GAITA
PONTO DIGITAL

vol.4

Teoria musical, exercícios e músicas autorais

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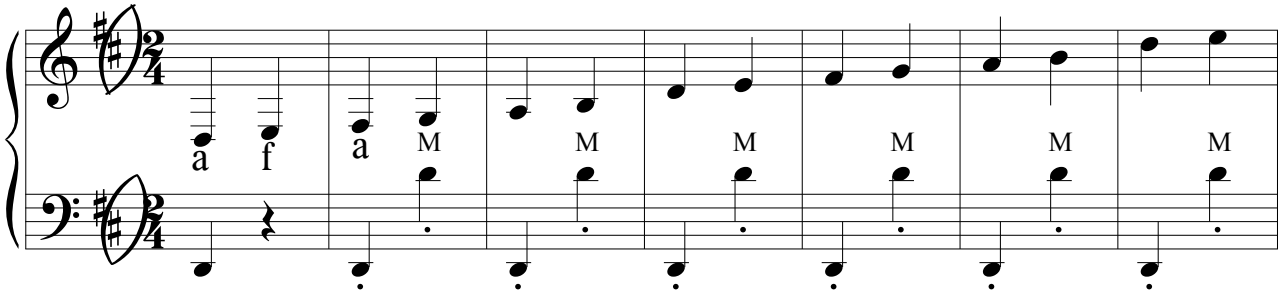
EXERCÍCIO EM RÉM

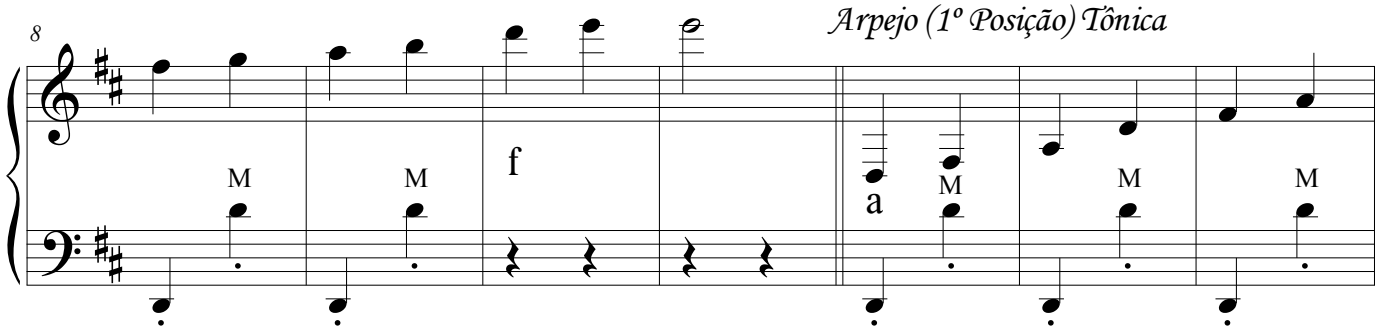
Escala (1º Posição) Tônica

G.PONTO *M.HORN*



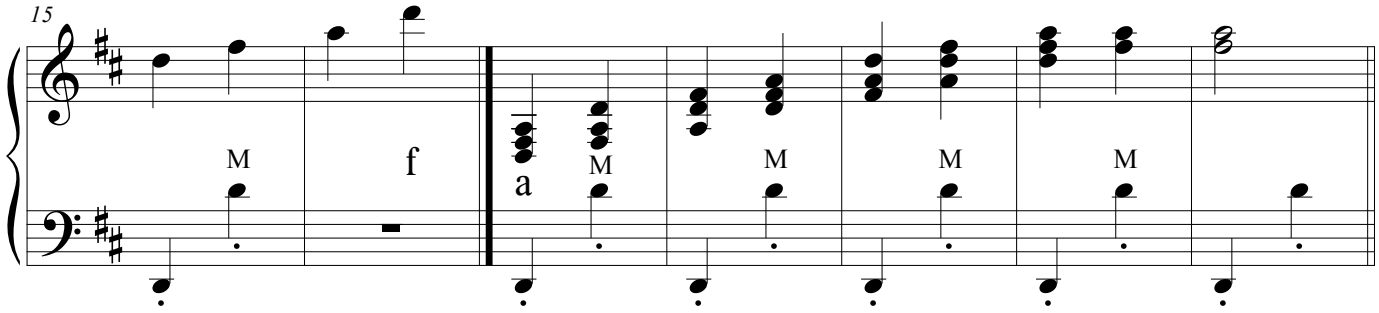
8

Arpejo (1º Posição) Tônica



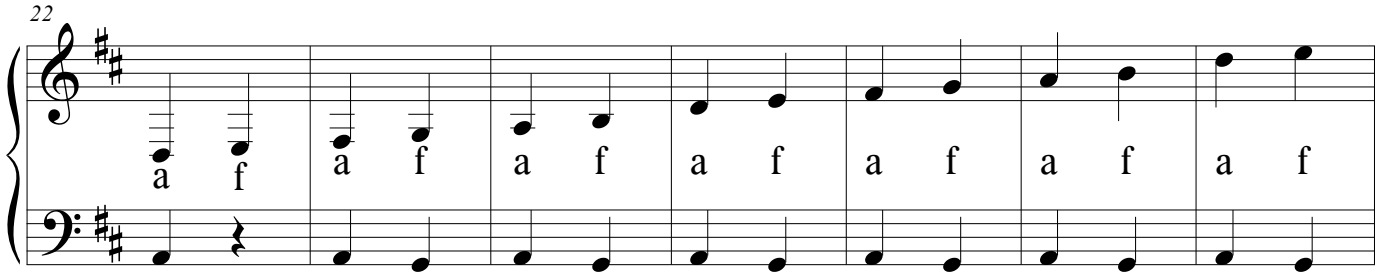
Acordes da (1º posicçao)

15



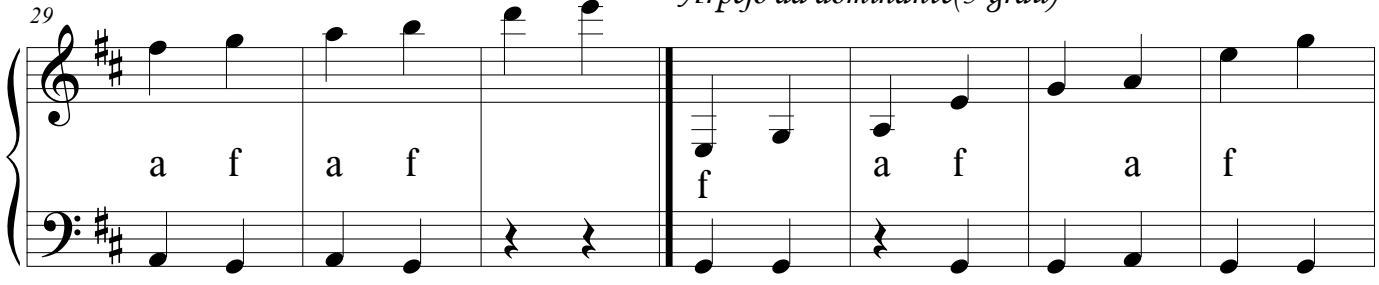
Escala(2º Posição) Lá7 Dominande (5ºgráu)(fec.o fol.)

22



Arpejo da dominante(5ºgrau)

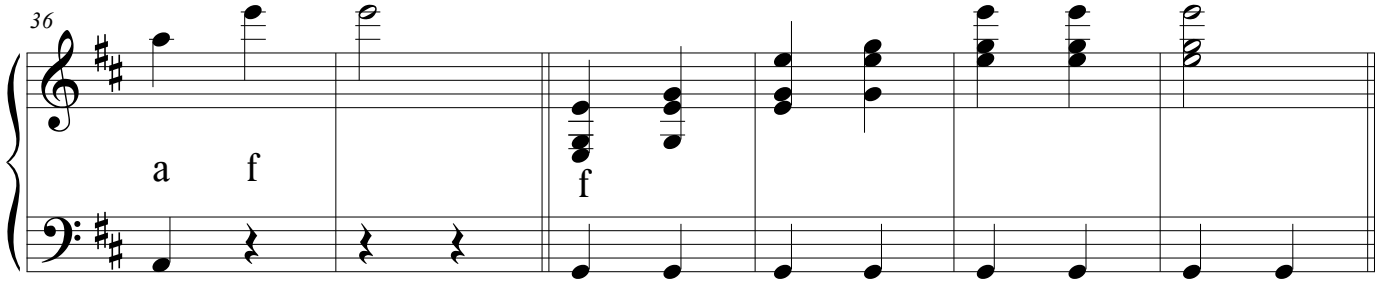
29



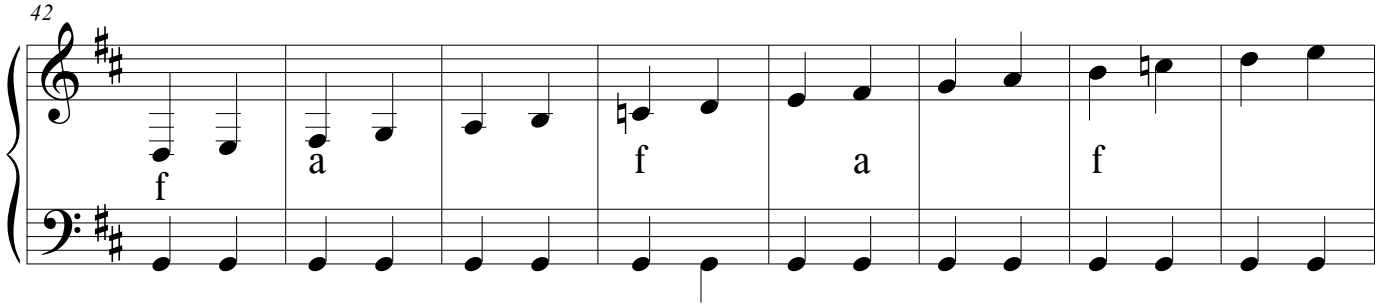
©

2

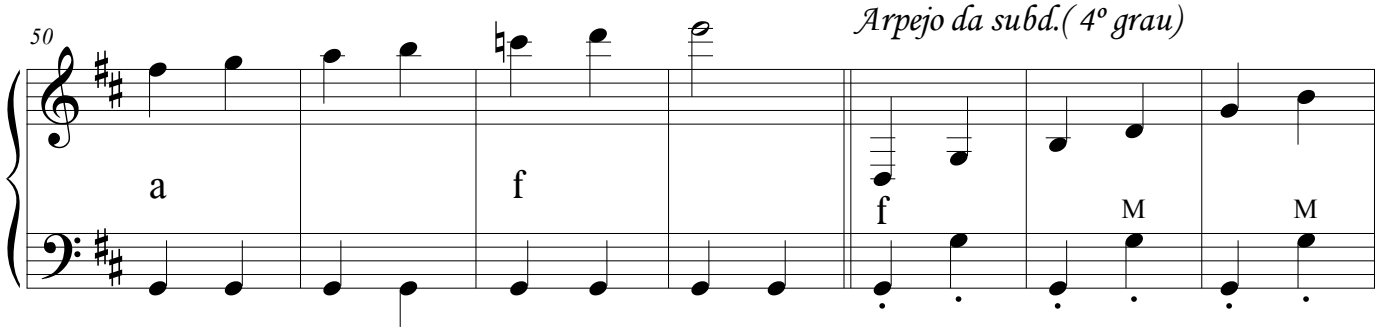
Acordes da Dominante (5ºgrau)



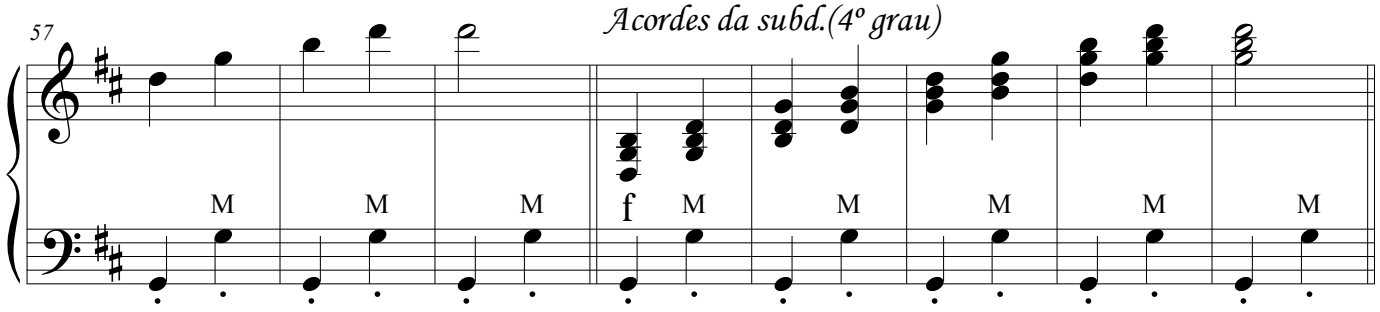
Escala Subdominante de RéM (4ºgrau) Sol M



Arpejo da subd.(4º grau)



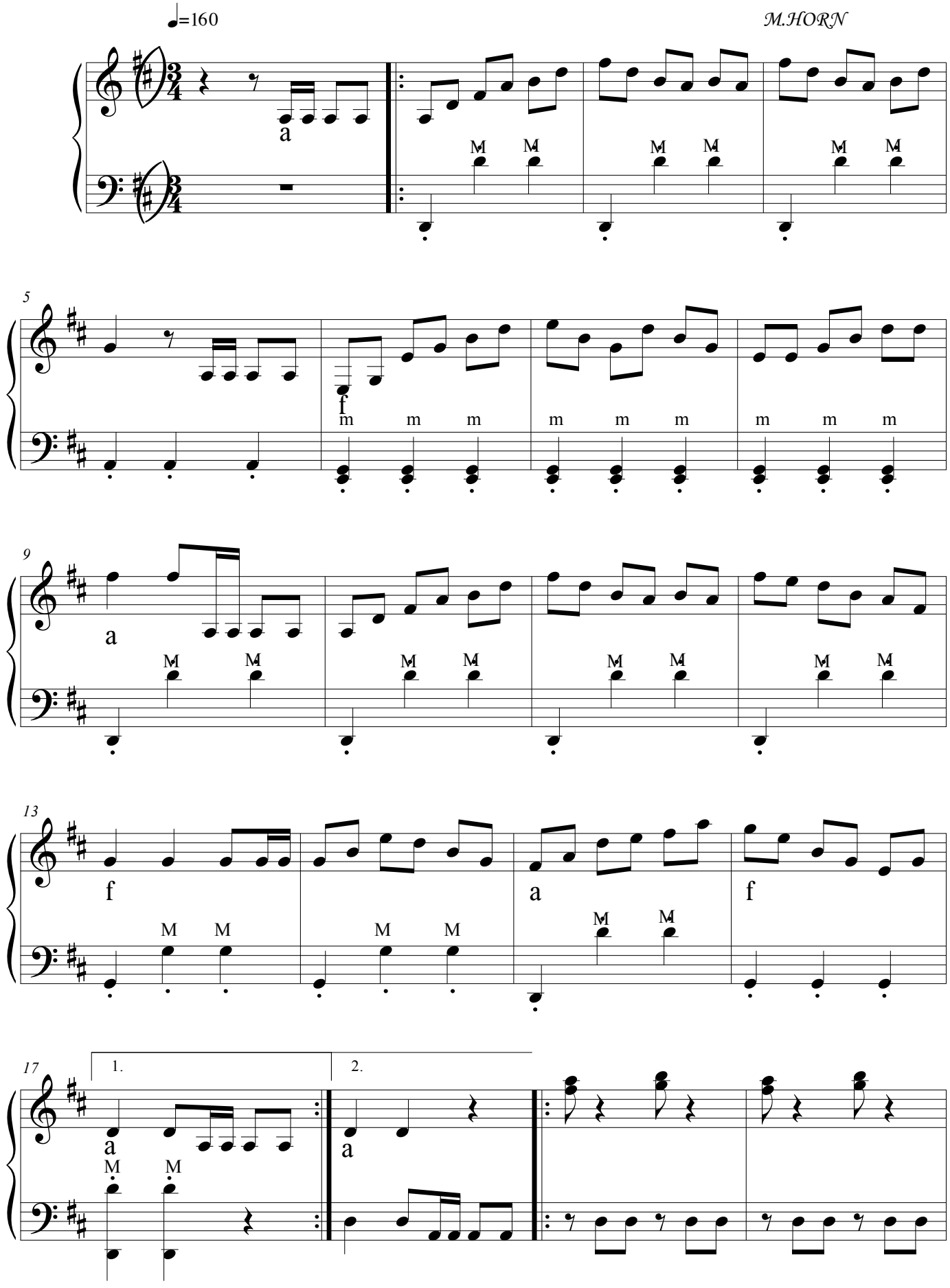
Acordes da subd.(4º grau)



FANDANGUEIRA(RÉM)

G.PONTO

M.HORN



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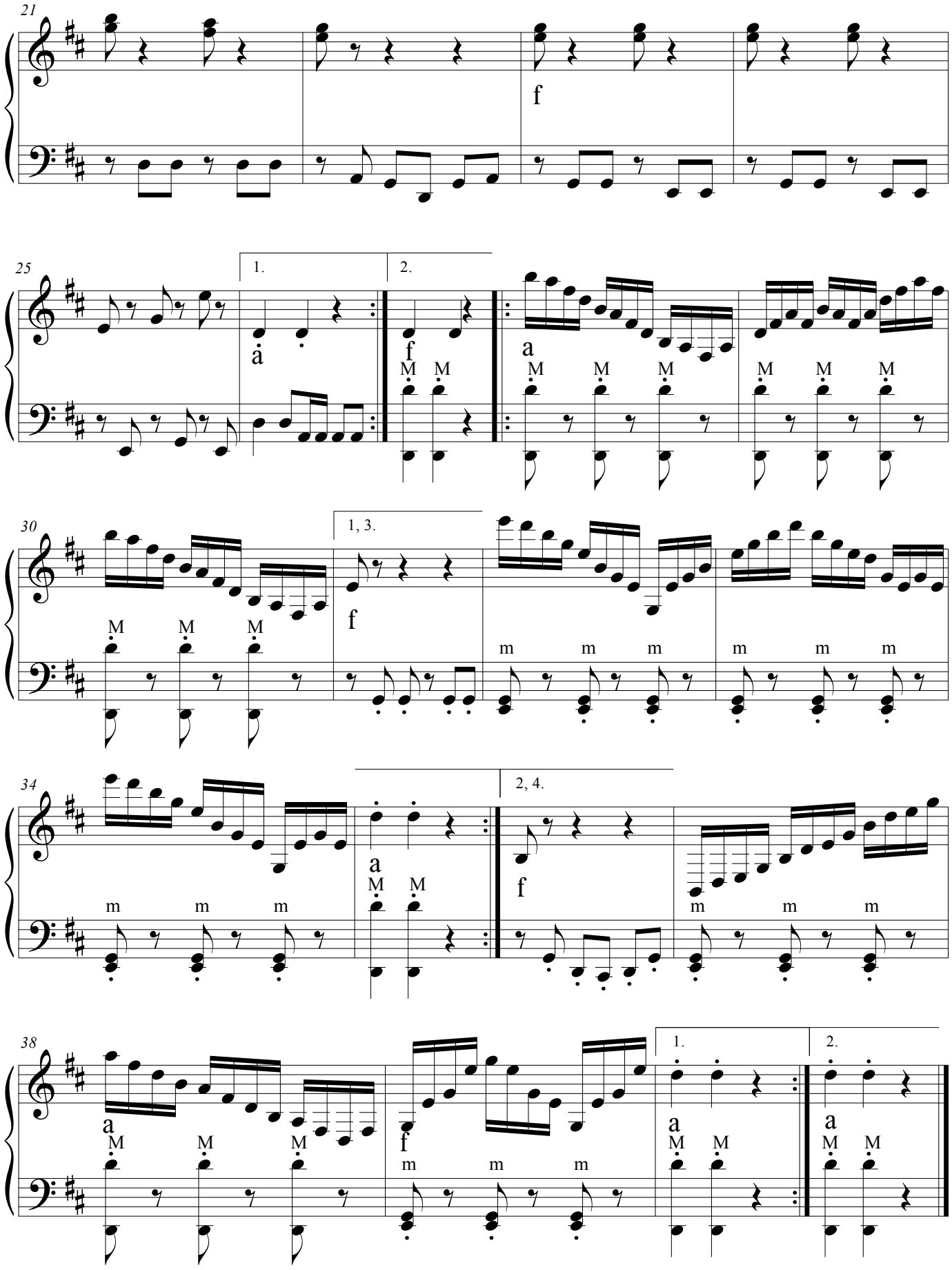
21
f
25
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2.
a
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a
M M M M M M
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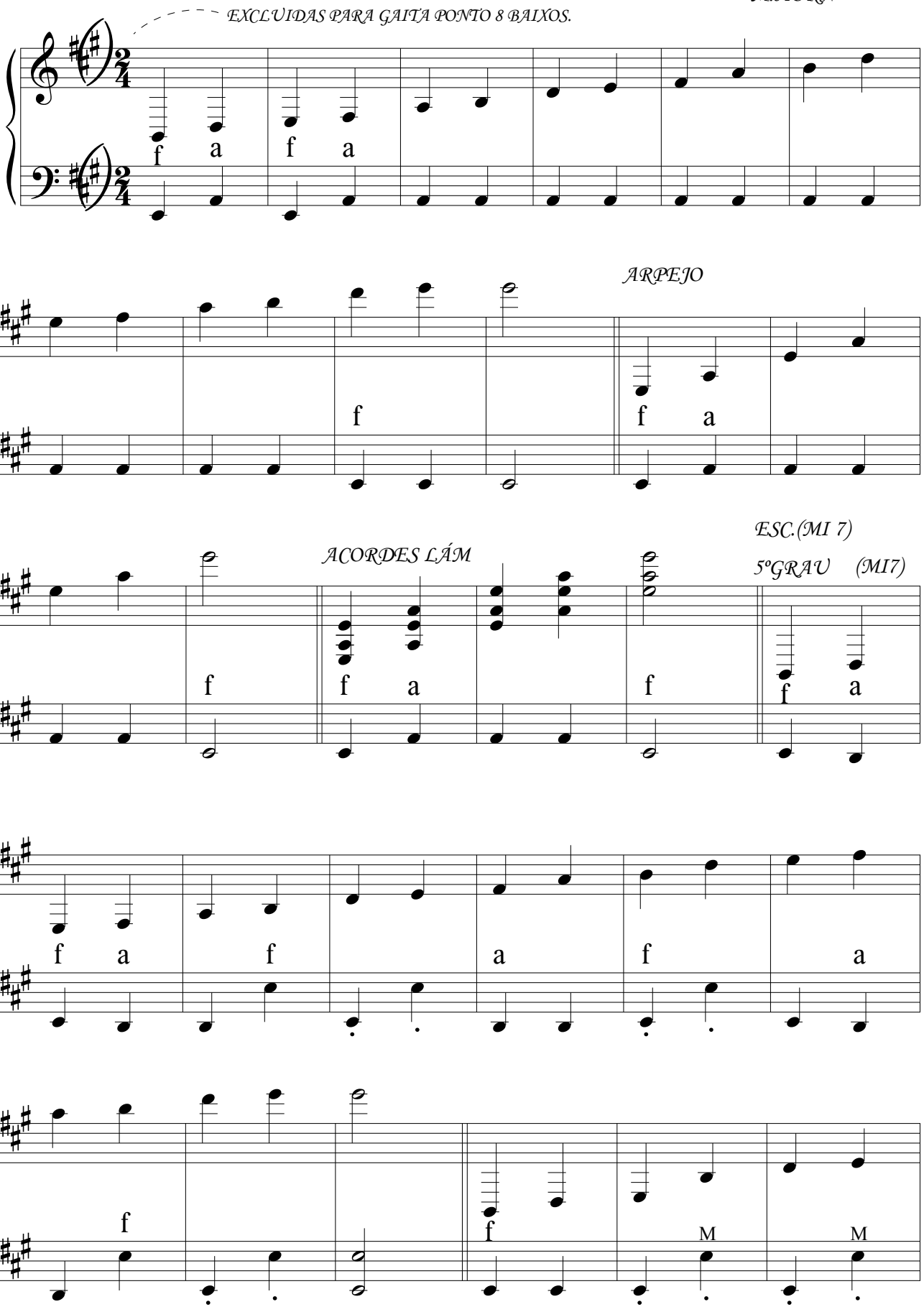
1, 3.
f
M M M
m m m
m m m
34
2, 4.
a
M M
f
m m m
m m m
38
a
M M M
f
m m m
1.
2.
a
M M
a
M M

EXERCÍCIO EM LÁM

TOM LÁM (ESCALA)

DA PAGINA 210 A 220 EXERCICIOS EM OUTRAS TONALIDADES
SELECIONANDO NOTAS POSSIVEIS DENTRO DA ARMADURA

M.HORN



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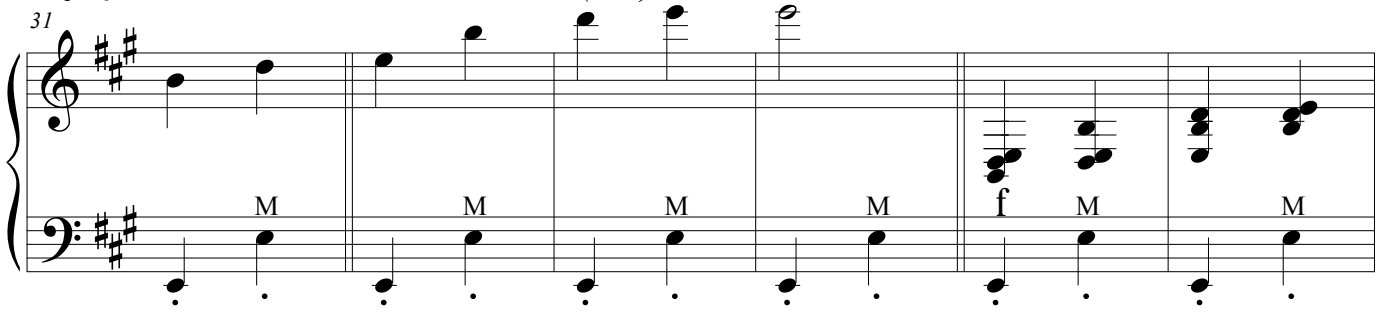
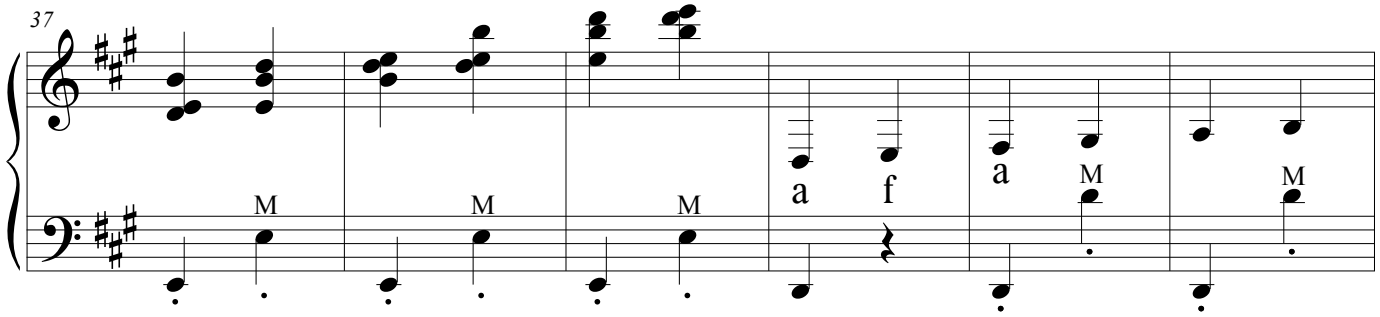
EXERCÍCIO EM LÁM

2

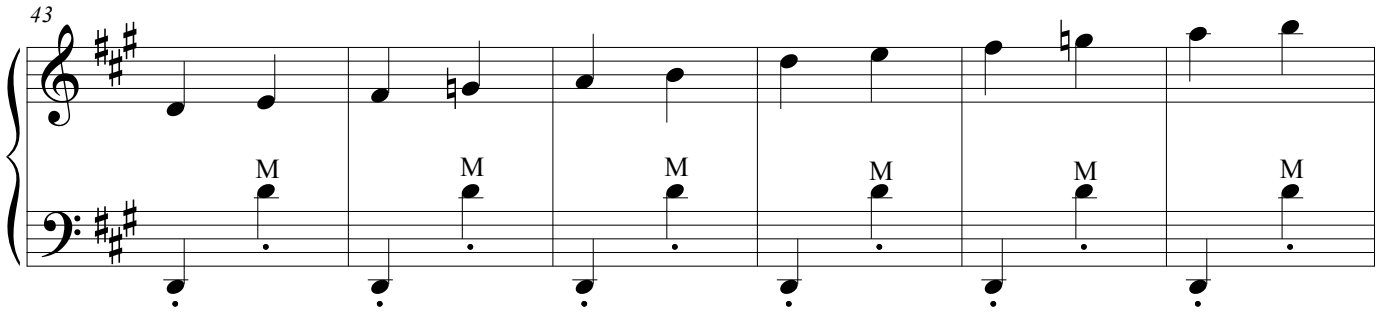
ARPEJO DOMINANTE DE LÁM (MI7)

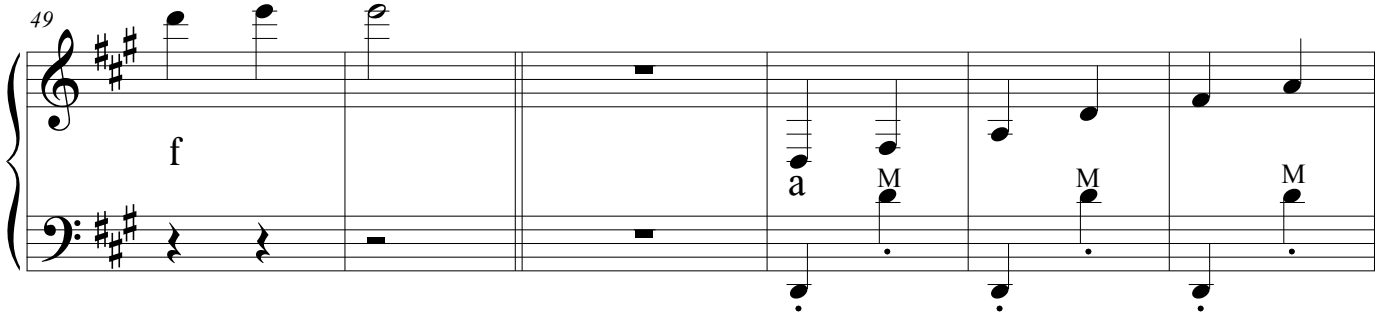


ACORDES DA DOMINANTE DE LÁM (MI7



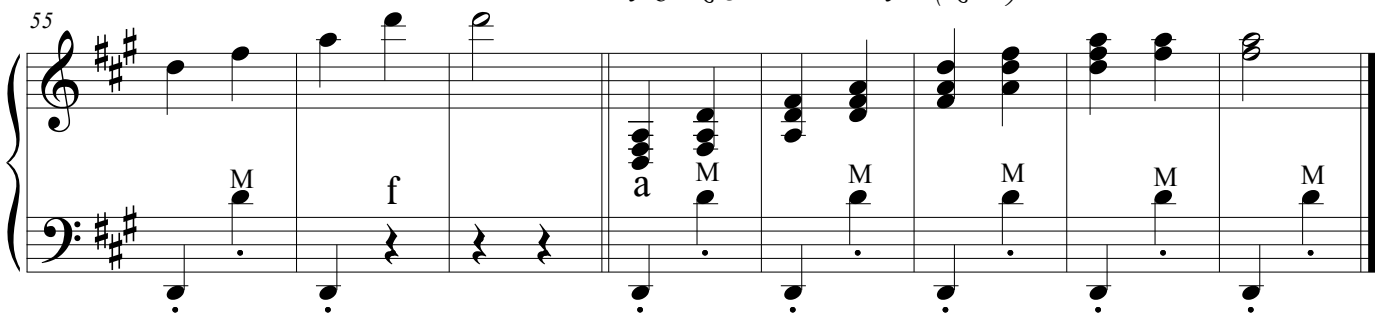
EX;SUB DÓM. DE LÁM(RÉM) ESCALA





ARPEJO SUBD, DE LÁM (RÉM)

ACOR. SUBD. DE LÁM(RÉM)



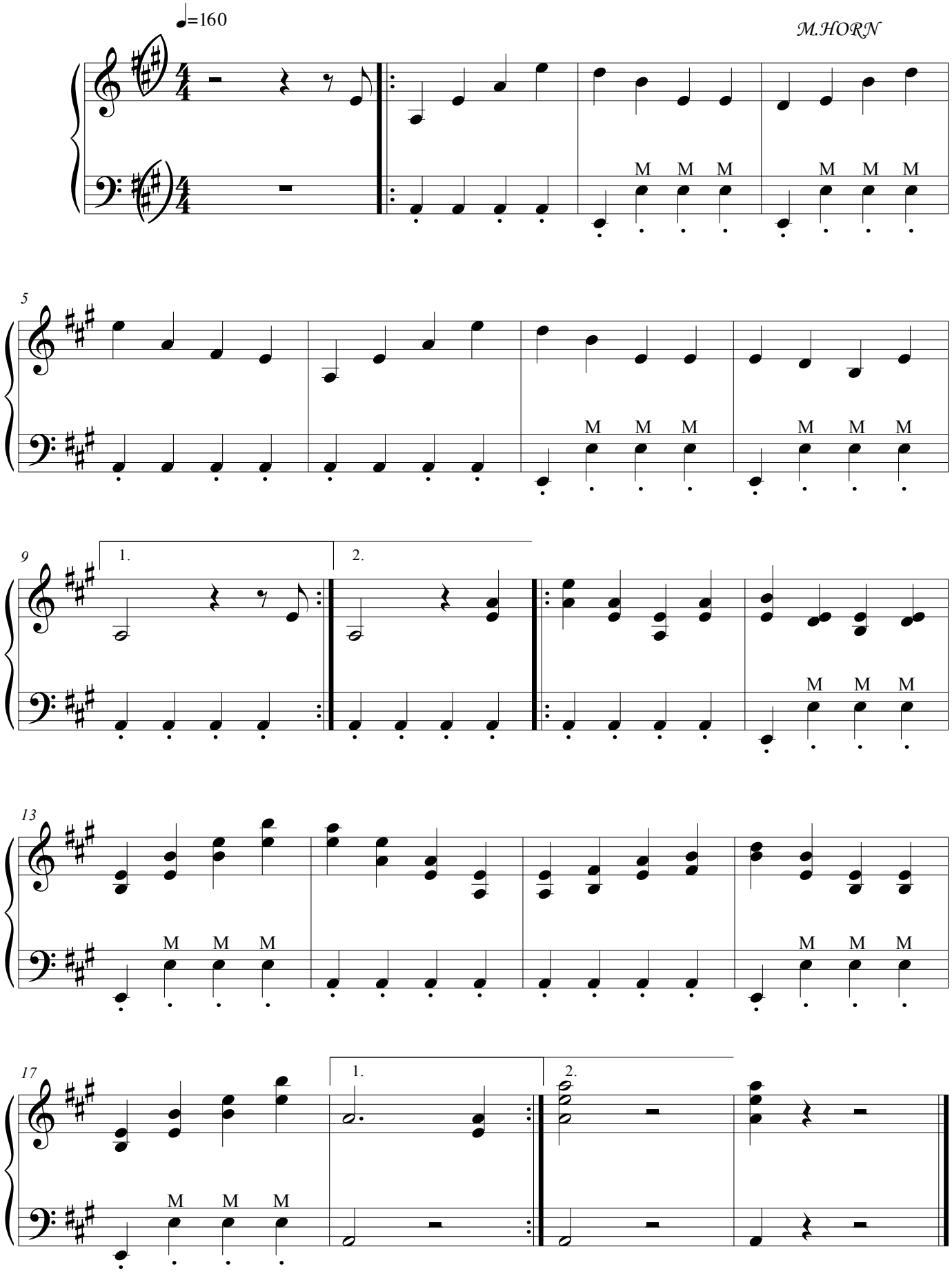
PRENDINHA (LÁM)

