

ARRANJOS E TRANSCRIÇÕES



INSTRUMENTAÇÃO: OUTROS INSTRUMENTOS

MARCOS FILHO

Flautas doces

- Transpositores de oitava e não transpositores;
- Limitação dinâmica;
- Problemas de afinação com outros instrumentos;
- Tem sonoridade homogênea;
- Mais expressiva em andamentos andantes e moderatos;
- Digitação complexa para passagens rápidas;
- Permite-se efeitos como frulatos e multifônicos;

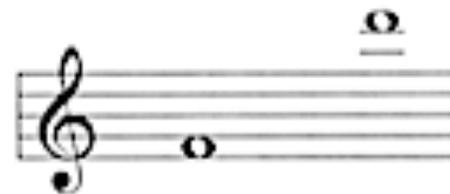
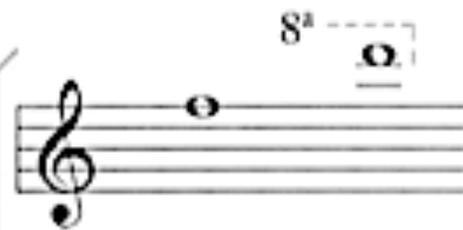
A FAMÍLIA DAS FLAUTAS DOÇES



SOM

NOTAÇÃO

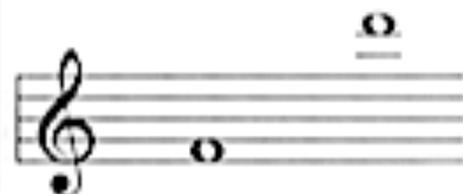
flauta doce
sopranino
em fá*



flauta doce
soprano
em dó



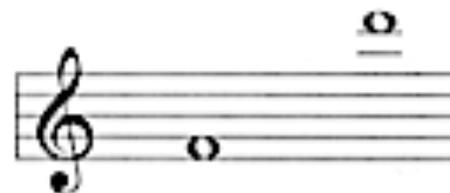
flauta doce
alto em fá*



flauta doce
tenor em dó



flauta doce
baixo em fá*



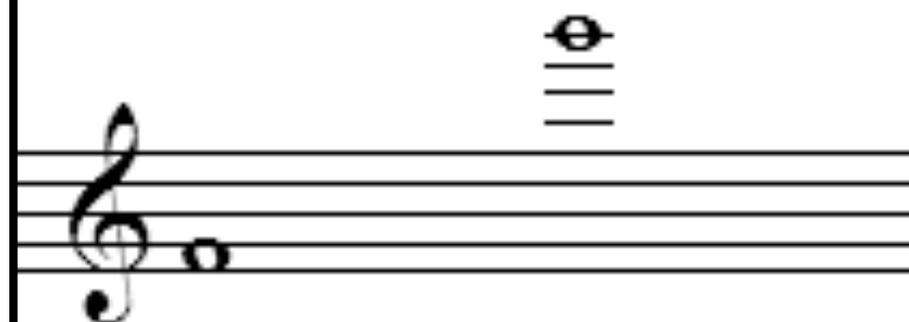
As flautas doces em fá são fabricadas em fá, mas anotadas sem transposição (exceto 8ª.)

