Cadernos de Gaita Galega.
Caderno 1: Intervalos.

Xesús Vaamonde Manteiga

Dos Acordes

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RESERVADOS TÓDOLOS DEREITOS

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PRESENTACIÓN

O libro que tes nas túas mans, nestes momentos nos que empezas a coñecer e amar a gaita, chega a tempo para guiarte nesta aventura. Xesús Vaamonde, autor destes "Cadernos de Gaita Galega", dende a súa posición de docente, gaiteiro e profundo coñecedor da técnica instrumental, ofrece unha valiosa ferramenta de traballo, non só ós instrumentistas noveles que se enfrontan por vez primeira ás dificultades da medida ou da afinación, senón tamén ós intérpretes avezados, como axuda para mellora-la precisión ou a limpeza na dixitación e, en xeral, para establecer unha base firme no coñecemento deste inspirador instrumento.

A serie "Cadernos de Gaita Galega" será completada progresivamente, afondando na exercitación diaria e aumentando, pouco a pouco, o nivel técnico requirido, mantendo o mesmo plan didáctico. Nunha primeira fase, serán cinco os cadernos que sairán proximamente á venda, respectando en todo momento o deseño deles, a súa presentación e a comodidade no formato, fundamentais para o, e a instrumentista, á hora de afrontar o estudio diario.

Dende o Departamento Didáctico que dirixo, quero agradecer ó autor (o benquerido e familiar "Suso Vaamonde") o seu traballo, polo que significa de aportación a tódolos estudiantes de gaita, non só dos Conservatorios onde se está a impartir este instrumento, senón tamén das Escolas de Música, Academias, Asociación Culturais e Veciñais, así como das Bandas onde aínda saben o que é, como é, e o que representa para a nosa cultura e identidade, a gaita galega. A todos, felicidades polo traballo de Suso.

Que o disfrutedes.

Javier Jurado
Xefe do Departamento de Instrumentos da Música Tradicional e Popular
Conservatorio Superior de Música de Vigo

LIMIAR E ADVERTENCIA

Só cando comezamos a estudiar outros instrumentos musicais, só nese momento decatámonos de que a gaita non se ensina como é debido. Ata agora o sistema era principiar con melodías sinxelas para, pouco a pouco, ir aprendendo outras cada vez máis complicadas. Xeito tradicional e transmisión oral: respectable e totalmente aceptable (gracias a el a gaita segue viva).

Pero é que hoxe nós non imos a cabalo, nin empregamos luz de carburo, nin vestimos cirolas. Hoxe imos no coche, navegamos por internet e vestimos pantalóns americanos. O mundo evoluciona.

Hoxe non se pode ensinar gaita como hai tempo porque, sinxelamente, estamos a vivir *outro tempo*.

Tódolos instrumentos musicais parten da base de que, se non os coñecemos e non nos desenvolvemos comodamente con eles, non poderemos expresarnos cos mesmos. Por iso princípiase ensinando algo de técnica, para coñece-lo instrumento, saber cómo funciona, etc. Toma de contacto. O que sobra hoxe en día é material no que atinxe a partituras ou melodías. Pero seguimos adoecendo duns exercicios de técnica para esa toma de contacto co instrumento, ese coñecemento básico da ferramenta coa que imos traballar. Por eso, neste Caderno nº 1*: Intervalos*, preparei uns exercicios básicos para executar na escala posiblemente máis usada na gaita: a Escala de Do Maior natural.

Non ides atopar ningún adorno nin nada que estea relacionado coa ornamentación. Aquí só se trata de mellorar e depura-la execución coa maior limpeza e claridade posibles. Logo xa virán os adornos.

Só pretendo presentarvos dun xeito académico unha maneira de estar ao día en canto atinxe á técnica: unha posta a punto, un mantemento diario. Abonda con facer unha páxina diaria deste manual para notar xa os progresos no tocante a mellora na dixitación e o tempero, toda vez que os exercicios se leven a cabo dun xeito adecuado.

¿E cal é ese xeito? Lede con suma *atención* o que tendes escrito a continuación.

Tódolos exercicios teñen como función principal "exercitar" (de aí o seu nome, evidentemente).

Para eso e por eso, tódolos exercicios que ides atopar de seguido nas seguintes páxinas deben ser realizados, nun primeiro momento, a unha velocidade moi lenta e deberemos repetilos varias veces cada un. Insisto: a unha velocidade moi lenta. Só cando a cousa vaia indo mellor, iremos acelerando e apurando esa velocidade.

Na primeira parte, ***Coñecendo a gaita,*** debemos ter tino, moito tino cos silencios. Efectuar os cortes e as entradas, os principios de cada exercicio, e o remate do mesmo dun xeito natural e agradable, nunca brusco. Nestes primeiros exercicios tamén temos que escoita-lo ronco, buscar o mellor tempero posible. Non pensedes que escribín oito compases para tocar un Sol só pensando nos dedos. A gaita é algo máis, bastante máis que o punteiro e que saber tapa-los buratos. Estes exercicios están pensados para combinar todo eso: medida (sinxela para írmonos introducindo no solfexo), dixitación, e afinación, todo a un tempo.

Nos diferentes apartados de ***Intervalos***, do que se trata é de ter moito, pero que moito tino no momento en que temos que erguer ou baixar un, dous, tres e máis dedos ao mesmo tempo. Tódolos saltos que efectuemos, tódolos intervalos que realicemos teñen que escoitarse coa mesma nitidez e claridade, limpeza e precisión na súa execución. Tódolos grupos de dedos, sexan os que sexan, han de erguerse e baixarse a un tempo. Por eso é polo que tamén este exercicio deberémolo realizar a modo, sen apurar, escoitando ben o que facemos.

Nas ***Progresións***, ***Segundas***, ***Terceiras, Cuartas, Quintas, Trinos*** e ***Arpexios*** insisto, e non me cansarei de repetilo, en que han de levarse a cabo moi pero que moi a modo. Pode que estea resultando un pouco pesado con este tema do "a modo", pero é que a xente non parece recordar que existe o que se da en chamar "memoria muscular". Esto non consiste noutra cousa máis que na memoria que os músculos (neste caso os dos dedos) conservan cando repiten moitas veces un movemento. Cando chegamos a unha pasaxe rápida, o cerebro non ten tempo a recibir e enviar as ordes de "érguete" e "báixate" a esa velocidade. Pero se o músculo "recorda" o movemento, o cerebro só traballa con esquemas prefixados e pregravados nun momento anterior, e descoida a atención e a tensión porque delega no músculo. Sabe que este responderá porque xa o fixo infinidade de veces. Pois ben, para que ese movemento quede gravado, memorizado e asegurado no músculo, compre que este o repita moitas veces, moi a modo primeiro, e, pouco a pouco, ilo acelerando. Non hai outro xeito. E non estou inventando nada, ¡ollo! Esto é así no estudio da técnica en tódolos instrumentos musicais.

A velocidade coa que eu vos recomendo que iniciedes estes exercicios basicamente de técnica é de **Largo** (𝅗𝅥 = **44**) aproximadamente; e, paulatinamente, ilo apurando.

Lembrade tamén que tódolos exercicios deberán repetirse cantas veces sexa necesario ata acadar a súa correcta execución. Por eso non levan dobre barra con signo de repetición, porque o número de veces que será preciso repetilo dependerá de nós, do noso esforzo, das nosas posibilidades, da nosa destreza... Por eso cada un deberá repetilo as veces que considere necesario.

Tampouco están dispostos nunha orde "estrictamente progresiva" de dificultade. Podemos alternar un día ***Trinos***, outro ***Progresións***, outro ***Intervalos***, segundo as nosas apetencias ou necesidades. É importante asociar a técnica a algo que resulte ameno, non frío e duro.

E por último, lembrade as sabias palabras de Schumann: "Esfórzate en tocar ben e cuidadamente pezas doadas; é mellor que executar mediocremente outras máis difíciles".

Pero coidado, tampouco esquezades o que o mesmo Schumann dixo tamén: "A técnica só ten valía cando serve a un obxectivo máis elevado: a Arte".

Un saúdo.

Xesús Vaamonde Manteiga

Coñecendo a gaita

as primeiras notas

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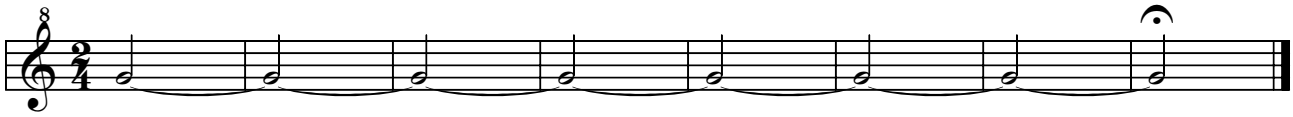

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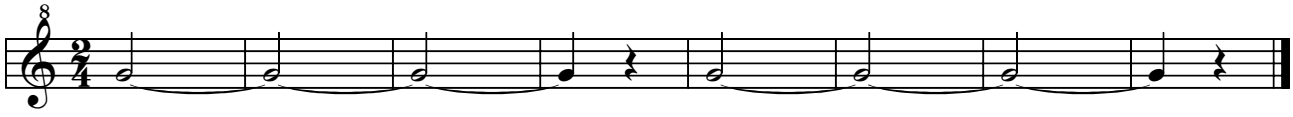

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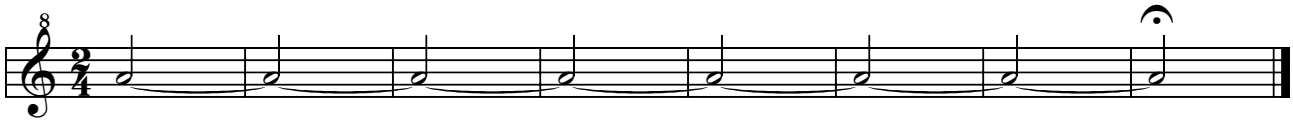

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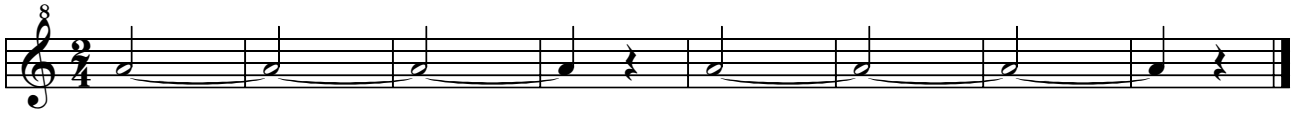

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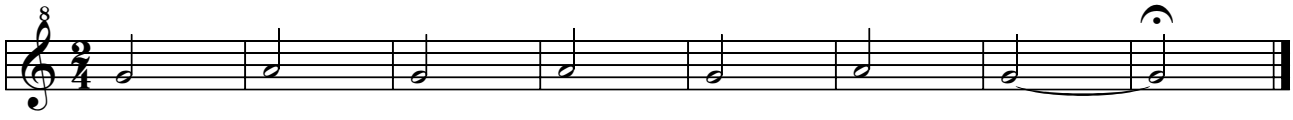

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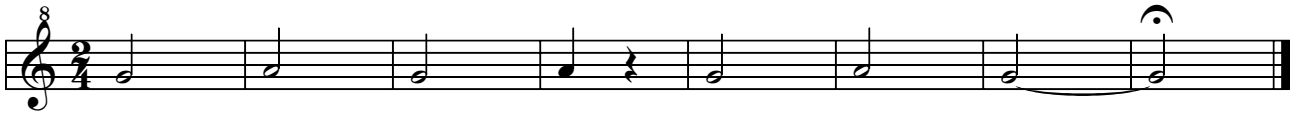

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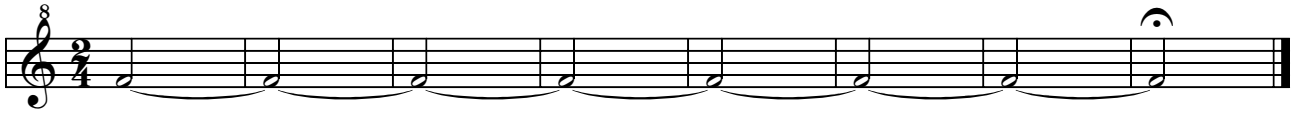

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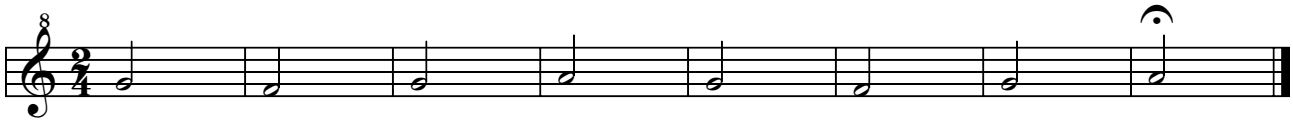

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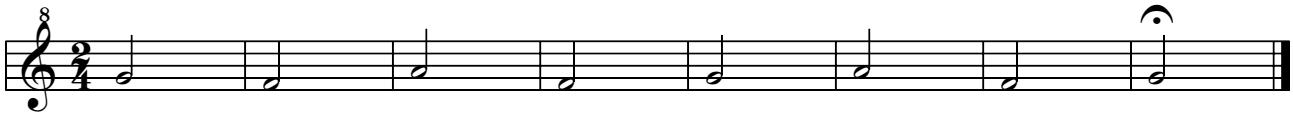

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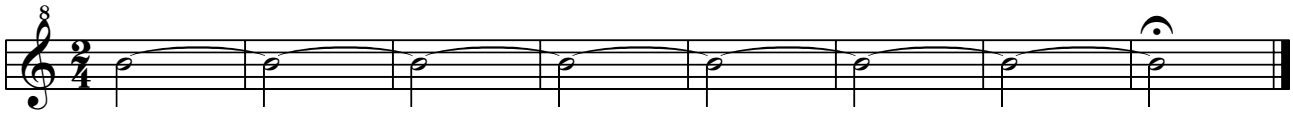

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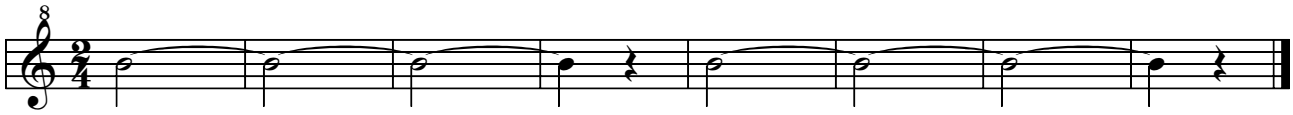

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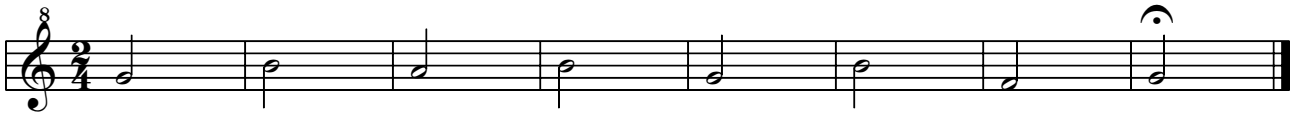

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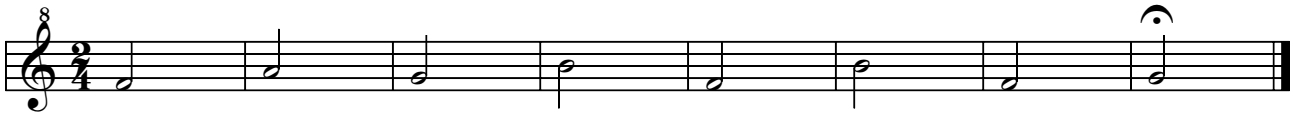

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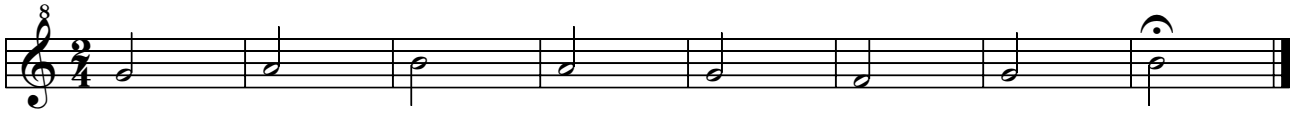

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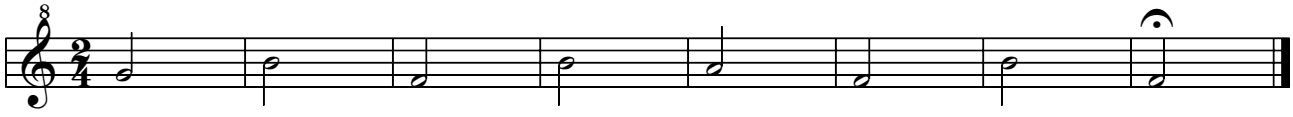

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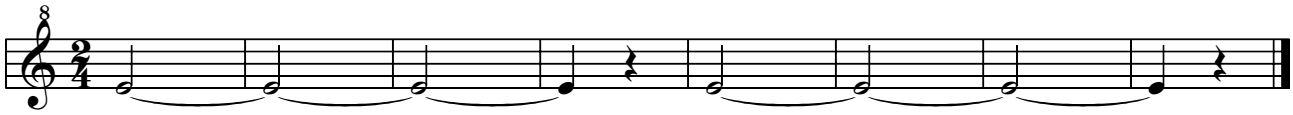

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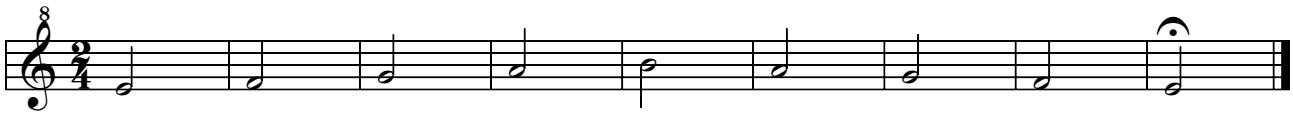

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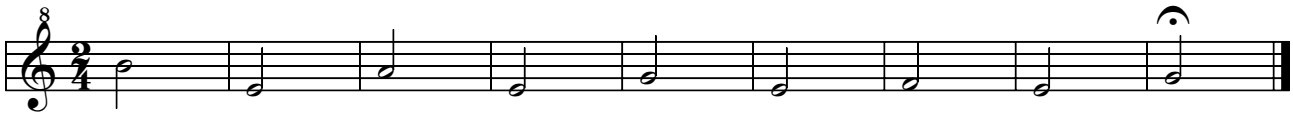

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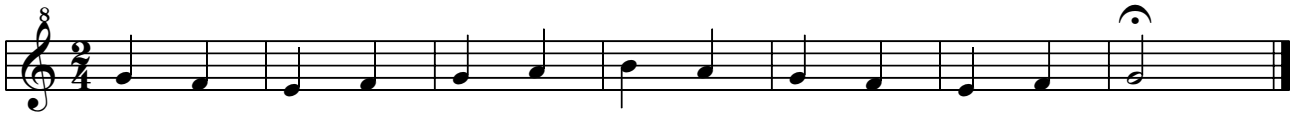

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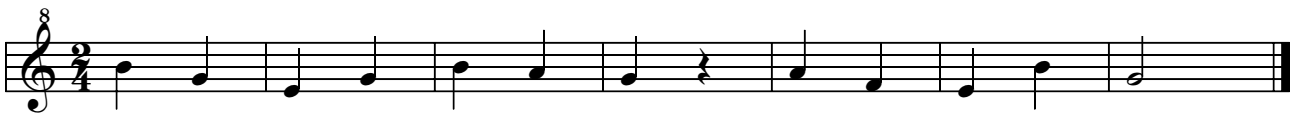

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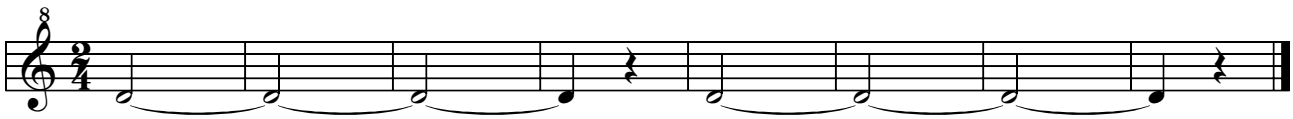

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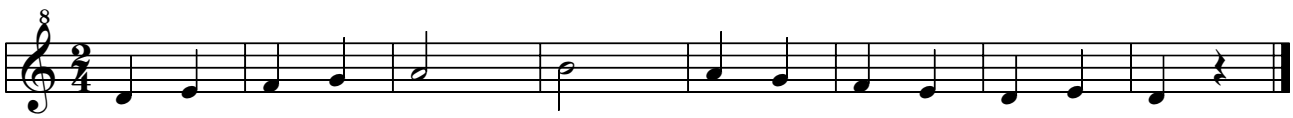

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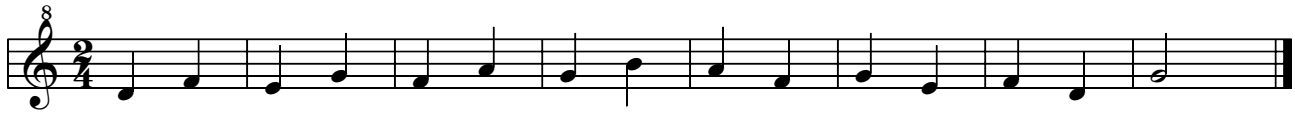

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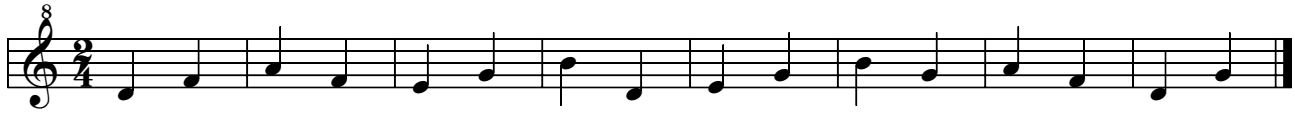

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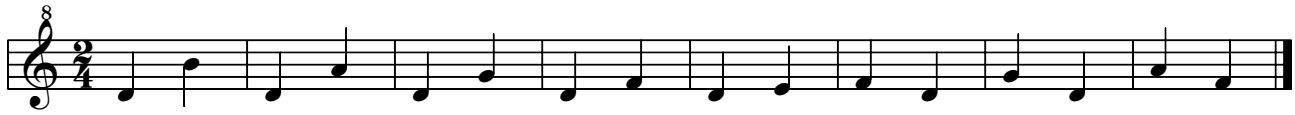

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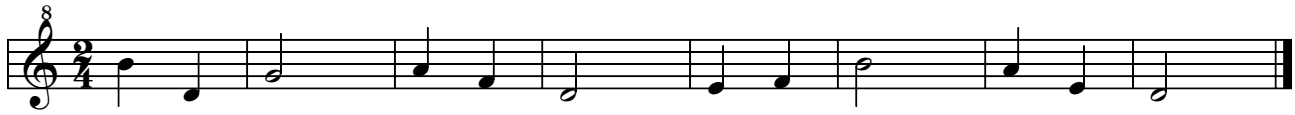

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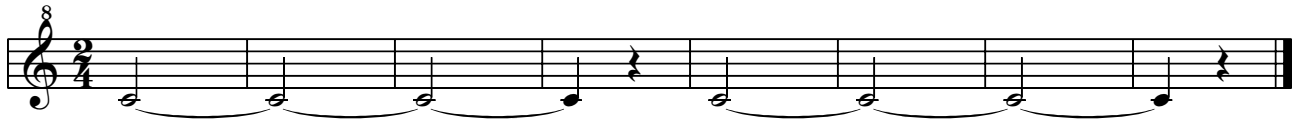

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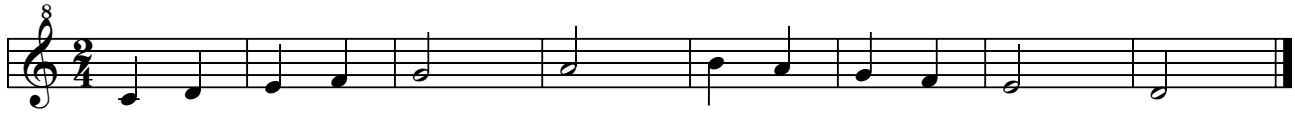

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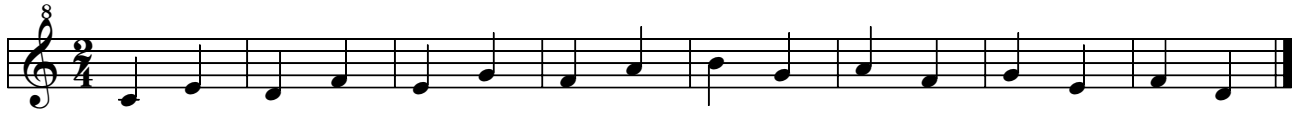

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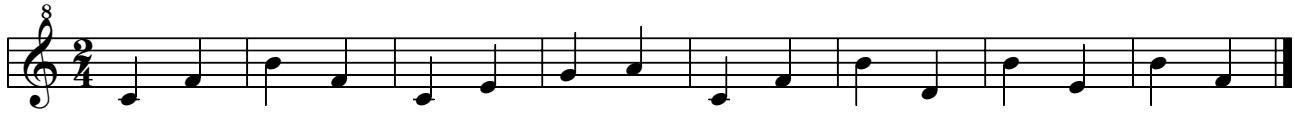

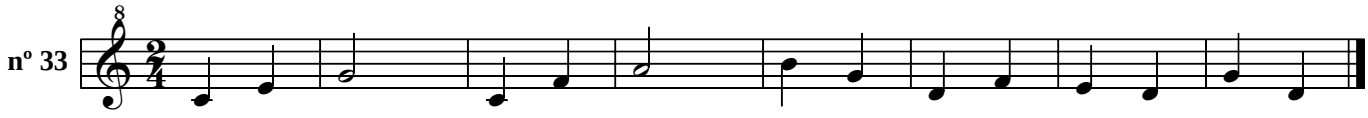
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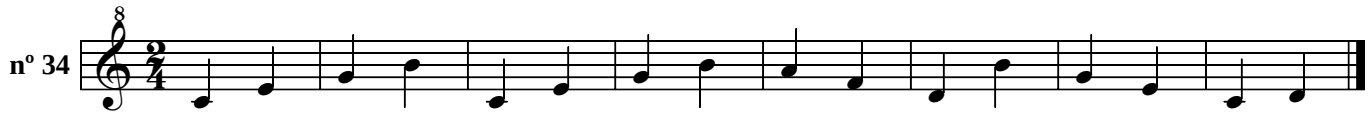
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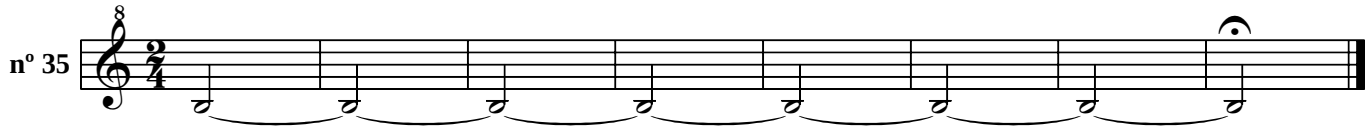
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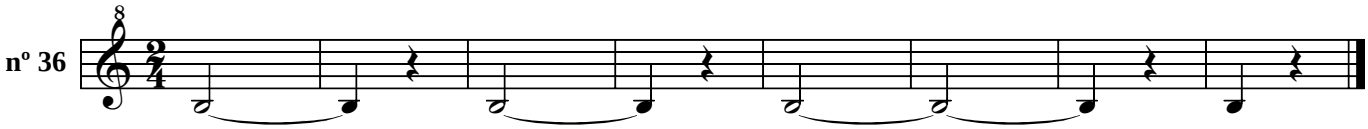
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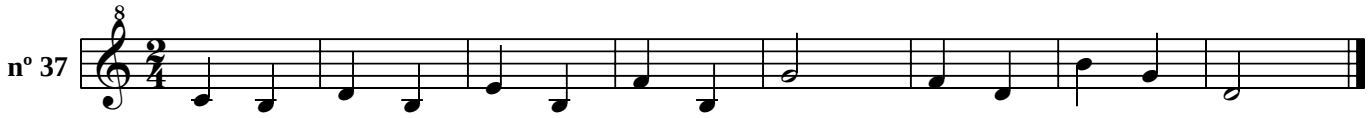
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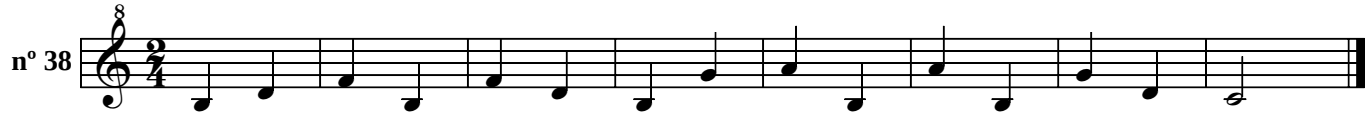
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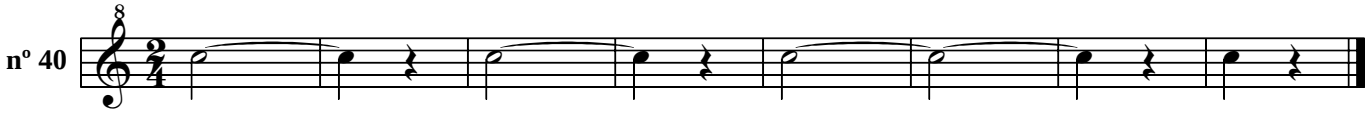
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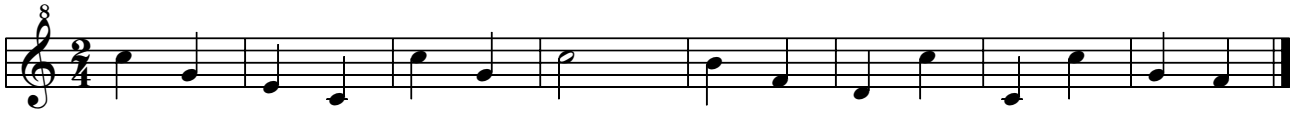

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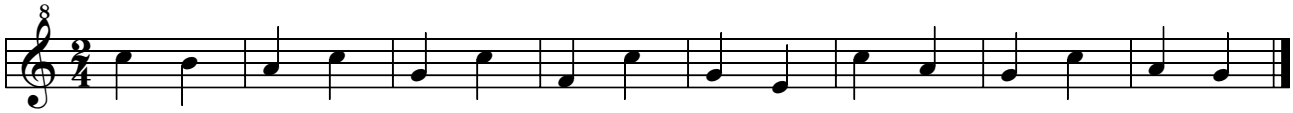

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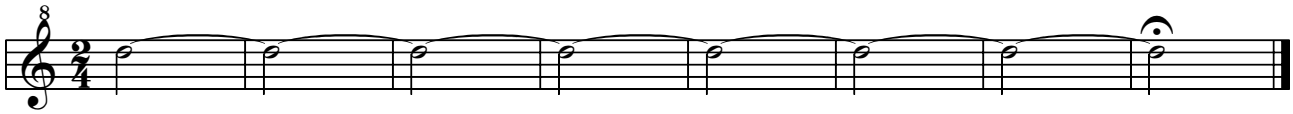

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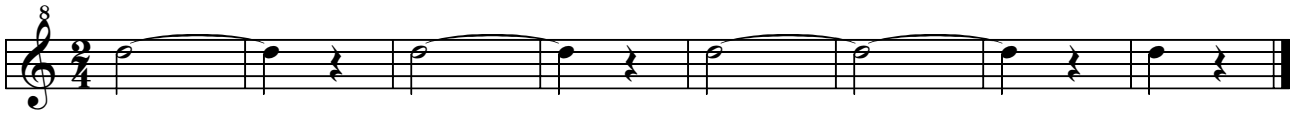

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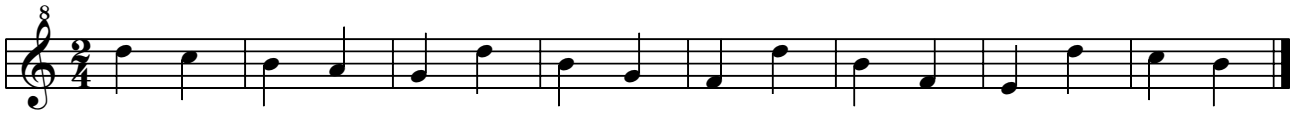

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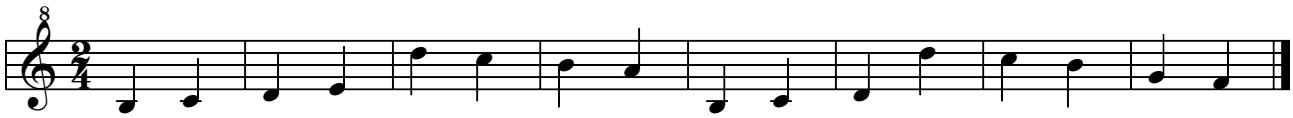

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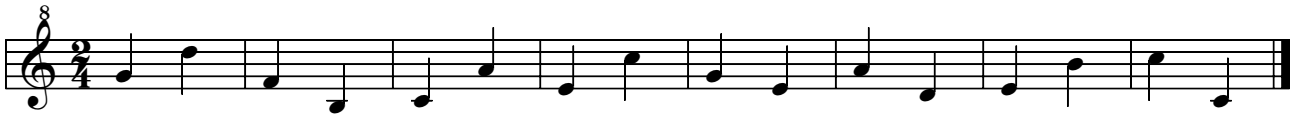

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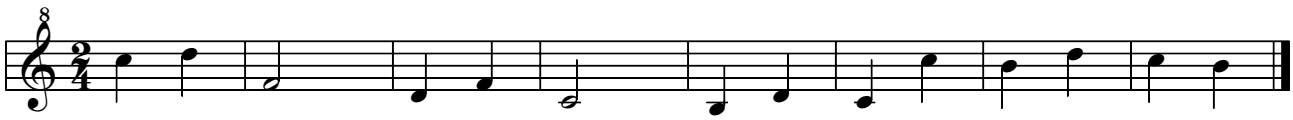

