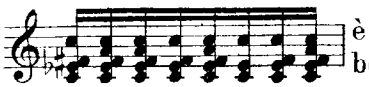
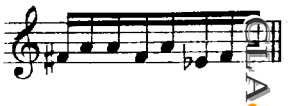
PARTE TERZA.

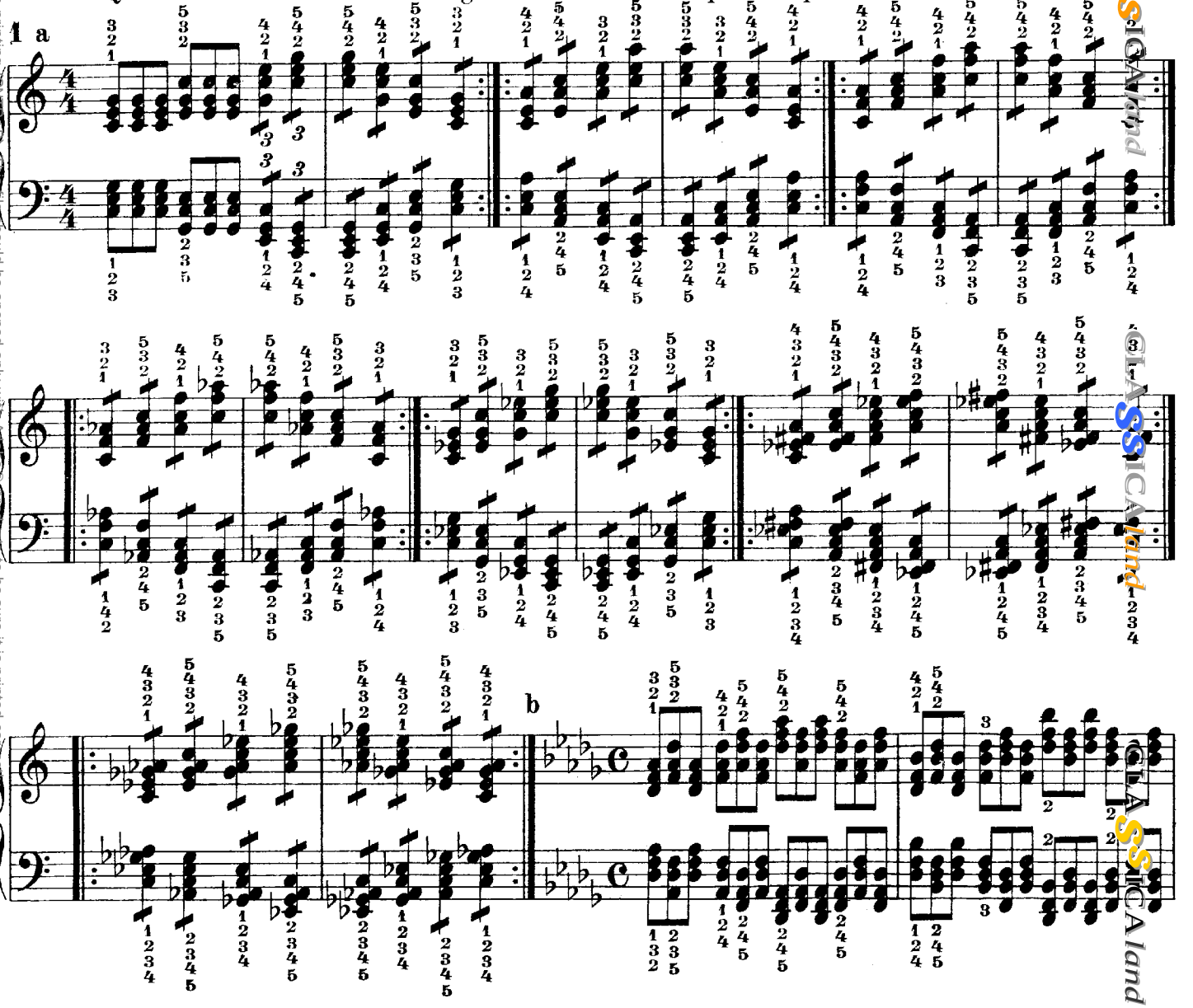
15. Gli accordi.

La difficoltà principale degli accordi consiste nel dare a tutte le note di cui sono formati un ugual grado di forza. Per ottener ciò è necessario irrigidire le dita e non fare con esse alcun movimento lasciandole in completa obbedienza del braccio.

Abbiamo sviluppato il primo esercizio in otto forme diverse (contraddistinte dalle lettere a, b, c, d, e, f, g, h) dedicando ad ognuna d'esse una tonalità. Lasciamo all' allievo che voglia ampliare l'esercizio, di sviluppare in parecchie tonalità ognuna delle otto varianti: gli accordi rimangono sempre gli stessi in ogni forma, e la differenza fra l'una e l'altra sta solo nella figurazione ritmica e negli accenti. Per gli esercizi che seguono abbiamo creduto opportuno il ripetere talvolta lo stesso accordo con lieve modificazione delle note che lo formano perchè in talmodo obblighiamo l'allievo ad un' assidua vigilanza onde rendare evidenti queste differenze; il che non sarebbe possibile se le dita alle quali sono affidate le note centrali dell' accordo non percuotessero i tasti ugualmente e nettamente: cosi, per esempio nella seguente ripetizione d' accordi:  è necessario che risulti ben chiaro quanto segue: 

Allegro: da ♩ = 104 in più

Questo esercizio dev'essere eseguito tanto forte che piano e pianissimo.



