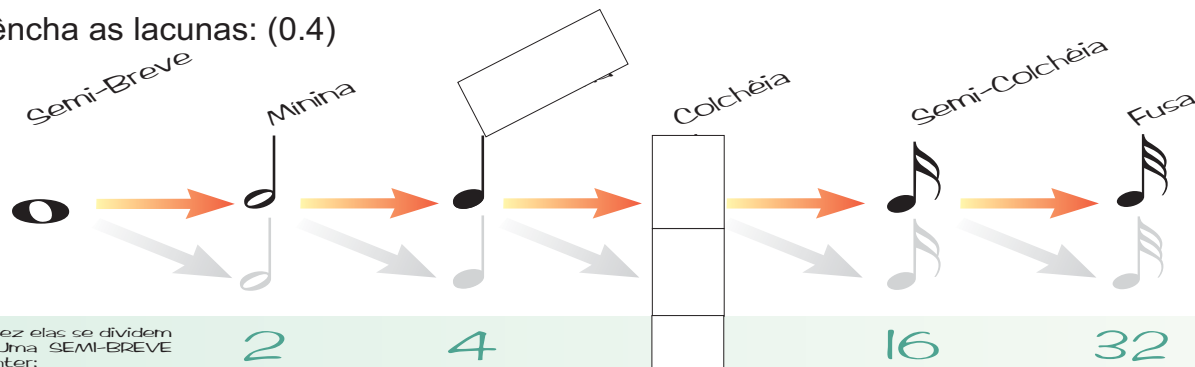


Nome: \_\_\_\_\_

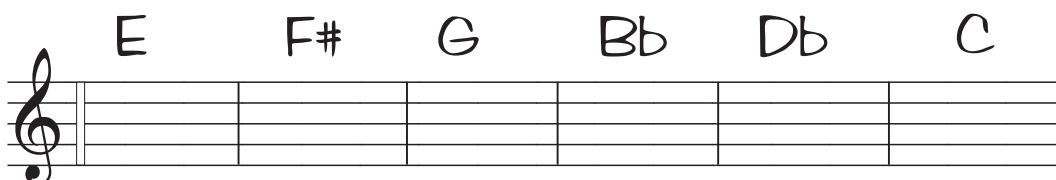
DATA: \_\_\_\_\_ Dia da semana e hora da Aula: \_\_\_\_\_

**Boa SORTE !**

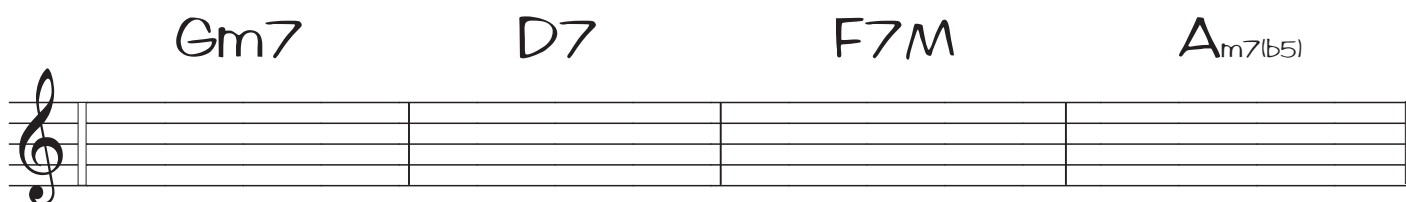
Preëncha as lacunas: (0,4)



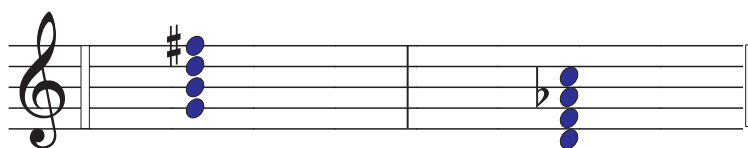
Escreva as notas no pentagrama: (0,6)



Escreva os acordes no pentagrama: (1,6)



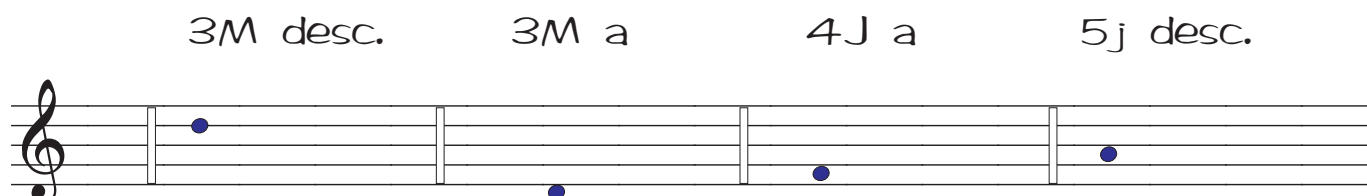
Dê o nome dos acordes: (0,4)