Intervalos

cara a unha nota

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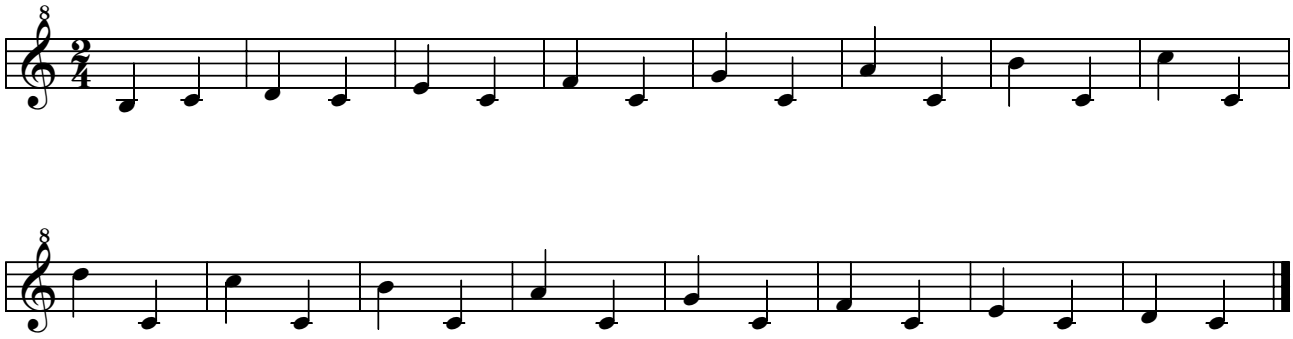

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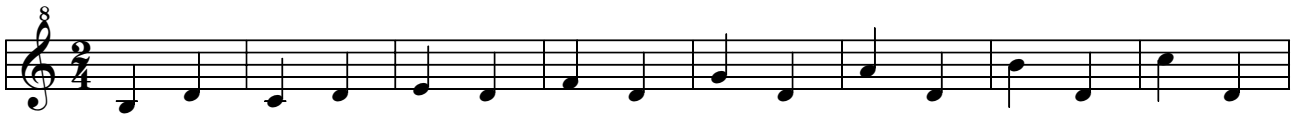

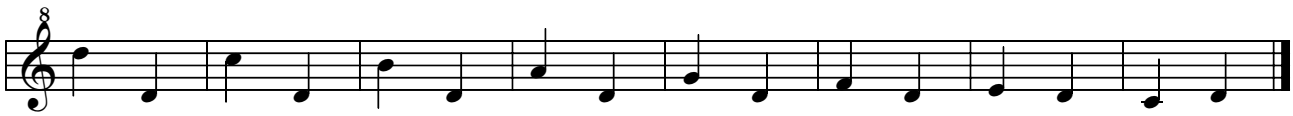

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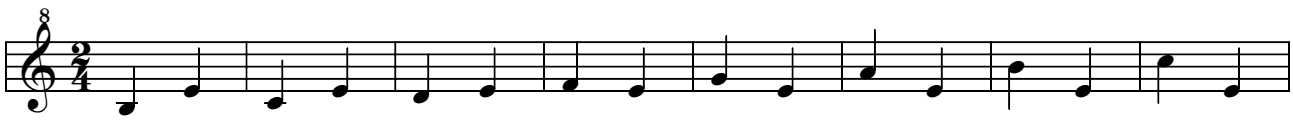

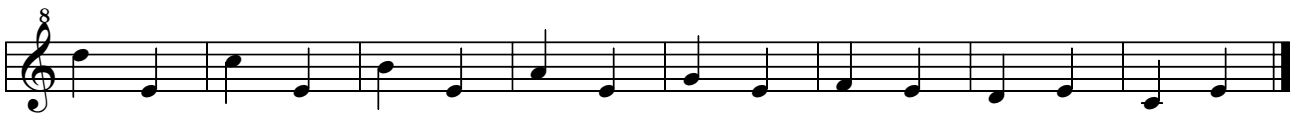

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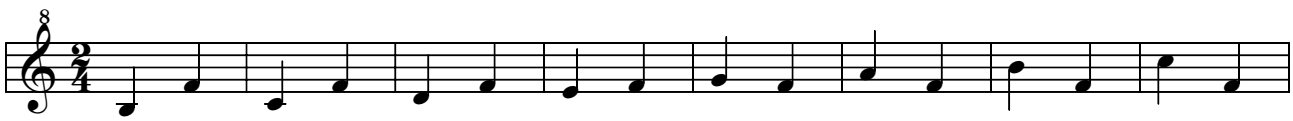

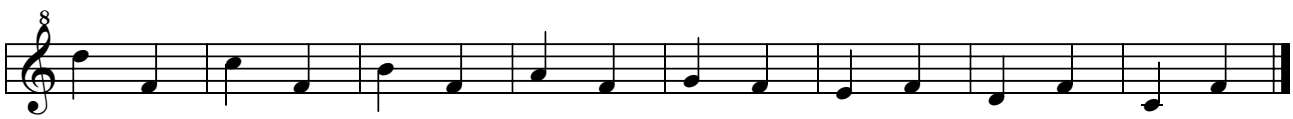

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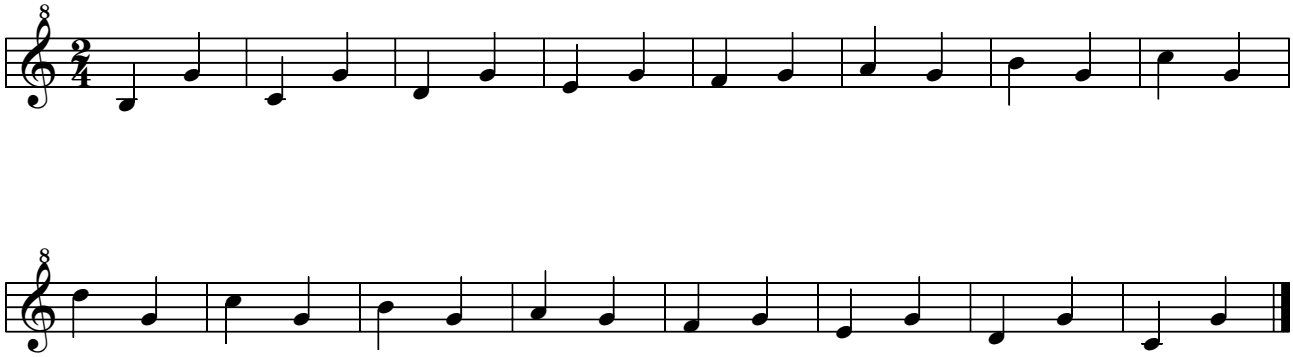

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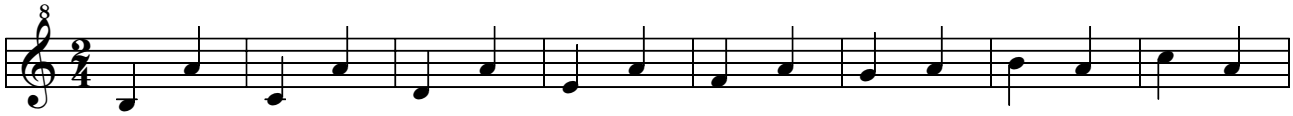

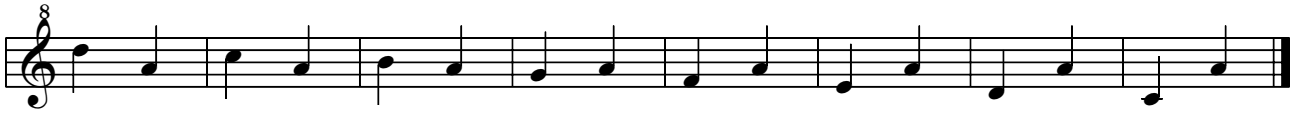

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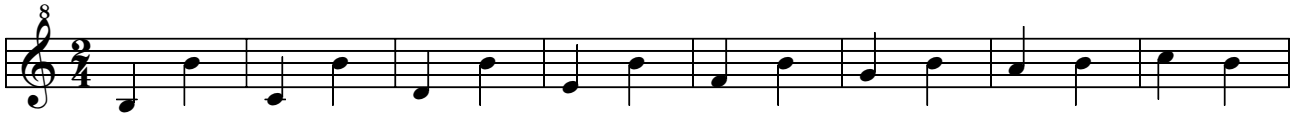

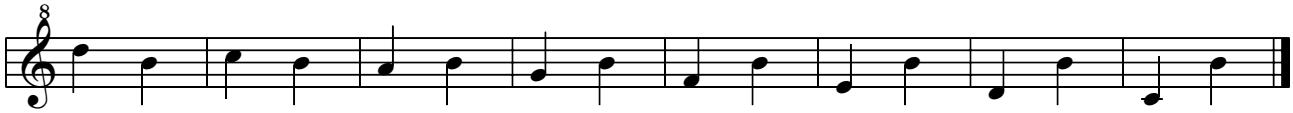

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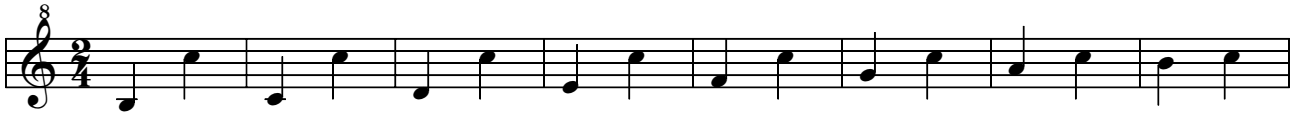

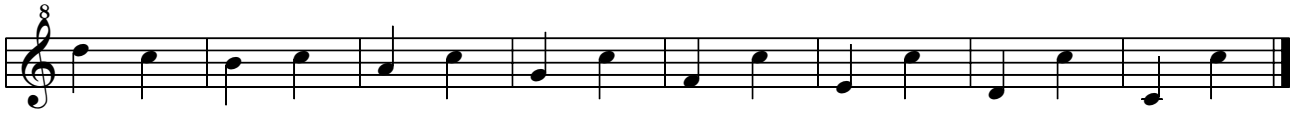

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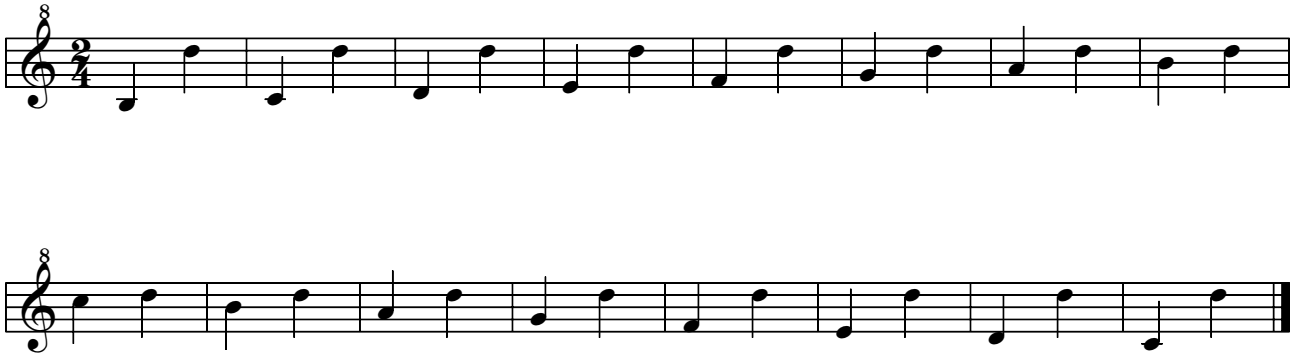

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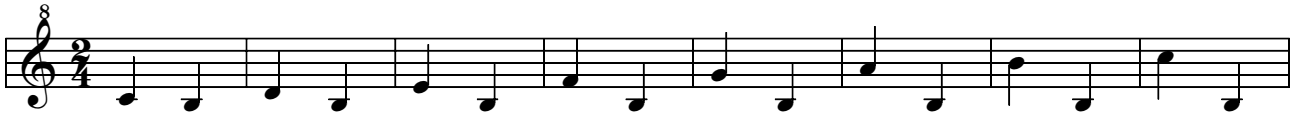

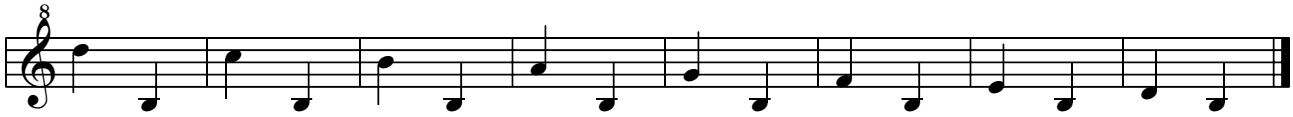

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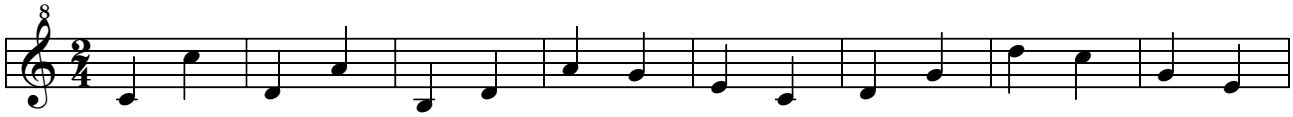

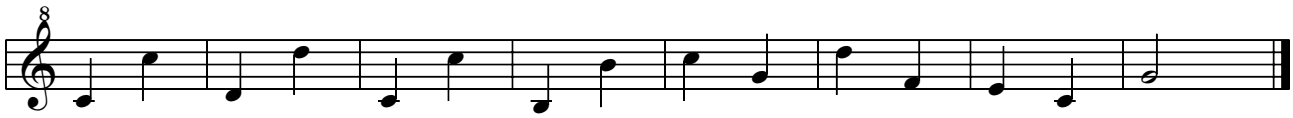

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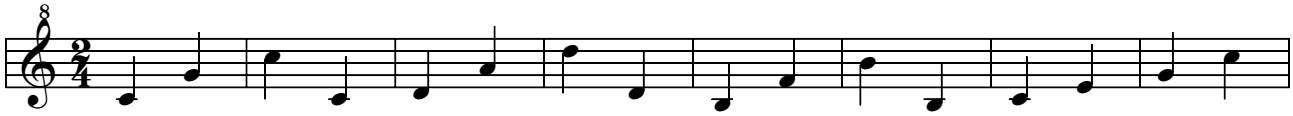

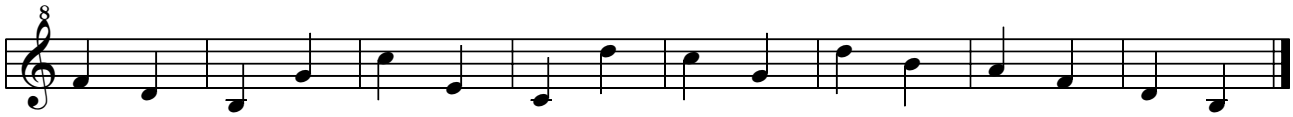

Intervalos

dende unha nota

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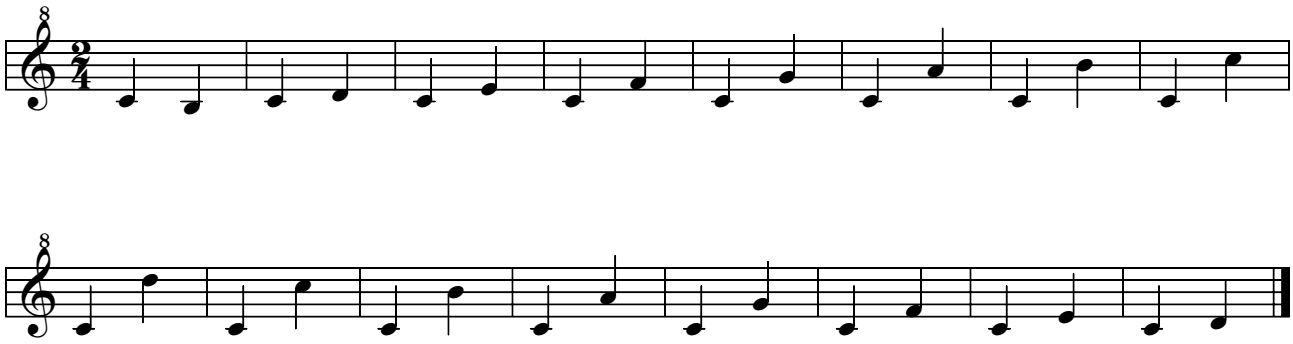

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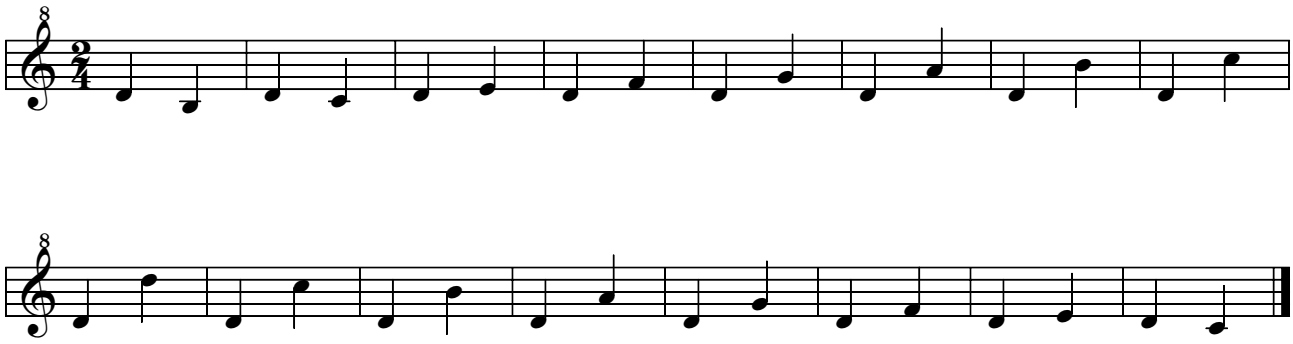

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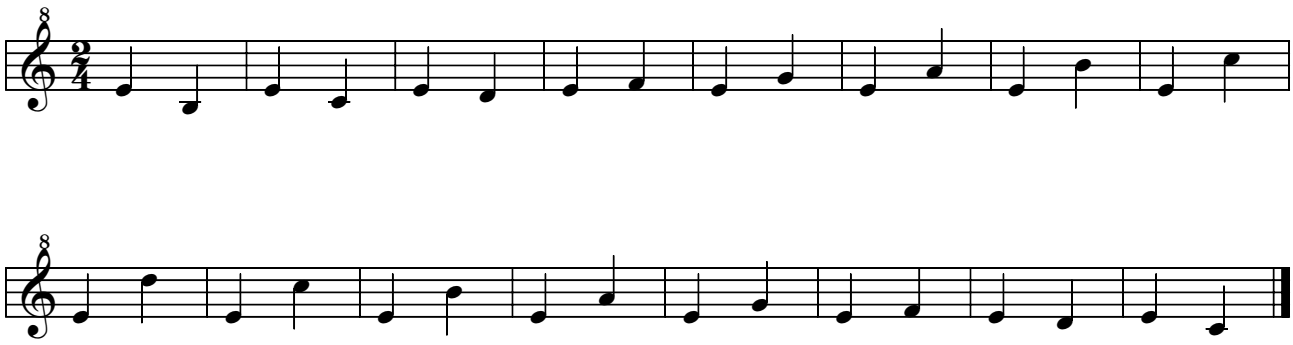

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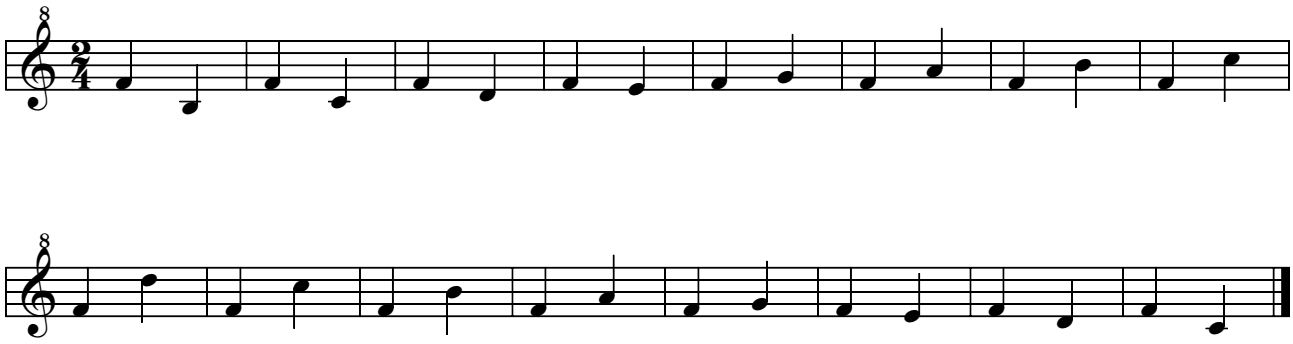

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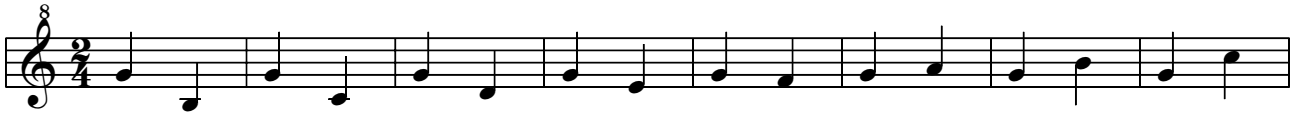

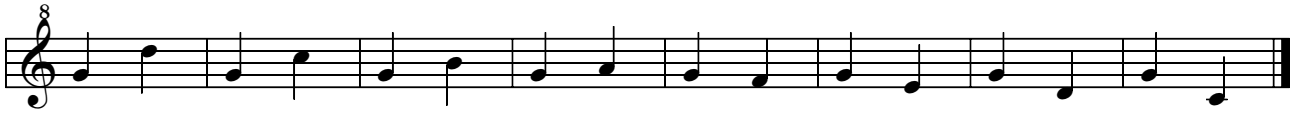

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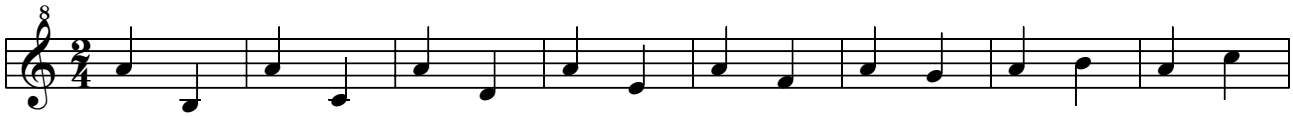

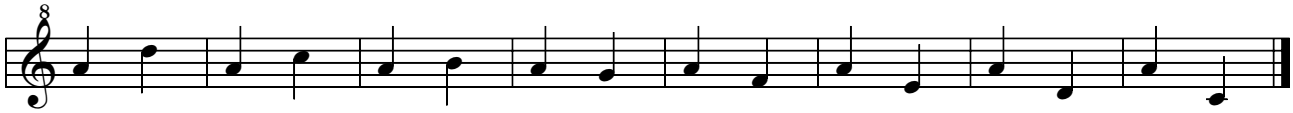

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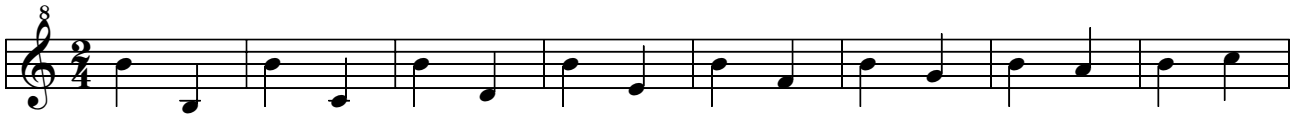

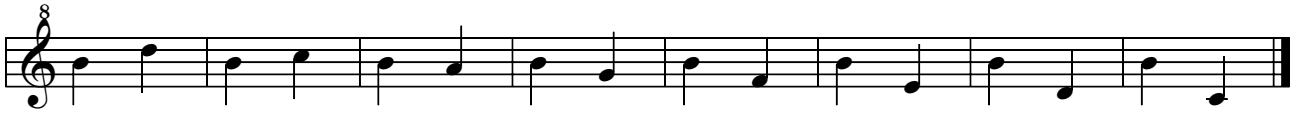

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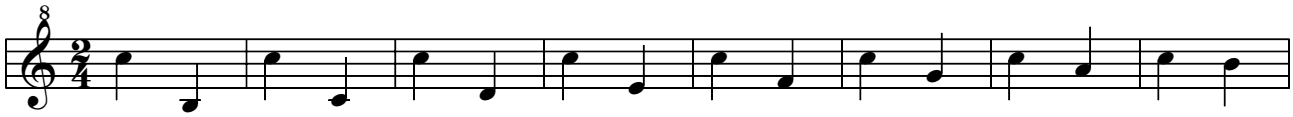

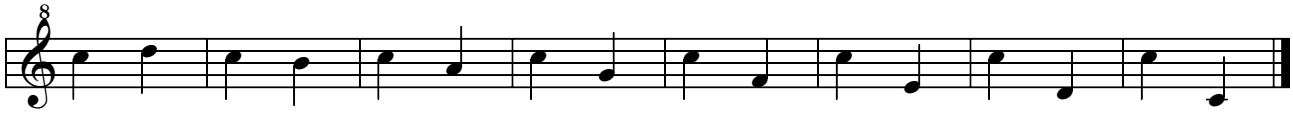

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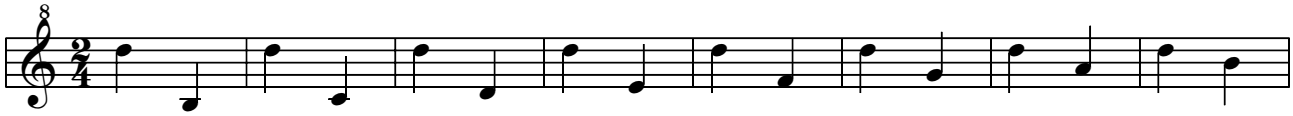

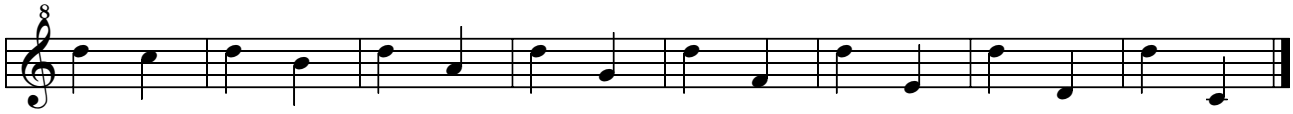

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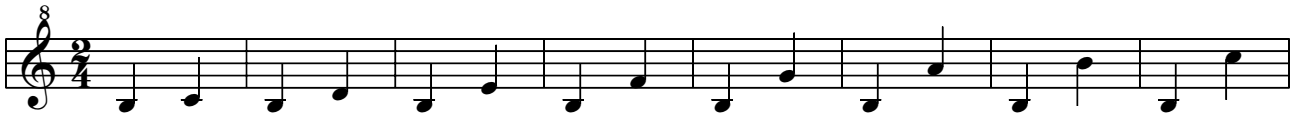

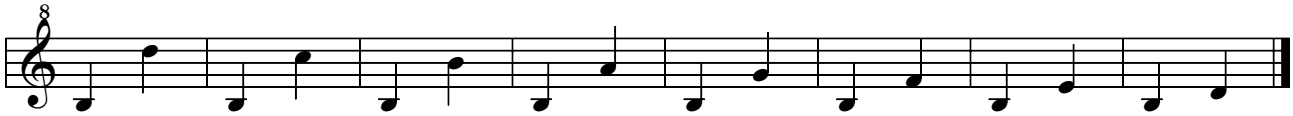

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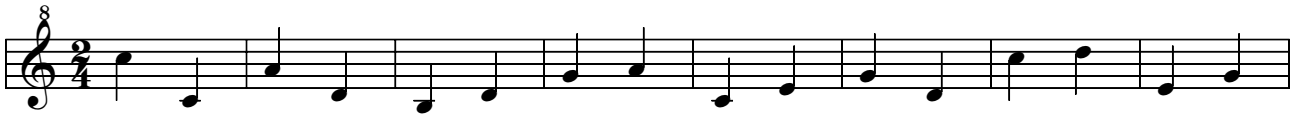

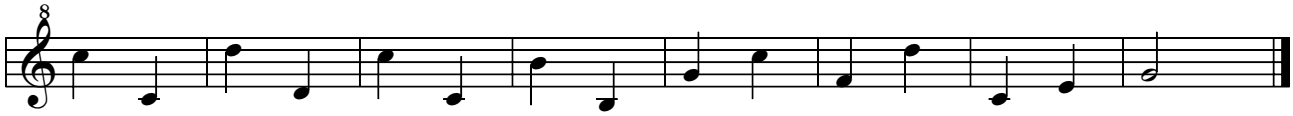

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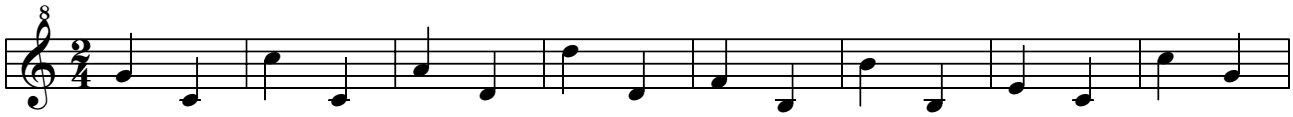