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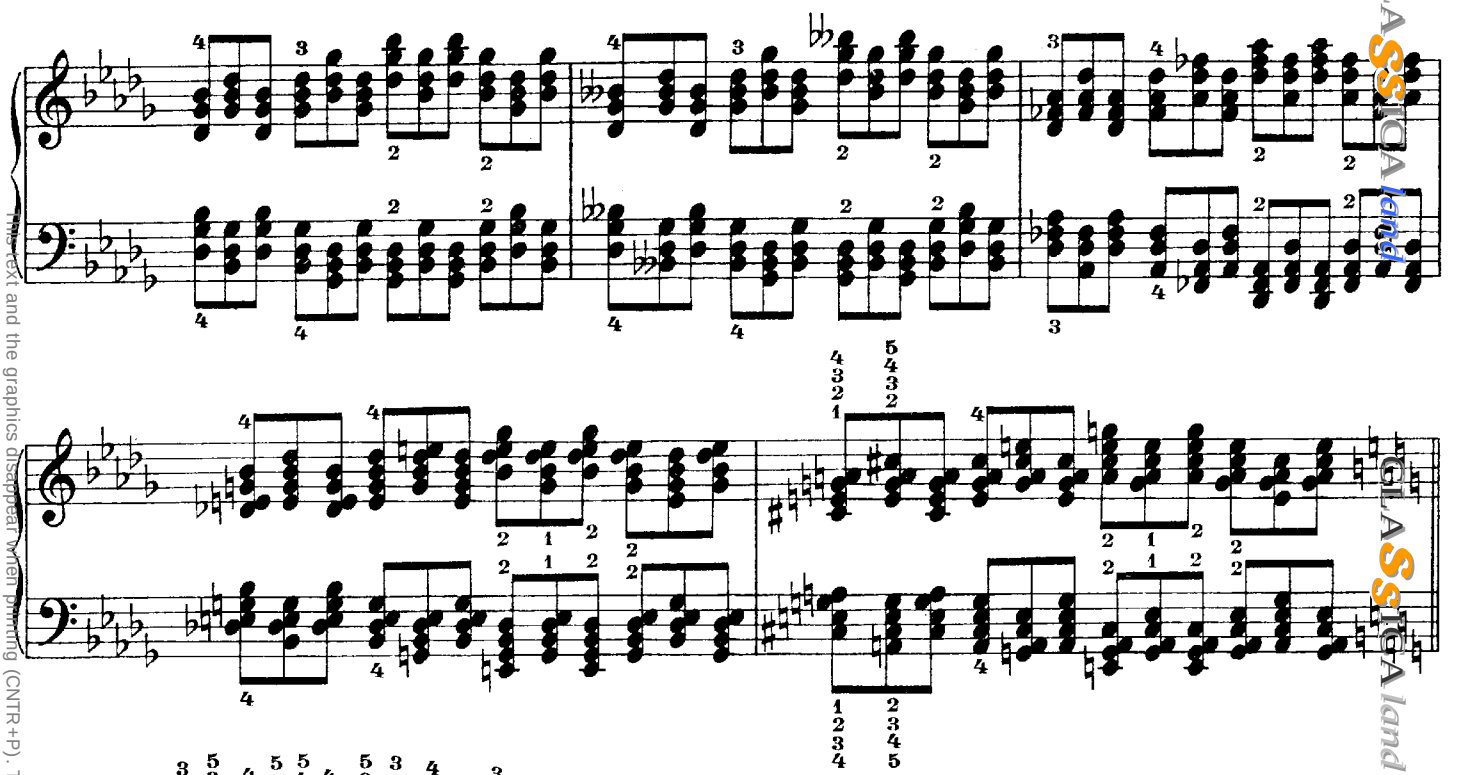
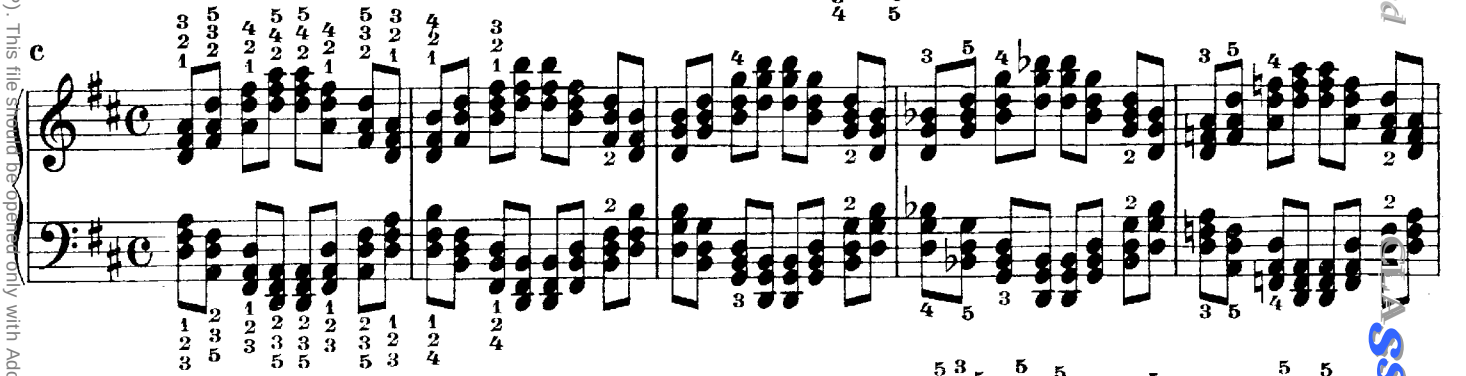
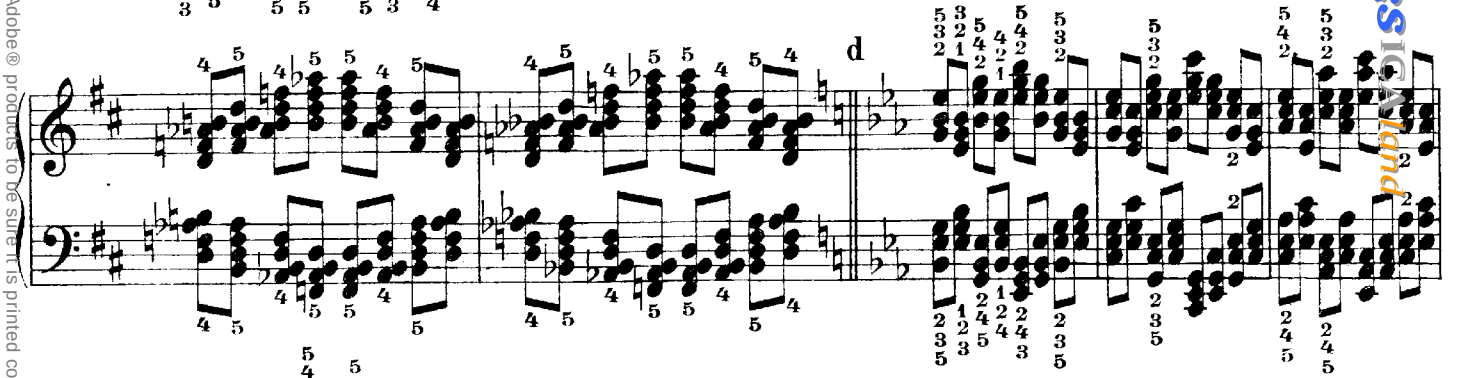
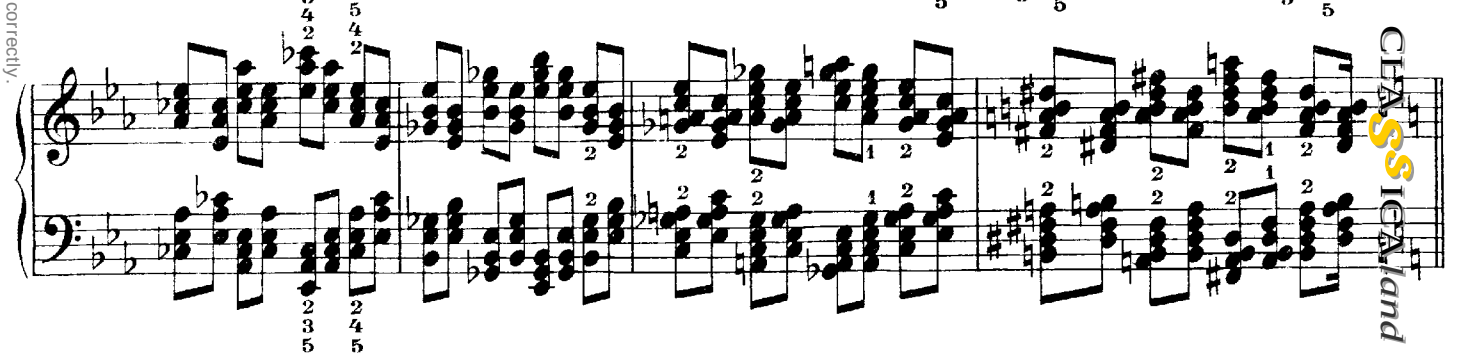


c



d





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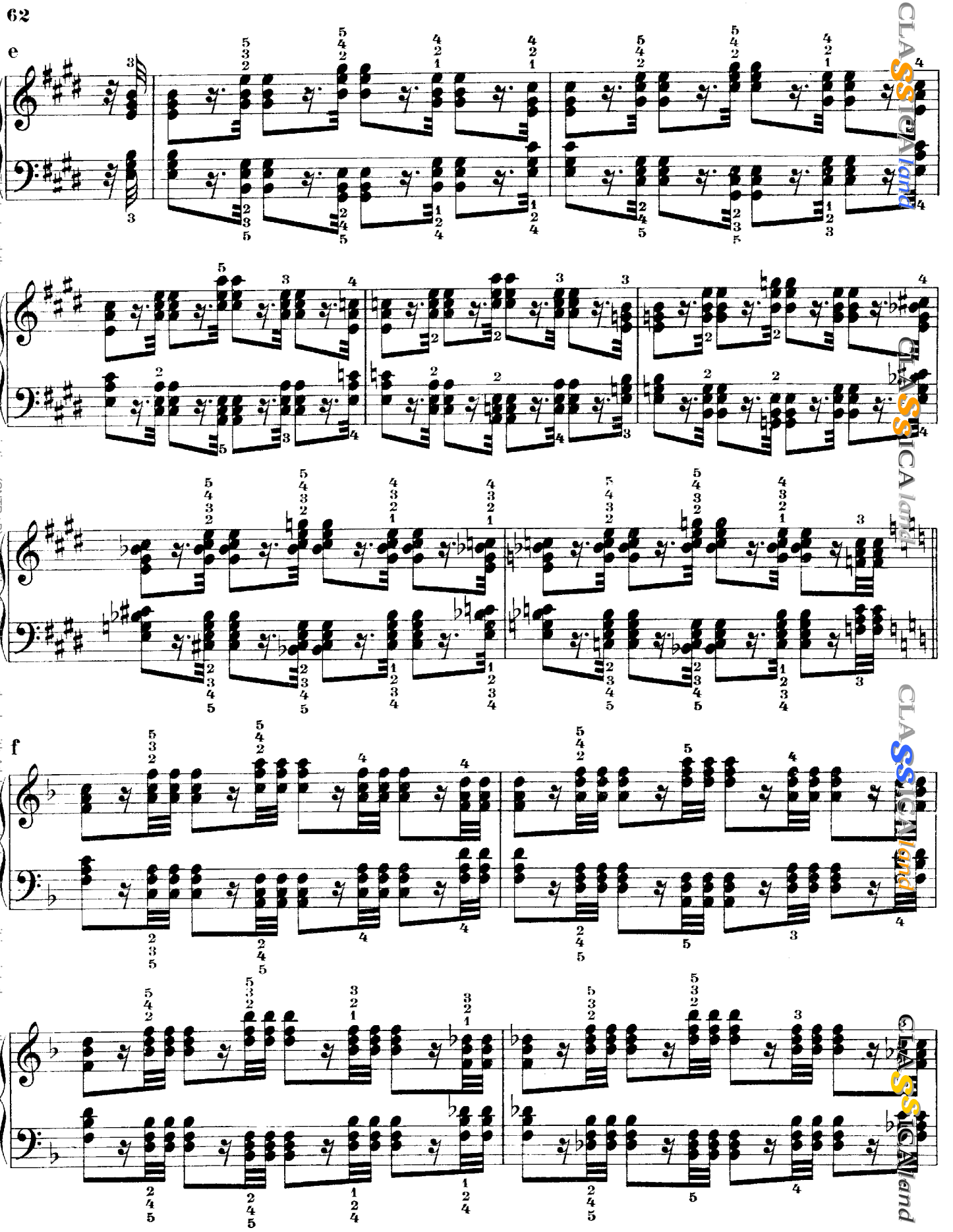

