
MANUAL DE AQUECIMENTOS

para Banda de Música

por FRANCES SERPA

Grade e partes individuais

Instrumentação

Madeiras

Flauta
Oboé
Clarinetes em Sib
Clarinete baixo em Sib
Fagote
Saxofone Alto
Saxofone Tenor
Saxofone Barítono

Metais

Trompete em Sib
Trompa em Fá
Trombone
Eufônio
Tuba

Teclas

Mallet
Bells
Xilofone
Vibrafone
Marimba

Percussão I

Caixa
Bumbo
Prato
Bongô
Triângulo
Tímpano

Percussão II

Wood Block
Gonguê
Pratos

Partes extras

Trompa em Mib (Sax Horn)
Eufônio em Sib
Tuba em Sib
Tuba em Mib

APRESENTAÇÃO

Manual de Aquecimentos para Banda de Música

por FRANCES SERPA

Este trabalho tem como autor o prof. Ms. Frances Serpa. É resultado de uma pesquisa do mestrado profissional em artes, realizada no Instituto Federal do Ceará campus Fortaleza sob a orientação do prof. Dr. Raimundo Nonato e coorientação do prof. Dr. Costa Holanda.

Este Manual de Aquecimentos para Banda de Música visa contribuir para o aprimoramento técnico pedagógico e artístico através de exercícios técnicos como escalas maiores, menores, cromáticas, relativas, homônimas, diferentes articulações e dinâmicas, bem como uma breve abordagem rítmica brasileira.

O manual de aquecimentos para banda de música é um guia que se compõem de procedimentos técnicos que poderão auxiliar o maestro em suas aulas/ensaios em bandas. Além de trabalhar aspectos técnicos que poderão preparar melhor o músico de banda, na parte III inserimos dois gêneros musicais do nordeste através de escalas buscando difundir nossa cultura brasileira.

AQUECIMENTO

Manual de Aquecimentos para Banda de Música

por FRANCES SERPA

No âmbito das bandas de música no Brasil o termo “*Aquecimento*” pode ainda causar discussões, como já observamos em algumas pesquisas recentes. Alguns preferem usar o termo “exercícios ou atividades técnicas” para banda. Contudo, atentando a consolidação do termo “*warm up*” na literatura inglesa para banda e dada a escassez de material em língua portuguesa direcionado à preparação técnica e mental dos músicos, preferimos usar o termo “aquecimentos”, pois nos parece uma tradução mais apropriada do termo difundido mundialmente.

Mas o que é de fato o aquecimento para banda de música? Como já defendemos em artigo anteriormente, os aquecimentos para banda são exercícios técnicos, geralmente utilizados na parte inicial dos ensaios, cujo objetivo é abordar aspectos tais como: estudos de notas longas, embocadura, escalas, arpejos, articulações, diferentes ritmos e andamentos, postura e corais, sendo utilizados conjuntamente.

A prática do aquecimento é usada amplamente em atividades humanas que dependem das ações do corpo, como podemos observar no universo dos esportes, quando atletas se preparam para entrar em ação. Mesmo no âmbito da música, ultrapassa a aplicação ao estudo do instrumento musical. É muito utilizado no meio vocal por cantores(as), tendo como objetivo preparar o corpo, superar dificuldades técnicas e dispor a musculatura para a execução musical.

A definição do termo “aquecimento” possui grande amplitude. Richard Norris, compreendendo a relação entre o corpo e a performance, exprime essa maior abrangência dizendo que “nós tocamos o nosso instrumento musical com o corpo inteiro”. Justin Ward afirma que a metodologia do aquecimento tornou-se um pilar e uma prática comum na construção de aulas e ensaios relacionados a educação musical. Steven Mauk aborda a importância do aquecimento diário, defendendo que existem três razões para uma rotina diária de aquecimentos, sendo: preparar a mente e o corpo para a performance, aquecer os músculos para evitar lesões e rever fundamentos básicos.

Este manual é um instrumento inicial que pretende auxiliar maestros e músicos de banda em relação ao aprimoramento técnico pedagógico e artístico.

AUTOR

Manual de Aquecimentos para Banda de Música

Docente Efetivo no IFES - Instituto Federal do Espírito Santo dedicando-se ao ensino, a pesquisa e a extensão. Graduado em Música pela Universidade Federal do Espírito Santo. Cursou parte do mestrado em Regência de Banda Sinfônica nos Estados Unidos (Andrews University-MI) participando como músico instrumentista, chefe de naipe e regente em diversos concertos nas mais diversas formações como Bandas Sinfônicas, Orquestras, Coros, Quintetos, Big Band e solista.

Atuou também por mais 15 anos como professor de música e arte nas escolas públicas da Grande Vitória-ES. Em 2007 recebeu a "Comenda Loren Reno" pela Assembleia Legislativa do Estado do Espírito Santo por desenvolver projetos significativos para a sociedade.

Suas atuais performances como maestro e trompetista, incluem o Brasil e os Estados Unidos. Possui especialização em Educação Musical e Psicopedagogia. É idealizador e fundador da Big Band e Orquestra de sopros do Instituto Federal do Ceará (IFCE). Foi presidente do Instituto Neobaces (Núcleo de Orquestras, Bandas e Corais do Espírito Santo), a qual fundou e regeu Banda Filarmônica Jovem de Cariacica e Orquestra Capixaba de Sopros, atuando como voluntário.

AGRADECIMENTOS

Agradeço a minha esposa Simone e filha Lídia por me apoiar em todos os momentos de minha carreira profissional. Vocês foram o meu suporte e combustível para que eu superasse todos os desafios deste trabalho e a mim mesmo.

Ao amigo e maestro Cearense Jacinto Cruz agradeço imensamente por não medir esforços em me ajudar a editar todas as partituras deste manual. Paciência, dedicação e superação são palavras que dedico a você.

Agradeço ao meu orientador pro.f. Dr. Raimundo Nonato e ao coorientador Dr. Costa Holanda pelas sugestões e correções que foram muito pertinentes.

MANUAL DE AQUECIMENTOS PARA BANDA DE MÚSICA

PARTE I ESCALAS

ORIENTAÇÕES AO REGENTE

A primeira parte do manual foi subdividida em 13 partes representadas pelas letras A ao M. Nesta primeira parte do manual buscamos trabalhar escalas tendo como o tom principal o Si bemol maior. Contudo, também trabalhamos a escala cromática, as relativas menores e homônimas abrangendo as escalas naturais, melódicas e harmônicas com o objetivo em que o regente e músicos ampliem seu conhecimento teórico e prático.

O andamento sugerido é $\text{♩} = 80 - 100$.

Também abordamos por meio das letras F e G as escalas no modo mixolídio e lídio com sétima menor, pois segundo Pinto (1994) são escalas utilizadas em muitas músicas nordestinas.

Ressaltamos que a parte da percussão foi composta pensando em uma abordagem mais técnica usando execução de mãos predefinidas como a maioria dos métodos individuais utilizam.

A parte “A” do manual que refere a percussão I e II são sugestões e o maestro tem a liberdade de inserir os instrumentos musicais que estejam disponíveis em sua banda, buscando respeitar as divisões rítmicas propostas.

MANUAL DE AQUECIMENTOS PARA BANDA DE MÚSICA

PARTE I ESCALAS

ORIENTAÇÕES AO REGENTE (Continuação)

A escrita dos tímpanos foi destinada aos tamanhos de 26 e 29 polegadas. Além de trabalhar o primeiro e quinto grau da escala, a parte foi composta seguindo a progressão harmônica em tríades. Por exemplo, onde houver a nota do primeiro ou quinto grau representado em outros acordes o tímpano executará a nota.

A [Si Bemol Maior]

Tímpanos (26" e 29")

Progressão harmônica maior

Tímpanos	→	Tônica	Mediante	Mediante	Dominante	Mediante	Tônica
----------	---	--------	----------	----------	-----------	----------	--------

Fonte: Elaborada pelo autor

O objetivo desta primeira parte do manual não se trata somente em trabalhar as escalas por meio das figuras musicais representadas por semibreves, mínimas, semínimas e colcheias, mas também ampliar o conhecimento de maestros e alunos a respeito do quanto é necessário o conhecimento da teoria musical aplicada a banda.

Notem que não colocamos o andamento na parte 1, pois o intuito é que o maestro tenha total liberdade para trabalhar conforme o nível de habilidade musical de seu grupo e para que os músicos desenvolvam a visão periférica no que se trata ao olhar da partitura em relação ao maestro.

ESCALAS

Manual de Aquecimentos para Banda de Música

Frances Serpa

A [Si Bemol Maior]

Flauta

Oboé

Clarinete em Bb

Clarinete baixo em Sib

Fagote

Saxofone alto

Saxofone tenor

Saxofone barítono

Trompete em Bb

Trompa em Fá

Trombone

Eufónio

Tuba

Mallet percussão
(Bells, Xilofone,
Vibrafone, Marimba)

Tímpanos (29"/26")

A

Percussão I
(Caixa, Bongos,
Bumbo, Triângulo)

Percussão II
(Wood block,
Gonguê,
Pratos suspenso/ choque)

D D E D D E D D E D D E D D E D D E

9

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

Perc.

Perc.

D D E D D E D D E D D E D D E D D E

mf

mf

16 **B** | Si Bemol Maior

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

Perc.

Perc.

B E D E E D E E D E E D E E D E E D E E D E

24 **C** [Si Bemol Maior]

The musical score is for measures 24 through 27 of a piece in Si Bemol Maior (B-flat major) and 4/4 time. A rehearsal mark 'C' is placed at the start of measure 24. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Clarinet in B-flat (Cl. b.), Fagot (Fg.), Saxophone Alto (Sax. al.), Saxophone Tenor (Sax. ten.), Saxophone Baritone (Sax. bar.), Trumpet (Tpt.), Trombone (Tr.), Tuba (Tbn.), Euphonium (Euf.), Tuba (Tba.), Xylophone (Xyl.), and Timpani (Timp.). The woodwinds and strings play a melodic line starting on a half note in measure 24, moving stepwise through measures 25 and 26, and ending on a whole note in measure 27. The percussion section consists of a snare drum and a cymbal. The snare drum plays a rhythmic pattern of eighth notes and quarter notes, while the cymbal provides a steady background. The score concludes with a double bar line at the end of measure 27.

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

Perc.

Perc.

29 **D** [Si Bemol Maior]

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

D

Perc.

Perc.

The musical score is for a 4/4 piece in Si Bemol Maior (D-flat major). The score is for measures 29-34. It features a woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Saxophone), a brass section (Trumpet, Trombone, Euphonium, Tuba), a xylophone, timpani, and percussion. The percussion part includes a drum kit (snare, hi-hat, kick) and a set of chimes. The key signature has two flats (B-flat and E-flat). The tempo is marked 'moderato'.

35 **E** [Escala Cromática]

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

E [Escala Cromática]

Perc.

Perc.

42 **F** [Si Bemol Mixolídio]

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

F [Si Bemol Mixolídio]

Perc.

Perc.

47 **G** [Si Bemol Lídio com 7ª menor]

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

G [Si Bemol Lídio com 7ª menor]

Perc.

Perc.

E D E E D E E D E E D E E D E E D E E D E D D DE

52 **H** [Sol Menor Natural]

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

H [Sol Menor Natural]

Perc.

Perc.

57 **I** [Sol Menor Melódica]

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

I [Sol Menor Melódica]

Perc.

Perc.

E D E D E D E D E D E D E D E D E

62

J

[Sol Menor Harmônica]

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

J

[Sol Menor Harmônica]

Perc.

Perc.

67 **K** [Si Bemol Menor Natural]

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

K [Si Bemol Menor Natural]

Perc.

Perc.

72

L

[Si Bemol Menor Melódica]

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

L

[Si Bemol Menor Melódica]

D E DEDED E DEDE D E DEDED E DEDE D E DEDED E DEDE

Perc.

Perc.

77 **M** [Si Bemol Menor Harmônica]

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

M [Si Bemol Menor Harmônica]

Perc.

Perc.

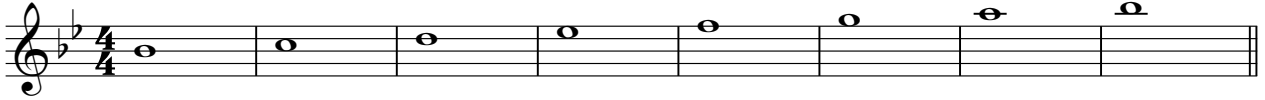
ESCALAS

Manual de Aquecimentos para Banda de Música

Flauta

Frances Serpa

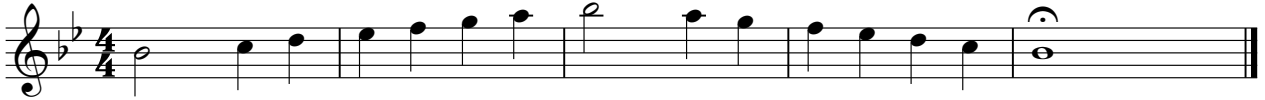
A [Si Bemol Maior]



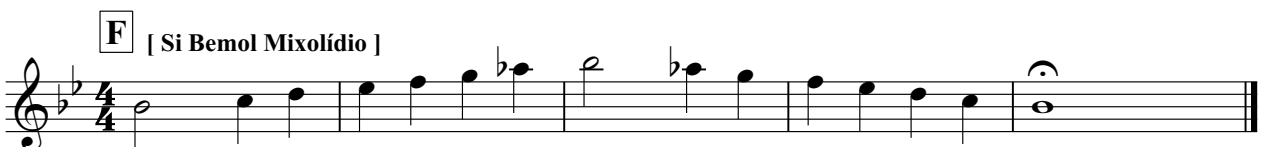
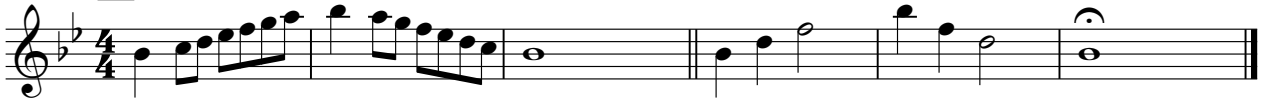
B [Si Bemol Maior]

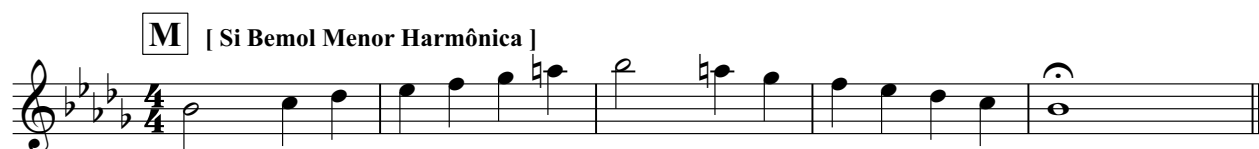
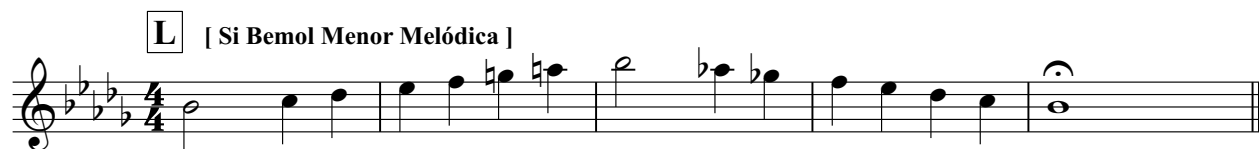
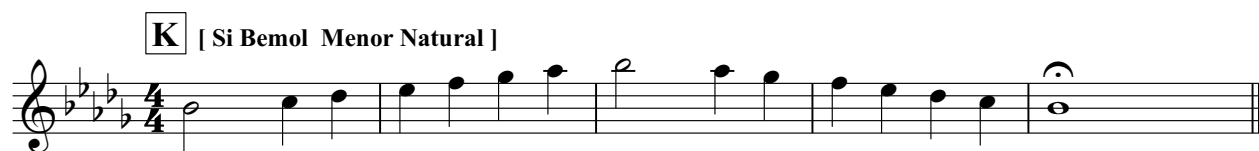
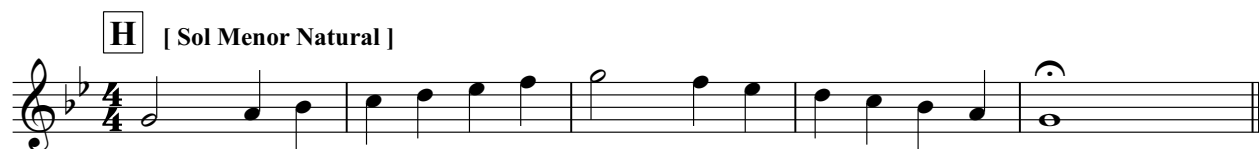
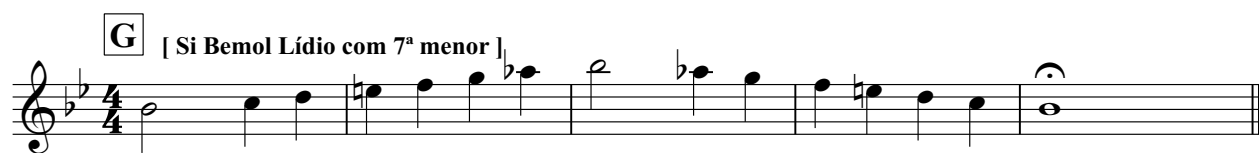


C [Si Bemol Maior]



D [Si Bemol Maior]





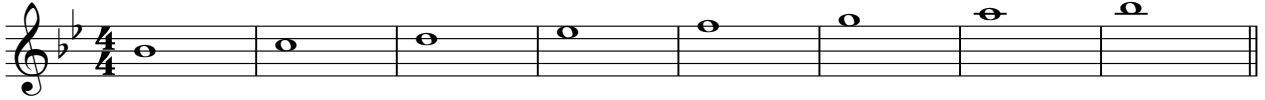
ESCALAS

Manual de Aquecimentos para Banda de Música

Oboé

Frances Serpa

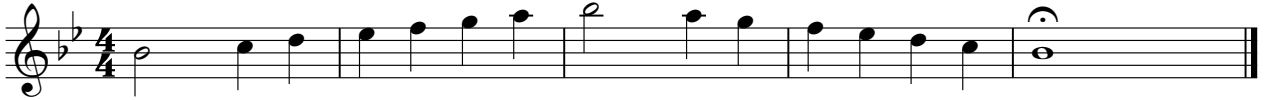
A [Si Bemol Maior]



