Barrozo Netto (1881–1941)

Exercícios de extensão e arpejo

piano
(piano)

42 p.

9 790696 518781

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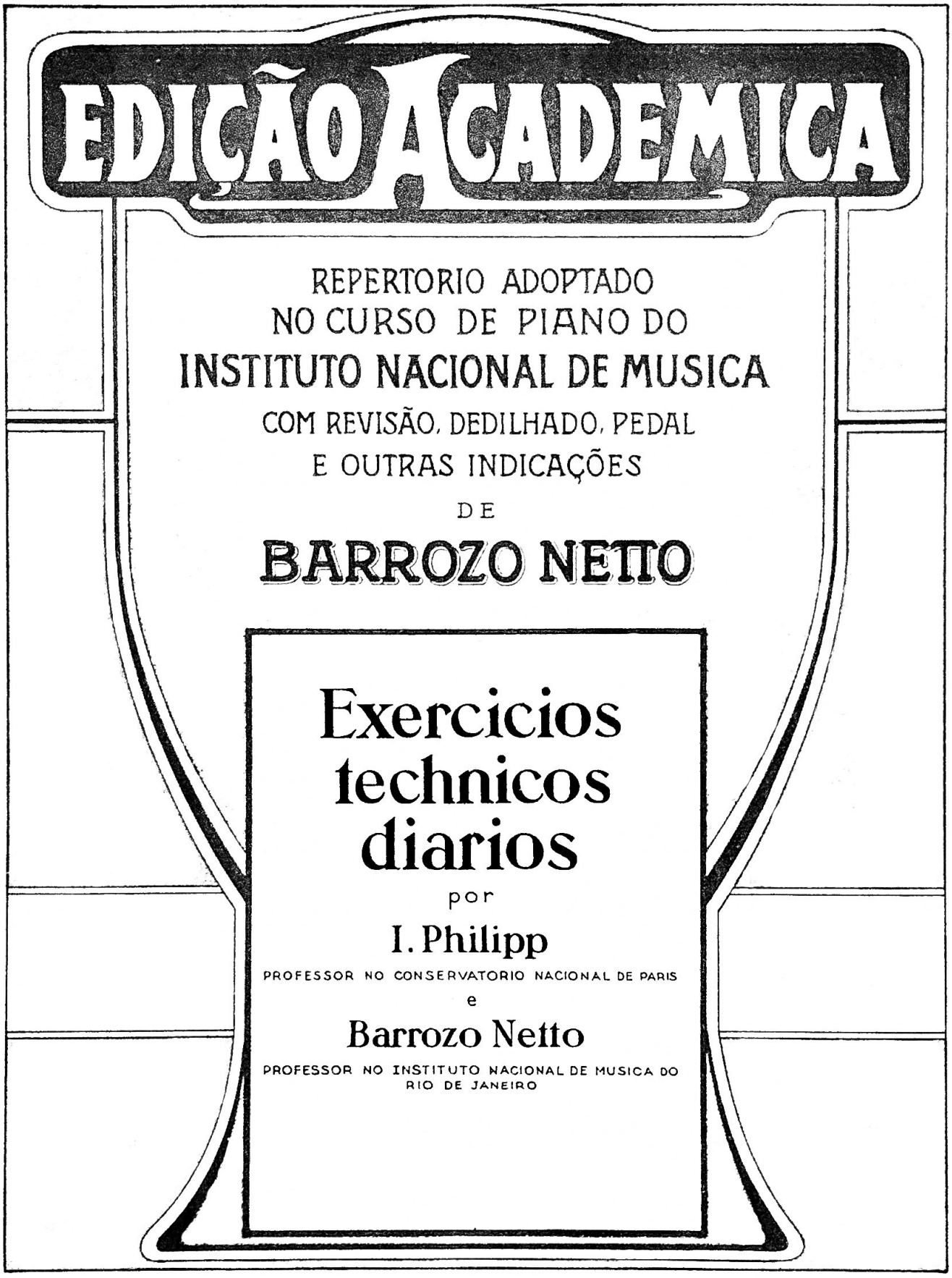
MUSICA BRASILIS



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1ère PARTIE.

Lorsque la technique est conquise, le pianiste a devant lui un champ sans limites d'interprétation. Mais pour bien interpréter, il faut que les doigts n'aient à craindre aucune des difficultés qui éclosent à chaque page des oeuvres anciennes ou modernes. C'est peu de chose que de jouer correctement. Il faut être assez virtuose pour dominer les problèmes techniques les plus ardus. La technique est donc nécessaire. Il n'est pas dit que l'on est artiste parce que l'on est en possession d'une technique brillante. Mais il est indispensable, pour être capable **d'interpréter** une oeuvre en **artiste** ou disons simplement **bien**, d'acquérir cette technique. De là une infinité d'ouvrages techniques – de Hummel à Godowsky – qui apportent ou tâchent d'apporter une nouvelle et intéressante contribution à l'enseignement du piano. Car malgré toutes les facultés natives, mains parfaites, souplesse des bras, sonorité naturelle, le travail seul – et quel travail méticuleux– développera ces dons.

L'ouvrage que M. Barrozo Netto vient d'écrire et pour lequel il m'a demandé ma collaboration, est comme tout ce qu'il écrit, ingénieux et refléchi.

Les exercises d'extension et les arpèges devront être travaillés lentement en tenant le plus possible tous les doigts sur le clavier. Le jeu lent prolongé donne en effet, une grande sûreté. C'est l'idéal de tout exécutant comme le manque de sûreté en est le désespoir.

Mais ce jeu lent ne doit pas être pratiqué constamment. Les changements d'accent, les modifications rythmiques, – M. Barrozo Netto, en a indiqué quelques unes et j'en indique d'autres dans la seconde moitié de ce travail – les modifications de son, conduiront peu à peu à la rapidité. Il faut éviter la fatigue qu'elle soit physique ou mentale et s'arrêter de travailler dès que l'on sent cette fatigue. Il ne faut pas travailler les extensions trop longtemps de suite: après quelques minutes de travail, il est nécessaire de varier en jouant des exercices à doigts rapprochés (gammes chromatiques, gammes). La très-remarquable étude d'extension qui termine le travail de M. Barrozo Netto doit être exercée tout d'abord très lentement, les deux mains séparément, en tenant toutes les notes le plus possible sur le clavier, par exemple:

etc.

et avec les rythmes suivants ; ;

I. PHILIPP

Paris, 12.4. 1926.

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PRIMEIRA PARTE

Instrucções para o estudo destes EXERCICIOS.

Trabalhar cada um, MUITO LENTAMENTE, augmentando gradativamente o movimento, até o mais depressa possivel, empregando as NUANCES *f*, *mf*, *p* e *pp*, sempre observando rigoroso ligado, mesmo nos intervallos muito afastados.

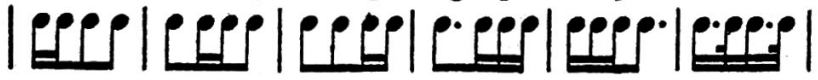
O andamento maximo de cada exercicio será subordinado á sua difficuldade, nunca prejudicando o perfeito ligado, em favor de movimentos exagerados.

Os exercicios em notas dobradas encontrados nos numeros seis e seguintes, devem ser trabalhados só em andamentos vagarosos.

Empregar o dedilhado INFERIOR na mão esquerda, que executará todos os exercicios uma ou duas oitavas abaixo da direita.

Uma vez, o alumno bem familiarisado com os exercicios, no tom original, deve transportal-os em todos os tons, chromaticamente, sem alterar o dedilhado marcado, variando tambem os seus rythmos.

Alguns rythmos para grupos de quatro notas:



Rythmos para grupos de tres notas:

O Estudo de Concerto, embora pertença ao repertorio de grande difficuldade, póde ser trabalhado apenas como exercicio de afastamento, reduzindo o seu andamento ás proporções exigidas pelo adiantamento de cada alumno, que estudará as suas várias difficuldades, fragmentadas, segundo o criterio do professor, ou seguindo a divisão indicada pelas letras entre parenthesis.

Como estudo de concerto, sua execução exige do pianista, grande vigor e segura technica, que permita guardar até ao fim, um brilhantismo e força sempre crescentes.

O Segundo Estudo de Concerto, trabalhado diariamente em varios audamentos, (do lento ao mais rapido possivel) dará ao pulso toda a elasticidade desejada e indispensavel ao pianista.

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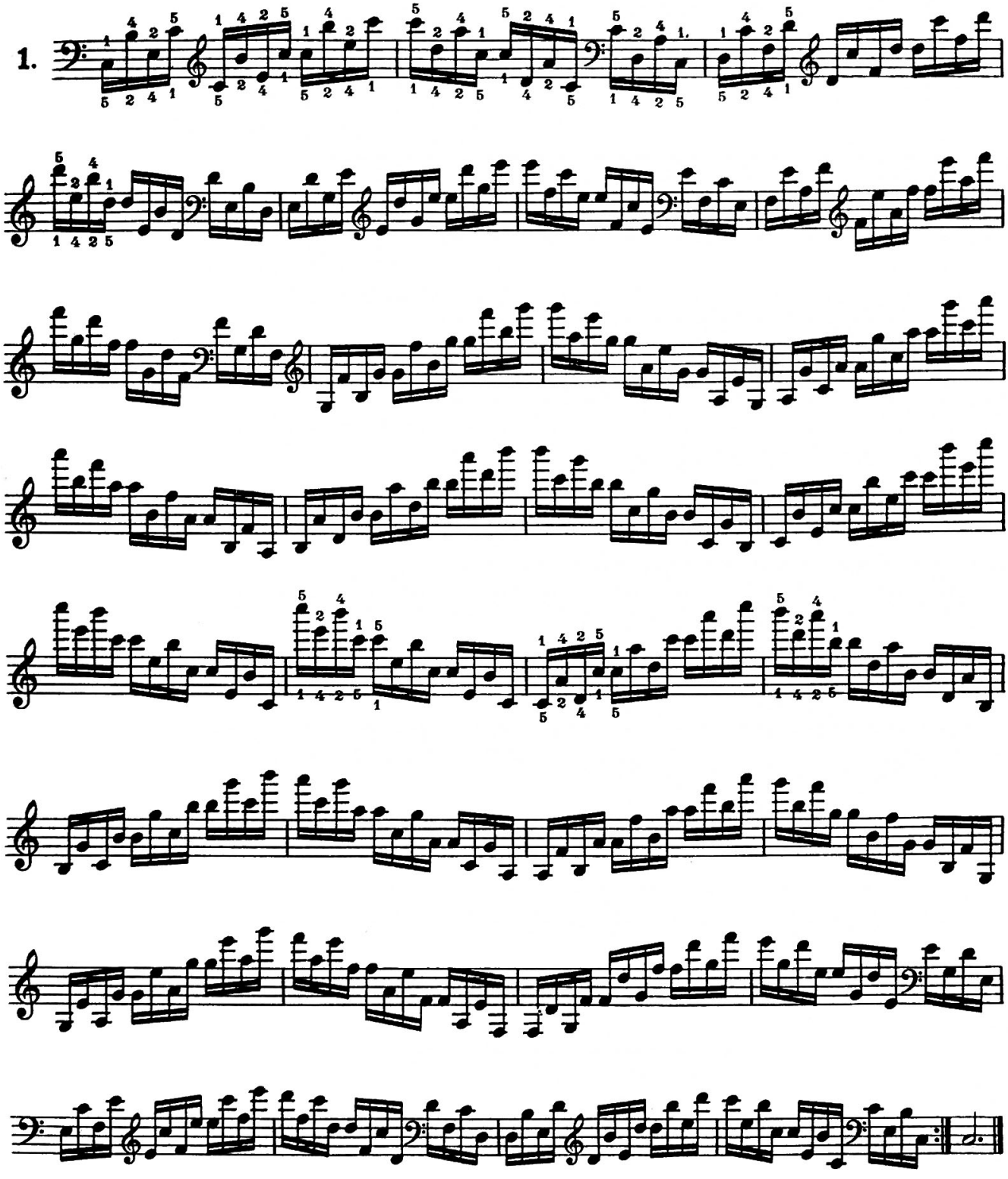
PRIMEIRA PARTE.

Exercicios de extensão e arpejos.

Barrozo Netto.

1.



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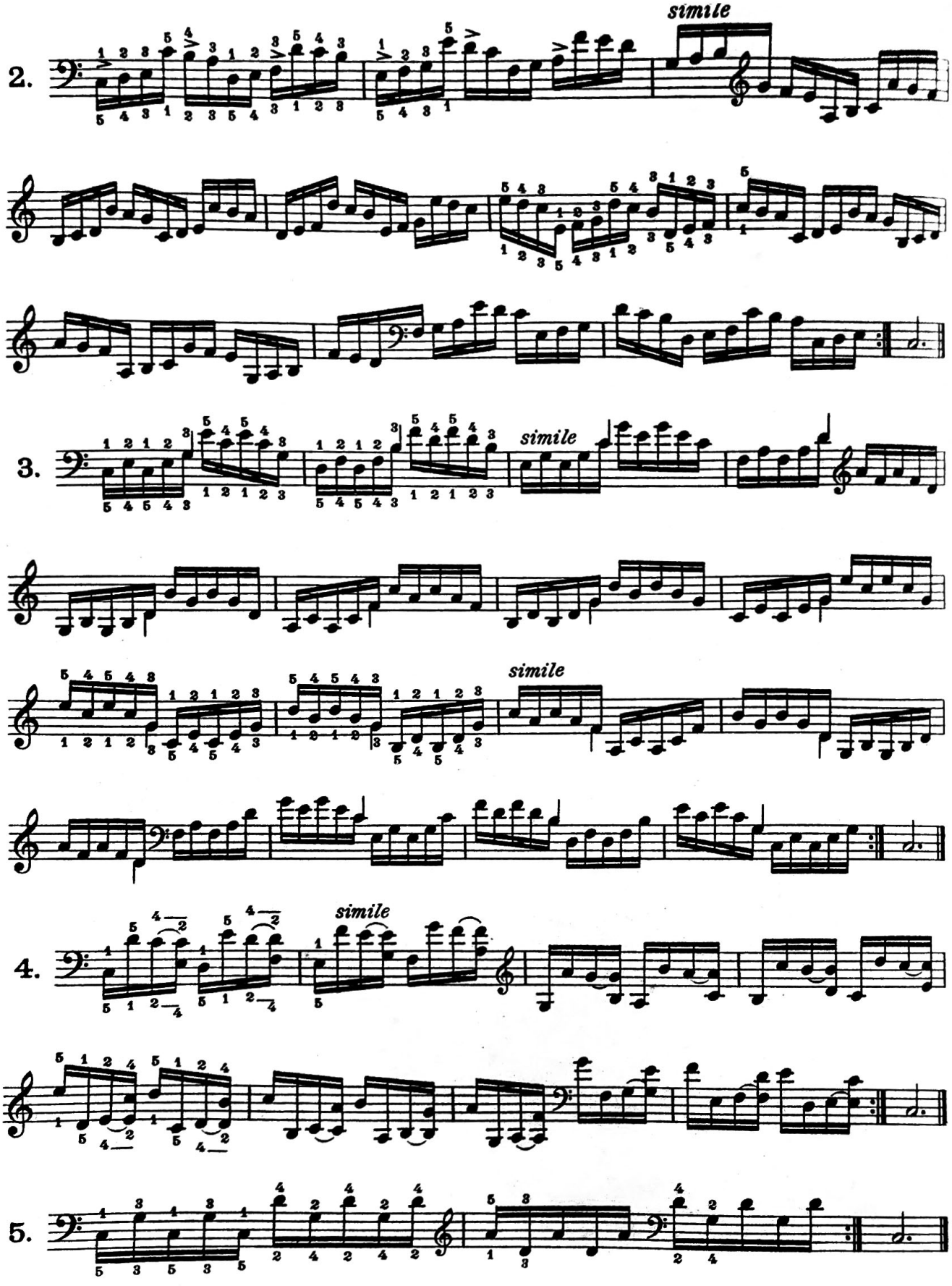
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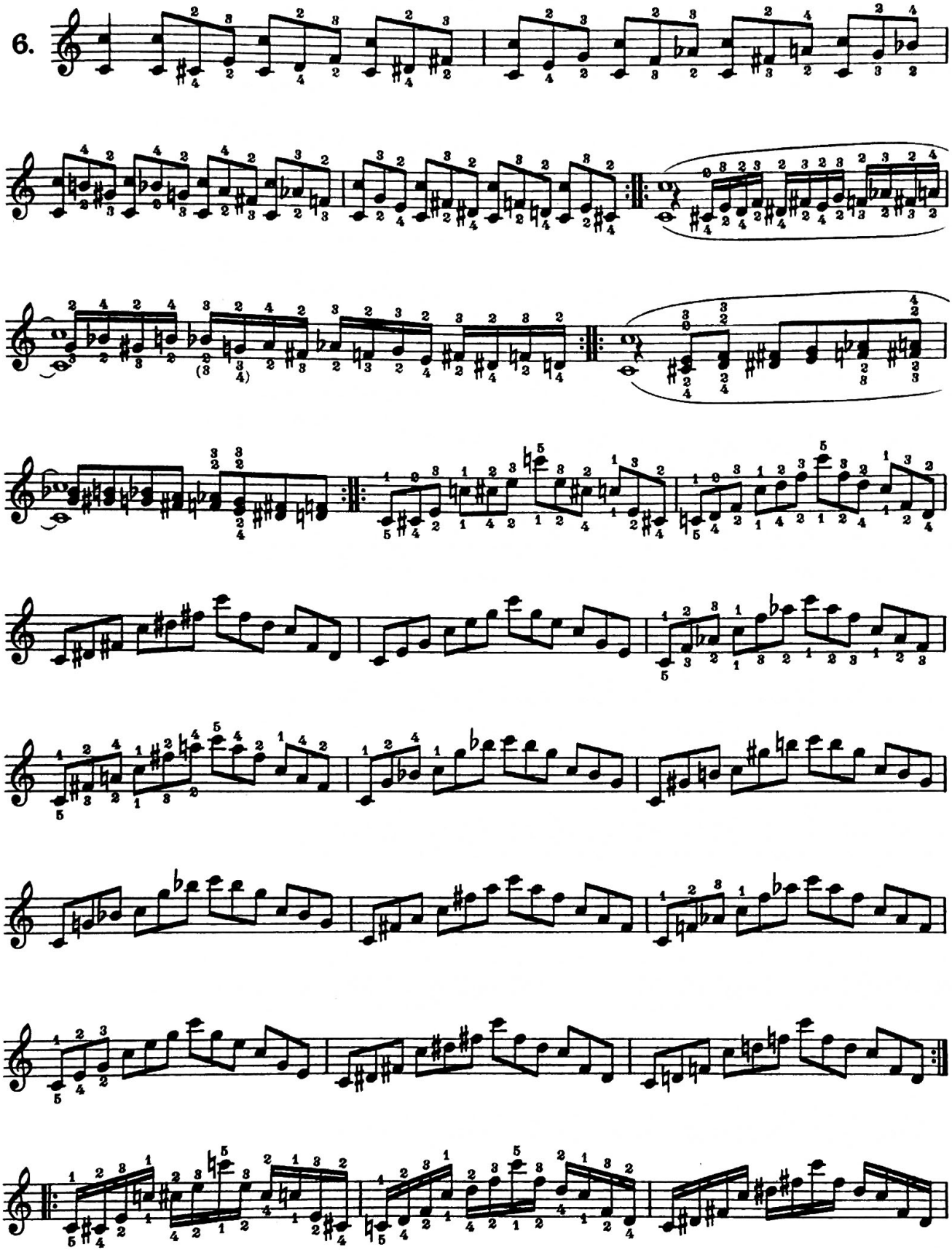
simile
3.
simile
simile
4.
simile
5.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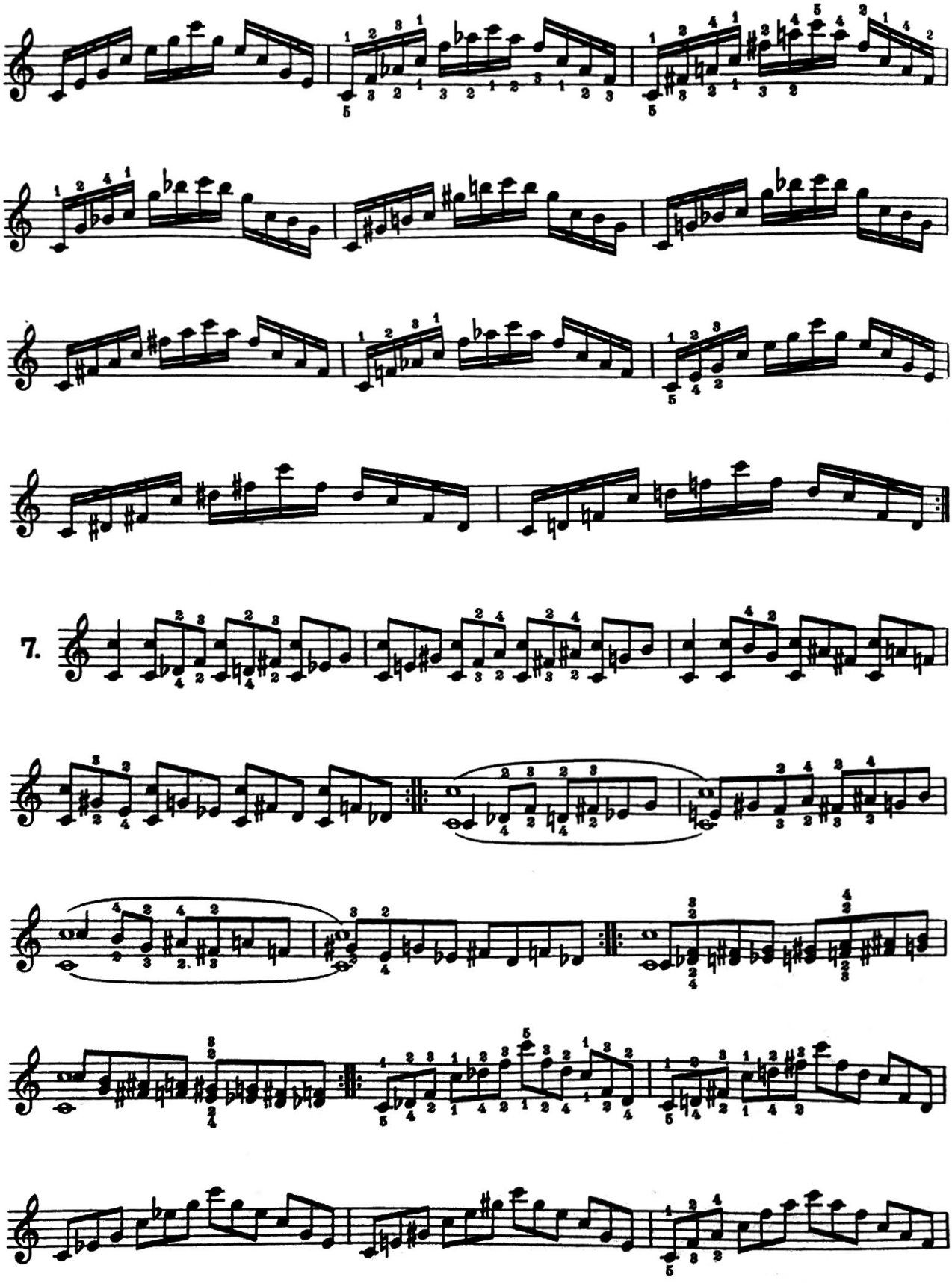
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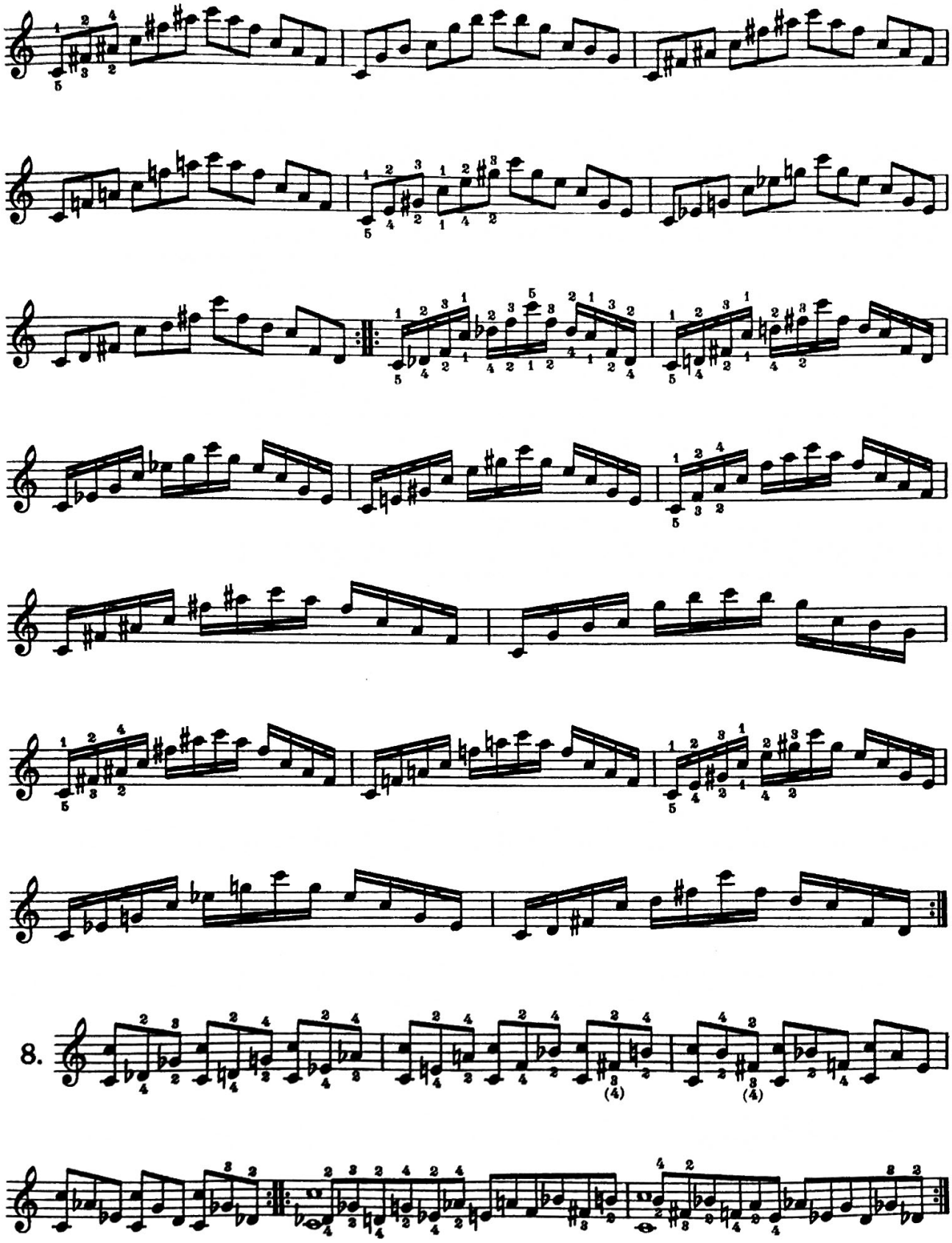
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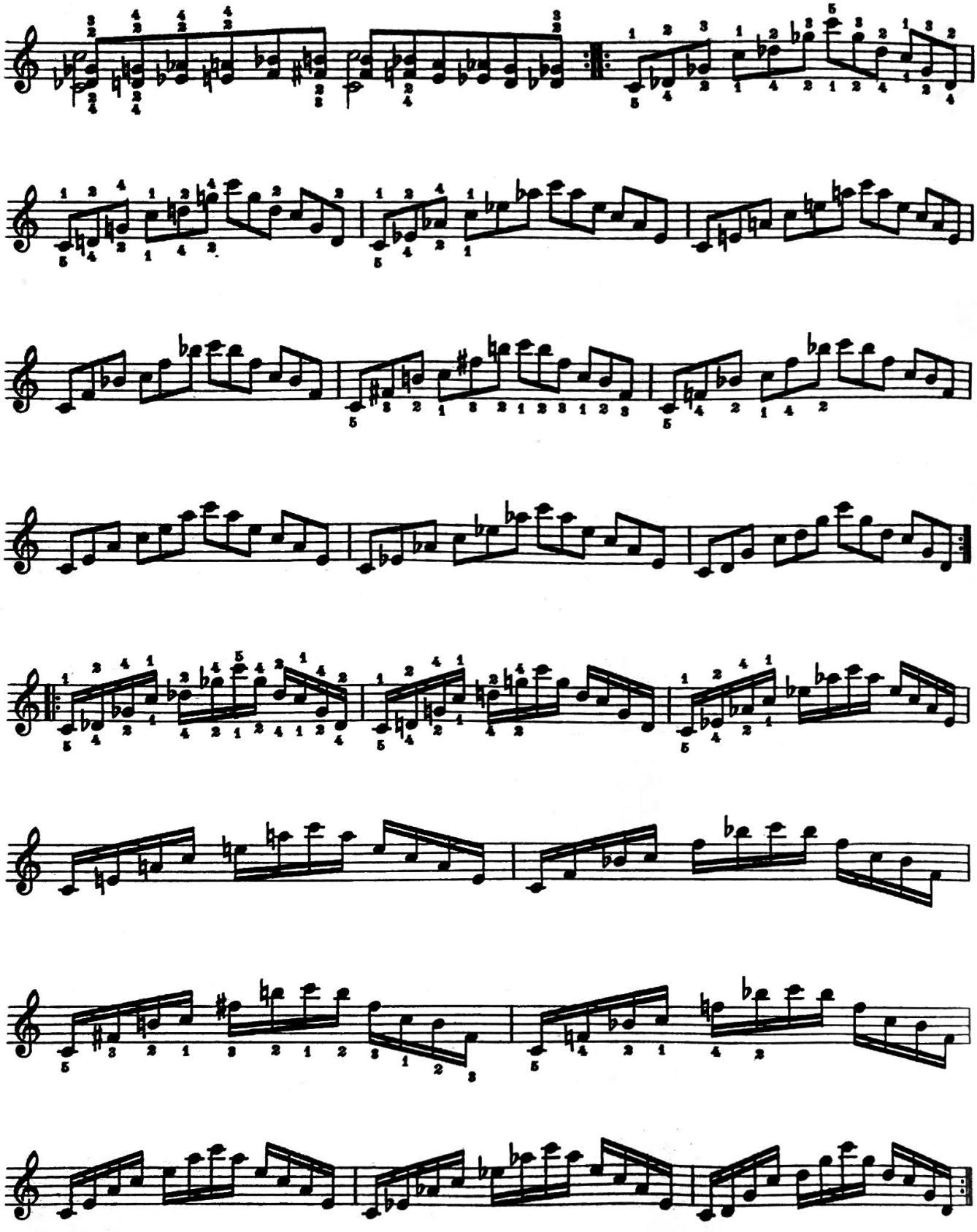