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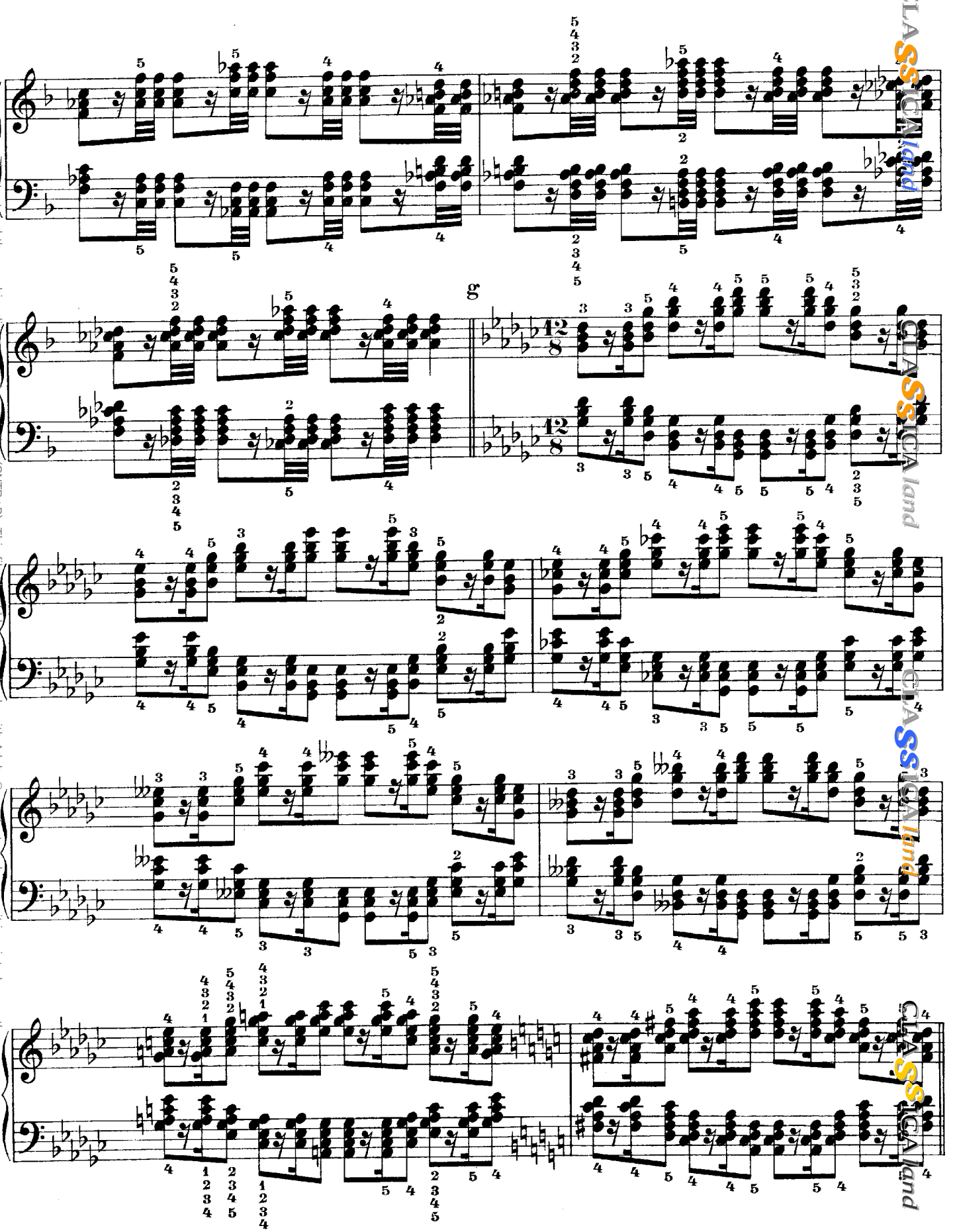

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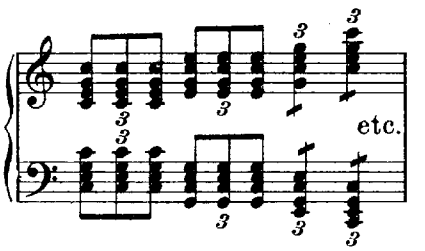
h

Si consiglia di studiare l'esercizio Nº 1 aggiungendo le ottave ad ogni accordo. La prima battuta verrà in tal modo eseguita come segue:



2

da ♩ = 60 in più

f

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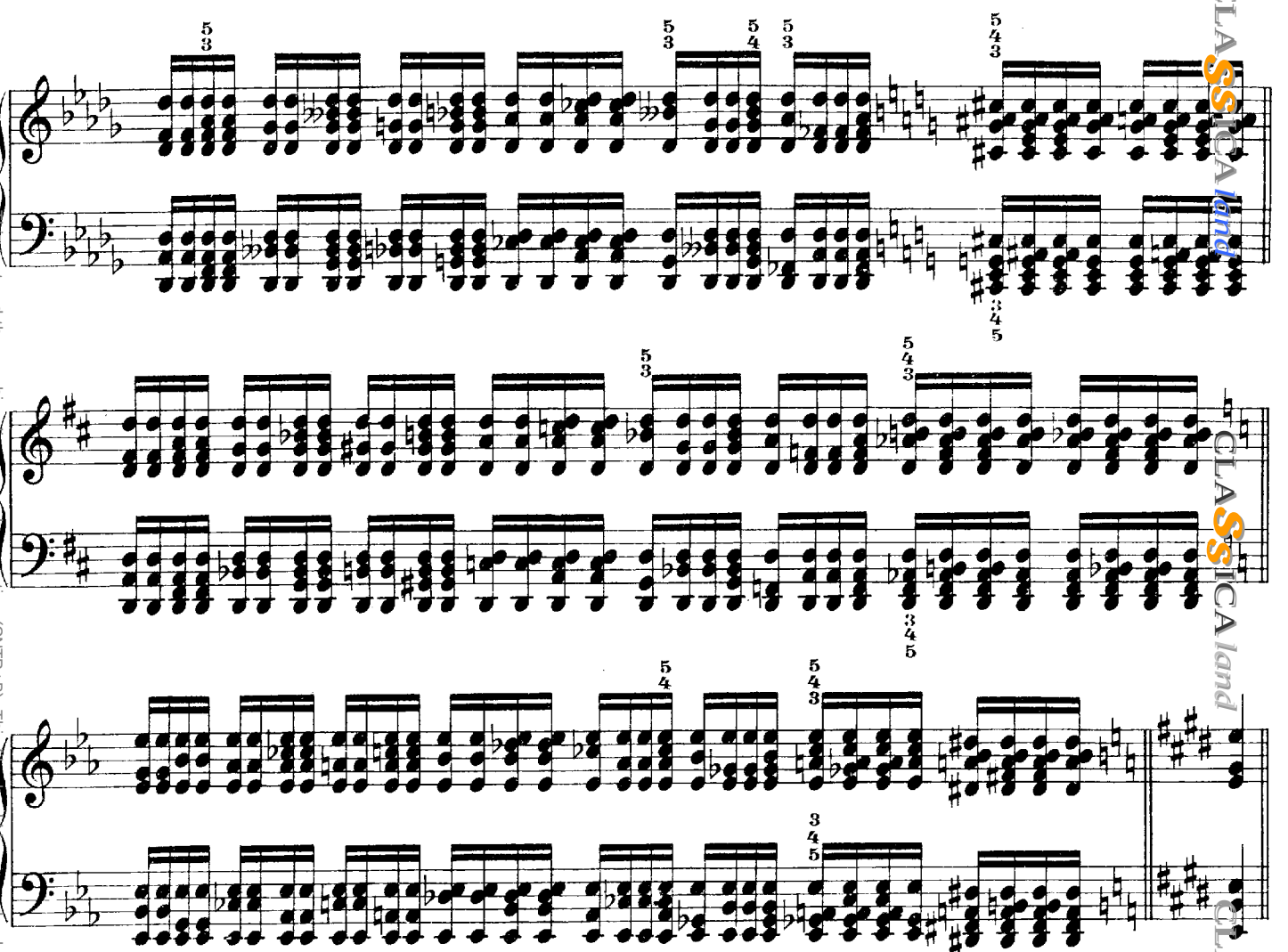
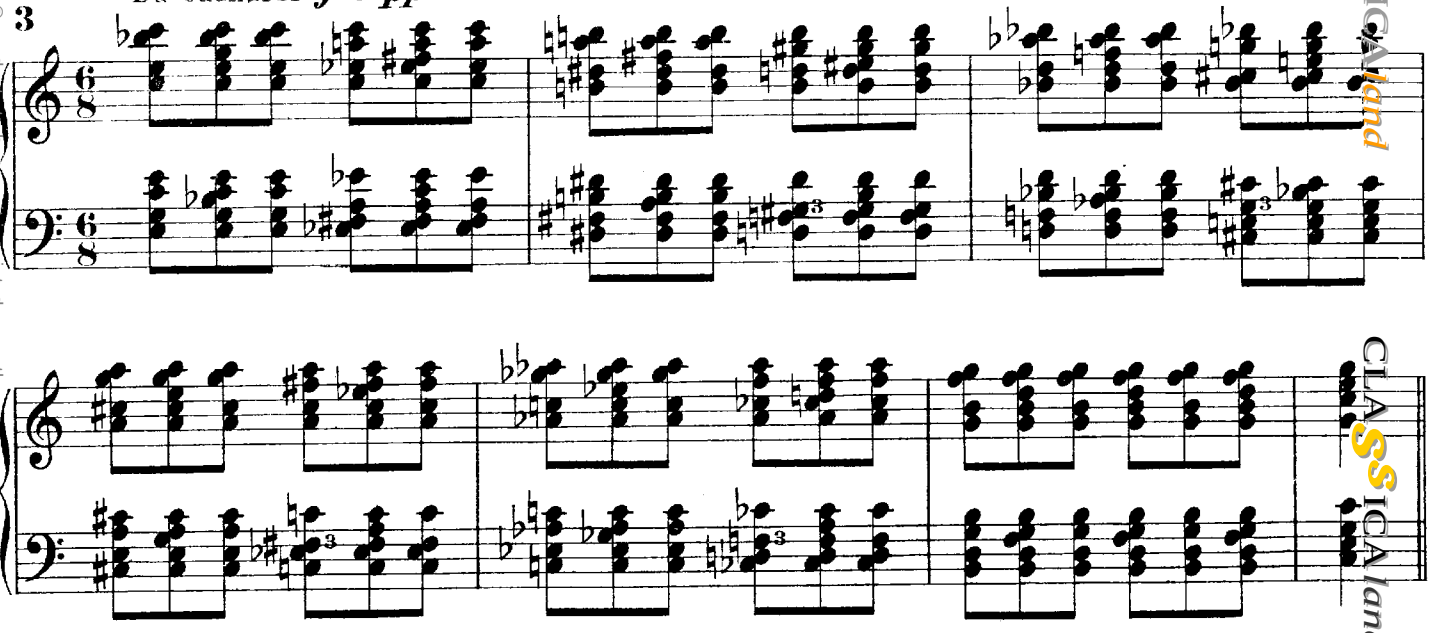


da ♩ = 60 in più

Da suonarsi *f* e *pp*



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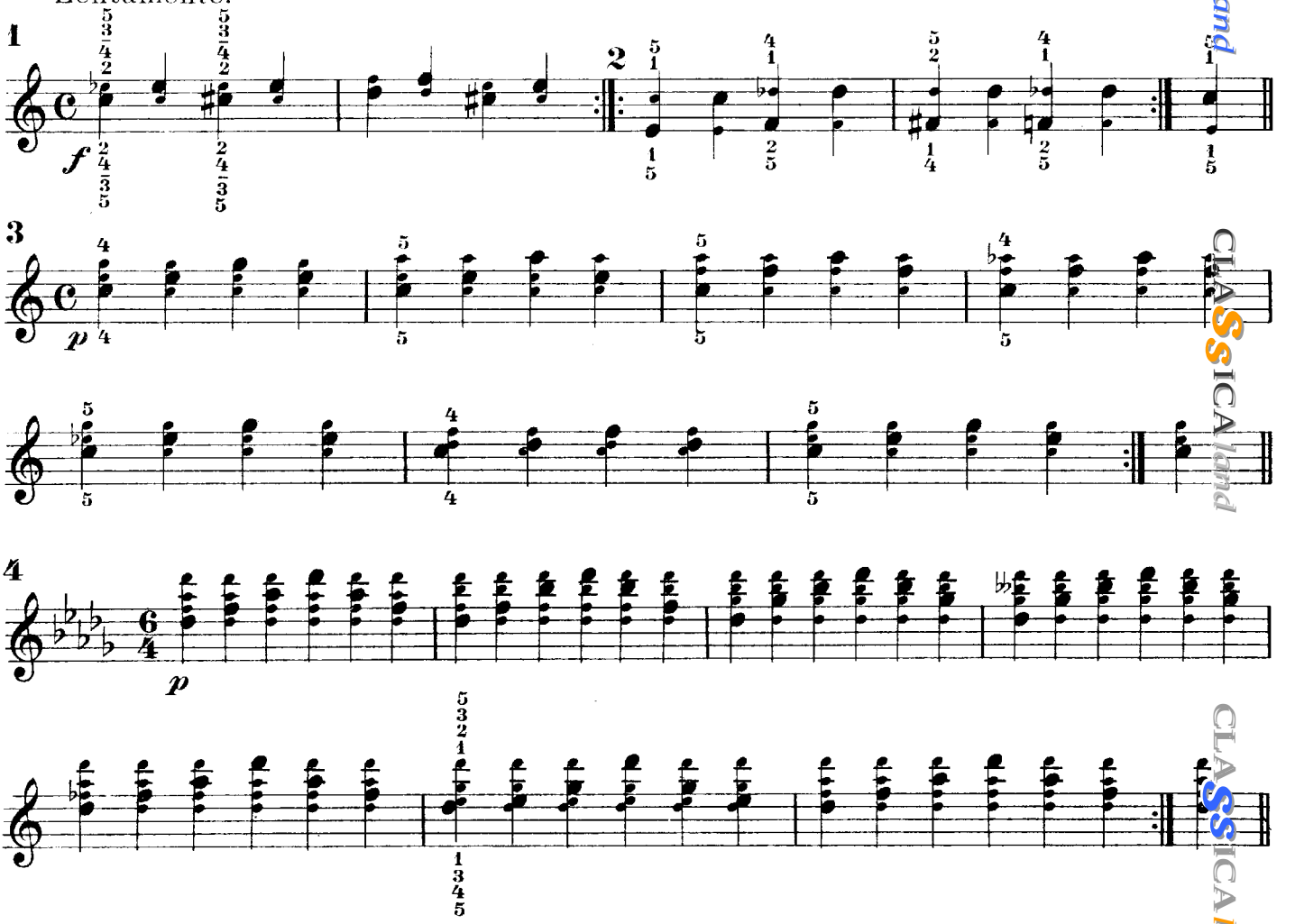
16. Doppie note ed accordi con suoni da rilevarsi.

