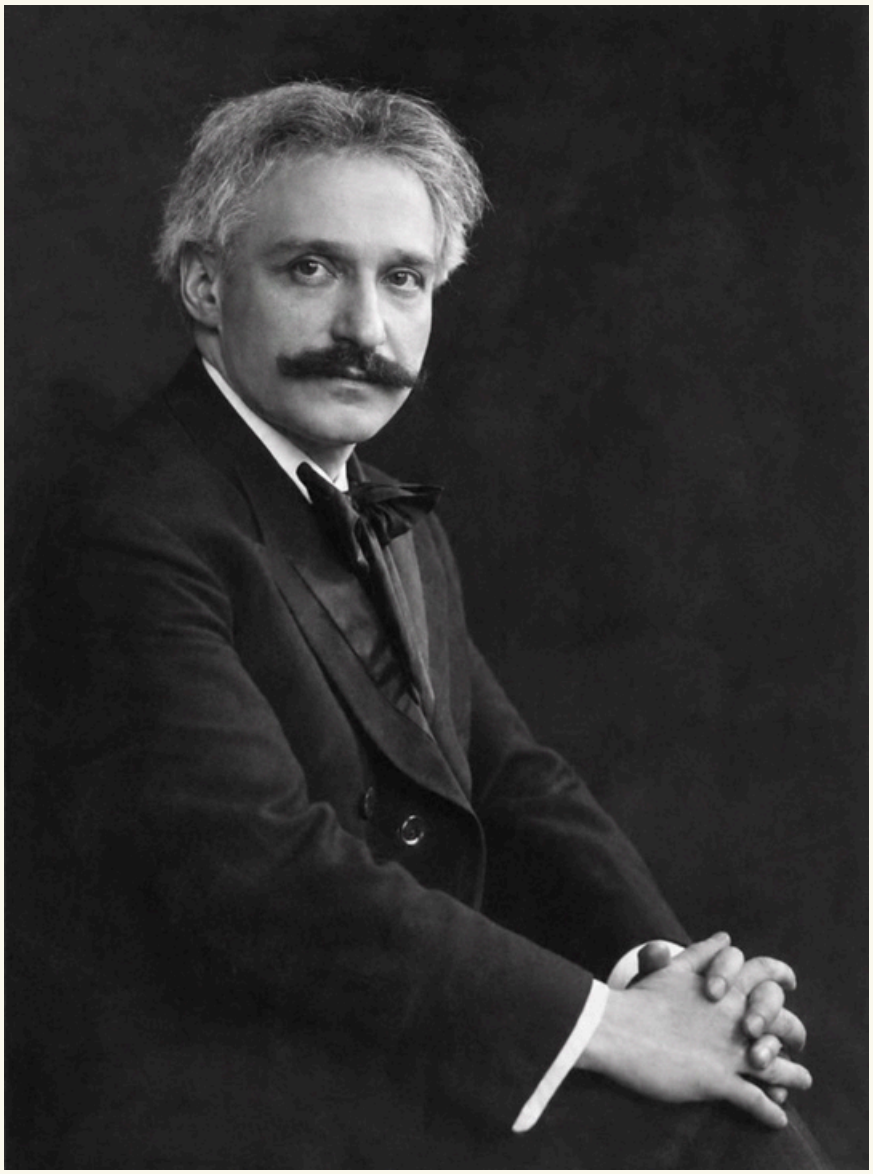
ALBERTO JONÁS

MASTER SCHOOL

OF

MODERN PIANO PLAYING & VIRTUOSITY

VOLUME I



PREFAZIONE E TESTI DELL'AUTORE

VERSIONE ITALIANA A CURA DI MARCO GAGGINI

ALBERTO JONÁS

MASTER SCHOOL

OF

MODERN PIANO PLAYING & VIRTUOSITY

Un metodo universale - tecnico, estetico ed artistico - per lo sviluppo del virtuosismo pianistico

VOLUME I

ESERCIZI PER L'ESTENSIONE DELLA MANO

Con esercizi originali scritti appositamente per questo lavoro da:

Wilhelm Backhaus - Fannie Bloomfield-Zeisler - Ferruccio Busoni
Alfred Cortot - Ernst von Dohnányi - Arthur Friedheim
Ignaz Friedman - Ossip Gabrilowitsch - Rudolph Ganz
Leopold Godowsky - Katharine Goodson - Josef Lhévinne
Isidor Philipp - Moriz Rosenthal - Emil von Sauer
Leopold Schmidt - Sigismund Stojowski

PREFAZIONE E TESTI DELL'AUTORE

VERSIONE ITALIANA A CURA DI MARCO GAGGINI

ESERCIZI PER L'ESTENSIONE DELLA MANO

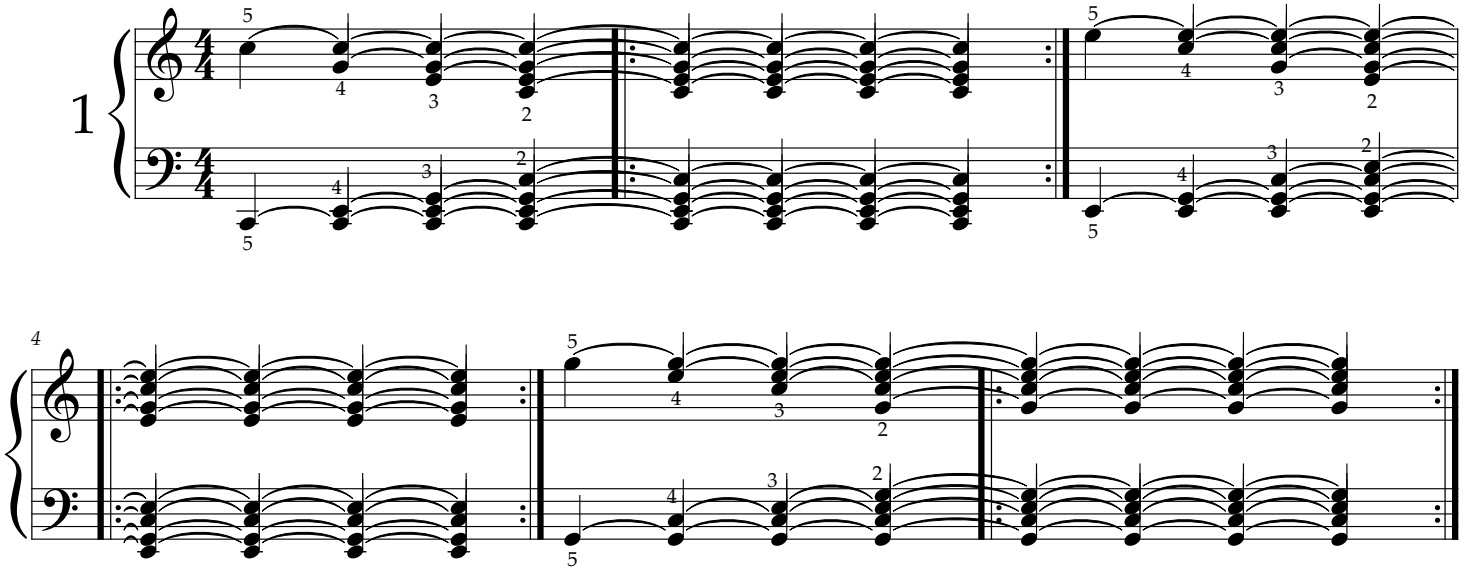
INDICE

- Esercizi preparatori (1-2) p. 2
- Esercizio 3 p. 3
- Esercizio 4 p. 7
- Esercizio 5 p. 7
- Esercizio 6 p. 12
- Esercizio 7 p. 14
- Esercizio 8 p. 15
- Esercizio 9 p. 17
- Esercizio 10 p. 19
- Esercizio 11 p. 21
- Esercizi originali: Busoni (12) p. 22
- Esercizi originali: Cortot (13) p. 23
- Esercizi originali: Godowsky (14) p. 24
- Rosenthal - Schytte (15) p. 25
- Tausig (16) p. 26
- Philipp (17) p. 32
- Philipp (18) p. 38
- Philipp (19) p. 44
- Philipp (20) p. 59

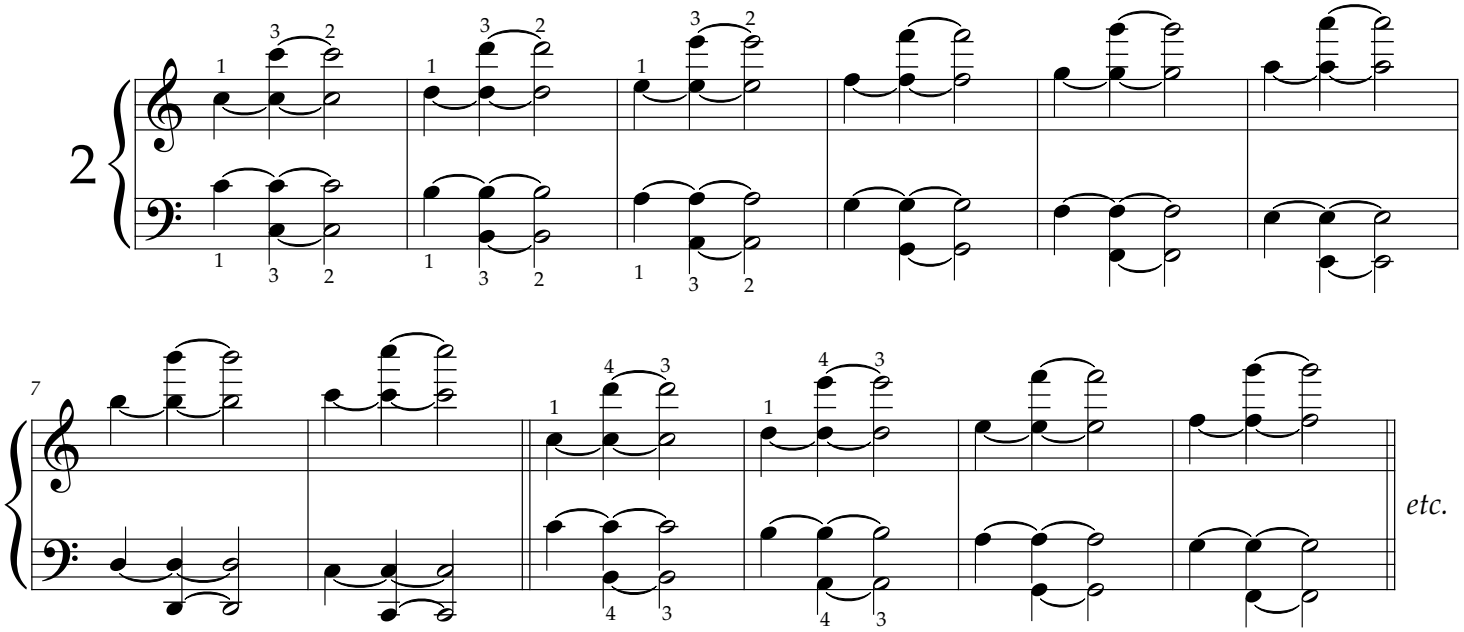
ESERCIZI PER L'ESTENSIONE DELLA MANO

Muovere la mano otto volte da un lato all'altro, tenendo saldamente premuto l'accordo in modo tale che la mano "ceda" alternativamente all'altezza dell'articolazione del secondo e del quinto dito, nella parte in cui le dita sono collegate alla mano. Non adatto a mani piccole.

Preparazione

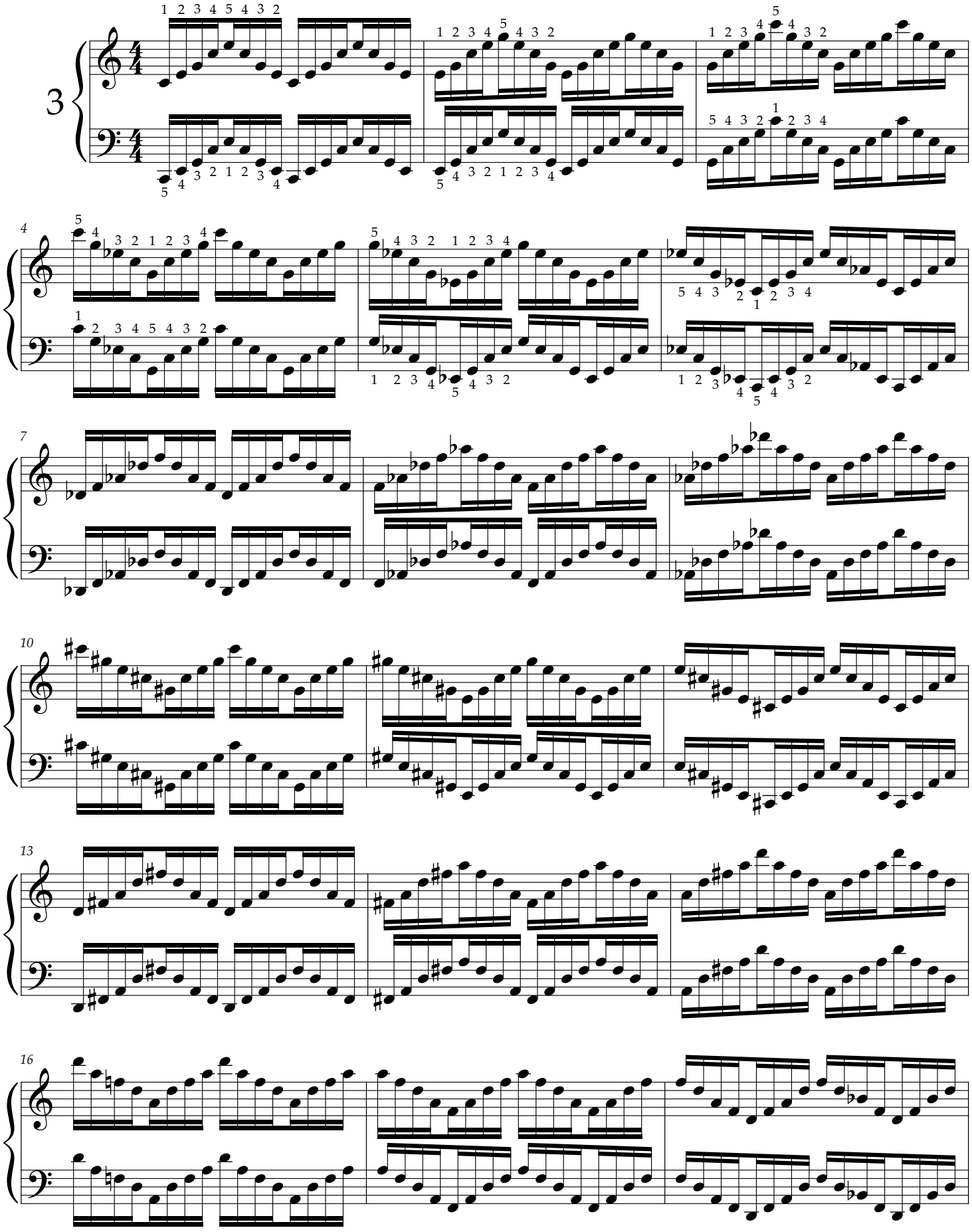


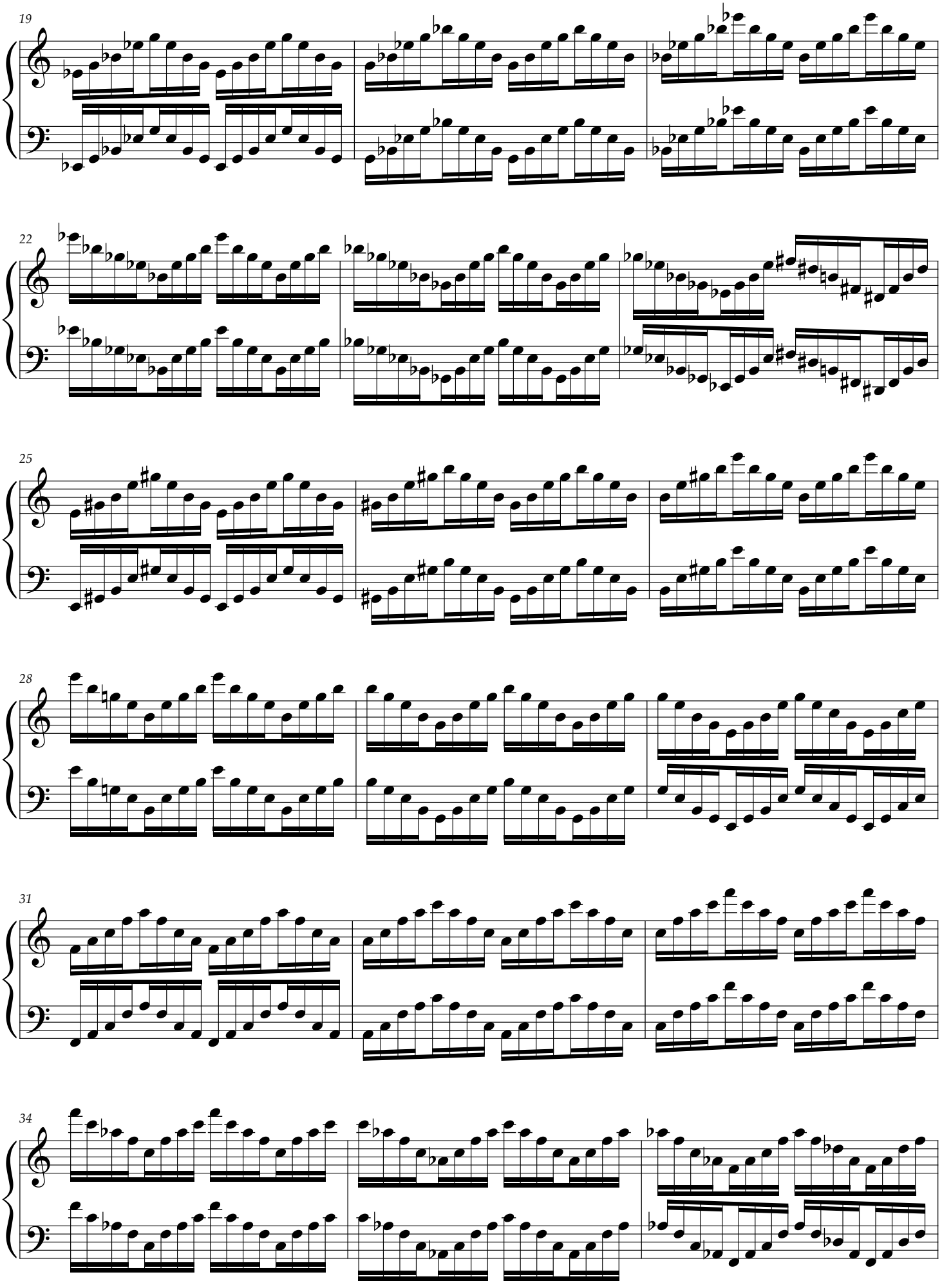
Raggiungere delicatamente il tasto, senza fare sforzi esagerati; mantenere le braccia rilassate per quanto lo sforzo lo consenta.



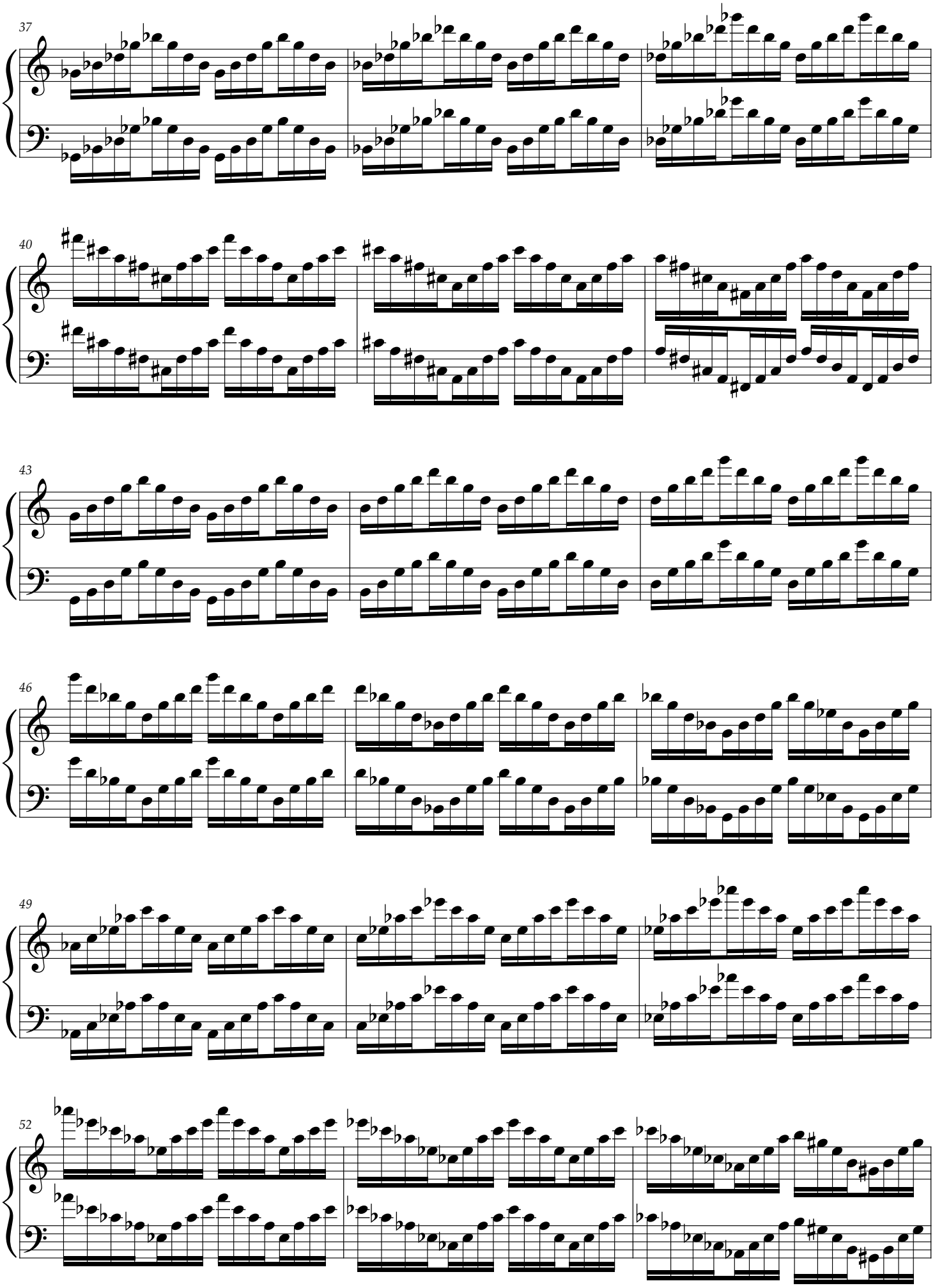
→Indice

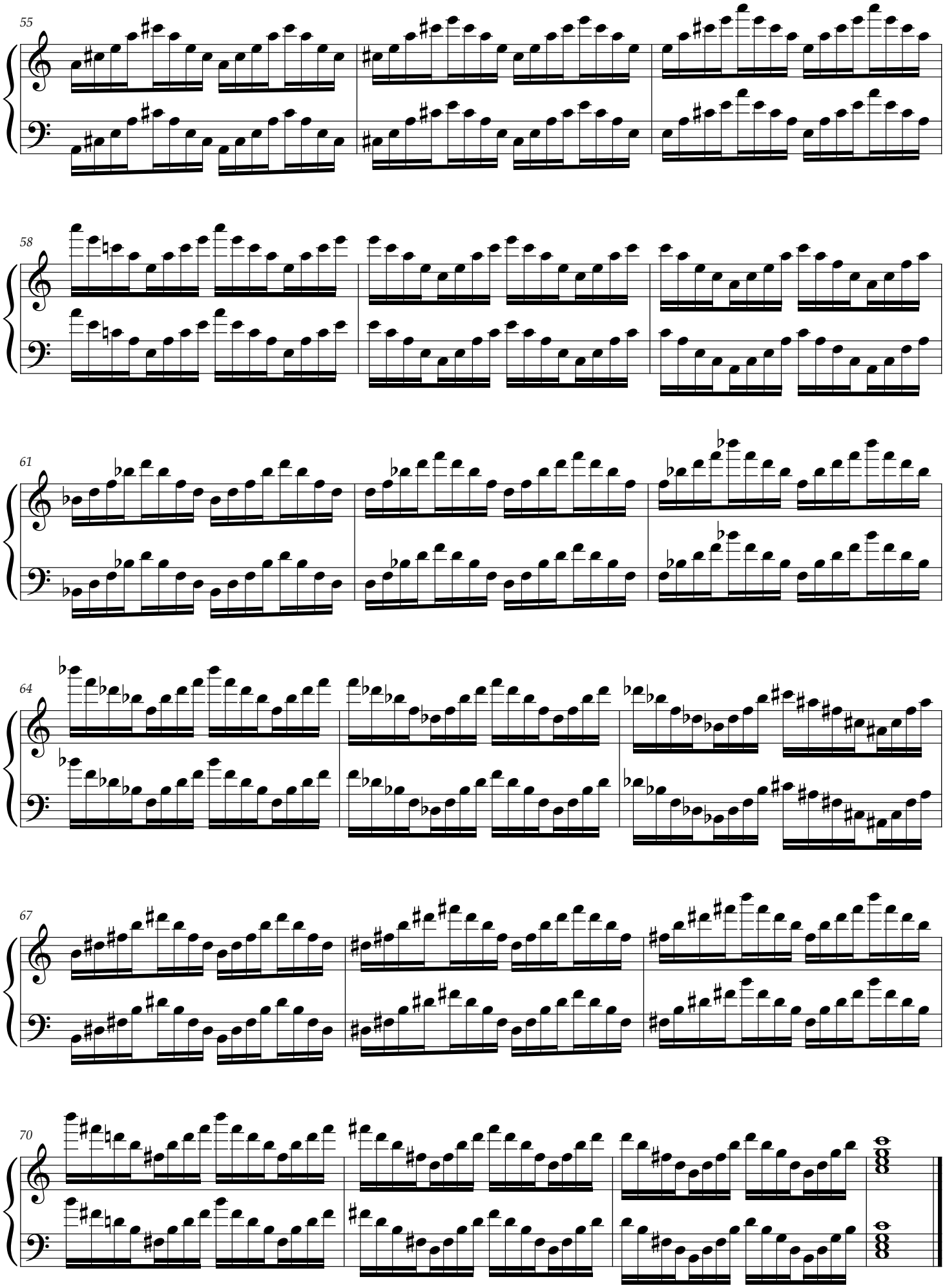
Suonare lentamente, legato e forte, sollevando bene le dita. L'intervallo di quarta, che si verifica a turno tra tutte le dita, deve essere enfatizzato con particolare chiarezza.





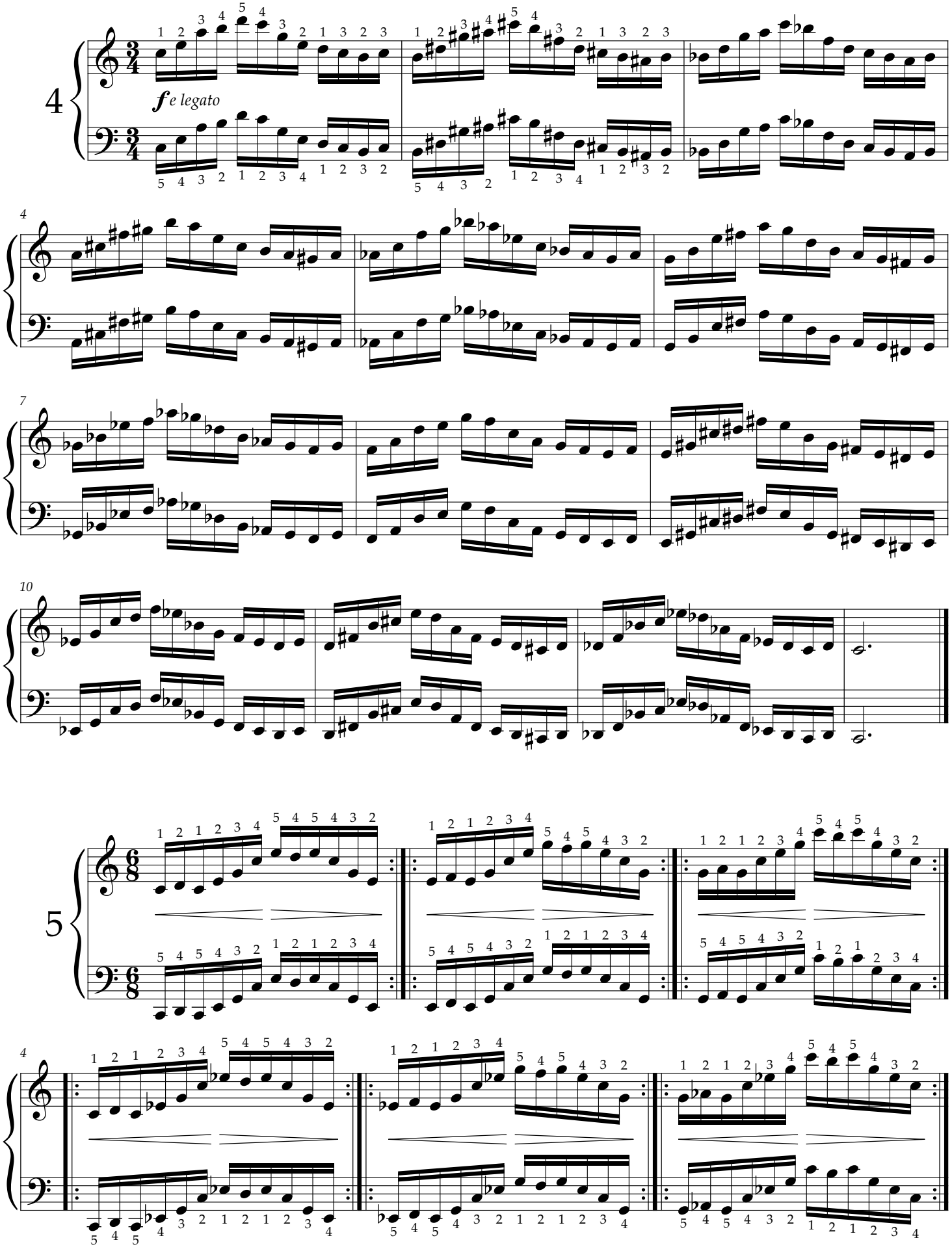
→Indice

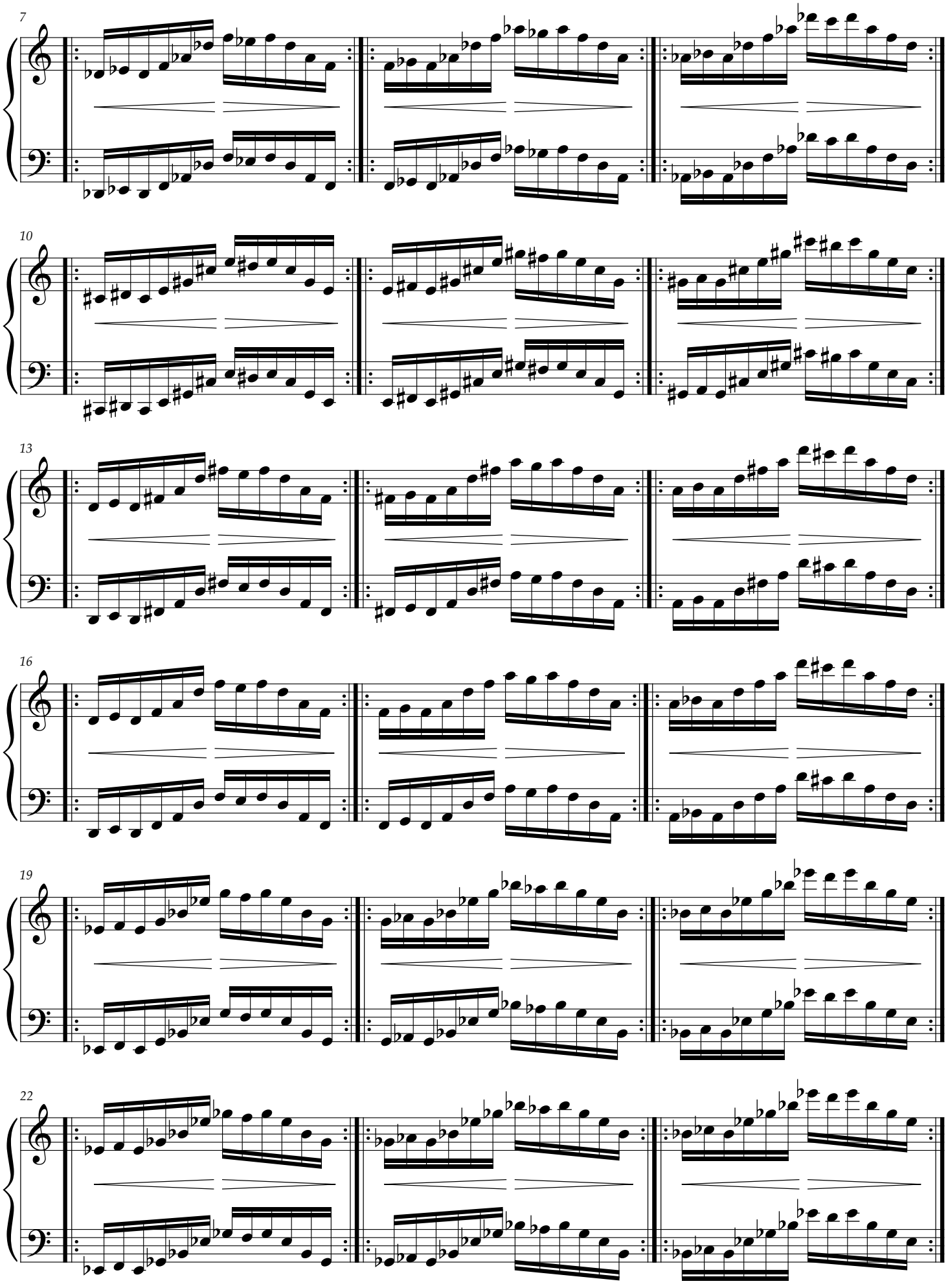

37
40
43
46
49
52



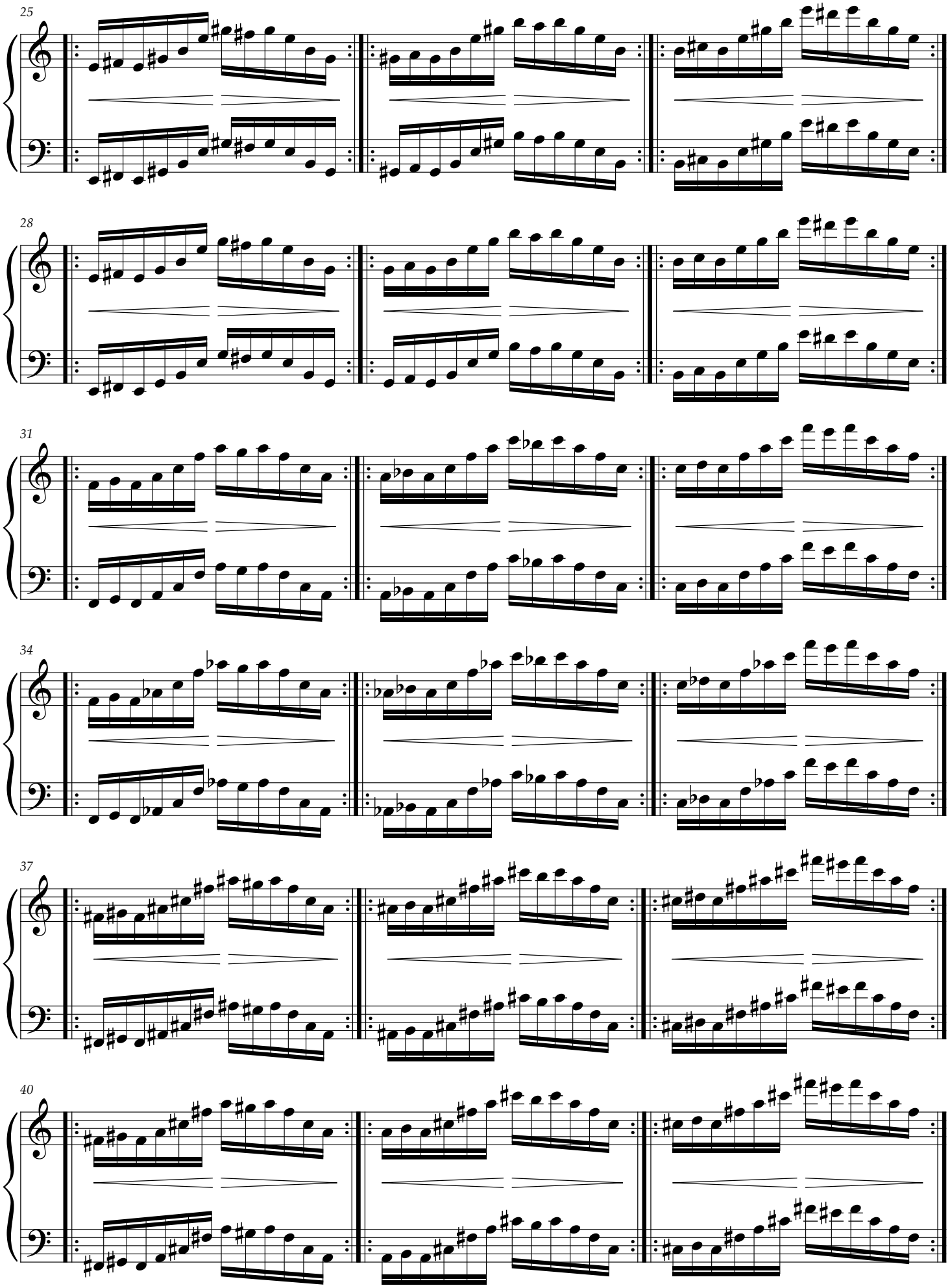
→Indice

Né troppo veloce, né troppo forte.