ADAP.P. LÁM

G.PONTO

BALANCEADO

M.HORN



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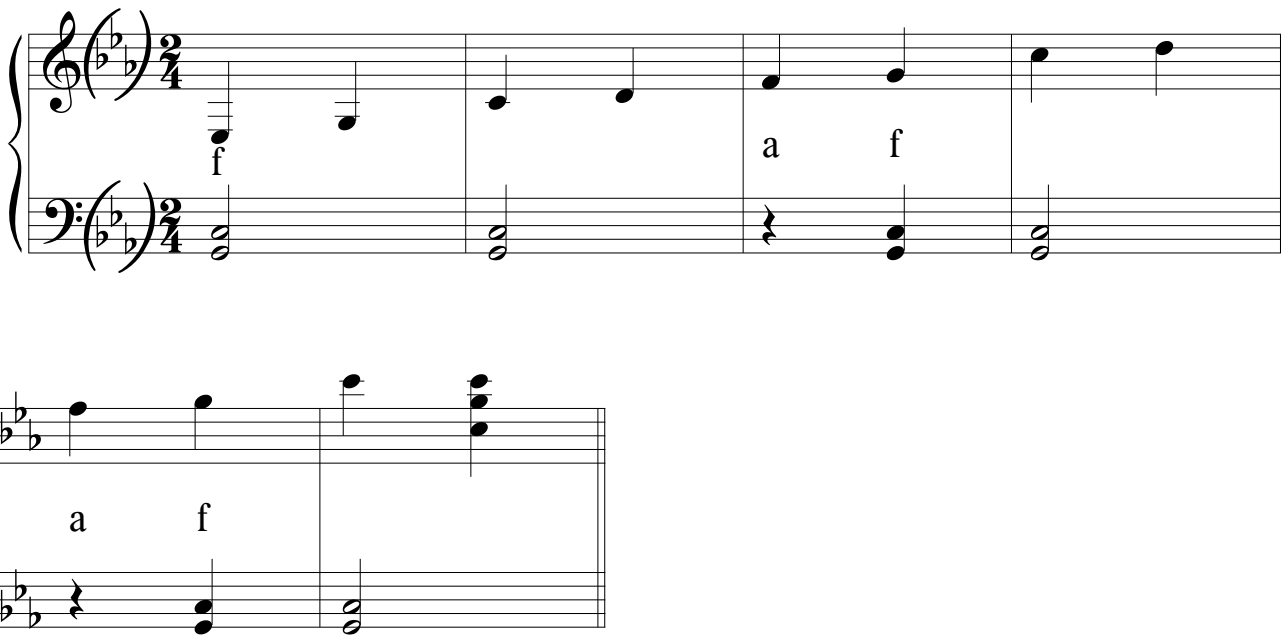
EXERCÍCIO EM DÓm

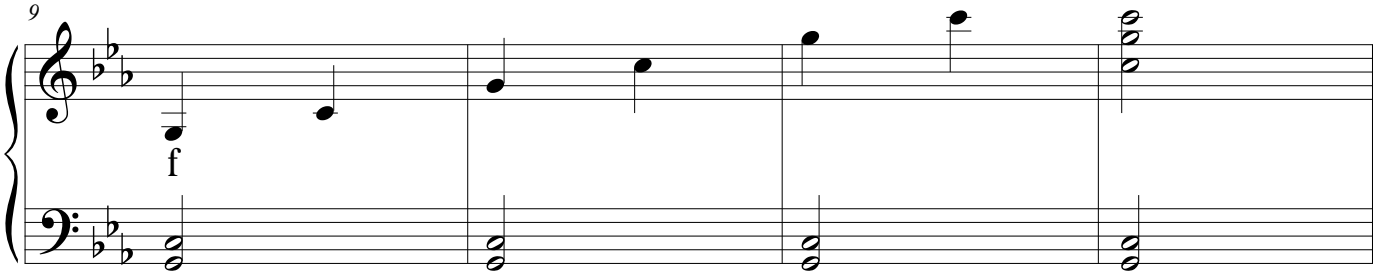
G.PONTO

M.HORN

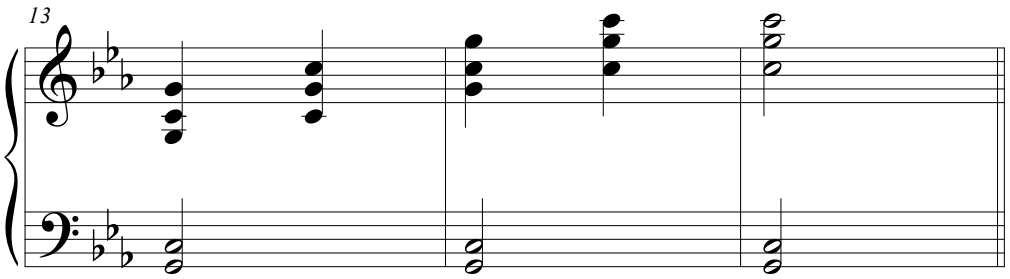
Escala (Dóm)



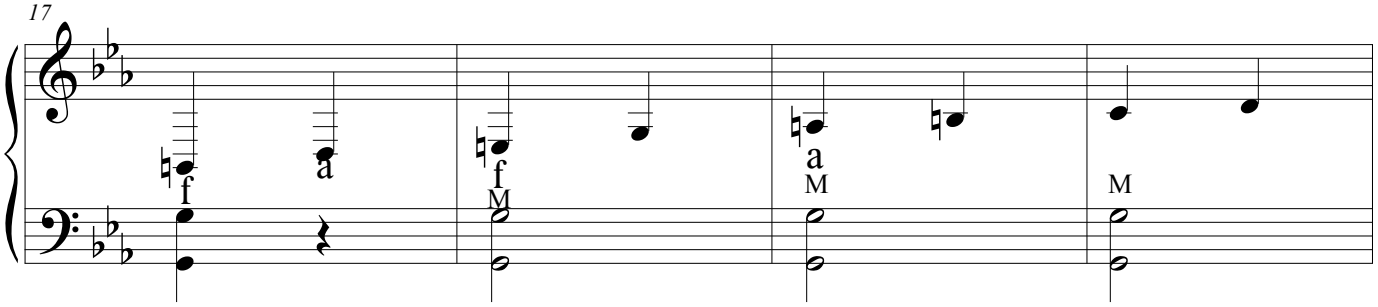
Arpejo(Dóm)



Acordes (Dóm)



Escala dominante de Dóm(Sol7



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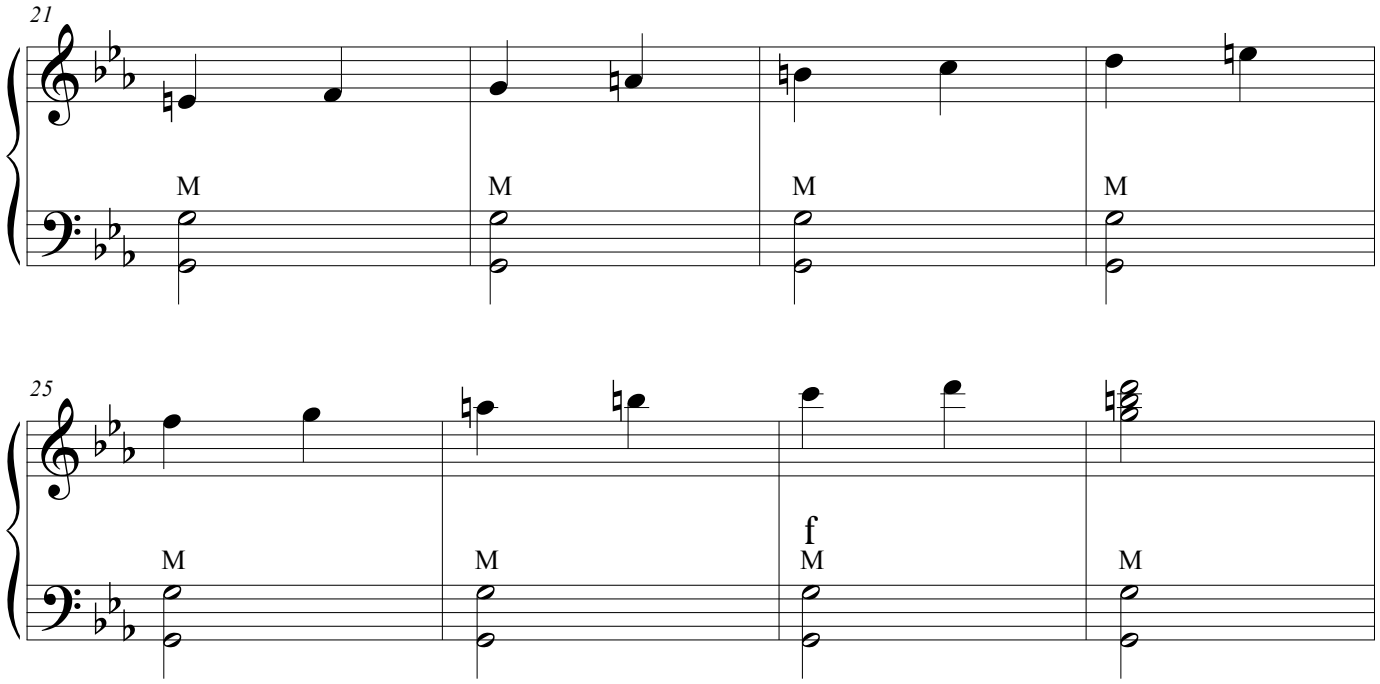
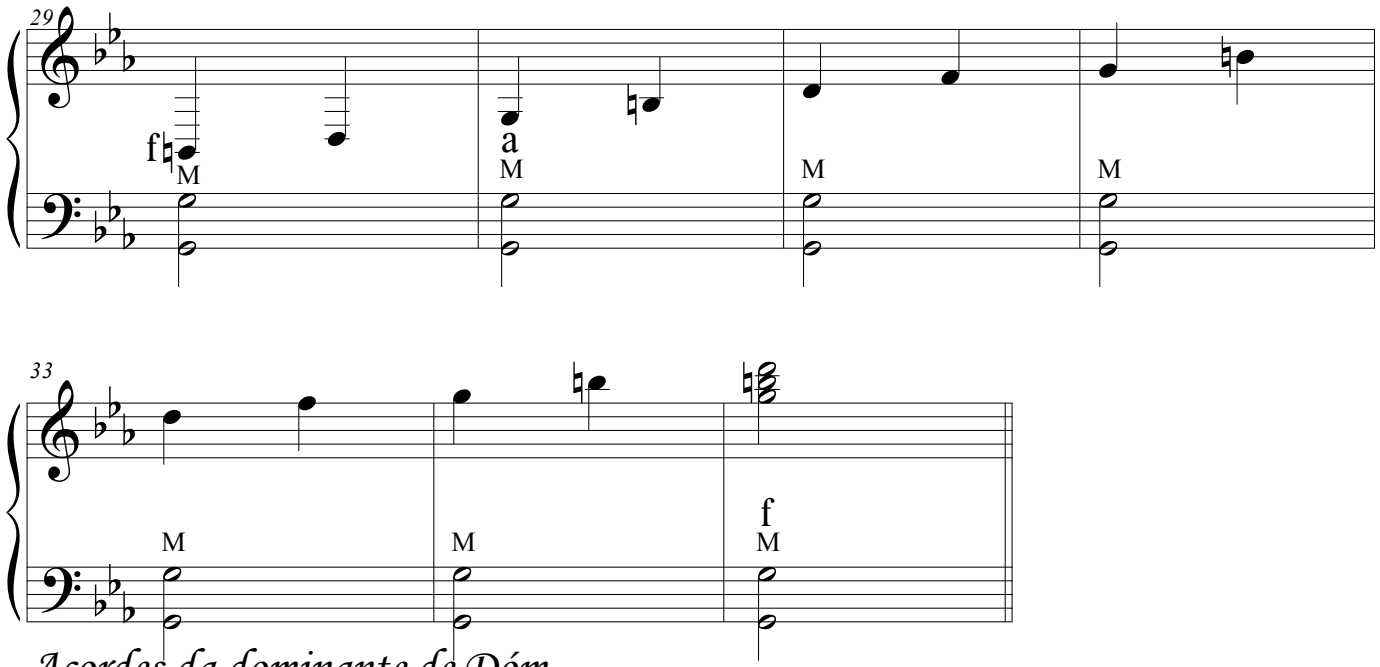
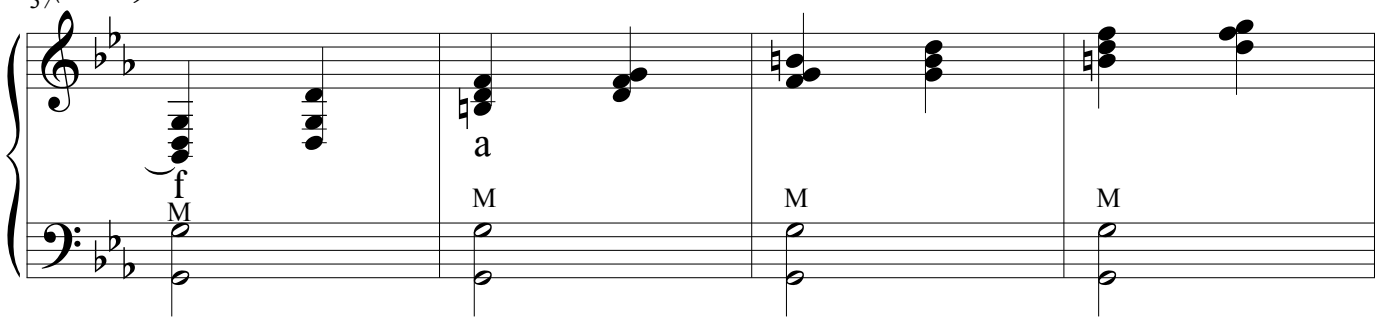


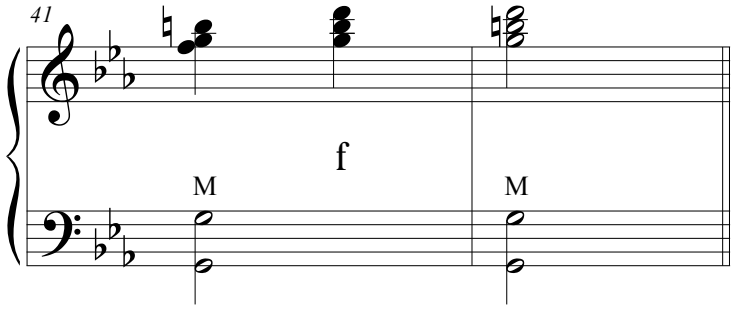
Apejo dominante de Dó m (Sol7)



Acordes da dominante de Dóm

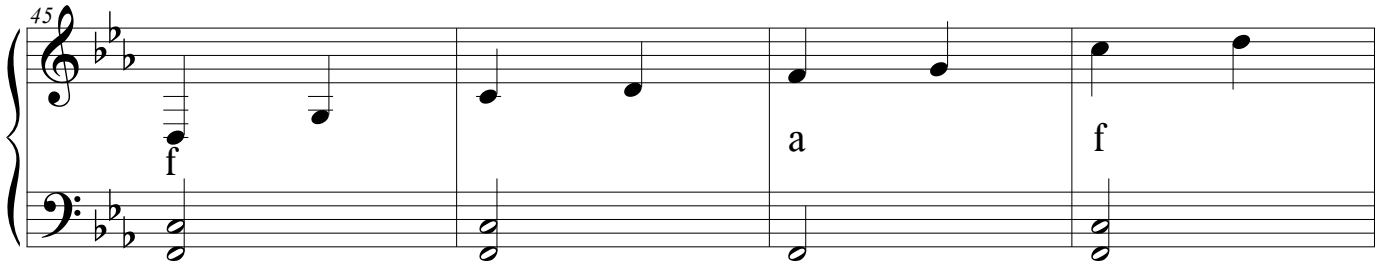
(Sol7)

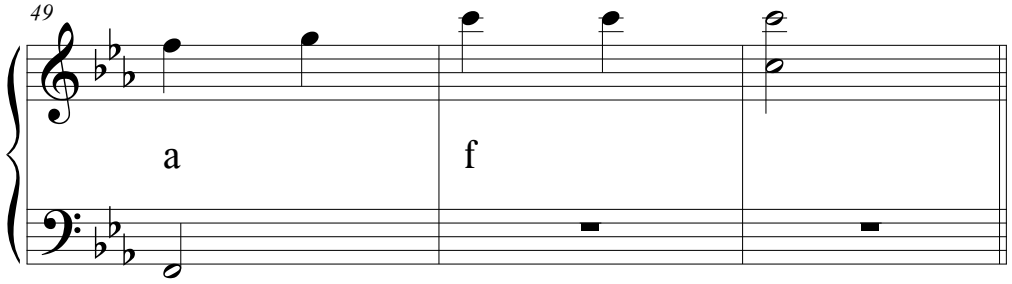




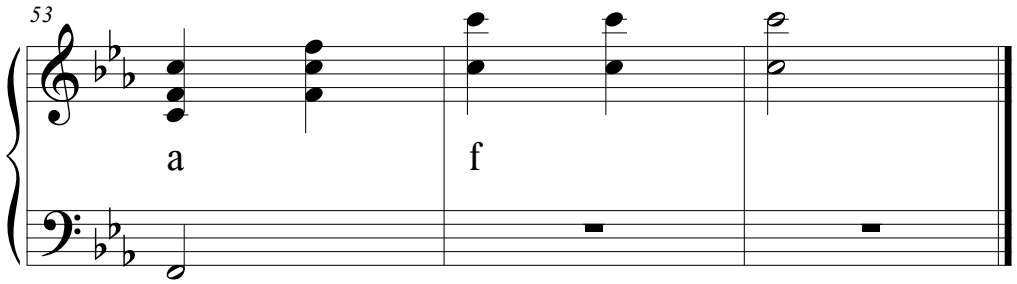
Subdominante de Dóm

Escala de (Fám)





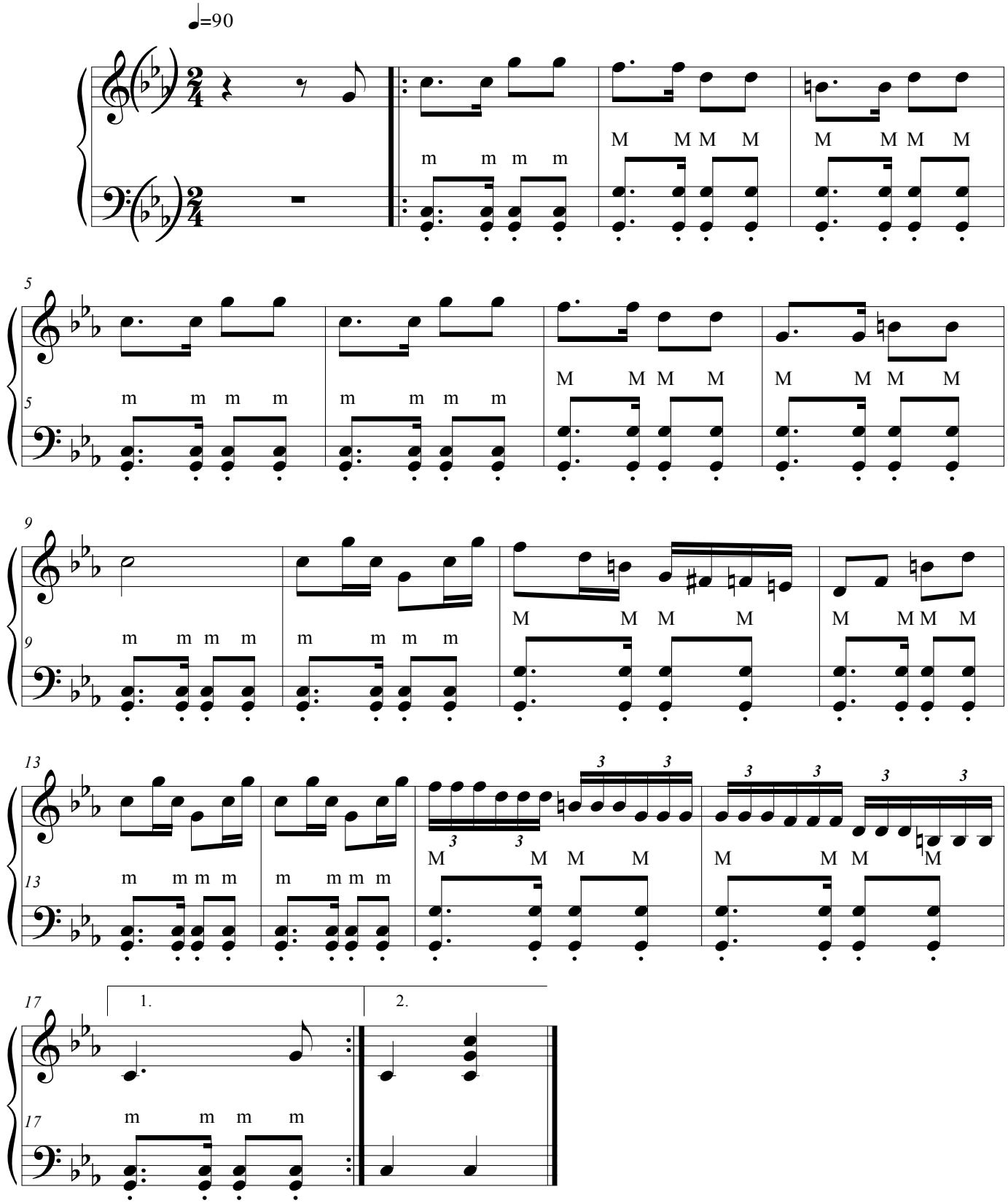
Acordes de(Fám)



CHURRASCO GAÚCHO (DÓm)

G.PONTO

M.HORN



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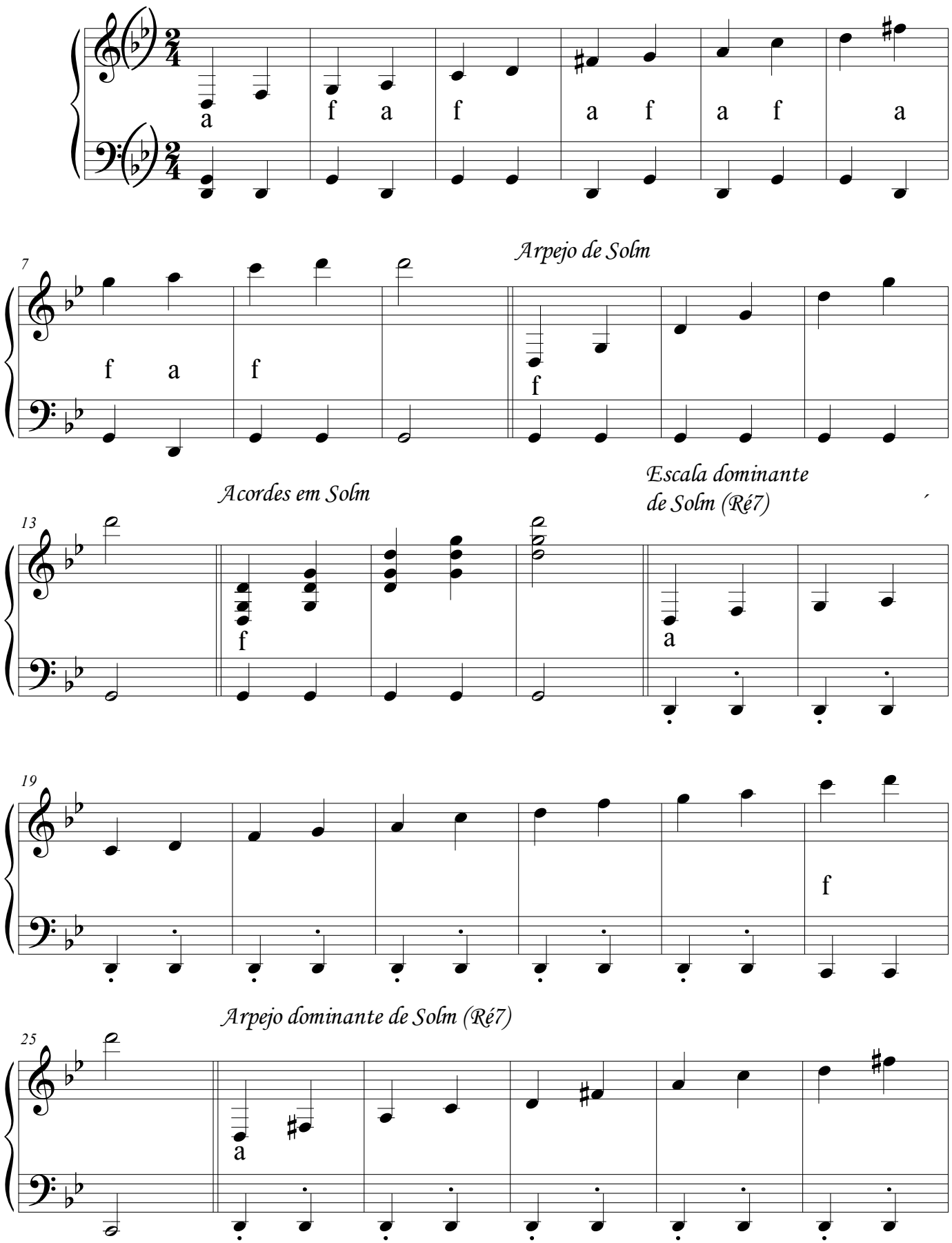
EXERCÍCIO EM SOL m

G.PONTO

M.HORN

Exerc.em Solm(escala)(menor harmônica).



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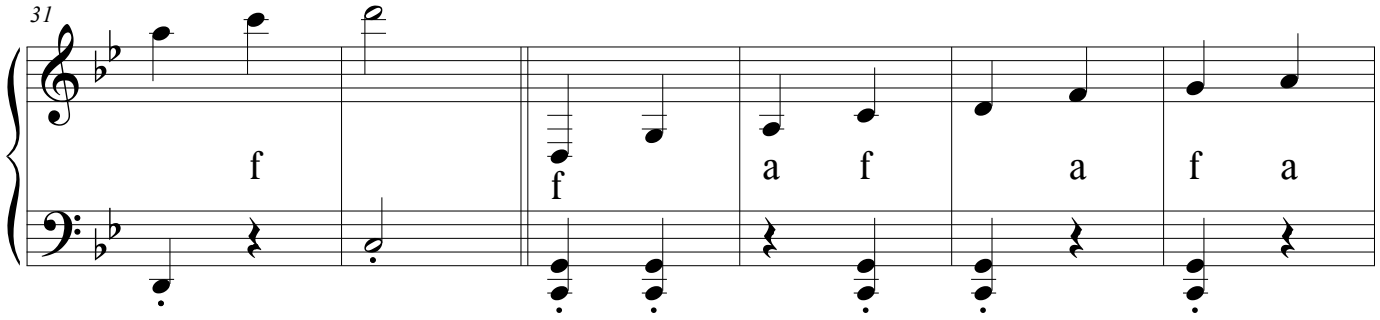
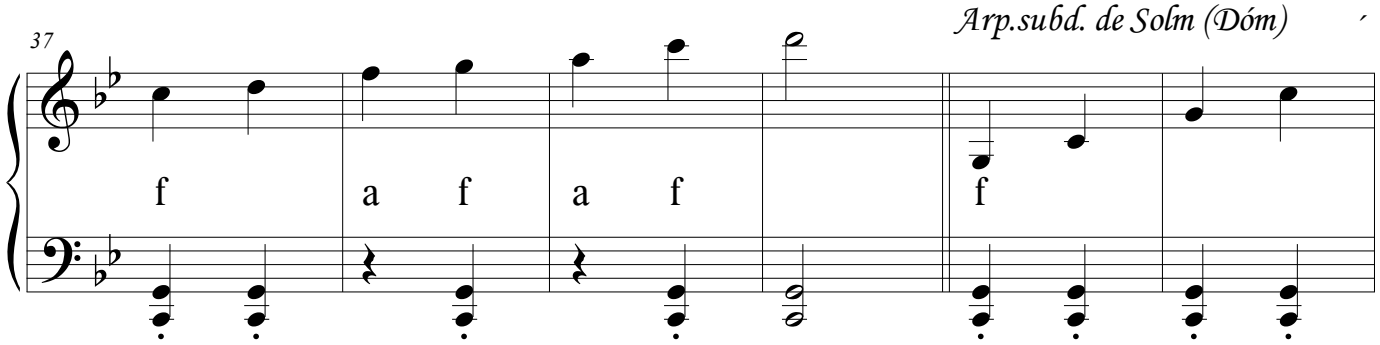
EXERCÍCIO EM SOL m

181

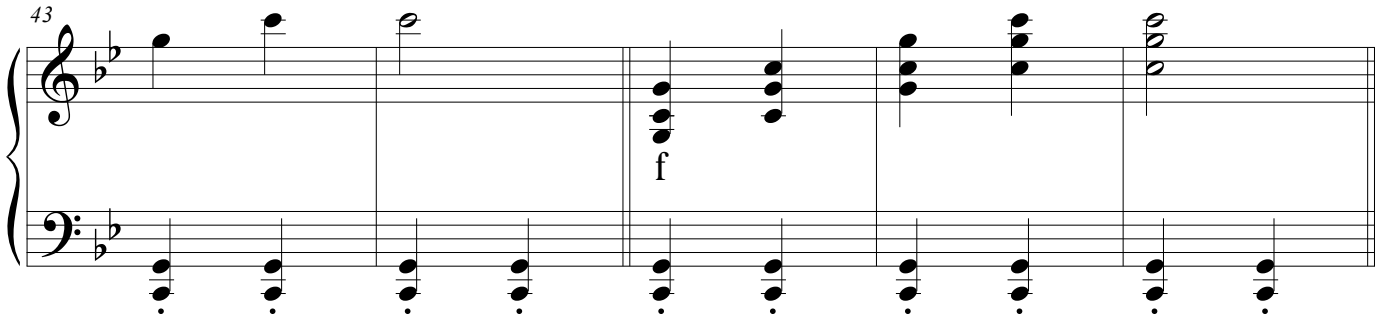
Escala subdominante de Solm (Dóm)



Arp.subd. de Solm (Dóm)



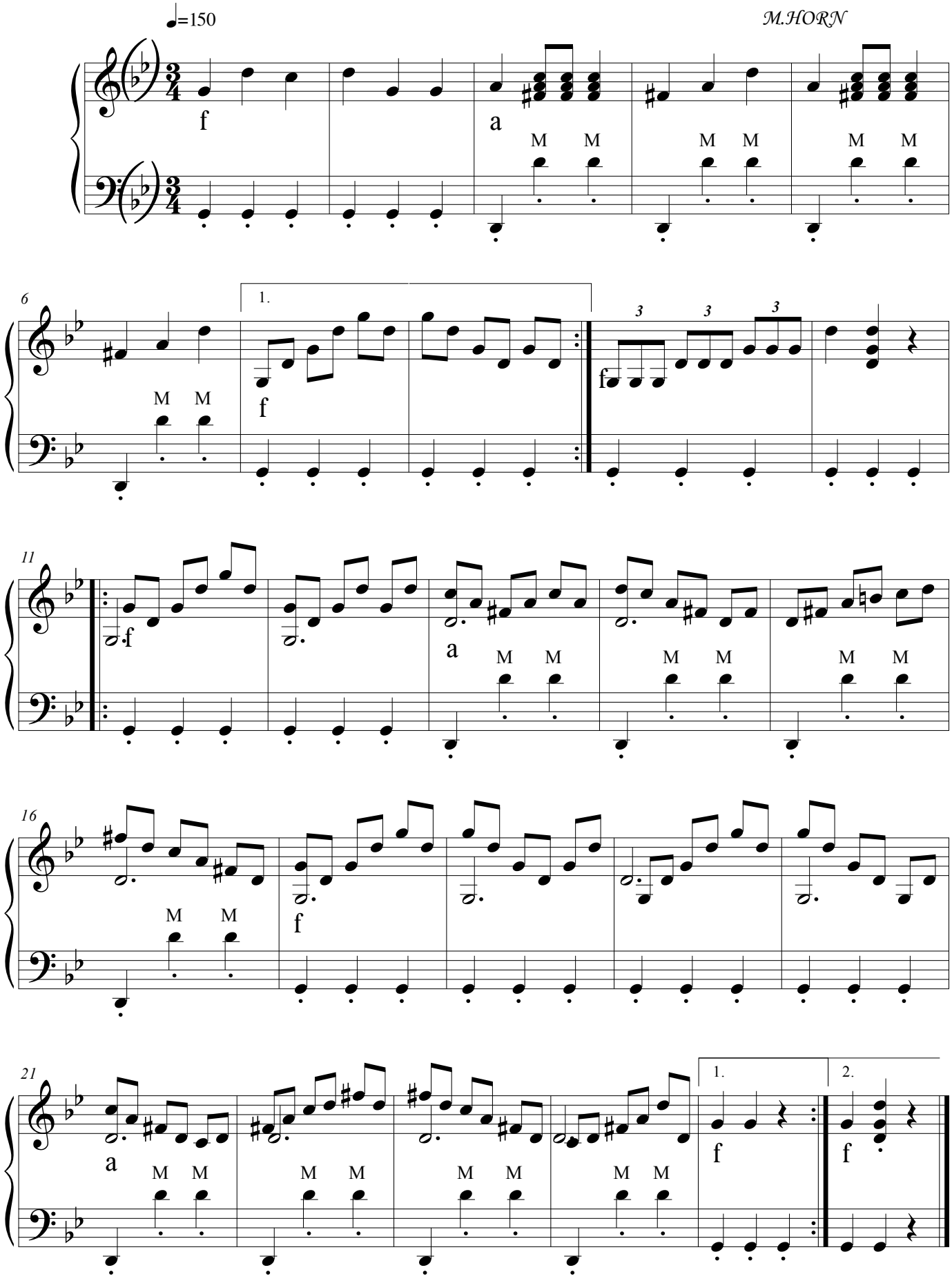
Acordes da subd. de Solm(Dóm)



MATEANDO (SOLm)

