GAITA
PONTO DIGITAL

vol.2

Teoria musical, exercícios e músicas autorais

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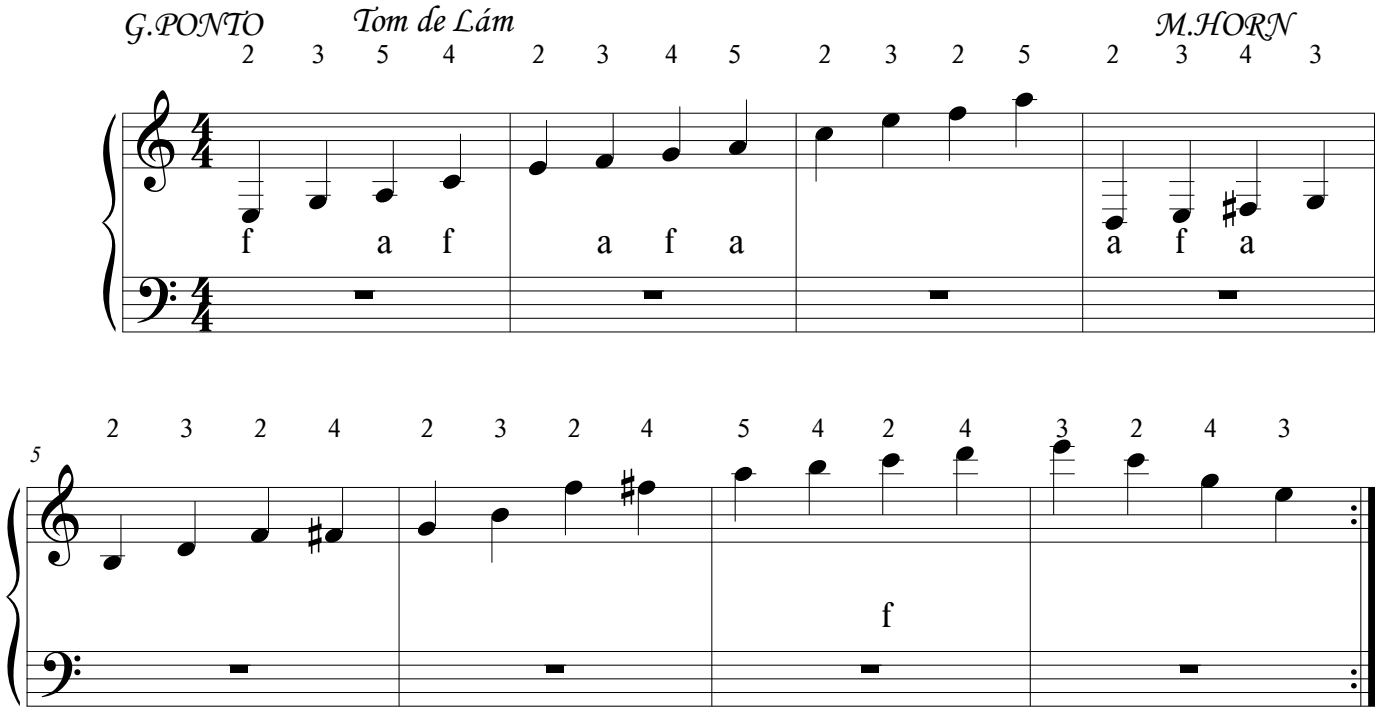
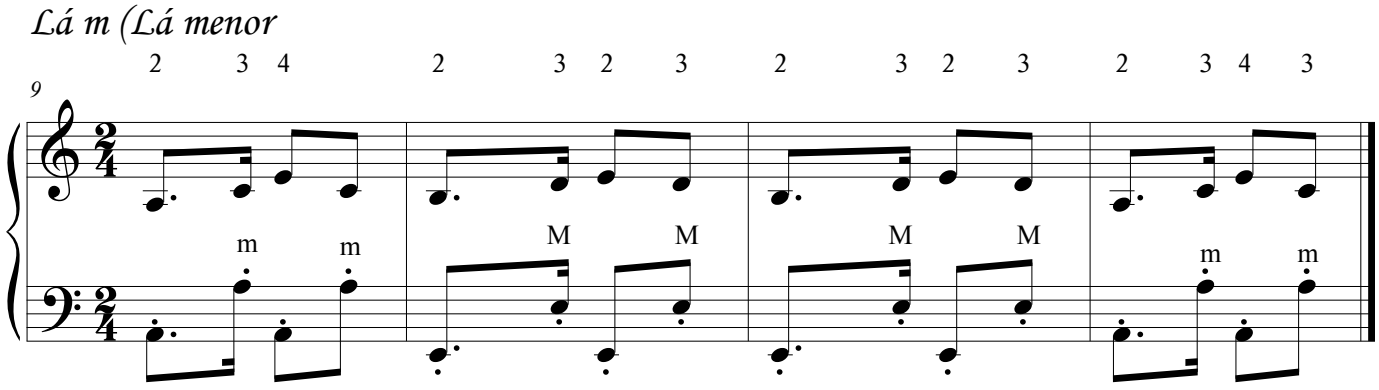
EXERCíCIO Nº 50



EXERCíCIO Nº 51

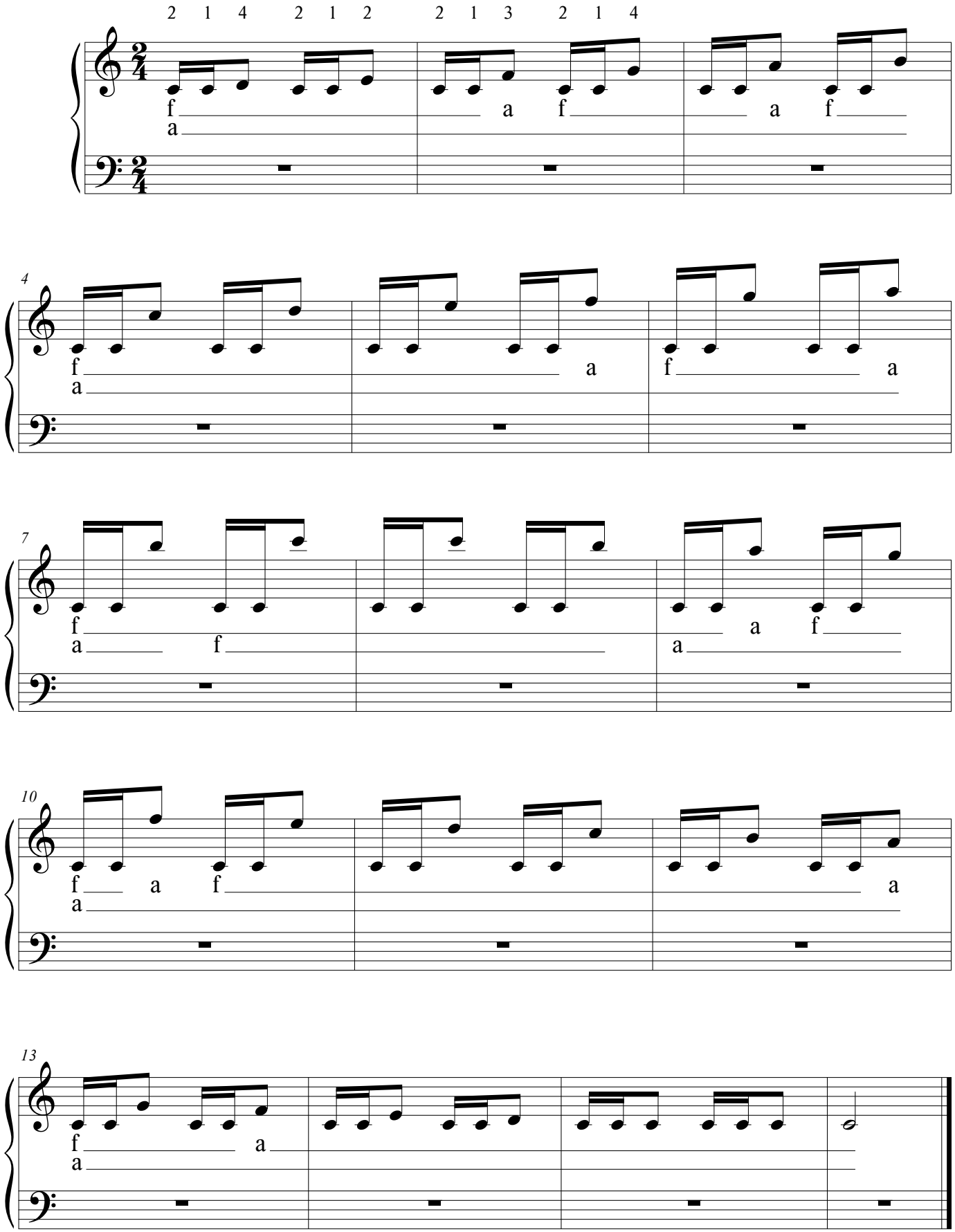


Obj:Iniciação ao tom de Lám(Lám)

©

EX: POLEGAR E INDICADOR INTERVALOS

G,PONTO M.HORN



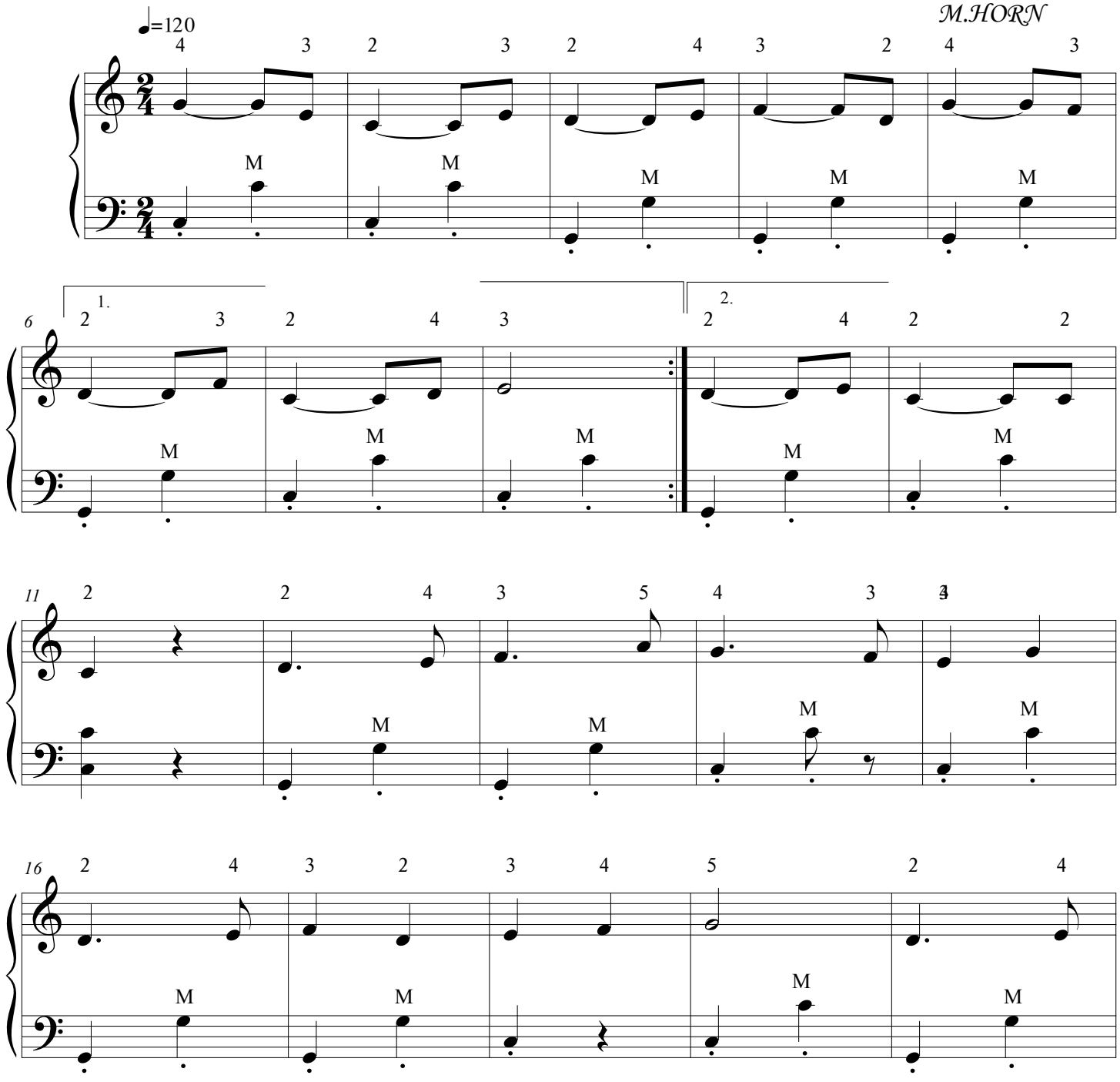
©

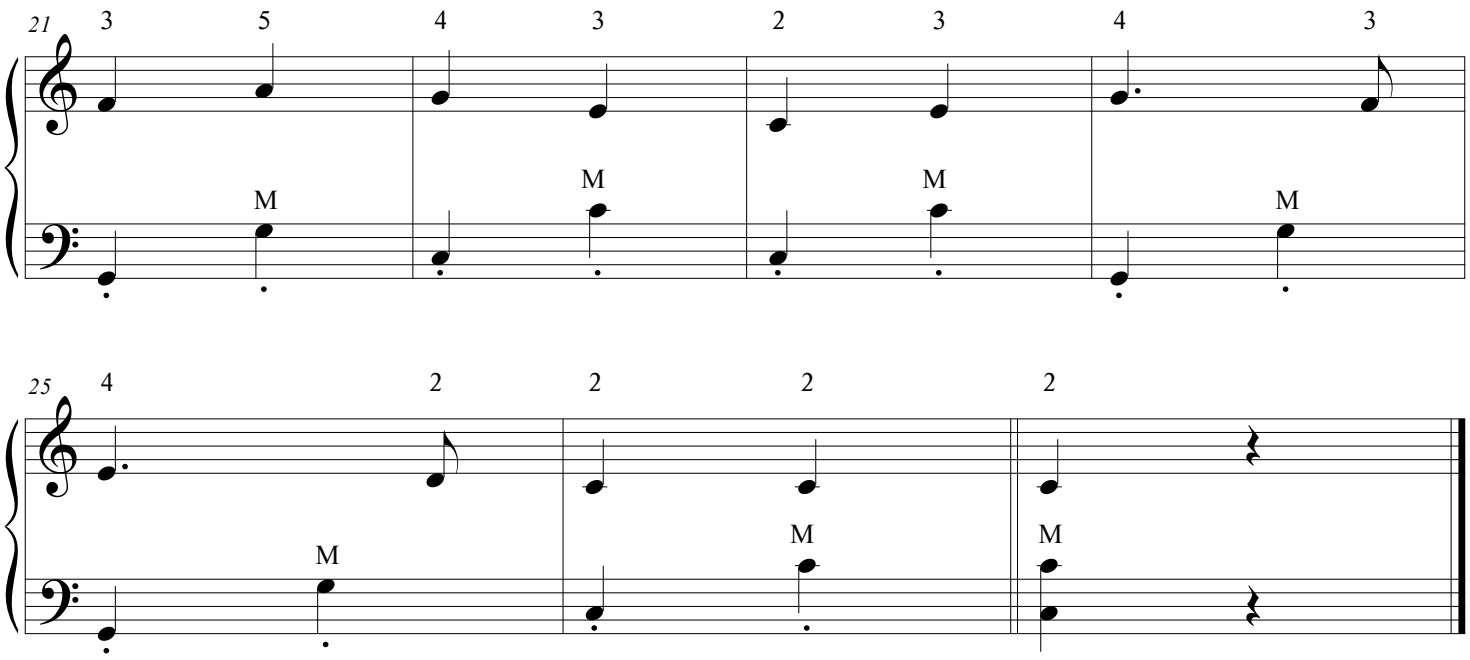
PONTILHÃO

GAITA PONTO

CHOTE

M.HORN





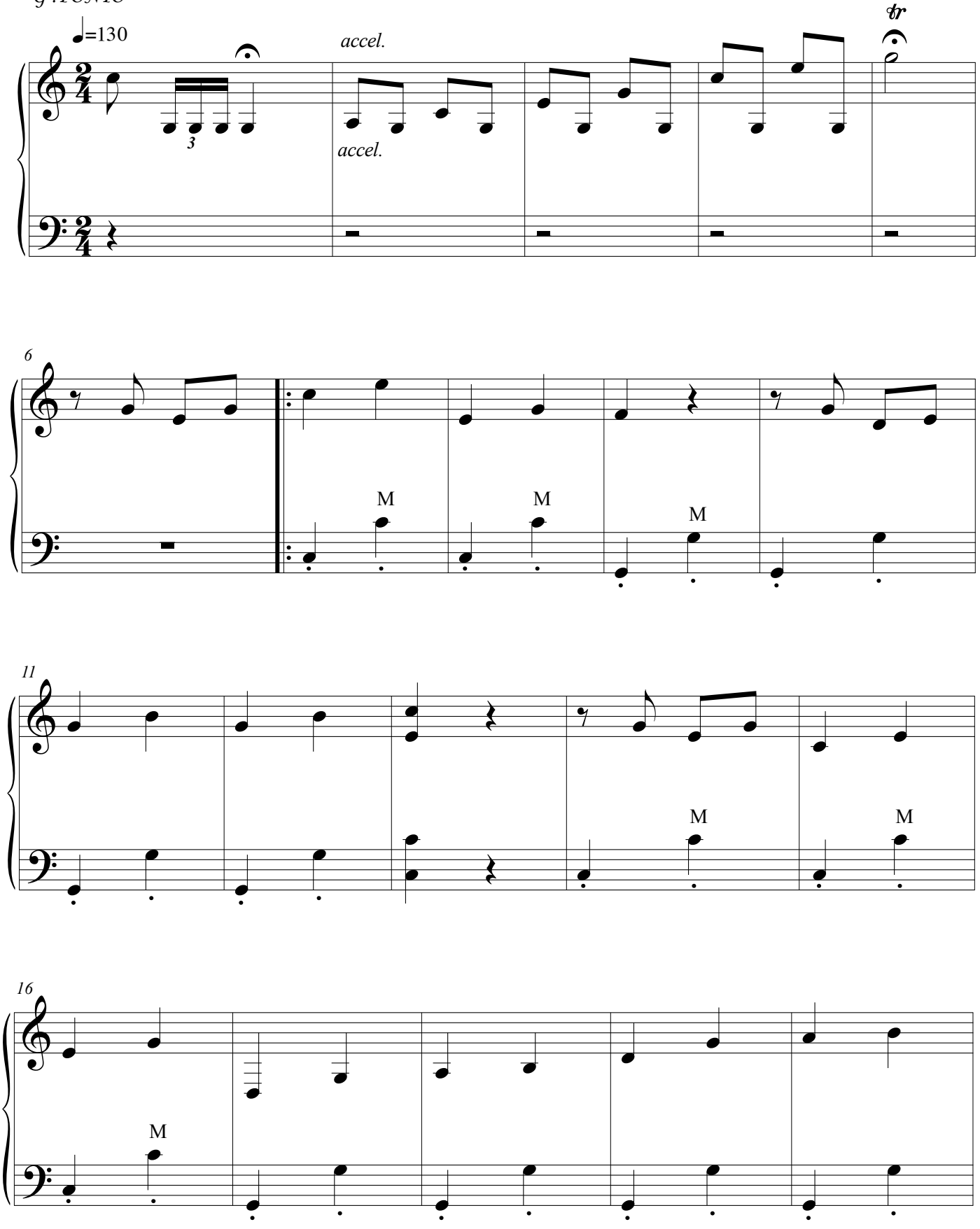
Obj:Ligadura com semínimas e colcheias no compasso de 2 tempos(binário) e ponto de aumento substituindo a ligadura.

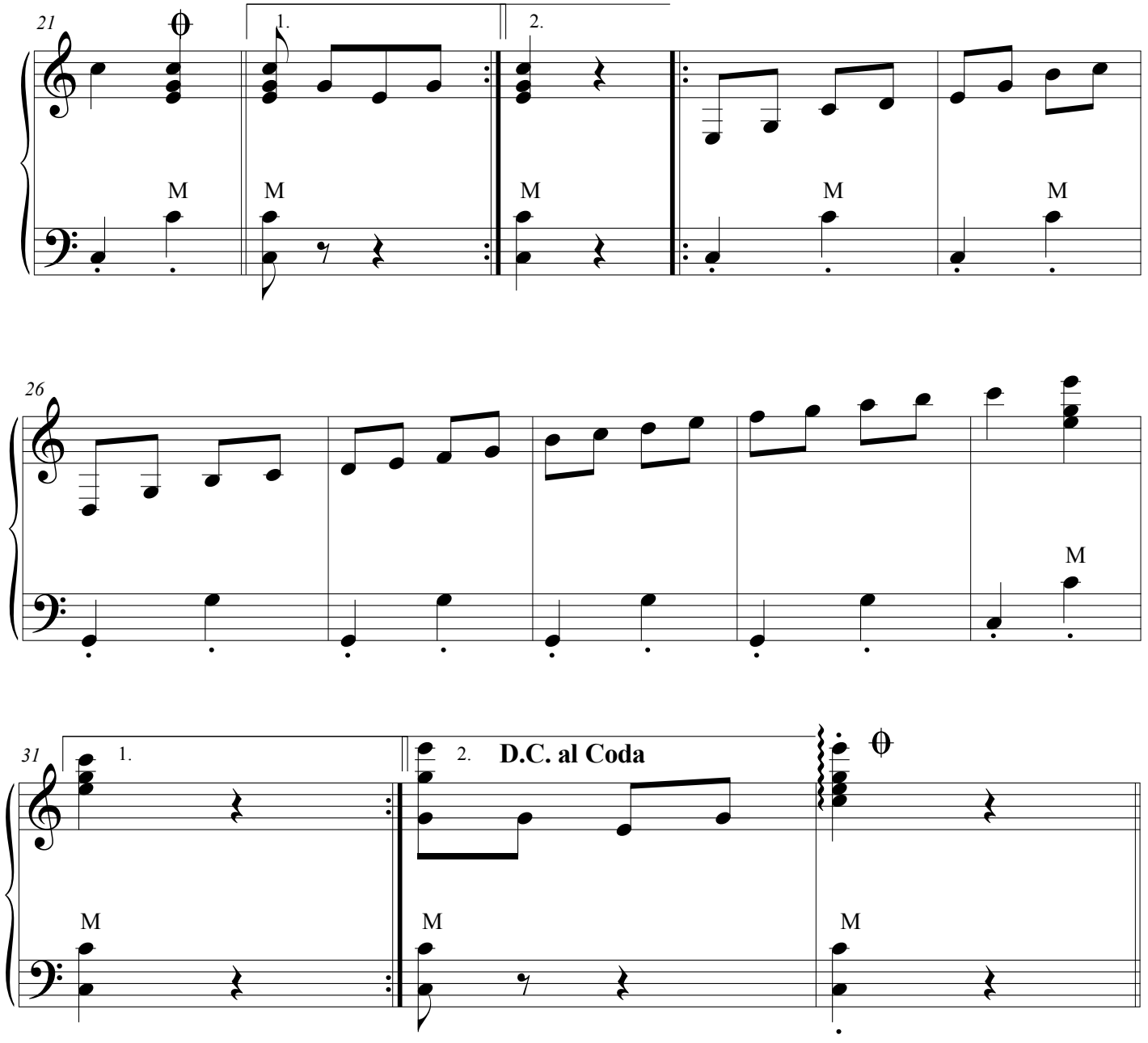
CAMPO E SERRA

CHOTES

G .PONTO

M.HORN





Obj: Nesta música atingiremos toda extenção de notas graves e agudas da mão direita. *Também executaremos o (trinado)*

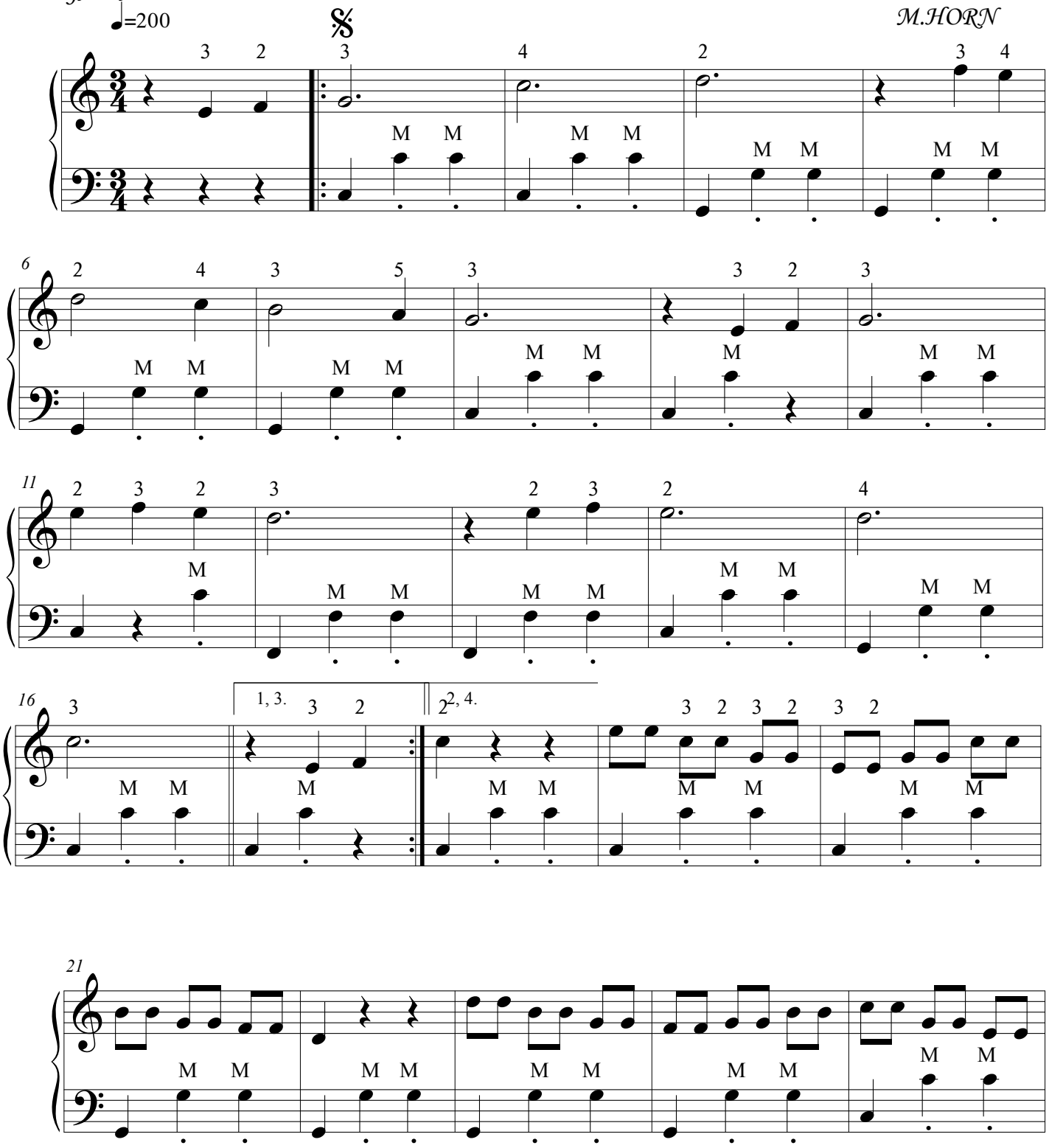
LEMBRANDO O PASSADO

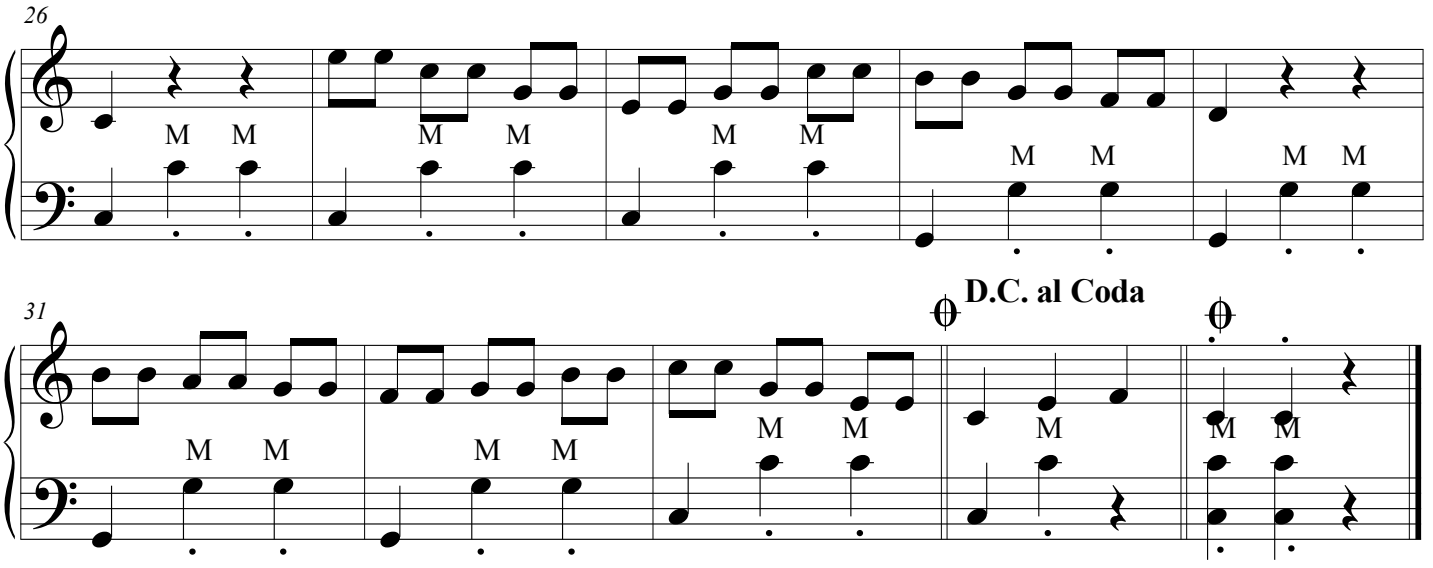
GAITA PONTO

VALSA

M.HORN

♩=200





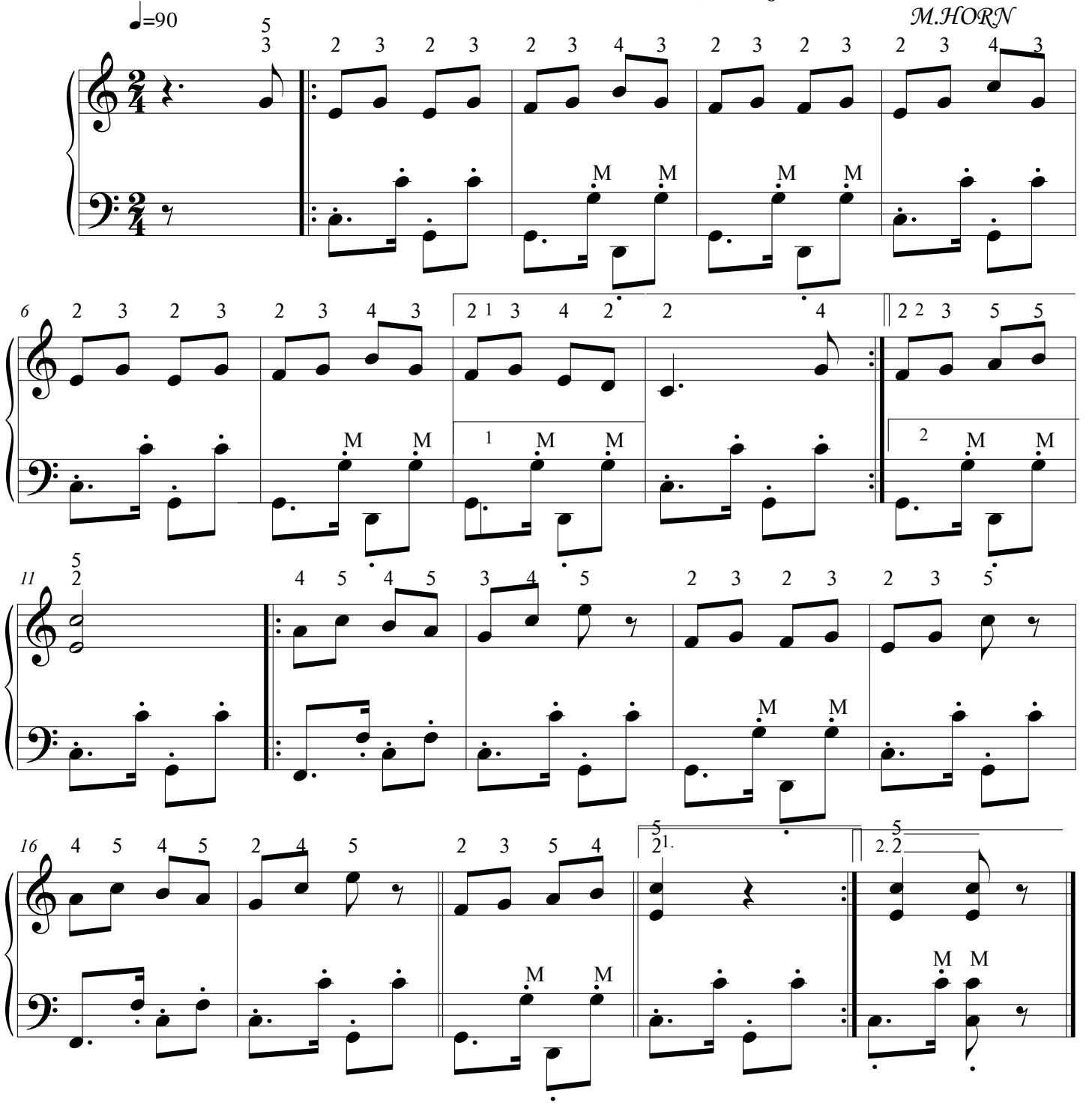
Obj:Alternancia dos dedos (mão direita).