Soprano

SOA OITAVA ACIMA DA ESCRITA



Contralto em Fá

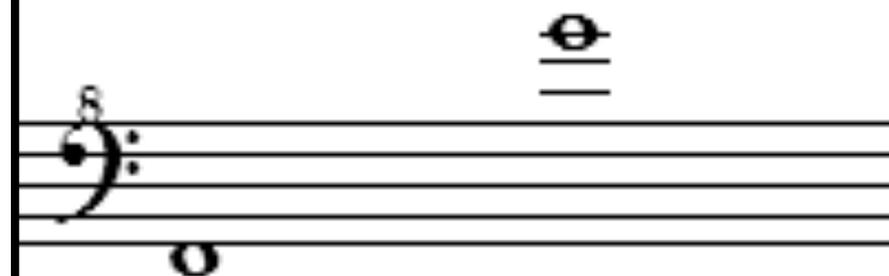


Tenor



Baixo

SOA OITAVA ACIMA DA ESCRITA





VIOLÃO

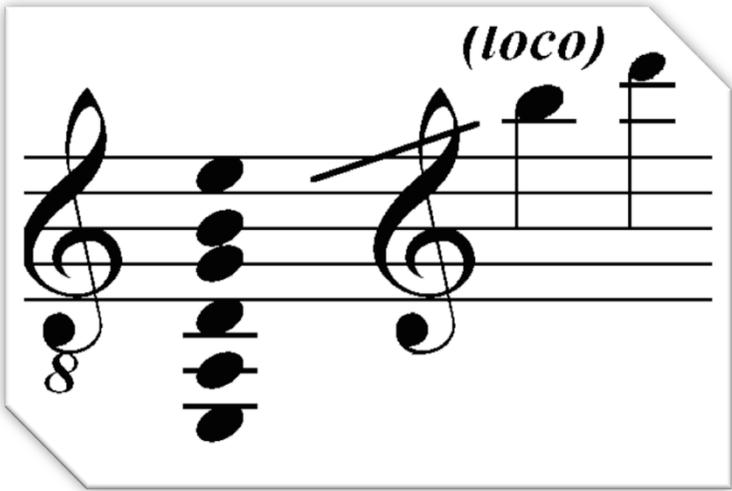
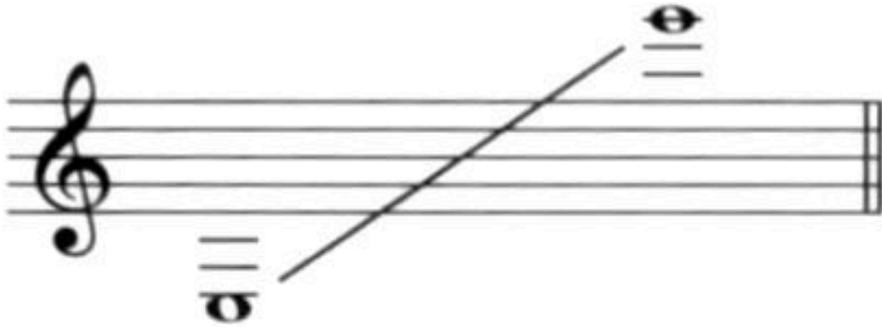
Violão

- Transpositor de oitava;
- Limitação dinâmica;
- Tem sonoridade homogênea;
- Trinados e trêmulos são possíveis embora exijam excelente condicionamento técnico;
- Tem problemas quando à projeção e equilíbrio sonoro em relação a outros instrumentos. A possibilidade de amplificação deve ser levada em conta previamente no arranjo;
- Funciona muito bem grupos e naipes de violões;
- Tem formas específicas de escrita em de acordo com a proposta sonora;

AFINAÇÃO



TESSITURA



NOMENCLATURA DOS DEDOS



LAGRIMA

Francisco Tarrega

Lento

mp

mp

Fine *mf*

p *rit.* *D. C. al Fine*

NOTAÇÃO

LAGRIMA

Francisco Tarrega

The image displays two staves of musical notation for the piece 'Lagrima' by Francisco Tarrega. The first staff is marked 'Lento' and 'mp'. It features a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes various guitar-specific symbols: circled numbers 1, 2, and 3 indicating fret positions; circled numbers 4 and 2 indicating string numbers; and circled numbers IX and VII indicating fretboard positions. The second staff continues the piece, also marked 'mp', and includes similar notation with circled numbers 1, 2, 3, 4, and 2, and circled numbers IX and VII. The notation is written in a style typical of guitar sheet music, with a focus on fretting and string selection.

Notação solista escreve-se em um pentagrama em geral a duas vozes;

- Números soltos indicam dedilhado da mão esquerda;
- Números circulados indicam “corda”;
- Números romanos indicam “casa”;

NOTAÇÃO EM CONTEXTO POPULAR (Base)

Handwritten musical notation for a piano solo section. The tempo is marked *mm* $\text{♩} = 132$. The notation includes measure numbers 143/155, 144/150, 145/157, 146, and 158. The first part is marked "SOLO" and the second part "NO SOLO". The key signature has one flat (Bb).

Chord progression for the first part (measures 143-155): G9, C9, F, D7(+9), G13, C7(+9).

Chord progression for the second part (measures 146-158): G13, C7(+9).

Additional markings: (SOFT ENS) and (NO SOLO).

Handwritten musical notation for electric guitar and electric bass. The key signature has one flat (Bb). The guitar part features a rhythmic pattern of eighth notes and rests, with a 7th fret barre indicated by '7' above the notes. The bass part is marked *sim.* (sustained).

Chord progression above the guitar staff: Eb, Cm, Eb, Cm, Eb, Cm, Eb, Cm.

Handwritten musical notation for piano, guitar, and bass. The time signature is 2/4. The notation includes measure numbers 2, 3, and 4 for two different sections.

Chord progression for the first section (measures 2-4): Gm7, slash, slash, slash.

Chord progression for the second section (measures 2-4): Am7, D7, Fm7, Bb7, C6, slash, slash, slash.

Labels on the left: piano, guitarra, baixo.

Para mais exemplos, vide “Seção Rítmica” disponibilizado no blog.

EXAMPLE 4-23. Stravinsky, *Tango*, mm. 1-6

Tempo di Tango

4 Cl.*

Bs. Cl.*

Tpt.

Trb.

Guitar*

mf

mf

mf

sim.

non stacc.

p

non stacc.

p

non stacc.

p

*sounds as written.



4

4 Cl.

Bs Cl.

