A Nova Técnica do Violão

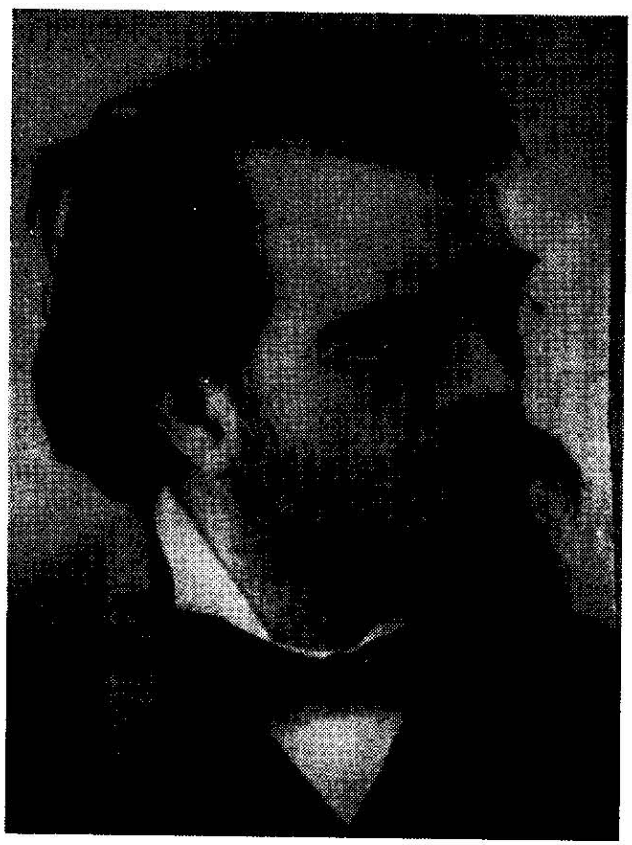
Baseada na Escola

DE

TÁRREGA

Estudos de Aguado, Sors, Carcassi, Cano, Damas e Sodré,
dedilhados e coordenados por

SODRÉ



TÁRREGA

EDITOR AUTORIZADO

CASA DEL VECCHIO

RUA AURORA, 196 e 198 TELEFONE 34-0346

SÃO PAULO — BRASIL

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TREMULO (17)
2009/JAN.

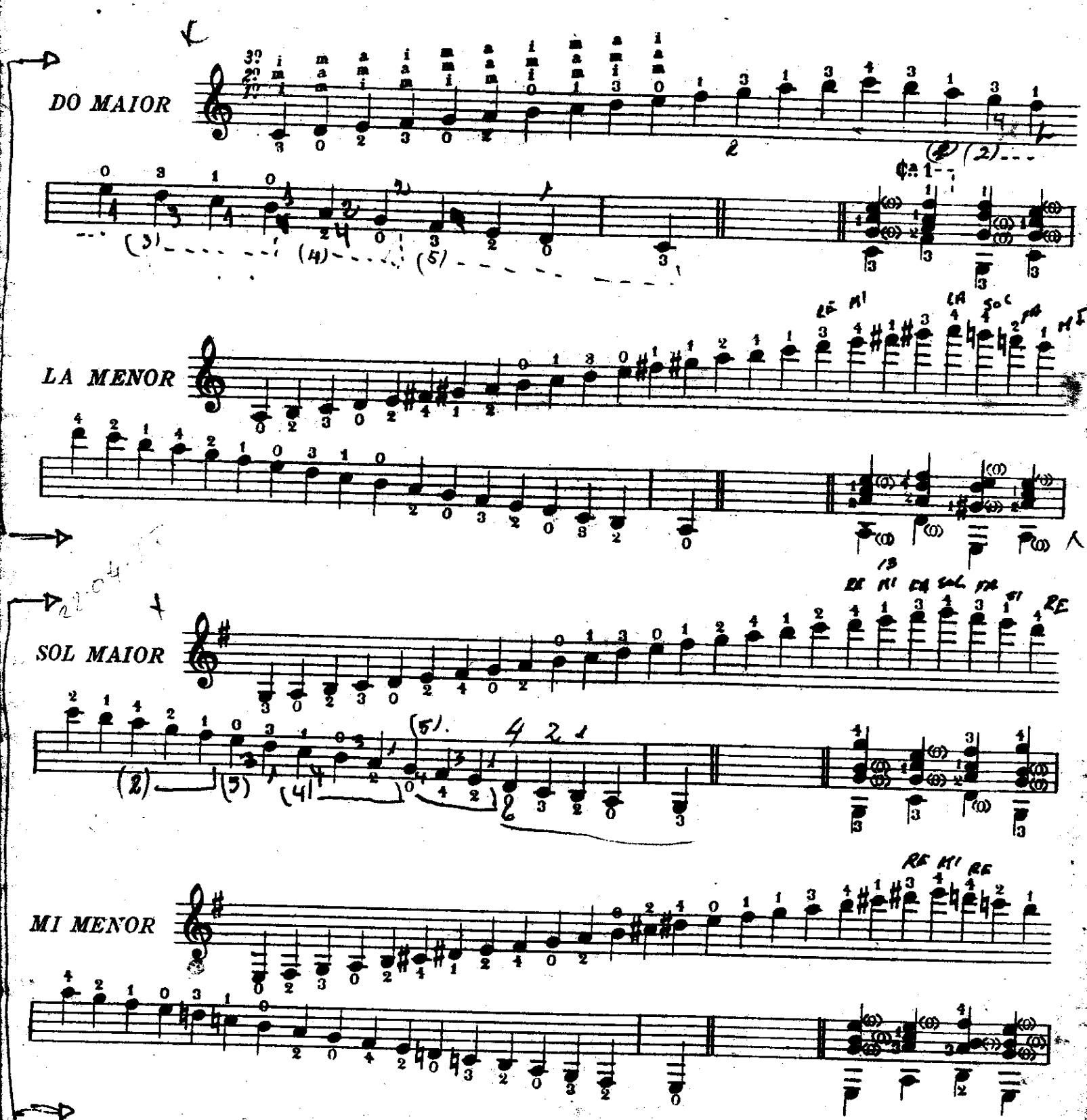
PREFÁCIO

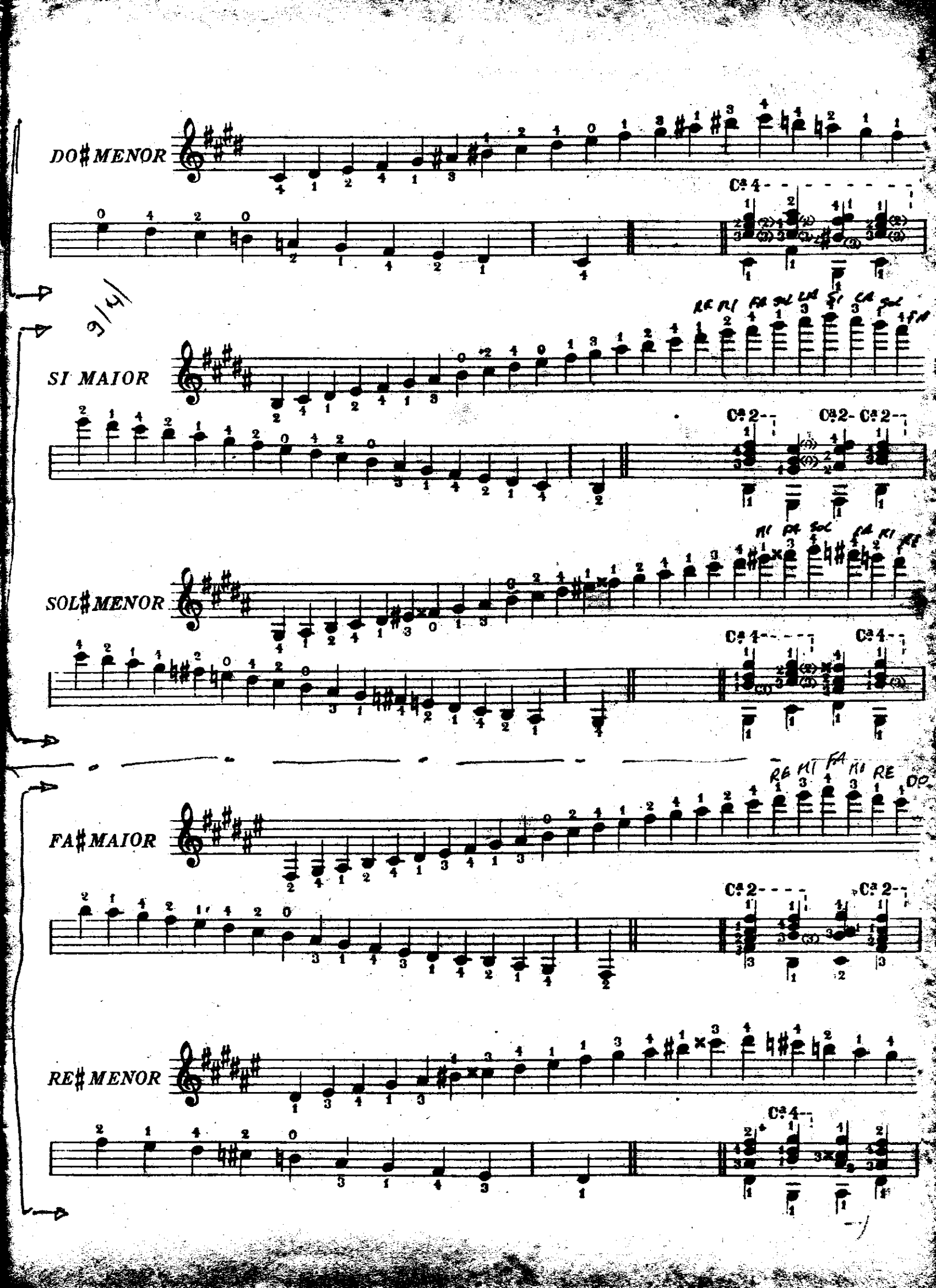
"A Nova Técnica do Violão" não é uma obra original, pois para realizá-la consultei os melhores métodos de autores antigos e, aproveitando o que encontrei de mais interessante e útil, coordenei e dedilhei, baseando-me na escola de Tárrega, que é a mais perfeita.

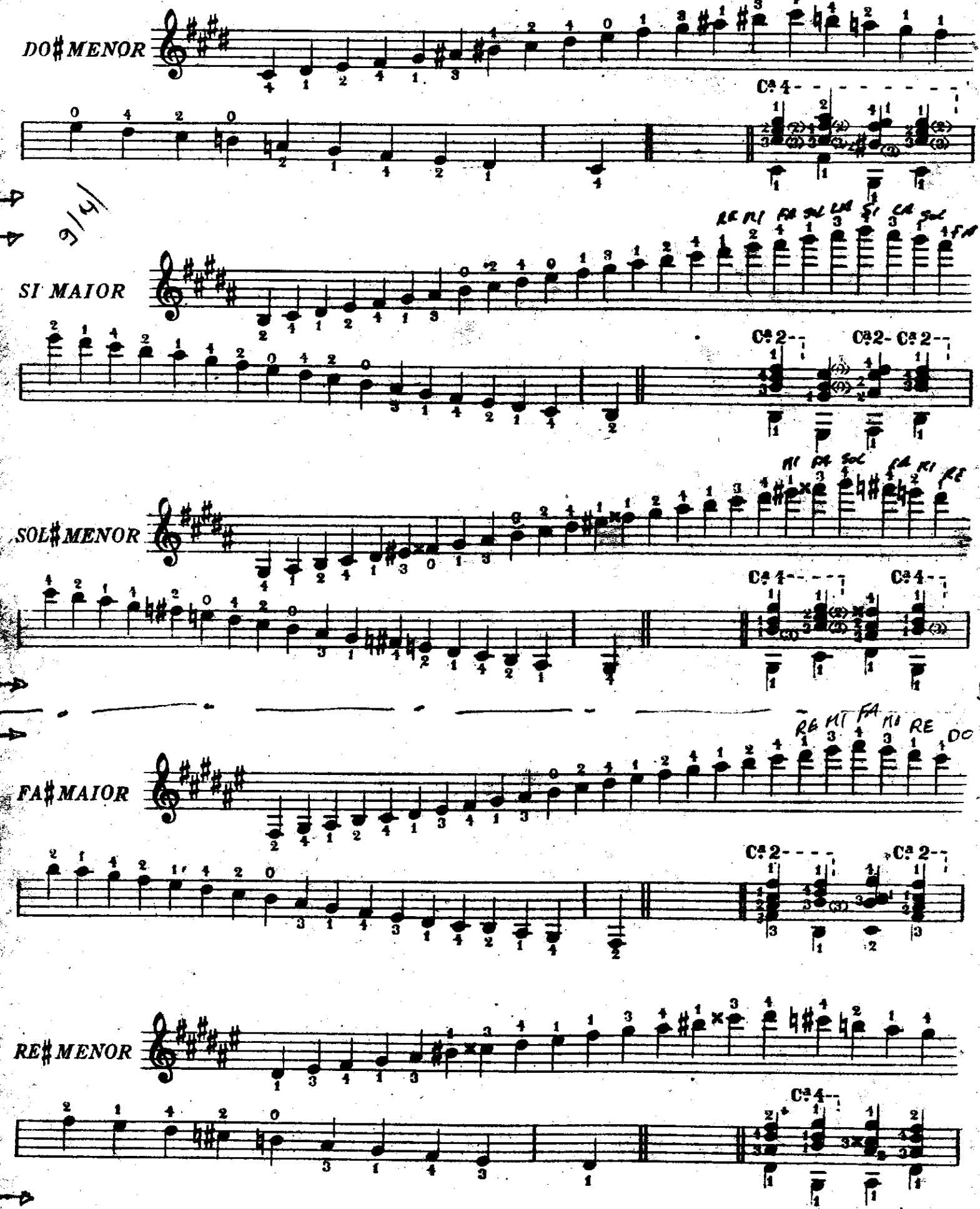
"A Nova Técnica do Violão" não é um método para principiantes, pois corresponde a um 2.° volume da "Nova Técnica", de Attilio Bernardine, que é sem dúvida o melhor Método Preparatório.

"Sodré"

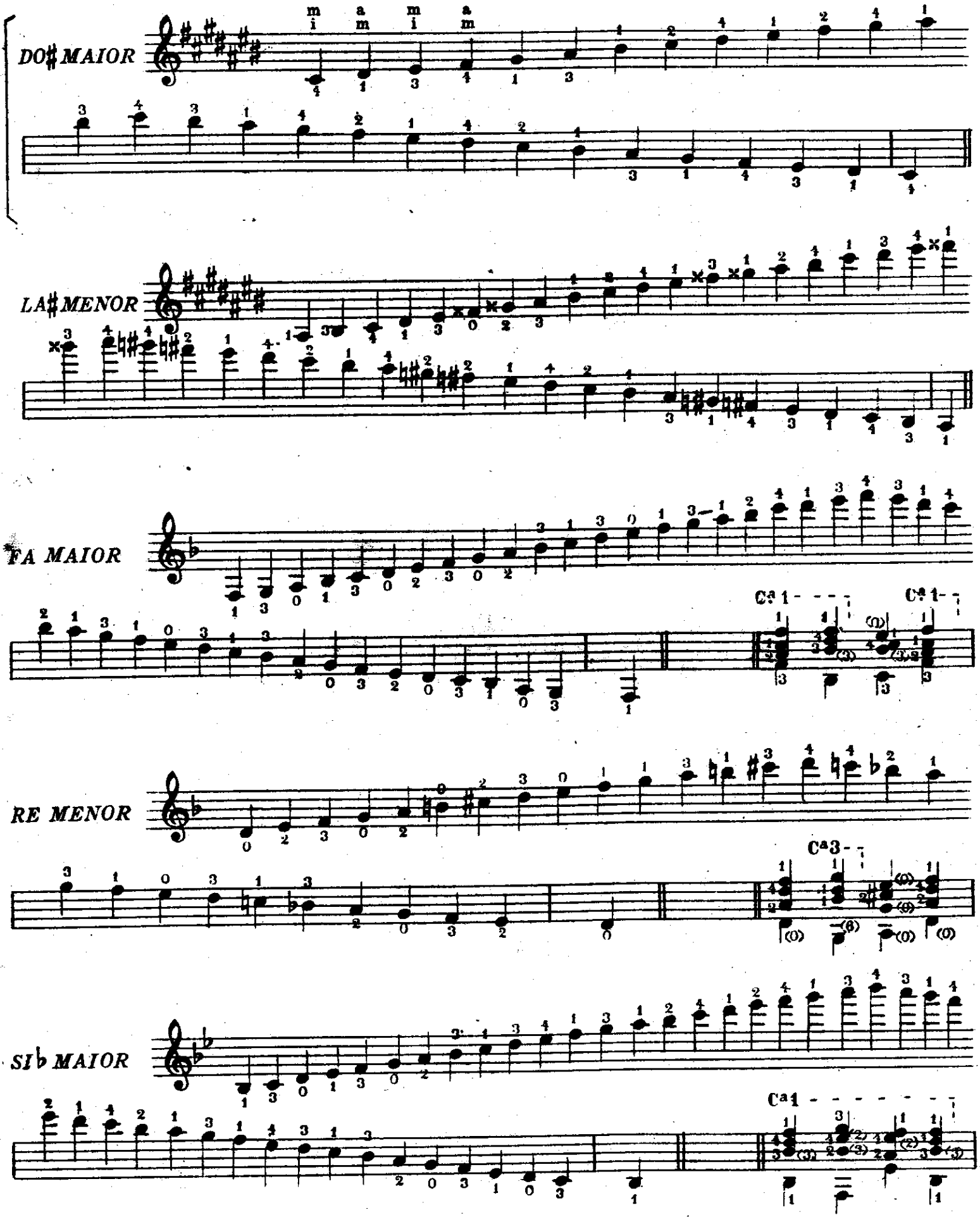
ESCALAS MAIORES, MENORES E SEUS ACCORDES

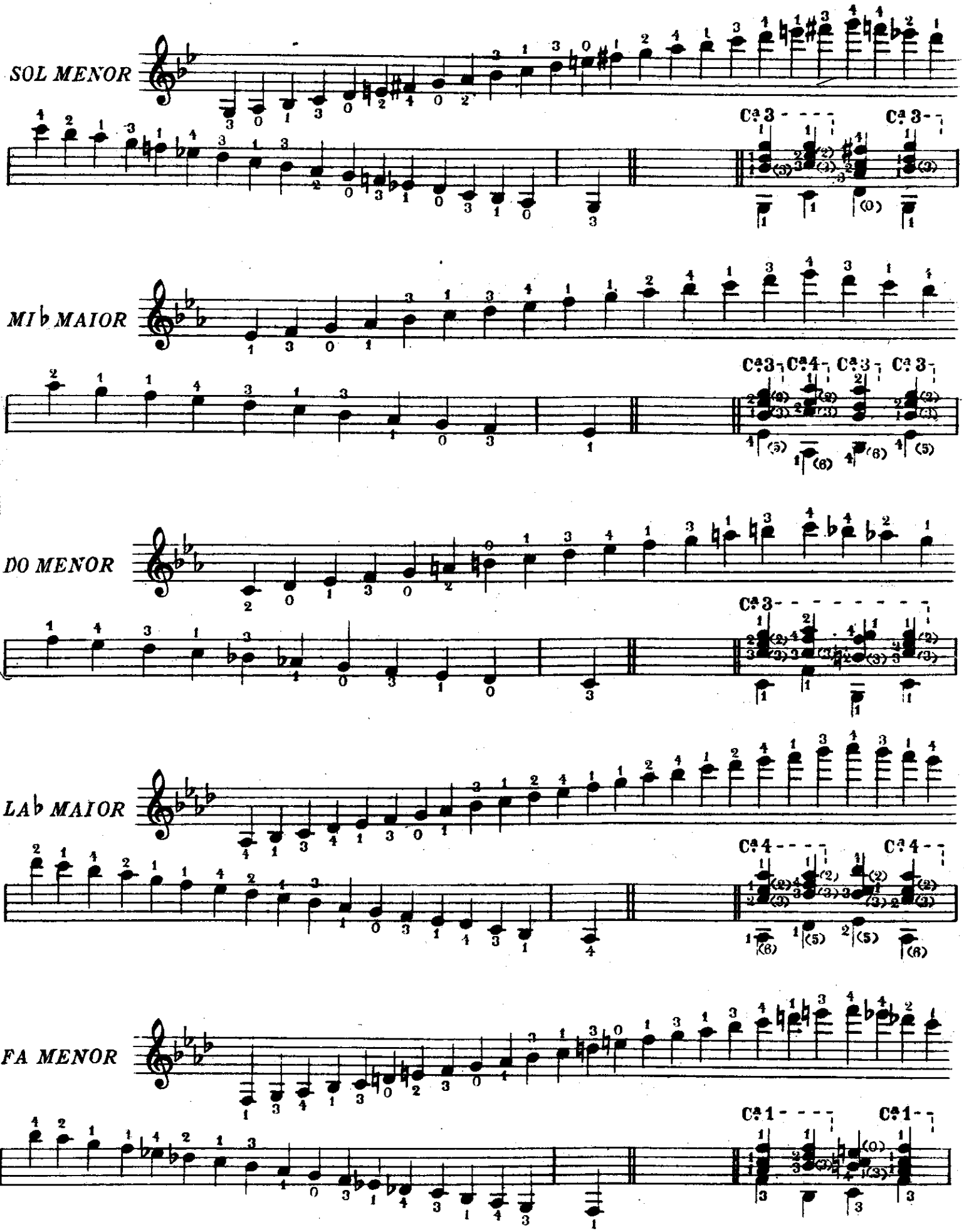



DO♯ MENOR
SI MAIOR
SOL♯ MENOR
FA♯ MAIOR
RE♯ MENOR


DO♯ MENOR
C♯ 4
9/4
SI MAIOR
C♯ 2
C♯ 2
C♯ 2
SOL♯ MENOR
C♯ 4
C♯ 4
FA♯ MAIOR
C♯ 2
C♯ 2
RE♯ MENOR
C♯ 4

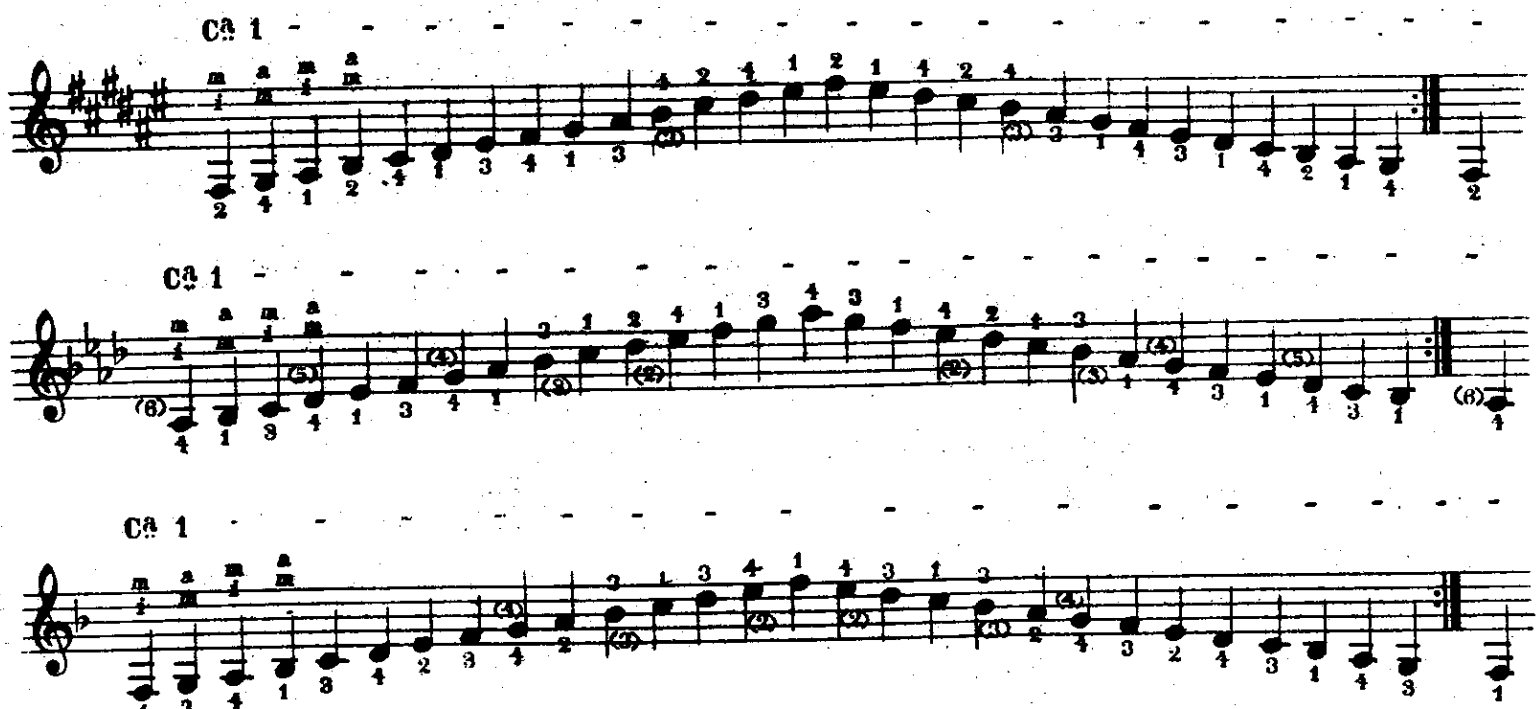
Esta escala executa-se subindo os semitons até à bocca do violão obdecendo o mesmo dedilhado.



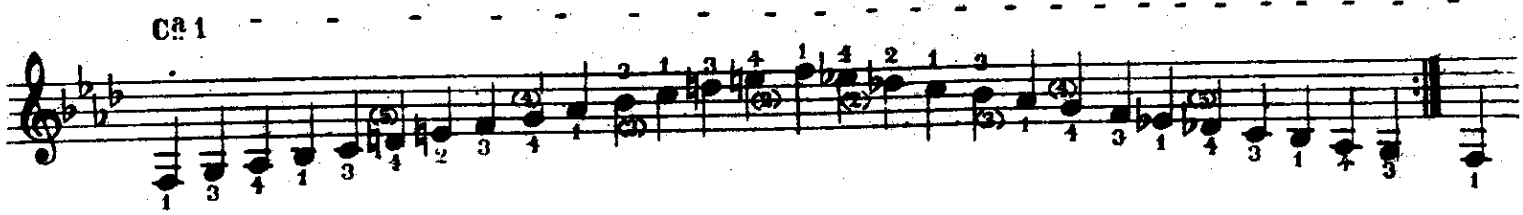

SOL MENOR
MI♭ MAIOR
DO MENOR
LA♭ MAIOR
FA MENOR

ESCALAS MAIORES

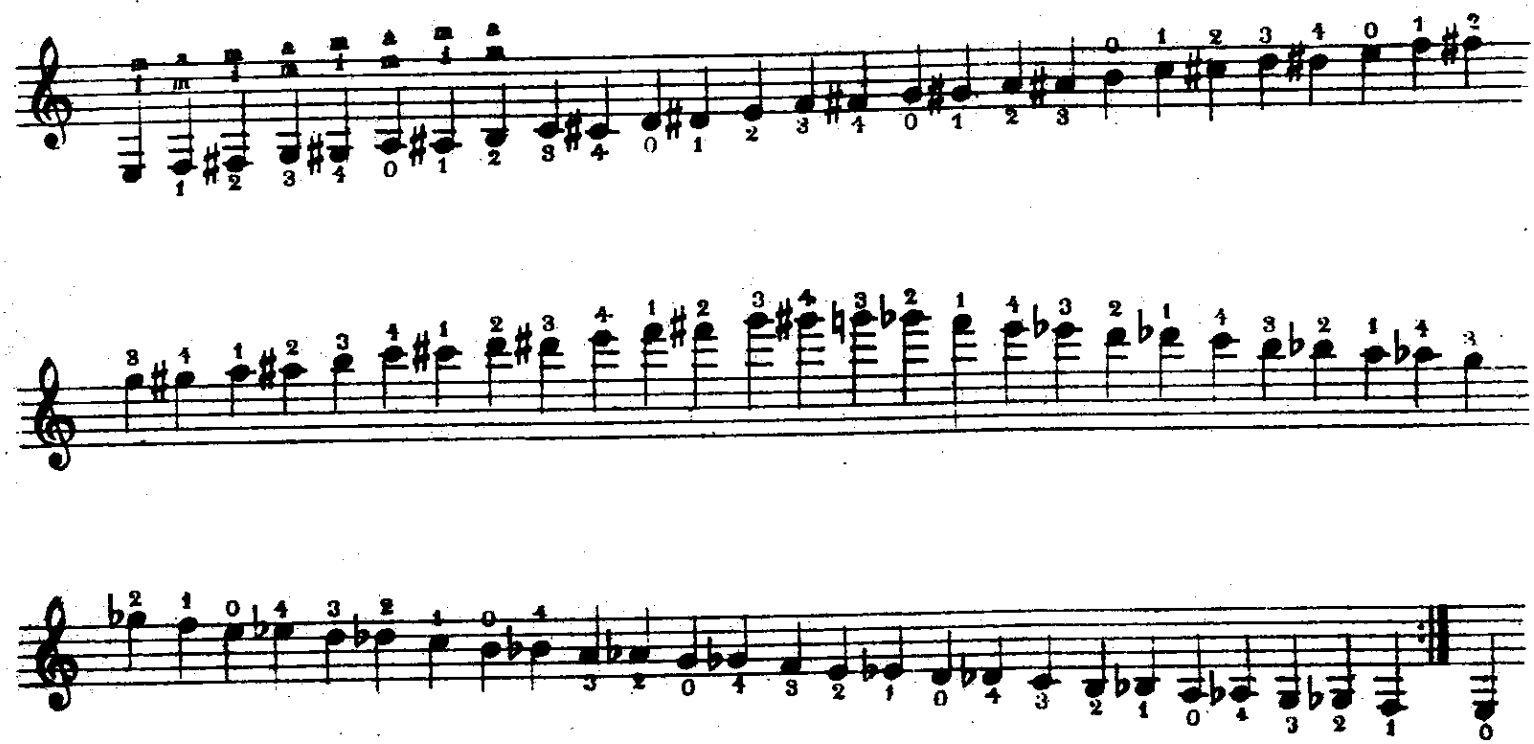
Com dedilhado de Tarrega, seguir o mesmo dedilhado até a 10ª casa.



ESCALAS MENORES seguir o mesmo dedilhado ate 9ª casa.

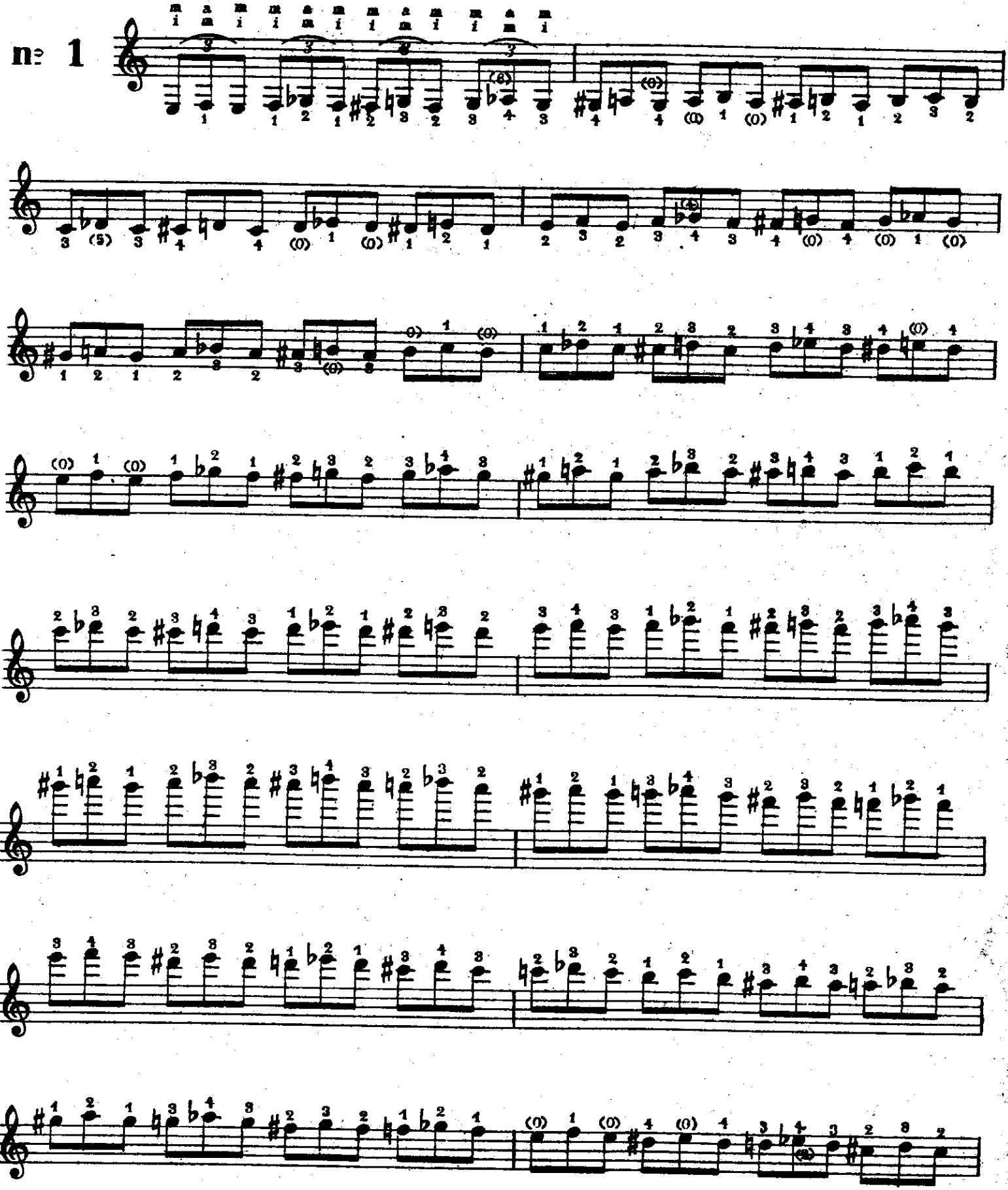


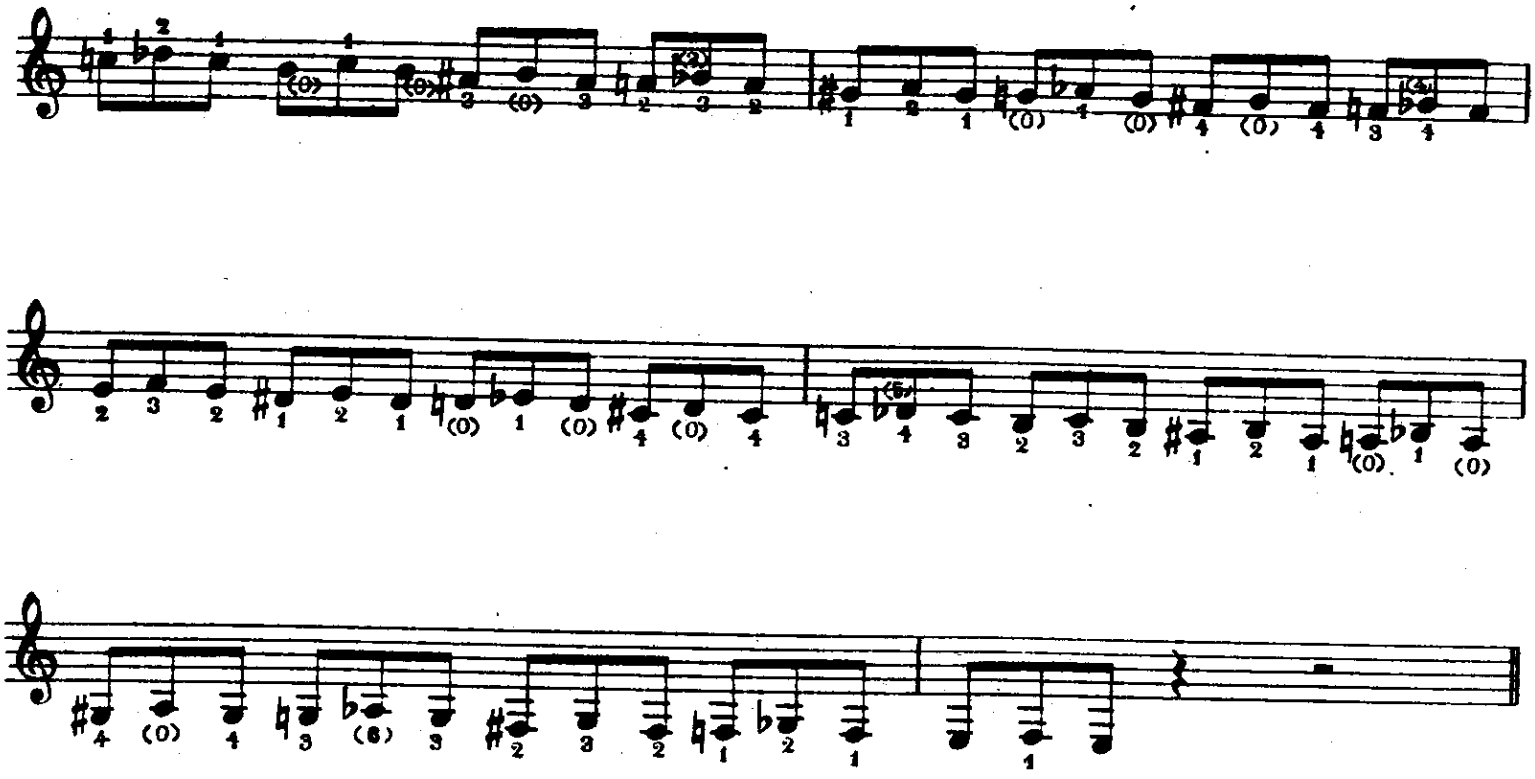
ESCALA CROMATICA



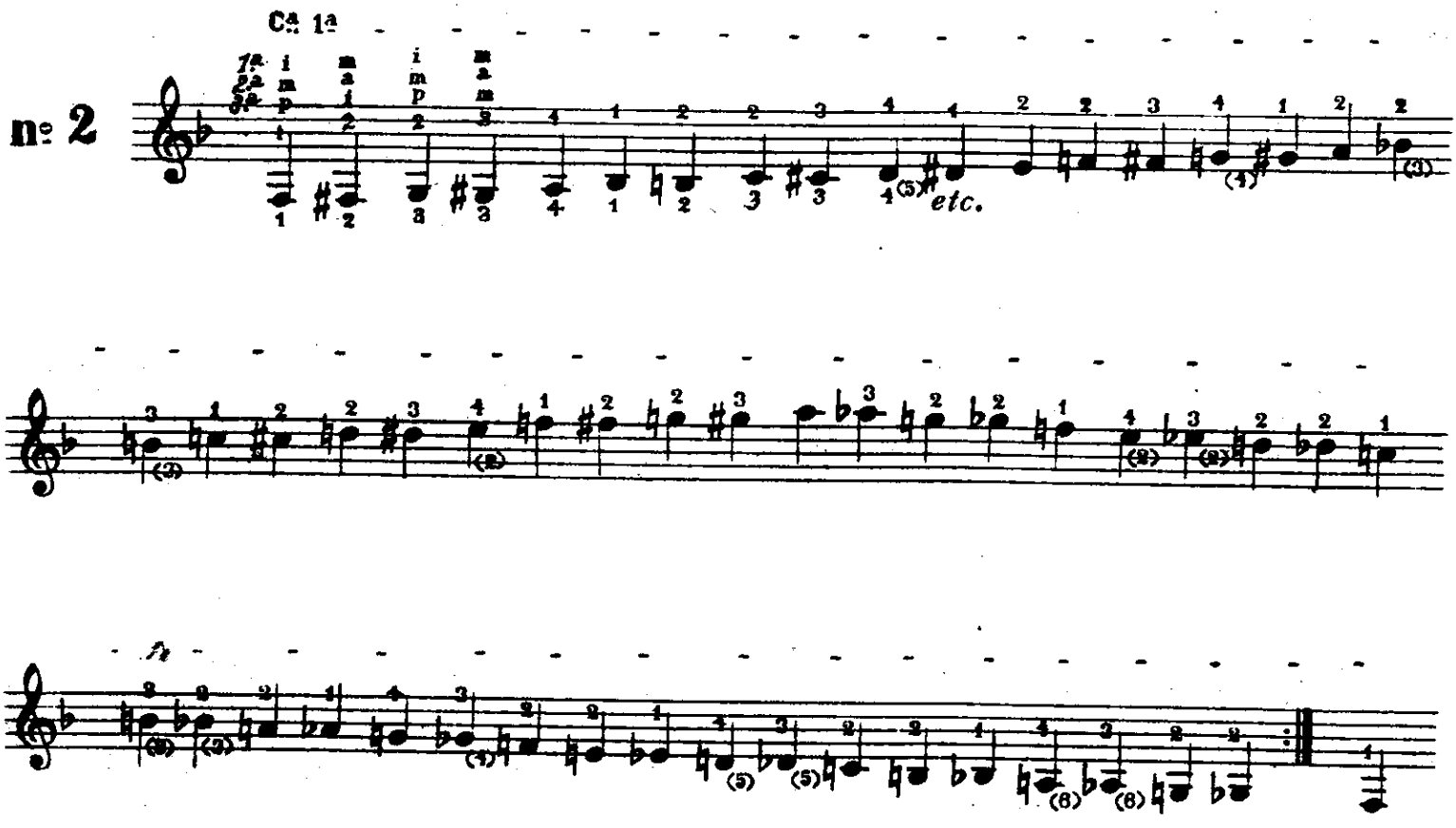
Exercicio sobre a ***ESCALA CROMATICA*** *em toda a extenção da escala.*

nº 1



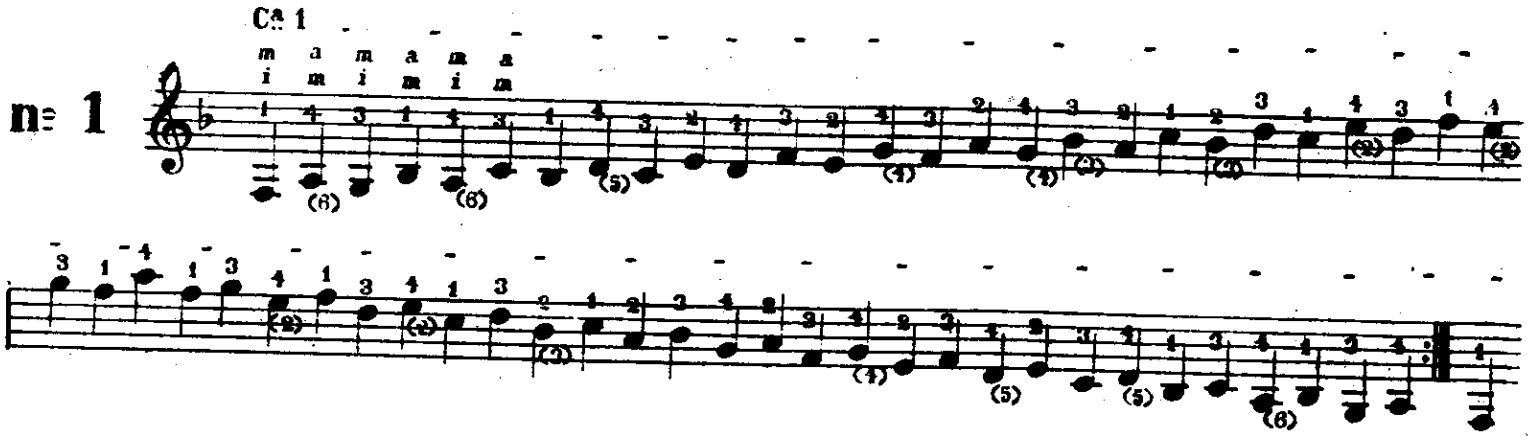


Exercicio sobre ESCALA CROMATICA com pestana presa.



