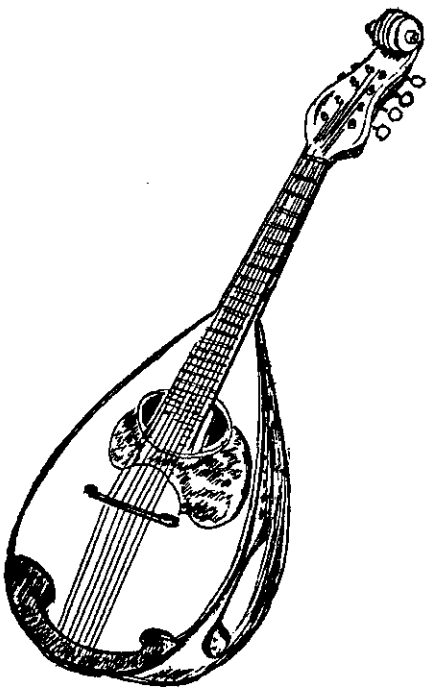
Raffaele Calace

Op.42 6ª Parte Metodo

(Mandolino solo)



Edizioni Calace

04201-00

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Metodo per Mandolino

Parte sesta

Raffaele Calace (Op.42)

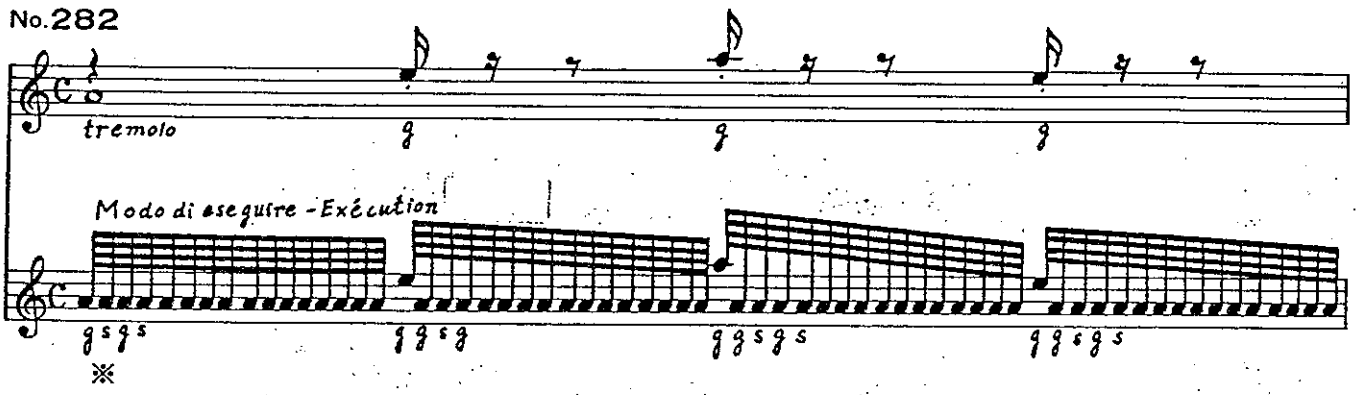
Canto con accompagnamento

Il più caratteristico abbellimento che si possa ottenere solamente dagli strumenti a plettro, data la speciale formazione, è il canto con accompagnamento.

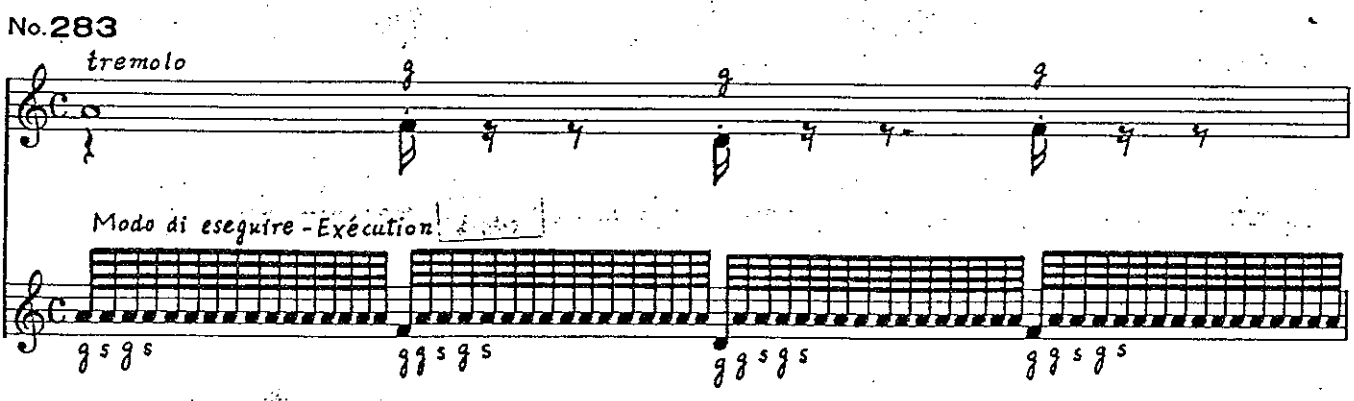
Esso si ottiene: tremolando leggermento con una pennata in giù ben staccata sia se questa nota capiti alla corda superiore o a quella inferiore.

In alcuni casi la nota di accompagnamento può anche essere pizzicata con un dito della mano sinistra, come si vede dai seguenti esempi.

No.282



No.283



※ *g=giù=down, s=su=up*

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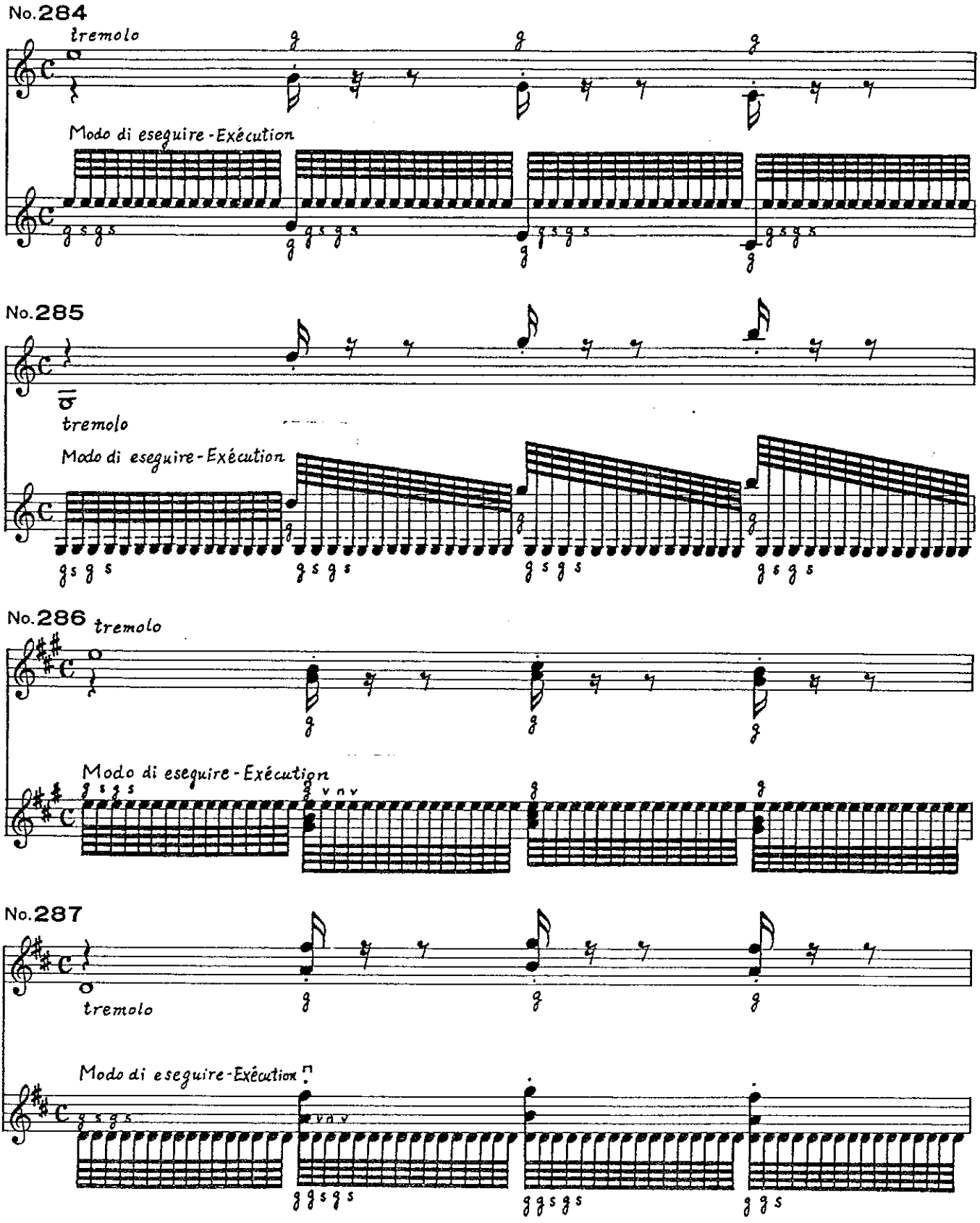
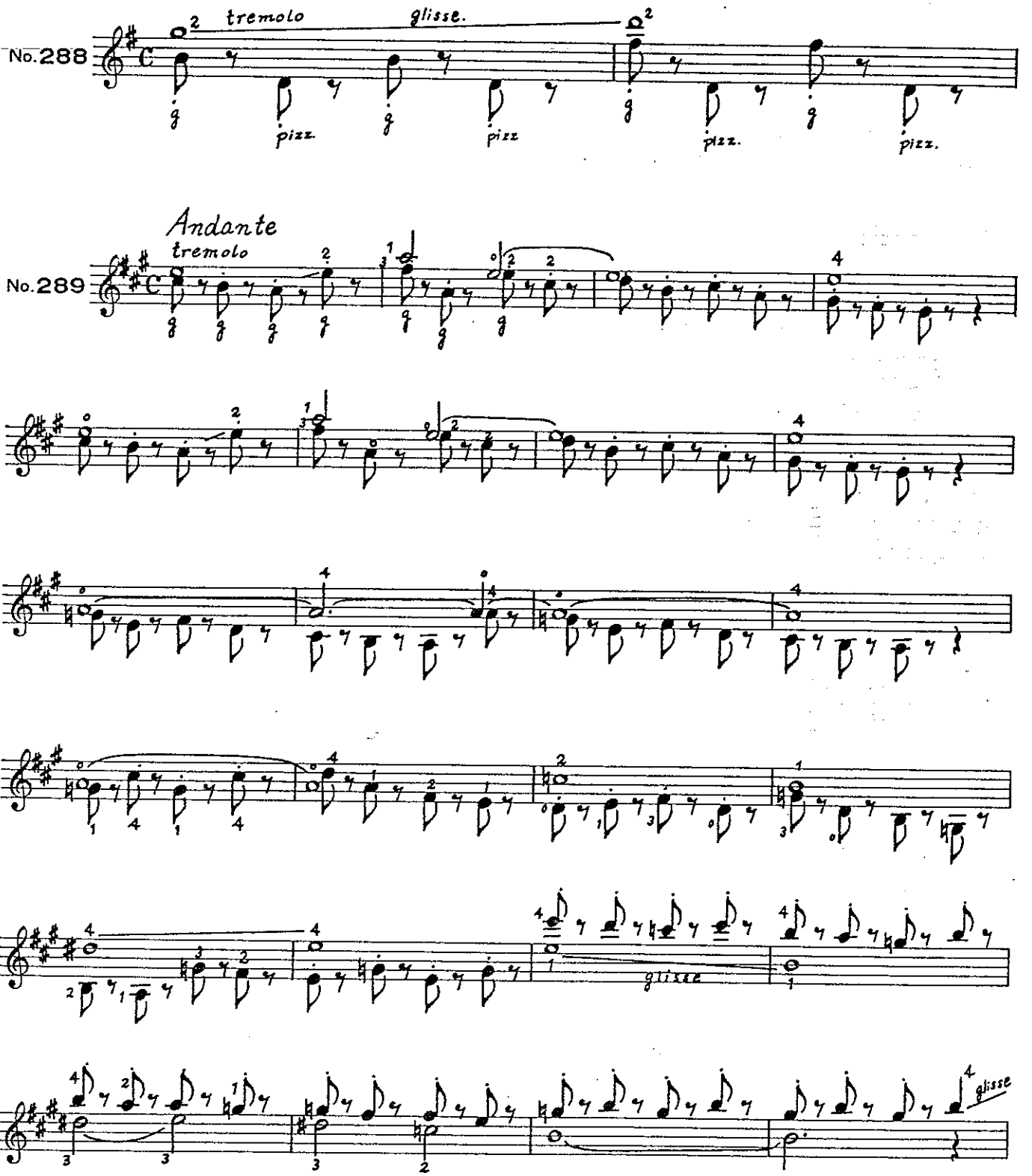
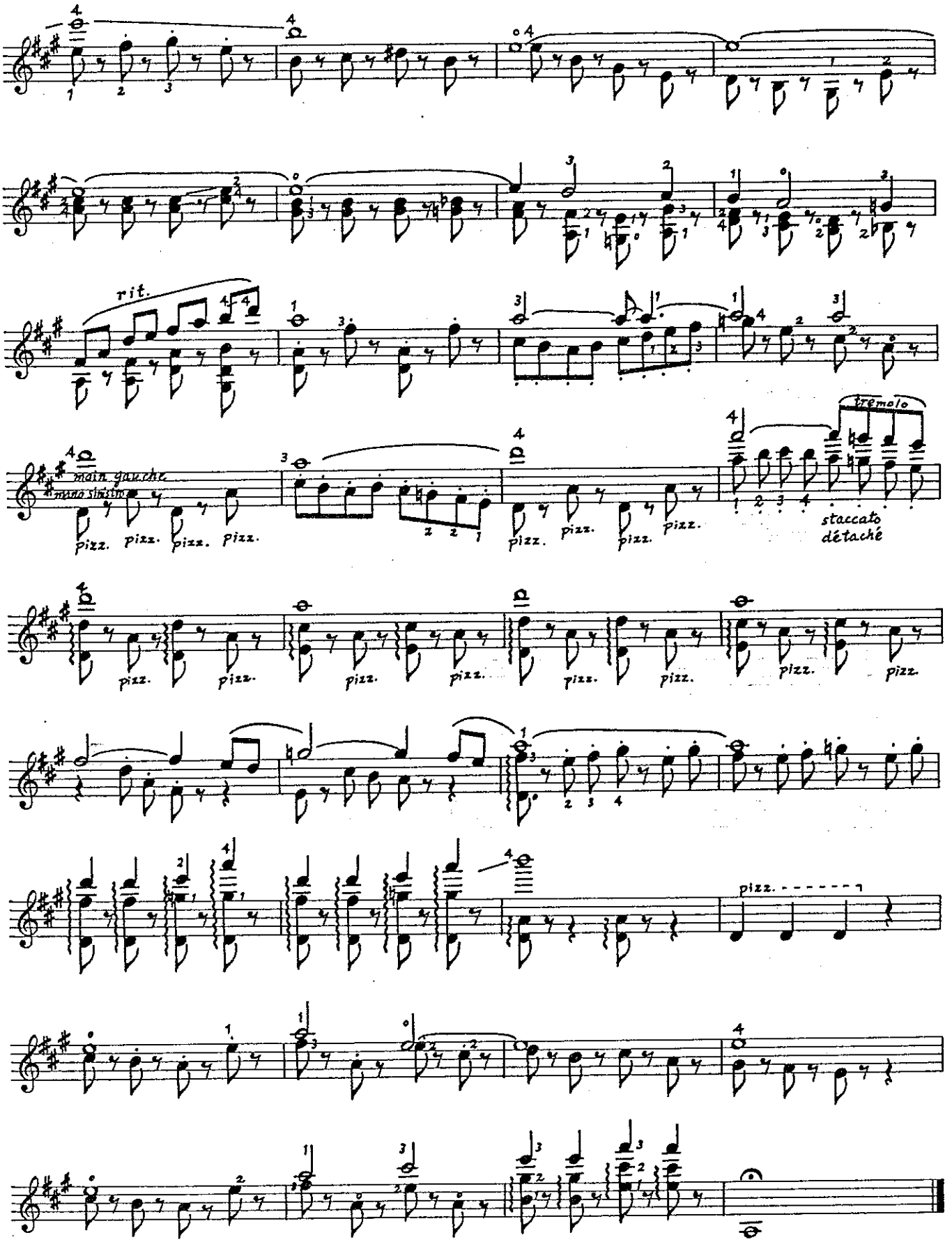
04201-01


No.284
tremolo
Modo di eseguire - Exécution
No.285
tremolo
Modo di eseguire - Exécution
No.286
tremolo
Modo di eseguire - Exécution
No.287
tremolo
Modo di eseguire - Exécution

Esercizio di note tremolate

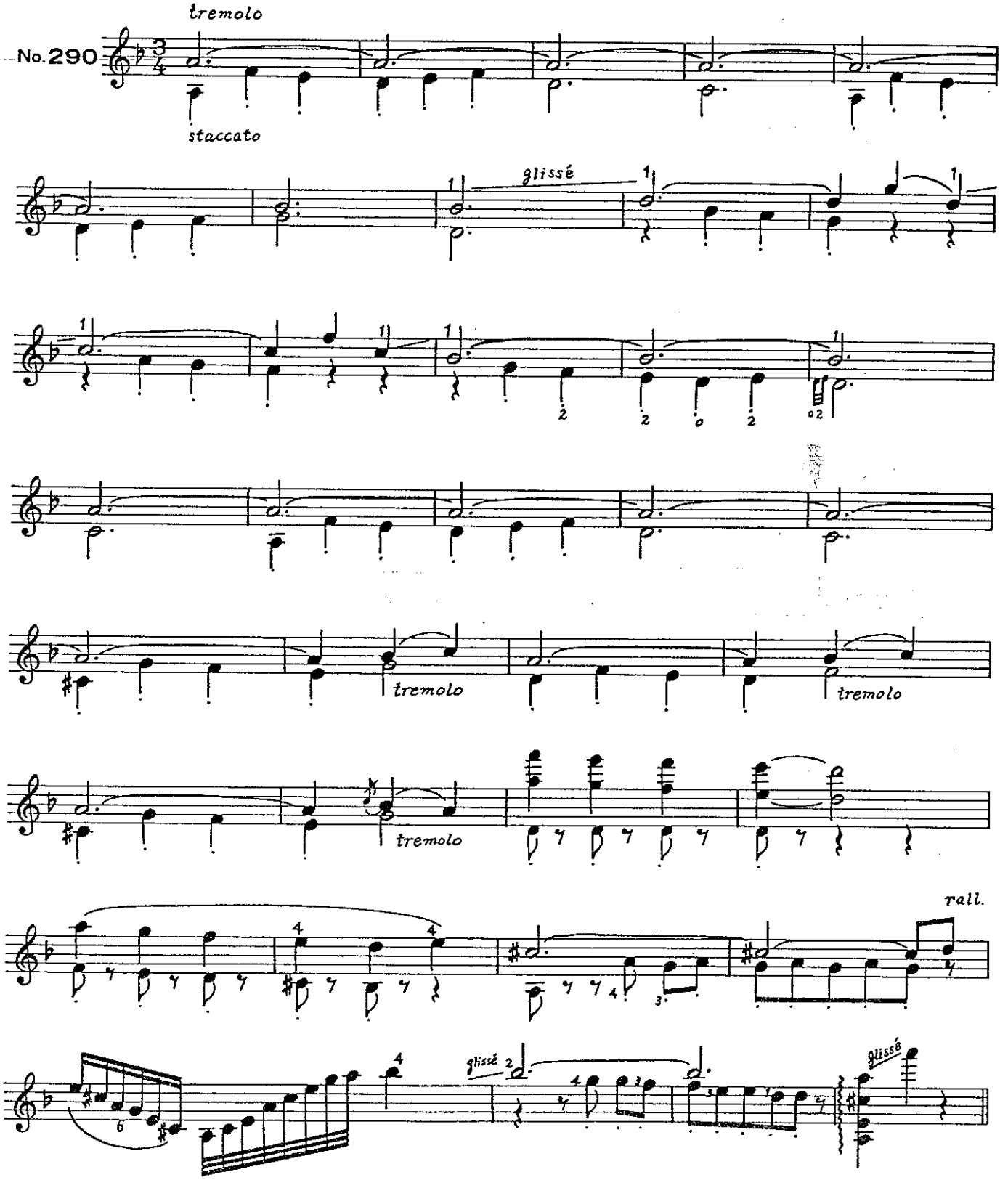
con accompagnamento staccato e pizzicato con la mano sinistra.