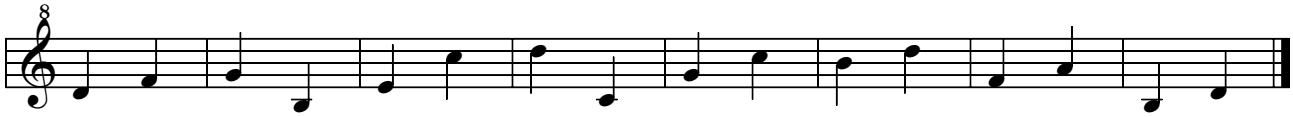

Progresións

ascendentes e descendentes

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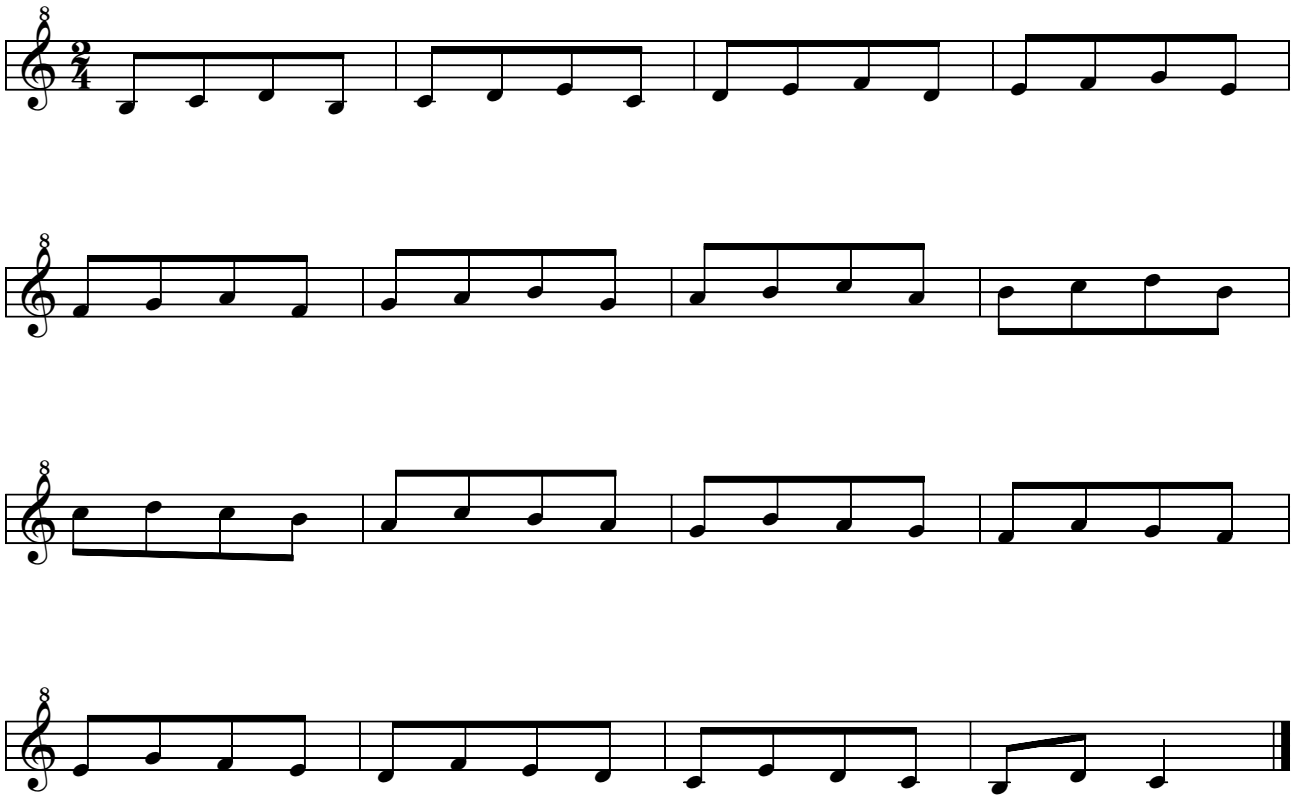
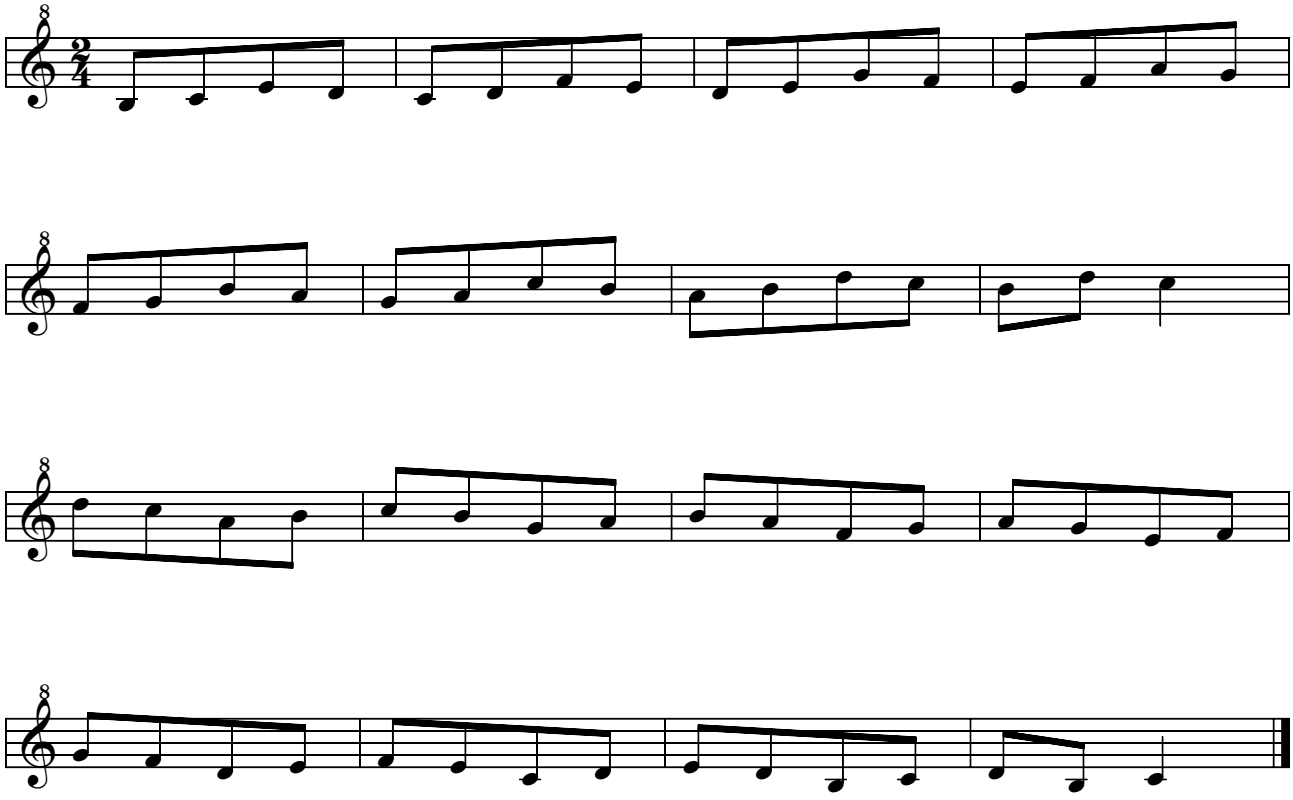


nº 2



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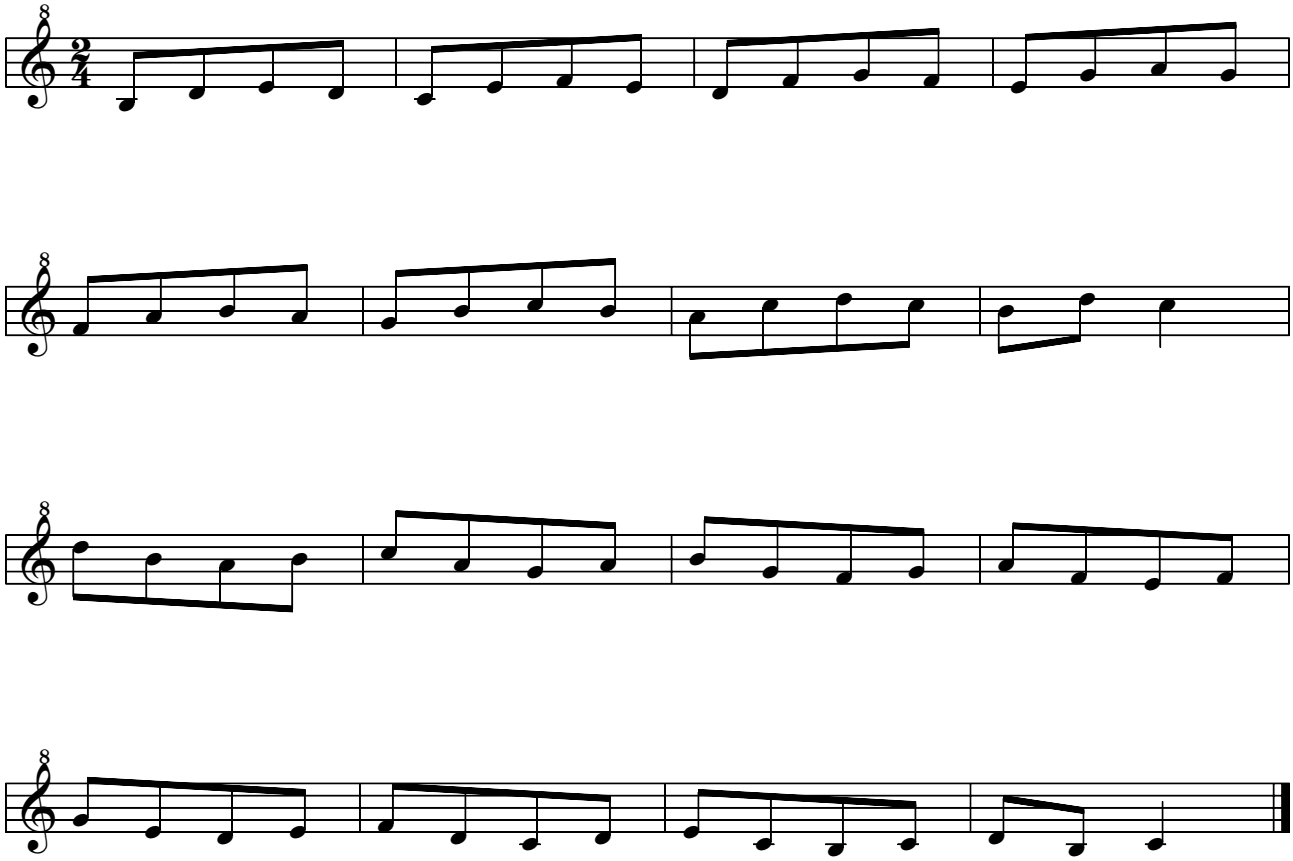

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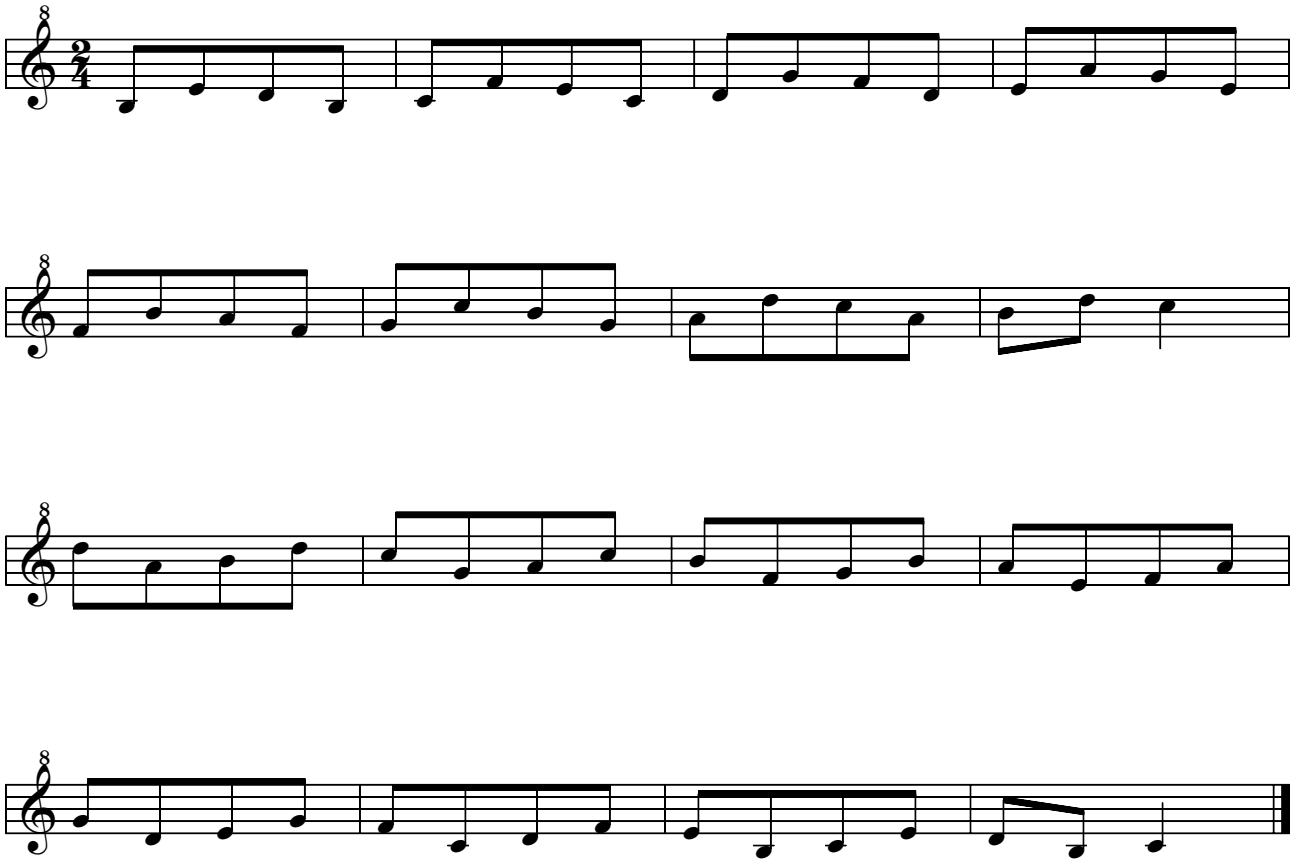

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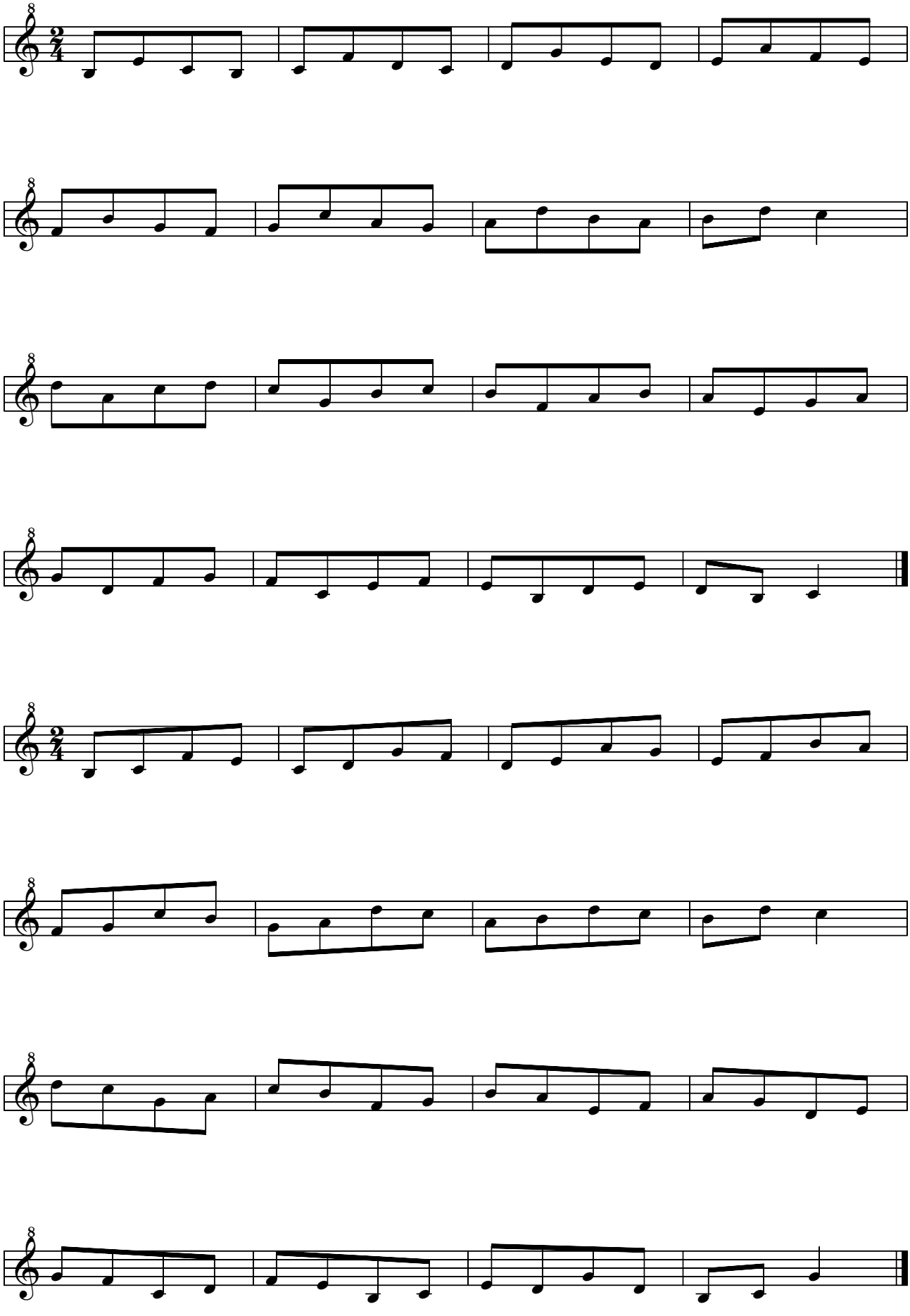

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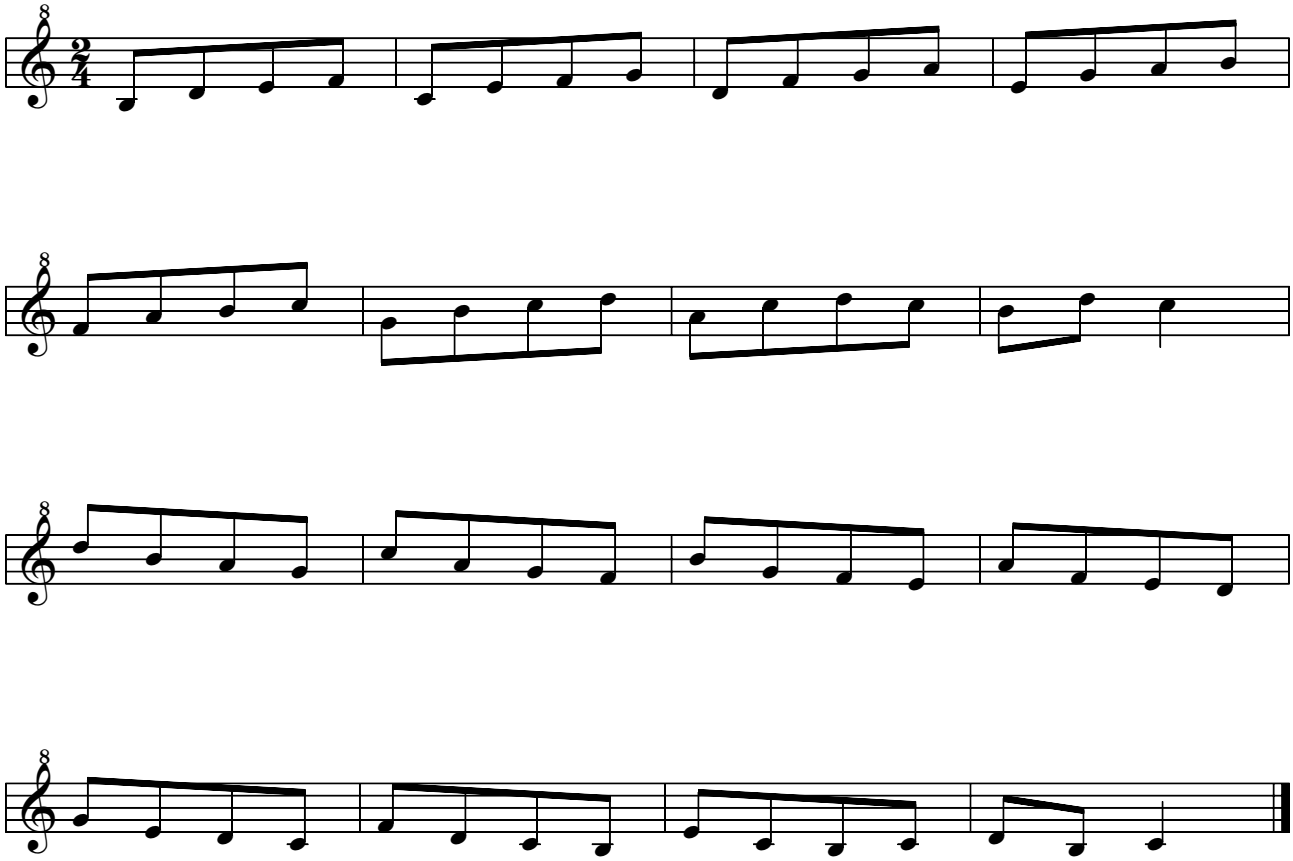

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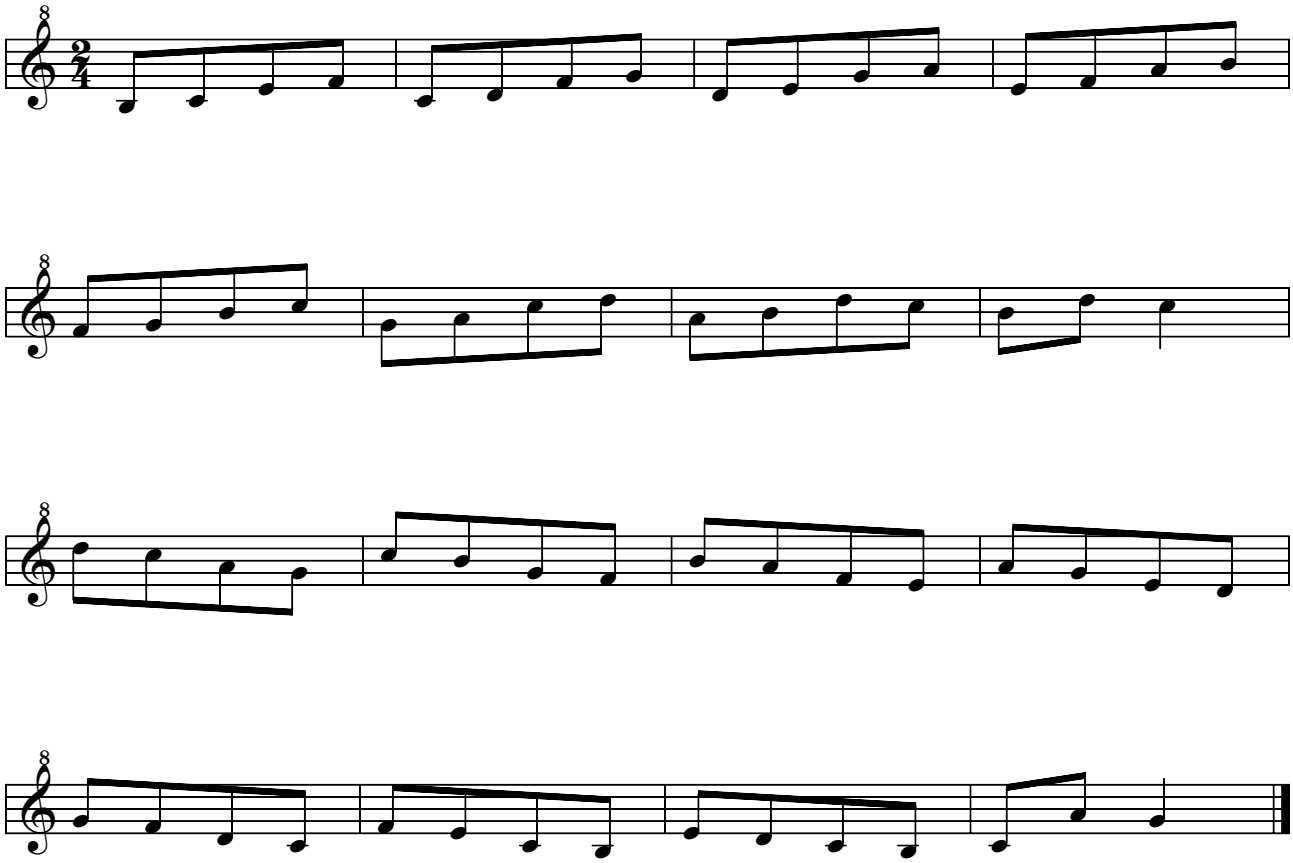

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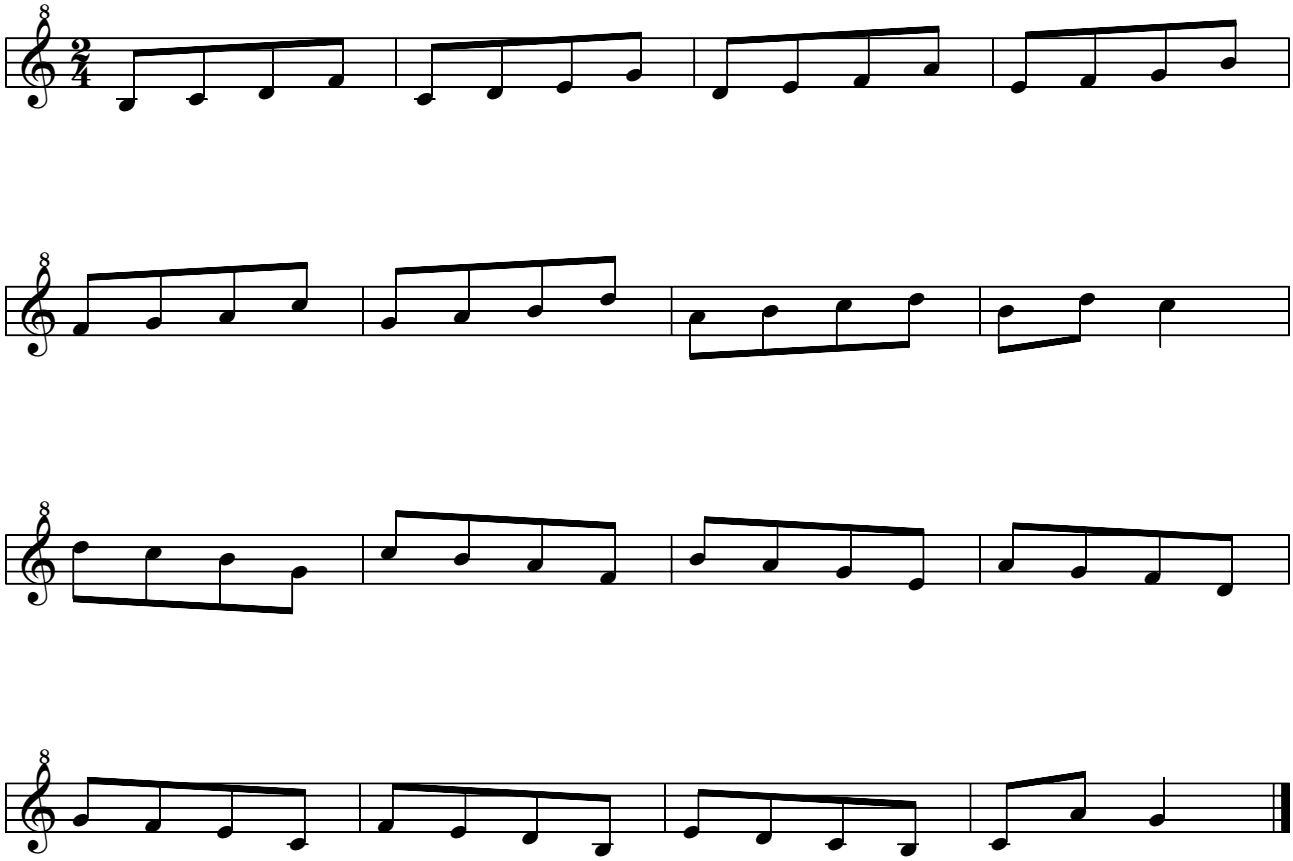

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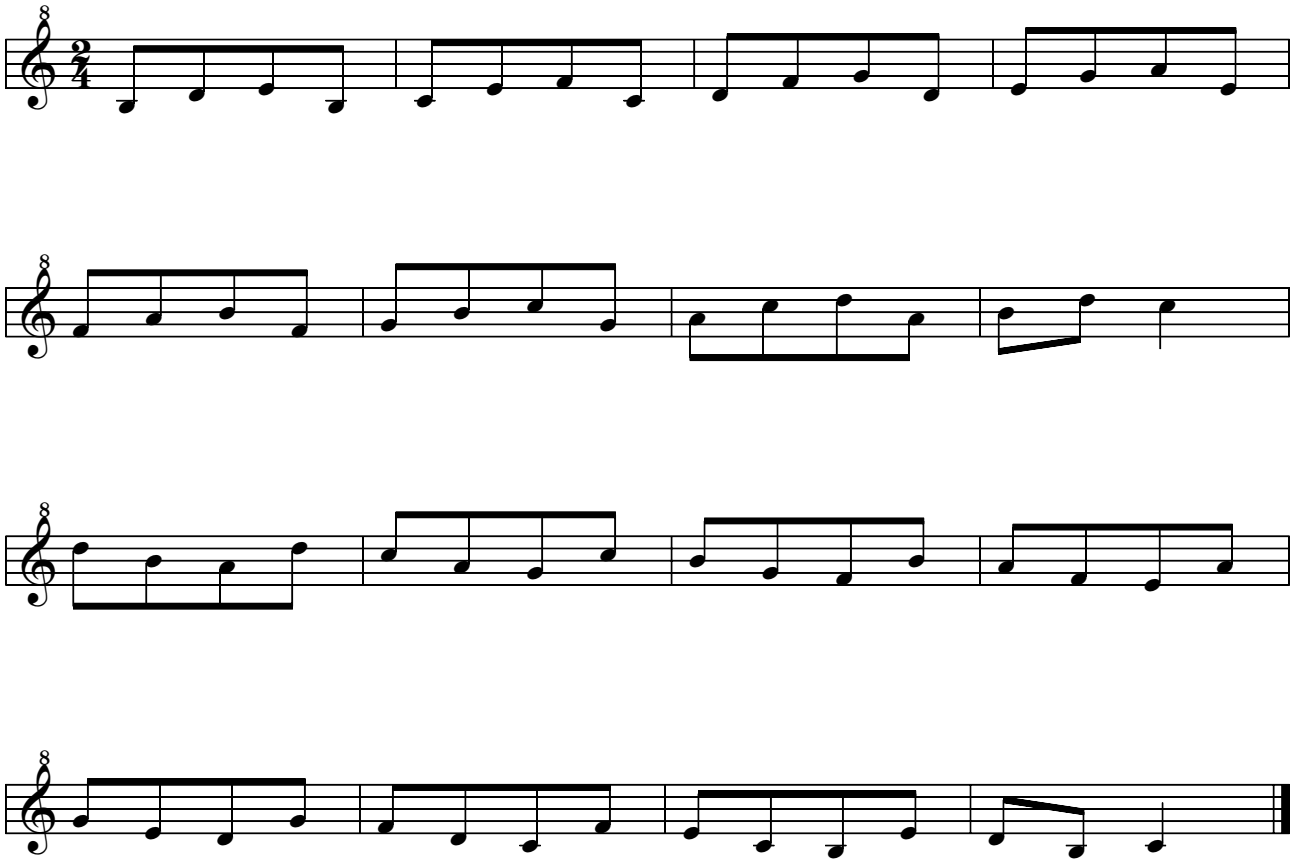
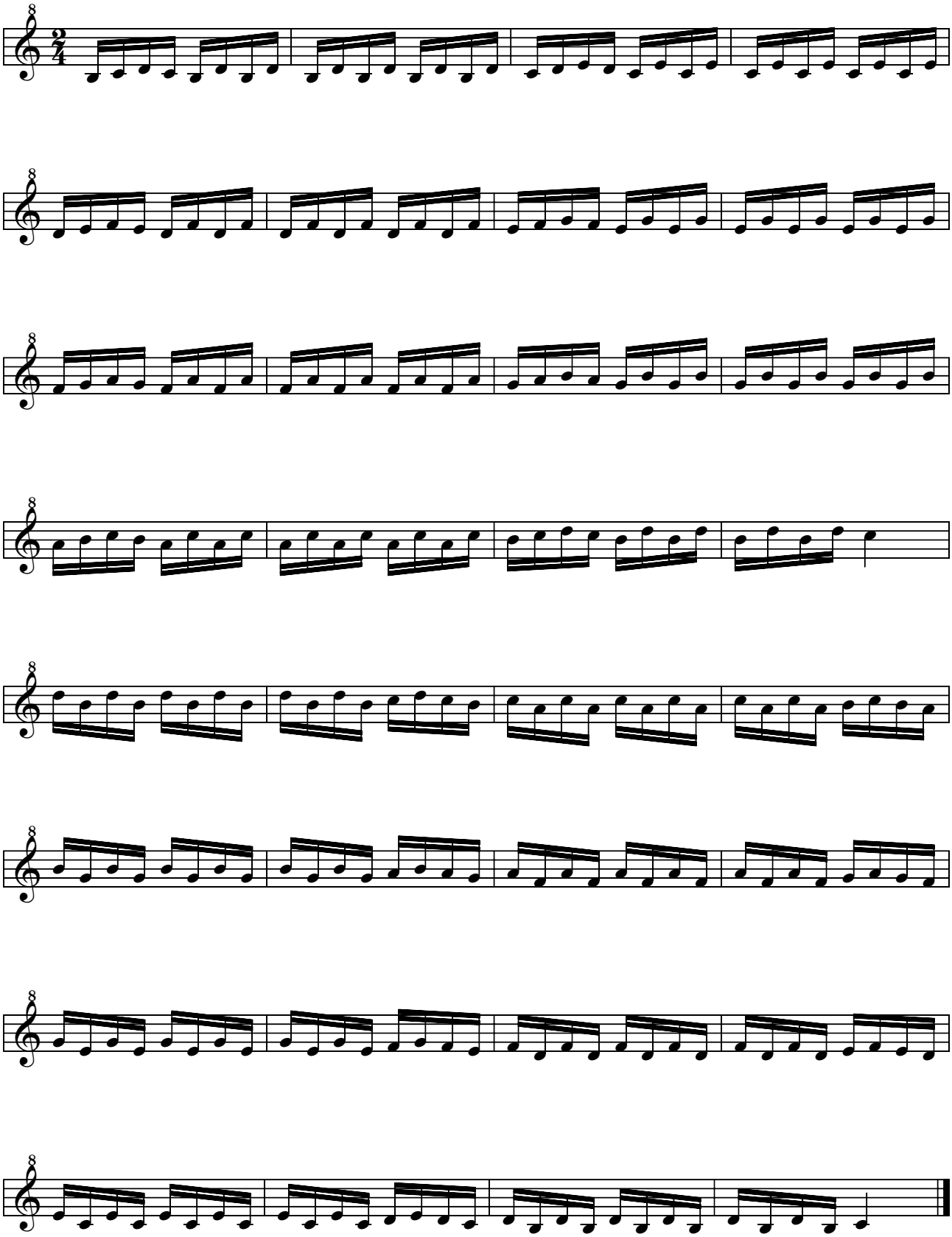