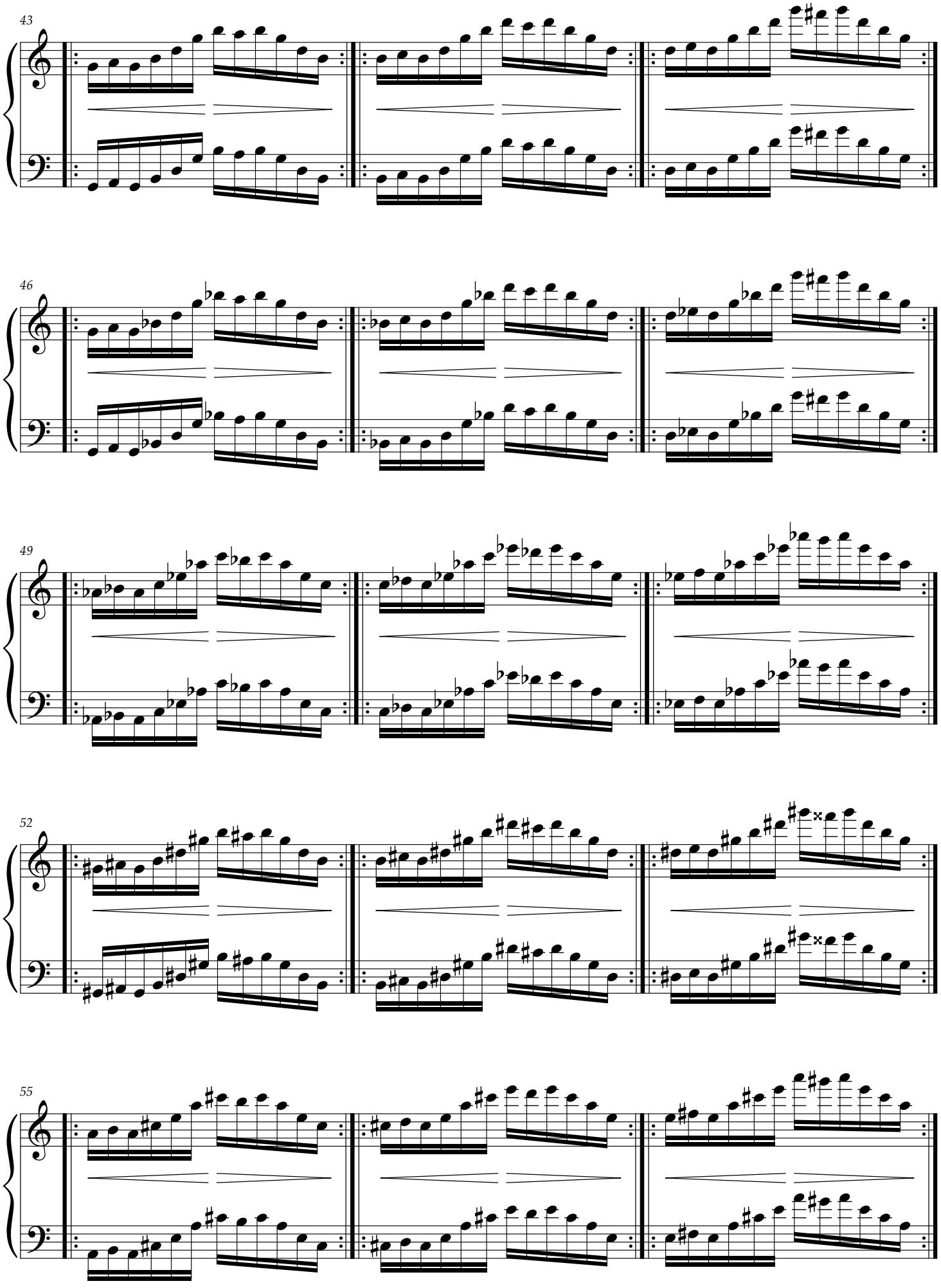


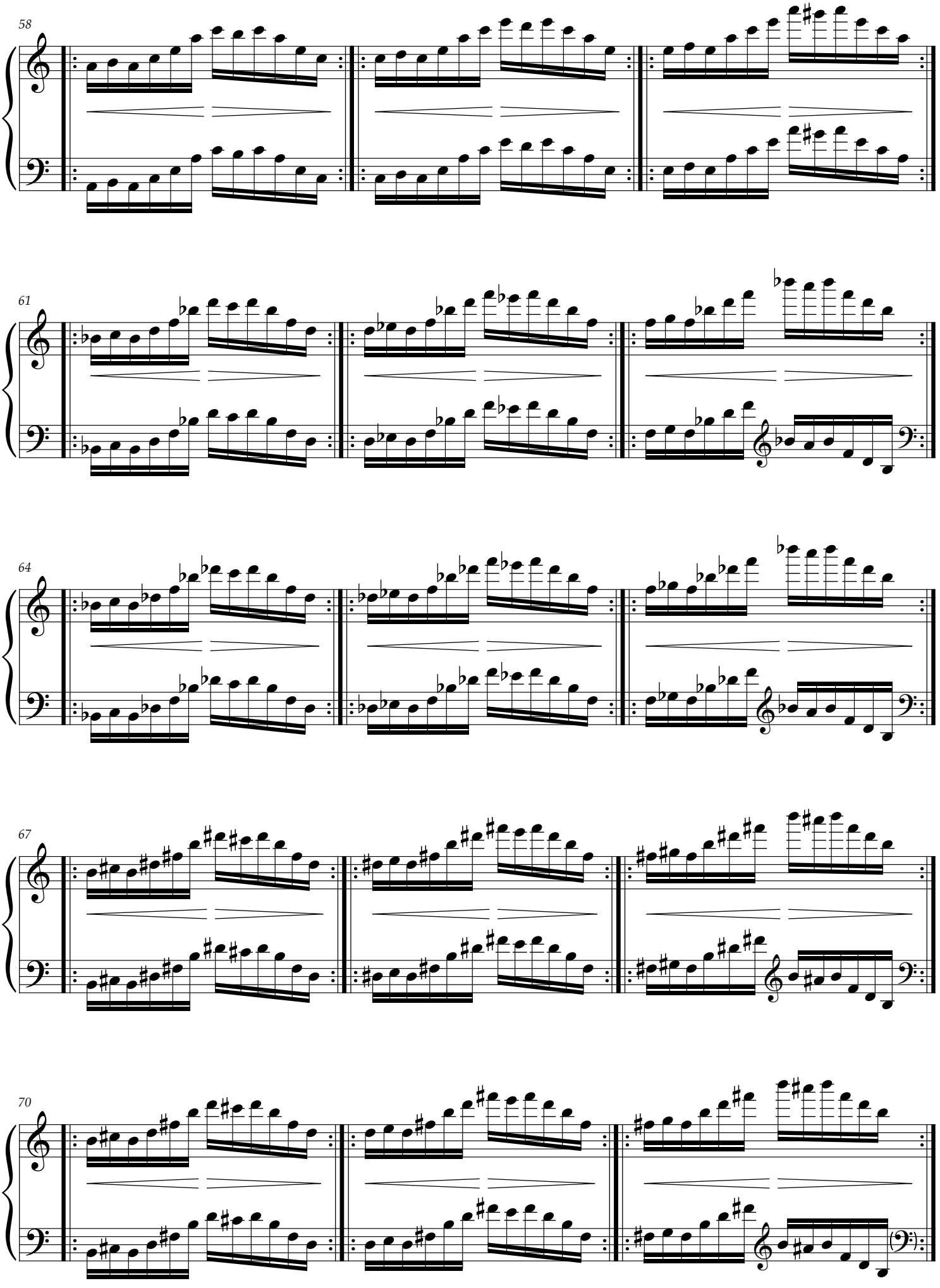


→Indice



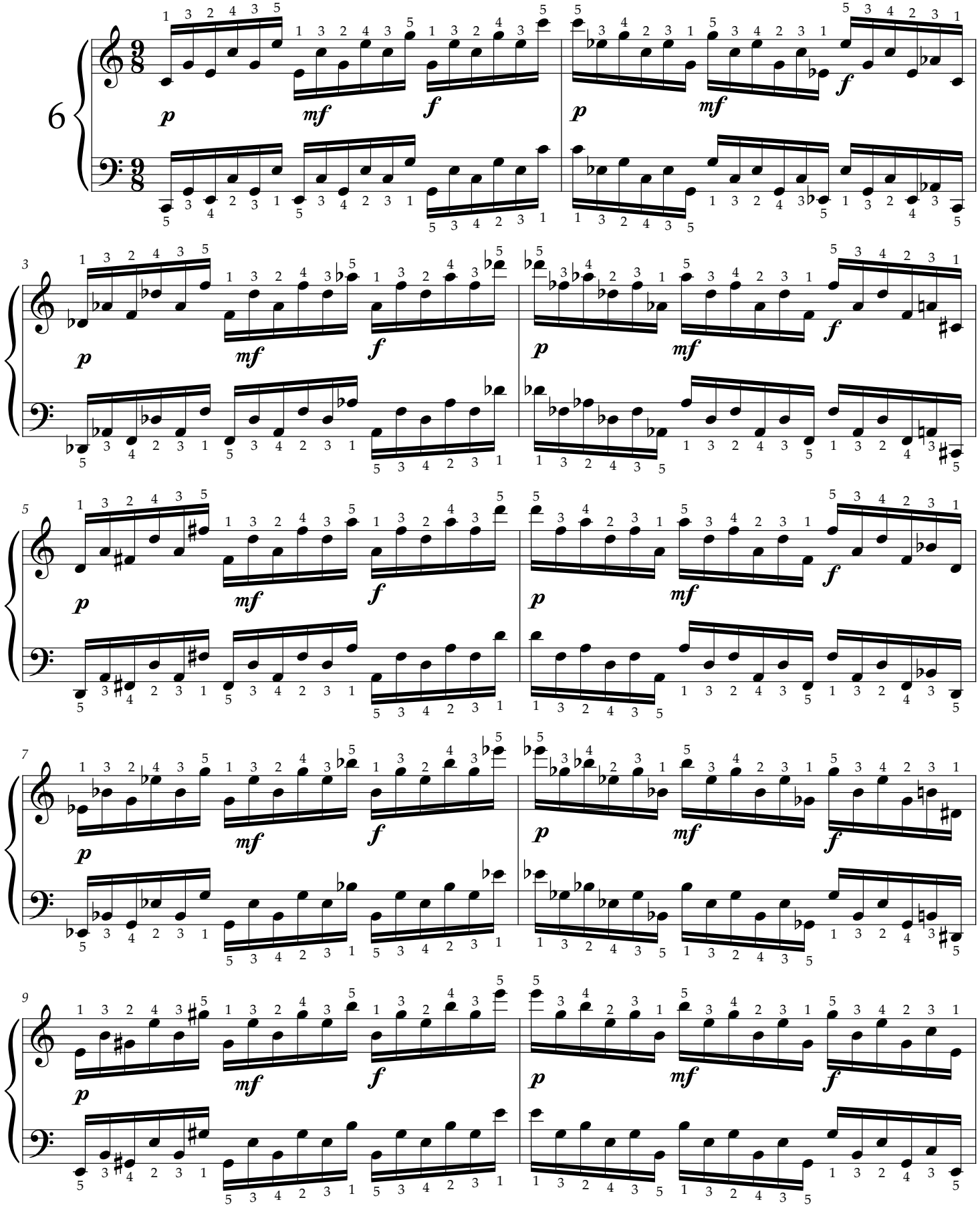
→Indice

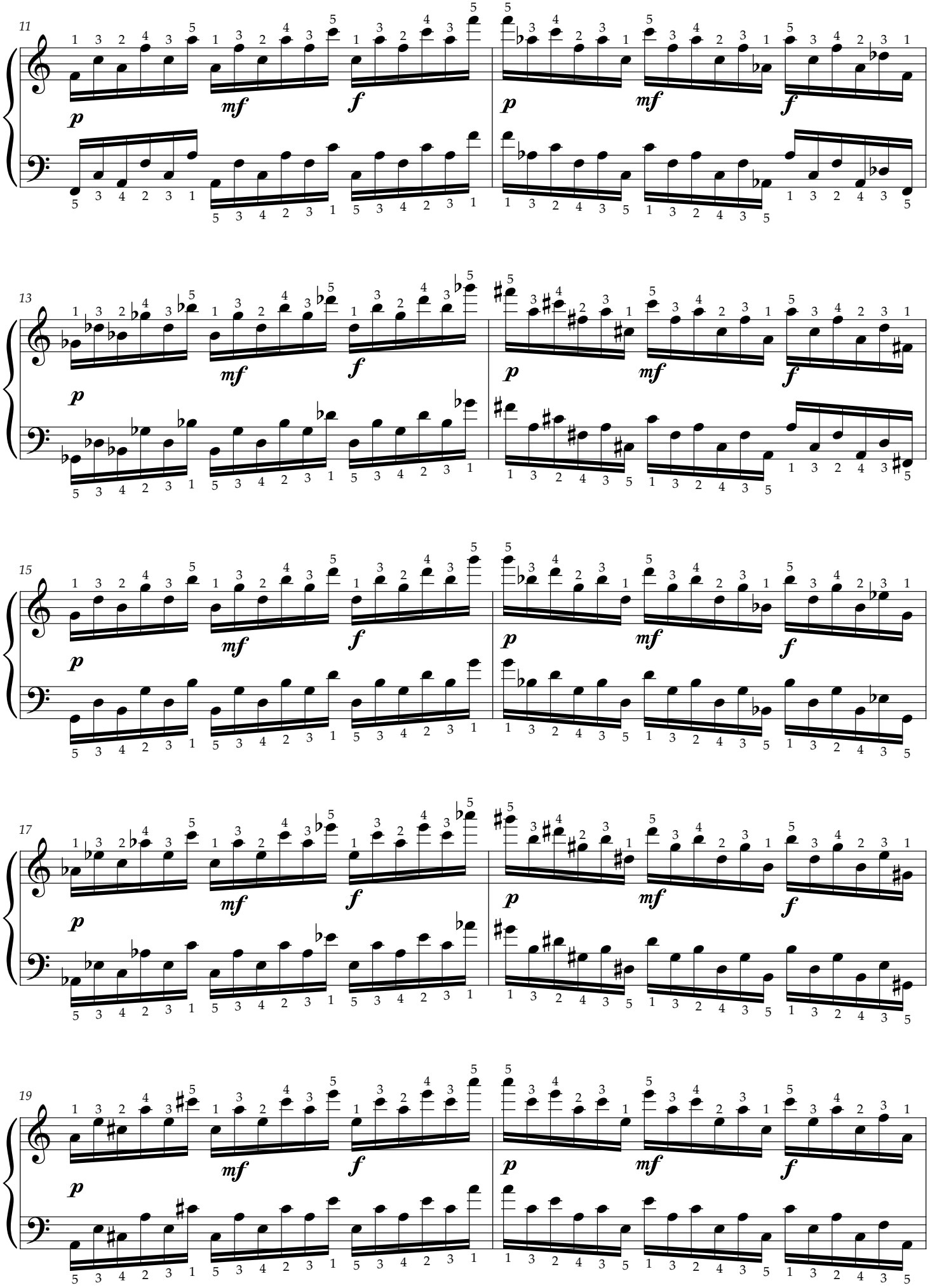

43
46
49
52
55

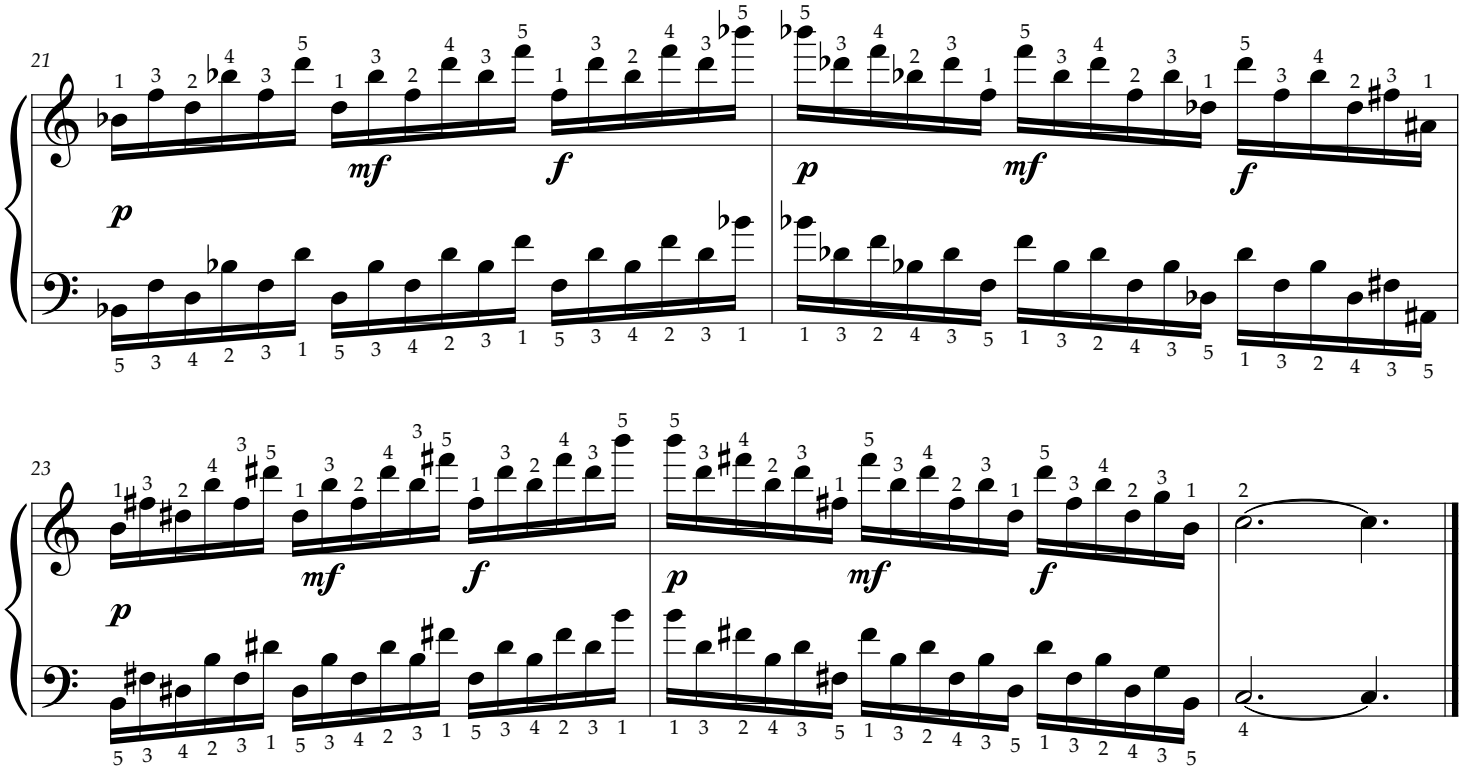


→Indice

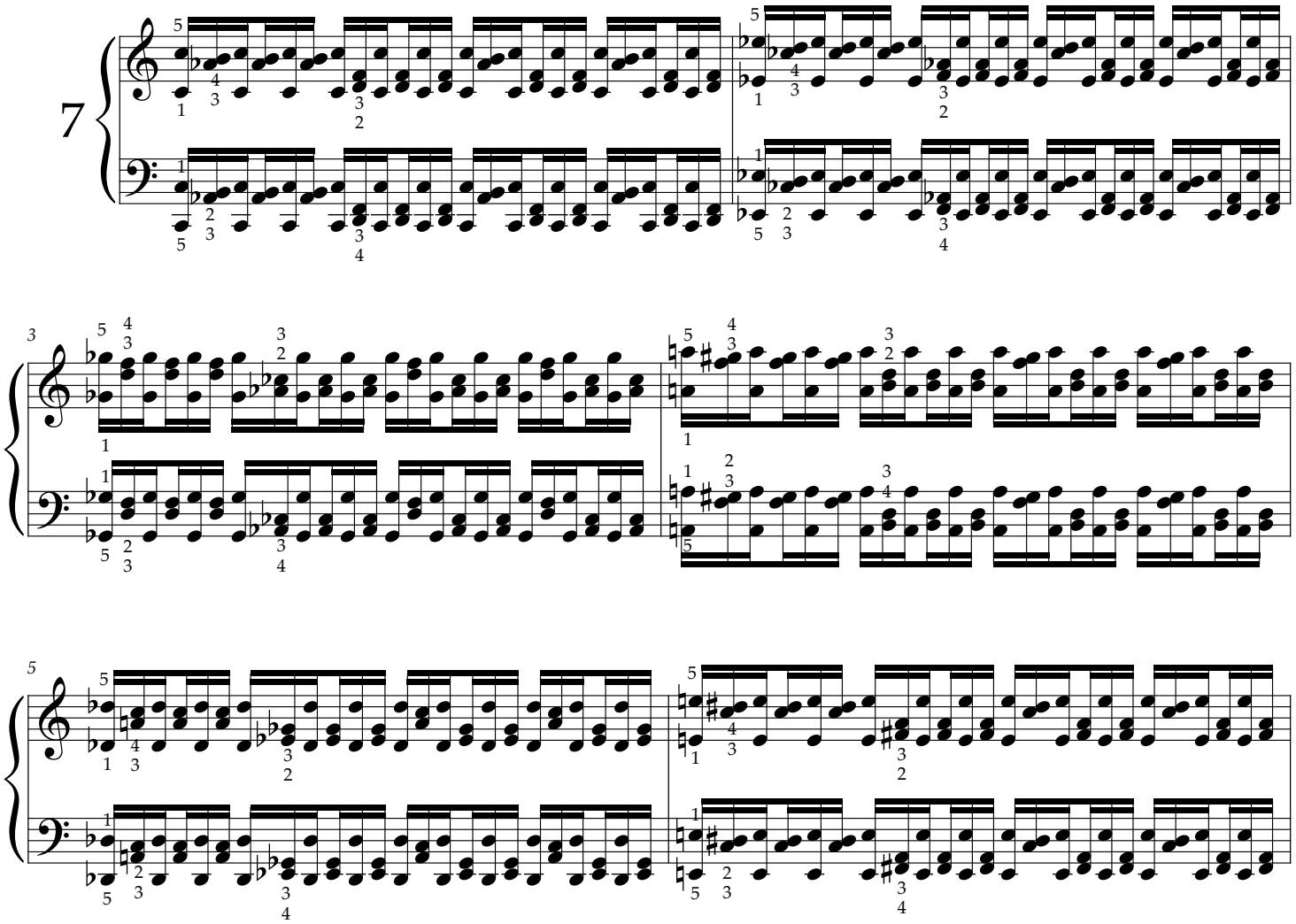
Più difficile del n. 3 perché, sebbene le note siano le stesse, la distanza tra le dita è maggiore. Lentamente e legato.

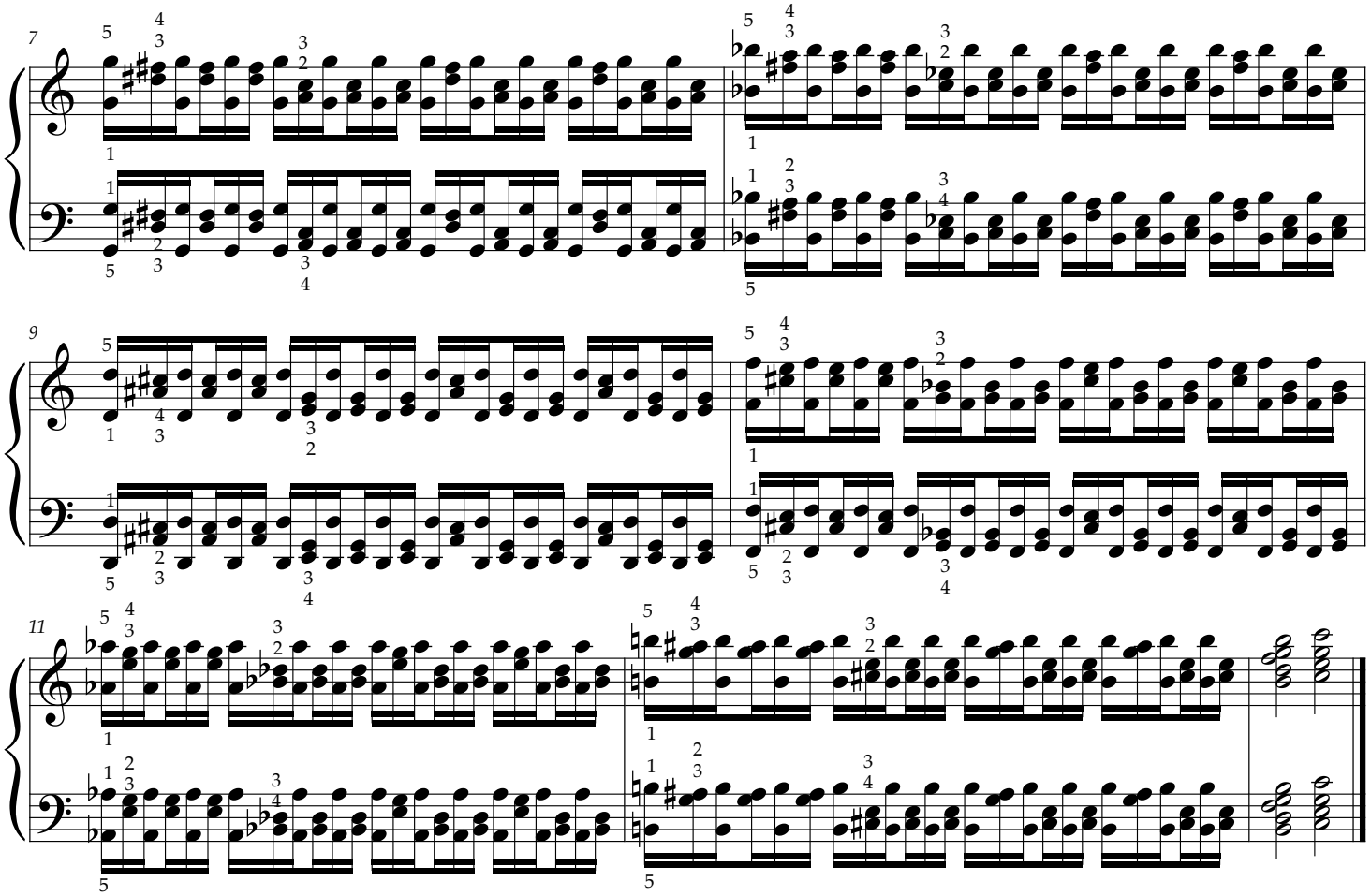



11
13
15
17
19
p
mf
f

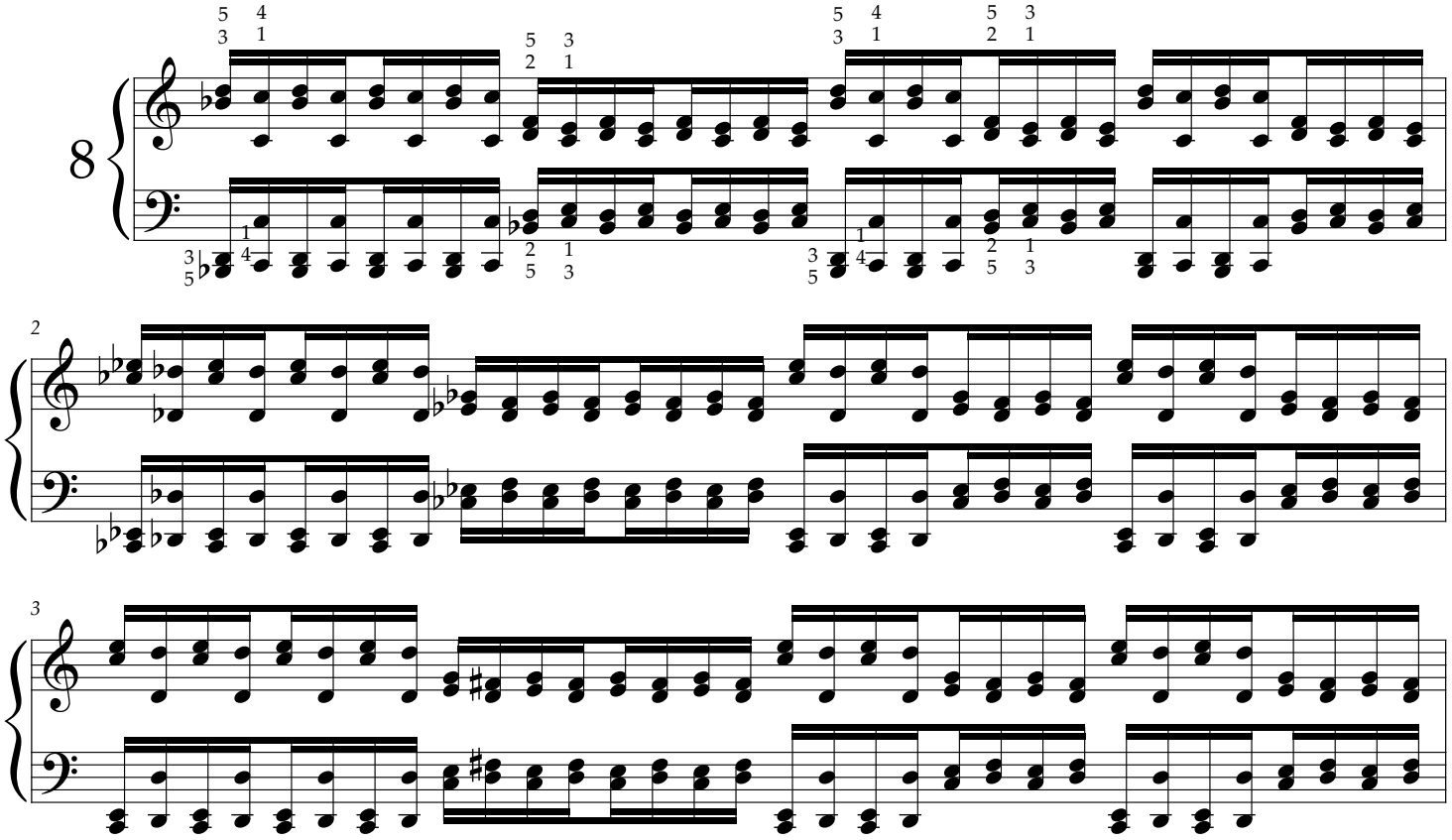


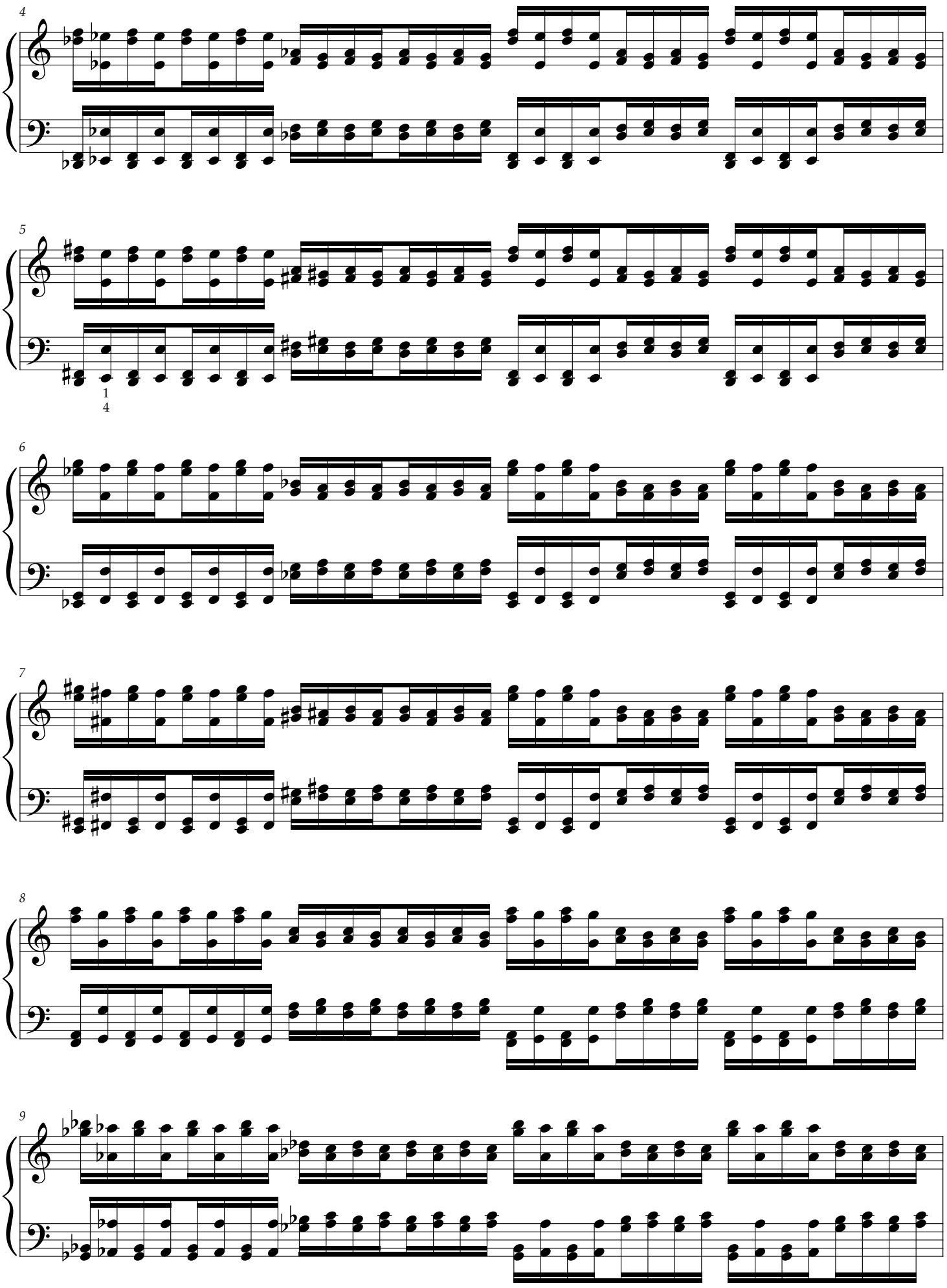
Un esercizio non facile, ma di grande effetto. Suonare lentamente, forte e legato, senza affaticare eccessivamente la mano.

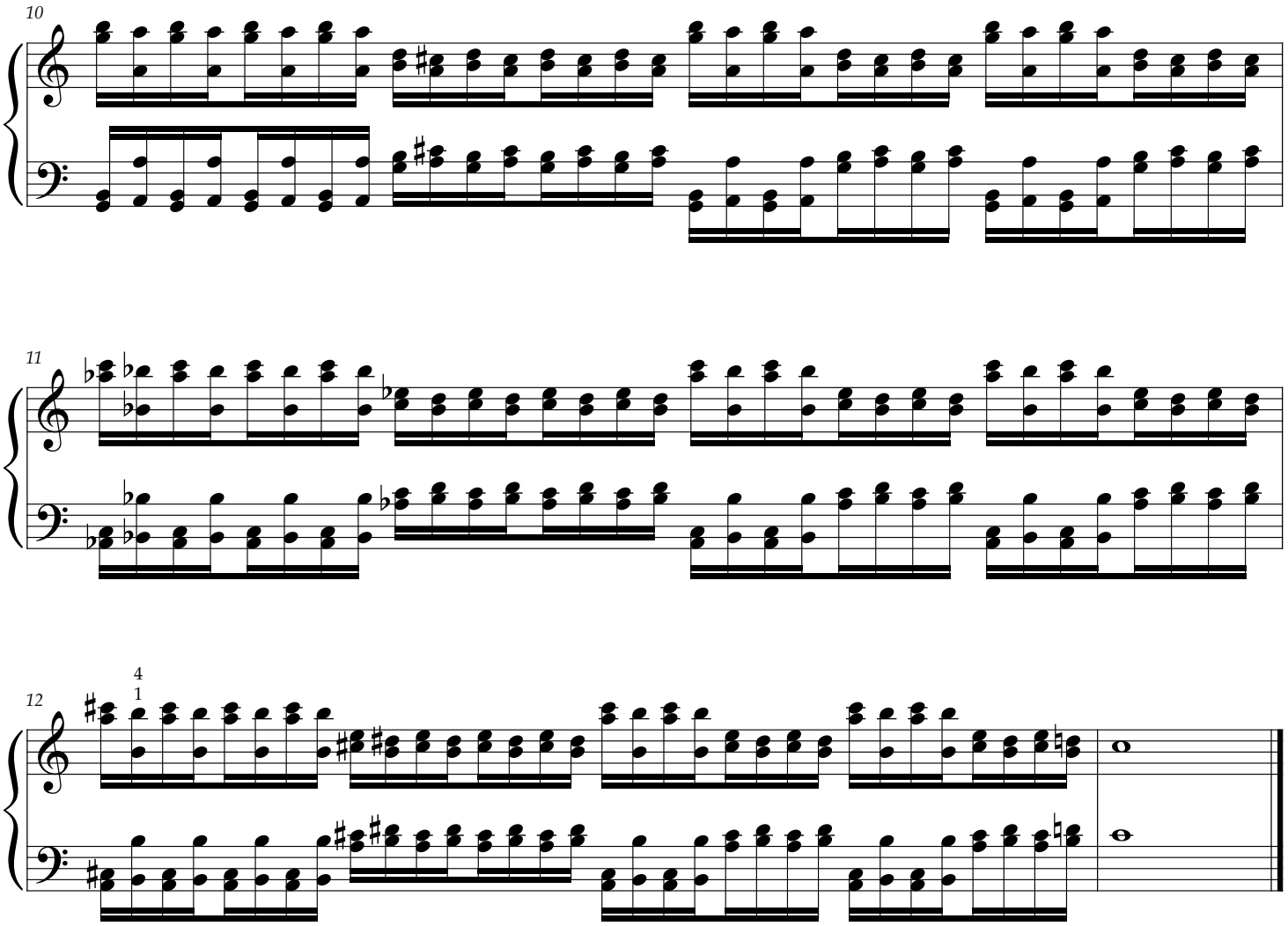




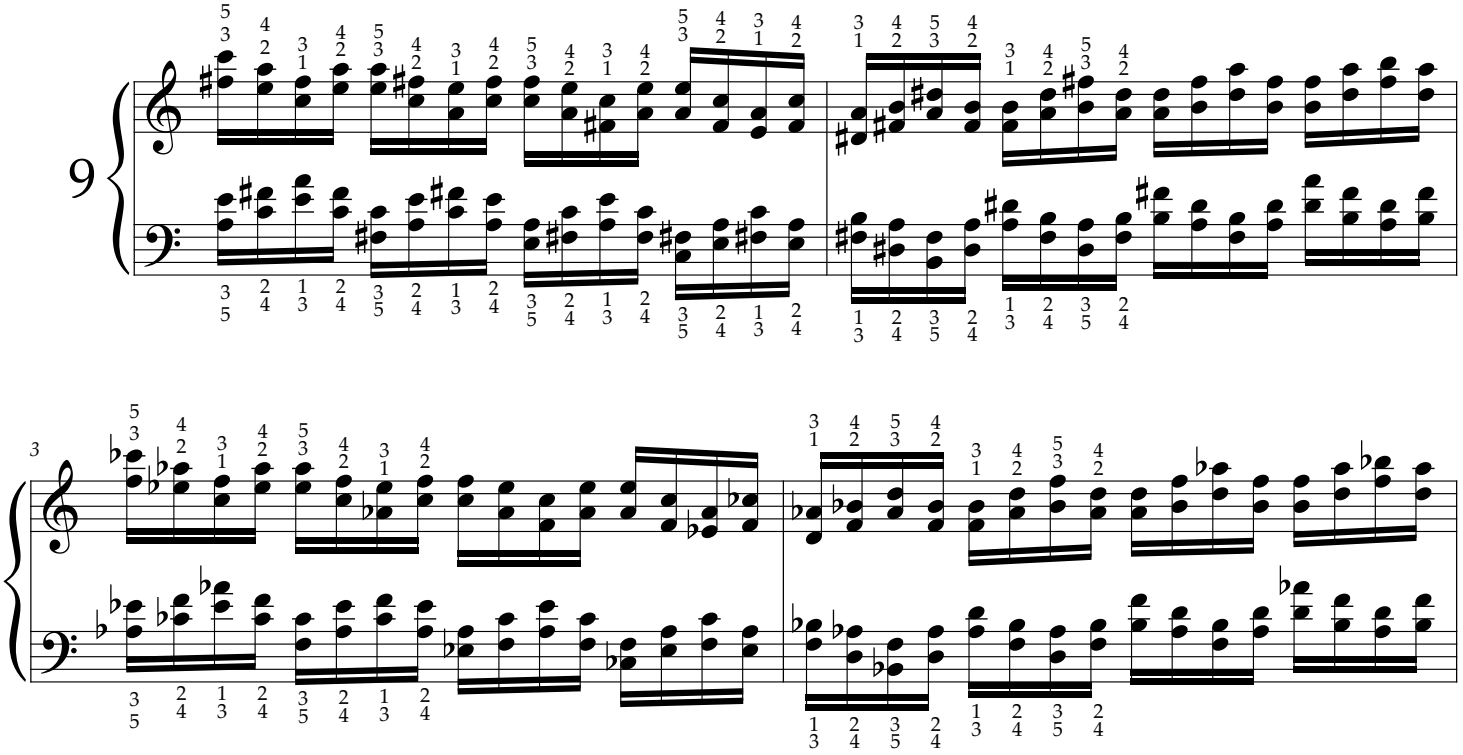
L'alternanza tra distensione e contrazione o chiusura della mano consente di ottenere una maggiore estensione e flessibilità. Eseguite gli esercizi a un tempo leggermente più veloce rispetto a quelli precedenti.

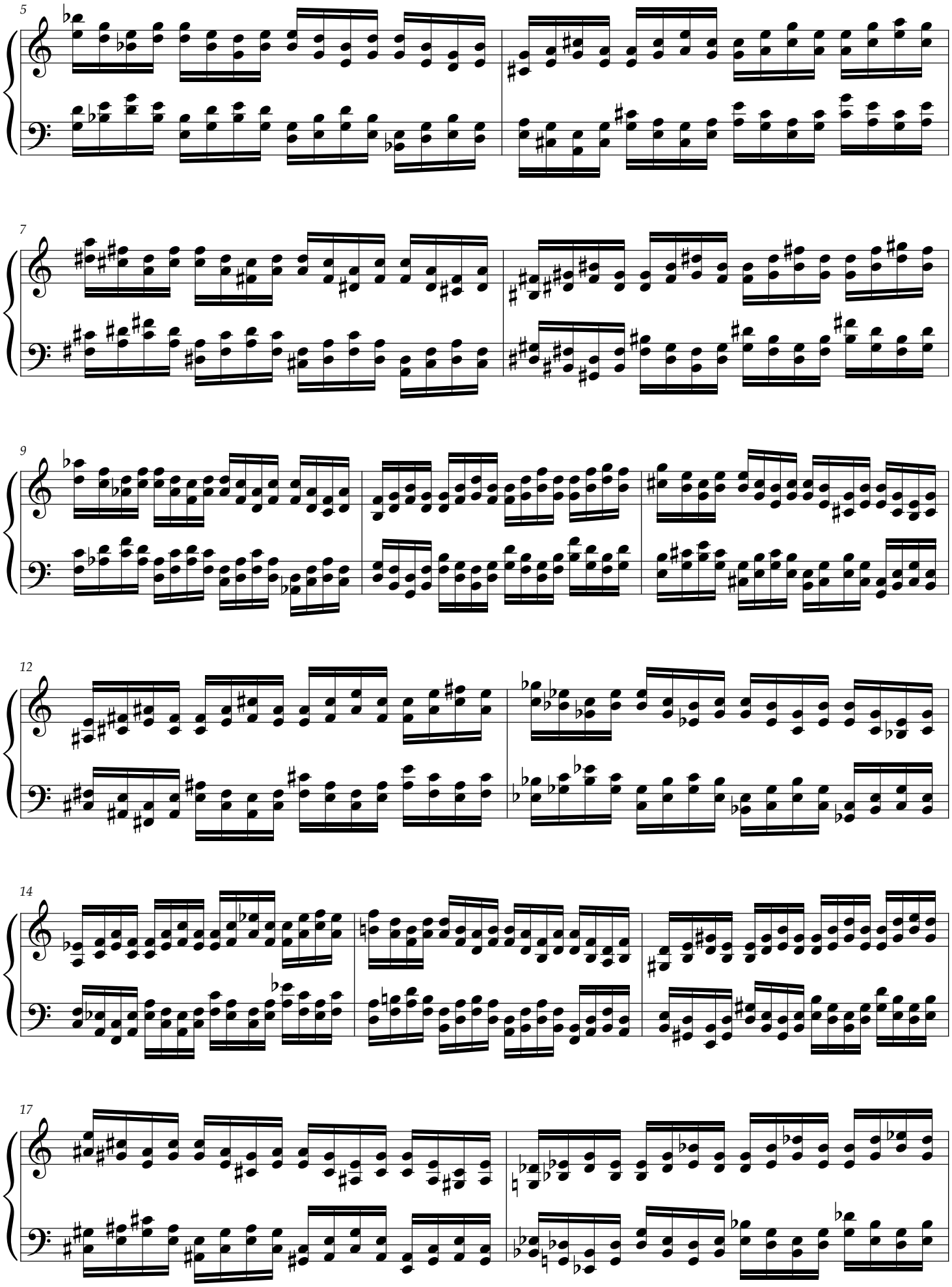


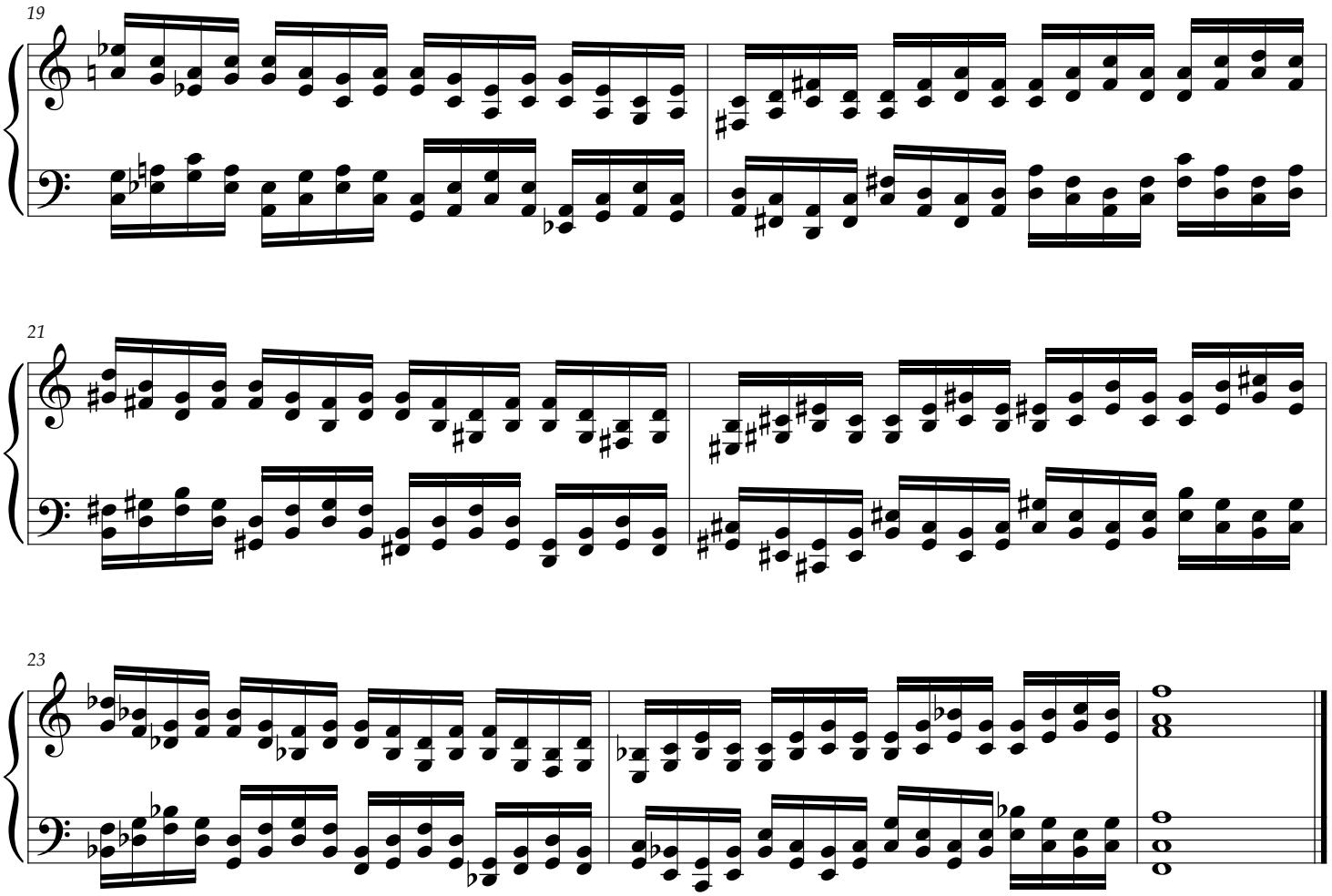




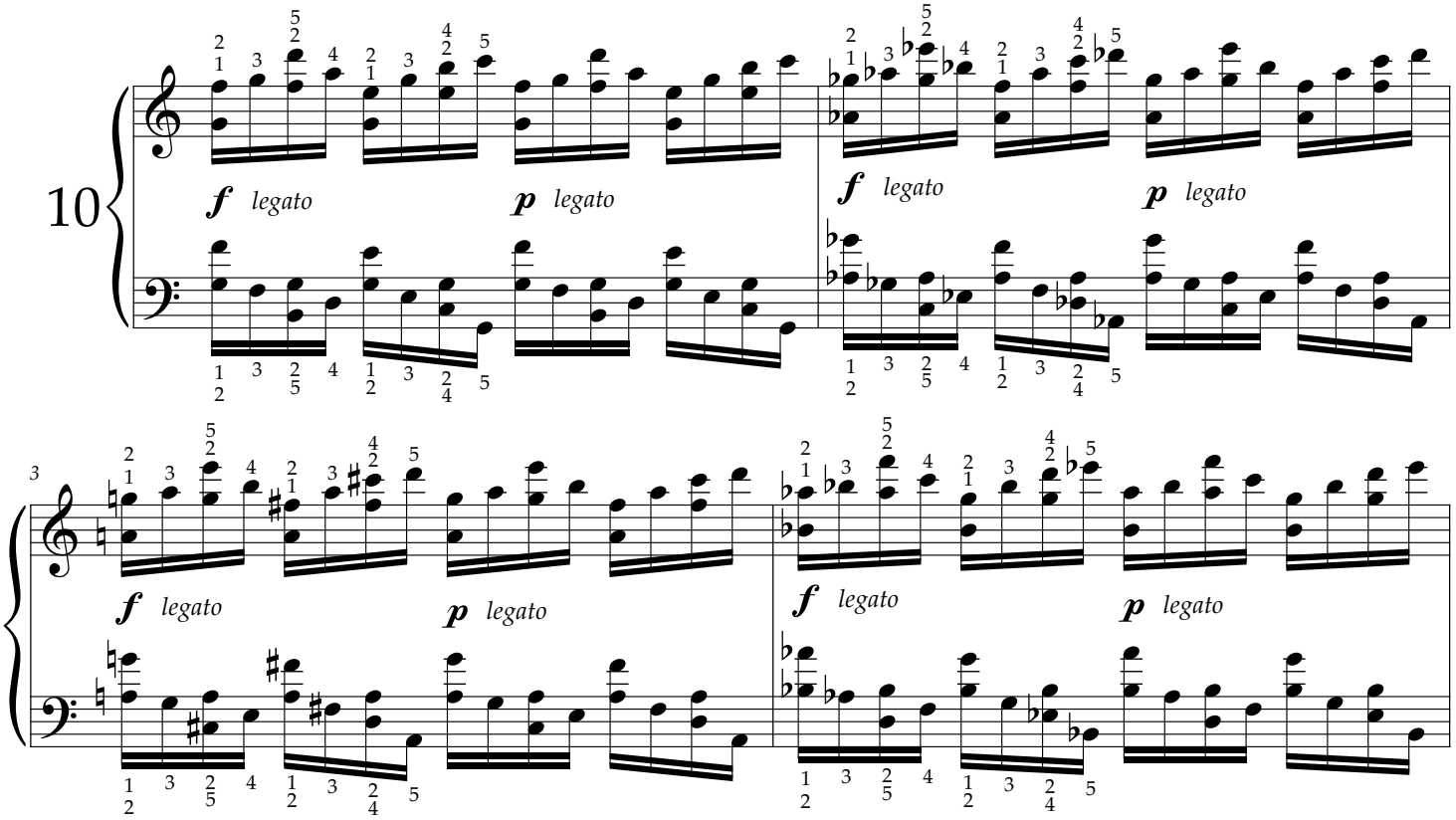
Difficile, ma rafforza notevolmente tutti i muscoli della mano. Suonare *Andante*, legato e forte.