rit.
main gauche
mano sinistra
pizz.
tremolo
staccato
détaché

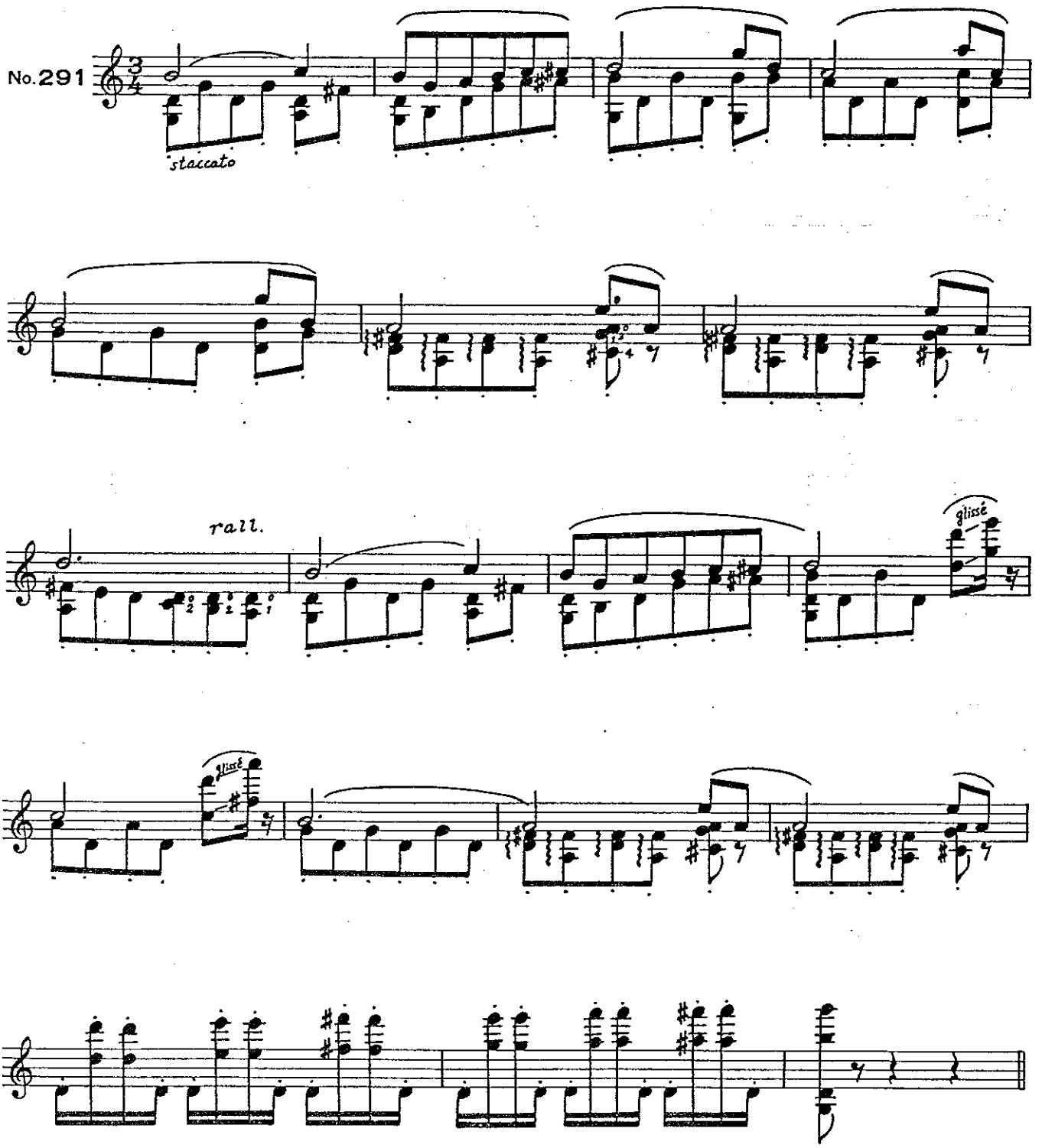
Dal II Preludio(Op.49)

(Mandolino solo)



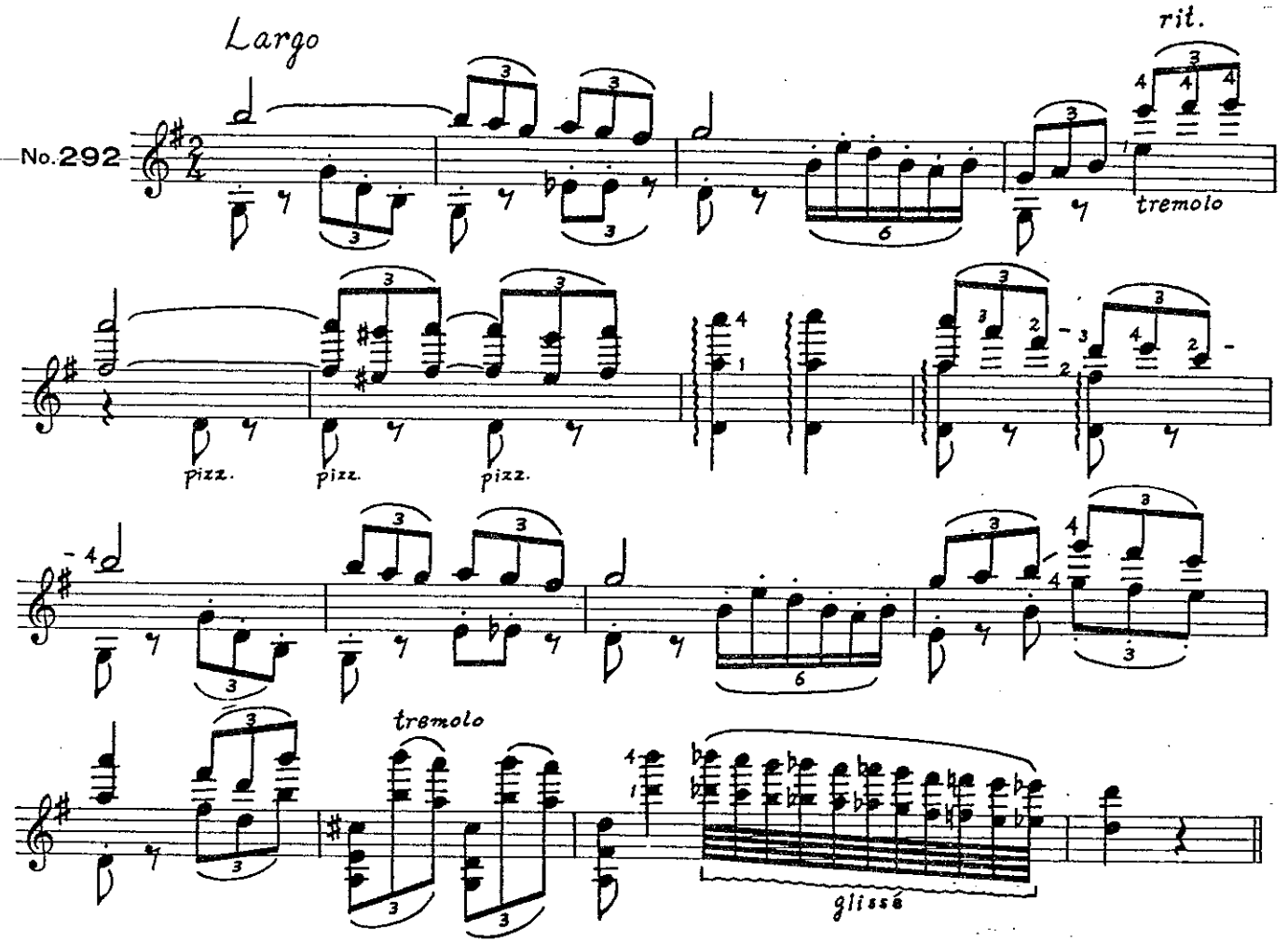
Dal I Preludio(Op.45)

(Mandolino solo)



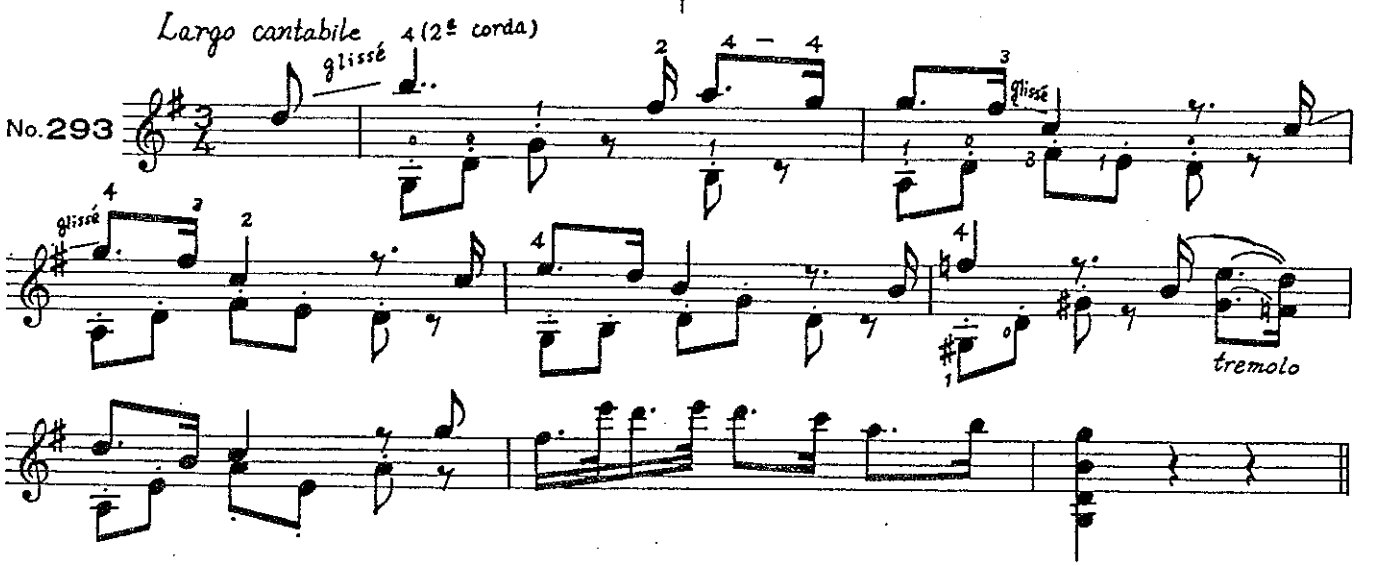
Dal I Preludio(Op.45)

(Mandolino solo)



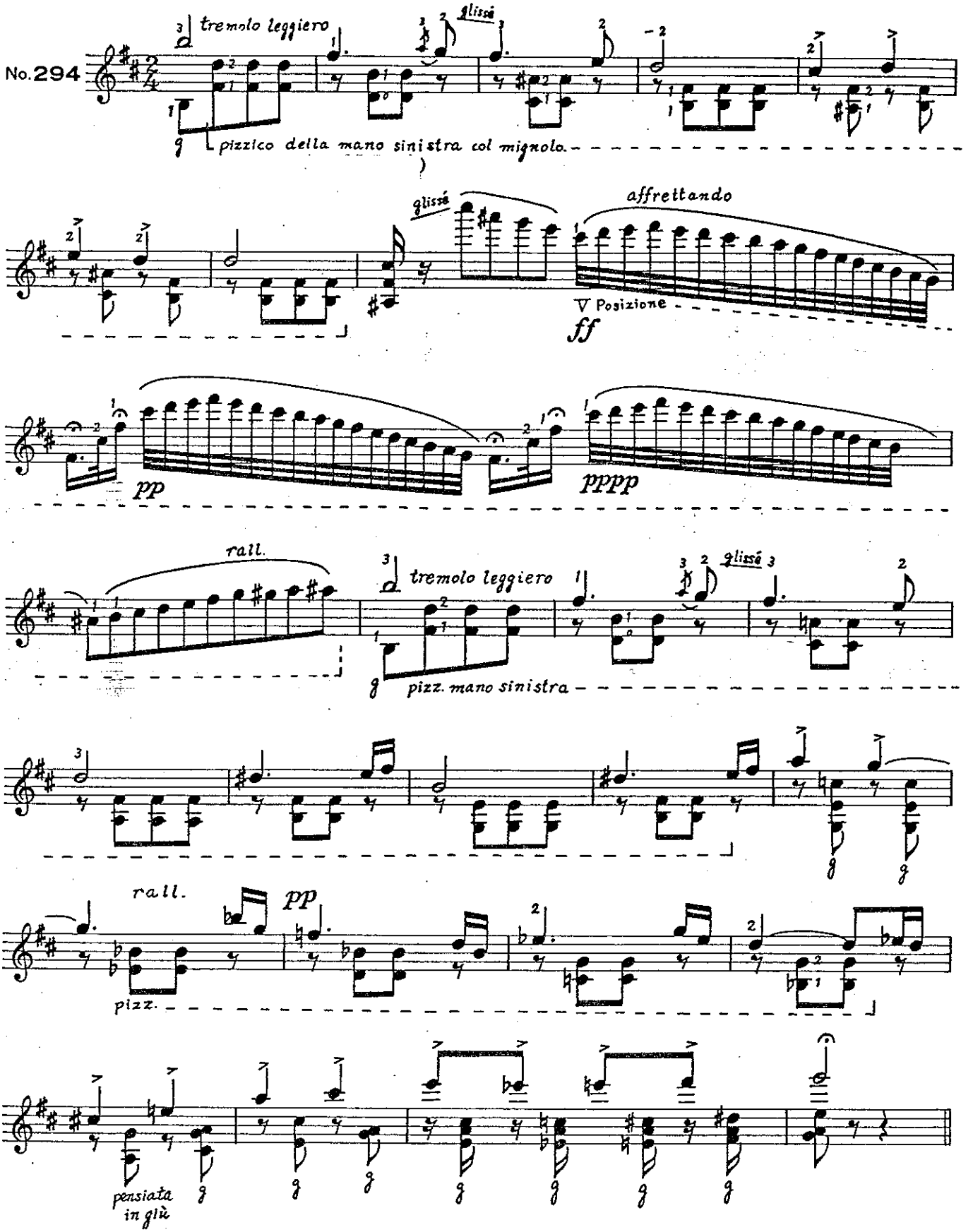
Della Rapsodia Napoletana (Op.66)

(Mandolino e Piano)



Dal III Preludio(Op.63)

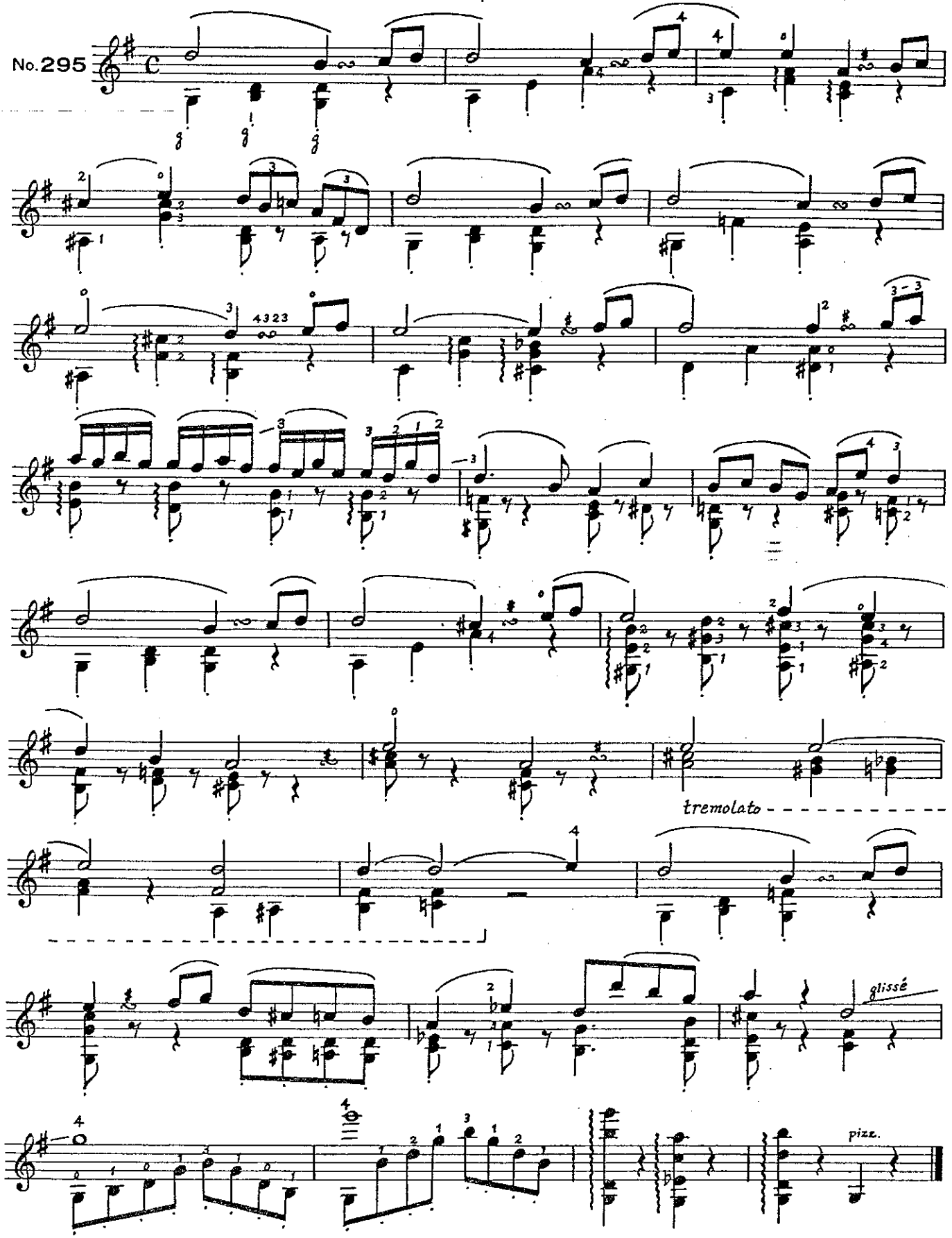
(Mandolino solo)



Esercizio di canto con gruppetti

con accompagnamento

No. 295



Esercizi in tutte le posizioni in forma arpeggiata

Si raccomanda vivamente la nitidezza delle note ed il rapido passagio delle posizioni.