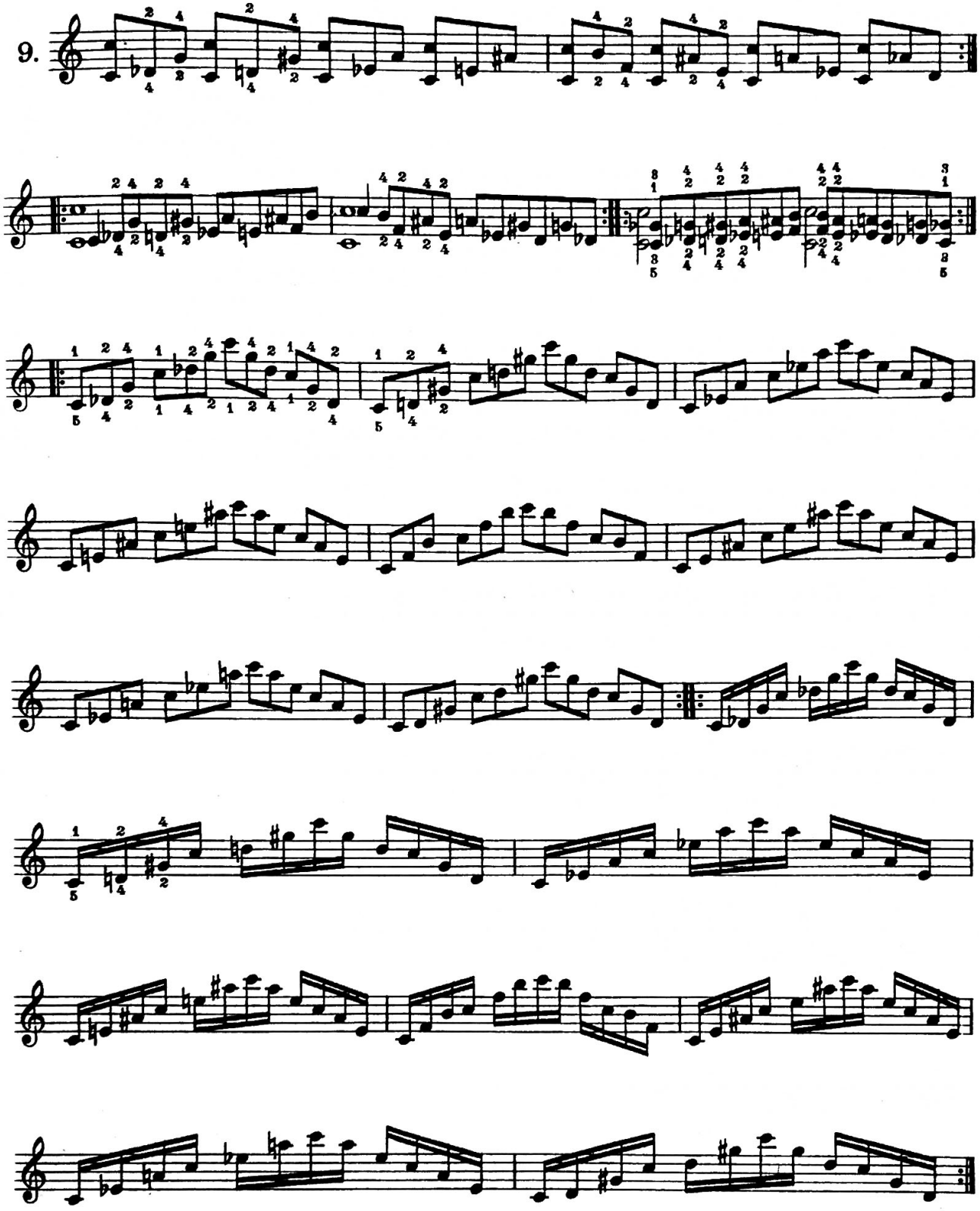
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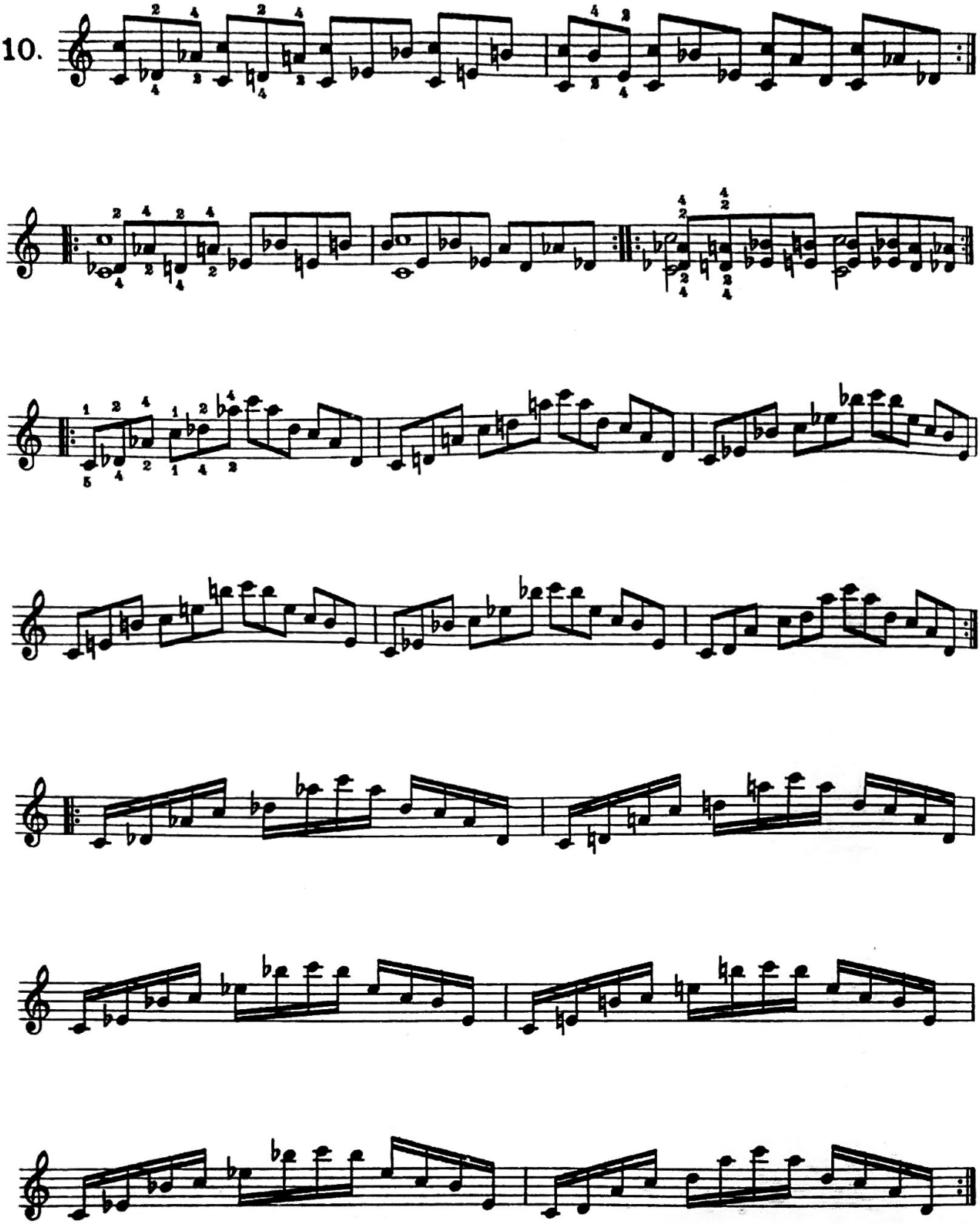

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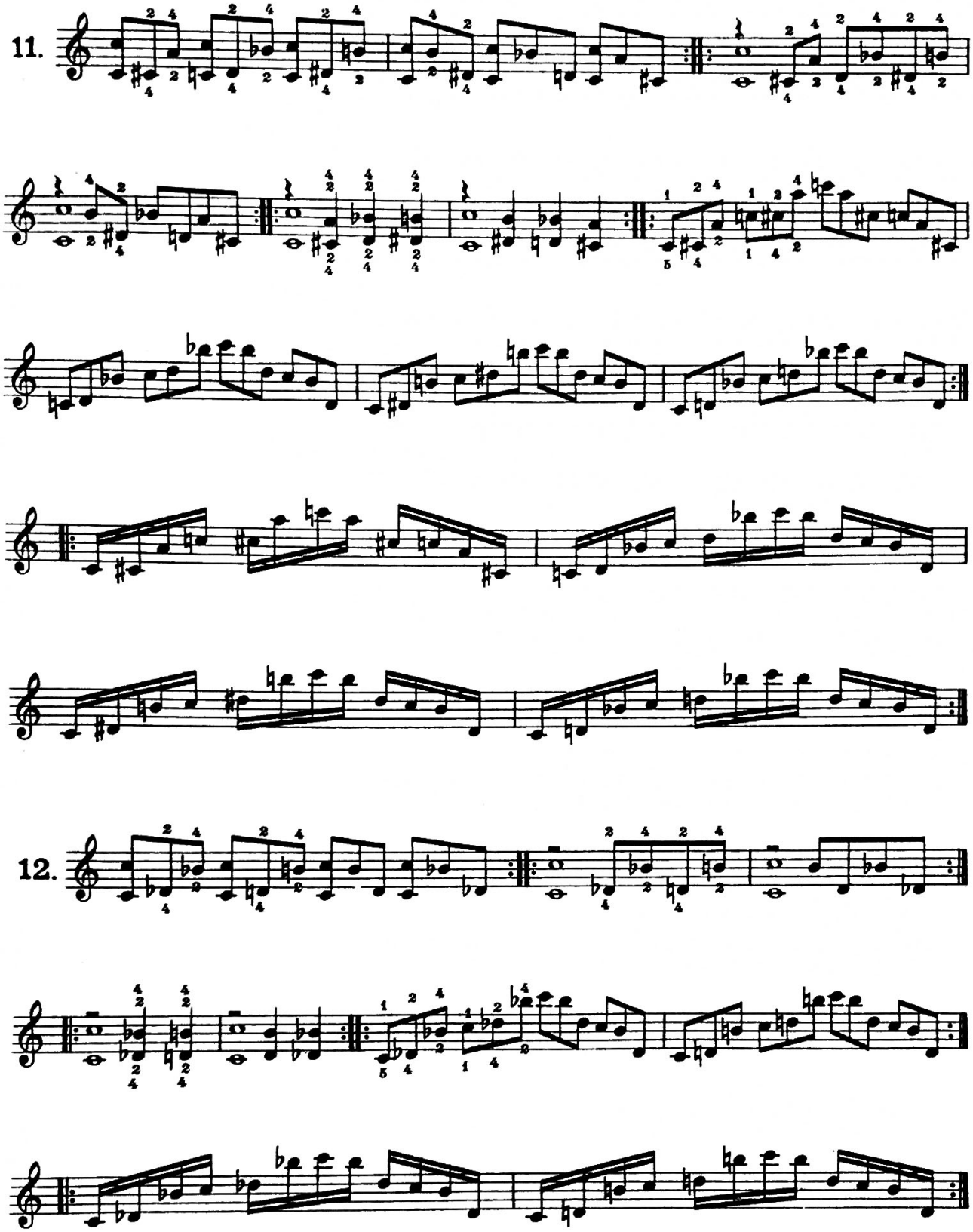
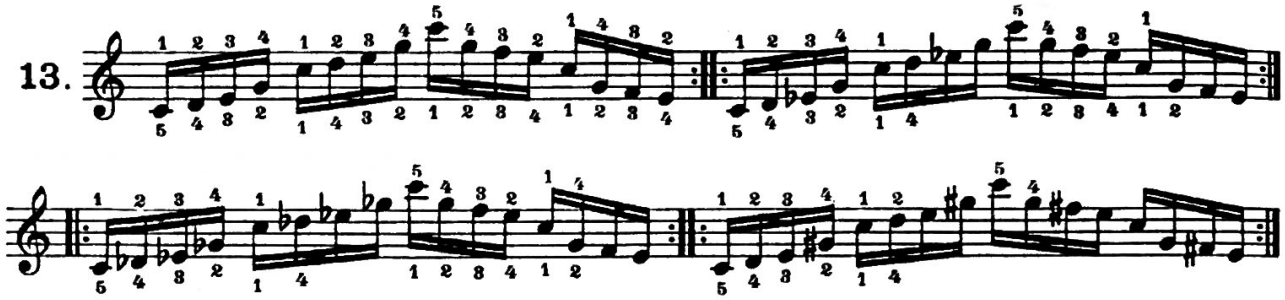


12.

13.



