BEYER

Scuola Preparatoria

allo studio del pianoforte

(op. 101)

REVISIONE DI
G. PICCIOLI

EDIZIONI CURCI · MILANO

F. BEYER

SCUOLA PREPARATORIA

ALLO STUDIO DEL PIANOFORTE

(Op. 101)

REVISIONE DI
GIUSEPPE PICCIOLI

EDIZIONI CURCI - MILANO

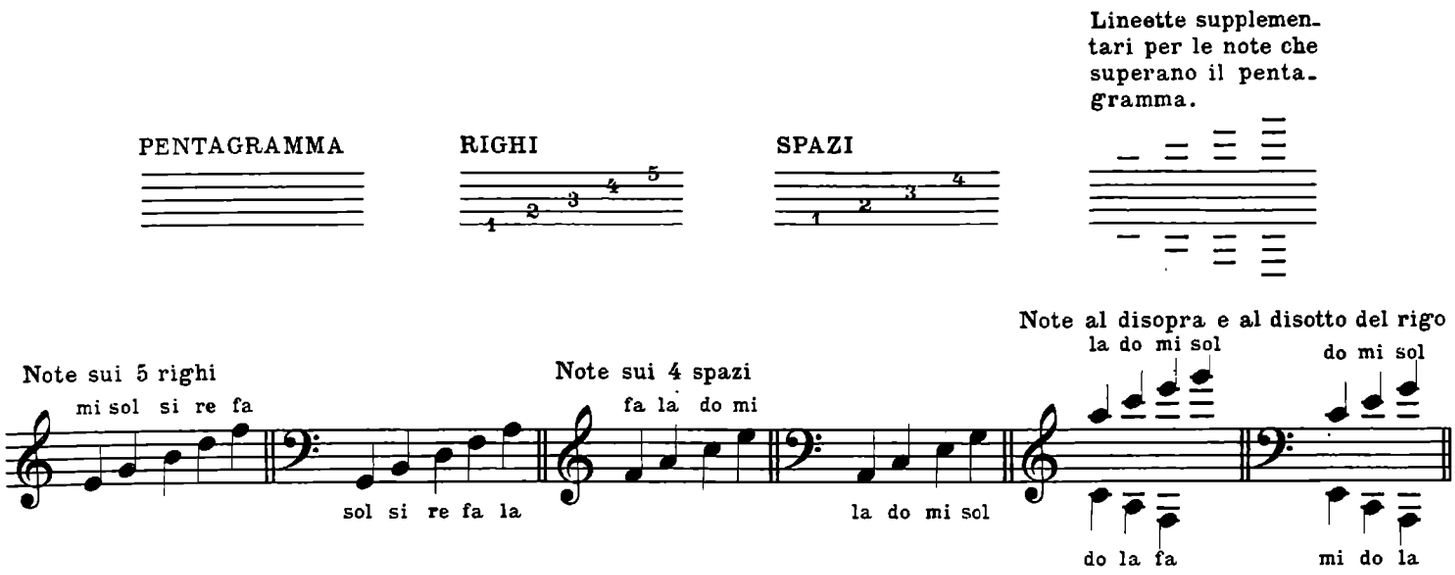
F. BEYER

EDIZIONI CURCI MILANO

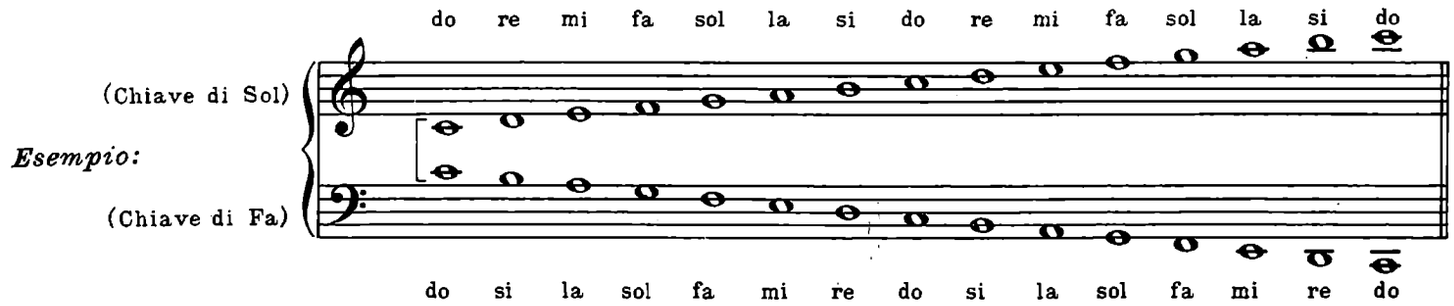
SCUOLA PREPARATORIA
ALLO STUDIO DEL PIANOFORTE
(Op. 101)

Revisione di
GIUSEPPE PICCIOLI

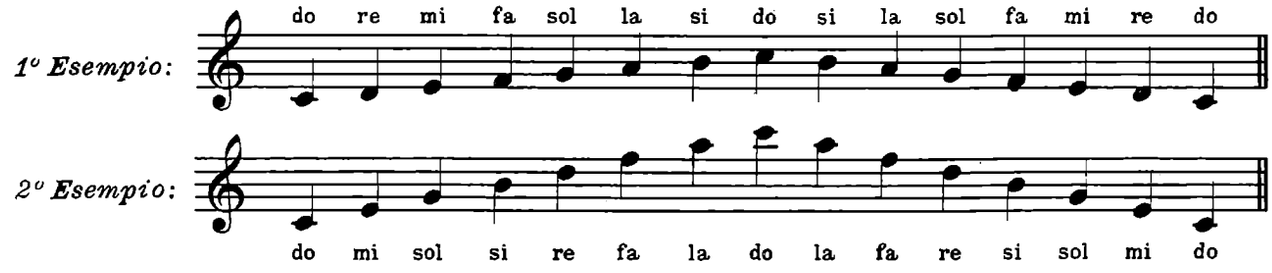
ELEMENTI DI TEORIA



La musica per pianoforte è scritta su due pentagrammi; in quello superiore si usa la chiave di *sol* (𝄞), in quello inferiore la chiave di *fa* (𝄢).



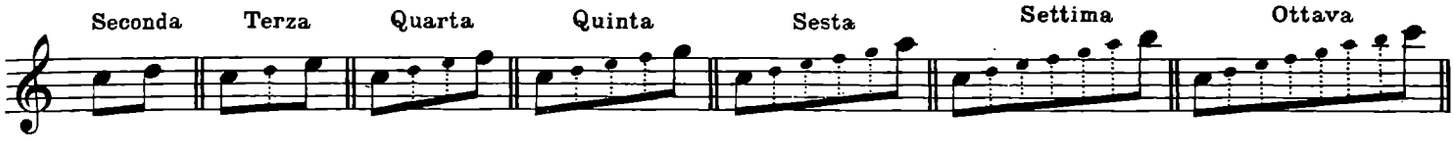
Per imparare a leggere facilmente le note, l'allievo dovrà prima saper pronunciare le note della scala nel loro ordine progressivo, poi a intervalli di terze.



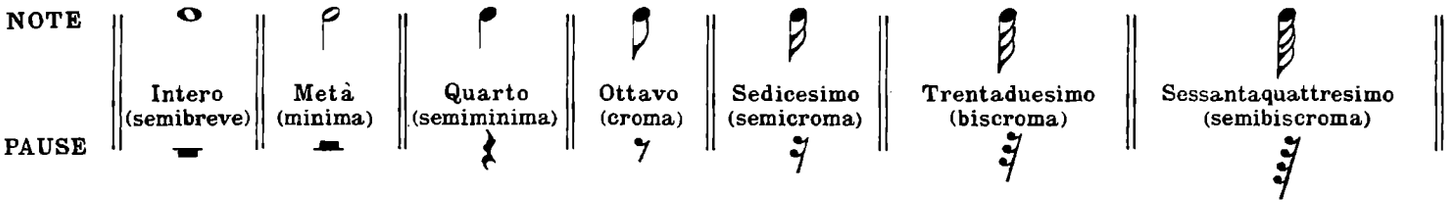
Dopo dovrà esercitarsi a trovare i tasti corrispondenti alle note che man mano pronuncia.

Proprietà esclusiva per tutti i paesi delle EDIZIONI CURCI - Milano, Galleria del Corso, 4.
© Copyright 1947 by EDIZIONI CURCI - Milano.
Tutti i diritti di esecuzione, traduzione e trascrizione sono riservati.

INTERVALLI



VALORI MUSICALI



DIVISIONE DEI VALORI

Ciascun valore è divisibile in due parti:

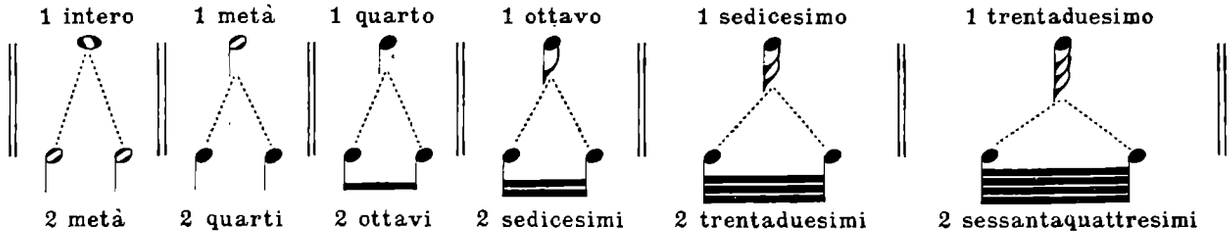
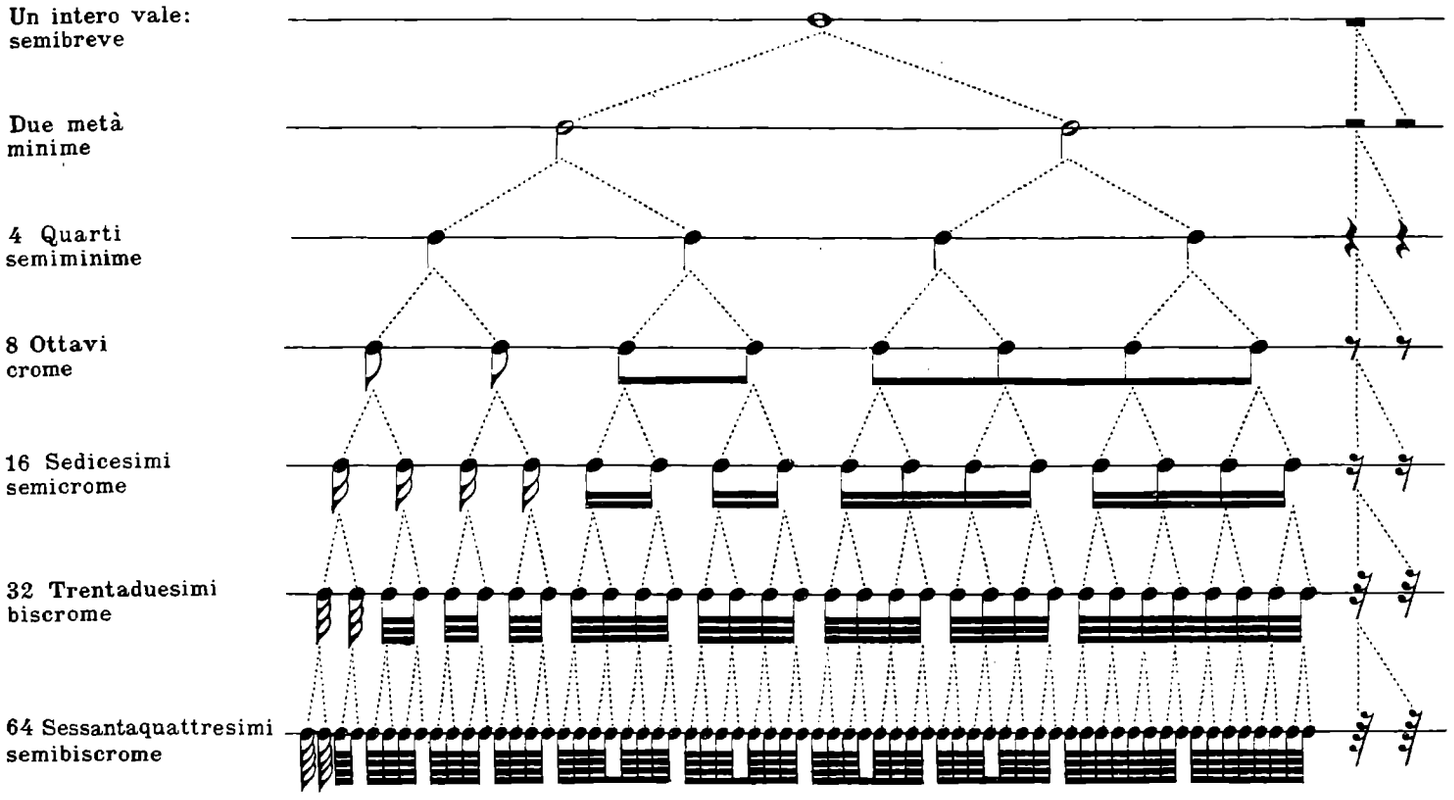


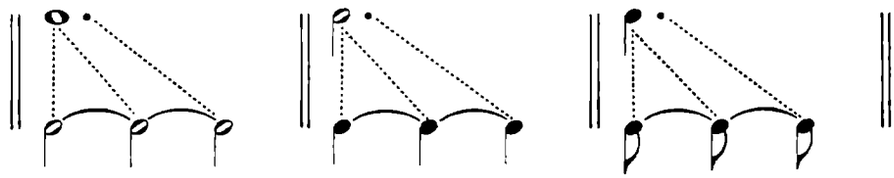
Tavola riassuntiva dei valori delle note e delle pause



PUNTI

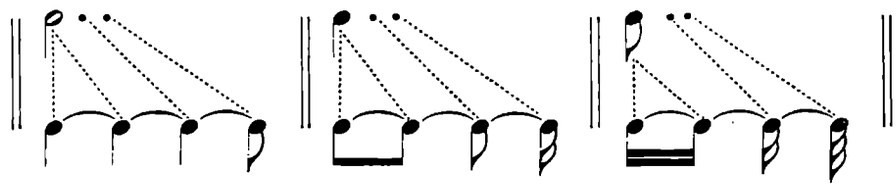
Il punto che segue la nota aumenta la stessa della metà:

Esempi:



Il secondo punto vale la metà del primo:

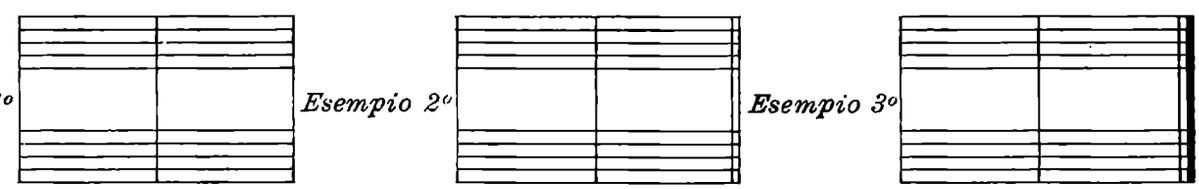
Esempi:



TEMPI SEMPLICI E COMPOSTI

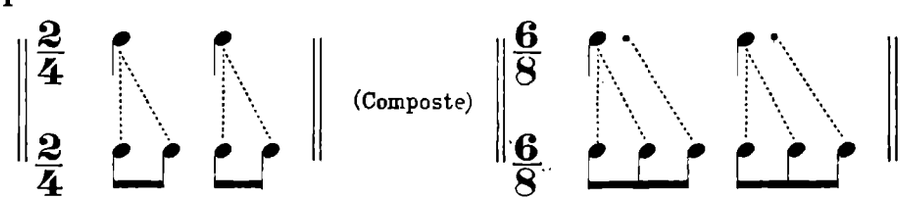
Le battute, o misure, si suddividono con stanghette semplici. *(Es. 1°)* Le due stanghette indicano la fine di una parte del pezzo. *(Es. 2°)* La stanghetta sottile unita a una più marcata indica la fine del pezzo. *(Es. 3°)*

Esempio 1° *Esempio 2°* *Esempio 3°*



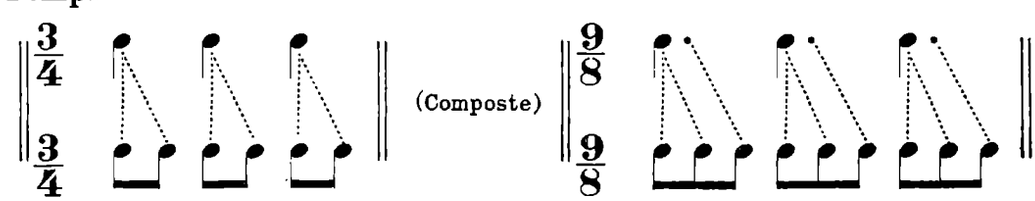
Misure di 2 Tempi

(Semplici) (Composte)



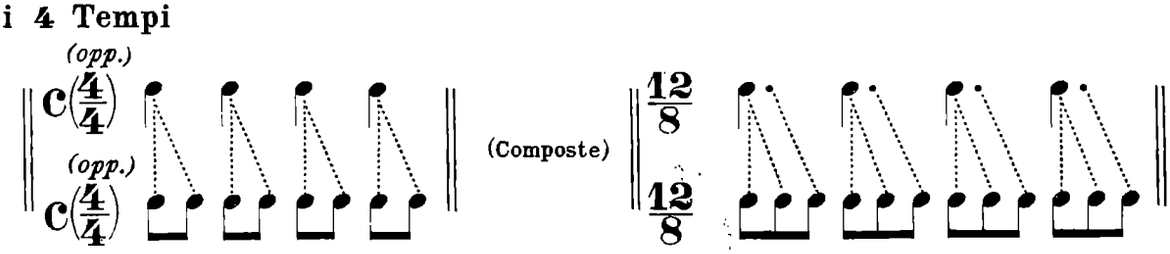
Misure di 3 Tempi

(Semplici) (Composte)



Misure di 4 Tempi

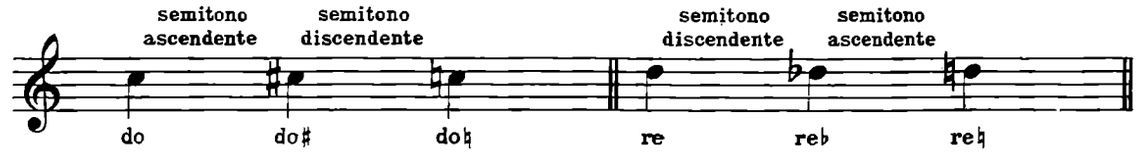
(Semplici) (Composte)



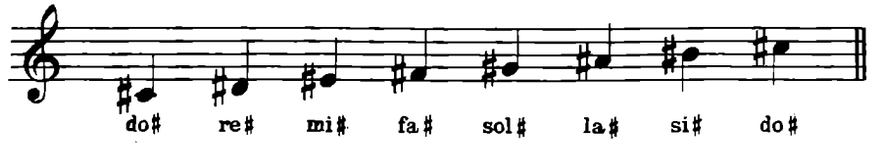
ACCIDENTI

(Segni di alterazione)

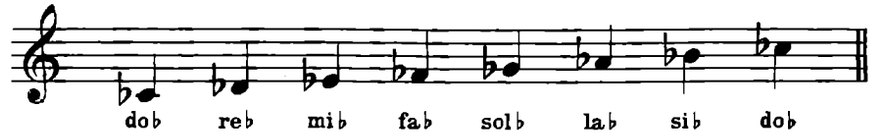
Diesis: ♯
Bemolle: ♭
Bequadro: ♮



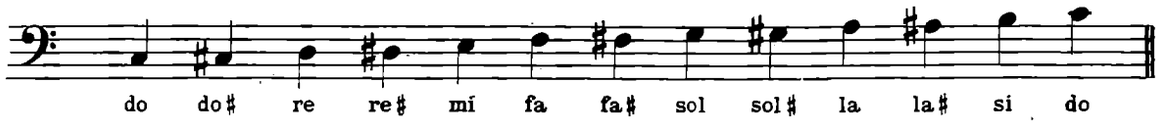
Nomi delle note col Diesis



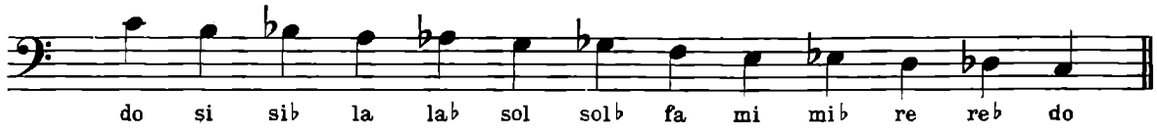
Nomi delle note col Bemolle



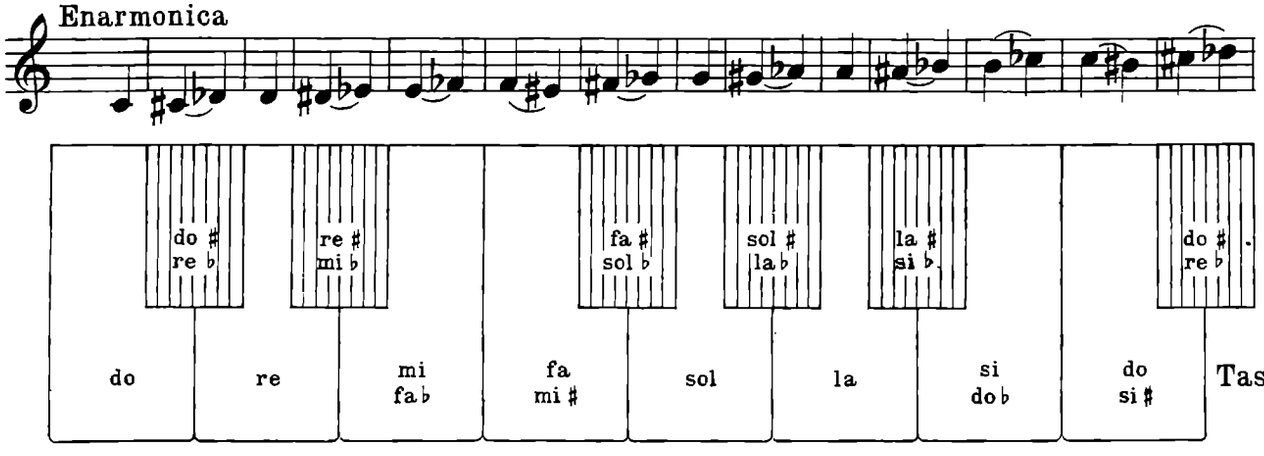
Scala cromatica aseendente



Scala cromatica discendente

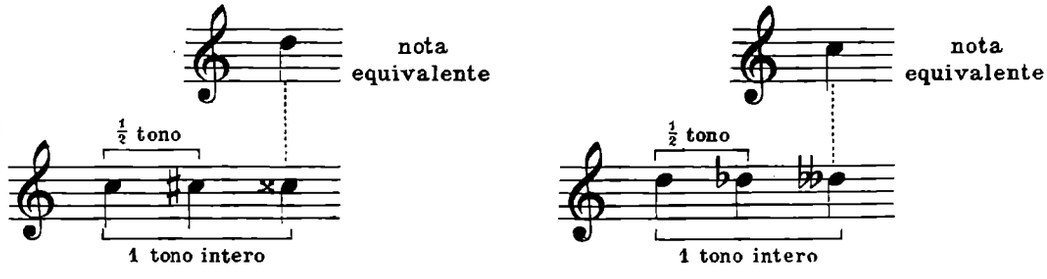


Enarmonica



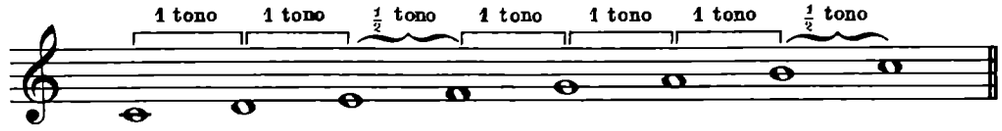
Come il ♯ fa aumentare la nota in tal modo accidentata di $\frac{1}{2}$ tono e il ♭ l'abbassa pure di $\frac{1}{2}$ tono, così il doppio diesis (𝄪 *opp.* ♯♯) o il doppio bemolle (♭♭) aumentano o abbassano le note di un tono intero.

Esempio:

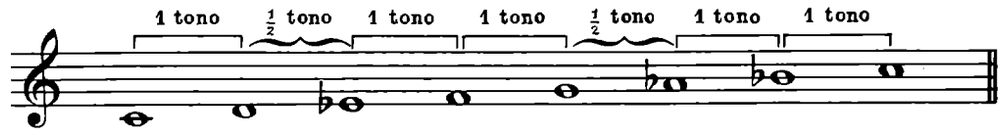


SUDDIVISIONE DELLA SCALA PER TONI E MEZZITONI

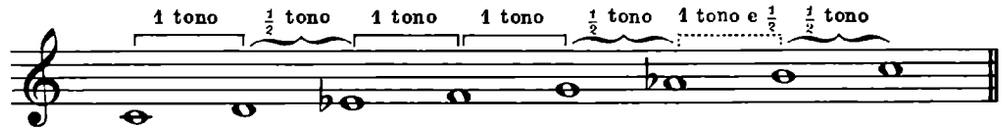
Scala di do maggiore



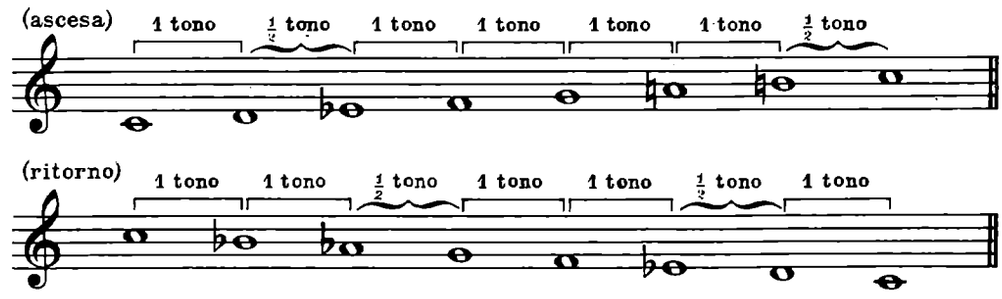
Scala di do minore (naturale)



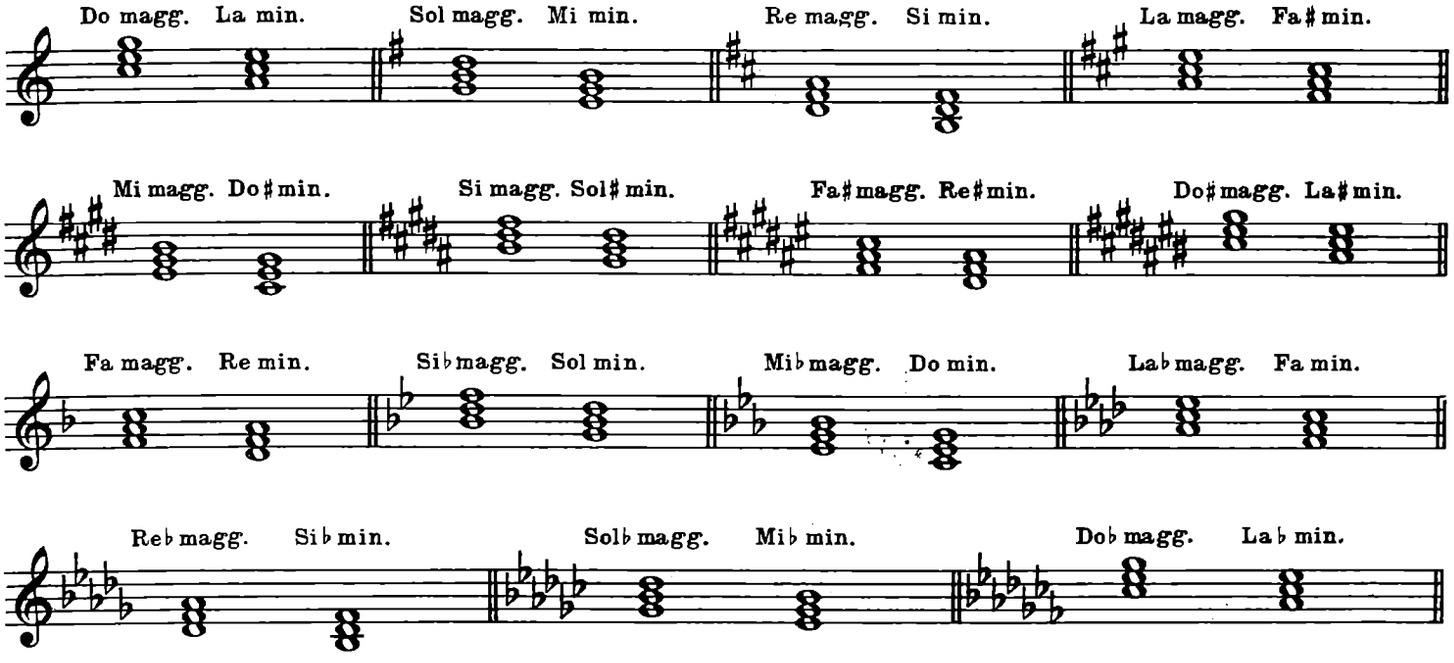
Scala di do minore (armonica)



Scala di do minore (melodica)



CONCATENAZIONE DI TUTTE LE TONALITÀ MAGGIORI E MINORI



PRIMA PARTE

OSSERVAZIONI PRELIMINARI

Non si raccomanderà mai abbastanza la esatta posizione dell'allievo al pianoforte. L'insegnante, perciò, curi scrupolosamente i seguenti punti fondamentali:

1) SEDILE: non dev'essere troppo alto ma nemmeno troppo basso; la giusta altezza è data dalla posizione del gomito, che deve trovarsi *appena* al disopra della tastiera. Non si usino sedili rotondi e movibili, che non offrono sufficiente stabilità al corpo, bensì comuni sedie quadrate e con spalliera, affinchè nei momenti di sosta l'allievo possa riposarsi senza piegarsi su se stesso. Se l'allievo non riuscisse ancora a toccare il pavimento con i piedi, si adoperi uno sgabello di giusta altezza affinchè le gambe non stiano a ciondoloni.

2) CORPO: deve trovarsi a una giusta distanza dalla tastiera, distanza che sarà regolata in base alla lunghezza delle braccia. Il corpo abbia sempre un atteggiamento naturale ed elastico.

3) BRACCIA: non siano mai rigide e si lascino cadere aderenti al corpo come quando si sta seduti normalmente o si cammina (non si tengano, quindi, le spalle arcuate). I gomiti dovranno essere leggermente aderenti al corpo.

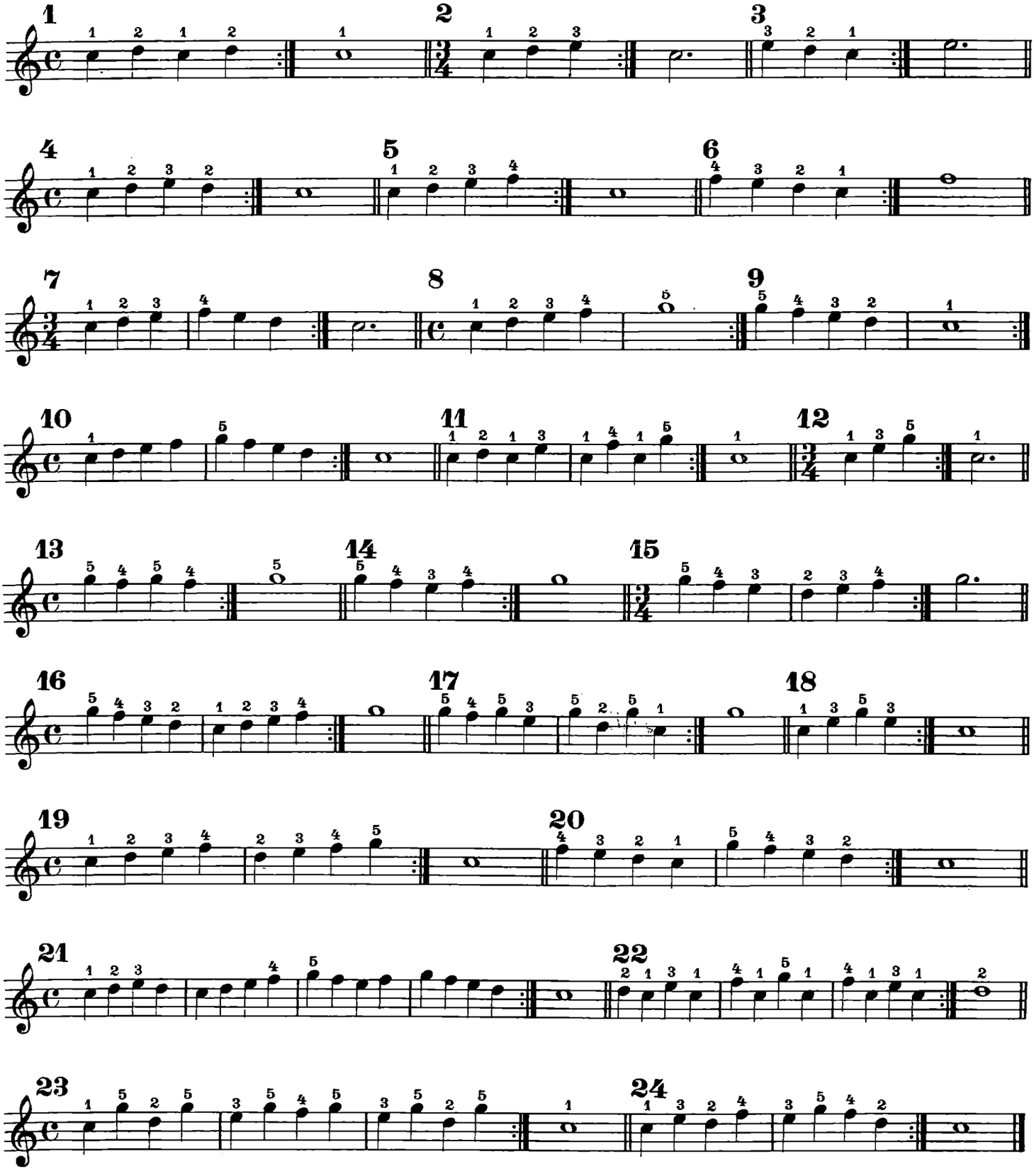
4) MANI: Si tengano un poco inclinate verso i pollici, badando che i polsi stiano sempre più bassi delle nocche. Si osservi, tuttavia, che il polso troppo basso è indice di errata impostazione come il polso troppo alto o arcuato.

5) DITA: Dolcemente arcuate, con il polpastrello rivolto al tasto; si alzino verticalmente, curando che i movimenti di ascesa o di discesa non procurino scosse alla mano.

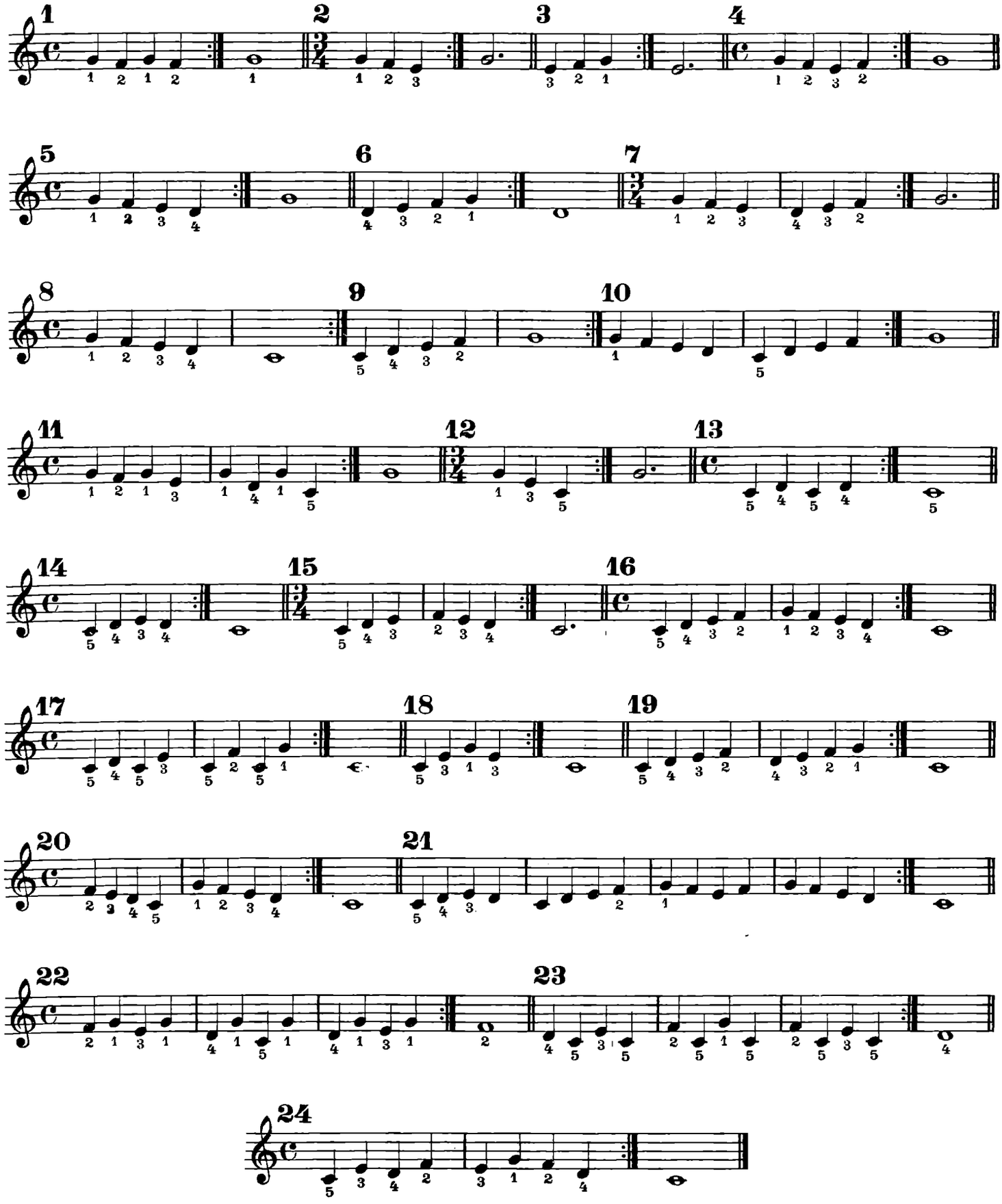
GINNASTICA PER LE DITA DELLA MANO DESTRA

Negli esercizi che seguono si badi che il dito si alzi nel momento stesso in cui quello successivo percuoterà l'altro tasto. Tutti i movimenti dovranno compiersi con molta uguaglianza, con precisione e - all'inizio - con estrema lentezza. Per evitare dannose contrazioni ai muscoli e contraccolpi alla mano e al braccio, non si esiga, in principio, un suono troppo forte. Ciò provocherebbe, inoltre, un'esecuzione pesante e stentata.

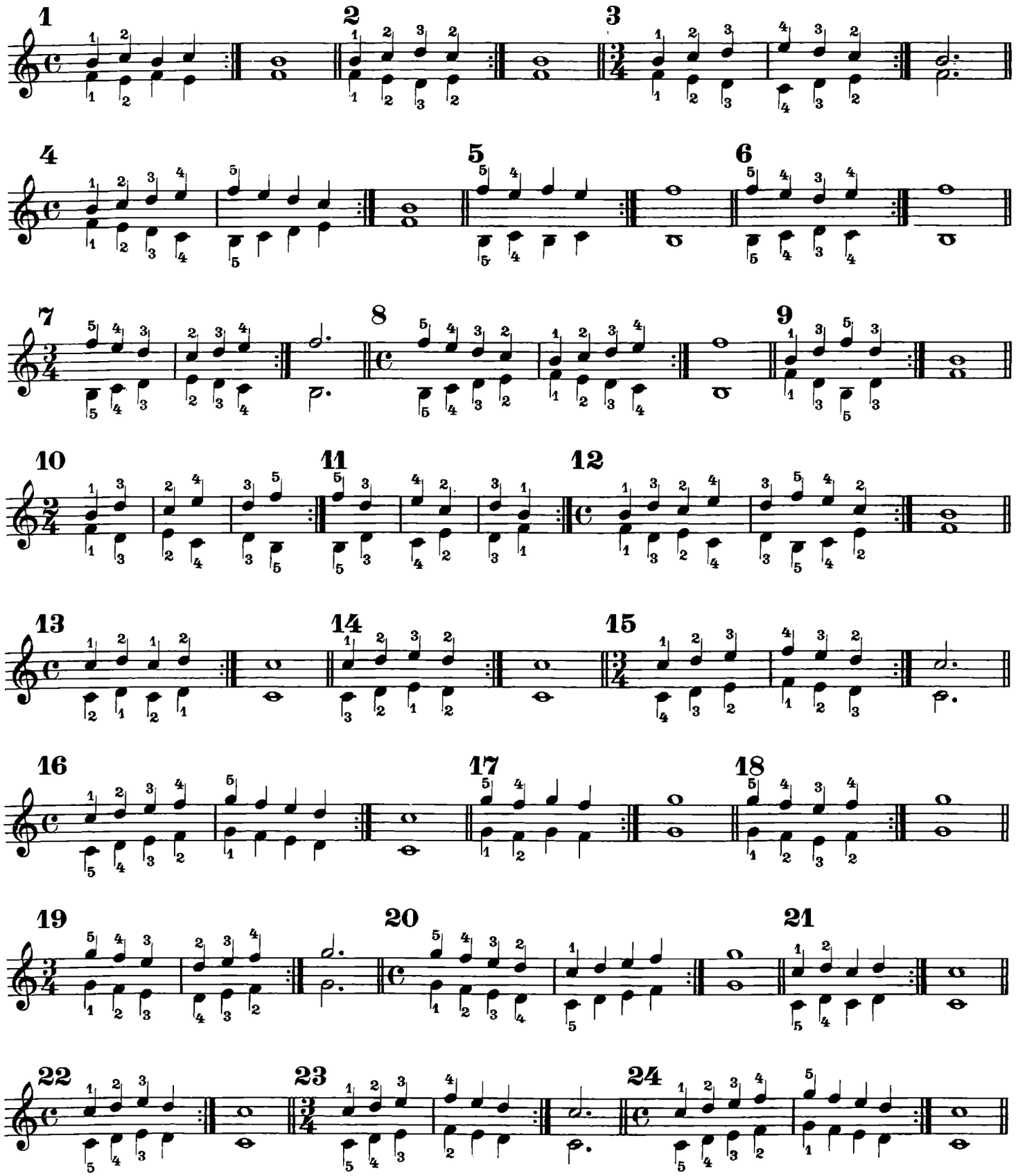
(Si ripeta ogni numero finchè l'insegnante non sia pienamente soddisfatto.)



GINNASTICA PER LE DITA DELLA MANO SINISTRA



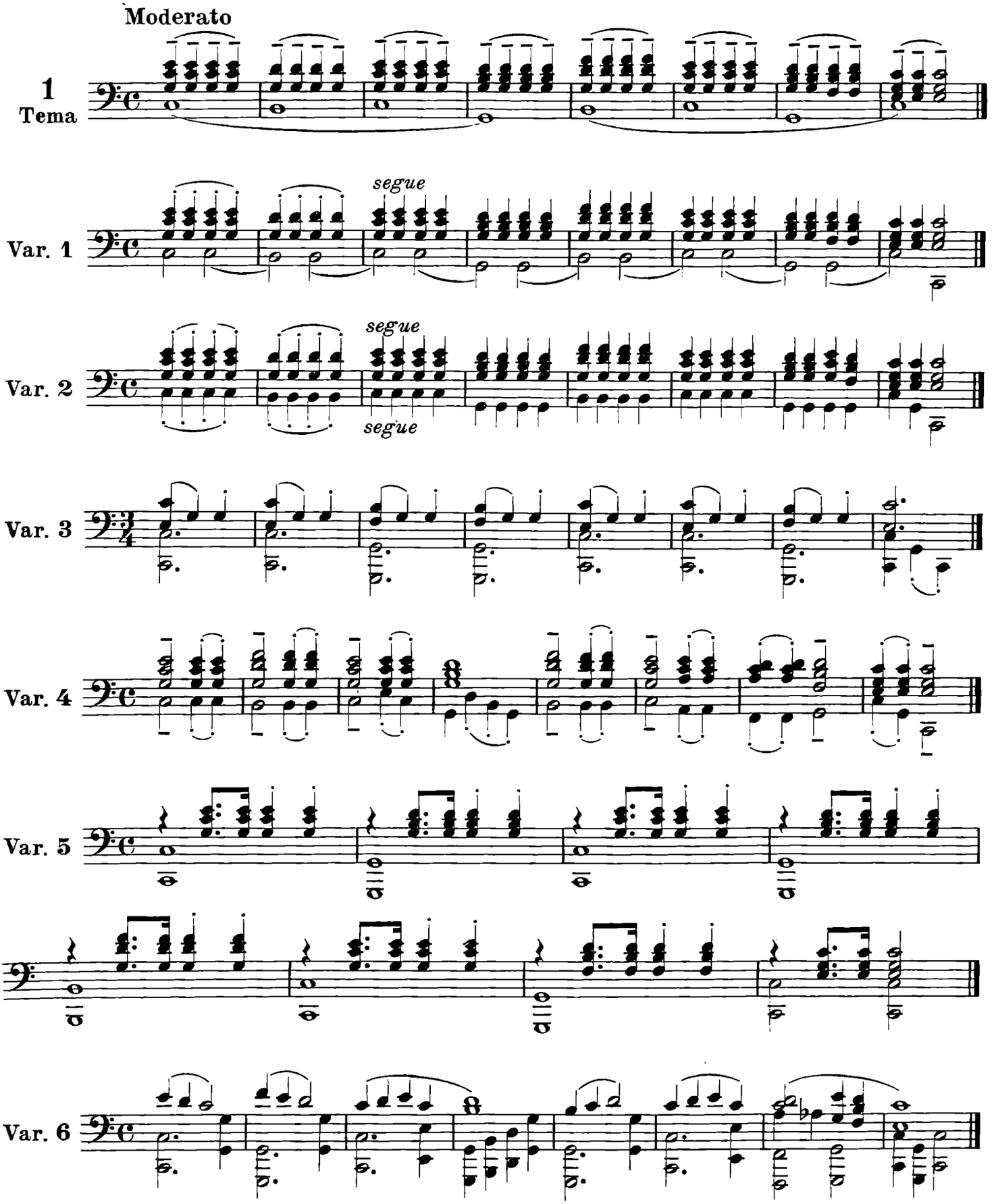
GINNASTICA PER LE DUE MANI UNITE



Avvertenza - L'allievo dovrà subito imparare a memoria questi esercizi, seguendo scrupolosamente le indicazioni del l'insegnante. Solo quando avrà acquistata una certa padronanza nell'articolazione delle dita potrà iniziare lo studio degli esercizi seguenti, che riguardano particolarmente il Tocco. Contemporaneamente si dedichi anche allo studio degli esercizi compresi nell'Appendice di questo Metodo.

A 3 MANI

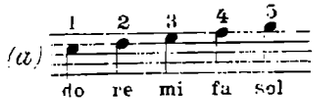
(MAESTRO)



A 3 MANI

(ALLIEVO)

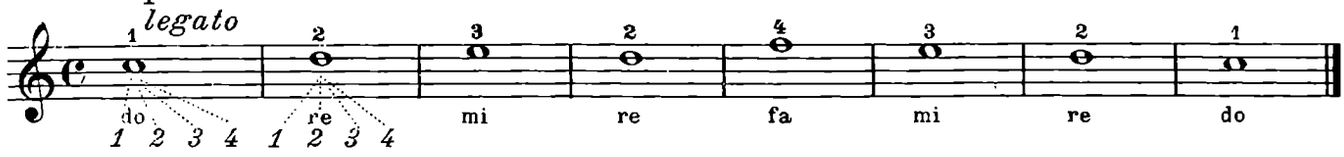
Posizione della mano.



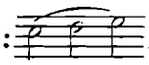
Per la sola mano destra

Tempo moderato

1 Tema

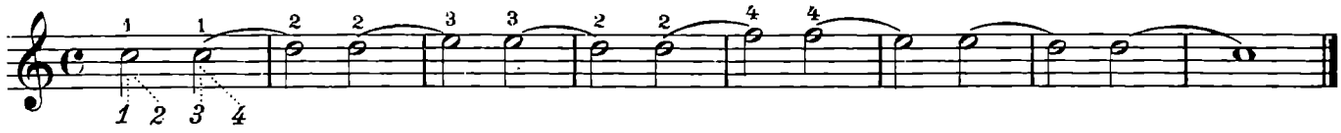


(L'allievo conti sempre ad alta voce e con precisione ritmica.)

Le note comprese sotto le legature:  non dovranno mai risultare disgiunte l'una dall' altra.

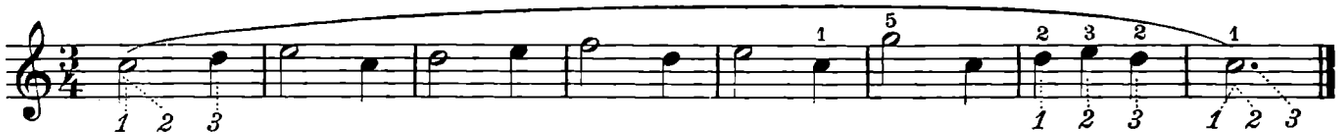
Non si alzi, quindi, il dito dal tasto prima che l'altro non abbia fatto risuonare il tasto successivo. Questa è una regola generale. Dovendo ribattere la stessa nota con lo stesso dito è necessario alzare la mano un attimo prima.