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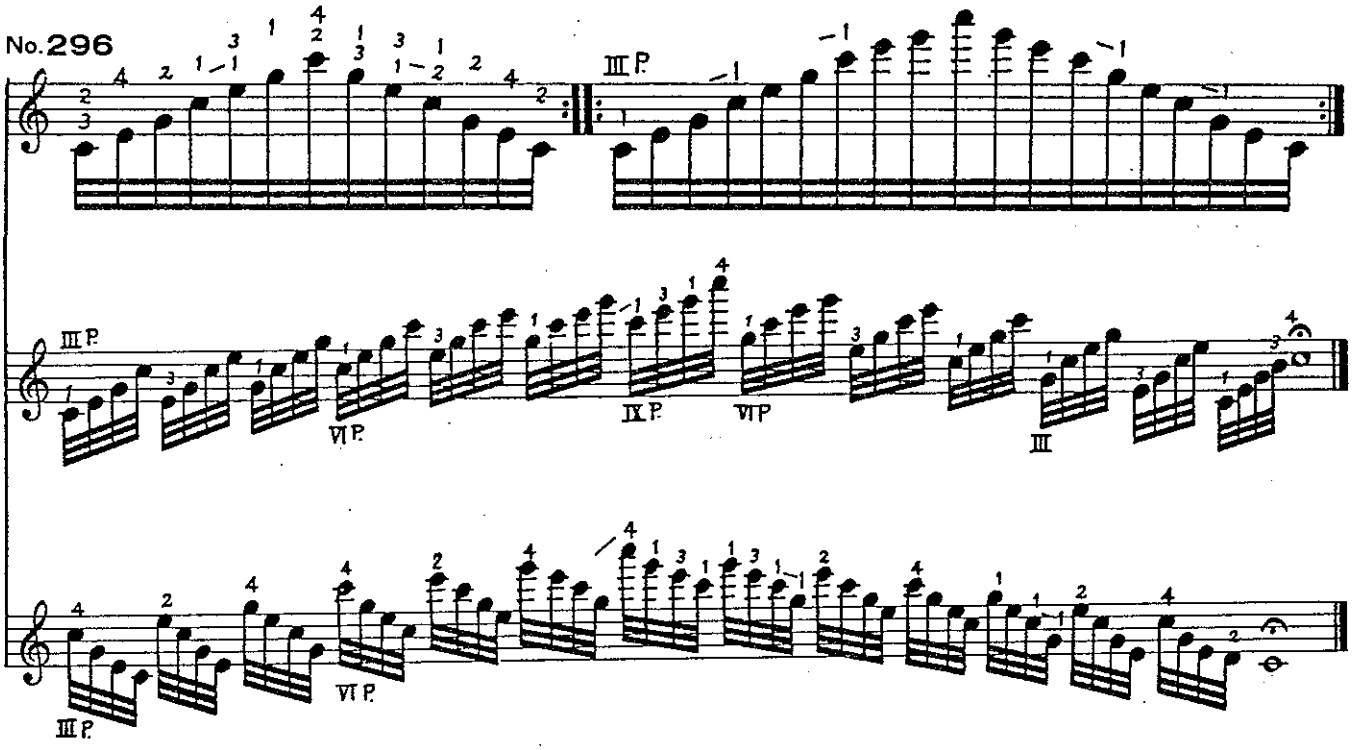

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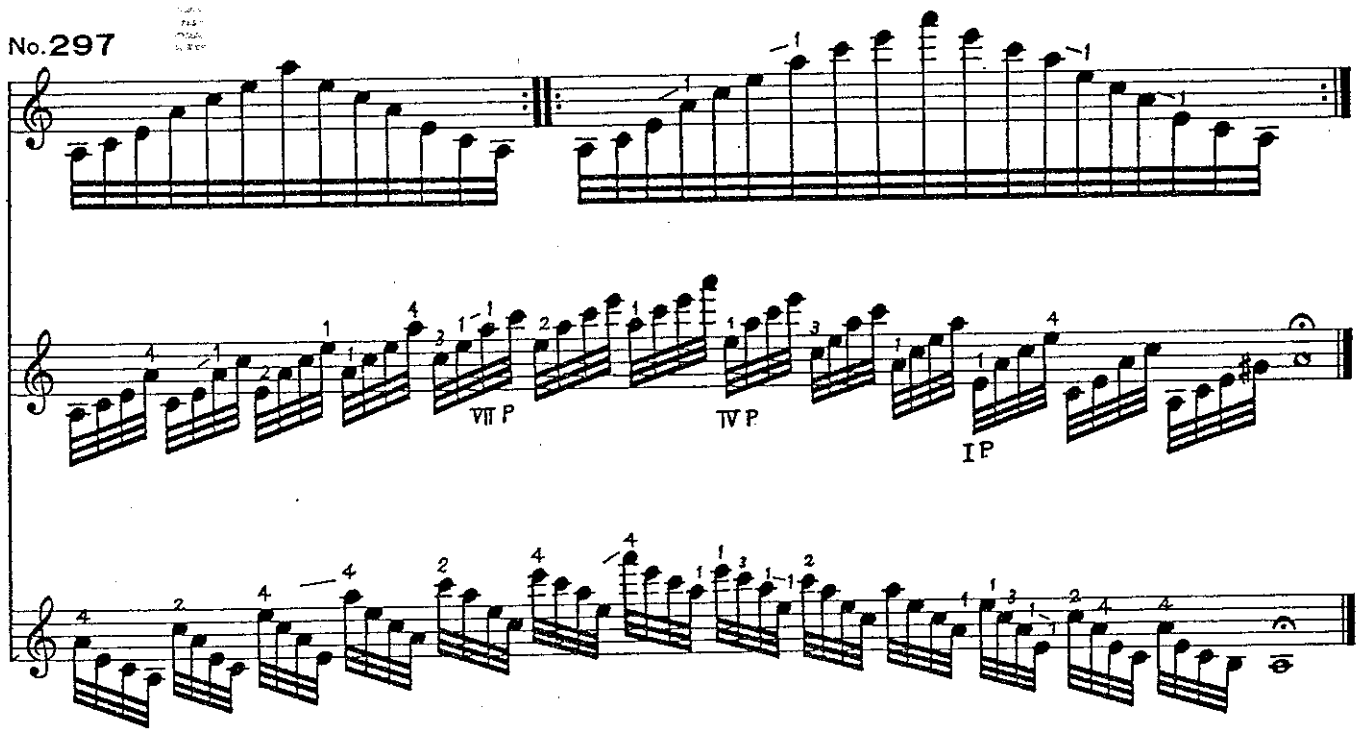

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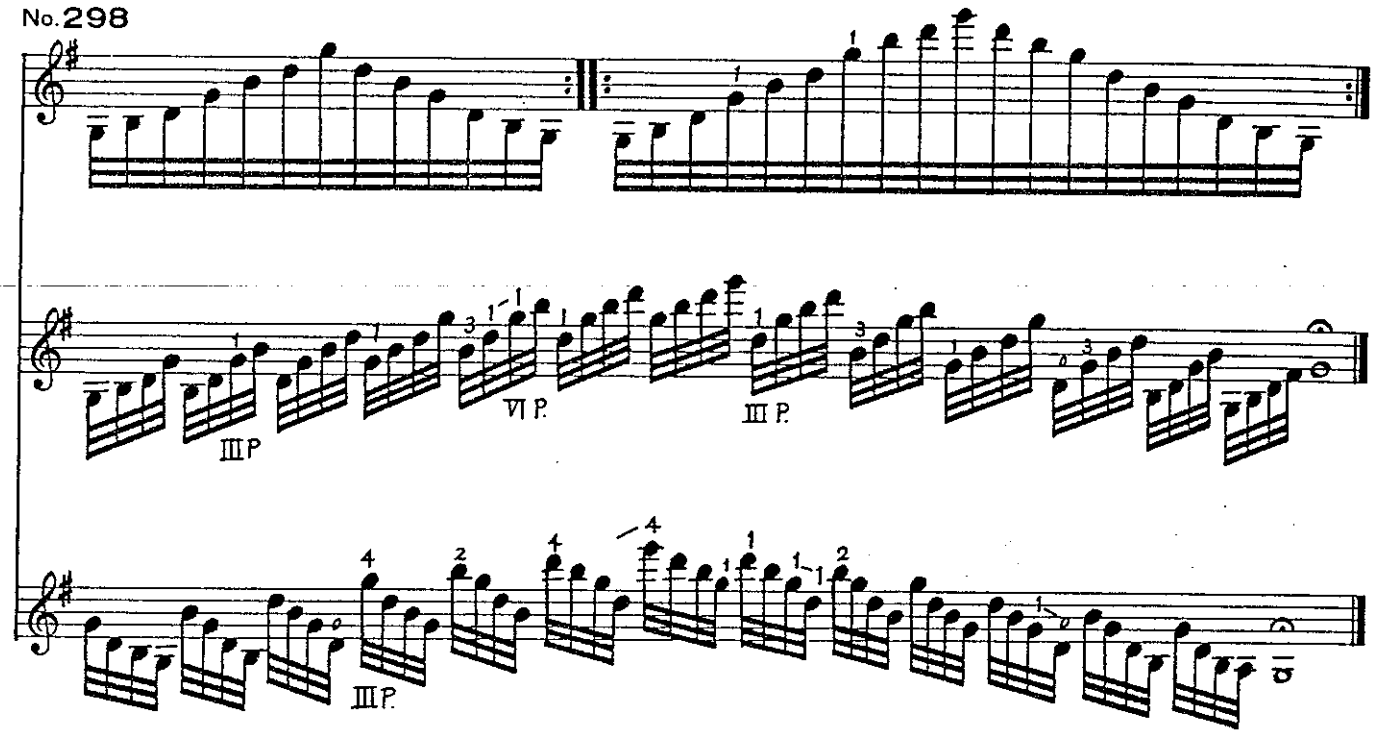

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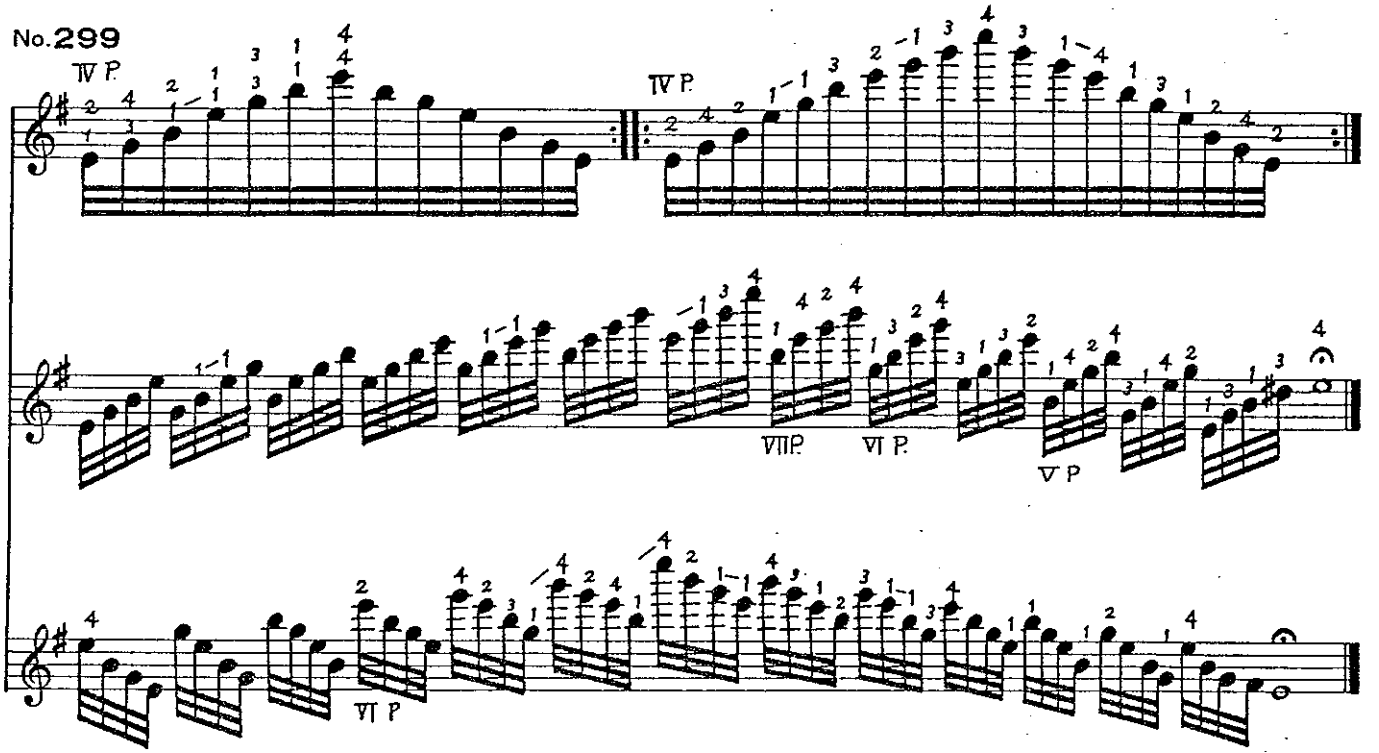

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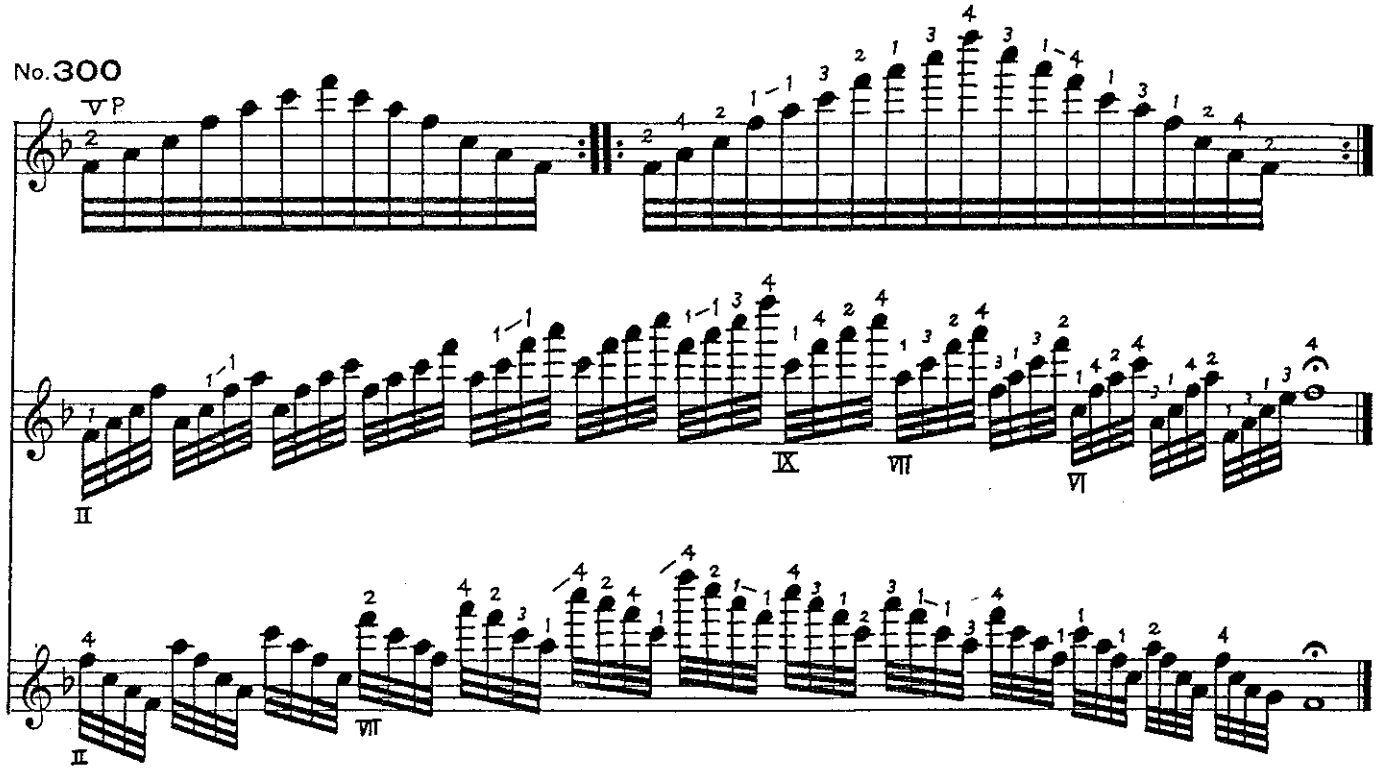

