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EXERCÍCIOS DE LEITURA:  
UMA PROPOSTA PARA CONHECIMENTO DO BRAÇO DO VIOLÃO

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Monografia apresentada ao Instituto  
Villa-Lobos da Universidade do Rio  
de Janeiro para conclusão do curso de  
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Artística – Habilitação em Música

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## RESUMO

Essa monografia é o início de um trabalho que tem como objetivo o desenvolvimento da leitura violonística, através de pequenos exercícios que darão ao aluno o conhecimento das notas no braço do violão.

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Haendel





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Tal procedimento tem sido adotado por tornar fluente uma leitura que demandaria muito mais tempo.

É importante lembrar que a tablatura, a cifra e os desenhos de escalas são excelentes recursos didáticos, porém o seu uso excessivo afasta o violonista da leitura tradicional. Como o desenvolvimento de qualquer habilidade está diretamente ligado à prática, a música de câmara torna-se um ótimo caminho, por apresentar geralmente uma leitura menos complexa.

Observamos que os principais Métodos para Violão consultados: Dionisio Aguado, Mauro Giuliani, Fernando Sor, Emilio Pujol e Isaias Sávio, não contêm capítulos exclusivamente dedicados à prática da leitura à primeira vista.

Este trabalho tem como objetivo oferecer ao aluno a possibilidade do domínio das notas no braço através de 363 exercícios organizados da seguinte forma: para cada posição foram elaborados aproximadamente 30 exercícios (entenda-se como posição cada quatro casas do instrumento), sendo que cada casa dá número a uma posição que tem o dedo 1 (um) como referência.

Exemplo:	Posição 10
	Casas 10 11 12 13
	Dedos 1 2 3 4

O asterisco acima de algumas notas indica uma nota fora da posição (extensão), que deve ser tocada com o dedo 4 (quatro).

Os exercícios vão até a posição 12, o que abrange a extensão prática do instrumento. Buscando facilitar a compreensão melódica, os exercícios, com exceção de algumas melodias transcritas dos livros "500 Canções", de Ermelinda Paz, e "Music for Sight Singing", de Robert W. Ottman, foram compostos pelos autores. São frases melódicas curtas, com o objetivo de facilitar a compreensão musical utilizando estruturas tonais, modais e atonais.

Para o desenvolvimento de uma leitura segura, recomenda-se a escolha de um andamento confortável de forma que se leia a melodia sem interrupção.

POSIÇÃO 1













Passa passa gavião

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Quadrilha



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Musical staff 17: Treble clef, key signature of one sharp (F#), common time signature. The staff contains a sequence of notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, 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## CONCLUSÃO

Após quatro meses de trabalho, ficou claro que a complexidade da leitura violonística exige uma abordagem mais ampla. Prosseguiremos pesquisando afim de produzir um material mais completo com saltos, polifonia e acordes.

Em sua grande maioria os métodos de violão estão voltados para o preparo técnico do aluno, e não contêm capítulos exclusivamente dedicados à leitura. Esperamos com este trabalho auxiliar os estudantes do violão a adquirir uma melhor visualização do braço do seu instrumento.

23

Musical staff 23: Treble clef, common time signature. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The second measure has quarter notes G4, A4, B4, C5. The third measure has quarter notes B4, A4, G4, F4. The fourth measure has a whole note G4.

24

Musical staff 24: Treble clef, common time signature. The melody starts with a half note G3, followed by quarter notes F3, E3, D3, C3. The second measure has quarter notes B2, A2, G2, F2. The third measure has quarter notes E2, D2, C2, B1. The fourth measure has quarter notes A1, G1, F1, E1. The fifth measure has a whole note D1.

25

Musical staff 25: Treble clef, common time signature. The key signature changes to three sharps (F#, C#, G#). The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The second measure has quarter notes F#4, E4, D4, C4. The third measure has quarter notes B3, A3, G3, F#3. The fourth measure has quarter notes E3, D3, C3, B2. The fifth measure has quarter notes A2, G2, F2, E2. The sixth measure has quarter notes D2, C2, B1, A1. The seventh measure has a whole note G1.

26

Musical staff 26: Treble clef, common time signature. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The second measure has quarter notes F#4, E4, D4, C4. The third measure has quarter notes B3, A3, G3, F#3. The fourth measure has quarter notes E3, D3, C3, B2. The fifth measure has quarter notes A2, G2, F2, E2. The sixth measure has quarter notes D2, C2, B1, A1. The seventh measure has a whole note G1.

