L.O. ANZAGHI

SOLFEGGI

PARLATI E CANTATI

PRIMO CORSO

20432

Carisch

L. O. ANZAGHI

TEORIA MUSICALE

20430	Teoria Musicale	I Corso
20431	» »	II Corso
20432	Solfeggi Parlati e Cantati:	I Corso
20433	» » »	II Corso
20643	» » »	III Corso

CARISCH S.p.A. - MILANO

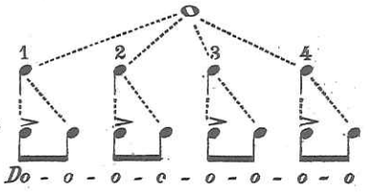
Luigi Oreste Anzaghi

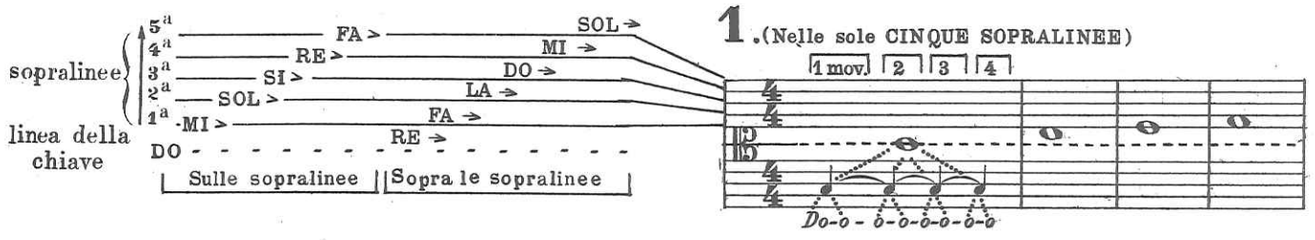
SOLFEGGI PARLATI

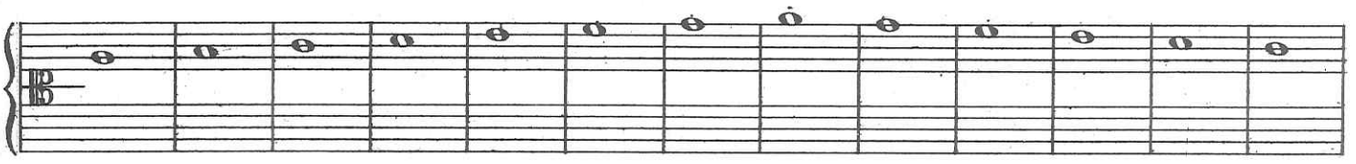
I. CORSO

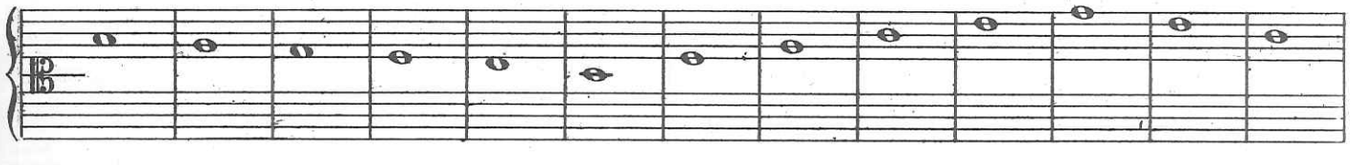
[1]MISURE SEMPLICI

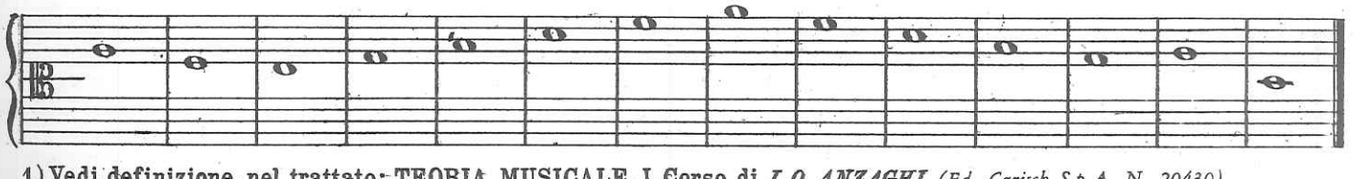
[2] 4 Movimenti
2 Suddivisioni
per ogni movimento











1) Vedi definizione, nel trattato: TEORIA MUSICALE, I. Corso di *L. O. ANZAGHI.* *(Ed. Carisch S.p.A. N. 20430)*
2) I movimenti che segnano i Tempi, si eseguiscono con la mano: in *battere* ed in *levare*. Le Suddivisioni di ogni Tempo si eseguiscono con un piccolo accento al vocalizzo formante ogni Suddivisione, così da farne rilevare chiaramente il quantitativo e il singolo valore.
Si accenti sempre la prima Suddivisione di ogni Tempo.

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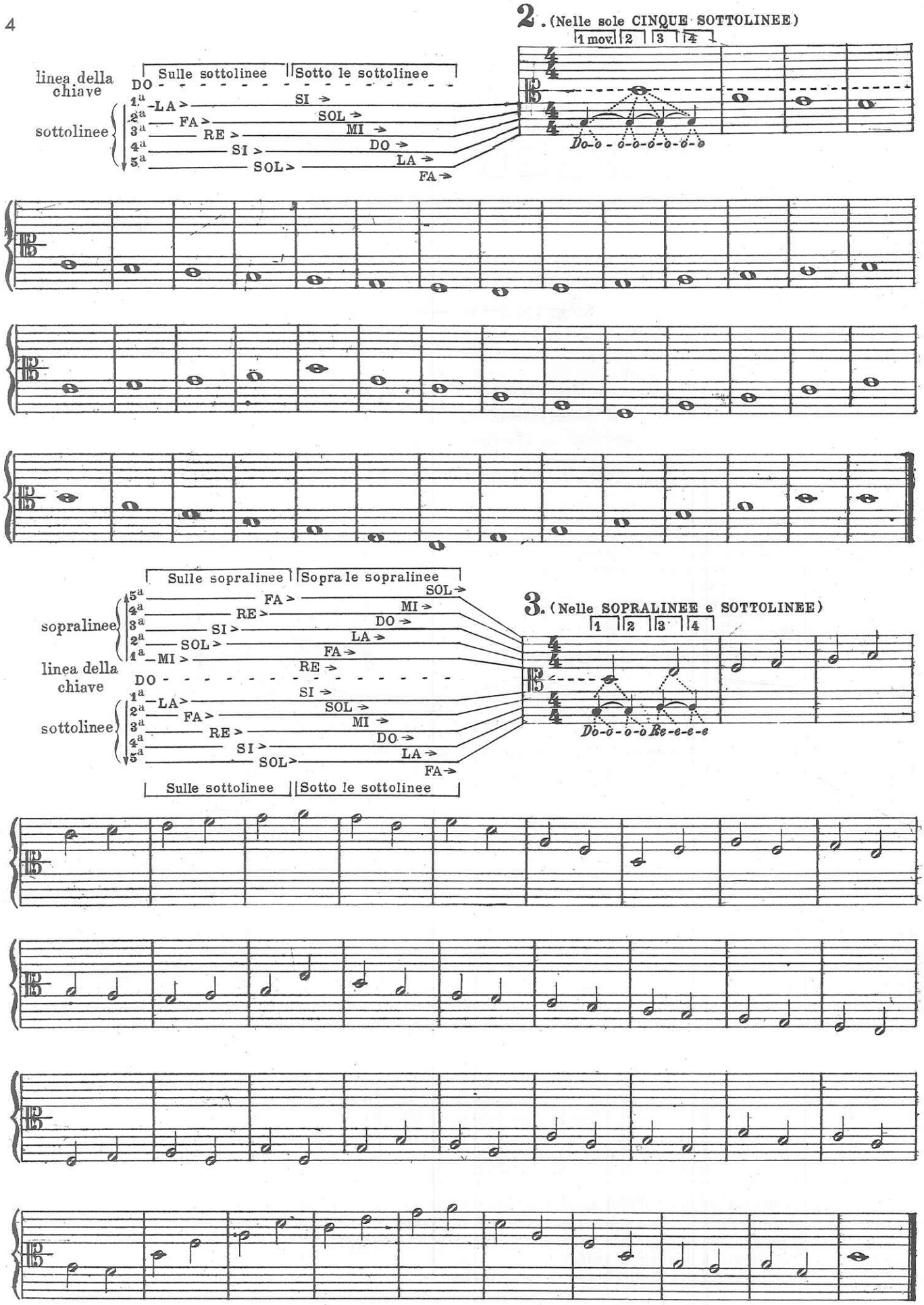
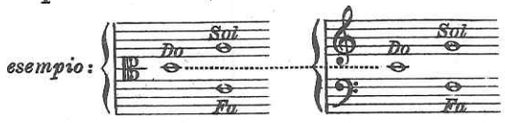

2. (Nelle sole CINQUE SOTTOLINEE)
1 mov. 2 3 4
Do-o-o-o-o-o-o-o
linea della chiave
DO
Sulle sottolinee
Sotto le sottolinee
sottolinee
1ª LA
2ª FA
3ª RE
4ª SI
5ª SOL
SI
SOL
MI
DO
LA
FA
3. (Nelle SOPRALINEE e SOTTOLINEE)
1 2 3 4
Do-o-o-o Re-e-e-e
sopralinee
Sulle sopralinee
Sopra le sopralinee
1ª MI
2ª SOL
3ª SI
4ª RE
5ª FA
FA
RE
MI
DO
LA
SOL
Sulle sottolinee
Sotto le sottolinee

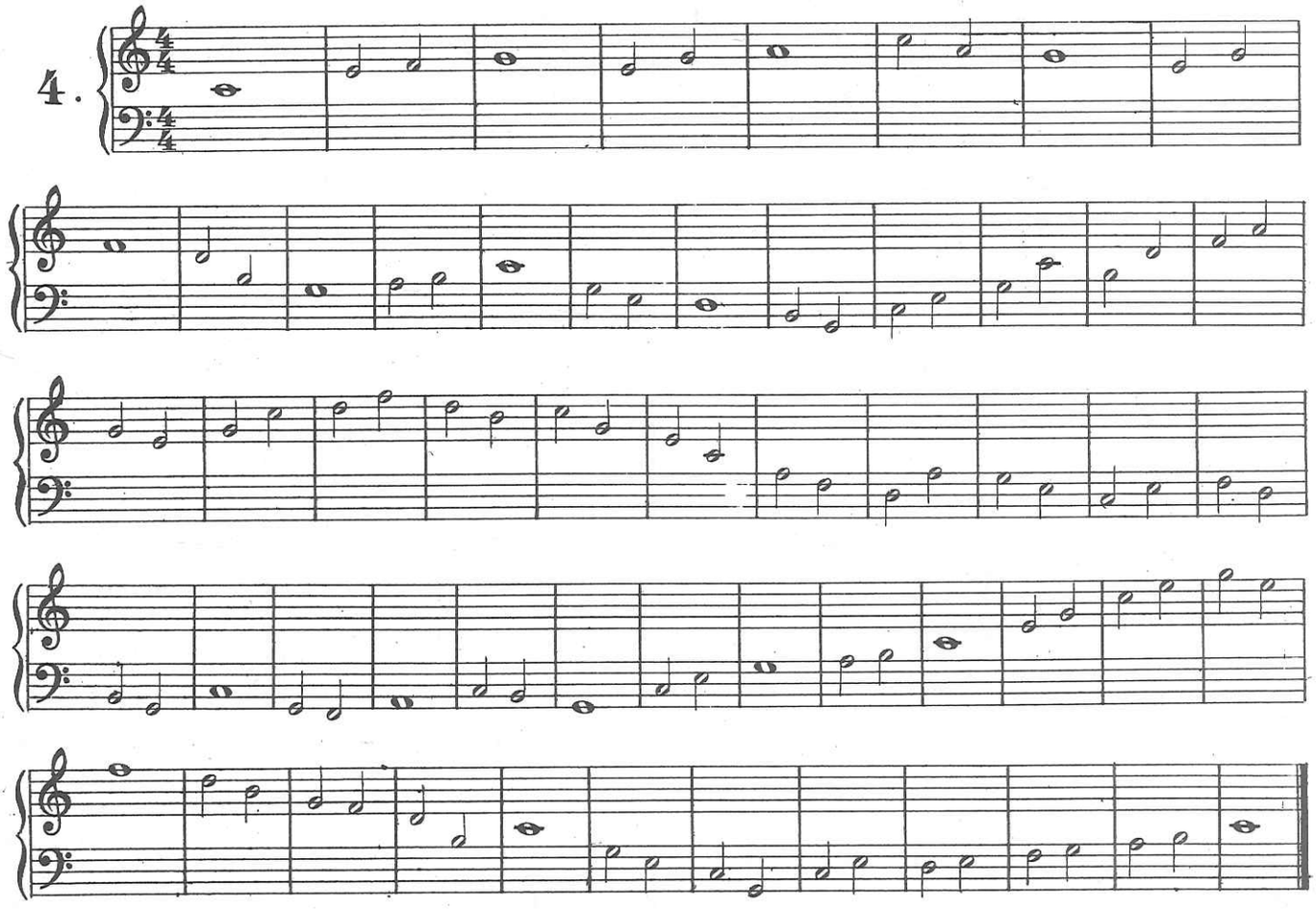
Per abituare lo studioso e prepararlo a quanto si fa in pratica, i Solfeggi Parlati che fanno seguito, in sostituzione della Chiave di *Do*, verranno segnati con le Chiavi sussidiarie di *Sol* (o violino) e di *Fa* (o basso), e precisamente:

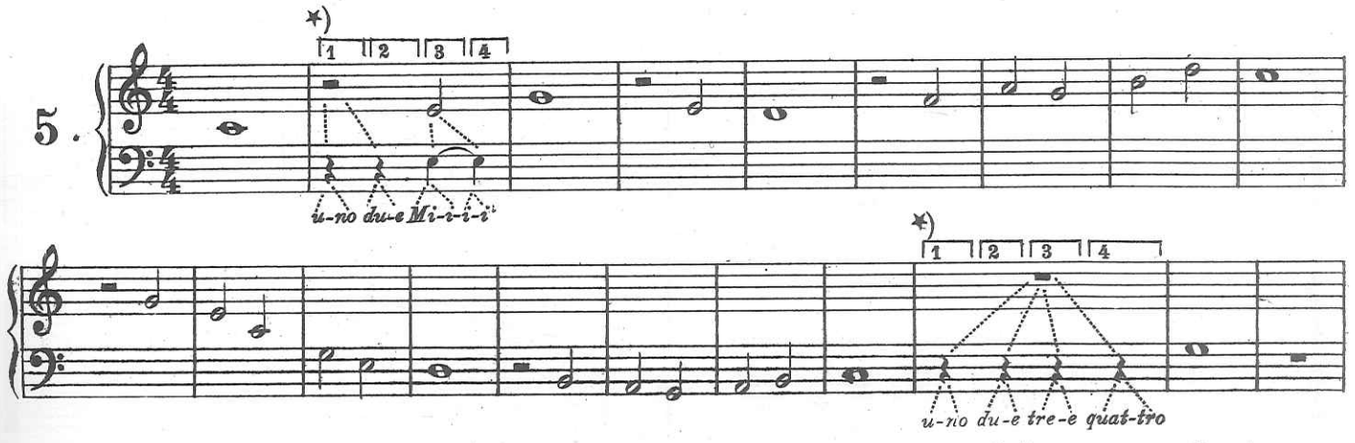
le Cinque Sopralinee verranno segnate con la Chiave di *Sol*. *esempio:*

le Cinque Sottolinee verranno segnate con la Chiave di *Fa*. *esempio:*

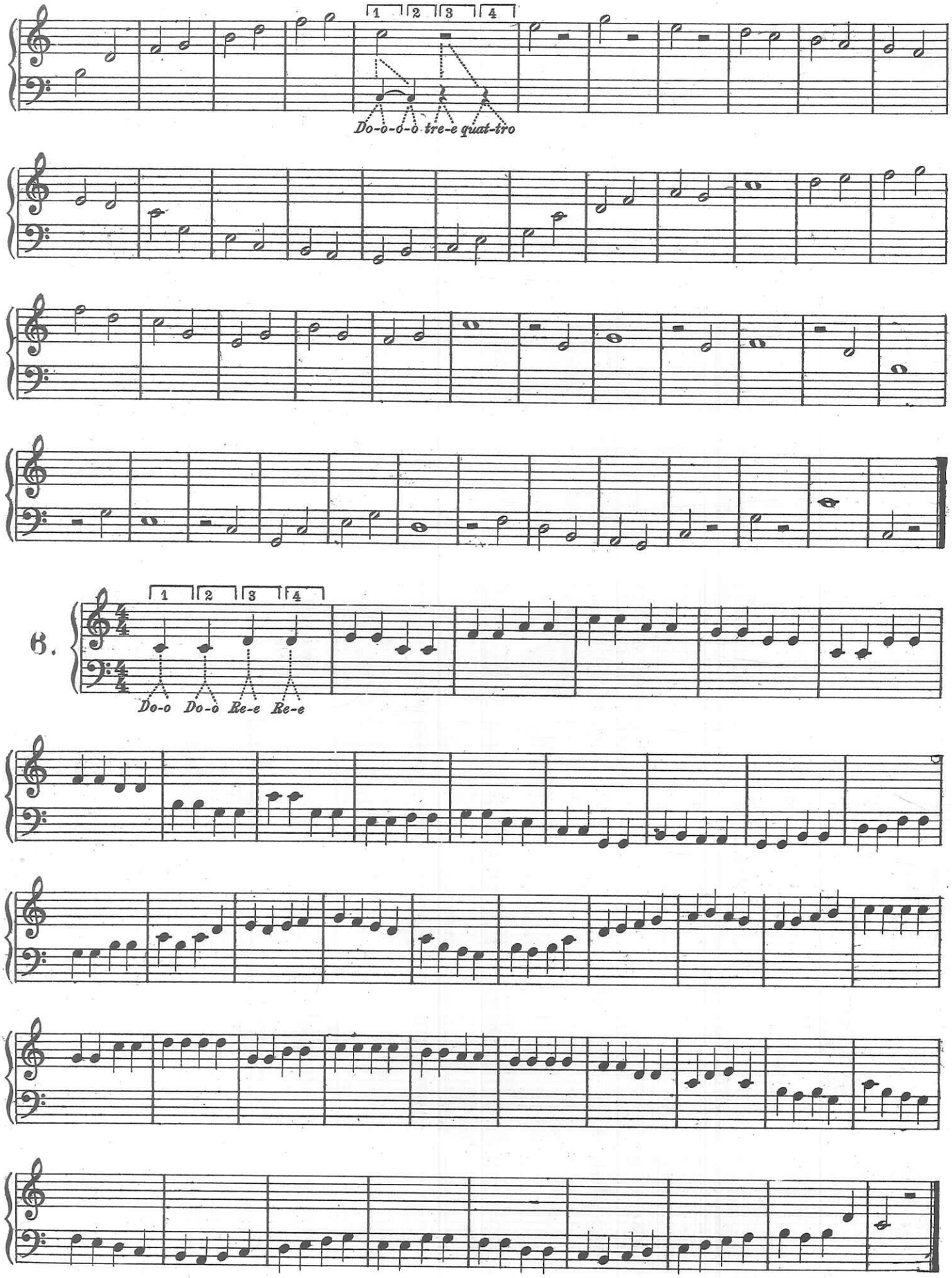
Come è evidente, nella lettura delle note, nulla v'è di cambiato, tranne che il modo di segnare le Chiavi, essendo sempre il *Do* centrale punto di riferimento.

esempio: 

4. 

5. 

★) Solfeggiando, nelle misure semplici, le pause si definiscono col numero dei movimenti che occupano nella misura.


1 2 3 4
Do-o-o-o tre-e quat-tro
6.
1 2 3 4
Do-o Do-o Re-e Re-e

7.

8.

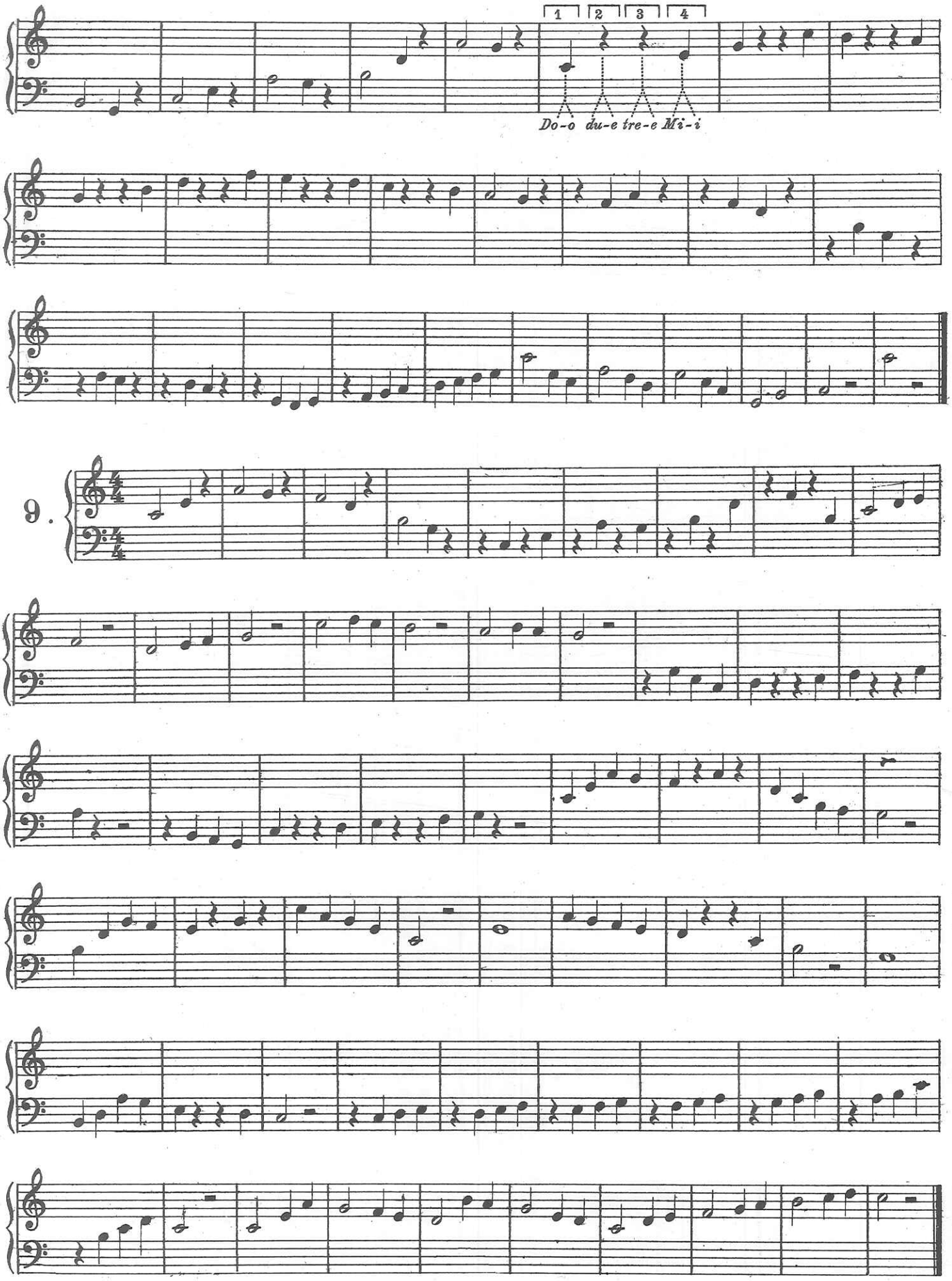
*) 1 2 3 4

u-no Do-o Mi-i So-ol

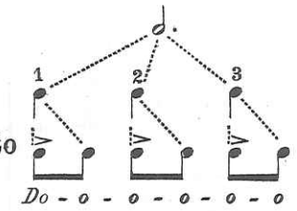
*) 1 2 3 4

So-o-o-ol Mi-i Quat-tro

*) Vedi Nota, a pag. 5.


1
2
3
4
Do-o du-e tre-e Mi-i
9.

3 Movimenti
2 Suddivisioni
per ogni movimento



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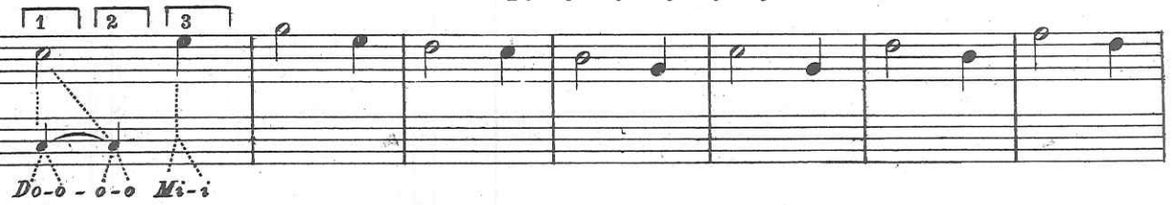
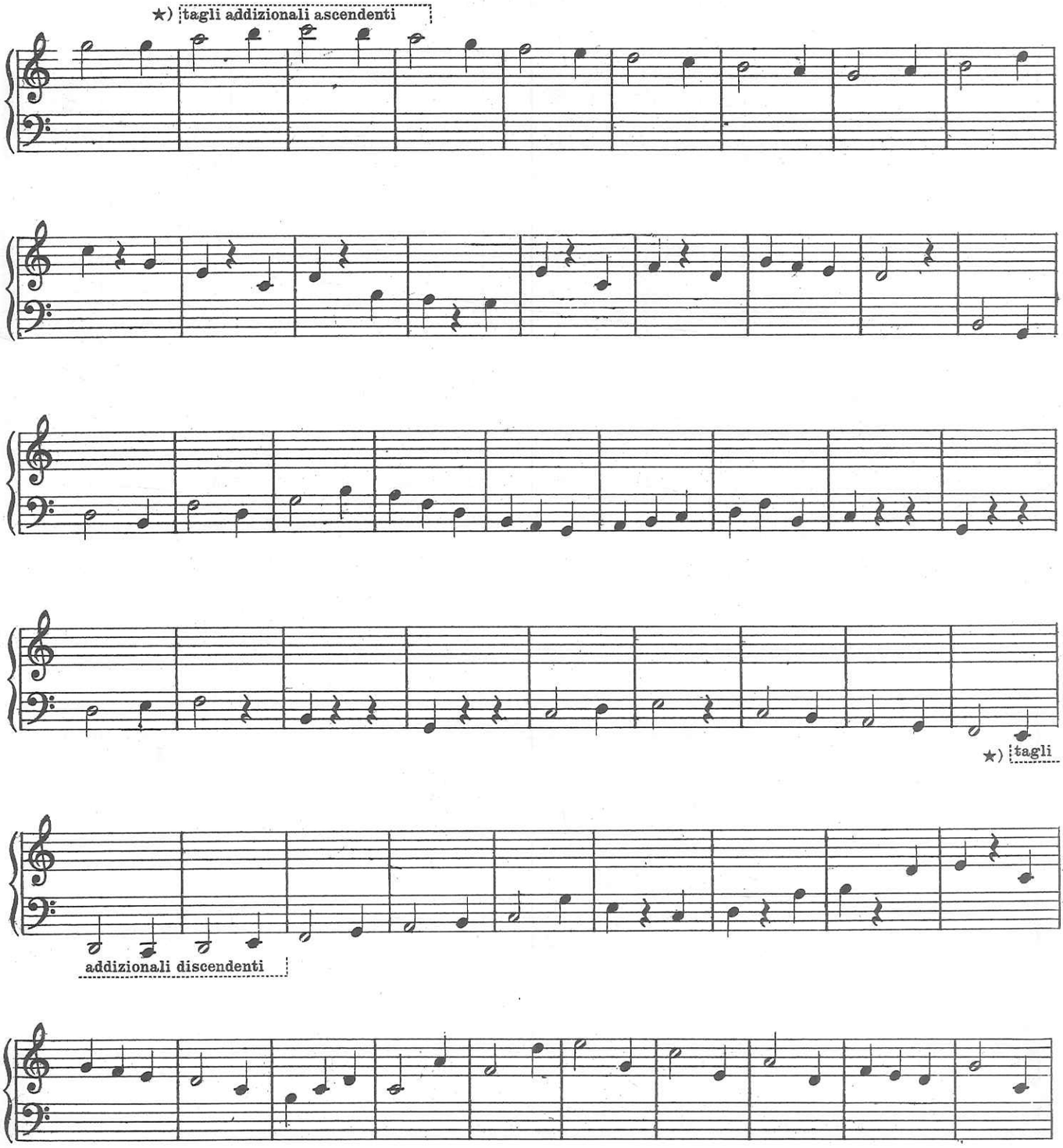
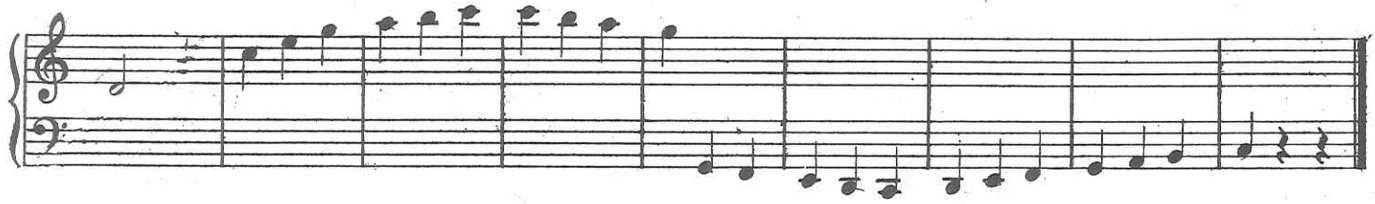




★) Nella **TEORIA MUSICALE** di *L. O. ANZAGHI* è chiaramente spiegato tutto quanto riguarda i presenti Solfeggi. Tale Teoria va studiata contemporaneamente.



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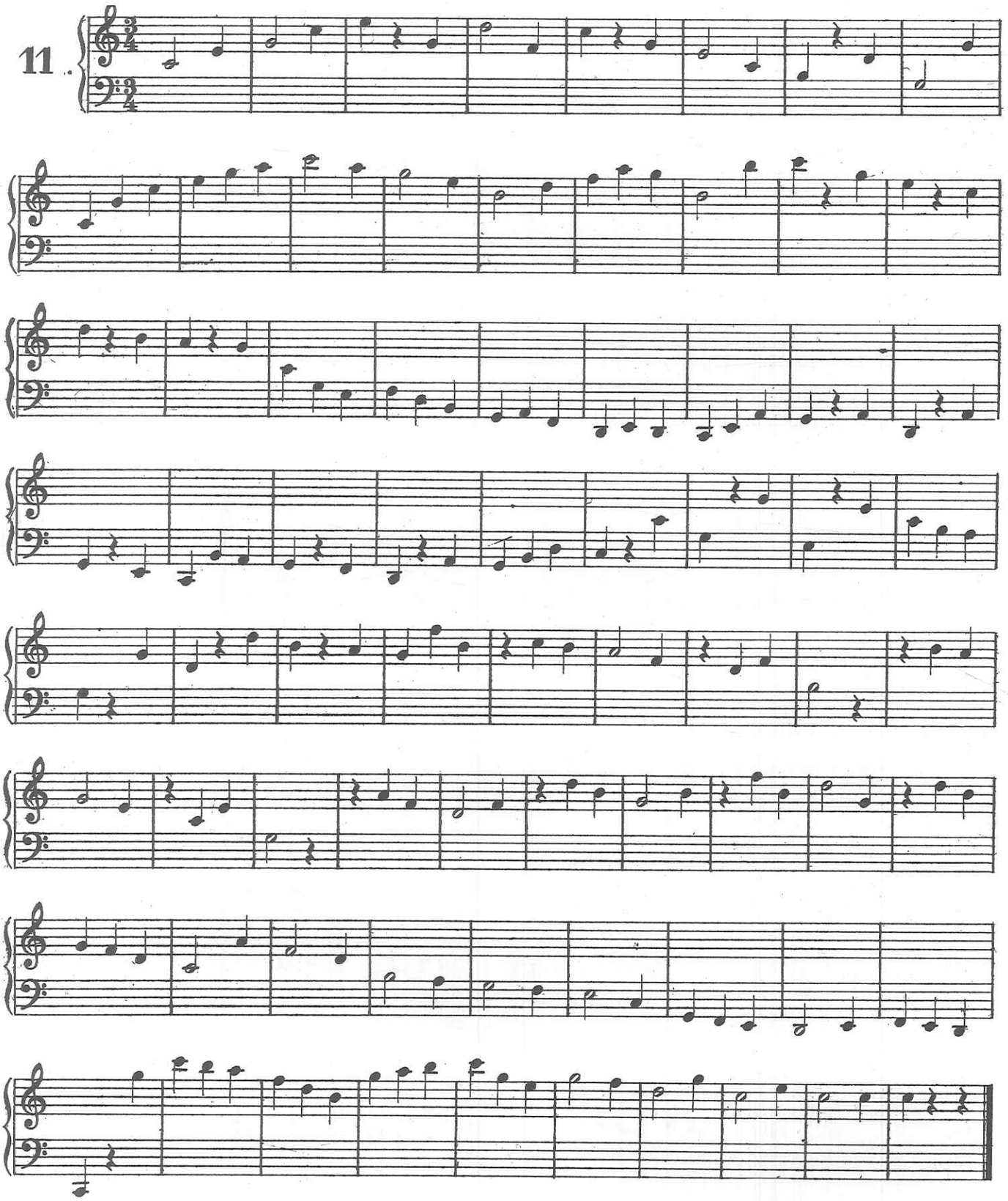
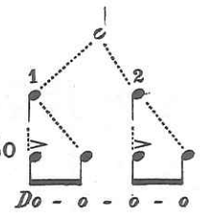