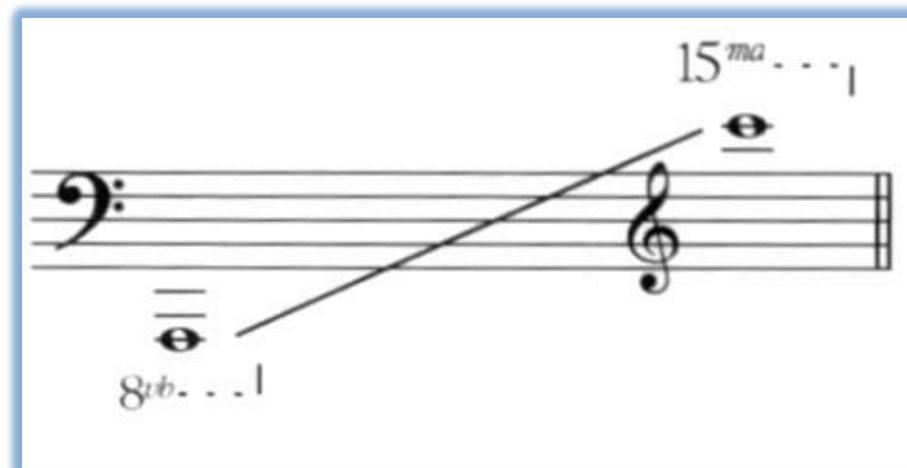
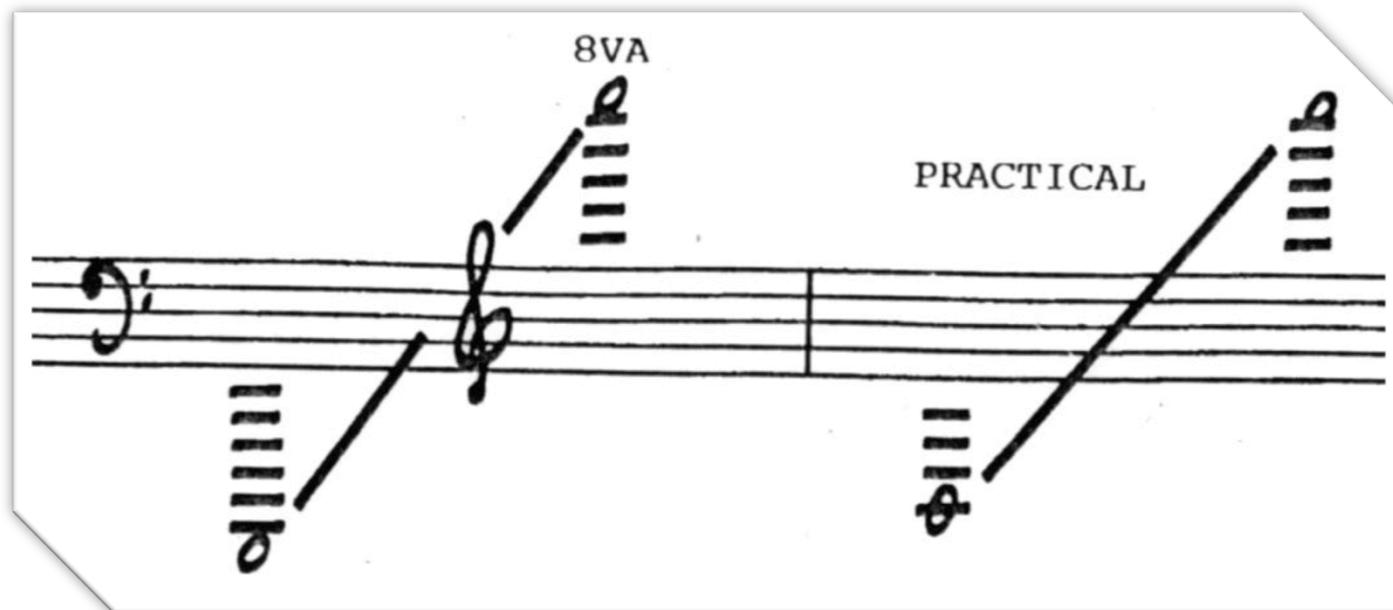
Tpt.