PAMPEANO

GAITA PONTO

VANERÃO

M.HORN



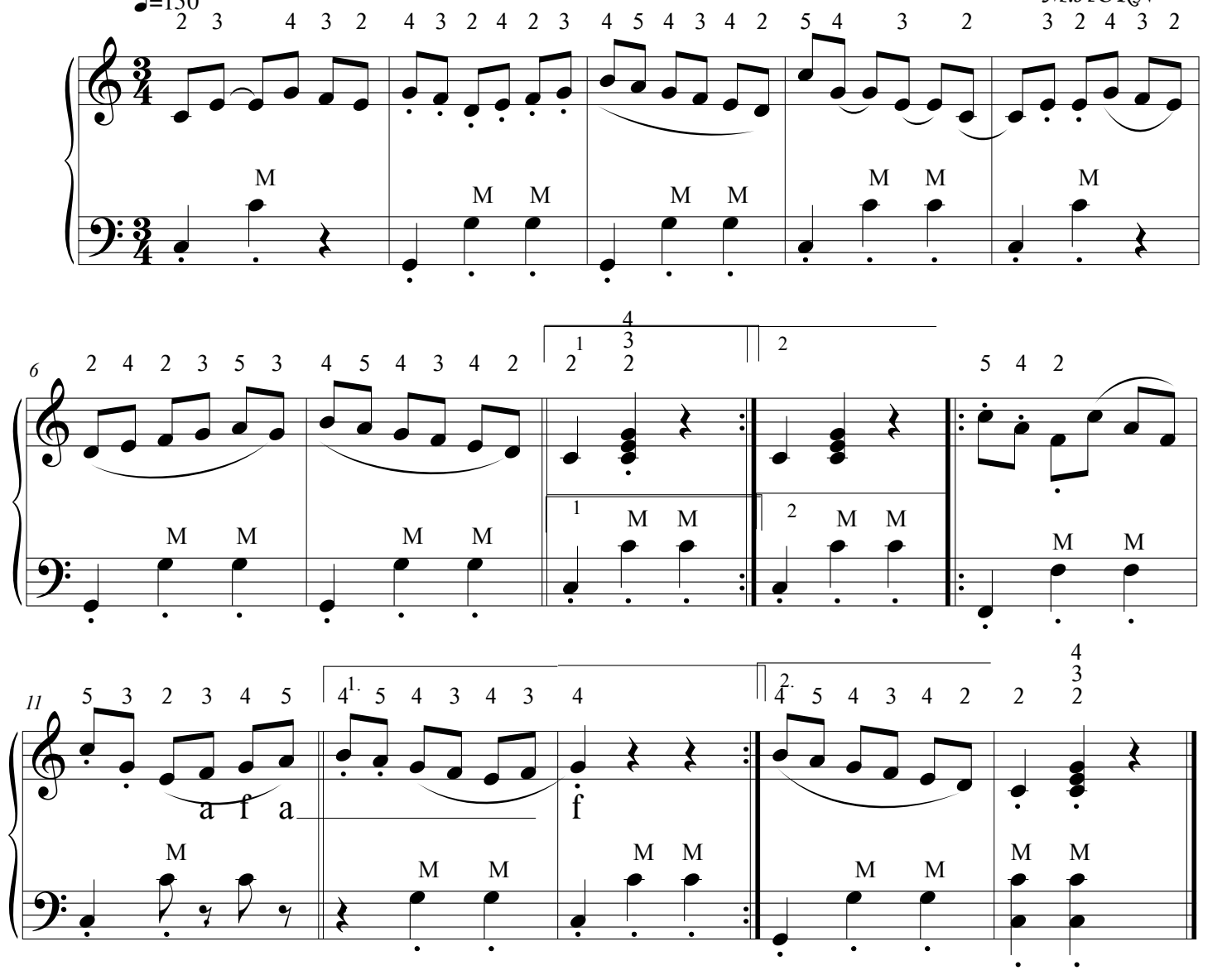
Obj:Exercício de independência nos tempos de marcação das duas mãos.

ONDAS DO TAQUARI

GAITA PONTO

RANCHEIRA

M.HORN



Obj:Nesta música sentiremos o efeito da ligadura e do ponto de aumento.

INTERVALOS

M.HORN

Teoria

Intervalo-musical--é a diferença de altura de som entre duas notas.

Os intervalos podem ser quanto sua formação:

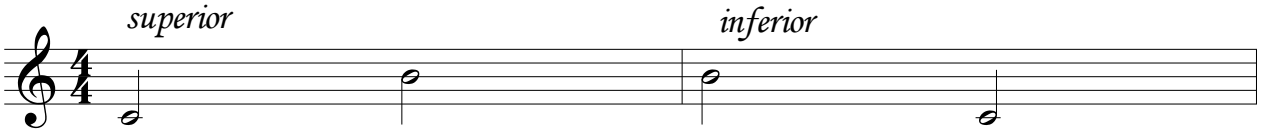
Simples quando fica dentro de uma 8º

Composto --quando ultrapassa uma 8º

INVERSÃO DOS INTERVALOS

Os intervalos simples pode ser invertidos passando a segunda nota
do intervalo a uma oitava abaixo ou acima,recebendo assim a denominação
de inferior ou superior.

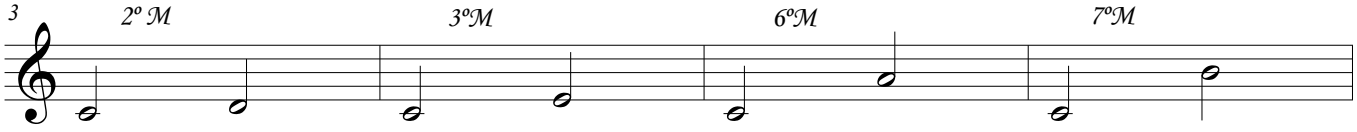
Exemplo:



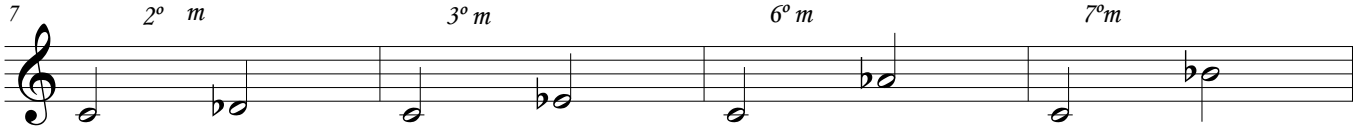
CLASSIFICAÇÃO DOS INTERVALOS

Maiore,menore justos aumentados e diminutos

Maiores

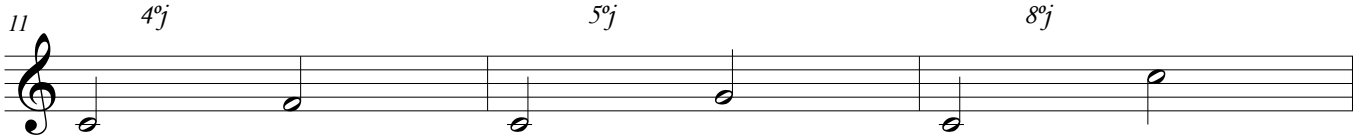


Menores

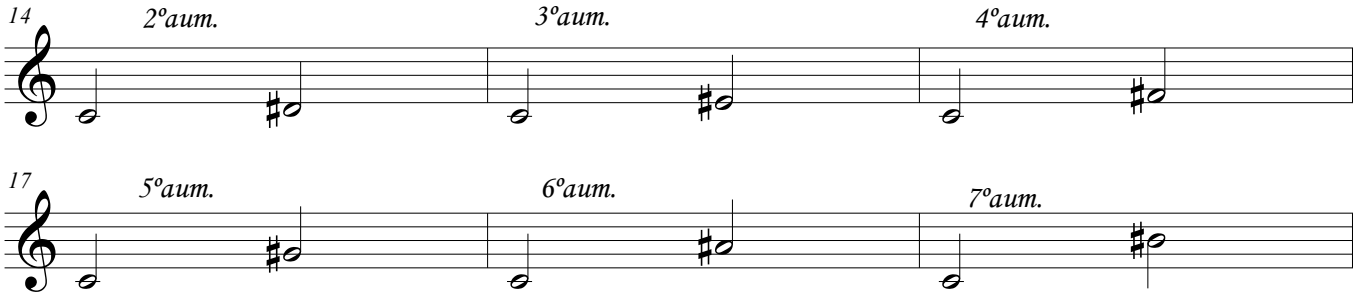


©

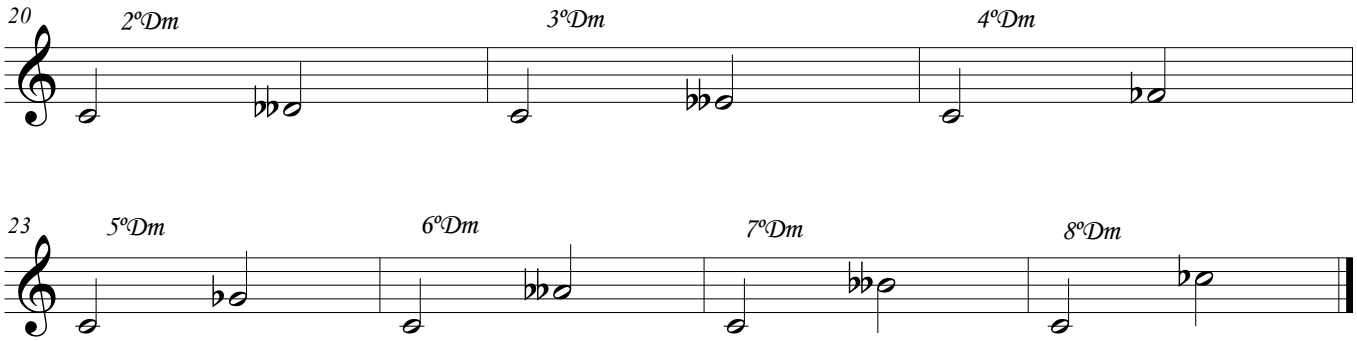
Justos



Aumentados:



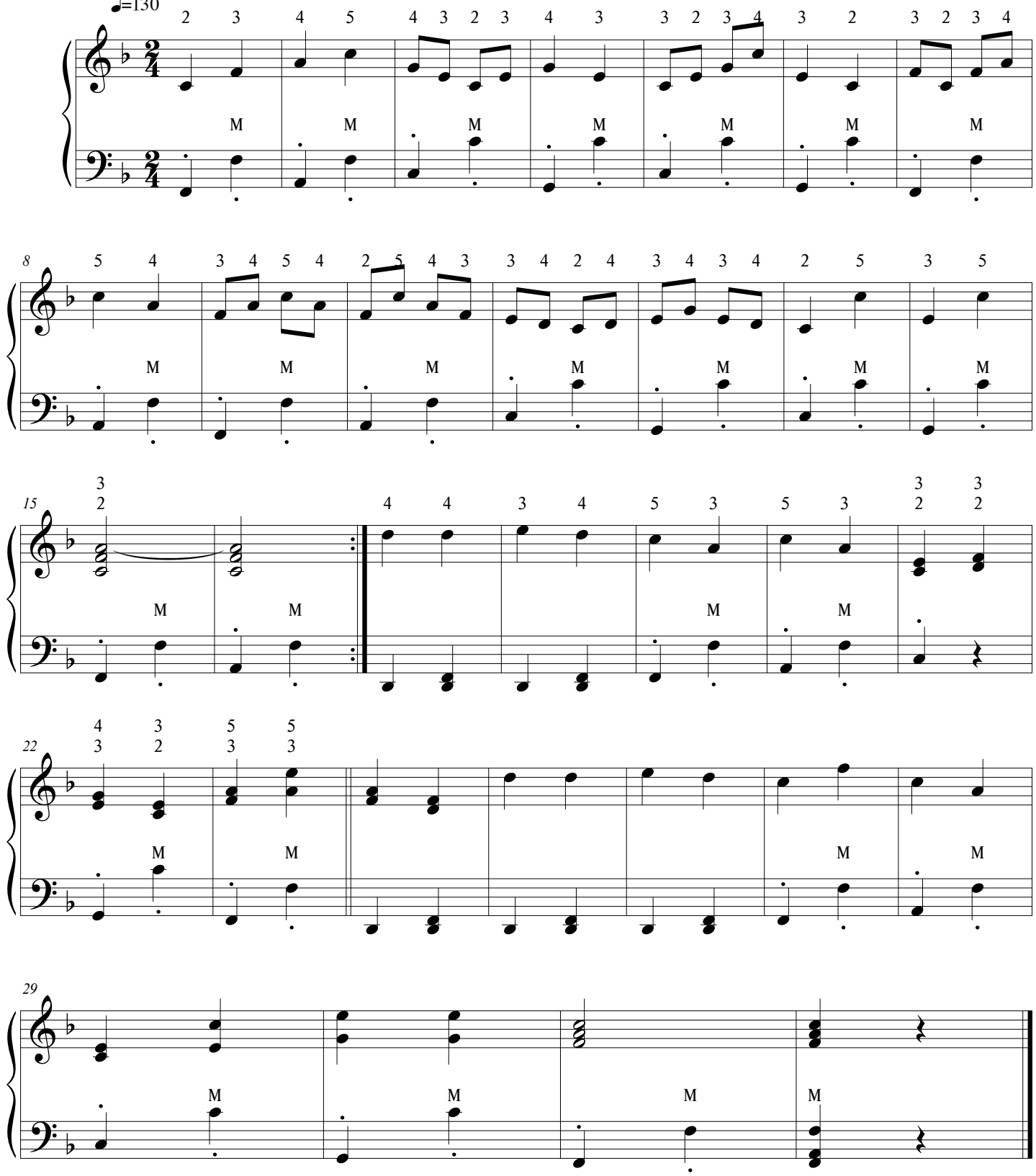
Diminutos:



CARRETEADA

CHOTE

GAITA PONTO



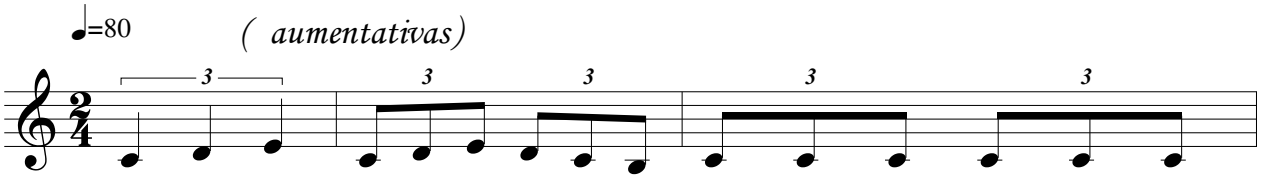
Obj:tonalidade de fá usando como subdominante sib com as notas ré e fá (solo nos baixos).

QUIÁLTERAS

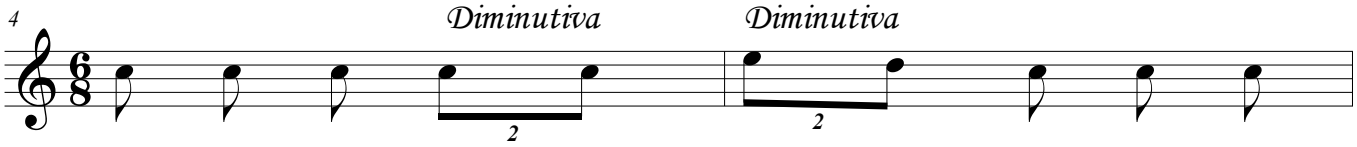
M.HORN

São grupos de notas que representam maior ou menor valor que o compasso determina em cada tempo.

Quiáltera (tercina) tocar 3 notas no tempo de 2.



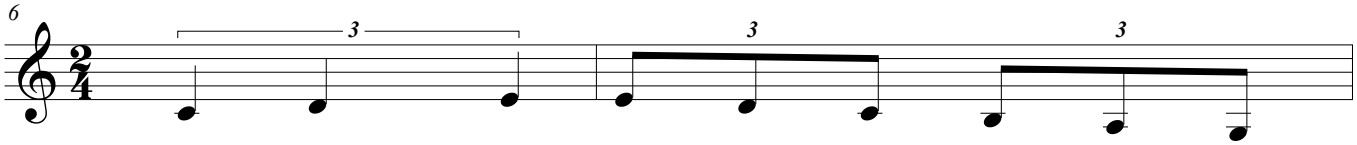
Diminutiva :são são as que tem menor valor que determina o tempo do compasso



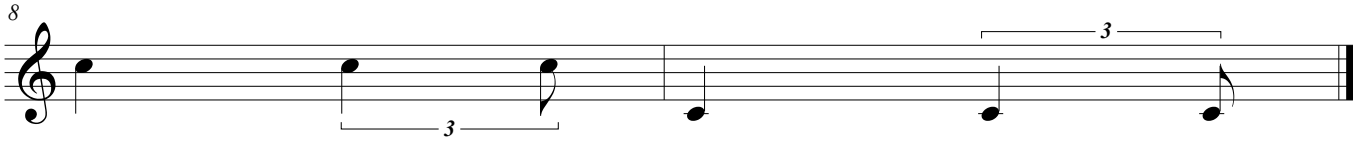
QUIÁLTERAS REGULARES E IRREGULARES

Regulares quando os valore das figuras são iguais.

Exemplo:



Irregulares:quando nem todos valores são iguais das figuras.

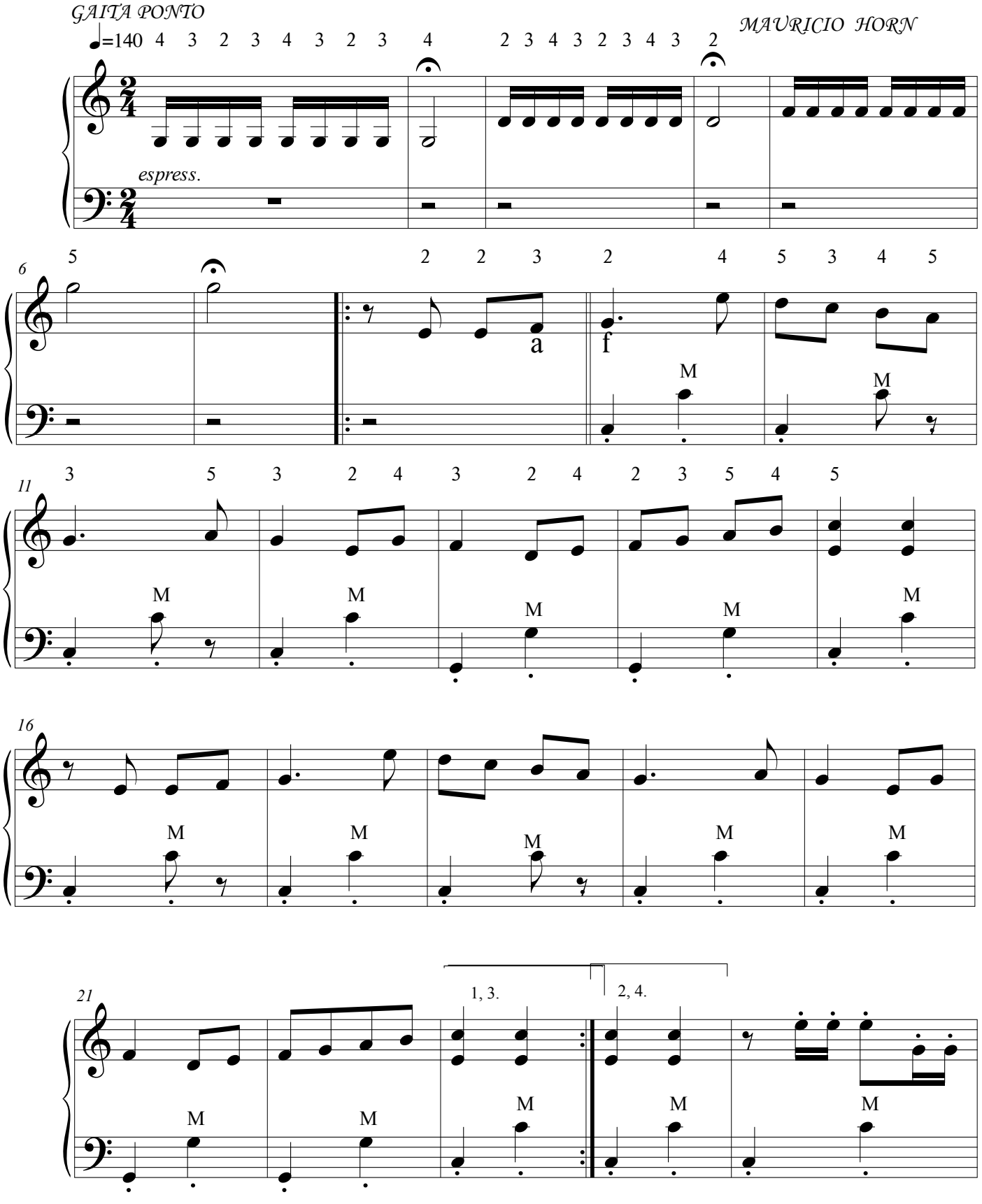


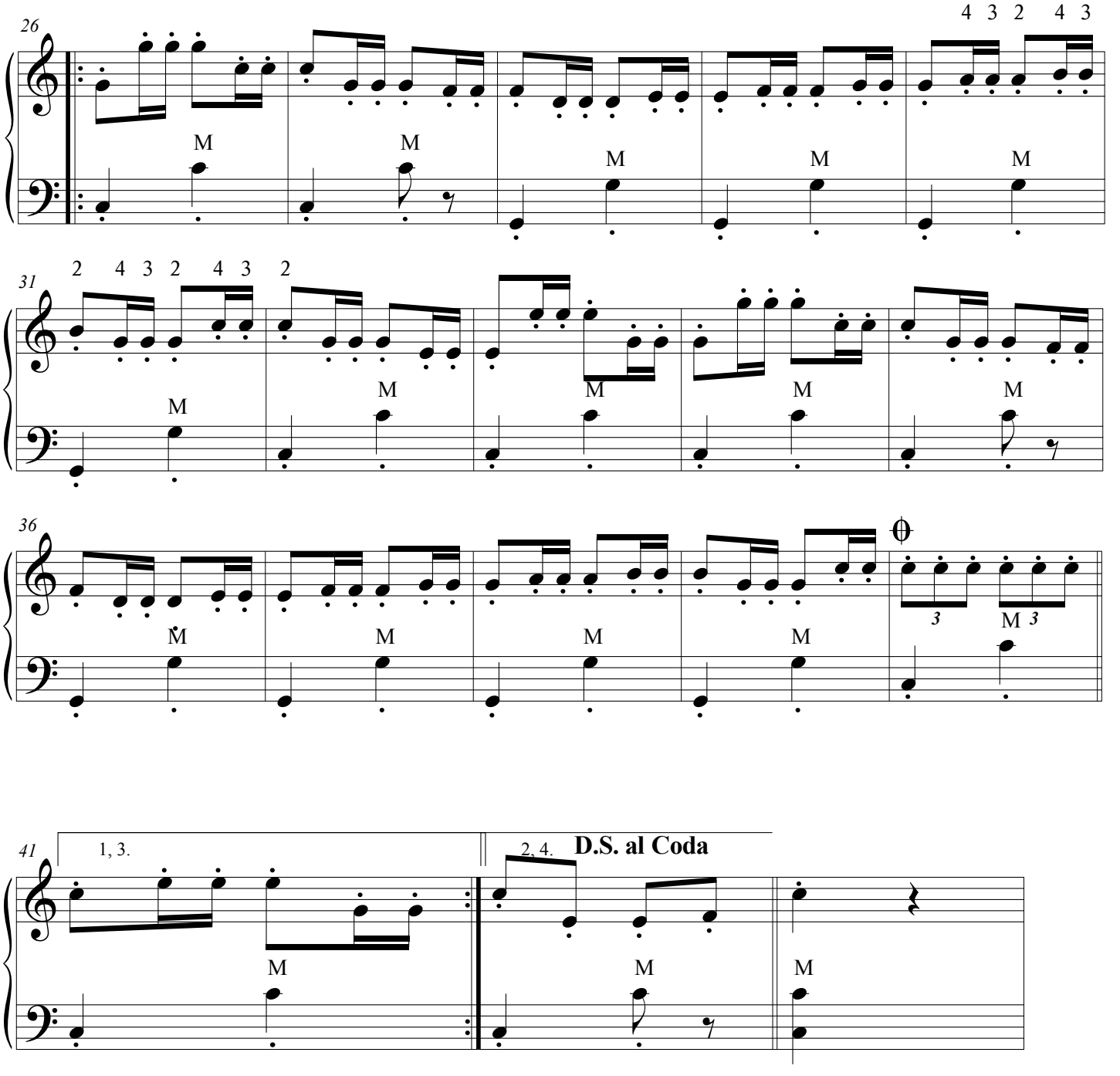
CHIMARREANDO

CHOTES Nº44

GAITA PONTO

MAURICIO HORN





aaaa aaaa

Obj: no início desta música executaremos a fermata que prolonga o tempo da nota

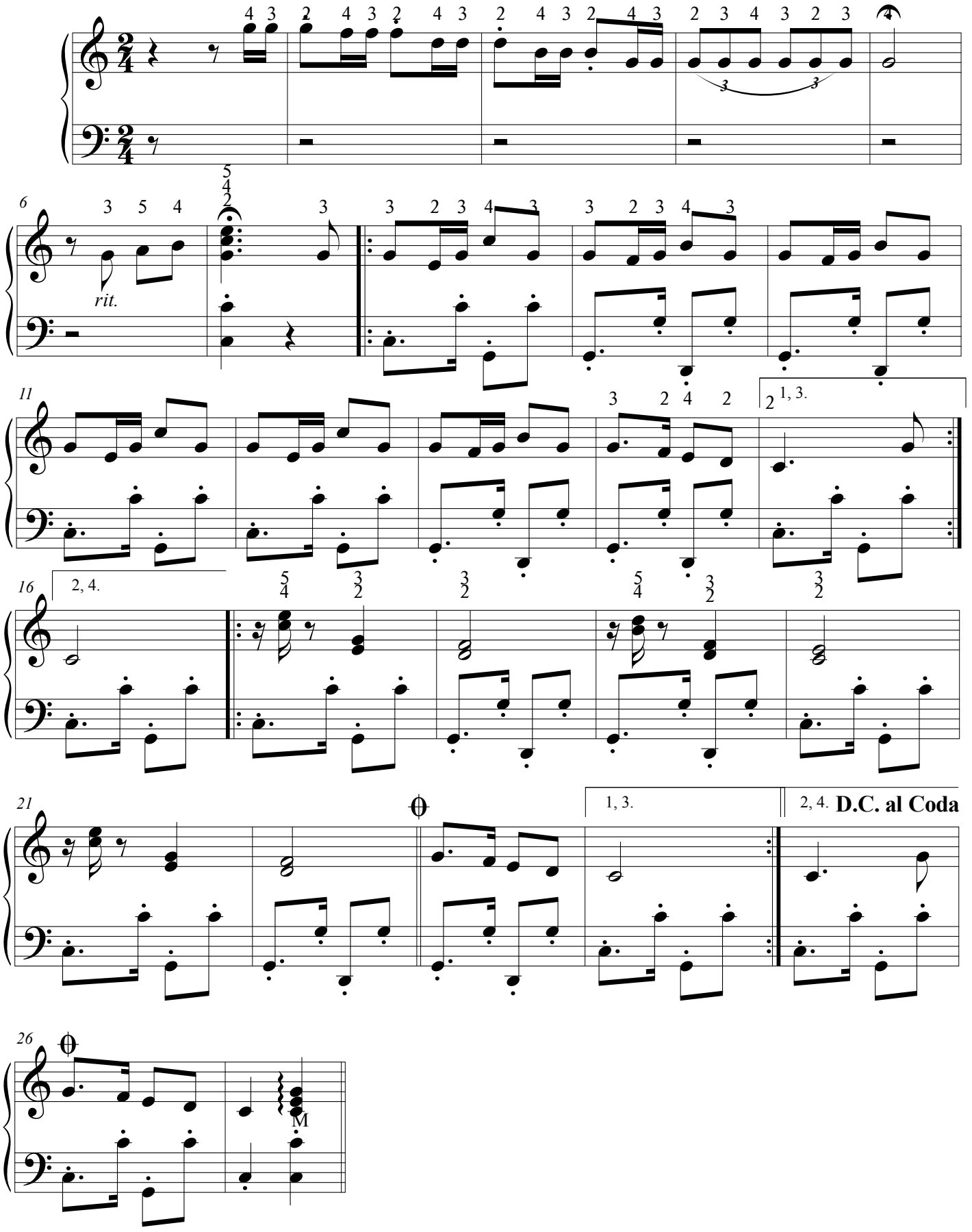
NA PONTA DO PÉ

GAITA PONTO

VANERTÃO

M.HORN

♩=110



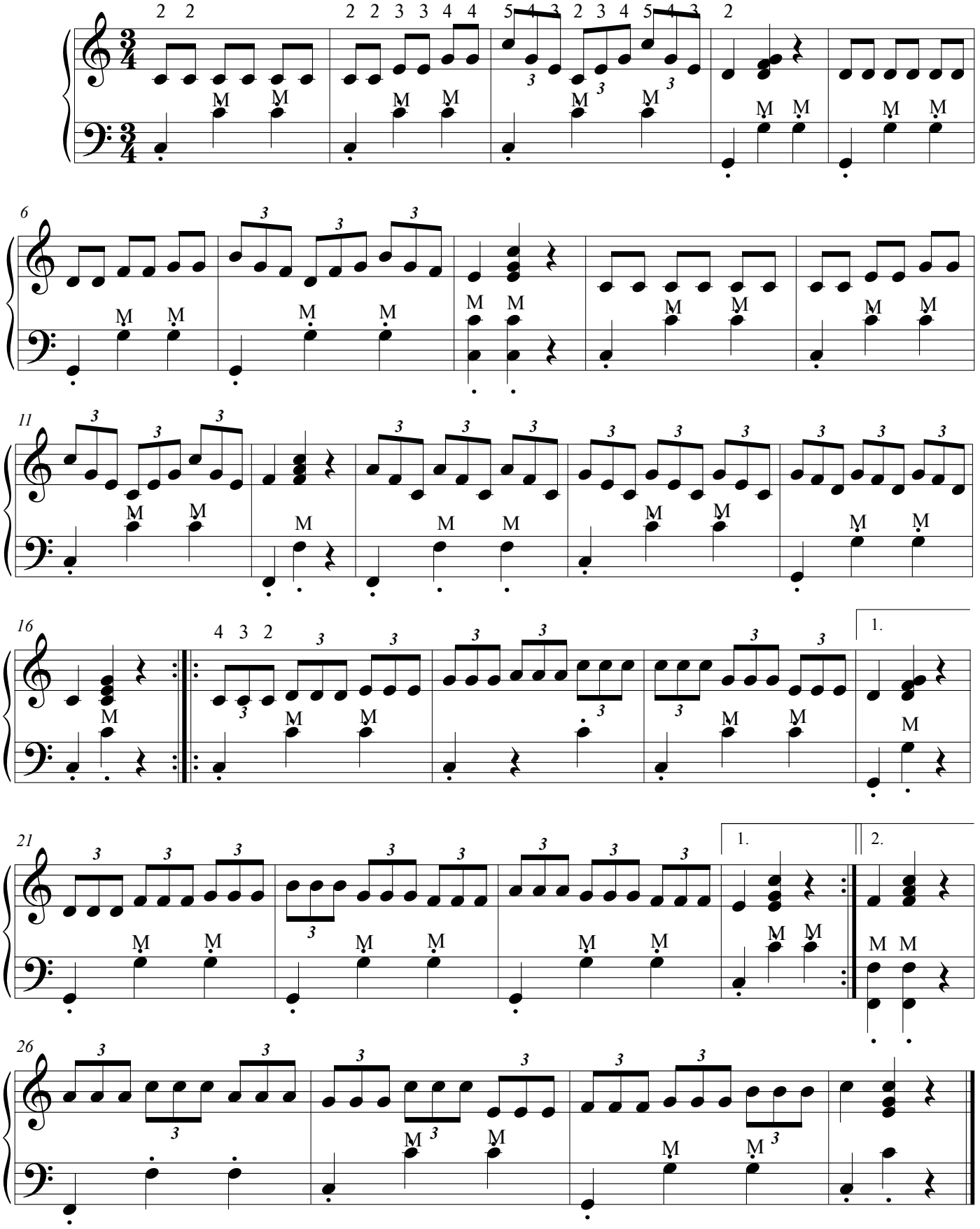
MARCANDO PASSO

RANCHEIRA

GAITA PONTO

M.HORN

♩=160

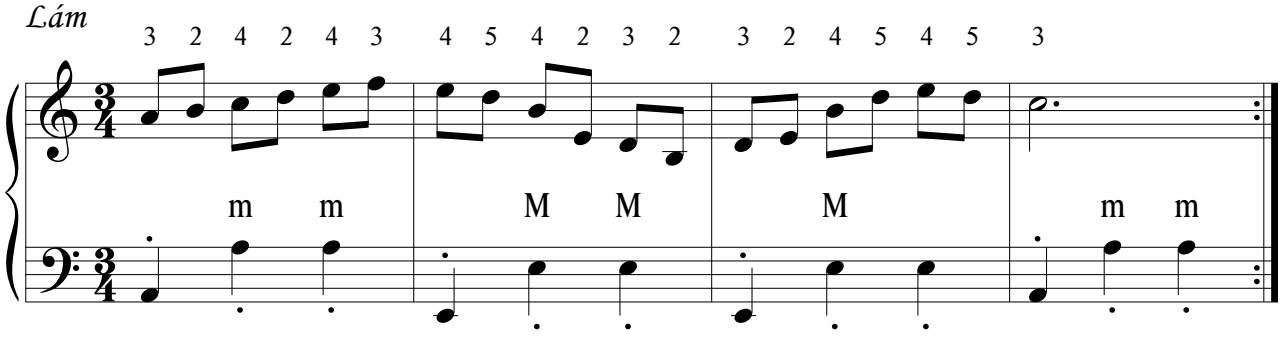


EXERCíCIO Nº 52 (A)

G.PONTO

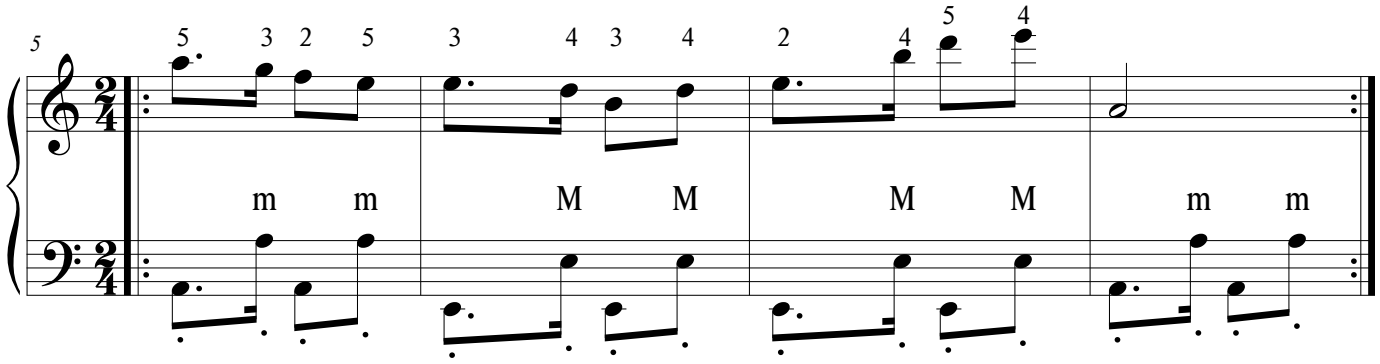
M.HORN

Lám



EXERCíCIO Nº52 (B)