2 Movimenti
2 Suddivisioni
per ogni movimento



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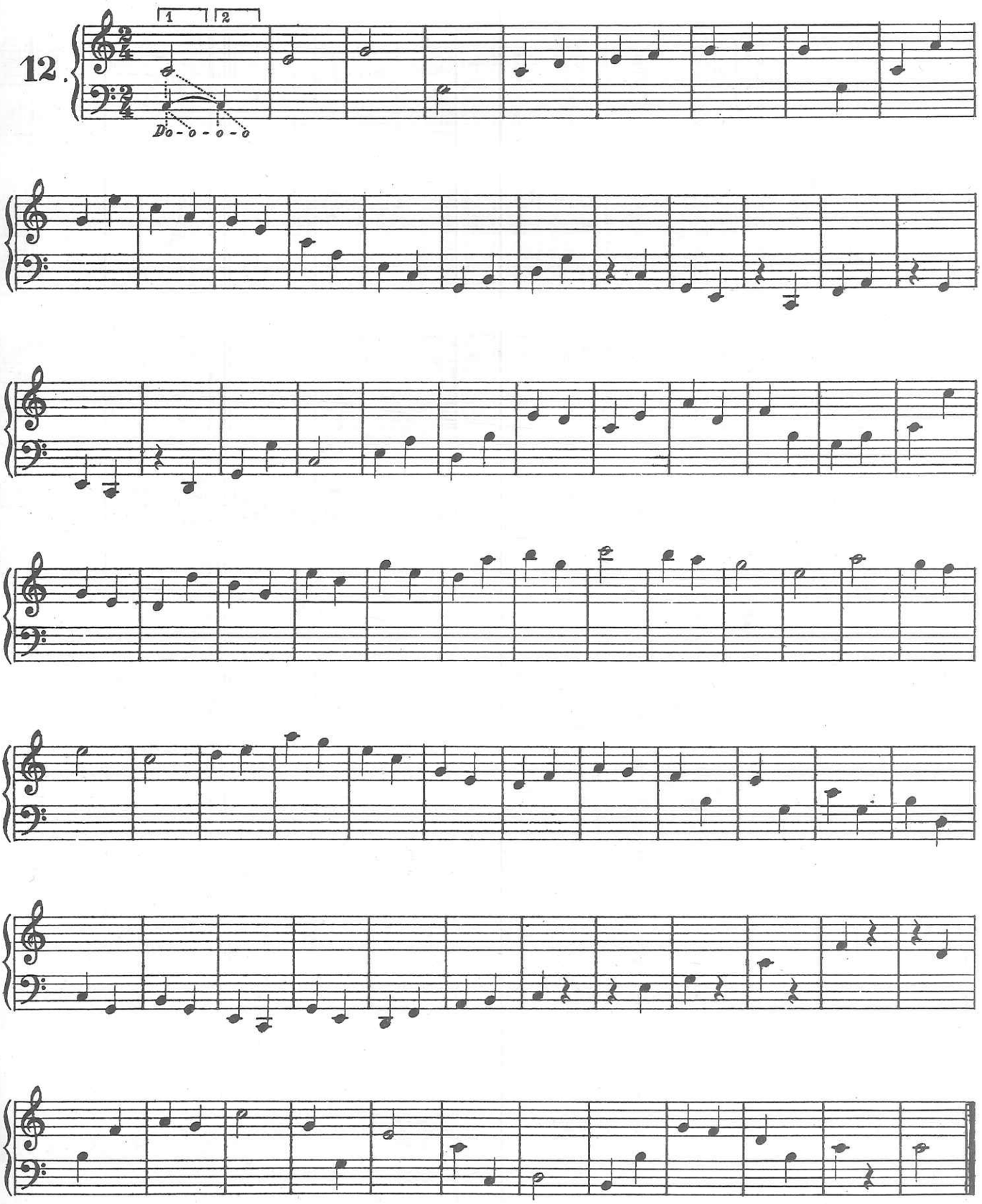
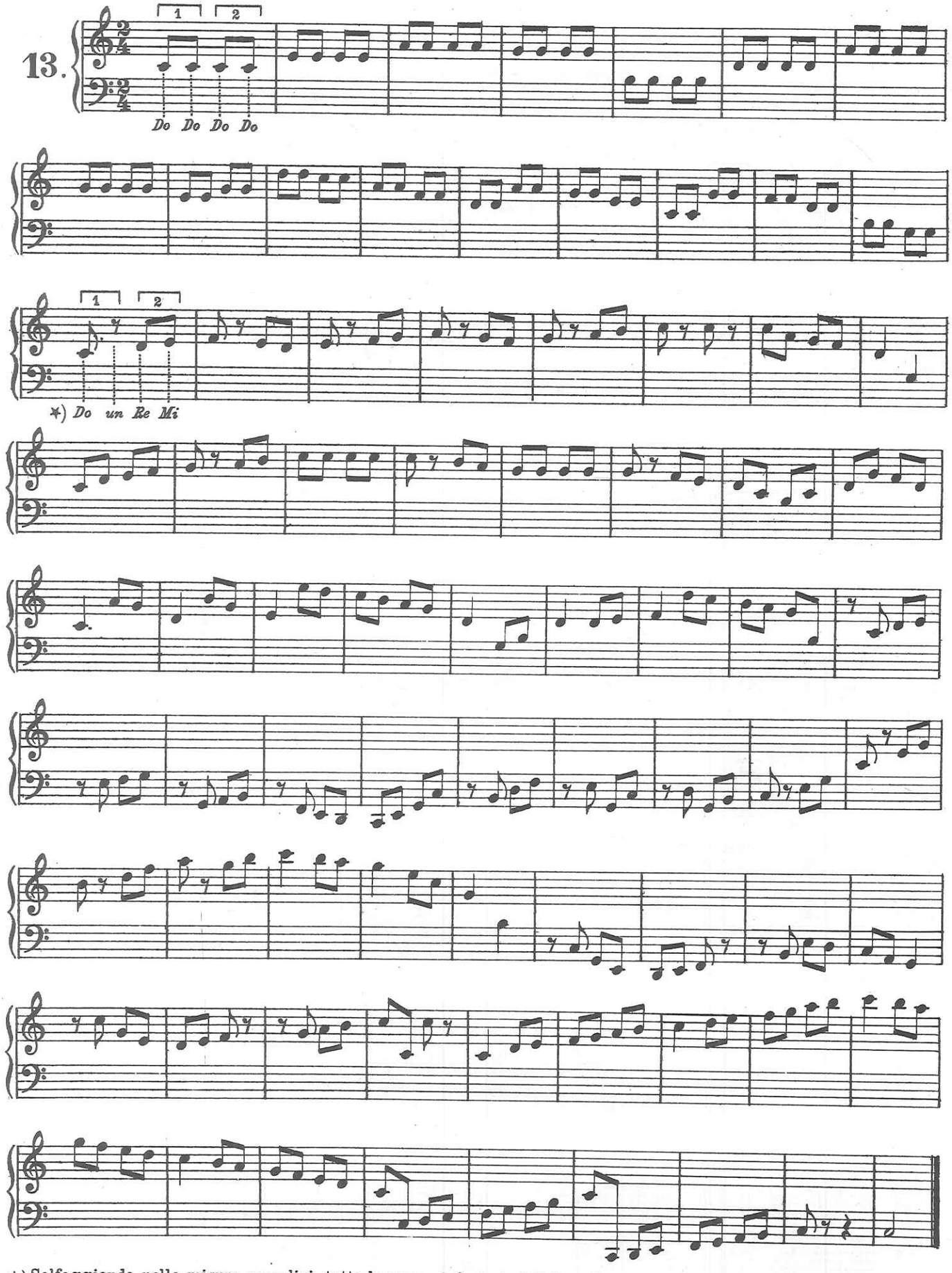
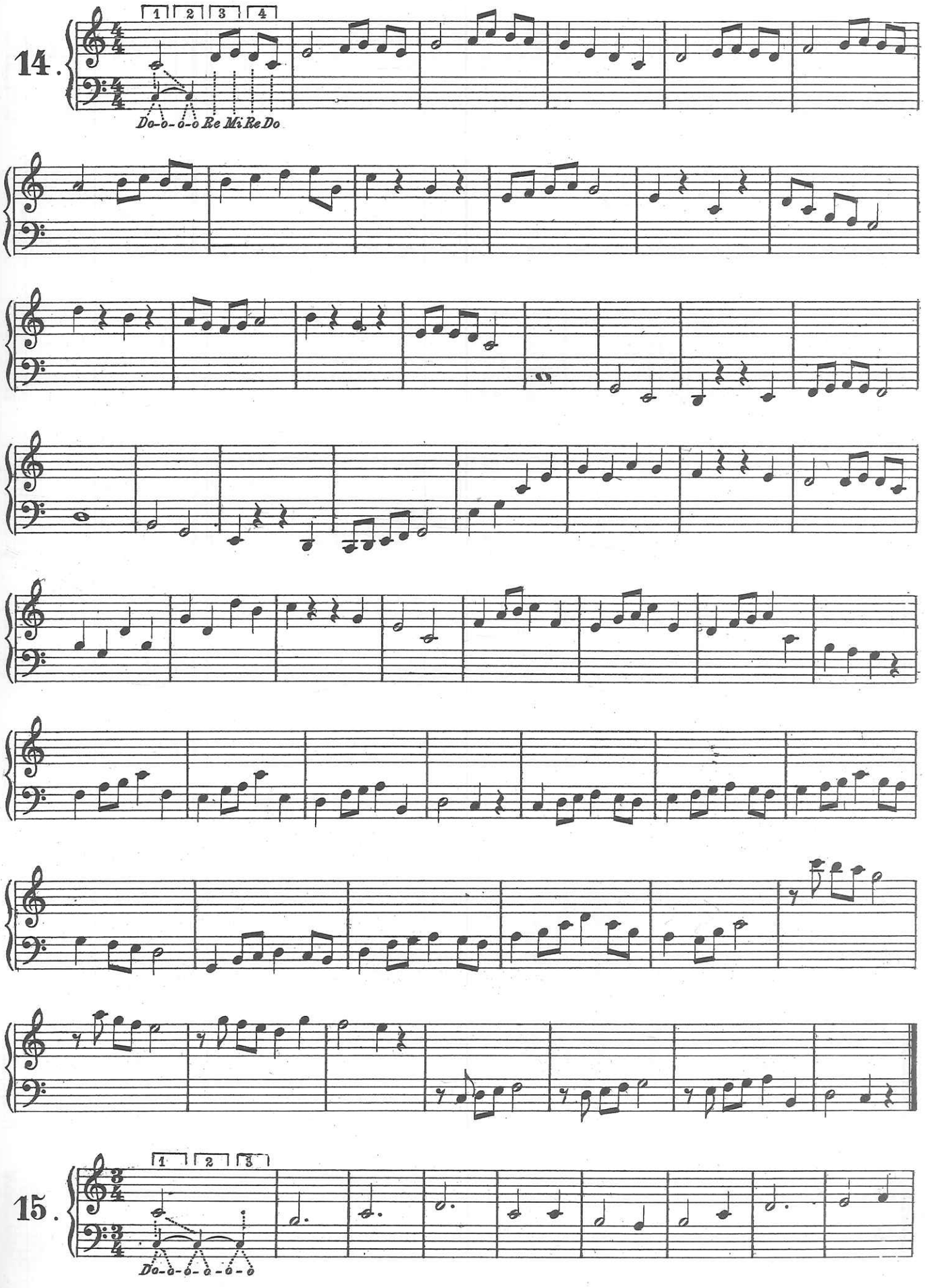
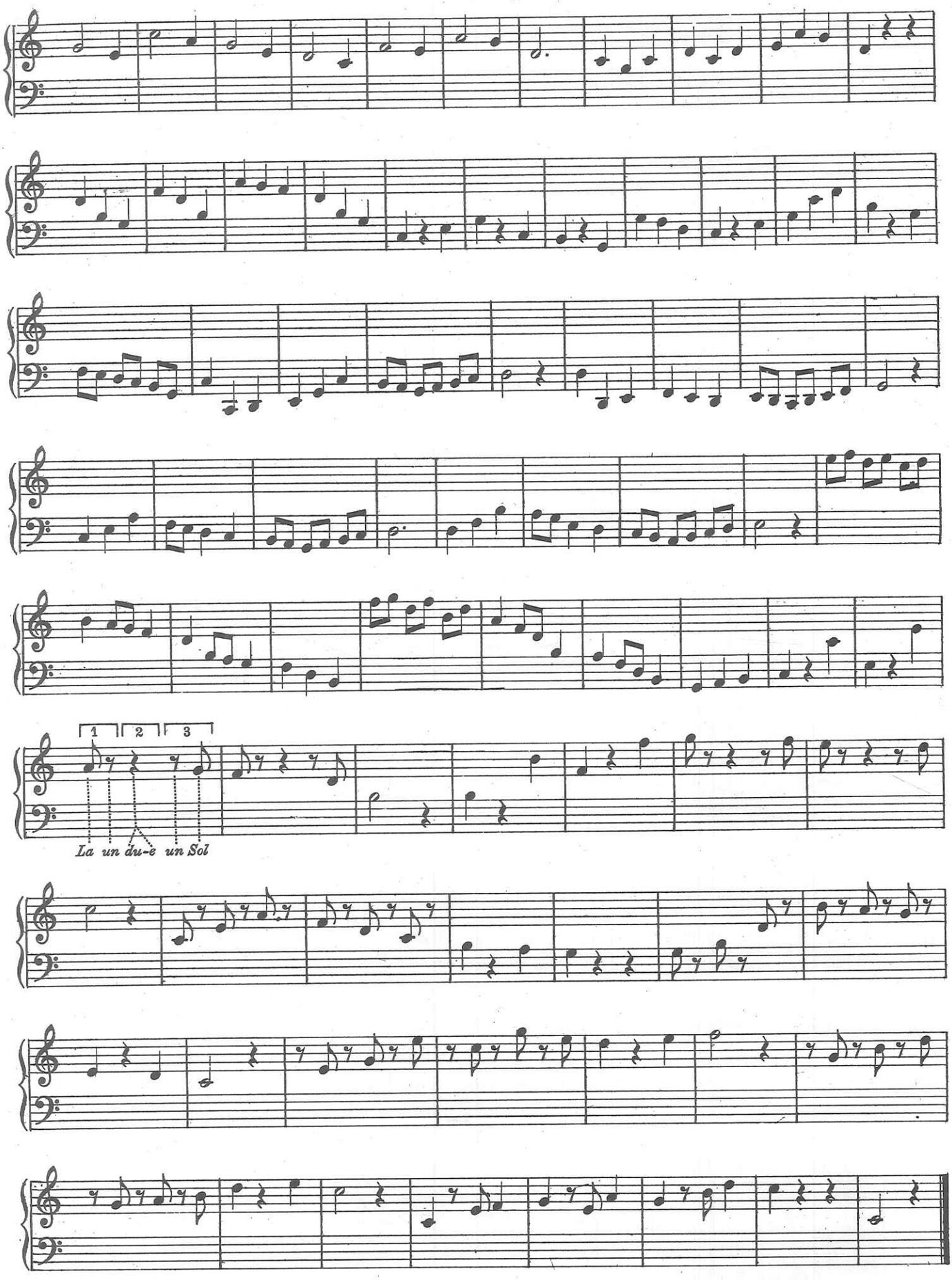
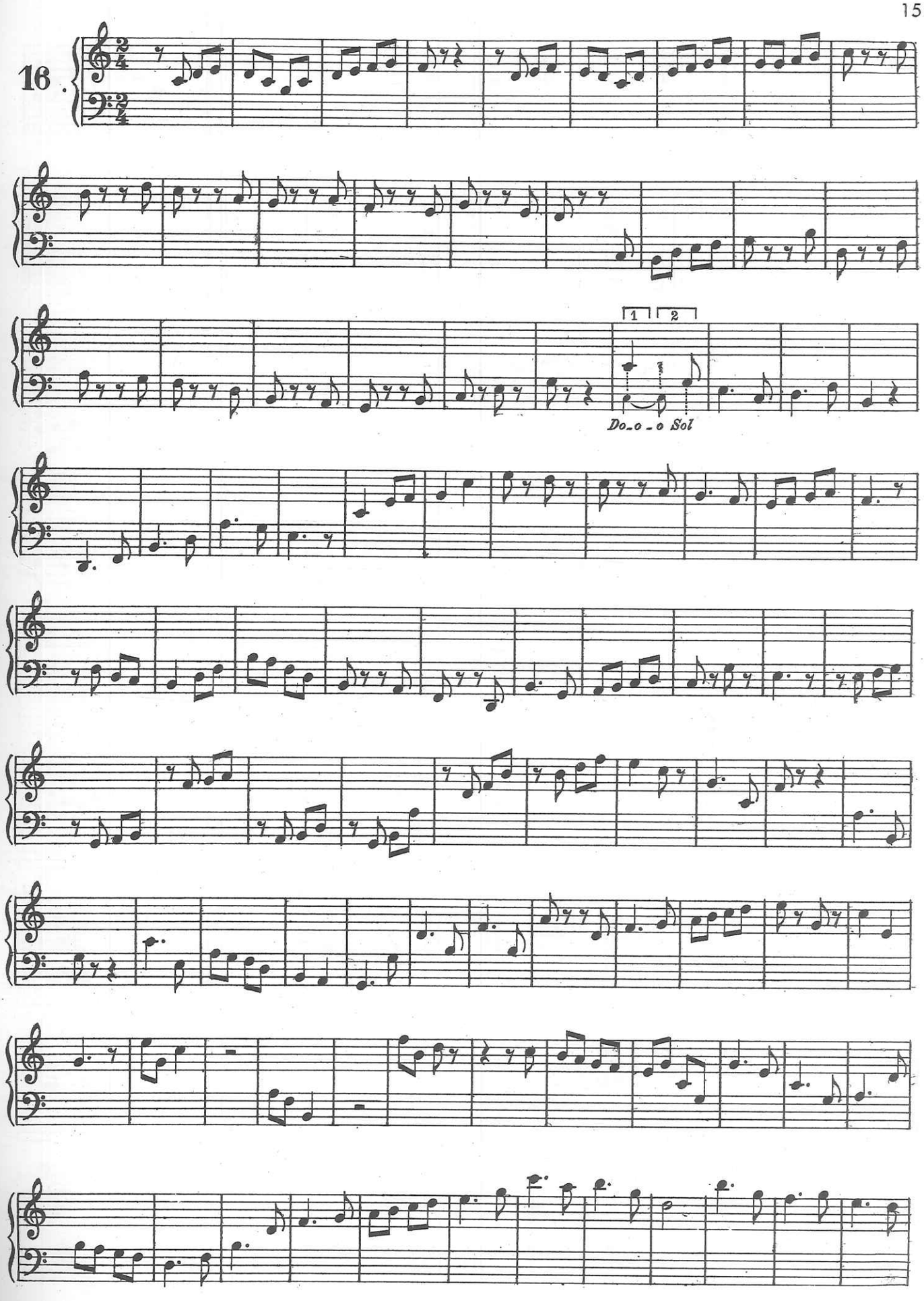


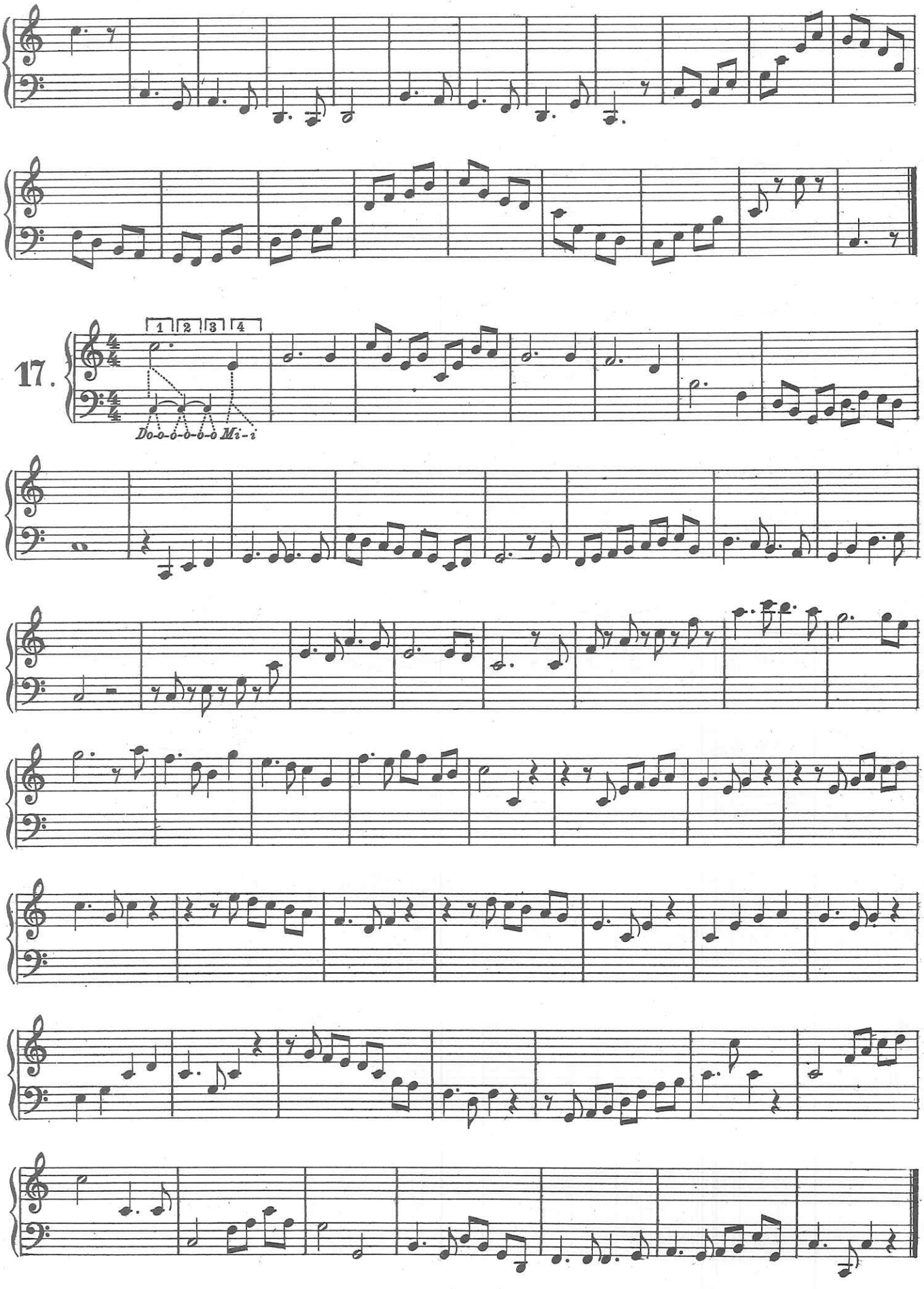


★) Solfeggiando, nelle misure semplici, tutte le pause inferiori al Valore di un tempo, qualunque sia la posizione occupante nella misura, si determinano con la parola *"un"*.


14.
1 2 3 4
Do-o-o-o Re Mi Re Do
15.
1 2 3
Do-o-o-o-o-o

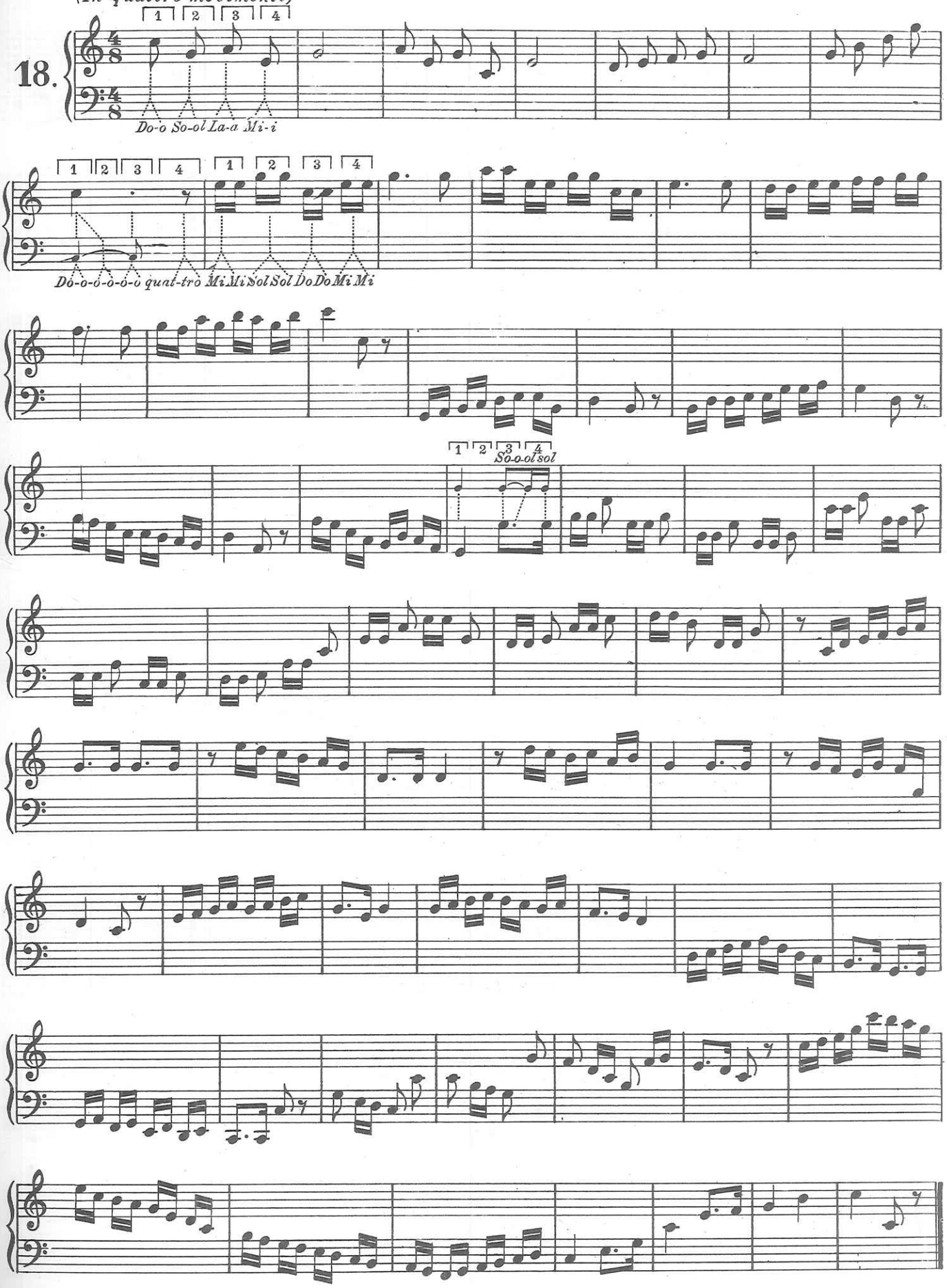

1
2
3
La un du-e un Sol


16.
1
2
Do_o_o Sol


17.
1 2 3 4
Do-o-o-o-o-o Mi-i

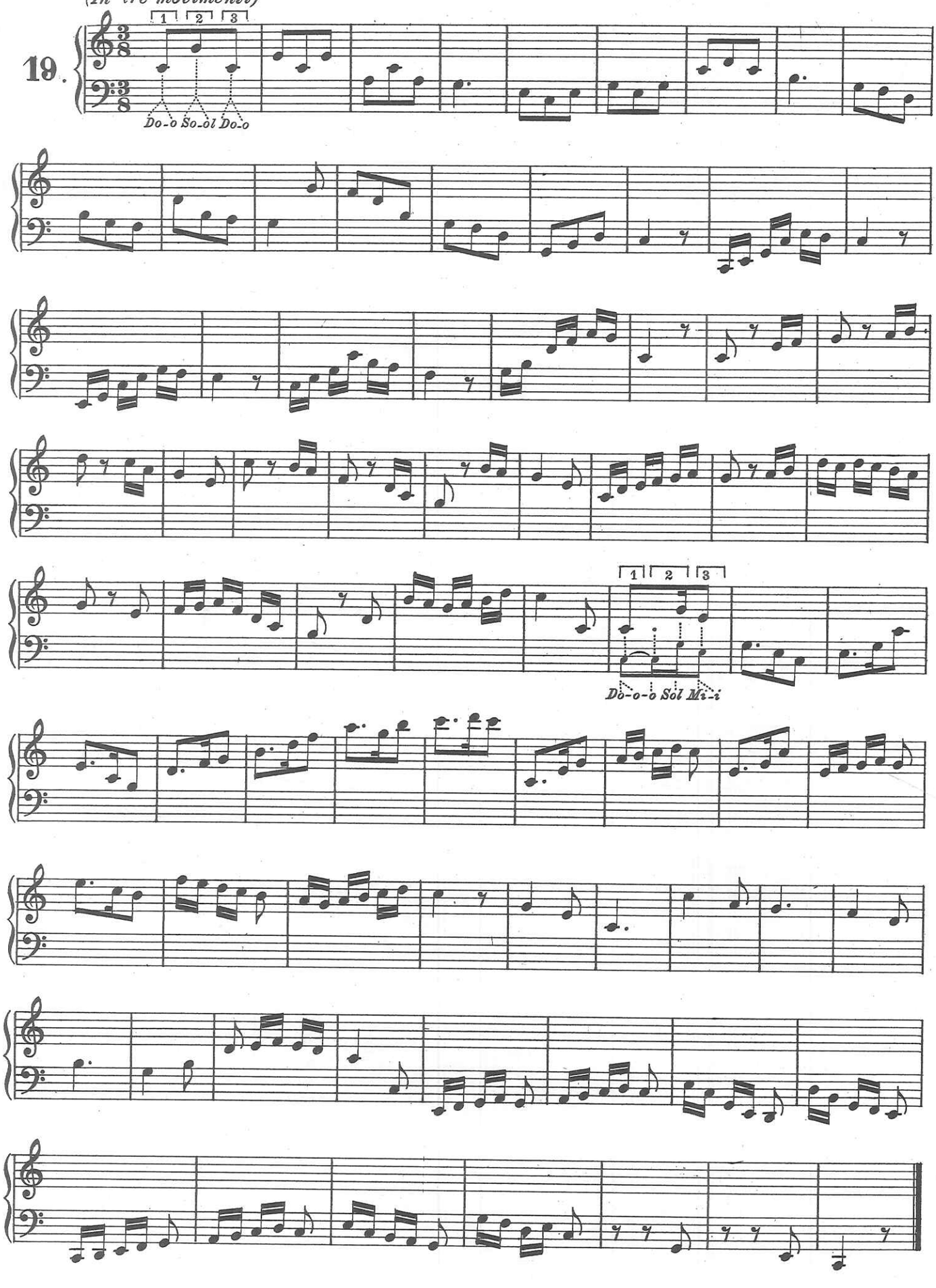
(In quattro movimenti)

18.

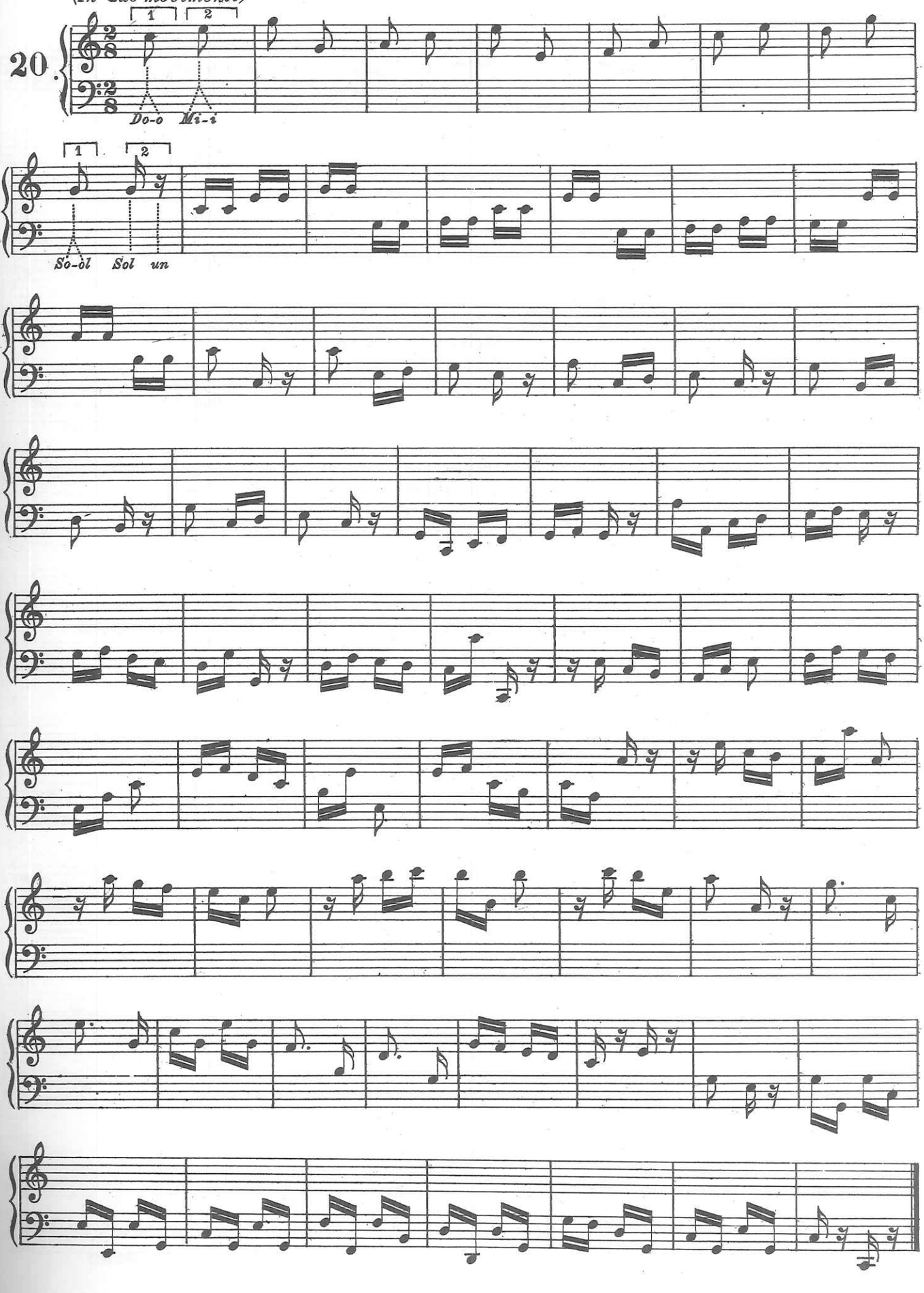


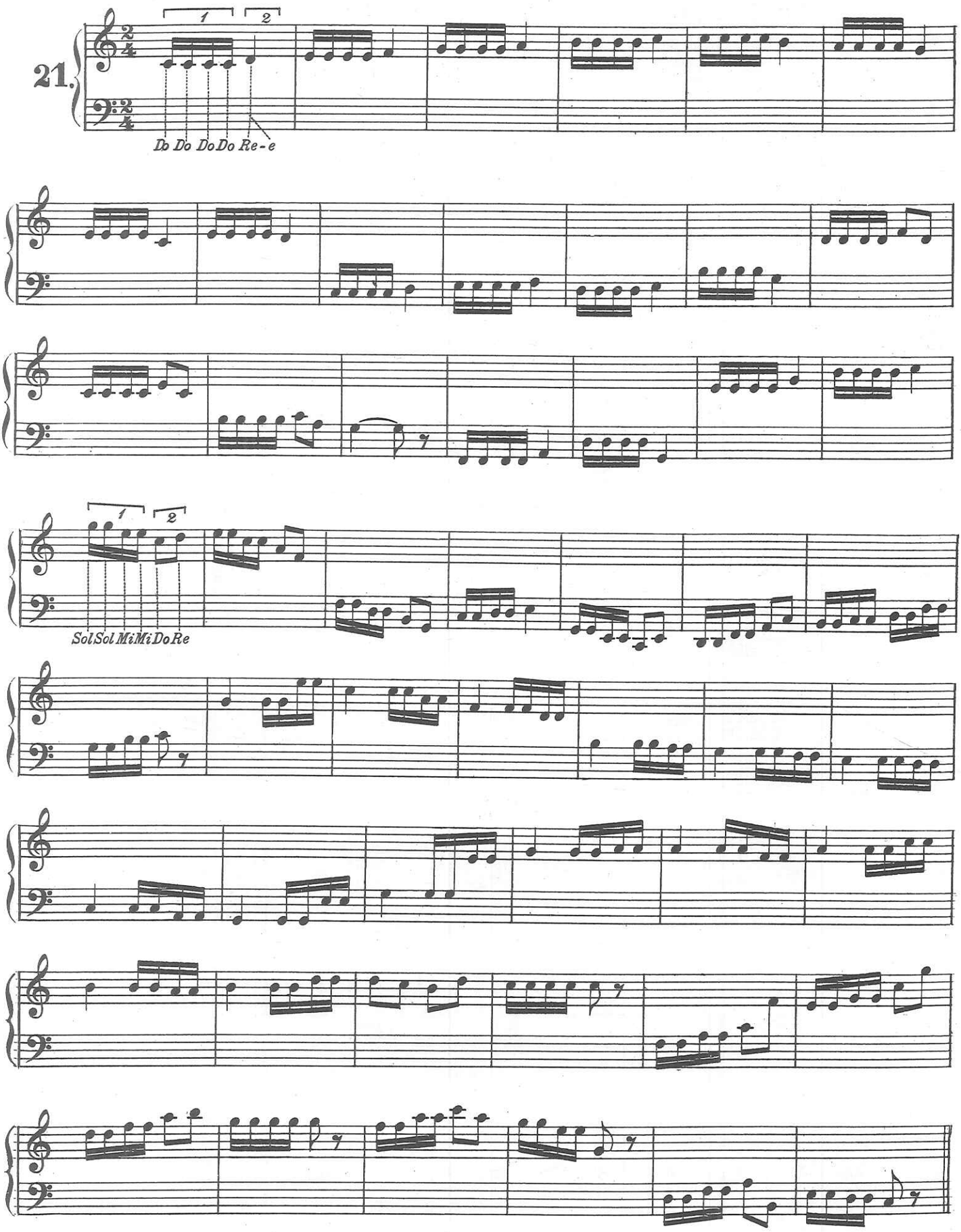
(In tre movimenti)

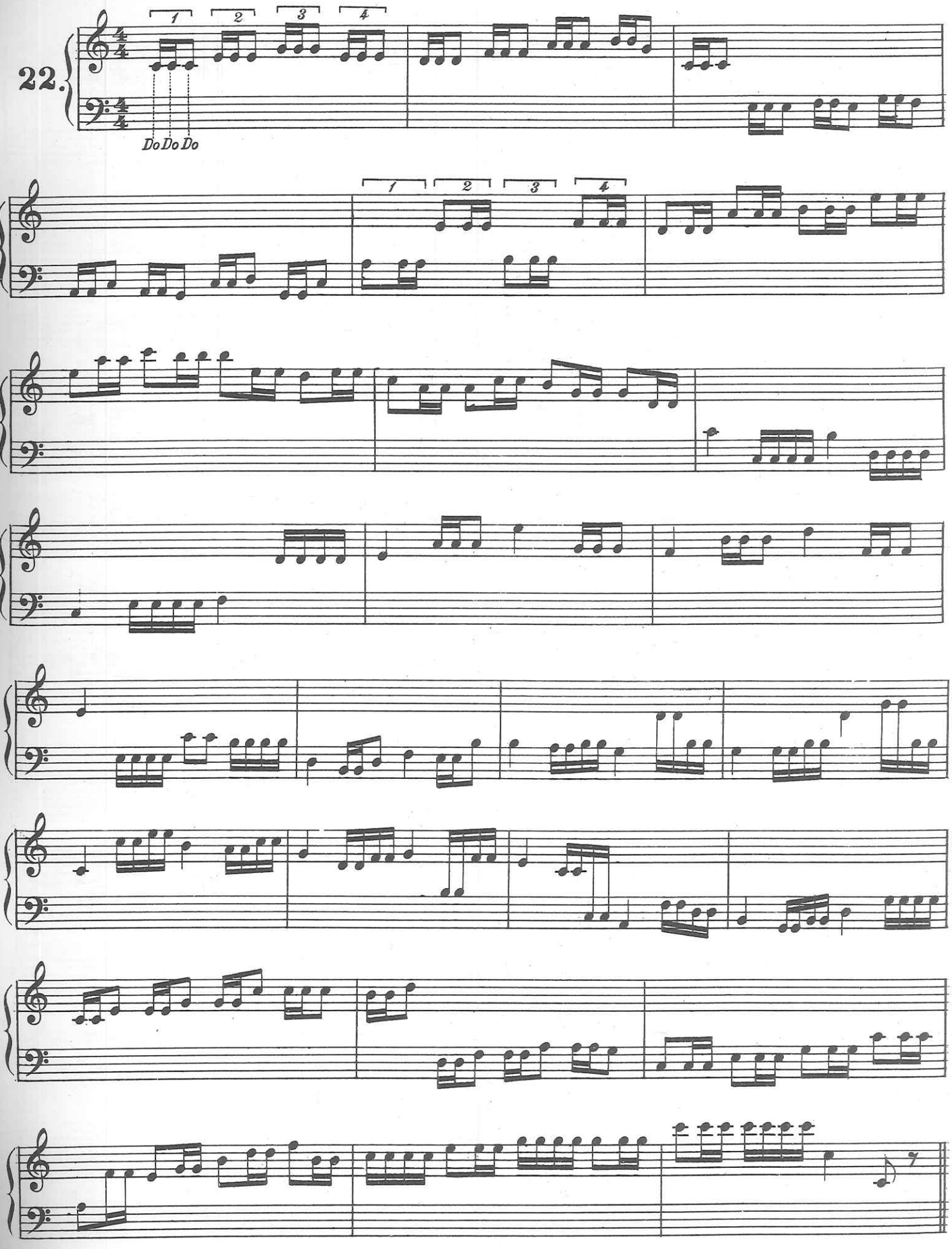
19.

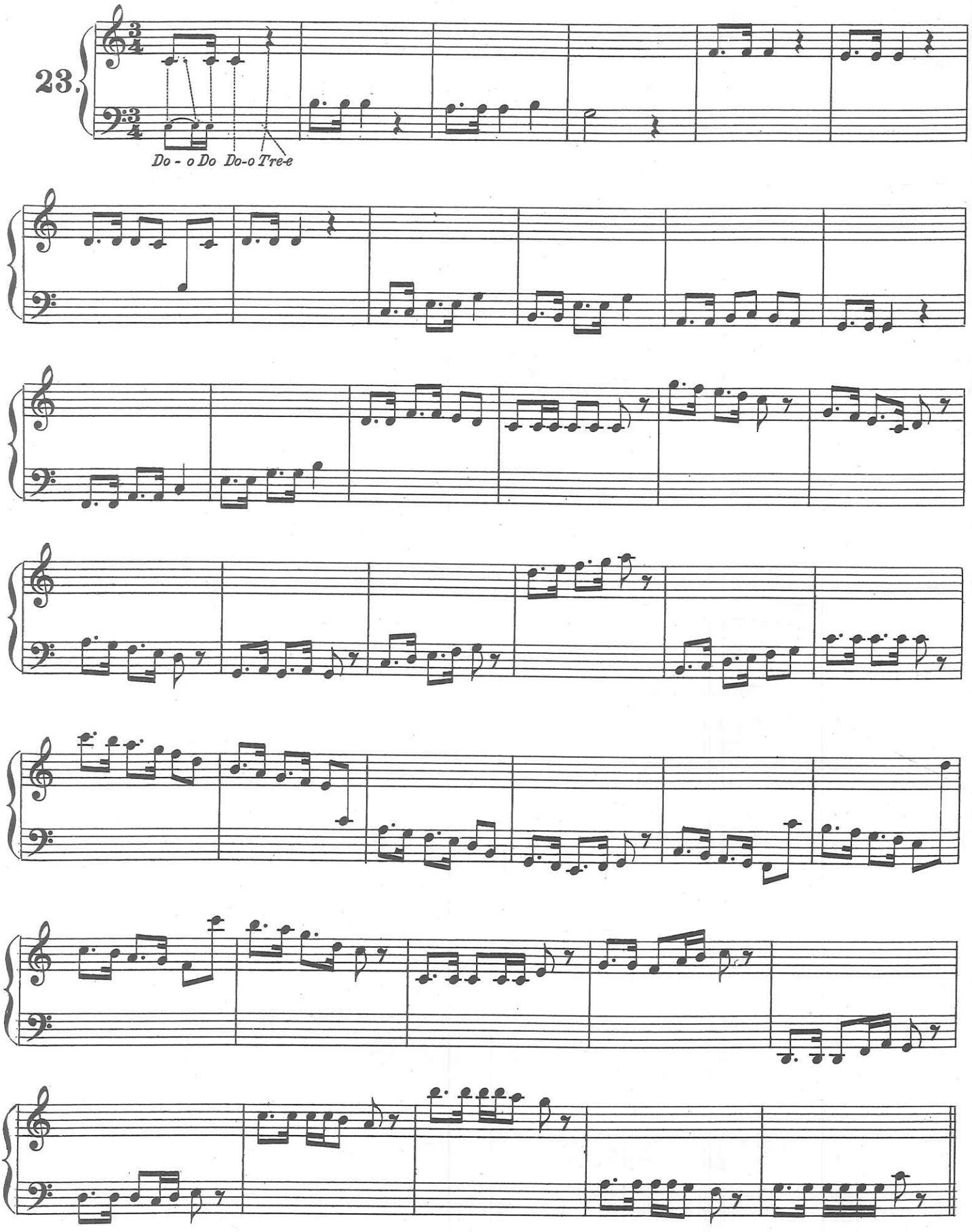


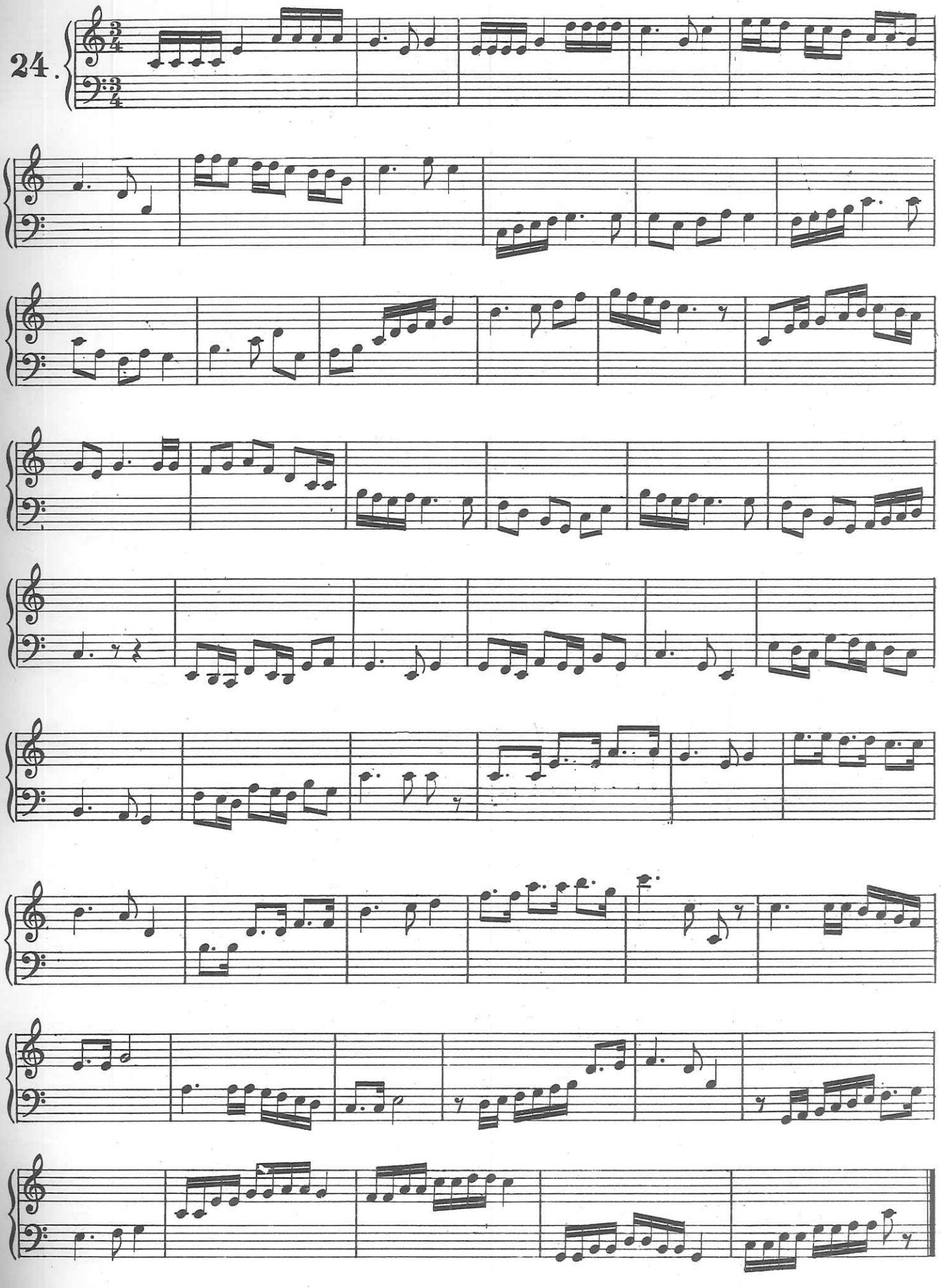
(In due movimenti)




