FERDINAND BEYER

Escola Preparatória de Piano

Op. 101

Tradução, notas e adaptação
de
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16-M

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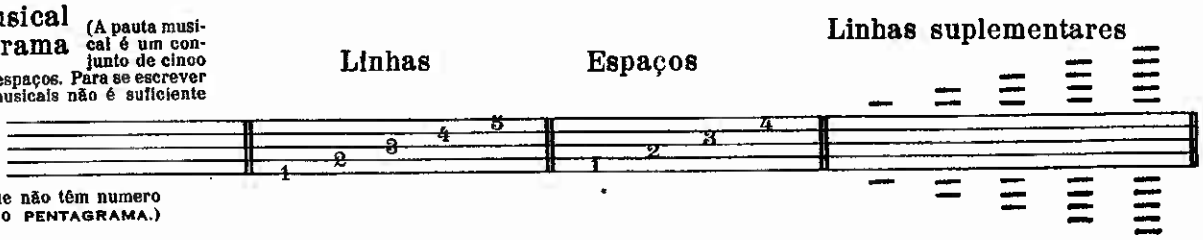
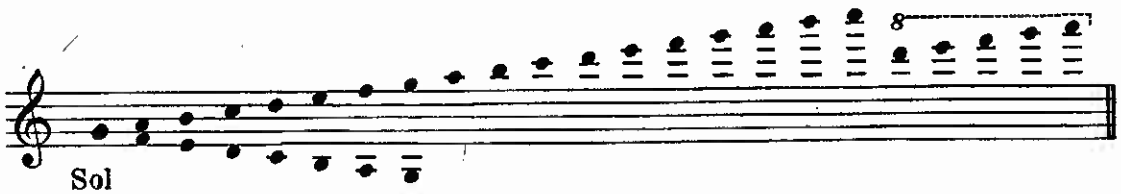
EDITORES
BRASIL

NOÇÕES DE MÚSICA

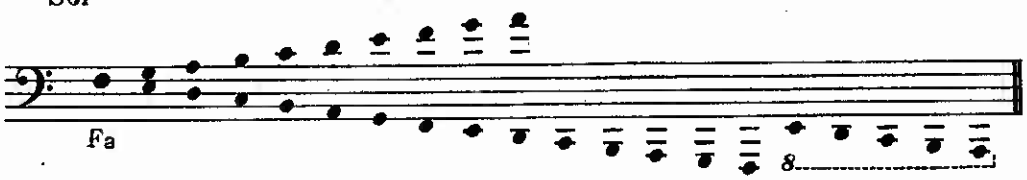
Pauta musical ou Pentagrama (A pauta musical é um conjunto de cinco linhas e quatro espaços. Para se escrever todos os sons musicais não é suficiente esta pauta porisso usam-se as linhas SUPLEMENTARES ou ADICIONAIS que não têm numero limitado como o PENTAGRAMA.)



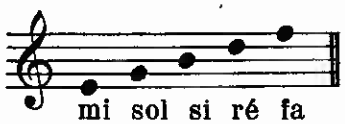
Clave de Sol



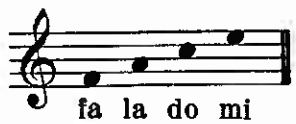
Clave de Fa



Notas colocadas nas linhas

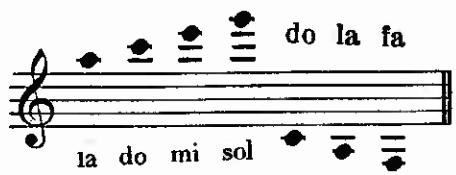


Notas colocadas nos espaços

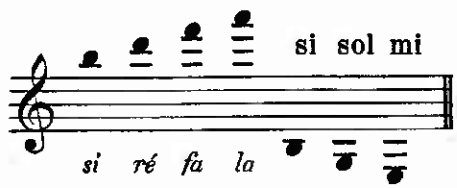


Notas colocadas fóra da pauta

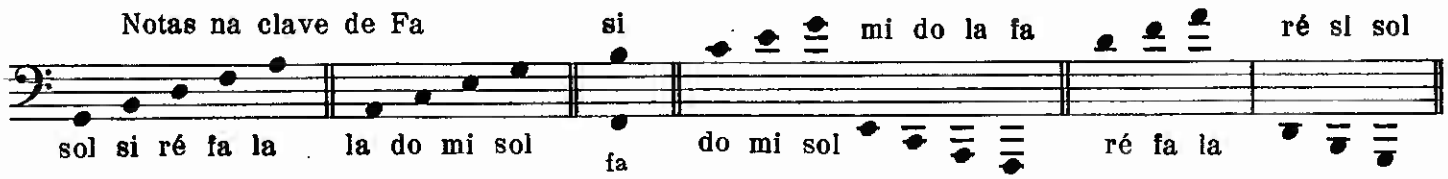
Notas colocadas nas linhas suplementares



Notas colocadas nos espaços suplementares

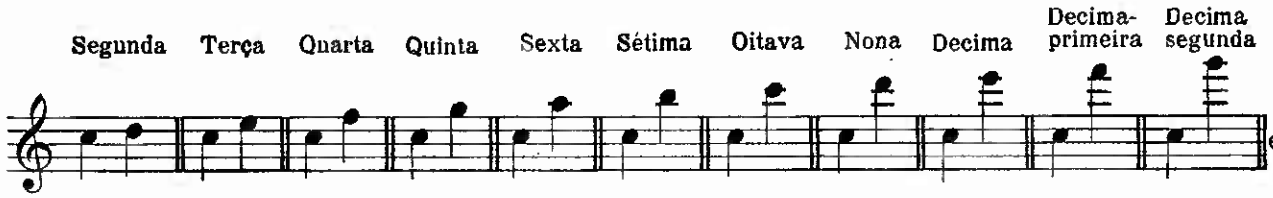


Notas na clave de Fa



Para aprender facilmente os nomes das notas, o aluno deve saber corretamente a escala musical: do ré mi fa sol la si, antes na ordem sucessiva, depois em terças: do mi sol si ré fa la do, tanto subindo como descendo, e aplicar estas notas nas teclas correspondentes do piano.

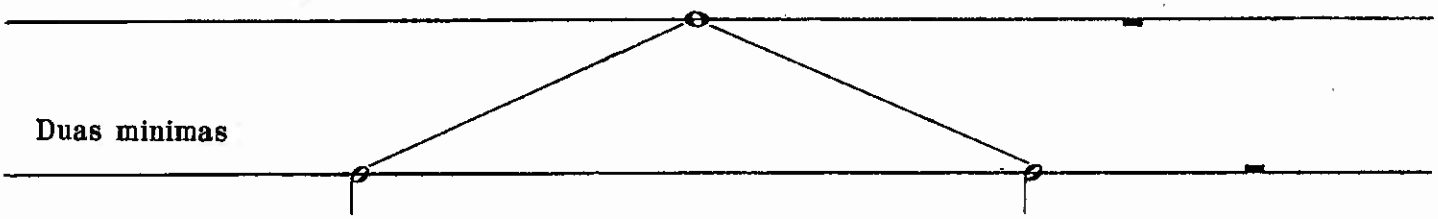
Interválos



Quadro comparativo do valor das Figuras e das Pausas

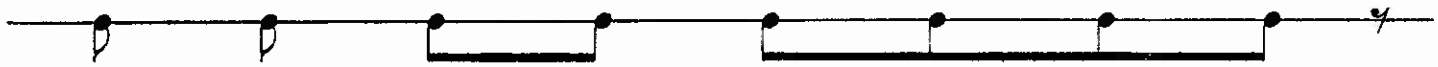
Uma semibreve vale:

Duas minimas

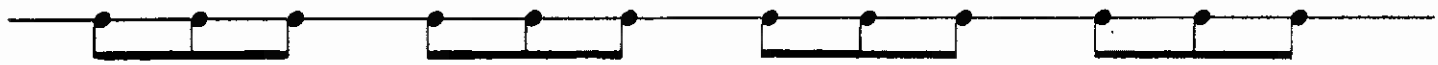


4 seminimas

8 colchelas

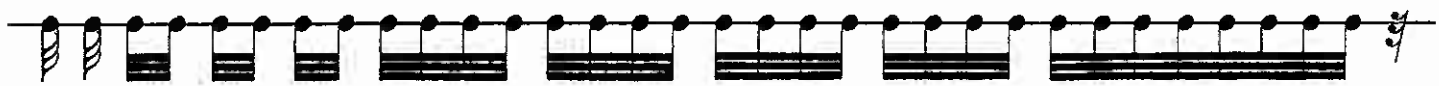


4 grupos de *tresquiatteras*



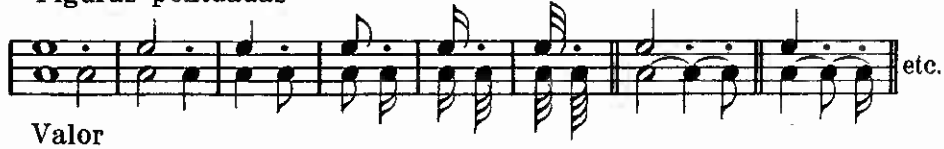
16 semicolcheias

32 fusas



64 semifusas

Figuras pontuadas (A figura é acrescida de metade de seu valor quando tem um ponto ao lado).

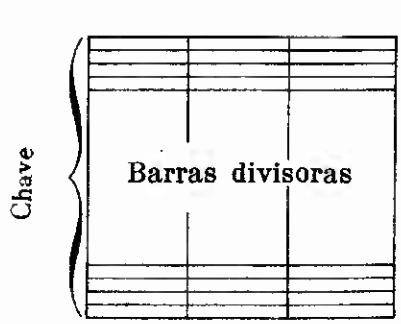


Valor

Figuras
com dois pontos

Pausas pontuadas

Valor



Compasso é a divisão simetrica dos valores musicais, são separados um do outro por linhas verticais chamadas *linhas divisoras* ou *barras divisoras*. Cada compasso deve conter o mesmo numero de tempos. A divisão do compasso é indicada no começo da pauta e depois da clave, por numeros sobrepostos. O numero superior indica a quantidade de tempos e o inferior quais as figuras que devem compôr cada tempo. São chamados simples os compassos indicados com os numeros 2, 3 e 4: compostos com os numeros 6, 9 e 12. Os numeros inferiores mais usados são: 2 𝅗𝅥, 4 ♩, 8 ♪.

C Compasso quaternario simples

$\frac{2}{4}$ Compasso binario simples (dois quartos)

$\frac{3}{4}$ Compasso ternario simples (tres quartos)

$\frac{6}{8}$ Compasso binario composto (seis oitavos)

$\frac{3}{8}$ Compasso ternario simples (tres oitavos)

$\frac{9}{8}$ Compasso ternario composto (nove oitavos)

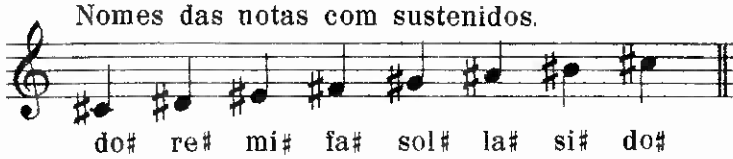
Sinais de alteração

Os sinais de alteração servem para elevar ou abaixar a altura das notas. O *sustenido* ♯, eleva a nota natural de um semitono; o *bemól* ♭, abaixa de meio tono e o *bequadro* ♮ anula o efeito do sustenido ou bemól. Estes sinais são empregados de dois modos: no começo de um trecho musical logo depois da clave ou no decurso do mesmo antes das notas. No primeiro caso são chamados *fixos*, seu efeito atinge todas as notas do mesmo nome e em todo o trecho. No segundo caso são chamados *ocorrentes* e seu efeito atinge sómente as notas do mesmo nome que estiverem no mesmo compasso.

♯ Sustenido ♭ Bemól ♮ Bequadro

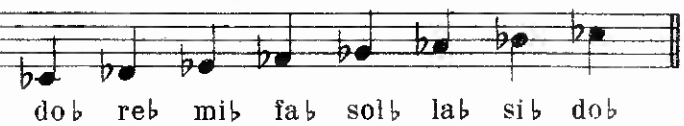
do do♯ do♮ ré ré♭ ré♮

Nomes das notas com sustenidos.



do♯ re♯ mi♯ fa♯ sol♯ la♯ si♯ do♯

Nomes das notas com bemóis



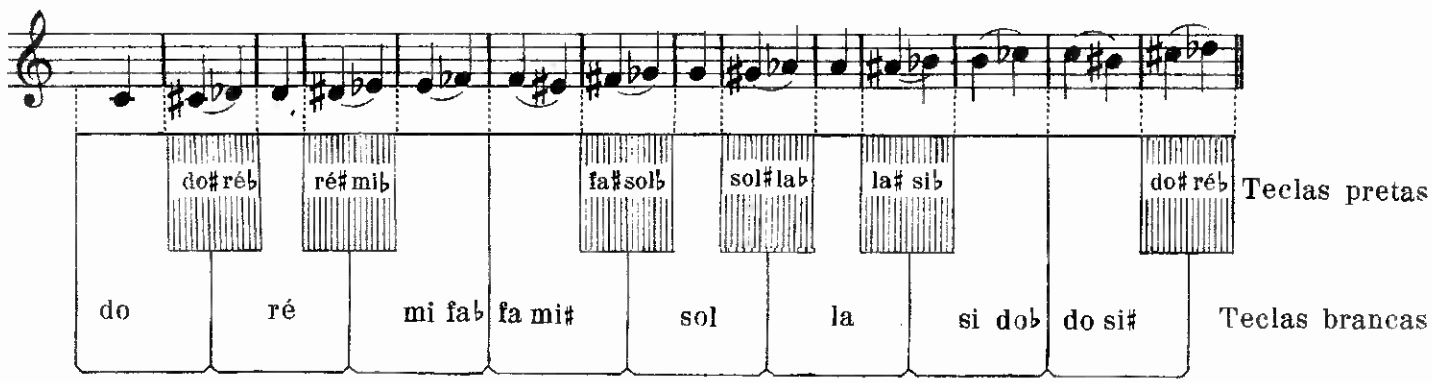
do♭ re♭ mi♭ fa♭ sol♭ la♭ si♭ do♭

Escala cromatica ascendente e descendente

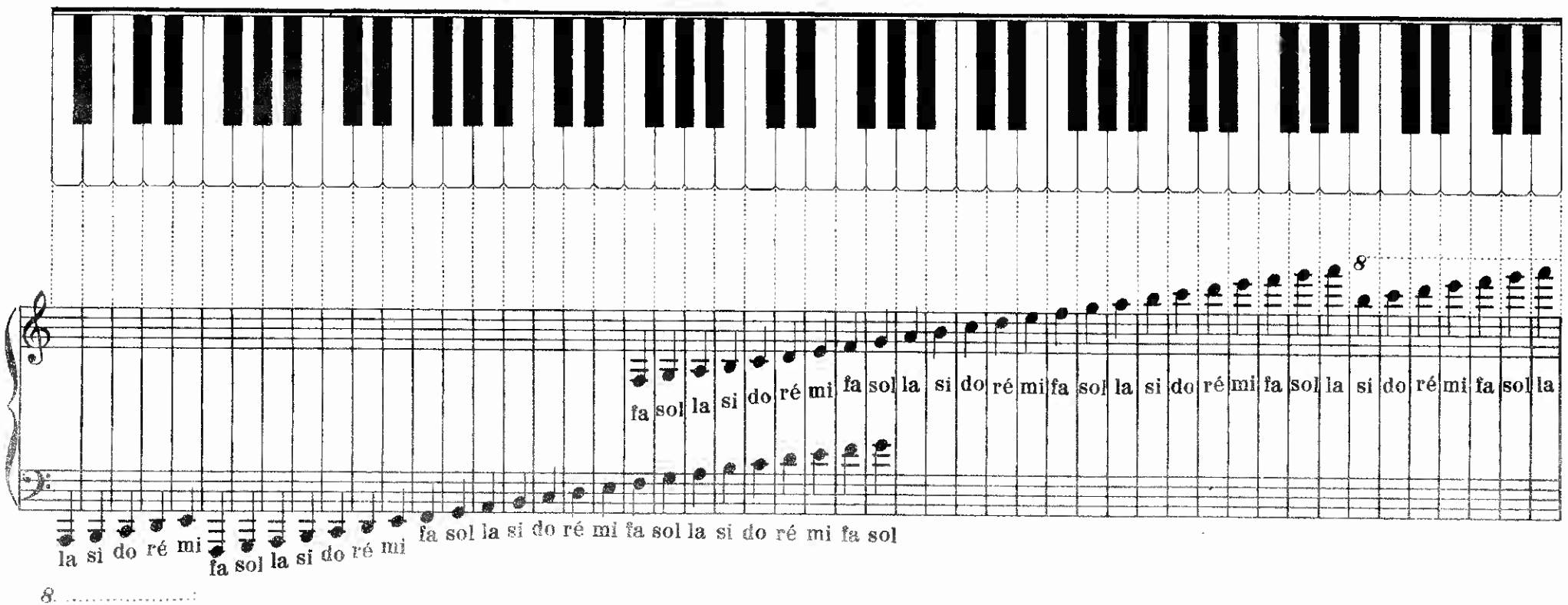
do do♯ ré ré♯ mi fa fa♯ sol sol♯ la la♯ si do

si si♭ la la♭ sol sol♭ fa mi mi♭ ré ré♭ do

Quando duas notas de diferentes nomes são executadas na mesma tecla, tomam o nome de *enharmônico*, por exemplo: do sustenido e ré bemól, rè sustenido e mi bemól etc. O mesmo sucede com os interválos e acordes enharmônicos, tomam nomes diferentes e correspondem aos mesmos sons, como os acordes de do♯, mi♯, sol♯ e ré bemól, fa, la bemól.

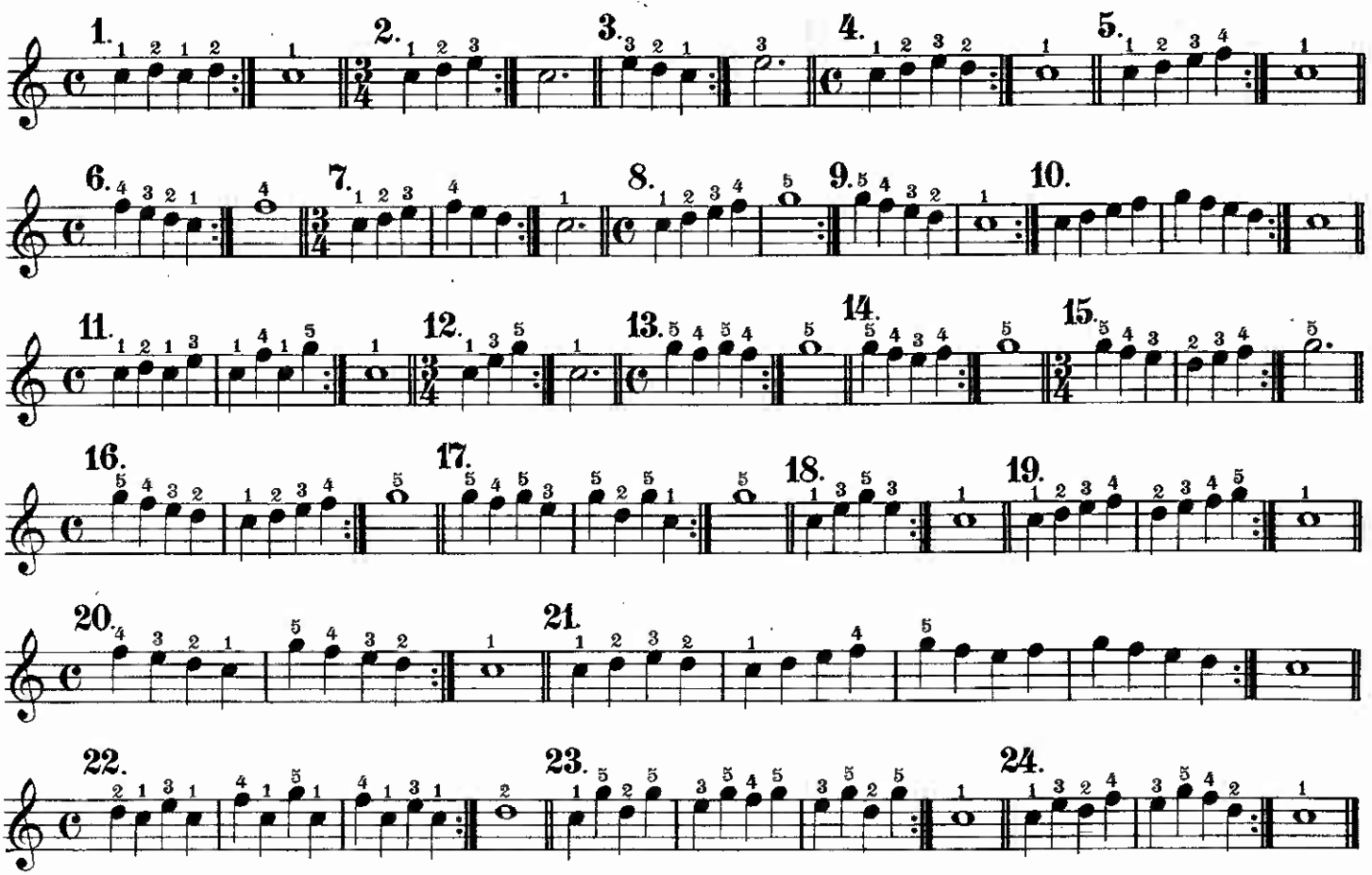


O TECLADO DO PIANO COM 7 OITAVAS

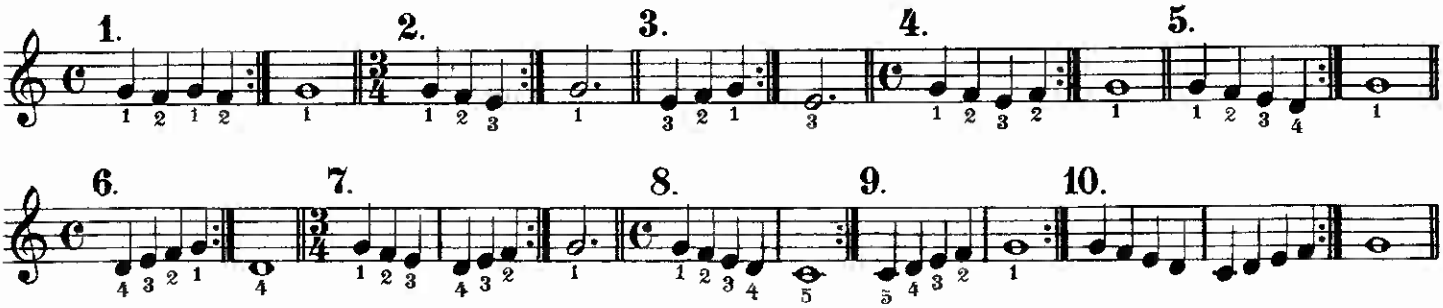


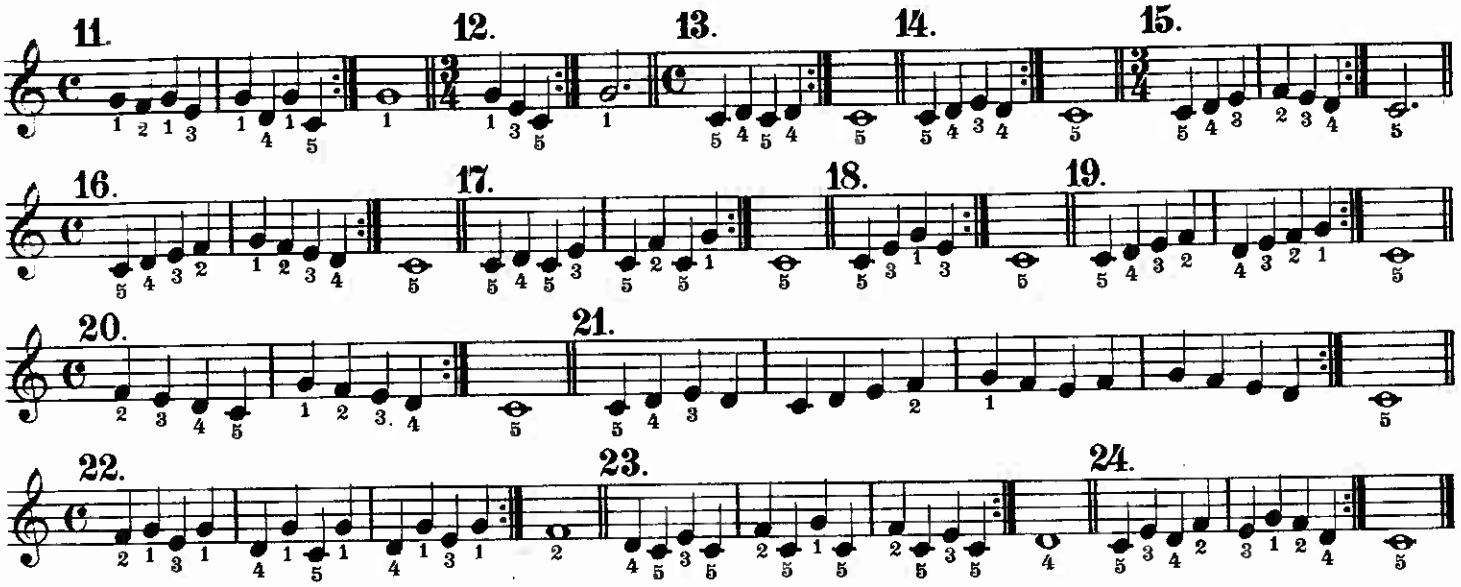
Exercicios para os dedos da mão direita

Cada dedo deve ser levantado no momento exáto quando o seguinte abaixar a tecla. A articulação dos dedos deve ser feita com igualdade, firmeza e em andamento vagoroso. Não deve-se ferir as teclas com muita força, pois do contrario, habitua-se os dedos e a mão áquela contração muscular resultando daí sonoridade sempre pesada, dura e desagradavel. Cada numero destes exercicios deve ser repetido tantas vezes até o aluno conseguir firmeza absoluta.

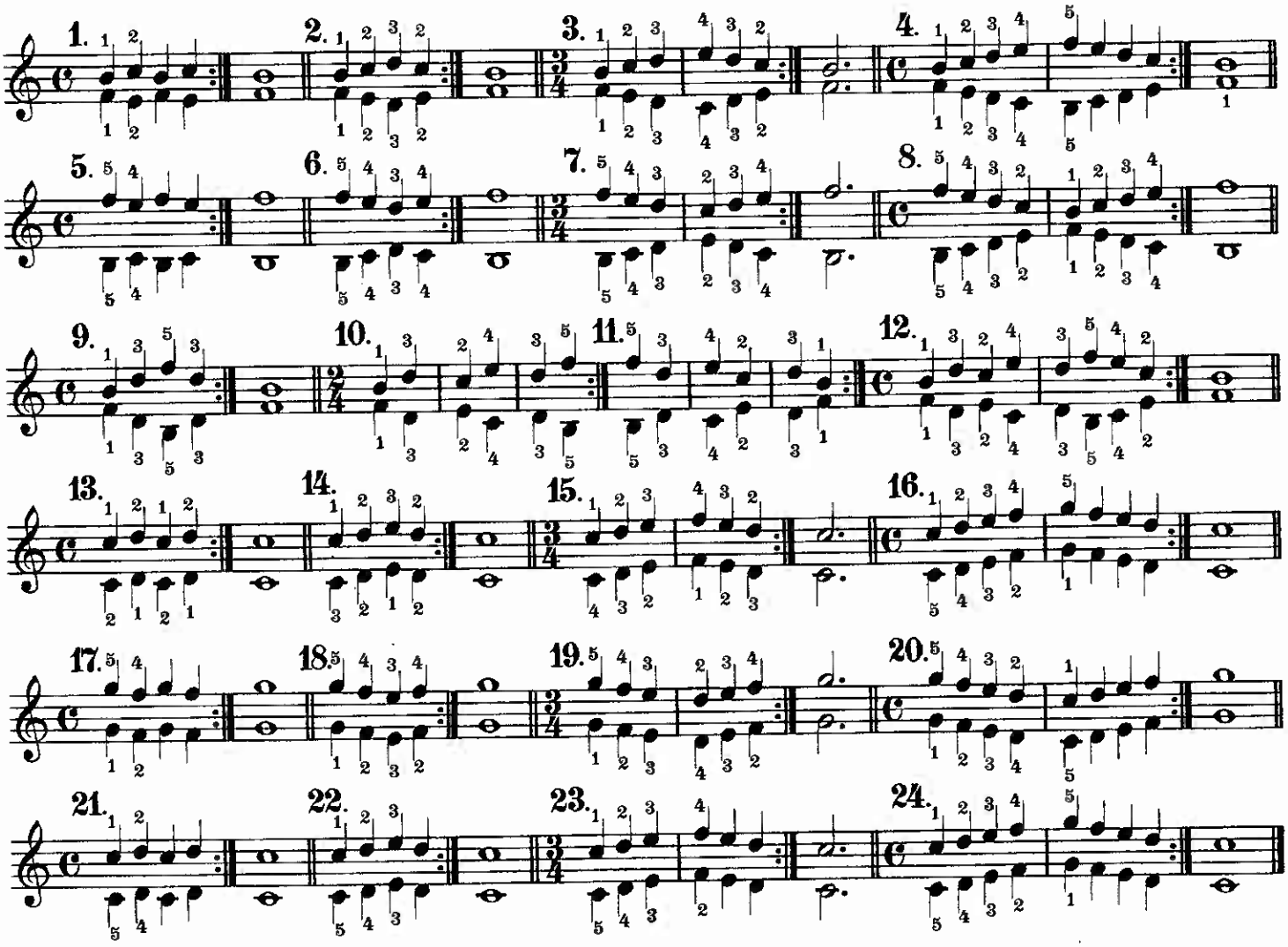


Exercicios para os dedos da mão esquerda





Exercicios para as duas mãos juntas



NOTA. Conforme as indicações do professor o aluno tocará em primeiro lugar estas duas paginas de cór e quando terá adquirido os conhecimentos indispensaveis de *toque* poderá iniciar o estudo das paginas seguintes. Exercicios do mesmo genero e mais desenvolvidos, serão encontrados no suplemento deste livro.

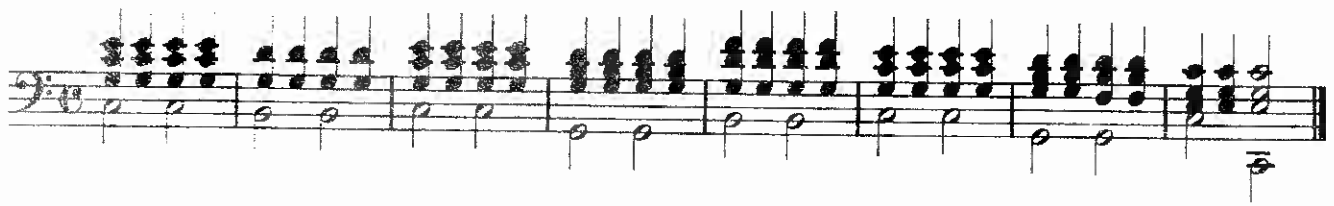
A tres mãos

O Professor

Moderato.

1.
Tema.

Var. 1.



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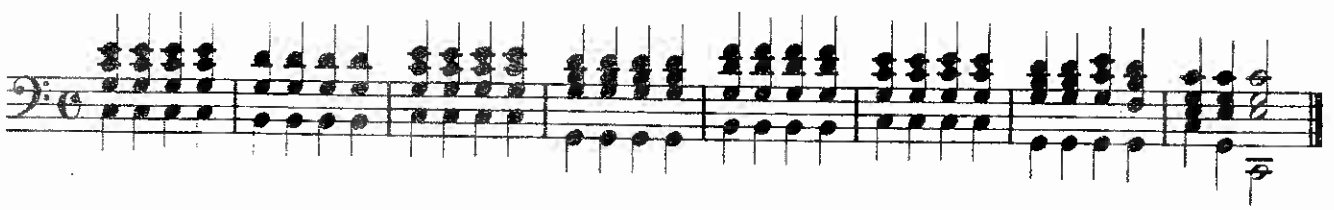

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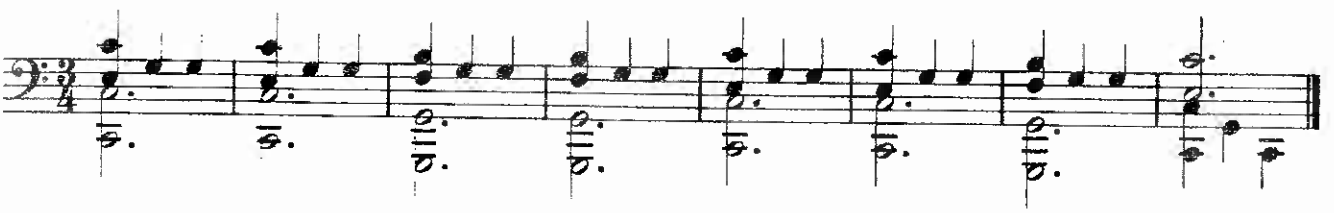

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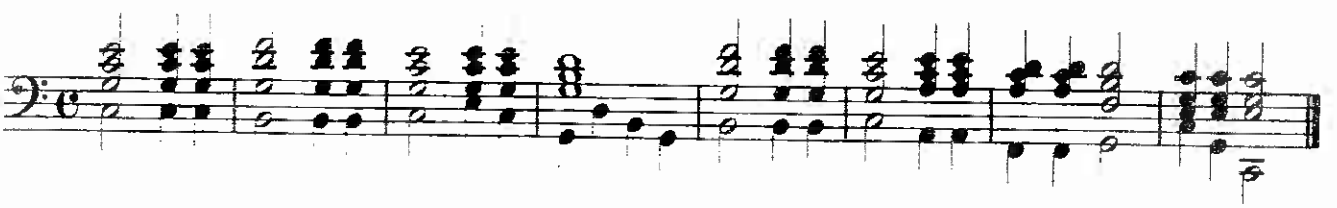

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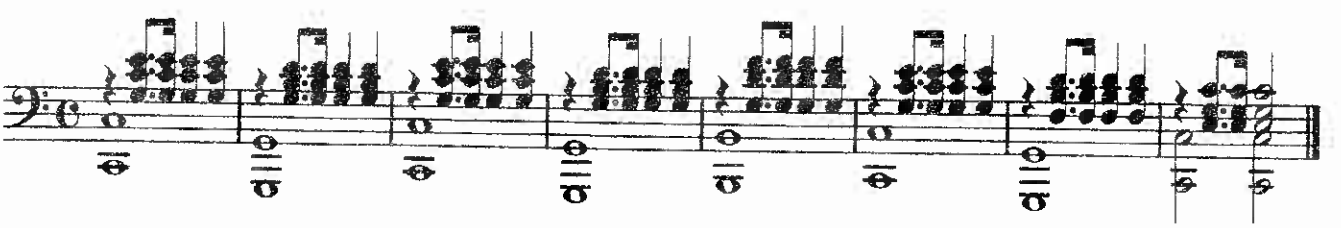

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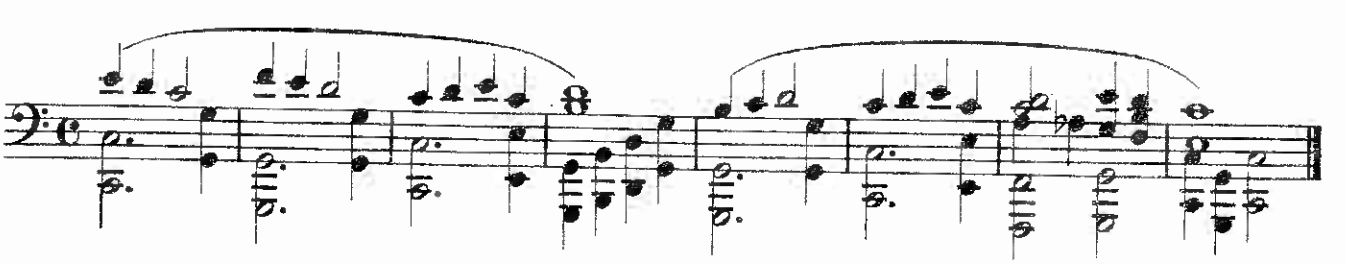
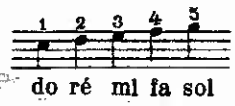


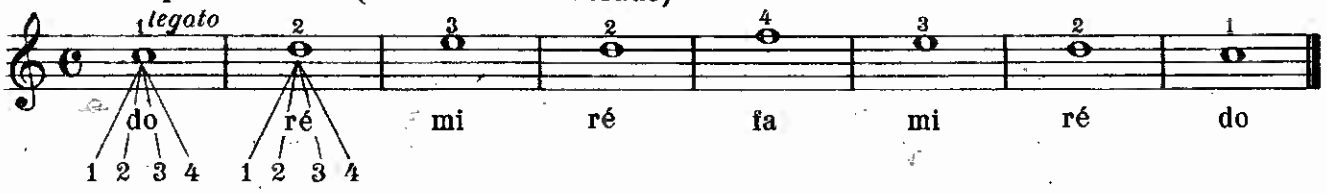
A tres mãos

O aluno

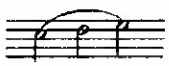
Para a mão direita só.

Posição da mão 

Tempo moderato. (movimento moderado)

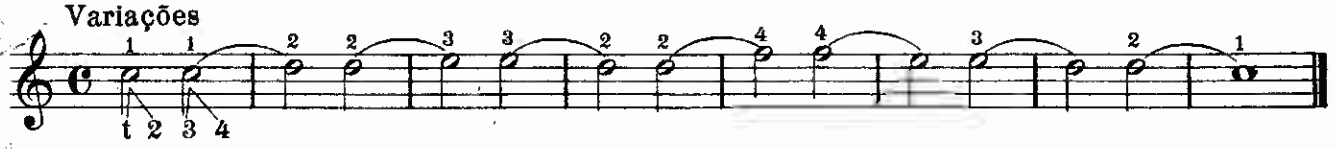
1. Tema. 

O aluno deve contar os tempos em voz alta

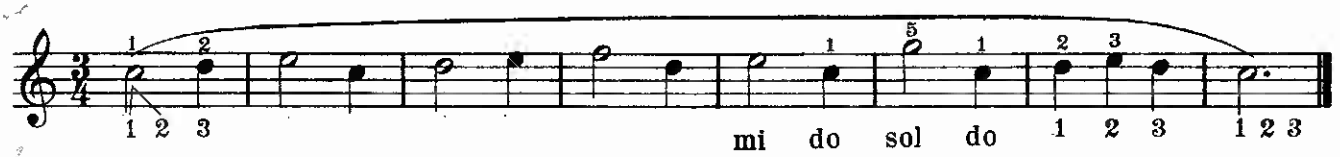
Ligadura 

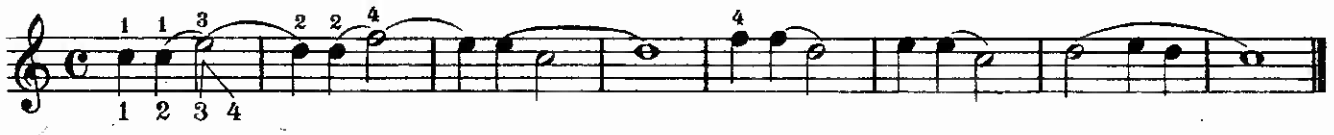
Os sons devem ser ligados uns aos outros e isso se obtêm quando o dedo que está sobre a tecla não a deixe até que o seguinte tenha tocado outra. Em regra geral, deve-se executar sempre assim e tendo-se que tocar a mesma tecla diversas vezes com o mesmo dedo, levantar-se-á a mão.

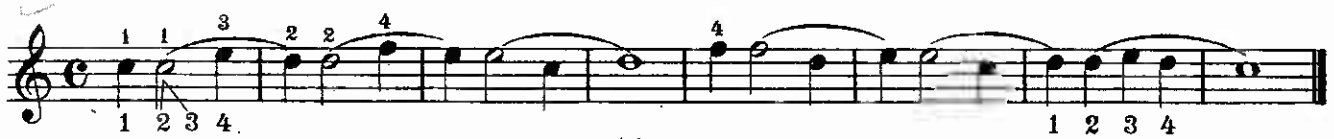
Variações

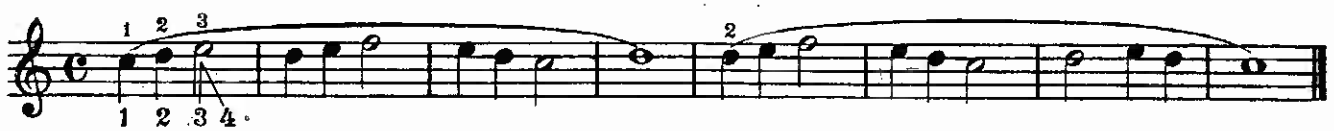
Var. 1. 

Var. 2.

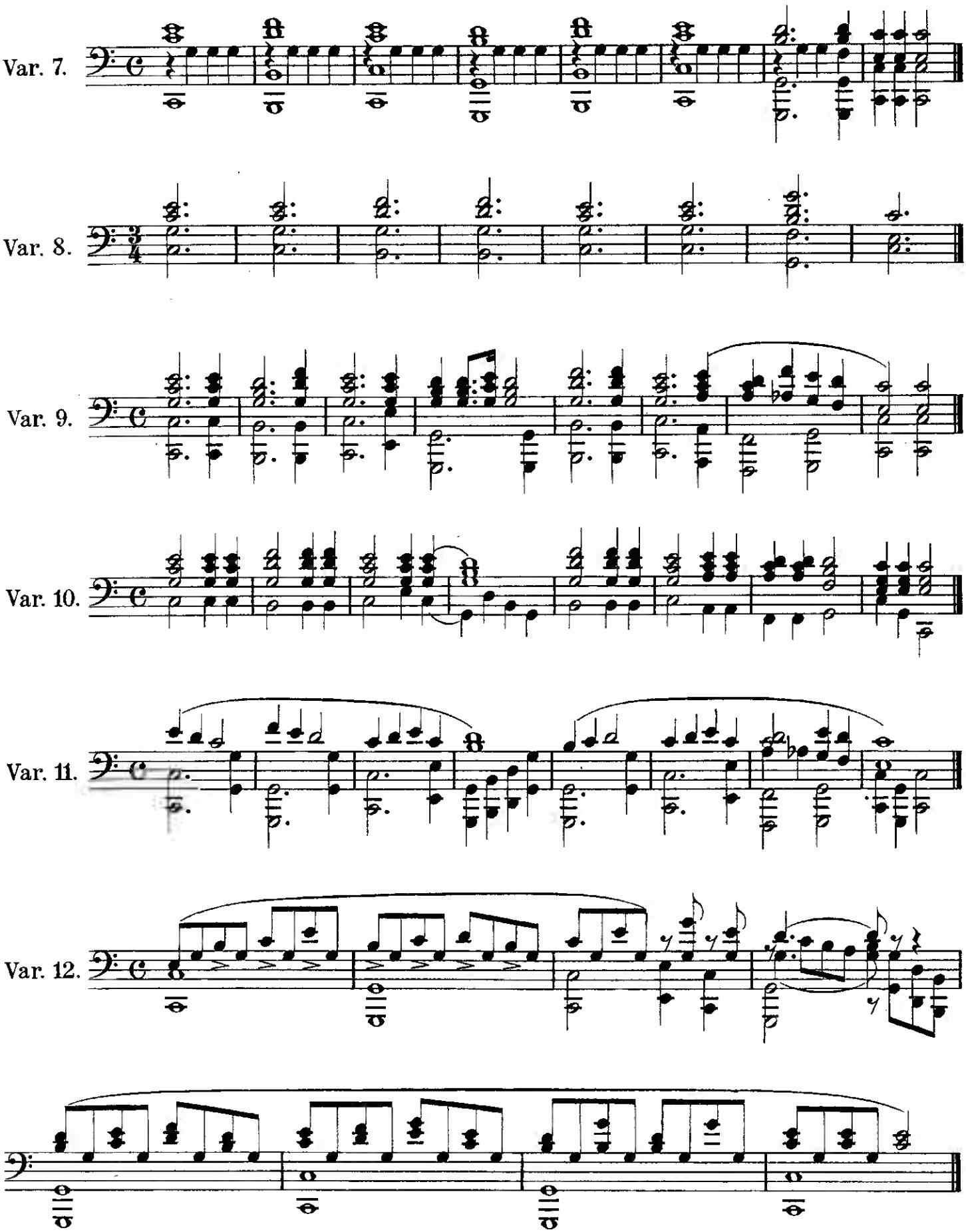
Var. 3. 

Var. 4. 

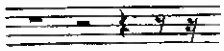
Var. 5. 

Var. 6. 

Professor

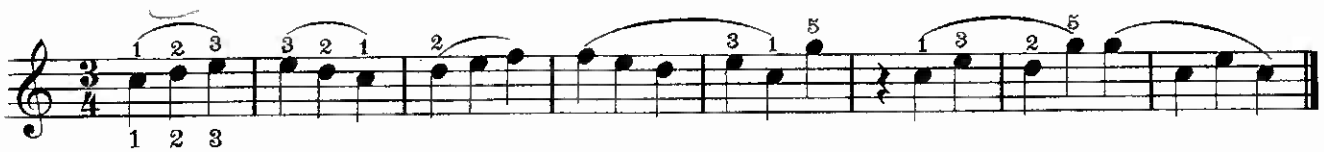


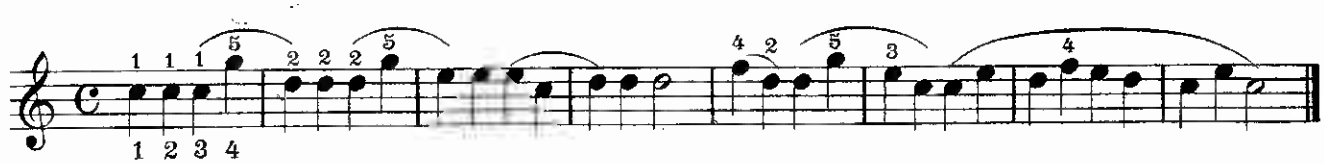
Aluno

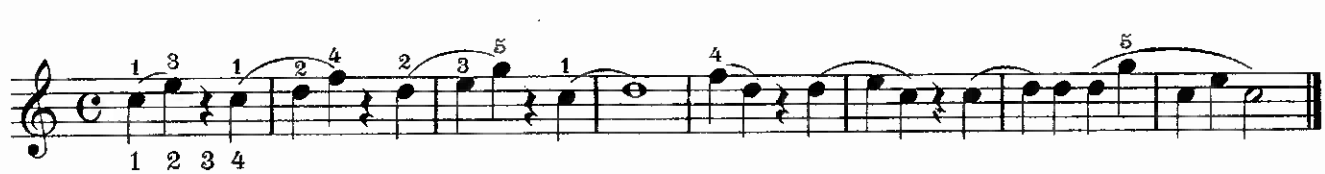
Pausas 

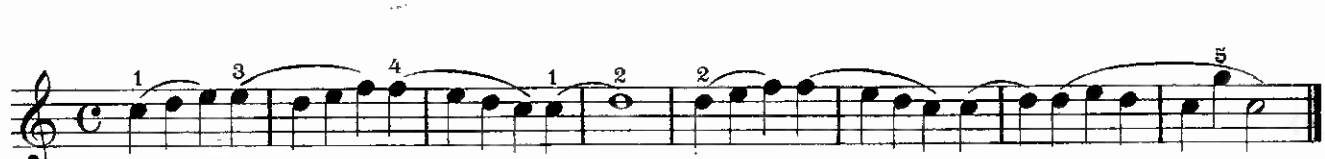
Durante a espera de uma pausa, o dedo nunca deve ficar sobre a tecla, deve-se levantar a mão.

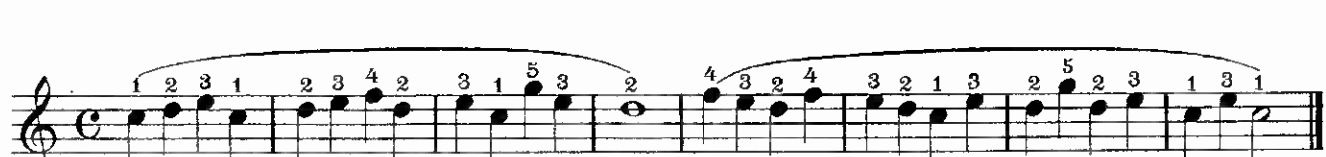
Var. 7.

Var. 8. 

Var. 9. 

Var. 10. 

Var. 11. 

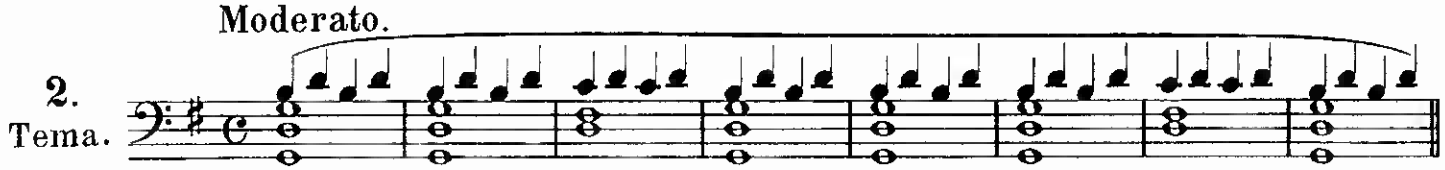
Var. 12. 

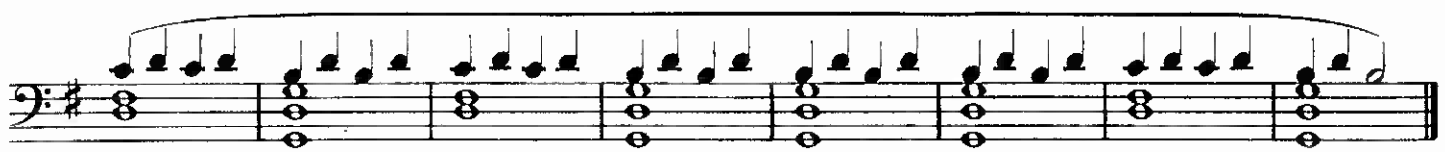
Professor

A tres mãos

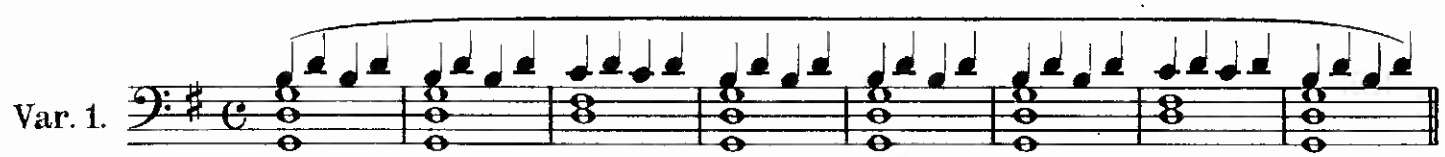
Moderato.

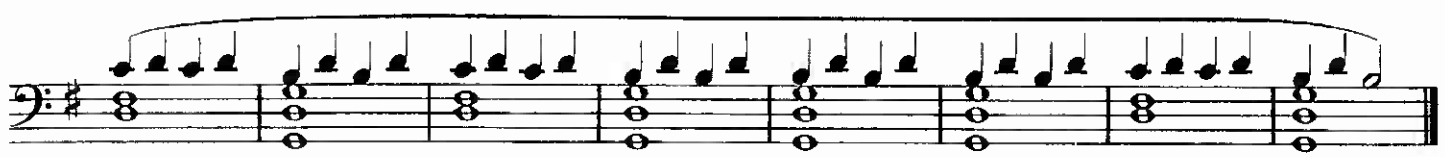
2.
Tema.





Var. 1.





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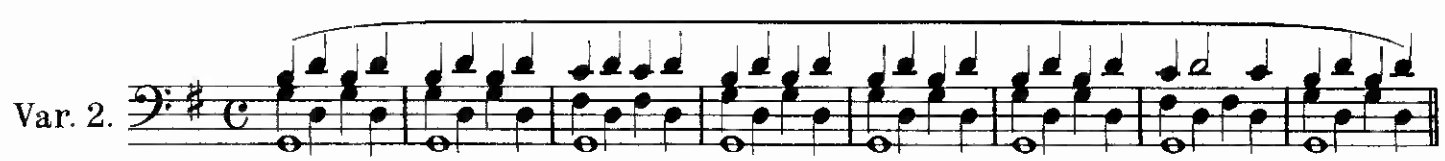

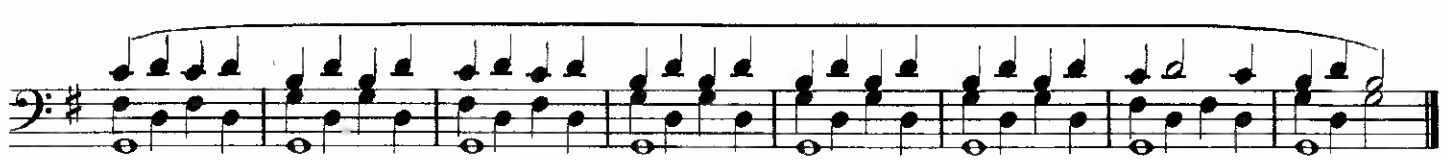

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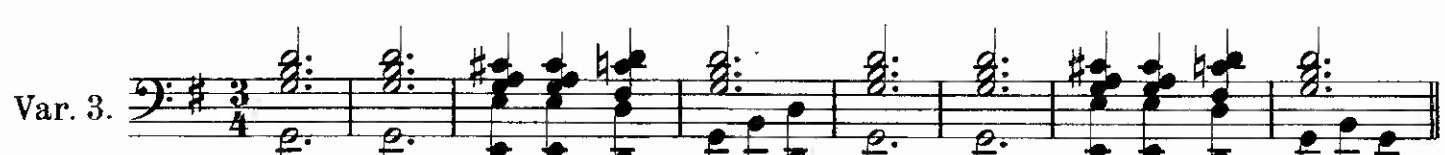

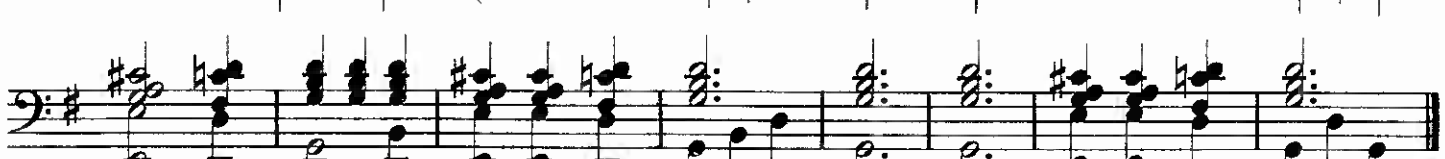

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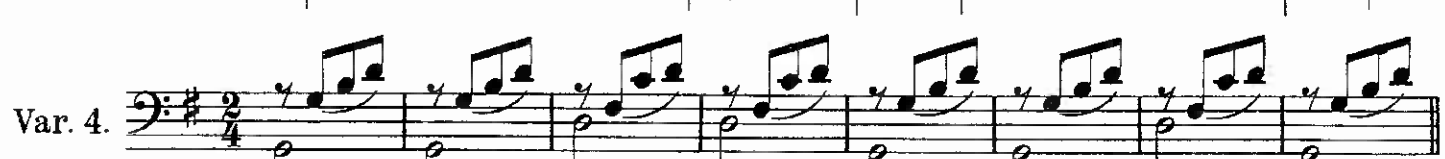
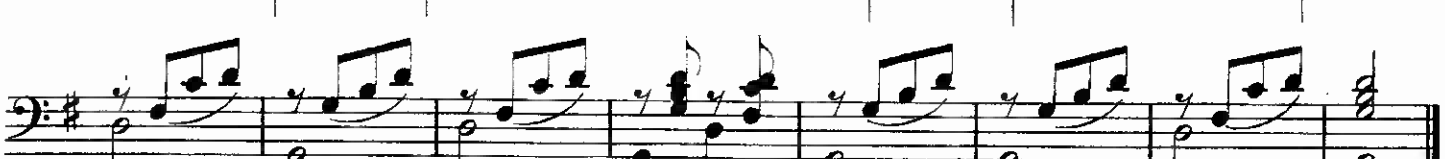
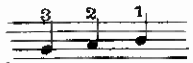




Aluno

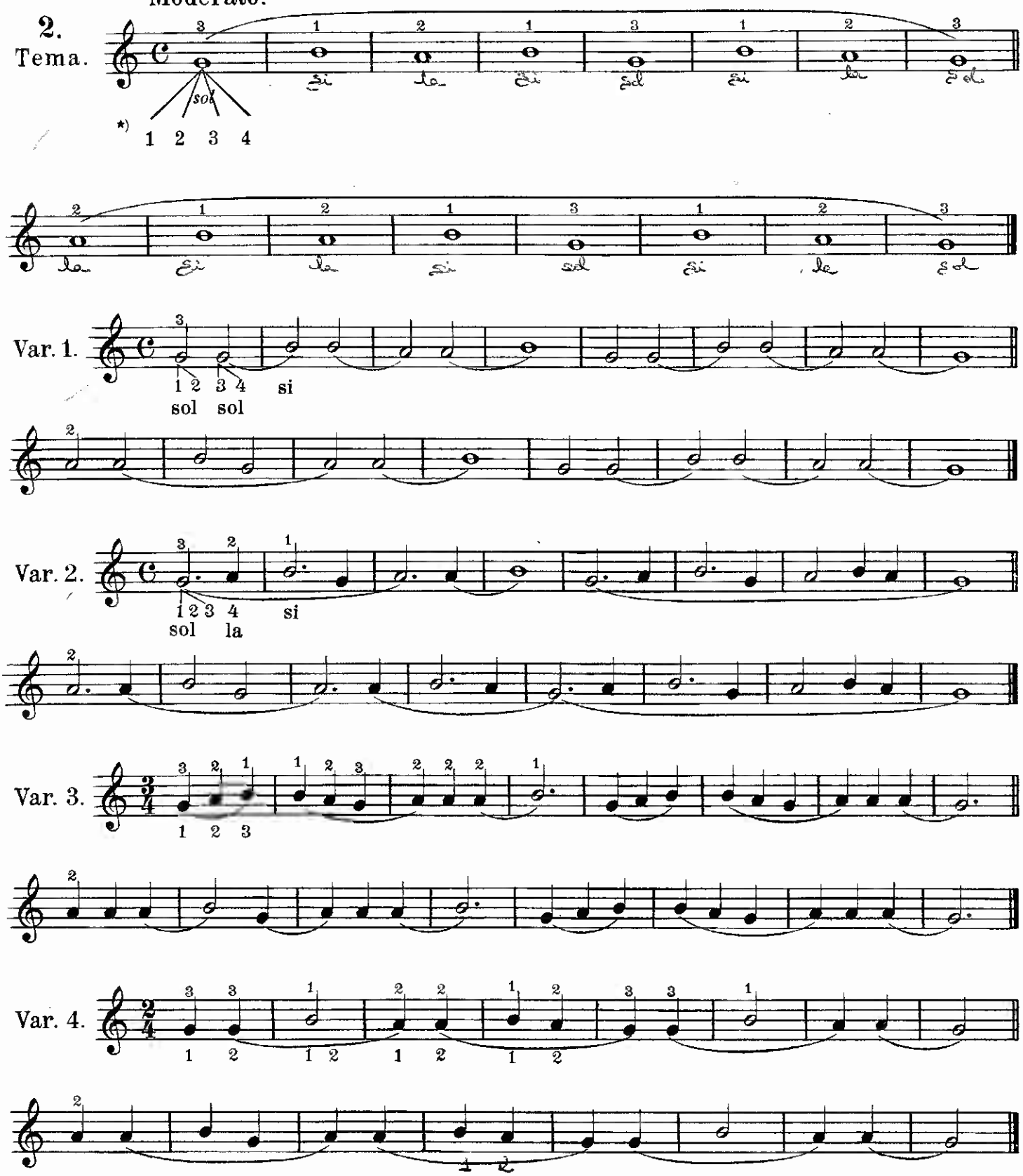
A tres mãos

Para a mão esquerda só.

Posição da mão. 