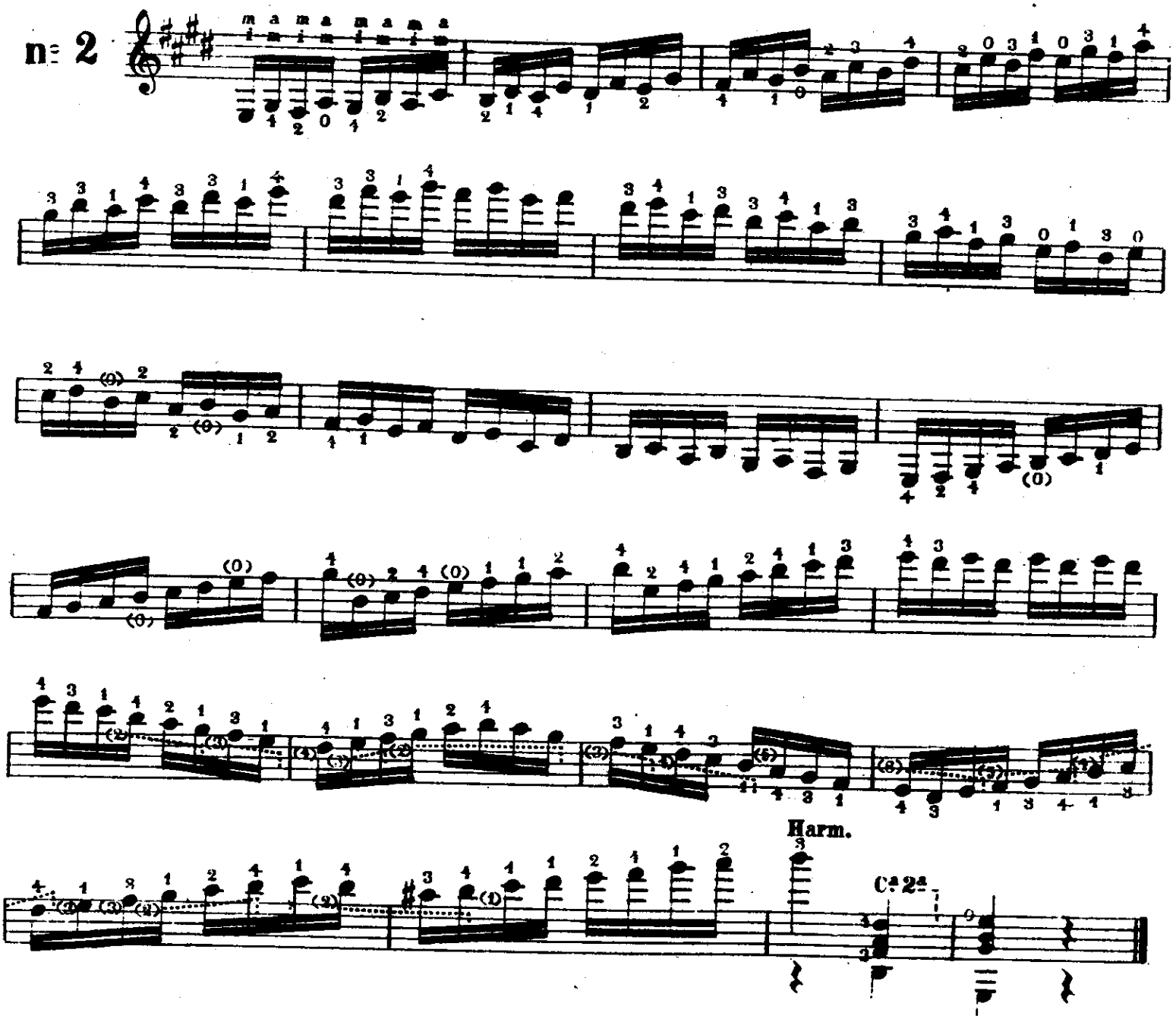
Exercicios em INTERVALLOS DE TERÇAS com pestana presa

nº 1



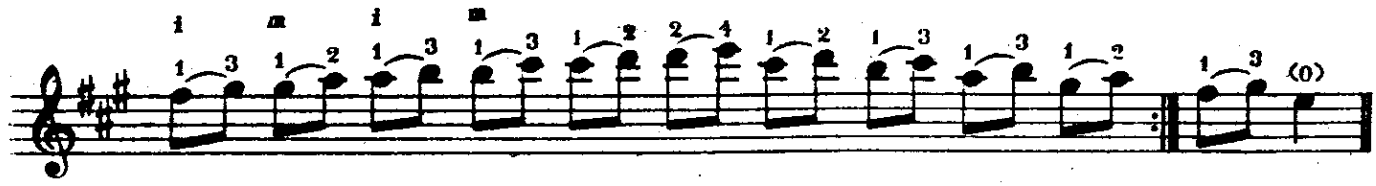
EXERCICIO EM TERÇAS

nº 2

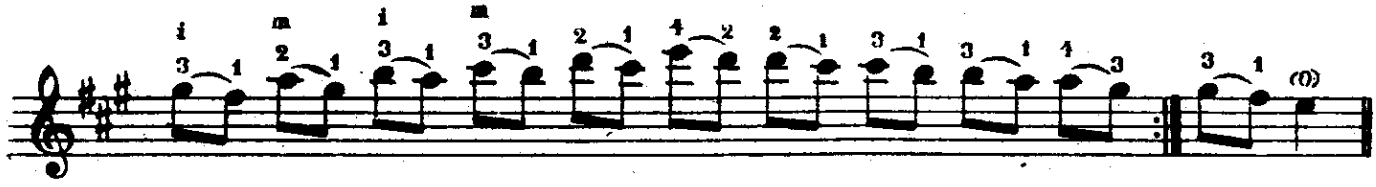


EXERCICIOS DE LIGADOS

nº 1



nº 2



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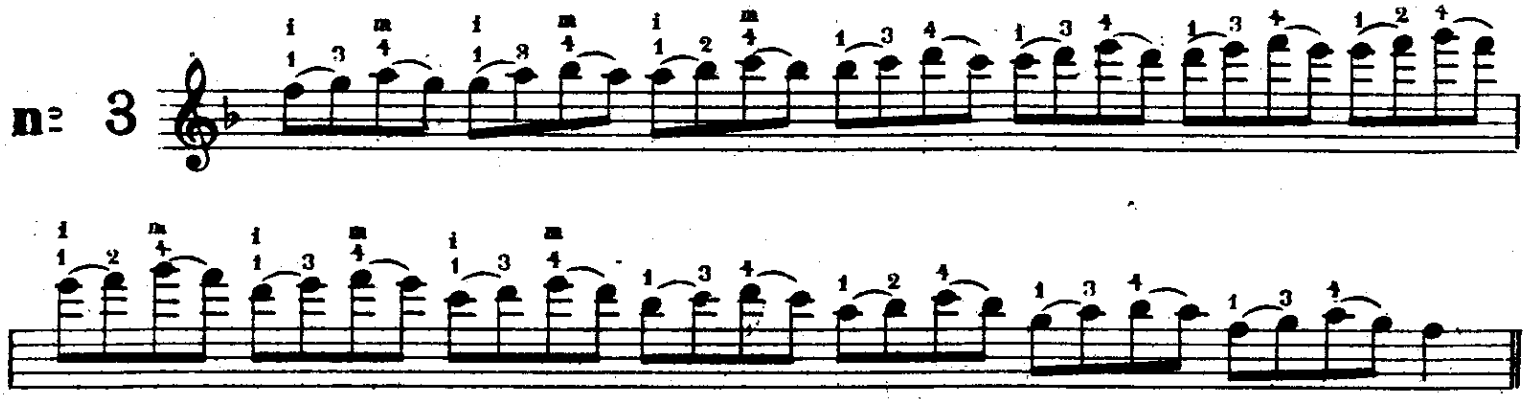

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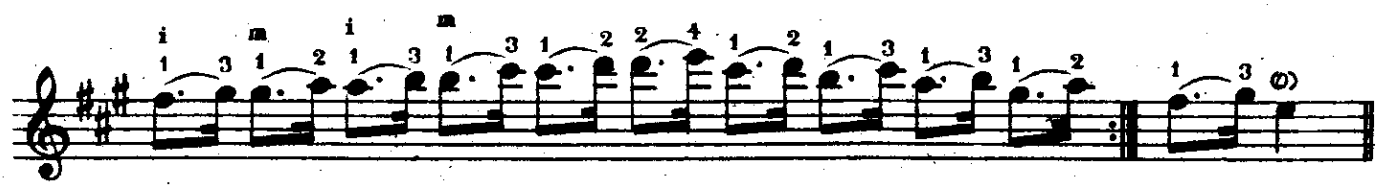

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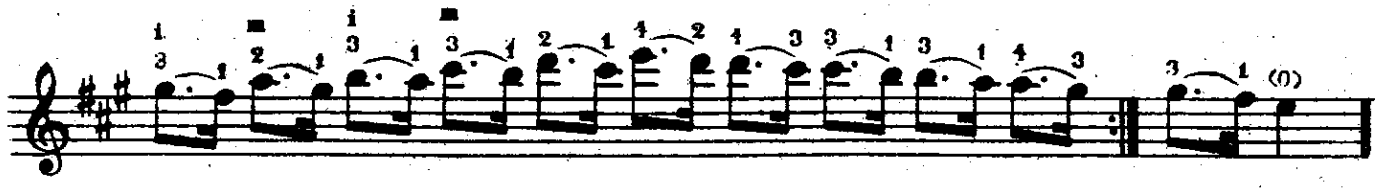

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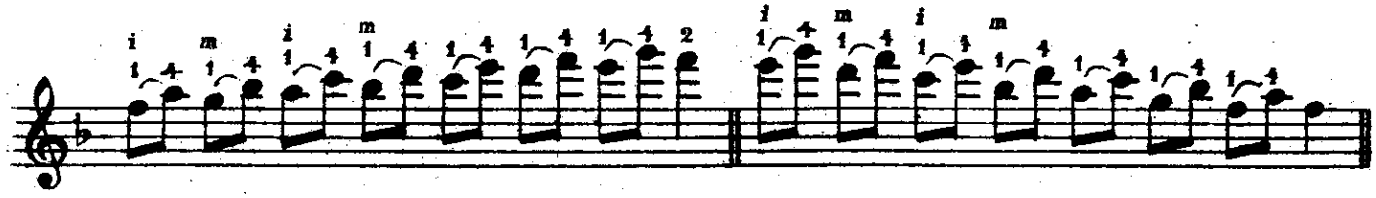

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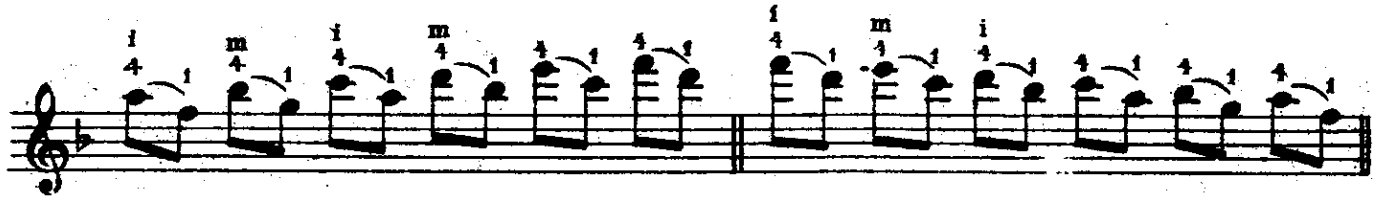

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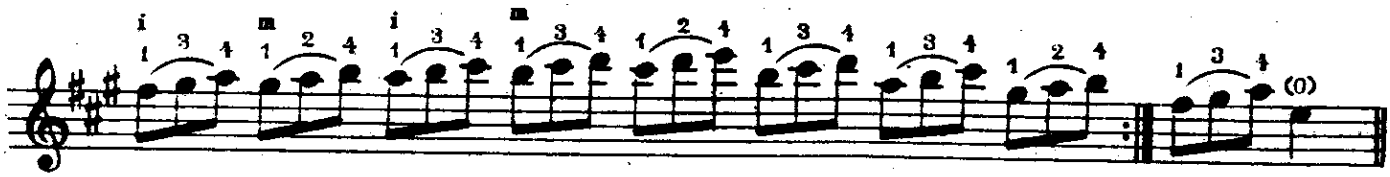

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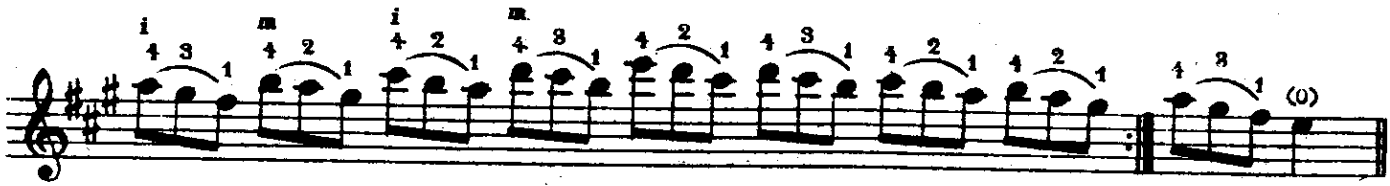

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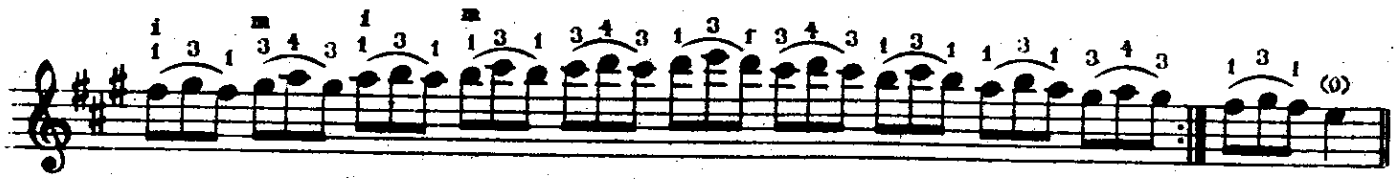

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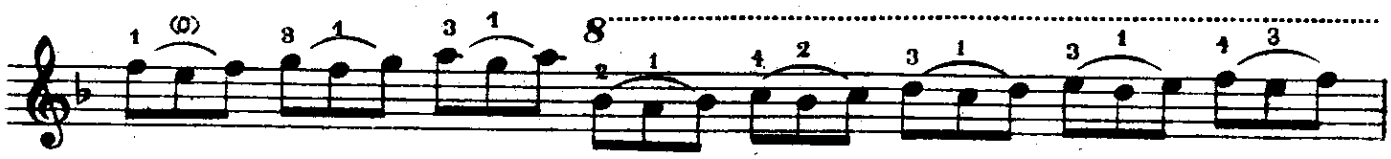

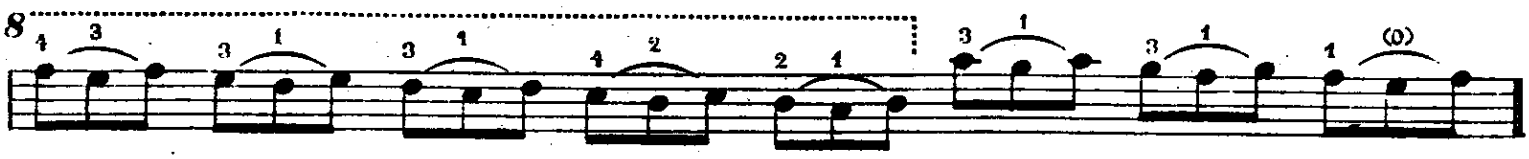

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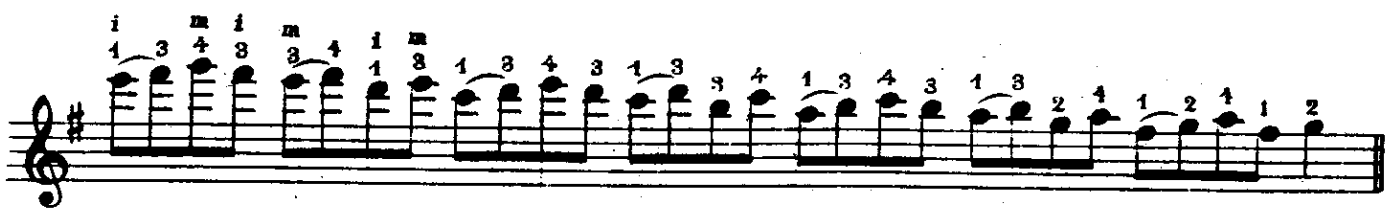

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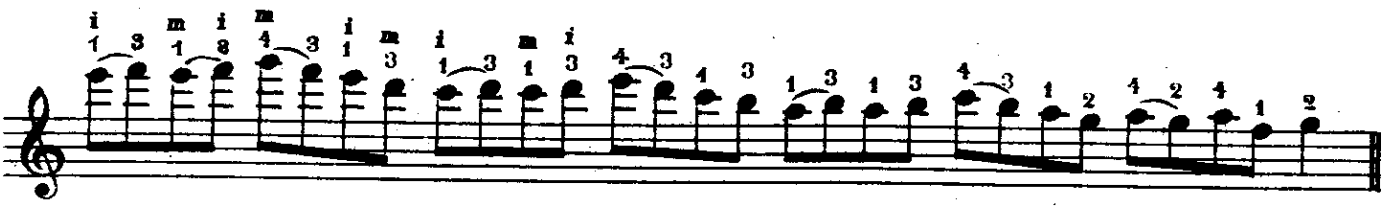

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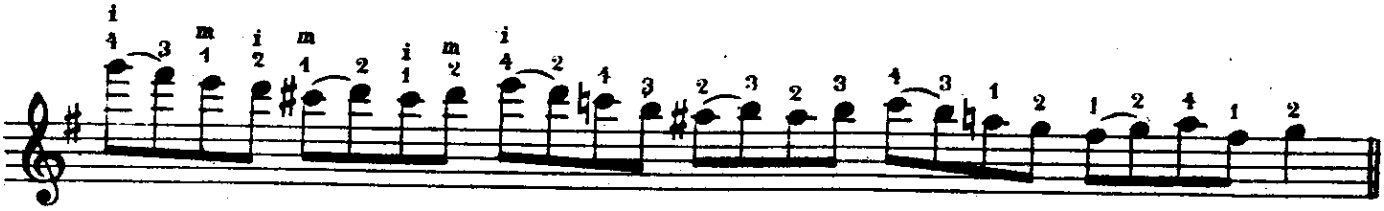


nº 15

nº 16

(volta com o mesmo dedilhado)

nº 17

(volta com o mesmo dedilhado)

nº 18

(volta com o mesmo dedilhado)

LIGADOS EM VARIAS CORDAS

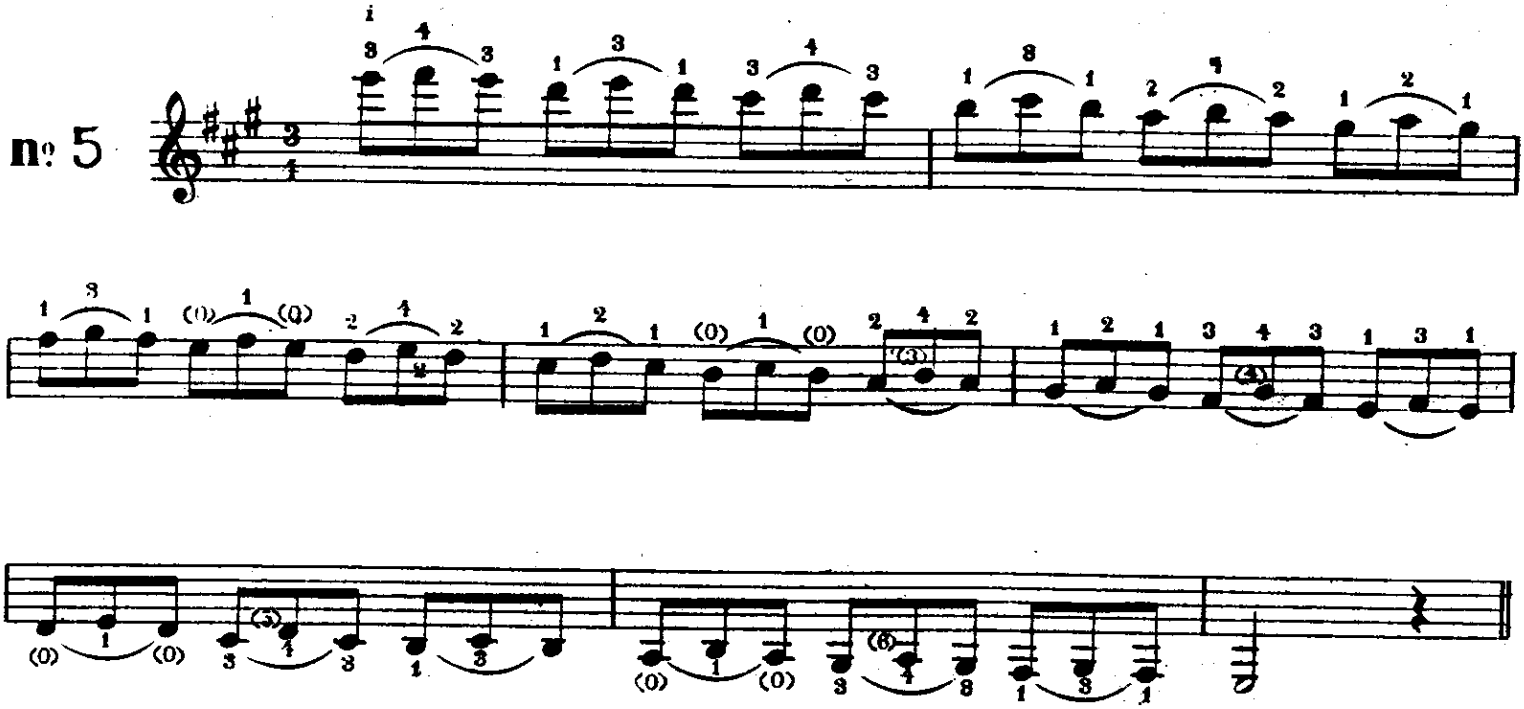
nº 1

nº 2

nº 3

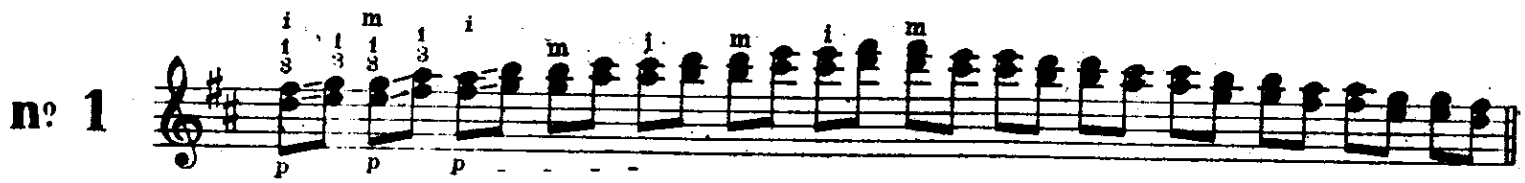
nº 4

nº 5



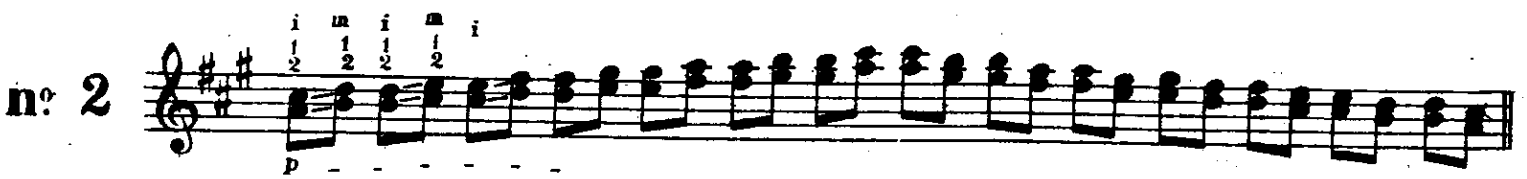
Exercicio de LIGADOS EM TERÇAS na primeira e segunda corda

nº 1



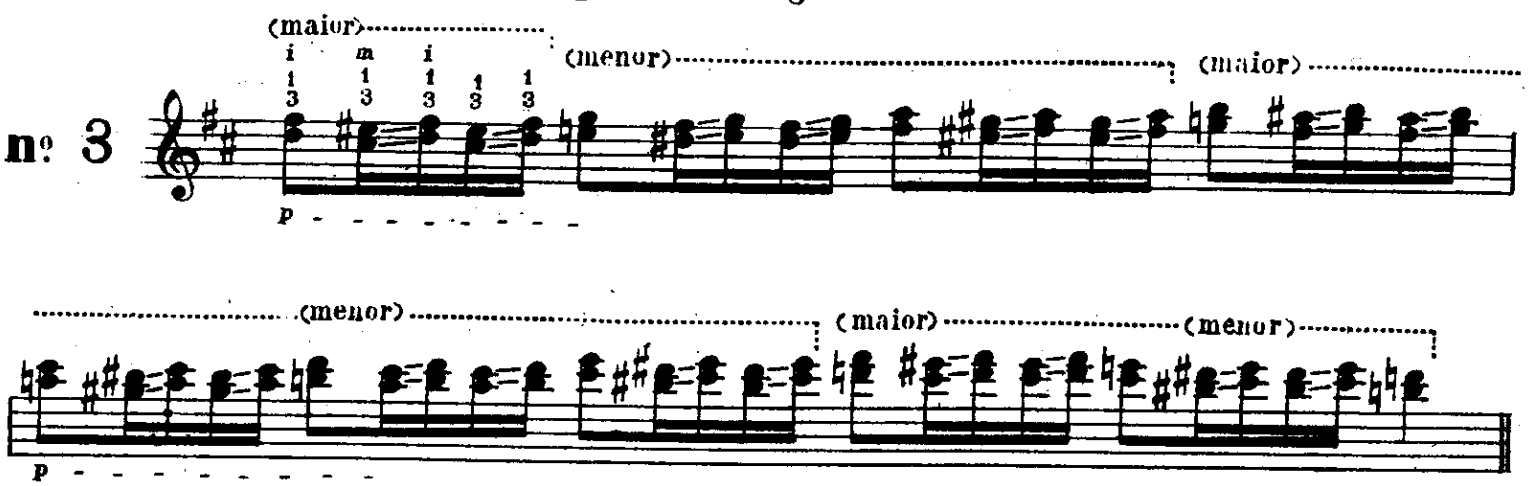
Na segunda e terceira corda

nº 2



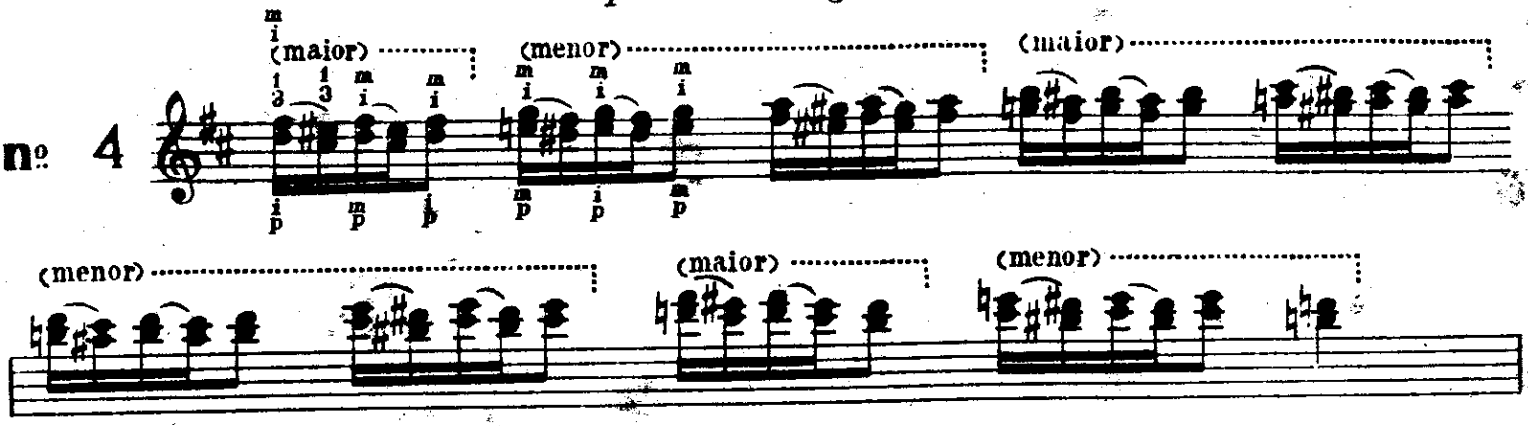
Na primeira e segunda corda

nº 3



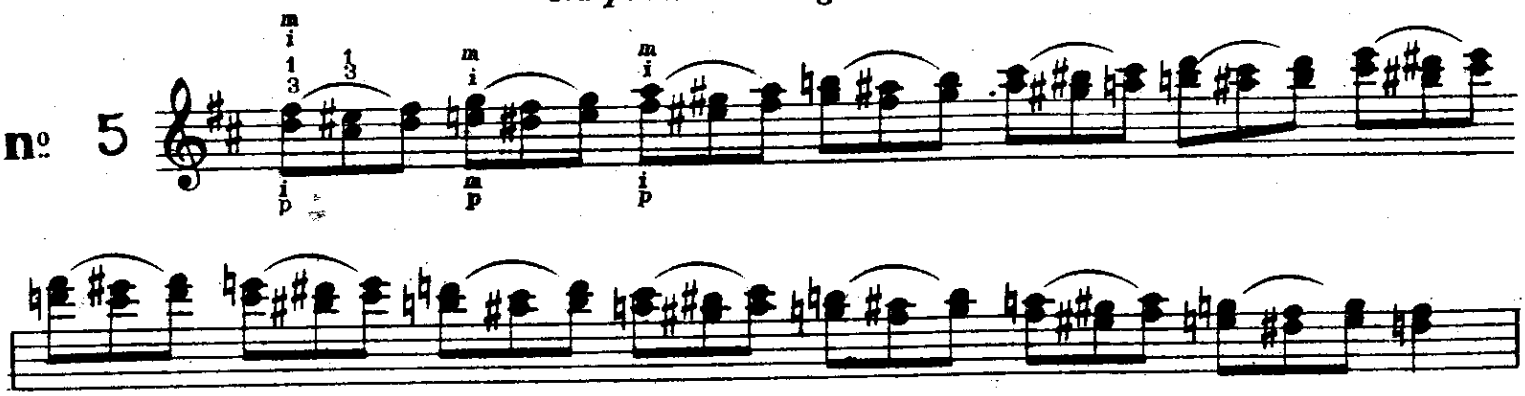
Na primeira e segunda corda

nº 4



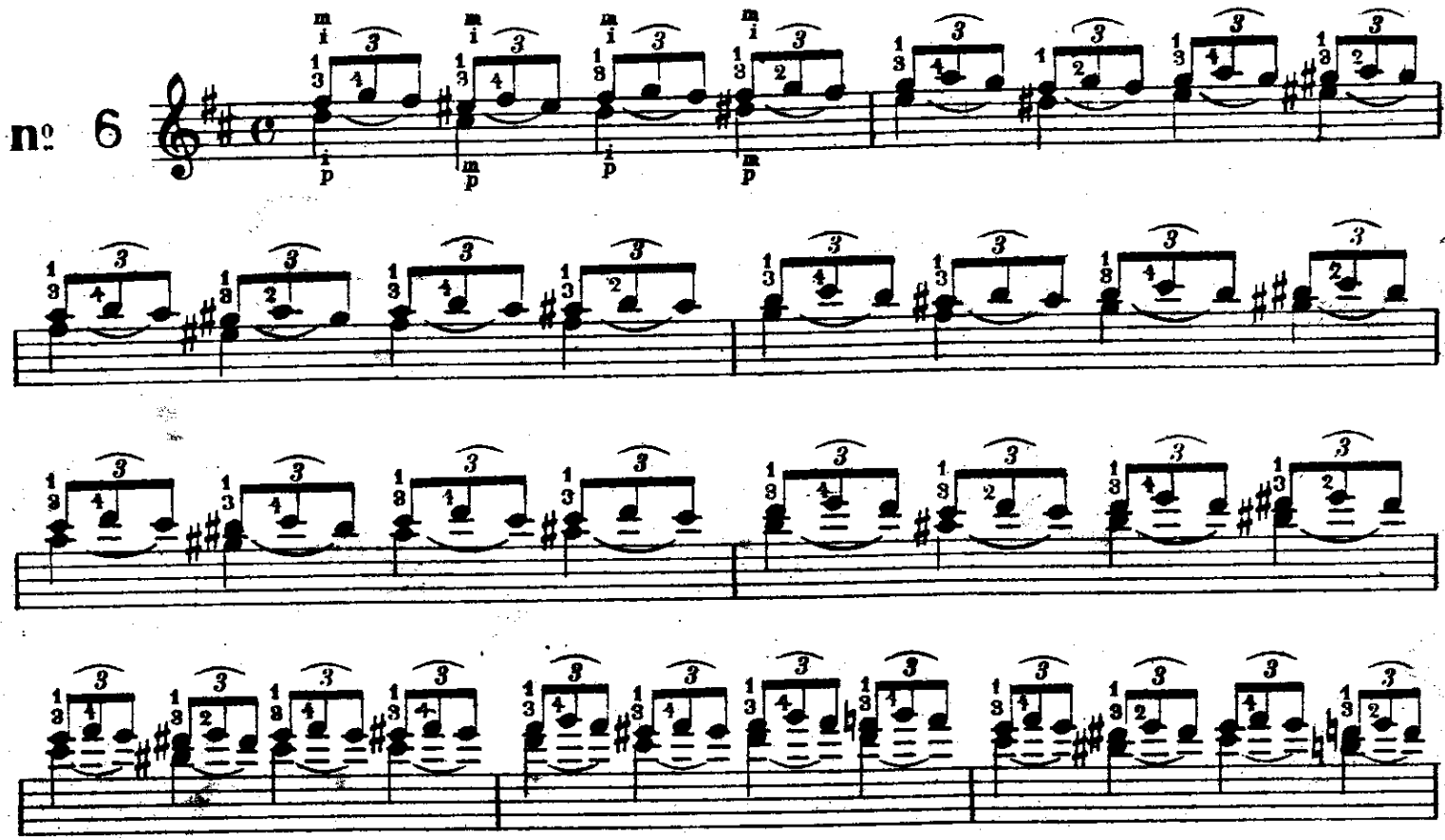
Na primeira e segunda corda.