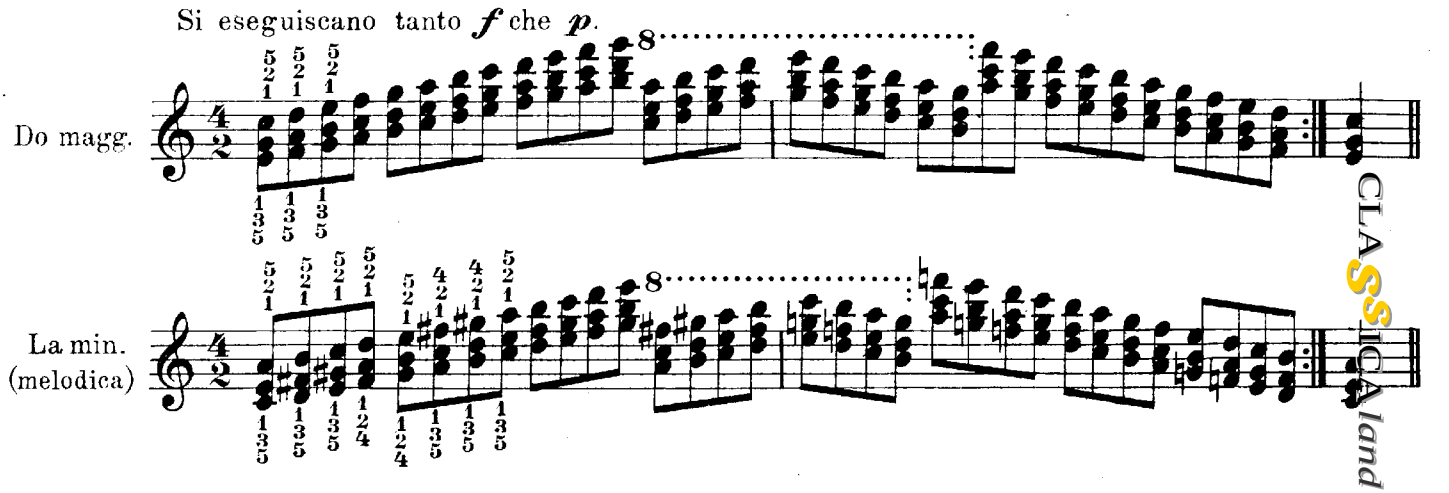
Negli esercizi che seguono il peso del braccio deve poggiare maggiormente sulla nota scritta in grande: le dita debbono trovarsi completamente rigide ed immobili.
Si studi lentamente a mani separate: la sinistra suonerà due ottave sotto alla destra.

Lentamente.



17. Scale per accordi di terza e sesta.

Si eseguiscano tanto *f* che *p*.



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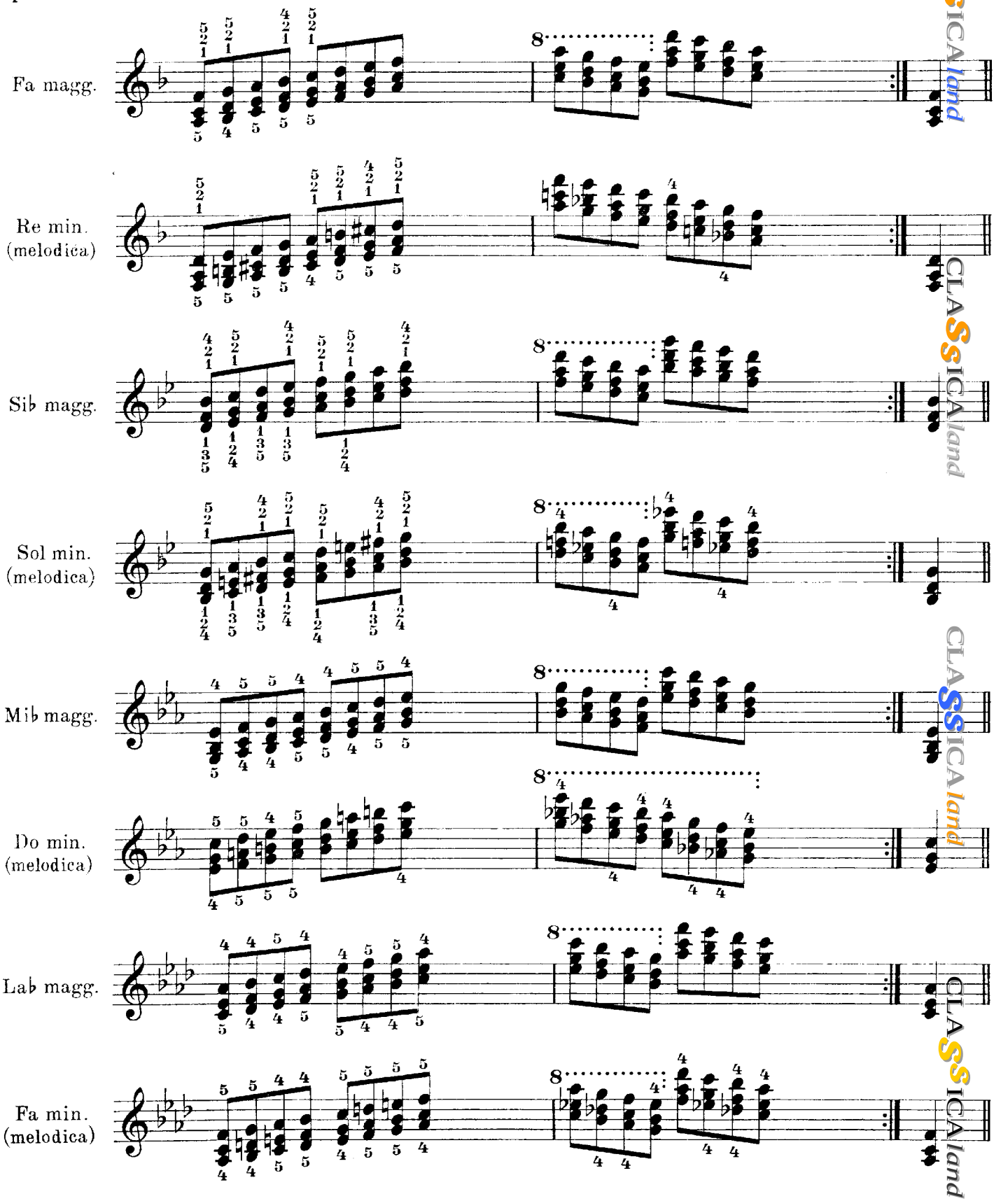
Scriviamo le rimanenti scale in modo abbreviato: dando la prima ottava l'allievo può da se completare la scala.



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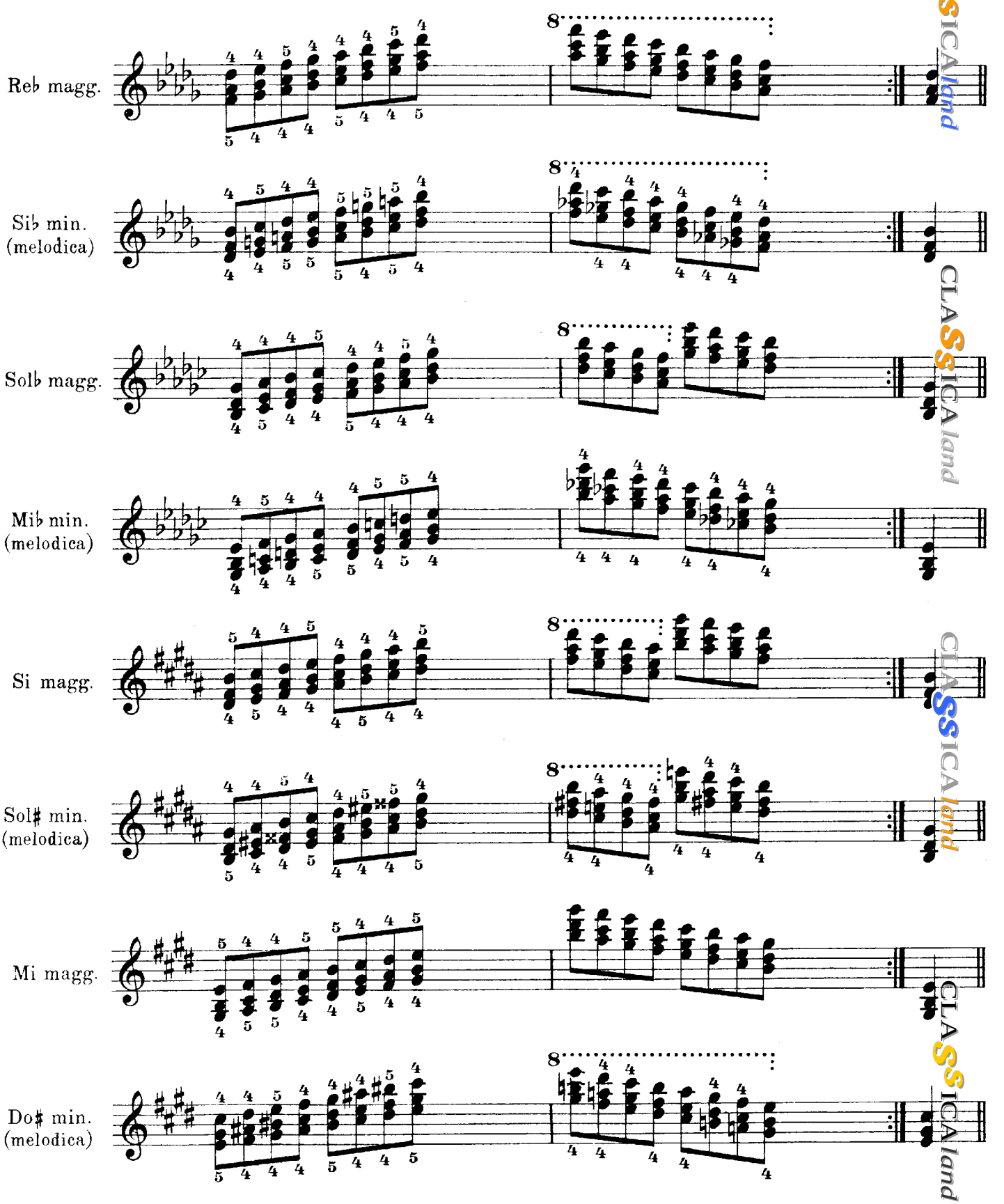