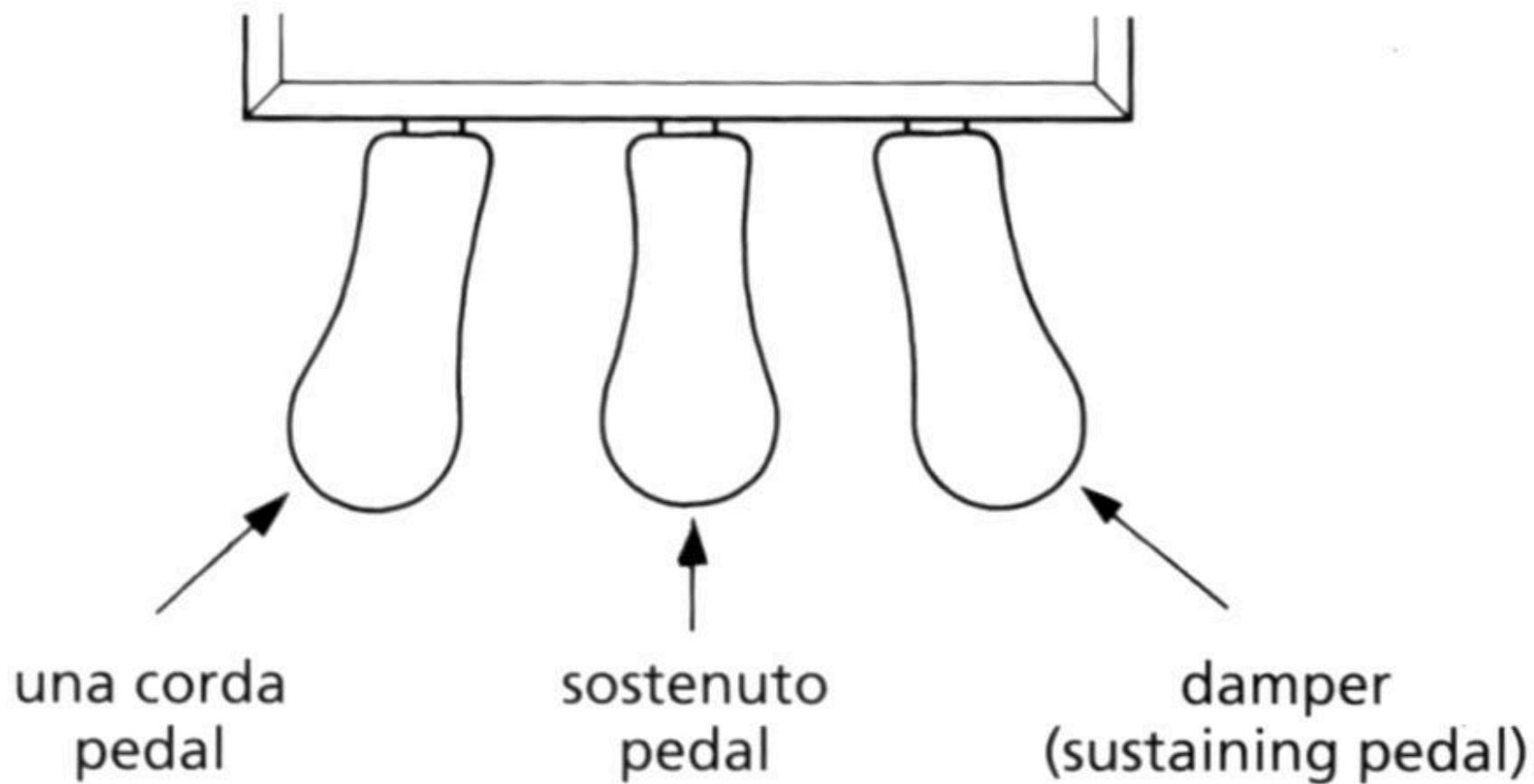
Trb.

Guitar

This musical score is for a five-part ensemble: 4 Cl., Bs Cl., Tpt., Trb., and Guitar. The music is in 4/4 time and the key signature has one sharp (F#). The score is divided into three measures. The 4 Cl. part features a melodic line with slurs and ties, starting on a whole note in the first measure and moving to a half note in the second and third measures. The Bs Cl. part provides a rhythmic accompaniment with eighth notes and rests. The Tpt. part consists of two staves, with the upper staff playing a melodic line and the lower staff playing a rhythmic accompaniment. The Trb. part also consists of two staves, with the upper staff playing a melodic line and the lower staff playing a rhythmic accompaniment. The Guitar part is a single staff with a complex rhythmic accompaniment featuring many beamed eighth notes and rests.

Piano





EXAMPLE 13-2. Stravinsky, *Petrushka*, First Tableau, Russian Dance, mm. 1-9

Allegro giusto ♩ = 116

2 Picc. *f* *a 2*

2 Fl. *f* *a 2*

Ob. *f* 1. 2.

Eng. Hn. *f*

B♭ Cl. 1, 2 *f*

B♭ Cl. 3 *f*

Bsn. 1, 2 *f*

Bsn. 3 *f*

F Hn. 1, 2 *f*

F Hn. 3, 4 *f* ouvert

2 B♭ Tpt. *f*

Trgl. *f*

Tamb. de Basque *pp* *gliss.* *f*

Xyl. *f* *m.d.*

Hp. 1 *f* *m.g.* *m.d.*

Hp. 2 *f* *m.g.* *m.d.*

Pno. *f* *gliss.* *mf*

2 Vln. Solos *pizz.* *arco* *pp*

Vln. 1 *f* *arco* *sf*

Vln. 2 *f* *div. pizz.* *f*

3 Vla. Solos *pizz.* *f* *pizz.* *sf*

Vla. *f* *pizz.* *mf*

Vlc. *f* *pizz.* *mf*

D.B. *f* *pizz.* *mf*



EXAMPLE 13-3. Shostakovich, Symphony No. 1, second movement, mm. 113-118



Allegro ♩ = 192

113

Picc. *ff*

2 Fl. *ff*

2 Ob. *ff*

2 A Cl. *ff*

2 Bsn. *ff*

4 F Hn. *ff*

2 B♭ Tpt. *ff*

3 Trb., Tba. *ff*

Timp.

Trgl.

Tamb.

Cymb.

Bs. Dr.