nº 5



Na primeira e segunda corda

nº 6

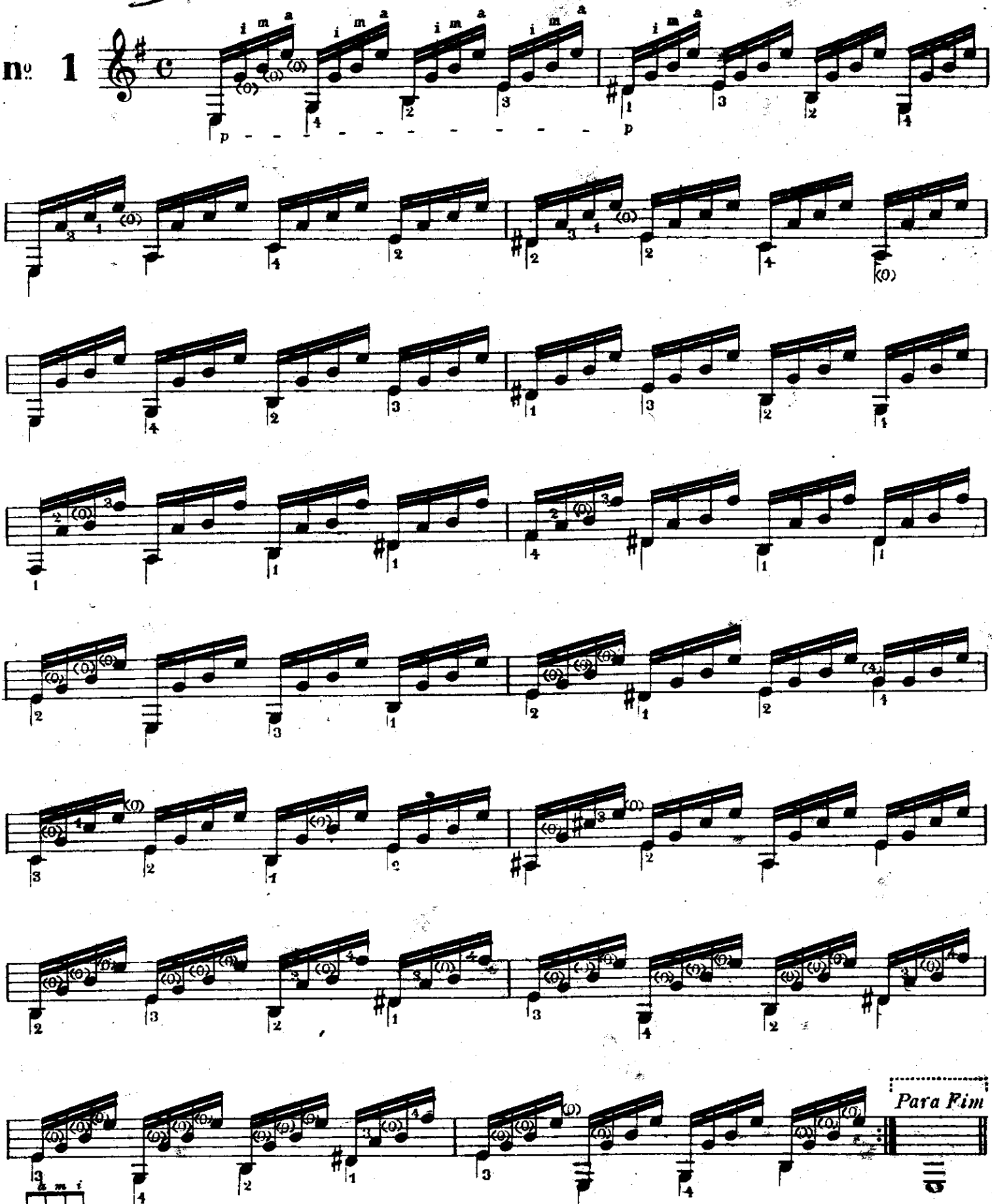


EXERCICIOS DE ARPEJO

com e sem apôio

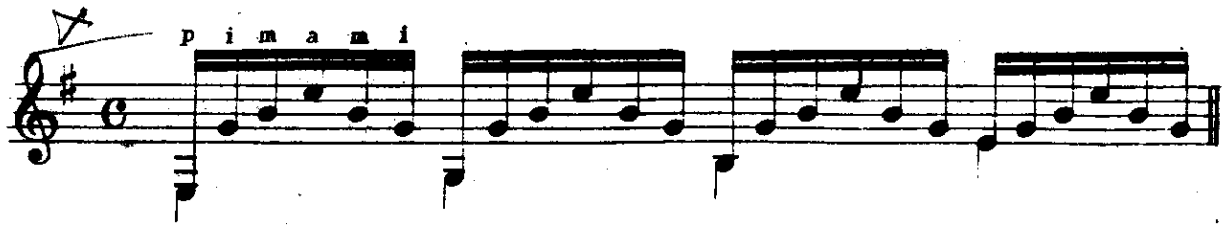
9.09.66

nº 1



Faça êste mesmo exercício com esta fórmula

2ª FORMULA



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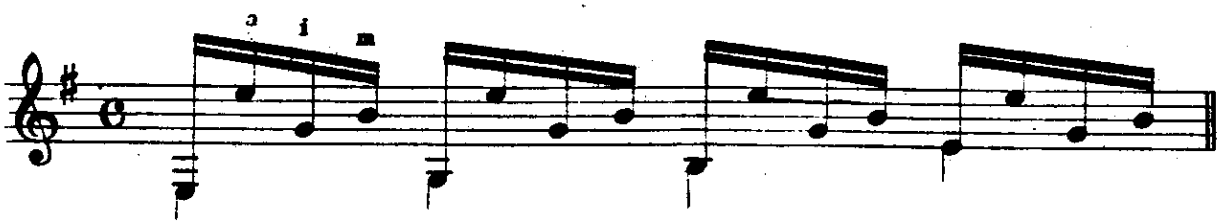

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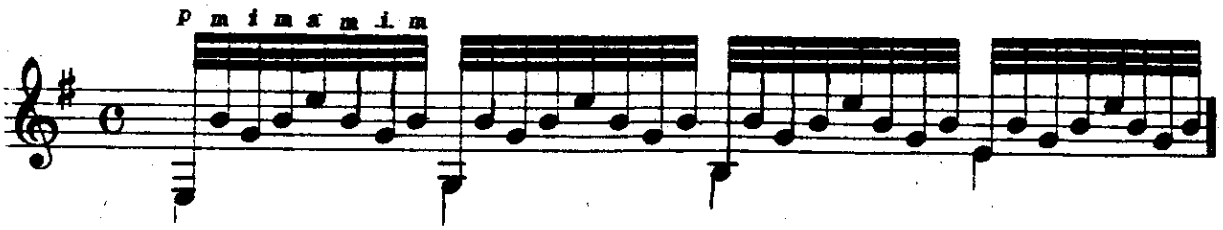

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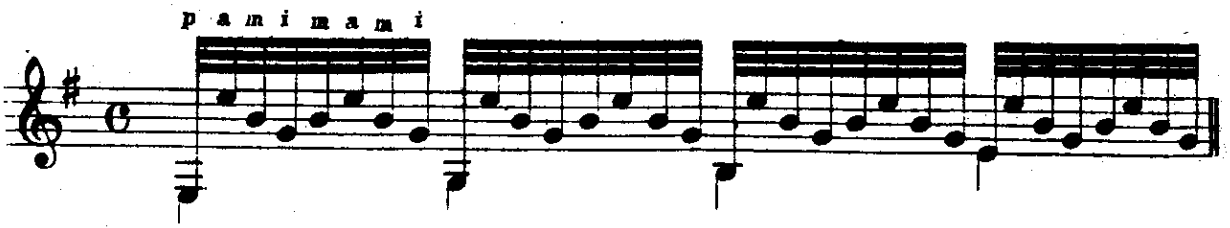

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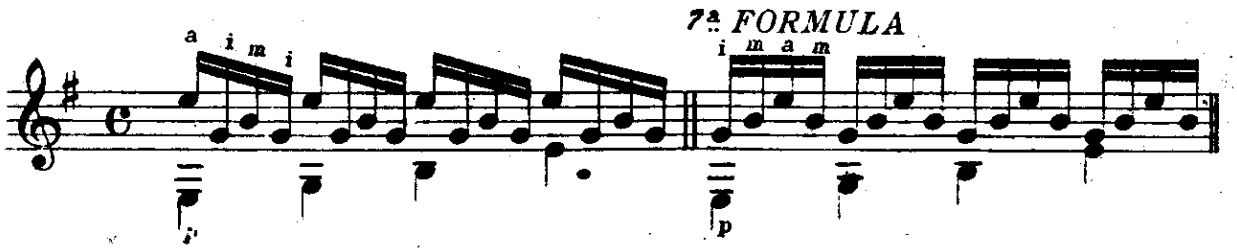
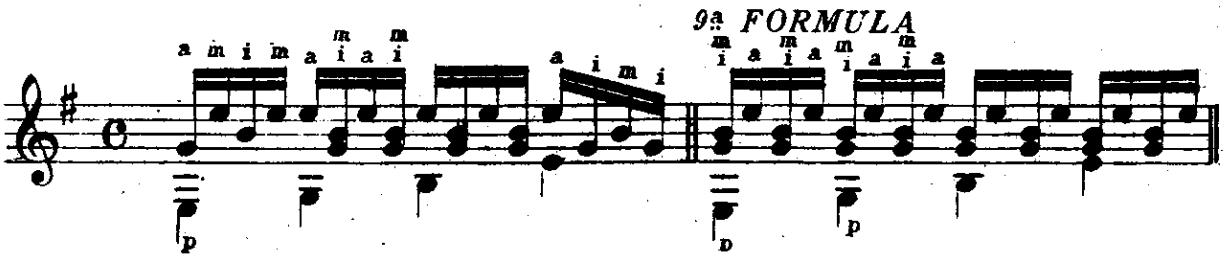


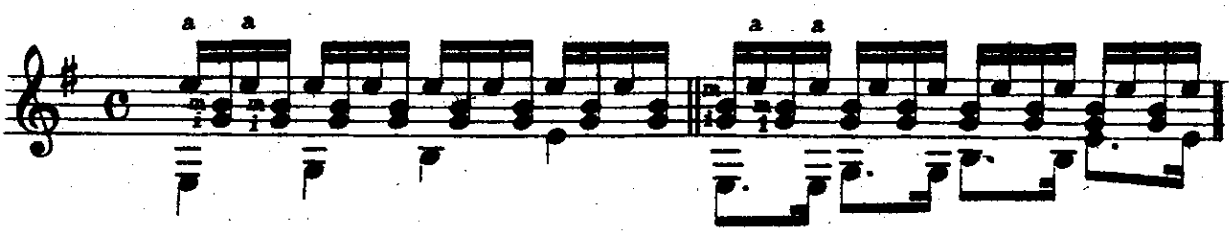
7ª FORMULA

8ª FORMULA



9ª FORMULA

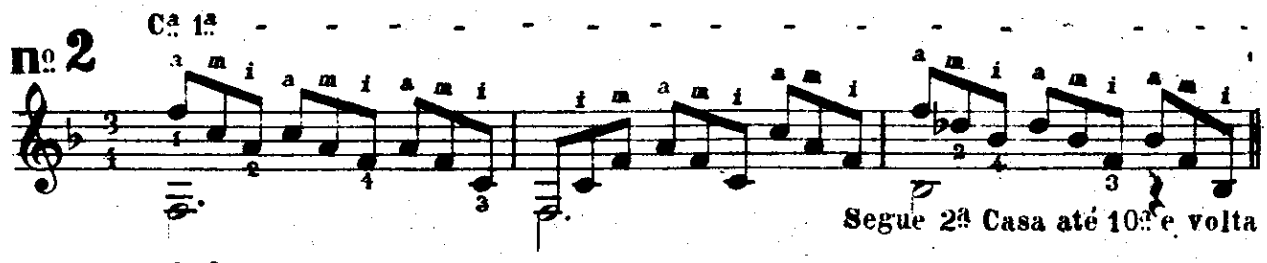
10ª FORMULA



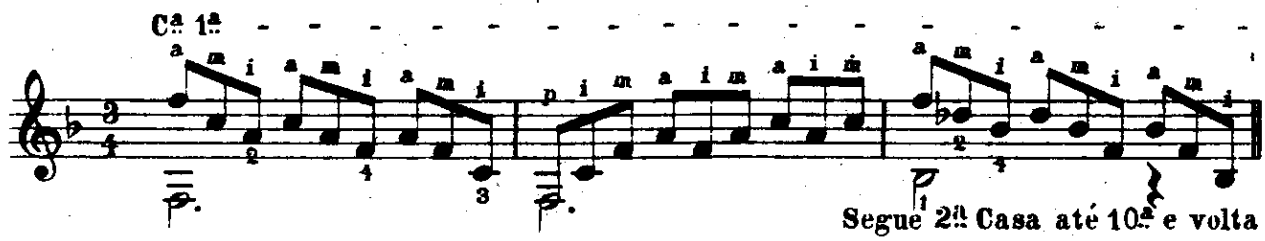
Exercicios de ARPEJO com pestana presa

Nº 2

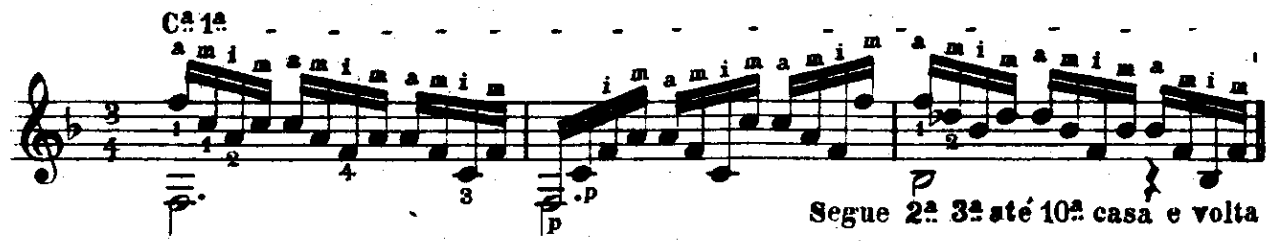
1ª FORMULA



2ª FORMULA

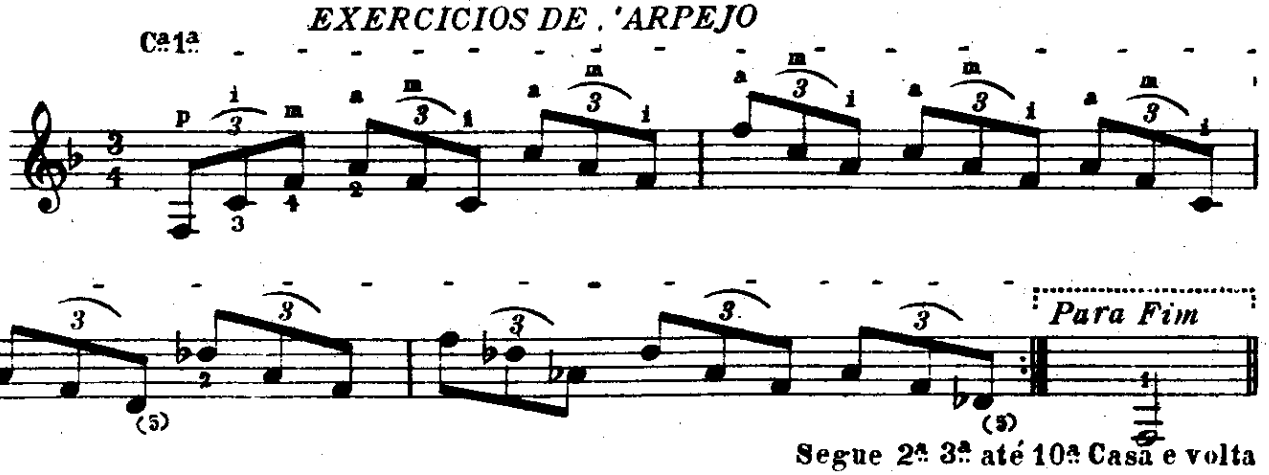


3ª FORMULA

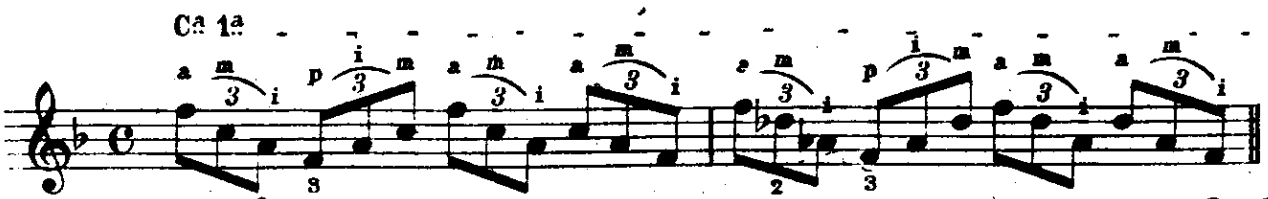


EXERCICIOS DE . 'ARPEJO

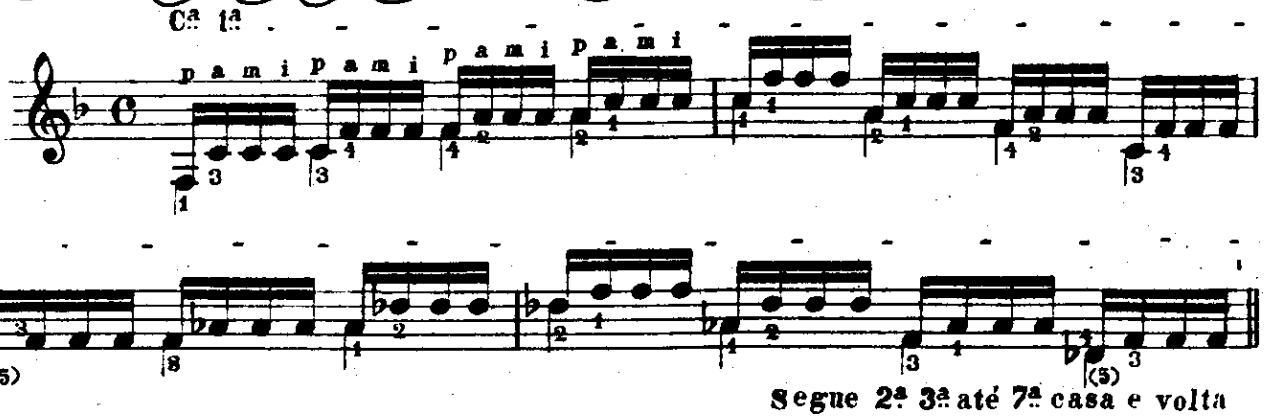
1ª FORMULA



2ª FORMULA

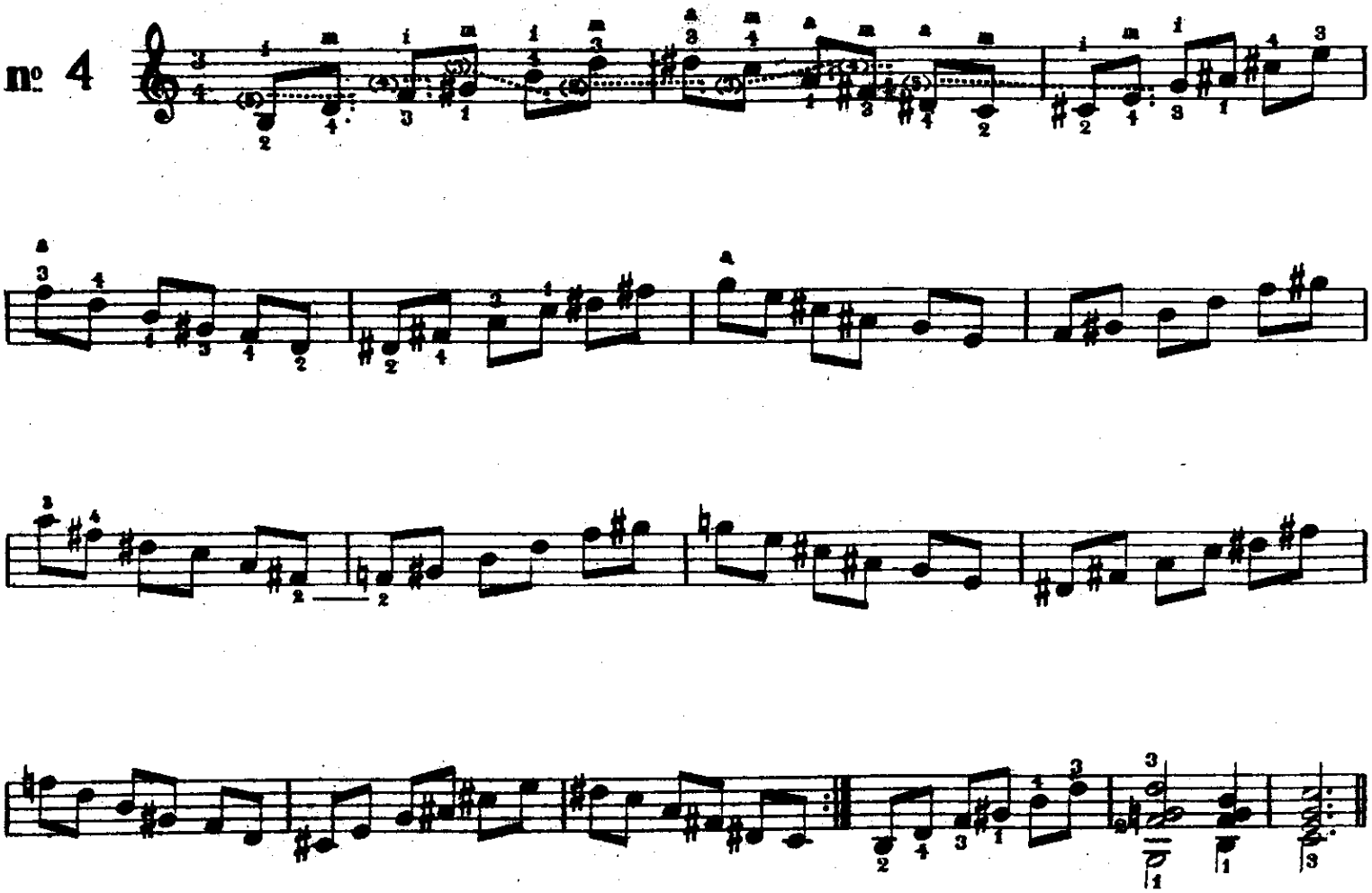


3ª FORMULA em TREMULO



Na execução deste exercicio é necessario o 1º e 2º dedo manter-se sempre sobre as cordas, assim facilitará a mudança de posição, para a continuação.

nº 4



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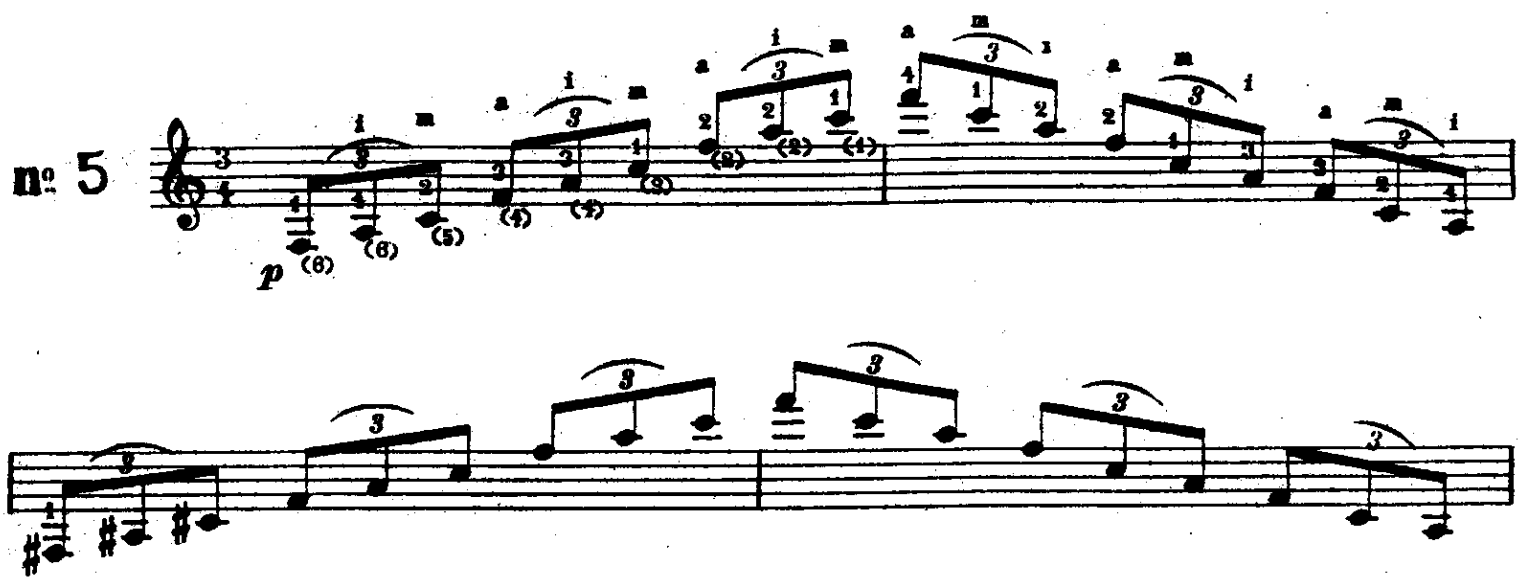
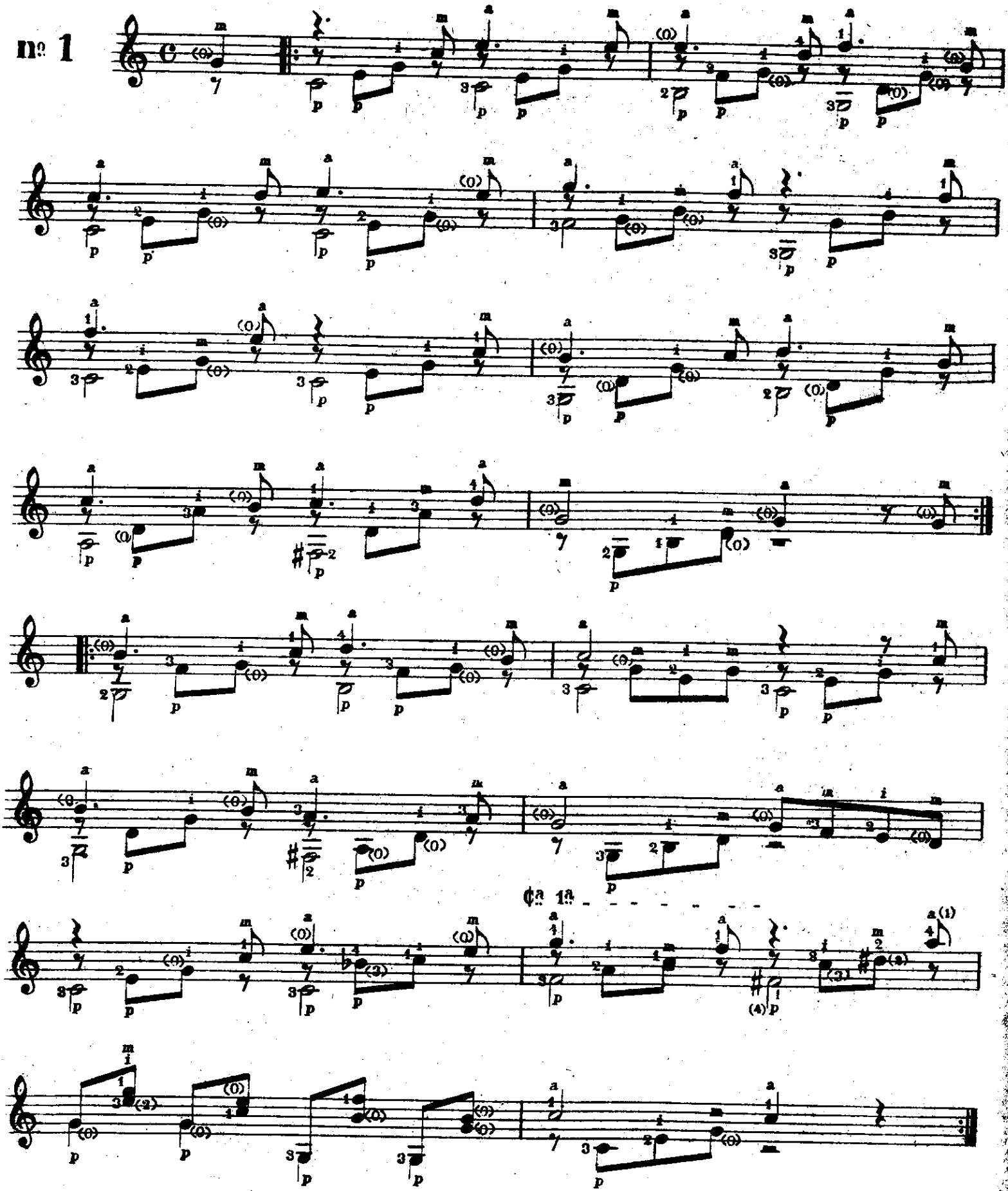


Seguir o mesmo dedilhado até a 7ª casa da 6ª corda sendo a mudança feita sempre com o 1º dedo.

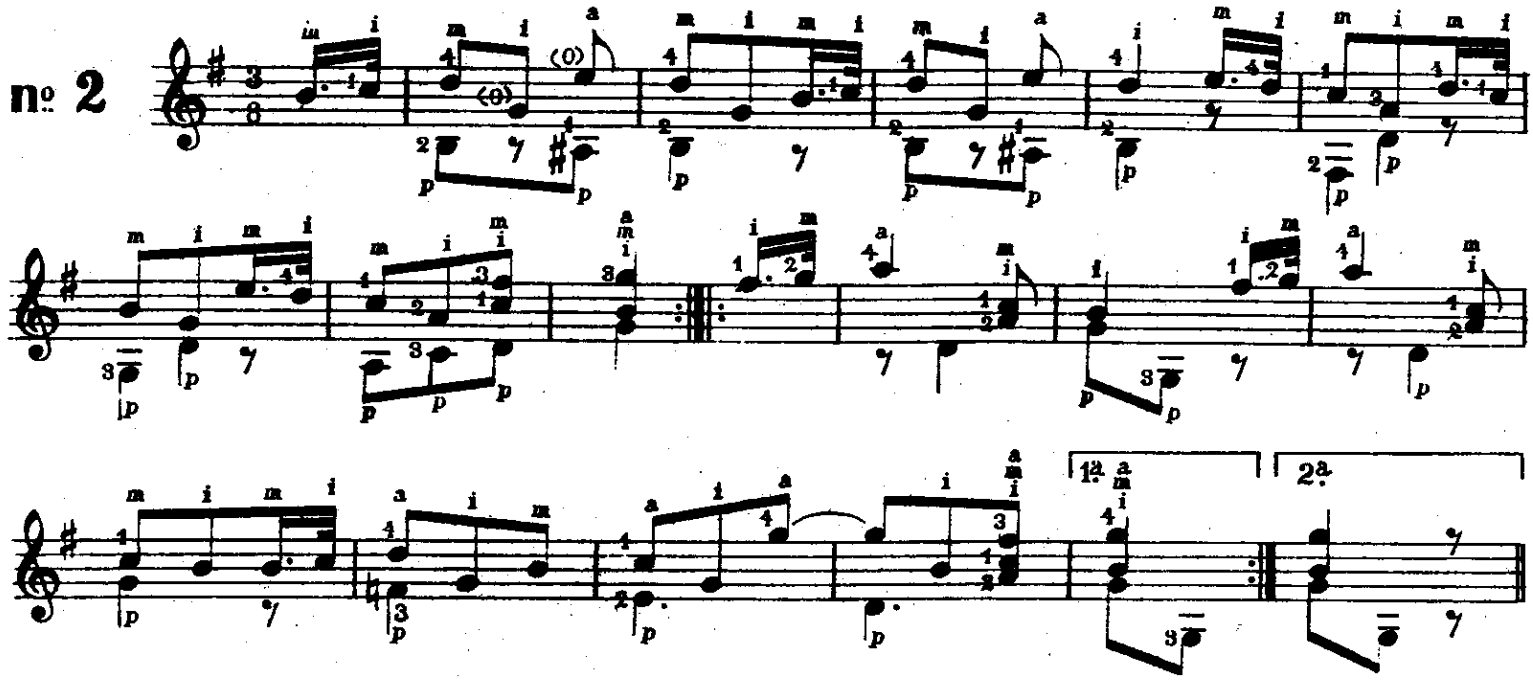
EXERCICIO DE A. CANO

nº 1



ESTUDO DE AGUADO

nº 2



ESTUDO DE AGUADO

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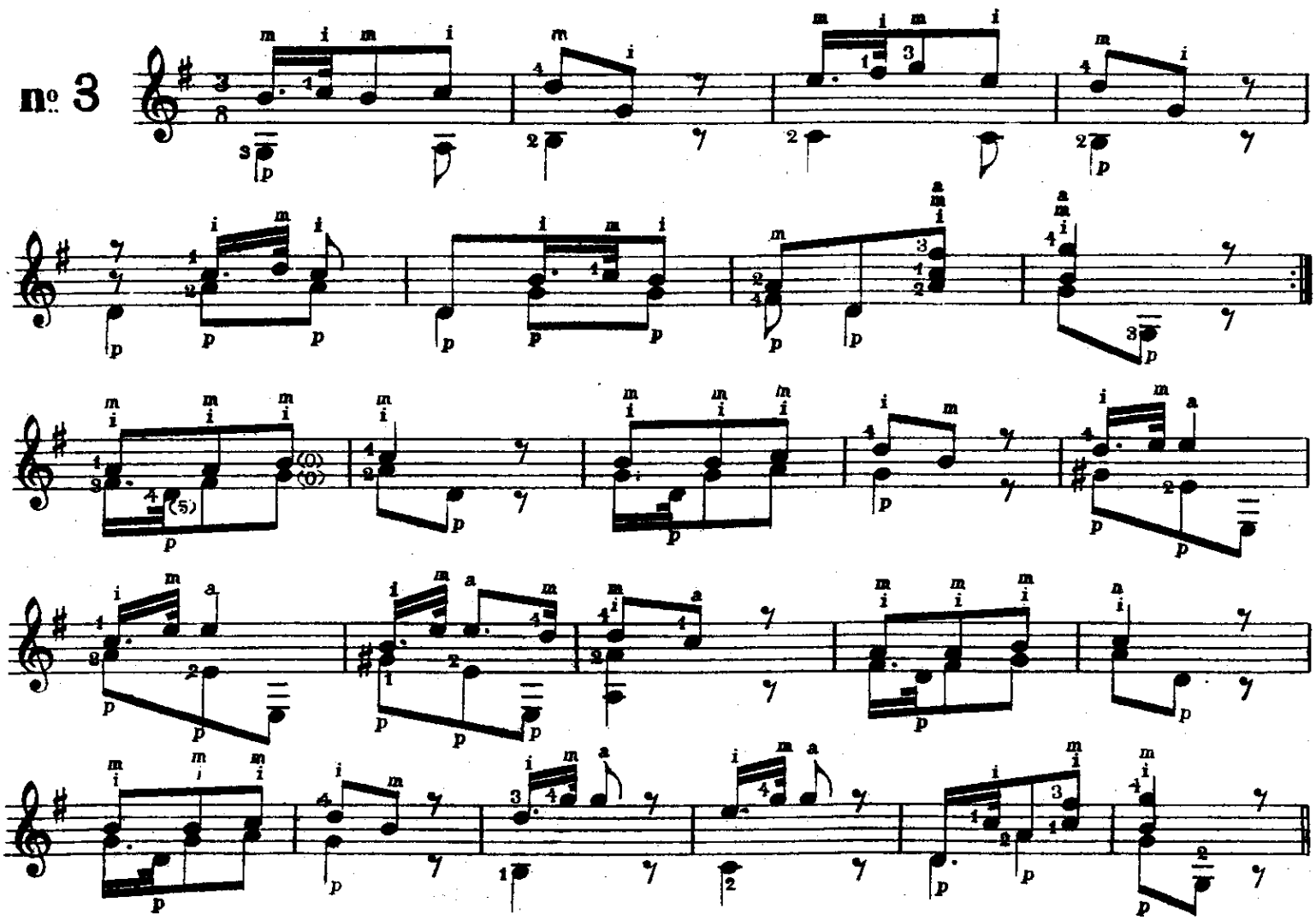
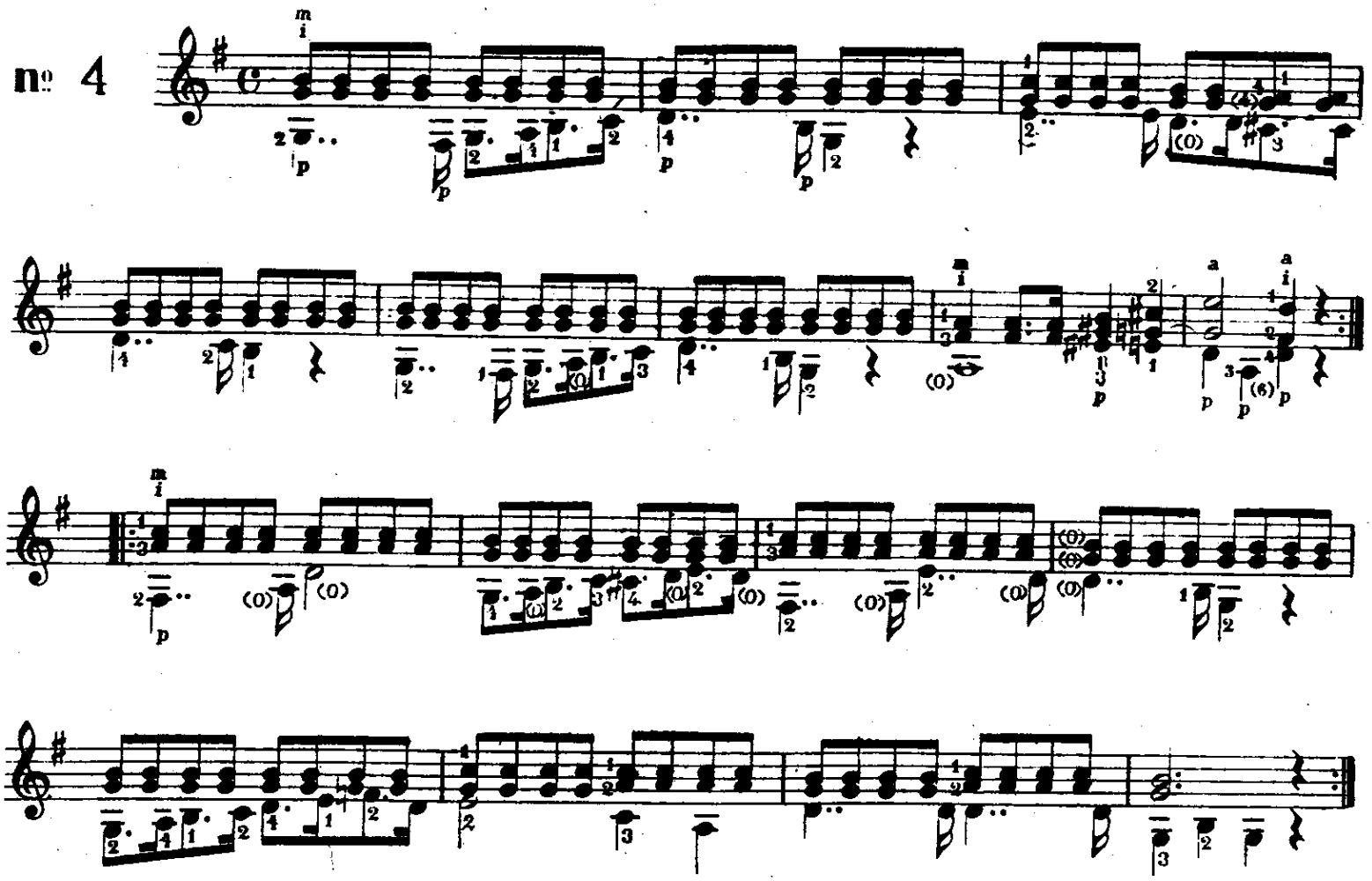