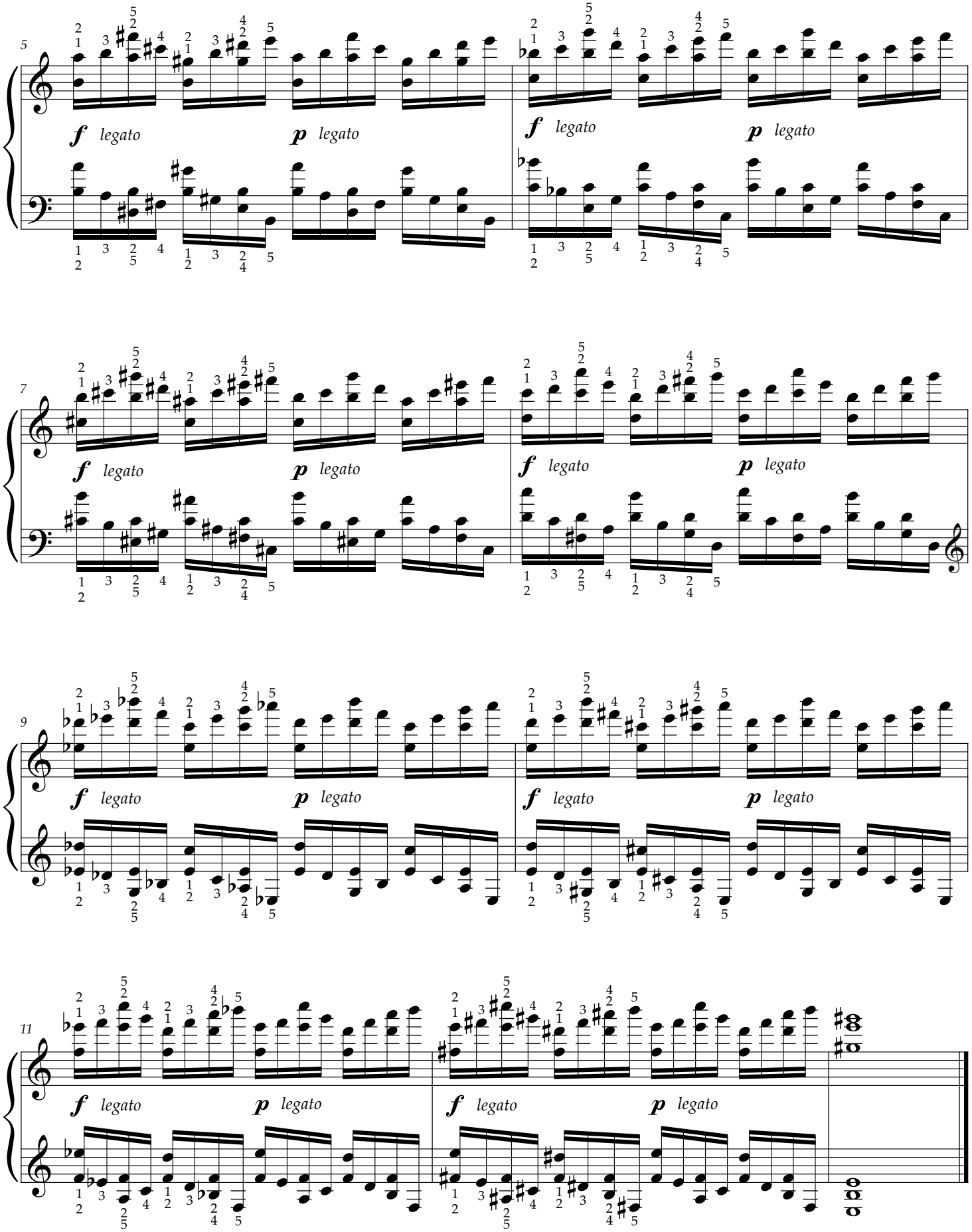



5
7
9
12
14
17

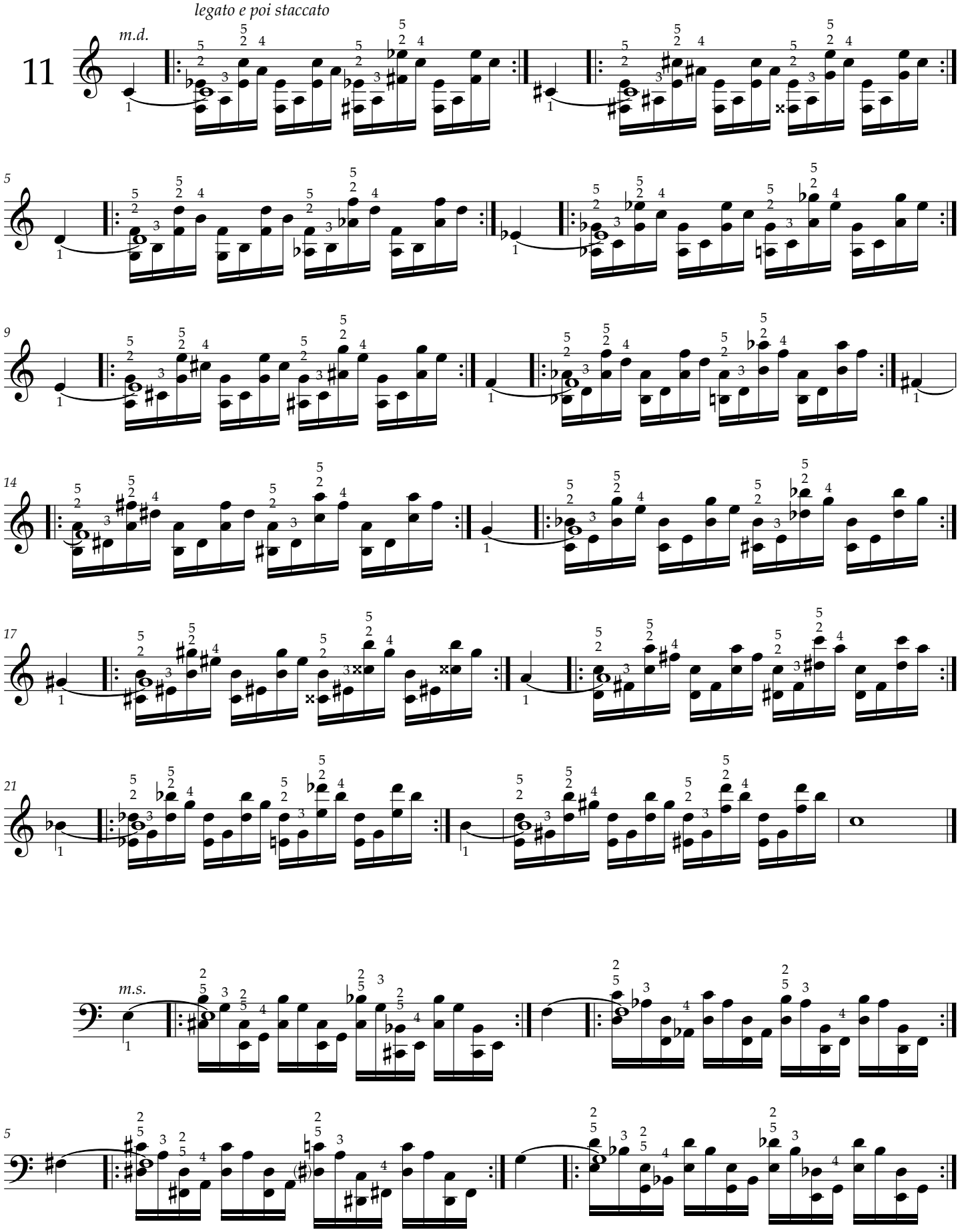


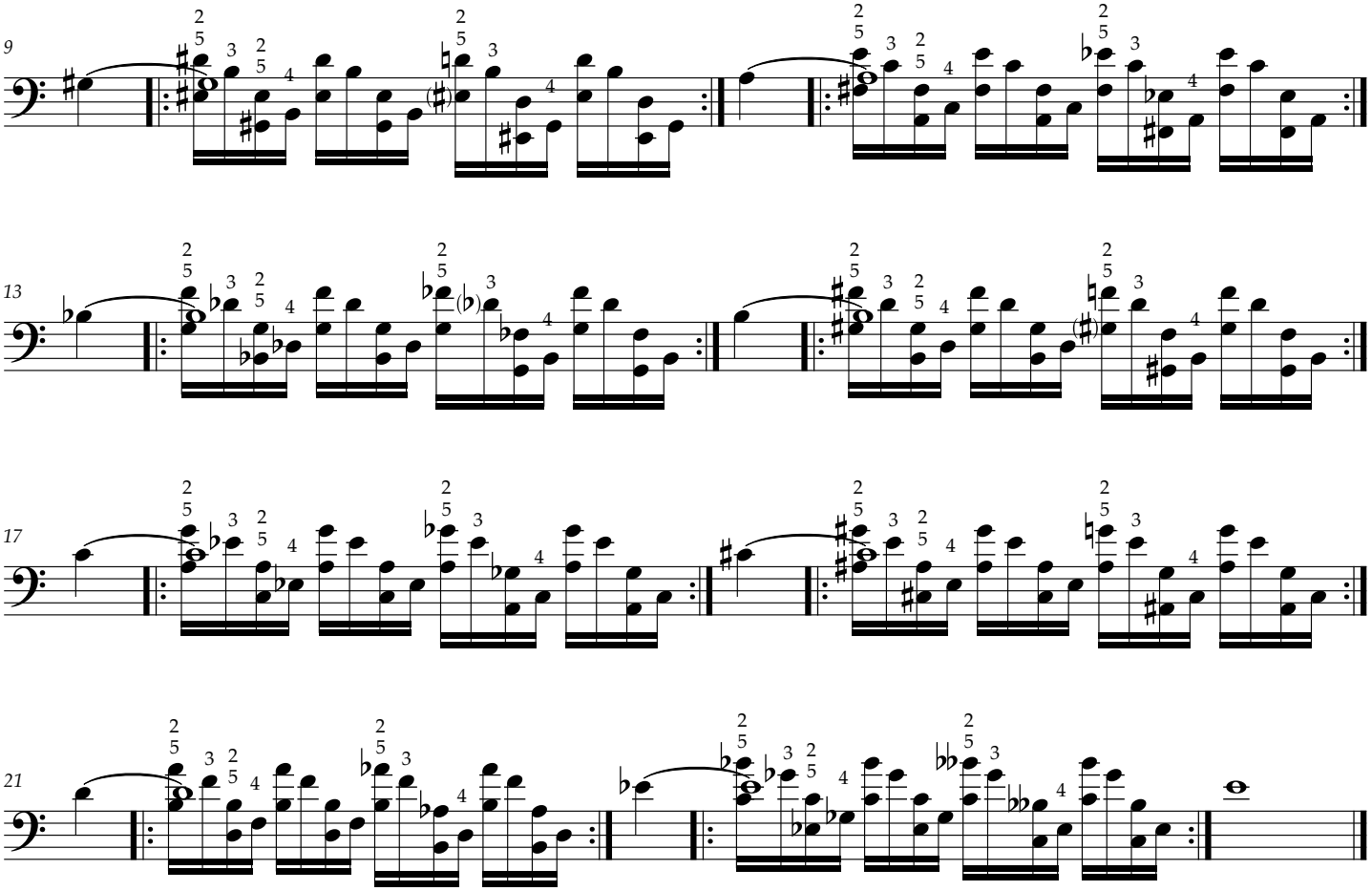
Il braccio deve muoversi facilmente, per aiutare e ridurre lo sforzo di estensione.




5
f legato
p legato
f legato
p legato
7
f legato
p legato
f legato
p legato
9
f legato
p legato
f legato
p legato
11
f legato
p legato
f legato
p legato

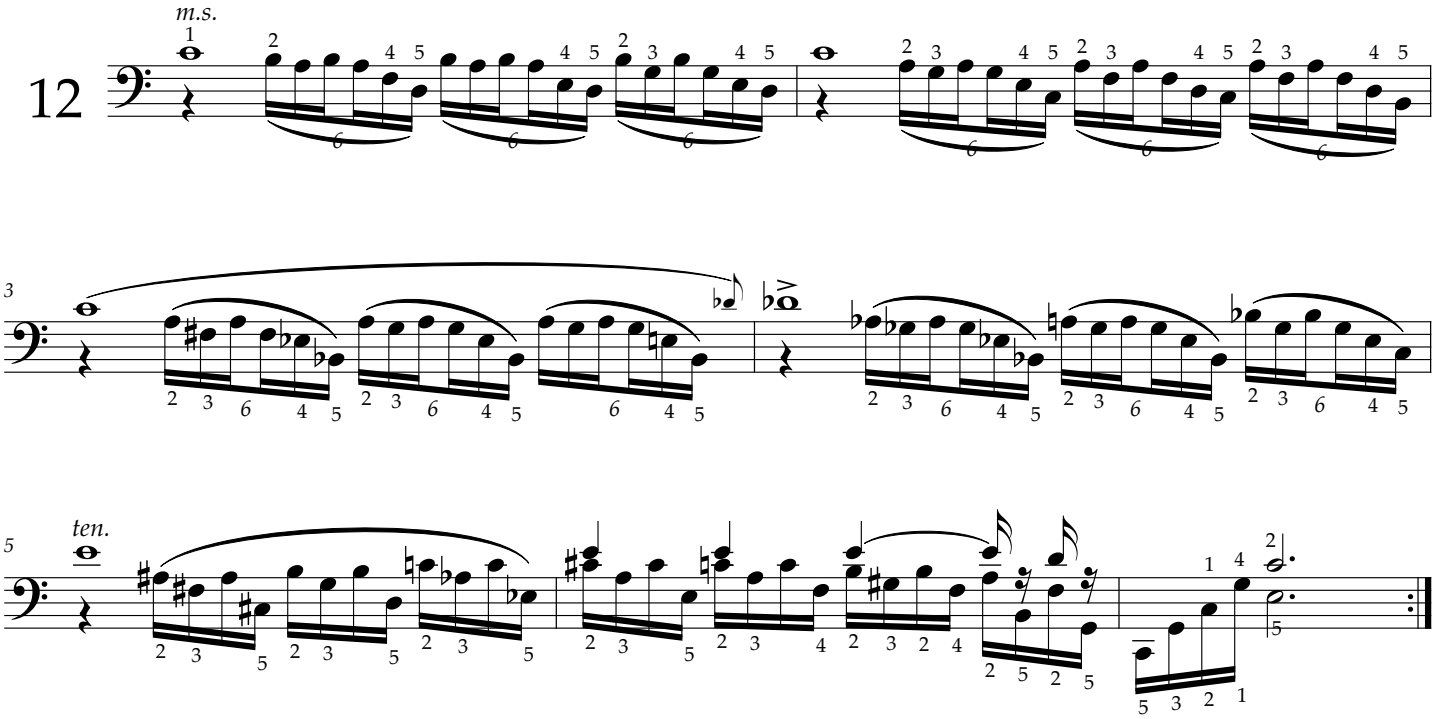
Un esercizio efficace, non solo per estendere la mano ma anche per rendere elastici il pollice e i muscoli dell'avambraccio.

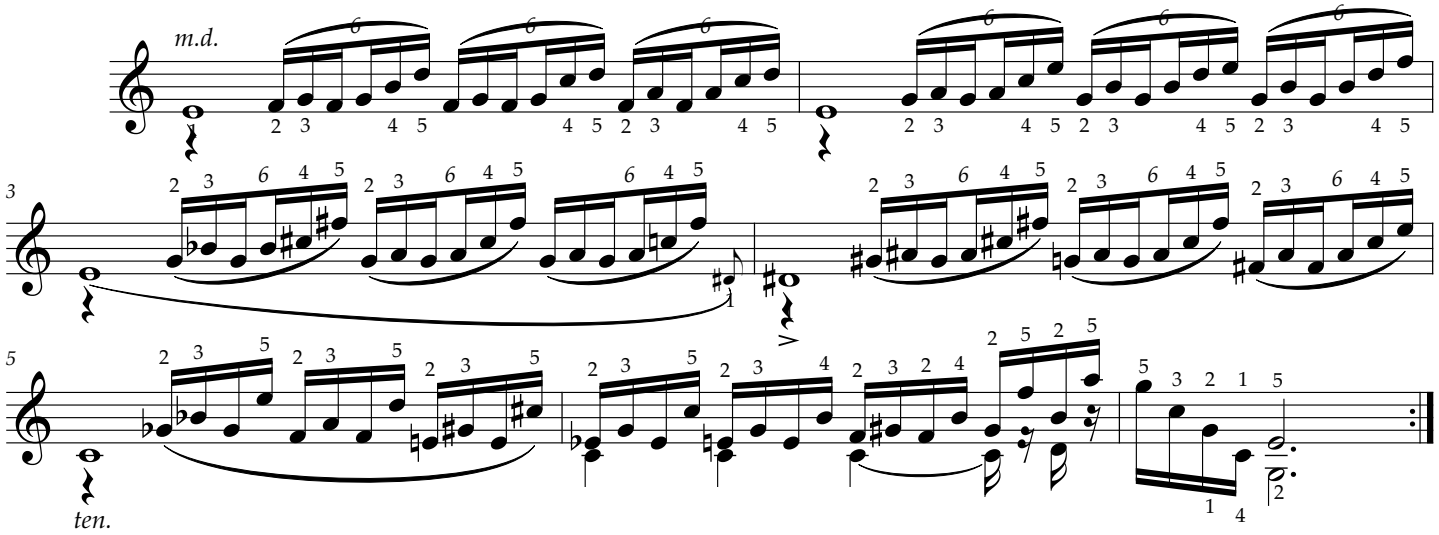




Esercizi originali, scritti appositamente per quest'opera.

FERRUCCIO BUSONI

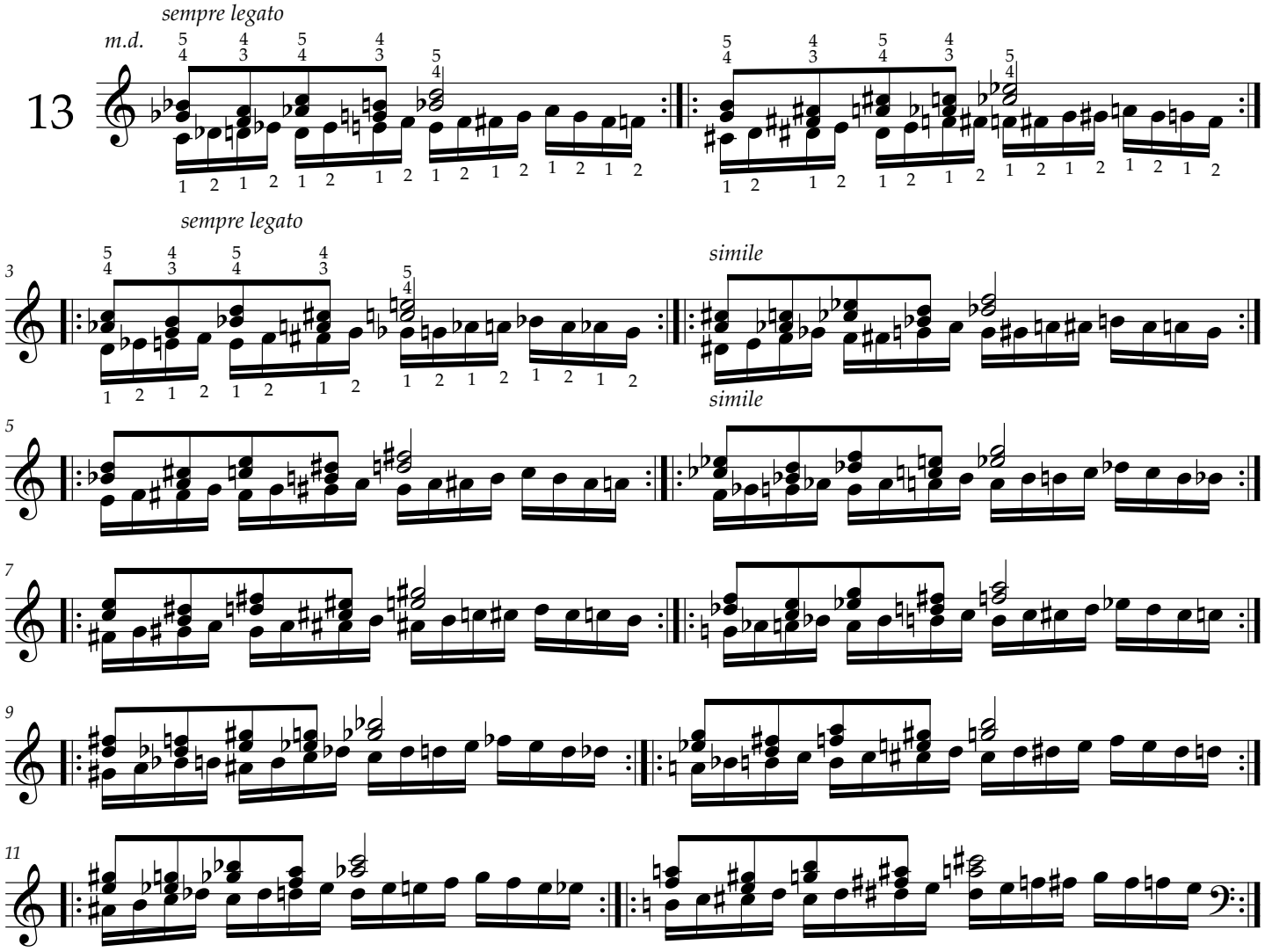


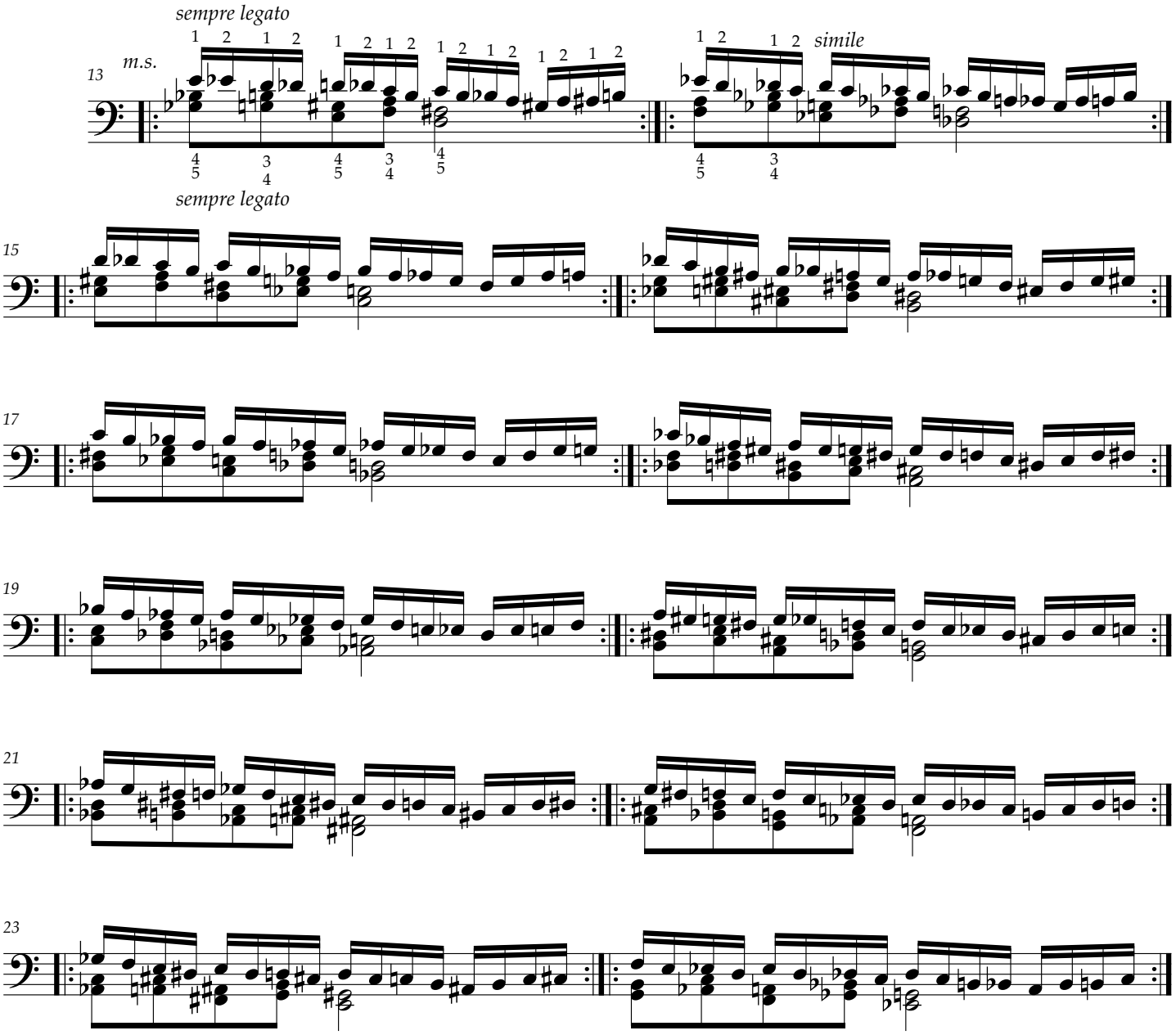


Esercizi originali, scritti appositamente per quest'opera.

ALFRED CORTOT

Sebbene il seguente esercizio sembri essere destinato al pollice, è comunque di grandissimo valore come esercizio di estensione per il terzo, quarto e quinto dito. (A. J.)

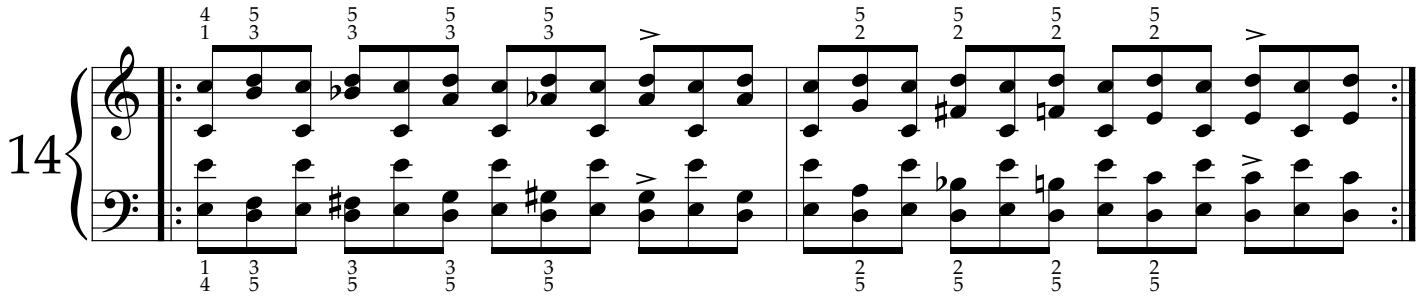


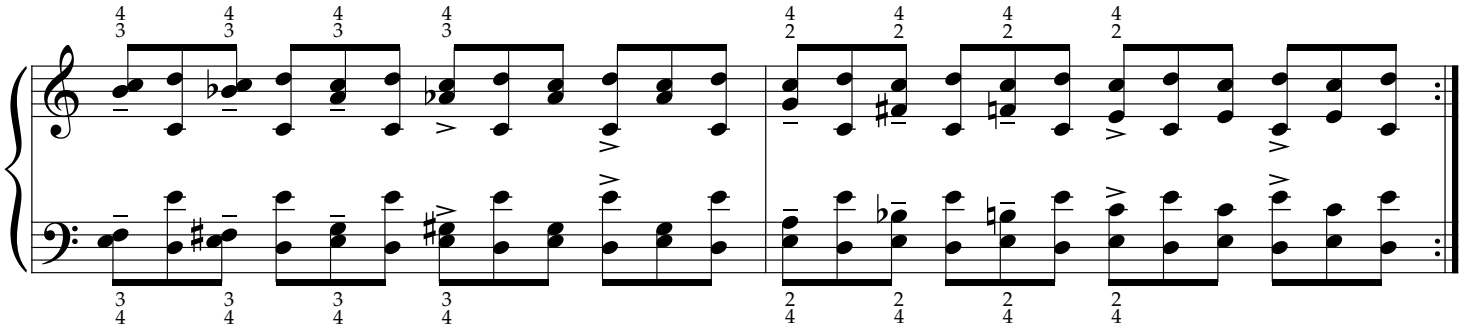


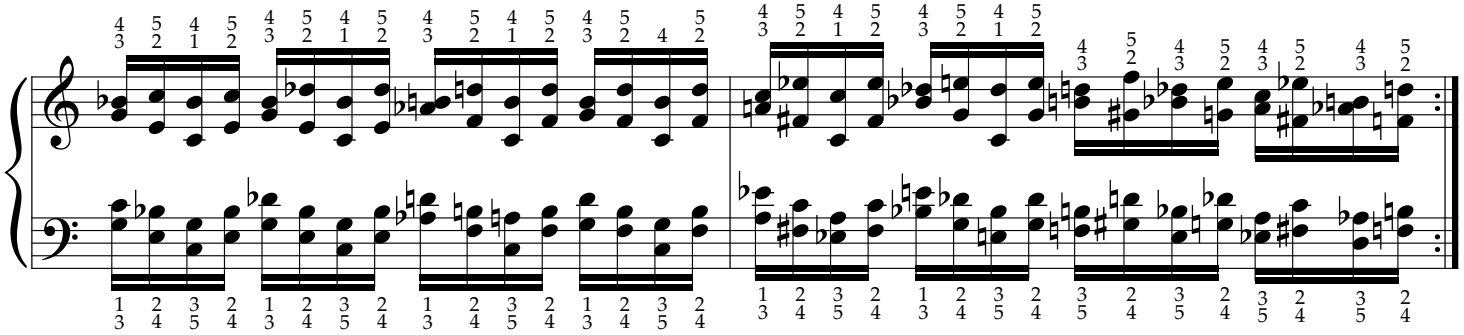
Esercizi originali, scritti appositamente per quest'opera.

LEOPOLD GODOWSKY

Da ripetere *Lento, Moderato, Allegro* e ***p, mf, f*** (A.J.)