G.PONTO

M.HORN



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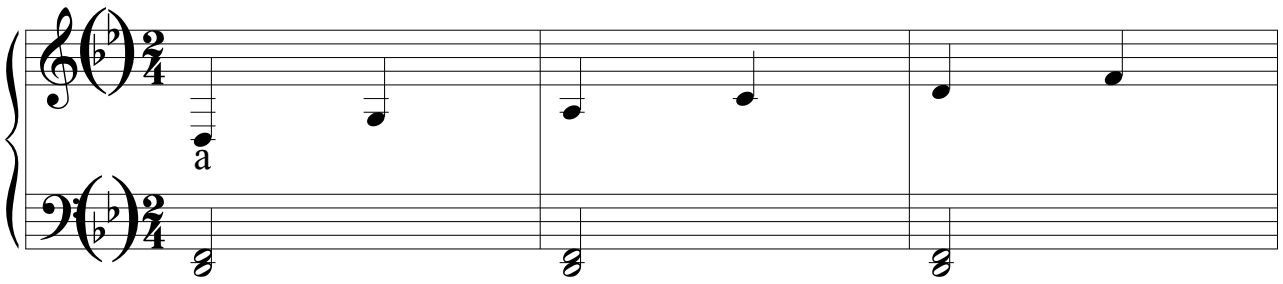
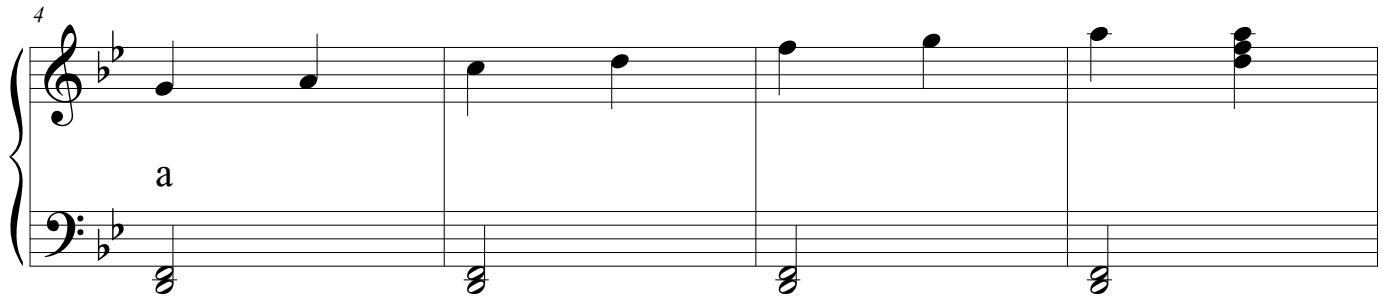
EXERCÍCIO EM SIbM

G.PONTO

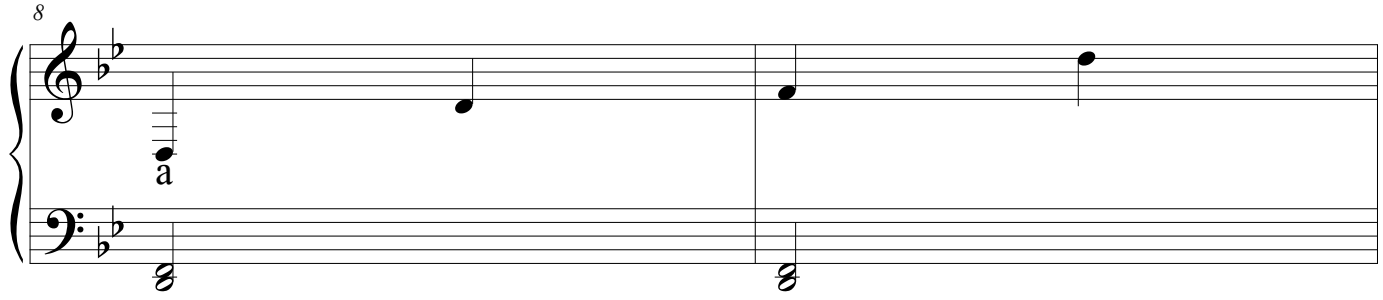
M.HORN

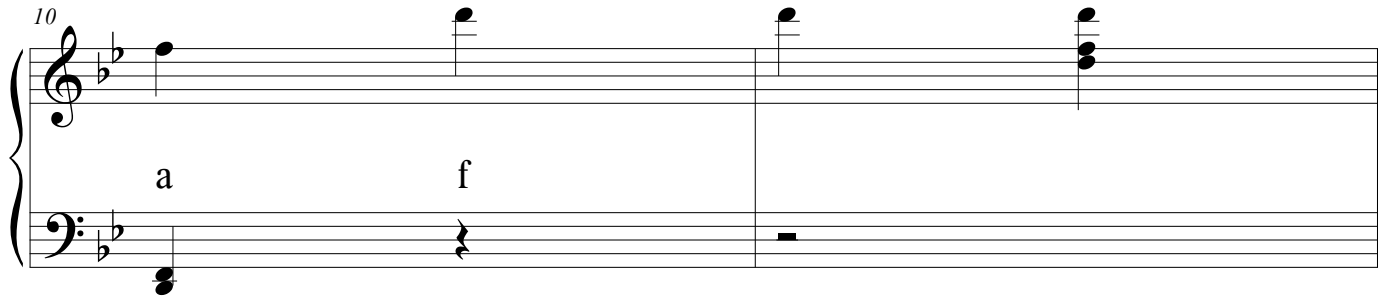
Escala em SibM



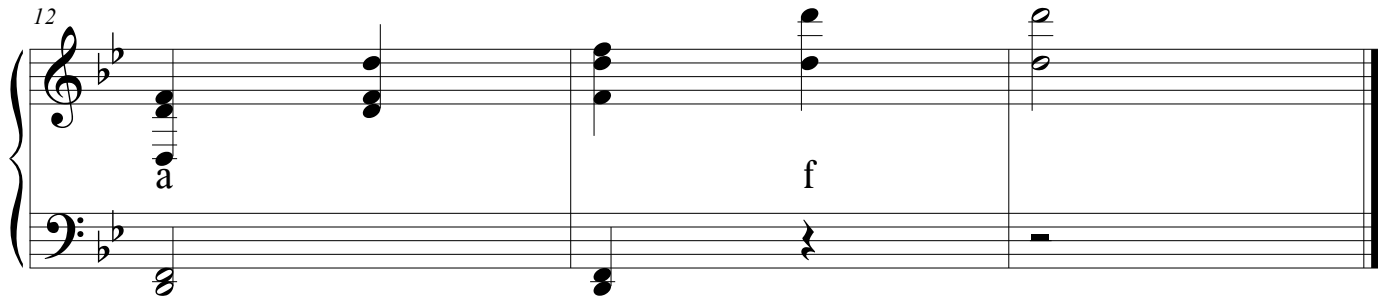


Arpejo em SibM





Acordes em SibM



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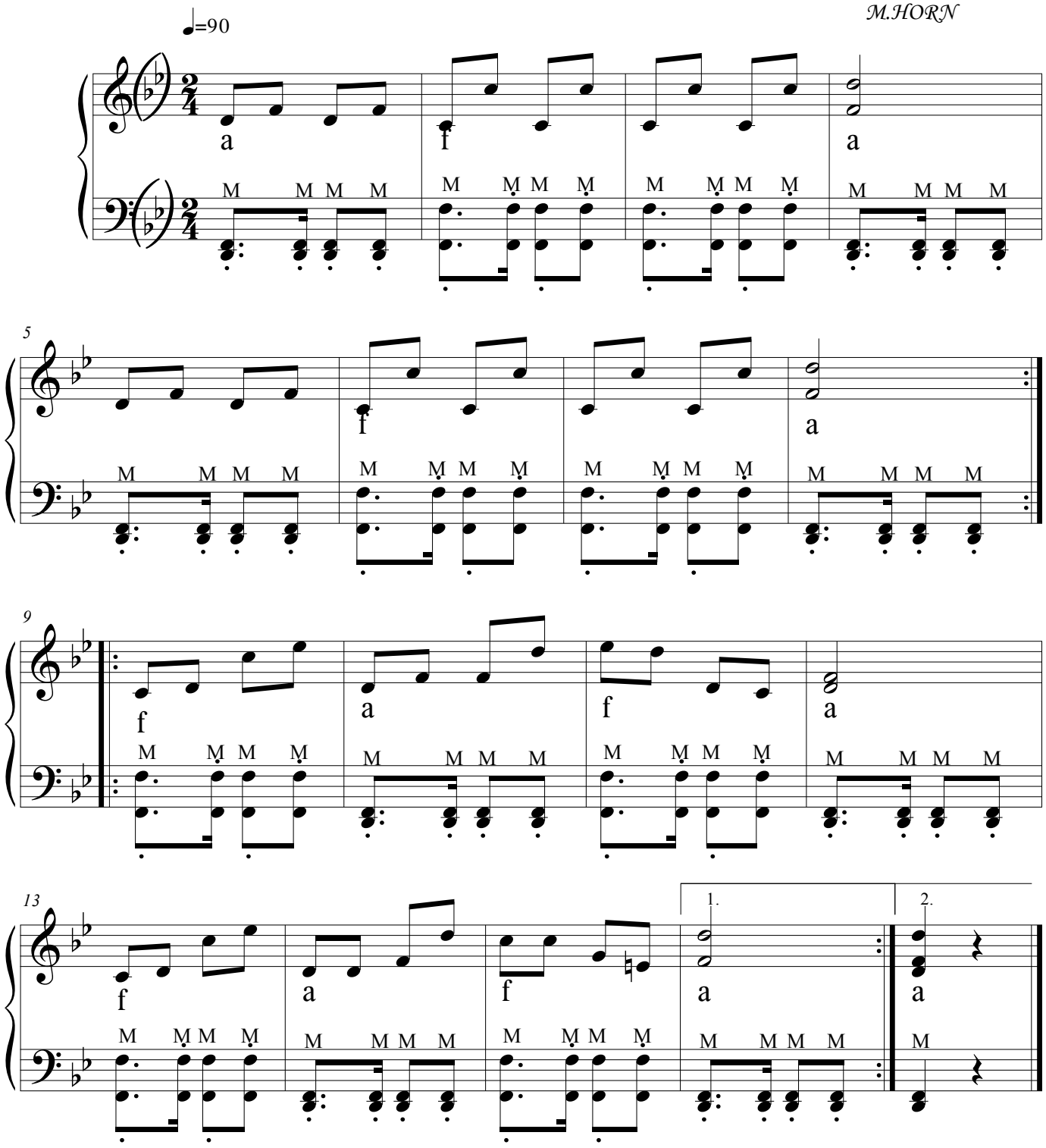
G.PONTO

INVERNADA (SIbM)

M.HORN



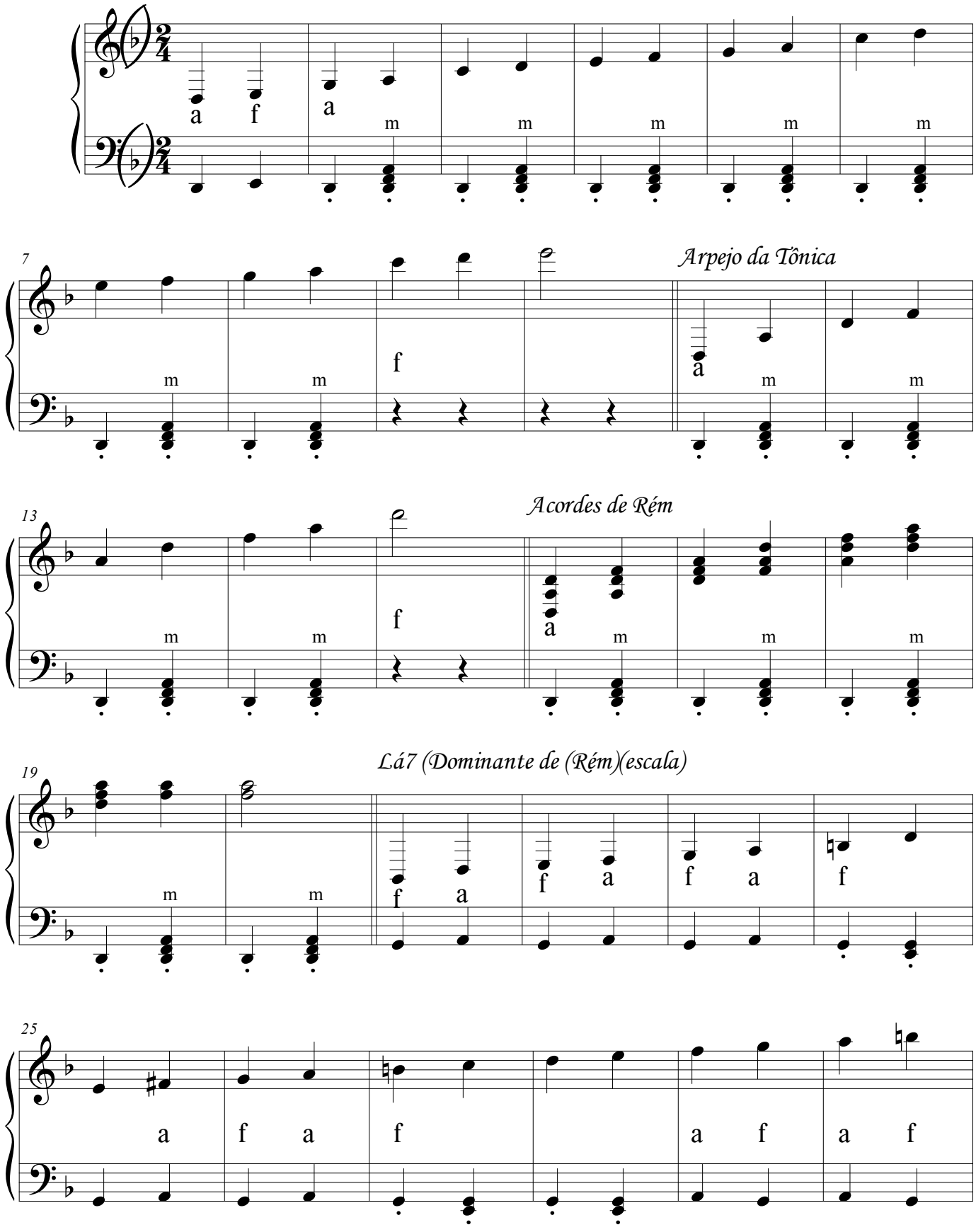
©

EXERCÍCIO EM RÉm

G.PONTO

RÉm (Tônica (Escala)

M.HORN



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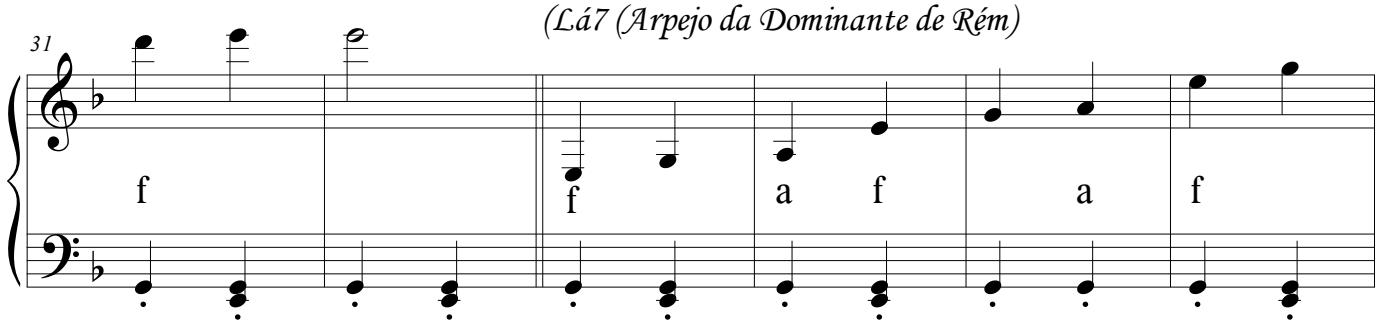
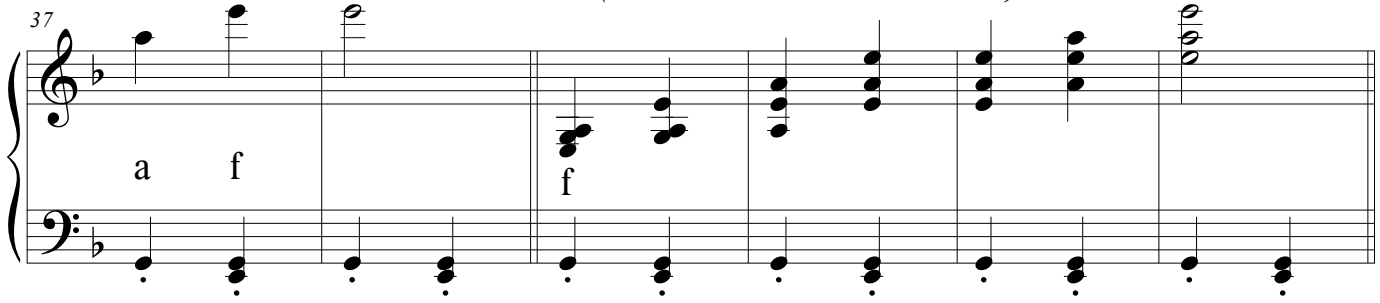
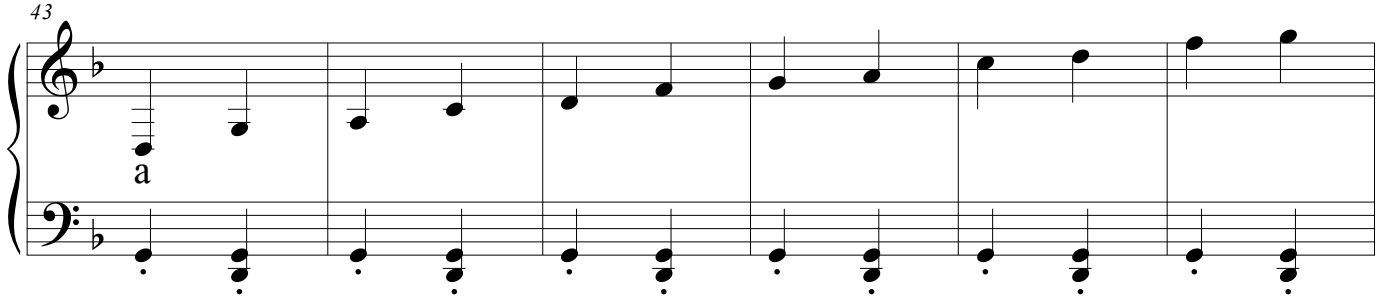
(Lá7 (Arpejo da Dominante de Rém)



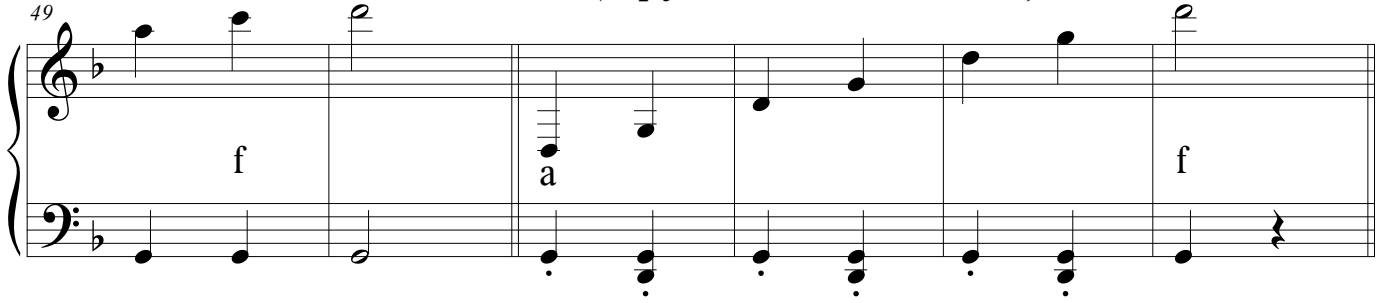
Lá7 (Acordes da Dominante de Rém)



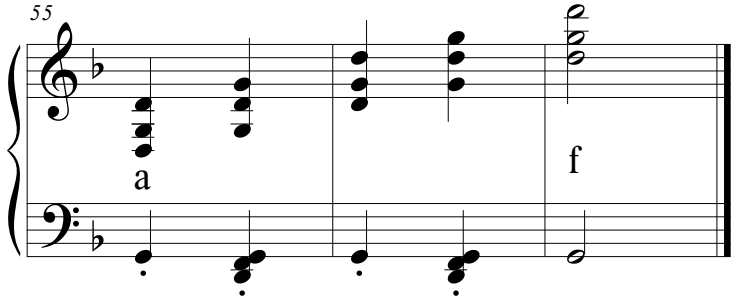
Solm (Escala) da (Subdominante de Rém)



Solm (Arpejo da Subdominante de Rém)



Solm (Acordes da Subdominante de Rém)



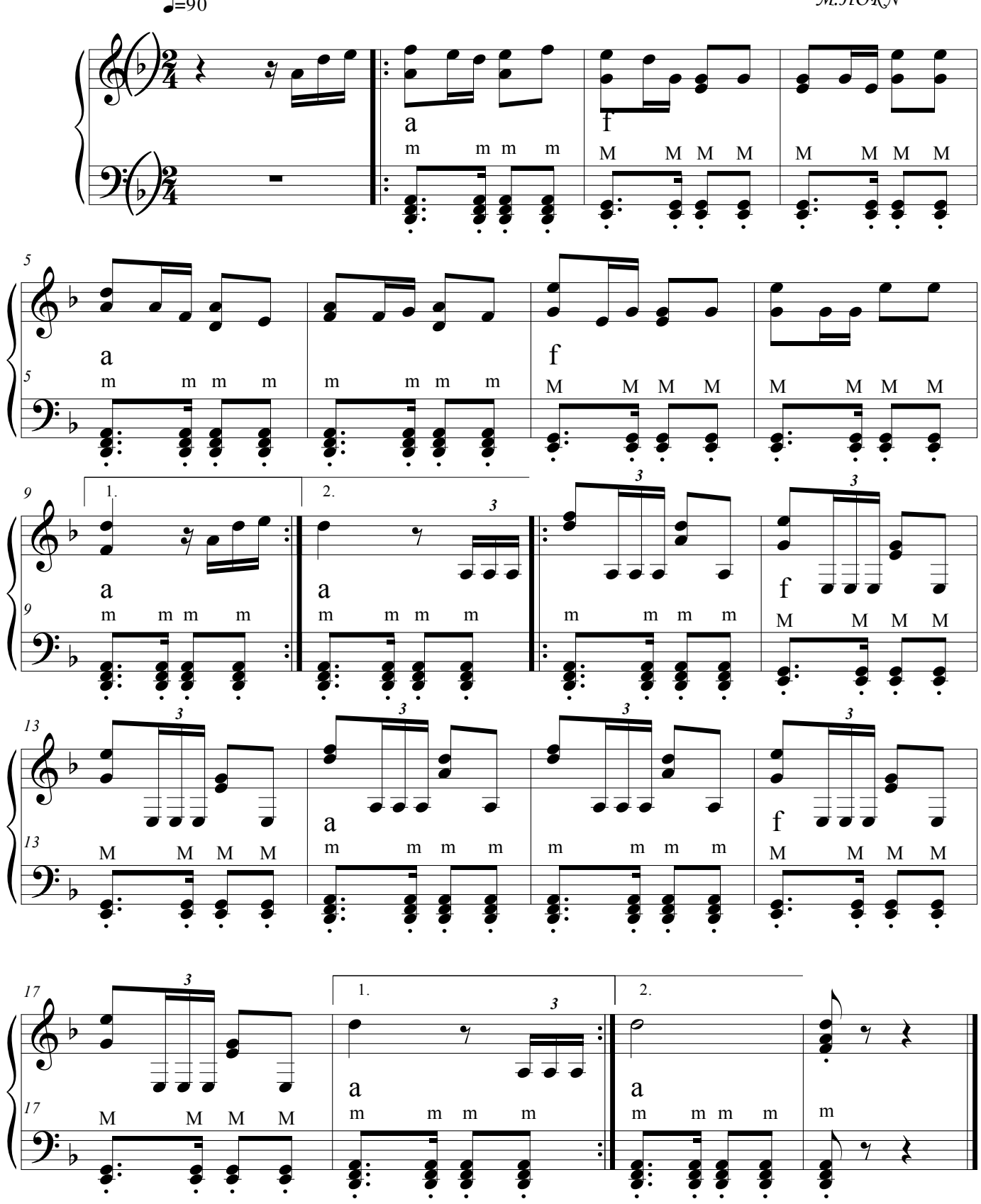
ADAPTAÇÃO

G.PONTO

FRONTEIRIÇA(RÉm)

MILONGA

M.HORN



©

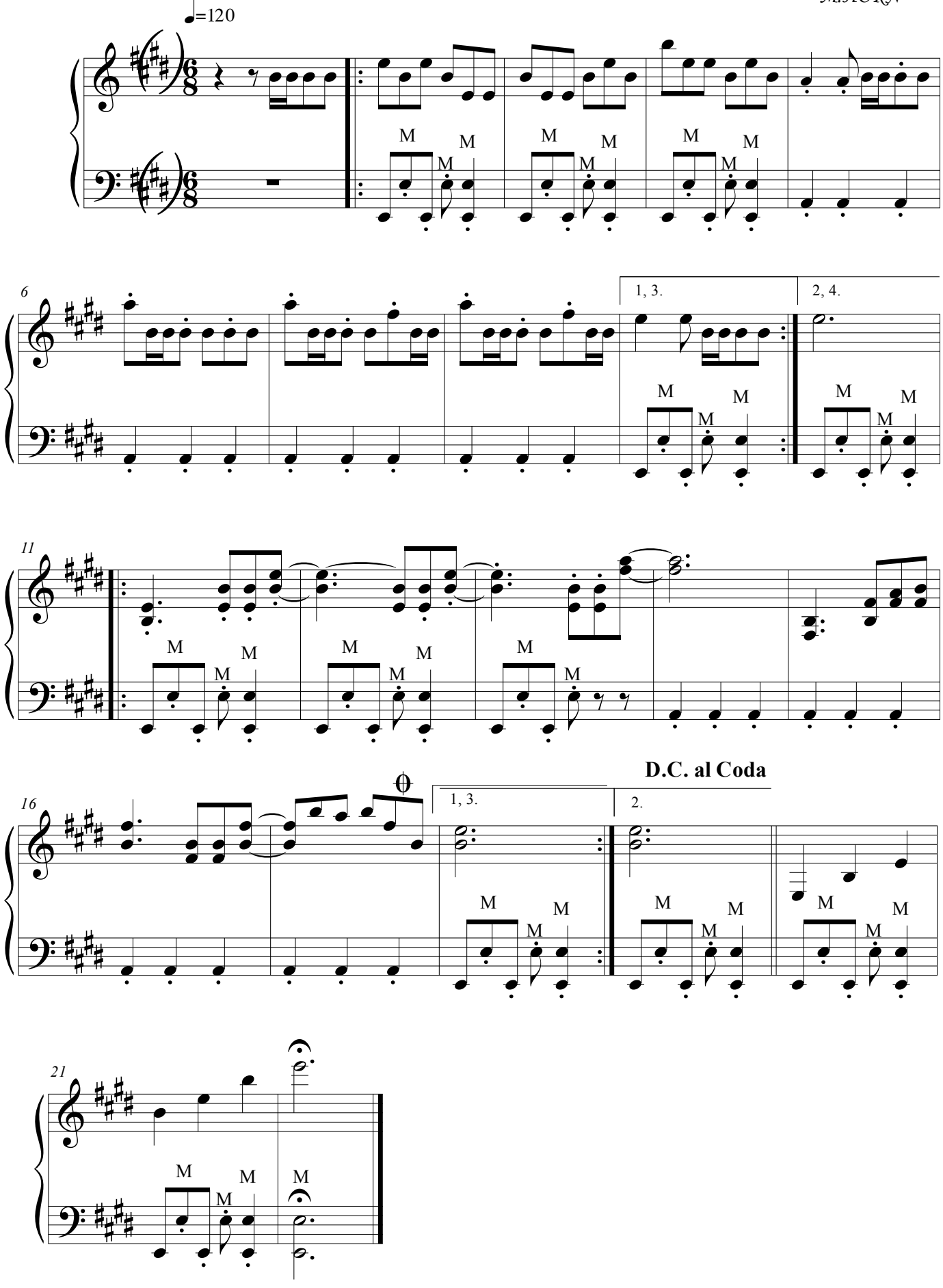
ADAP.PARA MIM

TAQUARI(MIM)

CHAMAME

G.PONTO

M.HORN



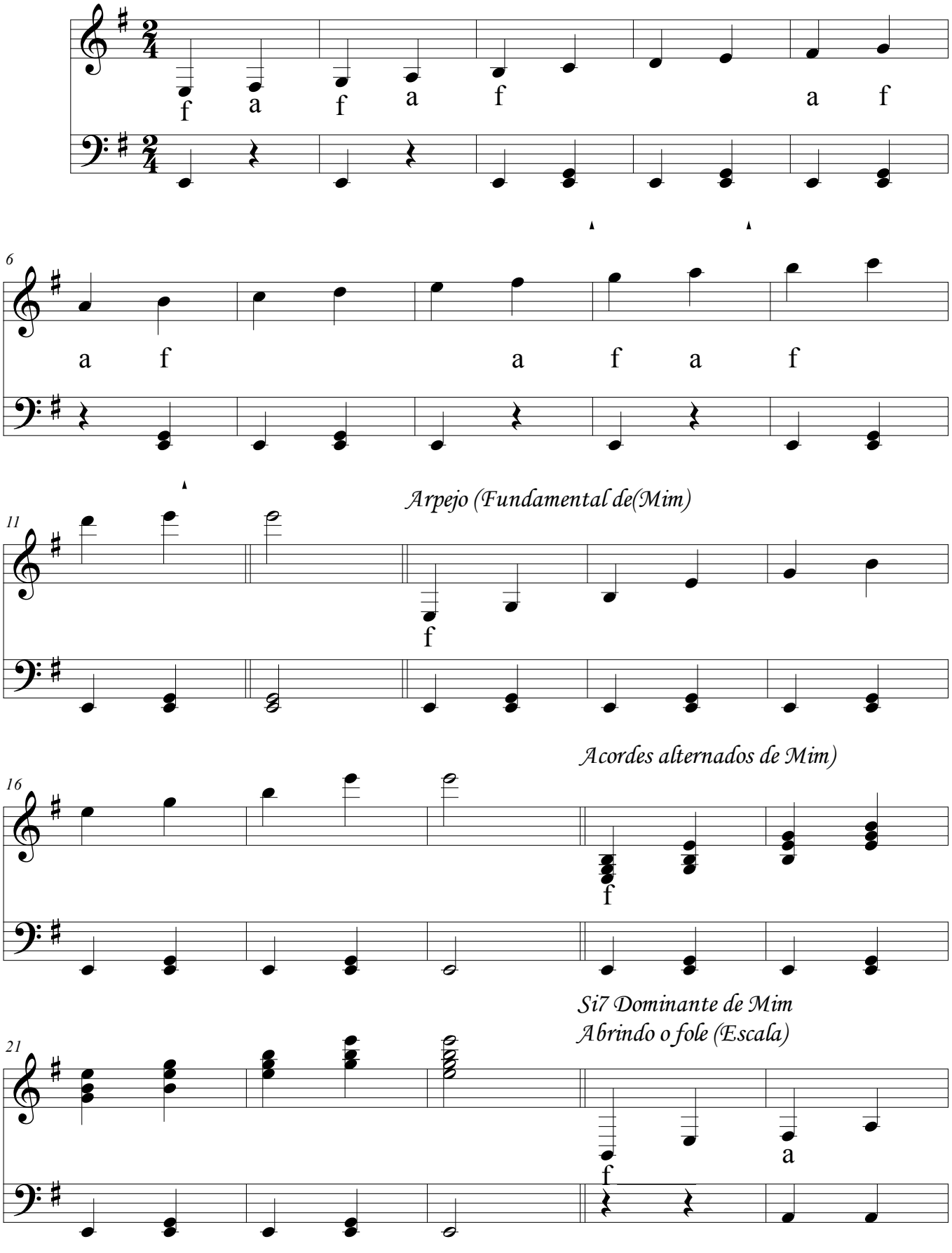
©

EXERCÍCIO EM MIm

G.PONTO

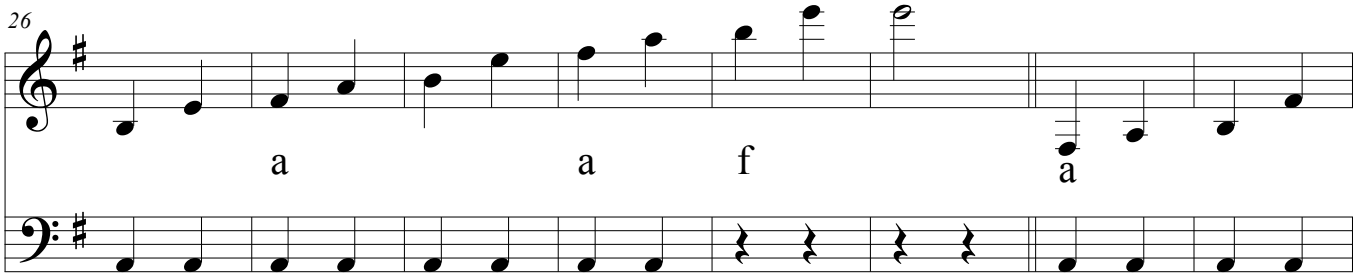
M.HORN

Mim Escala (fechando o fole)

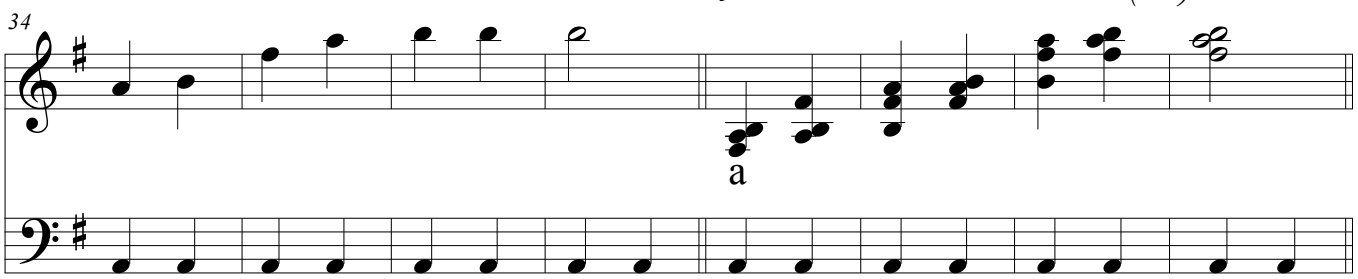


©

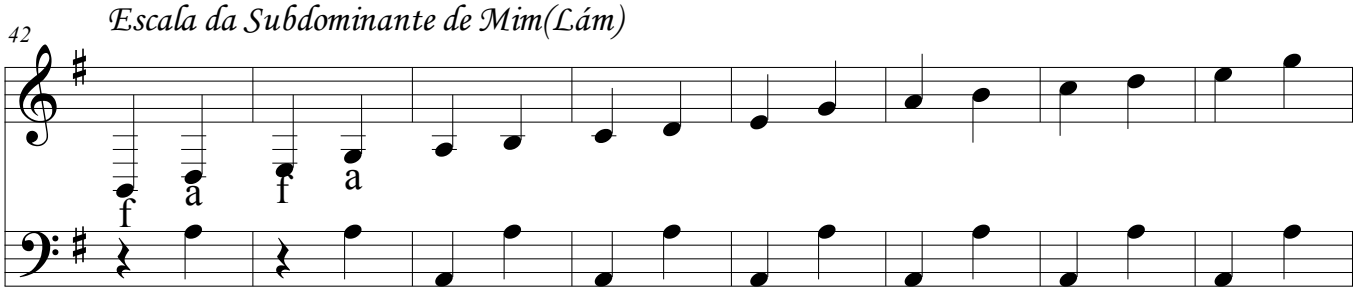
Arp. da Domin. de Mim (Si7).