ESTUDO DE AGUADO

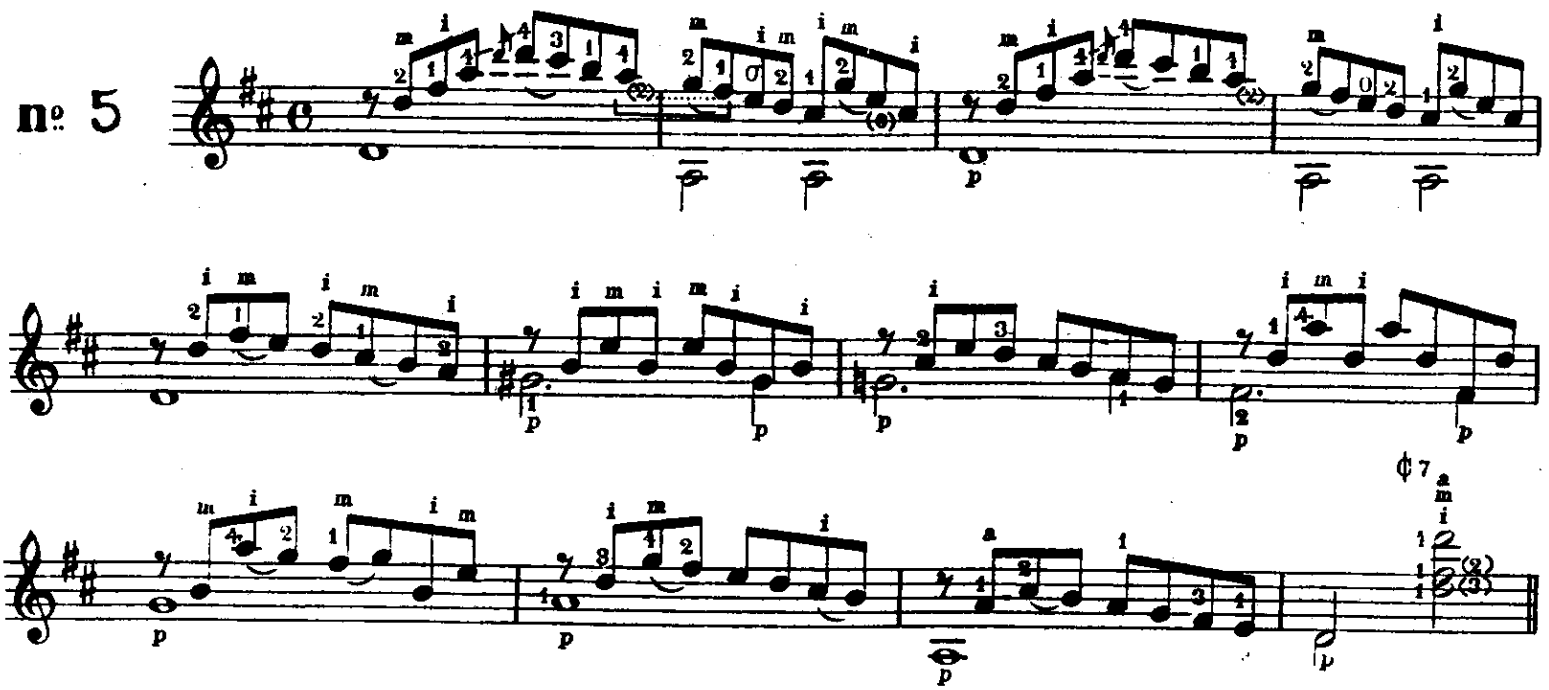
Neste estudo e necessario fazer ouvir bem claro o canto; que são os baixos.

nº 4



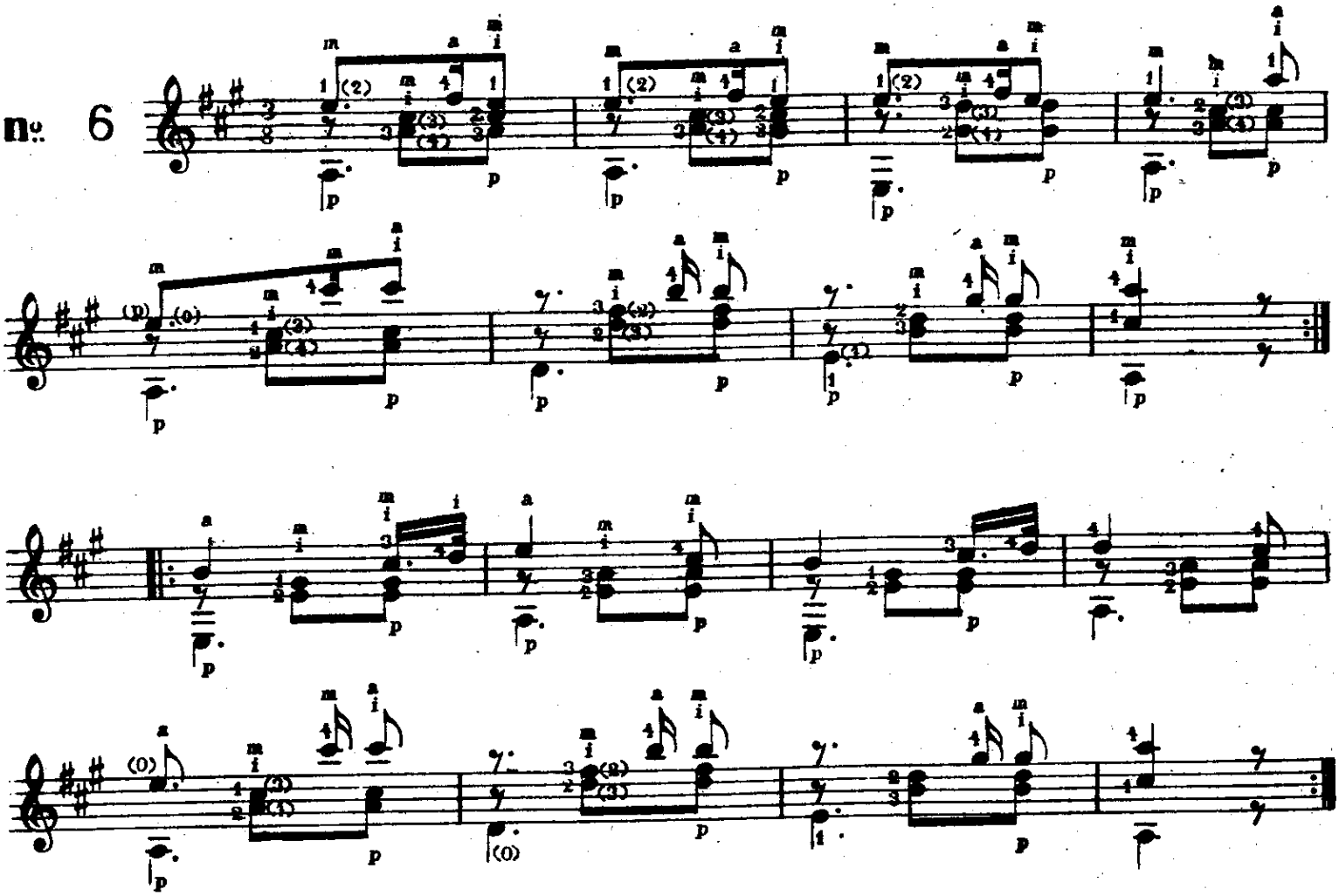
LICÇÃO DE SORS

nº 5



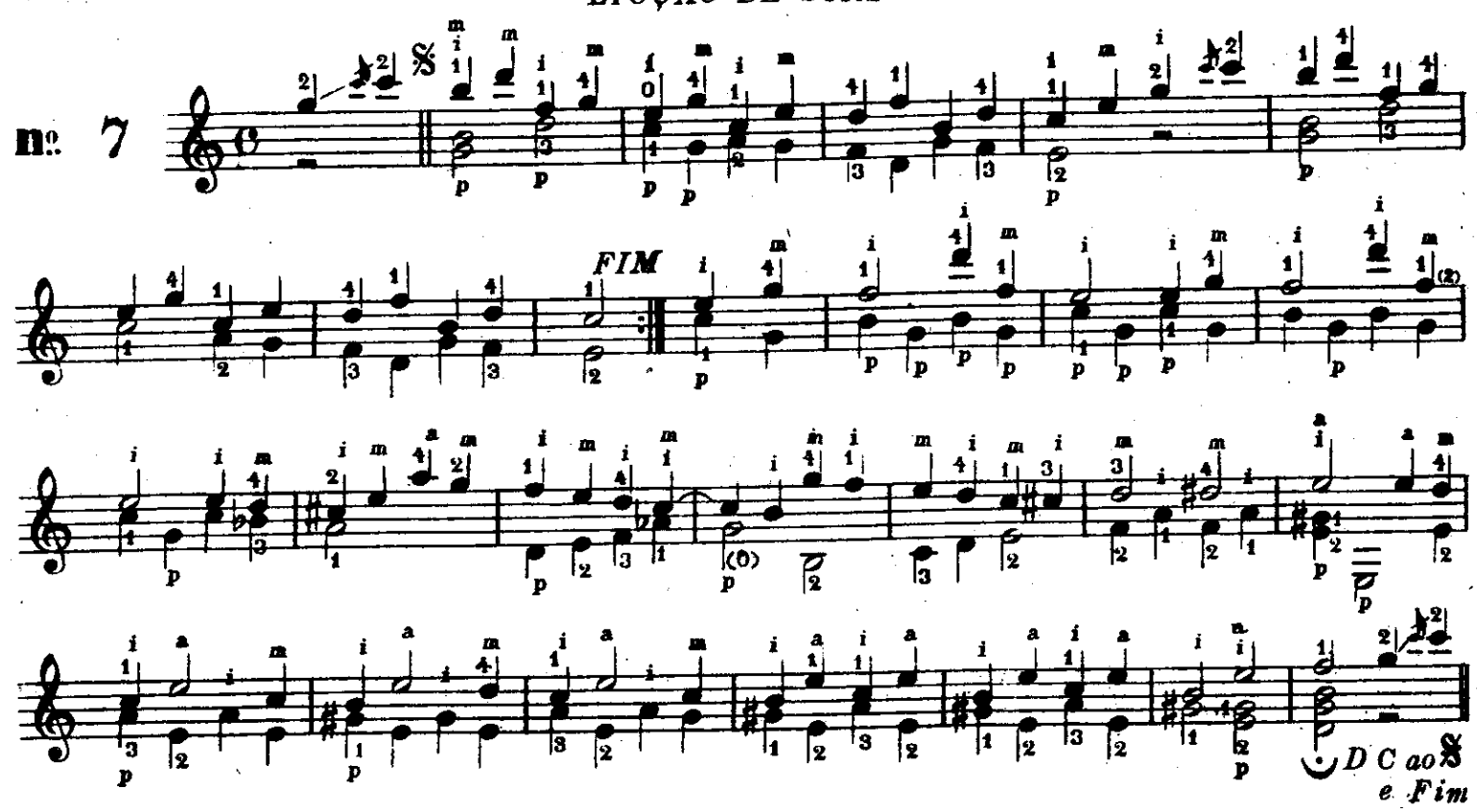
LICÇÃO DE AGUADO

nº 6



LICÇÃO DE SORS

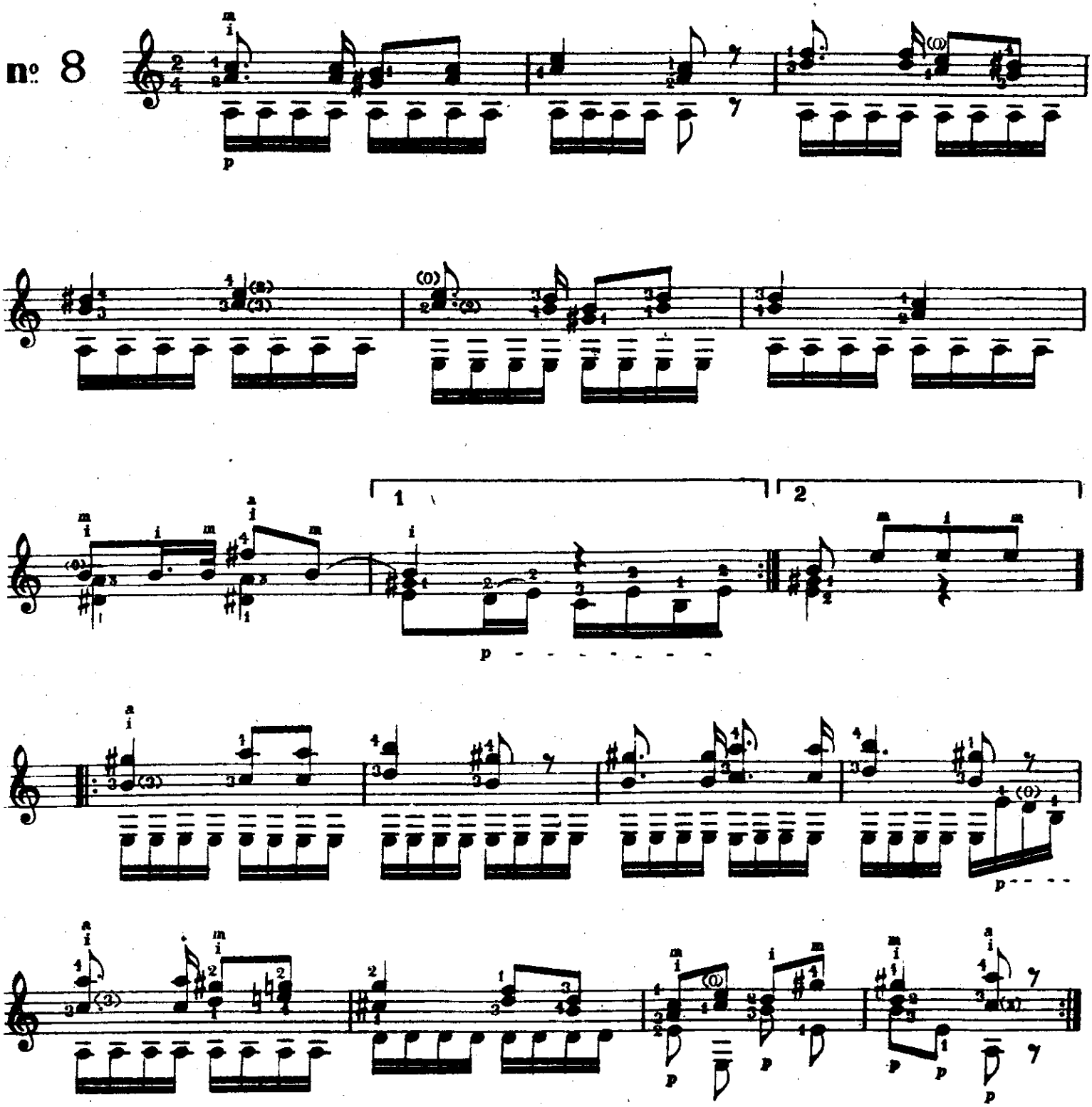
nº 7



ESTUDO DE AGUADO

Para o desenvolvimento do polegar, que deve ser feito com naturalidade.

nº 8



ESTUDO

Para o desenvolvimento da mão esquerda

nº 9

6ª Corda em Ré

C 2

ESTUDO DE AGUADO

E de grande proveito para a mão direita, os accordes devem ser feitos com a mão firme, e movimento somente dos dedos.

nº 10

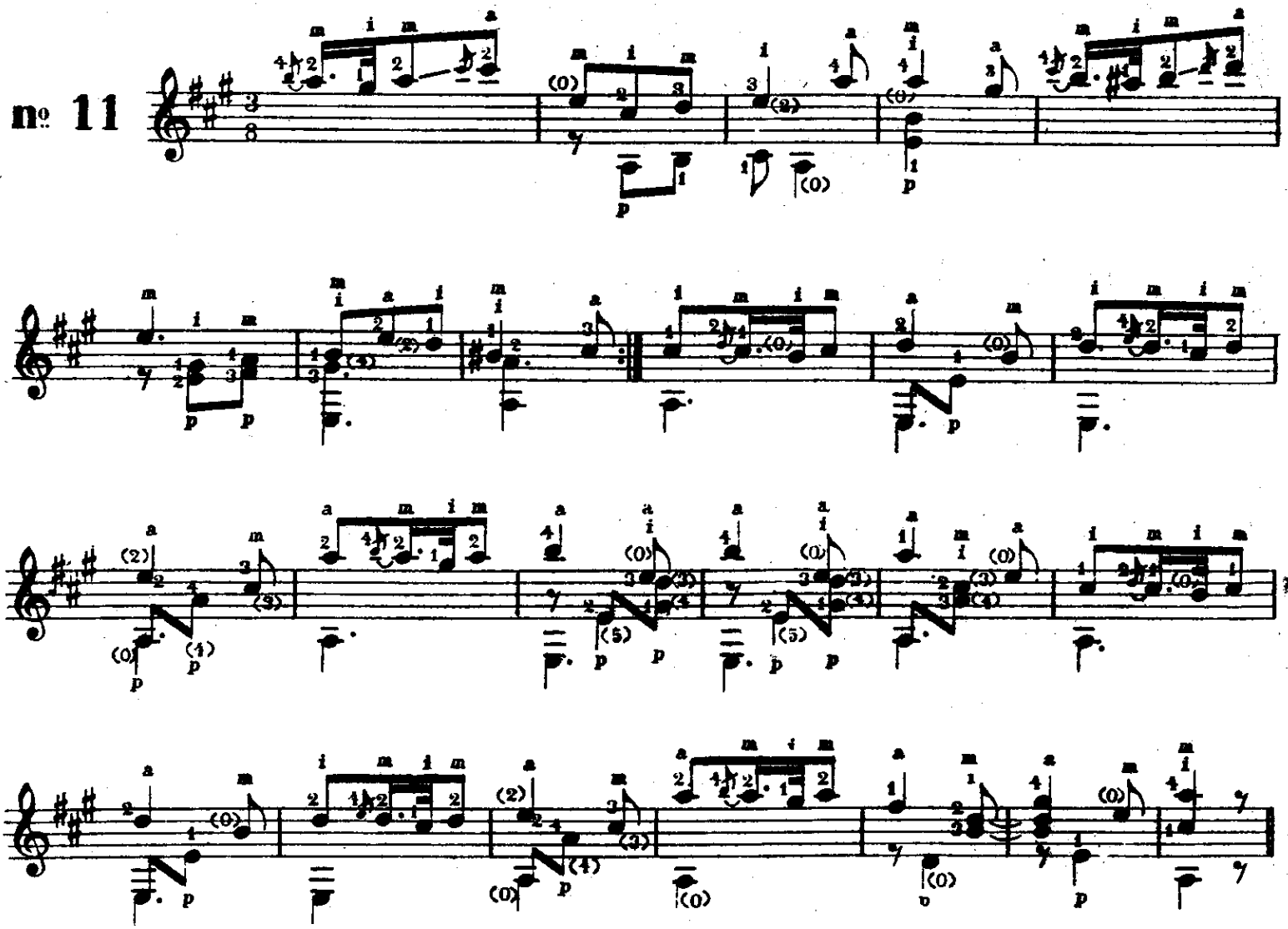
Ca 2

Ca 2

Ca 2

ESTUDO DE AGUADO

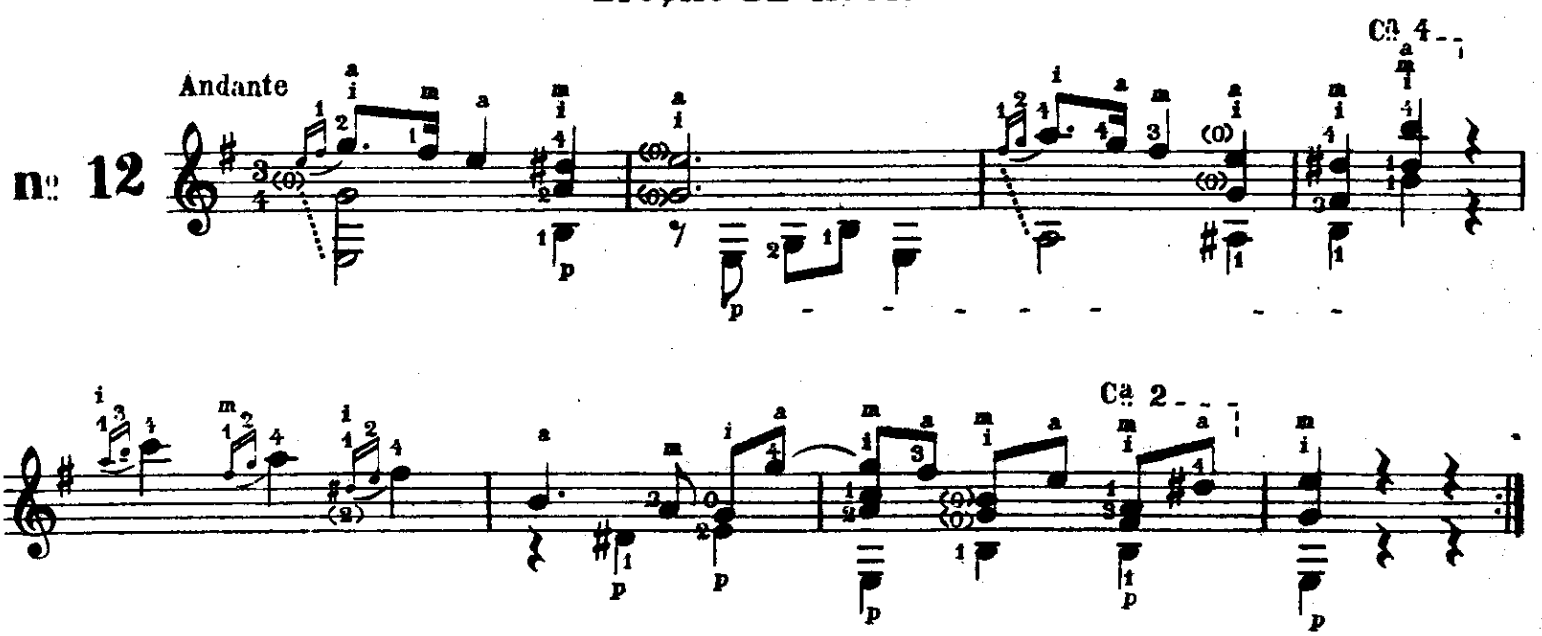
nº 11

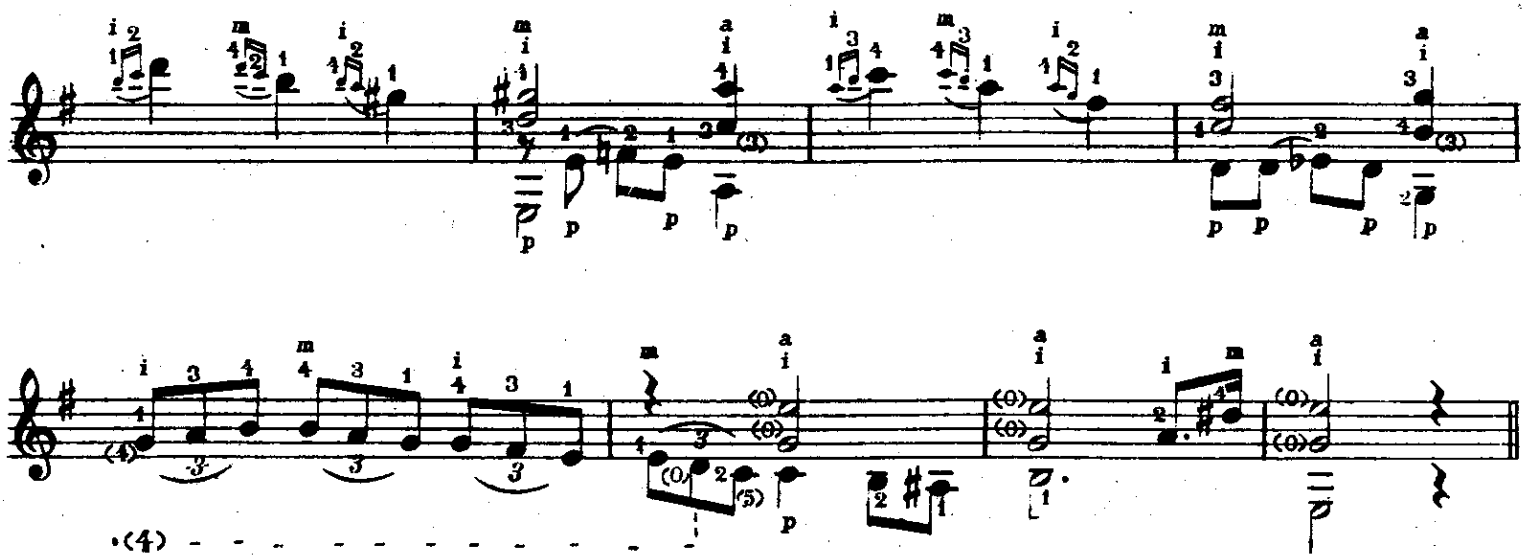


LICÇÃO DE AGUADO

nº 12

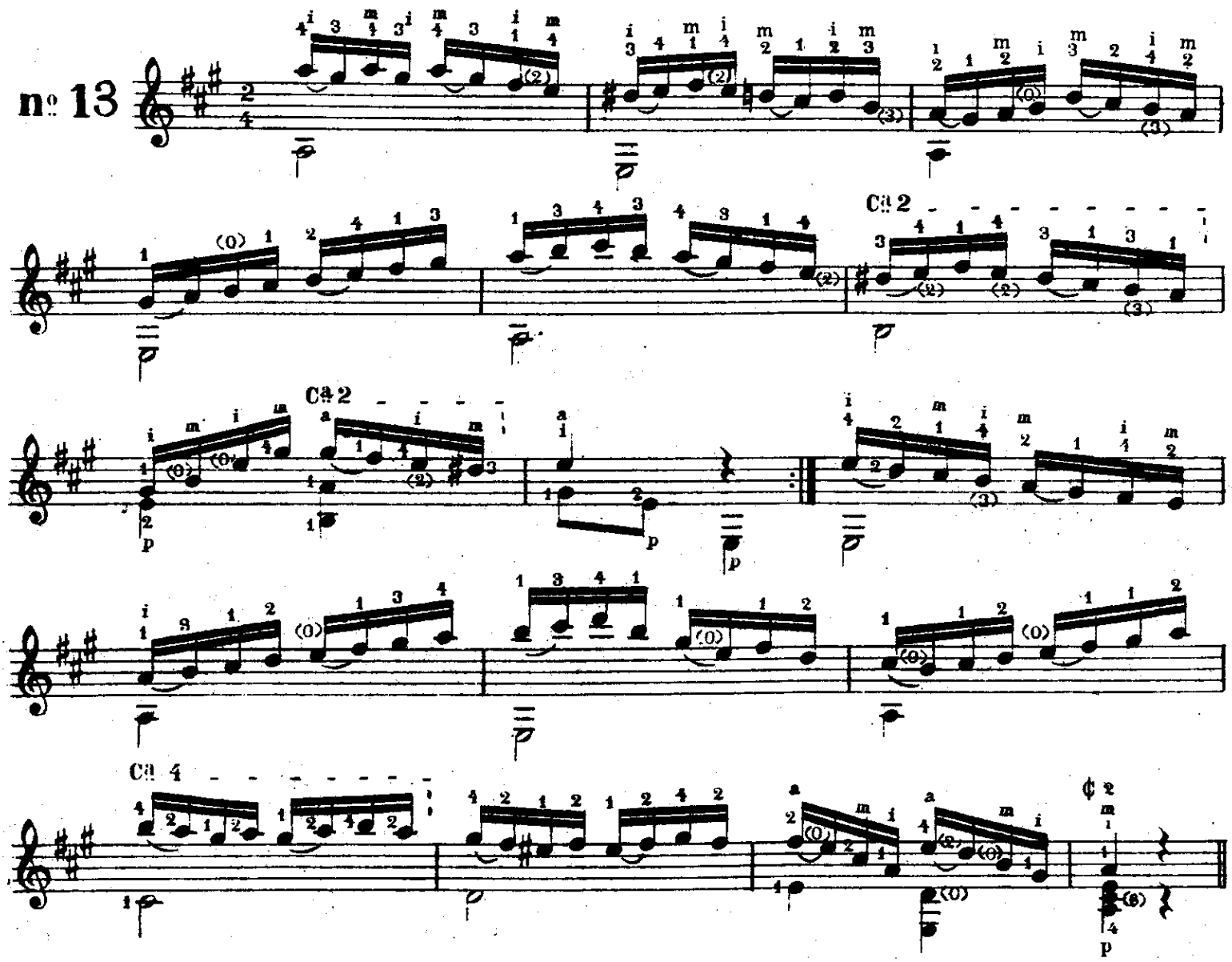
Andante





LICÇÃO DE AGUADO

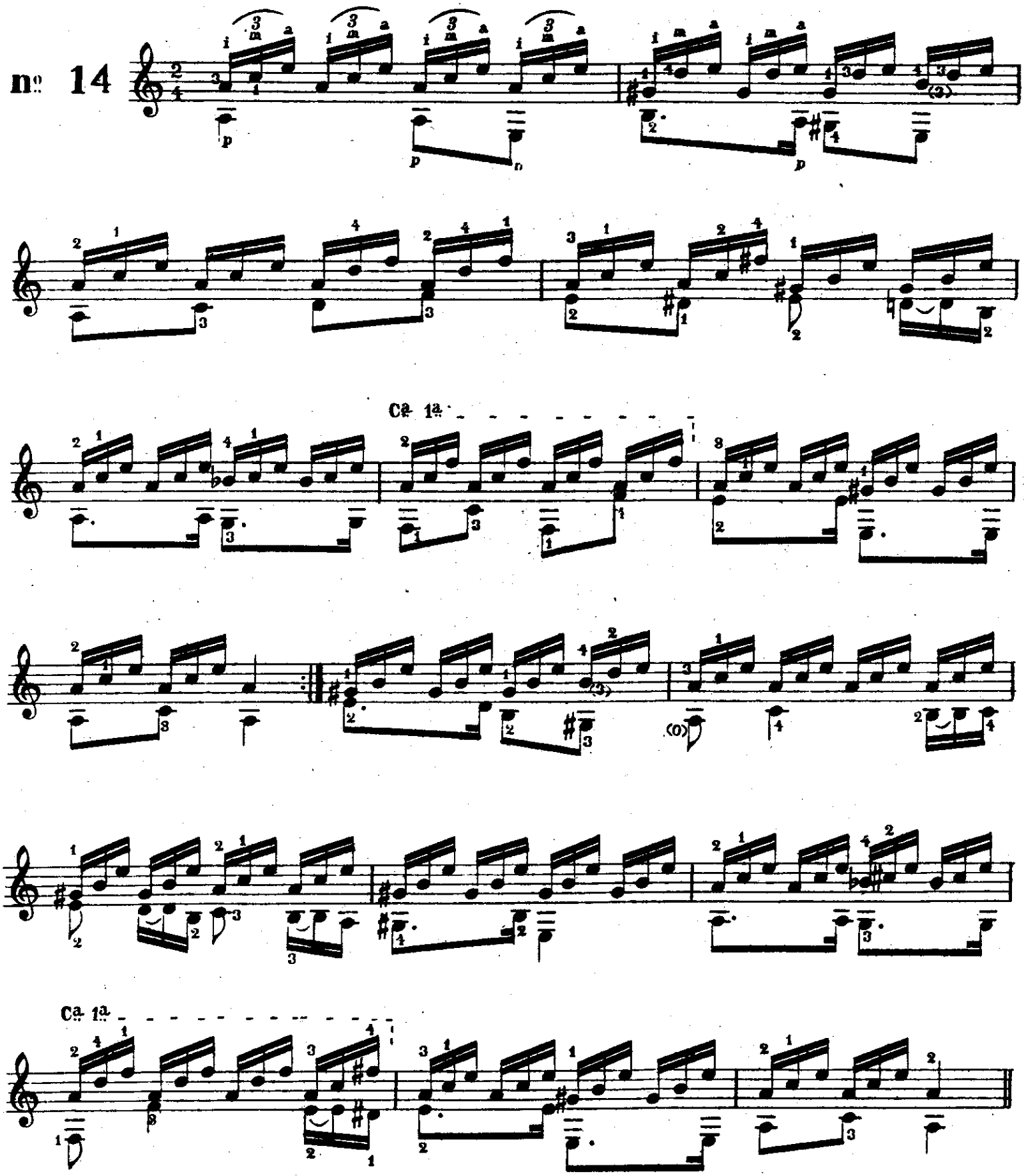
É de grande proveito para a mão esquerda, esta licção deve ser estudada em tempos:— Adagio, Moderato e Allegro.



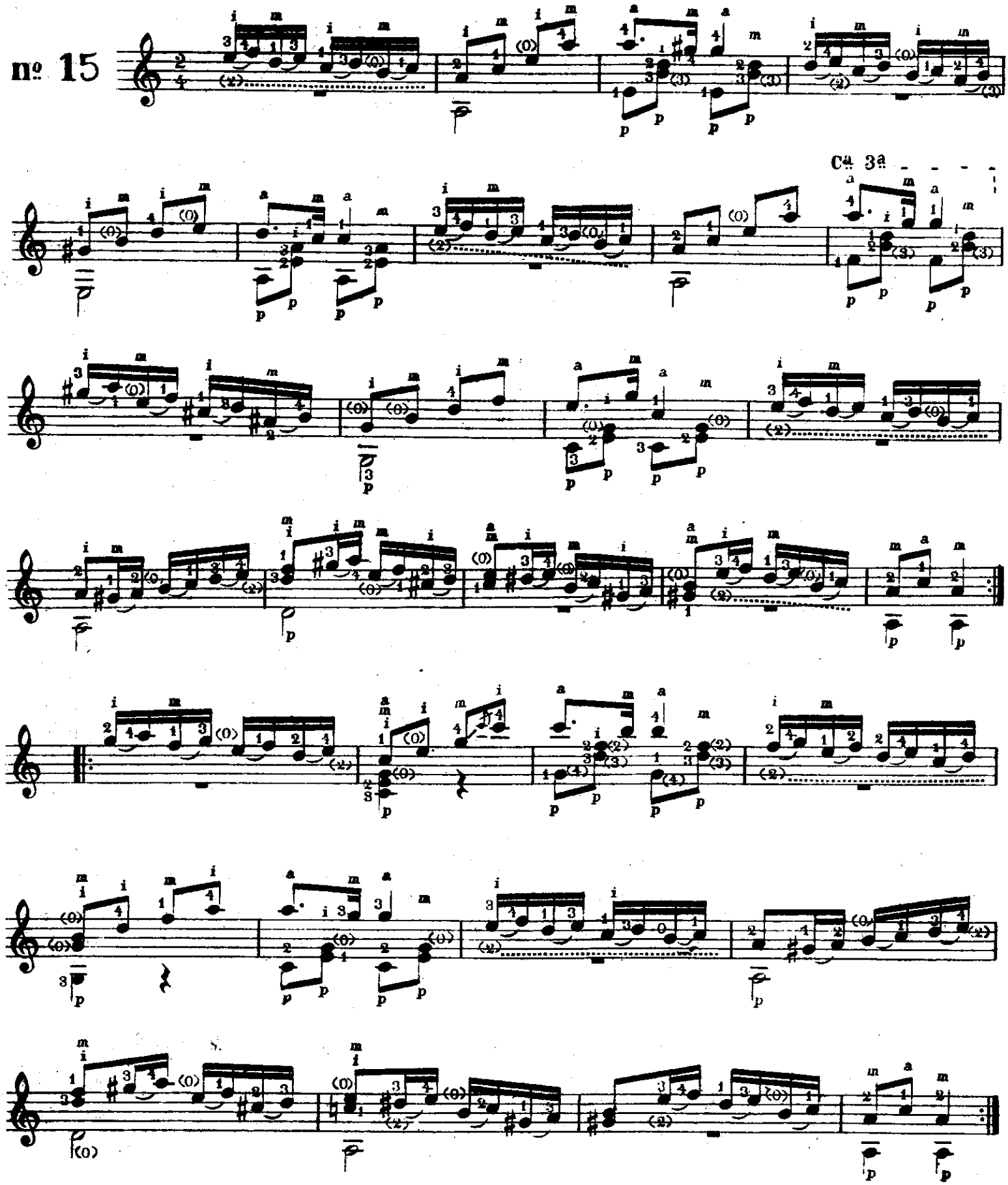
EXERCICIO DE AGUADO

Os baixos devem ser pulsados com firmesa e mantido o valor exato rigorosamente.