Lám

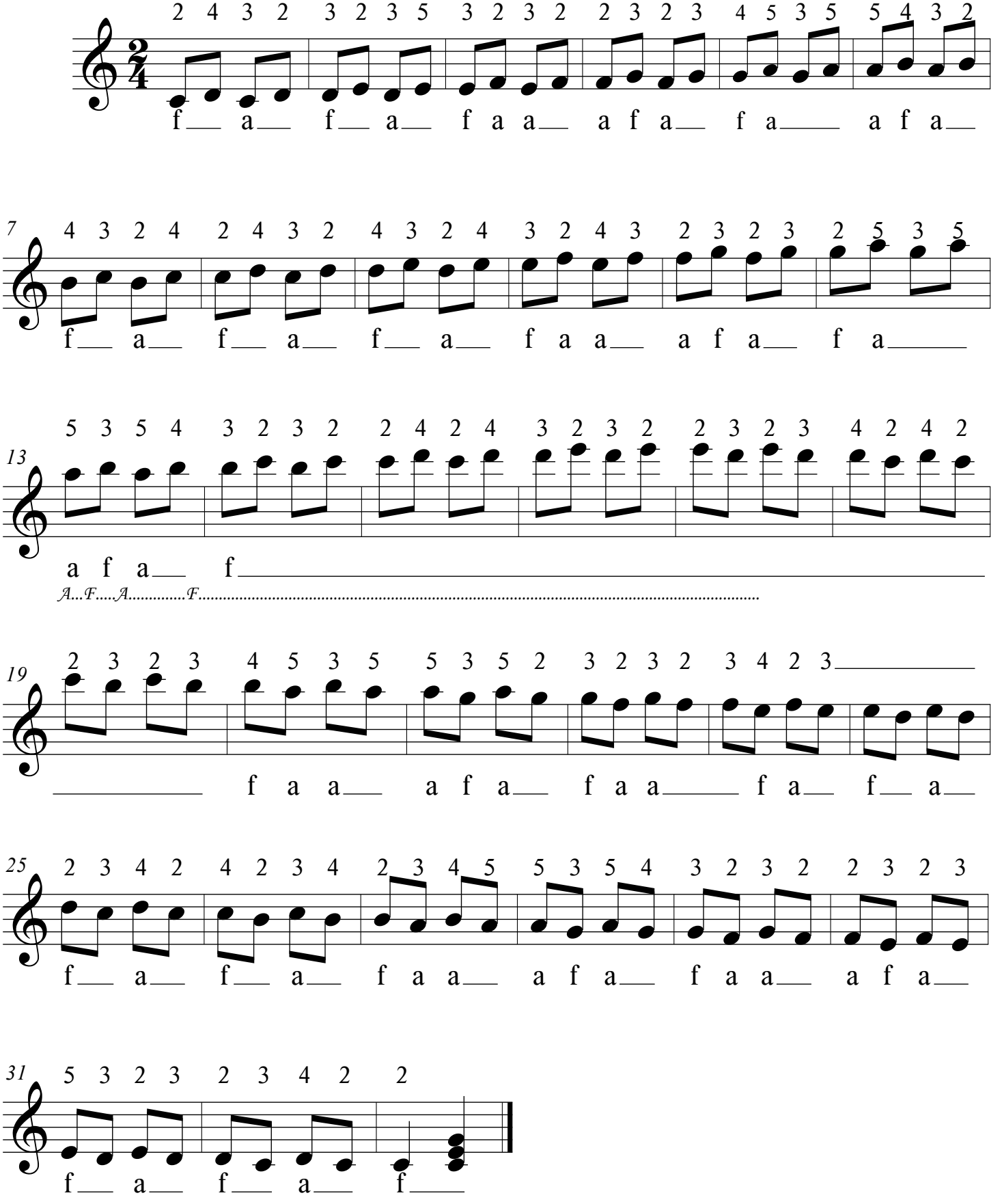


©

EXERCÍCIO Nº 70

M.HORN

G.PONTO

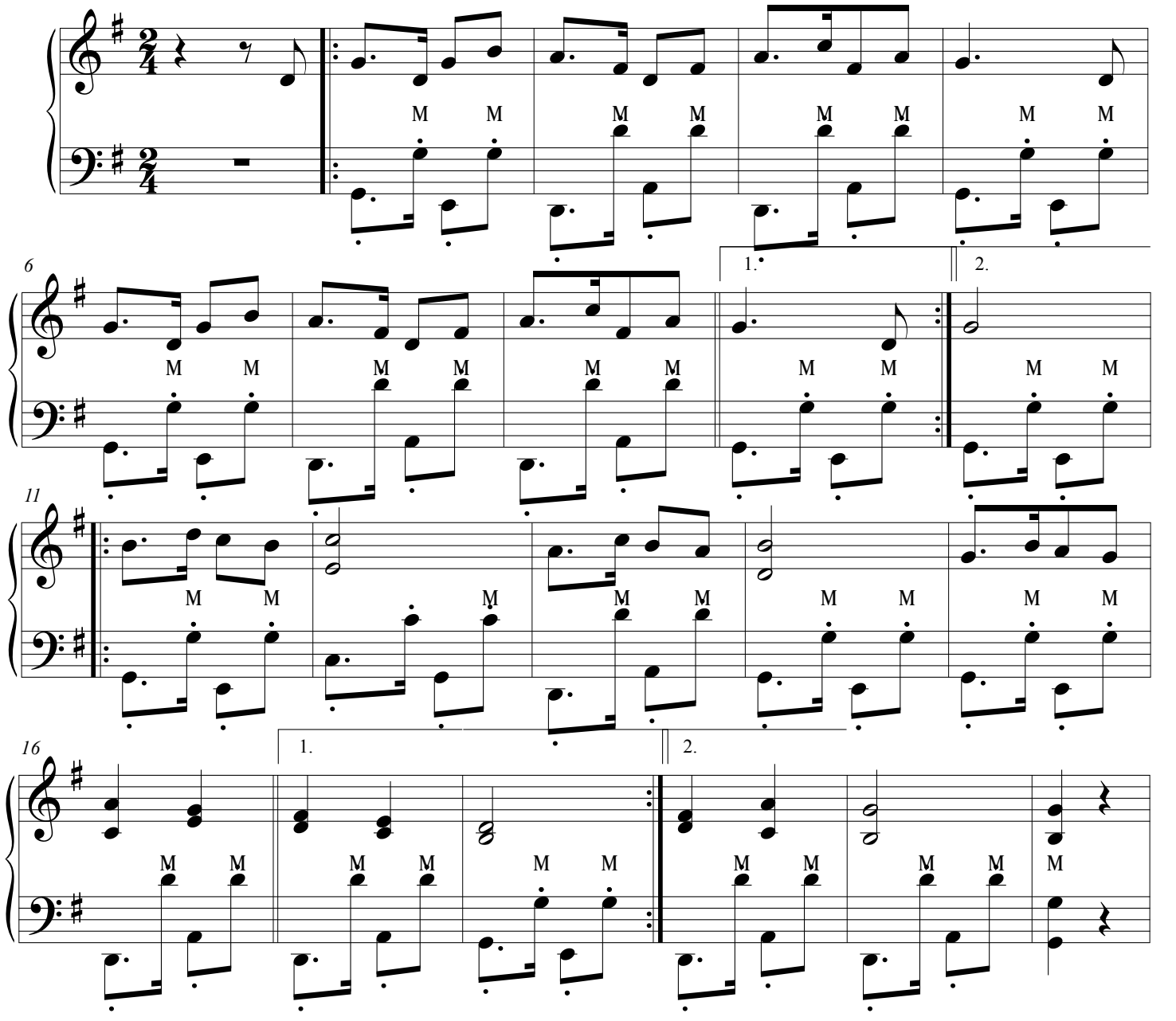


VANERÃO DO SEU ARTHUR

VANERÃO

GAITA PONTO

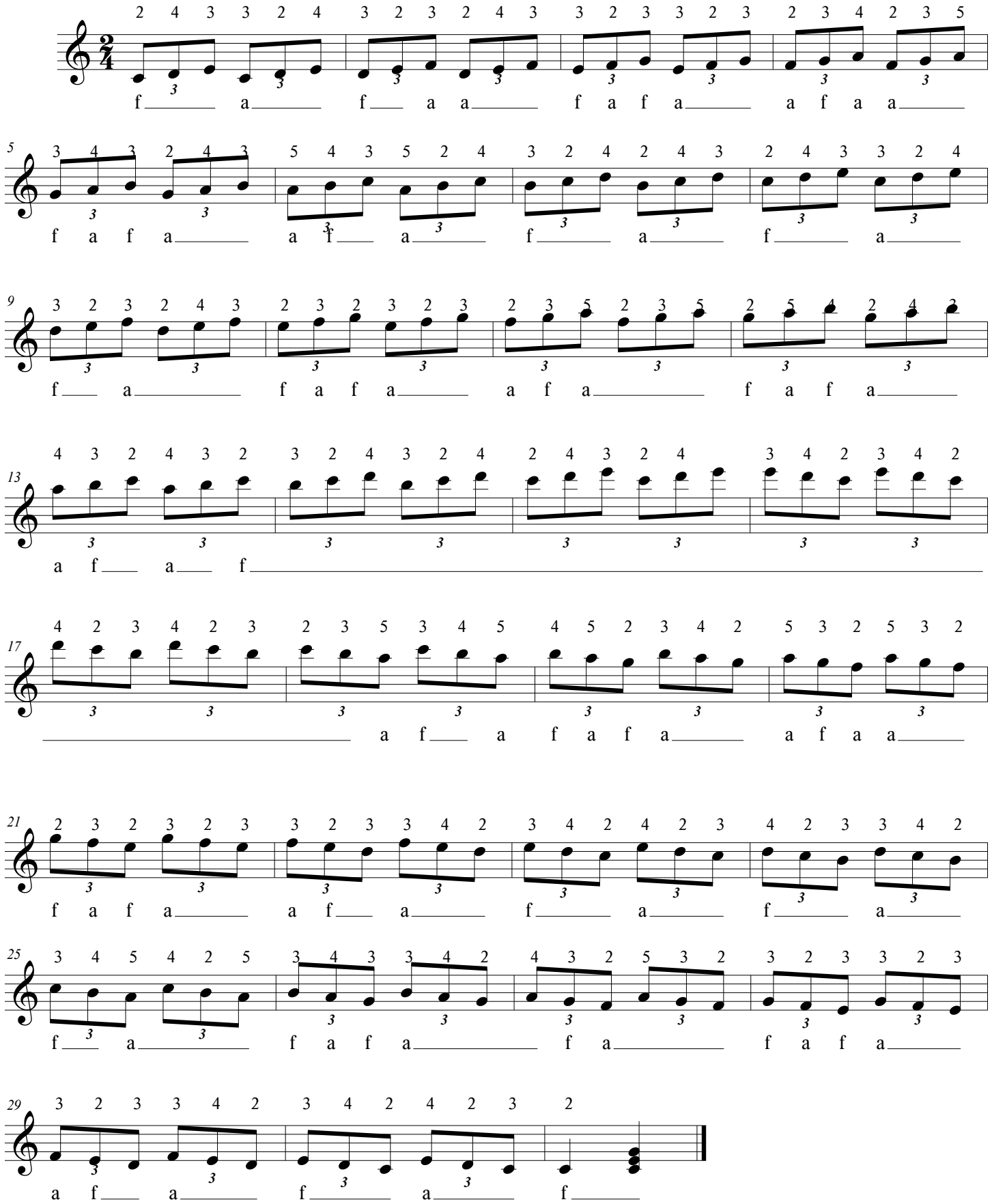
M.HORN



EXERCICIO Nº 71

G.PONTO

M.HORN

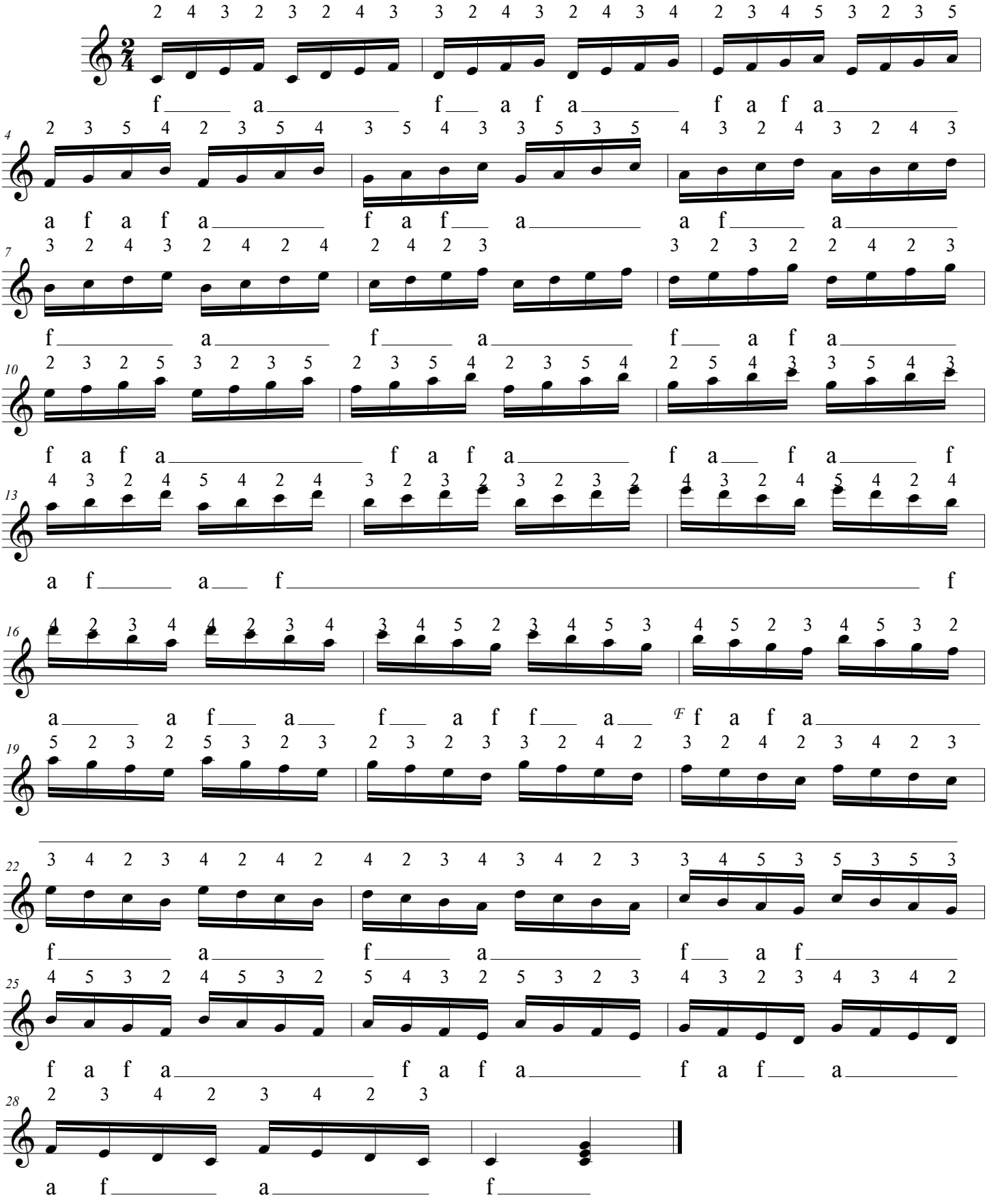


Obj:Exercícios de leitura e dominio (mão direita)

EXERCÍCIO Nº 72

G.PONTO

M.HORN



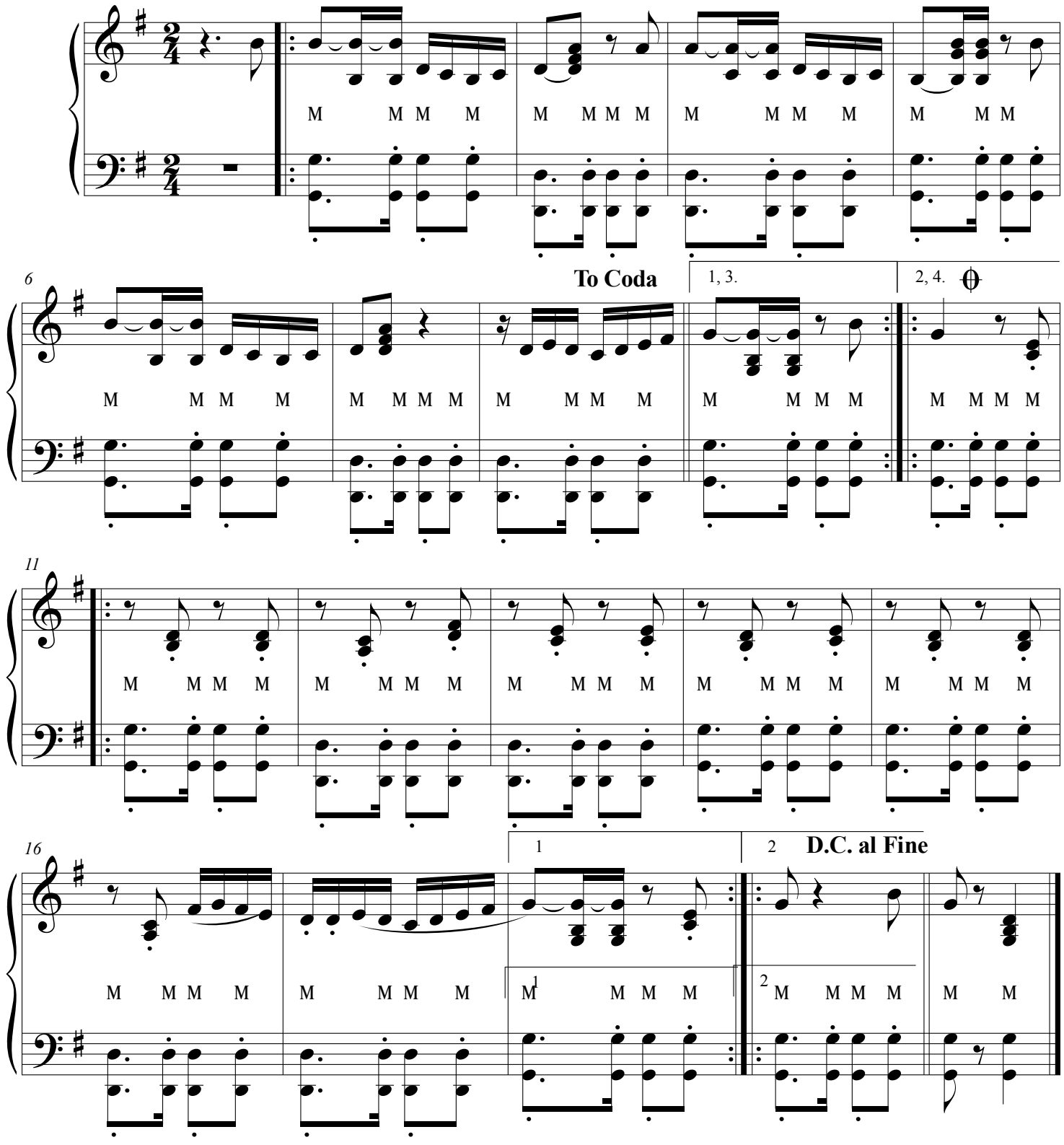
VANEIRA MANHOSA

VANEIRA

GAITA PONTO

M.HORN

♩=90

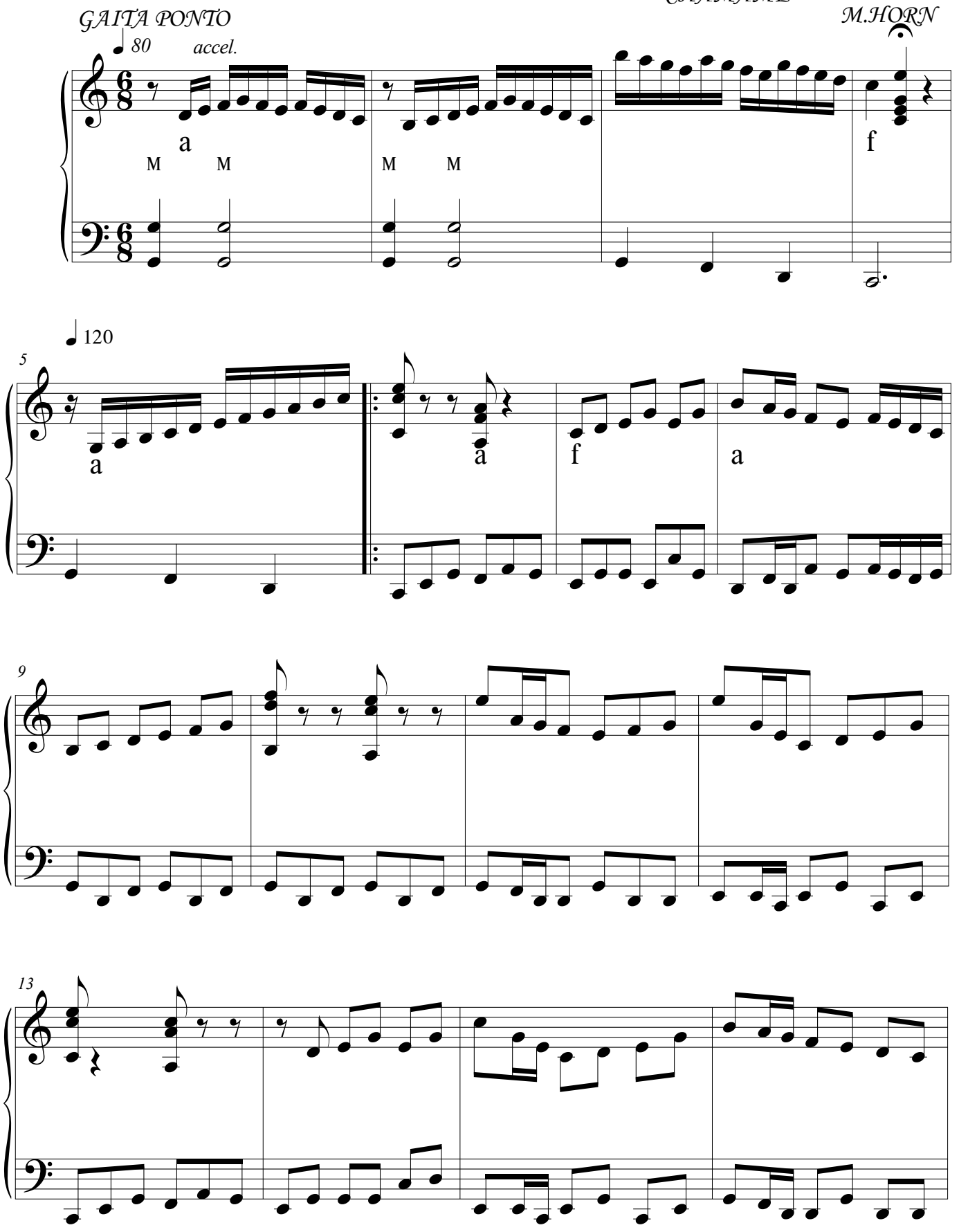


CASTELHANO

CHAMAME

GAITA PONTO

M.HORN



88

17

1, 3.

22

2, 4.

26

30

1, 3.

2, 4.

D.C. al Coda

a

f

M

M

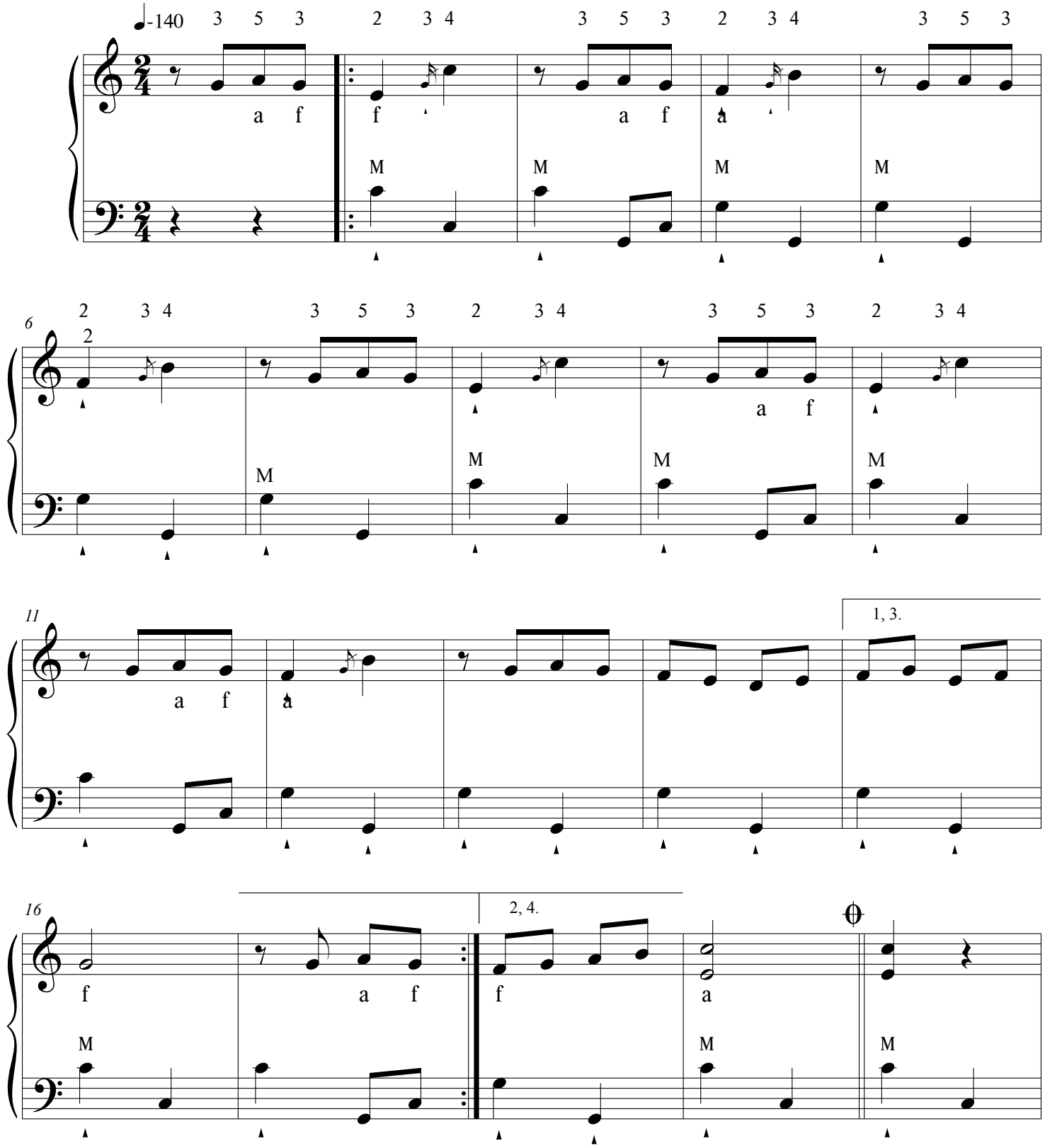
Obj:Rítmo de chamame (6/8) fazendo dueto com mão direita e esquerda

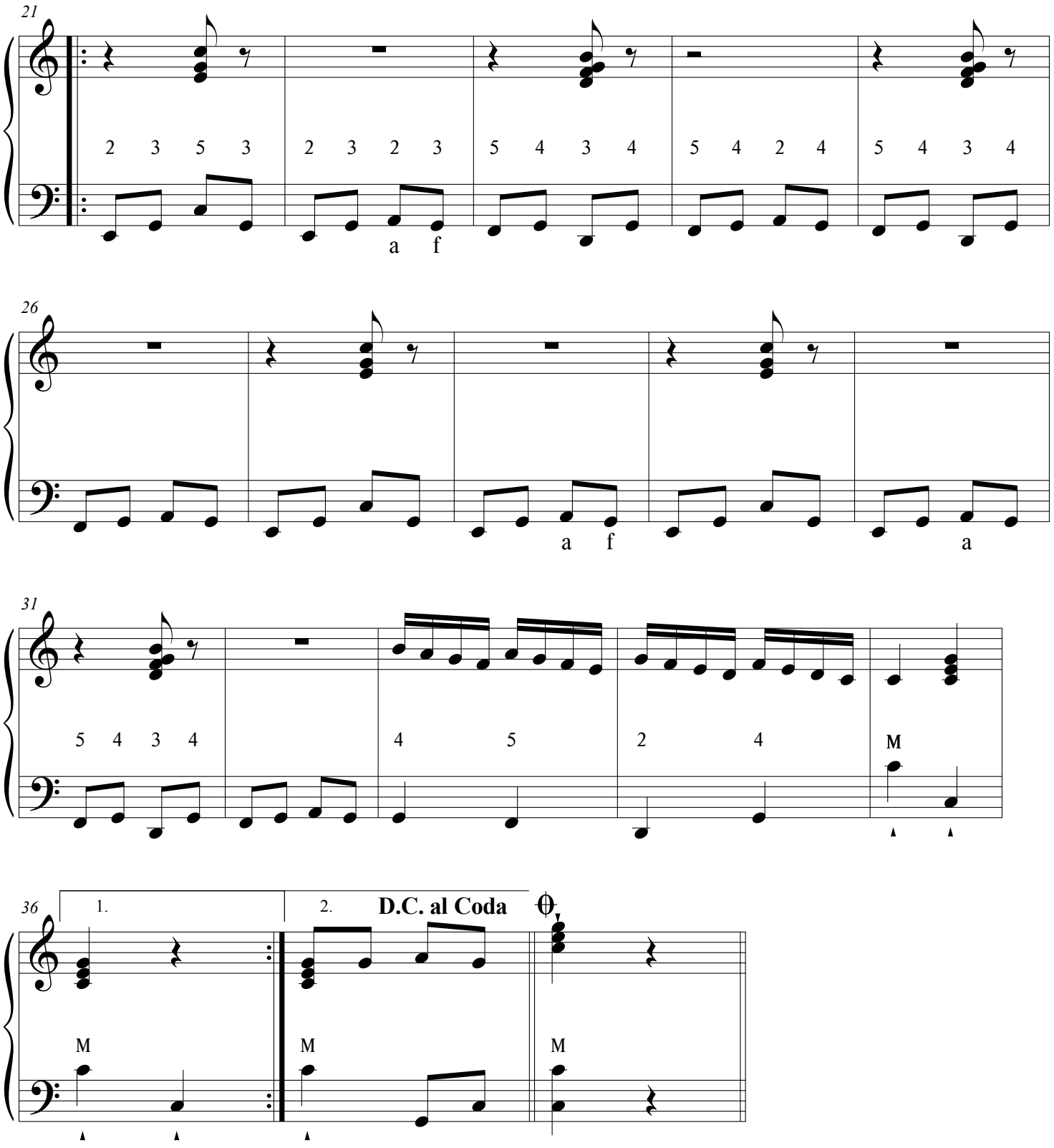
BAIXARIA ESPERTA

CHOTES

GAITA PONTO

M.HORN



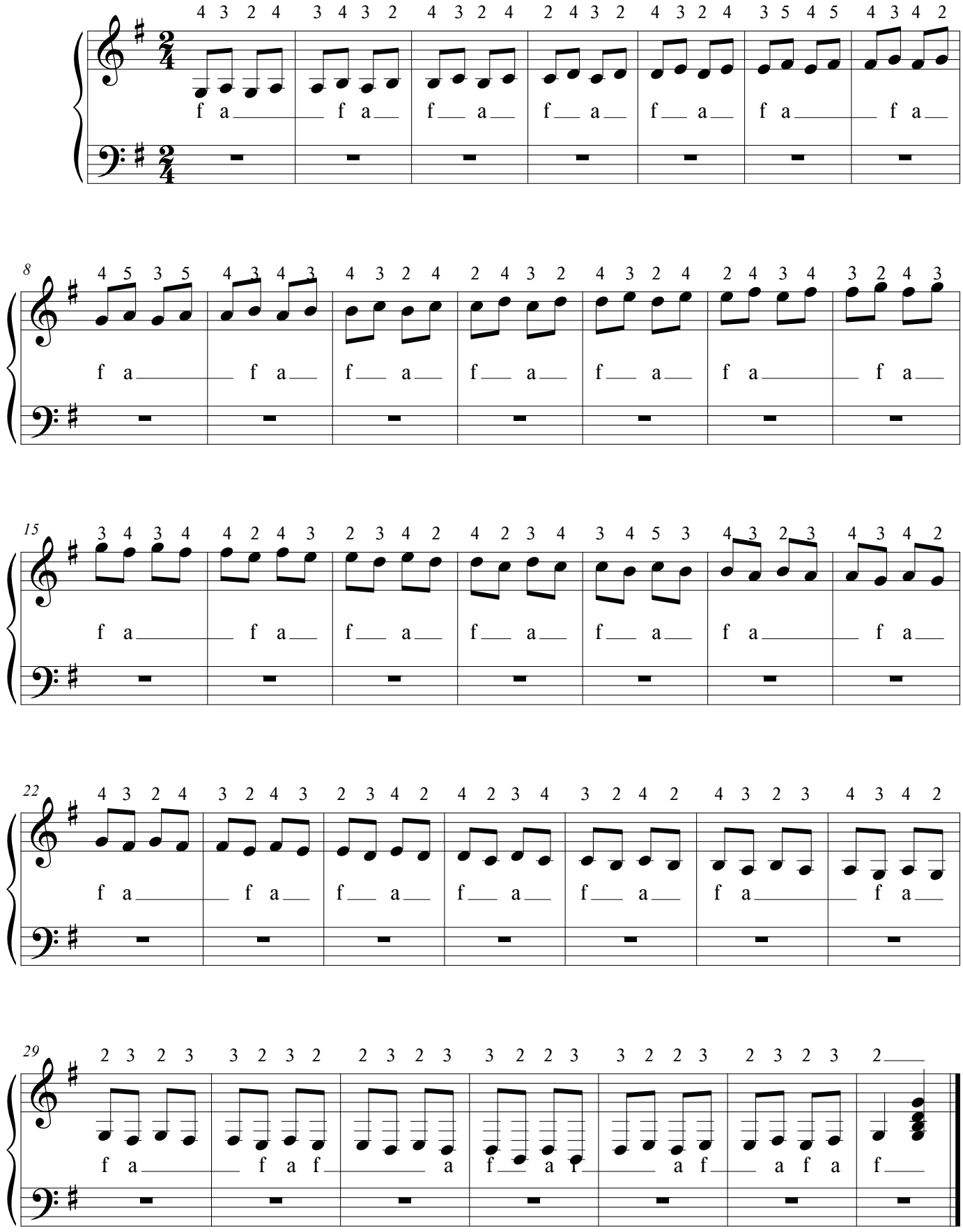


Obj: Nesta música usaremos como exercícios, tempos trocados(contratempos)nos baixos e solo na baixaria ,e contratempo de acordes na mão direita.