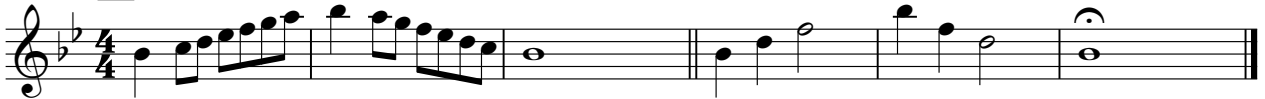
B [Si Bemol Maior]



C [Si Bemol Maior]



D [Si Bemol Maior]

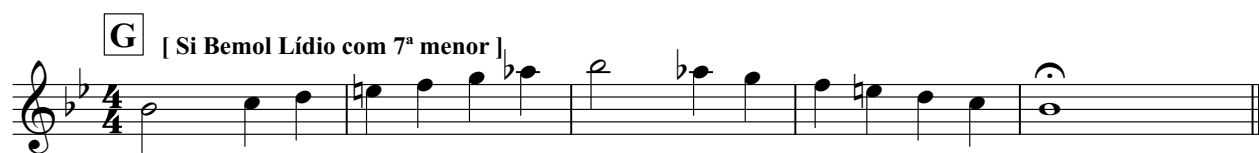


E [Escala Cromática]



F [Si Bemol Mixolídio]





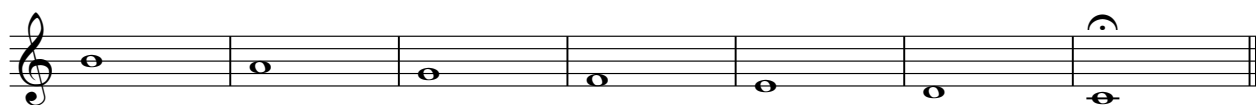
ESCALAS

Manual de Aquecimentos para Banda de Música

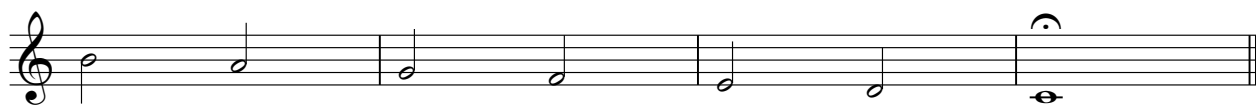
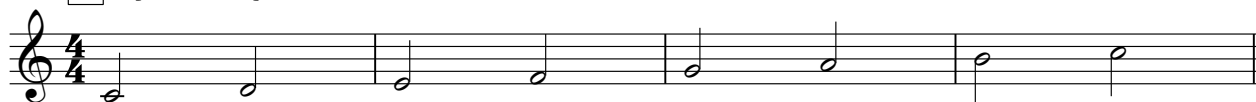
Clarinete em B $\flat$

Frances Serpa

A [Dó Maior]



B [Dó Maior]



C [Dó Maior]



D [Dó Maior]



E [Escala Cromática]

F [Dó Mixolídio]



G [Dó Lídio com 7ª menor]**H** [Lá Menor Natural]**I** [Lá Menor Melódica]**J** [Lá Menor Harmônica]**K** [Dó Menor Natural]**L** [Dó Menor Melódica]**M** [Dó Menor Harmônica]

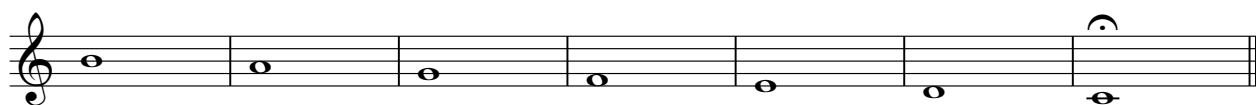
ESCALAS

Manual de Aquecimentos para Banda de Música

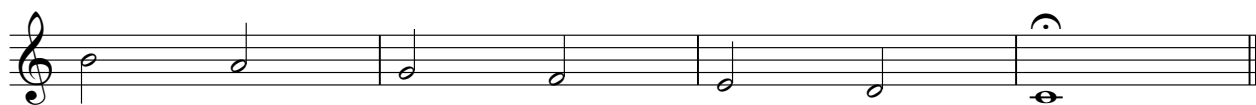
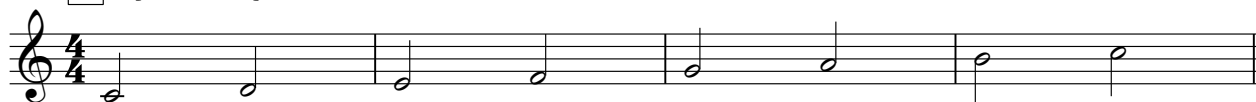
Clarinete baixo em B $\flat$

Frances Serpa

A [Dó Maior]



B [Dó Maior]



C [Dó Maior]



D [Dó Maior]



E [Escala Cromática]

F [Dó Mixolídio]



G [Dó Lídio com 7^a menor]**H** [Lá Menor Natural]**I** [Lá Menor Melódica]**J** [Lá Menor Harmônica]**K** [Dó Menor Natural]**L** [Dó Menor Melódica]**M** [Dó Menor Harmônica]

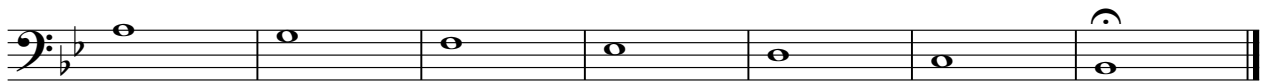
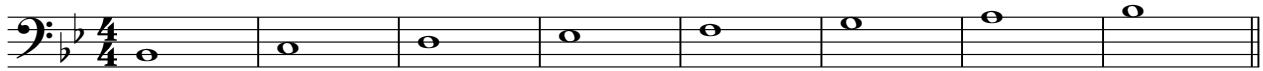
ESCALAS

Manual de Aquecimentos para Banda de Música

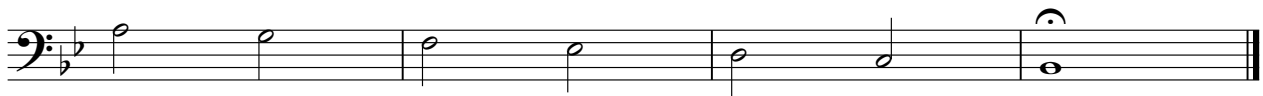
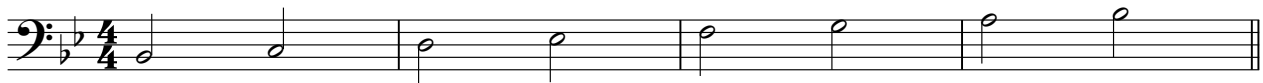
Fagote

Frances Serpa

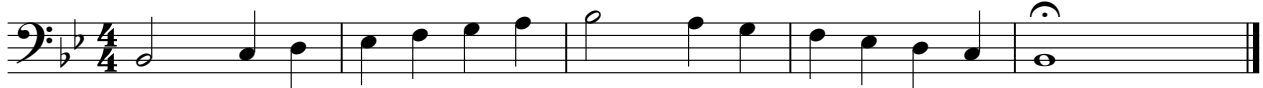
A [Si Bemol Maior]



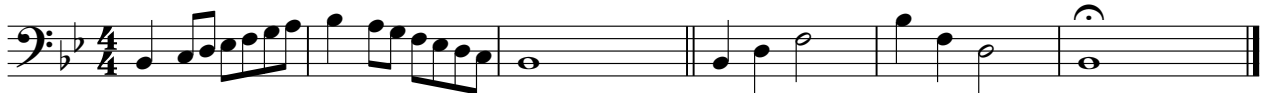
B [Si Bemol Maior]



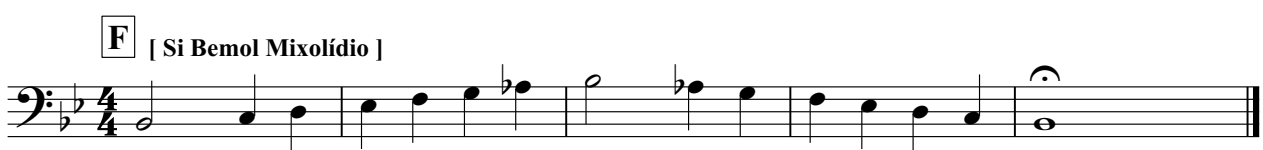
C [Si Bemol Maior]



D [Si Bemol Maior]



E [Escala Cromática]



F [Si Bemol Mixolídio]



G [Si Bemol Lídio com 7ª menor]**H** [Sol Menor Natural]**I** [Sol Menor Melódica]**J** [Sol Menor Harmônica]**K** [Si Bemol Menor Natural]**L** [Si Bemol Menor Melódica]**M** [Si Bemol Menor Harmônica]

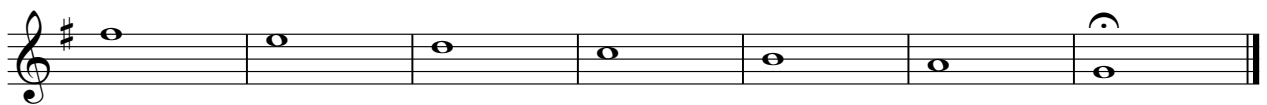
ESCALAS

Manual de Aquecimentos para Banda de Música

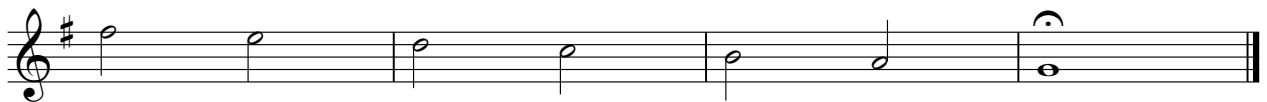
Saxofone alto

Frances Serpa

A [Sol Maior]



B [Sol Maior]



C [Sol Maior]



D [Sol Maior]

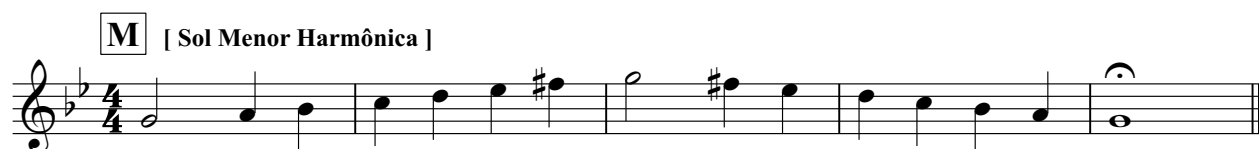
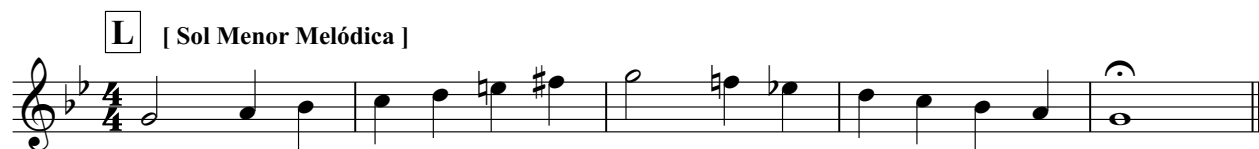
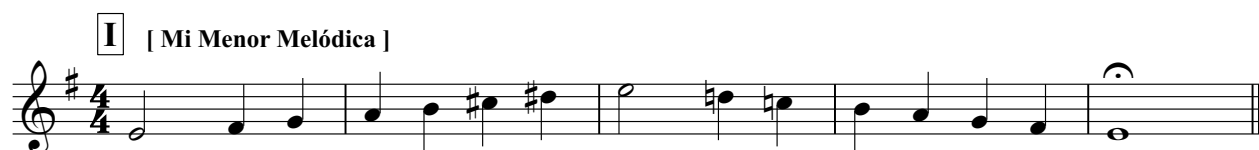
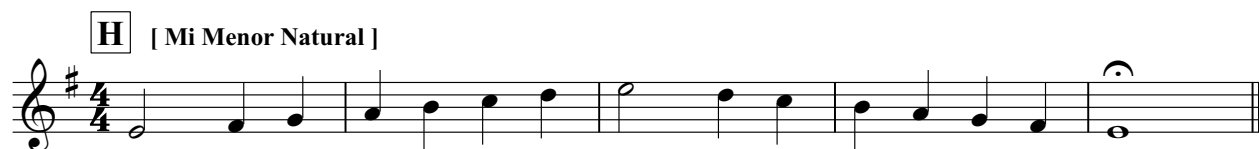
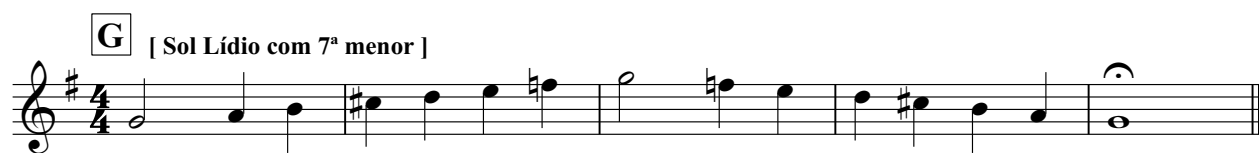


E [Escala Cromática]



F [Sol Mixolídio]





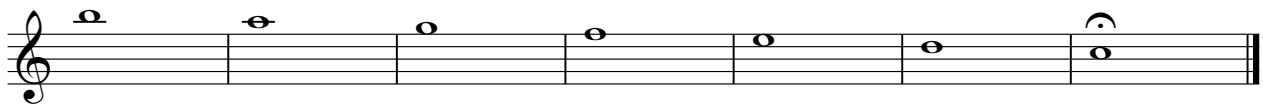
ESCALAS

Manual de Aquecimentos para Banda de Música

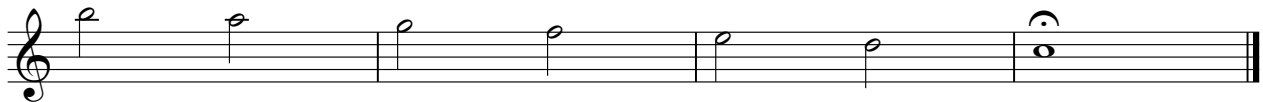
Saxofone tenor

Frances Serpa

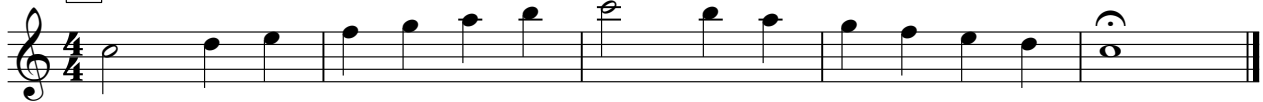
A [Dó Maior]



B [Dó Maior]



C [Dó Maior]



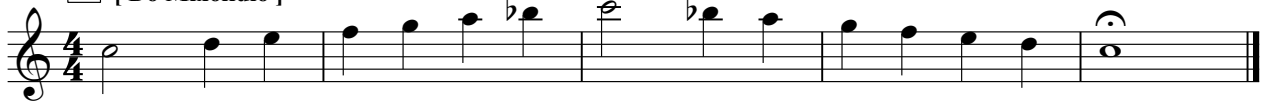
D [Dó Maior]

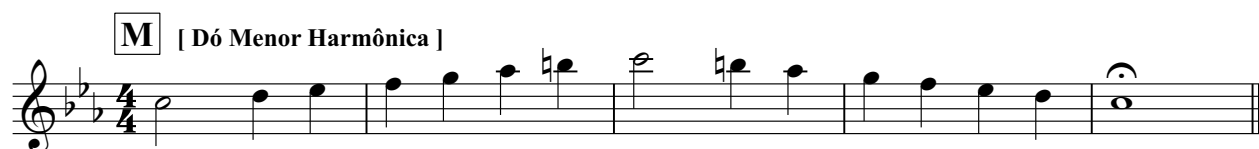
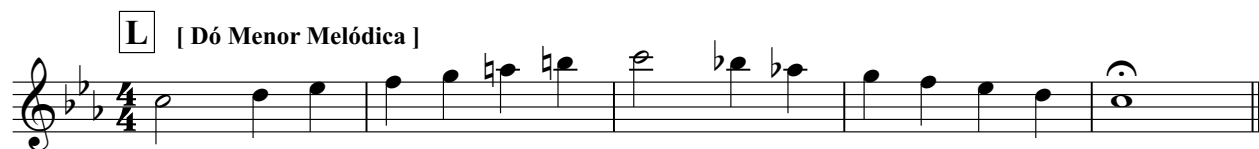
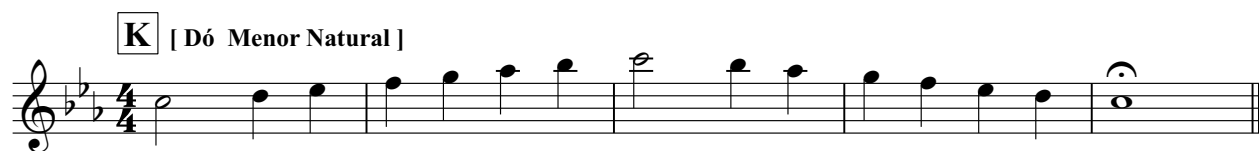
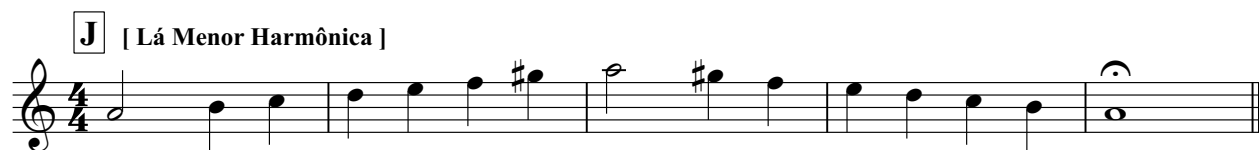
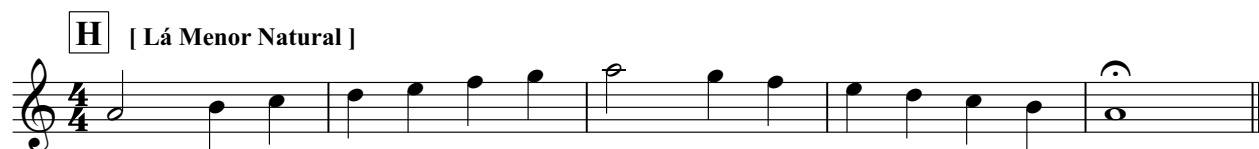
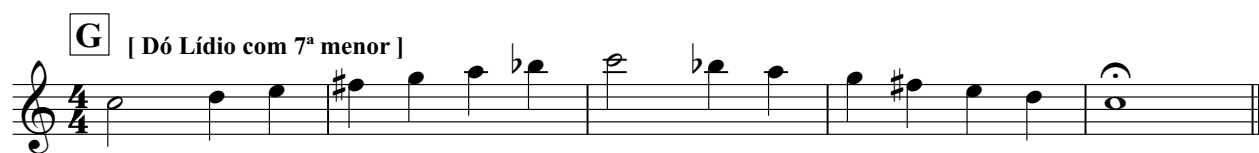


