

POZZOLI

LA TECNICA GIORNALIERA DEL PIANISTA

Parte I e II

LA TECHNIQUE JOURNALIÈRE
DU PIANISTE

I et II Partie

PIANIST'S DAILY TECHNIQUE

Part I & II

KLAVIERSCHULE

I und II Band

LA TÉCNICA DIARIA
DEL PIANISTA

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RICORDI

E.R. 800

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PREFAZIONE

La mano del pianista deve essere considerata come il mezzo meccanico capace di tradurre sulla tastiera le sensazioni dell'esecutore nelle infinite loro gradazioni. Perciò è necessario renderla ubbidiente in modo assoluto alla volontà di chi la dirige.

Le difficoltà che essa incontra sulla tastiera, tanto per cavarne il suono, quanto per renderlo con maggiore o minore intensità e velocità, sono tutt'altro che lievi.

Occorrono all'uopo attitudini fisiche speciali, che non tutti hanno la fortuna di possedere complete allo stato naturale, ma che tutti o quasi possono arrivare a conquistare o perfezionare mediante un lavoro paziente, tenace, ordinato.

Queste attitudini si possono compendiare:

- 1.° nella capacità tattile delle dita a premere il tasto;
- 2.° nella elasticità ed indipendenza delle dita, del polso e dei braccia.

Sono due qualità diverse per il modo che hanno di funzionare, ma che si completano a vicenda per un unico scopo. Una serve alla ricerca delle caratteristiche del suono, l'altra ad ottenere i mezzi meccanici necessari a renderlo.

Il compito precipuo del pianista è quello di arrivare a possedere in modo completo queste due qualità, compito non facile, ma che potrà essere assolto se l'allievo sarà sorretto da un grande amore per l'Arte e da un naturale desiderio di perfezione.

Non è nostra intenzione qui di tracciare le linee fondamentali di un metodo, nè tanto meno enunciare principii di didattica pianistica. Non lo consente innanzi tutto l'indole di questo lavoro e poi sappiamo che altri, ben più degni di noi, hanno già provveduto con criteri e tendenze diverse e con maggiore o minore fortuna.

Noi dobbiamo limitarci a dire la ragion d'essere del nostro lavoro ed a dare qualche suggerimento sul modo di usarlo.

L'educazione della mano, ognuno di noi lo sa, non si forma se non a traverso cure continue; cure scelte, dosate e ripetute opportunamente ogni giorno.

Seguendo questo principio abbiamo compilato la presente raccolta nella quale gli esercizi devono accompagnare l'allievo dall'inizio dei suoi studi fino ai più alti gradi della tecnica pianistica.

Per rendere più agevole il cammino abbiamo creduto opportuno dividere questa raccolta in tre parti, immaginando come ognuna di esse corrisponda ad un periodo della vita pianistica: il primo periodo, che chiameremo *periodo di formazione della mano*, il secondo, *periodo di sviluppo* ed il terzo infine, *periodo di perfezionamento*.

Ciascuno di questi periodi presenta caratteristiche proprie nei difetti, nelle debolezze di mano e nelle difficoltà che vi sono inerenti.

Perciò abbiamo provveduto disponendo in ogni singola parte del nostro lavoro adeguati mezzi di soccorso, atti a correggere quei difetti ed a vincere queste difficoltà.

Nella prima parte, l'allievo troverà esercizi diretti ad ottenere la impostazione della mano, l'indipendenza delle dita ed a dar loro eguaglianza e forza.

Nella seconda parte troverà esercizi per il passaggio del pollice, scale ed arpeggi.

Nella terza parte infine, troverà svolti i problemi più complessi della tecnica, quali il trillo, scale in terze ed in seste, ottave, staccati, note doppie, ecc.

Le difficoltà, come si vede, sono state disposte con un certo ordine progressivo, ma ciò non toglie che l'allievo possa modificare l'ordine sia anticipando qualche esercizio, sia soffermandosi su quelli dai quali abbia ritratto speciali vantaggi, ed anche dedicandosi in modo parallelo ad esercizi che rappresentano diversi ordini di difficoltà.

Comunque questo lavoro deve essere compiuto dall'allievo ogni giorno con pazienza e con cura, senza sforzi, ma anche senza interruzione e con dosi, s'intende, proporzionate alla sua età ed al suo grado di capacità.

L'allievo poi dovrà constatare quali, fra questi esercizi, gli siano riusciti particolarmente utili, per ricorrevvi, perfezionandoli, a studi inoltrati.

Ogni raccomandazione sul modo di studiare ci sembra superflua.

Ormai su certi principii non si discute più. Ognuno sa che il mezzo per ottenere vantaggi immediati e sicuri è quello di esercitarsi lentamente e sempre egualmente forte, a mani separate, quando sia opportuno, e di non aumentare la velocità se non nel momento in cui si abbia raggiunto il dominio assoluto delle note.

Aggiungiamo subito che aumentando la gradazione della velocità si potrà diminuire gradatamente l'intensità del suono sino a raggiungere l'effetto di un « mezzo-piano ».

Invece non riteniamo del tutto inutile richiamare l'attenzione dell'allievo su un altro principio, pure importantissimo e che rappresenta uno dei problemi più vitali della tecnica; vogliamo alludere al « tocco », cioè al modo di rendere il suono.

Qui, più che le nozioni tecniche, più che la parola ammonitrice dell'insegnante, devono essere di guida le facoltà musicali intuitive dell'allievo, sempre pronte a controllare che il suono sia morbido e pieno anche nelle gradazioni del forte.

La posizione naturale della mano e del braccio e soprattutto la posizione e l'azione del dito concorrono a procurare le caratteristiche del suono.

L'allievo diligente dovrà fare ricerche pazienti e continue su questo punto fino ad ottenere lo scopo desiderato.

Osserverà che disponendo il dito sul tasto in posizione piuttosto distesa il suono riesce dolce, mentre invece disponendolo coll'estrema falange lievemente ricurva il suono diventa secco e brillante; così, facendolo agire a guisa di martello il suono riesce piuttosto vibrato, mentre invece se lo si fa agire colla pressione, stando aderente al tasto, si ottiene un suono piuttosto morbido e vellutato; come pure aumentando o diminuendo la pressione il suono acquista una maggiore o minore intensità.

Insomma il dito deve essere considerato il vero artefice del suono, perchè è il punto ove convergono le energie dell'apparato muscolare pianistico, sempre ubbidiente a trasmettere i moti della volontà e le sensazioni del cervello.

Seguendo queste norme ed i consigli dell'insegnante, l'allievo potrà acquistare la capacità di distinguere in sè stesso le buone qualità e le manchevolezze.

Solamente allora il suo cammino potrà dirsi sicuro, perchè non si diventa pianisti se non si arriva a conoscere le imperfezioni del proprio meccanismo e se non si sanno trovare i rimedi atti a correggerle.

ETTORE POZZOLI.

PREFACIO

La mano del pianista debe ser considerada como el medio mecánico capaz de traducir en el teclado las sensaciones del ejecutante en sus infinitas gradaciones. Por ello es necesario hacerla obediente en modo absoluto a la voluntad del que la dirige.

Las dificultades que encuentra en el teclado tanto para producir el sonido cuanto para darle mayor o menor intensidad y velocidad, no son de ningún modo pequeñas. En su auxilio se hallan a veces aptitudes físicas especiales, que no todos tienen la fortuna de poseer completamente en su estado natural, pero que todos o casi todos pueden llegar a conquistar o a perfeccionar mediante un trabajo paciente, tenaz, ordenado.

Estas aptitudes pueden compendiarse:

- 1.º en la capacidad táctil de los dedos para oprimir la tecla;*
- 2.º en la elasticidad e independencia de los dedos, muñeca y brazo.*

Son dos cualidades diversas por el modo que tienen de funcionar, pero que se completan con un único fin.

Una sirve para buscar las características del sonido, la otra para obtener los medios mecánicos necesarios para producirlo.

El éxito principal del pianista es el de llegar a poseer de modo completo ambas cualidades éxito no fácil, pero que podrá ser alcanzado si el alumno es sostenido por un gran amor al arte y por natural deseo de perfección.

No es nuestra intención trazar aquí las líneas fundamentales de un método ni mucho menos enunciar principios de técnica pianística. No lo consiente ante todo la índole de este trabajo, y además sabemos que otros, más autorizados, lo han hecho ya con criterio y tendencias diversas y con mayor o menor fortuna.

Debemos limitarnos a presentar la razón de ser de nuestro trabajo y a dar alguna indicación sobre el modo de usarlo.

La educación de la mano, todos lo sabemos, no se forma sino a través de continuos cuidados; cuidados escogidos dosificados y repetidos oportunamente cada día.

Siguiendo este principio hemos compilado la presente colección, en la cual los ejercicios deben acompañar al alumno desde el principio de sus estudios hasta los más altos grados de la técnica pianística.

El primer período, que llamaremos período de formación de la mano; el segundo, período de desarrollo y el tercero, en fin período de perfeccionamiento.

Cada uno de estos períodos presenta características propias en los defectos, en las debilidades de la mano y en las dificultades que le son inherentes.

Por ello hemos provisto, disponiendo en cada parte de nuestro trabajo adecuados medios de auxilio, aptos para corregir aquellos defectos y vencer estas dificultades.

En la primera parte el alumno encontrará ejercicios destinados a obtener la colocación de la mano, la independencia de los dedos y a darles igualdad y fuerza.

En la segunda parte encontrará ejercicios para el paso del pulgar, escalas y arpeggios.

En la tercera parte, en fin, encontrará resueltos los problemas más complicados de la técnica, como el trino, escalas en terceras, en sextas, octavas, « staccato », notas dobles. etc.

Las dificultades, como se ve, han sido dispuestas en cierto orden progresivo, pero ello no impide que el alumno pueda modificar este orden, sea anticipando algunos ejercicios, sea deteniéndose en aquellos de los cuales se haya obtenido especial ventaja, y también dedicándose de modo paralelo a los ejercicios que representan diversos ordenes de dificultad.

Este trabajo debe ser cumplido por el alumno todos los días, con paciencia y cuidado, sin esfuerzo pero también sin interrupción y en dosis, se entiende, proporcionadas a su edad y a su grado de capacidad.

Después, el alumno deberá comprobar cuales entre estos ejercicios le han resultado particularmente útiles, para repasarlos, perfeccionándolos, en estudios avanzados.

Toda recomendación sobre el modo de estudiar nos parece superflua.

Sobre ciertos principios ya no se discute más. Todos sabemos que el medio para obtener ventajas inmediatas y seguras es el de ejercitarse lentamente y siempre igualmente fuerte con las manos separadas, cuando sea oportuno, y no aumentar la velocidad sino en el momento en el que se haya alcanzado el dominio absoluto de las notas.

Agreguemos en seguida que aumentado la gradación de la velocidad se podrá disminuir gradualmente la intensidad del sonido hasta alcanzar el efecto de un mezzo-piano.

En cambio no consideramos del todo inútil llamar la atención del alumno sobre otro principio, también importantísimo y que representa unos de los problemas capitales de la técnica, queremos aludir a la pulsación, esto es, al modo de producir el sonido.

Aquí, más que las nociones técnicas, más que la palabra explicativa del maestro, deben servir de guía las facultades musicales intuitivas del alumno, siempre prontas a comprobar que el sonido sea morbido y lleno también en la gradación del fuerte.

La posición natural de las manos y del brazo y sobre todo la posición y la acción del dedo concurren a procurar las características del sonido.

El alumno diligente deberá ensayar paciente y continuamente respecto a este punto, hasta obtener el objeto deseado.

Observará que colocando el dedo sobre la tecla en posición más bien extendida, el sonido resulta dulce, mientras disponiéndolo, al contrario, con la extrema falange levemente curvada, el sonido se hace seco y brillante; así, haciéndolo obrar a modo de martillo el sonido resulta vibrante, mientras si se le hace obrar con la presión, hallándose adherente a la tecla, se obtiene un sonido blando y aterciopelado, como también aumentado o disminuyendo la presión, el sonido adquiere mayor o menor intensidad.

En suma, el dedo debe ser considerado verdadero artefice del sonido, porque es el punto donde converge la energía del aparato muscular-pianístico, siempre obediente a transmitir los movimientos de la voluntad y las sensaciones del cerebro.

Siguiendo estas normas y los consejos del maestro el alumno podrá conquistar la capacidad de distinguir en sí mismo las buenas cualidades y las debilidades.

Solamente entonces su camino podrá decirse seguro, porque no se llega a ser pianista si no se logran conocer las imperfecciones del propio mecanismo y si no se saben encontrar los medios aptos para corregirlos.

ETTORE POZZOLI.

Ettore Pozzoli (1873-1957)

LA TECNICA GIORNALIERA DEL PIANISTA



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PARTÈ PRIMA

ESERCIZI A NOTE TENUTE

Questi primi esercizi sono diretti ad ottenere dalla mano una giusta e sicura impostazione ed a procurare alle dita indipendenza e forza. Il loro risultato sarà tanto più proficuo quanto più intensa sarà l'attenzione rivolta al modo di funzionare della mano e delle dita.

Perciò bisogna esigere che la mano si mantenga in istato di perfetta immobilità ed in posizione orizzontale in rapporto al braccio ed alla tastiera e che le dita stieno piuttosto allungate ma, colla punta leggermente rivolta al tasto.

In questi esercizi le dita hanno due diverse funzioni: quelle che stanno ferme sulla nota tenuta e servono come punto di leva per far alzare successivamente tutte le altre, dovranno appoggiarsi fortemente sul tasto; quelle invece che devono produrre il suono, dovranno alzarsi un poco dal tasto, giovandosi dell'articolazione che le congiunge al metacarpo, come per prepararsi ad una funzione di martellamento, e nel cadere dovranno far affondare il tasto, oltre che per virtù del loro peso anche per un gioco di pressione che deve essere dato esclusivamente da forze interne delle dita stesse.

Si osservi che nè la mano nè il braccio abbiano a subire contrazioni o irrigidimenti di sorta.

Il giuoco di pressione potrà essere continuato ed aumentato anche dopo che il tasto sia stato affondato, e ciò perchè il dito possa acquistare la padronanza delle sue energie e la capacità di saperle distribuire. Perciò noi consigliamo di applicare questi principii in tutti gli esercizi a note tenute e specialmente in questi primi in cui la mano dell'allievo si trova in condizioni di essere meglio guidata.

L'esercizio a mani separate poi sarà sempre raccomandabile, perchè permette una più rigorosa attenzione.

PRIMERA PARTE

EJERCICIOS EN NOTAS TENIDAS

Estos primeros ejercicios tienen por objeto obtener de la mano una justa, y segura colocación y procurar a los dedos independencia y fuerza.

Los resultados serán tanto más provechosos cuanto más intensa sea la atención prestada al modo de funcionar de la mano y de los dedos.

Por ello es preciso exigir que la mano se mantenga en estado de perfecta inmovilidad y en posición horizontal en relación al brazo y al teclado, y que los dedos estén mas bien alargados, pero con la punta ligeramente vuelta hacia el teclado.

En estos ejercicios los dedos poseen dos diversas funciones: Primero la de estar firmes sobre la nota tenida, sirviendo como punto de apoyo para levantar sucesivamente todos los demás. Segundo: la de producir el sonido, para que los dedos deban levantarse un poco de la tecla, sirviéndose de la articulación que lo une al metacarpo, como preparándose a una función de martillamiento. Al caer deberán hundir la tecla, no solo en virtud de su peso, sino tambien por un juego de presión que debe realizarse exclusivamente por fuerzas internas de los dedos mismos.