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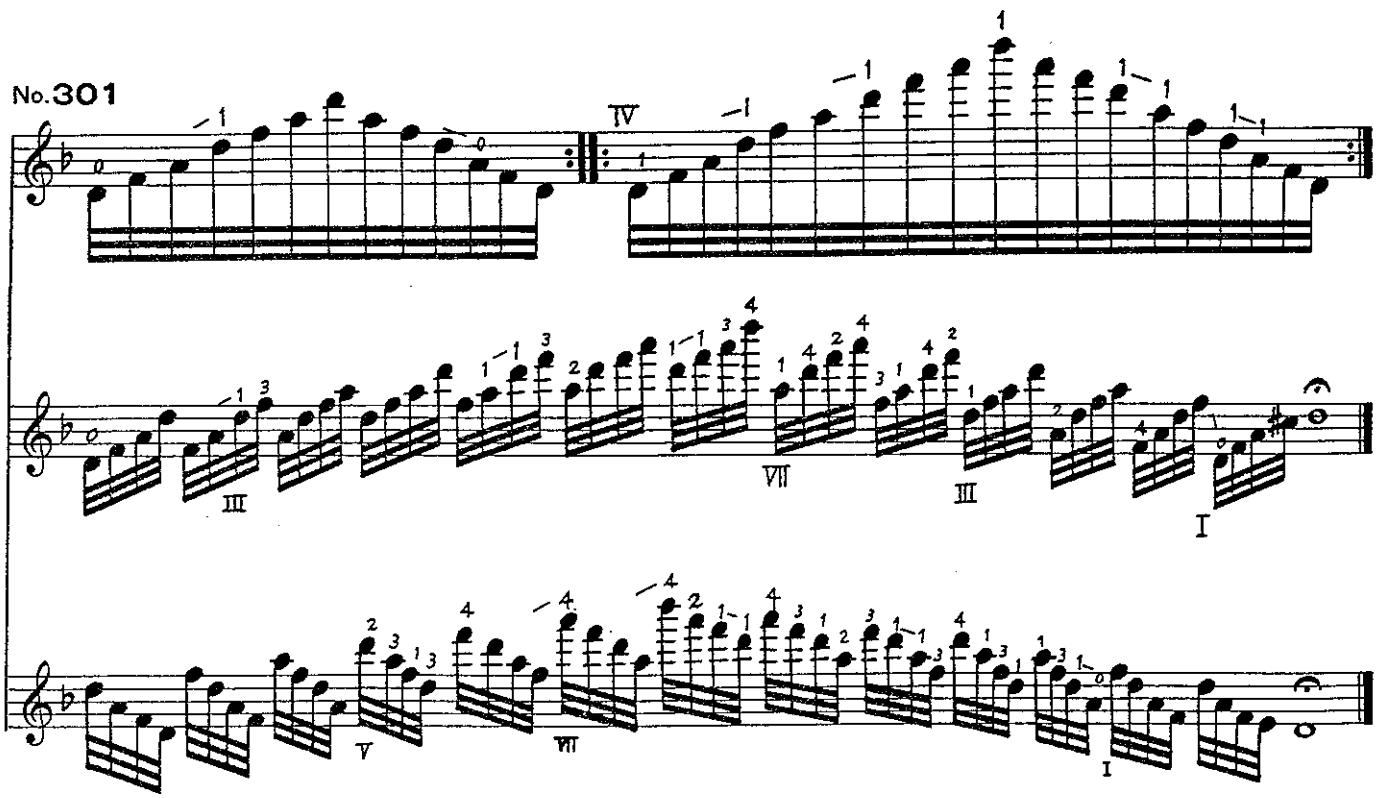

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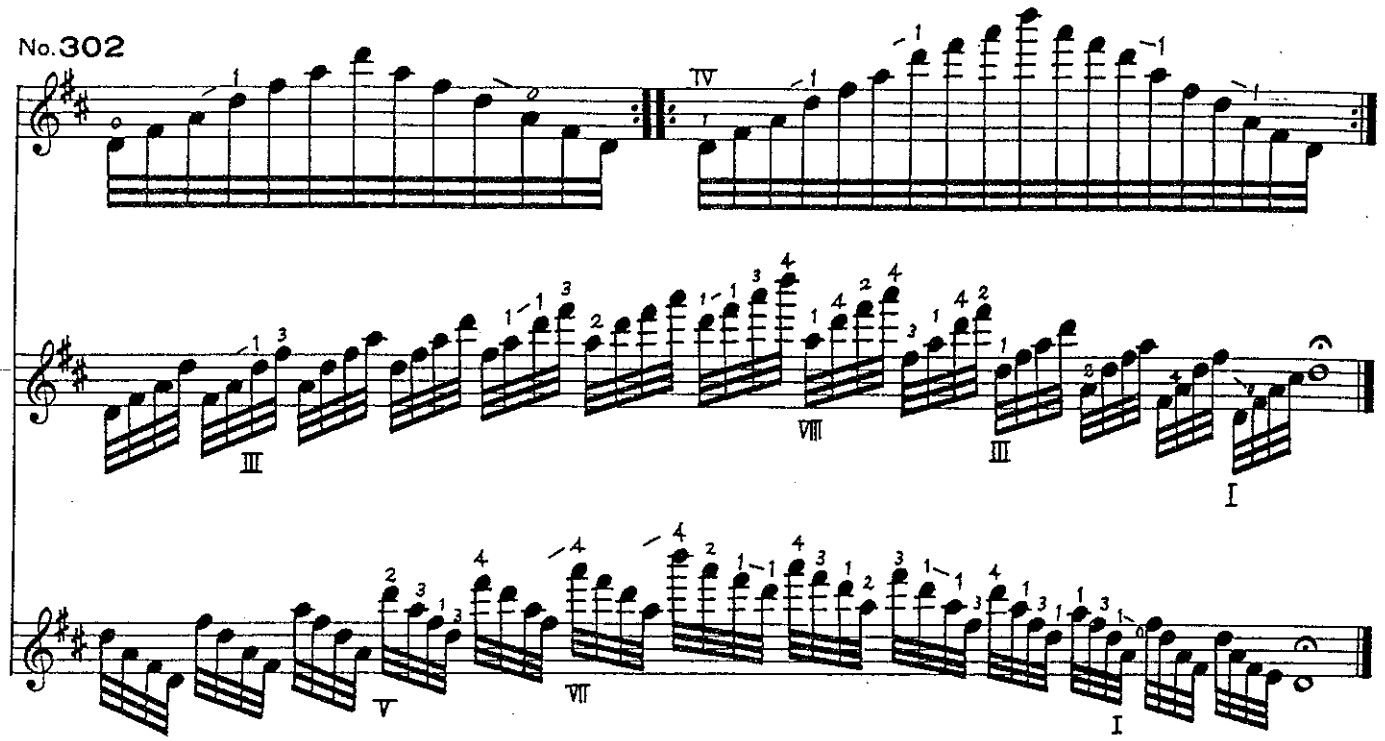

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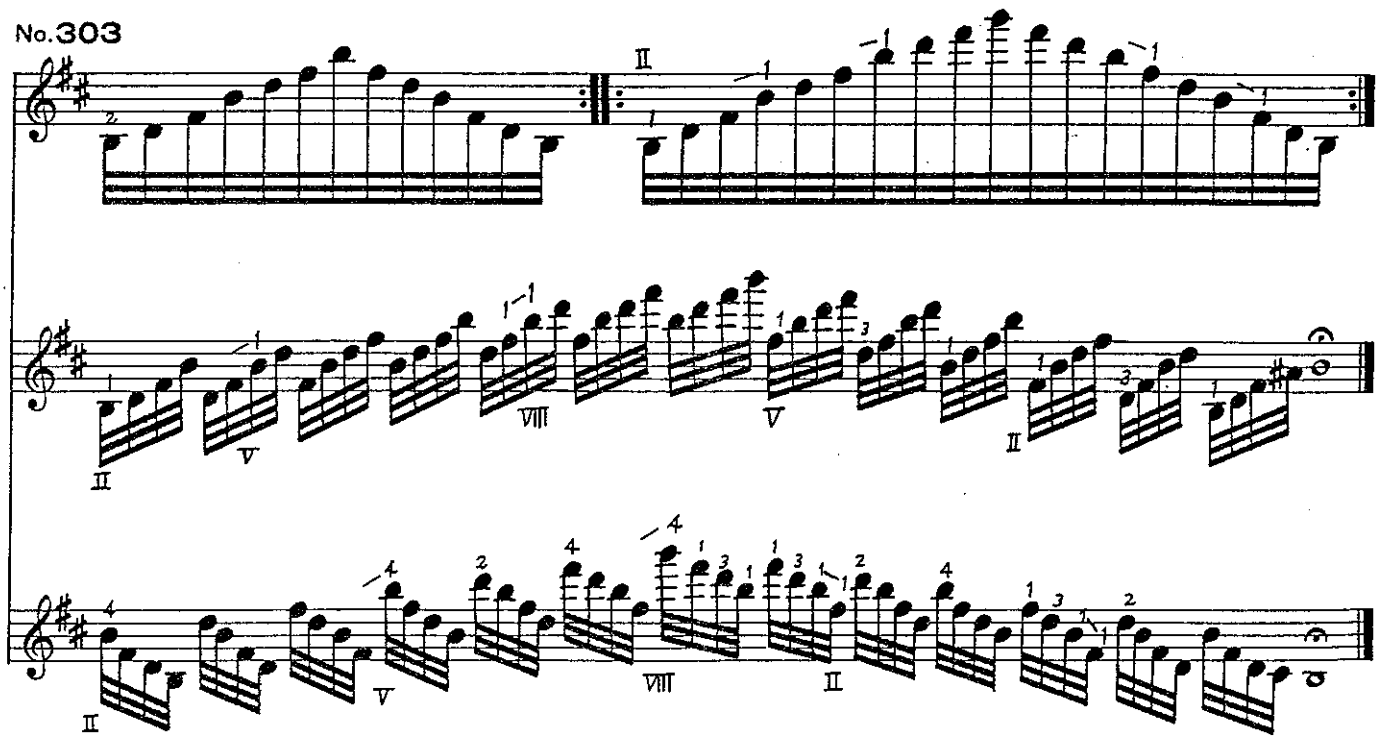

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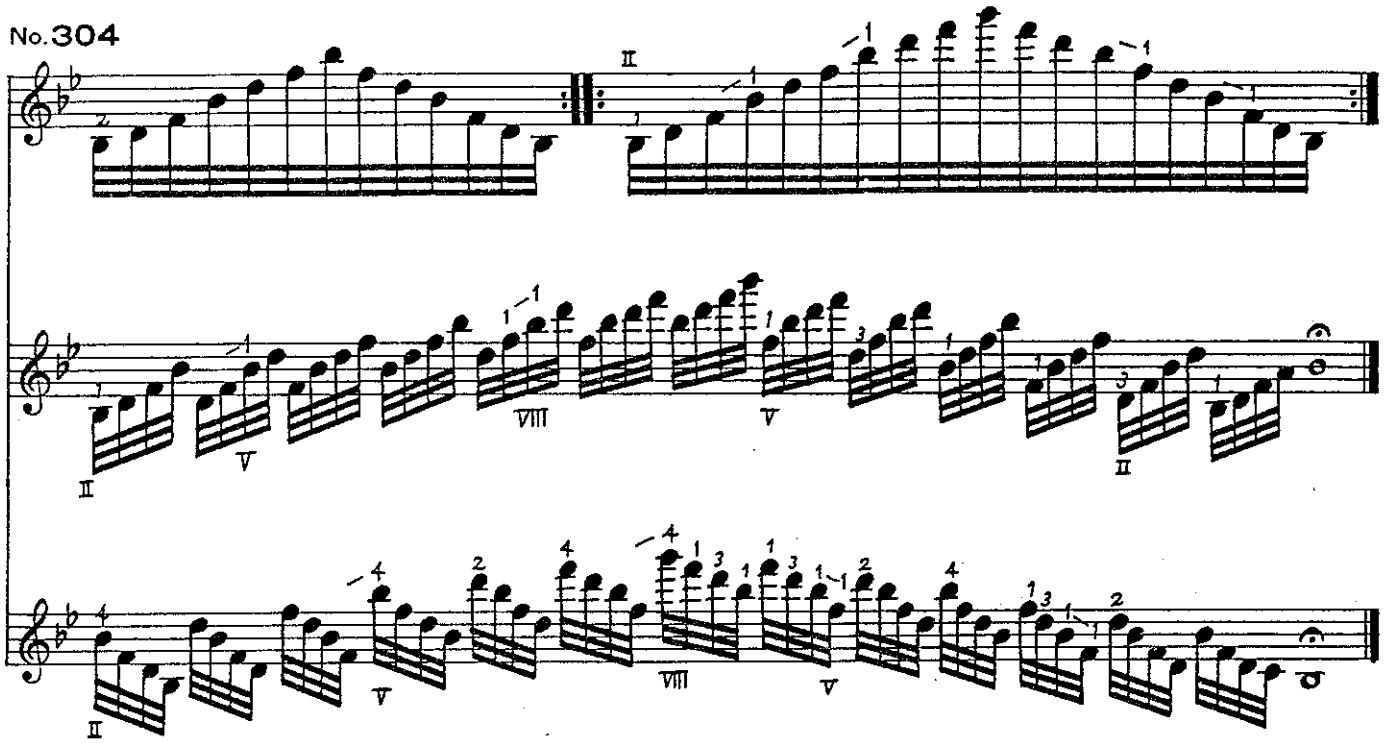

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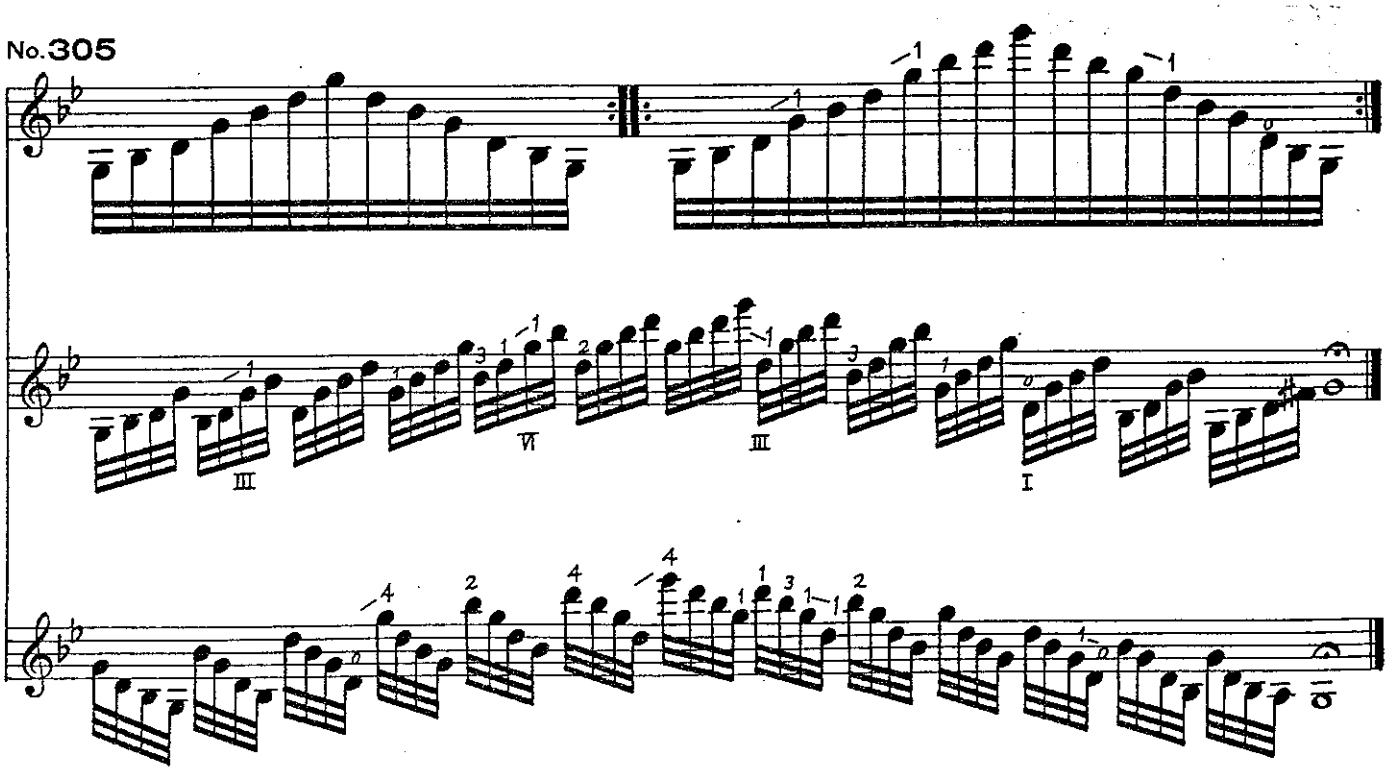

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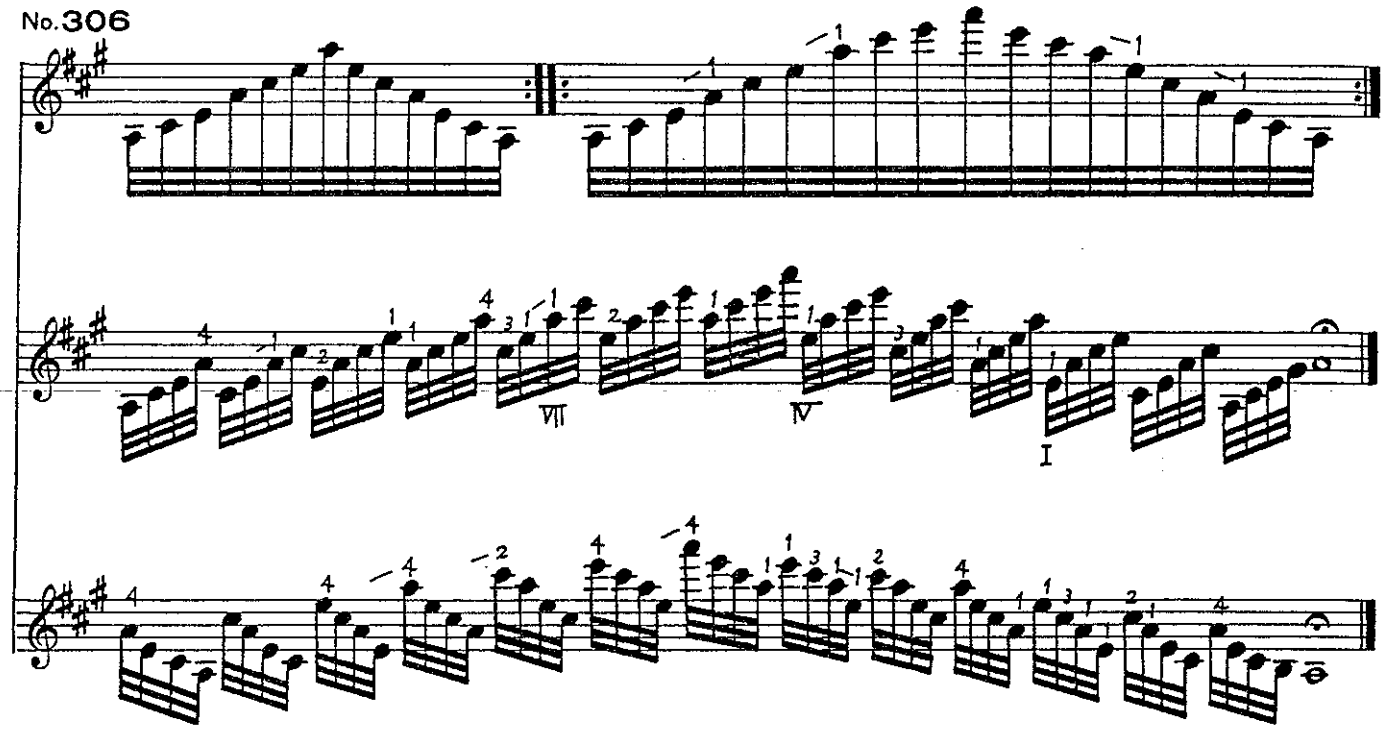