EXERCíCIO Nº 83

G.PONTO

M.HORN

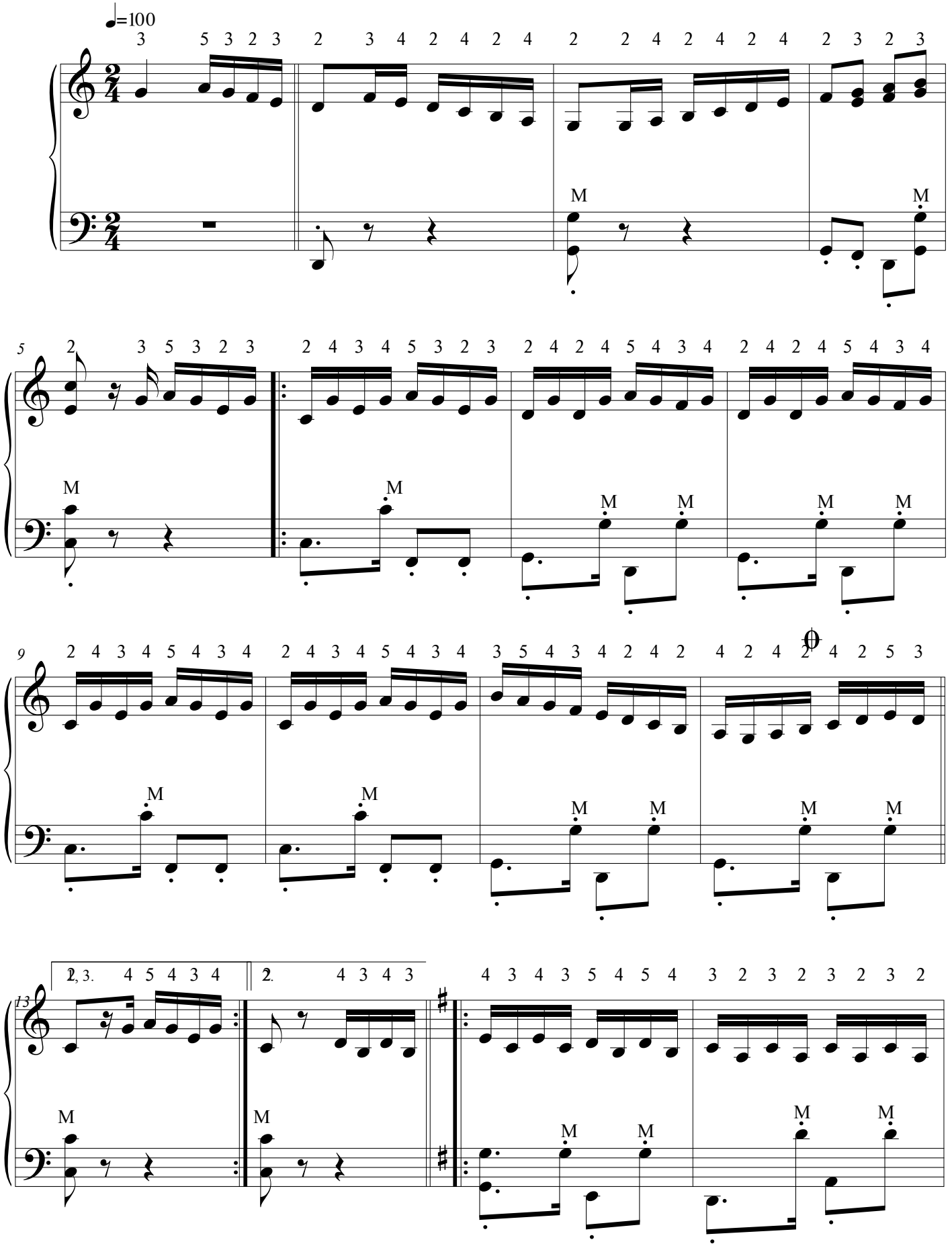


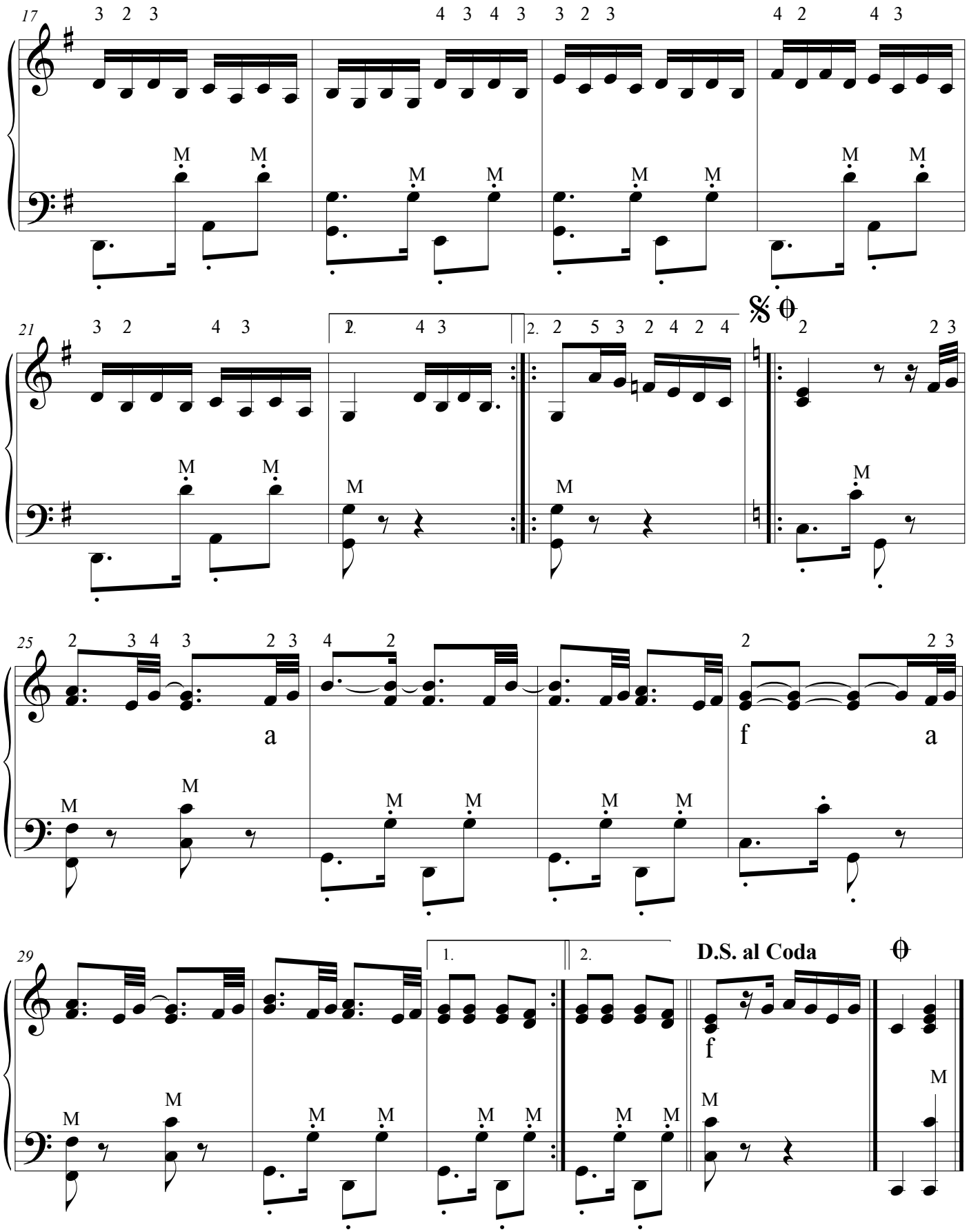
©

SAÍDA DO BRETE

GAITA PONTO

VANERÃO

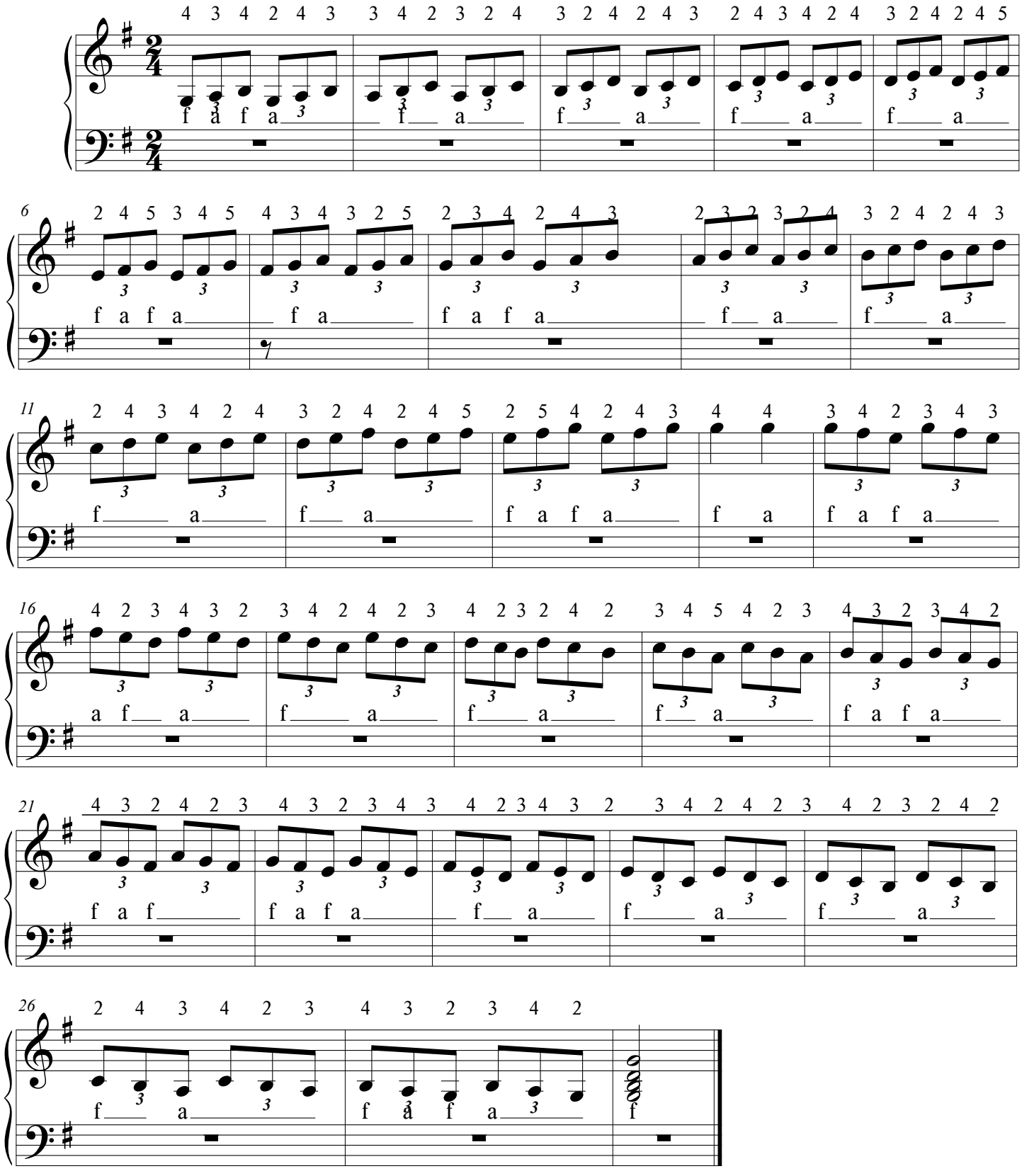



17
21
25
29
1.
2.
D.S. al Coda
a
f
a
f

EXERCíCIO Nº 84 E 85

G.PONTO

M.HORN



Obj:Execução de tercinas(tres colcheias cada tempo)

EXERCíCIO Nº 86

M.HORN

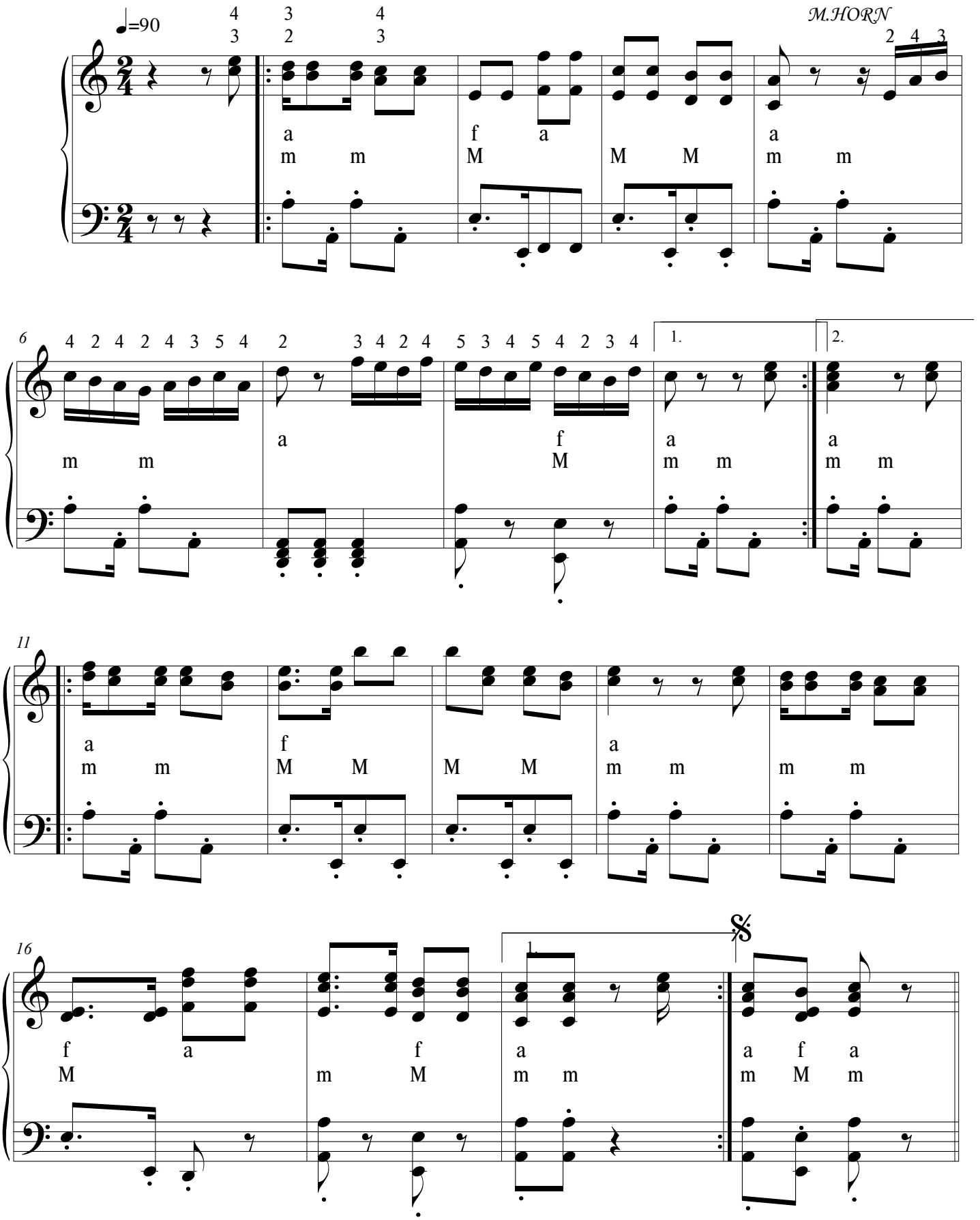
G.PONTO

DE PEALO EM PEALO

GAITA PONTO

MILONGA

M.HORN



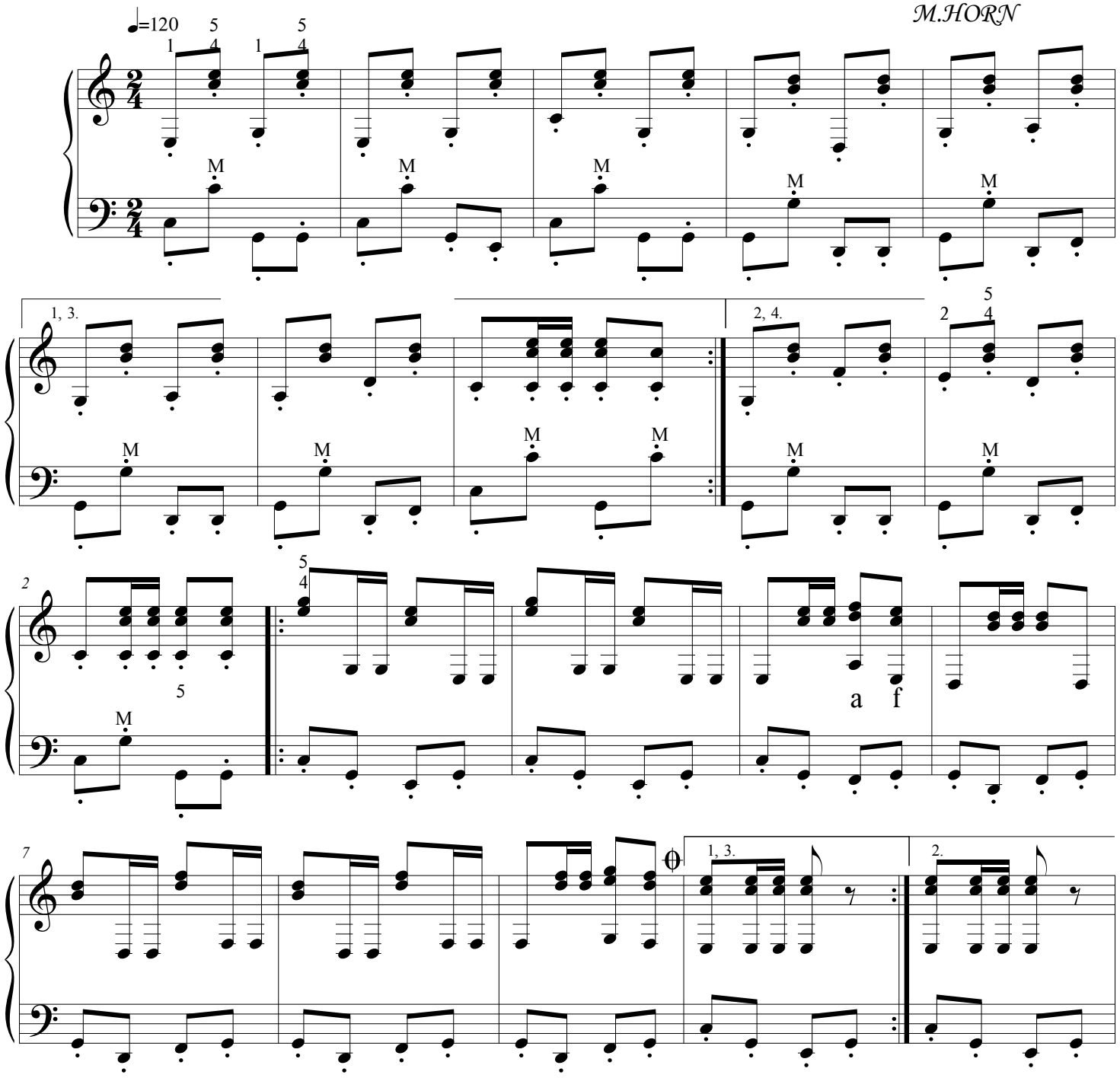
Obj: Começar usar o tom de LÁm que é relativo do tom de DóM.

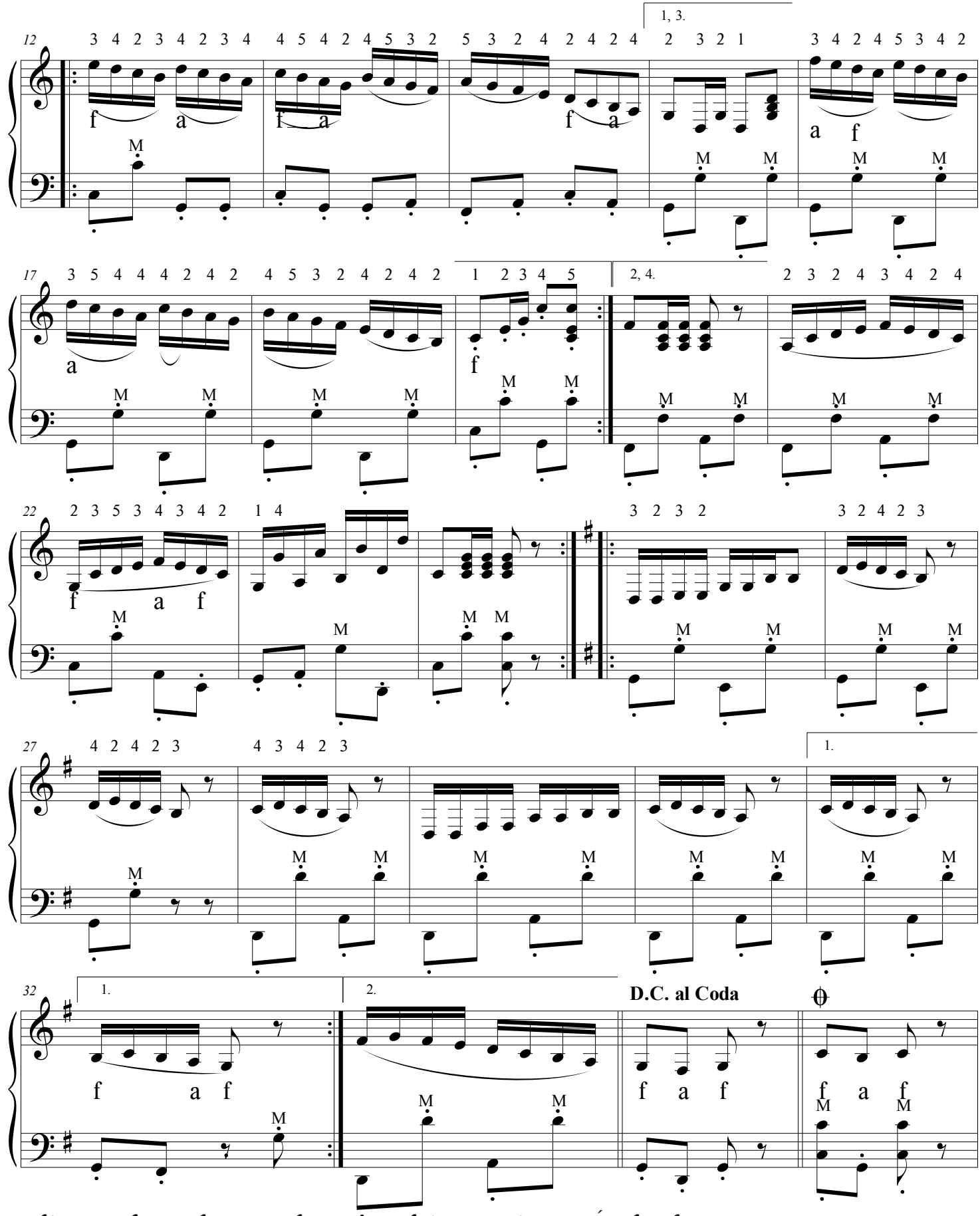
LOMBO DURO

GAITA PONTO

QUADRILHA

M.HORN





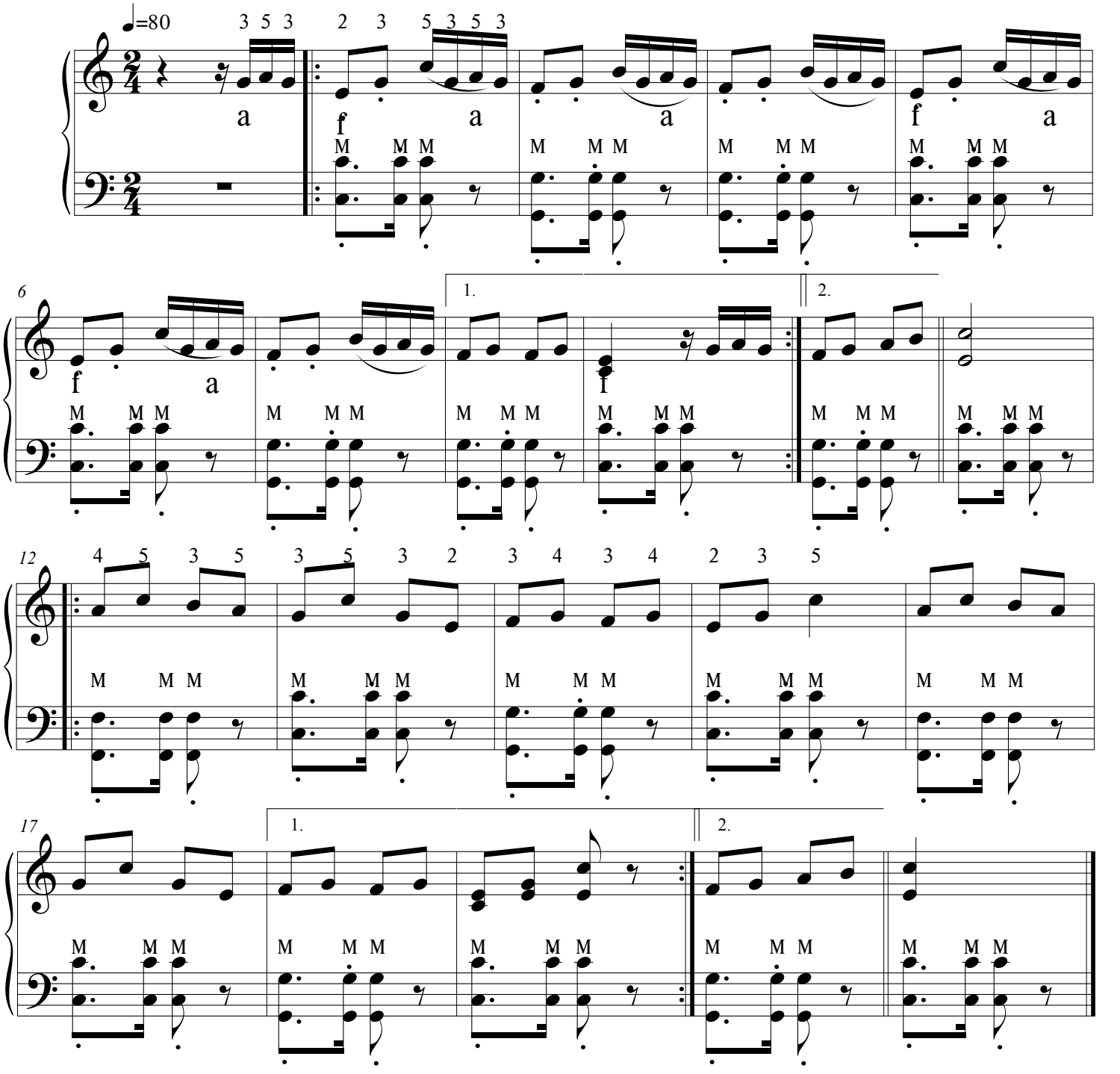
Obj: Novas formas de acompanhamento nos baixos e técnica para úso do polegar da mão direita. Uso do dedo polegar