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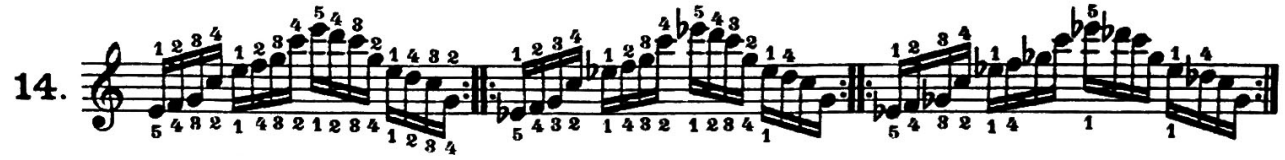
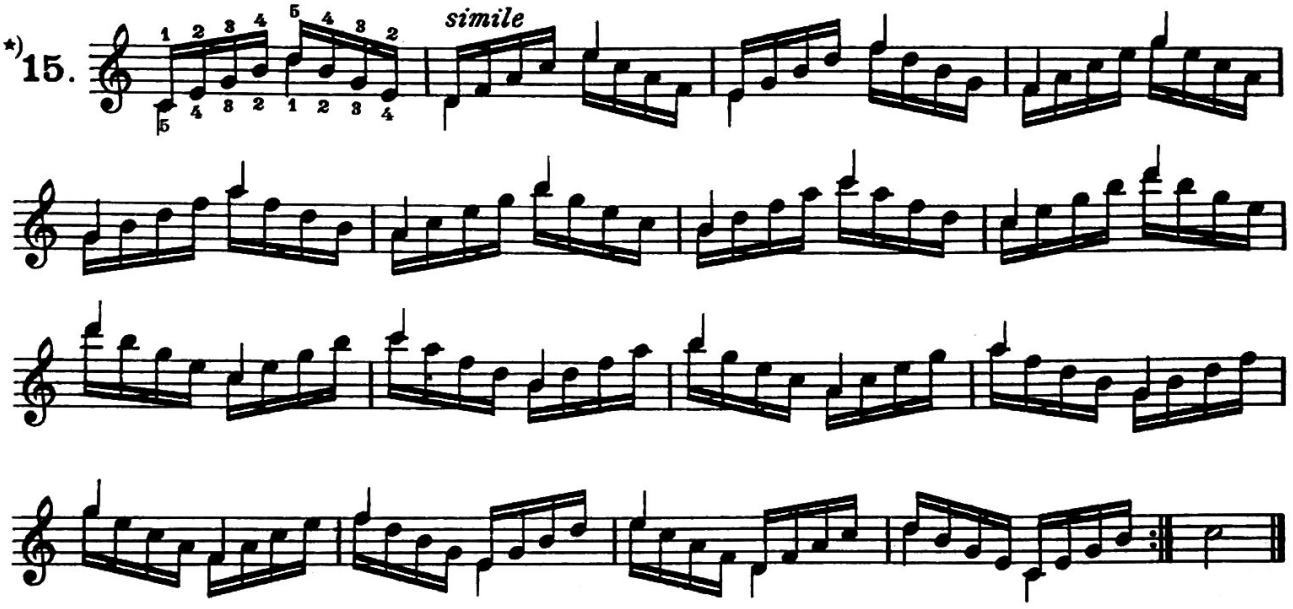


*) 15.



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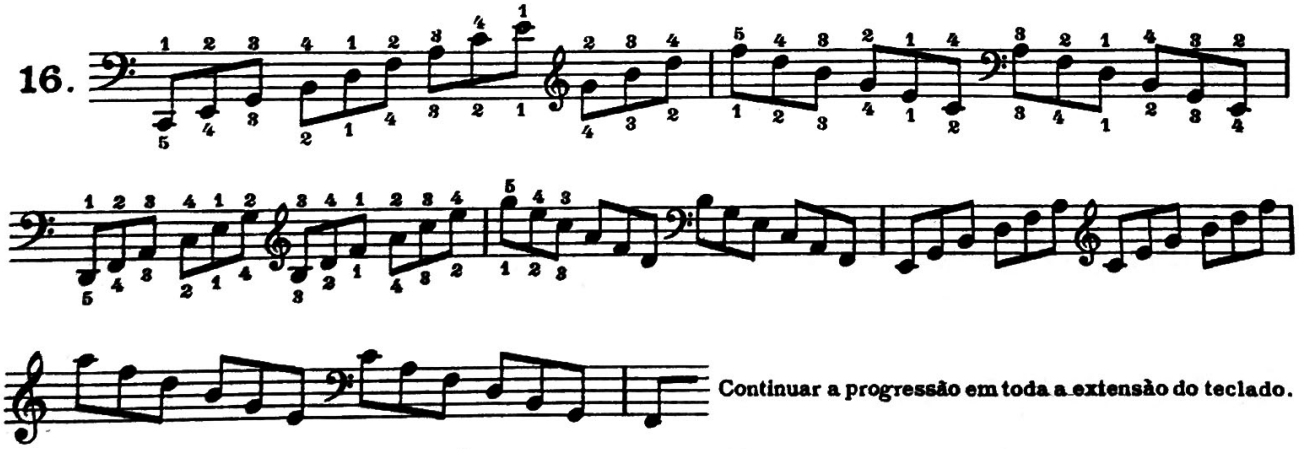
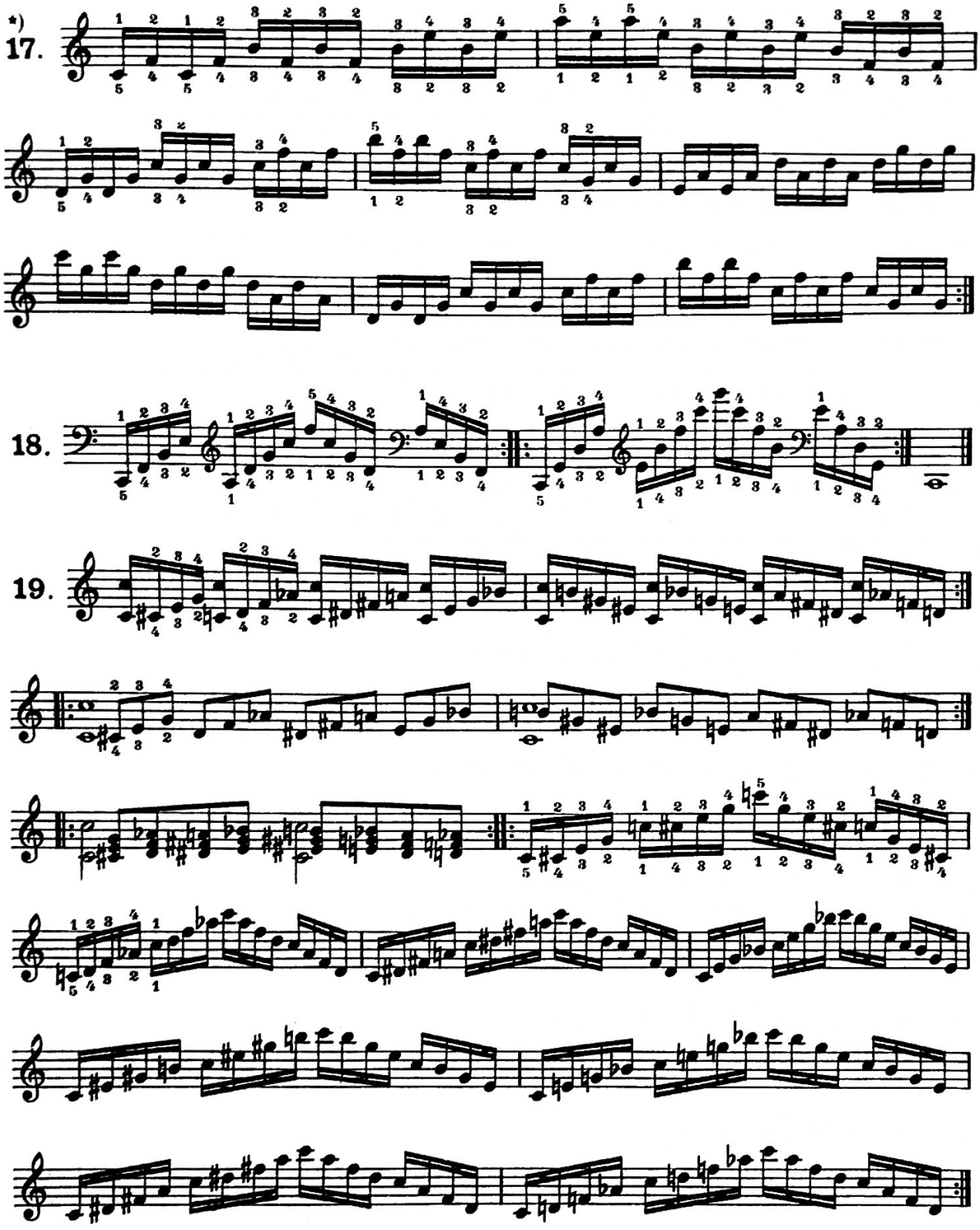


Continuar a progressão em toda a extensão do teclado.

*) Variantes para o numero 15: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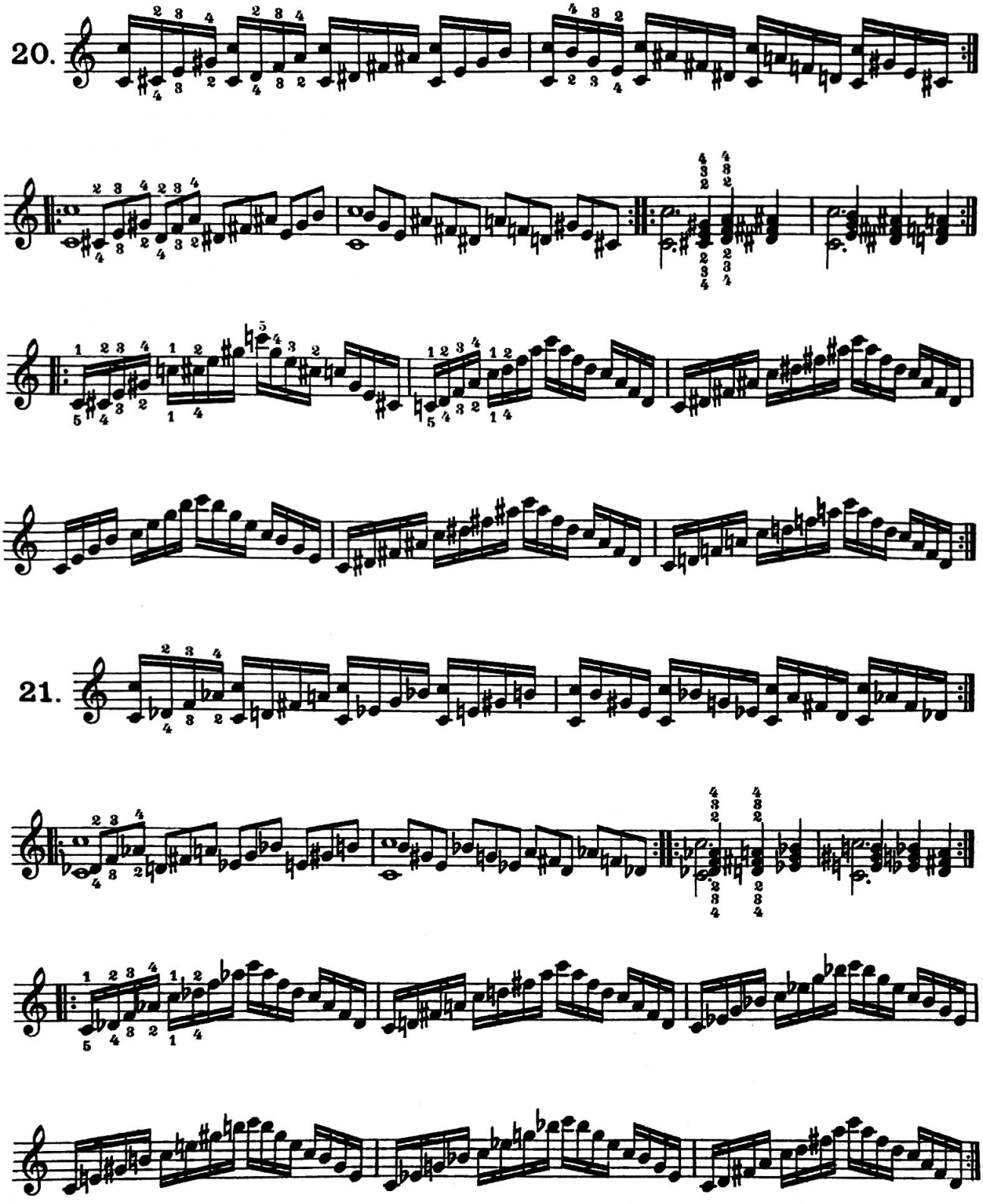
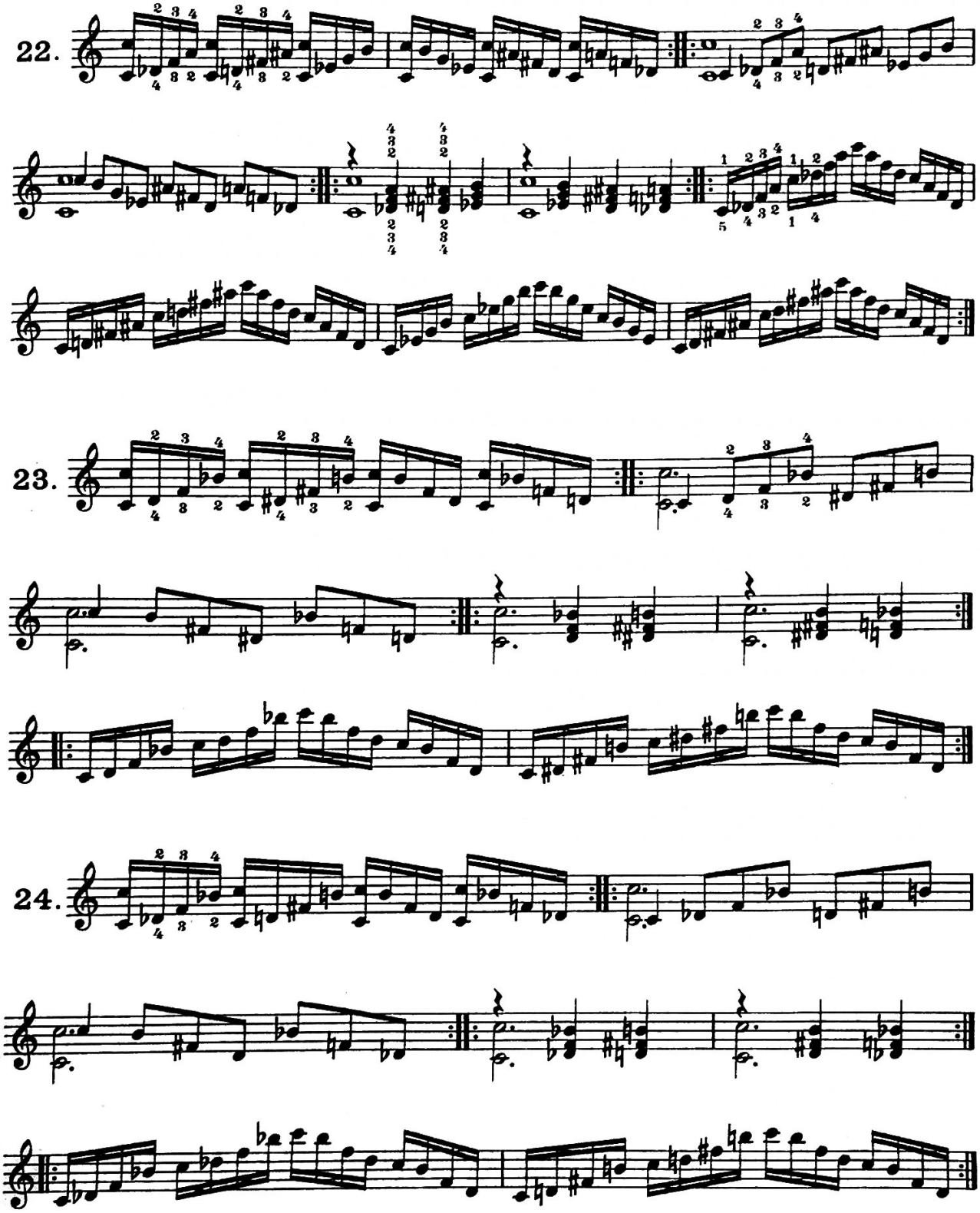
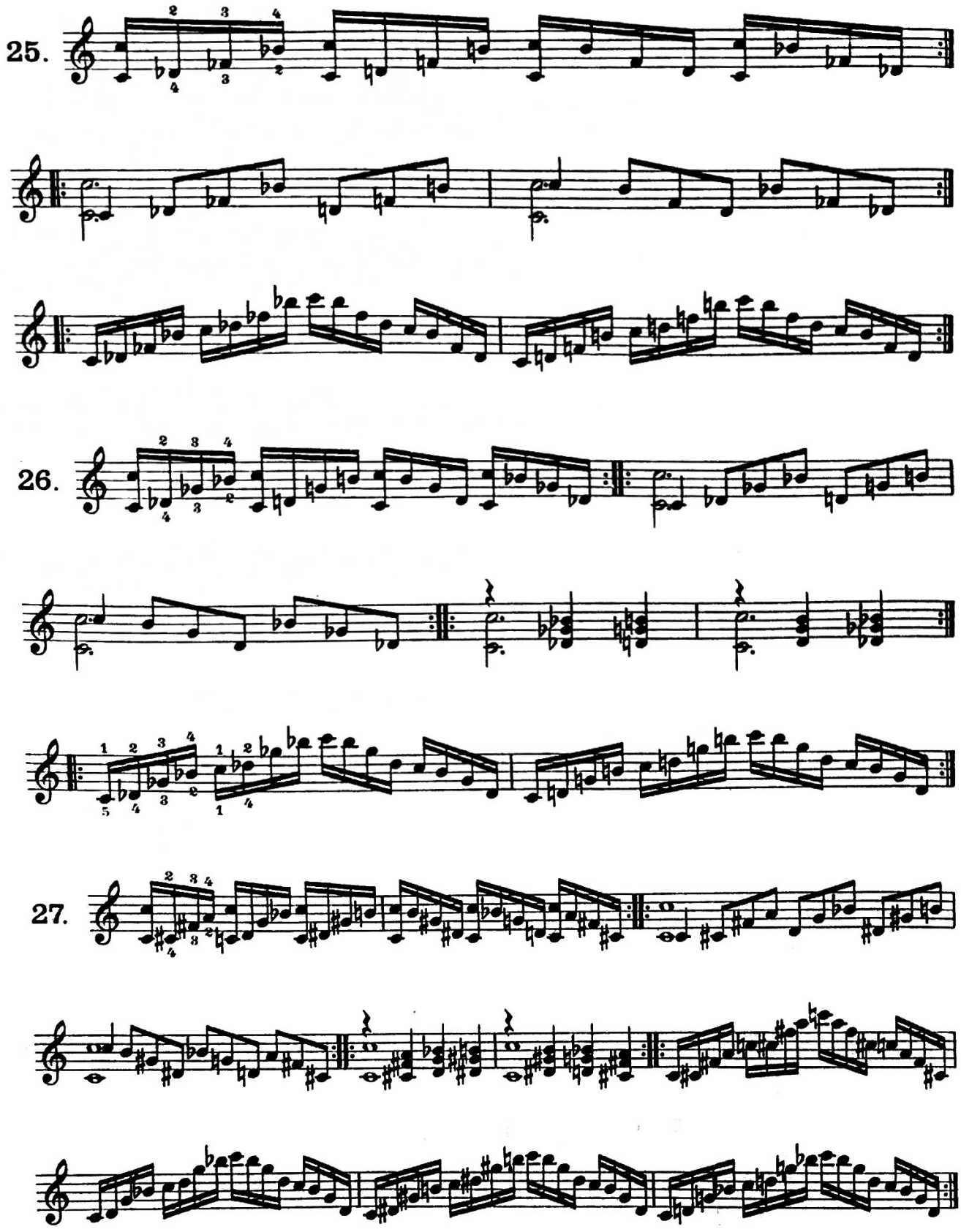
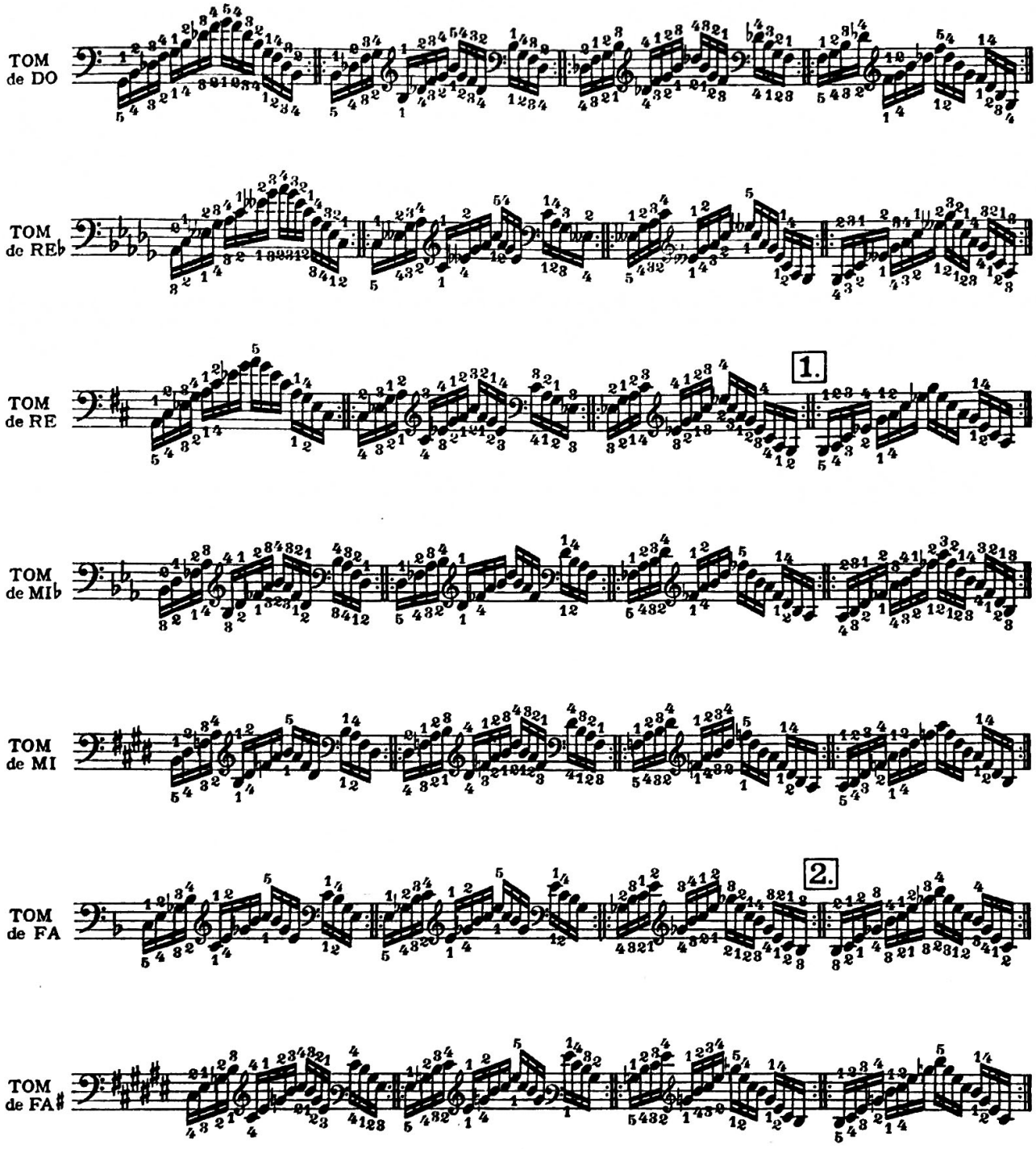
17.
18.
19.