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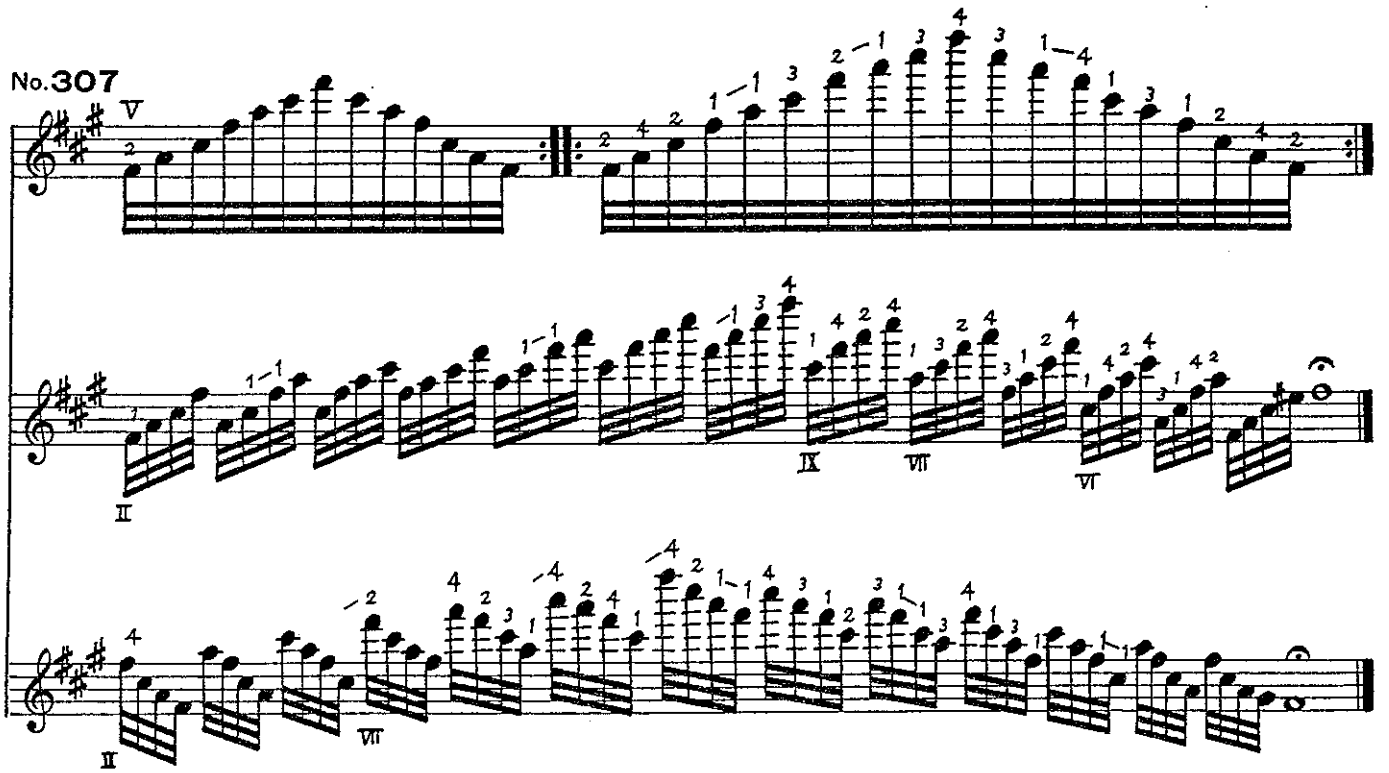

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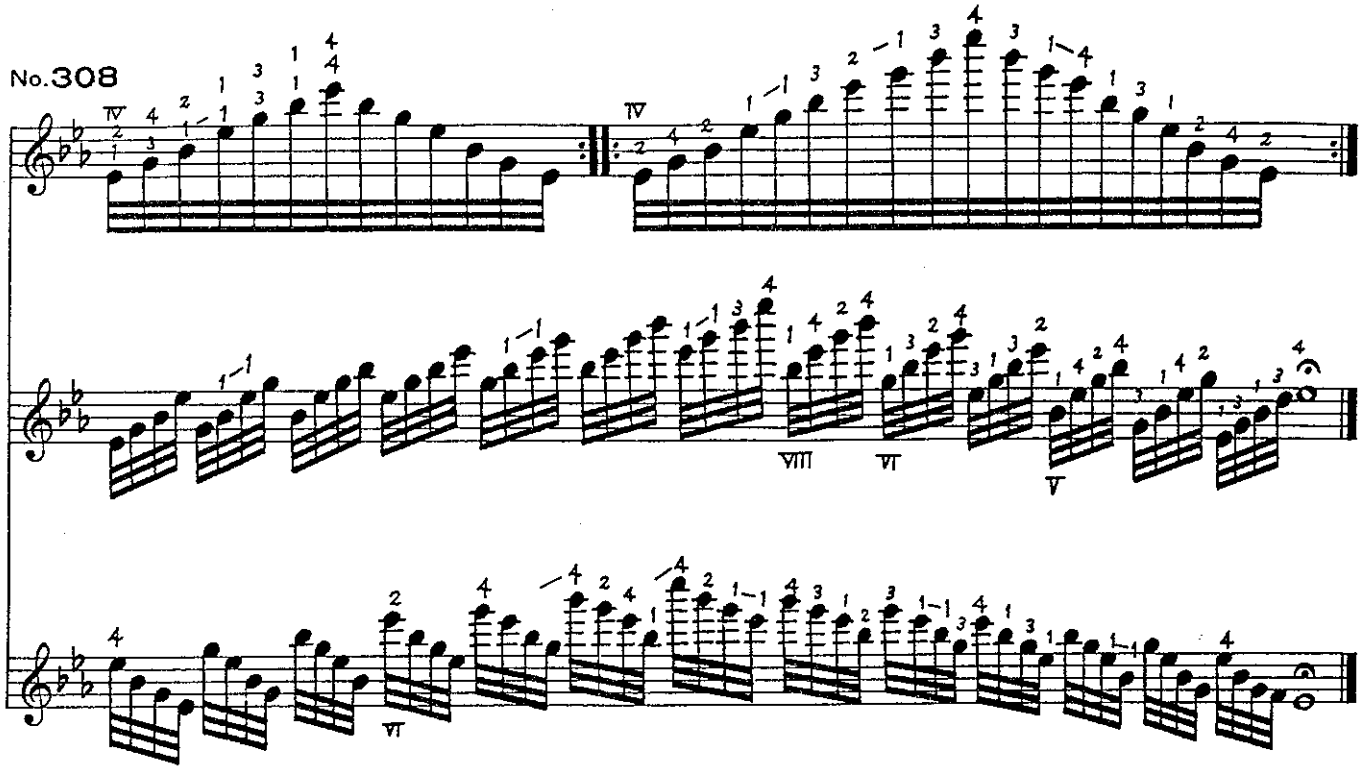

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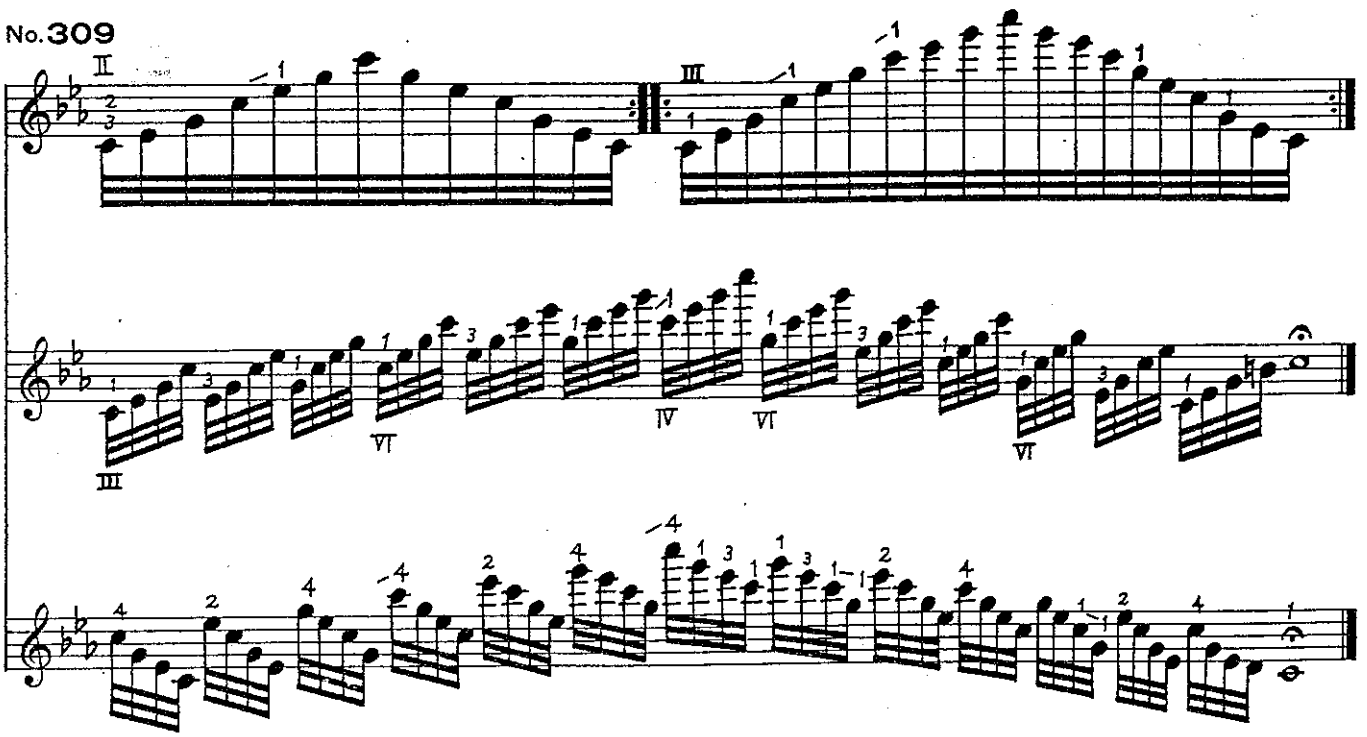

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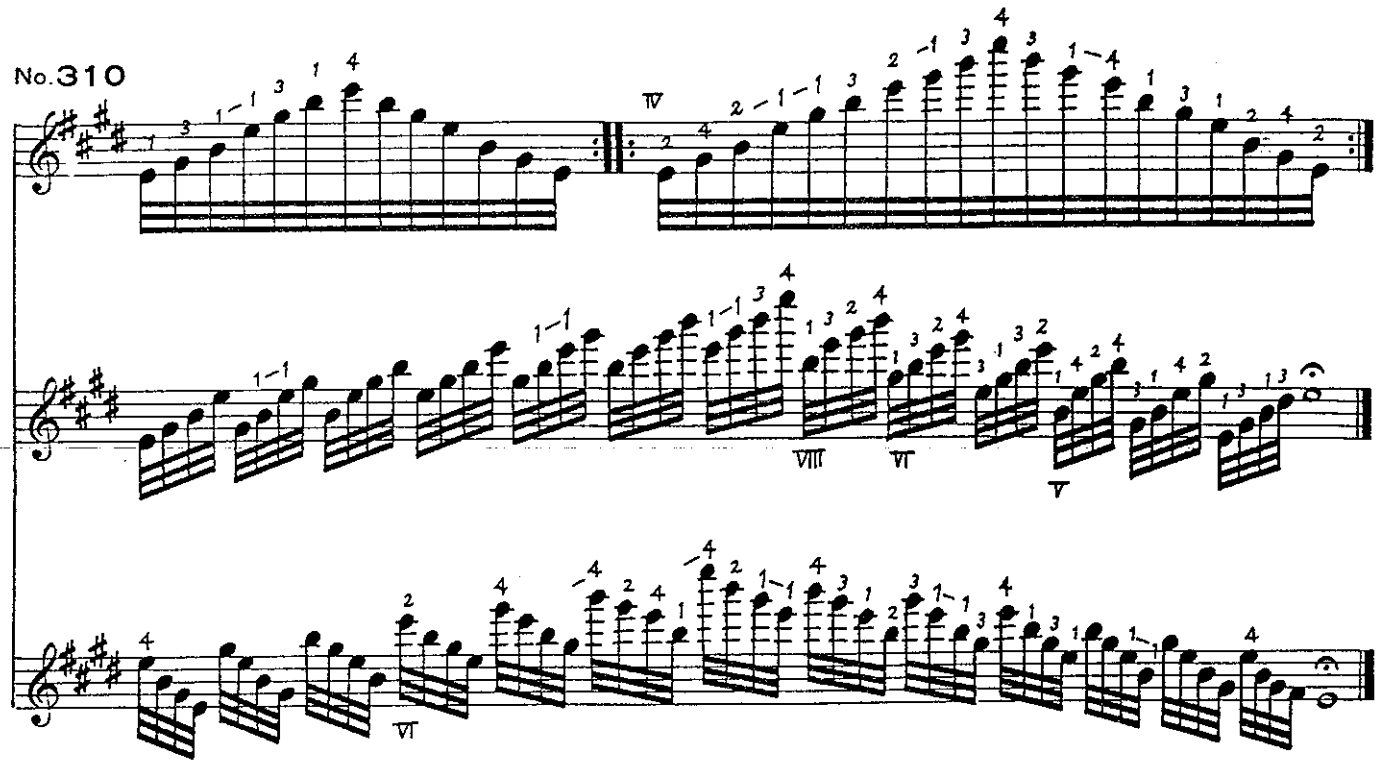

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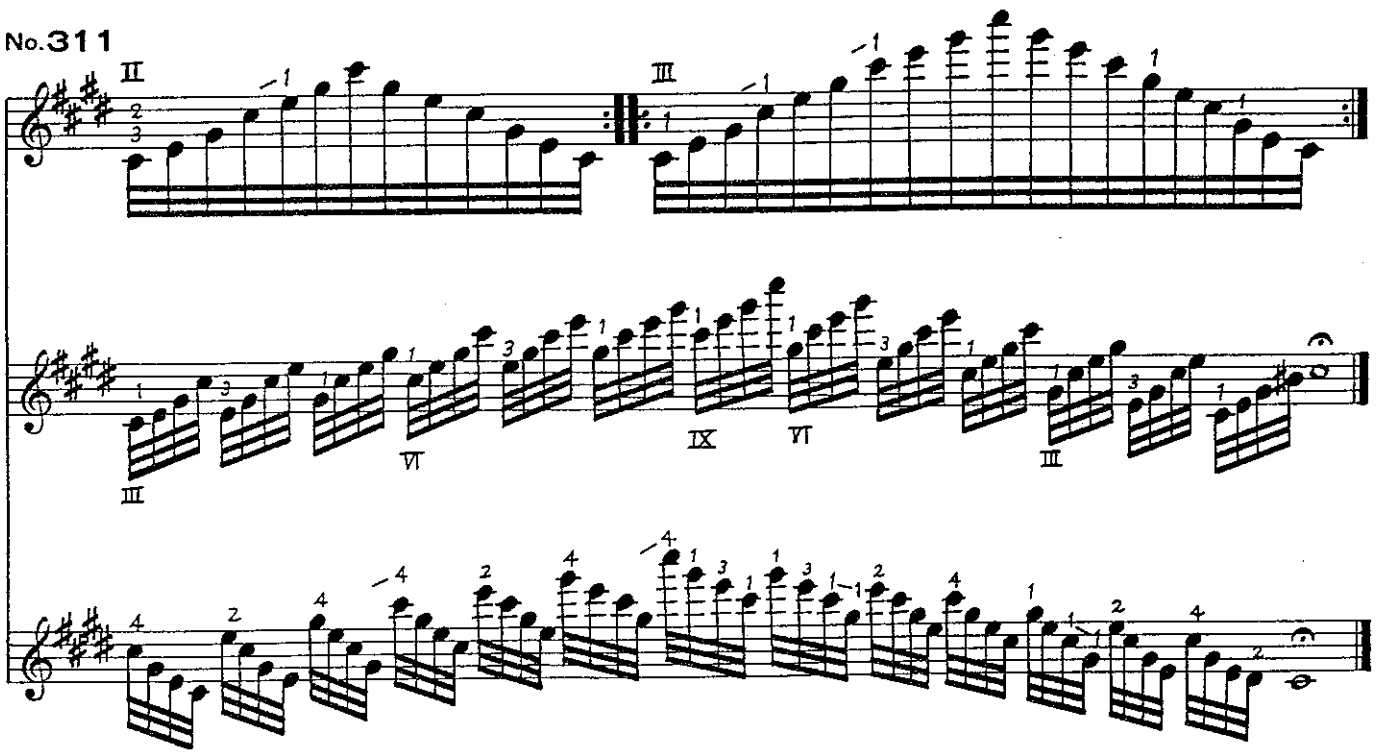

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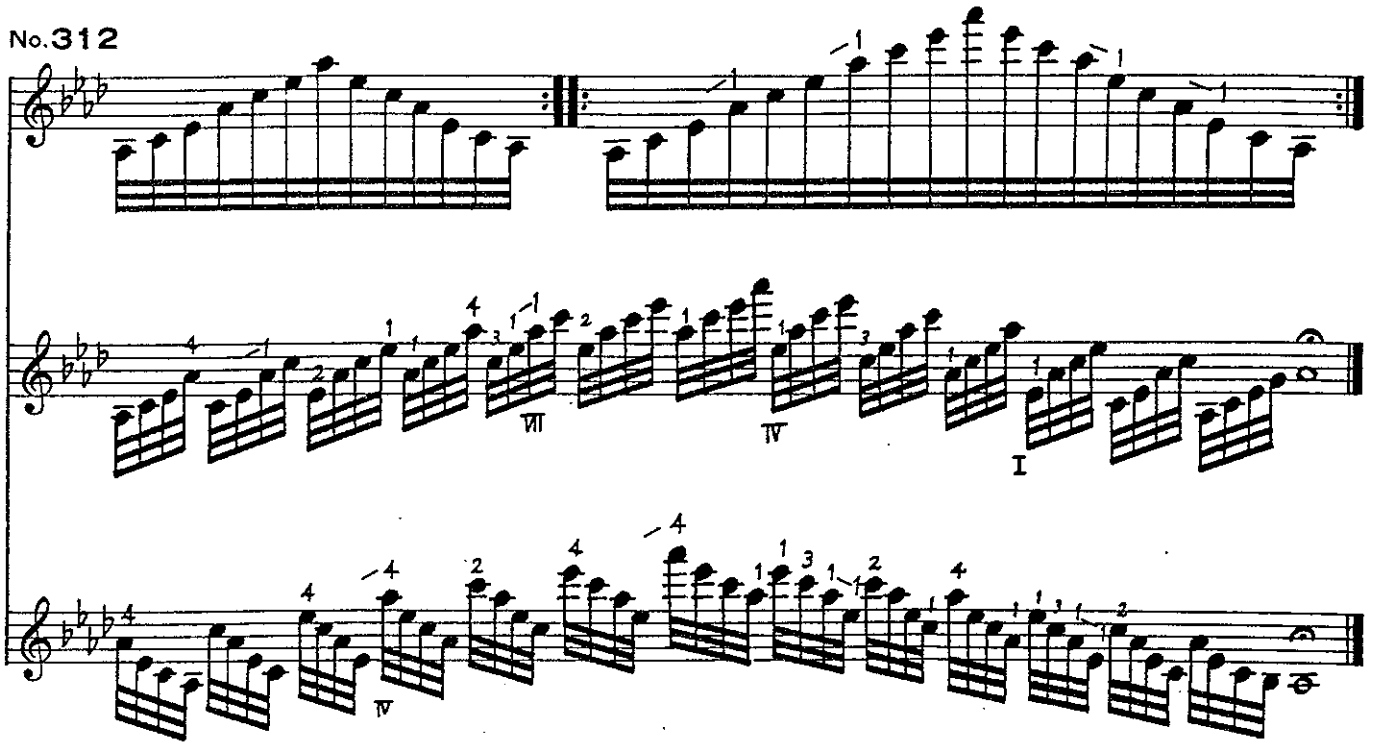