BUGIO LARGADO

GAITA PONTO

BUGIO

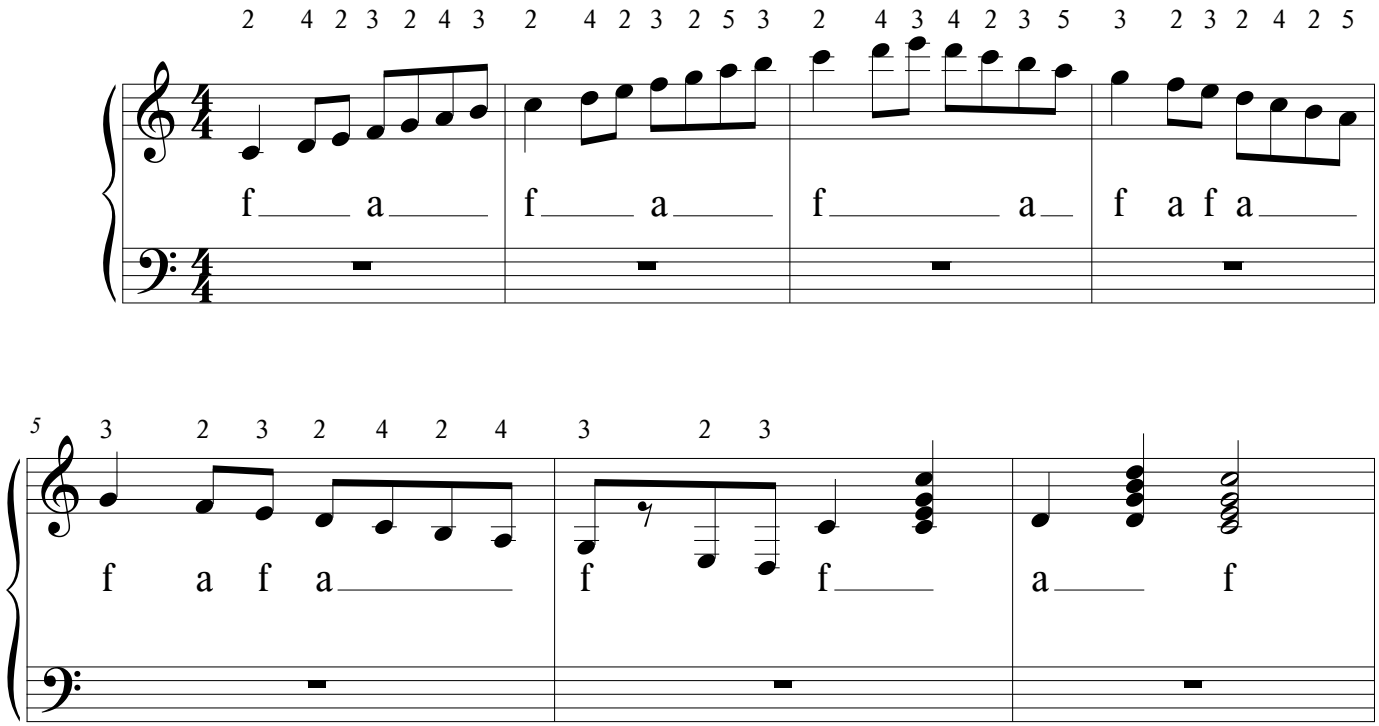
M.HORN



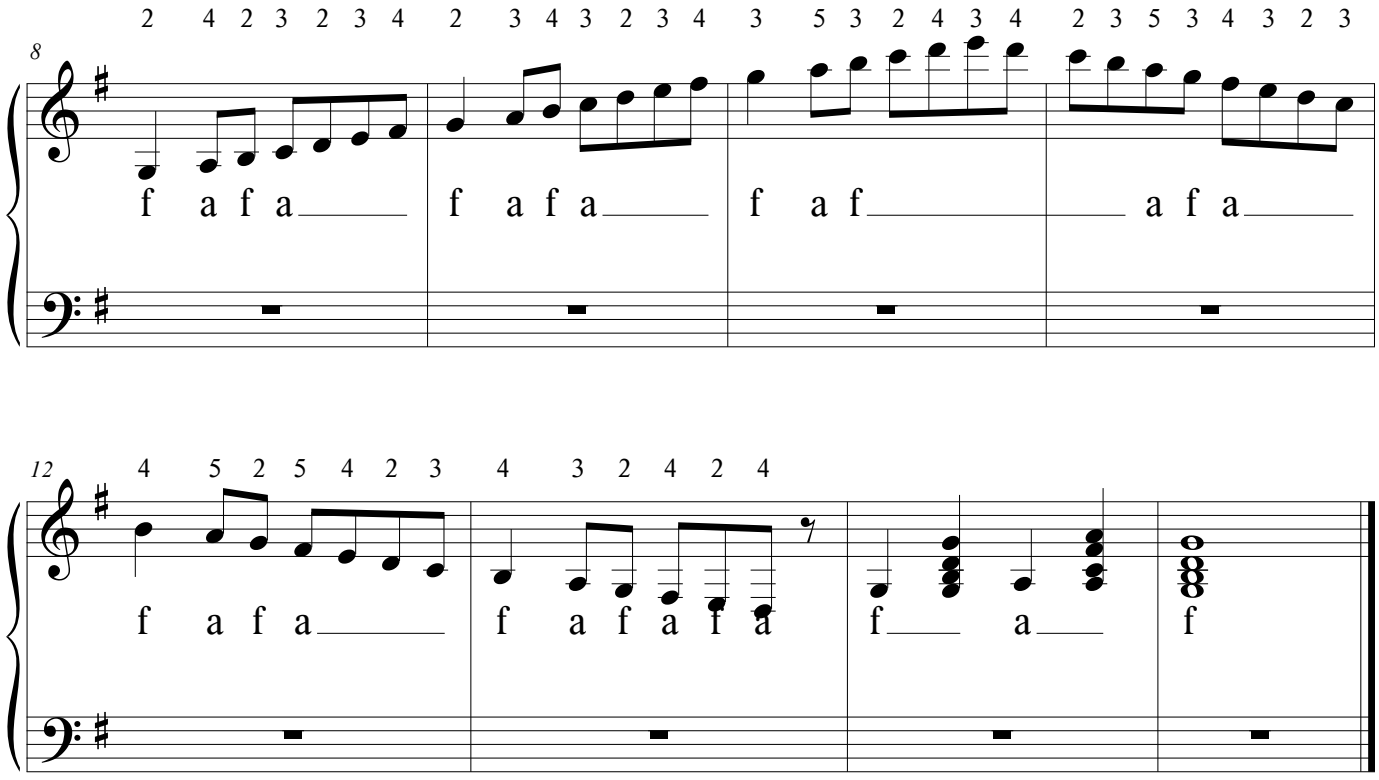
Obj:Rítmo de Bugio

(A) ESCALA GERAL DE DÓ MAIOR

G.PONTO M.HORN



(B) ESCALA GERAL DE SOL MAIOR

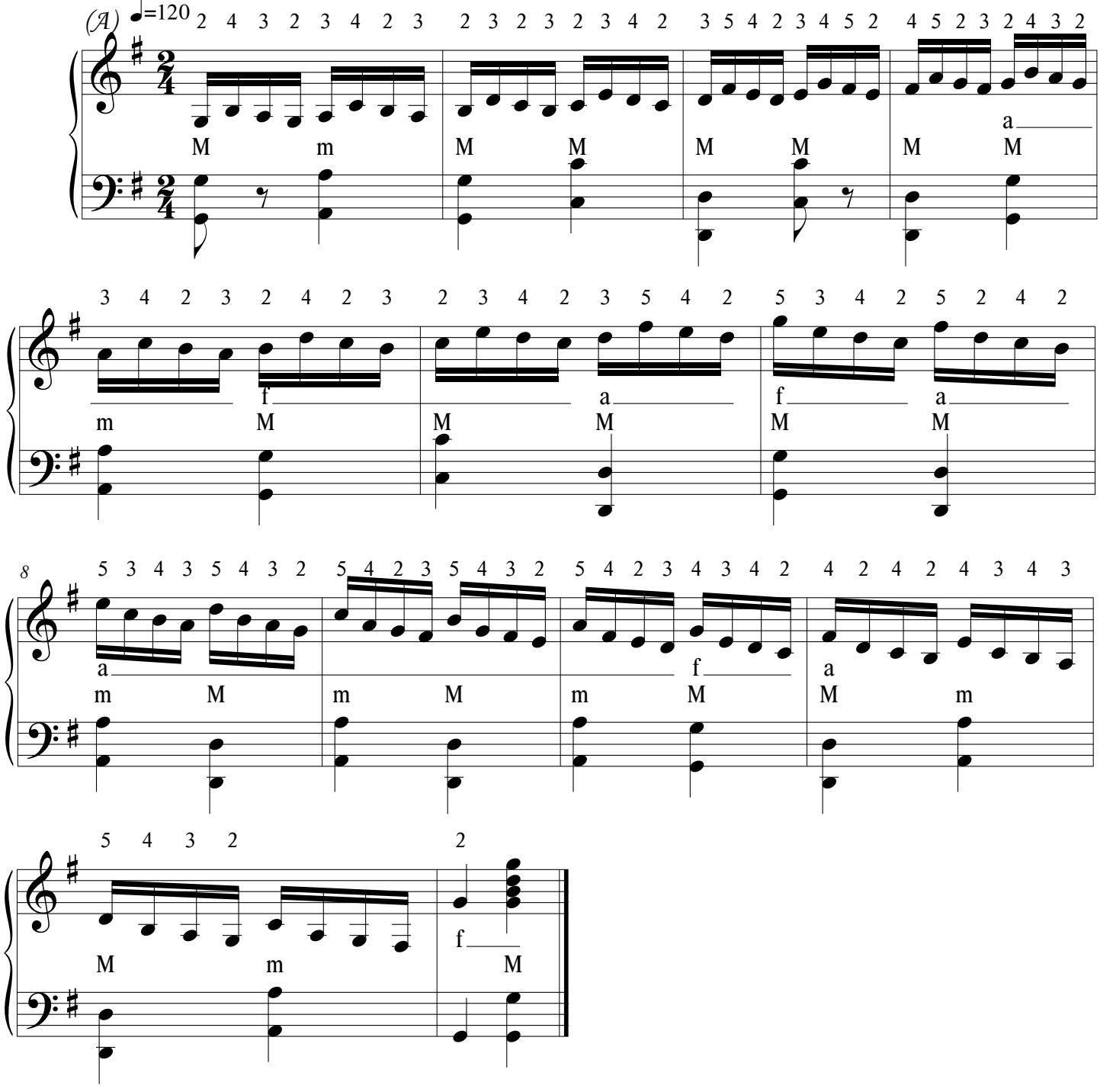


EXERCICIO EM SOL MAIOR Nº 91

HANON

G.PONTO

(A) ♩=120

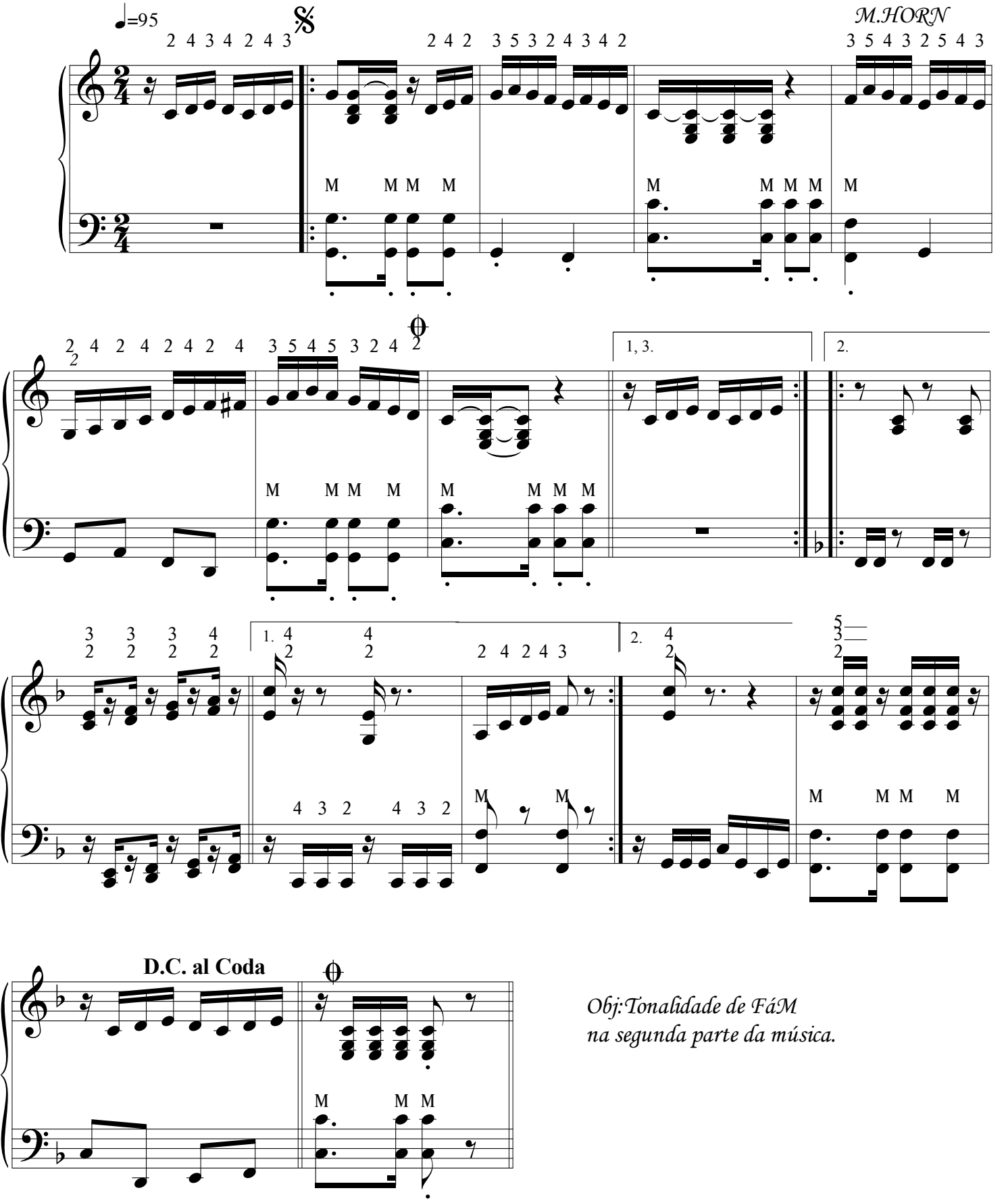


PRIMAVERA NO SUL

GAITA PONTO

VANEIRA Nº50

M.HORN

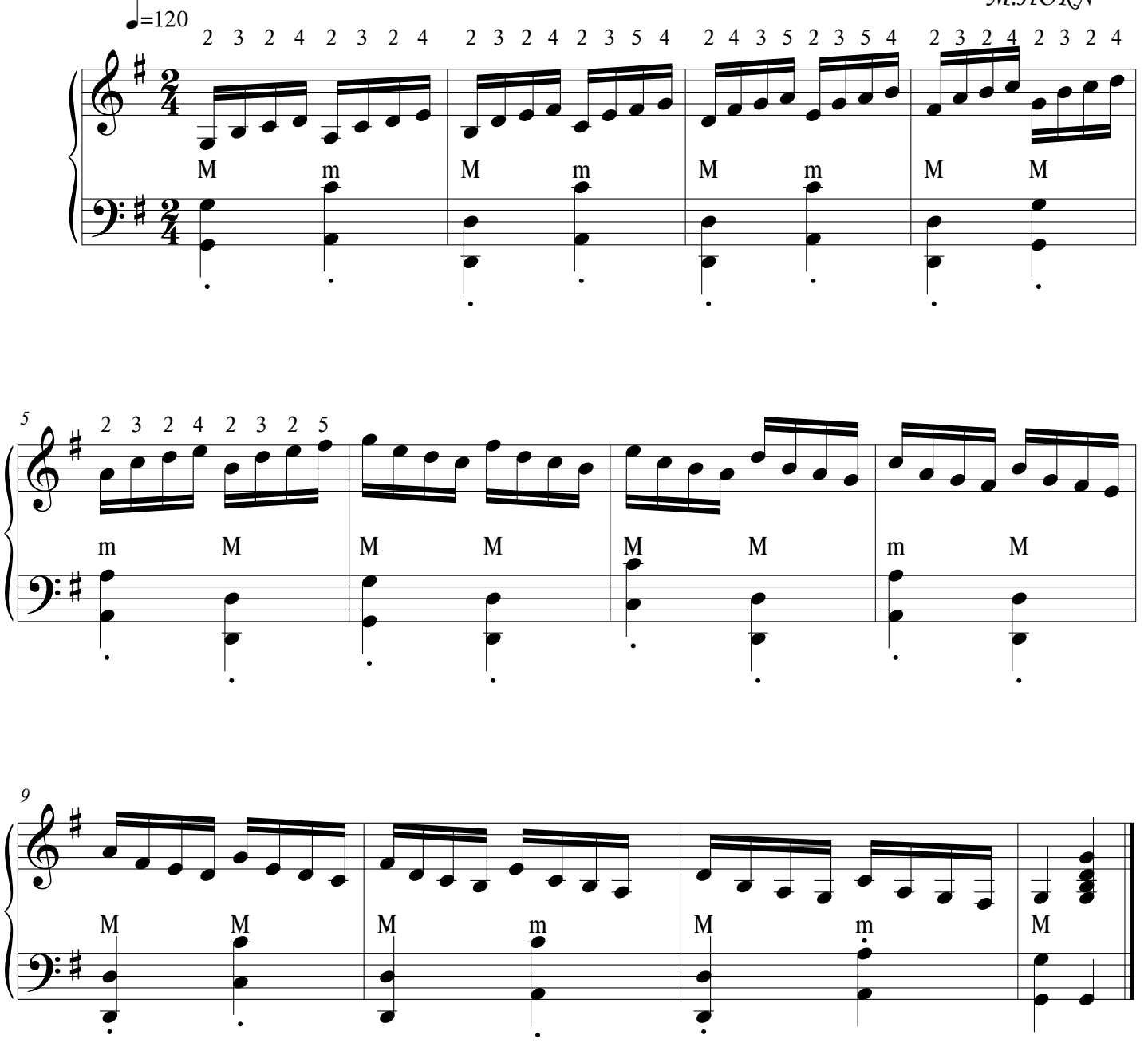


Obj:Tonalidade de FáM
na segunda parte da música.

EXERCÍCIO Nº 92

G.PONTO

M.HORN



GRAUS MODAIS E TONAIS

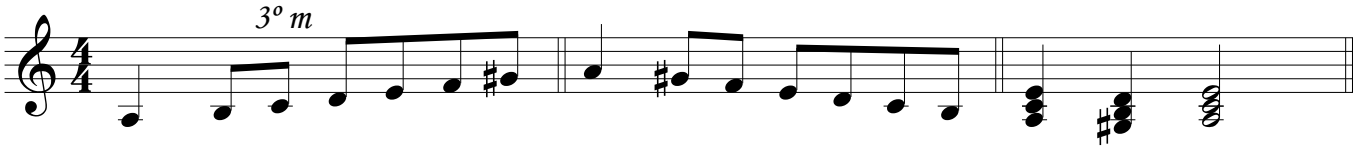
M.HORN

Teoria:Exercícocios não aplicados na 8 baixos (somente teórico) (sòmente escala Primitiva menor)(lám).

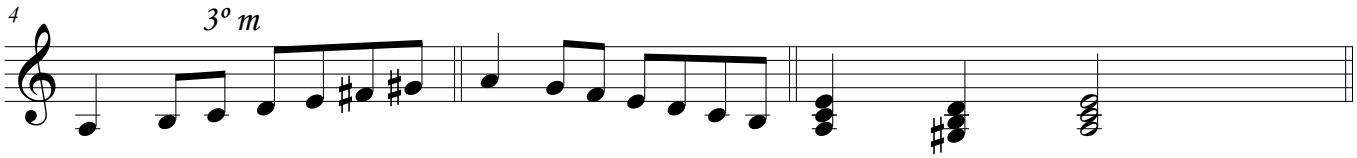
Graus (modais)3º e 6º são graus que determinam o modo da escala isto é:
se é maior ou menor e quando menor o seu modêlo harmônico, melodico
ou pimitivo que é determinado pelo 5º e 6º grau.

Exemplo;Escalas Homônimas(LáM e Lá m.)

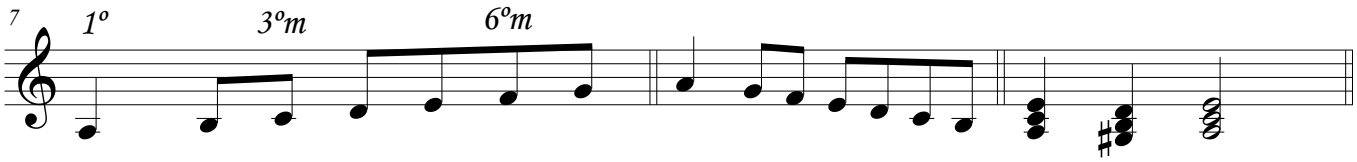
Lám (Menor)(Harmônica. (para acordeon) (cromático) (teoria).



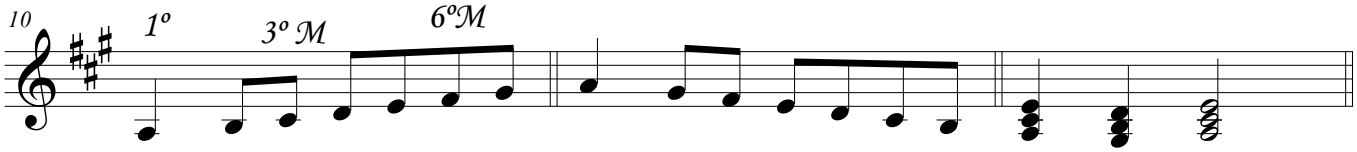
Lám Menor (Melódica) para acordeon) (cromático (teoria).



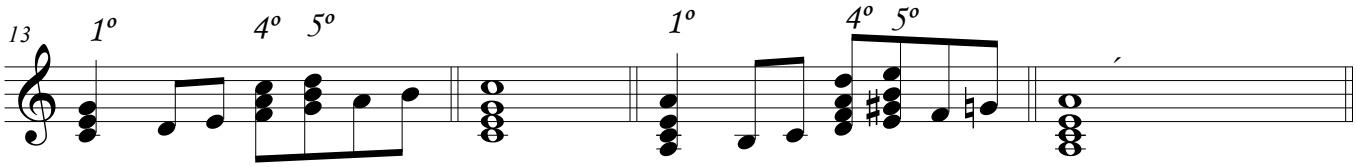
Lám (menor) (Primitiva) (Gaita 8 baixos) e (teoria).



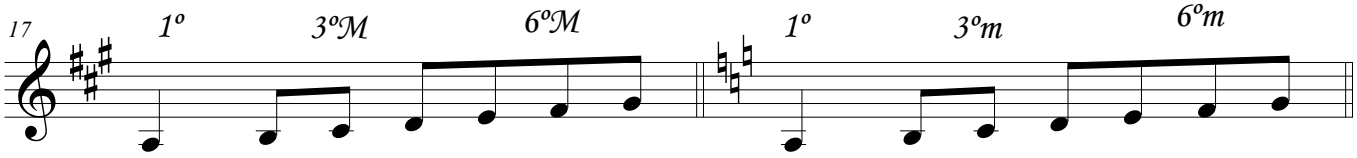
LáM (Escala homônima de Lám) para acordeon (cromático) (teoria).



Graus Tonais:1º,4º ,e 5º são graus que determinam a tonalidade de uma musica ;
indicarão sobre eles acordes que caracterizam o tom.



Graus Modais (indicam o modo se é (Maior ou Menor) são o 3ºe 6º graus.



©

ARMADURA DAS ESCALAS

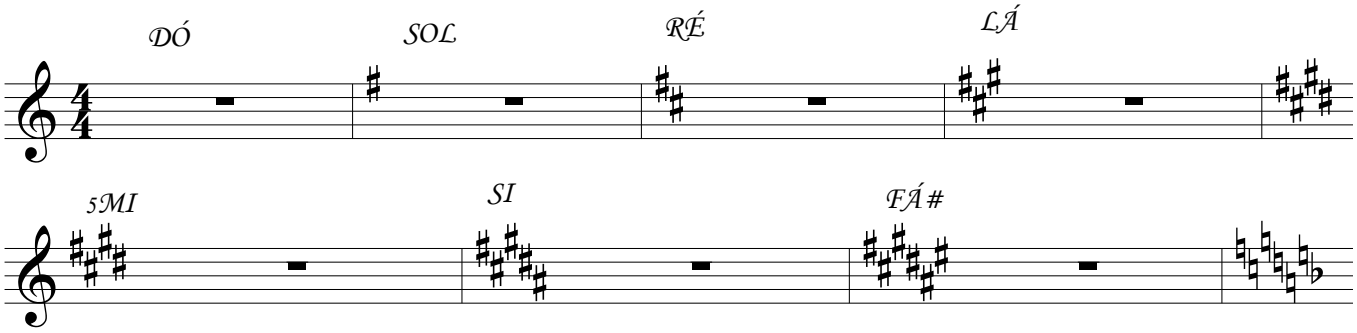
M.HORN

As armaduras consistem em notas alteradas em relação a escala natural de Do´maior ,para formar os intervalos de sua forma.

Tons maiores

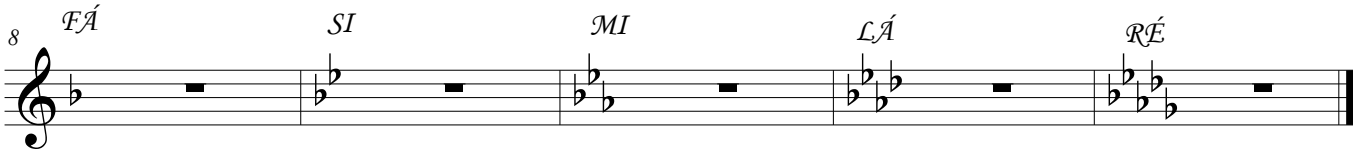
Os sustenidos se suscedem por 5ªs ascendentes.

Sustenidos



Os bemois se suscedem por 5ºs descendentes.

Bemois



Sustenidos: contar uma nota acima do último sustenido da armadura determina o nome do tom .
Exemplo:

O último sustenido e´ Dó,então o tom e Ré

Bemois:observar o penultimo bemol da armadura que da o nome do tom

EX:Com SI e MI bemol na armadura a tanalidade e de SI bemol

TONS MENORES

As armaduras de tons menores,são as mesmas dos seus tons relativos maiores

que são encontrados a 1 1/2 tom (3ºmenor) acima do tom menor.

Ex:Tom de Si m tem como armadura 1 1/2 acima de Si m´que é Re M (relativa).

Para identificar se a música é executada em tom maior ou menor observa-se o seguinte:

1º) Seo 5º grau do tom da armadura for alterado por um sustenido 1/2 tom acima provavelmente esta nota estará representando a sensível do tom relativo menor

Obs:Às vezes pode ocorrer que o 5º grau sofre alteração sustenizada, por um cromático artificial de passagem mesmo na tonalidade maior.

ESCALA DE DÓ EM 3ºs

Fech. o fole

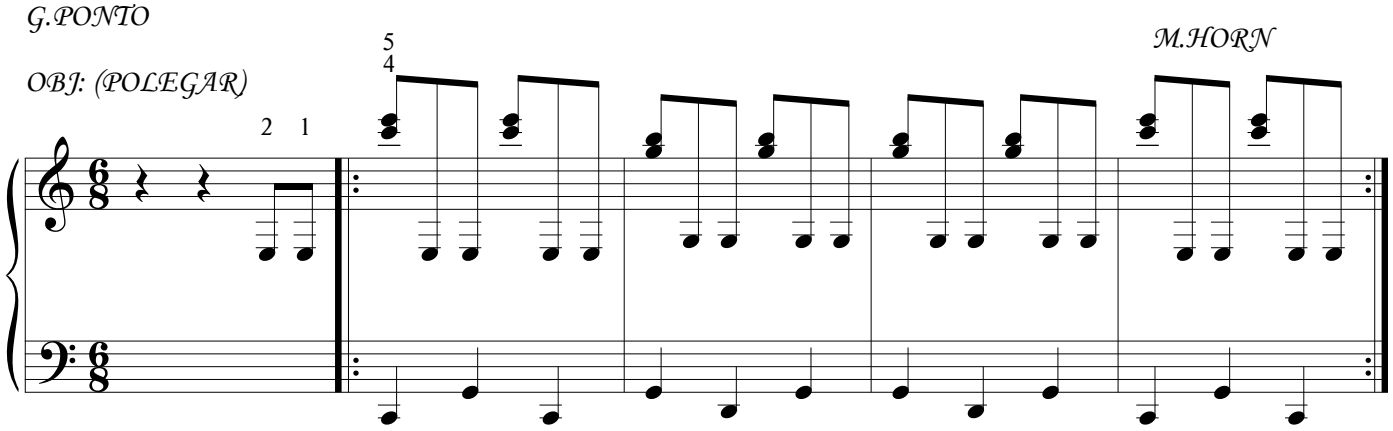
M.HORN

EXERCÍCIO DO POLEGAR EM DÓ E SÓL

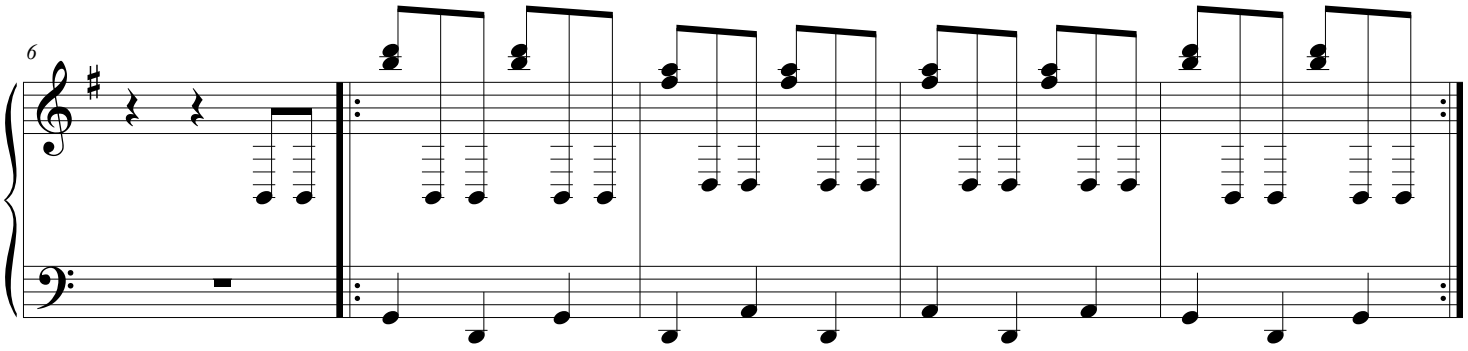
G.PONTO

M.HORN

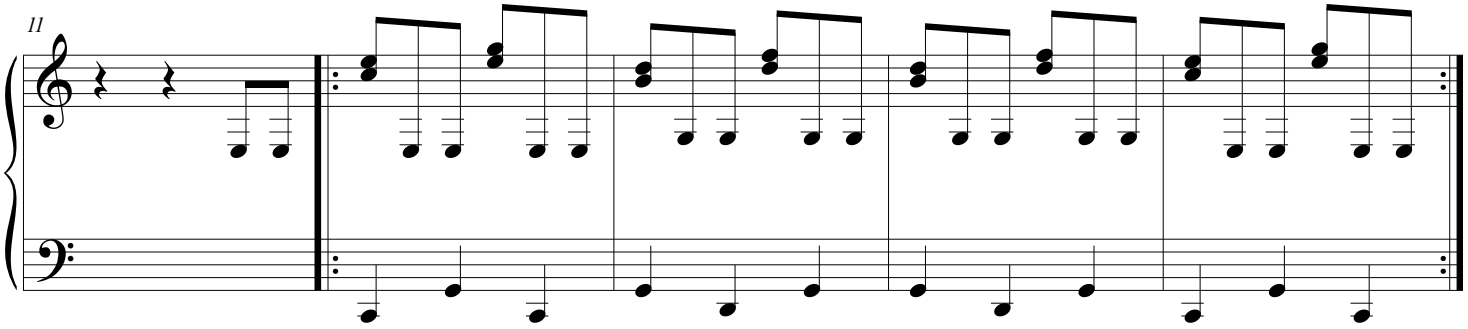
OBJ: (POLEGAR)