Var. 1

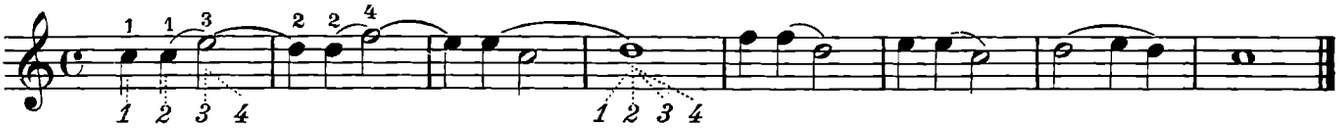


Var. 2

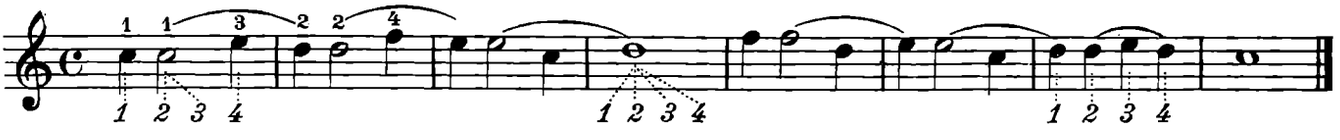
Var. 3



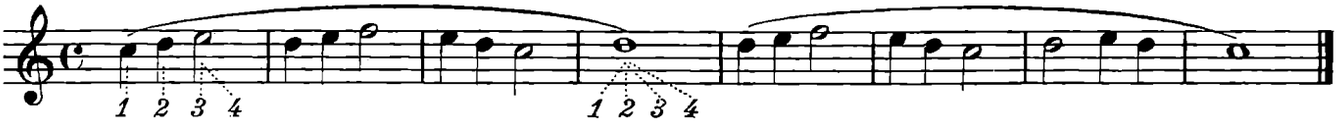
Var. 4



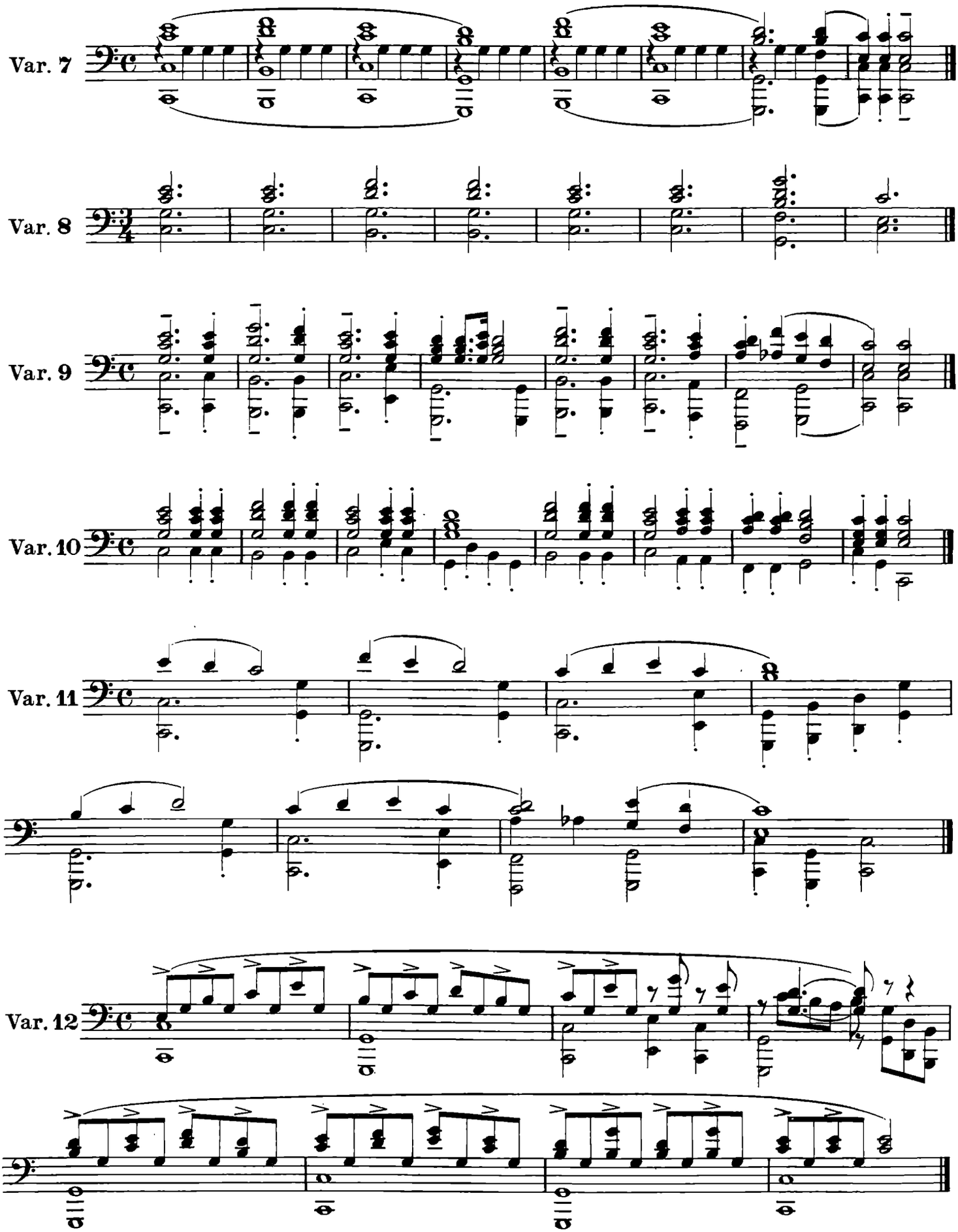
Var. 5



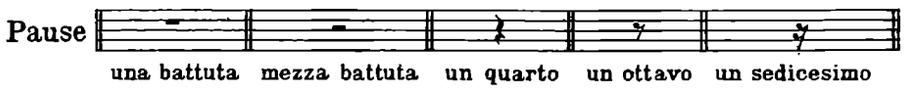
Var. 6

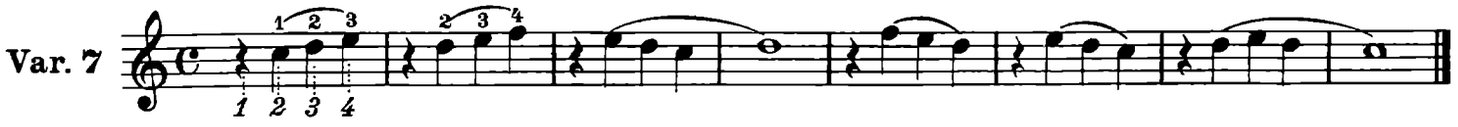


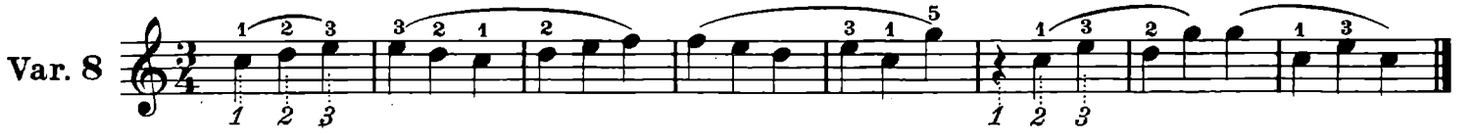
(a) Prima d'iniziare l'esercizio l'allievo prepari la mano sulle note indicate nell'esempio che precede ogni esercizio e che riflette, appunto, la "posizione della mano.,,

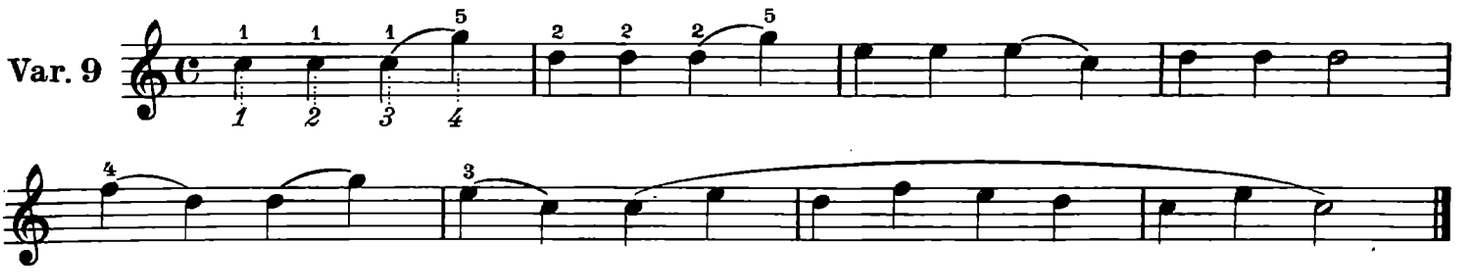

Var. 7
Var. 8
Var. 9
Var. 10
Var. 11
Var. 12

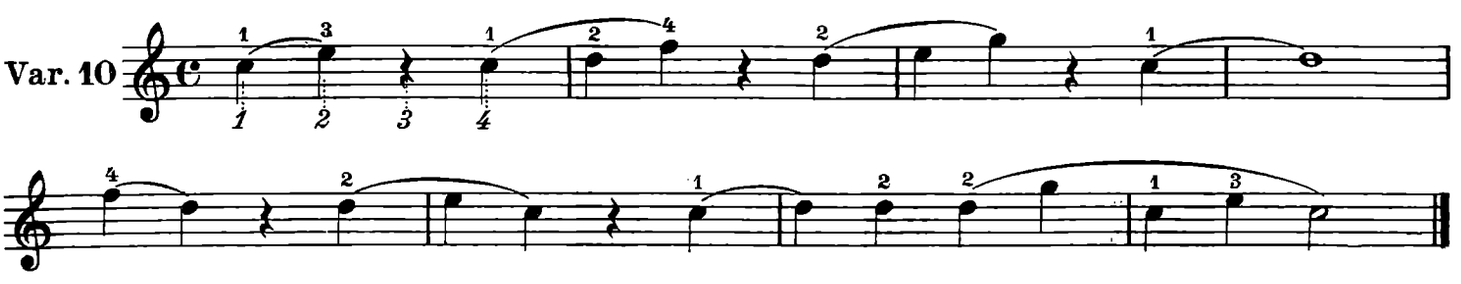
Durante le pause il dito non deve rimanere sul tasto. Si alzi, quindi, la mano.

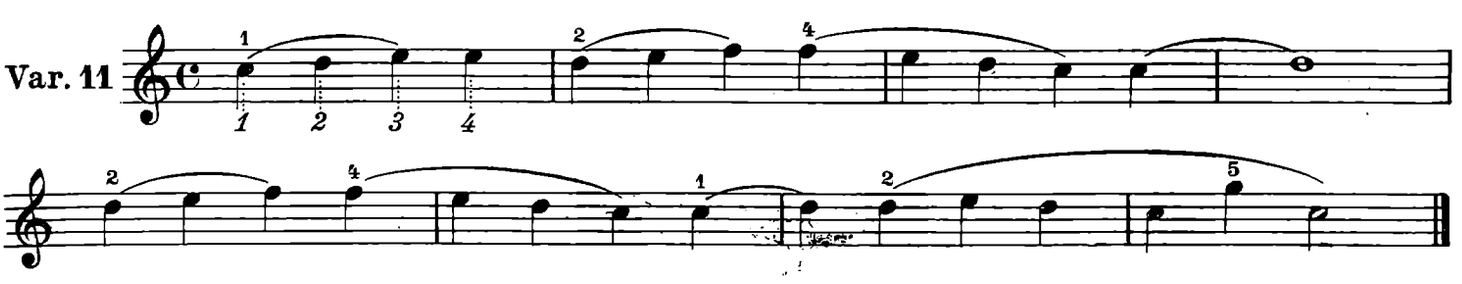


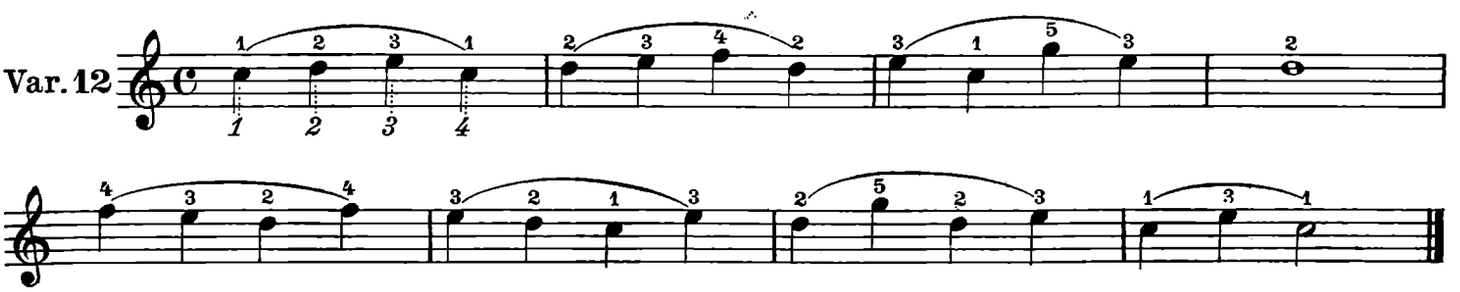






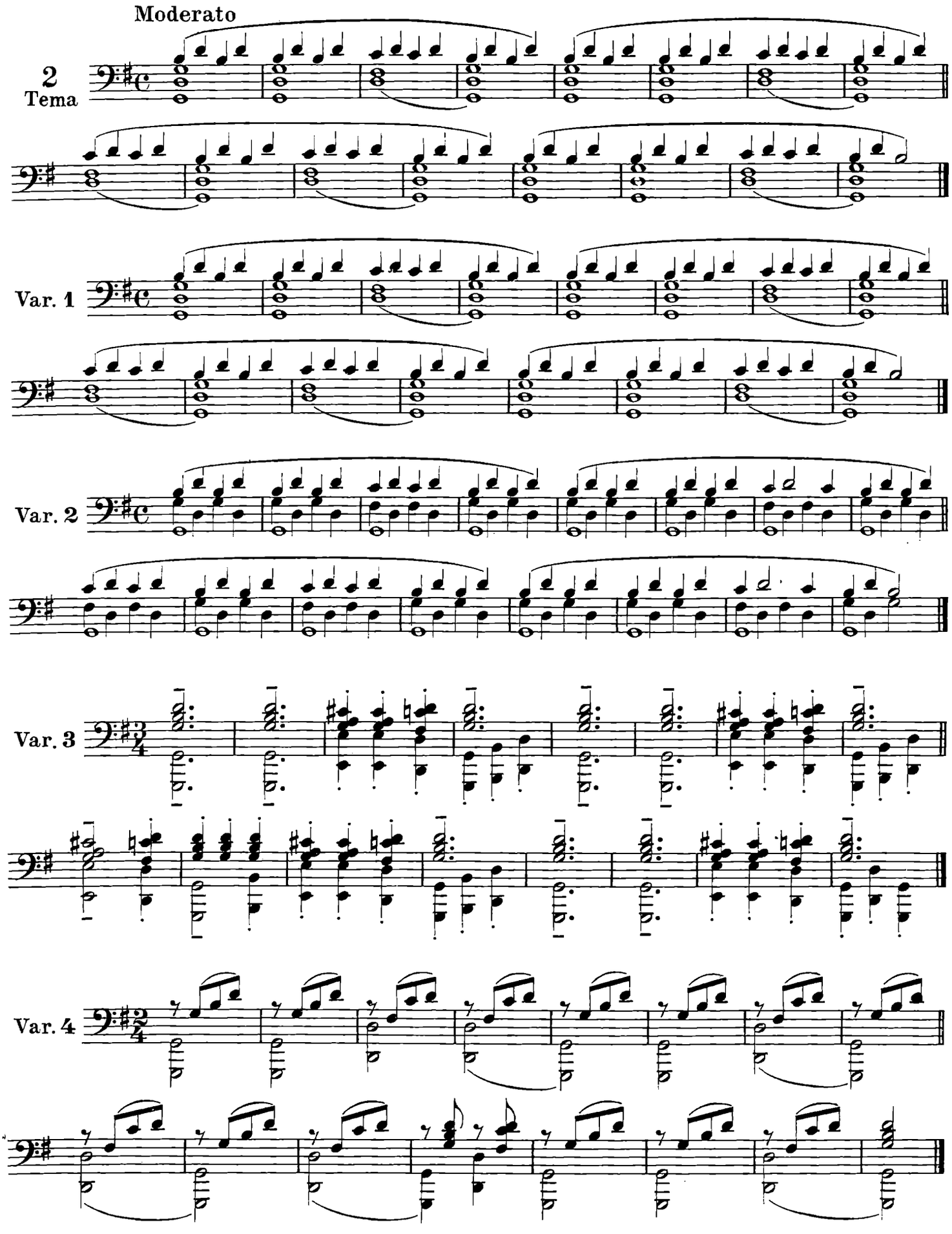






A 3 MANI

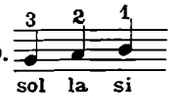
(MAESTRO)



A 3 MANI

(ALLIEVO)

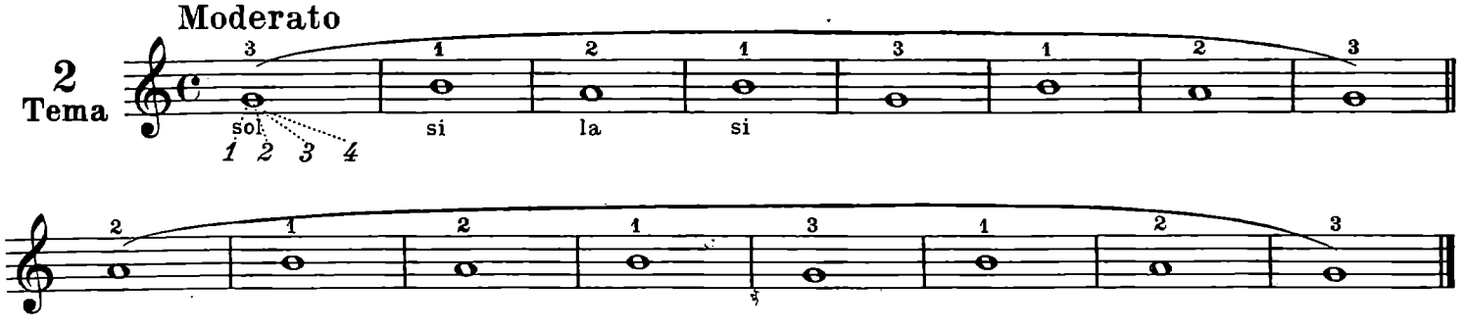
Posizione della mano.



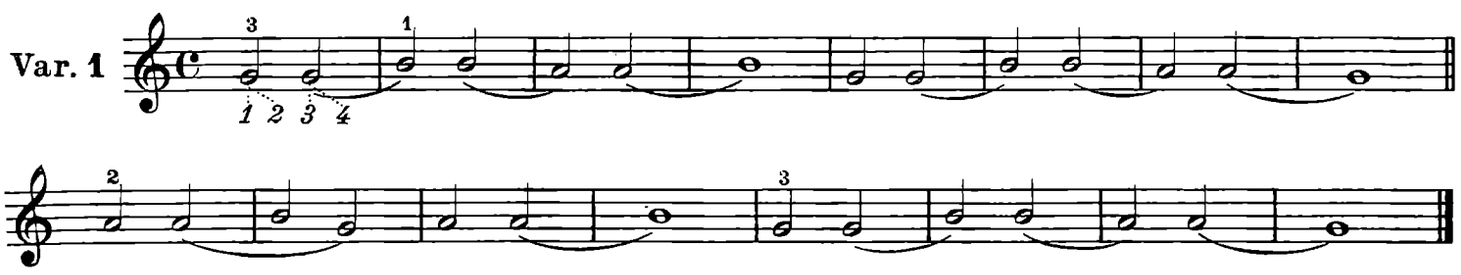
Per la sola mano sinistra

Moderato

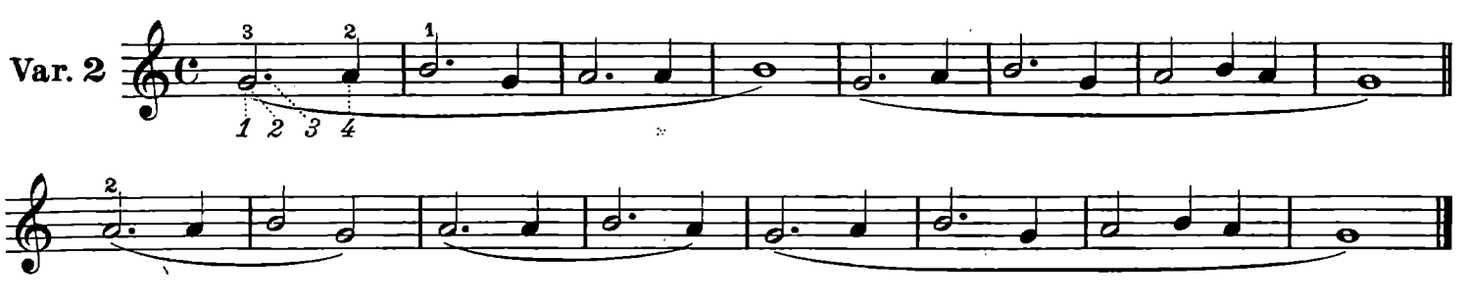
2 Tema



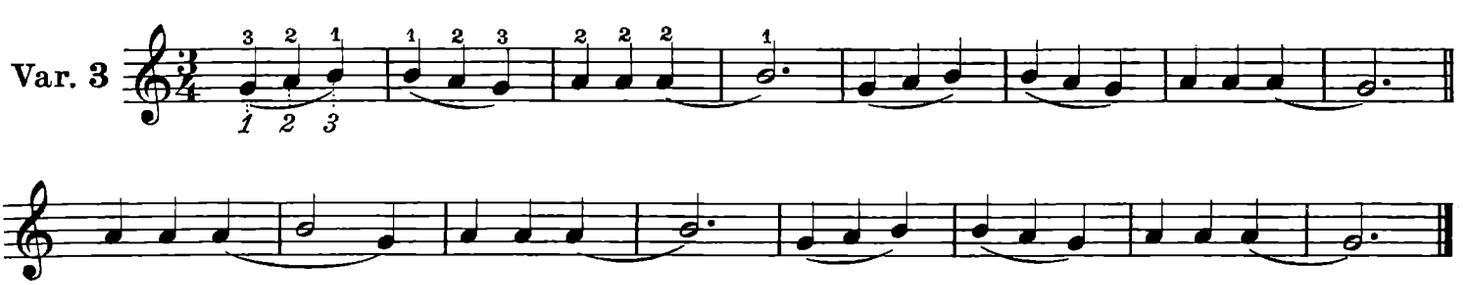
Var. 1



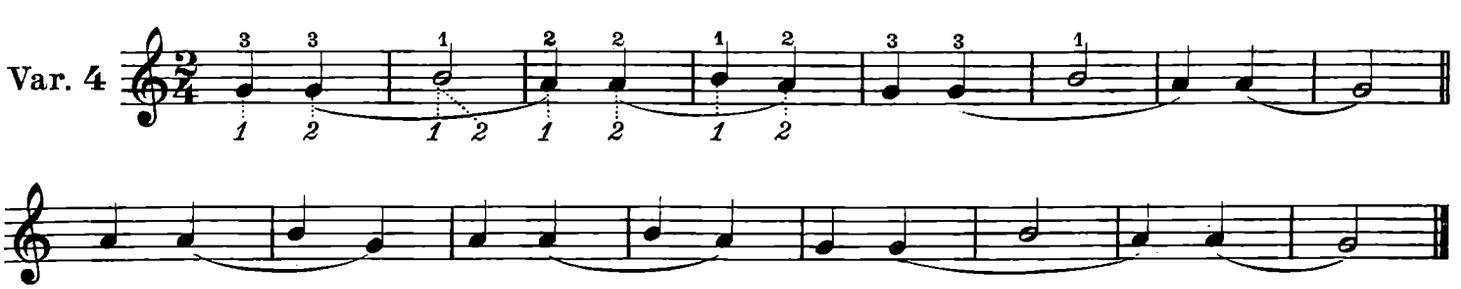
Var. 2

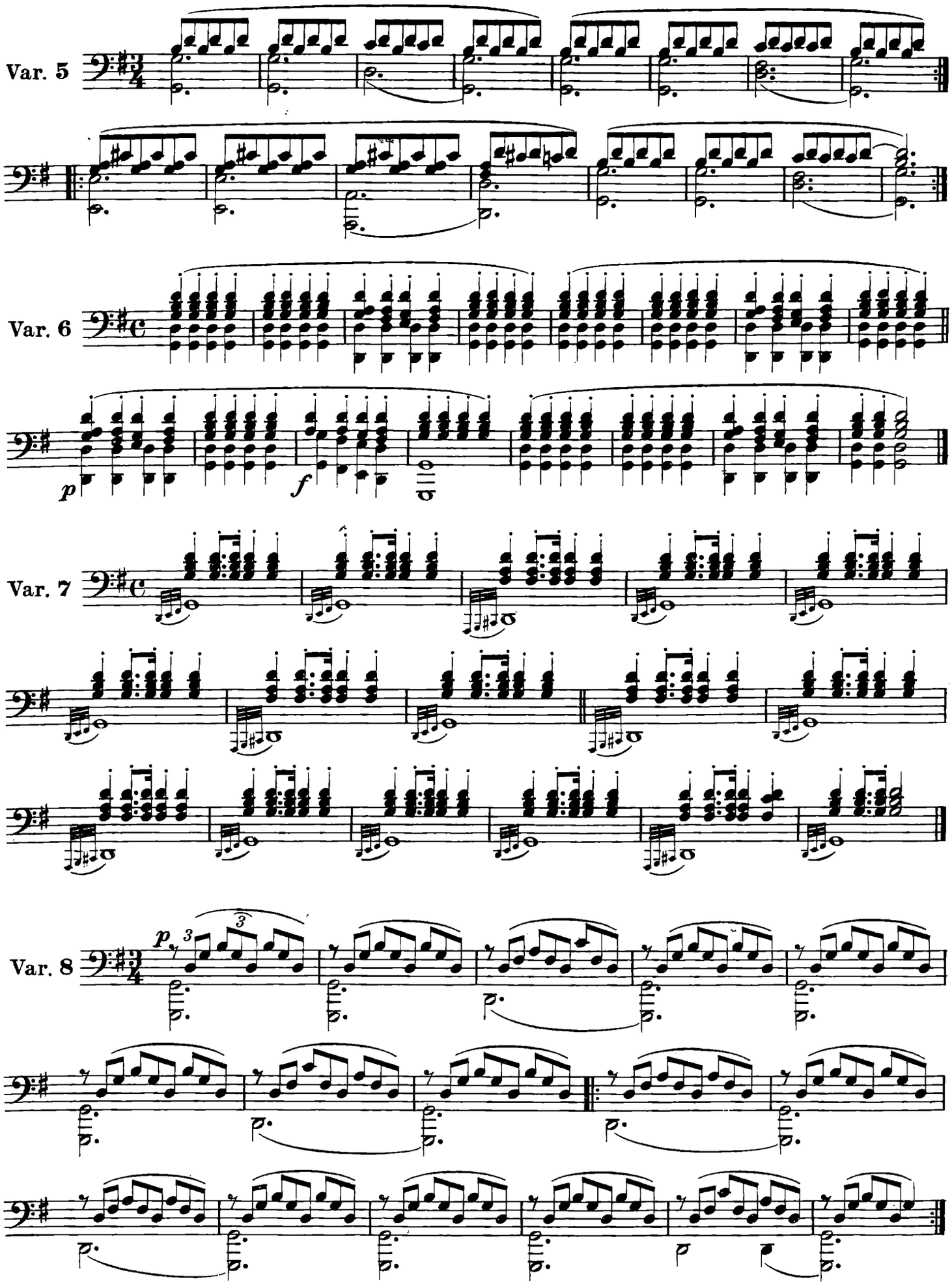


Var. 3



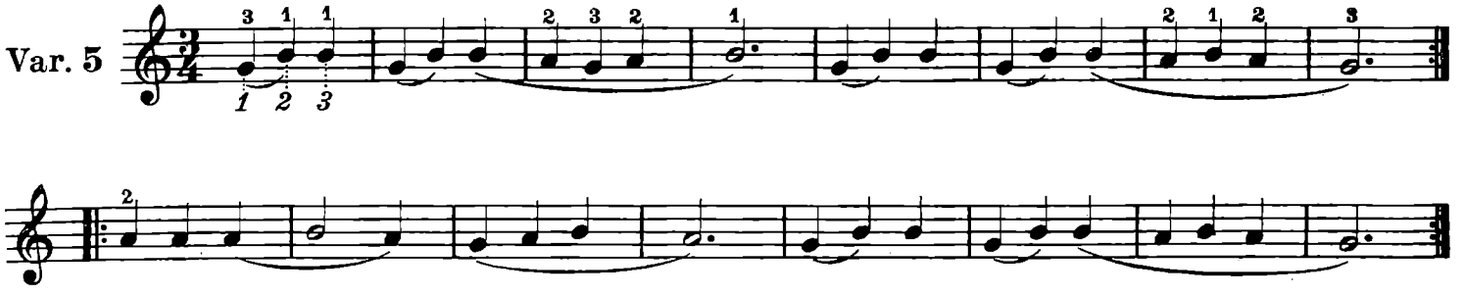
Var. 4

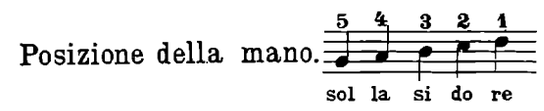


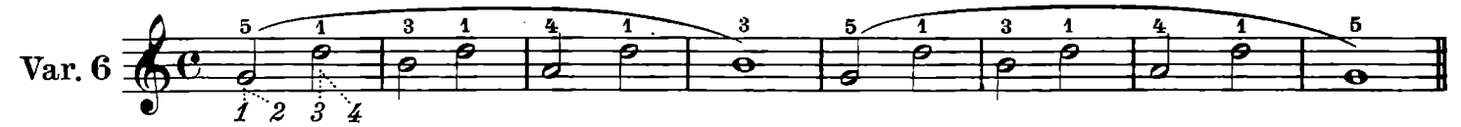

Var. 5
Var. 6
p
f
Var. 7
Var. 8
p
3

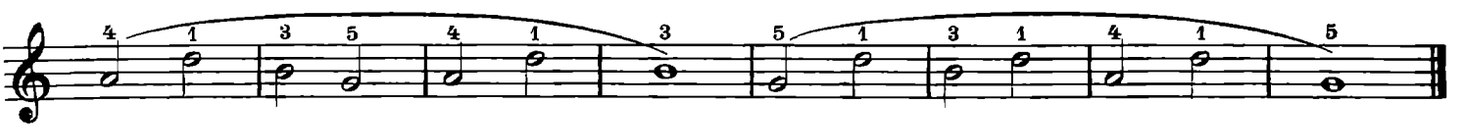
RITORNELLO ‖: :‖

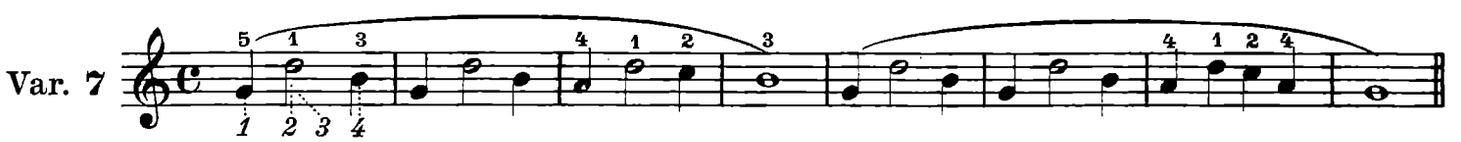
Il pezzo racchiuso fra questi due segni va ripetuto. Si ripete pure il brano che va dal principio del pezzo fino al primo segno :‖

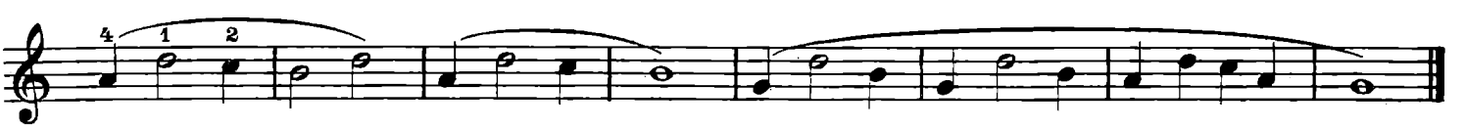


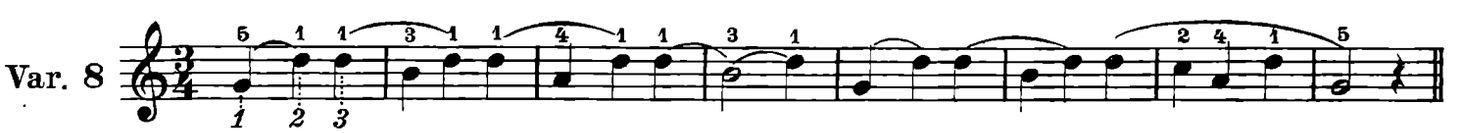


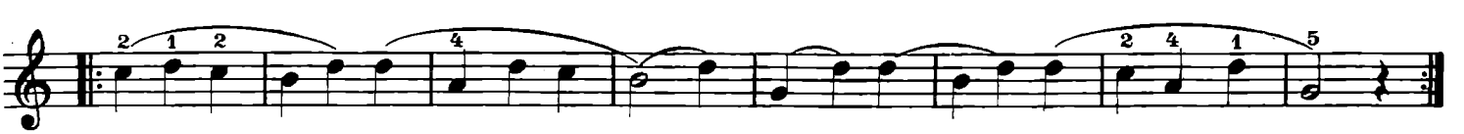






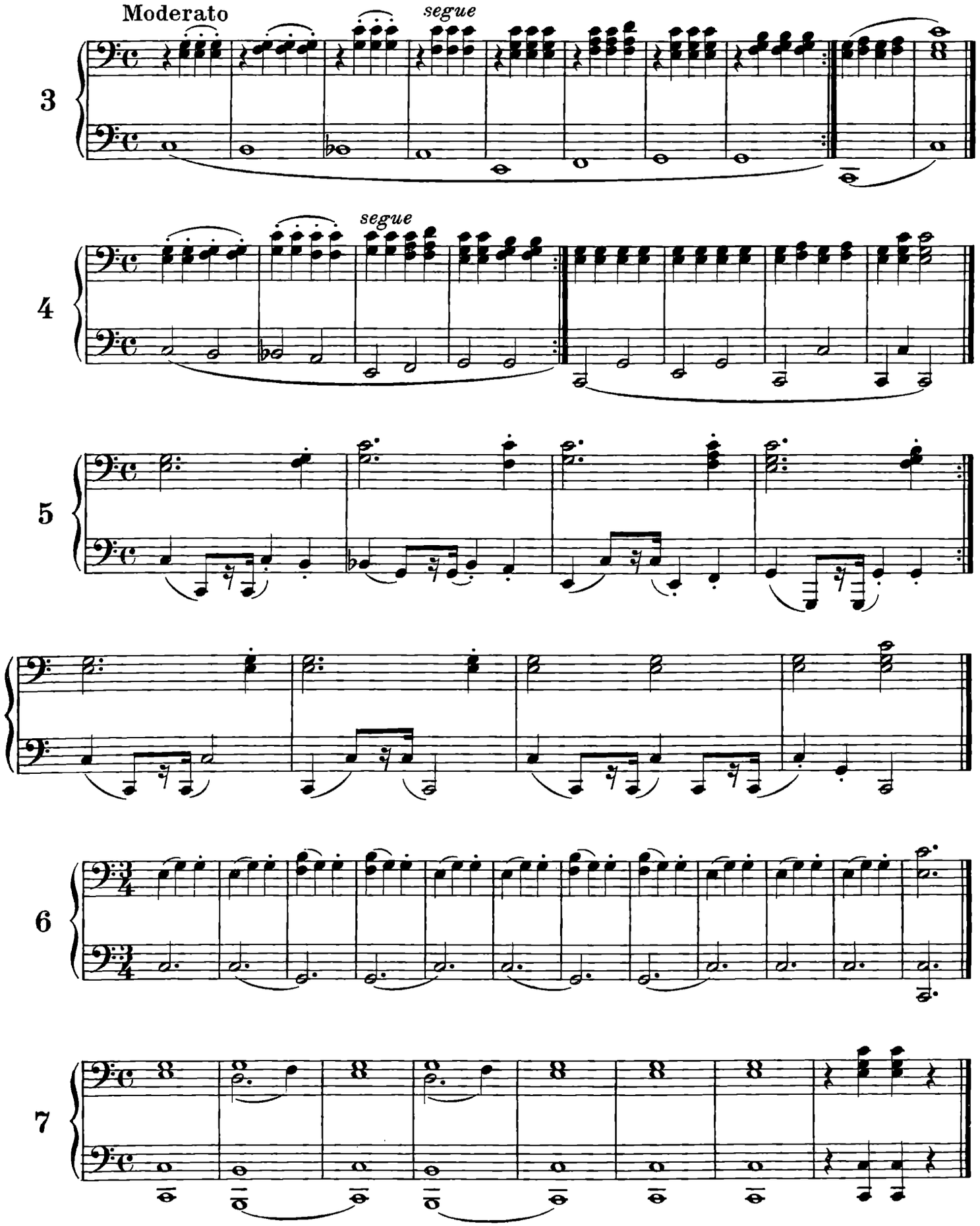






A 4 MANI

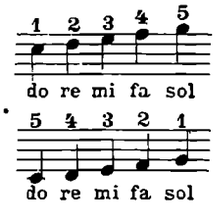
(MAESTRO)



A 4 MANI

(ALLIEVO)

Posizione delle mani.



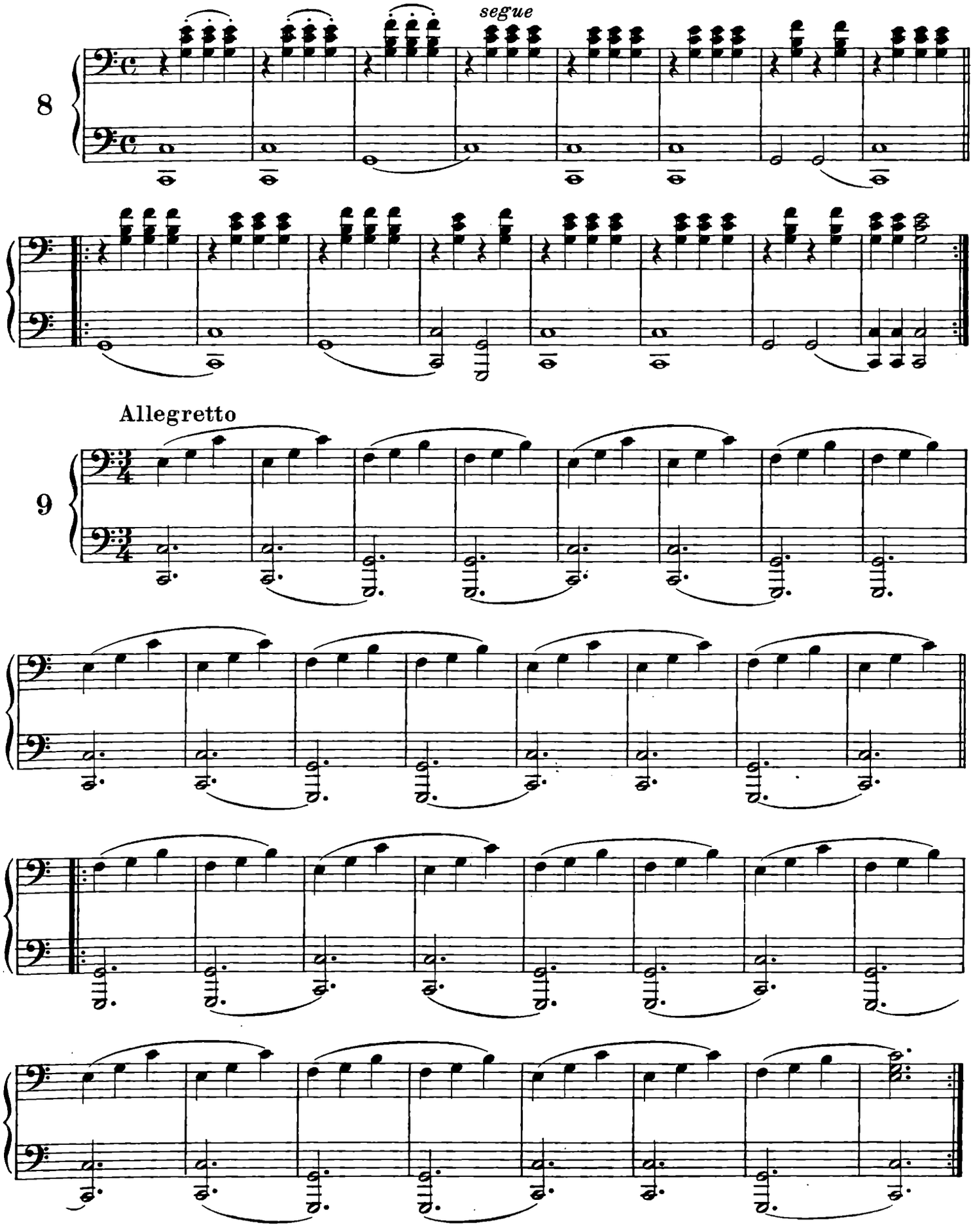
La punta di ciascun dito rimanga sempre rivolta al tasto assegnato, di modo che la posizione della mano risulti immutata ed esatta.

Moderato

Mano destra

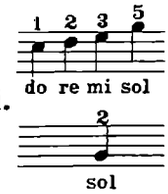
Mano sinistra

(MAESTRO)

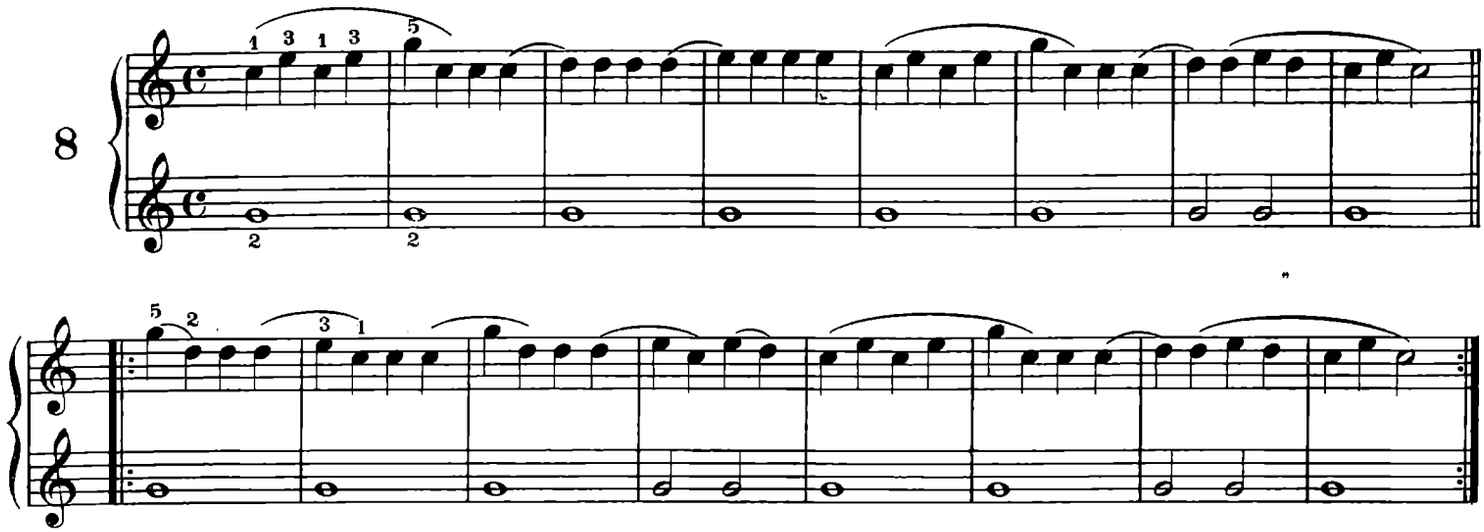


(ALLIEVO)

Posizione delle mani.

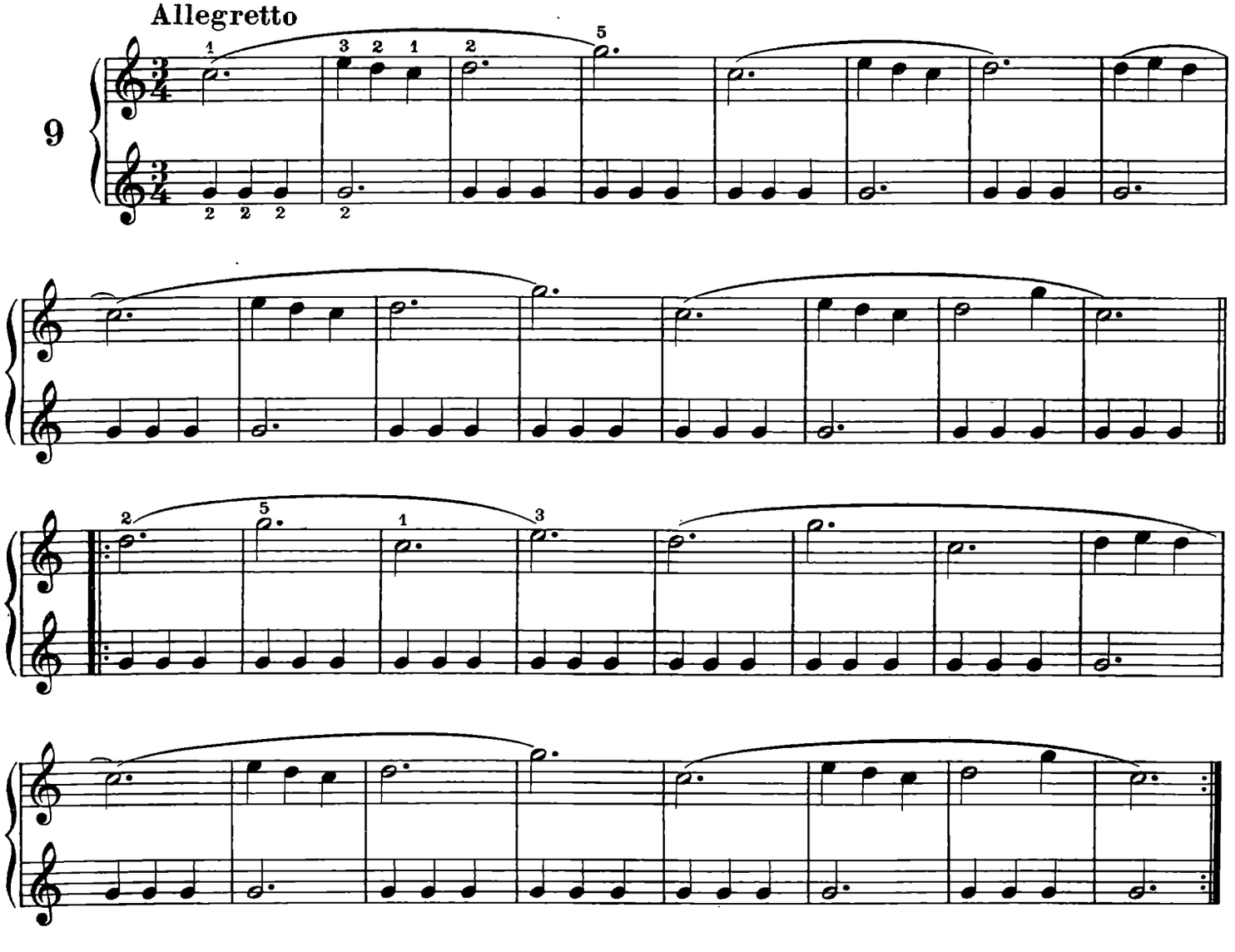


8



9

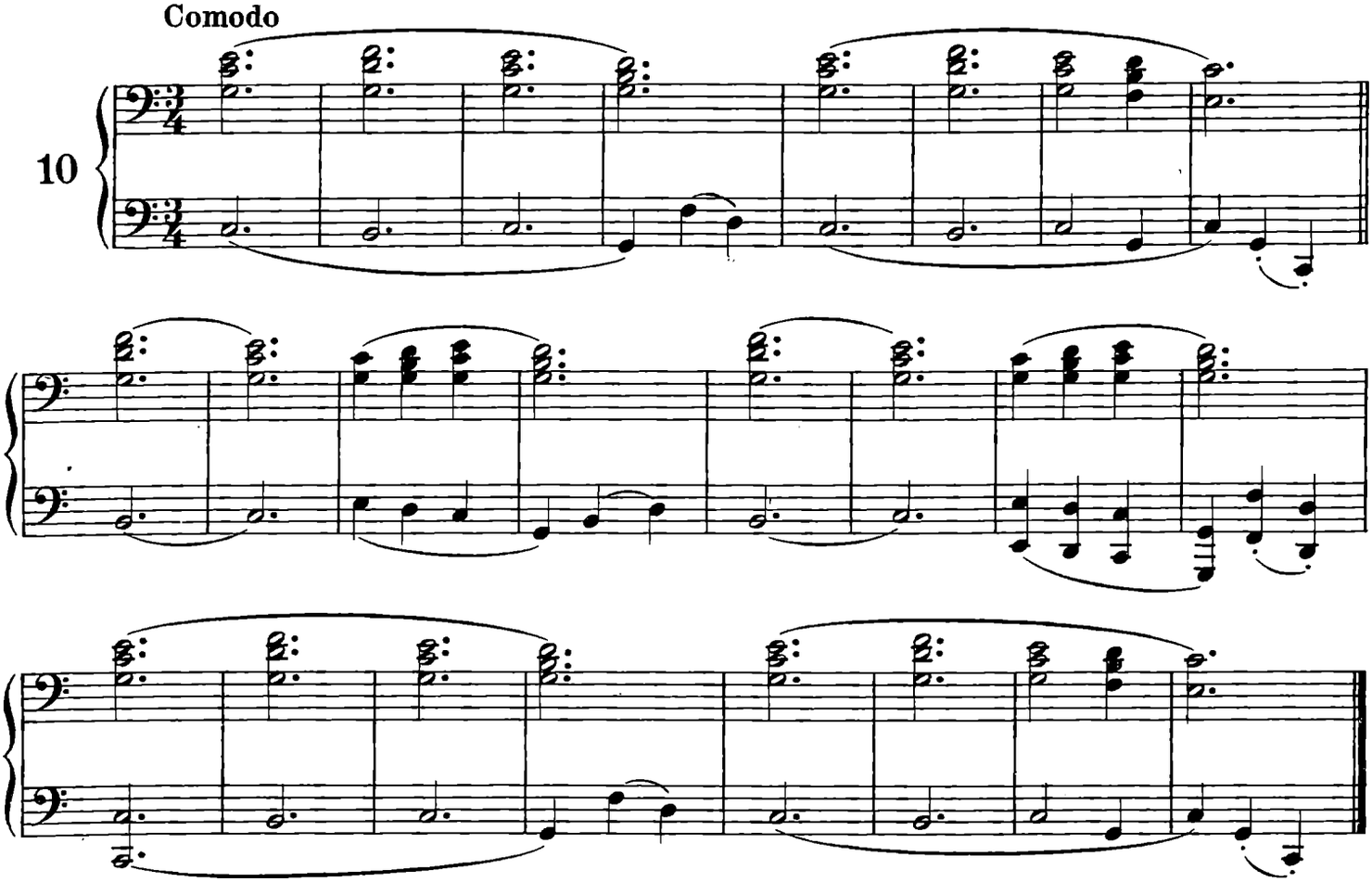
Allegretto



(MAESTRO)

Comodo

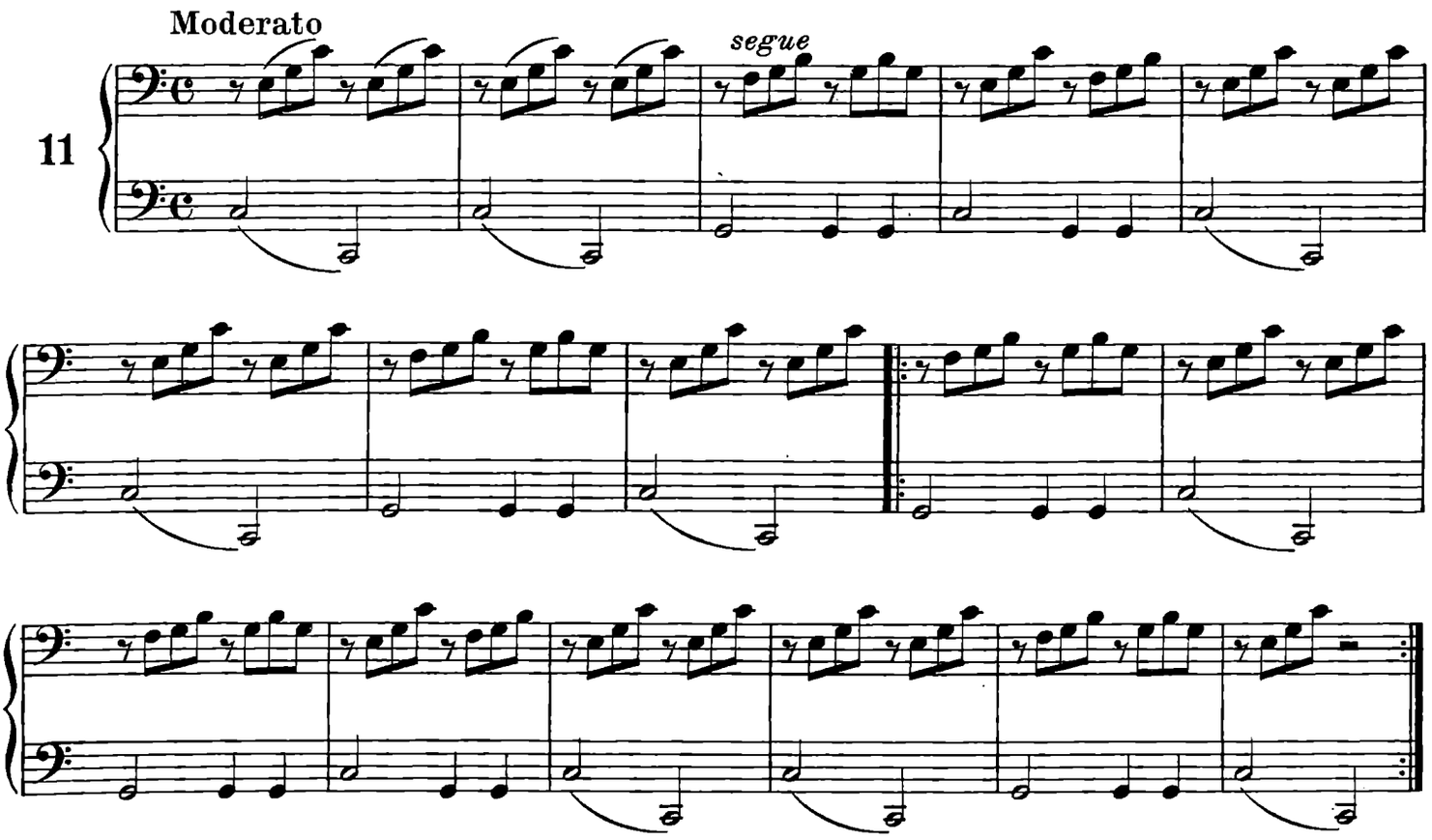
10



Moderato

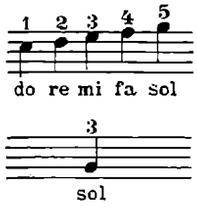
11

segue



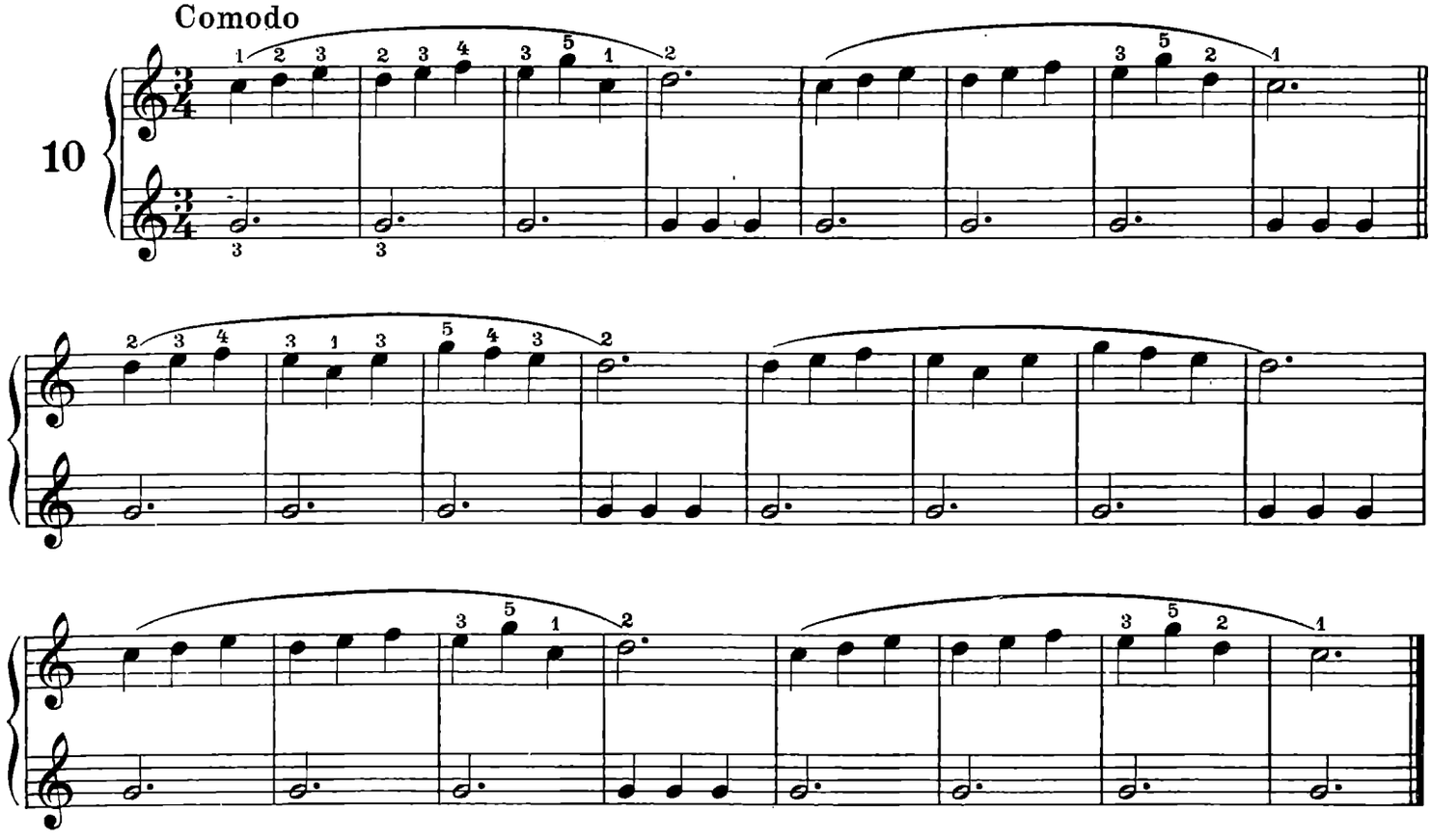
(ALLIEVO)

Posizione delle mani.