E [Escala Cromática]



F [Dó Mixolídio]





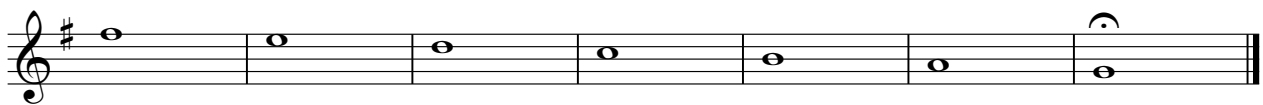
ESCALAS

Manual de Aquecimentos para Banda de Música

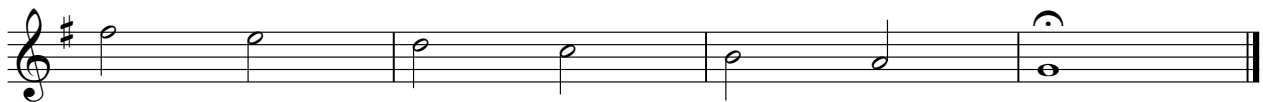
Saxofone barítono

Frances Serpa

A [Sol Maior]



B [Sol Maior]



C [Sol Maior]



D [Sol Maior]

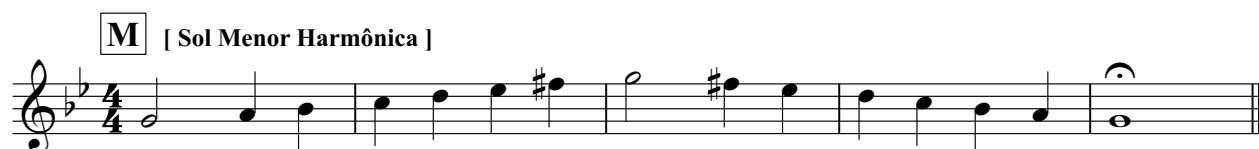
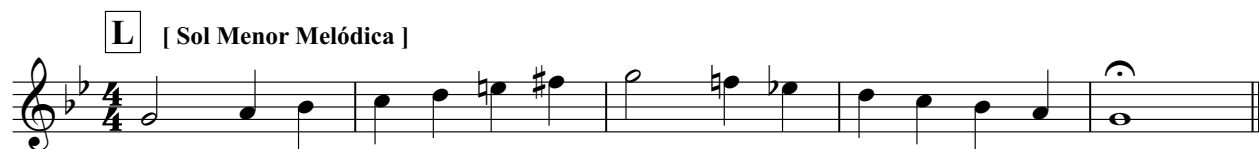
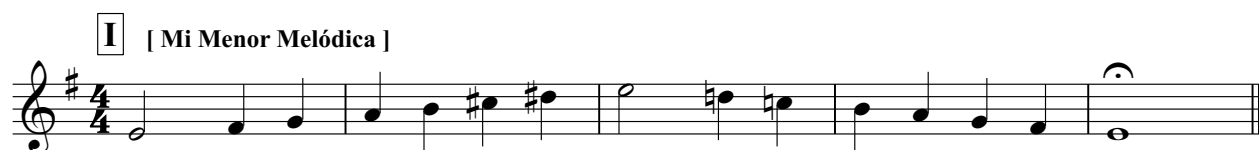
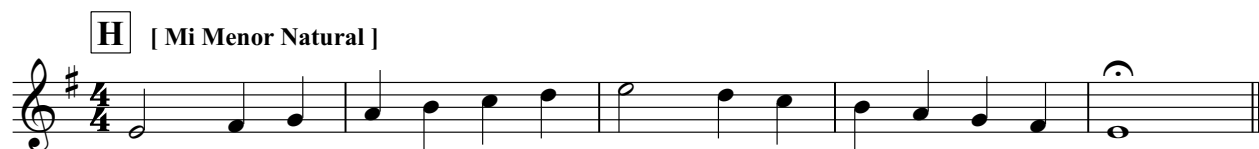
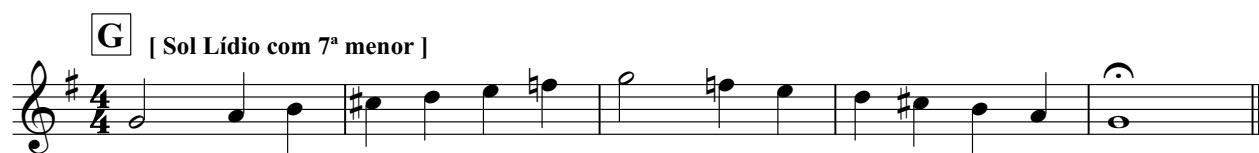


E [Escala Cromática]



F [Sol Mixolídio]





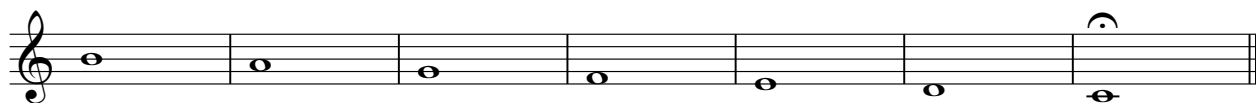
ESCALAS

Manual de Aquecimentos para Banda de Música

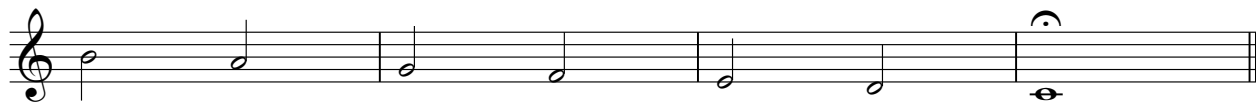
Trompete em B $\flat$

Frances Serpa

A [Dó Maior]



B [Dó Maior]



C [Dó Maior]



D [Dó Maior]



E [Escala Cromática]



F [Dó Mixolídio]

G [Dó Lídio com 7^a menor]**H** [Lá Menor Natural]**I** [Lá Menor Melódica]**J** [Lá Menor Harmônica]**K** [Dó Menor Natural]**L** [Dó Menor Melódica]**M** [Dó Menor Harmônica]

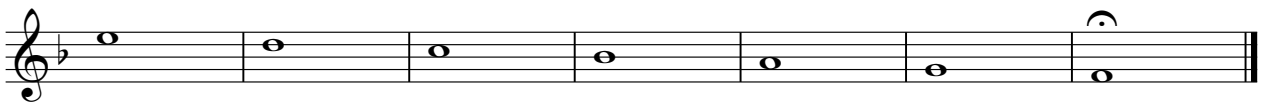
ESCALAS

Manual de Aquecimentos para Banda de Música

Trompa em Fá

Frances Serpa

A [Fá Maior]



B [Fá Maior]



C [Fá Maior]



D [Fá Maior]

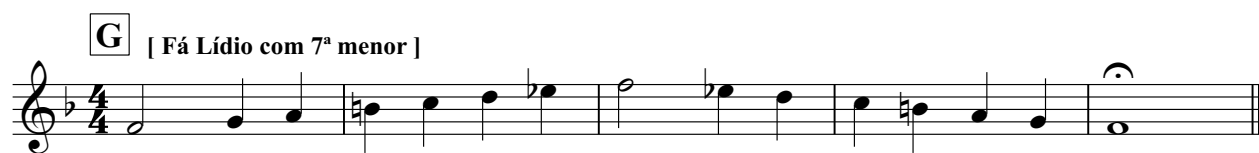


E [Escala Cromática]



F [Fá Mixolídio]





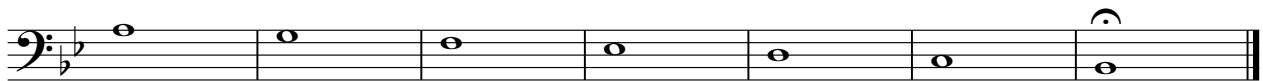
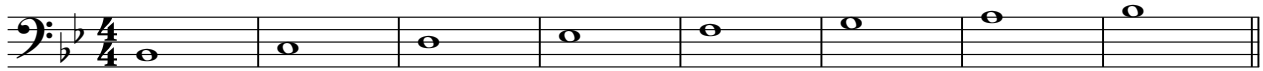
ESCALAS

Manual de Aquecimentos para Banda de Música

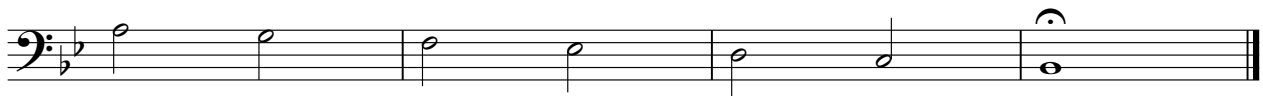
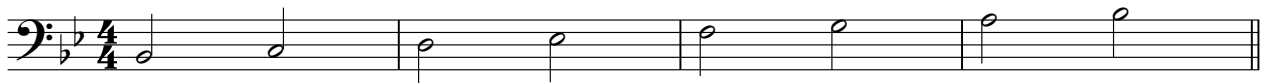
Trombone

Frances Serpa

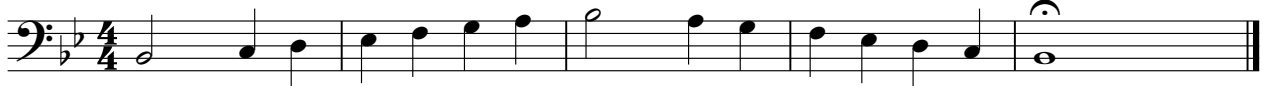
A [Si Bemol Maior]



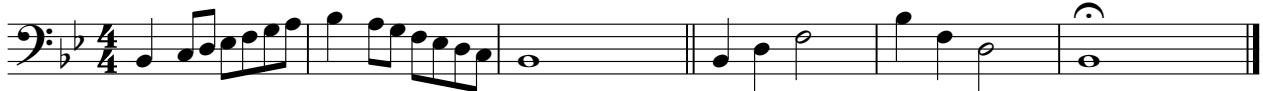
B [Si Bemol Maior]



C [Si Bemol Maior]



D [Si Bemol Maior]



E [Escala Cromática]



F [Si Bemol Mixolídio]



G [Si Bemol Lídio com 7ª menor]



H [Sol Menor Natural]



I [Sol Menor Melódica]



J [Sol Menor Harmônica]



K [Si Bemol Menor Natural]



L [Si Bemol Menor Melódica]



M [Si Bemol Menor Harmônica]



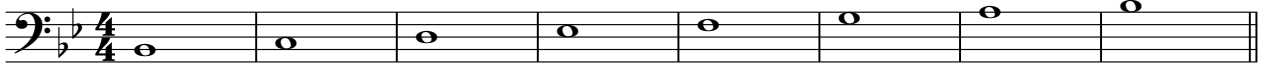
ESCALAS

Manual de Aquecimentos para Banda de Música

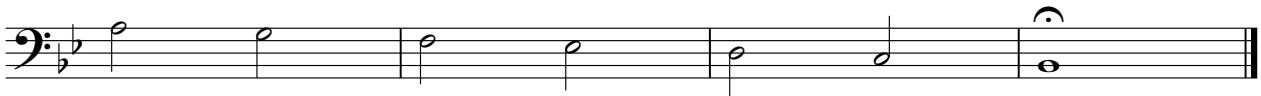
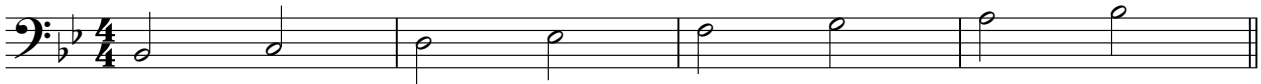
Eufônio

Frances Serpa

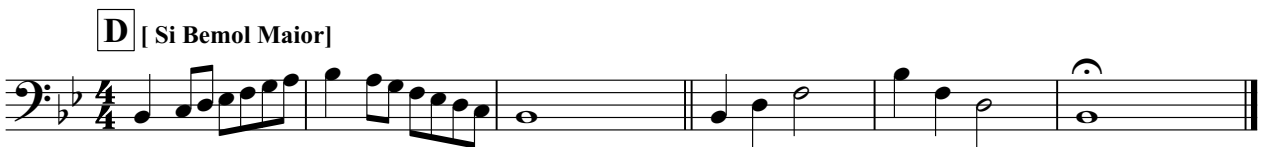
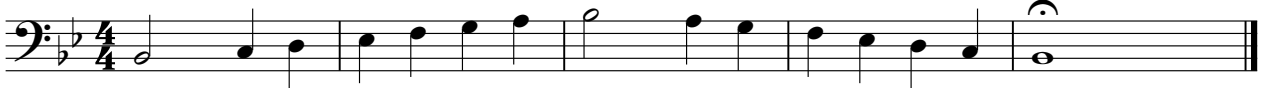
A [Si Bemol Maior]



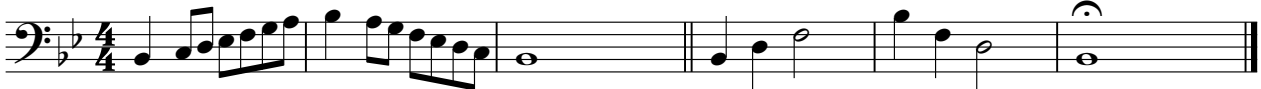
B [Si Bemol Maior]



C [Si Bemol Maior]



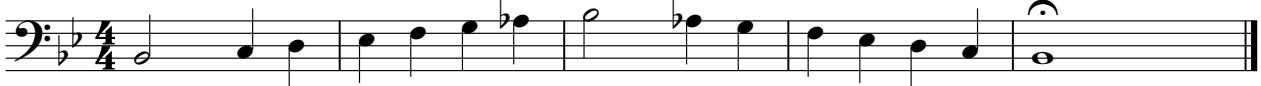
D [Si Bemol Maior]



E [Escala Cromática]



F [Si Bemol Mixolídio]



G [Si Bemol Lídio com 7ª menor]**H** [Sol Menor Natural]**I** [Sol Menor Melódica]**J** [Sol Menor Harmônica]**K** [Si Bemol Menor Natural]**L** [Si Bemol Menor Melódica]**M** [Si Bemol Menor Harmônica]

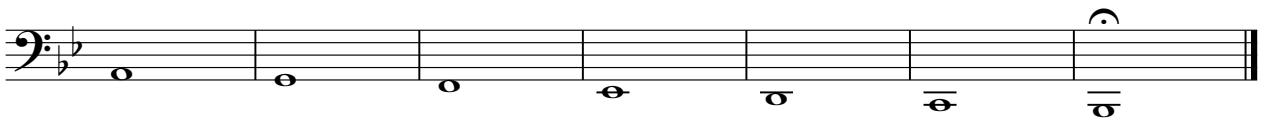
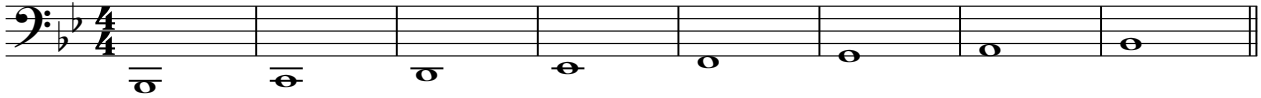
ESCALAS

Manual de Aquecimentos para Banda de Música

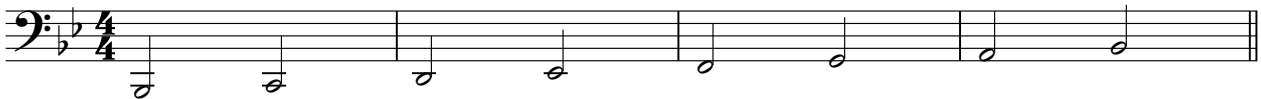
Tuba

Frances Serpa

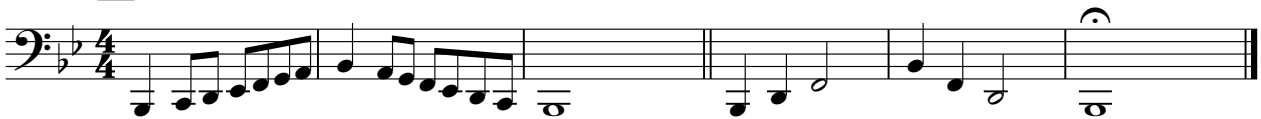
A [Si Bemol Maior]



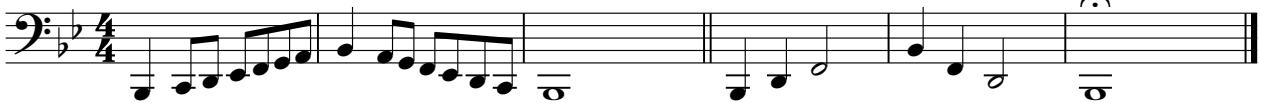
B [Si Bemol Maior]



C [Si Bemol Maior]



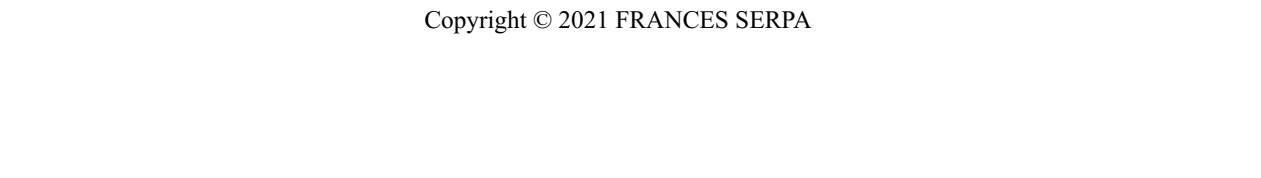
D [Si Bemol Maior]



E [Escala Cromática]



F [Si Bemol Mixolídio]