27

Musical staff 27: Treble clef, common time signature. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The second measure has quarter notes F#4, E4, D4, C4. The third measure has quarter notes B3, A3, G3, F#3. The fourth measure has quarter notes E3, D3, C3, B2. The fifth measure has quarter notes A2, G2, F2, E2. The sixth measure has quarter notes D2, C2, B1, A1. The seventh measure has a whole note G1.

28

Musical staff 28: Treble clef, common time signature. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The second measure has quarter notes F#4, E4, D4, C4. The third measure has quarter notes B3, A3, G3, F#3. The fourth measure has quarter notes E3, D3, C3, B2. The fifth measure has quarter notes A2, G2, F2, E2. The sixth measure has quarter notes D2, C2, B1, A1. The seventh measure has a whole note G1.

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The image shows two staves of musical notation. Both staves are in treble clef and 2/4 time signature. The top staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody consists of quarter and eighth notes, with some beamed eighth notes. The bottom staff also begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody is similar to the top staff, featuring quarter and eighth notes. Both staves end with a double bar line.



POSIÇÃO 2





41 Ré Lidio



Musical notation for Ré Lidio: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6, E6, F#6, G6, A6, B6, C#7, D7, E7, F#7, G7, A7, B7, C#8, D8, E8, F#8, G8, A8, B8, C#9, D9, E9, F#9, G9, A9, B9, C#10, D10, E10, F#10, G10, A10, B10, C#11, D11, E11, F#11, G11, A11, B11, C#12, D12, E12, F#12, G12, A12, B12, C#13, D13, E13, F#13, G13, A13, B13, C#14, D14, E14, F#14, G14, A14, B14, C#15, D15, E15, F#15, G15, A15, B15, C#16, D16, E16, F#16, G16, A16, B16, C#17, D17, E17, F#17, G17, A17, B17, C#18, D18, E18, F#18, G18, A18, B18, C#19, D19, E19, F#19, G19, A19, B19, C#20, D20, E20, F#20, G20, A20, B20, C#21, D21, E21, F#21, G21, A21, B21, C#22, D22, E22, F#22, G22, A22, B22, C#23, D23, E23, F#23, G23, A23, B23, C#24, D24, E24, F#24, G24, A24, B24, C#25, D25, E25, F#25, G25, A25, B25, C#26, D26, E26, F#26, G26, A26, B26, C#27, D27, E27, F#27, G27, A27, B27, C#28, D28, E28, F#28, G28, A28, B28, C#29, D29, E29, F#29, G29, A29, B29, C#30, D30, E30, F#30, G30, A30, B30, C#31, D31, E31, F#31, G31, A31, B31, C#32, D32, E32, F#32, G32, A32, B32, C#33, D33, E33, F#33, G33, A33, B33, C#34, D34, E34, F#34, G34, A34, B34, C#35, D35, E35, F#35, G35, A35, B35, C#36, D36, E36, F#36, G36, A36, B36, C#37, D37, E37, F#37, G37, A37, B37, C#38, D38, E38, F#38, G38, A38, B38, C#39, D39, E39, F#39, G39, A39, B39, C#40, D40, E40, F#40, G40, A40, B40, C#41, D41, E41, F#41, G41, A41, B41, C#42, D42, E42, F#42, G42, A42, B42, C#43, D43, E43, F#43, G43, A43, B43, C#44, D44, E44, F#44, G44, A44, B44, C#45, D45, E45, F#45, G45, A45, B45, C#46, D46, E46, F#46, G46, A46, B46, C#47, D47, E47, F#47, G47, A47, B47, C#48, D48, E48, F#48, G48, A48, B48, C#49, D49, E49, F#49, G49, A49, B49, C#50, D50, E50, F#50, G50, A50, B50, C#51, D51, E51, F#51, G51, A51, B51, C#52, D52, E52, F#52, G52, A52, B52, C#53, D53, E53, F#53, G53, A53, B53, C#54, D54, E54, F#54, G54, A54, B54, C#55, D55, E55, F#55, G55, A55, B55, C#56, D56, E56, F#56, G56, A56, B56, C#57, D57, E57, F#57, G57, A57, B57, C#58, D58, 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46



47

Ré Dórico



48



49



50



51



52

Dó# Eólio



53



54

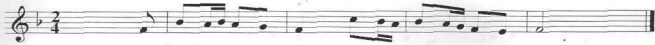


55

Mi Frigio



56



57



Schubert, Rosamunde, Op. 26

58



59

Schubert, An den Frühling

Musical score for Schubert's 'An den Frühling'. It consists of three staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, flowing style with eighth and sixteenth notes. The second staff continues the melody with a fermata over the first measure. The third staff concludes the piece with a double bar line and a fermata.