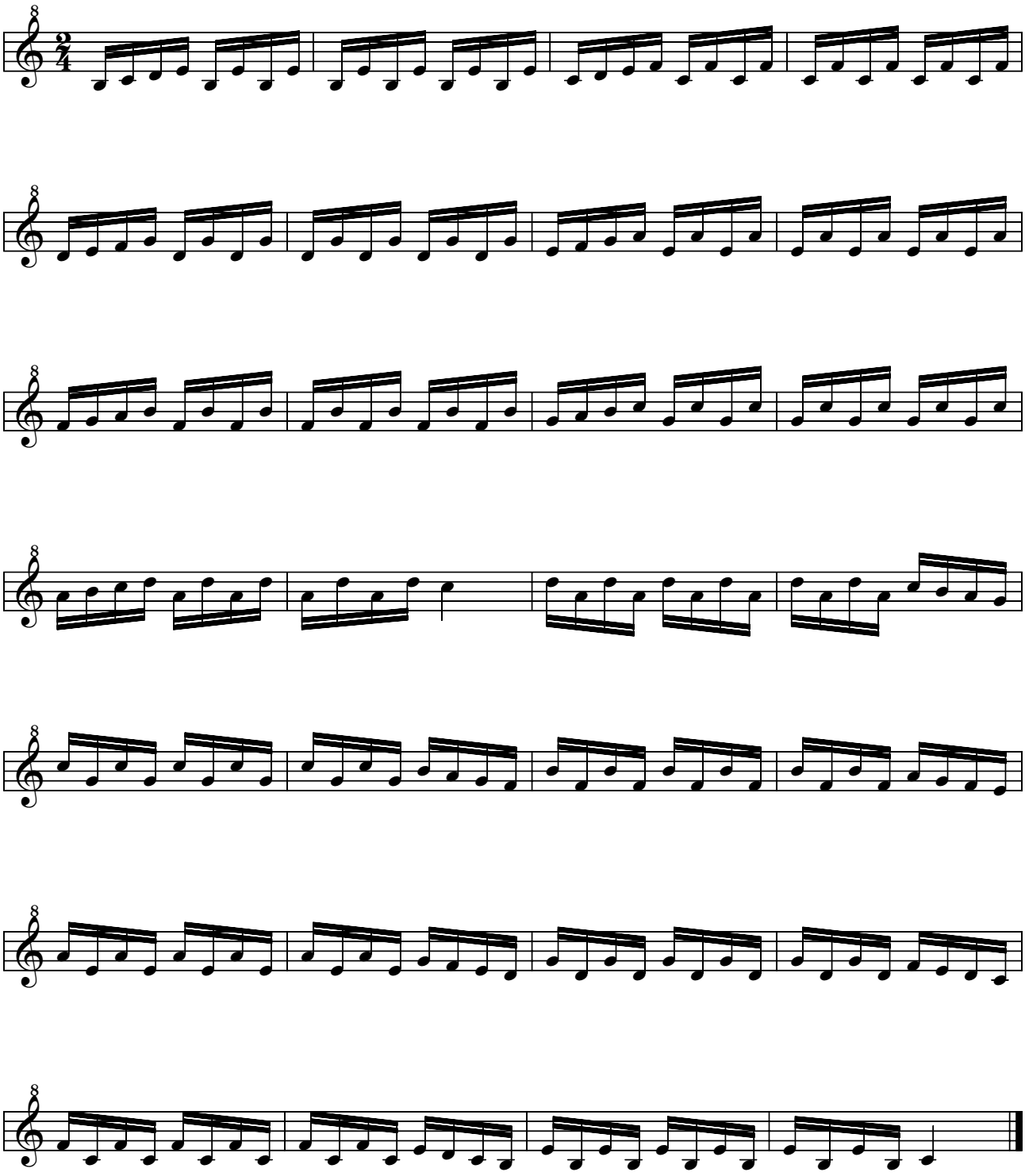
Terceiras

ascendentes e descendentes



Cuartas

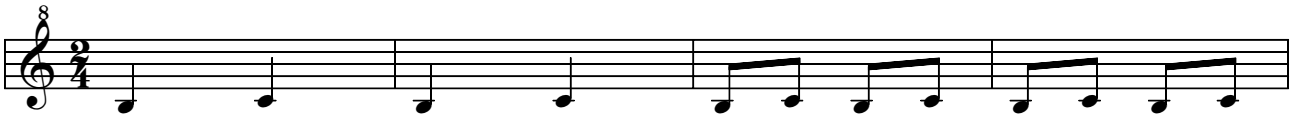
ascendentes e descendentes

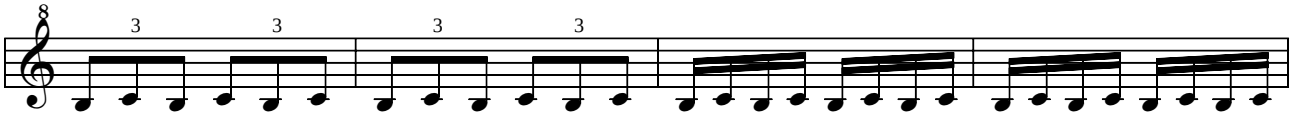


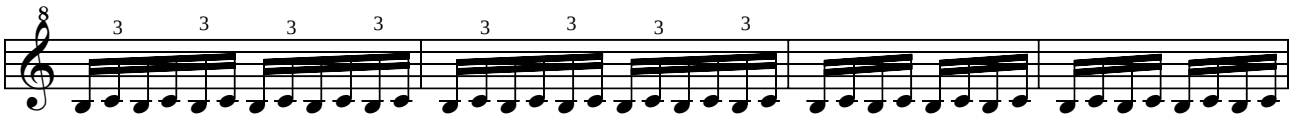
Trinos

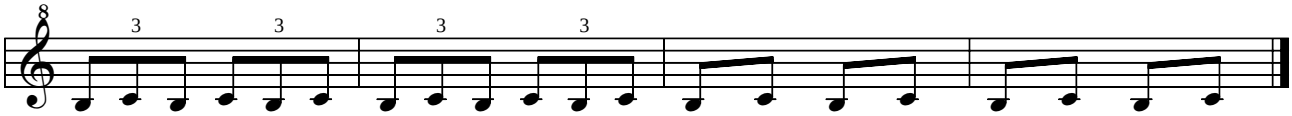
preparación para a súa correcta execución

Si-Dó









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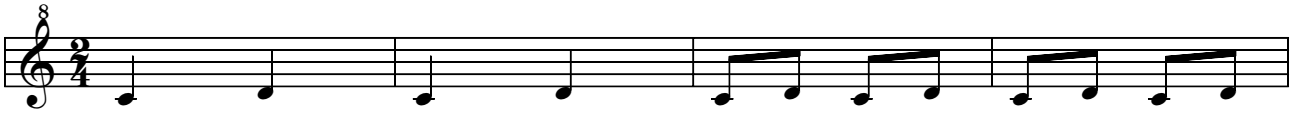

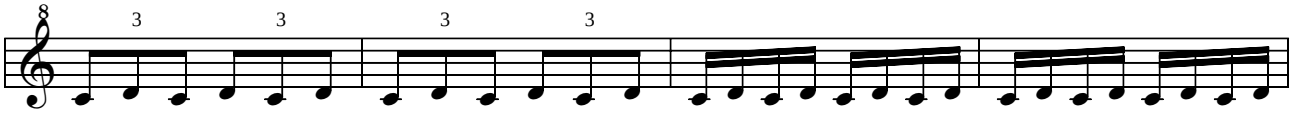

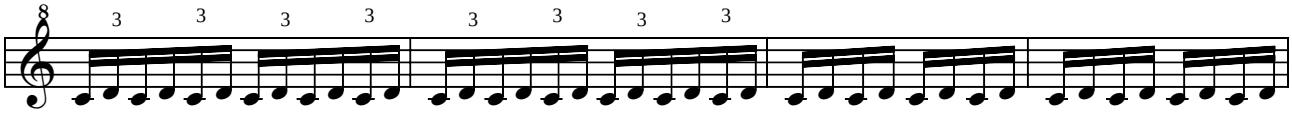

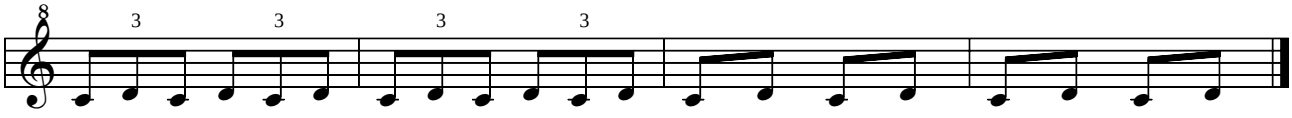

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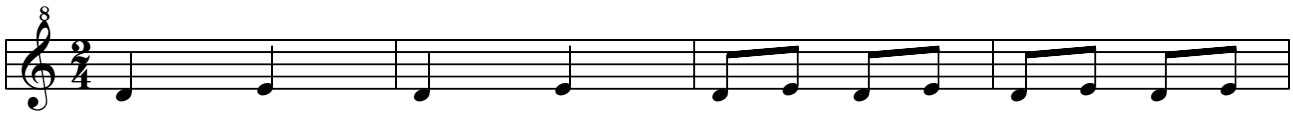

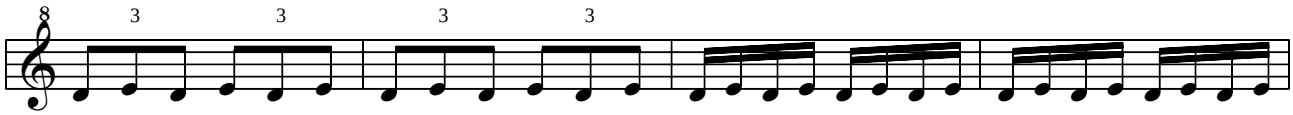

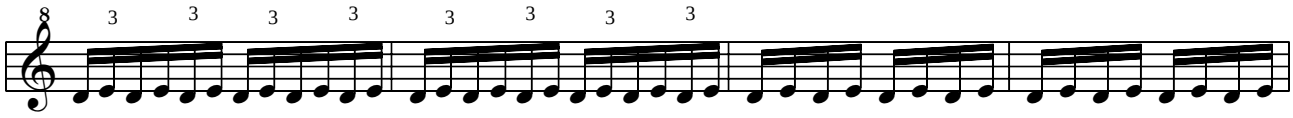

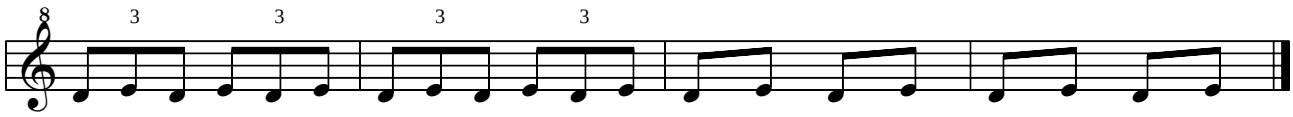

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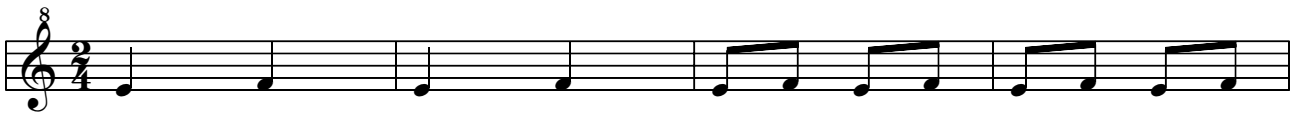
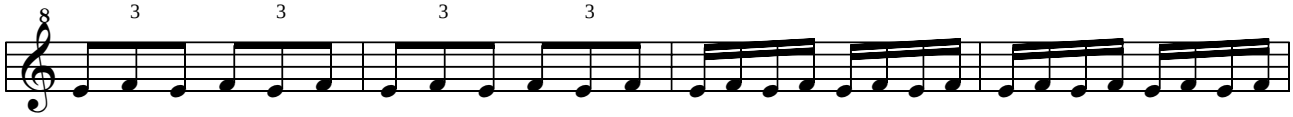
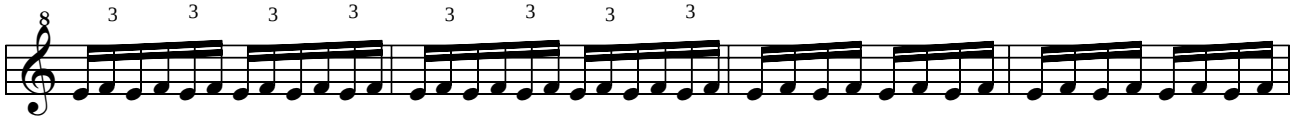
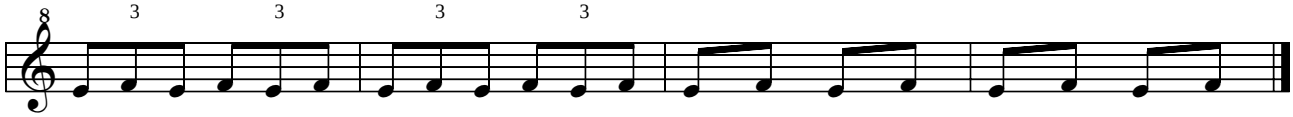
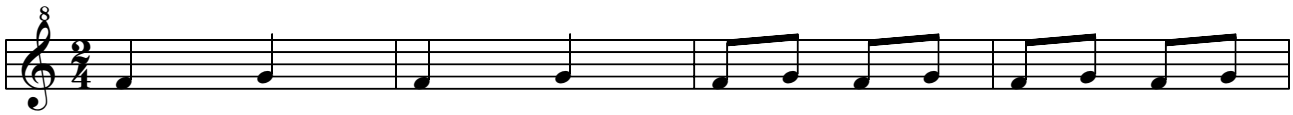


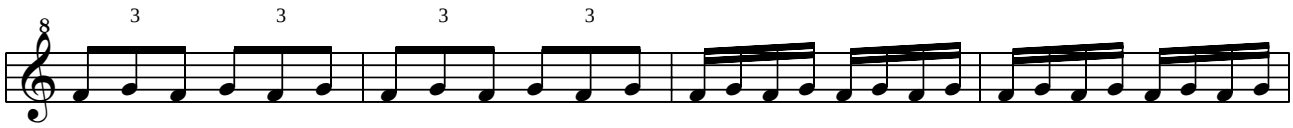


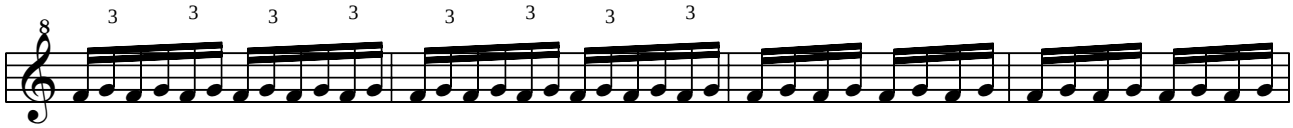


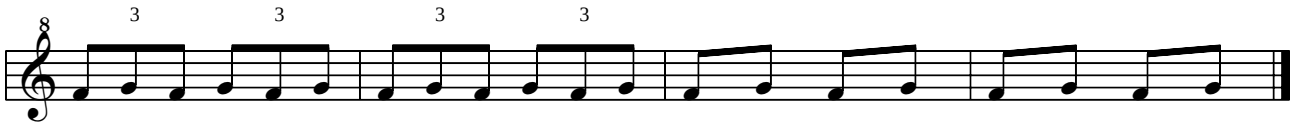


Fa-Sol









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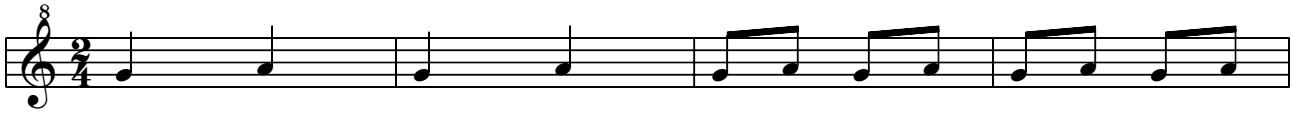

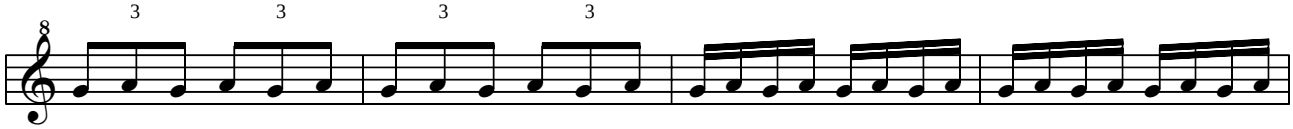

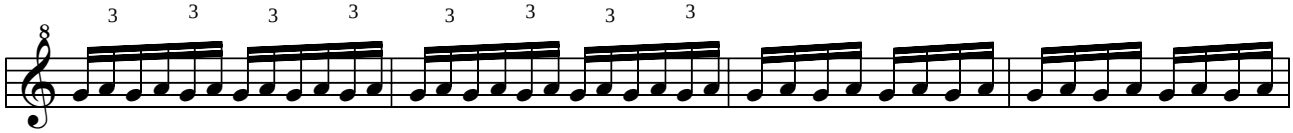

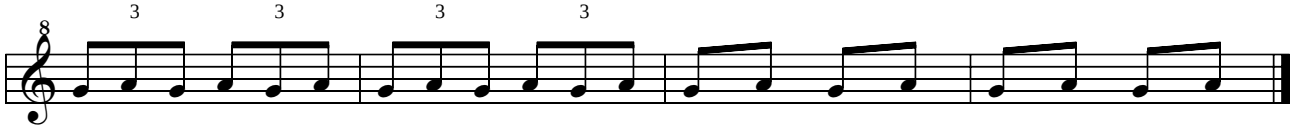

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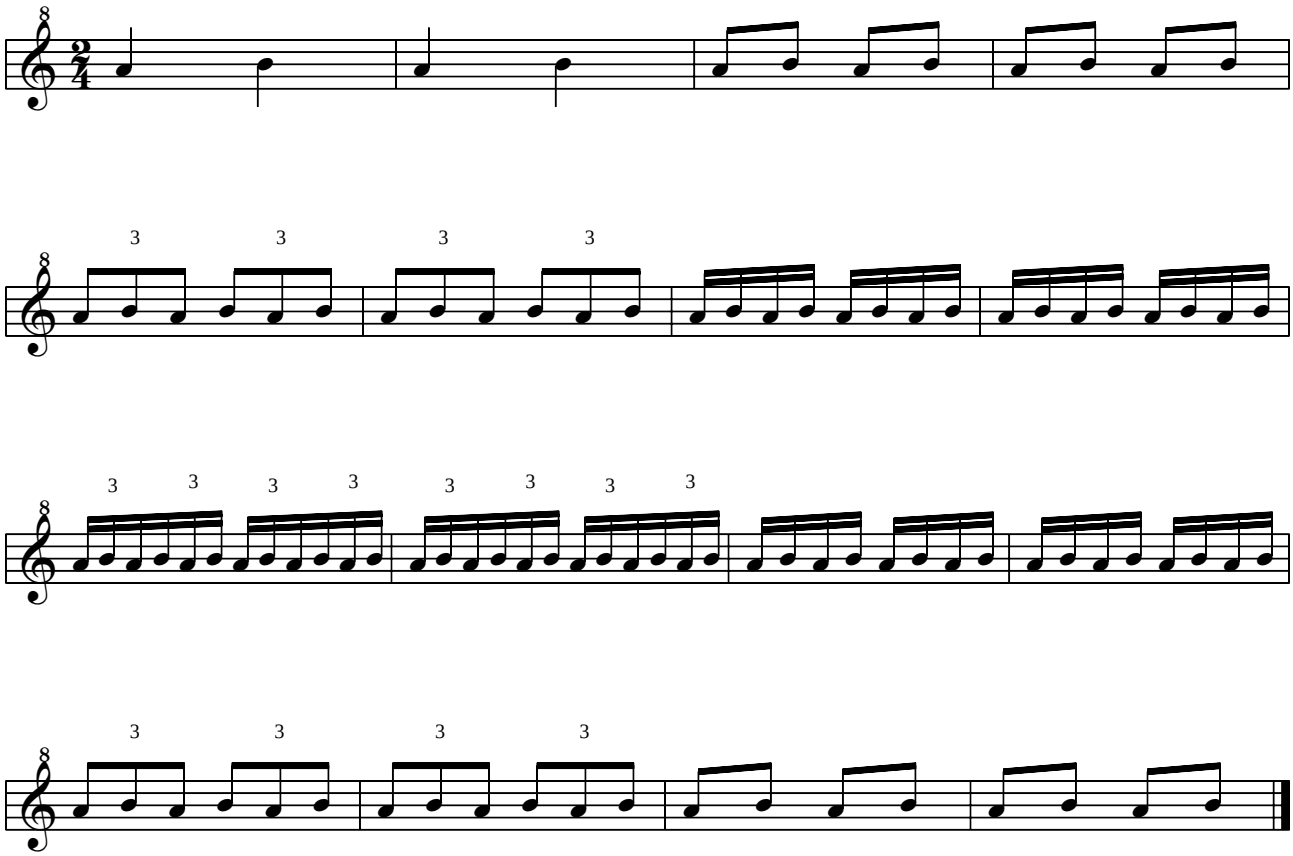
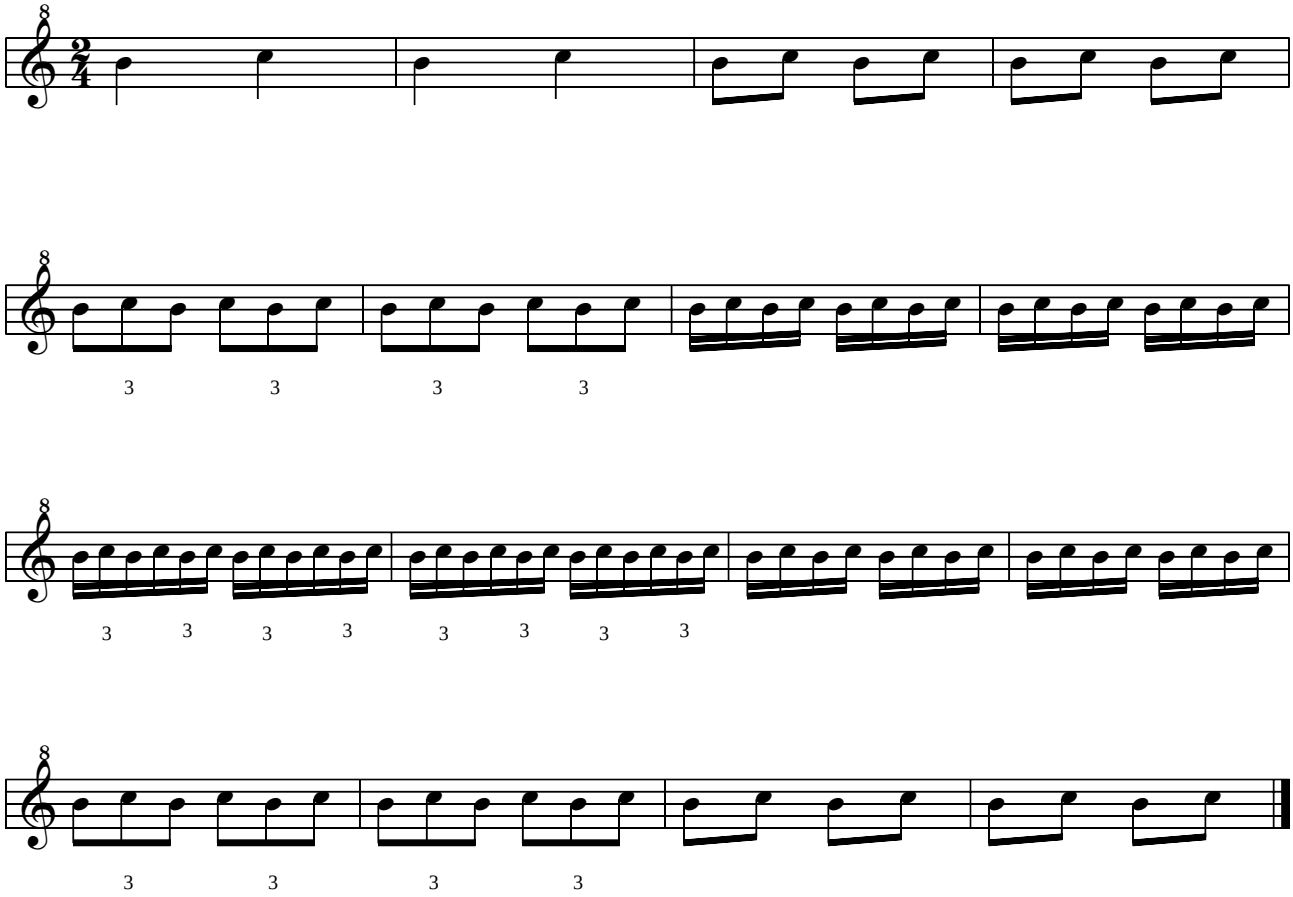
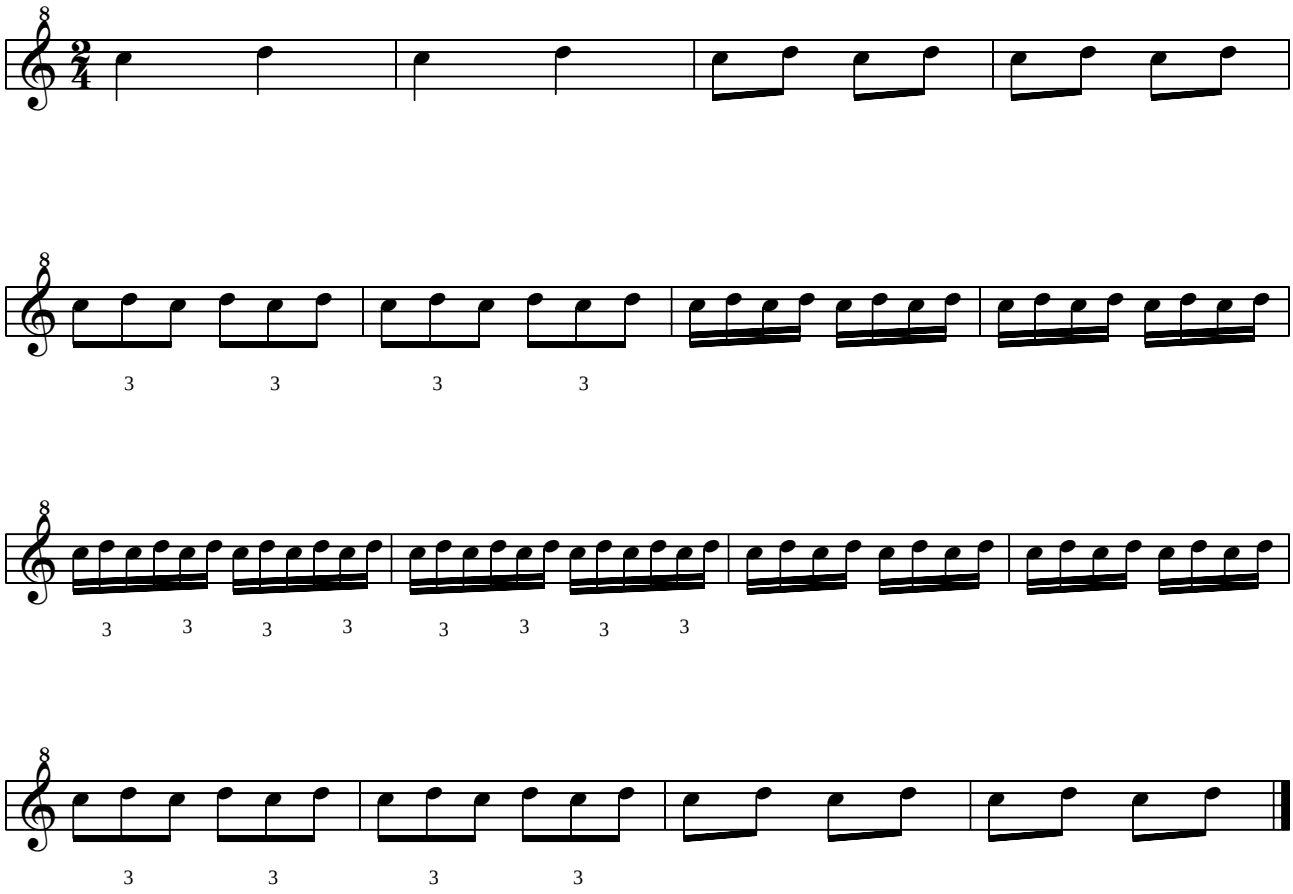


Si-Dó

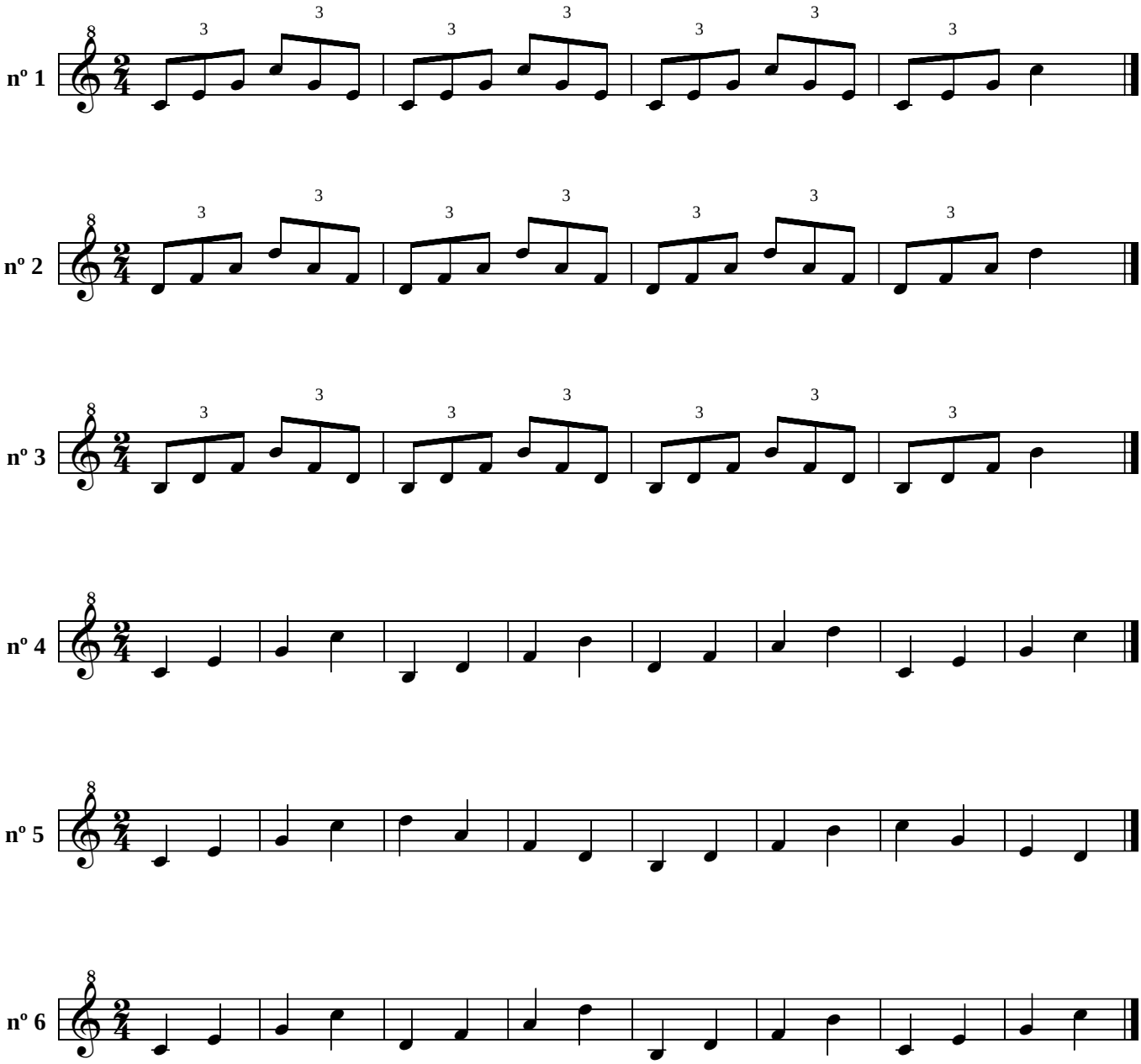


Dó-Re



Arpexios

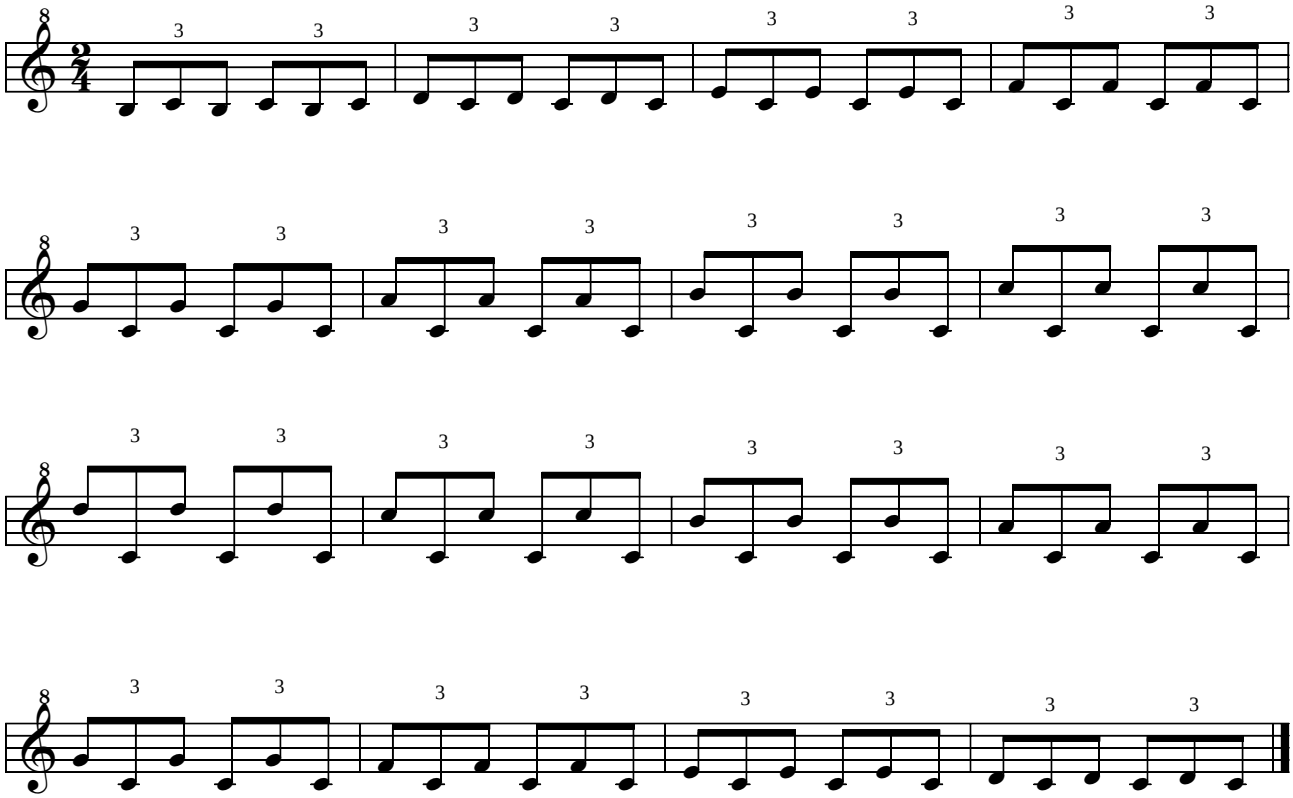
ascendentes e descendentes



Intervalos

cara a unha nota

nº 1



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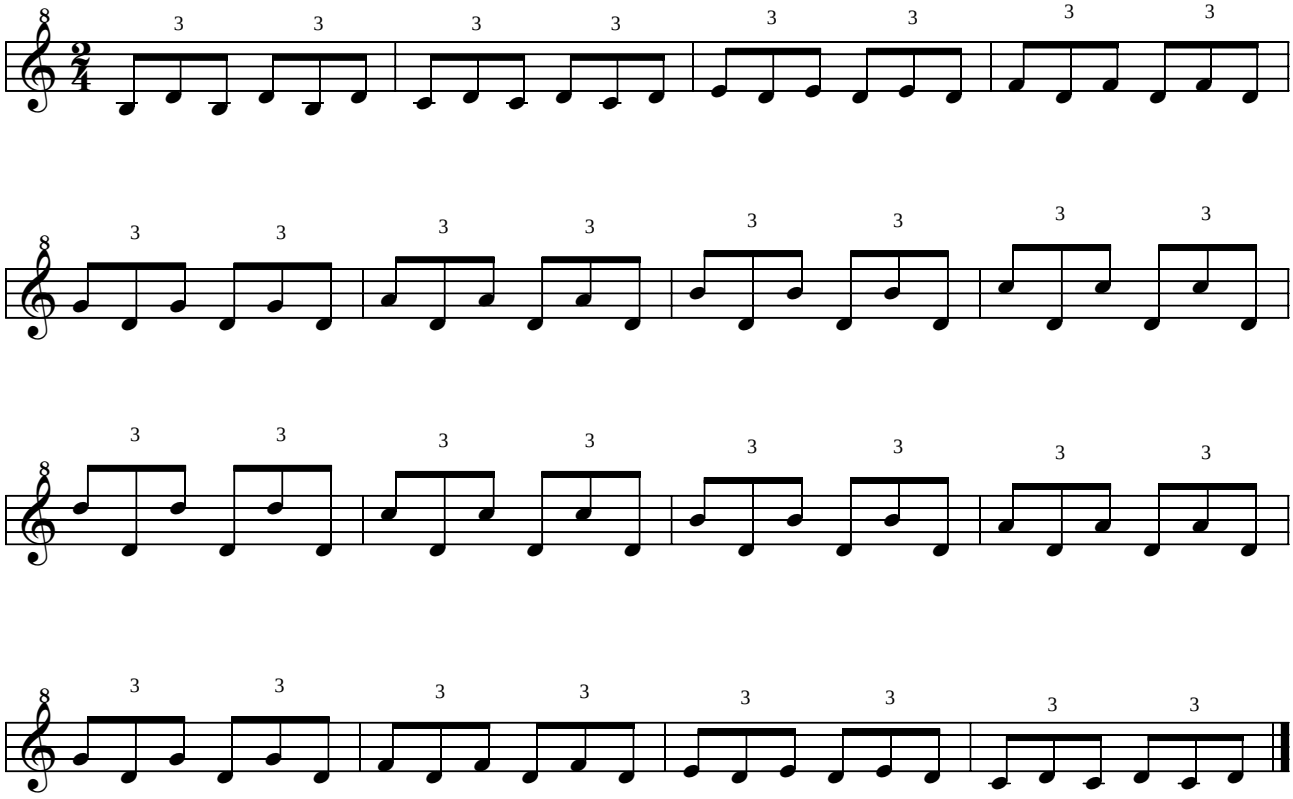