Obsérvese que ni la mano ni el brazo sufran contracciones o rigidez.

El juego de presión podrá ser tambien continuado o aumentado, aún después que la tecla ha sido hundida, lo que es necesario para que el dedo adquiera el dominio de su energía y la capacidad de poderla distribuir. Por ello aconsejamos aplicar estos principios en todos los ejercicios de notas tenidas, y especialmente en estos primeros, en los cuales la mano del alumno, se encuentra en condiciones de ser mejor guiada.

El ejercicio con las manos separadas será tambien recomendable siempre, porque permite una atención más rigurosa.

1. *Lentamente e sempre forte*

Ogni esercizio deve essere ripetuto parecchie volte.
Cada ejercicio debe ser repetido varias veces.

2.

3.

legato.

4.

Exercise 4 consists of two staves. The treble staff begins with a 5-finger fingering and contains four measures of eighth-note patterns. The bass staff begins with a 5-finger fingering and contains four measures of eighth-note patterns. Fingerings are indicated by numbers 1-5 above or below notes.

5.

Exercise 5 consists of two staves. The treble staff begins with a 5-finger fingering and contains four measures of eighth-note patterns. The bass staff begins with a 1-finger fingering and contains four measures of eighth-note patterns. Fingerings are indicated by numbers 1-5 above or below notes.

6.

Exercise 6 consists of two staves. The treble staff begins with a 5-finger fingering and contains four measures of eighth-note patterns. The bass staff begins with a 1-finger fingering and contains four measures of eighth-note patterns. Fingerings are indicated by numbers 1-5 above or below notes.

7.

Exercise 7 consists of two staves. The treble staff begins with a 2-finger fingering and contains four measures of eighth-note patterns. The bass staff begins with a 1-finger fingering and contains four measures of eighth-note patterns. Fingerings are indicated by numbers 1-5 above or below notes.

8.

Exercise 8 consists of two staves. The treble staff begins with a 3-finger fingering and contains four measures of eighth-note patterns. The bass staff begins with a 1-finger fingering and contains four measures of eighth-note patterns. Fingerings are indicated by numbers 1-5 above or below notes.

9.

Exercise 9 consists of two staves. The treble staff begins with a 3-finger fingering and contains four measures of eighth-note patterns. The bass staff begins with a 1-finger fingering and contains four measures of eighth-note patterns. Fingerings are indicated by numbers 1-5 above or below notes.

10.

Musical notation for exercise 10, consisting of two staves (treble and bass clef). The exercise is divided into two measures. The first measure contains a treble staff with a slur over notes G4, A4, B4, C5, and a bass staff with a slur over notes G3, F3, E3, D3. Fingerings are indicated as 4, 3, 4, 5 in the treble and 4, 3, 4, 5 in the bass. The second measure contains a treble staff with a slur over notes D5, C5, B4, A4, G4 and a bass staff with a slur over notes G3, F3, E3, D3. Fingerings are indicated as 2, 3, 2, 1 in the treble and 2, 3, 2, 1 in the bass.

11.

Musical notation for exercise 11, consisting of two staves (treble and bass clef). The exercise is divided into two measures. The first measure contains a treble staff with a slur over notes G4, A4, B4, C5, and a bass staff with a slur over notes G3, F3, E3, D3. Fingerings are indicated as 2, 3, 4, 5 in the treble and 2, 3, 4, 5 in the bass. The second measure contains a treble staff with a slur over notes D5, C5, B4, A4, G4 and a bass staff with a slur over notes G3, F3, E3, D3. Fingerings are indicated as 4, 3, 2, 1 in the treble and 4, 3, 2, 1 in the bass.

12.

Musical notation for exercise 12, consisting of two staves (treble and bass clef). The exercise is divided into two measures. The first measure contains a treble staff with a slur over notes B4, A4, G4, F4, E4, D4, C4 and a bass staff with a slur over notes G3, F3, E3, D3, C3, B2, A2. Fingerings are indicated as 5, 4, 3, 2 in the treble and 5, 4, 3, 2 in the bass. The second measure contains a treble staff with a slur over notes D5, C5, B4, A4, G4 and a bass staff with a slur over notes G3, F3, E3, D3. Fingerings are indicated as 1, 2, 3, 4 in the treble and 1, 2, 3, 4 in the bass.

13.

Musical notation for exercise 13, consisting of two staves (treble and bass clef). The exercise is divided into two measures. The first measure contains a treble staff with a slur over notes G4, A4, B4, C5, and a bass staff with a slur over notes G3, F3, E3, D3. Fingerings are indicated as 2, 3, 4, 5 in the treble and 2, 3, 4, 5 in the bass. The second measure contains a treble staff with a slur over notes D5, C5, B4, A4, G4 and a bass staff with a slur over notes G3, F3, E3, D3. Fingerings are indicated as 4, 3, 2, 1 in the treble and 4, 3, 2, 1 in the bass.

14.

Musical notation for exercise 14, consisting of two staves (treble and bass clef). The exercise is divided into two measures. The first measure contains a treble staff with a slur over notes B4, A4, G4, F4, E4, D4, C4 and a bass staff with a slur over notes G3, F3, E3, D3, C3, B2, A2. Fingerings are indicated as 5, 4, 3, 2 in the treble and 5, 4, 3, 2 in the bass. The second measure contains a treble staff with a slur over notes D5, C5, B4, A4, G4 and a bass staff with a slur over notes G3, F3, E3, D3. Fingerings are indicated as 1, 2, 3, 4 in the treble and 1, 2, 3, 4 in the bass.

15. 16. 17.

Musical notation for exercises 15, 16, and 17, consisting of two staves (treble and bass clef). Exercise 15 is a single measure with a treble staff slur over G4, A4, B4, C5 and a bass staff slur over G3, F3, E3, D3. Exercise 16 is a single measure with a treble staff slur over D5, C5, B4, A4, G4 and a bass staff slur over G3, F3, E3, D3. Exercise 17 is a single measure with a treble staff slur over B4, A4, G4, F4, E4, D4, C4 and a bass staff slur over G3, F3, E3, D3, C3, B2, A2. Fingerings are indicated as 2, 3, 4, 5 in the treble and 2, 3, 4, 5 in the bass for exercise 15; 4, 3, 2, 1 in the treble and 4, 3, 2, 1 in the bass for exercise 16; and 5, 4, 3 in the treble and 5, 4, 3, 2 in the bass for exercise 17.

18.

Exercise 18, measures 1-4. The score is in 4/4 time. The right hand starts with a quarter rest followed by eighth notes G4, A4, B4, C5, D5, E5, F5, G5. The left hand starts with a quarter rest followed by eighth notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings are indicated by numbers 1-5.

19.

Exercise 19, measures 1-4. The right hand starts with a quarter rest followed by eighth notes G4, A4, B4, C5, D5, E5, F5, G5. The left hand starts with a quarter rest followed by eighth notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings are indicated by numbers 1-5.

20.

Exercise 20, measures 1-4. The right hand starts with a quarter rest followed by eighth notes G4, A4, B4, C5, D5, E5, F5, G5. The left hand starts with a quarter rest followed by eighth notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings are indicated by numbers 1-5.

21.

Exercise 21, measures 1-4. The right hand starts with a quarter rest followed by eighth notes G4, A4, B4, C5, D5, E5, F5, G5. The left hand starts with a quarter rest followed by eighth notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings are indicated by numbers 1-5.

22.

Exercise 22, measures 1-4. The right hand starts with a quarter rest followed by eighth notes G4, A4, B4, C5, D5, E5, F5, G5. The left hand starts with a quarter rest followed by eighth notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings are indicated by numbers 1-5.

23.

Exercise 23, measures 1-4. The right hand starts with a quarter rest followed by eighth notes G4, A4, B4, C5, D5, E5, F5, G5. The left hand starts with a quarter rest followed by eighth notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings are indicated by numbers 1-5.

24.

Exercise 24, measures 1-4. The right hand starts with a quarter rest followed by eighth notes G4, A4, B4, C5, D5, E5, F5, G5. The left hand starts with a quarter rest followed by eighth notes G3, F3, E3, D3, C3, B2, A2, G2. Fingerings are indicated by numbers 1-5.

25.

Musical score for exercise 25. The piece is in 7/8 time. The treble clef part starts with a 7-measure phrase containing fingerings 2 5, 5 3, and 5 4. The bass clef part starts with a 1-measure phrase containing fingering 1. The piece concludes with a 5-measure phrase containing fingerings 4 1, 1 3, and 1 2.

26.

Musical score for exercise 26. The piece is in 7/8 time. The treble clef part starts with a 7-measure phrase containing fingerings 2 5, 3, 4, 3, and 2. The bass clef part starts with a 1-measure phrase containing fingering 1. The piece concludes with a 5-measure phrase containing fingerings 4 1, 3, 2, 3, and 4.

27.

Musical score for exercise 27. The piece is in 7/8 time. The treble clef part starts with a 7-measure phrase containing fingerings 2 5, 3, and 4. The bass clef part starts with a 1-measure phrase containing fingering 1. The piece concludes with a 5-measure phrase containing fingerings 4 1, 3, 2, 3, and 2.

28.

Musical score for exercise 28. The piece is in 7/8 time. The treble clef part starts with a 7-measure phrase containing fingerings 2 5, 3, 4, and 5 2 4. The bass clef part starts with a 1-measure phrase containing fingering 1. The piece concludes with a 5-measure phrase containing fingerings 4 1, 3, 2, 1, 4, and 2.

29.

Musical score for exercise 29. The piece is in 7/8 time. The treble clef part starts with a 7-measure phrase containing fingerings 2 5, 4, and 3. The bass clef part starts with a 1-measure phrase containing fingering 1. The piece concludes with a 5-measure phrase containing fingerings 4 1, 2, 3, and 3.

30.

Musical score for exercise 30. The piece is in 7/8 time. The treble clef part starts with a 7-measure phrase containing fingerings 5 2, 3, 2, 4, 2, 3, and 2. The bass clef part starts with a 1-measure phrase containing fingering 1. The piece concludes with a 5-measure phrase containing fingerings 4 1, 3, 4, 2, 4, and 3.

31.

Musical score for exercise 31. The piece is in 7/8 time. The treble clef part starts with a 7-measure phrase containing fingerings 2 5, 4, and 4 1 2. The bass clef part starts with a 1-measure phrase containing fingering 1. The piece concludes with a 5-measure phrase containing fingerings 3 1, 2, 4, 3 1, 2, and 4.

32.

Musical score for exercise 32. The piece is in 7/8 time. The treble clef part starts with a 7-measure phrase containing fingerings 3 5, 4, 3, 2, and 4. The bass clef part starts with a 1-measure phrase containing fingering 1. The piece concludes with a 5-measure phrase containing fingerings 3 5, 4, 3, 2, and 4.

33.

Musical notation for exercise 33, consisting of two staves (treble and bass clef) in 4/4 time. The exercise is a continuous eighth-note scale. The treble clef starts on middle C (C4) and ascends to G4. The bass clef starts on G3 and descends to C3. Fingerings are indicated by numbers 1-5. The first measure has a fingering of 2 in the treble and 1 in the bass. Subsequent measures have fingerings 3, 4, and 5 in both staves.

34.

Musical notation for exercise 34, consisting of two staves in 4/4 time. The exercise is a continuous eighth-note scale. The treble clef starts on middle C (C4) and ascends to G4. The bass clef starts on G3 and descends to C3. Fingerings are indicated by numbers 1-5. The first measure has fingerings 1 3 and 1 4. The second measure has 1 5 and 1 4. The third measure has 3 4 and 4 5. The fourth measure has 4 5 and 4 5.

35.

Musical notation for exercise 35, consisting of two staves in 4/4 time. The exercise is a continuous eighth-note scale. The treble clef starts on middle C (C4) and ascends to G4. The bass clef starts on G3 and descends to C3. Fingerings are indicated by numbers 2-5. The first measure has a fingering of 2 in the treble and 3 4 in the bass. The second measure has 4 5 and 4 5.

36.

Musical notation for exercise 36, consisting of two staves in 4/4 time. The exercise is a continuous eighth-note scale. The treble clef starts on middle C (C4) and ascends to G4. The bass clef starts on G3 and descends to C3. Fingerings are indicated by numbers 4-1. The first measure has 4 3 and 1 3. The second measure has 4 3 1 and 5 3 1. The third measure has 5 3 1 and 5 3 1. The fourth measure has 5 3 1 and 5 3 1.

37.

Musical notation for exercise 37, consisting of two staves in 4/4 time. The exercise is a continuous eighth-note scale. The treble clef starts on middle C (C4) and ascends to G4. The bass clef starts on G3 and descends to C3. Fingerings are indicated by numbers 3-1. The first measure has a fingering of 2 in the bass and 3 4 1 in the treble. The second measure has 5 3 and 5 3. The third measure has 5 4 3 and 1 3. The fourth measure has 1 3 and 1 3.

38.

Musical notation for exercise 38, consisting of two staves in 4/4 time. The exercise is a continuous eighth-note scale. The treble clef starts on middle C (C4) and ascends to G4. The bass clef starts on G3 and descends to C3. Fingerings are indicated by numbers 5-1. The first measure has a fingering of 2 in the bass and 5 4 3 in the treble. The second measure has 5 4 3 and 1 3. The third measure has 1 3 and 1 3.

39.

Musical notation for exercise 39, consisting of two staves in 4/4 time. The exercise is a continuous eighth-note scale. The treble clef starts on middle C (C4) and ascends to G4. The bass clef starts on G3 and descends to C3. Fingerings are indicated by numbers 5-3. The first measure has 5 4 and 5 4. The second measure has 3 and 1 3. The third measure has 1 3 and 5 4 3. The fourth measure has 1 and 1.

40.

Musical notation for exercise 40, consisting of two staves in 4/4 time. The exercise is a continuous eighth-note scale. The treble clef starts on middle C (C4) and ascends to G4. The bass clef starts on G3 and descends to C3. Fingerings are indicated by numbers 5-1. The first measure has a fingering of 2 in the bass and 5 4 3 in the treble. The second measure has 1 and 1.

41. 42.

1 3 4 5 3 4 5 3 4 1 3 4 3

2 2

1 3 4 5 3 4 5 3 4 1 3 4 3

43. 44.

1 3 4 5 4 3 5 5 4 3 1 5 3 4 1

2 2

1 3 4 5 4 3 5 5 4 3 1 5 3 4 1

45. 46.

1 5 4 3 4 5 1 4 3 4

2 2

1 5 4 3 4 5 1 4 3 4

47. 48.

1 4 5 4 3 1 3 5 4 3

2 2

1 4 5 4 3 1 3 5 4 3

49. 50. 51. 52.

4 3 1 5 4 3 1 5 5 4 1 4 3 3 1 4 5

4 3 1 5 4 3 1 3 5 4 1 4 3 3 1 4 5

53.

Exercise 53 consists of two staves. The treble staff begins with a triplet of eighth notes (fingerings 1, 2, 3) followed by a series of eighth notes. The bass staff mirrors this pattern with a triplet of eighth notes (fingerings 3, 2, 1) and subsequent eighth notes. The exercise is divided into four measures, with fingerings 1, 2, 4, and 5 indicated at the start of each measure.

54.

55.

Exercises 54 and 55 are presented on two staves. Exercise 54 (measures 1-4) features eighth-note patterns with fingerings 1 2 1 4 and 1 5 1 4 in both hands. Exercise 55 (measures 5-8) features eighth-note patterns with fingerings 2 1 and 5 4 in both hands.