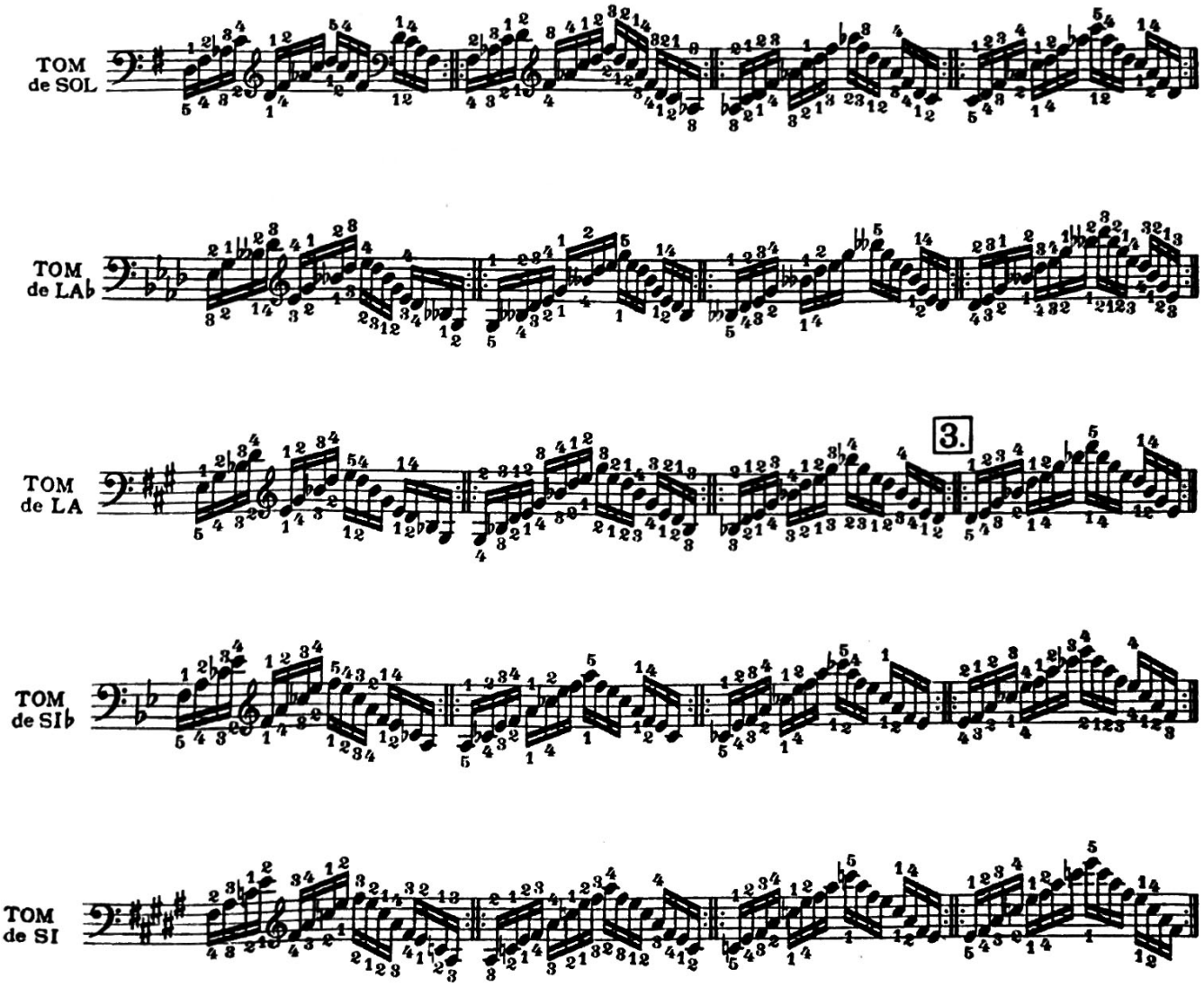

20.
21.


22.
23.
24.


25.
26.
27.

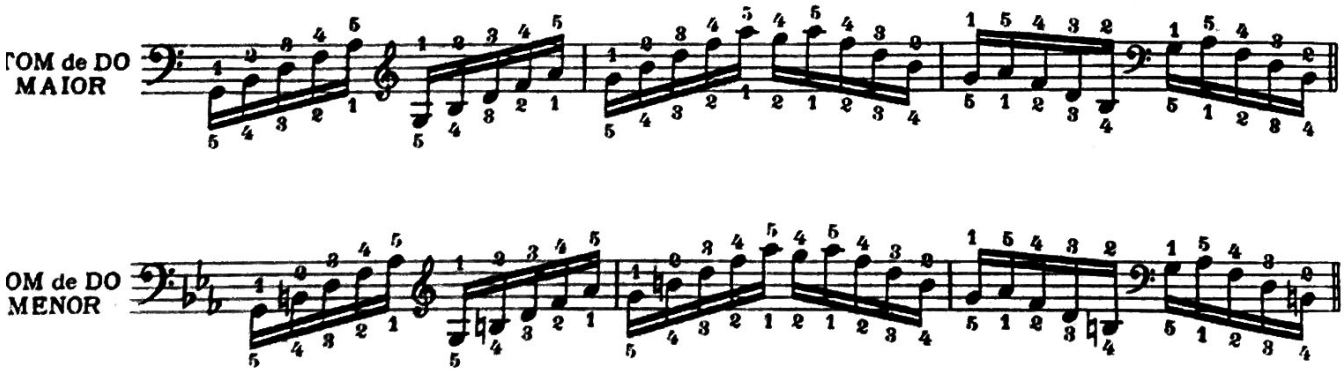
Arpejos de Setima da Dominante com a Alteração Descendente da Quinta.





Arpejos de Nona da Dominante.

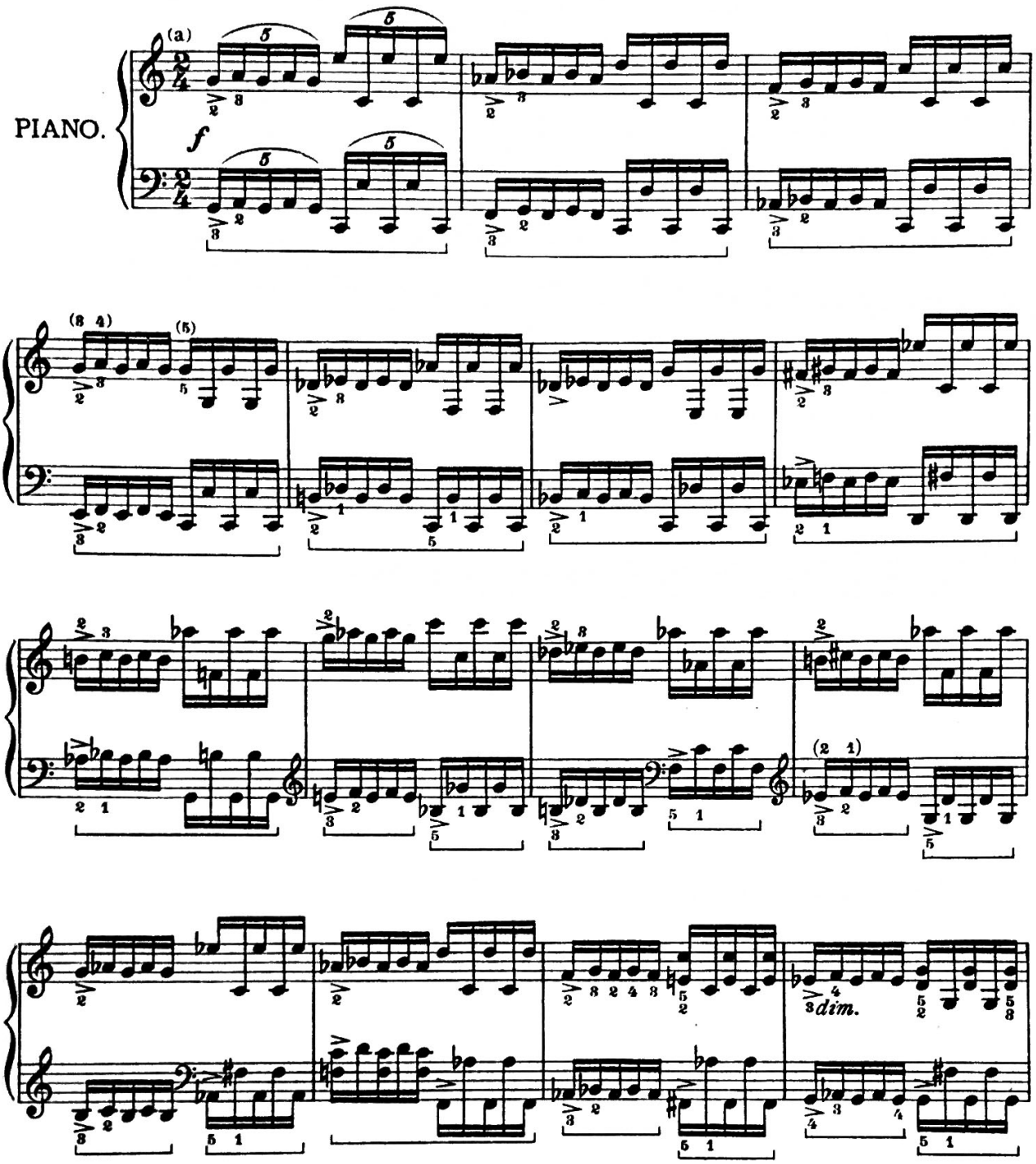
Transportar em todos os tons, subindo chromaticamente e conservando o dedilhado marcado.

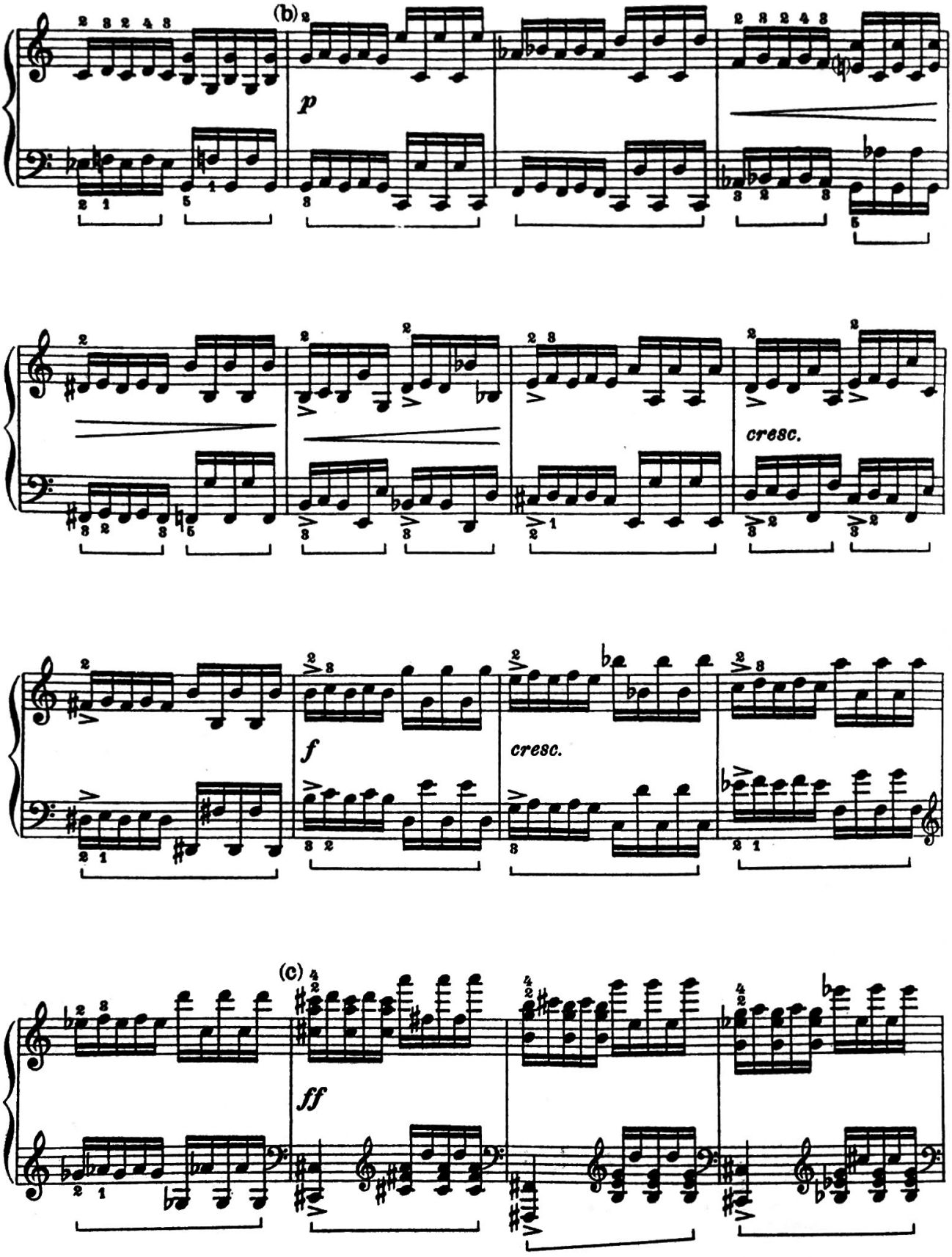


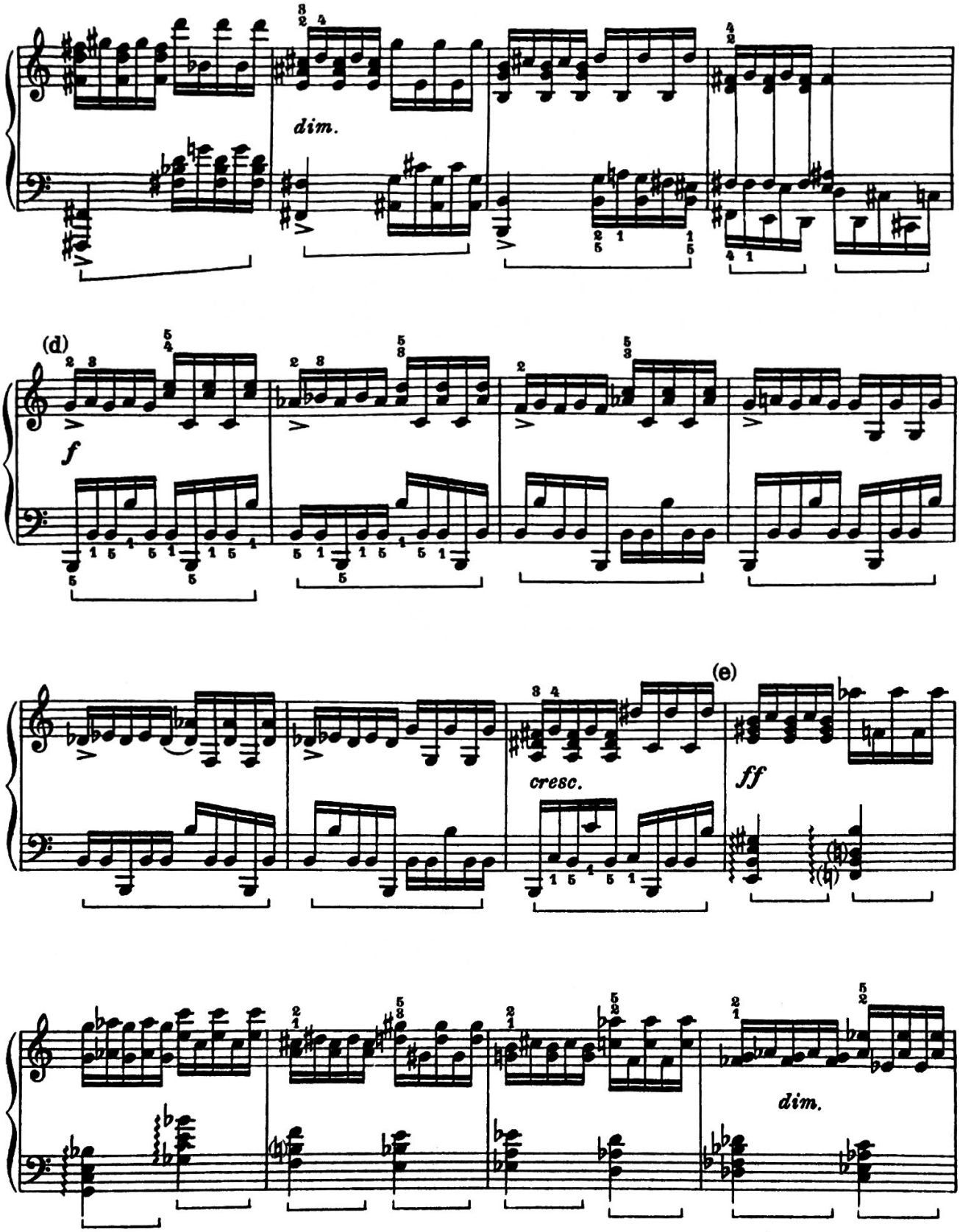
Estudo de Concerto.

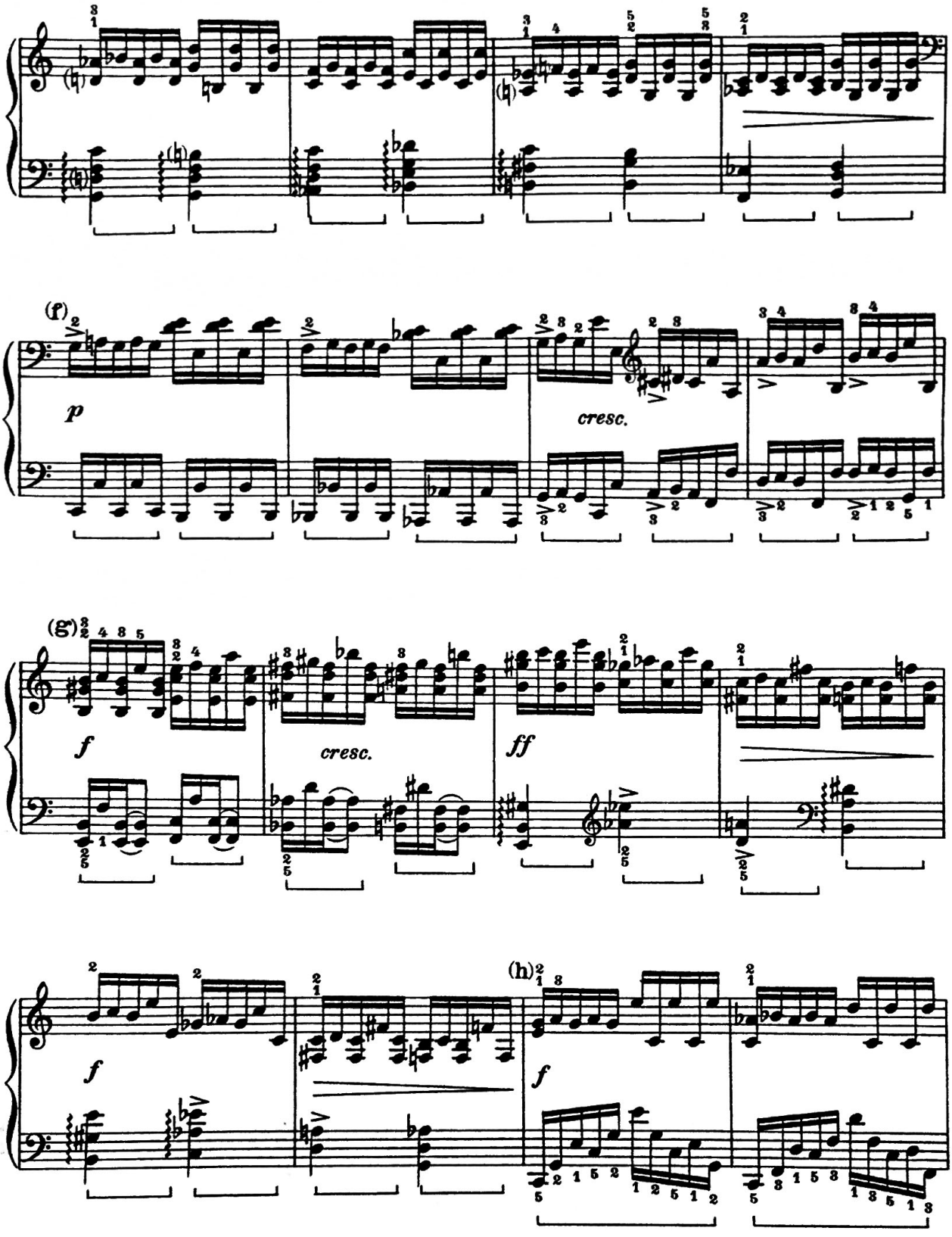
Barrozo Netto.