G [Si Bemol Lídio com 7ª menor]

ESCALAS

Manual de Aquecimentos para Banda de Música

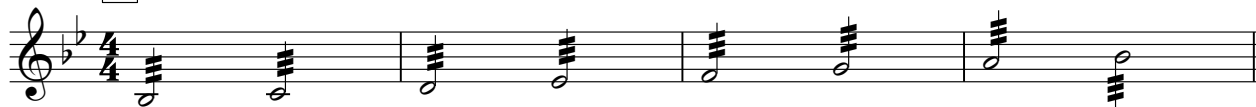
Mallet percussão
(Bells, Xilofone,
Vibrafone, Marimba)

Frances Serpa

A [Si Bemol Maior]



B [Si Bemol Maior]



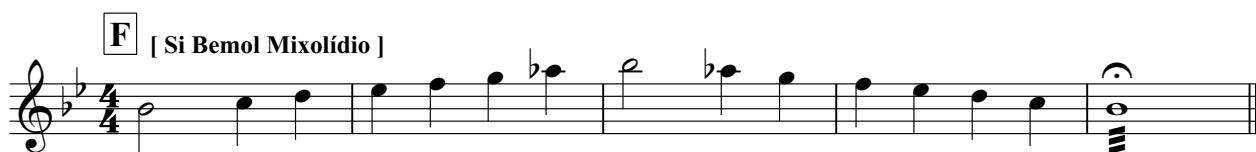
C [Si Bemol Maior]



D [Si Bemol Maior]

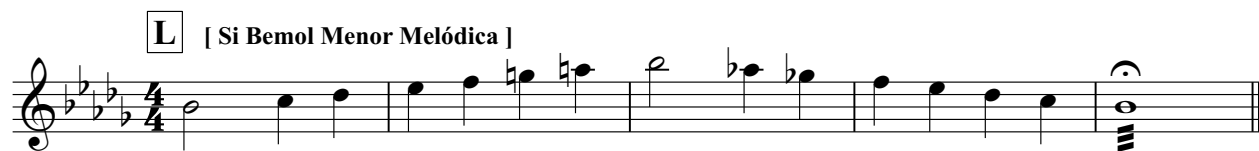
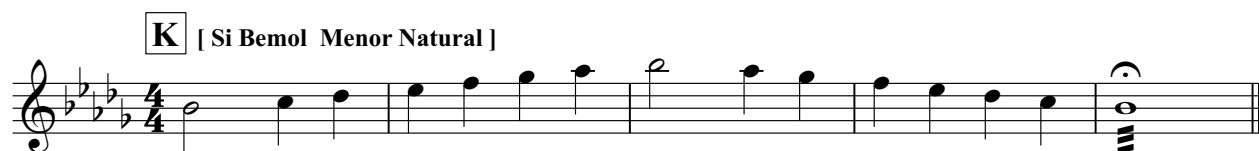
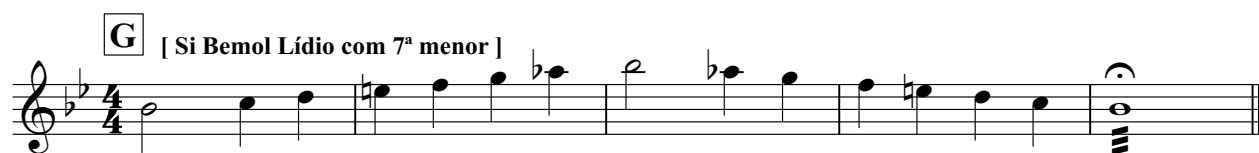


E [Escala Cromática]



F [Si Bemol Mixolídio]

Mallet percussão
(Bells,Xilofone,
Vibrafone,Marimba) - Pg. 2



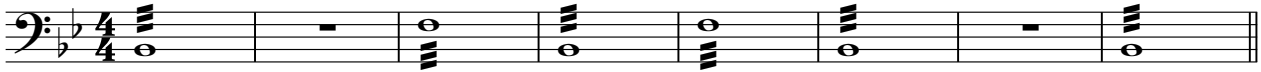
ESCALAS

Manual de Aquecimentos para Banda de Música

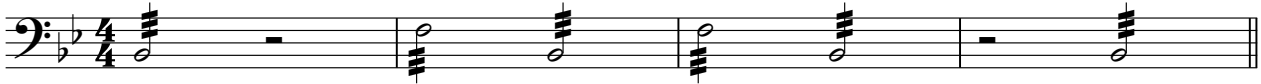
Tímpanos (29"/26")

Frances Serpa

A [Si Bemol Maior]



B [Si Bemol Maior]



C [Si Bemol Maior]



D [Si Bemol Maior]



E [Escala Cromática]



F [Si Bemol Mixolídio]

G [Si Bemol Lídio com 7ª menor]**H** [Sol Menor Natural]**I** [Sol Menor Melódica]**J** [Sol Menor Harmônica]**K** [Si Bemol Menor Natural]**L** [Si Bemol Menor Melódica]**M** [Si Bemol Menor Harmônica]

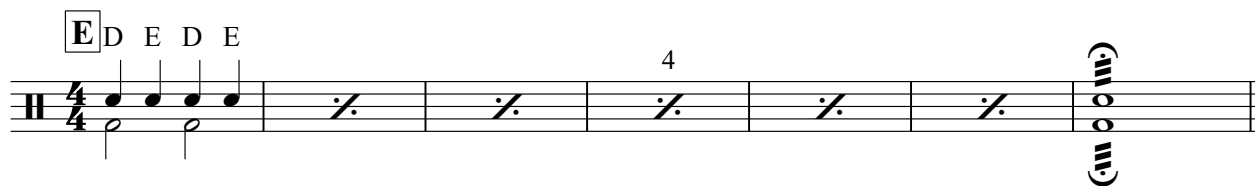
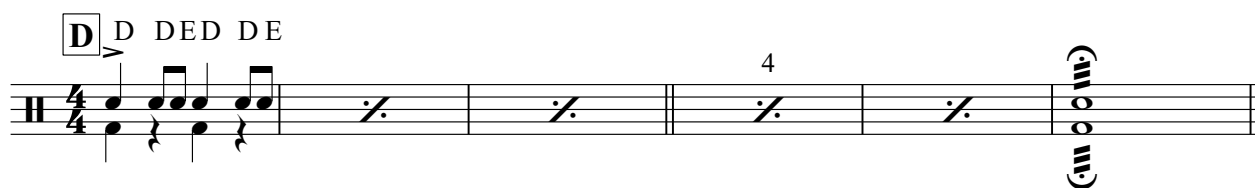
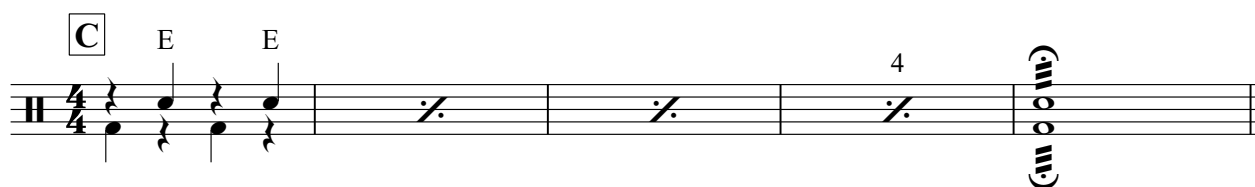
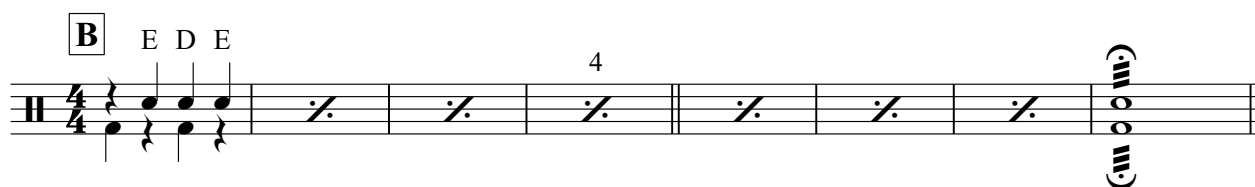
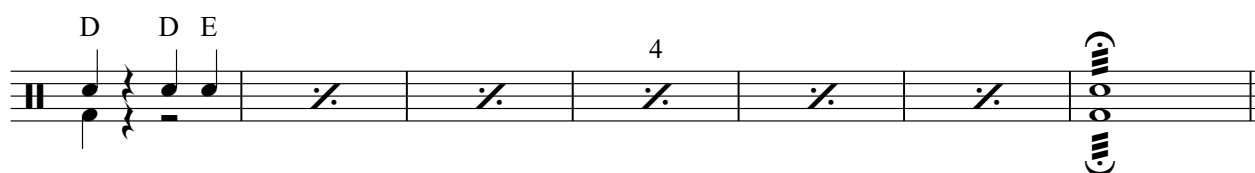
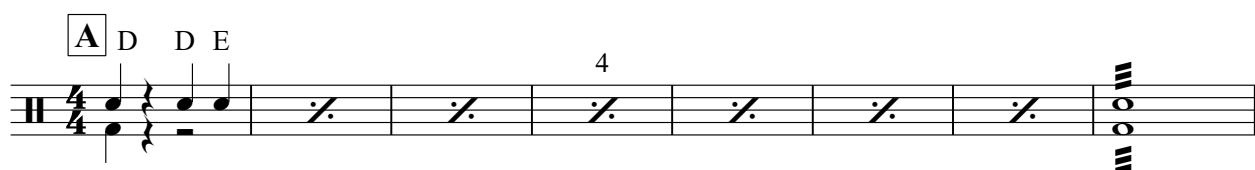
ESCALAS

Manual de Aquecimentos para Banda de Música

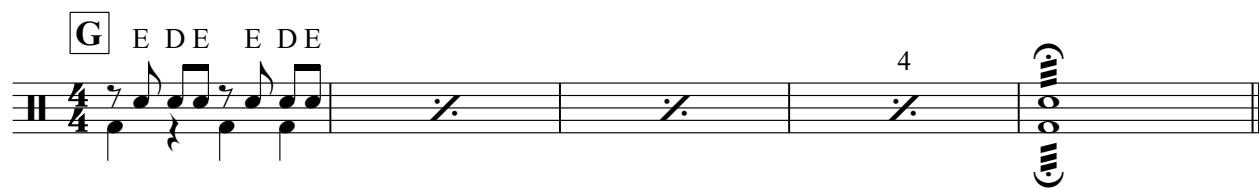
Percussão I

(Caixa, Bongos, Bumbo, Triângulo)

Frances Serpa



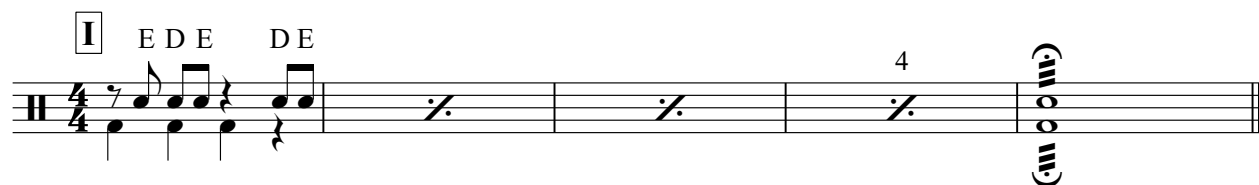
G E DE E DE



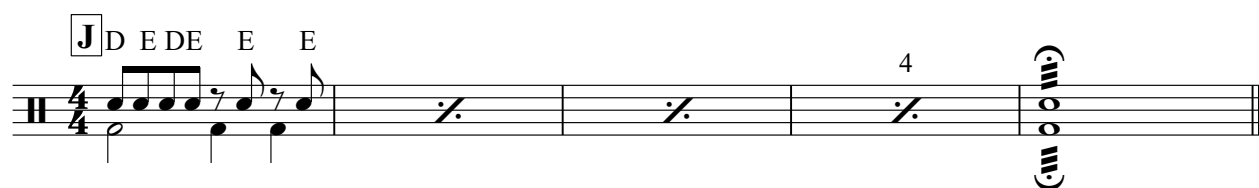
H E E E E



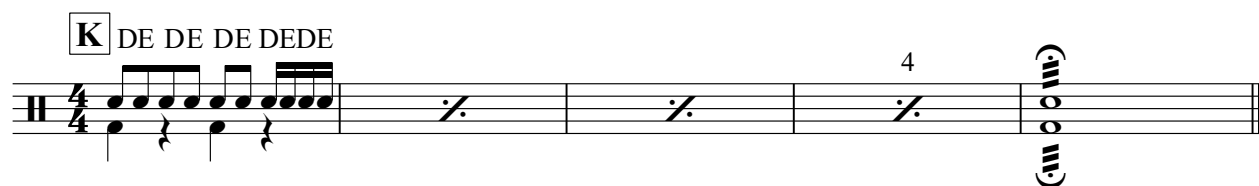
I E DE DE



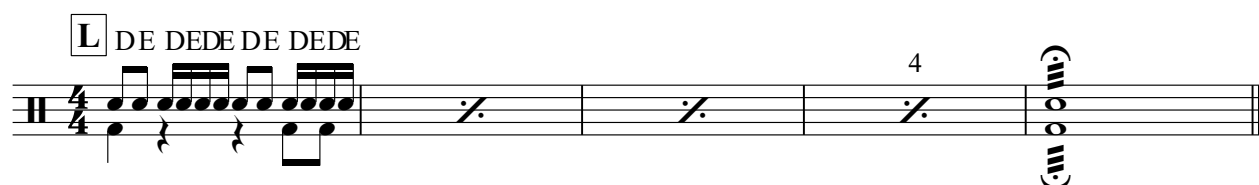
J D E DE E E



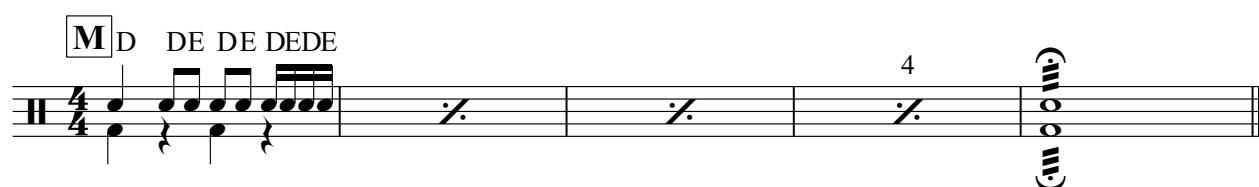
K DE DE DE DEDE



L DE DEDE DE DEDE



M D DE DE DEDE



ESCALAS

Percussão II

(Wood block, Gonguê, Pratos suspenso/choque)

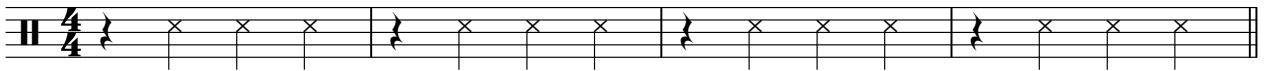
Manual de Aquecimentos para Banda de Música

Frances Serpa

A



B



C



D

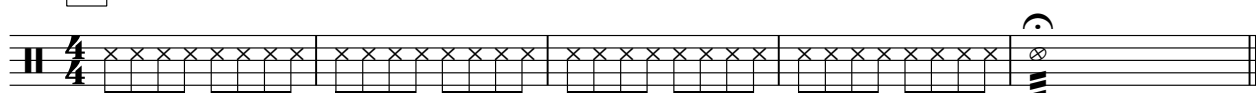
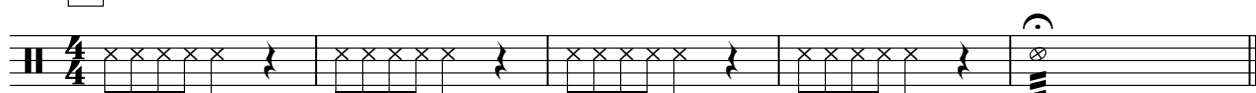
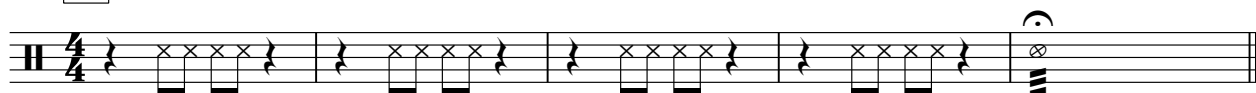


E



F



G**H****I****J****K****L****M**

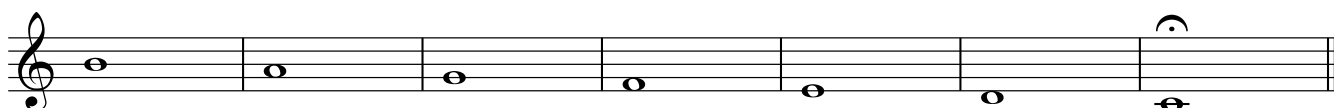
ESCALAS

Manual de Aquecimentos para Banda de Música

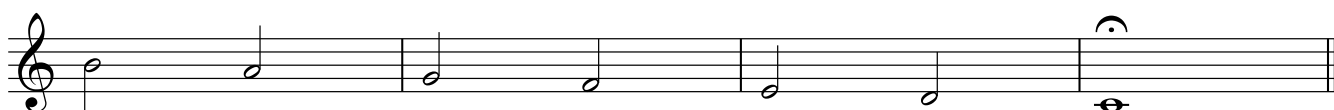
Eufônio em B $\flat$
(parte extra)

Frances Serpa

A [Dó Maior]



B [Dó Maior]



C [Dó Maior]



D [Dó Maior]



E [Escala Cromática]



F [Dó Mixolídio]



G [Dó Lídio com 7ª menor]**H** [Lá Menor Natural]**I** [Lá Menor Melódica]**J** [Lá Menor Harmônica]**K** [Dó Menor Natural]**L** [Dó Menor Melódica]**M** [Dó Menor Harmônica]

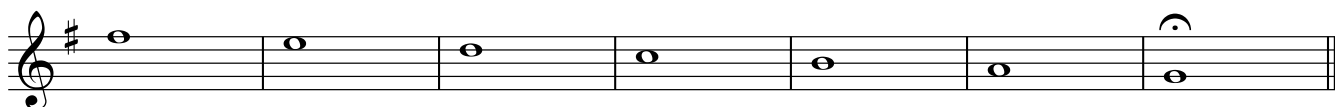
ESCALAS

Manual de Aquecimentos para Banda de Música

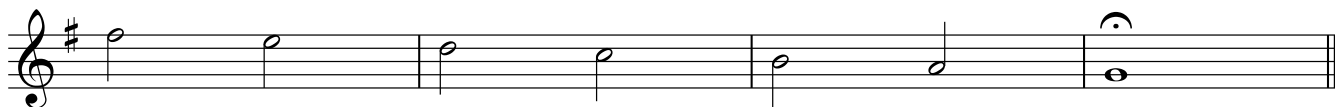
Trompa em Eb
(parte extra)