Preëncha as lacunas: (0,4)

$\frac{1}{2}$	1	$1\frac{1}{2}$	2	$2\frac{1}{2}$	3	$3\frac{1}{2}$	4	$4\frac{1}{2}$	5	$5\frac{1}{2}$	6
<b>T</b>	<b>2m</b>	<b>3m</b>	<b>3M</b>	<b>4<sub>aum</sub></b>	<b>5J</b>	<b>6M</b>	<b>7M</b>	<b>8J</b>			

Gere os intervalos pedidos: (0,8)



Escreva linearmente como seria lida esta composição: (0,8)

Crie um caminho de baixo sutil, usando uma inversão no acorde D7. (0,6)

**F** **D7** **Gm**

**F** \_\_\_\_\_ **Gm**

Harmonize as escalas de: (1.4)

**A**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**F**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Analise as seguintes Progressões: (2.2)

Tom: \_\_\_\_\_

1)

**E7M**

**C#m7**

**G#m7**

**D#m7**

Tom: \_\_\_\_\_

2)

**G**

**C#Ø**

**Em**

**F#m**

Coloque os dominantes que preparam para estes alvos e as tensões cabíveis: (0,8)

\_\_\_\_\_ **D7M**

\_\_\_\_\_ **Dm7(b5)**

\_\_\_\_\_ **G#m**

\_\_\_\_\_ **E7**

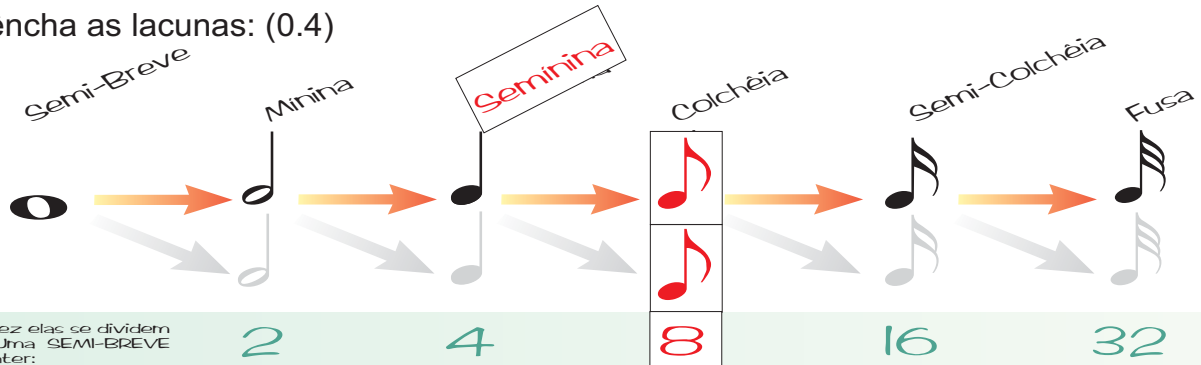
Nome: \_\_\_\_\_

Nota: Aprovação  
acima de 70

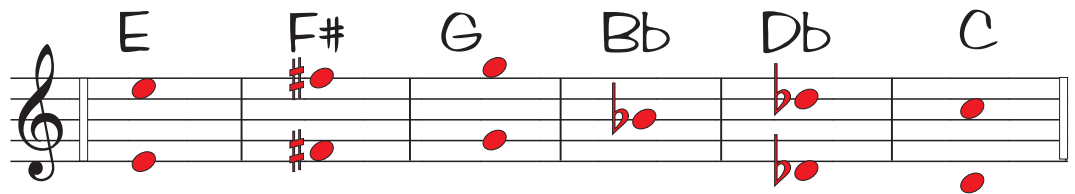


**Boa SORTE !**

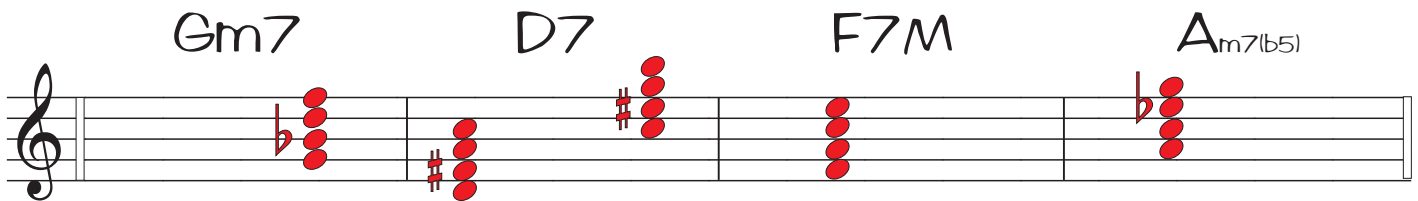
Preëncha as lacunas: (0,4)