56.

57.

Exercises 56 and 57 are presented on two staves. Exercise 56 (measures 1-4) features eighth-note patterns with fingerings 1 2 and 4 5 in both hands. Exercise 57 (measures 5-8) features eighth-note patterns with fingerings 1 4 and 4 2 in both hands, including a triplet of eighth notes in the first measure of the exercise.

58.

59.

Exercises 58 and 59 are presented on two staves. Exercise 58 (measures 1-4) features eighth-note patterns with fingerings 4 5 and 2 1 in both hands, including a triplet of eighth notes in the first measure of the exercise. Exercise 59 (measures 5-8) features eighth-note patterns with fingerings 2 1 2 4 and 2 1 2 5 in both hands.

60.

61.

Exercises 60 and 61 are presented on two staves. Exercise 60 (measures 1-4) features eighth-note patterns with fingerings 4 5 4 2 and 4 5 4 1 in both hands. Exercise 61 (measures 5-8) features eighth-note patterns with fingerings 1 2 4 5 and 1 2 4 5 in both hands, including a triplet of eighth notes in the first measure of the exercise.

62.

63.

Exercises 62 and 63 are presented on two staves. Exercise 62 (measures 1-4) features eighth-note patterns with fingerings 5 4 2 1 and 5 4 2 1 in both hands, including a triplet of eighth notes in the first measure of the exercise. Exercise 63 (measures 5-8) features eighth-note patterns with fingerings 5 1 2 and 4 2 in both hands, including a triplet of eighth notes in the first measure of the exercise.

64.

65.

66.

67.

68.

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70.

71.

72.

73.

74.

75.

76.

77.

78.

Musical notation for exercise 78, featuring a treble and bass clef with a 4/4 time signature. The exercise consists of four measures, each with a slur over the notes and a finger number (1, 2, 3, 5) below the first note of each measure.

79.

80.

Musical notation for exercises 79 and 80. Exercise 79 (measures 1-2) and exercise 80 (measures 3-4) are shown. Fingerings are indicated by numbers 1-5 below the notes.

81.

82.

Musical notation for exercises 81 and 82. Exercise 81 (measures 1-2) and exercise 82 (measures 3-4) are shown. Fingerings are indicated by numbers 1-3 below the notes.

83.

84.

Musical notation for exercises 83 and 84. Exercise 83 (measures 1-2) and exercise 84 (measures 3-4) are shown. Fingerings are indicated by numbers 1-5 below the notes.

85.

86.

Musical notation for exercises 85 and 86. Exercise 85 (measures 1-2) and exercise 86 (measures 3-4) are shown. Fingerings are indicated by numbers 1-5 below the notes.

87.

88.

Musical notation for exercises 87 and 88. Each exercise consists of two staves (treble and bass clef) with a 4/4 time signature. Exercise 87: Treble clef has a slur over four measures with notes G4, A4, B4, C5. Bass clef has a slur over four measures with notes G3, F3, E3, D3. Fingerings: Treble (5, 2, 1, 2, 3), Bass (5, 2, 1, 2, 3). Exercise 88: Treble clef has a slur over four measures with notes C5, B4, A4, G4. Bass clef has a slur over four measures with notes C4, B3, A3, G3. Fingerings: Treble (1, 5, 3, 2), Bass (1, 5, 3, 2).

89.

90.

Musical notation for exercises 89 and 90. Each exercise consists of two staves (treble and bass clef) with a 4/4 time signature. Exercise 89: Treble clef has a slur over four measures with notes G4, A4, B4, C5. Bass clef has a slur over four measures with notes G3, F3, E3, D3. Fingerings: Treble (2, 1, 5, 3), Bass (2, 1, 5, 3). Exercise 90: Treble clef has a slur over four measures with notes C5, B4, A4, G4. Bass clef has a slur over four measures with notes C4, B3, A3, G3. Fingerings: Treble (3, 2, 5, 3), Bass (3, 2, 5, 3).

91.

92.

Musical notation for exercises 91 and 92. Each exercise consists of two staves (treble and bass clef) with a 4/4 time signature. Exercise 91: Treble clef has a slur over four measures with notes G4, A4, B4, C5. Bass clef has a slur over four measures with notes G3, F3, E3, D3. Fingerings: Treble (2, 3, 5, 1), Bass (2, 3, 5, 1). Exercise 92: Treble clef has a slur over four measures with notes C5, B4, A4, G4. Bass clef has a slur over four measures with notes C4, B3, A3, G3. Fingerings: Treble (1, 3, 2, 5, 3, 1, 3, 2), Bass (1, 3, 2, 5, 3, 1, 3, 2).

93.

94.

Musical notation for exercises 93 and 94. Each exercise consists of two staves (treble and bass clef) with a 4/4 time signature. Exercise 93: Treble clef has a slur over four measures with notes G4, A4, B4, C5. Bass clef has a slur over four measures with notes G3, F3, E3, D3. Fingerings: Treble (3, 2, 5, 1), Bass (3, 2, 5, 1). Exercise 94: Treble clef has a slur over four measures with notes C5, B4, A4, G4. Bass clef has a slur over four measures with notes C4, B3, A3, G3. Fingerings: Treble (2, 3, 1, 5), Bass (2, 3, 1, 5).

95.

96.

Musical notation for exercises 95 and 96. Each exercise consists of two staves (treble and bass clef) with a 4/4 time signature. Exercise 95: Treble clef has a slur over four measures with notes G4, A4, B4, C5. Bass clef has a slur over four measures with notes G3, F3, E3, D3. Fingerings: Treble (3, 5, 1, 2), Bass (3, 5, 1, 2). Exercise 96: Treble clef has a slur over four measures with notes C5, B4, A4, G4. Bass clef has a slur over four measures with notes C4, B3, A3, G3. Fingerings: Treble (5, 3, 2, 1), Bass (5, 3, 2, 1).

Le note espresse nella prima misura devono essere rigorosamente tenute ed appoggiate sino alla fine dell'esercizio.

Las notas expresadas en el primer compás deben ser rigurosamente tenidas y apoyadas hasta el fin del ejercicio

97.

ripetere ogni misura quattro volte
 repetir cada compás cuatro veces

98.

99.

100.

First system of exercise 100. Treble clef, bass clef. Treble staff starts with a whole note chord (F4, A4, C5) and a half note chord (F4, A4). Bass staff starts with a whole note chord (F2, A2, C3) and a half note chord (F2, A2). The exercise consists of four measures of eighth-note patterns. Fingerings: Treble (2 3 4 3, 2 3 4, 2 4 3), Bass (2 3 4 3, 2 3 4, 2 4 3).

Second system of exercise 100. Treble clef, bass clef. Treble staff starts with a whole note chord (F4, A4, C5) and a half note chord (F4, A4). Bass staff starts with a whole note chord (F2, A2, C3) and a half note chord (F2, A2). The exercise consists of four measures of eighth-note patterns. Fingerings: Treble (3 2 4, 3 4 2, 4 2 3, 4 3 2), Bass (3 2 4, 3 4 2, 4 2 3, 4 3 2).

101.

First system of exercise 101. Treble clef, bass clef. Treble staff starts with a whole note chord (F4, A4, C5) and a half note chord (F4, A4). Bass staff starts with a whole note chord (F2, A2, C3) and a half note chord (F2, A2). The exercise consists of four measures of eighth-note patterns. Fingerings: Treble (1 4 5 4, 1 4 5, 1 4 5, 1 5 4), Bass (1 4 5 4, 1 4 5, 1 4 5, 1 5 4).

Second system of exercise 101. Treble clef, bass clef. Treble staff starts with a whole note chord (F4, A4, C5) and a half note chord (F4, A4). Bass staff starts with a whole note chord (F2, A2, C3) and a half note chord (F2, A2). The exercise consists of four measures of eighth-note patterns. Fingerings: Treble (4 5 1, 4 1 5, 5 4 1, 5 1 4), Bass (4 5 1, 4 1 5, 5 4 1, 5 1 4).

102.

First system of exercise 102. Treble clef, bass clef. Treble staff starts with a whole note chord (F4, A4, C5) and a half note chord (F4, A4). Bass staff starts with a whole note chord (F2, A2, C3) and a half note chord (F2, A2). The exercise consists of four measures of eighth-note patterns. Fingerings: Treble (1 3 5 3, 1 3 5, 1 3 5, 1 5 3), Bass (1 3 5 3, 1 3 5, 1 3 5, 1 5 3).

Second system of exercise 102. Treble clef, bass clef. Treble staff starts with a whole note chord (F4, A4, C5) and a half note chord (F4, A4). Bass staff starts with a whole note chord (F2, A2, C3) and a half note chord (F2, A2). The exercise consists of four measures of eighth-note patterns. Fingerings: Treble (3 1 5, 3 5 1, 5 1 3, 5 3 1), Bass (3 1 5, 3 5 1, 5 1 3, 5 3 1).

103.

First system of exercise 103. Treble clef, 5/8 time signature. Bass clef, 2/8 time signature. The piece begins with a 5-measure rest in the treble and a 2-measure rest in the bass. The first four measures of the exercise are shown, with fingerings 1, 3, 4, 3 in the treble and 1, 3, 4, 3 in the bass.

Second system of exercise 103. Treble clef, 5/8 time signature. Bass clef, 2/8 time signature. The next four measures of the exercise are shown, with fingerings 3, 4, 1 in the treble and 3, 4, 1 in the bass.

104.

First system of exercise 104. Treble clef, 4/8 time signature. Bass clef, 2/8 time signature. The piece begins with a 4-measure rest in the treble and a 2-measure rest in the bass. The first four measures of the exercise are shown, with fingerings 1, 2, 5, 2 in the treble and 1, 2, 5, 2 in the bass.

Second system of exercise 104. Treble clef, 4/8 time signature. Bass clef, 2/8 time signature. The next four measures of the exercise are shown, with fingerings 2, 1, 5 in the treble and 2, 1, 5 in the bass.

105.

First system of exercise 105. Treble clef, 5/8 time signature. Bass clef, 3/8 time signature. The piece begins with a 5-measure rest in the treble and a 3-measure rest in the bass. The first four measures of the exercise are shown, with fingerings 1, 2, 4, 2 in the treble and 1, 2, 4, 2 in the bass.

Second system of exercise 105. Treble clef, 5/8 time signature. Bass clef, 3/8 time signature. The next four measures of the exercise are shown, with fingerings 2, 4, 1 in the treble and 2, 4, 1 in the bass.

106.

Musical notation for exercise 106, measures 1-4. The piece is in 4/4 time. The right hand starts with a treble clef and a key signature of one flat (B-flat). The left hand starts with a bass clef and a key signature of one flat. Fingerings are indicated by numbers 1-5 above or below notes.

Musical notation for exercise 106, measures 5-8. Continuation of the piece from the previous block.

107.

108.

109.

110.

Musical notation for exercises 107, 108, 109, and 110. Each exercise is a short piece in 4/4 time. Exercise 107 has a key signature of one flat. Exercise 108 has a key signature of one flat. Exercise 109 has a key signature of one flat. Exercise 110 has a key signature of one flat. Fingerings are indicated by numbers 1-5.

111.

112.

113.

114.

Musical notation for exercises 111, 112, 113, and 114. Each exercise is a short piece in 4/4 time. Exercise 111 has a key signature of one flat. Exercise 112 has a key signature of one flat. Exercise 113 has a key signature of one flat. Exercise 114 has a key signature of one flat. Fingerings are indicated by numbers 1-5.

115.

116.

117.

Musical notation for exercises 115, 116, and 117. Each exercise is a short piece in 4/4 time. Exercise 115 has a key signature of one flat. Exercise 116 has a key signature of one flat. Exercise 117 has a key signature of one flat. Fingerings are indicated by numbers 1-5.

118.

119.

120.

Musical notation for exercises 118, 119, and 120. Each exercise is a short piece in 4/4 time. Exercise 118 has a key signature of one flat. Exercise 119 has a key signature of one flat. Exercise 120 has a key signature of one flat. Fingerings are indicated by numbers 1-5.

ESERCIZI A MANO LIBERA

La mano sinistra si eserciterà simultaneamente alla mano destra stando a due ottave più in basso e potrà eseguire l'esercizio tanto per moto parallelo alla mano destra



quanto per moto contrario.



L'esercizio deve essere reso con suono perfettamente legato. Per ottenere ciò sarà necessario, specialmente nei primi momenti, eseguirlo come insegna il seguente esempio.



EJERCICIOS CON LA MANO LIBRE

La mano izquierda se ejercitará simultáneamente con la mano derecha hallándose dos octavas mas abajo y podrá ejecutar el ejercicio tanto en movimiento paralelo a la mano derecha.



tanto en movimiento contrario.



El ejercicio debe ejecutarse con sonido perfectamente ligado. Para obtenerlo será necesario, especialmente en los primeros momentos, ejecutarlo como enseña el siguiente ejemplo:

ripetere ogni esercizio quattro volte
 repitase cada ejercicio cuatro veces

1. m.d.
 m.d.
 m.s.
 m.iz.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

ecc.
 etc.

15.

16.

17.

18.

19.

20.

21.

22.

23.

24.

25.

26.

27.

28.

29.

30.

31.

32.

33.

34.

35.

36.

37.

38.

39.

40.

ESERCIZI DI VELOCITÀ

(senza passaggi del pollice)

La velocità non può essere raggiunta se non in quanto le dita abbiano ottenuto un dato grado ed una data proporzione di forza. Perciò l'esercizio deve essere fatto da principio lentamente e con accurata articolazione delle dita. In seguito, arrivati al pieno possesso del meccanismo, si diminuirà l'articolazione delle dita tenendole sempre più aderenti alla tastiera, e si aumenterà gradatamente la velocità sino a raggiungere il massimo indicato dal Metronomo.

Ogni esercizio dovrà essere ripetuto, anche usando le diverse diteggiature indicate, fino a quando non sia divenuto di pieno dominio della mano. L'allievo poi farà cosa utile se insisterà su gli esercizi che gli saranno riusciti particolarmente difficili e su quelli che gli daranno affidamento di un miglioramento sempre maggiore.

Abbiamo presentato questi esercizi concatenati l'un l'altro in modo da poterli eseguire senza interruzione; però ciascuno di essi potrà essere eseguito separatamente se vi si aggiunga alla fine la nota *Do*, la quale, cadendo sull'accento forte della misura, servirà come chiusa ritmica all'esercizio stesso.

EJERCICIOS DE VELOCIDAD

(sin pasaje del pulgar)

La velocidad no puede alcanzarse sino cuando los dedos han obtenido cierto grado y proporción de fuerza. Para ello el ejercicio debe ser hecho al principio lentamente y con cuidada articulación de los dedos. En seguida llegados estos a la plena posesión del mecanismo, se disminuirá su articulación, teniéndolos siempre más adherentes al teclado, y se aumentará gradualmente la velocidad hasta alcanzar el máximo indicado por el Metronomo.

Cada ejercicio deberá ser repetido también usando las diversas digitaciones indicadas, hasta que no sea plenamente dominado por la mano. El alumno no podrá hacer cosa útil insistiendo sobre los ejercicios que le resulten especialmente difíciles y sobre aquellos que le procuren un perfeccionamiento siempre mayor.

Hemos presentado éstos ejercicios encadenados uno a otro, pero de modo de poderlos ejecutar sin interucción; pero cada uno de ellos podrá ser ejecutado separadamente si se agrega al fin la nota *Do*, la cual cayendo sobre el tiempo fuerte del compás, servirá como conclusión rítmica al ejercicio mismo.