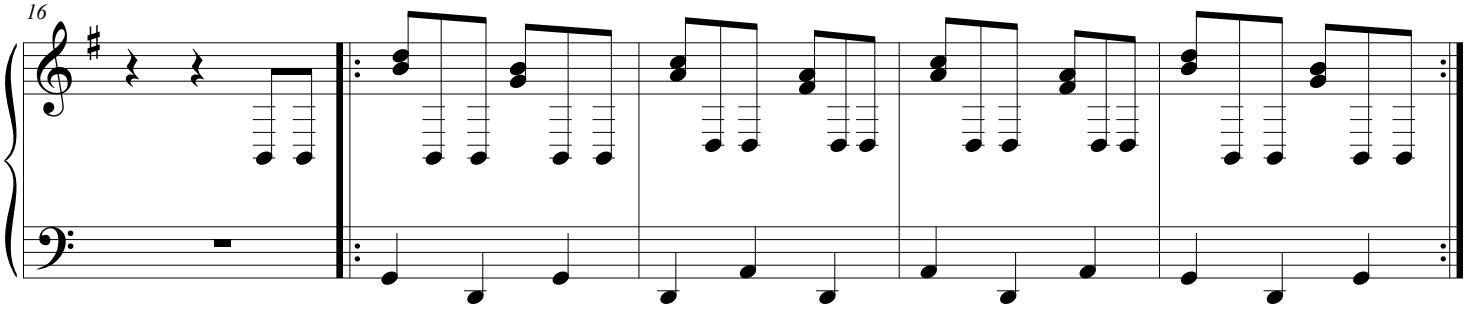
EXERCÍCIO Nº 94



EXERCICIO Nº 95



EXERCICIO Nº 96

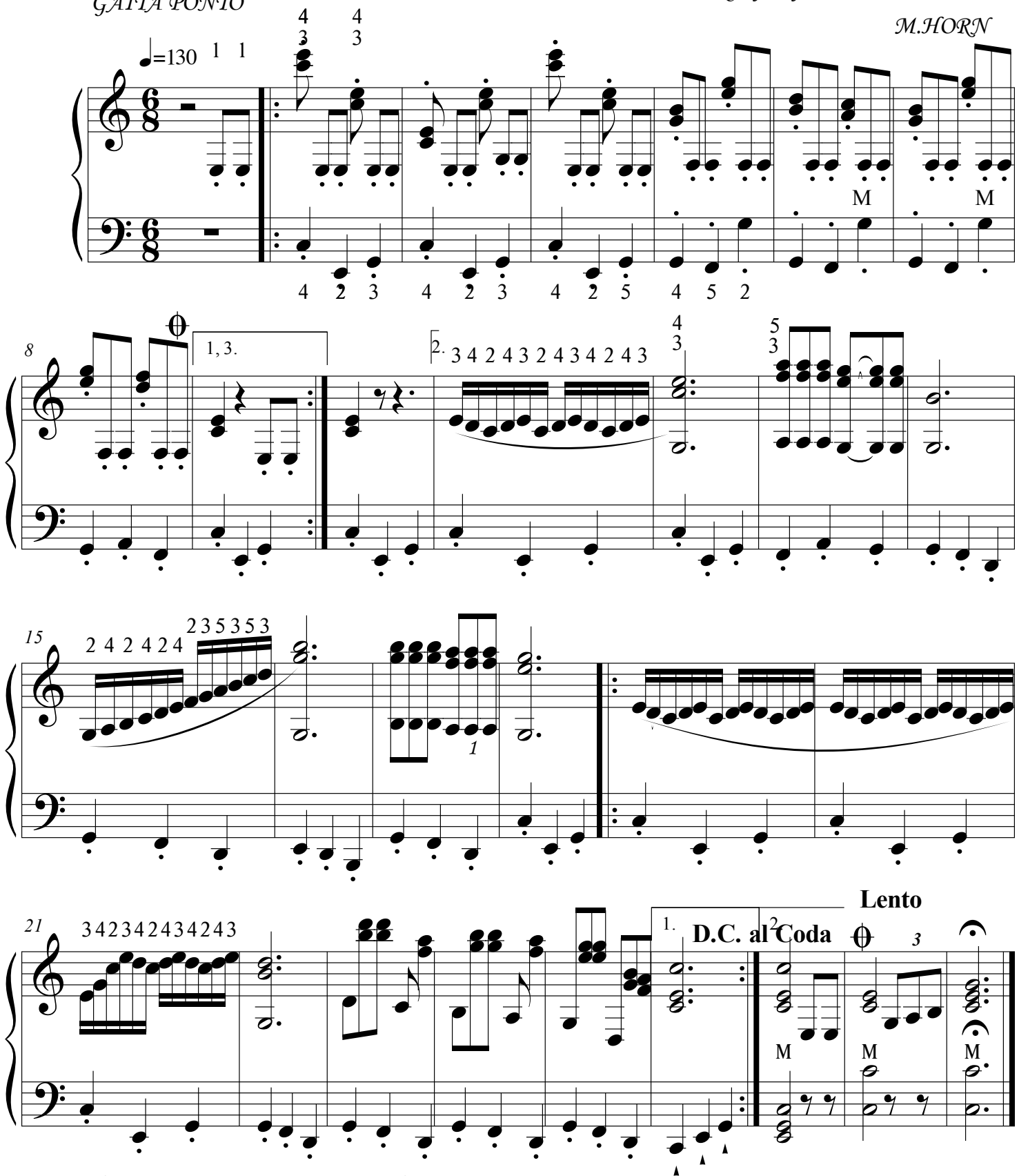


CABRESTEANDO

GAITA PONTO

CHAMAMÉ

M.HORN



OBJ: USAR O POLEGAR NAS NOTAS GRAVES

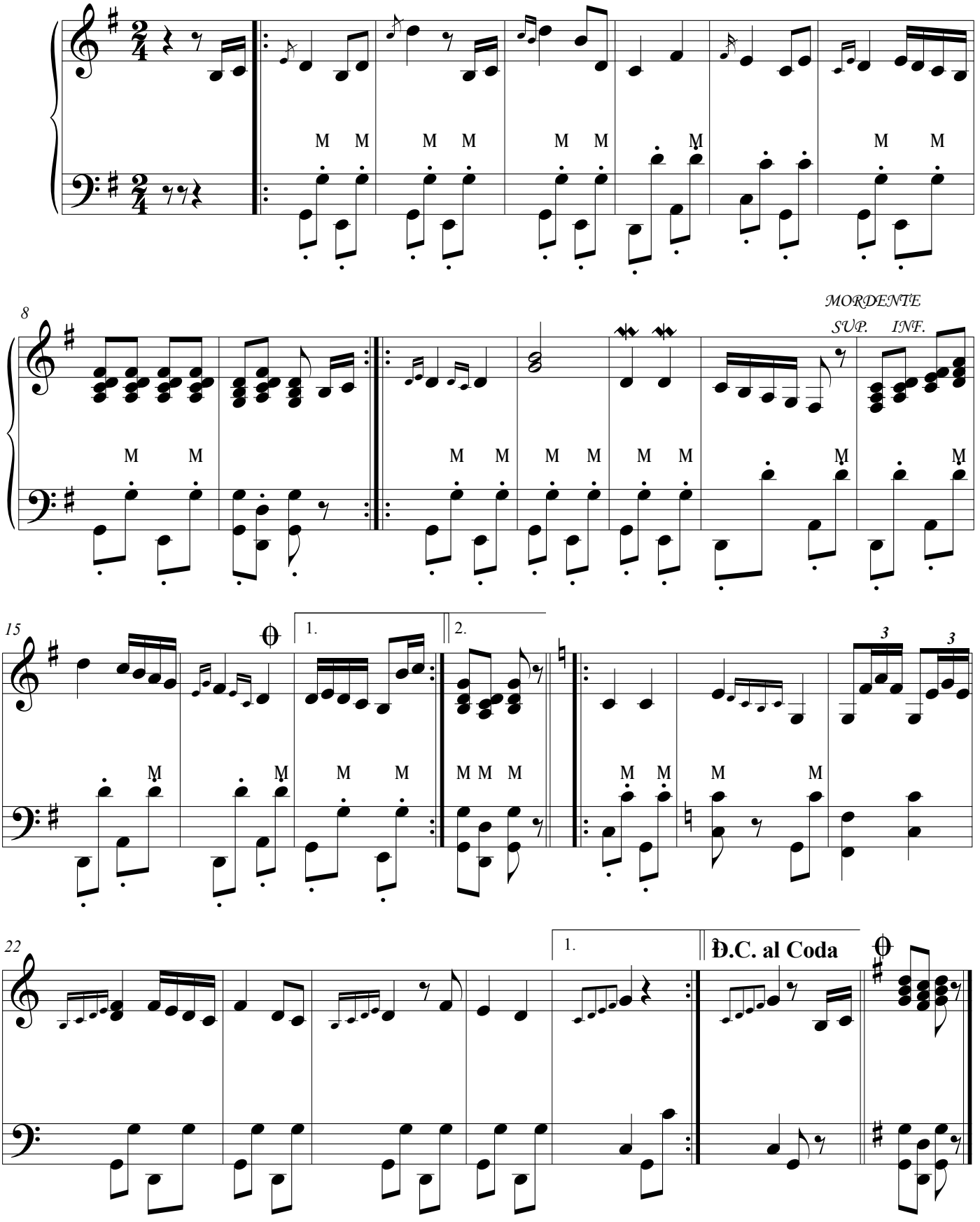
PEALO DE ARREMATE

GAITA PONTO

♩=120

QUADRILHA

M.HORN

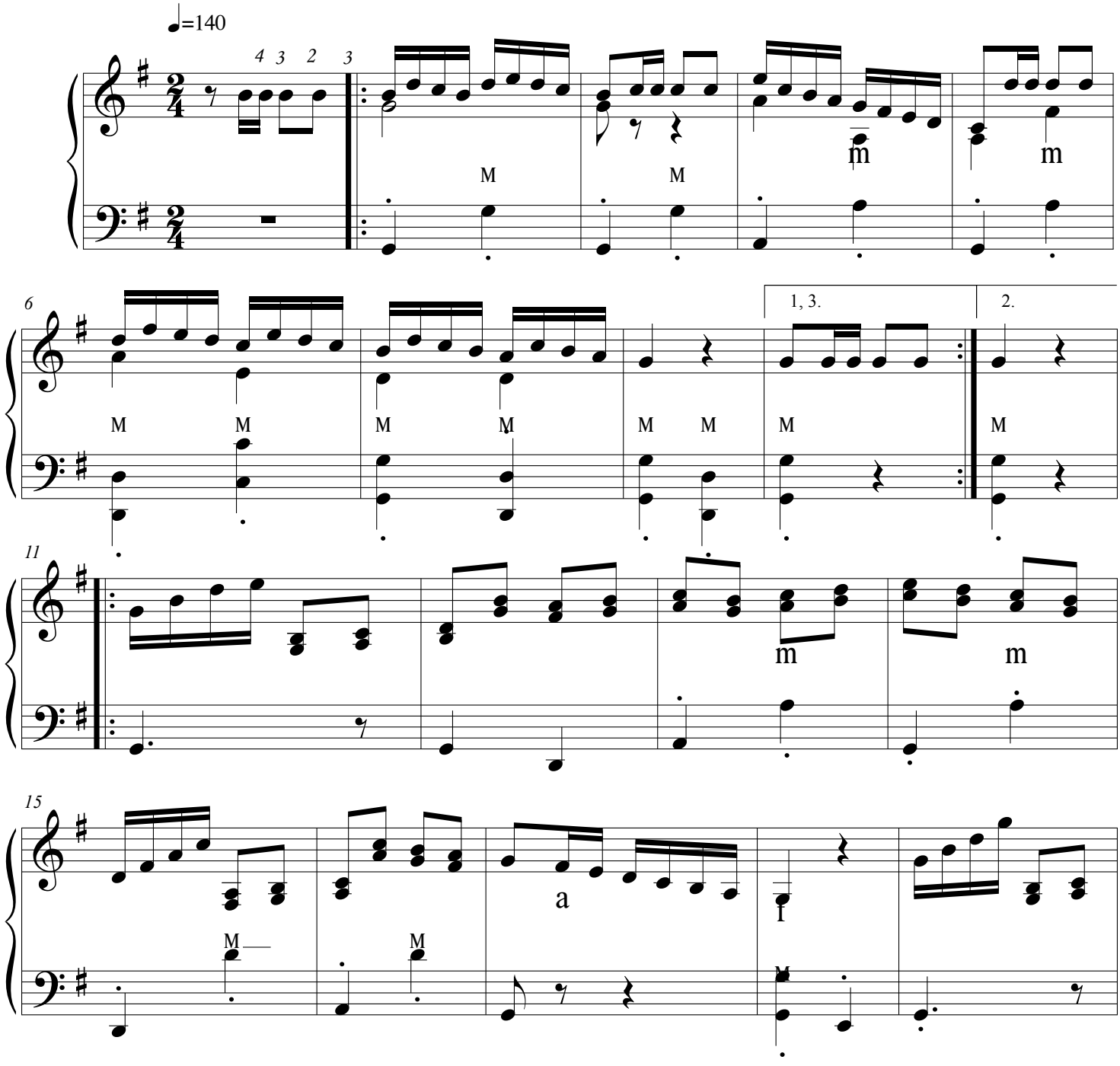


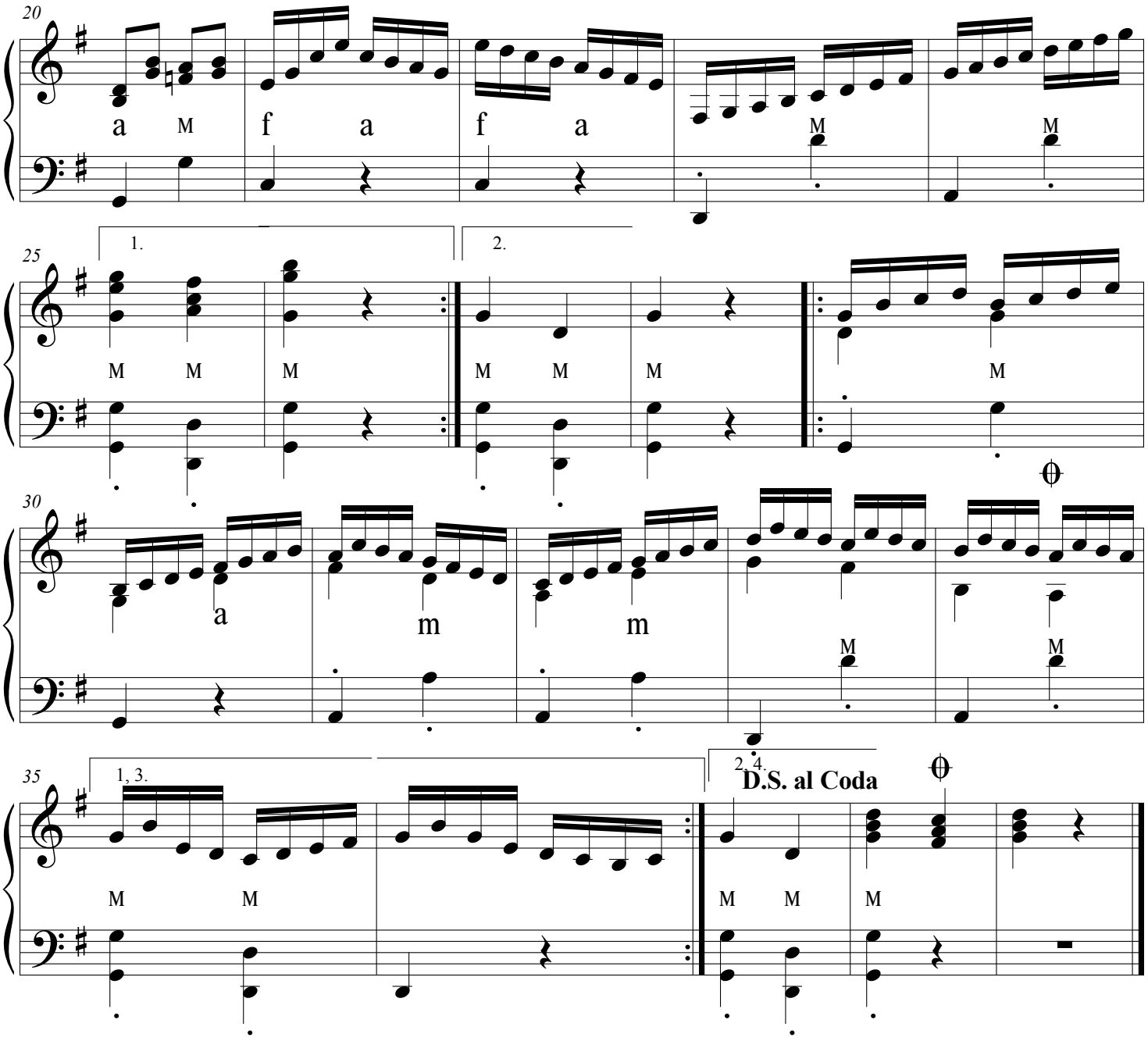
VENTO NORTE

CHOTES

GAITA PONTO

Mauri J.Horn

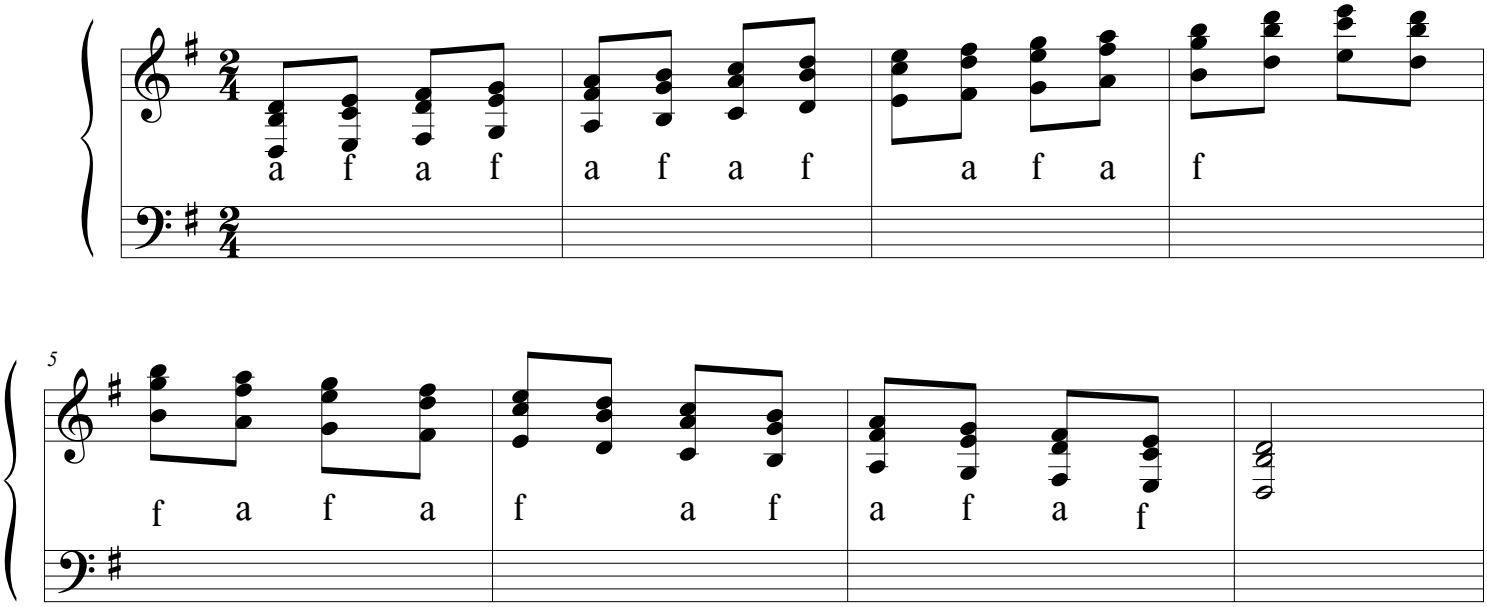



20
a M
f a
f a
M
M
25
1.
2.
M M M
M M M
M
30
a
m
m
M
M
35
1, 3.
2, 4.
D.S. al Coda
M M
M M M

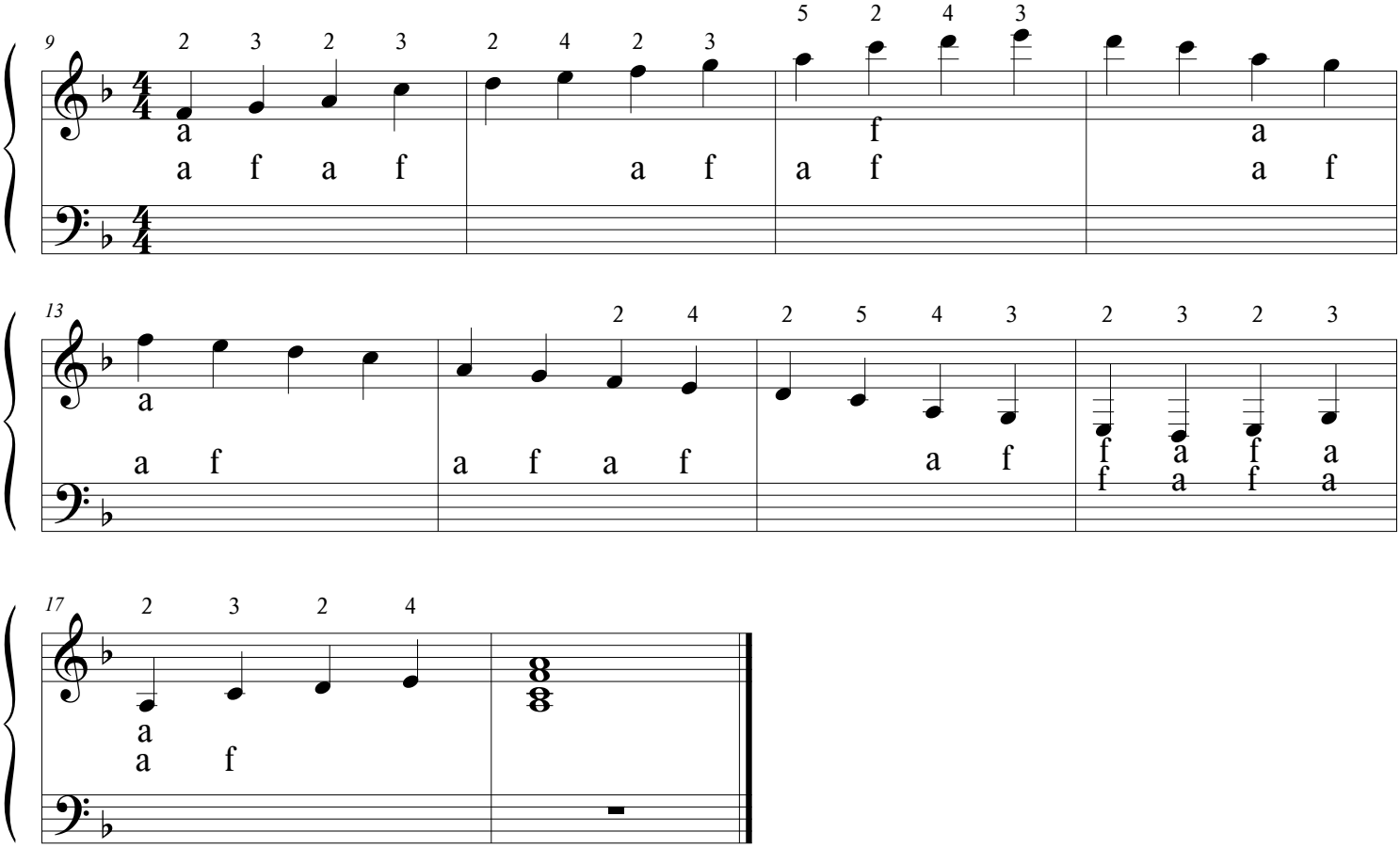
EXERCICÍO Nº 97 SOL MAIOR

G.PONTO

M.HORN



EXERCICIO Nº98 FÁ MAIOR

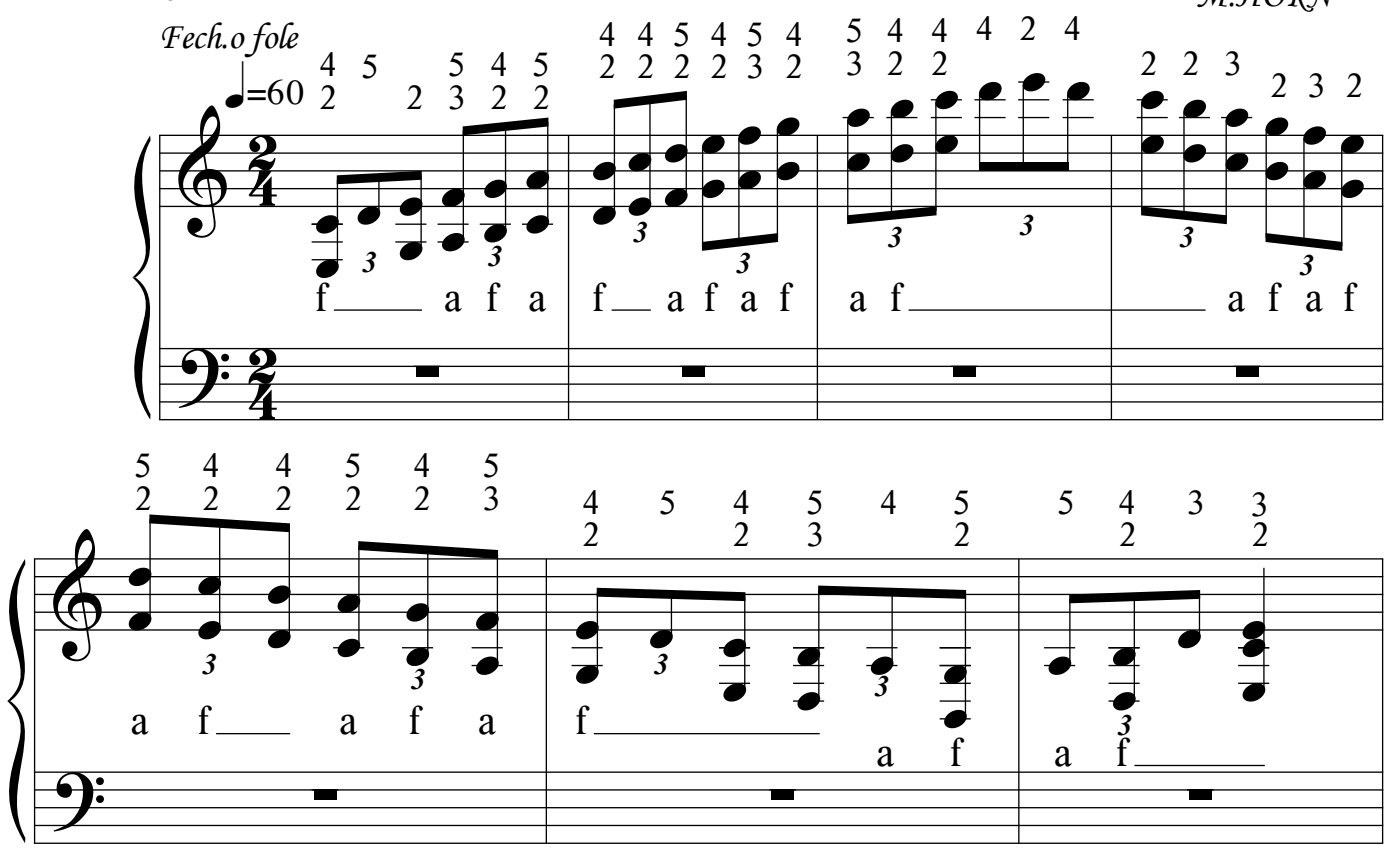


ESCALA DE DÓ MAIOR EM 6ºs

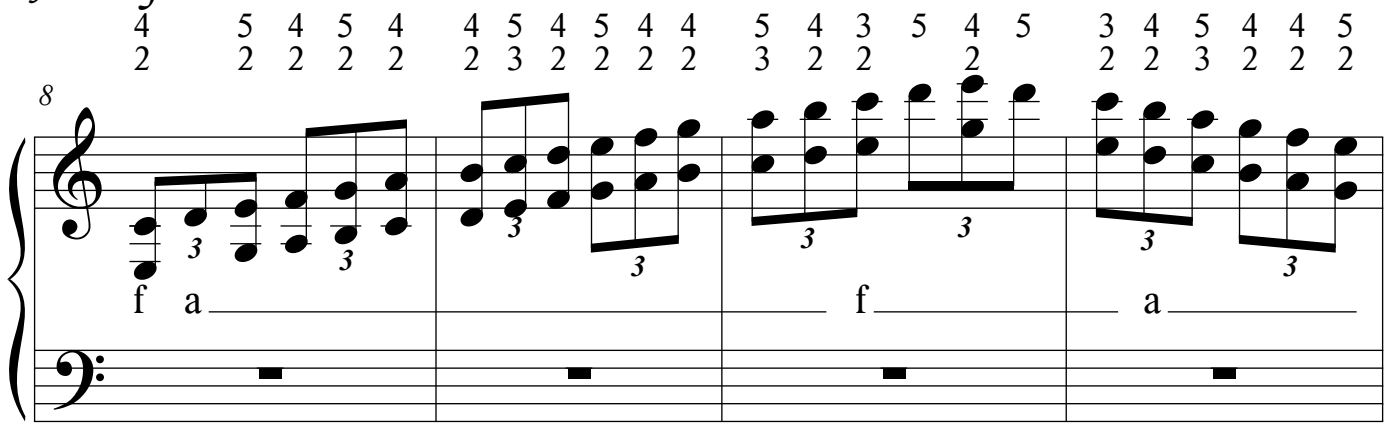
G.PONTO

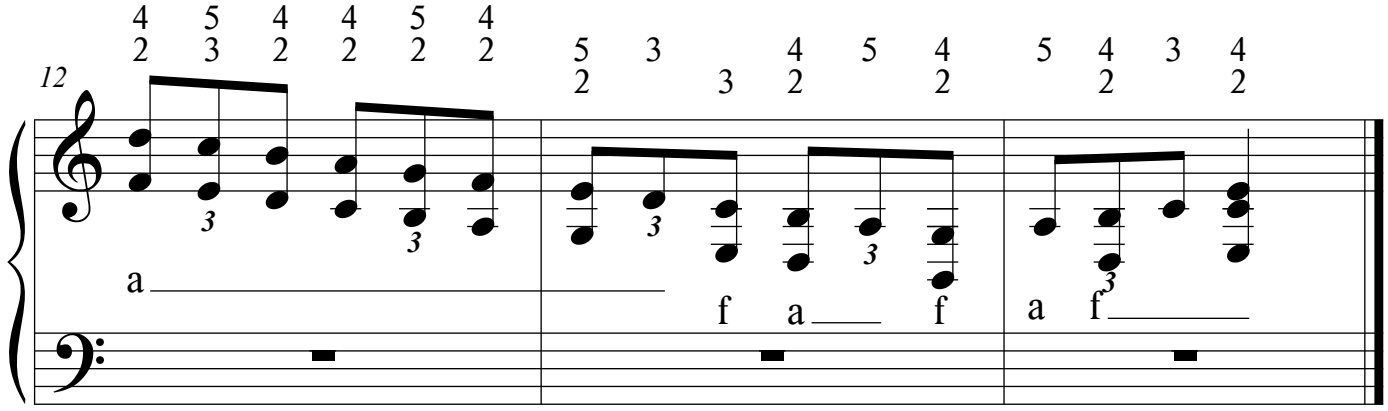
M.HORN

Fech.o fole



Abr. o fole



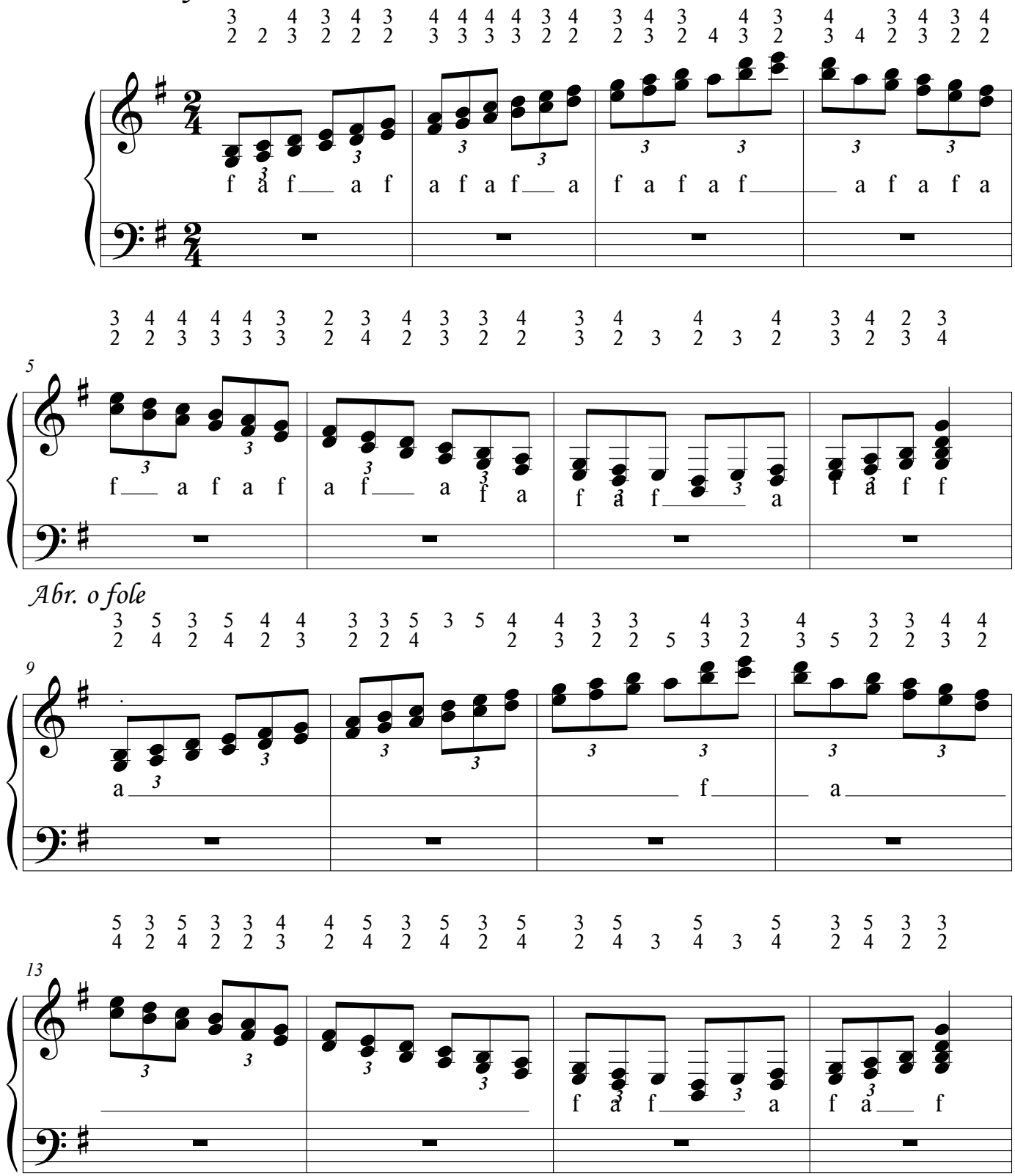


ESCALA DE SOL MOIOR EM3ºs

M.HORN

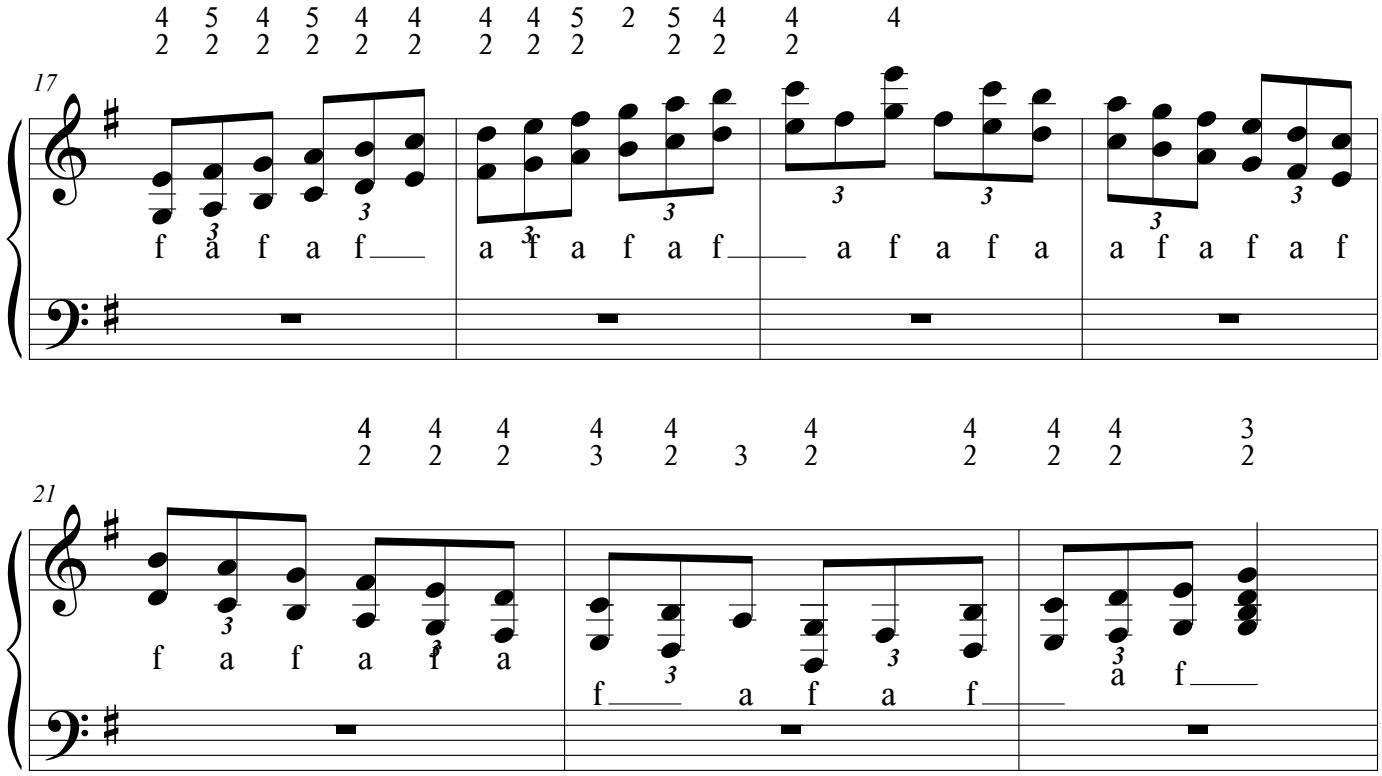
G.PONTO

Fech.o fole



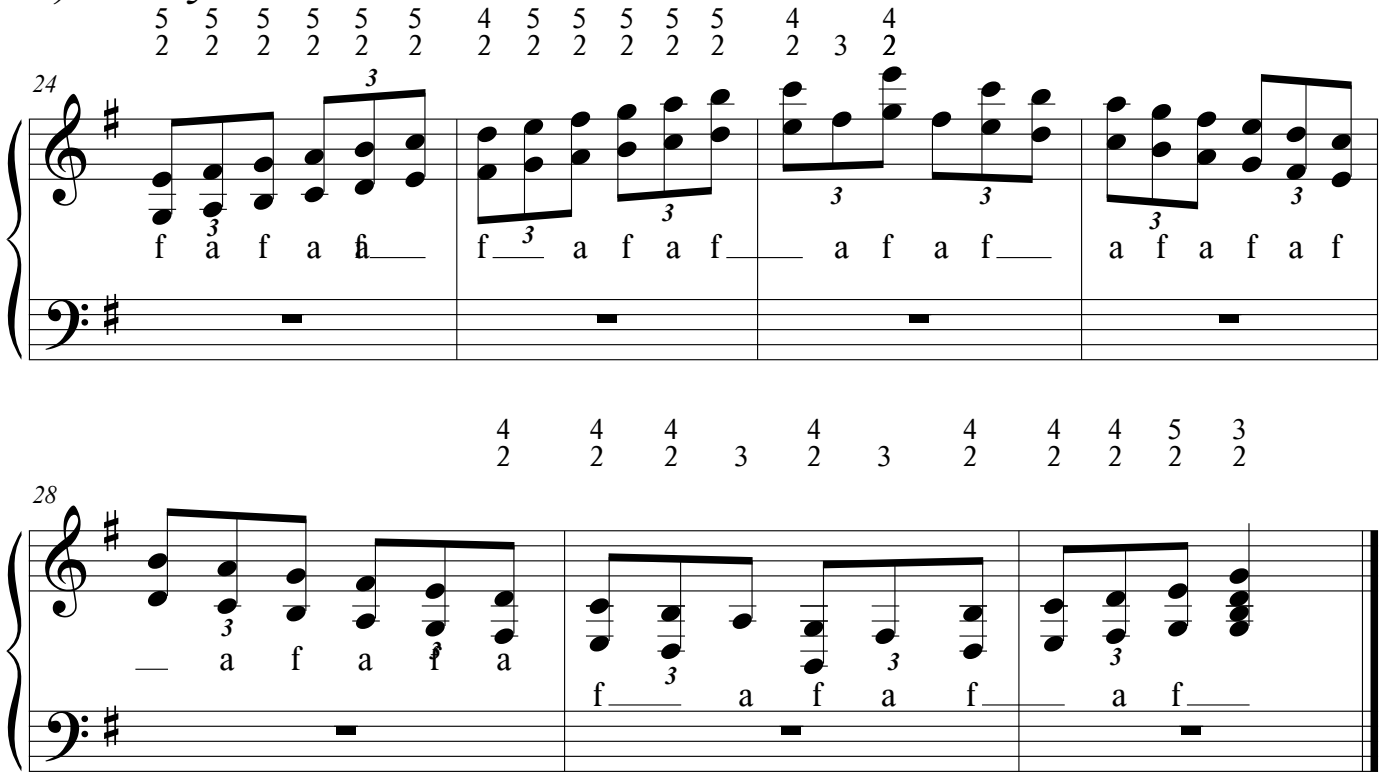
A) Fech. o fole

M.HORN



ESCALAS EM 6ºs MAIORES

B) Fech. o fole

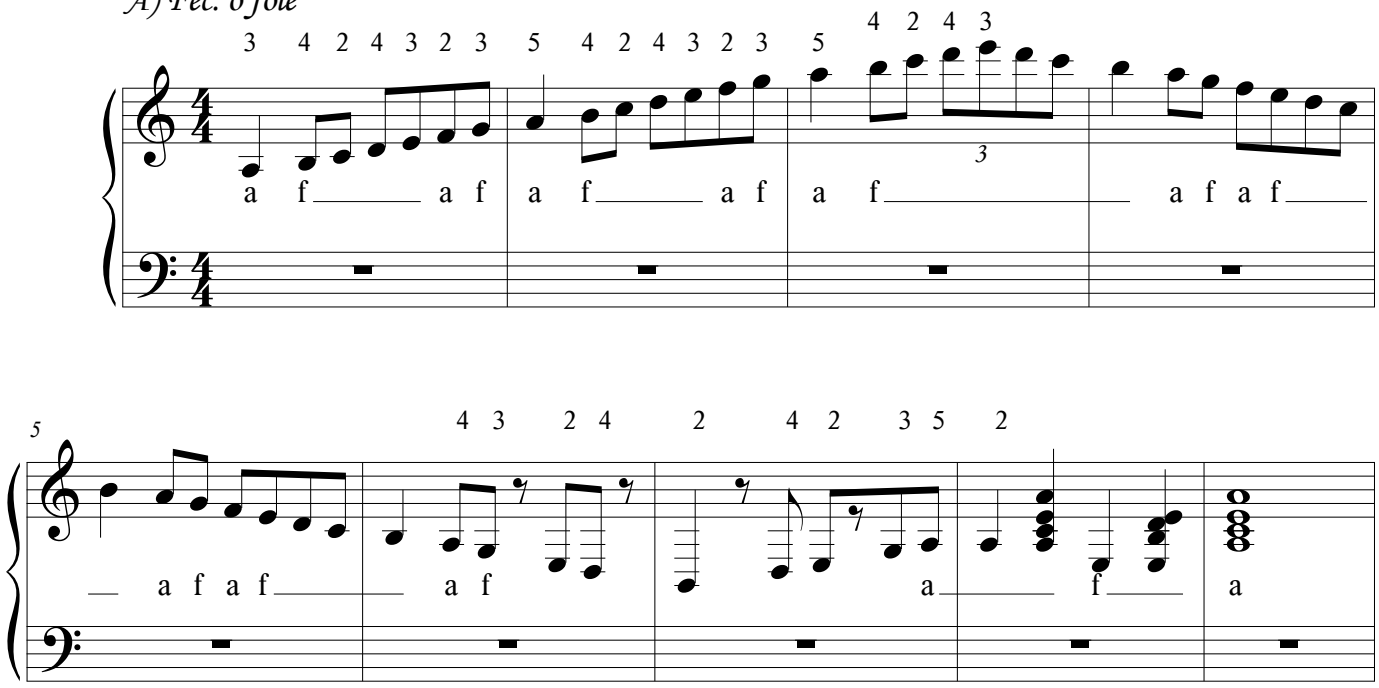


ESCALA DE LÁm PRIMITIVA

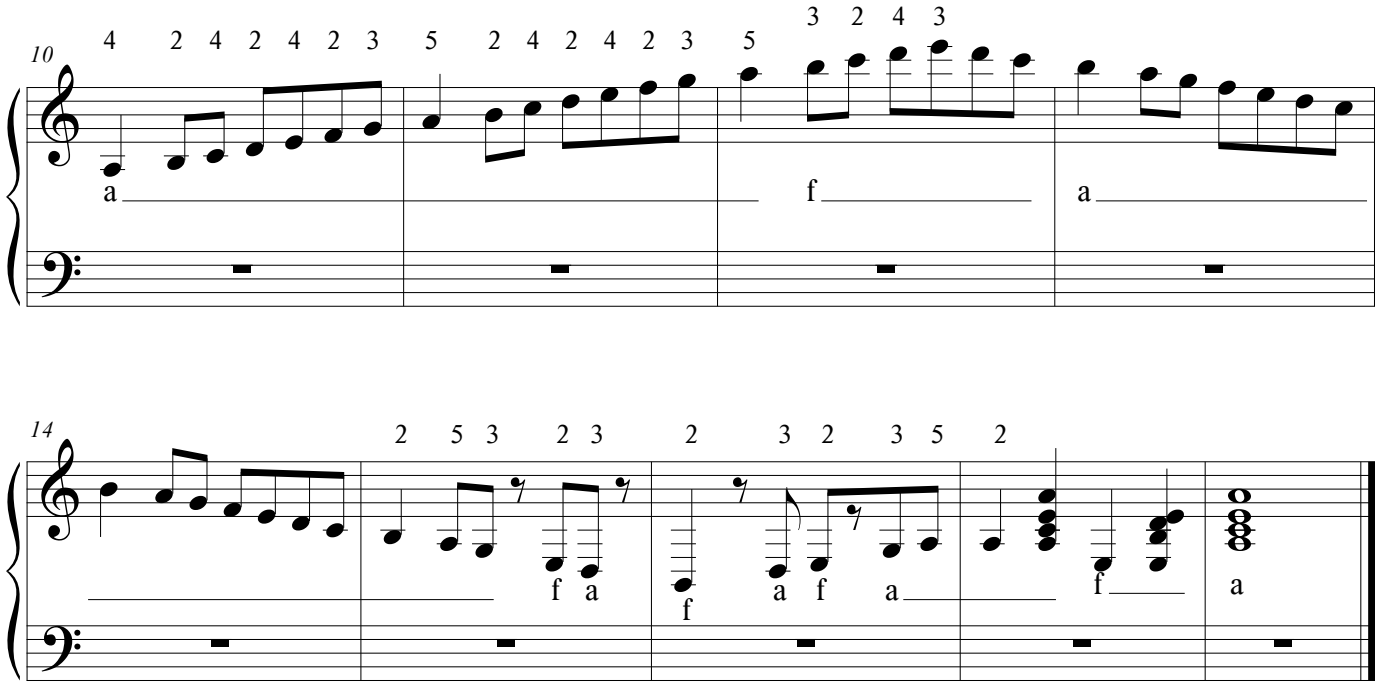
G.PONTO

M.HORN

A) Fec. o fole



B) Abr. o fole



Obj:escala relativa de DóM.