21.
1
2
Do Do Do Do Re - e
1
2
Sol Sol Mi Mi Do Re


22.
1
2
3
4
Do Do Do


23.
Do - o Do Do-o Tre-e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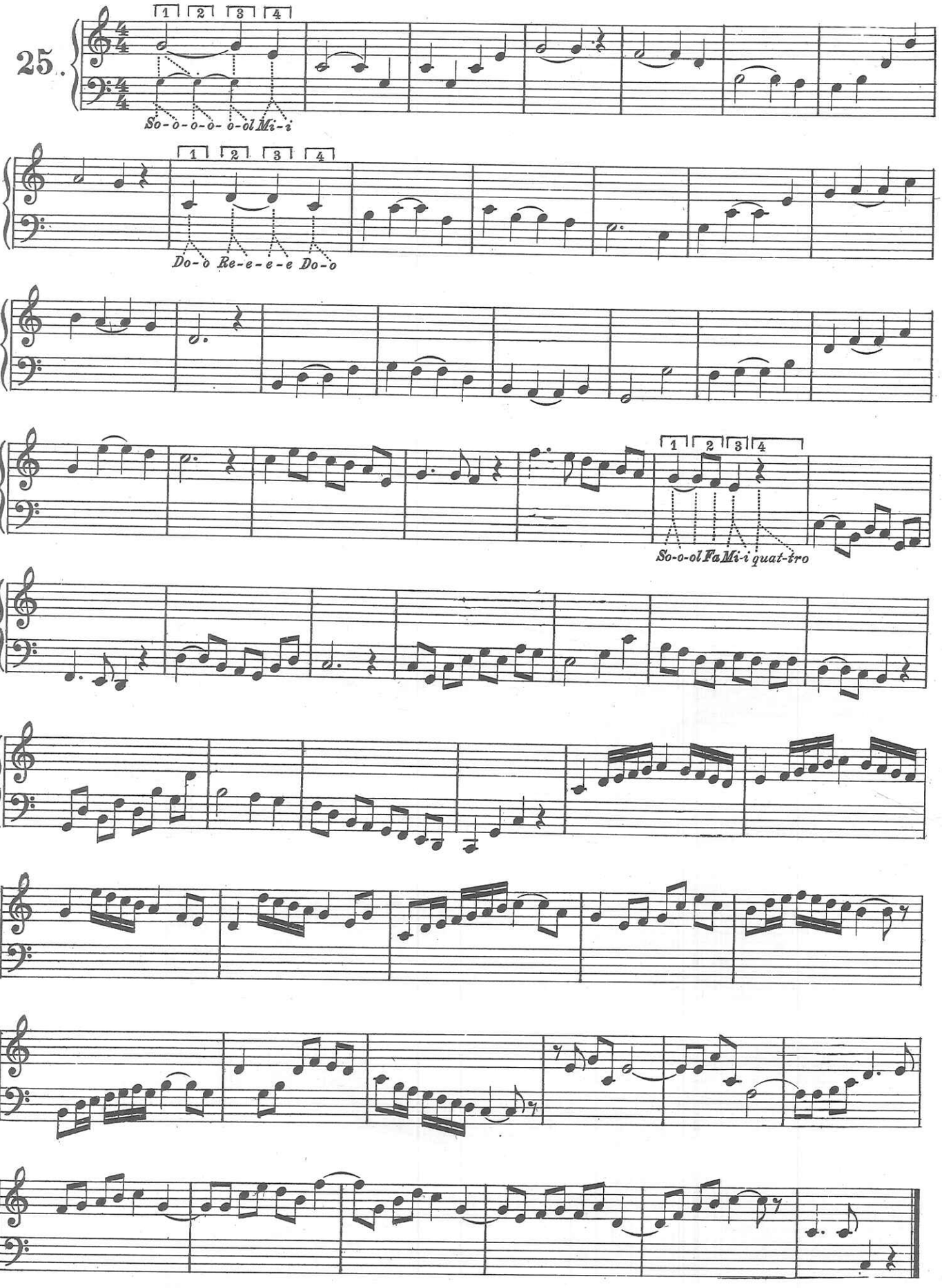
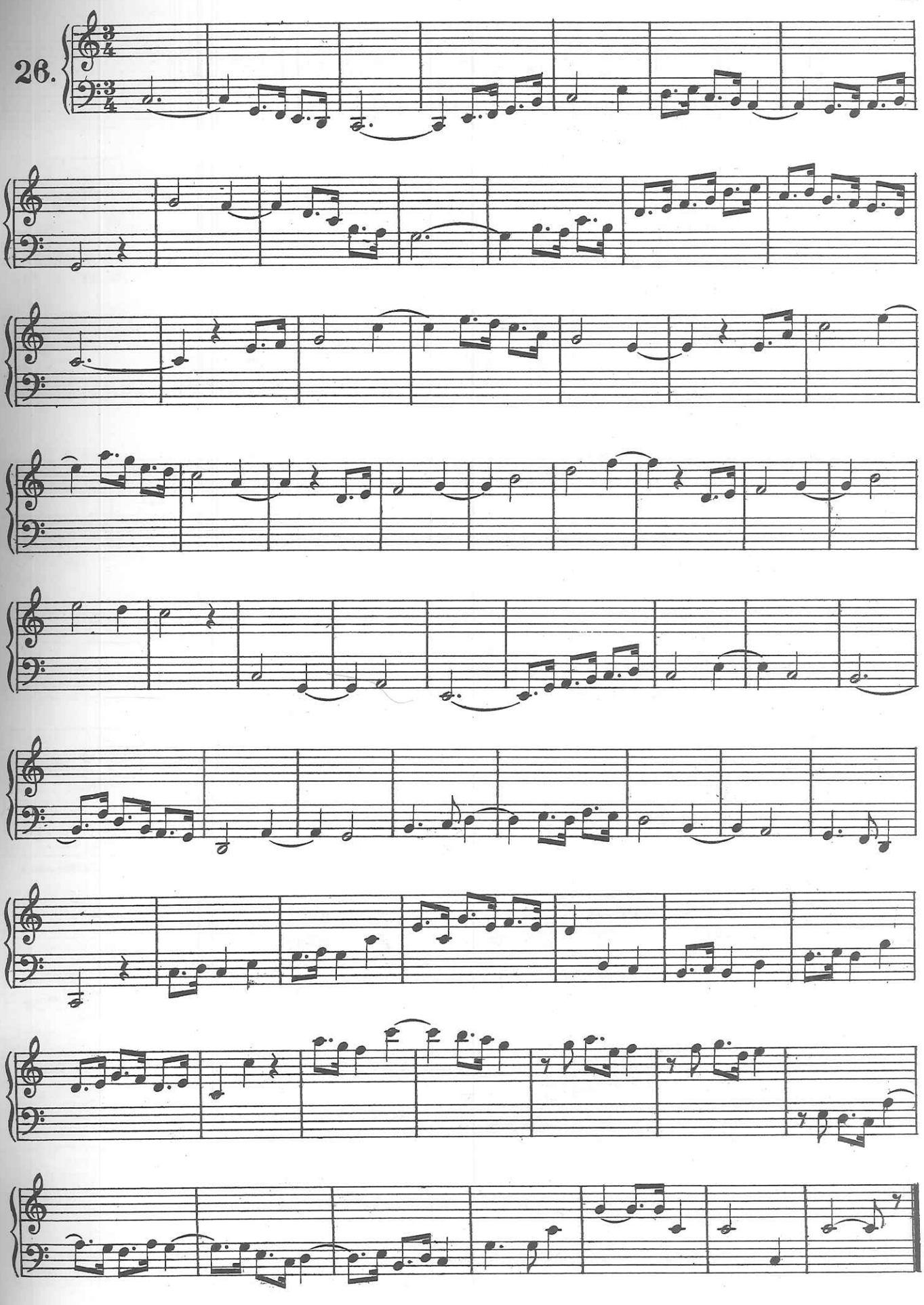

25.
1 2 3 4
So-o-o-o-o-ol Mi-i
1 2 3 4
Do-o Re-e-e-e-e Do-o
1 2 3 4
So-o-ol Fa Mi-i quat-tro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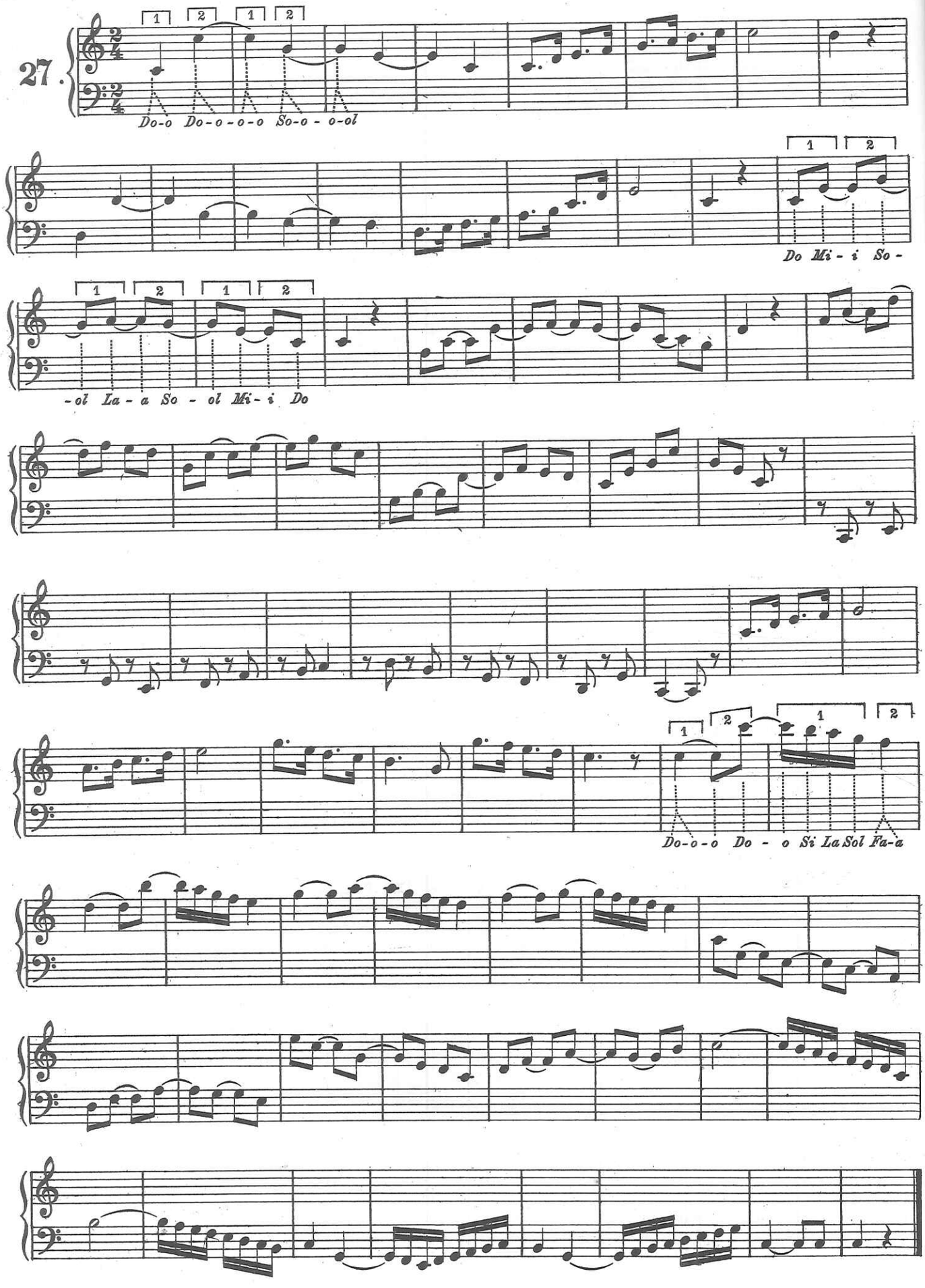
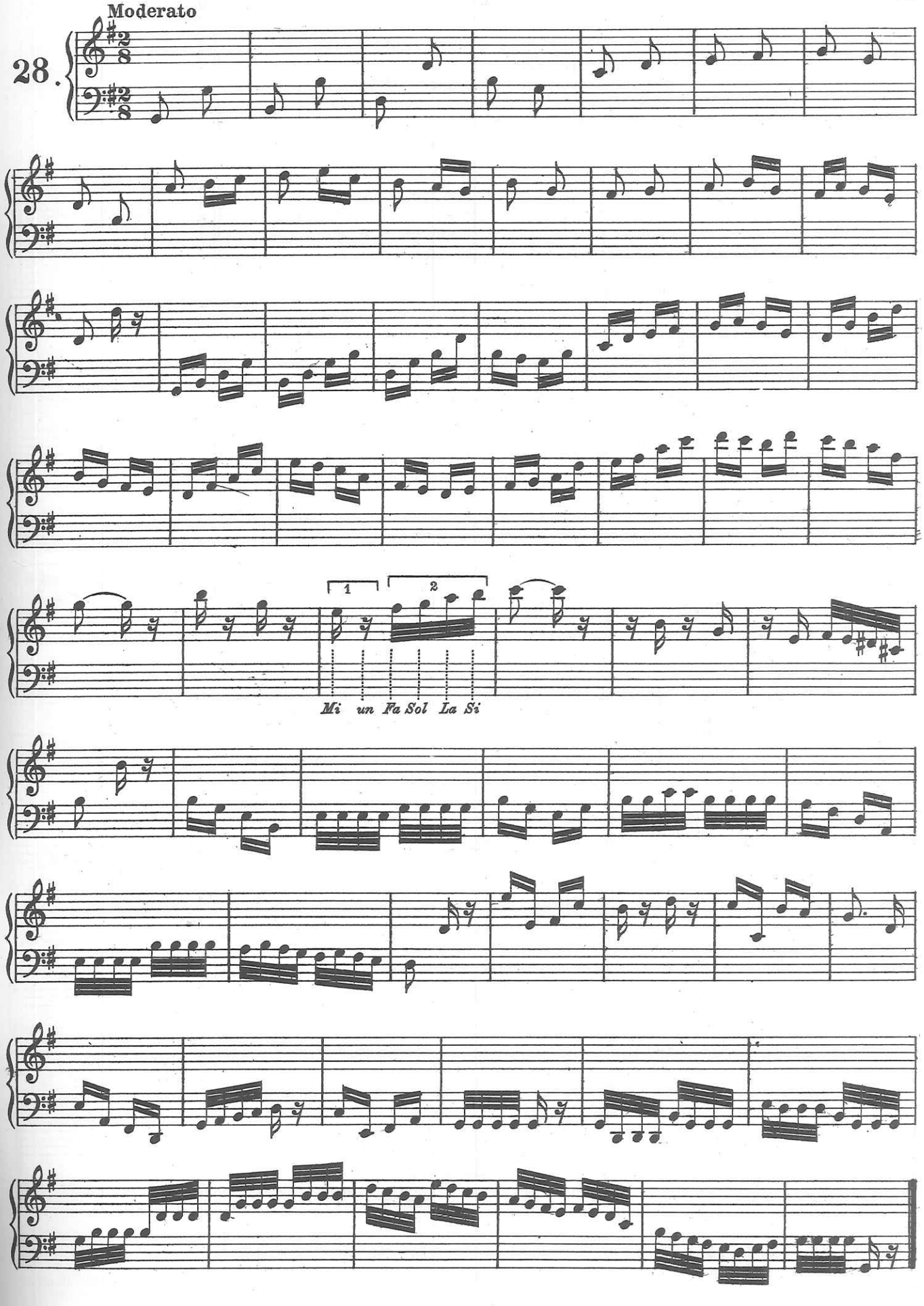

27.
Do-o Do-o-o-o So-o - o-ol
Do Mi- i So-
-ol La- a So - ol Mi- i Do
Do-o-o Do - o Si La Sol Fa-a

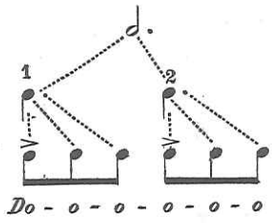
Moderato

28.



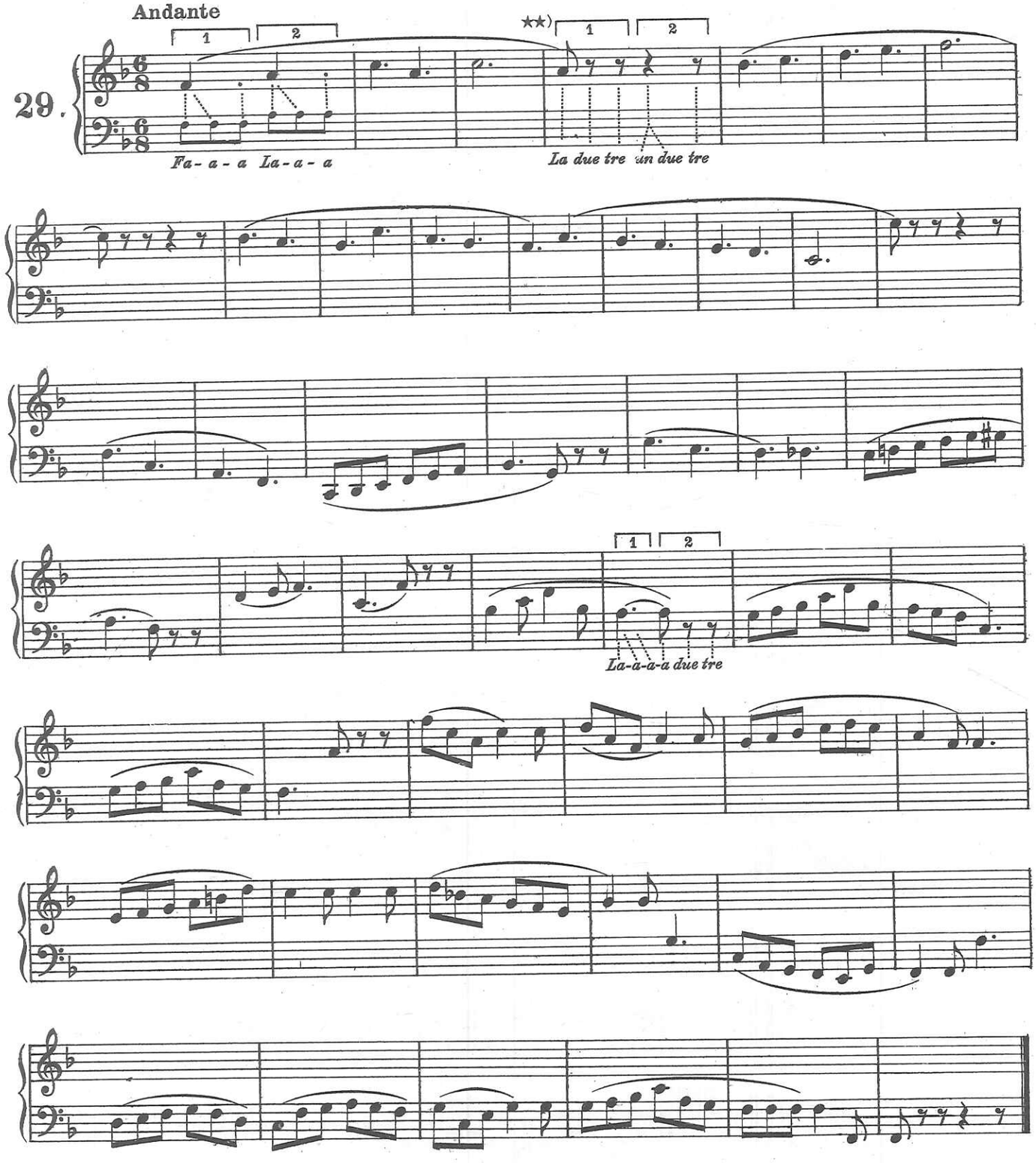
*)MISURE COMPOSTE

2 Movimenti
3 Suddivisioni
per ogni movimento

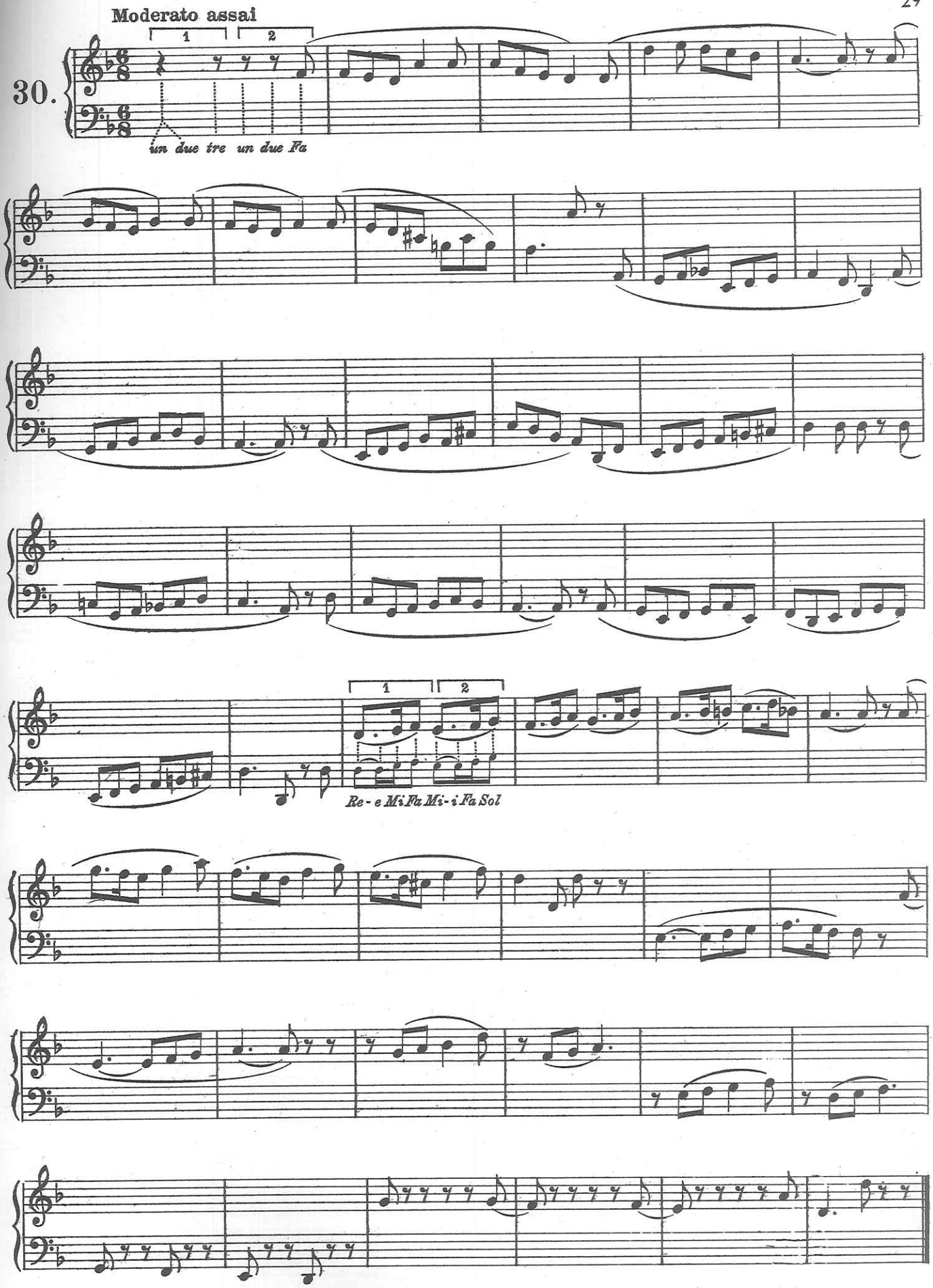


Andante

29.

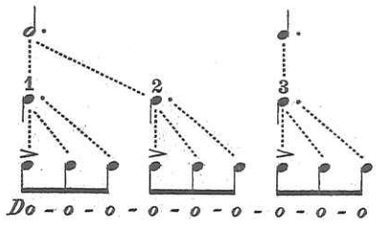


*) Vedi definizione, nel trattato: TEORIA MUSICALE, I. Corso di *L. O. ANZAGHI.* *(Ed. Carisch S. p A. Milano)*
**) Solfeggiando, nelle misure composte, le pause si definiscono col numero delle suddivisioni che occupano in ogni movimento.



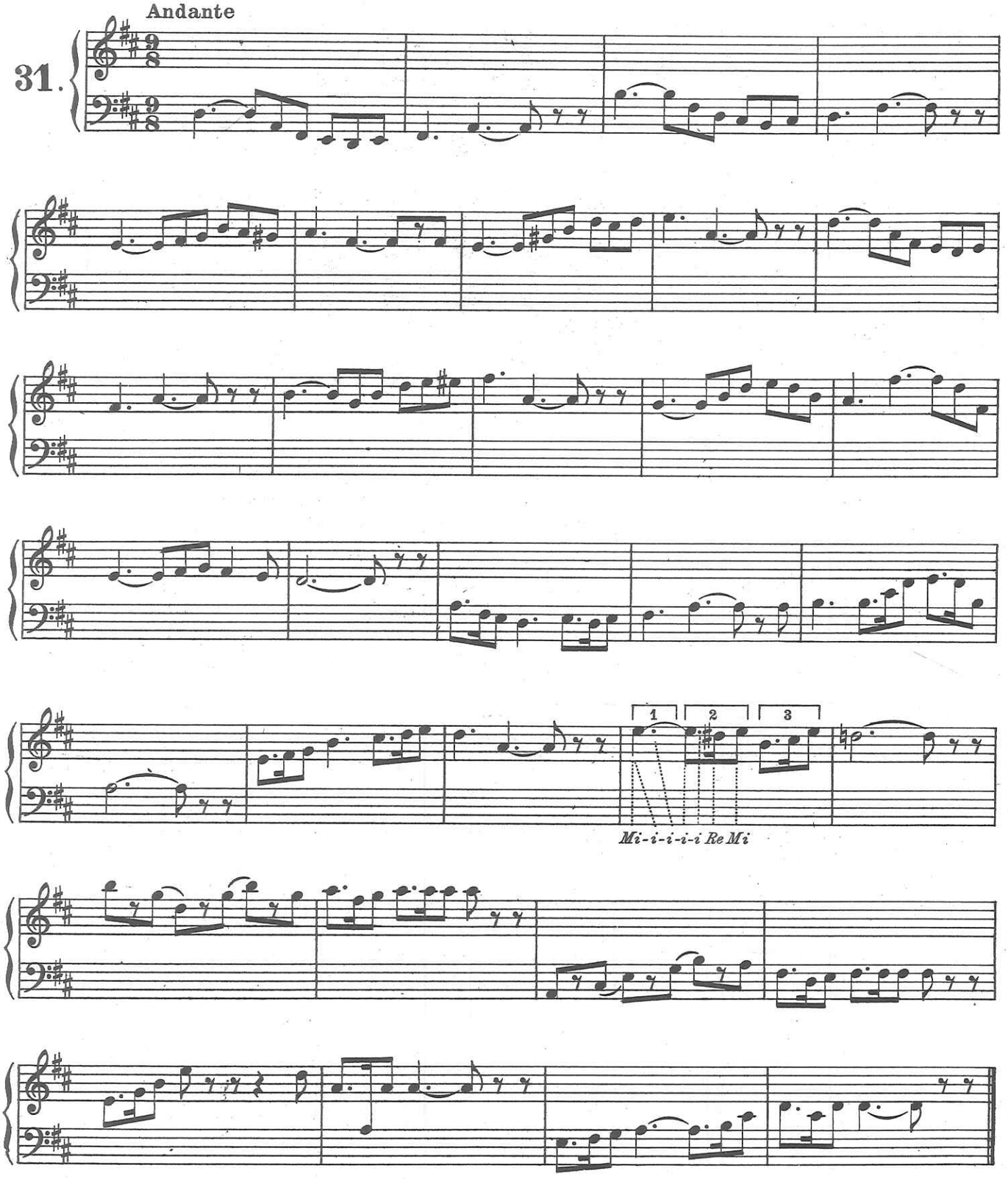
Le misure composte hanno 3 suddivisioni per ogni movimento.

3 Movimenti
3 Suddivisioni
per ogni movimento

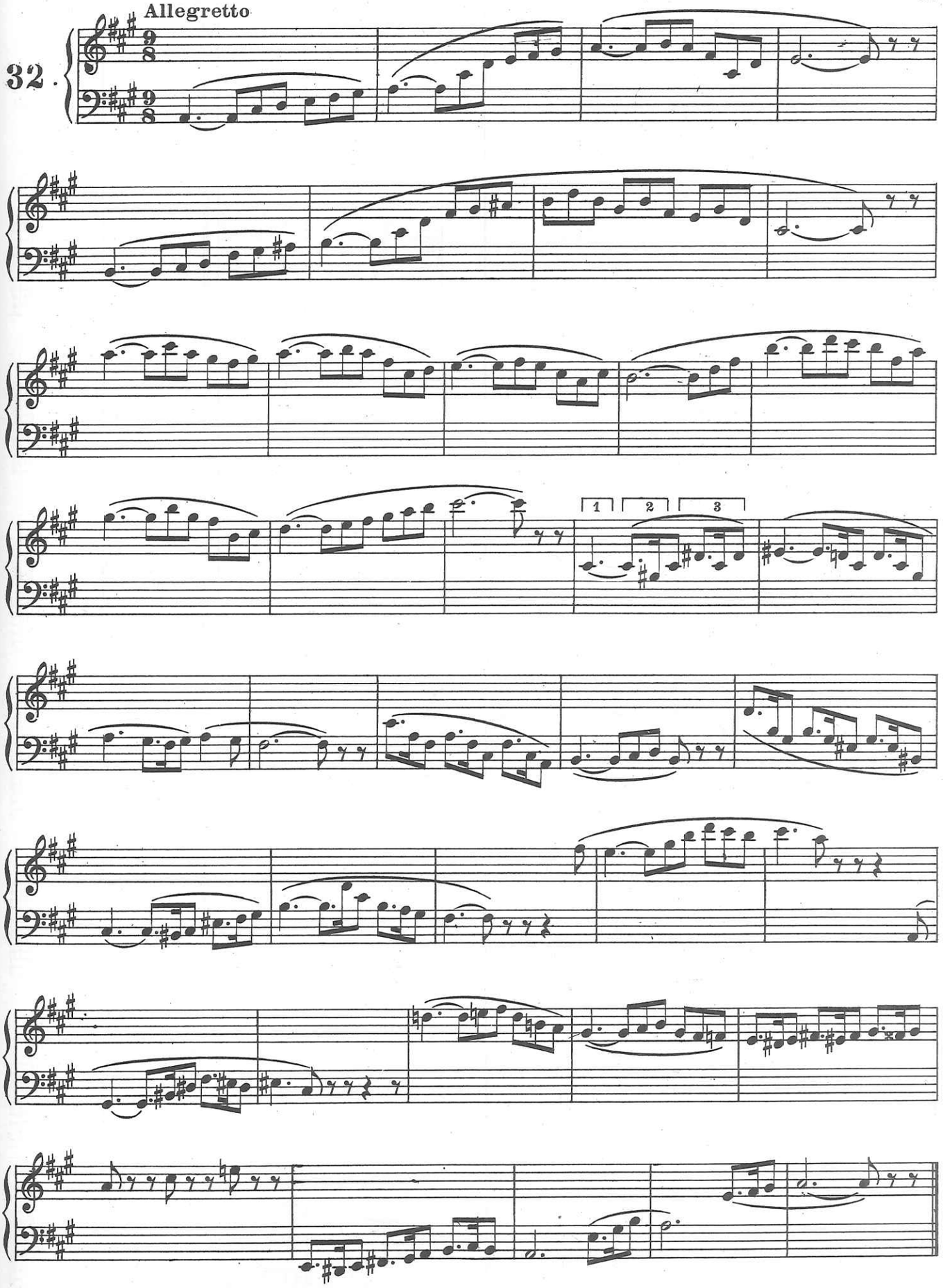


Andante

31.

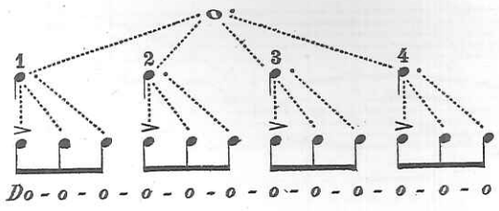


32. Allegretto



Nella TEORIA MUSICALE di *L.O. ANZAGHI* è chiaramente spiegato tutto quanto riguarda i presenti Solfeggi. Tale Teoria va studiata contemporaneamente.

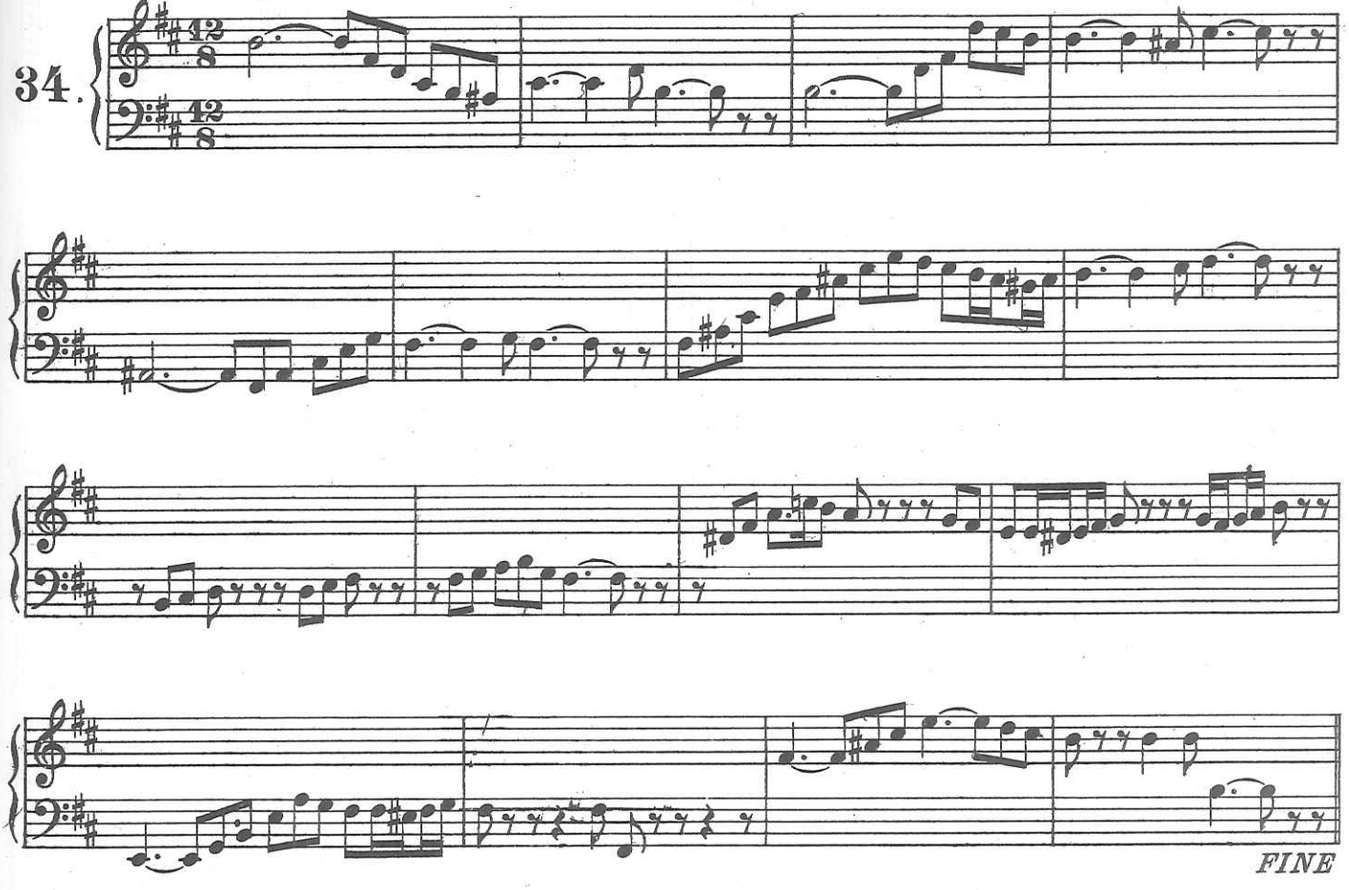
4 Movimenti
3 Suddivisioni
per ogni movimento

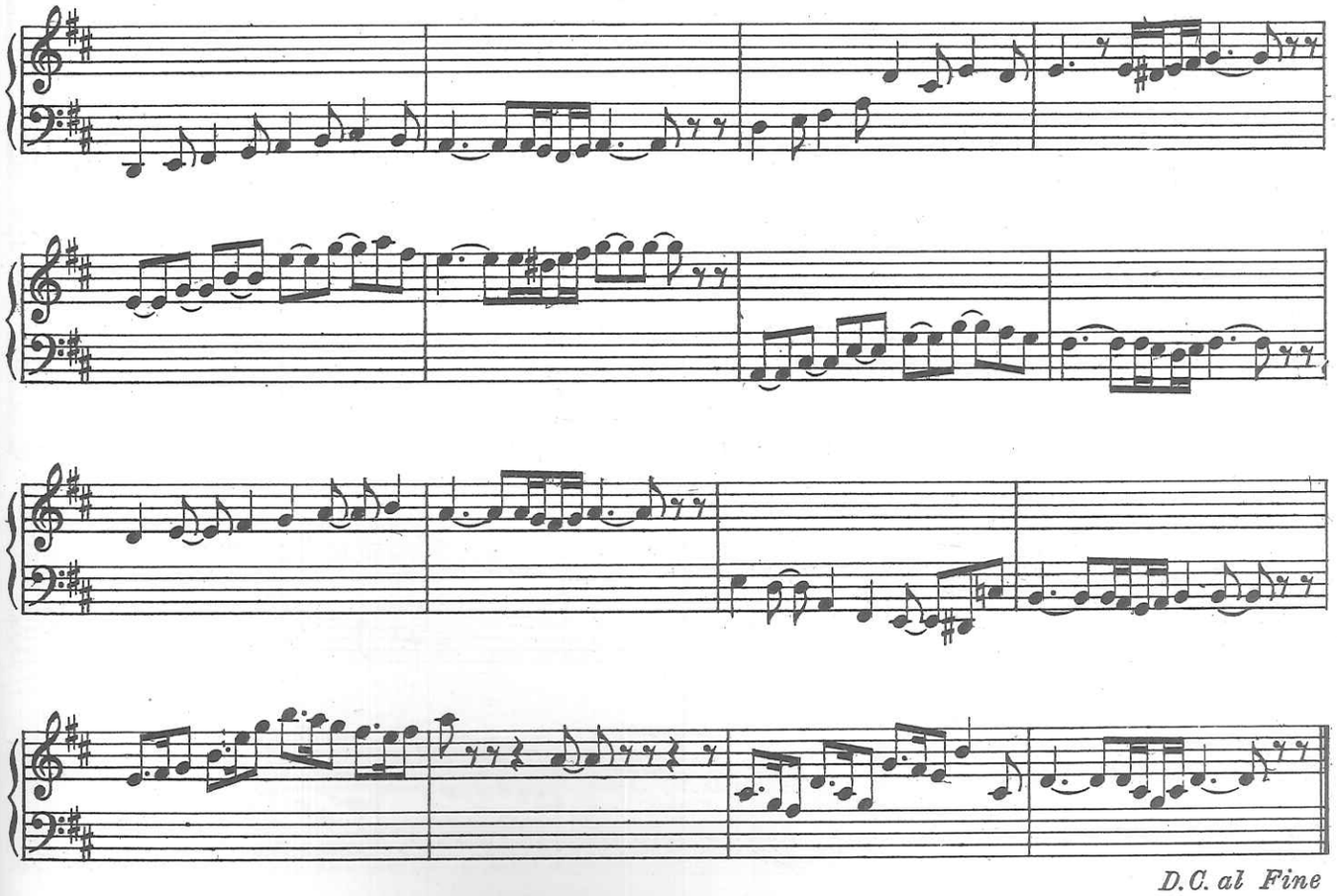


33. **Andante**

Allegretto

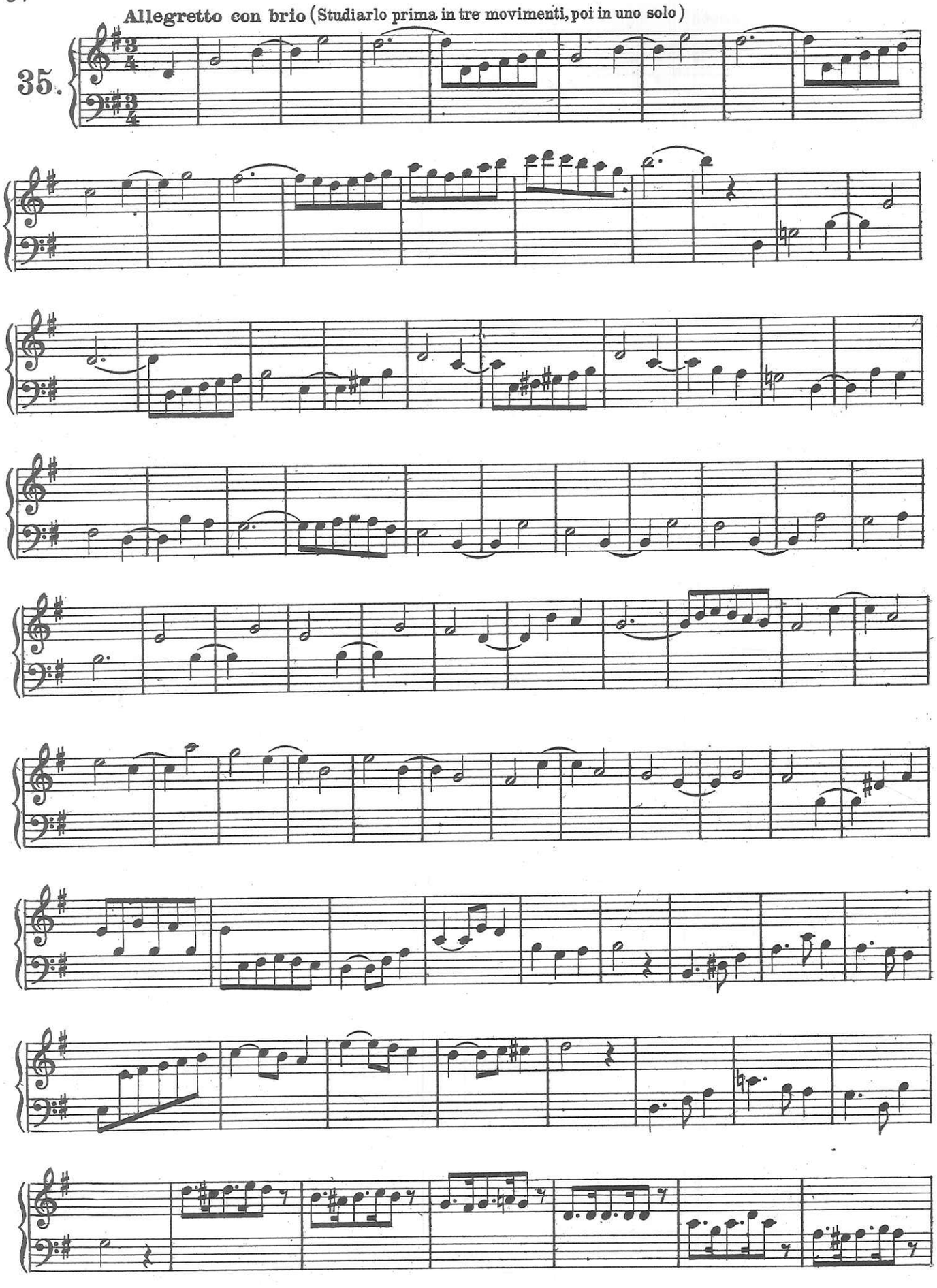
34.