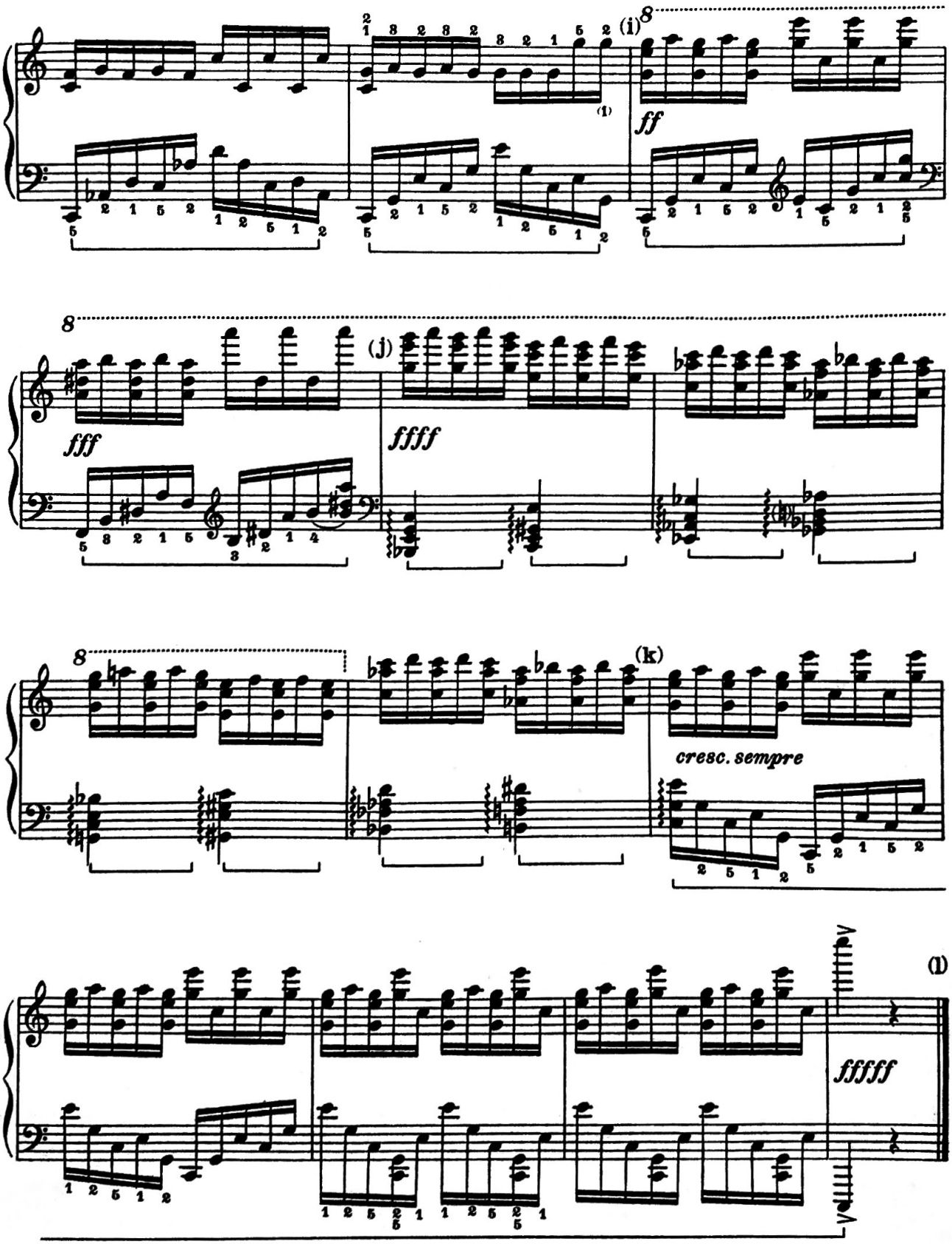
Allegro molto.




(b)
p
cresc.
f
cresc.
(c)
ff

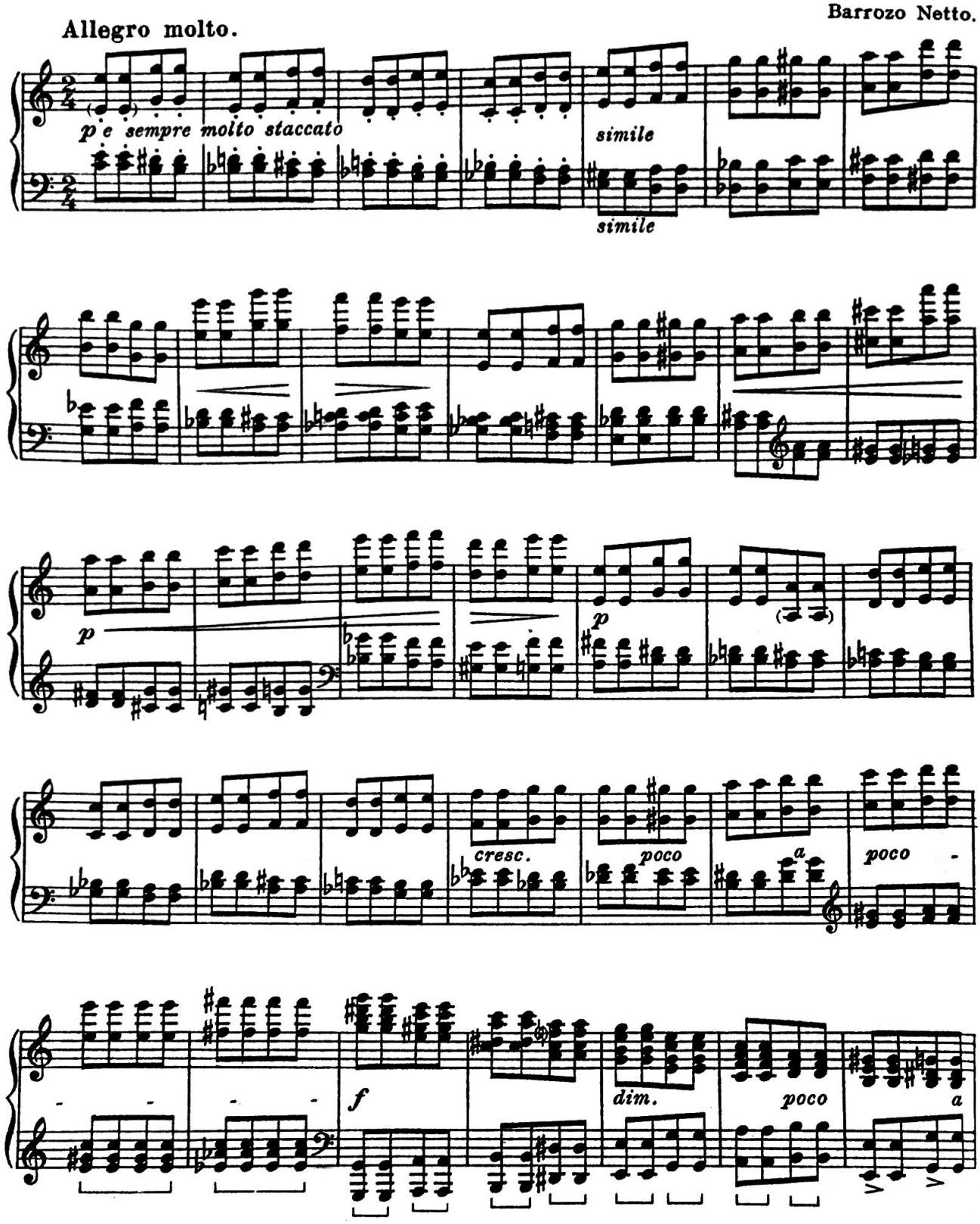

dim.
(d)
f
(e)
cresc.
ff
dim.

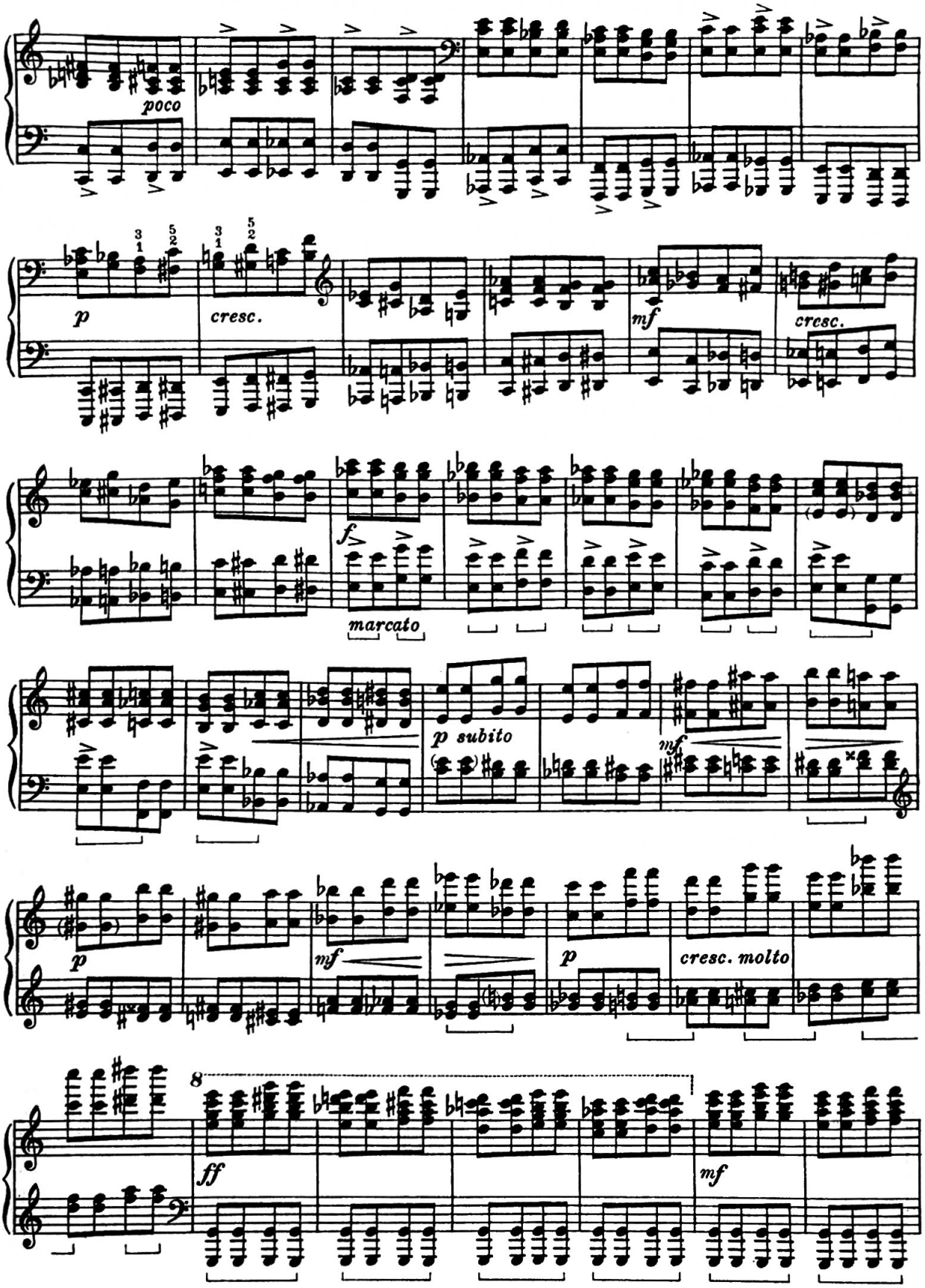

(f)
p
cresc.
(g)
f
cresc.
ff
(h)
f
f

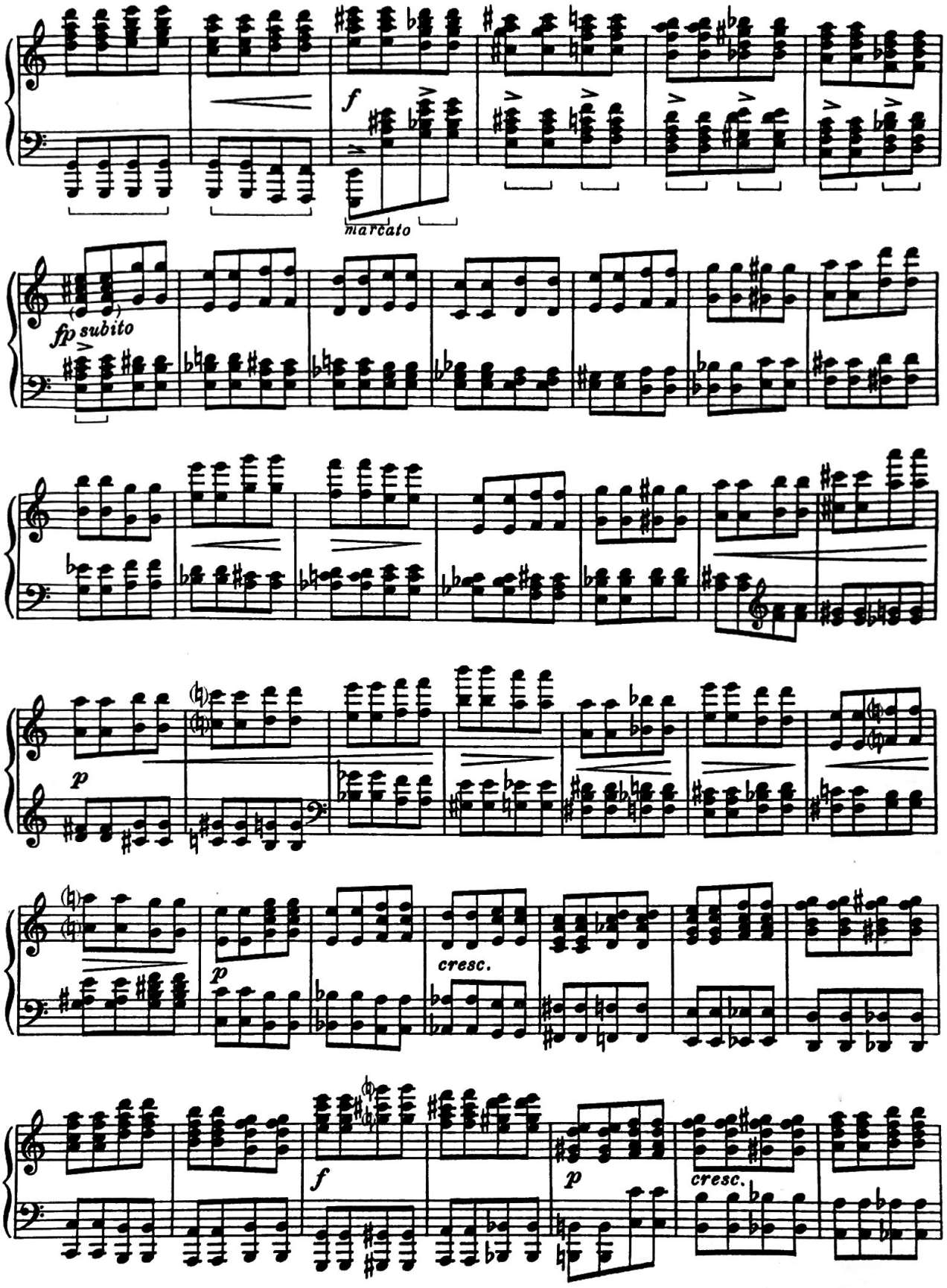

(i)
ff
(j)
fff
ffff
(k)
cresc. sempre
(l)
fffff

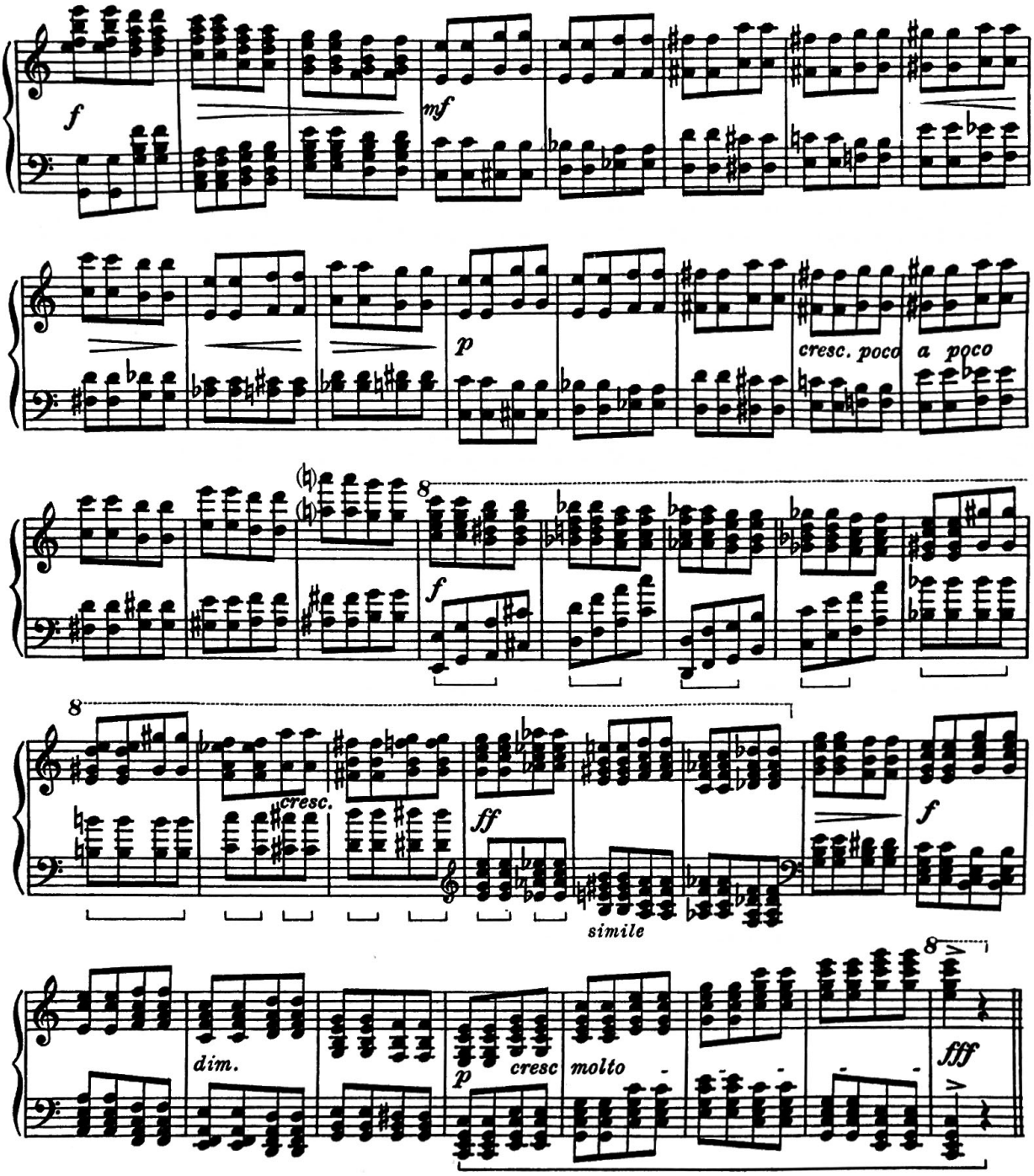
Segundo Estudo de Concerto.

Barrozo Netto.




poco
p
cresc.
mf
cresc.
f
marcato
p subito
mf
p
mf
p
cresc. molto
8
ff
mf

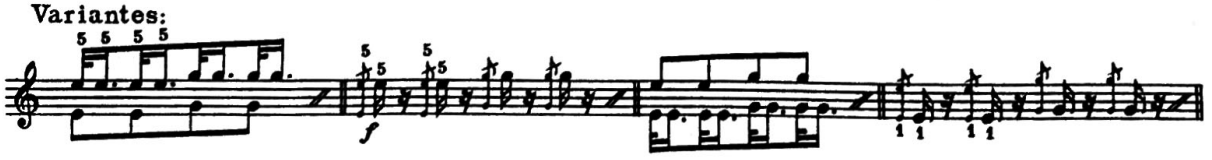

f
marcato
fp subito
p
p
cresc.
f
p
cresc.



Ajouter aux octaves de la main droite, de la mesure 1 à la mesure 80, les harmonies de la main gauche.

Ajuntar ás oitavas da mão direita do compasso 1 ao compasso 80, as harmonias da mão esquerda.

Variantes:



SEGUNDA PARTE.

Sendo esta obra destinada aos alumnos do curso superior, o professor I. Phillipp apresenta quasi todas as difficuldades em fórma de exemplos, deixando ao alumno intelligente o cuidado de trabalhar e desenvolver as suas ideias, servindo-se das variantes de dedilhados e rythmos indicados para cada exercicio.

O paciente estudo desses exercicios, alternados com os da primeira parte, será seguro caminho para alcançar a mais perfeita technica. Recordo entretanto o velho preceito: Trabalhar lentamente; muito lentamente, attingindo os movimentos rapidos pelo augmento tão gradativo quanto possivel dos andamentos. E' esse o unico meio de alcançar a desejada perfeição.

O seguro resultado desses exercicios, será o mais eloquente elogio á obra do illustre mestre I. Philipp que me honrou com a sua collaboração neste volume.