Frances Serpa

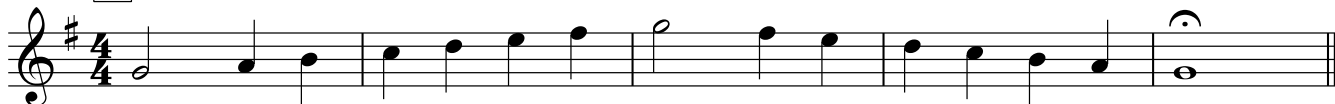
A [Sol Maior]



B [Sol Maior]



C [Sol Maior]



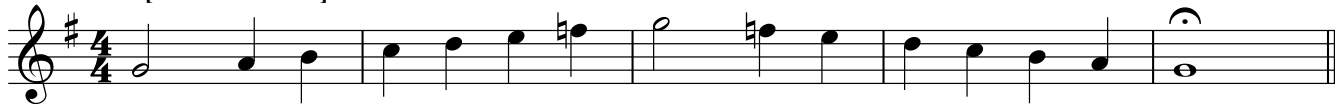
D [Sol Maior]

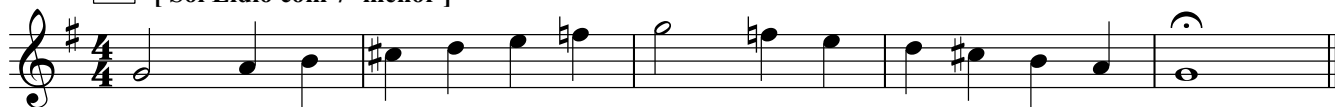
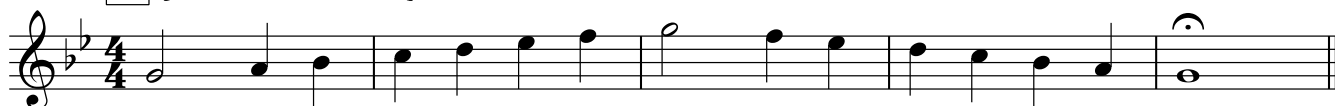
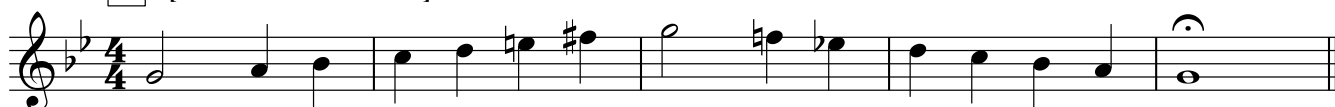


E [Escala Cromática]



F [Sol Mixolídio]



G [Sol Lídio com 7^a menor]**H** [Mi Menor Natural]**I** [Mi Menor Melódica]**J** [Mi Menor Harmônica]**K** [Sol Menor Natural]**L** [Sol Menor Melódica]**M** [Sol Menor Harmônica]

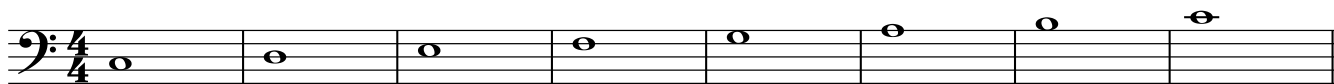
ESCALAS

Manual de Aquecimentos para Banda de Música

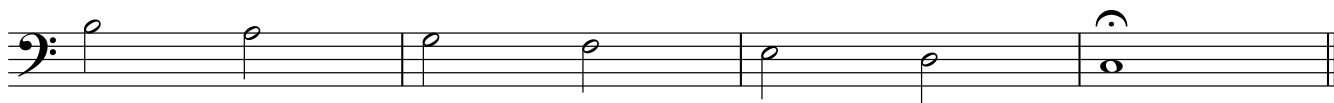
Tuba em B $\flat$
(parte extra)

Frances Serpa

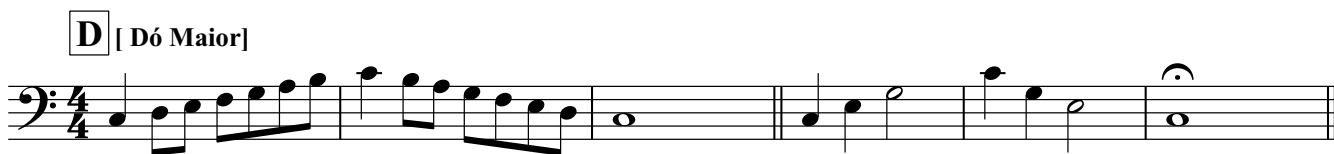
A [Dó Maior]



B [Dó Maior]



C [Dó Maior]



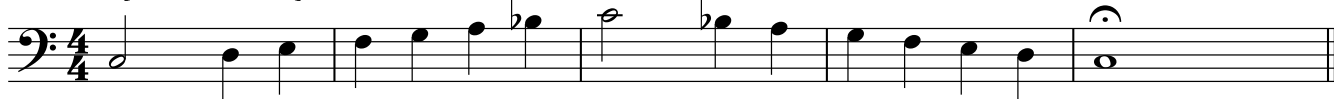
D [Dó Maior]

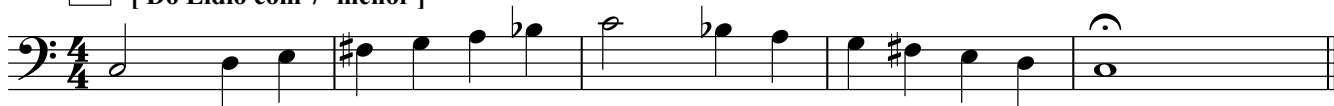
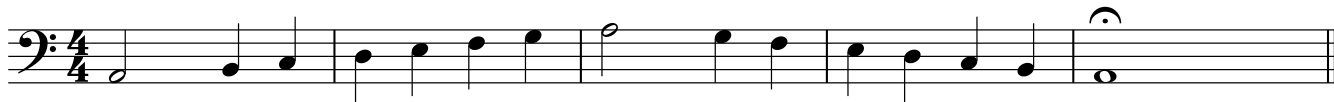


E [Escala Cromática]



F [Dó Mixolídio]



G [Dó Lídio com 7^a menor]**H** [Lá Menor Natural]**I** [Lá Menor Melódica]**J** [Lá Menor Harmônica]**K** [Dó Menor Natural]**L** [Dó Menor Melódica]**M** [Dó Menor Harmônica]

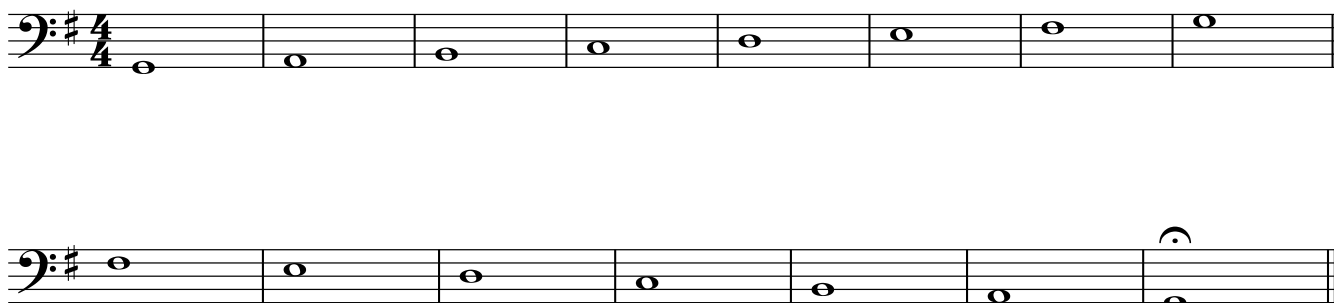
ESCALAS

Manual de Aquecimentos para Banda de Música

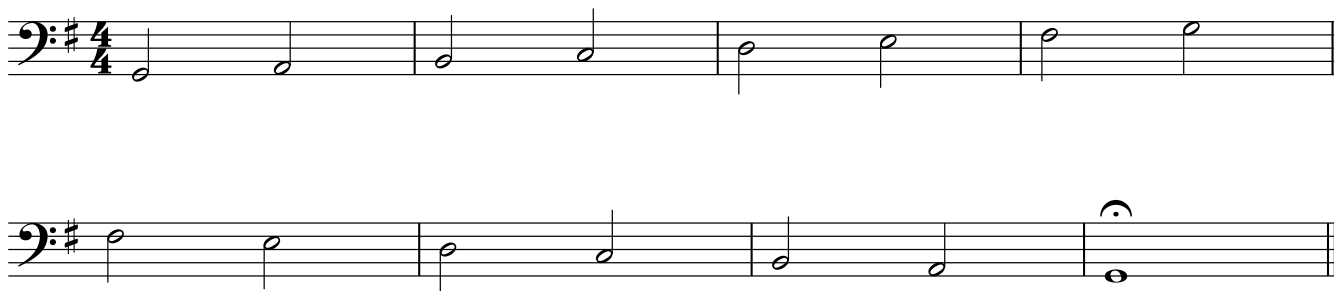
Tuba em E $\flat$
(parte extra)

Frances Serpa

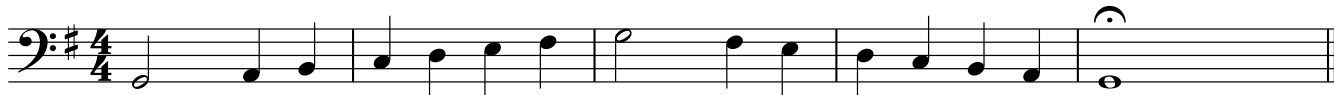
A [Sol Maior]



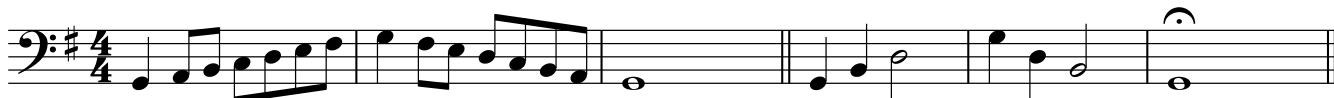
B [Sol Maior]



C [Sol Maior]



D [Sol Maior]

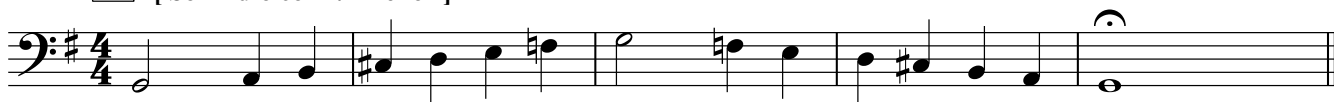


E [Escala Cromática]



F [Sol Mixolídio]



G [Sol Lídio com 7^a menor]**H** [Mi Menor Natural]**I** [Mi Menor Melódica]**J** [Mi Menor Harmônica]**K** [Sol Menor Natural]**L** [Sol Menor Melódica]**M** [Sol Menor Harmônica]

MANUAL DE AQUECIMENTOS PARA BANDA DE MÚSICA

PARTE II ARTICULAÇÕES

ORIENTAÇÕES AO REGENTE

A segunda parte do manual foi composta por 10 exercícios de aquecimento onde buscamos abordar as articulações por meio de uma escala composta por cinco notas. Nesta parte utilizamos as figuras de colcheias e semibreves com um andamento sugerido  = 60 – 100.

Cada letra da parte dois deste manual possui uma articulação diferente o que poderá contribuir efetivamente para a construção de uma formação musical mais técnica do músico de banda.

O objetivo desta segunda parte do manual é servir de guia para maestros e músicos. Contudo, além de trabalhar as diferentes articulações, o maestro também poderá inserir em seus ensaios as diferentes dinâmicas como assim desejar.

ARTICULAÇÕES

Manual de Aquecimentos para Banda de Música

Frances Serpa

$\text{♩} = 60-100$

A

B

C

Flauta

Oboé

Clarinete em B $\flat$

Clarinete baixo em Sib

Fagote

Saxofone alto

Saxofone tenor

Saxofone barítono

Trompete em B $\flat$

Trompa em F $\sharp$

Trombone

Eufônio

Tuba

Mallet percussão
(Bells, Xilofone,
Vibrafone, Marimba)

Tímpanos (29"/26")

$\text{♩} = 60-100$

A

B

C

Percussão I
(Caixa, Bongos,
Bumbo, Triângulo)

Percussão II
(Wood block,
Gonguê,
Pratos suspenso)

7 **D**

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

D

Perc.

Perc.

E

F

D

E

F

Detailed description: This page contains the musical score for measures 7, 8, and 9 of a woodwind and percussion ensemble. The score is organized into three systems, each corresponding to a measure. Measure 7 is marked with a '7' and a key signature change to D major (indicated by a 'D' in a box). Measure 8 is marked with a key signature change to E major (indicated by an 'E' in a box). Measure 9 is marked with a key signature change to F major (indicated by an 'F' in a box). The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Clarinet in B-flat (Cl. b.), Bassoon (Fg.), Saxophone Alto (Sax. al.), Saxophone Tenor (Sax. ten.), Saxophone Baritone (Sax. bar.), Trumpet (Tpt.), Trombone (Tr.), Tuba (Tbn.), Euphonium (Euf.), Tuba (Tba.), Xylophone (Xyl.), Timpani (Timp.), and Percussion (Perc.). The percussion part is shown on two staves, with the top staff marked with a 'D' in a box. The woodwind and string parts are written in treble and bass clefs, with various note values and rests. The percussion part is written in a simplified notation with vertical lines and circles.

13 **G**

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

Perc. **G**

Perc. **G**

H

H

17 **I**

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

Perc. **I**

Perc.

J

Perc. **J**

Perc.

Detailed description: This page contains a musical score for measures 17 and 18. The score is divided into two systems, labeled 'I' and 'J'. The first system (I) includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Clarinet in B-flat (Cl. b.), Bassoon (Fg.), Saxophone Alto (Sax. al.), Saxophone Tenor (Sax. ten.), Saxophone Baritone (Sax. bar.), Trumpet (Tpt.), Trombone (Tr.), Tuba (Tbn.), Euphonium (Euf.), Tuba (Tba.), Xylophone (Xyl.), and Timpani (Timp.). The second system (J) includes staves for Percussion (Perc.) and another Percussion (Perc.) staff. The percussion parts are marked with 'I' and 'J' respectively. The score is written in 4/4 time and features a variety of woodwind, brass, and percussion instruments. The notation includes various note values, rests, and dynamic markings.

ARTICULAÇÕES

Manual de Aquecimentos para Banda de Música

Flauta

Frances Serpa

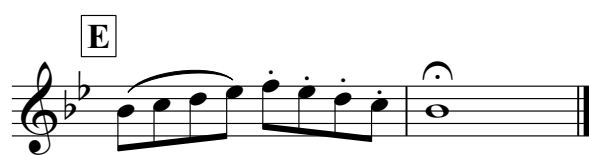


ARTICULAÇÕES

Manual de Aquecimentos para Banda de Música

Oboé

Frances Serpa

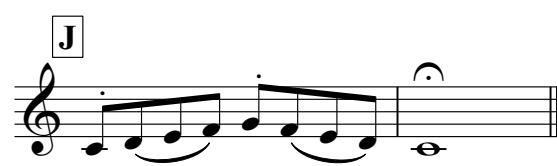
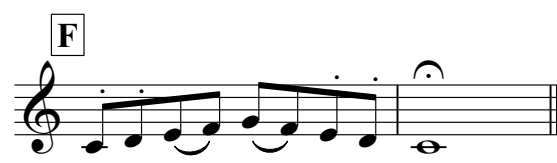
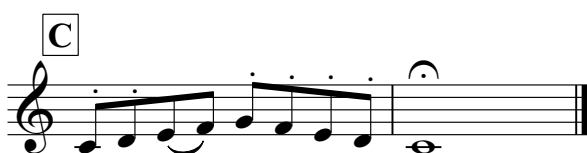


ARTICULAÇÕES

Manual de Aquecimentos para Banda de Música

Clarinete em B $\flat$

Frances Serpa

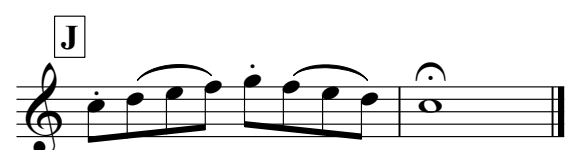


ARTICULAÇÕES

Manual de Aquecimentos para Banda de Música

1º Clarinete em B $\flat$

Frances Serpa

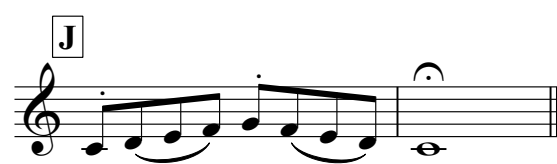
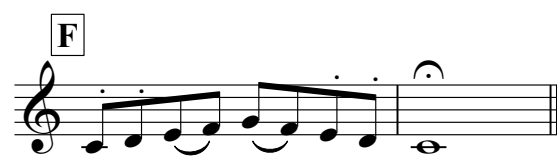
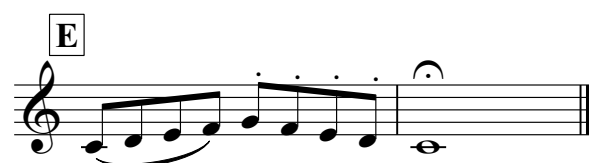
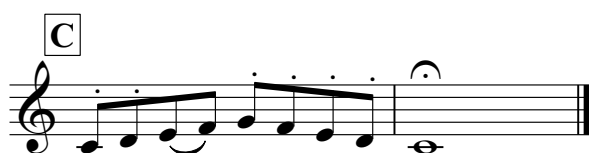