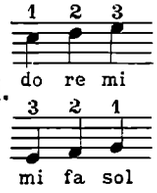


Comodo

10

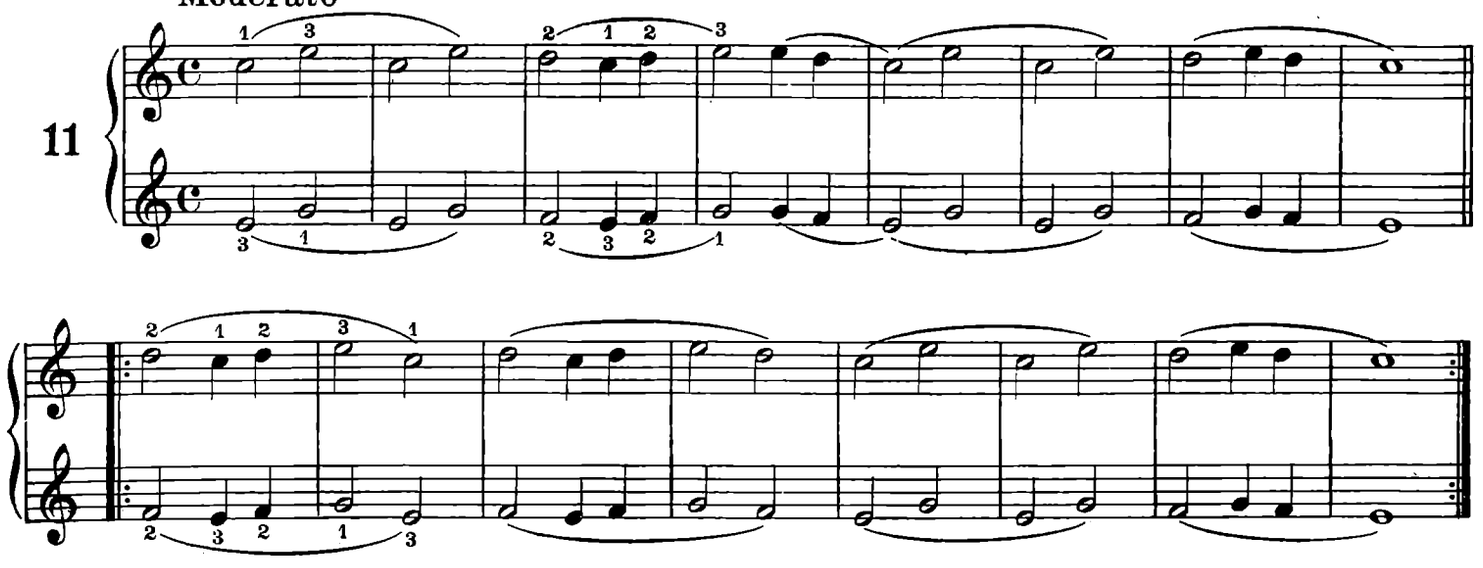


Posizione delle mani.



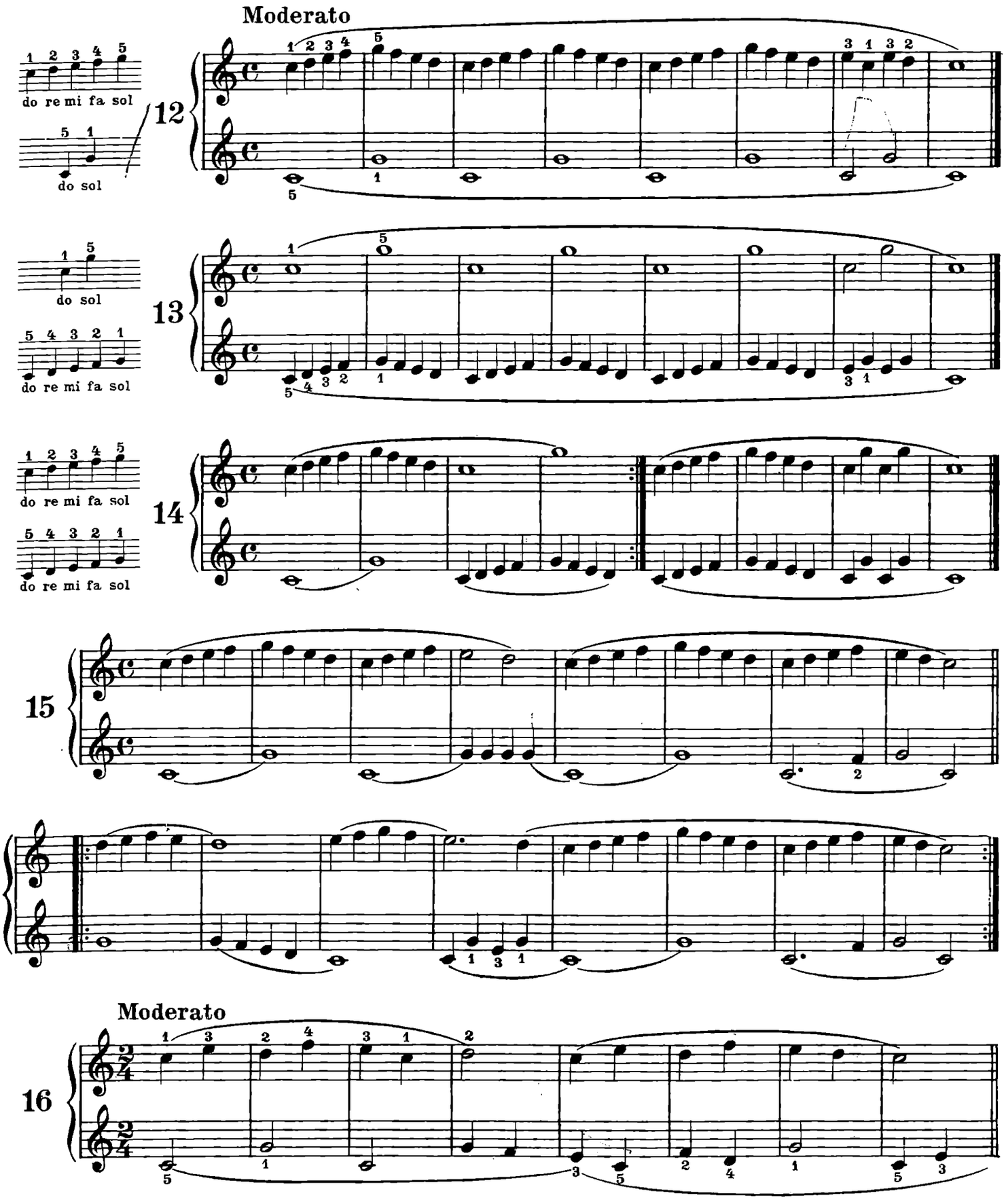
Moderato

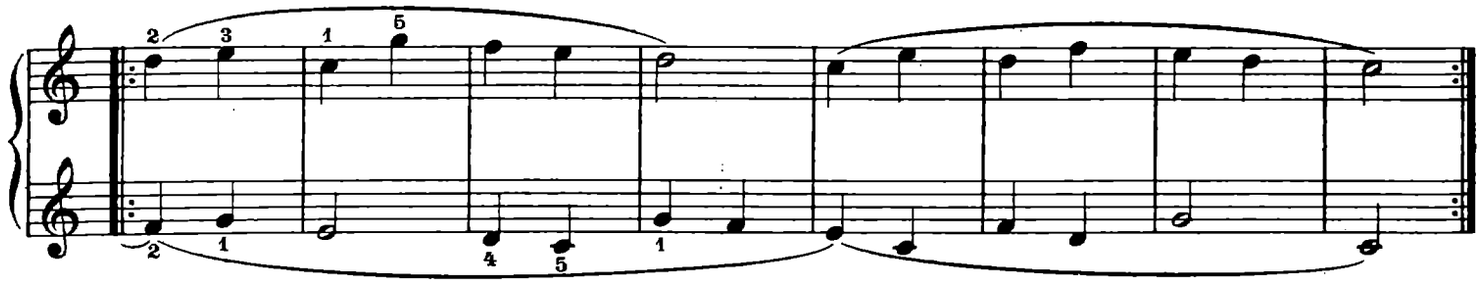
11



ESERCIZI A 2 MANI

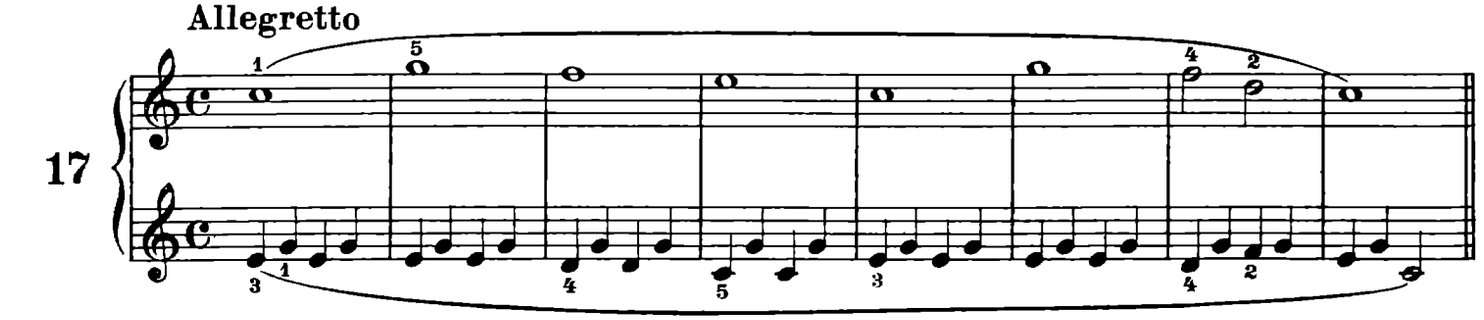
L'allievo non dimentichi mai che la corretta posizione del corpo, delle braccia, delle mani, delle dita, come il modo d'attaccare il tasto e il giusto senso della misura sono la base di una buona esecuzione.

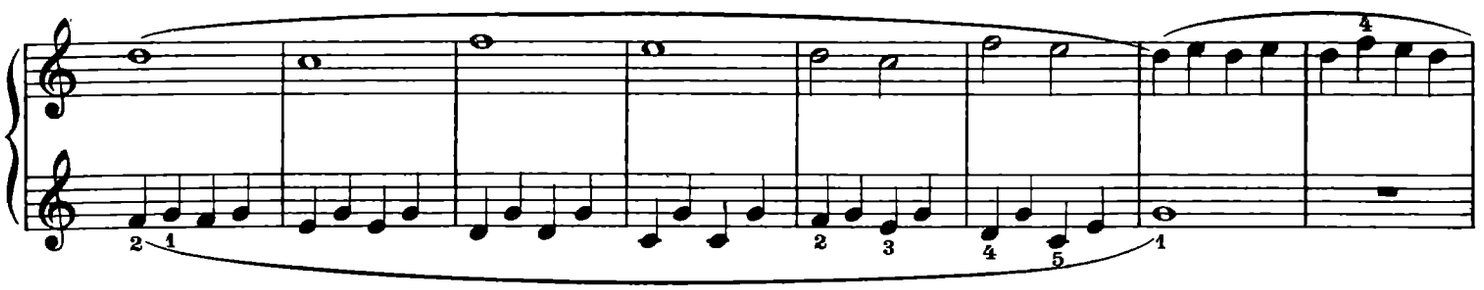


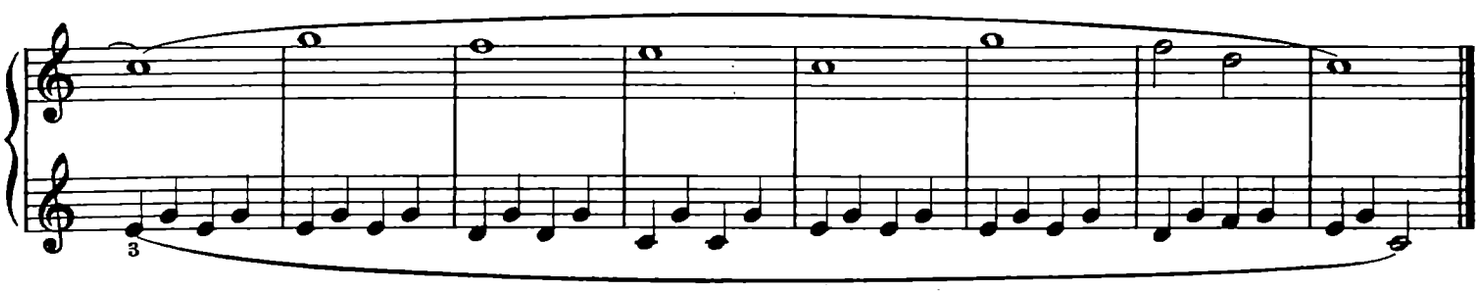


Allegretto

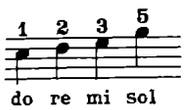
17

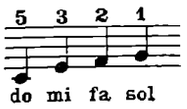




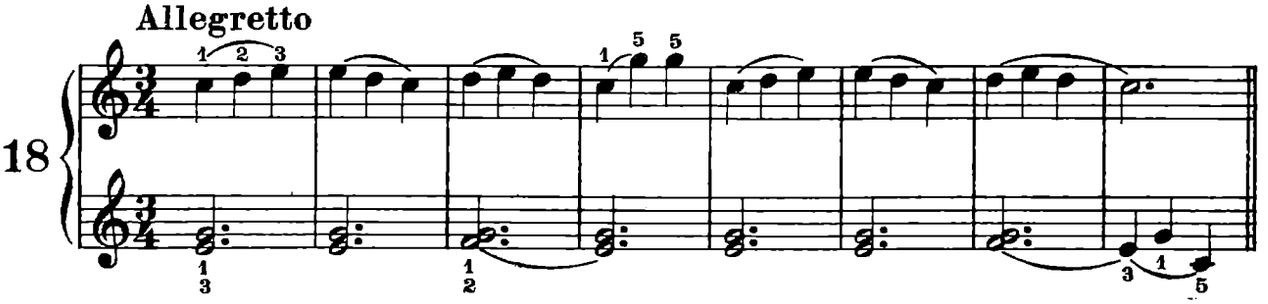


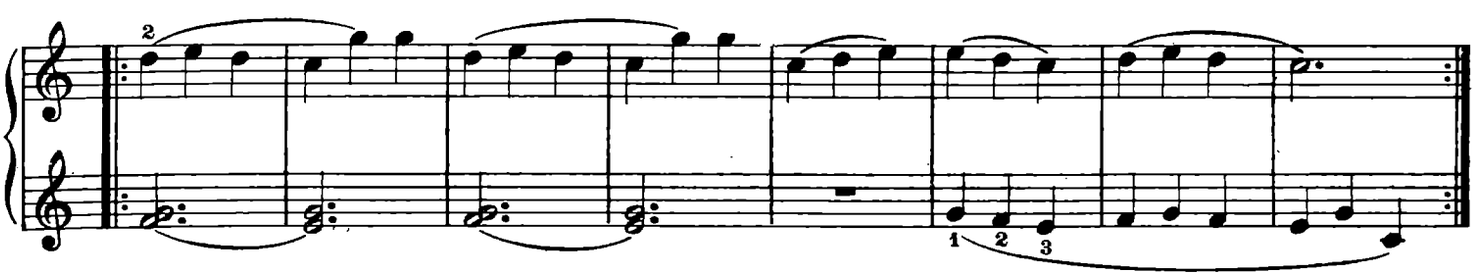
Allegretto

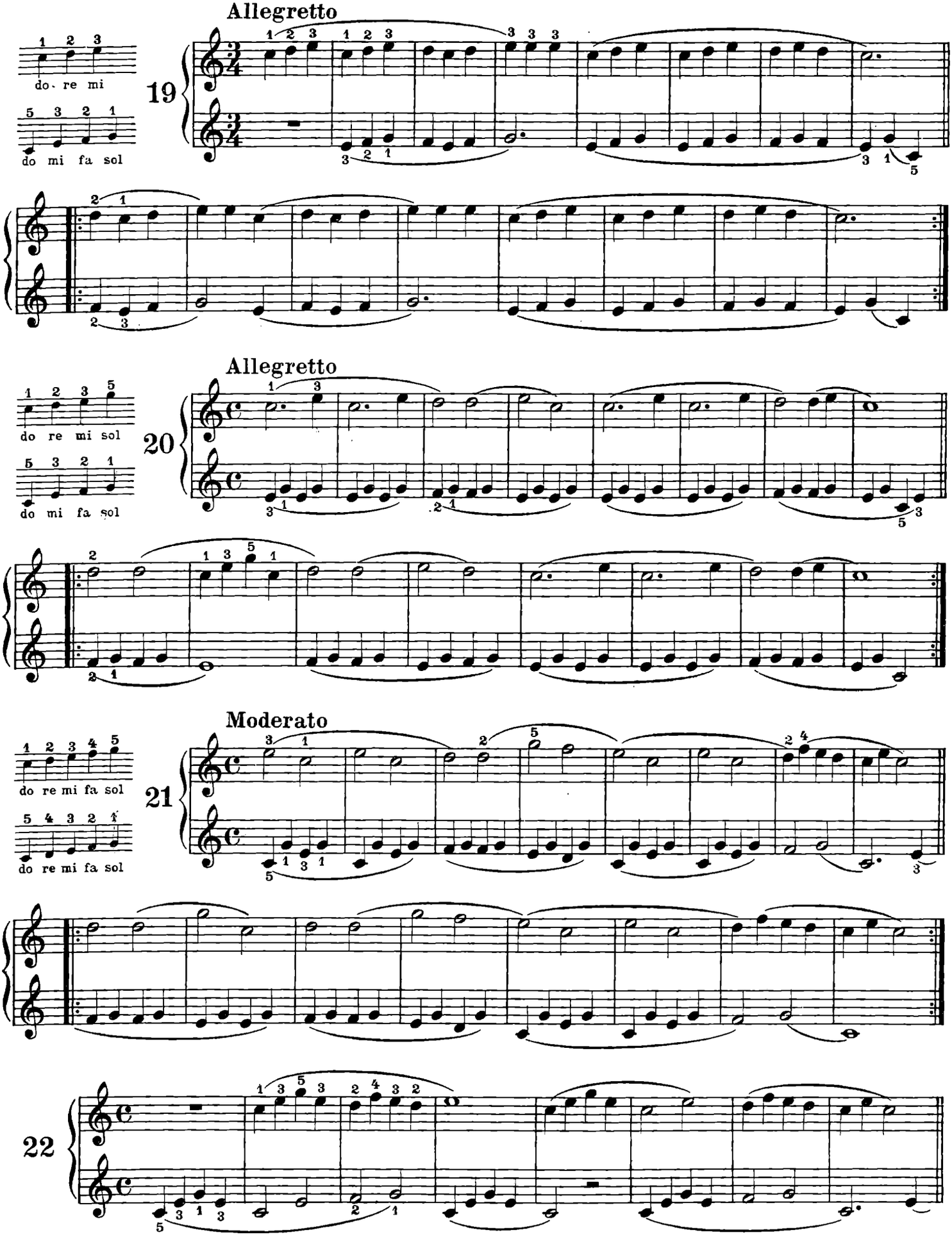


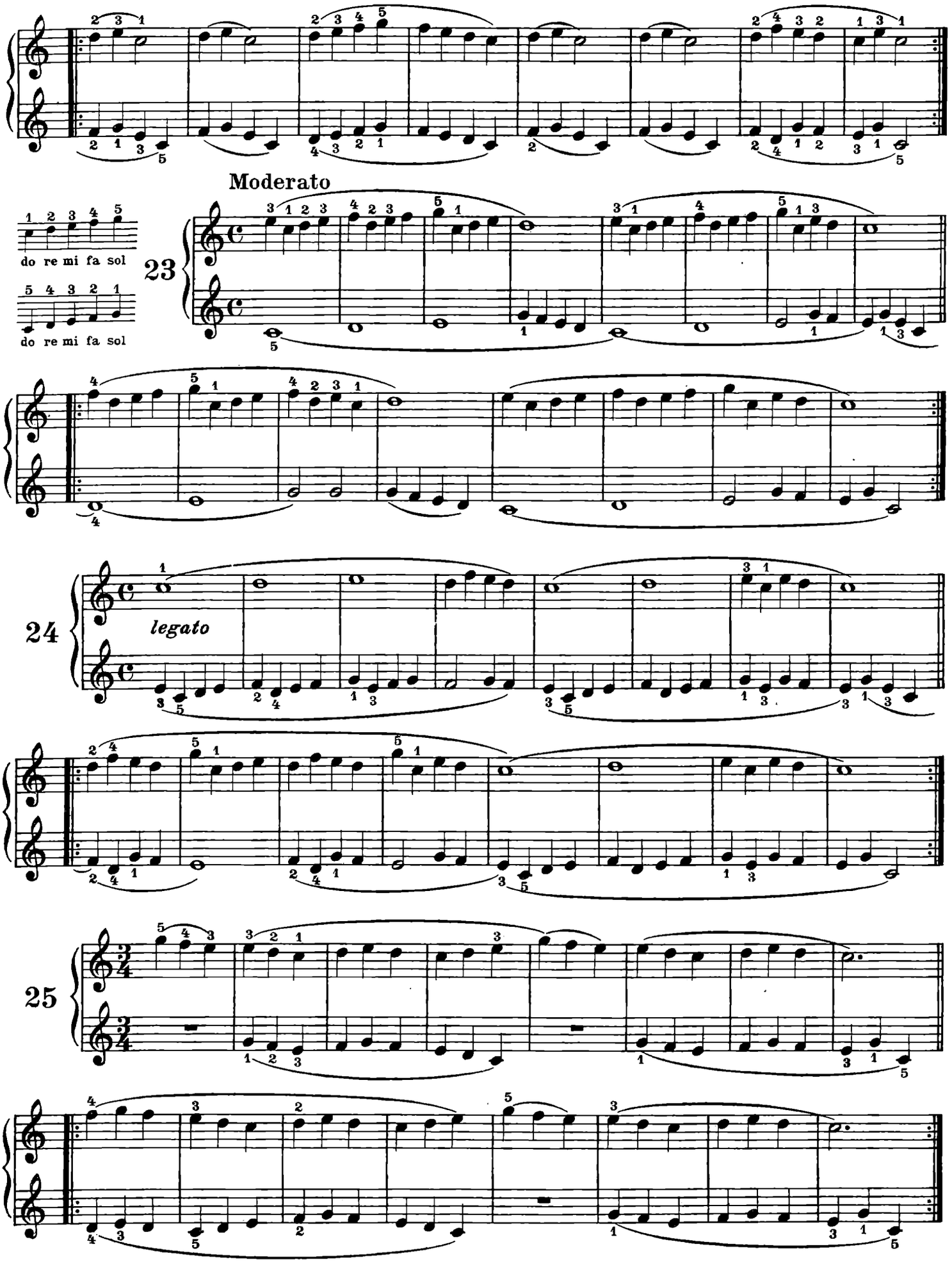


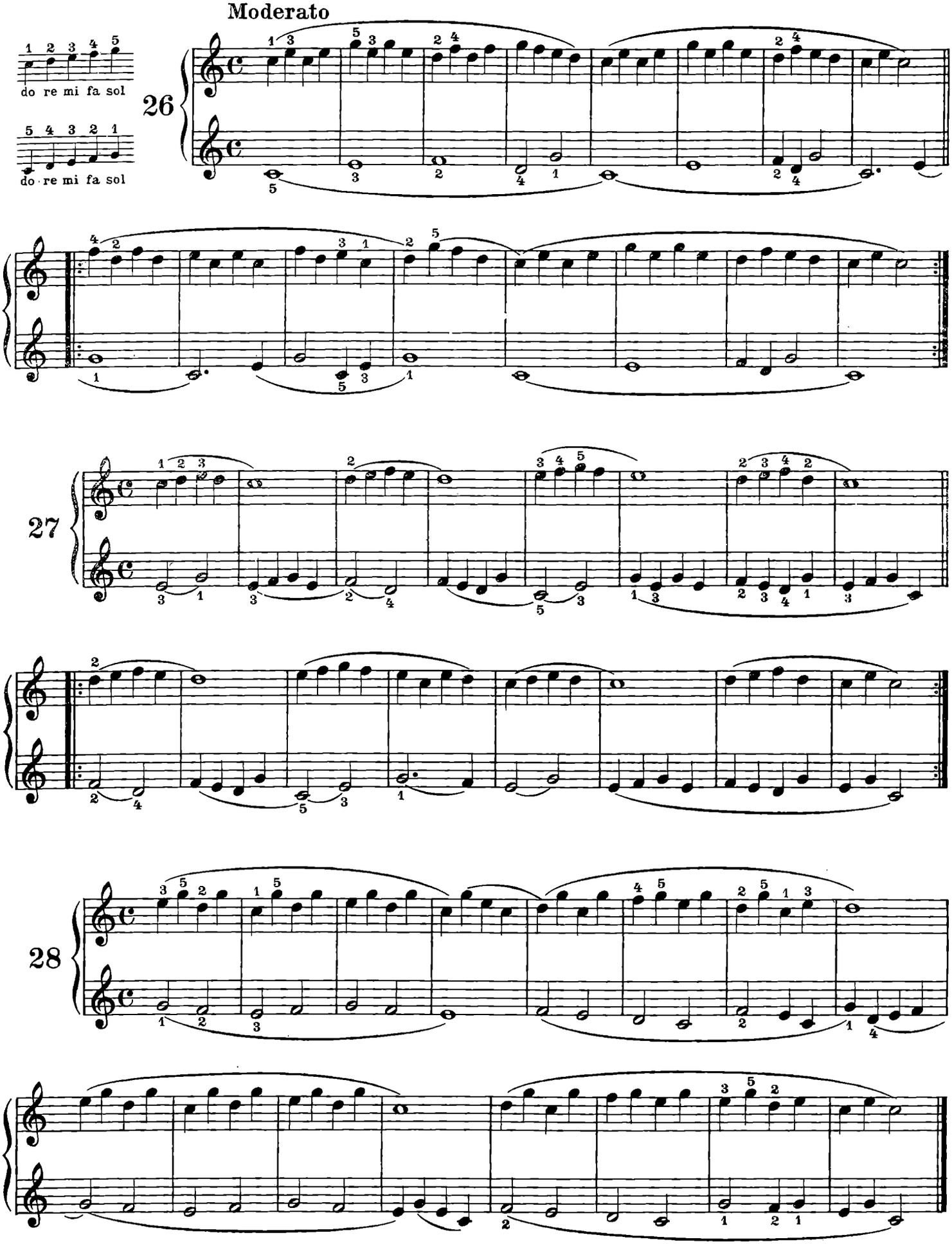
18





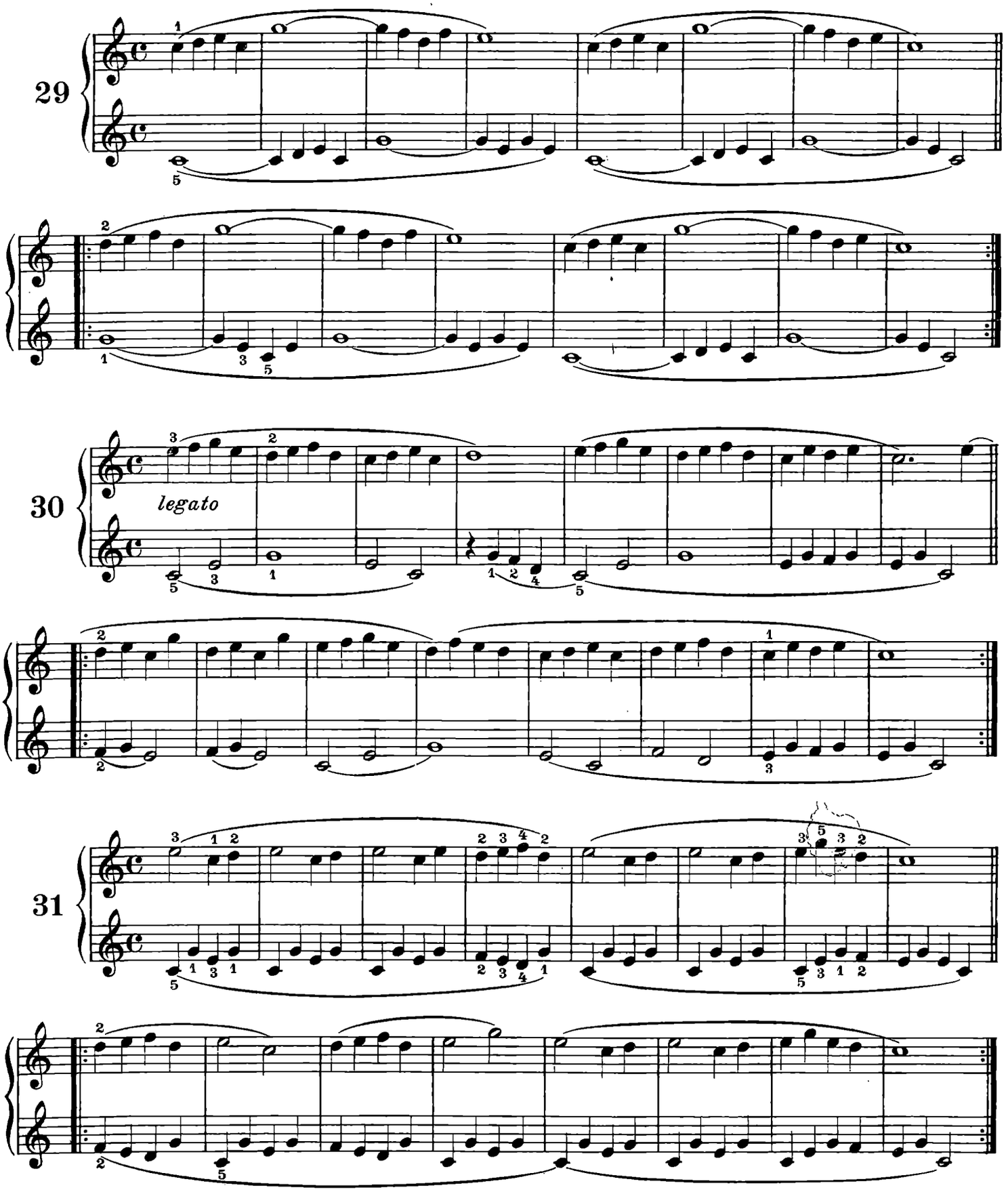

Allegretto
do re mi
do mi fa sol
19
Allegretto
do re mi sol
do mi fa sol
20
Moderato
do re mi fa sol
do re mi fa sol
21
22


Moderato
23
do re mi fa sol
do re mi fa sol
24
legato
25

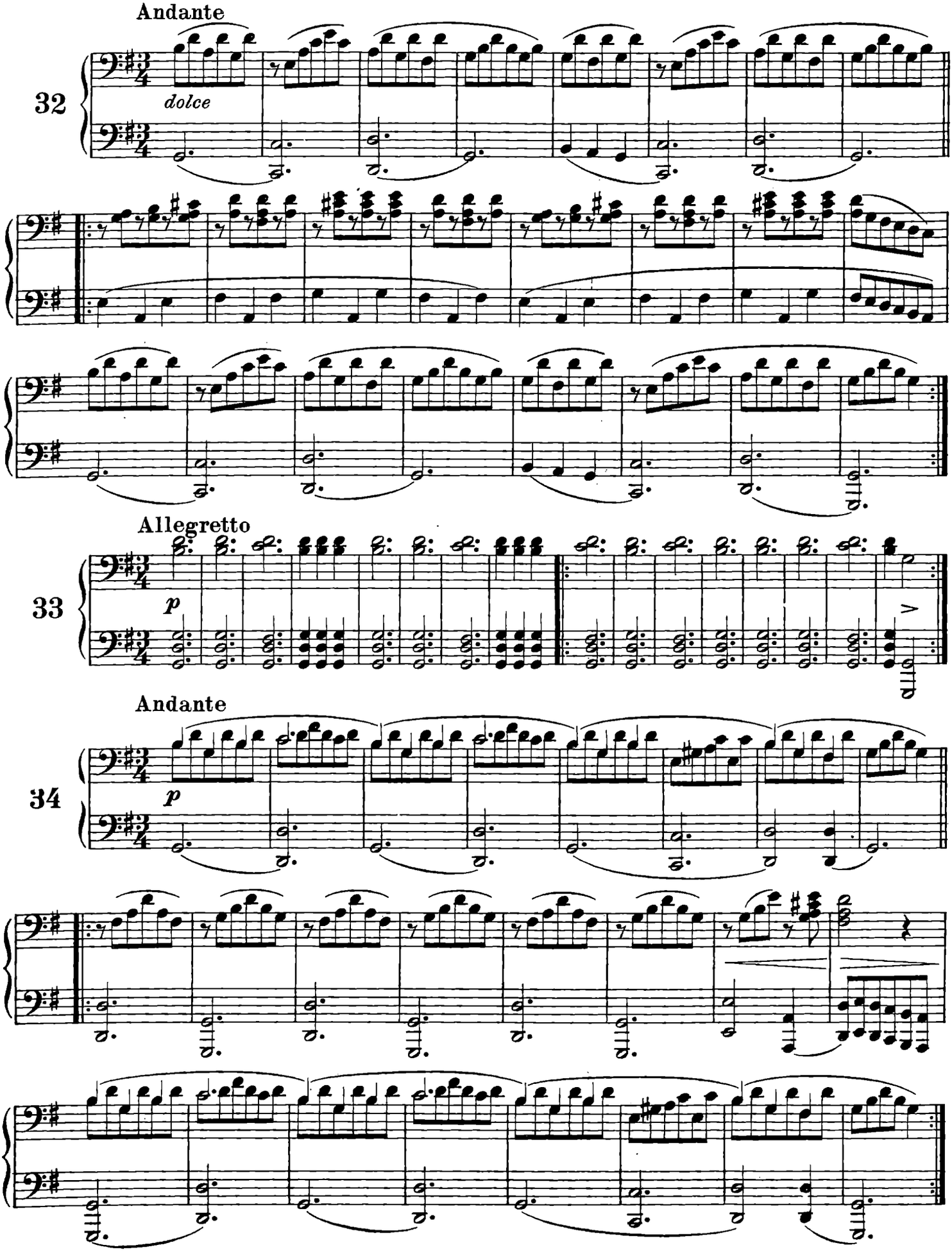

Moderato
1 2 3 4 5
do re mi fa sol
5 4 3 2 1
do re mi fa sol
26
27
28

LEGATURA DI VALORE

Questa legatura, chiamata di "valore,, unisce due valori di eguale nome in uno solo. Il dito dovrà quindi rimanere fermo sul tasto per tutta la durata delle due note.

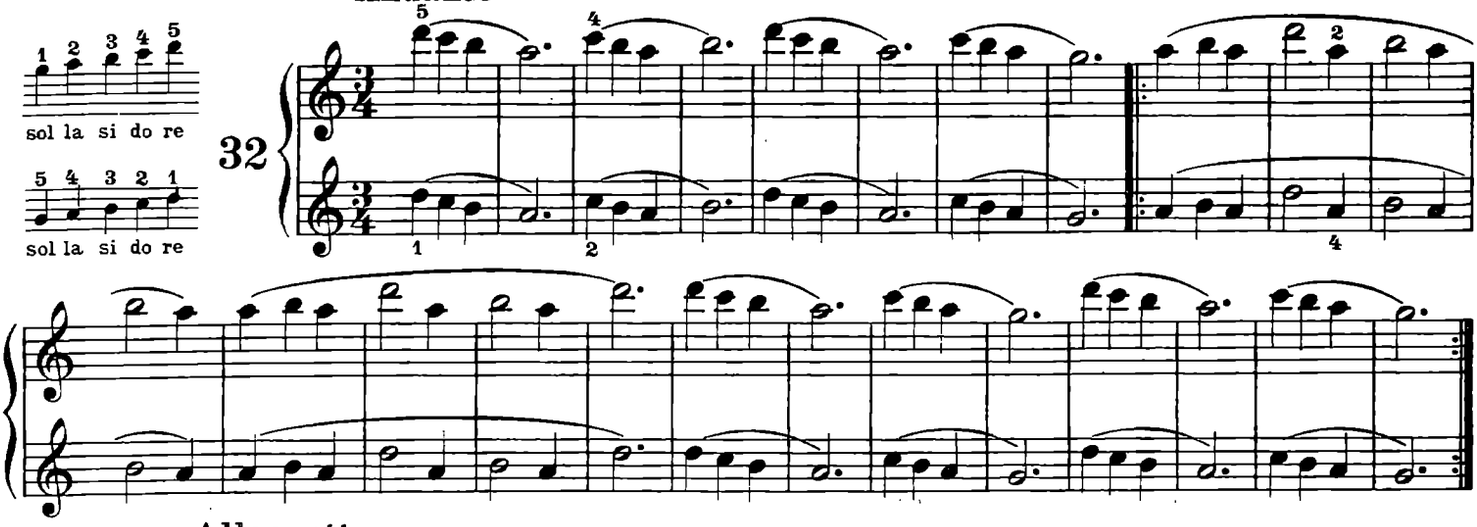


(MAESTRO)

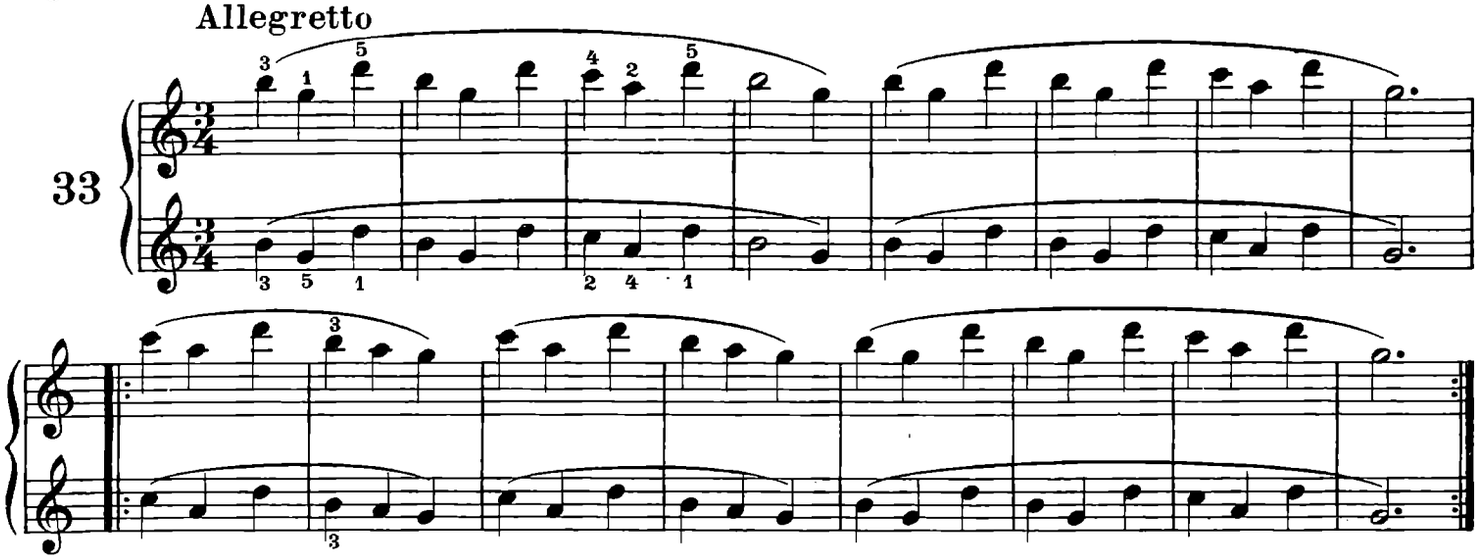


(ALLIEVO)