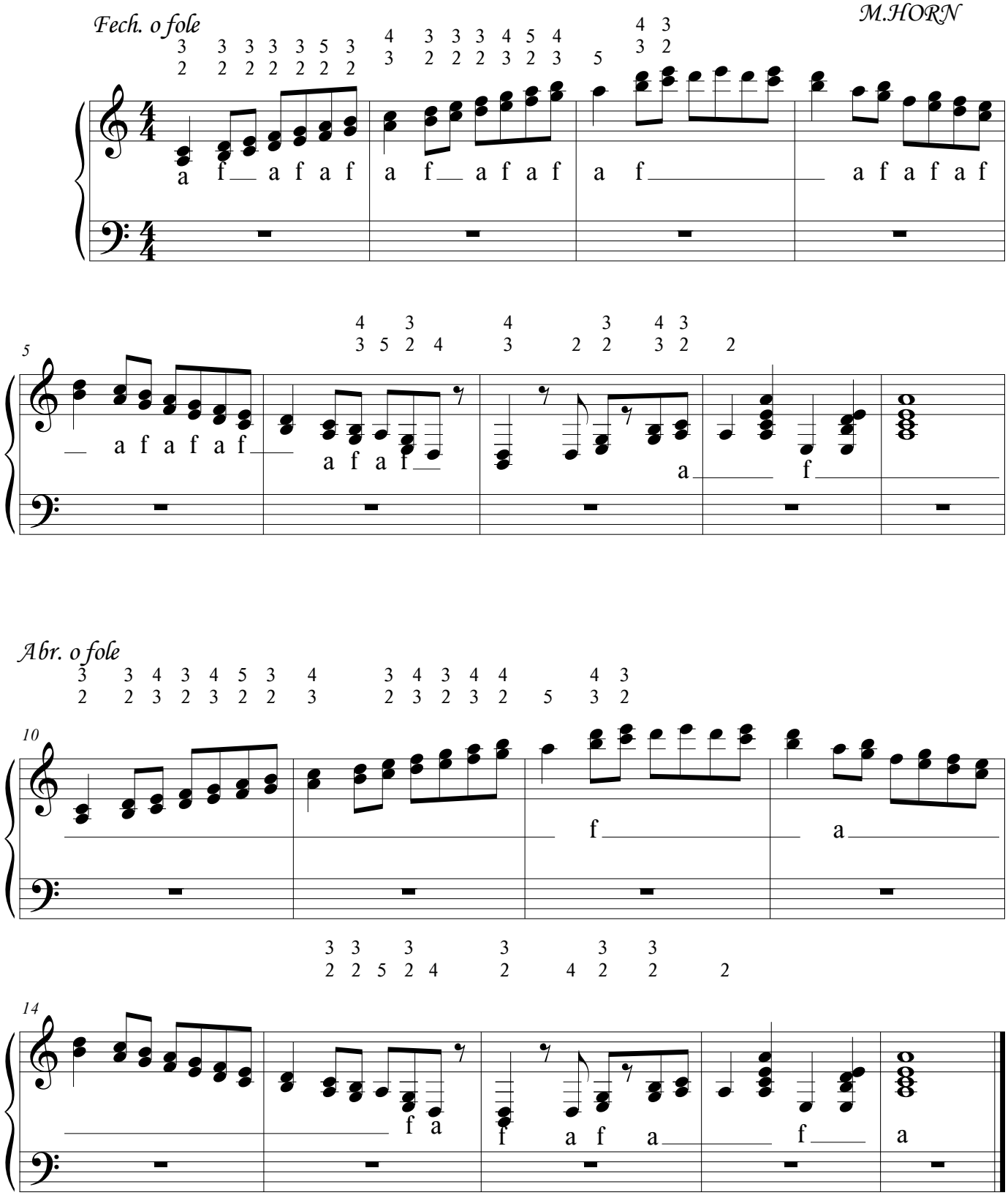
©

ESCALA DE LÁ m EM 3ºs

G.PONTO

M.HORN

Fech. o fole



Abr. o fole

©

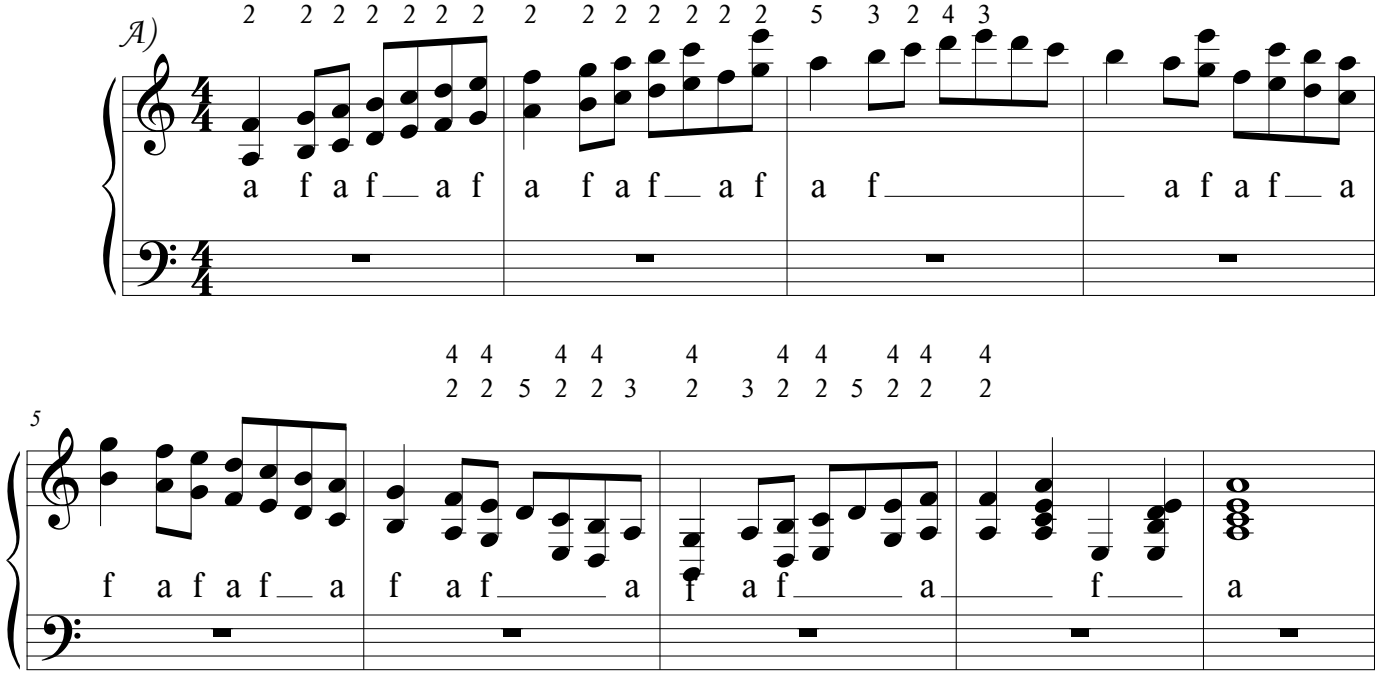
ESCALAS LÁmMENORES EM 6ºs

G.PONTO

Fec. o fole

M.HORN

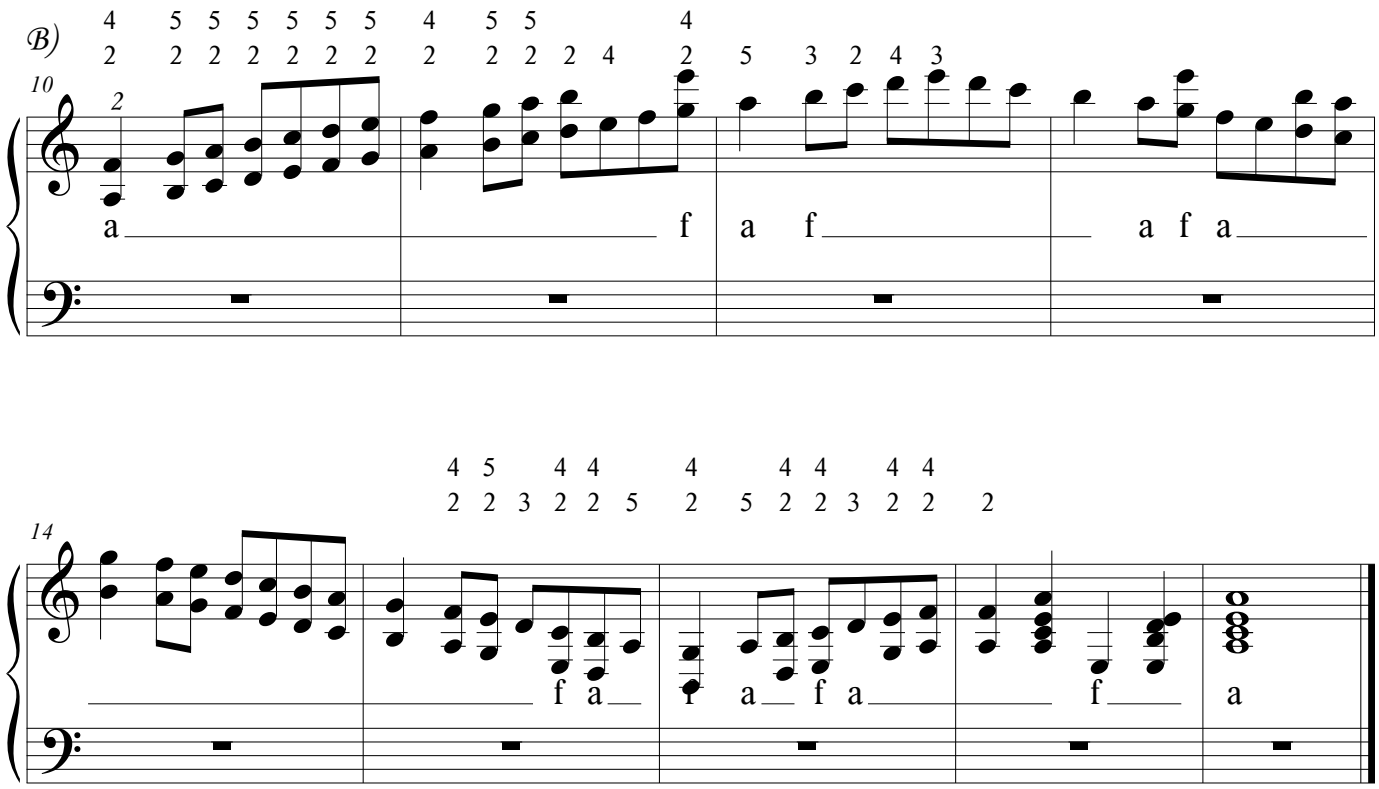
A)



ESCALAS DE LÁ MENOR EM 6ºs

Abr. o fole

B)

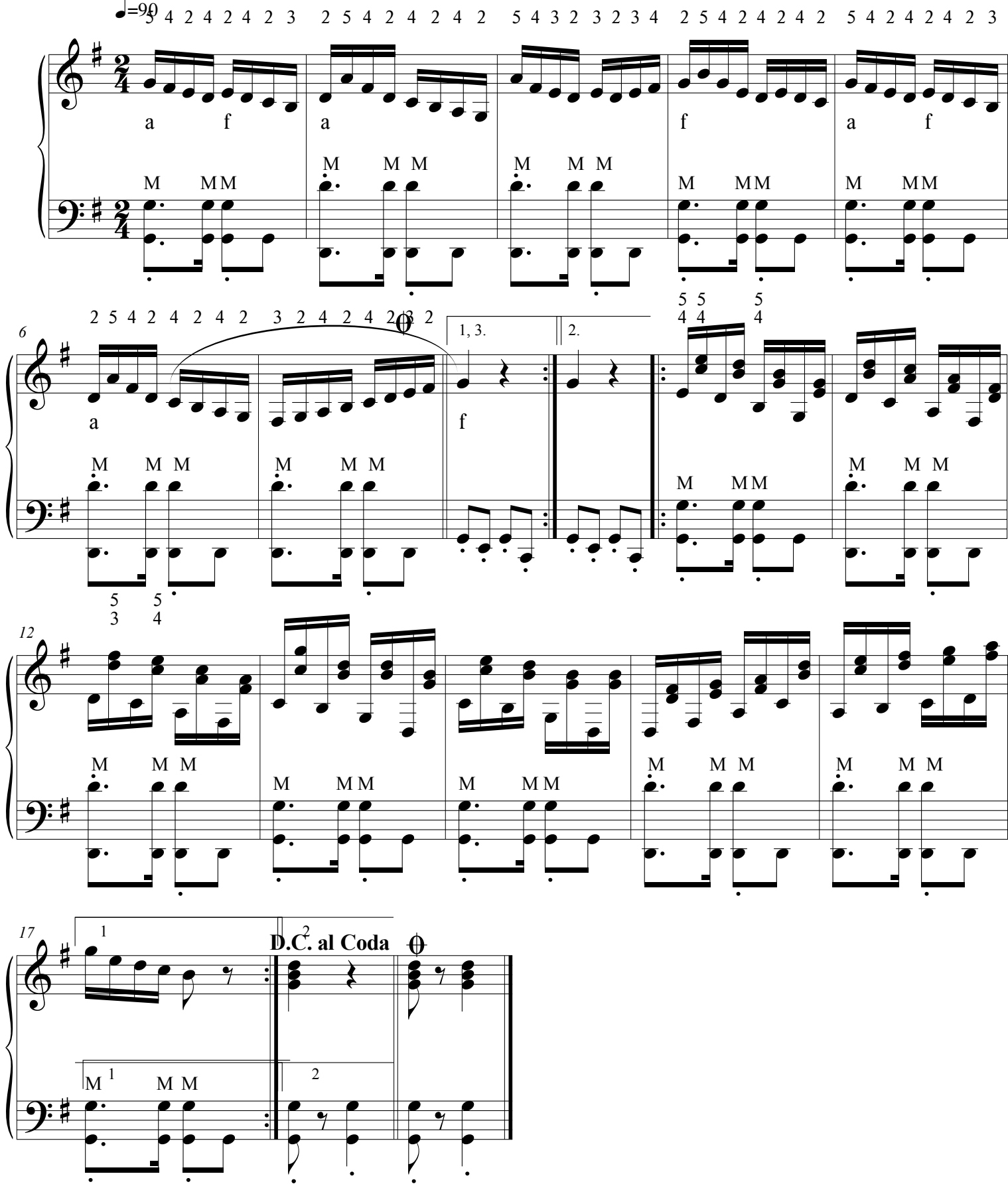


CORCOVEIO

VANEIRA

GAITA PONTO

M.HORN

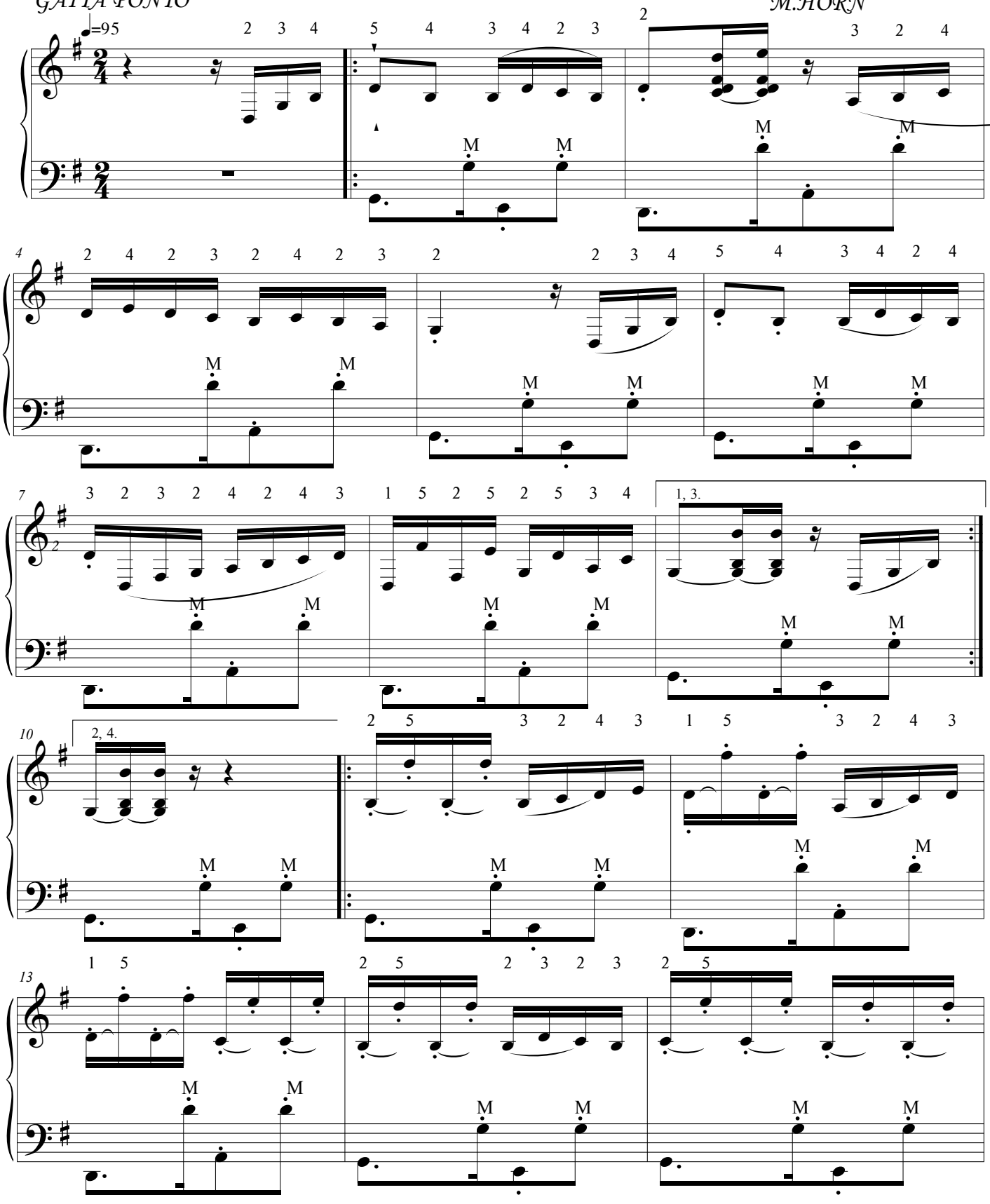


CANCHA RETA

GAITA PONTO

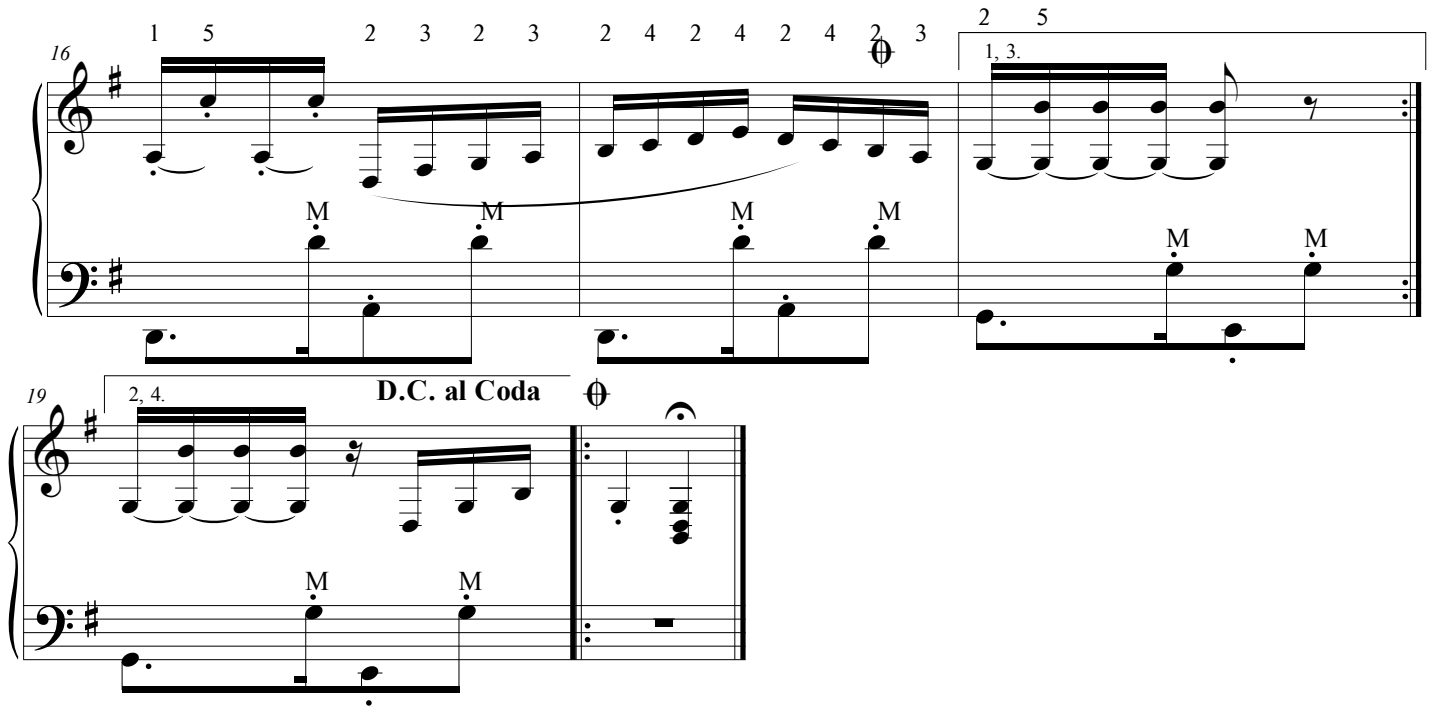
VANERÃO Nº 66

M.HORN



Obj: Efeito das ligaduras e dos pontos de aumento.

2

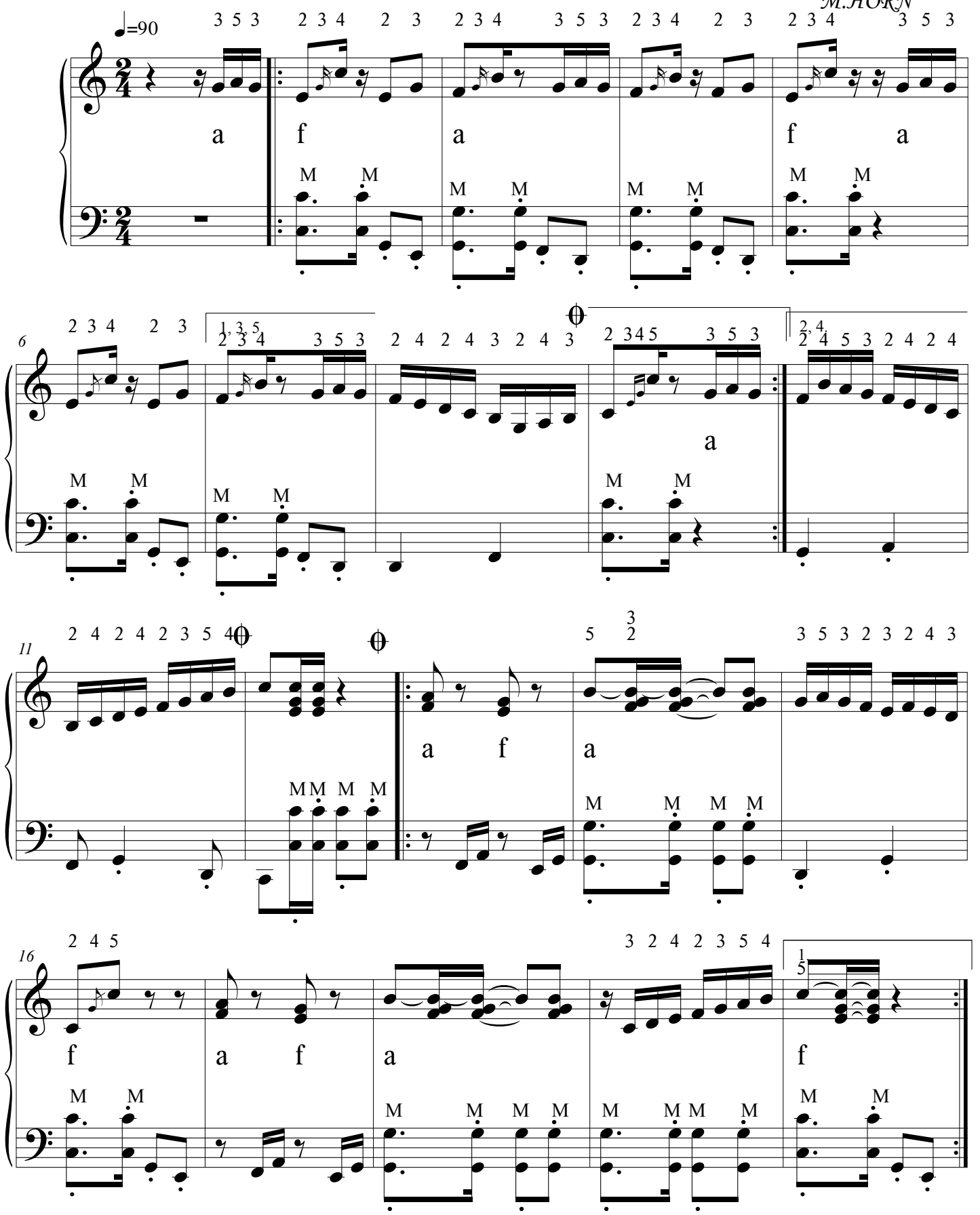


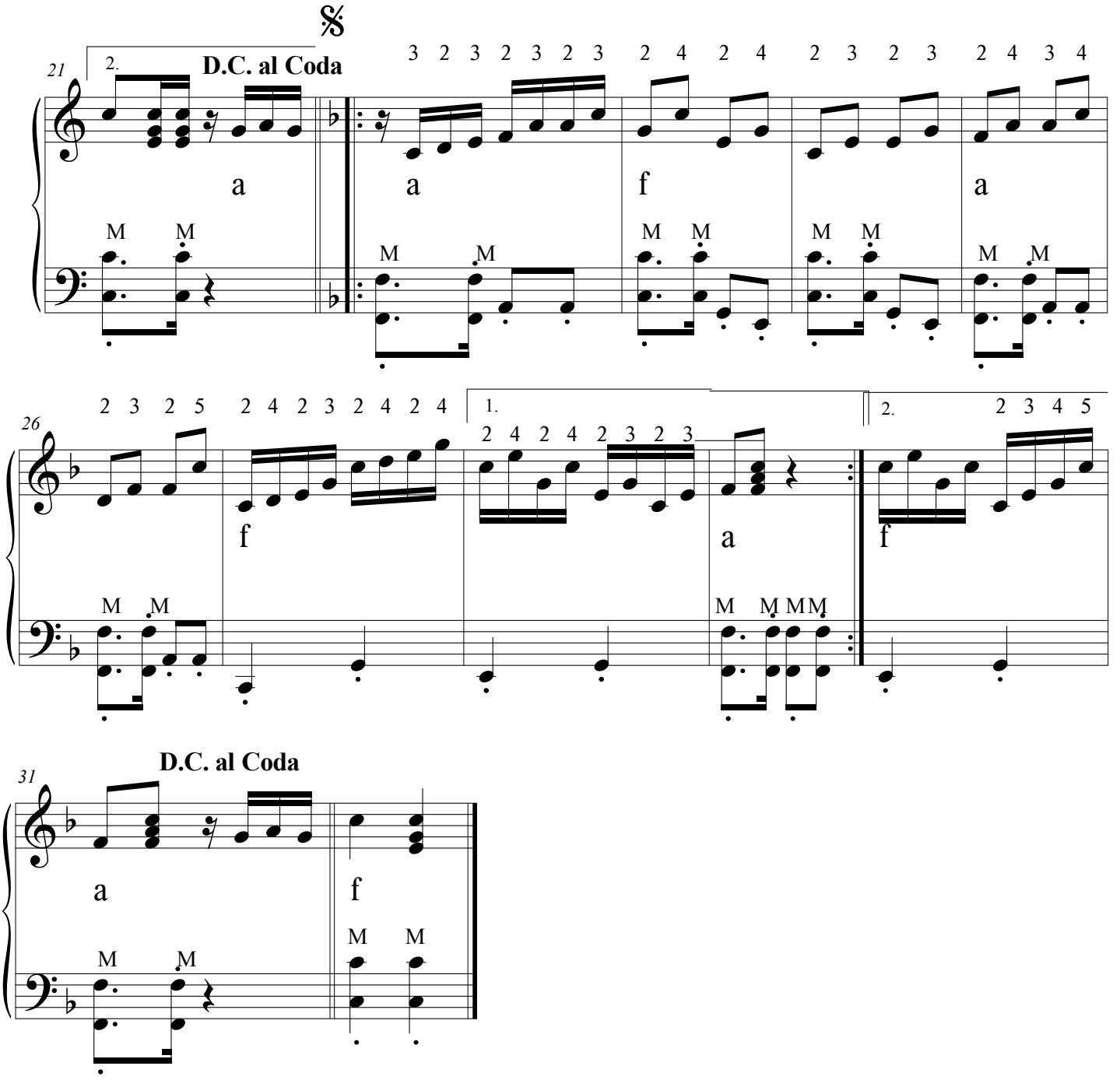
MANOTEANDO A BAIXARIA

GAITA PONTO

VANEIRA

M.HORN





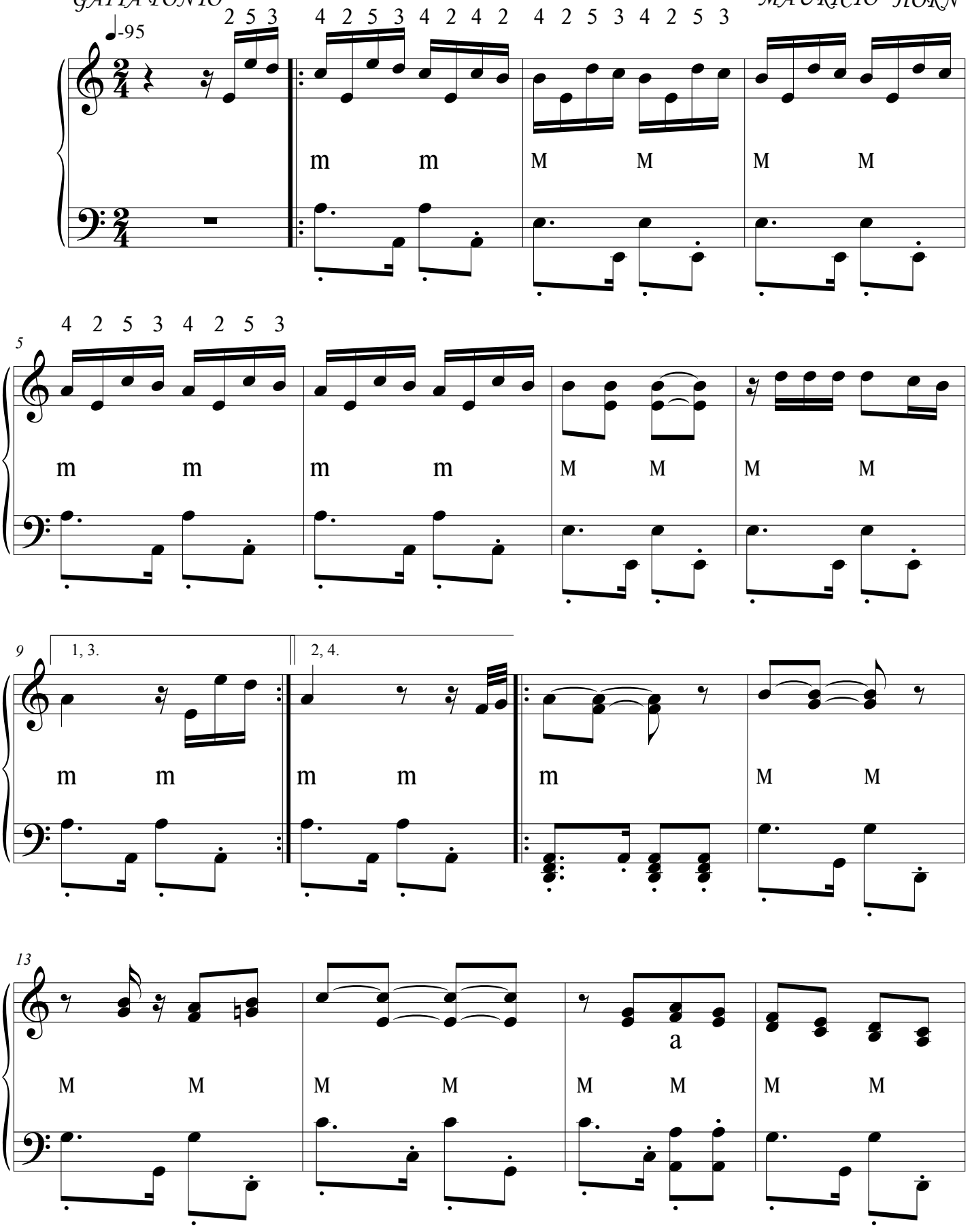
Obj:A) Execução da apojeatura,B)Baixos ;Meio compasso,ritmo com acordes e meio compasso em baixos solos.