BARROZO NETTO
(Paris, 12. 4. 1926)

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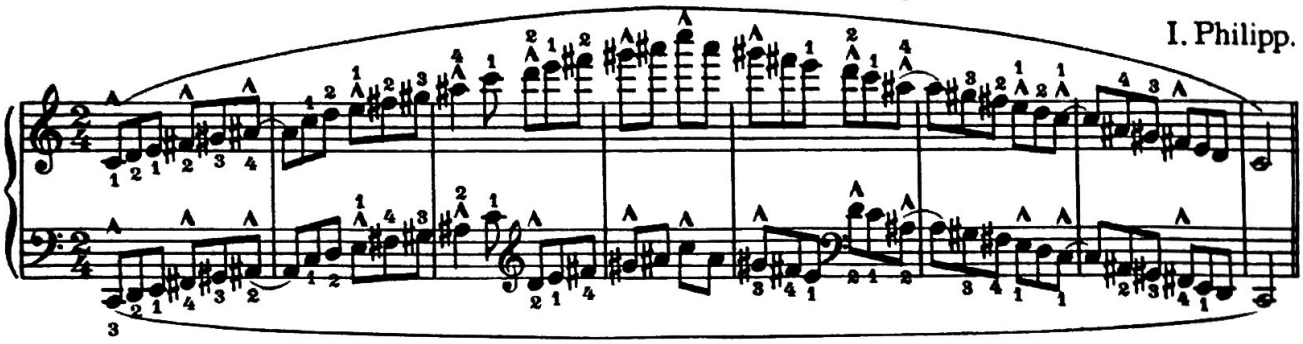
DEUXIÈME PARTIE.

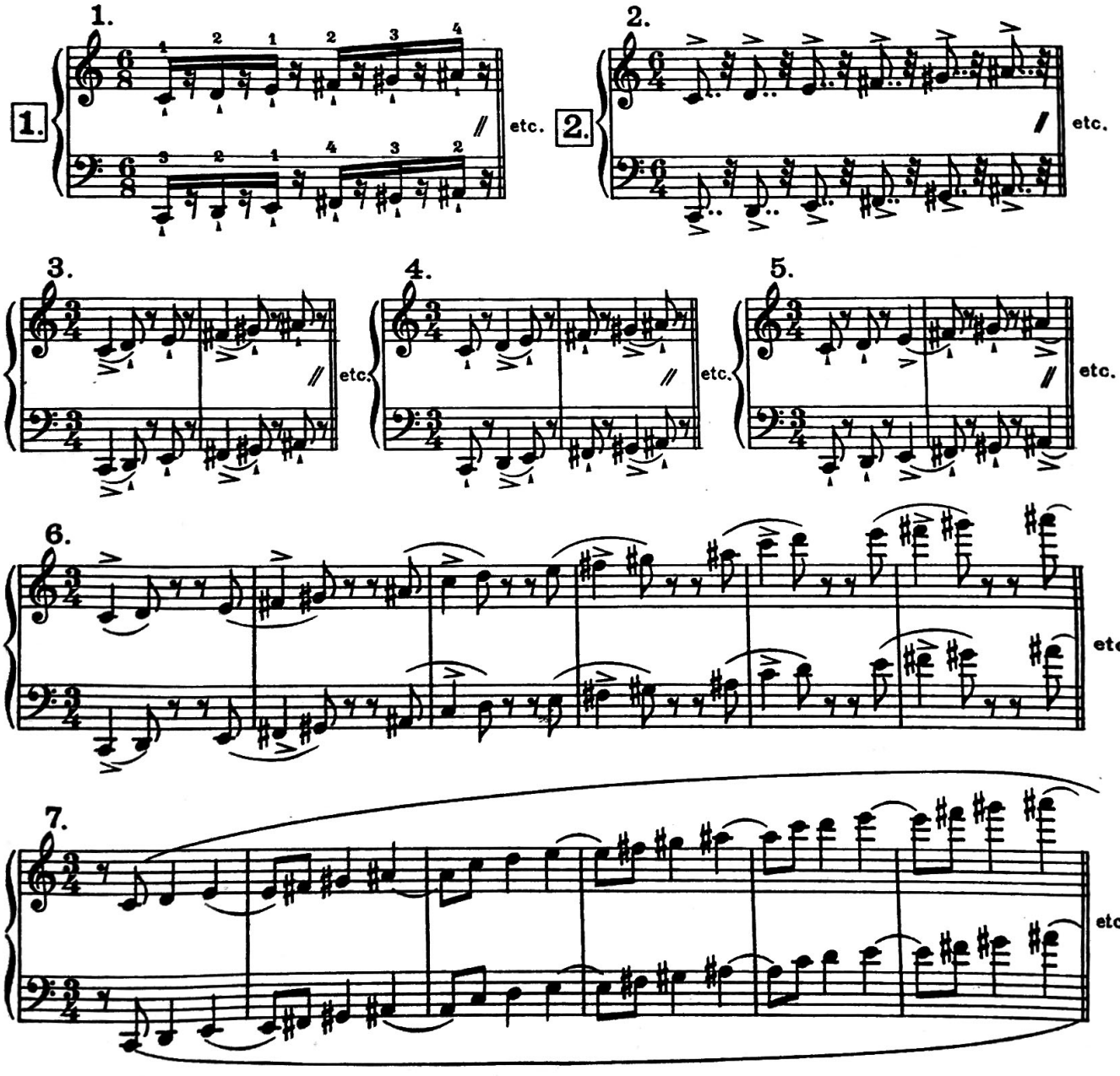
Segunda parte.

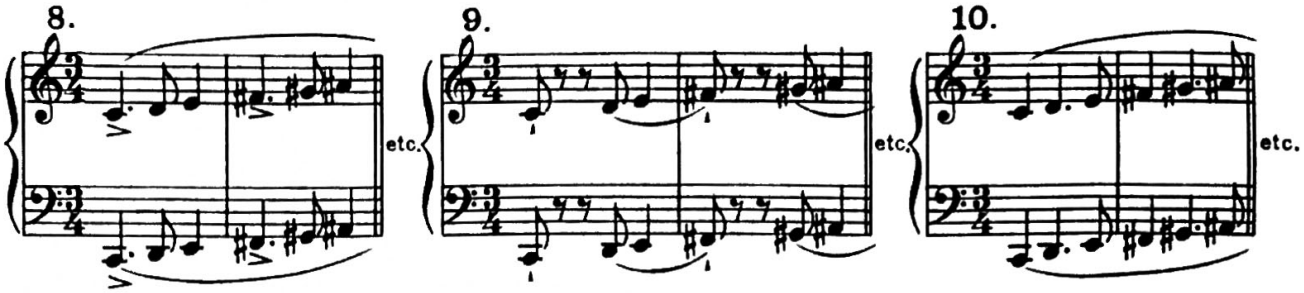
Gammes en tons entiers. — Escallas por tons.

I. Philipp.

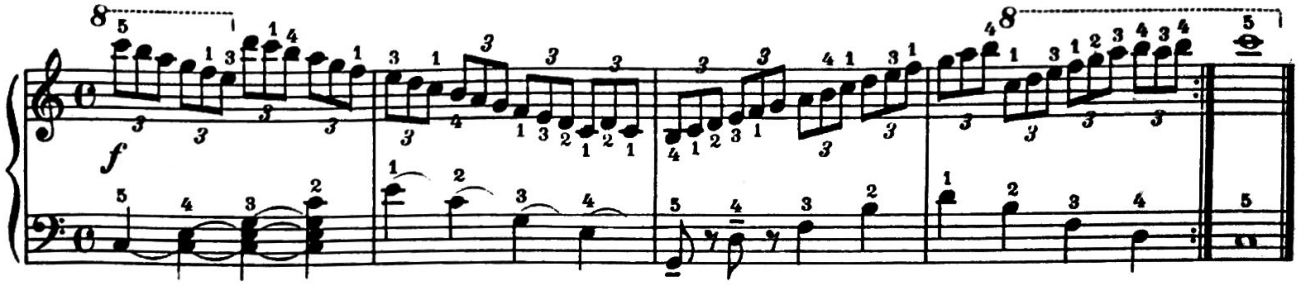


Manière de travailler. — Modo de estudar.

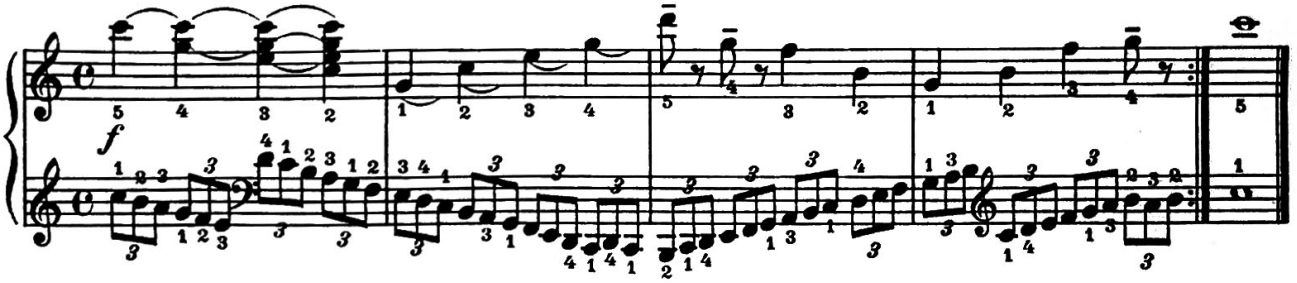


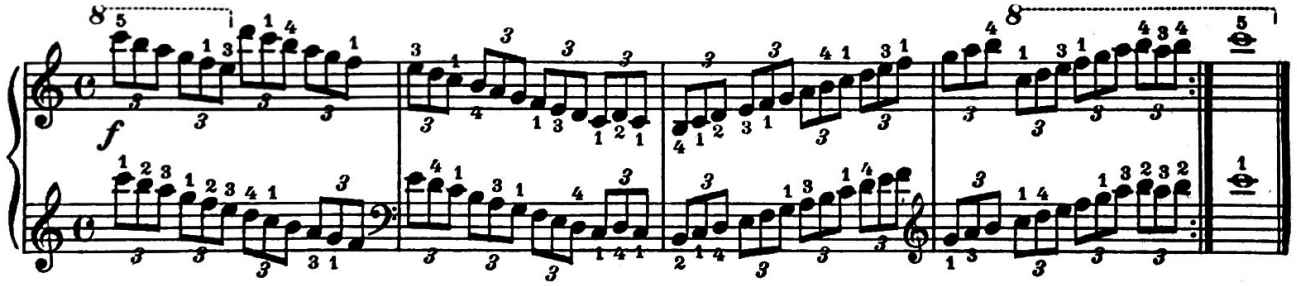


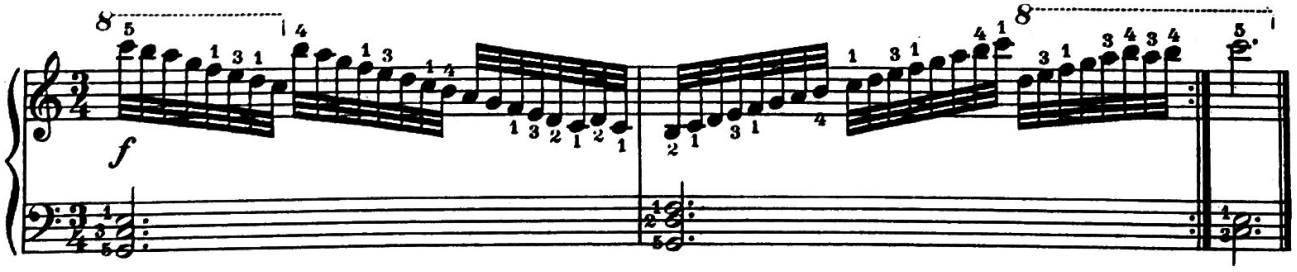
*) Gammes majeures et mineures. — *) Escalas maiores e menores.

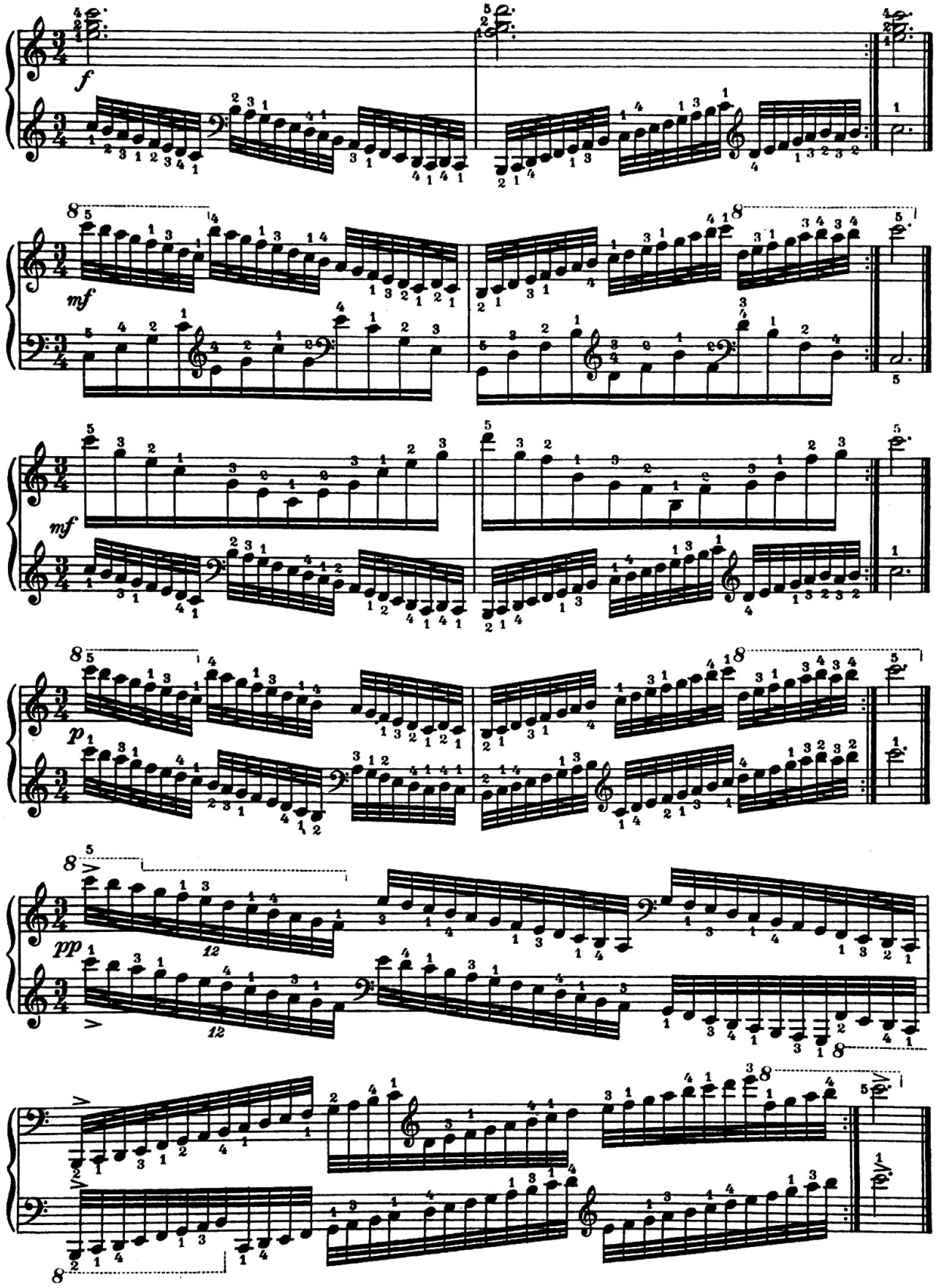


Tenir toutes les notes. Prender todas as notas

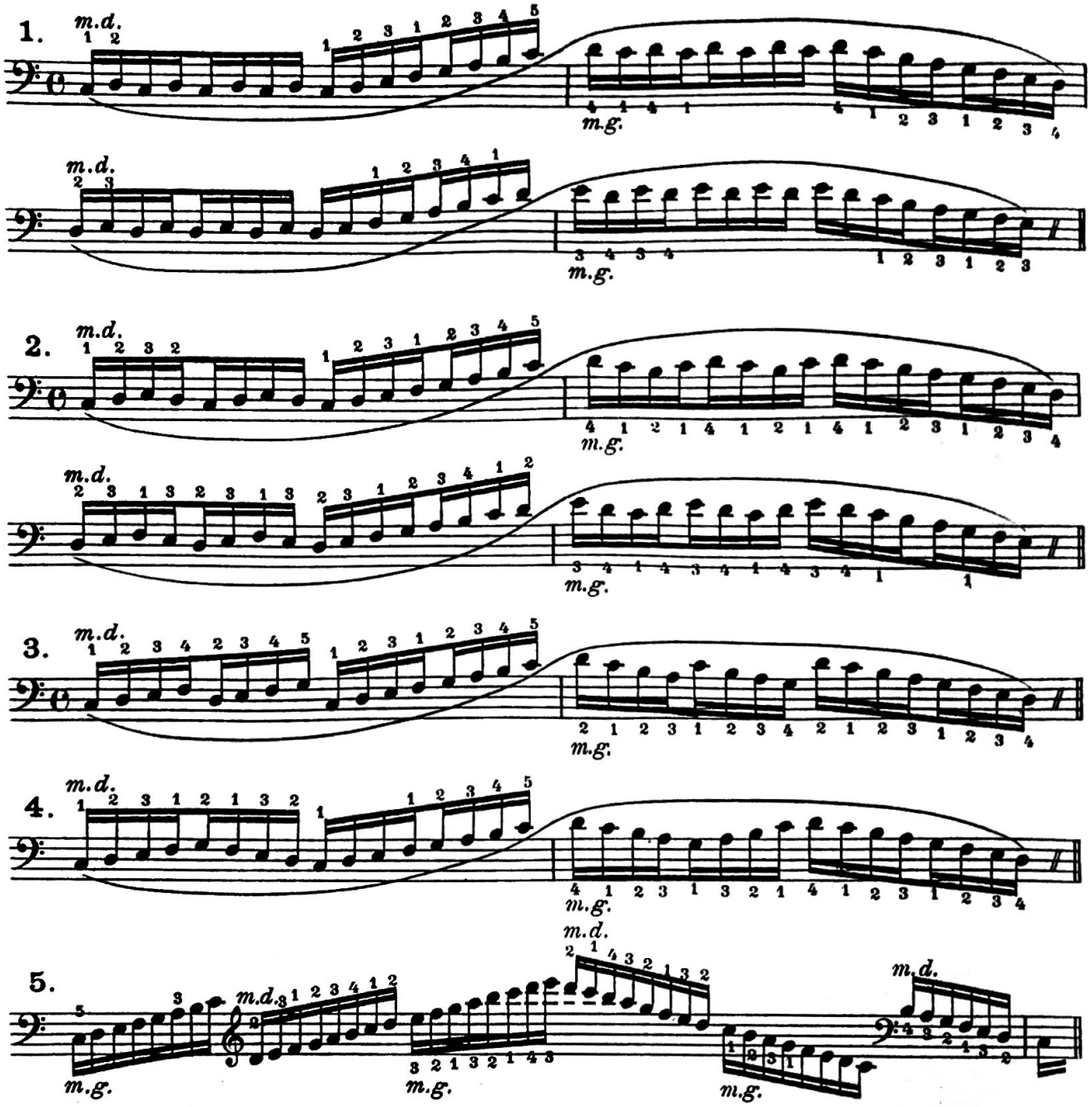




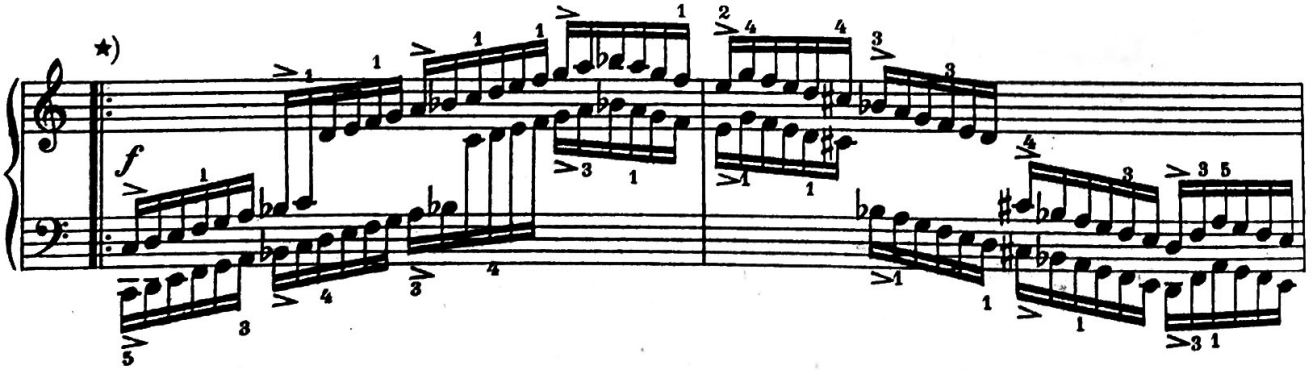


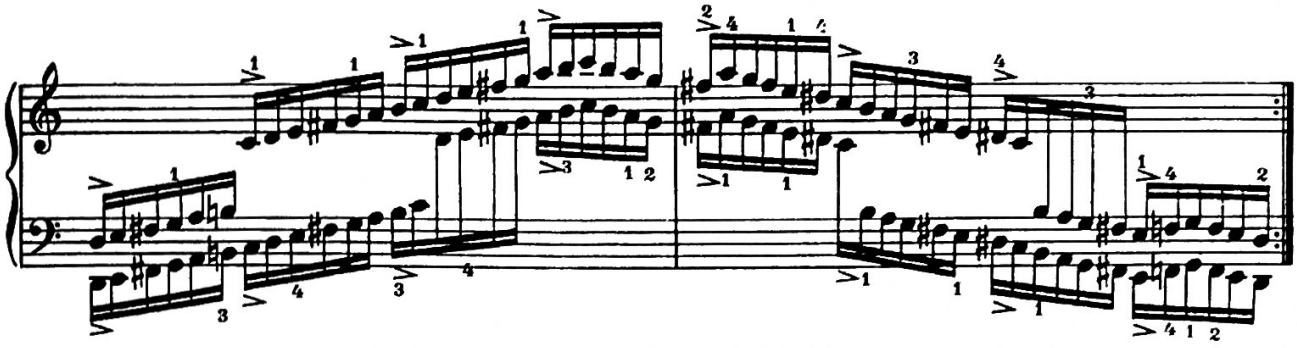

f
mf
mf
p
pp

Mains alternées. — Mãos alternadas.