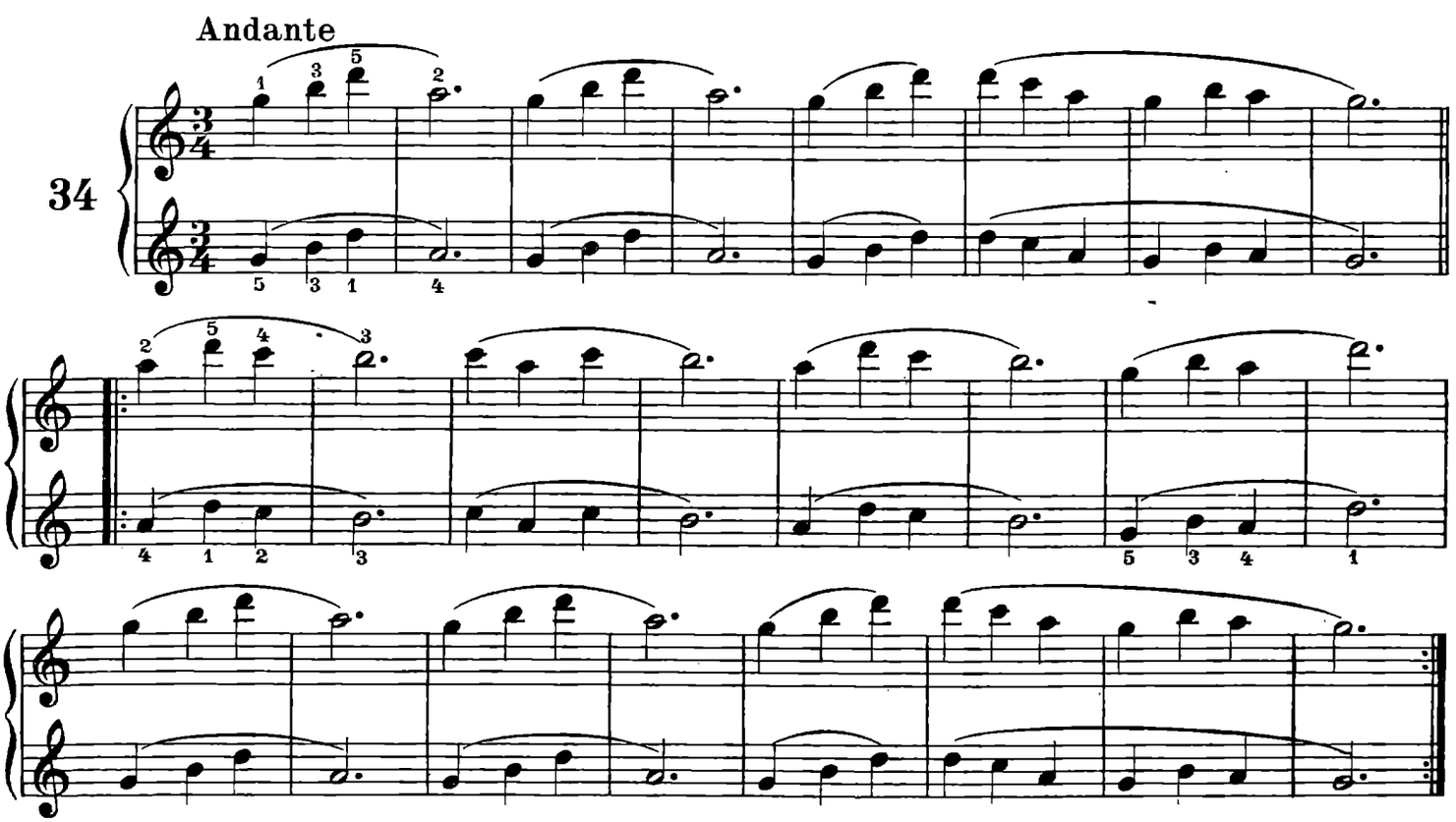
Andante

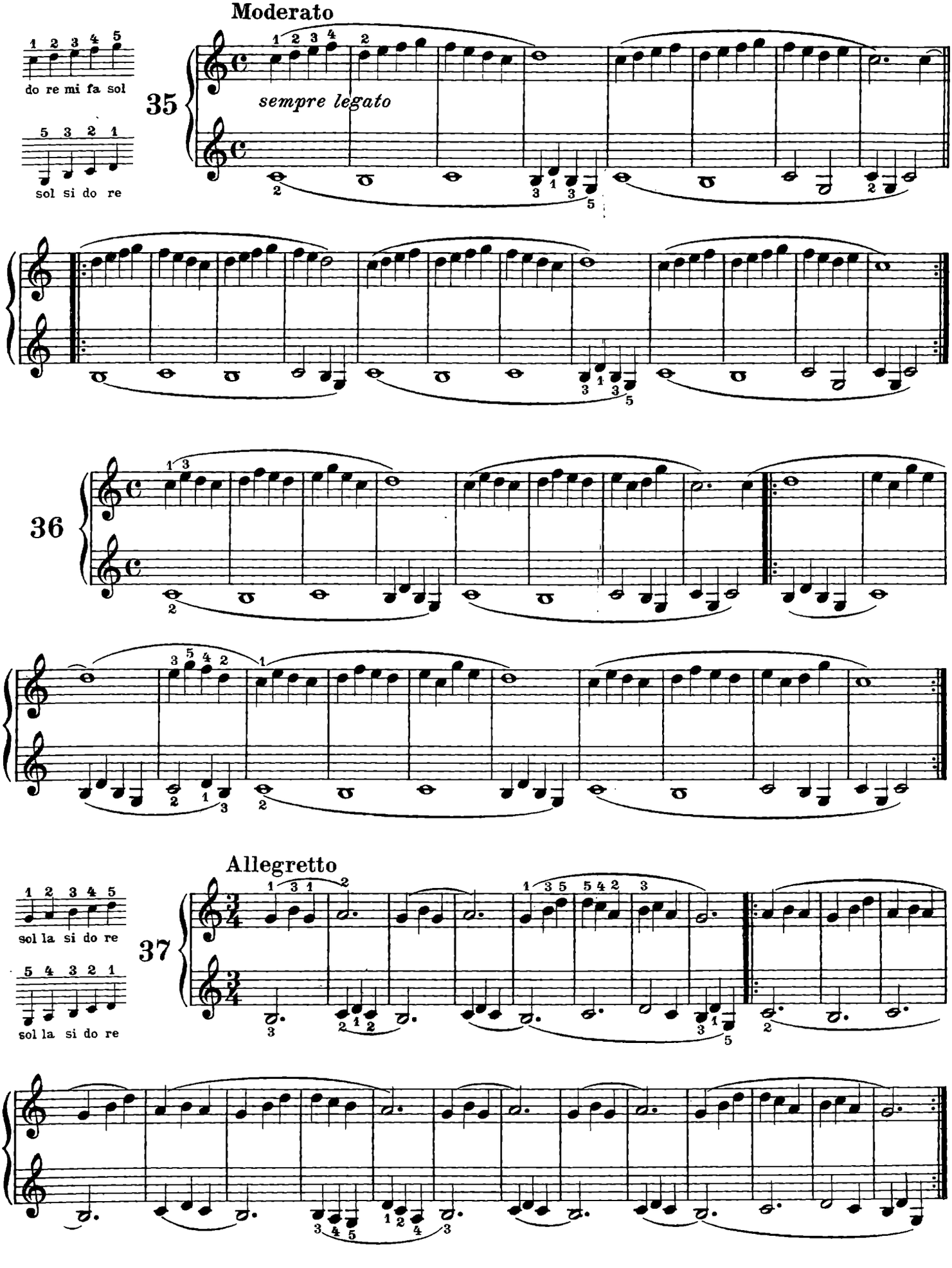


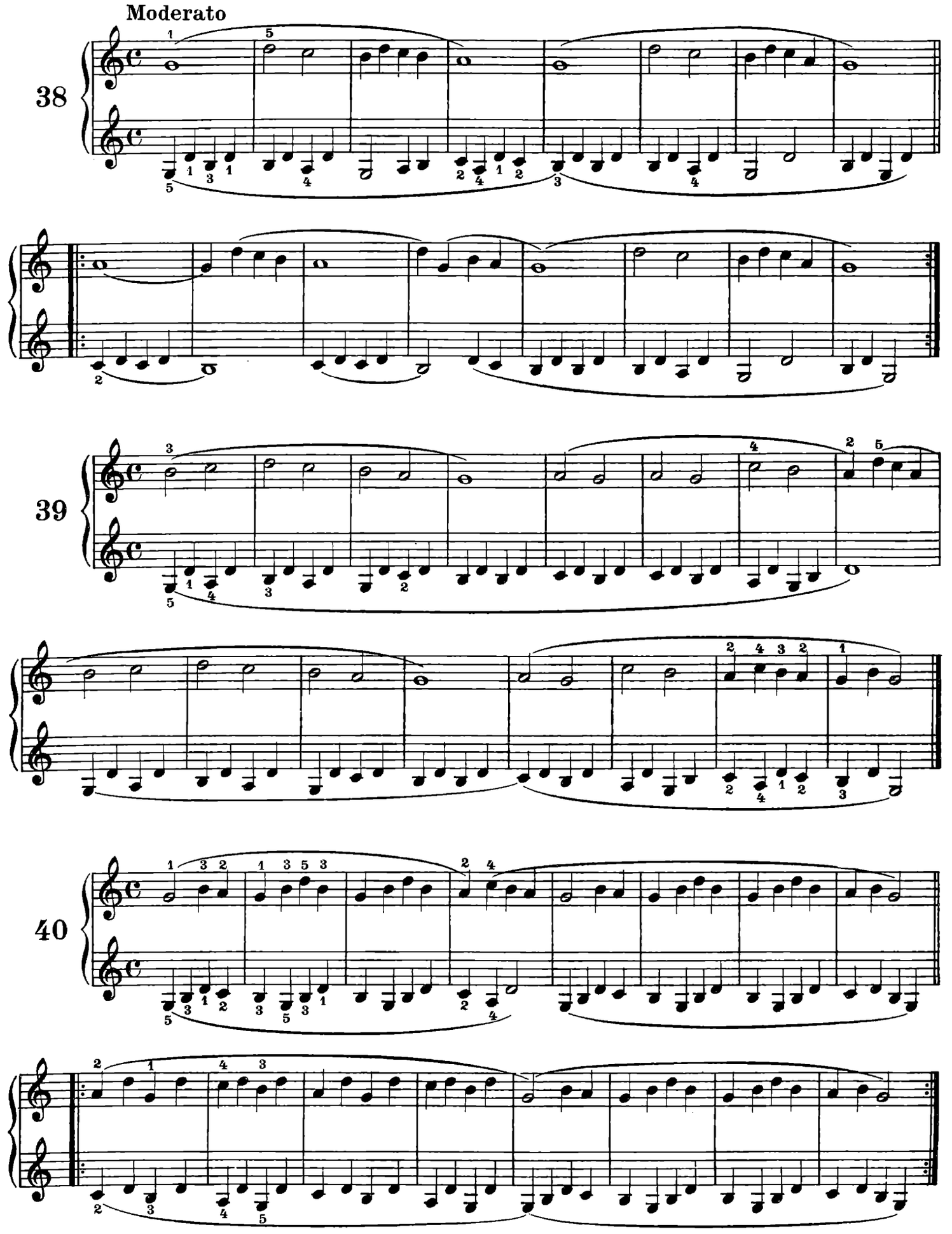
Allegretto



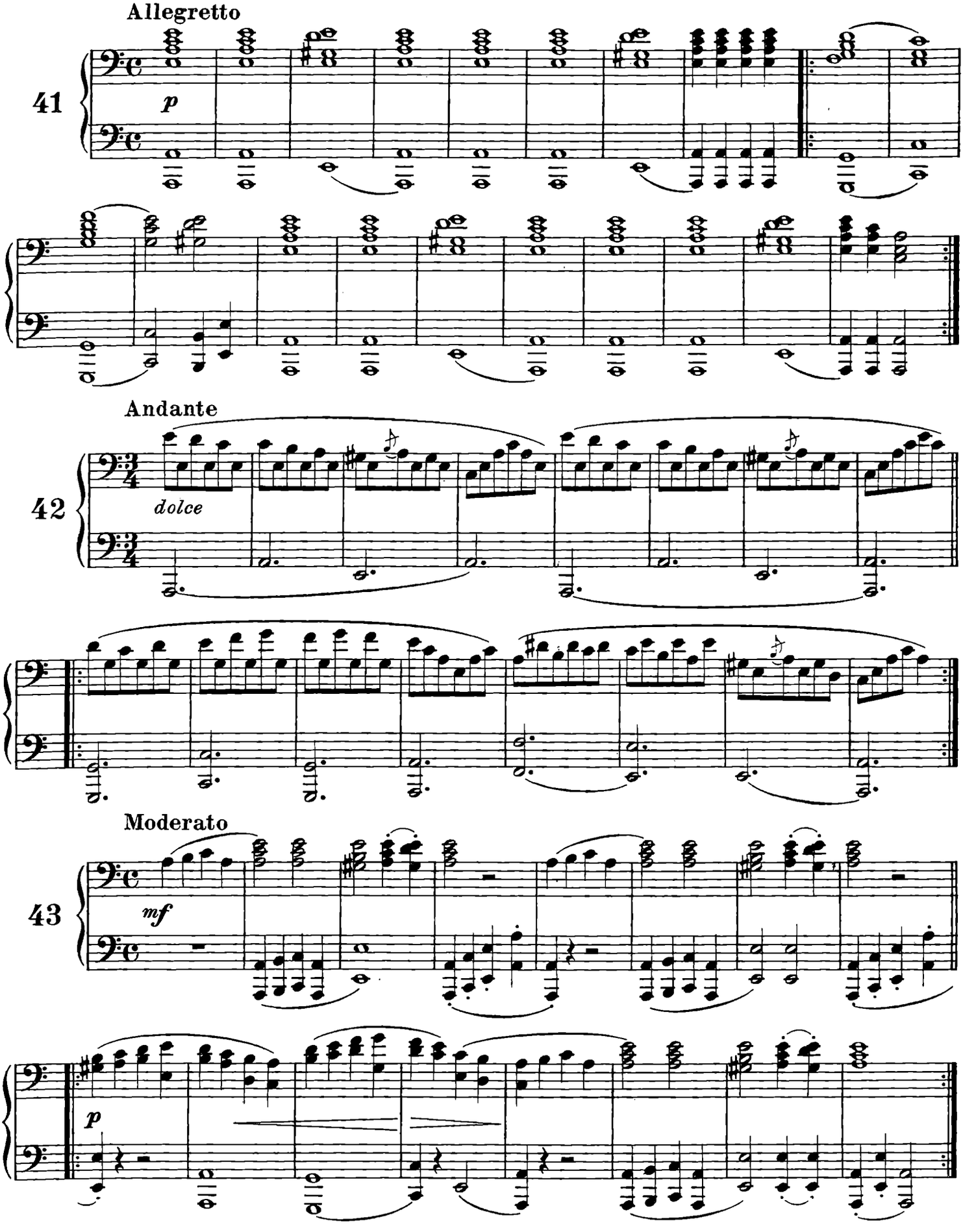
Andante




Moderato
1 2 3 4 5
do re mi fa sol
5 3 2 1
sol si do re
35
sempre legato
36
Allegretto
1 2 3 4 5
sol la si do re
5 4 3 2 1
sol la si do re
37

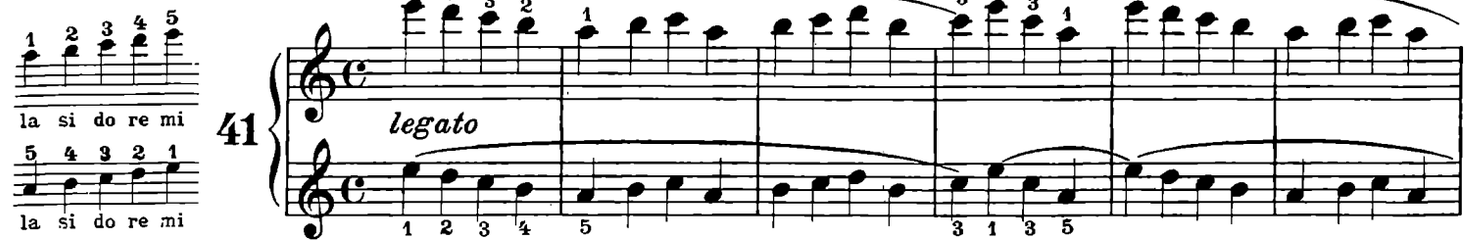

Moderato
38
39
40

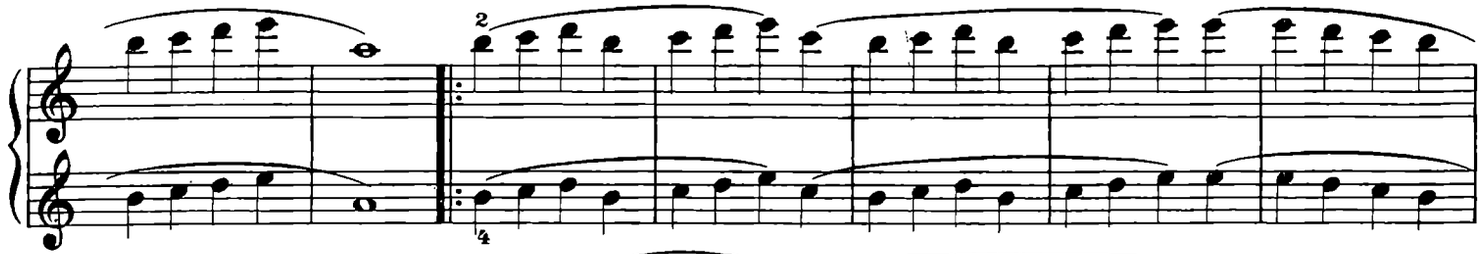
(MAESTRO)

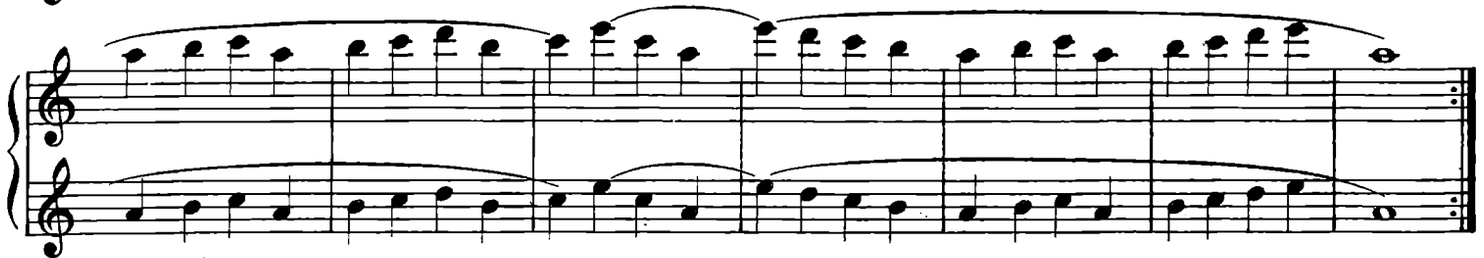


(ALLIEVO)

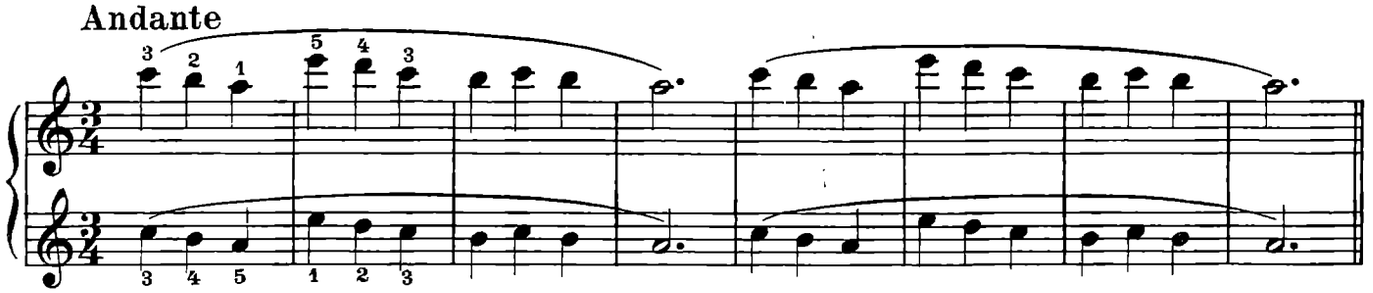
Allegretto

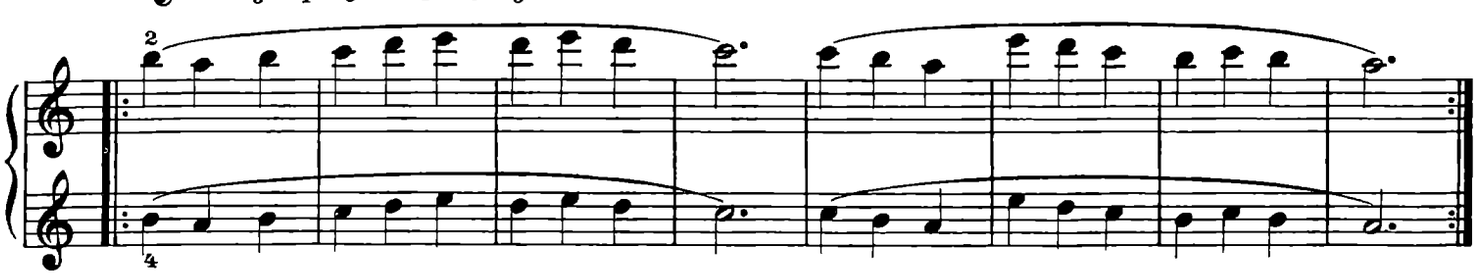




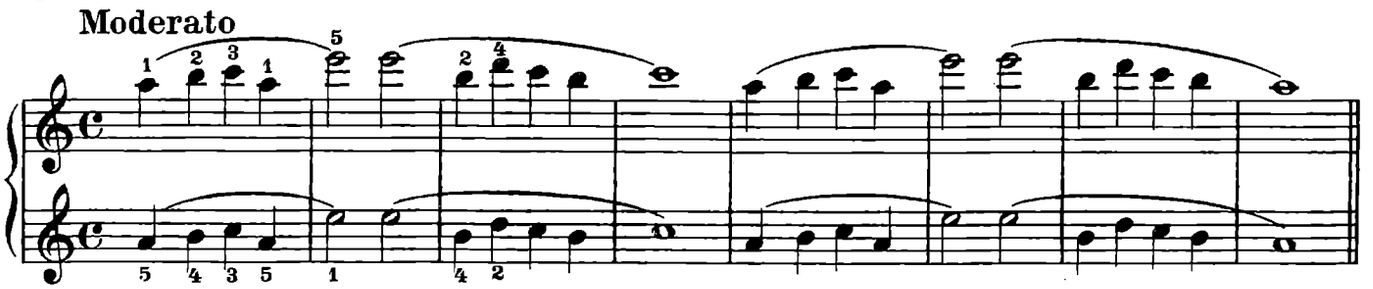


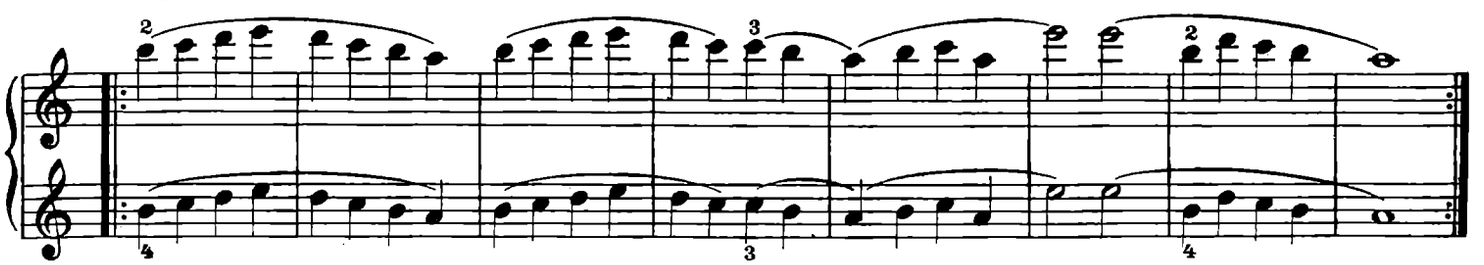
Andante



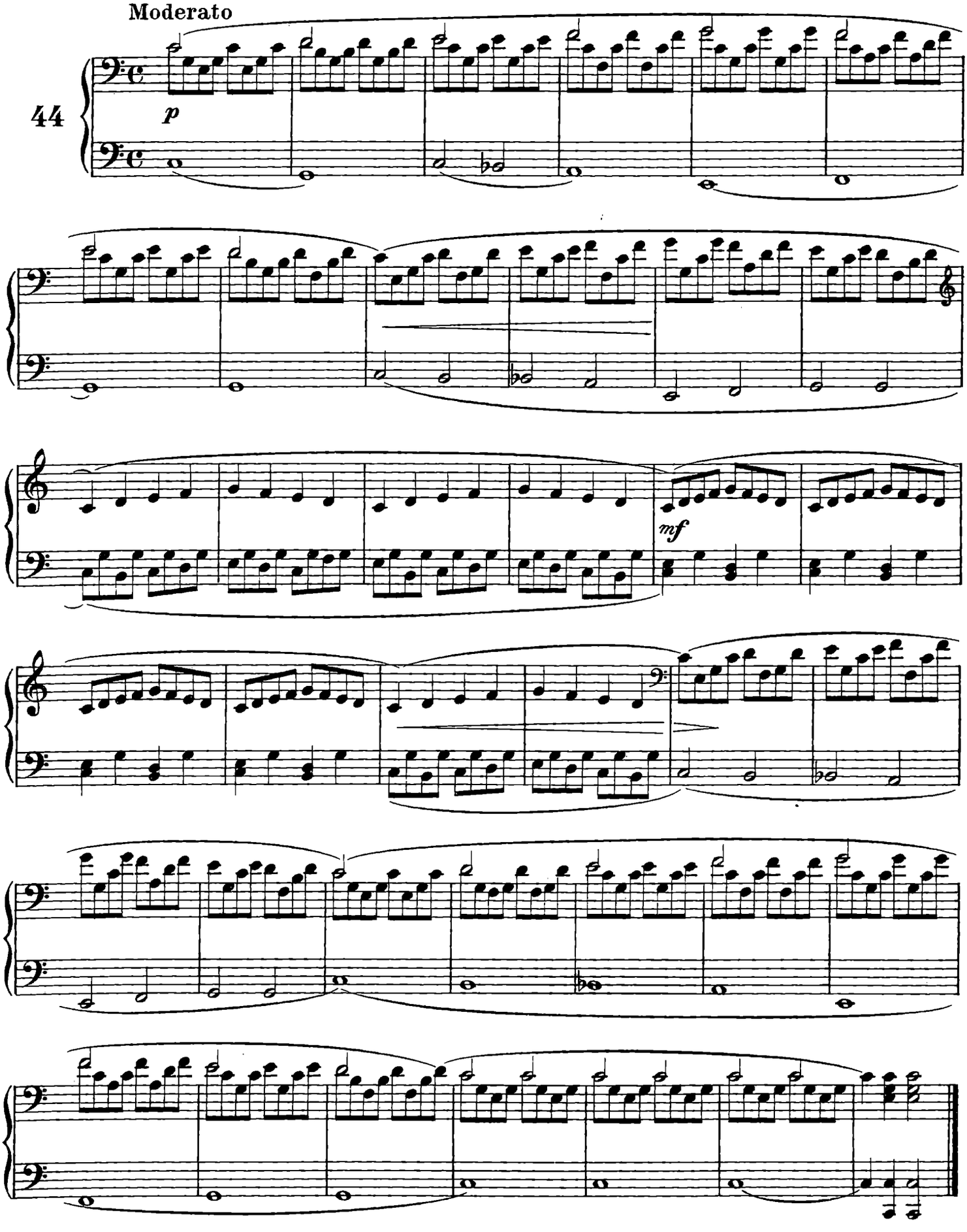


Moderato



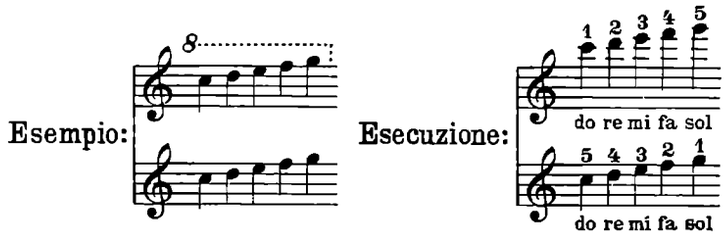


(MAESTRO)



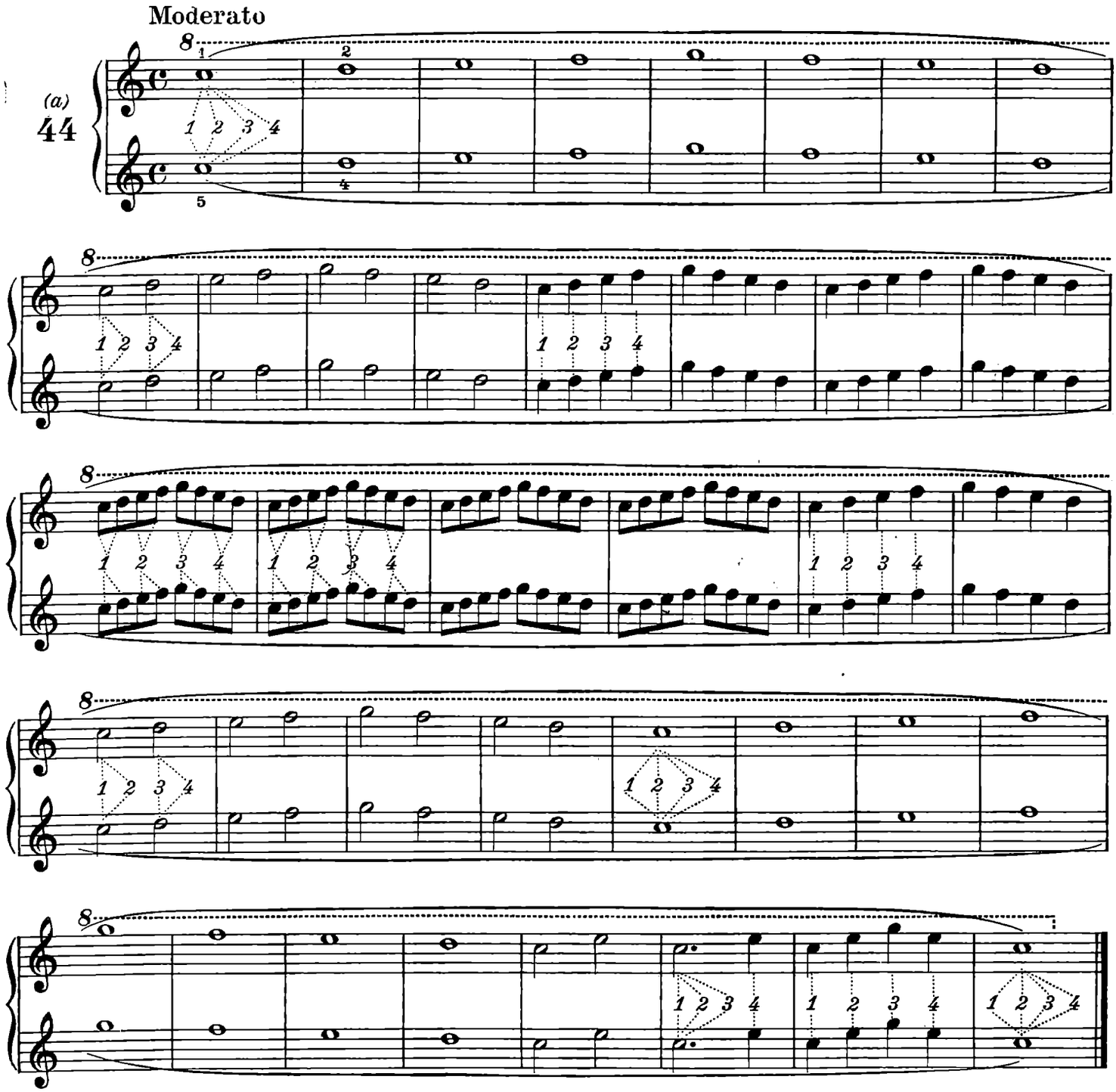
OTTAVA 8

Le note comprese sotto il segno 8 dovranno essere eseguite un'ottava più in alto della loro posizione naturale. La posizione ritorna normale al termine della linea punteggiata.



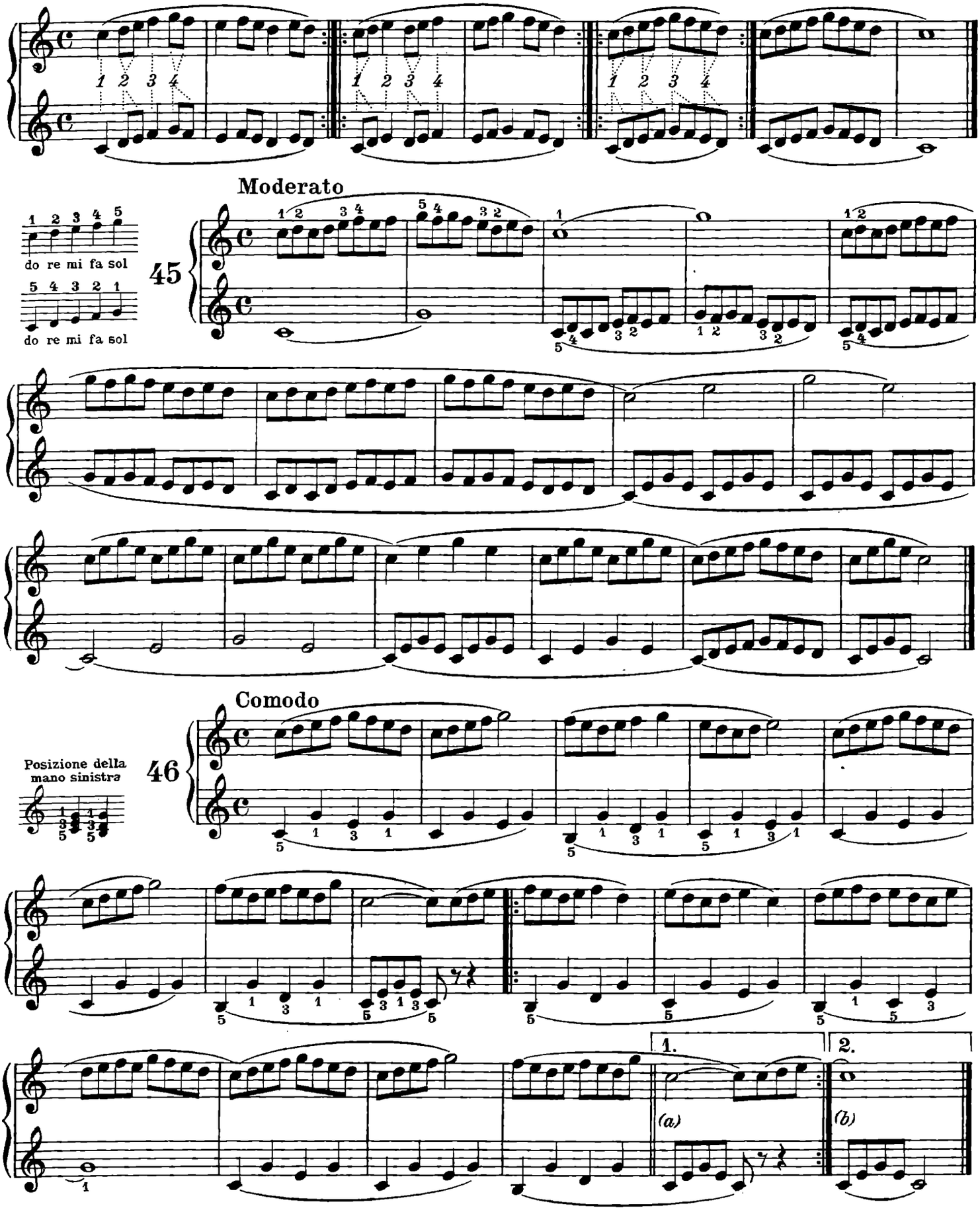
(ALLIEVO)

Moderato

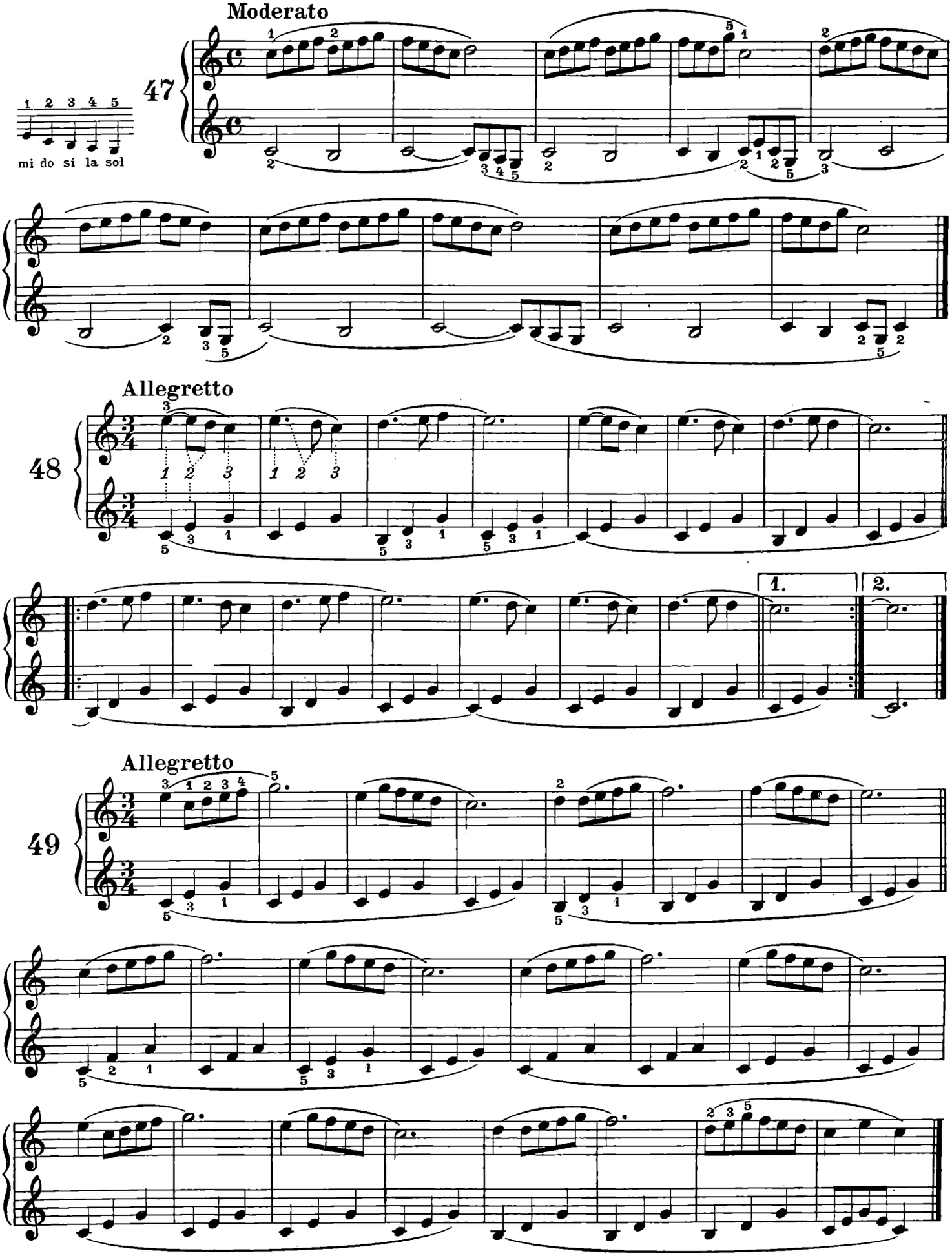


(a) Questo esercizio ha lo scopo di abituare l'allievo ai diversi valori delle note, dall'*intero* all'*ottavo*.

ESERCIZI IN OTTAVI (CROME)



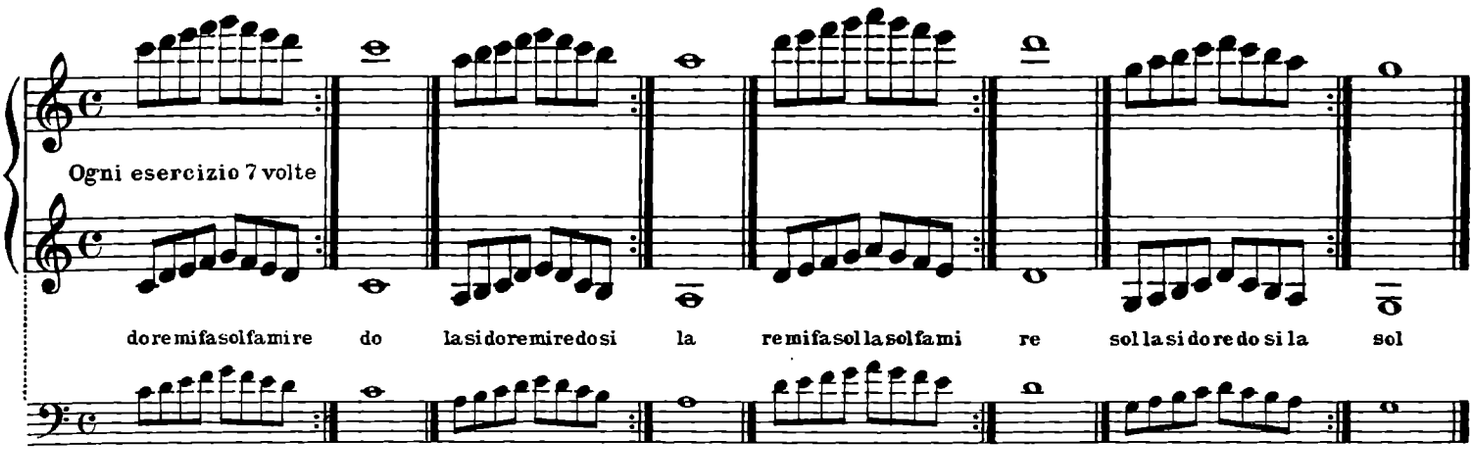
(a) Da eseguirsi la prima volta.
(b) Da eseguirsi la seconda volta.


Moderato
47
1 2 3 4 5
mi do si la sol
Allegretto
48
1.
2.
Allegretto
49

Comodo

50

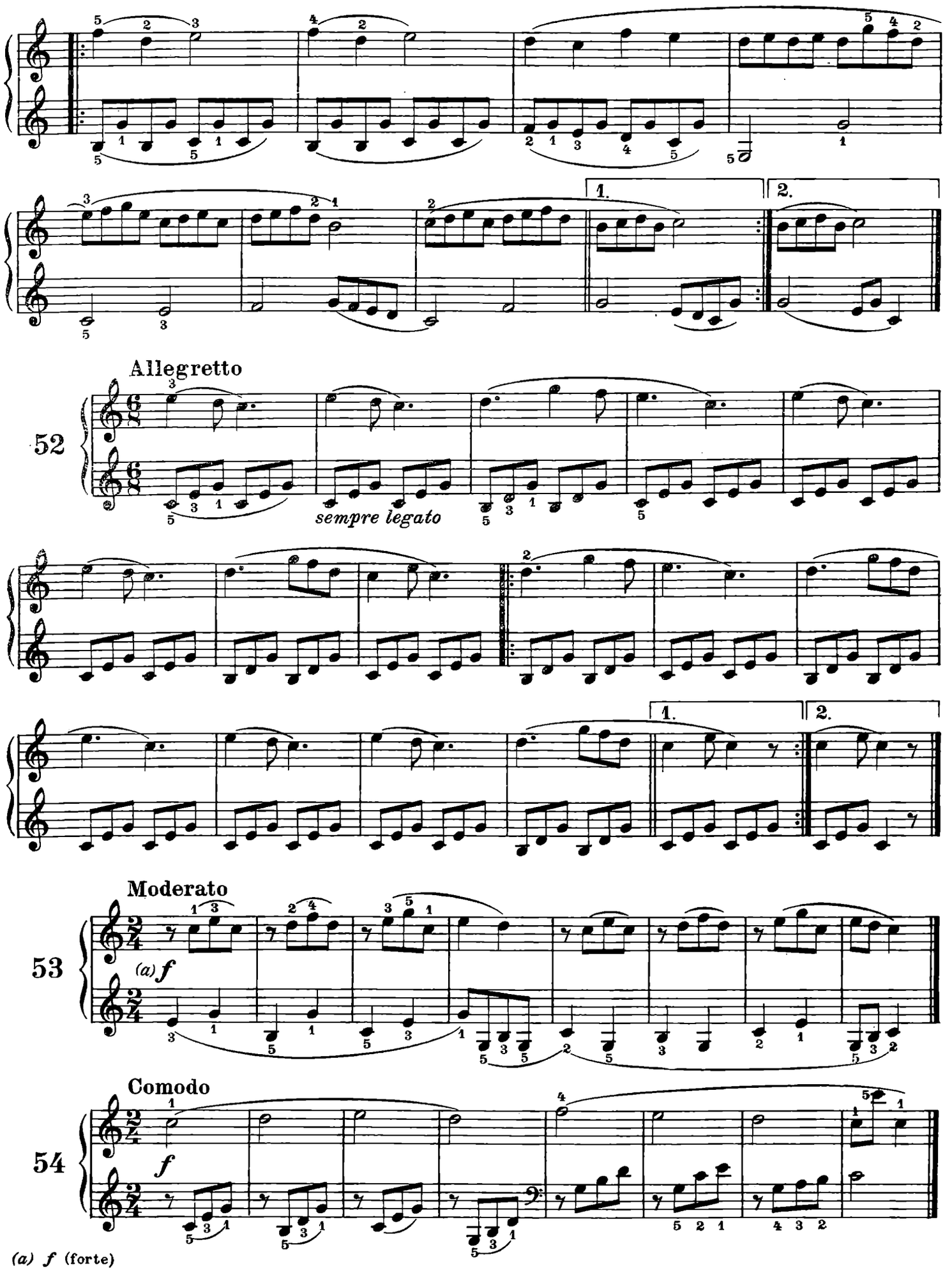
I gomiti non devono mai allontanarsi dal corpo anche quando le mani, estendendosi, si allontanano dal centro della tastiera.



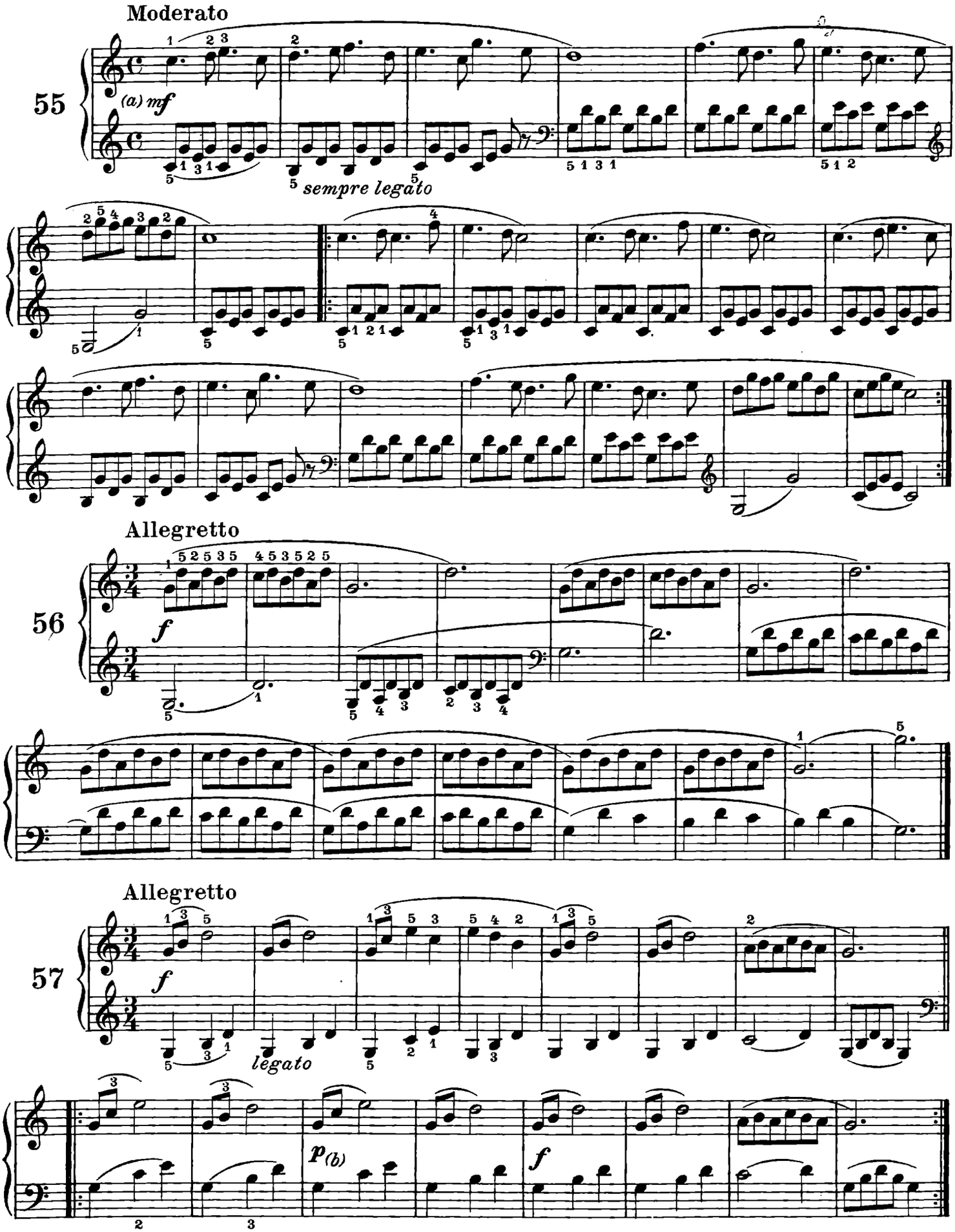
N. B. Per eguagliare le note della chiave di *Sol* con quelle della chiave di *Fa* che debbono suonarsi sugli stessi tasti.

Moderato

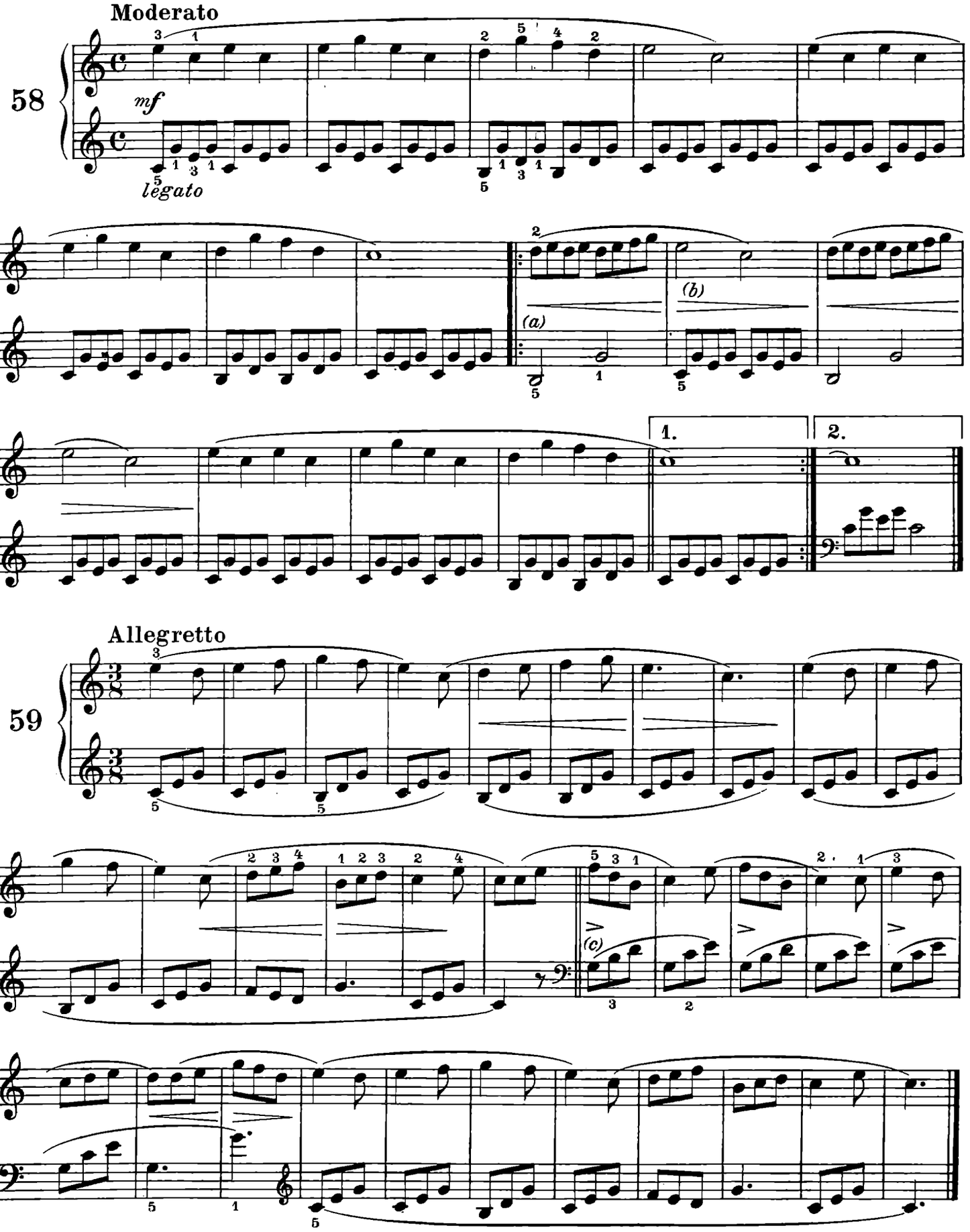
51



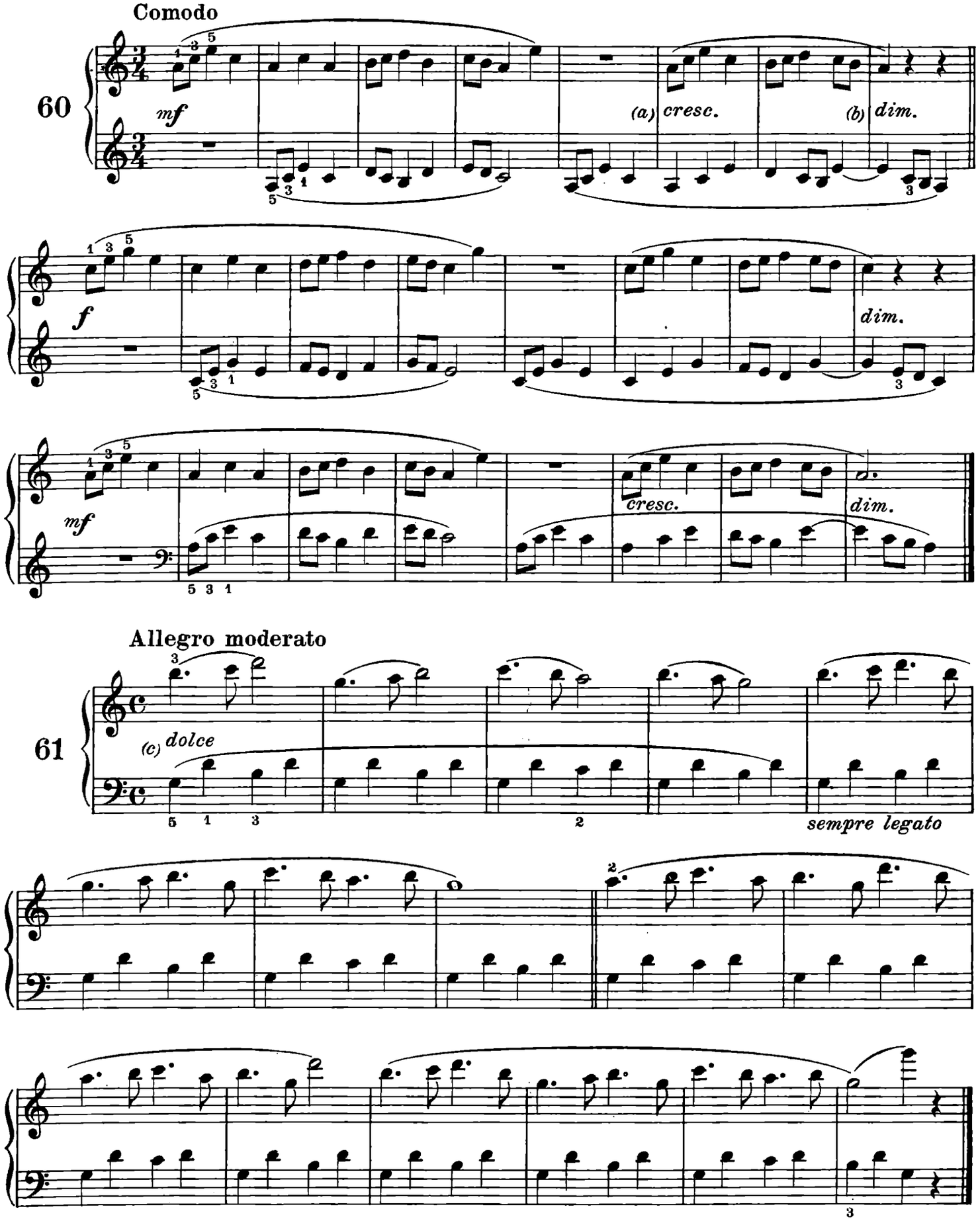
(a) *f* (forte)



(a) *mf* (mezzoforte)
(b) *p* (piano)

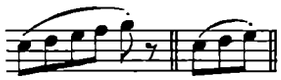
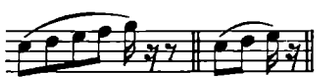


(a) ——— (crescendo)
(b) ——— (diminuendo)
(c) Le note contrassegnate così: > vanno accentuate.