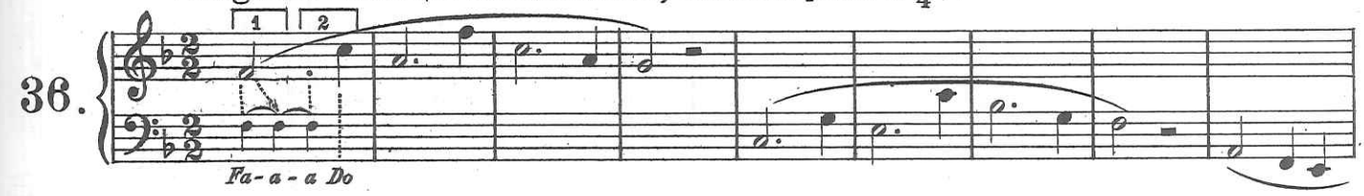
Allegretto con brio (Studiarlo prima in tre movimenti, poi in uno solo)

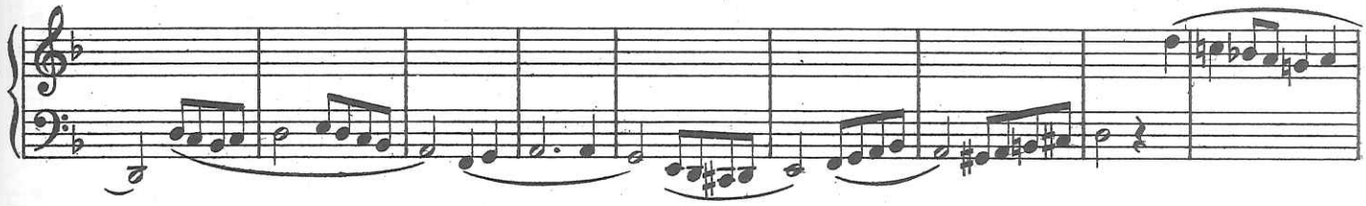
35.

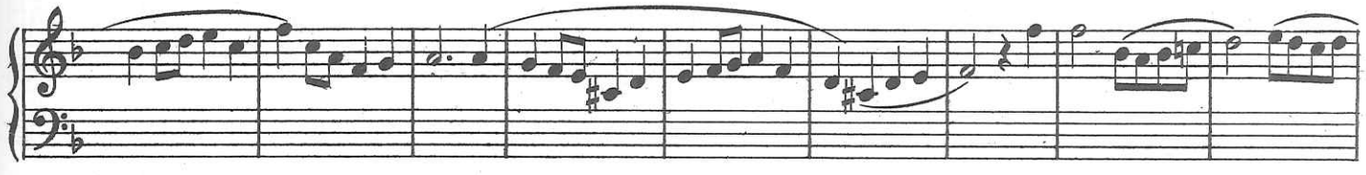


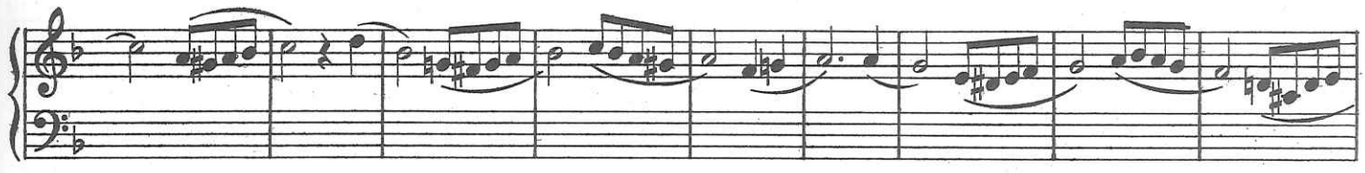
Allegretto vivace *(In due movimenti)* (Studiarlo prima in $\frac{4}{4}$)

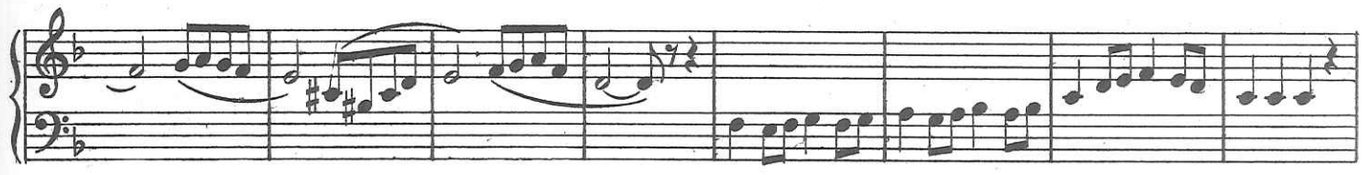
36.

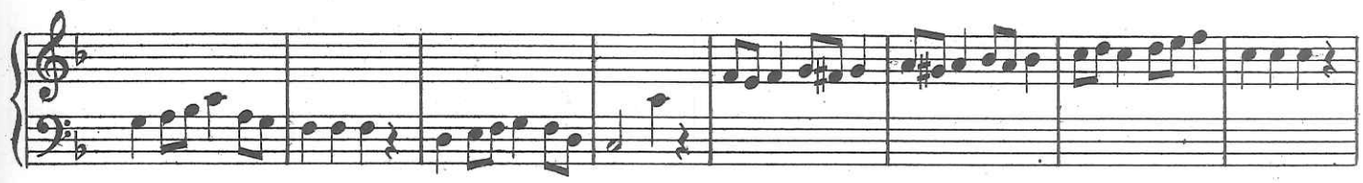


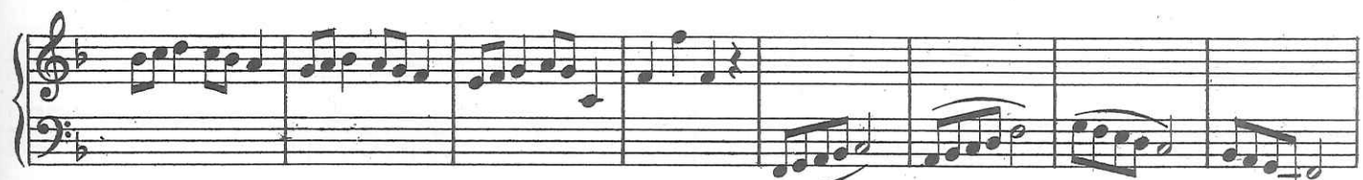


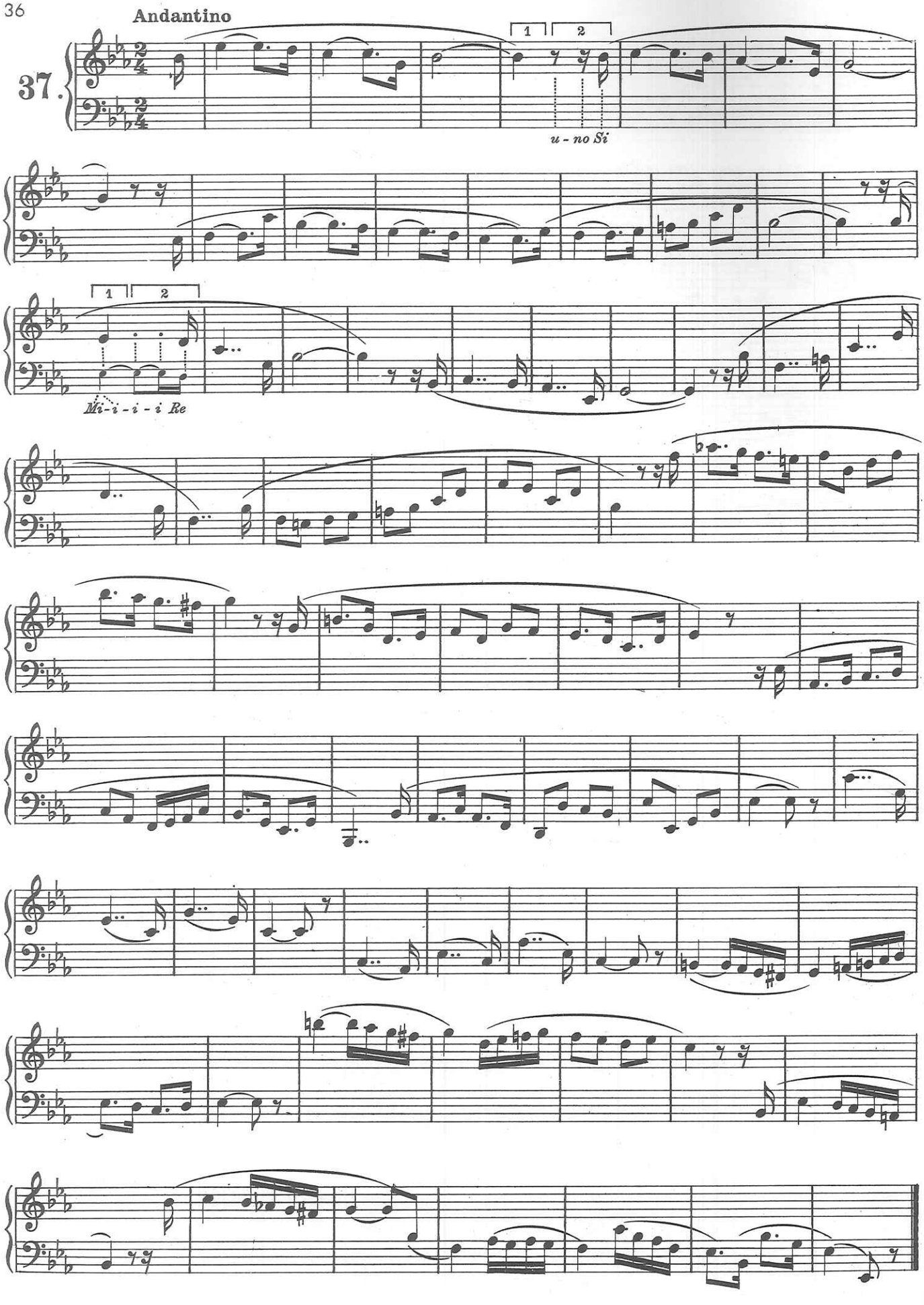






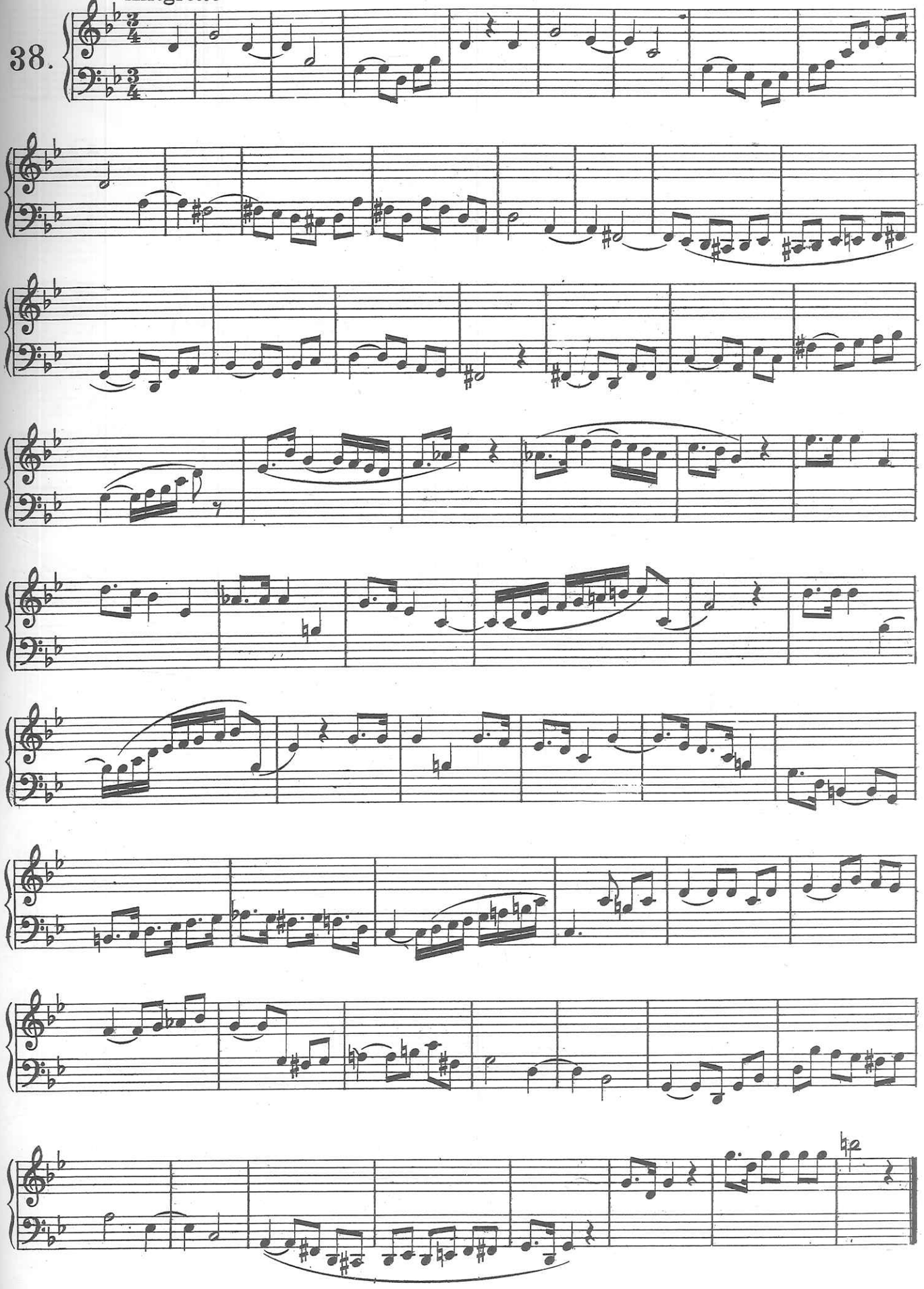





Andantino
37.
1
2
u - no Si
1
2
Mi - i - i - i Re

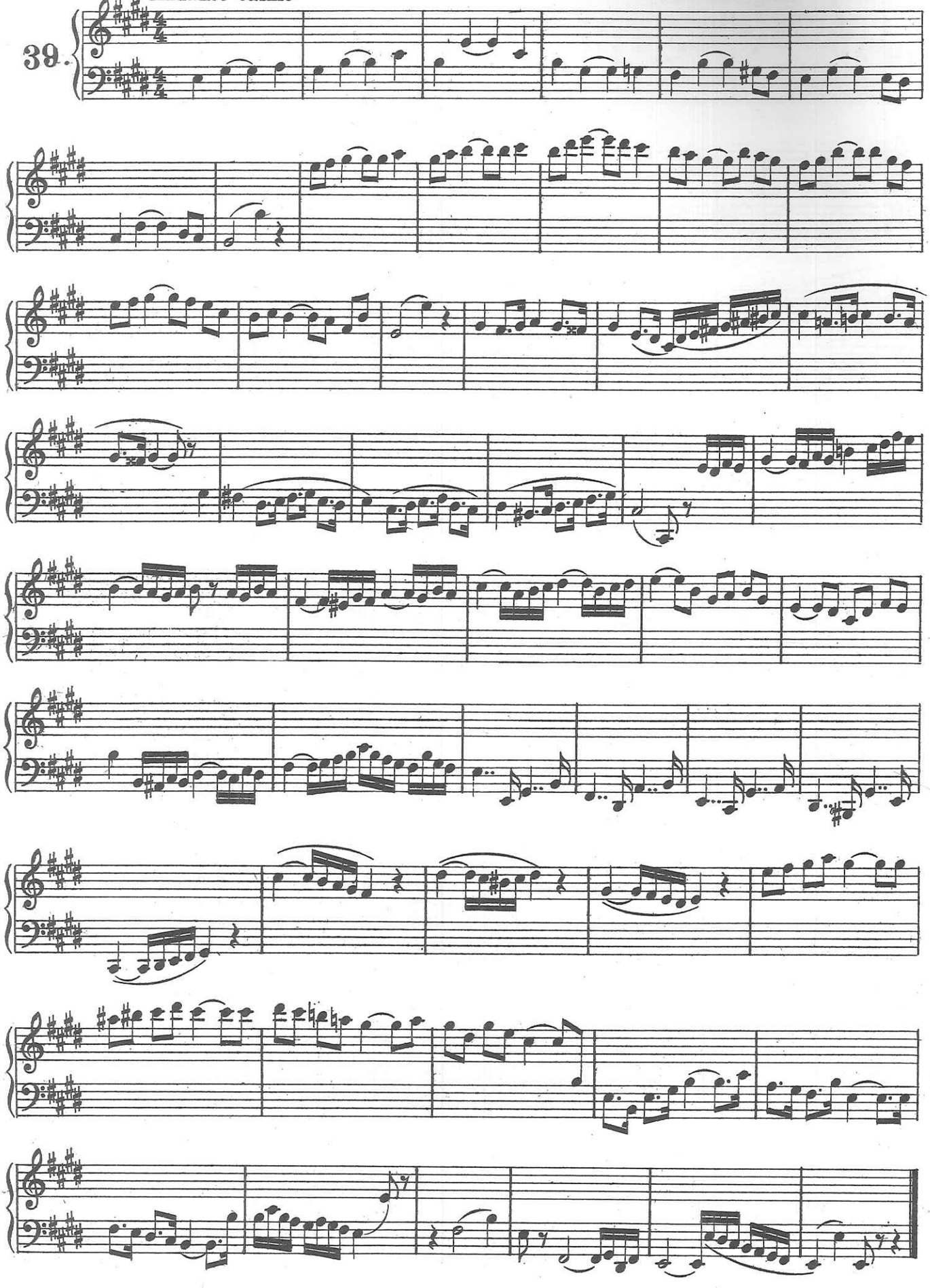
Allegretto

38.

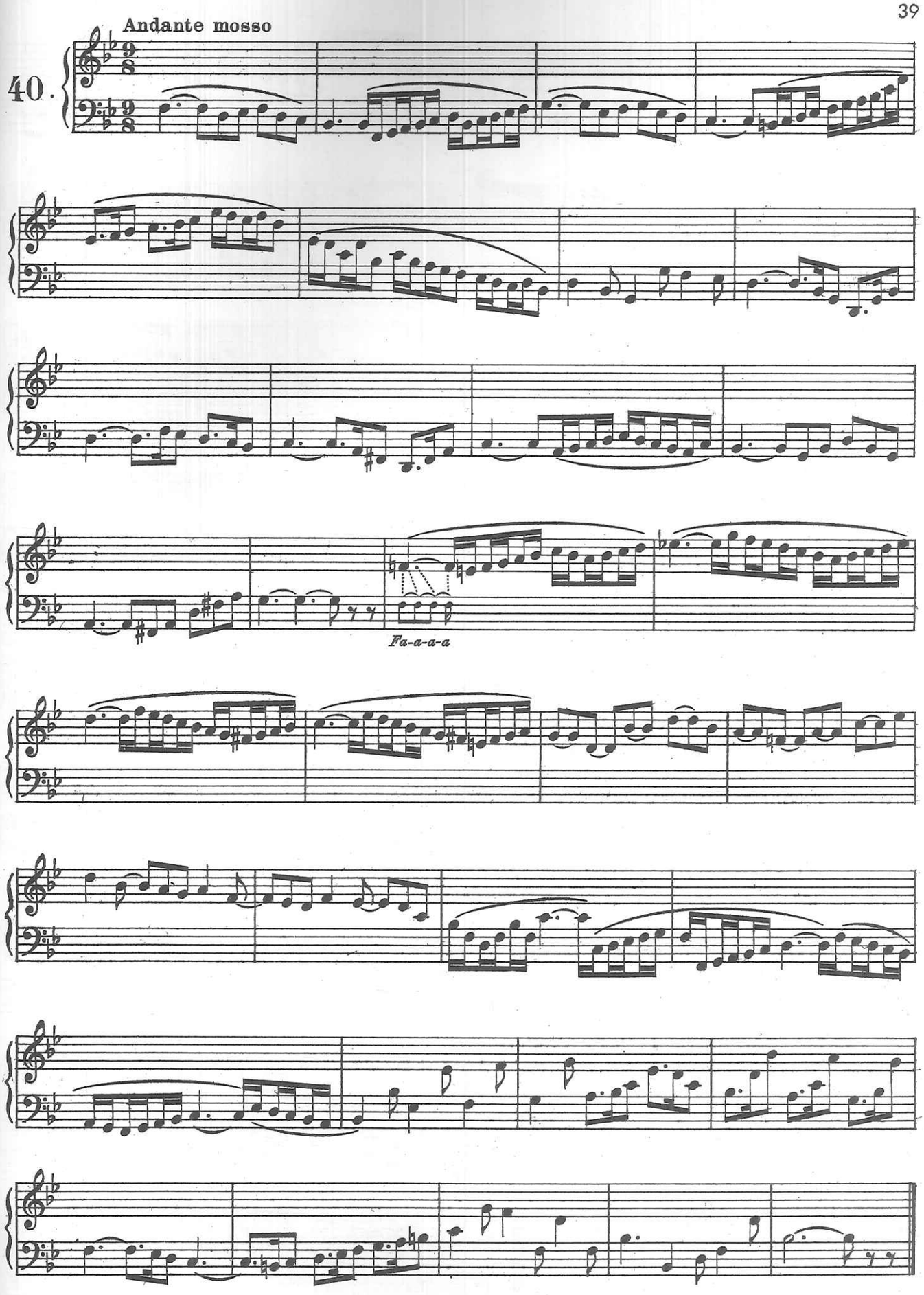


Andante calmo

39.



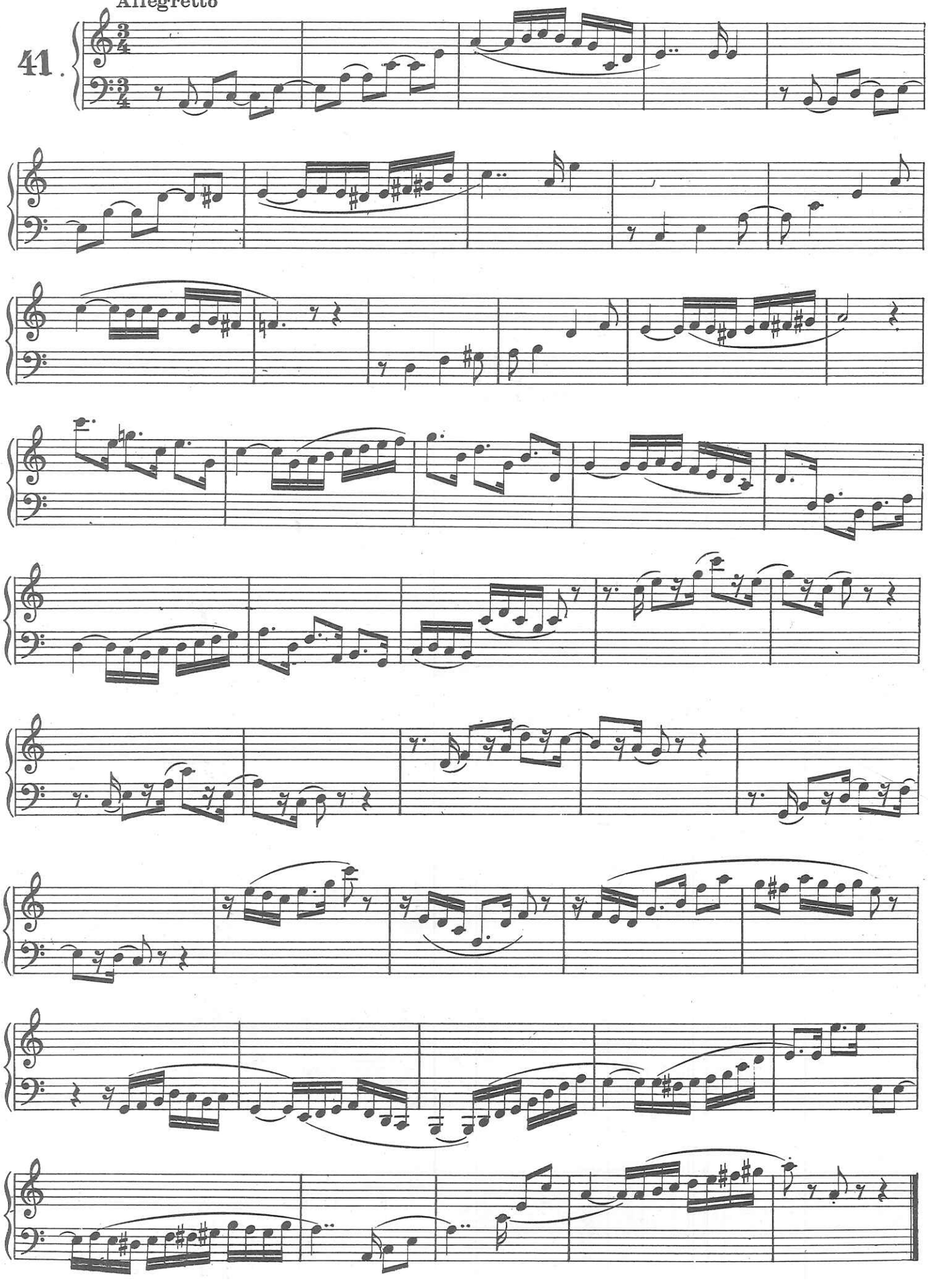
40. Andante mosso

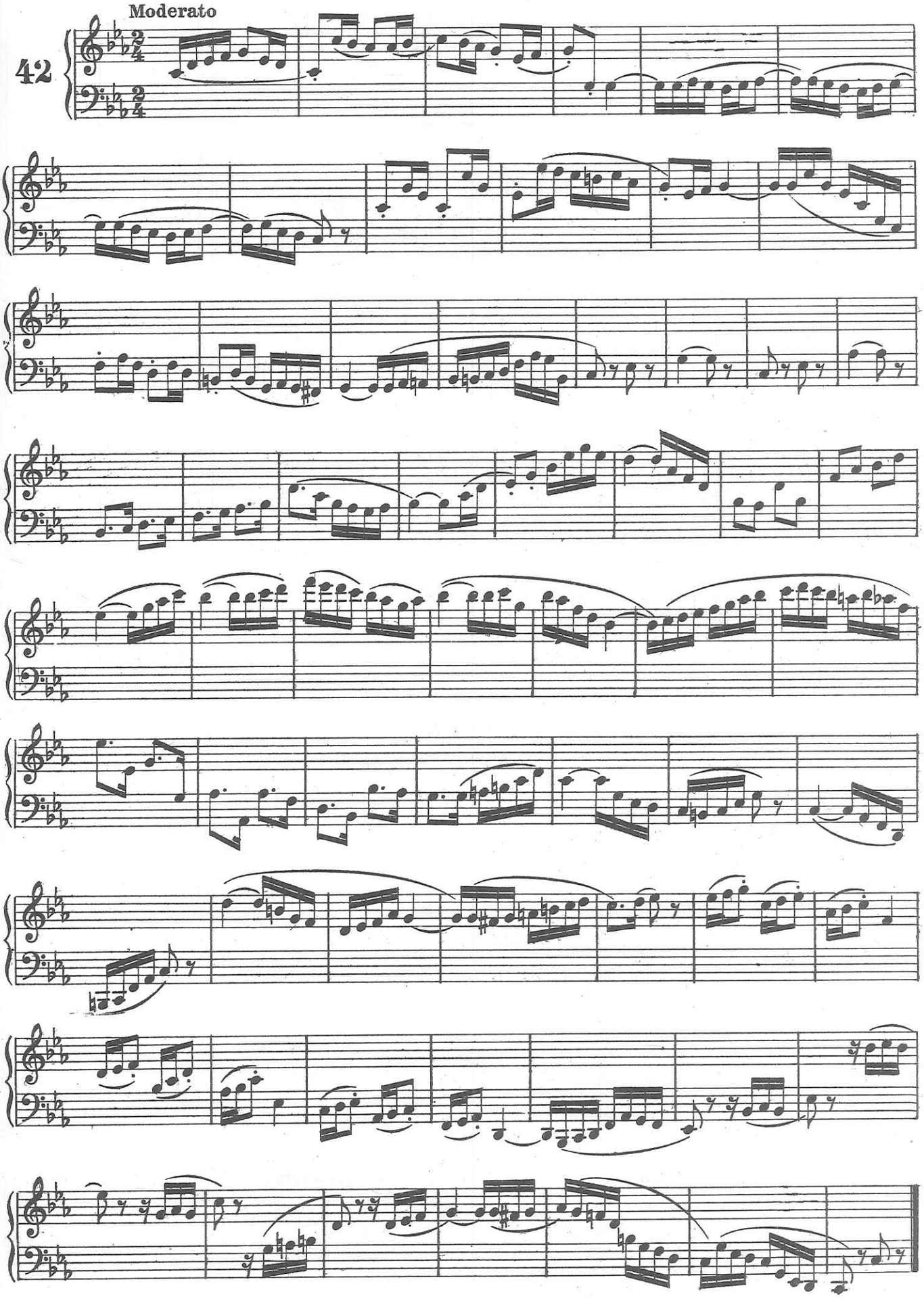


Nella TEORIA MUSICALE di *L. O. ANZAGHI* è chiaramente spiegato tutto quanto riguarda i presenti Solfeggi. Tale Teoria va studiata contemporaneamente.

Allegretto

41.



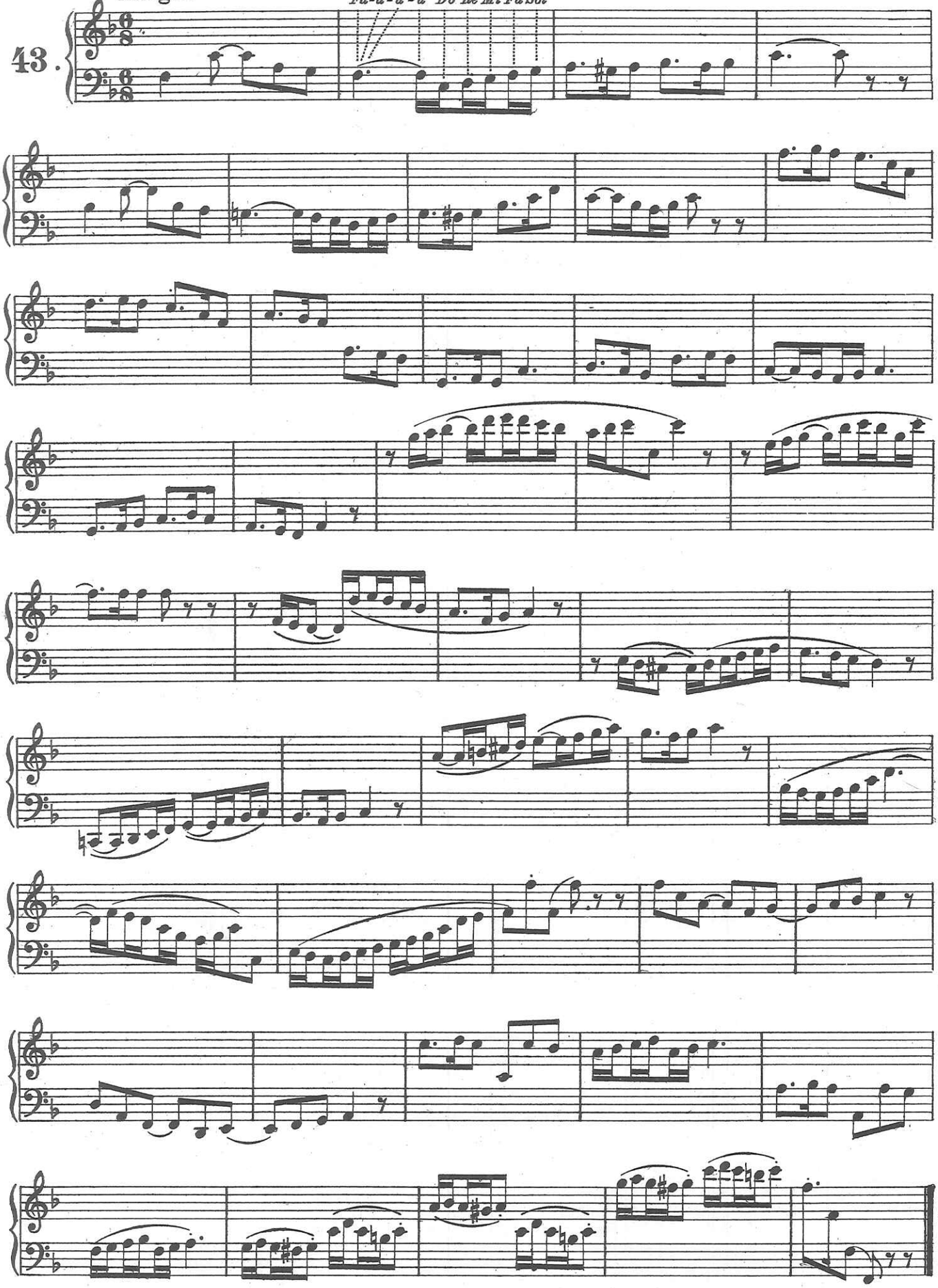

Moderato
42

Allegro

1 2

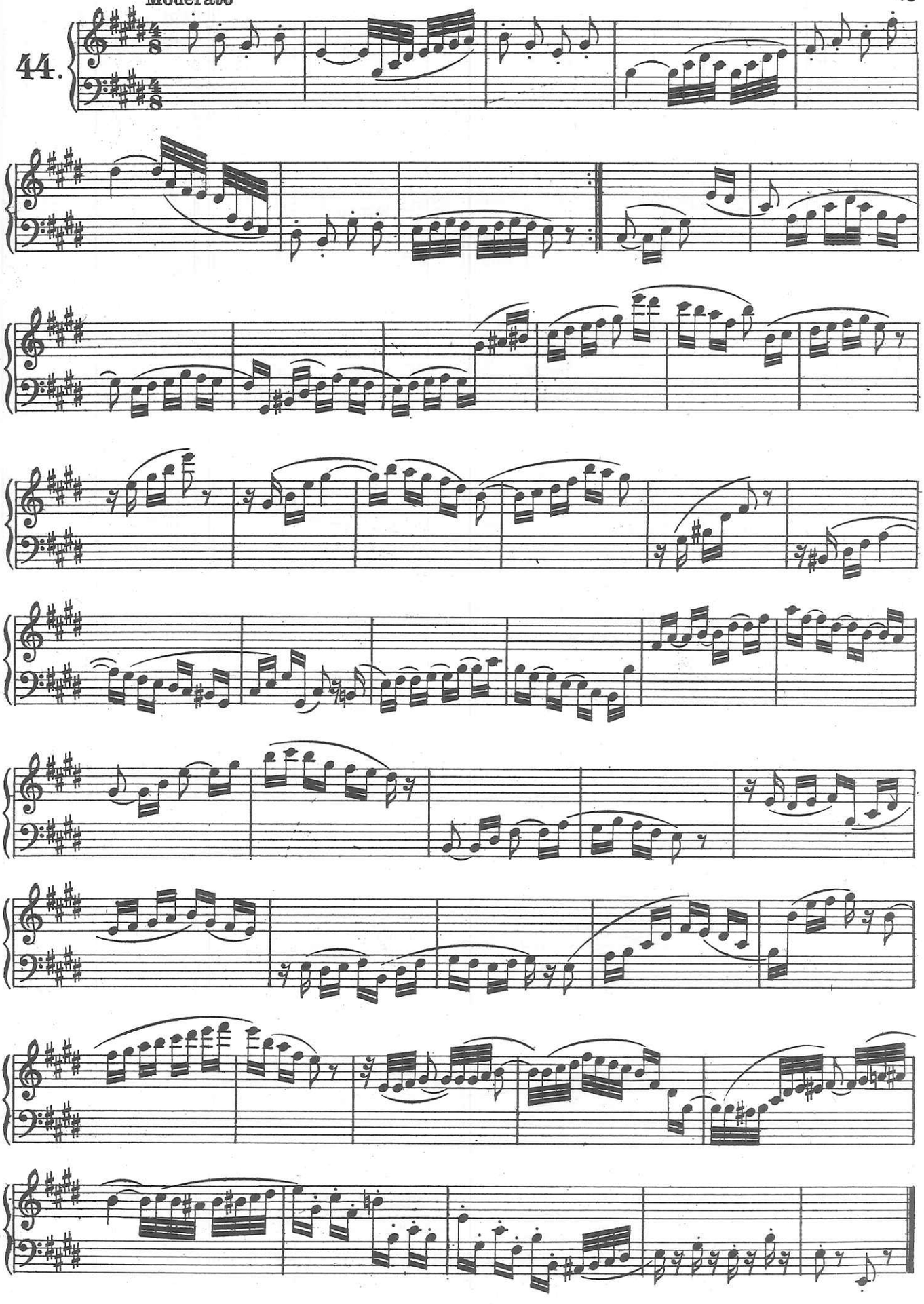
Fa-a-a-a Do Re Mi Fa Sol

43.



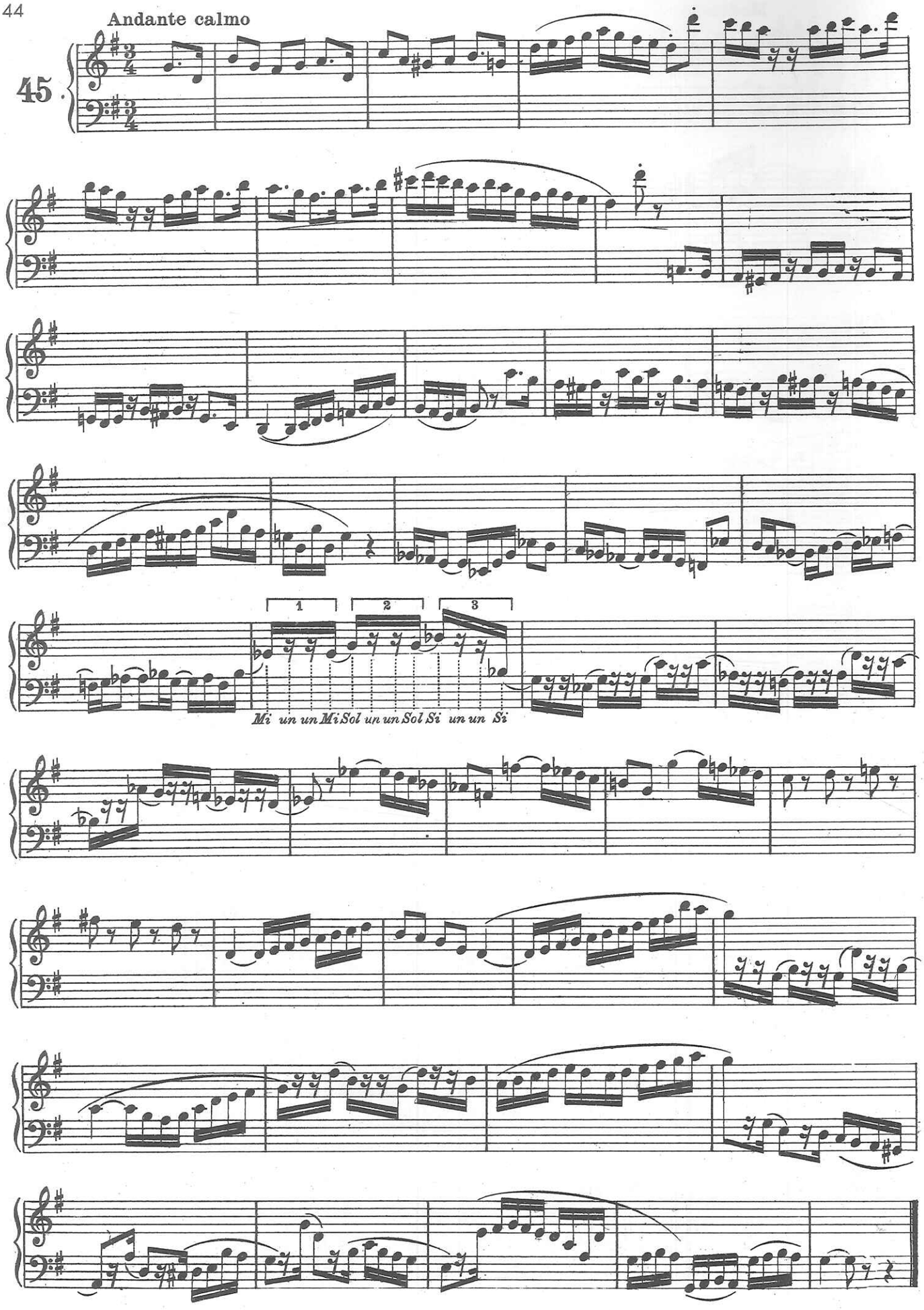
Moderato

44.

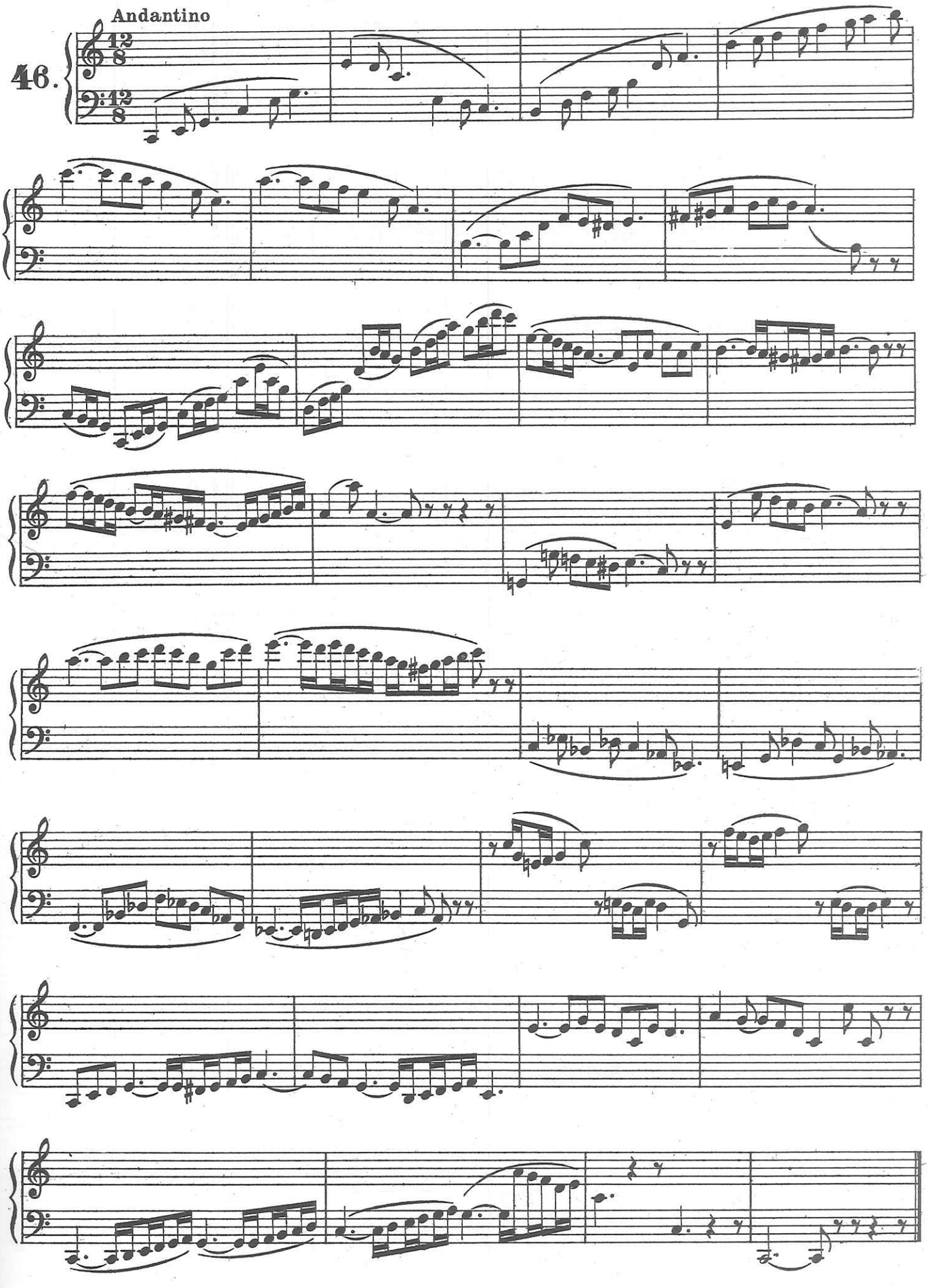


Andante calmo

45.