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La magg.

Fa min. (melodica)

Re magg

Si min. (melodica)

Sol magg.

Mi min. (melodica)

Scala cromatica.

Anche queste scale per accordi di terza e sesta si prestano a varie forme di esecuzione delle quali diamo qualche esempio per quelli che vollessero trarne profitto. Le diteggiature fissate per le scale rimangono inalterate. Raccomandiamo di esercitarsi in queste varianti applicandole specialmente alla scala cromatica.

a b c d

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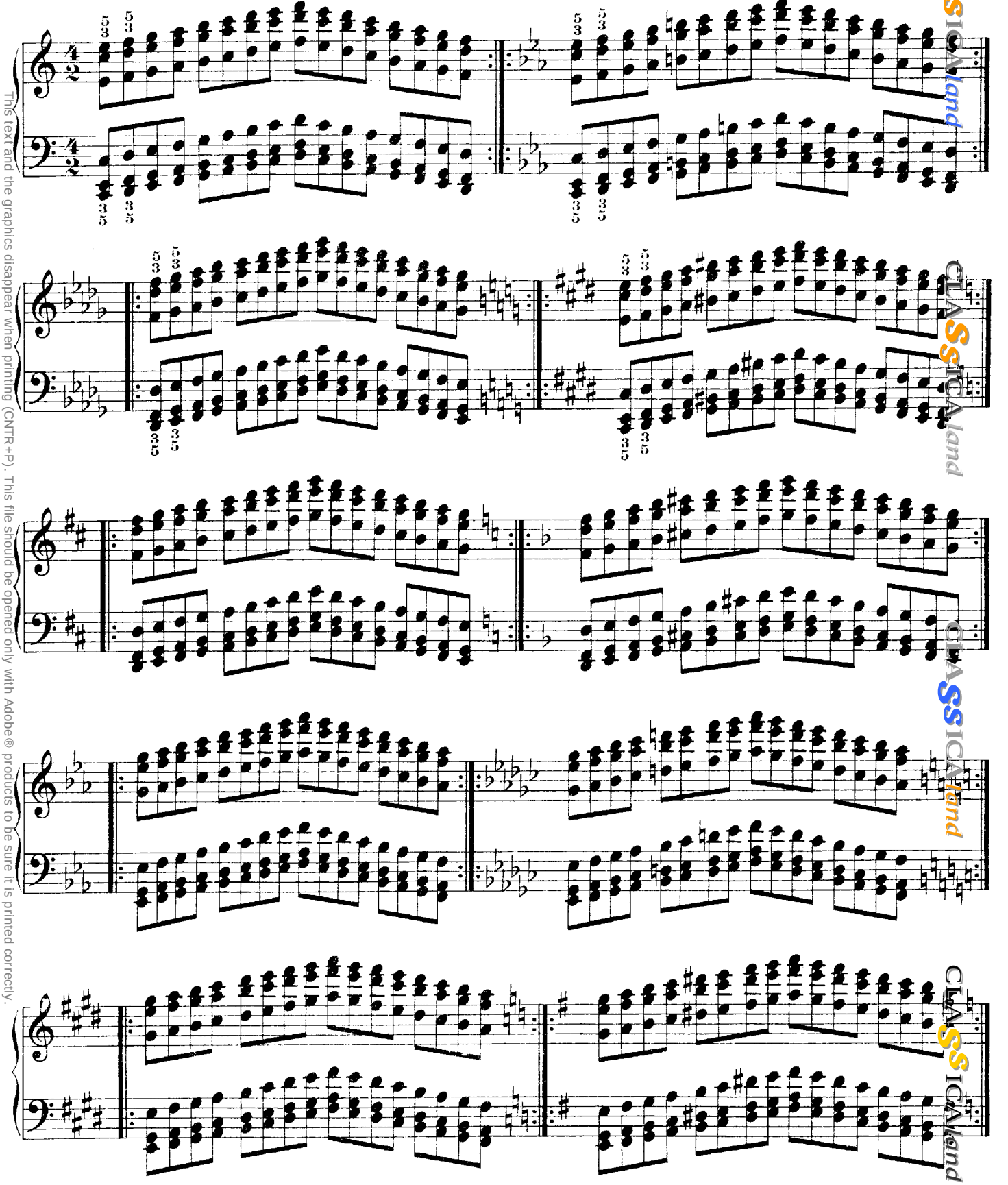
18. Scale per ottave con terza.

Si eseguiscano tanto *f* che *p*



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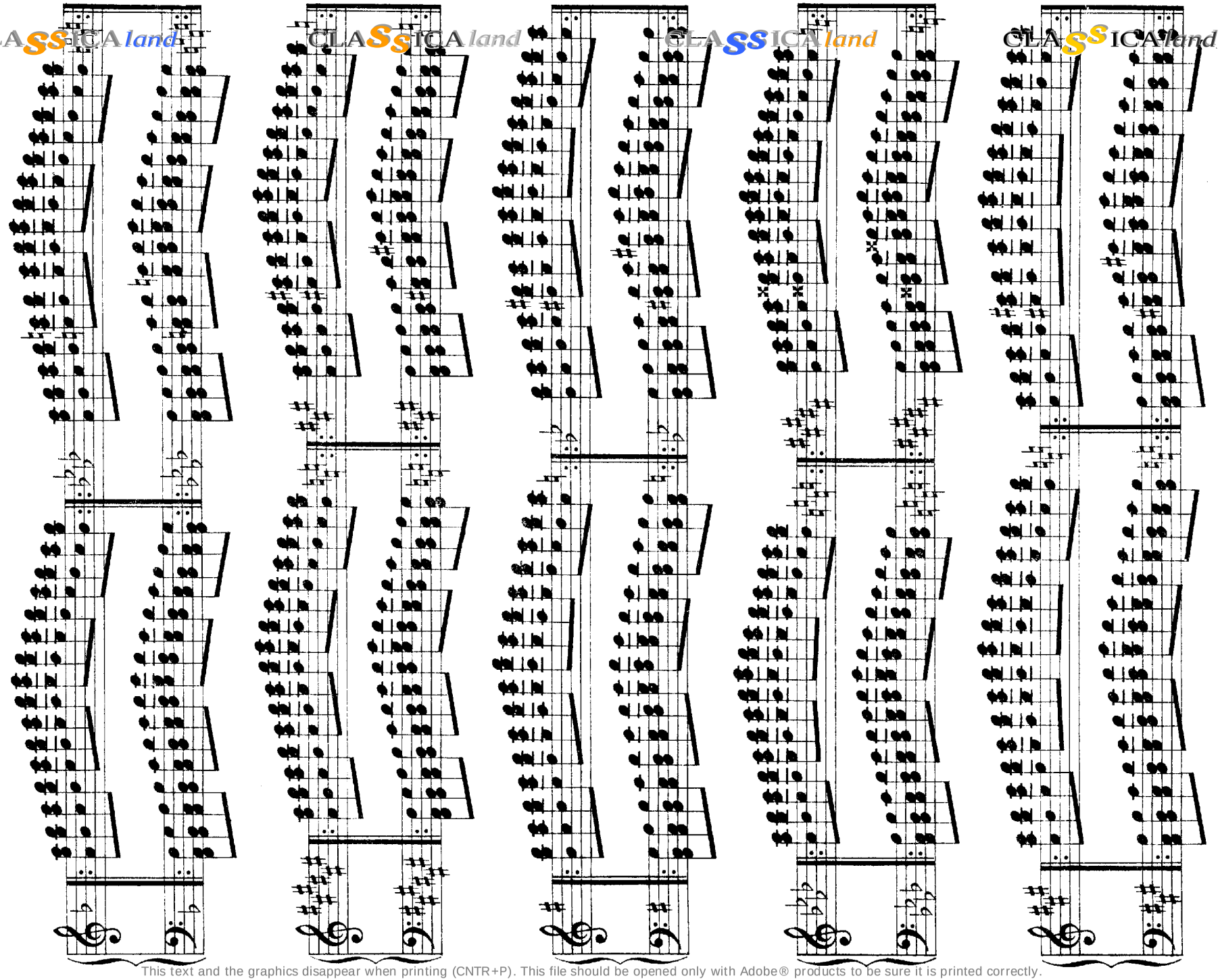