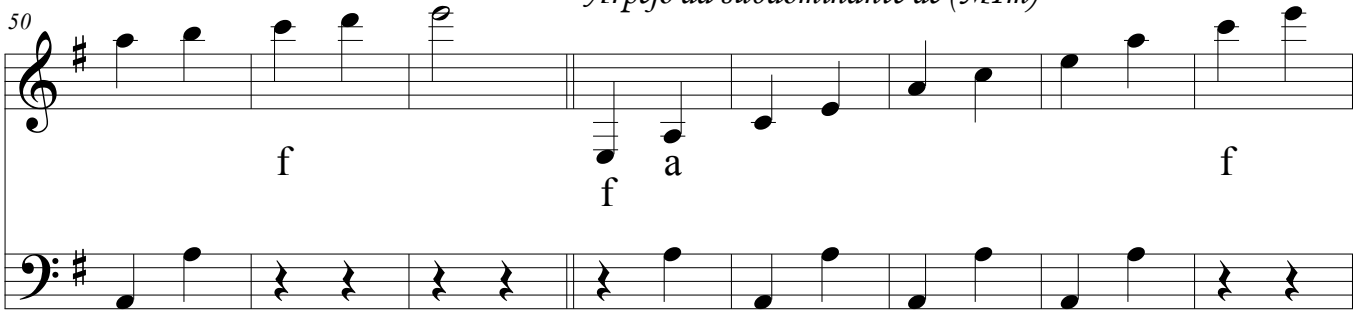
Acordes da Dominante de Mim(Si7)



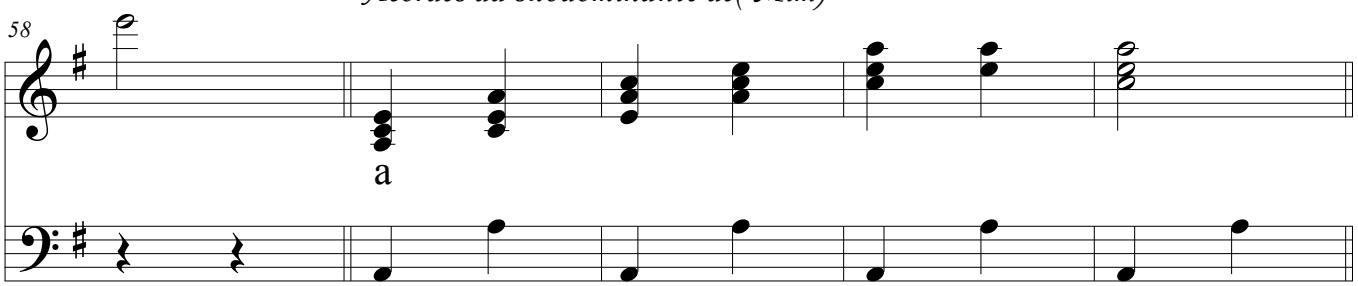
Escala da Subdominante de Mim(Lám)



Arpejo da subdominante de (MIm)



Acordes da subdominante de(Mim)

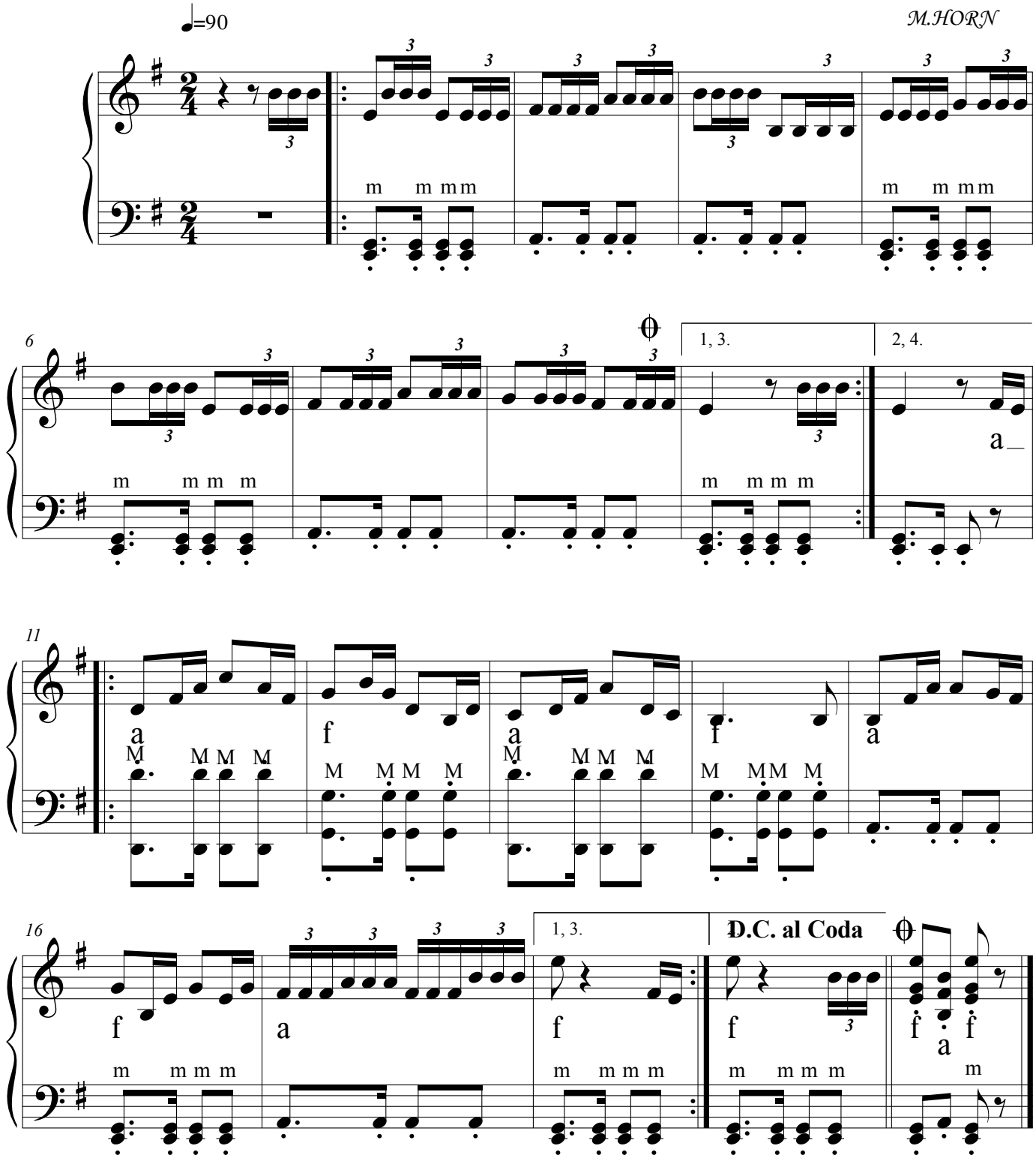


PAMPA GAUCHO(MIm)

G.PONTO

MILONGA

M.HORN



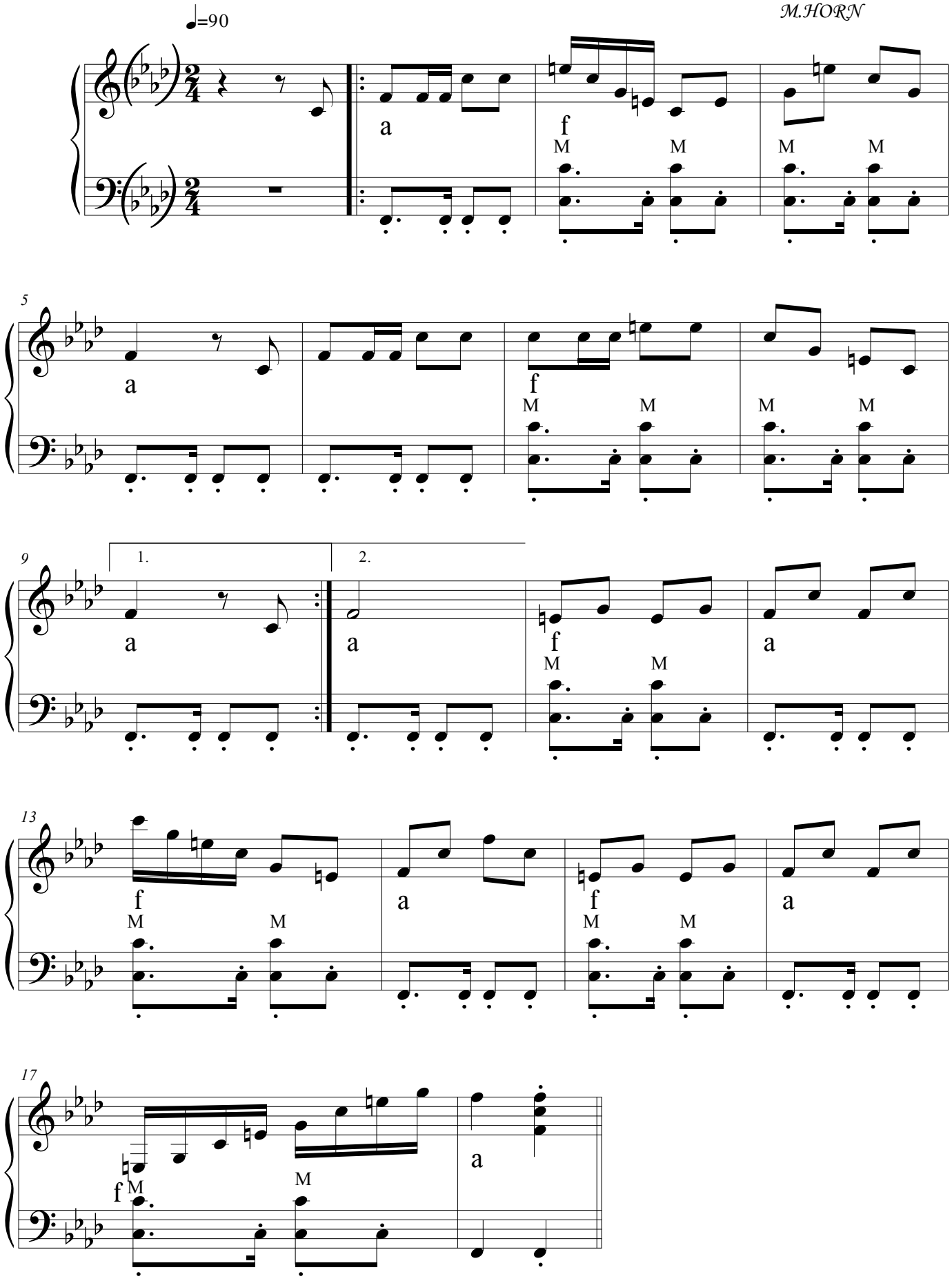
Obj: Tom de(Mim) com seu tom relativo (SolM)

©

SENTINELA(FÁm)

G.PONTO

M.HORN



©

EXERCÍCIOS PARA DIVISÃO MUSICAL

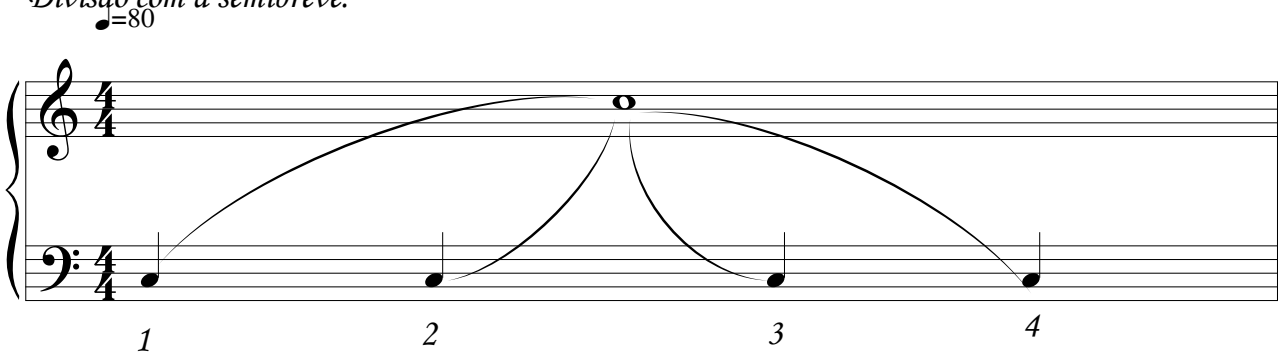
M.HORN

Nos exercícios de divisão musucal usaremos o compasso quaternário no 4/4 no qual a semínima é a unidade de tempo representada pelo denominador 4.

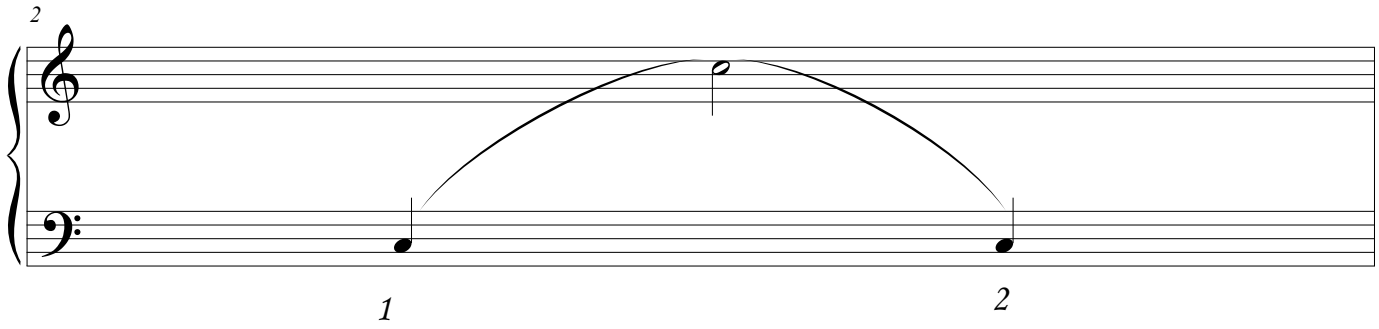
Para marcação dos tempos usaremos apenas o baixo fundamental em Dó com a nota Dó da mão direita para executar a leitura da divisão dos tempos.

Comecremos com com a divisão para a figura (semibreve).

Divisão com a semibreve.

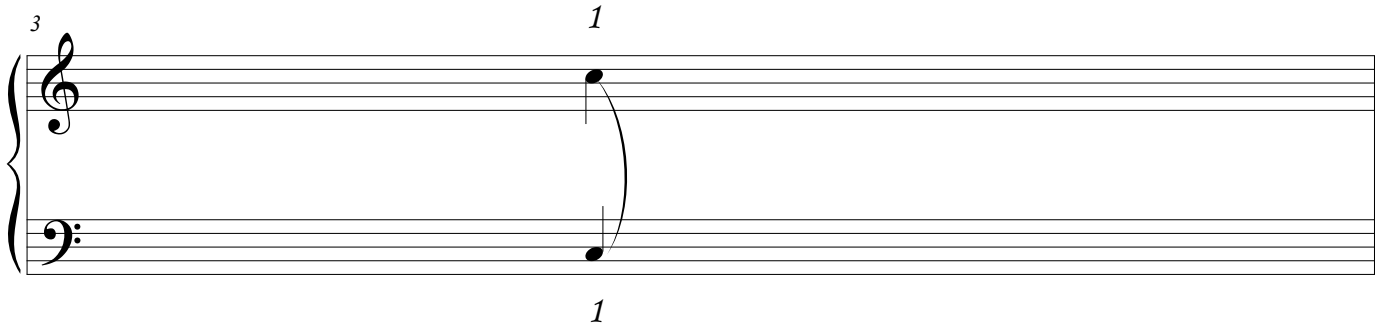


Divisão com a mínima

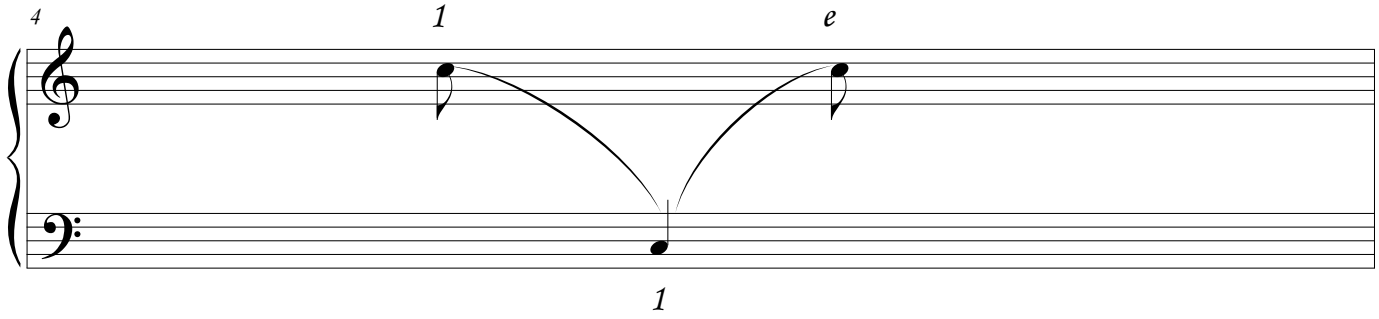


©

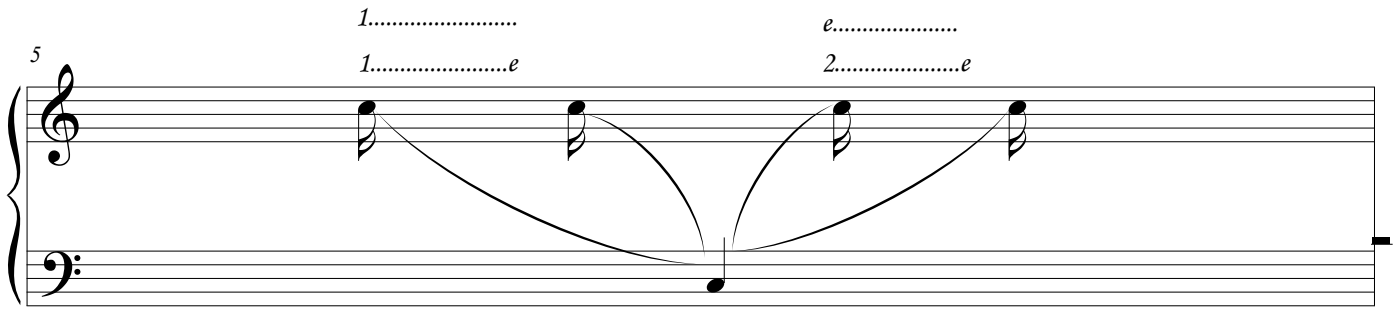
Divisão com a semínima ,marcação de um tempo no baixo



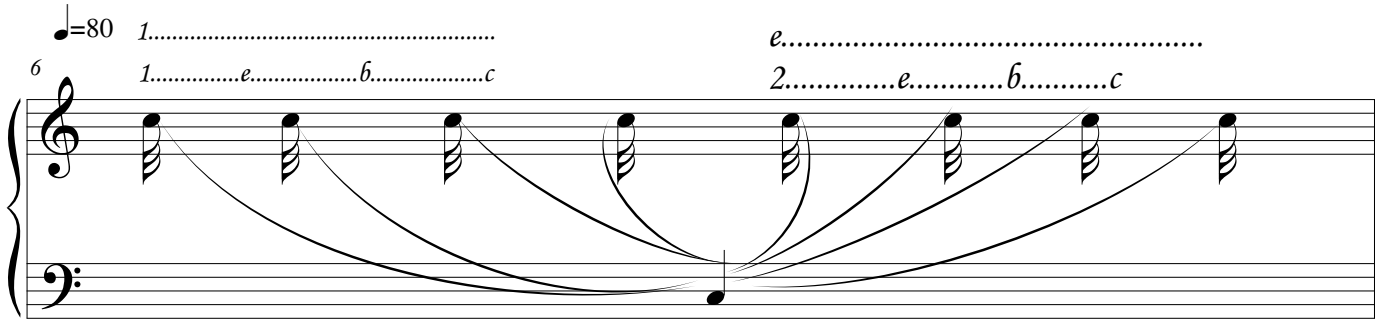
Divisão com colcheias



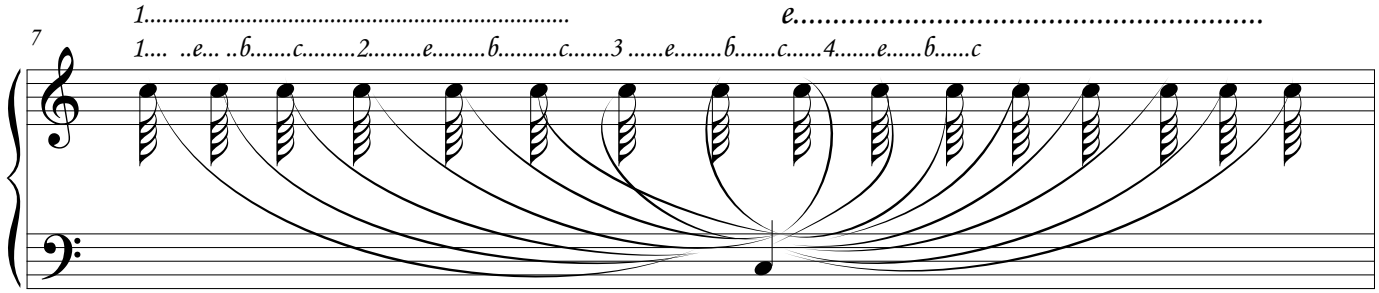
Divisão com semicolcheias, ou subdividir em 1...e ...2....e



Divisão com fuzas 1,e , ou subdivisão 1,e,b,c 2,e,b,c

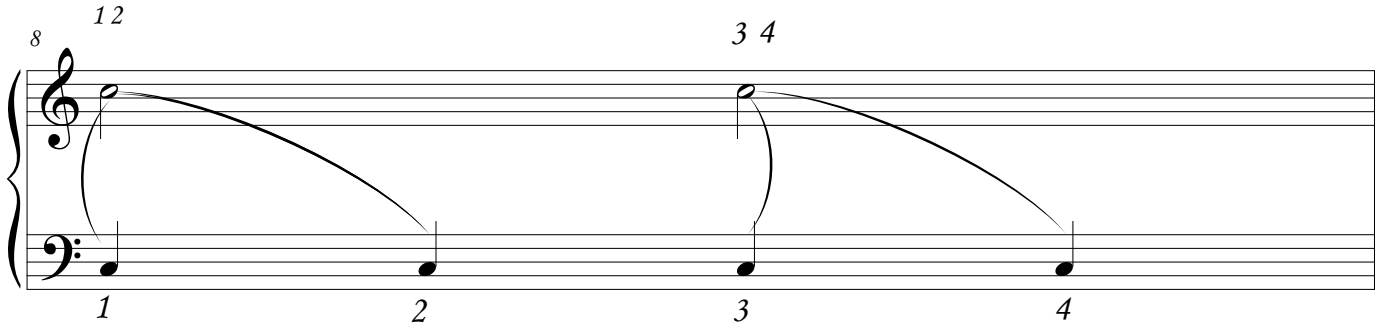


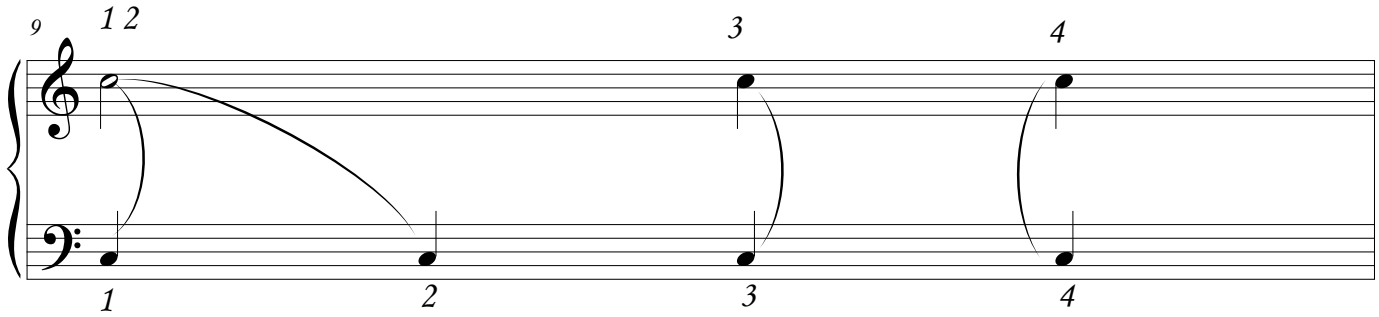
Divisão com semifuzas 1,e,ou com subdivisão 1,e,b,c 2,e,b.c 3,e,b,c 4,e,b,c



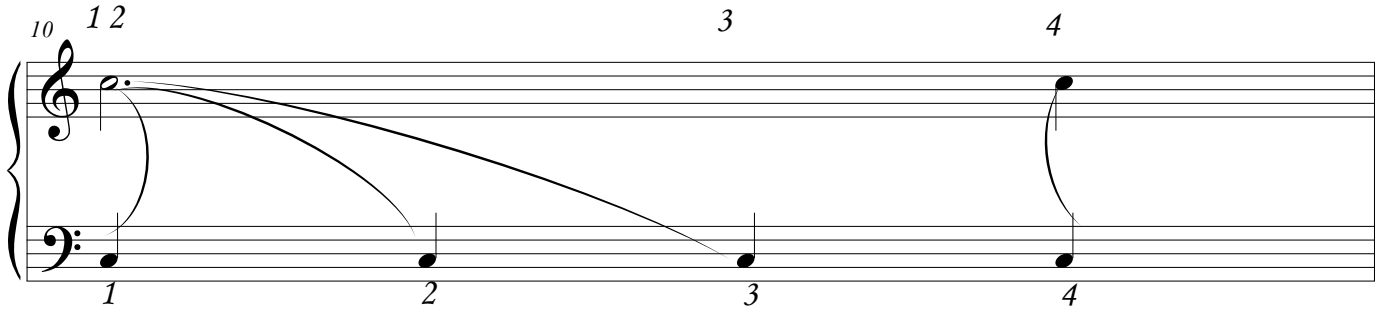
Exercícios com figuras de valores no compasso quaternário como contar os tempos.

Contar:

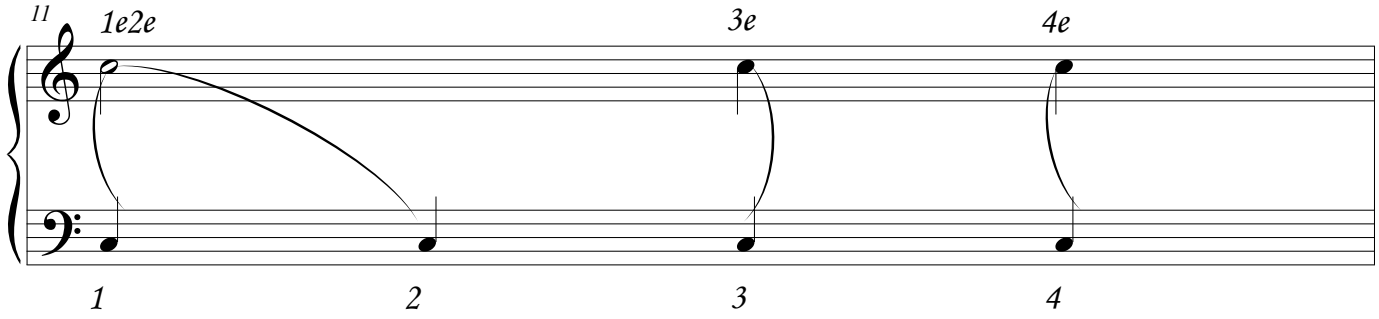


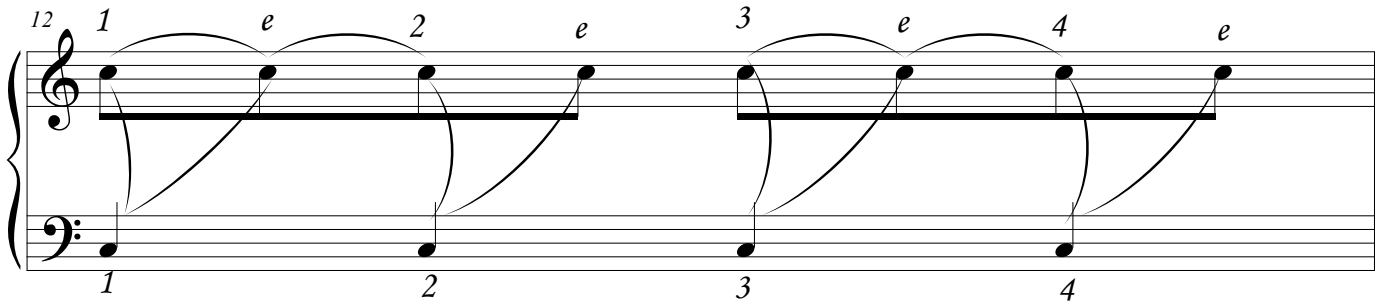


Mesma divisão acima com escrita diferente.

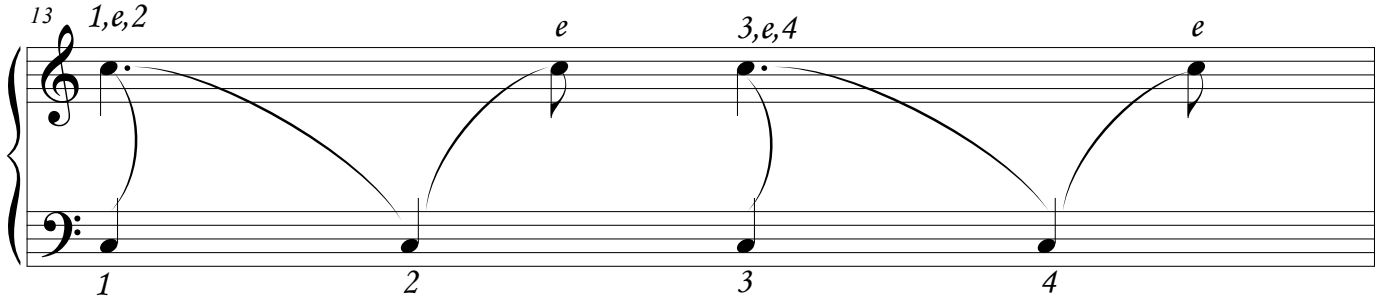


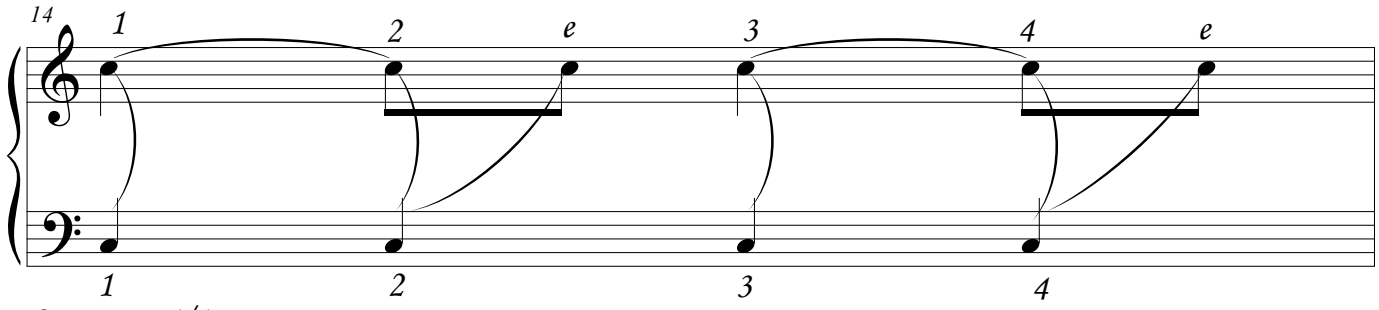
Contar o meio tempo com a letra(e).





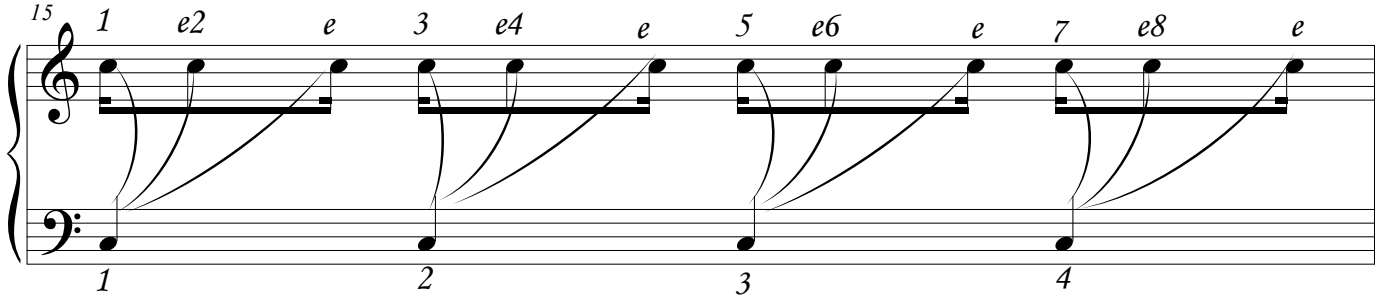
Amesma divisão acima com escrita diferente.





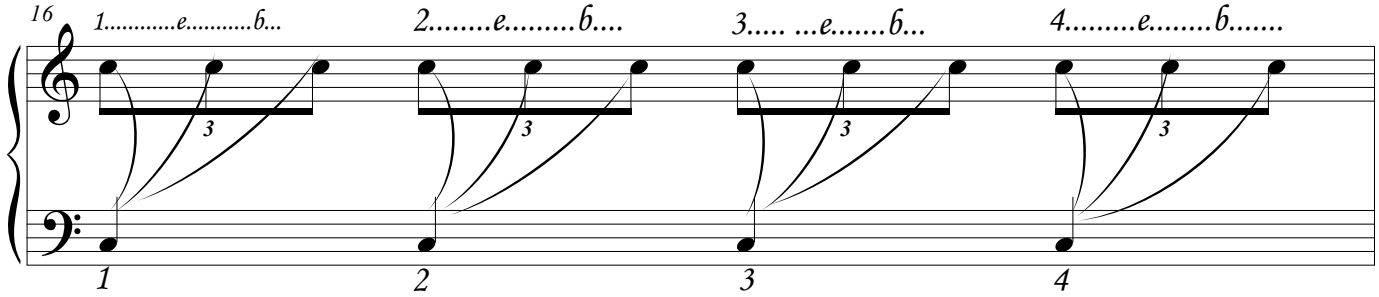
Compasso 4/4.