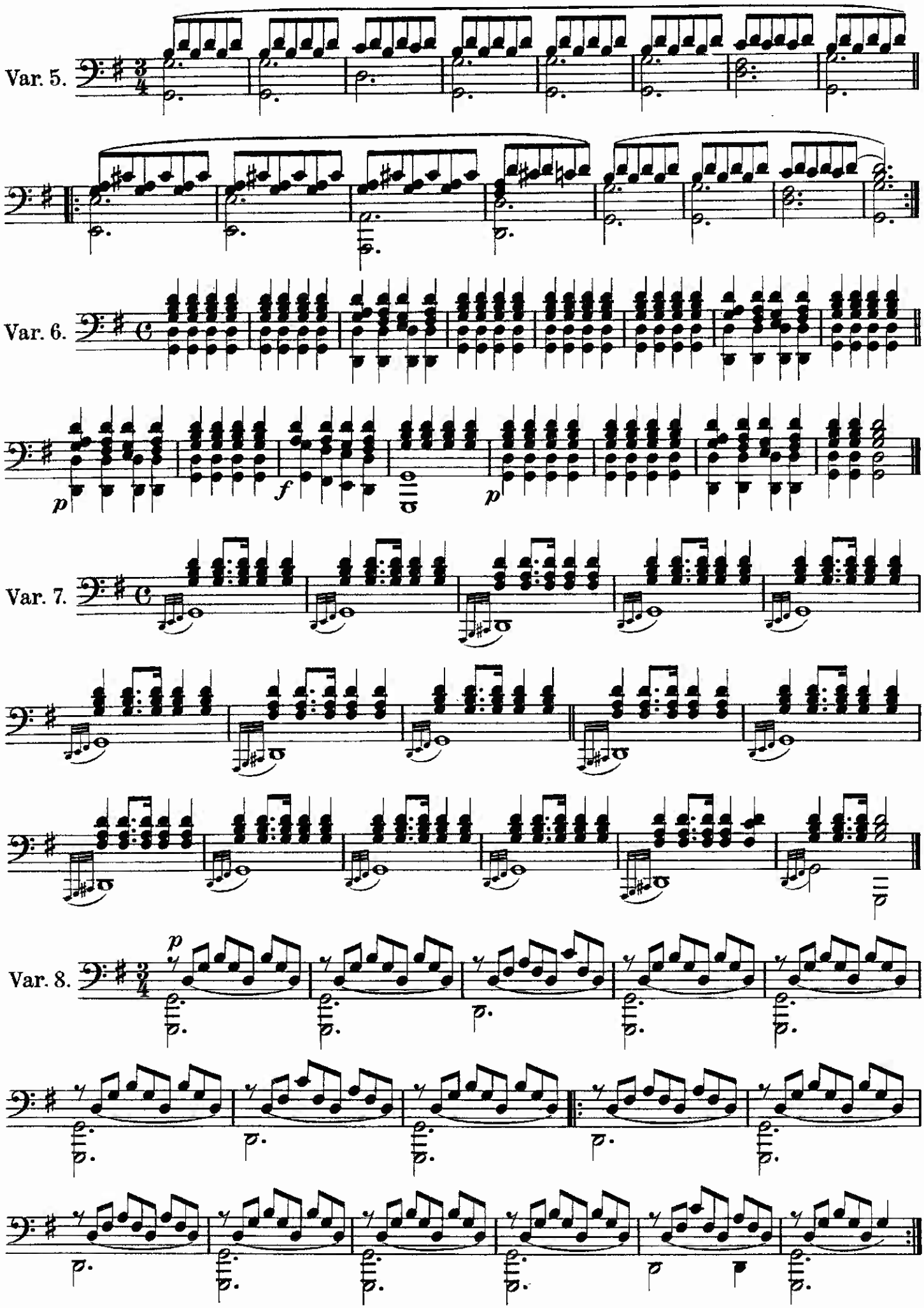
sol la si

Moderato.



*) Para contar, recomenda-se chamar o nome da nota no primeiro tempo, por exemplo: sol 2 3 4, si 2 3 4 etc.

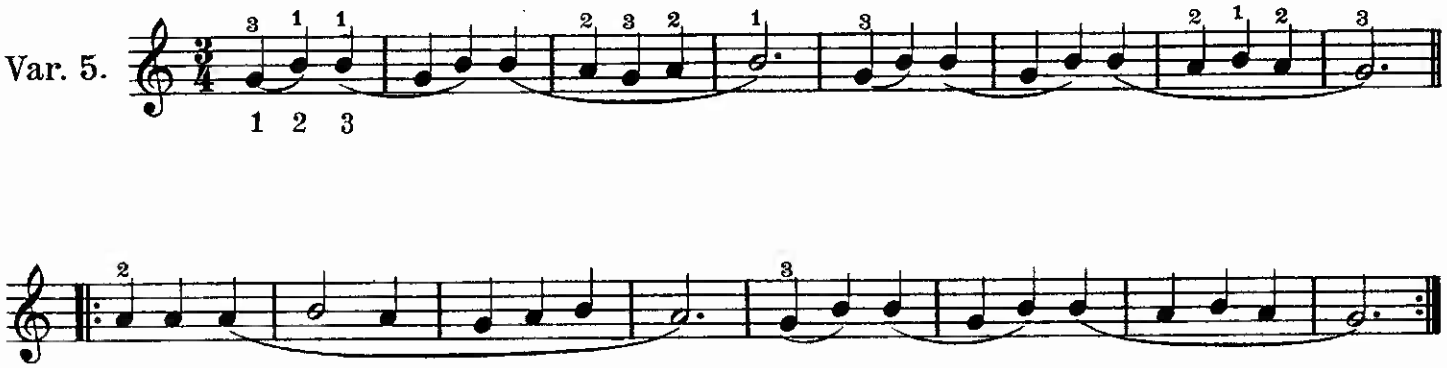
Professor



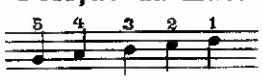
Aluno

Sinal de repetição

Var. 5.

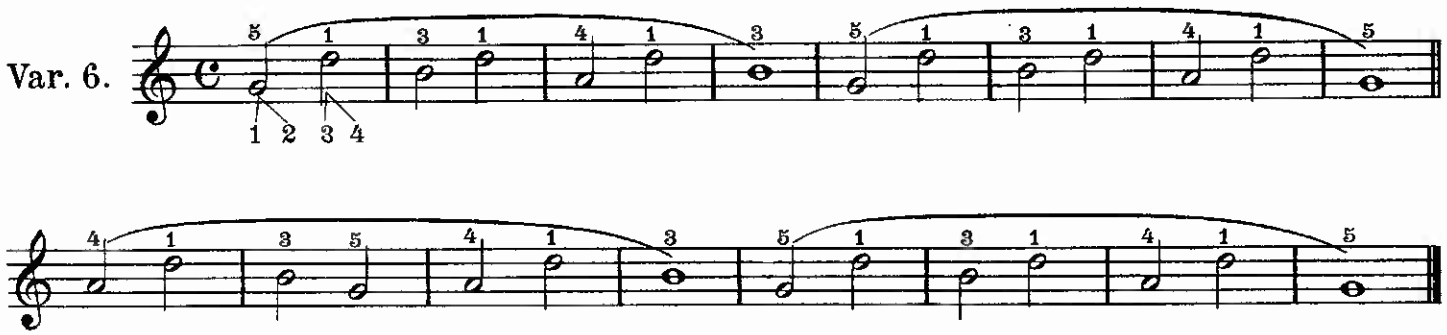


Posição da mão.

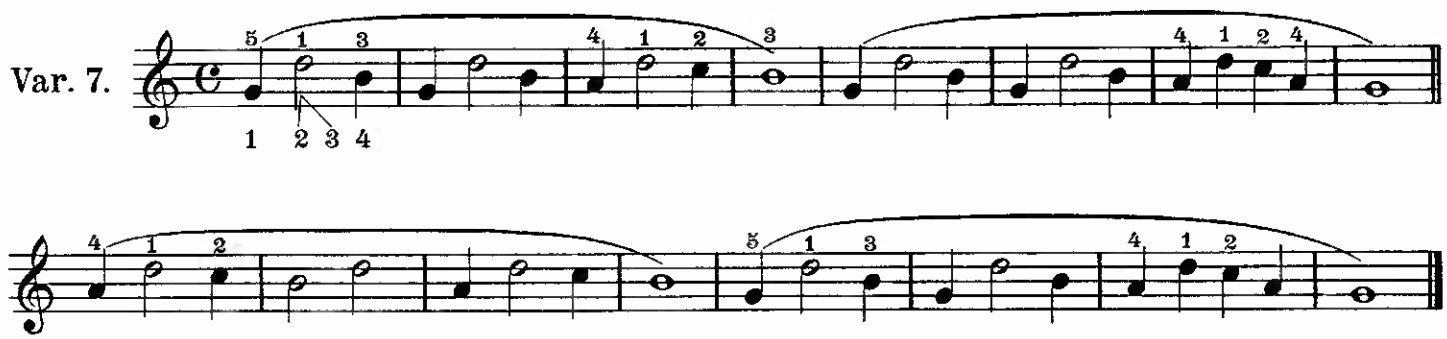


sol la si do ré

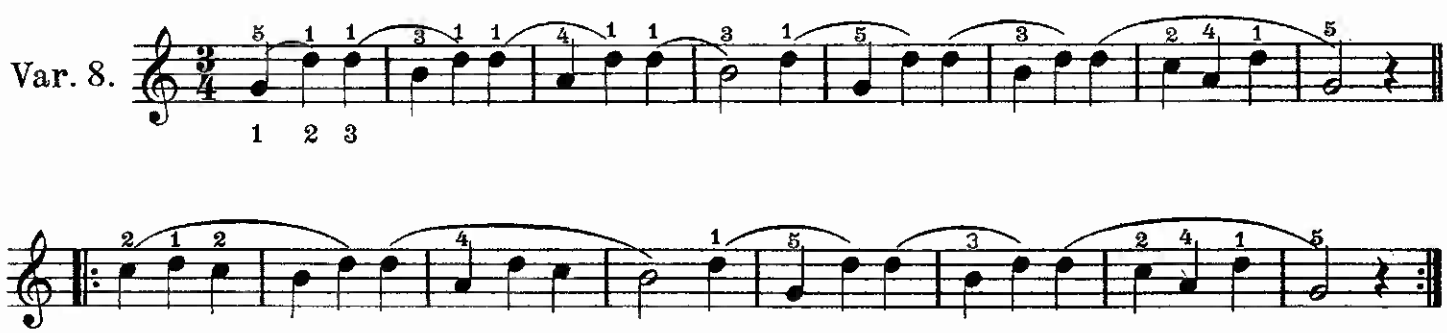
Var. 6.



Var. 7.

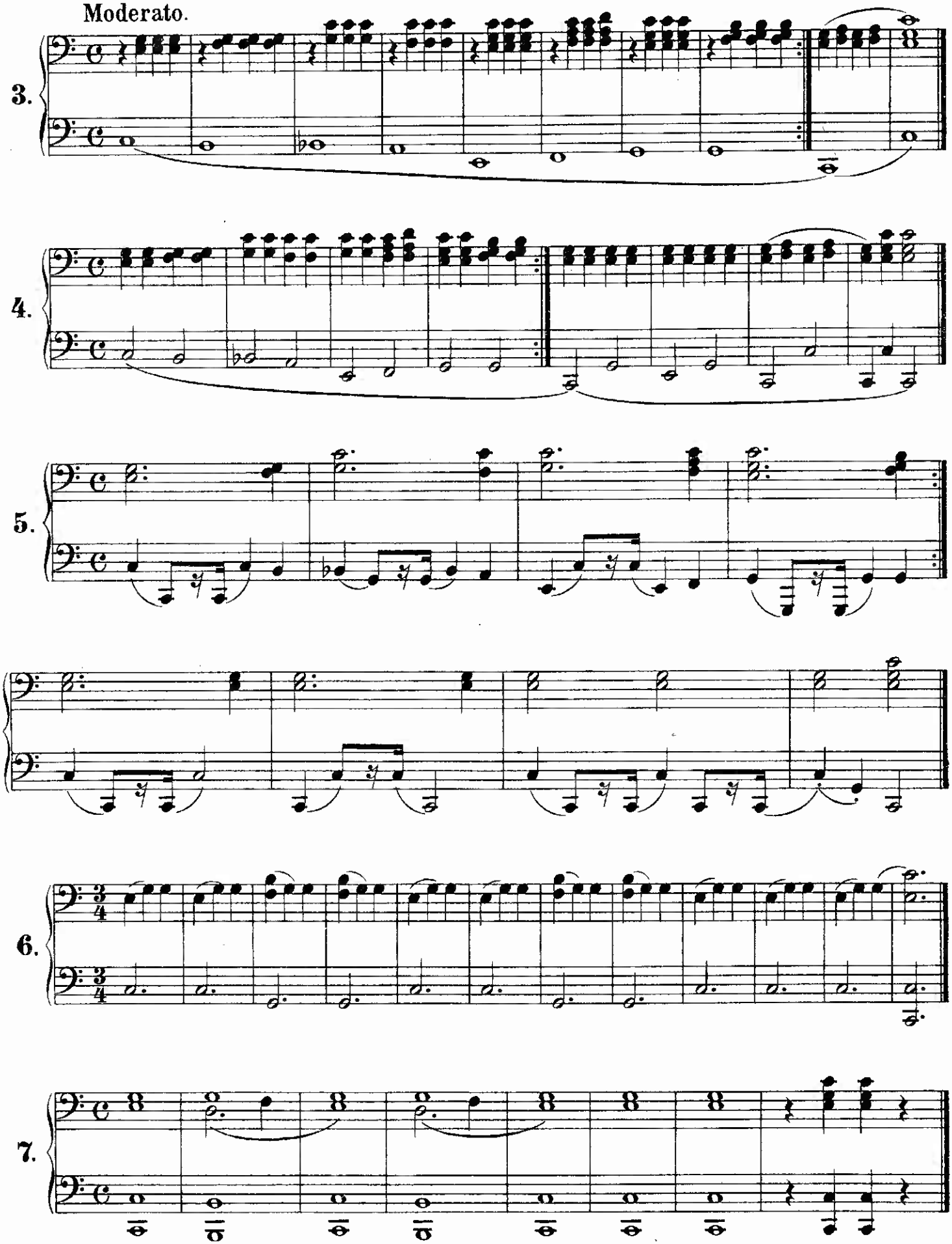


Var. 8.



Professor

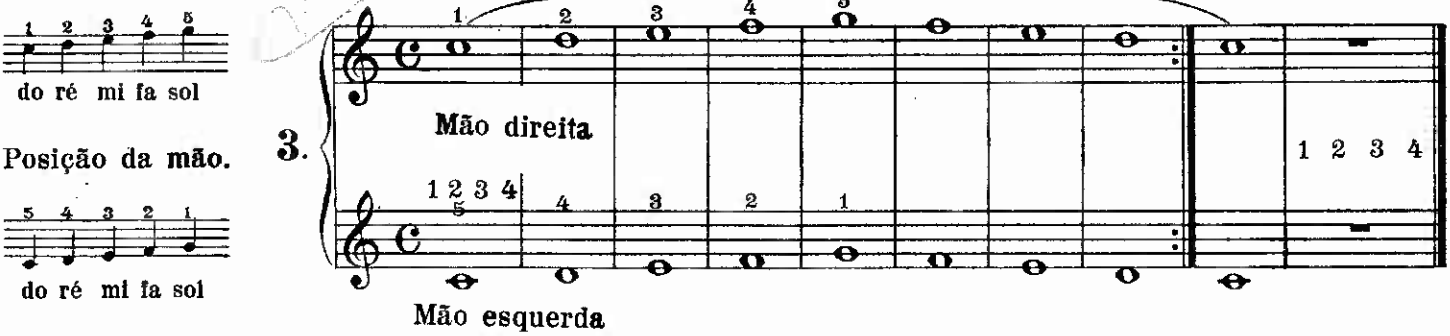
Moderato.



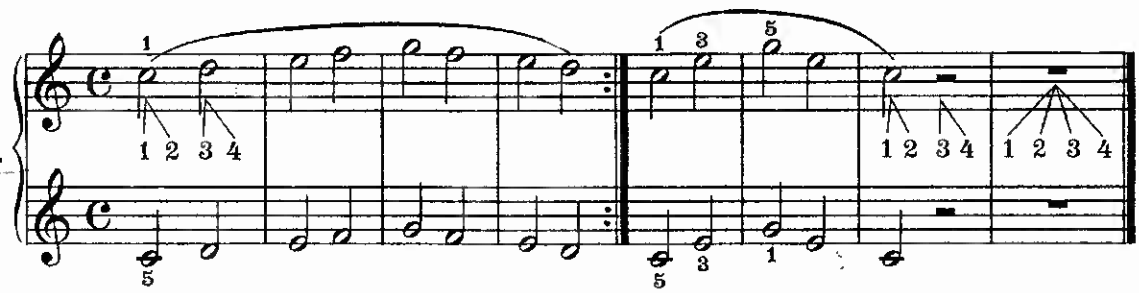
A quatro mãos

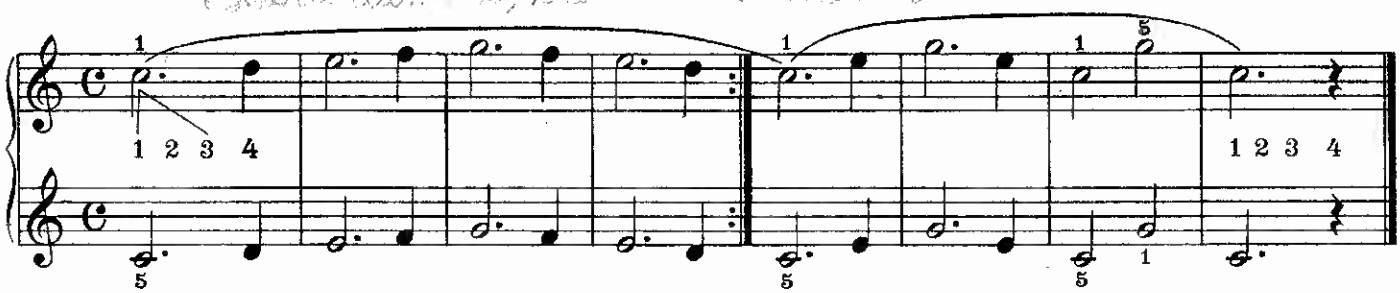
Aluno

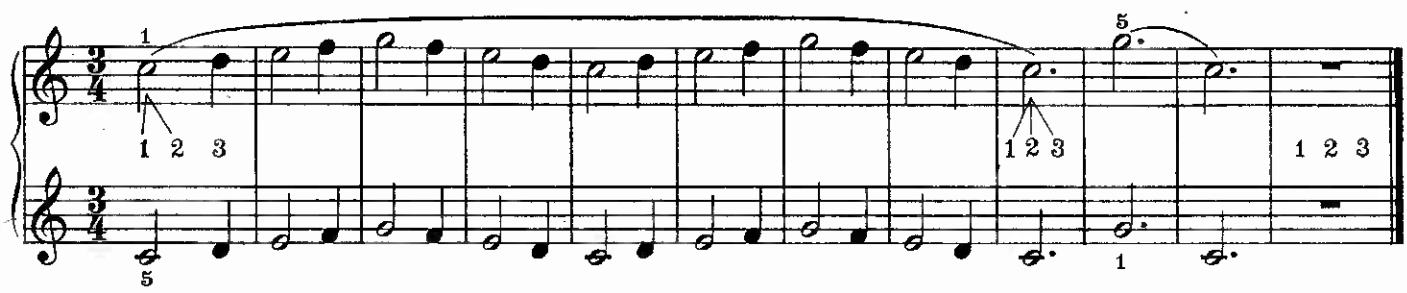
Primeira parte

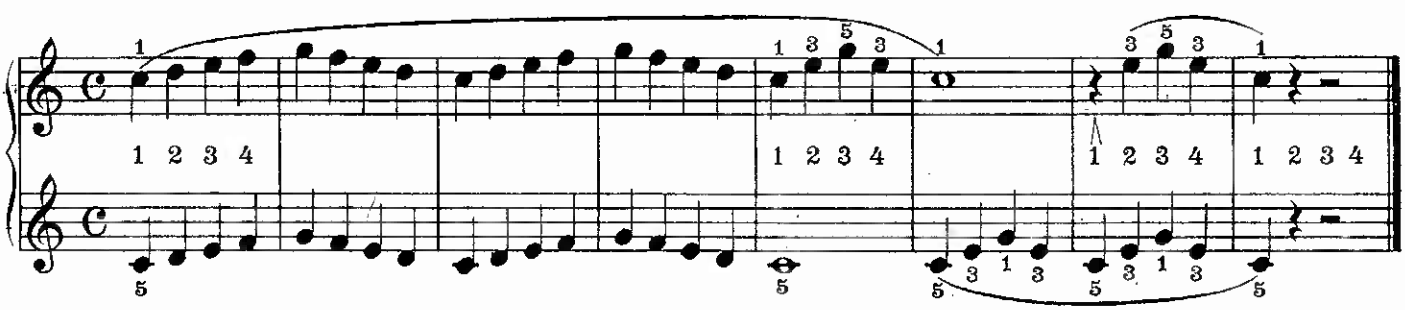


Cada tecla conserva o dedo prescrito pelas posições das mãos.



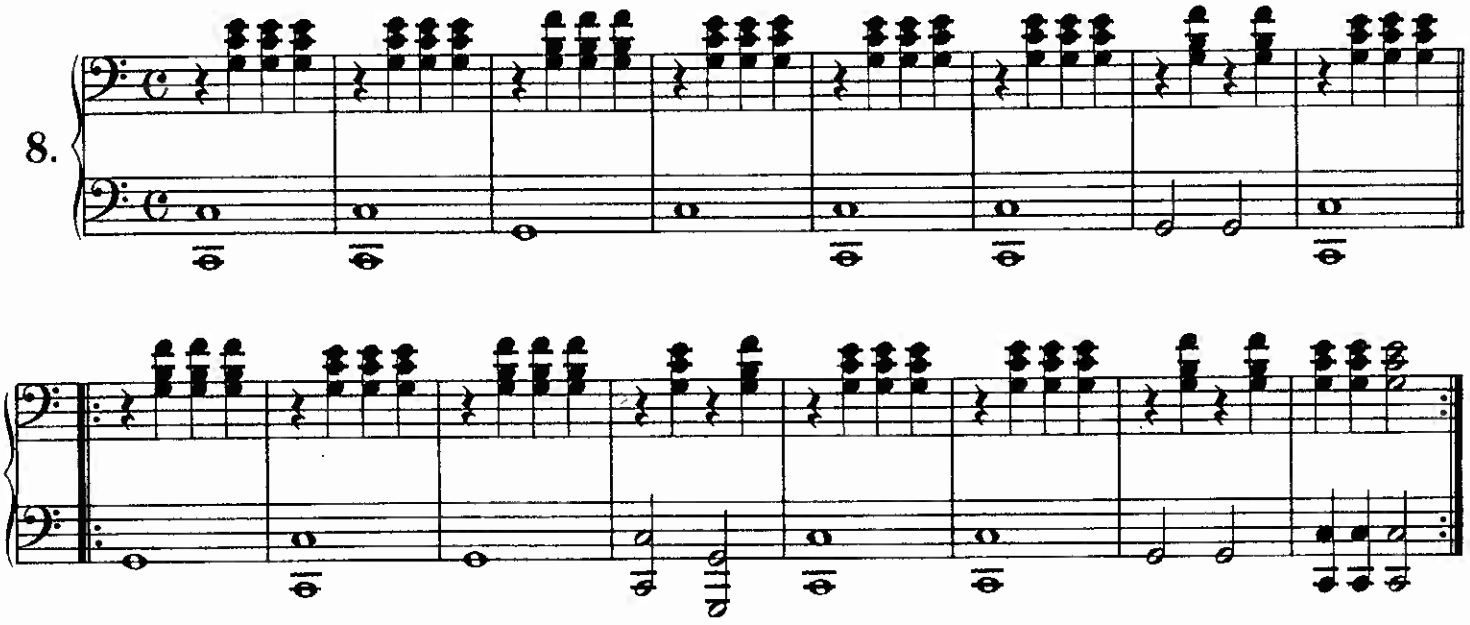






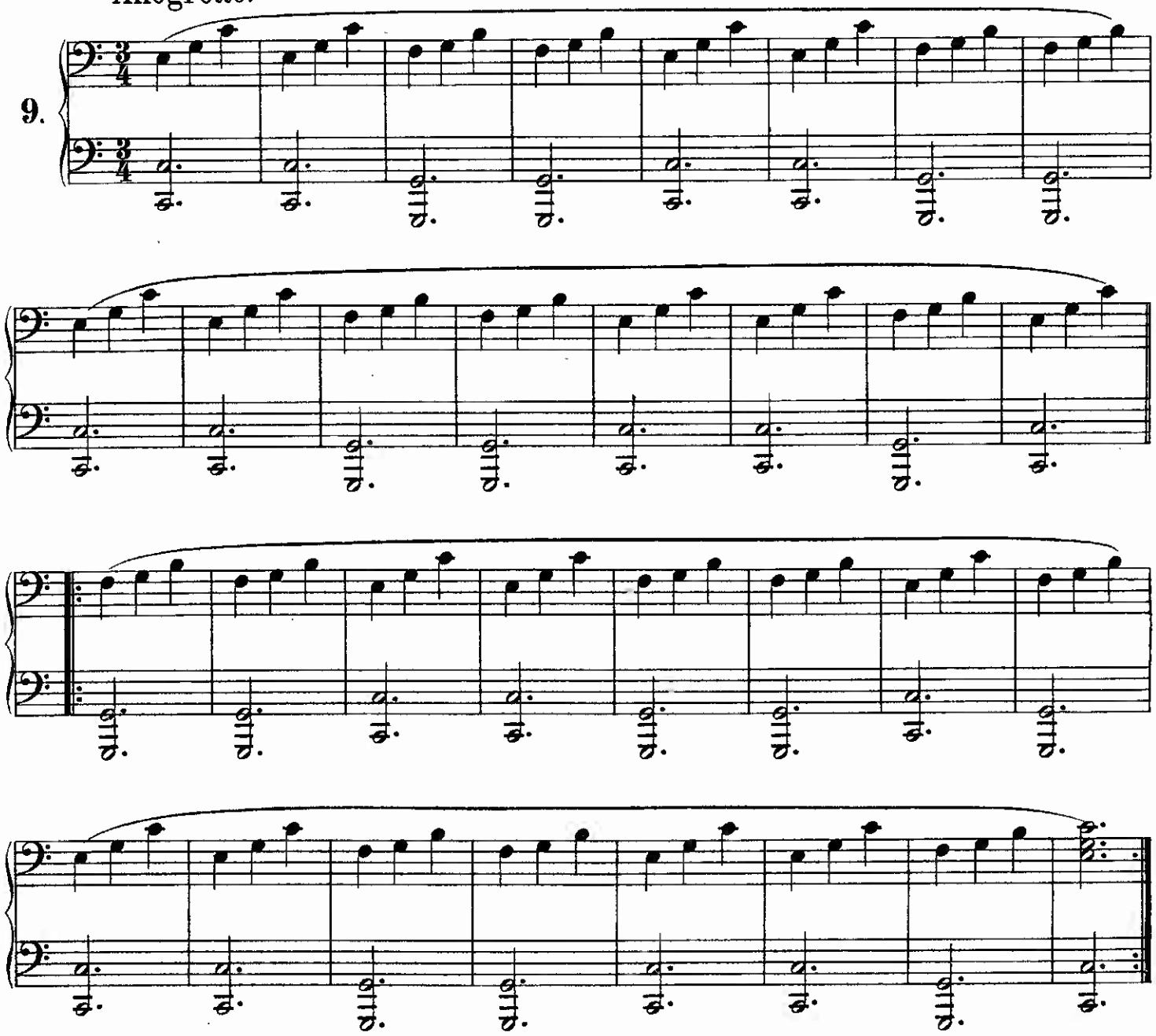
Professor

8.

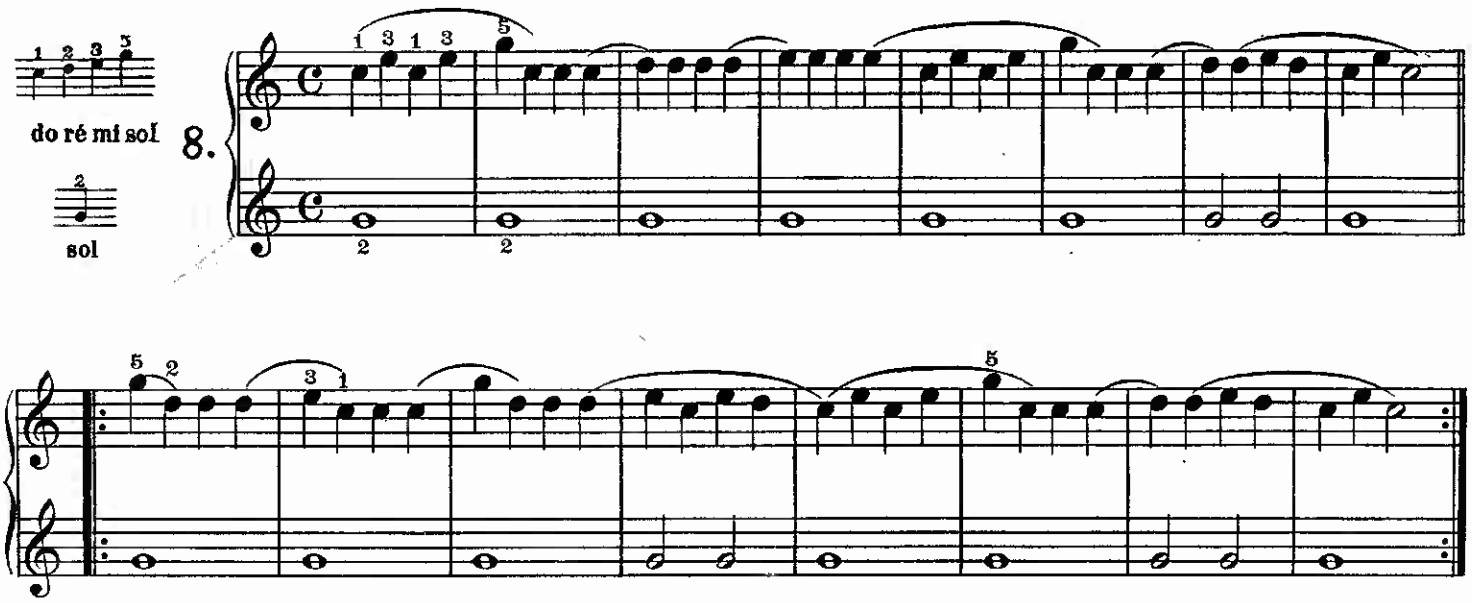


Allegretto.

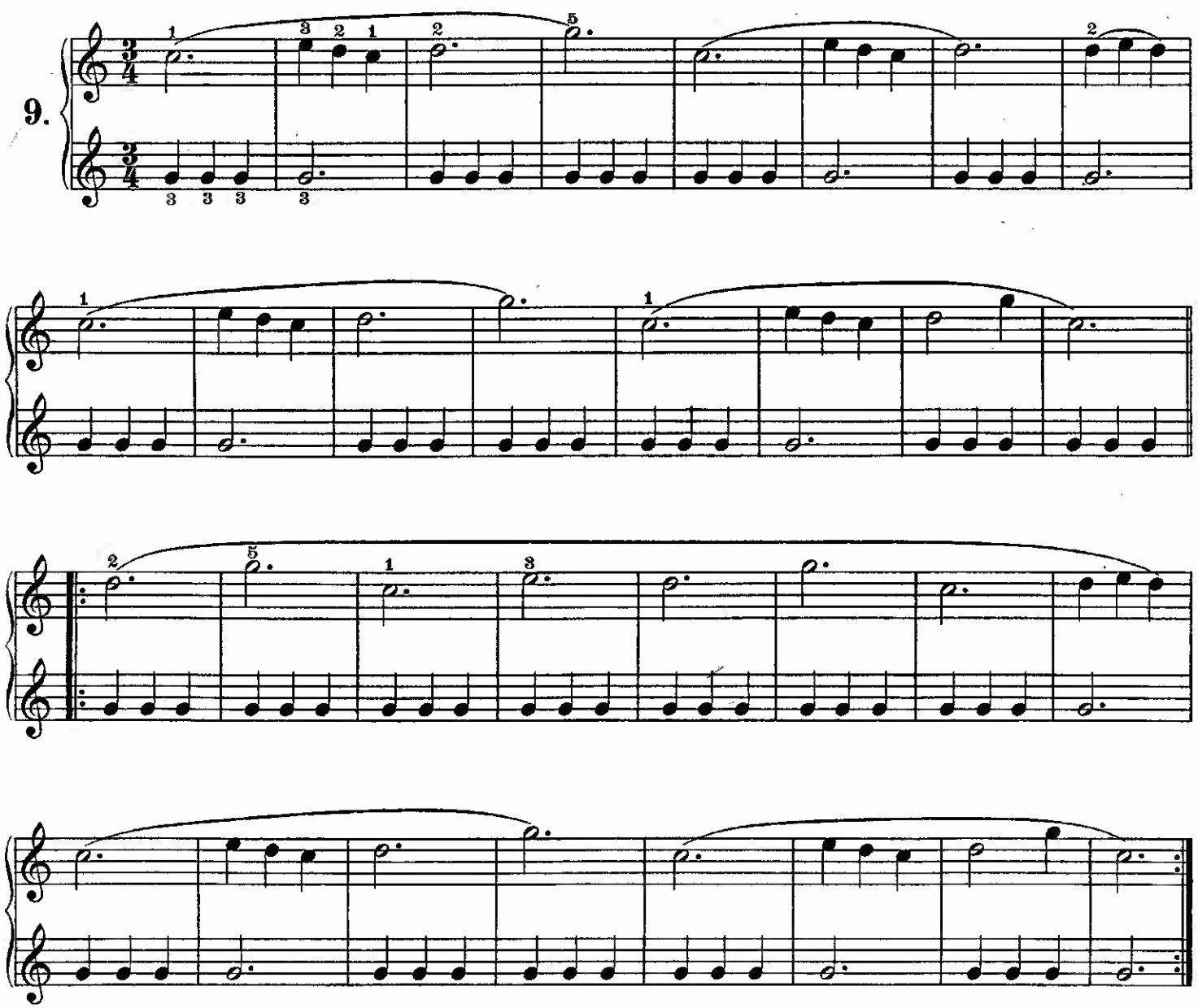
9.



Aluno



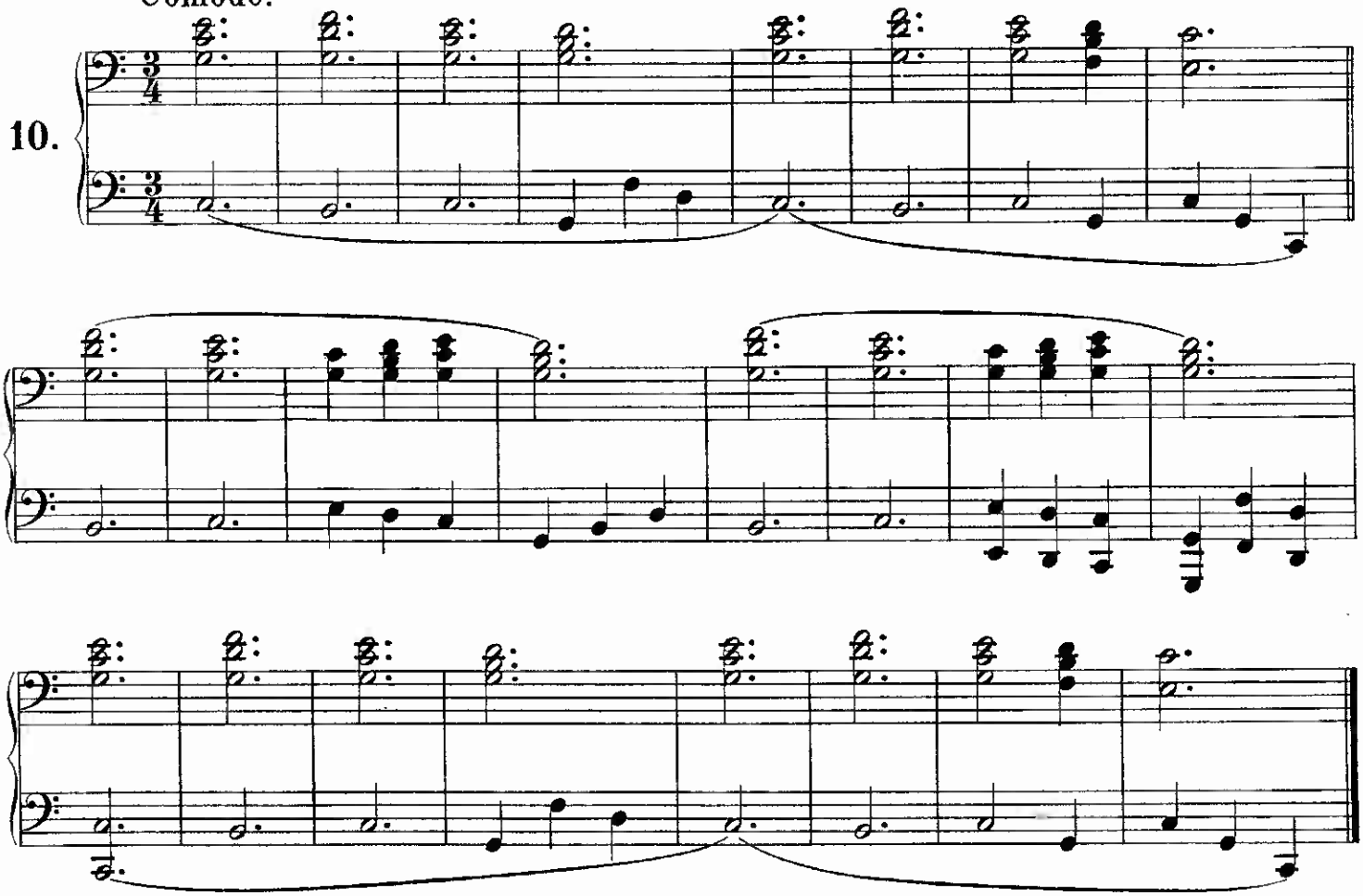
Allegretto (vivaz e gracioso)



Professor

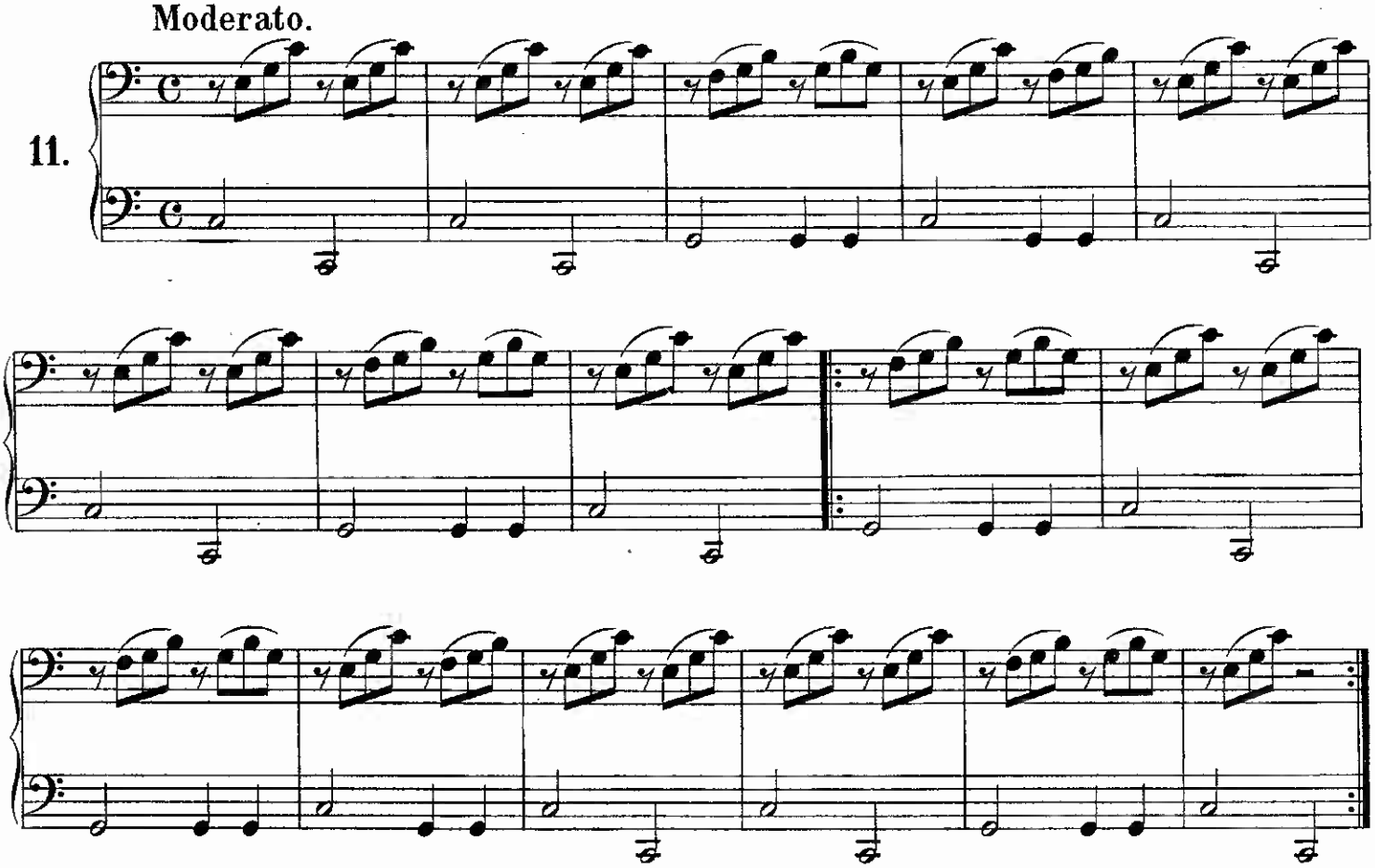
Comodo.

10.



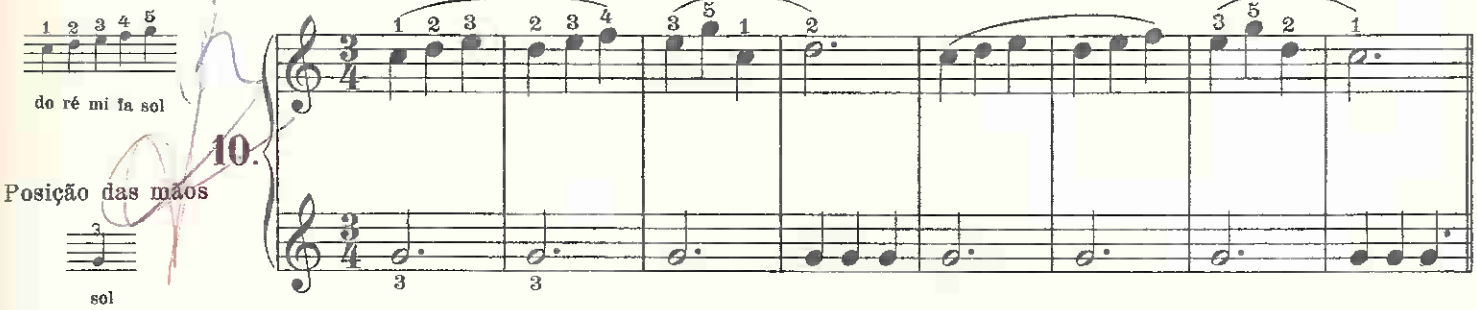
Moderato.

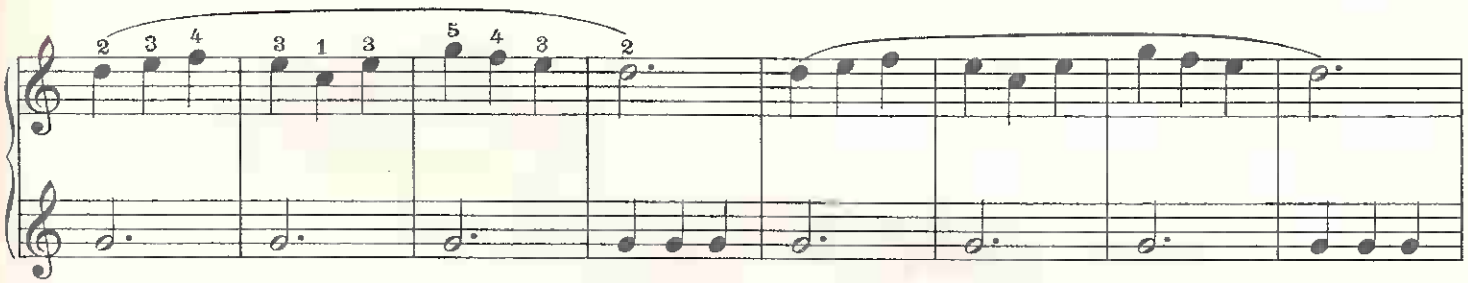
11.

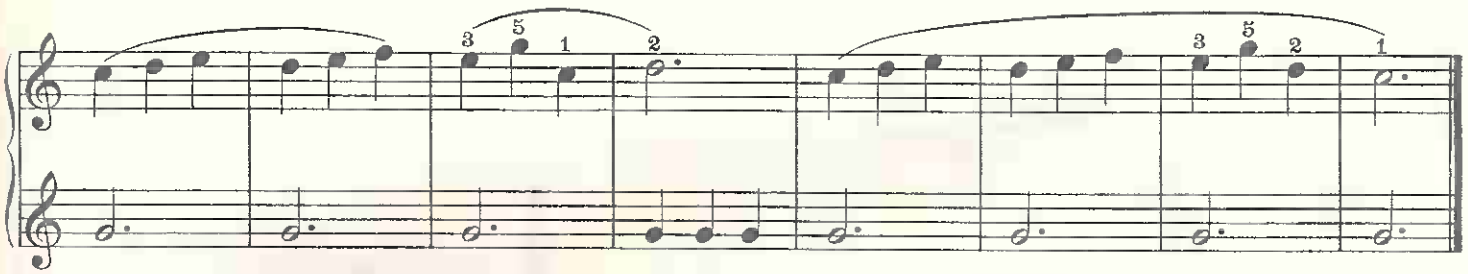


Aluno

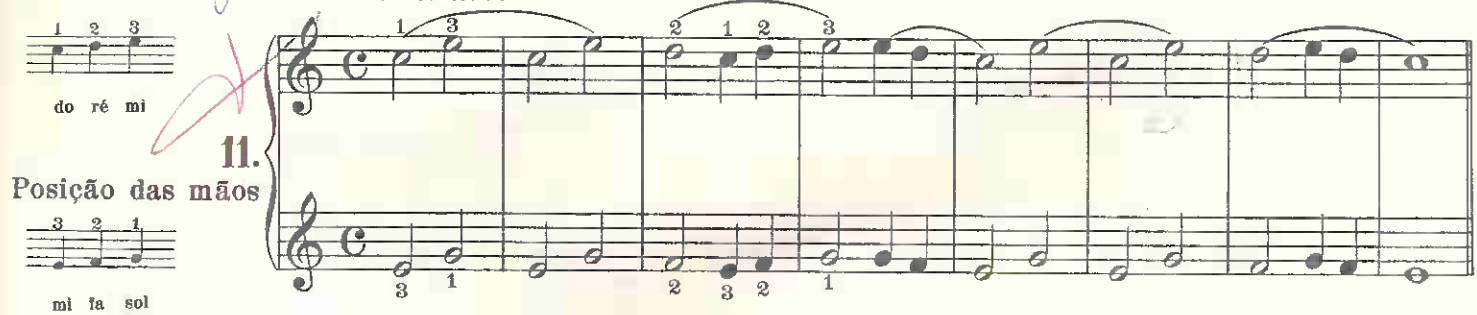
Comodo (comodo, com tranquilidade)

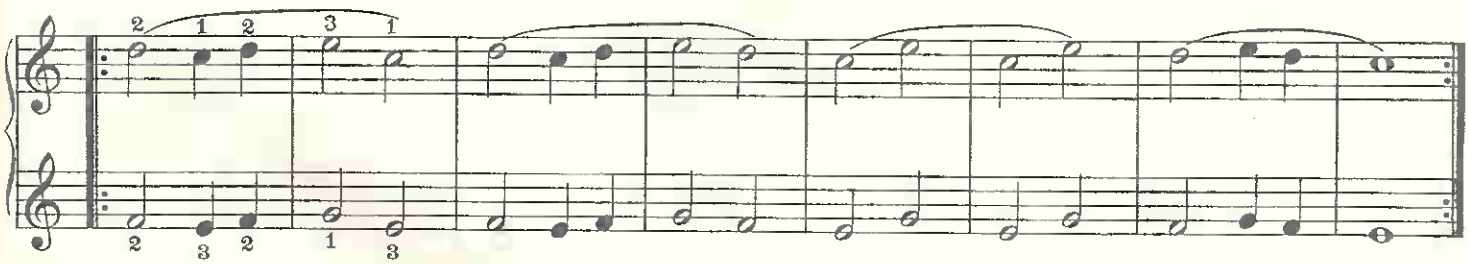






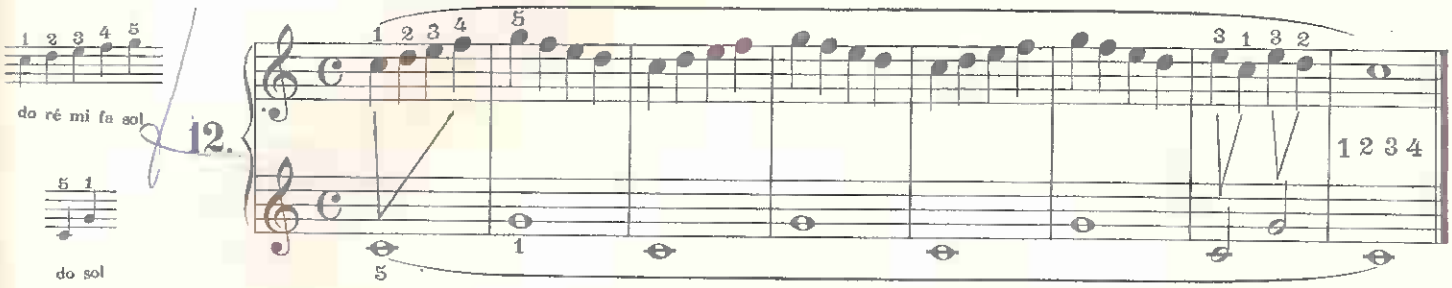
Moderato.

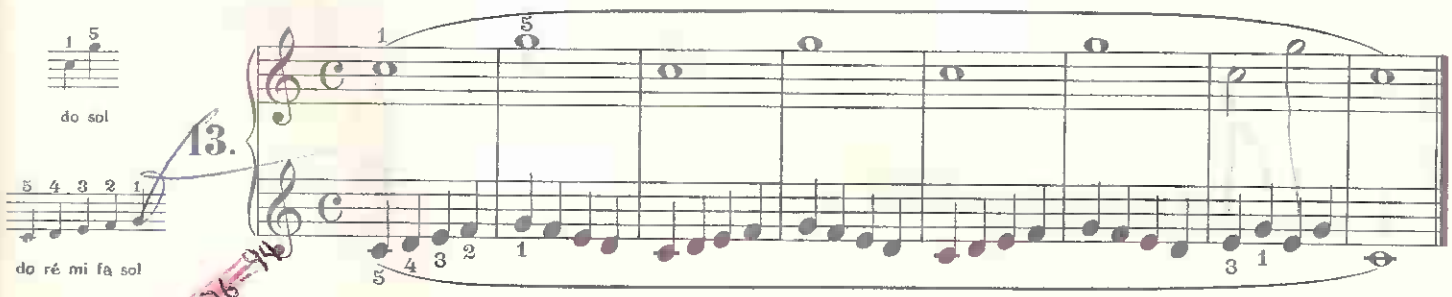


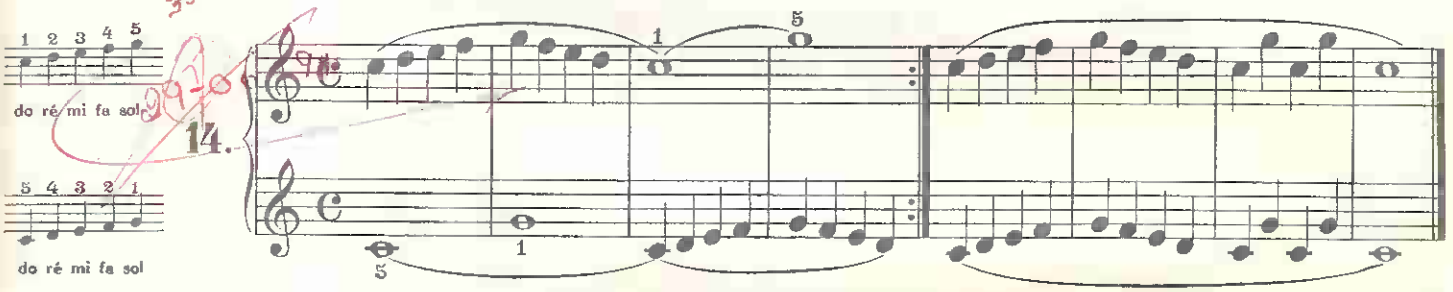


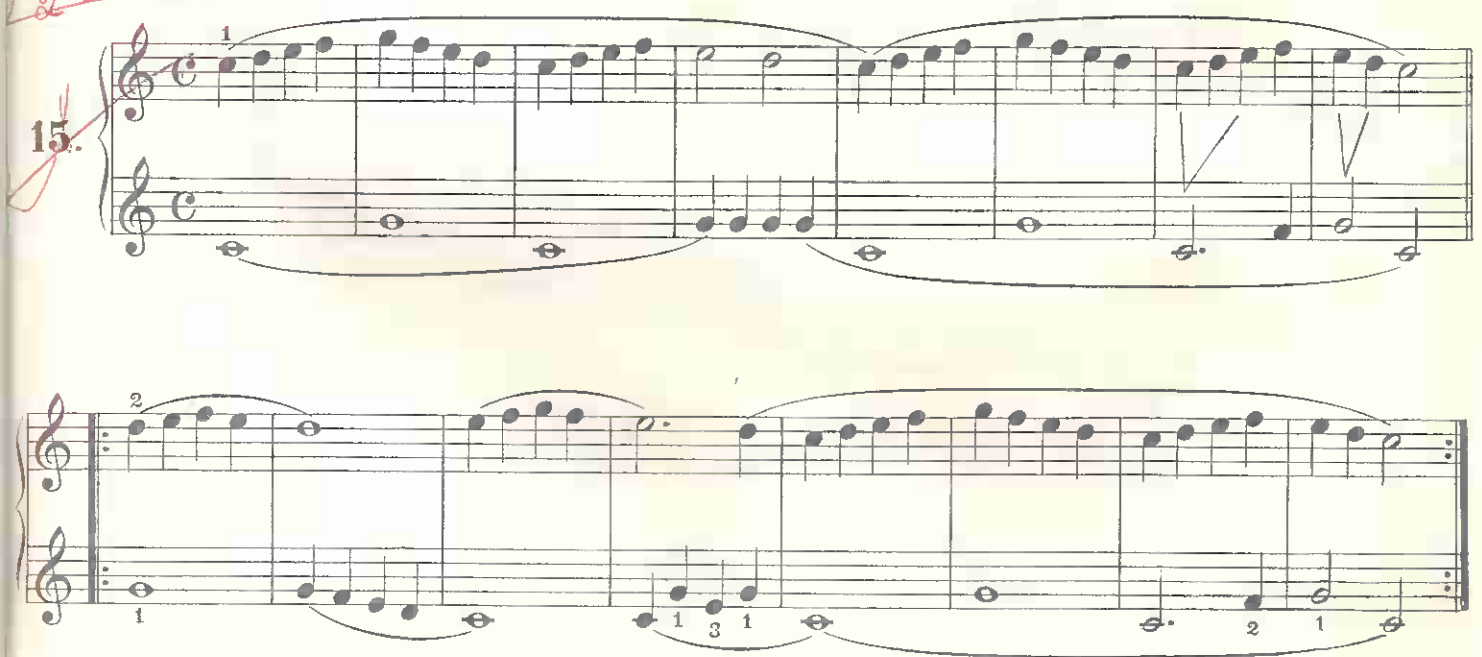
O aluno não deve esquecer que uma bôa posição do corpo, dos braços, das mãos e dos dedos, assim como um bélo toque e bastante igualdade na marcação do compasso, são a base de uma execução correta.

Moderato.









Moderato.

16.

legato

Allegretto.

17.

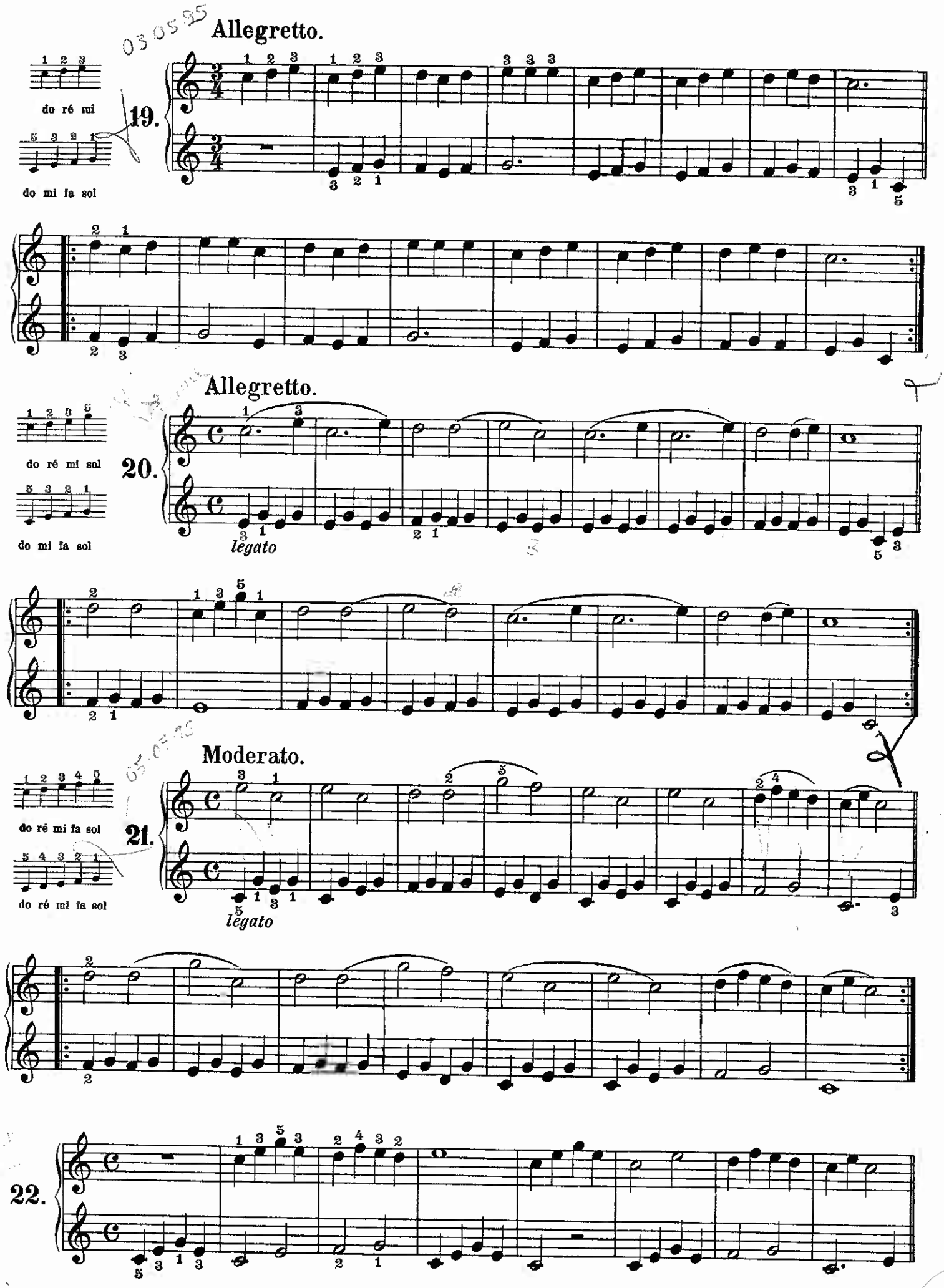
legato

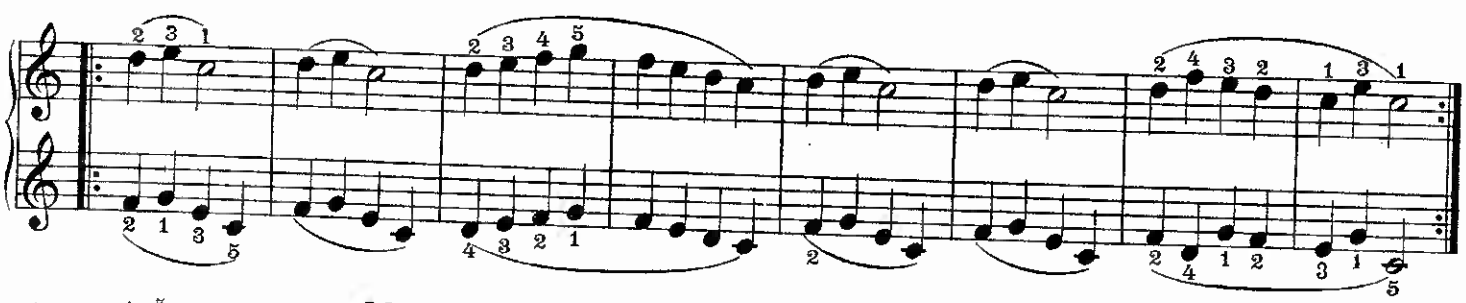
Allegretto.