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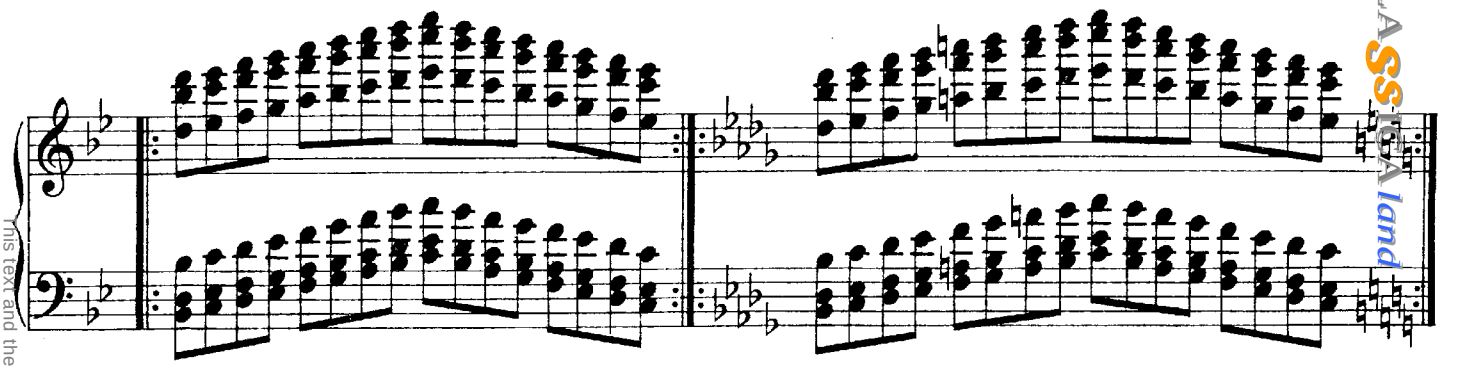
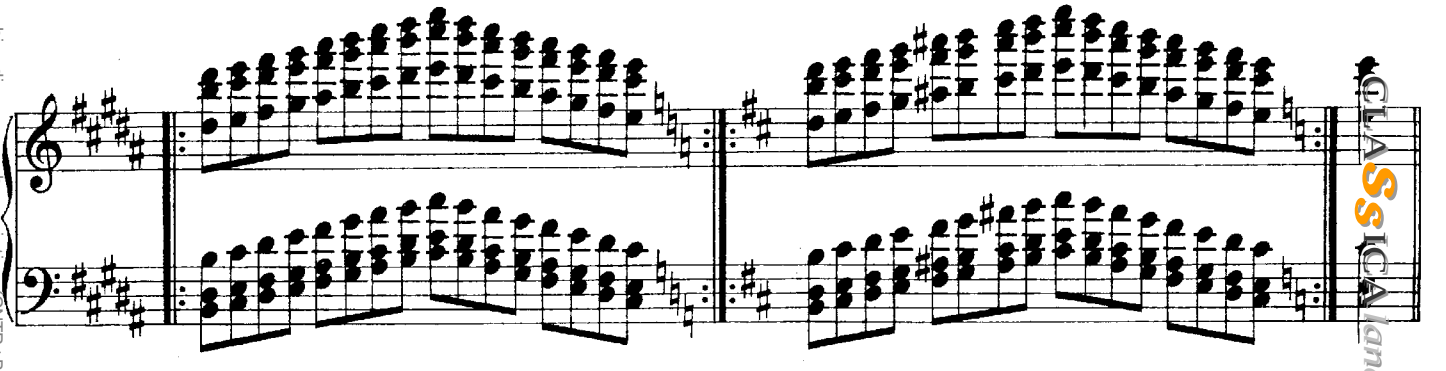
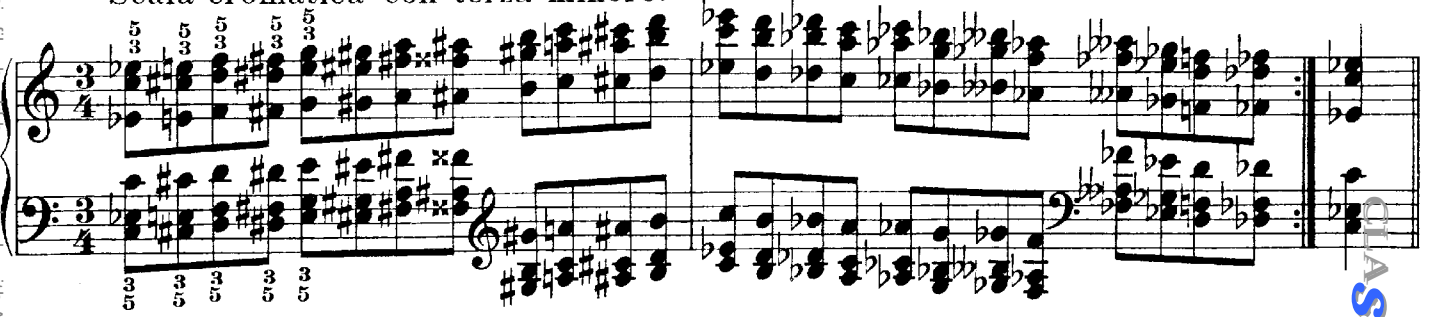
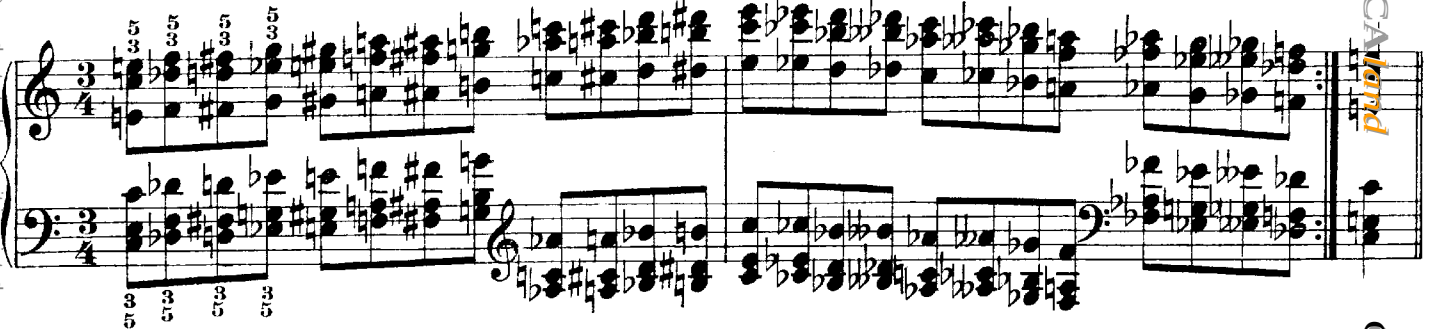




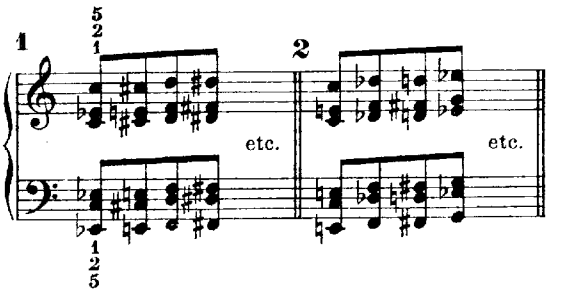
Scala cromatica con terza minore.