60

Arraiga (1822), Quartet n° 2

Musical score for Arraiga's 'Quartet n° 2'. It consists of three staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The melody is written in a more complex style with eighth and sixteenth notes. The second staff continues the melody with a repeat sign. The third staff concludes the piece with a double bar line and a fermata.





64

Musical notation for measures 64 and 65. Measure 64 is in 6/8 time and contains a melodic line with eighth notes. Measure 65 is in 3/4 time and contains a bass line with eighth notes.

65

Musical notation for measures 66, 67, and 68. Measure 66 is in 3/4 time and contains a melodic line with eighth notes. Measures 67 and 68 are in 3/4 time and contain a bass line with eighth notes.

Cantiga de cego







83

84

85

86

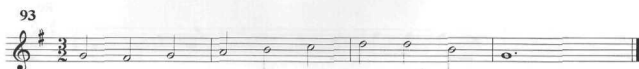
87

Lidio 7 m

88

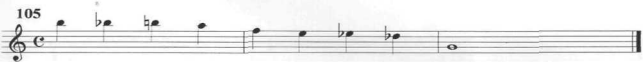


POSIÇÃO 4









106

Mi Lidio



107



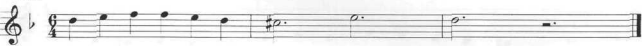
108



109



110





116

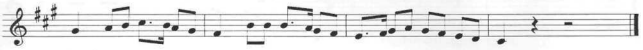


117



118

Spain



119

Beethoven, Quartet n° 16, Op. 135

Musical notation for Beethoven, Quartet n° 16, Op. 135, measures 119-120. The notation is in treble clef, key of D major (two sharps), and 3/8 time. Measure 119 consists of four eighth notes: D4, E4, F#4, G4. Measure 120 consists of four eighth notes: A4, B4, C5, D5, followed by a double bar line.

120

Handel, Julius Caesar

Musical notation for Handel, Julius Caesar, measures 120-123. The notation is in treble clef, key of D major (two sharps), and common time (C). Measure 120 consists of a quarter note D4, followed by an eighth note G4, a sixteenth note F#4, and a quarter note E4. Measure 121 consists of a quarter note D4, followed by an eighth note C4, a sixteenth note B3, and a quarter note A3. Measure 122 consists of a quarter note G3, followed by an eighth note F#3, a sixteenth note E3, and a quarter note D3. Measure 123 consists of a quarter note C3, followed by an eighth note B2, a sixteenth note A2, and a quarter note G2, followed by a double bar line.



125



126

Mozart



127



128















POSIÇÃO 6





164



165



166



Dó Frigio

167



168



169









182

Acalenta-te menino



Fim



183

Zé Maria

The musical score for 'Zé Maria' is written on four staves in treble clef. The key signature is three sharps (F#, C#, G#) and the time signature is 2/8. The first staff begins with a treble clef, a key signature of three sharps, and a 2/8 time signature. It contains a series of eighth notes and rests, with a repeat sign after the first measure. The second staff continues the melody with eighth notes and rests. The third staff features two first endings, marked with '1' and '2', leading to different melodic paths. The fourth staff concludes the piece with a final measure and a double bar line.

POSIÇÃO 7





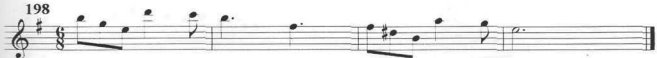
196



197



198



199



200



201



202



203



204



205



206



207



208





Bach, Concerto Brandenburgo n° 4





POSIÇÃO 8



221



222



223



224



225



Fá Eólio

226



227



228

Dó Eólio



229



230



231

Dó Frígio



232



233



234





Folhinho de coqueiro

241

Musical notation for piece 241, Folhinho de coqueiro. It consists of two staves of music in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The first staff contains the main melody with first and second endings. The second staff continues the melody and includes a repeat sign at the end.

242

Musical notation for piece 242. It consists of four staves of music in 3/4 time, featuring a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic patterns and rests.









254



255



256



257



258

Musical notation for exercise 258, featuring a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The melody consists of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

259

Musical notation for exercise 259, featuring a treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

260

Musical notation for exercise 260, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. It includes a first ending (1) and a second ending (2).

261

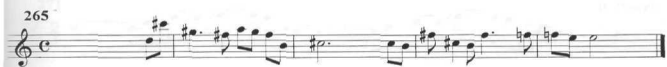
Musical notation for exercise 261, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

262

Musical notation for exercise 262, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 6/8 time signature. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

263

Musical notation for exercise 263, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.