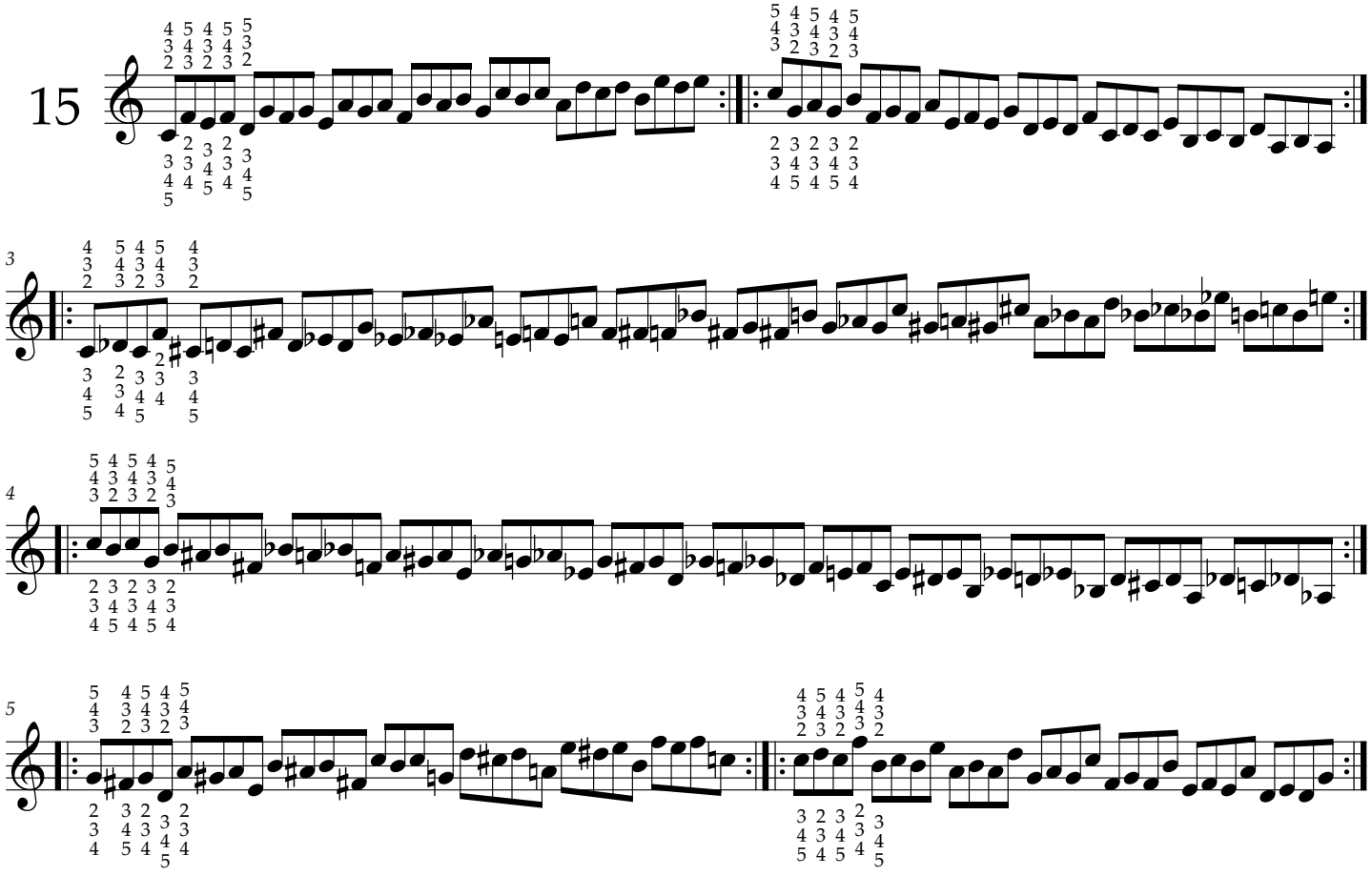


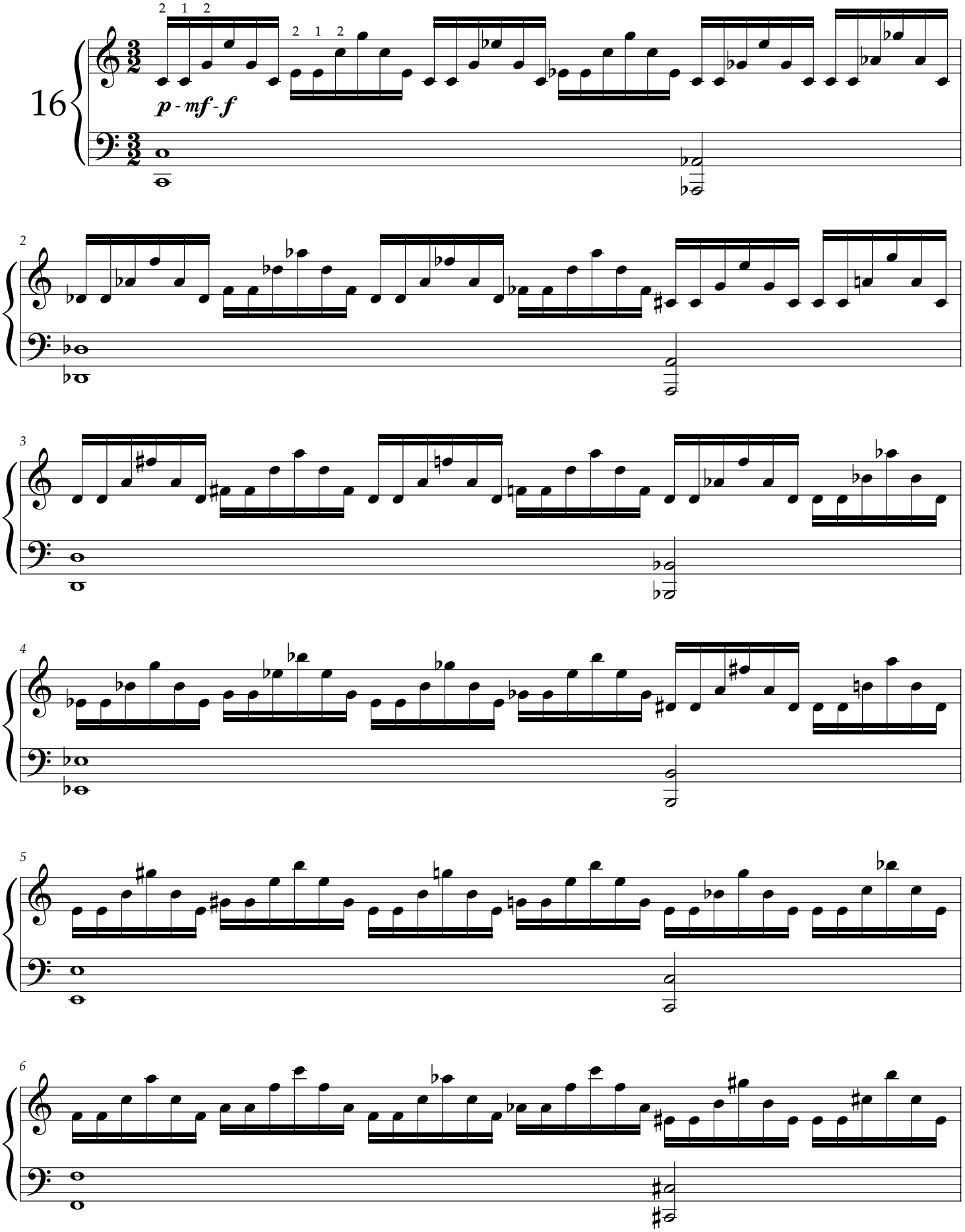


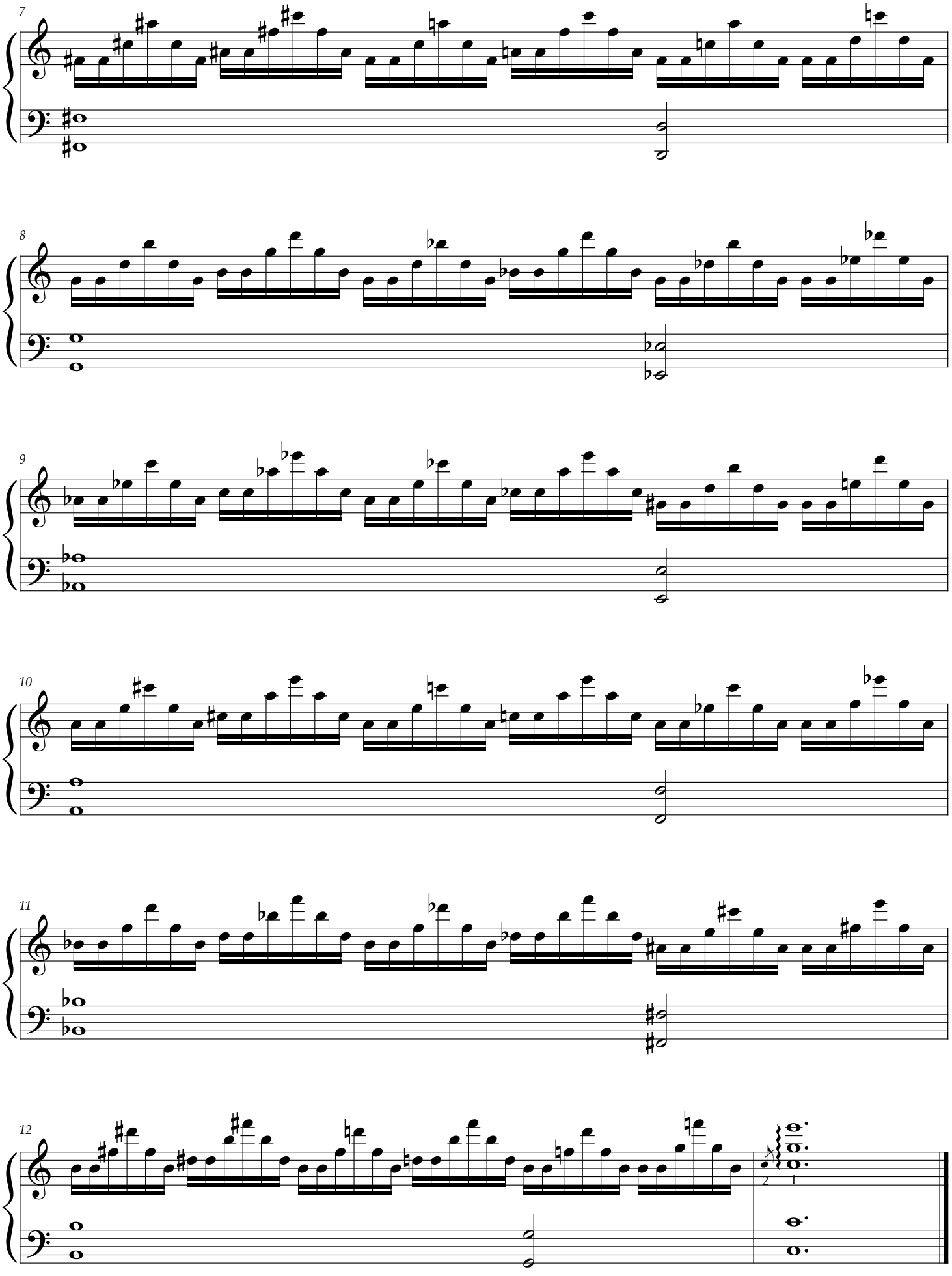


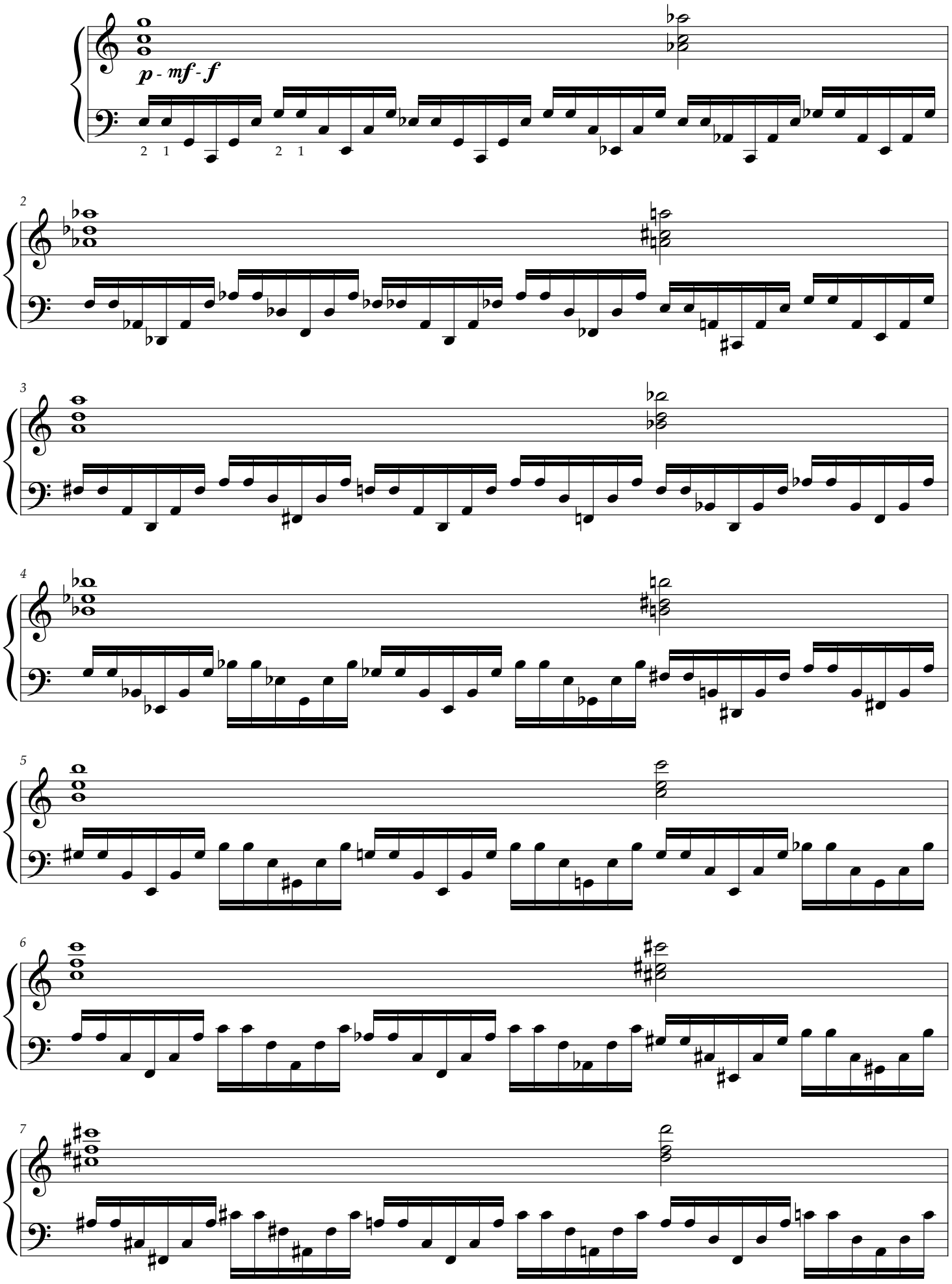
ROSENTHAL - SCHYTTE

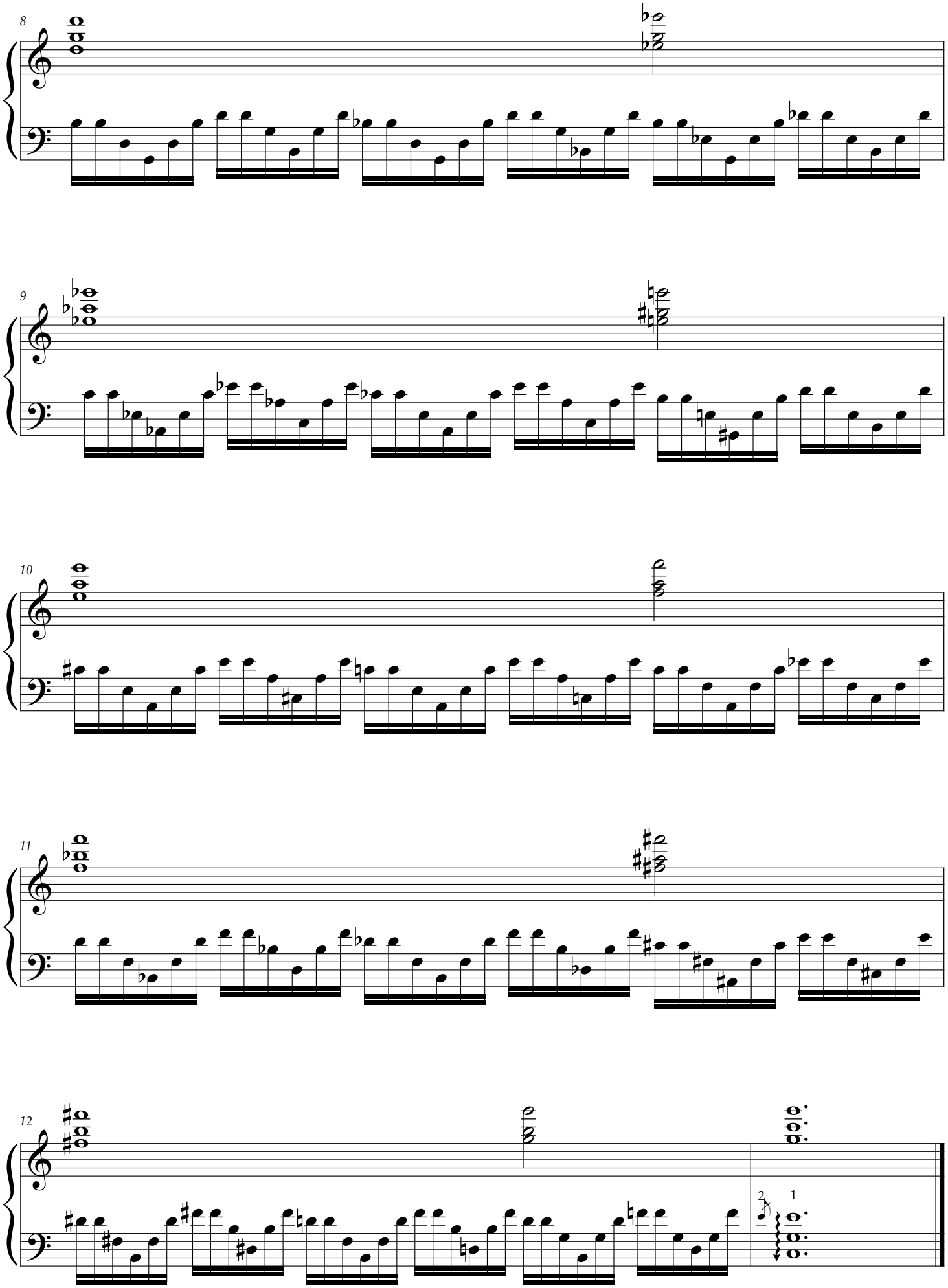
School of Modern Pianoforte Virtuosity

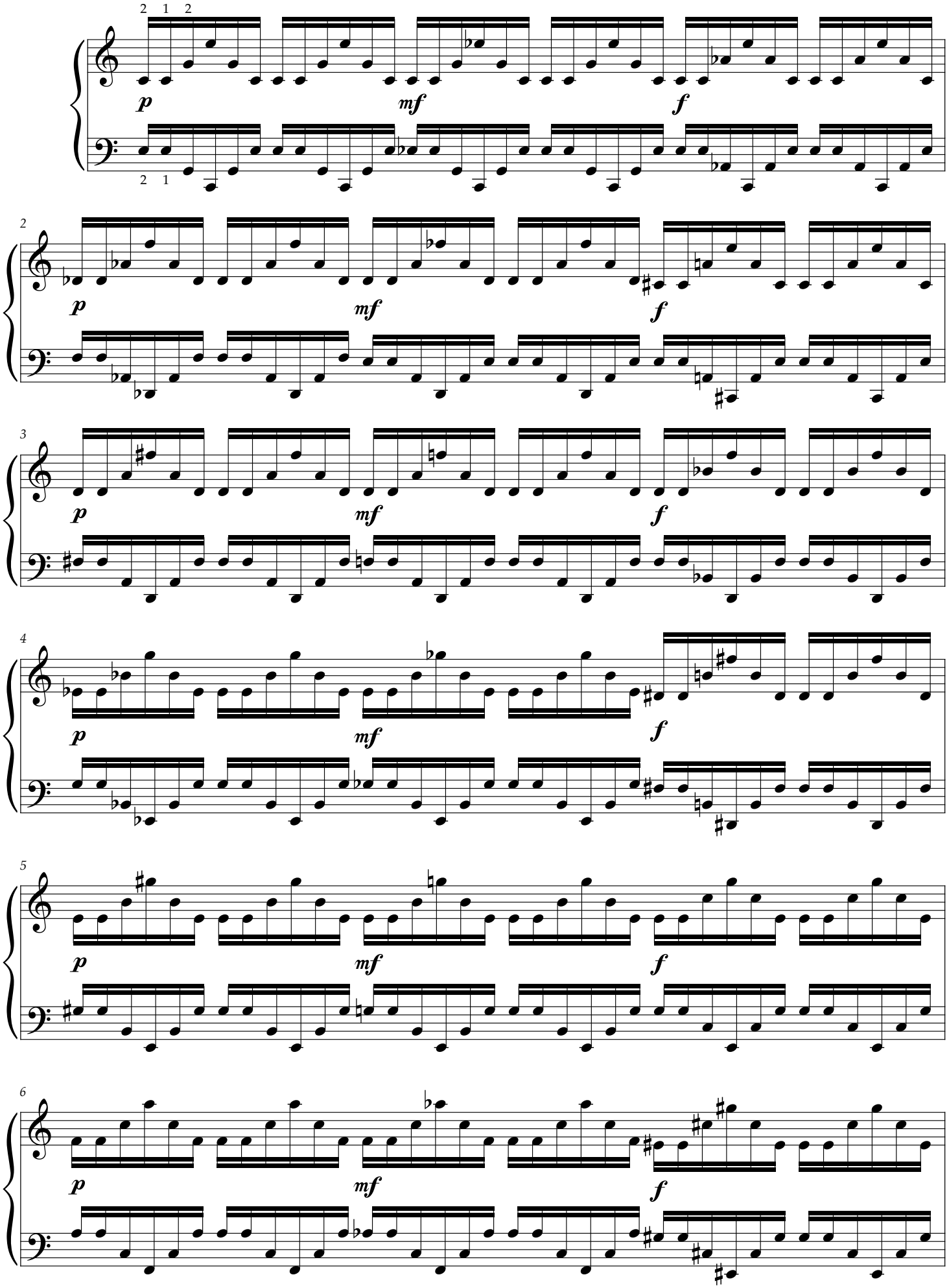


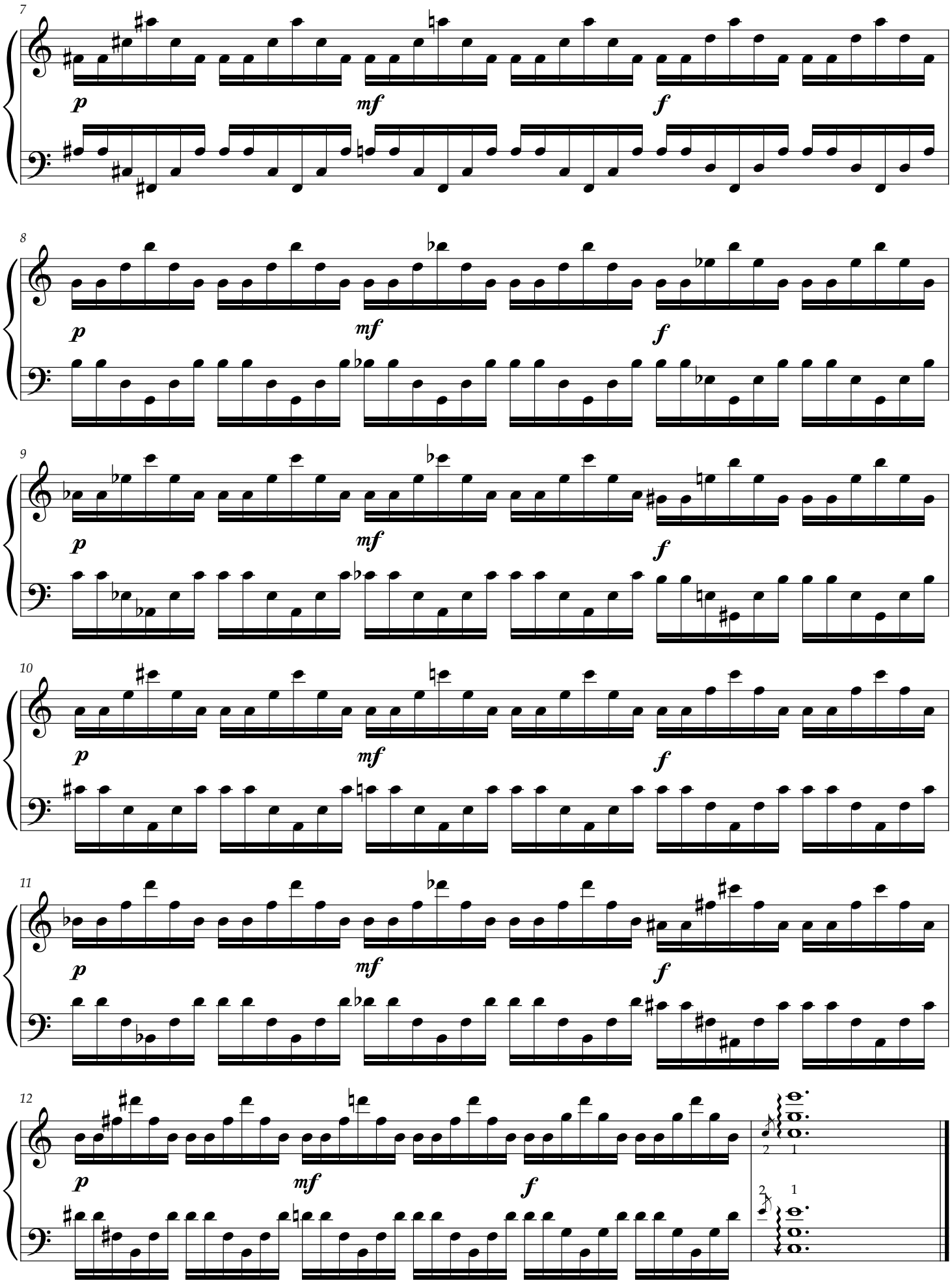

16
2 1 2
2 1 2
p - mf - f


7
8
9
10
11
12


p - mf - f
2 1
2 1
2
3
4
5
6
7


8
9
10
11
12
2
1

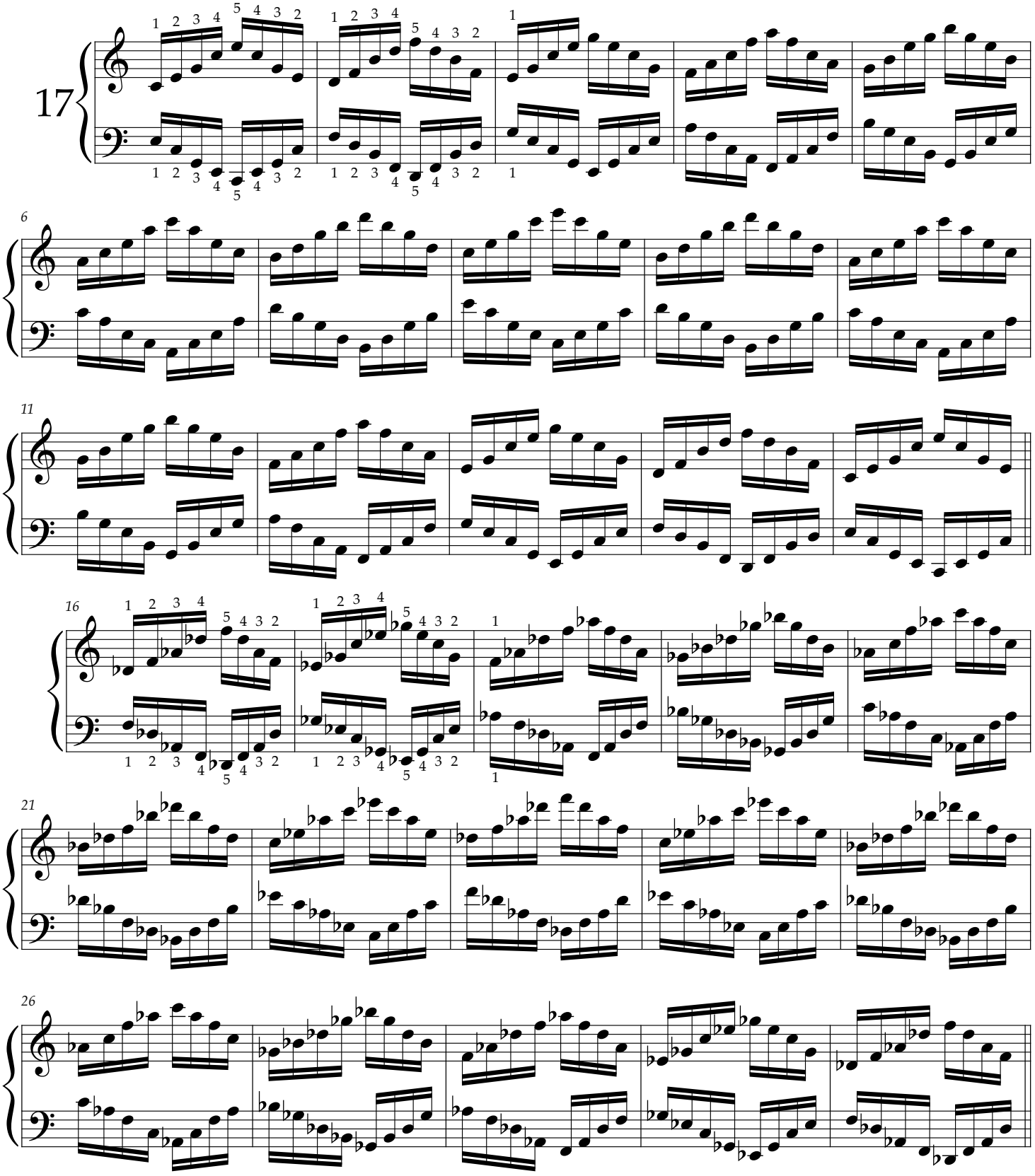

2 1 2
p
mf
f
2 1
2
p
mf
f
3
p
mf
f
4
p
mf
f
5
p
mf
f
6
p
mf
f

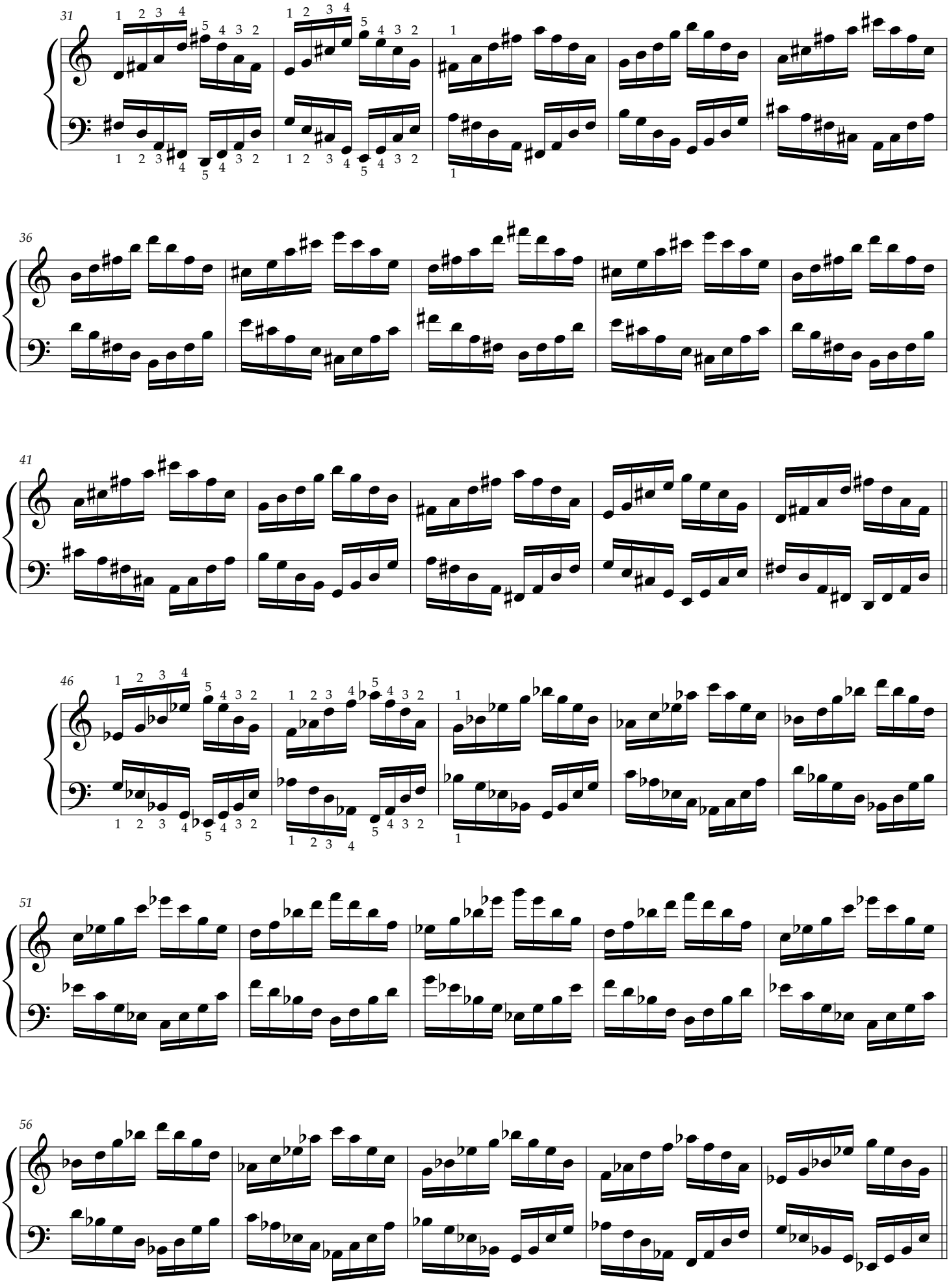

7
p
mf
f
8
p
mf
f
9
p
mf
f
10
p
mf
f
11
p
mf
f
12
p
mf
f
2
1
2
1

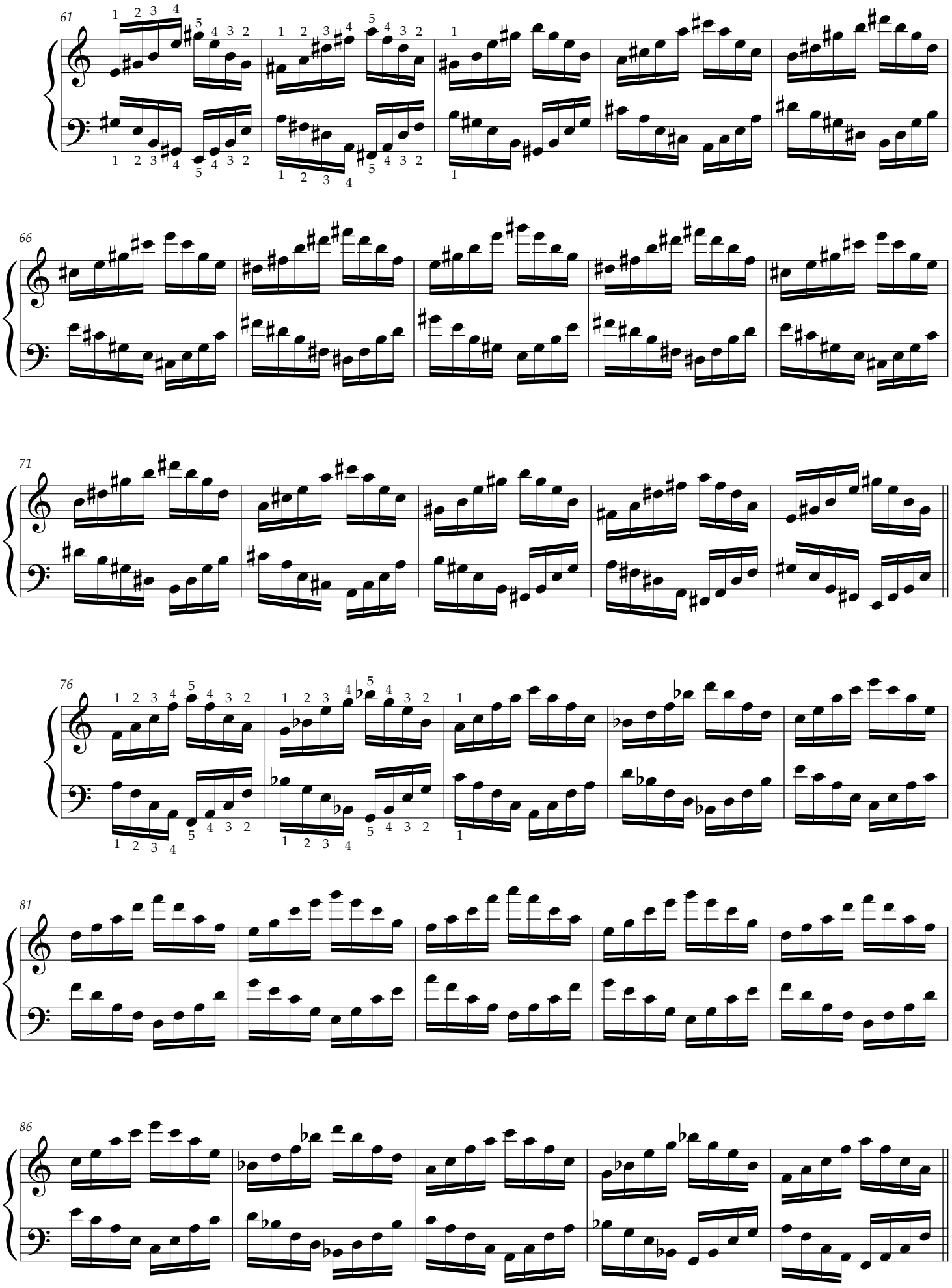
ISIDOR PHILIPP

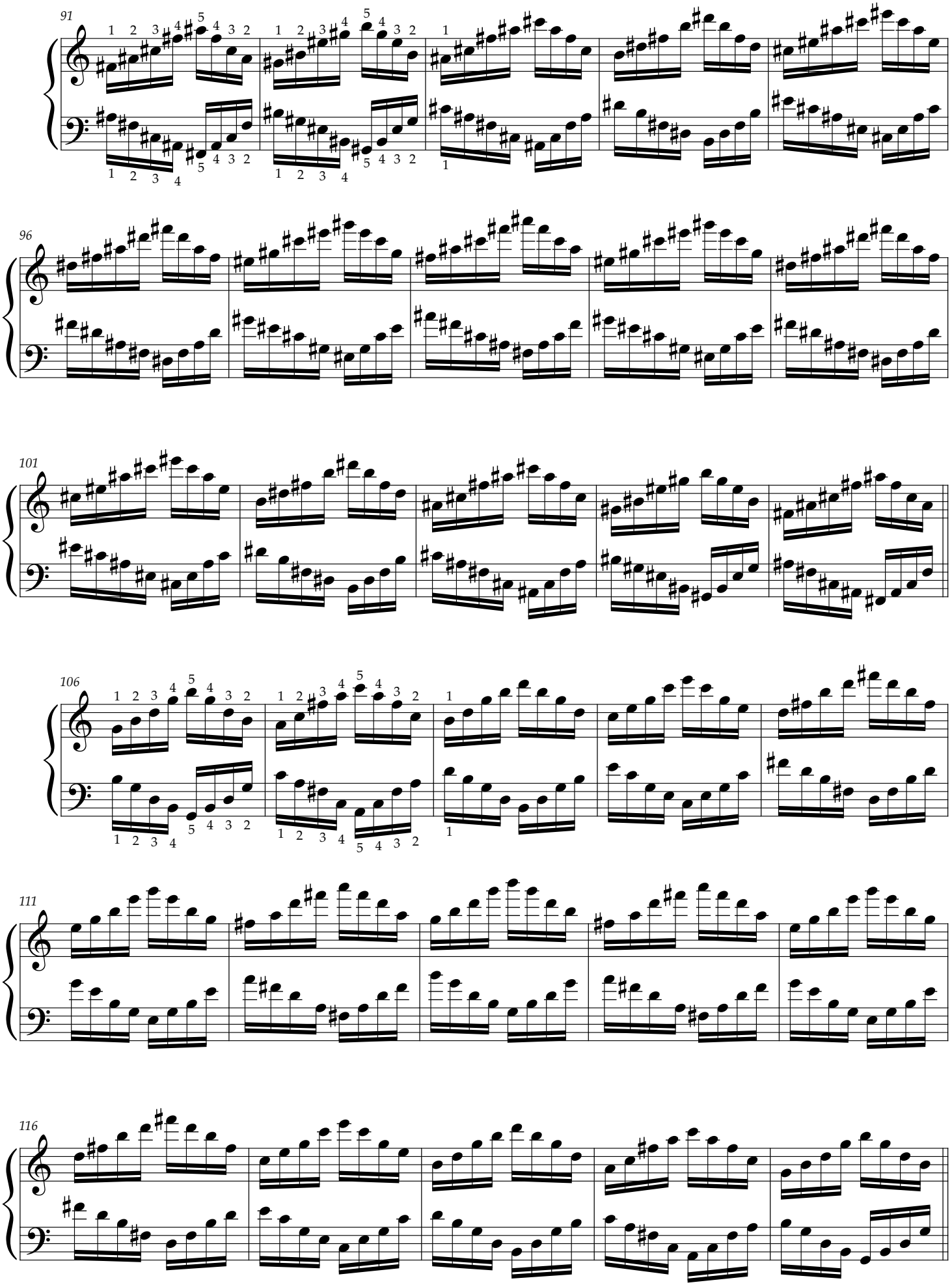
Esercizi di estensione

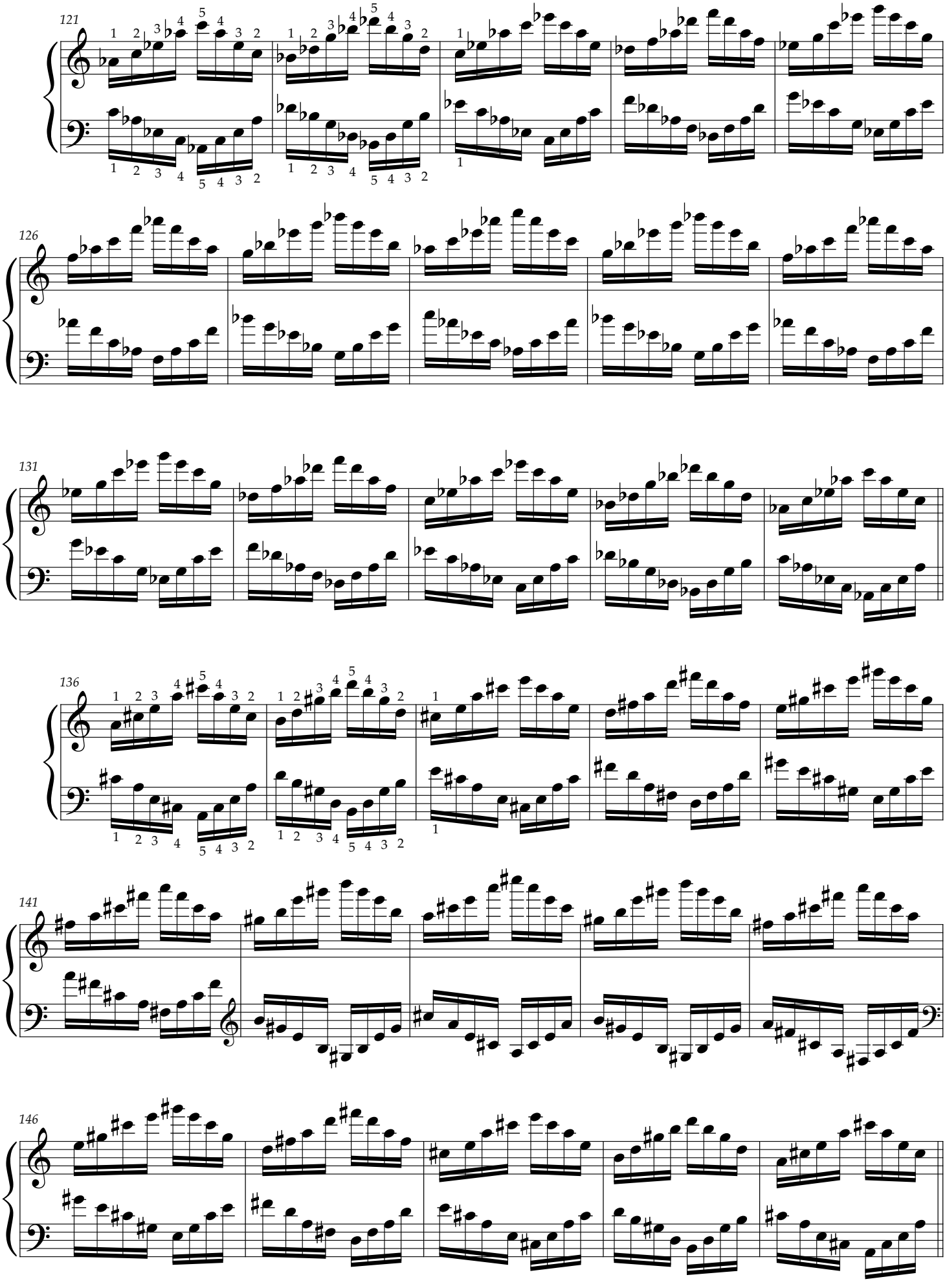
I. Philipp raccomanda di eseguire tutti questi esercizi come il n. 1; da trasportare in tutte le tonalità.

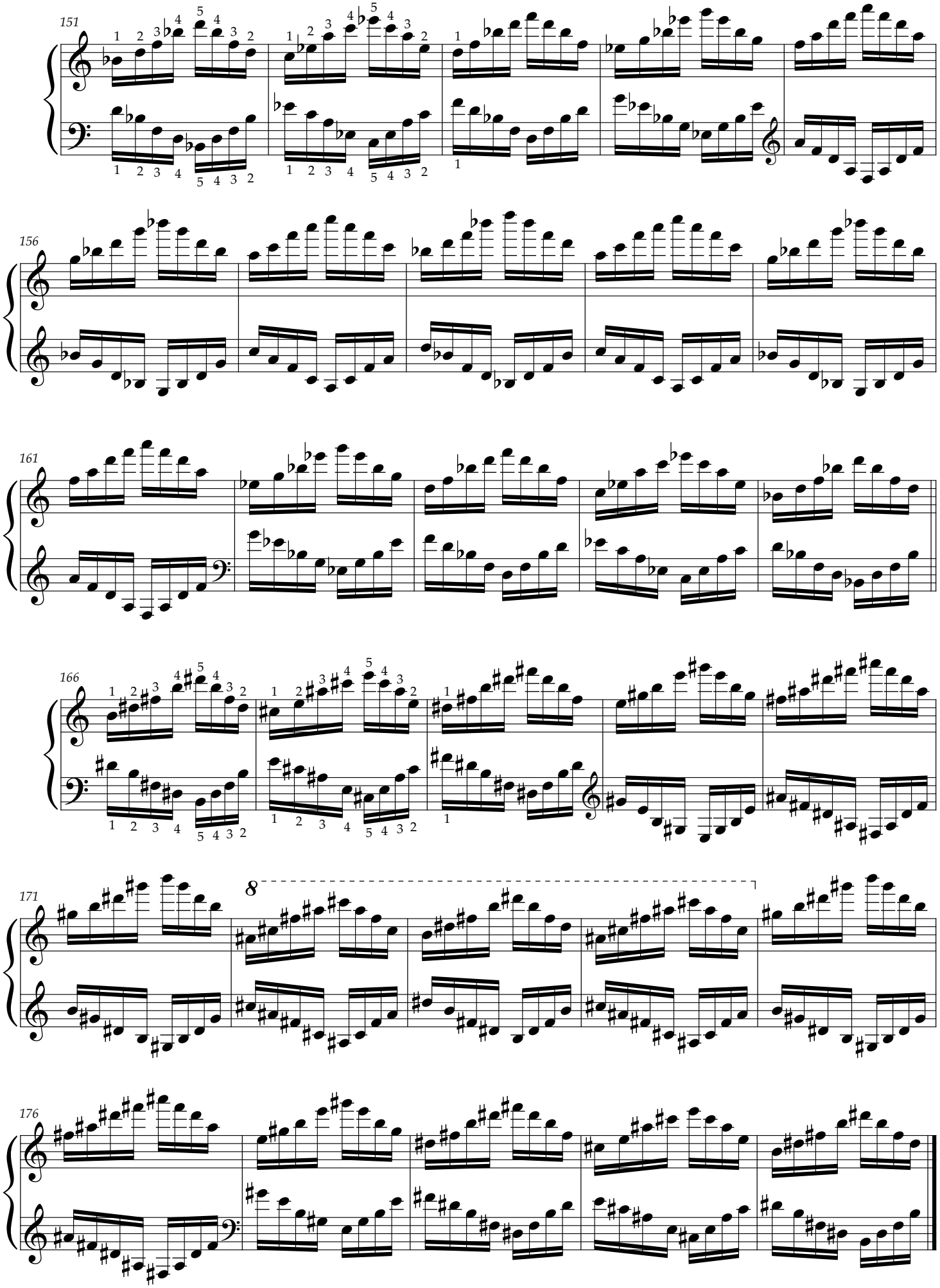



31
36
41
46
51
56

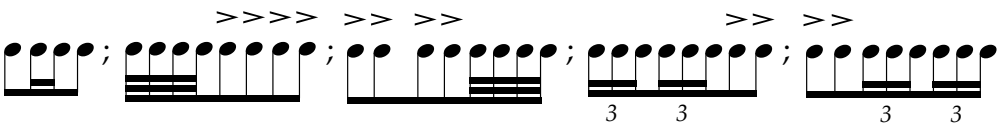

61
66
71
76
81
86


91
96
101
106
111
116

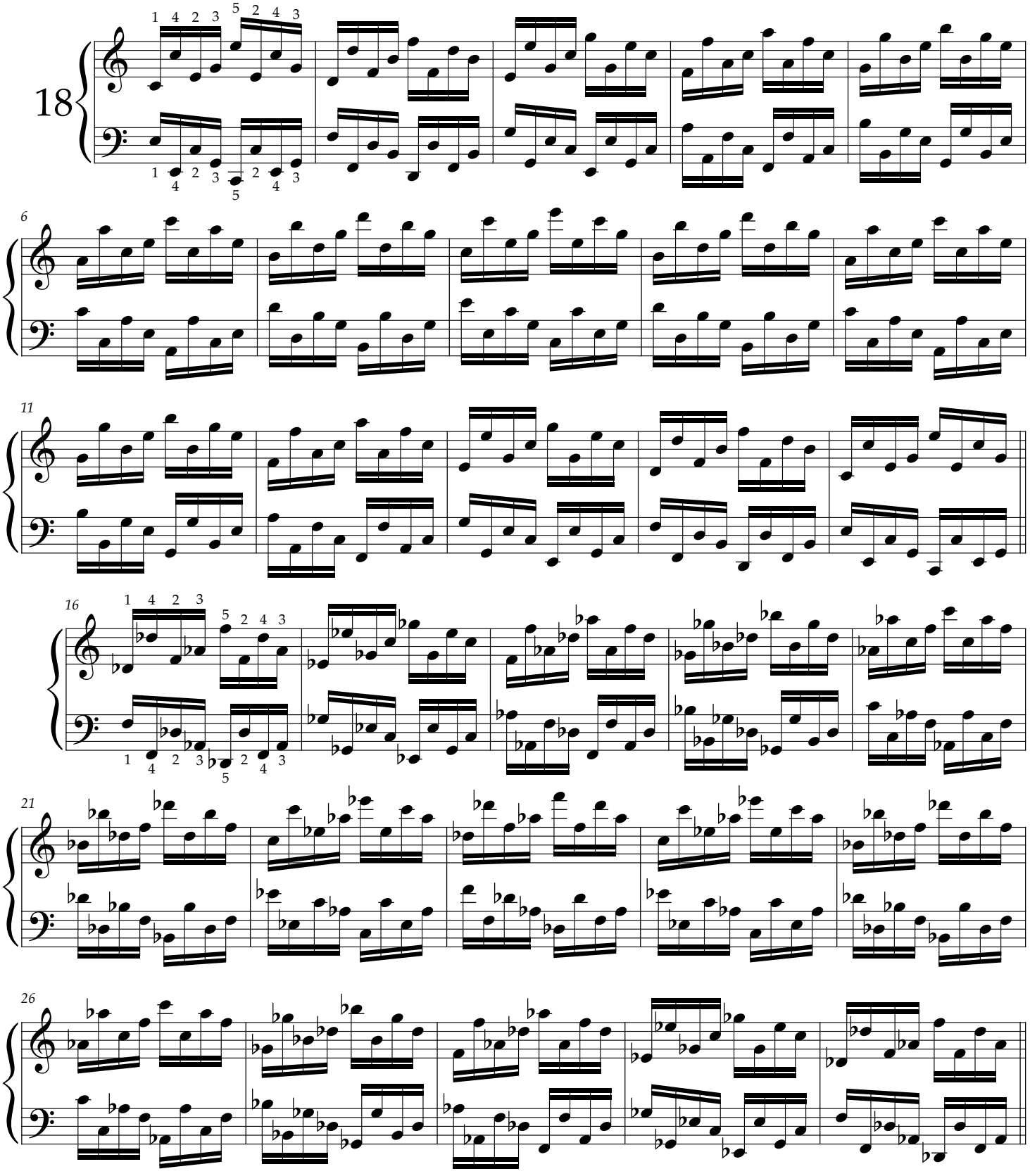

121
126
131
136
141
146

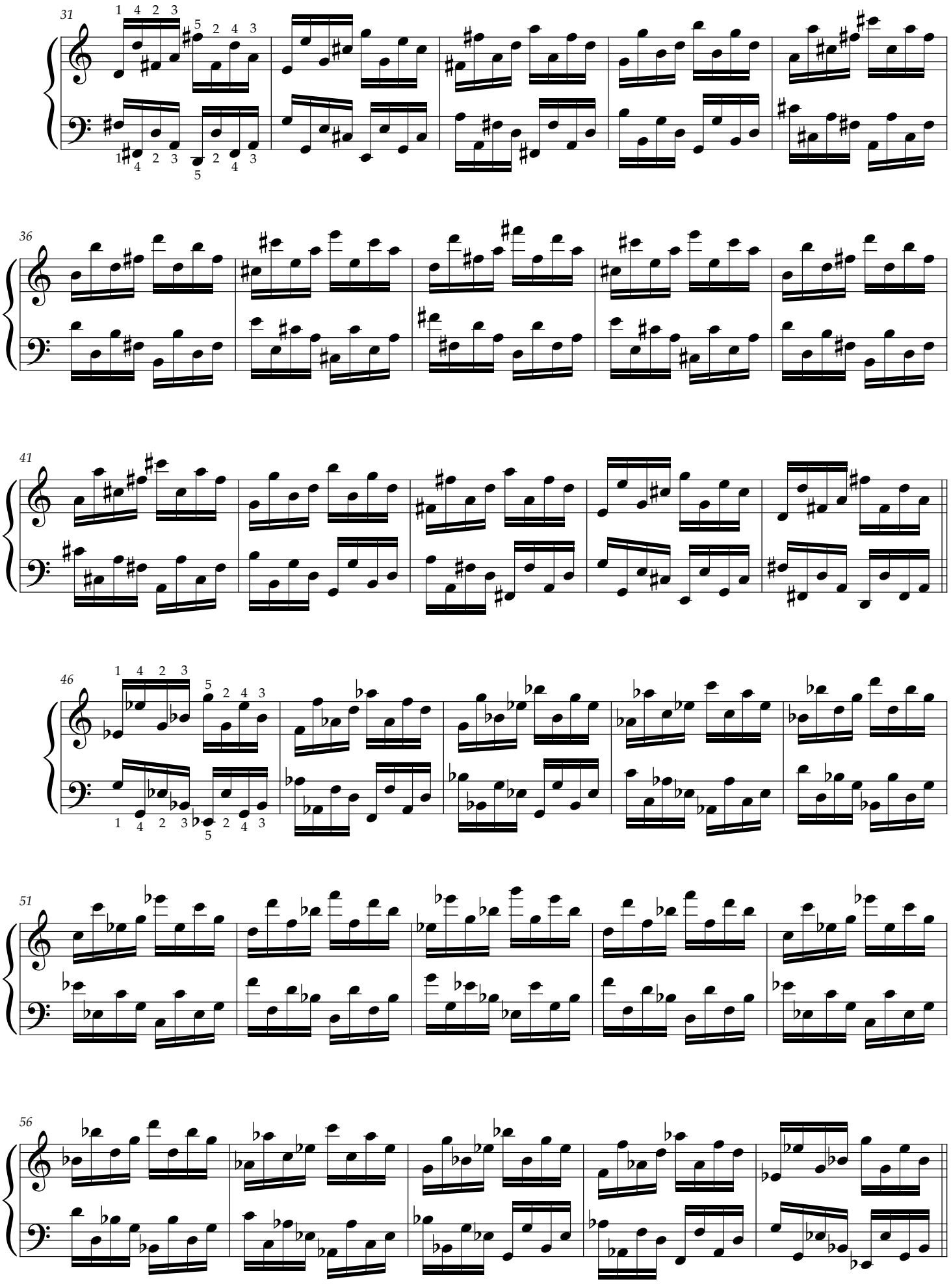

151
156
161
166
171
8
176

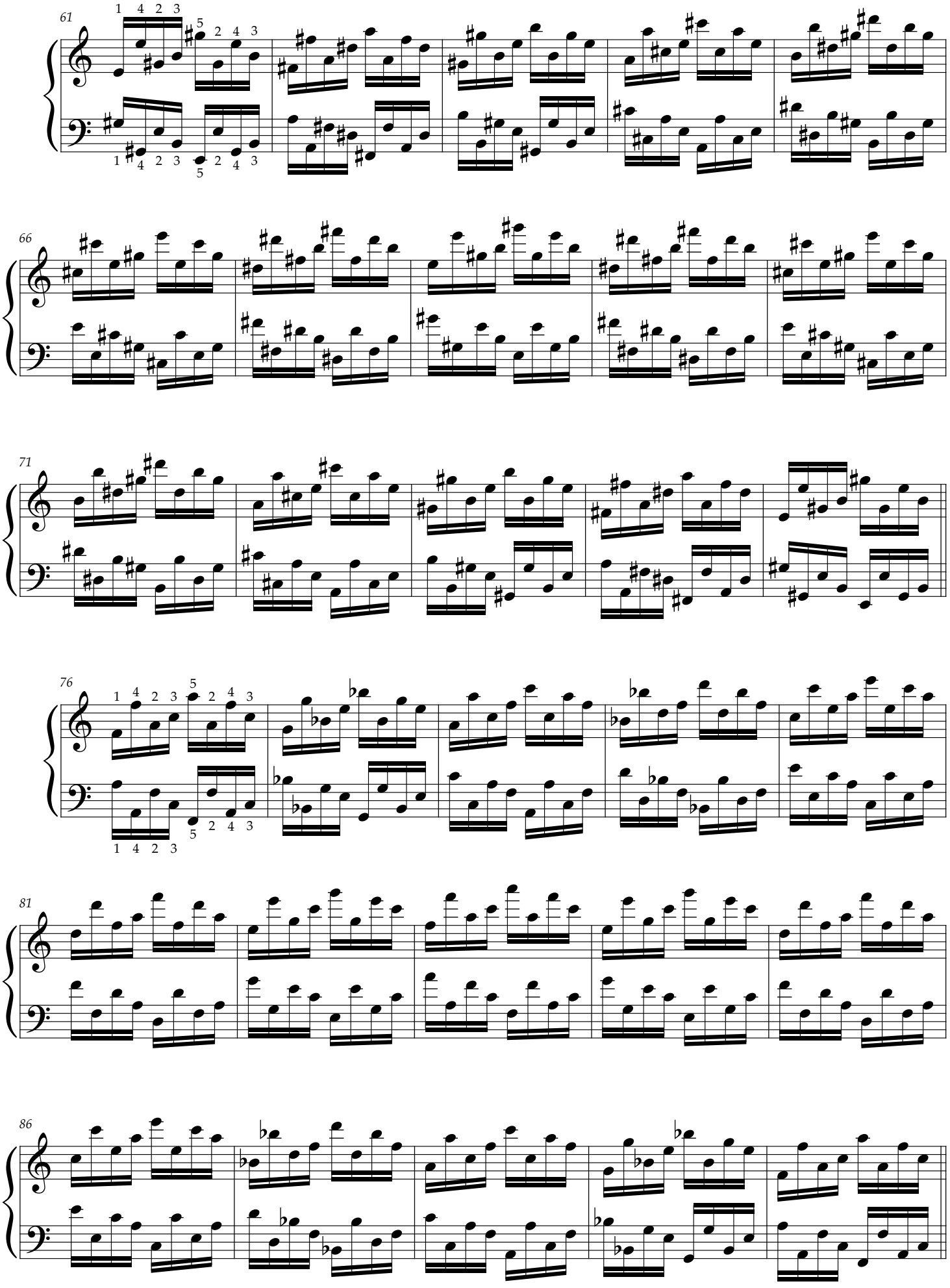
Si consiglia di studiare i nn. 17-18 *staccato, legato,* legato a due: e con vari ritmi:

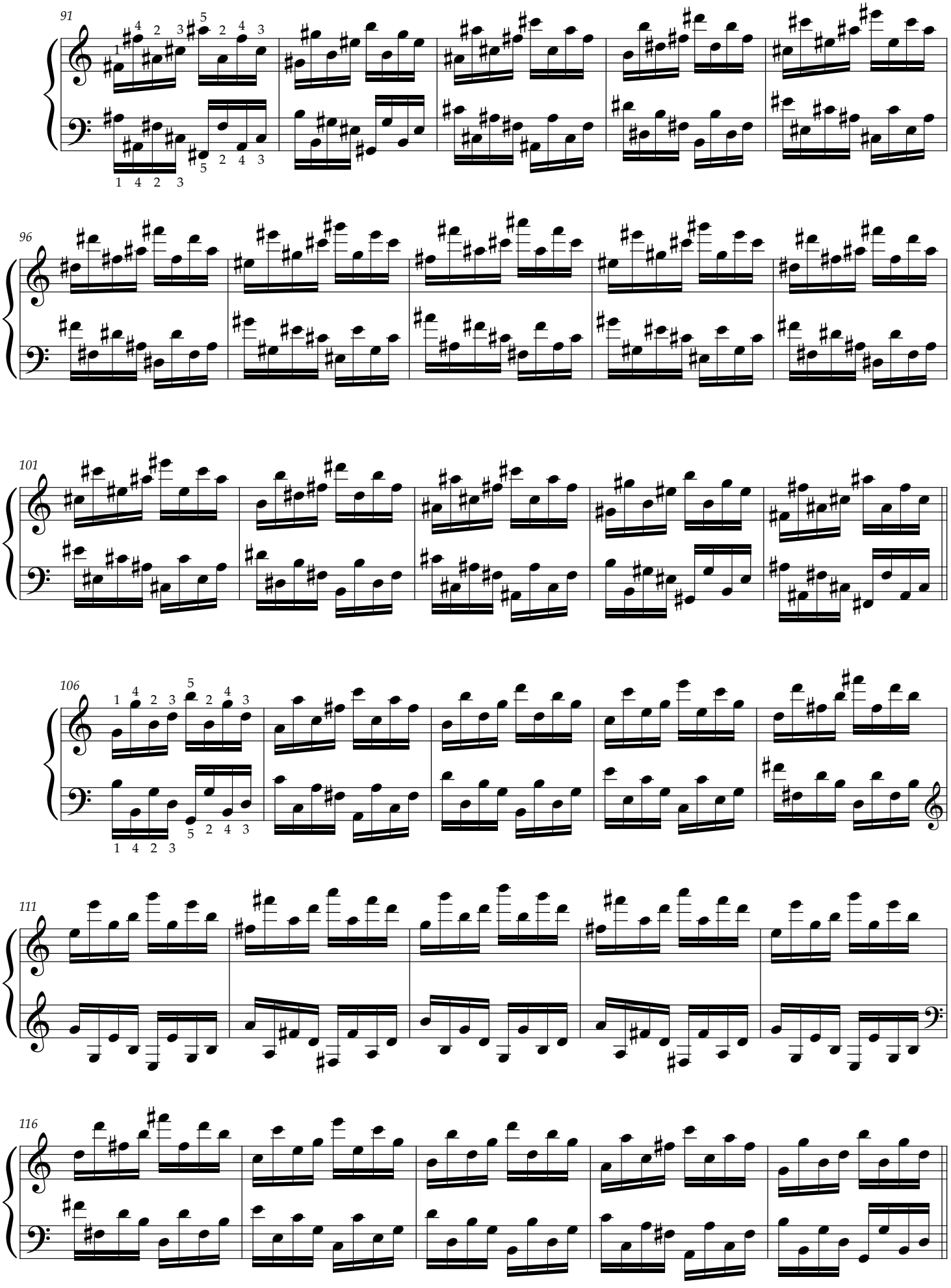


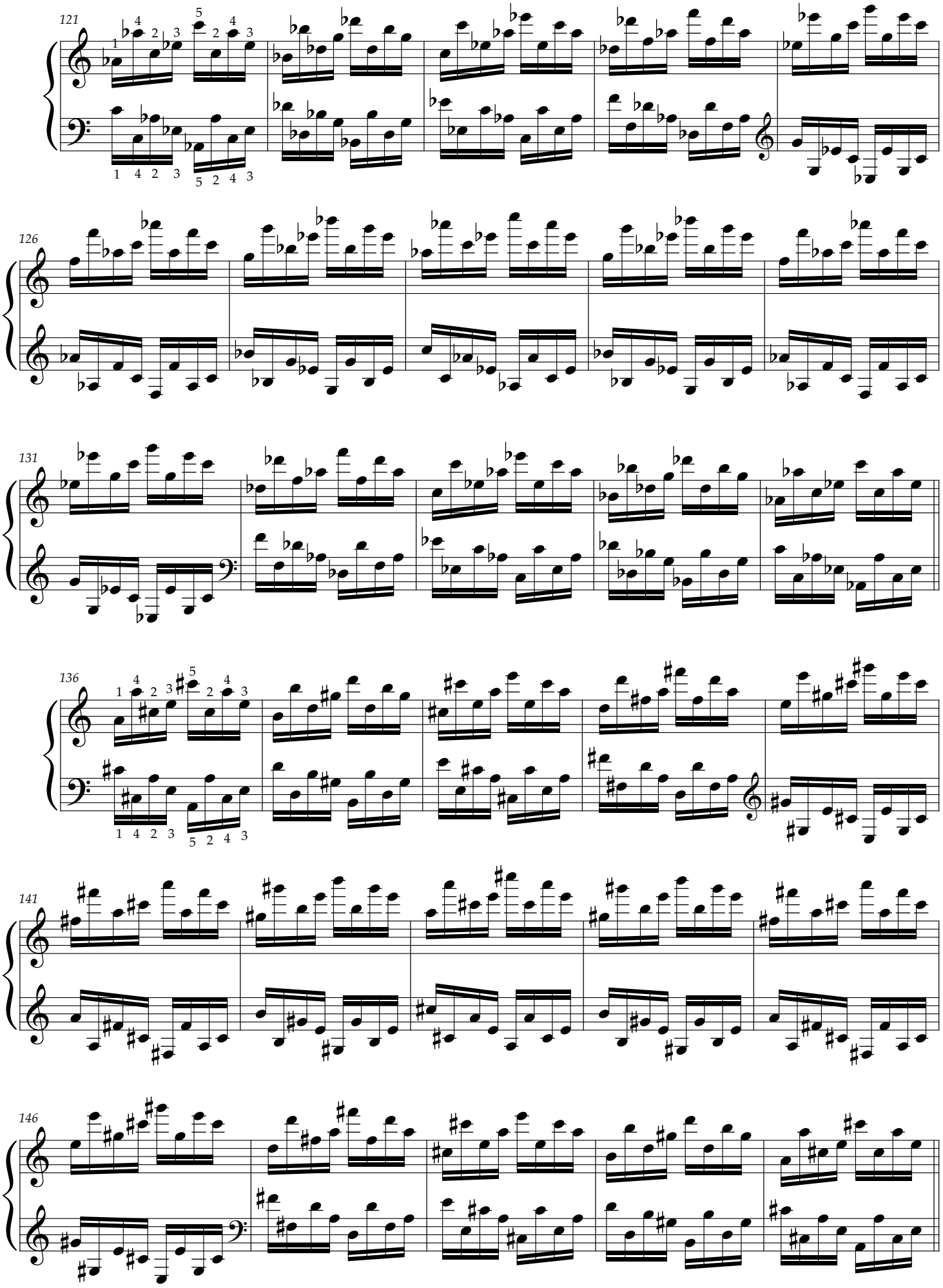
(I. P.)