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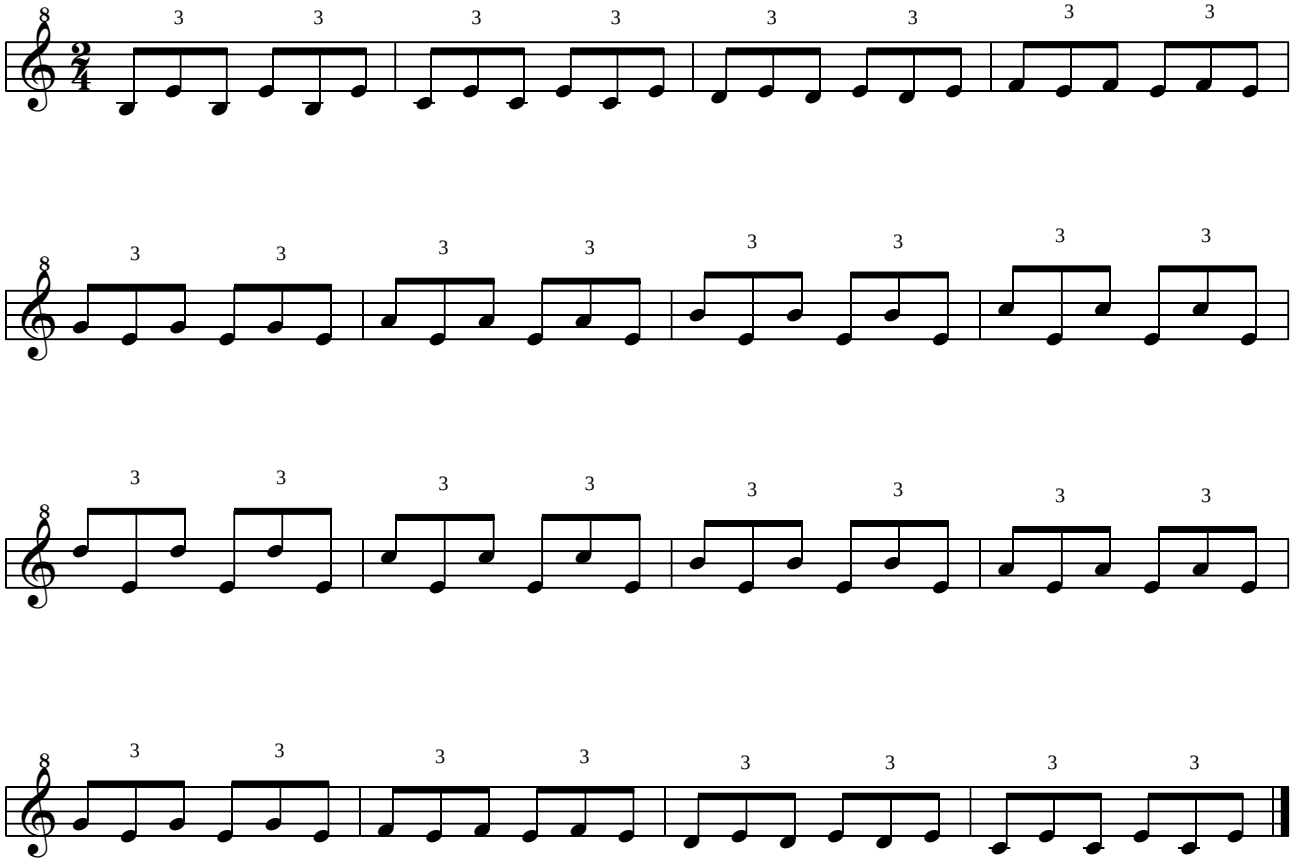

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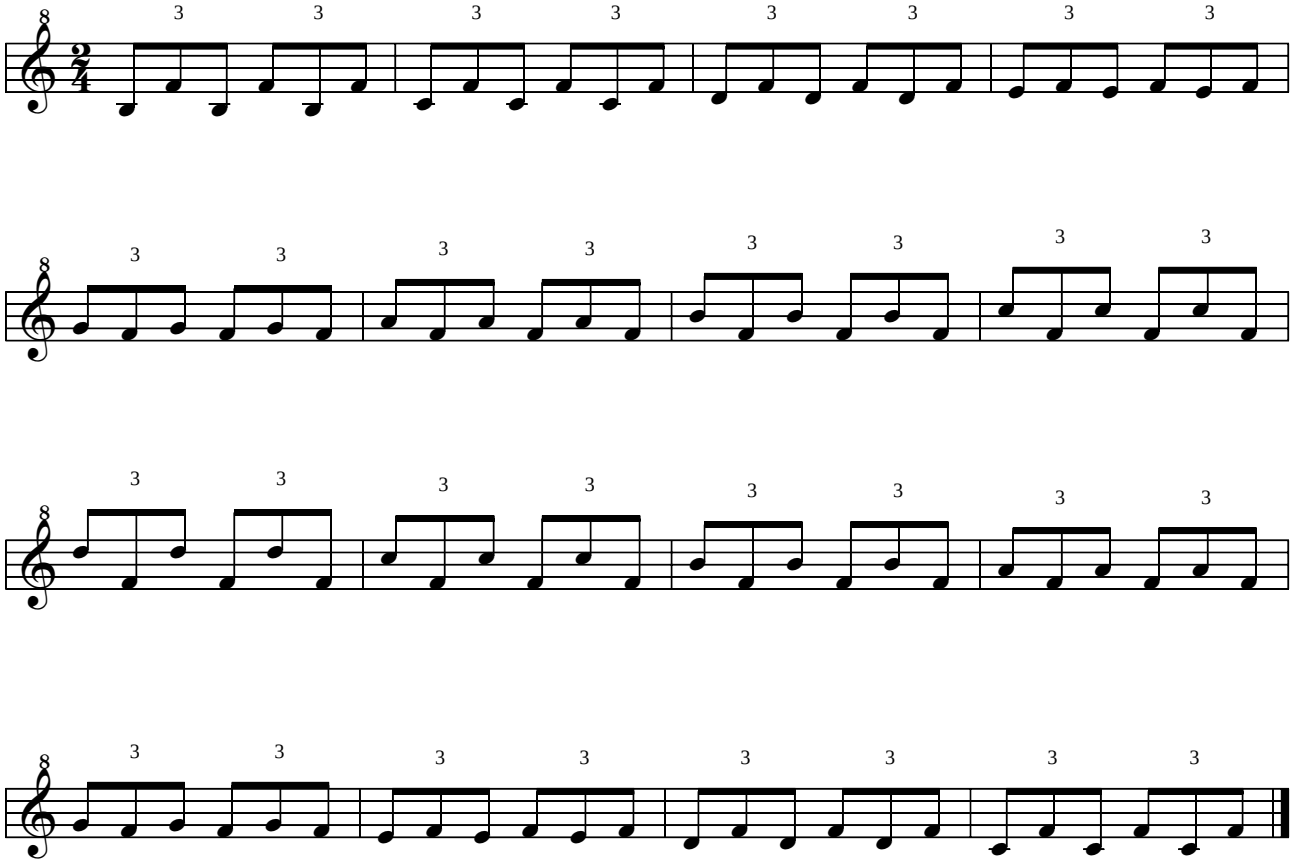

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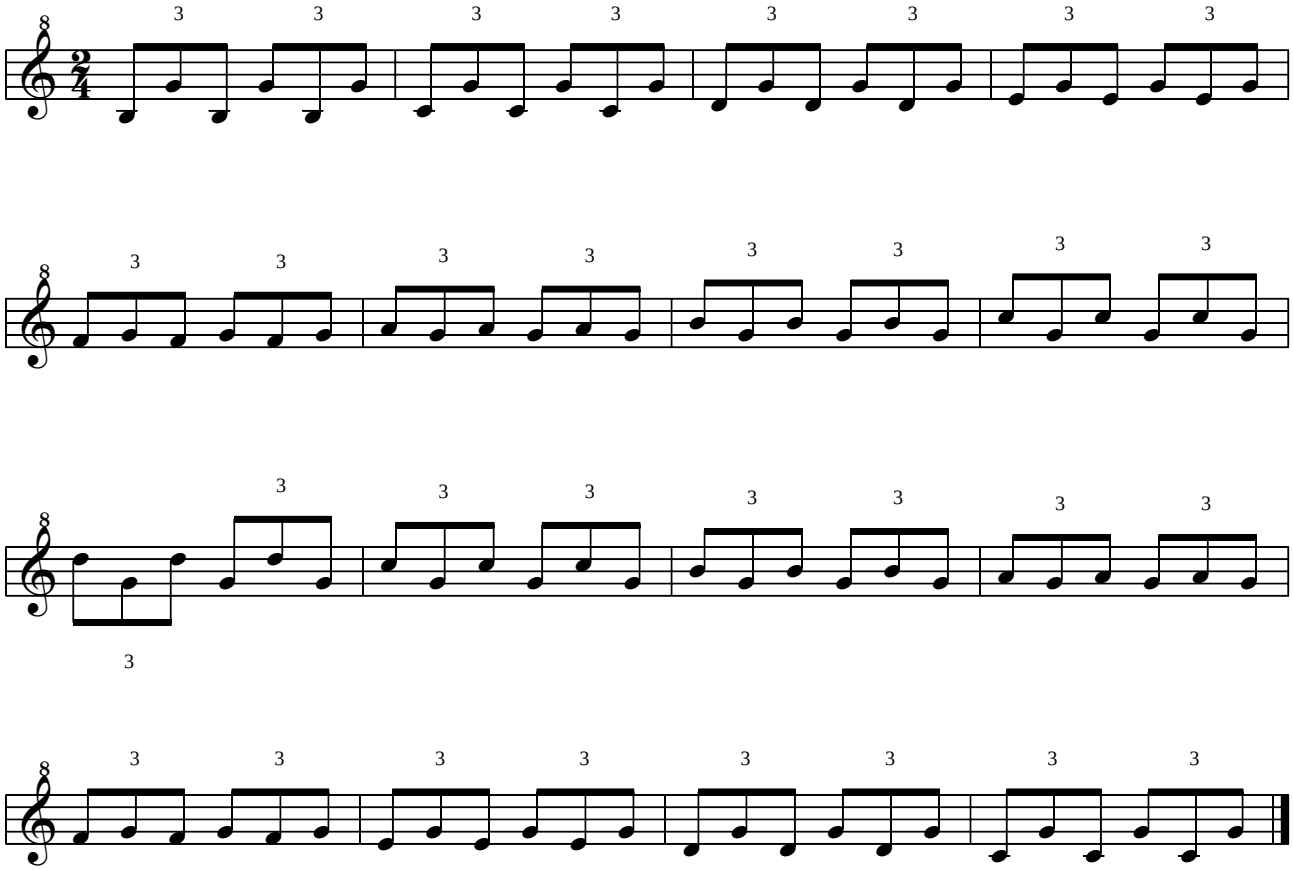

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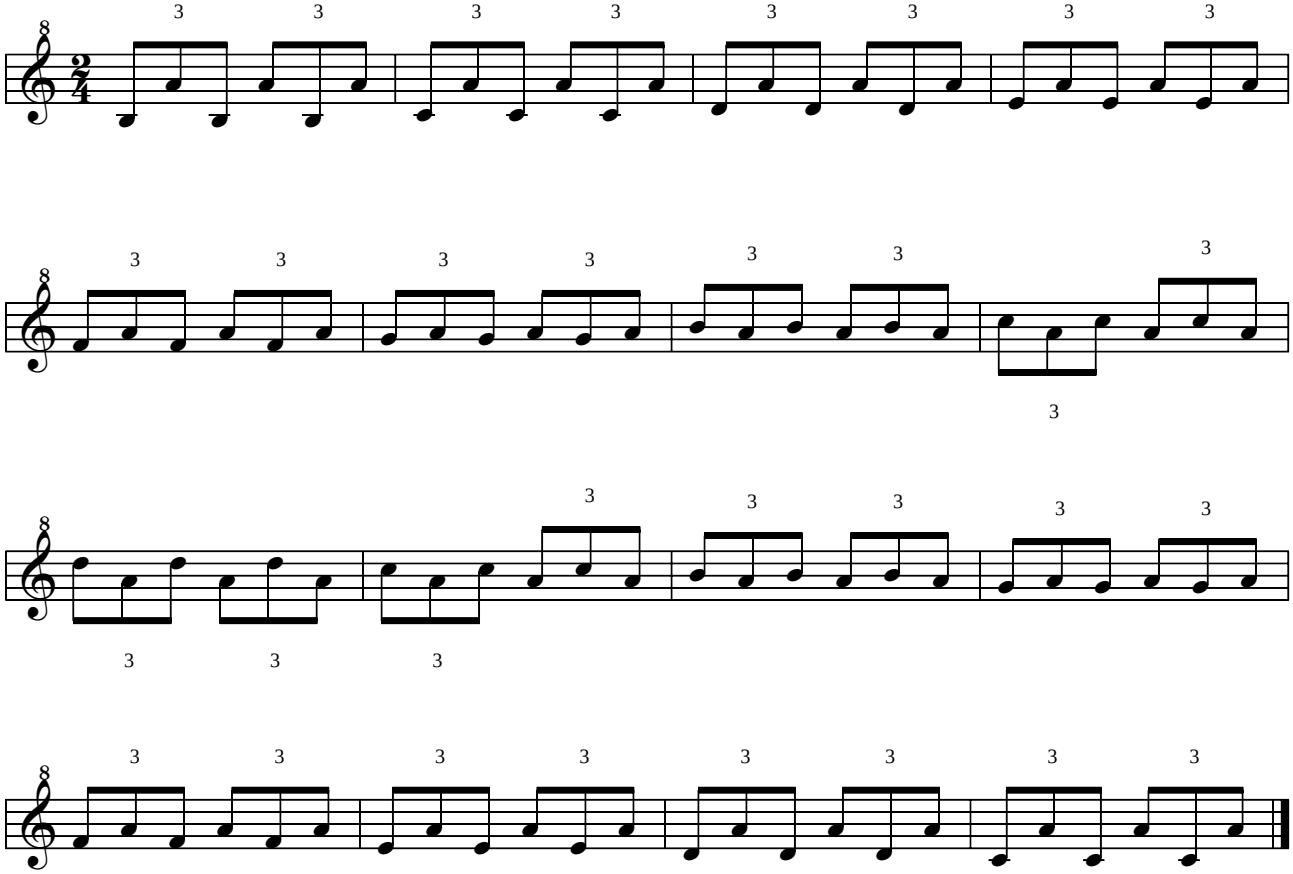

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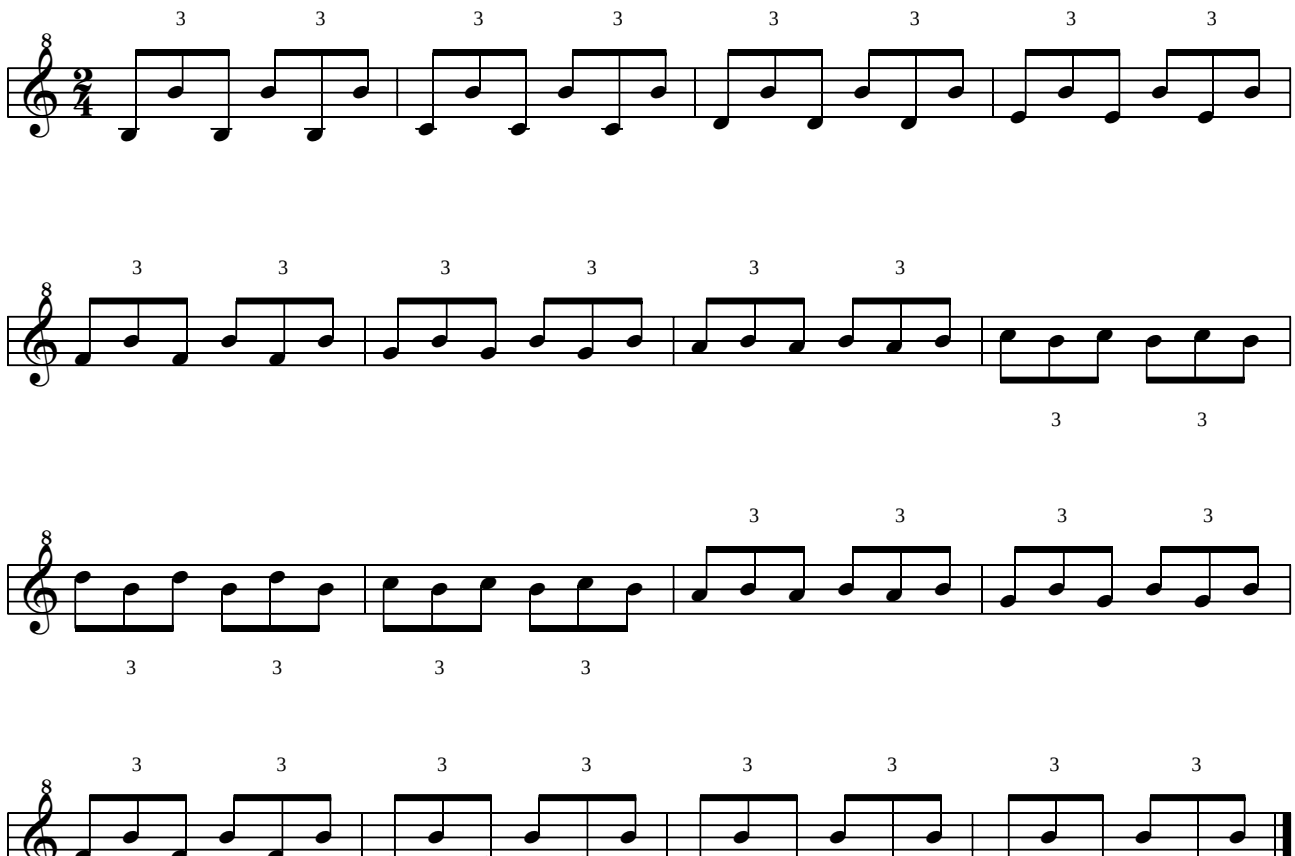

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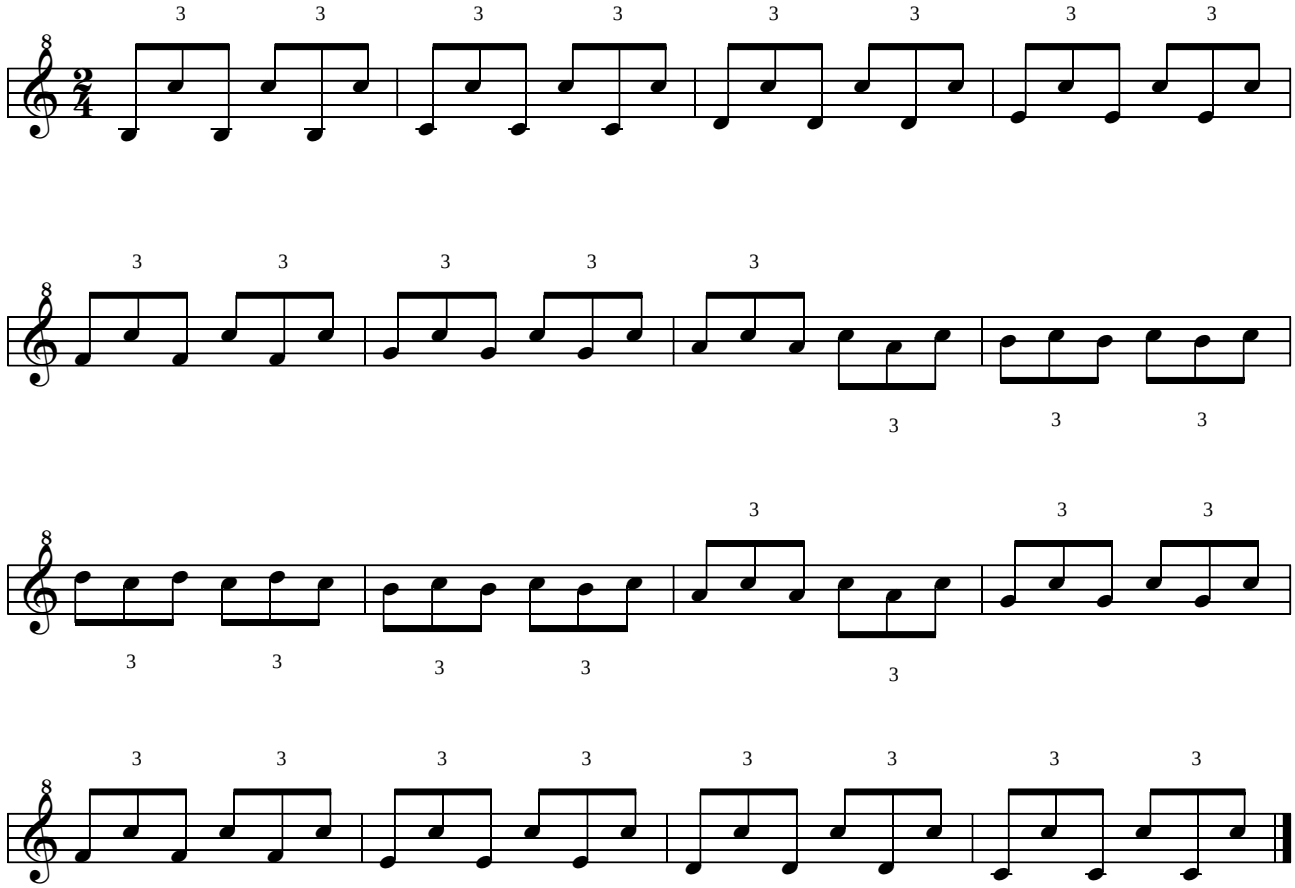

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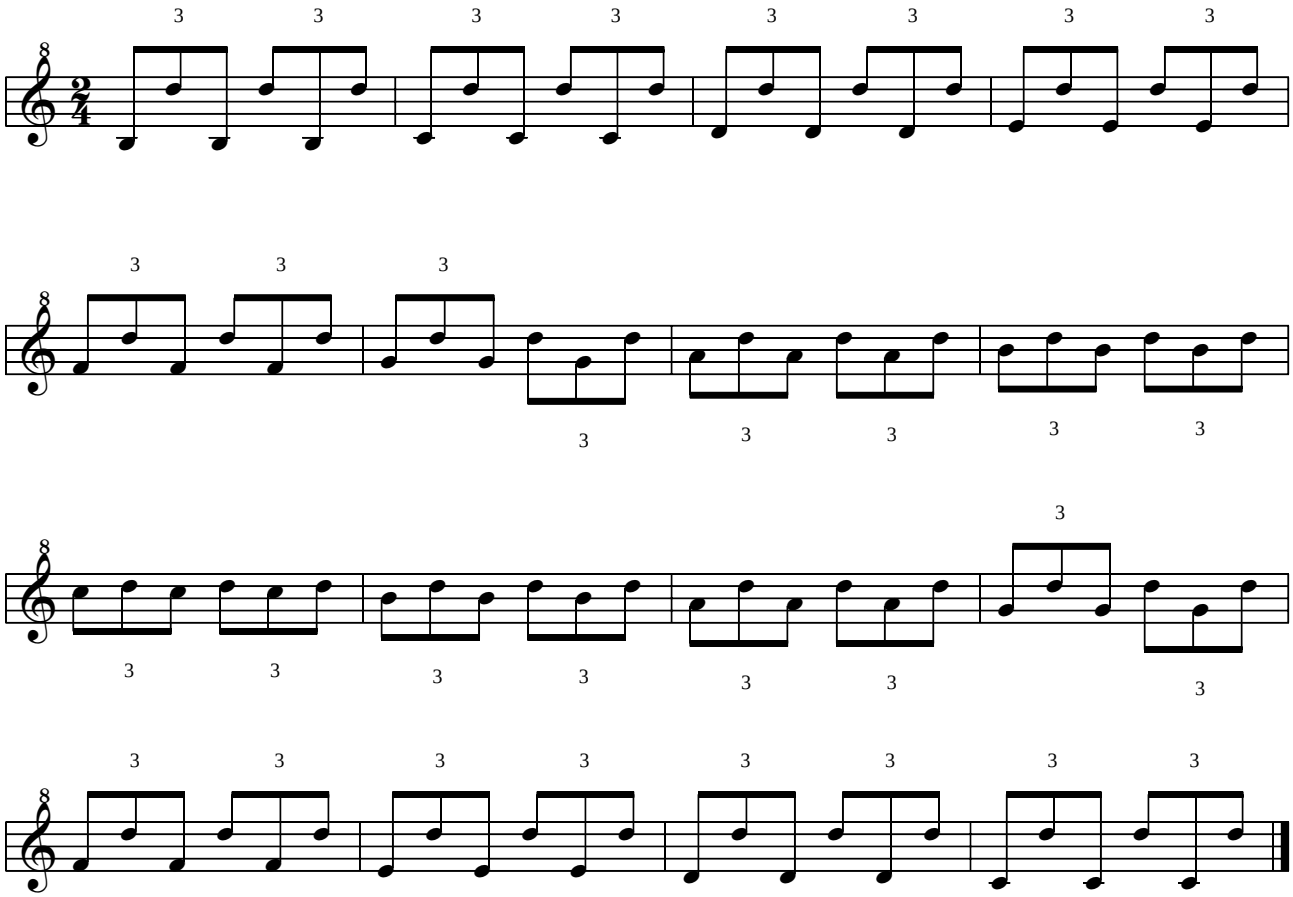

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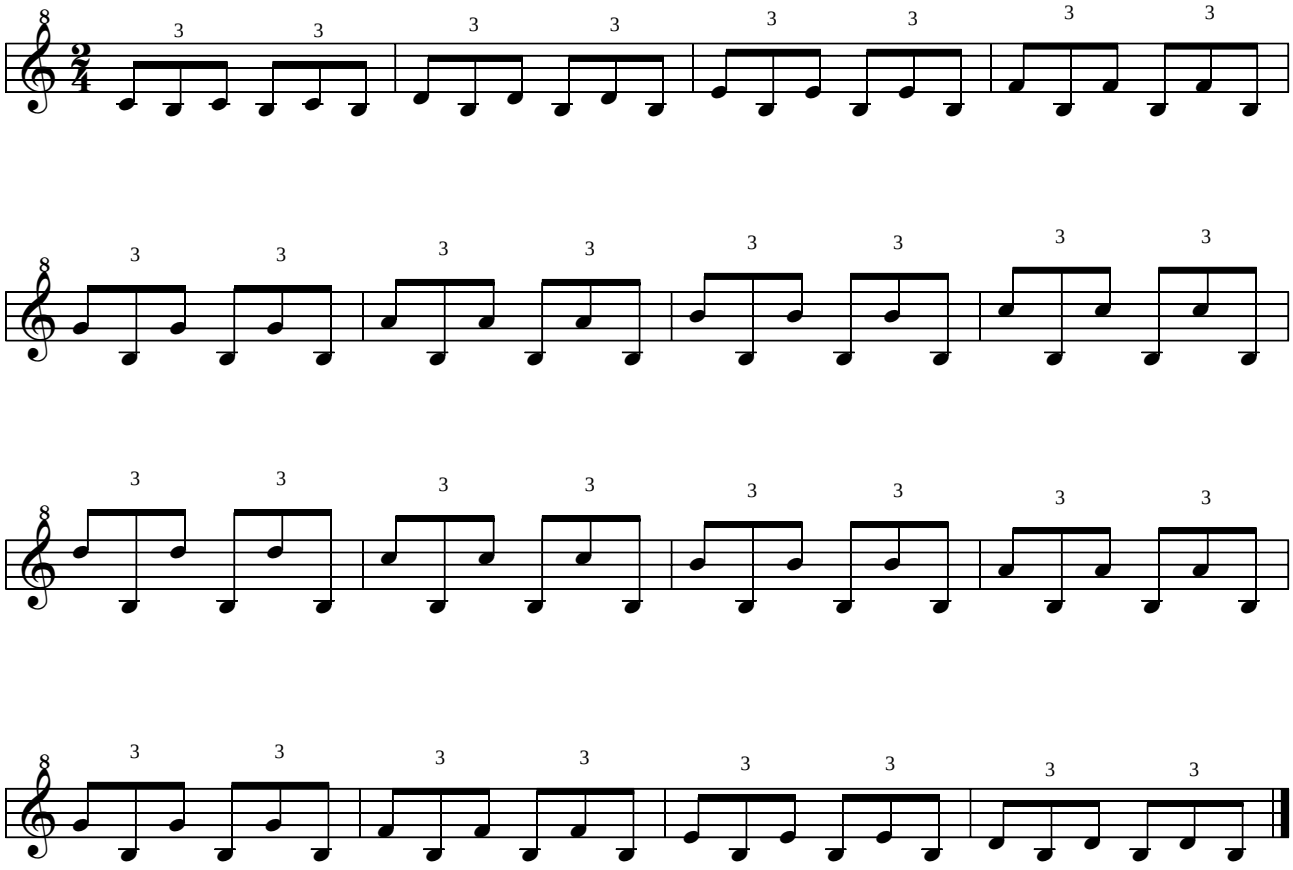

Intervalos

dende unha nota

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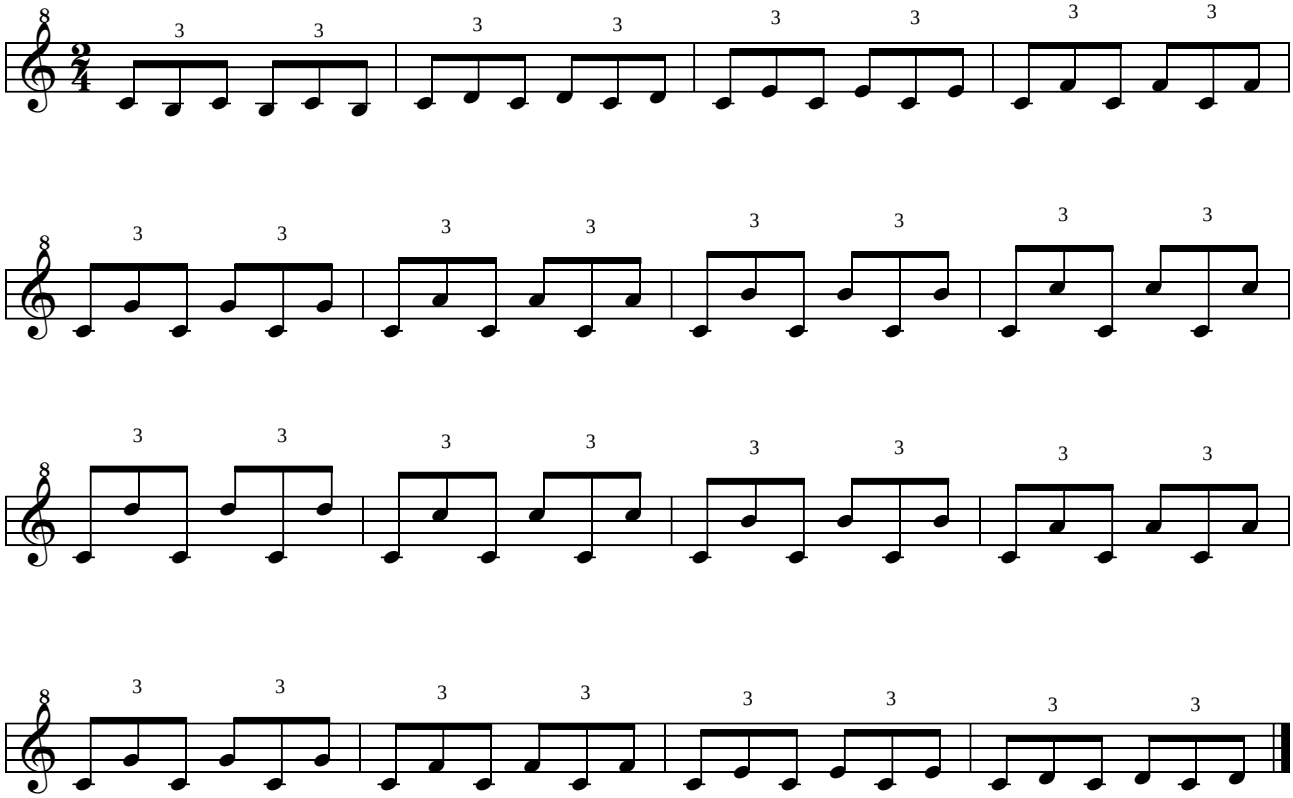