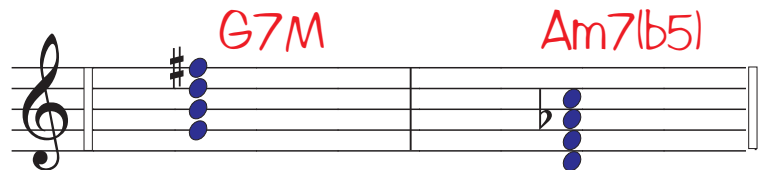
Escreva as  
notas no  
pentagrama:  
(0,6)



Escreva os acordes no pentagrama: (1,6)



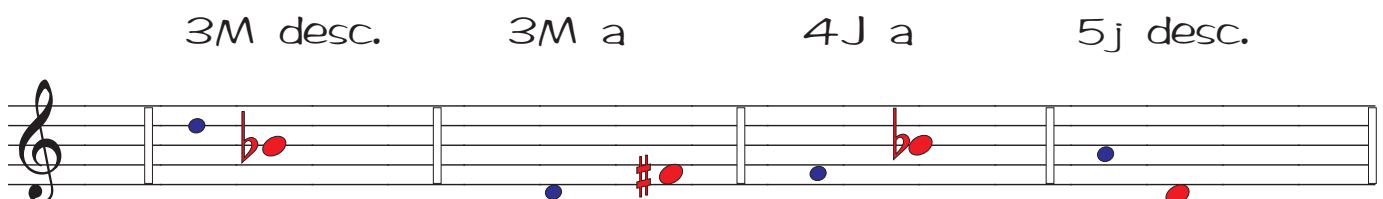
Dê o nome dos acordes: (0,4)



Preëncha as lacunas: (0,4)

$\frac{1}{2}$	1	$1\frac{1}{2}$	2	$2\frac{1}{2}$	3	$3\frac{1}{2}$	4	$4\frac{1}{2}$	5	$5\frac{1}{2}$	6
<b>T</b>	<b>2m</b>	<b>3m</b>	<b>3M</b>	<b>4<sub>aum</sub></b>	<b>5J</b>	<b>6M</b>	<b>7M</b>	<b>8J</b>			

Gere os intervalos pedidos: (0,8)



Escreva linearmente como seria lida esta composição: (0,8)

X Y X Z X K X

X W H X W

Crie um caminho de baixo sutil, usando uma inversão no acorde D7. (0,6)

**F** **D7** **Gm**

**F** **D7/F#** **Gm**

Harmonize as escalas de: (1.4)

**A**<sub>7M</sub> **Bm**<sub>7</sub> **C#m**<sub>7</sub> **D**<sub>7M</sub> **E**<sub>7</sub> **F#m**<sub>7</sub> **G#m**<sub>7(b5)</sub> **A**<sub>7M</sub>

**F**<sub>7M</sub> **Gm**<sub>7</sub> **A**<sub>7M</sub> **Bb**<sub>7M</sub> **C**<sub>7</sub> **Dm**<sub>7</sub> **Em**<sub>7(b5)</sub> **F**<sub>7M</sub>

Analise as seguintes Progressões: (2.2)

Tom: **B** **IV** **II** **VI** **III**

**E**<sub>7M</sub> **C#m**<sub>7</sub> **G#m**<sub>7</sub> **D#m**<sub>7</sub>

Tom: **D** **IV** **VII** **II** **III**

**G** **C#**<sub>7</sub> **Em** **F#m**

Coloque os dominantes que preparam para estes alvos e as tensões cabíveis: (0,8)

**A**<sub>7</sub> (13) **D**<sub>7M</sub>

**A**<sub>7</sub> (b13) **Dm**<sub>7(b5)</sub>

**D#**<sub>7</sub> (b13) **G#m**

**B**<sub>7</sub> (13) **E**<sub>7</sub>