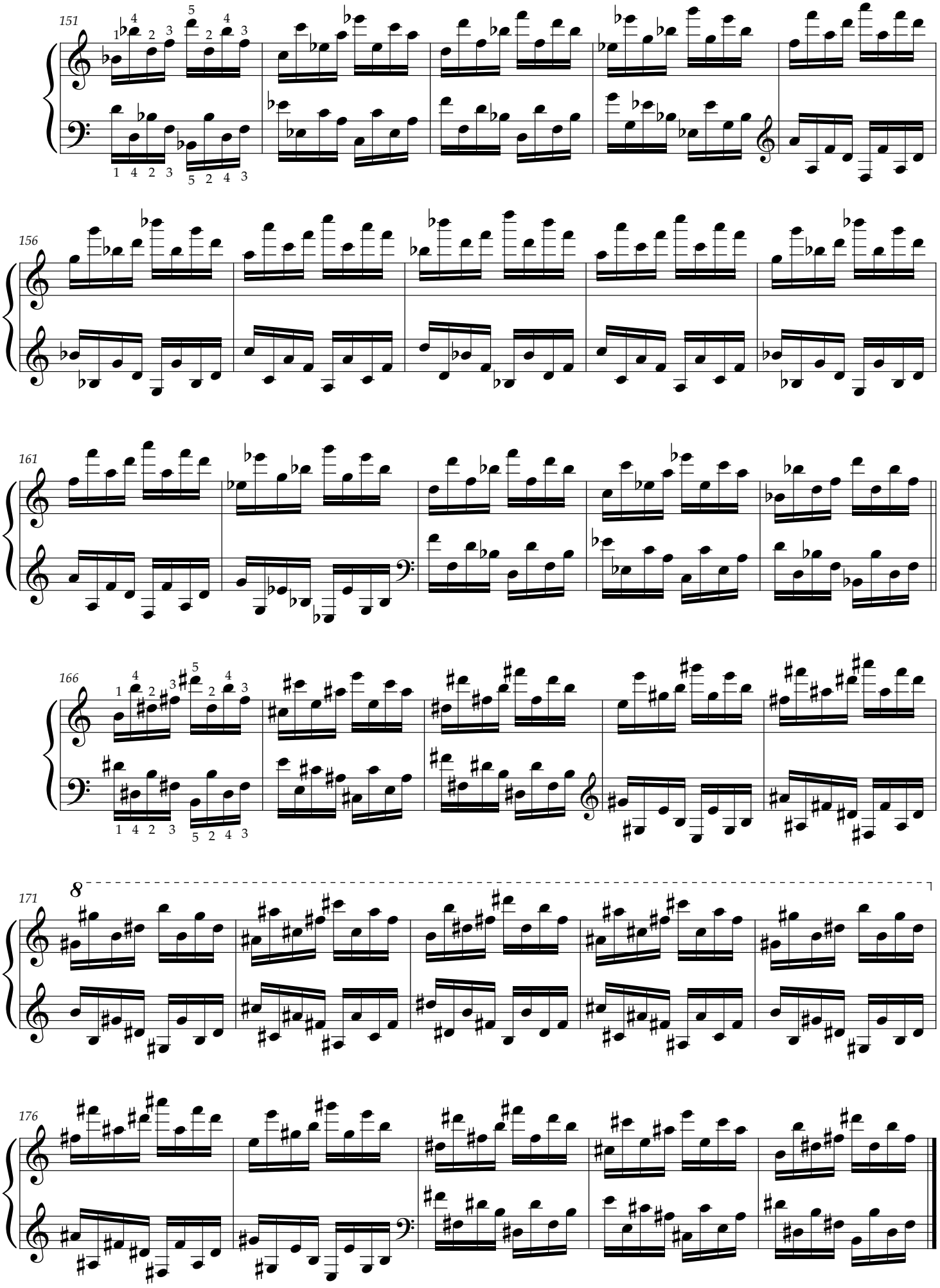



31
36
41
46
51
56

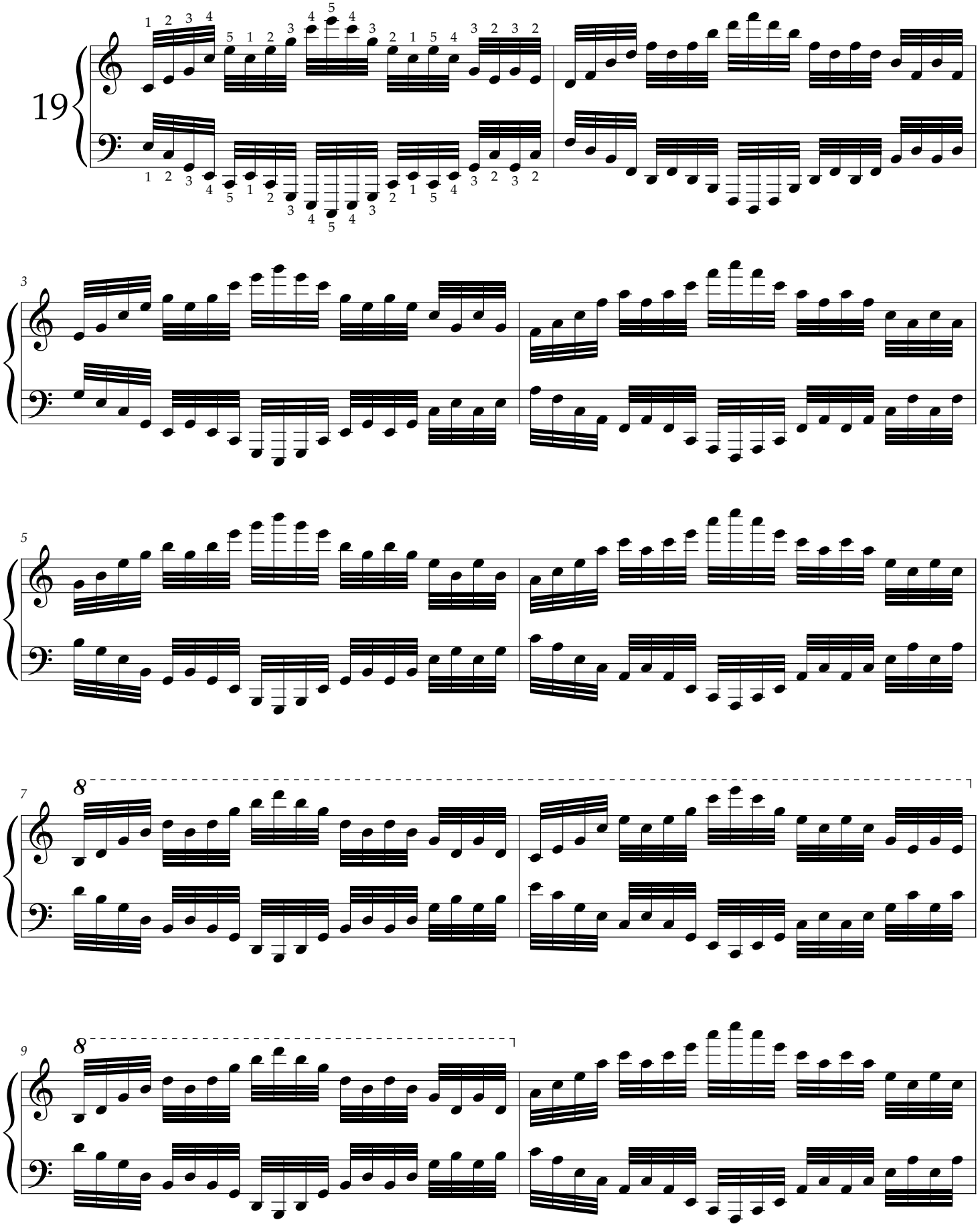

61
66
71
76
81
86

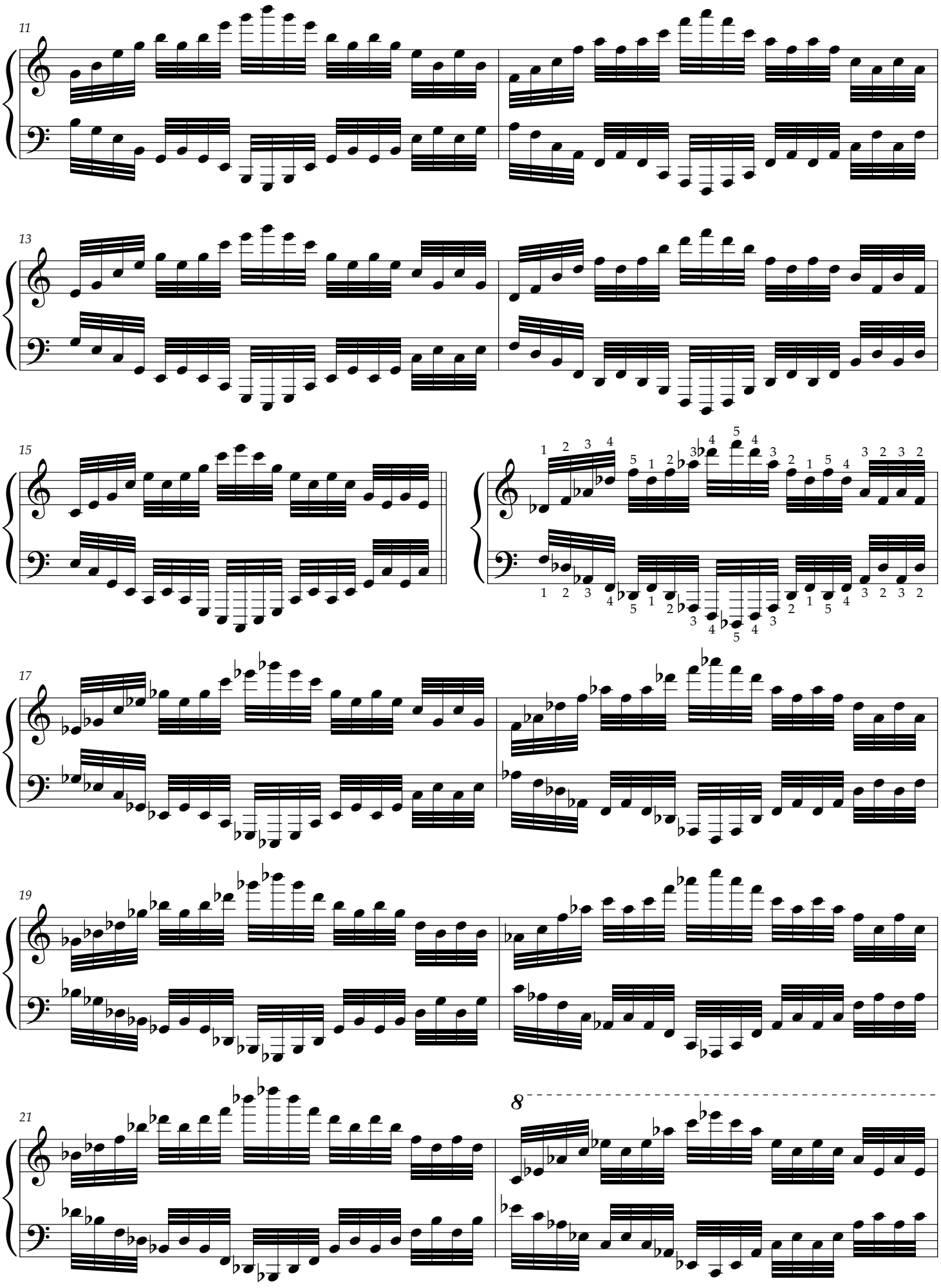

91
96
101
106
111
116

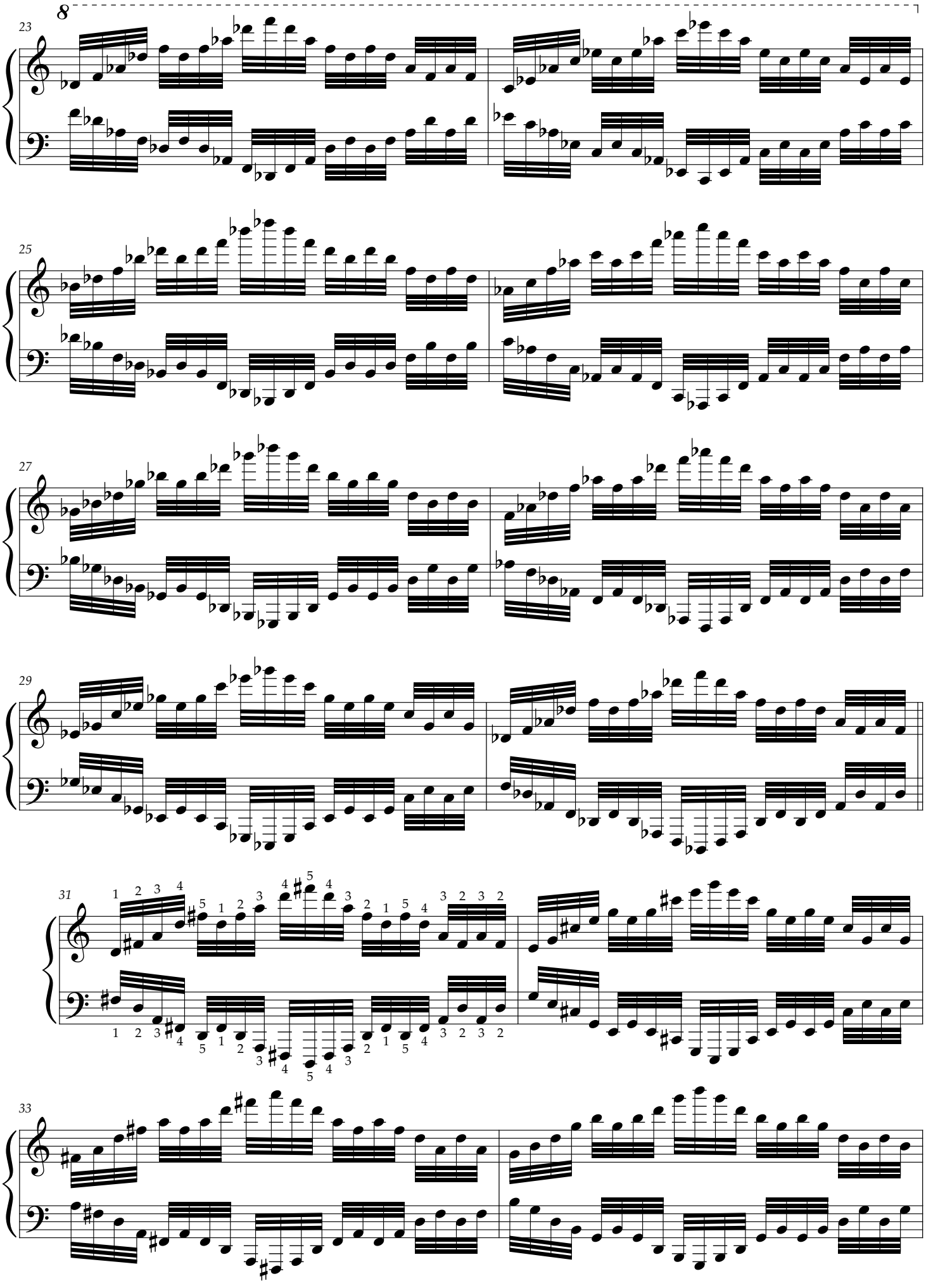

121
126
131
136
141
146

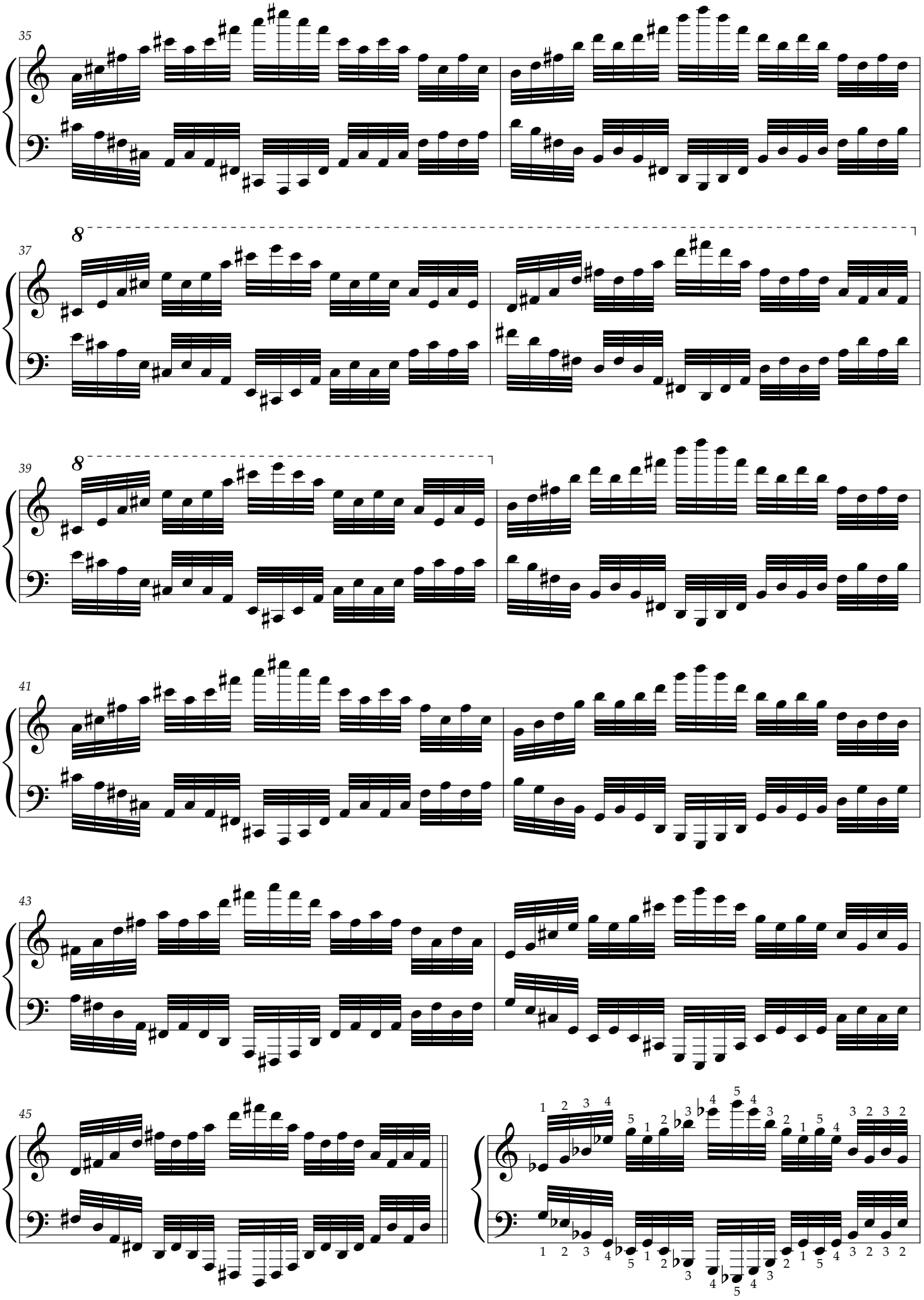

151
156
161
166
171
8
176

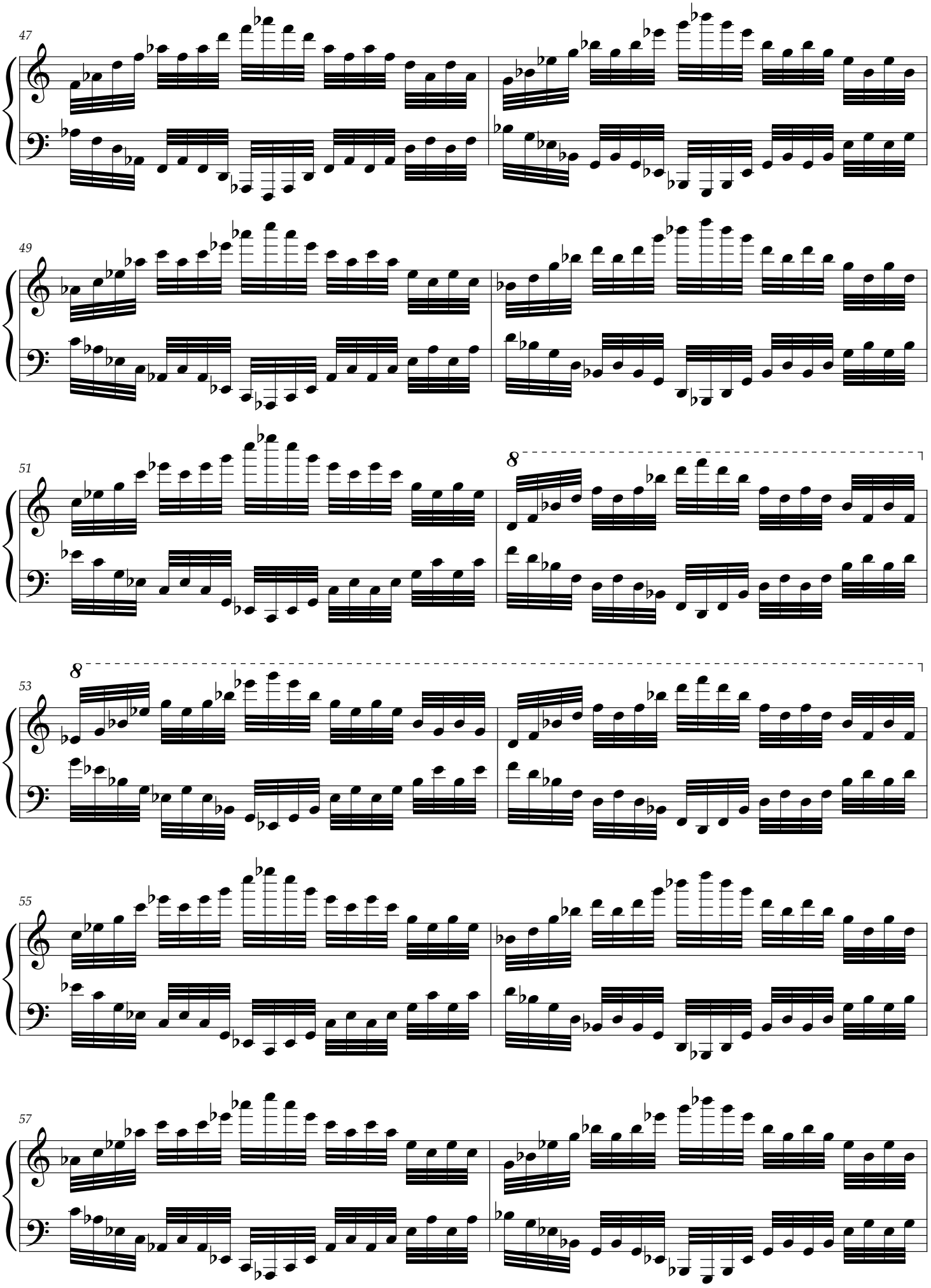
(*Vista la notevole prolissità degli esercizi 19-20 trasposti, si consiglia di esercitarsi con due o tre tonalità alla volta [M.G.]*)