ARTICULAÇÕES

Manual de Aquecimentos para Banda de Música

Clarinete baixo em B $\flat$

Frances Serpa



ARTICULAÇÕES

Manual de Aquecimentos para Banda de Música

Fagote

Frances Serpa

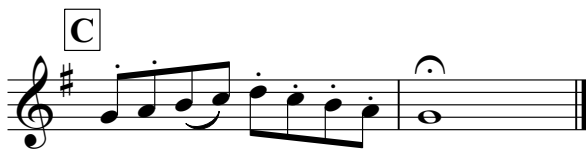
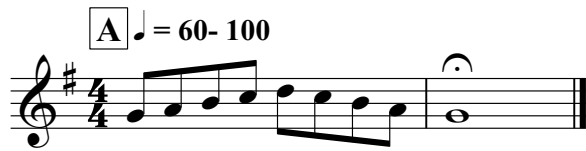


ARTICULAÇÕES

Manual de Aquecimentos para Banda de Música

Saxofone alto

Frances Serpa

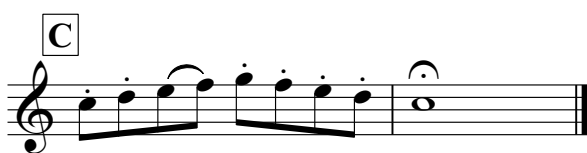


ARTICULAÇÕES

Manual de Aquecimentos para Banda de Música

Saxofone tenor

Frances Serpa

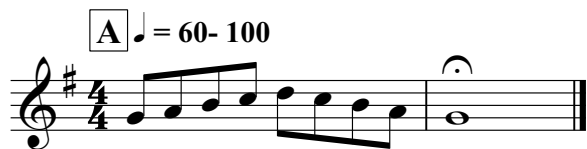


ARTICULAÇÕES

Manual de Aquecimentos para Banda de Música

Saxofone barítono

Frances Serpa

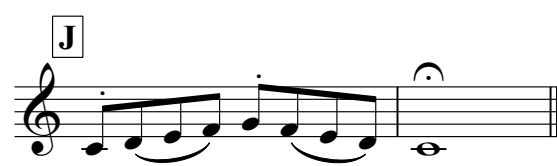
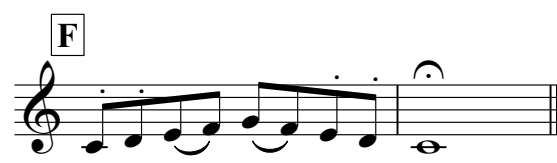
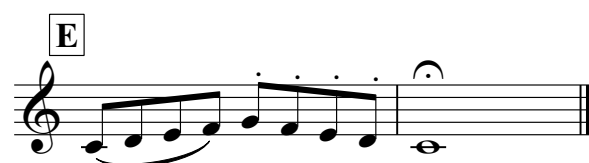
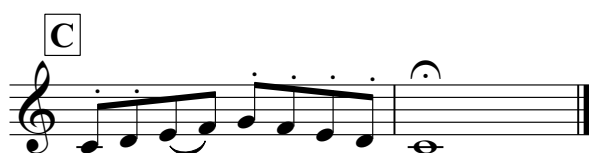


ARTICULAÇÕES

Manual de Aquecimentos para Banda de Música

Trompete em B $\flat$

Frances Serpa

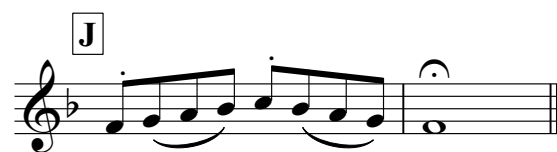
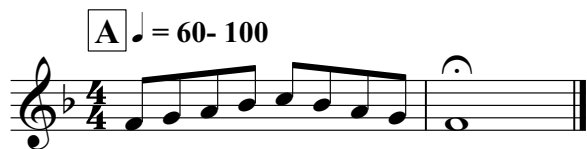


ARTICULAÇÕES

Manual de Aquecimentos para Banda de Música

Trompa em Fá

Frances Serpa



ARTICULAÇÕES

Manual de Aquecimentos para Banda de Música

Trombone

Frances Serpa



ARTICULAÇÕES

Manual de Aquecimentos para Banda de Música

Eufônio

Frances Serpa

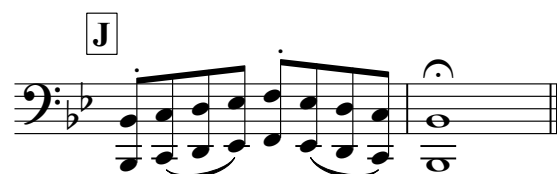
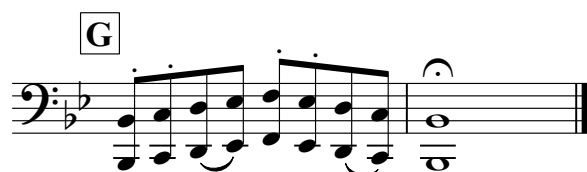
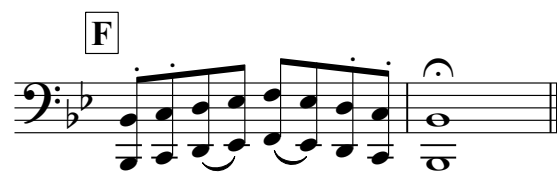
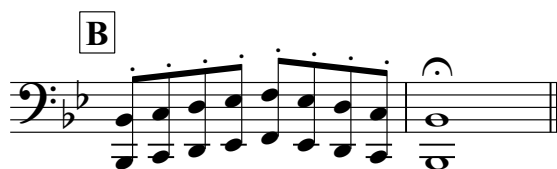
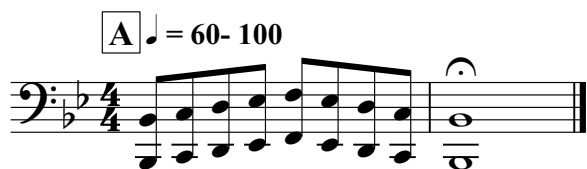


ARTICULAÇÕES

Manual de Aquecimentos para Banda de Música

Tuba

Frances Serpa

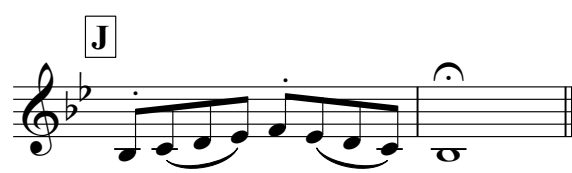
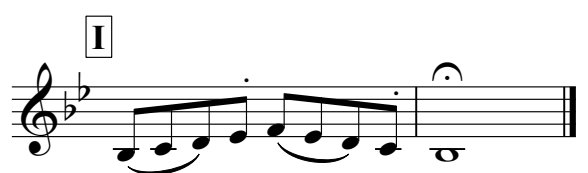
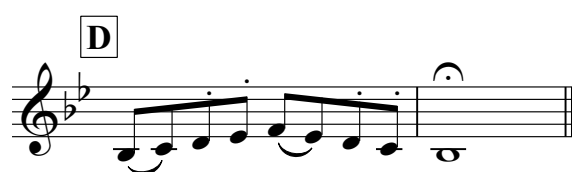
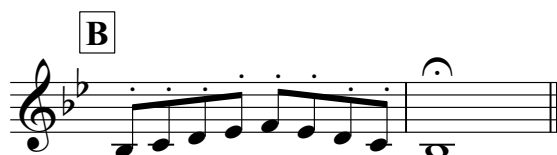
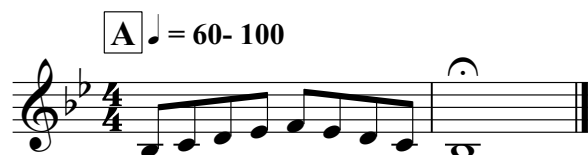


ARTICULAÇÕES

Manual de Aquecimentos para Banda de Música

Mallet percussão (Bells,Xilofone, Vibrafone,Marimba)

Frances Serpa



ARTICULAÇÕES

Manual de Aquecimentos para Banda de Música

Tímpanos

Frances Serpa

A ♩ = 60- 100



B



C



D



E



F



G



H



I



J

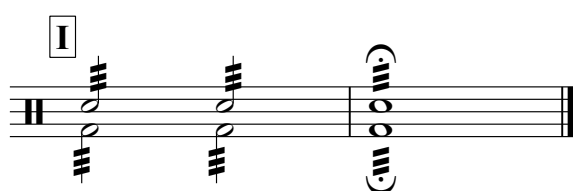
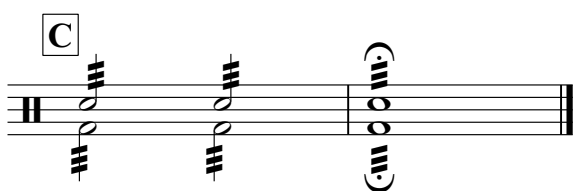
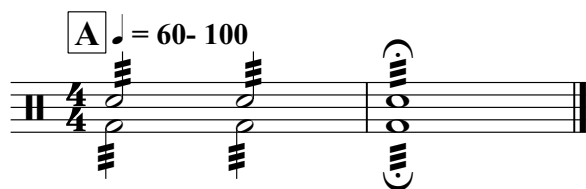


ARTICULAÇÕES

Manual de Aquecimentos para Banda de Música

Percussão I (Caixa,Bongos, Bumbo, Triângulo)

Frances Serpa



ARTICULAÇÕES

Manual de Aquecimentos para Banda de Música

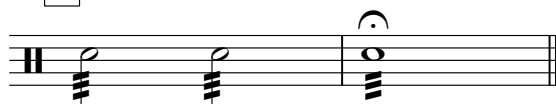
Percussão II (Wood block, Gonguê, Pratos suspenso)

Frances Serpa

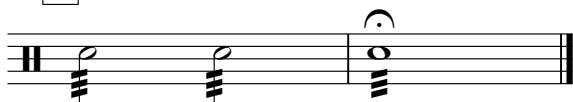
A ♩ = 60- 100



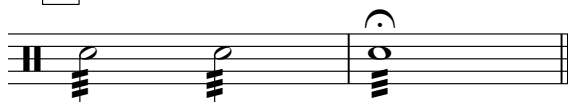
B



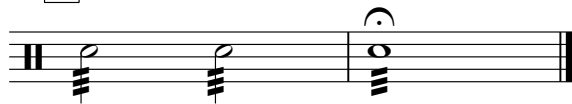
C



D



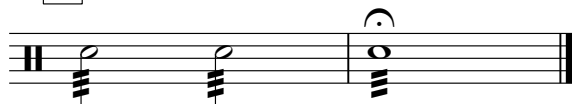
E



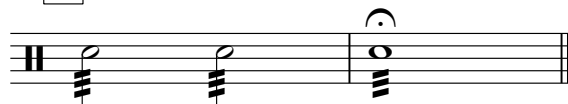
F



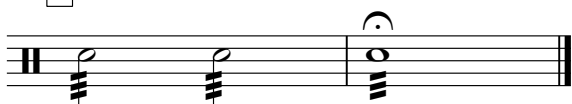
G



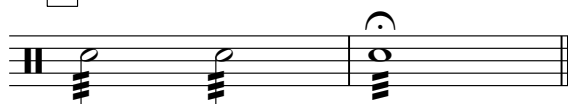
H



I



J



ARTICULAÇÕES

Manual de Aquecimentos para Banda de Música

Eufônio em B $\flat$

(parte extra)

Frances Serpa

A ♩ = 60- 100



B



C



D



E



F



G



H



I



J



ARTICULAÇÕES

Manual de Aquecimentos para Banda de Música

Trompa em E $\flat$
(parte extra)

Frances Serpa

A ♩ = 60-100



B



C



D



E



F



G



H



I



J



ARTICULAÇÕES

Manual de Aquecimentos para Banda de Música

Tuba em B $\flat$

(parte extra)

Frances Serpa

A ♩ = 60- 100



B



C



D



E



F



G



H



I



J



ARTICULAÇÕES

Manual de Aquecimentos para Banda de Música

Tuba em Eb
(*parte extra*)

Frances Serpa

A ♩ = 60- 100



B



C



D



E

**F**

G



H



I



J



MANUAL DE AQUECIMENTOS PARA BANDA DE MÚSICA

PARTE III ABORDAGEM RÍTMICA BRASILEIRA EM ESCALAS

ORIENTAÇÕES AO REGENTE

A terceira parte deste manual buscou realizar uma abordagem rítmica brasileira por meio de escalas. Por se tratar de uma pesquisa na região nordeste do Brasil, decidimos contemplar inicialmente dois ritmos nordestinos representados pelo Baião e Maracatu.

A abordagem rítmica brasileira em escalas representadas pelo Baião e Maracatu foi dividida em três subpartes representadas pelas letras A, B e C. A letra "A" com a escala de Si bemol maior. A letra "B" a escala no modo mixolídio e letra "C" a escala no modo lídio com sétima menor como representatividade nordestina.

As divisões rítmicas apresentadas neste trabalho tanto para o Baião quanto para o Maracatu são abordagens simples e não representam a totalidade da riqueza contextualizada nestes ritmos. O Maracatu representado neste manual se refere ao maracatu de baque-virada. Ressaltamos que quanto a divisão rítmica do maracatu, buscamos orientações com um percussionista Pernambucano, o que reconhecemos ter sido uma grande contribuição e também no Livro "A rítmica do Brasil" por Eric Carvalho.

Este Manual de Aquecimentos para Banda de Música é um instrumento inicial que visa auxiliar maestros, músicos e bandas em um panorama que envolve a prática musical com um olhar técnico pedagógico e artístico.

Abordagem Rítmica Brasileira em Escalas

Manual de Aquecimentos para Banda de Música

BAIÃO

Frances Serpa

♩ = 80 - 100

A

[Si Bemol Maior]

Flauta

Oboé

Clarinete em B $\flat$

Clarinete baixo em Sib

Fagote

Saxofone alto

Saxofone tenor

Saxofone barítono

Trompete em B $\flat$

Trompa em Fá

Trombone

Eufônio

Tuba

Mallet percussão
(Bells, Xilofone,
Vibrafone, Marimba)

Timpanos

A ♩ = 80 - 100
[Si Bemol Maior]

Percussão I
(Caixa, Bongos,
Bumbo, Triângulo)

Percussão II
(Wood block,
Gonguê,
Pratos suspenso)

13

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

Perc.

16 20

16 20

The musical score is written for a large orchestra. It begins at measure 13, marked with a '13' above the Flute staff. The key signature is B-flat major (two flats). The score includes staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fg.), Saxophone Alto (Sax. al.), Saxophone Tenor (Sax. ten.), Saxophone Baritone (Sax. bar.), Trumpet (Tpt.), Trombone (Tr.), Tuba (Tbn.), Euphonium (Euf.), Tuba (Tba.), Xylophone (Xyl.), and Timpani (Timp.). The percussion section (Perc.) is shown at the bottom with two staves. Measures 16 and 20 are marked with repeat signs and a key signature change to D major (two sharps). The score ends with a double bar line and a key signature change to D major.

25 **B** [Si Bemol Mixolidio]

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

B [Si Bemol Mixolidio]

Perc.

Perc.

4 8 12

4 8 12

37

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

Perc.

Perc.

16

20

16

20

The musical score is written for a woodwind and percussion ensemble. It consists of 10 staves. The first nine staves are for woodwinds and brass: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fg.), Saxophone Alto (Sax. al.), Saxophone Tenor (Sax. ten.), Saxophone Baritone (Sax. bar.), Trumpet (Tpt.), Trombone (Tr.), Tuba (Tbn.), Euphonium (Euf.), and Tuba (Tba.). The tenth staff is for percussion (Perc.), which includes a snare drum and a tom-tom. The score is in 4/4 time and features a complex woodwind and brass texture. Measures 37-46 show a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion section includes a snare drum and a tom-tom, with specific measures 16 and 20 marked for the snare drum.

49 **C** [Si Bemol Lídio com 7ª menor]

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

Perc. **C** [Si Bemol Lídio com 7ª menor]

Perc.

61

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

Perc.

Perc.

16

20

16

20

Abordagem Rítmica Brasileira em Escalas

Flauta

A

♩ = 80 - 100
[Si Bemol Maior]

Manual de Aquecimentos para Banda de Música

BAIÃO

Frances Serpa

4

Exercise A is a 4-measure warm-up in Si Bemol Maior (B-flat major). It begins with a whole rest, followed by a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The exercise concludes with a half note B-flat and a whole note B-flat.

B

[Si Bemol Mixolídio]

4

Exercise B is a 4-measure warm-up in Si Bemol Mixolídio (B-flat Mixolydian). It begins with a whole rest, followed by a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The exercise concludes with a half note B-flat and a whole note B-flat.

C

[Si Bemol Lídio com 7ª menor]

4

Exercise C is a 4-measure warm-up in Si Bemol Lídio com 7ª menor (B-flat Lydian with minor 7th). It begins with a whole rest, followed by a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The exercise concludes with a half note B-flat and a whole note B-flat.

Abordagem Rítmica Brasileira em Escalas

Oboé

A

♩ = 80 - 100
[Si Bemol Maior]

Manual de Aquecimentos para Banda de Música

BAIÃO

Frances Serpa

4

Exercise A is a 4-measure scale in Si Bemol Maior (B-flat major). It is written on a single staff in 2/4 time. The first measure is a whole rest. The second measure contains a half note B-flat. The third measure contains a half note C. The fourth measure contains a half note D. The fifth measure contains a half note E-flat. The sixth measure contains a half note F. The seventh measure contains a half note G. The eighth measure contains a half note A-flat. The ninth measure contains a half note B-flat. The tenth measure contains a half note C. The eleventh measure contains a half note D. The twelfth measure contains a half note E-flat. The thirteenth measure contains a half note F. The fourteenth measure contains a half note G. The fifteenth measure contains a half note A-flat. The sixteenth measure contains a half note B-flat. The exercise concludes with a double bar line.

B

[Si Bemol Mixolídio]

4

Exercise B is a 4-measure scale in Si Bemol Mixolídio (B-flat Mixolydian). It is written on a single staff in 2/4 time. The first measure is a whole rest. The second measure contains a half note B-flat. The third measure contains a half note C. The fourth measure contains a half note D. The fifth measure contains a half note E-flat. The sixth measure contains a half note F. The seventh measure contains a half note G. The eighth measure contains a half note A-flat. The ninth measure contains a half note B-flat. The tenth measure contains a half note C. The eleventh measure contains a half note D. The twelfth measure contains a half note E-flat. The thirteenth measure contains a half note F. The fourteenth measure contains a half note G. The fifteenth measure contains a half note A-flat. The sixteenth measure contains a half note B-flat. The exercise concludes with a double bar line.