Pno. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vlc. *ff*

D.B. *ff*

EXAMPLE 13-4. Bernstein, *On the Town*, "Times Square," mm. 1-5



1 Allegro (♩ = 88)

Fl. *p*

Ob. *p*

E♭ Cl. *mf*

B♭ Cl. *p*

Bs. Cl. *p*

Hn. 1

Hn. 2

Tpt. 1, 2

Tpt. 3

Trb. 1, 2

Trb. 3

Sn. Dr. *p*

*Perc. *p*

Bs. Dr. *p*

Pno. *mf*

Vln. 1

Vln. 2

Vln. 3

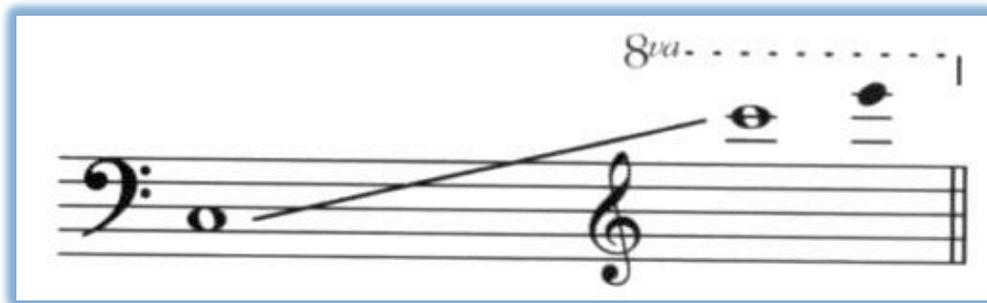
Vla. *pizz.*

Vlc. *p*

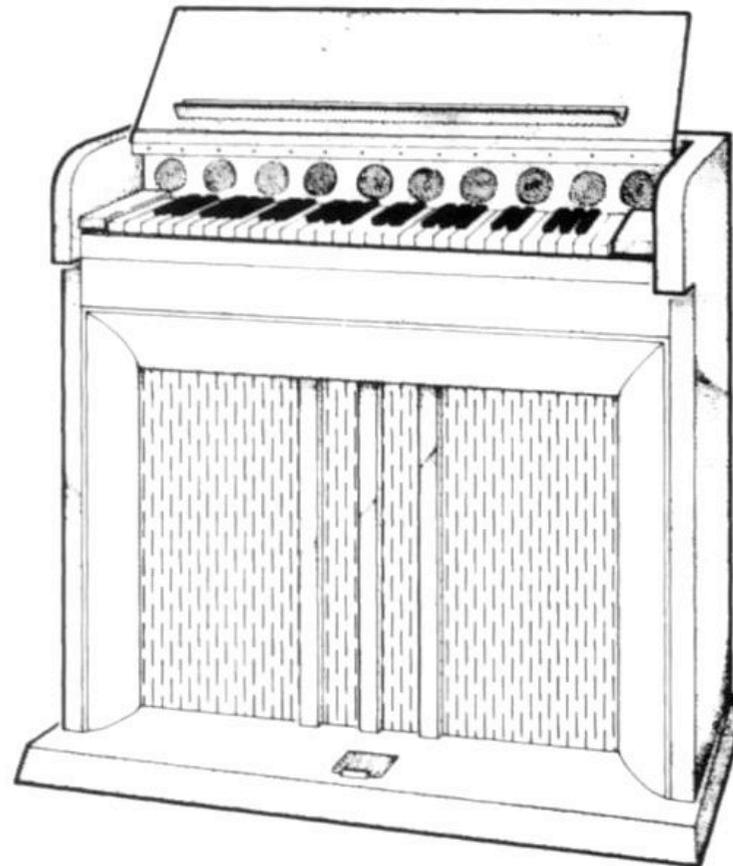
D.B. *p*

CELESTA

TESSITURA



Soa uma oitava acima do que está escrito.



EXAMPLE 13-6. Tchaikovsky, *The Nutcracker*, "Dance of the Sugar Plum Fairy,"
mm. 5–12

Andante

Cel.