nº 14

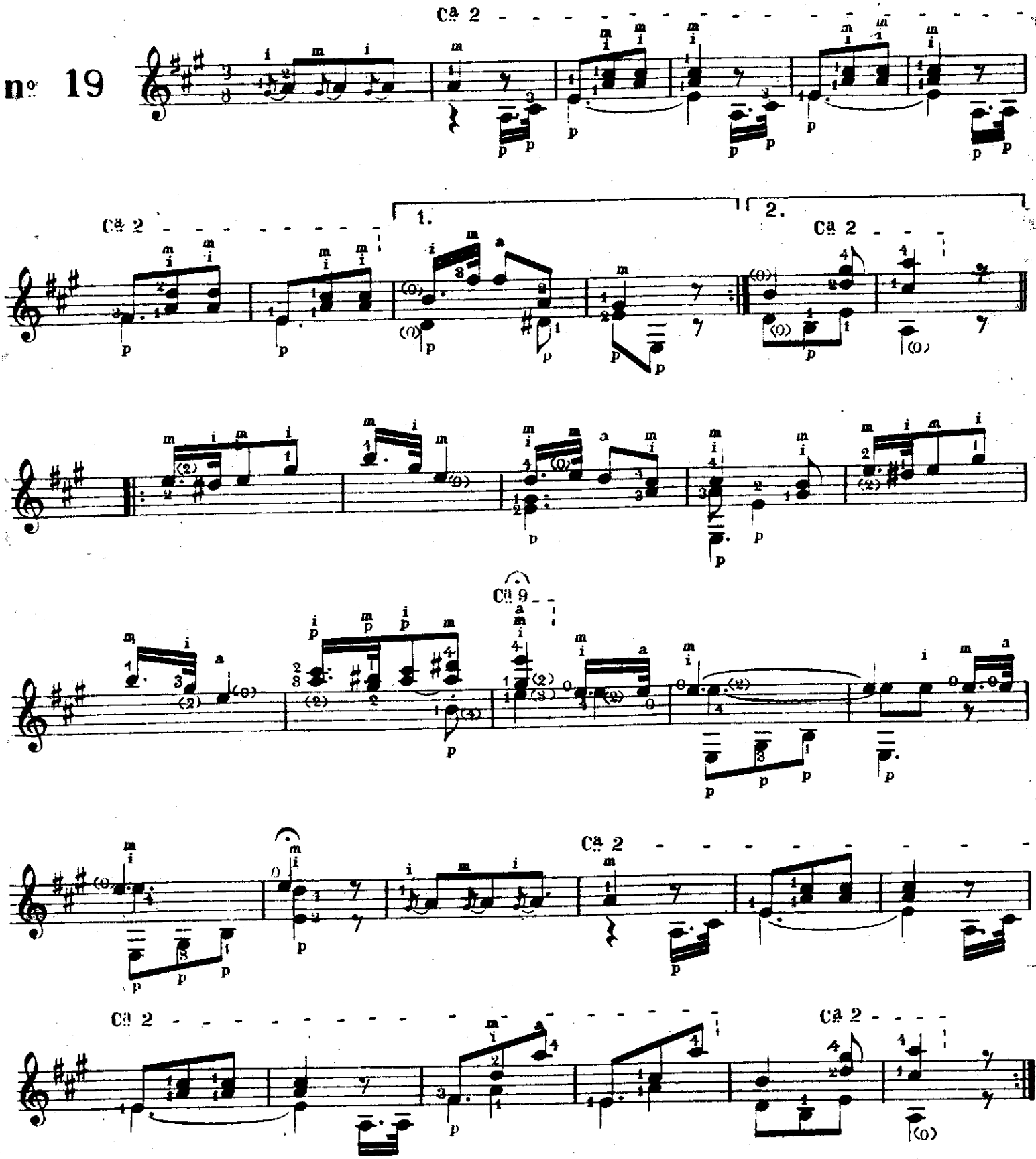


EXERCICIO DE A. CANO



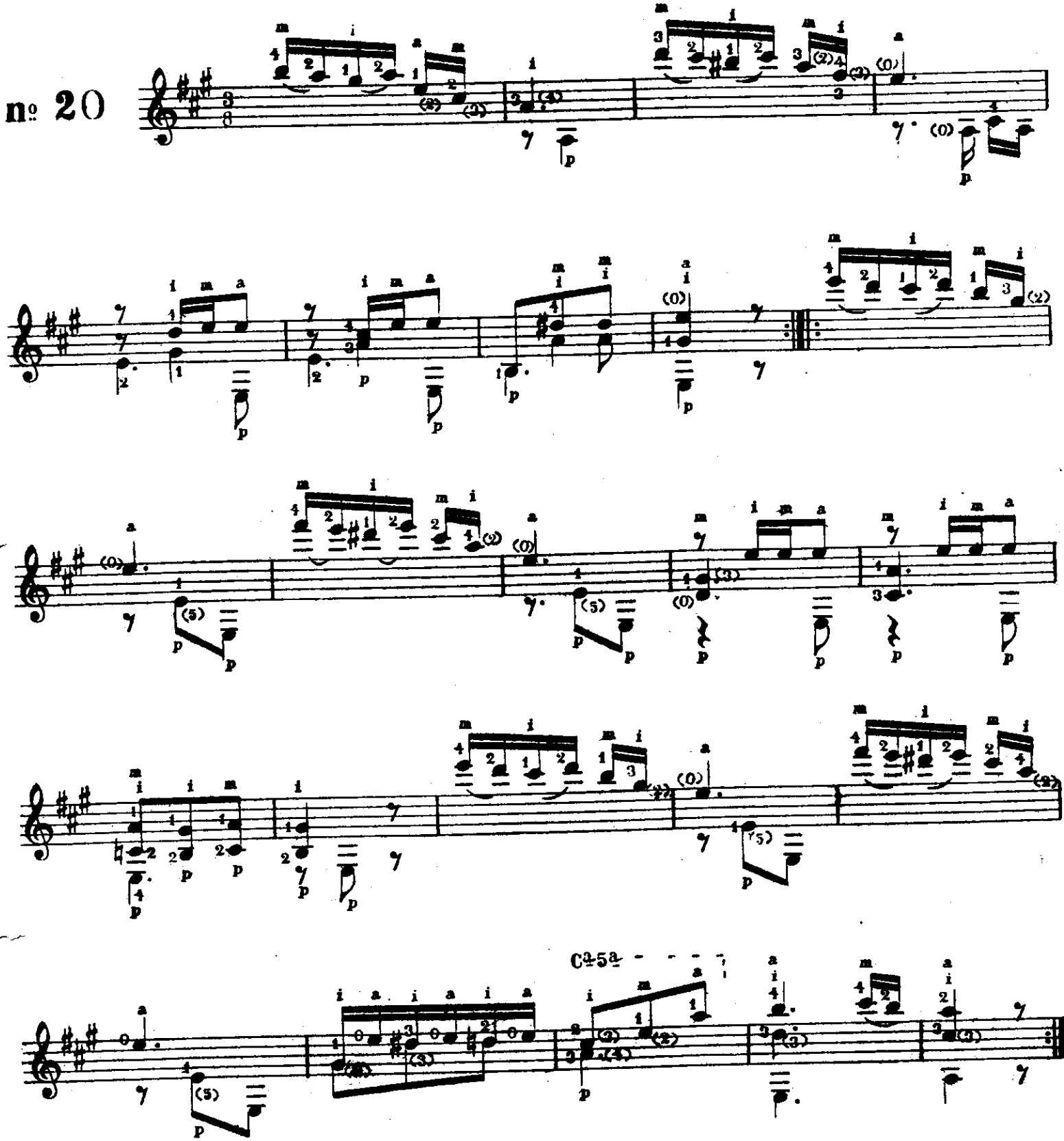
LICÇÃO DE AGUADO

nº 19



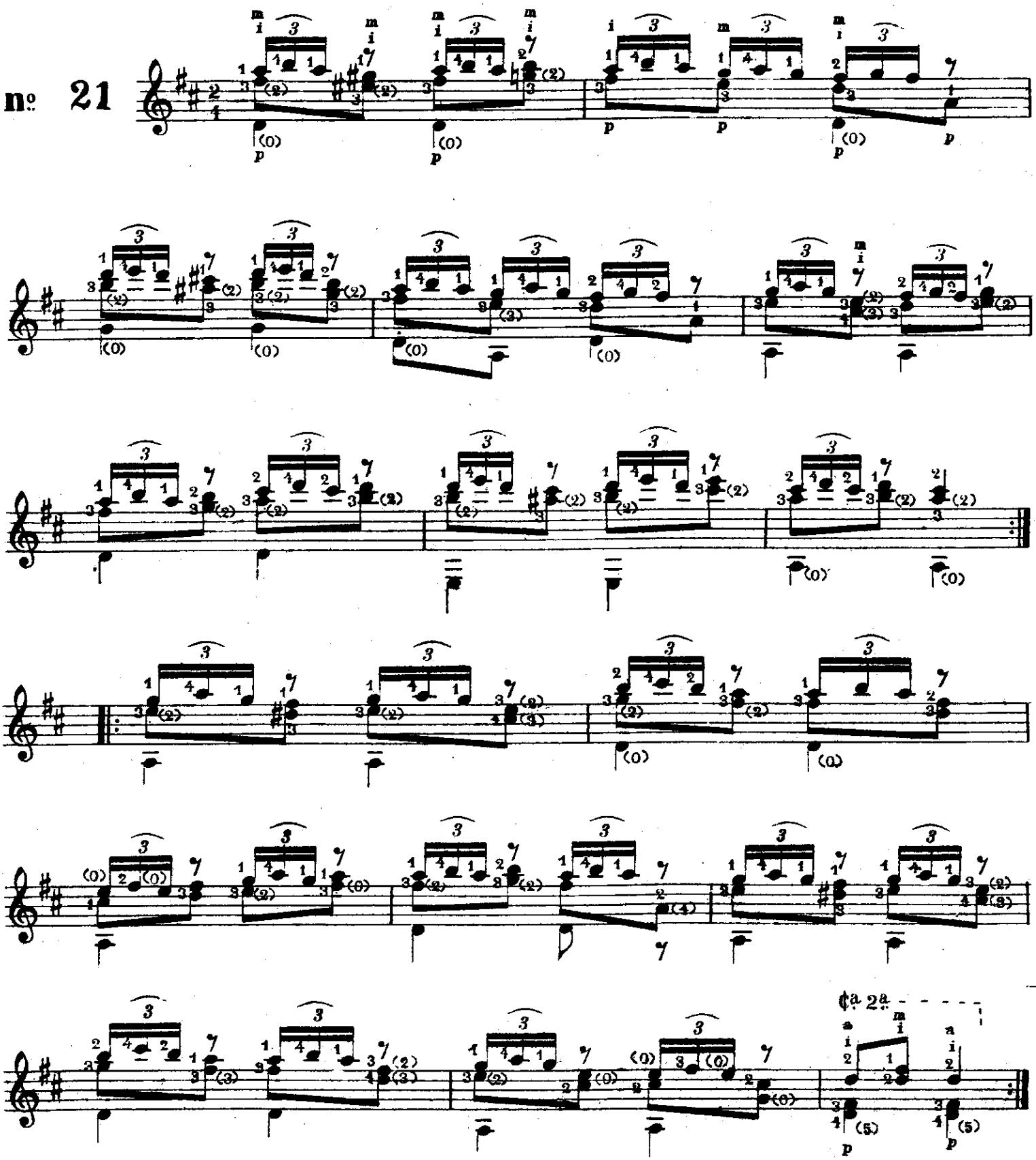
ESTUDO DE AGUADO

nº 20



EXERCICIO DE A.CANO

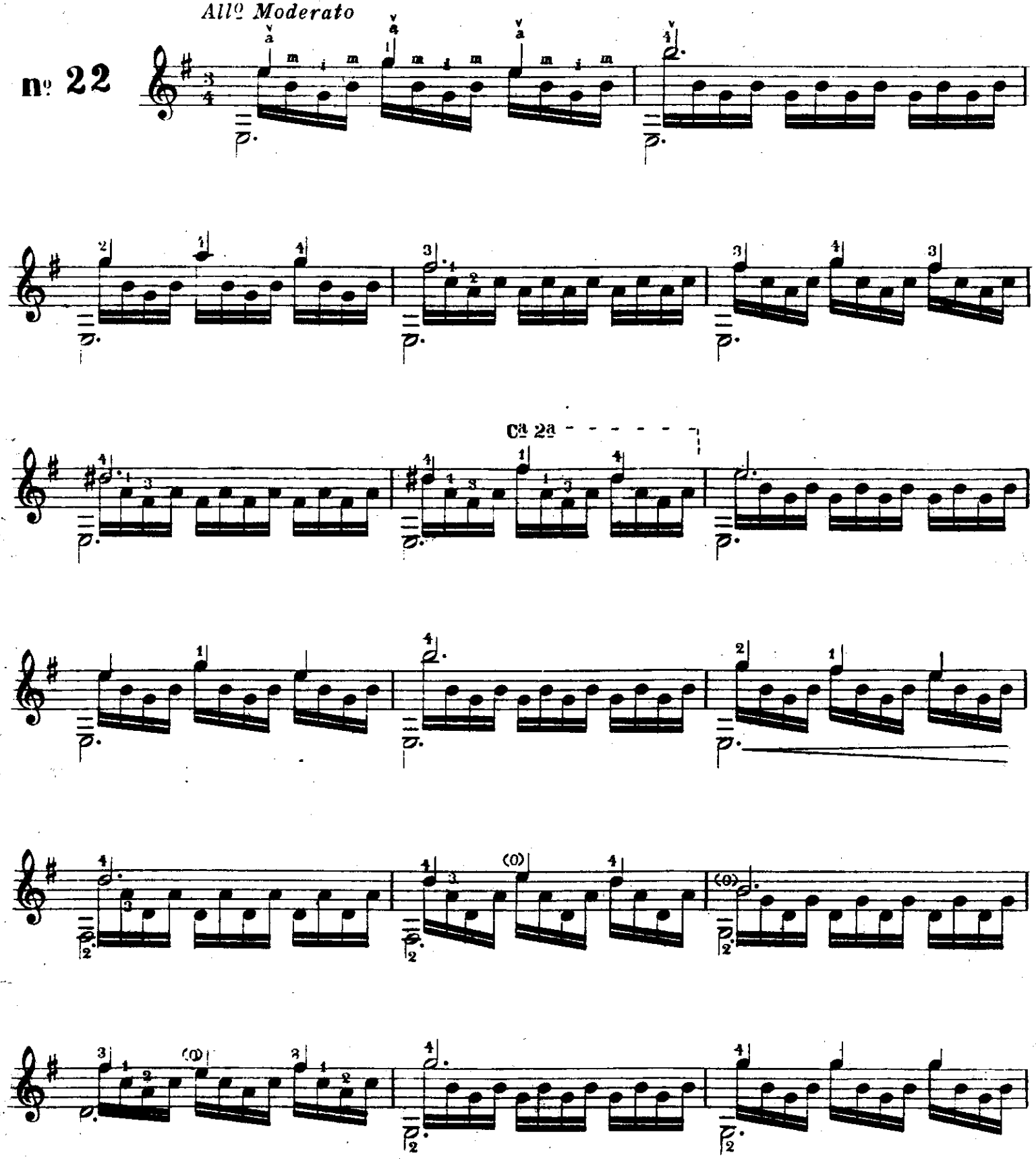
nº 21

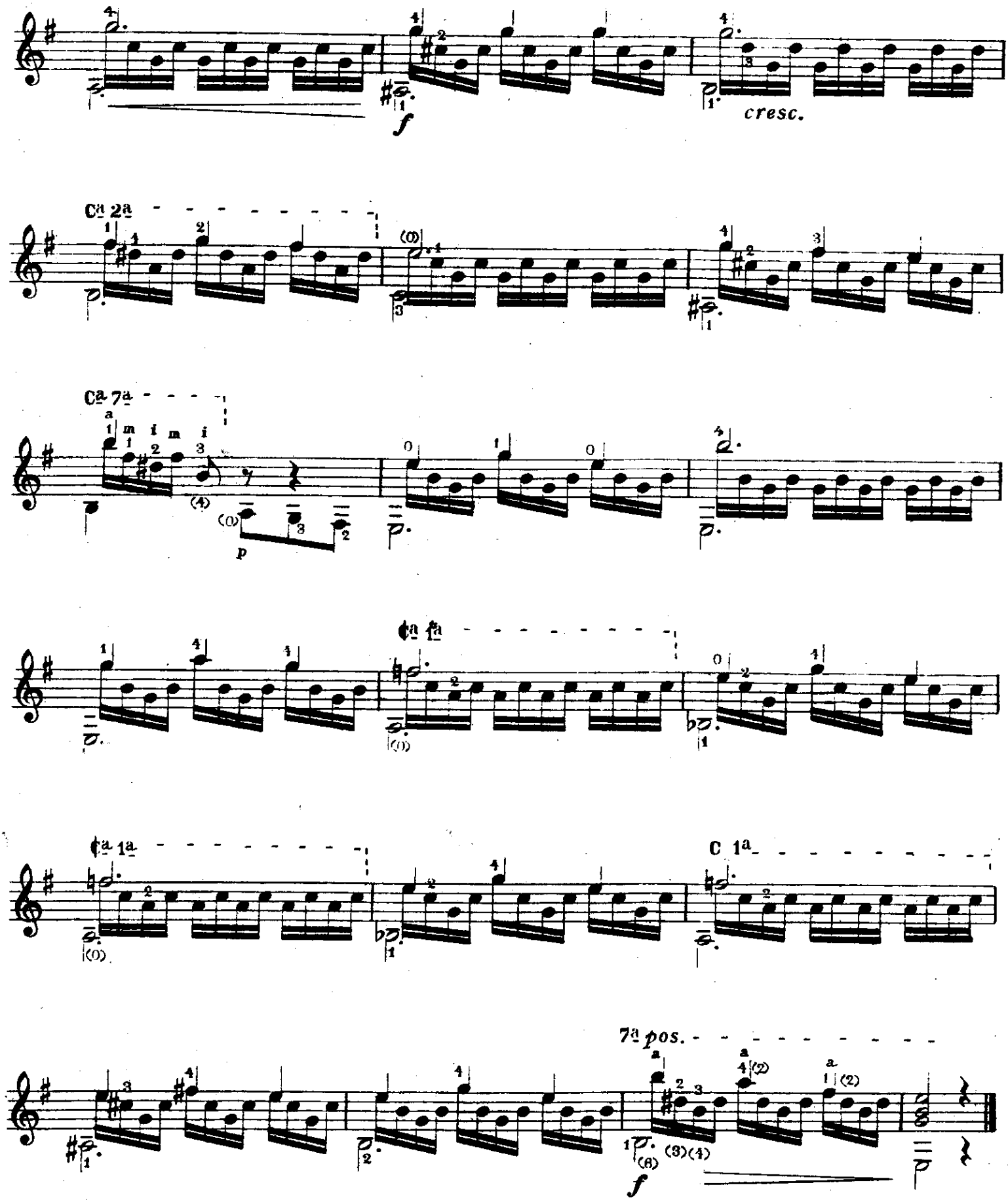


ESTUDO DE CARCASSI

nº 22

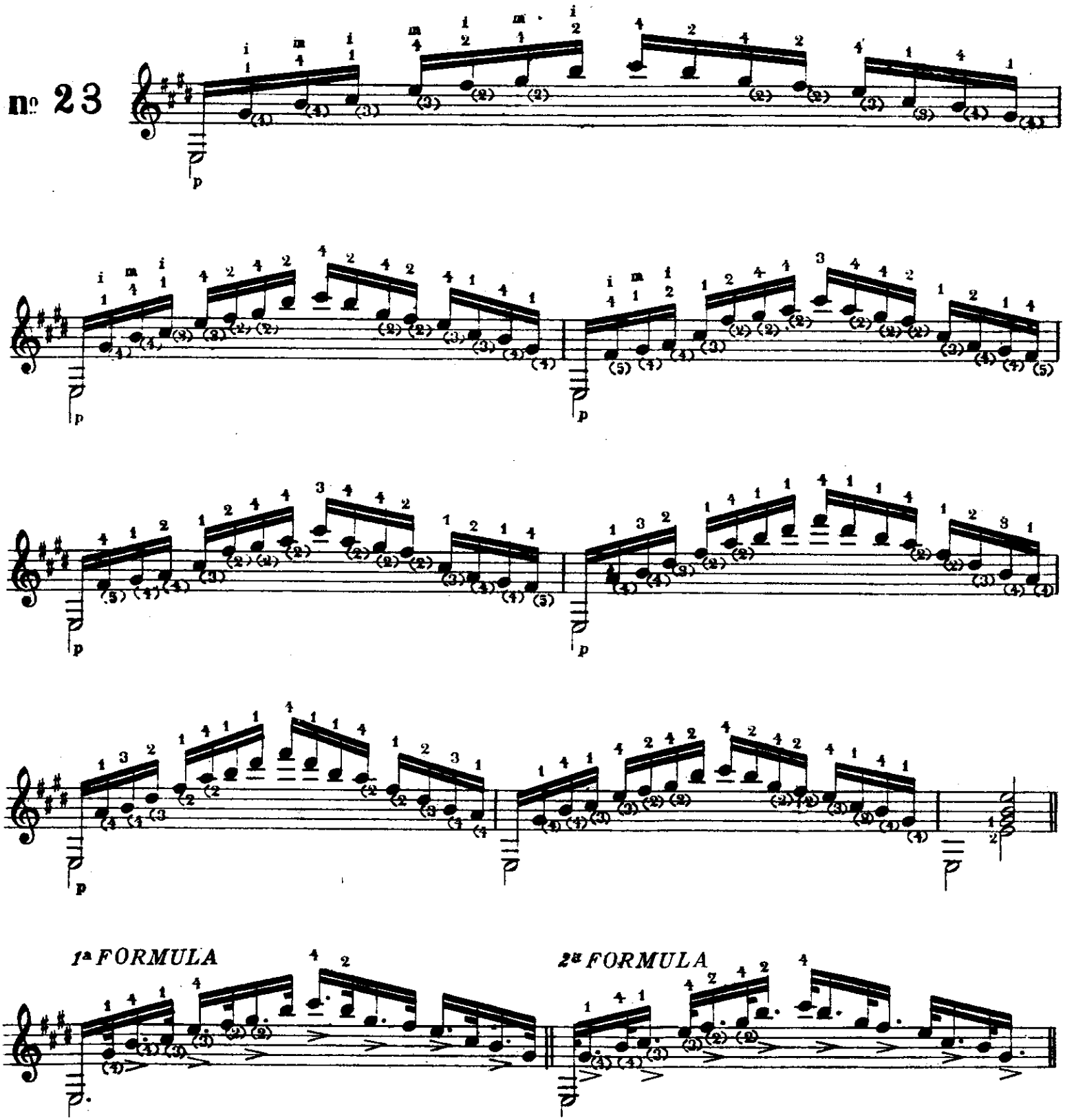
All.º Moderato




cresc.
Ca 2a
Ca 7a
Ca 1a
Ca 1a
C 1a
7a pos.

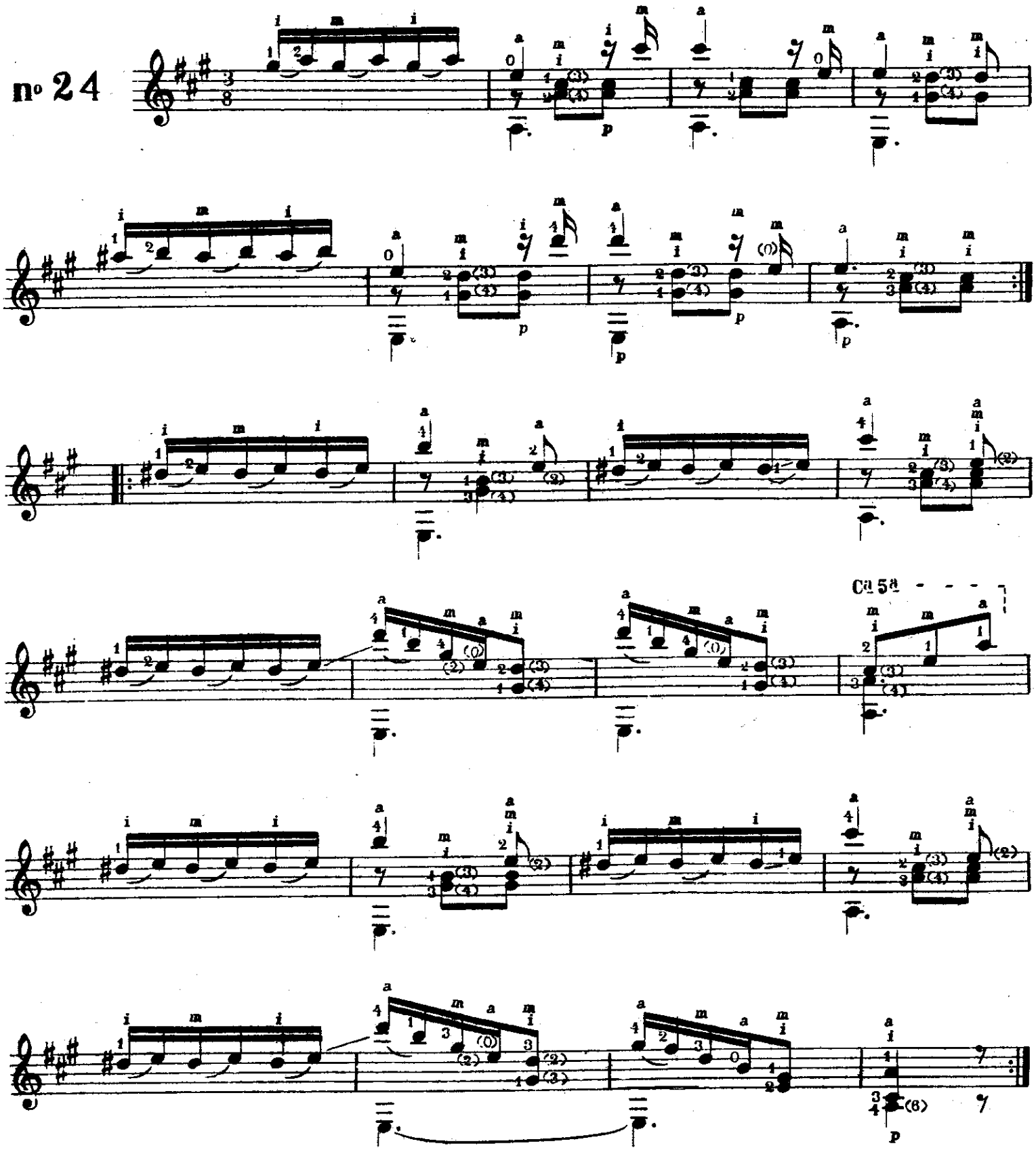
ESTUDO DE MECANISMO

nº 23



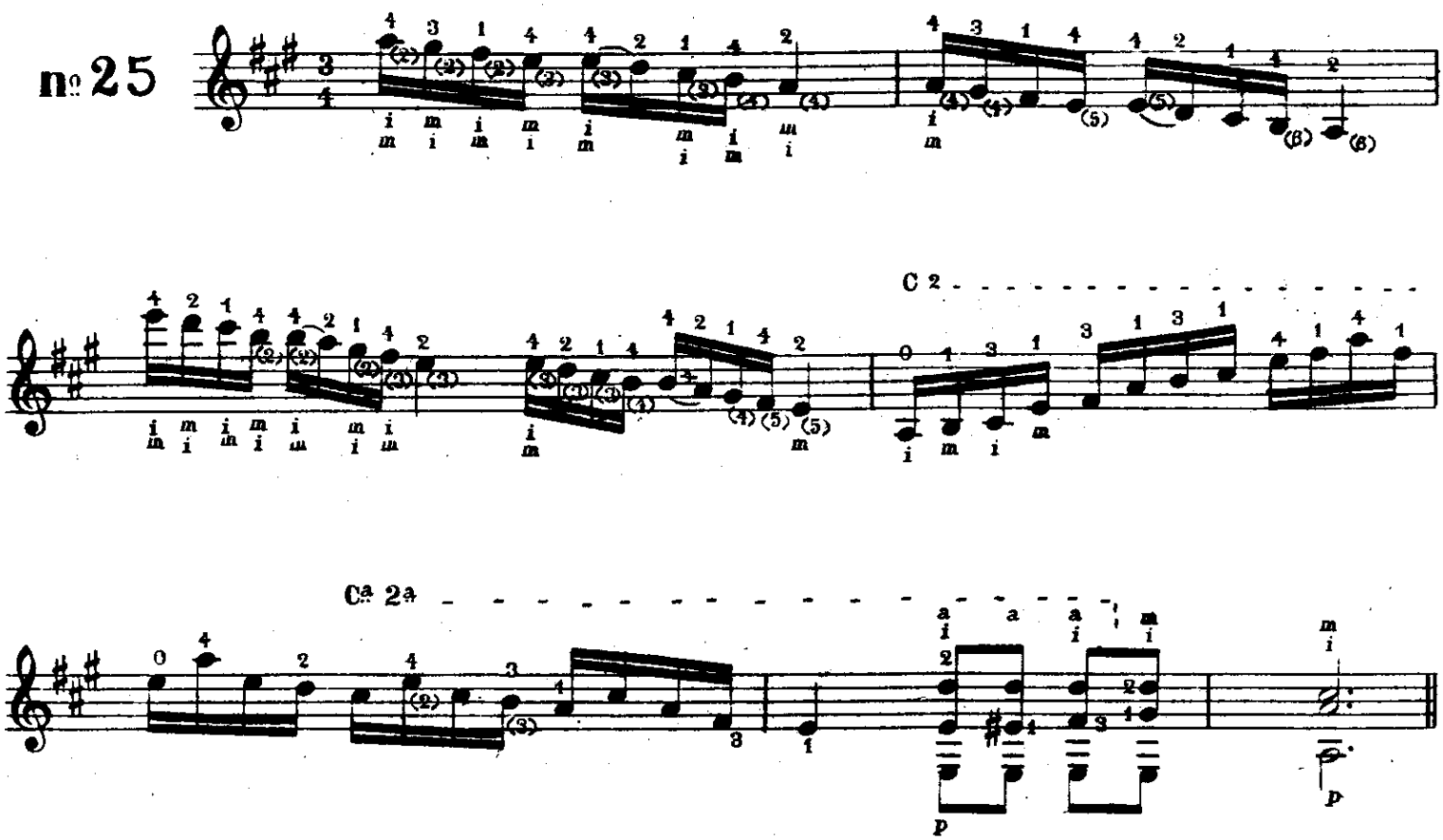
As duas formulas obedecem os mesmos dedilhados do estudo