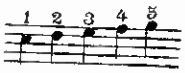
18.

do ré mi sol

do mi fa sol

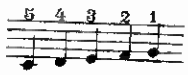

Allegretto.
do ré mi
do mi fa sol
19.
Allegretto.
do ré mi sol
do mi fa sol
20.
legato
Moderato.
do ré mi fa sol
do ré mi fa sol
21.
legato
22.



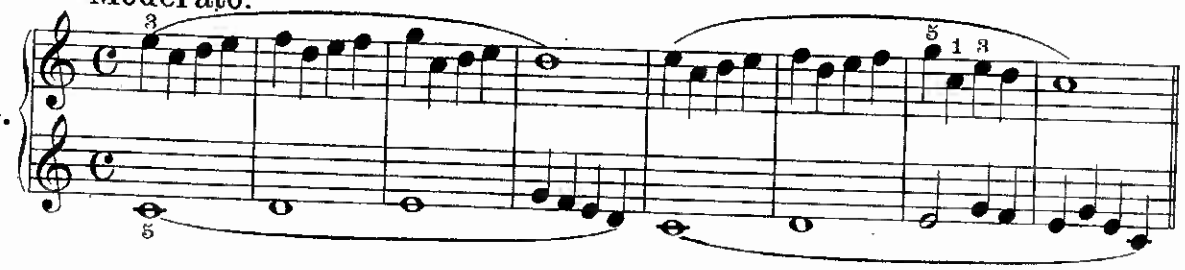


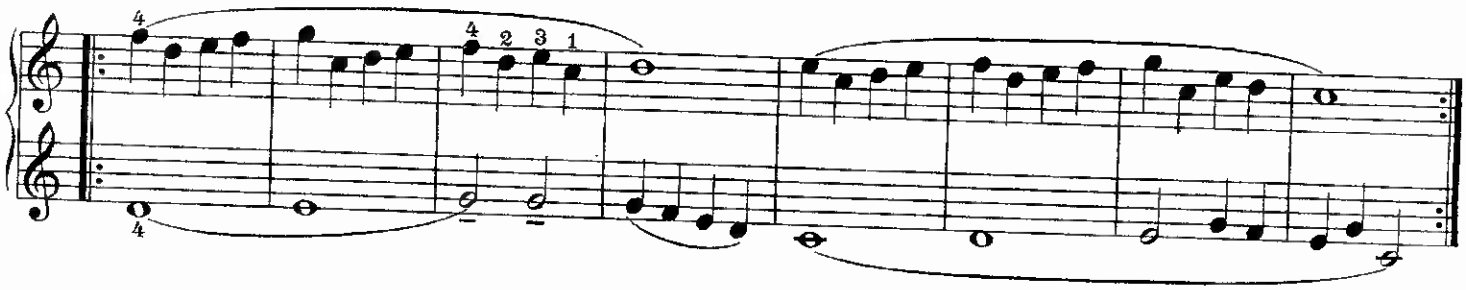
Moderato.

Posição das mãos



23.





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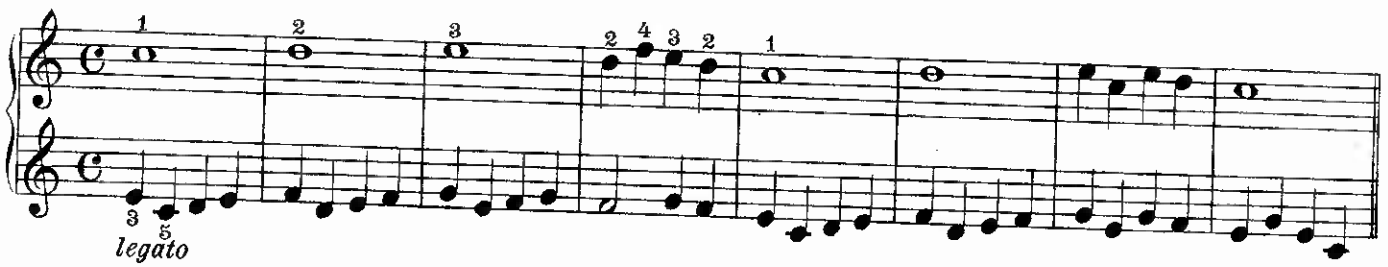
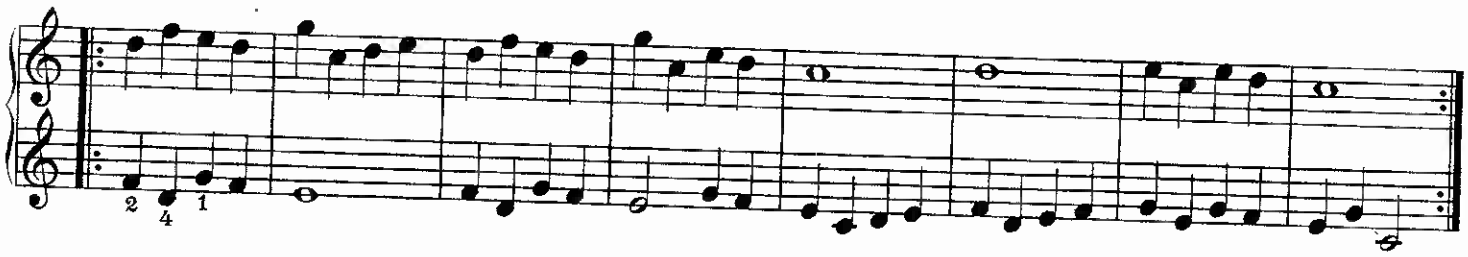
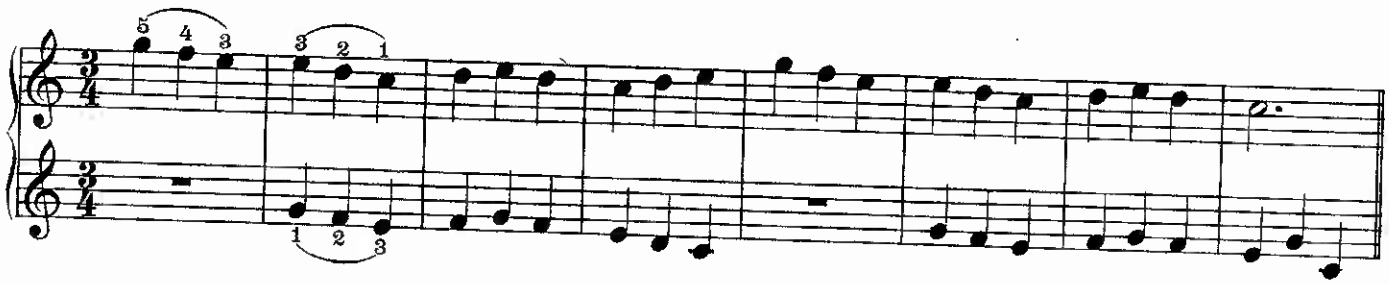
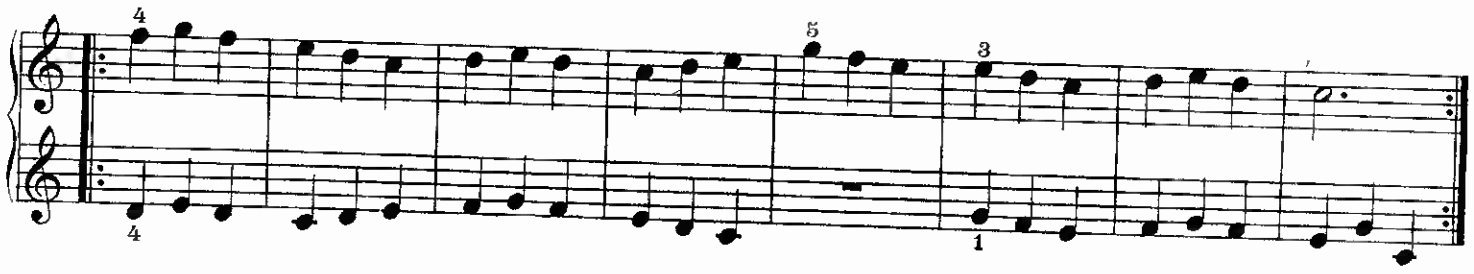
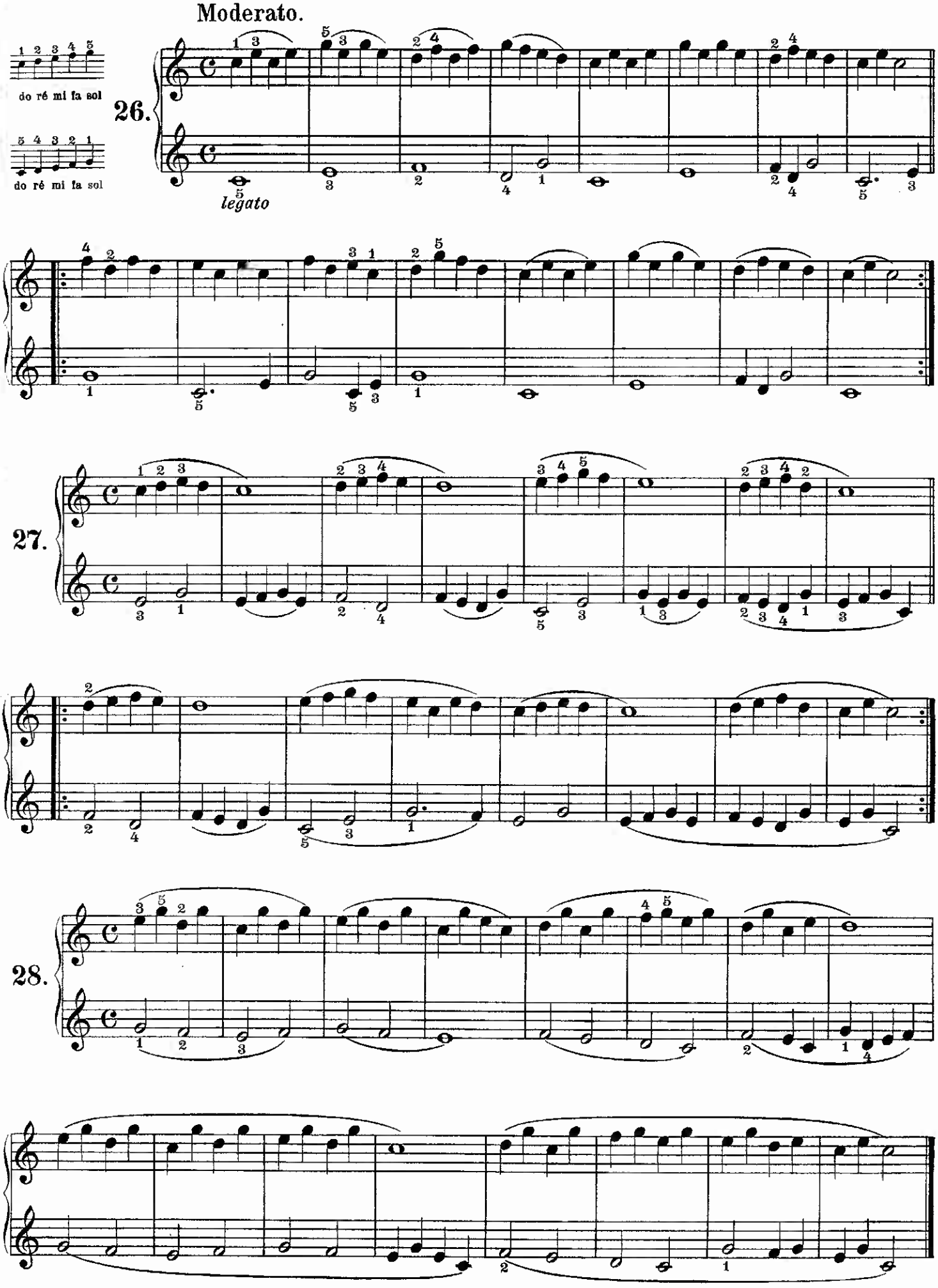




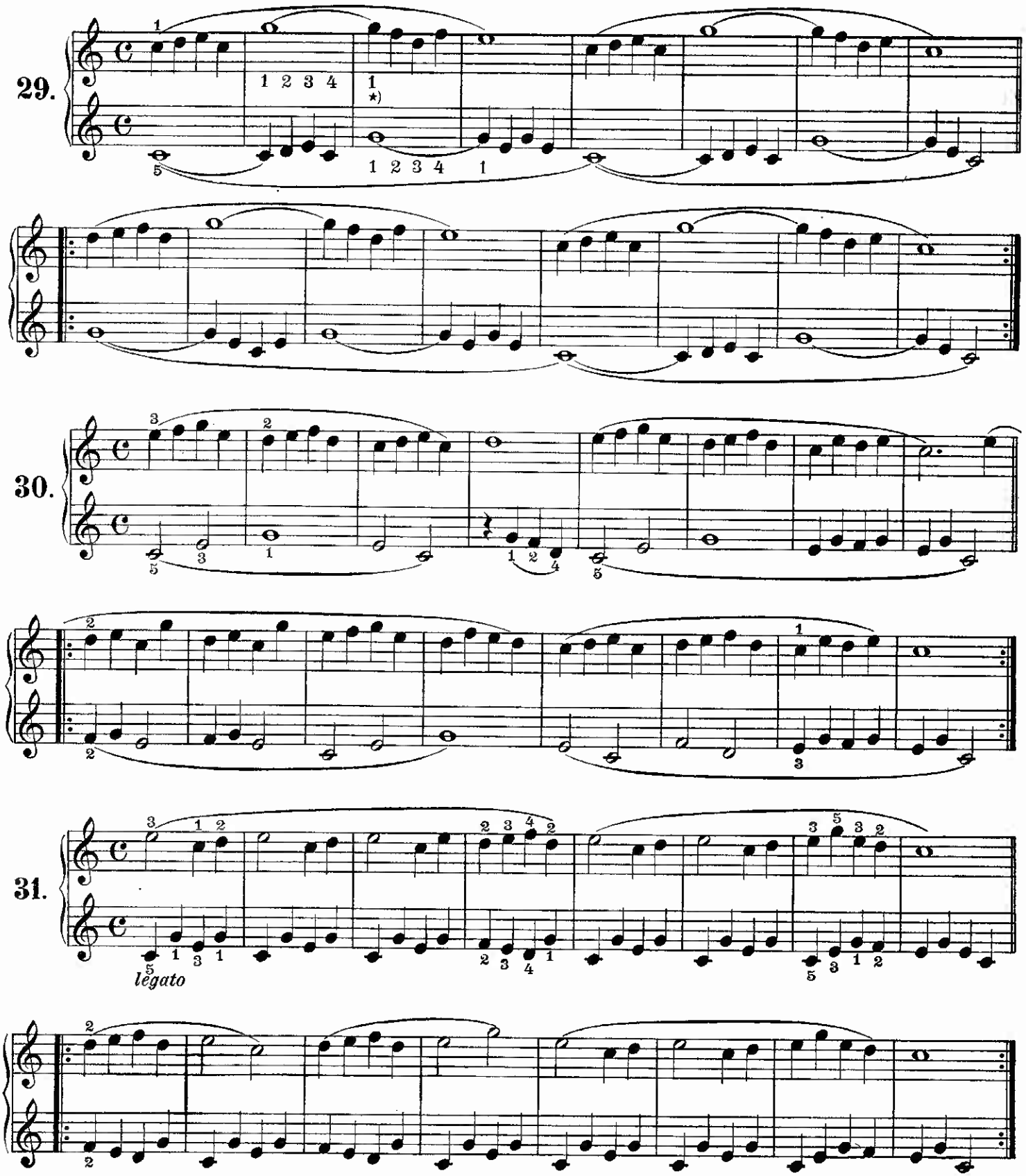
25.






Moderato.
do ré mi fa sol
do ré mi fa sol
26.
legato
27.
28.

A segunda nota não repete-se, porém, o dedo deve permanecer sobre a tecla durante toda a duração desta nota.



Para facilitar o estudo do aluno, o professor poderá tirar a ligadura que une as duas notas da mesma altura.
(A ligadura que abrange dois ou mais compassos, indica que os sons devem ser bem ligados.)

Professor

Andante.

32.

dolce

Allegretto.

33.

p

Andante.

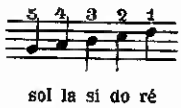
34.

p

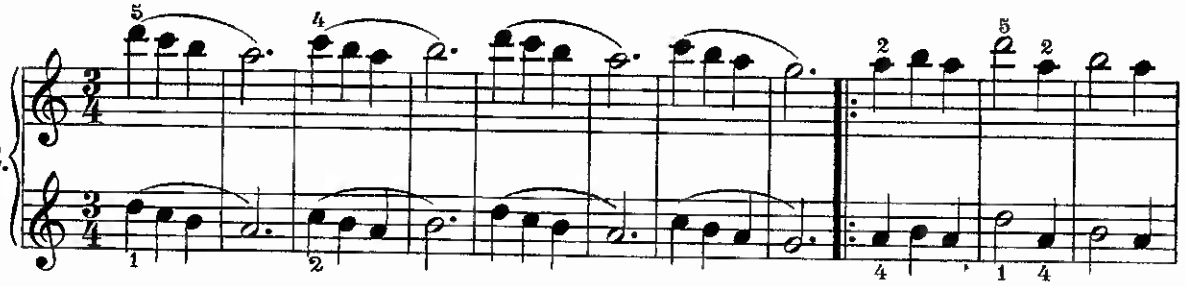
Aluno

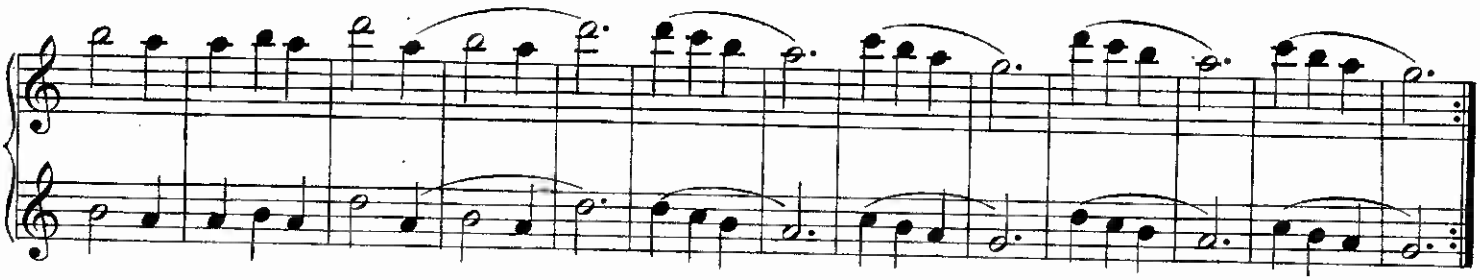
Andante mas não muito lento

Posição das mãos



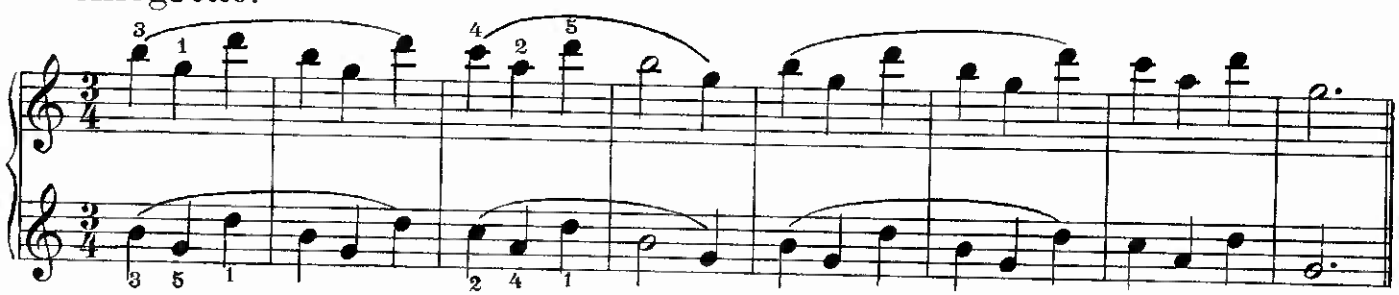
32.

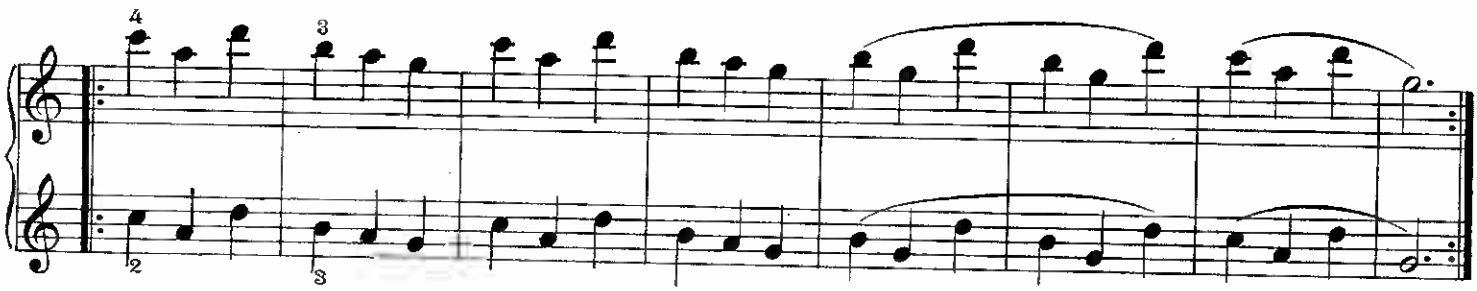




Allegretto.

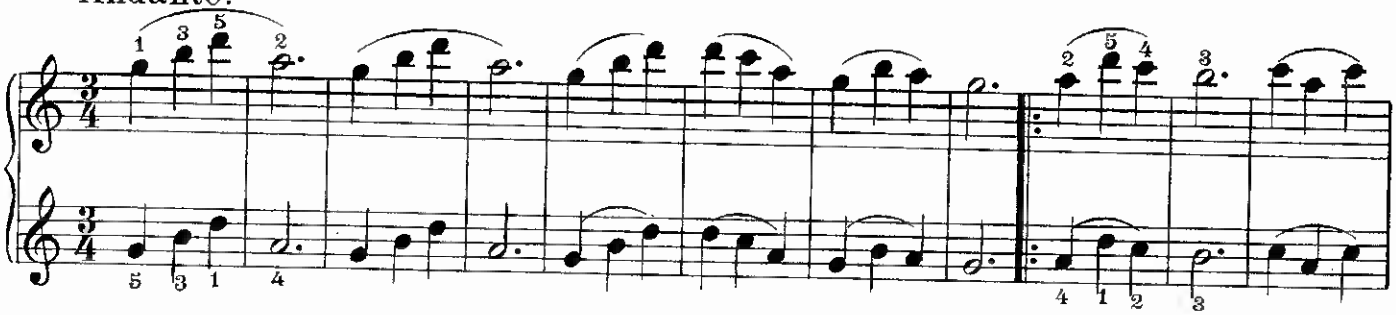
33.

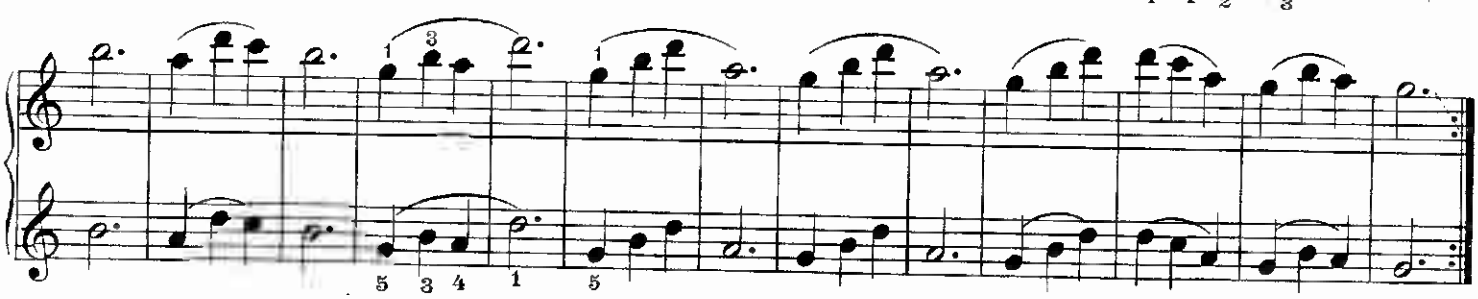


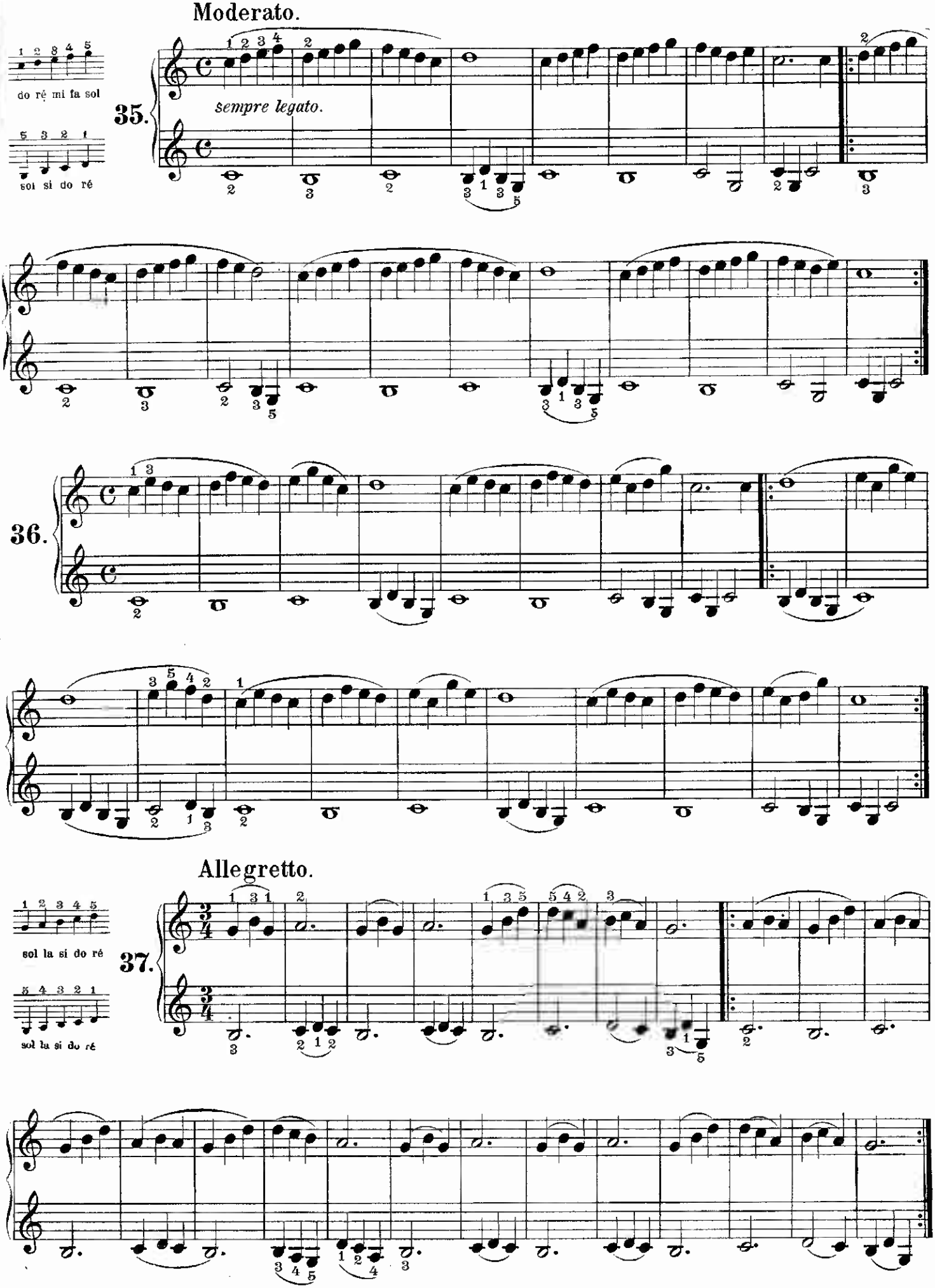


Andante.

34

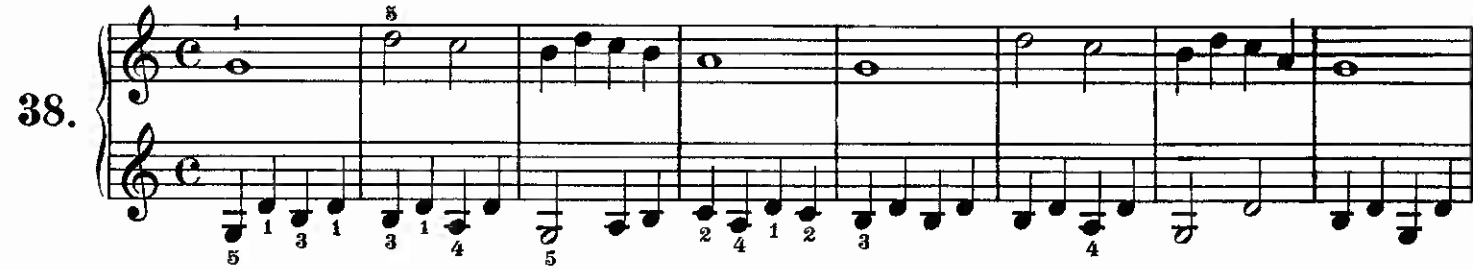


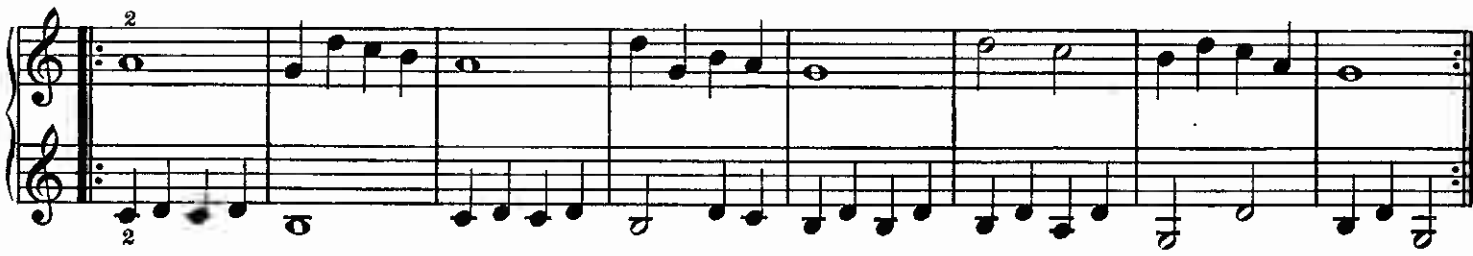



Moderato.
do ré mi fa sol
sol si do ré
35.
sempre legato.
36.
Allegretto.
sol la si do ré
sol la si do ré
37.

Moderato.

38.





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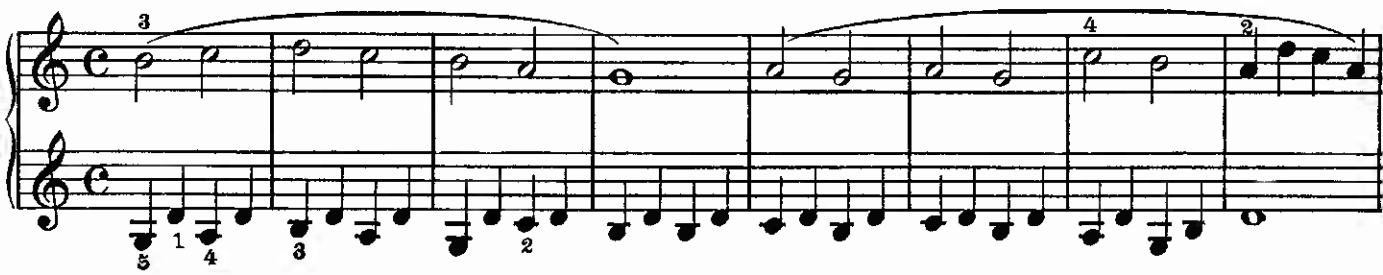
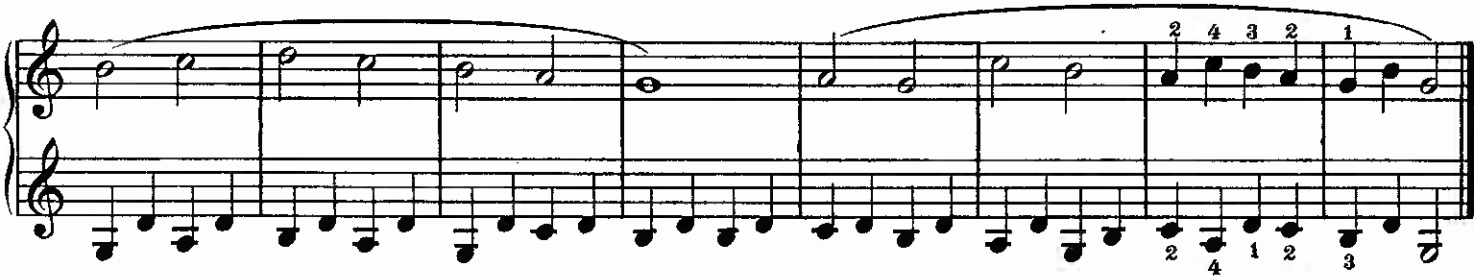
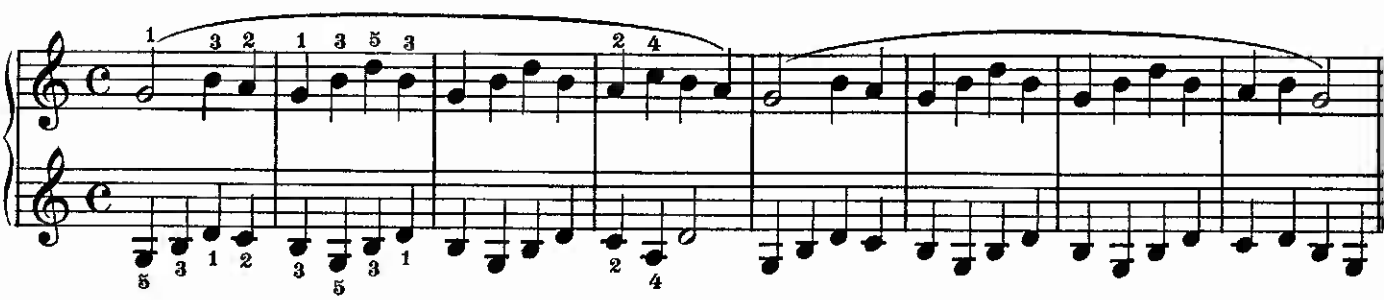


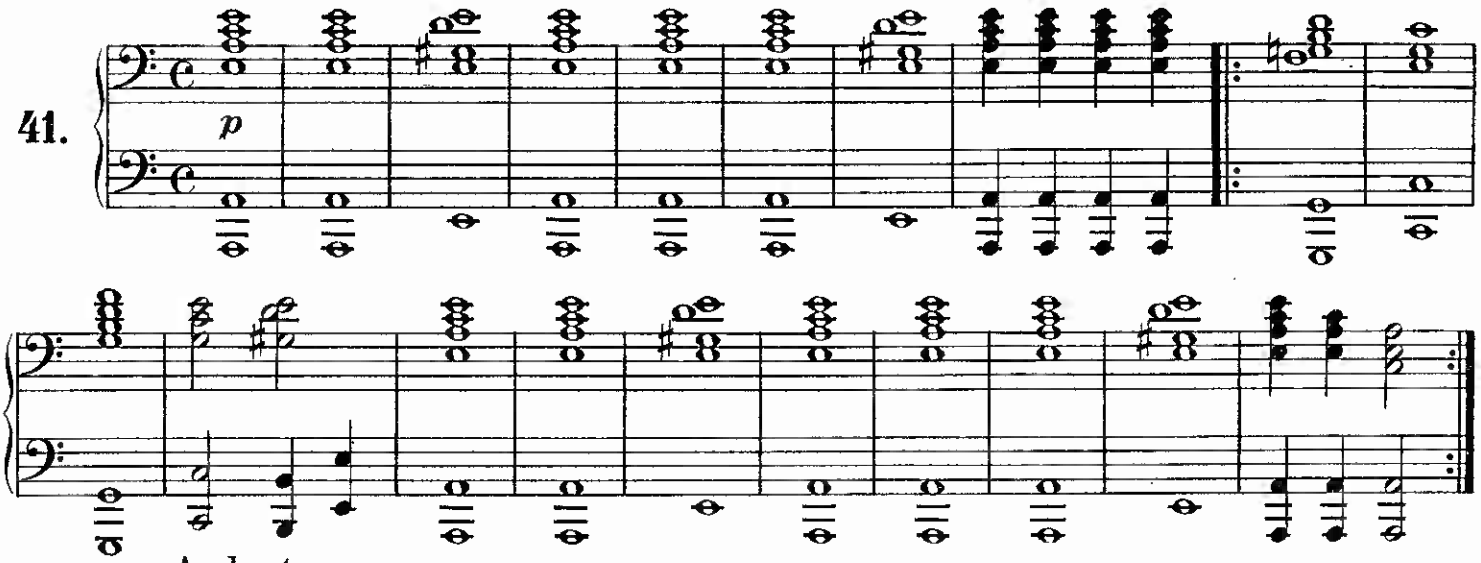


40.



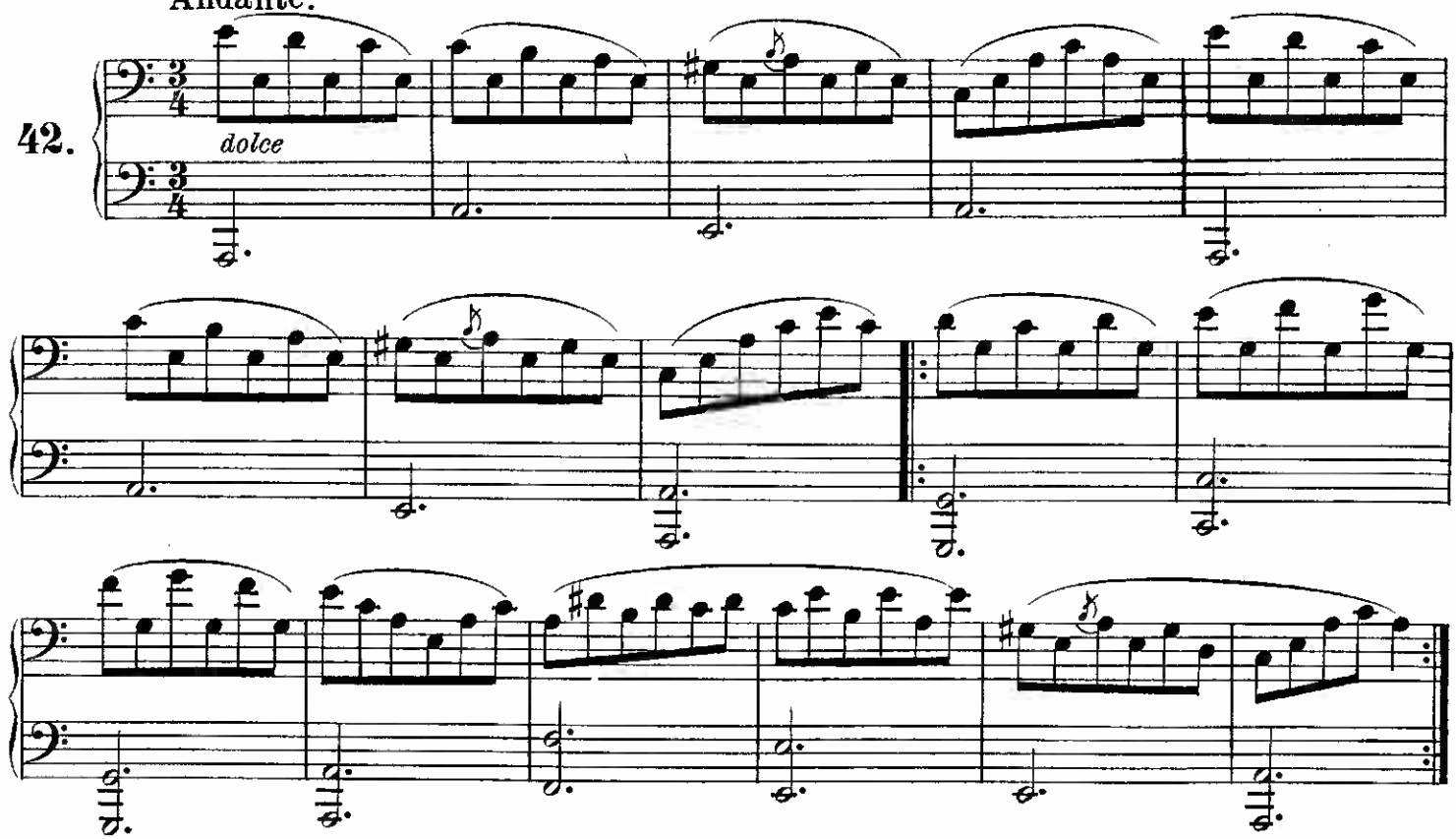
Allegretto. **Professor**

41.



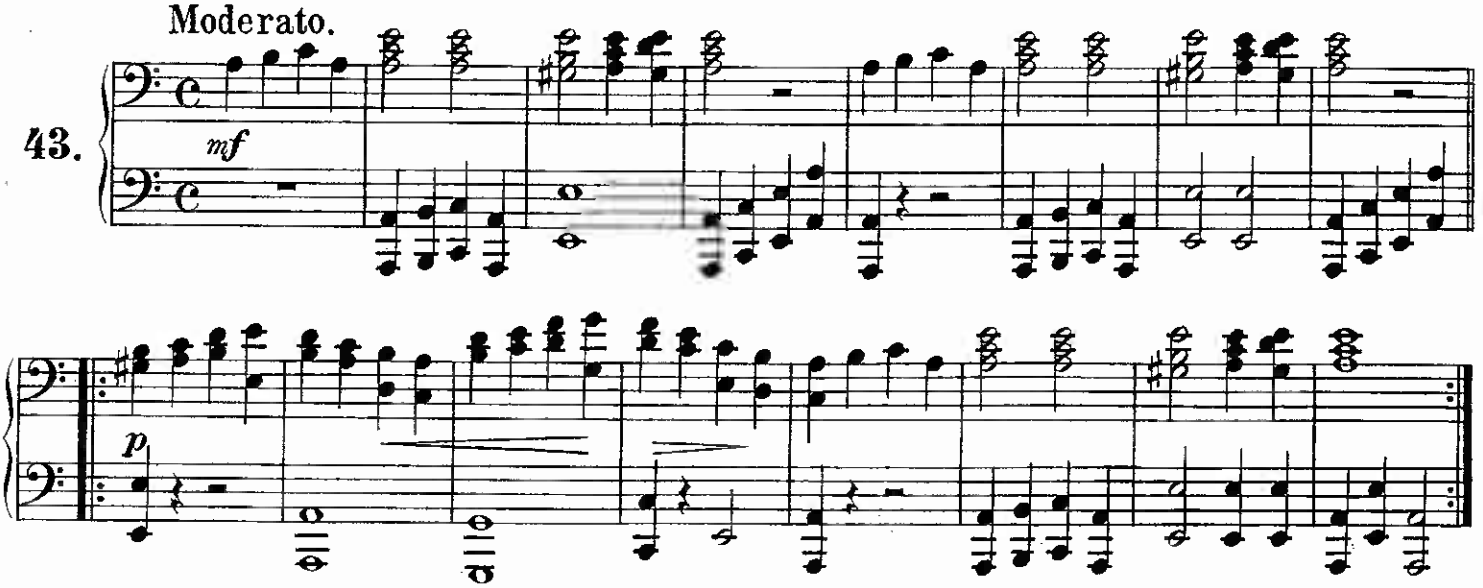
Andante.

42.

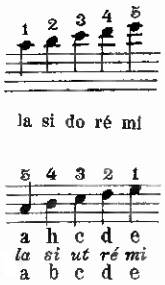


Moderato.

43.

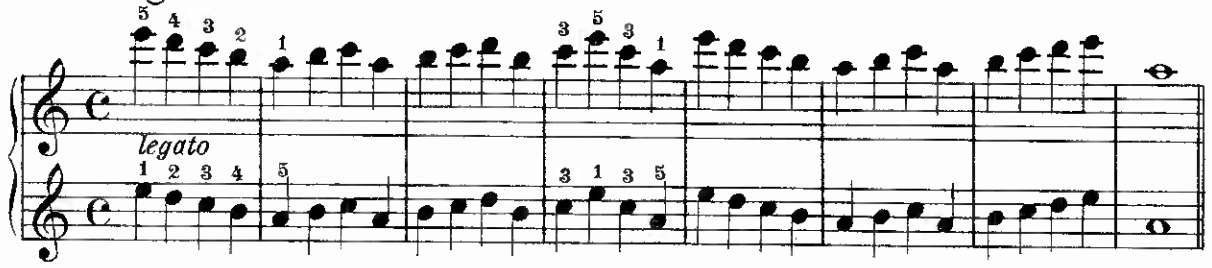


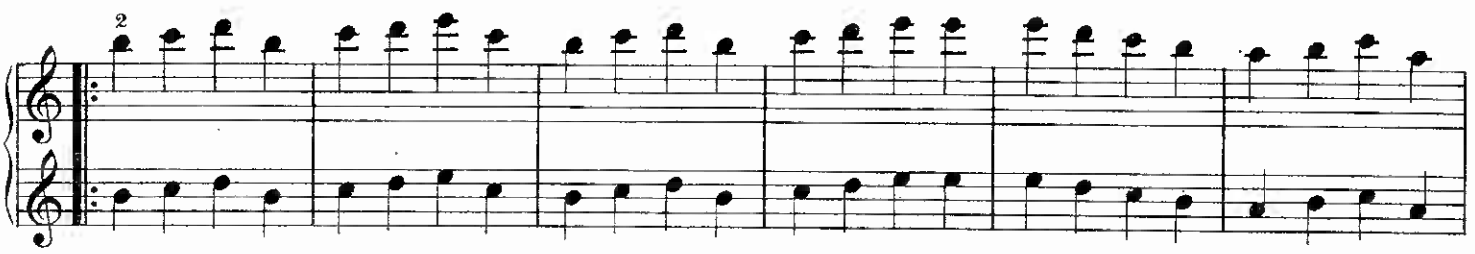
Aluno

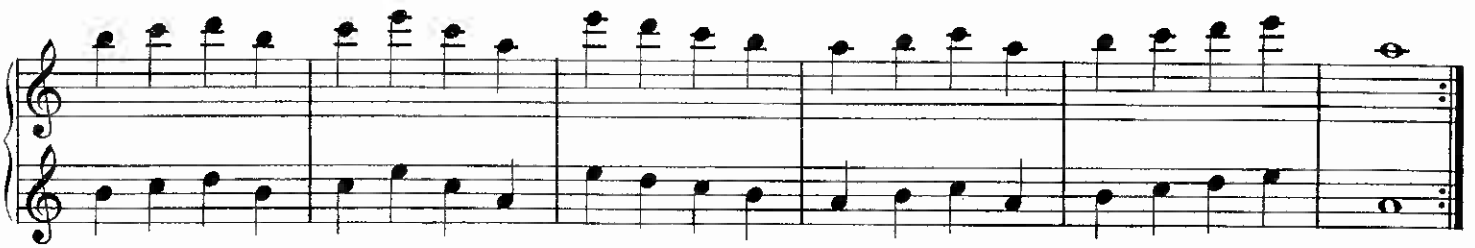


Allegretto.

41.

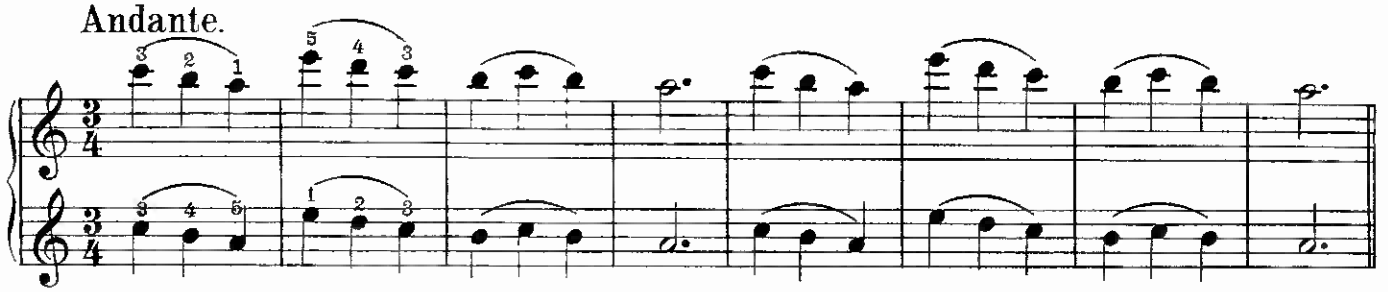


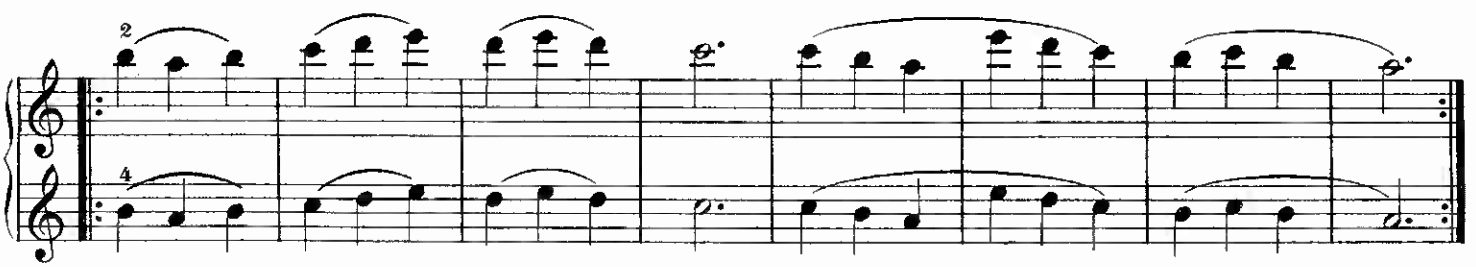




Andante.

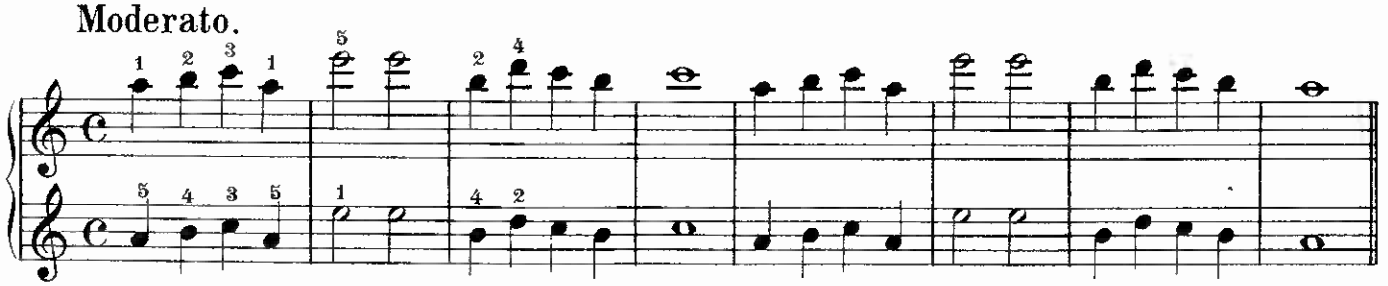
42.

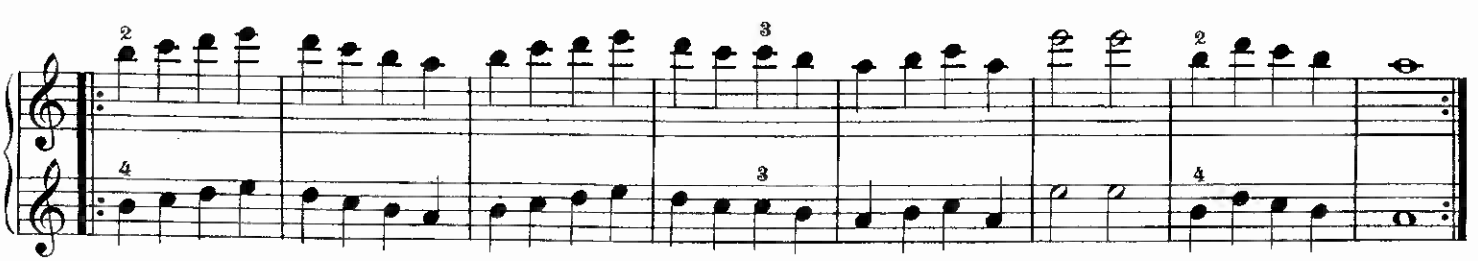




Moderato.

43.

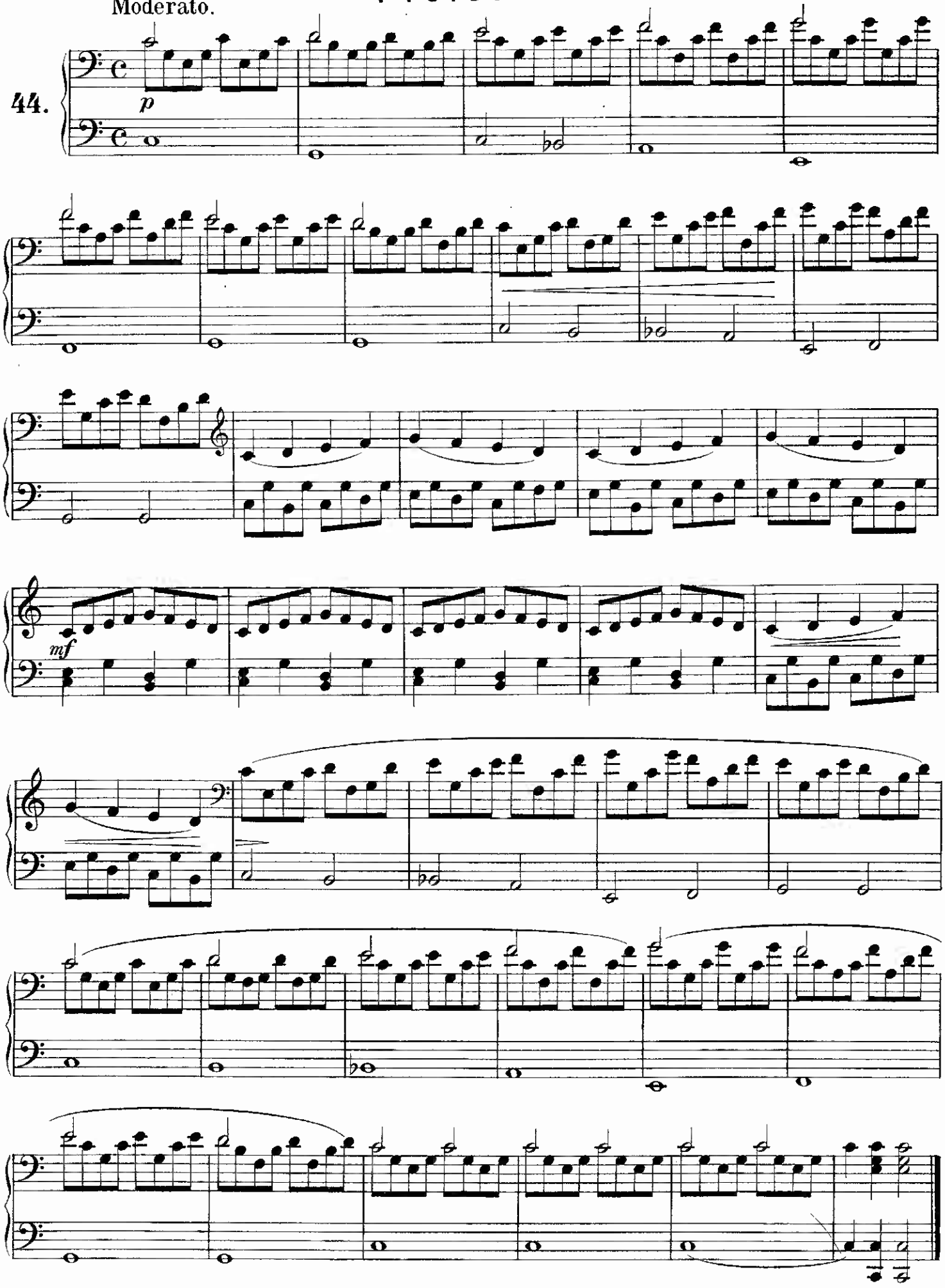




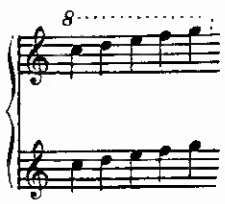
Professor

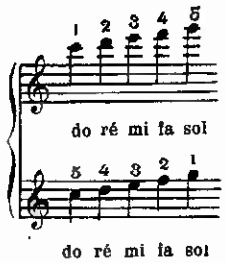
Moderato.

44.



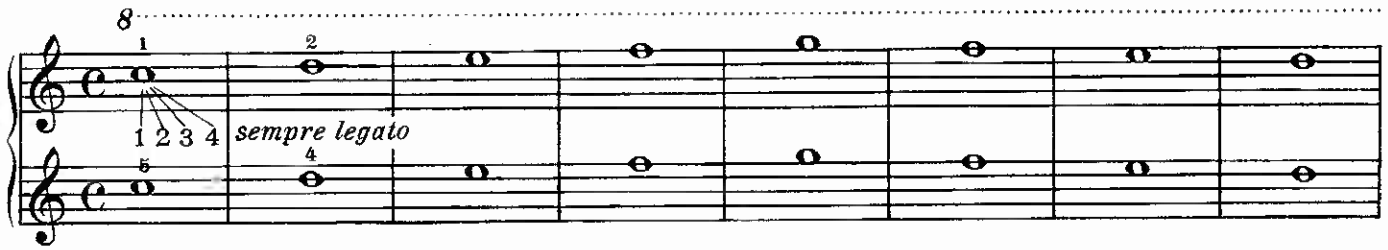
As notas que têm encima o numero 8 e um rastilho, devem ser executadas uma oitava acima, isto é, oito notas mais agudas; terminada essa linha a execução é feita na altura exata que estão escritas as notas.

Exemplo: 

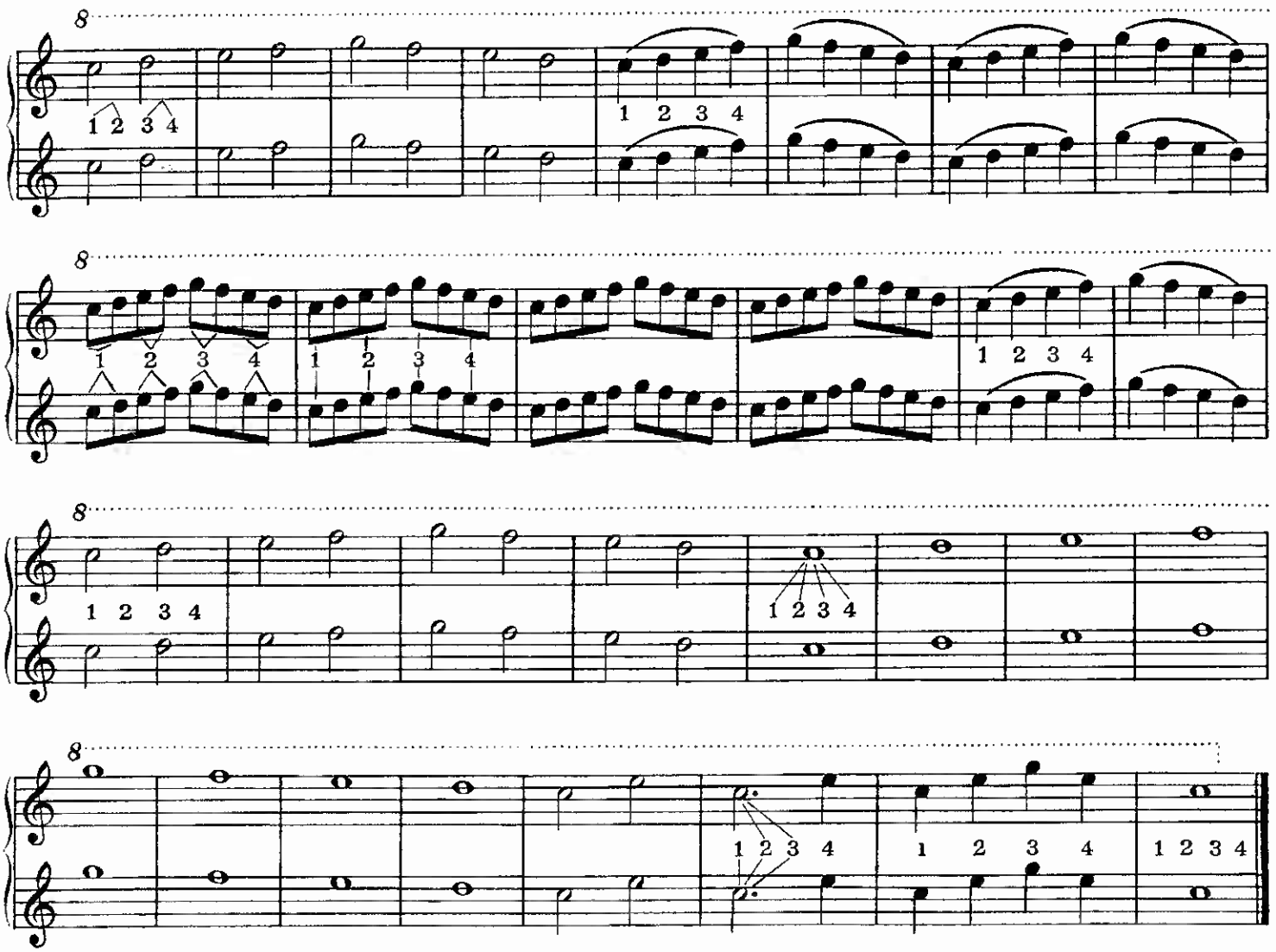
Execução: 

Aluno

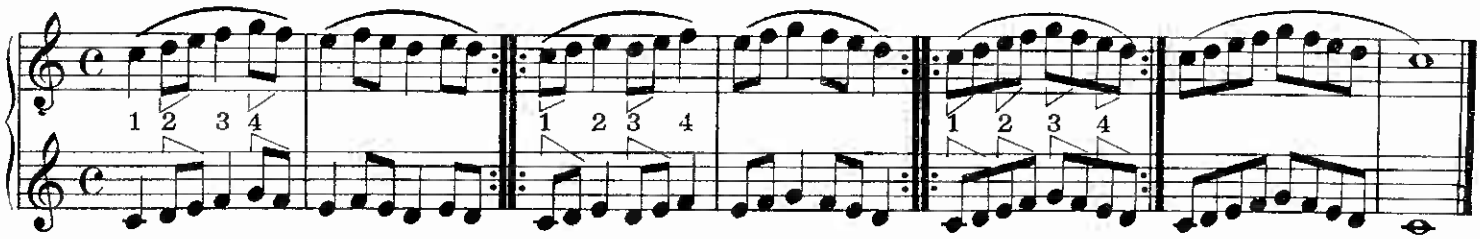
Moderato.