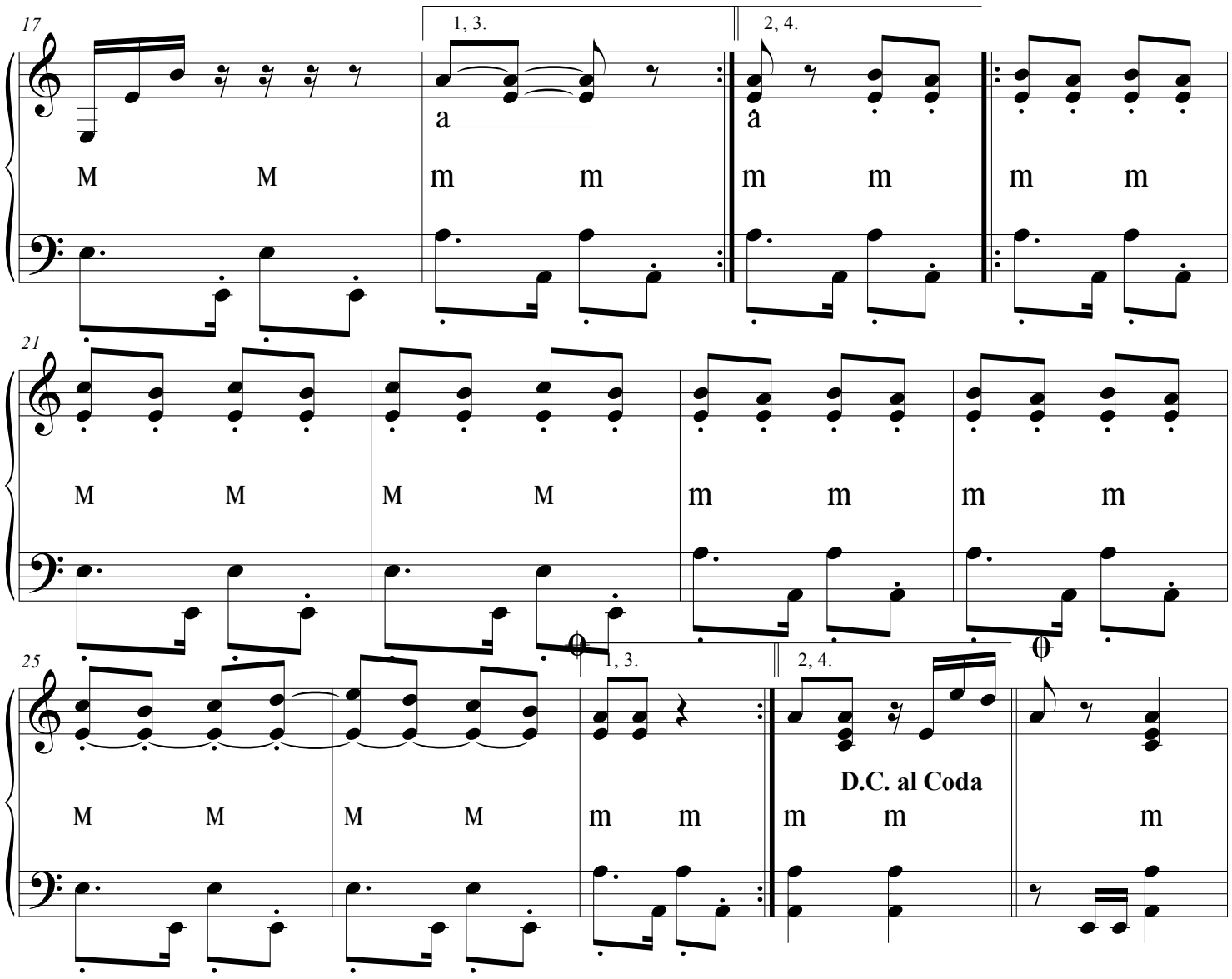
CAMPESINA

MILONGA

GAITA PONTO

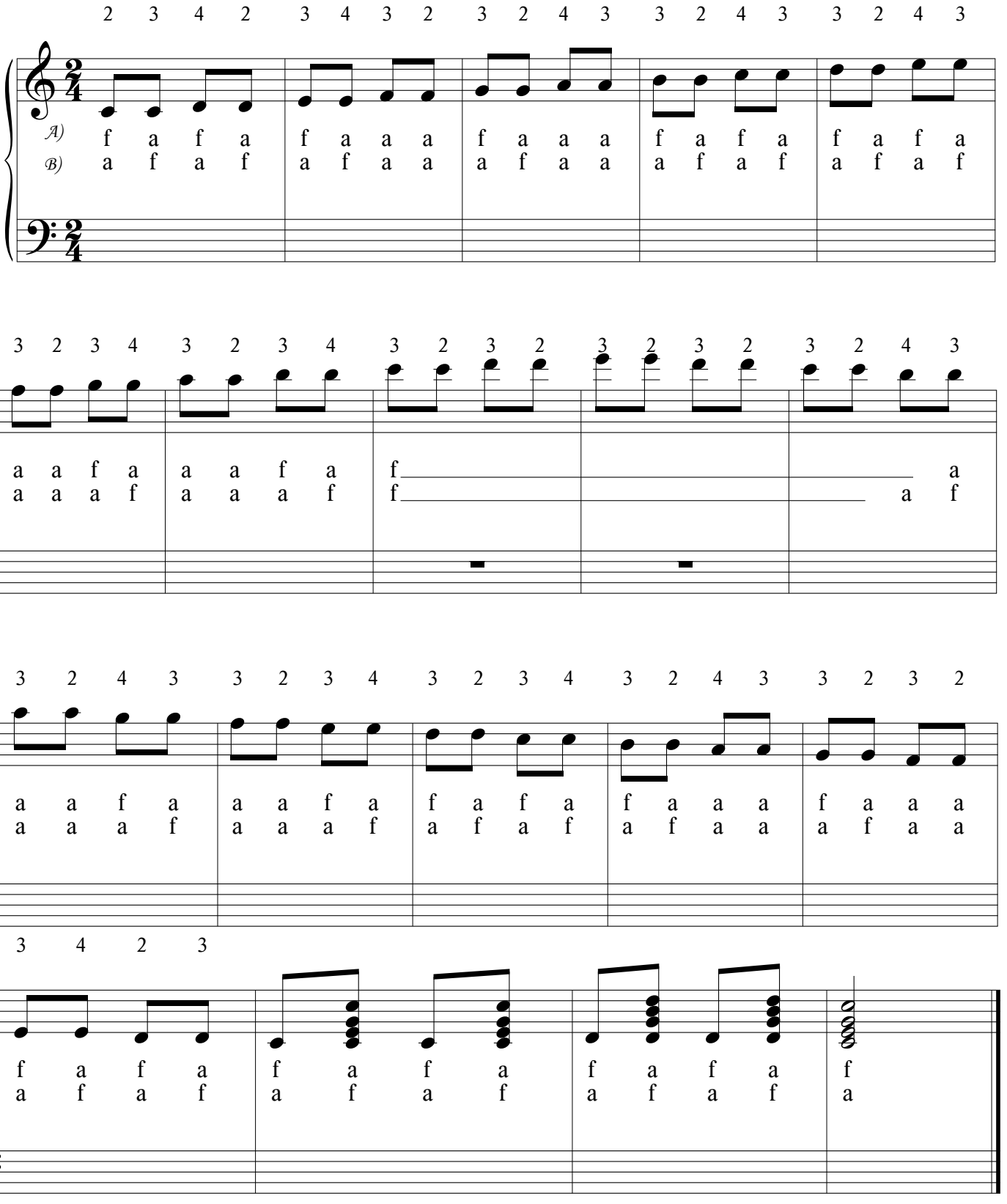
MAURICIO HORN




17
1, 3.
2, 4.
a
a
M M m m m m m m
21
M M M M m m m m
25
1, 3.
2, 4.
D.C. al Coda
M M M M m m m m m

REPETIÇÃO DAS NOTAS DA ESCALA DE DÓ MAIOR COM DOIS MOVIMENTOS CONTRÁRIOS DO FOLLE EM CADA NOTA.

G.PONTO M.HORN



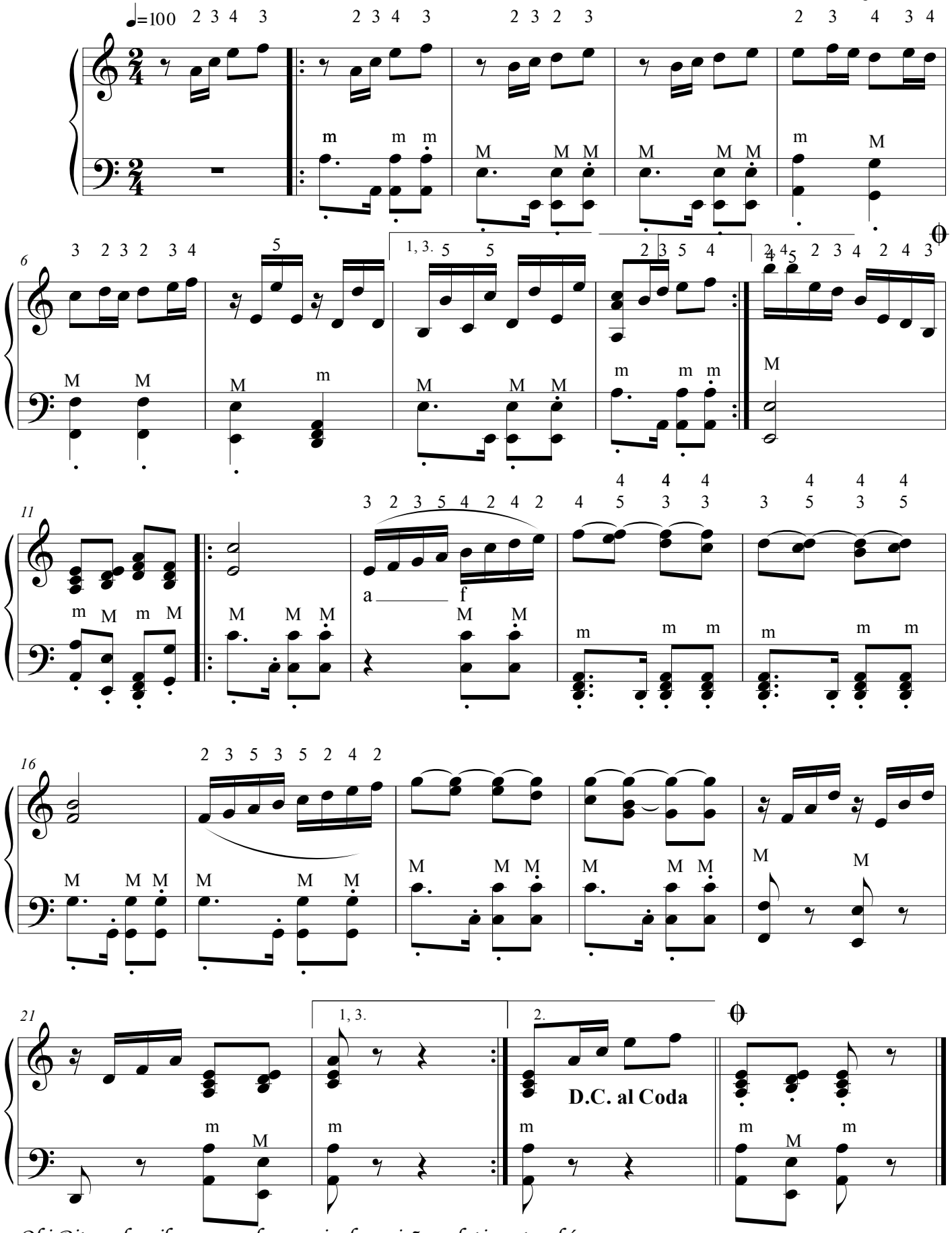
Obj:Exercício para facilitar a leitura das notas quando muda a tonalidade de Dó para Sol.

CONTRABANDO

GAITA PONTO

MILONGA

M.HORN



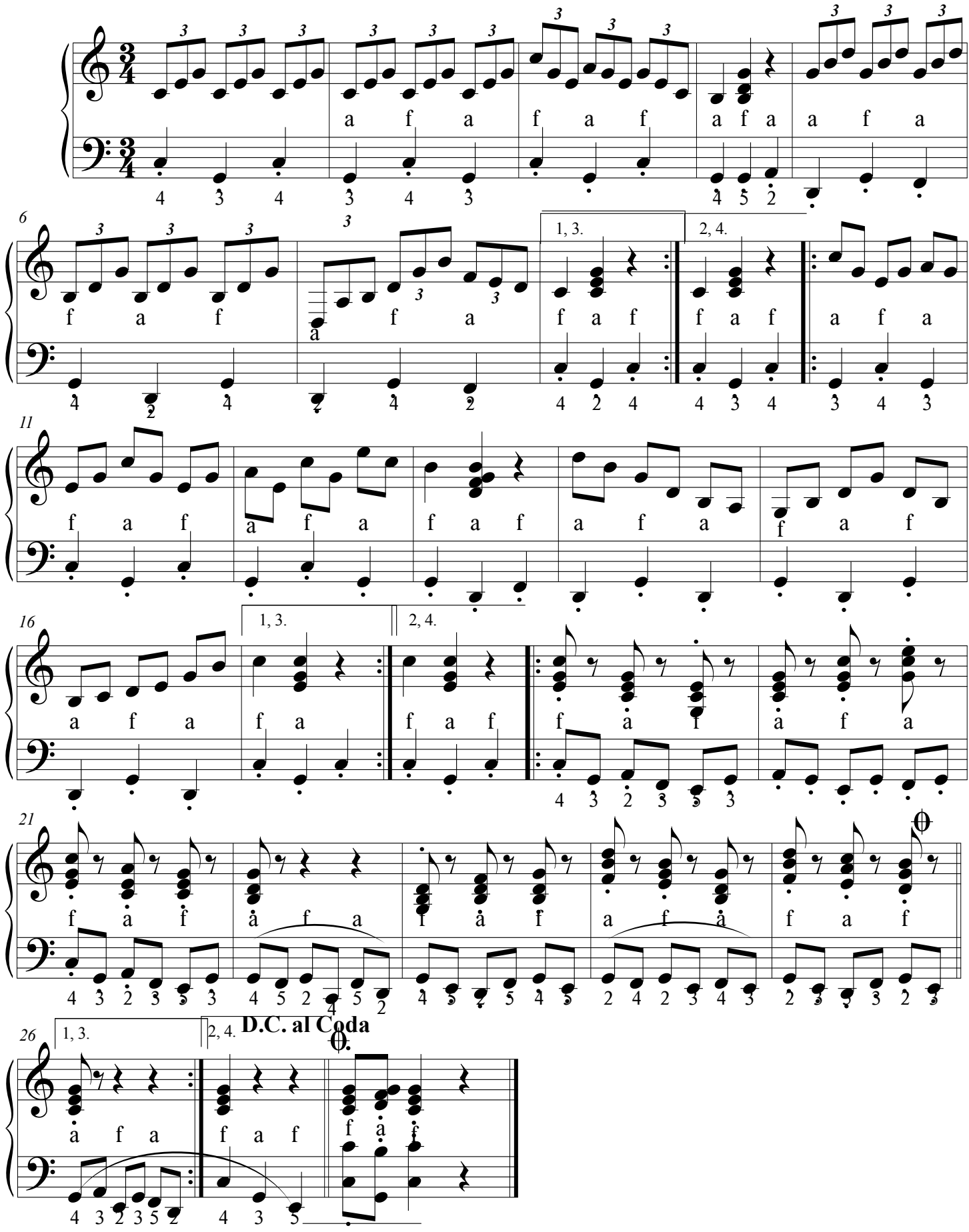
Obj:Ritmo de milonga com harmonia de posições relativas também.

GAITA PONTO

JOGO DO FOLE

RANCHEIRA

M.HORN



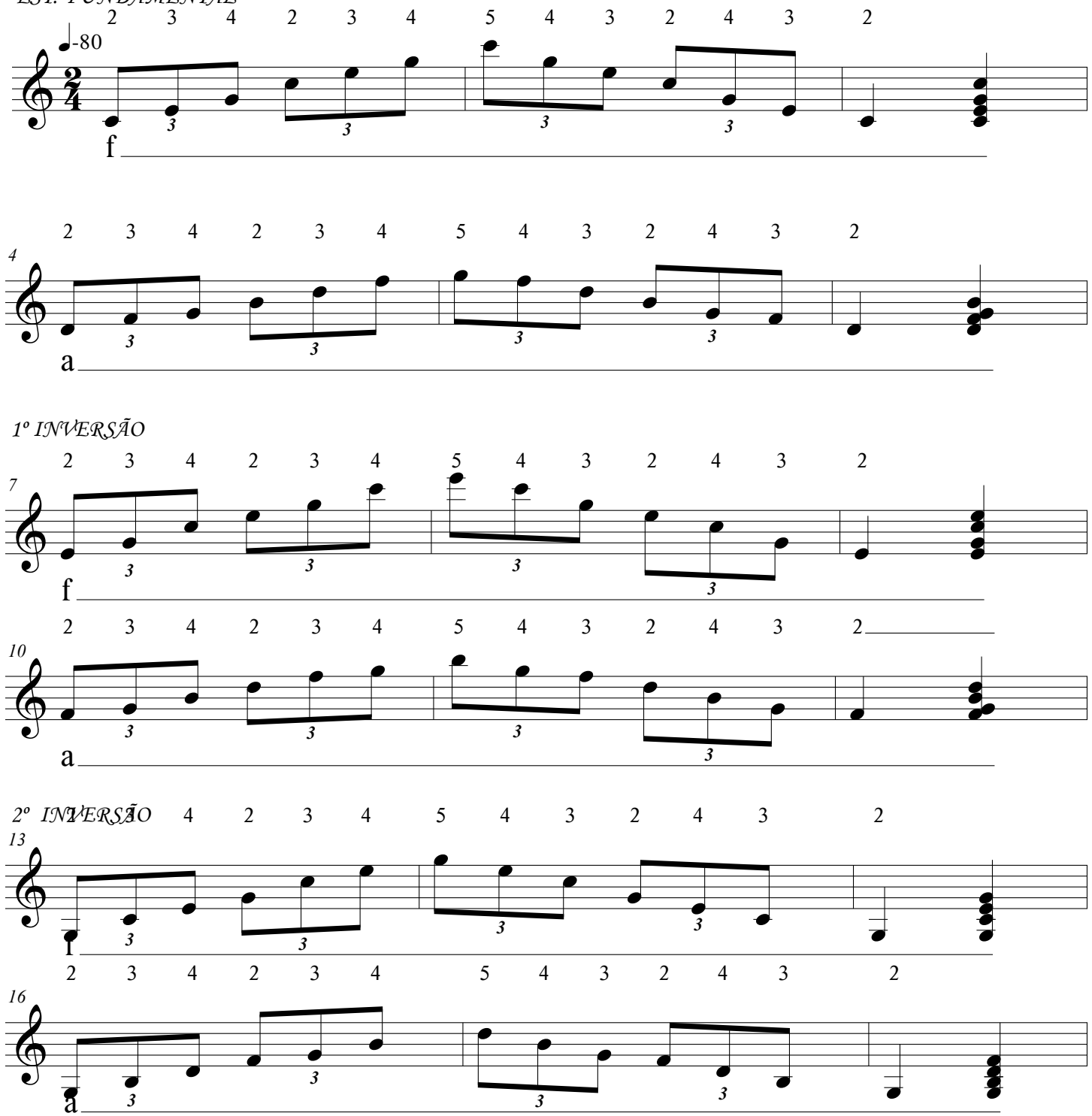
Obj:Executar e sentir as mesmas notas no jogo de fole (abrindo e fechando)

ARPEJO DE DÓ E SOL 7º

G.PONTO

M.HORN

EST. FUNDAMENTAL



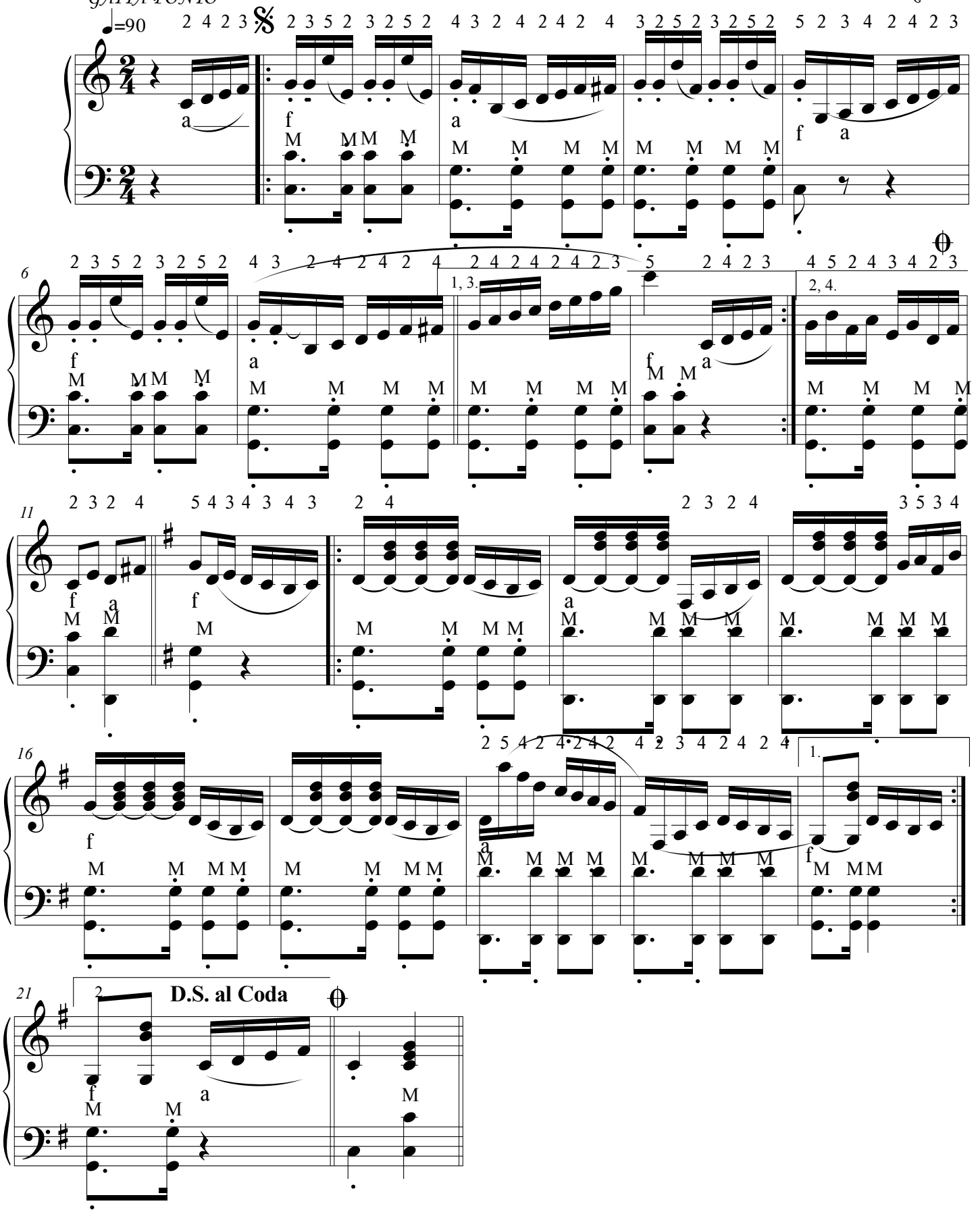
Obj: Conhecer as notas principais da tonalidade(notas atrativas)

BATENDO NA MARCA

VANEIRA

GAITA PONTO

M.HORN

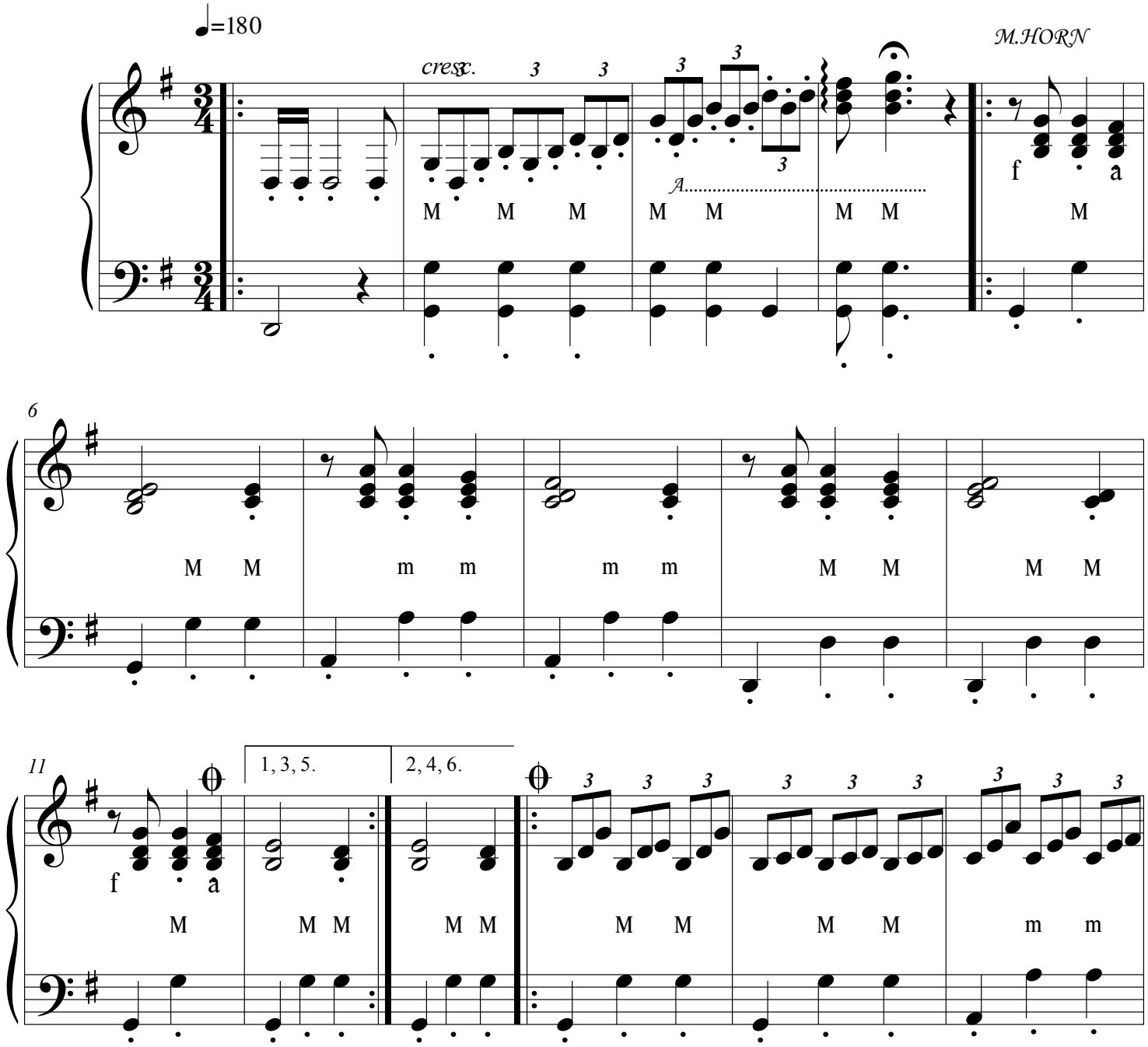


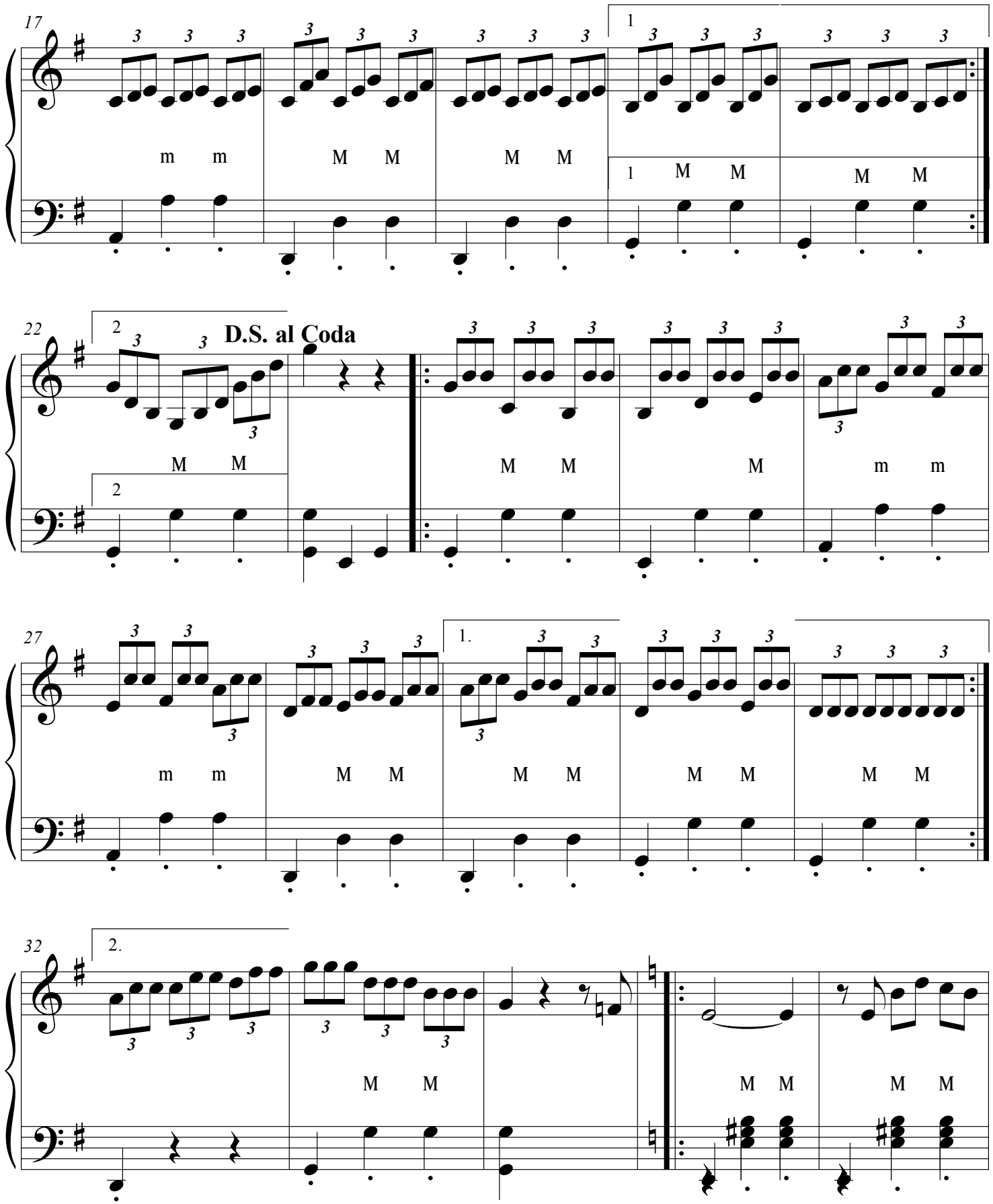
SARANDEIO

GAITA PONTO

VALSA

M.HORN




17
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1 M M M M
22
2
D.S. al Coda
M M
2
M M M m m
27
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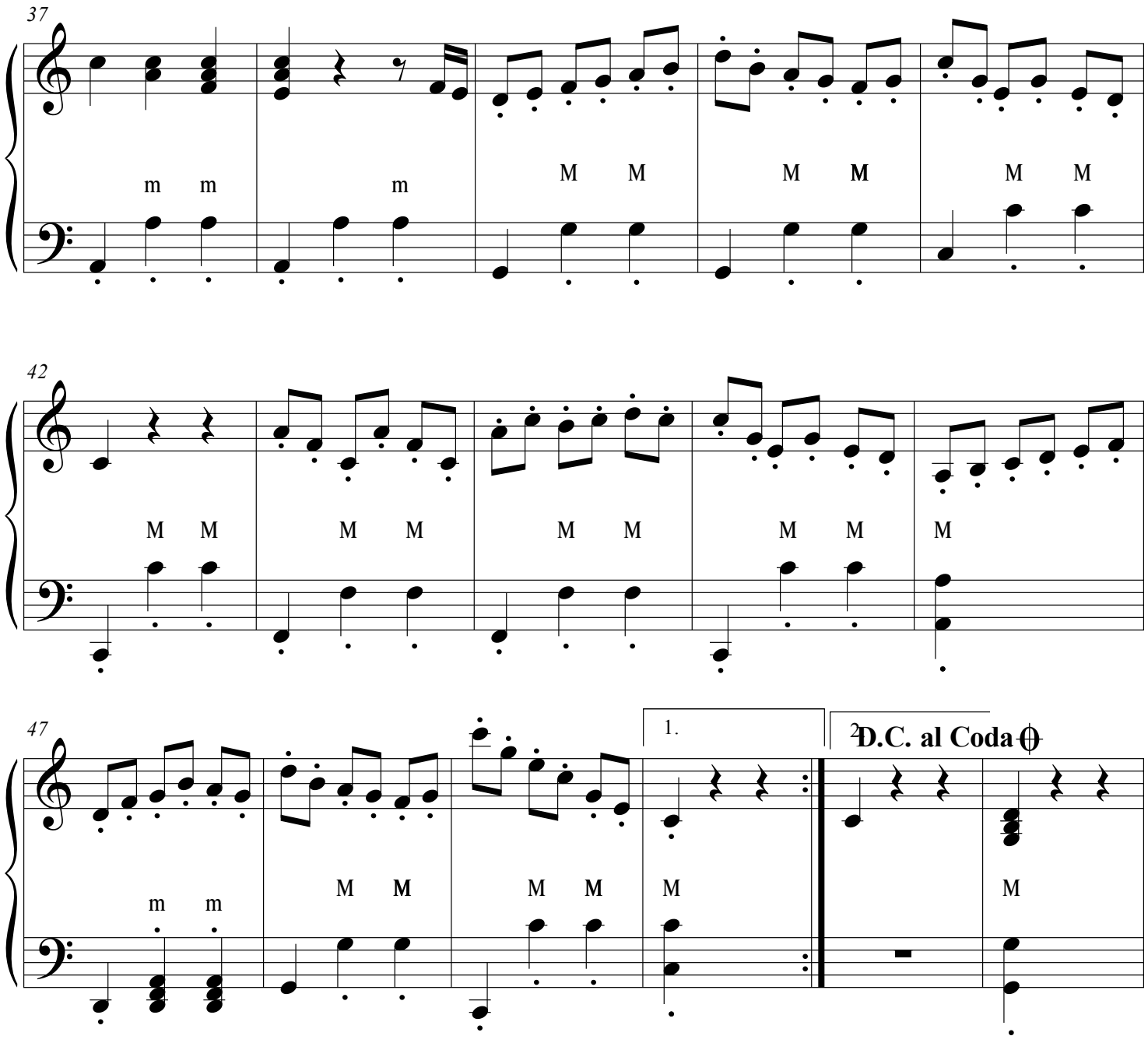
m m M M M M M M M M
32
2.
M M M M M M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2
D.C. al Coda
M

GAITA
PONTODIGITAL