



**Centro de Educação Profissional
Escola de Música de Brasília**

**Apostila do
Curso Básico de
Piano Popular**
Nível 4

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A Casa

Vinicius de Moraes

Chords: Cmaj7, Dm7, Cmaj7, A7, Dm7, G7

Chords: C6, Dm7, Cmaj7, Dm7, Cmaj7, A7

Chords: Dm7, G7, C6, C7, Fm7

Chords: C/E, A7, Dm7, G7, C6, C7

10

13 Fm7 C/E A7 Dm7 G7

16 C6 G7sus4 C/G G7sus4 C/G A7

19 G7sus4 G7 C/G G7sus4 C/G G7sus4

22 C/G A7 Dm7 G7 C

Let it be

Lennon e McCartney

♩ = 80

C G Am F C G

4 F C C G Am F

7 C G F C C G

10 Am F C G F

5

Am Cmaj7/G Fmaj7 C C G

13

F C Am Cmaj7/G Fmaj7 C

16

C G F C F C

19

G7 C F C G7 C

22

6

Nhapopé

Andante

Folclore Brasileiro

Fonte desconhecida

♩ = 120

6

pedal simile

11

16

21

Sugestão ao professor: Estimular os alunos a observar a harmonia V-I e o ritmo. Estimular o uso do pedal adaptado ao ritmo.

10

How Insensitive

(Insensatez)

Tom Jobim

♩ = 68

Chords and notation in the score:

- Staff 1: Dm 9, C#dim
- Staff 2: Cm6, G7/B
- Staff 3: Bbmaj7, Ebmaj.7
- Staff 4: Em7 b5, A7(b9), Dm7, Dm7 Dbm7(9)
- Staff 5: Cm7, F7, Bm7(b5), Bbmaj7(6,9)
- Staff 6: Em7 (b5), A7, Dm7, Dbm7, Cm9, F7, Bm7(b5)
- Staff 7: E7b9, Gm7, A7, Dm7, A7

Blue Moon

Richard Rodgers
Lorenz Hart

$\text{♩} = 116$

G Em Am D G Em Am D

5

G Em Am D G Em Am D

9

G Em Am D G Em Am D

18

G Em Am D G C G

13

Musical notation for measures 13-16. The key signature is one sharp (F#). The melody in the treble clef consists of eighth and quarter notes. The bass line features a steady eighth-note accompaniment in the left hand and a more active line in the right hand.

Am D G Am D G

17

Musical notation for measures 17-20. The melody continues with eighth and quarter notes. The bass line maintains the eighth-note accompaniment pattern.

Cm C/F B^b D A Am D

21

Musical notation for measures 21-24. The melody includes some chromatic movement. The bass line continues with the eighth-note accompaniment.

G Em Am D G Em Am D⁷ G

25

Musical notation for measures 25-28. The melody concludes with a half note. The bass line ends with a final chord. There are markings for 8va and 8vb at the end of the system.

Lullaby For Helene

Transcription of Bill Evans Interpretations

By Earl Zindars

*dolce legato molto
espressivo* ♩ = 84

OBS: Essa peça foi selecionada pela importancia do intérprete e pela harmonização jazzística. Sugestão ao professor: Incentivar o aluno a observar o fraseado da melodia e as ligaduras de frase.

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Spiritual

Slowly - with feeling

Walter Noona e David C. Glover

In: An Adventure in Jazz, 1972

♩ = 80

p

5

mp

10

15

mf

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Spiritual pg2

19

rit. ...
mp

This system contains measures 19 through 23. The right hand (treble clef) features a melodic line with a slur over measures 22 and 23, ending with a fermata. The left hand (bass clef) provides harmonic support with chords and moving lines. A 'rit.' (ritardando) marking is present above the right hand in measure 23, and a 'mp' (mezzo-piano) dynamic marking is placed below the right hand. A crescendo hairpin is visible in the right hand across measures 20 and 21.

24

Tempo 1

mp

This system contains measures 24 through 27. The right hand (treble clef) has a melodic line with a slur over measures 24 and 25. The left hand (bass clef) continues with harmonic accompaniment. A 'Tempo 1' marking is placed above the right hand in measure 24, and a 'mp' (mezzo-piano) dynamic marking is placed below the right hand in measure 25. A crescendo hairpin is visible in the right hand across measures 26 and 27.

28

This system contains measures 28 through 31. The right hand (treble clef) features a melodic line with a slur over measures 28 and 29. The left hand (bass clef) provides harmonic support with chords and moving lines. A crescendo hairpin is visible in the right hand across measures 30 and 31.

32

p pp RH ppp

This system contains measures 32 through 35. The right hand (treble clef) has a melodic line with a slur over measures 32 and 33. The left hand (bass clef) features a complex texture with multiple voices, including a section labeled 'RH' (Right Hand) in measure 33. Dynamics include 'p' (piano) in measure 32, 'pp' (pianissimo) in measure 33, and 'ppp' (pianississimo) in measure 34. A crescendo hairpin is visible in the right hand across measures 34 and 35.

Garota de Ipanema

Tom Jobim

The musical score for "Garota de Ipanema" by Tom Jobim is presented in six systems of piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

System 1: Measures 1-4. Chords: Fmaj⁷ (measures 1-2), G⁷ (measures 3-4).

System 2: Measures 5-8. Chords: Gm⁷ (measures 5-6), G^b7 (measures 7-8). First ending (1.) starts at measure 9.

System 3: Measures 9-12. Chords: Fmaj⁷ (measures 9-10), G^bmaj⁷ (measures 11-12). Triplets are indicated in measures 11 and 12.