♩ = da 60 a 120

1. m.d. $\frac{4}{3}$ $\frac{5}{4}$ $\frac{4}{3}$ $\frac{4}{3}$ $\frac{5}{4}$ $\frac{4}{3}$
 m.d. $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$ $\frac{2}{1}$ $\frac{3}{2}$ $\frac{2}{1}$
 1 2 1 1 2 1

m.S. $\frac{2}{3}$ $\frac{1}{2}$ $\frac{2}{3}$ $\frac{2}{3}$ $\frac{1}{2}$ $\frac{2}{3}$
 m.i.S. $\frac{3}{4}$ $\frac{2}{3}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{2}{3}$ $\frac{3}{4}$
 $\frac{4}{5}$ $\frac{3}{4}$ $\frac{4}{5}$ $\frac{4}{5}$ $\frac{3}{4}$ $\frac{4}{5}$
 5 4 5 5 4 5

$\frac{5}{4}$ $\frac{4}{3}$ $\frac{5}{4}$
 $\frac{4}{3}$ $\frac{3}{2}$ $\frac{4}{3}$
 $\frac{3}{2}$ $\frac{2}{1}$ $\frac{3}{2}$
 2 1 2

1 2 1
 2 3 2
 3 4 3
 4 5 4

2.

4 5 4 5	4 5
3 4 3 4	3 4
2 3 2 3	2 3
1 2 1 2	1 2

2 1 2 1	2 1
3 2 3 2	3 2
4 3 4 3	4 3
5 4 5 4	5 4

5 4 5 4	
4 3 4 3	
3 2 3 2	
2 1 2 1	

1 2 1 2	
2 3 2 3	
3 4 3 4	
4 5 4 5	

3.

4 5 4 5	4 5
3 4 3 4	3 4
2 3 2 3	2 3
1 2 1 2	1 2

2 1 2 1	2 1
3 2 3 2	3 2
4 3 4 3	4 3
5 4 5 4	5 4

5 4	
4 3	
3 2	
2 1	

1 2	
2 3	
3 4	
4 5	

4.

4 5	4 5
3 4	3 4
2 3	2 3
1 2	1 2

2 1	2 1
3 2	3 2
4 3	4 3
5 4	5 4

5 4	5 4
4 3	4 3
3 2	3 2
2 1	2 1

1 2	1 2
2 3	2 3
3 4	3 4
4 5	4 5

5.

3 5 3	3 5 3
2 4 2	2 4 2
1 3 1	1 3 1

3 1 3	3 1 3
4 2 4	4 2 4
5 3 5	5 3 5

5 3 5	
4 2 4	
3 1 3	

1 3 1	
2 4 2	
3 5 3	

6.

3 5 3 5 3
2 4 2 4 2 1
1 3 1 3 1

3 1 3 1 3 4
4 2 4 2 4 5
5 3 5 3 5

5 3 5 3 5
4 2 4 2 4 3
3 1 3 1 3 2

1 3 1 3 3 4
2 4 2 4 4 5
3 5 3 5 5

7.

3 5 3 5
2 4 2 4
1 3 1 3

3 1 3 1
4 2 4 2
5 3 5 3

5 3 5 3
4 2 4 2
3 1 3 1

1 3 1 3
2 4 2 4
3 5 3 5

8.

3 5 3 5
2 4 2 4
1 3 1 3

3 1 3 1
4 2 4 2
5 3 5 3

5 3 5 3
4 2 4 2
3 1 3 1

1 3 1 3
2 4 2 4
3 5 3 5

9.

2 5 2 2 5 2
1 4 1 1 4 1

4 1 4 4 1 4
5 2 5 5 2 5

5 2 5 5
4 1 4 4 1
1 4 1 1 2
2 5 2 2

10.

2 5 2 5
1 4 1 4

2 5
1 4

3

4 1 4 1
5 2 5 2

4 1
5 2

11.

2 5 2 5 2
1 4 1 4 1

2 5
1 4

4 1 4 1 4
5 2 5 2 5

4 1
5 2

12.

2 5
1 4

2 5
1 4

4 1
5 2

4 1
5 2

5 2
4 1

1 4
2 5

13.

1 5 1
5 1 5

1 5 1
5 1 5

5 1 5
1 5 1

14.

First system of exercise 14: Treble clef, 4/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a '5' above it. The piece concludes with a double bar line and repeat dots.

15.

First system of exercise 15: Treble clef, 4/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a '5' above it. The piece concludes with a double bar line and repeat dots.

16.

First system of exercise 16: Treble clef, 4/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a '5' above it. The piece concludes with a double bar line and repeat dots.

17.

First system of exercise 17: Treble clef, 4/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a '5' above it. The piece concludes with a double bar line and repeat dots.

18.

First system of exercise 18: Treble clef, 4/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a '5' above it. The piece concludes with a double bar line and repeat dots.

25.

2 3 4 5 2 2
1 2 3 4 1 1
4 3 2 1 4 4
5 4 3 2 5 5

5 4 3 2 5 4
4 3 2 1 4 4
1 2 3 4 1 2
2 3 4 5 2

26.

2 3 5 4
1 2 4 3
4 3 1 2
5 4 2 3

5 4 2 3
4 3 1 2
1 2 3 3
2 3 5 4

27.

3 2 4 5 3/2 3/2
2 1 3 4 2 2
3 4 2 1 3/4 3/4
4 5 3 2 4

4 5 3 2 4/3 4/3
3 4 2 1 3 3
2 1 3 4 2/3 2/3
3 2 4 5 3

28.

4 3 5 2 4/3 4/3
3 2 4 1 2 2
2 3 1 4 2/3 2/3
3 4 2 5 3

3 4 2 5 3/2 3/2
2 3 1 4 2 2
3 2 4 1 3 3
4 3 5 2 3/4 3/4

29.

5 3 4 2 5/4 5/4
4 2 3 1 1 1
1 3 2 4 1/2 1/2
2 4 3 5 4

2 4 3 5 2/4 2/4
1 3 2 4 1 1
4 2 3 1 4/5 4/5
5 3 4 2 5 5

30.

2 3 4 5 / 1 2 3 4 / 2 1 / 2 1

4 3 5 4 / 3 2 1 2 / 4 5 / 4 5

31.

2 3 4 / 1 2 3 / 4 3 2 / 5 4 3

5 4 / 1 2 / 4 5 / 1 2 / 4 5 / 1 2

32.

2 3 4 5 / 1 2 3 4 / 4 3 2 1 / 5 4 3 2

2 / 1 / 4 / 5 / 2 / 1 / 4 / 5

33.

Exercise 33 consists of four staves of music. The first staff is in 2/4 time and includes the following time signatures: 2/4, 4/3, 2/1, and 2/1. Fingering numbers are provided above and below the notes. The second and third staves continue the exercise with similar rhythmic patterns. The fourth staff concludes the exercise with a double bar line and repeat dots.

34.

Exercise 34 consists of four staves of music. The first staff is in 2/4 time and includes the following time signatures: 4/3, 4/3, and 4/3. Fingering numbers are provided above and below the notes. The second and third staves continue the exercise with similar rhythmic patterns. The fourth staff concludes the exercise with a double bar line and repeat dots.

35.

Exercise 35 consists of four staves of music. The first staff is in 2/4 time and includes the following time signatures: 4/3, 5/4, 4/3, and 5/4. Fingering numbers are provided above and below the notes. The second and third staves continue the exercise with similar rhythmic patterns. The fourth staff concludes the exercise with a double bar line and repeat dots.

36.

4 5 4 3 4 2 4 3
3 4 3 2 3 1 4 3

2 1 2 3 2 4 2 3
3 2 3 4 3 5

3 2 3 4 3 5 3
2 1 2 3 2 4 2

3 4 3 2 3 1 3
4 5 4 3 4 2 4

37.

1 2 3 4 5
1

5 4 3 2 1
5 5

38.

1 2 3 4 2 3 4 5
1 2

5 4 3 2 4 3 2 1
5 4 5 4

5 4 3 2 4
5 4

1 2 3 4 2
1 2 1 2

43.

Exercise 43 is written in 2/4 time. The first staff includes fingerings: 1 4 3 4 5 3 1 4 1 4. The second staff has fingerings: 5 2 3 2 1 3 5 2. The third staff has fingerings: 5 2 3 1 3 5 2 5 2 1 4. The fourth staff has fingerings: 1 4 3 5 3 1 4 1 4.

44.

Exercise 44 is written in 2/4 time. The first staff includes fingerings: 1 5 1 5 3 1 5 3 1 5. The second staff has fingerings: 5 1 2 1 3 5 1 3 5 1. The third staff has fingerings: 5 1 2 1 5 1 5 1. The fourth staff has fingerings: 1 5 4 5 1 5 1.

45.

Exercise 45 is written in 2/4 time. The first staff includes fingerings: 1 5 2 5 3 5 4 5 1 5 1 5. The second staff has fingerings: 5 1 4 1 3 1 2 1 5 1 5 1. The third staff has fingerings: 5 1 4 1 3 1 2 1 5 1 5 1. The fourth staff has fingerings: 1 5 2 5 3 5 4 5 1 5 1 5.

46.

Exercise 46 consists of four measures in 2/4 time. The first measure has a treble staff with notes G4, A4, B4, C5, B4, A4, G4 and a bass staff with notes G3, F3, E3, D3, C3, B2, A2. Fingerings are 1 5 3 5 3 4 5 3 in the treble and 5 1 3 1 3 2 1 3 in the bass. The second measure has a treble staff with notes G4, A4, B4, C5, B4, A4, G4 and a bass staff with notes G3, F3, E3, D3, C3, B2, A2. Fingerings are 1 5 3 in the treble and 5 1 3 in the bass. The third measure has a treble staff with notes G4, A4, B4, C5, B4, A4, G4 and a bass staff with notes G3, F3, E3, D3, C3, B2, A2. Fingering is 1 in the treble and 5 in the bass. The fourth measure has a treble staff with notes G4, A4, B4, C5, B4, A4, G4 and a bass staff with notes G3, F3, E3, D3, C3, B2, A2. Fingering is 1 in the treble and 5 in the bass.

47.

Exercise 47 consists of four measures in 2/4 time. The first measure has a treble staff with notes G4, A4, B4, C5, B4, A4, G4 and a bass staff with notes G3, F3, E3, D3, C3, B2, A2. Fingerings are 1 2 3 4 5 4 5 3 in the treble and 5 4 3 2 1 2 1 3 in the bass. The second measure has a treble staff with notes G4, A4, B4, C5, B4, A4, G4 and a bass staff with notes G3, F3, E3, D3, C3, B2, A2. Fingering is 1 in the treble and 5 in the bass. The third measure has a treble staff with notes G4, A4, B4, C5, B4, A4, G4 and a bass staff with notes G3, F3, E3, D3, C3, B2, A2. Fingering is 1 in the treble and 5 in the bass. The fourth measure has a treble staff with notes G4, A4, B4, C5, B4, A4, G4 and a bass staff with notes G3, F3, E3, D3, C3, B2, A2. Fingering is 1 in the treble and 5 in the bass.

48.

Exercise 48 consists of four measures in 2/4 time. The first measure has a treble staff with notes G4, A4, B4, C5, B4, A4, G4 and a bass staff with notes G3, F3, E3, D3, C3, B2, A2. Fingerings are 1 2 4 3 5 3 4 3 in the treble and 5 4 2 3 1 3 2 3 in the bass. The second measure has a treble staff with notes G4, A4, B4, C5, B4, A4, G4 and a bass staff with notes G3, F3, E3, D3, C3, B2, A2. Fingering is 1 in the treble and 5 in the bass. The third measure has a treble staff with notes G4, A4, B4, C5, B4, A4, G4 and a bass staff with notes G3, F3, E3, D3, C3, B2, A2. Fingering is 1 in the treble and 5 in the bass. The fourth measure has a treble staff with notes G4, A4, B4, C5, B4, A4, G4 and a bass staff with notes G3, F3, E3, D3, C3, B2, A2. Fingering is 1 in the treble and 5 in the bass.

A musical staff in treble clef with a 4/4 time signature. It contains two measures of music. The first measure has notes G4, A4, B4, C5, B4, A4, G4 with fingerings 5, 4, 2, 3, 1, 3, 2, 3. The second measure has notes G4, A4, B4, C5, B4, A4, G4 with fingerings 5, 1, 5, 1.

A musical staff in treble clef with a 4/4 time signature. It contains two measures of music. The first measure has notes G4, A4, B4, C5, B4, A4, G4 with fingerings 1, 2, 4, 3, 5, 3, 4, 3. The second measure has notes G4, A4, B4, C5, B4, A4, G4 with fingerings 1, 2, 4, 3, 5, 3, 4, 3.

49.

A musical staff in treble clef with a 2/4 time signature. It contains two measures of music. The first measure has notes G4, A4, B4, C5, B4, A4, G4 with fingerings 1, 3, 4, 3, 2, 4, 5, 4. The second measure has notes G4, A4, B4, C5, B4, A4, G4 with fingerings 1, 2, 5, 4, 1, 2, 5, 4.

A musical staff in treble clef with a 2/4 time signature. It contains two measures of music. The first measure has notes G4, A4, B4, C5, B4, A4, G4 with fingerings 1, 3, 4, 3, 2, 4. The second measure has notes G4, A4, B4, C5, B4, A4, G4 with fingerings 1, 2, 5, 4, 1, 2, 5, 4.

A musical staff in treble clef with a 2/4 time signature. It contains two measures of music. The first measure has notes G4, A4, B4, C5, B4, A4, G4 with fingerings 5, 3, 2, 3, 4, 2, 5, 4. The second measure has notes G4, A4, B4, C5, B4, A4, G4 with fingerings 1, 2, 5, 4, 1, 2, 5, 4.

A musical staff in treble clef with a 2/4 time signature. It contains two measures of music. The first measure has notes G4, A4, B4, C5, B4, A4, G4 with fingerings 5, 3, 2, 3, 4, 2, 5, 4. The second measure has notes G4, A4, B4, C5, B4, A4, G4 with fingerings 1, 2, 5, 4, 1, 2, 5, 4.

50.

A musical staff in treble clef with a 2/4 time signature. It contains two measures of music. The first measure has notes G4, A4, B4, C5, B4, A4, G4 with fingerings 1, 3, 5, 4, 3, 4, 1, 2, 3, 2, 5, 5. The second measure has notes G4, A4, B4, C5, B4, A4, G4 with fingerings 1, 2, 3, 2, 5, 5, 1, 2, 3, 2, 5, 5.

A musical staff in treble clef with a 2/4 time signature. It contains two measures of music. The first measure has notes G4, A4, B4, C5, B4, A4, G4 with fingerings 5, 3, 1, 2, 3, 2, 5, 1, 3, 5, 4, 3, 4, 1, 5, 3, 4, 3, 4, 1. The second measure has notes G4, A4, B4, C5, B4, A4, G4 with fingerings 1, 3, 5, 4, 3, 4, 1, 5, 3, 4, 3, 4, 1, 5, 3, 4, 3, 4, 1.

51.

A musical staff in treble clef with a 2/4 time signature. It contains two measures of music. The first measure has notes G4, A4, B4, C5, B4, A4, G4 with fingerings 3, 3, 1, 3, 5, 3, 1, 3, 3, 1, 3, 5, 3, 3, 1, 3, 5, 3. The second measure has notes G4, A4, B4, C5, B4, A4, G4 with fingerings 3, 3, 1, 3, 5, 3, 1, 3, 3, 1, 3, 5, 3, 3, 1, 3, 5, 3.