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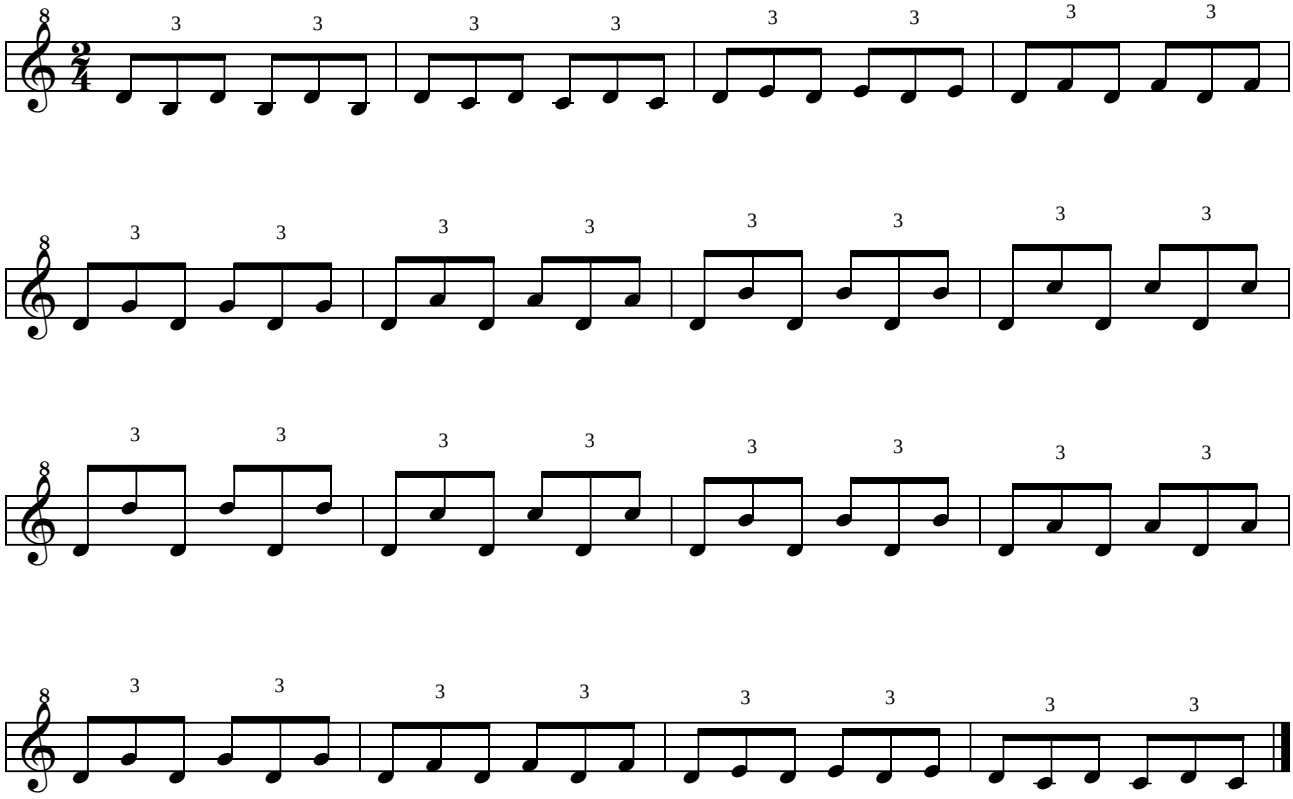

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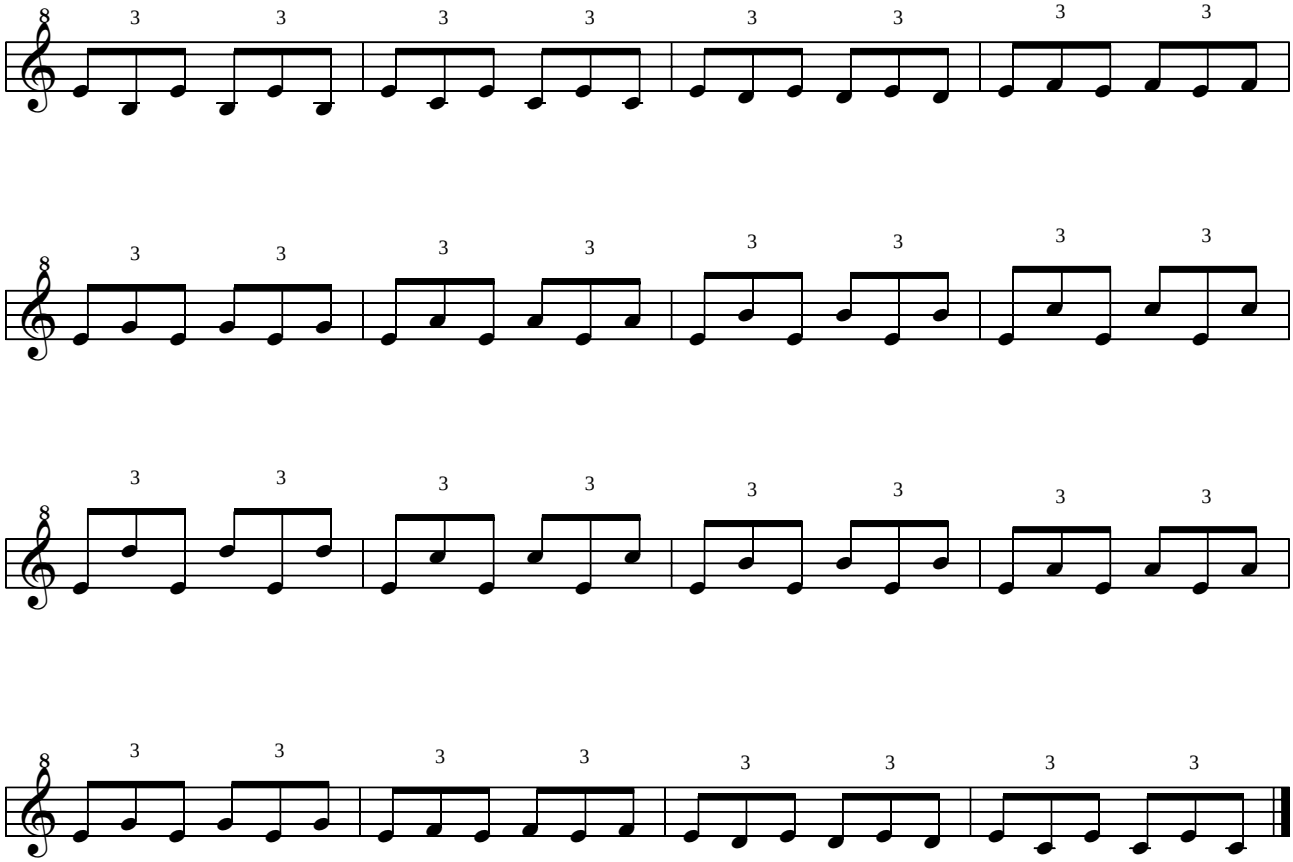

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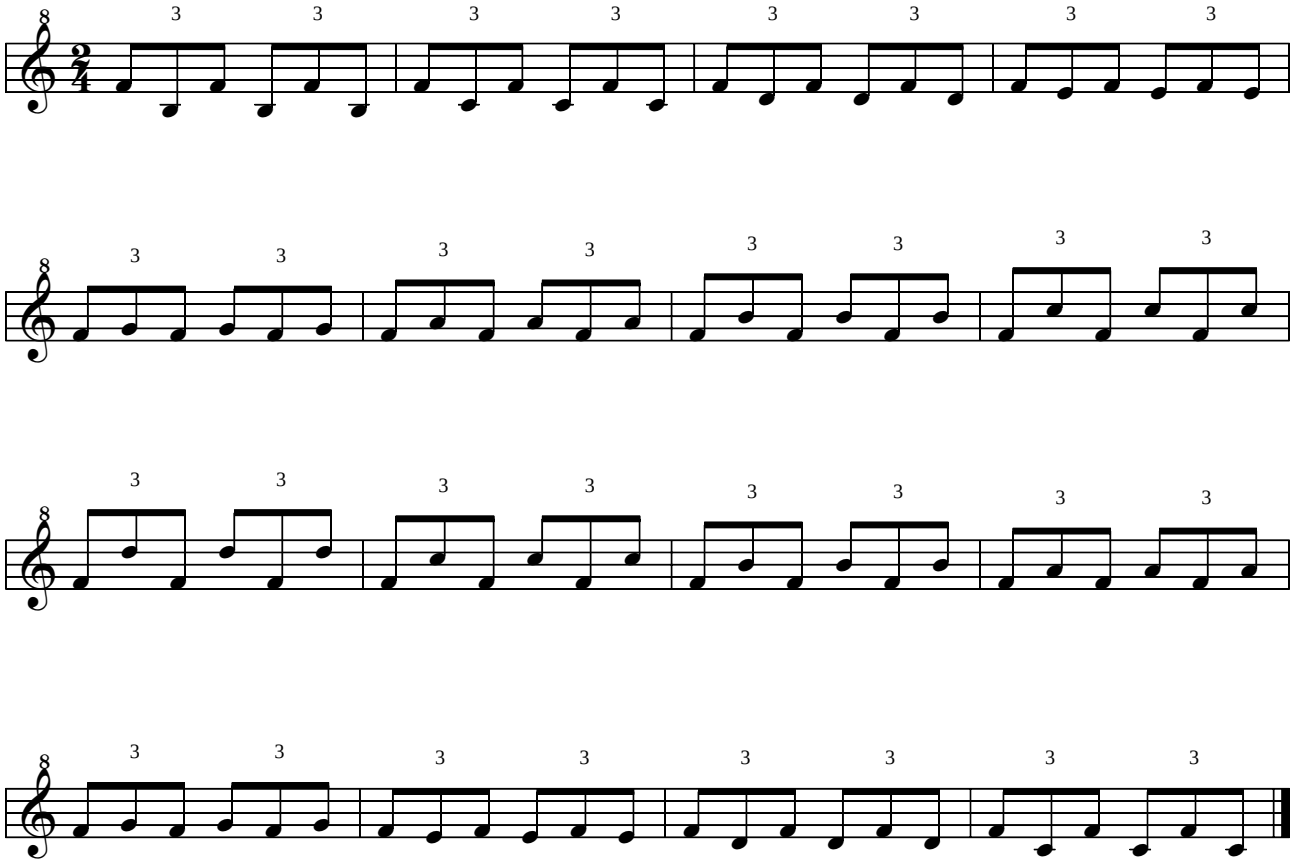

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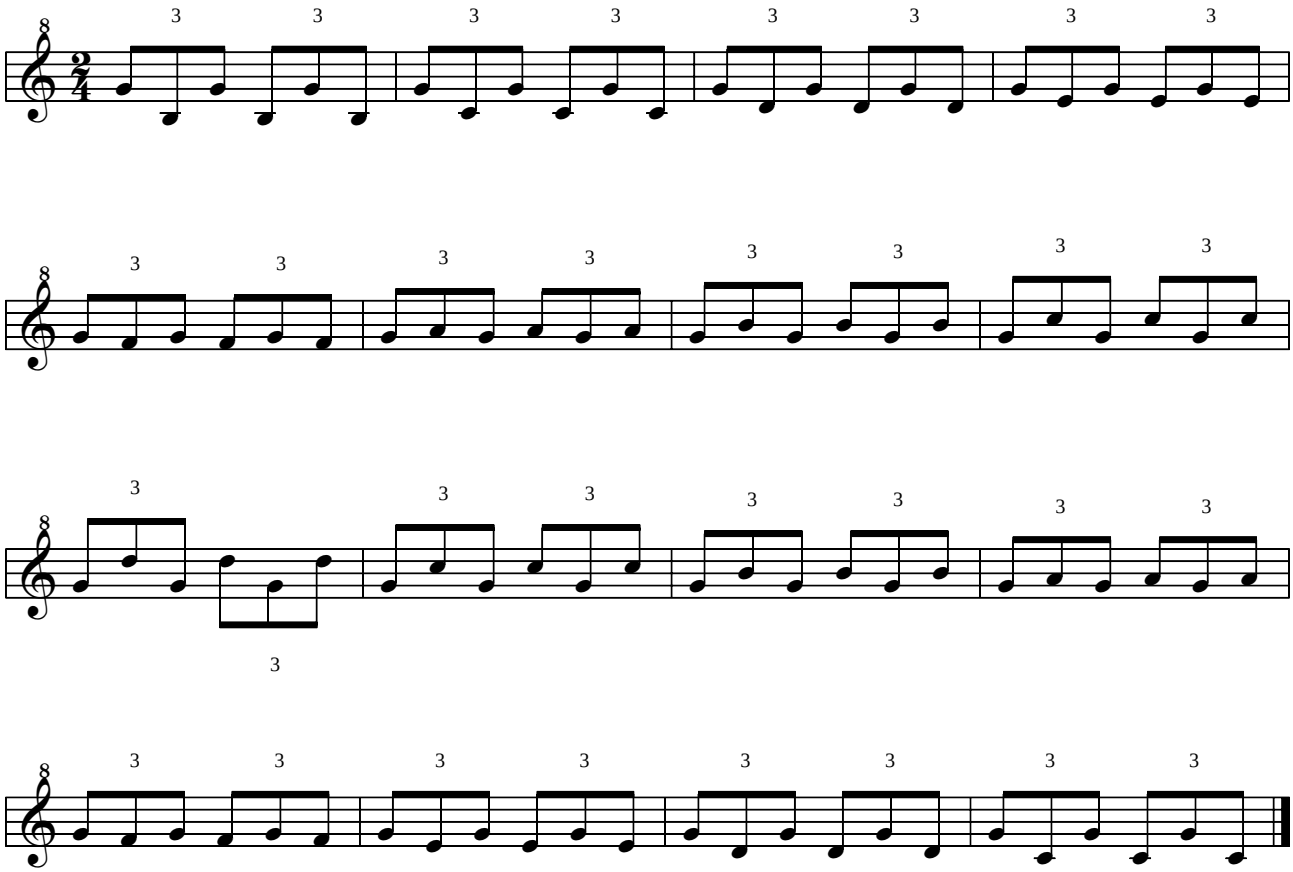

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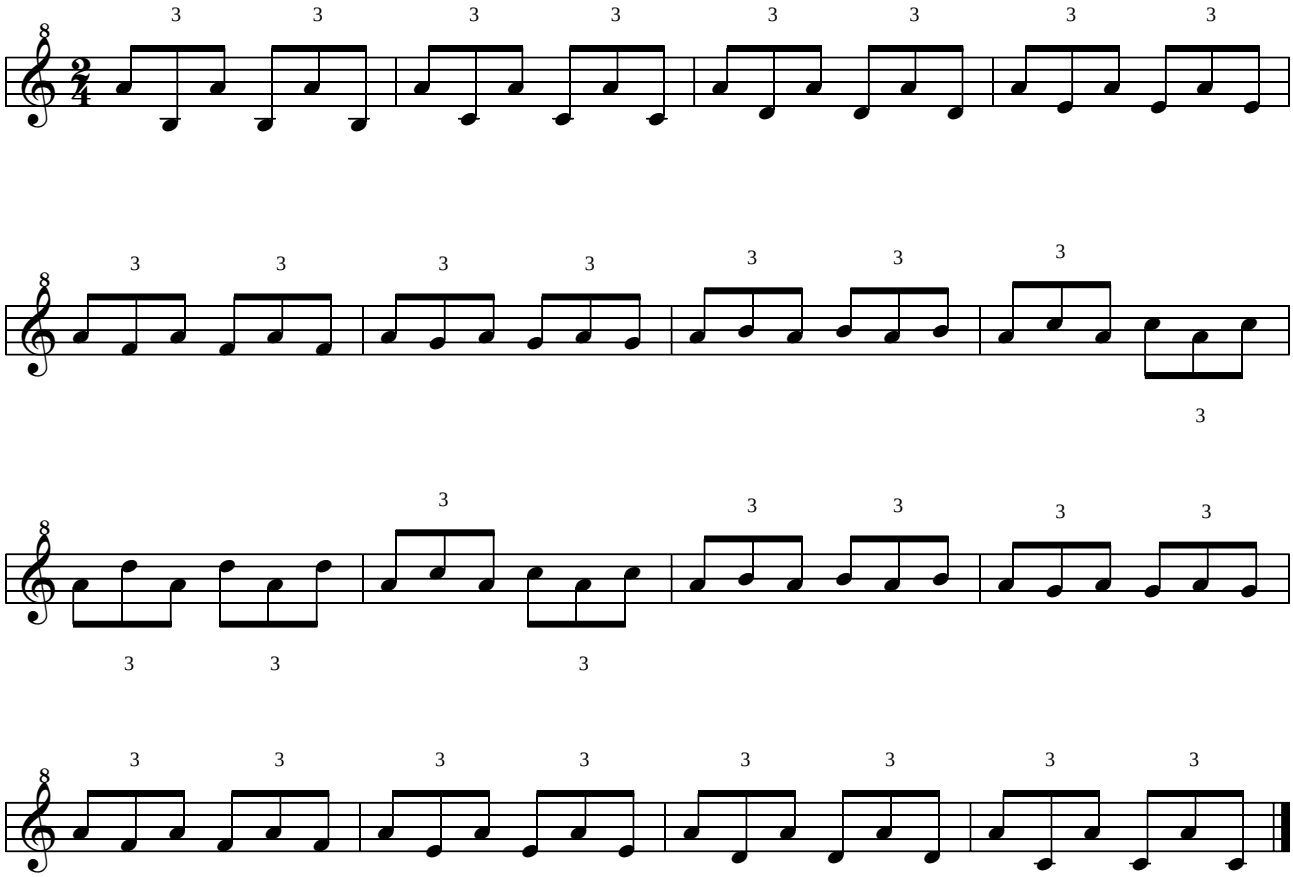

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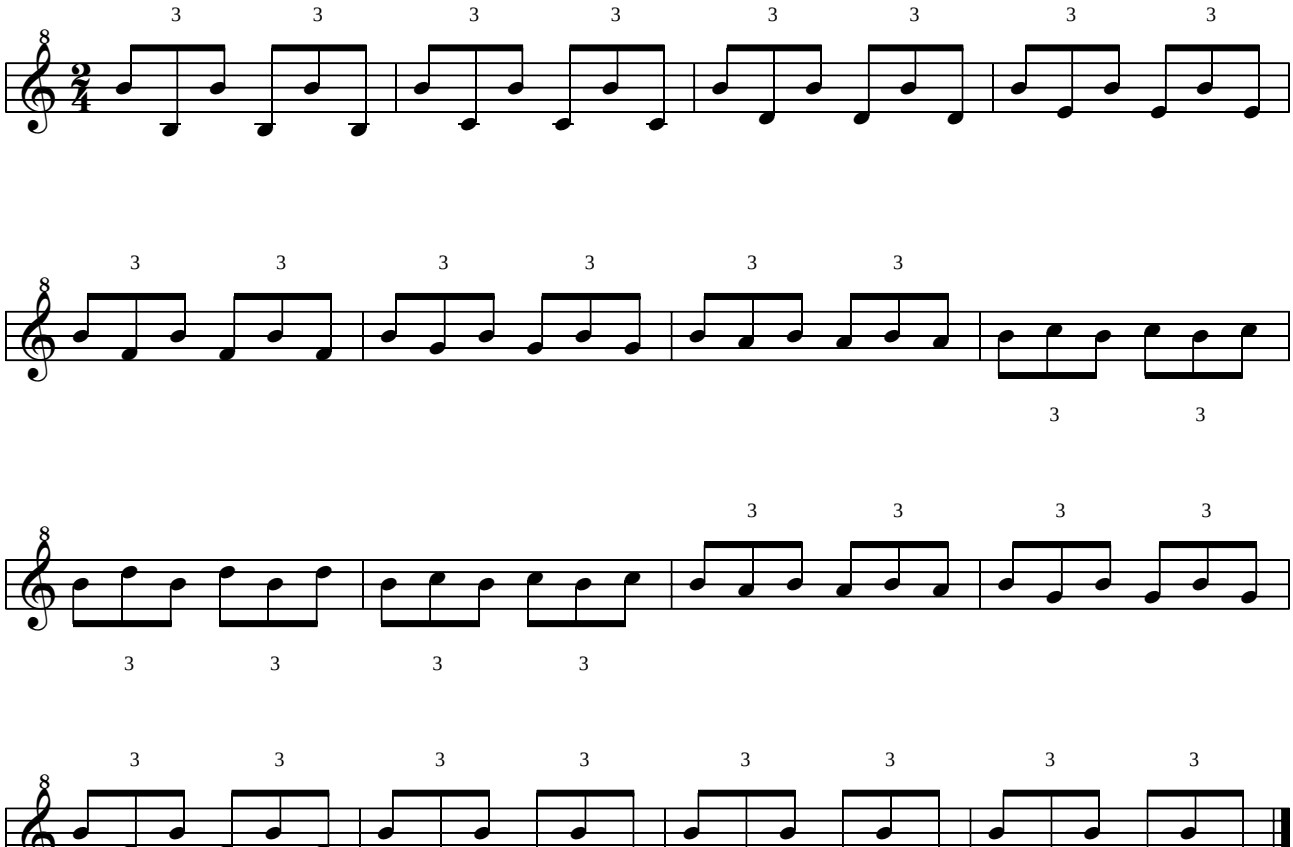
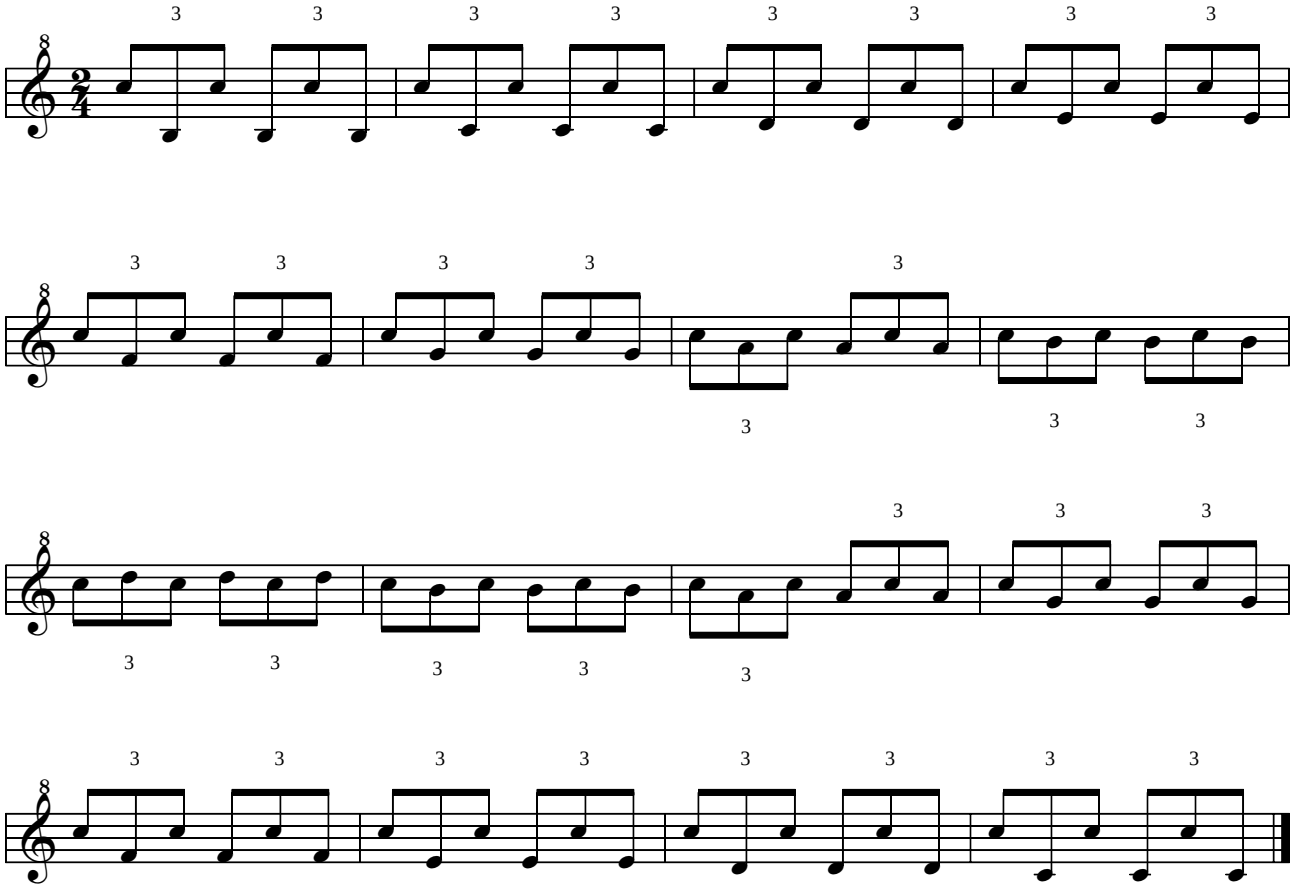


nº 8



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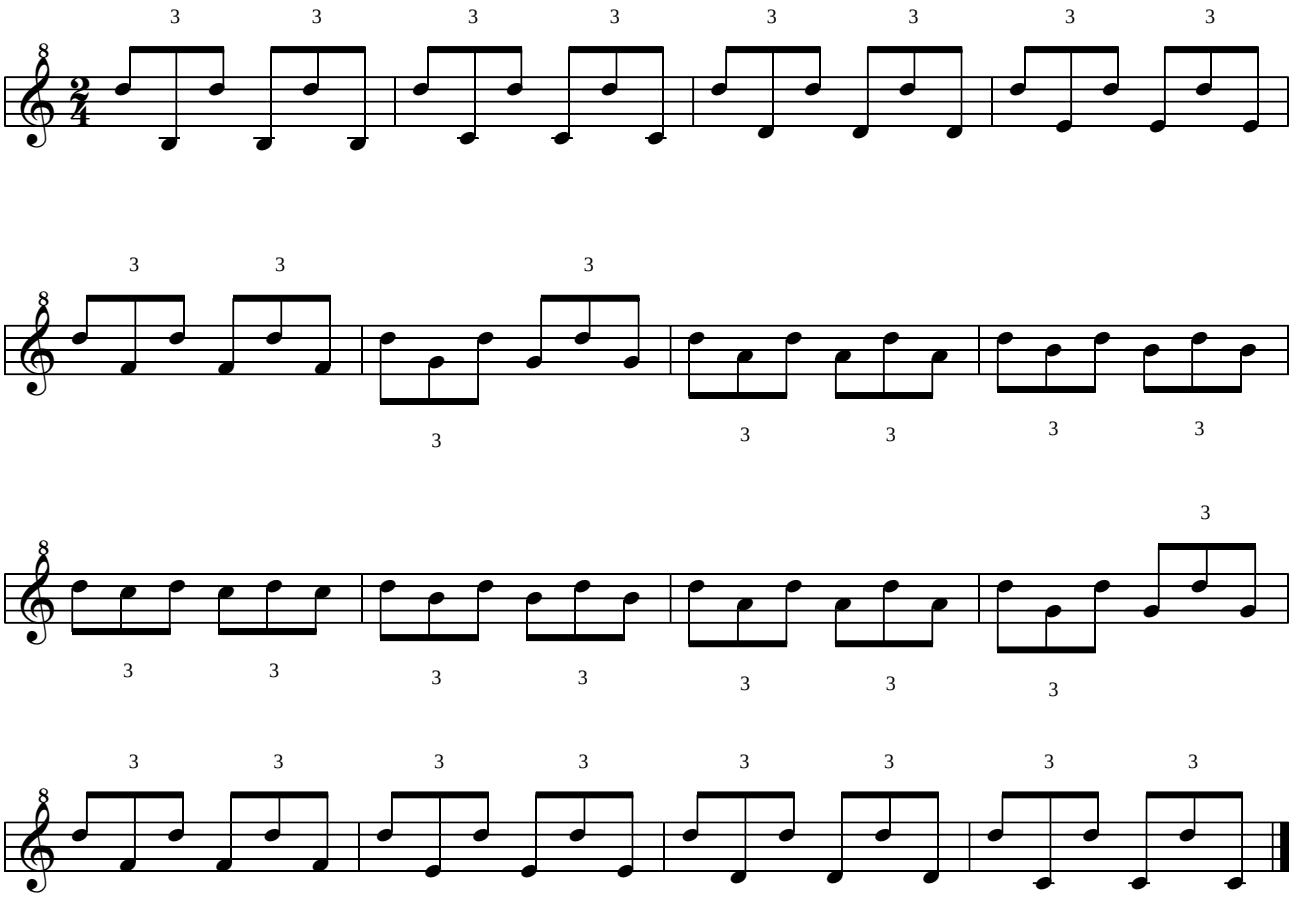

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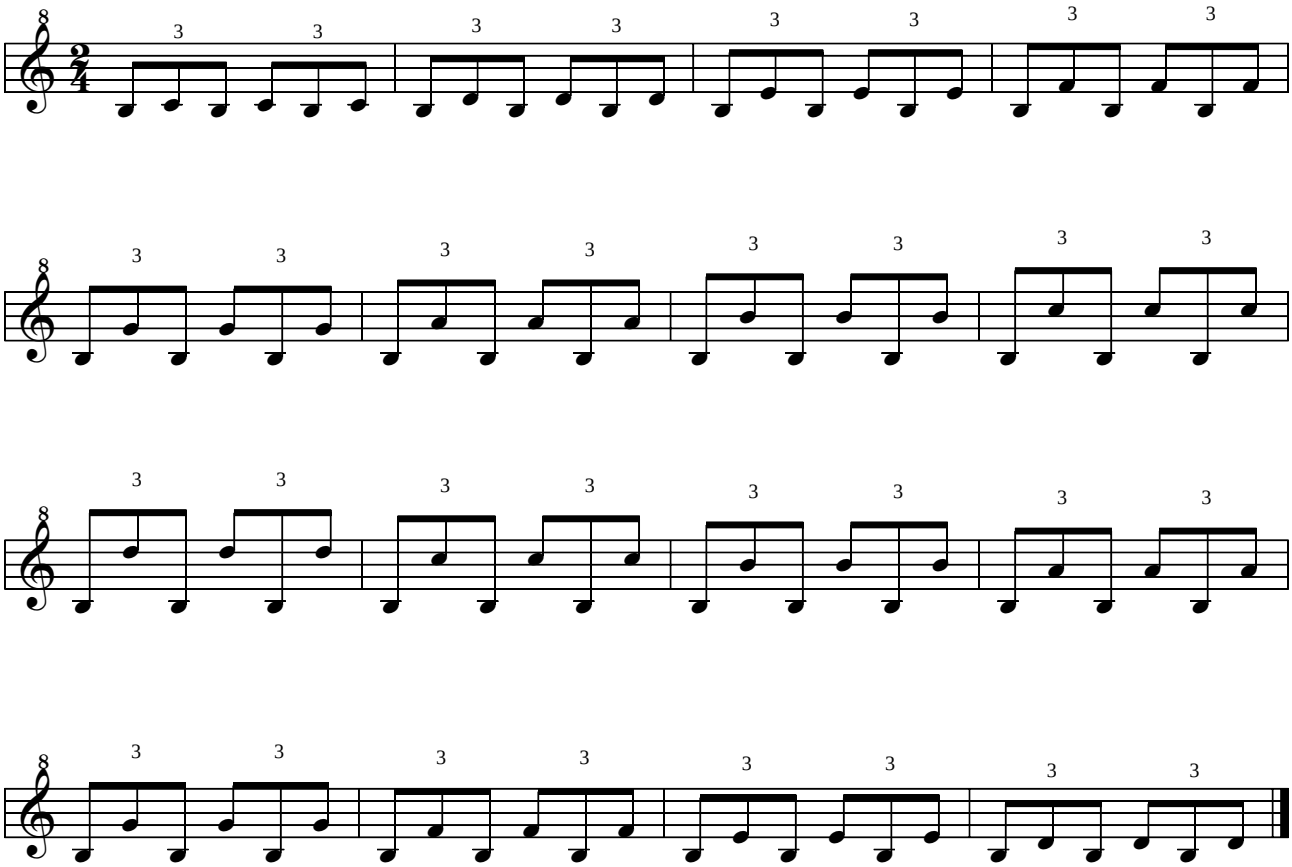