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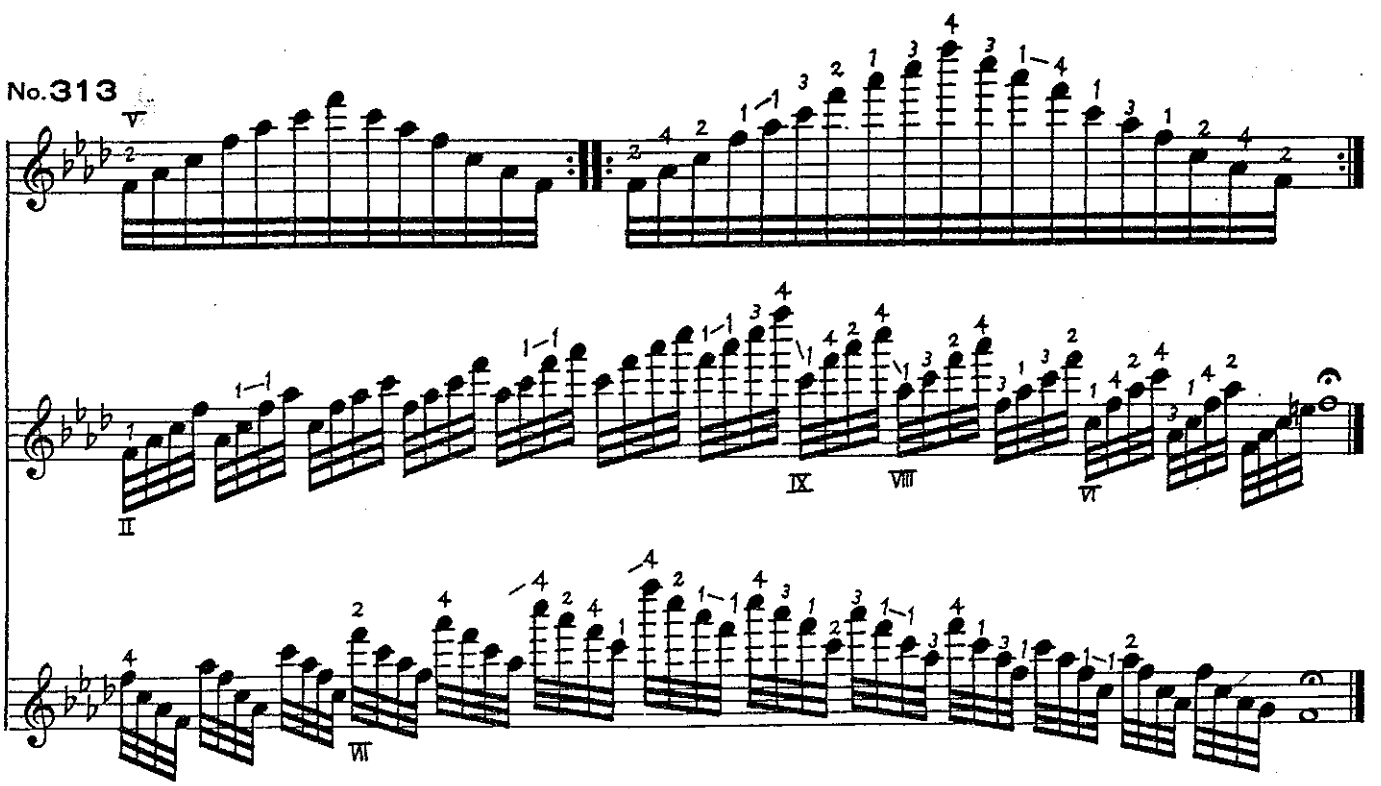

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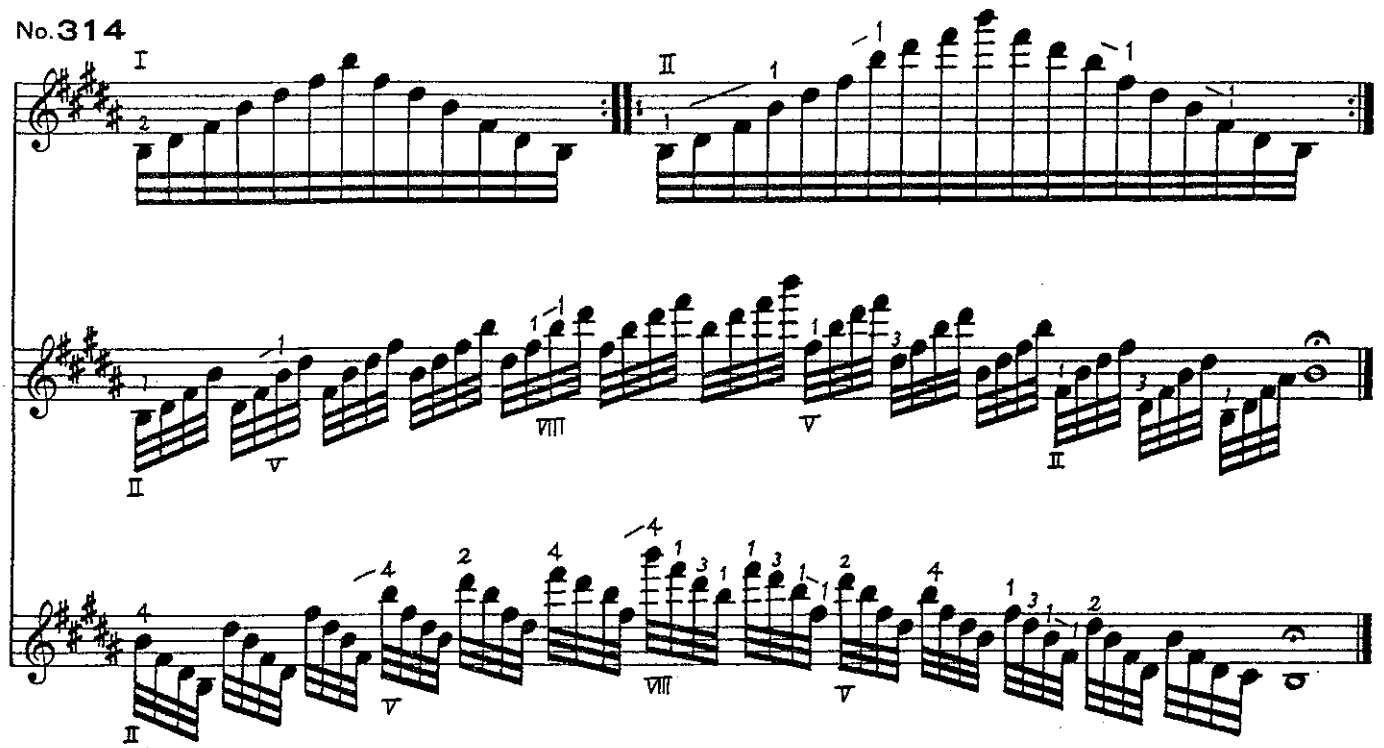

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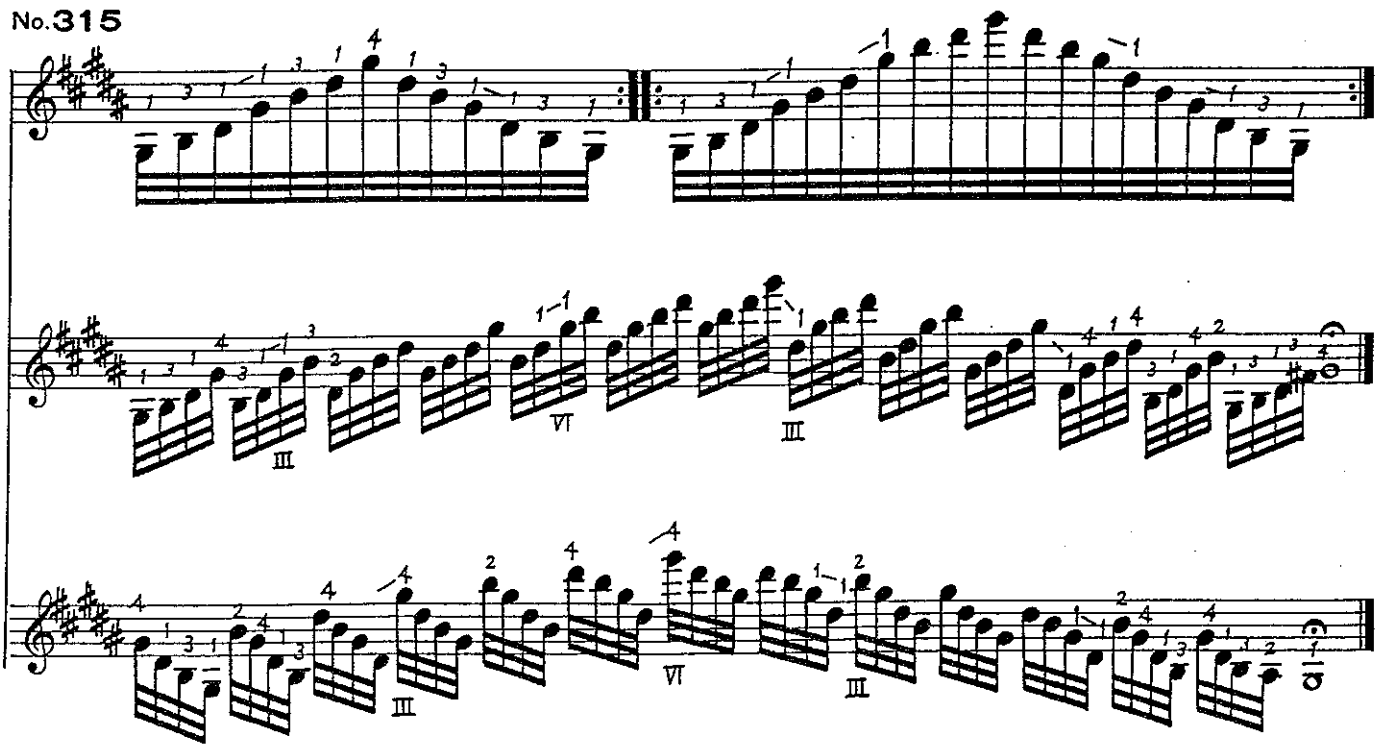

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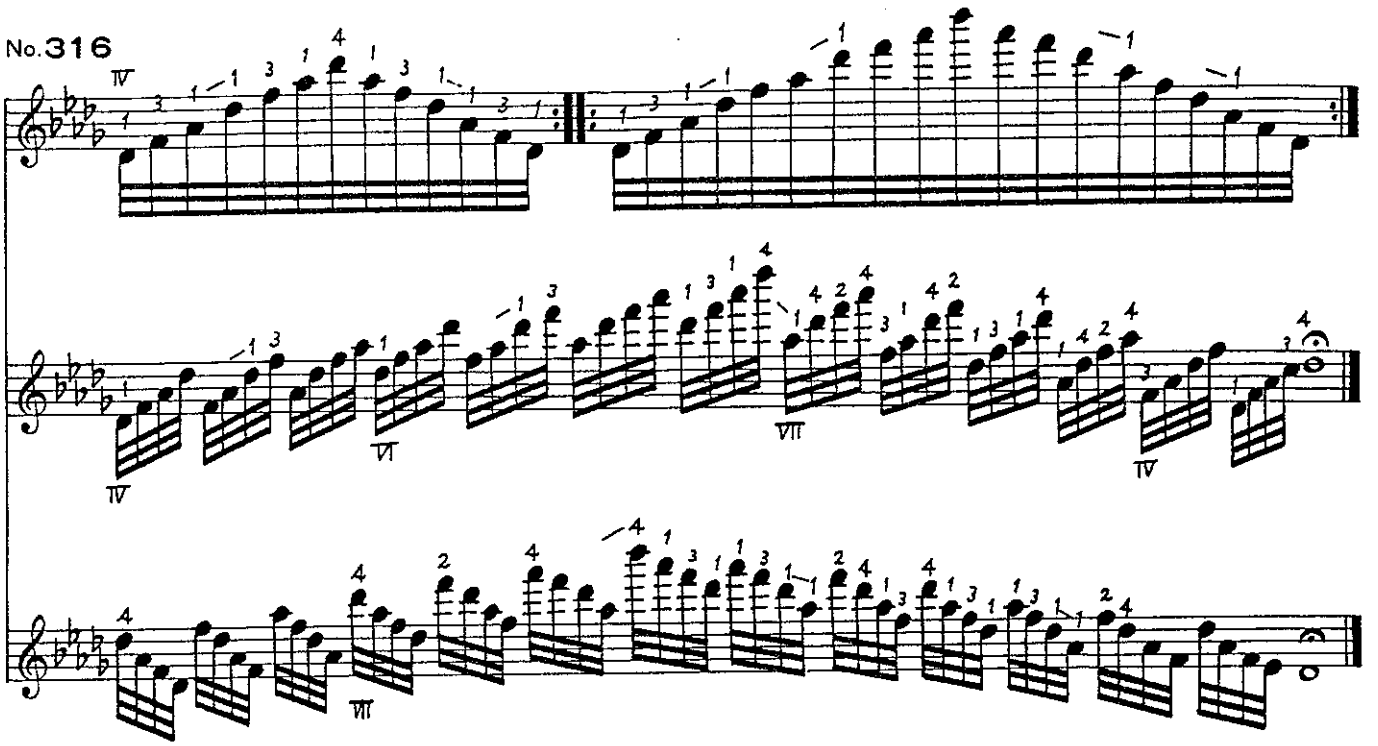

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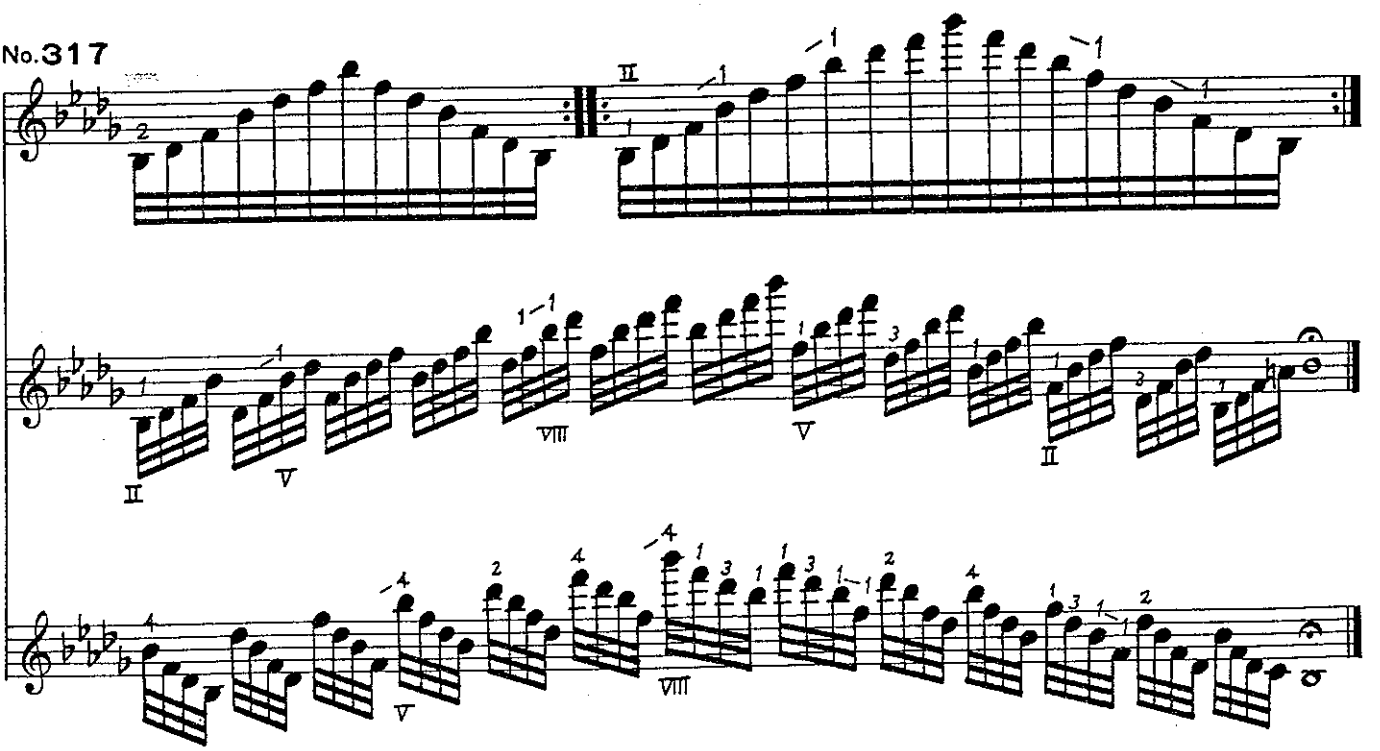