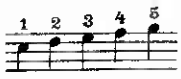
44. 

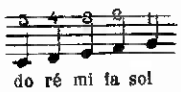
Exercicio para estudar o valor das figuras até colcheias



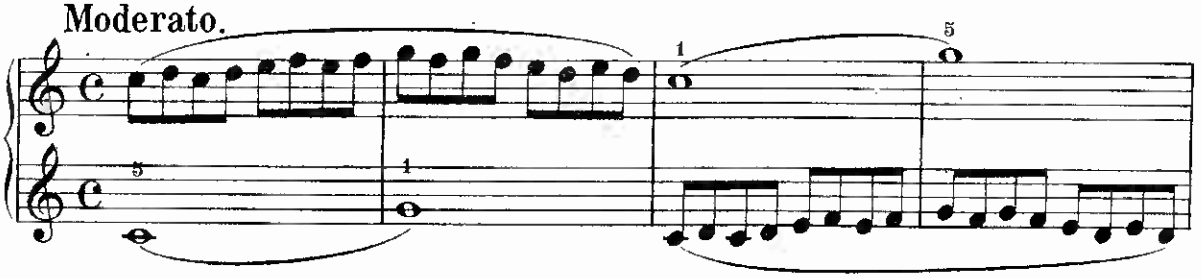
Exercicios com figuras de Colcheias

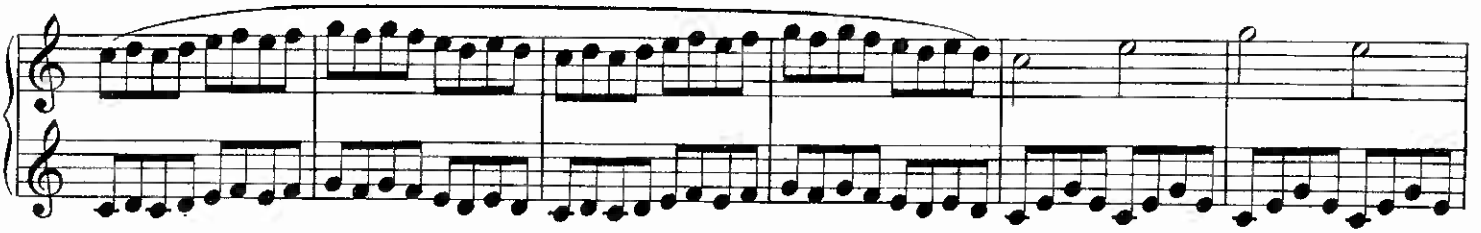


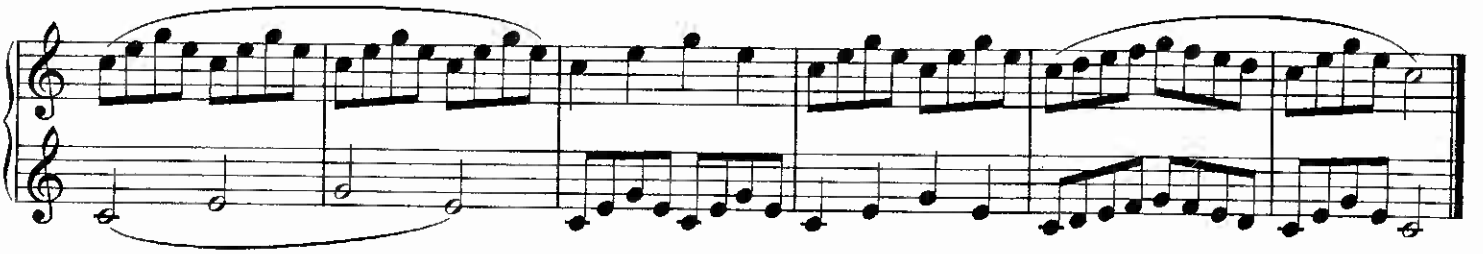




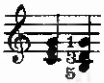
45. Moderato.

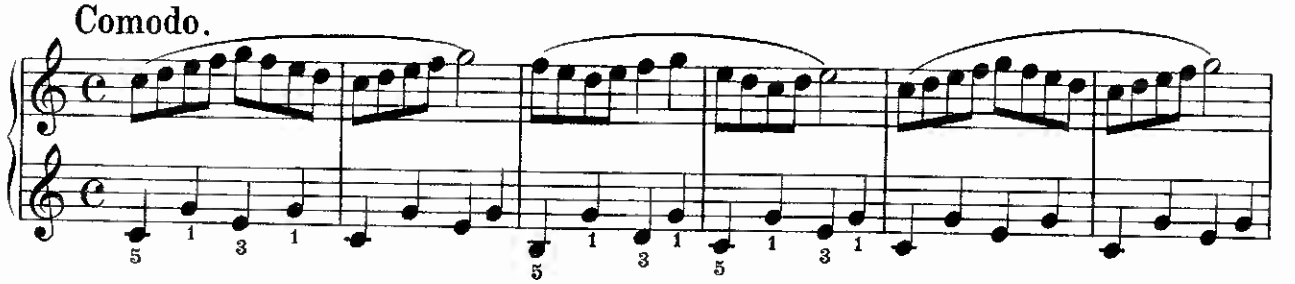


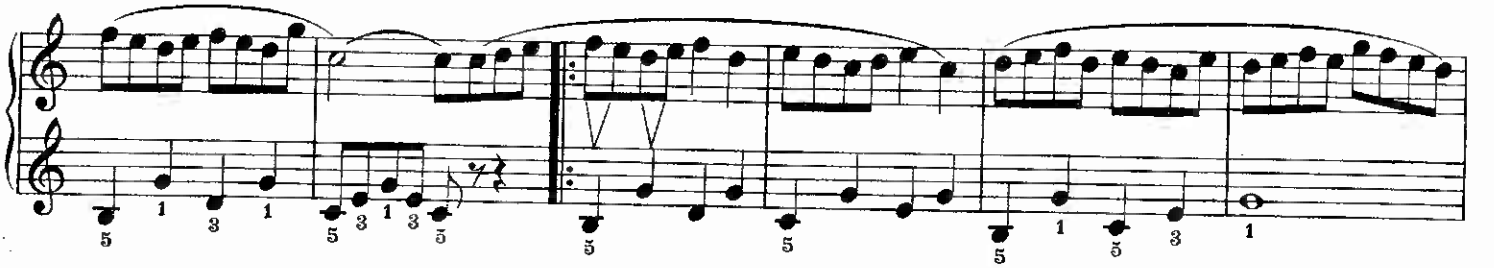


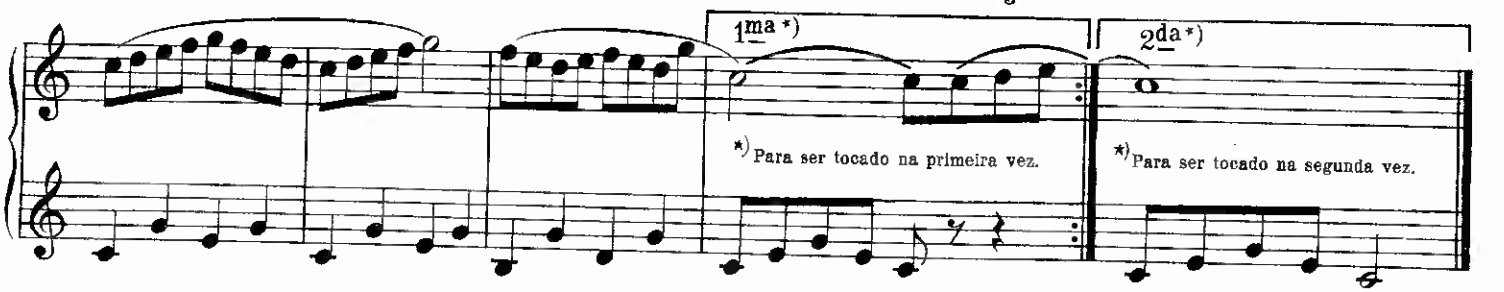


46. Comodo.

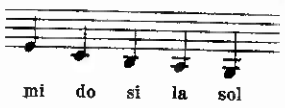




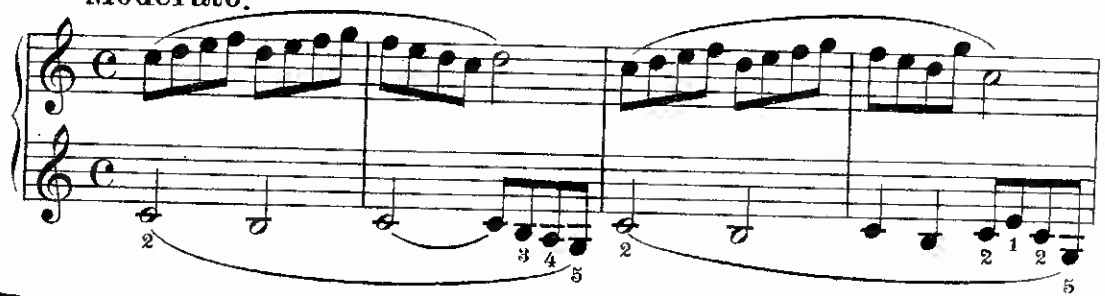


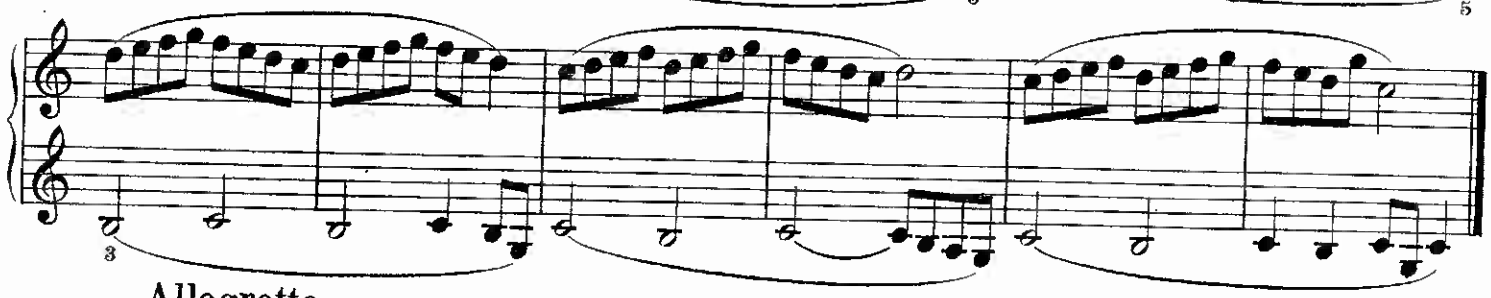


Posição da mão esquerda.

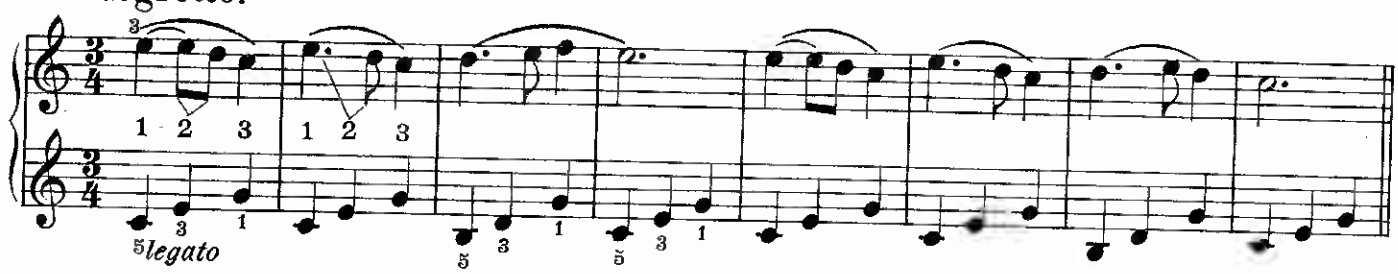


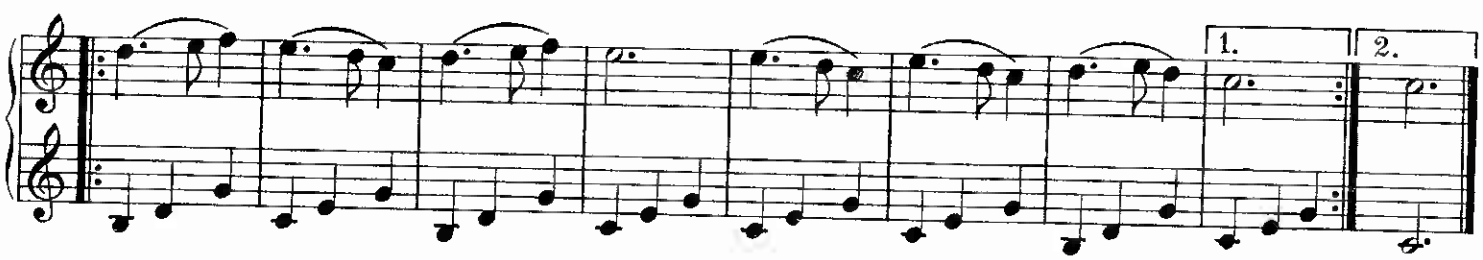
47. Moderato.



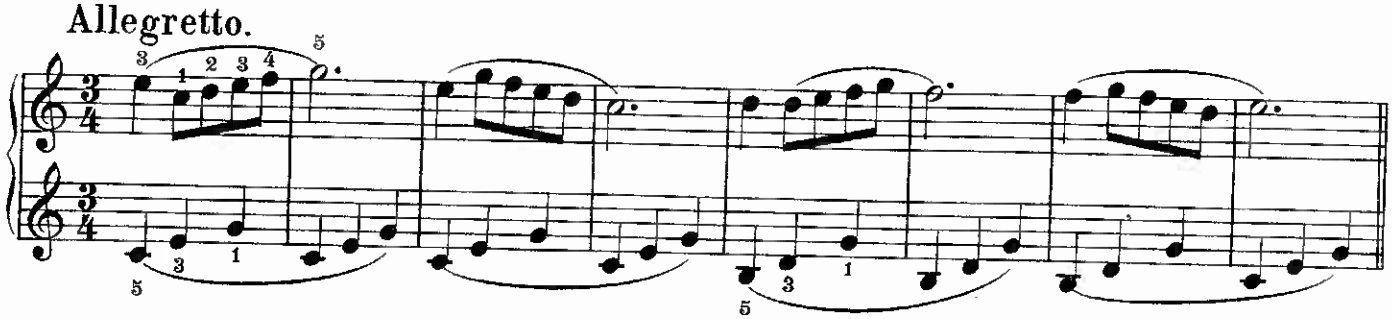


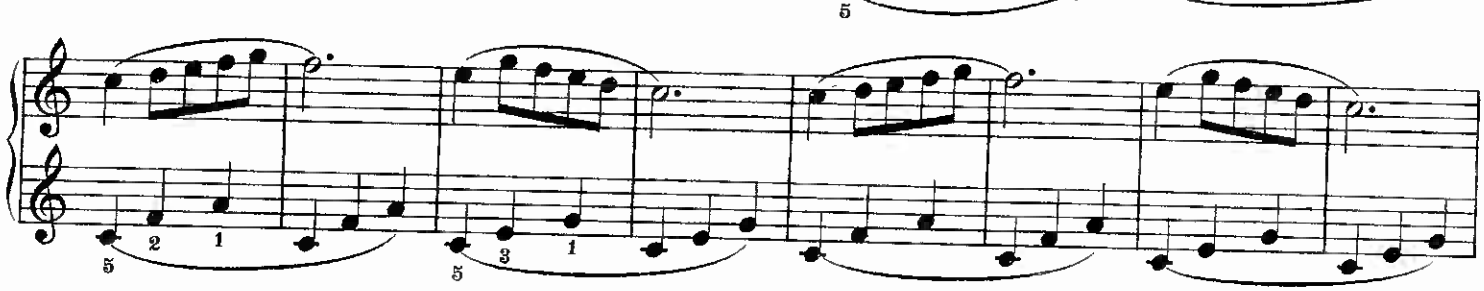
48. Allegretto.





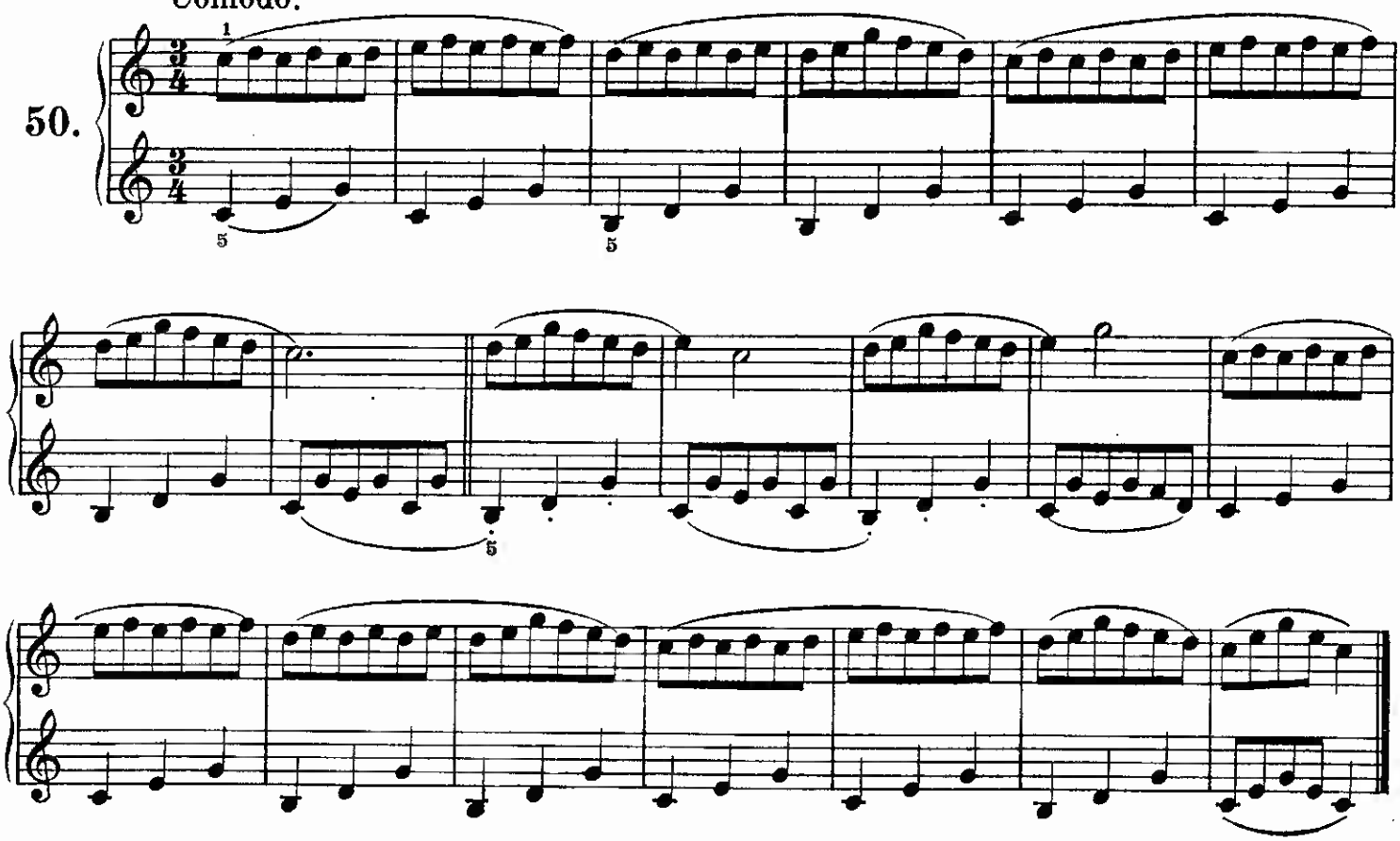
49. Allegretto.



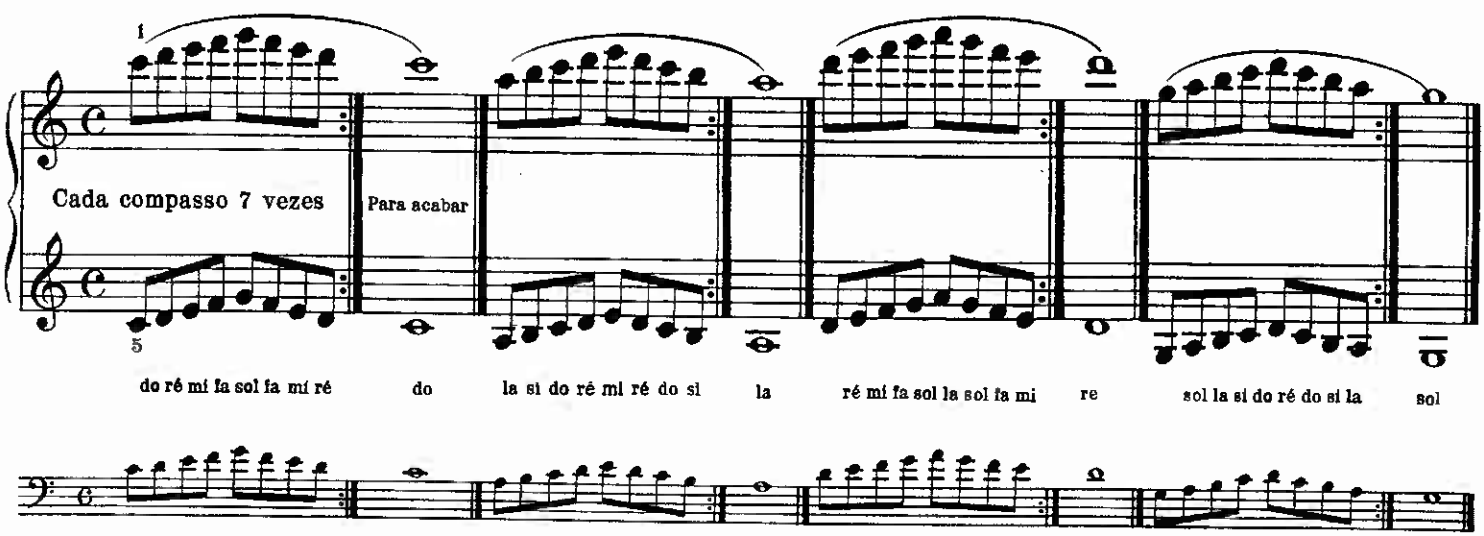


Comodo.

50.

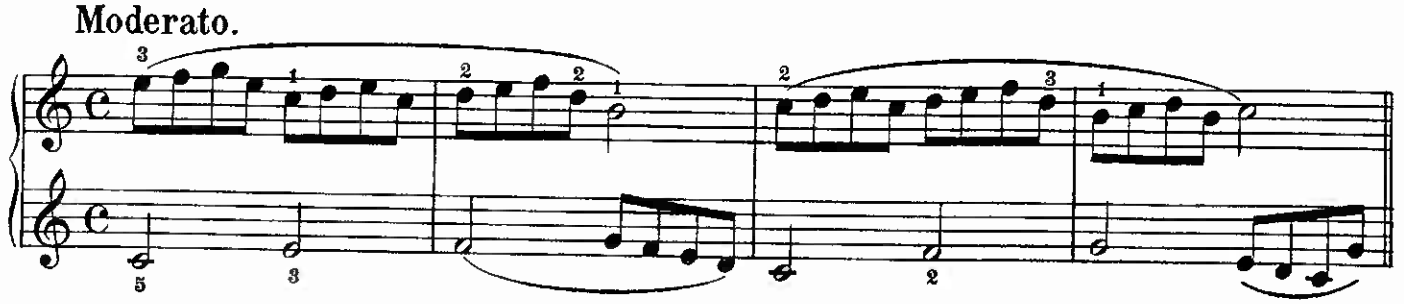


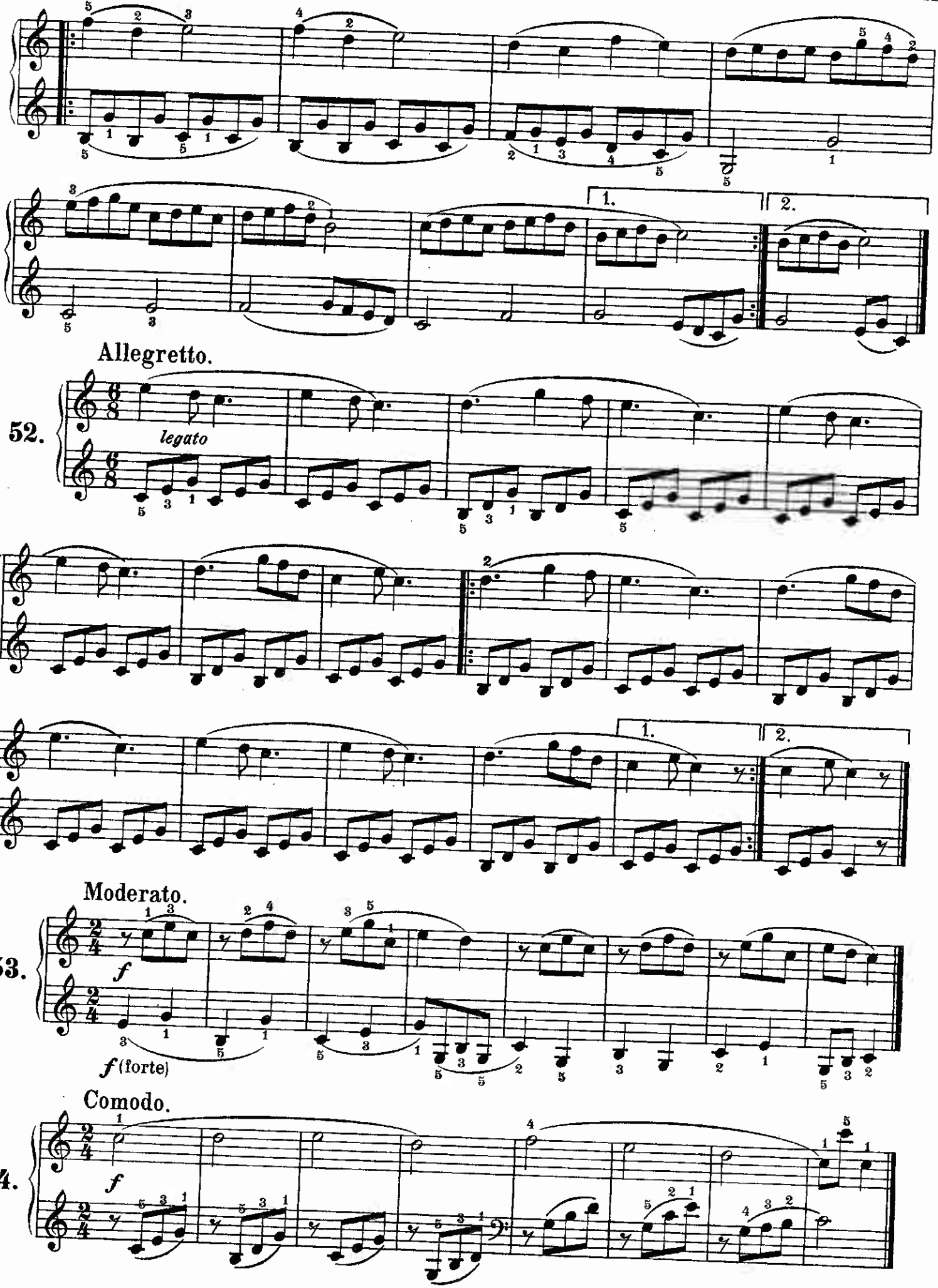
Os cotovêlos não devem afastar-se do corpo,
mesmo que as mãos fiquem distantes uma da outra.



Moderato.

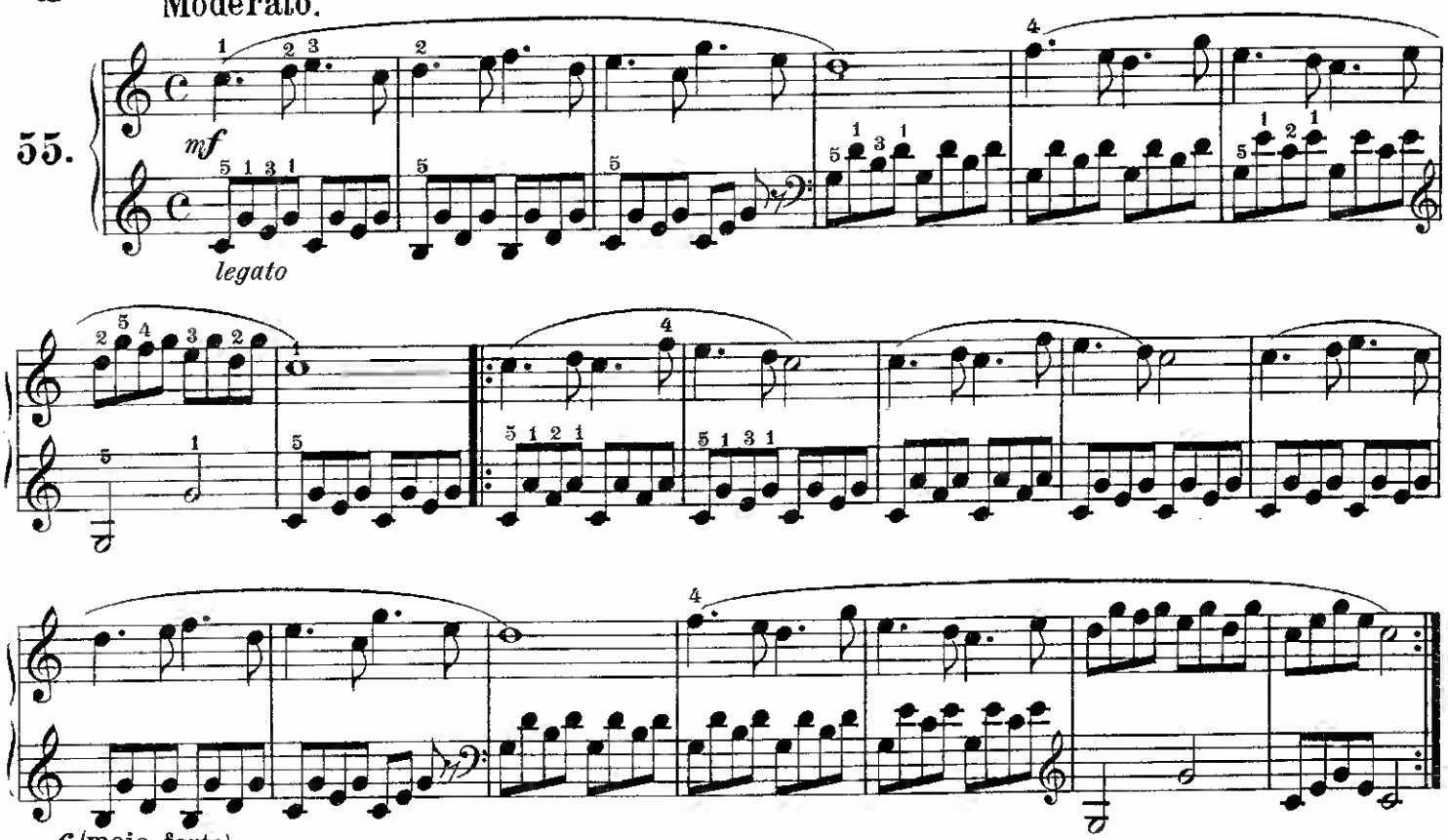
51.




1.
2.
Allegretto.
52.
legato
1.
2.
Moderato.
53.
f
f (forte)
Comodo.
54.
f

Moderato.

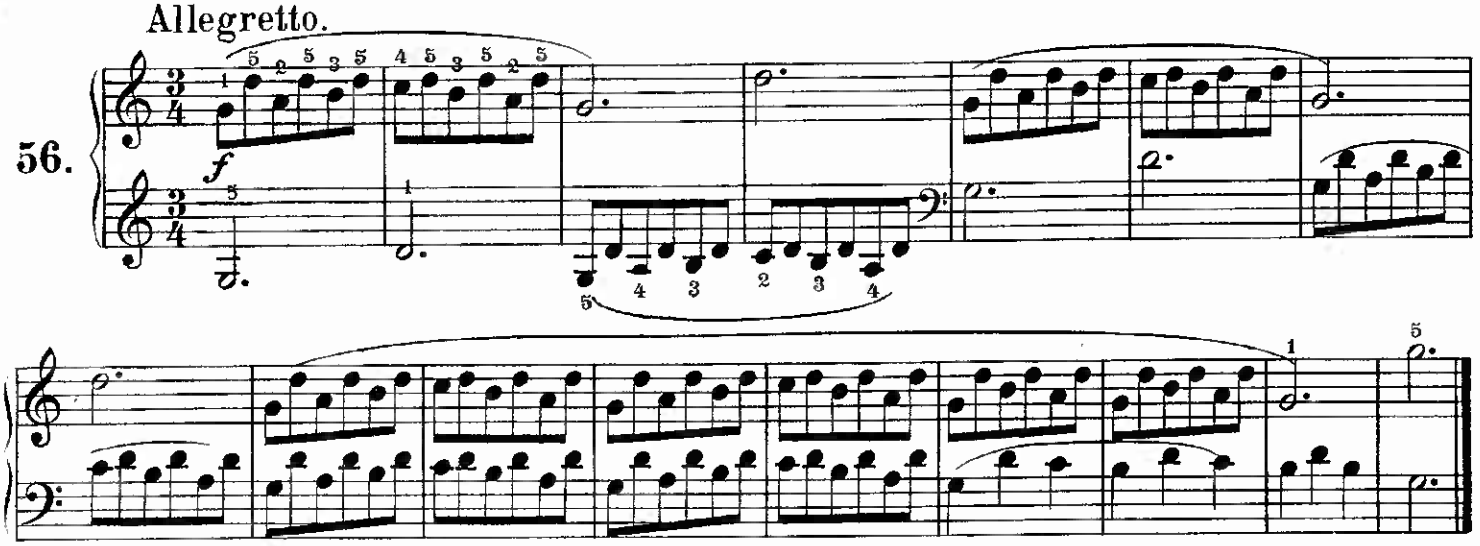
55.



mf (meio forte)

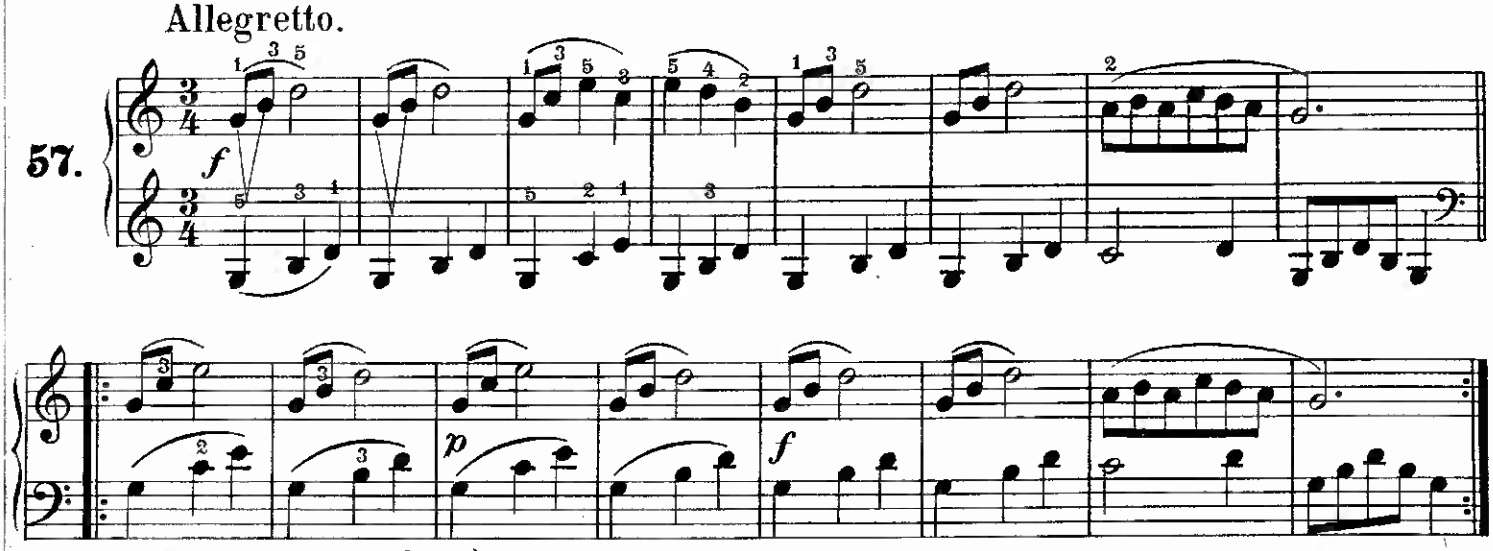
Allegretto.

56.



Allegretto.

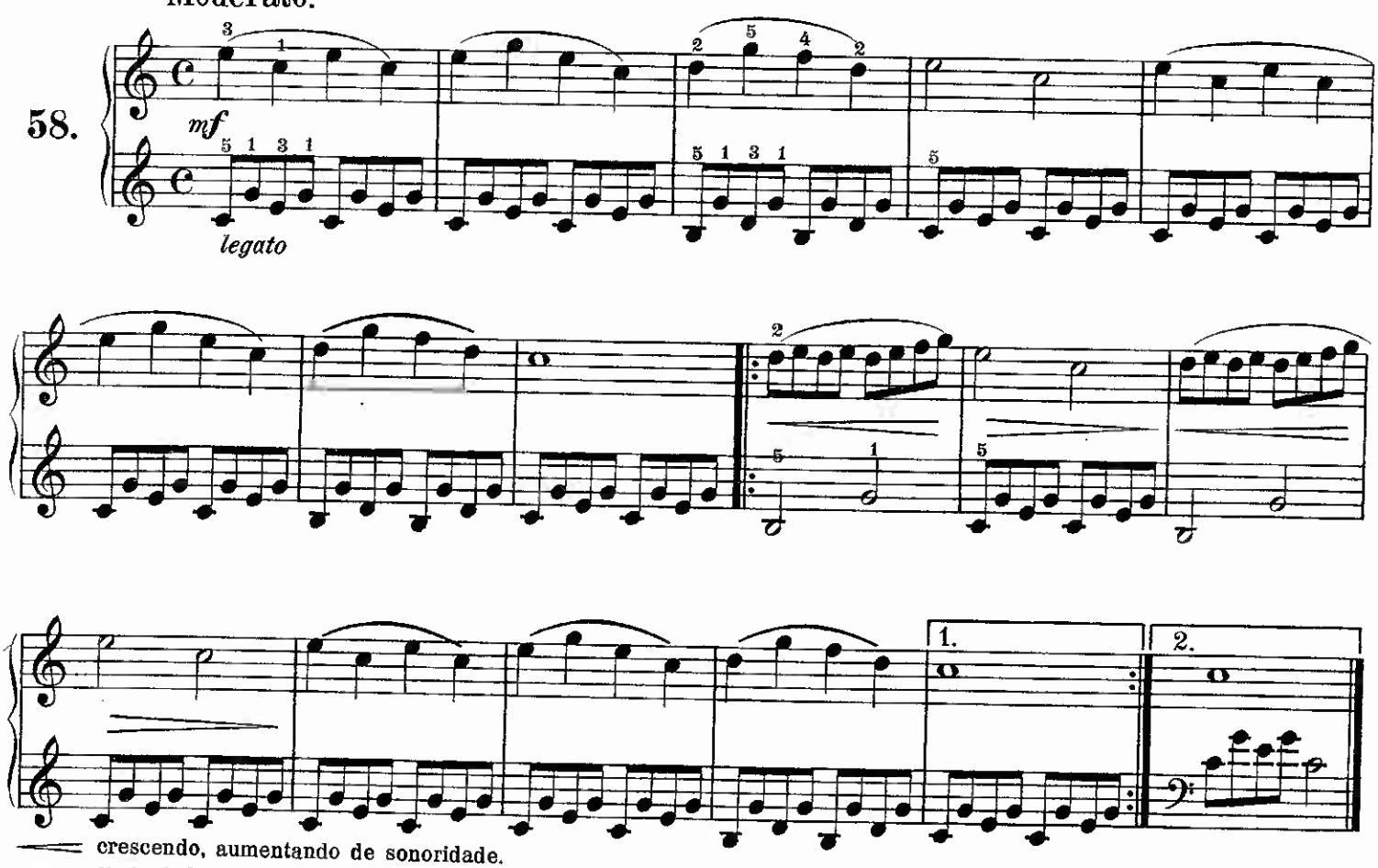
57.



p (docemente, com pouca força)

Moderato.

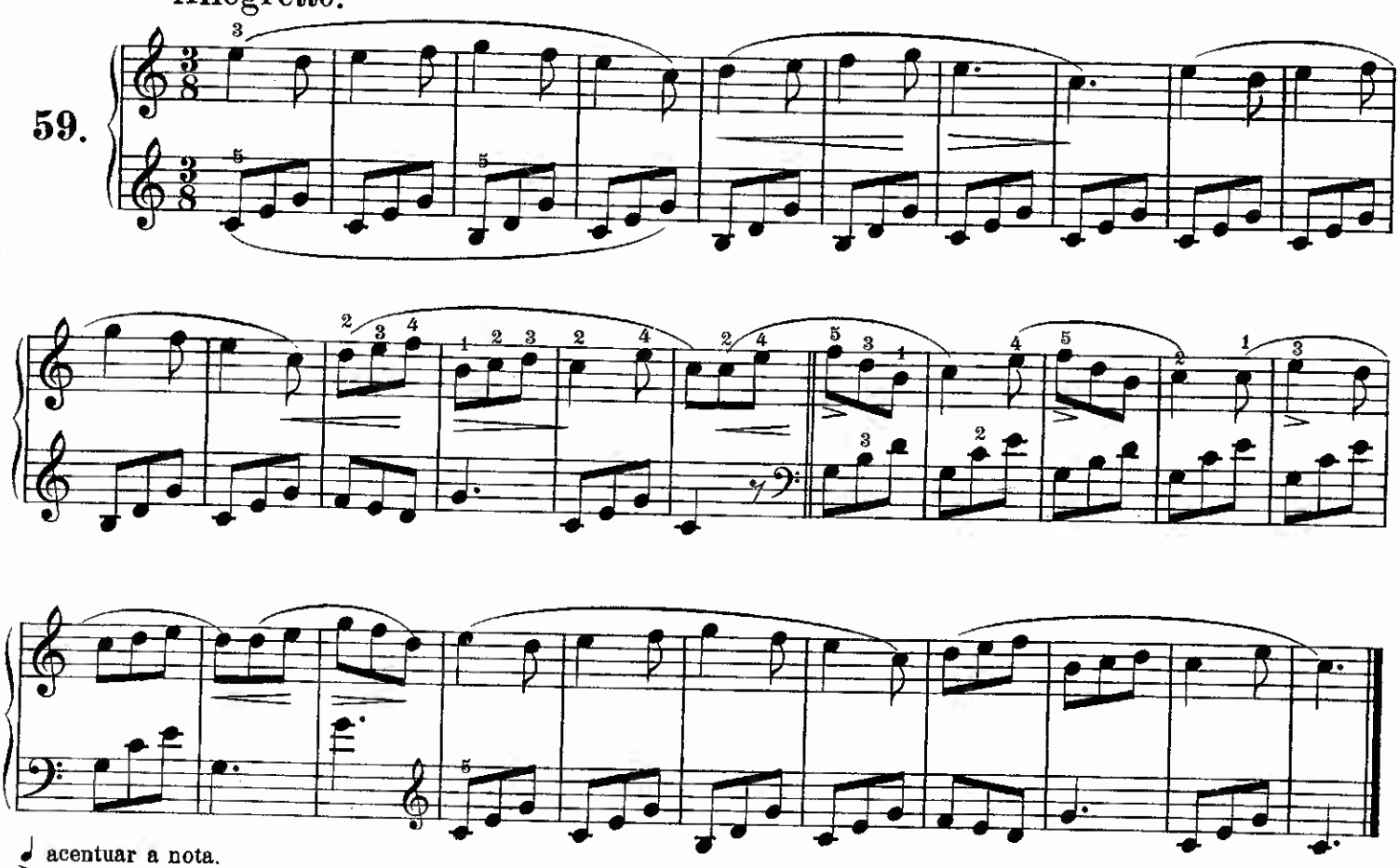
58.



crescendo, aumentando de sonoridade.
diminuindo de sonoridade.

Allegretto.

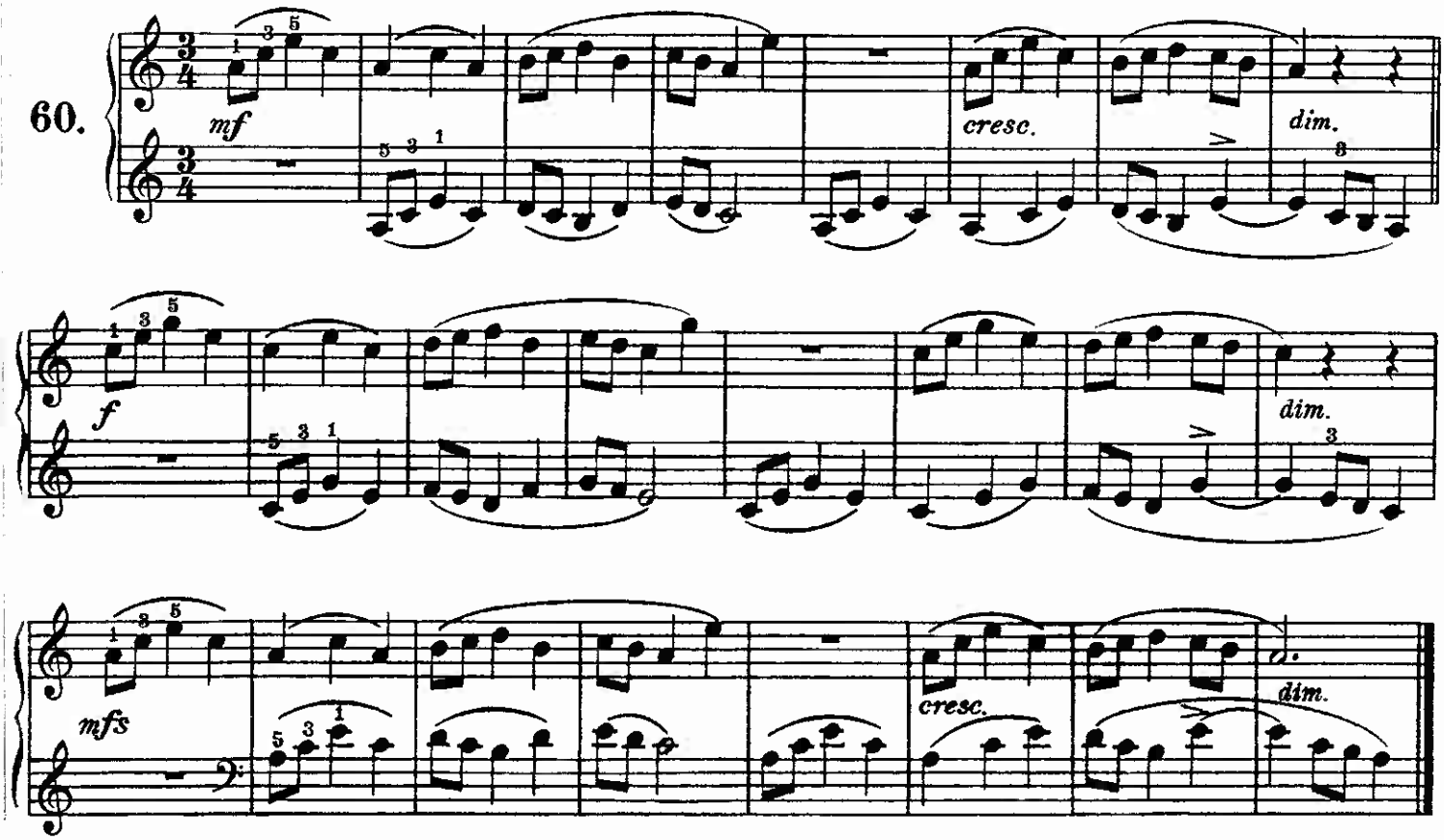
59.



acentuar a nota.

Comodo.

60.

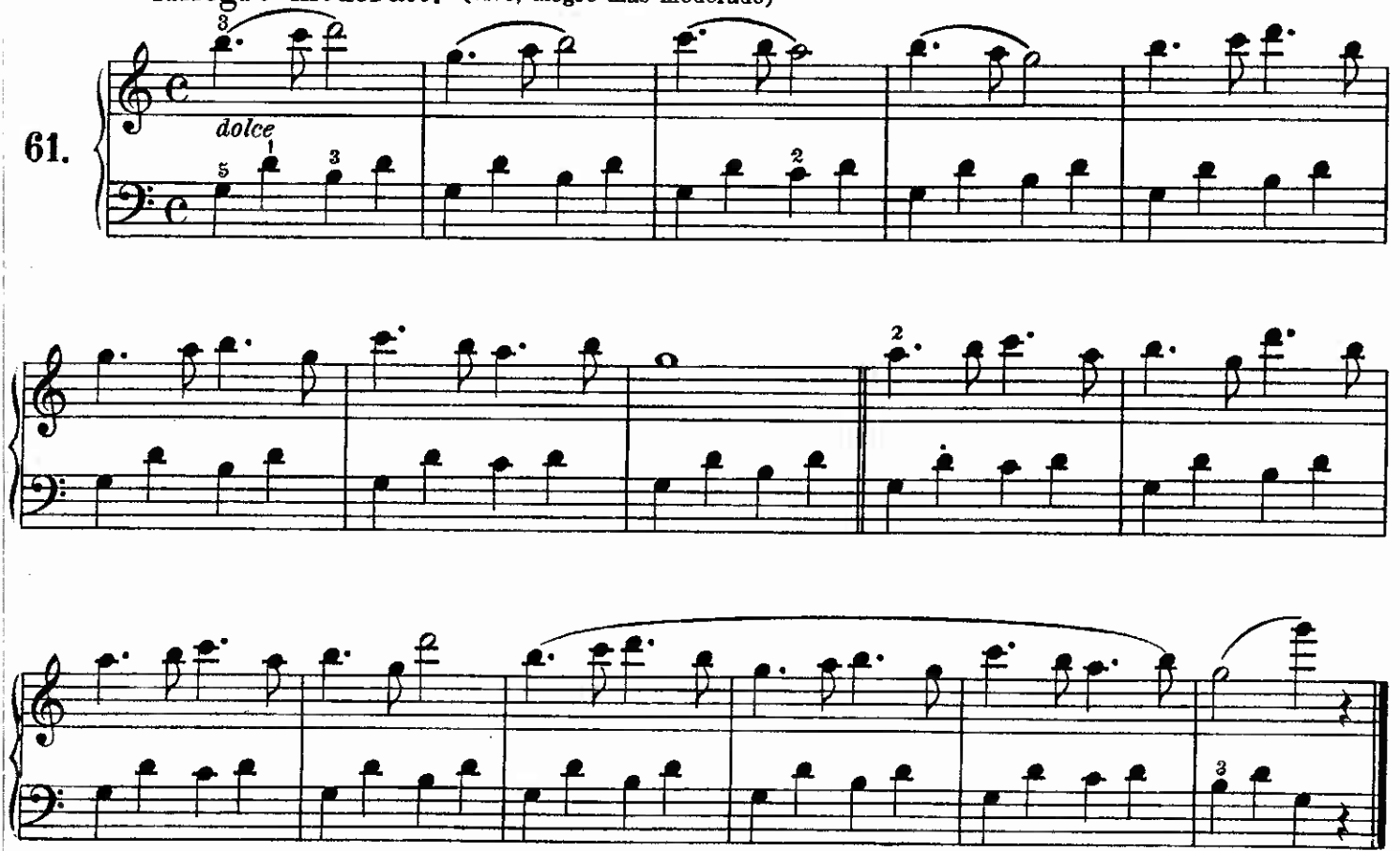


cresc. (crescendo)

Notas pontuadas

Allegro moderato. (vivo, alegre mas moderado)

61.



dolce doce suave)

Allegro moderato.

62.

mf

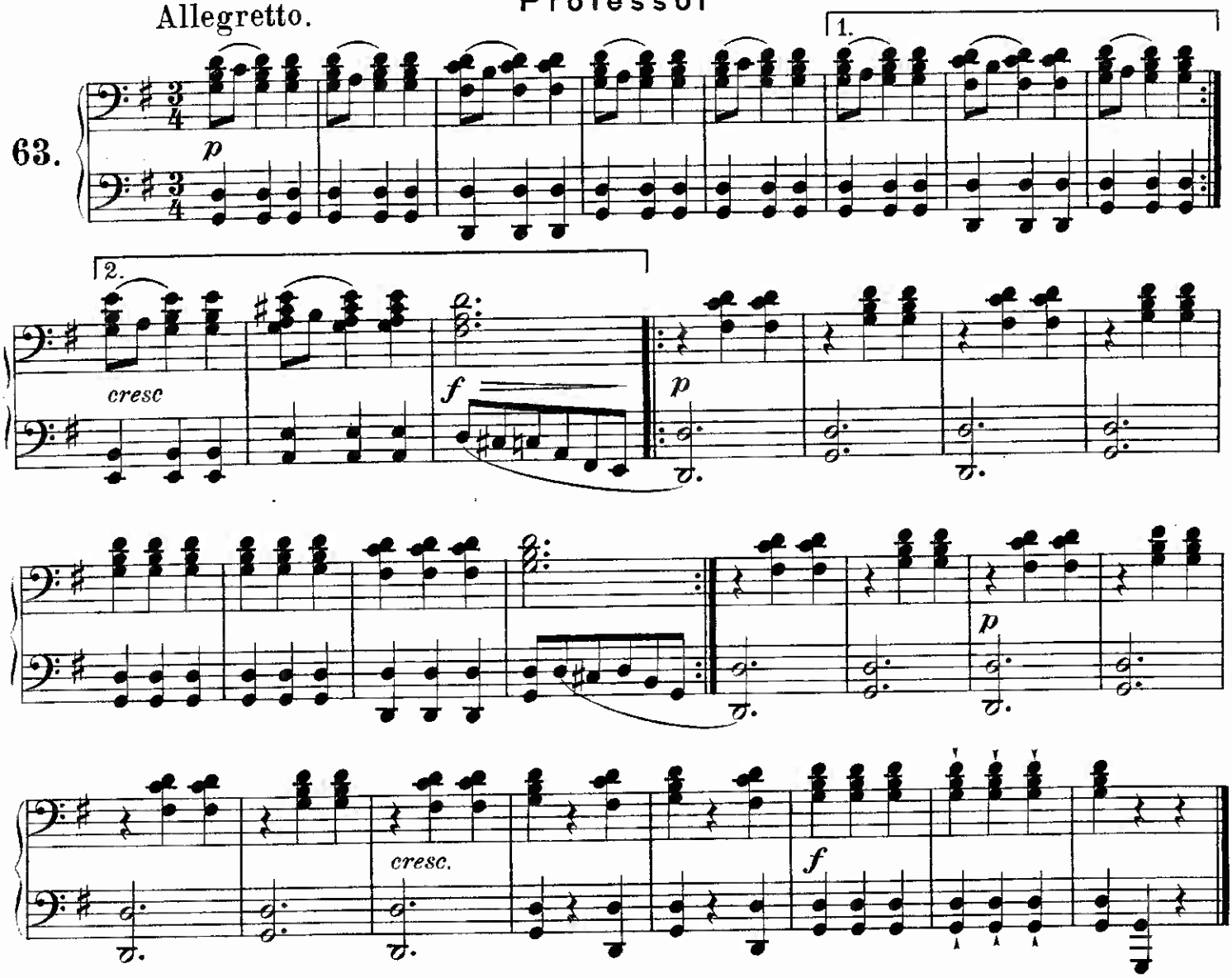
Quando encontra-se um ponto sobre a nota, deve-se destacar vivamente; isso se faz, retirando o dedo da tecla logo depois de te-la tocada.

Exemplo Execução

Professor

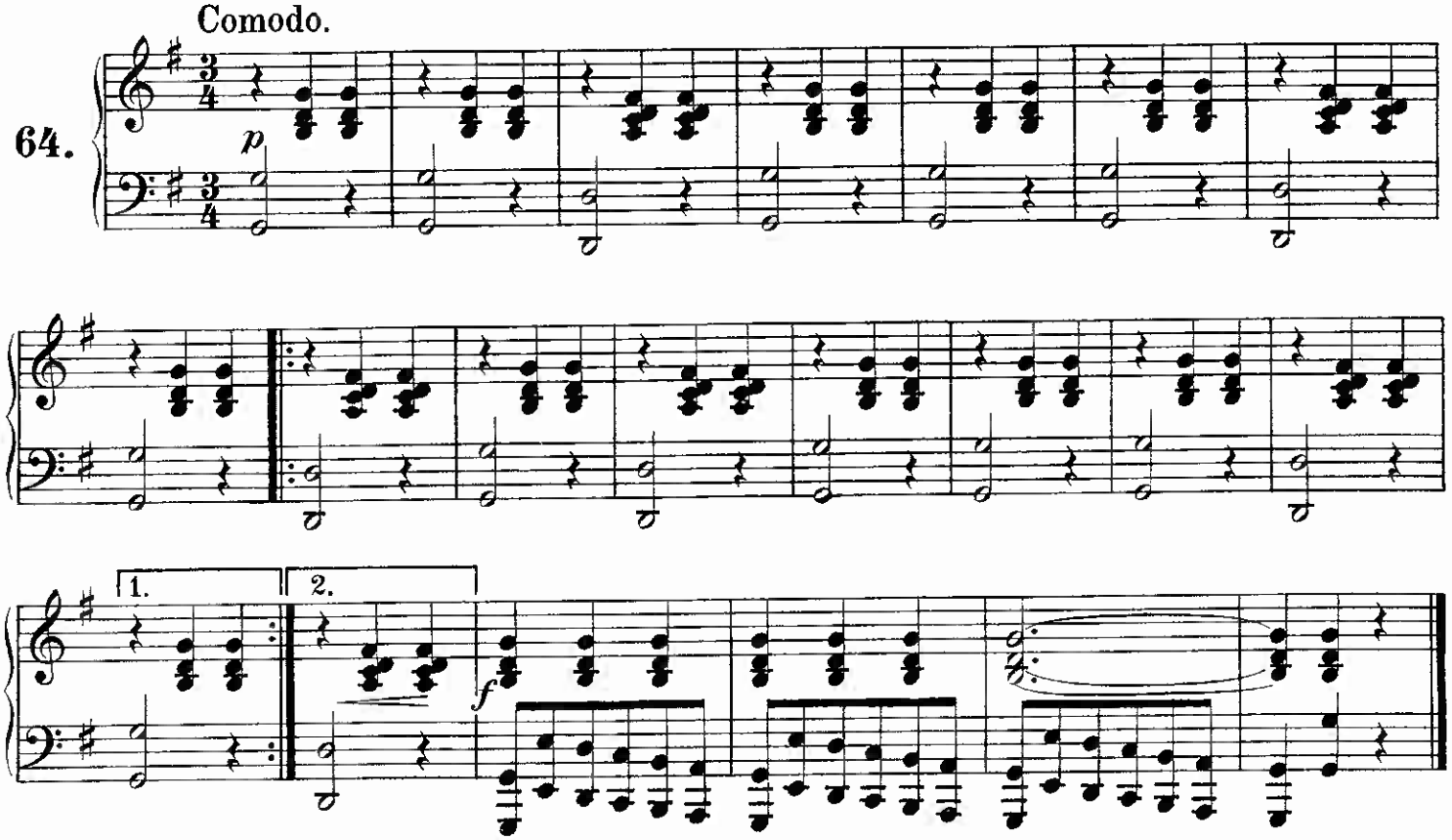
Allegretto.