A musical staff in treble clef with a 2/4 time signature. It contains two measures of music. The first measure has notes G4, A4, B4, C5, B4, A4, G4 with fingerings 3, 4, 3, 5, 3, 3, 5, 3, 1, 3, 5, 3, 1, 3, 5, 3. The second measure has notes G4, A4, B4, C5, B4, A4, G4 with fingerings 3, 4, 3, 5, 3, 3, 5, 3, 1, 3, 5, 3, 1, 3, 5, 3.

52.

Exercise 52 is a six-staff musical piece in 4/4 time. The first staff includes fingerings: 1 2 3 4 5 4 3 4, 1, and 1. It features two *ten.* (tension) markings. The second staff continues the melodic line. The third staff includes fingerings: 5 4 3 2 1 2 3 2, 5, and 5 4 3 2 1 2 3 4 5. The fourth staff includes fingerings: 5, 1, 5, and 1. The fifth and sixth staves continue the melodic development.

53.

Exercise 53 is a six-staff musical piece in 4/4 time. The first staff includes fingerings: 1 8 2 3 4, 5, 4, 1, 4, 5, 4, 1, and 5. It features two *ten.* (tension) markings. The second staff continues the melodic line. The third staff includes fingerings: 5, 3, 4, 3, 2, 1, 2, 3, 4, 5, 1, 3, 2, 3, 4, 5, 4. The fourth staff includes fingerings: 5, 1, 5, and 1. The fifth and sixth staves continue the melodic development.

54.

Exercise 54 is written in 4/4 time. The first staff includes fingerings: 1 2 4 3 5, 5 4 3 2 1, 5 4 3 2, 1 2 3 2, 1, and 1. The word "ten." is written above the first and third measures. The piece consists of six staves of music, each containing four measures. The notes are primarily eighth and sixteenth notes, with some quarter notes.

55.

Exercise 55 is written in 4/4 time. The first staff includes fingerings: 1 5 4 5 3 2, 3 4 3 2, 1, and 1. The piece consists of six staves of music, each containing four measures. The notes are primarily eighth and sixteenth notes, with some quarter notes.

56.

Exercise 56 is written in 2/4 time. The first staff includes fingerings: 2 3 2 3 4 5, 1, 2 3, 4 5, 2, and 1. The piece consists of three staves of music, each containing four measures. The notes are primarily eighth and sixteenth notes, with some quarter notes.

57.

Exercise 57 consists of three staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is primarily eighth-note based. Fingering numbers (1-5) are placed above the notes. The second staff continues the melody, and the third staff concludes with a repeat sign. Fingering numbers are also present below the notes in the second and third staves.

58.

Exercise 58 consists of three staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features sixteenth-note runs. Fingering numbers (1-5) are placed above the notes. The second and third staves continue the exercise with similar rhythmic patterns and fingering. The third staff ends with a repeat sign.

59.

Exercise 59 consists of three staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth-note patterns. Fingering numbers (1-5) are placed above the notes. The second and third staves continue the exercise with similar rhythmic patterns and fingering. The third staff ends with a repeat sign.

60.

Exercise 60 consists of two staves of music in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is primarily eighth-note based. Fingering numbers (1-5) are placed above the notes. The second staff continues the exercise with similar rhythmic patterns and fingering. The second staff ends with a repeat sign.

ESERCIZI

EJERCICIOS

PER L'INDIPENDENZA DELLE DITA

PARA LA INDEPENDENCIA DE LOS DEDOS

(★)
1. m.d.
m.d. 1
m.s. 5
m.iz.

2.

3.

4.

5.

(★) I primi cinque esercizi dovranno essere eseguiti anche con le mani precedenti per moto contrario.

(★) Los primeros cinco ejercicios deberán tambien ser ejecutados con las manos en movimiento contrario.

5.

Exercise 5 consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a whole note chord (F#4, C5, G4) and a first finger (1) on the C5. The first measure is followed by a repeat sign. The second measure contains a sixteenth-note scale: C5 (1), D5 (2), E5 (3), F#5 (4), G5 (5), F#5 (4), E5 (3), D5 (2), C5 (1). The second staff continues with a similar pattern, featuring a descending scale: G5 (3), F#5 (2), E5 (1), D5 (3), C5 (2), B4 (1), A4 (3), G4 (2), F#4 (1), E4 (3), D4 (2), C4 (1).

6.

Exercise 6 consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a whole note chord (F#4, C5, G4) and a first finger (1) on the C5. The first measure is followed by a repeat sign. The second measure contains a sixteenth-note scale: C5 (1), D5 (2), E5 (3), F#5 (4), G5 (5), F#5 (4), E5 (3), D5 (2), C5 (1). The second staff continues with a similar pattern, featuring a descending scale: G5 (3), F#5 (2), E5 (1), D5 (3), C5 (2), B4 (1), A4 (3), G4 (2), F#4 (1), E4 (3), D4 (2), C4 (1). The third staff continues with a similar pattern, featuring a descending scale: G5 (3), F#5 (2), E5 (1), D5 (3), C5 (2), B4 (1), A4 (3), G4 (2), F#4 (1), E4 (3), D4 (2), C4 (1).

7.

Exercise 7 consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a whole note chord (F#4, C5, G4) and a first finger (1) on the C5. The first measure is followed by a repeat sign. The second measure contains a sixteenth-note scale: C5 (1), D5 (2), E5 (3), F#5 (4), G5 (5), F#5 (4), E5 (3), D5 (2), C5 (1). The second staff continues with a similar pattern, featuring a descending scale: G5 (3), F#5 (2), E5 (1), D5 (3), C5 (2), B4 (1), A4 (3), G4 (2), F#4 (1), E4 (3), D4 (2), C4 (1). The third staff continues with a similar pattern, featuring a descending scale: G5 (3), F#5 (2), E5 (1), D5 (3), C5 (2), B4 (1), A4 (3), G4 (2), F#4 (1), E4 (3), D4 (2), C4 (1).

8.

Exercise 8 consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a whole note chord (F#4, C5, G4) and a first finger (1) on the C5. The first measure is followed by a repeat sign. The second measure contains a sixteenth-note scale: C5 (1), D5 (2), E5 (3), F#5 (4), G5 (5), F#5 (4), E5 (3), D5 (2), C5 (1). The second staff continues with a similar pattern, featuring a descending scale: G5 (3), F#5 (2), E5 (1), D5 (3), C5 (2), B4 (1), A4 (3), G4 (2), F#4 (1), E4 (3), D4 (2), C4 (1). The third staff continues with a similar pattern, featuring a descending scale: G5 (3), F#5 (2), E5 (1), D5 (3), C5 (2), B4 (1), A4 (3), G4 (2), F#4 (1), E4 (3), D4 (2), C4 (1).

9.

Musical score for exercise 9, consisting of four staves of music. The notation includes various fingering numbers (1-5) and articulation marks such as slurs and accents. The first staff begins with a 5 1 fingering. The second staff includes 2 4 3 and 3 2 4 fingerings. The third staff includes 4 2 3 fingerings. The fourth staff features four groups of triplets, each marked with a '3'.

10.

Musical score for exercise 10, consisting of three staves of music. The notation includes various fingering numbers (1-5) and articulation marks. The first staff begins with a 5 4 1 2 fingering. The second staff includes 5 3 4 and 4 5 3 fingerings. The third staff includes 3 4 5 and four groups of triplets, each marked with a '3'.

11.

Musical score for exercise 11, consisting of three staves of music. The notation includes various fingering numbers (1-5) and articulation marks. The first staff begins with a 3 5 1 3 fingering. The second staff includes 5 2 4 and 4 5 2 fingerings. The third staff includes 4 2 1 fingerings and four groups of triplets, each marked with a '3'.

12.

Exercise 12 consists of three staves of music. The first staff begins with a treble clef and a 5/4 time signature. It features a series of eighth notes with various fingerings (1, 3, 4, 3, 5, 3, 2, 3) and a slur over the first two measures. The second staff continues the eighth-note pattern with fingerings (5, 2, 3) and (3, 5, 2). The third staff concludes the exercise with fingerings (2, 3, 2, 5) and triplets of eighth notes (3, 3, 3, 3).

13.

Exercise 13 consists of three staves of music. The first staff has a treble clef and a 3/4 time signature. It starts with a slur and fingerings (3, 4, 4, 3). The second staff continues with fingerings (5, 1, 4, 1) and (5, 4, 2, 4). The third staff features triplets of eighth notes (3, 3, 3, 3).

14.

Exercise 14 consists of three staves of music. The first staff has a treble clef and a 2/4 time signature. It begins with a slur and fingerings (2, 3, 4, 3). The second staff continues with fingerings (5, 2, 5, 1). The third staff features triplets of eighth notes (3, 3, 3, 3).

15.

Exercise 15 consists of two staves of music. The first staff has a treble clef and a 4/4 time signature. It starts with a slur and fingerings (4, 2, 2, 4). The second staff continues with fingerings (5, 1, 3, 1, 5, 3, 1, 5, 1, 3). The third staff features triplets of eighth notes (3, 3, 3, 3).

ESERCIZI SUI TASTI NERI
nelle seguenti cinque posizioni

EJERCICIOS SOBRE TECLAS NEGRAS⁴¹
en las cinco posiciones siguientes

Diagram showing five positions (a) through (e) for the left hand on the piano keyboard, with notes G, F, E, D, C in the bass clef.

1. a) *m.d.*
m.s.

Musical exercise 1, part a, showing five positions (a) through (e) for the right hand (*m.d.*) and left hand (*m.s.*) in 4/4 time.

2. a) b) c) d) e)

Musical exercise 2, parts a) through e), showing five positions (a) through (e) for the right hand with fingerings.

3. a) b) c) d) e)

Musical exercise 3, parts a) through e), showing five positions (a) through (e) for the right hand with fingerings.

4. a) b) c)

d) e)

5. a) b) c)

d) e)

ESERCIZIO SU TASTI BIANCHI | EJERCICIO SOBRE TECLAS BLANCAS
E NERI ALTERNATI | Y NEGRAS ALTERNADAS

diteggiatura simile
digitación similar

Lo stesso esercizio deve essere eseguito anche
colle seguenti varianti:

El mismo ejercicio debe ser ejecutado tambien
con las siguientes variantes:

a) b)

c) d) e)

Fine della Parte Prima
Fin de la Primera Parte

PARTE SECONDA

ESERCIZI

PER IL PASSAGGIO DEL POLLICE

Il passaggio del pollice ha una grande importanza, perchè dà modo alla mano di rinnovarsi, permettendole di scorrere su tutta la tastiera come se disponesse di altre dita. È quindi la chiave per l'esecuzione delle scale e degli arpeggi. Occorre perciò un esercizio particolare per ottenere anche da questo meccanismo la necessaria ubbidienza.

SEGUNDA PARTE

EJERCICIOS

PARA EL PASAJE DEL PULGAR

El pasaje del pulgar tiene gran importancia, porque procura la renovación de la mano, permitiéndola correrse sobre el teclado, como si dispusiera de otros dedos. Es por tanto, la clave para la ejecución de las escalas y arpeggios. Es necesario para ello un ejercicio particular, a fin de obtener de este mecanismo la precisa obediencia.

1. *ten.*

2.

3. *legato*

44 4.

1	2	3	1	2	1	3	2	
1	2	1	2	1	2	1	2	
1	2	3	4	1	4	3	2	1

1 2 1 2

1 2 1 2

1 2 3 1 3 2 1

1 2 3 1 3 2 1

1	2	3	4	1	4	3	2
1	2	1	2	1	2	1	2
1	2	3	1	2	1	3	2

5.

1 2 1 2 3 1 3

1 2 1 2 3 1 3

1 2 1 2 3 1 3

1 2 1 2 3 1 3

sempre legato

1 2 1 2 3 1 3

3 2 3 1 2 3

3 1 2 3 1 2 3

1 2 1 3

1 2 1 2 3 1 3

1 2 1 2 3 1 3

(1 2 3 2 1)

1 2 1 2 3 1 3 2

1 2 1 2 3 4

3 2 3 4 1 2 1 4

1 2 1 4

3 2 3 4 1 2 1 4

3 2 3 4 1 2 1 4

(1 2 1 2 3 4)

2 1 2 3 4 1 4 3

1 2 1 2 3 1 3 2 1

2 1 2 3 4 1 4 3

3 4 1 2 1 4

3 4 1 2 1 4

(1 2 1 2 3 4)

3 2 3 4 1 2 1 4 3

1 2 1 2 3 1 3 2 1

1 2 1 2 3 1 3 2 1

1 2 1 2 3 1 3 2 1

3 4 1 2 1 4 3

3 4 1 2 1 4 3

(3 2 3 1) 2 3 2 1 4

(2) 1 2 3 1

1 2 1 2 3 1 3 2 1

1 2 1 2 3 1 3 2 1

1 2 1 2 3 1 3 2 1

1 2 1 2 3 1 3 2 1

SCALE

Le scale devono essere eseguite da principio in modo assai lento, legato e con grande sonorità. Sarà dopo di averne acquistato il pieno possesso che si potranno eseguire con maggiore velocità e con diversa accentuazione ritmica. All'uopo presentiamo a pag. 55 l'esempio da seguire.

Ma prima di tutto sarà bene conoscere il diverso modo di diteggiare le scale, perchè anche da ciò deriverà la sicurezza della loro esecuzione. Le scale hanno una diteggiatura diversa a seconda che cominciano col tasto bianco o col tasto nero.

La diteggiatura per le scale che incominciano col tasto bianco ha questa forma: $\left\{ \begin{array}{l} \text{m.d. } 1 \ 2 \ 3 \ 1 \ 2 \ 3 \ 4 \ 5 \\ \text{m.s. } 5 \ 4 \ 3 \ 2 \ 1 \ 3 \ 2 \ 1 \end{array} \right.$ e serve per le tonalità di *Do, Sol, Re, La, Mi*, tanto di modo maggiore quanto di modo minore.

Fanno eccezione a questa regola la scala di *Fa* per la mano destra e la scala di *Si* (*Do^b*) per la mano sinistra, eccezione che si può facilmente rilevare dai seguenti esempi:

$$\left\{ \begin{array}{l} \text{Scala di Fa} \\ \text{m.d. } 1 \ 2 \ 3 \ 4 \ 1 \ 2 \ 3 \ 4 \\ \text{m.s. } 5 \ 4 \ 3 \ 2 \ 1 \ 3 \ 2 \ 1 \end{array} \right. \parallel \left\{ \begin{array}{l} \text{Scala di Si} \\ \text{m.d. } 1 \ 2 \ 3 \ 1 \ 2 \ 3 \ 4 \ 5 \\ \text{m.s. } 4 \ 3 \ 2 \ 1 \ 4 \ 3 \ 2 \ 1 \end{array} \right. \parallel$$

La diteggiatura per le scale che incominciano col tasto nero si presenta in modo vario specialmente per la mano destra, a seconda che il pollice viene usato dopo il 2° dopo il 3° o dopo il 4° dito. Abbiamo perciò le seguenti diteggiature che servono per le scale di:

$$\begin{array}{l} \text{Sib} \left\{ \begin{array}{l} \text{m.d. } 2 \ 1 \ 2 \ 3 \ 1 \ 2 \ 3 \ 4 \\ \text{m.s. } 3 \ 2 \ 1 \ 4 \ 3 \ 2 \ 1 \ 2 \end{array} \right. \parallel \text{Mib} \left\{ \begin{array}{l} \text{m.d. } 2 \ 1 \ 2 \ 3 \ 4 \ 1 \ 2 \ 3 \\ \text{m.s. } 3 \ 2 \ 1 \ 4 \ 3 \ 2 \ 1 \ 2 \end{array} \right. \parallel \\ \text{Lab} \left\{ \begin{array}{l} \text{m.d. } 2 \ 3 \ 1 \ 2 \ 3 \ 1 \ 2 \ 3 \\ \text{m.s. } 3 \ 2 \ 1 \ 4 \ 3 \ 2 \ 1 \ 2 \end{array} \right. \parallel \text{Reb} \left\{ \begin{array}{l} \text{m.d. } 2 \ 3 \ 1 \ 2 \ 3 \ 4 \ 1 \ 2 \\ \text{m.s. } 3 \ 2 \ 1 \ 4 \ 3 \ 2 \ 1 \ 2 \end{array} \right. \parallel \\ \text{Solb (Fa\#)} \left\{ \begin{array}{l} \text{m.d. } 2 \ 3 \ 4 \ 1 \ 2 \ 3 \ 1 \ 2 \\ \text{m.s. } 4 \ 3 \ 2 \ 1 \ 3 \ 2 \ 1 \ 2 \end{array} \right. \parallel \end{array}$$

Qualche leggera variante si presenta per la mano sinistra nelle scale di *Sib* min. m.s. 2 1 3 2 1 4 3 2, e *Mib* min. m.s. 2 1 4 3 2 1 3 2, e per la scala di *Fa[#]* min. per la mano destra: m.d. 2 3 1 2 3 4 1 2.