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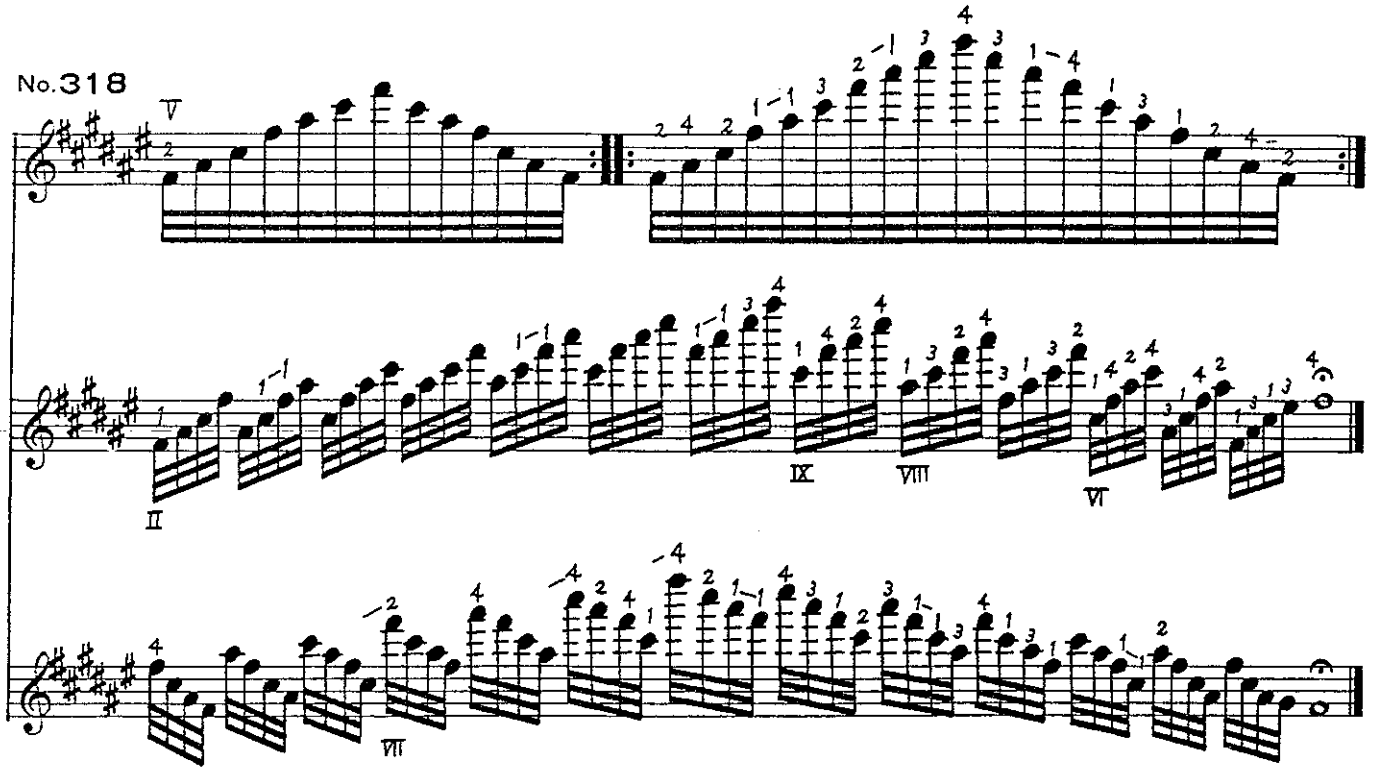

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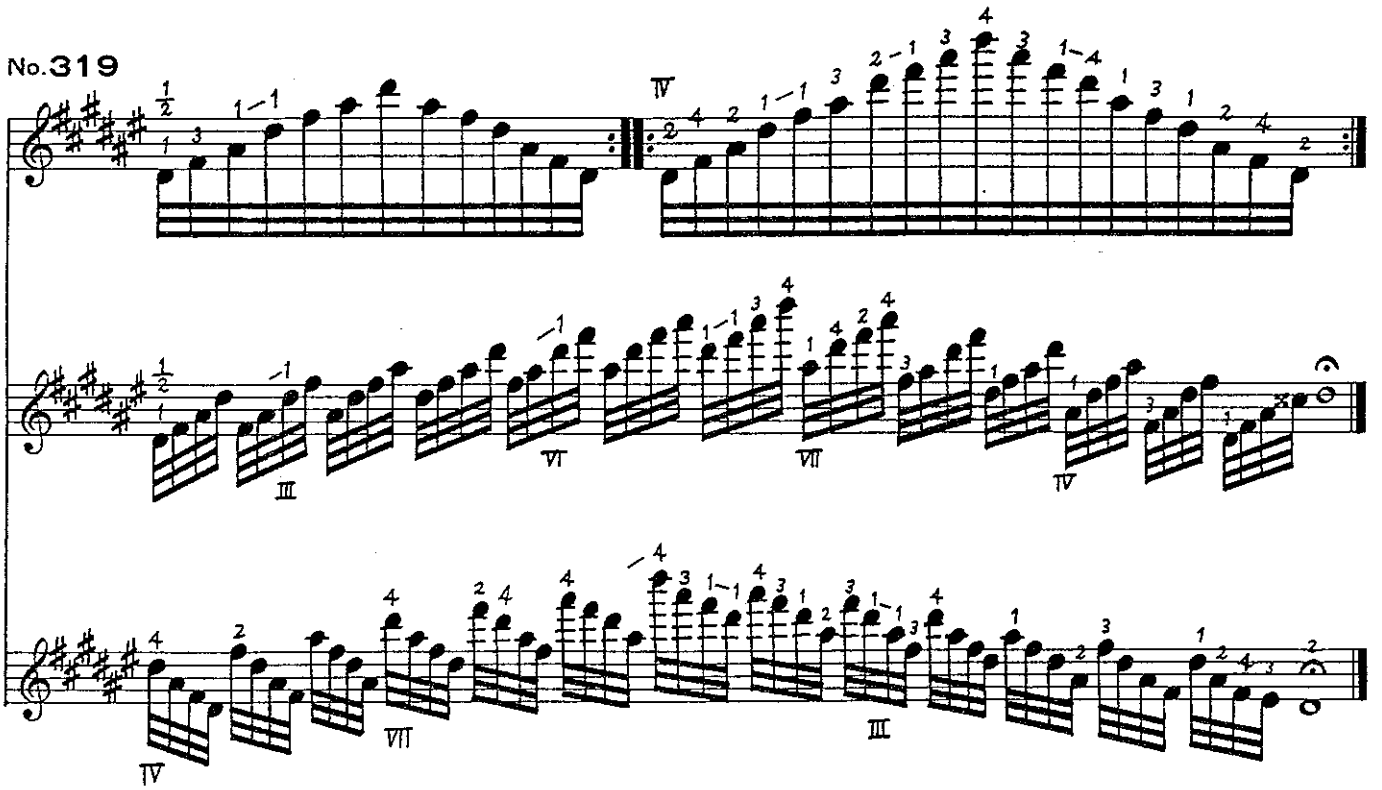
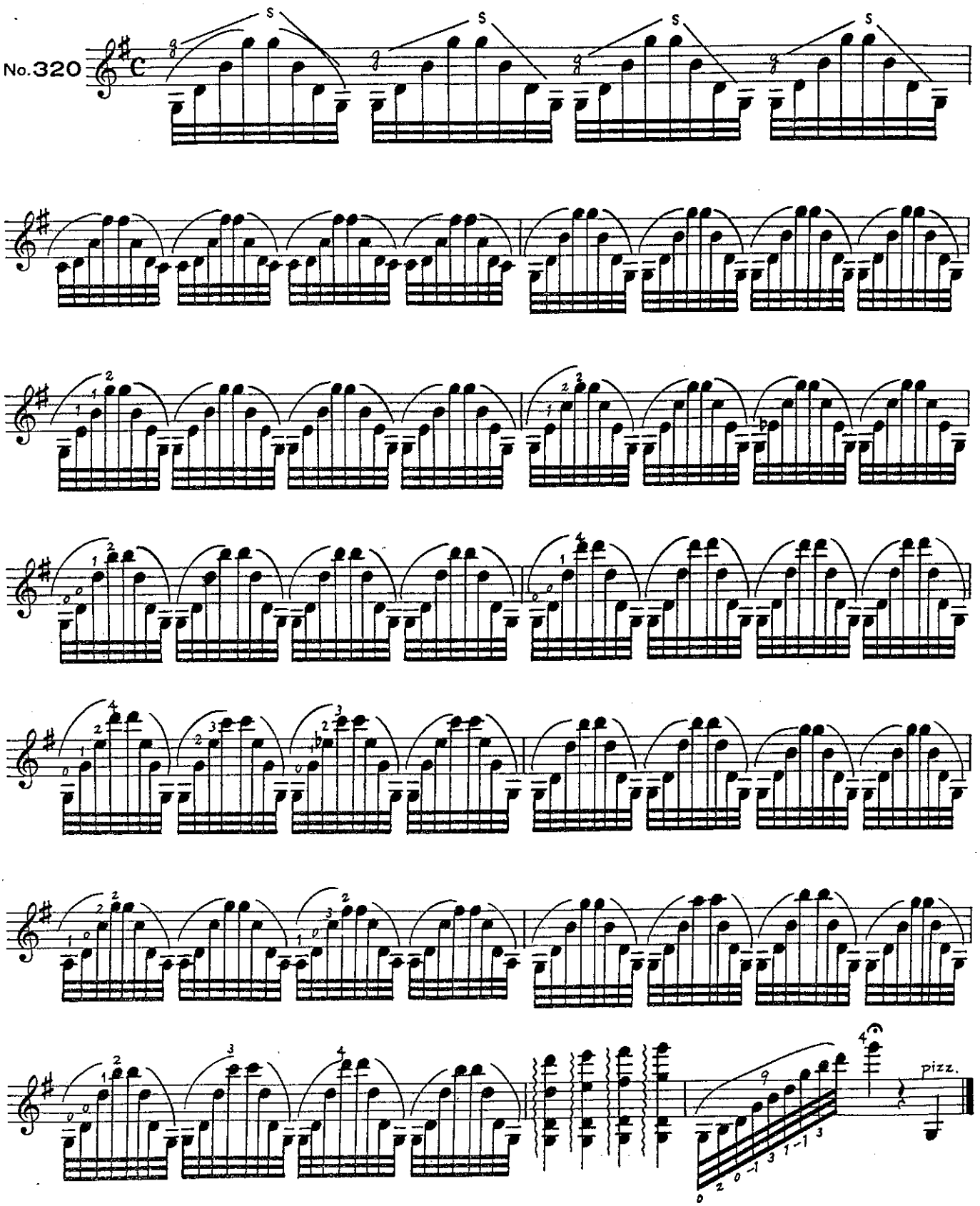


Esercizio di arpeggi

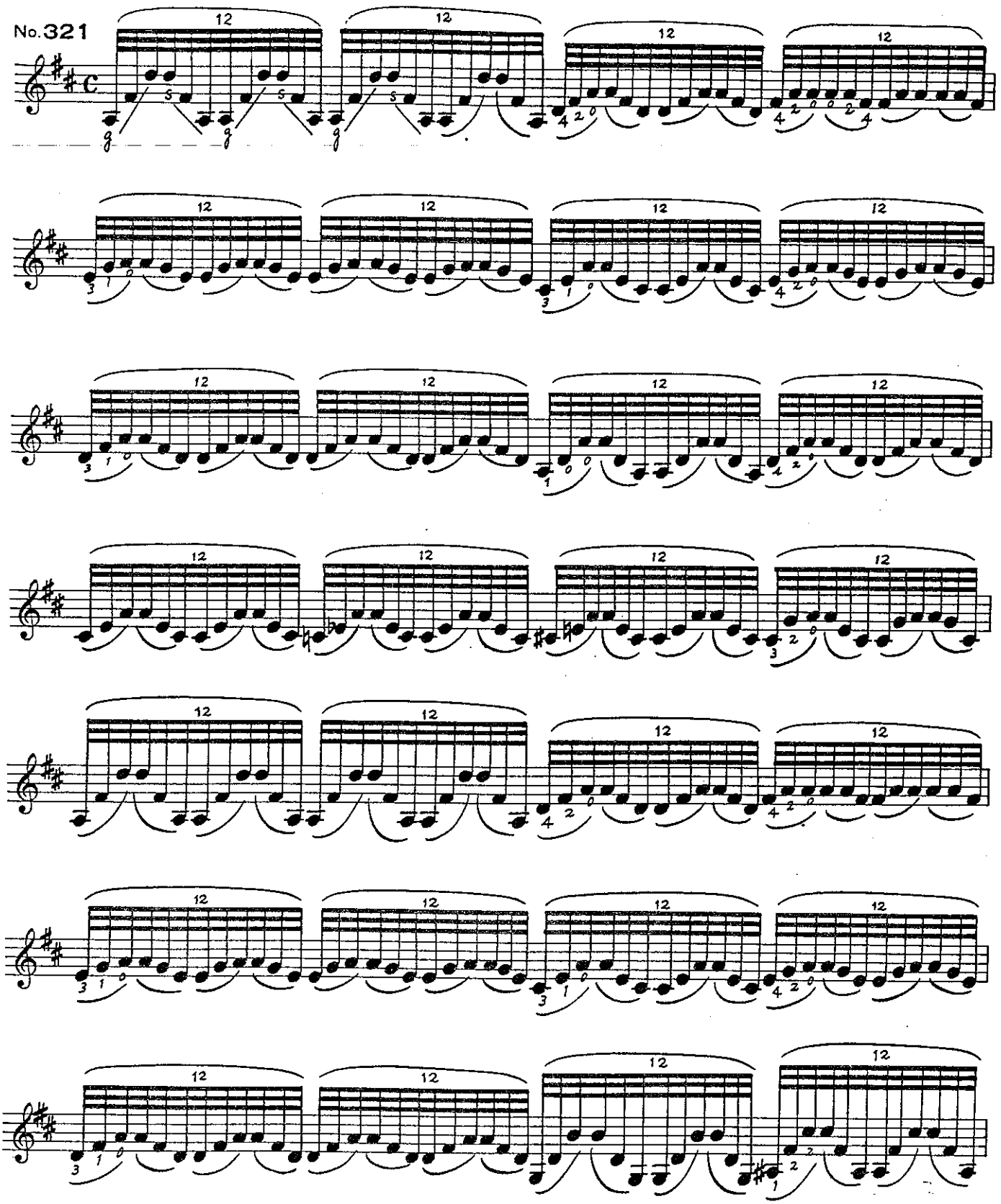
4 pennate in giù consecutive e 4 pennate in sù consecutive.

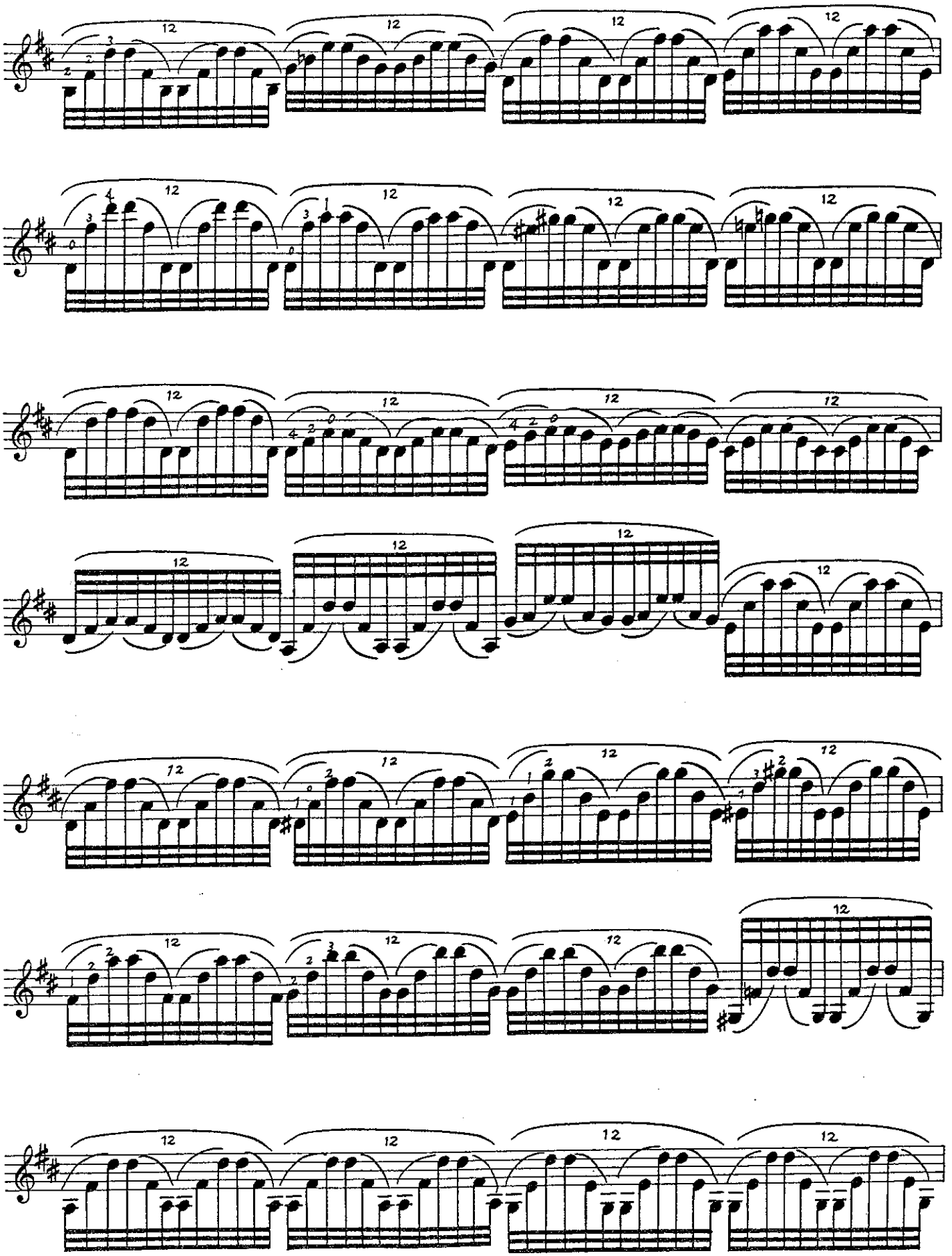


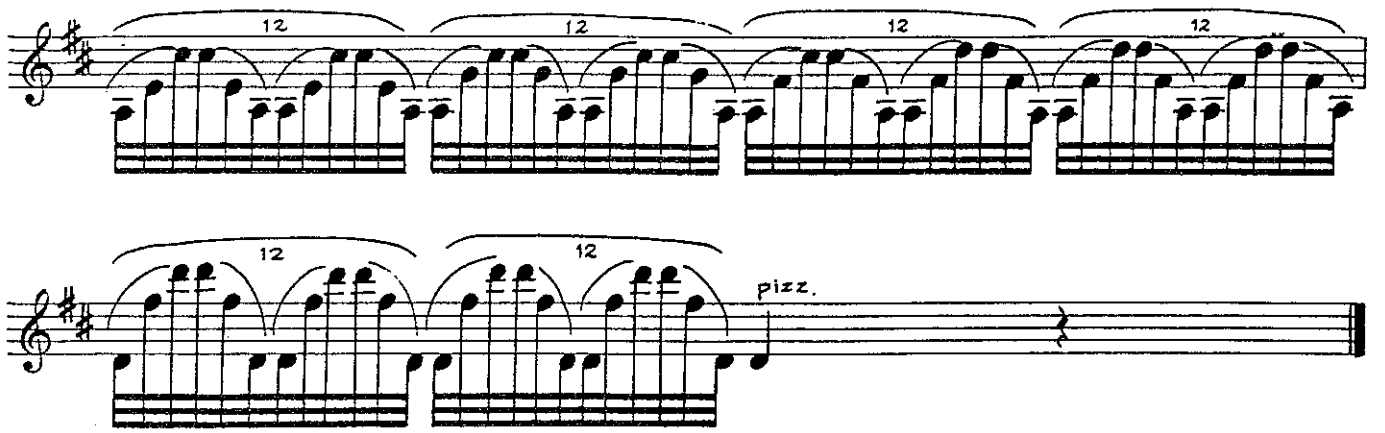
Esercizio di arpeggi

a 3 note in giù e 3 in sù consecutive.