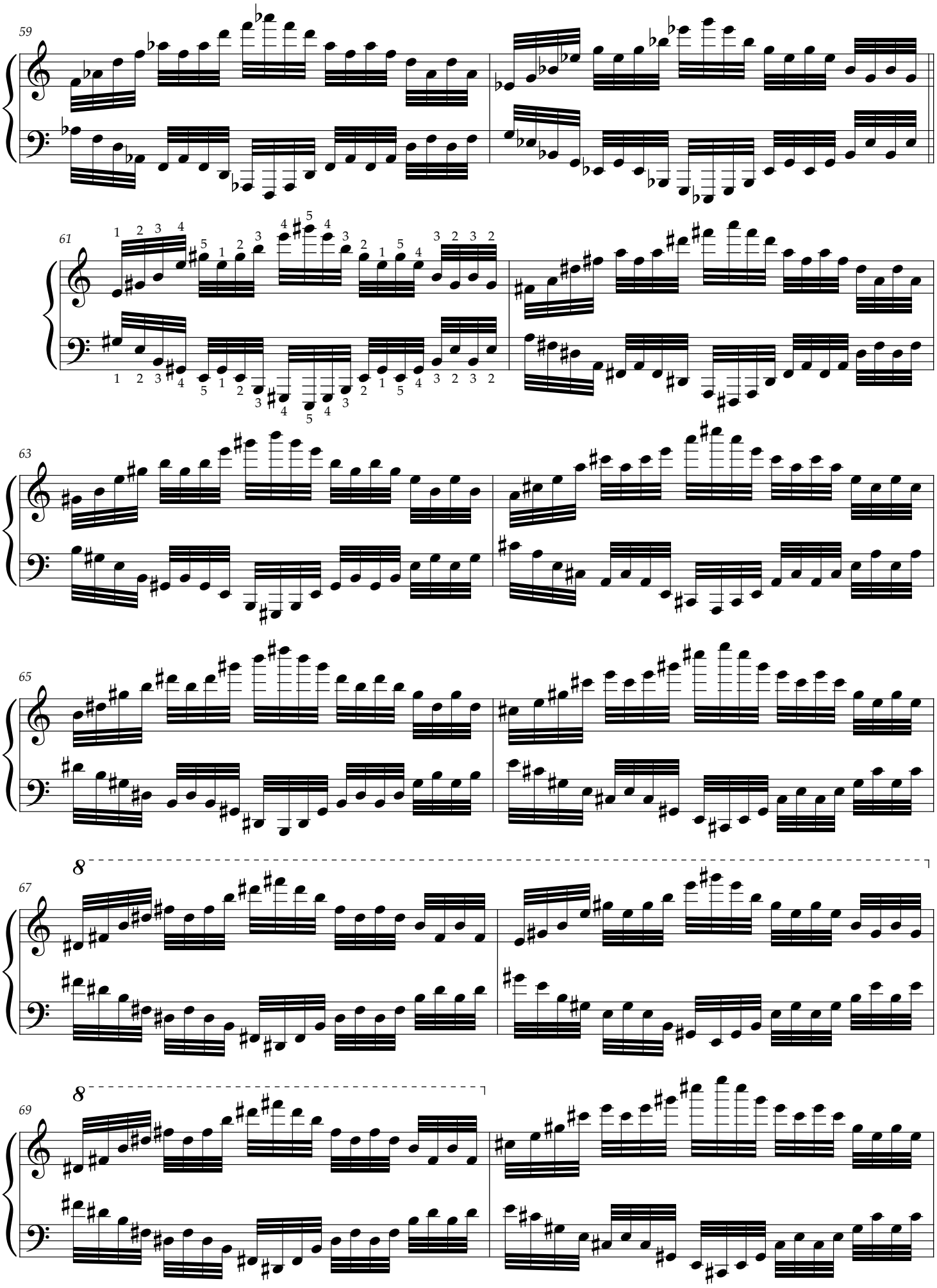


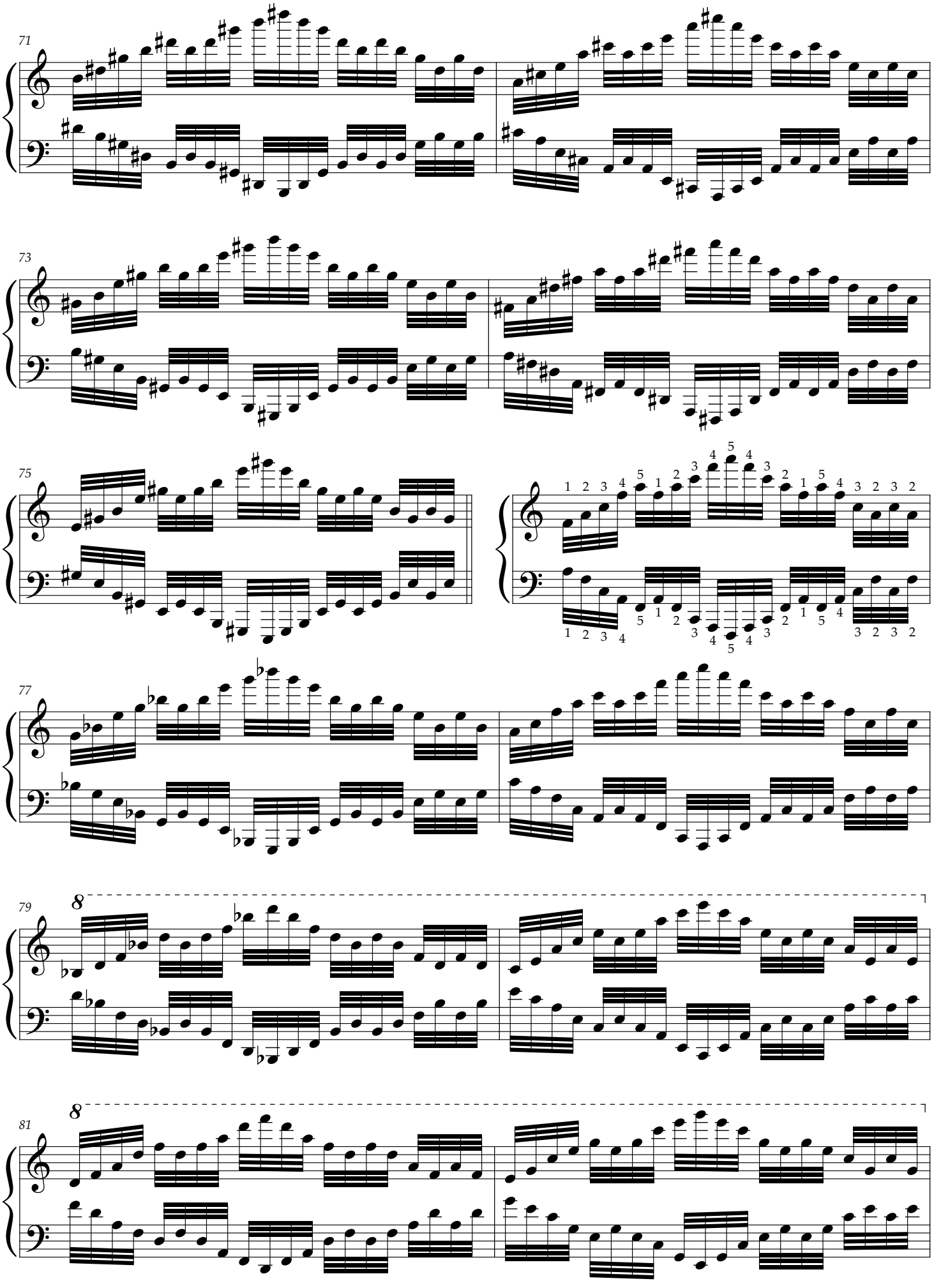

11
13
15
17
19
21
8

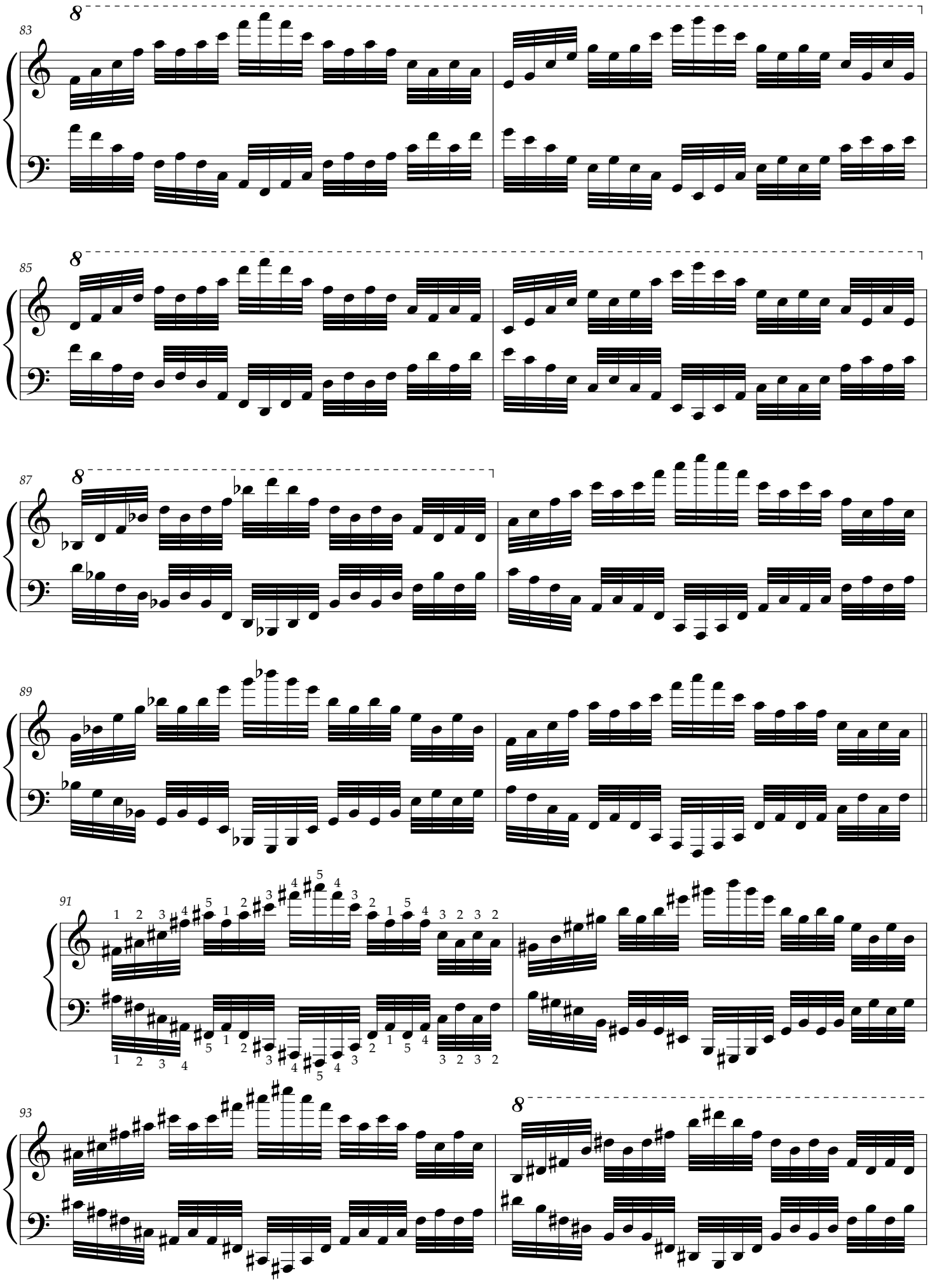

8
23
25
27
29
31
33

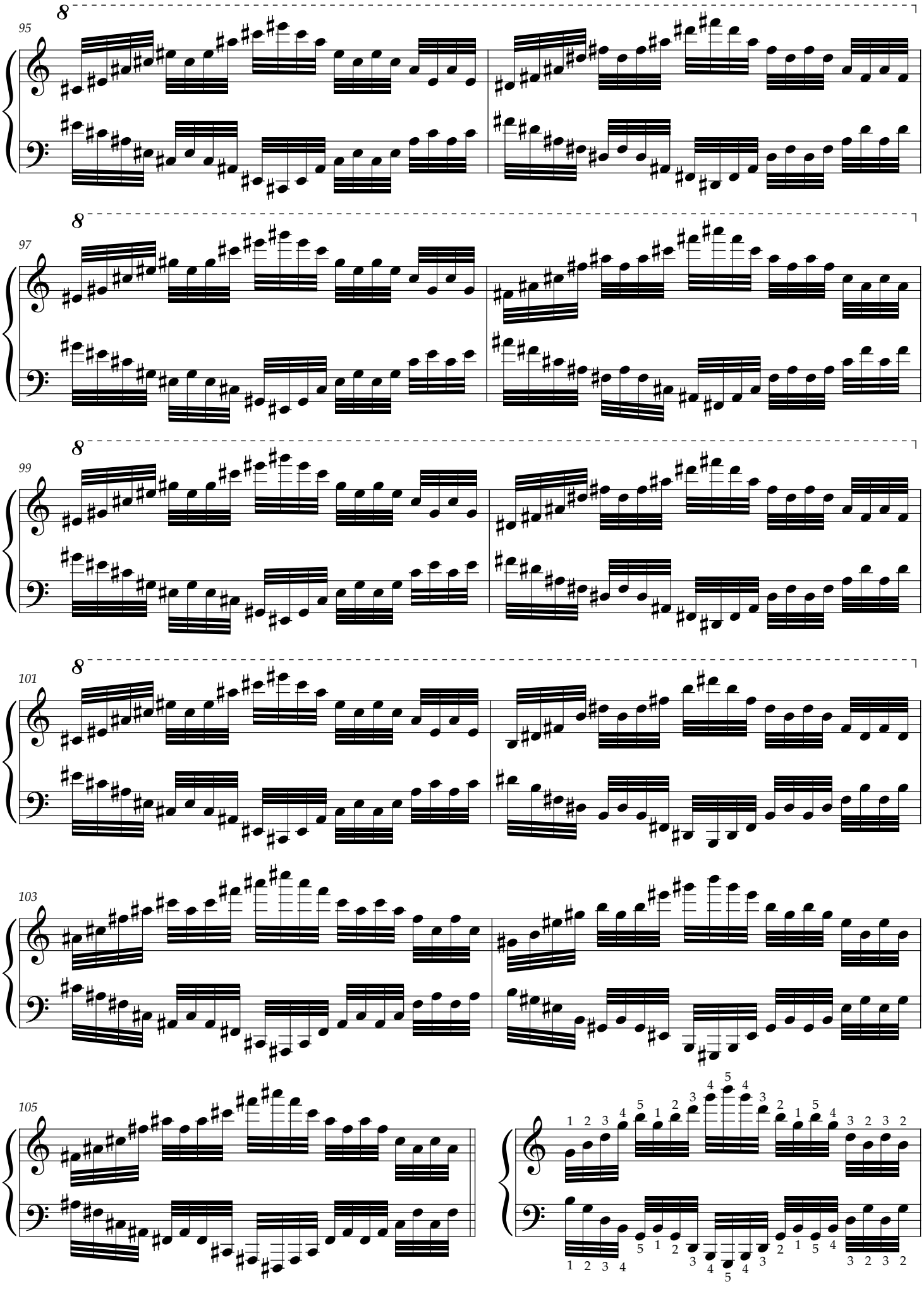

35
8
37
8
39
41
43
45

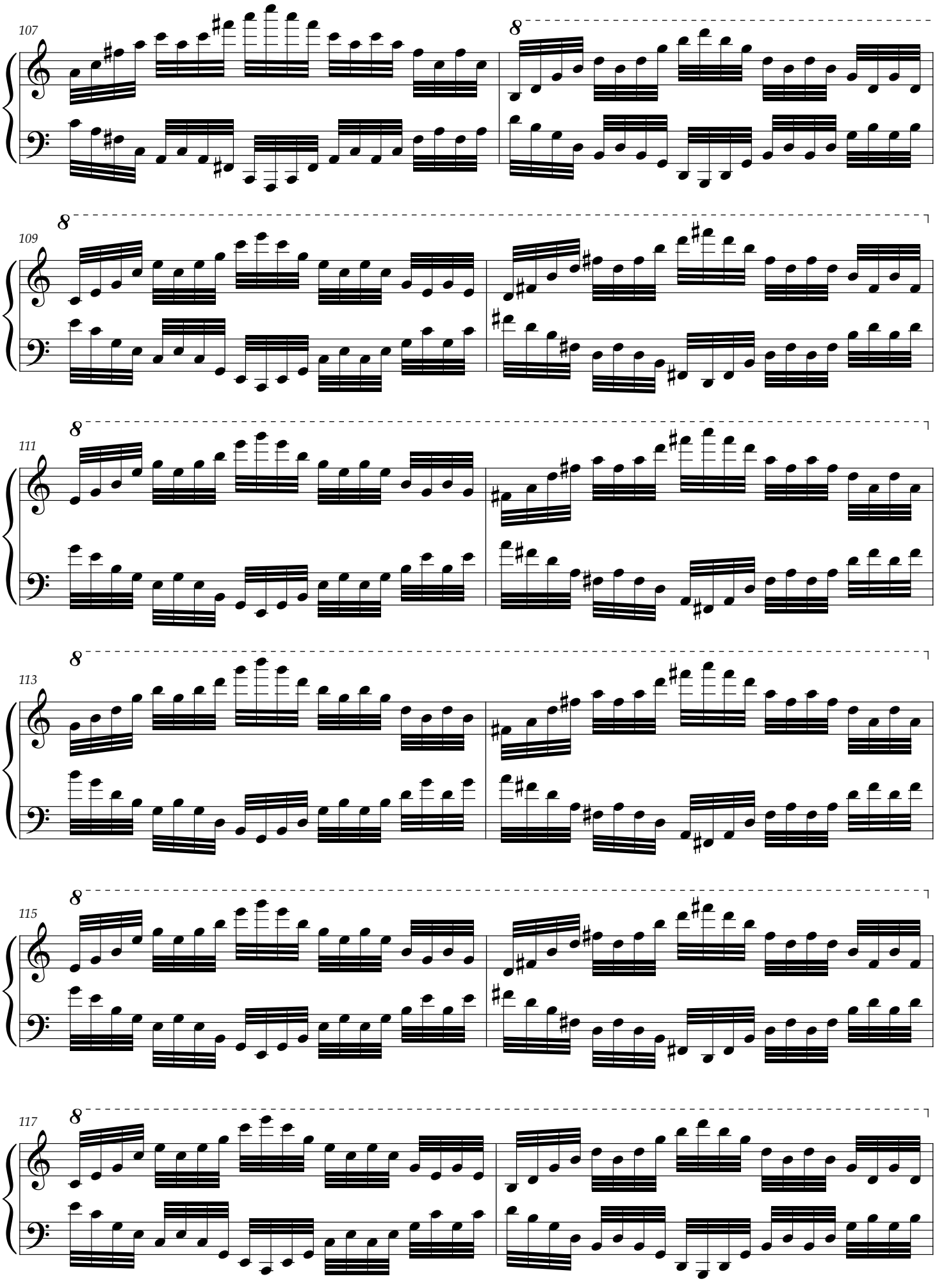

47
49
51
8
53
8
55
57

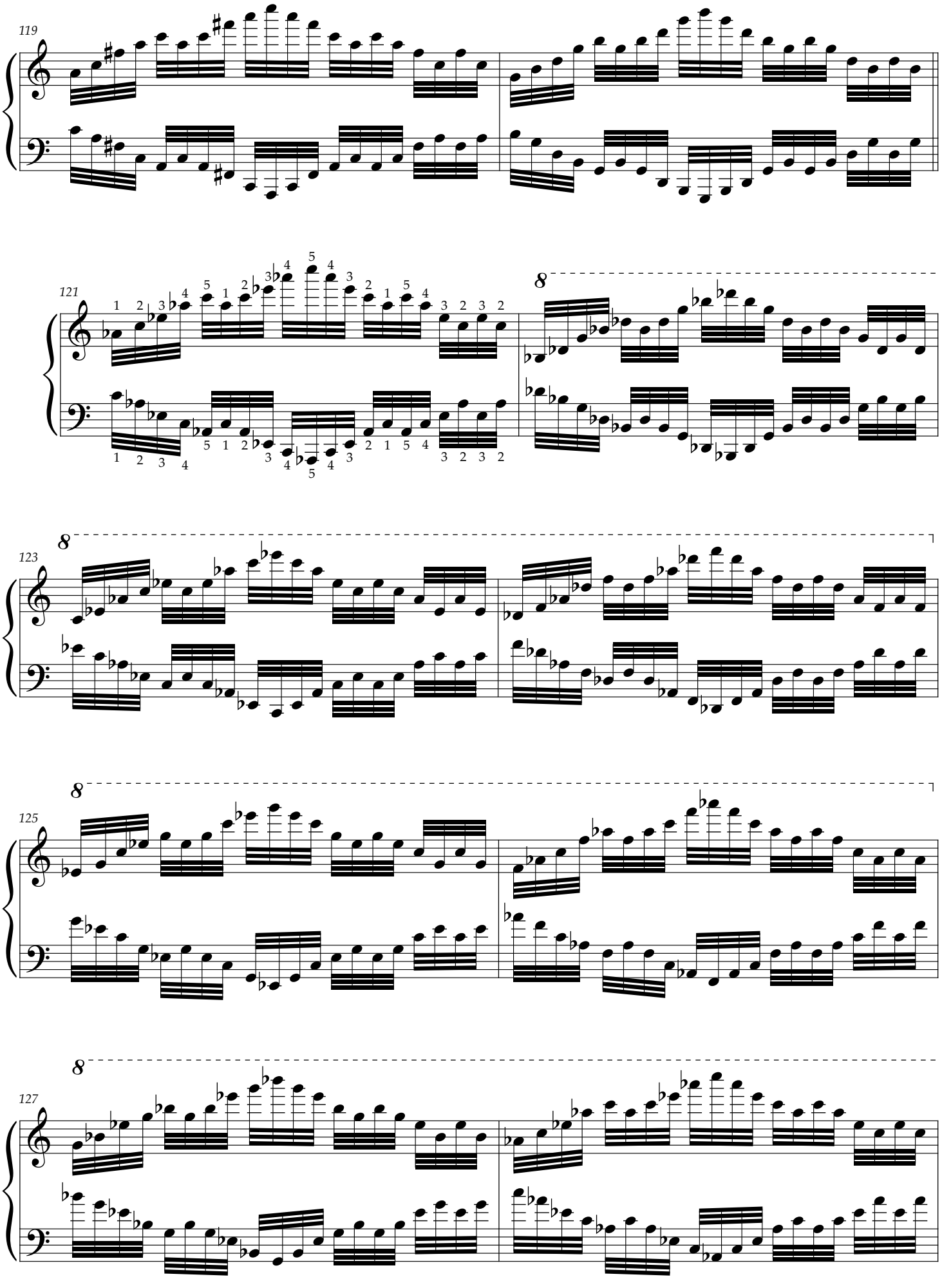

59
61
63
65
67
8
69
8

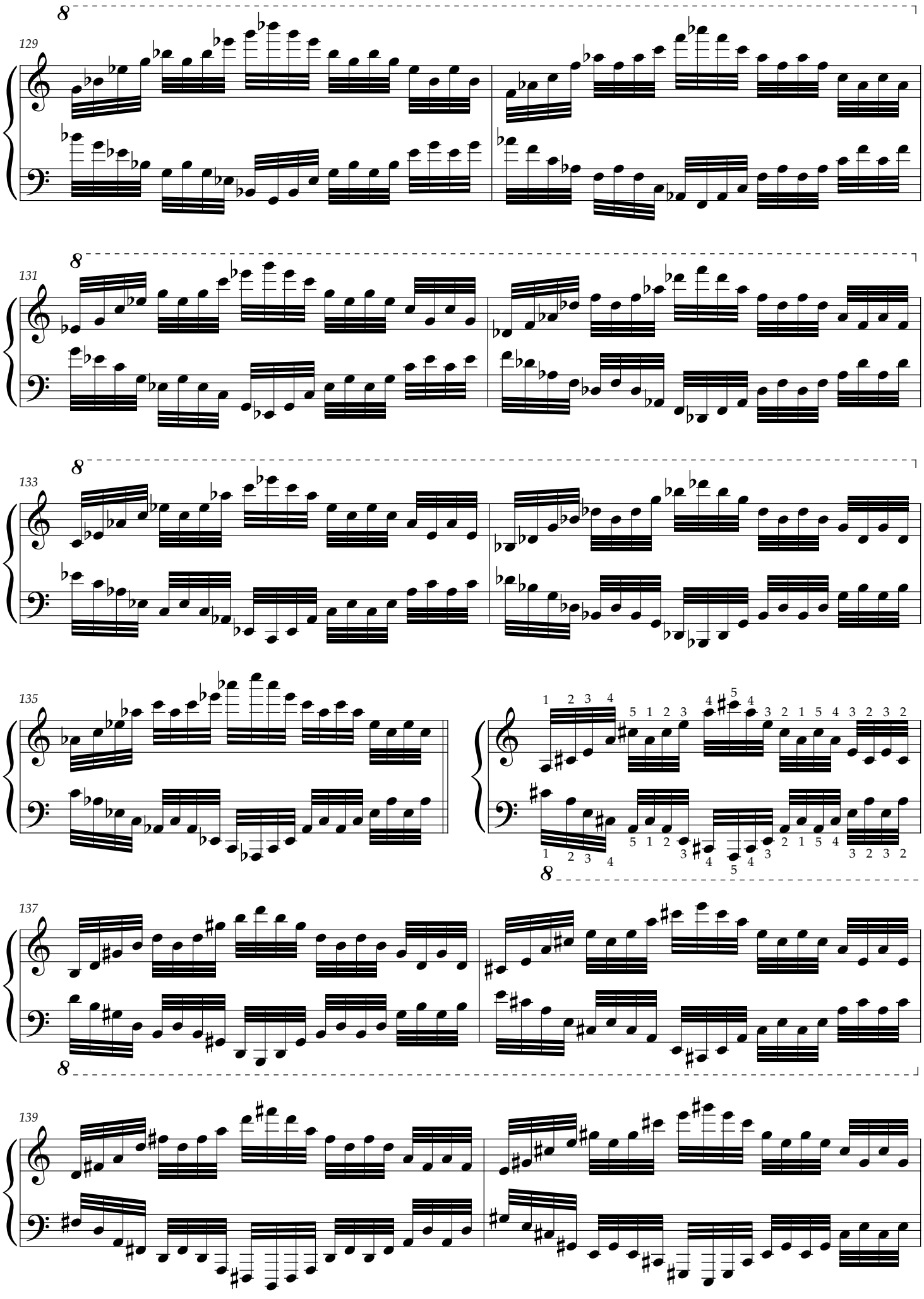

71
73
75
77
79
8
81
8

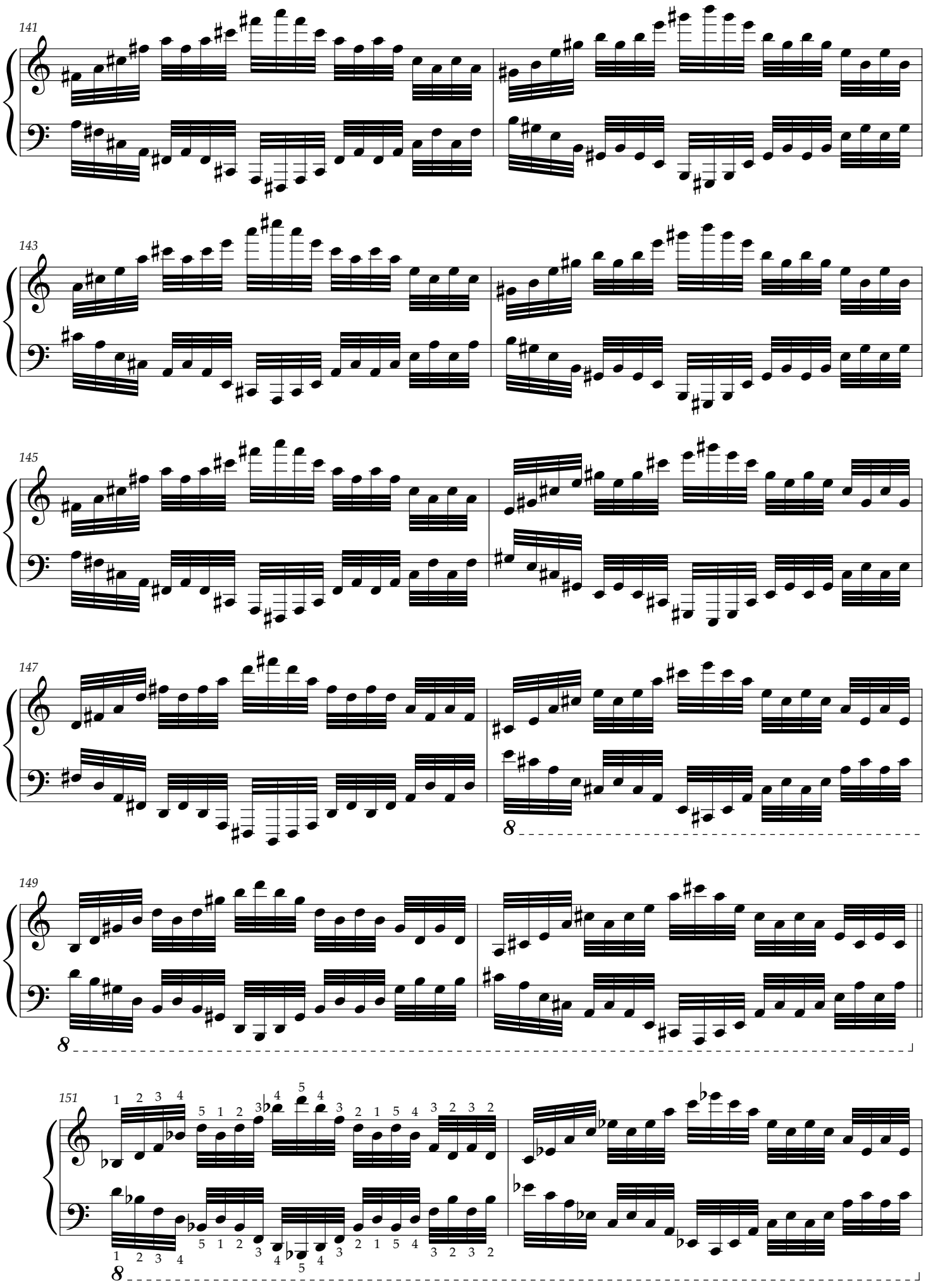

83
8
85
8
87
8
89
91
93
8

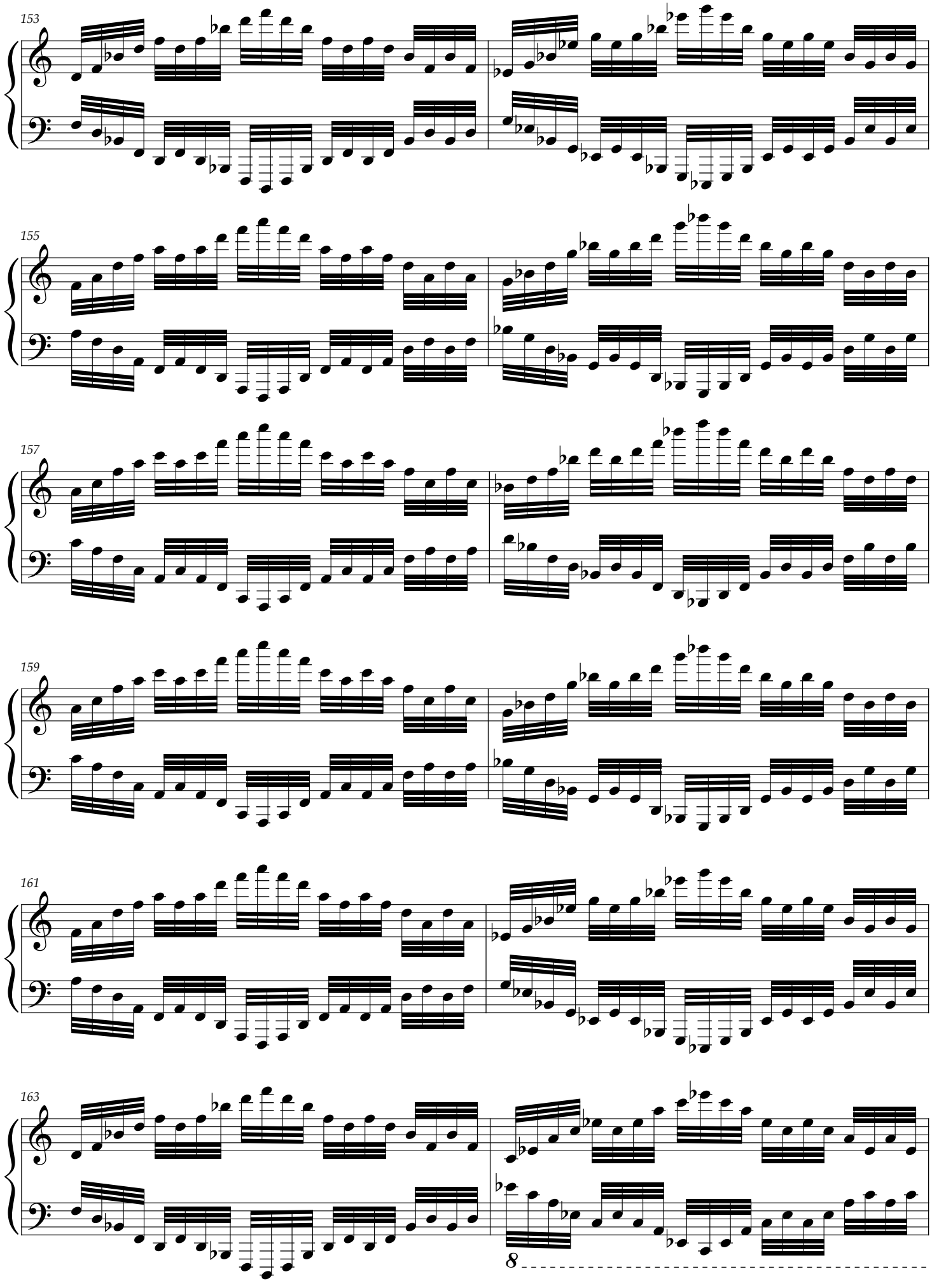

95
97
99
101
103
105

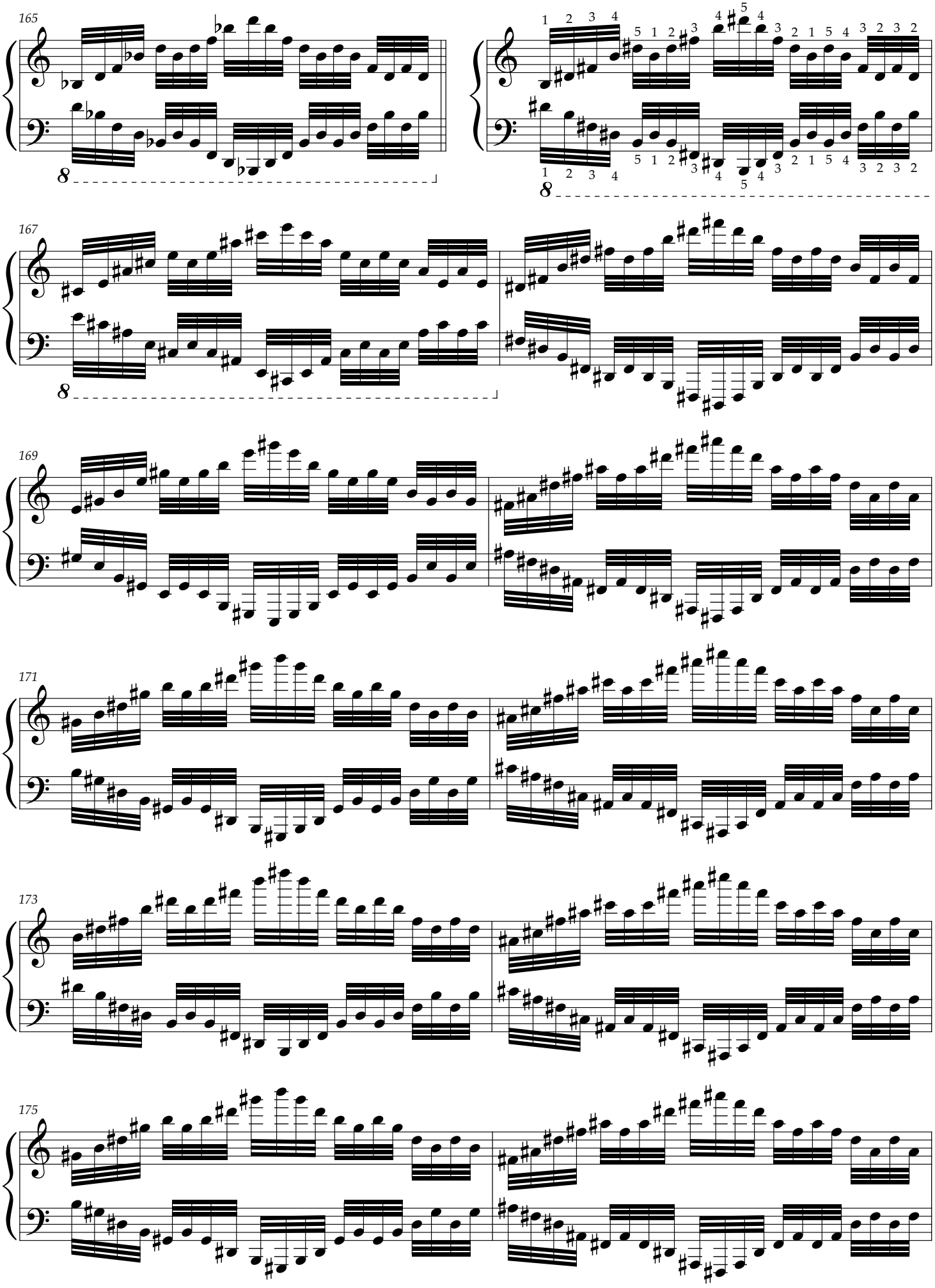

107
8
109
8
111
8
113
8
115
8
117
8

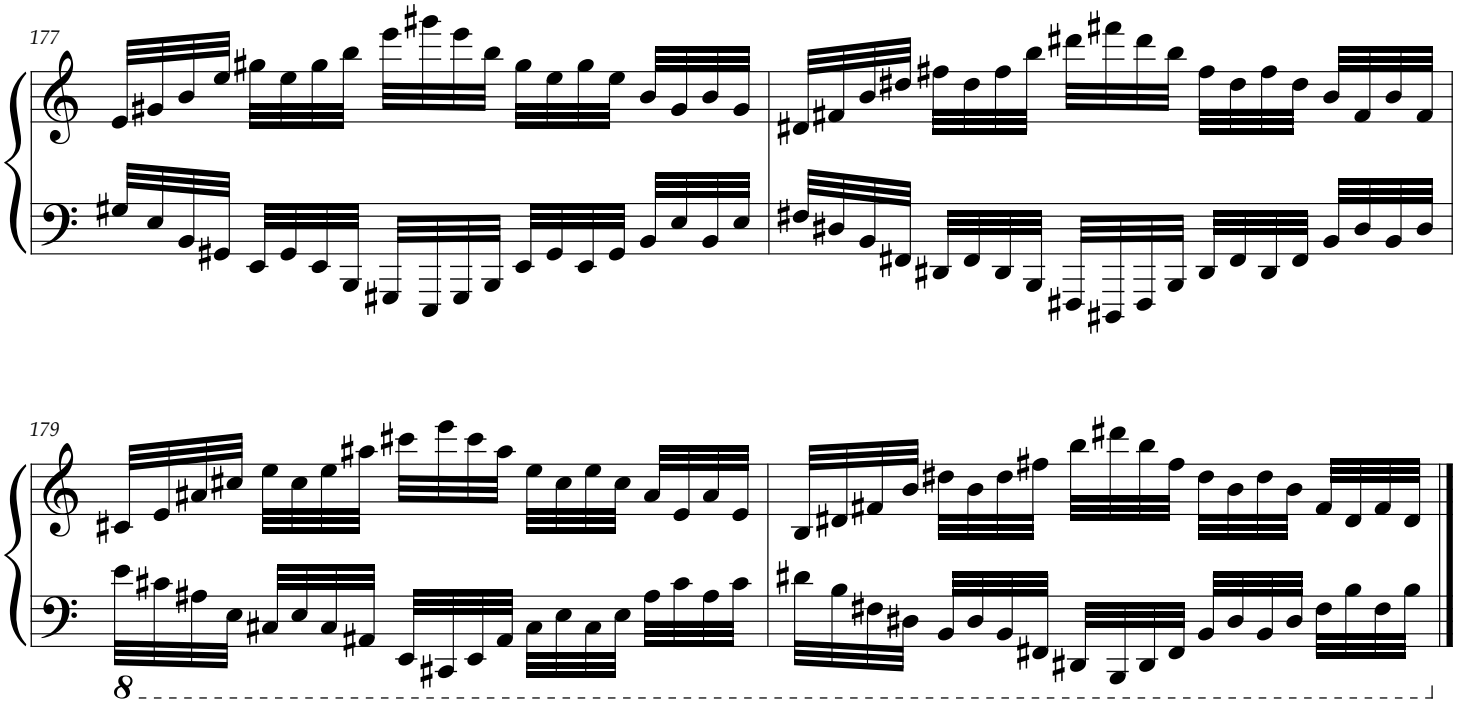

119
121
8
123
8
125
8
127
8

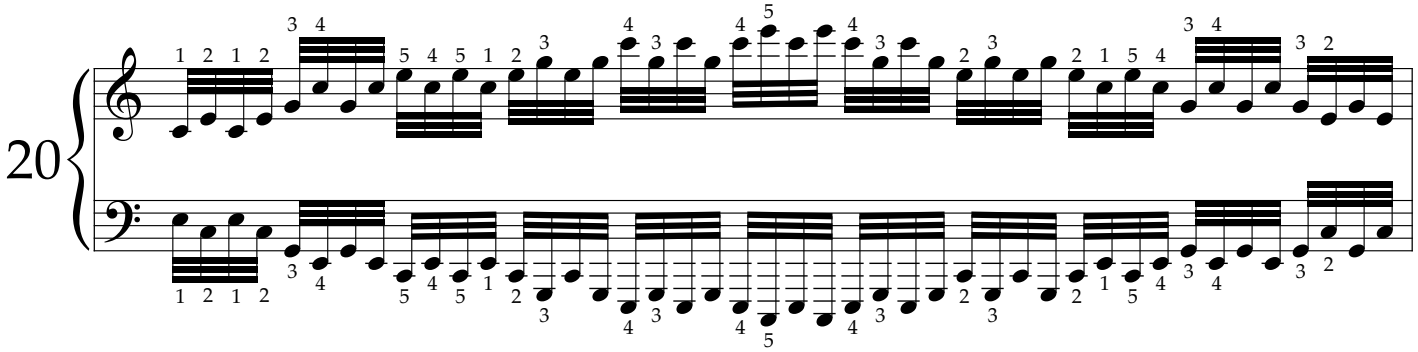

129
131
133
135
137
139

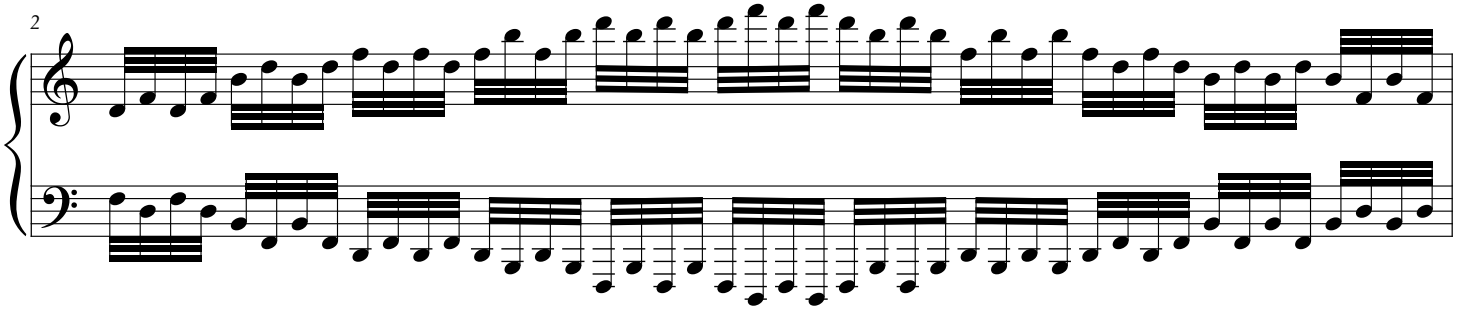

141
143
145
147
8
149
8
151
8

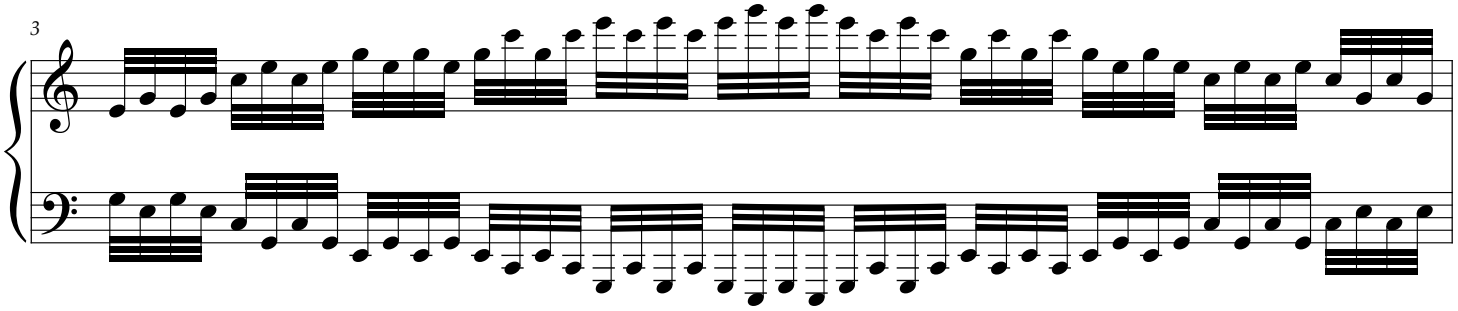

153
155
157
159
161
163
8

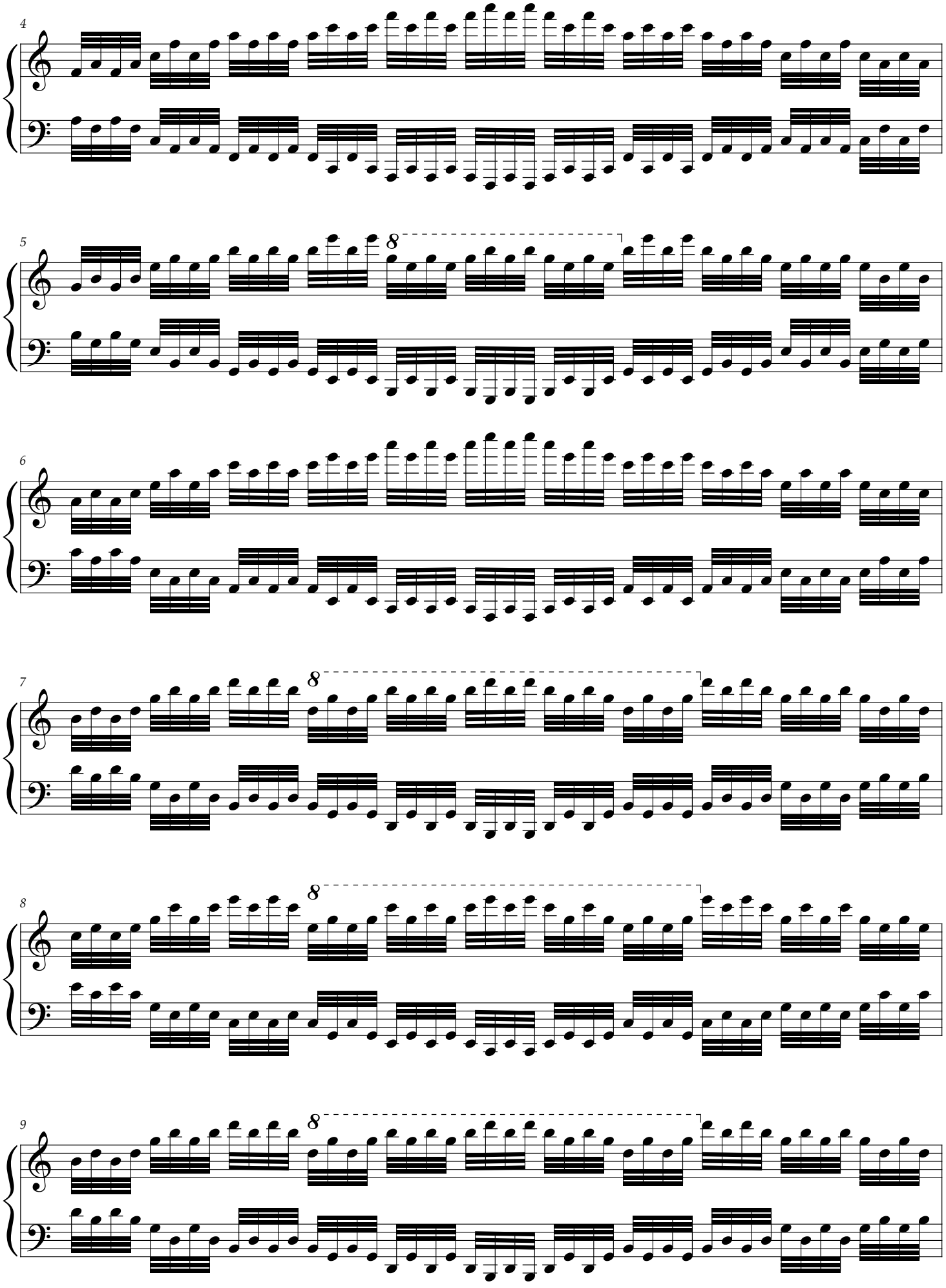

165
167
169
171
173
175