ESTUDO DE AGUADO



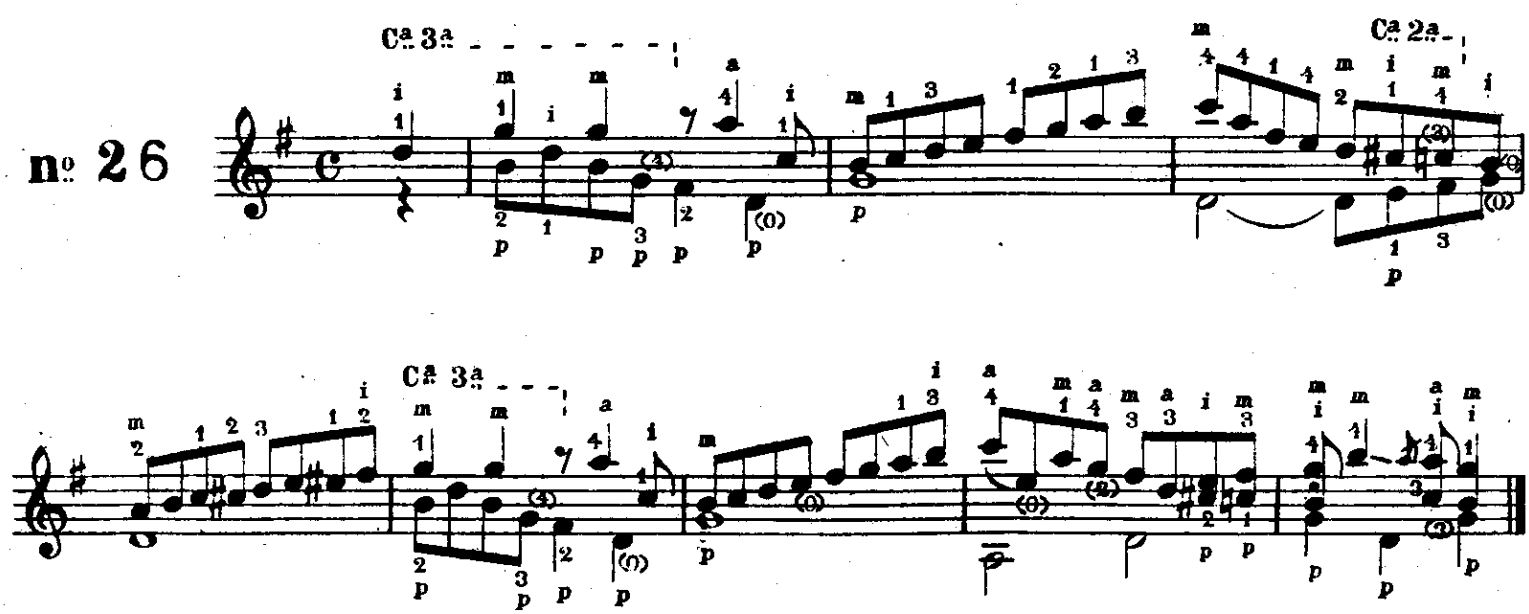
PRELÚDIO DEDILHADO POR SODRÉ

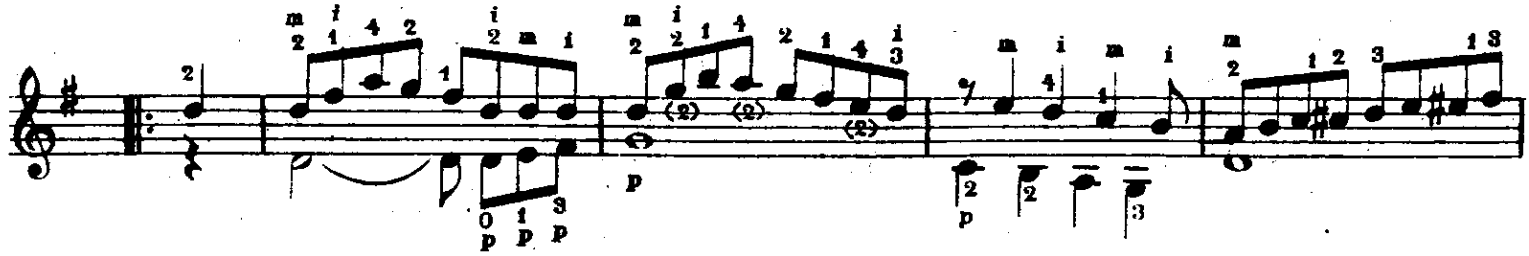
nº 25

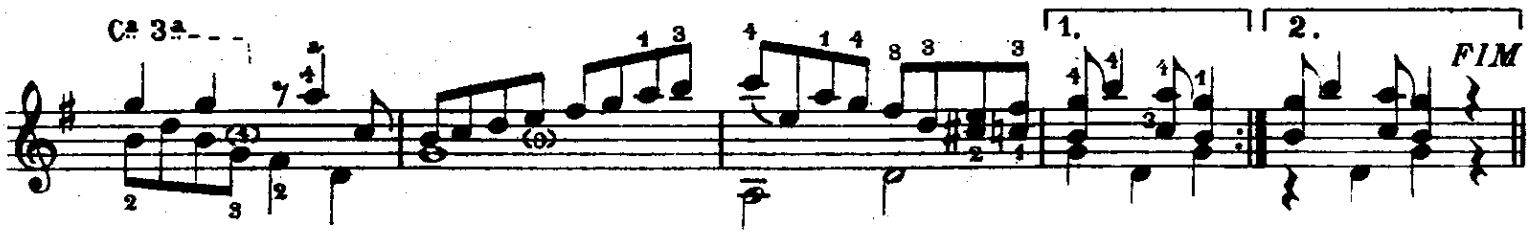


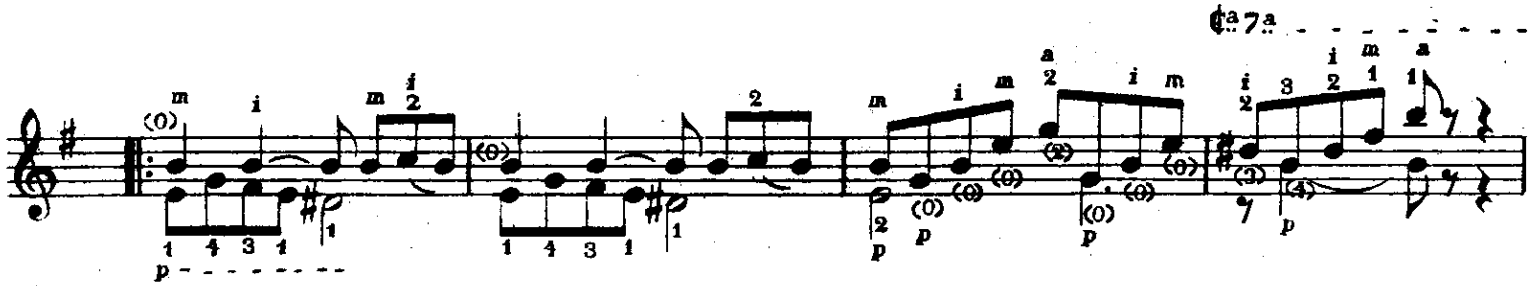
ESTUDO DE SORS

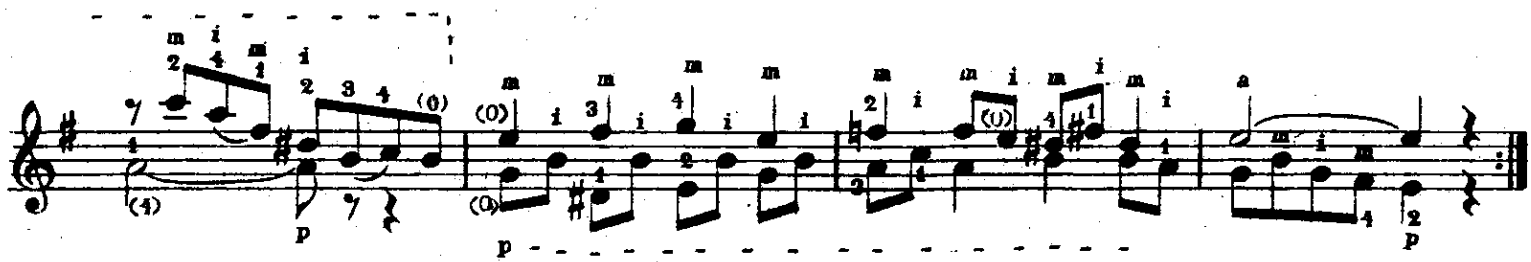
nº 26

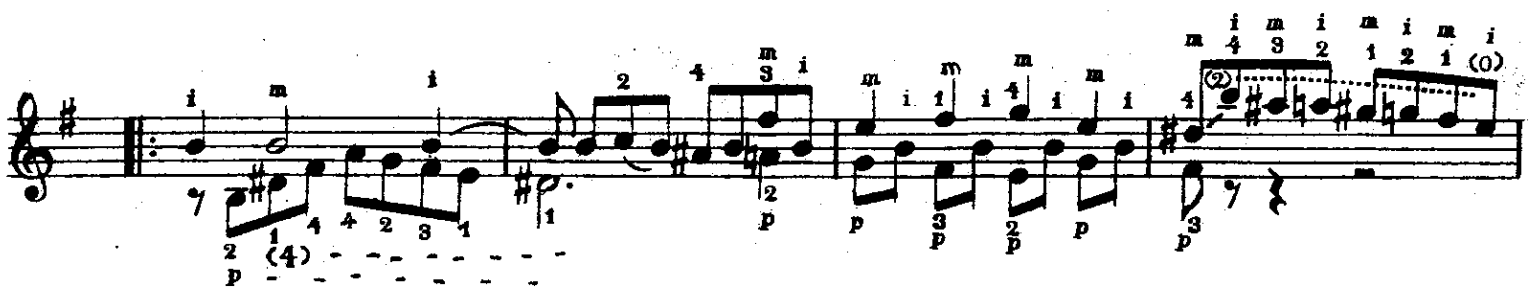


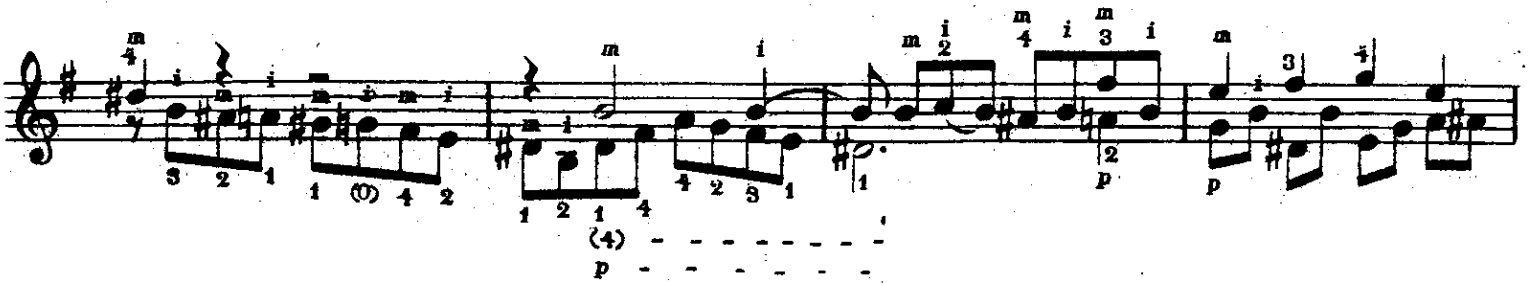


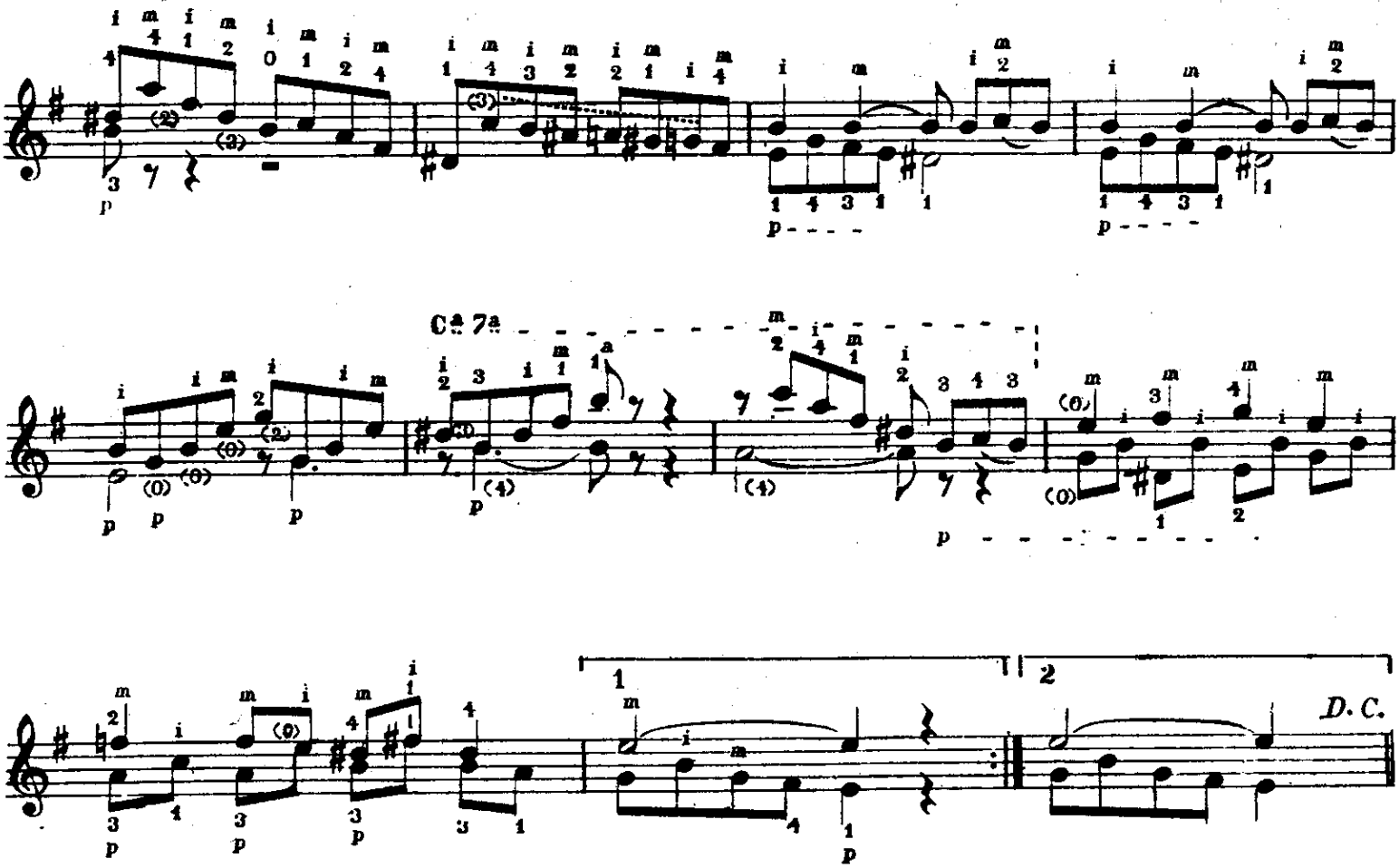

Cª 3ª
1.
2.
FIM


¢ª 7ª

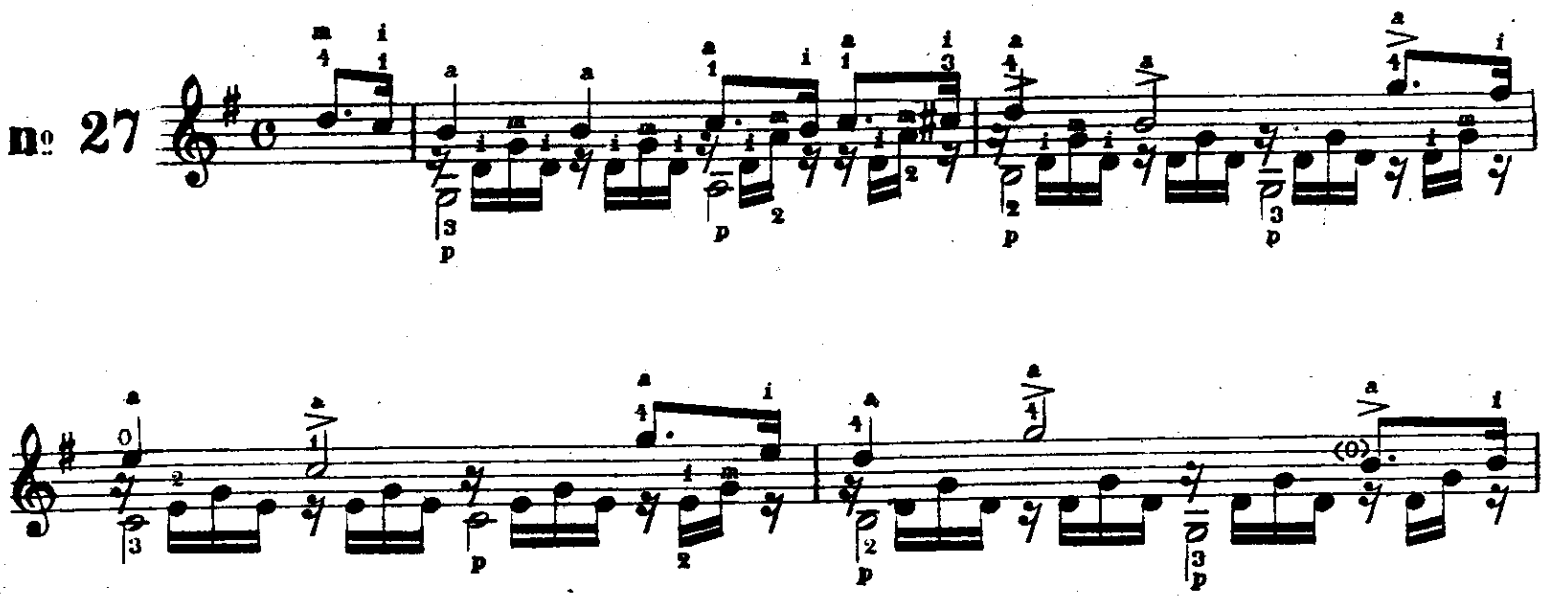


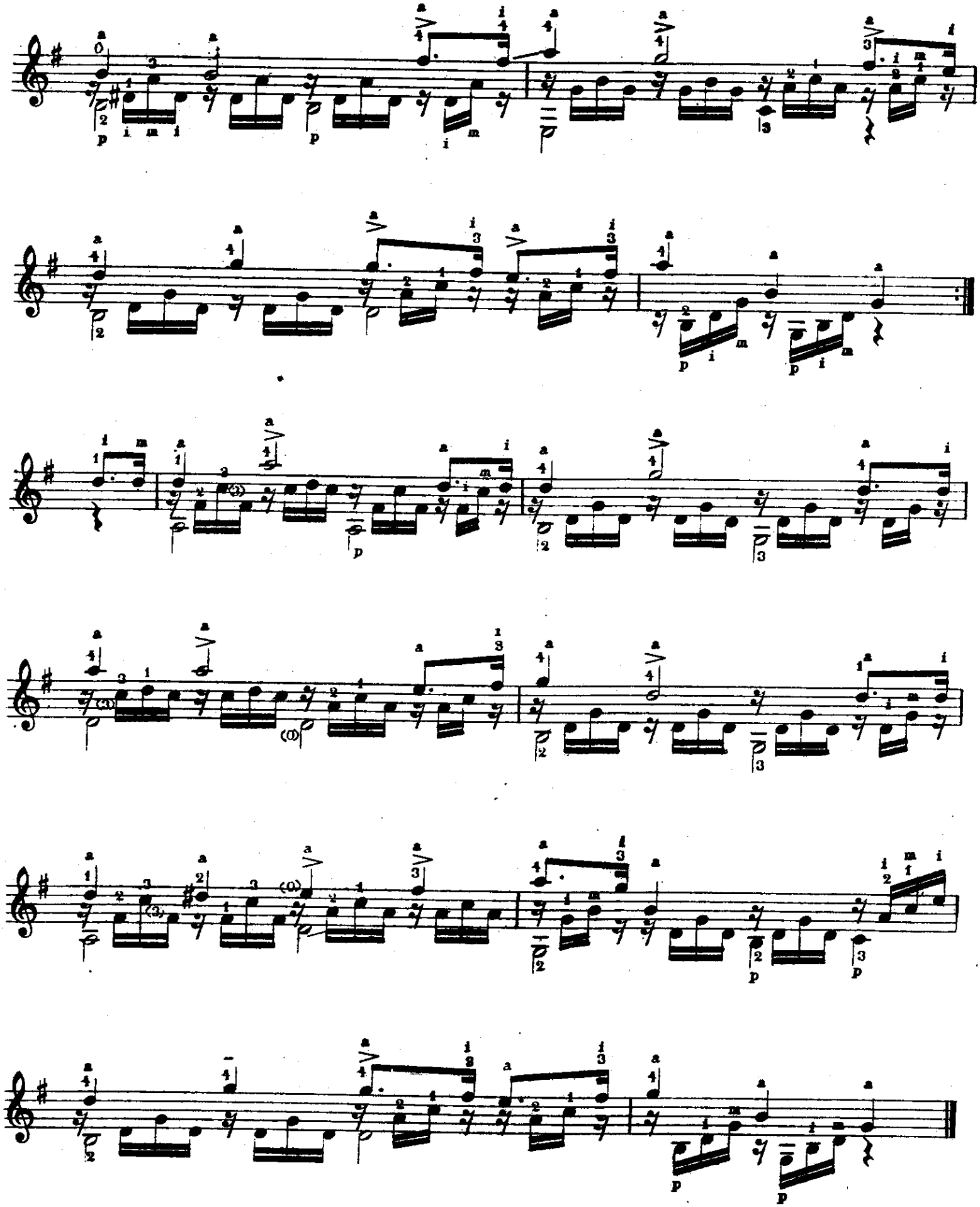




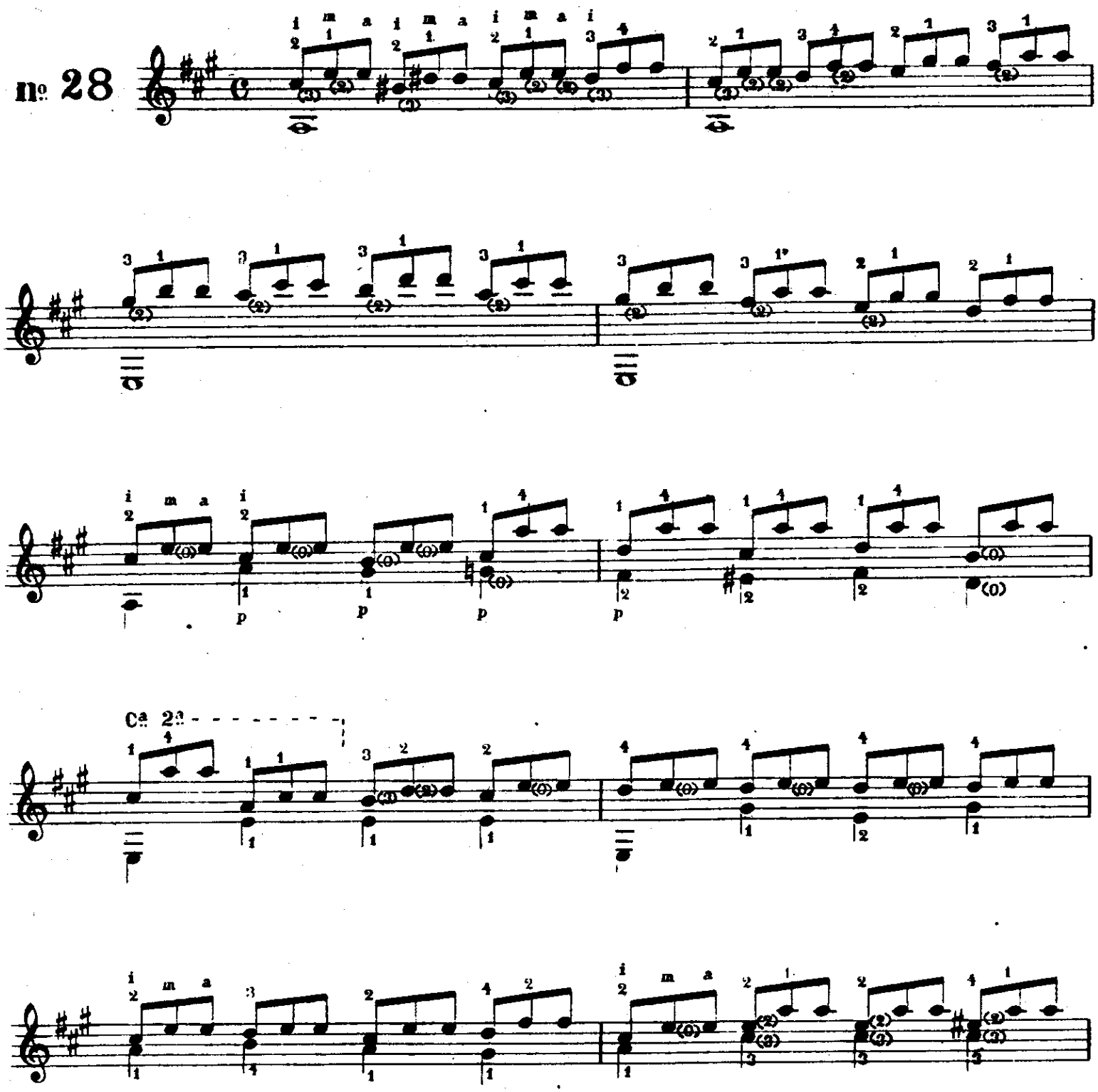


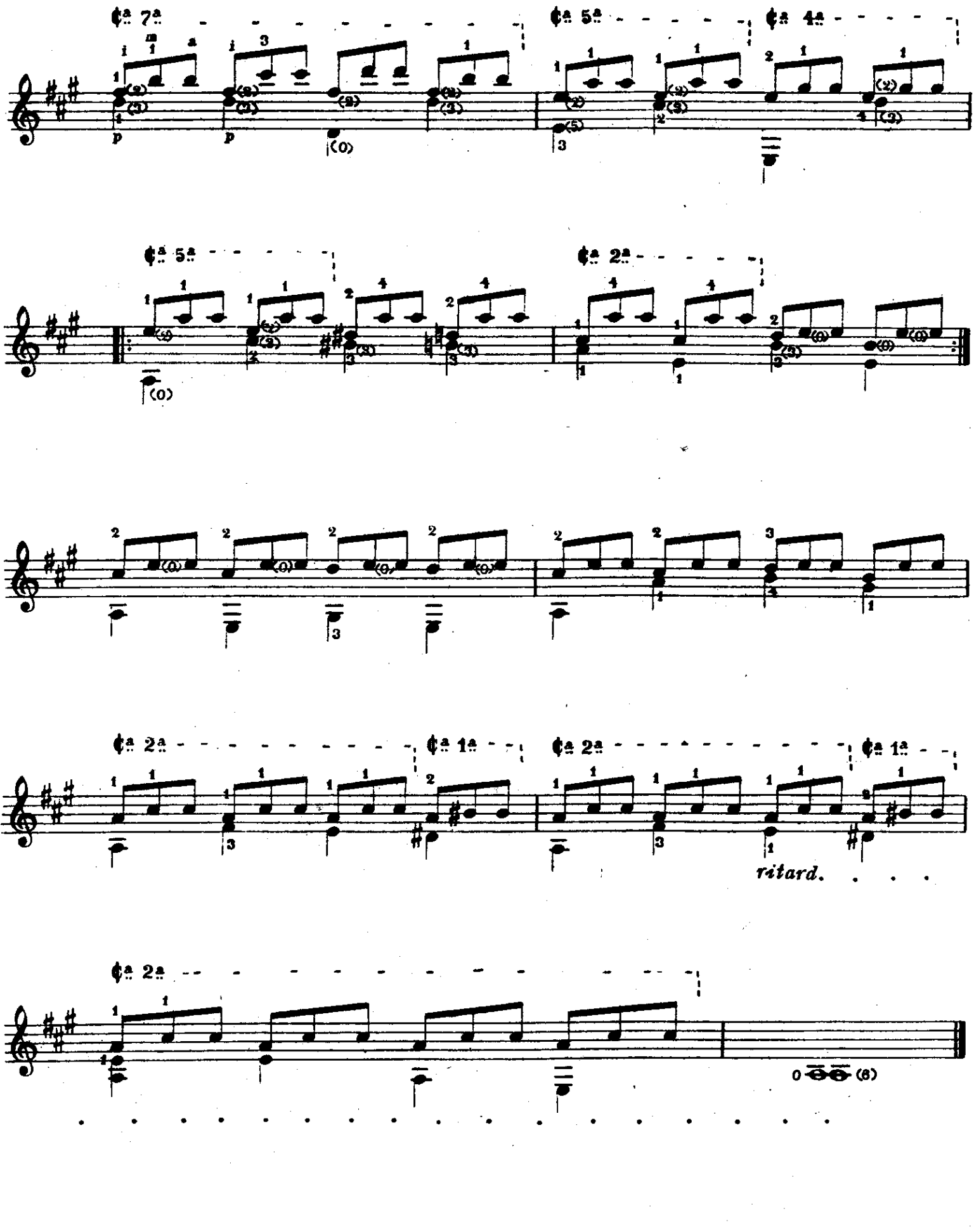
ESTUDO DE A·CANO





ESTUDO DE TERCINAS DEDILHADO POR SODRÉ

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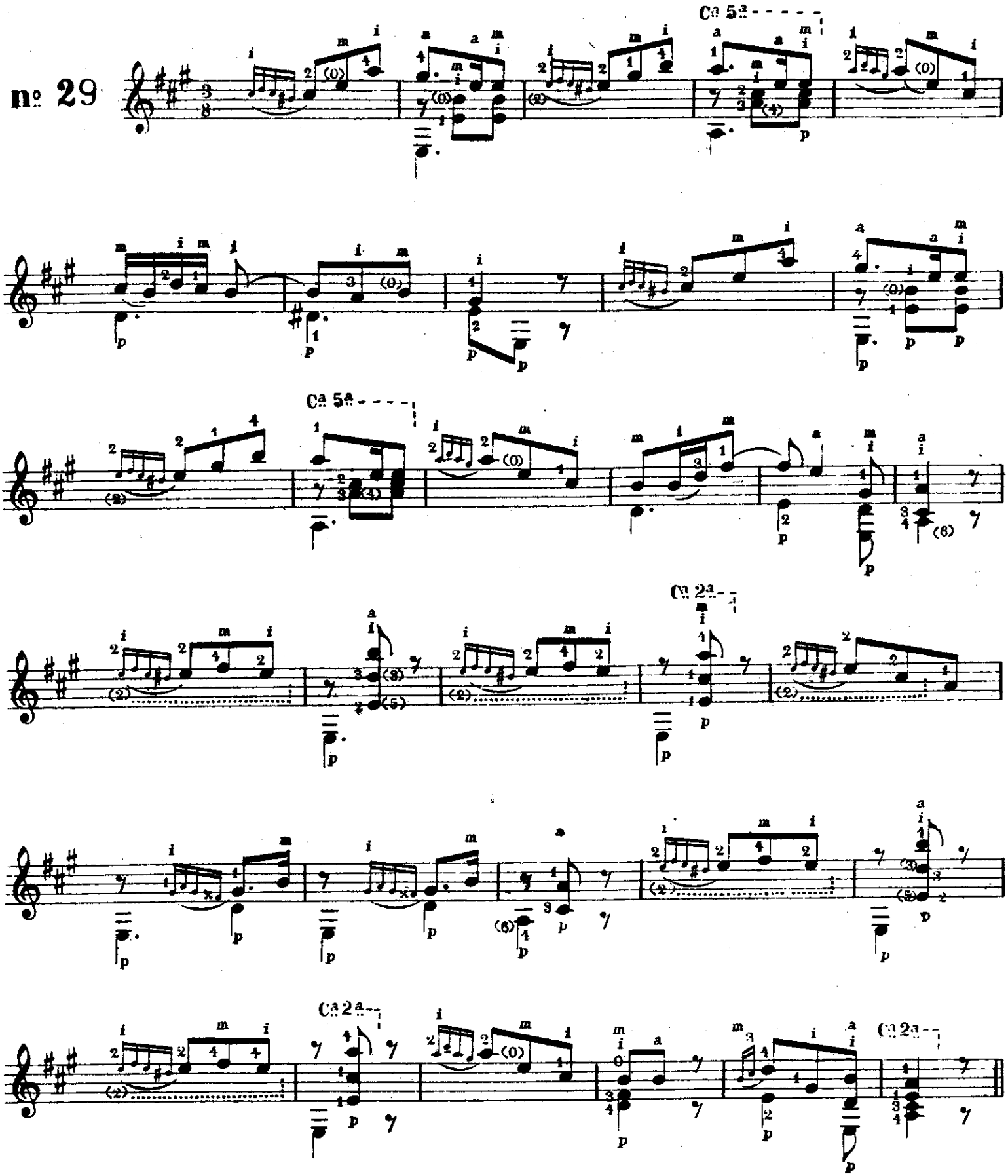
ESTUDO DE AGUADO

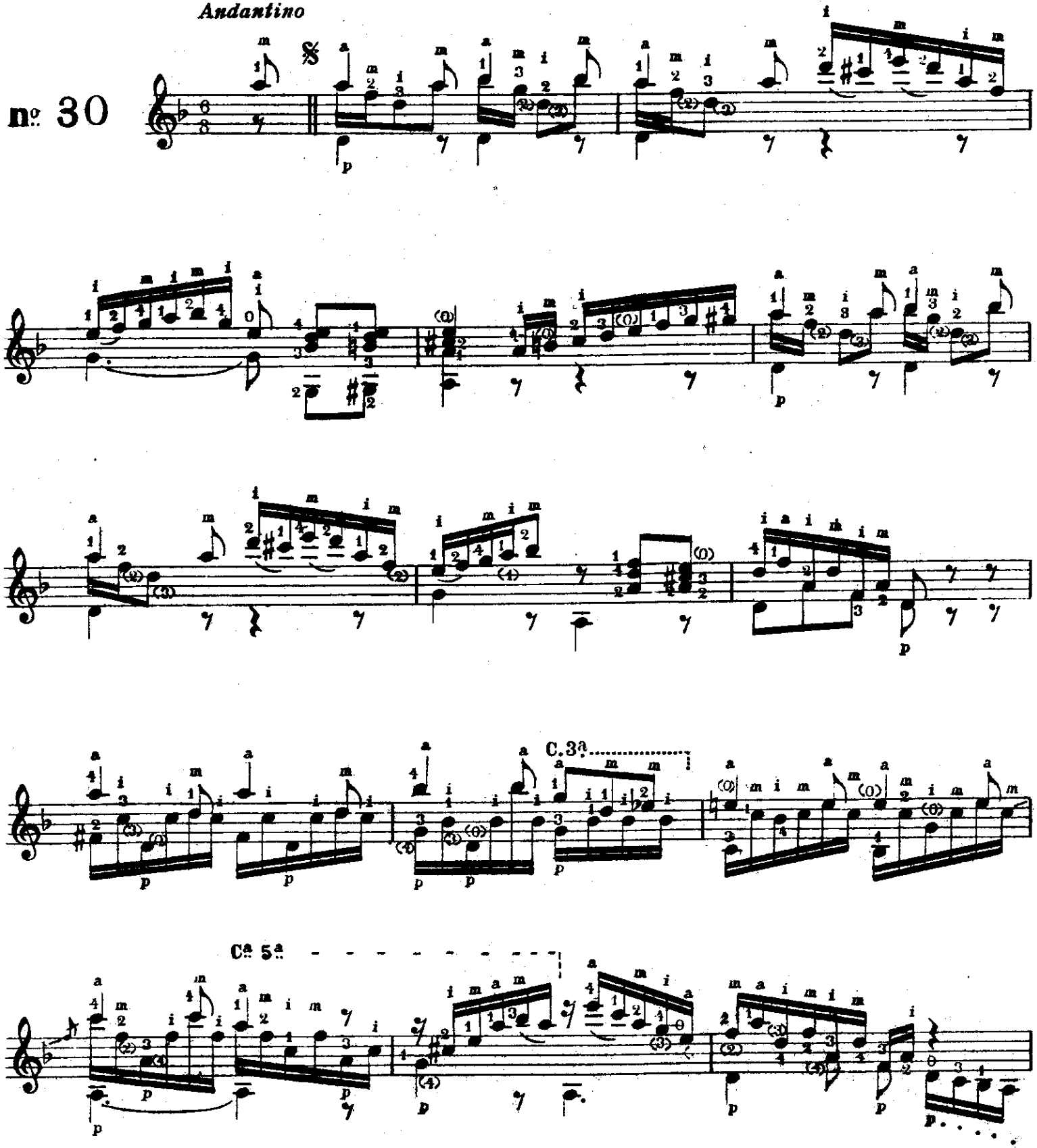
nº 29

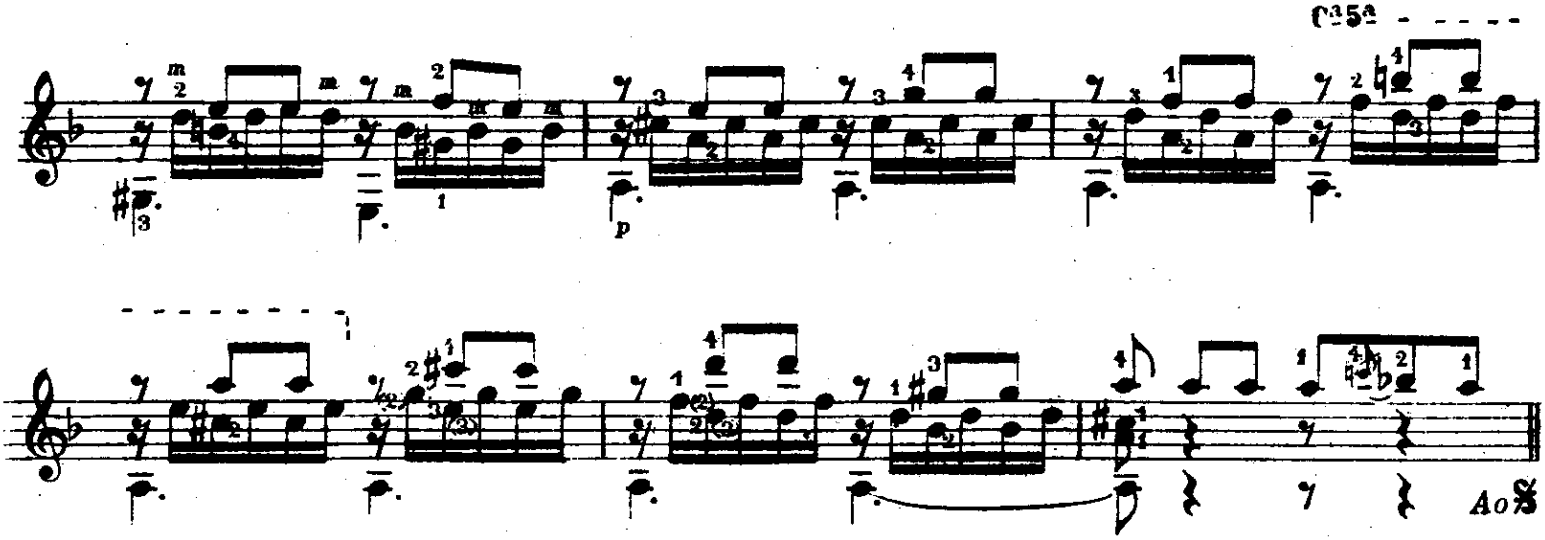


ESTUDO DE COSTA

nº 30

Andantino





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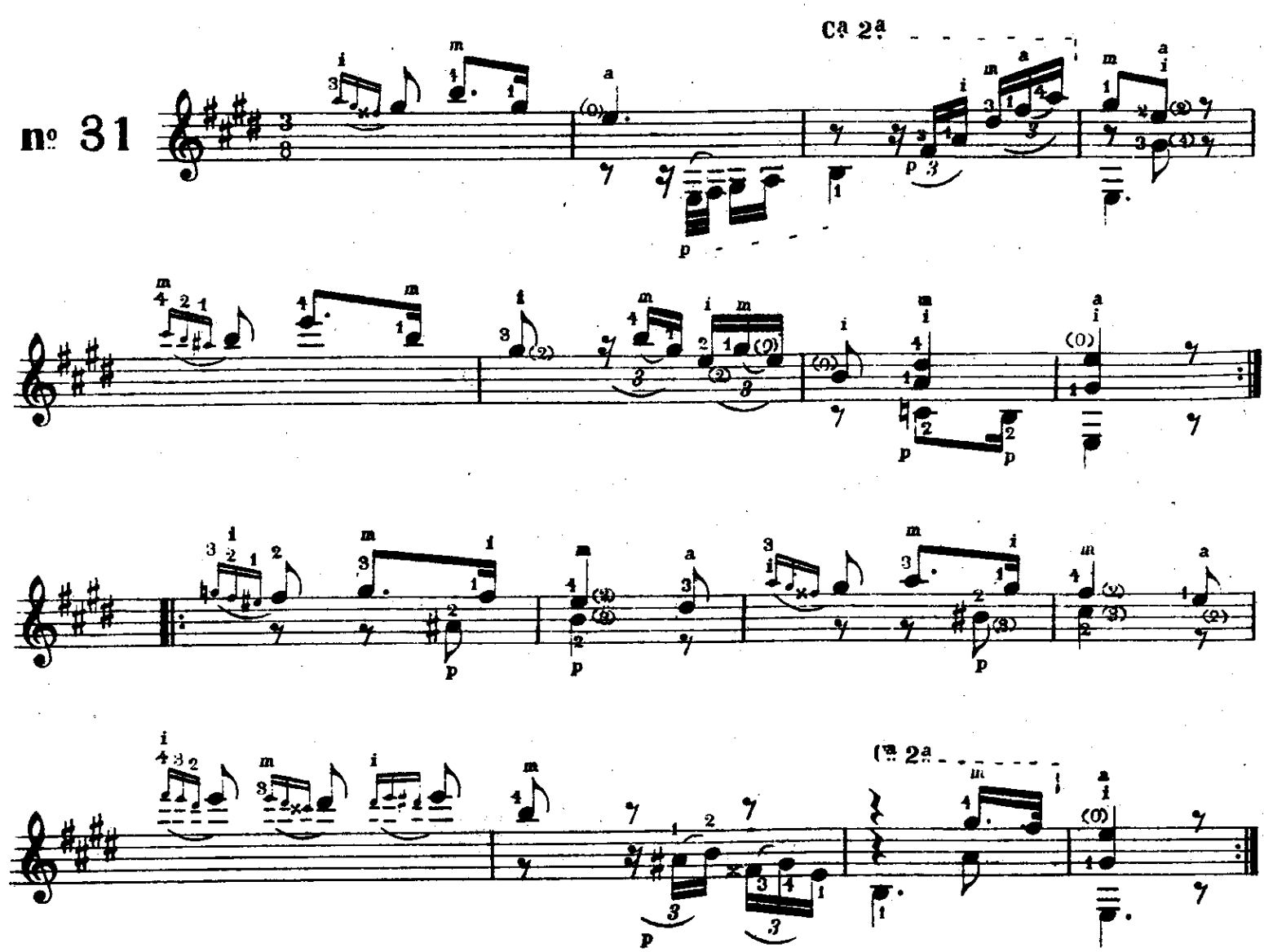
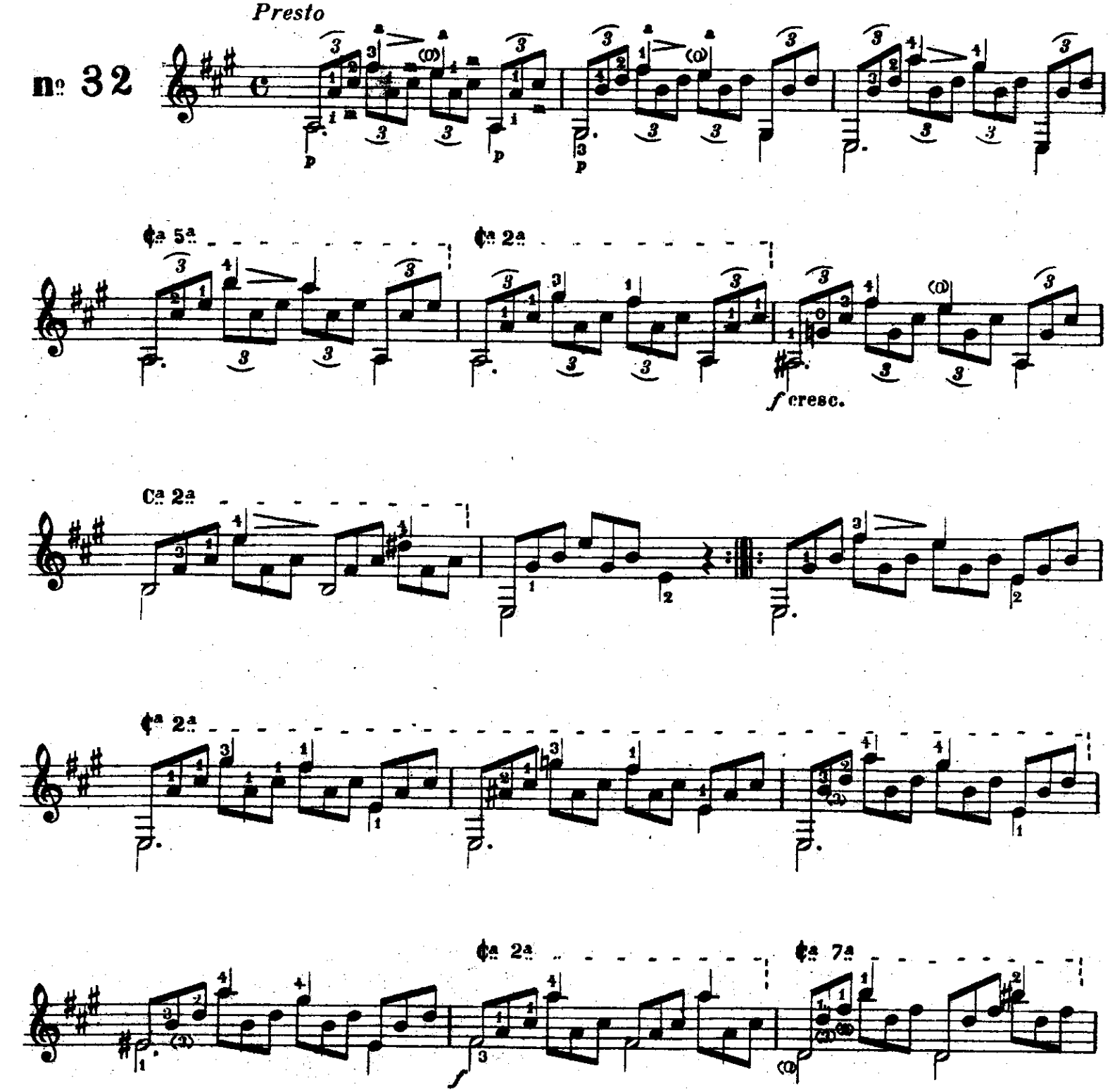
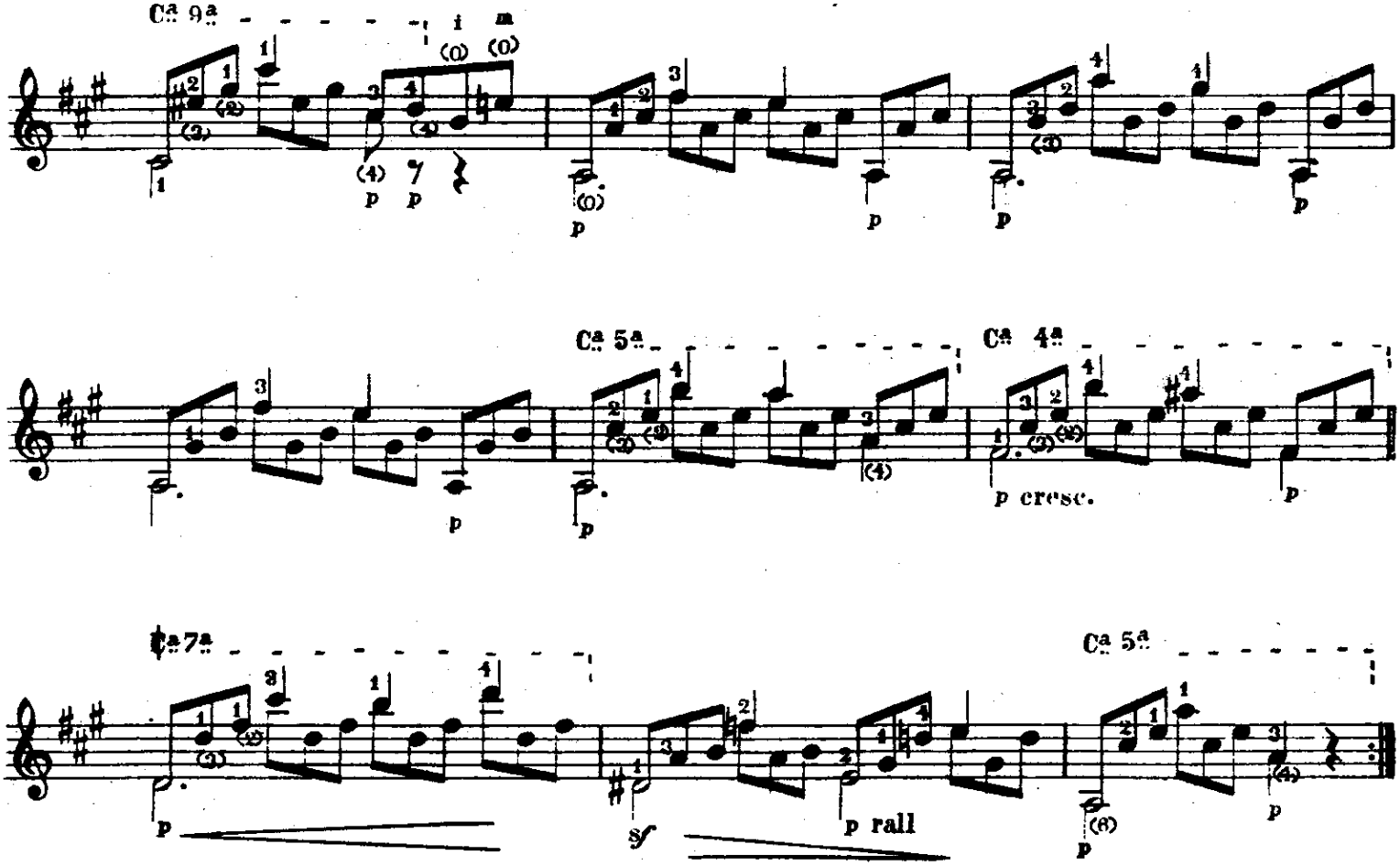
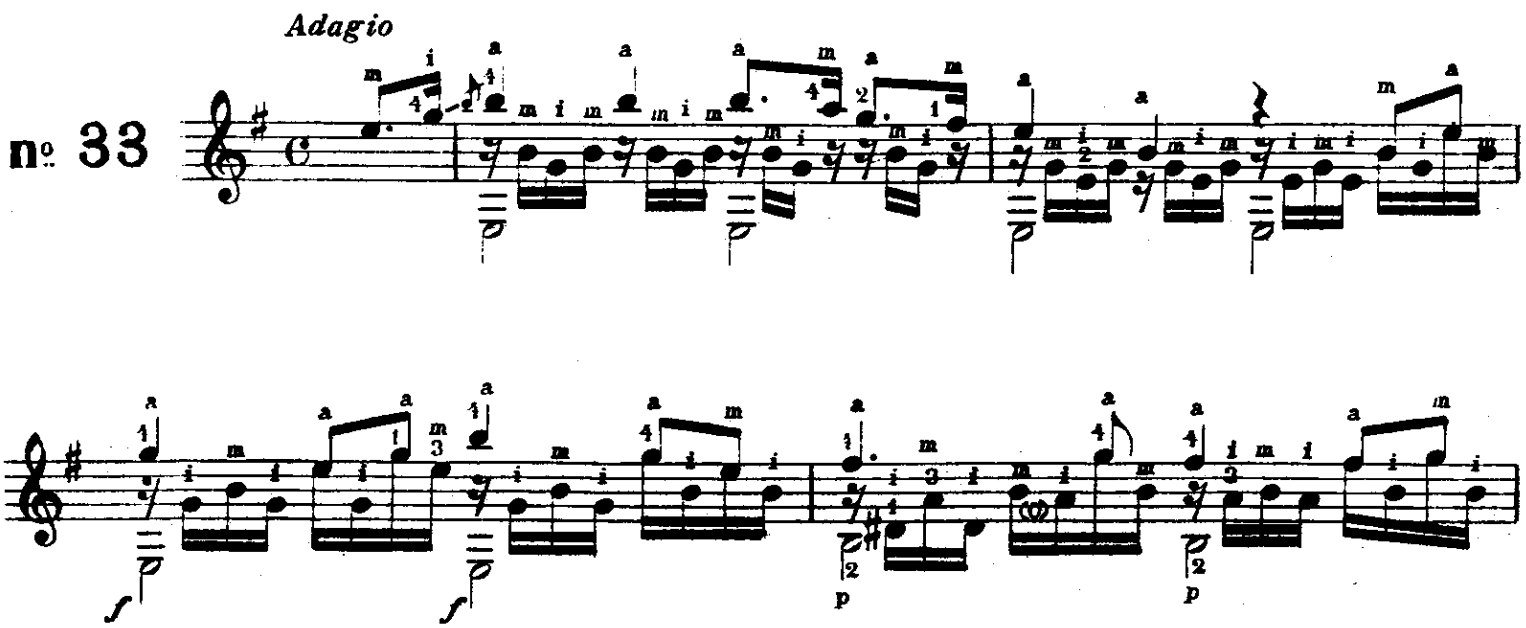