(a) cresc. (crescendo)
(b) dim. (diminuendo)
(c) dolce (dolce, dolcemente)

Il punto sopra una nota indica che la stessa dev'essere staccata; ciò si ottiene alzando rapidamente il dito dal tasto dopo averlo suonato.

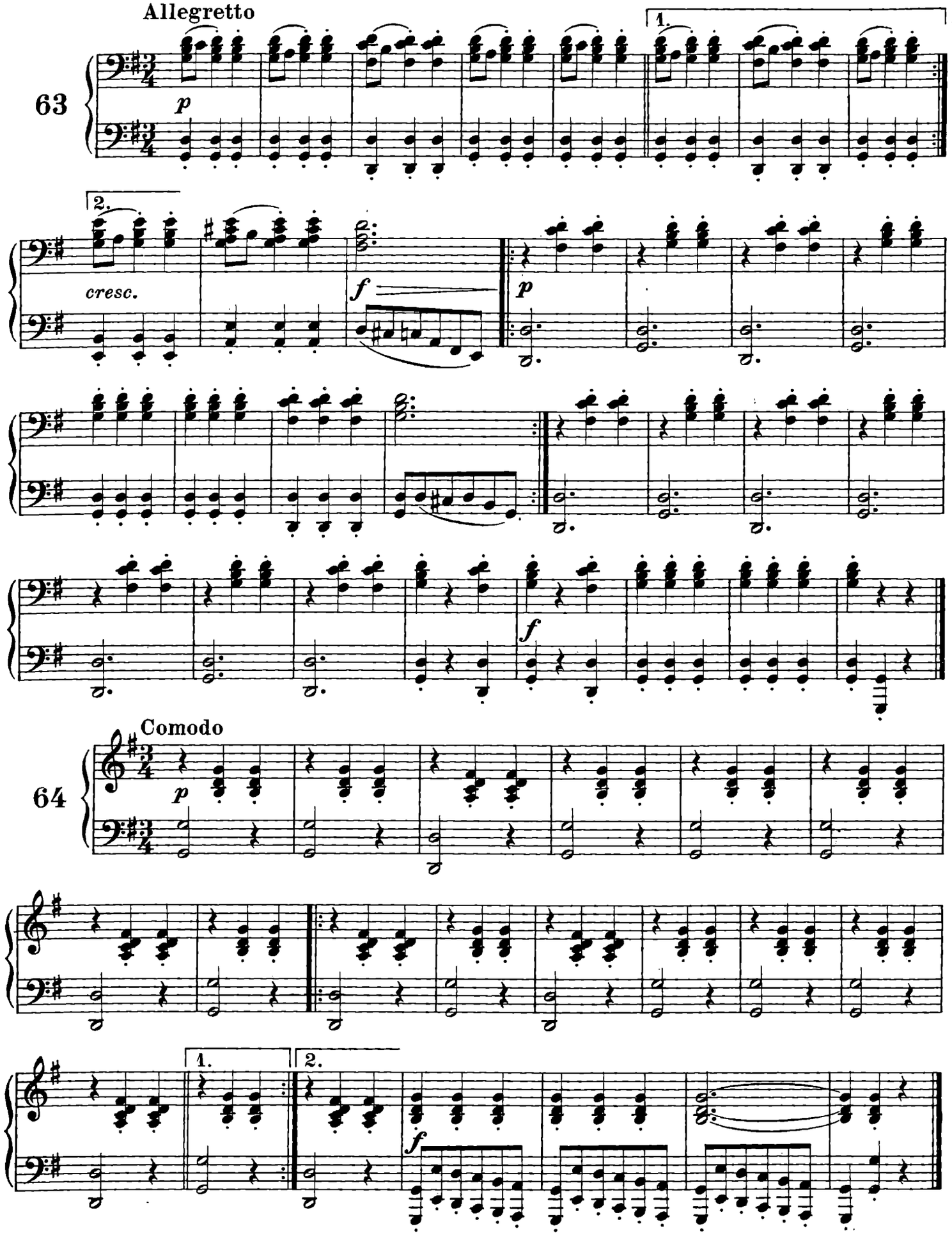
Esempio:  Esecuzione: 

Allegro moderato

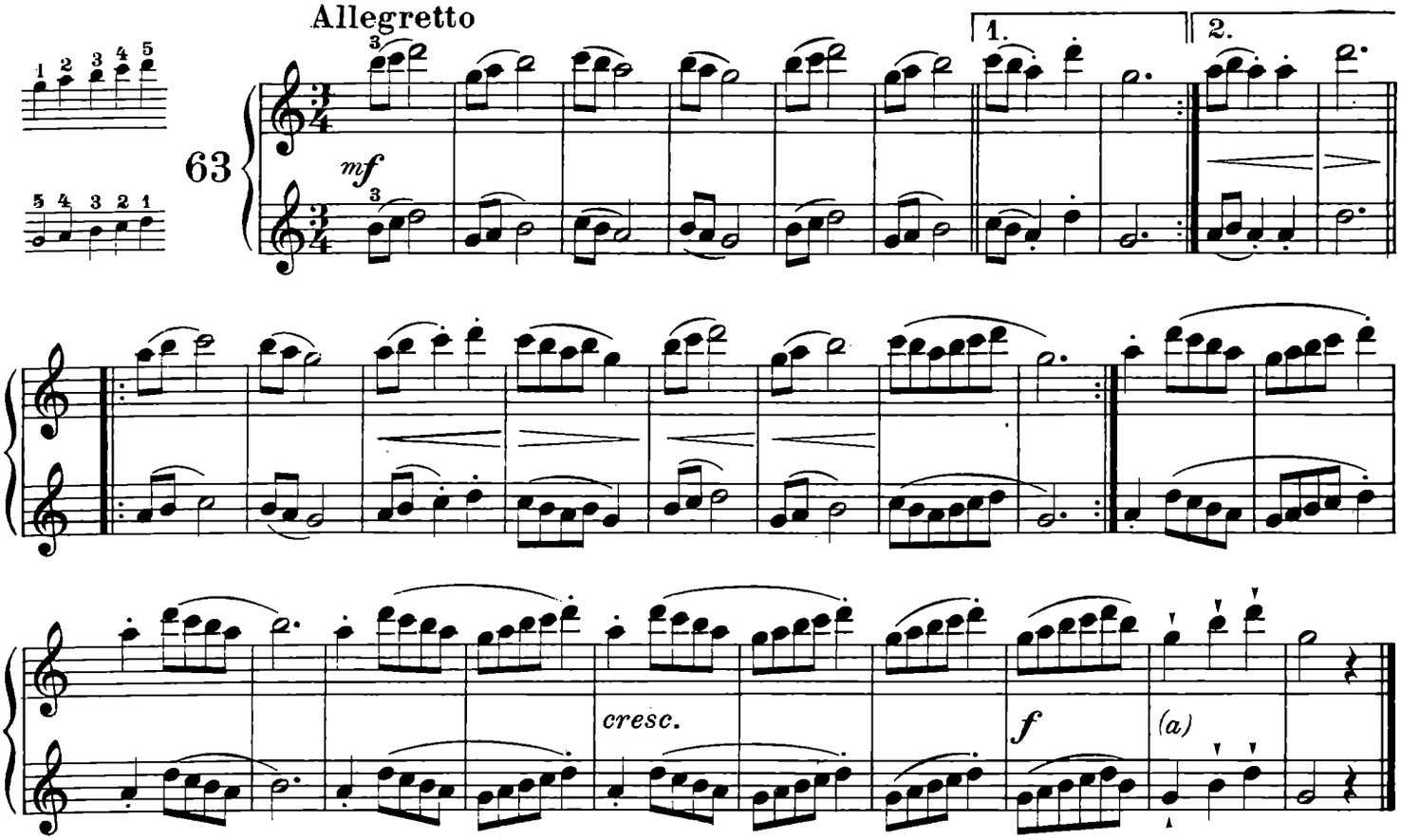
62

mf

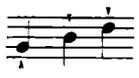
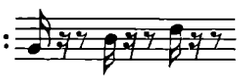
(MAESTRO)

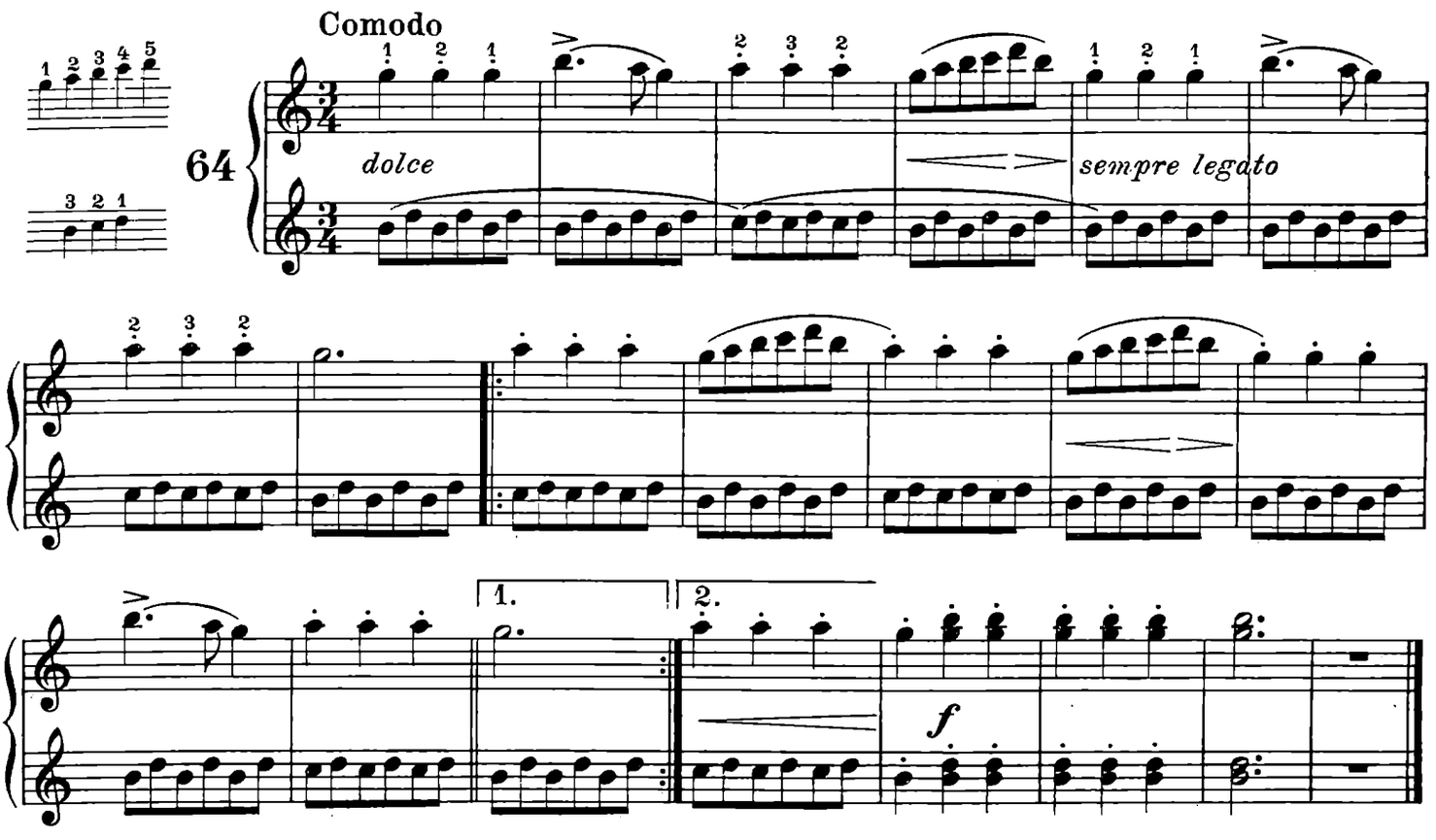


(ALLIEVO)



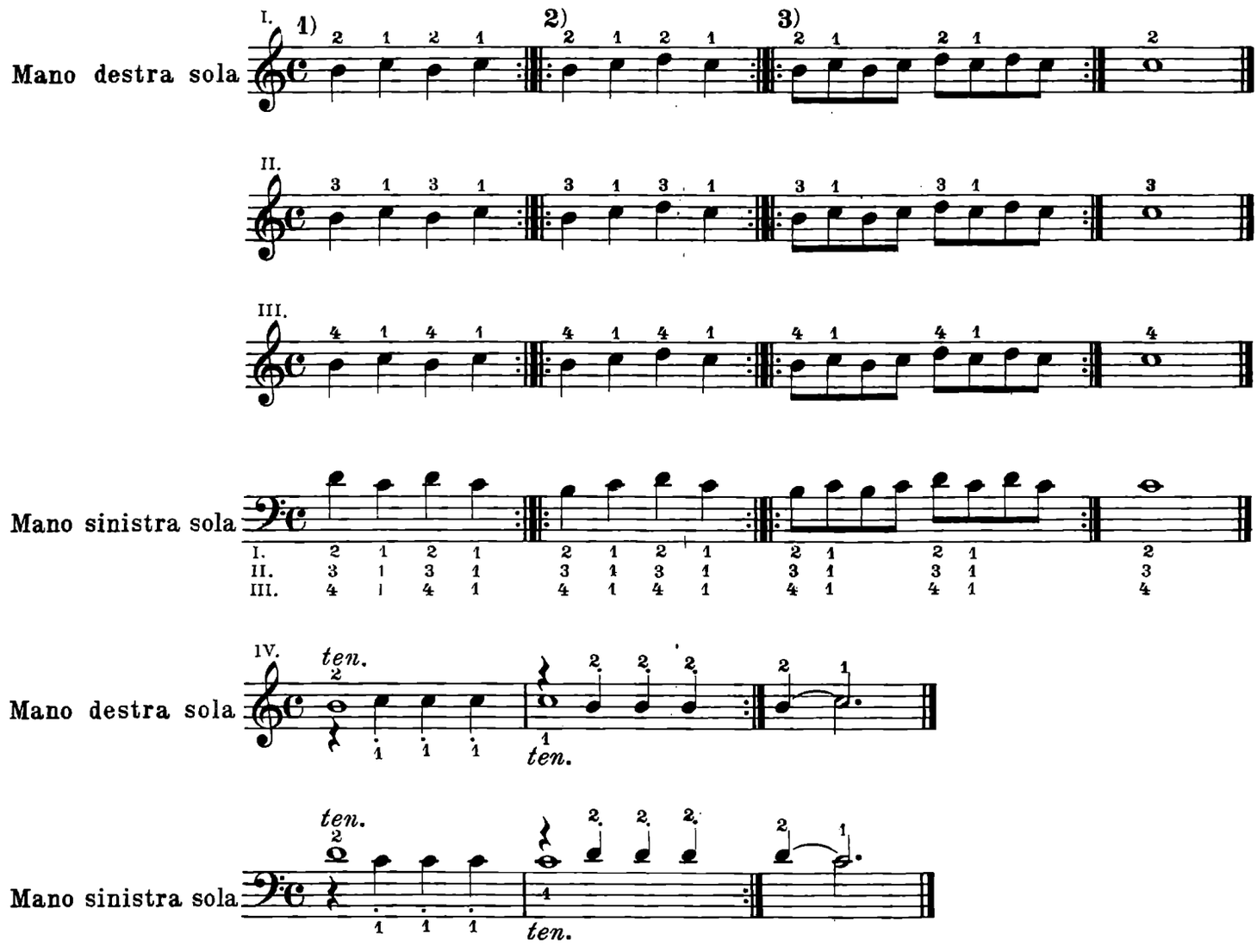
(a) Questi piccoli segni sulle note indicano uno staccato secco, brillante e di brevissima durata.

Esempio:  Esecuzione: 



SECONDA PARTE

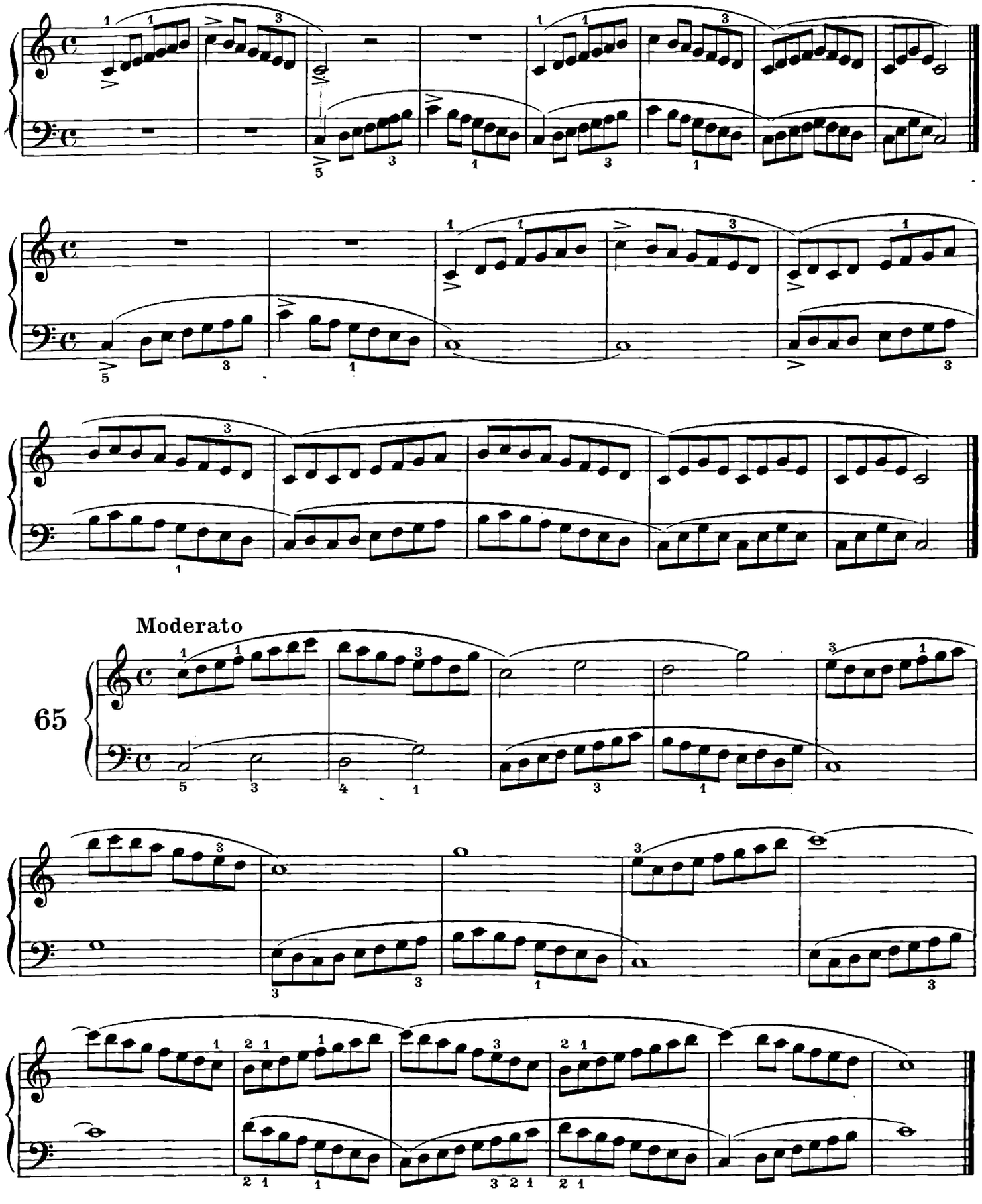
ESERCIZI PER IL PASSAGGIO DEL POLLICE[a]



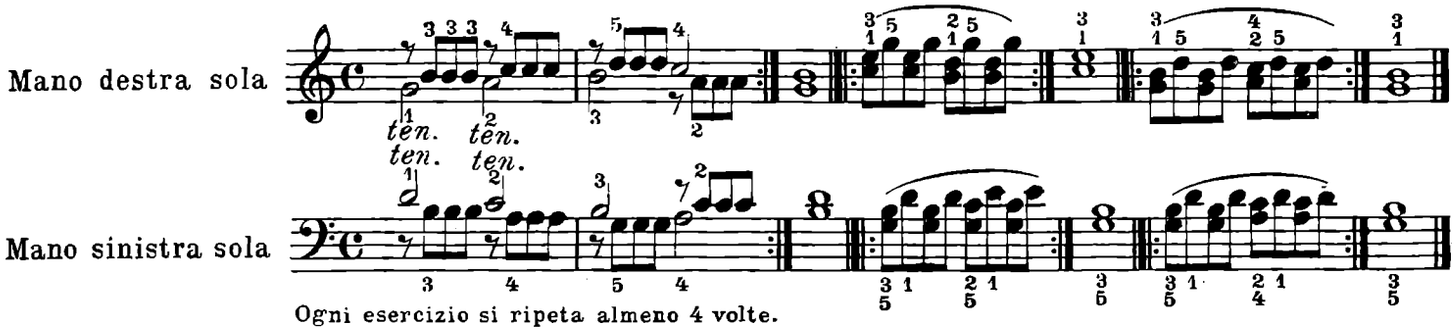
Successivamente ci si eserciti col 3-1 e col 4-1

(a) Il passaggio del pollice è uno dei movimenti più difficili ed importanti della tecnica pianistica. Si abbia cura, perciò, di impararlo con esattezza fin dal principio. Il pollice dovrà passare sotto il palmo ed articolarsi, tenendo la falange con la parte dell'unghia leggermente inclinata verso il tasto. La mano rimanga ferma più che possibile, senza piegarsi lateralmente nè alzarsi od abbassarsi. I gomiti restino nella loro posizione naturale, qualunque sia il movimento delle dita. (Il principio della "rotazione, potrà applicarsi solo in un secondo tempo)

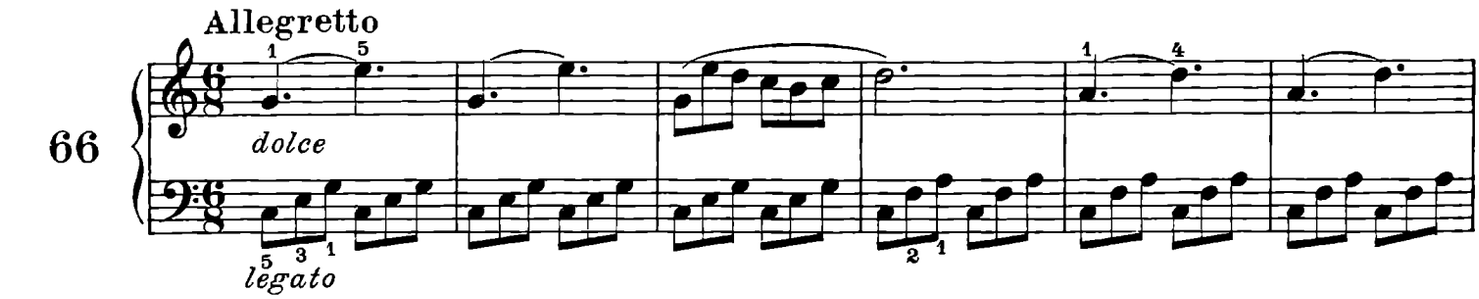
SCALA DI DO MAGGIORE

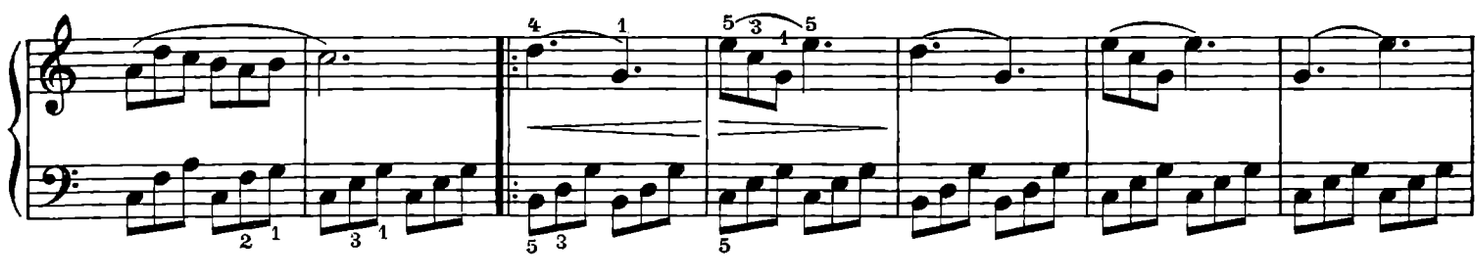


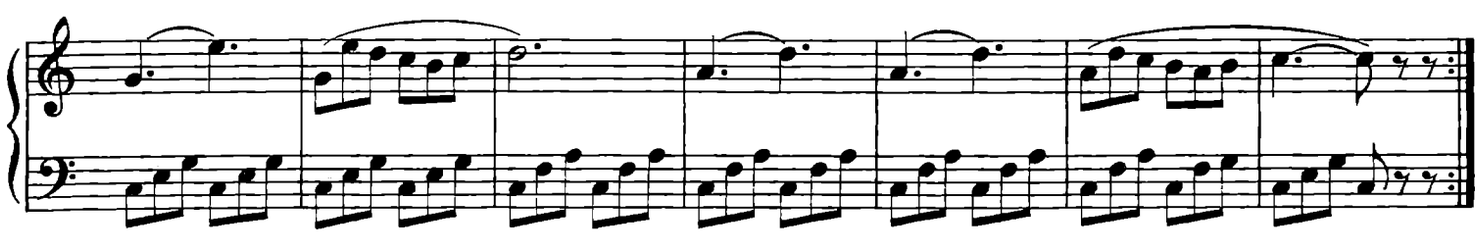
ESERCIZI PER LE DOPPIE NOTE

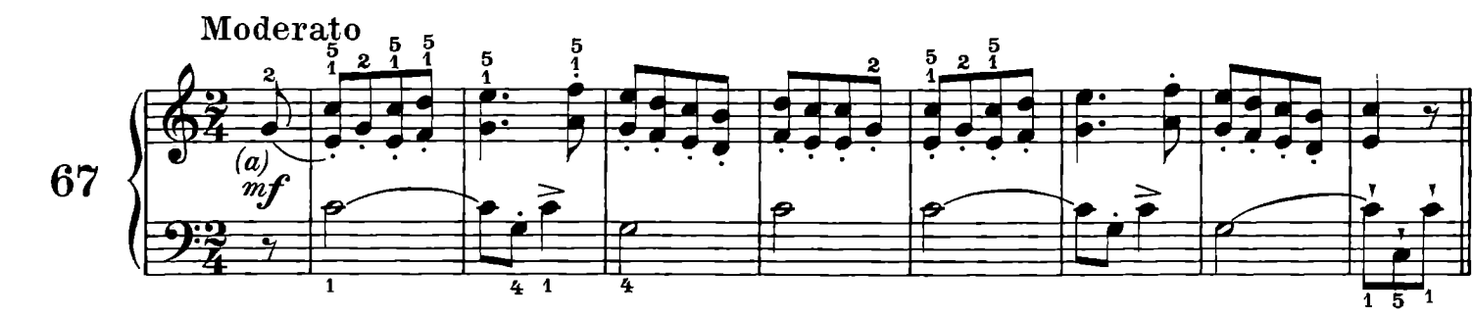


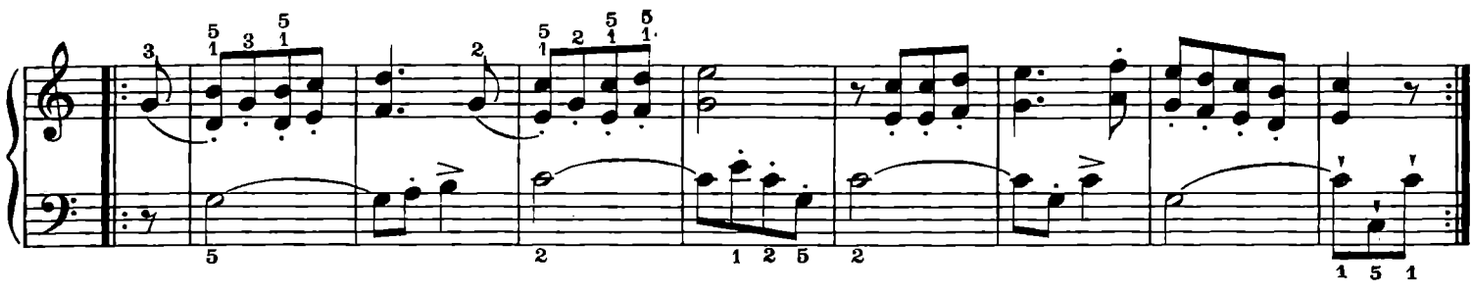
Ogni esercizio si ripeta almeno 4 volte.





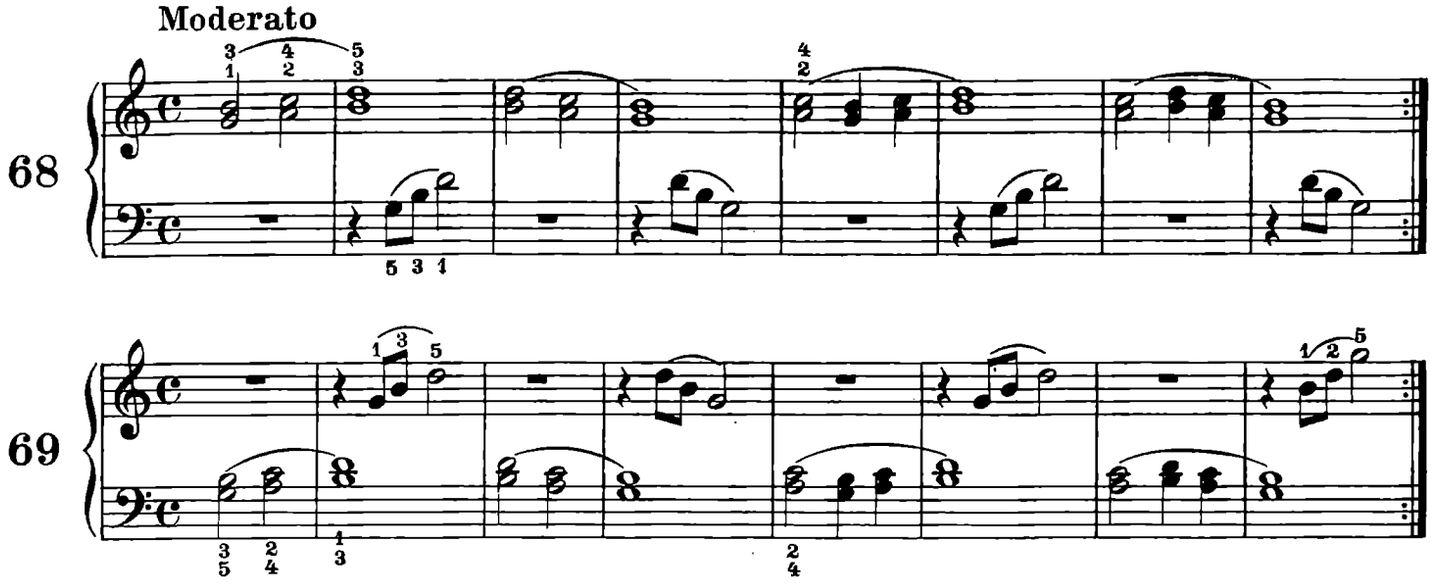




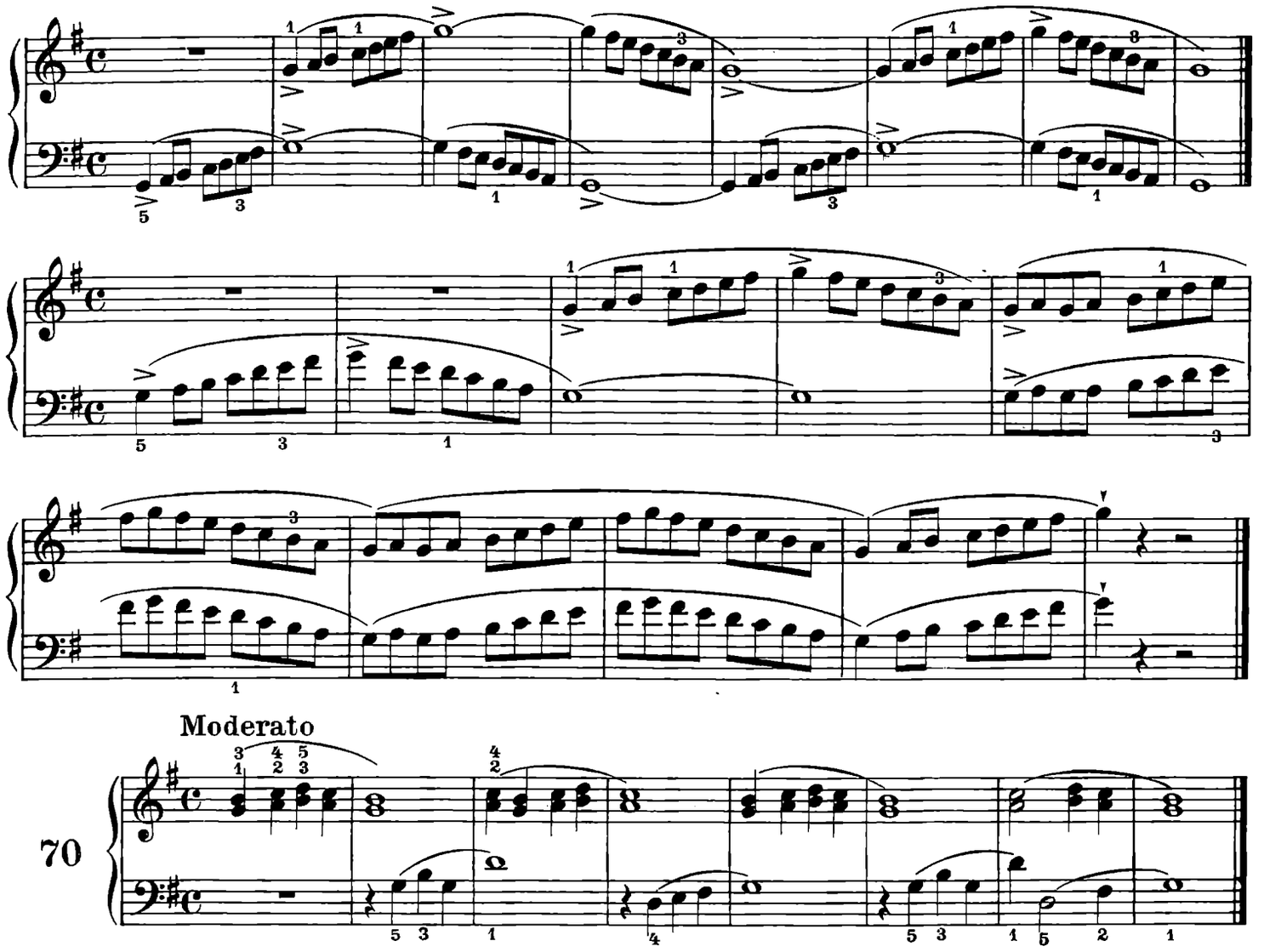


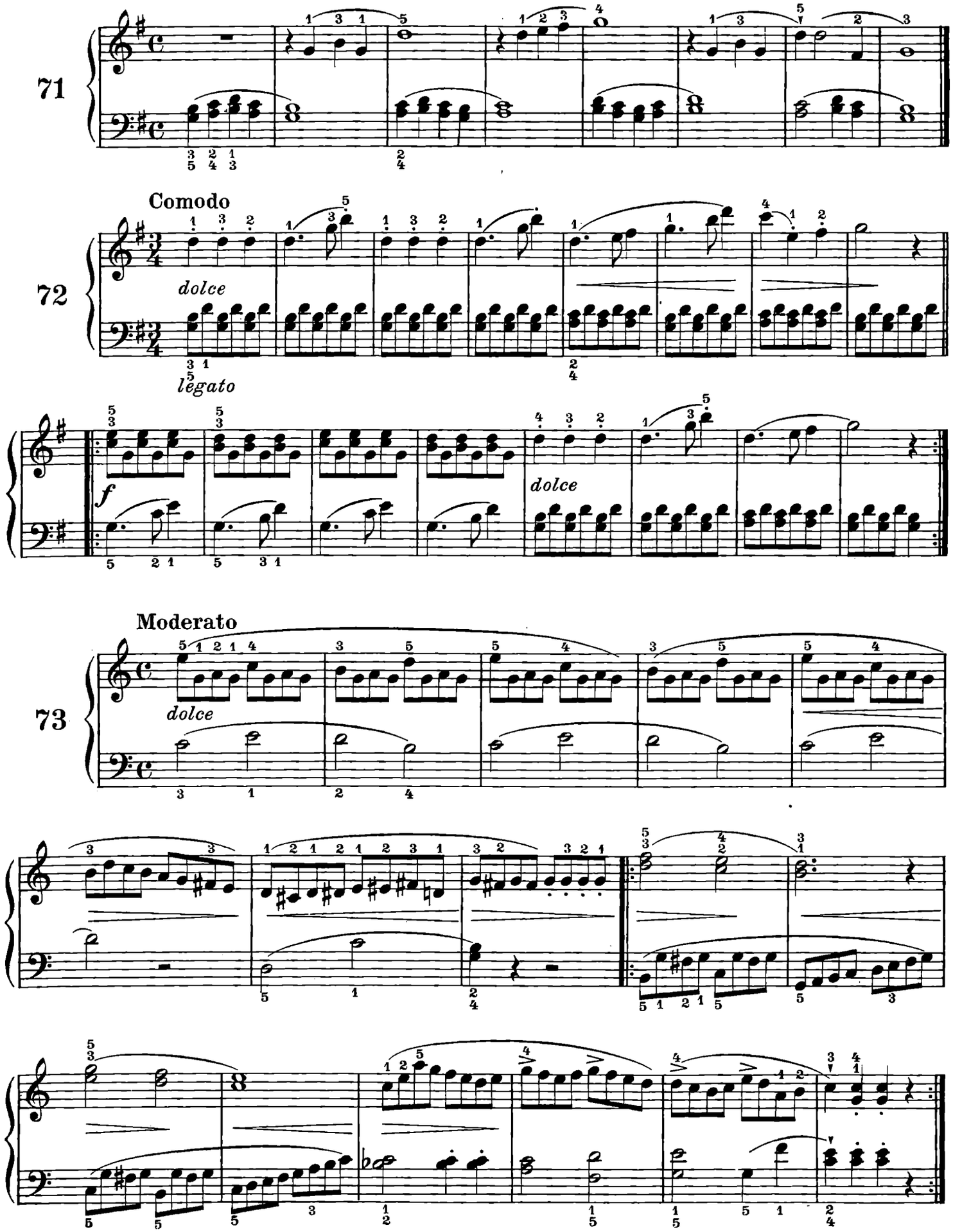
(a) Il polso sempre molto flessibile.

Le due note in terza siano suonate sempre simultaneamente, legando con cura da una terza all'altra.