Scala cromatica con terza maggiori.



Si consiglia di studiare queste due scale cromatiche anche per moto contrario, ed anche per moto retto nelle due forme seguenti:



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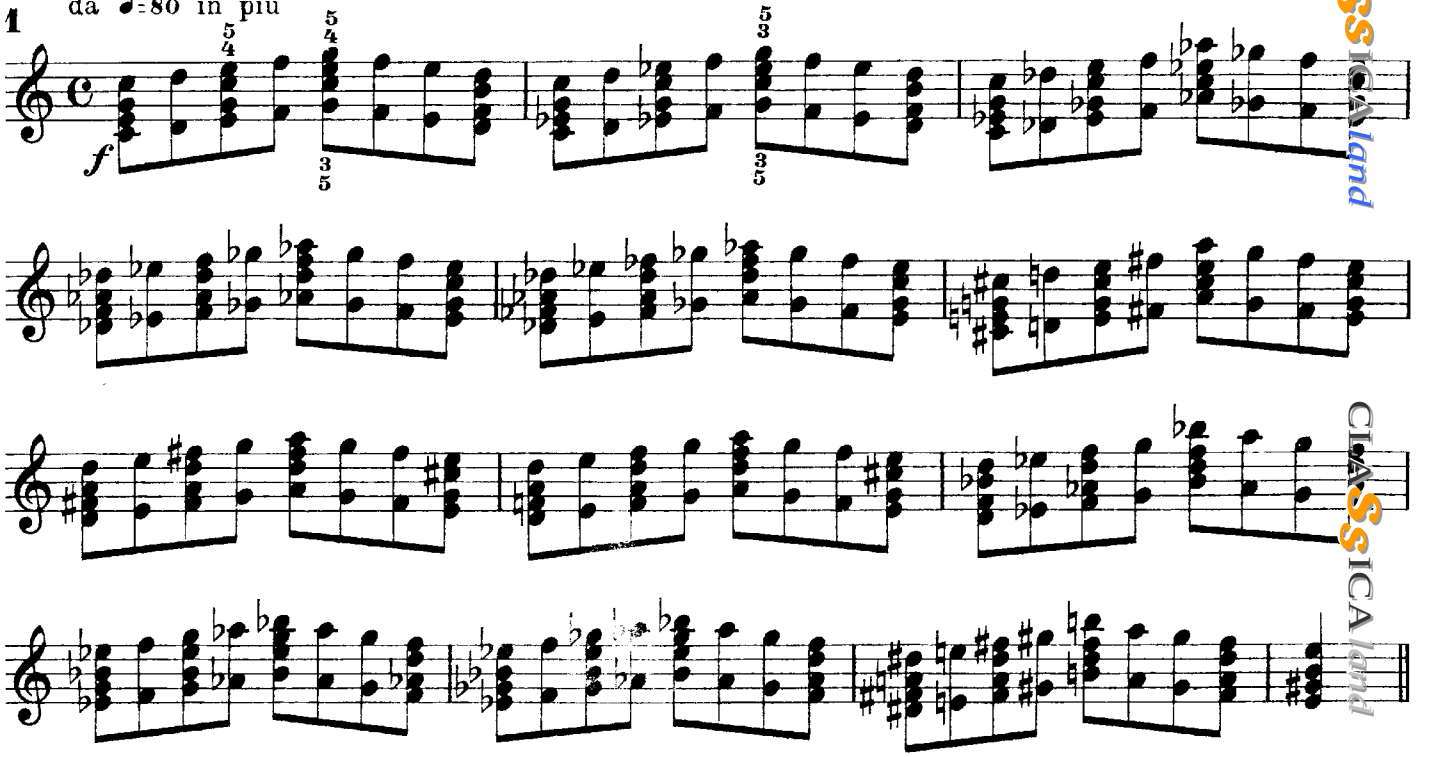
19. Esercizi d'ottave framezzate da accordi.

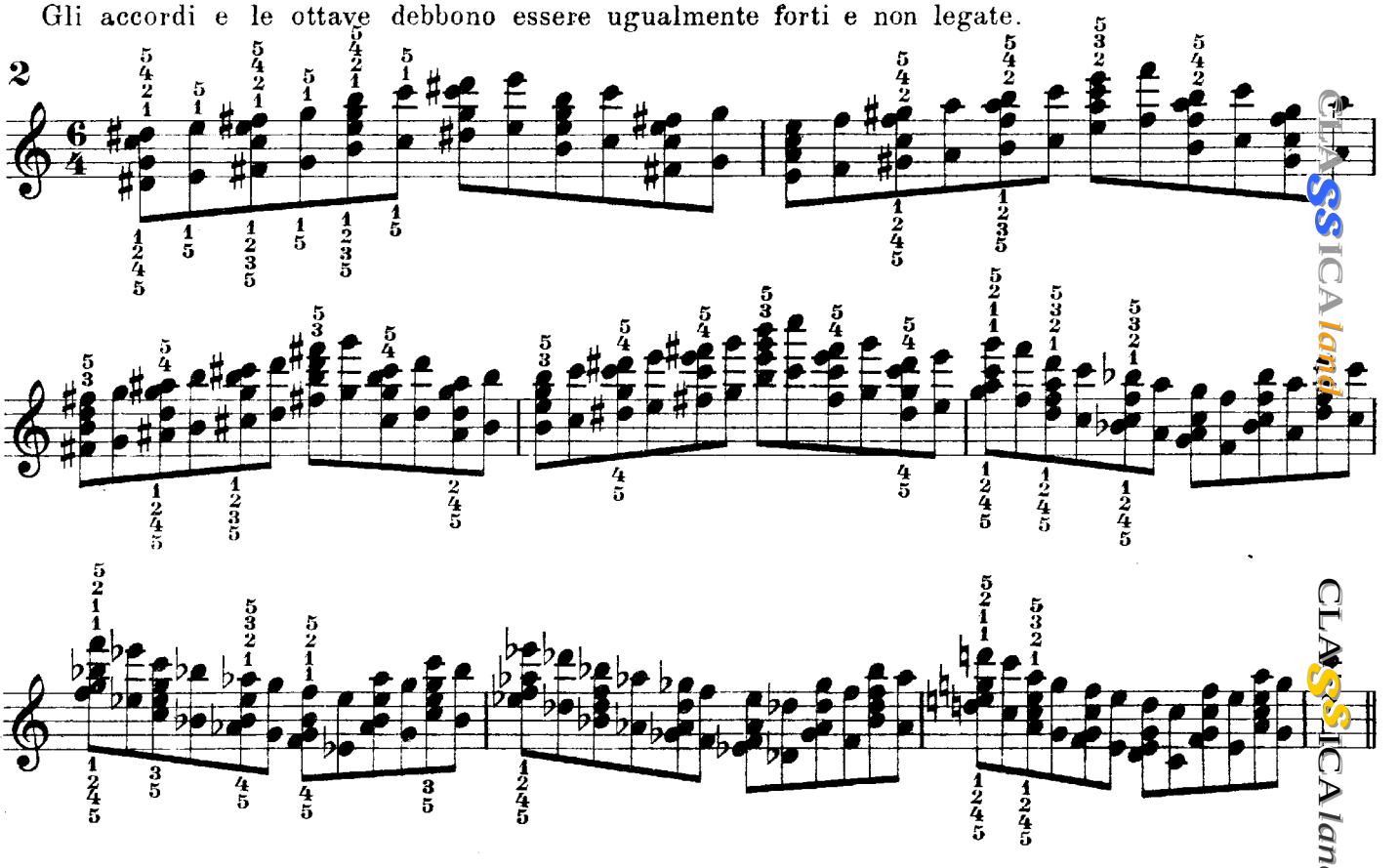
1

da ♩=80 in più



Si debbono evitare le legature ogni due note.
Gli accordi e le ottave debbono essere ugualmente forti e non legate.

2



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