Intervalos

cara a unha nota

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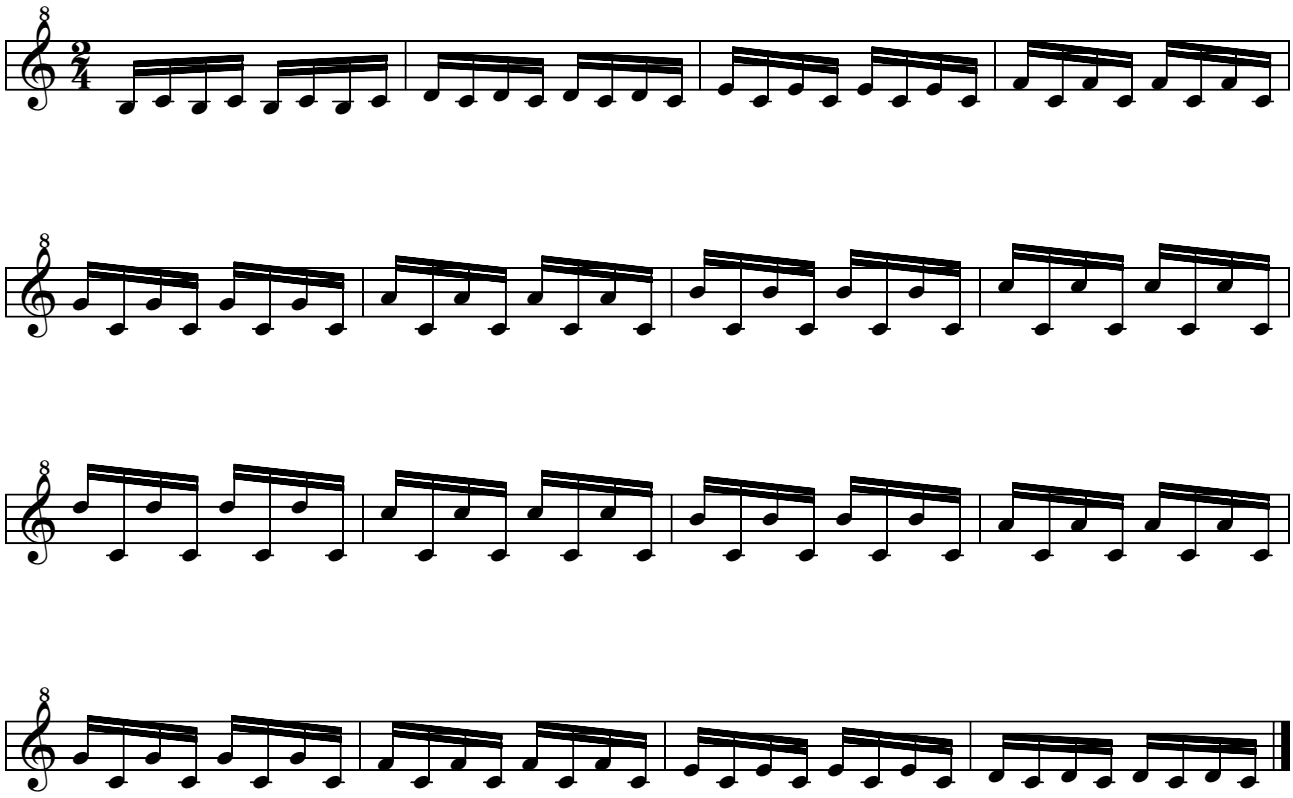

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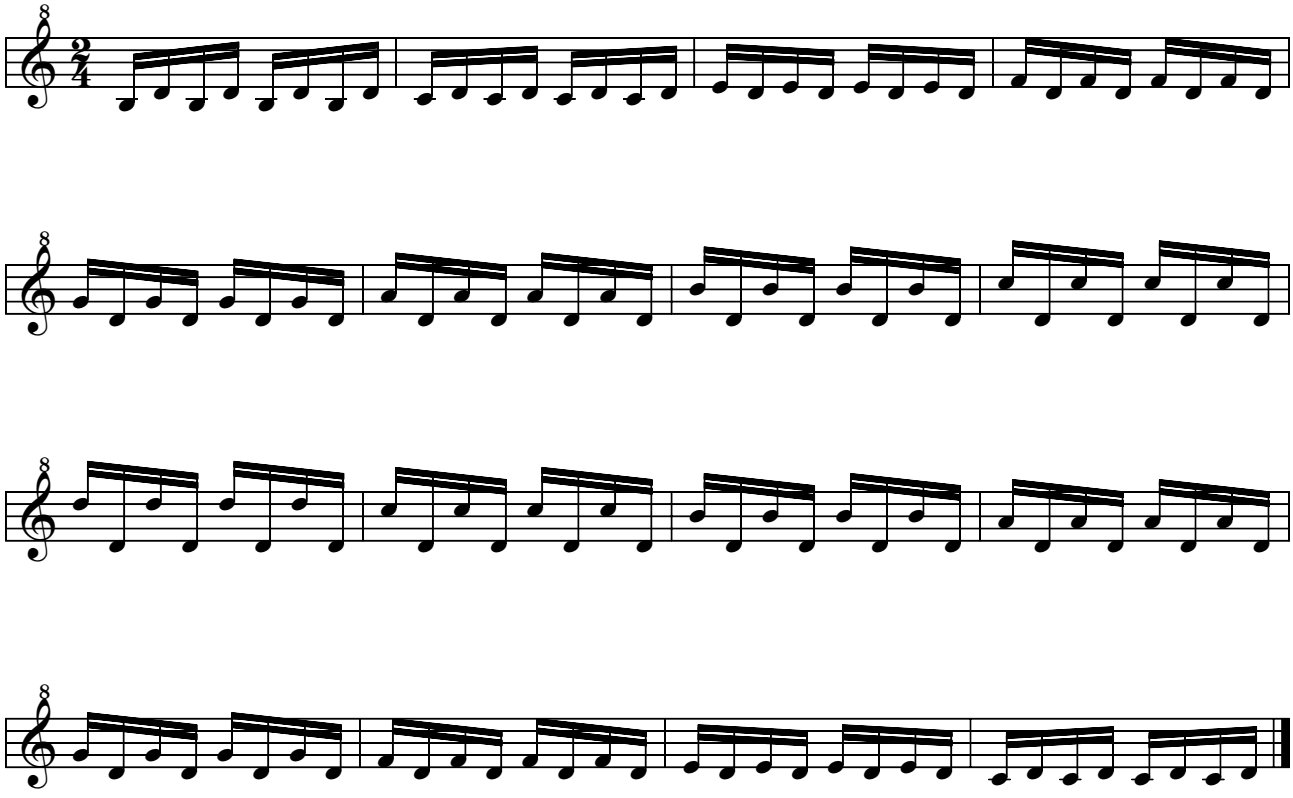

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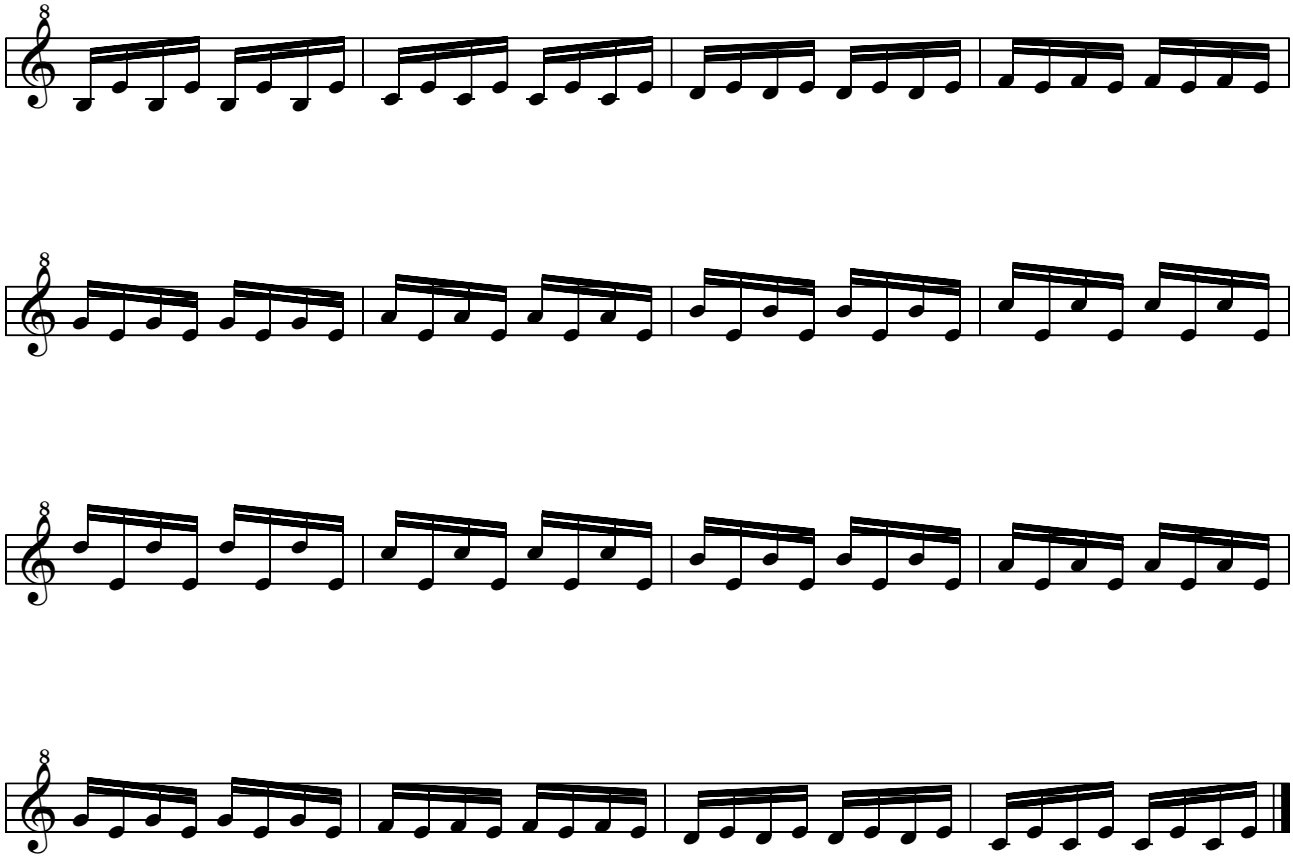

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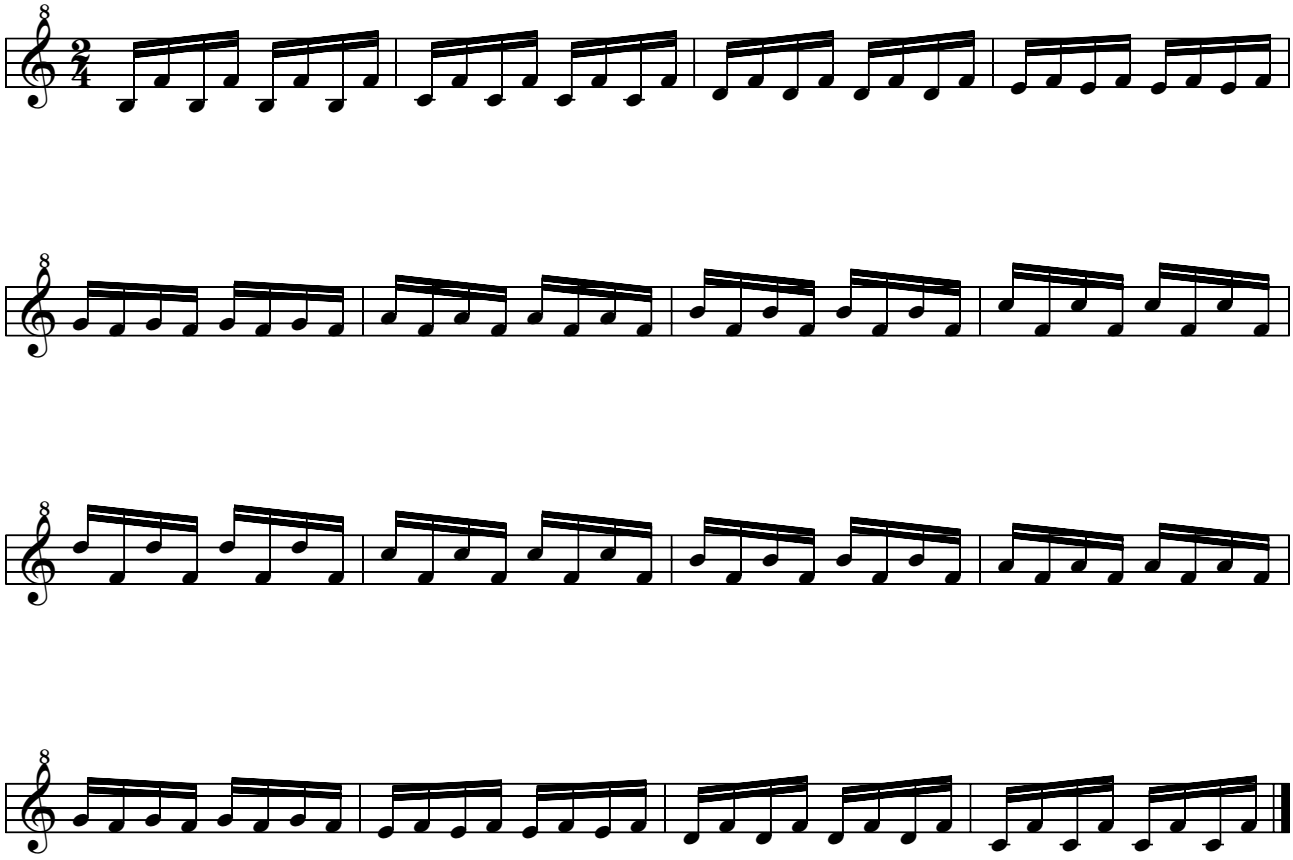

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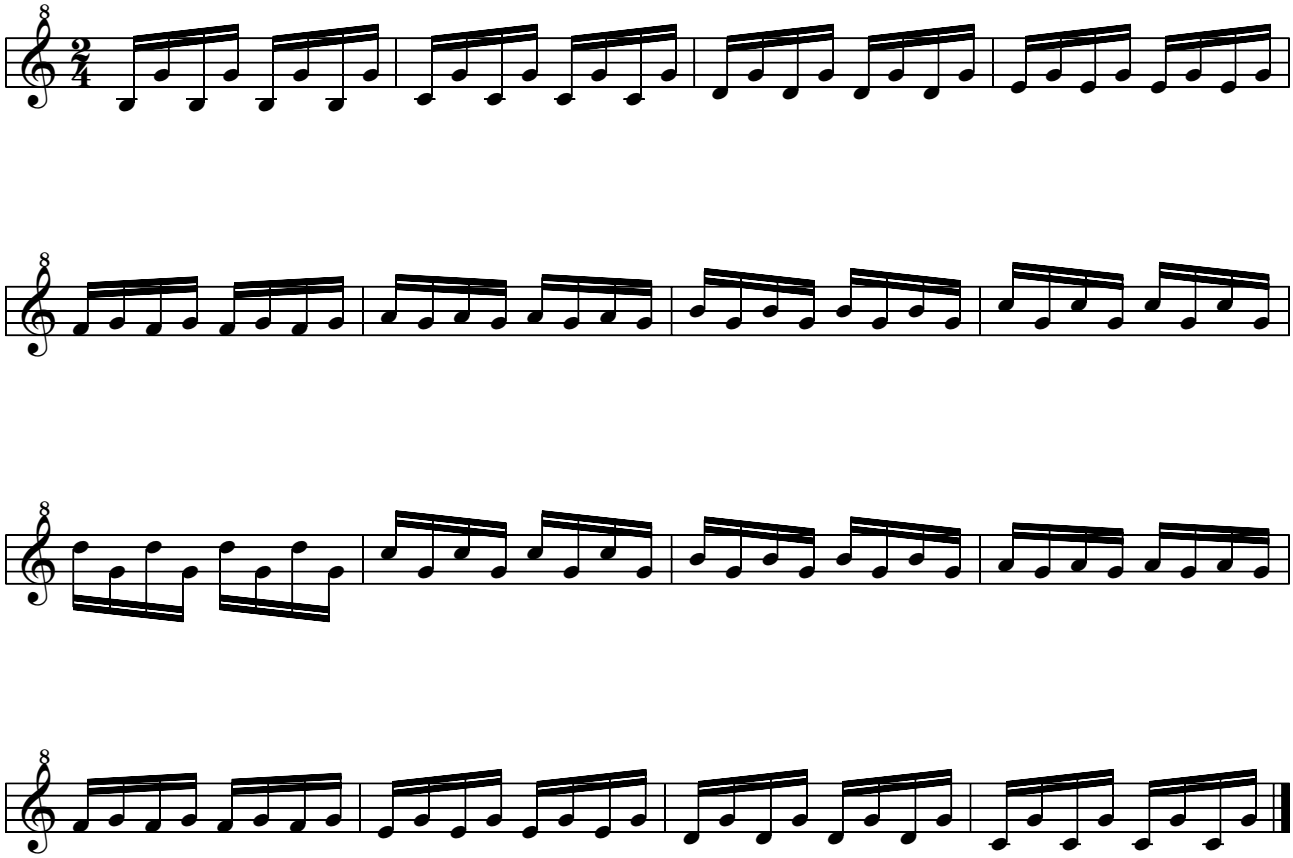

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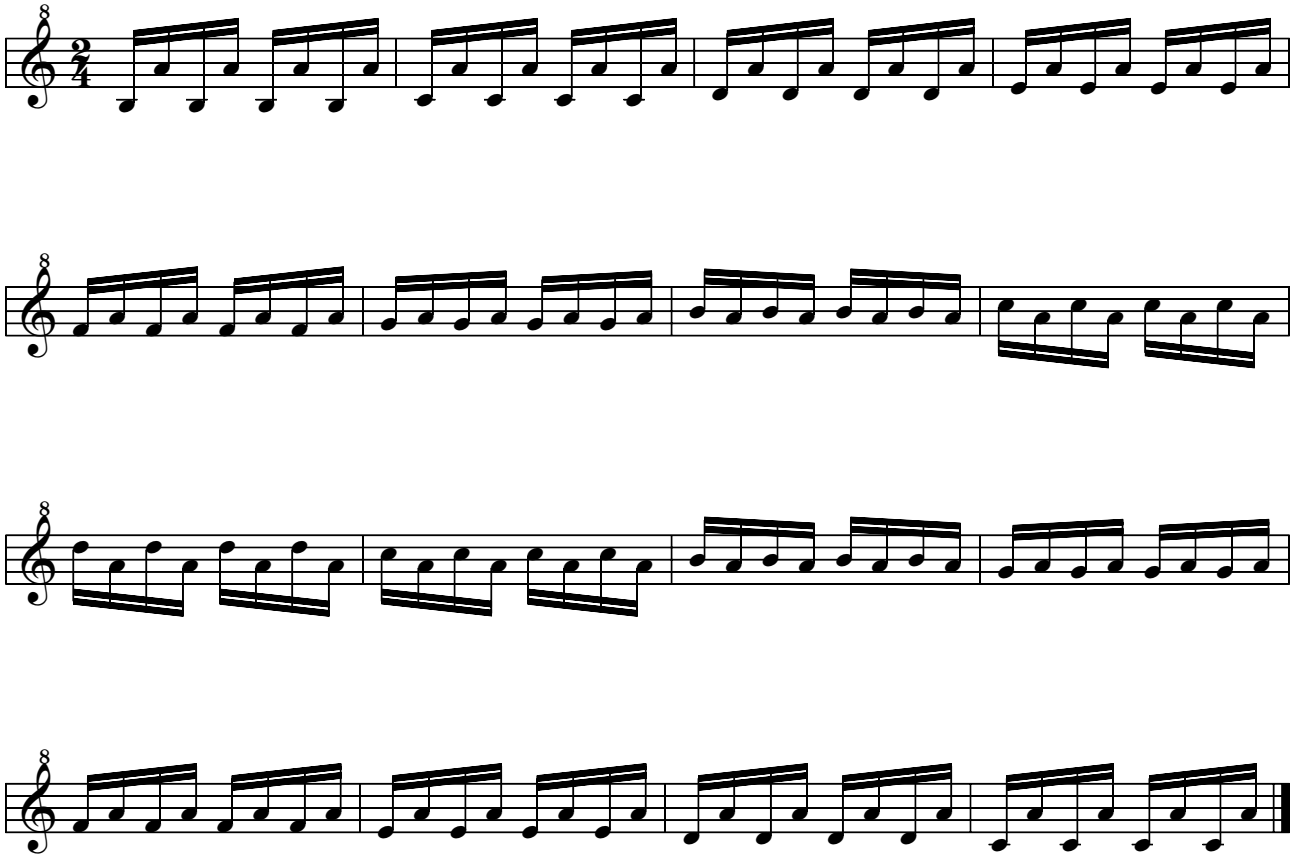

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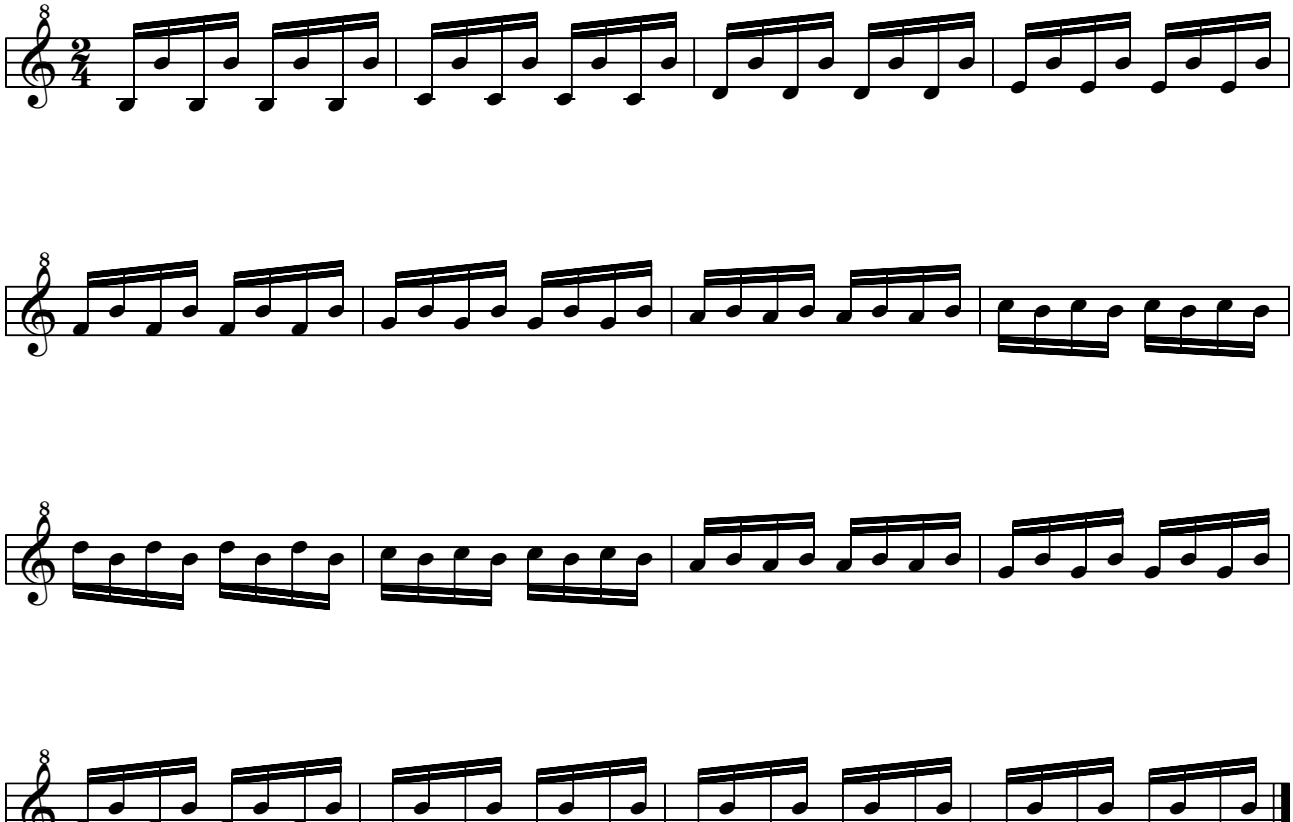

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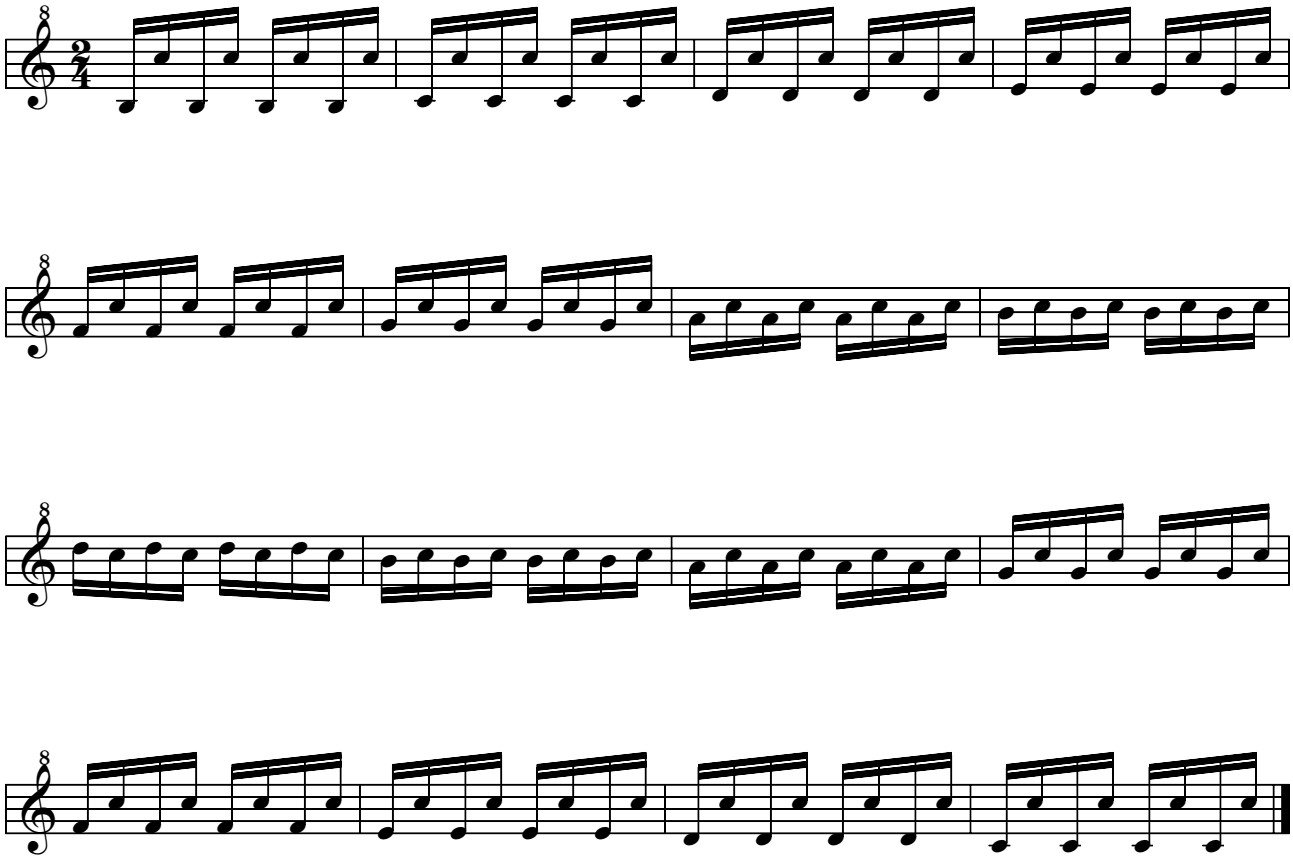

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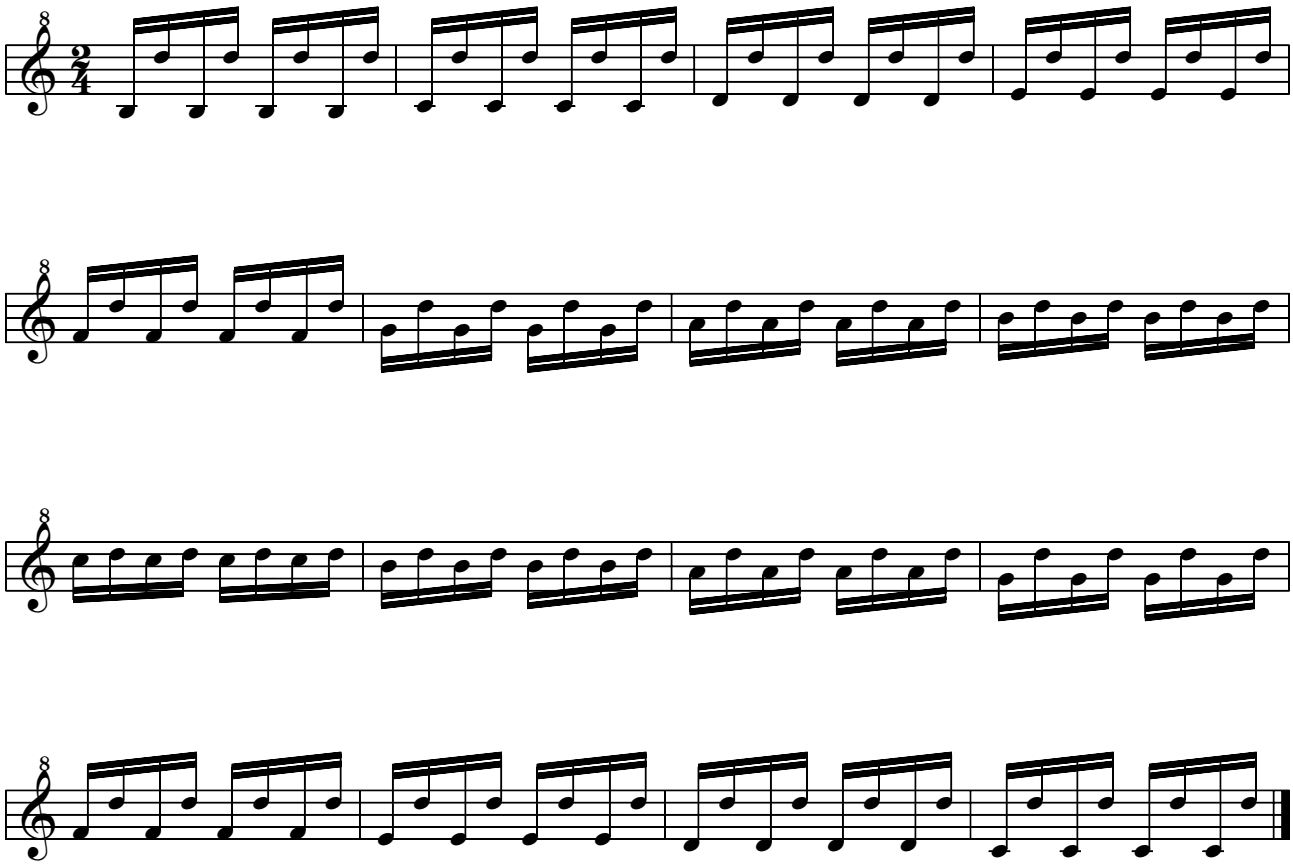

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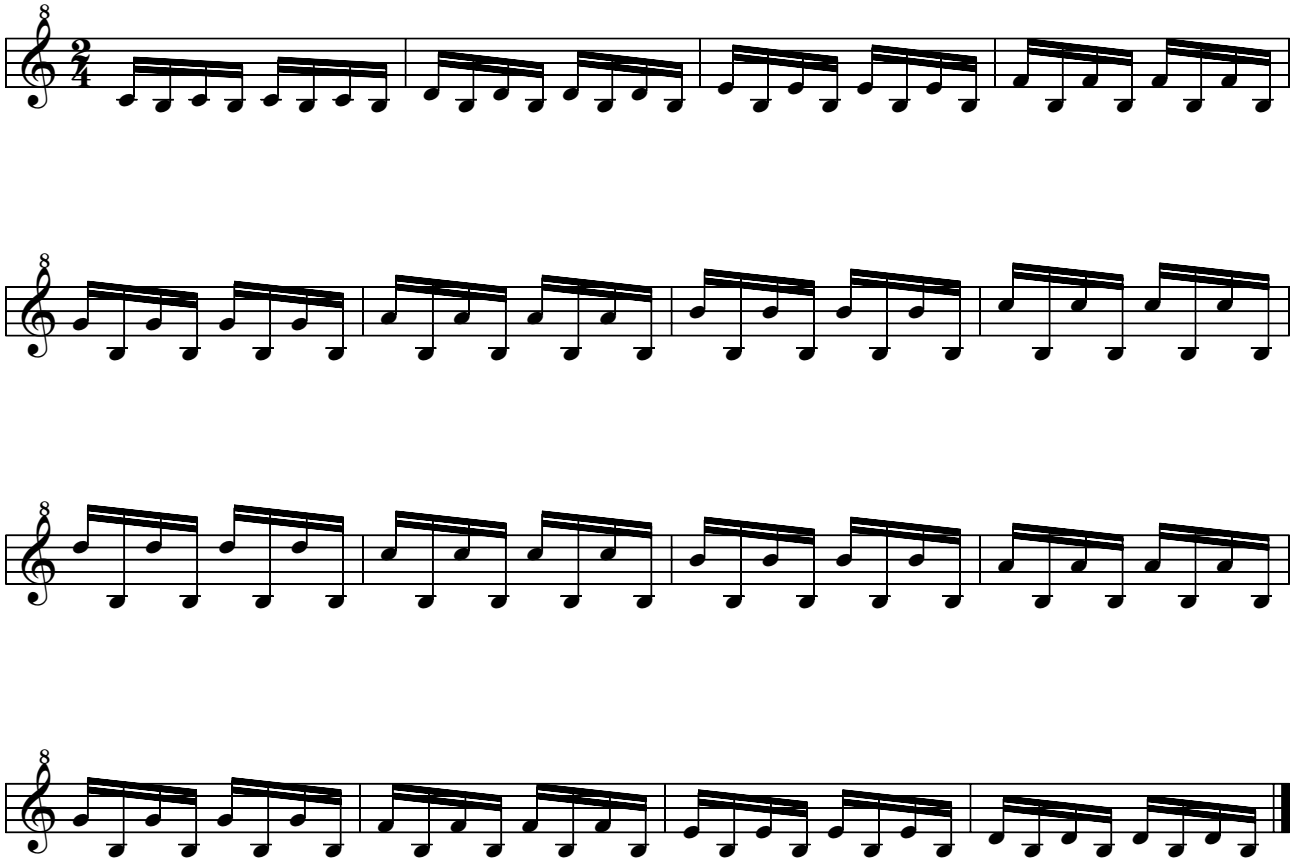