46. Andantino

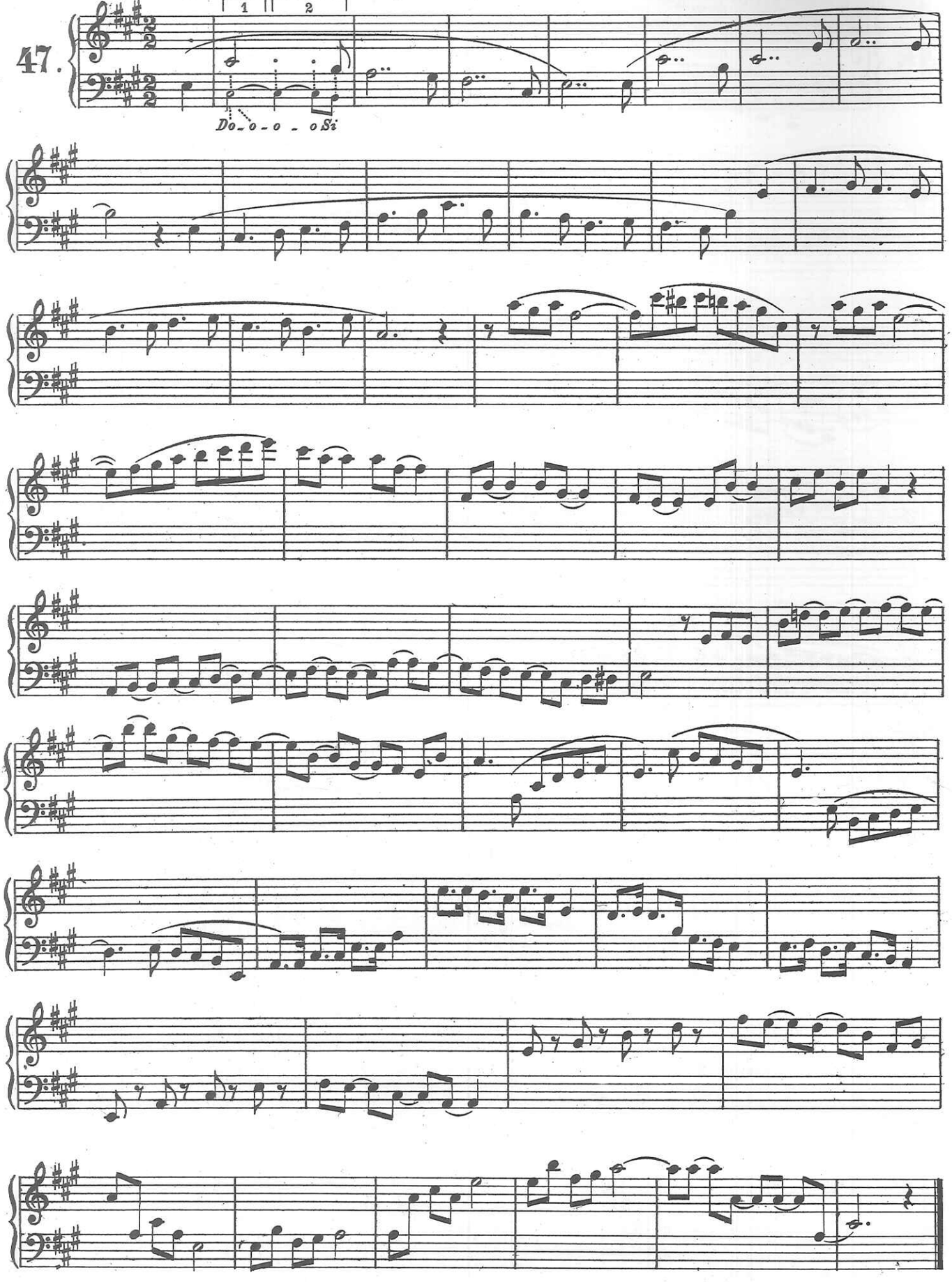


Allegro (Studiarlo prima in $\frac{4}{4}$)

47.

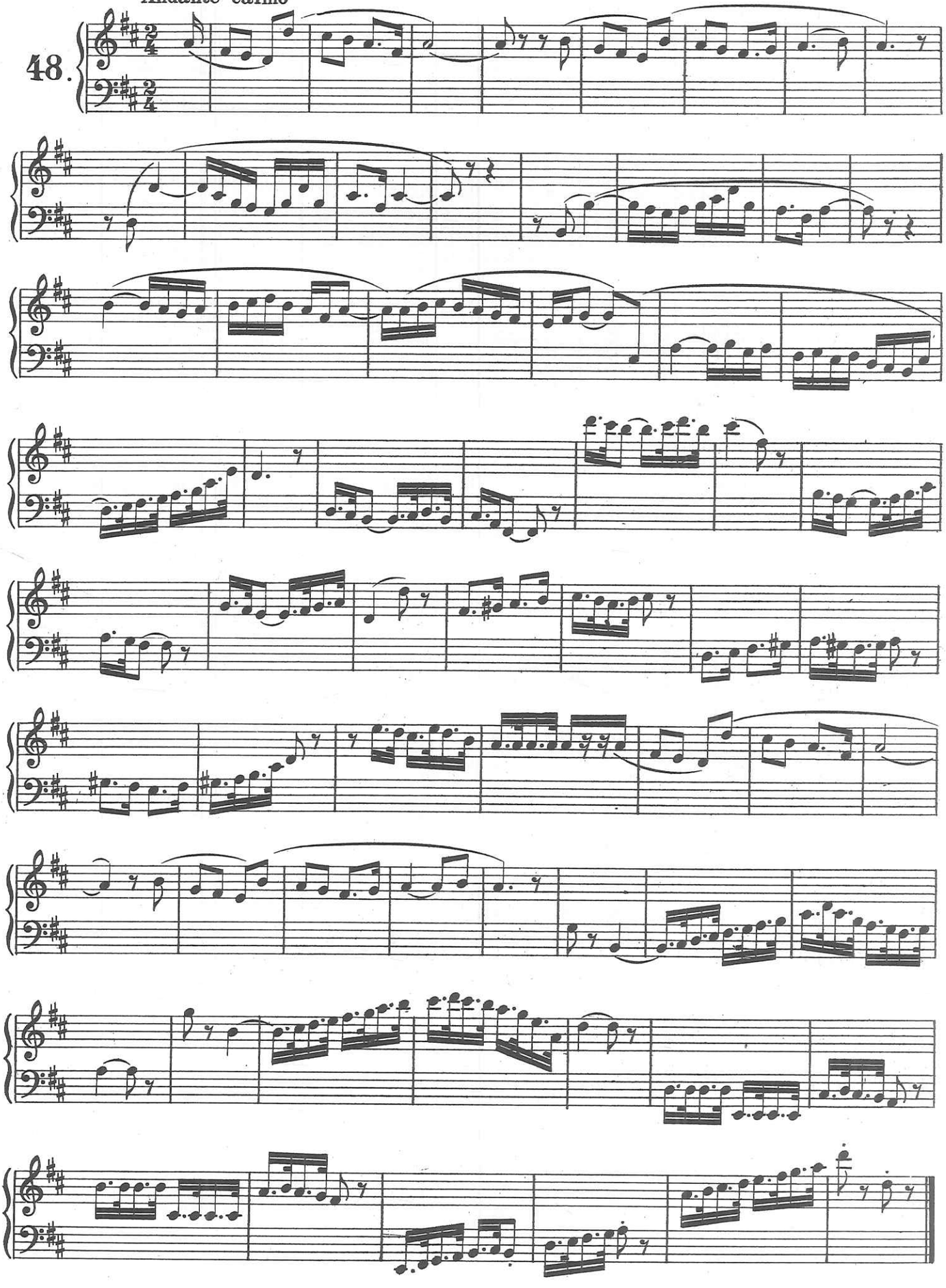
1 2

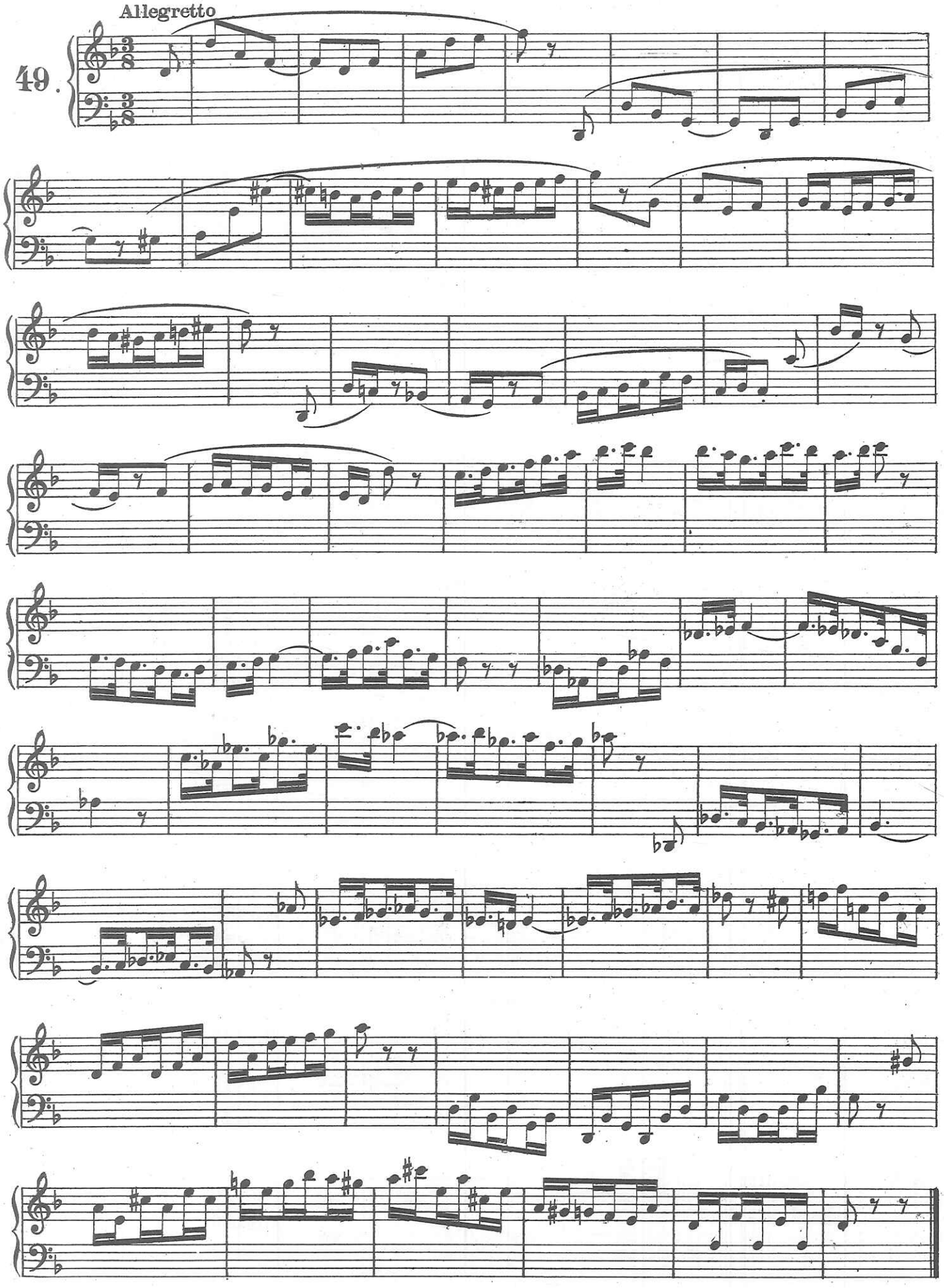
Do - o - o - o Si



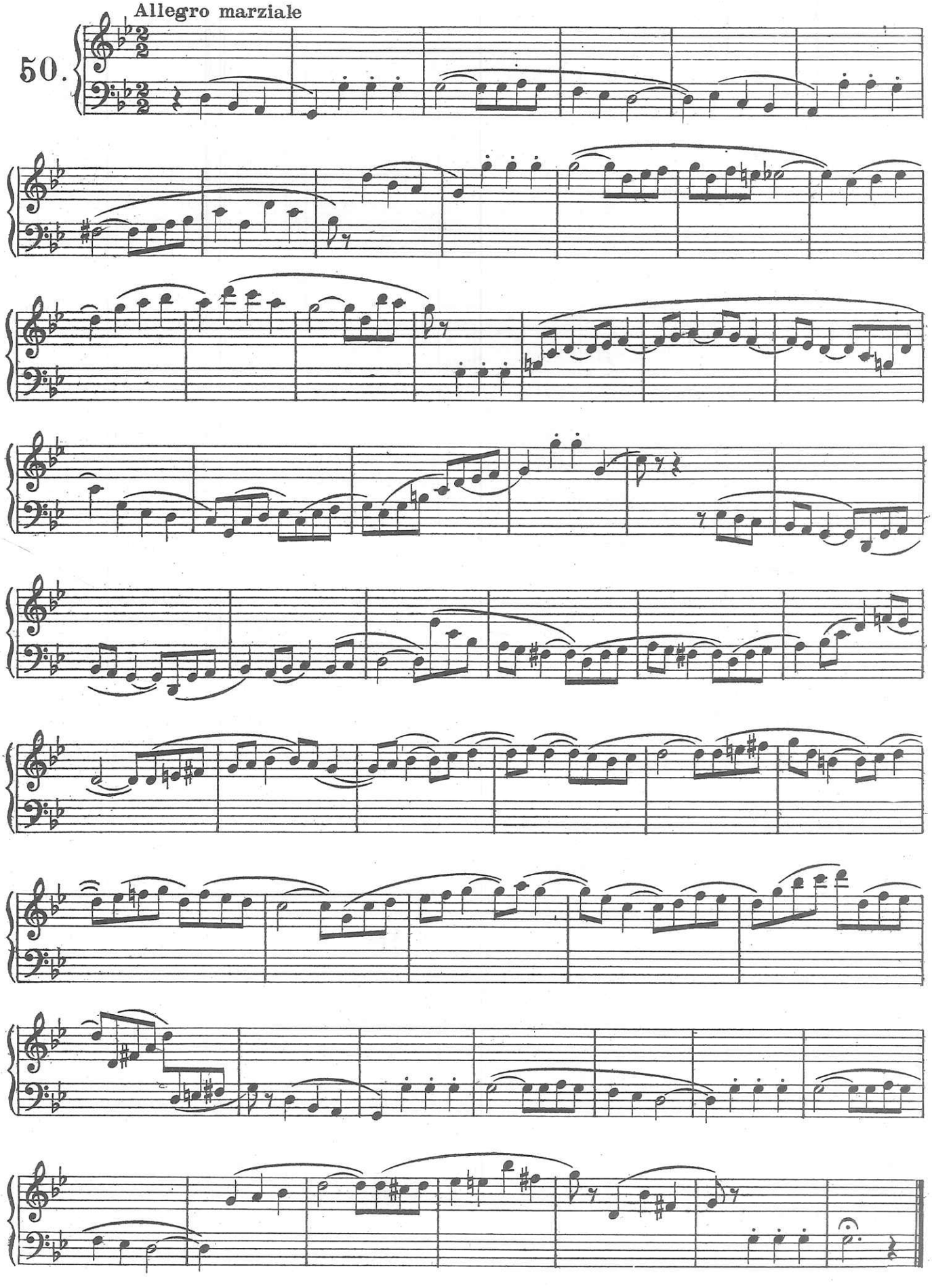
Andante calmo

48.



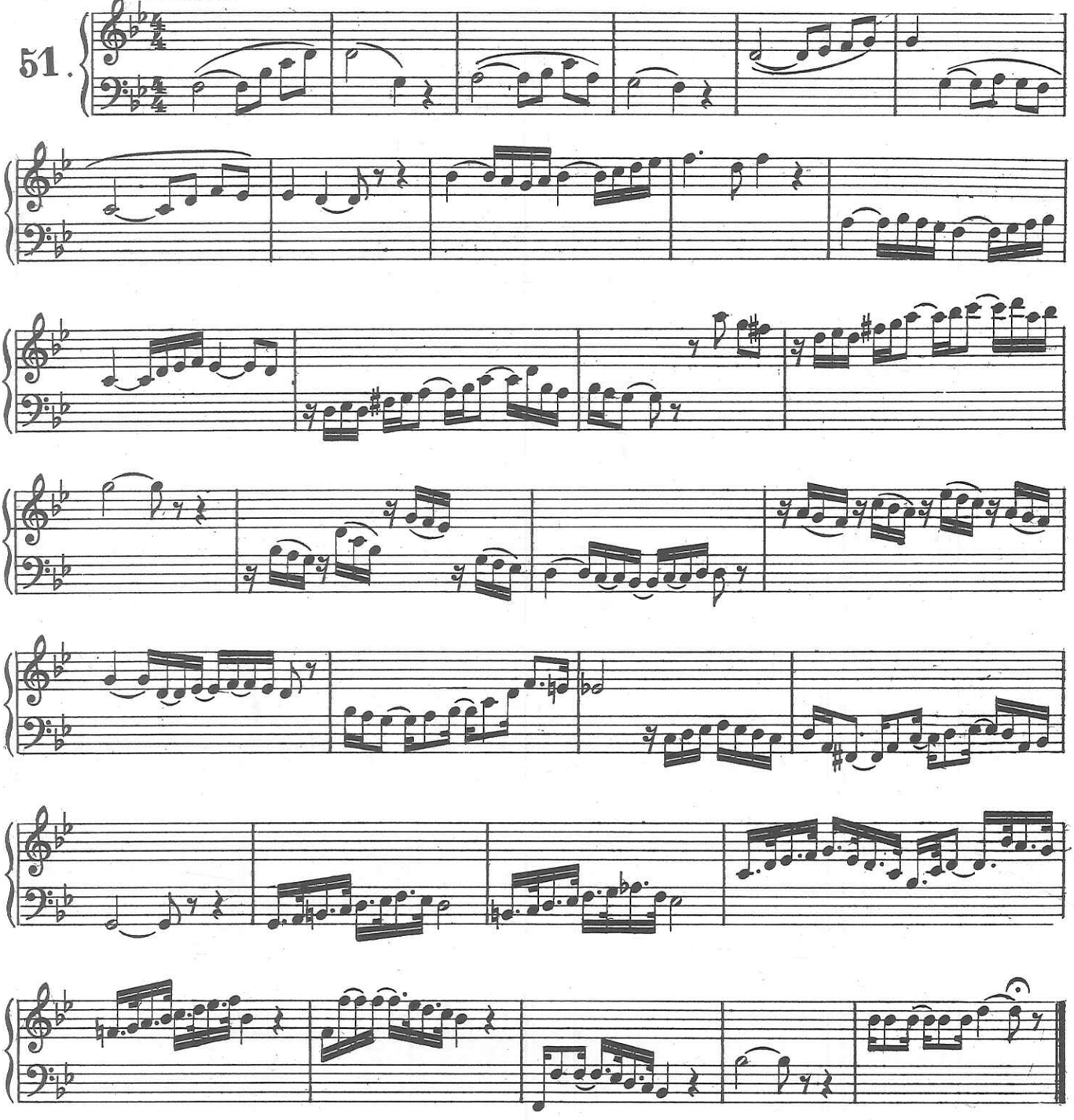

Allegretto
49.

50. Allegro marziale



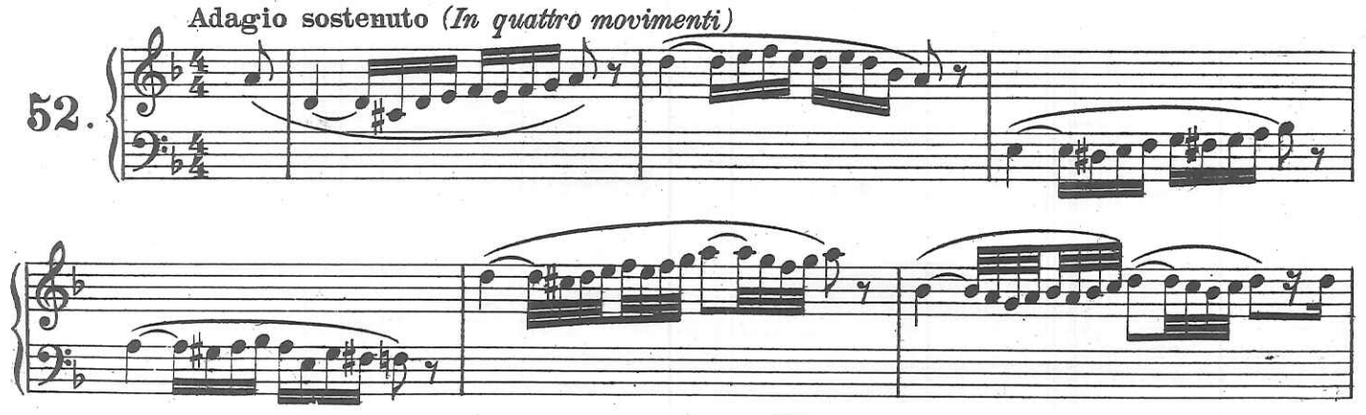
Andante

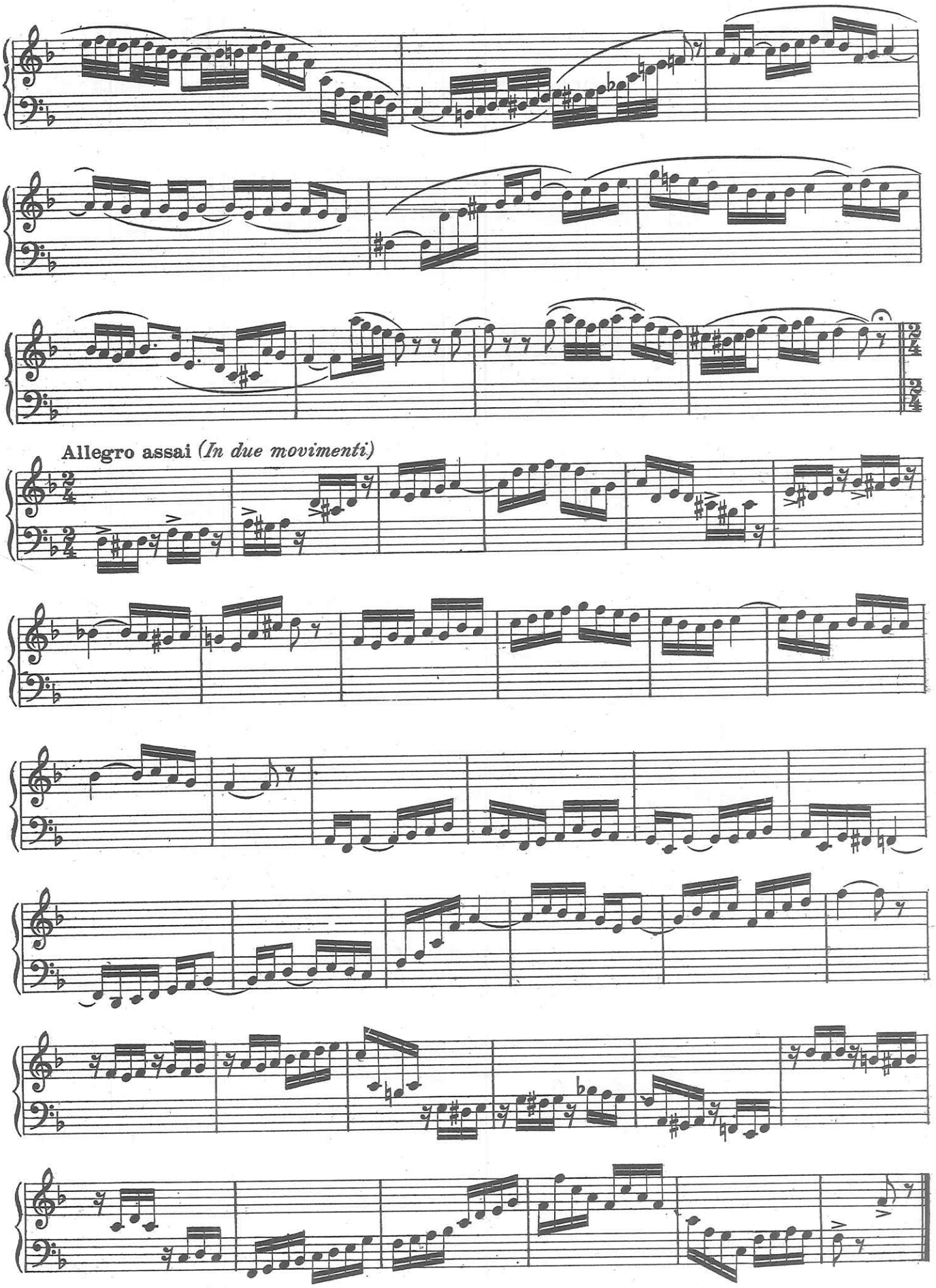
51.



Adagio sostenuto *(In quattro movimenti)*

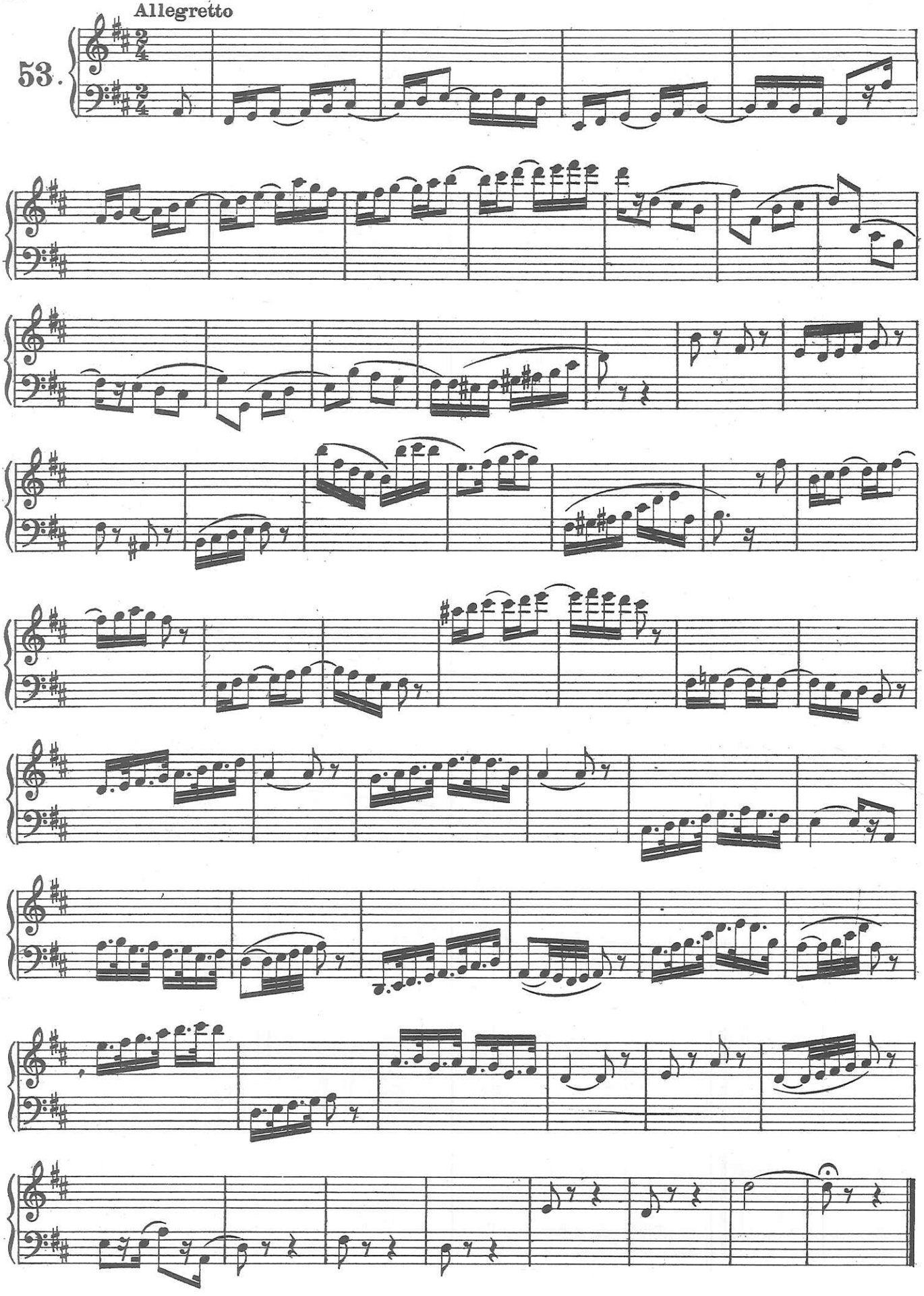
52.



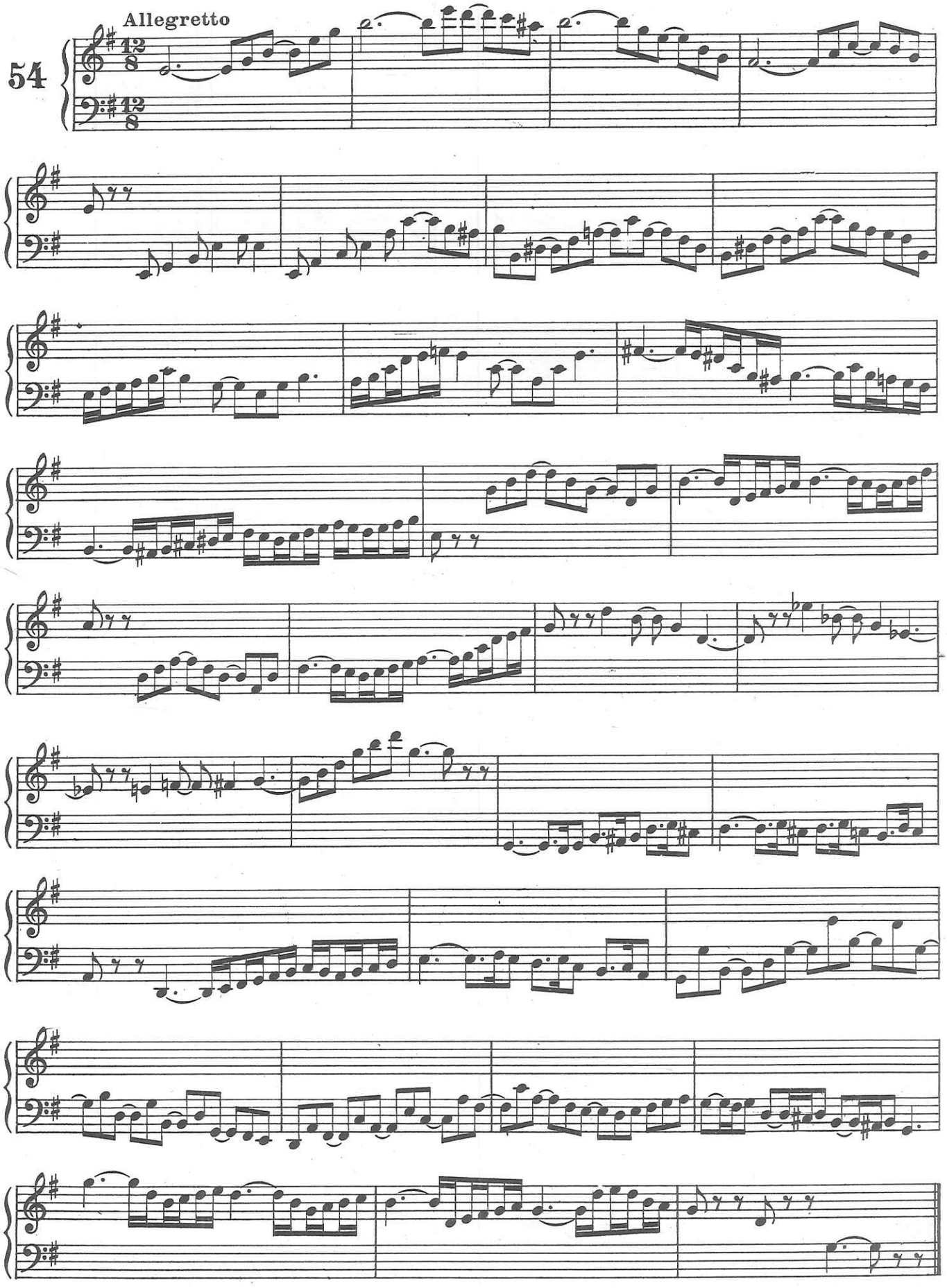

Allegro assai (In due movimenti)

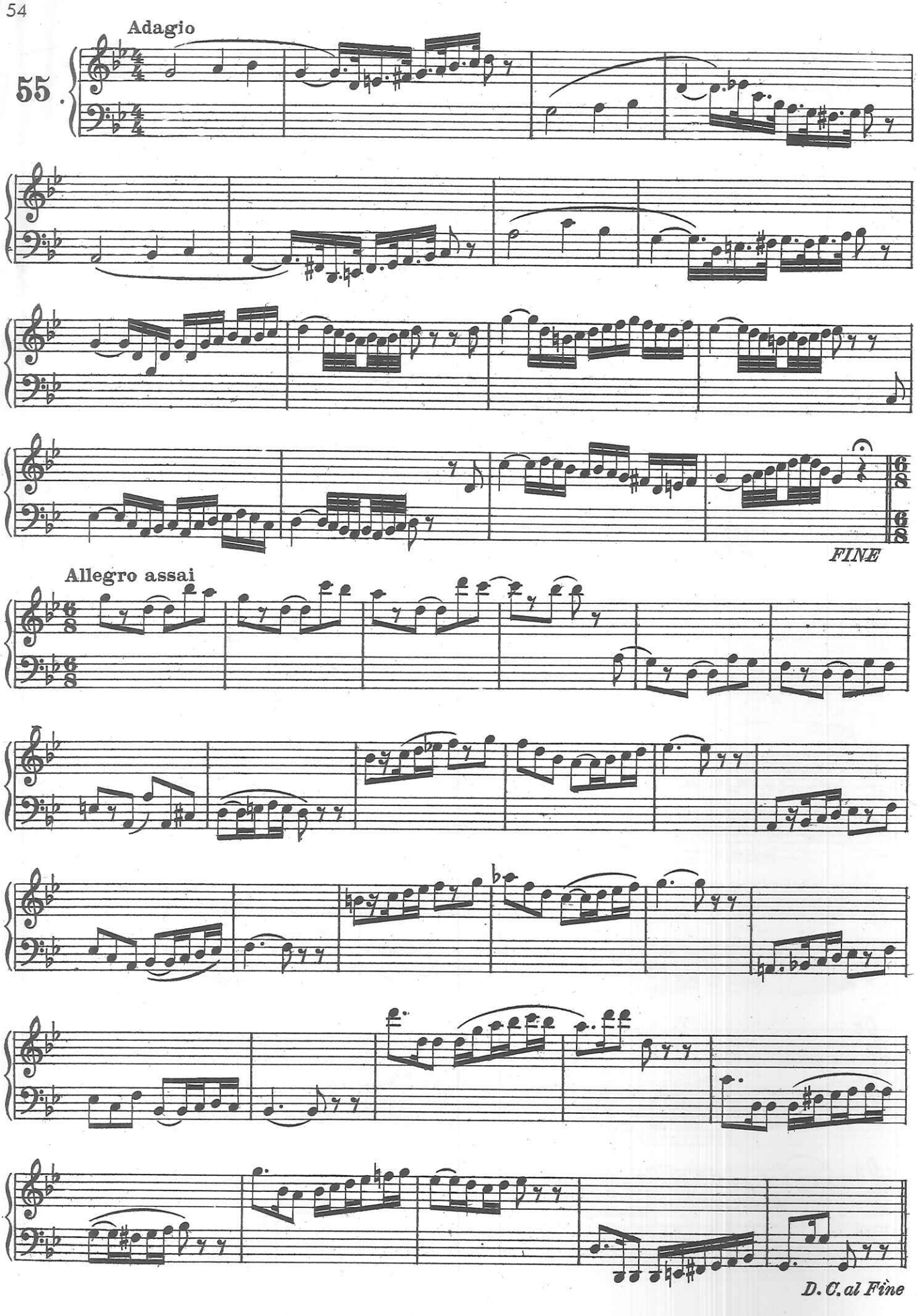
Allegretto

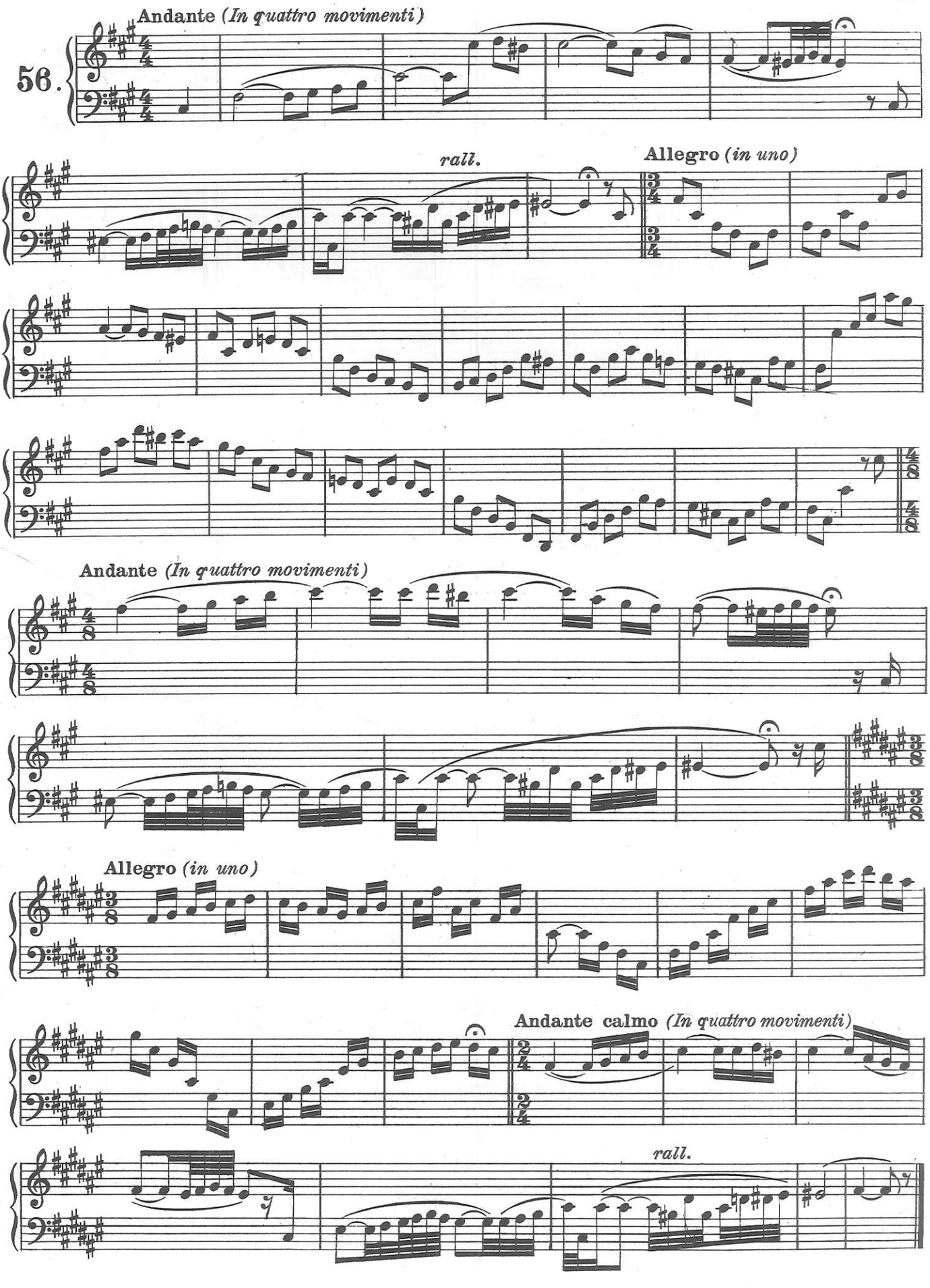
53.