5

mf

9

f





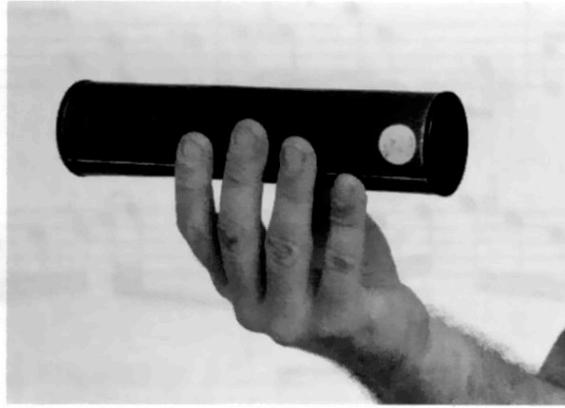
INSTRUMENTAÇÃO: PERCUSSÃO

MARCOS FILHO

1- SURDO



2- GANZÁ



3- TAMBORIM



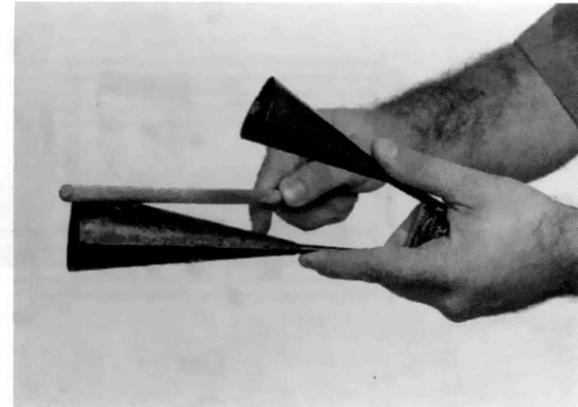
4- RECO-RECO



5- PANDEIRO



6- AGOGÔ



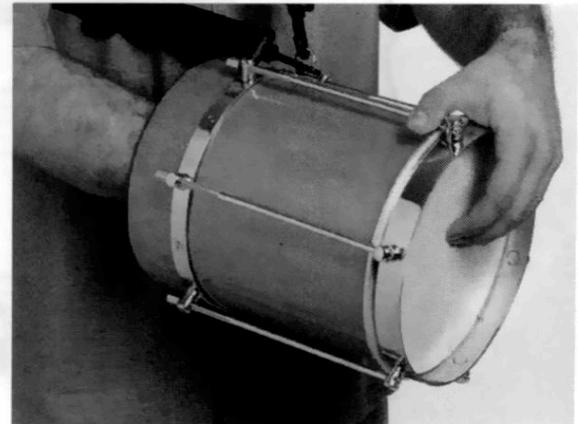
7- REPINIQUE



8 - CAIXA

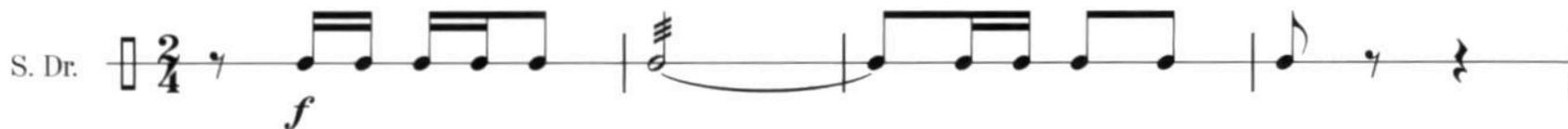


9- CUÍCA



DIFERENTES FORMAS DE NOTAÇÃO

Os instrumentos com altura definida são notados nas claves de sol e fá de acordo com sua tessitura. Os instrumentos de altura indefinida podem ser escritos normalmente em cinco linhas, uma linha, ou o número de linhas correspondentes à quantidade de sons emitidos (não excedendo cinco). Neste caso utiliza-se sempre a clave de percussão.





Baquetas de metal



Baquetas duras (madeira ou plástico)



Baquetas medias (cabeça de borracha)



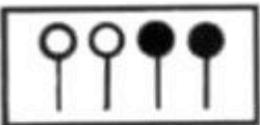
Baquetas macias (cabeças de lã ou feltro)



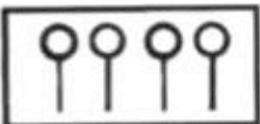
Vassourinhas



Duas baquetas duras em cada mão



Duas baquetas macias (mão esq.) duas duras (mão dir.)



Duas baquetas macias em cada mão



Baqueta de bumbo sinfônico (*gran cassa*)



Baqueta pesada (tam-tam, etc)

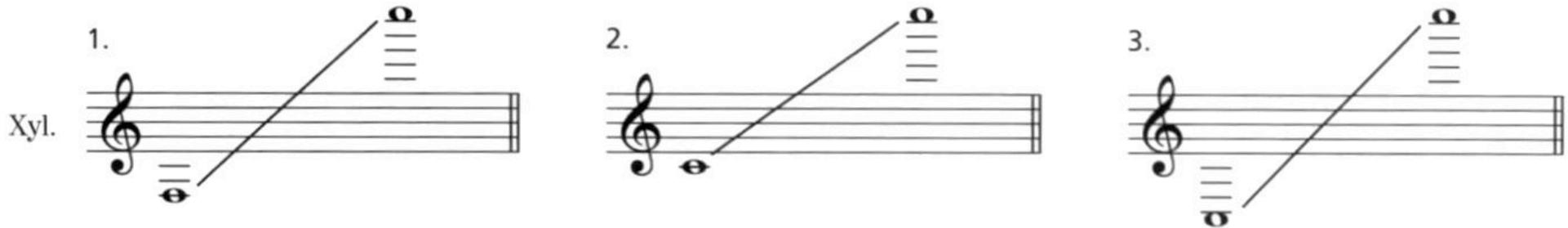
The image shows a musical staff with a 2/4 time signature. It contains four measures, each illustrating a different sound type:

- SOM ABERTO:** A half note with a small circle above it.
- SOM FECHADO:** A half note with a plus sign above it.
- DEIXAR VIBRAR:** A half note with a slur underneath it and the abbreviation "l.v." above it.
- RULO OU RUFO:** A quarter note with a sharp sign (#) above it.

Each measure is separated by a bar line, and the staff ends with a double bar line.

INSTRUMENTOS DE ALTURA DEFINIDA

Xilofone



Soa uma oitava acima do que está escrito. Em geral os músicos usam apenas duas baquetas em cada mão. (baquetas de plástico, borracha ou madeira)

EXAMPLE 12-4.* Xylophone

Quite fast

Xyl.