Usaremos uma sub-divisão dobrando os valores para facilitar a contage dos tempos

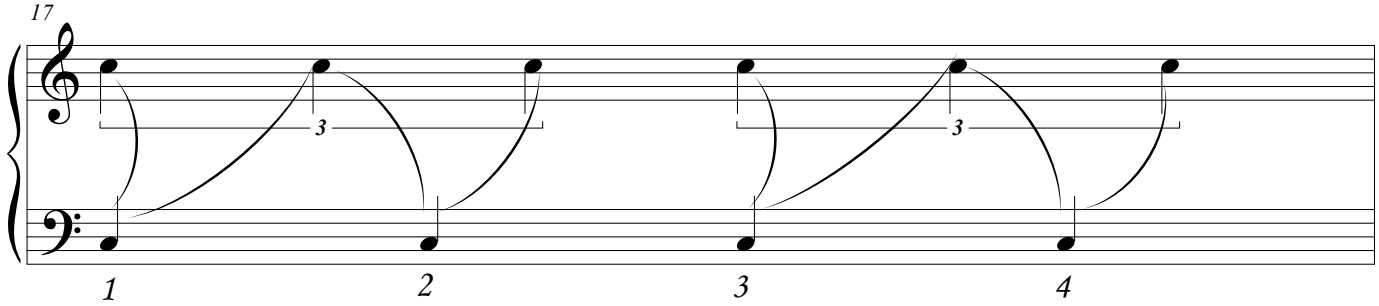


Divisão de tercinas tres notas de 1/2 tempo (colcheias) para cada tempo

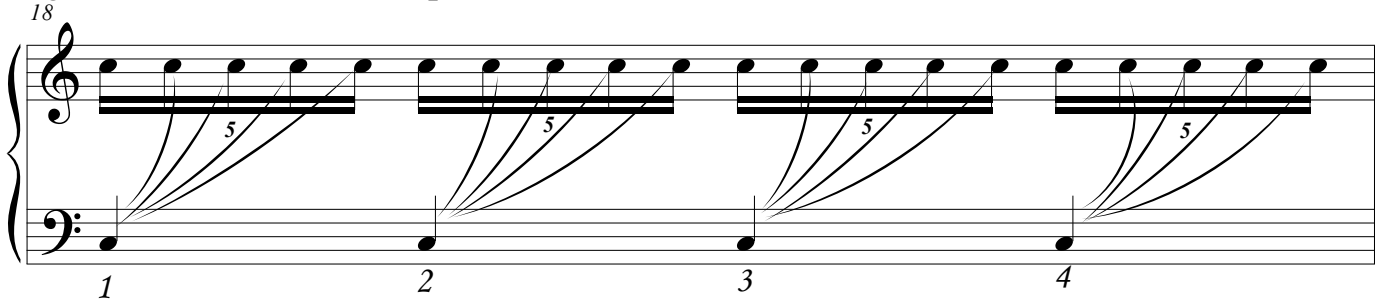
1.....2.....3.....4



Divisão com tercinas



Quiálteras de 5 notas cada tempo no valor de 4 de mesmo valor

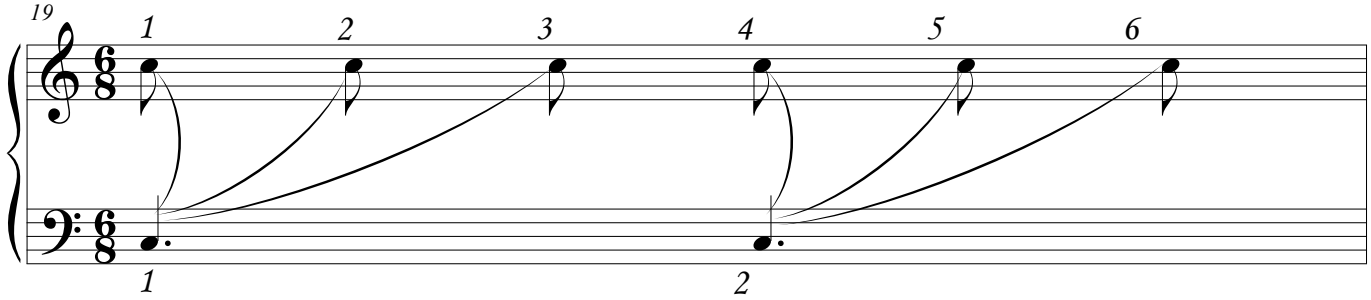


Compasso (composto) Binário.

Compasso 6/8 tendo a unidade de tempo uma semínima pontuada.

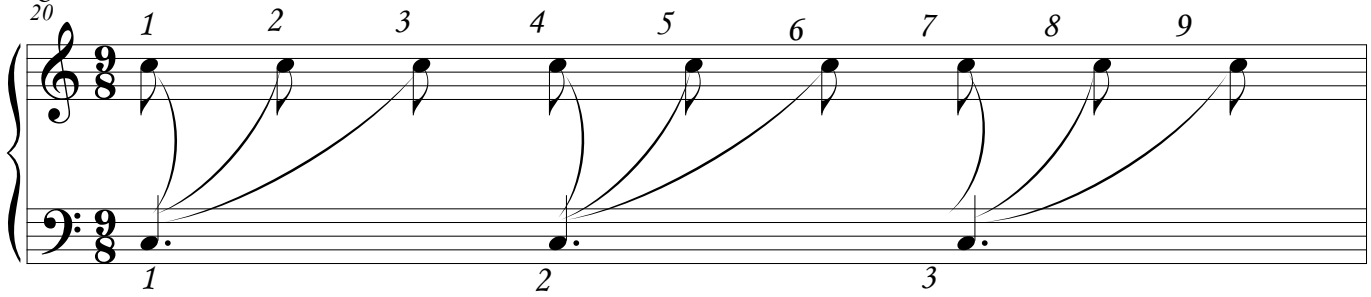
Para facilitar a divisão (subdivião)dando um tempo para a colcheia.

Contar:

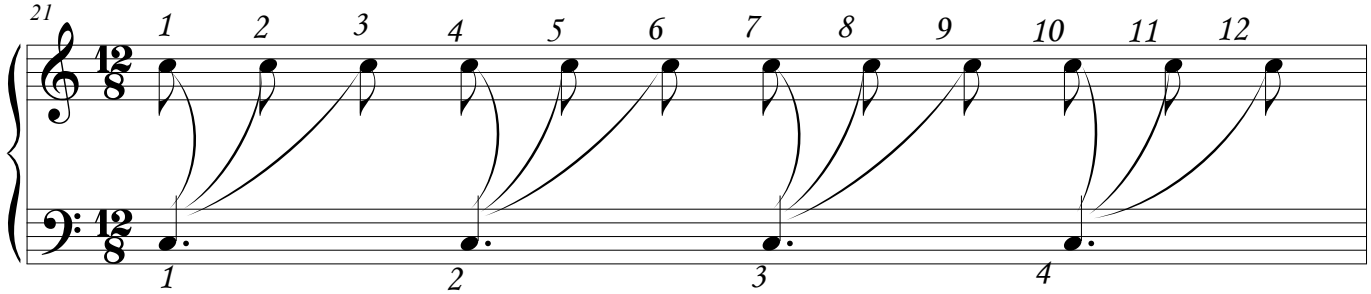


Compasso ternário composto 9/8

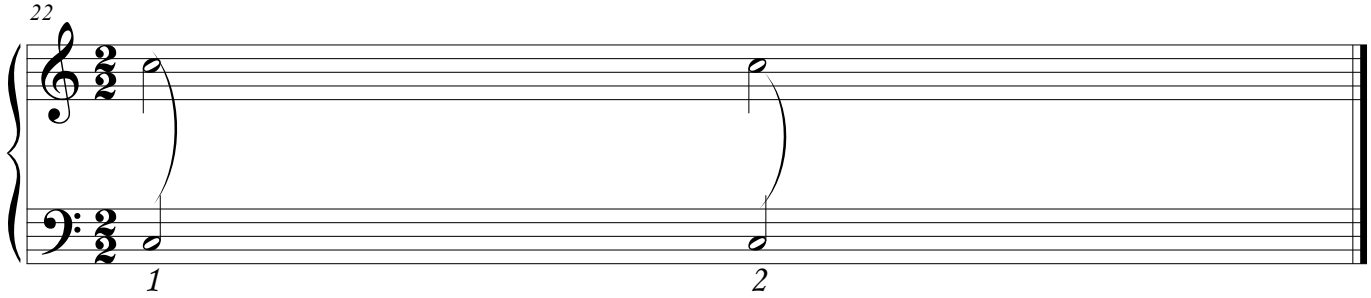
Contar:



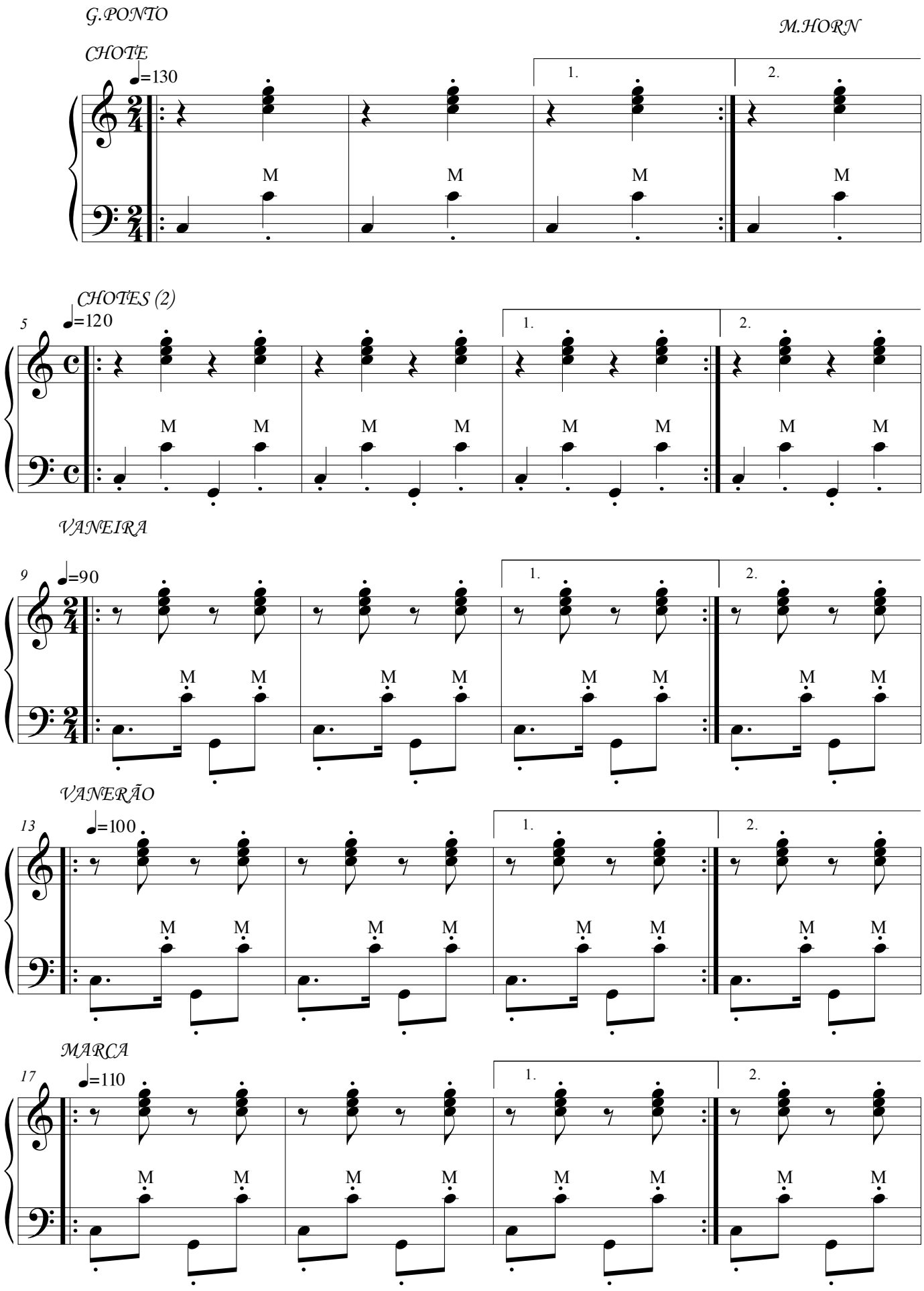
Compasso quaternário composto 12/8



Compasso (binário)2/2 unidade de tempo a mínima representada pelo denominador 2.

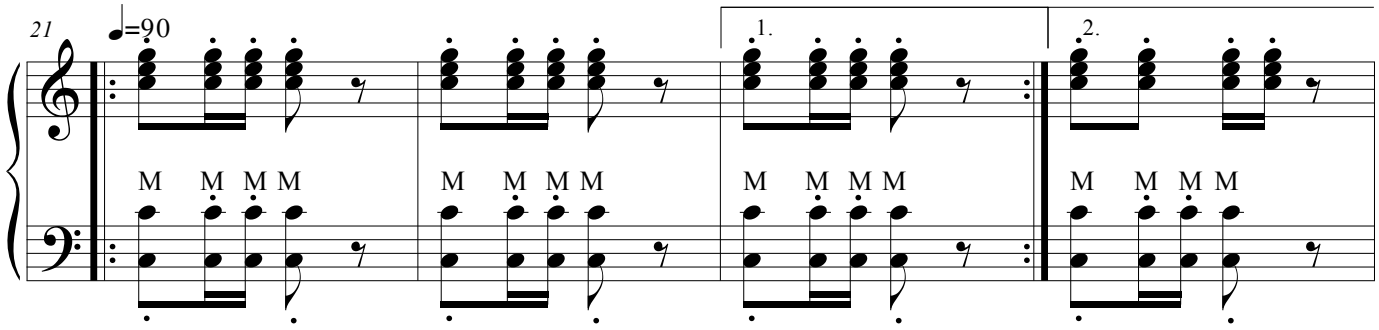


ACOMPANHAMENTOS (DIVERSOS RITMOS)

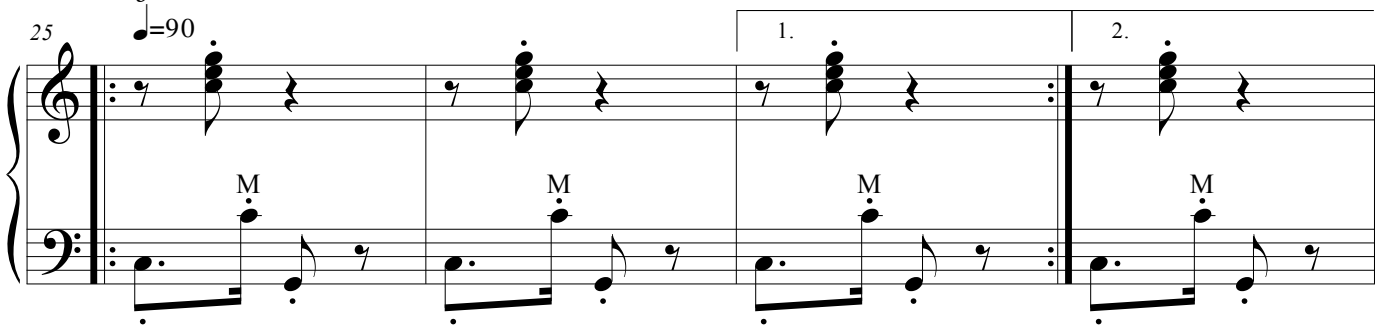


©

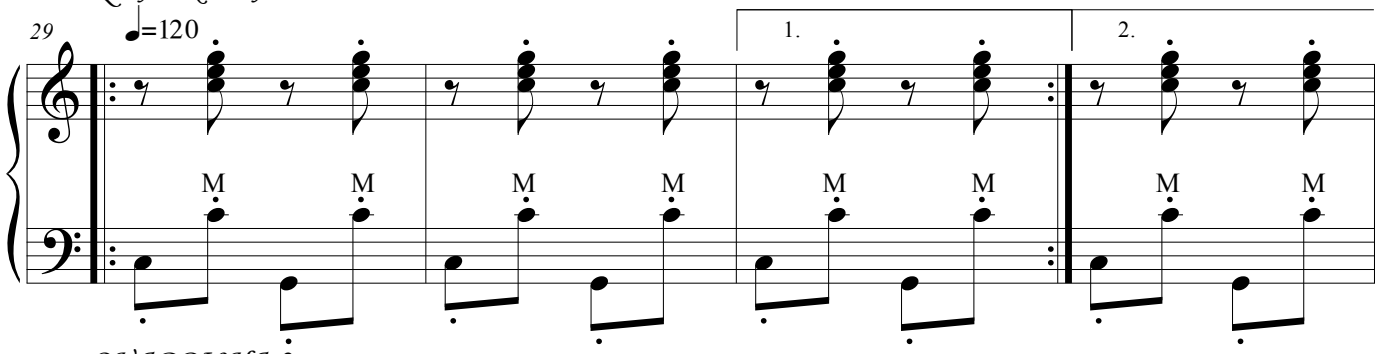
BUGIO (1)



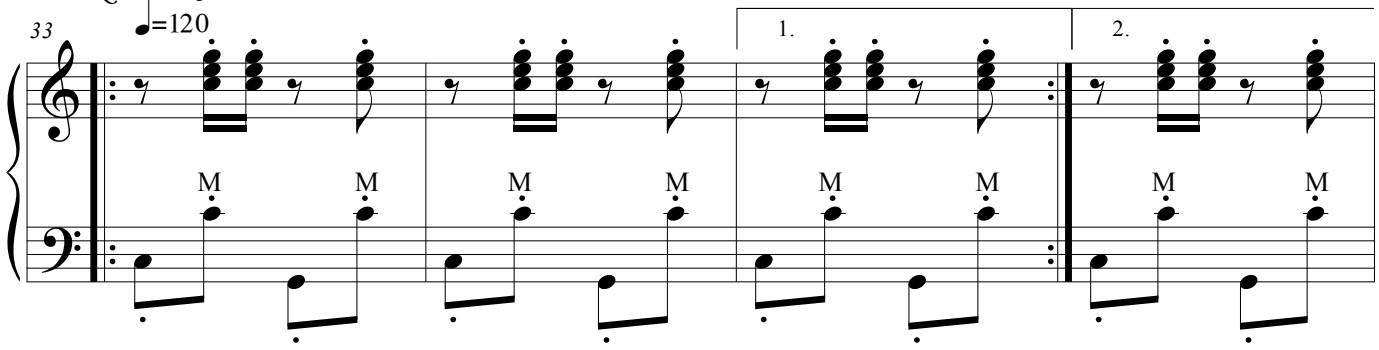
BUGIO 2



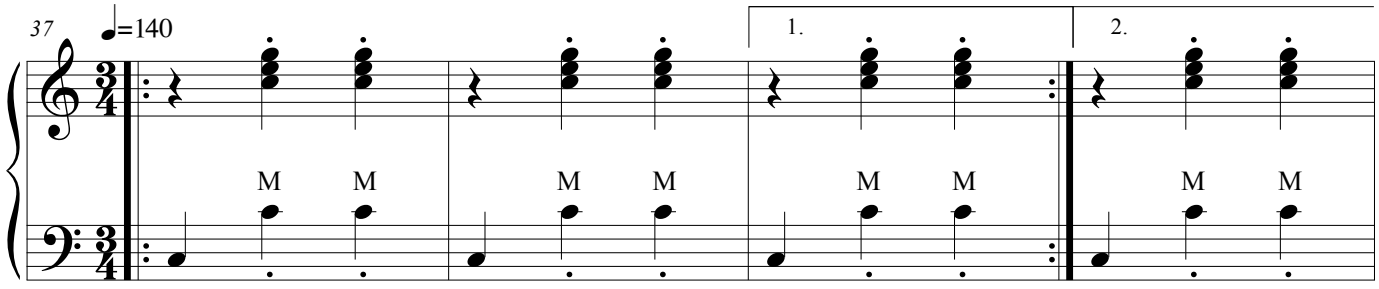
QUADRILHA



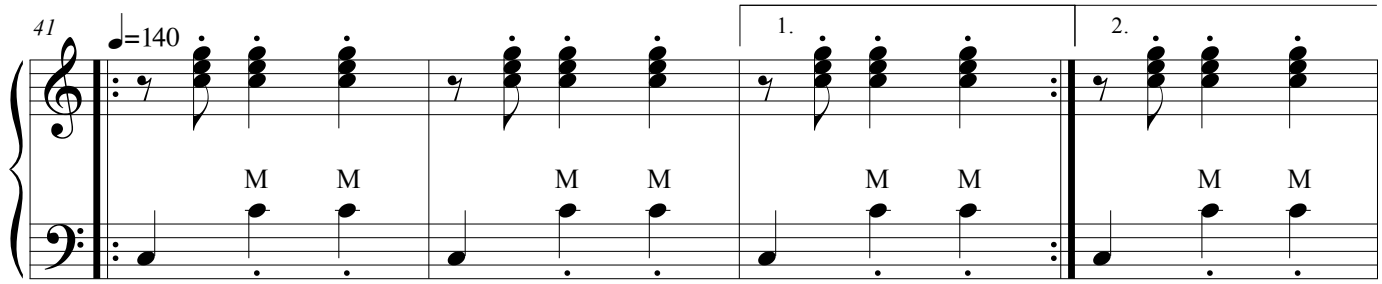
QUADRILHA 2



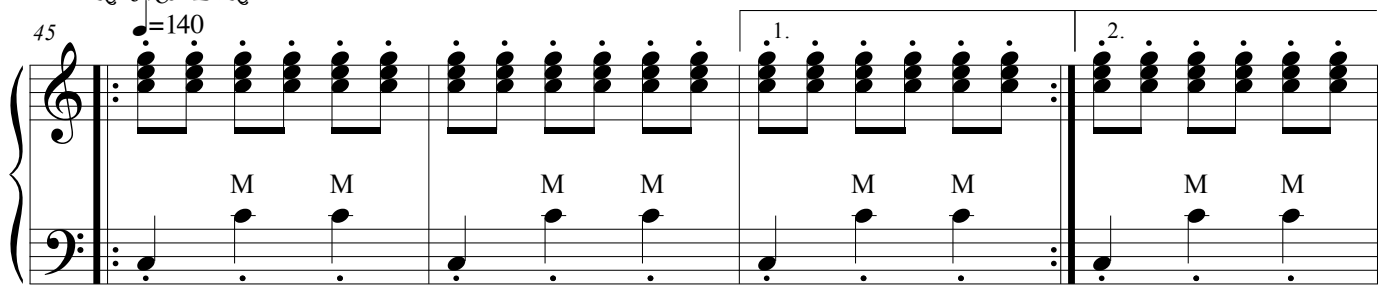
VALSA



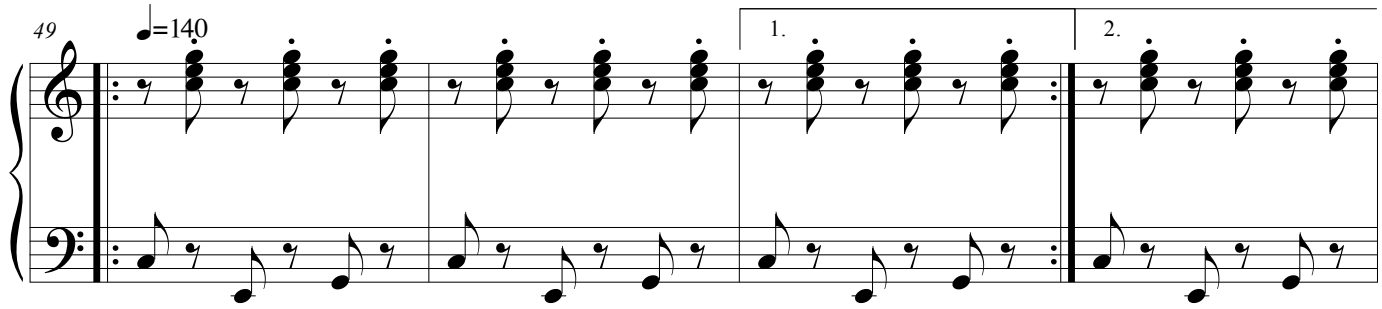
VALSA(2)



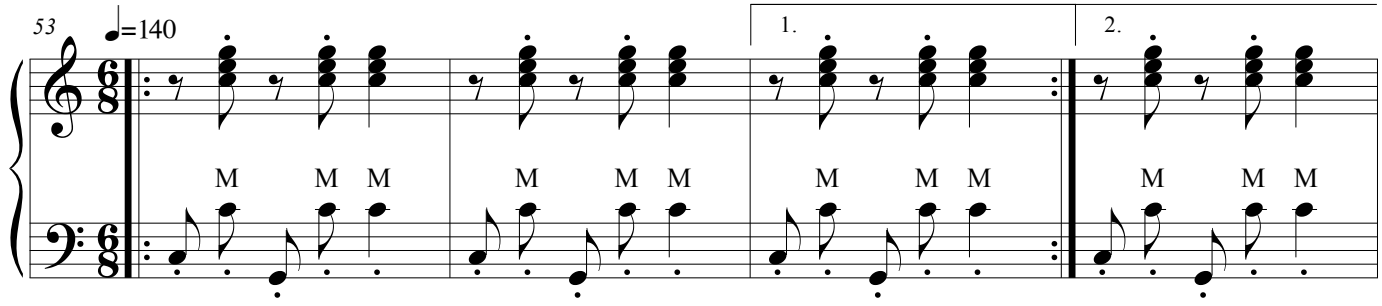
RANCHEIRA



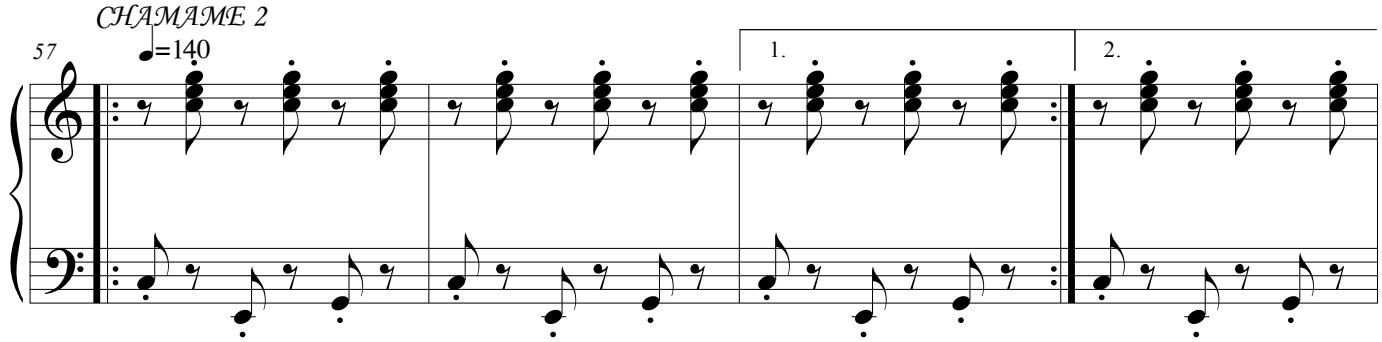
RANCHEIRA 2



CHAMAME



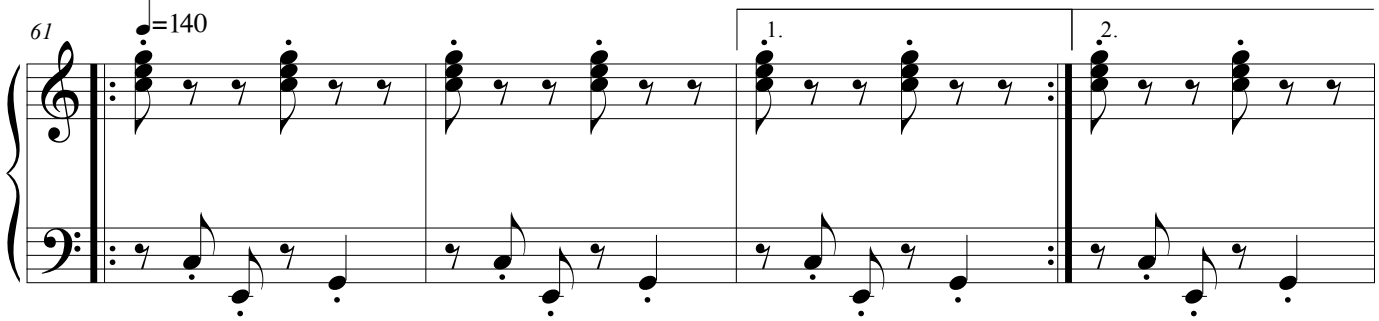
CHAMAME 2



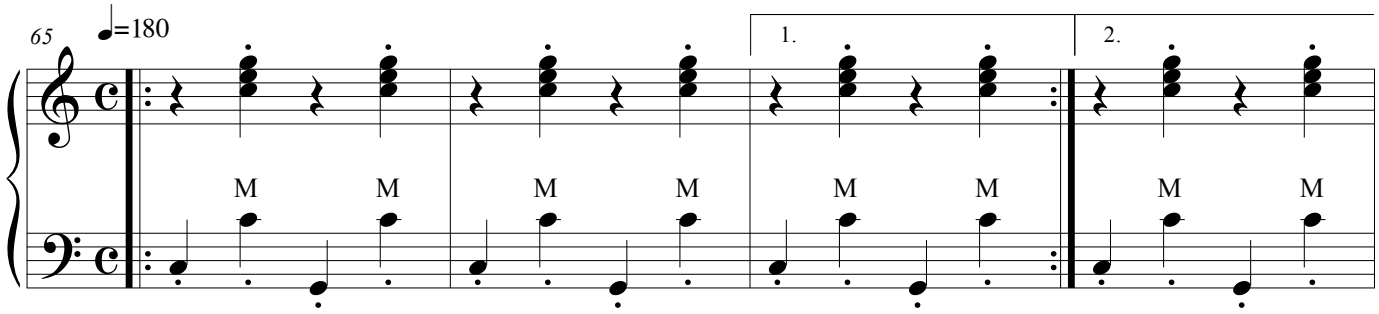
DIVISÃO PARA ACOMPANHAMENTOS

4

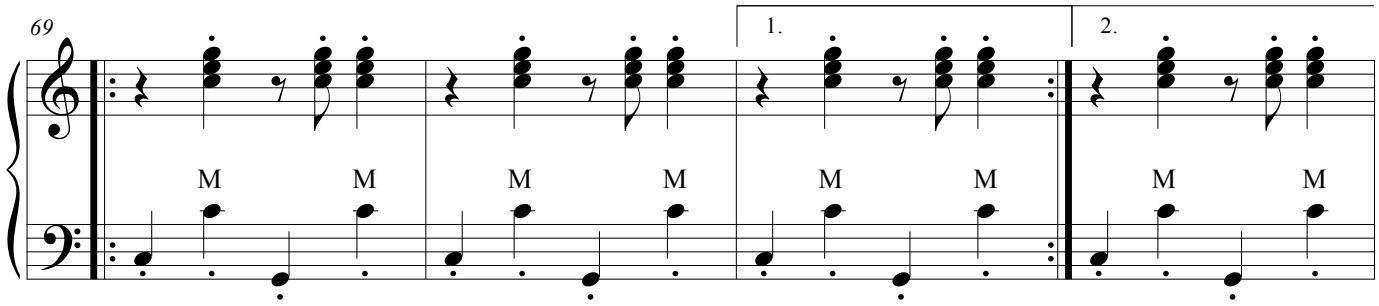
CHAMAME(3)



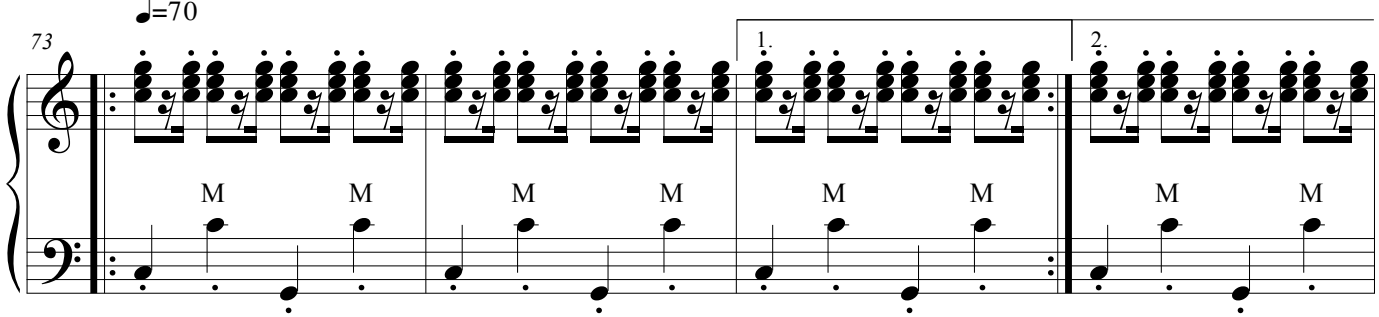
BALANCEADO



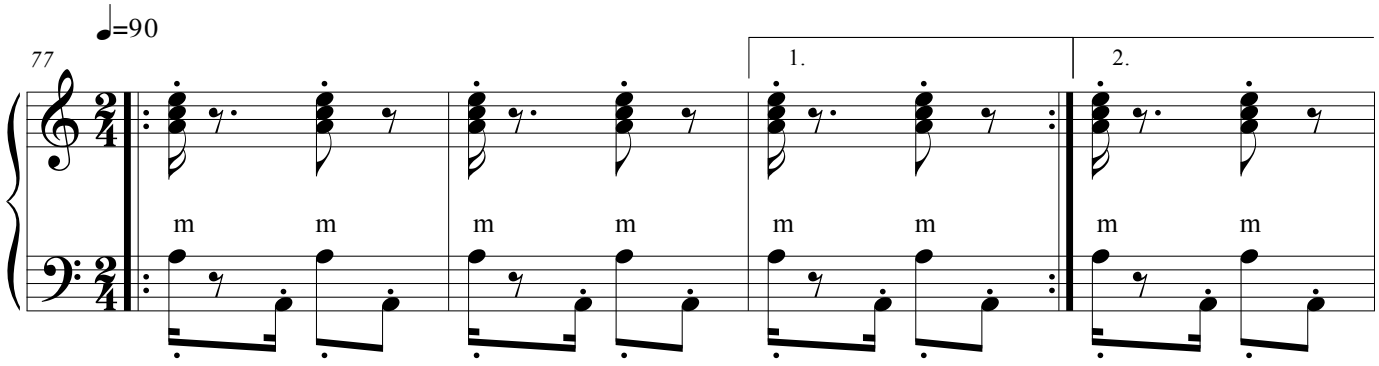
BALANCEADO 2



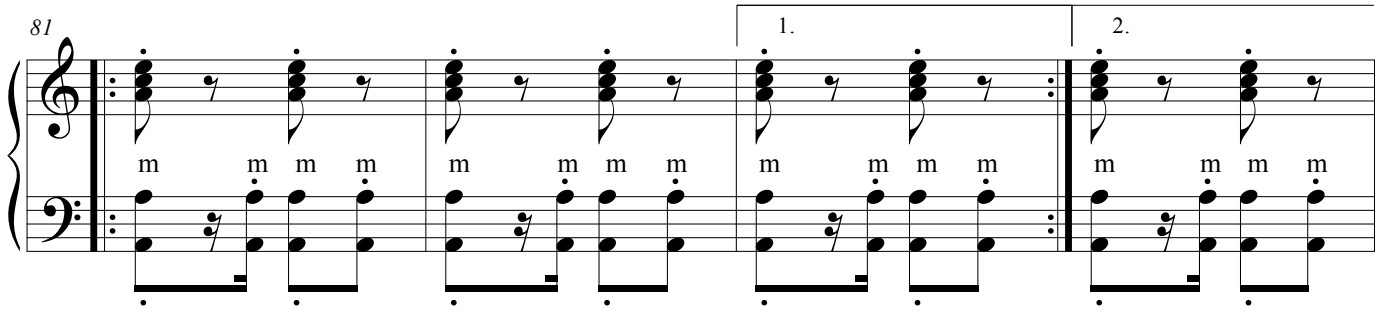
HINOS (GERAMLENTE QUATERNÁRIO COM ESTA DIVISÃO)