63.

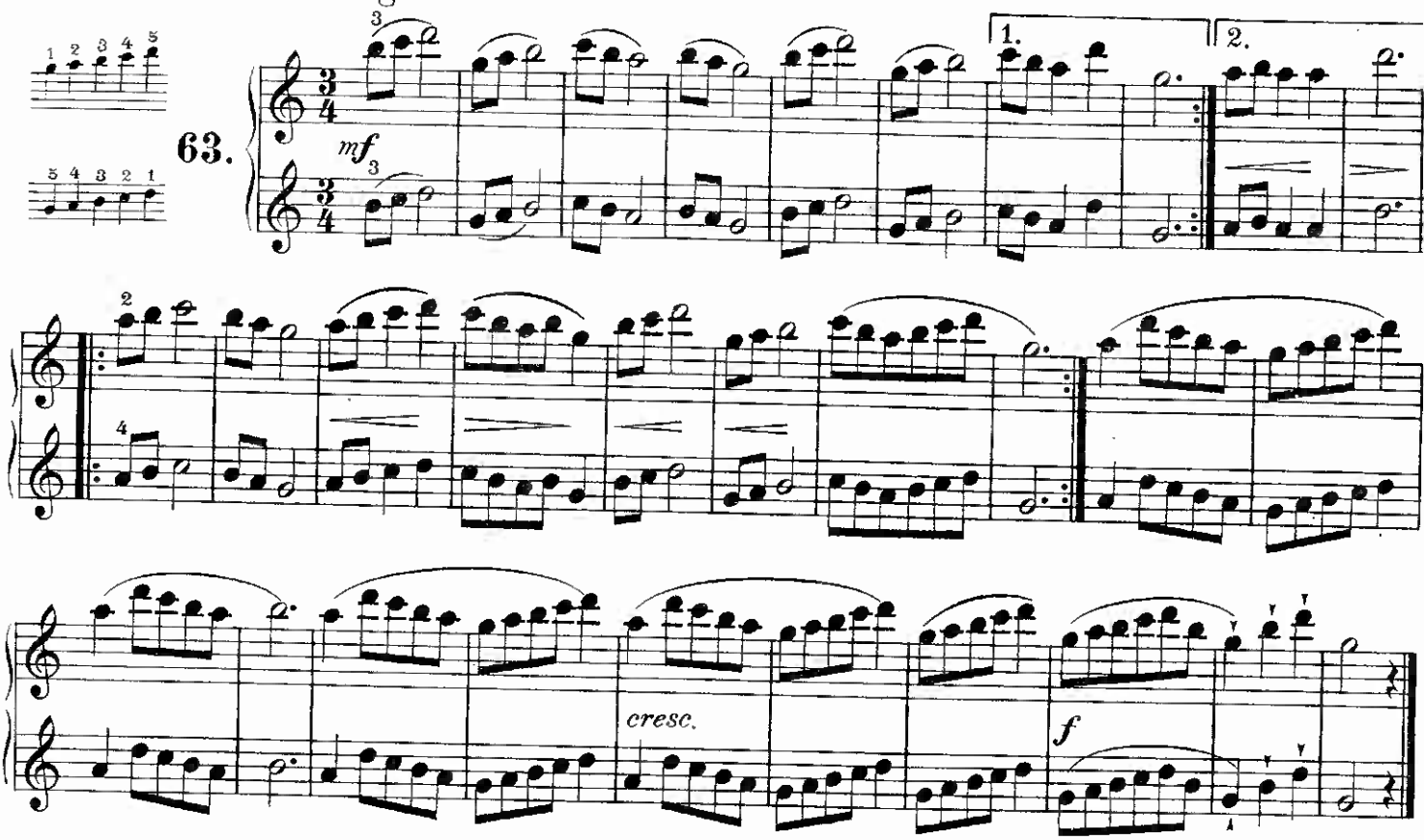


Comodo.

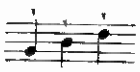
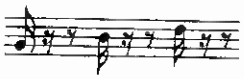
64.



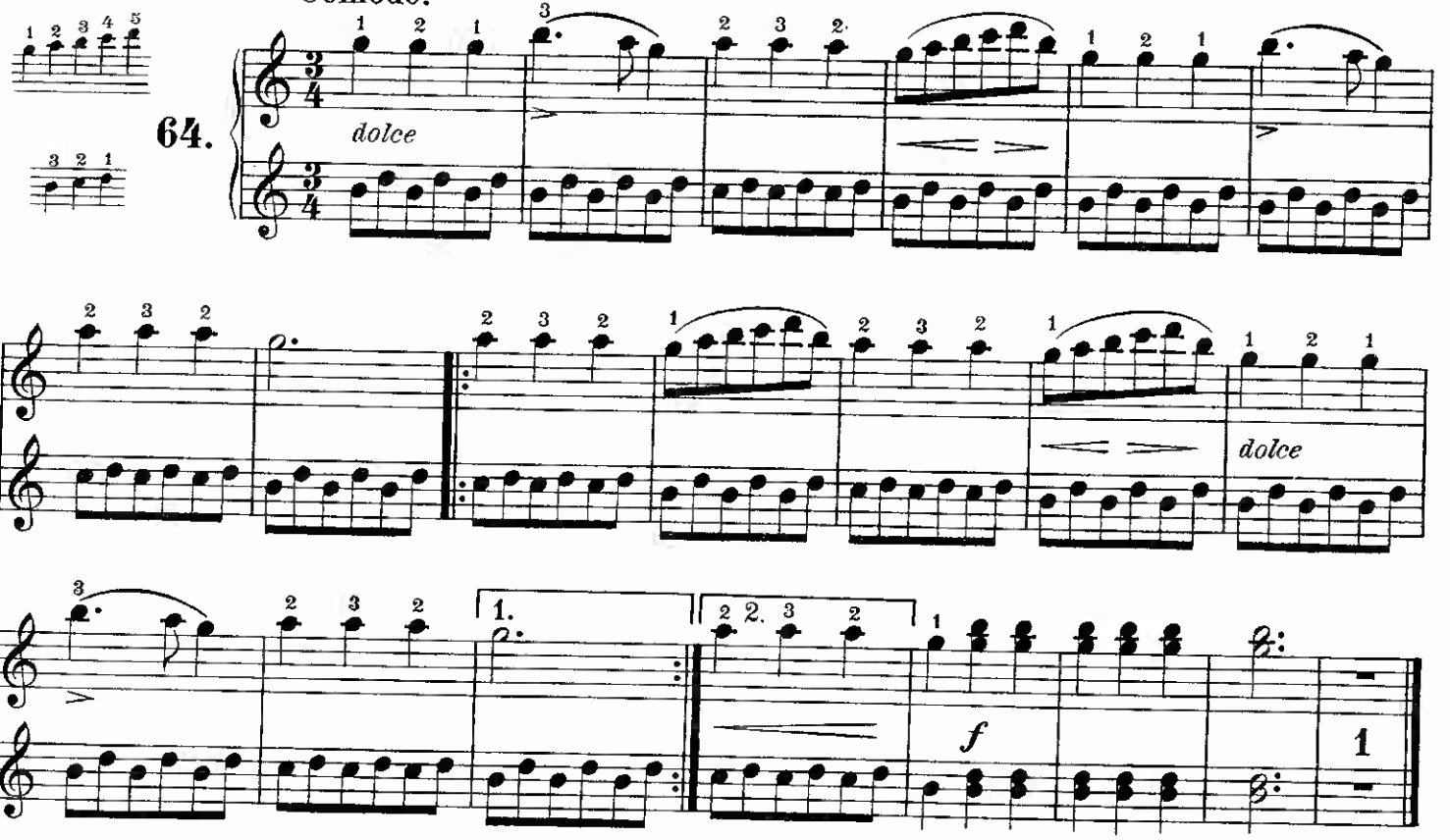
Allegretto. Aluno



Os pontos alongados indicam que as notas devem ser destacadas e um pouco acentuadas.

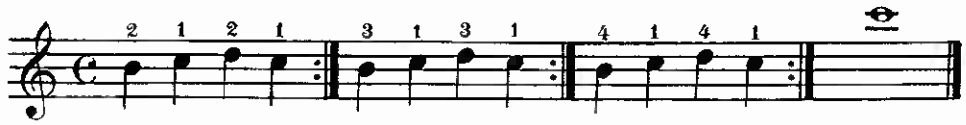
Exemplo:  Execução: 

Comodo.



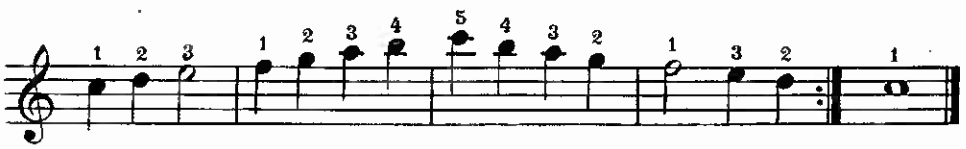
Exercicios para o dedo polegar.

Mão direita só.



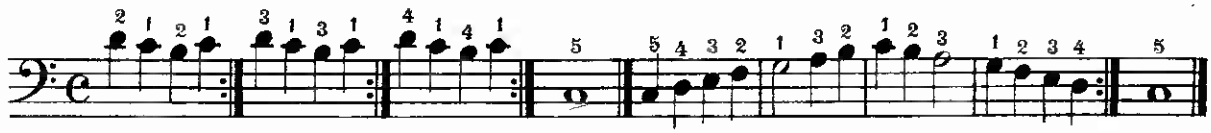
Cada compasso deve-se repetir 8 vezes. Para terminar

Escala em Do maior

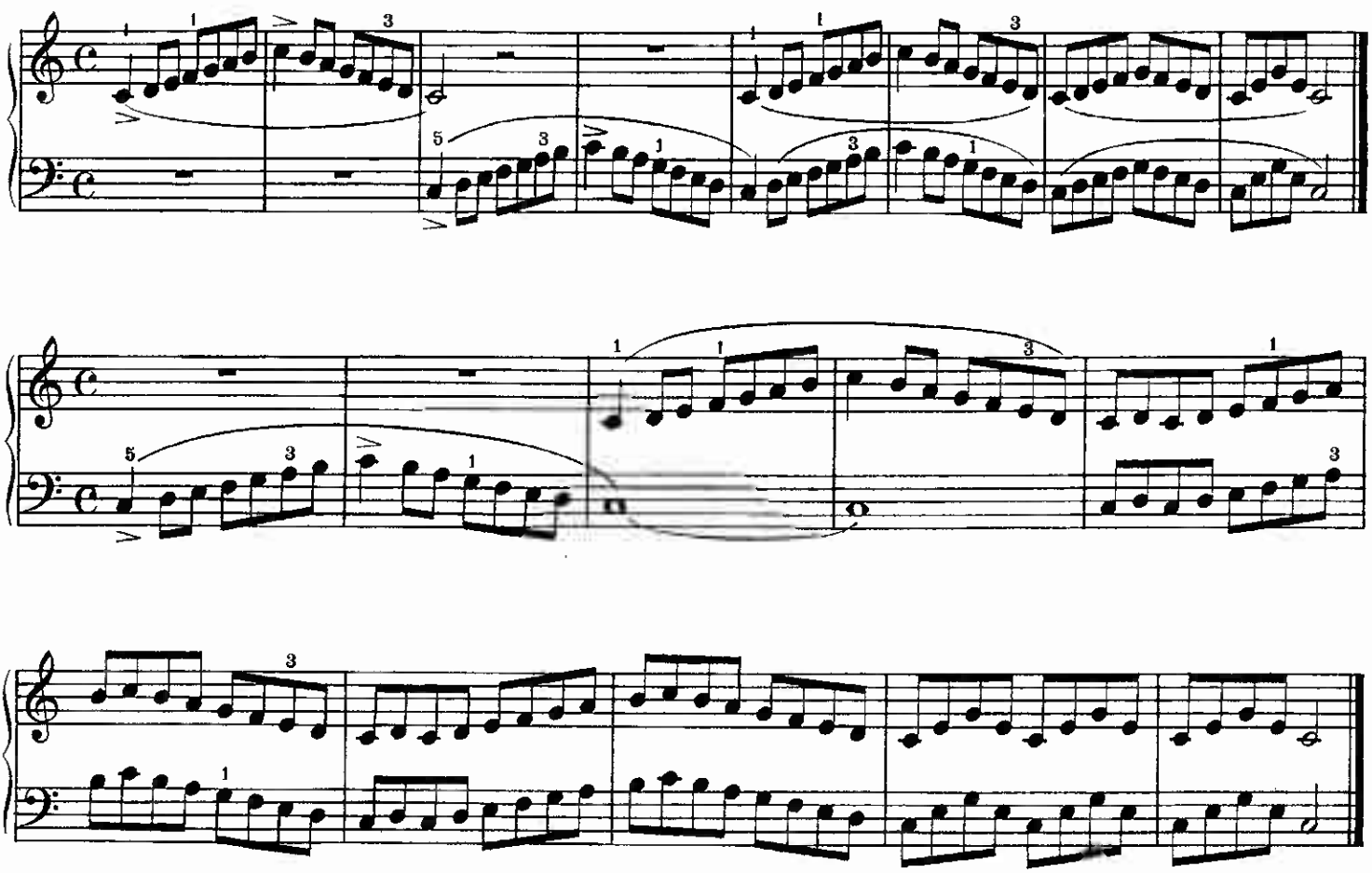


Na passagem do polegar sob qualquer dedo,
os cotovêlos não devem se afastar da sua posição natural.

Mão esquerda só



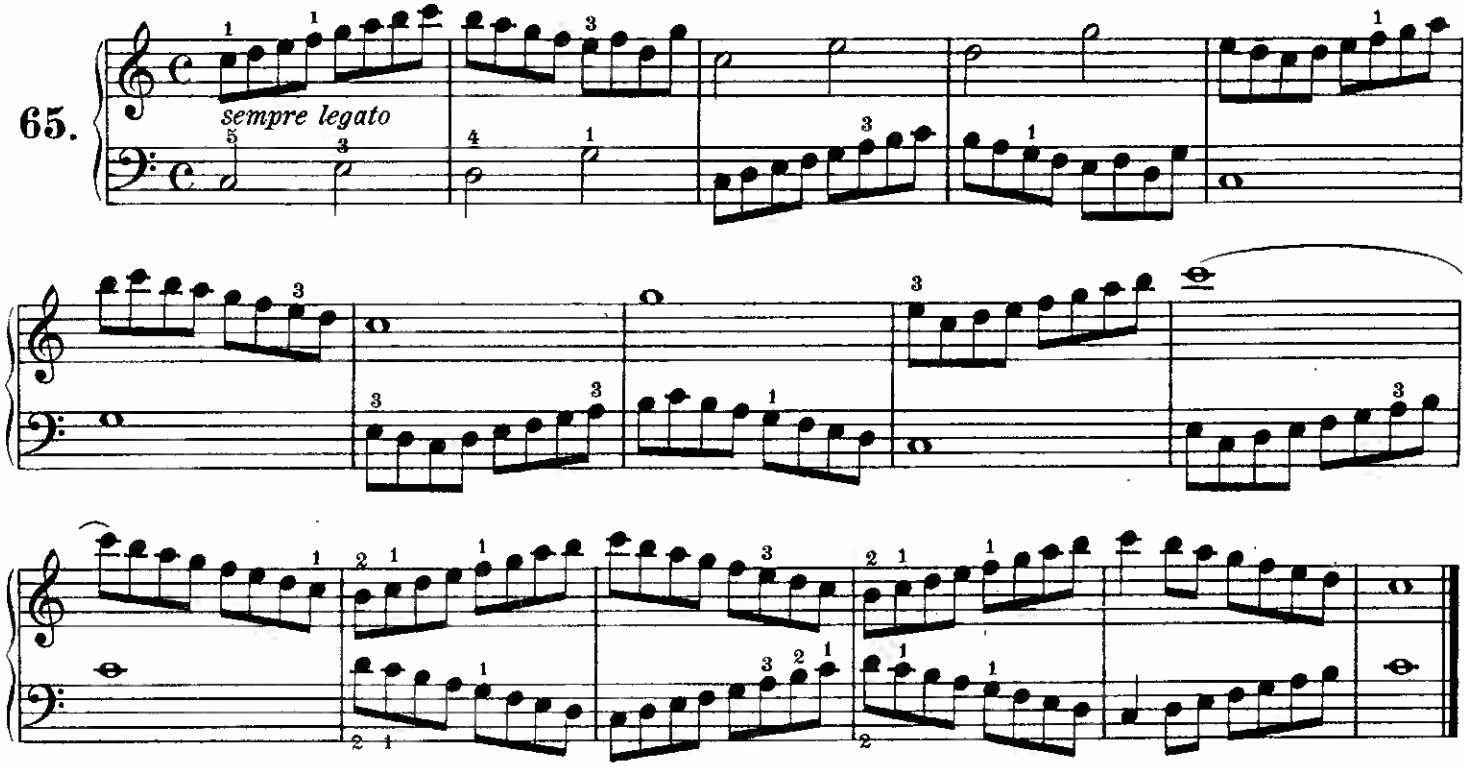
Escala em Do maior



Moderato.

65.

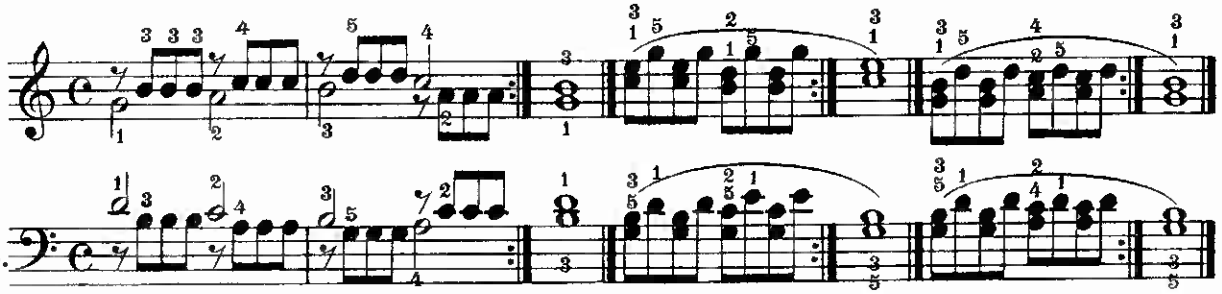
sempre legato



Exercicios em notas duplas.

Mão direita só

Mão esquerda só.

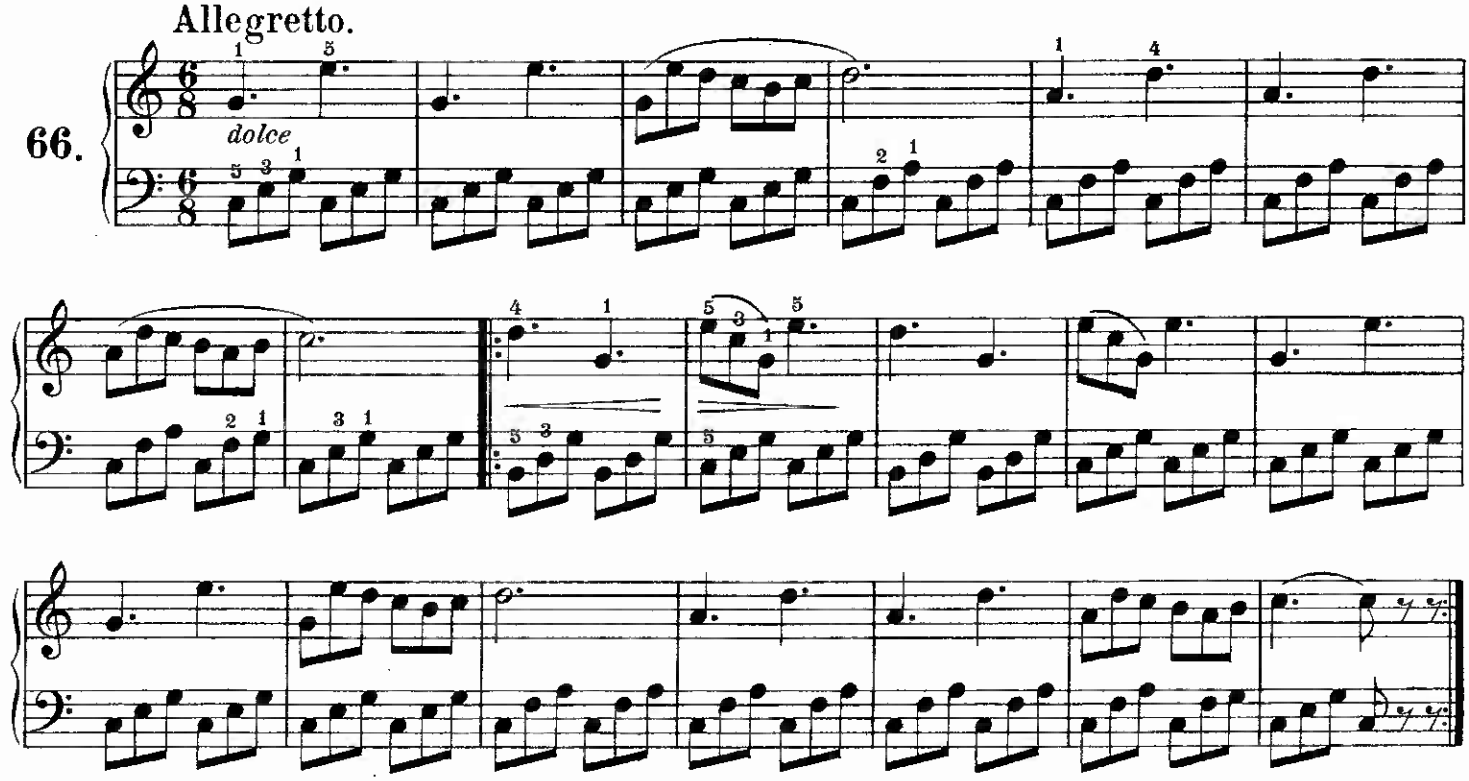


Cada compasso deve-se repetir 4 vezes.

Allegretto.

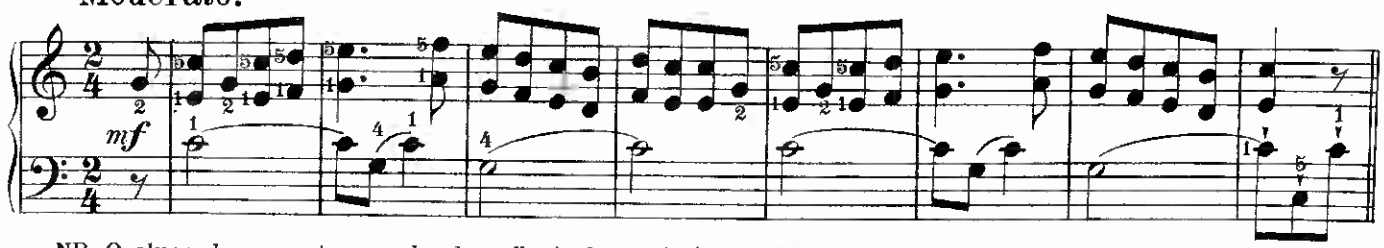
66.

dolce

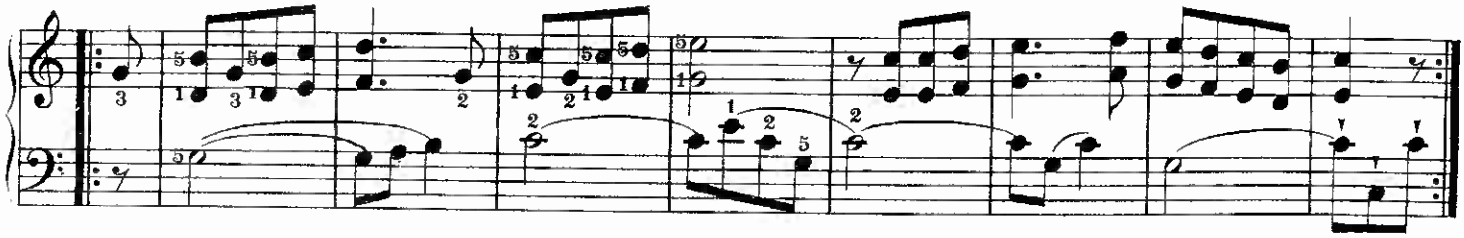


Moderato.

67.



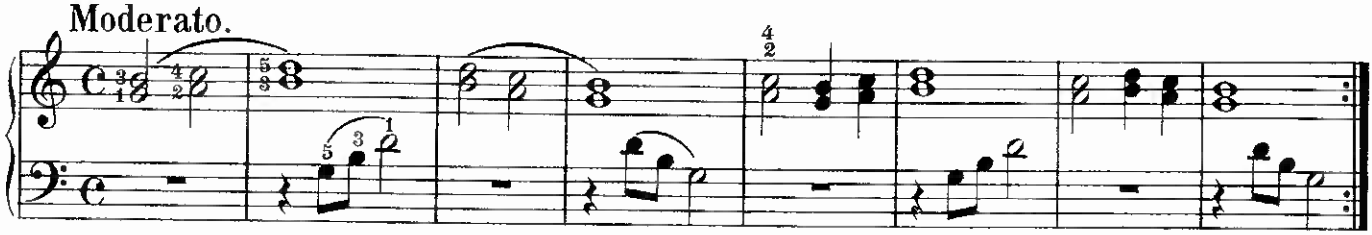
NB. O aluno deve manter o pulso bem flexivel, quasi abandonado e não rijido, duro etc.



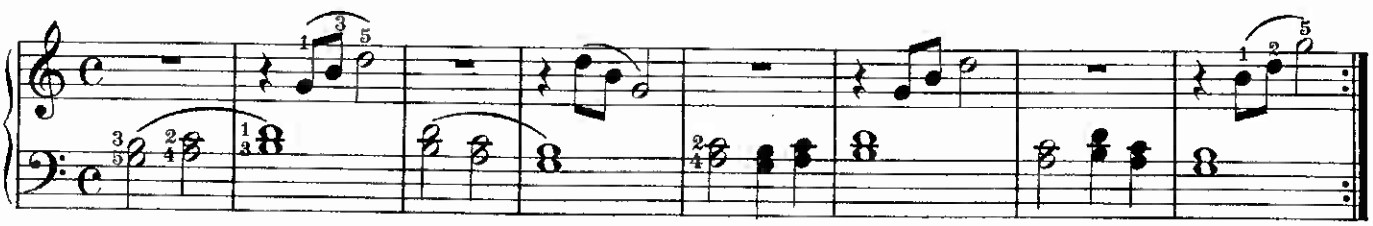
As notas duplas devem ser executadas com bastante igualdade e muito figadas, fazendo perceber claramente os sons das duas notas dando a ambas a mesma intensidade.

Moderato.

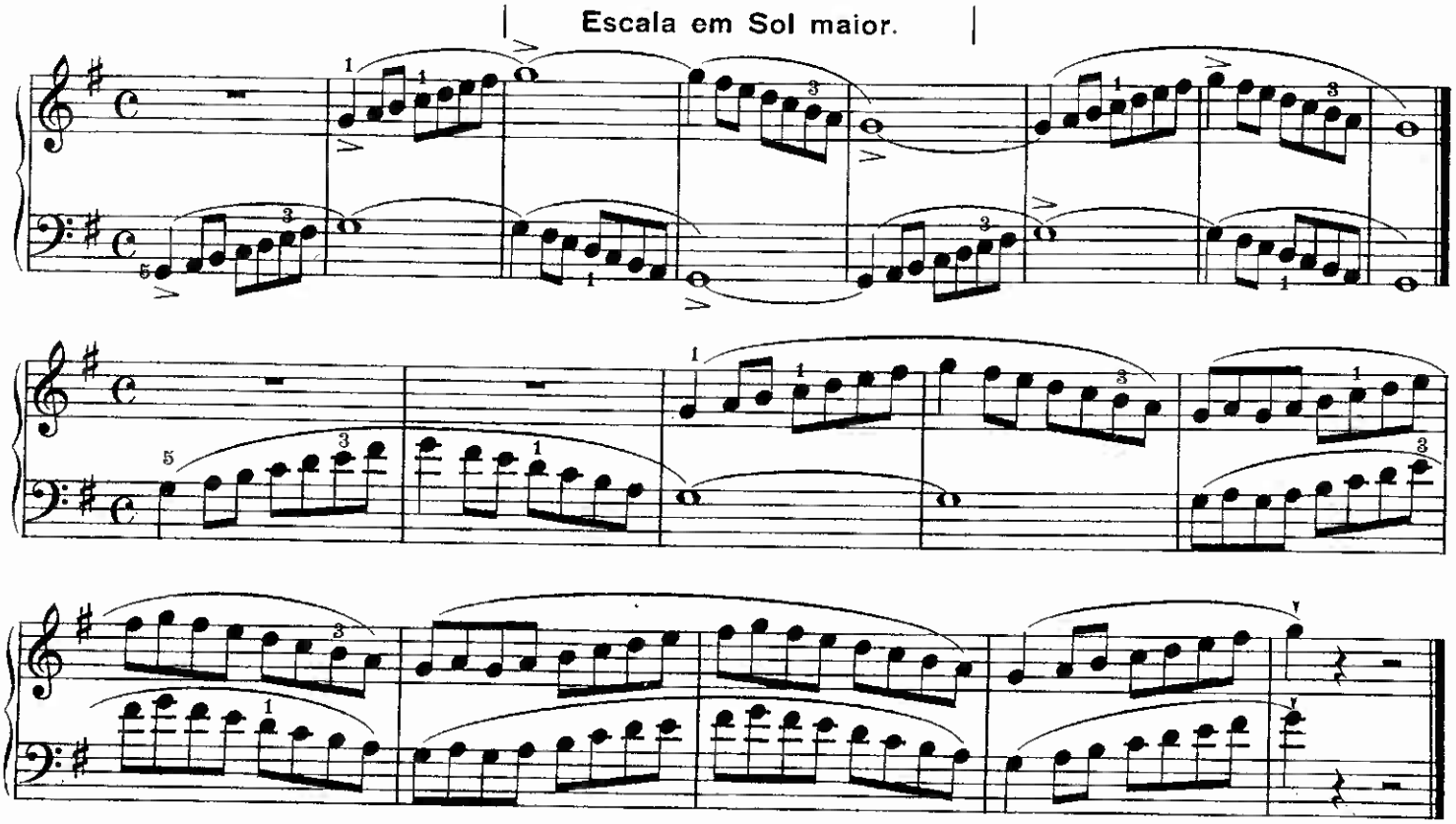
68.



69.



Escala em Sol maior.



Moderato.

70.

71.

Comodo.

72.

dolce

f *p* *dolce*

Moderato.

73.

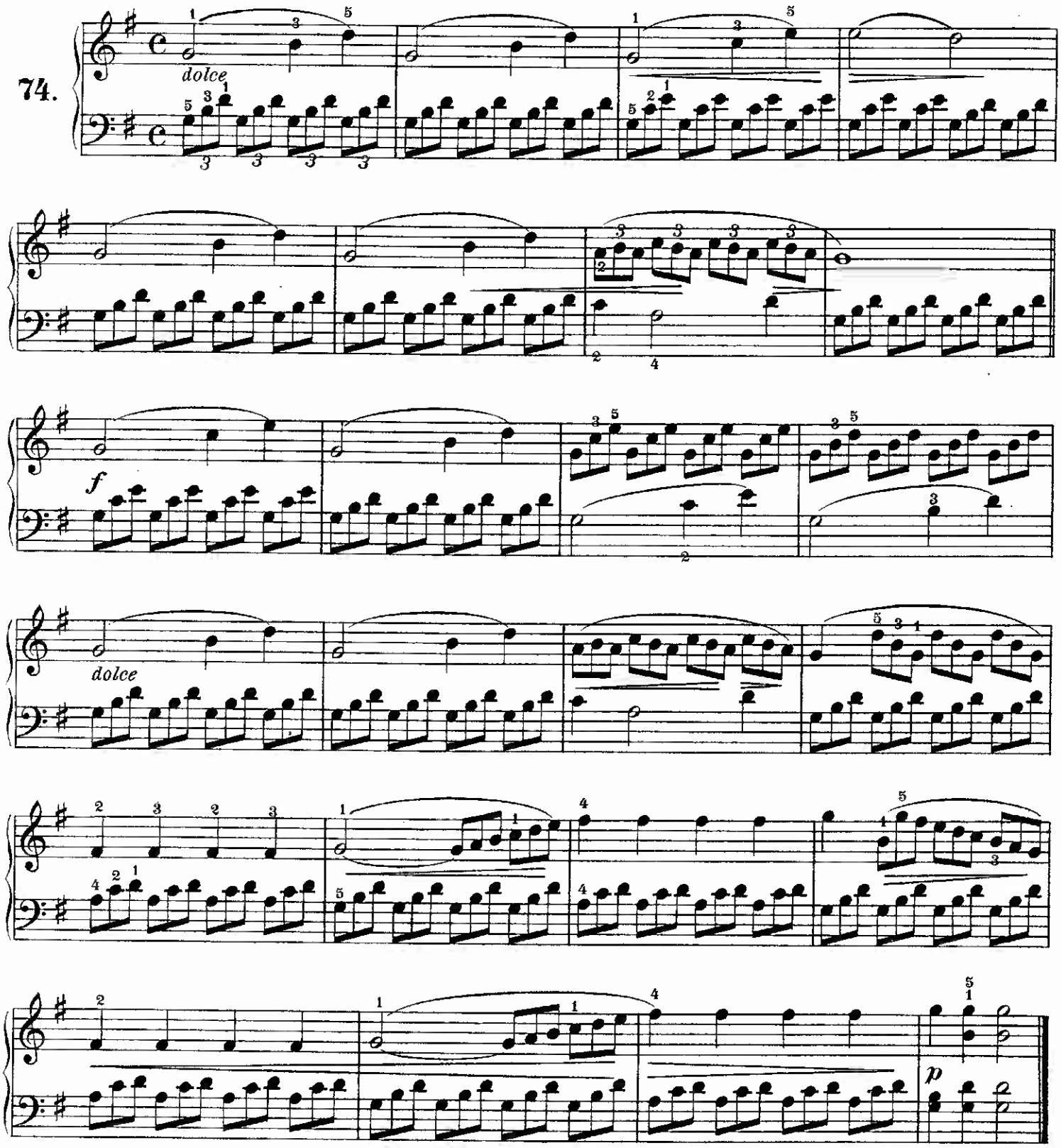
dolce

Sinais de alteração. (acidentes)

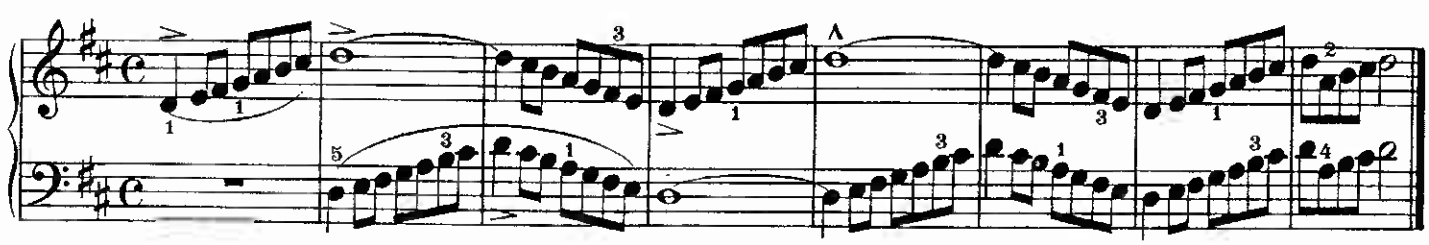
Tresquialteras.

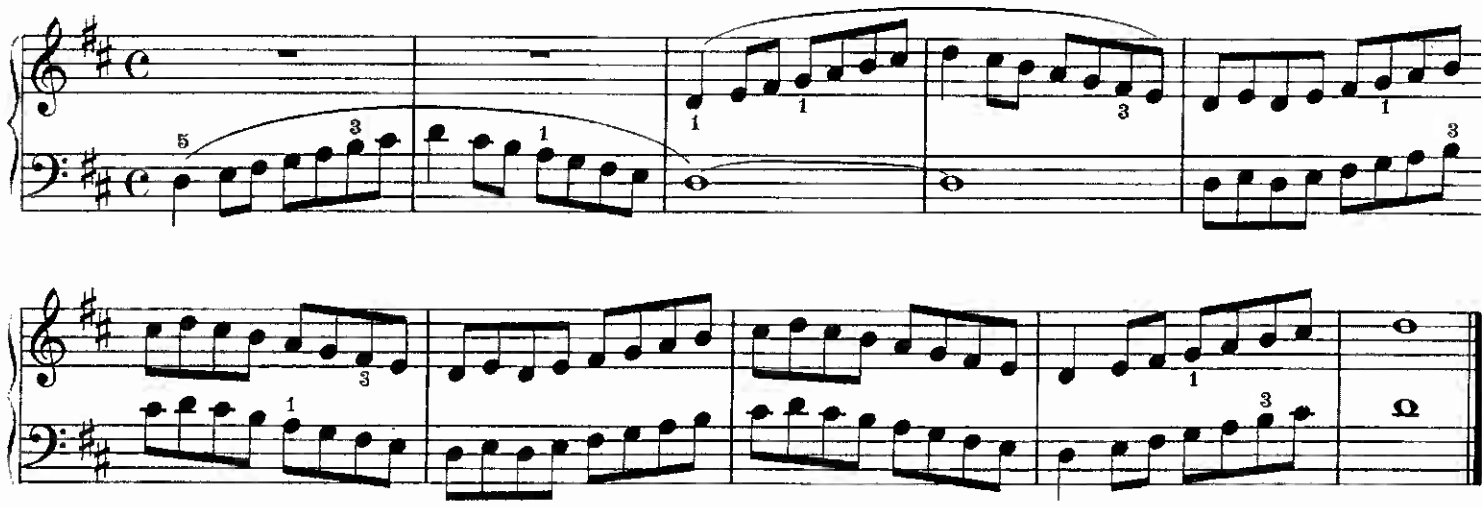
Moderato.

74.



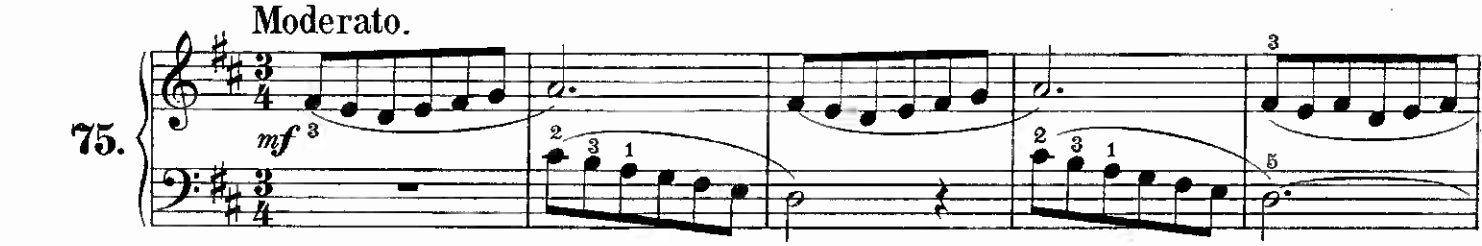
Escala em Ré maior.

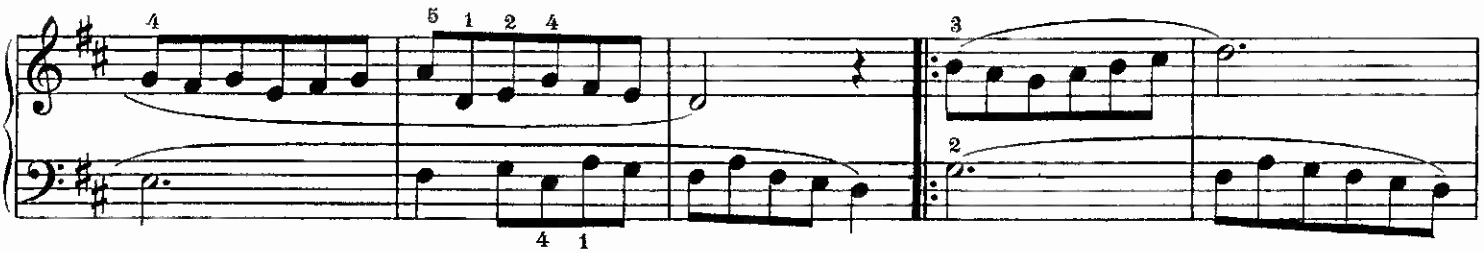


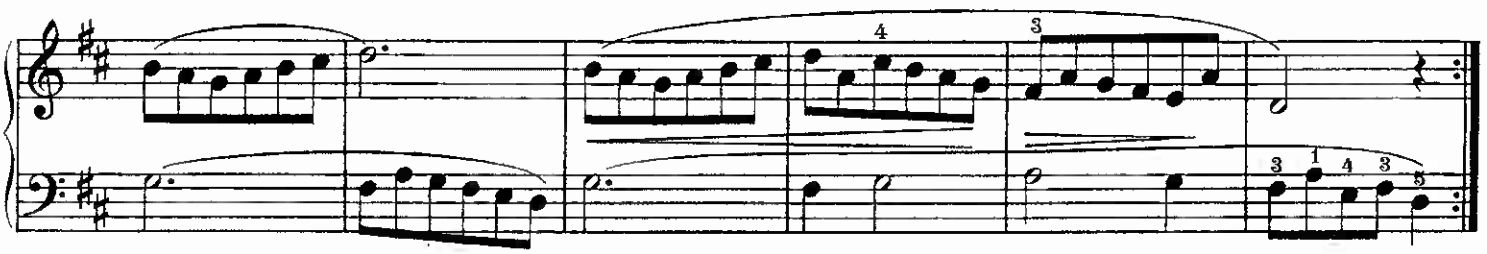


Moderato.

75.

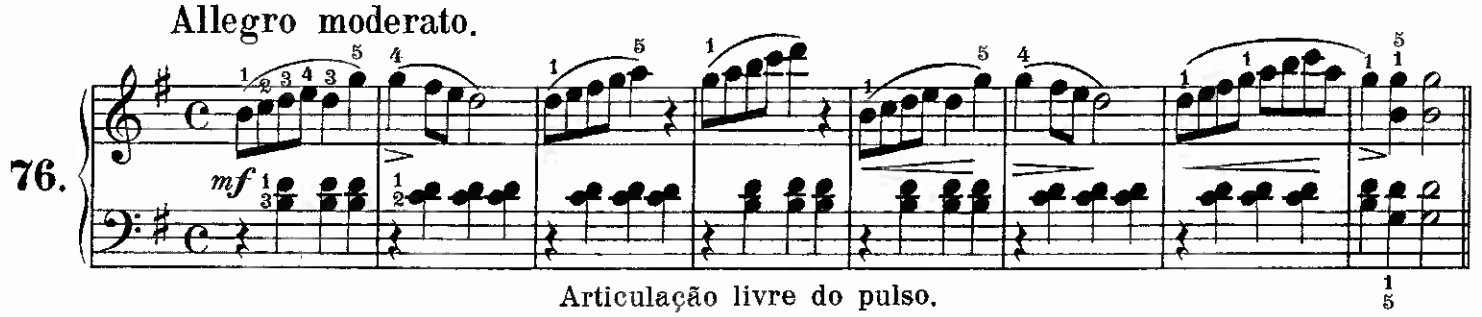




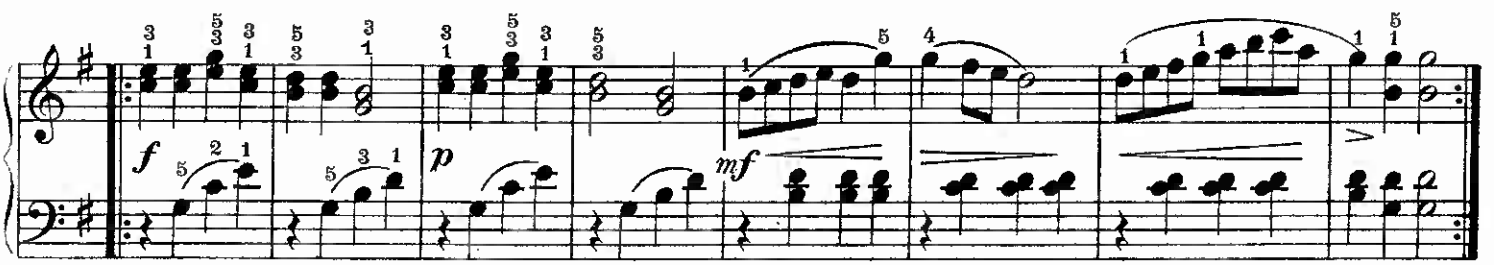


Allegro moderato.

76.

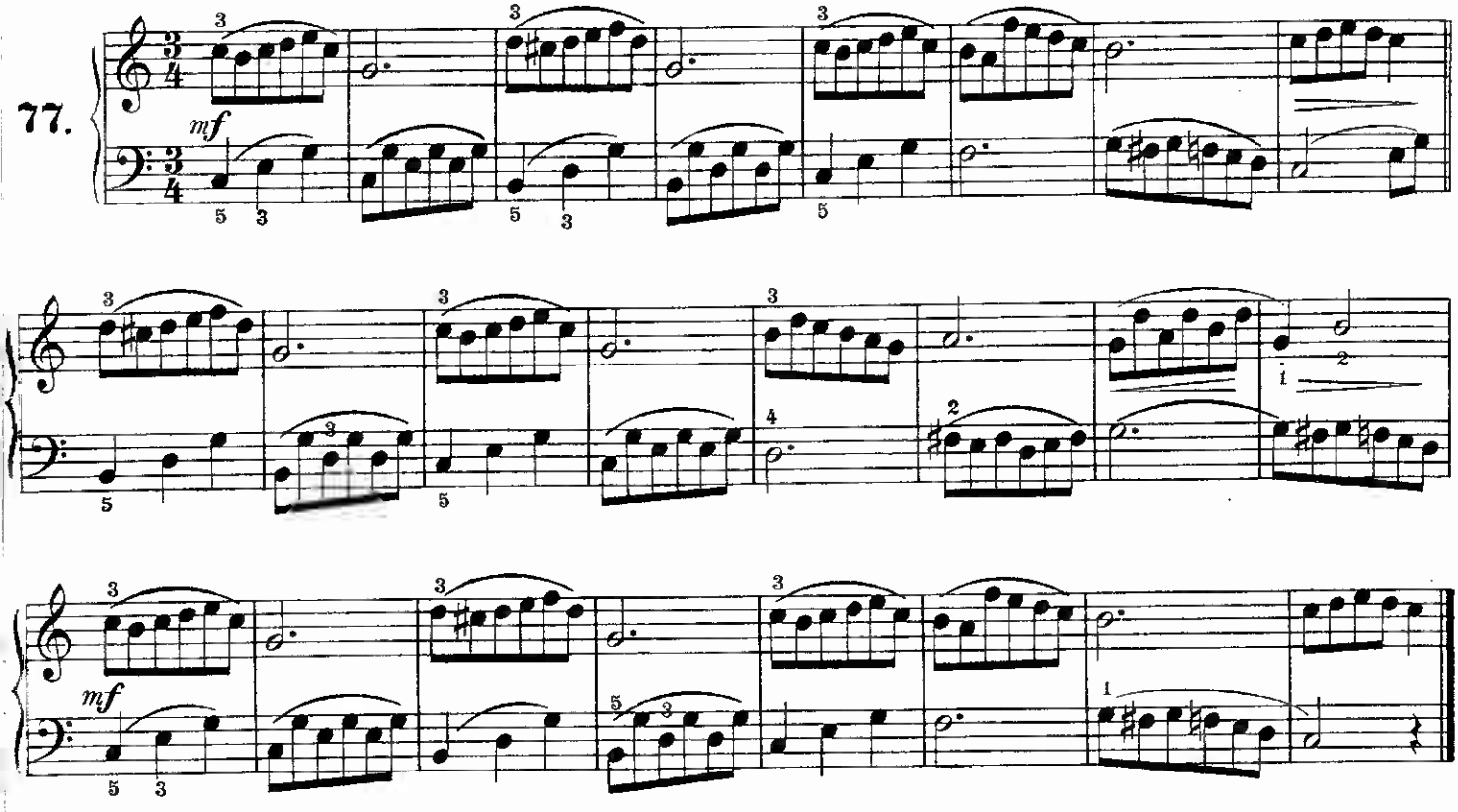


Articulação livre do pulso.



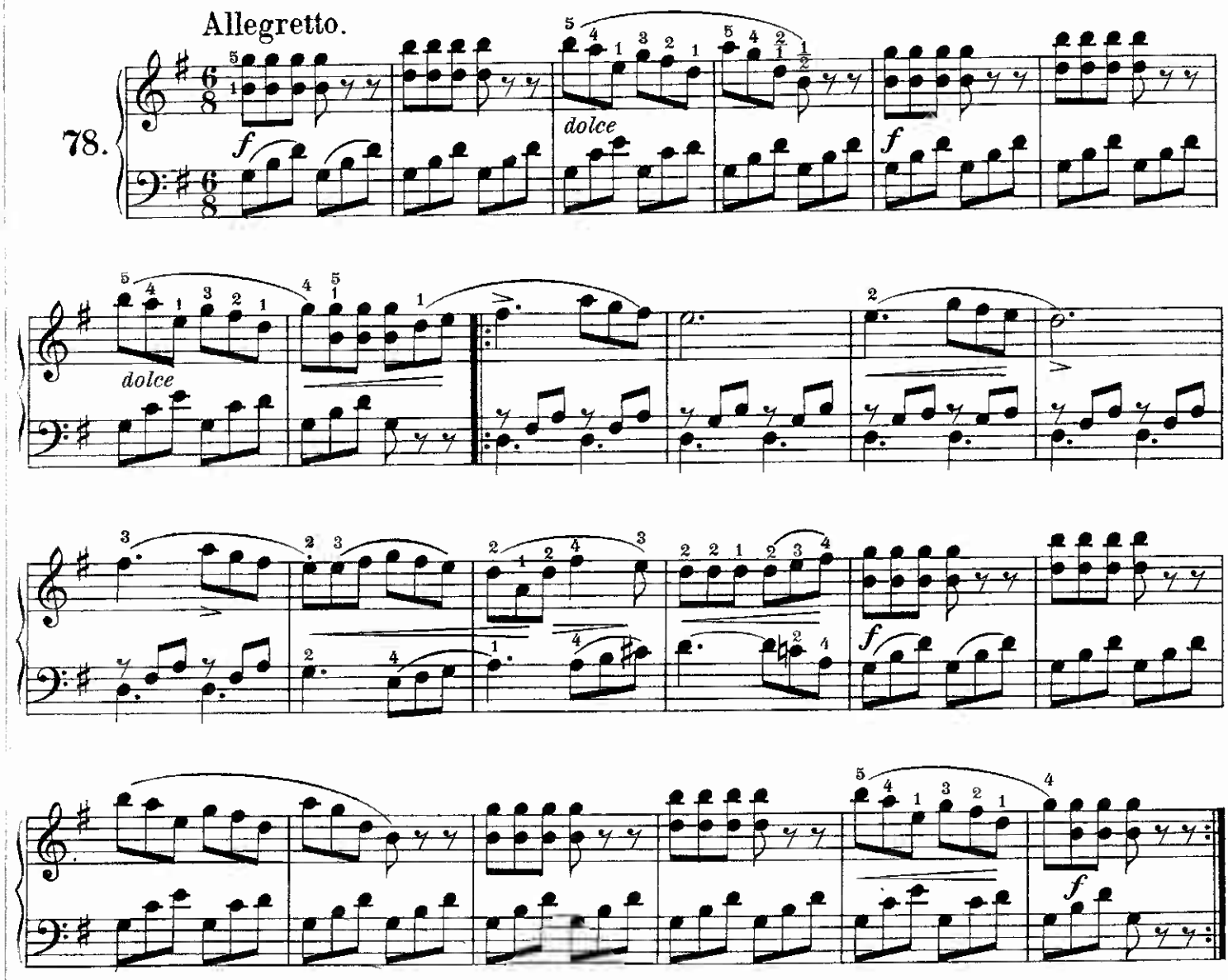
Moderato.

77.

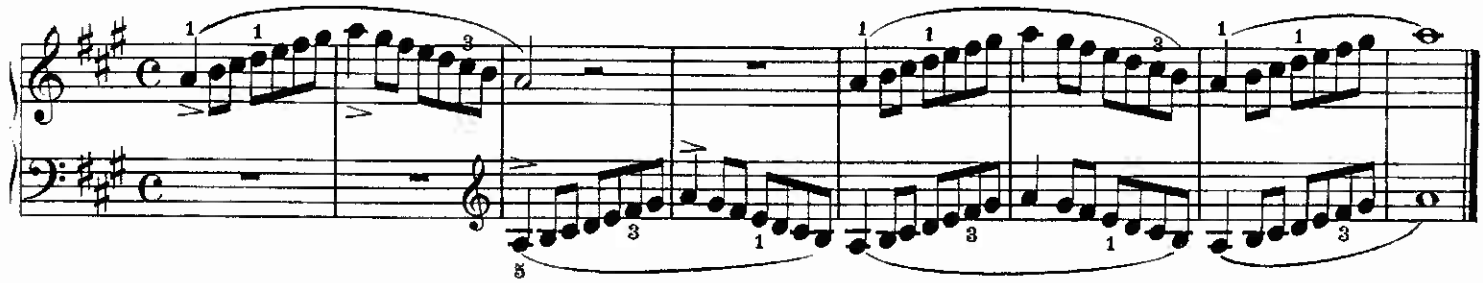


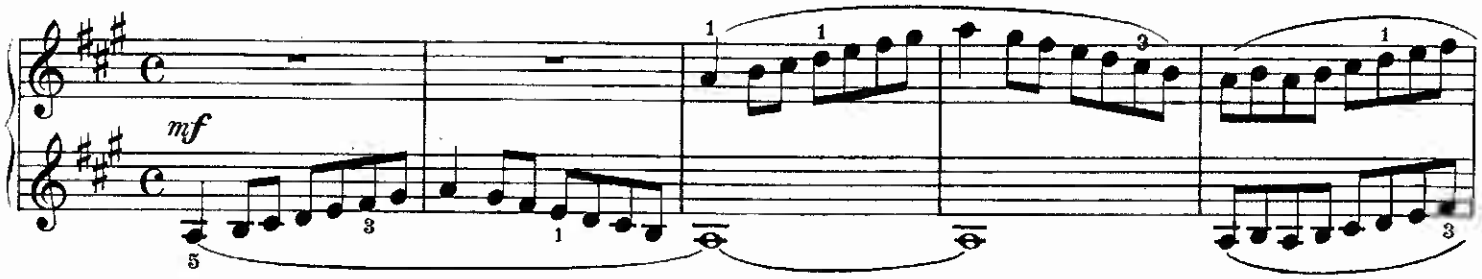
Allegretto.

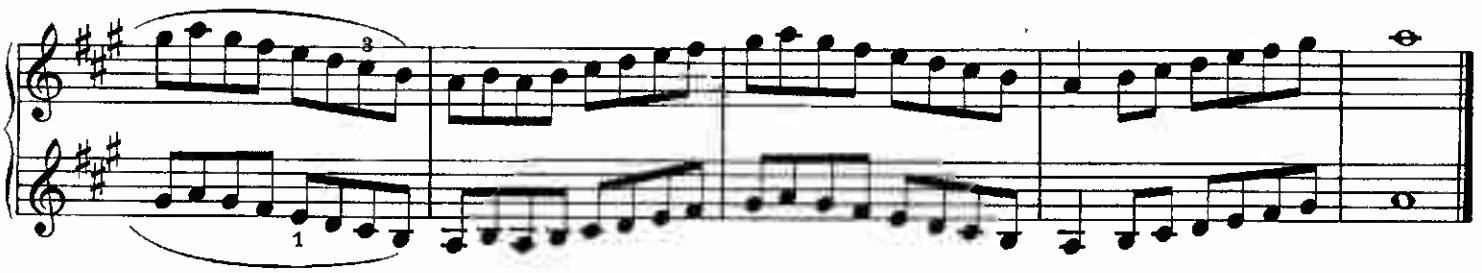
78.

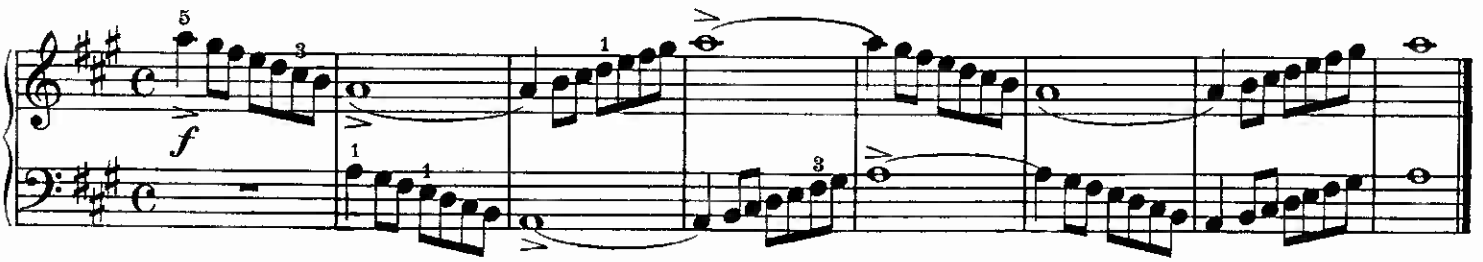


Escala em La maior.



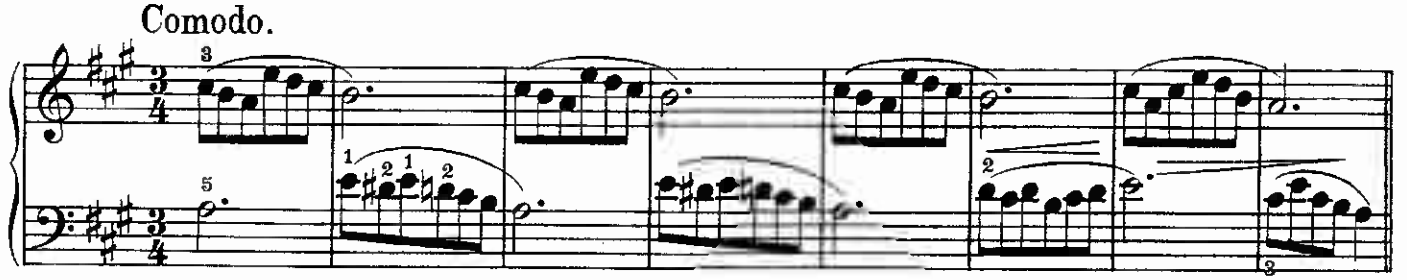


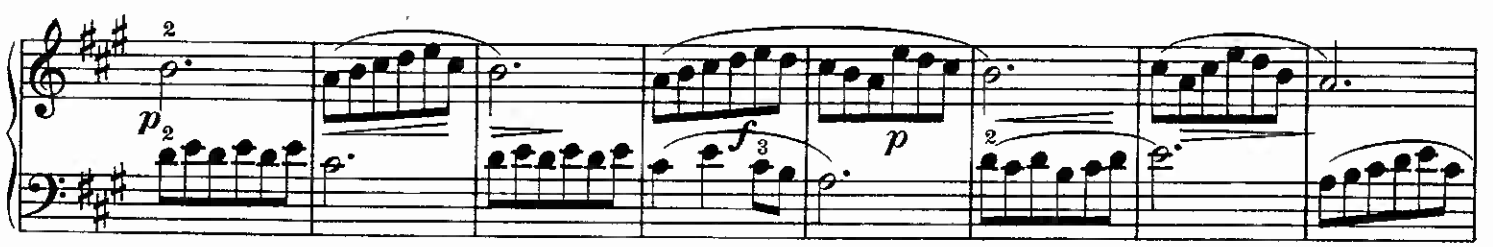


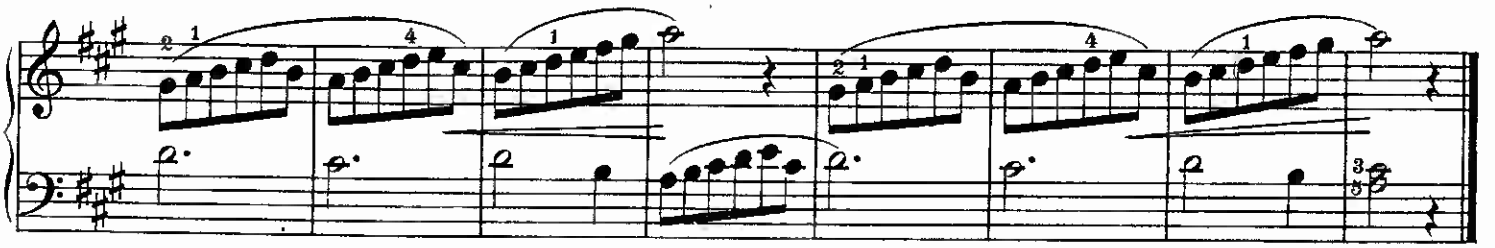


Comodo.