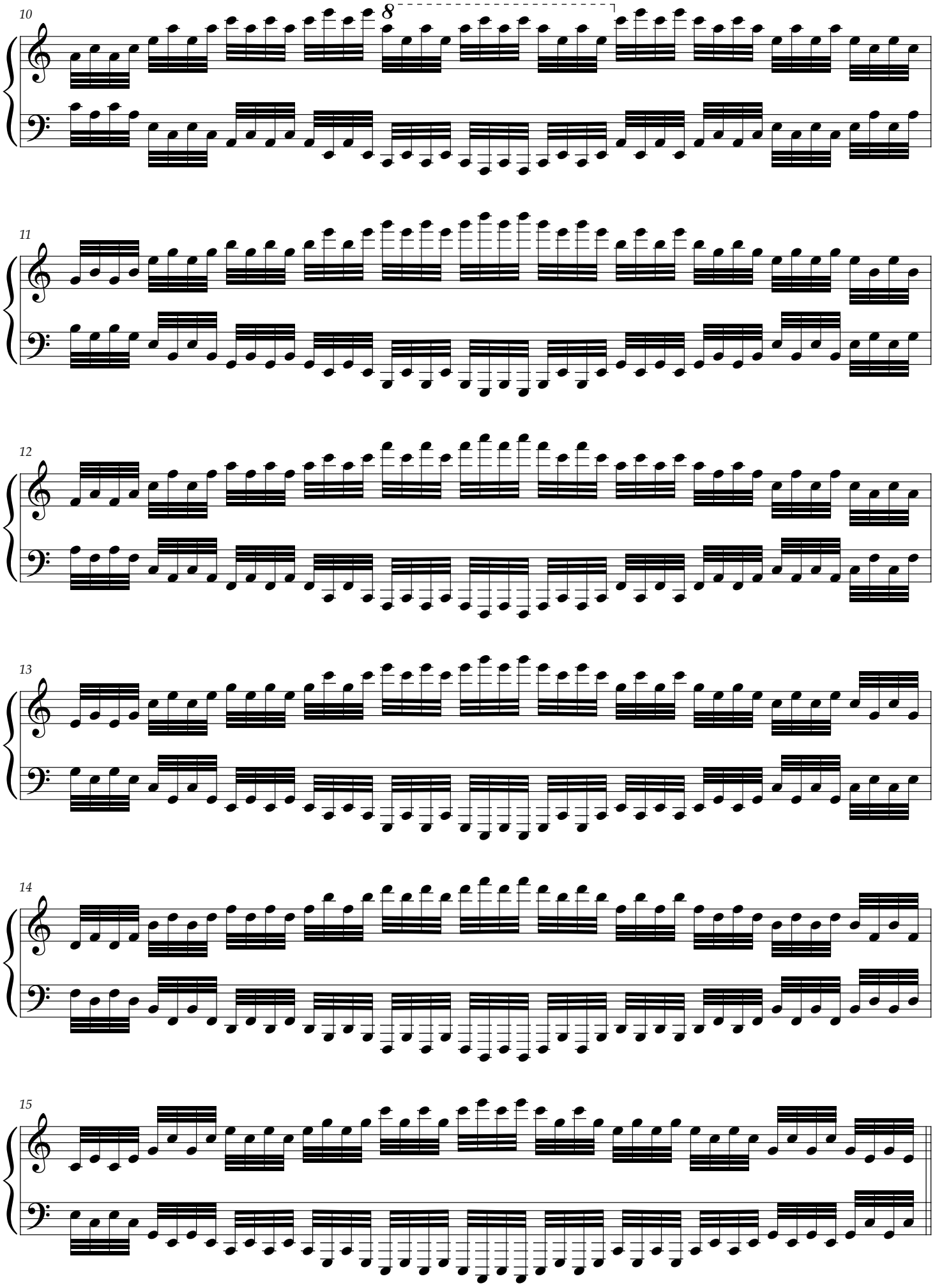

177
179
8

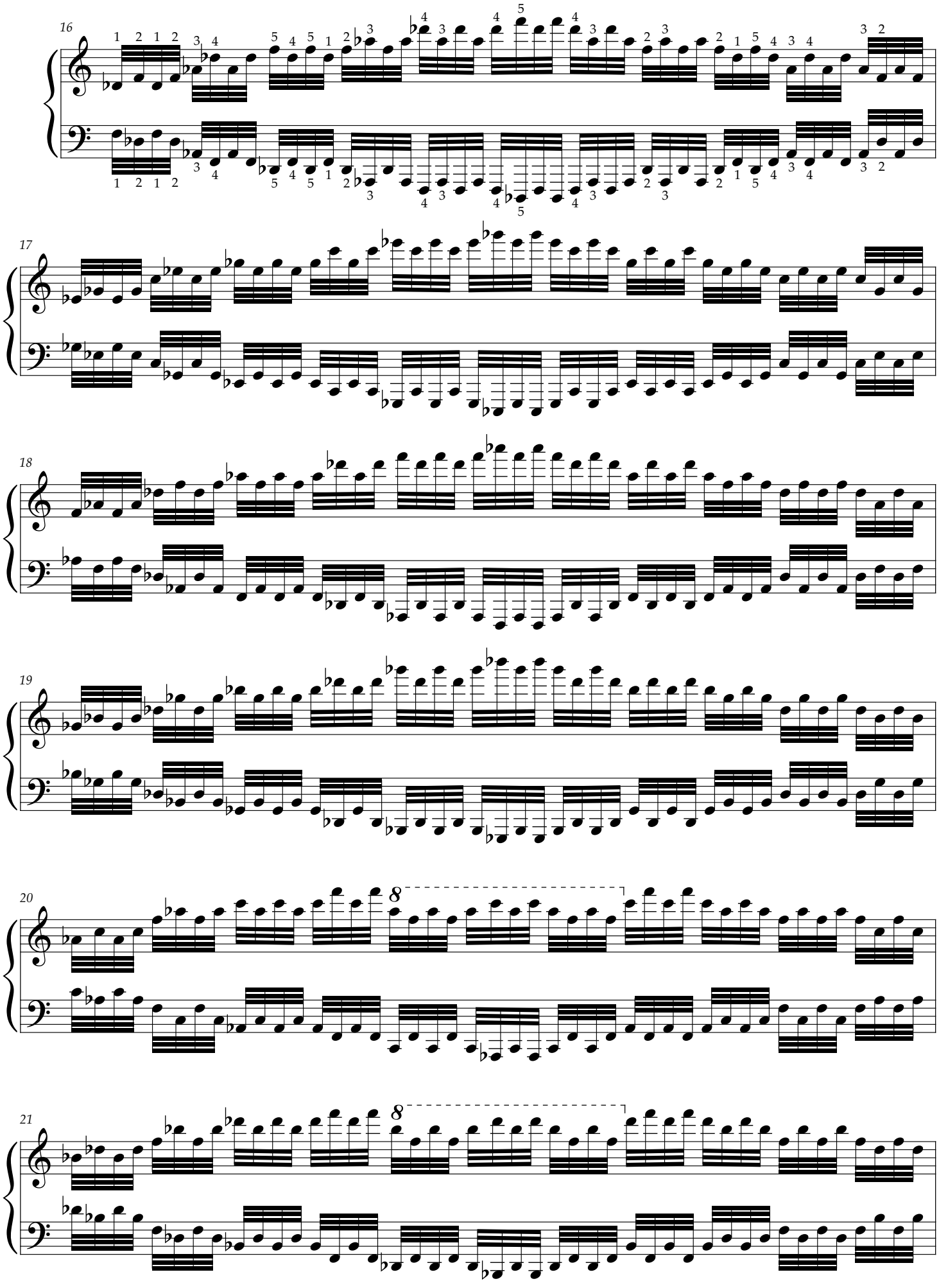

20

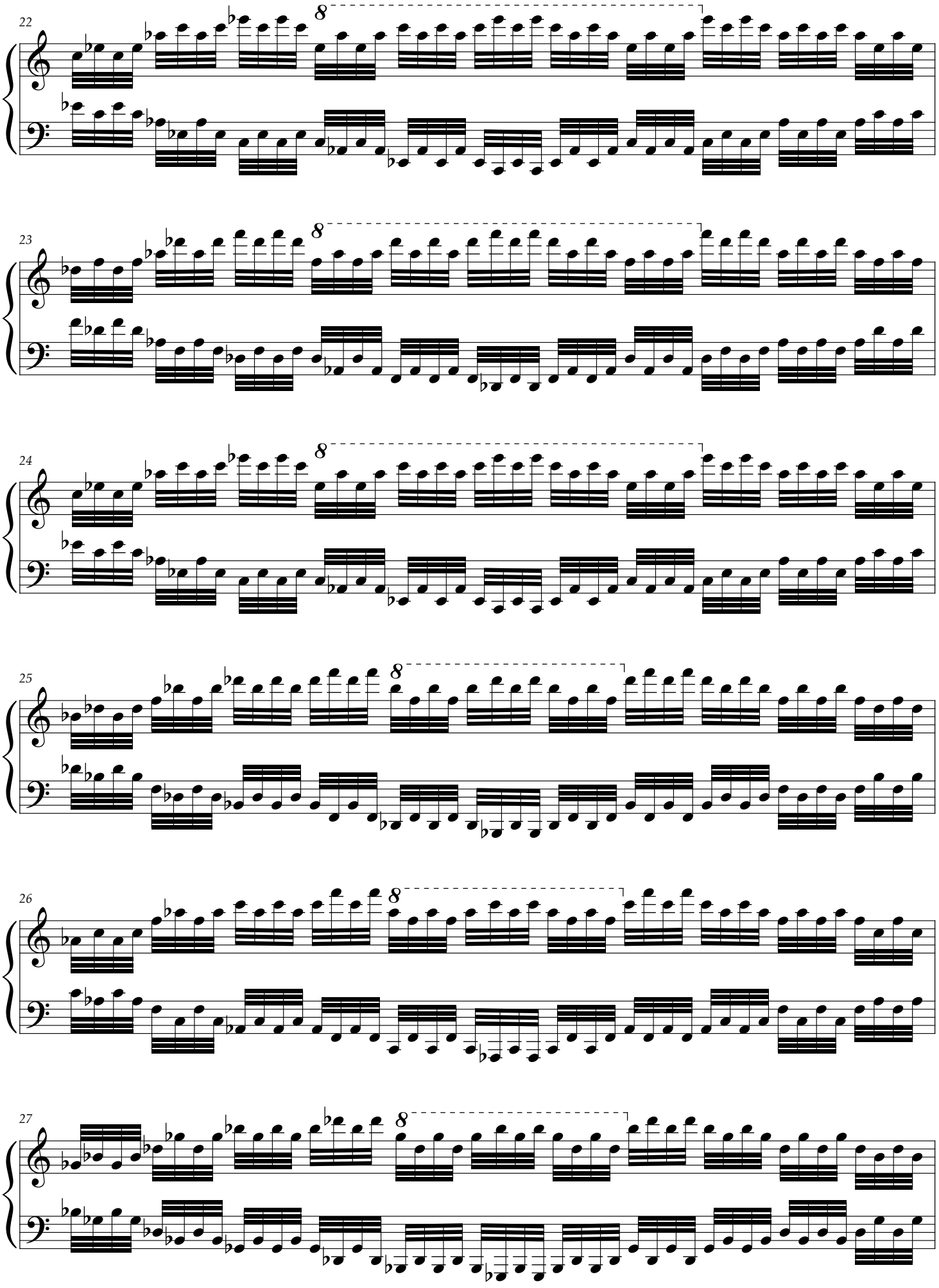

2

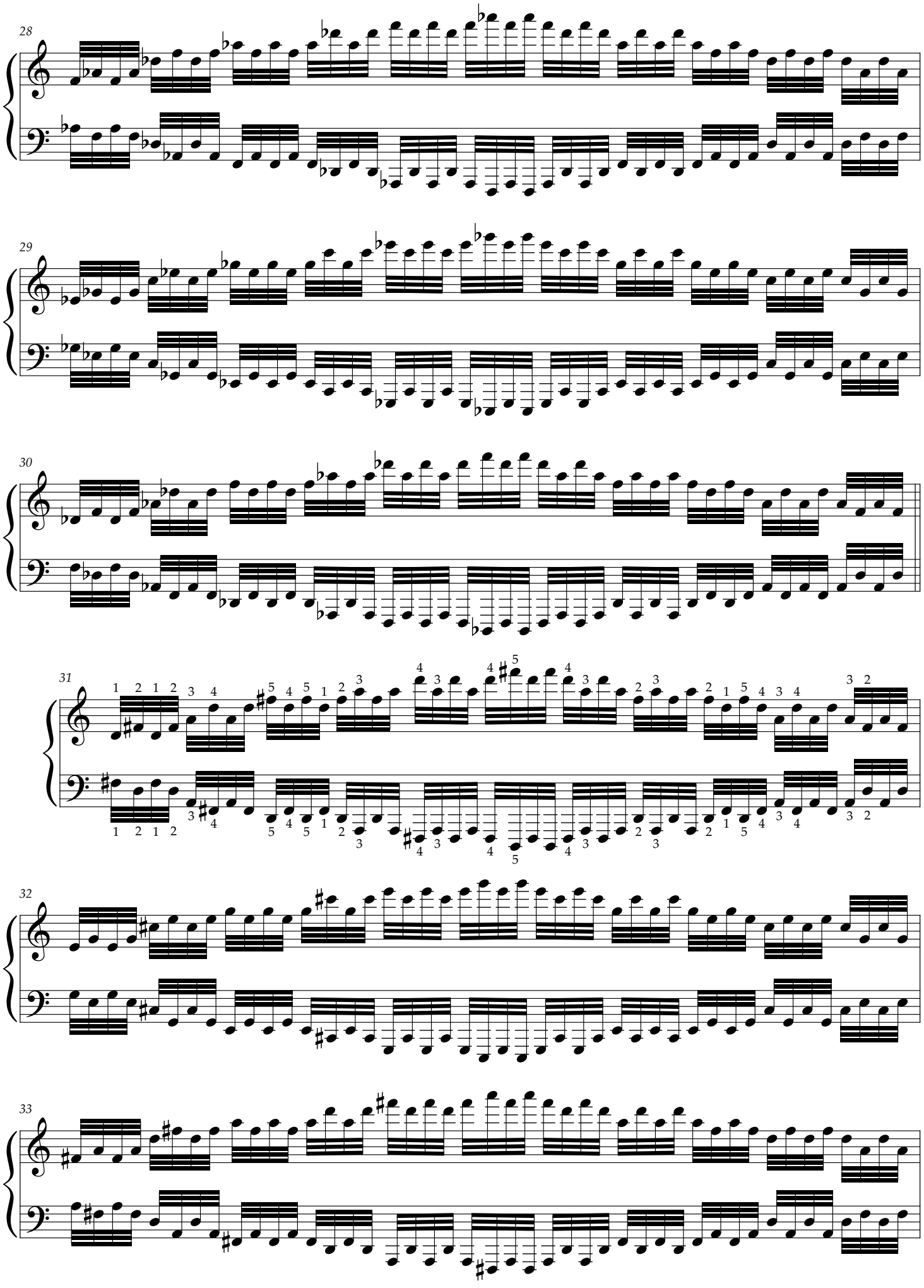

3

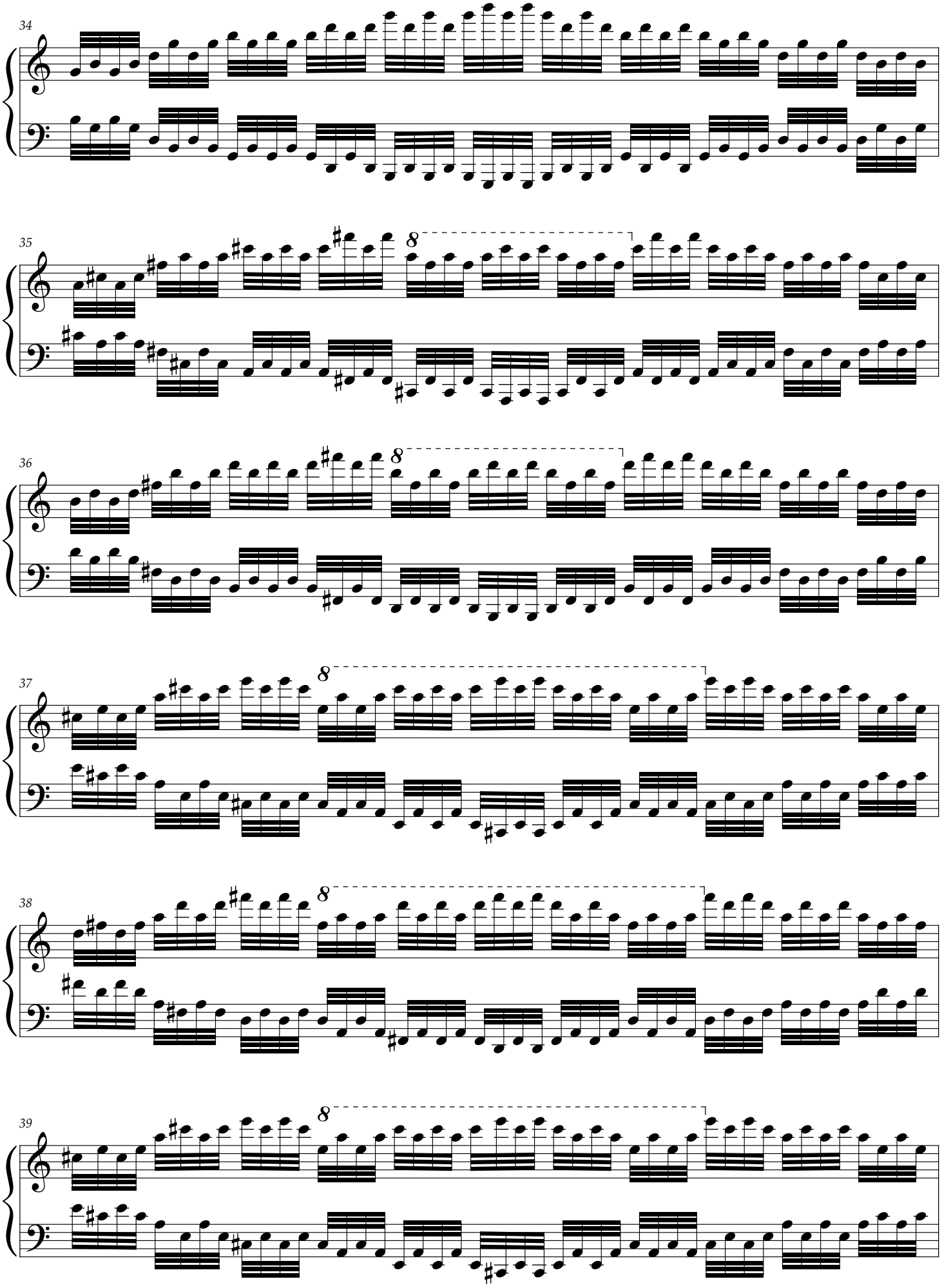

4
5
8
6
7
8
8
8
9
8

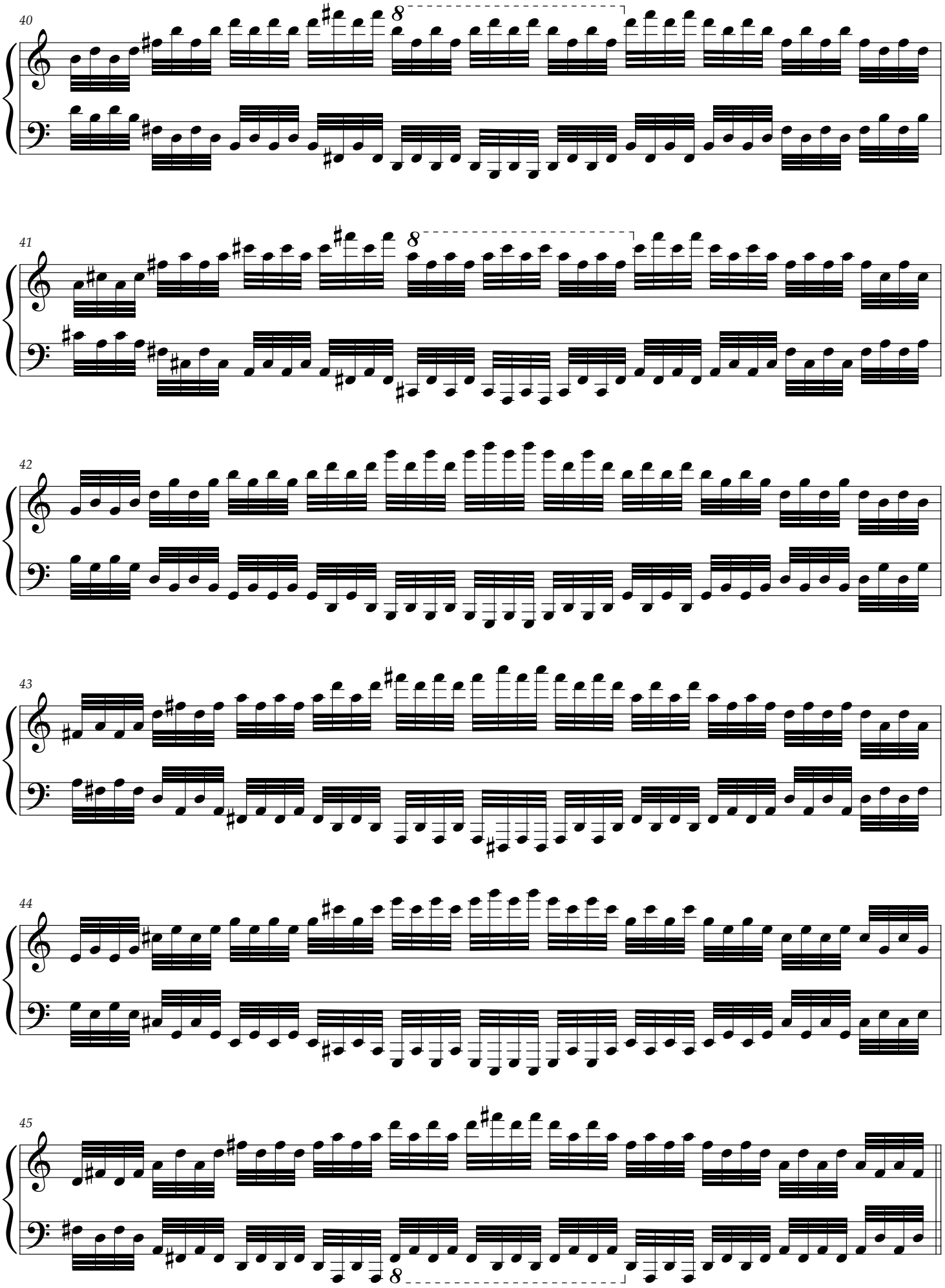

10
8
11
12
13
14
15

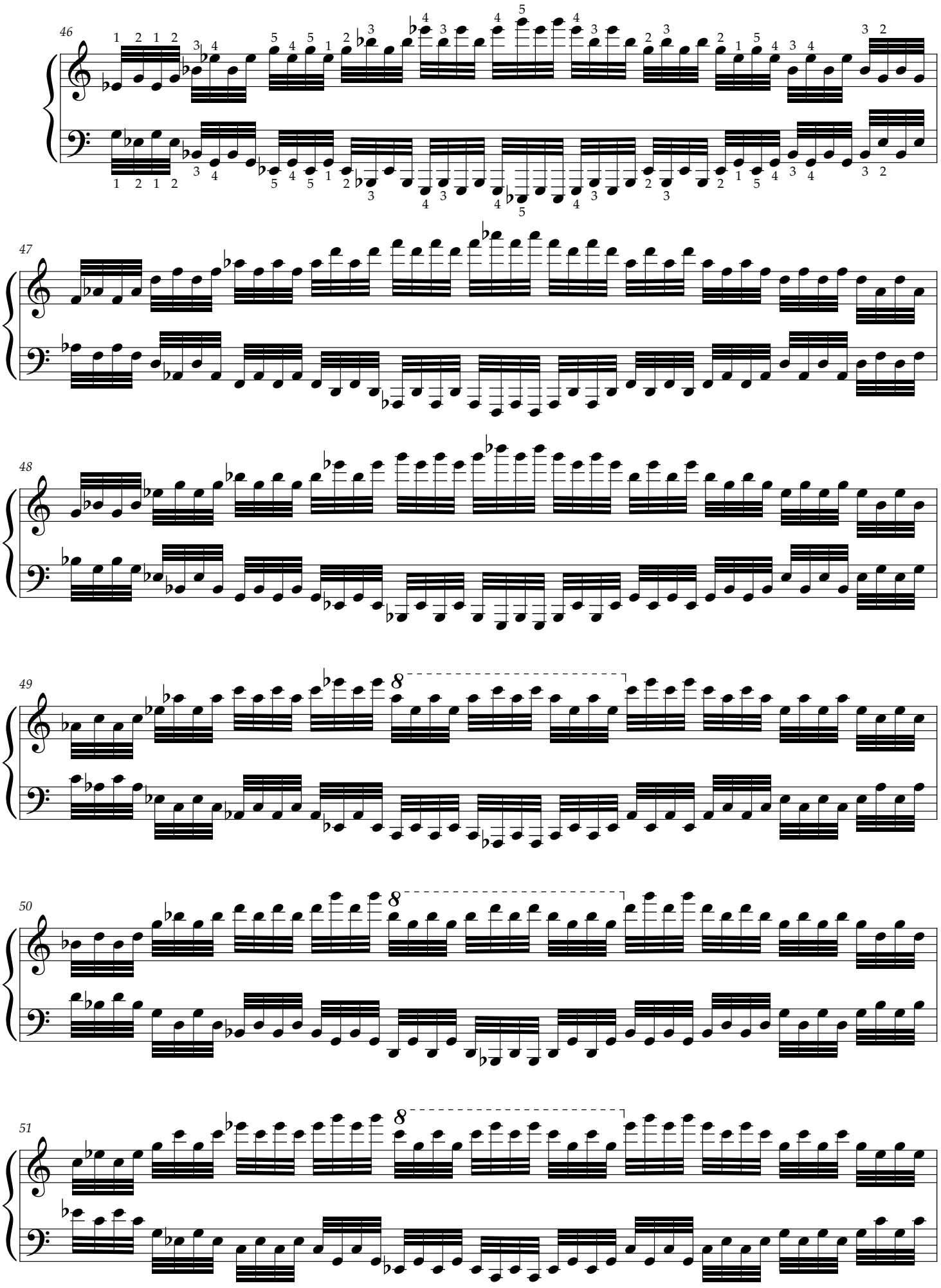

16
17
18
19
20
8
21
8

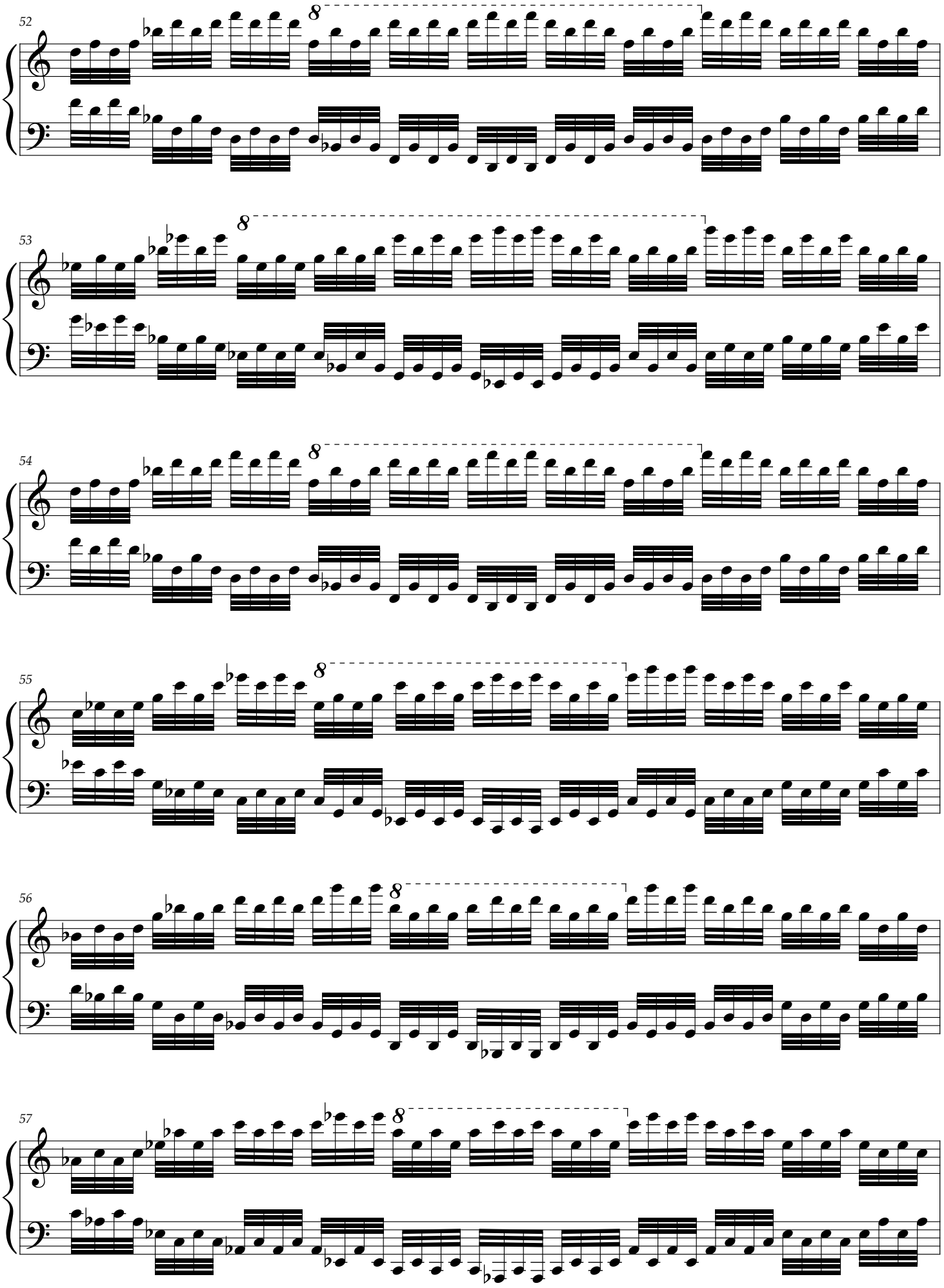

22
23
24
25
26
27

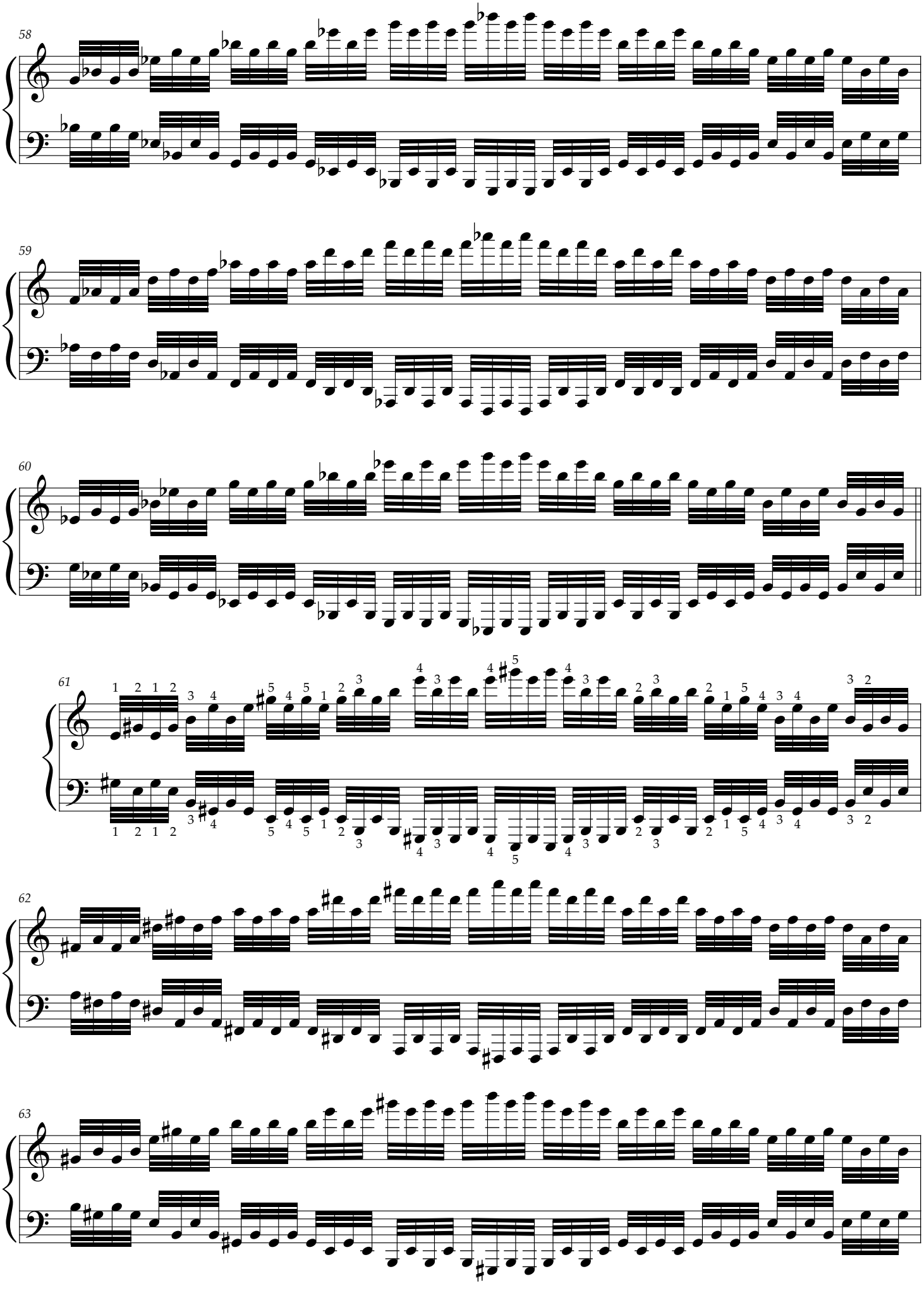

28
29
30
31
32
33

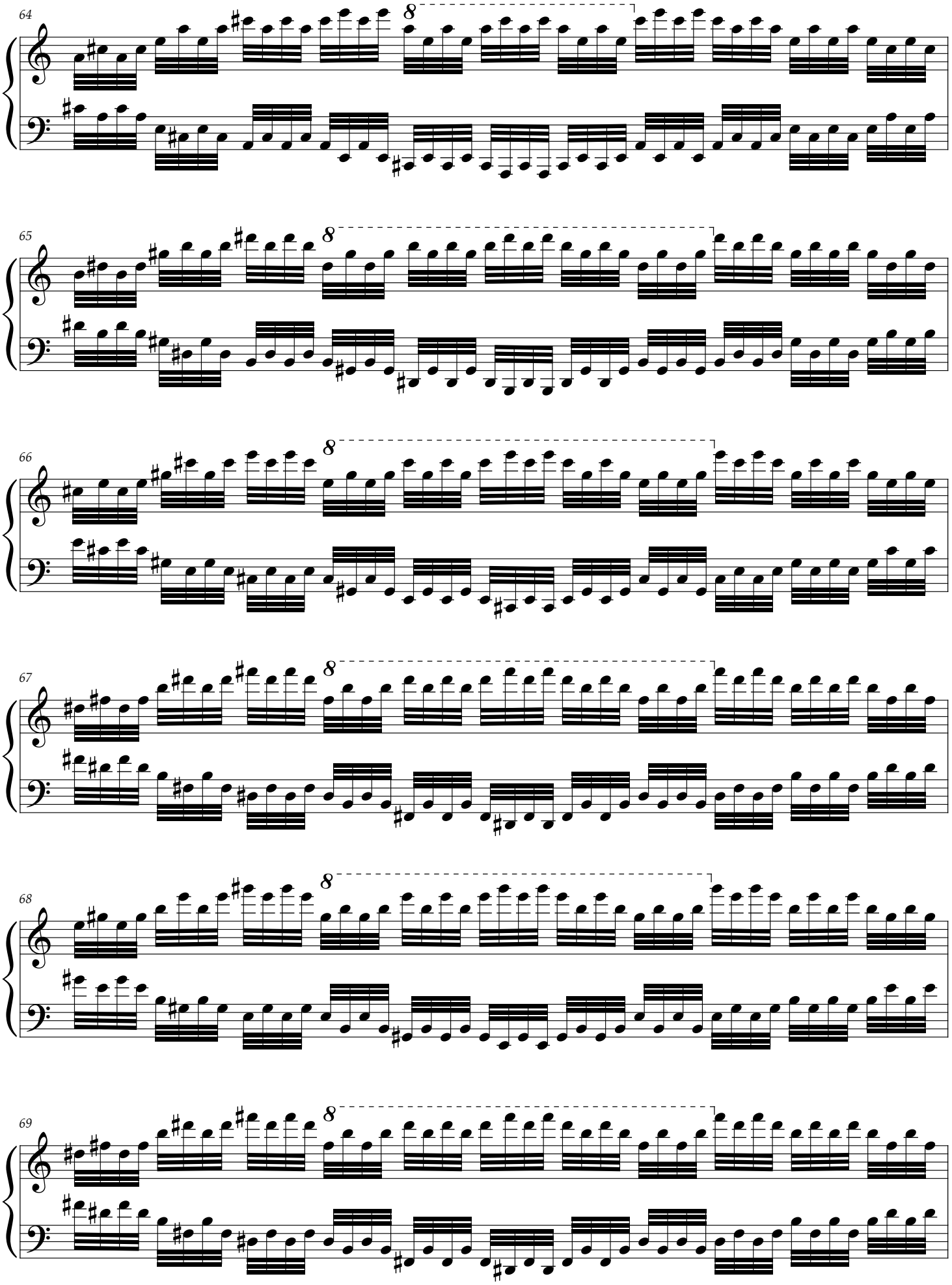

34
35
8
36
8
37
8
38
8
39
8

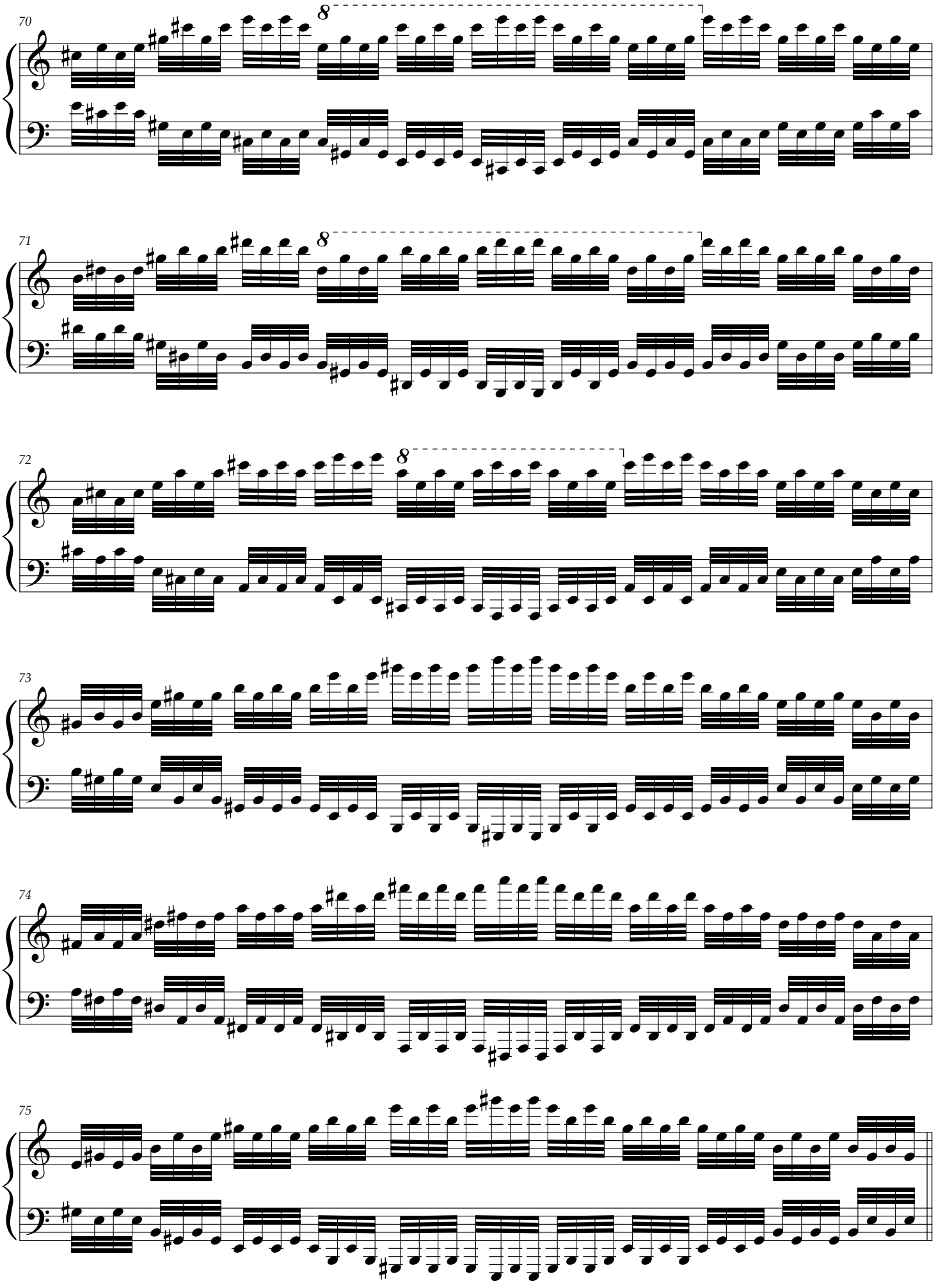

40
8
41
8
42
43
44
45
8

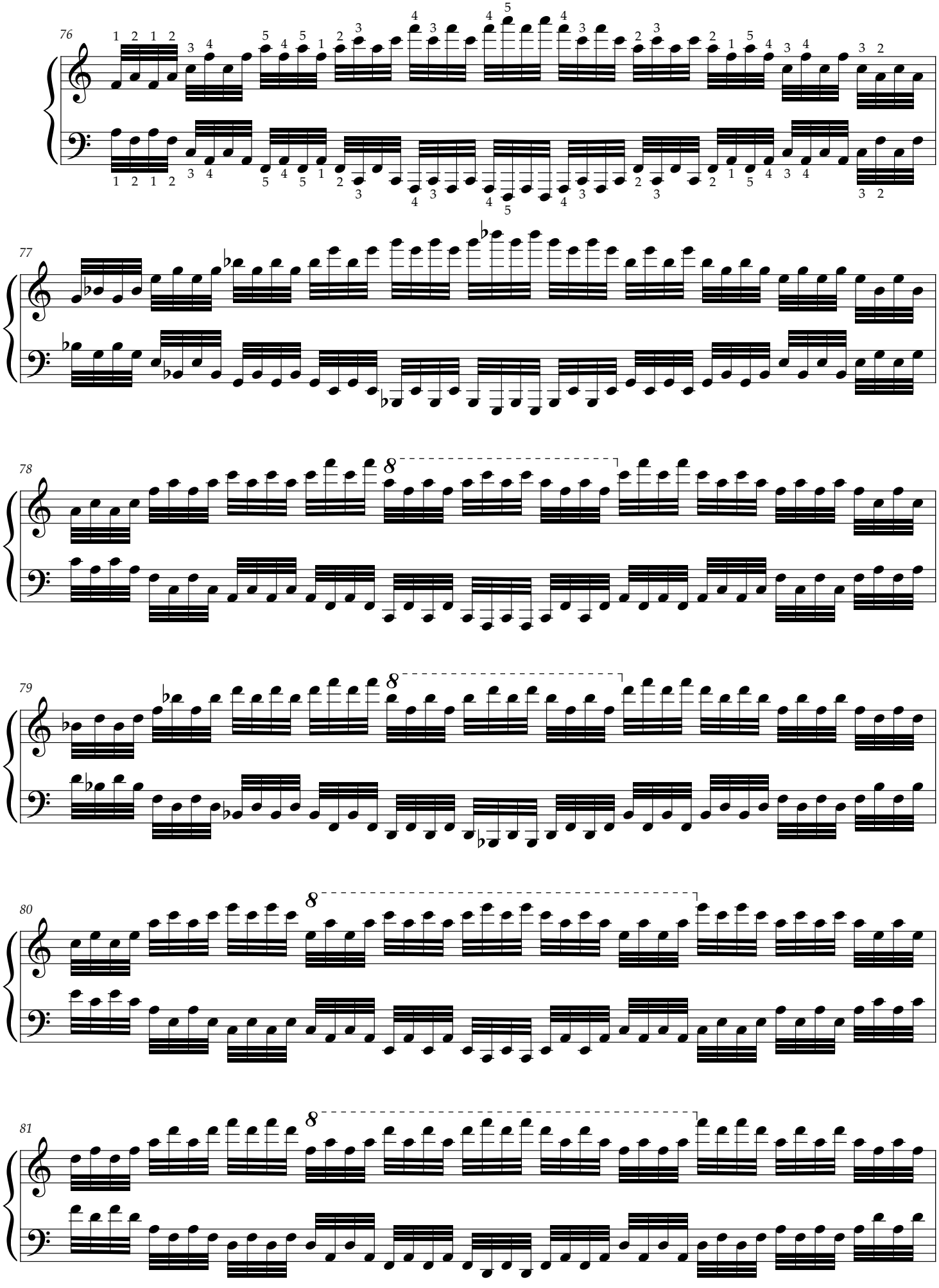

46
47
48
49
50
51

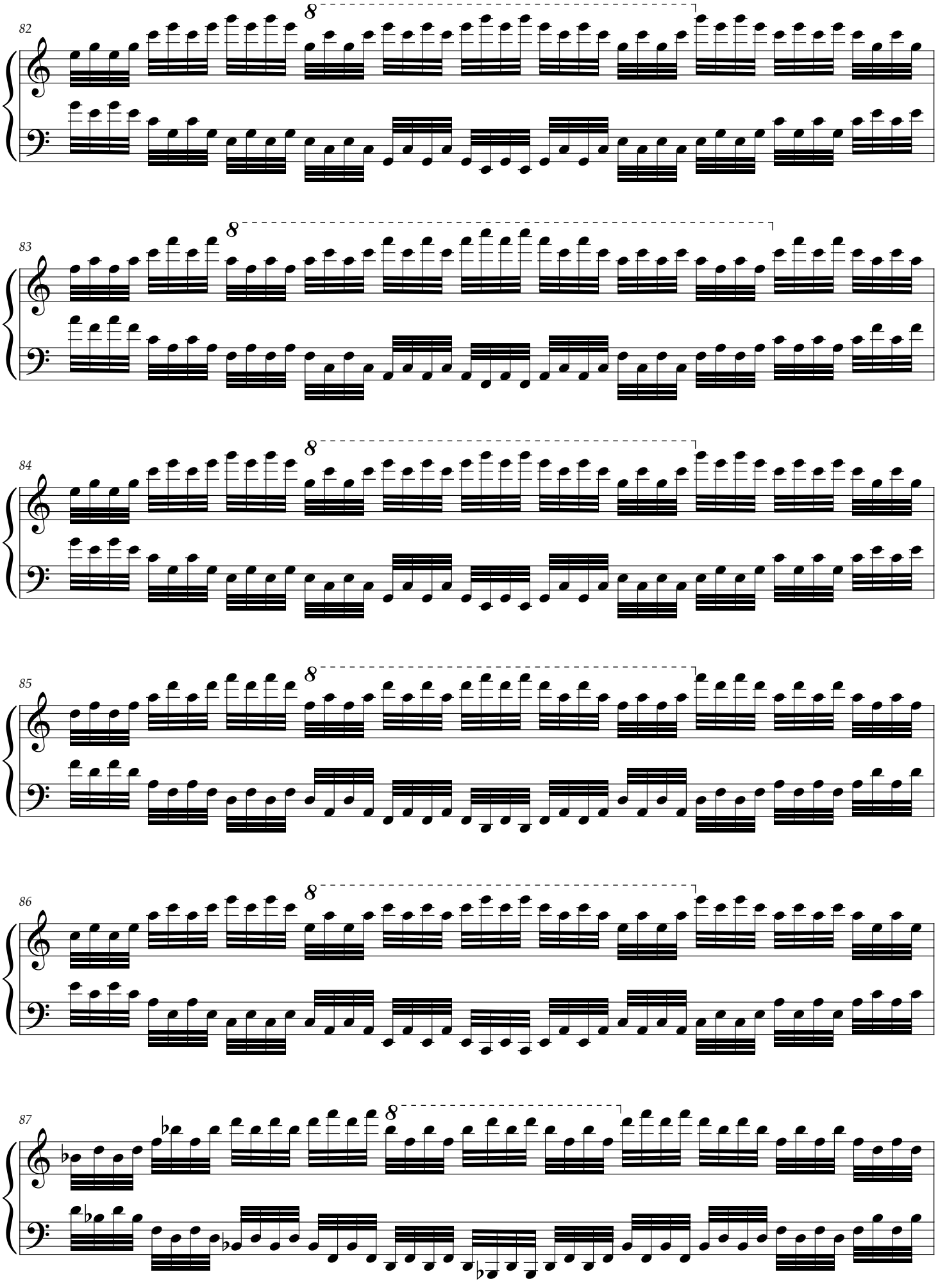

52
8
53
8
54
8
55
8
56
8
57
8

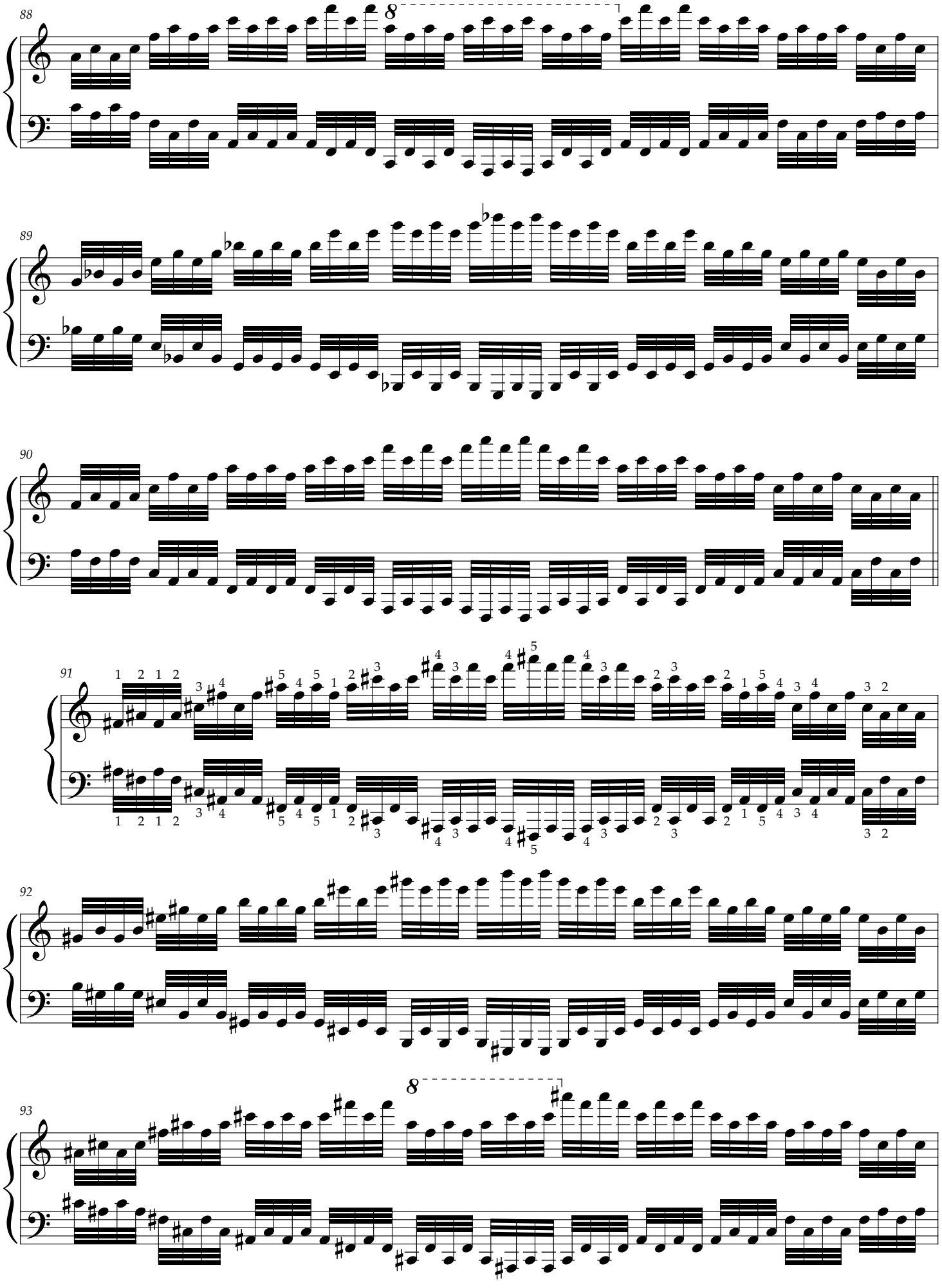

58
59
60
61
62
63

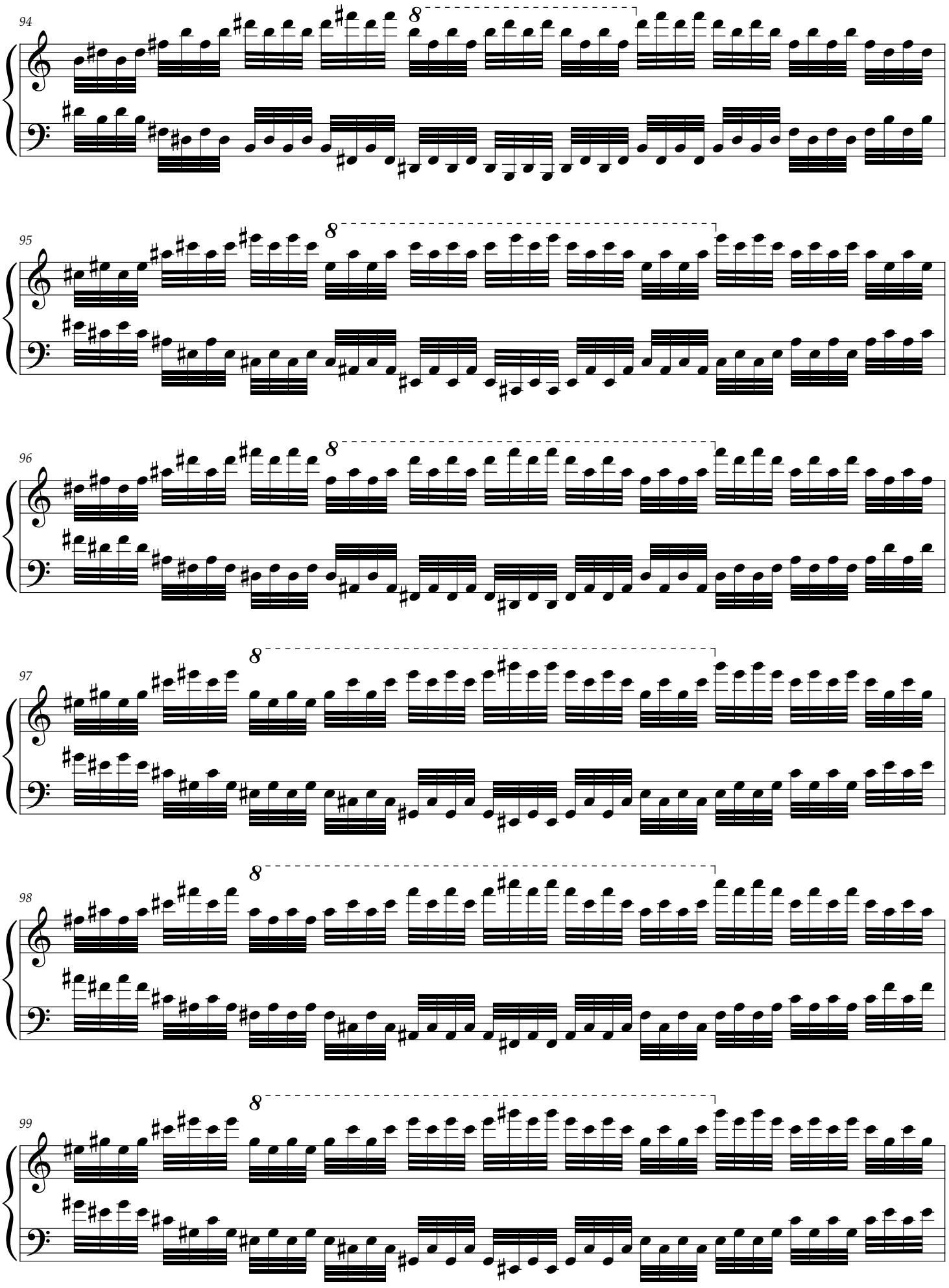

64
8
65
8
66
8
67
8
68
8
69
8

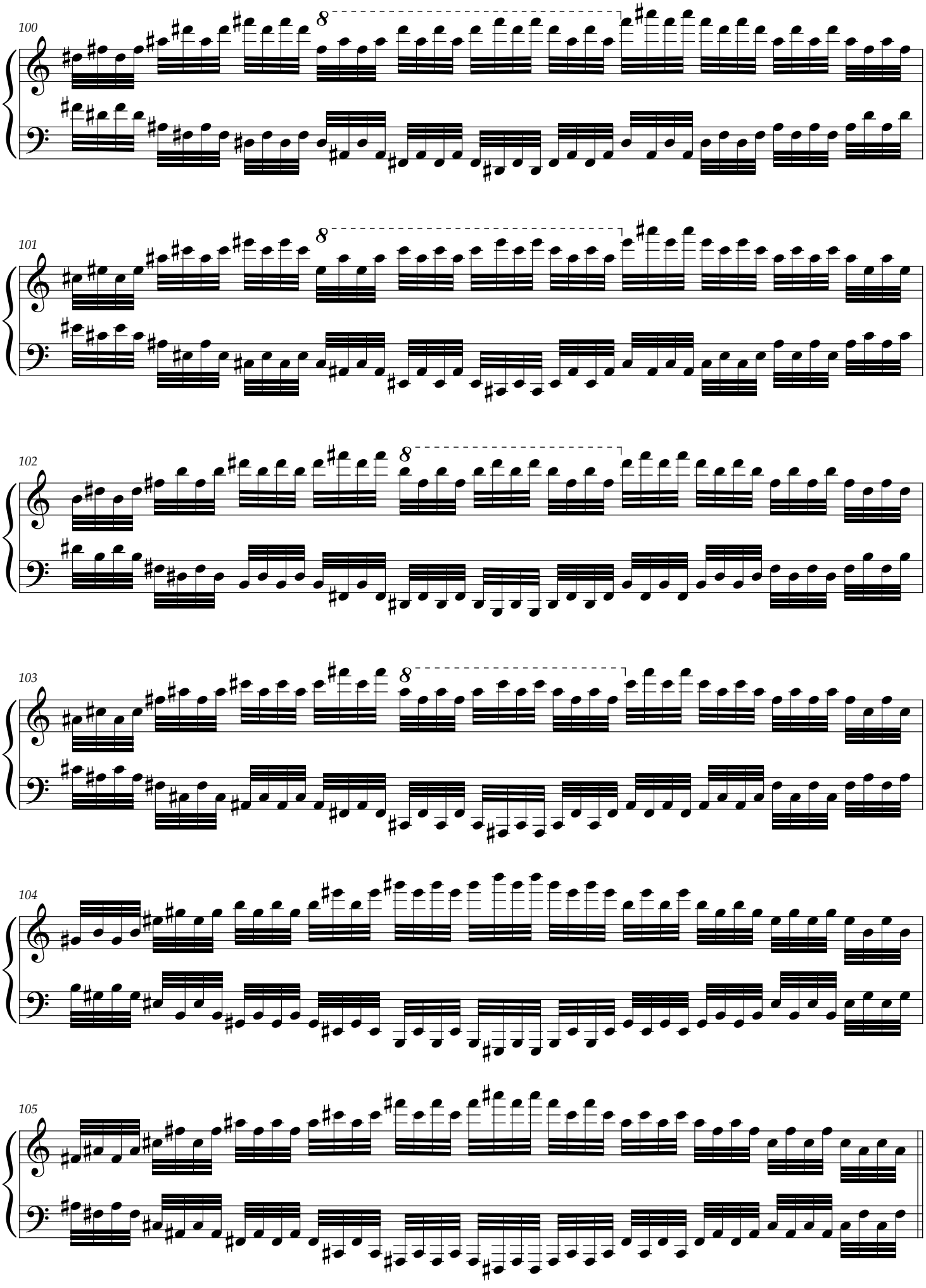

70
8
71
8
72
8
73
74
75

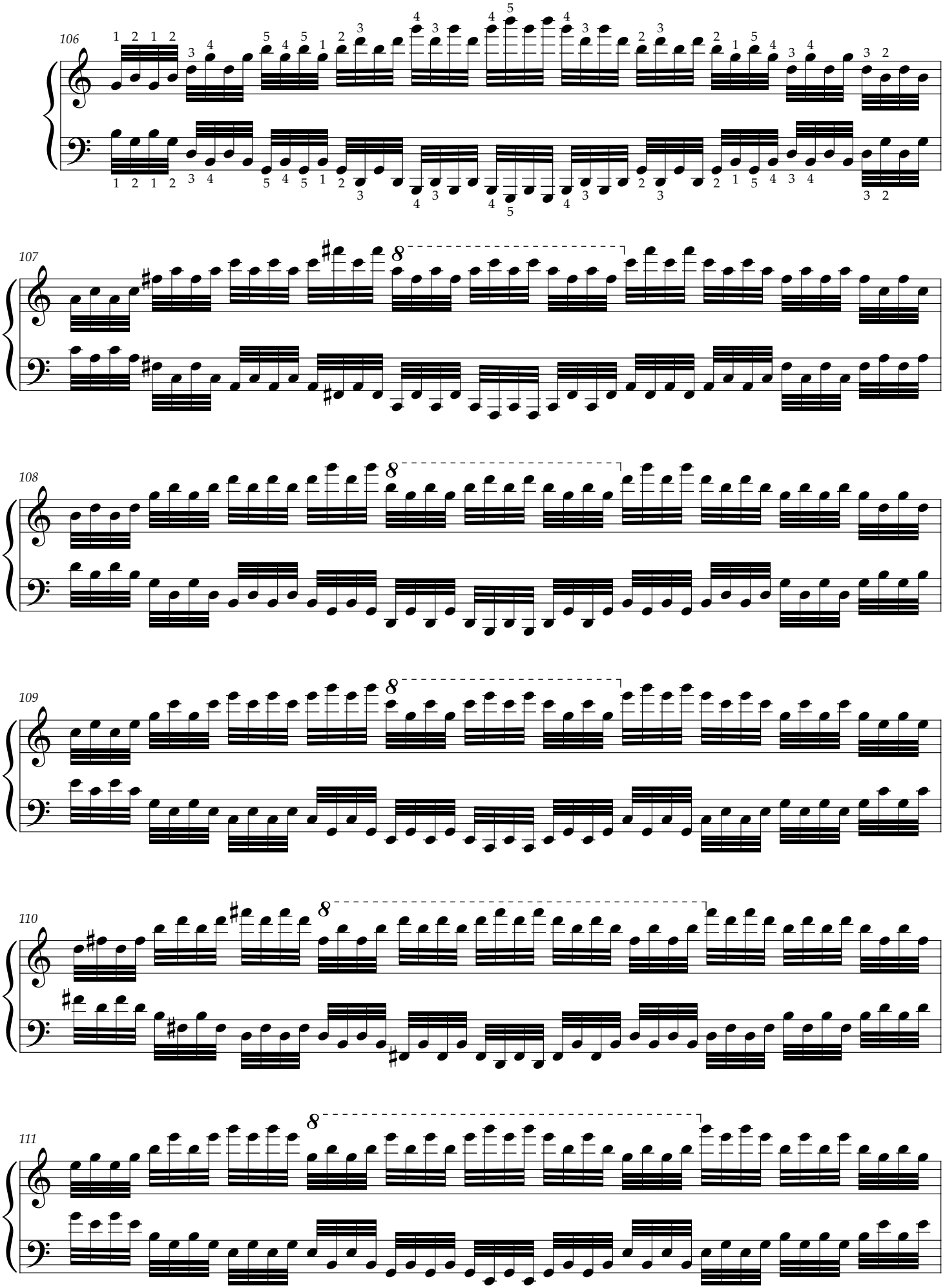