1st time *f* using hard mallets
2nd time *pp* using soft mallets

(8w)...

5 3



Marimba



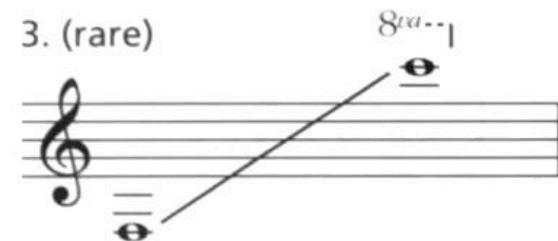
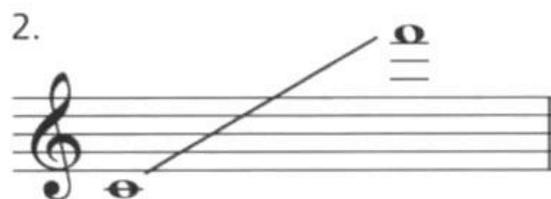
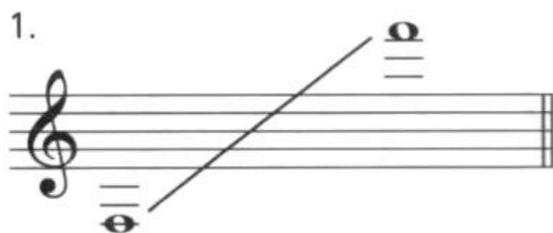
Bass Marimba
(rare)



Os músicos usam, em geral, duas baquetas em cada mão.



Vibrafone



Os músicos usam, em geral, duas baquetas em cada mão.



Scherzando

Vib. *1*

3 3 3

1st time motor on (medium speed)
2nd time motor off

4

l.v. l.v. (*sim.*)

7

3/4 4/4

* = "dead stroke"

Very slowly

Mar. with soft mallets

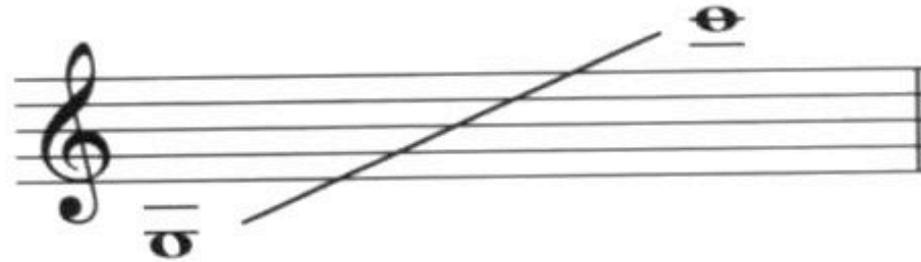
3/4





Com arco

Glockenspiel



Soa duas oitavas acima do que está escrito.

Os músicos usam uma baqueta em cada mão.

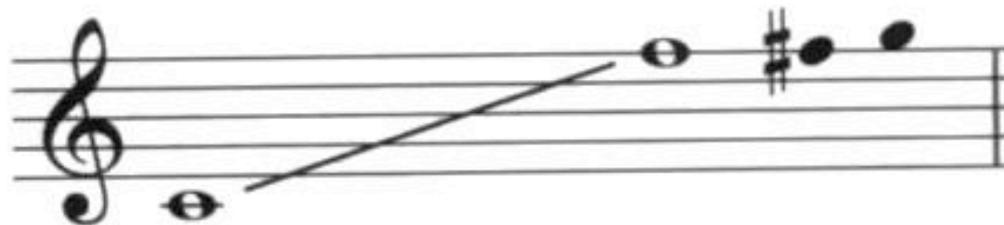
Gls. Moderato

1st time *p*
2nd time *f*

gliss.

The image shows a musical staff in treble clef with a 3/4 time signature. The notation includes a glissando line, a first ending marked '1st time p' and a second ending marked '2nd time f'. The word 'gliss.' is written above the staff.

Sinos tubulares (Campanas)



1 Slowly

Chm.