79.

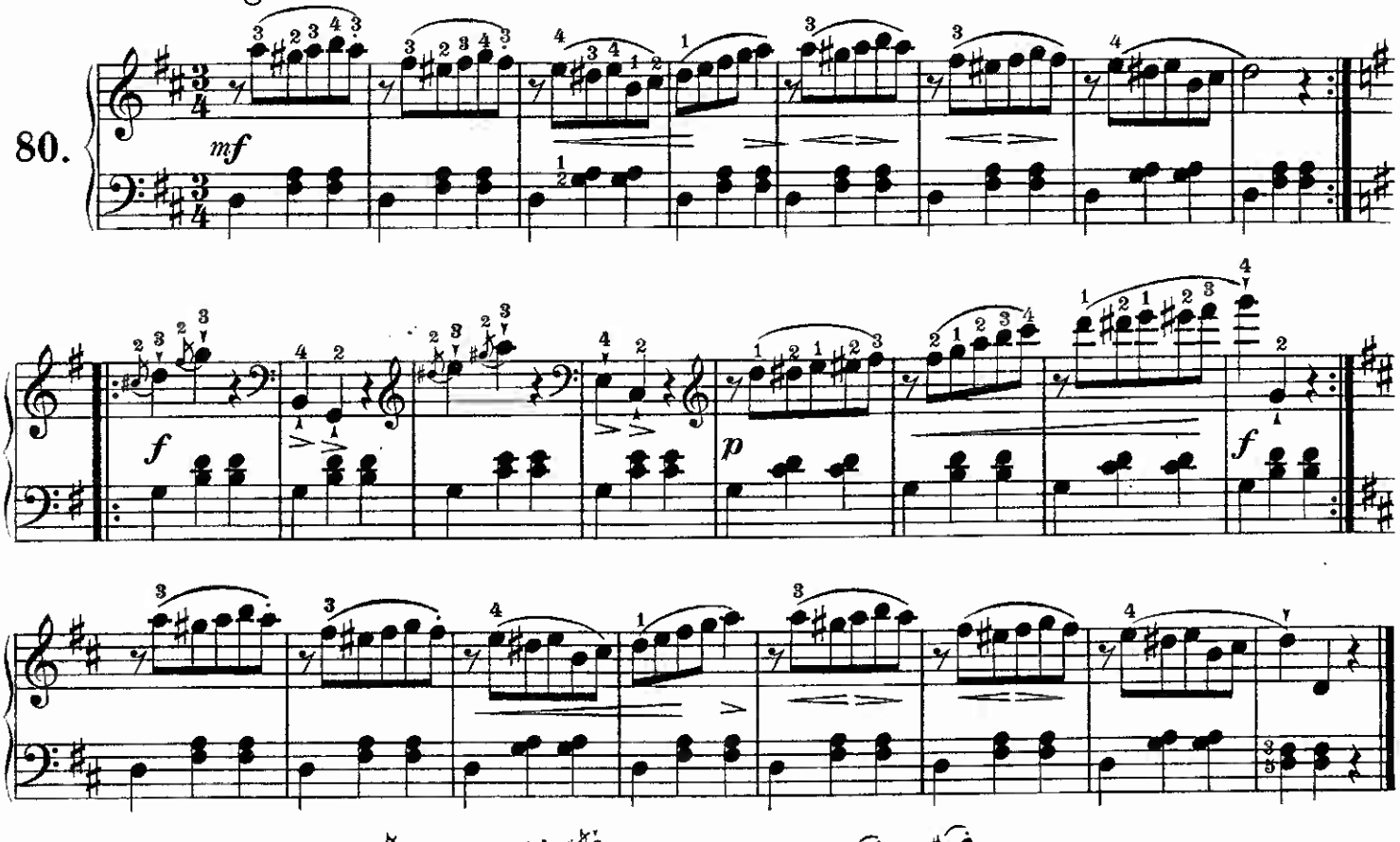




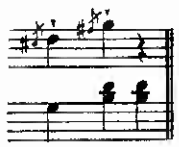


Allegretto.

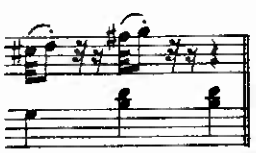
80.



Apojatura. (appoggiatura)



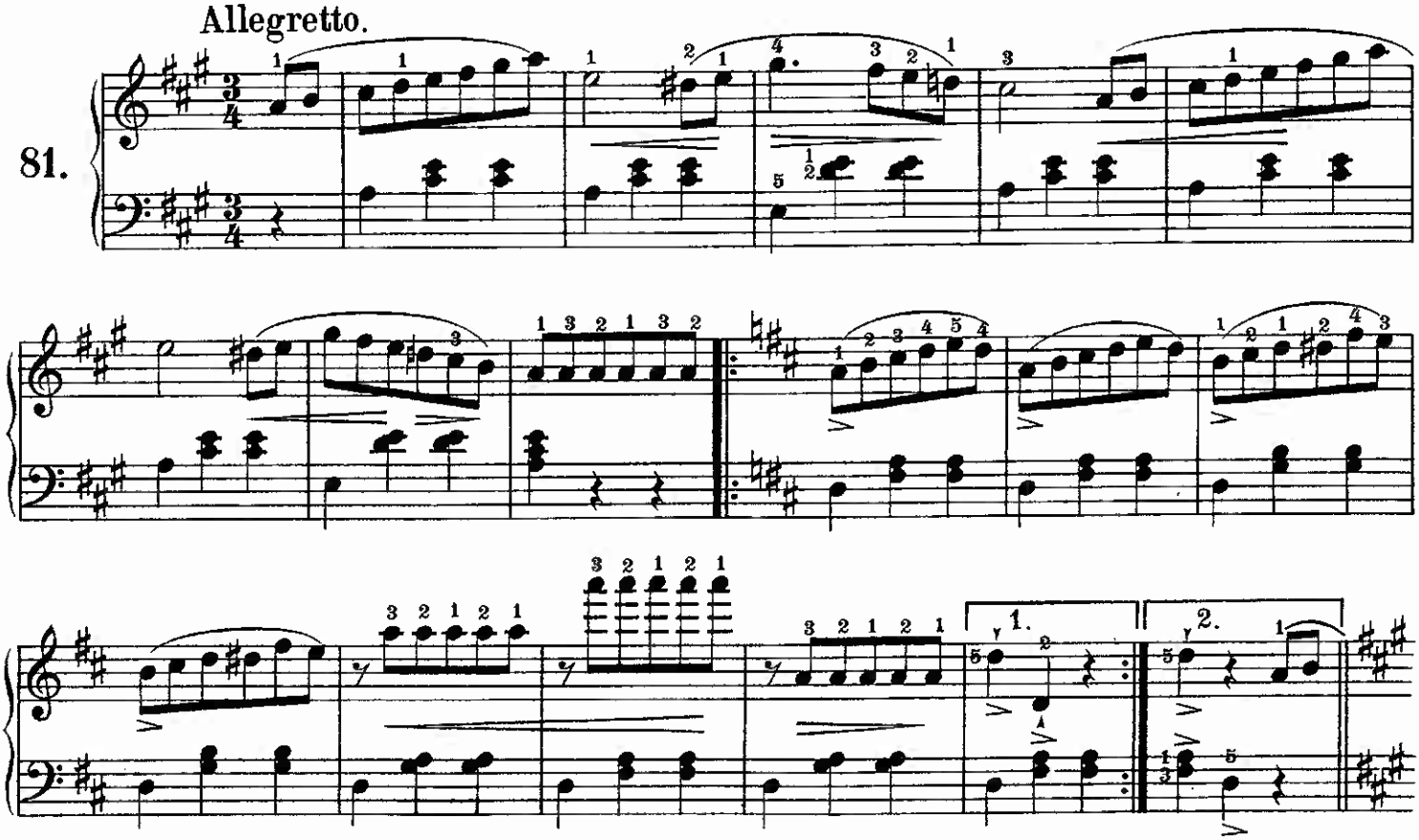
Execução

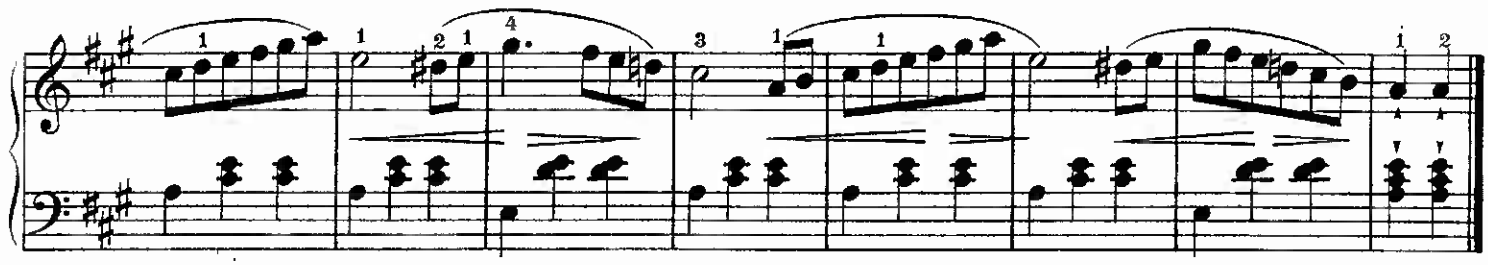


NB. Quando não tem ponto sobre a nota que segue a apojatura, deve-se dar á figura o seu valor real.

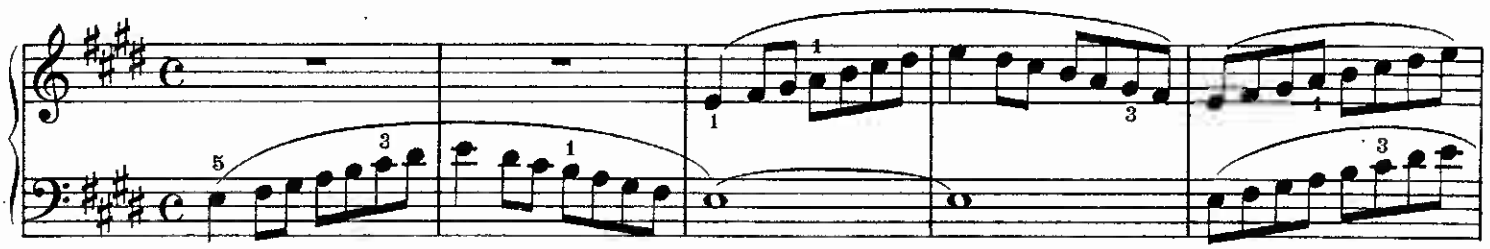
Allegretto.

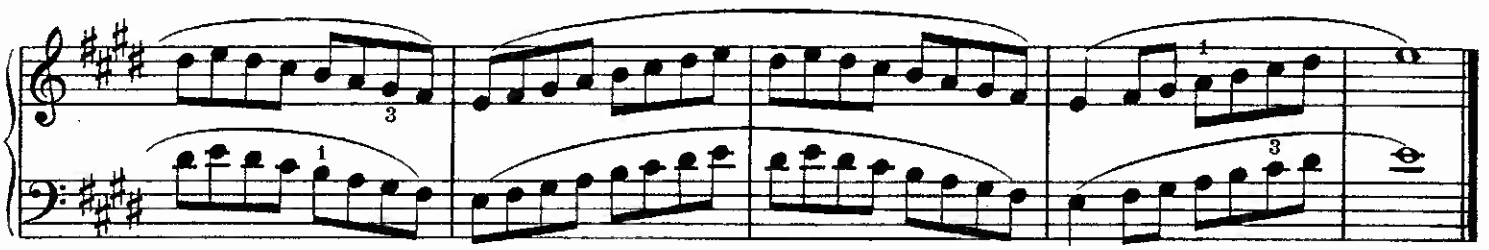
81.



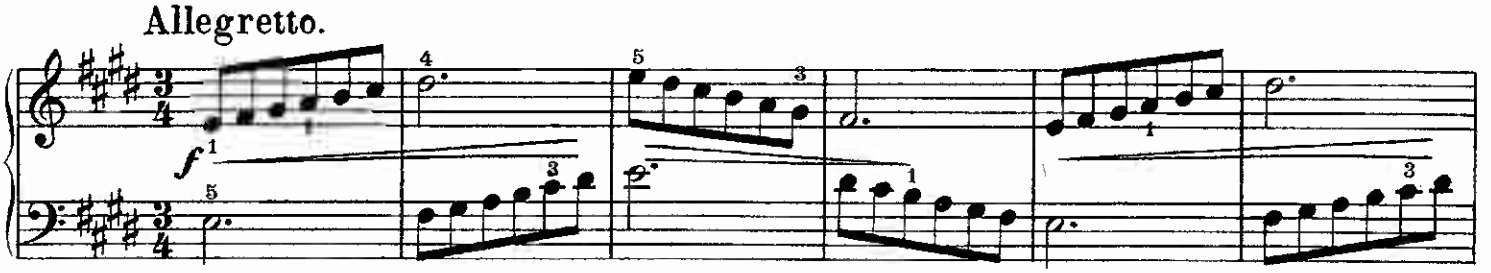


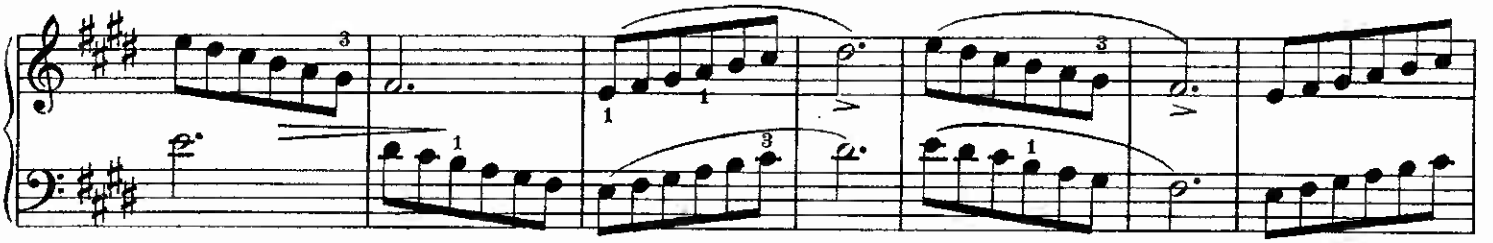
Escala em Mi maior.

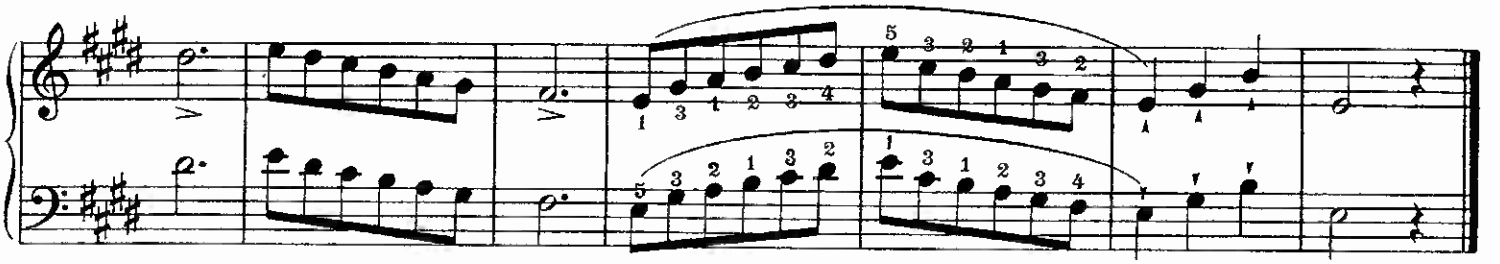




Allegretto.

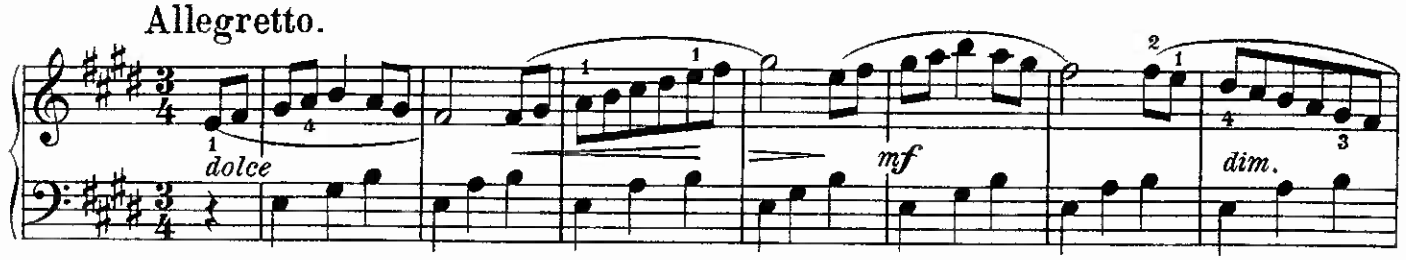


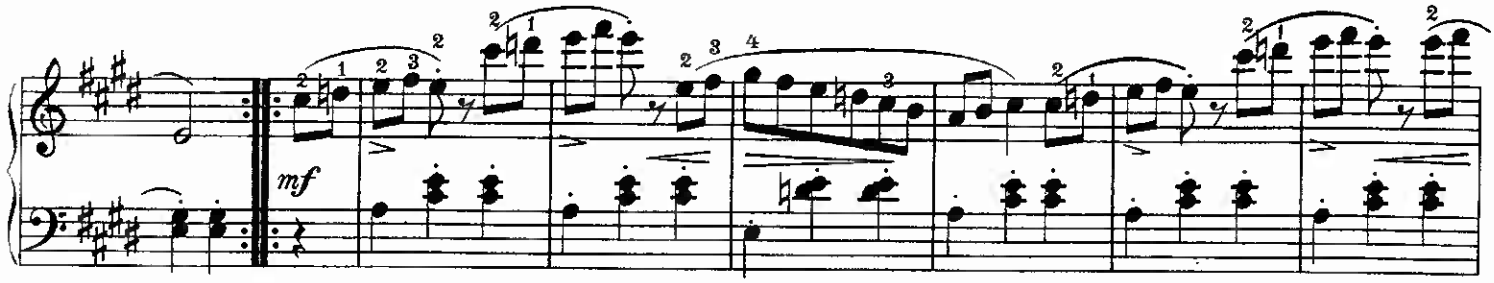


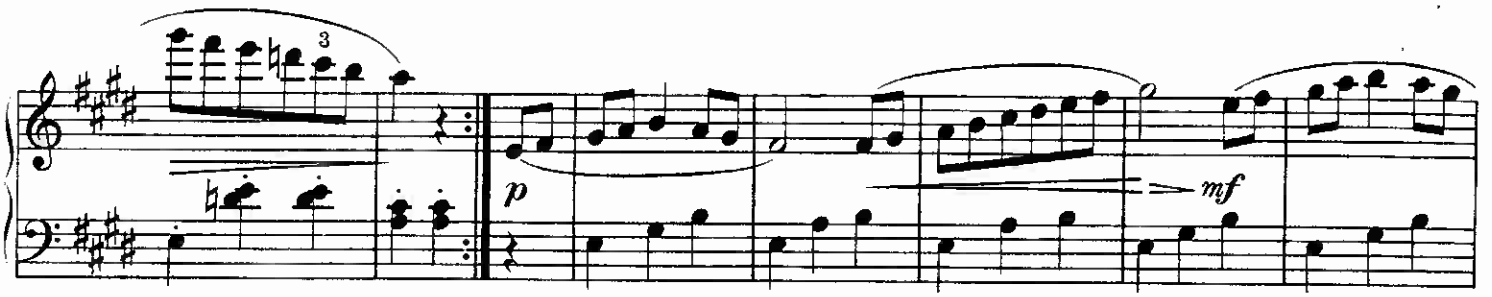


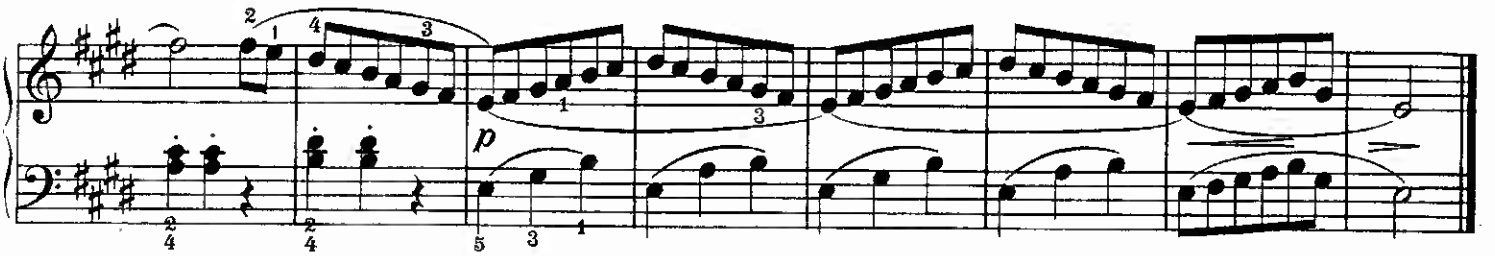
Allegretto.

82.



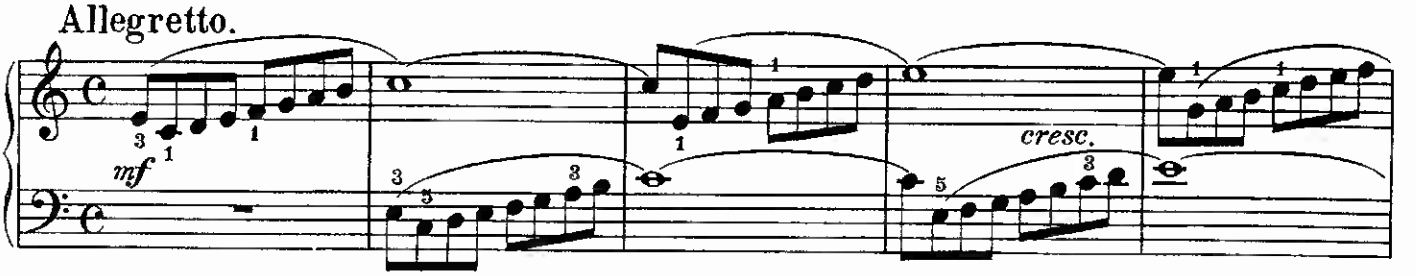


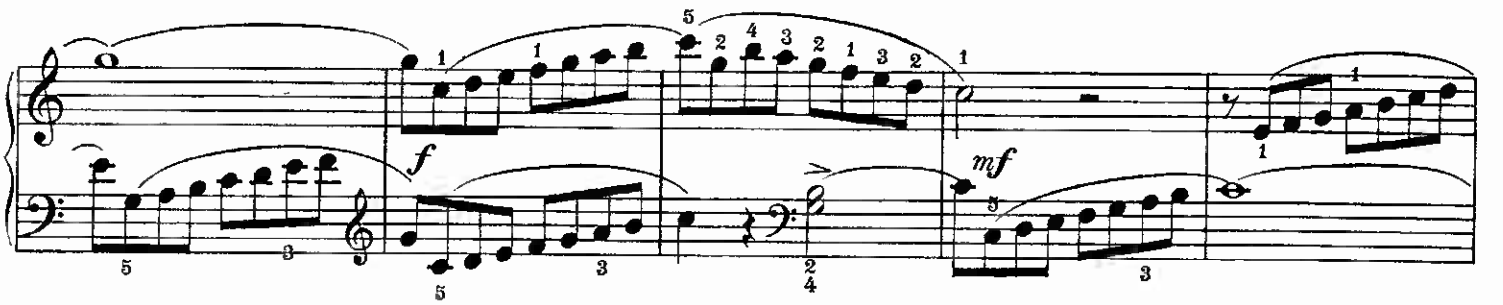


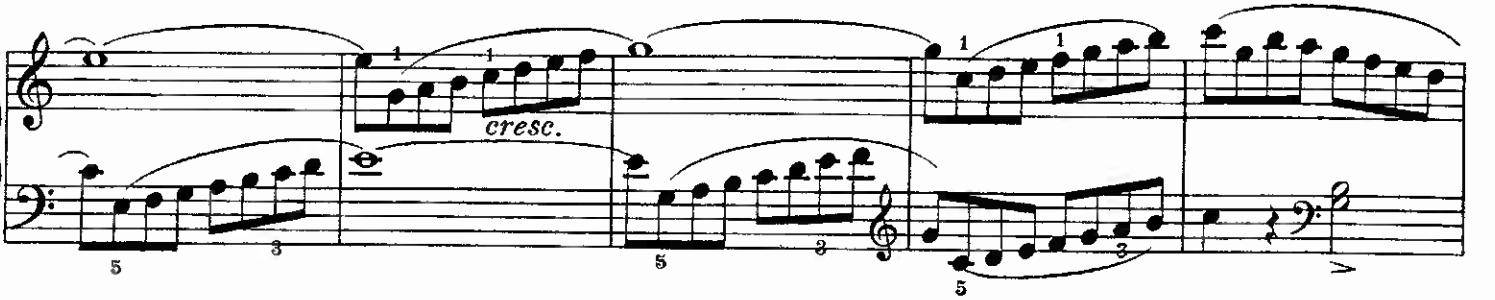


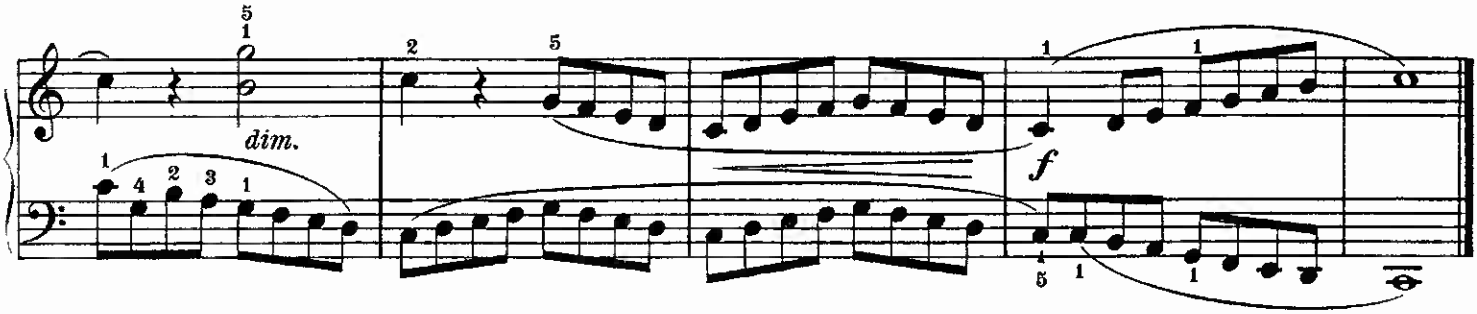
Allegretto.

83.



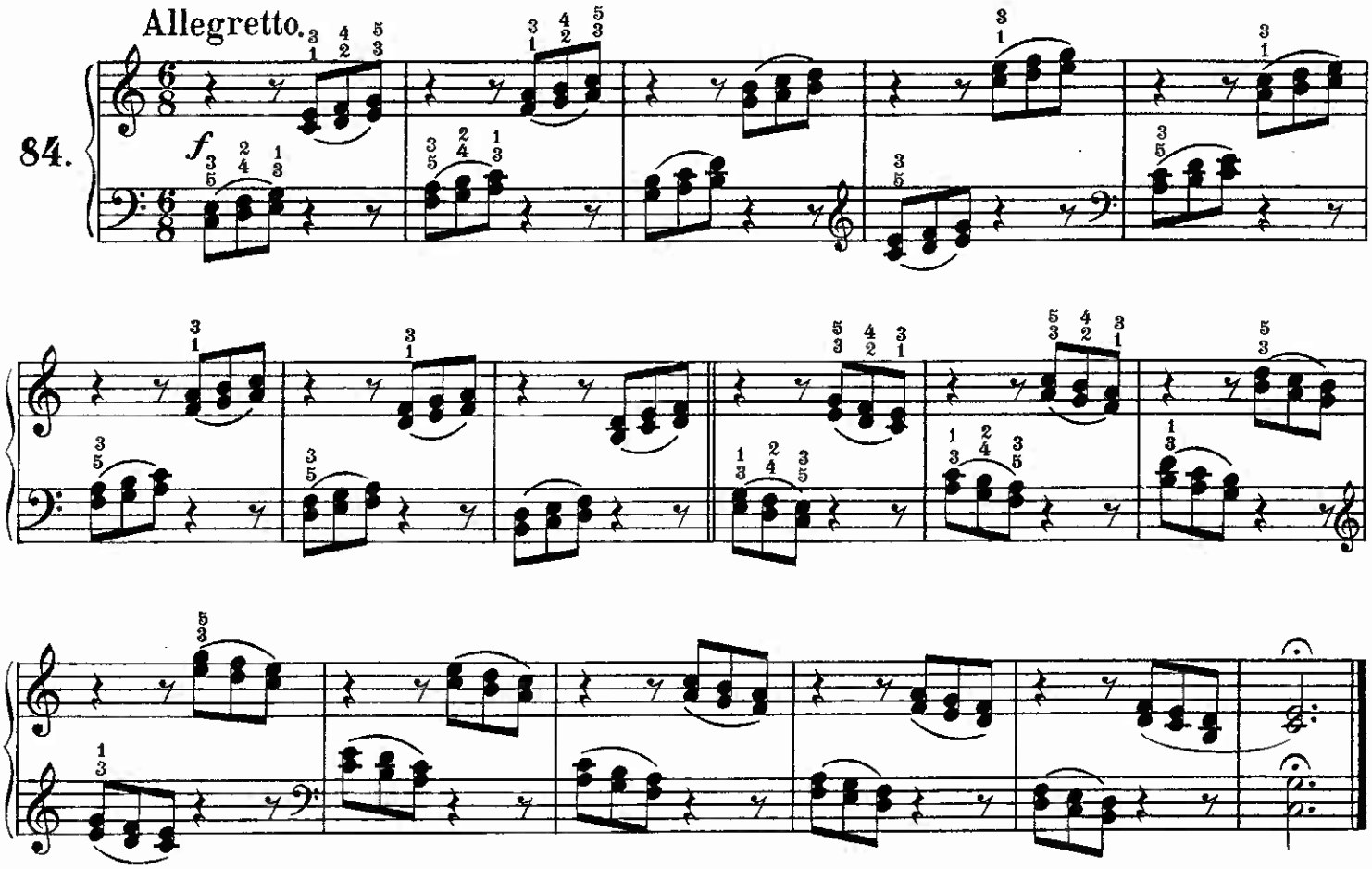






Allegretto.

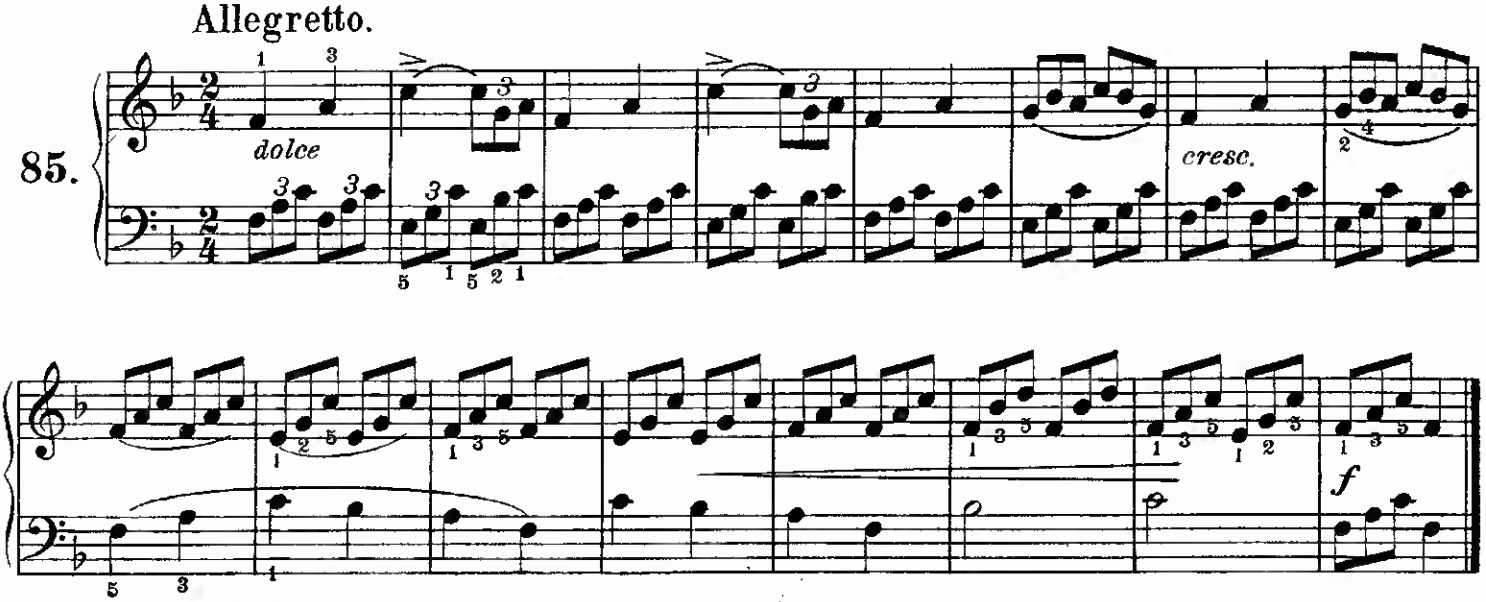
84.



A Fermata 𝄐 colocada sobre a nota ou pausa, indica que á essa nota ou pausa deve-se dar uma duração maior que a representada pela figura

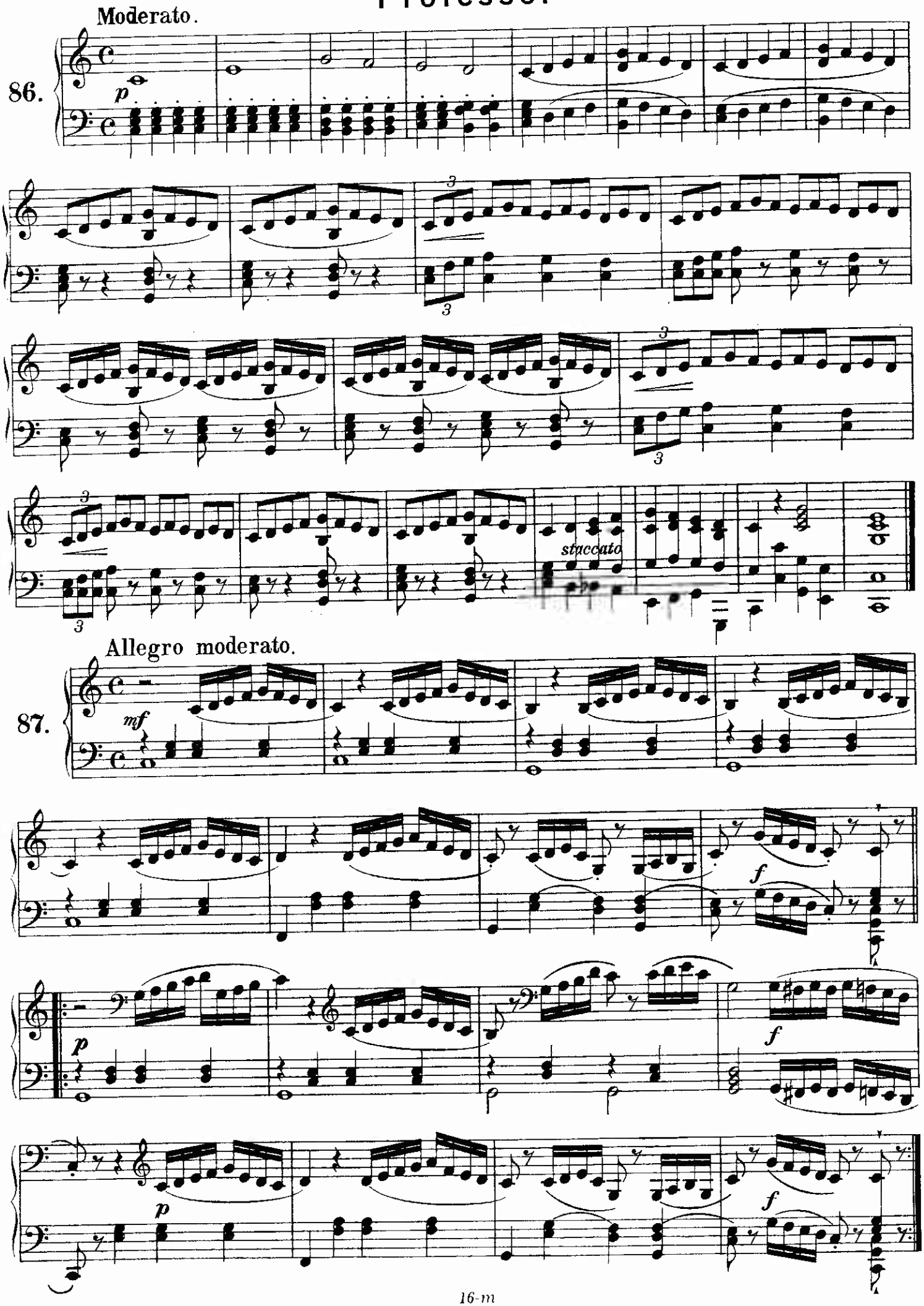
Allegretto.

85.



marcato (marcado)

Professor

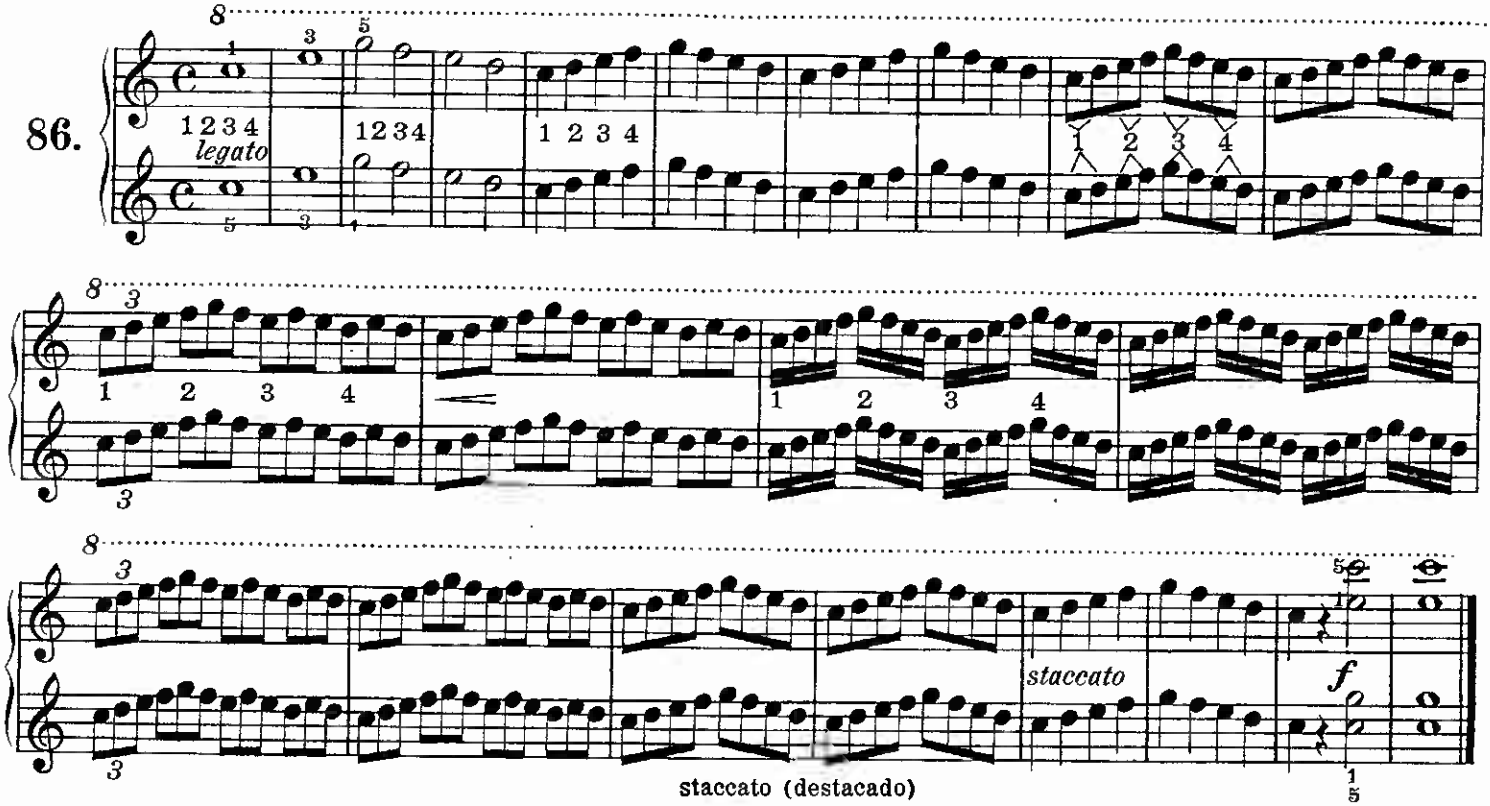


Aluno

Para estudar o valor das figuras até as semicolcheias.

Moderato.

86.

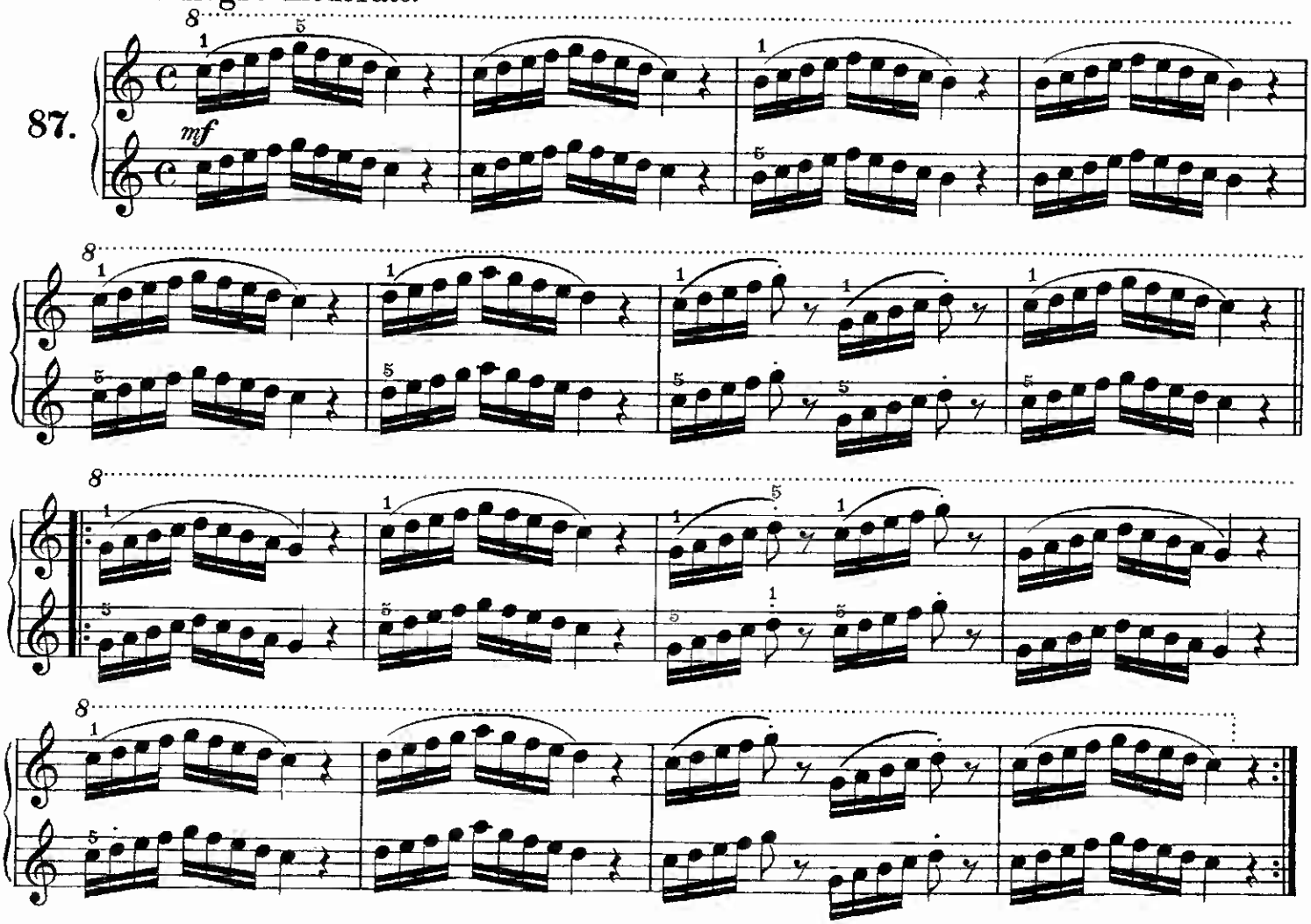


staccato (destacado)

Para desenvolver a agilidade.

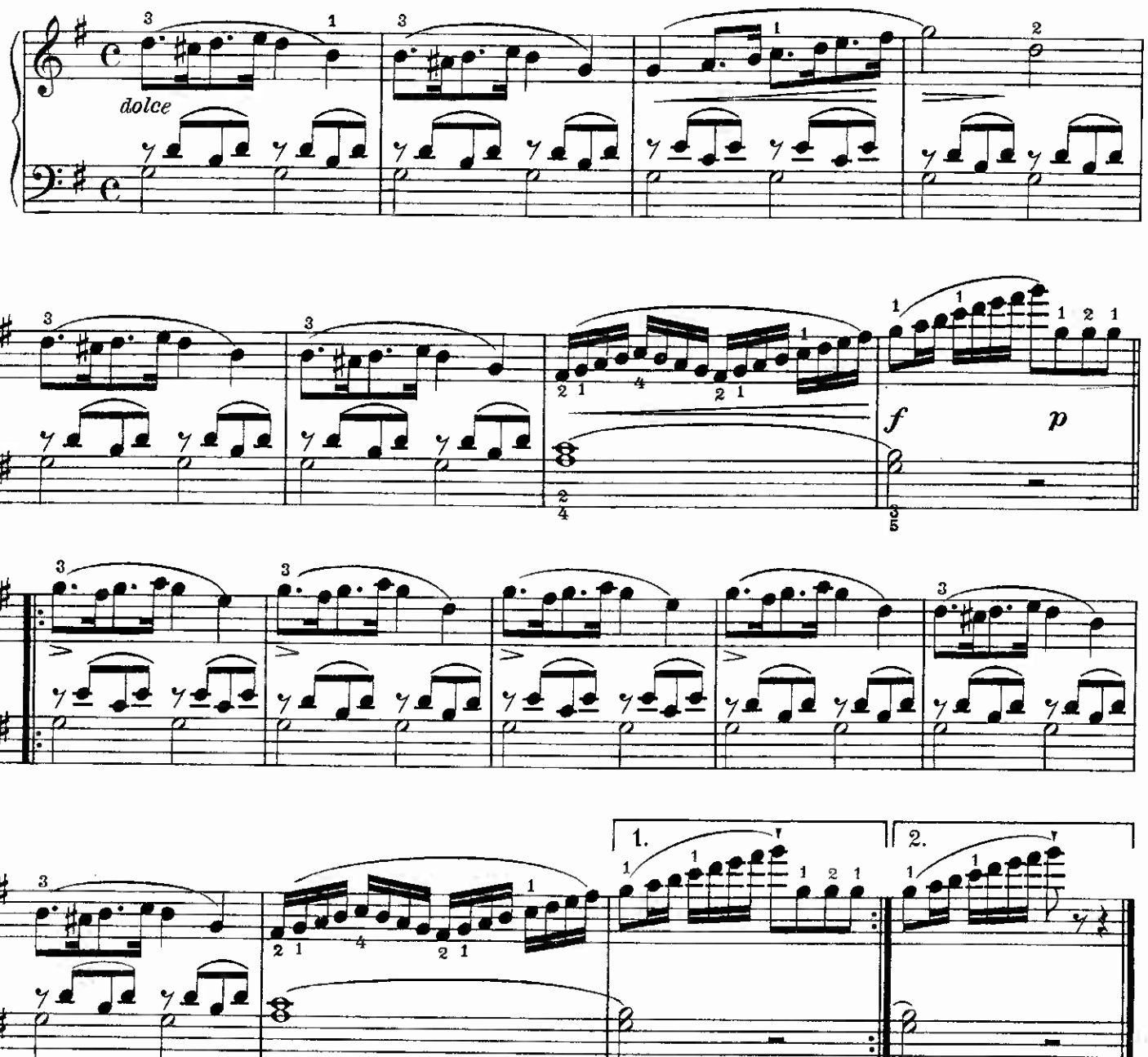
Allegro moderato.

87.



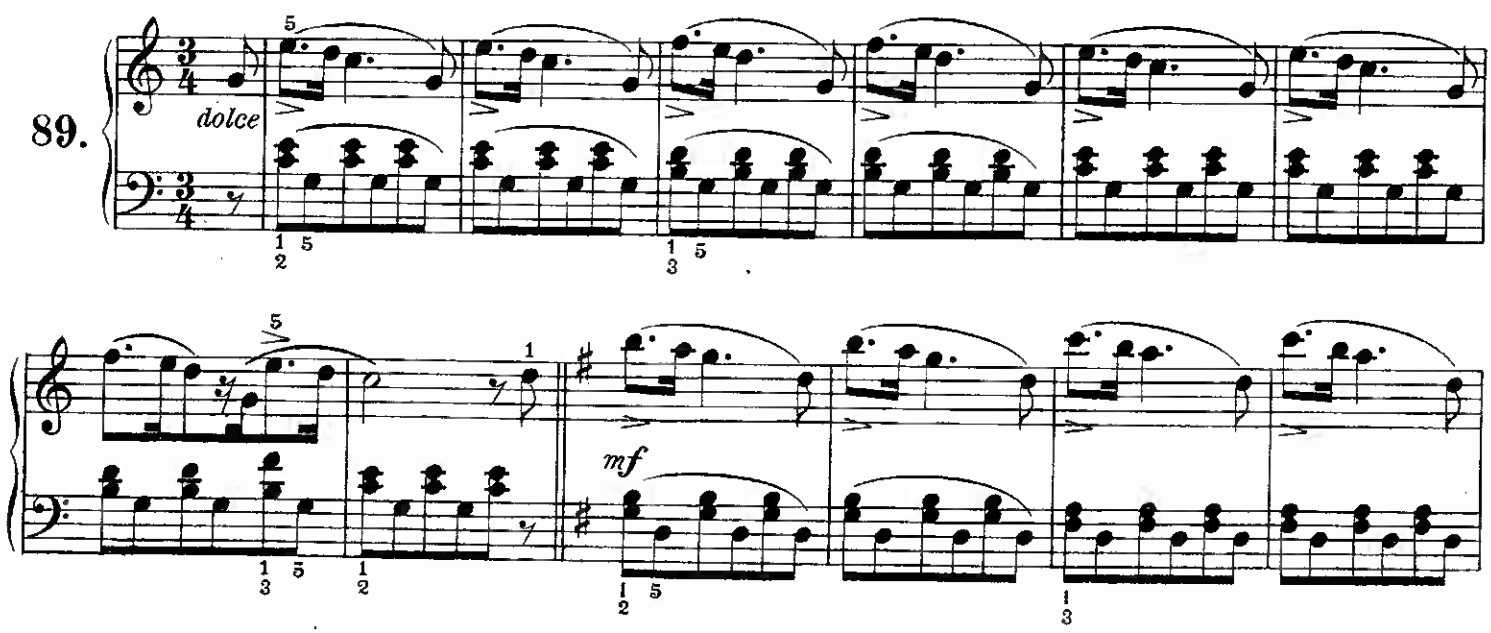
Moderato.

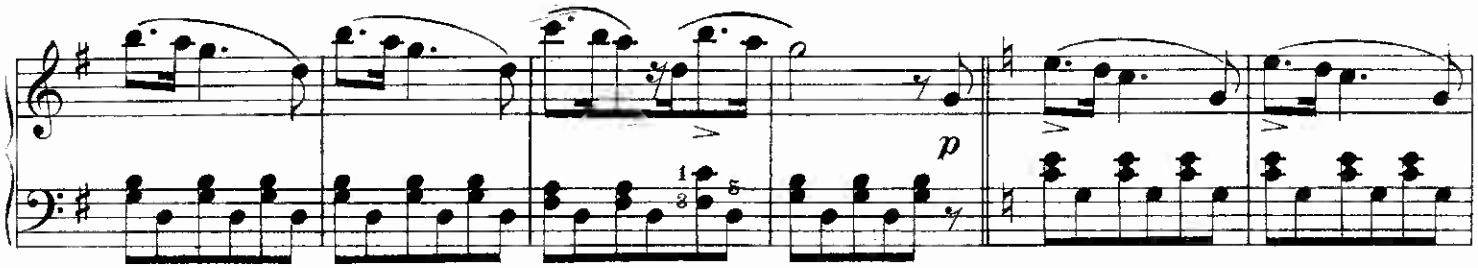
88.

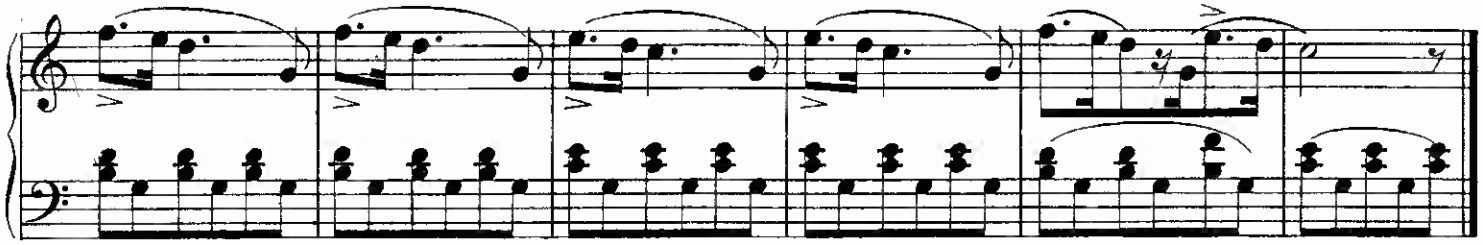


Andante.

89.

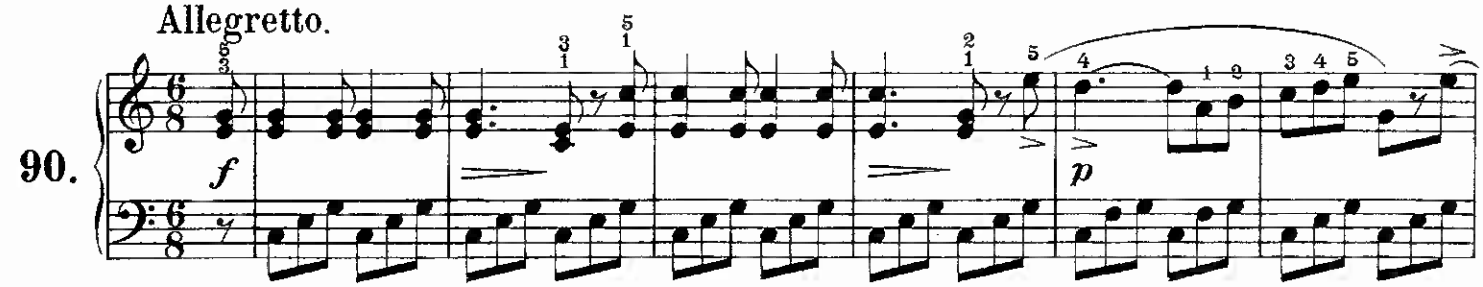


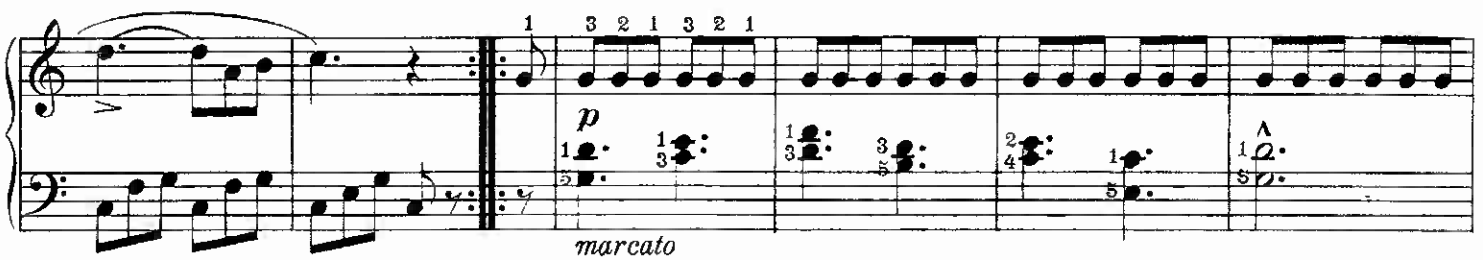


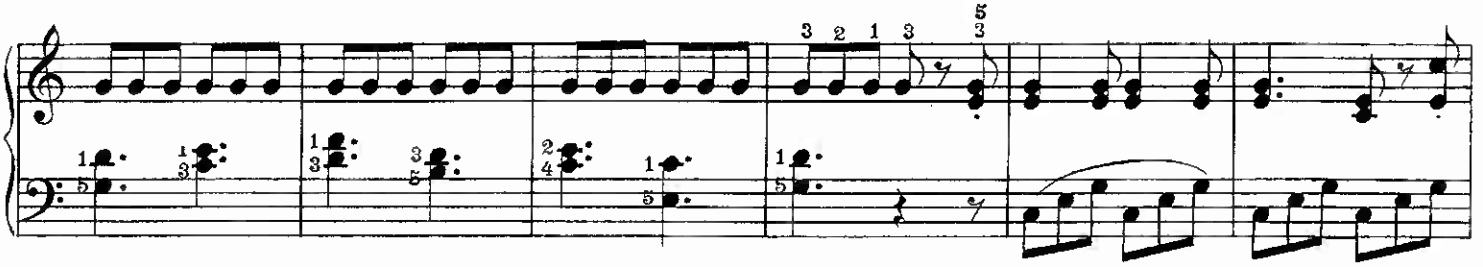


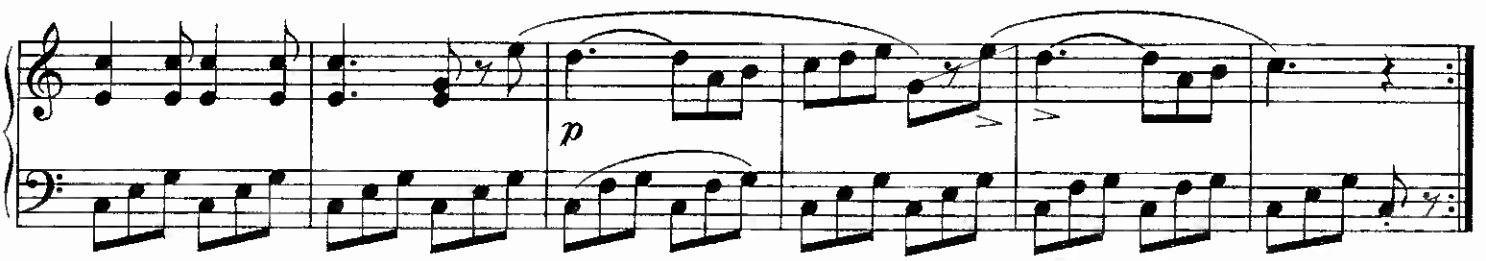
Allegretto.

90.