Exemple de gamme pour être travaillé avec les variantes.
Exemplo de escala para ser estudada com as variantes.





*) Doigtés uniformes pour deux notes: *legato* 1 2, 1 3, 1 4, 1 5, *louré (portamento)* 2 3, 2 4, 2 5, 3 4, 3 5, 4 5.
Dedilhados uniformes para duas notas:

Travailler en répétant 8 fois des groupes de 2, 3 et 4 notes.
Estudar repetiudo 3 vezes em grupos de 2, 3 e 4 notas.

Travailler les mains croisées avec le doigté régulier. Nuances variées; *m.g. f* et *m.d. p* puis l'opposé.
Estudar com as màos crusadas empregando o dedilhado normal.

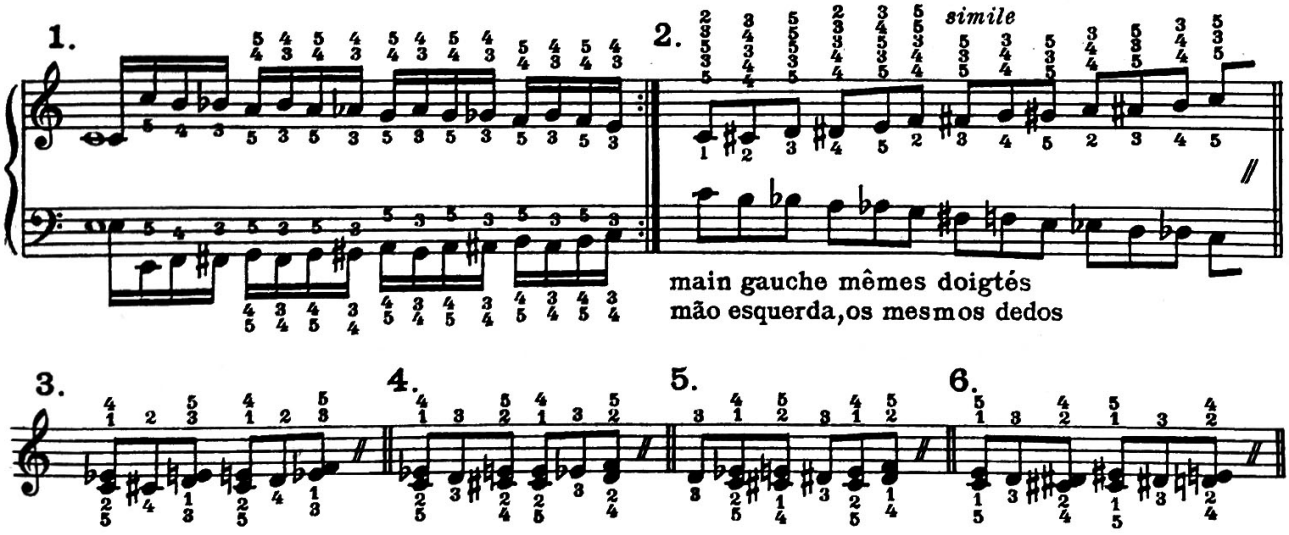
Rythmes divers pour douze notes: 1) 2) 3)
Rythmos diversos para doze notas:

pour 8 notes / para 8 notas: 1) 2)

pour 12 notes / para 12 notas: 1) 2) 3)

4) 5) 6) 7)

Exercices et Gammes chromatiques.
Exercicios e Escalas chromaticas.



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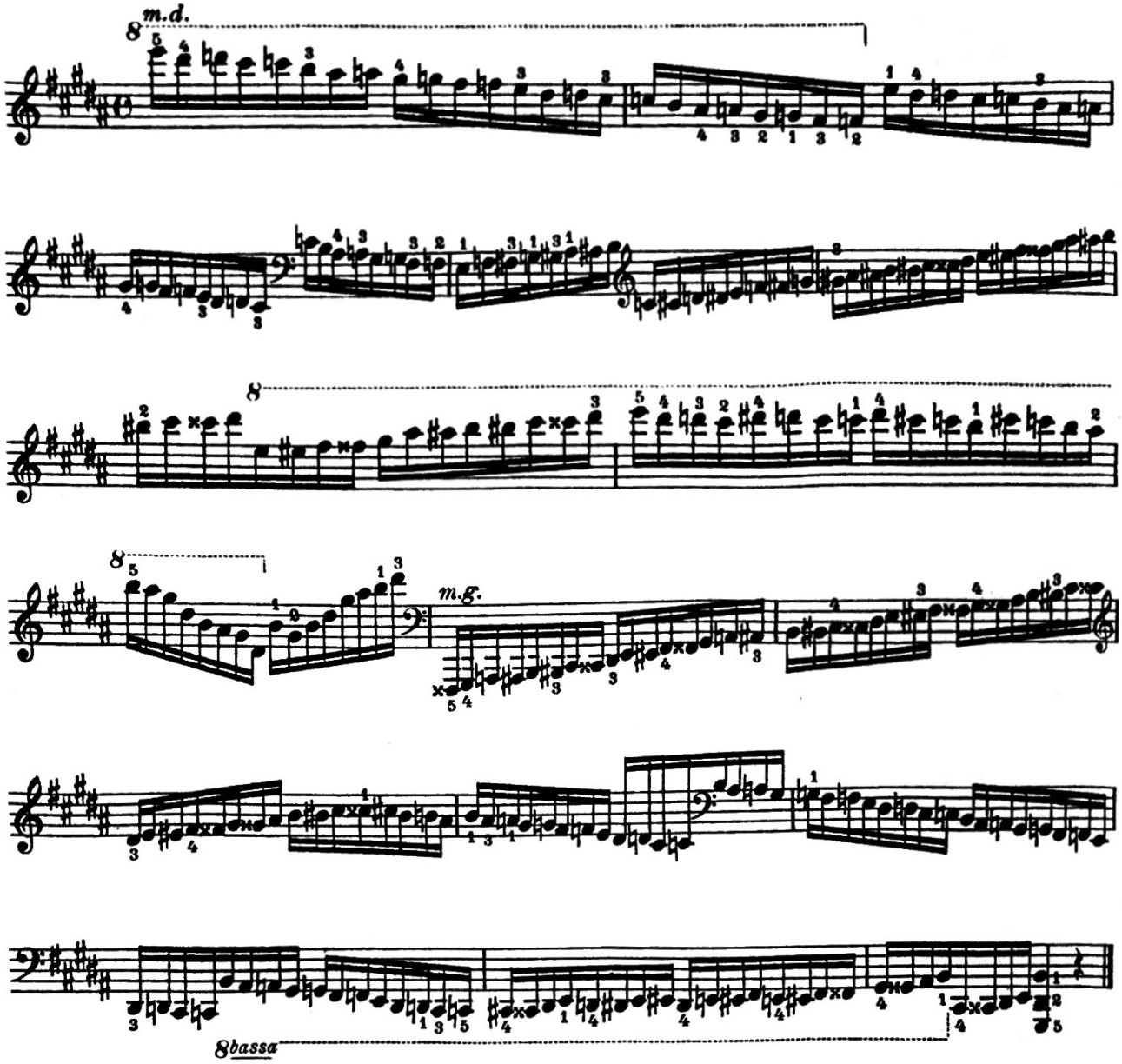
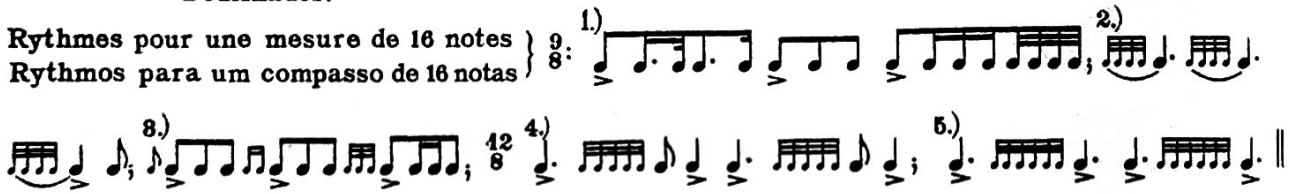
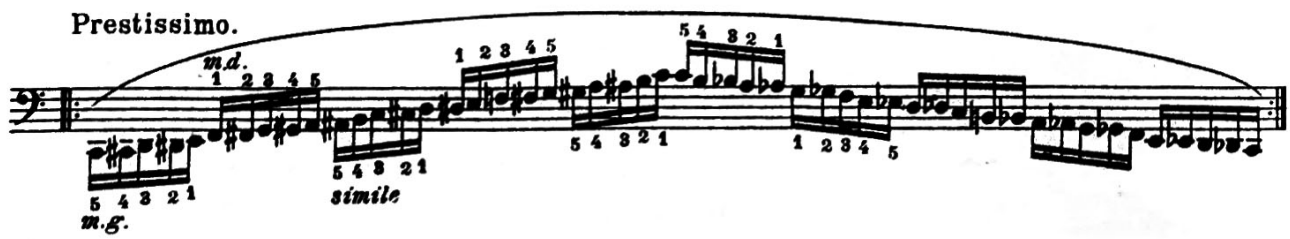


Doigtés: *legato* 1 2; 1 3; 1 4; 1 5; *louré* 3 2 1; 4 2 1; 4 3 1; 5 3 1; 5 4 1.
Dedilhados:

Rythmes pour une mesure de 16 notes
Rythmos para um compasso de 16 notas





Tierces; Sixtes; Autres doubles notes.
Terças; Sextas; Outras notas dobradas.

1.

Transposer en do♯
Transportar em do♯

2.

Les 26 doigtés uniformes sont à appliquer à deux tierces: 2 3 ‖ 3 4 ‖ 4 5 ‖ 3 3 ‖ 4 4 ‖ 5 5 ‖ 3 4 ‖
26 dedilhados uniformes para duas terças: 1 1 1 1 1 1 1 2 1 2 1 2 2 2

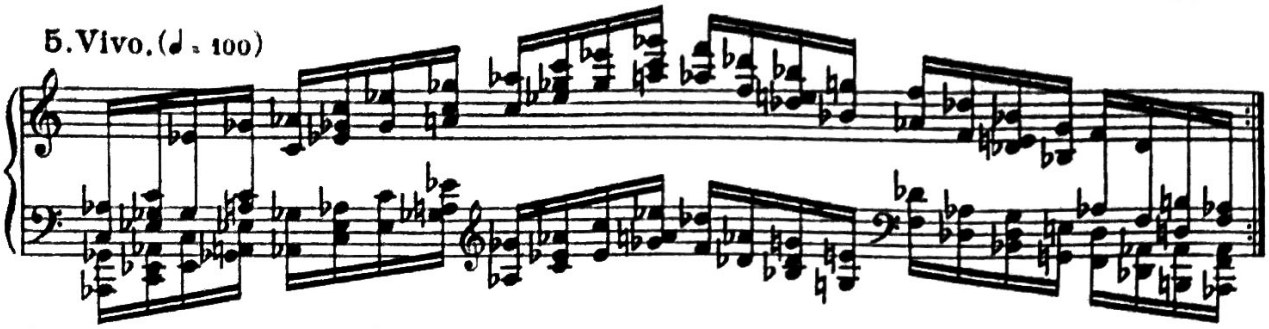
3 5 ‖ 4 5 ‖ 4 5 ‖ 4 5 ‖ 2 5 ‖ 3 5 ‖ 3 4 ‖ 4 5 ‖ 3 4 ‖ 4 5 ‖ 4 5 ‖ 3 5 ‖ 4 5 ‖ 3 4 ‖ 3 5 ‖ 4 5 ‖ 5 4 ‖ 5 3 ‖ 5 4 ‖ 5 4 ‖
2 2 2 2 1 2 3 3 1 3 1 3 2 3 1 4 1 2 2 3 1 2 1 2 1 3 2 1 2 1 3 1 1 2 1 2 1 3 2 3

3. Presto. ♪ = ♪♪♪ = 152

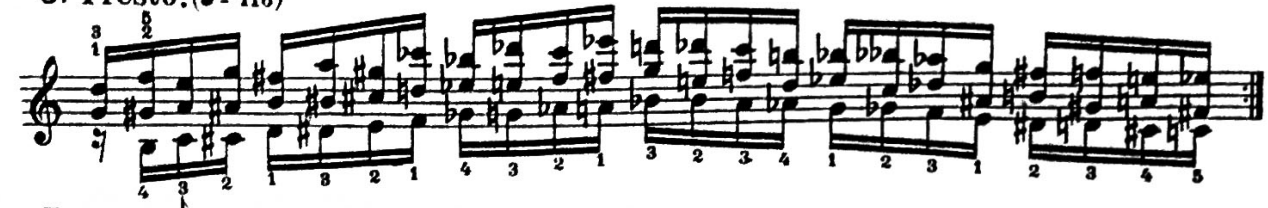
Variante:

4. Presto. (𝅗𝅥. = 152)

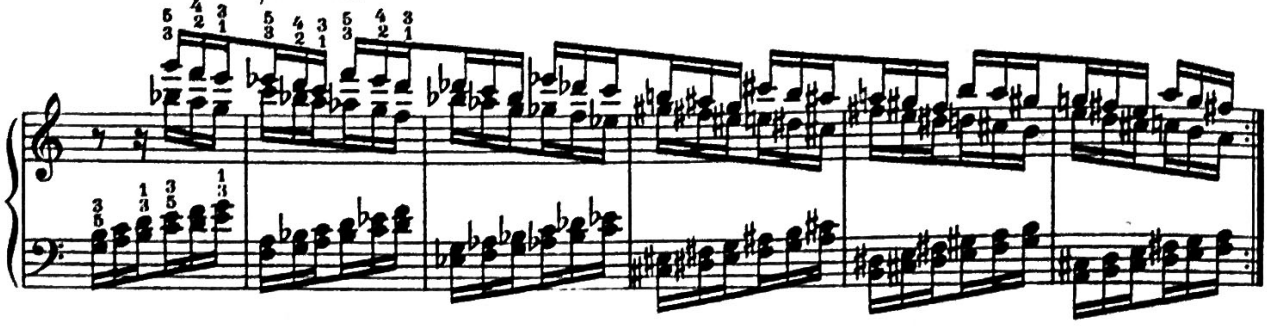
5. Vivo. (♩ = 100)



6. Presto. (♩ = 116)

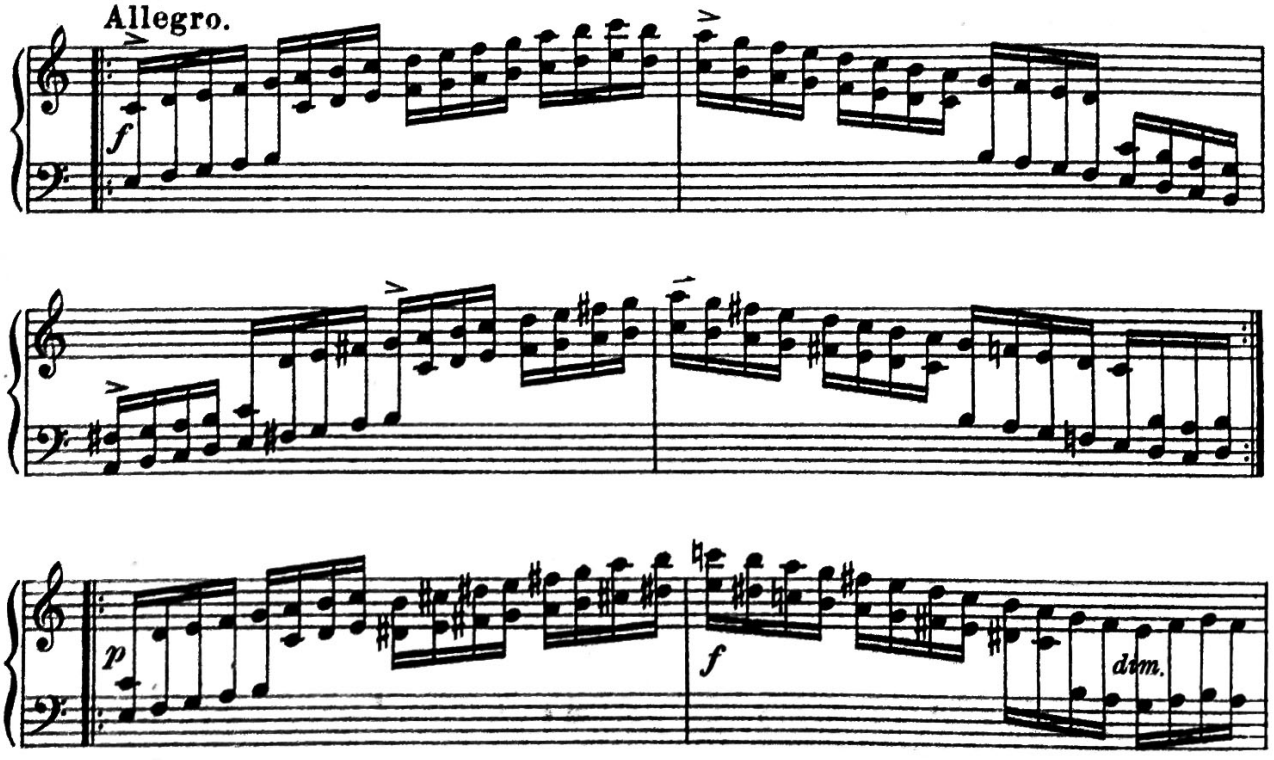


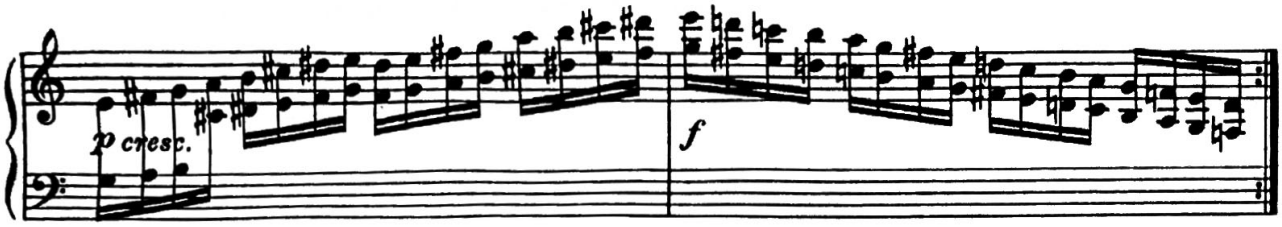
7. Lento. ♪ = 160; 𝅗𝅥 = 126



II. Sixtes. — Sextas.

Allegro.



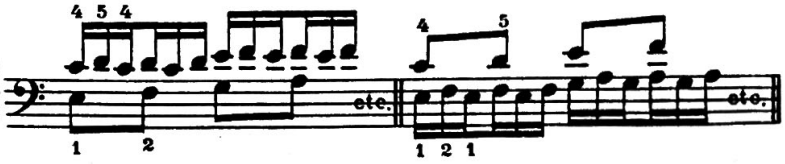


Doigtés uniformes pour deux sixtes: *m.d.* 2 3 ‖ 3 4 ‖ 4 5 ‖ 3 5 ‖ 4 5 ‖ 3 5 ‖
Dedilhados uniformes para duas sextas: *m.g.* 2 3 ‖ 3 4 ‖ 4 5 ‖ 3 5 ‖ 4 5 ‖ 3 5 ‖

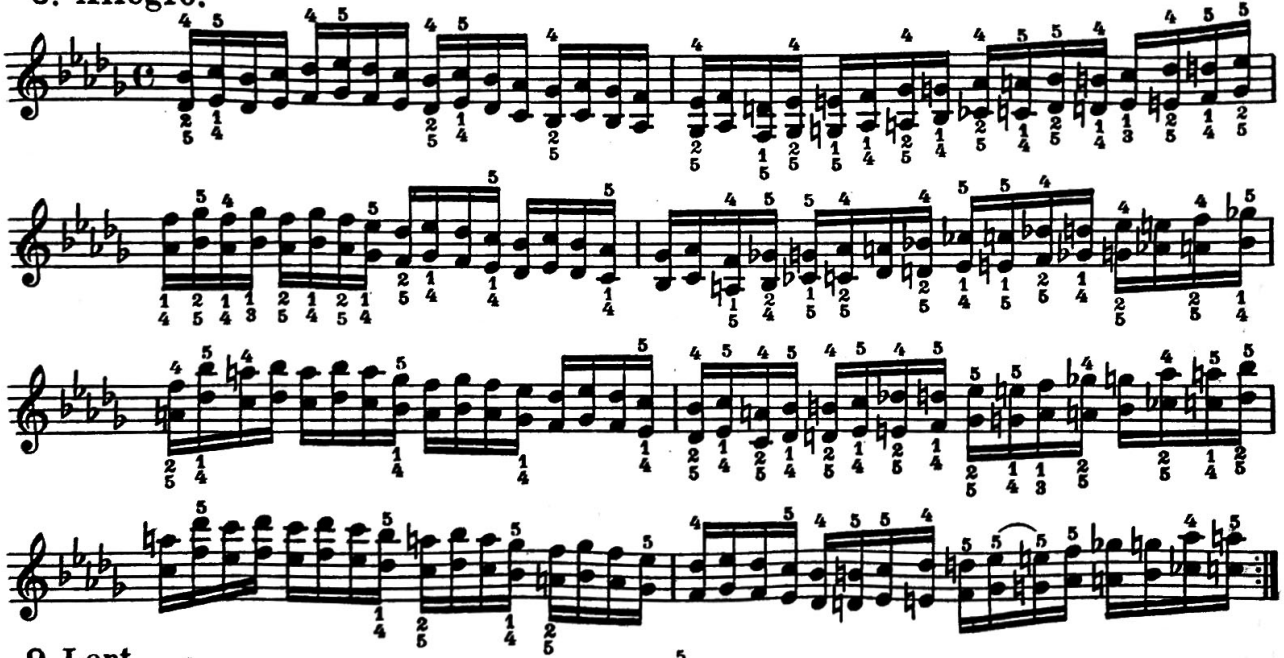
et aussi l'opposé: 3 2 ‖
e tambem ao contrario: 3 2 ‖

Travailler en arpégeant et en tenant toutes les notes sur le clavier:
Estudar arpejando e prendendo todas as notas:

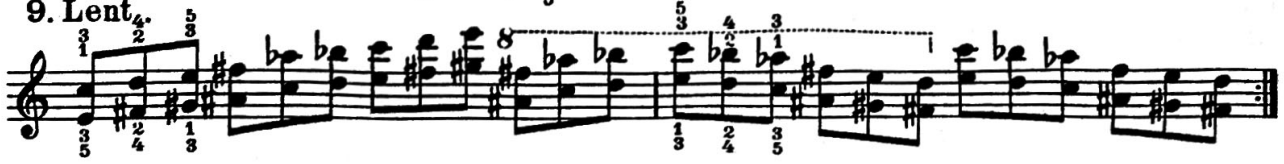
Variantes avec le doigté régulier 4 5 / 1 2 / 4 5
Variante com o dedilhado commum



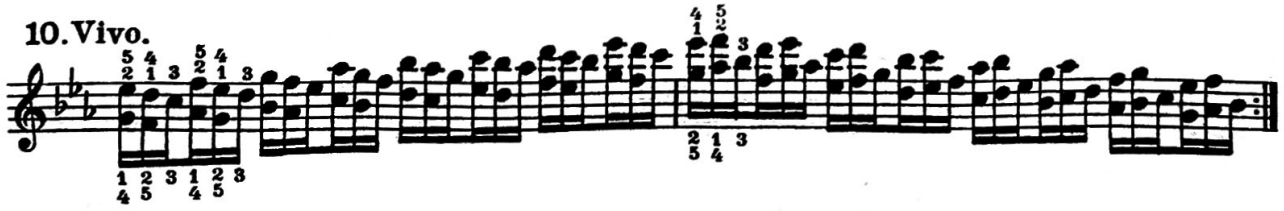
8. Allegro.