System 4: Measures 13-16. Chords: B⁷ (measures 13-14), F[#]m⁷ (measures 15-16). Triplets are indicated in measures 15 and 16.

System 5: Measures 17-20. Chords: D⁷ (measures 17-18), Gm⁷ (measures 19-20). Triplets are indicated in measures 19 and 20.

System 6: Measures 21-24. Chords: E^b7 (measures 21-22), Am⁷ (measures 23-24), D⁷(^b9) (measures 25-26). Triplets are indicated in measures 23 and 24.

Garota de Ipanema p2

25 Gm⁷ C⁷(b9) Fmaj⁷

28 G⁷

31 Gm⁷ G^{b7} Fmaj⁷ G^{b7}

Sugestão ao professor: incentivar o aluno a escrever seu arranjo.

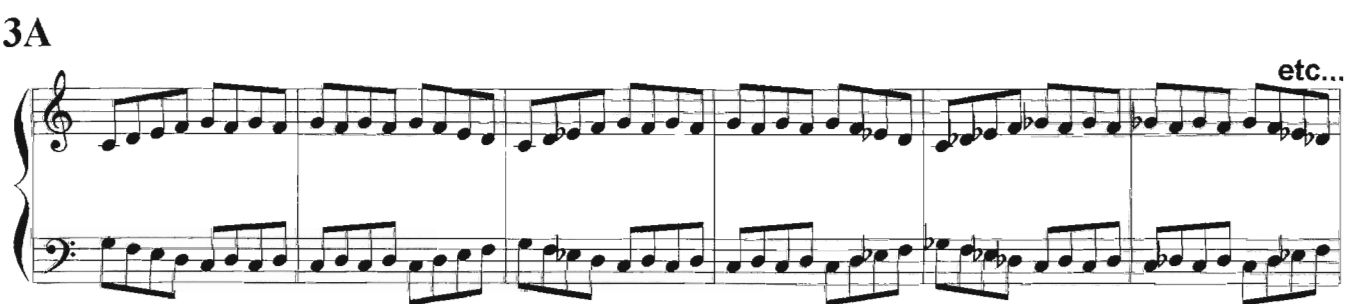
Beringer

Exercícios Técnicos Diários

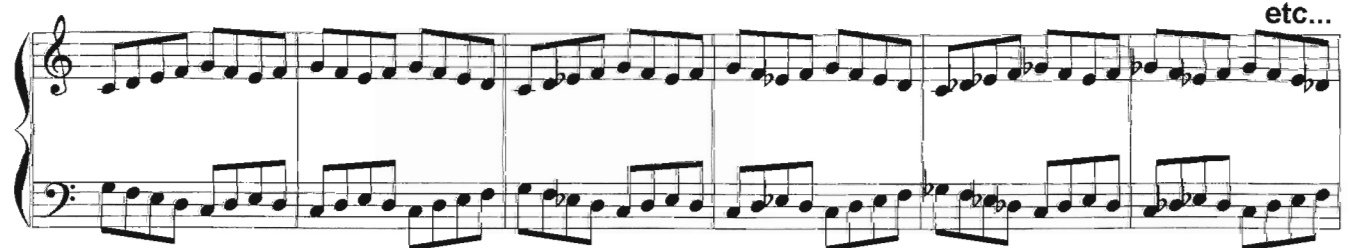
1A



2A



7A



9A

etc...

System 9A: Treble and bass staves with continuous eighth-note patterns. The treble staff has a key signature change to one flat (B-flat) at the end of the system.

18A

System 18A: Treble and bass staves with continuous eighth-note patterns. The treble staff has a key signature change to two flats (B-flat, E-flat) at the end of the system.

19A

System 19A: Treble and bass staves with continuous eighth-note patterns. The treble staff has a key signature change to three flats (B-flat, E-flat, A-flat) at the end of the system.

20A

27A

System 27A: Treble and bass staves with continuous eighth-note patterns. The treble staff has a key signature change to four flats (B-flat, E-flat, A-flat, D-flat) at the end of the system.

28A

28A

System 28A: Treble and bass staves with continuous eighth-note patterns. The treble staff has a key signature change to five flats (B-flat, E-flat, A-flat, D-flat, G-flat) at the end of the system.

31A

System 31A: Treble and bass staves with continuous eighth-note patterns. The treble staff has a key signature change to six flats (B-flat, E-flat, A-flat, D-flat, G-flat, C-flat) at the end of the system. The system concludes with a double bar line and a 6/4 time signature.

33A

Exercise 33A is in 6/4 time. The right hand features a melodic line with eighth and sixteenth notes, including triplets and slurs. The left hand provides a steady accompaniment with eighth notes, also featuring triplets and slurs.

34A

Exercise 34A is in 3/4 time. The right hand plays a continuous eighth-note melody with slurs. The left hand plays a steady eighth-note accompaniment with slurs.

38A

Exercise 38A is in 3/4 time. The right hand plays a continuous eighth-note melody with slurs. The left hand plays a steady eighth-note accompaniment with slurs.

40A

Exercise 40A is in common time (C). The right hand plays a continuous eighth-note melody with slurs. The left hand plays a steady eighth-note accompaniment with slurs.

48A

Exercise 48A is in common time (C). The right hand plays a continuous eighth-note melody with slurs. The left hand plays a steady eighth-note accompaniment with slurs.

49A

Exercise 49A is in common time (C). The right hand plays a continuous eighth-note melody with slurs. The left hand plays a steady eighth-note accompaniment with slurs.