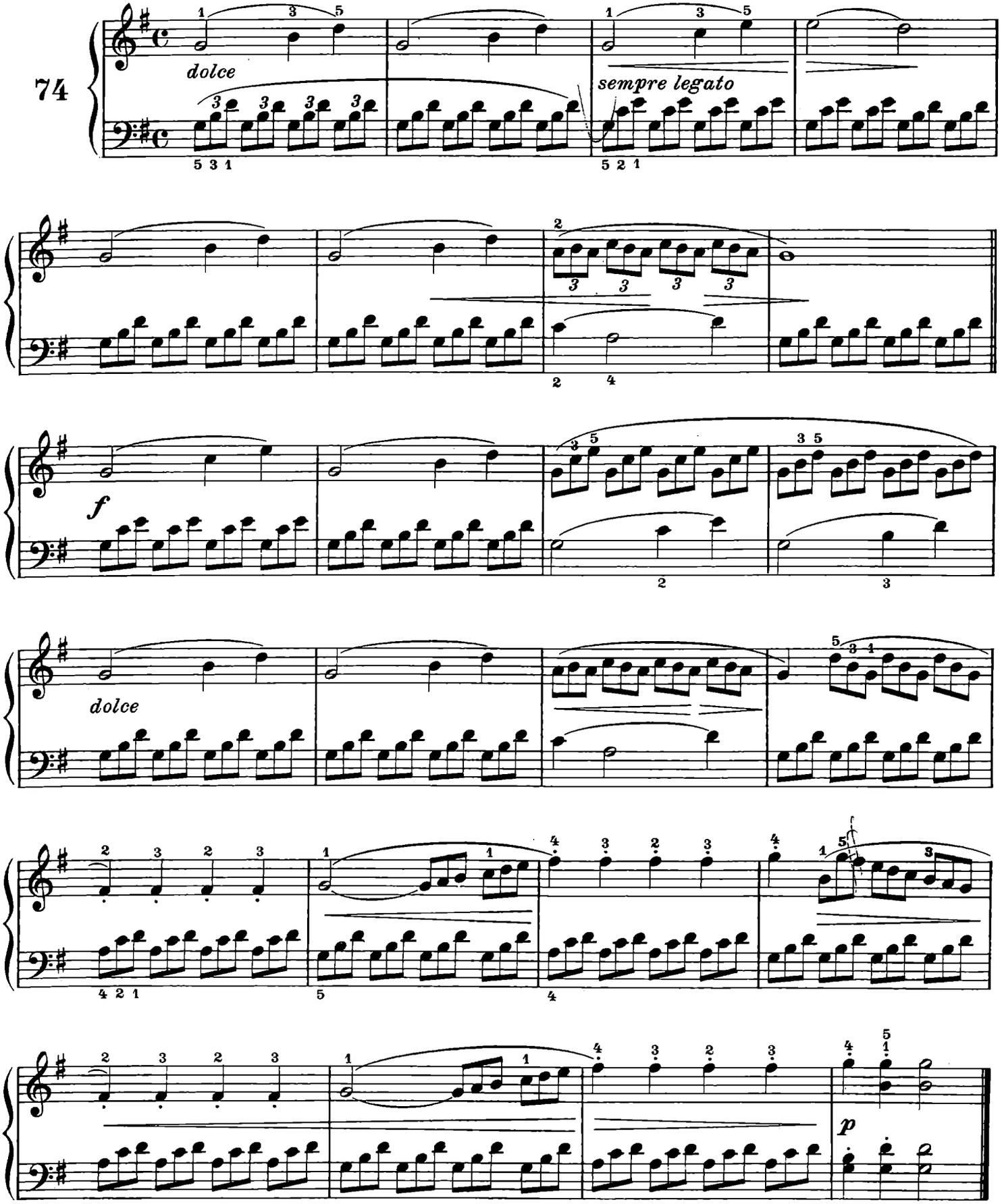


SCALA DI SOL MAGGIORE

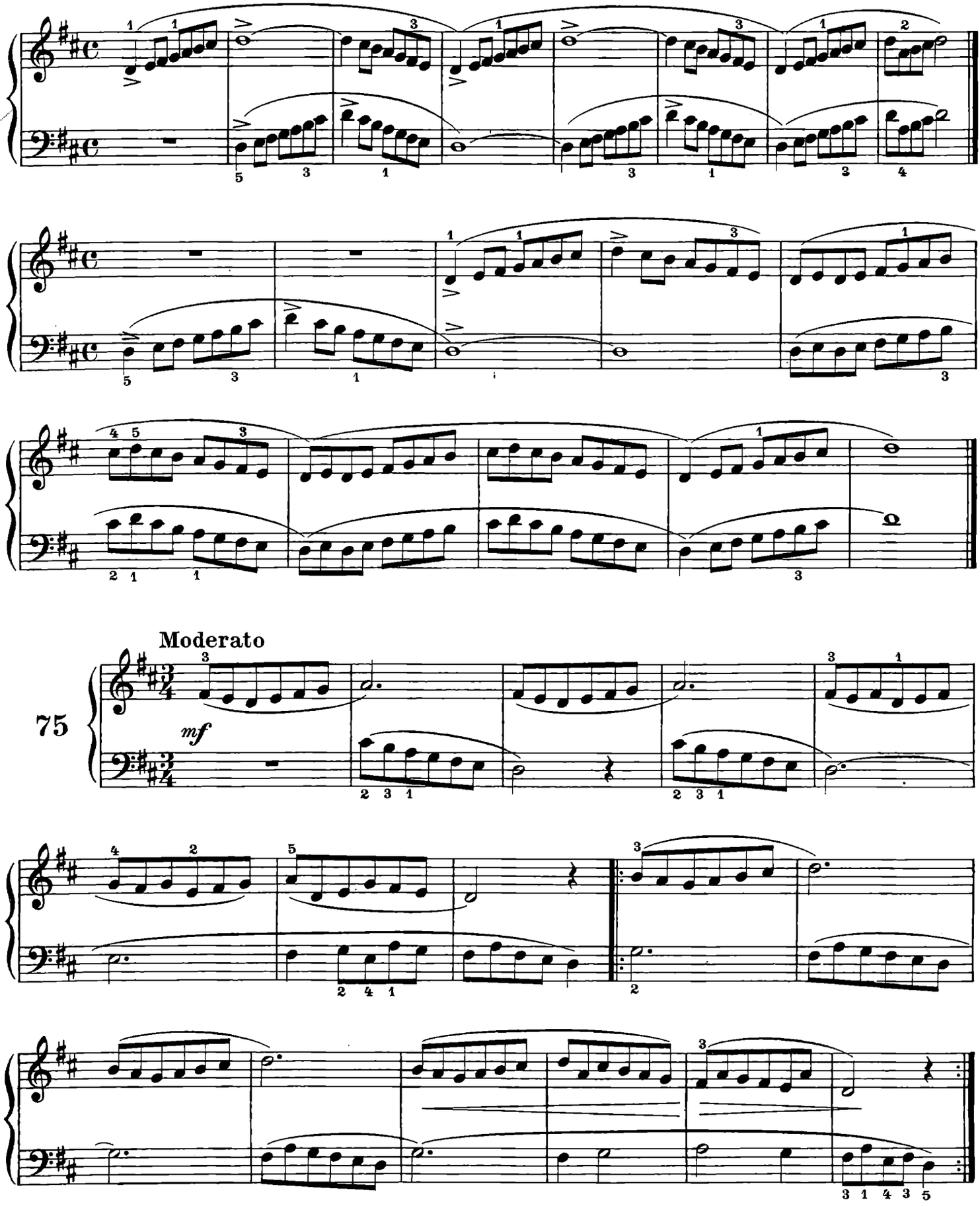


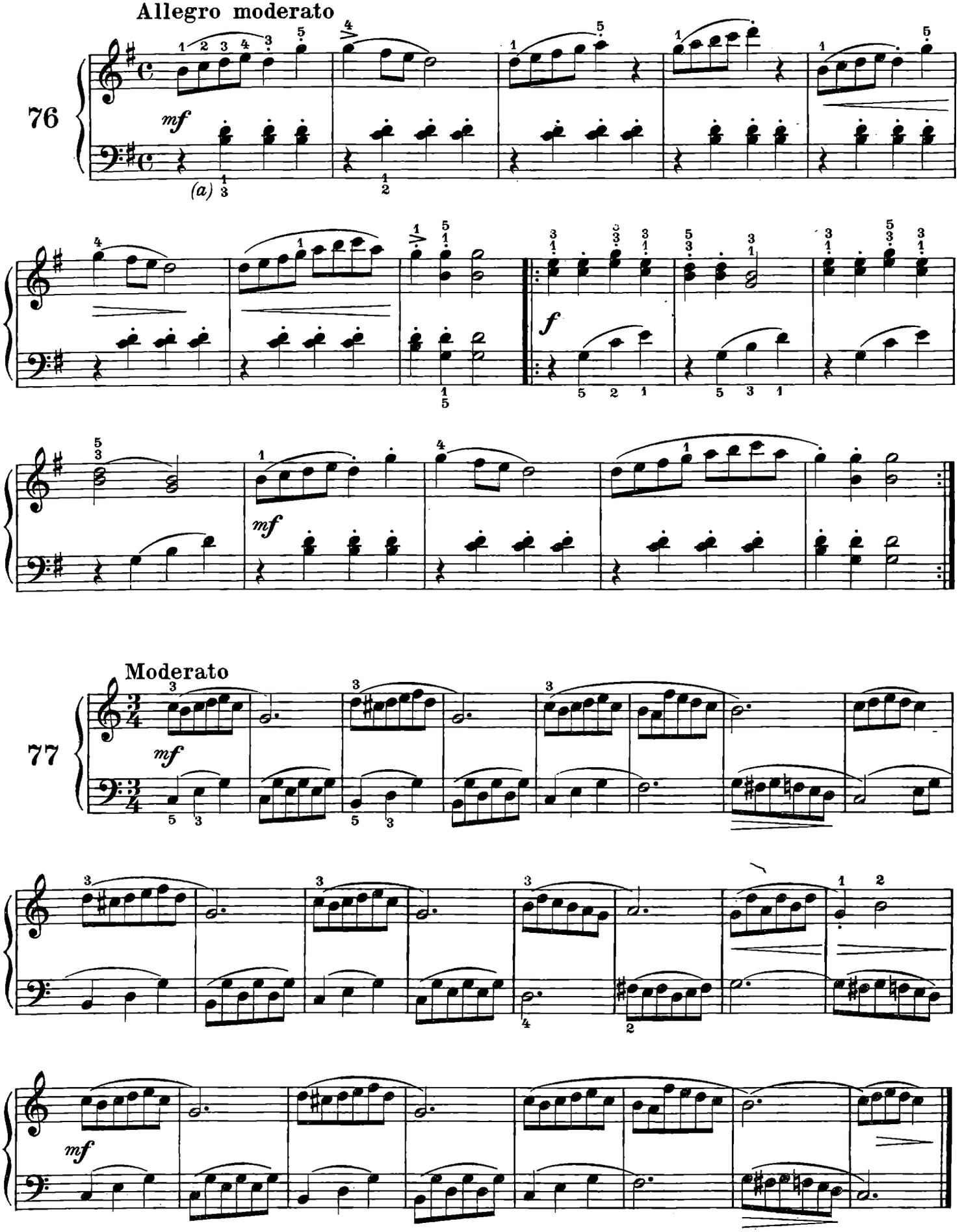

71
Comodo
72
dolce
legato
f
dolce
Moderato
73
dolce

ESERCIZIO SULLE TERZINE

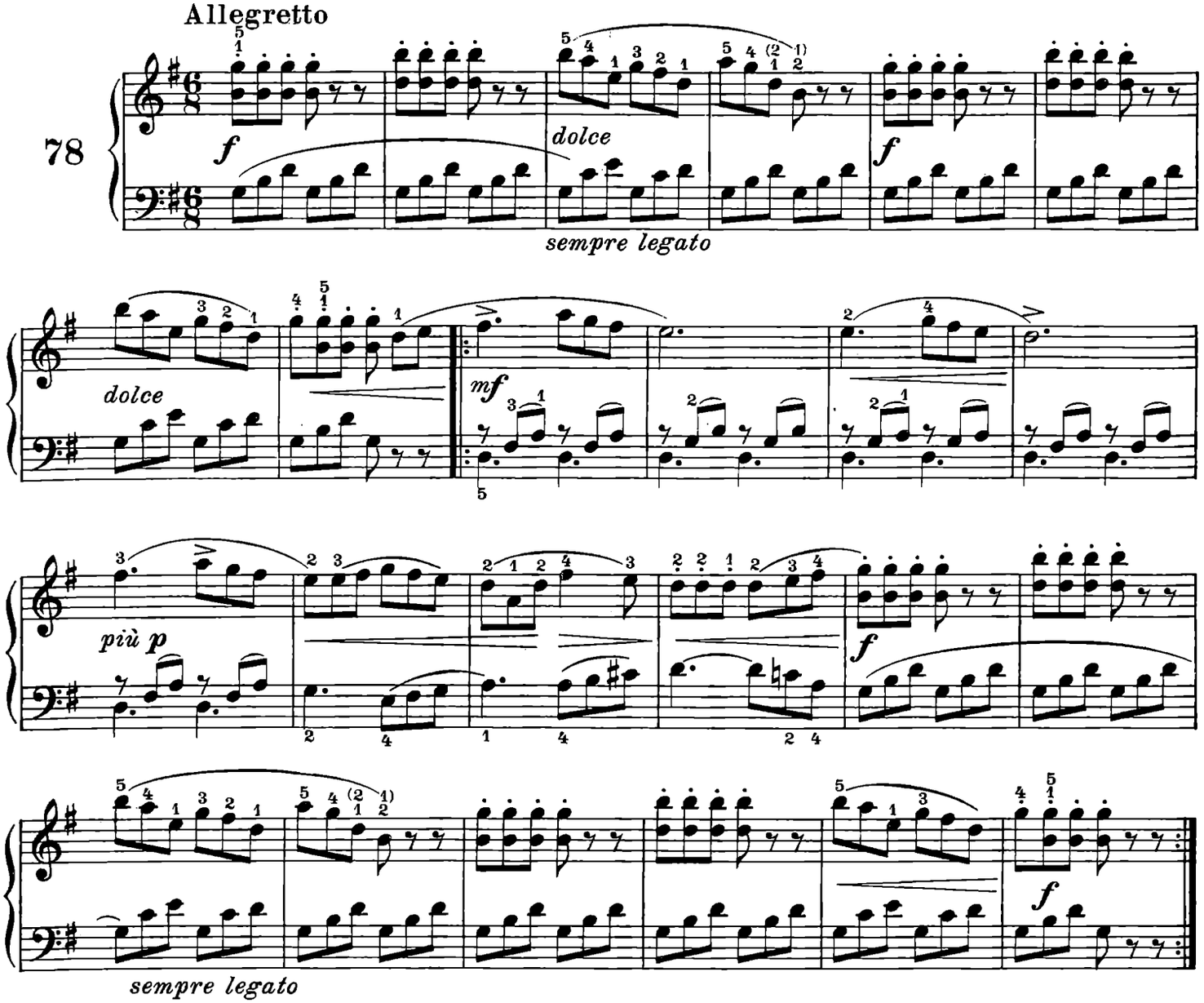


SCALA DI RE MAGGIORE

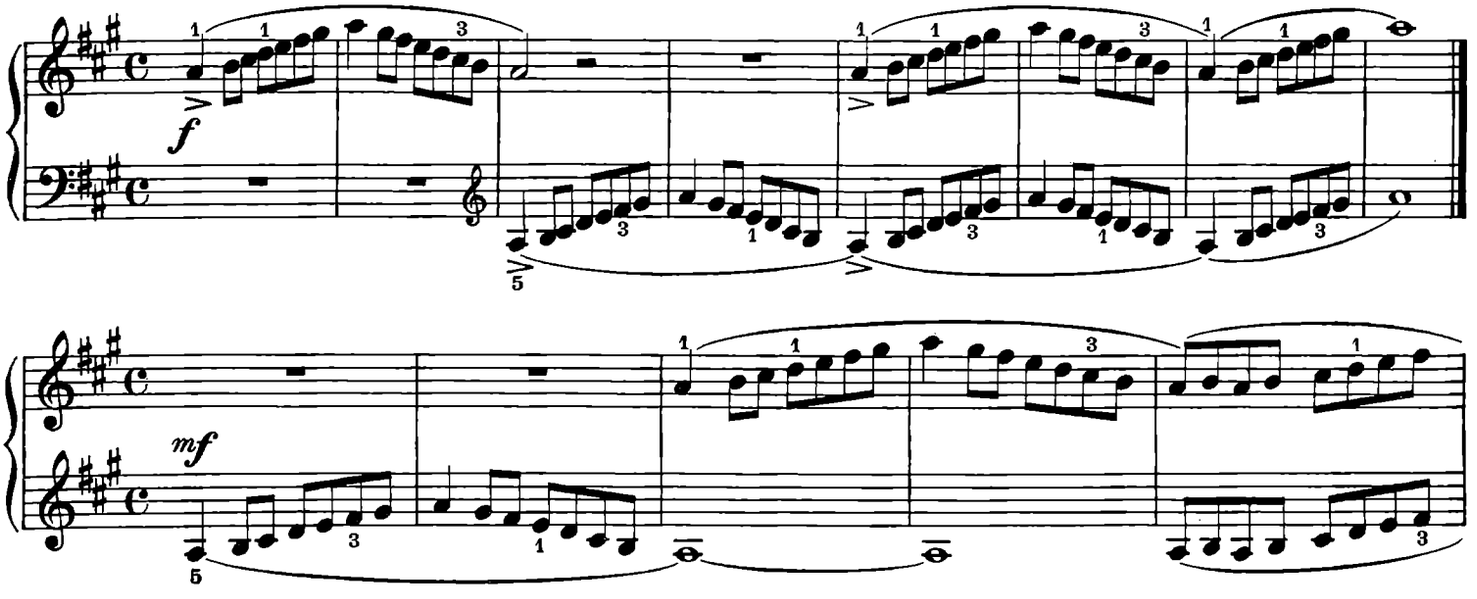


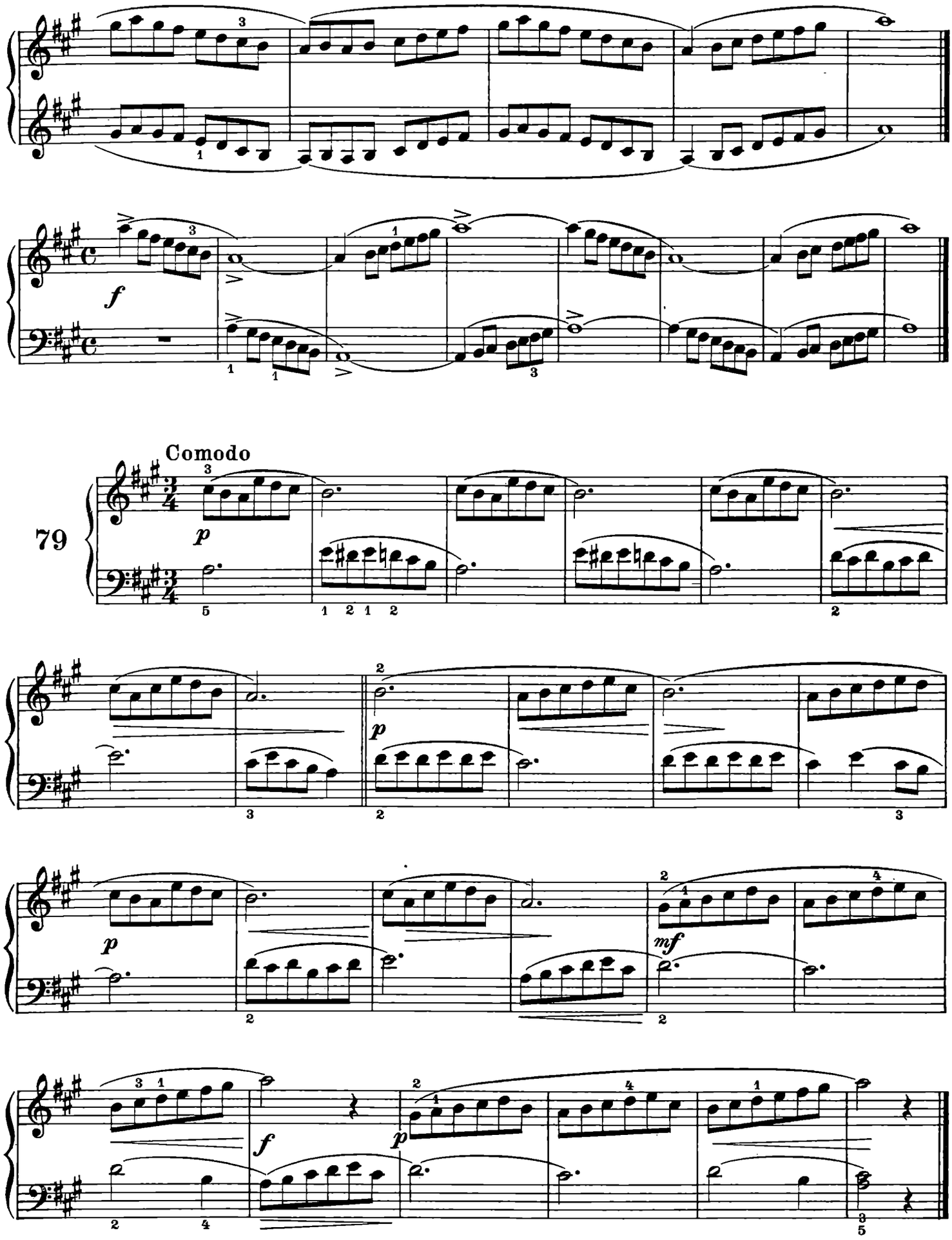


(a) Sempre sciolta ed elastica l'articolazione del polso.

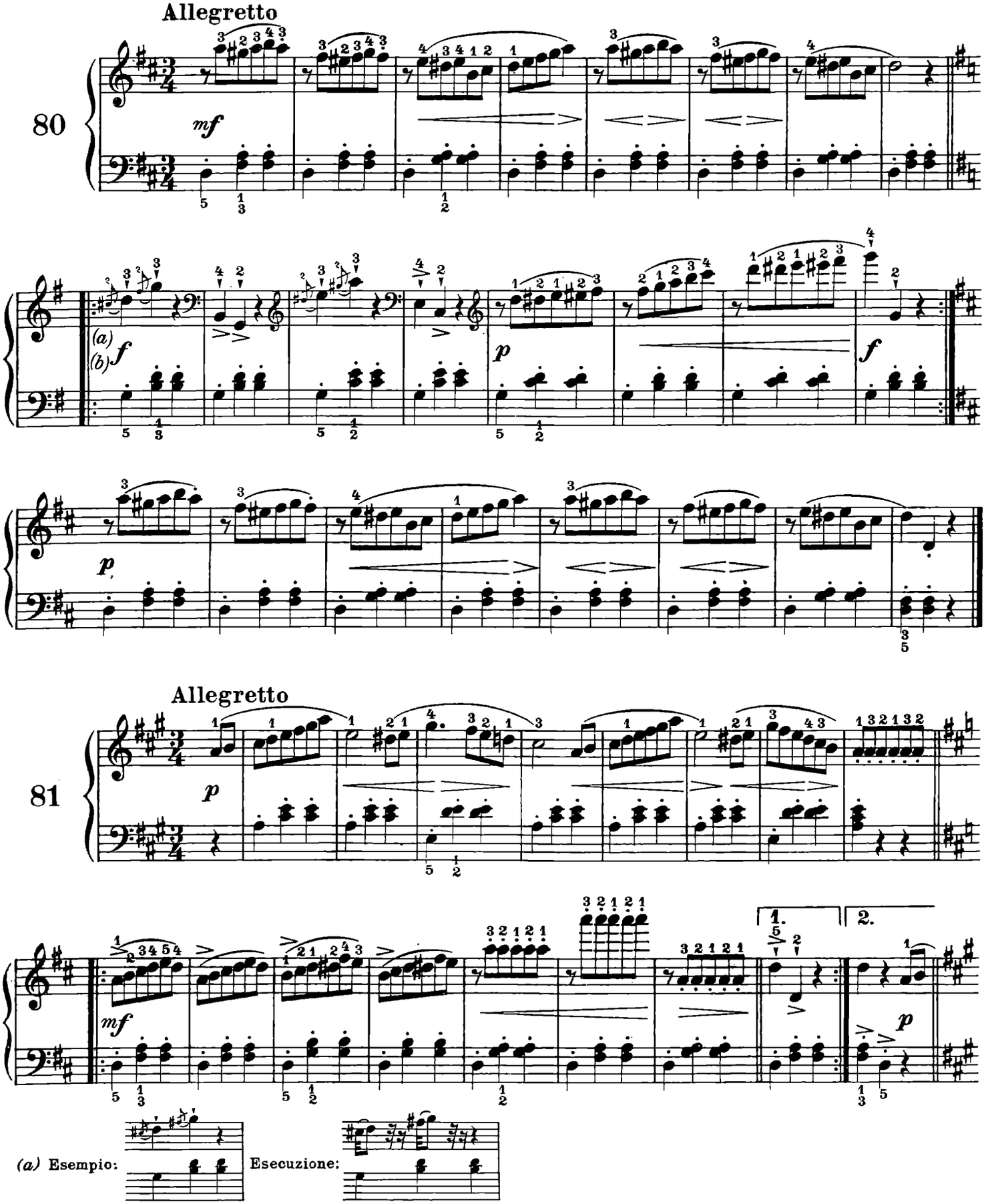


SCALA DI LA MAGGIORE

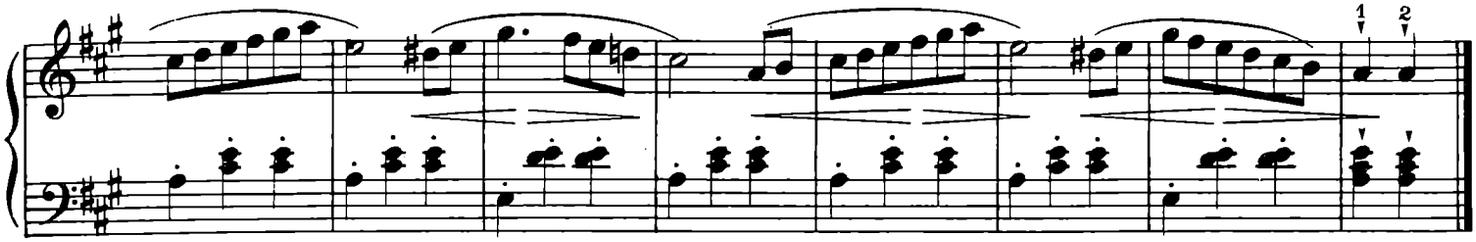



Comodo
79

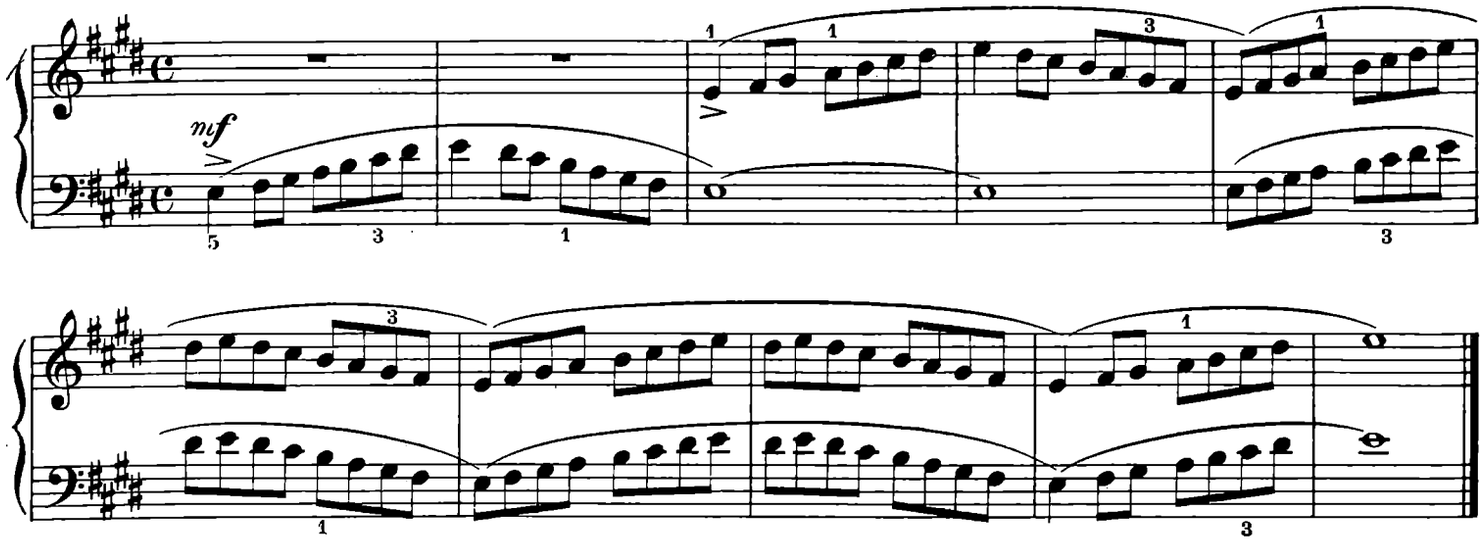
ACCIACCATURA

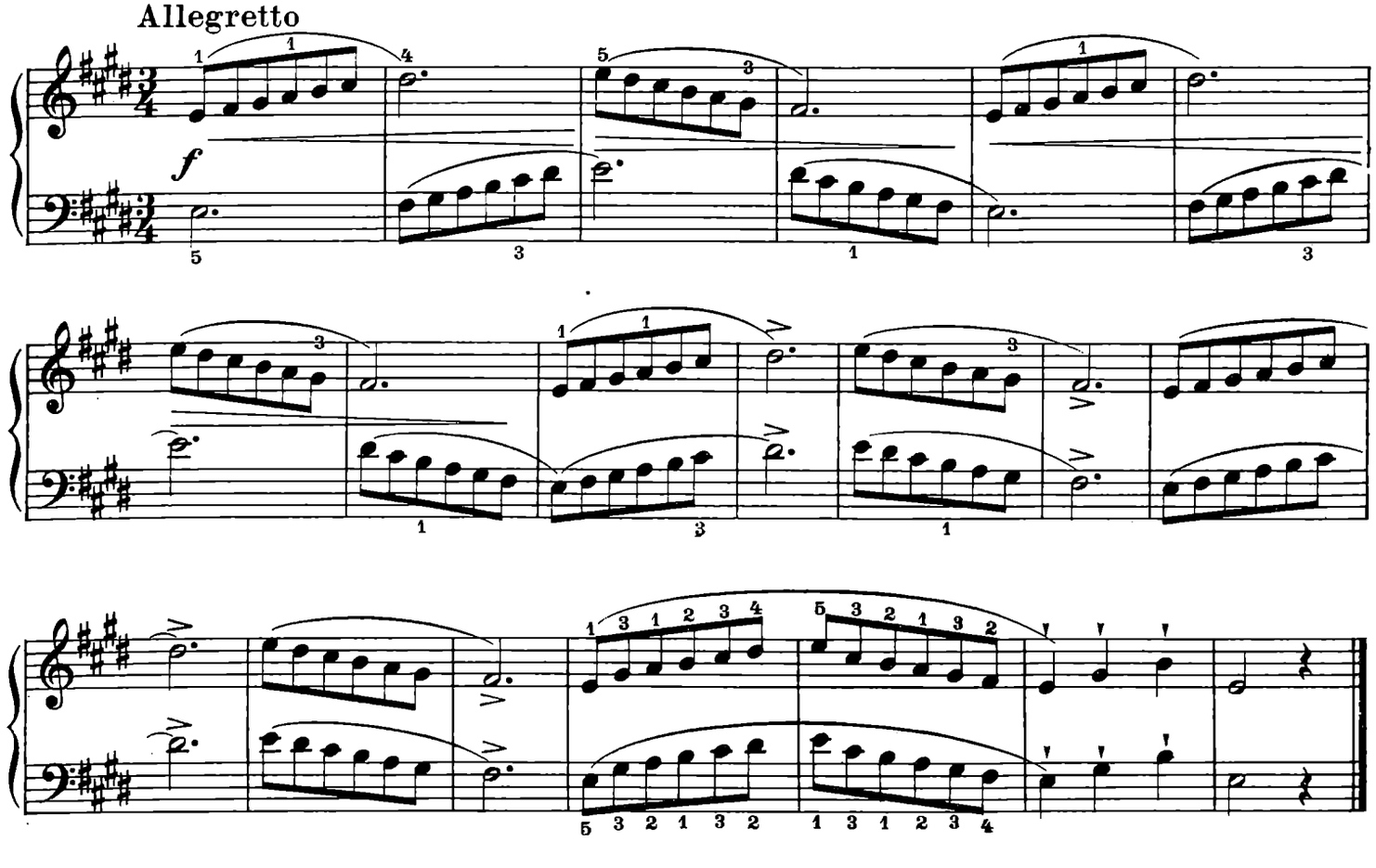


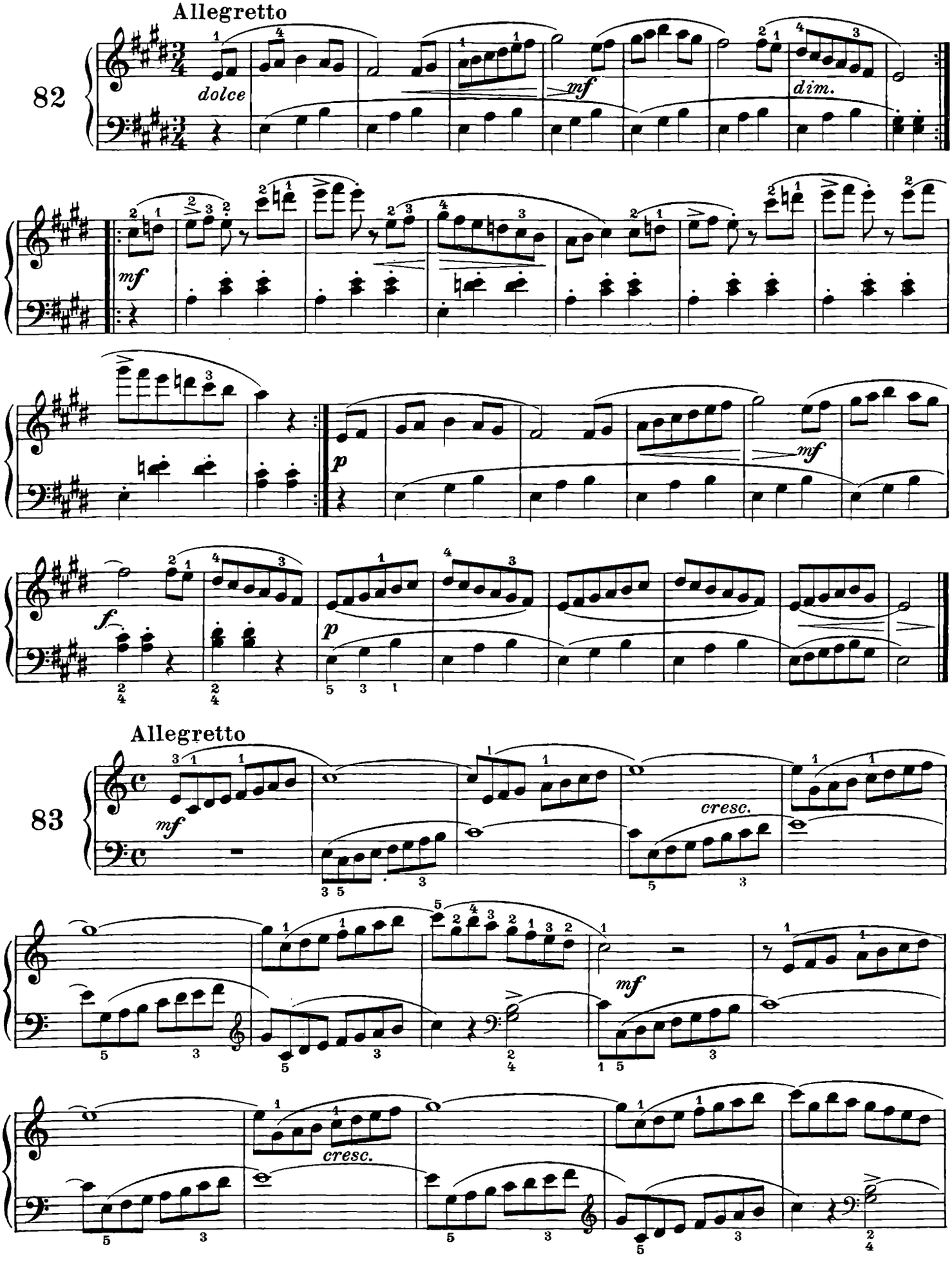
(b) Per l'interpretazione dell'acciaccatura si veda anche l'esercizio N.º 100.

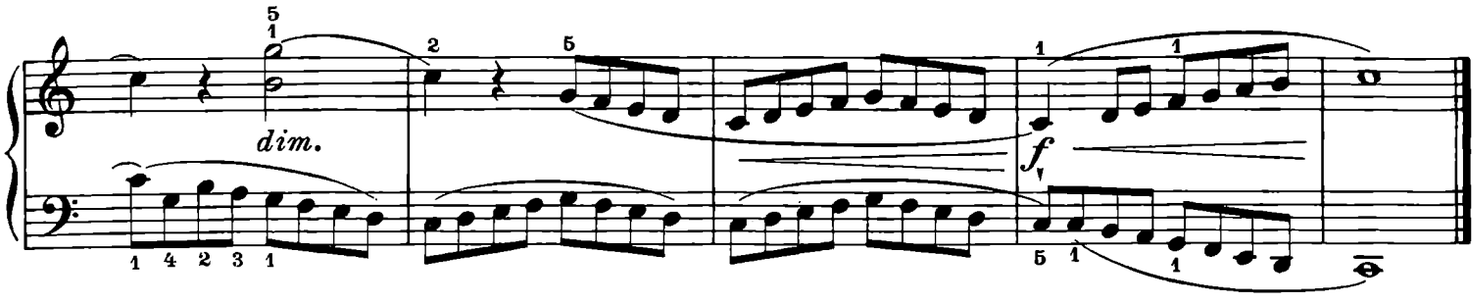


SCALA DI MI MAGGIORE



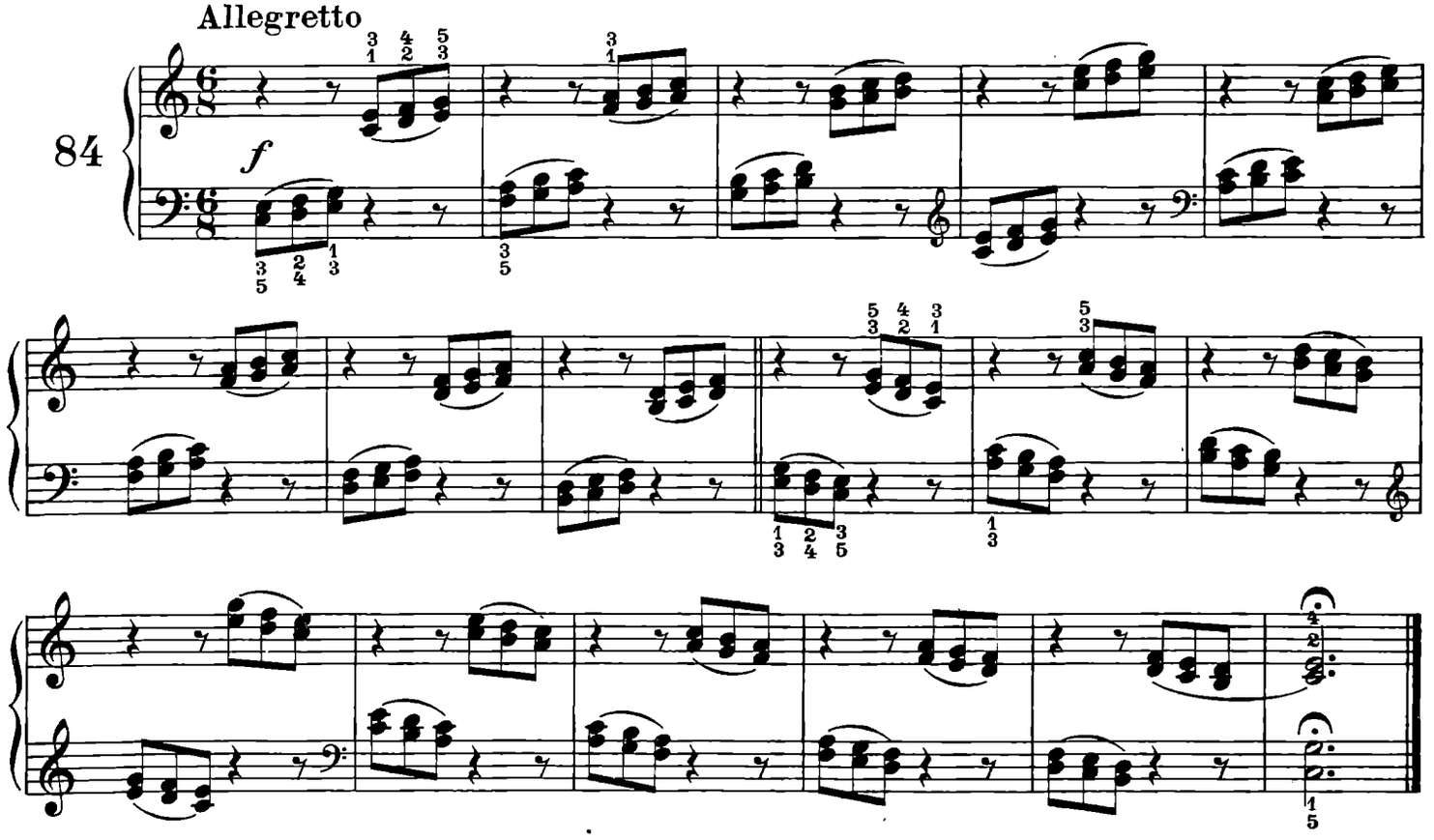


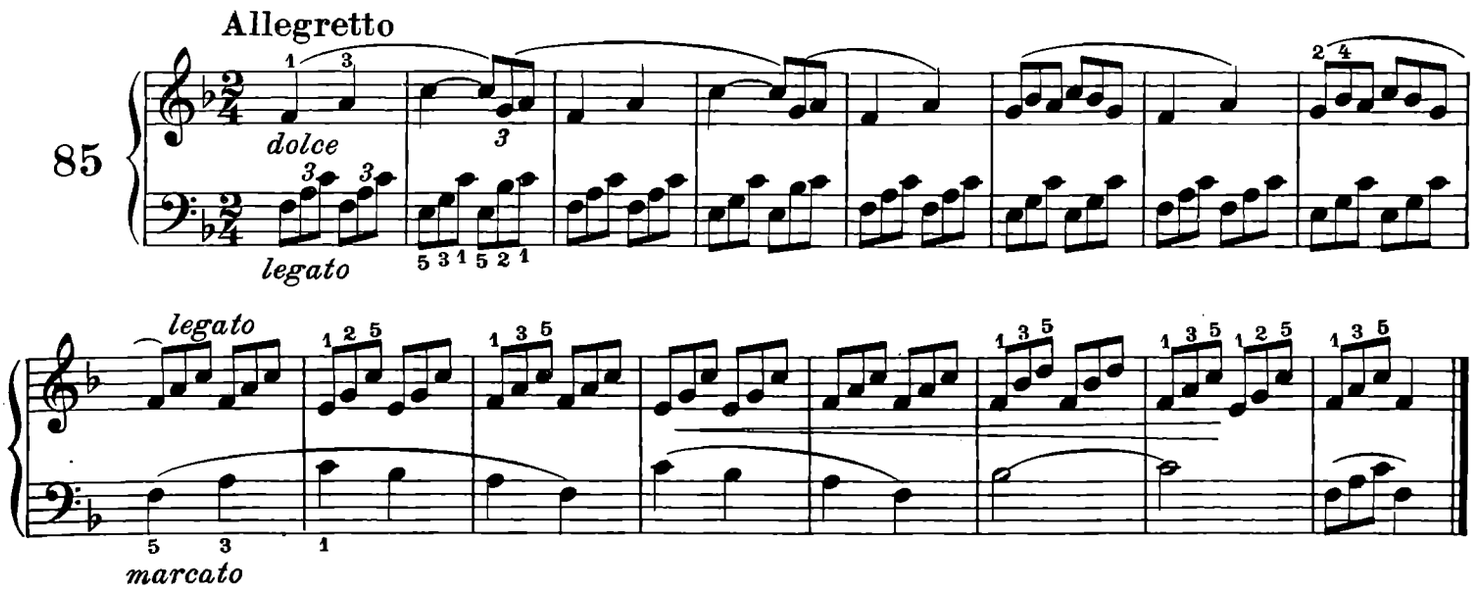

Allegretto
82
dolce
mf
dim.
mf
p
mf
f.
p
Allegretto
83
mf
cresc.
mf
cresc.



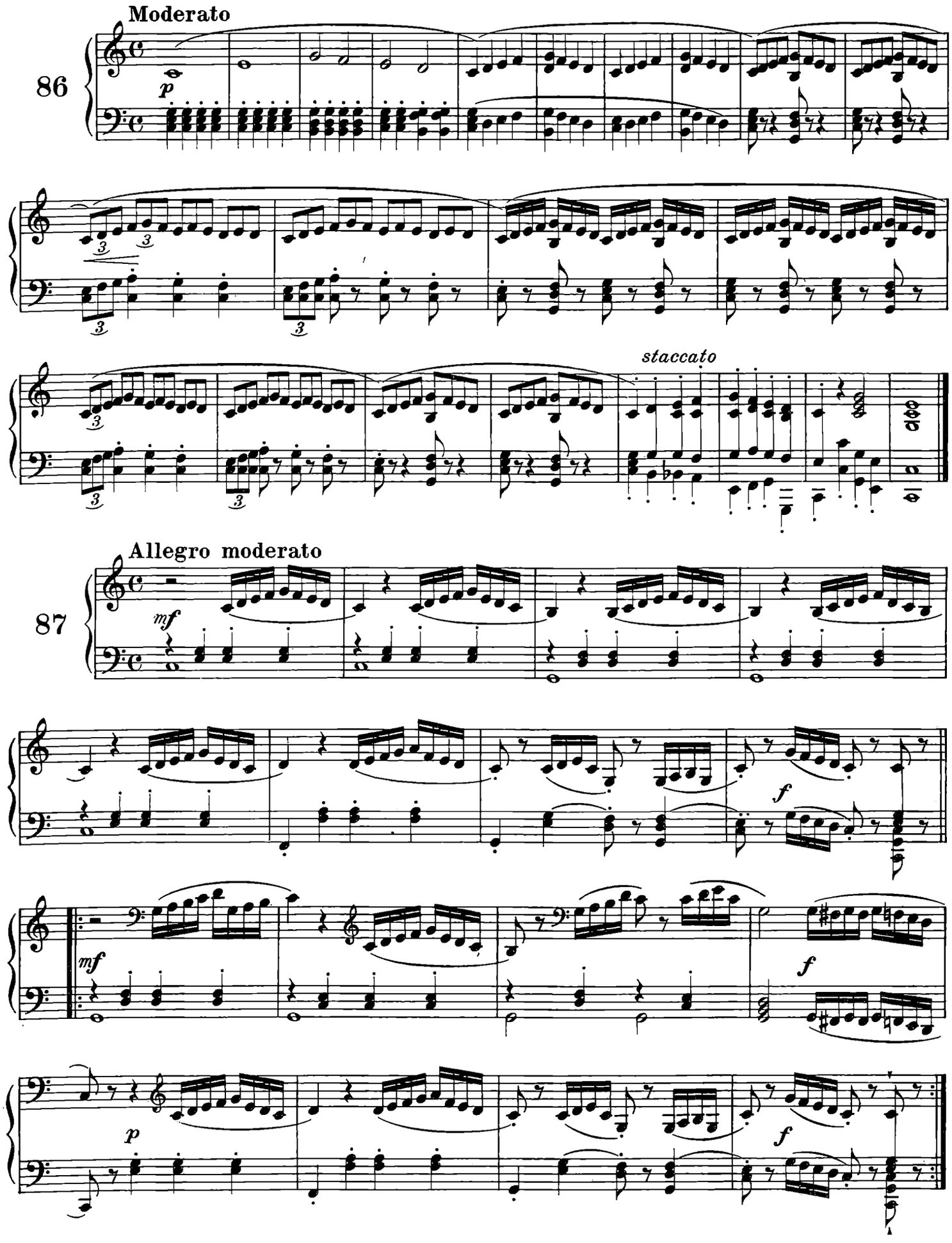
CORONA 𝄐

La nota posta sotto la corona va prolungata a volontà dell'esecutore.





(MAESTRO)

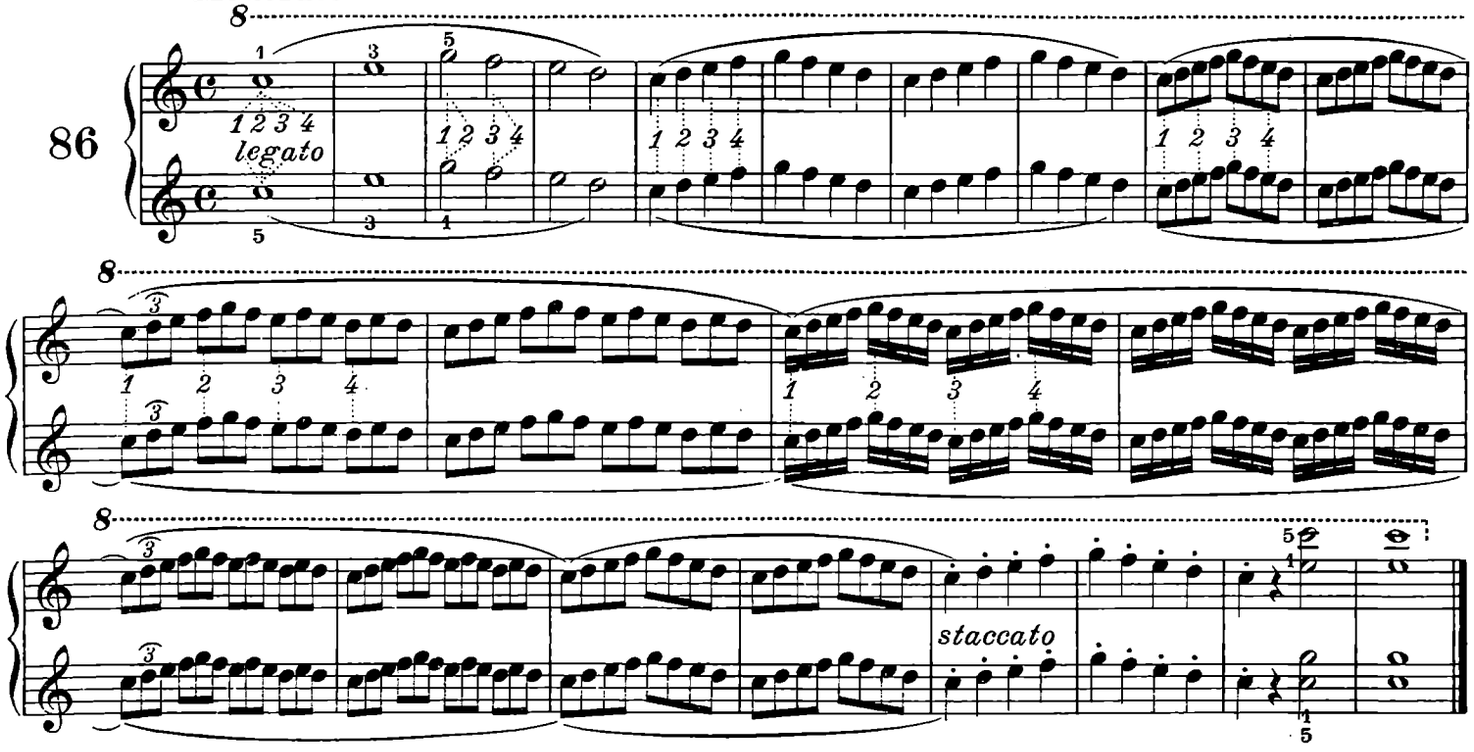


(ALLIEVO)

Questo esercizio ha lo scopo di abituare l'allievo ai diversi valori delle note, dall'intero al sedicesimo.

Moderato

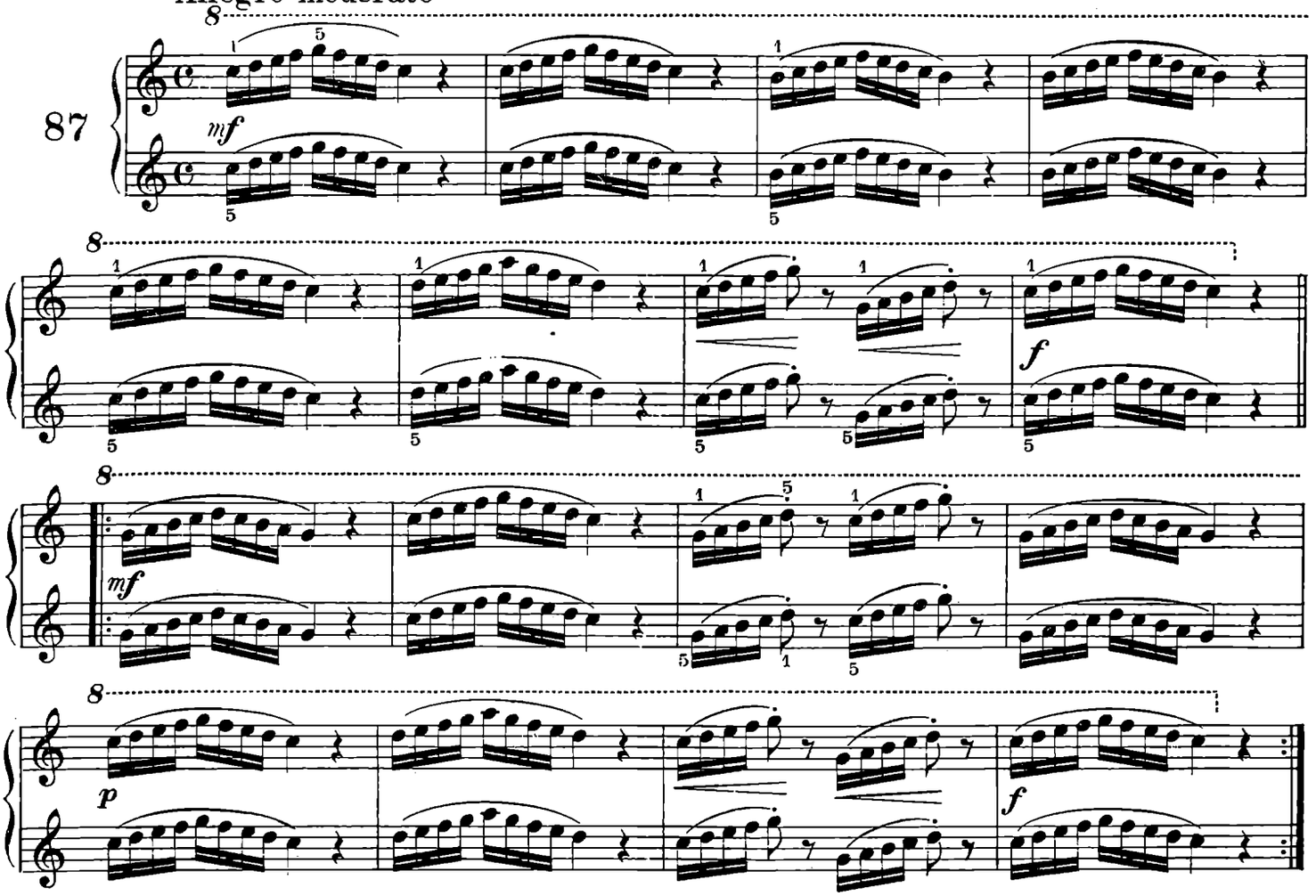
86

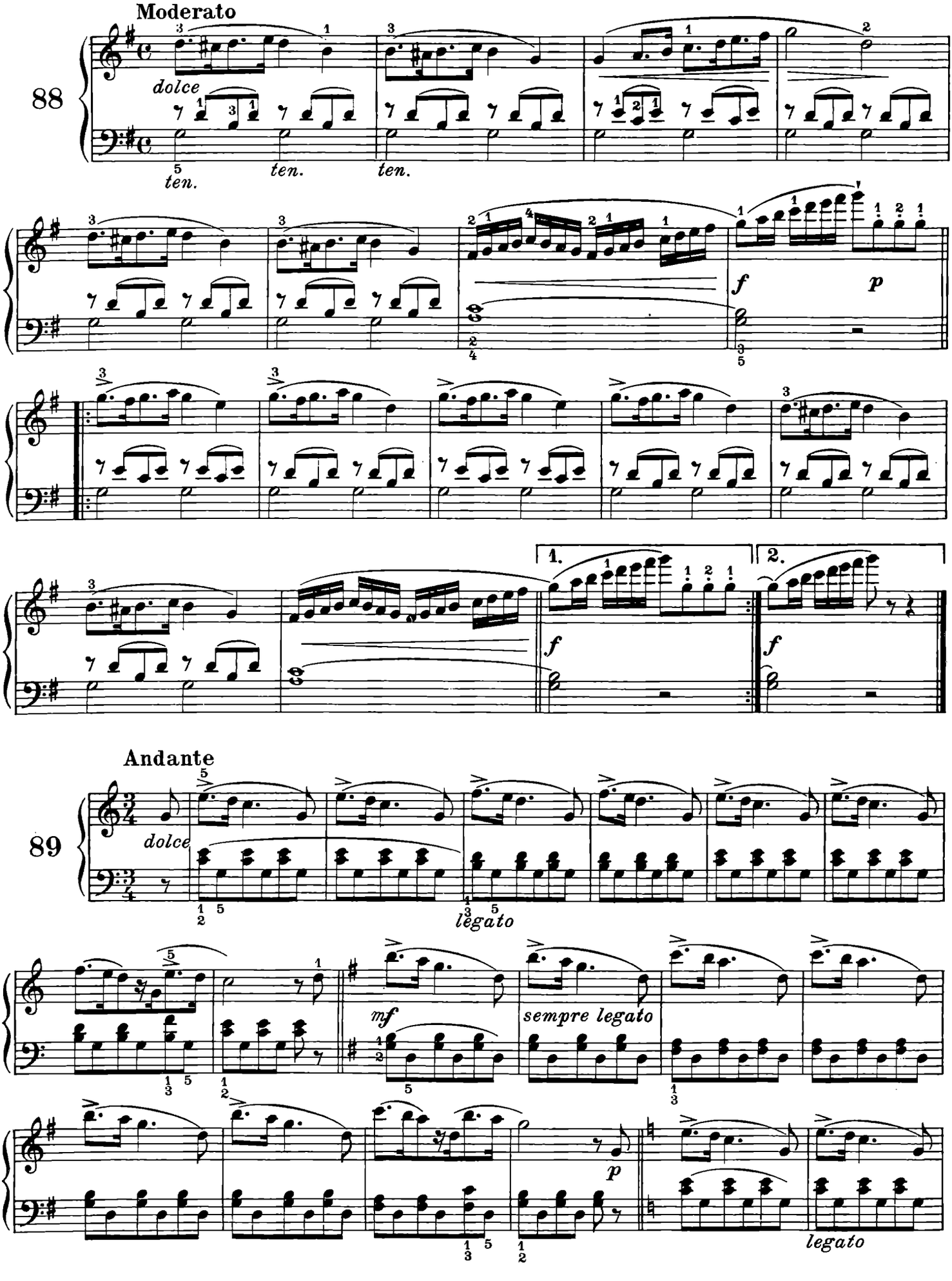


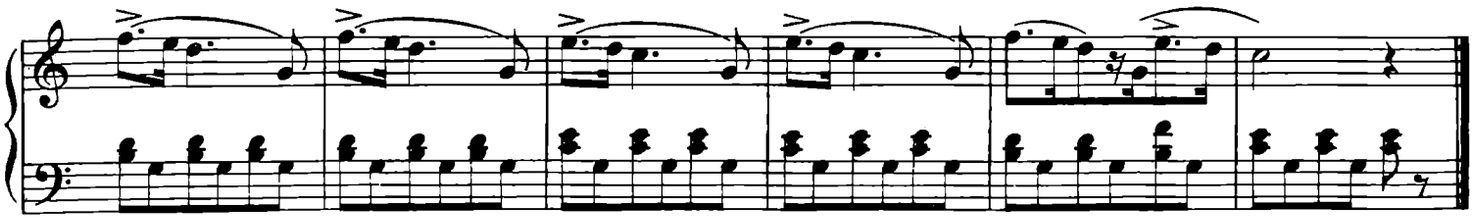
Per lo sviluppo dell'agilità

Allegro moderato

87

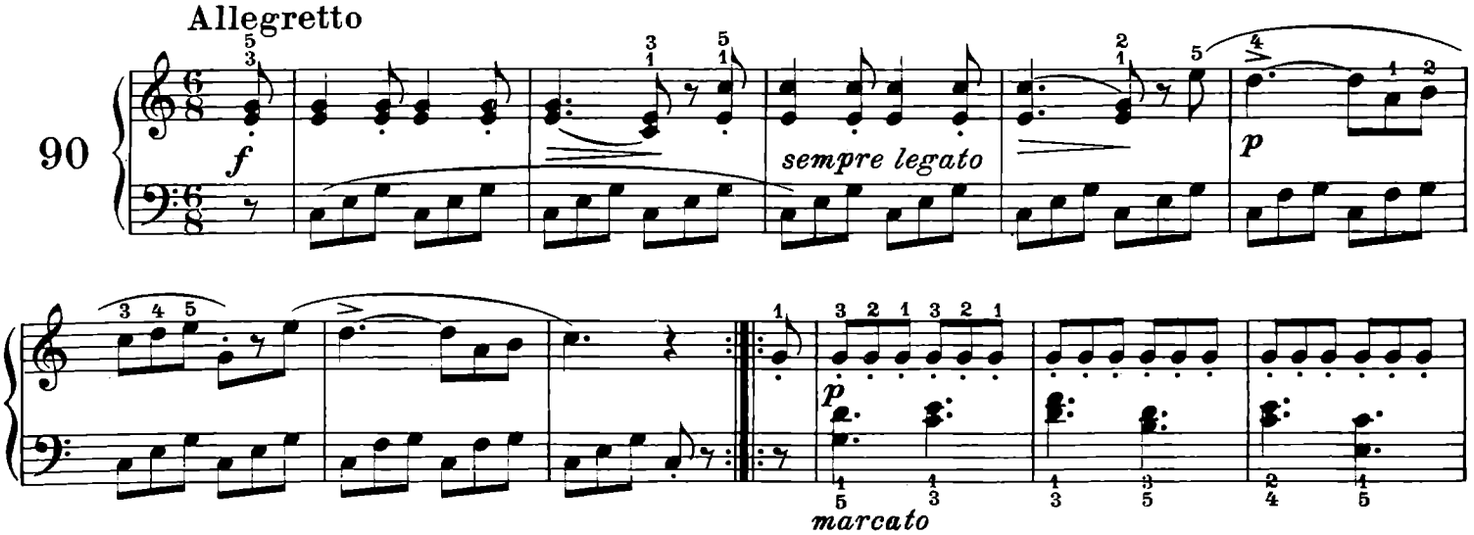



Moderato
88
dolce
ten.
ten.
ten.
f
p
1.
2.
f
f
Andante
89
dolce
legato
mf
sempre legato
p
legato