C

[Si Bemol Lídio com 7ª menor]

4

Exercise C is a 4-measure scale in Si Bemol Lídio com 7ª menor (B-flat Lydian with minor 7th). It is written on a single staff in 2/4 time. The first measure is a whole rest. The second measure contains a half note B-flat. The third measure contains a half note C. The fourth measure contains a half note D. The fifth measure contains a half note E-flat. The sixth measure contains a half note F. The seventh measure contains a half note G. The eighth measure contains a half note A-flat. The ninth measure contains a half note B-flat. The tenth measure contains a half note C. The eleventh measure contains a half note D. The twelfth measure contains a half note E-flat. The thirteenth measure contains a half note F. The fourteenth measure contains a half note G. The fifteenth measure contains a half note A-flat. The sixteenth measure contains a half note B-flat. The exercise concludes with a double bar line.

Abordagem Rítmica Brasileira em Escalas

Clarinete em B $\flat$

Manual de Aquecimentos para Banda de Música

BAIÃO

Frances Serpa

A $\text{♩} = 80 - 100$
[Dó Maior]

4

Exercise A: D Major scale, 2/4 time, 4 measures. The first measure is a whole rest. The second measure contains eighth notes G4, A4, B4, C5. The third measure contains eighth notes D5, C5, B4, A4. The fourth measure contains eighth notes G4, F#4, E4, D4. The exercise ends with a double bar line.

B [Dó Mixolídio]

4

Exercise B: D Mixolydian scale, 2/4 time, 4 measures. The first measure is a whole rest. The second measure contains eighth notes G4, A4, B4, C5. The third measure contains eighth notes D5, C5, B4, A4. The fourth measure contains eighth notes G4, F4, E4, D4. The exercise ends with a double bar line.

C [Dó Lídio com 7ª menor]

4

Exercise C: D Lydian with minor 7th scale, 2/4 time, 4 measures. The first measure is a whole rest. The second measure contains eighth notes G4, A4, B4, C#5. The third measure contains eighth notes D5, C5, B4, A4. The fourth measure contains eighth notes G4, F#4, E4, D4. The exercise ends with a double bar line.

Abordagem Rítmica Brasileira em Escalas

Clarinete Baixo em B $\flat$

Manual de Aquecimentos para Banda de Música

BAIÃO

Frances Serpa

A ♩ = 80 - 100
[Dó Maior]

4

Exercise A: D Major scale, 2/4 time, 4 measures. The first measure is a whole rest. The second measure contains eighth notes G4, A4, B4, C5. The third measure contains eighth notes D5, C5, B4, A4. The fourth measure contains eighth notes G4, F#4, E4, D4. The exercise ends with a double bar line.

B [Dó Mixolídio]

4

Exercise B: D Mixolydian scale, 2/4 time, 4 measures. The first measure is a whole rest. The second measure contains eighth notes G4, A4, B4, C5. The third measure contains eighth notes D5, C5, B4, A4. The fourth measure contains eighth notes G4, F4, E4, D4. The exercise ends with a double bar line.

C [Dó Lídio com 7ª menor]

4

Exercise C: D Lydian with minor 7th scale, 2/4 time, 4 measures. The first measure is a whole rest. The second measure contains eighth notes G4, A4, B4, C#5. The third measure contains eighth notes D5, C#5, B4, A4. The fourth measure contains eighth notes G4, F#4, E4, D4. The exercise ends with a double bar line.

Abordagem Rítmica Brasileira em Escalas

Fagote

A

♩ = 80 - 100
[Si Bemol Maior]

Manual de Aquecimentos para Banda de Música

BAIÃO

Frances Serpa

4

Exercise A: Si Bemol Maior scale, 4/4 time. The exercise consists of three staves. The first staff has a whole rest followed by two measures of eighth notes. The second staff has six measures of eighth notes. The third staff has a whole note followed by five measures of eighth notes.

B

[Si Bemol Mixolídio]

4

Exercise B: Si Bemol Mixolídio scale, 4/4 time. The exercise consists of three staves. The first staff has a whole rest followed by two measures of eighth notes. The second staff has six measures of eighth notes. The third staff has a whole note followed by five measures of eighth notes.

C

[Si Bemol Lídio com 7ª menor]

4

Exercise C: Si Bemol Lídio com 7ª menor scale, 4/4 time. The exercise consists of three staves. The first staff has a whole rest followed by two measures of eighth notes. The second staff has six measures of eighth notes. The third staff has a whole note followed by five measures of eighth notes.

Abordagem Rítmica Brasileira em Escalas

Saxofone Alto

Manual de Aquecimentos para Banda de Música

BAIÃO

Frances Serpa

♩ = 80 - 100

[Sol Maior]

The image displays a musical score for guitar, consisting of three exercises labeled A, B, and C. Each exercise is written on a single staff in 2/4 time, featuring a key signature of one sharp (F#). Exercise A begins with a 4-measure rest, followed by a melodic line. Exercise B is labeled "[Sol Mixolídio]" and also begins with a 4-measure rest. Exercise C is labeled "[Sol Lídio com 7ª menor]" and begins with a 4-measure rest. The melodic lines for each exercise are composed of eighth and quarter notes, with some measures containing slurs or ties. The score is presented in a clean, black-and-white format.

Abordagem Rítmica Brasileira em Escalas

Saxofone Tenor

Manual de Aquecimentos para Banda de Música

BAIÃO

Frances Serpa

A ♩ = 80 - 100
[Dó Maior]

4

Exercise A: C Major scale, 2/4 time, 4 measures. The notation consists of three staves. The first staff has a whole rest. The second staff contains eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The third staff contains eighth notes: C5, B4, A4, G4, F4, E4, D4, C4. The exercise ends with a double bar line.

B [Dó Mixolídio]

4

Exercise B: C Mixolydian scale, 2/4 time, 4 measures. The notation consists of three staves. The first staff has a whole rest. The second staff contains eighth notes: C4, D4, E4, F4, G4, A4, Bb4, C5. The third staff contains eighth notes: C5, Bb4, A4, G4, F4, E4, D4, C4. The exercise ends with a double bar line.

C [Dó Lídio com 7ª menor]

4

Exercise C: C Lydian with minor 7th scale, 2/4 time, 4 measures. The notation consists of three staves. The first staff has a whole rest. The second staff contains eighth notes: C4, D4, E4, F#4, G4, A4, Bb4, C5. The third staff contains eighth notes: C5, Bb4, A4, G4, F#4, E4, D4, C4. The exercise ends with a double bar line.

Abordagem Rítmica Brasileira em Escalas

Saxofone Barítono

Manual de Aquecimentos para Banda de Música

BAIÃO

Frances Serpa

♩ = 80 - 100

A [Sol Maior]

4

Exercise A is the Sol Maior scale in 2/4 time. It consists of 8 measures. The first measure is a whole rest, followed by a 4-measure rest. The scale is written on a single staff in treble clef with a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F#4 (half). The first four measures are grouped by a brace.

B [Sol Mixolídio]

4

Exercise B is the Sol Mixolídio scale in 2/4 time. It consists of 8 measures. The first measure is a whole rest, followed by a 4-measure rest. The scale is written on a single staff in treble clef with a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F4 (half). The first four measures are grouped by a brace.

C [Sol Lídio com 7ª menor]

4

Exercise C is the Sol Lídio com 7ª menor scale in 2/4 time. It consists of 8 measures. The first measure is a whole rest, followed by a 4-measure rest. The scale is written on a single staff in treble clef with a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F#4 (half). The first four measures are grouped by a brace.

Abordagem Rítmica Brasileira em Escalas

Trompete em B $\flat$

Manual de Aquecimentos para Banda de Música

BAIÃO

Frances Serpa

A $\text{♩} = 80 - 100$
[Dó Maior]

4

Exercise A: Dó Maior (D major). 2/4 time. 4 measures. The exercise is repeated twice. The first measure is a whole rest. The second measure contains eighth notes G4, A4, B4, and C5. The third measure contains eighth notes B4, A4, G4, and F#4. The fourth measure contains eighth notes E4, D4, C4, and B3.

B [Dó Mixolídio]

4

Exercise B: Dó Mixolídio (D Mixolydian). 2/4 time. 4 measures. The exercise is repeated twice. The first measure is a whole rest. The second measure contains eighth notes G4, A4, B4, and C5. The third measure contains eighth notes B4, A4, G4, and F4. The fourth measure contains eighth notes E4, D4, C4, and B3.

C [Dó Lídio com 7ª menor]

4

Exercise C: Dó Lídio com 7ª menor (D Lydian with minor 7th). 2/4 time. 4 measures. The exercise is repeated twice. The first measure is a whole rest. The second measure contains eighth notes G4, A4, B4, and C5. The third measure contains eighth notes B4, A4, G4, and F#4. The fourth measure contains eighth notes E4, D4, C4, and B3.

Abordagem Rítmica Brasileira em Escalas

Trompa em Fá

Manual de Aquecimentos para Banda de Música

BAIÃO

Frances Serpa

♩ = 80 - 100

A [Fá Maior]

4

2/4

B [Fá Mixolídio]

4

2/4

C [Fá Lídio com 7ª menor]

4

2/4

Abordagem Rítmica Brasileira em Escalas

Trombone

♩ = 80 - 100

Manual de Aquecimentos para Banda de Música

A [Si Bemol Maior]

BAIÃO

Frances Serpa

4

Exercise A: Si Bemol Maior scale, 4/4 time. The exercise consists of three staves. The first staff has a whole rest followed by two measures of eighth notes: G2-Bb2, A2-G2, and G2-Bb2, A2. The second staff continues the scale with eighth notes: F2-Eb2, D2-C2, C2-Bb1, Bb1-A1, A1-G1, and G1-F1. The third staff has a whole rest followed by eighth notes: F1-Eb1, D1-C1, C1-Bb0, Bb0-A0, A0-G0, and G0-F0. The exercise ends with a double bar line.

B [Si Bemol Mixolídio]

4

Exercise B: Si Bemol Mixolídio scale, 4/4 time. The exercise consists of three staves. The first staff has a whole rest followed by two measures of eighth notes: G2-Bb2, A2-G2, and G2-Bb2, A2. The second staff continues the scale with eighth notes: F2-Eb2, D2-C2, C2-Bb1, Bb1-A1, A1-G1, and G1-F1. The third staff has a whole rest followed by eighth notes: F1-Eb1, D1-C1, C1-Bb0, Bb0-A0, A0-G0, and G0-F0. The exercise ends with a double bar line.

C [Si Bemol Lídio com 7ª menor]

4

Exercise C: Si Bemol Lídio com 7ª menor scale, 4/4 time. The exercise consists of three staves. The first staff has a whole rest followed by two measures of eighth notes: G2-Bb2, A2-G2, and G2-Bb2, A2. The second staff continues the scale with eighth notes: F2-Eb2, D2-C2, C2-Bb1, Bb1-A1, A1-G1, and G1-F1. The third staff has a whole rest followed by eighth notes: F1-Eb1, D1-C1, C1-Bb0, Bb0-A0, A0-G0, and G0-F0. The exercise ends with a double bar line.

Abordagem Rítmica Brasileira em Escalas

Eufônio

A

♩ = 80 - 100
[Si Bemol Maior]

Manual de Aquecimentos para Banda de Música

BAIÃO

Frances Serpa

4

Three staves of musical notation for the Si Bemol Maior scale. The first staff begins with a whole rest, followed by two measures of eighth notes. The second and third staves contain the main scale runs with eighth notes and rests, and a final measure with a whole note.

B

[Si Bemol Mixolídio]

4

Three staves of musical notation for the Si Bemol Mixolídio scale. The first staff begins with a whole rest, followed by two measures of eighth notes. The second and third staves contain the main scale runs with eighth notes and rests, and a final measure with a whole note.

C

[Si Bemol Lídio com 7ª menor]

4

Three staves of musical notation for the Si Bemol Lídio com 7ª menor scale. The first staff begins with a whole rest, followed by two measures of eighth notes. The second and third staves contain the main scale runs with eighth notes and rests, and a final measure with a whole note.

Abordagem Rítmica Brasileira em Escalas

Tuba

A

♩ = 80 - 100
[Si Bemol Maior]

Manual de Aquecimentos para Banda de Música

BAIÃO

Frances Serpa

4

B [Si Bemol Mixolídio]

4

C [Si Bemol Lídio com 7ª menor]

4

Mallet percussão
(Bells, Xilofone,
Vibrafone, Marimba)

Abordagem Rítmica Brasileira em Escalas

Manual de Aquecimentos para Banda de Música

BAIÃO

Frances Serpa

A [Si Bemol Maior]

4

Exercise A is in Si Bemol Maior (B-flat major) and 2/4 time. It consists of 16 measures. The first measure is a whole rest, marked with a '4' above it. The second measure is a whole note. The third measure is a half note. The fourth measure is a quarter note. The fifth measure is an eighth note. The sixth measure is a sixteenth note. The seventh measure is a thirty-second note. The eighth measure is a sixty-fourth note. The ninth measure is a one-hundred-twenty-eighth note. The tenth measure is a two-hundred-fifty-sixth note. The eleventh measure is a five-hundred-twelfth note. The twelfth measure is a one-thousand-twenty-fourth note. The thirteenth measure is a two-thousand-four-hundred-eighth note. The fourteenth measure is a four-thousand-ninety-sixth note. The fifteenth measure is an eighth rest. The sixteenth measure is a quarter rest.

B [Si Bemol Mixolídio]

4

Exercise B is in Si Bemol Mixolídio (B-flat Mixolydian) and 2/4 time. It consists of 16 measures. The first measure is a whole rest, marked with a '4' above it. The second measure is a whole note. The third measure is a half note. The fourth measure is a quarter note. The fifth measure is an eighth note. The sixth measure is a sixteenth note. The seventh measure is a thirty-second note. The eighth measure is a sixty-fourth note. The ninth measure is a one-hundred-twenty-eighth note. The tenth measure is a two-hundred-fifty-sixth note. The eleventh measure is a five-hundred-twelfth note. The twelfth measure is a one-thousand-twenty-fourth note. The thirteenth measure is a two-thousand-four-hundred-eighth note. The fourteenth measure is a four-thousand-ninety-sixth note. The fifteenth measure is an eighth rest. The sixteenth measure is a quarter rest.

C [Si Bemol Lídio com 7ª menor]

4

Exercise C is in Si Bemol Lídio com 7ª menor (B-flat Lydian with minor 7th) and 2/4 time. It consists of 16 measures. The first measure is a whole rest, marked with a '4' above it. The second measure is a whole note. The third measure is a half note. The fourth measure is a quarter note. The fifth measure is an eighth note. The sixth measure is a sixteenth note. The seventh measure is a thirty-second note. The eighth measure is a sixty-fourth note. The ninth measure is a one-hundred-twenty-eighth note. The tenth measure is a two-hundred-fifty-sixth note. The eleventh measure is a five-hundred-twelfth note. The twelfth measure is a one-thousand-twenty-fourth note. The thirteenth measure is a two-thousand-four-hundred-eighth note. The fourteenth measure is a four-thousand-ninety-sixth note. The fifteenth measure is an eighth rest. The sixteenth measure is a quarter rest.

Abordagem Rítmica Brasileira em Escalas

Tímpanos

♩ = 80 - 100

Manual de Aquecimentos para Banda de Música

BAIÃO

Frances Serpa

A [Si Bemol Maior]



B [Si Bemol Mixolídio]



C [Si Bemol Lídio com 7ª menor]



Abordagem Rítmica Brasileira em Escalas

Percussão I

(Caixa, Bongos,

Bumbo, Triângulo)

Manual de Aquecimentos para Banda de Música

BAIÃO

Frances Serpa

A | Si Bemol Maior |

$\text{♩} = 80 - 100$

B | Si Bemol Mixolídio |

C | Si Bemol Lídio com 7ª menor |

Percussão II
(Wood block,
Gonguê,
Pratos suspenso)

Abordagem Rítmica Brasileira em Escalas

Manual de Aquecimentos para Banda de Música

BAIÃO

Frances Serpa

A

4

8

12

16

20

B

4

8

12

16

20

C

4

8

12

16

20

Abordagem Rítmica Brasileira em Escalas

Eufônio em B♭

Manual de Aquecimentos para Banda de Música

(parte extra) ♩ = 80 - 100

BAIÃO

Frances Serpa

A [Dó Maior]

B [Dó Mixolídio]

C [Dó Lídio com 7ª menor]

Abordagem Rítmica Brasileira em Escalas

Trompa em Eb

Manual de Aquecimentos para Banda de Música

(parte extra) ♩ = 80 - 100

BAIÃO

Frances Serpa

A [Sol Maior]

4

Exercise A is the Sol Maior scale in 2/4 time. It consists of two measures of a whole note, followed by six measures of eighth notes. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-29

Abordagem Rítmica Brasileira em Escalas

Tuba em Eb

Manual de Aquecimentos para Banda de Música

(parte extra) ♩ = 80 - 100

BAIÃO

Frances Serpa

A [Sol Maior]

4

Exercise A is a 4-measure scale exercise in Sol Major (F#) in 2/4 time. It begins with a whole rest for 4 measures, followed by a series of eighth notes: F#4, G4, A4, B4, C5, D5, E5, and F#5. The exercise concludes with a half note F#4.

B [Sol Mixolídio]

4

Exercise B is a 4-measure scale exercise in Sol Mixolídio (F# major with a lowered 7th) in 2/4 time. It begins with a whole rest for 4 measures, followed by eighth notes: F#4, G4, A4, B4, C5, D5, E5, and D#5. The exercise concludes with a half note F#4.

C [Sol Lídio com 7ª menor]

4

Exercise C is a 4-measure scale exercise in Sol Lídio com 7ª menor (F# major with a lowered 7th) in 2/4 time. It begins with a whole rest for 4 measures, followed by eighth notes: F#4, G4, A4, B4, C5, D5, E5, and D#5. The exercise concludes with a half note F#4.

Abordagem Rítmica Brasileira em Escalas

Tuba em B $\flat$

Manual de Aquecimentos para Banda de Música

(parte extra) ♩ = 80 - 100

BAIÃO

Frances Serpa

A [Dó Maior]

4

2/4

4

2

B [Dó Mixolídio]

[illegible]

C [Dó Lídio com 7ª menor]

4

Bass clef, 2/4 time signature. The score consists of four staves. The first staff has a measure with a whole rest, followed by two measures of eighth notes. The second staff has six measures of eighth notes. The third staff has two measures with half notes, followed by four measures of eighth notes. The fourth staff has five measures of eighth notes and a final half note. The key signature has one sharp (F#) and the time signature is 2/4.