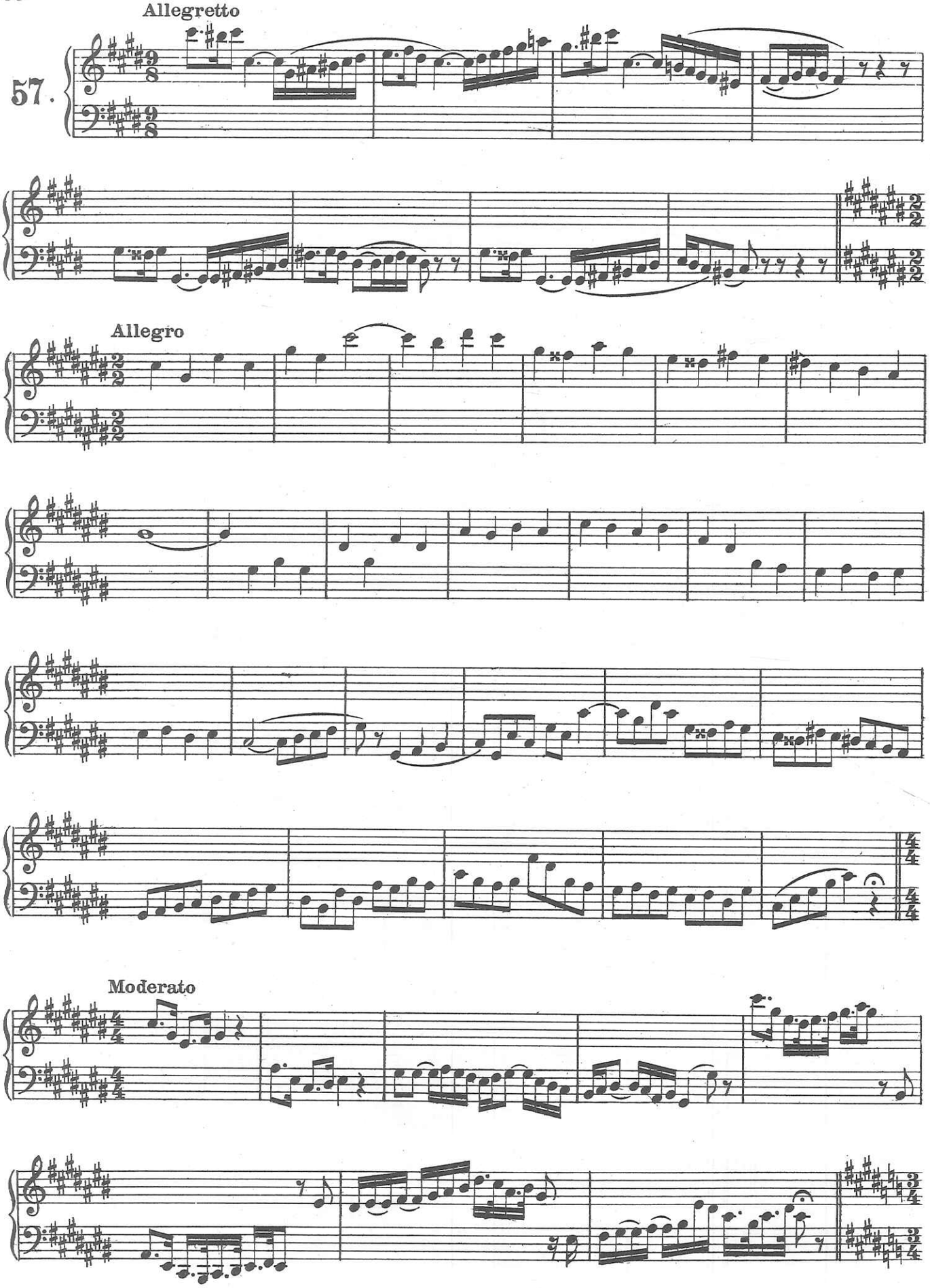


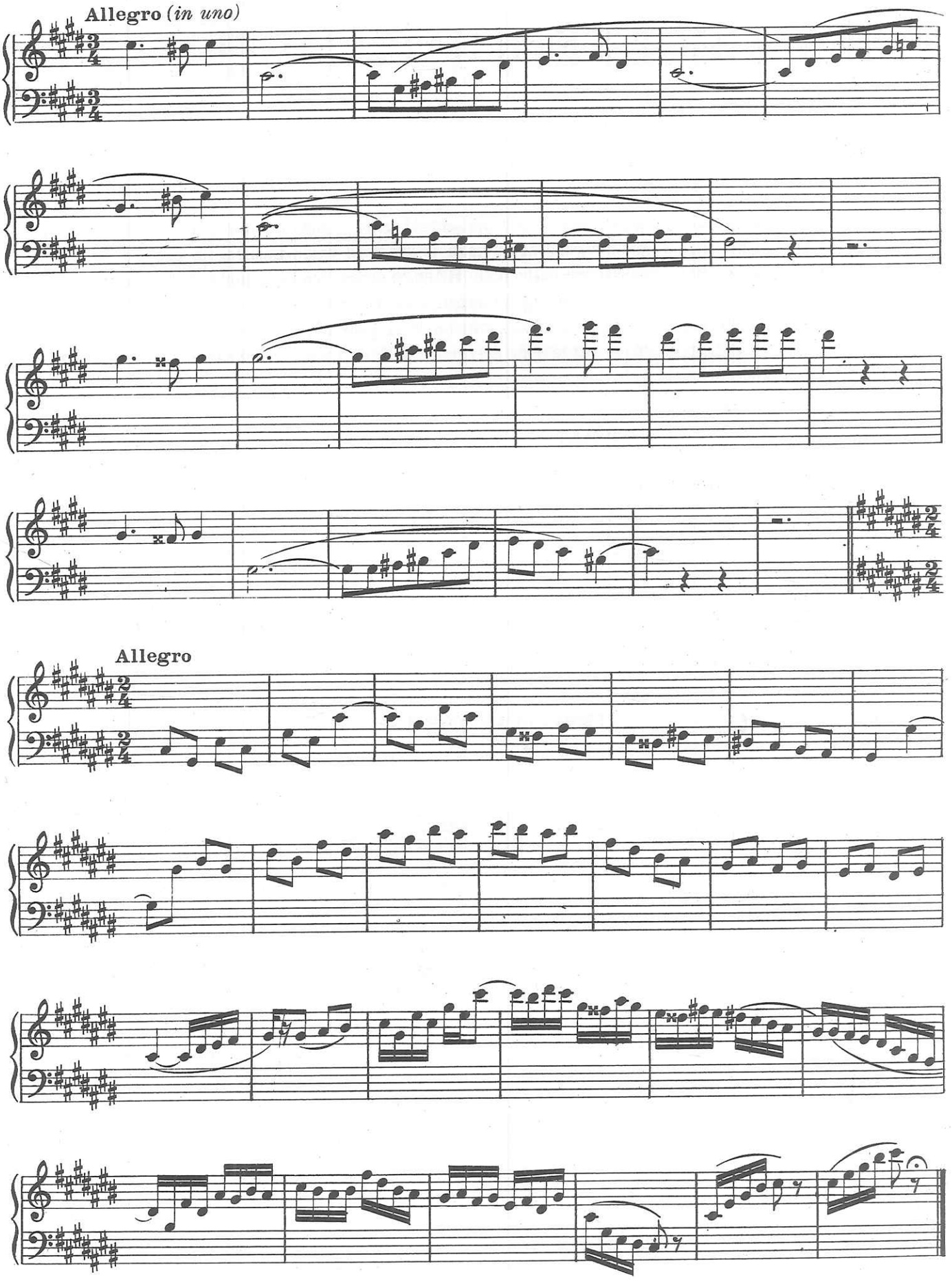
54 Allegretto




Adagio
55.
FINE
Allegro assai
D. C. al Fine


56.
Andante (In quattro movimenti)
rall.
Allegro (in uno)
Andante (In quattro movimenti)
Allegro (in uno)
Andante calmo (In quattro movimenti)
rall.


Allegretto
57.
Allegro
Moderato



Vedi Conclusione a pag. 76.

SOLFEGGI CANTATI

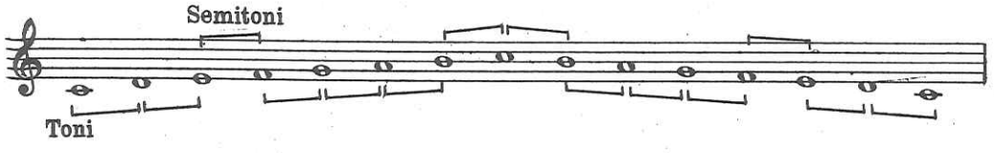
I. CORSO

AVVERTENZE - I seguenti *Solfeggi Cantati* sono presentati nelle *5 sopralinee* (chiave di *Sol*), nei limiti dell'estensione vocale media, e si propongonò di avviare lo studioso verso una buona educazione musicale, sia nell'intonazione che nella percezione delle note. Ritengo superfluo l'aggiunta delle *5 sottolinee*.

Prima d'iniziare lo studio dei seguenti *Solfeggi Cantati*, occorre esercitarsi eseguendo la Scala di *Do* Maggiore, in modo da distinguere con sicurezza i suoni e le singole altezze.

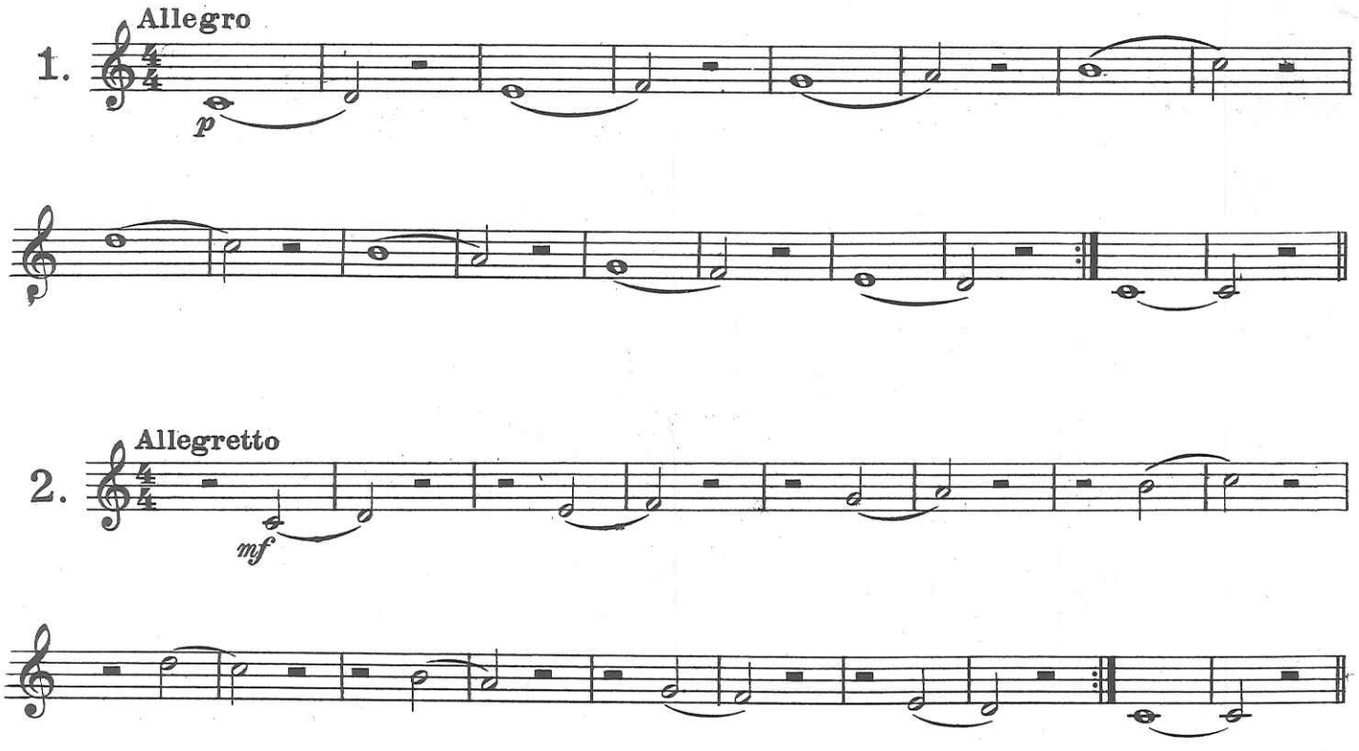
Inoltre è necessaria una particolare attenzione agli intervalli di Tono e Semitono diatonico, tale da poterne fare sicura distinzione.

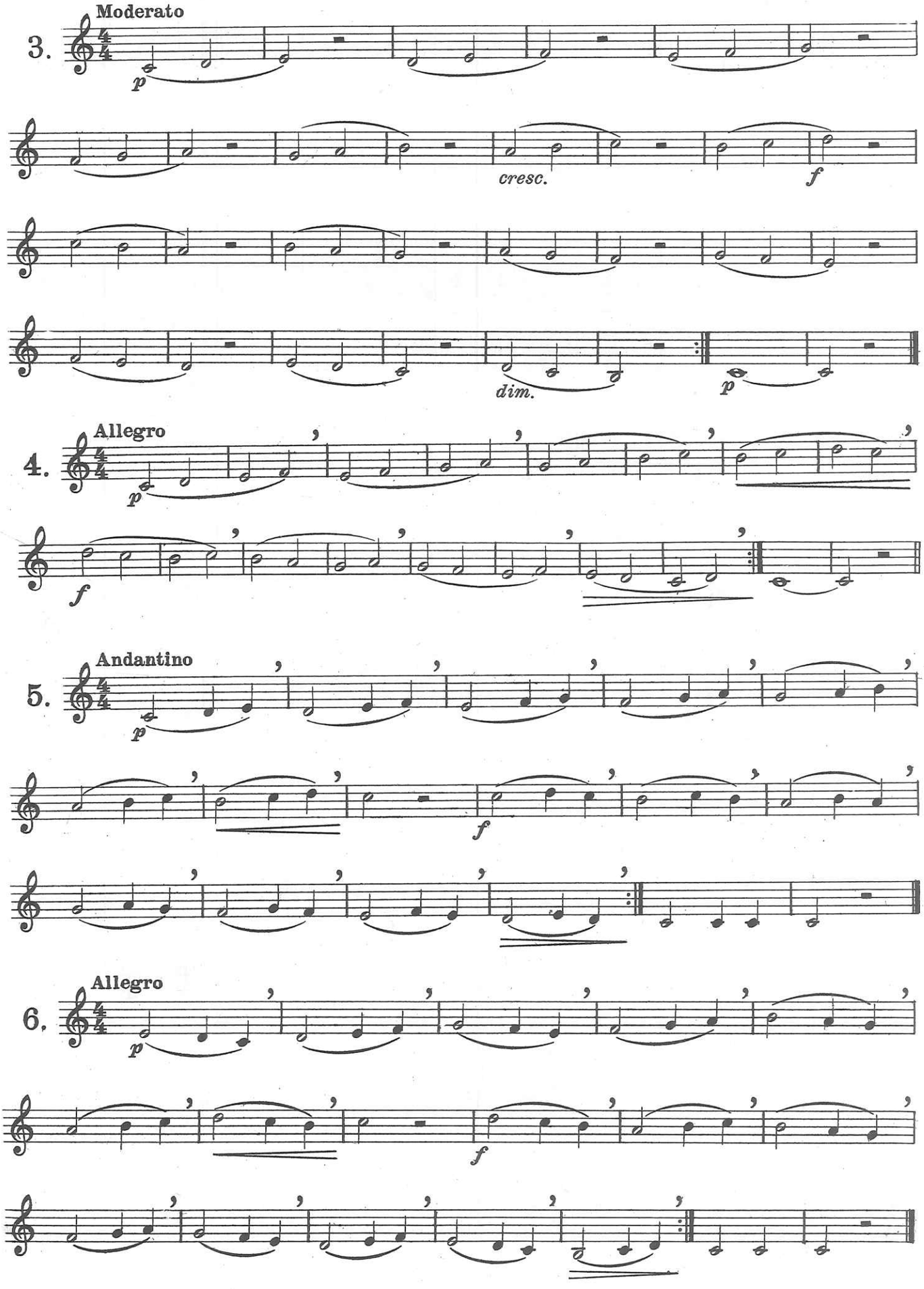
SCALA DI *DO* MAGGIORE

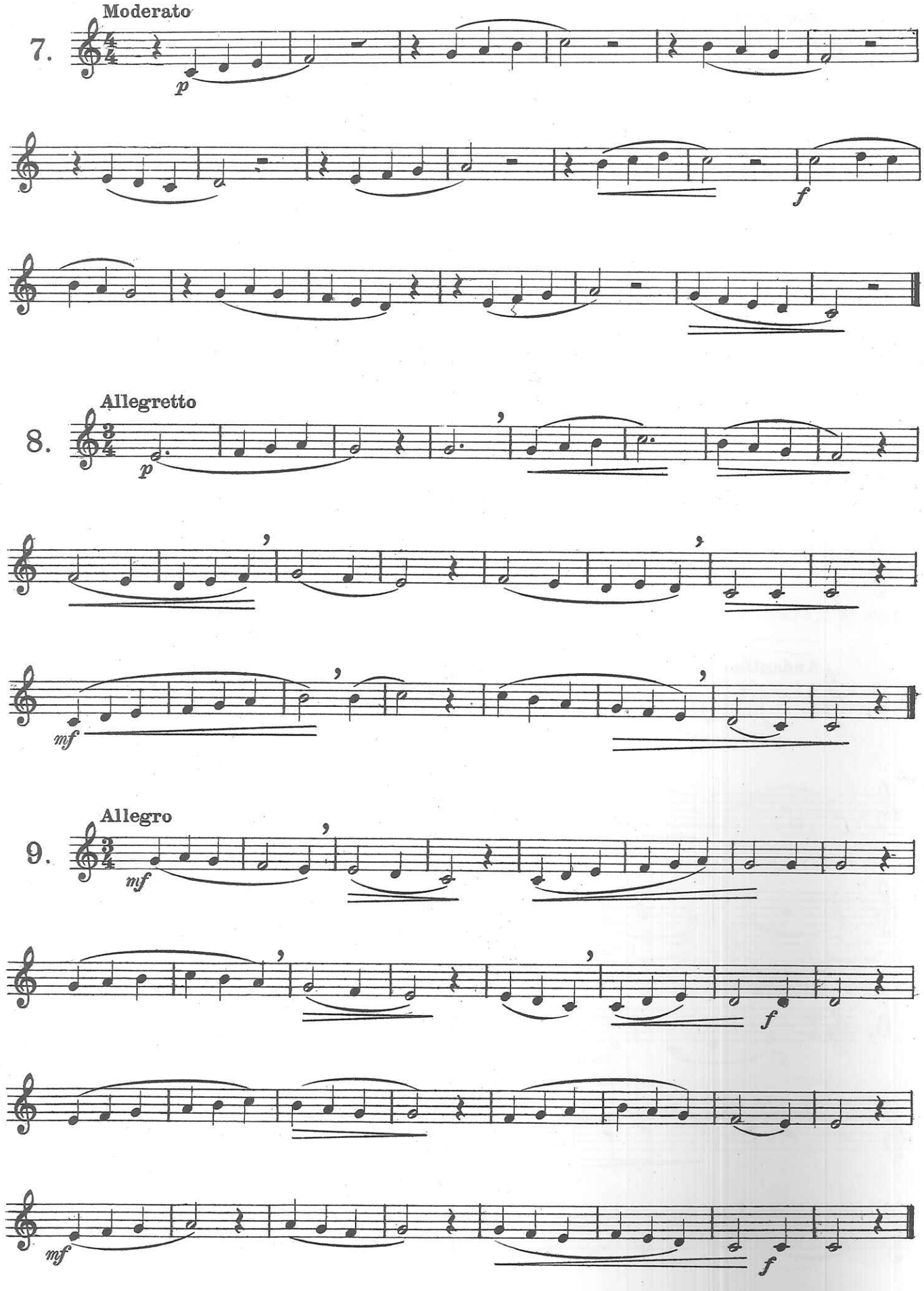


Nei seguenti Esercizi la respirazione dovrà sempre aver luogo o alla fine della legatura, o al segno convenzionale ’.