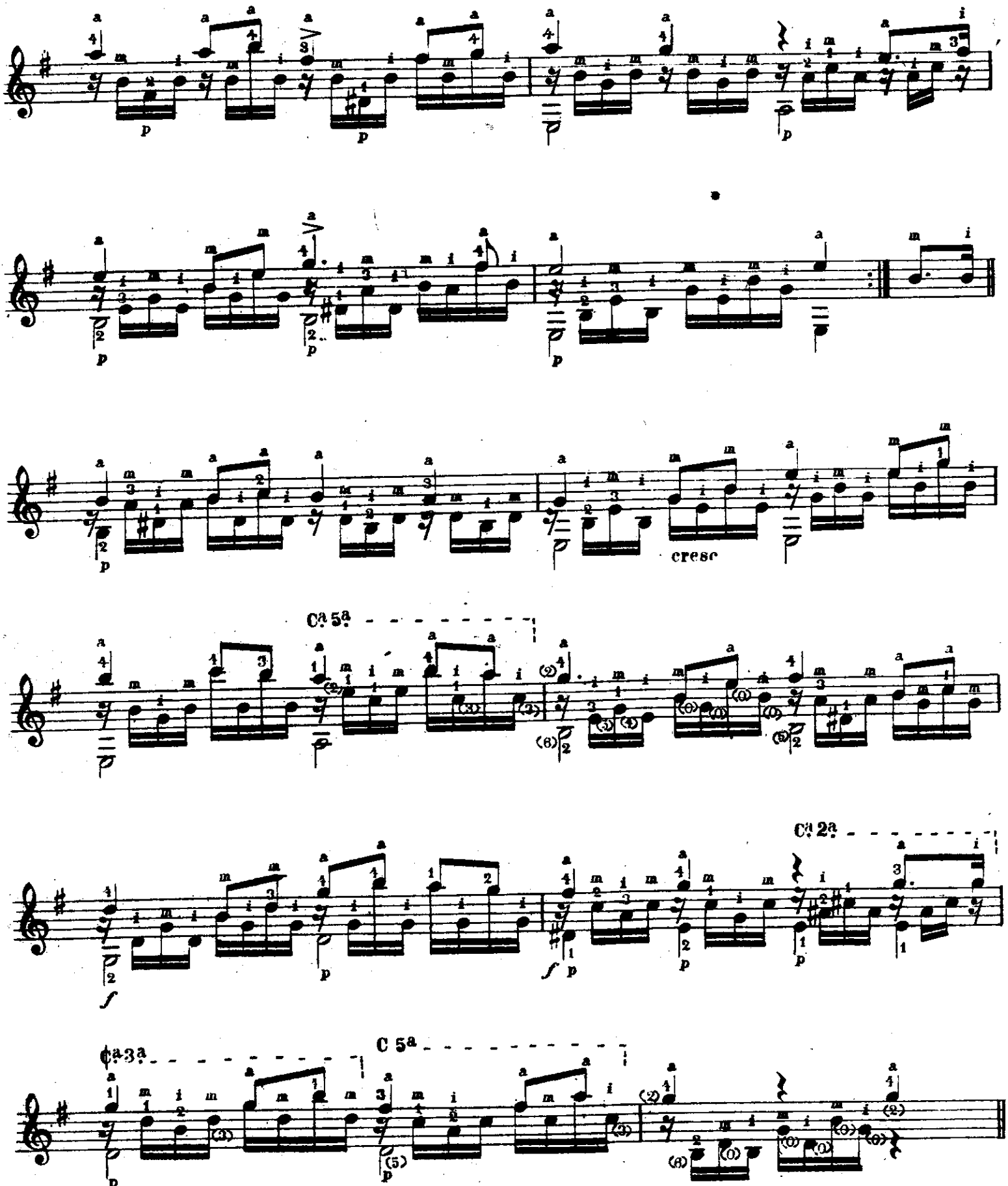
ESTUDO DE CARCASSI





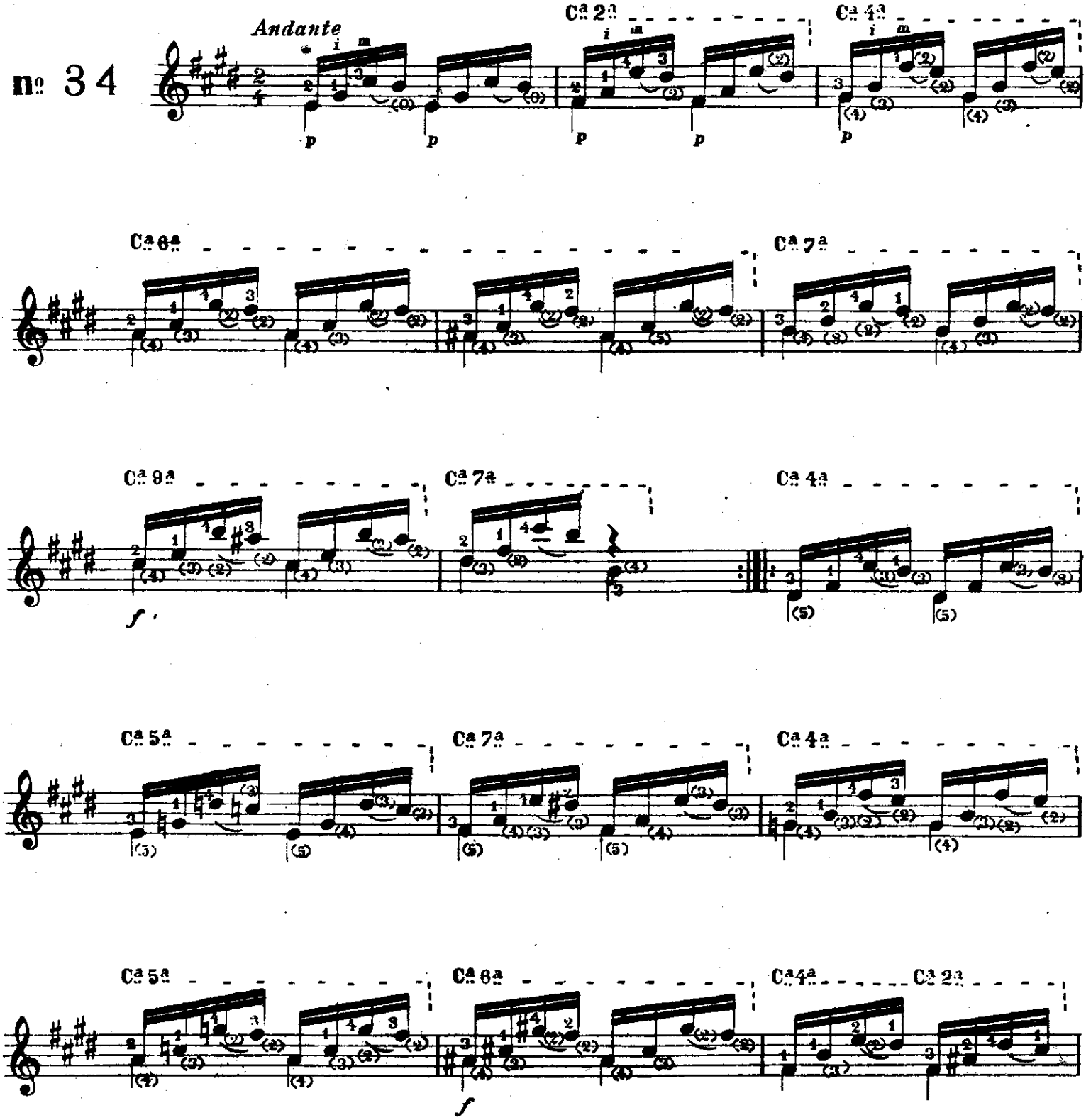
ESTUDO DE A. CANO

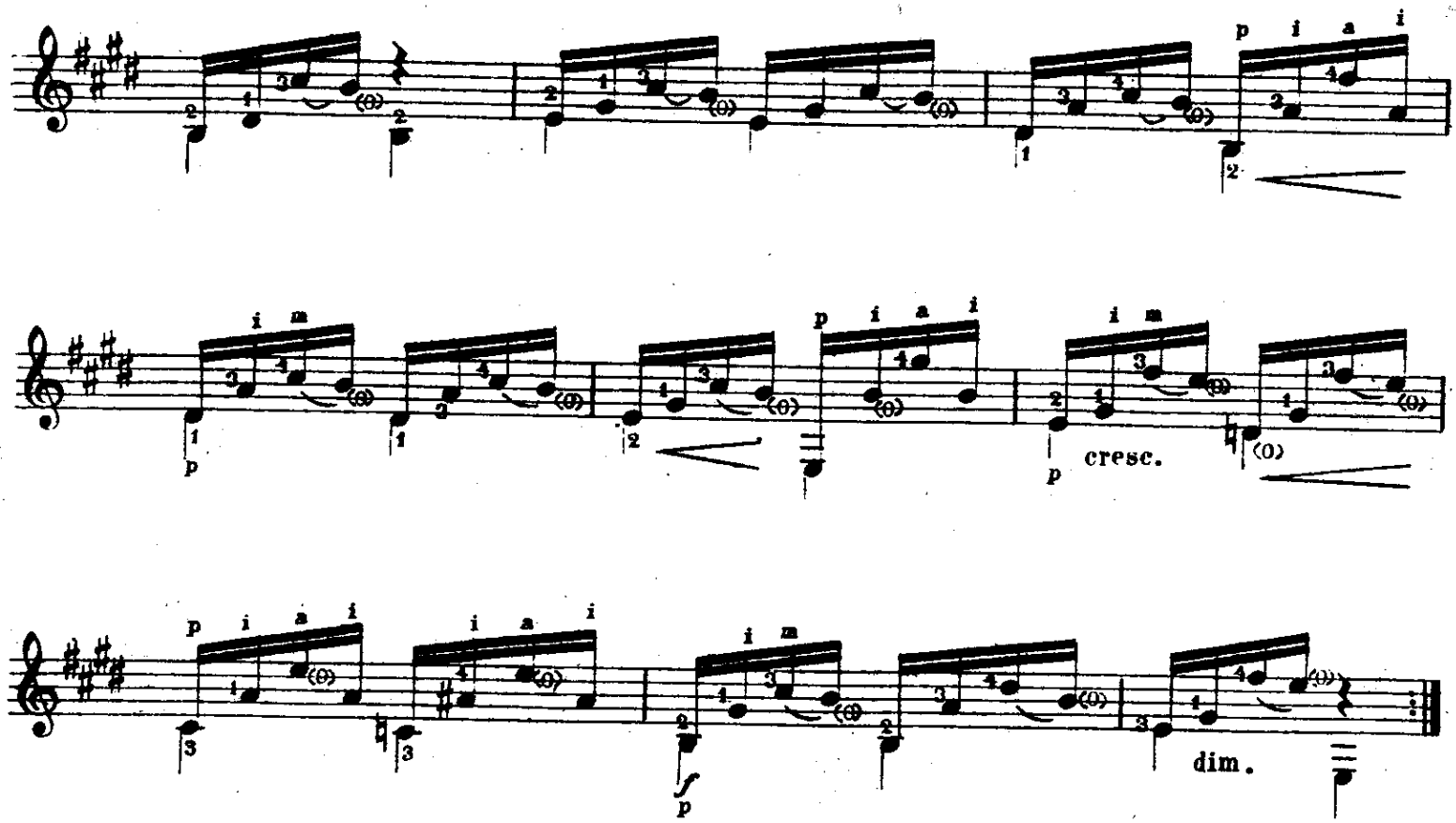



cresc
C♯ 5ª
C♯ 2ª
¢ 3ª
C 5ª

ESTUDO DE CARCASSI

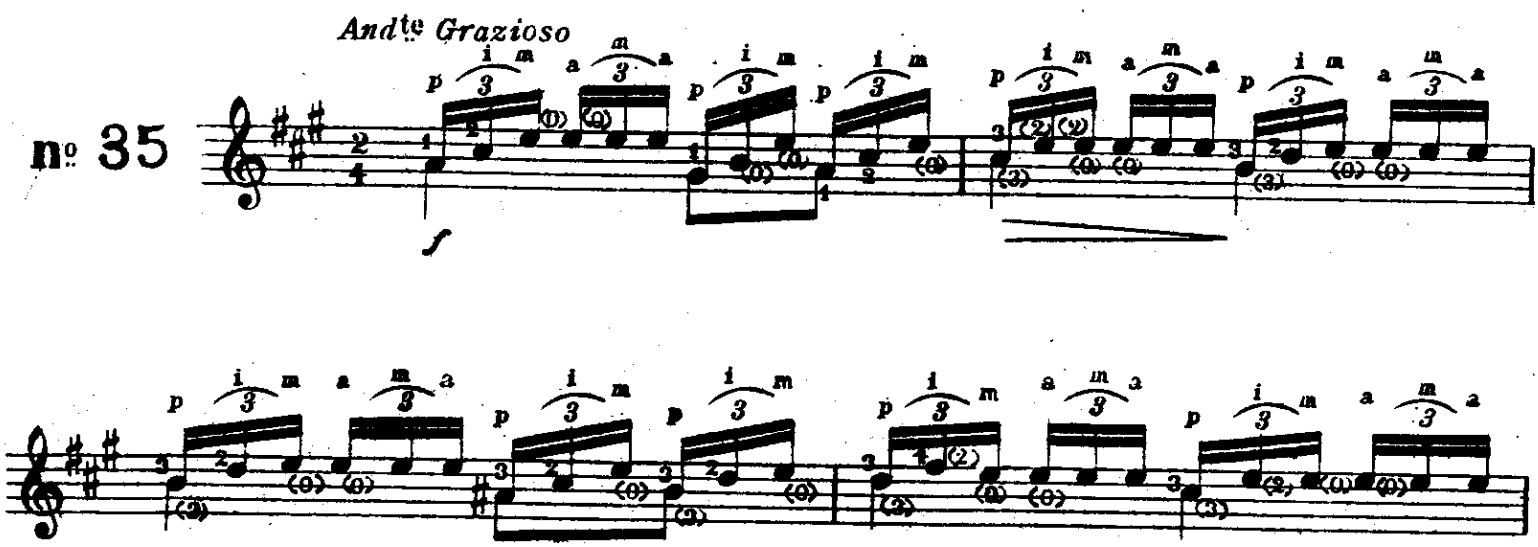
nº 34

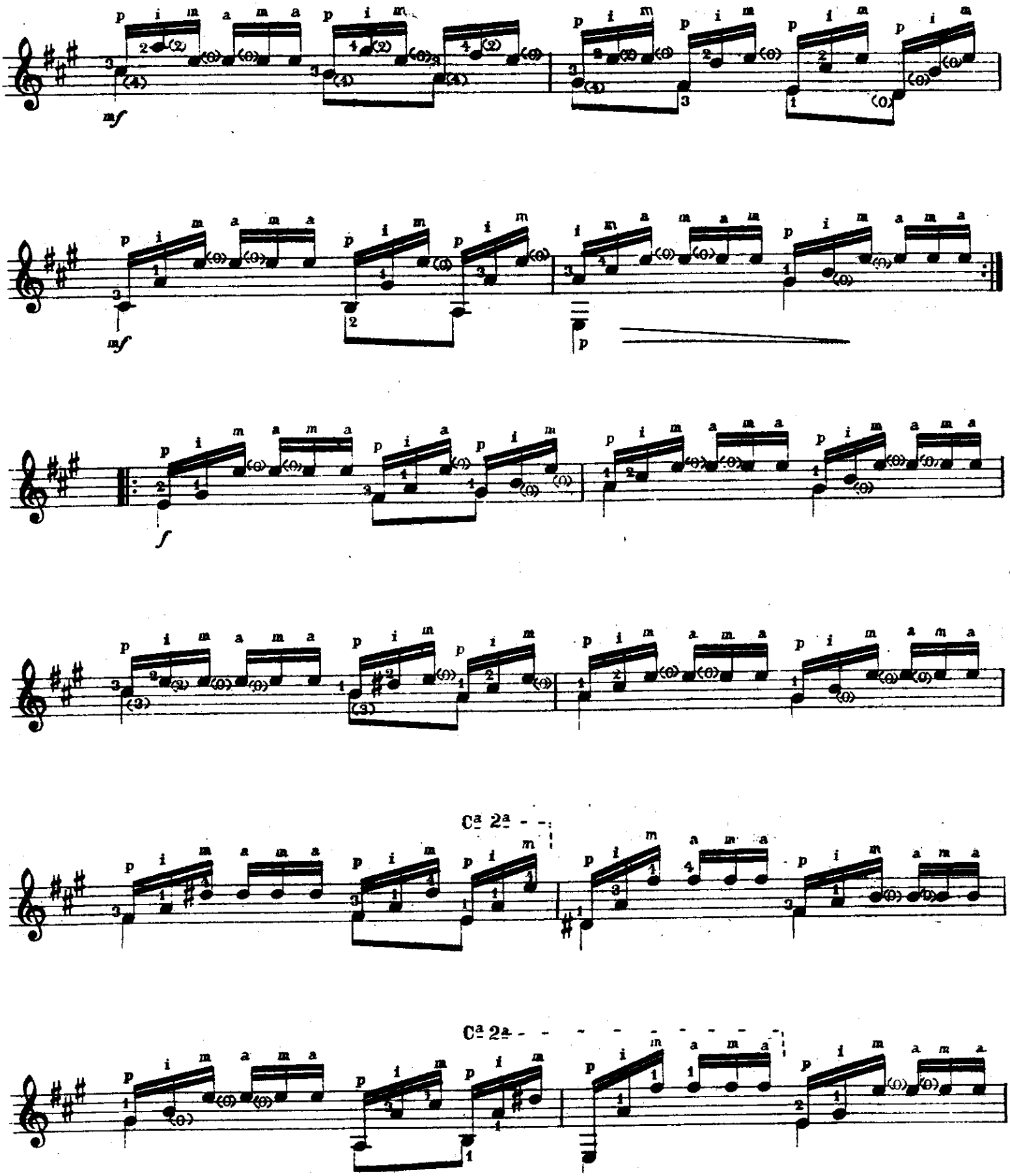




ESTUDO DE CARCASSI

nº 35

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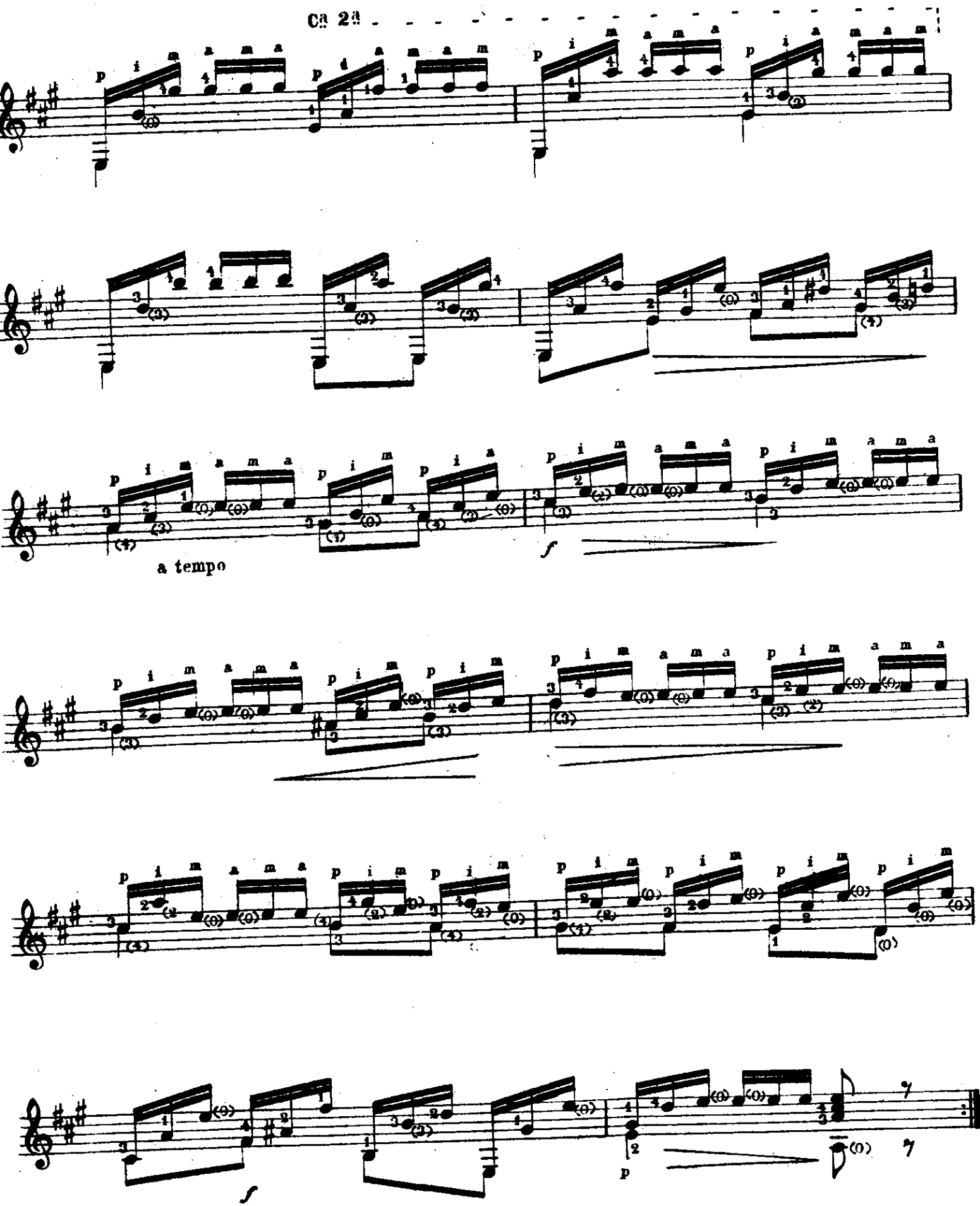
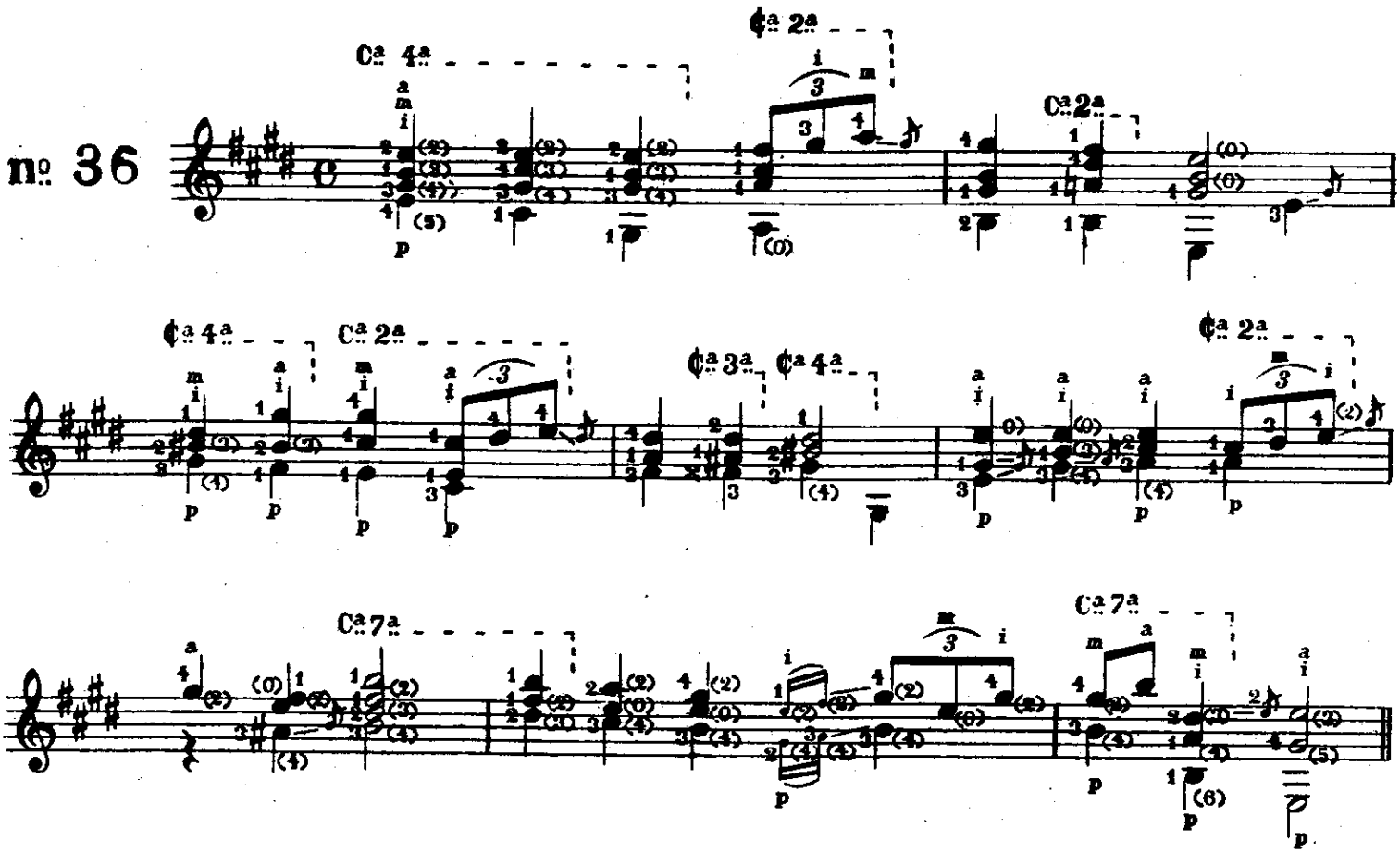
Cª 2ª