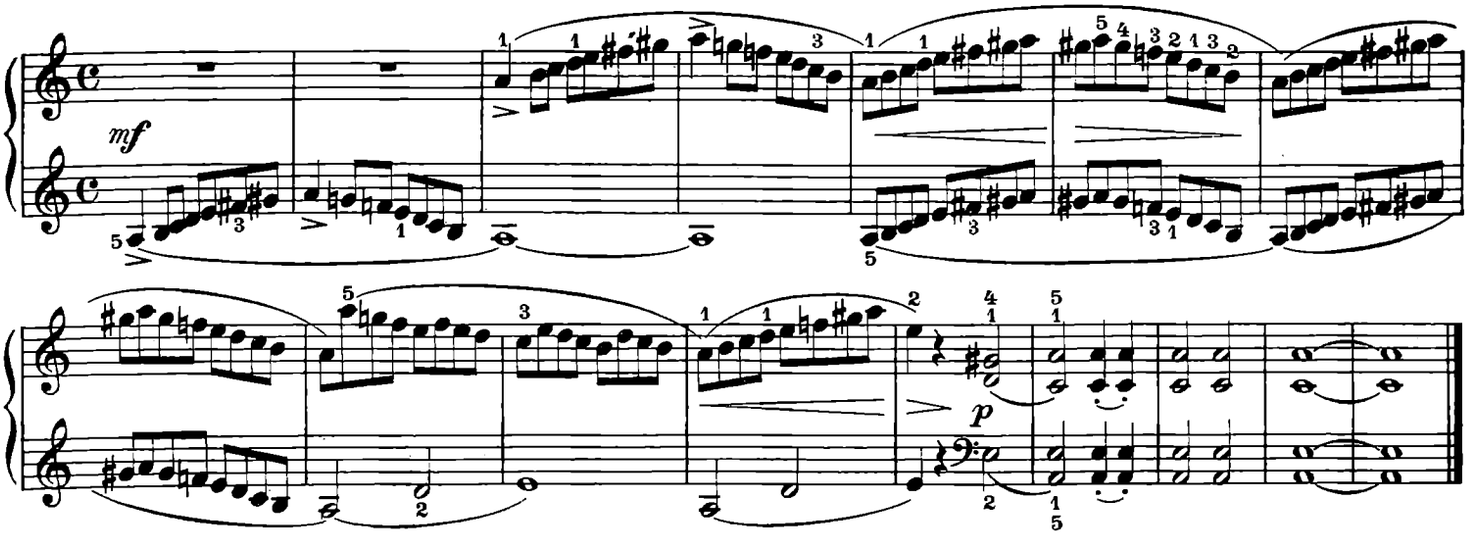


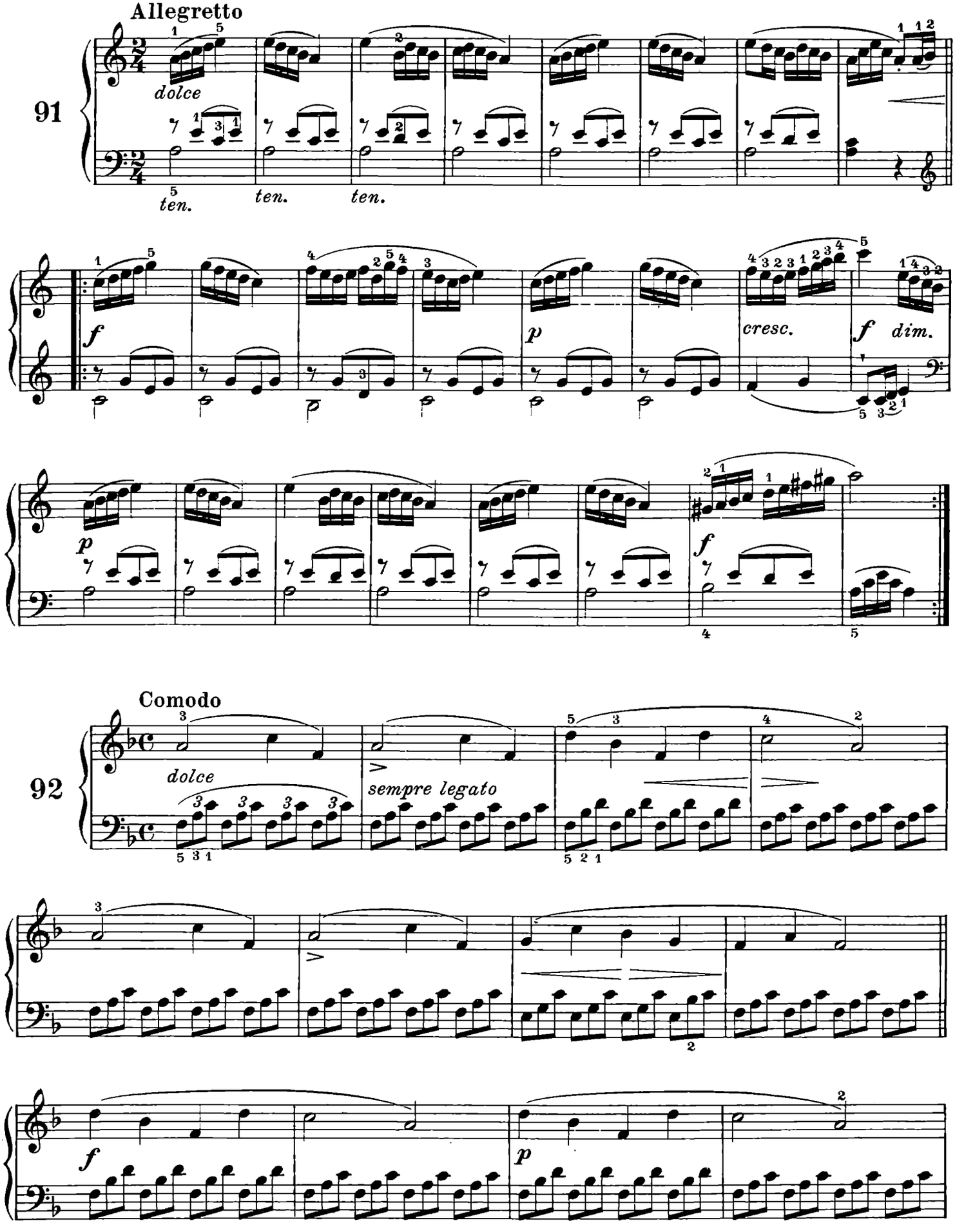
Allegretto

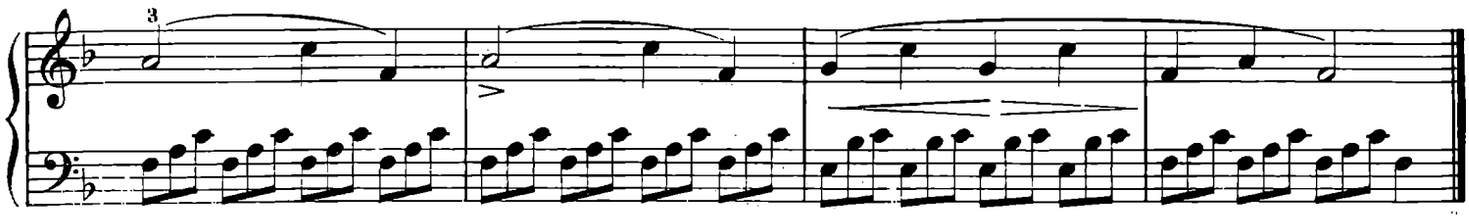
90



SCALA DI LA MINORE

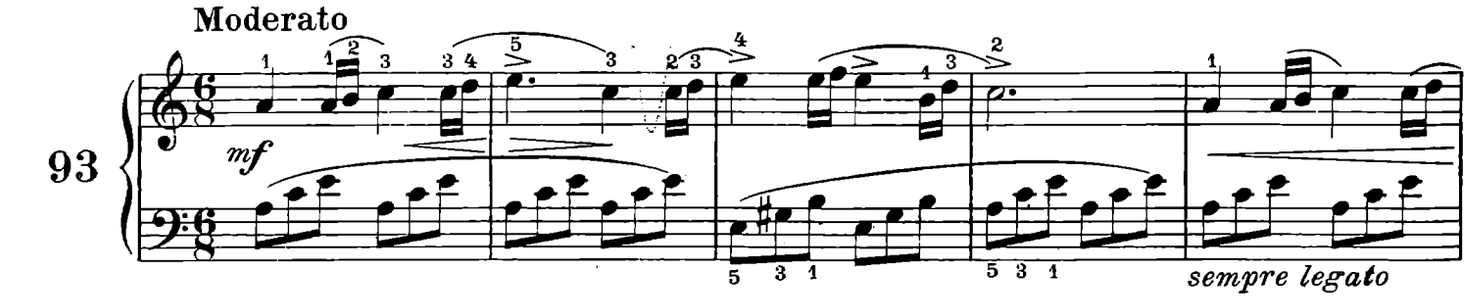


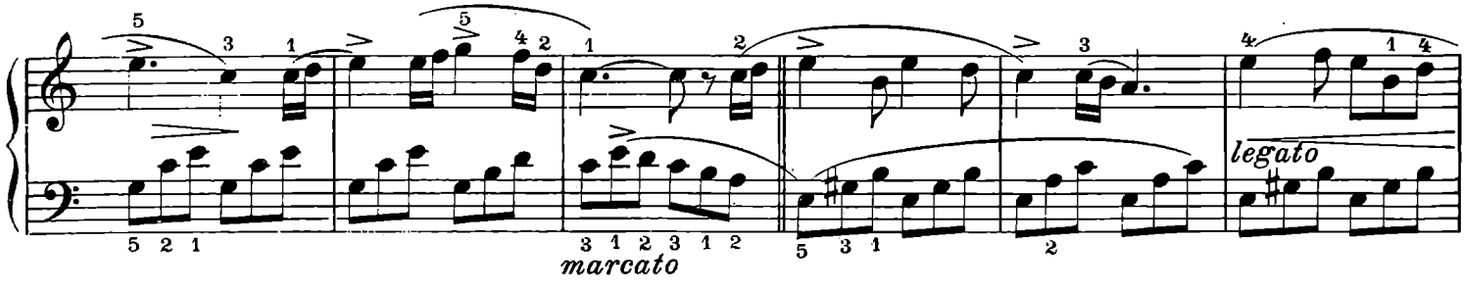

Allegretto
91
dolce
ten.
ten.
ten.
f
p
cresc.
f
dim.
p
f
Comodo
92
dolce
sempre legato
f
p

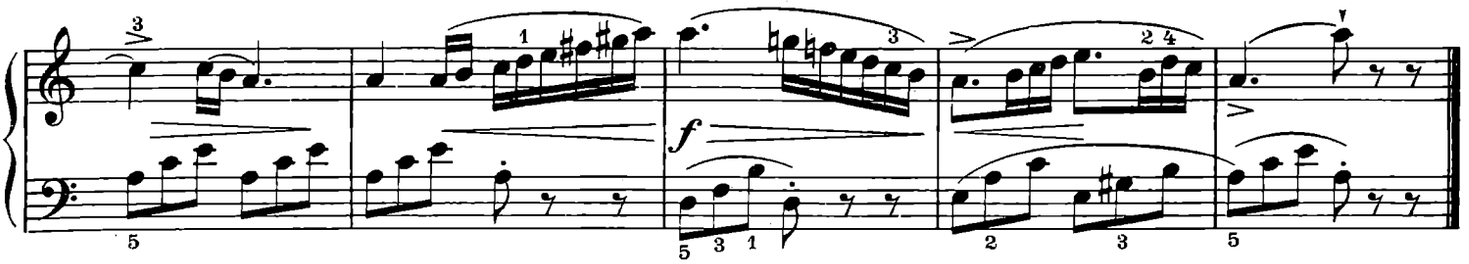


Moderato

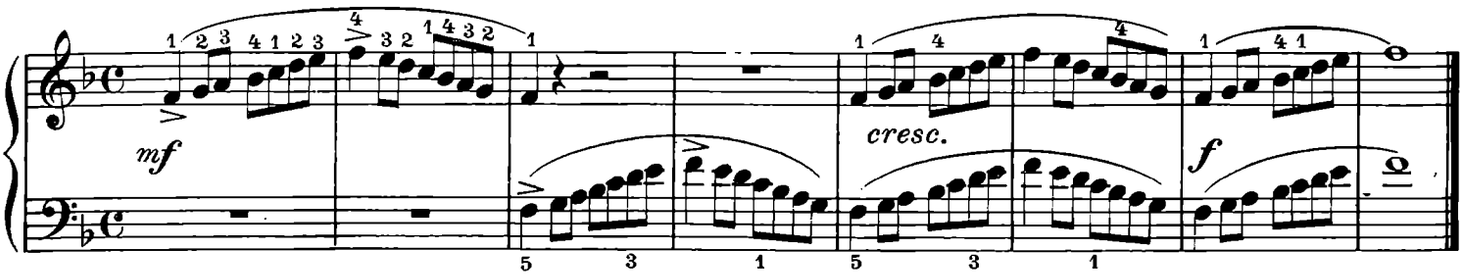
93



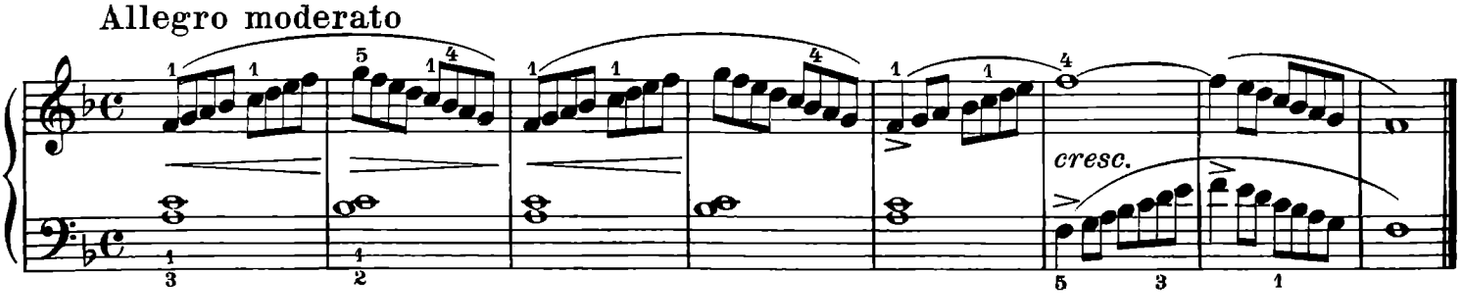


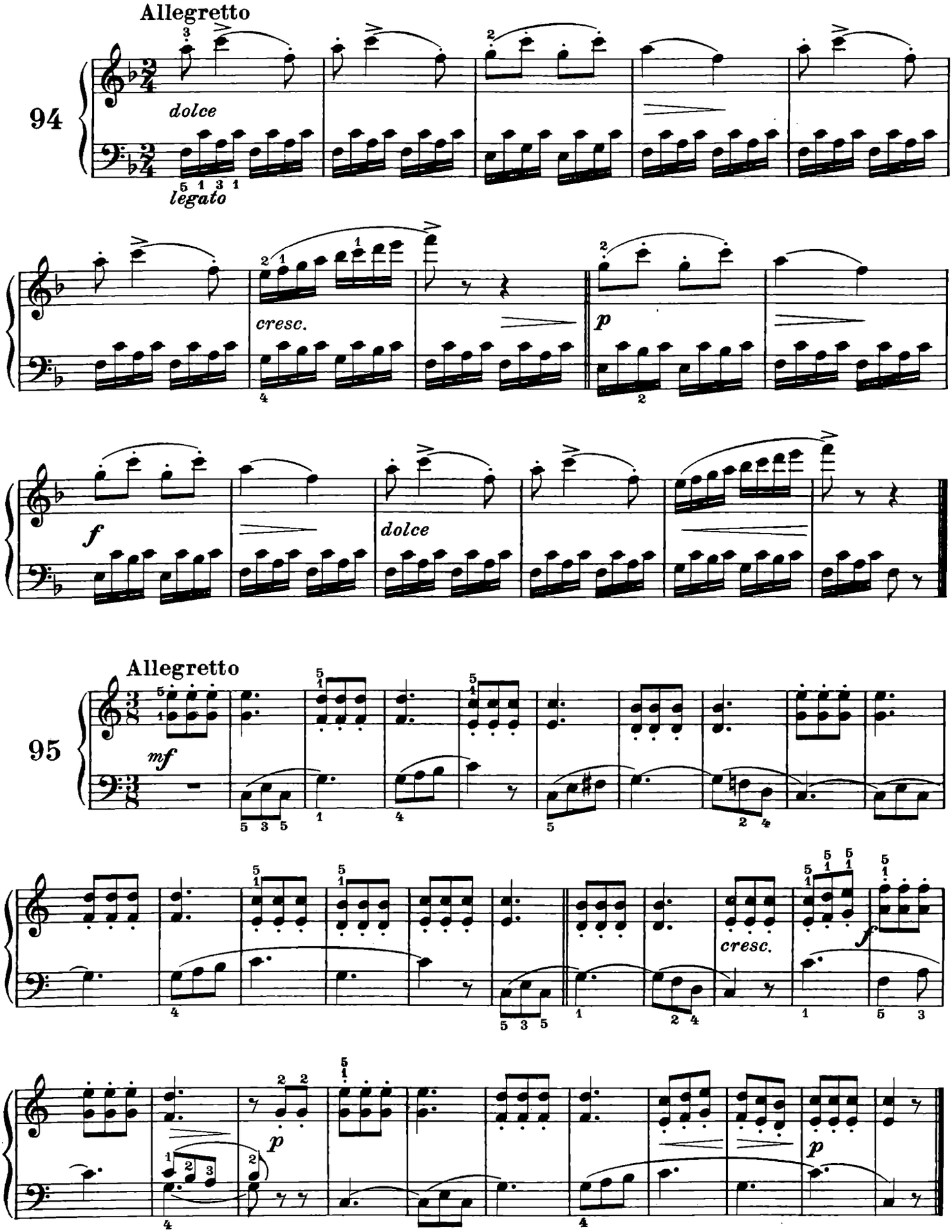


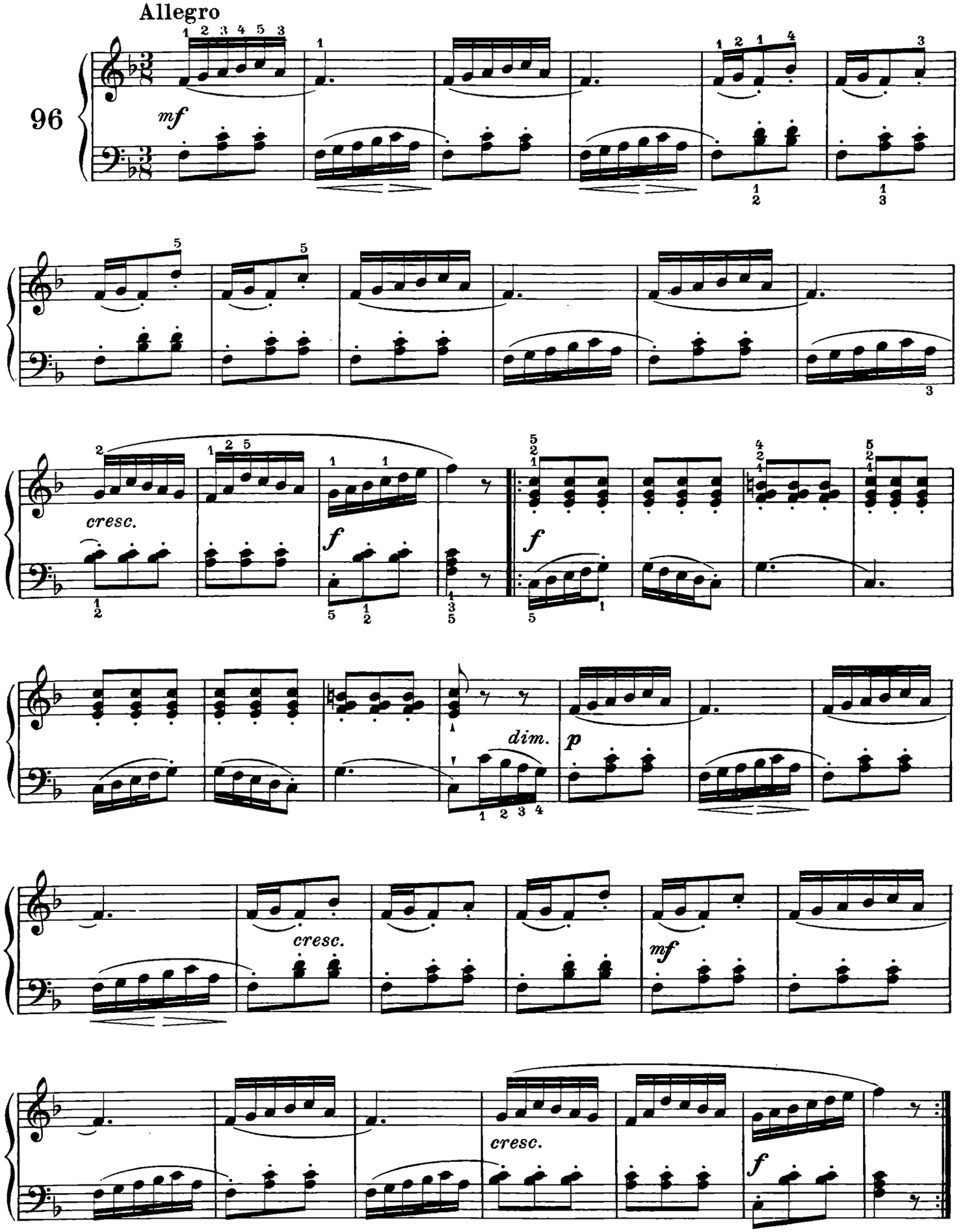
SCALA DI FA MAGGIORE

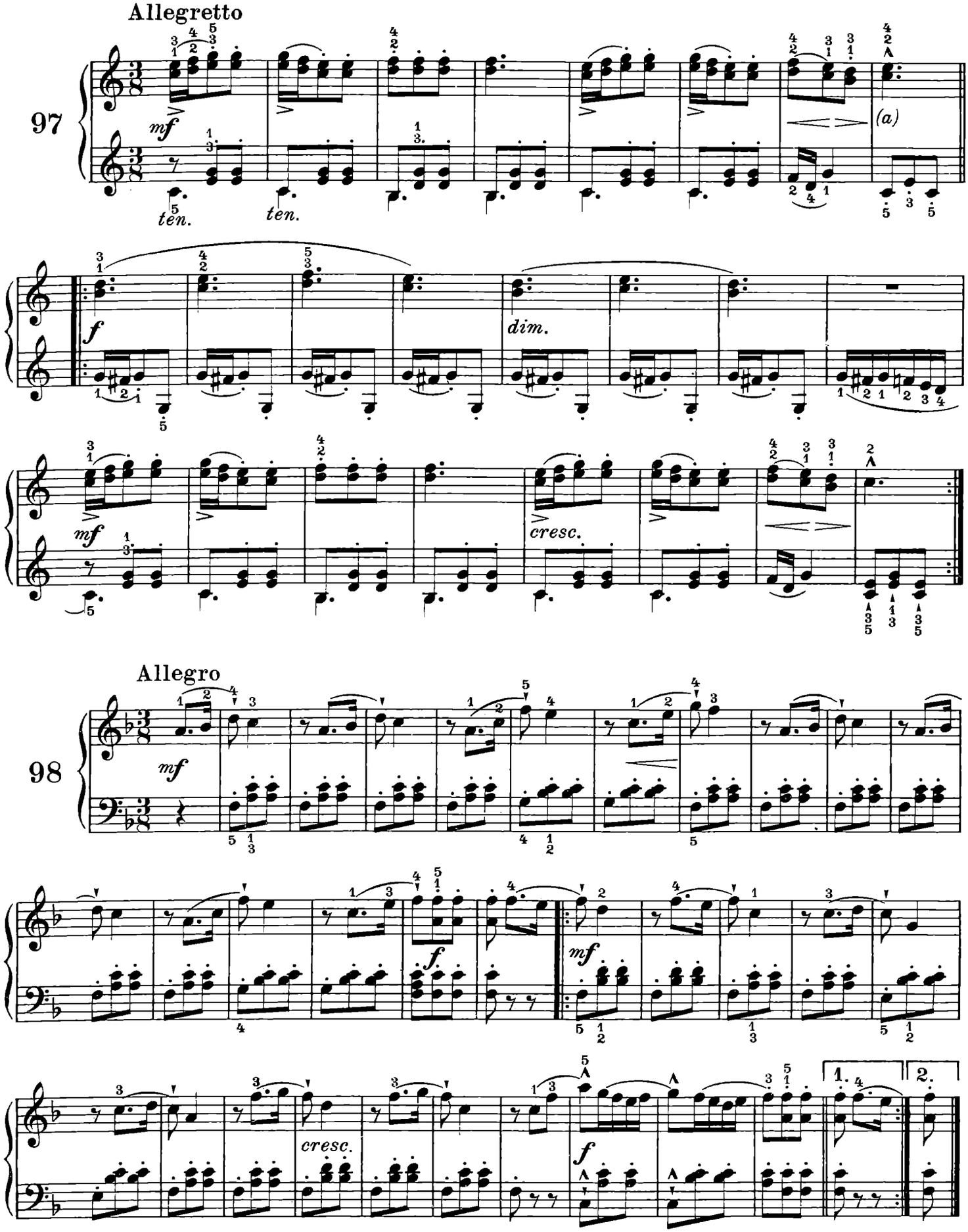


Allegro moderato




Allegretto
94
dolce
legato
cresc.
p
f
dolce
Allegretto
95
mf
cresc.
f
p
p


Allegro
96
mf
cresc.
f
dim.
p
cresc.
mf
cresc.
f



(a) Le note contrassegnate così: ∧ vanno marcatissime.

SCALA DI SI BEMOLLE MAGGIORE

mf

Adagio

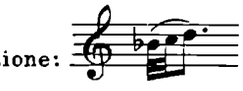
99

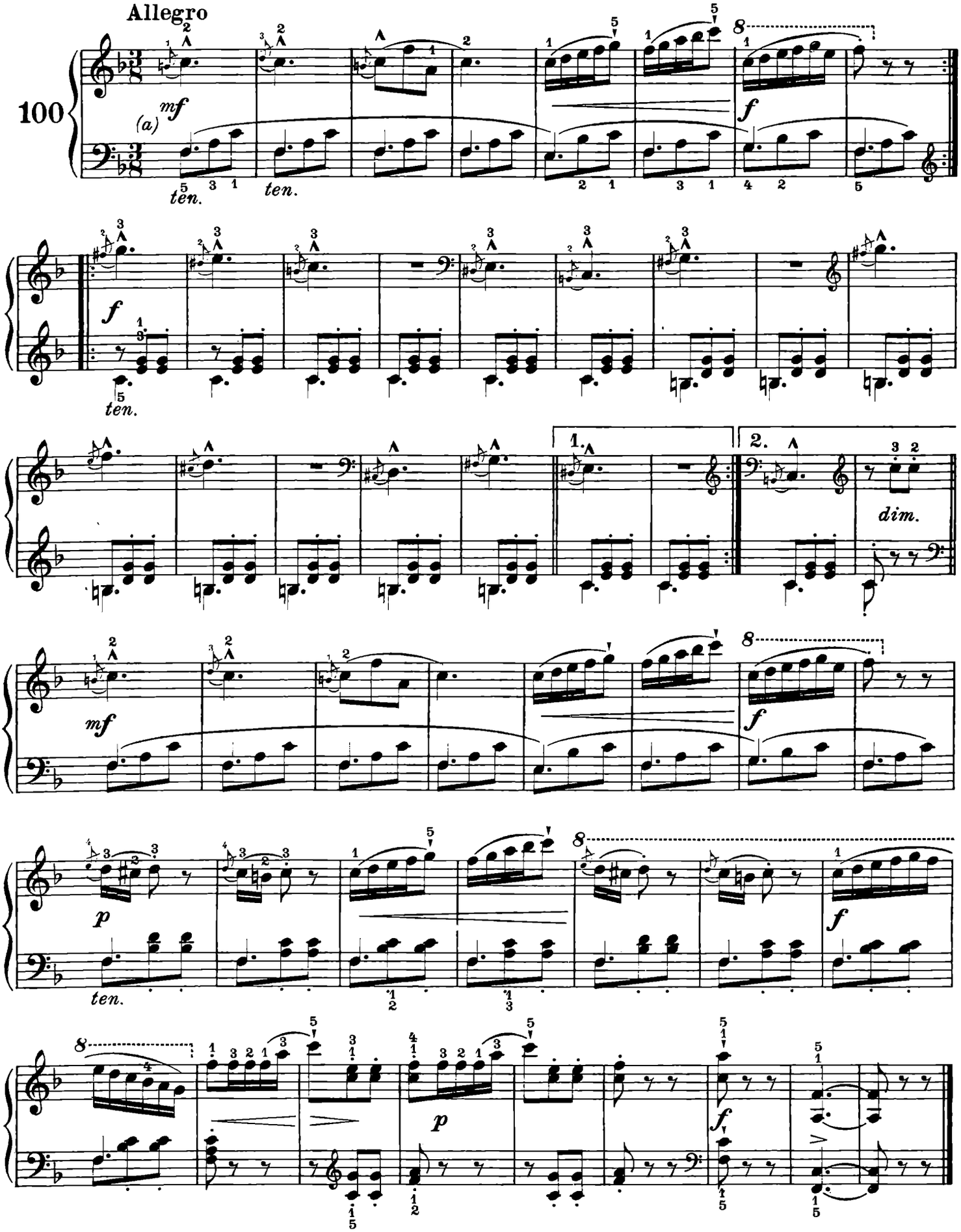
dolce *(a)*

1. 2.

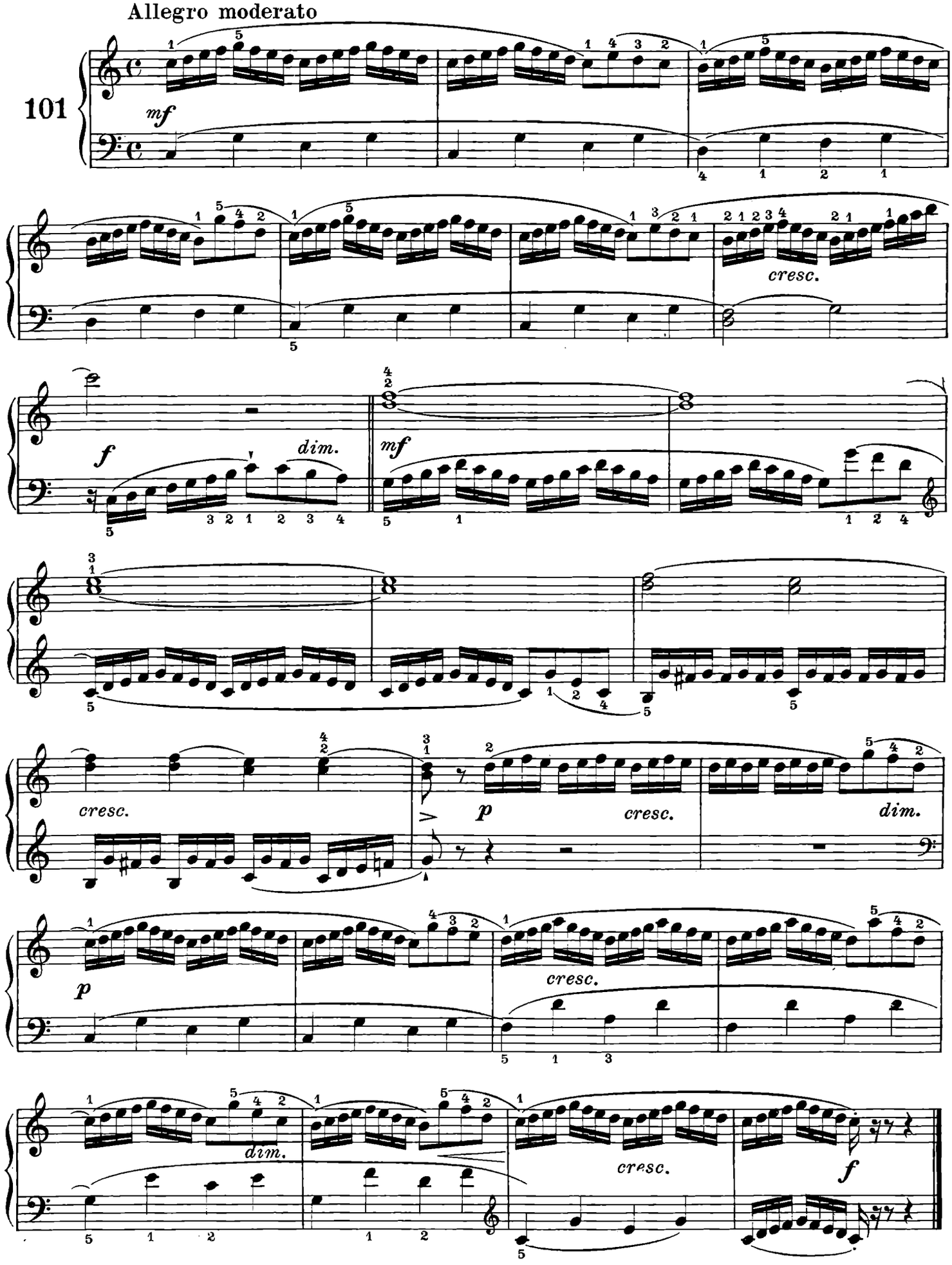
p

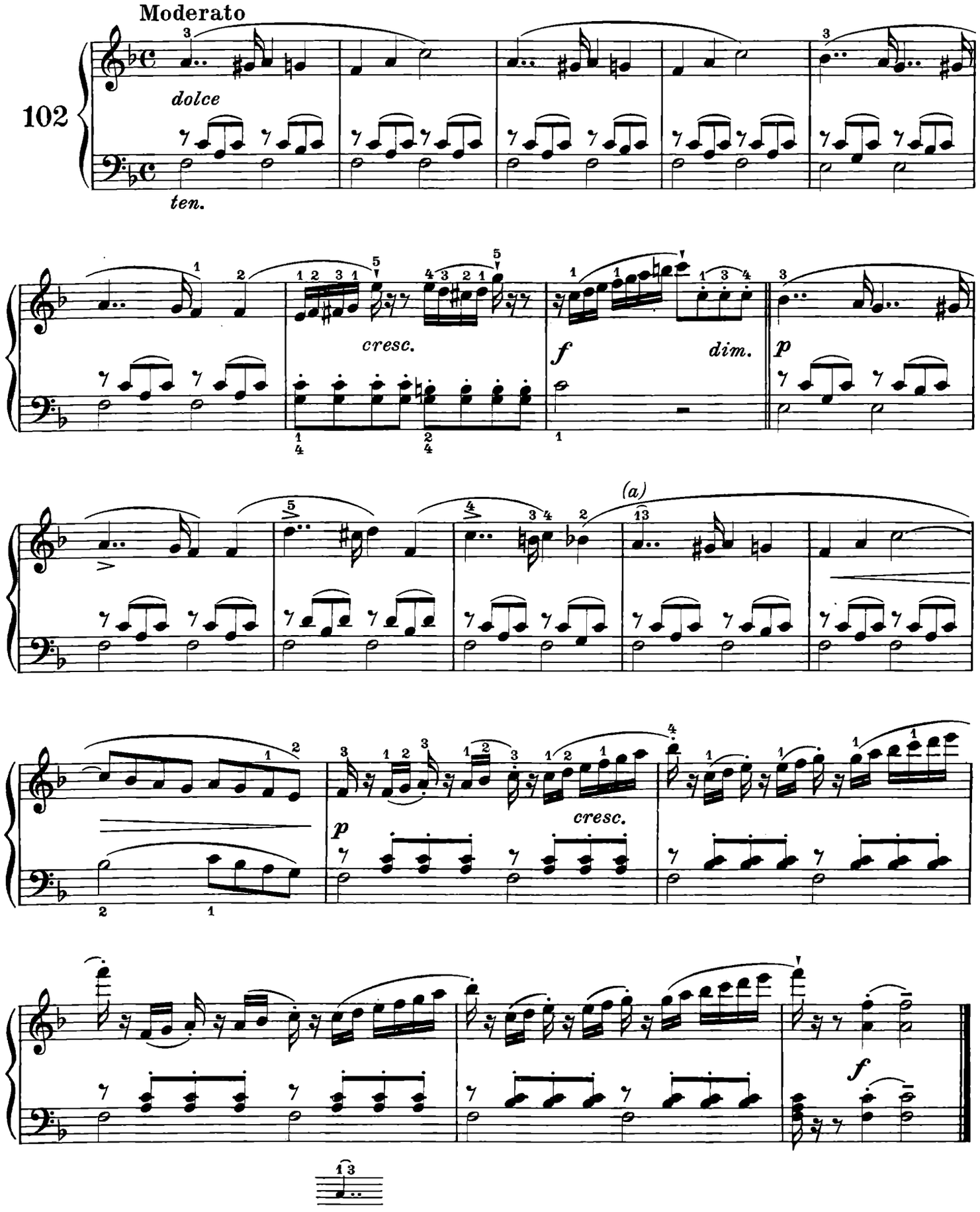
(a) È preferibile questa esecuzione:



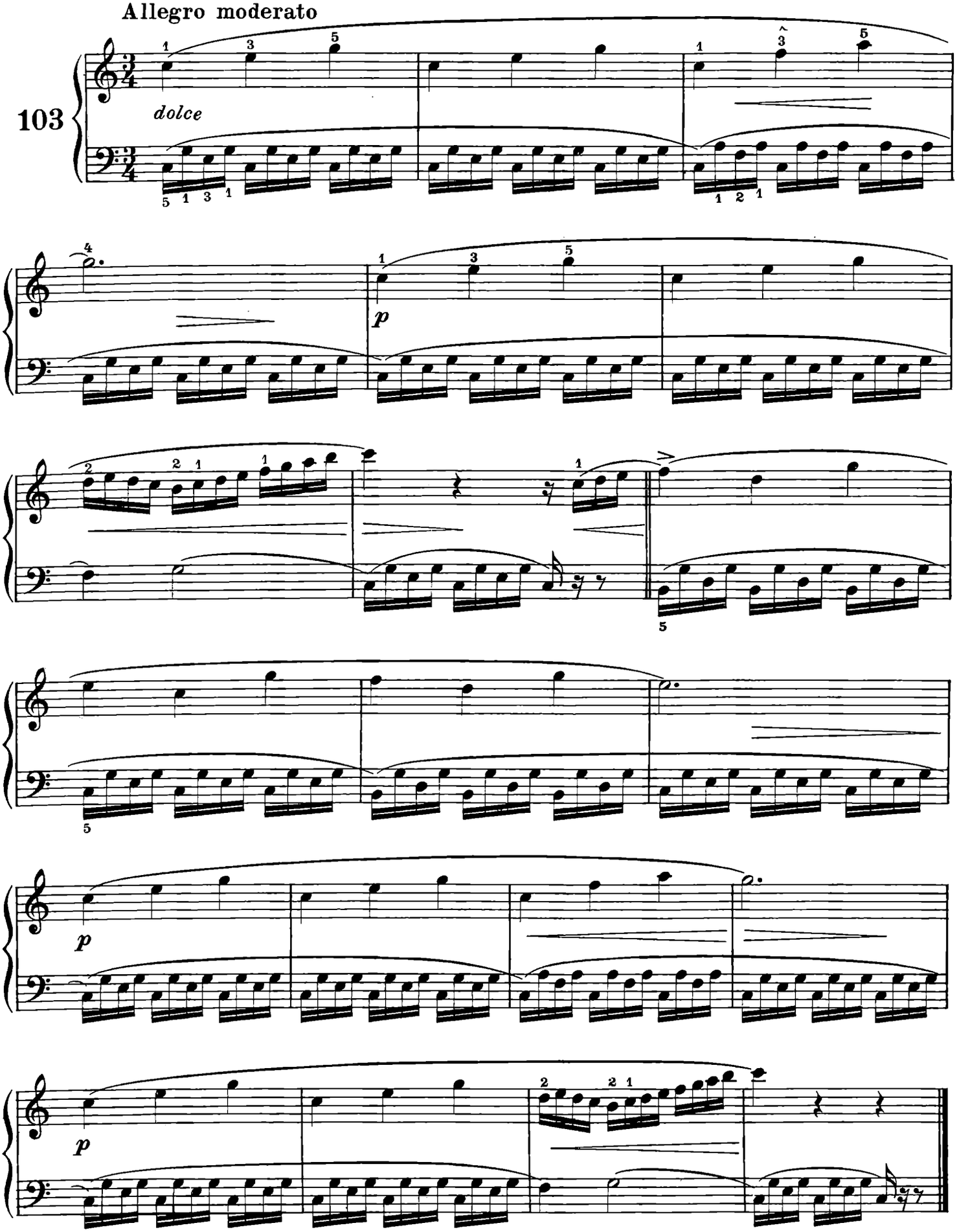


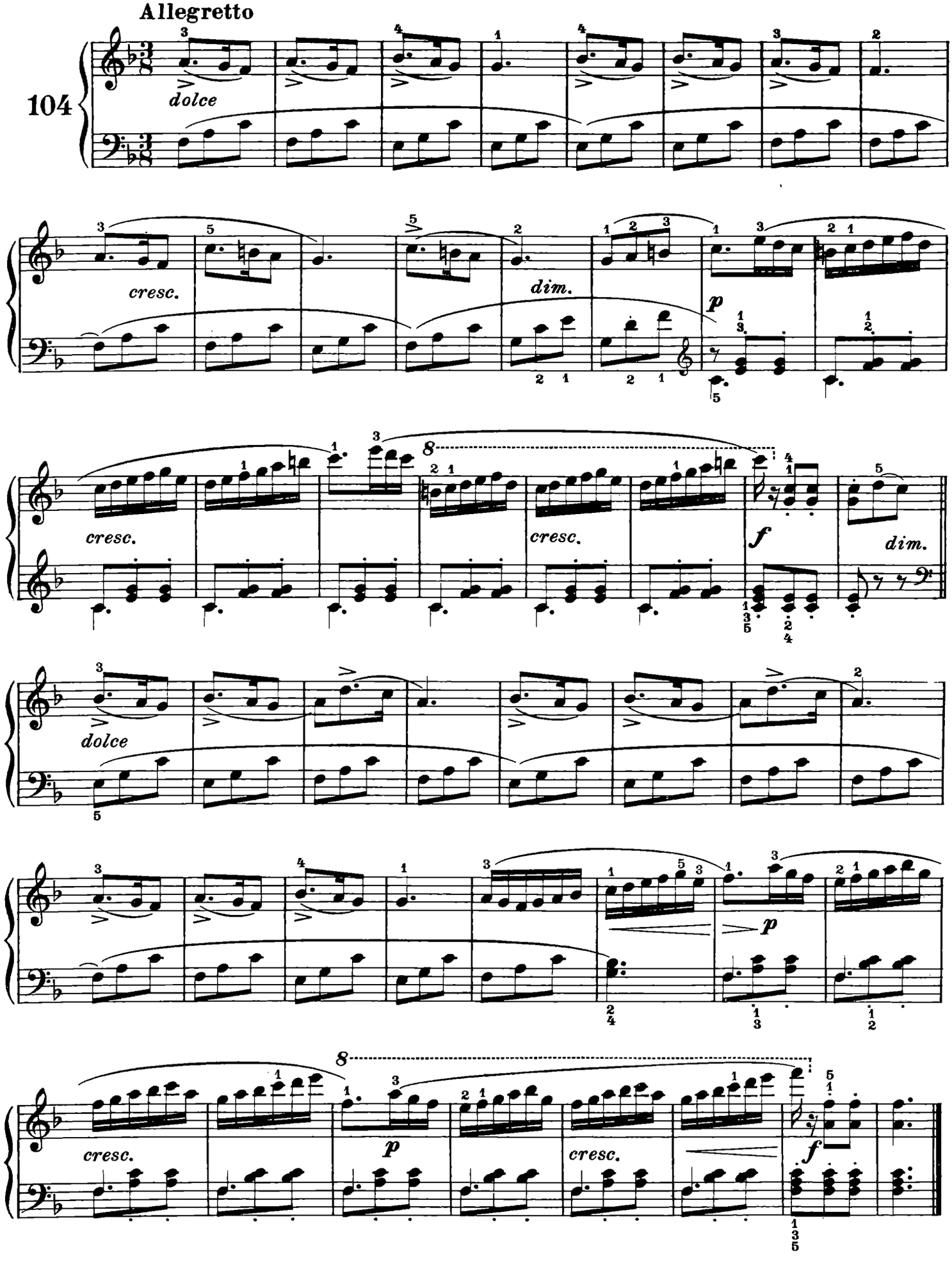
(a) In questo caso sarà bene far coincidere il *do* della parte superiore col *fa* dell'accompagnamento. Si eseguisca, cioè, l'acciaccatura in *levare* e non in *battere* come nell'esercizio N.º 80.


Allegro moderato
101
mf
cresc.
f
dim.
mf
cresc.
p
cresc.
dim.
p
cresc.
dim.
cresc.
f



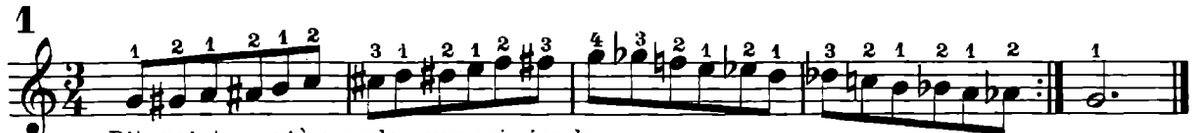
(a) Il cambiamento del dito sullo stesso tasto dovrà realizzarsi molto rapidamente.


Allegro moderato
103
dolce
p
p
p


Allegretto
104
dolce
cresc.
dim.
p
cresc.
cresc.
f
dim.
dolce
p
cresc.
p
cresc.
f

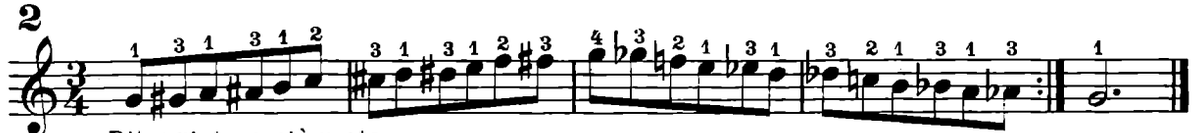
SCALA CROMATICA

1 Mano destra sola



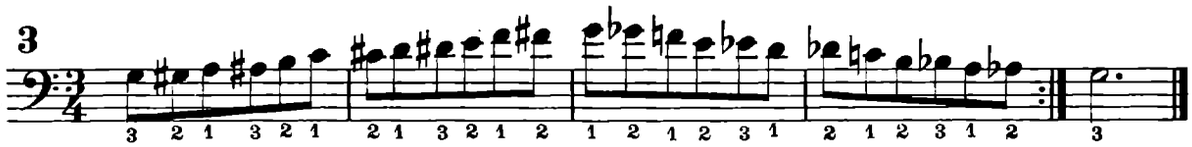
Diteggiatura più comoda per mani piccole.

2 Mano destra sola



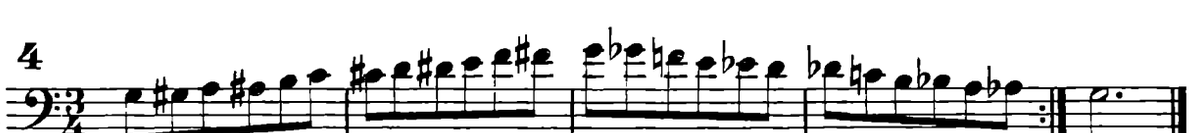
Diteggiatura più usata.

3 Mano sinistra sola



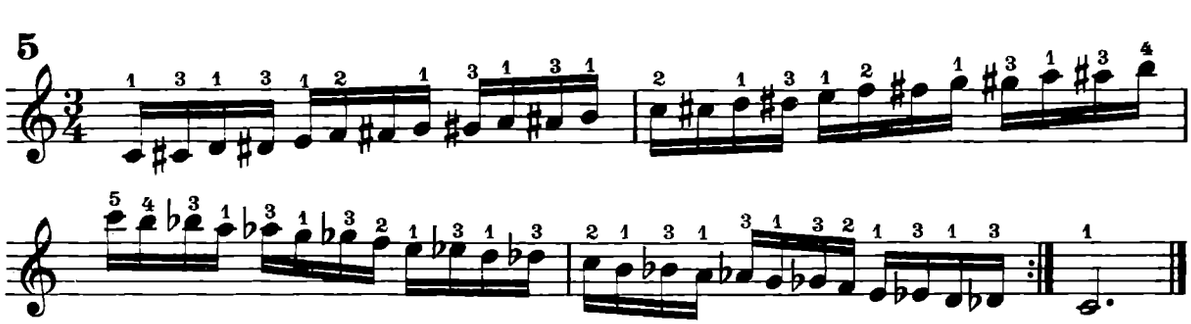
Diteggiatura più comoda per mani piccole.

4 Mano sinistra sola

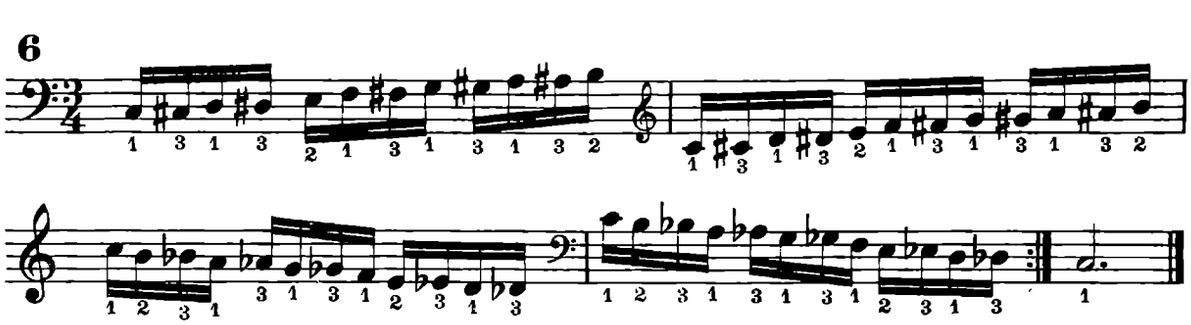


Diteggiatura più usata.