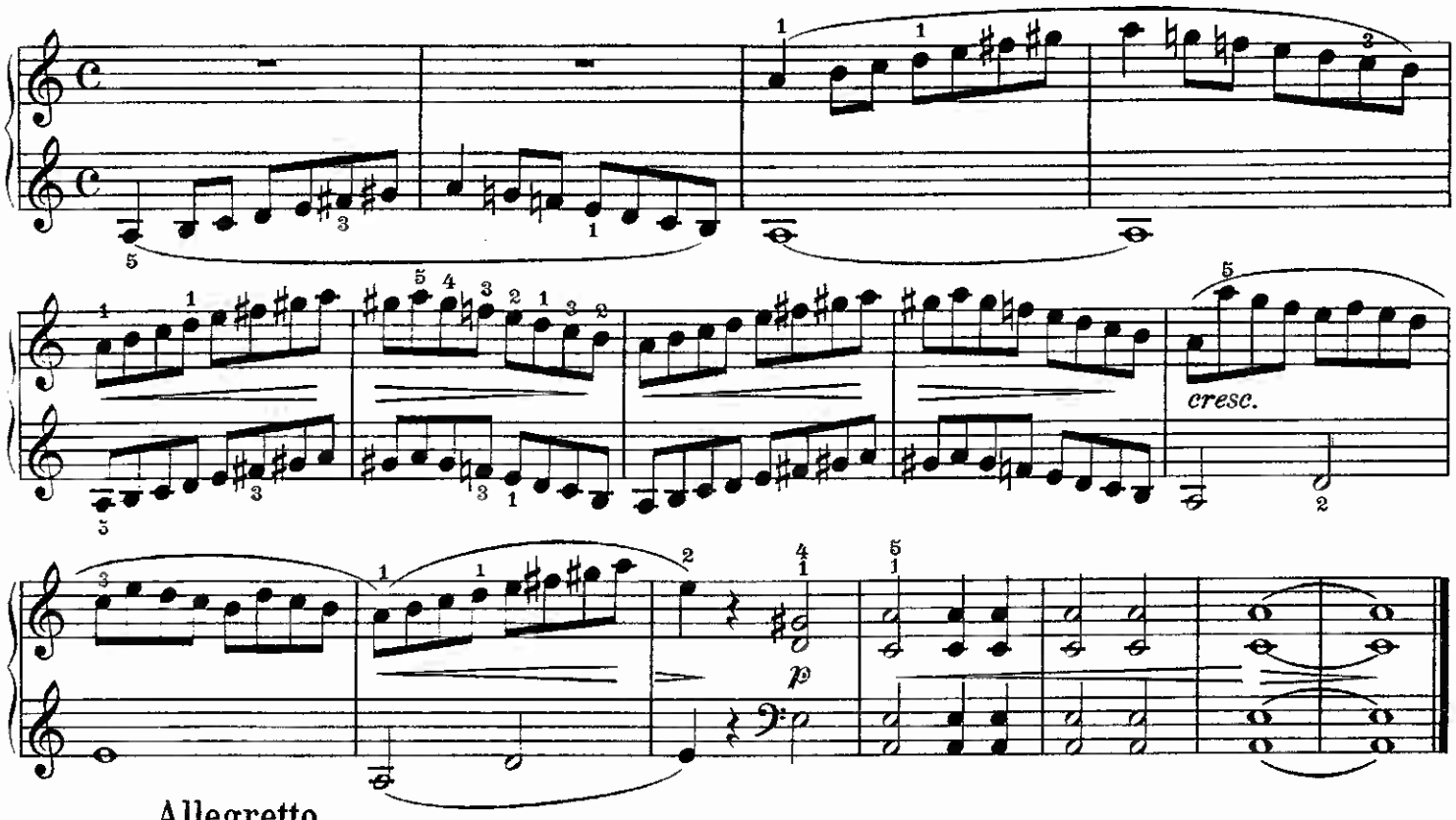






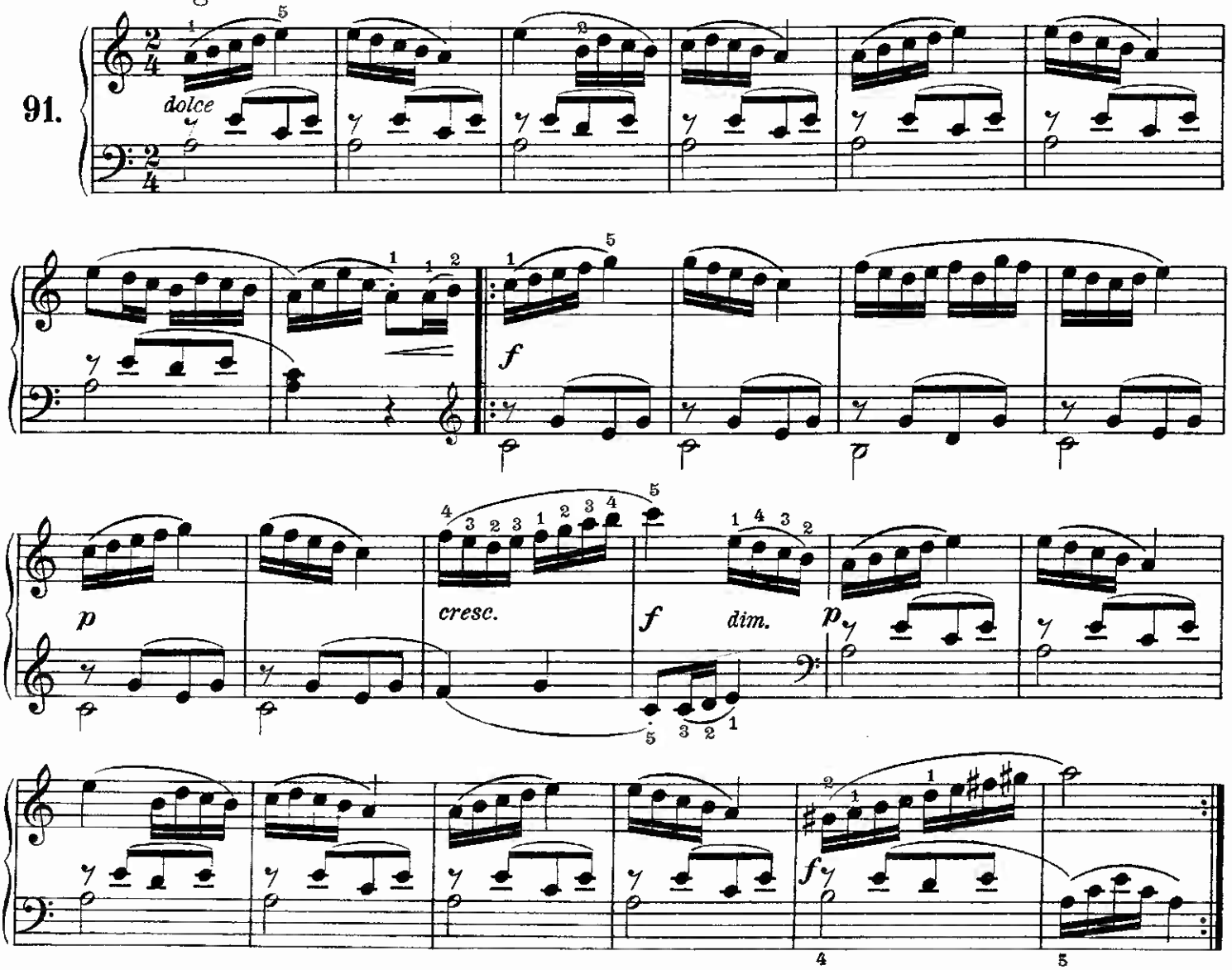


Escala em La menor.



Allegretto.

91.



Comodo.

92.

dolce

f

p

Moderato.

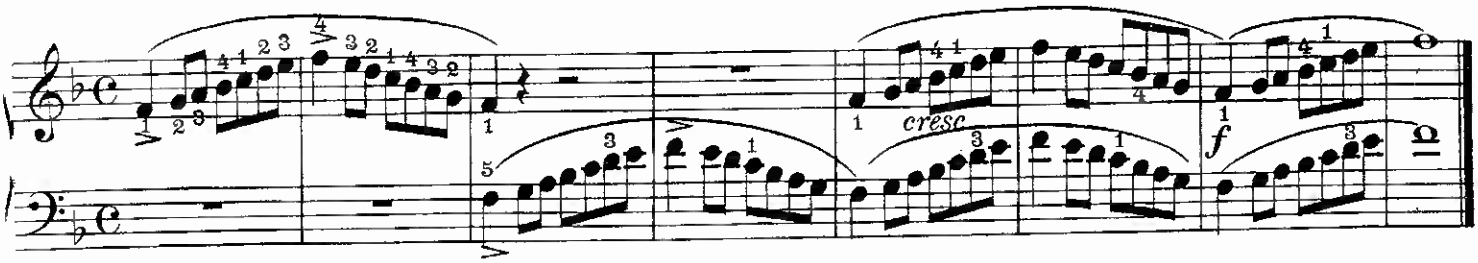
93.

mf

marcato

f

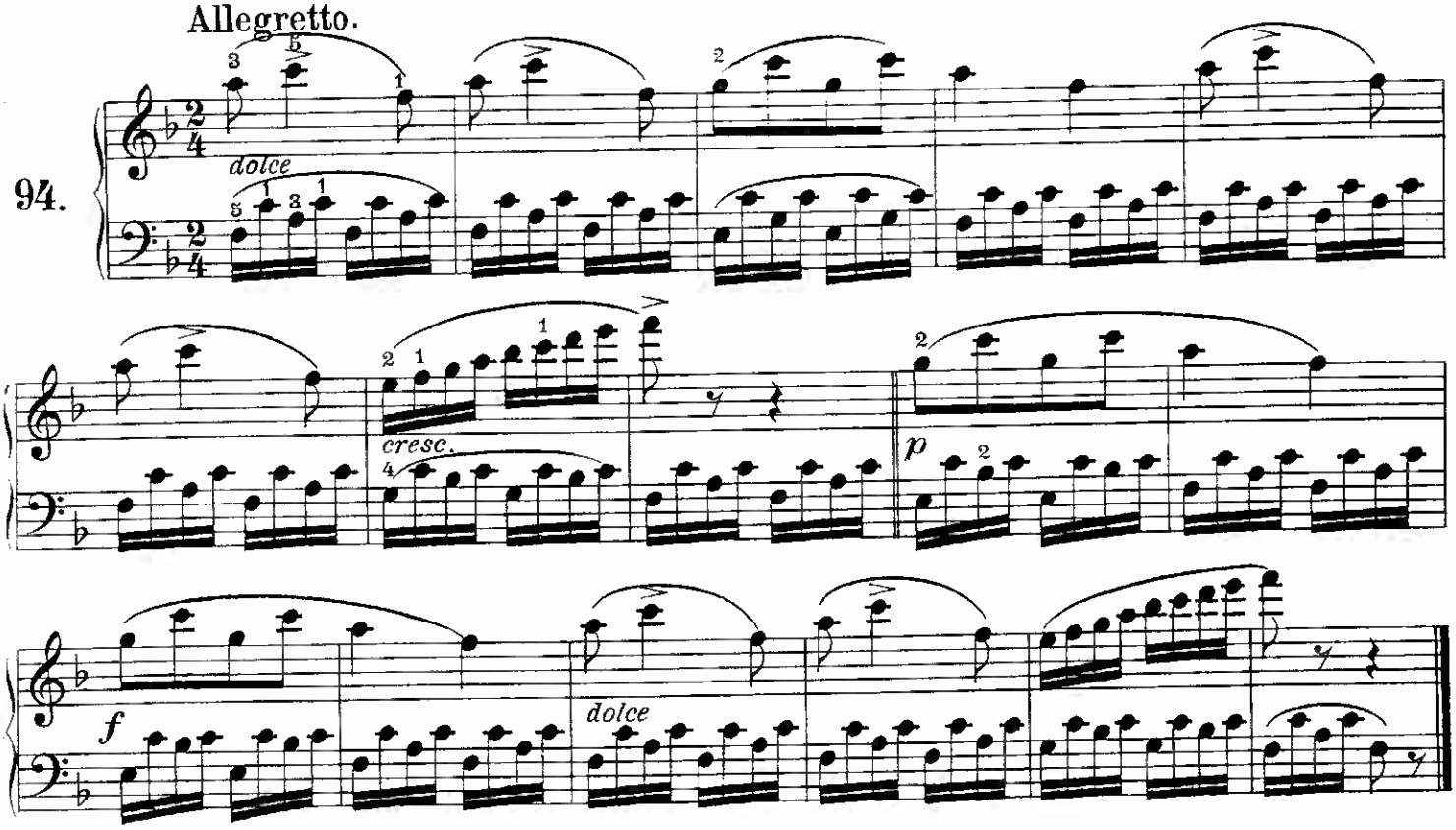
Escala em Fa maior.



Allegro moderato.

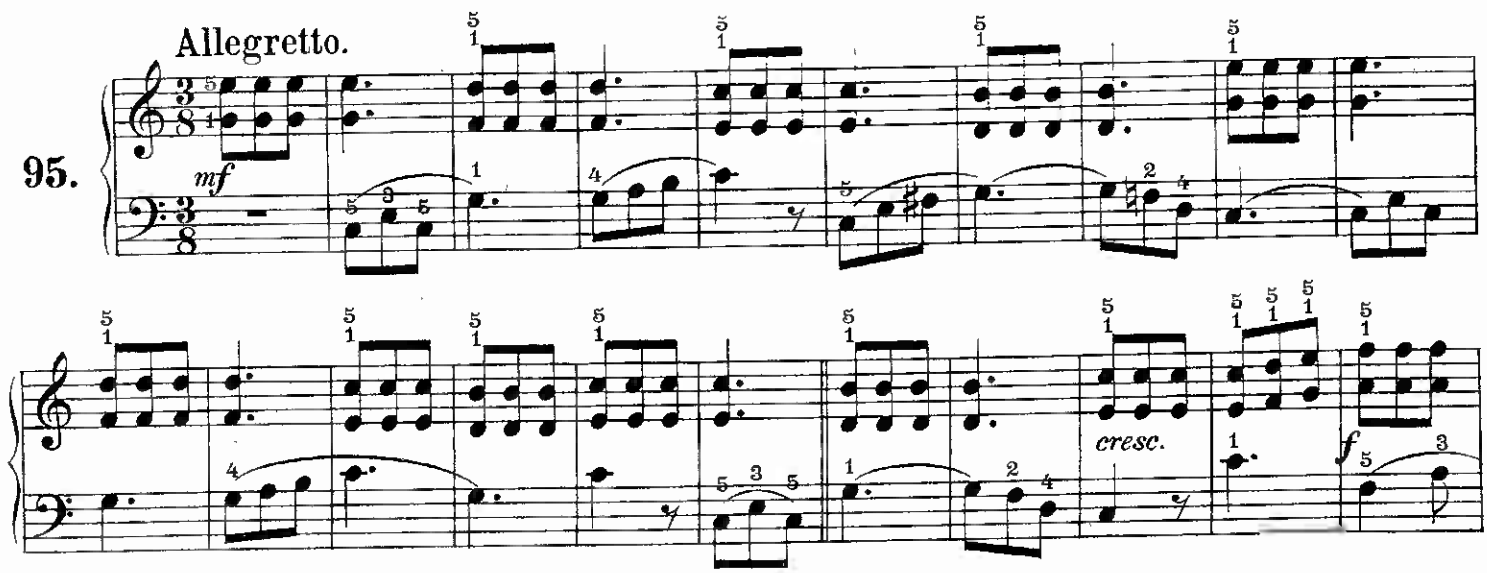
Allegretto.

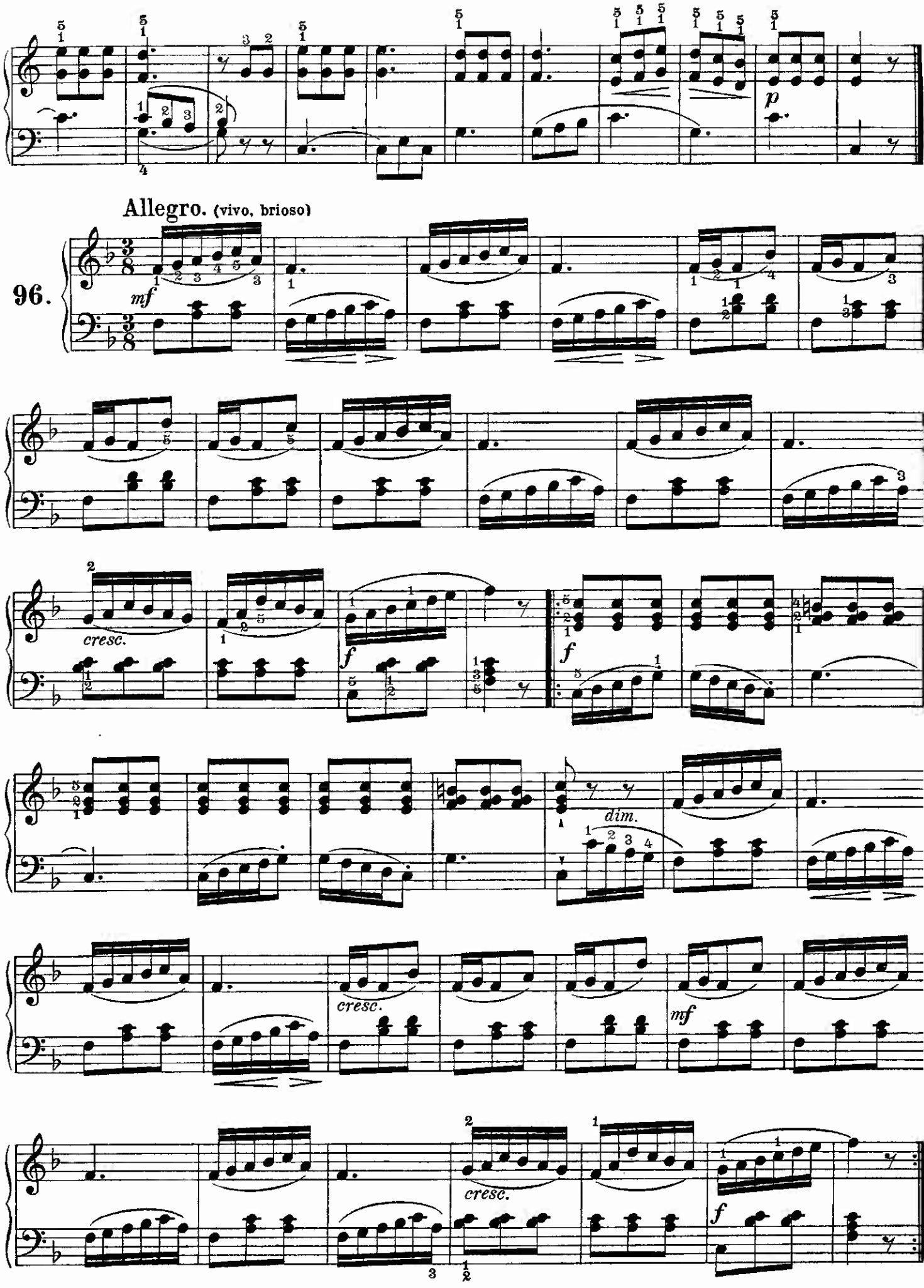
94.



Allegretto.

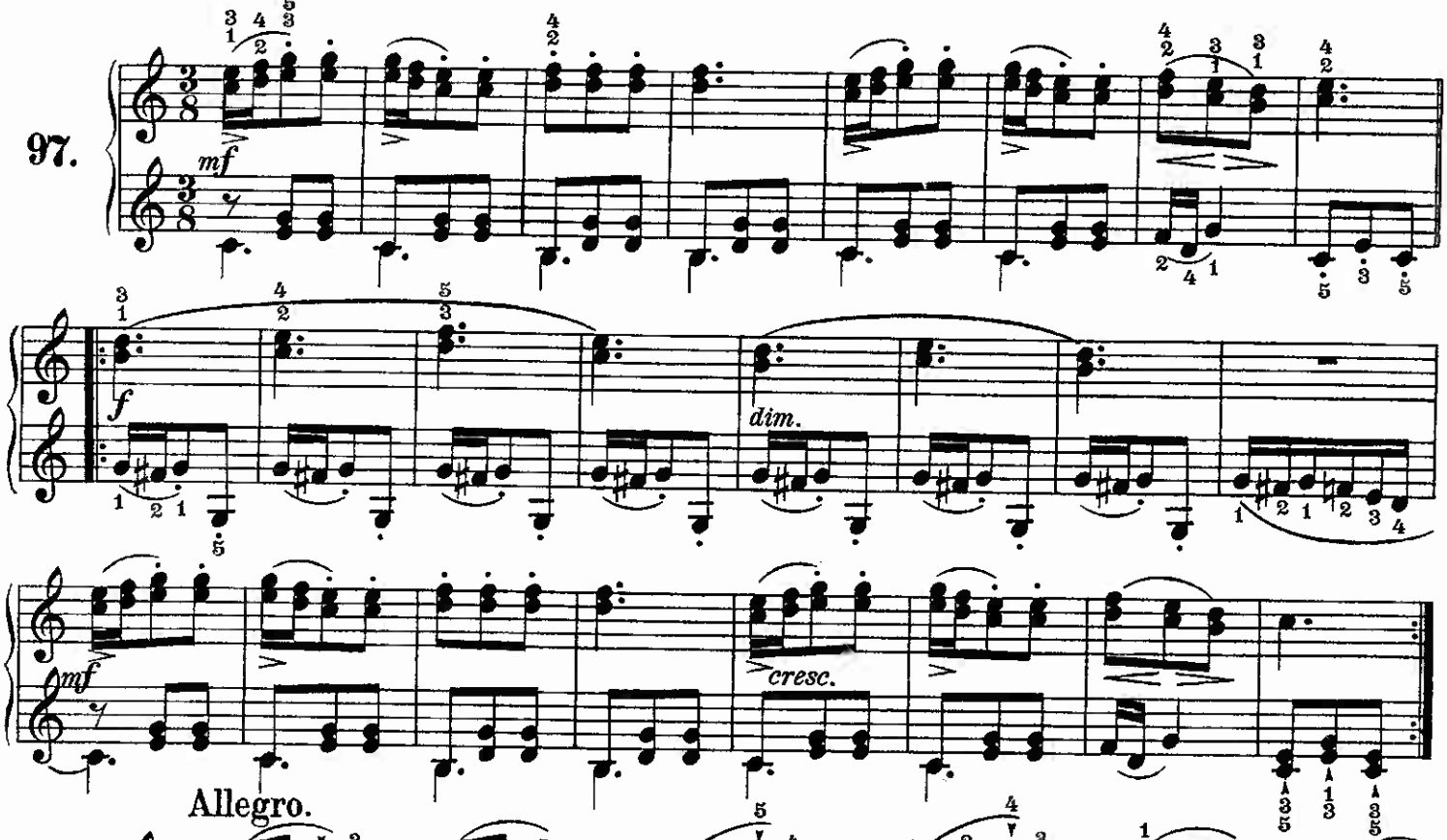
95.




Allegro. (vivo, brioso)
96.
mf
p
cresc.
f
dim.
mf
cresc.
f

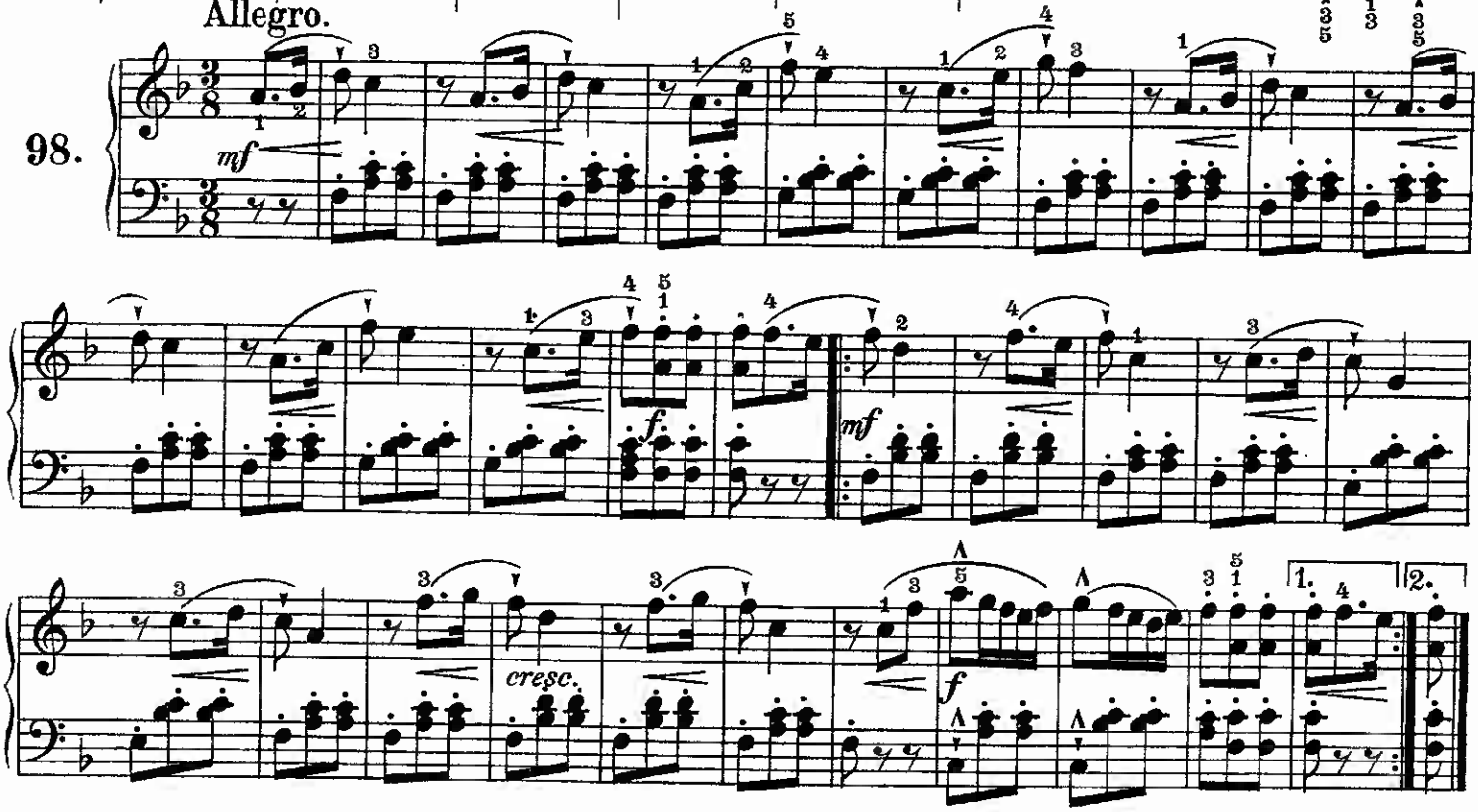
Allegretto.

97.



Allegro.

98.

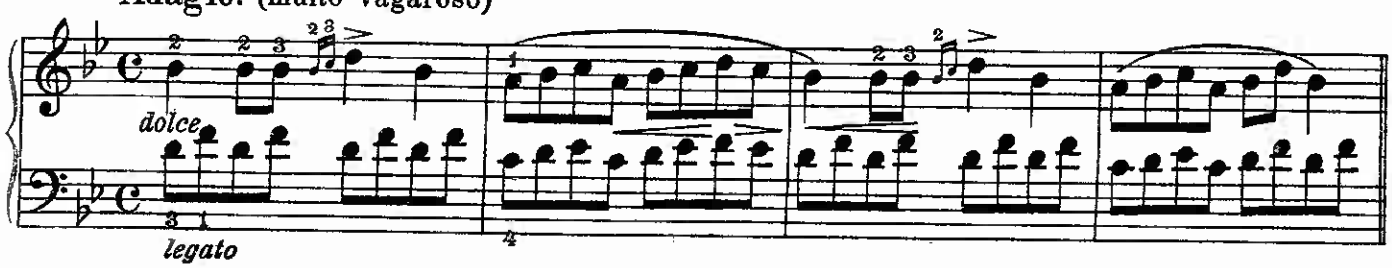


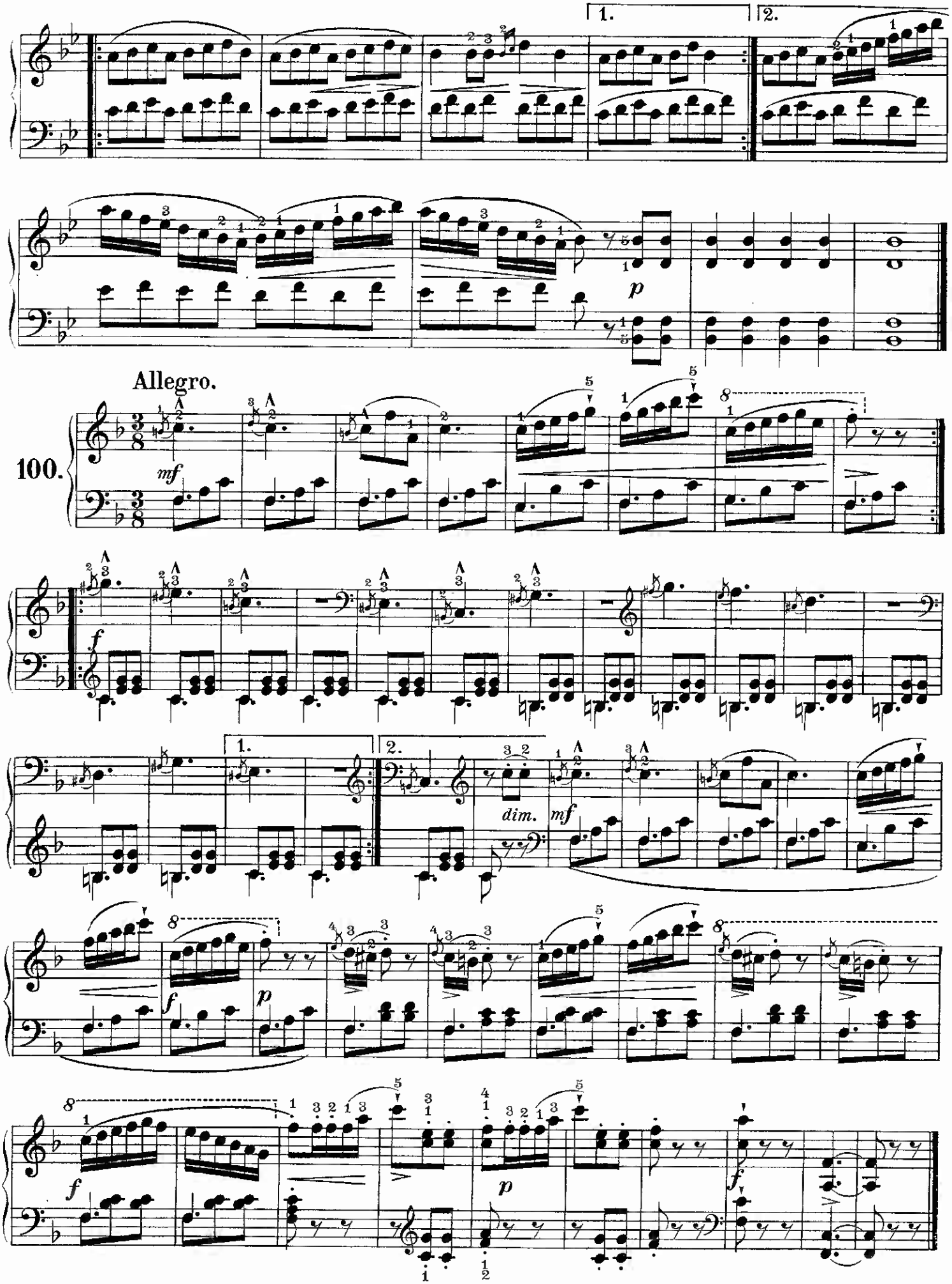
As notas com o sinal ∧ devem ser bastante acentuadas.

Si bemól maior.

Adagio. (muito vagaroso)

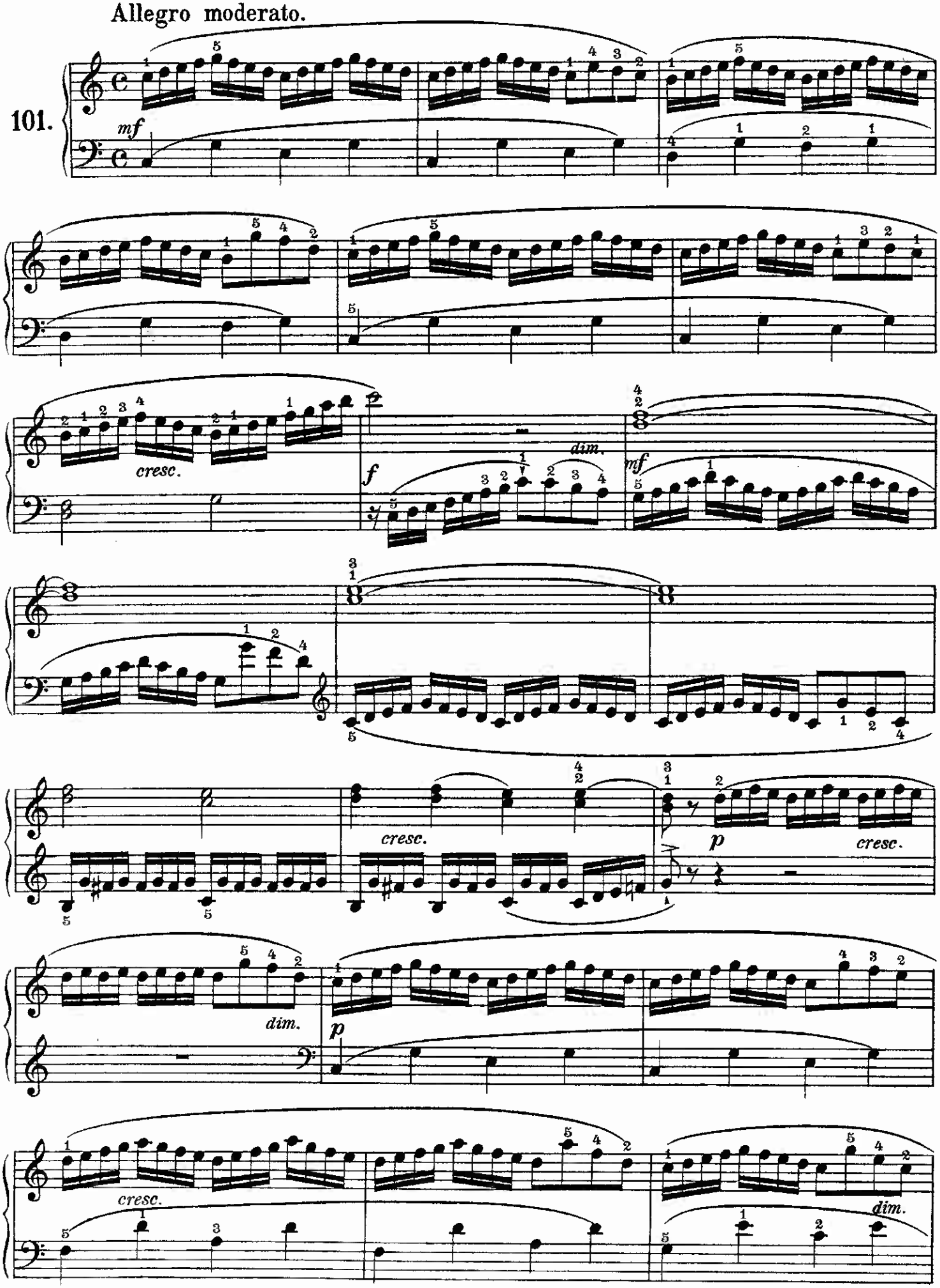
99.

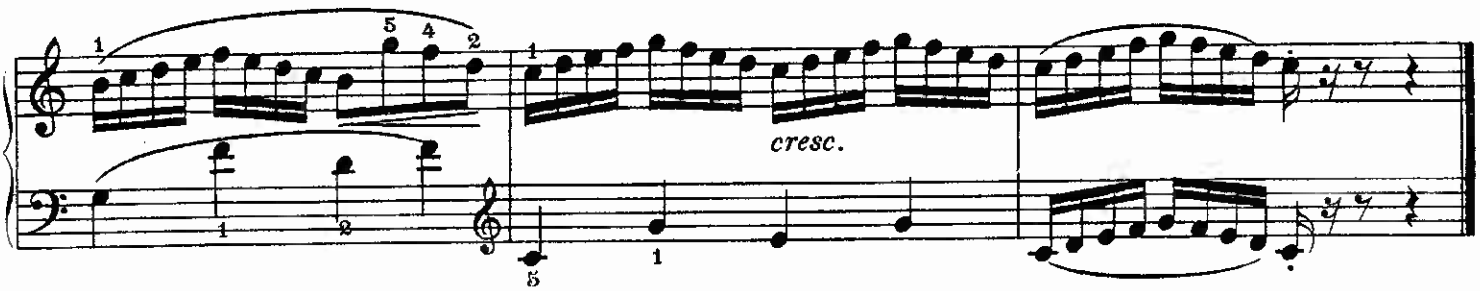



1.
2.
p
Allegro.
100.
mf
f
1.
2.
dim.
mf
f
p
8
5

Allegro moderato.

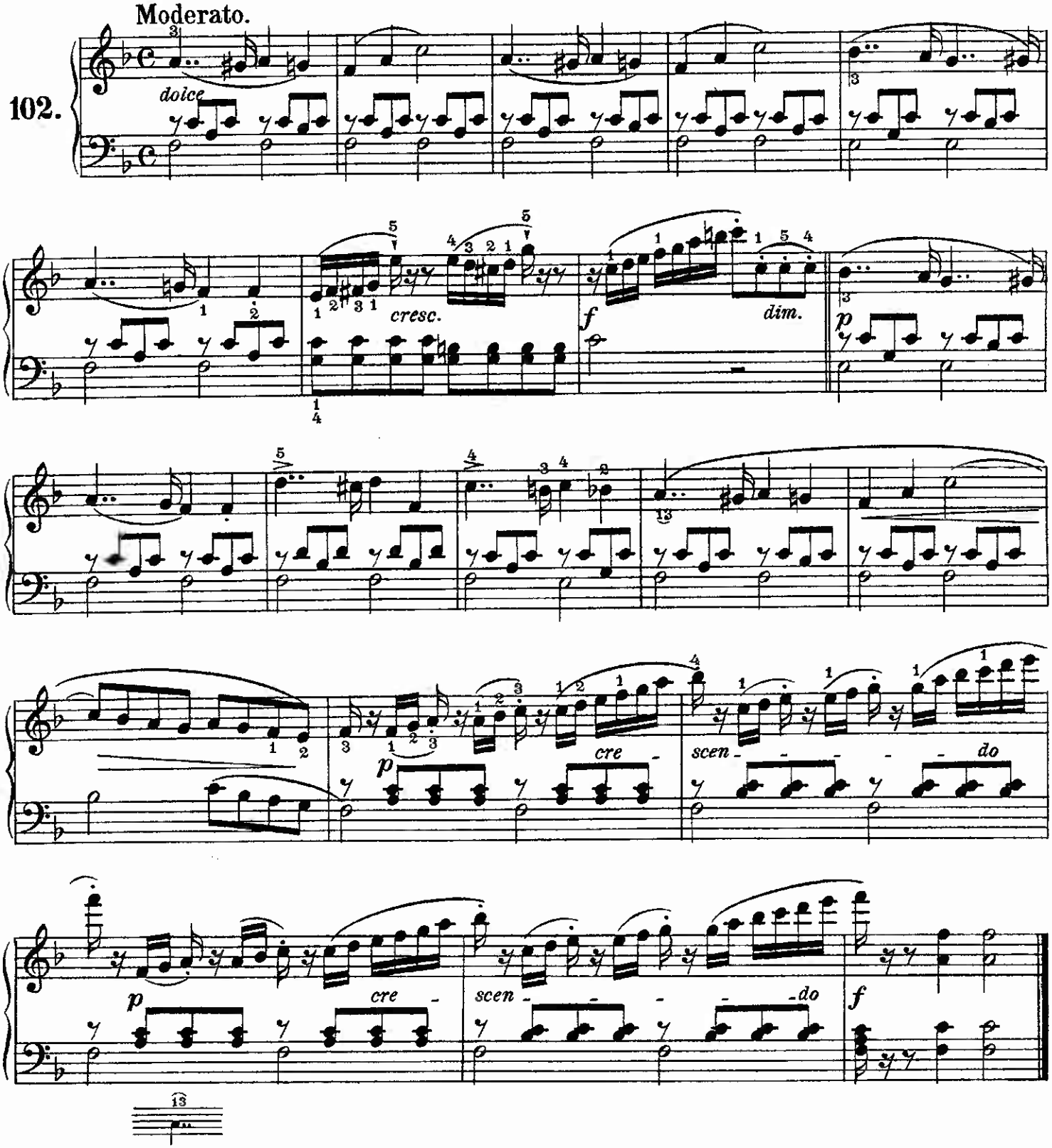
101.





Moderato.

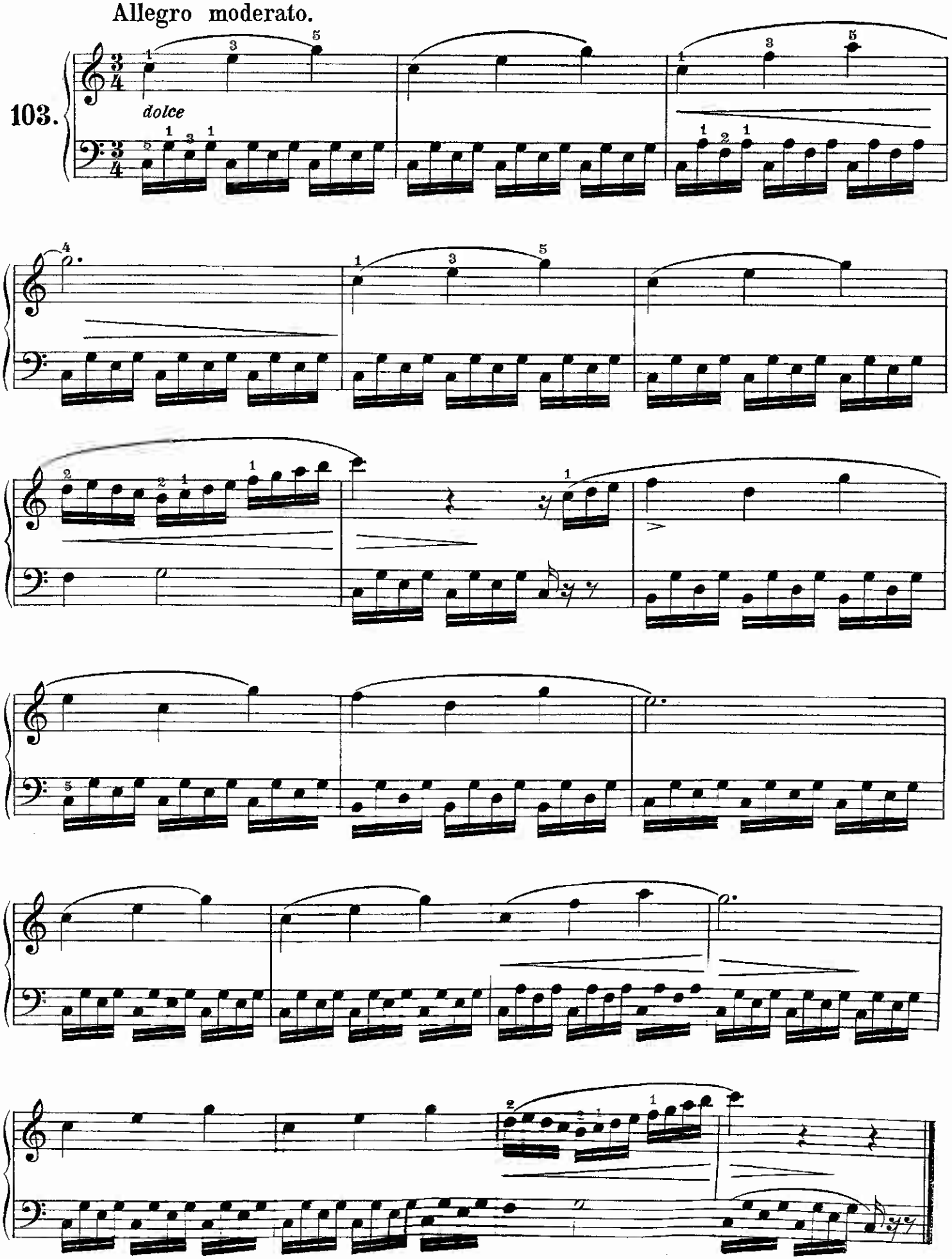
102.

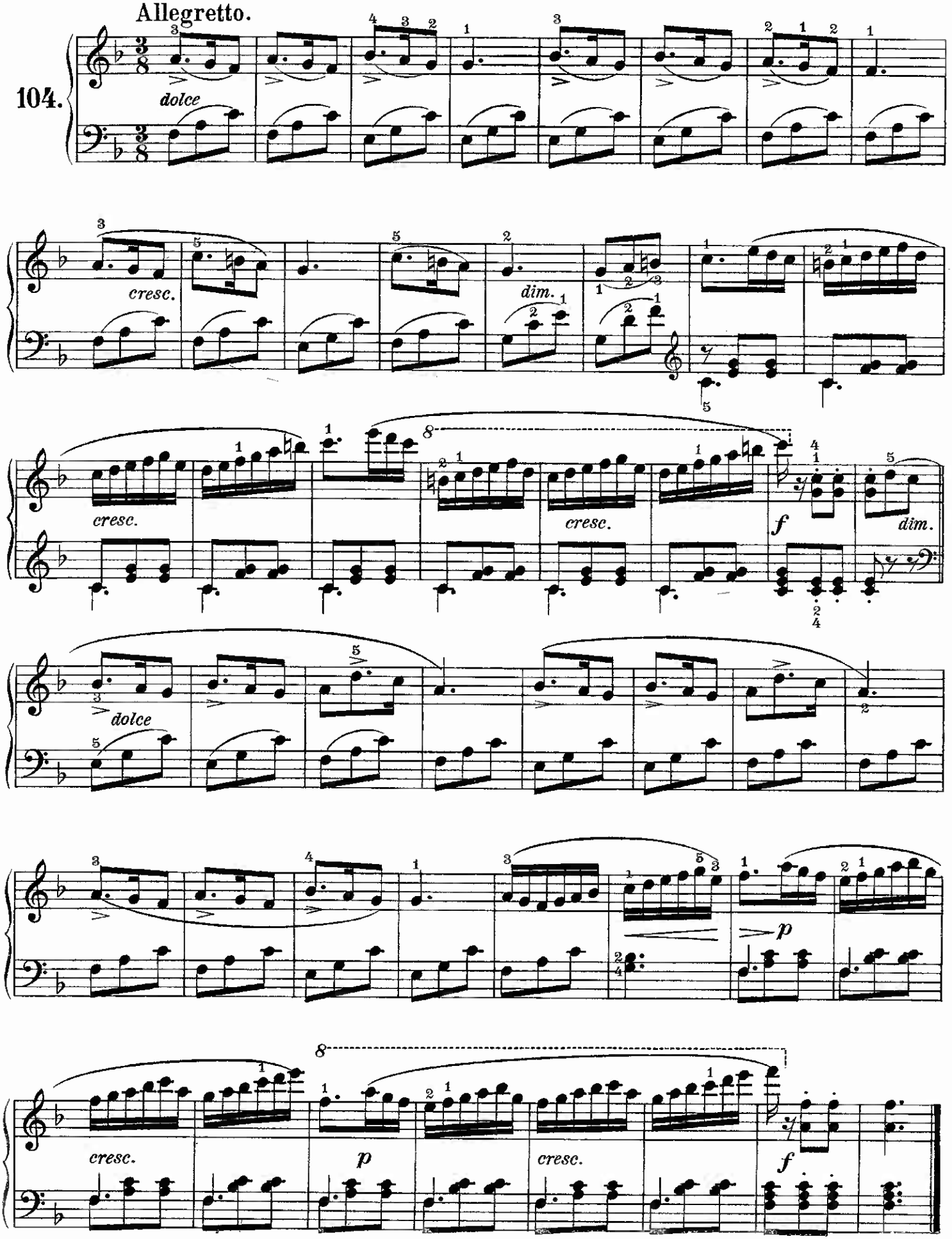


A mudança dos dedos sobre a mesma tecla deve ser feita com bastante rapidez.

Allegro moderato.

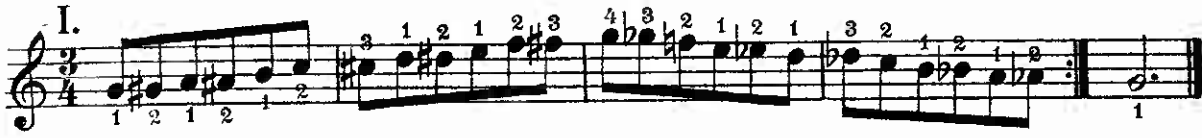
103.




Allegretto.
104.
dolce
cresc.
dim.
cresc.
cresc.
f
dim.
dolce
p
8
cresc.
p
cresc.
f

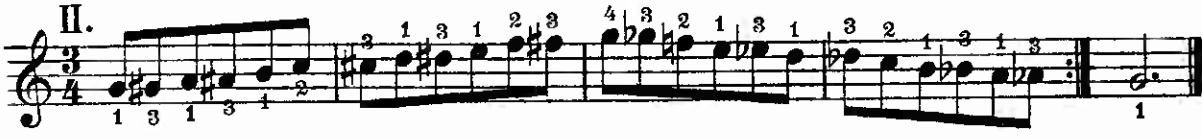
Escala cromatica.

Mão direita só.



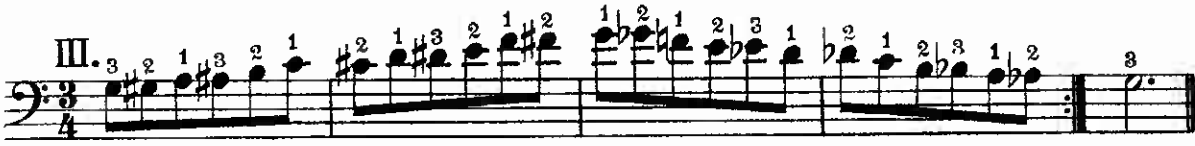
Este dedilhado é mais comodo para as mãos pequenas.

Mão direita só.



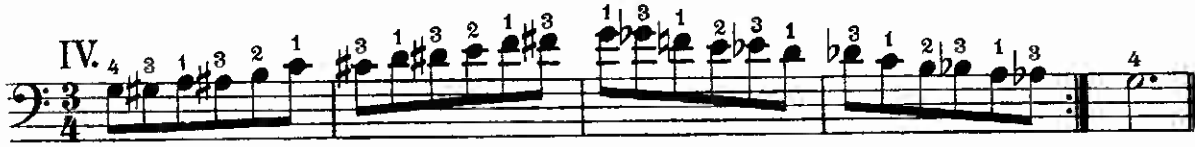
Este dedilhado é mais usado.

Mão esquerda só



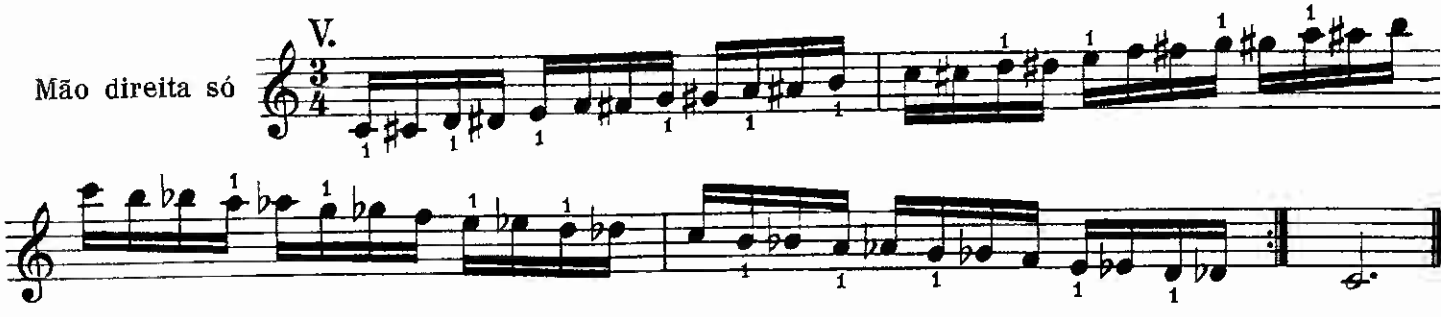
Este dedilhado é mais comodo para as mãos pequenas.

Mão esquerda só.

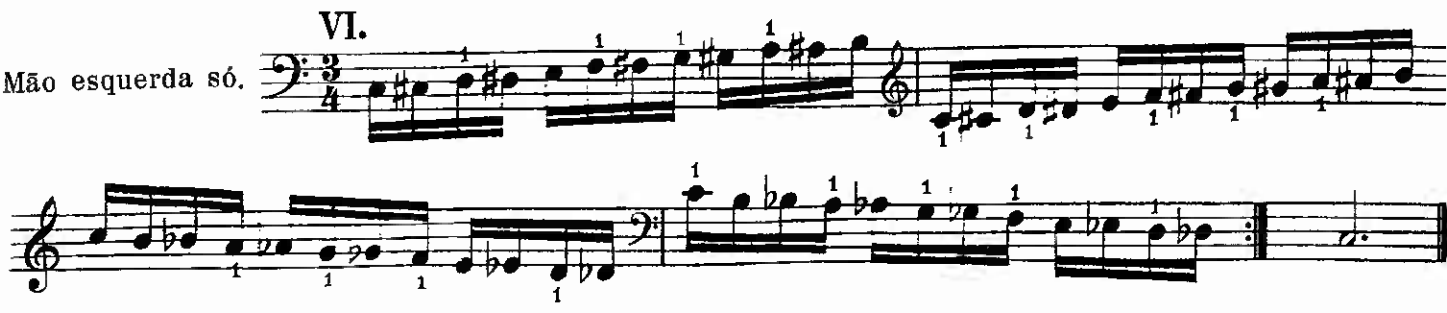


Este dedilhado é mais usado.

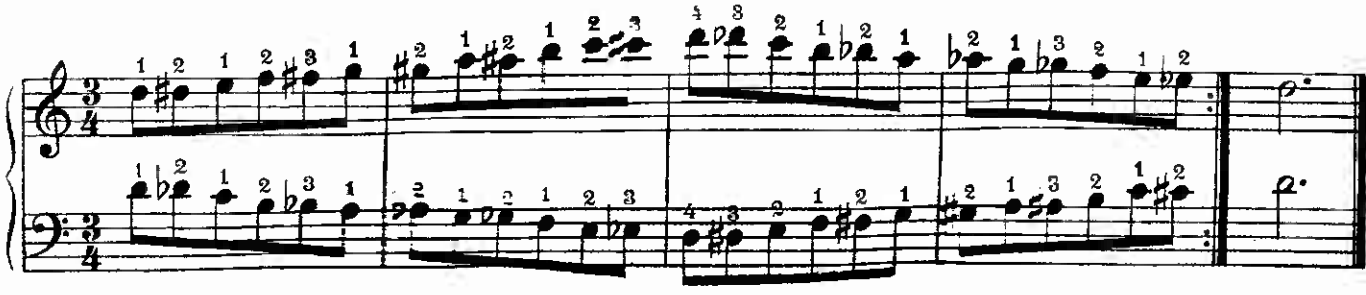
Mão direita só



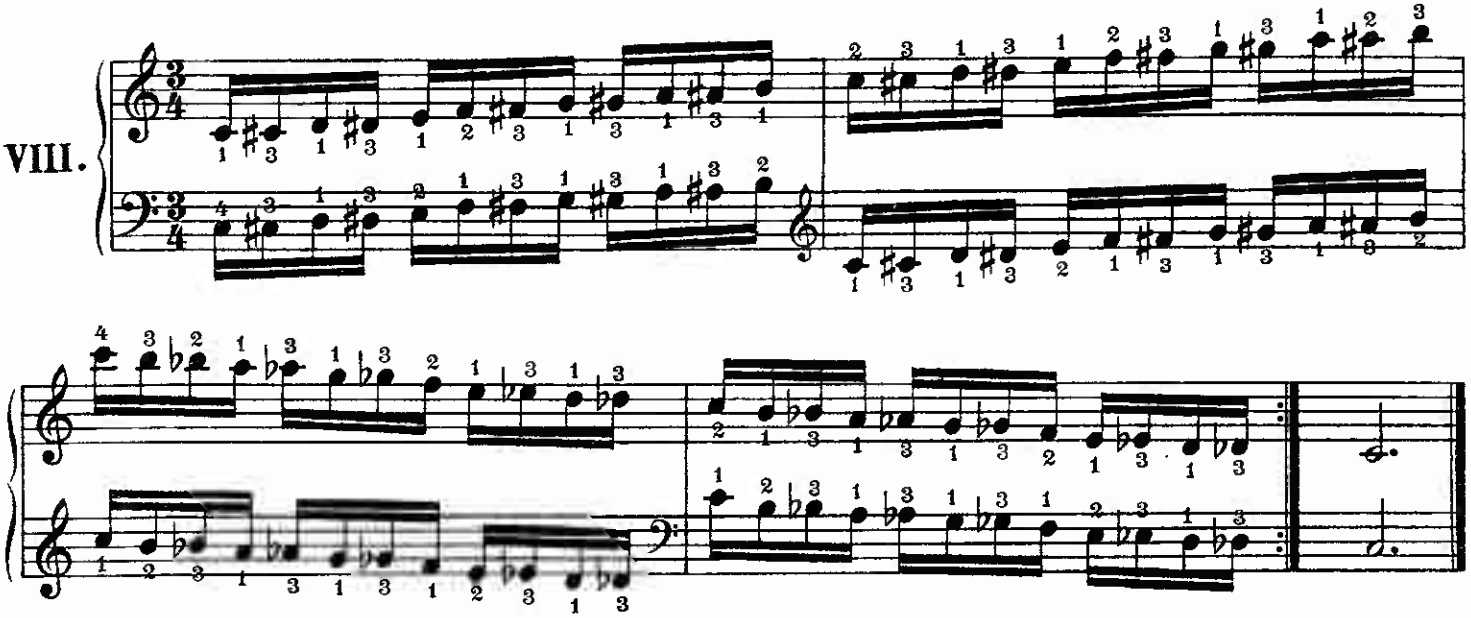
Mão esquerda só.



VII.

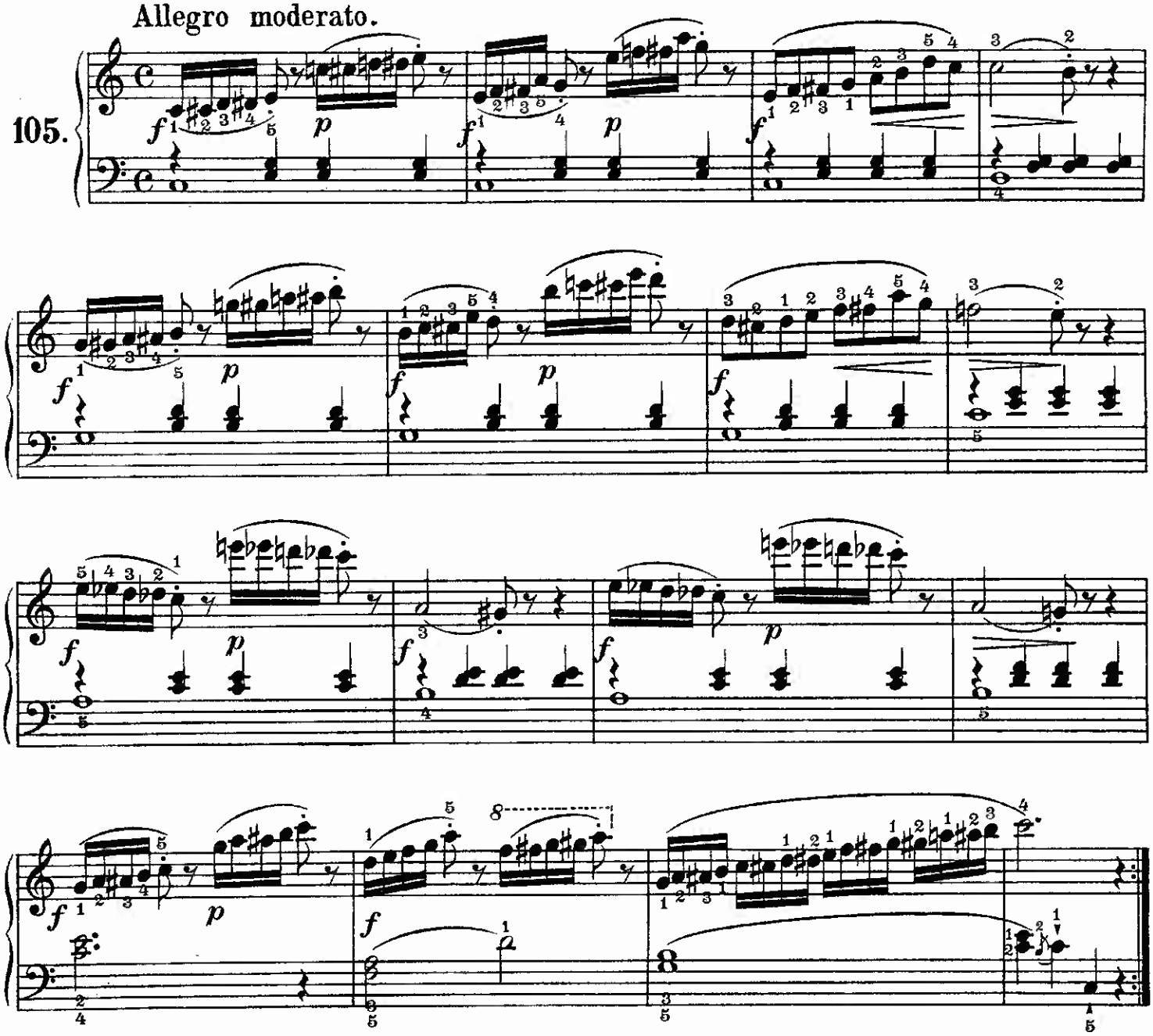


VIII.