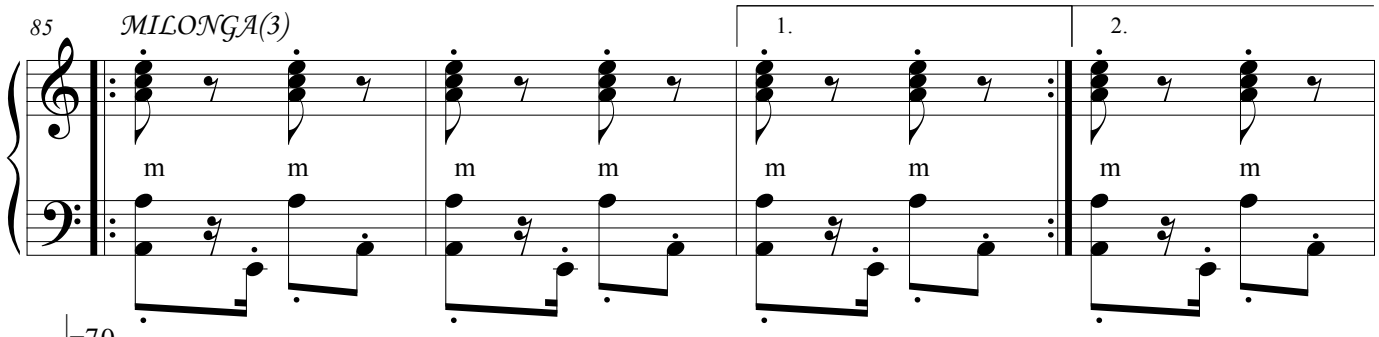


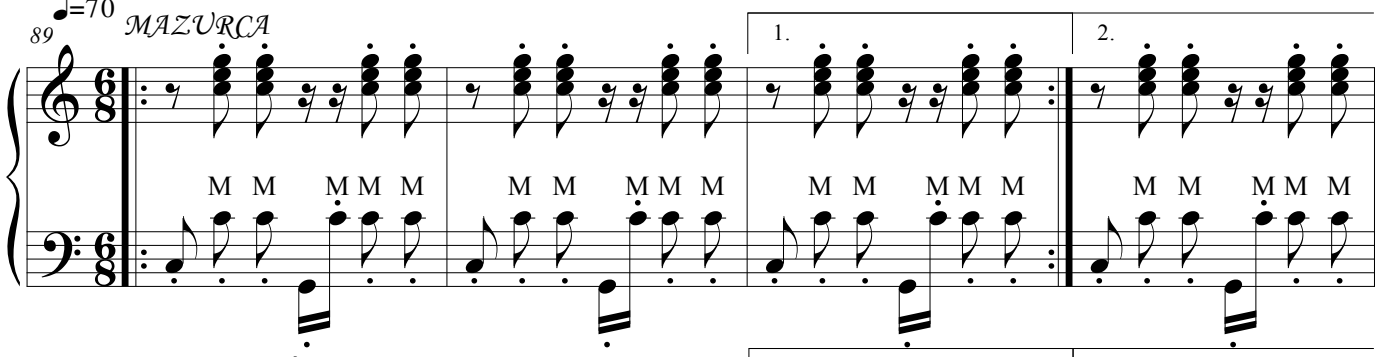
MILONGA(1)

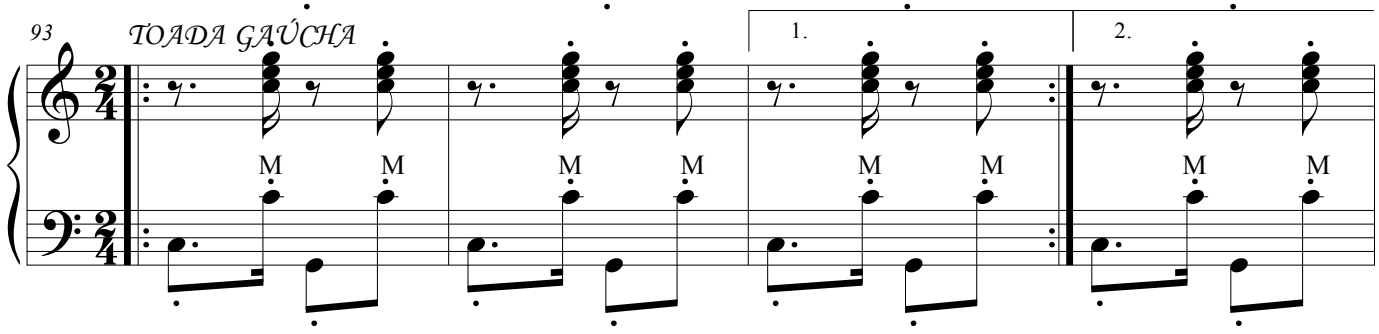


MILONGA(2)

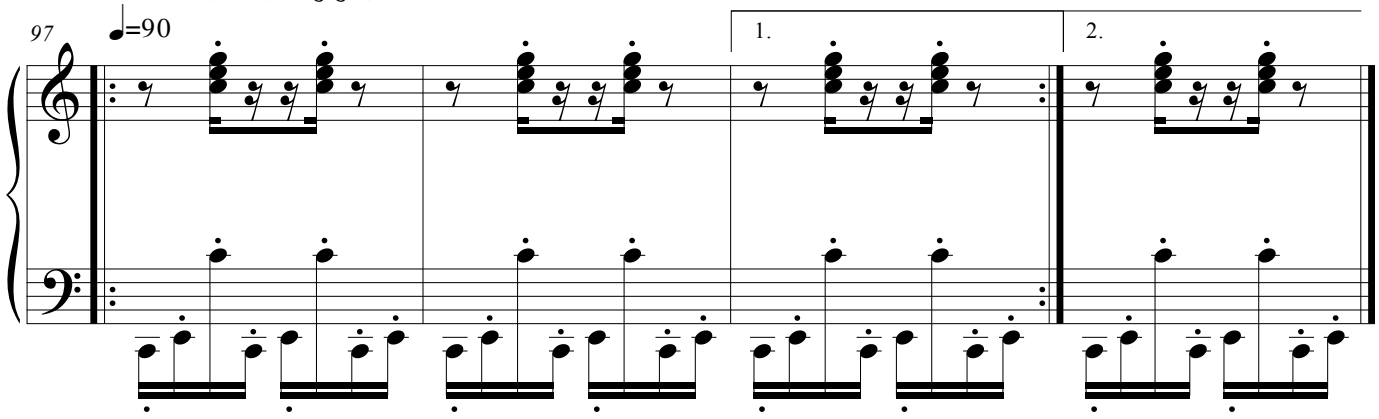








CHAMARRITA



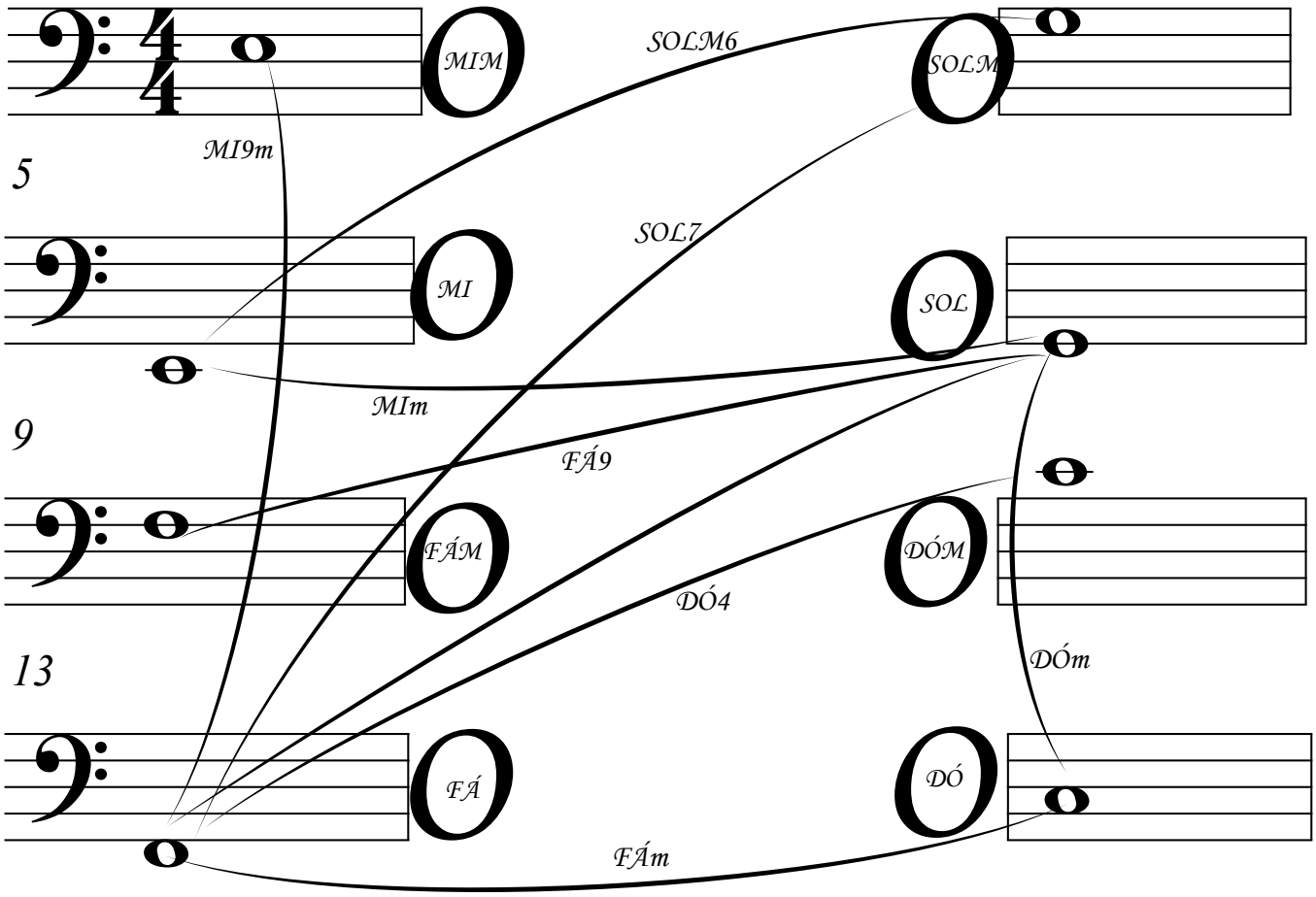
HARMONIA NOS BAIXOS

OUTROS RECURSOS

G.PONTO

M.HORN

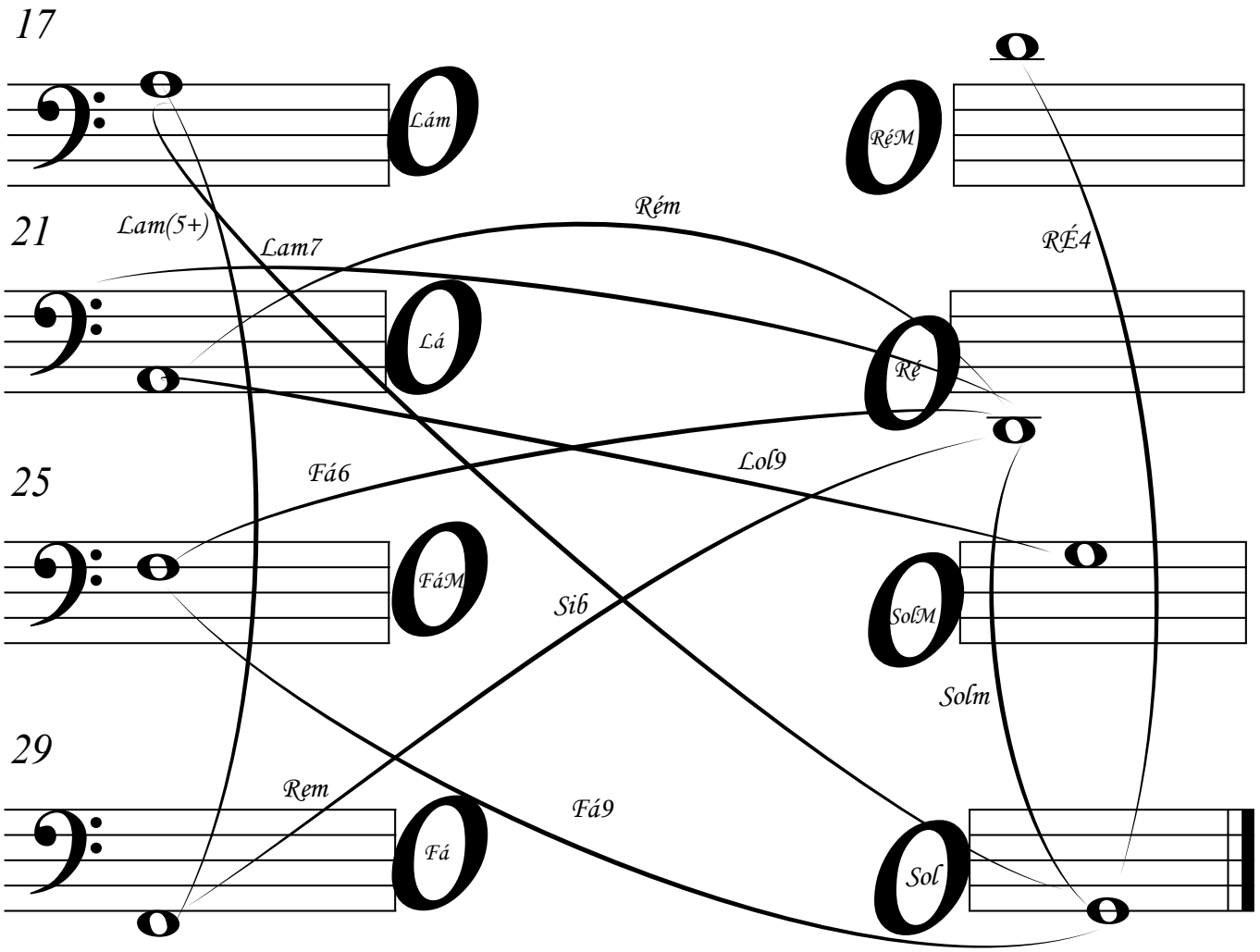
FECHANDO O FOLLE



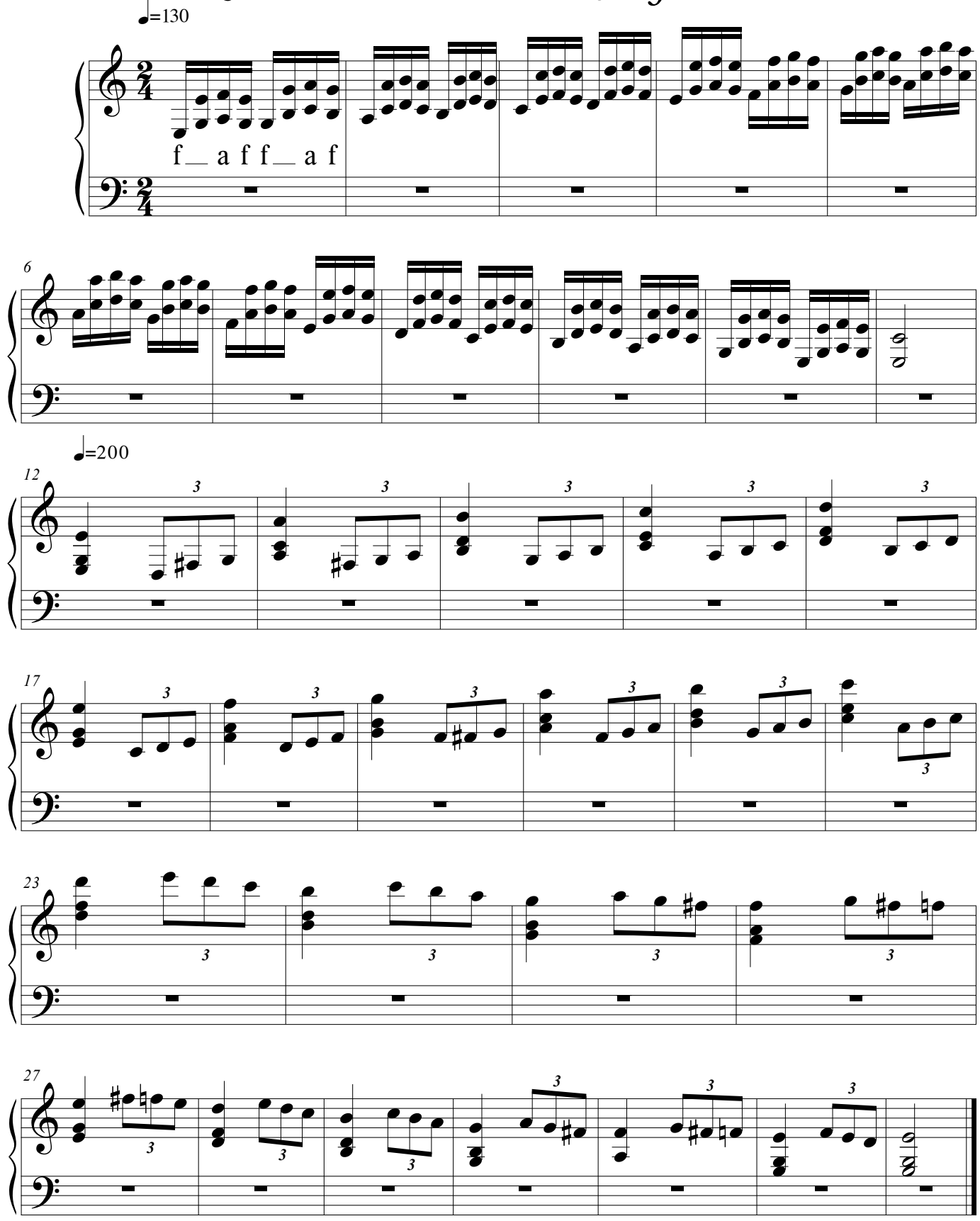
©

HARMONIA NOS BAIXOS

OUTROS RECURSOS



EXERCÍCIOS EM 6ºs COM JOGO DE FOLE

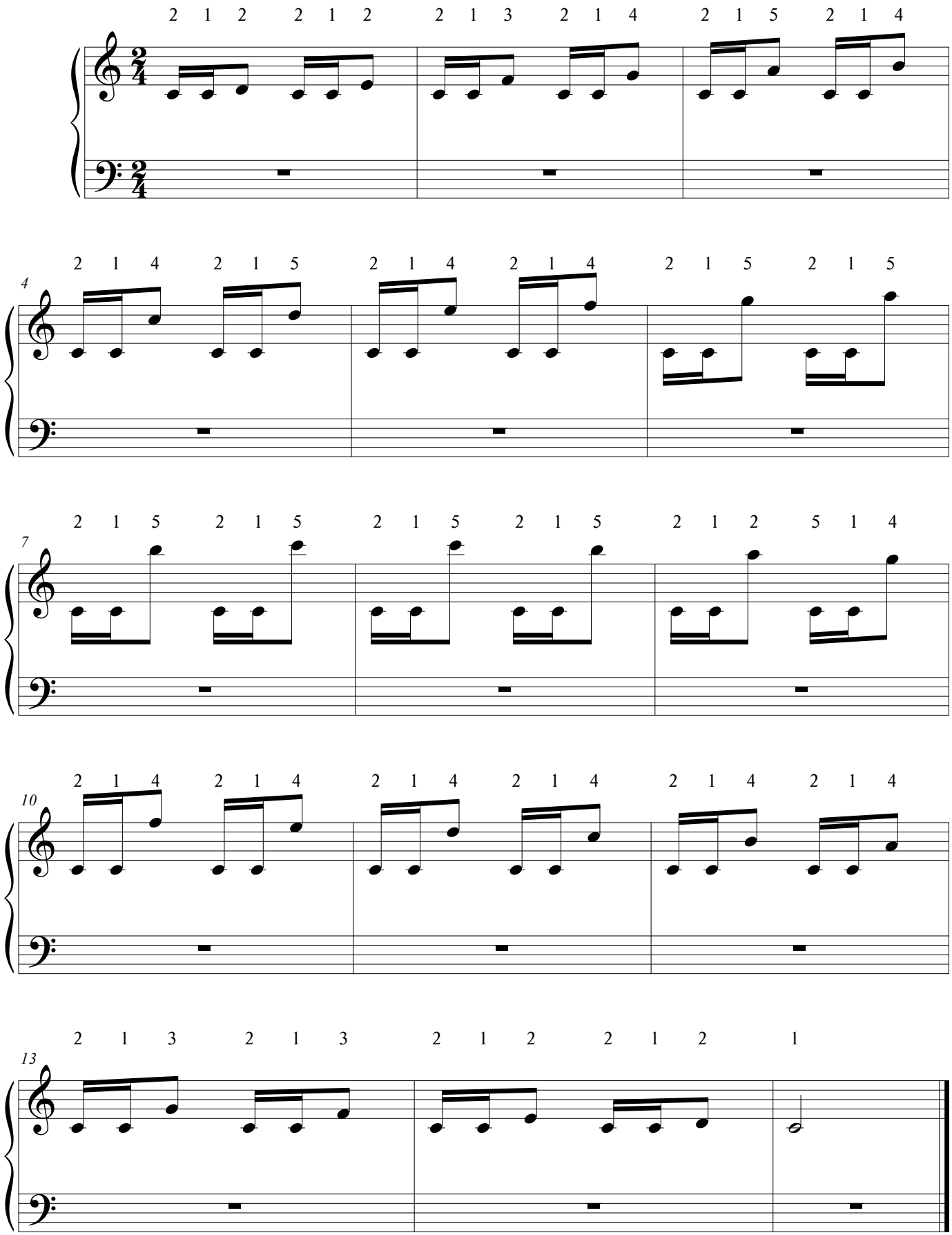


©

EX: POLEGAR E INDICADOR INTERVALOS

G,PONTO

M.HORN



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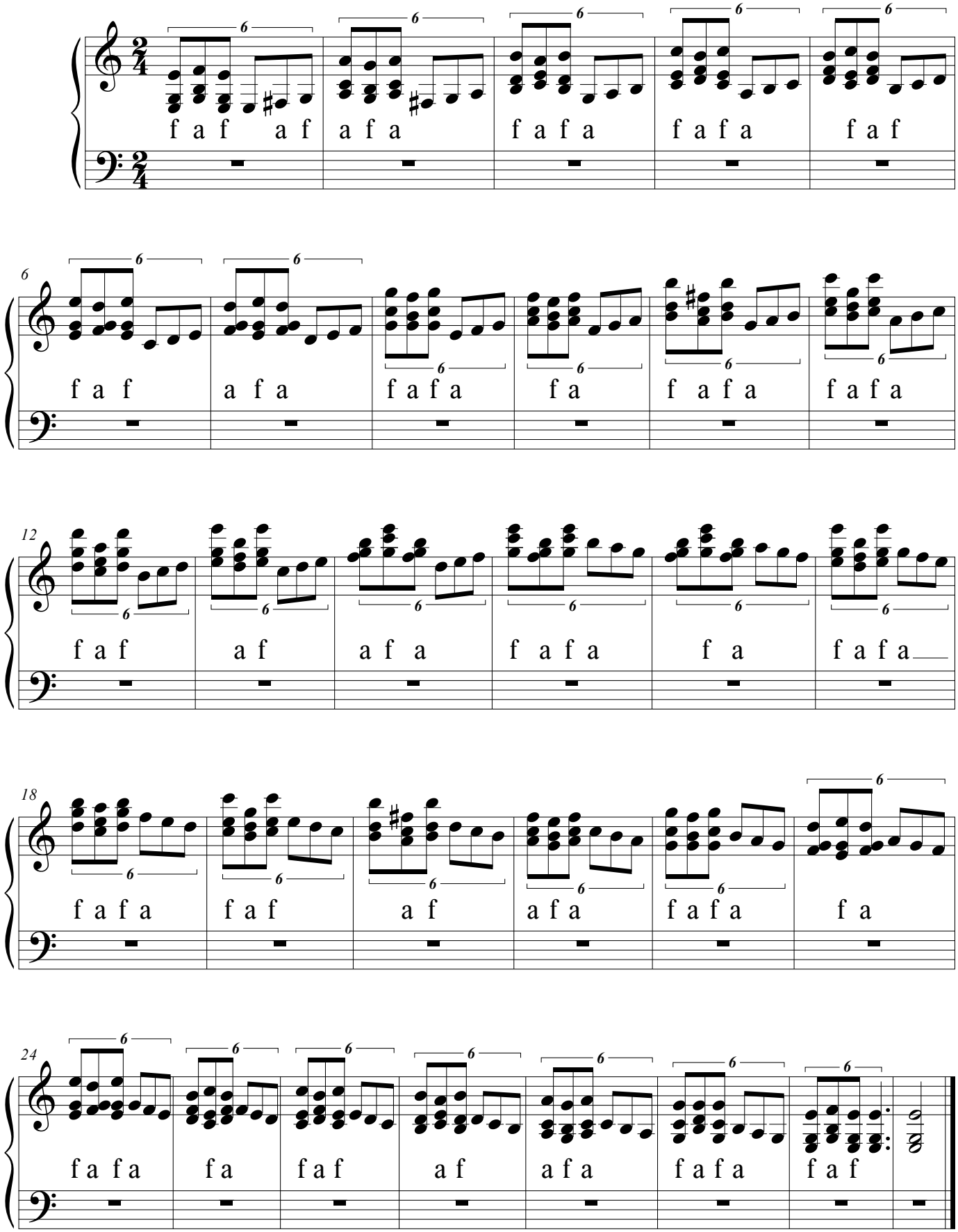
EXERCICIO DE 6ºs E 8ºs EM SESTINAS

G.PONTO

M.HORN

Jogo de fole



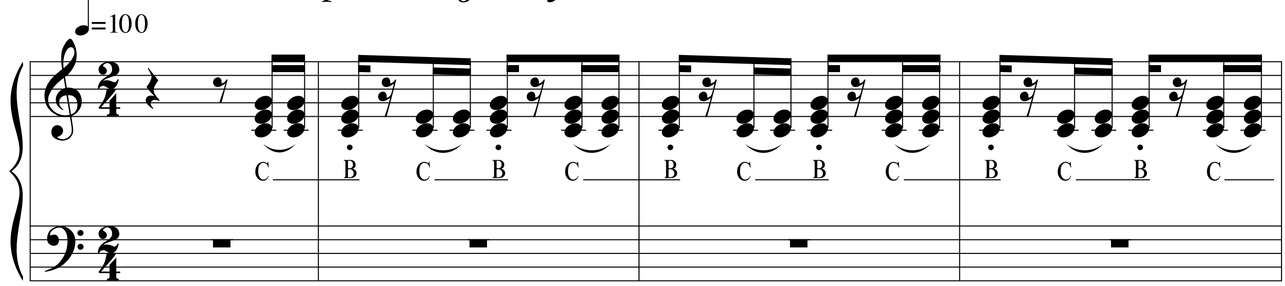
©

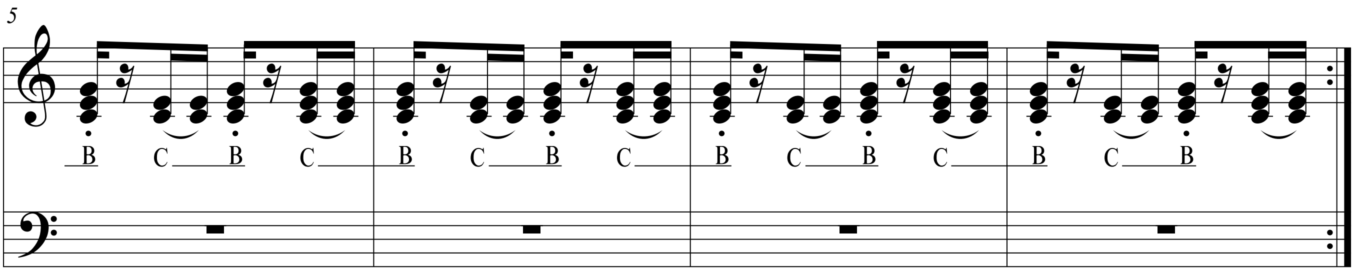
EXERCÍCIOS PARA O FOLLE

G.PONTO

M.HORN

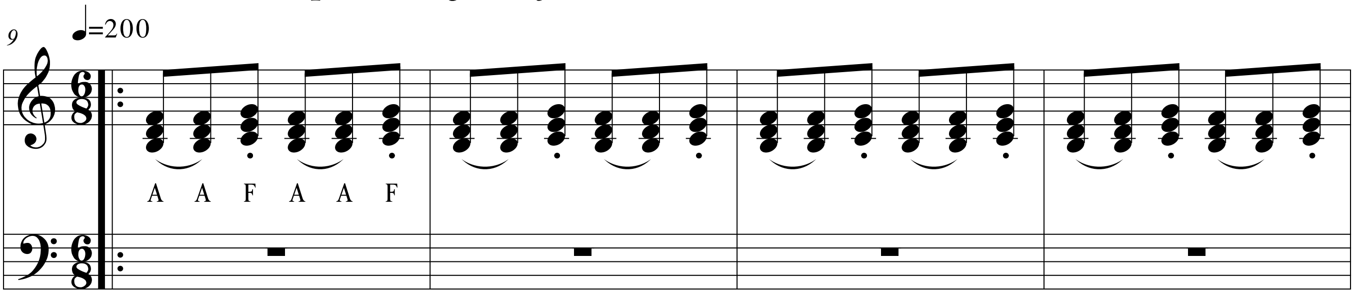
C =Fole para cima obs:fole pouco aberto para bater na caixa harmônica.
B= Fole para baixo
EX:(A)
Aumentar a elocidade para conseguir o efeito

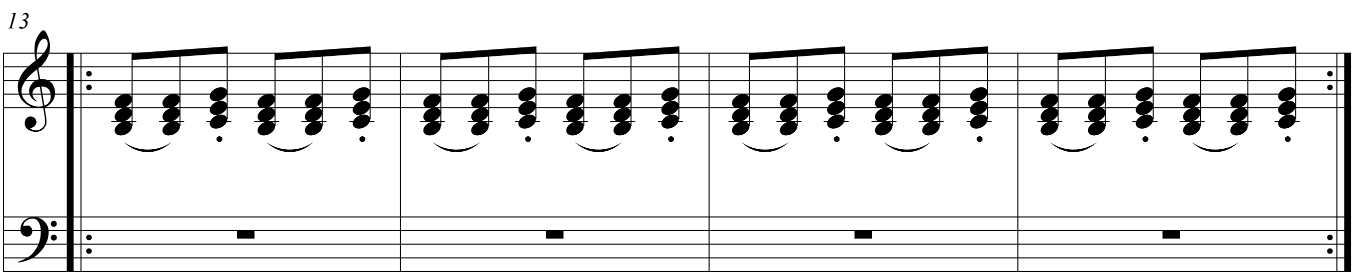




EX:(B)

Aumentar a velocidade para conseguir o efeito.





©

HISTÓRIA ORIGEM (RITMOS)

Origem da valsa- O compasso ternário e muito antigo .E originária das danças tirolezas austríacas, o título de valsa aparece no Séc.xv (((nos bailados de óperas no Séc.xv (((Chega no seu apogeu no Séc.x ((x com as (Valsas Vienenses) estilizadas músicos e compositores da familia Strauss Johann,Joseph e Eduard.

Valsa no Brasil- No fim do Séc.XVII era conhecida "valsa figurada",trazidapelos portugueses. No Séc.XIX foi difundida e dançada a valsa de par com todas as pompas do Reino e do Império. Hoje no centro do país a valsa ganhou estilo próprio : valsa -choro executada pelos instrumentistas de solos ,No sul do país a valsa ganhou seu estilo próprio, rítmo e dança.Adaptou-se nas danças gaúchas.

Danças folclóricas: Música, canto e dança com pares ou em círculos , folclore trazido pelos colonizadores portugueses,açorianos,espanhóis e africanos.

Origem do chotes: Dança de salão originaria Da Hungria. o "Schottisch"invadiu a Frnça ,Alemanha e Inglaterra no Sec.XLX. No Brasil apareceu no período regencial e foi moda no Segundo Império. Incorporou-se em todo Brasil ,no Rio Grande do Sul teve suas próprias características conservando o andamento original.

Marcha - Rítmo mais antigo do mundo,tocada em comemorações ,paradas militares, exibições ou preparativos de guerra.Marcha Grave, Marcha Ordinária,e Marcha Acelerado.No Sec.XVIII a Marcha passoua ser tratada artisticamente fazendo parte de óperase peças teatrais.No Sec.XIX revestiu-se de estilos diversos:marchas fuebres, marchas religiosas, marchas nacionais,hinos e marchas folclóricas.A marcha no Brasil: Marcha dobrado para bandas ,marcha de carnaval, marcha frêvo emarcha rancho para danças populares.

Rancheira- Dança de origem árabe ,trazida e estilizada na Argentina. No Rio Grande Do Sul o rítmo é mais vivo e a coreografia mais saltitante,estilo popular.

Polca- Originária da Boêmia,Tchecoslováquia-1830,desenvolvida na Polônia ,dança em dois tempos,compasso binário,andamento alegroe de movimento animado ,em que cada par dança isolado .No Brasil foi dançada pela primeira vez na noite de 3 de julho de 1845no Teatro São Pedro(Rio).Tal foi o sucesso que influenciou todos setores da vida social brasileira.

Habanera ou Havanera- dança e canto popular originário de Havana (Cuba).Ritmo em 2/4 sendo o primeiro tempo forte e bem acentuado´Música popular em quase todos países espano-americanos.No Rio G.Do Sul os gaúchos denominavam de "vaneira" que faziam deste rítmo o mais amplo repertório, para animação de fandangos.

Toada- Cantiga simples e sentimental ,normalmente com música e letra.

Bugio- "BUGIU" DE Bugio-ritmo gaúcho de origem muito remota,fins do Sec.XIX Dança de peões, com chinas indígenas,sob qualquer som musical da época.No inicio do Sec.XX ja era dançado ao som de gaitas de botão, mas ainda como dança não social.

©

Na década de 50 o bugio foi requintado com arranjos de gaitas apianadas e na década de 60 passou a ter letra própria enfocando a presensa do macaco bugio no contexto da letra . Hoje o Bugio é dança de salão e deu origem a grandes festivais como" Ronco do Bugio" em São Francisco De Paula e em São Francisco De Assis.

Mazurca- Dança popular polones em 3 tempos , fuzão de valsa e polca .Estilizada por Chopin. Difundida na Europa durante a época romāntica ,no Brasila mazurca foi dança de salão no Sec.XIX.No Rio Grande Do Sul teve grande acei taçãonas Bandas das colônias alemās e italianas.

Milonga- Originou- se de uma forma de canto e dança da Andaluzia na espanha, que, nos fins'do sec. XIX,popularizou-se nos suburbios de Montevidéu e Buenos Aires.Posteriormente a "milonga"como dança foi absorvida pelo tango porem ela sobreviveu como genero musical,cantada geralmente ao som do violão.

E muito difundida nno Uruguai,Argentina e Brasil.

Chimarrita- A"Chamarrita"é uma dança tipica do folclore gaúcho.Teve origem no arquipélago dos Açores e na Ilha Da Madeira,e foi trazida de Portugal por colonos açorianos na segunda metade do séc.A Chimarrita tem como características o bater de pés e mãos fazendo ritmo.