Ca 28
a tempo

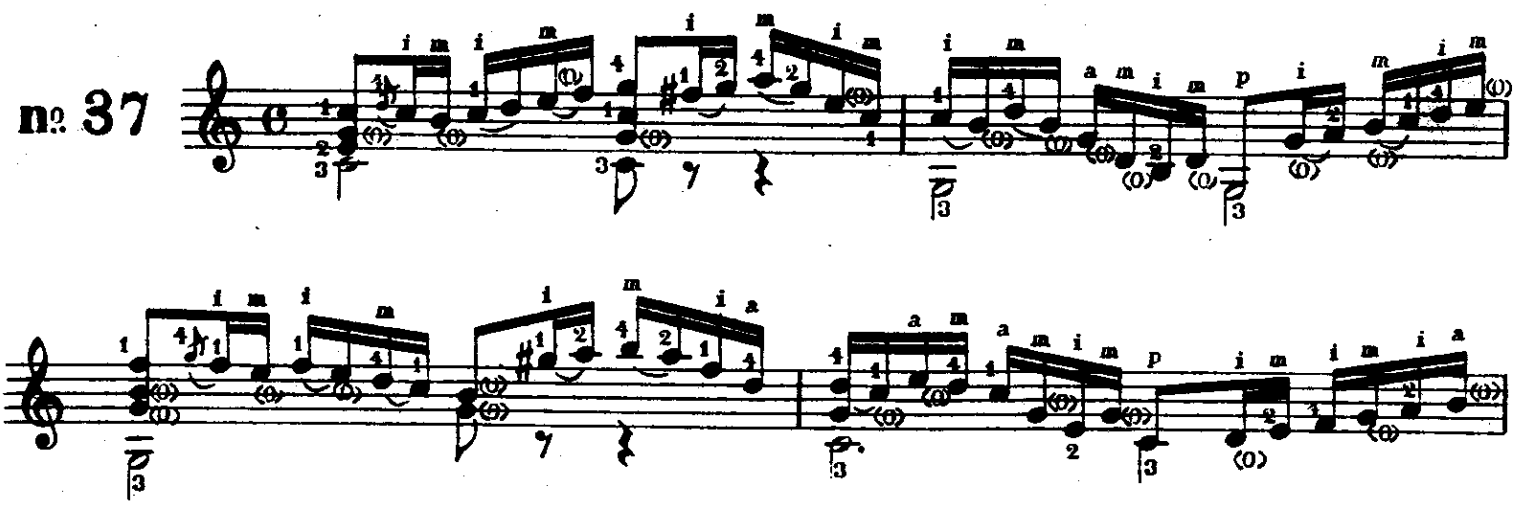
PRELÚDIO DEDILHADO POR SODRÉ

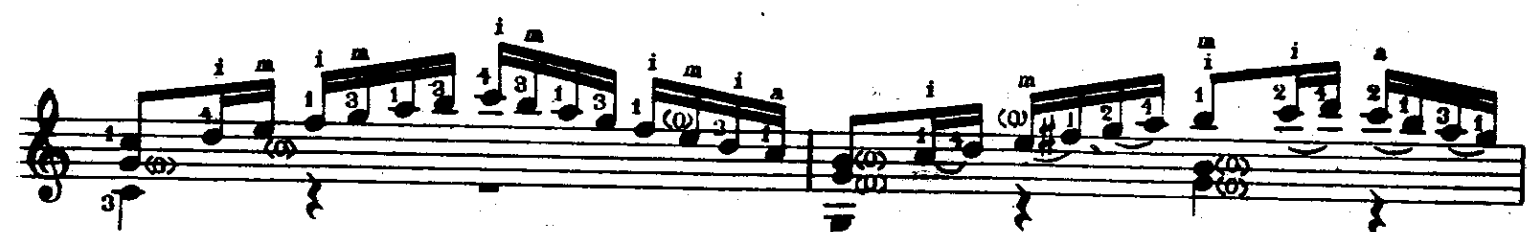
nº 36

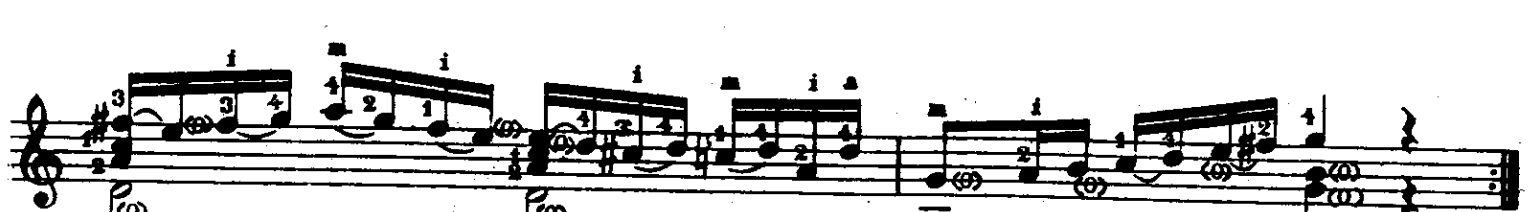


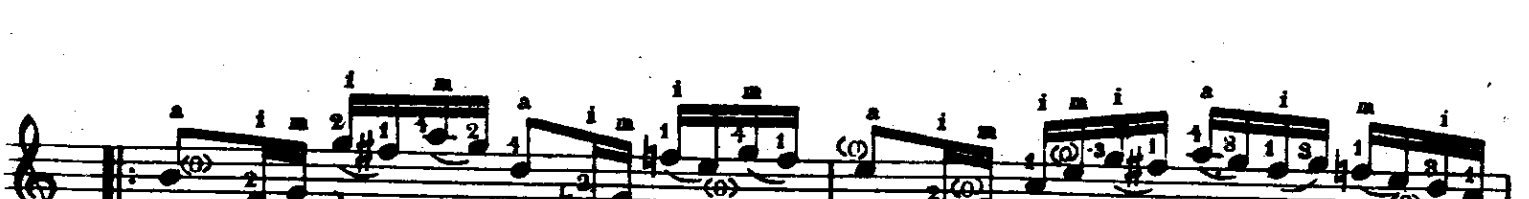
ESTUDO DE A.CANO

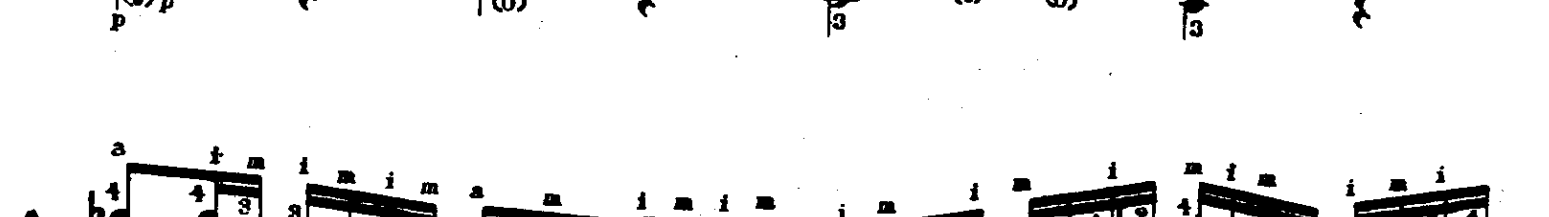
nº 37

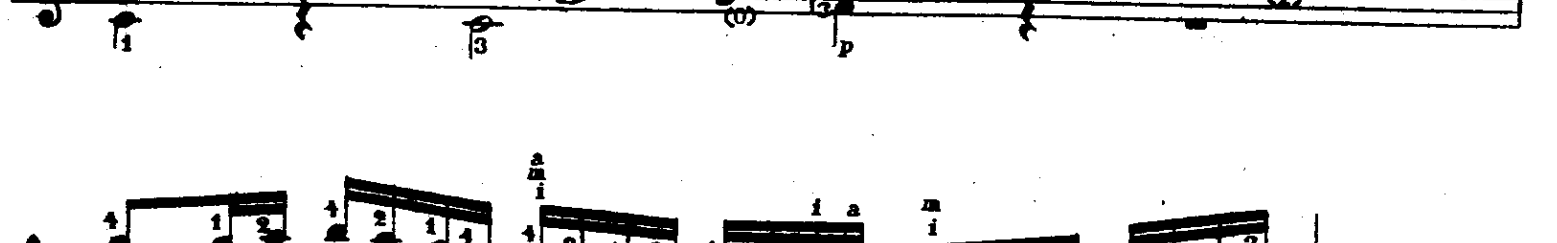




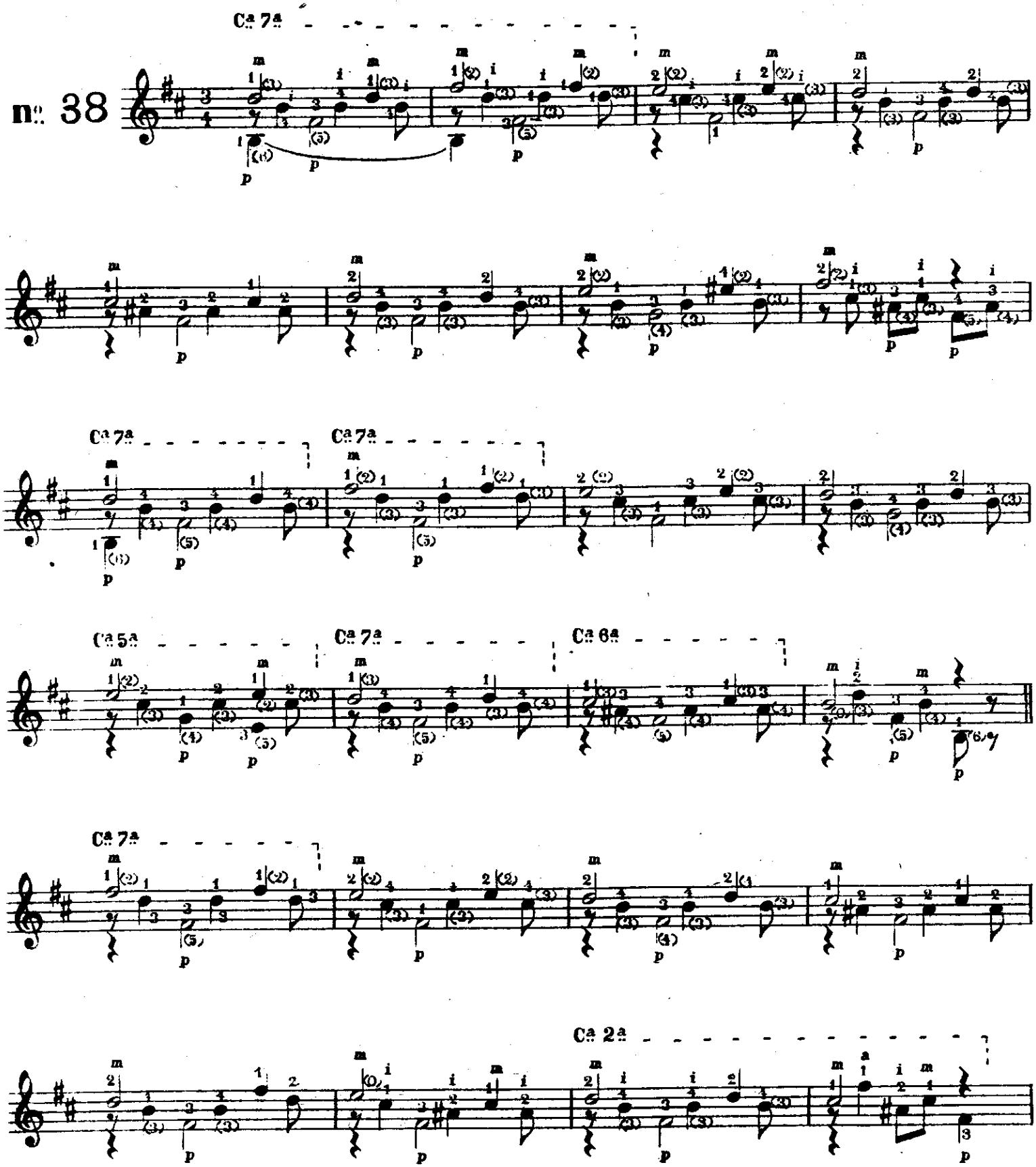


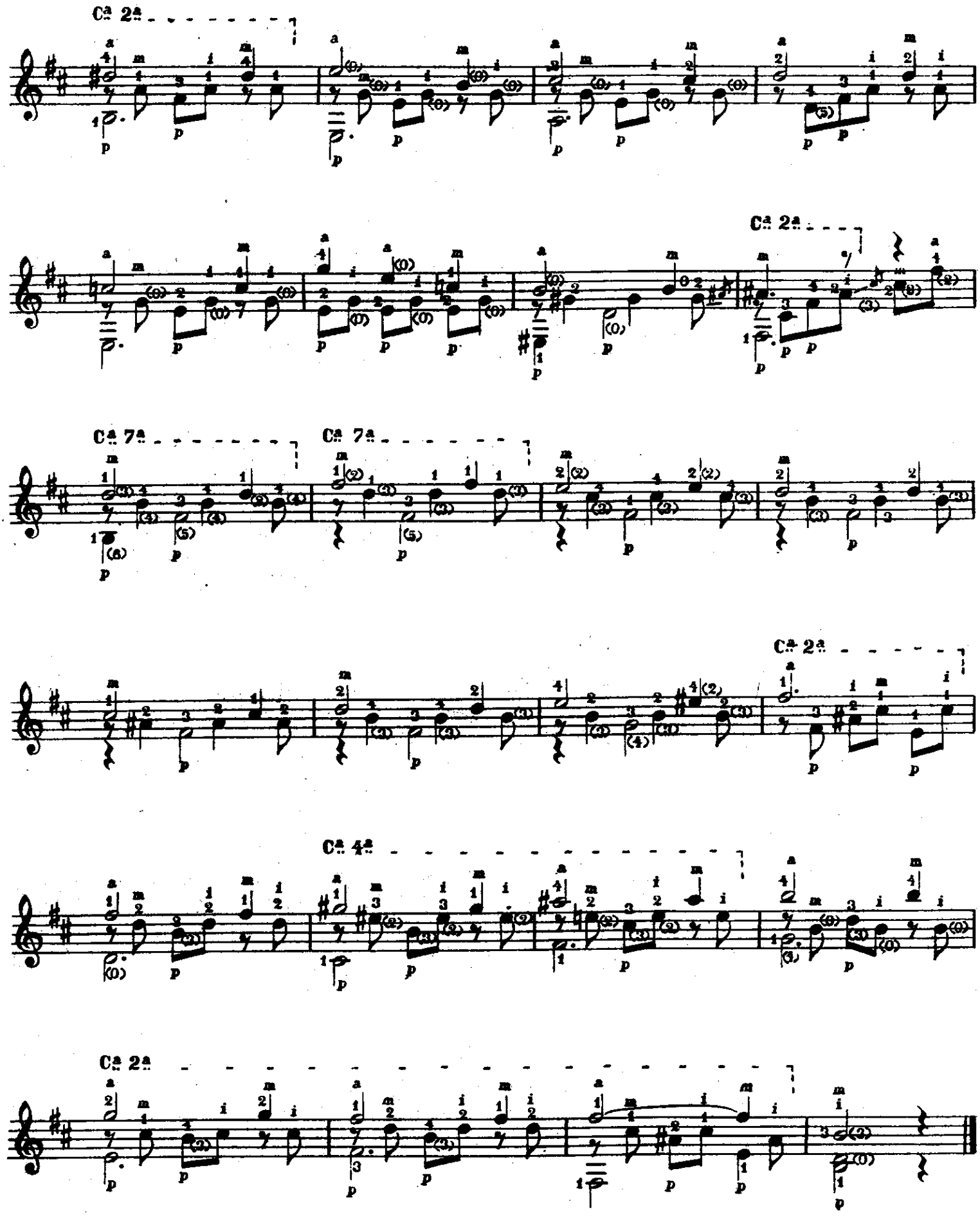




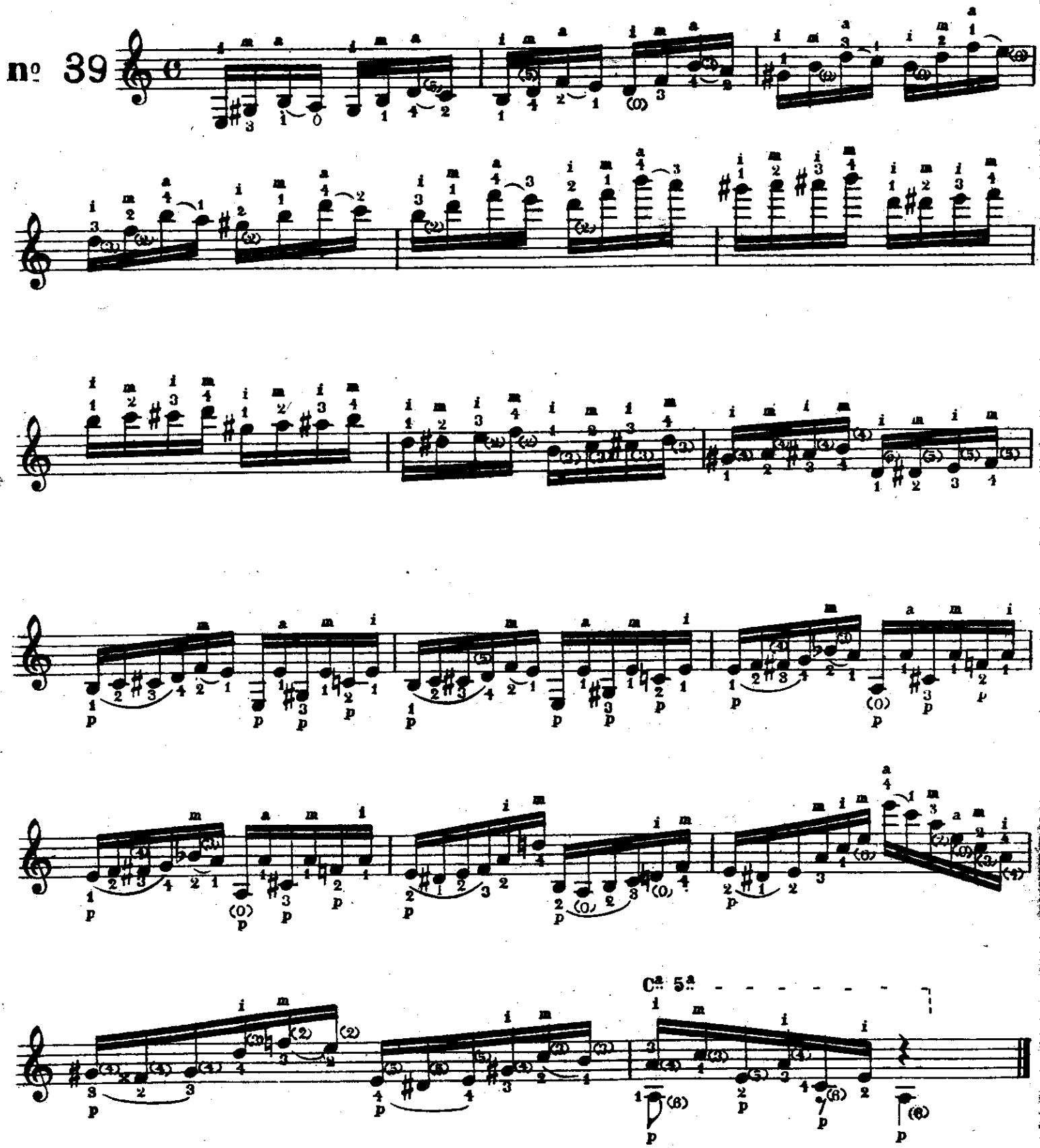


ESTUDO Nº 9 DE SORS

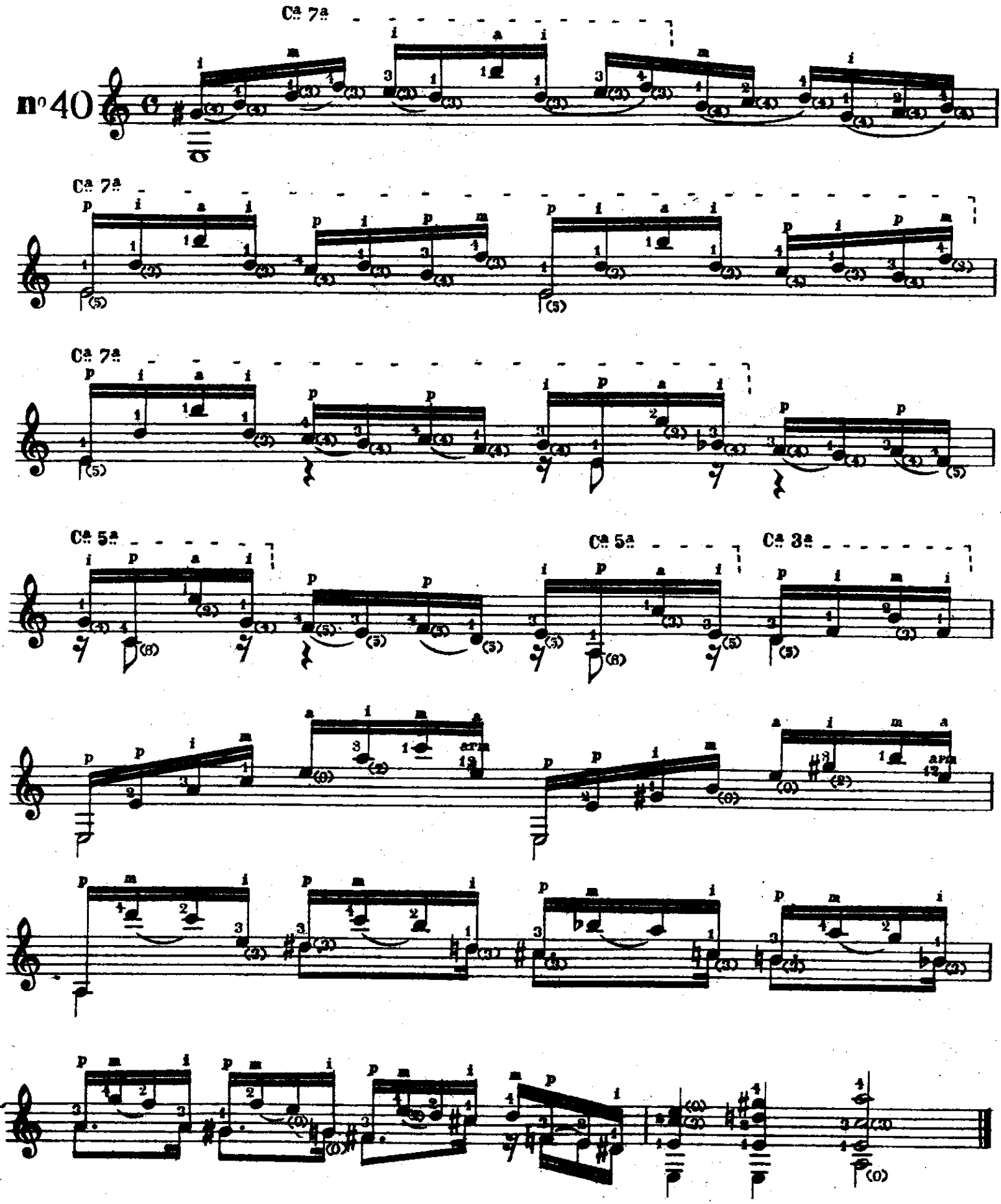



Ca 2a
Ca 2a
Ca 7a
Ca 7a
Ca 2a
Ca 4a
Ca 2a

PRELÚDIO DEDILHADO POR SODRÉ

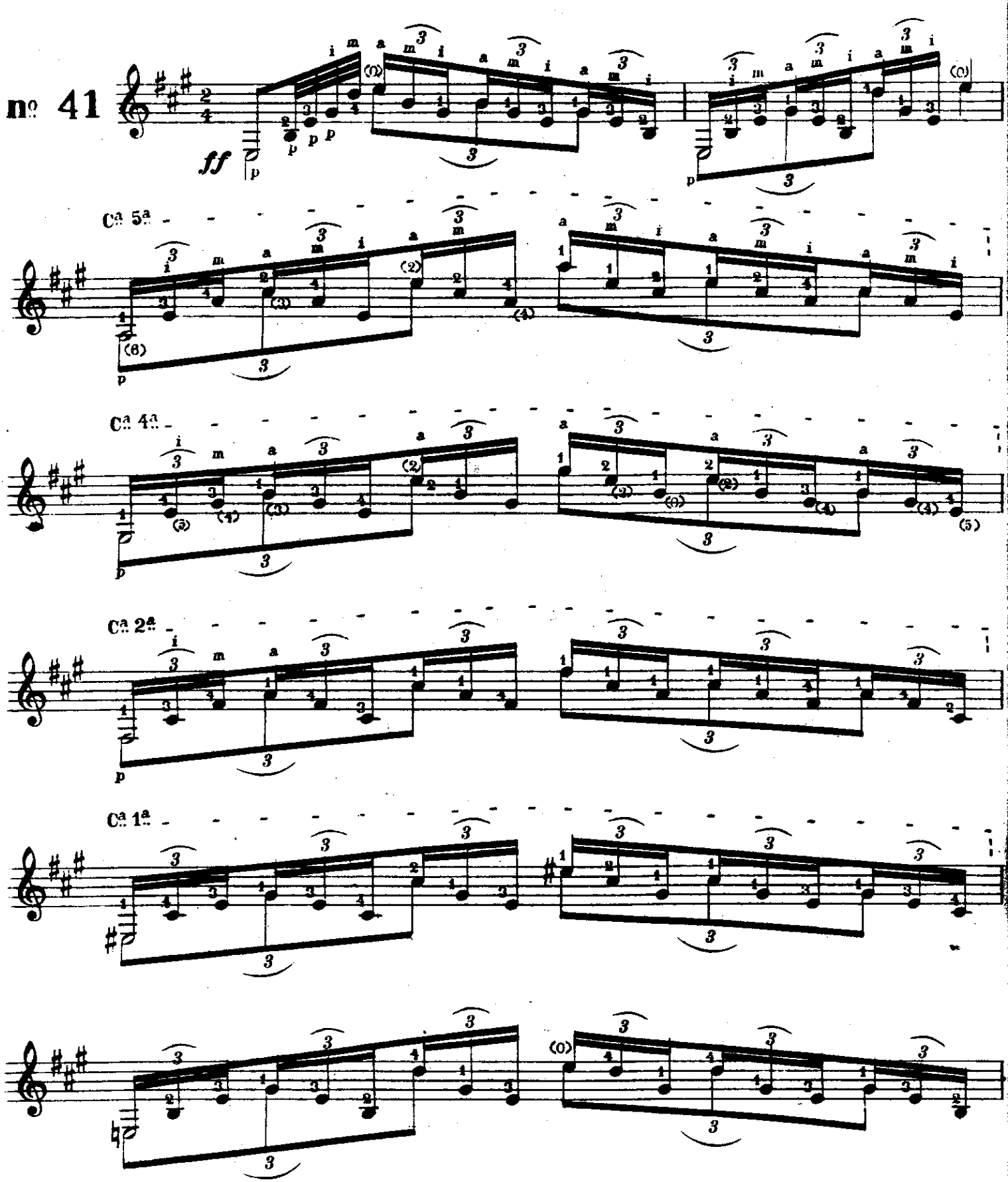


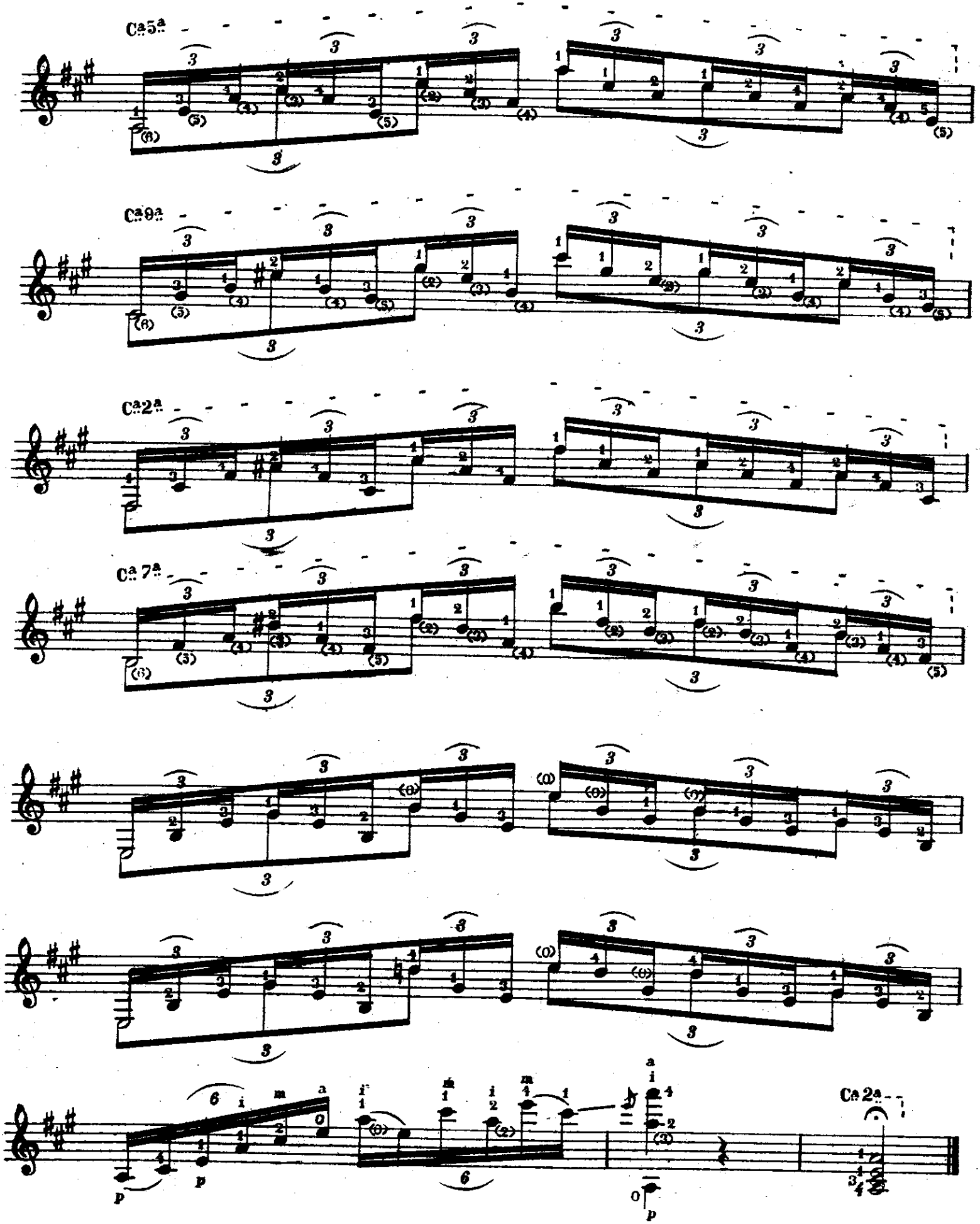
PRELUDIO DE SCHUMANN



ESTUDO DE J. PARGAS

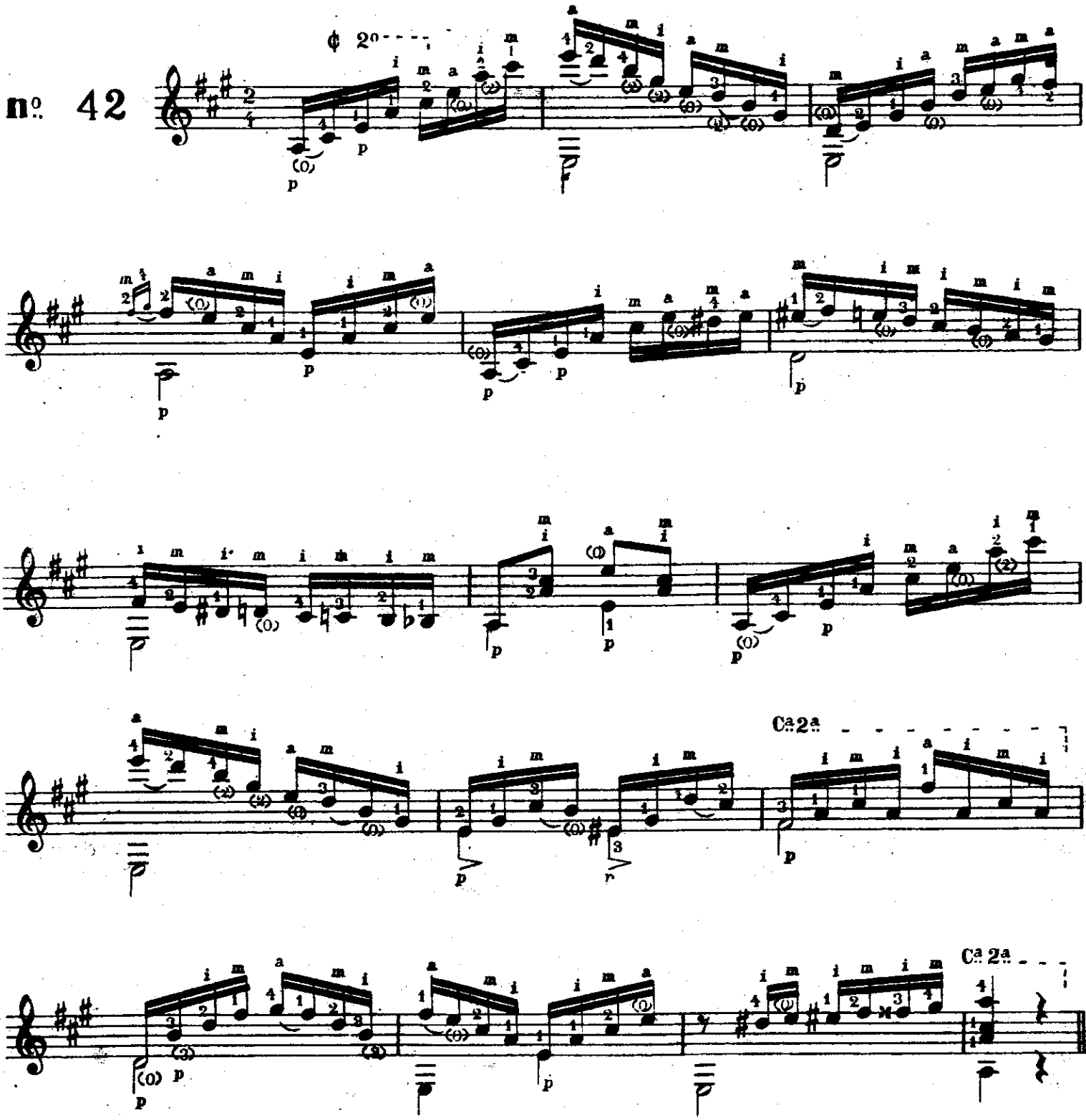
nº 41

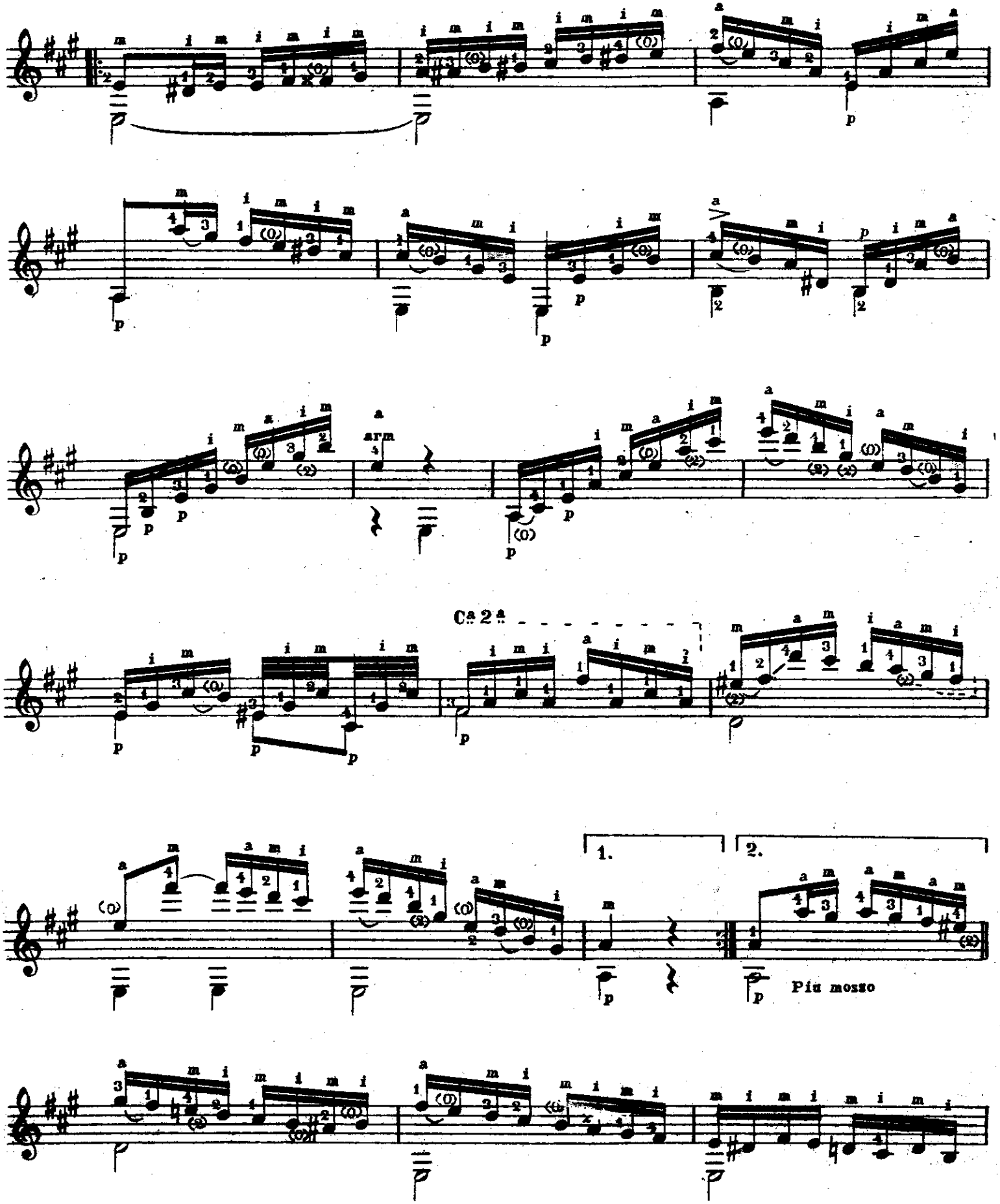


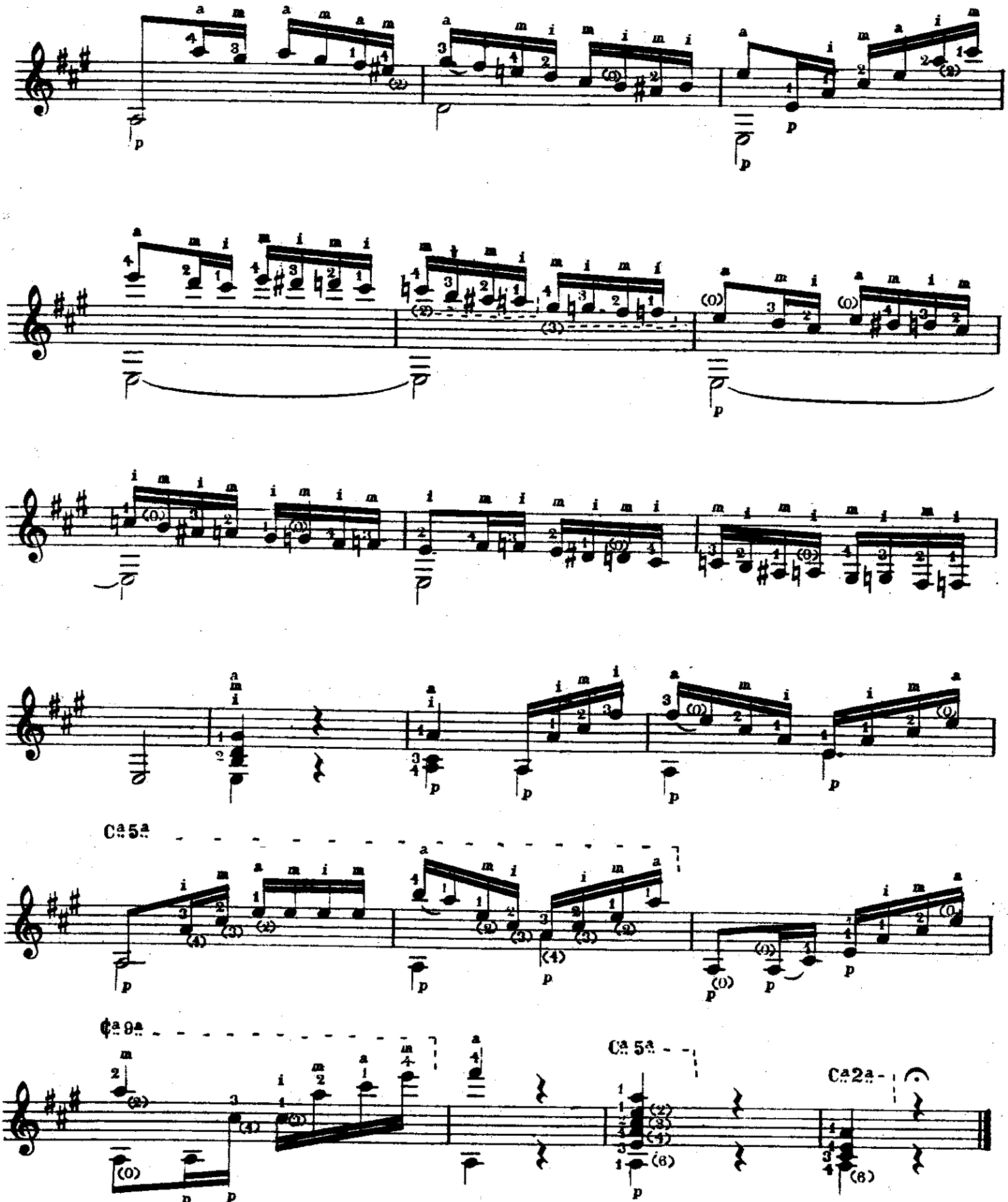

Ca 5a
Ca 9a
Ca 2a
Ca 7a
Ca 2a

SCHERZO DE C. DAMAS

nº 42



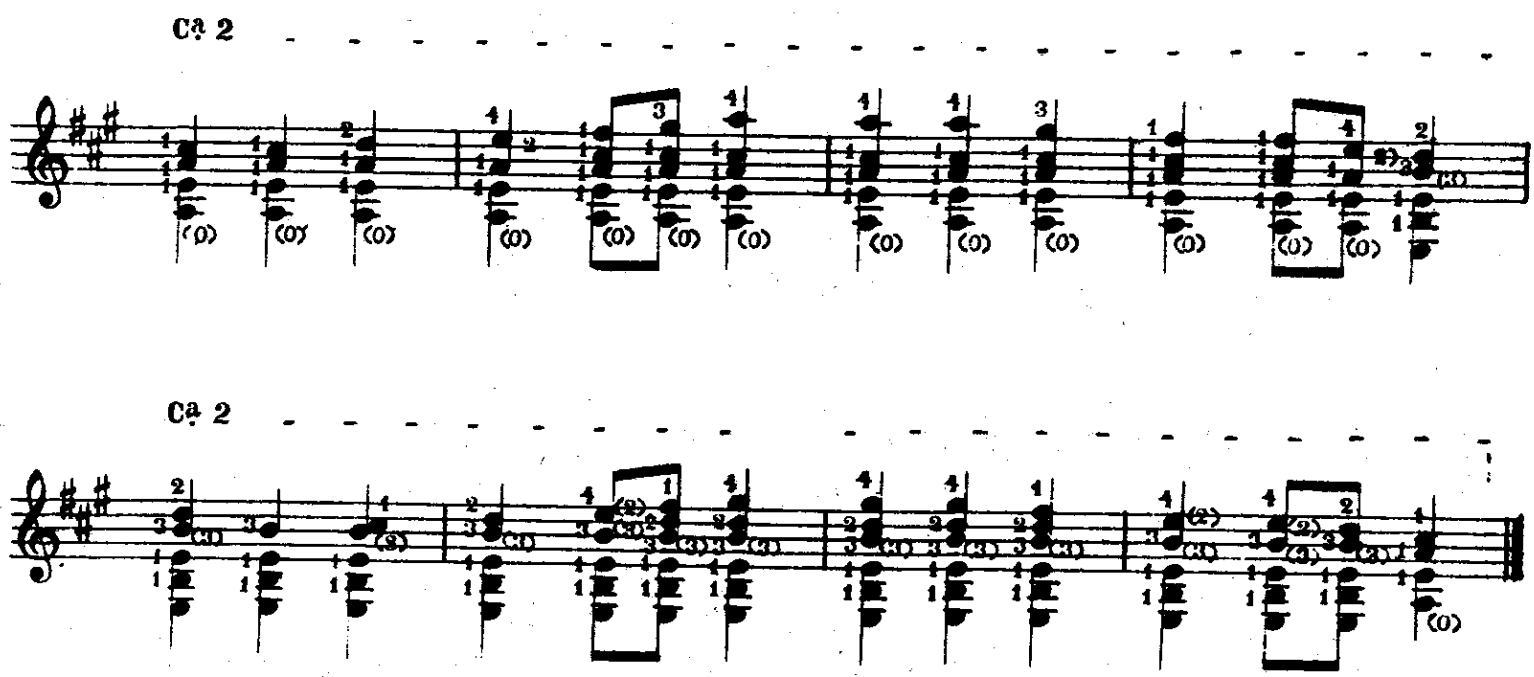

arm
Ca 2a
1.
2.
Più mosso


Ca 5a
Ca 9a
Ca 5a
Ca 2a

- TAMBOR -

O TAMBOR consiste em bater as cordas de um accorde, a um centimetro do cavalete com com o dedo polegar da mão direita, de maneira a ferir todas as cordas, num movimento rapido, auxiliado com o pulso que deve ser flexivel, e assim com o peso natural da mão obterá o som desejado.

EXEMPLO

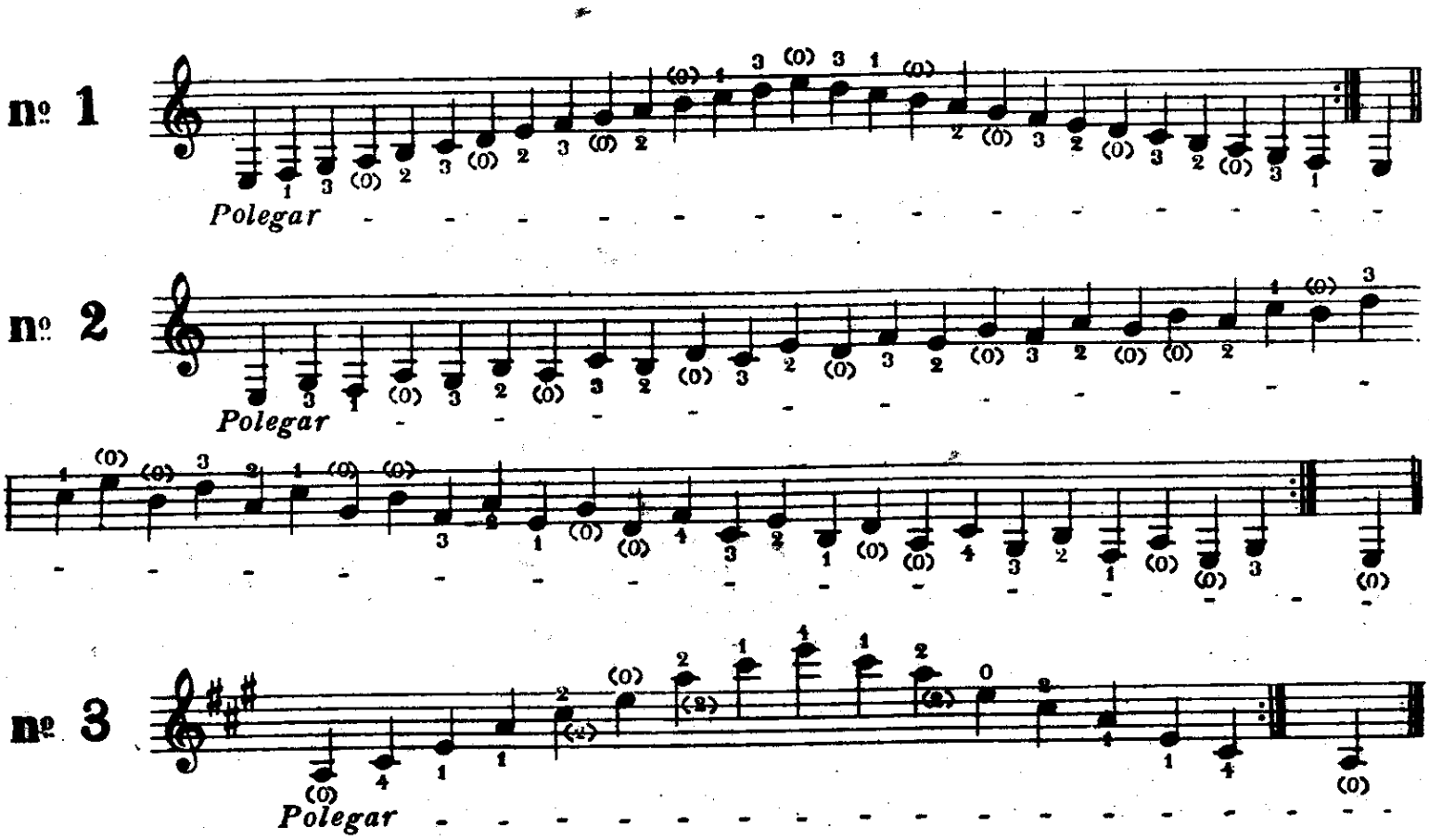


PIZZICATO

ou SONS APAGADOS

O PIZZICATO executa-se apoiando a parte lateral da mão direita entre as cordas e o cavalete, ferindo-se todas as notas somente com o polegar, e para maior firmeza da mão direita apoia-se levemente o dedo minimo sobre o tampo.

EXEMPLO



EXEMPLOS DE SONS ARMONICOS

Os armonicos mais usados, são os que se executam no 12º, 7º, 5º, 9º traste. Para produzir armonicos claros, deve-se collocar o dedo da mão esquerda, levemente sobre a corda, em direção ao traste; e aproximando a mão direita ao cavalete pulsa-se a corda com firmeza, e se obterá o som desejado.

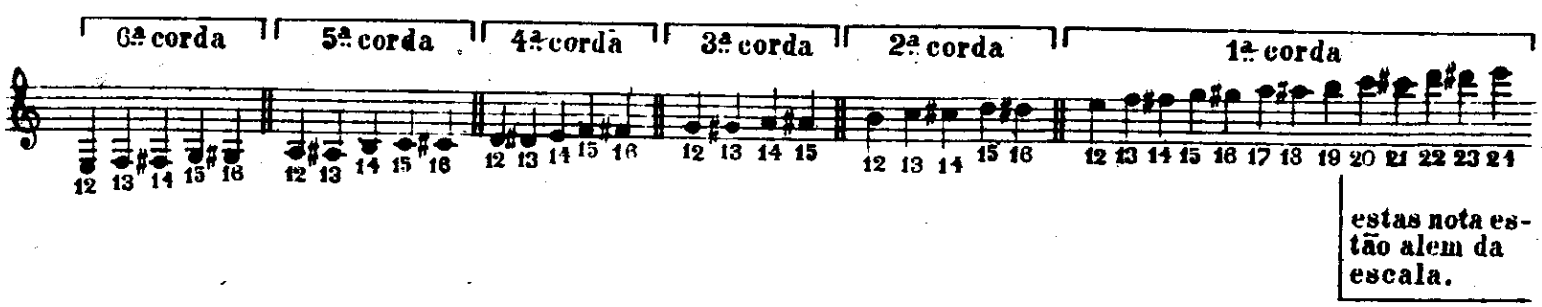
ARMONICOS OITAVADOS

Executam-se apoiando levemente o dedo indicador da mão direita sobre a corda, em diração ao traste correspondente, e pulsa-se com o dedo annular da mesma mão.

Como exercicio util, é aconselhavel executar a escala cromatica em armonicos. A contar do 12º traste, encontram-se todas as notas que se desejam executar, conforme exemplo abaixo.

EXEMPLO.

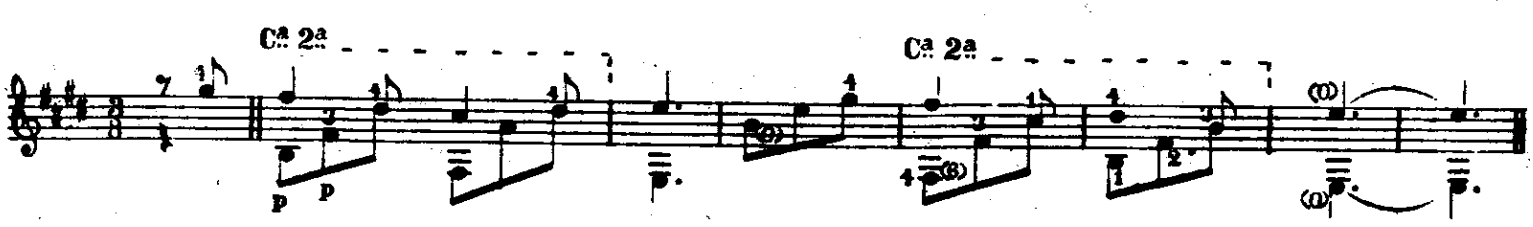
6ª corda solta (mi), *o tom armonico oitavado encontra-se no 12º traste.- Na mesma corda a nota* (fá) *primeiro traste, o tom armonico oitavado encontra-se no 13º traste.- O* (fa ♯) *do segundo traste 6ª corda, o tom armonico oitavado encontra-se no 14º traste. Assim por diante, em todas as cordas, tomando por base, que da nota presa, deve-se contar 12 trastes, e nesse ponto obter-se-a o tom armonico oitavado desejado.*



Ha casos em que o aluno encontrará, alem da nota armonica, outras notas para serem executadas ao mesmo tempo; nesse caso sem alterar a posição, deverá aplicar os dedos polegar e medio da mão direita.

EXEMPLO:

Todo o canto em armonico



Para concertistas

VIOLÃO "SUPER VOX"

DEL VECCHIO

Nº 2697

Imp. nas Of. Gráf. Irmãos Vitale S/A. Ind. e Com.
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