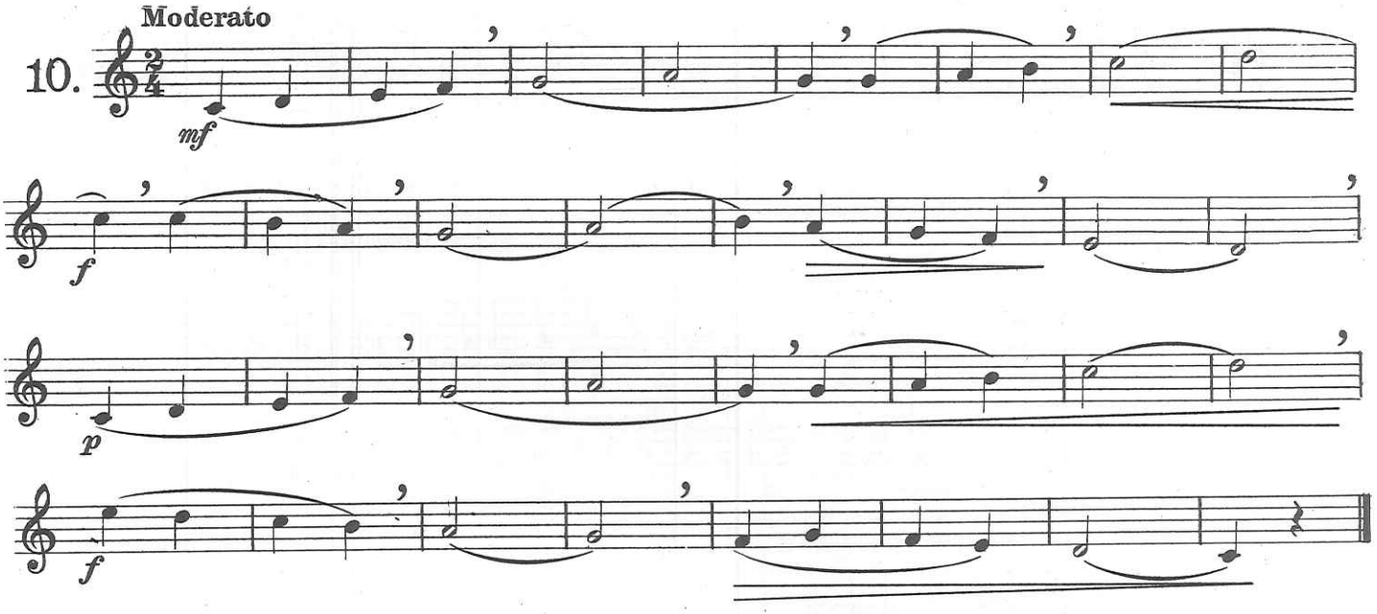
INTERVALLI CONGIUNTI



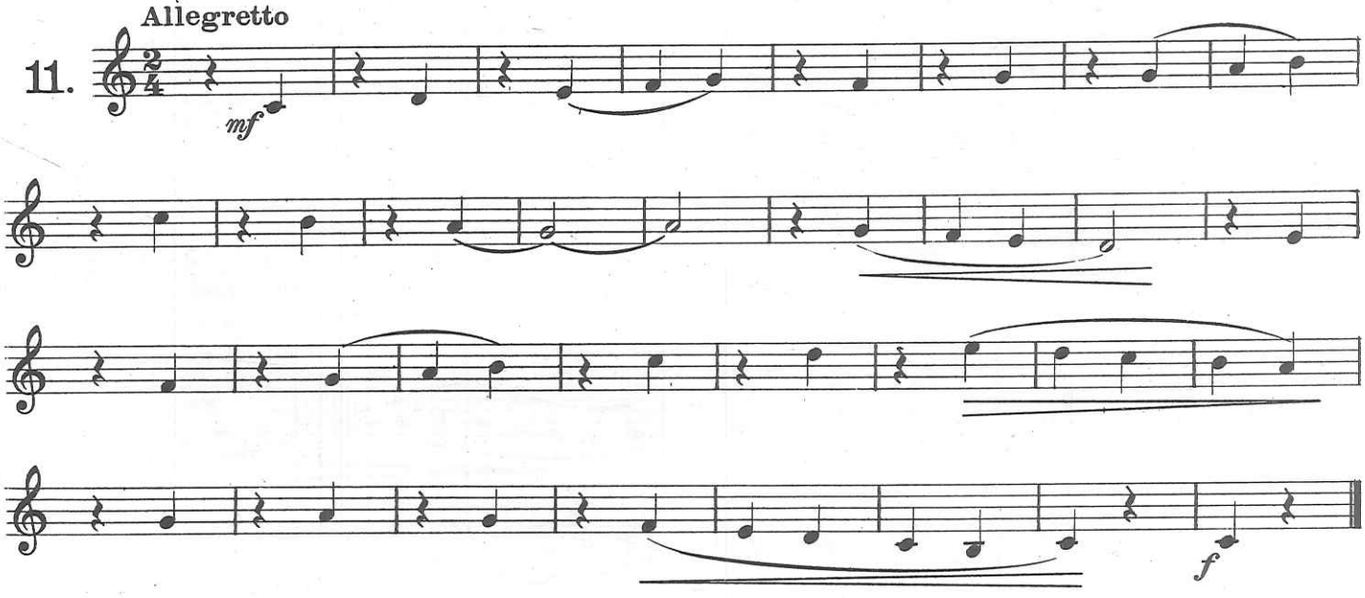

3.
Moderato
p
cresc.
f
dim.
p
4.
Allegro
p
f
5.
Andantino
p
f
6.
Allegro
p
f


Moderato
7.
p
f
Allegretto
8.
p
mf
Allegro
9.
mf
f
mf
f

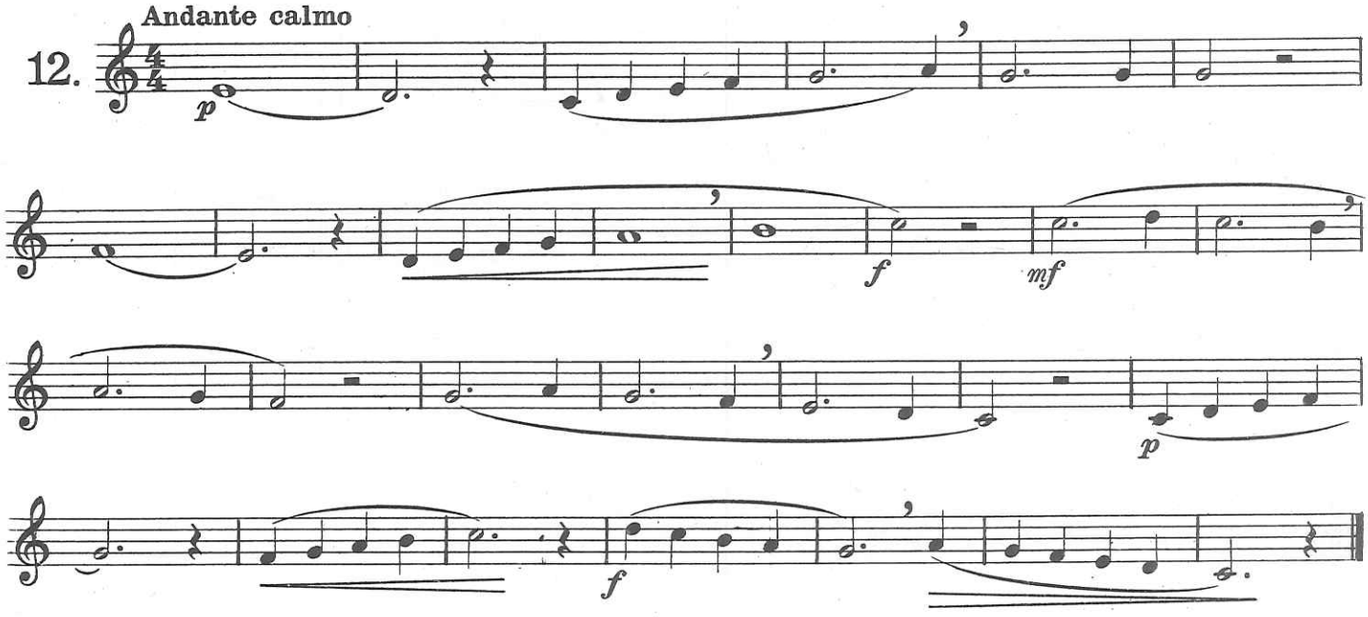
10. Moderato

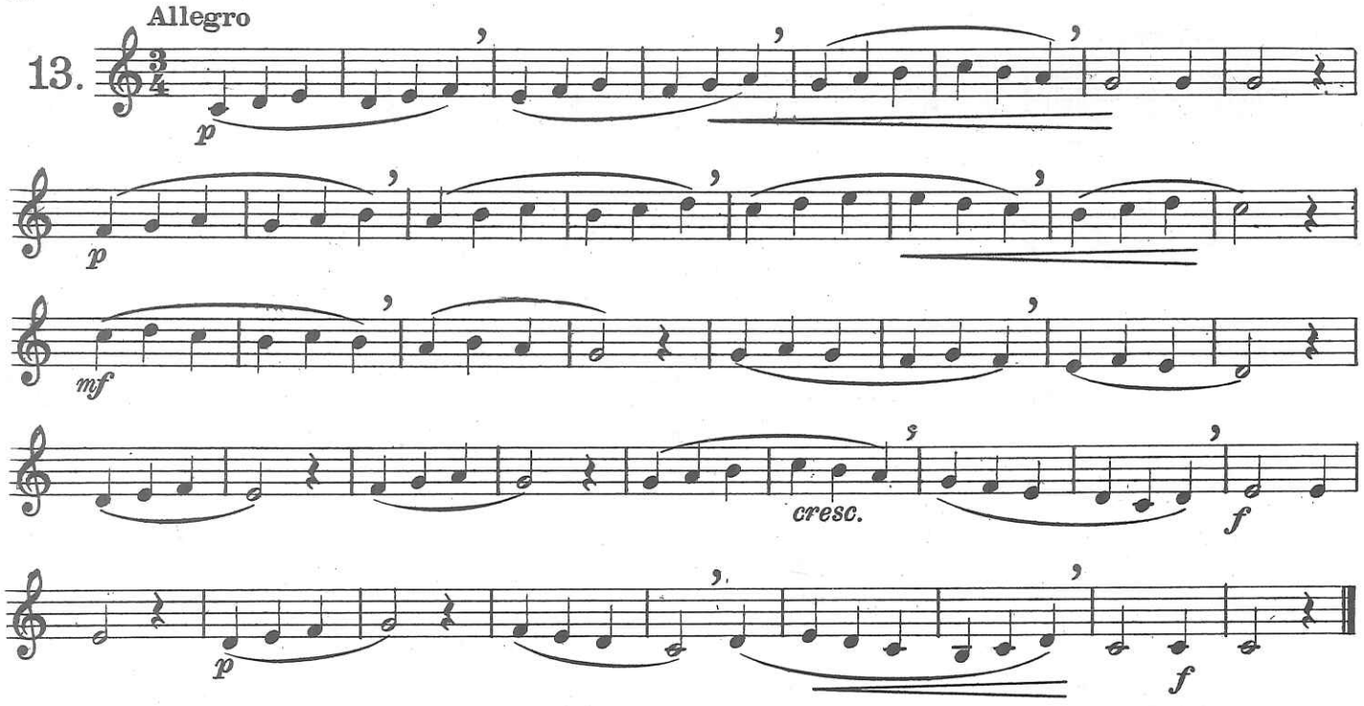


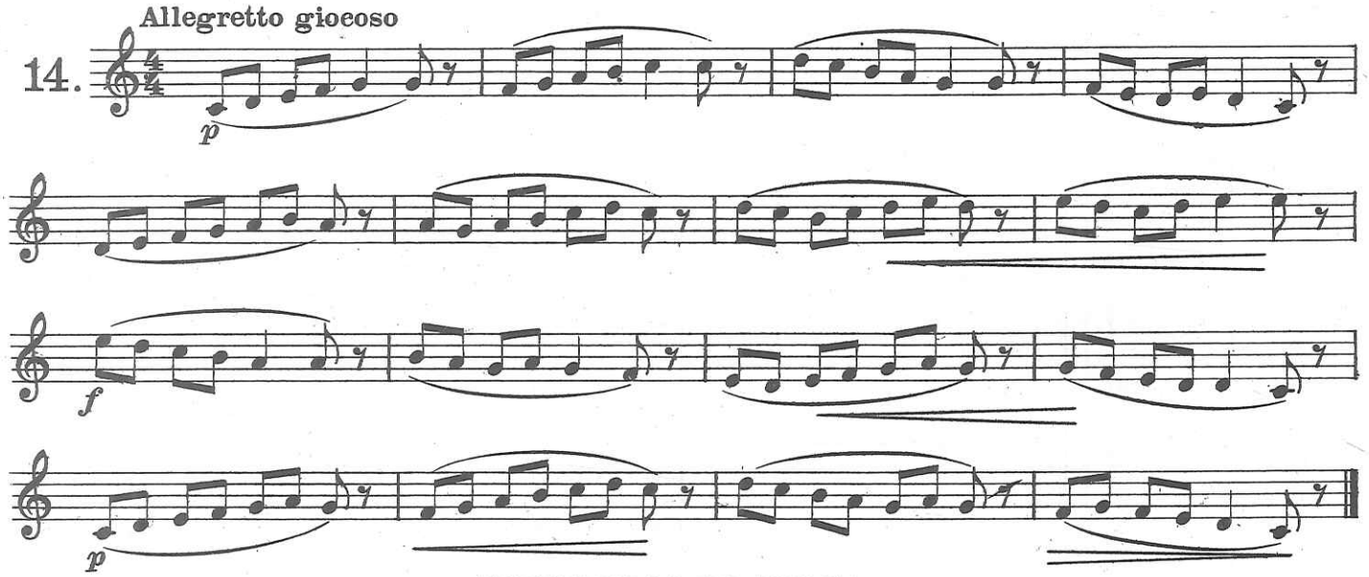
11. Allegretto



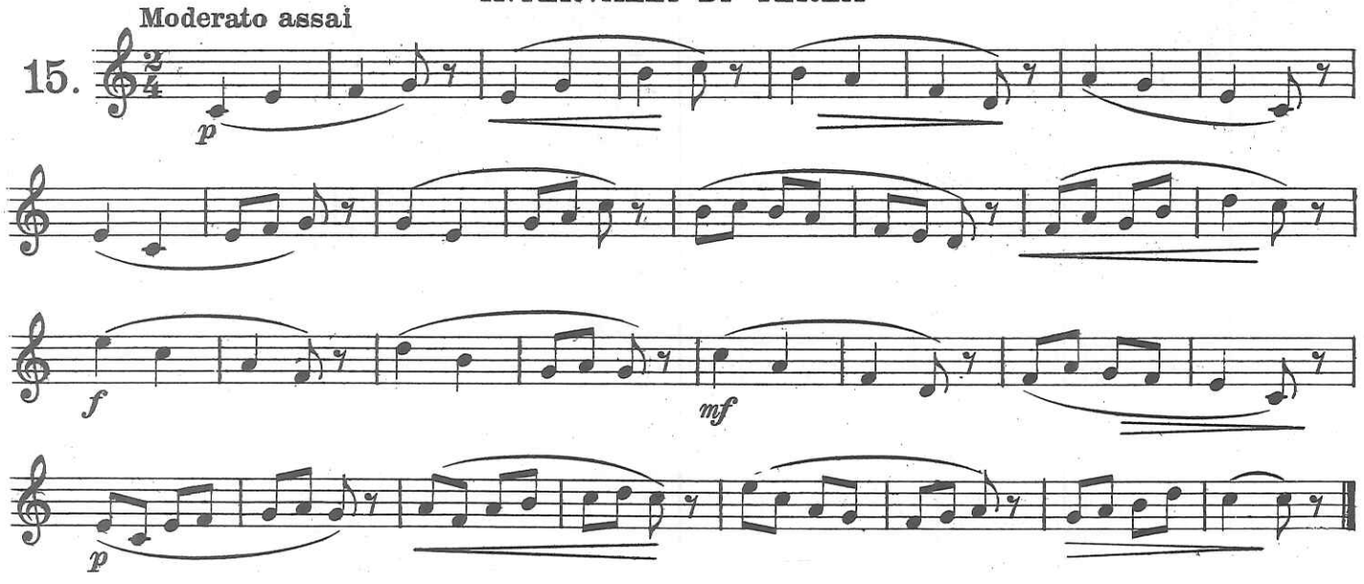
12. Andante calmo

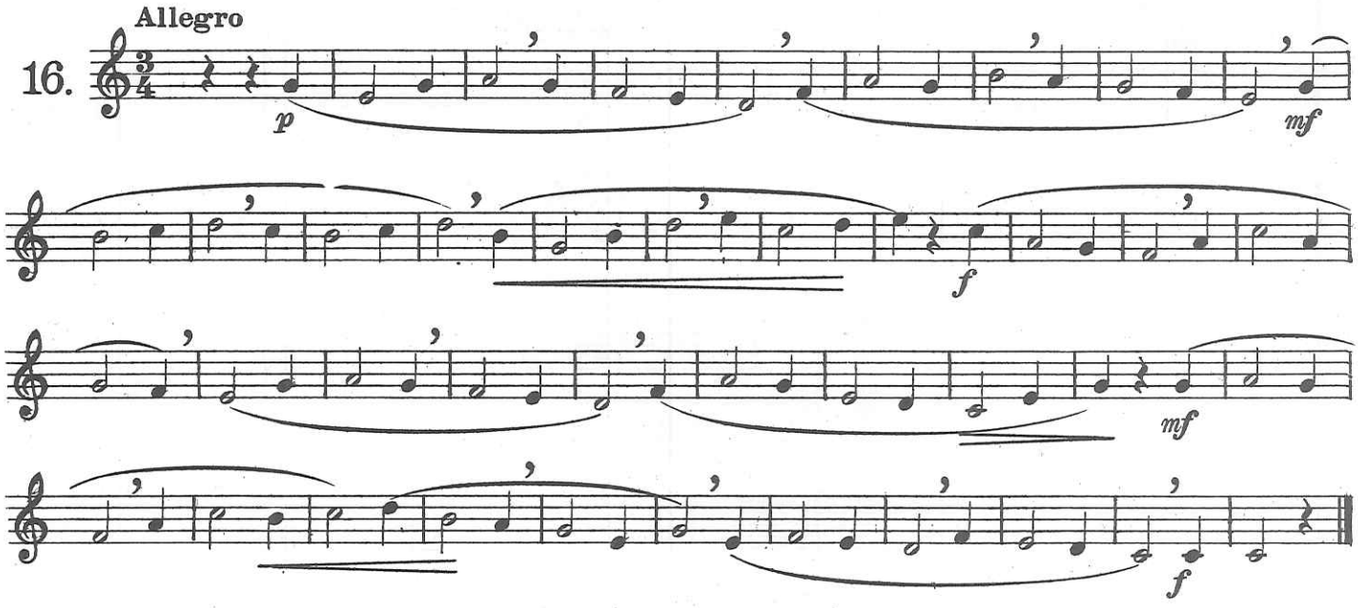




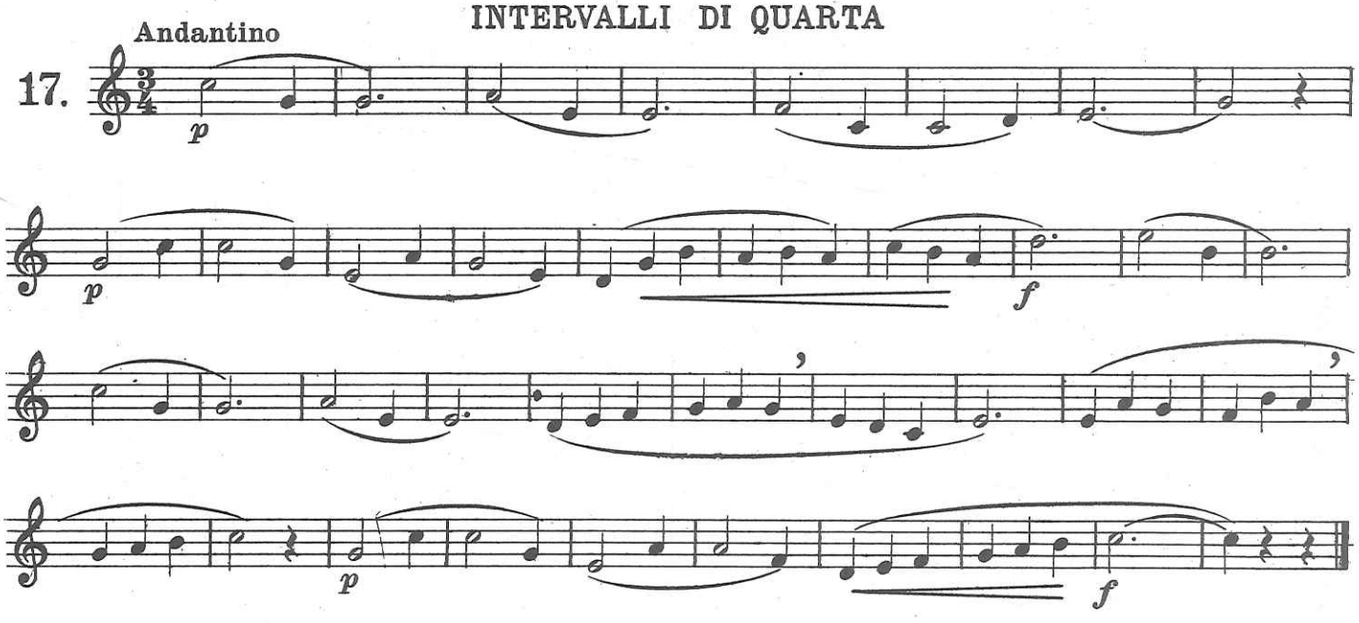


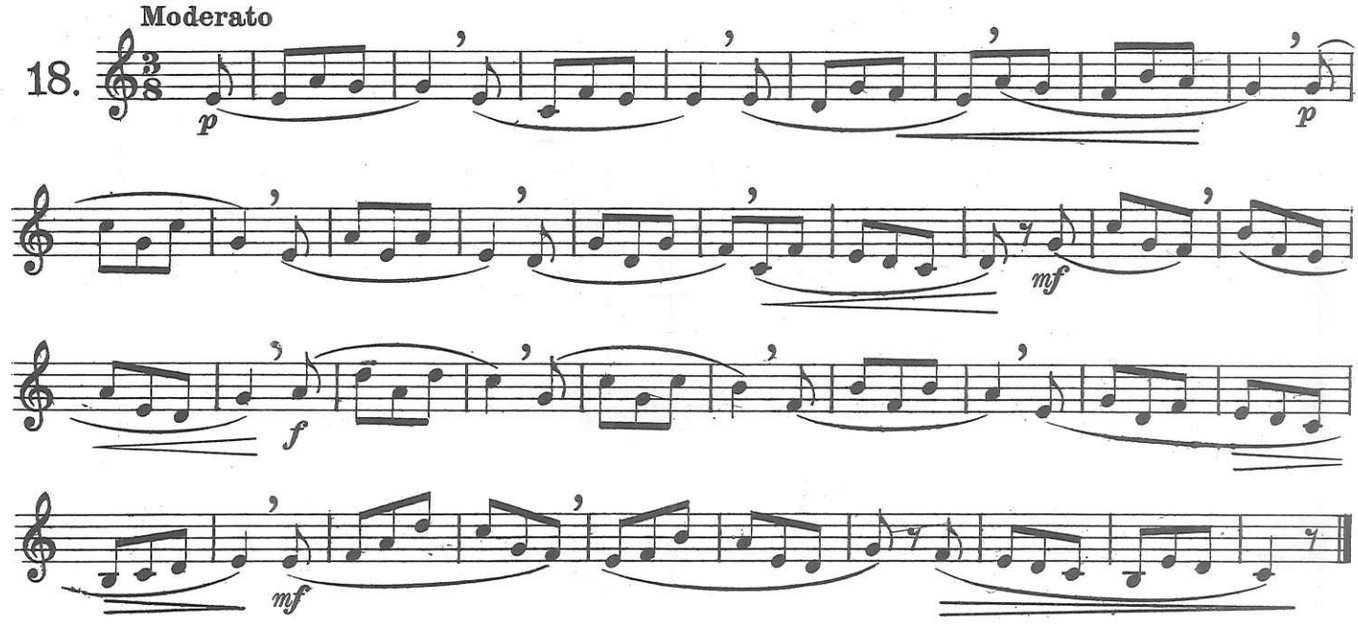
INTERVALLI DI TERZA



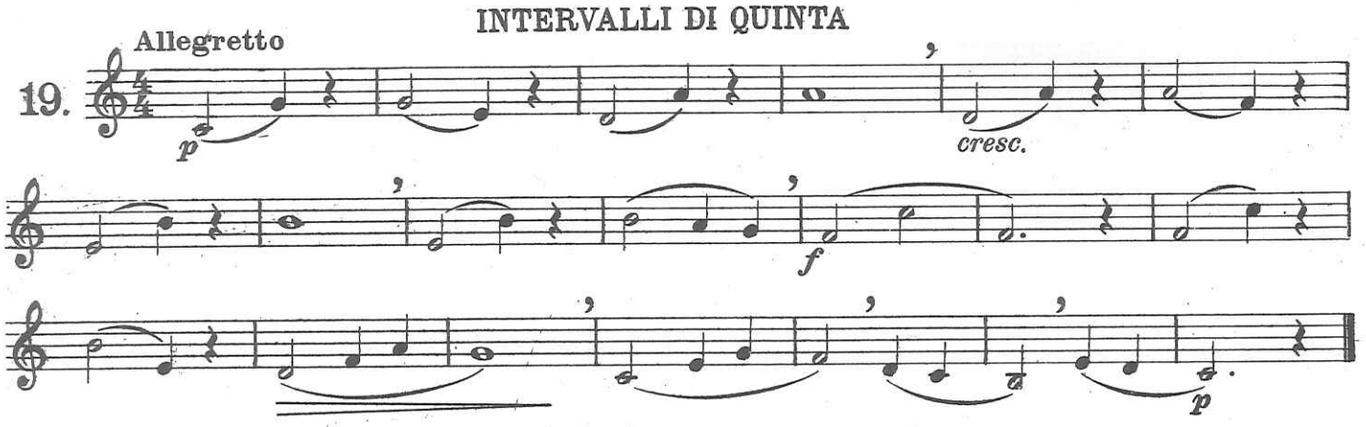


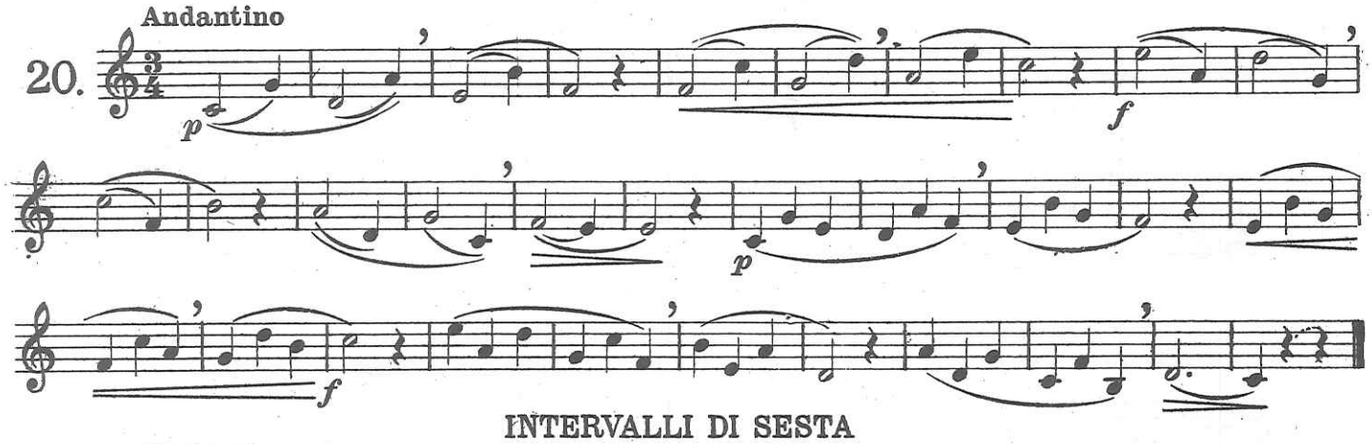
INTERVALLI DI QUARTA



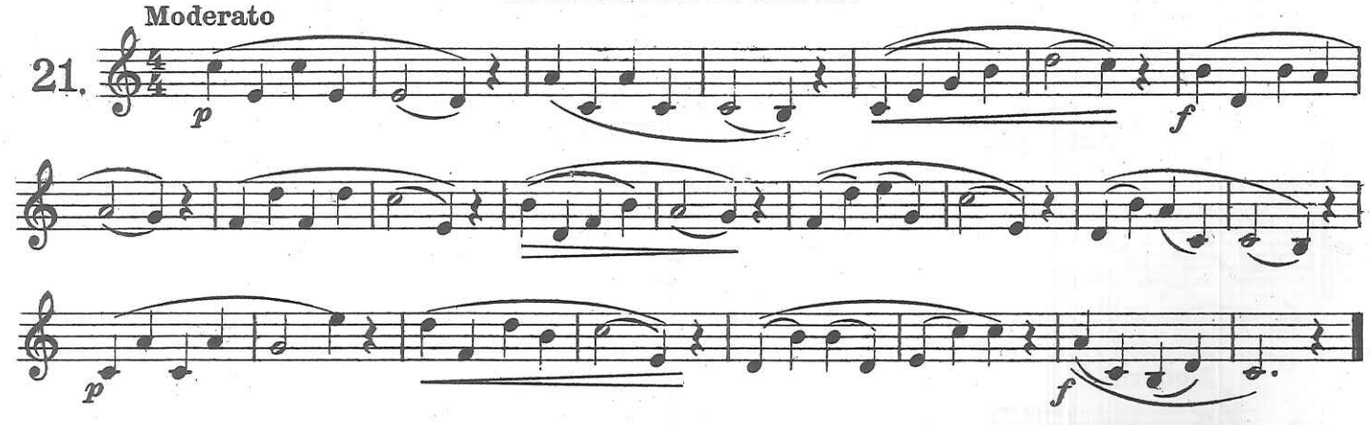


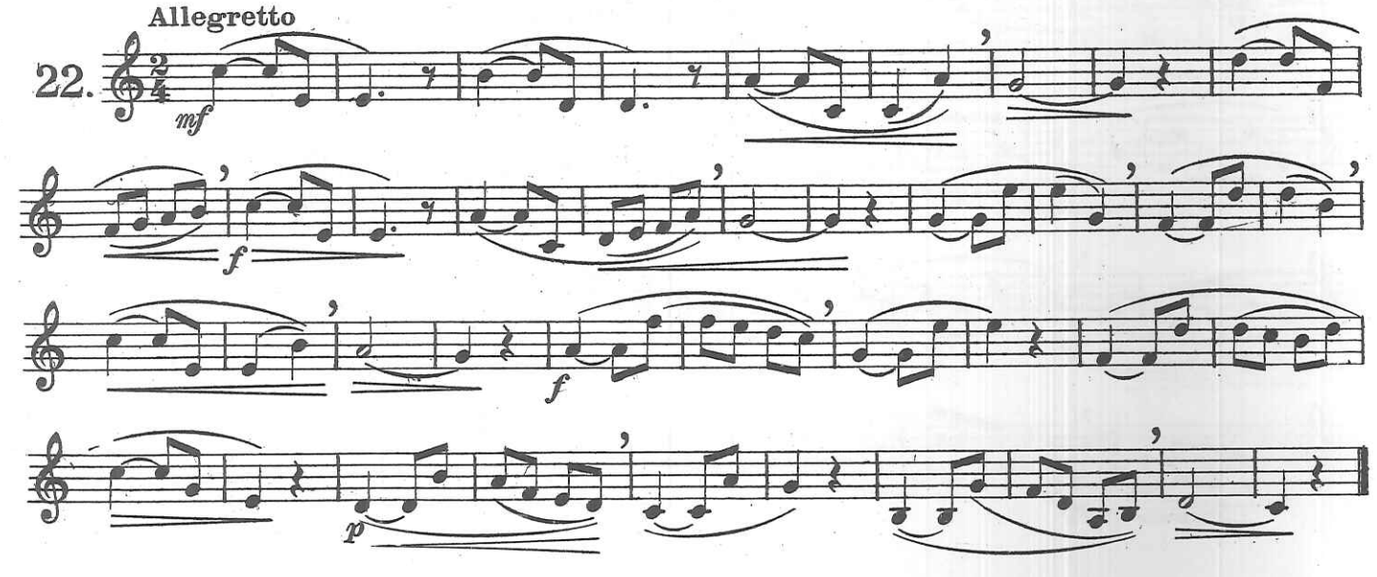
INTERVALLI DI QUINTA





INTERVALLI DI SESTA

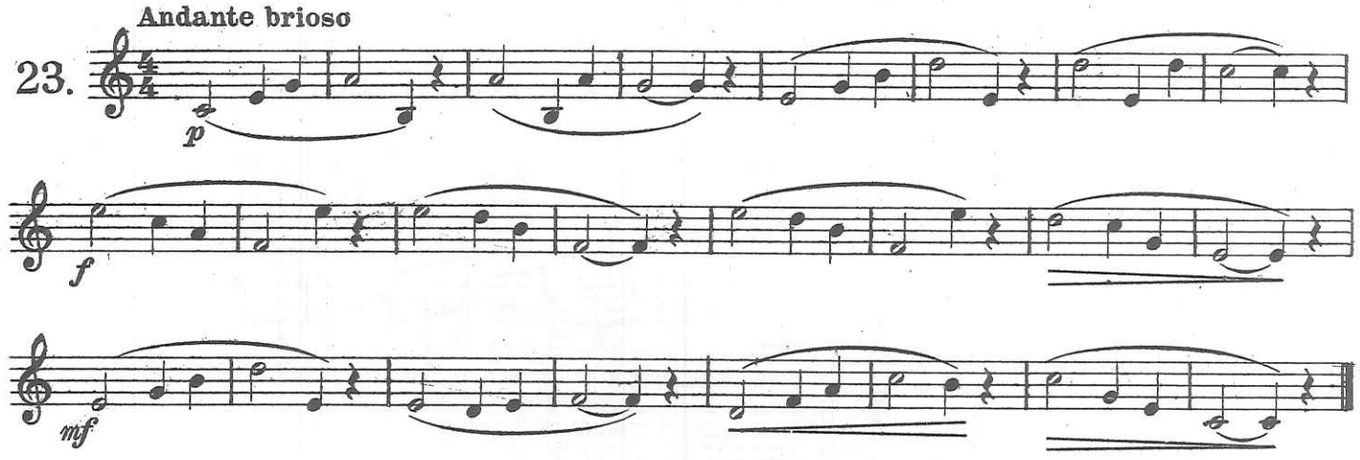




INTERVALLI DI SETTIMA

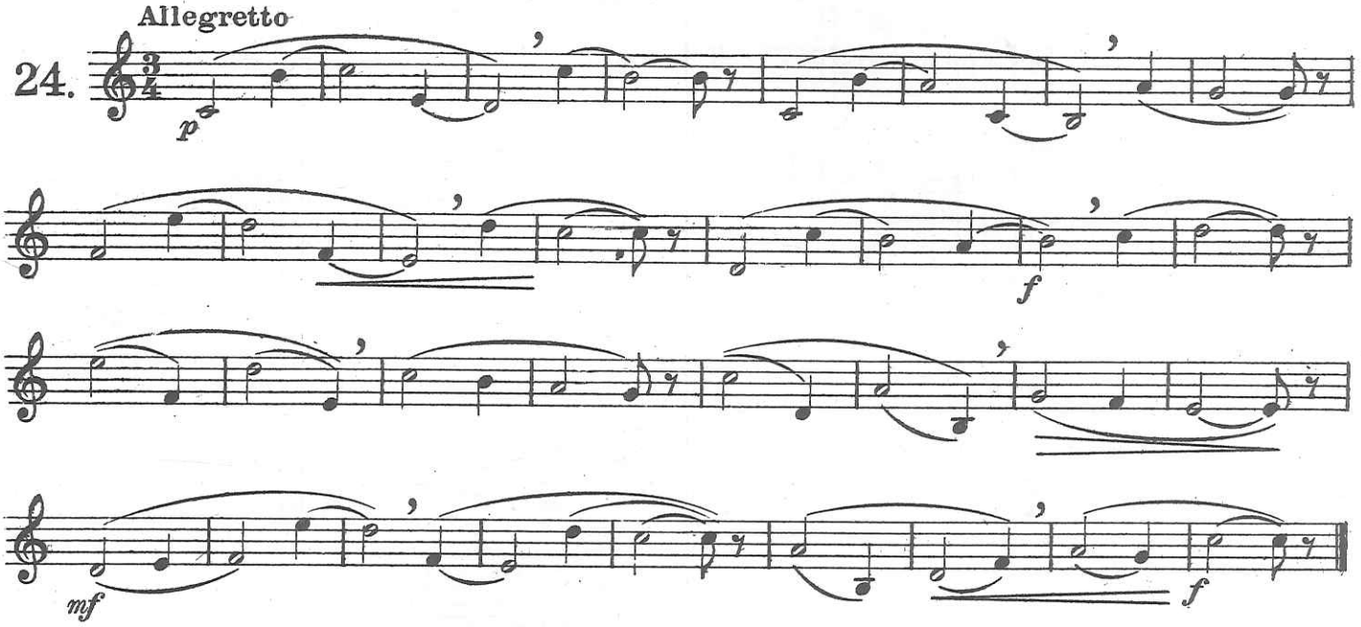
Andante brioso

23.



Allegretto

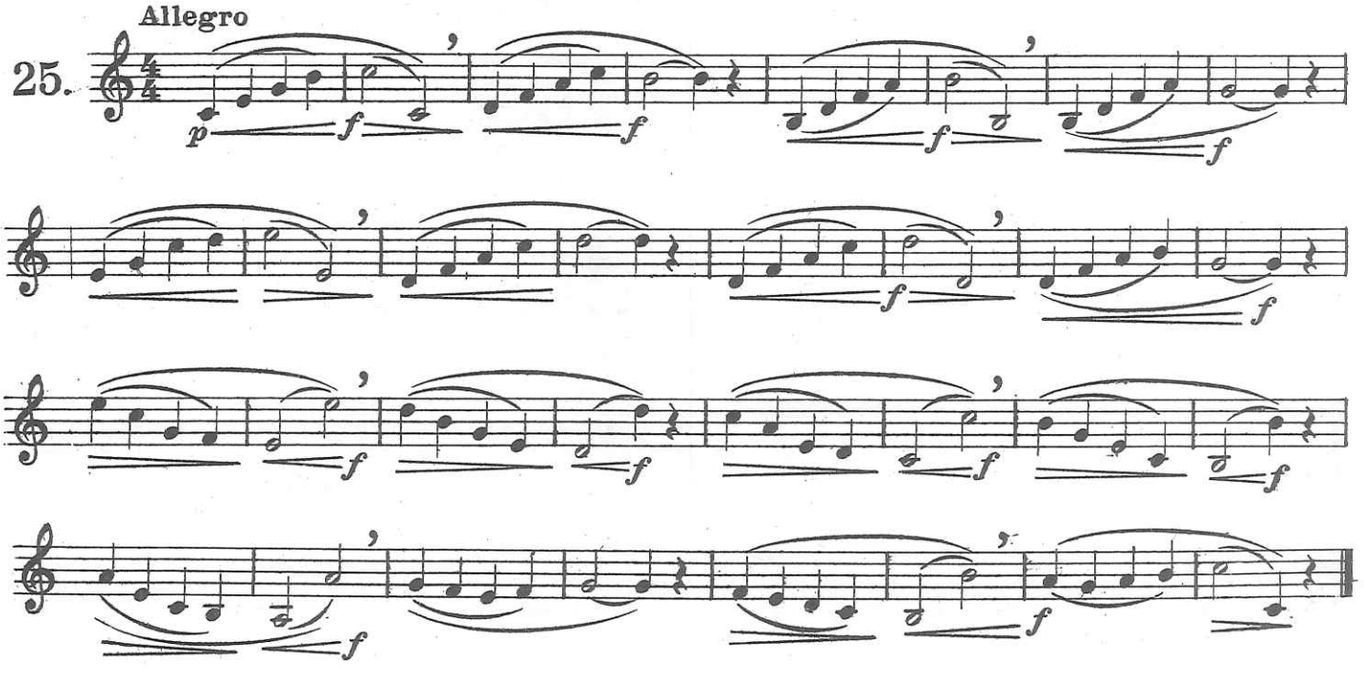
24.



INTERVALLI DI OTTAVA

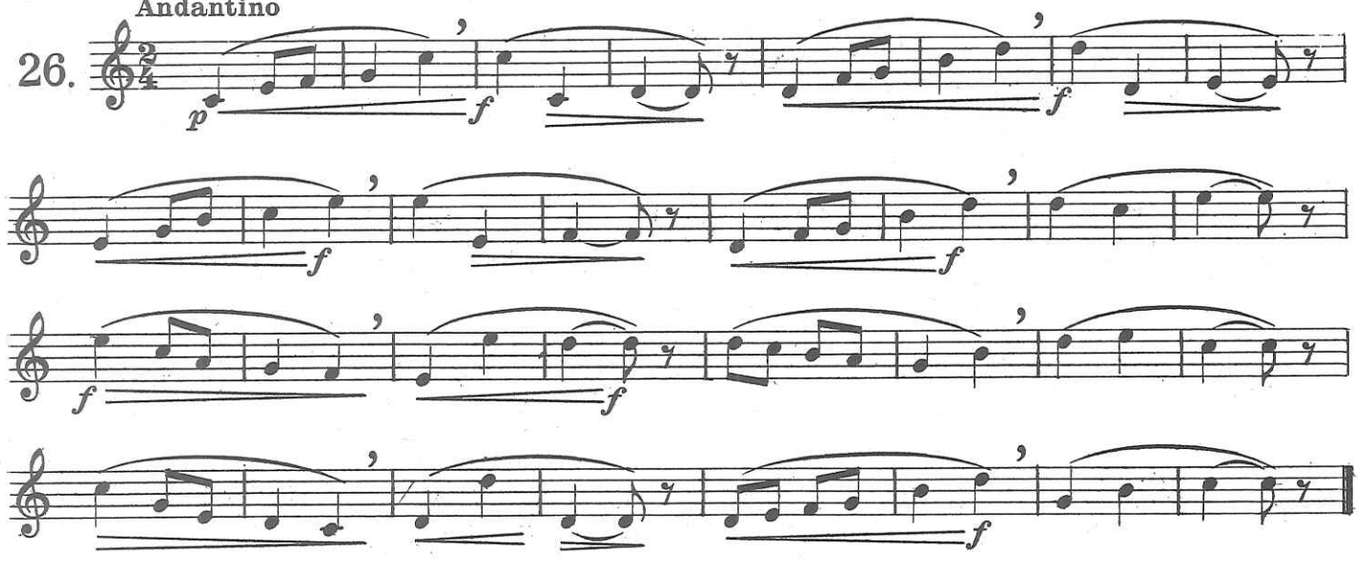
Allegro

25.



Andantino

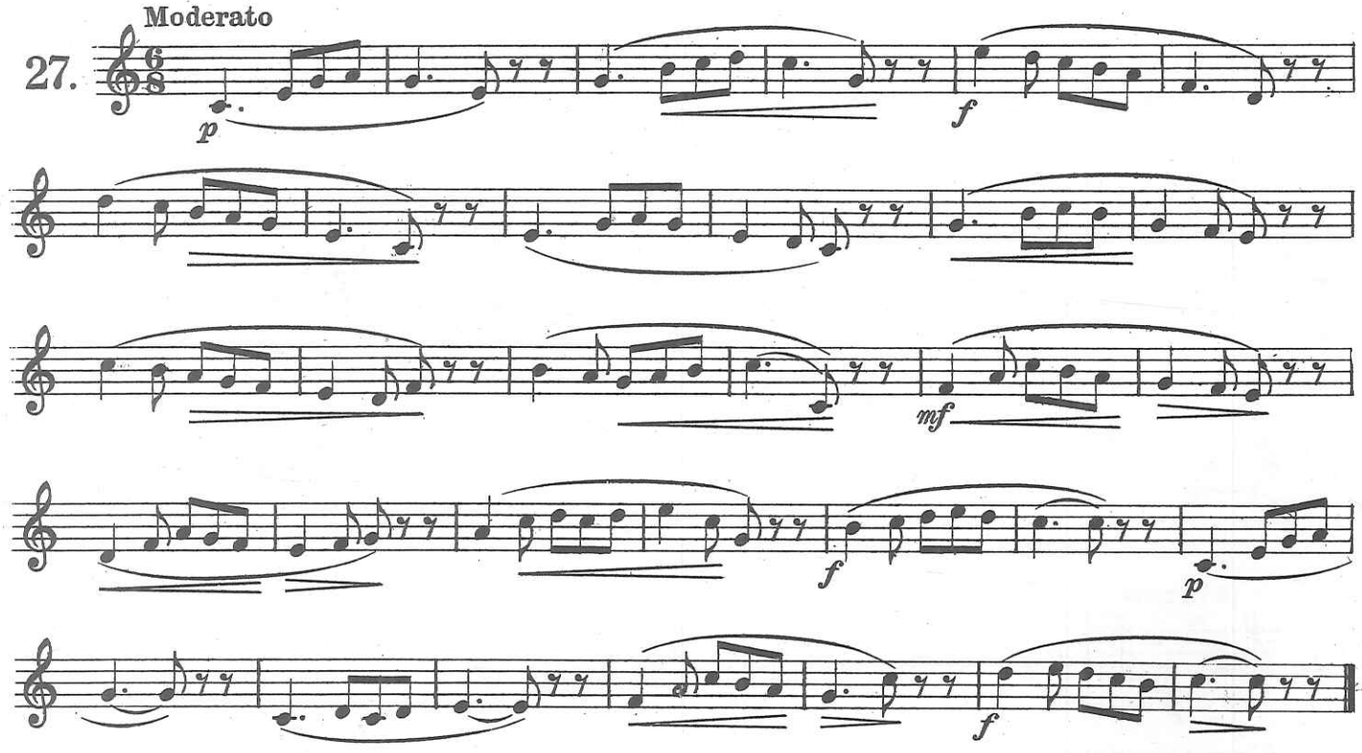
26.



ESERCIZI RIASSUNTIVI SUI PRECEDENTI INTERVALLI

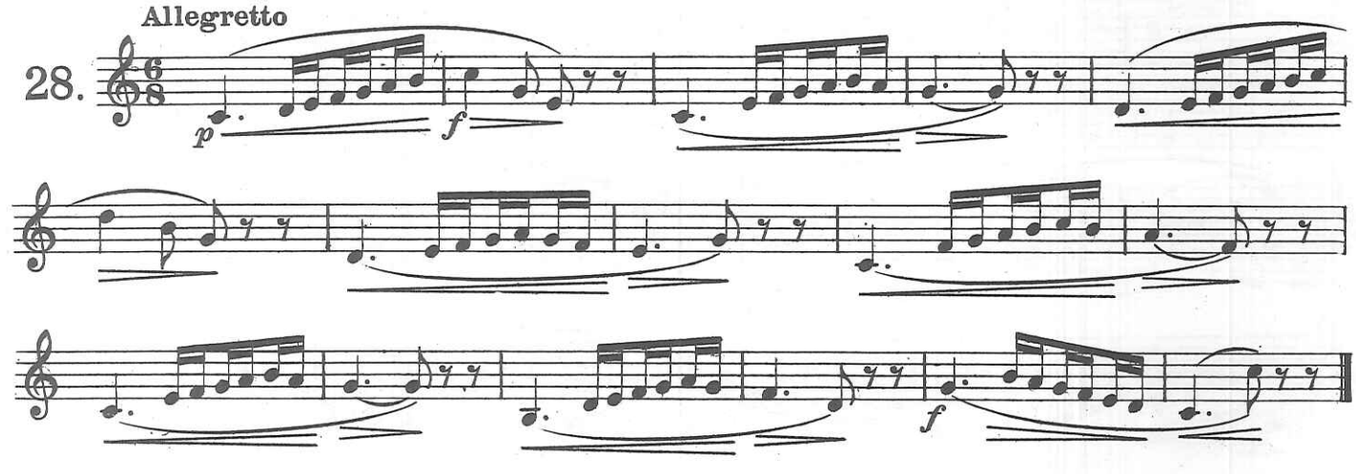
Moderato

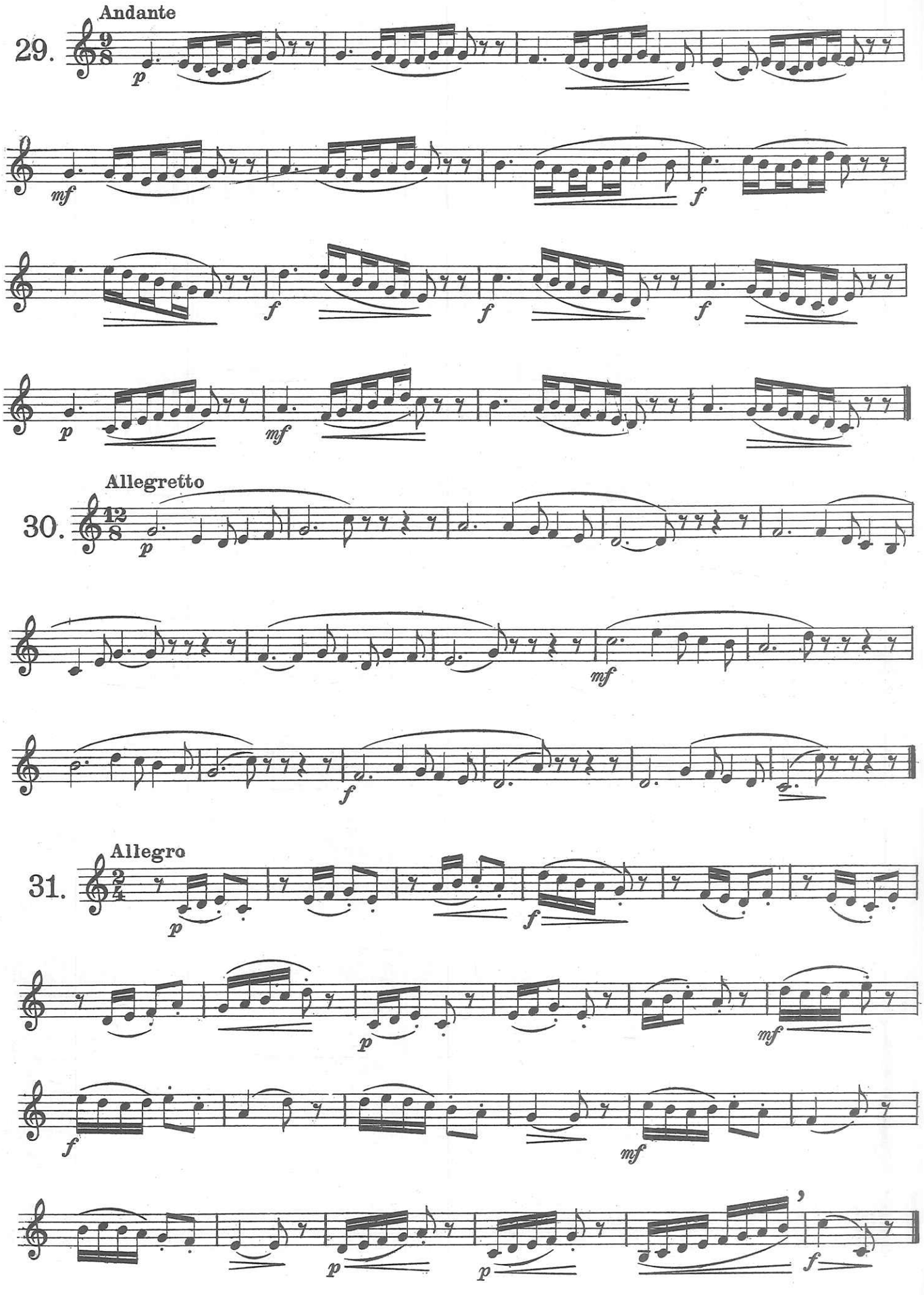
27.



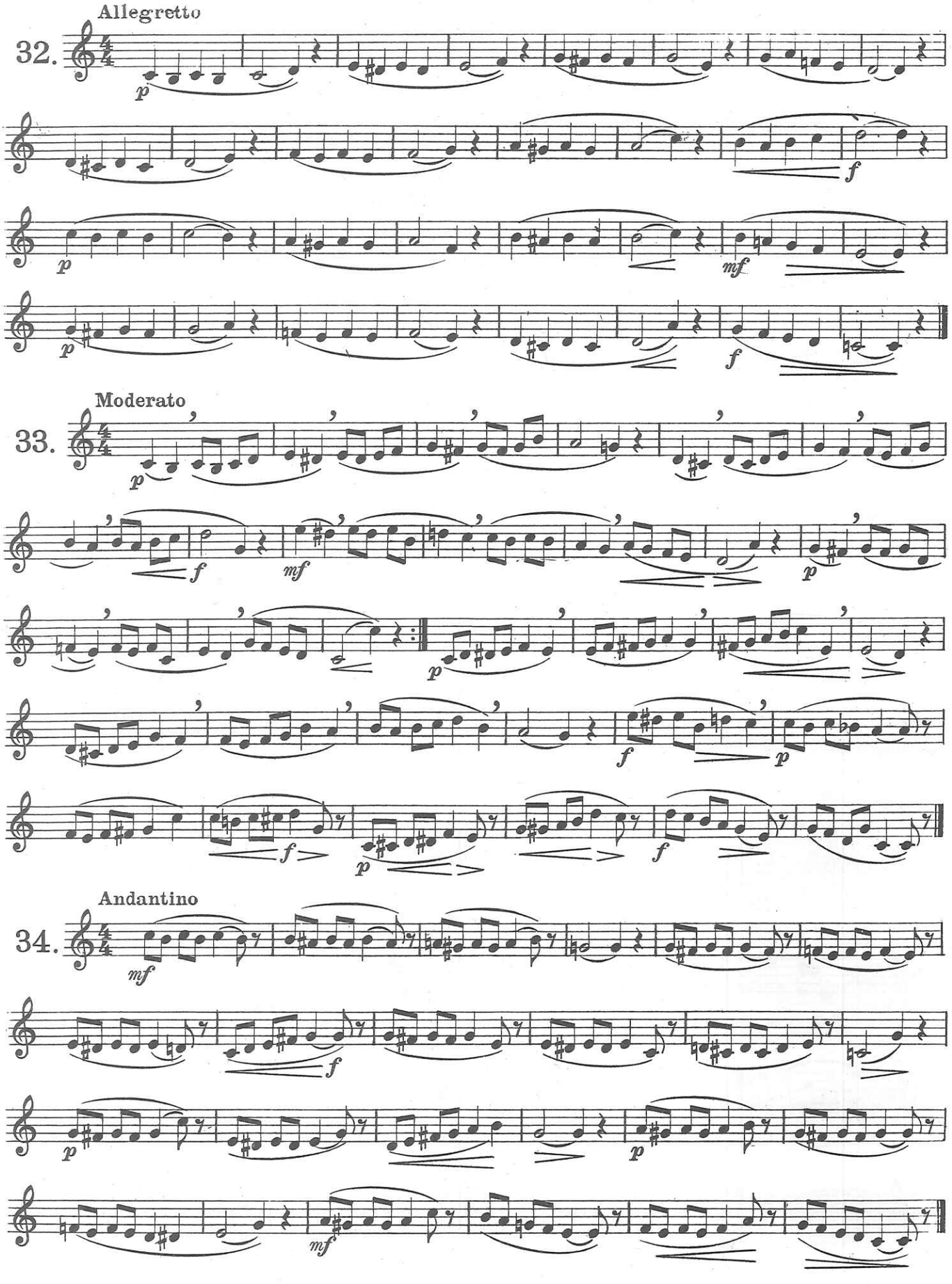
Allegretto

28.

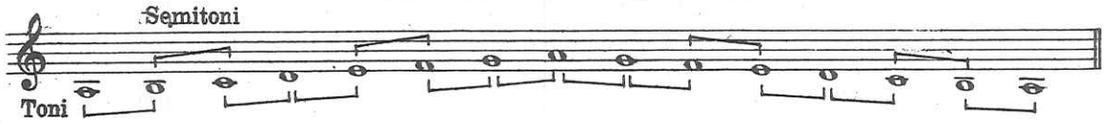



Andante
29.
Allegretto
30.
Allegro
31.

ESERCIZI SUGL' INTERVALLI CROMATICI

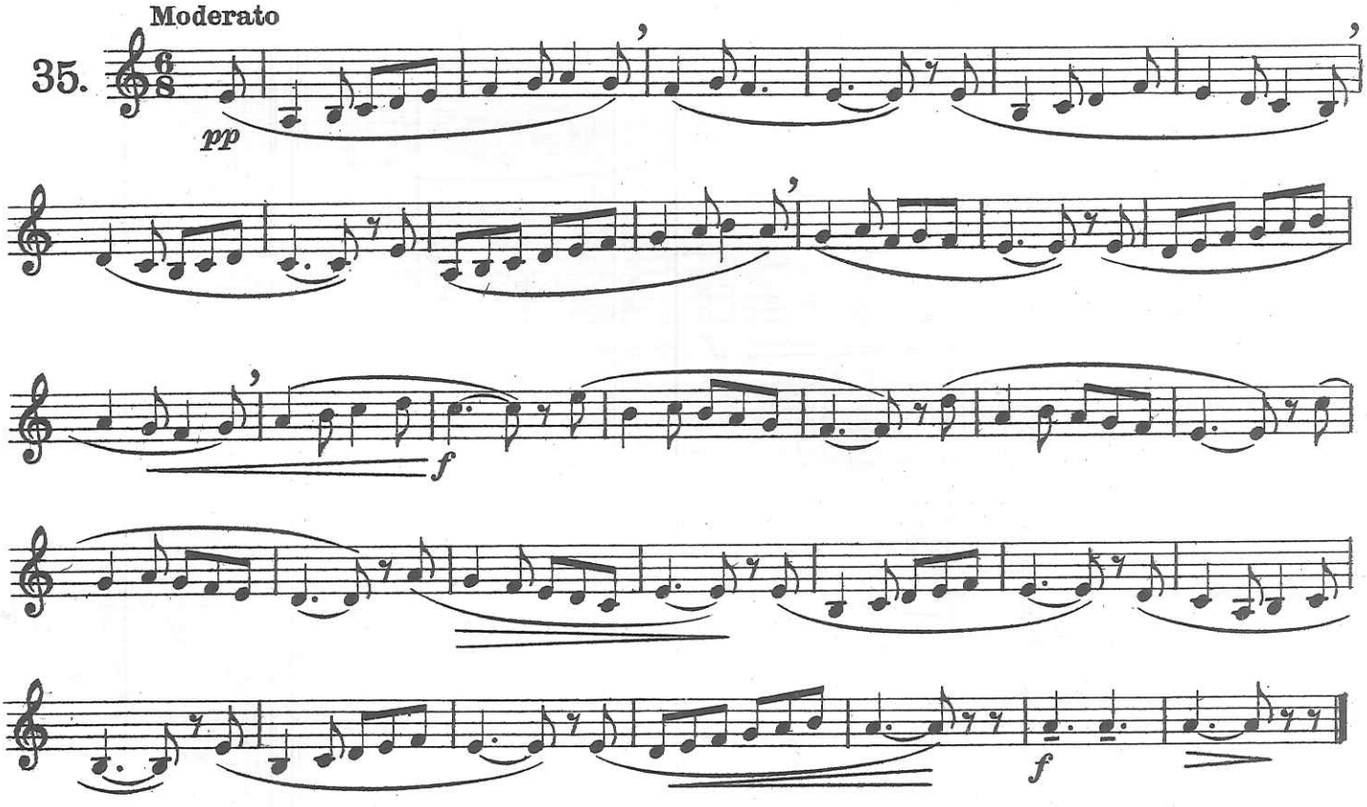


SCALA MINORE NATURALE

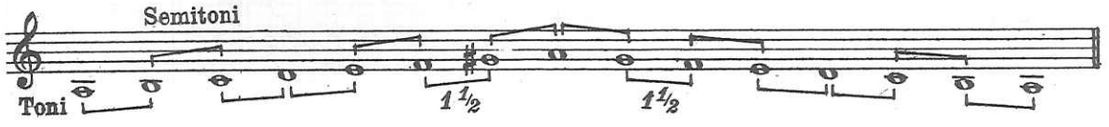


Moderato

35.

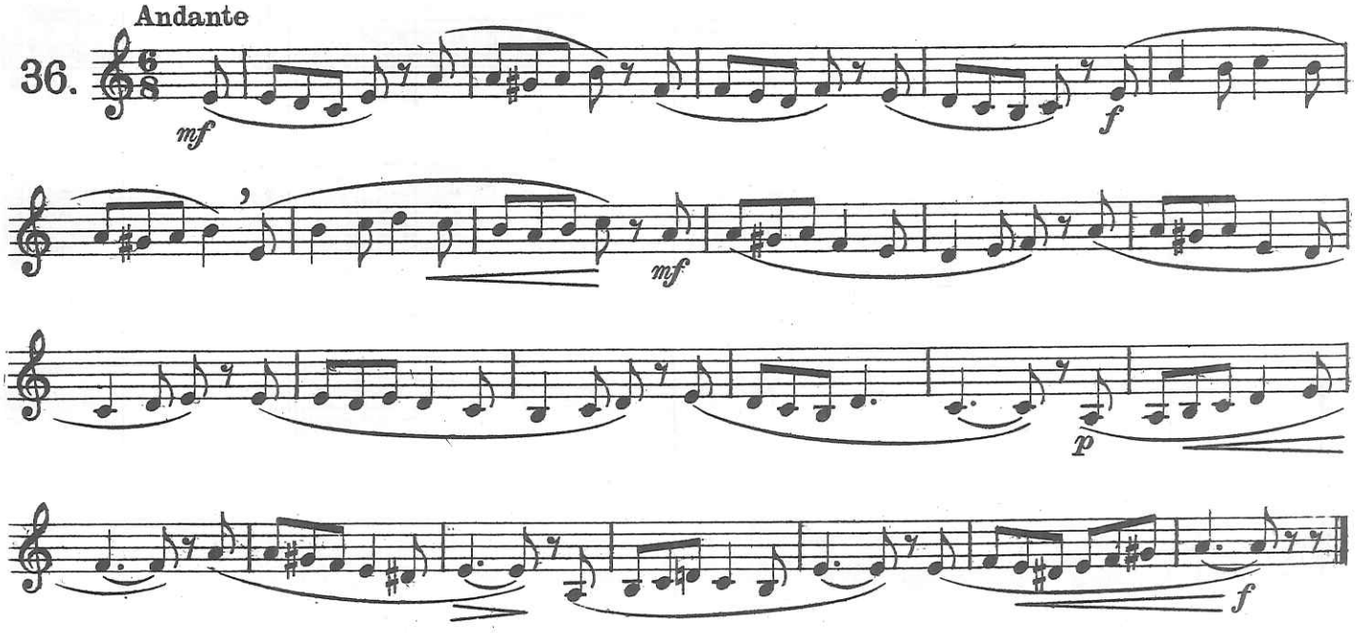


SCALA MINORE ARMONICA

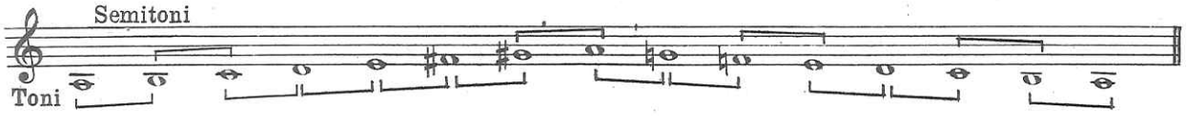


Andante

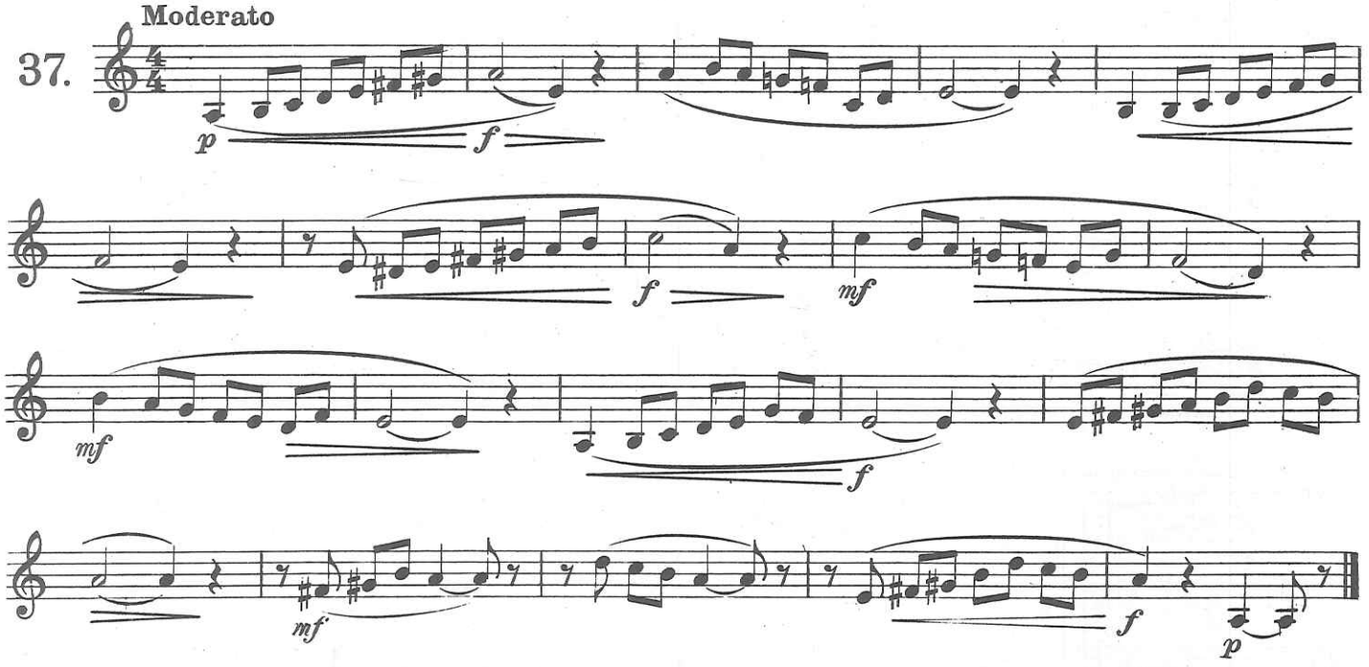
36.