212

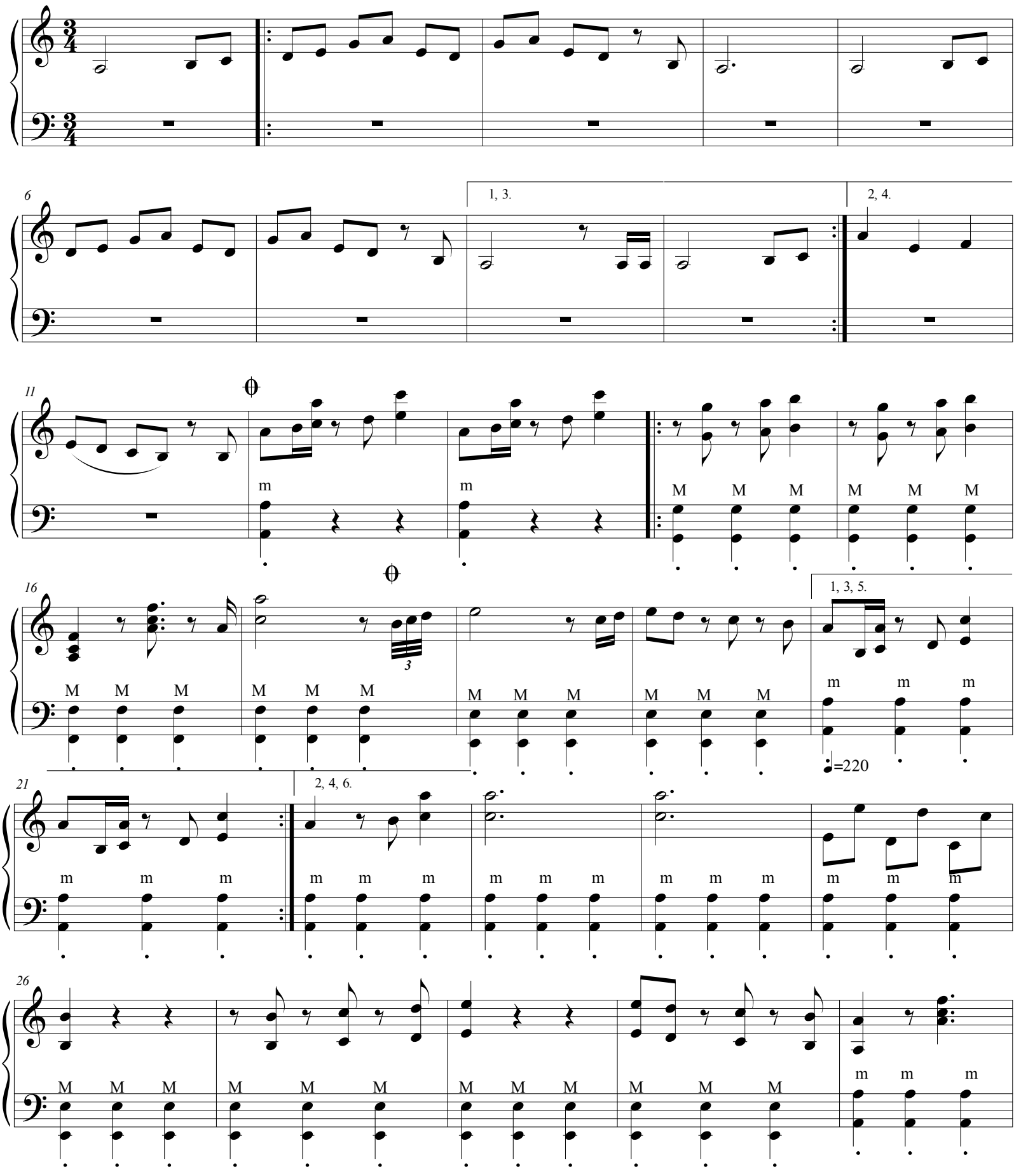
LA BASTONADA

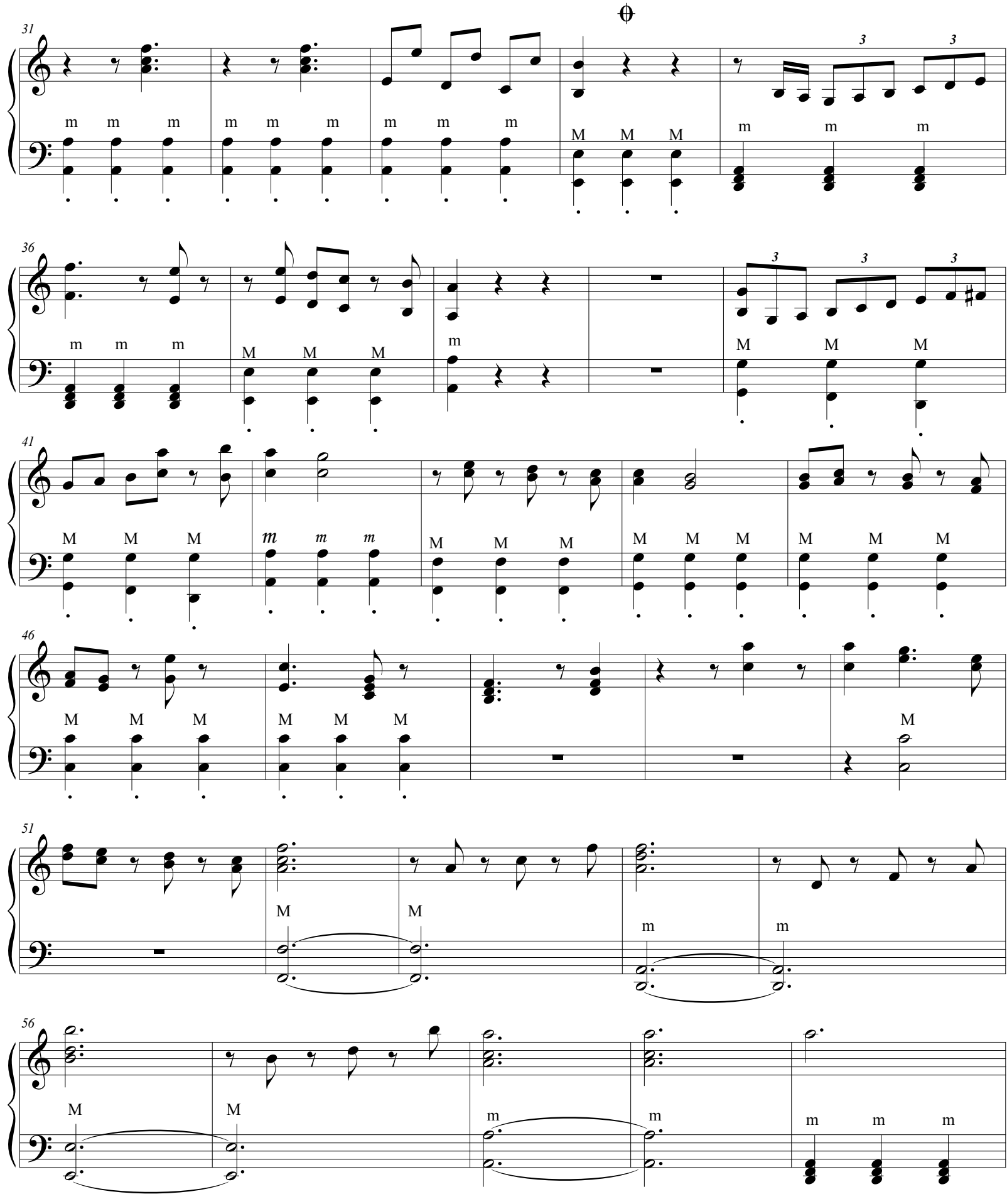
G.PONTO

ADAP P. 8 BAIXOS

Galopa

MAURICIO F. HORN




31
m m m m m m m m m M M M m m m
36
m m m M M M m M M M
41
M M M m m m M M M M M M M M M
46
M M M M M M M
51
M M m m
56
M M m m m m m

8 comp.

61

m m m M M M M M

66

M M M M M M m m m m M

finalisando .....

71

D.C. al Coda

M M M M M M M M M

.....

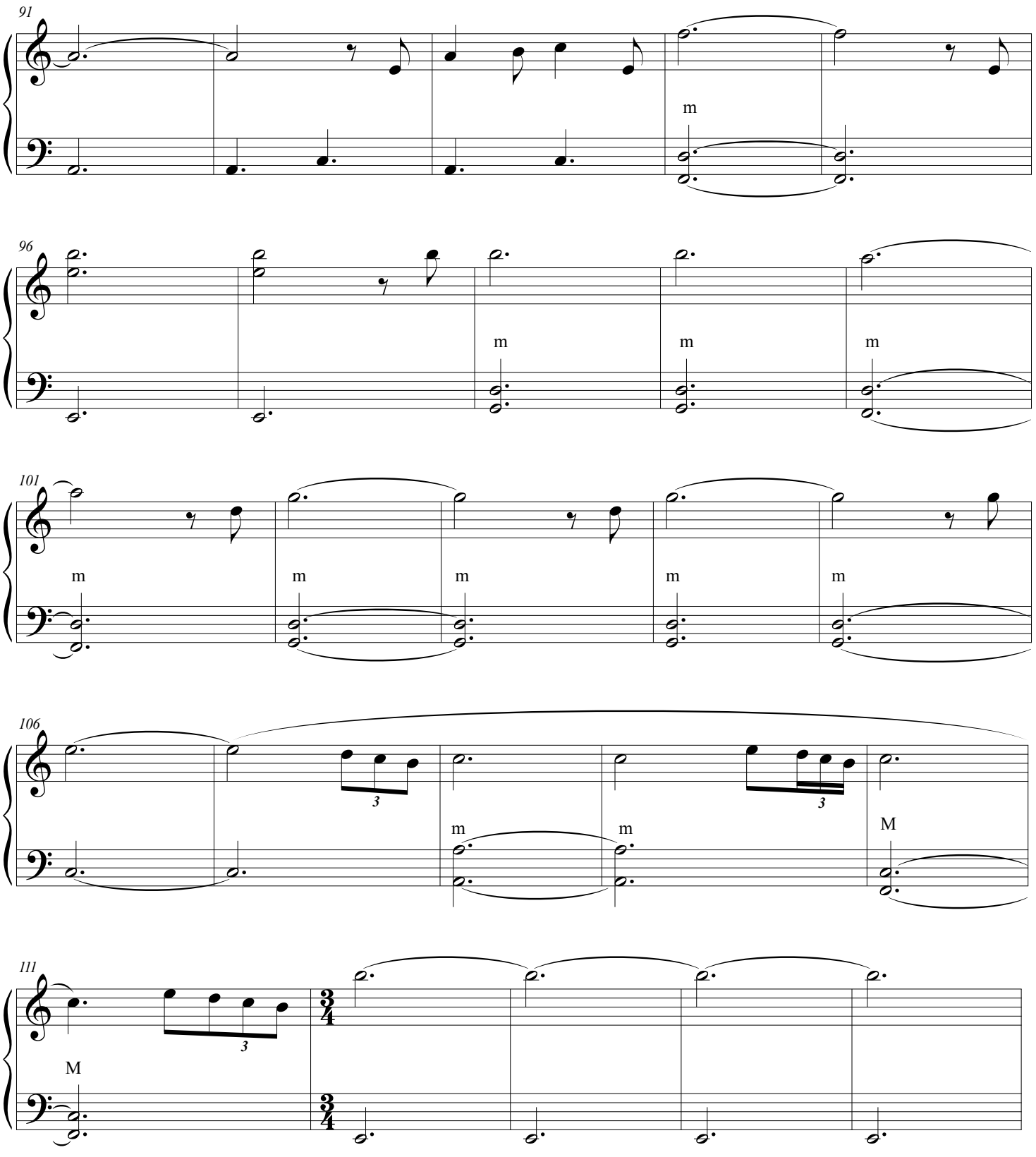
76

81

♩=100

m

86


91
m
96
m
m
m
101
m
m
m
m
m
106
3
3
m
m
M
111
3
M
3/4
3/4

♩=220

116

121

D.C. al Coda

126

131

D.C. al Coda

𝄋

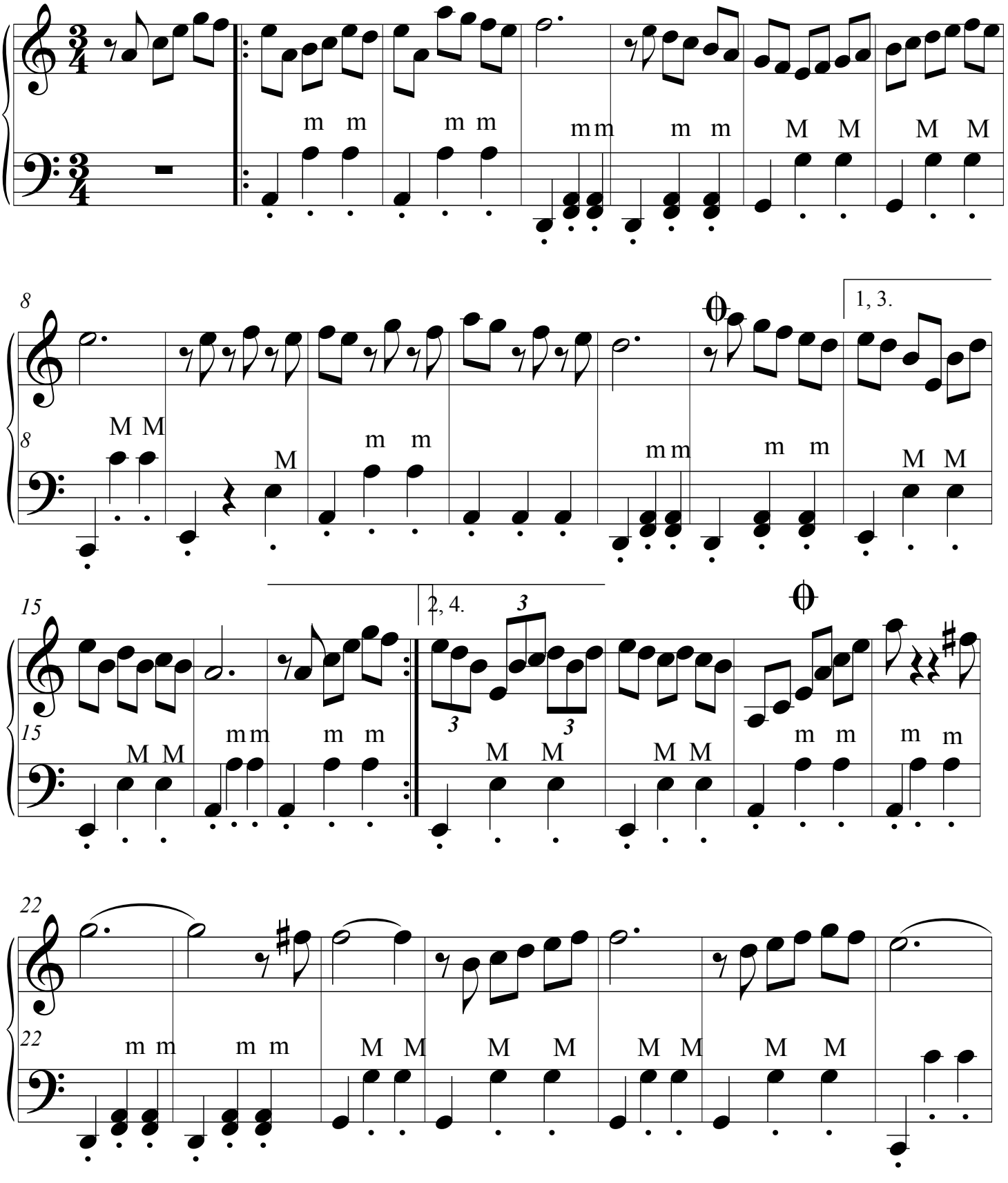
PROMESSA

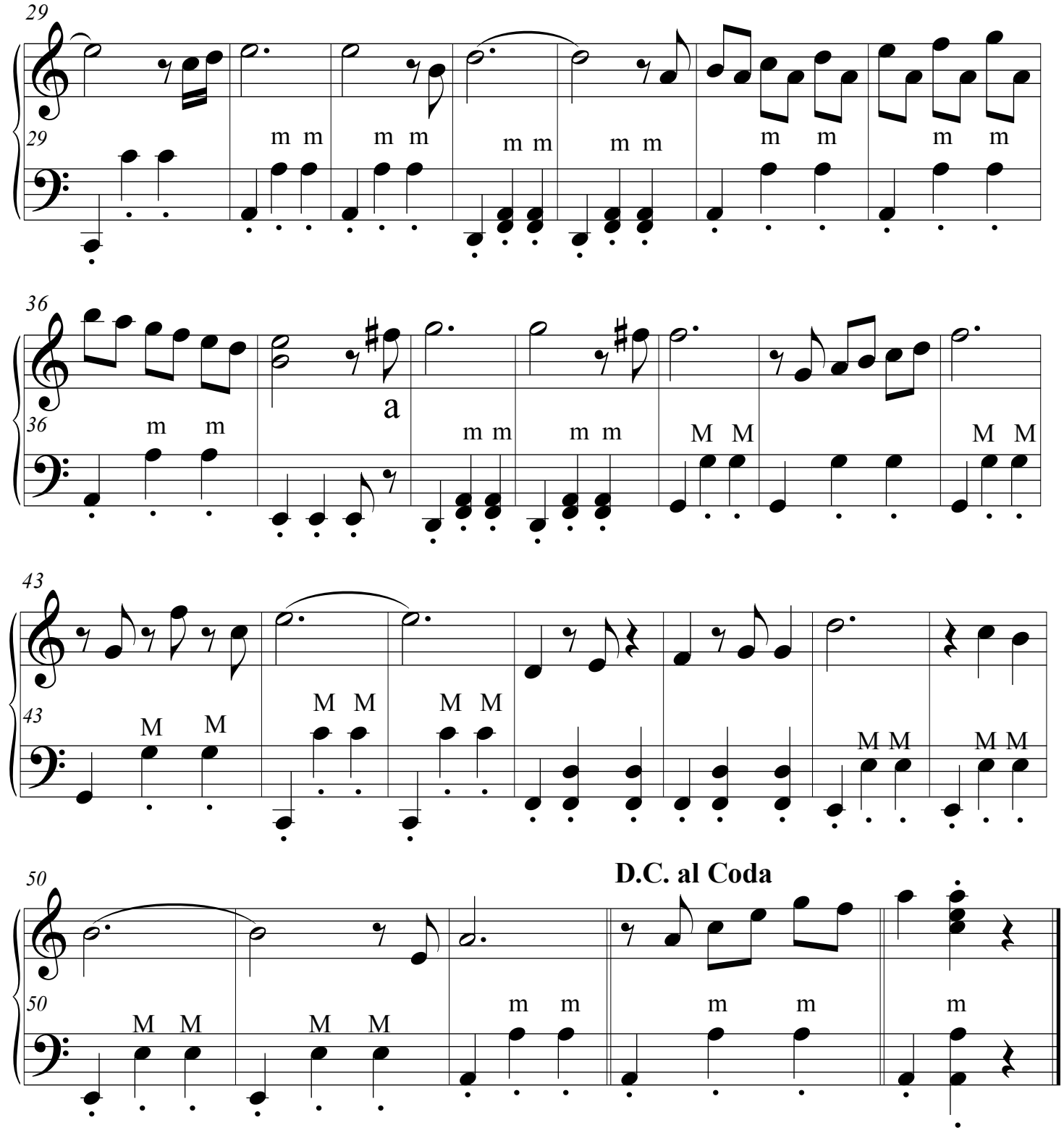
ADAP. P.8 BAIXOS

VALSA

G.PONTO

MAURICIO F.HORN



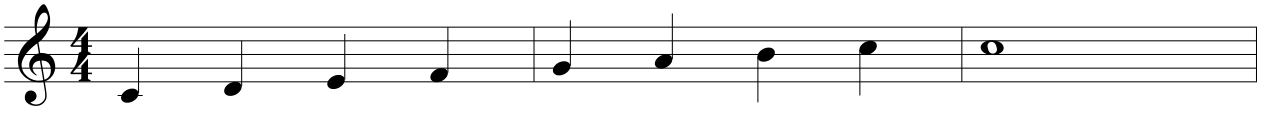

29
m m
m m
m m
m m
m m
m m
36
m m
a
m m
m m
M M
M M
43
M M
M M
M M
M M
M M
50
D.C. al Coda
M M
M M
m m
m m
m

ESCALAS HOMÔNIMAS

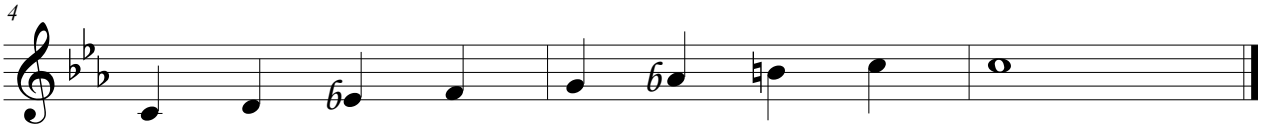
(Teoria) *M.HORN*

São escalas com a mesma tônica (mesmo nome) e com modos diferentes (maior ou menor).

Exemplo: Dó maior



Exemplo: Dó menor Harmoônica



TONS VIZINHOS

São vizinhos os tons que tem a mesma armadura ou diferem apenas por um acidente a mais ou a menos.
São 5 tons vizinhos de cada tonalidade (3 diretos e 2 indiretos).

Dó maior: Diretos

Lá menor -que é relativa menor de Dó maior.
Sol maior que tem um sustenido a mais .

Fá maior que tem um bemol a mais.

Indiretos

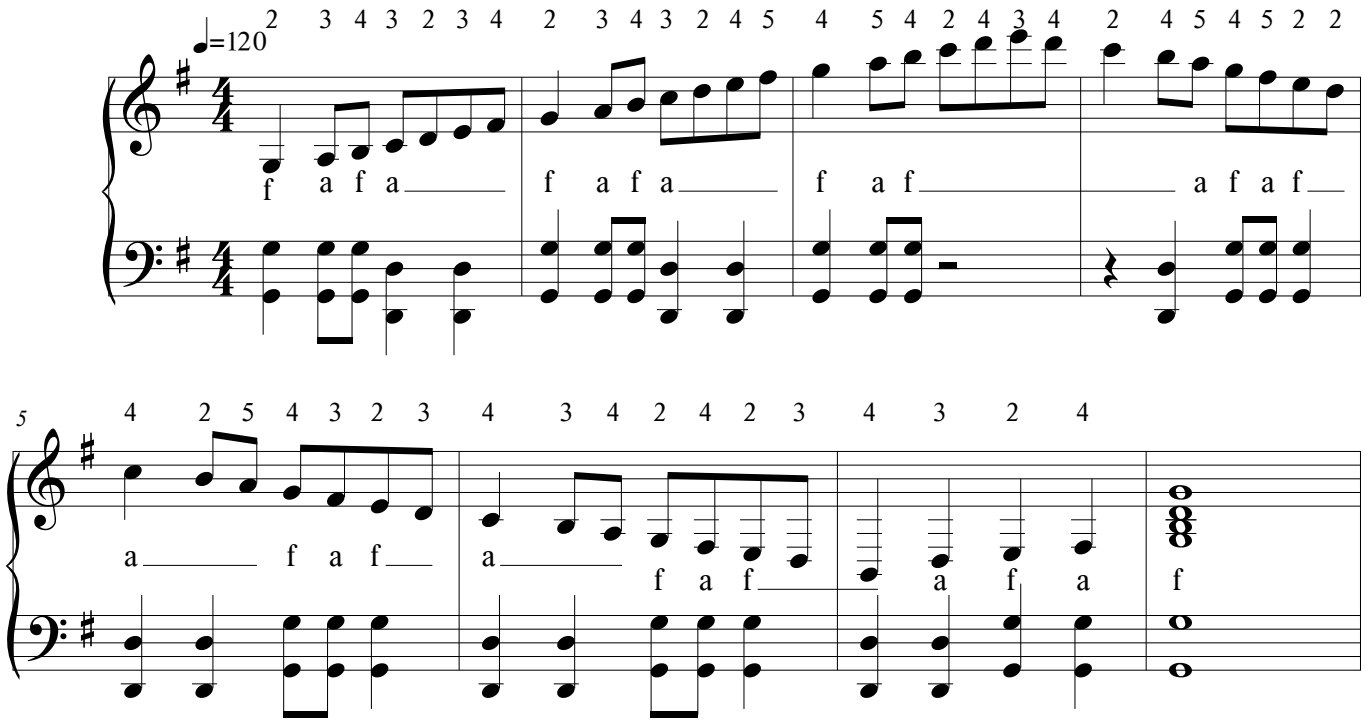
Mi menor que e relativo do tom de Sol maior (vizinho direto)
Ré menor que e relativo de Fá maior (vizinho direto)

©

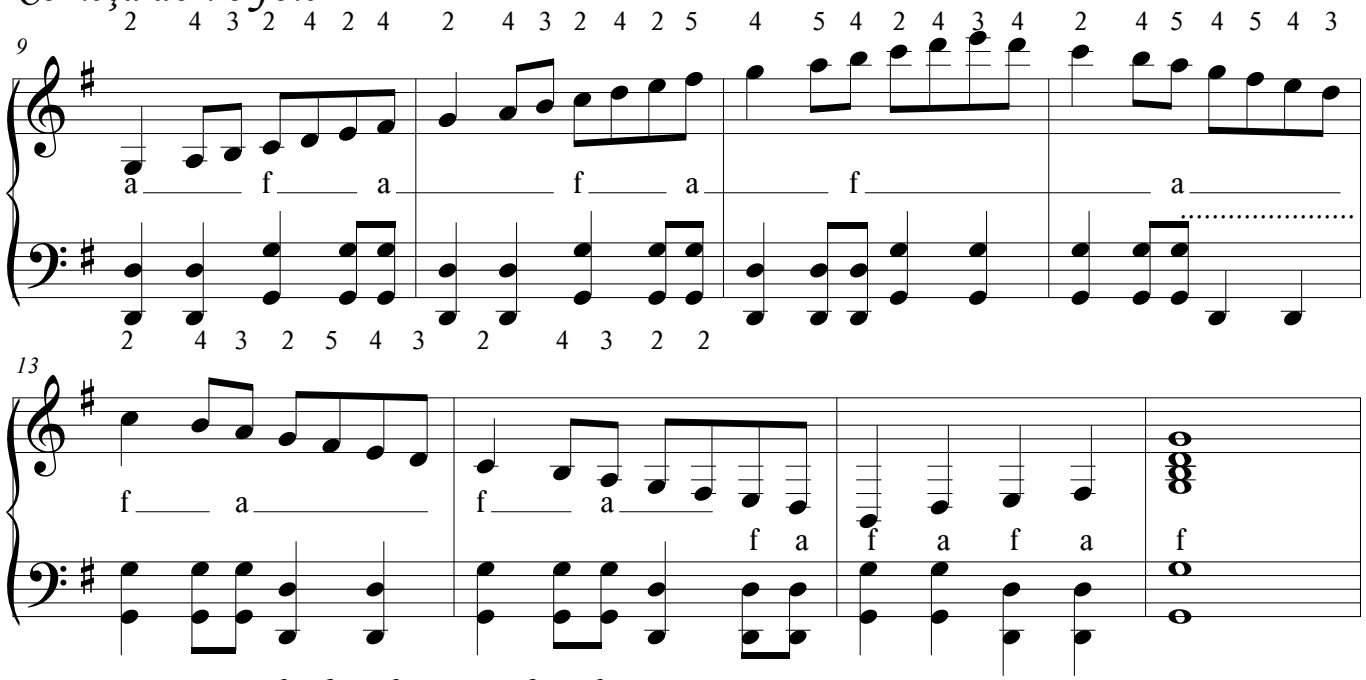
ESCALA DE SOL MAIOR COM ARPEJO

GAITA PONTO OBS:PODE IGNORAR A CLAVE DE FÁ SE QUIZER M.HORN

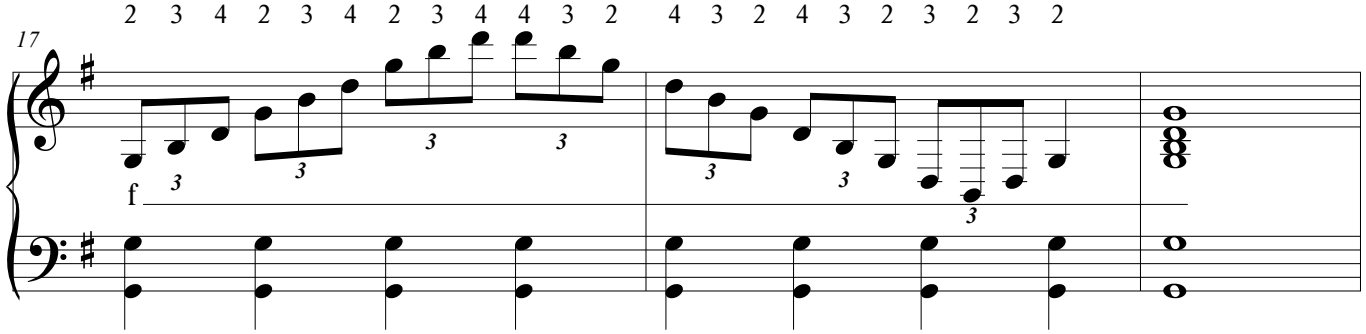
Começa fech. o fole 2movimentos(1º e 2ºposicão)