270

J. Williams



271

B. Powell



272

Schubert, An den Frühling



273

Gounool



POSIÇÃO 10

274



275



276



277



278



Dó Eólio

279













302

## La Condessa

Musical score for 'La Condessa' in G major, 3/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is characterized by eighth and sixteenth notes, with some rests. The second and third staves continue the melodic line, ending with a double bar line.

303

## Dança de São Gonçalo

Musical score for 'Dança de São Gonçalo' in B-flat major, 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The melody is primarily composed of quarter and eighth notes. The second and third staves continue the melodic line, and the fourth staff concludes the piece with a double bar line.



310



311



312



313



314



315







328



329



330



331



332



Haendel





333

Espanha

A musical score for a piece titled 'Espanha', numbered 333. The score is written on six staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a variety of note values, including quarter notes, eighth notes, and sixteenth notes, with some rests. The piece concludes with a double bar line and repeat dots. A decorative vertical line with circular patterns runs along the left margin of the page.

POSIÇÃO 12

334 Lá Eólio



Musical notation for exercise 334, Lá Eólio mode, 2/4 time signature. The melody consists of eighth and quarter notes.

335



Musical notation for exercise 335, Lá Eólio mode, 2/4 time signature. The melody includes some beamed eighth notes.

336



Musical notation for exercise 336, Lá Eólio mode, 2/4 time signature. The melody features a mix of eighth and quarter notes.

337



Musical notation for exercise 337, Lá Eólio mode, 2/4 time signature. The melody is primarily composed of quarter notes.

338



Musical notation for exercise 338, Lá Eólio mode, 2/4 time signature. The melody consists of eighth notes.

339



Musical notation for exercise 339, Lá Eólio mode, 2/4 time signature. The melody includes beamed eighth notes and quarter notes.

340

Musical staff 340: Treble clef, 3/4 time signature, key of D major. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piece ends with a double bar line.

341

Ré Eólio

Musical staff 341: Treble clef, 6/8 time signature, key of D major. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piece ends with a double bar line.

342

Musical staff 342: Treble clef, common time signature, key of D major. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piece ends with a double bar line.

343

Musical staff 343: Treble clef, 3/4 time signature, key of D major. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piece ends with a double bar line.

344

Musical staff 344: Treble clef, 2/4 time signature, key of D major. The melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piece ends with a double bar line.

345

Musical staff 345: Treble clef, 2/4 time signature, key of D major. The melody consists of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piece ends with a double bar line.



352

Musical staff 352: Treble clef, key signature of one sharp (F#), 2/4 time signature. The melody consists of eighth and sixteenth notes, ending with a quarter rest.

353

Musical staff 353: Treble clef, key signature of one flat (Bb), 2/4 time signature. The melody consists of eighth and sixteenth notes, ending with a quarter rest.

354

Musical staff 354: Treble clef, key signature of two sharps (F#, C#), common time signature. The melody consists of eighth and sixteenth notes, ending with a quarter rest.

Si Eólio

355

Musical staff 355: Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody consists of eighth and sixteenth notes, ending with a quarter rest.

Mi Eólio

356

Musical staff 356: Treble clef, key signature of one flat (Bb), 2/4 time signature. The melody consists of eighth and sixteenth notes, ending with a quarter rest.

Ré Eólio

357

Musical staff 357: Treble clef, key signature of one flat (Bb), 6/8 time signature. The melody consists of eighth and sixteenth notes, ending with a quarter rest.

358

Ré Eólio



359

Mi Eólio



360



361

England



Passa passa gavião

362

1 2

Musical notation for measures 362 and 363. Measure 362 is in common time (C) and contains a melodic line with eighth notes and a first ending bracket. Measure 363 is in 2/4 time and contains a melodic line with eighth notes and a second ending bracket.

363

Quadrilha

Musical notation for measures 363 through 367. Measure 363 is in 2/4 time and contains a melodic line with eighth notes. Measures 364, 365, and 366 continue the melodic line. Measure 367 is the final measure of the piece, ending with a double bar line and repeat dots.

## CONCLUSÃO

Após quatro meses de trabalho, ficou claro que a complexidade da leitura violonística exige uma abordagem mais ampla. Prosseguiremos pesquisando afim de produzir um material mais completo com saltos, polifonia e acordes.

Em sua grande maioria os métodos de violão estão voltados para o preparo técnico do aluno, e não contêm capítulos exclusivamente dedicados à leitura. Esperamos com este trabalho auxiliar os estudantes do violão a adquirir uma melhor visualização do braço do seu instrumento.



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