76
77
78
8
79
8
80
8
81
8

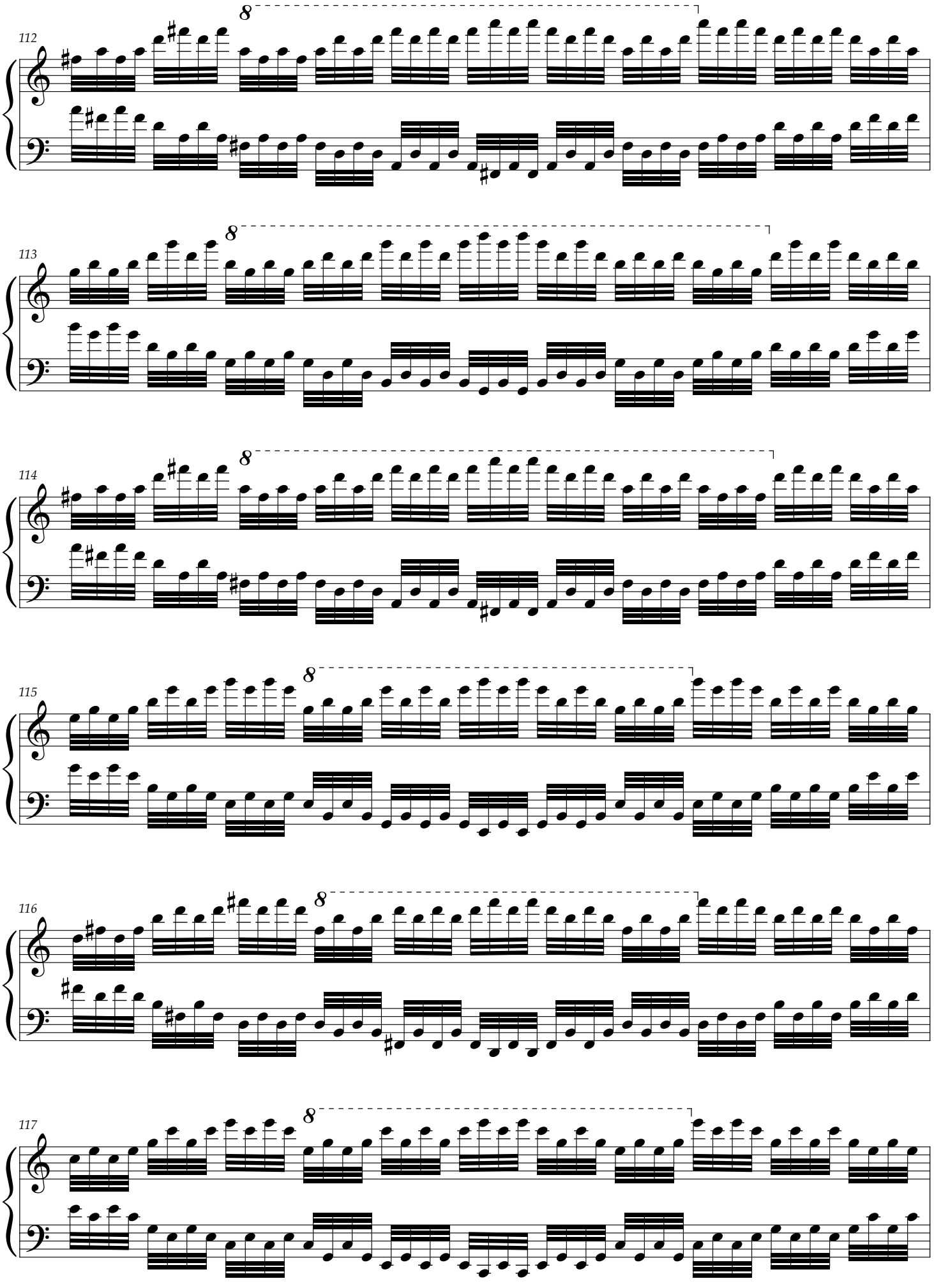

82
8
83
8
84
8
85
8
86
8
87
8

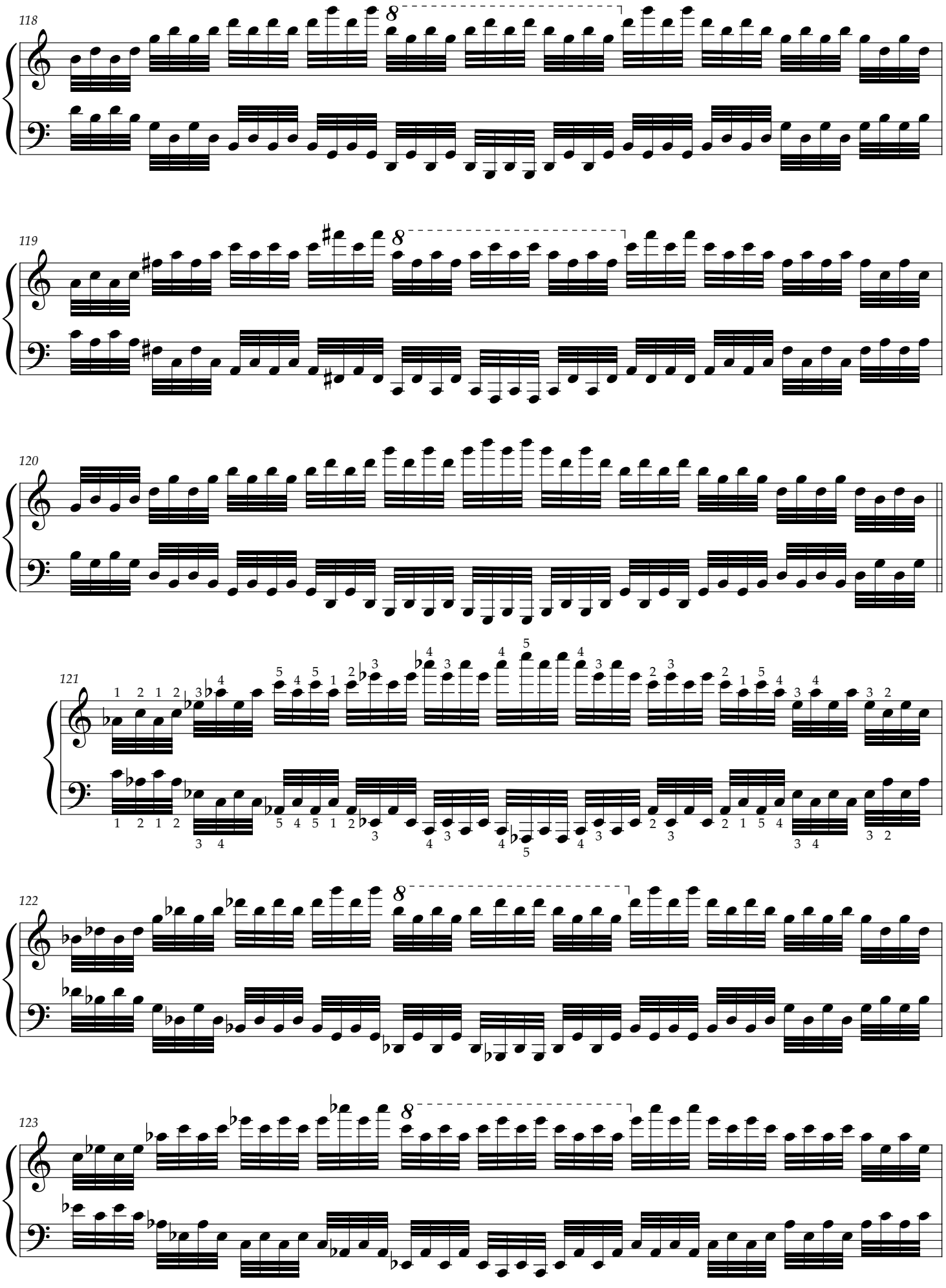

88
8
89
90
91
92
93
8

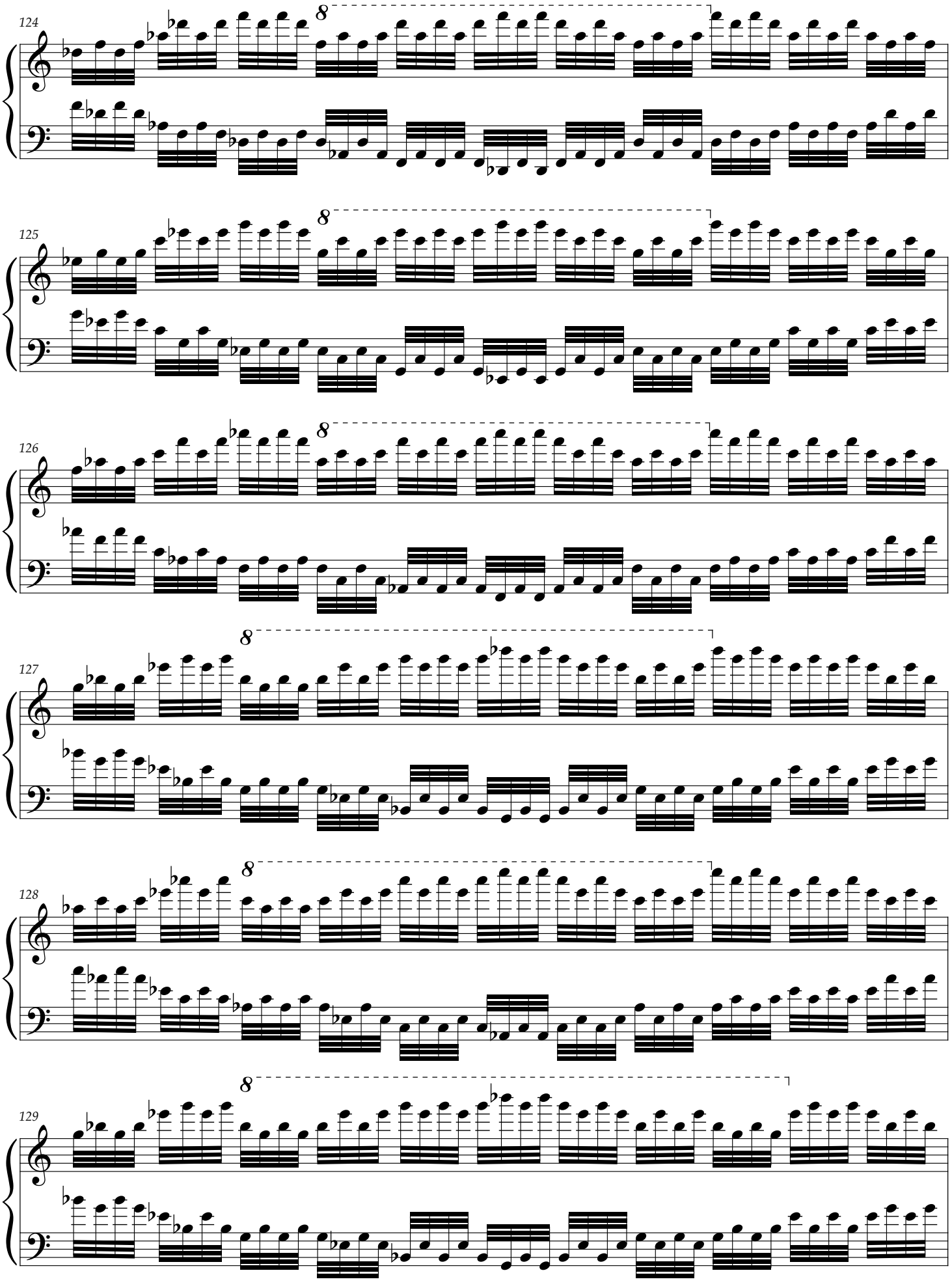

94
8
95
8
96
8
97
8
98
8
99
8

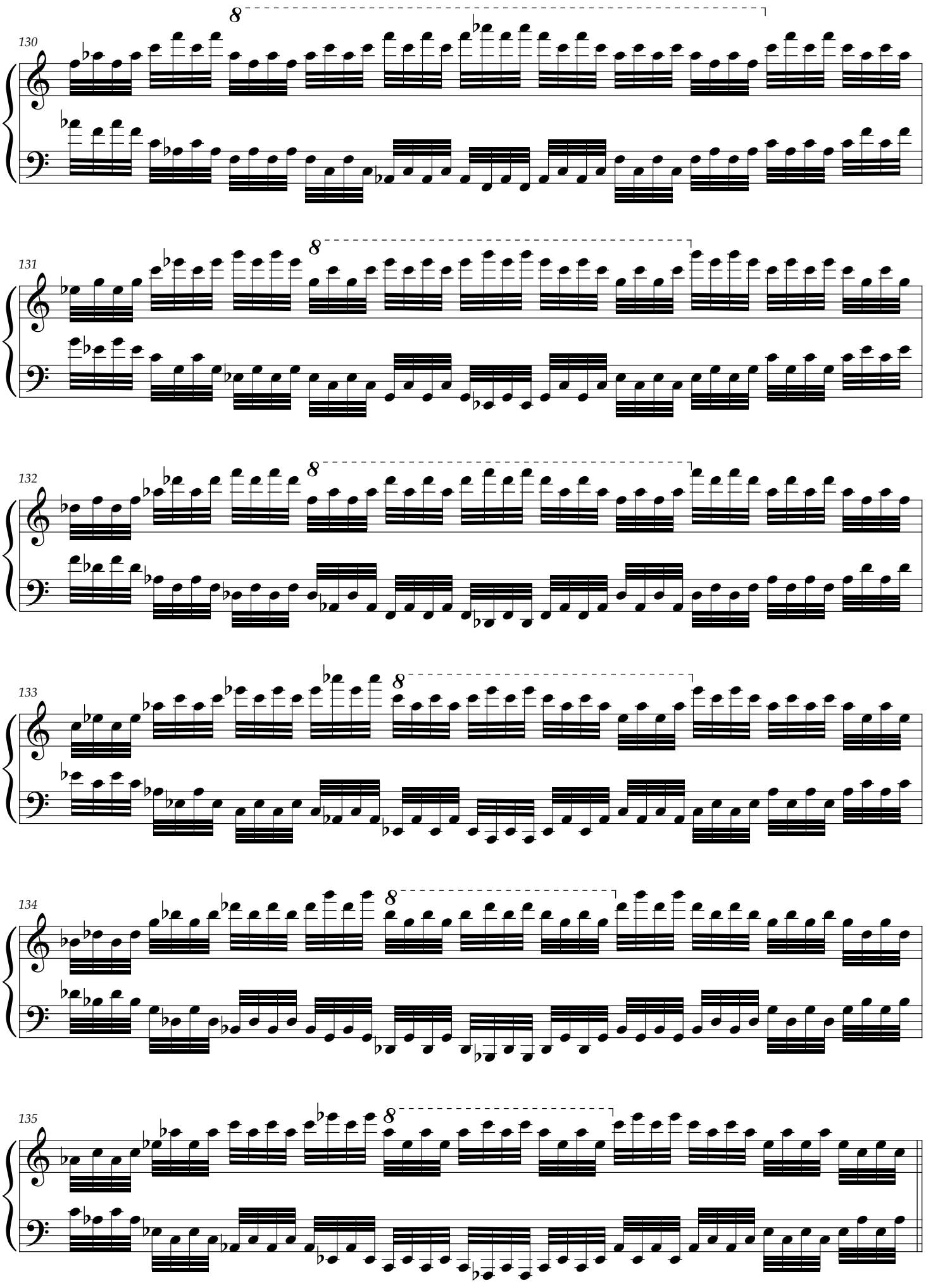

100
101
102
103
104
105

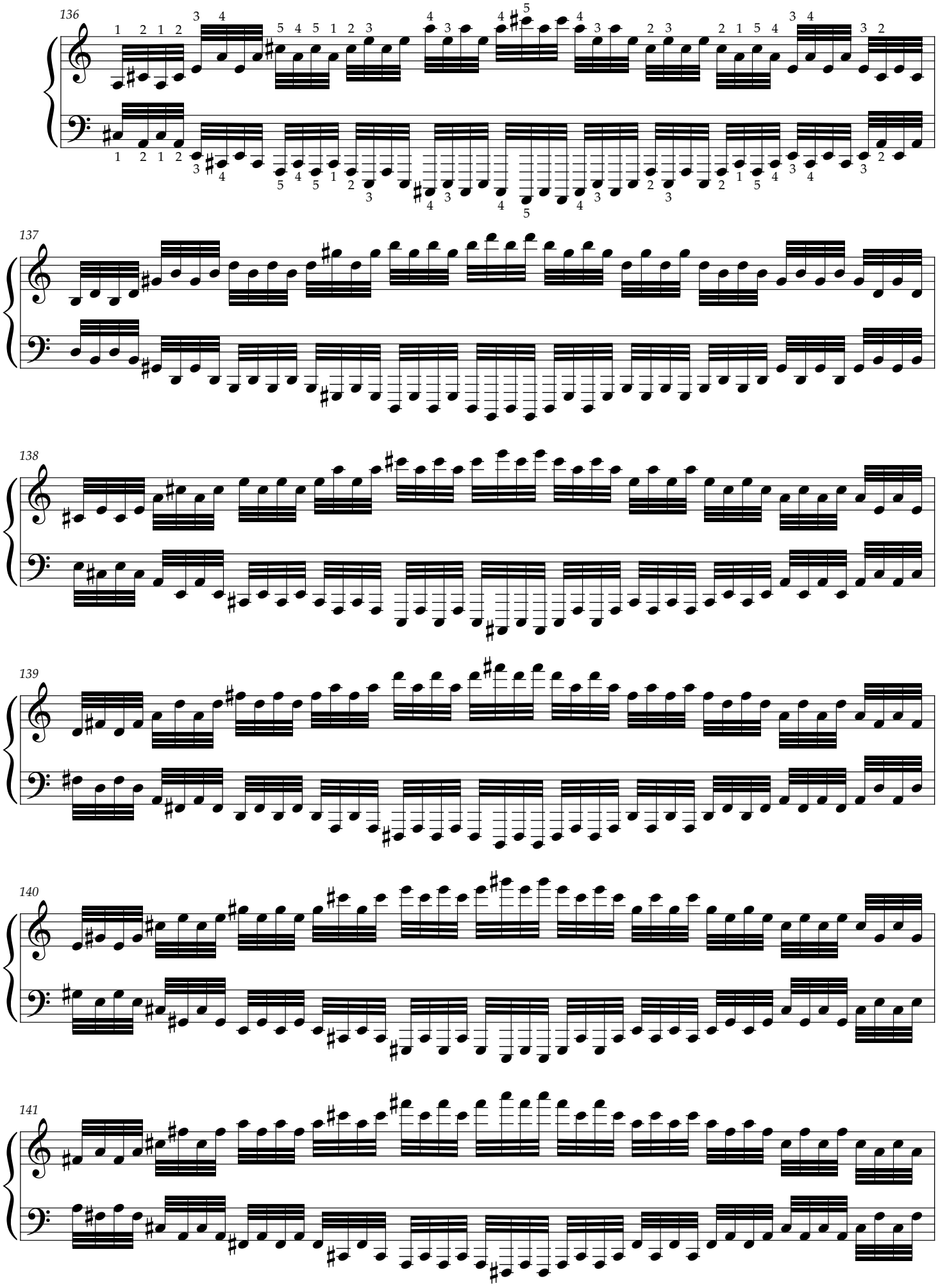

106
107
108
109
110
111

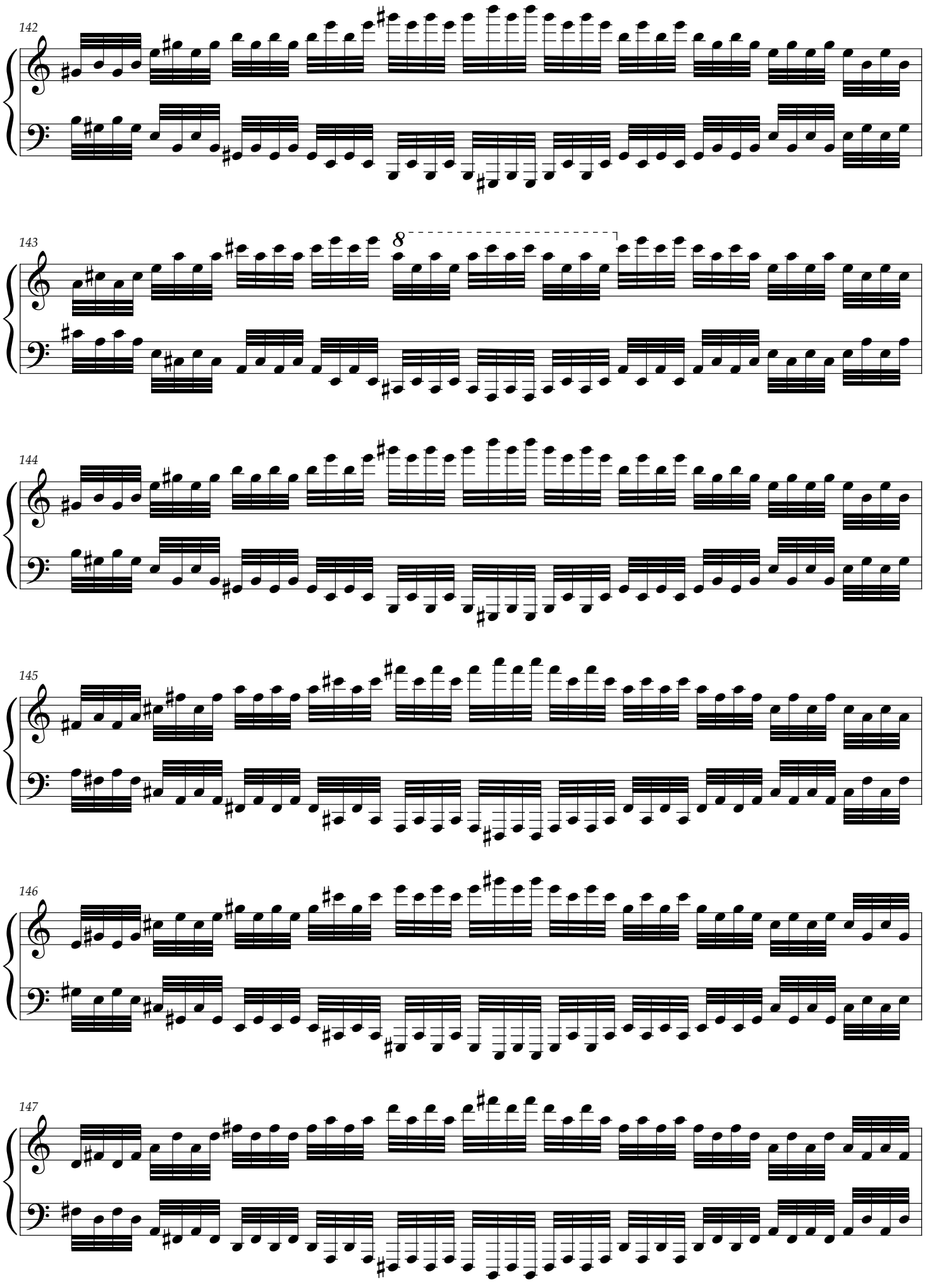

112
113
114
115
116
117

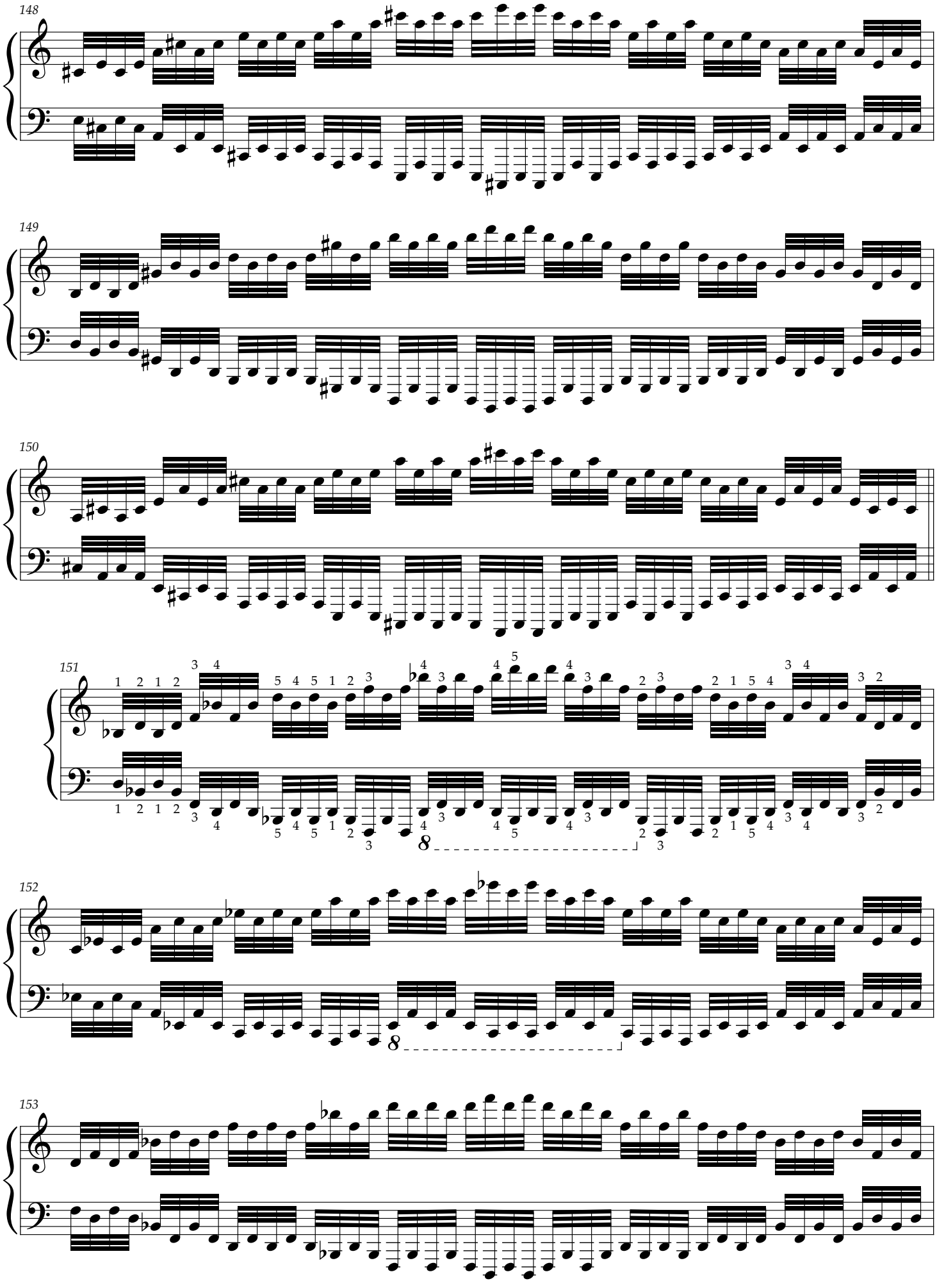

118
119
120
121
122
123

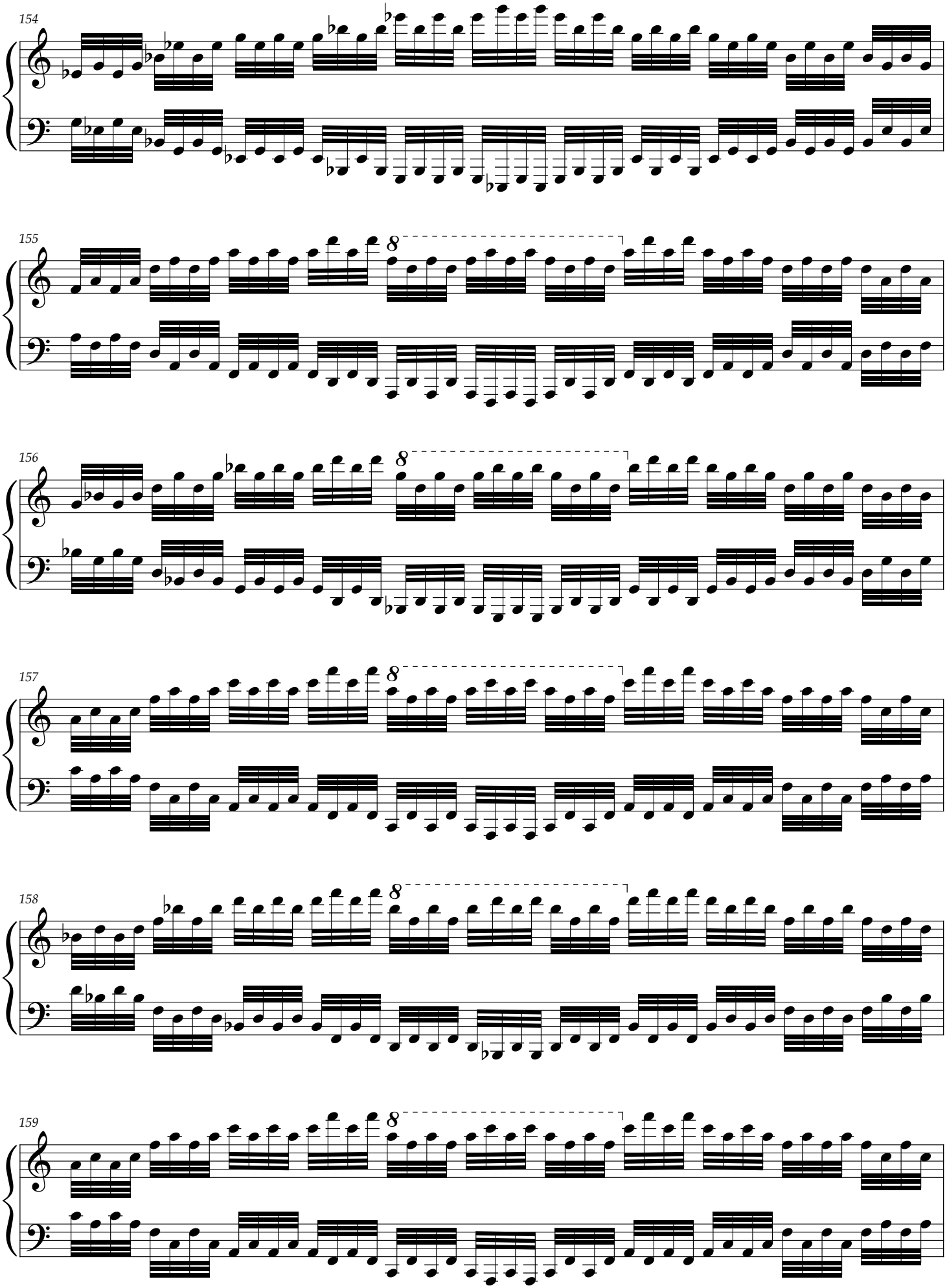

124
8
125
8
126
8
127
8
128
8
129
8

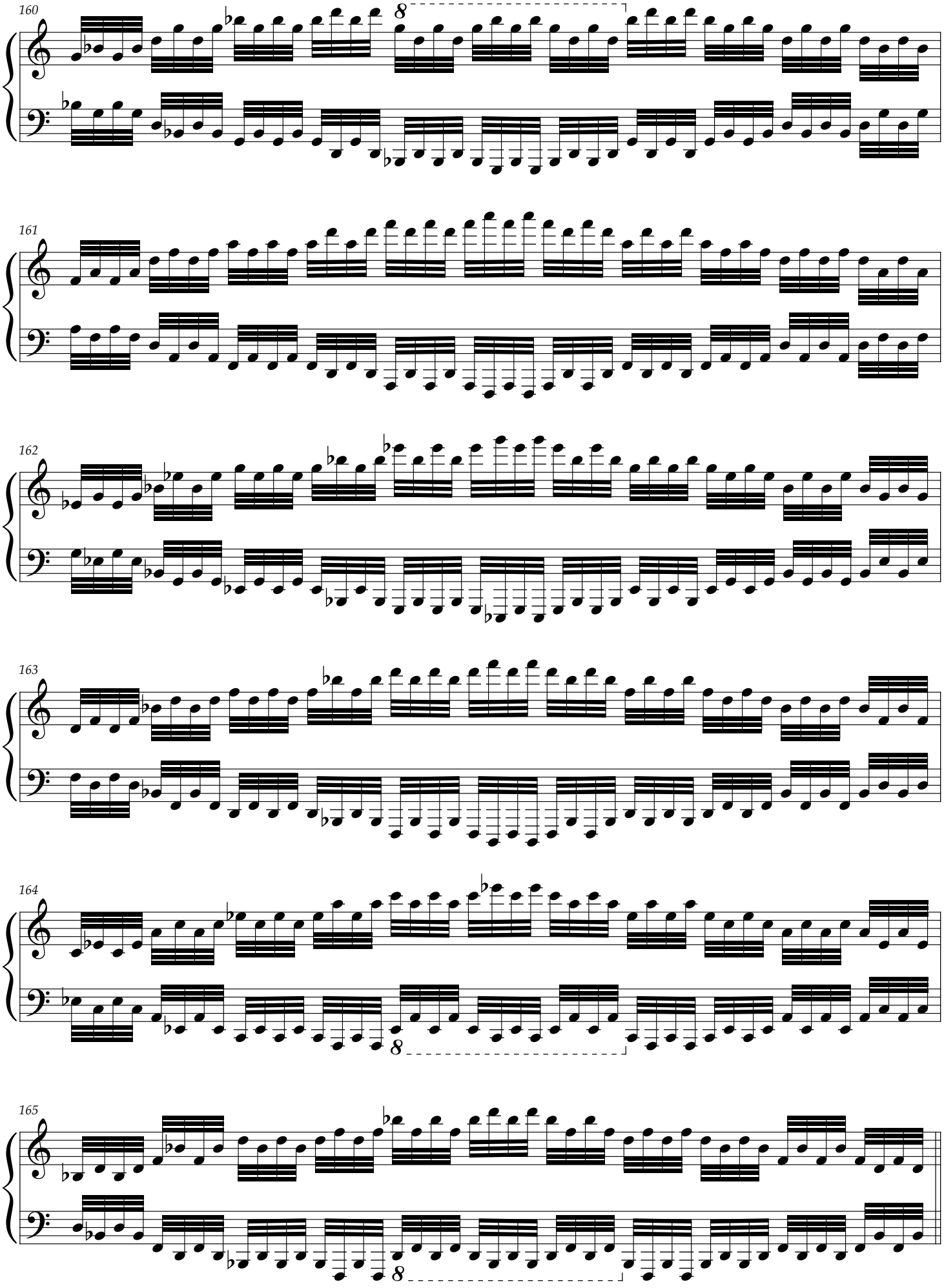

130
131
132
133
134
135

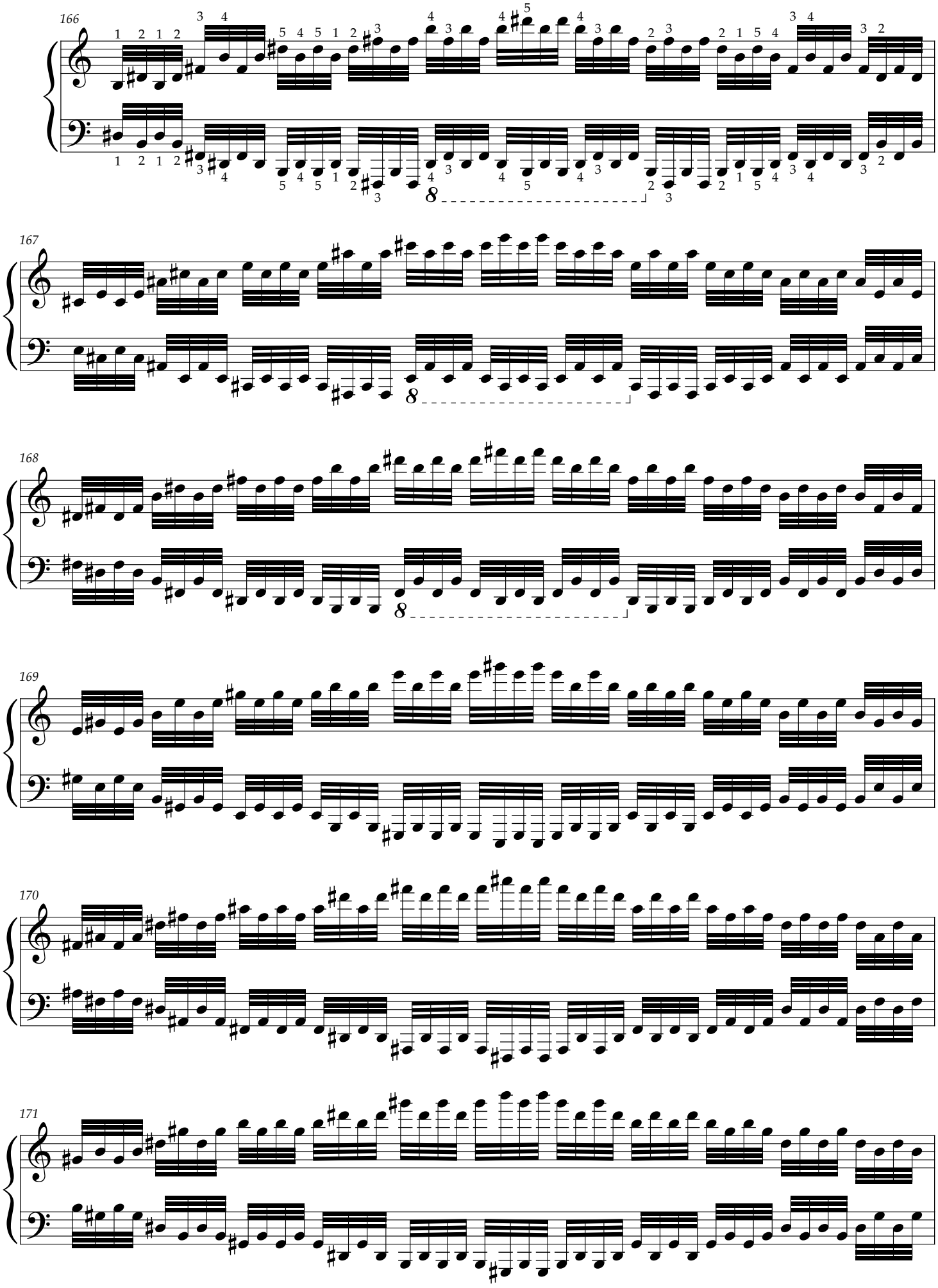

136
137
138
139
140
141

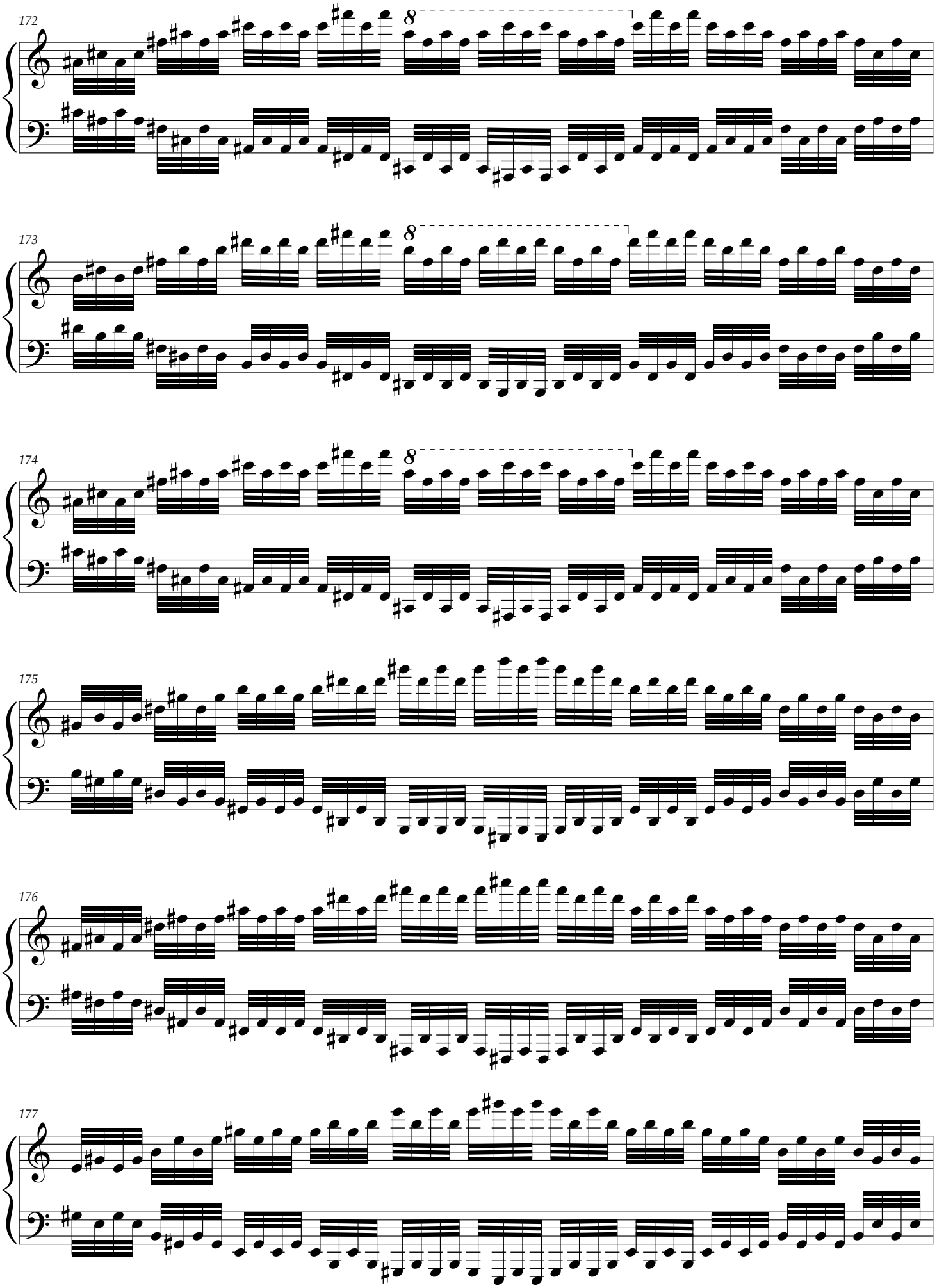

142
143
8
144
145
146
147

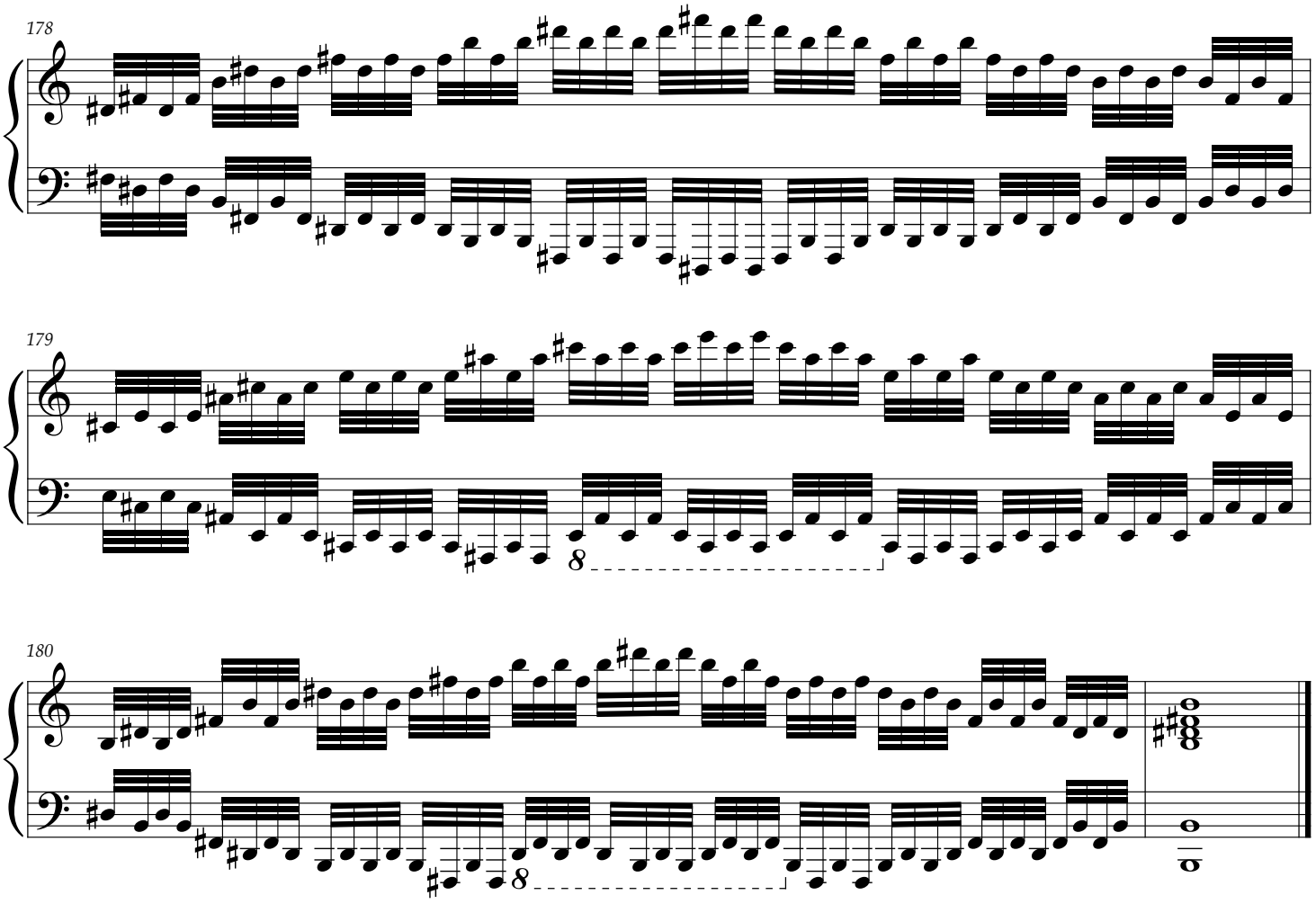

148
149
150
151
152
153


154
155
156
157
158
159


160
8
161
162
163
164
8
165
8


166
167
168
169
170
171


172
173
174
175
176
177


178
179
8
180
8