SCALA MINORE MELODICA

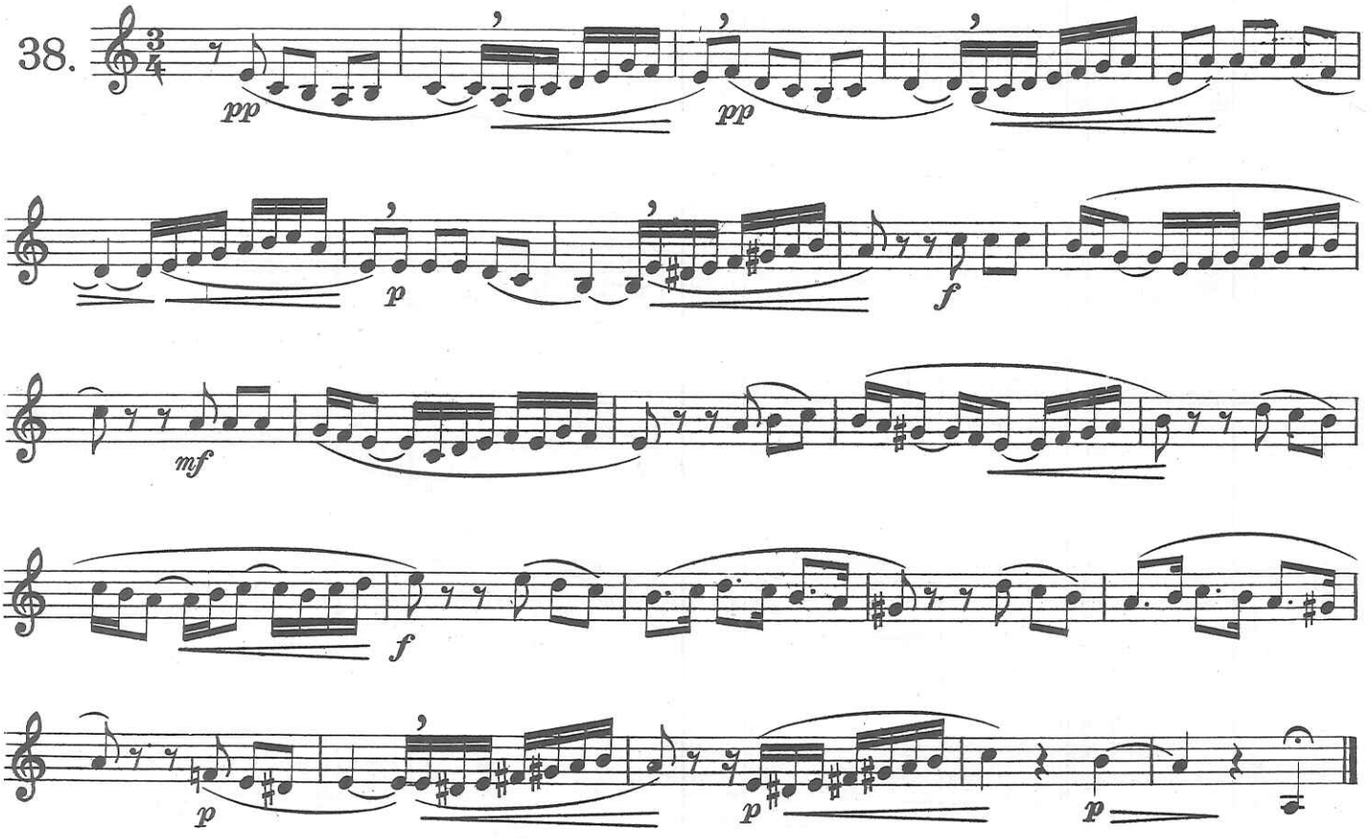


37. **Moderato**



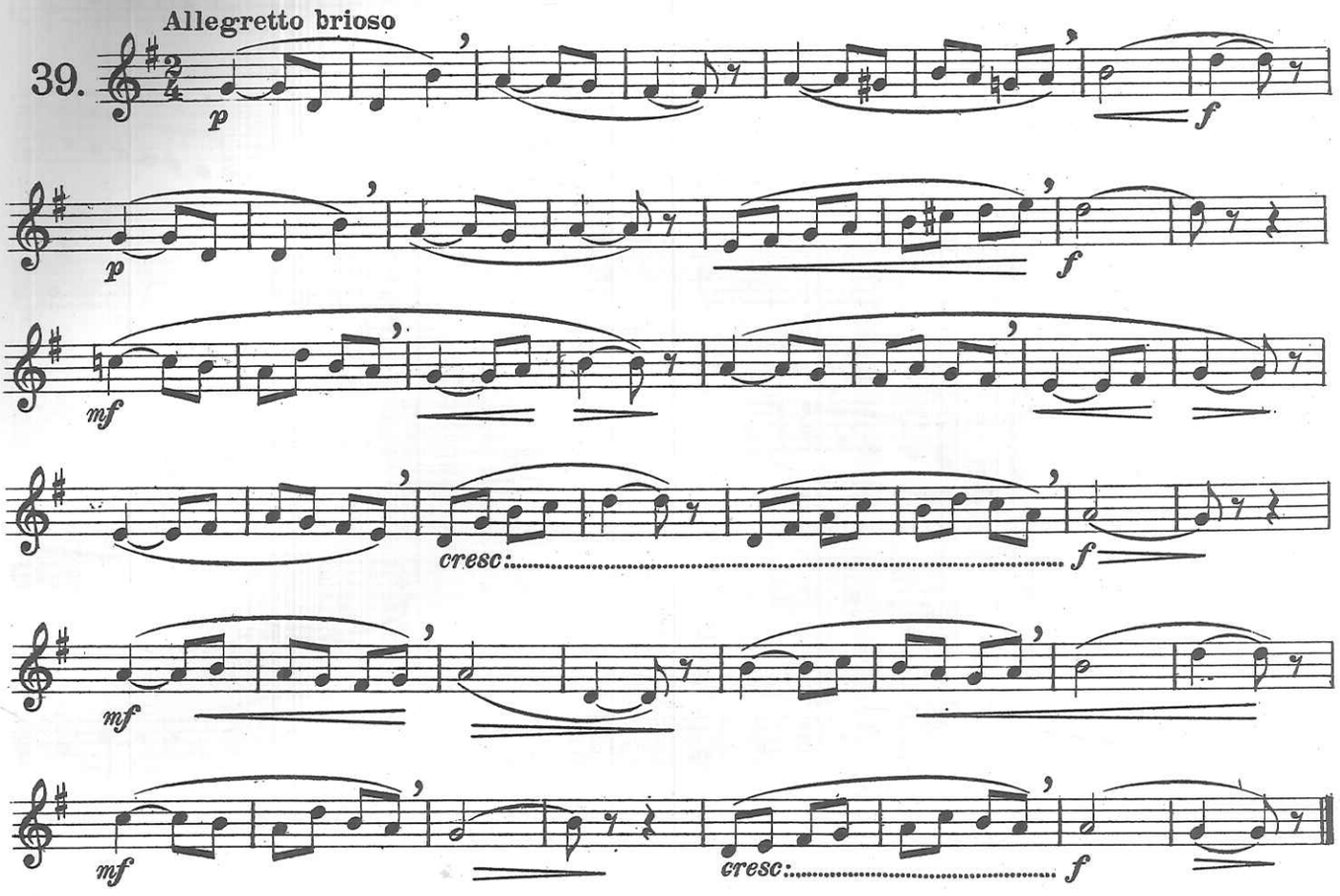
ESERCIZIO SULLE SCALE MINORI
NATURALE - ARMONICA - MELODICA

38.

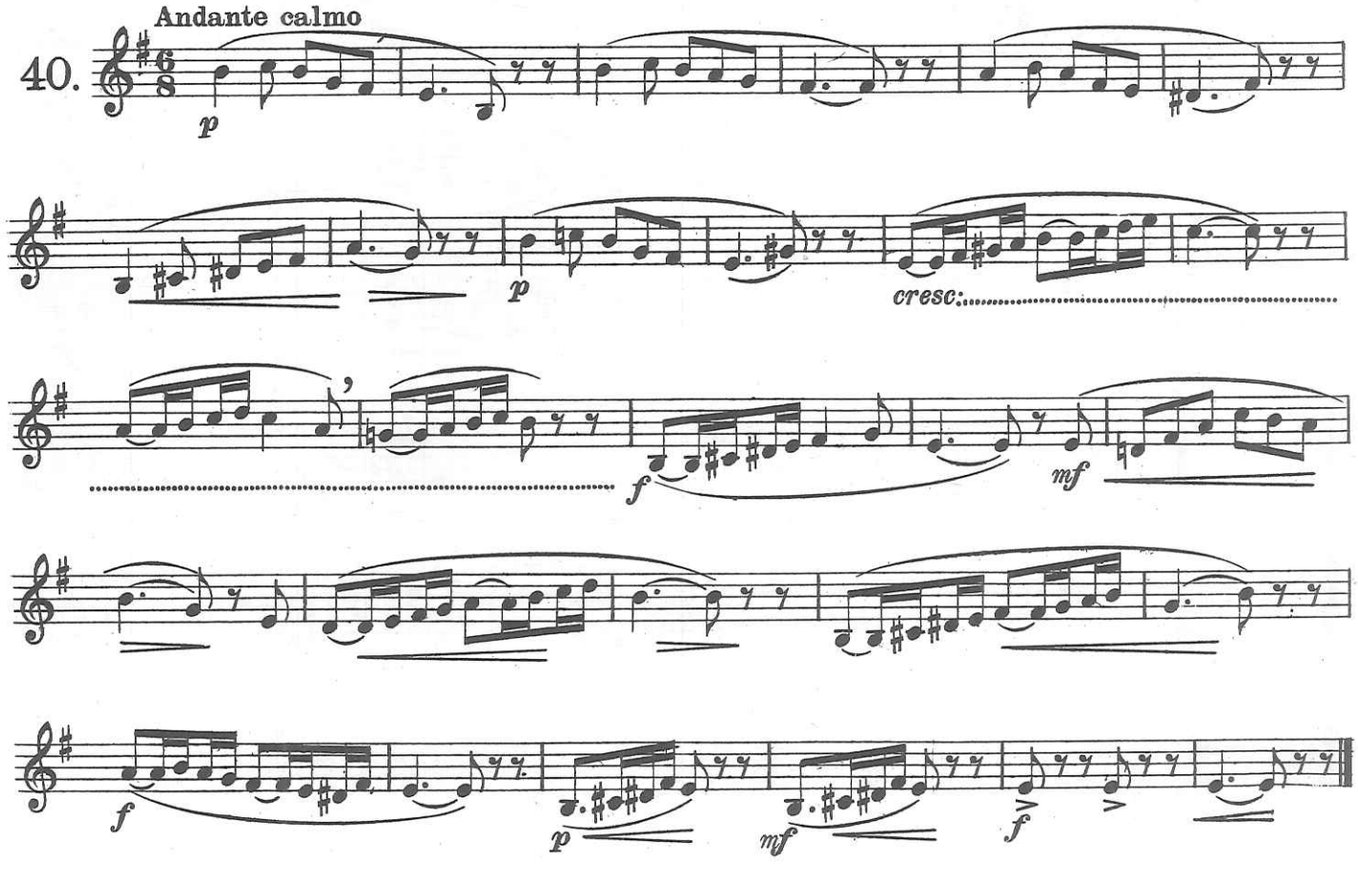


ESERCIZI MELODICI NELLE DIVERSE TONALITÀ

39. Allegretto brioso

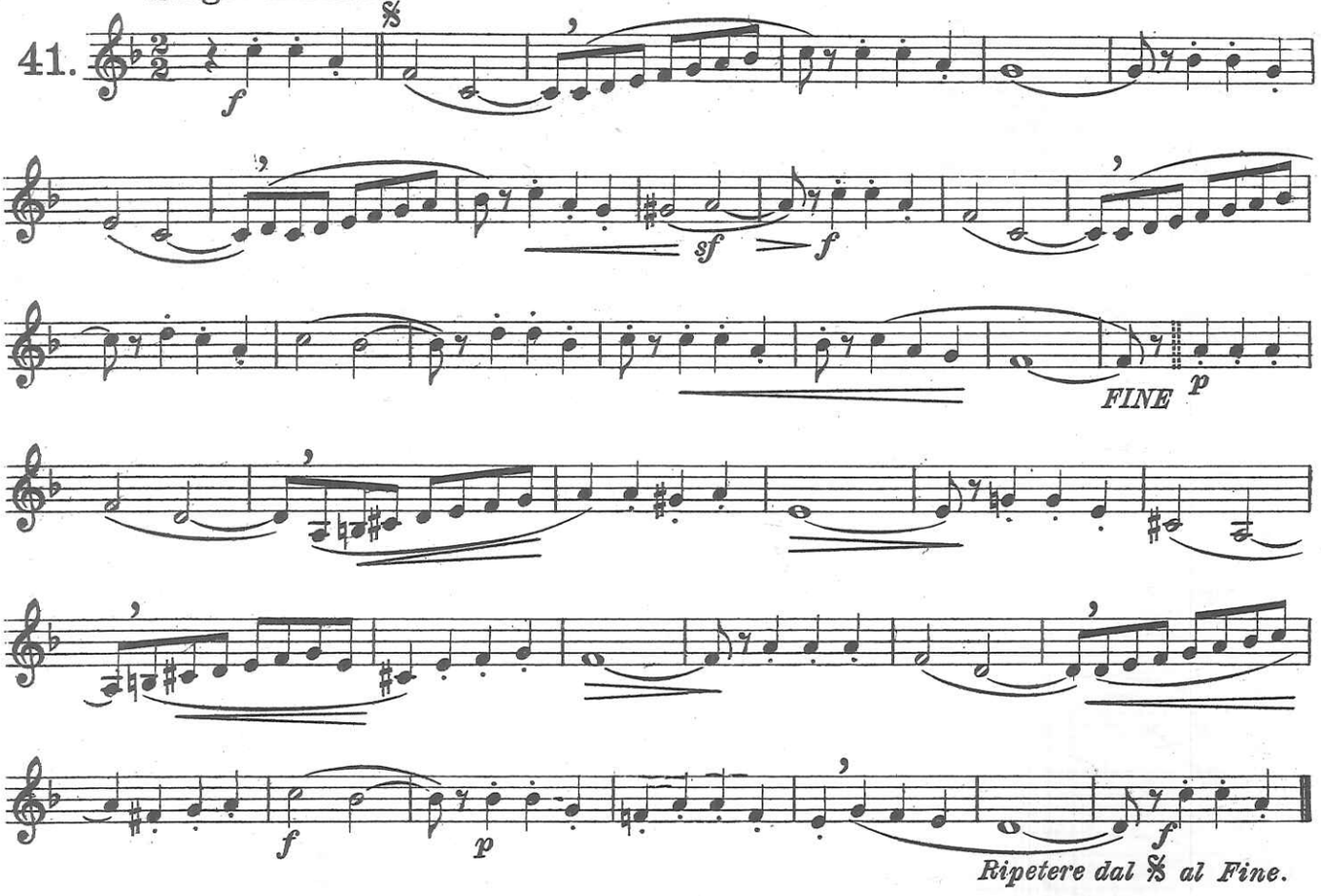


40. Andante calmo



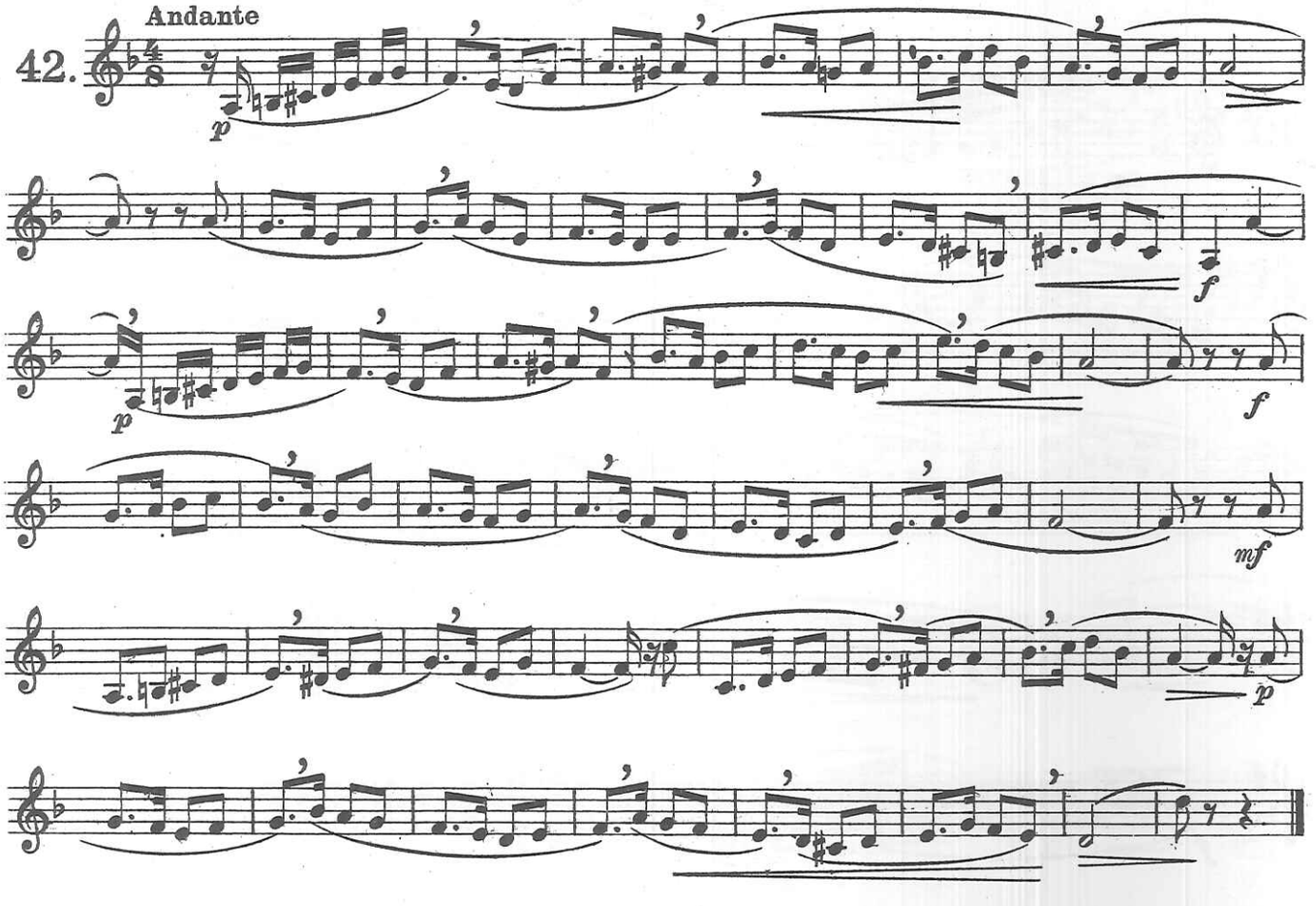
Allegro marziale

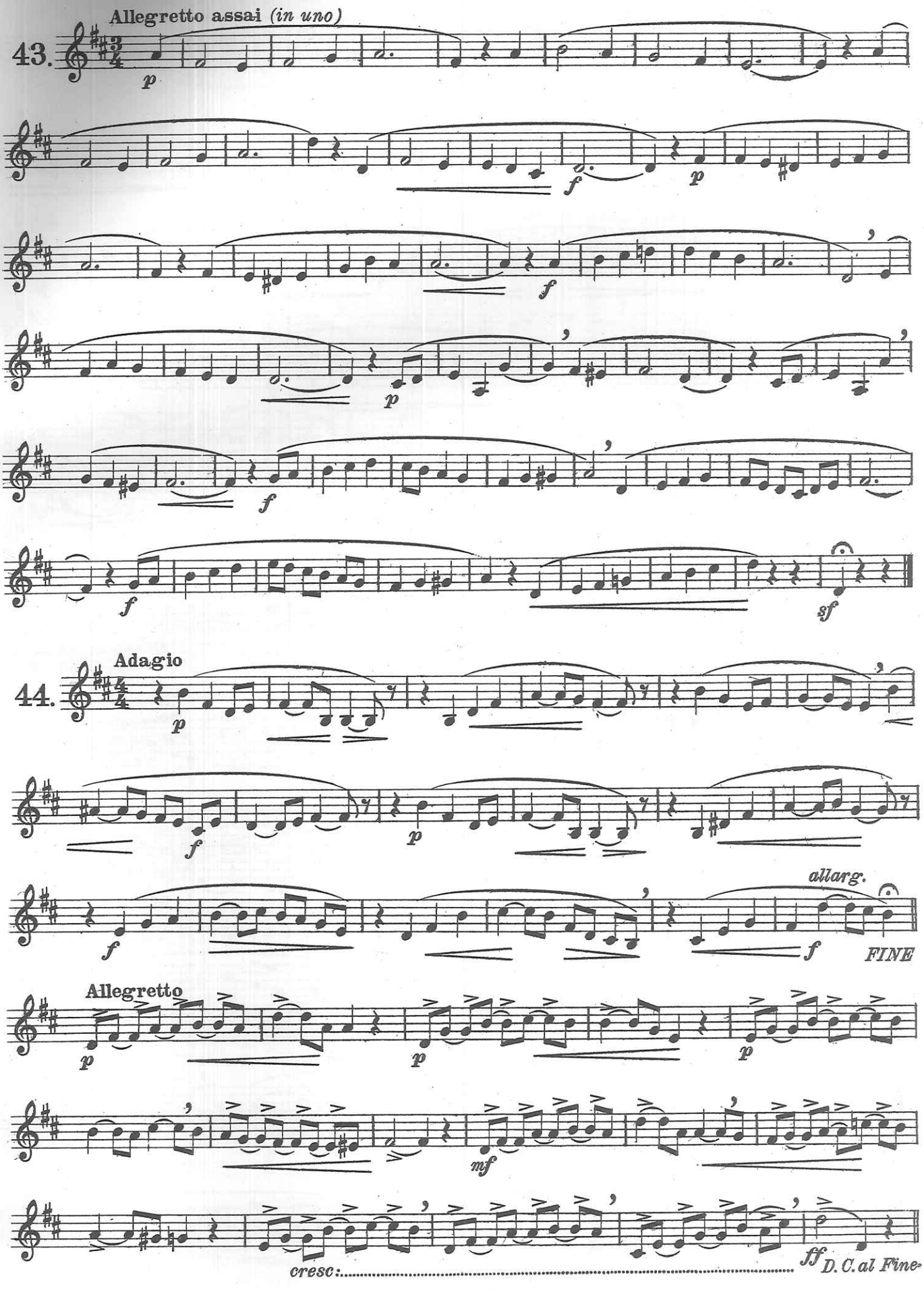
41.

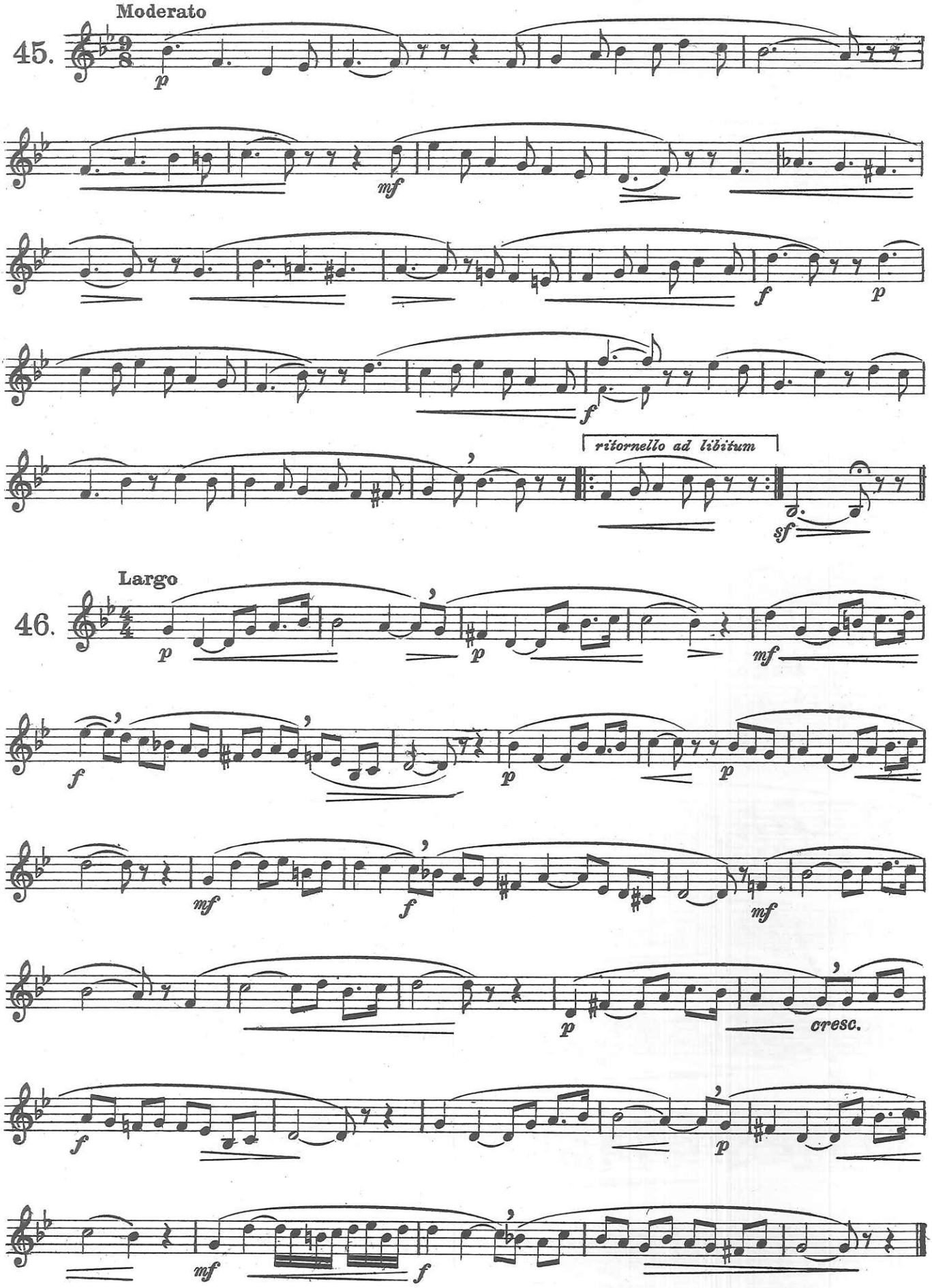


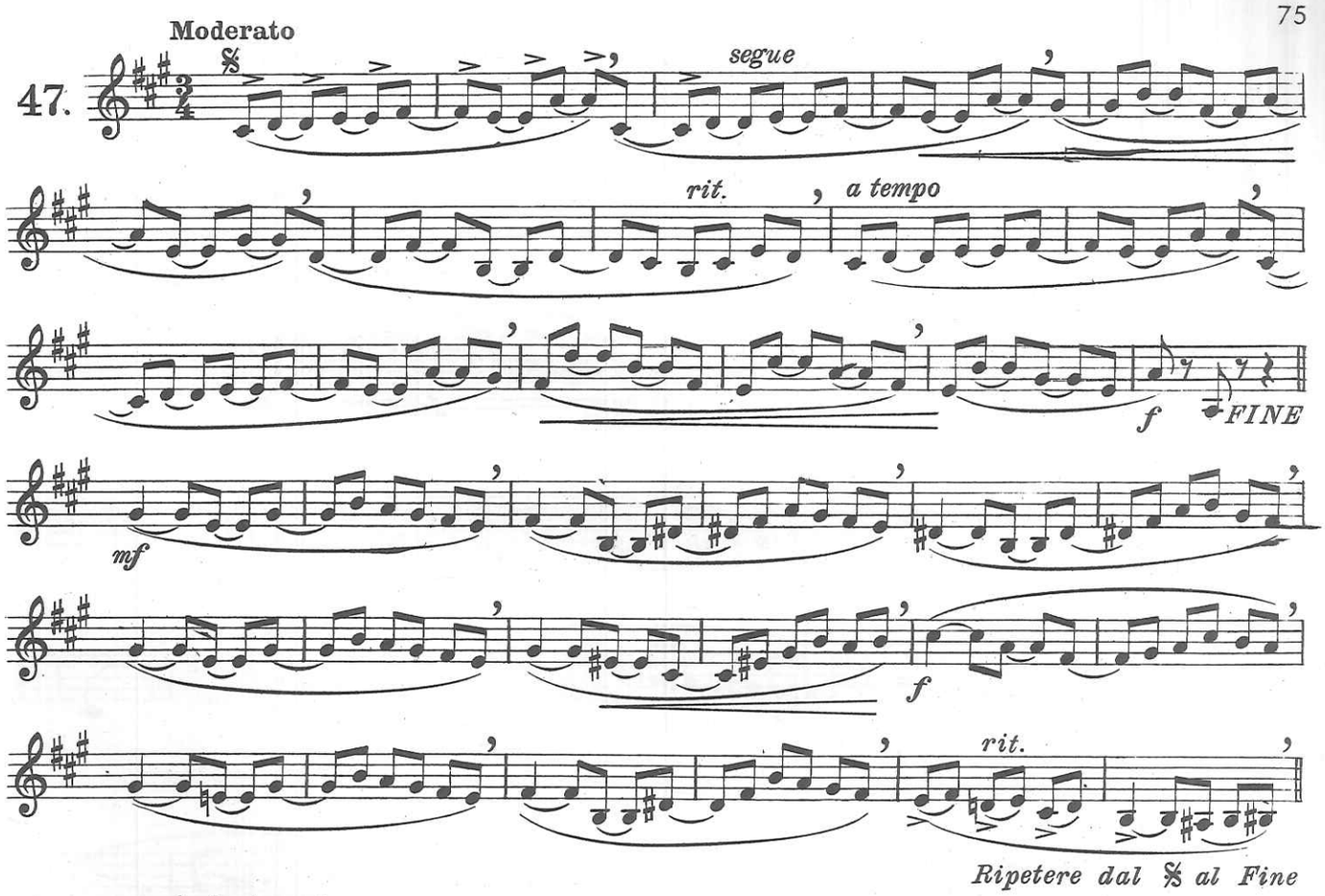
Andante

42.

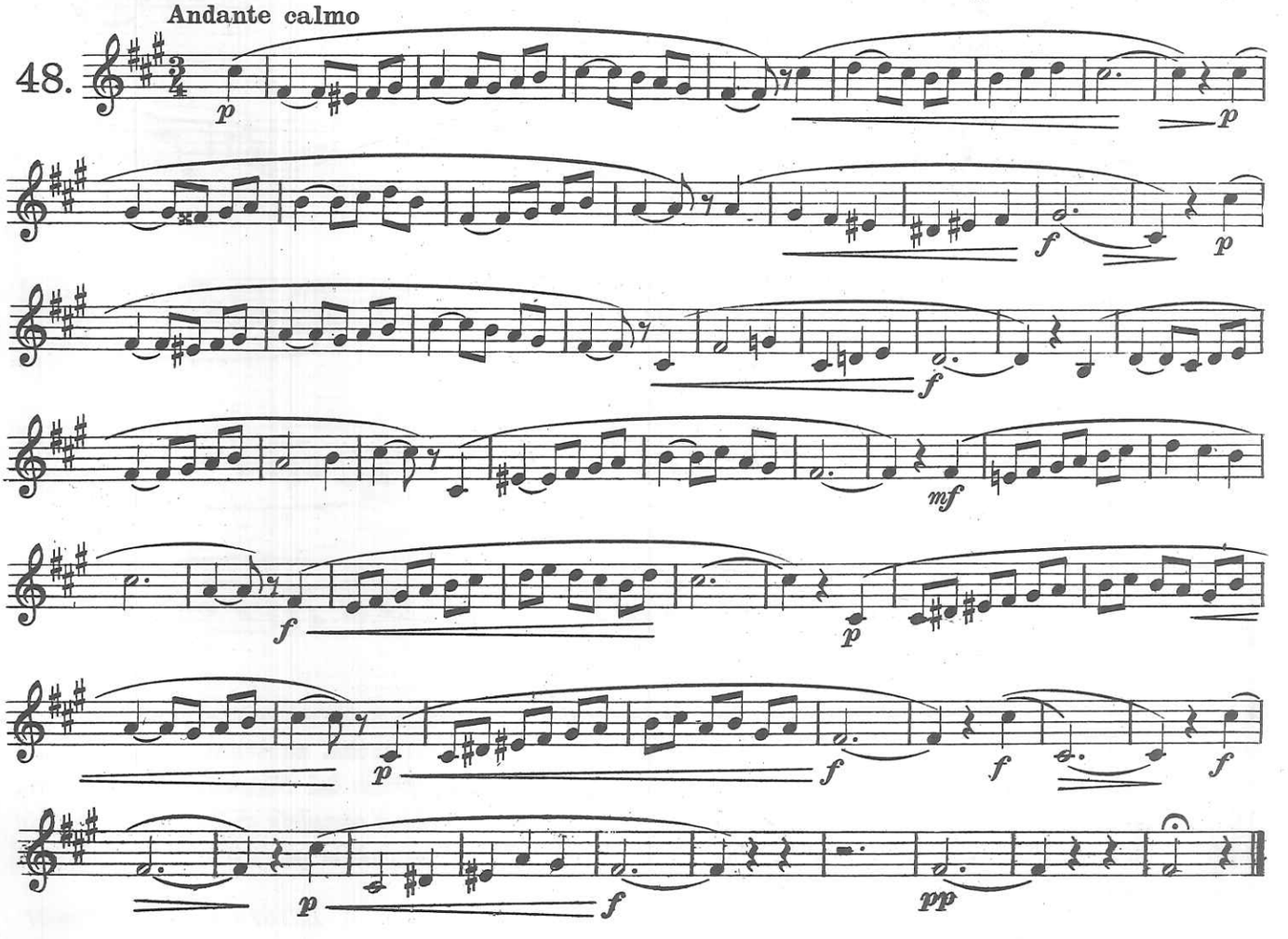



Allegretto assai (in uno)
43.
Adagio
44.
allarg.
FINE
Allegretto
cresc:
D. C. al Fine

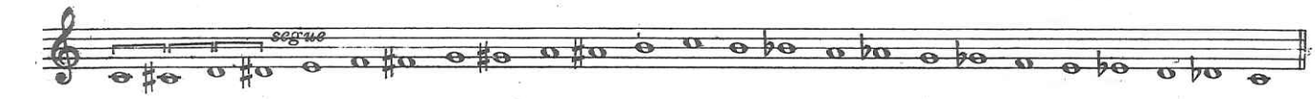

Moderato
45.
p
mf
f
p
f
ritornello ad libitum
sf
Largo
46.
p
p
mf
f
p
p
mf
f
mf
p
cresc.
f
p
mf
f

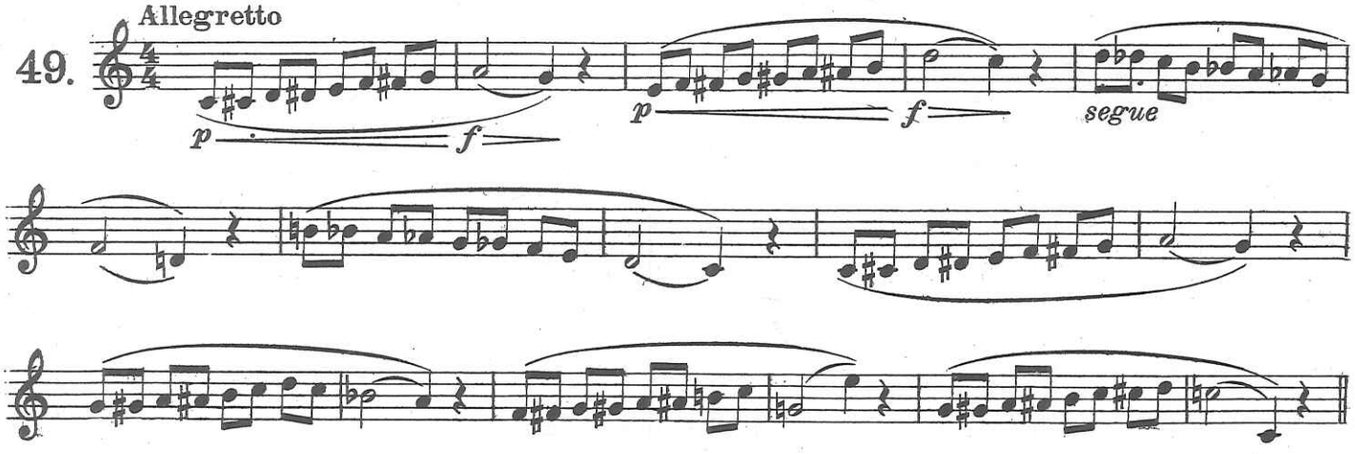


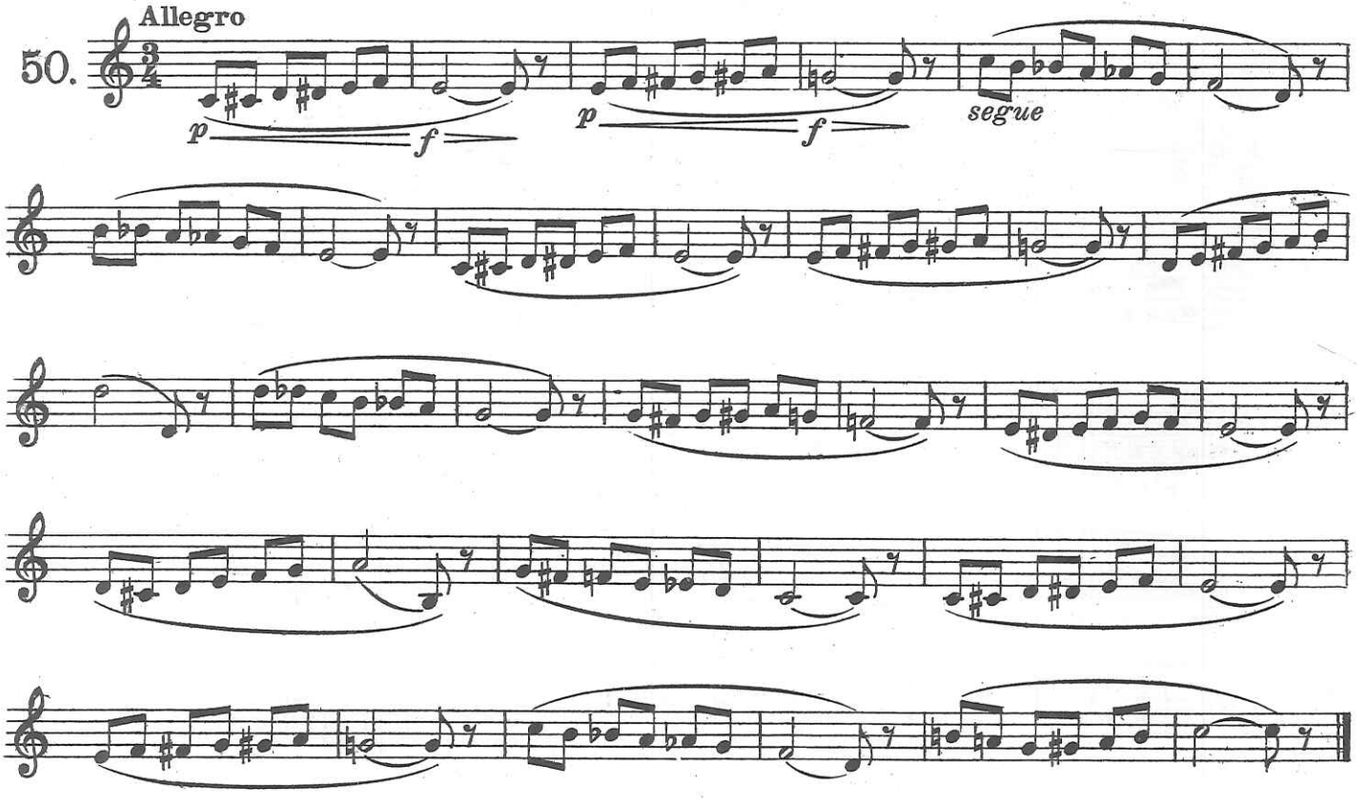
Ripetere dal 𝄋 al Fine



SCALA CROMATICA







CONCLUSIONE - L'allievo che oltre all'aver contemporaneamente portato a termine lo studio della mia *Teoria Musicale* (Ed. *Carisch S.p.A. Milano*) ed aver superato tutte le difficoltà contenute in questi miei *Solfeggi Parlati* e *Cantati*, sarà certamente in grado d'iniziare lo studio del *Secondo corso* di detti Solfeggi (Ed. *Carisch S.p.A. Milano*) i quali fanno parte integrante del *Corso completo di Teoria* e *Solfeggio* che darà allo studioso quella padronanza di lettura musicale, indispensabile per affrontare e superare le più ardue difficoltà.

LUIGI ORESTE ANZAGHI

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Jacopo Tore