ESCALAS

Las escalas deben ejecutarse muy lentas al principio, ligadas y con gran sonoridad. Despues de haber conquistado su plena posesión podrán ejecutarse con mayor velocidad y diversa acentuación rítmica. Presentamos en la pag. 55 el ejemplo útil a este caso.

Pero ante todo será necesario conocer los diversos modos de digitar las escalas, porque tambien de esto derivará la seguridad de su ejecución. Las escalas tienen una digitación diversa, según que comienzen en tecla blanca o negra.

La digitación para las escalas que empiezan en tecla blanca tiene esta forma: $\left\{ \begin{array}{l} \text{m.d. } 1 \ 2 \ 3 \ 1 \ 2 \ 3 \ 4 \ 5 \\ \text{m.iz. } 5 \ 4 \ 3 \ 2 \ 1 \ 3 \ 2 \ 1 \end{array} \right.$ y sirve para los tonos de *Do, Sol, Re, La, Mi*, tanto en modo mayor como en modo menor.

Son excepciones de tal regla la escala de *Fa*, para la mano derecha, y la escala de *Si* (*Do^b*) para la mano izquierda, excepciones que facilmente comprueban los siguientes ejemplos:

$$\left\{ \begin{array}{l} \text{Escala de Fa} \\ \text{m.d. } 1 \ 2 \ 3 \ 4 \ 1 \ 2 \ 3 \ 4 \\ \text{m.iz. } 5 \ 4 \ 3 \ 2 \ 1 \ 3 \ 2 \ 1 \end{array} \right. \parallel \left\{ \begin{array}{l} \text{Escala de Si} \\ \text{m.d. } 1 \ 2 \ 3 \ 1 \ 2 \ 3 \ 4 \ 5 \\ \text{m.iz. } 4 \ 3 \ 2 \ 1 \ 4 \ 3 \ 2 \ 1 \end{array} \right. \parallel$$

La digitación para las escalas que empiezan por tecla negra se presenta de modo vario, especialmente para la mano derecha, según que el pulgar sea usado después del 2° dedo, después del 3°, después del 4° dedo. Tenemos por ello las siguientes digitaciones que sirven para las escalas de:

$$\begin{array}{l} \text{Sib} \left\{ \begin{array}{l} \text{m.d. } 2 \ 1 \ 2 \ 3 \ 1 \ 2 \ 3 \ 4 \\ \text{m.iz. } 3 \ 2 \ 1 \ 4 \ 3 \ 2 \ 1 \ 2 \end{array} \right. \parallel \text{Mib} \left\{ \begin{array}{l} \text{m.d. } 2 \ 1 \ 2 \ 3 \ 4 \ 1 \ 2 \ 3 \\ \text{m.iz. } 3 \ 2 \ 1 \ 4 \ 3 \ 2 \ 1 \ 2 \end{array} \right. \parallel \\ \text{Lab} \left\{ \begin{array}{l} \text{m.d. } 2 \ 3 \ 1 \ 2 \ 3 \ 1 \ 2 \ 3 \\ \text{m.iz. } 3 \ 2 \ 1 \ 4 \ 3 \ 2 \ 1 \ 2 \end{array} \right. \parallel \text{Reb} \left\{ \begin{array}{l} \text{m.d. } 2 \ 3 \ 1 \ 2 \ 3 \ 4 \ 1 \ 2 \\ \text{m.iz. } 3 \ 2 \ 1 \ 4 \ 3 \ 2 \ 1 \ 2 \end{array} \right. \parallel \\ \text{Solb (Fa\#)} \left\{ \begin{array}{l} \text{m.d. } 2 \ 3 \ 4 \ 1 \ 2 \ 3 \ 1 \ 2 \\ \text{m.iz. } 4 \ 3 \ 2 \ 1 \ 3 \ 2 \ 1 \ 2 \end{array} \right. \parallel \end{array}$$

Alguna ligera variante se presenta para la mano izquierda en la escala de *Sib* menor: m.iz. 2 1 3 2 1 4 3 2, y *Mib* menor: m.iz. 2 1 4 3 2 1 3 2, y para la escala de *Fa[#]* menor para la mano derecha: m.d. 2 3 1 2 3 4 1 2.

Abbiamo disposto le scale secondo la progres-
sione tonale dei diesis e dei bemolli, ma repu-
tiamo utile che l'esercizio sia diretto ad acqui-
stare padronanza di un tipo di diteggiatura pri-
ma di passare ad un altro.

Degno di rimarco è il particolare che le scale
che incominciano coi tasti bianchi sono mecca-
nicamente le meno facili. Assai più comode per
la mano sono quelle che incominciano coi tasti ne-
ri, specialmente quelle di *Reb magg.* e *Dob magg.*,
perchè permettono alle dita più lunghe di stare
in posizione più confacente alla loro natura.

Le scale rappresentano nella tecnica fundamen-
tale pianistica una delle parti più importanti, per-
chè richiedono dalla mano un giuoco scorrevo-
le, leggero ed eguale di tocco.

Perciò la necessità di esercitarsi fin dall'ini-
zio con severità di metodo per arrivare con
sicurezza allo scopo.

Sarà raccomandabile all'uopo l'esercizio a ma-
ni separate, specialmente nella scala ascenden-
te per la mano destra e nella scala discenden-
te per la mano sinistra.



e soprattutto sarà consigliabile nei primi momen-
ti l'esercizio particolare di articolazione che of-
friamo qui sotto, come il solo che possa educare
la mano ad un legato assoluto.



*Hemos dispuesto las escalas segun la progresión
tonal de los sostenidos y bemoles, pero reputamos
útil que el ejercicio sea dirigido a conseguir
el dominio de un tipo de digitación antes de
pasar a otro.*

*Digno de observación es el detalle de que las es-
calas que empiezan por tecla blanca son mecánica-
mente las menos fáciles. Mucho más cómodas para
la mano, son aquellas que empiezan por tecla ne-
gra, especialmente las de *Reb mayor* y *Dob mayor*,
porque permiten a los dedos más largos estar en po-
sición más conforme a su naturaleza.*

*Las escalas representan en la técnica fundamen-
tal pianística una de las partes mas importantes,
porque requieren de la mano un juego corredizo,
ligero e igual de ataque.*

*Por ello la necesidad de ejercitarse desde el
principio con severidad de método, para llegar
con seguridad al fin.*

*En caso necesario será recomendable el ejerci-
cio con las manos separadas, especialmente en la
escala ascendente para la mano derecha y en la
escala descendente para la mano izquierda.*



*y sobre todo debe aconsejarse en los comienzos
el ejercicio especial de articulación que indica-
mos abajo, como el unico que puede educar la ma-
no para un ligado absoluto.*



Do magg. - Do mayor

m.d. - m.d.
m.s. 5
a) m.i.z.

La min. - La menor (armonica) - (armónica)

b)

Sol magg. - Sol mayor

Mi min. - Mi menor

Re magg. - Re mayor

Si min. - Si menor

La magg. - La mayor

Fa # min. - Fa # menor

Mi magg. - Mi mayor

Do # min. - Do # menor

a) La mano sinistra eseguirà le scale stando un'ottava più in basso della mano destra.

b) Le alterazioni poste sopra le note servono all'esecuzione della scala minore armonica.

a) La mano izquierda ejecutará las escalas una octava más baja que la mano derecha.

b) Las alteraciones colocadas sobre las notas sirven para la ejecución de la escala menor armónica.

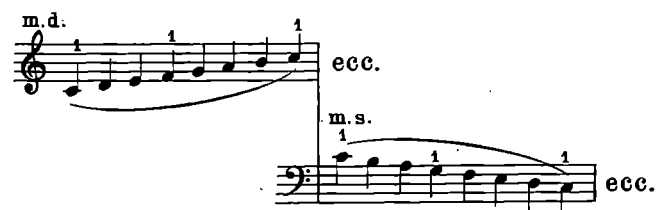
Abbiamo disposto le scale secondo la progres-
sione tonale dei diesis e dei bemolli, ma repu-
tiamo utile che l'esercizio sia diretto ad acqui-
stare padronanza di un tipo di diteggiatura pri-
ma di passare ad un altro.

Degno di rimarco è il particolare che le scale
che incominciano coi tasti bianchi sono mecca-
nicamente le meno facili. Assai più comode per
la mano sono quelle che incominciano coi tasti ne-
ri, specialmente quelle di *Re♭ magg.* e *Dob magg.*,
perchè permettono alle dita più lunghe di stare
in posizione più confacente alla loro natura.

Le scale rappresentano nella tecnica fondamen-
tale pianistica una delle parti più importanti, per-
chè richiedono dalla mano un giuoco scorrevo-
le, leggero ed eguale di tocco.

Perciò la necessità di esercitarsi fin dall'ini-
zio con severità di metodo per arrivare con
sicurezza allo scopo.

Sarà raccomandabile all'uopo l'esercizio a ma-
ni separate, specialmente nella scala ascenden-
te per la mano destra e nella scala discenden-
te per la mano sinistra.



e soprattutto sarà consigliabile nei primi momen-
ti l'esercizio particolare di articolazione che of-
friamo qui sotto, come il solo che possa educare
la mano ad un legato assoluto.



*Hemos dispuesto las escalas segun la progresión
tonal de los sostenidos y bemoles, pero reputamos
útil que el ejercicio sea dirigido a conseguir
el dominio de un tipo de digitación antes de
pasar a otro.*

*Digno de observación es el detalle de que las es-
calas que empiezan por tecla blanca son mecánica-
mente las menos fáciles. Mucho más cómodas para
la mano, son aquellas que empiezan por tecla ne-
gra, especialmente las de Re♭ mayor y Dob mayor,
porque permiten a los dedos más largos estar en po-
sición más conforme a su naturaleza.*

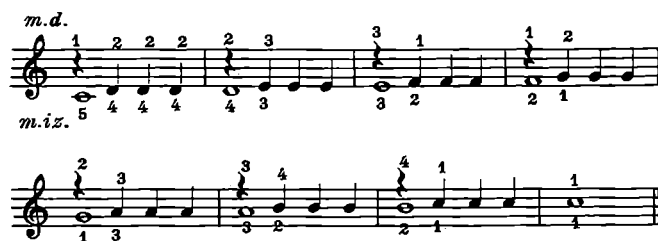
*Las escalas representan en la técnica fundamen-
tal pianística una de las partes mas importantes,
porque requieren de la mano un juego corredizo,
ligero e igual de ataque.*

*Por ello la necesidad de ejercitarse desde el
principio con severidad de método, para llegar
con seguridad al fin.*

*En caso necesario será recomendable el ejerci-
cio con las manos separadas, especialmente en la
escala ascendente para la mano derecha y en la
escala descendente para la mano izquierda.*



*y sobre todo debe aconsejarse en los comienzos
el ejercicio especial de articulación que indica-
mos abajo, como el unico que puede educar la ma-
no para un ligado absoluto.*



Si magg.-Si mayor

Sol# min.-Sol menor

Fa# magg.-Fa# mayor

Re# min.-Re# menor

Do# magg.-Do# mayor

La# min.-La# menor

Fa magg.-Fa mayor

Re min.-Re menor

Sib magg.-Sib mayor

Sol min.-Sol menor

Mib magg.-Mib mayor

Do min.-Do menor

Lab magg. - Lab mayor



Fa min. - Fa menor



Reb magg. - Reb mayor



Sib min. - Sib menor



Solb magg. - Solb mayor



Mib min. - Mib menor



Dob magg. - Dob mayor



Lab min. - Lab menor



SCALE
PER MOTO CONTRARIO ^{a)}

ESCALAS
EN MOVIMIENTO CONTRARIO ^{a)}



^{a)} Abbiamo creduto superfluo presentare tutte le scale per moto contrario, perchè ci è sembrato ovvio che l'allievo possa fare questo esercizio leggendo gli esempi indicati per le scale a moto retto.

^{a)} Hemos creído superfluo presentar todas las escalas en movimiento contrario, porque nos ha parecido obvio que el alum. no puede hacer este ejercicio leyendo los ejemplos indicados por las escalas en movimiento directo.

SCALE
PER TERZA E PER SESTA

ESCALAS
EN TERCERAS Y SEXTAS

m.d.
m.d. 3 1

m.s.
m.iz. 5

Do magg.- Do mayor

m.d.
m.d. 1

m.s.
m.iz. 3

(5 4 3 2 1 3 2 1 4 3 2 1 3 2 1) 2 1 3 2 1

3 1 1 3 4

5 4 3 1 3 2 1 4 3 2 1 3 2 1

La min.- La menor

3 1 1 3 4

5 4 3 1 3 2 1 4 3 2 1 3 2 1

3 1 1 3 4

5 4 3 1 3 2 1 4 3 2 1 3 2 1

Fa magg.- Fa mayor

3 1 1 3 4

5 4 3 1 3 2 1 4 3 2 1 3 2 1

3 1 1 3 4

5 4 3 1 3 2 1 4 3 2 1 3 2 1

Re min.- Re menor

3 1 1 3 4

5 4 3 1 3 2 1 4 3 2 1 3 2 1

Sib magg. - Sib mayor

Sol min. - Sol menor

Mib magg. - Mib mayor

Do min. - Do menor

Lab magg. - Lab mayor

Fa min.- Fa menor

This system contains two staves of musical notation. The top staff is in bass clef and the bottom staff is in treble clef. Both staves are in the key of F minor (three flats). The music consists of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) written above the notes. The piece concludes with a double bar line and repeat dots.

Reb magg.- Reb mayor

This system contains two staves of musical notation. The top staff is in bass clef and the bottom staff is in treble clef. Both staves are in the key of F major (one flat). The music consists of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) written above the notes. The piece concludes with a double bar line and repeat dots.

Sib min.- Sib menor

This system contains two staves of musical notation. The top staff is in bass clef and the bottom staff is in treble clef. Both staves are in the key of G minor (two flats). The music consists of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) written above the notes. The piece concludes with a double bar line and repeat dots.

Solb magg.- Solb mayor

This system contains two staves of musical notation. The top staff is in bass clef and the bottom staff is in treble clef. Both staves are in the key of G major (two flats). The music consists of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) written above the notes. The piece concludes with a double bar line and repeat dots.