Abordagem Rítmica Brasileira em Escalas

Manual de Aquecimentos para Banda de Música
MARACATU (Baque virado)

Frances Serpa

♩ = 80 - 100

A

[Si Bemol Maior]

Flauta

Oboé

Clarinete em Bb

Clarinete baixo em Sib

Fagote

Saxofone alto

Saxofone tenor

Saxofone barítono

Trompete em Bb

Trompa em Fá

Trombone

Eufônio

Tuba

Mallet percussão
(Bells, Xilofone,
Vibrafone, Marimba)

Timpanos (29"/26")

Percussão I
(Caixa, Bongos,
Bumbo, Triângulo)

Percussão II
(Wood block,
Gonguê,
Pratos suspenso)

4

7

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

Perc.

Perc.

4

8

12

4

The musical score is for a woodwind and percussion ensemble. It consists of 18 staves. The first 14 staves are for woodwinds and saxophones: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fg.), Saxophone Alto (Sax. al.), Saxophone Tenor (Sax. ten.), Saxophone Baritone (Sax. bar.), Trumpet (Tpt.), Trombone (Tbn.), Euphonium (Euf.), Tuba (Tba.), Xylophone (Xyl.), and Timpani (Timp.). The last two staves are for Percussion (Perc.). The score is in 4/4 time. The key signature has two flats (Bb and Eb). The first staff has a '7' above it. The percussion section has four measures with a '4' above the first measure, a '8' above the second measure, a '12' above the third measure, and a '4' above the fourth measure. The percussion parts include various rhythmic patterns, including eighth notes, quarter notes, and rests.

14

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

Perc.

8

12

16

20

∞

The musical score is written for a large orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fg.), Saxophone Alto (Sax. al.), Saxophone Tenor (Sax. ten.), and Saxophone Baritone (Sax. bar.). The brass section includes Trumpet (Tpt.), Trombone (Tbn.), Euphonium (Euf.), and Tuba (Tba.). The wood percussion section includes Xylophone (Xyl.) and Timpani (Timp.). The percussion section (Perc.) is shown at the bottom with measures 8, 12, 16, 20, and a final measure marked with an infinity symbol (∞). The score is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

23 **B** [Si Bemol Mixolídio]

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

B [Si Bemol Mixolídio]

Perc.

Perc.

4

30

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Temp.

Perc.

Perc.

4

8

12

The musical score is for a large ensemble, likely a symphony orchestra or a large band. It consists of 18 staves, each representing a different instrument or section. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fg.), Saxophone Alto (Sax. al.), Saxophone Tenor (Sax. ten.), Saxophone Baritone (Sax. bar.), Trumpet (Tpt.), Trombone (Tbn.), Euphonium (Euf.), Tuba (Tba.), Xylophone (Xyl.), Timpani (Temp.), and Percussion (Perc.). The percussion section is divided into two staves, with the top staff having a 4-measure rest and the bottom staff having an 8-measure rest. The score is in 4/4 time and features a key signature of one flat. The music is written in a standard orchestral notation style with various musical symbols and dynamics.

37

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

Perc.

8

12

16

20

45 **C** [Si Bemol Lídio com 7ª menor]

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

C [Si Bemol Lídio com 7ª menor]

Perc.

Perc.

4

52

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

Perc.

Perc.

4

8

12

The musical score is written for a woodwind and percussion ensemble. It consists of 18 staves. The first 15 staves are for woodwinds and brass: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fg.), Saxophone Alto (Sax. al.), Saxophone Tenor (Sax. ten.), Saxophone Baritone (Sax. bar.), Trumpet (Tpt.), Trombone (Tbn.), Euphonium (Euf.), Tuba (Tba.), Xylophone (Xyl.), and Timpani (Timp.). The last two staves are for Percussion (Perc.). The score is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion section includes a snare drum (top staff) and a tom-tom (bottom staff). The snare drum part has a 4-measure phrase, a 12-measure phrase, and a 4-measure phrase. The tom-tom part has an 8-measure phrase and a 12-measure phrase. The score is marked with dynamics such as f , p , and mf .

59

Fl.

Ob.

Cl.

Cl. b.

Fg.

Sax. al.

Sax. ten.

Sax. bar.

Tpt.

Tr.

Tbn.

Euf.

Tba.

Xyl.

Timp.

Perc.

8

12

16

20

Abordagem Rítmica Brasileira em Escalas

Flauta

Manual de Aquecimentos para Banda de Música

MARACATU (Baque virado)

Frances Serpa

♩ = 80 - 100

A [Si Bemol Maior]

4



B [Si Bemol Mixolídio]

4



C [Si Bemol Lídio com 7ª menor]

4



Abordagem Rítmica Brasileira em Escalas

Oboé

Manual de Aquecimentos para Banda de Música

Frances Serpa

MARACATU (Baque virado)

A $\text{♩} = 80 - 100$
[Si Bemol Maior]

4

Exercise A: Si Bemol Maior (B-flat major), 4/4 time. The exercise consists of four staves. The first staff begins with a 4-measure rest, followed by a rhythmic pattern of eighth notes and quarter notes. The subsequent staves continue this pattern, ending with a whole note on the fourth staff.

B [Si Bemol Mixolídio]

4

Exercise B: Si Bemol Mixolídio (B-flat Mixolydian), 4/4 time. The exercise consists of four staves. The first staff begins with a 4-measure rest, followed by a rhythmic pattern of eighth notes and quarter notes. The subsequent staves continue this pattern, ending with a whole note on the fourth staff.

C [Si Bemol Lídio com 7ª menor]

4

Exercise C: Si Bemol Lídio com 7ª menor (B-flat Lydian with minor 7th), 4/4 time. The exercise consists of four staves. The first staff begins with a 4-measure rest, followed by a rhythmic pattern of eighth notes and quarter notes. The subsequent staves continue this pattern, ending with a whole note on the fourth staff.

Abordagem Rítmica Brasileira em Escalas

Clarinete em B $\flat$

Manual de Aquecimentos para Banda de Música

MARACATU (Baque virado)

Frances Serpa

$\text{♩} = 80 - 100$

A [Dó Maior]

4



B [Dó Mixolídio]

4



C [Dó Lídio com 7ª menor]

4



Abordagem Rítmica Brasileira em Escalas

Clarinete baixo em Sib Manual de Aquecimentos para Banda de Música

MARACATU (Baque virado)

Frances Serpa

♩ = 80 - 100

A [Dó Maior]

4



B [Dó Mixolídio]

4



C [Dó Lídio com 7ª menor]

4



Abordagem Rítmica Brasileira em Escalas

Fagote

Manual de Aquecimentos para Banda de Música

MARACATU (Baque virado)

Frances Serpa

$\text{♩} = 80 - 100$

A [Si Bemol Maior]

4



B [Si Bemol Mixolídio]

4



C [Si Bemol Lídio com 7ª menor]

4



Abordagem Rítmica Brasileira em Escalas

Saxofone alto

Manual de Aquecimentos para Banda de Música

MARACATU (Baque virado)

Frances Serpa

$\text{♩} = 80 - 100$
[Sol Maior]

A

4

Musical notation for exercise A, Sol Maior scale, 4/4 time. The exercise consists of 16 measures. The first measure is a whole rest. The second measure is a quarter rest followed by eighth notes G4, A4, B4, C5. The third measure is a quarter rest followed by eighth notes D5, C5, B4, A4. The fourth measure is a quarter rest followed by eighth notes G4, F#4, E4, D4. The fifth measure is a quarter rest followed by eighth notes C4, B3, A3, G3. The sixth measure is a quarter rest followed by eighth notes F#3, E3, D3, C3. The seventh measure is a quarter rest followed by eighth notes B2, A2, G2, F#2. The eighth measure is a quarter rest followed by eighth notes E2, D2, C2, B1. The ninth measure is a quarter rest followed by eighth notes A1, G1, F#1, E1. The tenth measure is a quarter rest followed by eighth notes D1, C1, B0, A0. The eleventh measure is a quarter rest followed by eighth notes G0, F#0, E0, D0. The twelfth measure is a quarter rest followed by eighth notes C0, B0, A0, G0. The thirteenth measure is a quarter rest followed by eighth notes F#0, E0, D0, C0. The fourteenth measure is a quarter rest followed by eighth notes B0, A0, G0, F#0. The fifteenth measure is a quarter rest followed by eighth notes E0, D0, C0, B0. The sixteenth measure is a whole note C4.

B [Sol Mixolídio]

4

Musical notation for exercise B, Sol Mixolídio scale, 4/4 time. The exercise consists of 16 measures. The first measure is a whole rest. The second measure is a quarter rest followed by eighth notes G4, A4, B4, C5. The third measure is a quarter rest followed by eighth notes D5, C5, B4, A4. The fourth measure is a quarter rest followed by eighth notes G4, F#4, E4, D4. The fifth measure is a quarter rest followed by eighth notes C4, B3, A3, G3. The sixth measure is a quarter rest followed by eighth notes F#3, E3, D3, C3. The seventh measure is a quarter rest followed by eighth notes B2, A2, G2, F#2. The eighth measure is a quarter rest followed by eighth notes E2, D2, C2, B1. The ninth measure is a quarter rest followed by eighth notes A1, G1, F#1, E1. The tenth measure is a quarter rest followed by eighth notes D1, C1, B0, A0. The eleventh measure is a quarter rest followed by eighth notes G0, F#0, E0, D0. The twelfth measure is a quarter rest followed by eighth notes C0, B0, A0, G0. The thirteenth measure is a quarter rest followed by eighth notes F#0, E0, D0, C0. The fourteenth measure is a quarter rest followed by eighth notes B0, A0, G0, F#0. The fifteenth measure is a quarter rest followed by eighth notes E0, D0, C0, B0. The sixteenth measure is a whole note C4.

C [Sol Lídio com 7ª menor]

4

Musical notation for exercise C, Sol Lídio com 7ª menor scale, 4/4 time. The exercise consists of 16 measures. The first measure is a whole rest. The second measure is a quarter rest followed by eighth notes G4, A4, B4, C5. The third measure is a quarter rest followed by eighth notes D5, C5, B4, A4. The fourth measure is a quarter rest followed by eighth notes G4, F#4, E4, D4. The fifth measure is a quarter rest followed by eighth notes C4, B3, A3, G3. The sixth measure is a quarter rest followed by eighth notes F#3, E3, D3, C3. The seventh measure is a quarter rest followed by eighth notes B2, A2, G2, F#2. The eighth measure is a quarter rest followed by eighth notes E2, D2, C2, B1. The ninth measure is a quarter rest followed by eighth notes A1, G1, F#1, E1. The tenth measure is a quarter rest followed by eighth notes D1, C1, B0, A0. The eleventh measure is a quarter rest followed by eighth notes G0, F#0, E0, D0. The twelfth measure is a quarter rest followed by eighth notes C0, B0, A0, G0. The thirteenth measure is a quarter rest followed by eighth notes F#0, E0, D0, C0. The fourteenth measure is a quarter rest followed by eighth notes B0, A0, G0, F#0. The fifteenth measure is a quarter rest followed by eighth notes E0, D0, C0, B0. The sixteenth measure is a whole note C4.

Abordagem Rítmica Brasileira em Escalas

Saxofone tenor

Manual de Aquecimentos para Banda de Música

MARACATU (Baque virado)

Frances Serpa

♩ = 80 - 100

A [Dó Maior]

4



B [Dó Mixolídio]

4



C [Dó Lídio com 7ª menor]

4



Abordagem Rítmica Brasileira em Escalas

Saxofone barítono

Manual de Aquecimentos para Banda de Música

MARACATU (Baque virado)

Frances Serpa

♩ = 80 - 100

A [Sol Maior]

4

4

B [Sol Mixolídio]

4

4

C [Sol Lídio com 7ª menor]

4

4

Abordagem Rítmica Brasileira em Escalas

Trompete em B $\flat$

Manual de Aquecimentos para Banda de Música

MARACATU (Baque virado)

Frances Serpa

A

$\text{♩} = 80 - 100$
[Dó Maior]

4



B

[Dó Mixolídio]

4



C

[Dó Lídio com 7ª menor]

4



Abordagem Rítmica Brasileira em Escalas

Trompa em Fá

Manual de Aquecimentos para Banda de Música

MARACATU (Baque virado)

Frances Serpa

♩ = 80 - 100

A [Fá Maior]

4



B [Fá Mixolídio]

4



C [Fá Lídio com 7ª menor]

4



Trombone

MARACATU (Baque virado)

Frances Serpa

A

♩ = 80 - 100
[Si Bemol Maior]

4

B

[Si Bemol Mixolídio]

4

C

[Si Bemol Lídio com 7ª menor]

4

Abordagem Rítmica Brasileira em Escalas

Eufônio

Manual de Aquecimentos para Banda de Música

MARACATU (Baque virado)

Frances Serpa

♩ = 80 - 100

A [Si Bemol Maior]

4



B [Si Bemol Mixolídio]

4



C [Si Bemol Lídio com 7ª menor]

4



Abordagem Rítmica Brasileira em Escalas

Tuba

Manual de Aquecimentos para Banda de Música

Frances Serpa

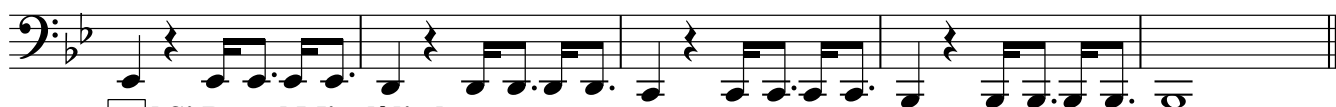
♩ = 80 - 100

MARACATU (Baque virado)

A

[Si Bemol Maior]

4



B

[Si Bemol Mixolídio]

4



C

[Si Bemol Lídio com 7ª menor]

4



Abordagem Rítmica Brasileira em Escalas

Mallet percussão

Manual de Aquecimentos para Banda de Música

(Bells, Xilofone,

MARACATU (Baque virado)

Vibrafone, Marimba) ♩ = 80 - 100

Frances Serpa

A [Si Bemol Maior]



B [Si Bemol Mixolídio]



C [Si Bemol Lídio com 7ª menor]



Abordagem Rítmica Brasileira em Escalas

Tímpanos (29"/26") Manual de Aquecimentos para Banda de Música

Frances Serpa

♩ = 80 - 100

MARACATU (Baque virado)

A [Si Bemol Maior]



B [Si Bemol Mixolídio]



C [Si Bemol Lídio com 7ª menor]



Abordagem Rítmica Brasileira em Escalas

Percussão I

(Caixa, Bongos,
Bumbo, Triângulo)

Manual de Aquecimentos para Banda de Música

MARACATU (Baque virado)

Frances Serpa

A ♩ = 80 - 100

Exercise A, measures 1-8. The notation is in 4/4 time. Measures 1-4 show a complex rhythmic pattern with eighth and sixteenth notes, accented, and rests. Measures 5-8 are marked with a double bar line and a slash, indicating a repeat or continuation. The exercise is marked with a tempo of 80-100 beats per minute.

B

Exercise B, measures 1-8. The notation is in 4/4 time. Measures 1-4 show a complex rhythmic pattern with eighth and sixteenth notes, accented, and rests. Measures 5-8 are marked with a double bar line and a slash, indicating a repeat or continuation. The exercise is marked with a tempo of 80-100 beats per minute.

C

Exercise C, measures 1-8. The notation is in 4/4 time. Measures 1-4 show a complex rhythmic pattern with eighth and sixteenth notes, accented, and rests. Measures 5-8 are marked with a double bar line and a slash, indicating a repeat or continuation. The exercise is marked with a tempo of 80-100 beats per minute.

Abordagem Rítmica Brasileira em Escalas

Percussão II

(Wood block,
Gonguê, Pratos suspenso)

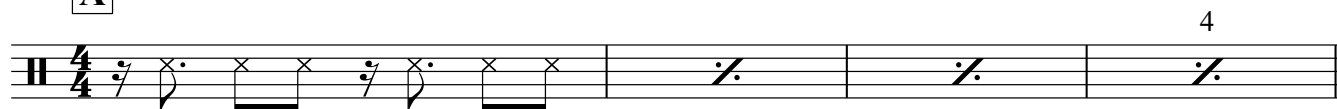
Manual de Aquecimentos para Banda de Música

MARACATU (Baque virado)

Frances Serpa

A

♩ = 80 - 100



B



C



Abordagem Rítmica Brasileira em Escalas

Eufônio em B $\flat$

Manual de Aquecimentos para Banda de Música

(parte extra)

MARACATU (Baque virado)

Frances Serpa

$\text{♩} = 80 - 100$

A

[Dó Maior]

4



8



13



B

[Dó Mixolídio]

4



30



35



C

[Dó Lídio com 7ª menor]

4



52



57



Abordagem Rítmica Brasileira em Escalas

Trompa em Eb
(parte extra)

Manual de Aquecimentos para Banda de Música

MARACATU (Baque virado)

Frances Serpa

♩ = 80 - 100
[Sol Maior]

A



B [Sol Mixolídio]



C [Sol Lídio com 7ª menor]



Abordagem Rítmica Brasileira em Escalas

Tuba em B $\flat$
(parte extra)

Manual de Aquecimentos para Banda de Música

MARACATU (Baque virado)

Frances Serpa

A $\text{♩} = 80 - 100$
[Dó Maior]

4

19

B [Dó Mixolídio]

4

41

C [Dó Lídio com 7^a menor]

4

63

Abordagem Rítmica Brasileira em Escalas

Tuba em Eb
(parte extra)

Manual de Aquecimentos para Banda de Música

MARACATU (Baque virado)

Frances Serpa

A [Sol Maior]

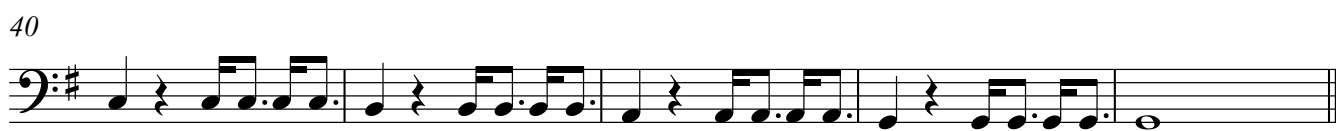
♩ = 80 - 100

4



B [Sol Mixolídio]

4



C [Sol Lídio com 7ª menor]

4