Intervalos

dende unha nota

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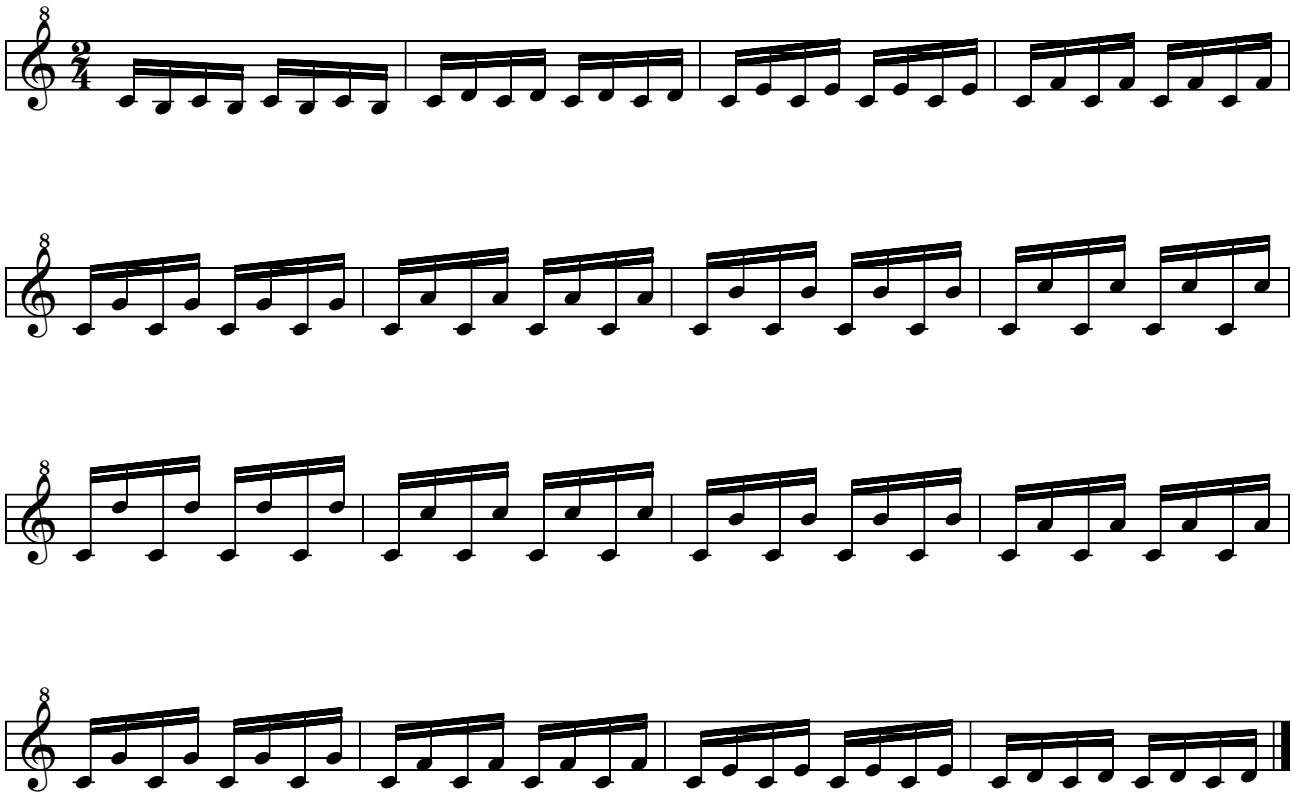

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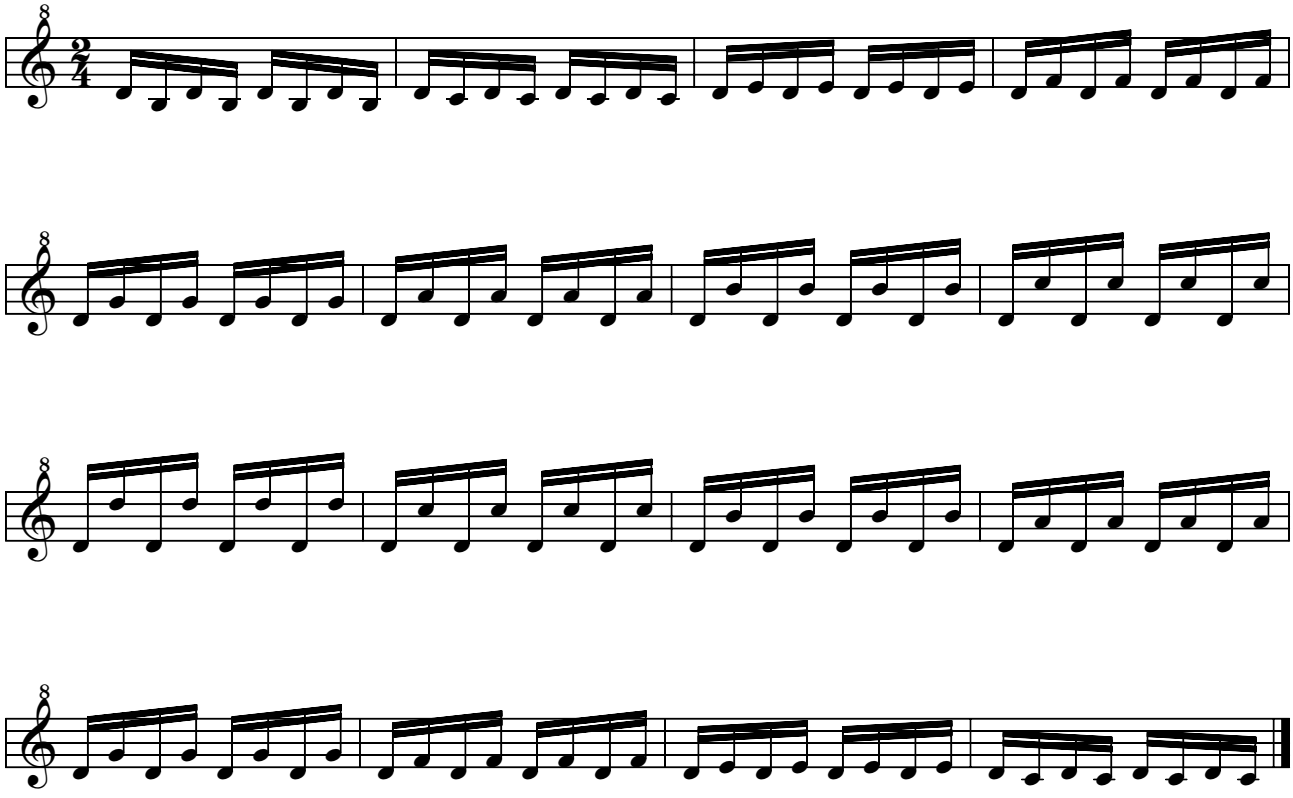

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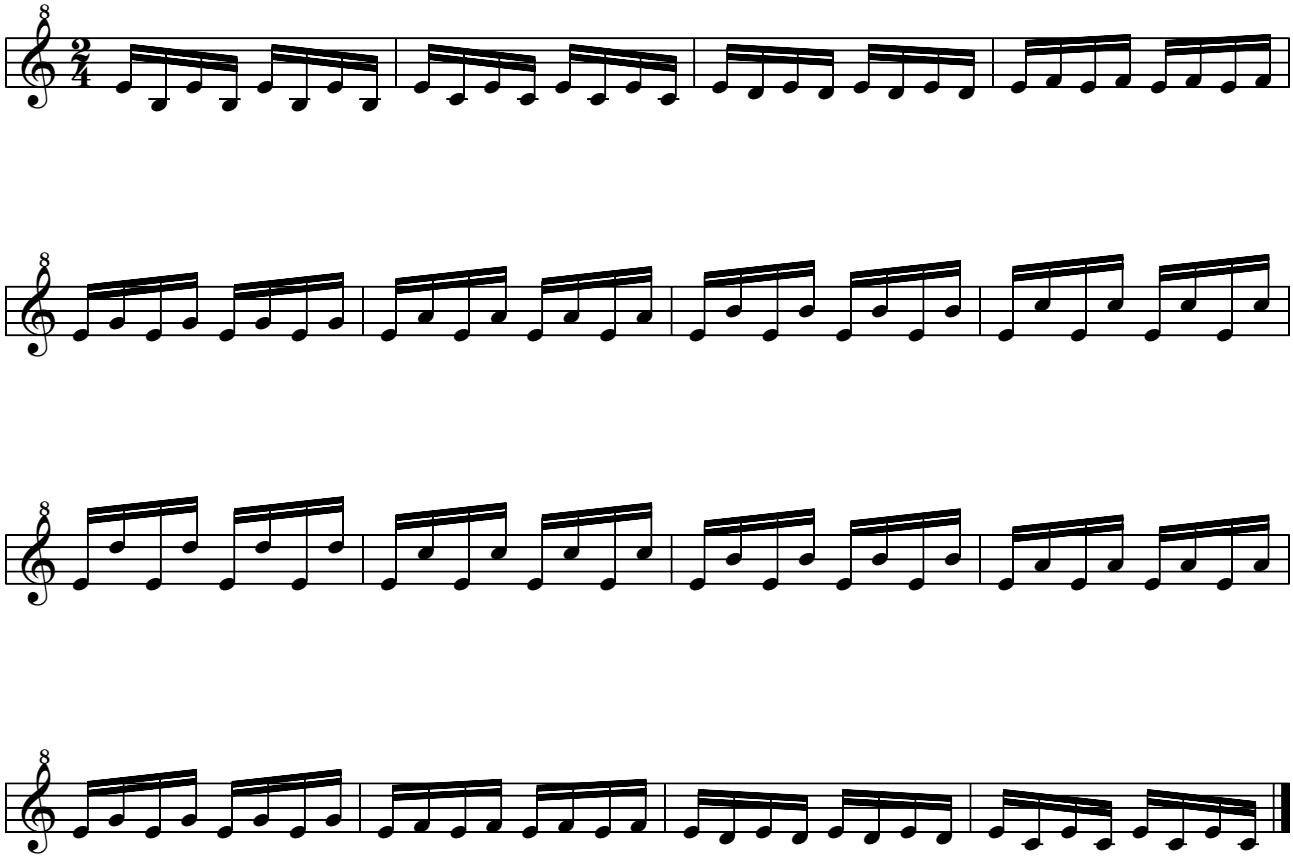

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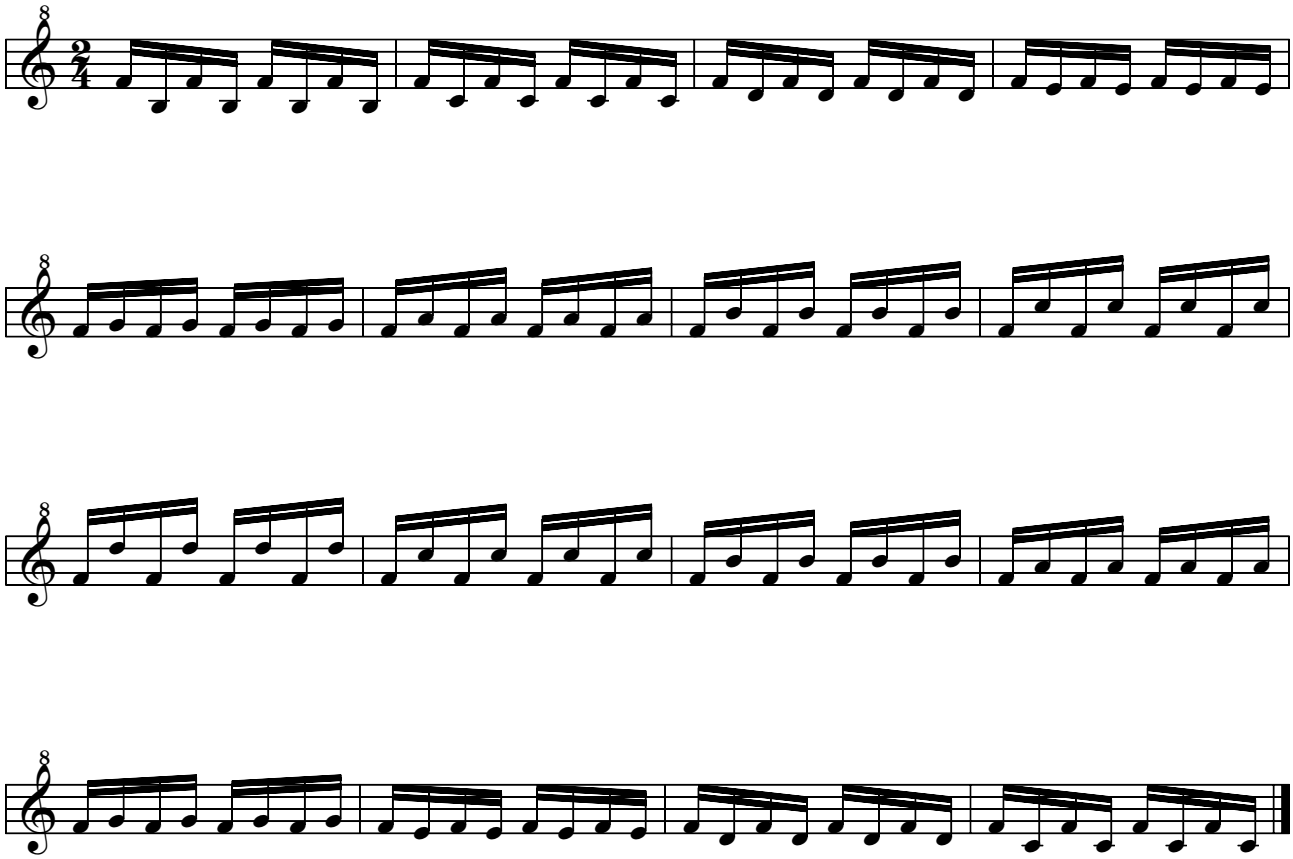

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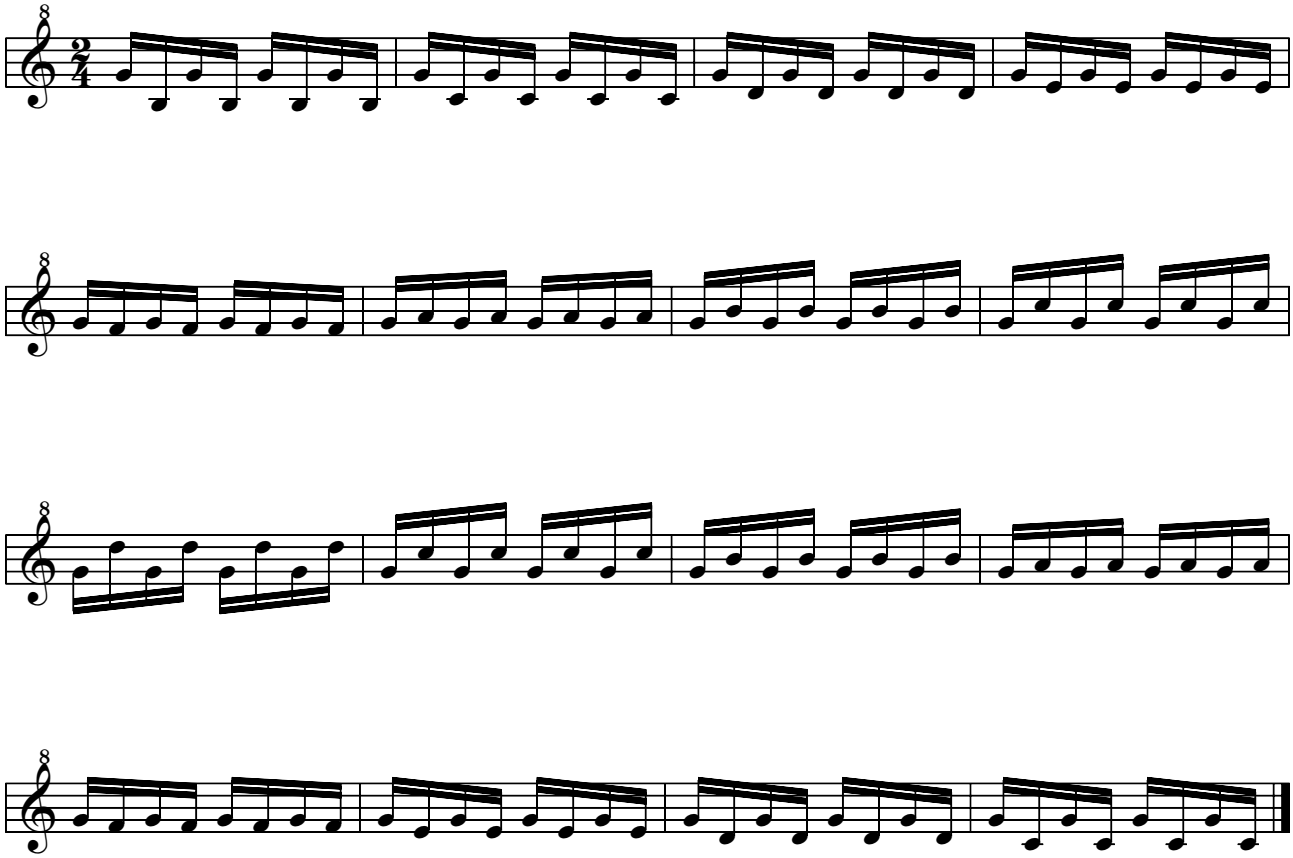

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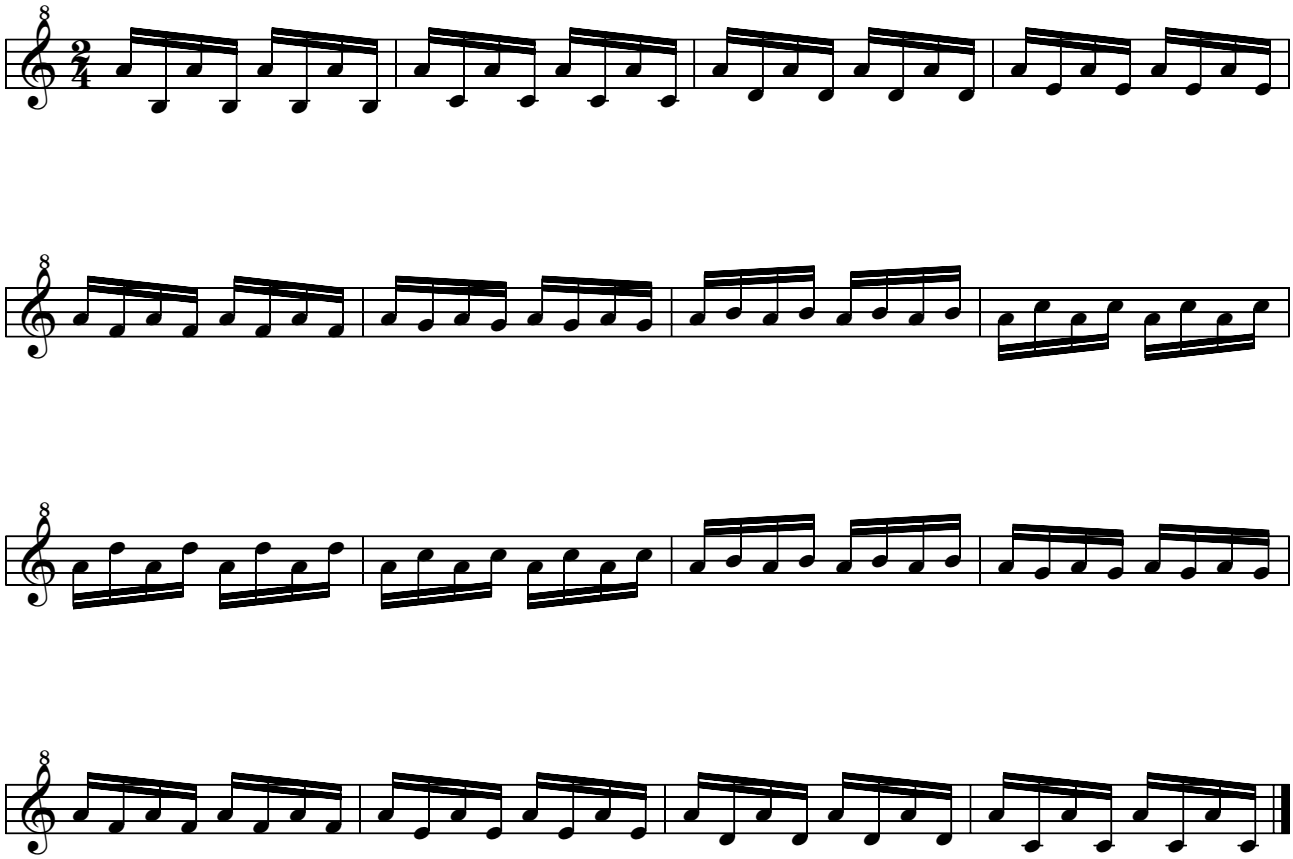

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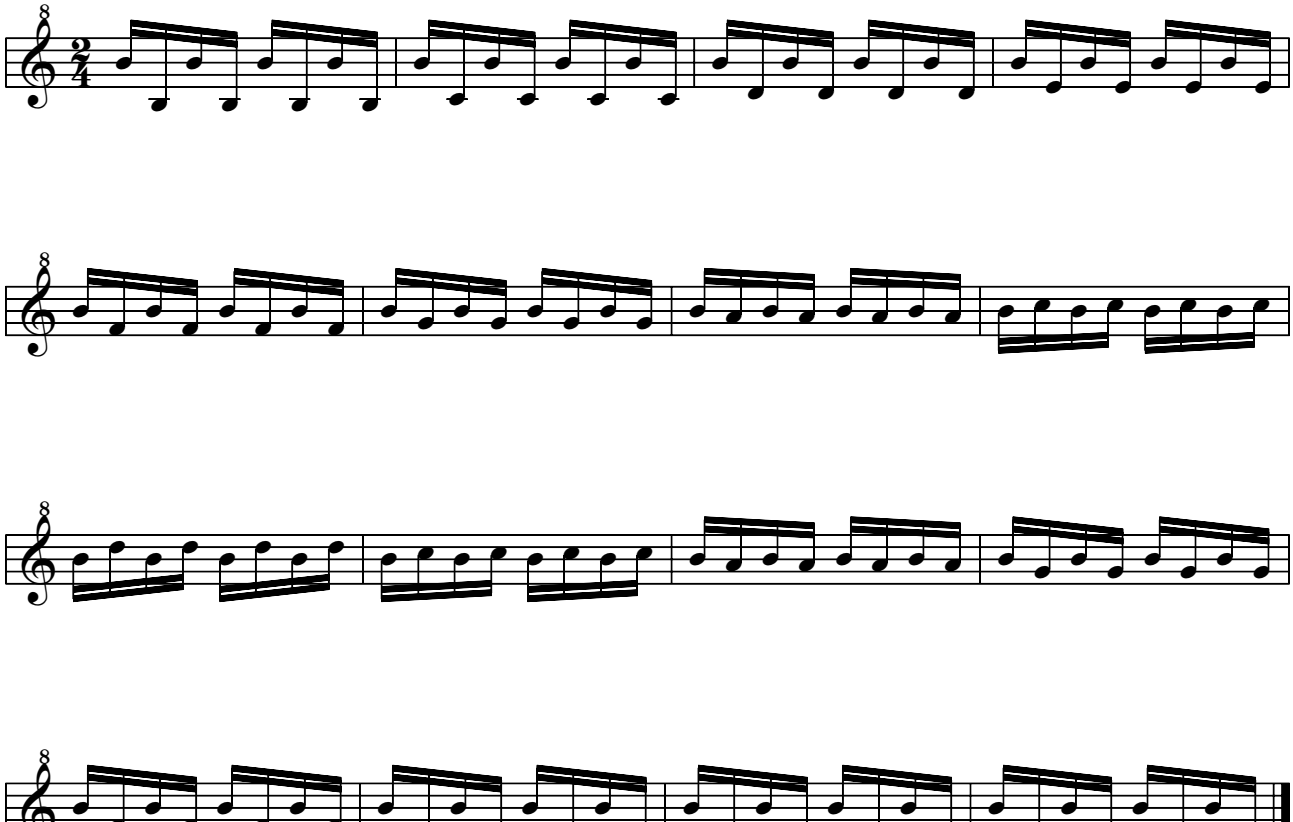

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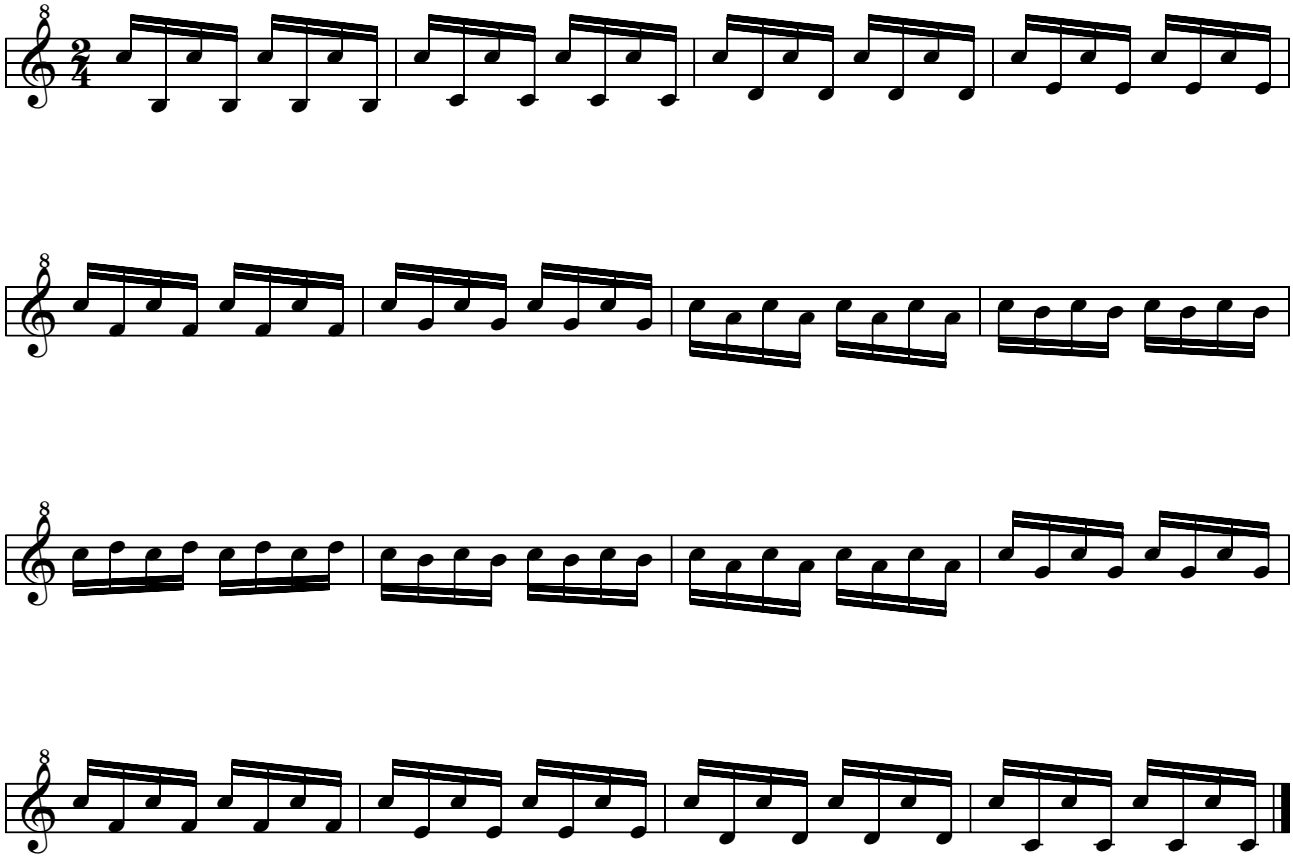

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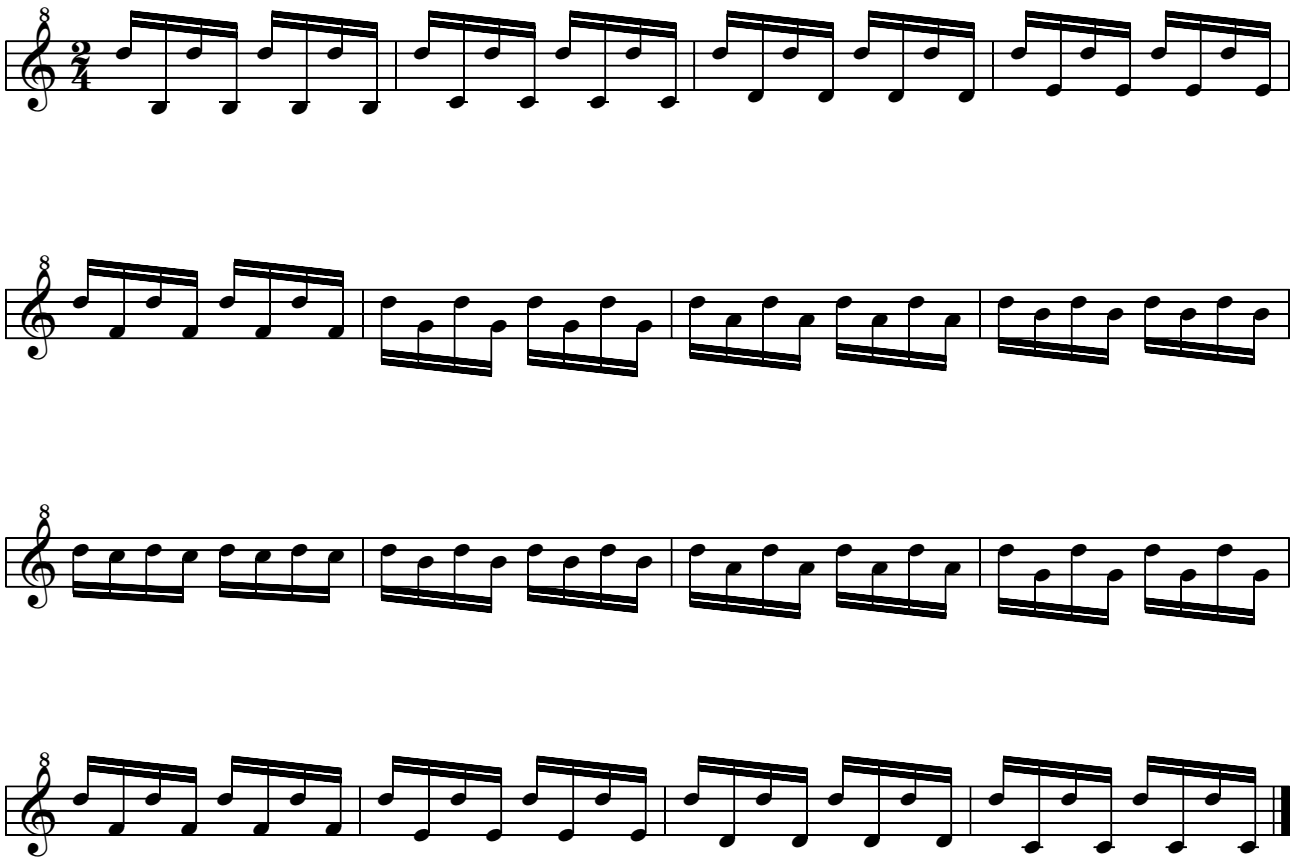
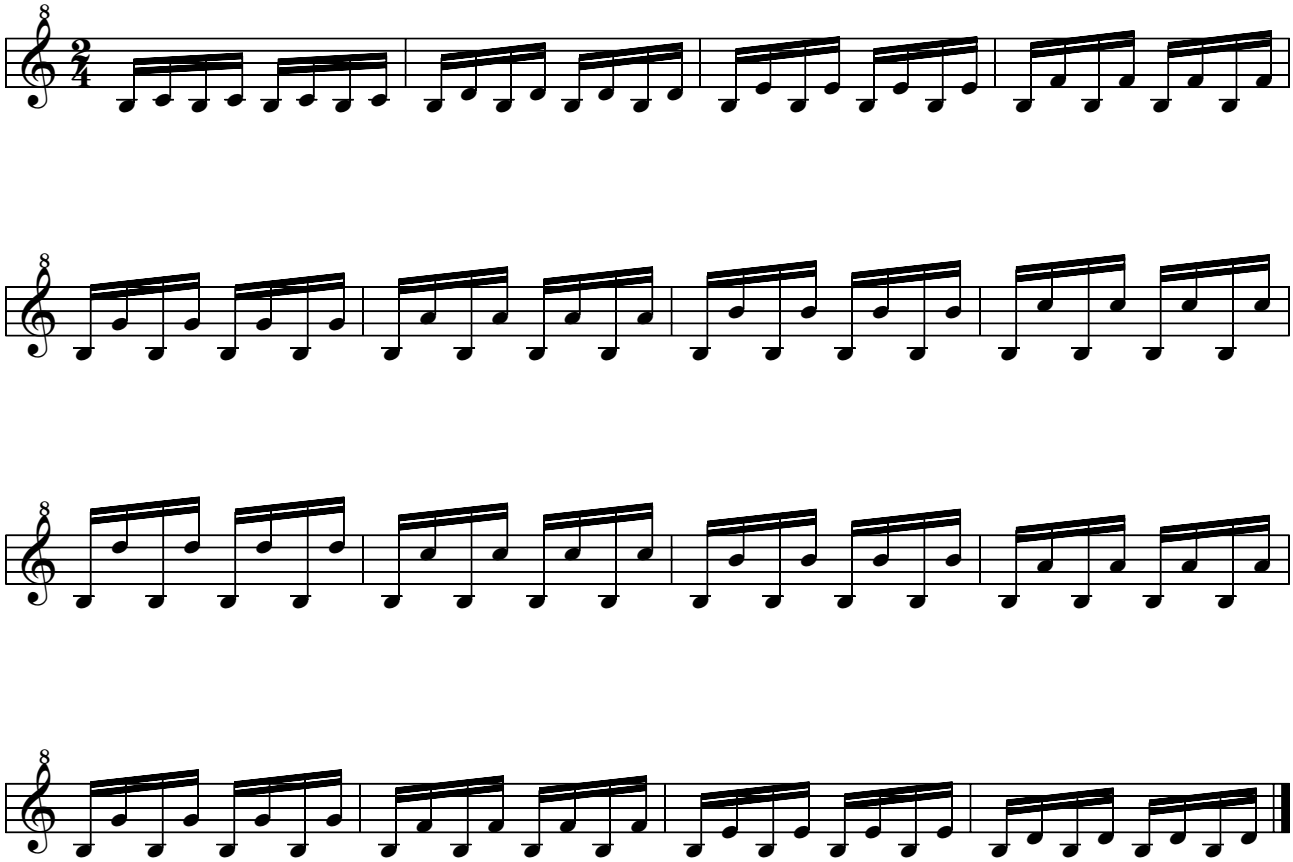
nº 10