Mib min.- Mib menor

This system contains two staves of musical notation. The top staff is in bass clef and the bottom staff is in treble clef. Both staves are in the key of A minor (three flats). The music consists of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) written above the notes. The piece concludes with a double bar line and repeat dots.

Two staves of musical notation for the exercise 'Si magg. - Si mayor'. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (two sharps). The music consists of eighth-note chords and single notes with various fingering numbers (1-5) indicated above or below the notes.

Si magg. - Si mayor

Two staves of musical notation for the exercise 'Sol # min. - Sol # menor'. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D minor (two sharps). The music consists of eighth-note chords and single notes with various fingering numbers (1-5) indicated above or below the notes.

Sol # min. - Sol # menor

Two staves of musical notation for the exercise 'Mi magg. - Mi mayor'. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (two sharps). The music consists of eighth-note chords and single notes with various fingering numbers (1-5) indicated above or below the notes.

Mi magg. - Mi mayor

Two staves of musical notation for the exercise 'Do # min. - Do # menor'. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D minor (two sharps). The music consists of eighth-note chords and single notes with various fingering numbers (1-5) indicated above or below the notes.

Do # min. - Do # menor

Two staves of musical notation for the exercise 'La magg. - La mayor'. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (two sharps). The music consists of eighth-note chords and single notes with various fingering numbers (1-5) indicated above or below the notes.

La magg. - La mayor

Two staves of musical notation for the exercise 'La magg. - La mayor'. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (two sharps). The music consists of eighth-note chords and single notes with various fingering numbers (1-5) indicated above or below the notes.

1 1 1 1 4 4 3

Fa# min.- Fa# menor

2 1 1 2 1 4 3 3

5 3 4 3 1 1 1 5

Detailed description: This block contains the first system of musical notation for the Fa# minor scale. It consists of two staves: a bass staff on the left and a treble staff on the right. The bass staff shows the descending scale with fingerings 1, 1, 1, 1, 4, 4, 3 and a final chord with fingering 2. The treble staff shows the ascending scale with fingerings 1, 1, 2, 1, 4, 3, 3 and a final chord with fingering 5. The key signature has two sharps (F# and C#).

3 1 1 3 4 3 3

Re magg.- Re mayor

1 1 1 5 3 4 3

3 3 2 1 1 1 3

Detailed description: This block contains the second system of musical notation for the Re major scale. It consists of two staves: a bass staff on the left and a treble staff on the right. The bass staff shows the descending scale with fingerings 3, 1, 1, 3, 4, 3, 3 and a final chord with fingering 1. The treble staff shows the ascending scale with fingerings 1, 1, 1, 5, 3, 4, 3 and a final chord with fingering 3. The key signature has two sharps (F# and C#).

3 1 1 3 4 1 1 3 4

Si min.- Si menor

1 1 1 5 3 4 3

2 4 3 3 1 1 1 2

Detailed description: This block contains the third system of musical notation for the Si minor scale. It consists of two staves: a bass staff on the left and a treble staff on the right. The bass staff shows the descending scale with fingerings 3, 1, 1, 3, 4, 1, 1, 3, 4 and a final chord with fingering 3. The treble staff shows the ascending scale with fingerings 1, 1, 1, 5, 3, 4, 3 and a final chord with fingering 4. The key signature has two sharps (F# and C#).

3 1 1 3 4 1 1 3 4

Sol magg.- Sol mayor

1 1 1 5 3 4 3

3 3 1 1 1 1 3

Detailed description: This block contains the fourth system of musical notation for the Sol major scale. It consists of two staves: a bass staff on the left and a treble staff on the right. The bass staff shows the descending scale with fingerings 3, 1, 1, 3, 4, 1, 1, 3, 4 and a final chord with fingering 3. The treble staff shows the ascending scale with fingerings 1, 1, 1, 5, 3, 4, 3 and a final chord with fingering 5. The key signature has two sharps (F# and C#).

3 1 1 3 4 1 1 3 4

Mi min.- Mi menor

1 1 1 5 3 4 3

3 3 3 2 1 1 1 3

Detailed description: This block contains the fifth system of musical notation for the Mi minor scale. It consists of two staves: a bass staff on the left and a treble staff on the right. The bass staff shows the descending scale with fingerings 3, 1, 1, 3, 4, 1, 1, 3, 4 and a final chord with fingering 3. The treble staff shows the ascending scale with fingerings 1, 1, 1, 5, 3, 4, 3 and a final chord with fingering 3. The key signature has two sharps (F# and C#).

SCALE A RITMO DIVERSO

ESCALAS EN RITMO DIFERENTE

Le scale eseguite con diversa accentuazione ritmica sono della massima importanza perchè giovano alla indipendenza delle dita. Per questi esercizi si richiede che la durata dell'unità di tempo stabilita all'inizio sia mantenuta integralmente attraverso i diversi cambiamenti di ritmo, in modo che tutti i gruppi ritmici risultino in perfetta equivalenza.

Las escalas ejecutadas con diversa acentuación rítmica son de máxima importancia porque procuran la independencia de los dedos. Para estos ejercicios se requiere que la duración de la unidad de tiempo establecida al principio sea mantenida integralmente a través de los diversos cambios de ritmo de modo que todos los grupos rítmicos resulten de perfecta equivalencia.

♩ = da 60 a 108
m. d.
1. m. d.
m. s.
m. iz.

Altri esercizi sulle scale. | Otros ejercicios sobre las escalas.

♩ = da 60 a 132
1. m. d.
m. d.
m. s.
m. iz.

Varianti al precedente esercizio.
Variantes del precedente ejercicio.

a) 1 1 5 7
b) 1 1 5 7

2.

Scale a mani alternate. | *Escalas con manos alternadas.*

3. = da 80 a 144

m.d. 1 2 3 4 m.d. 1

m.d. m.d.

m.s. m.s. m.s. m.s.

m.iz. m.iz. m.iz. m.iz.

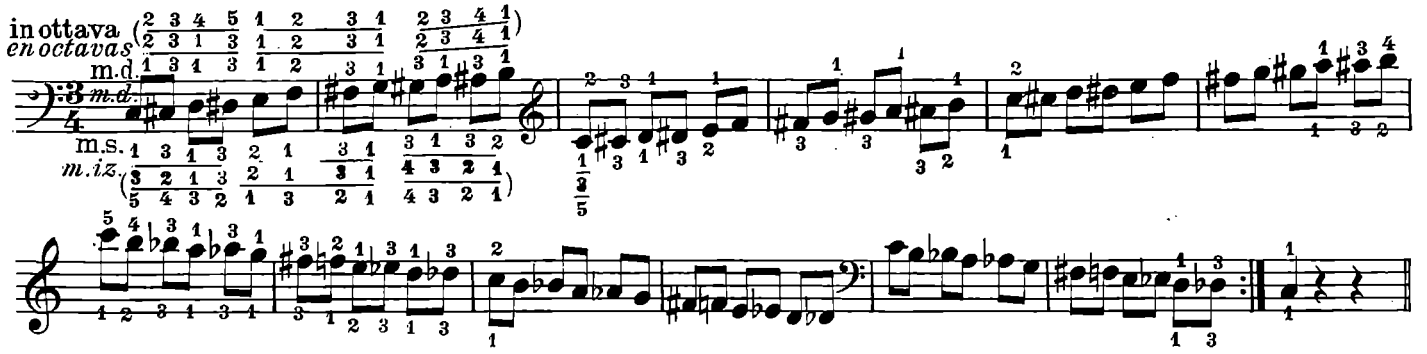
Varianti al precedente esercizio. | *Variantes del precedente ejercicio.*

a) m.d. 2 3 4 b) 1 2 3 4 5 c) 2 1 2 3 4 5 d) 2 3 4 2 3 4 e) 2 3 1 2 3 4 5

m.s. m.s. m.s. m.s. m.s.

m.iz. m.iz. m.iz. m.iz. m.iz.

in ottava (2 3 4 5 1 2 3 4 2 3 4 1)
en octavas (2 3 1 3 1 2 3 1 2 3 4 1)
m.d. 1 3 1 3 1 2 3 1 3 1 3 1
m.s. 1 3 1 3 2 1 3 4 3 1 3 2
m.i.z. (3 2 1 3 2 1 3 1 4 3 2 1)
(5 4 3 2 1 3 2 1 4 3 2 1)



Varianti ritmiche. Variantes rítmicas.

a) b) c)



da 72 a 132



per terza minore | *en tercera menor*

m.d. *m.d.*
m.s.
m.i.z.

per terza maggiore | *en tercera mayor*

m.d. *m.d.*
m.s.
m.i.z.

3 1 3 1
1 3 2 1

3 1 2 3 4
4 3 2 1 2

3 1 2 3
1 3

2 3 1 3 4
3 1 3 2 1

1 3 1 2 3
3 2 1 3

per sexta minore | en sexta menor

1 2 3 4 1 2 1 2 3 4 3 2 1 3 1 3 2 1 1 2 3 2 4 1

legato

1 2 3 4 1 2 3 2 1 3 1 3 2 1 3 1 3 1 2 3 1 3 1 3 2 1 2 3 1 3 2 1 3

1 1 2 3 4 3 2 1 3 2 3 1 3 1 2 3 4 1 3 1 3 1 3 1 3 1 2 3 1 4 1 3 1

3 1 2 3 1 3 4 3 1 3 2 3 1 3 1 2 3 1 3 1 2 3 4 1 3 1 3 2 1 3 1 3 2 1 3 2

ARPEGGI

ARPEGGI SULL' ACCORDO TONALE
(senza passaggi del pollice)

ARPEGGIOS

ARPEGGIOS SOBRE EL ACORDE TONAL
(sin pasaje del pulgar)

allo stato fondamentale. <i>en la posición fundamental.</i>	I. Rivolto <i>I. Inversión</i>	II. Rivolto <i>II. Inversión</i>	allo stato fondamentale. <i>en la posición fundamental.</i>	I. Rivolto <i>I. Inversión</i>	II. Rivolto <i>II. Inversión</i>
--	-----------------------------------	-------------------------------------	--	-----------------------------------	-------------------------------------

tener lungamente e fortemente
appoggiate le note dell'accordo

*tener largamente y fuertemente
apoyadas las notas del acorde*

1. *m.d.* *m.d.*
m.s. *m.s.*
m.lz. *m.lz.*

2. *come sopra*
como arriba

3. *come sopra*
como arriba

10.

Da eseguirsi anche colle seguenti varianti:
 Ejecútese también con las siguientes variantes:

11.

tenere lungamente e fortemente appoggiato.
tener largamente y fuertemente apoyado.

12. ★)

a)

b)

c)

come sopra
como arriba

come sopra
como arriba

13.

★) La mano sinistra eseguirà gli esercizi N.12 e 13 stando due ottave più in basso della mano destra.

★) La mano izquierda ejecutará los ejercicios N.º12 y 13 dos octavas más abajo que la mano derecha.

14.

15.

Varianti al N.º 15.
Variantes al N.º 15.

a) b)

16.

Musical score for exercise 16, measures 1-8. The piece is in 4/4 time. The first system (measures 1-4) features a treble clef with a melodic line and a bass clef with a supporting line. Fingerings are indicated: 1 2 3 1 2 3 in the treble and 5 4 2 5 4 2 in the bass. The second system (measures 5-8) continues the melodic and harmonic progression. Fingerings in the treble are 5 3 2 5 3 2. The piece concludes with a repeat sign.

PROGRESSIONE CROMATICA

PROGRESIÓN CROMÁTICA

17.

Musical score for exercise 17, measures 1-12. The piece is in 2/4 time and marked *legato*. The first system (measures 1-4) shows a treble clef with a melodic line and a bass clef with a supporting line. Fingerings are 1 2 3 1 2 3 in the treble and 5 4 2 5 4 2 in the bass. The second system (measures 5-8) continues the melodic and harmonic progression. Fingerings in the treble are 5 3 2 5 3 2. The third system (measures 9-12) concludes the exercise with a repeat sign.

Mi magg.
Mi mayor

Do # min.
Do # menor

La magg.
La mayor

Fa # min.
Fa # menor

Re magg.
Re mayor

Si min.
Si menor

Sol magg.
Sol mayor

Mi min.
Mi menor

Varianti al N.º 18. da trasportarsi pure in tutte le tonalità.

Variantes al N.º 18. que deben transportarse tambien en todas las tonalidades.

da 100 a 176

da 80 a 152

da 56 a 112

ARPEGGI

ARPEGGI SULL' ACCORDO TONALE
(con passaggio del pollice)

ARPEGGIOS

ARPEGGIOS SOBRE EL ACORDE TONAL
(con pasaje del pulgar)

1. Esercizi preparatori | Ejercicios preparatorios

A questa regola però fanno eccezione gli arpeggi di *Sol b* magg. o *Fa #* magg. ed i loro relativi minori, per l'esecuzione dei quali la mano, pur dovendo toccare tutti tasti neri, trova comodo usare la diteggiatura propria degli arpeggia a tasto bianco.

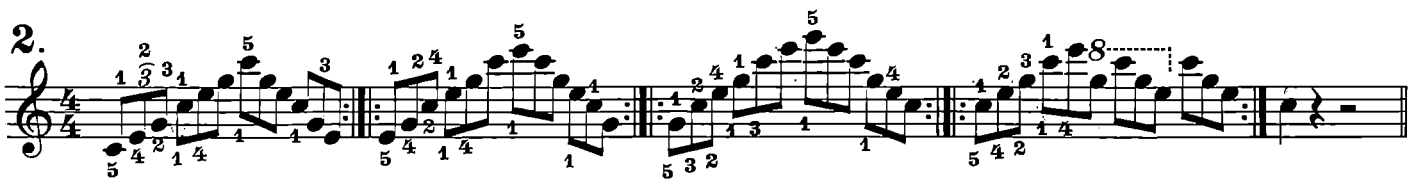
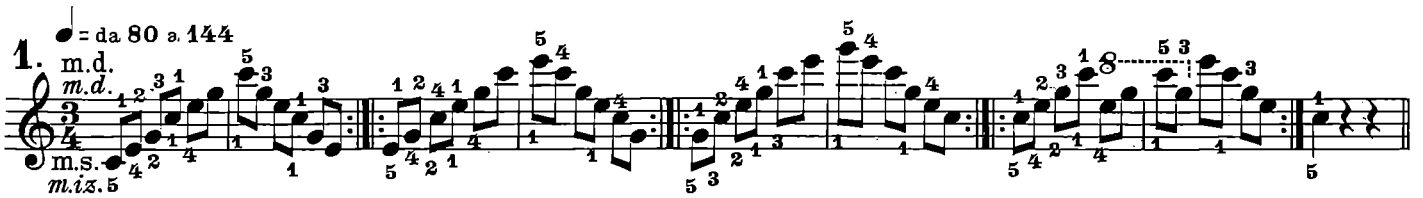
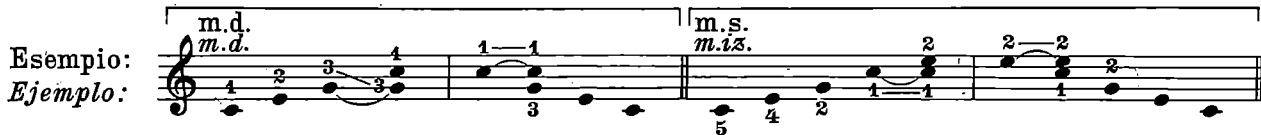


Non si raccomanderà mai abbastanza di eseguire gli arpeggi con tocco perfettamente eguale e legato, specialmente nel momento in cui il pollice compie il suo passaggio sotto il palmo. A questo proposito si consiglia di fare attenzione affinché il dito che precede il pollice (in senso ascendente per la mano destra ed in senso discendente per la mano sinistra) stia fermo sul tasto fino a quando il pollice stesso non abbia raggiunto il suo. La stessa cura si dovrà avere per il pollice, quando (nel senso discendente per la mano destra ed ascendente per la mano sinistra) si congiunge con altro dito per completare l'arpeggio.