9. Lent.



10. Vivo.

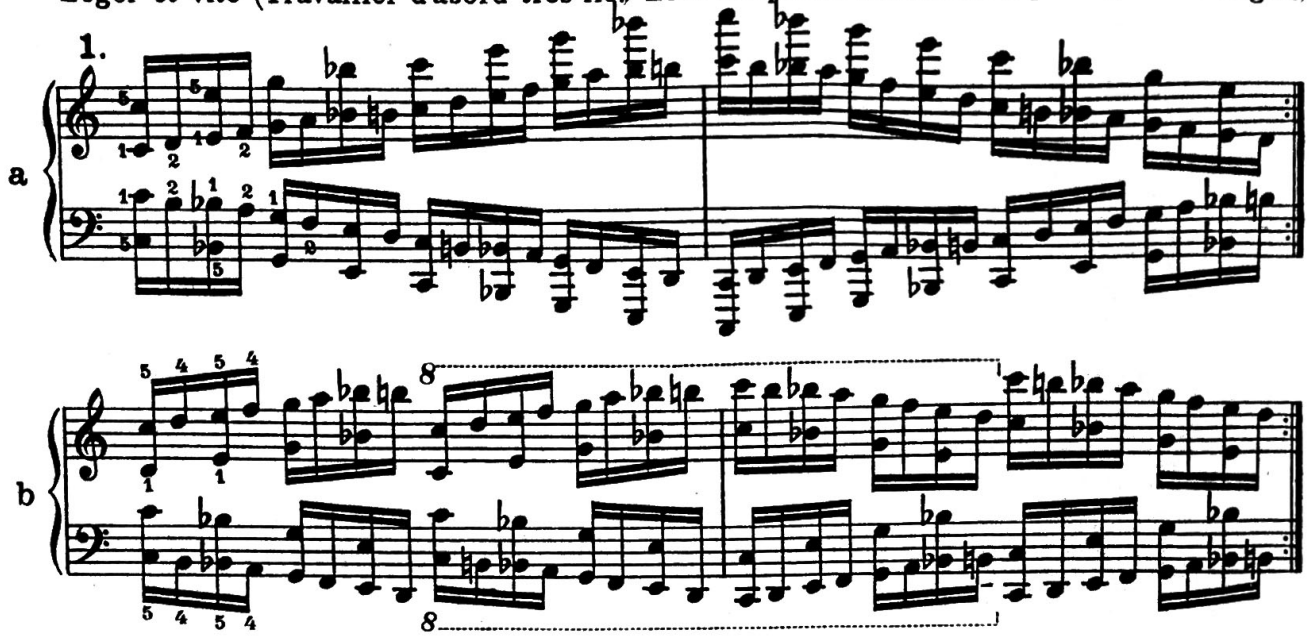


Travailler avec la plus grande réflexion, la plus scrupuleuse attention et très lentement les bras absolument souples et libres, les doigts articulant sans violence.

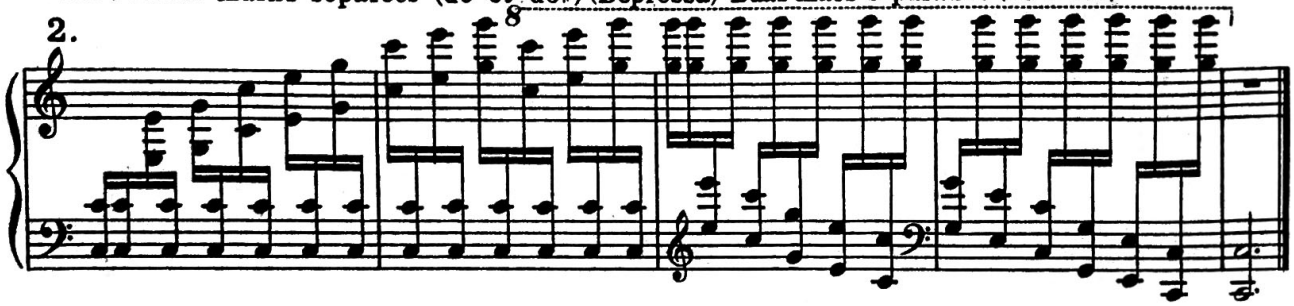
Estudar com a maior reflexão, a mais escrupulosa attenção e muito lentamente. Os braços absolutamente flexiveis e livres, e os dedos articulando sem violencia.

Octaves.

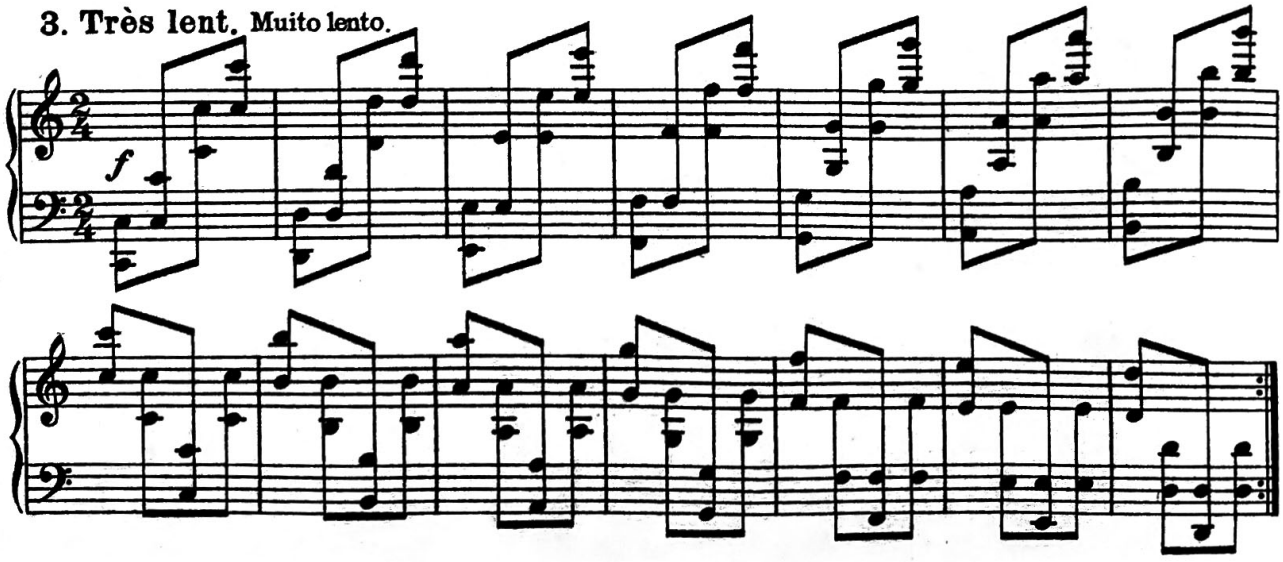
Léger et vite (Travailler d'abord très lié.) Leve e depressa (Trabalhar a principio muito ligado)



Vite. Deux mains separées (do et do♯) (Depressa) Duas mãos separadas (do e do♯)

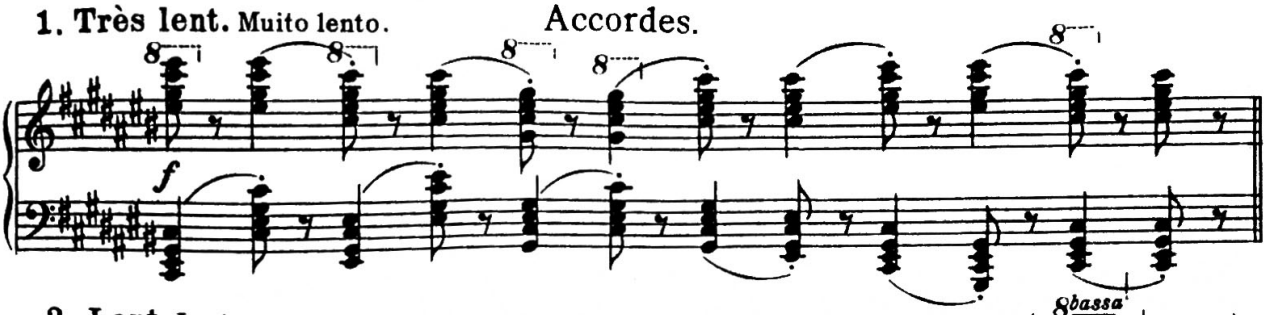


3. Très lent. Muito lento.

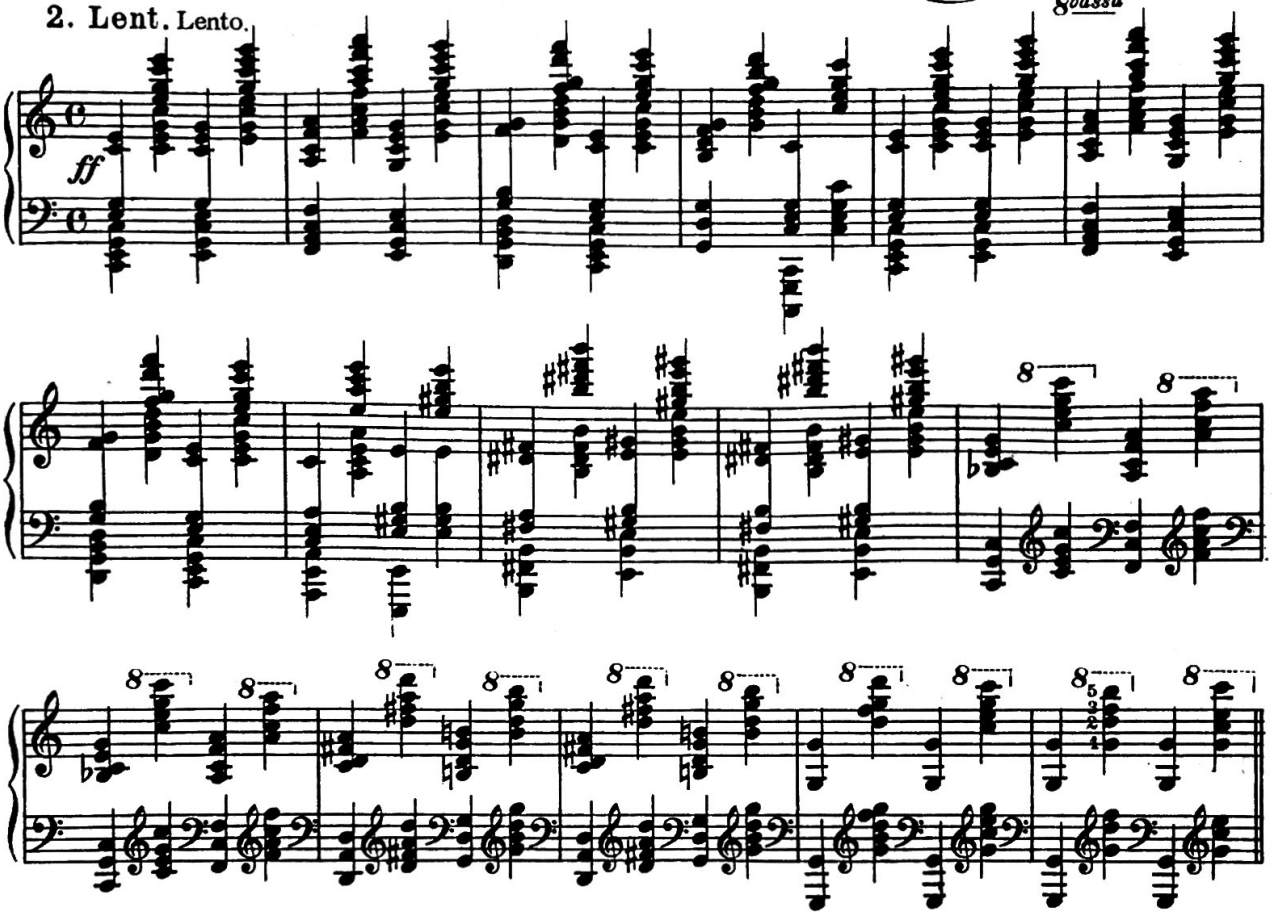


Accords.
Accordes.

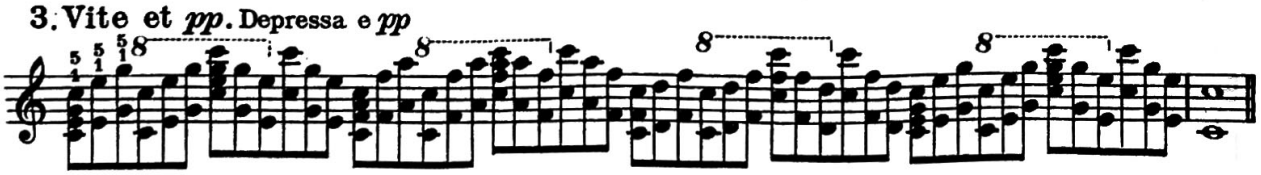
1. Très lent. Muito lento.



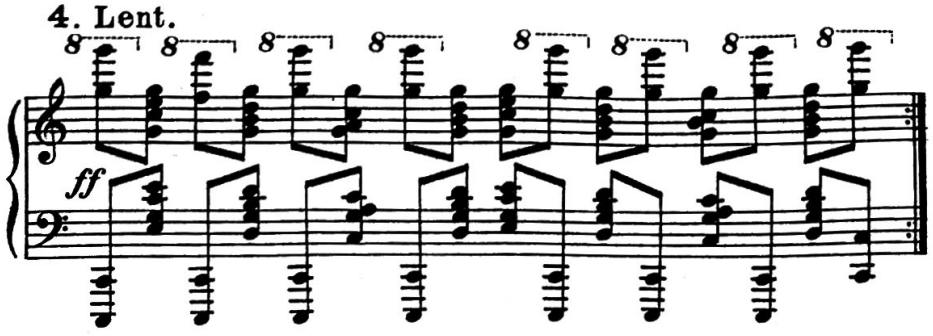
2. Lent. Lento.



3. Vite et *pp*. Depressa e *pp*

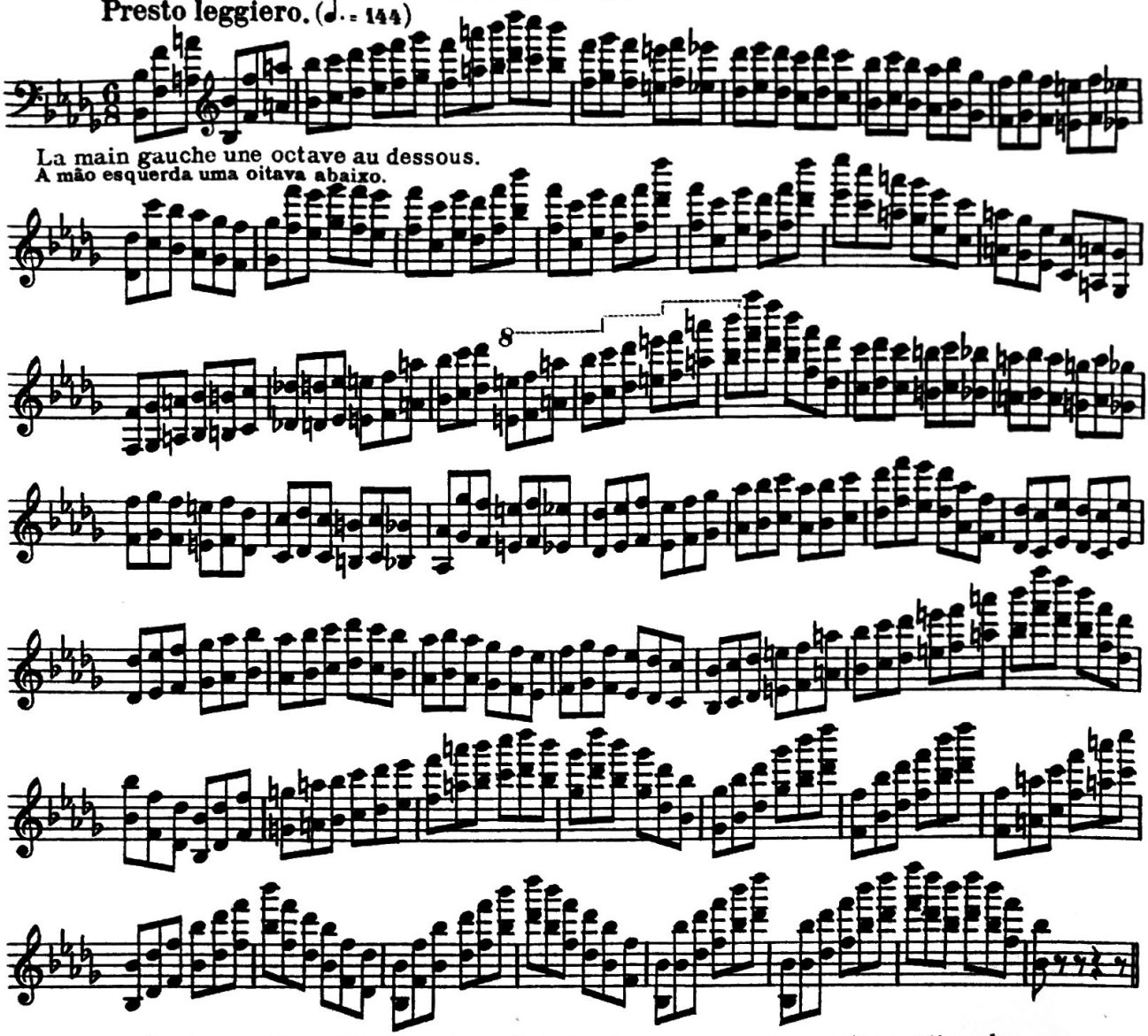


4. Lent.



Etude de travail.

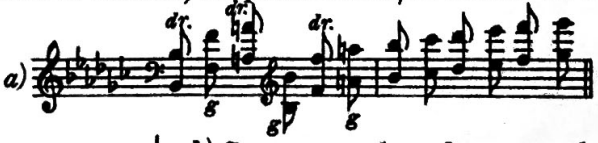
Presto leggiero. (♩. = 144)



La main gauche une octave au dessous.
A mão esquerda uma oitava abaixo.

Variantes: Travailler en octaves brisées; les pouces seuls; en octaves alternées.

Manière de travailler:
Maneira de estudar: *a)*



etc.

b) Commencer par la main gauche.

c) Deux octaves de la main droite, deux de la gauche, puis l'opposé.

d) Trois octaves de la main droite, trois de la gauche, puis l'opposé.

e) L'attaque doit être directe, les mains se relevant vite et élastiquement, le poignet se renversant jusqu'à l'extrême limite en arrière, les bras étant souples, mais immobiles, et restant toujours à la même hauteur.

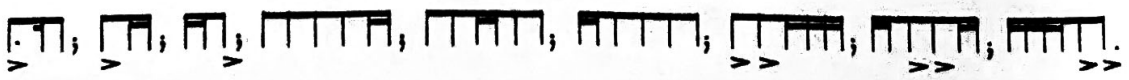
b) Começar pela mão esquerda.

c) Duas oitavas da mão direita, duas da esquerda, depois o contrario.

d) Tres oitaves da mão direita, tres da esquerda, depois o contrario.

e) O ataque deve ser directo, levantando as mãos depressa e elasticamente, voltando os pulsos para traz até ao limite extremo, tendo os braços flexiveis mas immoveis, e sempre com a mesma altura.

Rythmes:
Rythmos:



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(revista e dedilhada por **Barrozo Netto**, professor no **Instituto Nacional de Musica**)

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