Começa abr. o fole

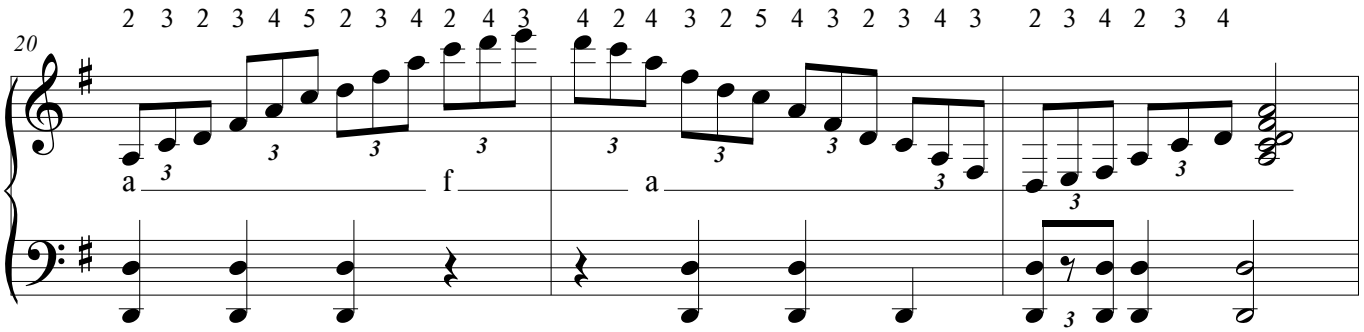


Arpejo em estado fundamental toda extenção

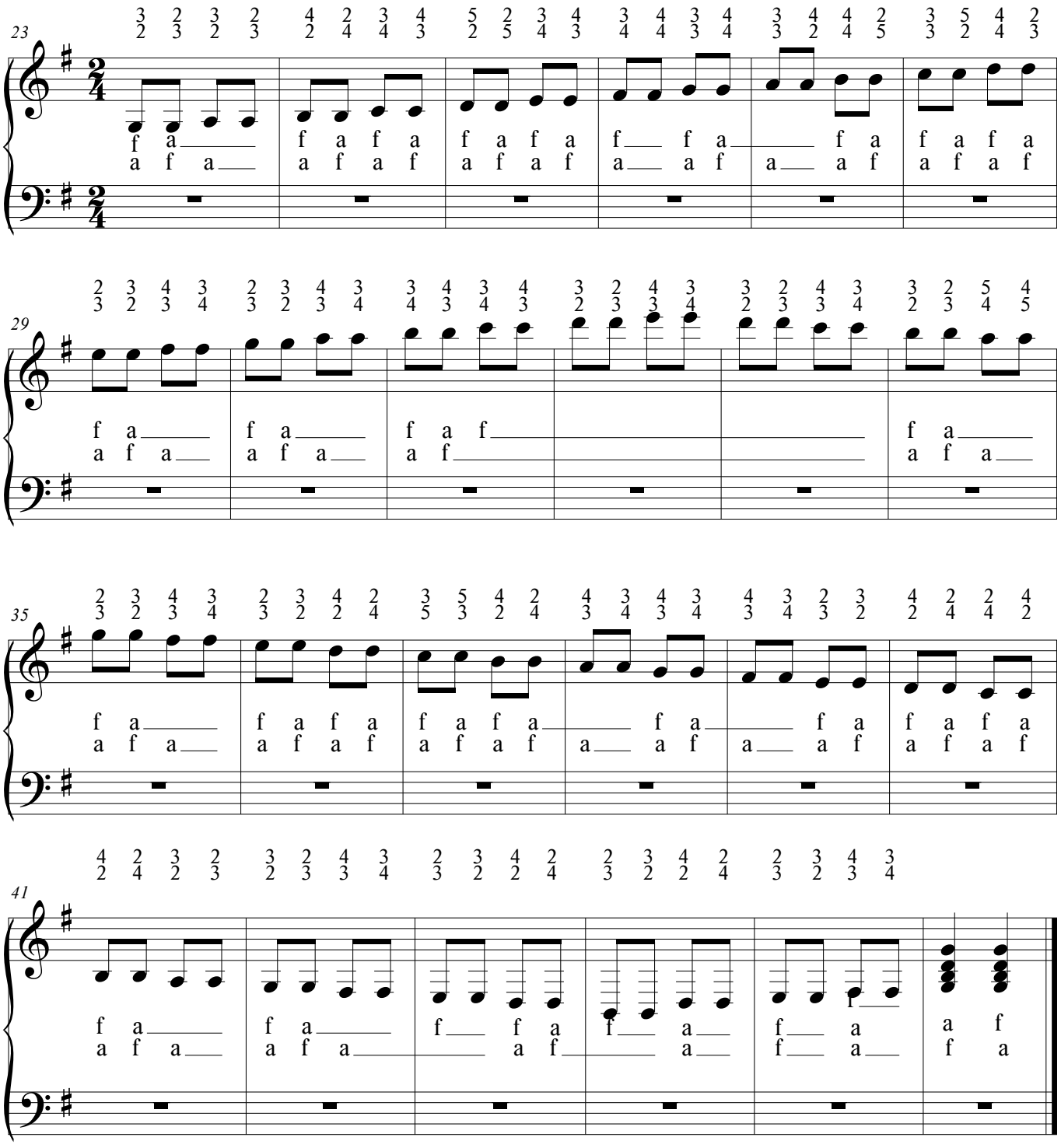


©

Arpejo 7º da dominante de SolM



Escala de SolM com notas repetidas *Nº82*

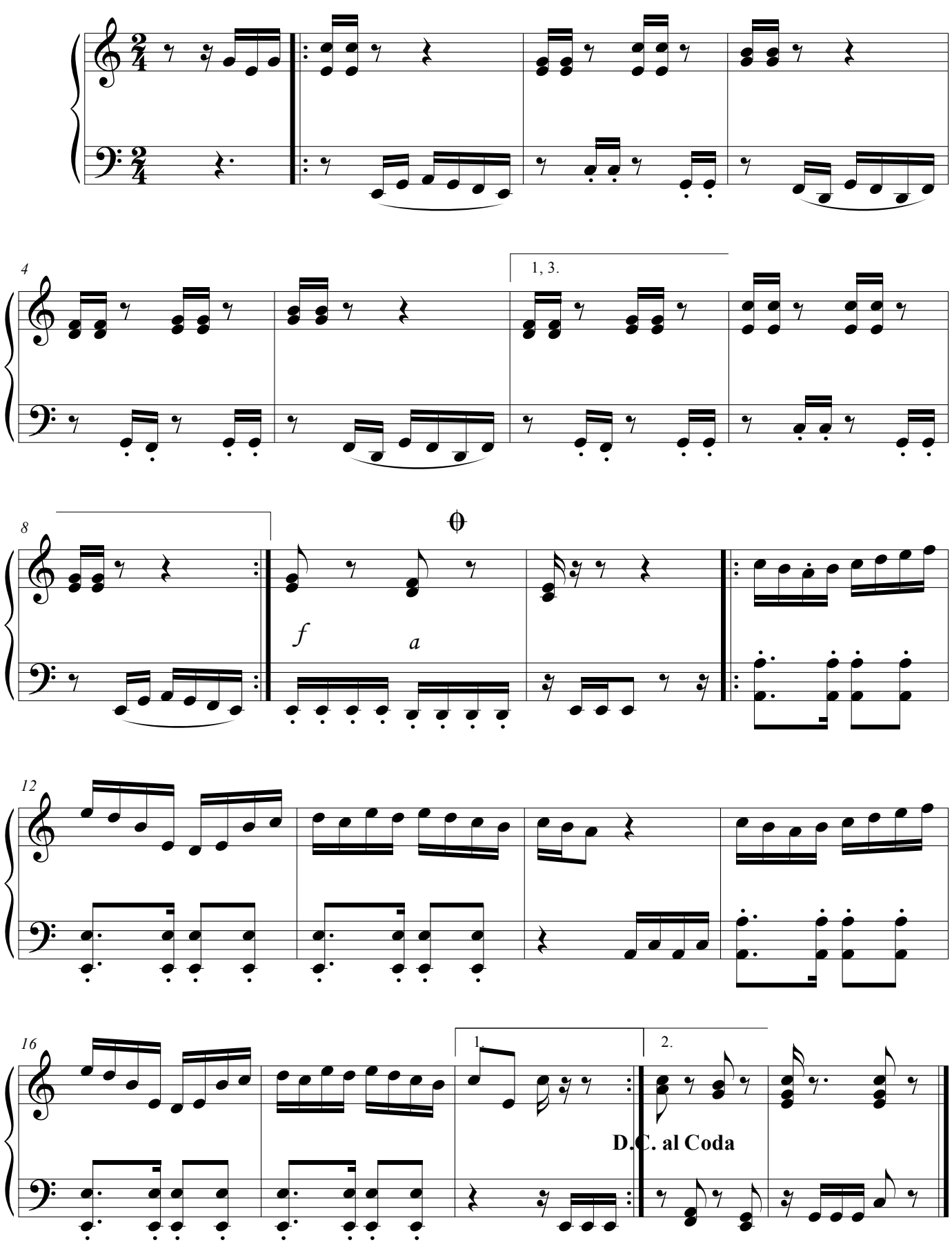


TRBALHANDO A BAIXARIA

MILONGA

G. PONTO

MAURI J.HORN



©

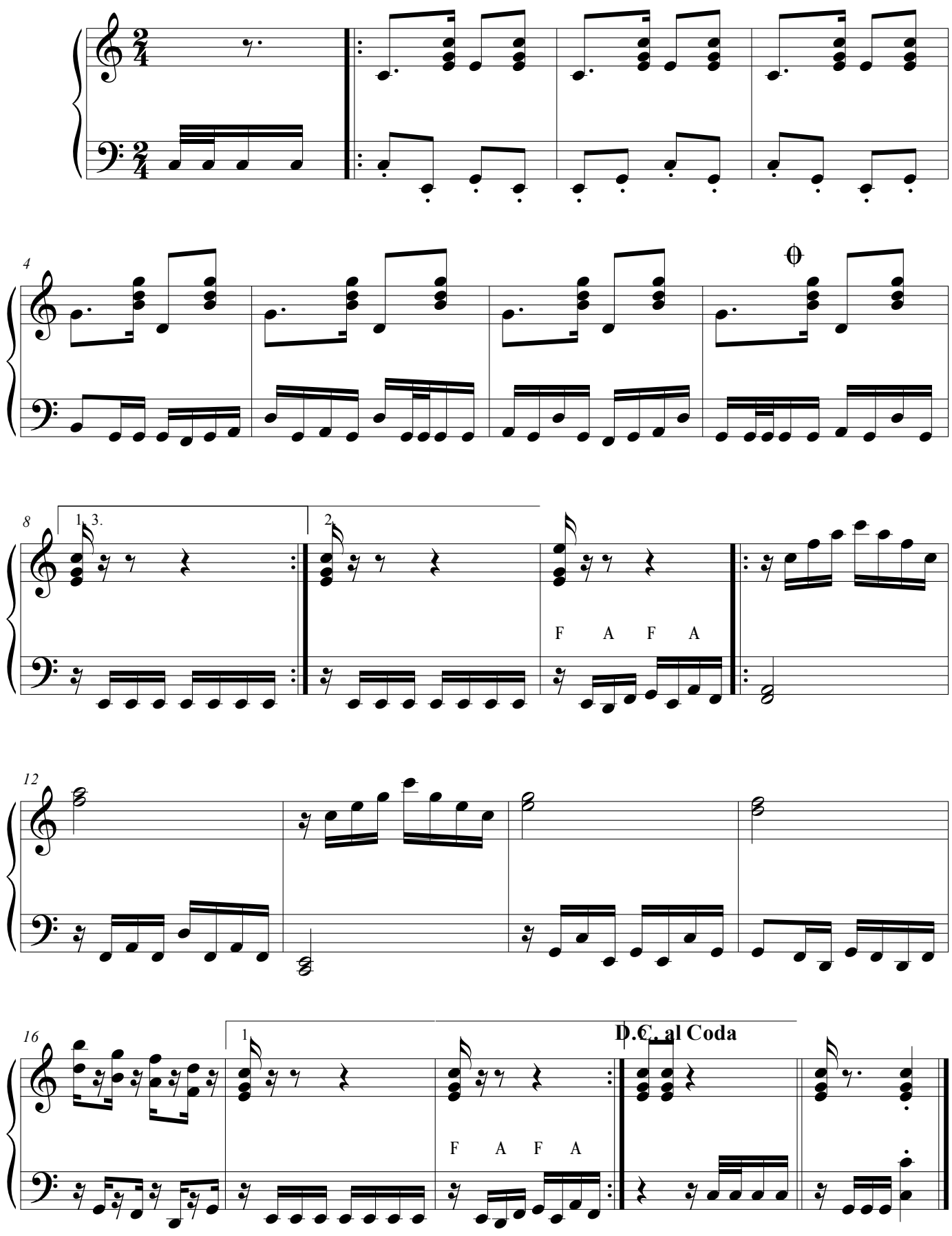
CONTRABAIXANDO NA 8 BAIXOS

VANEIRA

MAURI J. HORN

G.PONTO

♩=90



FORMAÇÃO DE ACORDES

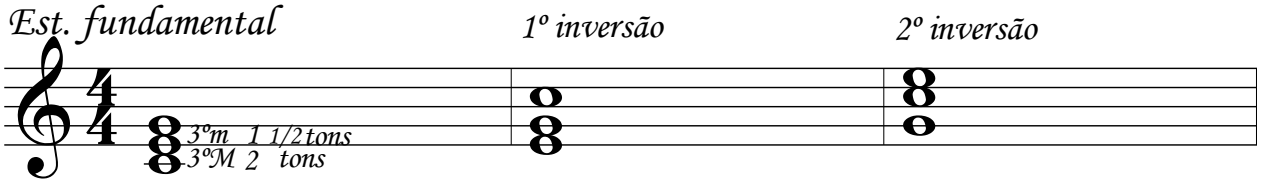
M.HORN

O acorde deve ser fromado de tres notas ou mais, de acordo comos intervalos entre suas notas,recebem sua classificação.

MAIORES

São formados de uma 3º maior e uma 3º menor superposta.

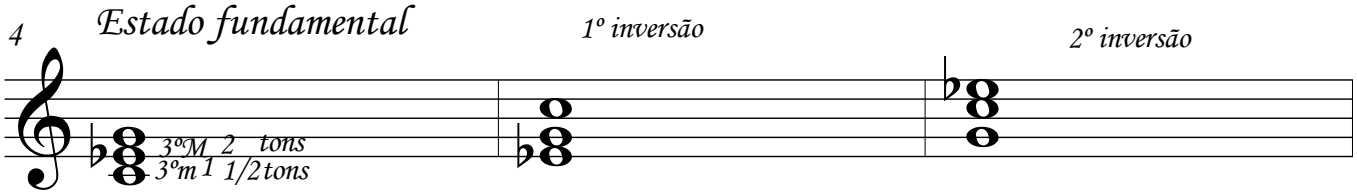
Exemplo



MENORES

São são formados de uma 3ºm e uma 3º maior superposta

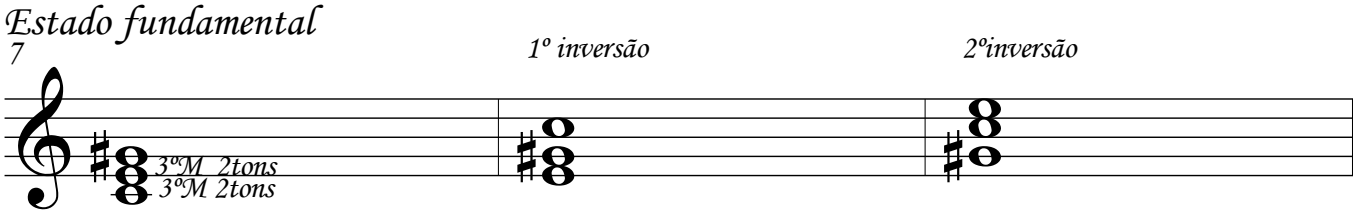
Exemplo



AUMENTADOS

São os que tem as duas 3ºs maiores

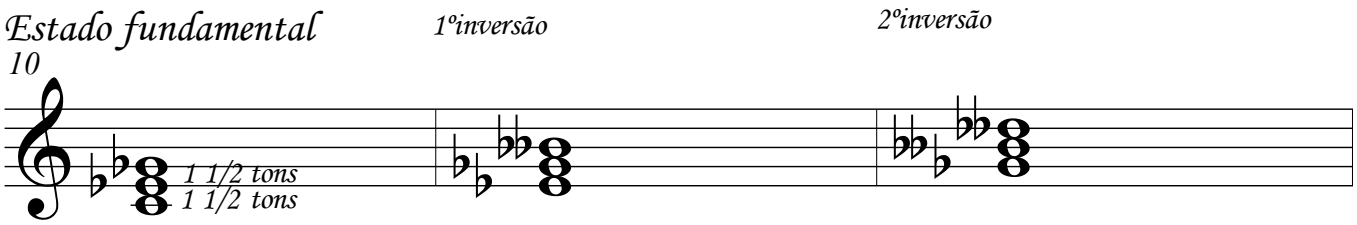
Exemplo



DIMINUTOS

São os que tem as duas 3ºs menores

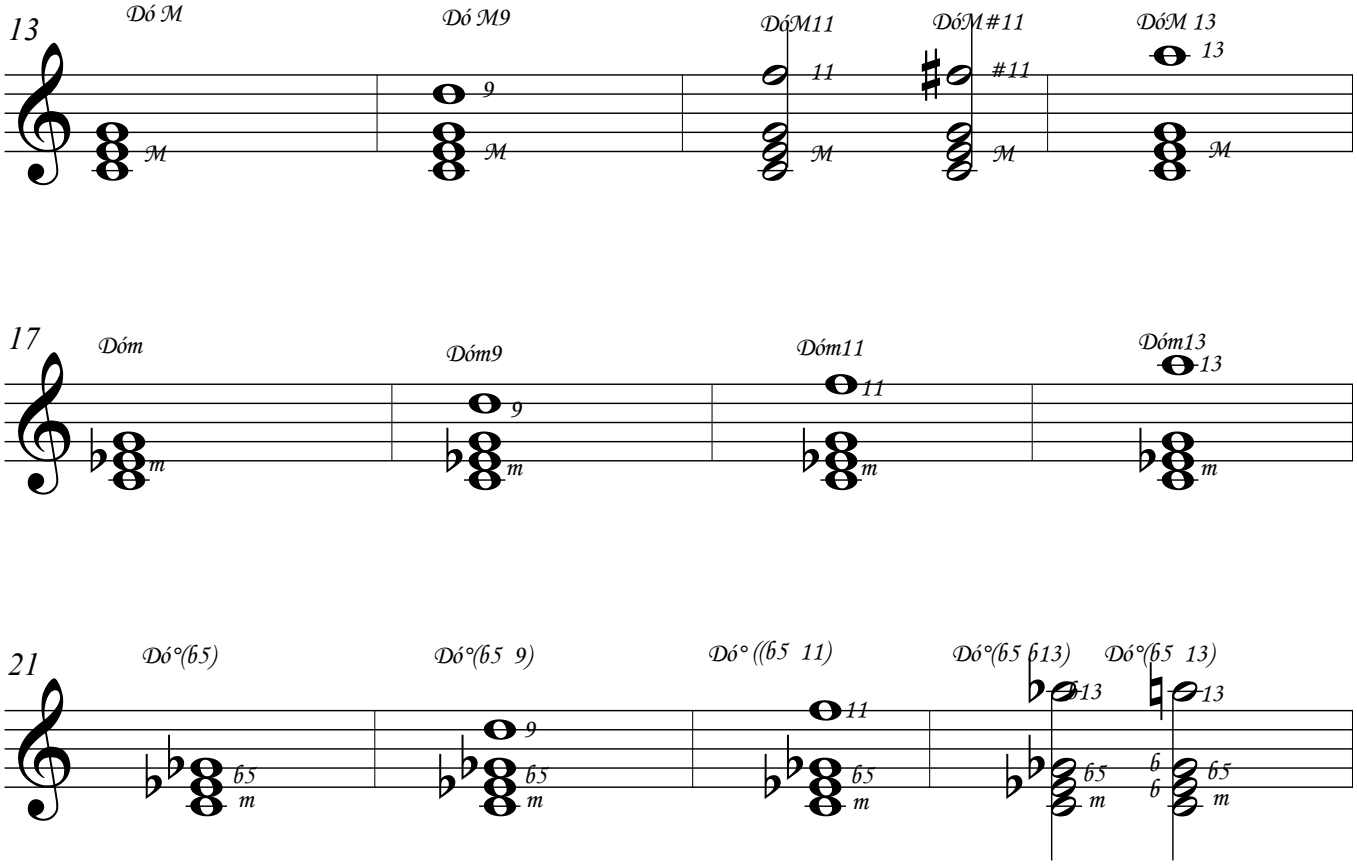
Exemplo :So existem 3 acodes dimintos os demais são inversões dos mesmos porem com outros nomes conforme a tônica do acorde



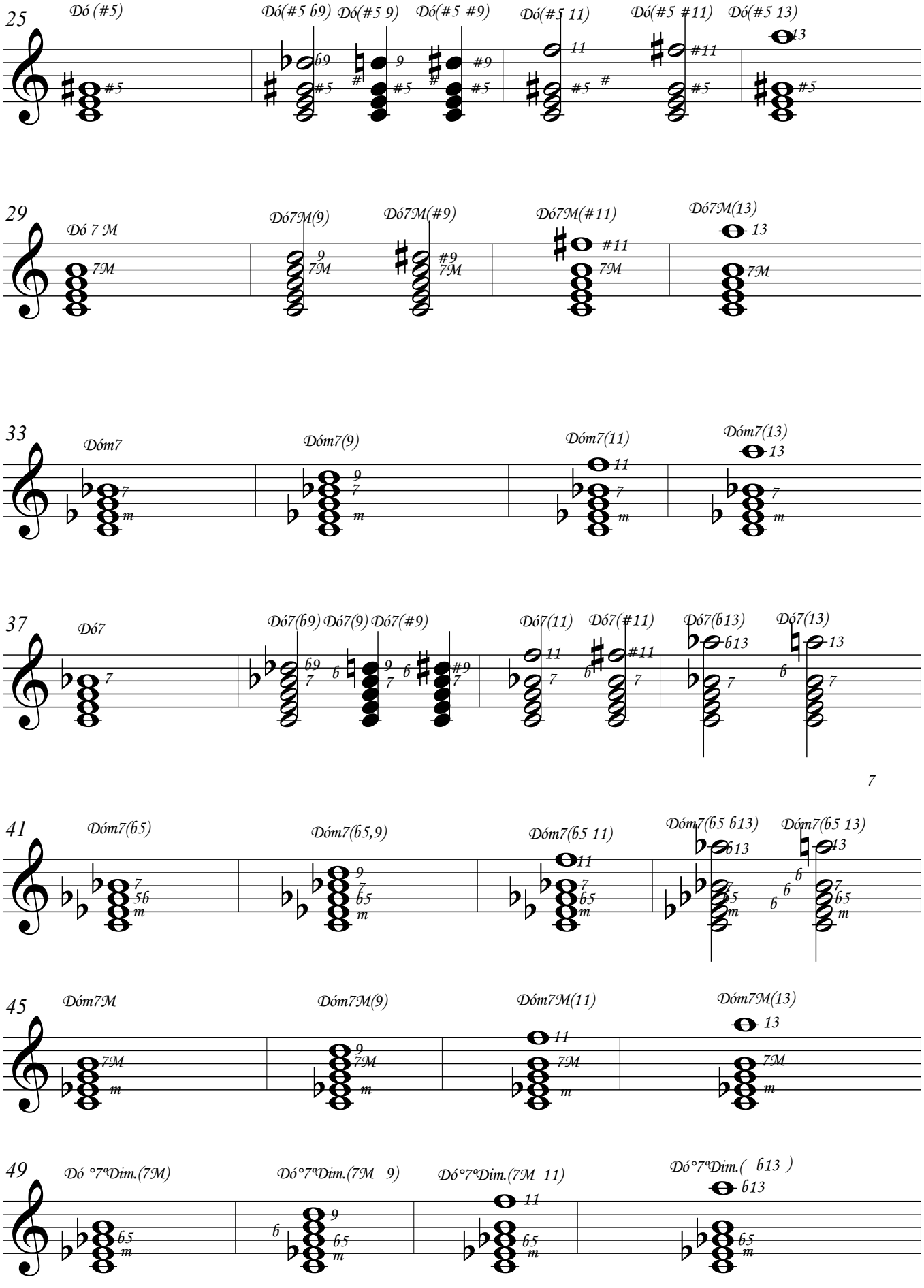
ACORDES DISSONANTES

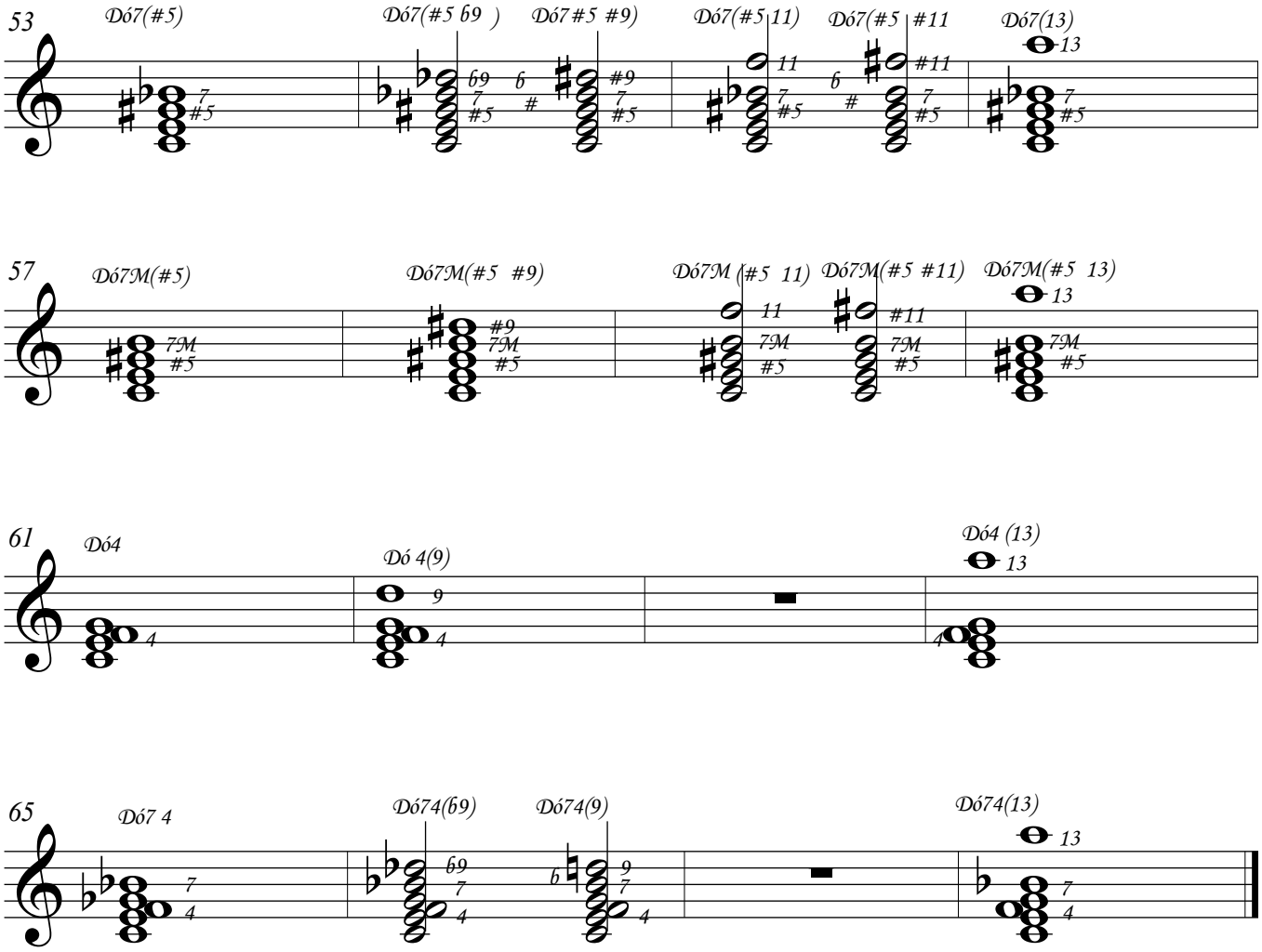
São acordes geralmente maiores ou menores com graus adicionados formando a dissonância

Alguns exemplos:



Aument.

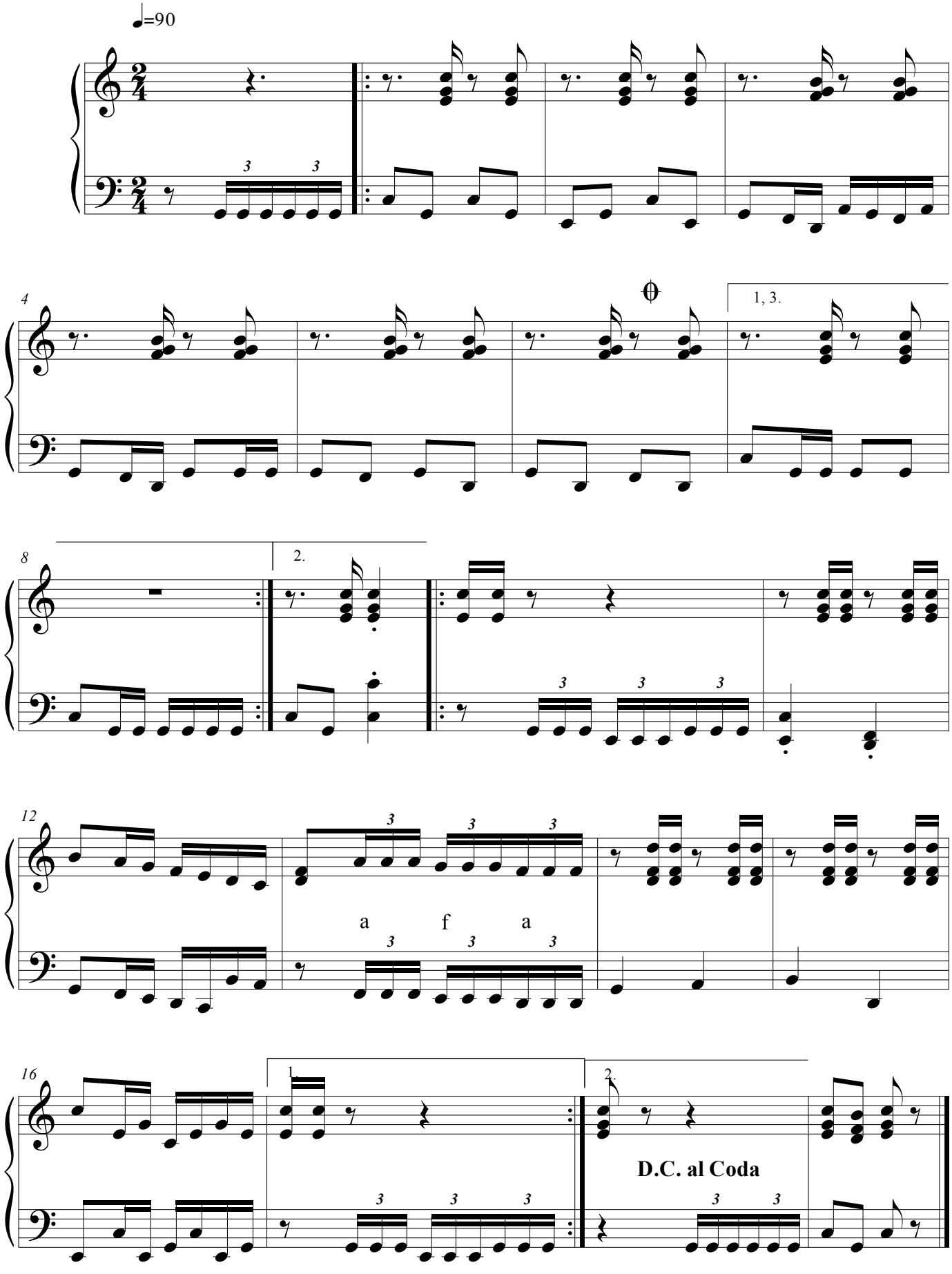

25
Dó (#5)
Dó(#5 b9)
Dó(#5 9)
Dó(#5 #9)
Dó(#5 11)
Dó(#5 #11)
Dó(#5 13)
29
Dó 7 M
Dó7M(9)
Dó7M(#9)
Dó7M(#11)
Dó7M(13)
33
Dóm7
Dóm7(9)
Dóm7(11)
Dóm7(13)
37
Dó7
Dó7(b9)
Dó7(9)
Dó7(#9)
Dó7(11)
Dó7(#11)
Dó7(b13)
Dó7(13)
7
41
Dóm7(b5)
Dóm7(b5,9)
Dóm7(b5 11)
Dóm7(b5 b13)
Dóm7(b5 13)
45
Dóm7M
Dóm7M(9)
Dóm7M(11)
Dóm7M(13)
49
Dó °7ºDim.(7M)
Dó°7ºDim.(7M 9)
Dó°7ºDim.(7M 11)
Dó°7ºDim.(b13)


53
Dó7(#5)
Dó7(#5 ♭9)
Dó7#5 #9)
Dó7(#5 11)
Dó7(#5 #11
Dó7(13)
57
Dó7M(#5)
Dó7M(#5 #9)
Dó7M (#5 11)
Dó7M(#5 #11)
Dó7M(#5 13)
61
Dó4
Dó 4(9)
Dó4 (13)
65
Dó7 4
Dó74(♭9)
Dó74(9)
Dó74(13)

DOMINANDO A BAIXARIA

G. PONTO

MAURI J.HORN



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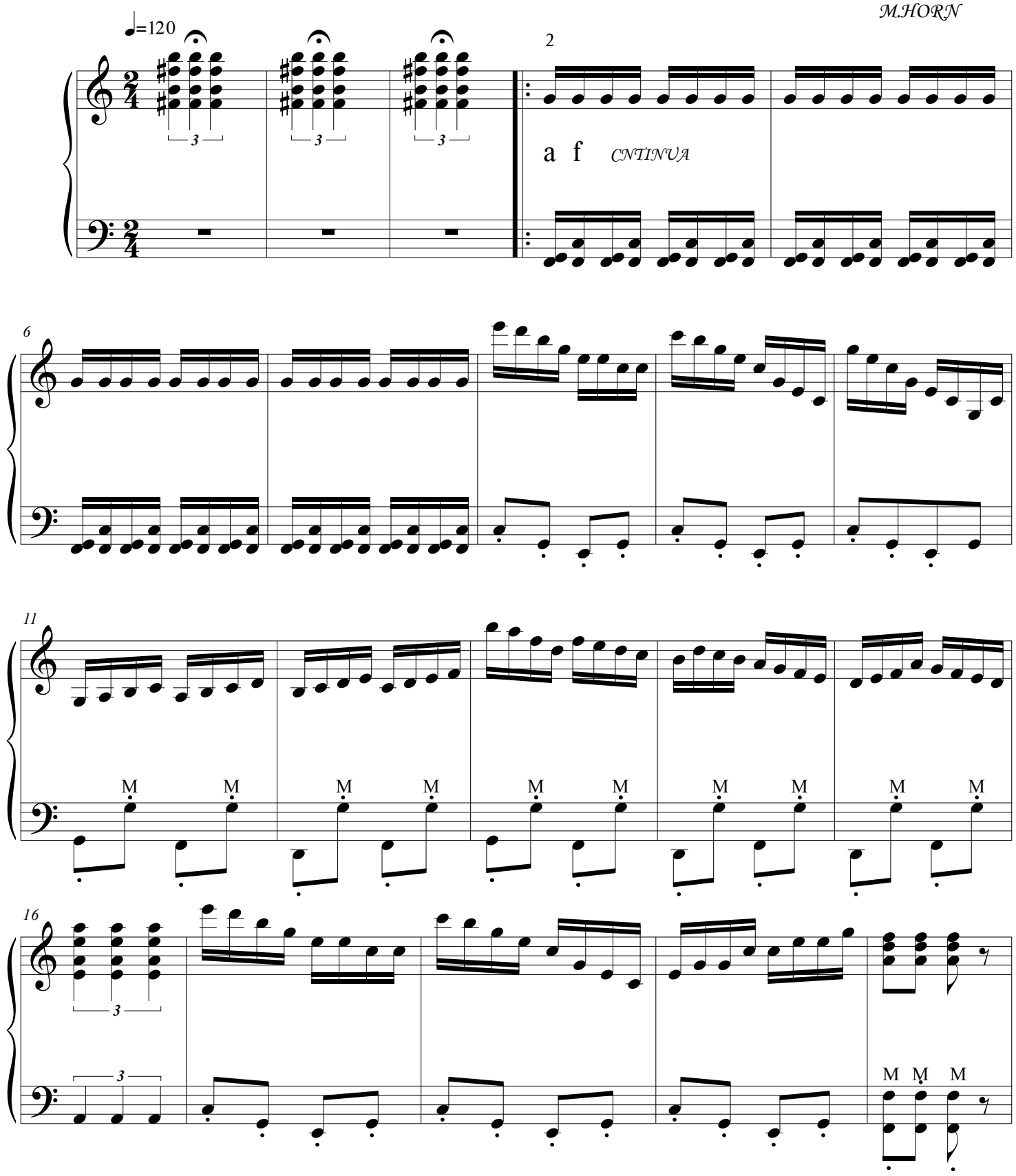
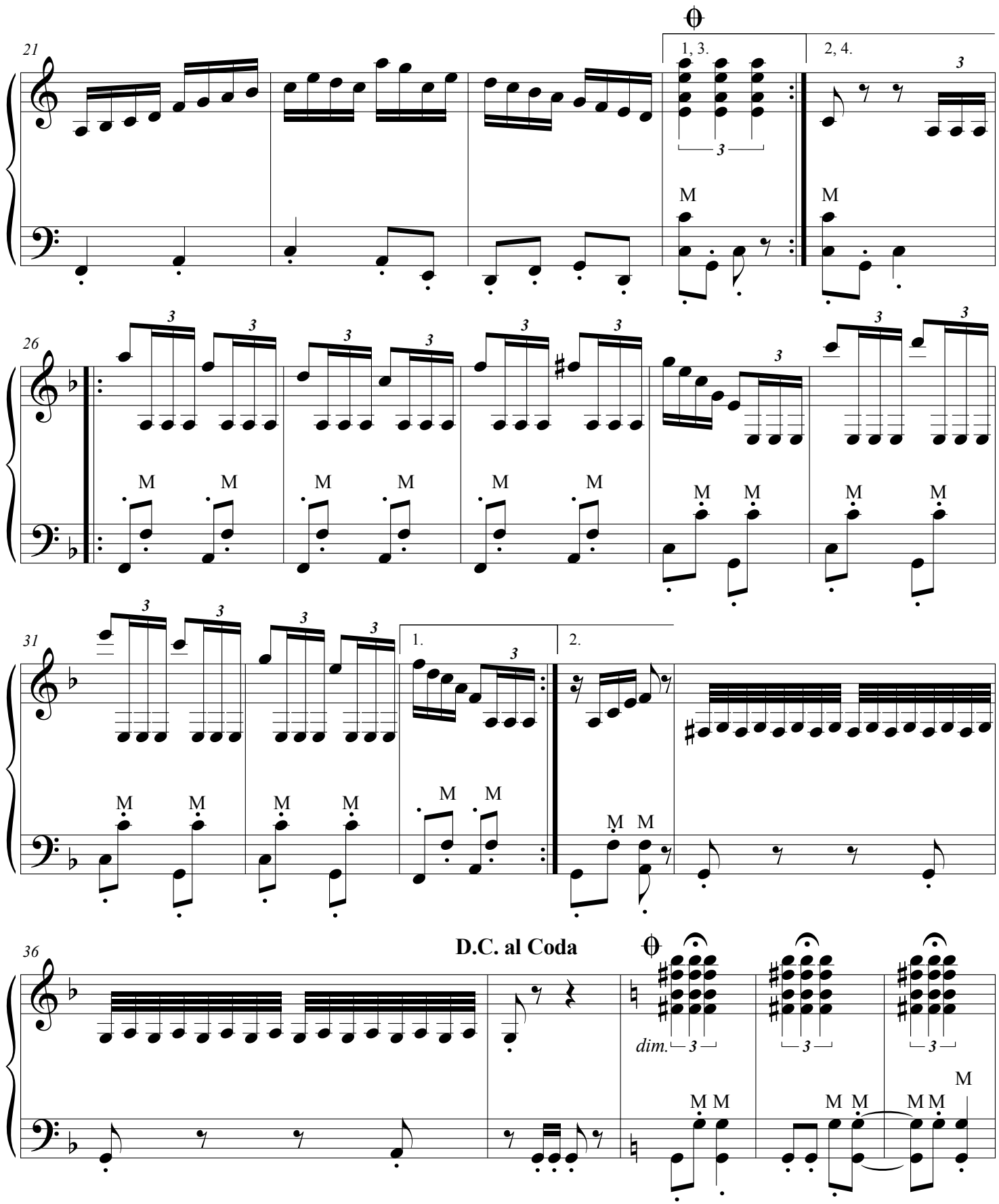
MARIA FUMAÇA

QUADRILHA

GAITA PONTO

M.HORN




21
1, 3.
2, 4.
26
31
1.
2.
36
D.C. al Coda
dim.

GAITA
PONTODIGITAL