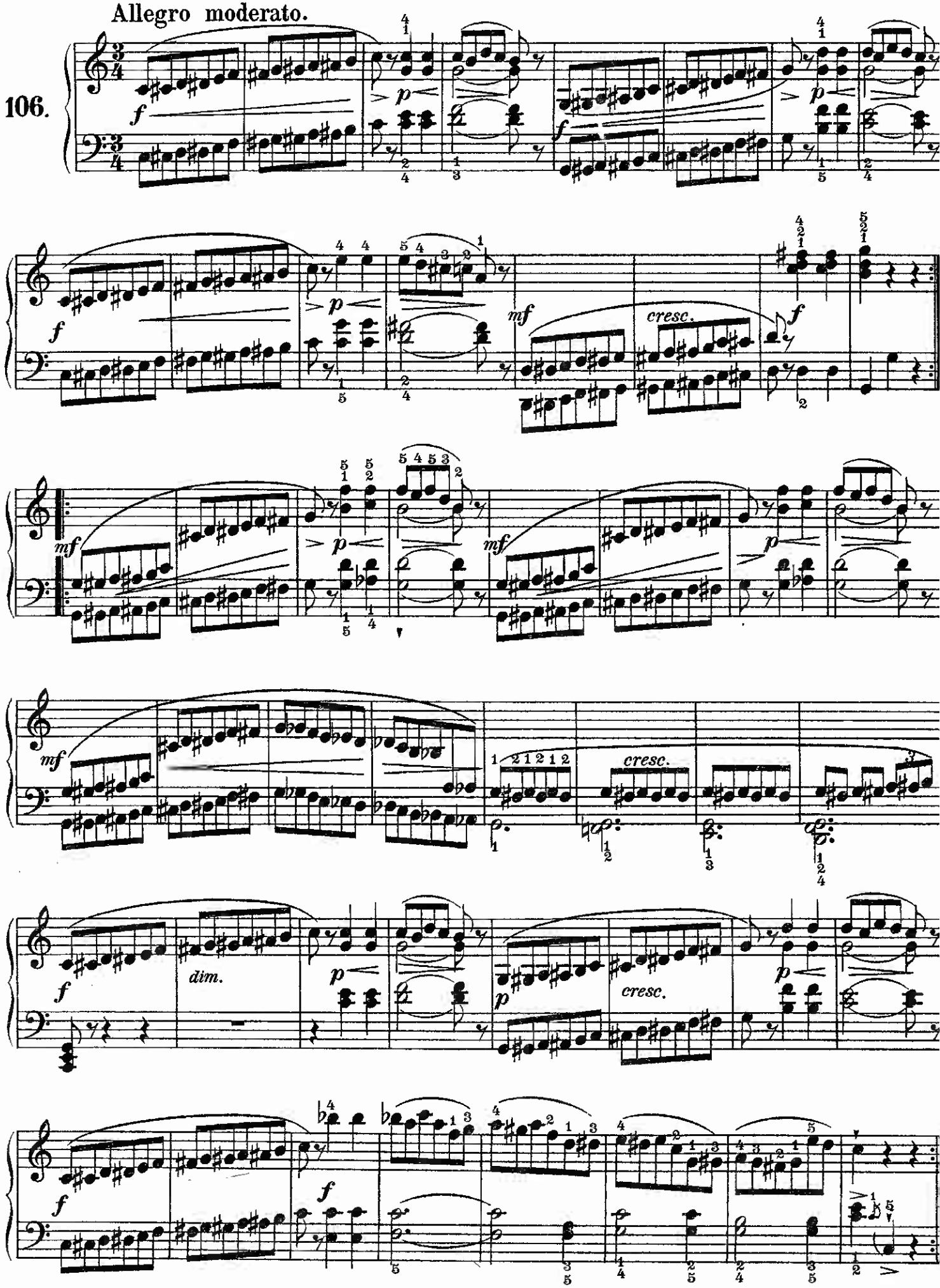
Allegro moderato.

105.



Allegro moderato.

106.



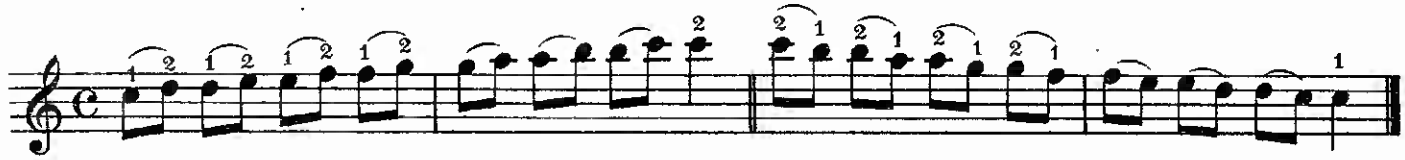
Suplemento.

Exercicios de dedilhados a serem intercalados no metodo preparatorio.

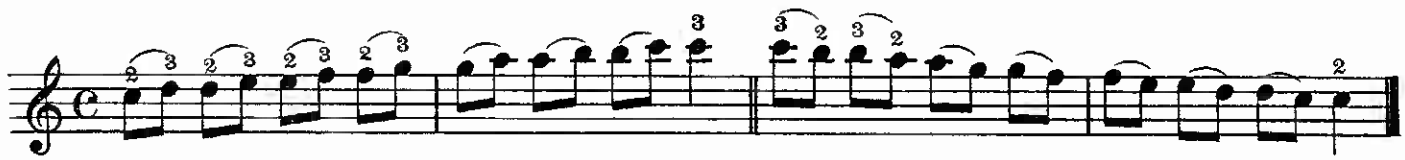
Para a mão direita só.

Cada numero deve ser executado varias vezes.
Pode-se tocar na extensão de duas ou mais oitavas.

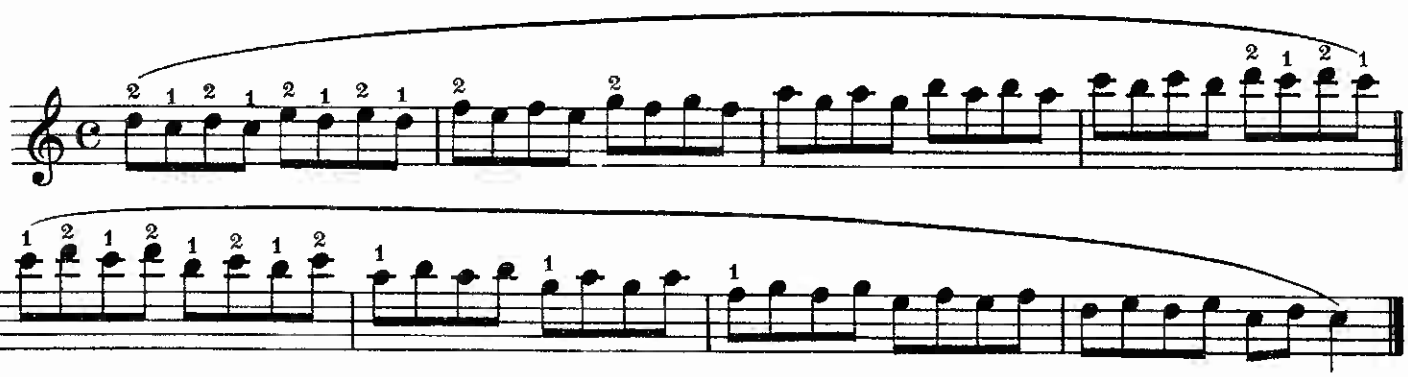
1.



2.



3.



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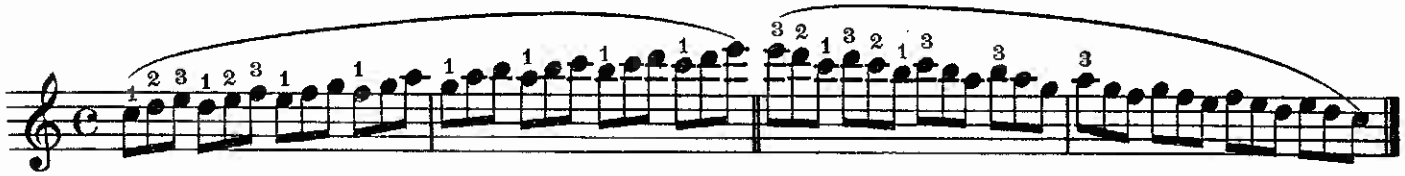

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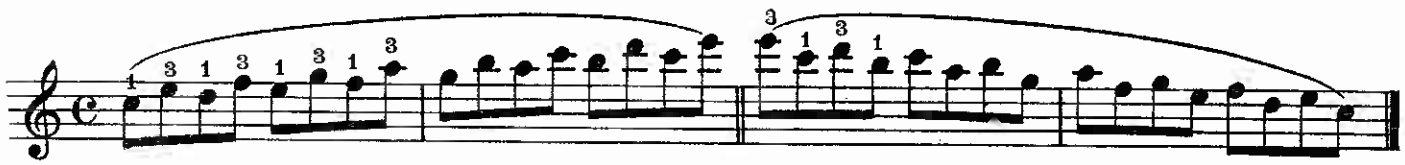

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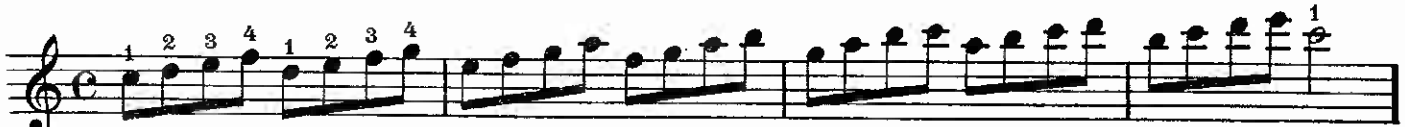
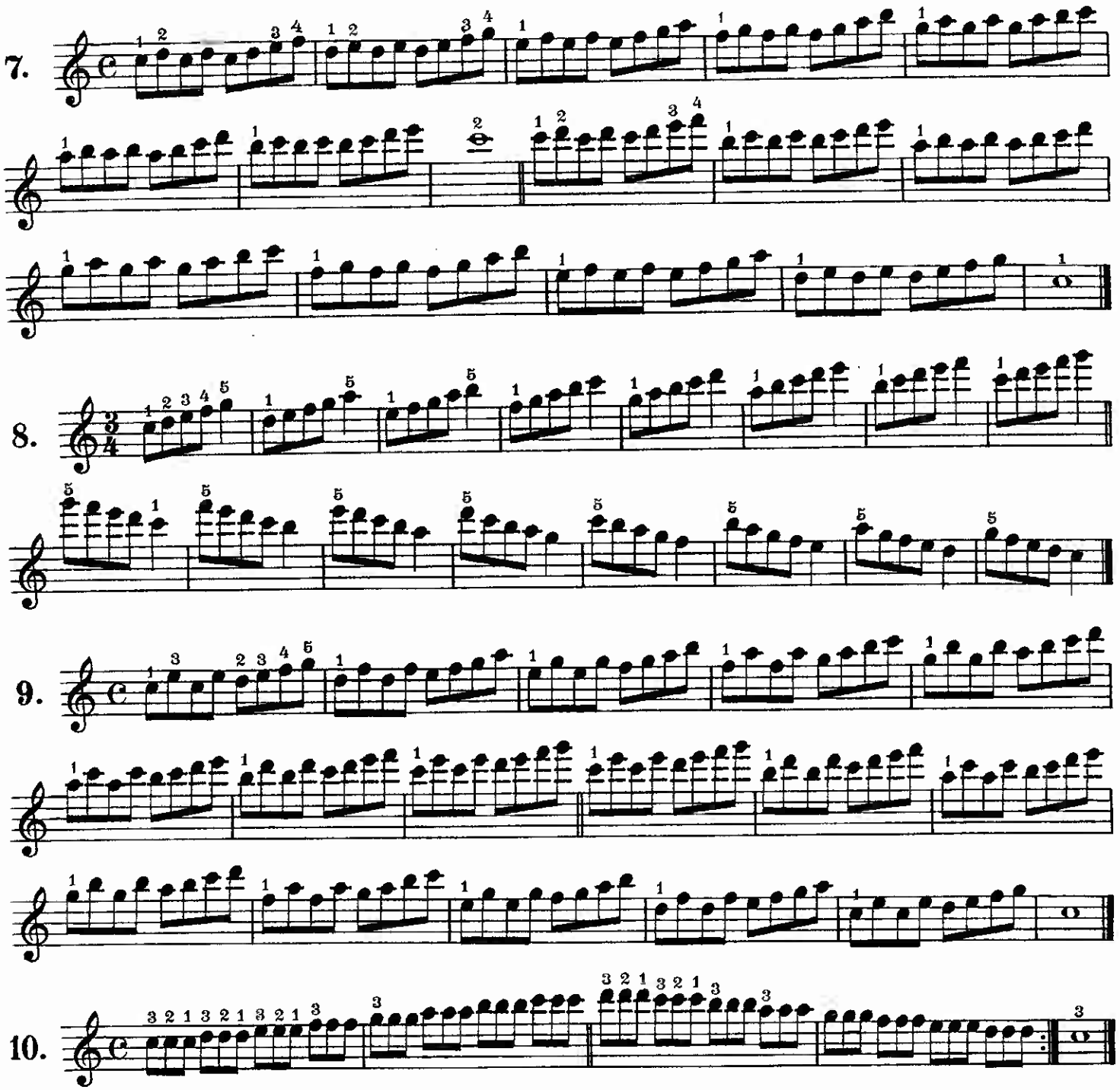
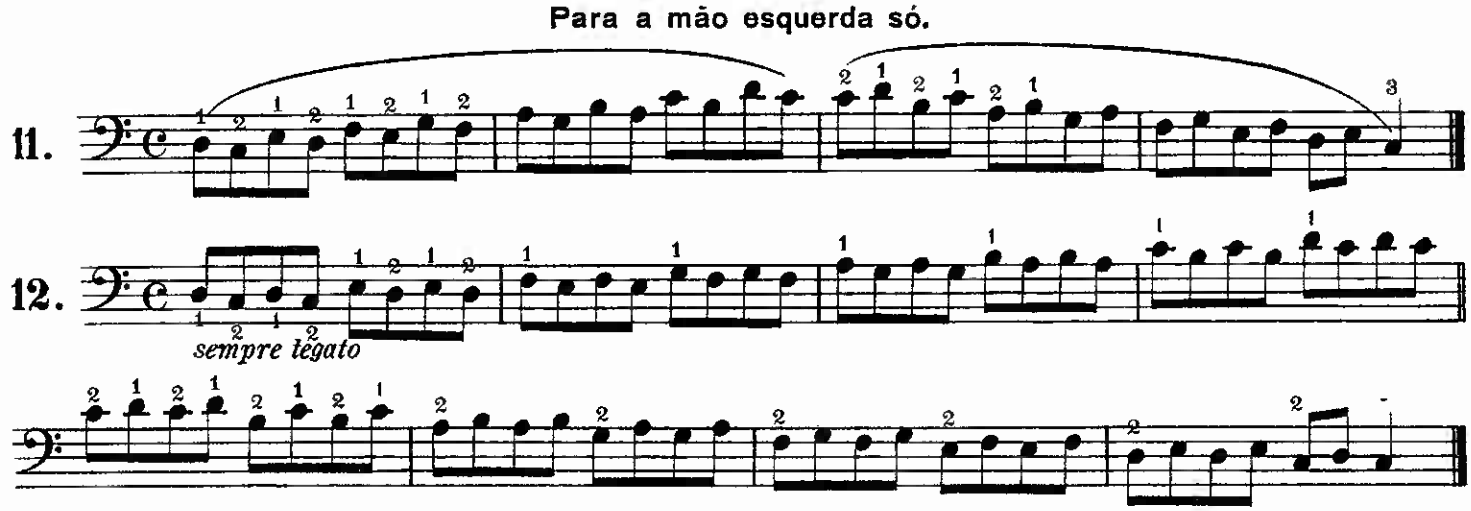


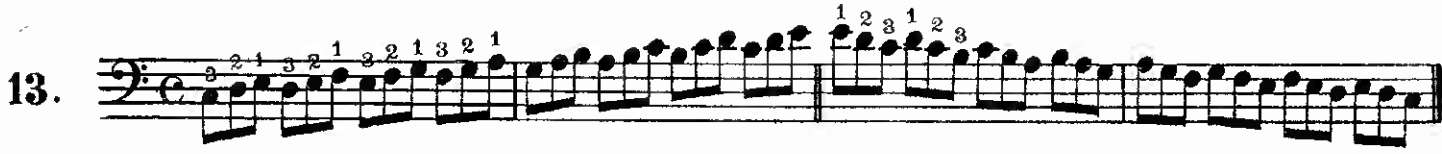
sempre legato



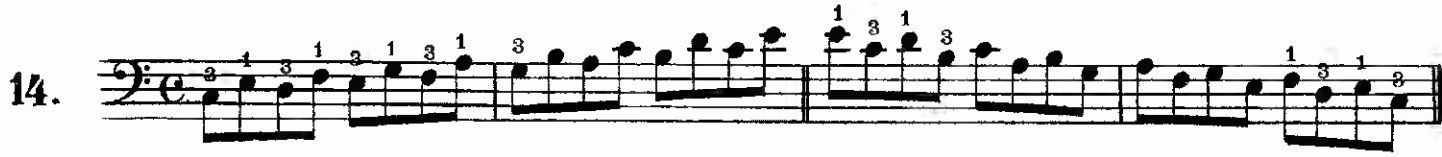
Para a mão esquerda só.



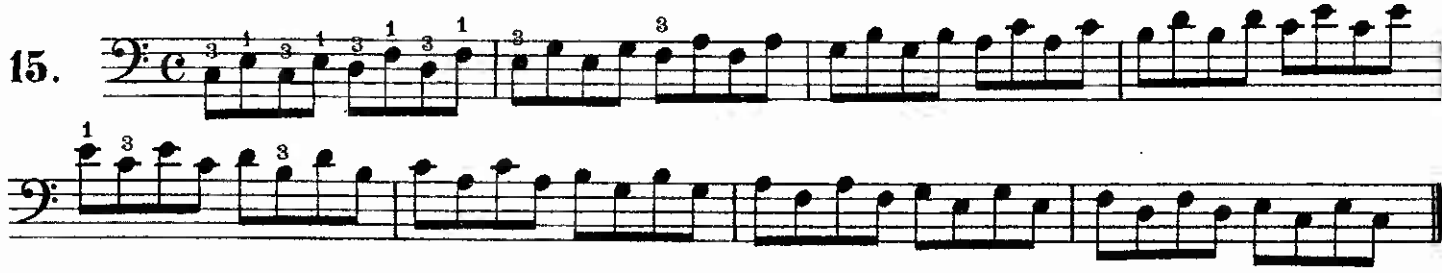
13.



14.



15.



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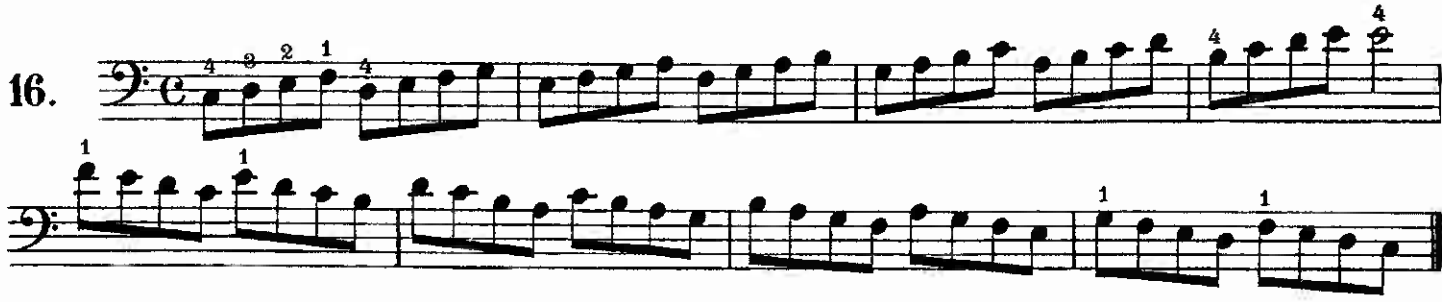

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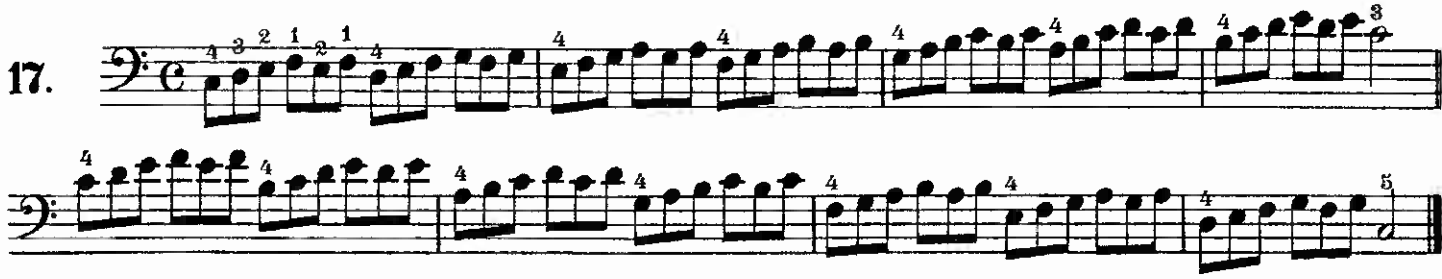

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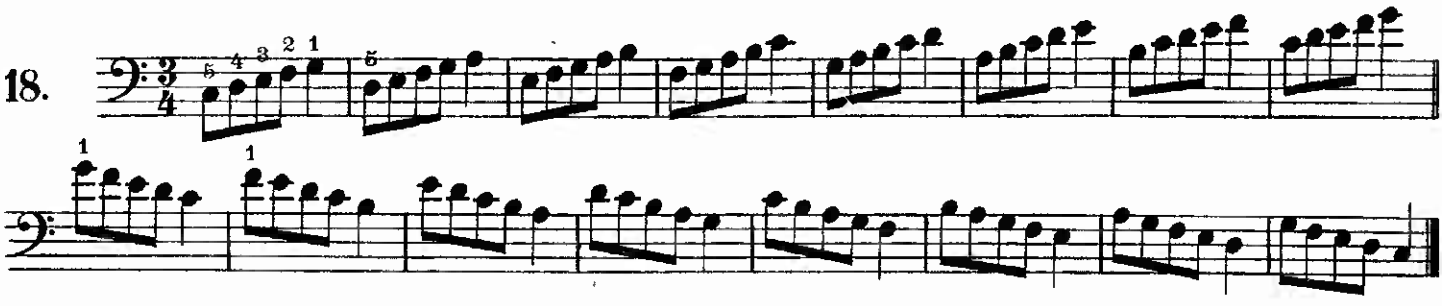

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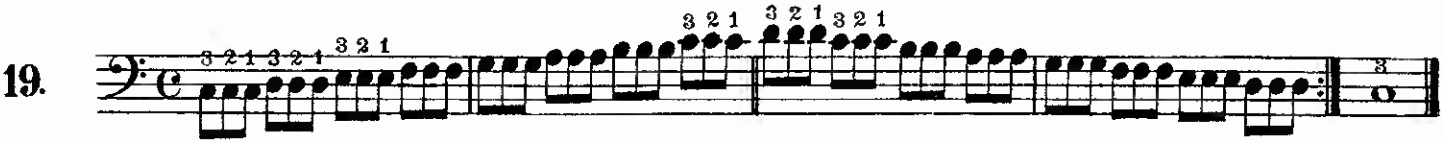

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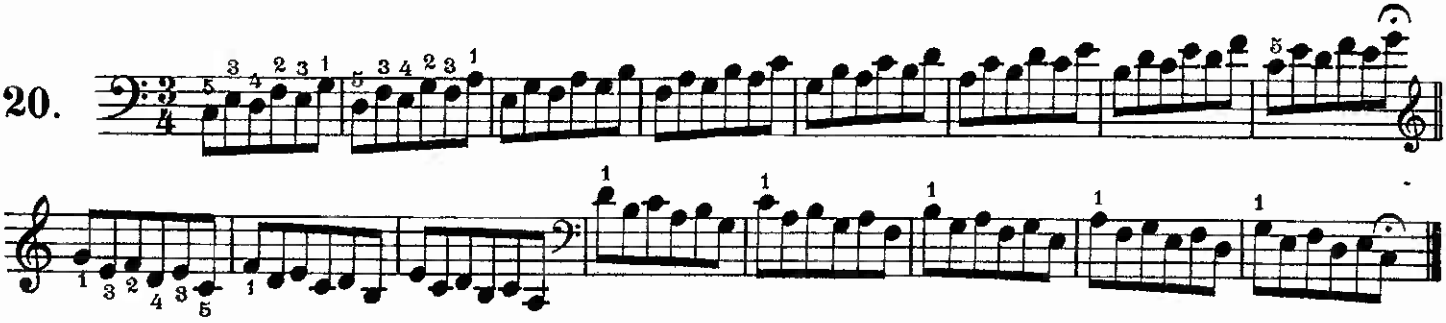
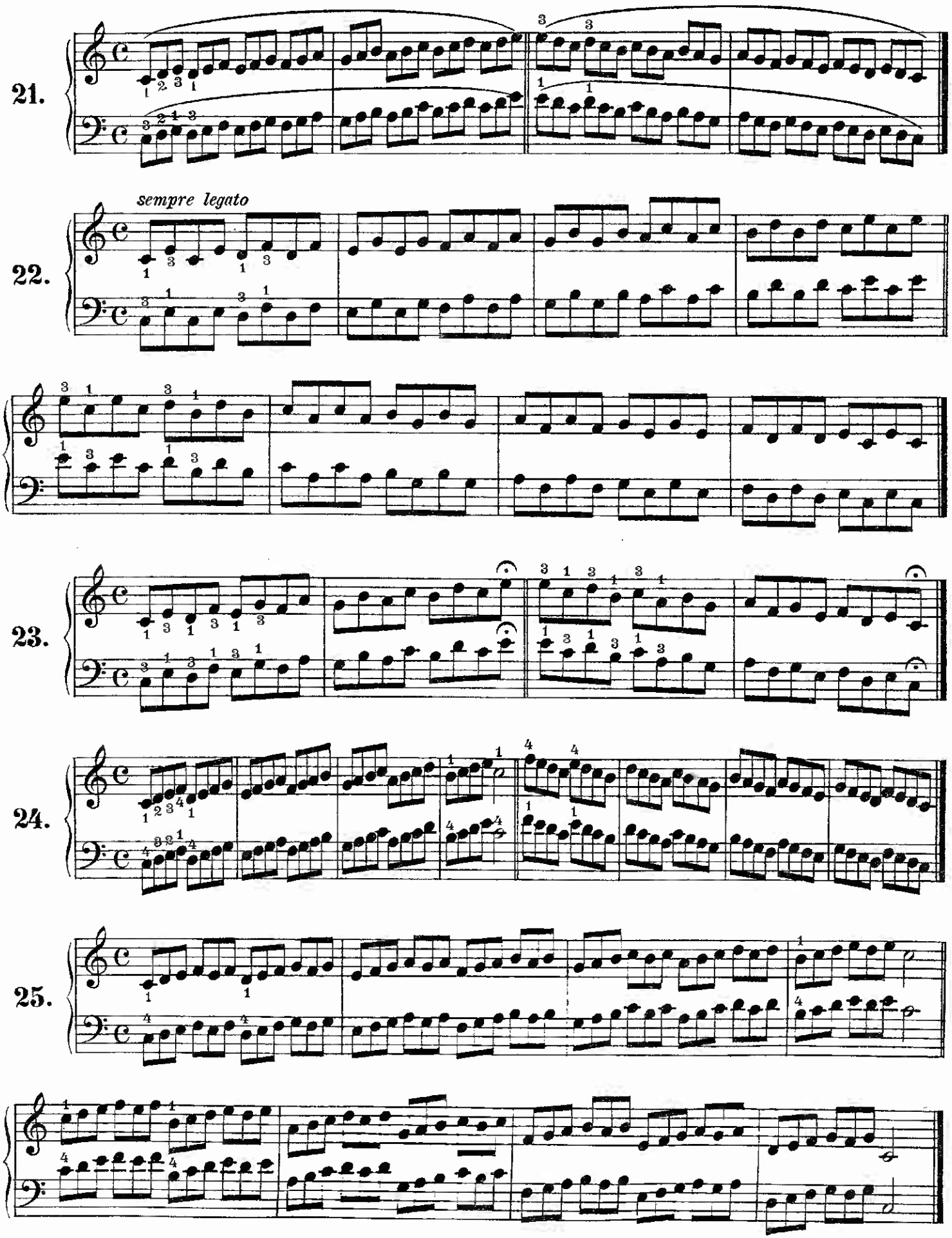
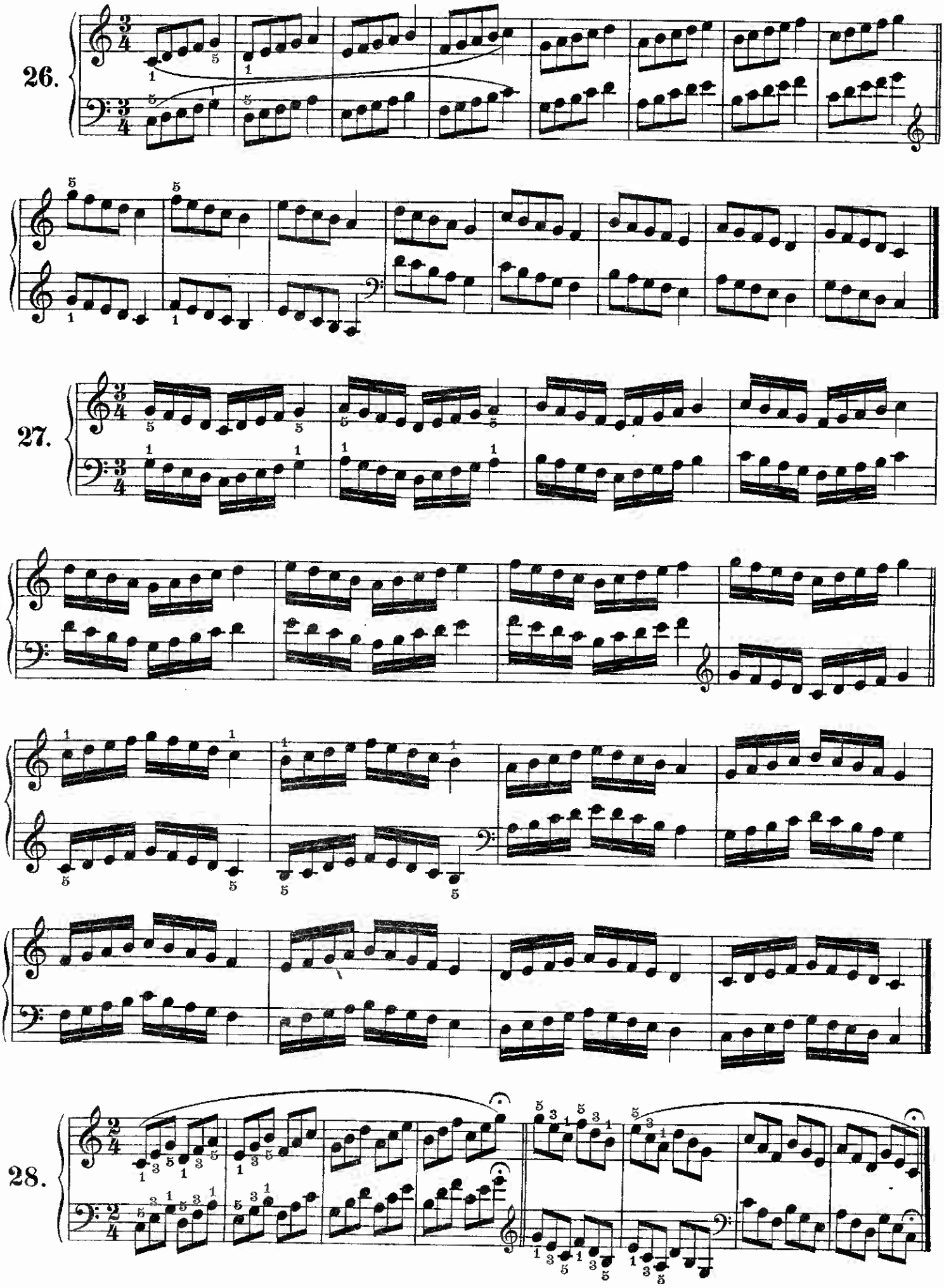


Para as duas mãos juntas.

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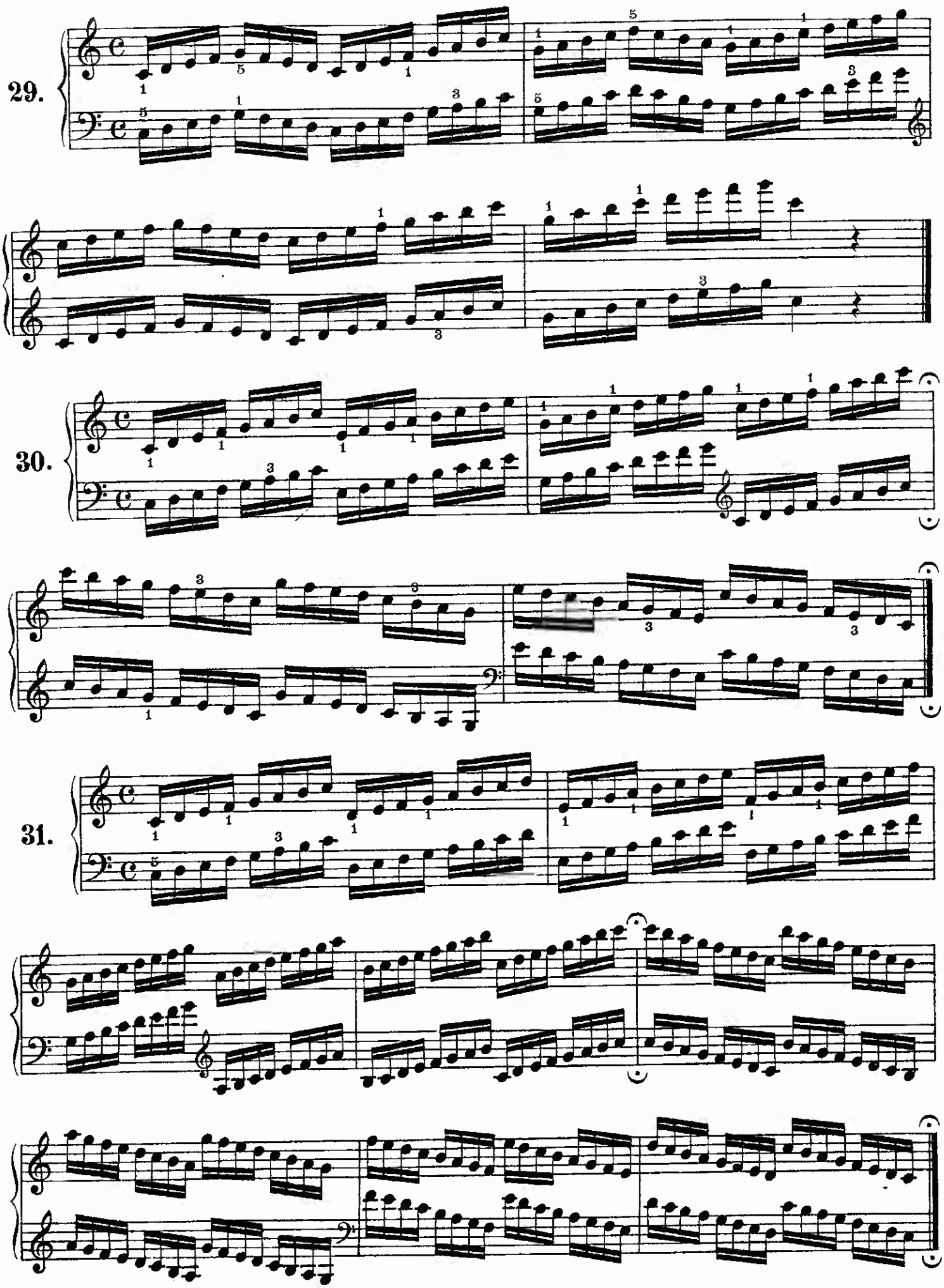
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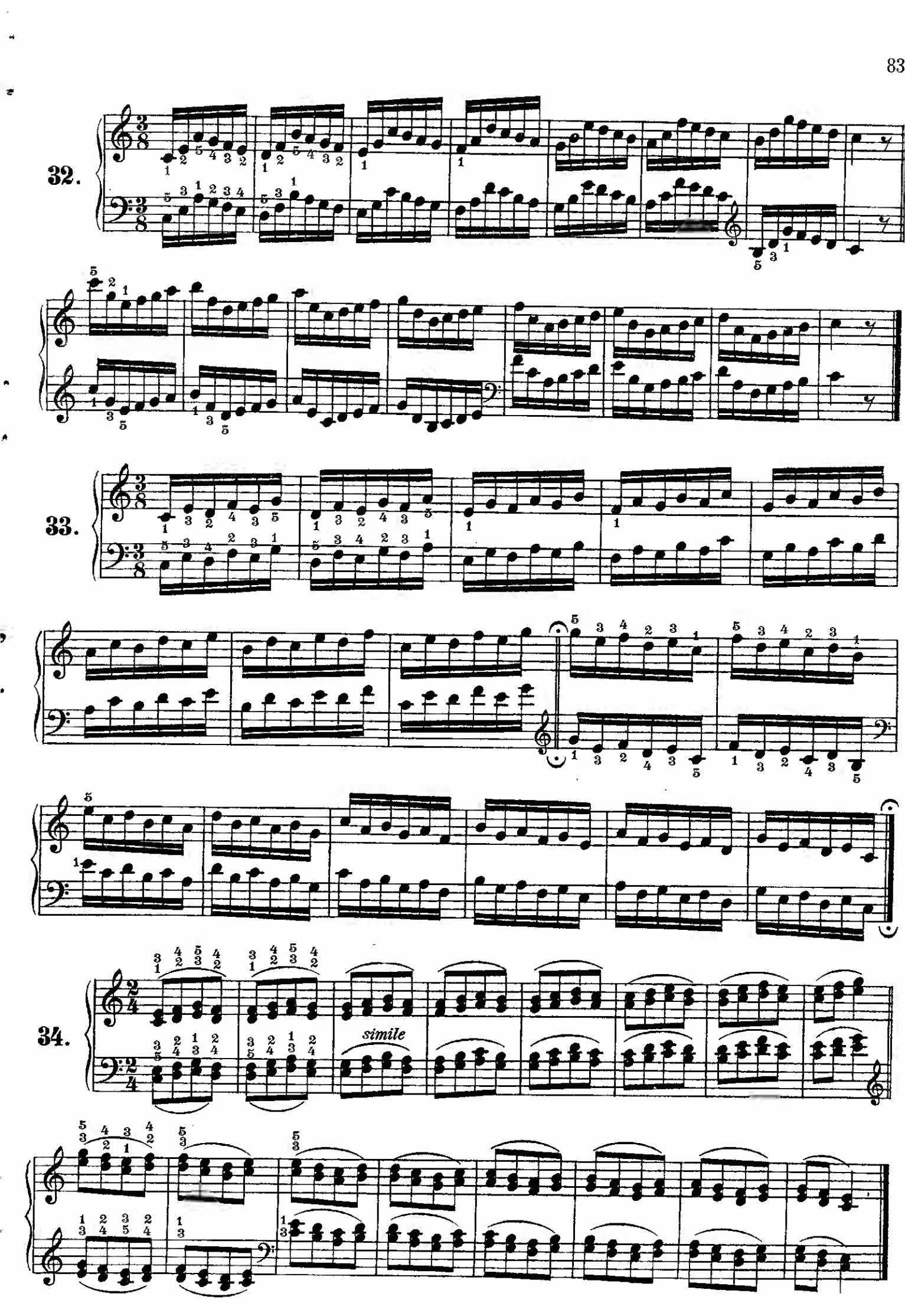
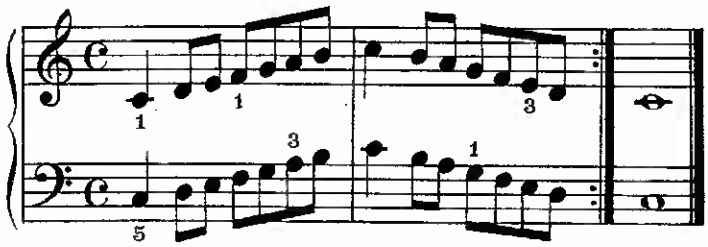

32.
33.
34.
simile

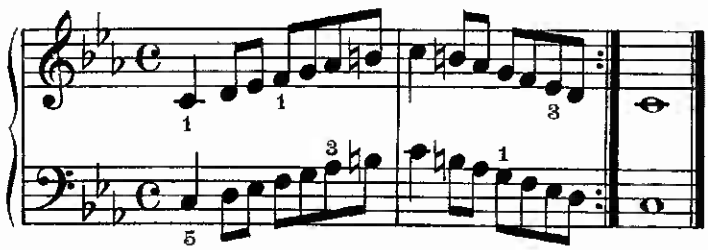
24 escalas em tons maiores e menores,

dispostas segundo a semelhança do dedilhado e para a comparação dos tons maiores e menores. (Escala é uma progressão definida, ascendente e descendente, de oito sons separados por intervalos de tonos e semitonos. Esta progressão que póde ser reproduzida em diferentes oitavas chama se escala Diatonica. A escala é de dois modos: Maior e menor).

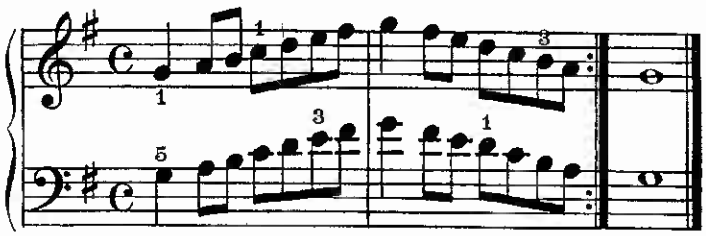
1. Do maior



2. Do menor harmônica



3. Sol maior



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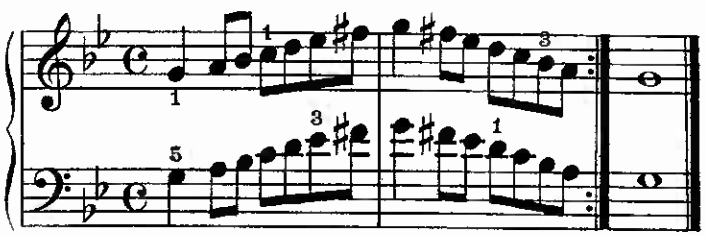
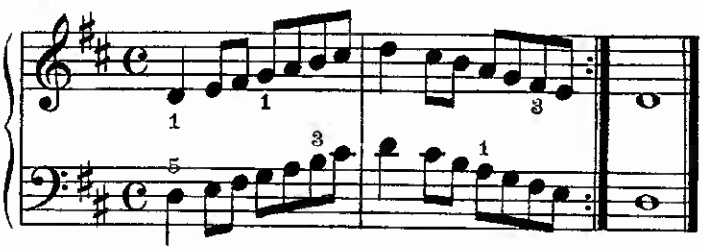
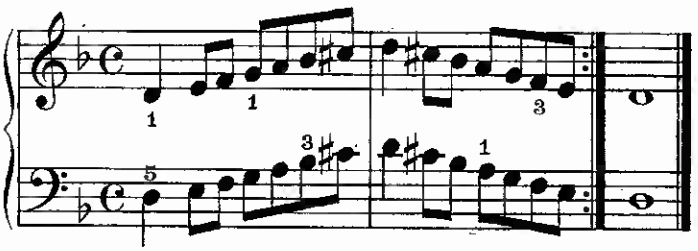


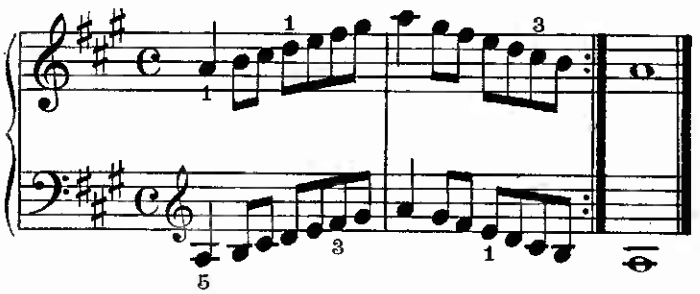
5. Ré maior



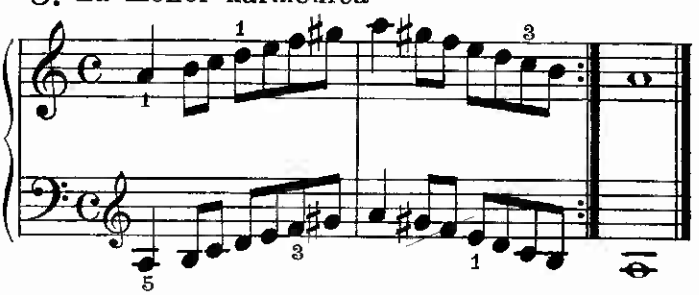
6. Ré menor harmônica



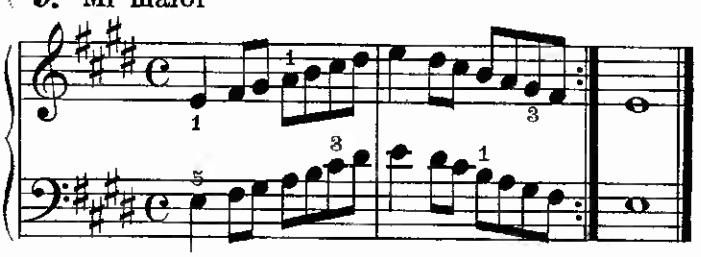
7. La maior



8. La menor harmônica



9. Mi maior



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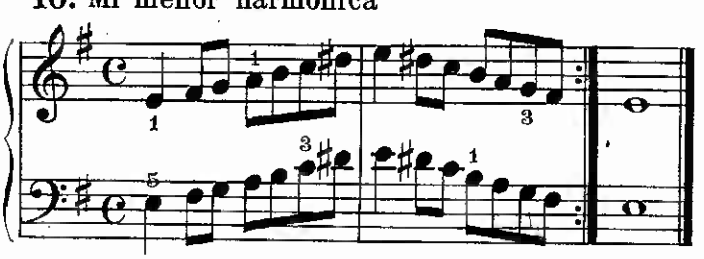

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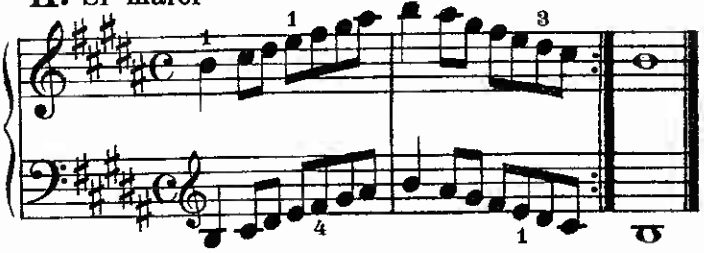
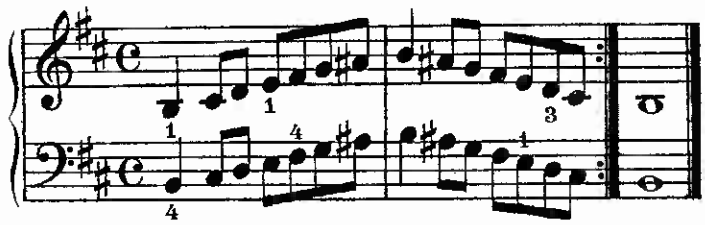
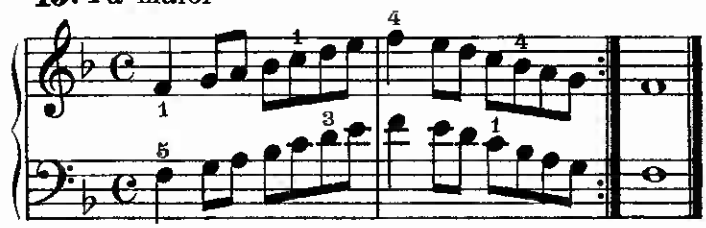


12. Si menor harmônica



13. Fa maior



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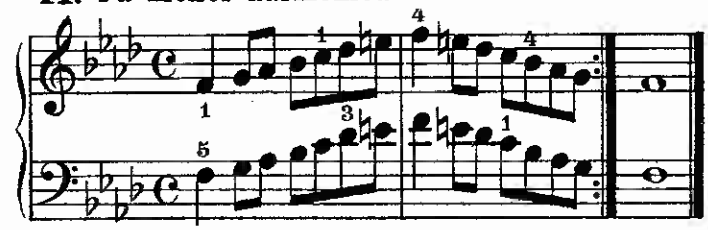
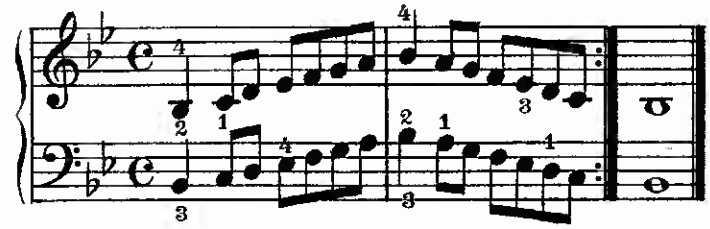
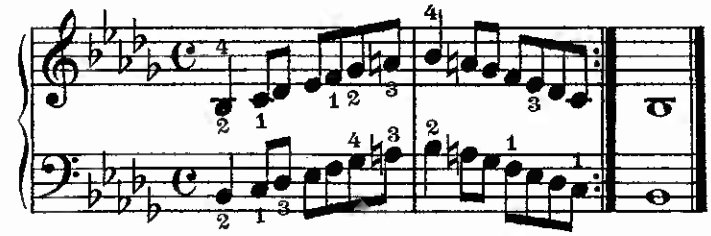


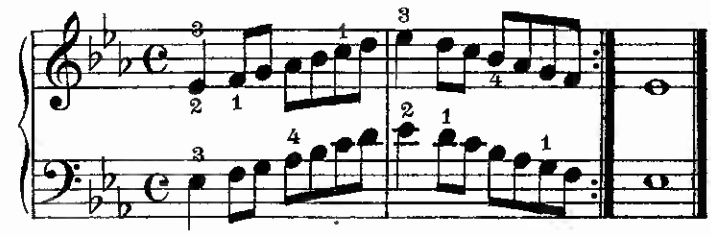
15. Si ♭ maior



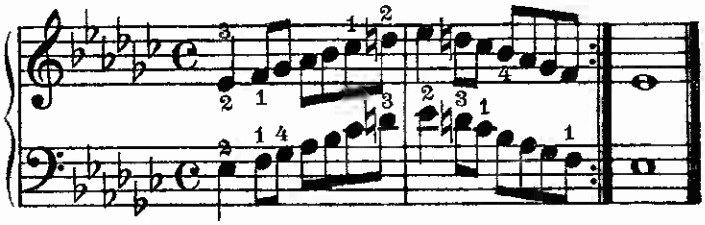
16. Si ♭ menor harmônica



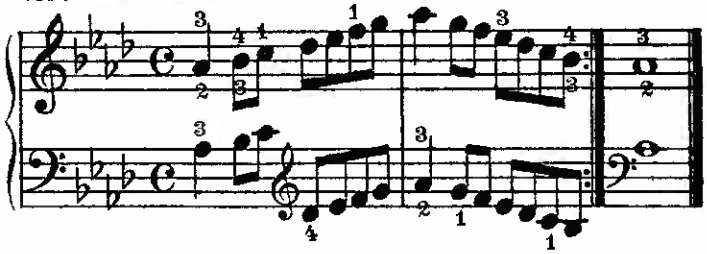
17. Mi ♭ maior



18. Mi ♭ menor harmônica



19. La ♭ maior



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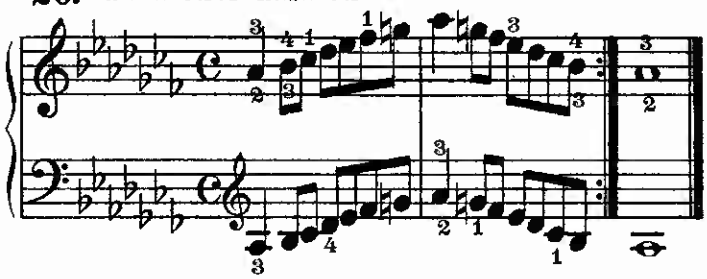
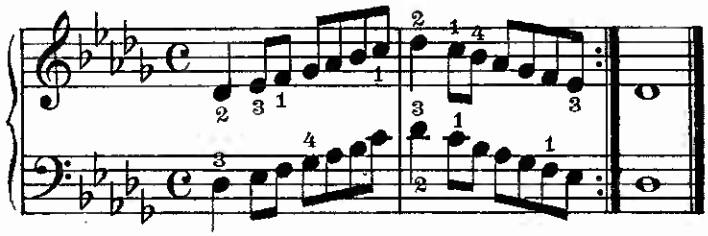
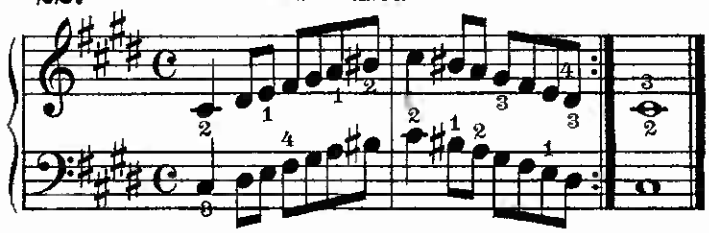


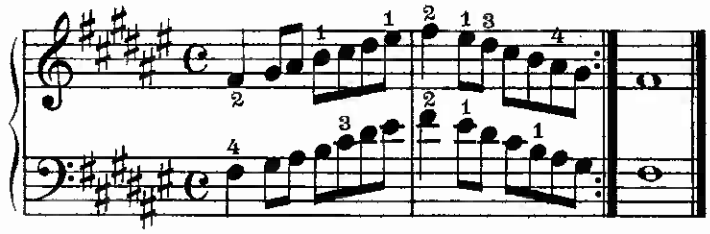
21. Ré ♭ maior



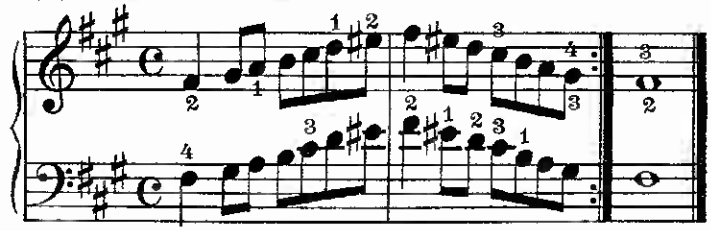
22. Do ♯ menor harmônica



23. Fa ♯ maior



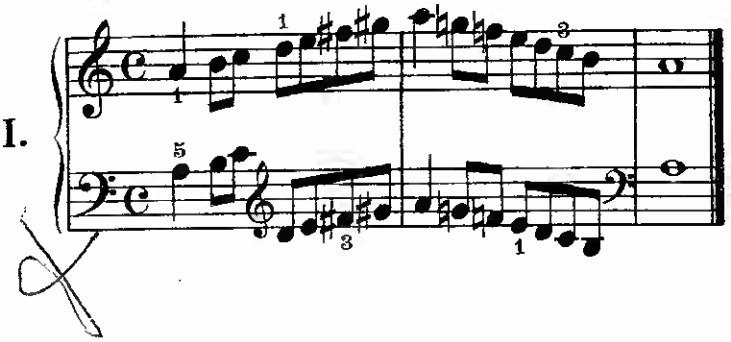
24. Fa ♯ menor harmônica



Independentemente destas escalas menores, ha ainda duas outras maneiras de executar.

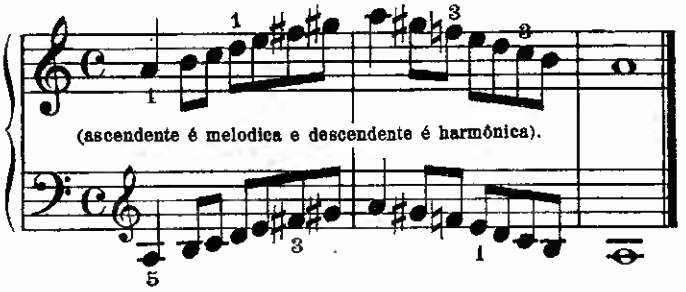
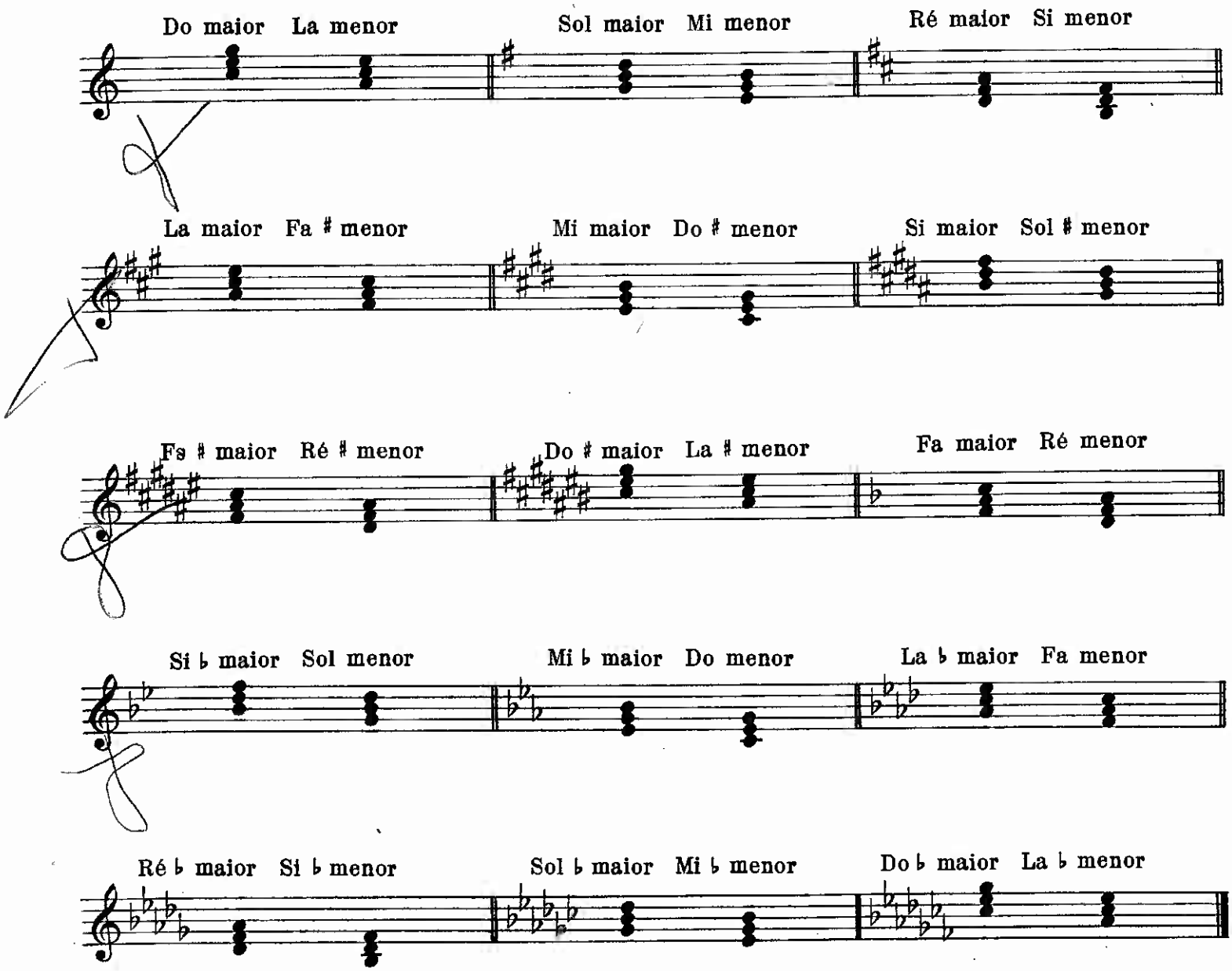
Escala menor melodica.

I.



Escala menor mixta.

II



Ordem de todos os tons Maiores e Menores.