A esta regla hacen excepción los arpeggios de *Sol b* mayor o *Fa #* mayor y sus relativos menores, para la ejecución de los cuales, la mano, aun debiendo tocar todas las teclas negras, encuentra cómodo usar la digitación propia de los arpeggios de teclas blancas.



Nunca se recomendará bastante ejecutar los arpeggios con toque perfectamente igual y ligado, especialmente en el momento en que el pulgar realiza su pasaje debajo de la palma. Con tal propósito se aconseja prestar atención para que el dedo que precede al pulgar (en sentido ascendente para la mano derecha y descendente para la mano izquierda) esté firme sobre la tecla hasta que el pulgar mismo no haya alcanzado la suya. El mismo cuidado se deberá tener con el pulgar, cuando (en sentido descendente para la mano derecha y ascendente para la izquierda) se une con otro dedo para completar al arpeggio.



74 PROSPETTO DEGLI ARPEGGI
IN TUTTE LE TONALITÀ

CUADRO DE LOS ARPEGIOS
EN TODAS LAS TONALIDADES

Do magg.
Do mayor

La min.
La menor

Fa magg.
Fa mayor

Re min.
Re menor

Sib magg.
Sib mayor

Sol min.
Sol menor

Mib magg.
Mib mayor

Do min.
Do menor

Lab magg.
Lab mayor

Fa min.
Fa menor

Reb magg.
Reb mayor

Sib min.
Sib menor

Solb magg.
Solb mayor

Mib min.
Mib menor

Si magg.
Si mayor

Sol# min.
Sol# menor

Mi magg.
Mi mayor

Do# min.
Do# menor

La magg.
La mayor

Fa# min.
Fa# menor

Re magg.
Re mayor

Si min.
Si menor

Sol magg.
Sol mayor

Mi min.
Mi menor

Esercizio di arpeggi sugli accordi minori a), maggiori b) e di quinta eccedente c), da eseguirsi con diteggiatura unica in tutte le tonalità.

Ejercicios de arpeggios sobre los acordes menores a), mayores b) y de quinta aumentada c), que se ejecutan con digitación única en todas las tonalidades.

♩ = da 88 a 176

Do

diteggiatura eguale alla precedente
digitación igual a la precedente

La

Re

continuare la progressione
continuar la progresión

Si

Mib Lab Fa Sib Sol Do

ARPEGGI PER MOTO CONTRARIO | ARPEGIOS EN MOVIMIENTO CONTRARIO

a)

legato

b)

ARPEGGI SUGLI ACCORDI DI SETTIMA

L'accordo di settima diminuita, per la sua costituzione formata da suoni che si trovano sulla tastiera ad eguale distanza, si presenta per la mano in posizione più comoda di qualunque altro accordo di settima e quindi di più facile esecuzione. Perciò la sua precedenza in questi esercizi.

L'accordo di settima diminuita può avere per base ogni suono della scala cromatica; di conseguenza dovrebbe essere presentato in dodici forme diverse. Però in virtù dell'enanarmonia che consente la sostituzione di un suono all'altro, si può ridurre la serie di questi accordi a soli tre tipi, considerando questi come accordi allo stato fondamentale e gli altri come rivolti derivati dai primi.

A miglior chiarimento presentiamo il qui unito schema, il quale dovrà servire anche di guida per l'applicazione degli arpeggi sottoindicati.

Consigliamo anche in questi esercizi il principio di tener lungamente appoggiata la mano sull'accordo, perchè ne possa acquistare la padronanza assoluta della forma, condizione indispensabile per la sicurezza dell'esecuzione.

ARPEGIOS SOBRE ACORDES DE SÉPTIMA

El acorde de séptima disminuida, por su constitución formada por sonidos que se encuentran en el teclado a igual distancia, se presenta para la mano en posición más cómoda que cualquier otro acorde de séptima y por tanto su ejecución es más fácil. Por esto su precedencia en los presentes ejercicios.

El acorde de séptima disminuida puede tener por base cualquier sonido de la escala cromática. En consecuencia debería ser presentado en doce formas diferentes. Pero en virtud de la enarmonia que consiente en la substitución de un sonido por otro, se puede reducir la serie de estos acordes a tres tipos únicos considerando a estos como acordes en estado fundamental y a los demás como inversiones derivadas de los primeros.

Para mayor claridad presentamos el adjunto esquema, el cual deberá también servir de guía para la aplicación de los arpeggios indicados.

Aconsejamos también en estos ejercicios el principio de tener largamente apoyada la mano sobre el acorde a fin de que pueda adquirir el dominio absoluto de la forma, condición indispensable para la seguridad de la ejecución.

ACCORDI DI 7^a DIMINUITA

ACORDES DE 7^a DISMINUÍDA

<p>accordi allo stato fondamentale <i>acordes en estado fundamental</i></p> <p>a) </p> <p>b) </p> <p>c) </p>	<p>I. Rivolto <i>I. Inversión</i></p> <p>a) </p> <p>b) </p> <p>c) </p>
<p>II. Rivolto <i>II. Inversión</i></p> <p>a) </p> <p>b) </p> <p>c) </p>	<p>III. Rivolto <i>III. Inversión</i></p> <p>a) </p> <p>b) </p> <p>c) </p>
<p>(senza passaggio del pollice) (sin pasaje del pulgar)</p>	
<p><i>m.d. - m.d.</i> a) </p> <p><i>m.s.</i> <i>m.iz.</i> </p>	<p><i>b) 1 2 3 4 5</i> </p> <p><i>ecc. etc.</i></p>
<p><i>1 2 4 5</i> </p> <p><i>ecc. etc.</i></p>	<p><i>c) 1 2 4 5 1 2 4 5</i> </p> <p><i>ecc. etc.</i></p>
<p><i>d) 1 2 4 5 1 2 5 1 2 5</i> </p> <p><i>ecc. etc.</i></p>	<p><i>f) 4 2 5 1 1 4 2 5 1</i> </p> <p><i>ecc. etc.</i></p>
<p><i>e) 1 2 1 2</i> </p> <p><i>ecc. etc.</i></p>	<p><i>g) 1 4 2 5 1</i> </p> <p><i>ecc. etc.</i></p>
<p><i>g) 1 2</i> </p> <p><i>ecc. etc.</i></p>	<p><i>h) 1 2 4 5</i> </p> <p><i>ecc. etc.</i></p>
<p><i>i) 1 2 4 5</i> </p> <p><i>ecc. etc.</i></p>	<p><i>l) 1 2 4 5 1 2 4 5</i> </p> <p><i>ecc. etc.</i></p>

L'esercizio a note tenute che offriamo qui sotto deve essere eseguito anche sugli altri due accordi allo stato fondamentale.

El ejercicio en notas tenidas que presentamos aqui debe ser ejecutado tambien sobre los otros dos acordes en estado fundamental.



ESERCIZIO A NOTE TENUTE

EJERCICIO EN NOTAS TENIDAS

m.d.-m.d.



accordi allo stato fondamentale | I. Rivolto | II. Rivolto | III. Rivolto
acordes en estado fundamental | I. Invercion | II. Invercion | III. Invercion



(Arpeggi con passaggio del pollice)

(Arpeggios con pasaje del pulgar)

ARPEGGI SULL' ACCORDO DI 7^a DI DOMINANTE
(senza passaggio del pollice)

ARPEGIOS SOBRE EL ACORDE DE 7^a DE DOMINANTE
(sin pasaje del pulgar)

diteggiatura eguale alla precedente
digitación igual a la precedente

Mib

a) b) c)

d) e) f) $\overline{3}$ $\overline{3}$

Lab

a) b) c)

d) e) f) $\overline{3}$ $\overline{3}$

Reb

a) b) c)

d) e) f) $\overline{3}$ $\overline{3}$

Solb

a) b) c)

d) e) f) $\overline{3}$ $\overline{3}$

Si

a) b) c)

d) e) f) $\overline{3}$ $\overline{3}$

Mi

La

Re

Sol

Gli esempi sopra indicati potranno essere applicati anche alla seguente progressione cromatica.

Los ejemplos arriba indicados podrán ser aplicados a la siguiente progresión cromática.

Do *Reb* *Re* *Mib* *Mi* *Fa* *Solb* *Sol* *Lab* *La* *Sib* *Si* *Do*

Do *Reb* *Re*

Mib *Mi* *Fa* *Solb* *Sol* *Lab* *La* *Sib* *Si* *Do*

Lo stesso esercizio col passaggio del pollice.

El mismo ejercicio con pasaje del pulgar.

RIVOLTI DELL' ACCORDO DI 7^a DI DOMINANTE

INVERSIONES DEL ACORDE DE 7^o DE DOMINANTE

accordo allo stato fondamentale | I. Rivolto | II. Rivolto | III. Rivolto
acorde en estado fundamental | *I. Inversión* | *II. Inversión* | *III. Inversión*

accordo allo stato fondamentale | I. Rivolto | II. Rivolto | III. Rivolto
acorde en estado fundamental | *I. Inversión* | *II. Inversión* | *III. Inversión*

da trasportare in tutte le tonalità
transportese en todas las tonalidades

Esercitarsi nella stessa progressione con le seguenti varianti:

Ejercitarse en la misma progresión con las siguientes variantes:

ARPEGGI SUGLI ACCORDI DI 7.^a SECONDARI

ARPEGIOS SOBRE LOS ACORDES SECUNDARIOS DE 7.^a

Gli esempi indicati per gli accordi di 7.^a diminuita e di 7.^a di dominante dovranno servire di guida anche per gli esercizi su questi accordi. Inoltre sarà utile esercitarsi anche sulla seguente progressione, che è formata dalla successione di tutti gli accordi suindicati.

Los ejemplos indicados para los acordes de 7.^a disminuida y de 7.^a de dominante deberán también servir de guía para los ejercicios sobre estos acordes. Además será útil ejercitarse también sobre la siguiente progresión, que está formada por la sucesión de todos los acordes indicados.

Lo stesso esercizio col passaggio del pollice.

El mismo ejercicio con pasaje del pulgar.

ARPEGGI A MANI ALTERNATE | ARPEGGIOS CON MANOS ALTERNADAS

da trasportare in tutte le tonalità, usando sempre la stessa diteggiatura, seguendo il prospetto a pag. 74.

para transportar en todas las tonalidades, usando siempre la misma digitación, siguiendo el cuadro de la pag. 74.

a)

b)

da trasportare in tutte le tonalita, usando sempre la stessa diteggiatura, seguendo il prospetto a pag. 80.

para transportar en todas las tonalidades, usando siempre la misma digitación, siguiendo el cuadro de la pag. 80.

ESERCIZI
DI SESTE ED OTTAVE SCIOLTE

EJERCICIOS
DE SEXTAS Y OCTAVAS SUELTAS

1. $\text{♩} = \text{da } 72 \text{ a } 152$

2. continua continua

3.

15. $\bullet = da 72 a 152$
m.d. 1 5 1 5
m.s. 5 5 5 1
m.iz. 5 due ottave più in basso.
 dos octavas más abajo.

17. 1 5 1 5 5 5 5 1 5 1
 5 5 5 1 5 1

18. 1 5 1 5 5 5 5 1 5 1
 5 5 5 1 5 1 5

19. $\bullet = da 60 a 126$
 1 2 3 5 1 2 5 1
 5 4 5 4 5 4

20. 5 4 5 4 5 4 5 1 2 5 1
 1 2 5 1 2 5 1

21. $\bullet = da 72 a 152$
 5 4 5 4 5 4 5 1 2 5 1
 1 2 1 2

22. 1 2 5 1 2 5 5 4 1 5
 5 4 5 4 5

23. $\bullet = da 60 a 126$
 1 2 5 6 1 2 1 2 5 1
 5 4 5 4 5 4 5

24. $\bullet = da 72 a 152$
 1 5 4 5 1 5 4 5 1 2 1 5
 5 1 2 1 5

25. 1 5 1 4 5 4 5 5 4
 5 4 5 4 5 4 5

26. $\bullet = da 100 a 200$
 1 2 3 5 1 3 1 5 4 5 1
 5 (3) 5 (3) 5 (3)

27. 1 2 5 1 2 5 5 4 1 5
 5 4 5 4 5

♩ = da 60 a 120

27.

Musical score for exercise 27, 4/4 time signature. The piece consists of two systems of two staves each. The first system includes fingering numbers (5, 3, 4, 5, 3, 4) and accents above the notes. The second system includes fingering numbers (5, 4, 5, 4, 5, 4) and accents above the notes.

28.

Musical score for exercise 28, 3/4 time signature. The piece consists of two systems of two staves each. The first system includes fingering numbers (5, 3, 4, 5, 3, 4) and accents above the notes. The second system includes fingering numbers (5, 4, 5, 4, 5, 4) and accents above the notes.

Musical score for exercise 28, continuation. This system continues the piece with two staves. It includes various fingering numbers (5, 4, 5, 4, 5, 4) and accents above the notes.

29.

Musical score for exercise 29, 4/4 time signature. The piece consists of two systems of two staves each. The first system includes fingering numbers (5, 3, 5, 4, 3, 4) and accents above the notes. The second system includes fingering numbers (5, 4, 5, 4, 4, 5) and accents above the notes.

30.

Musical score for exercise 30, 4/4 time signature. The piece consists of two systems of two staves each. The first system includes fingering numbers (5, 3, 4, 5, 3, 4) and accents above the notes. The second system includes fingering numbers (5, 4, 5, 4, 5, 4) and accents above the notes.

Lentamente e con assoluto legato

1. m.d. sola
m.d. sola

2. 5

3. 5 4 3

4. 5 4 3 4

5. 4

6. 4

7.

8. 3

9.

10.

11.

12. 3

13. 3

14.

15. 5

16.

17. 5

18. 3 4

19. 4

Detailed description: This page contains 19 numbered musical exercises for voice, arranged in a single staff with multiple systems. Each exercise is written in treble clef and includes specific rhythmic notation, such as eighth and sixteenth notes, and fingerings (1-5). Exercises 1 and 2 are marked 'm.d. sola'. Exercises 12, 13, 14, 15, 16, 17, 18, and 19 feature more complex rhythmic patterns, including triplets and sixteenth-note runs. The exercises are designed to be performed slowly and with absolute legato.

20. 21.

20. 21.

22.

22.

23.

23.

23.

23.

24. 25.

24. 25.

24. 25.

24. 25.

26.

26.

26.

26.

27. 28. 29.

27. 28. 29.

30.

30.

30.

30.

31.

31.

Produzione, distribuzione e vendita:



BMG PUBLICATIONS s.r.l., via Liguria, 4 - 20098 Sesto Ulteriano - San Giuliano Milanese (MI)

Catalogo completo delle edizioni in vendita consultabile su:
All current editions in print can be found in our on-line catalog at:
www.ricordi.it www.ricordi.com

Jacopo Tore

INGRAF s.r.l. - Via Monte S. Genesio 7 - Milano
Stampato in Italia - Printed in Italy - Imprimé en Italie 2002

ISMN M-041-80800-0



9 790041 808000

(g) E.R. 800