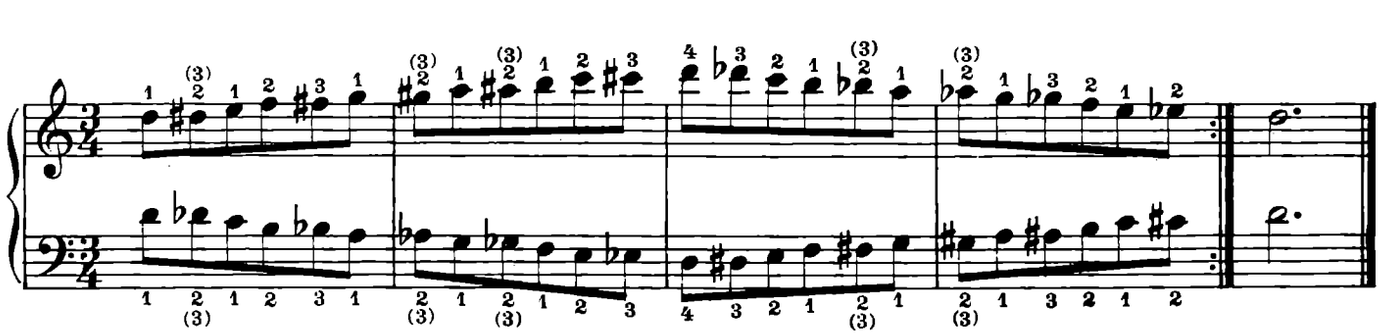
5 Mano destra sola

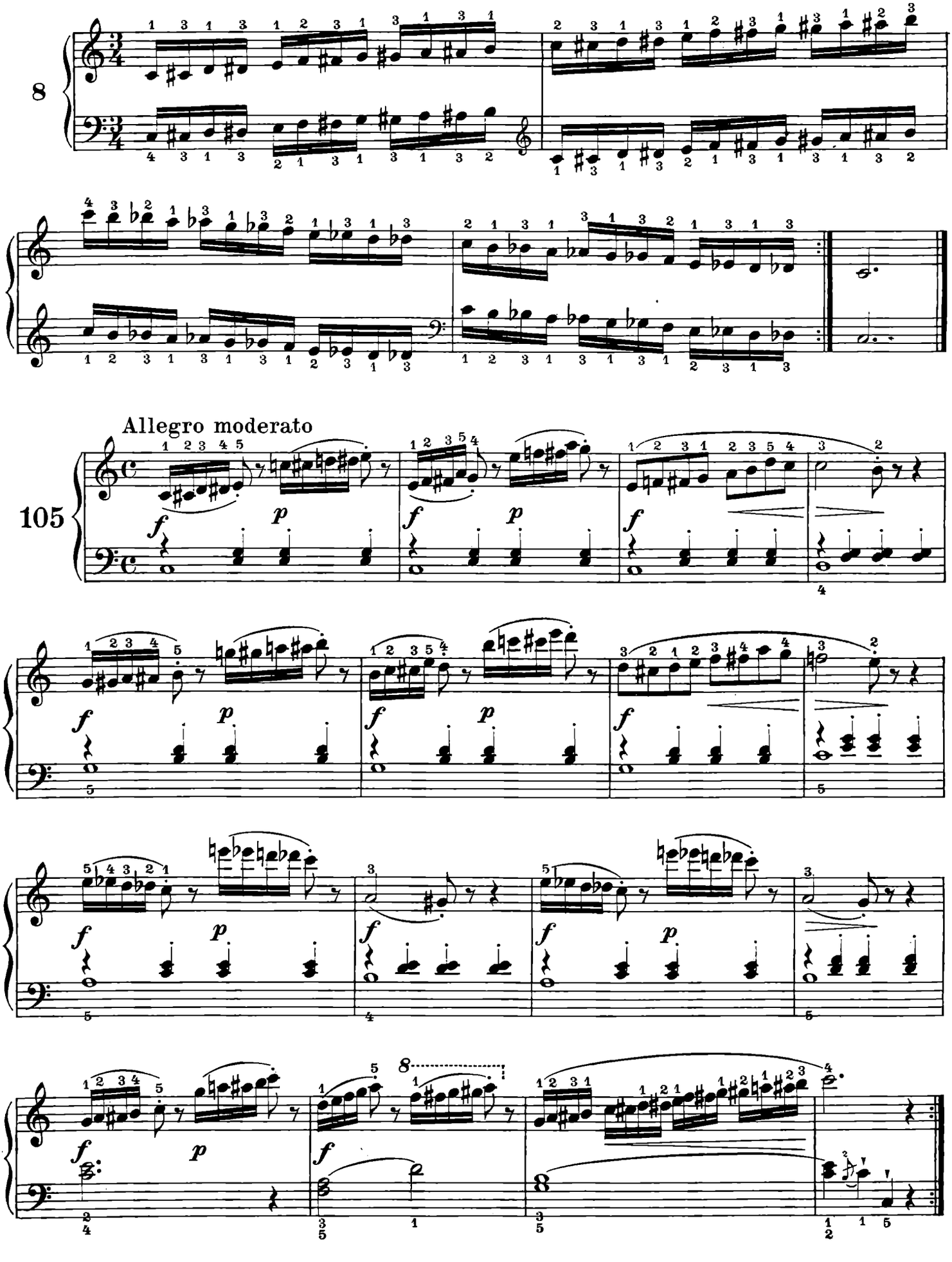


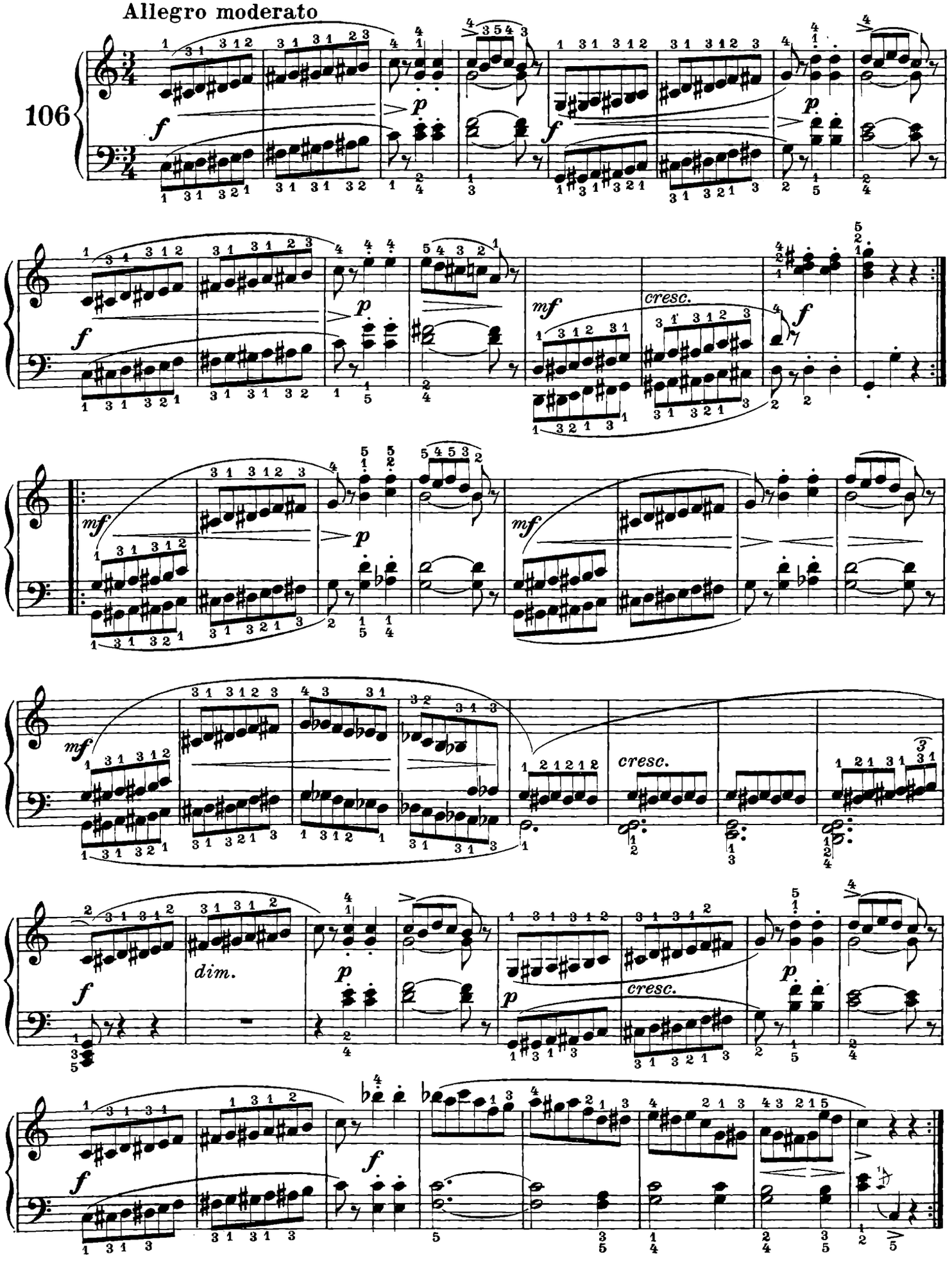
6 Mano sinistra sola



7

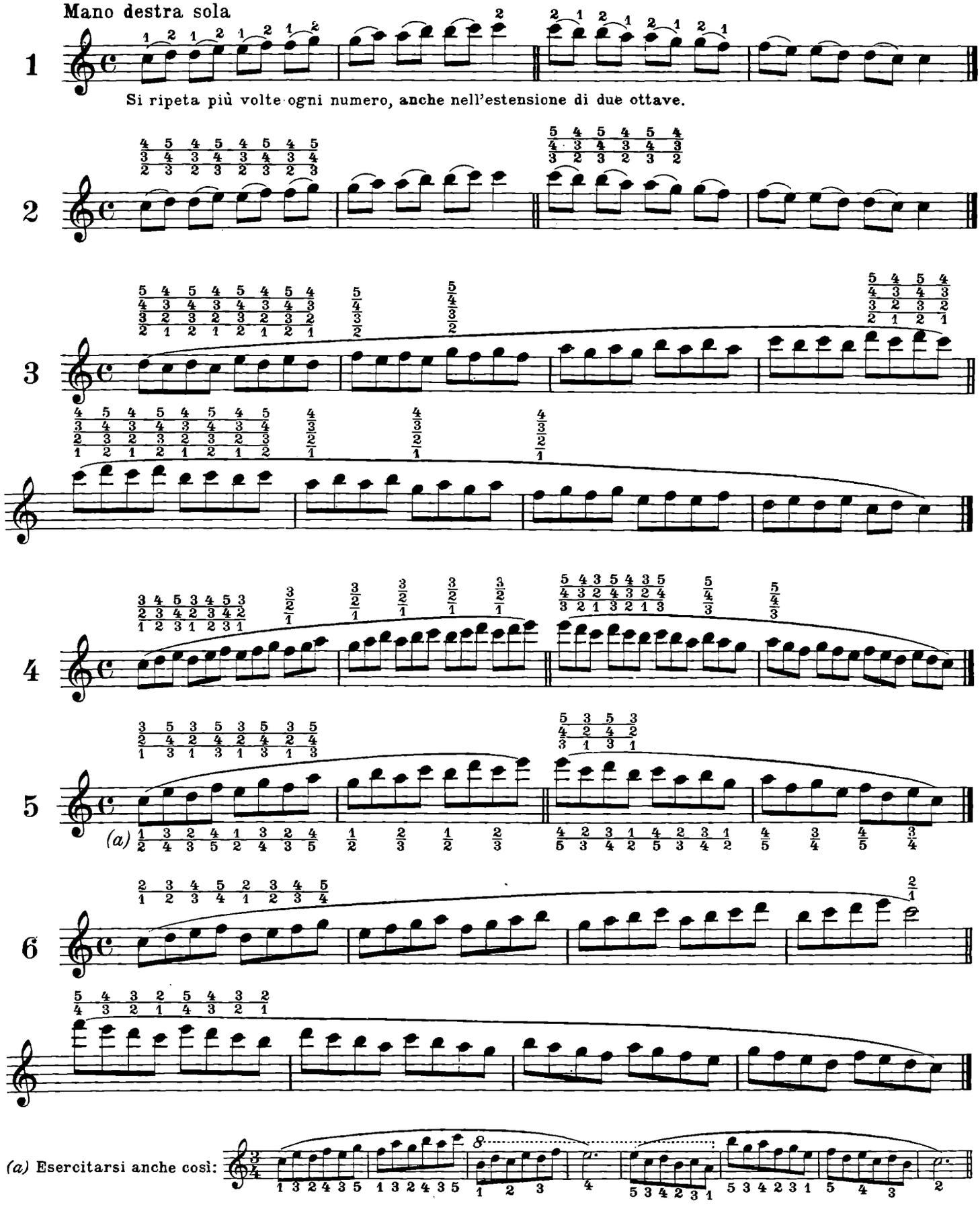


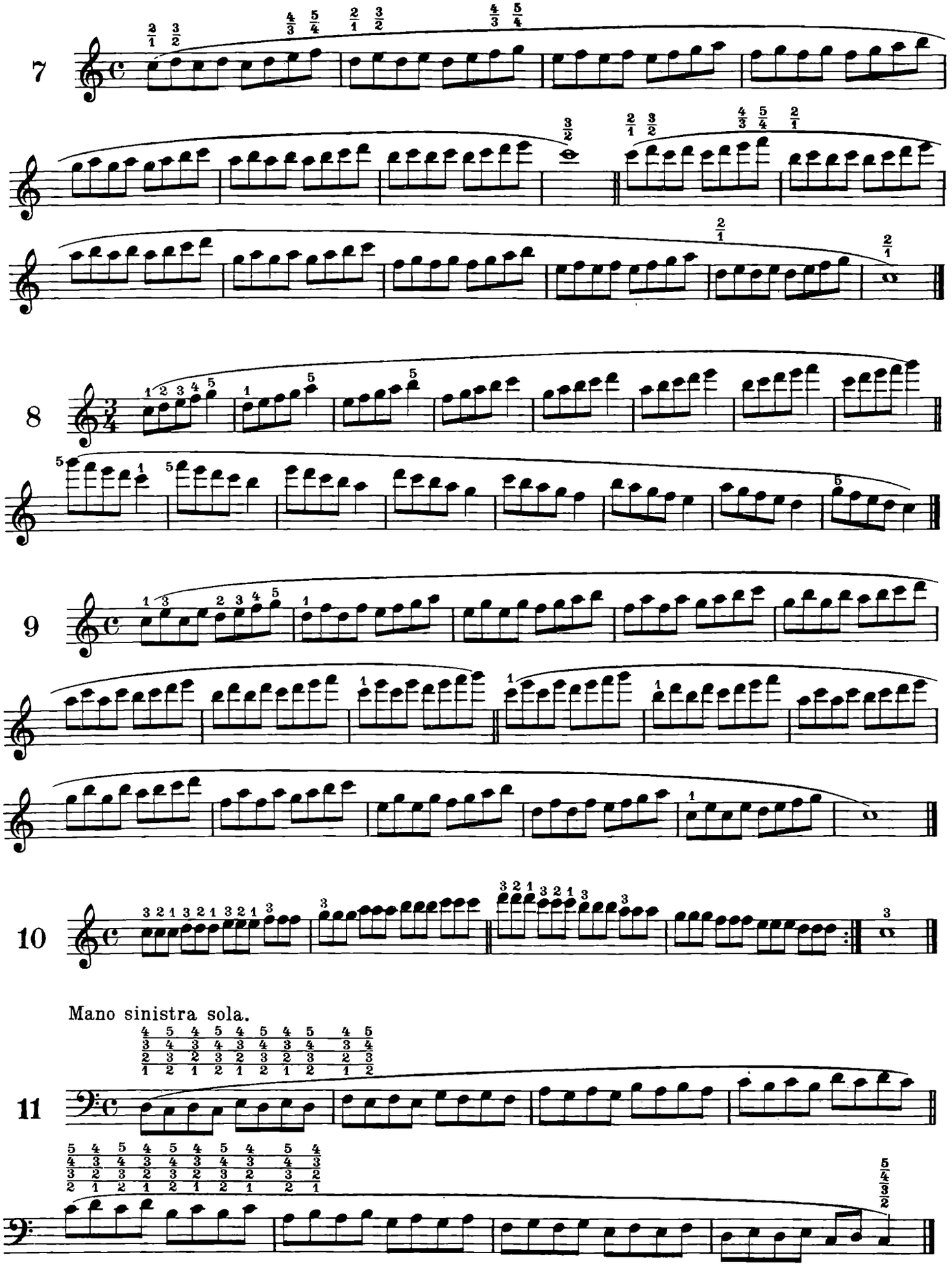

8
Allegro moderato
105

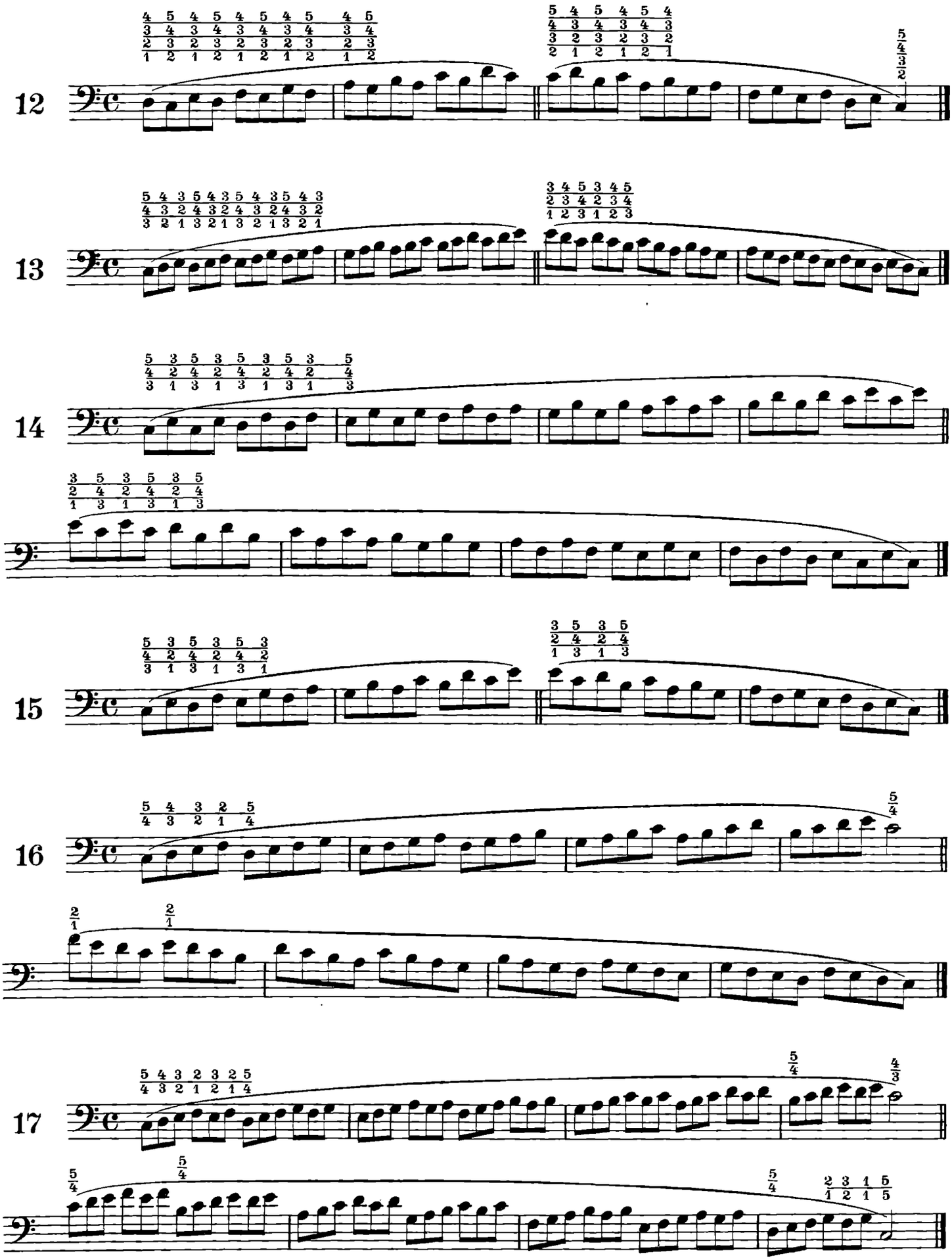

Allegro moderato
106
f
p
mf
cresc.
dim.

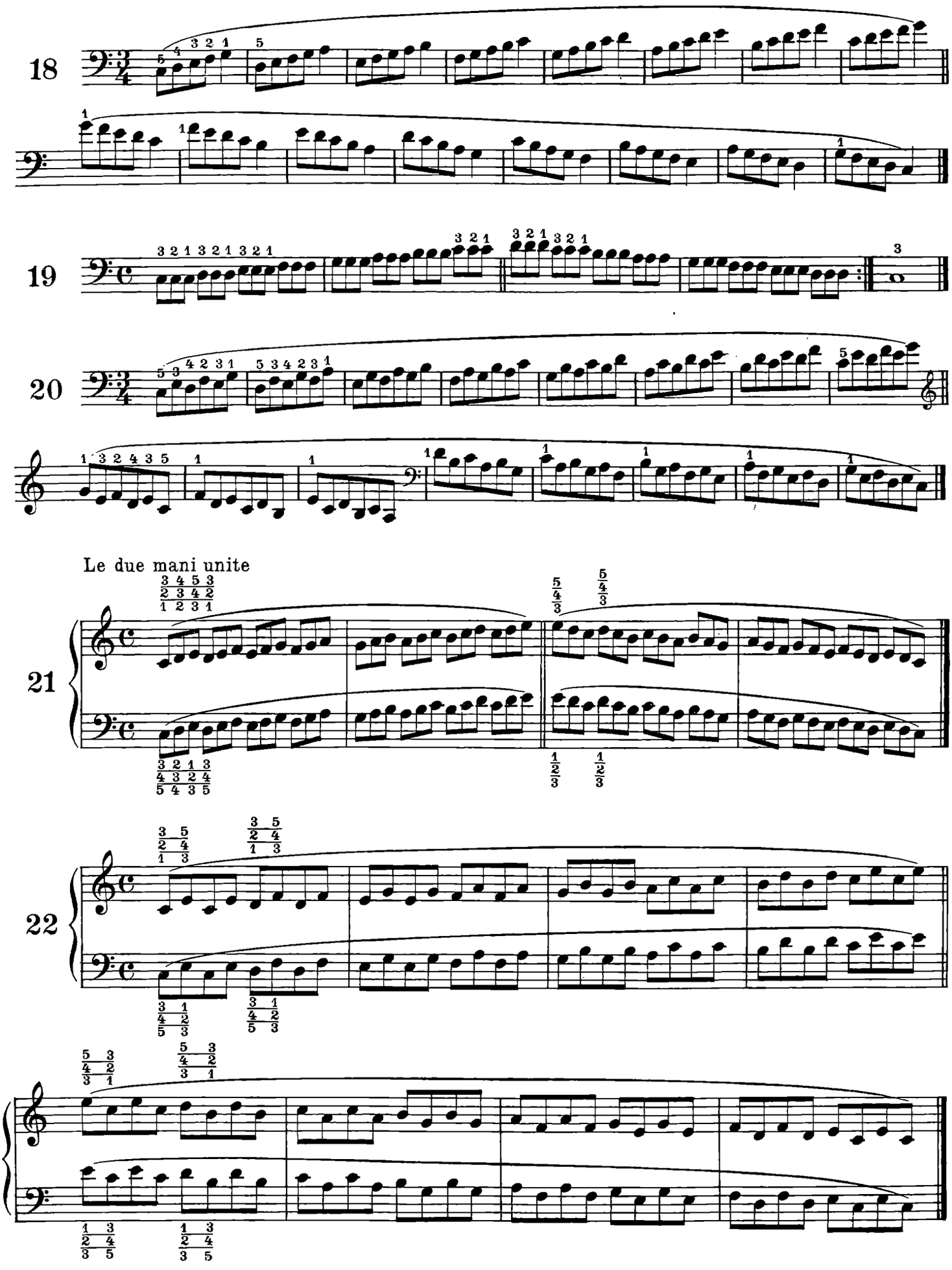
APPENDICE

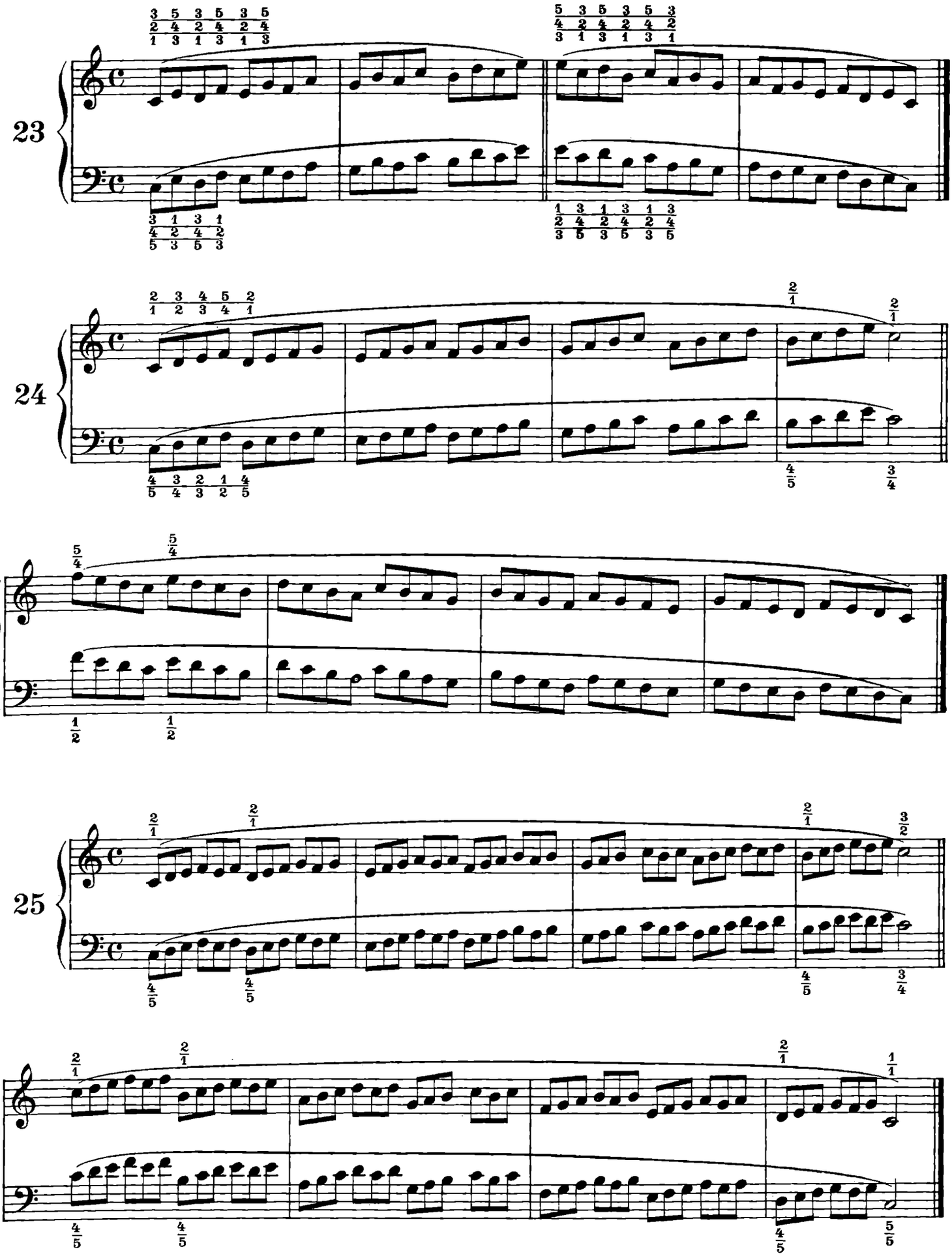
Esercizi tecnici da studiarsi nel corso del Metodo

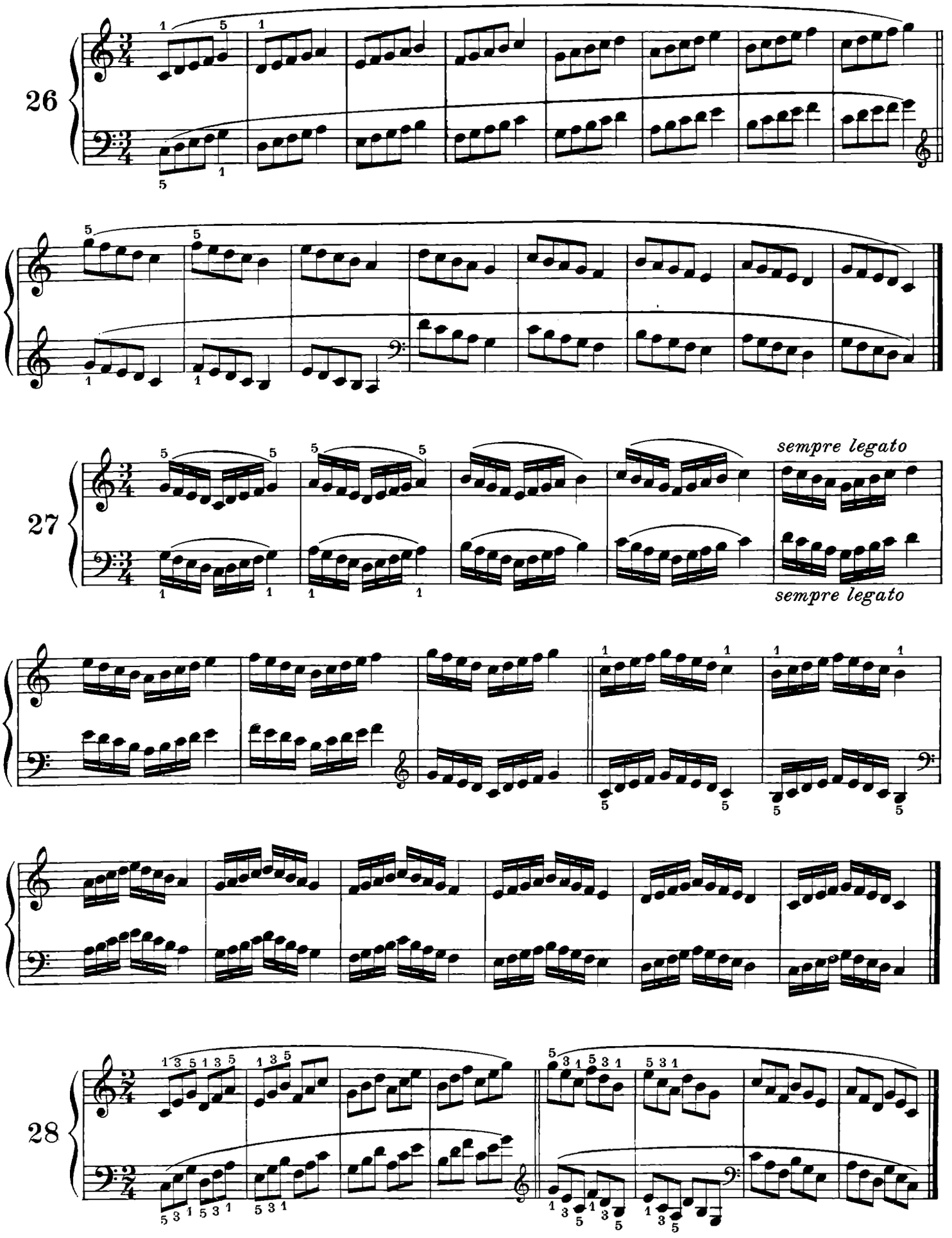


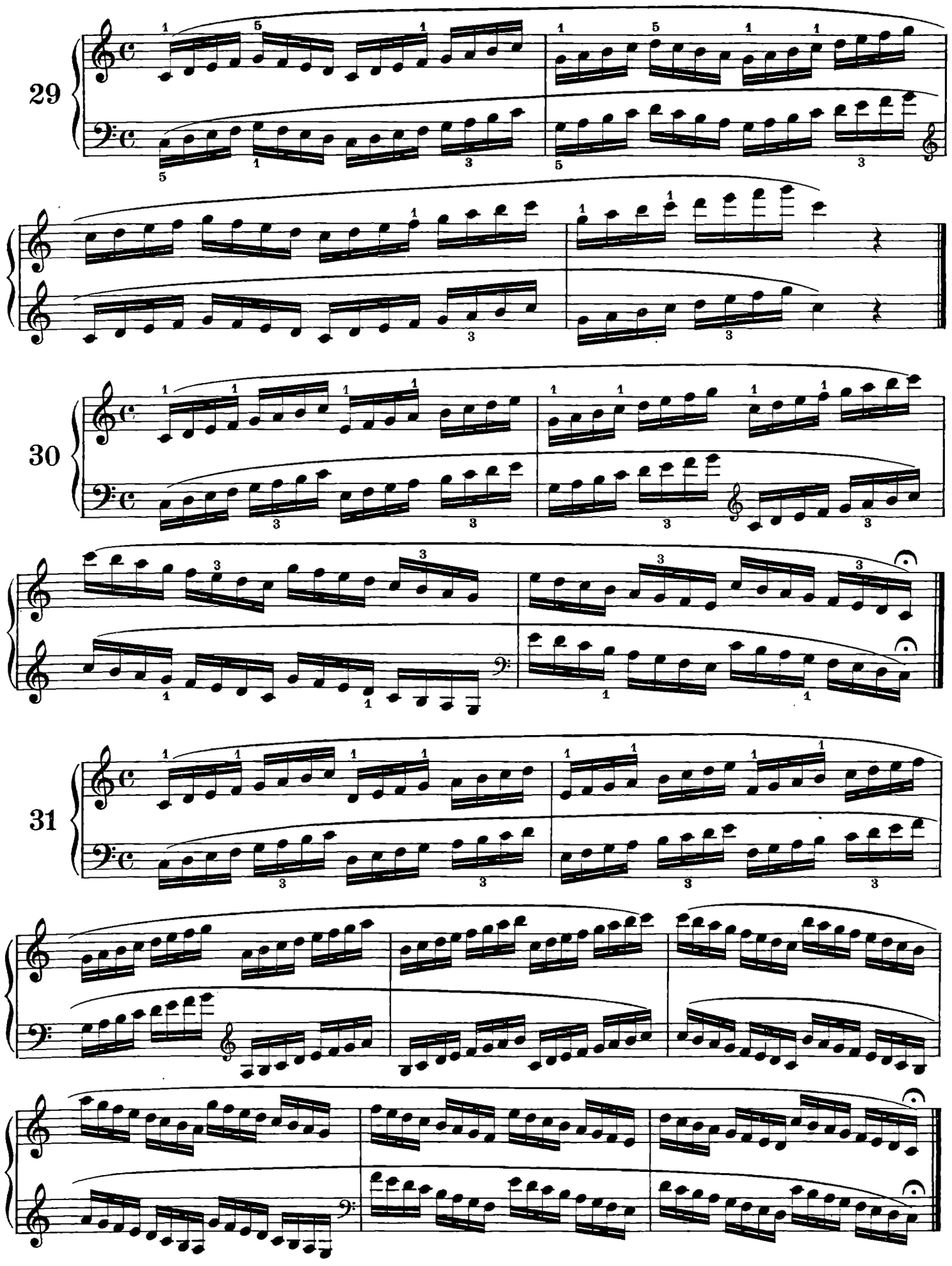

7
8
9
10
Mano sinistra sola.
11

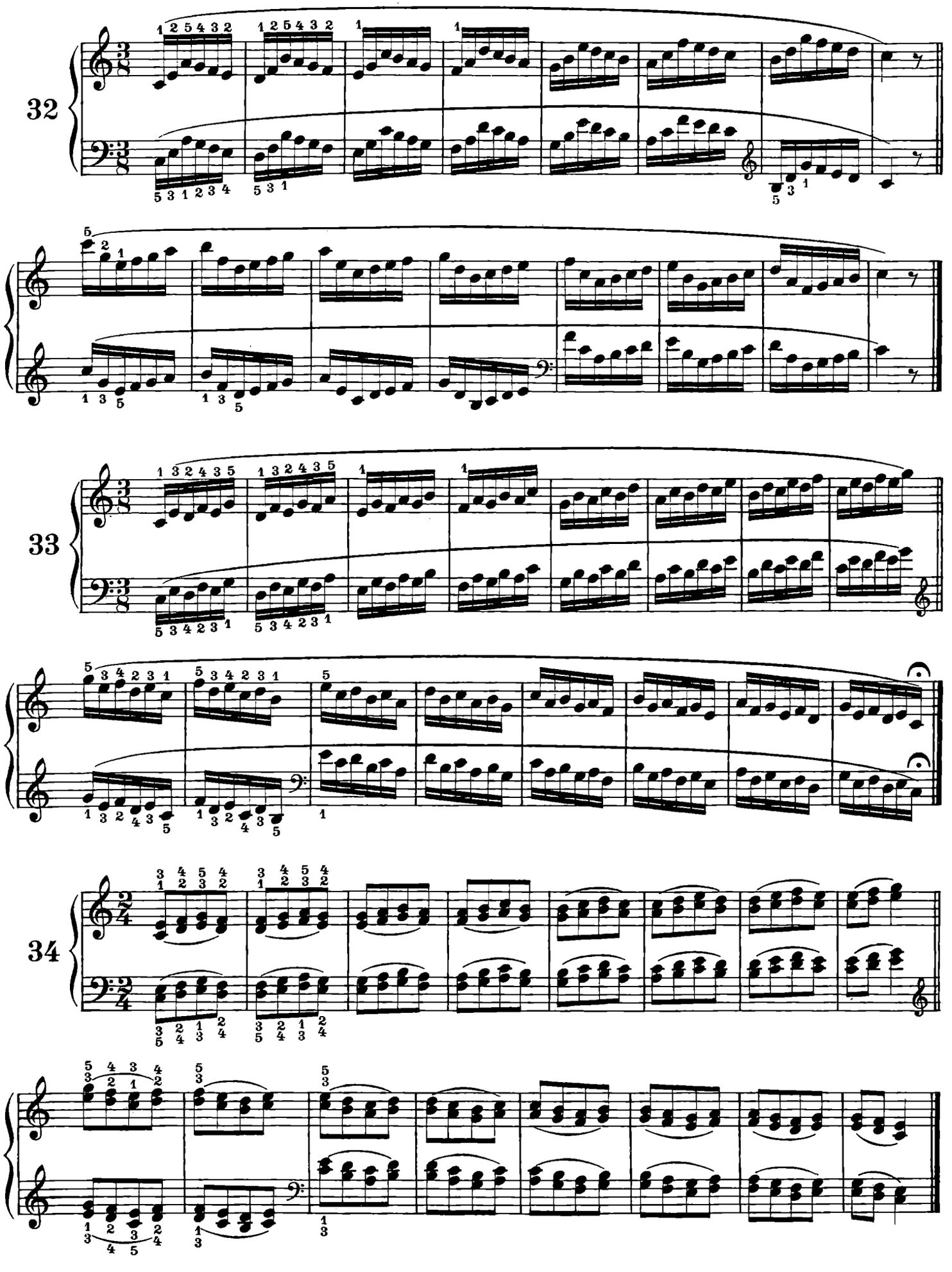

12
13
14
15
16
17


18
19
20
Le due mani unite
21
22


23
24
25


26
27
sempre legato
sempre legato
28

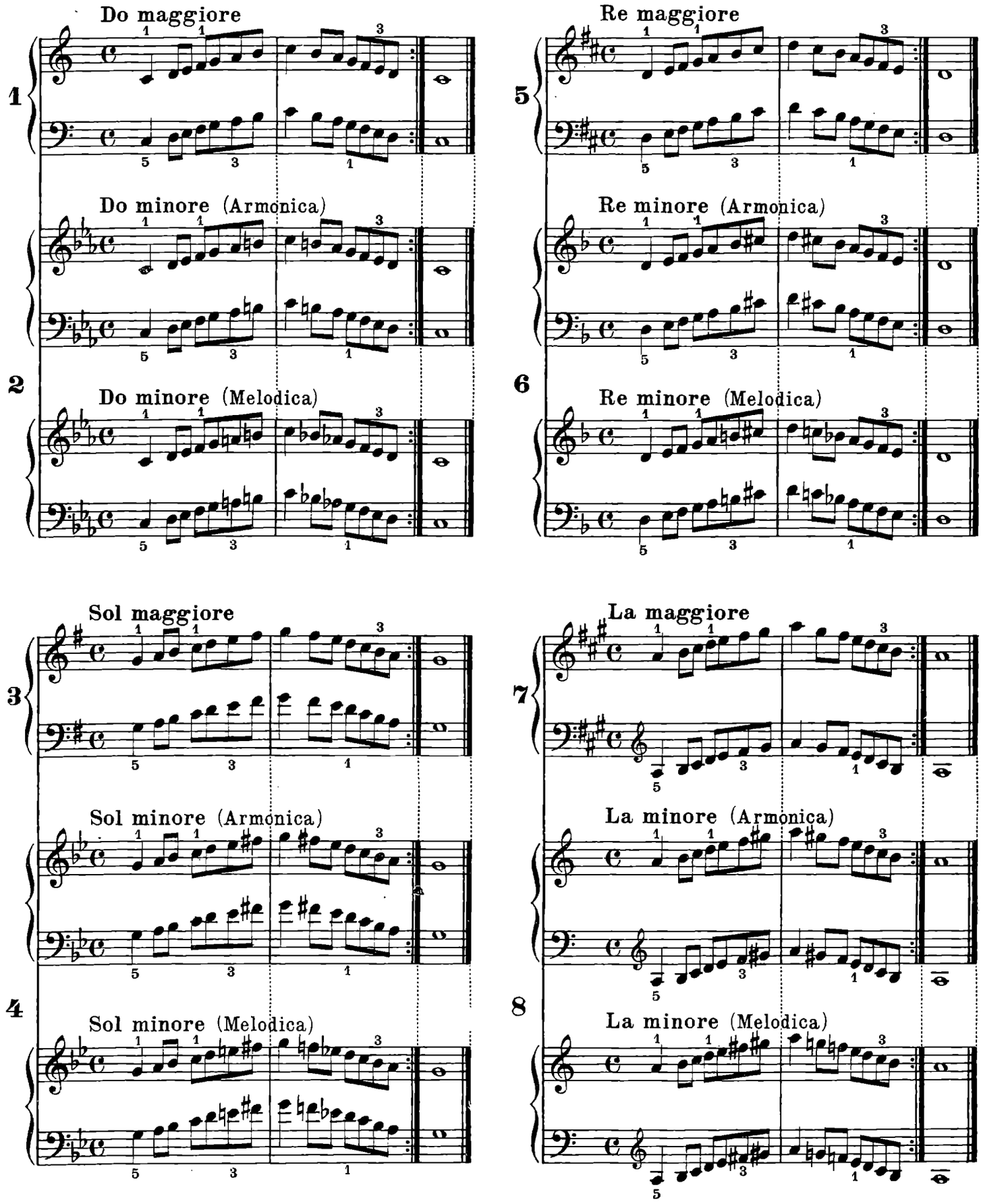

29
30
31

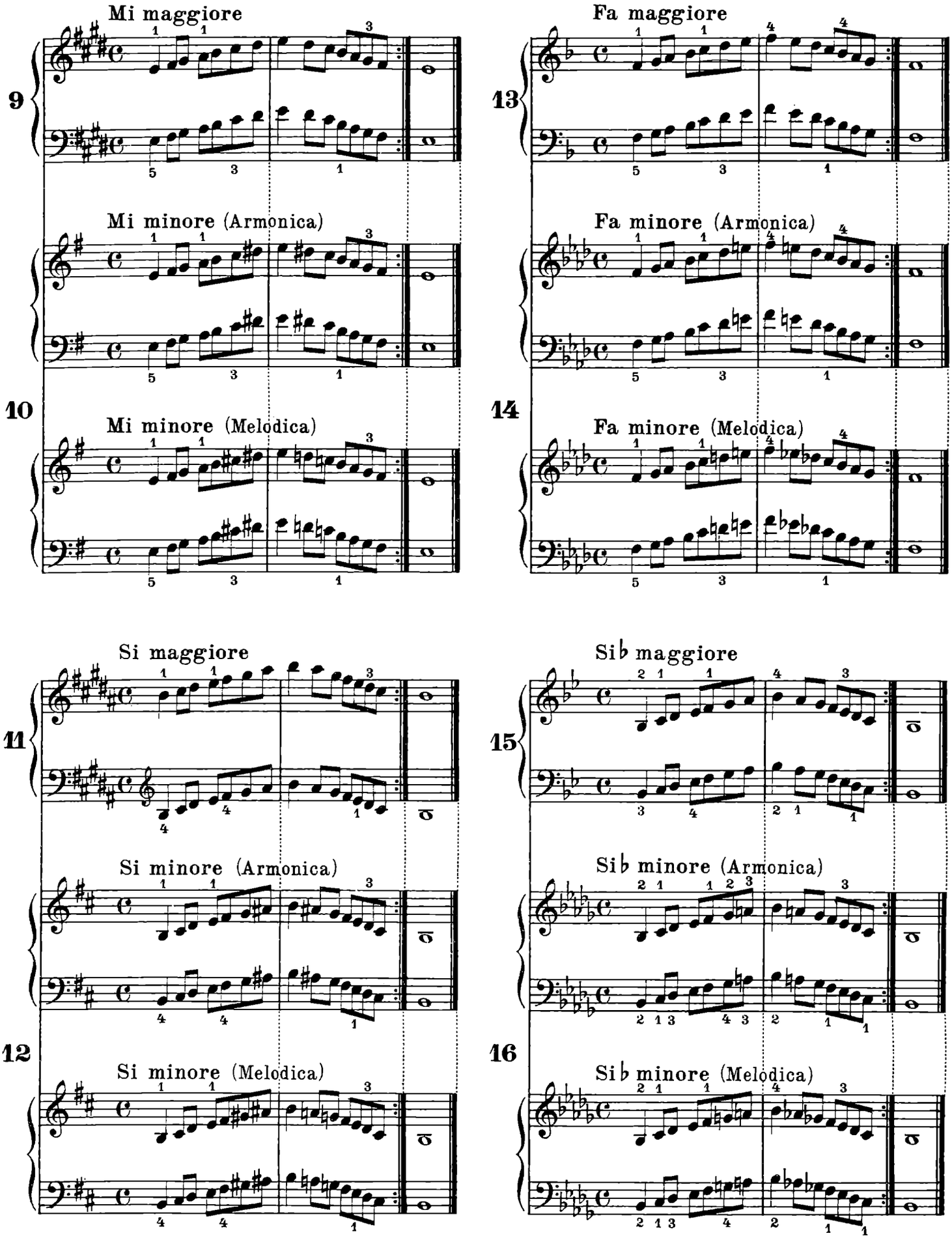

32
33
34

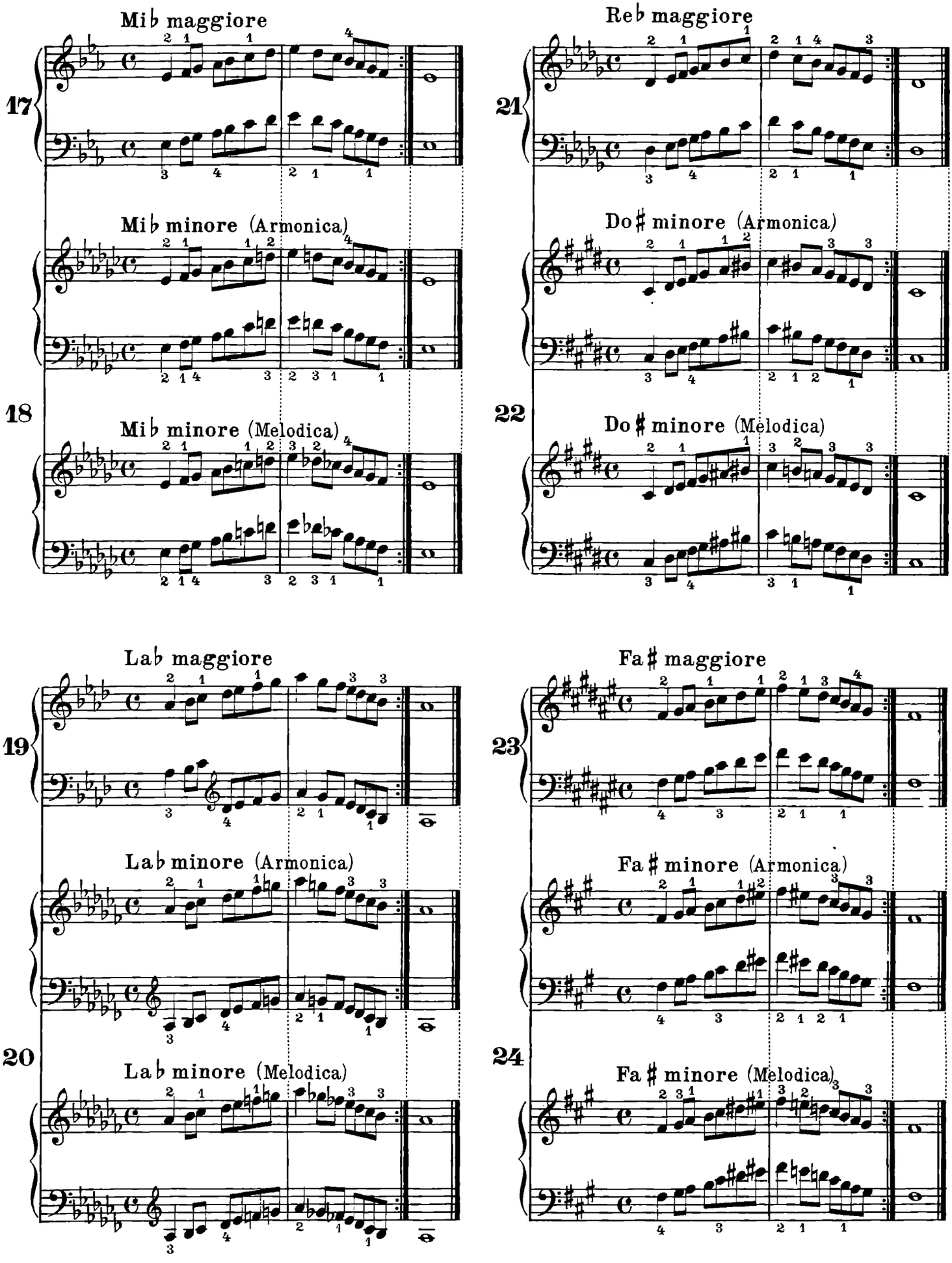
24 SCALE MAGGIORI E MINORI

(ARMONICHE E MELODICHE)

Disposte secondo la identità della diteggiatura e il rapporto fra i toni maggiori e minori.




9
Mi maggiore
Mi minore (Armonica)
10
Mi minore (Melodica)
13
Fa maggiore
Fa minore (Armonica)
14
Fa minore (Melodica)
11
Si maggiore
Si minore (Armonica)
12
Si minore (Melodica)
15
Si♭ maggiore
Si♭ minore (Armonica)
16
Si♭ minore (Melodica)


Mi♭ maggiore
17
Mi♭ minore (Armonica)
Mi♭ minore (Melodica)
18
Re♭ maggiore
21
Do♯ minore (Armonica)
Do♯ minore (Melodica)
22
La♭ maggiore
19
La♭ minore (Armonica)
La♭ minore (Melodica)
20
Fa♯ maggiore
23
Fa♯ minore (Armonica)
Fa♯ minore (Melodica)
24

Industrialfoto - Via Koristka, 17 - Milano

Stampato in Italia - Printed in Italy - Imprimé en Italie 1974