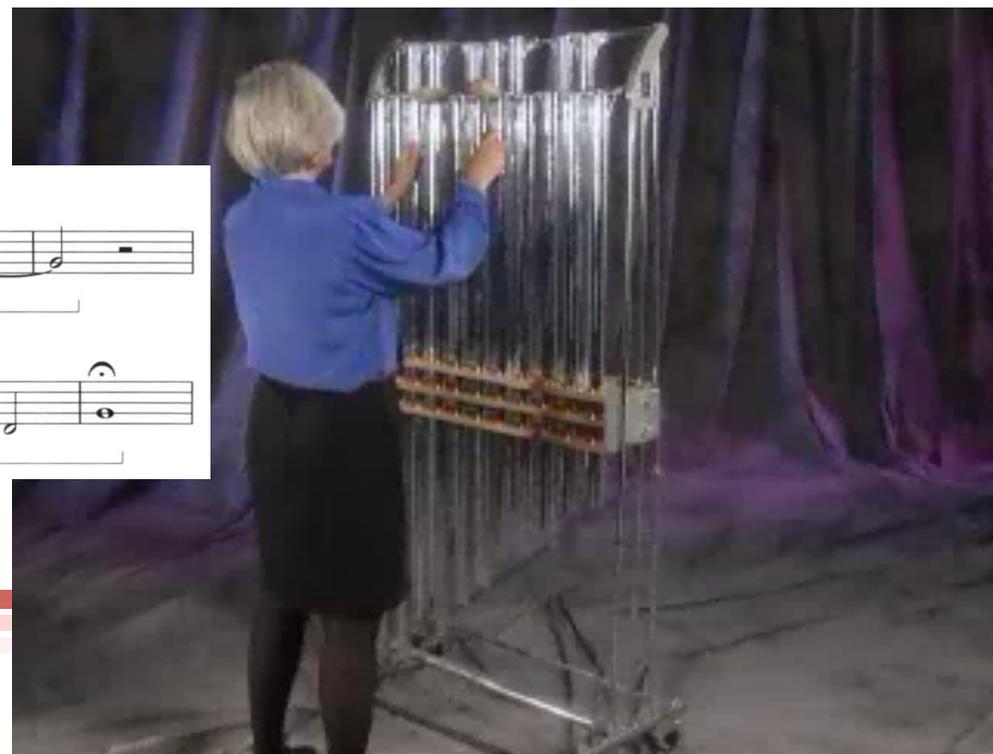
Ped.

Ped.

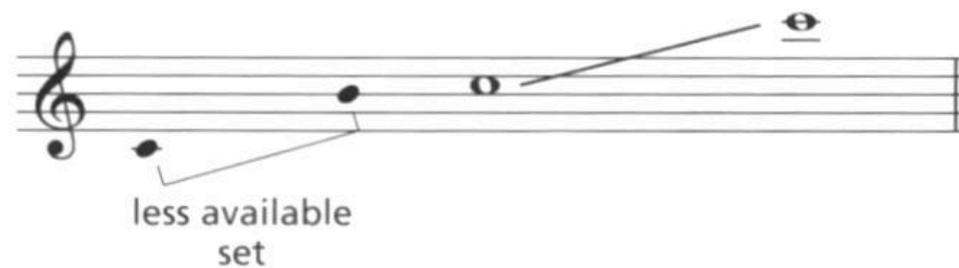
7

Ped.

Detailed description: This block contains two staves of musical notation for a tubular bell. The first staff is marked '1 Slowly' and 'Chm.' (Chimes). It shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and a whole rest. Pedal markings 'Ped.' are placed under the first and fourth measures. The second staff starts at measure 7 and shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and a whole note G4. Pedal markings 'Ped.' are placed under the first and last measures.

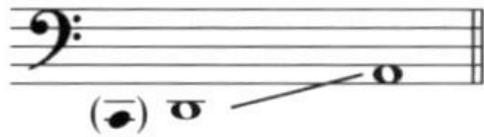


Crotales



Tímpanos

32"



28"



25"



23"



21"



INSTRUMENTOS DE ALTURA INDEFINIDA

MARCOS FILHO

Pratos



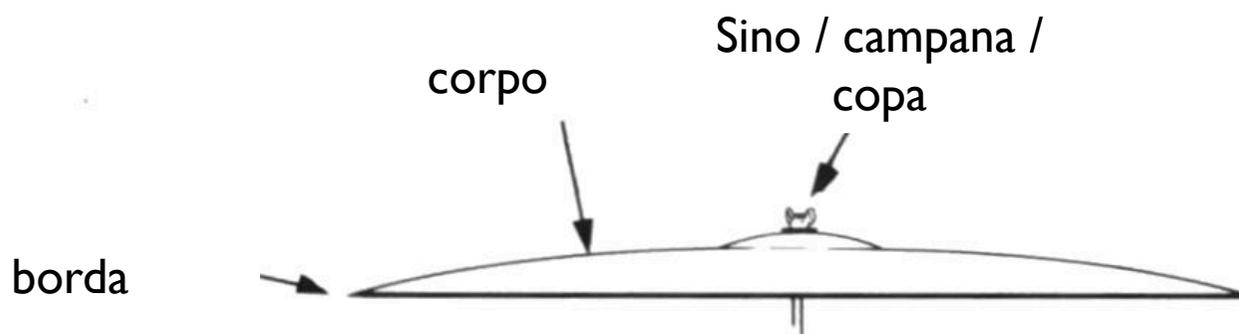
Par de pratos (prato de choque)



Chimbal ou hi-hat



Prato suspenso (também tocado com baqueta de feltro)



Em geral é notado numa única linha, porém caso o mesmo músico toque pratos diferentes, pode-se utilizar linhas múltiplas.



Tam-tam

3 Gongs
+
Tam-Tam

ff *f* *mf* *p* *f* *p* *pp*



Percussão múltipla



Tom-toms e timbales



Caixa clara e congas



REFERÊNCIAS BIBLIOGRÁFICAS:

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NESTICO, Sammy. *The Complete Arranger*. USA: Fewnwood Music Co., 1993.

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