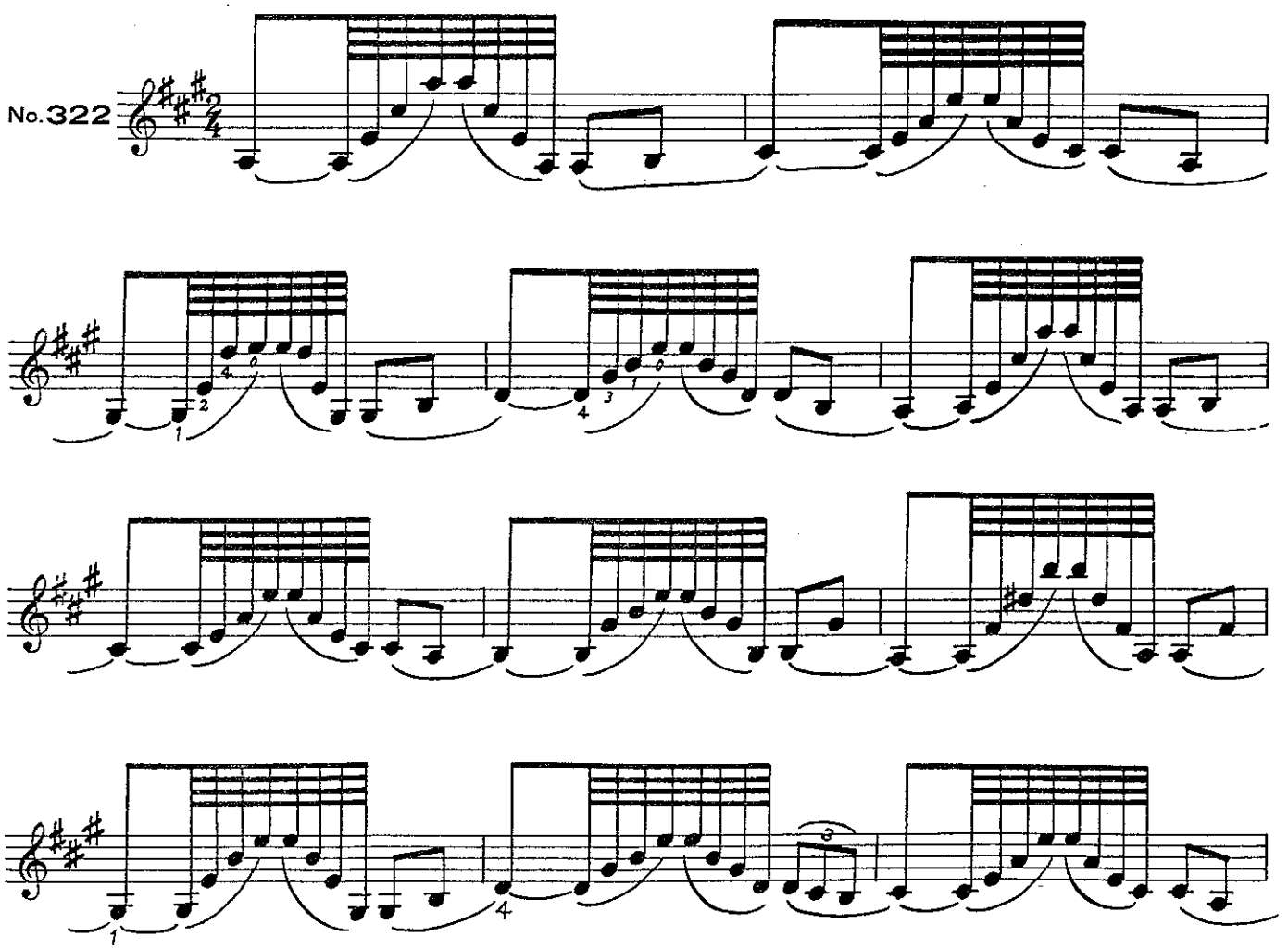
No. 321

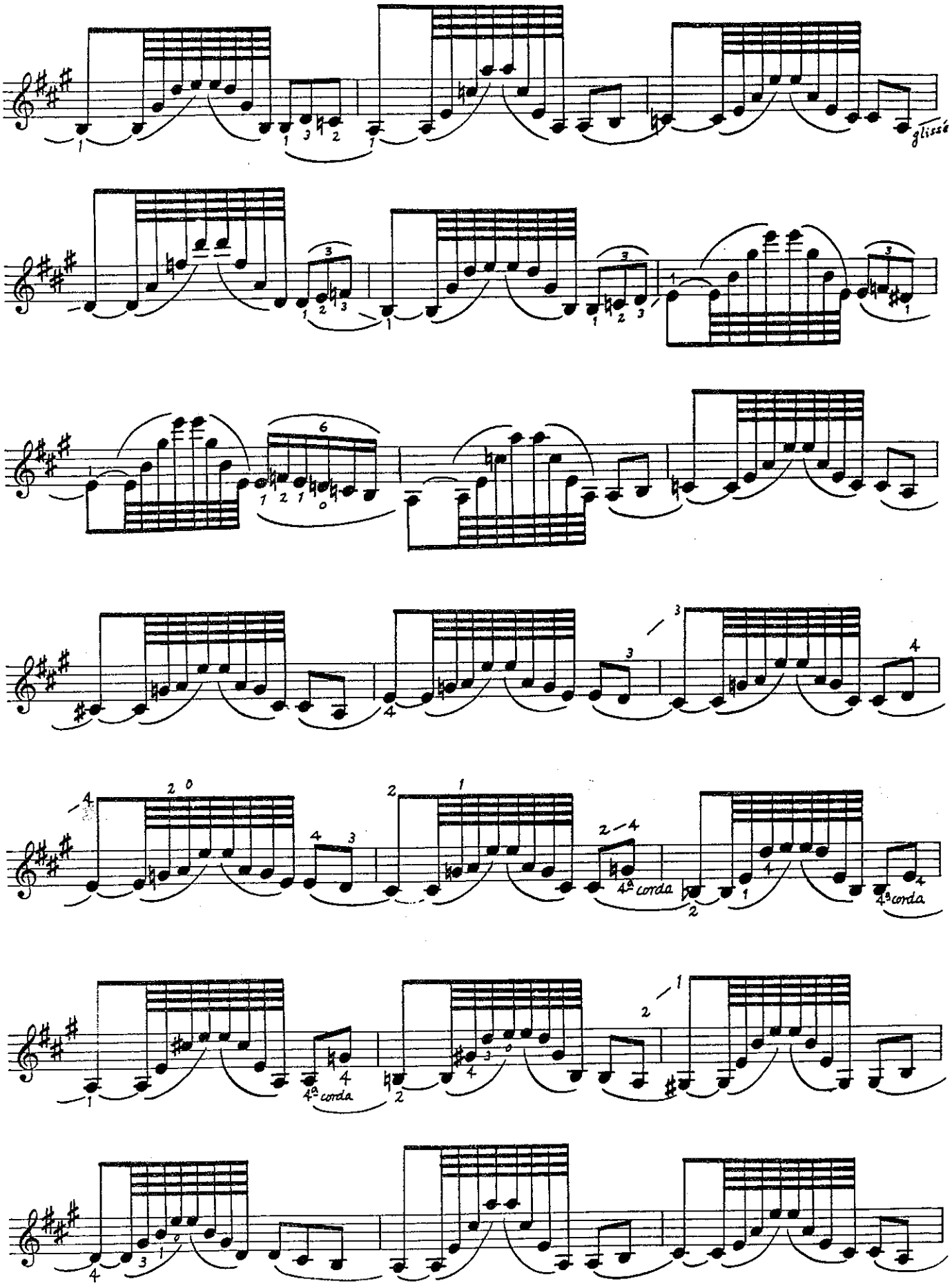


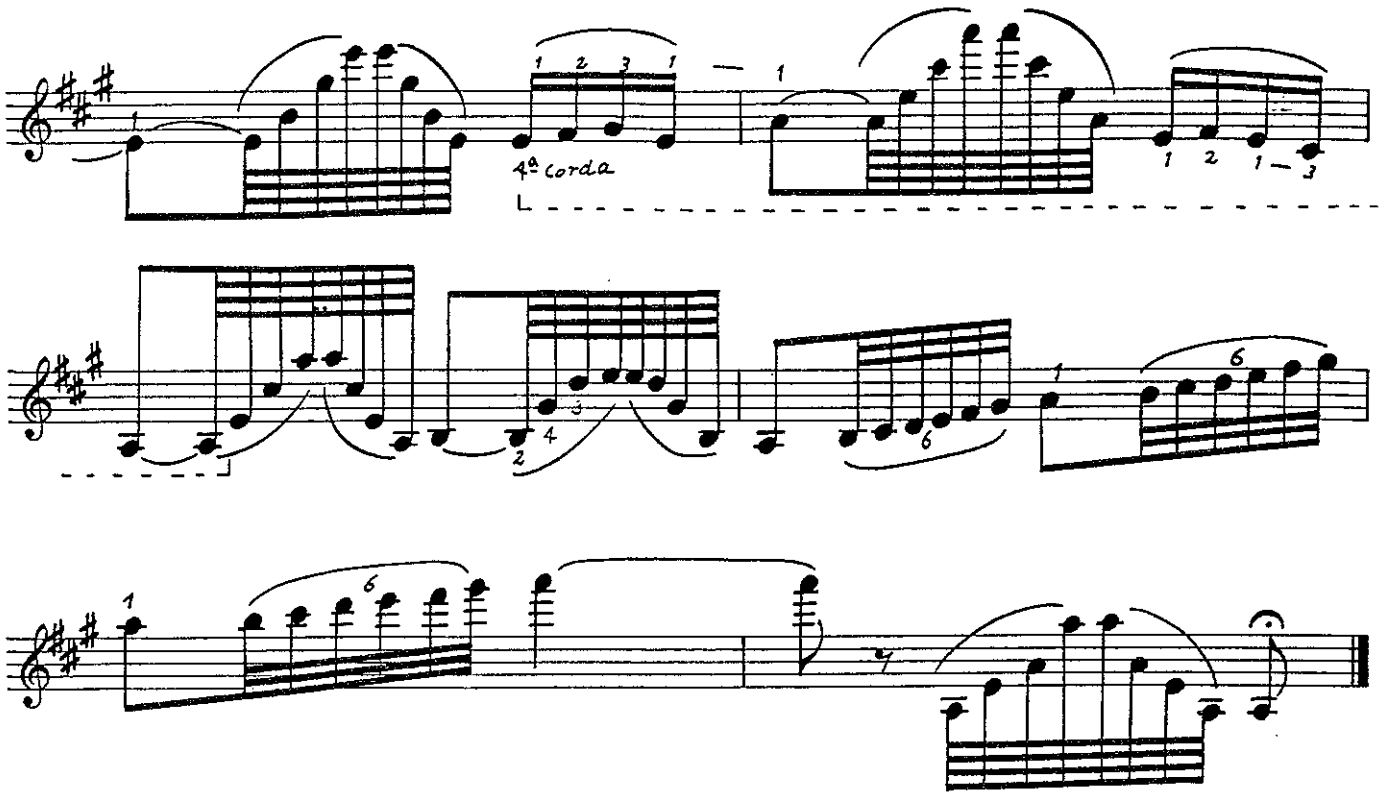




Esercizio di un canto con arpeggio

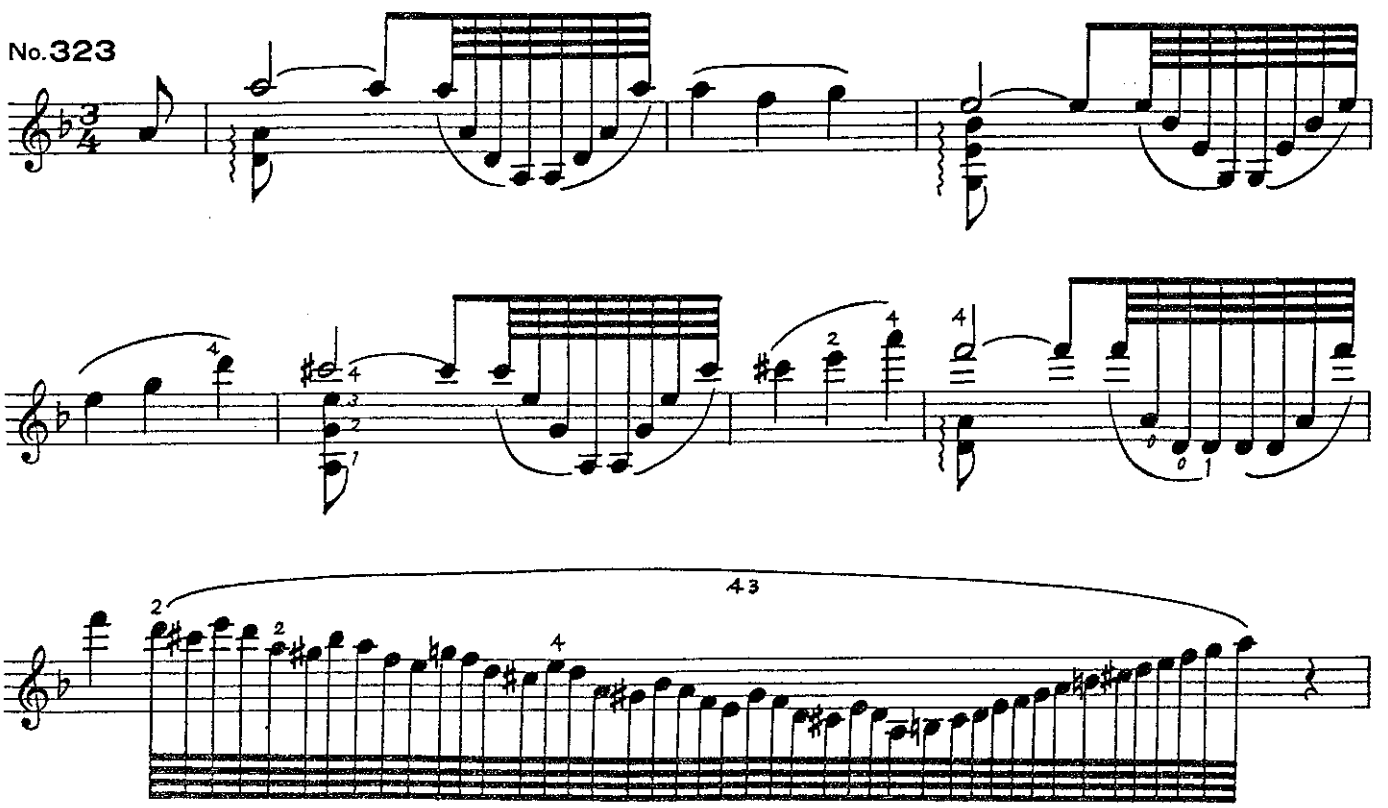


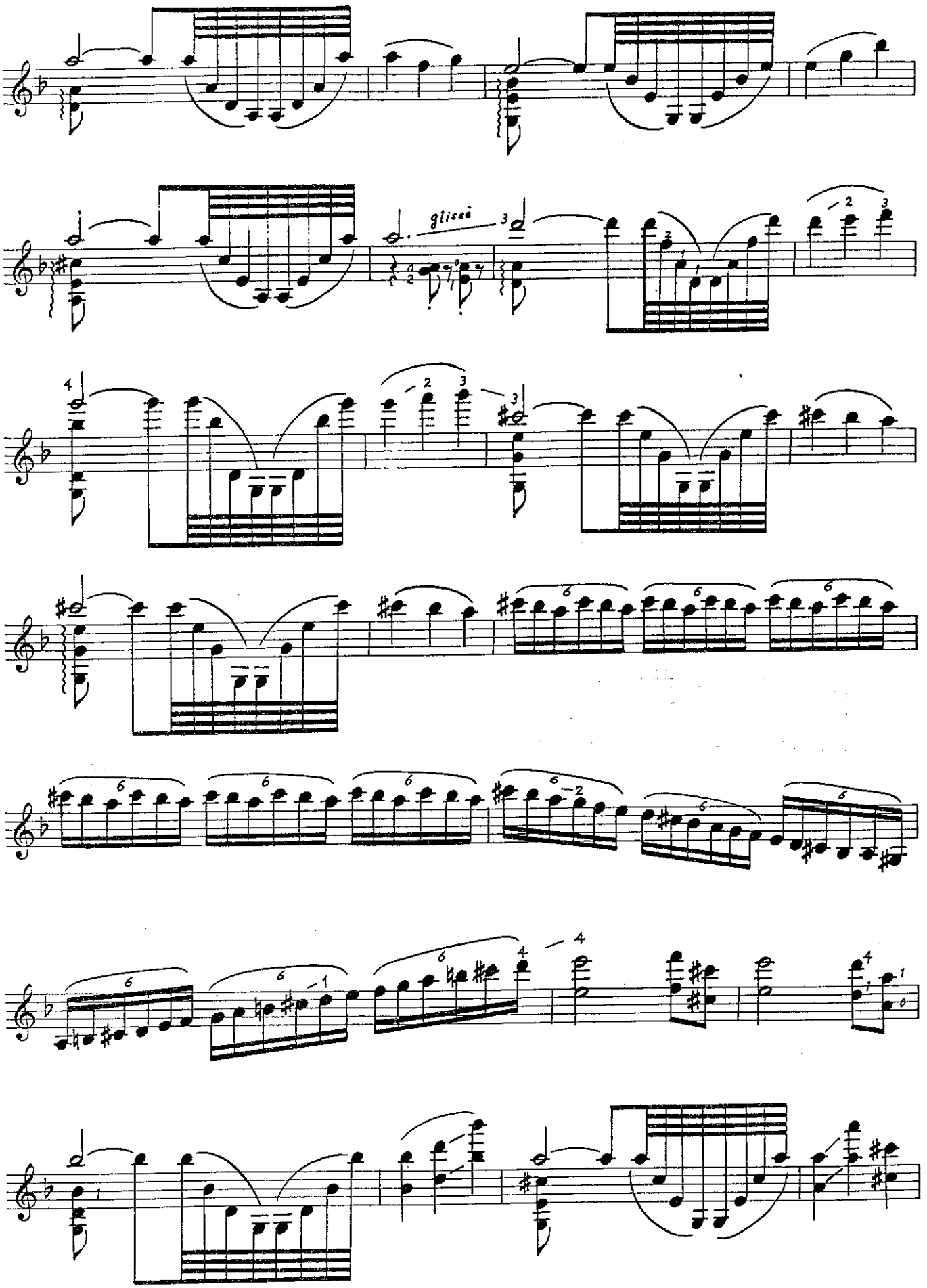

glissé
4ª corda
4ª corda
4ª corda



Esercizio di canto con arpeggi

No. 323

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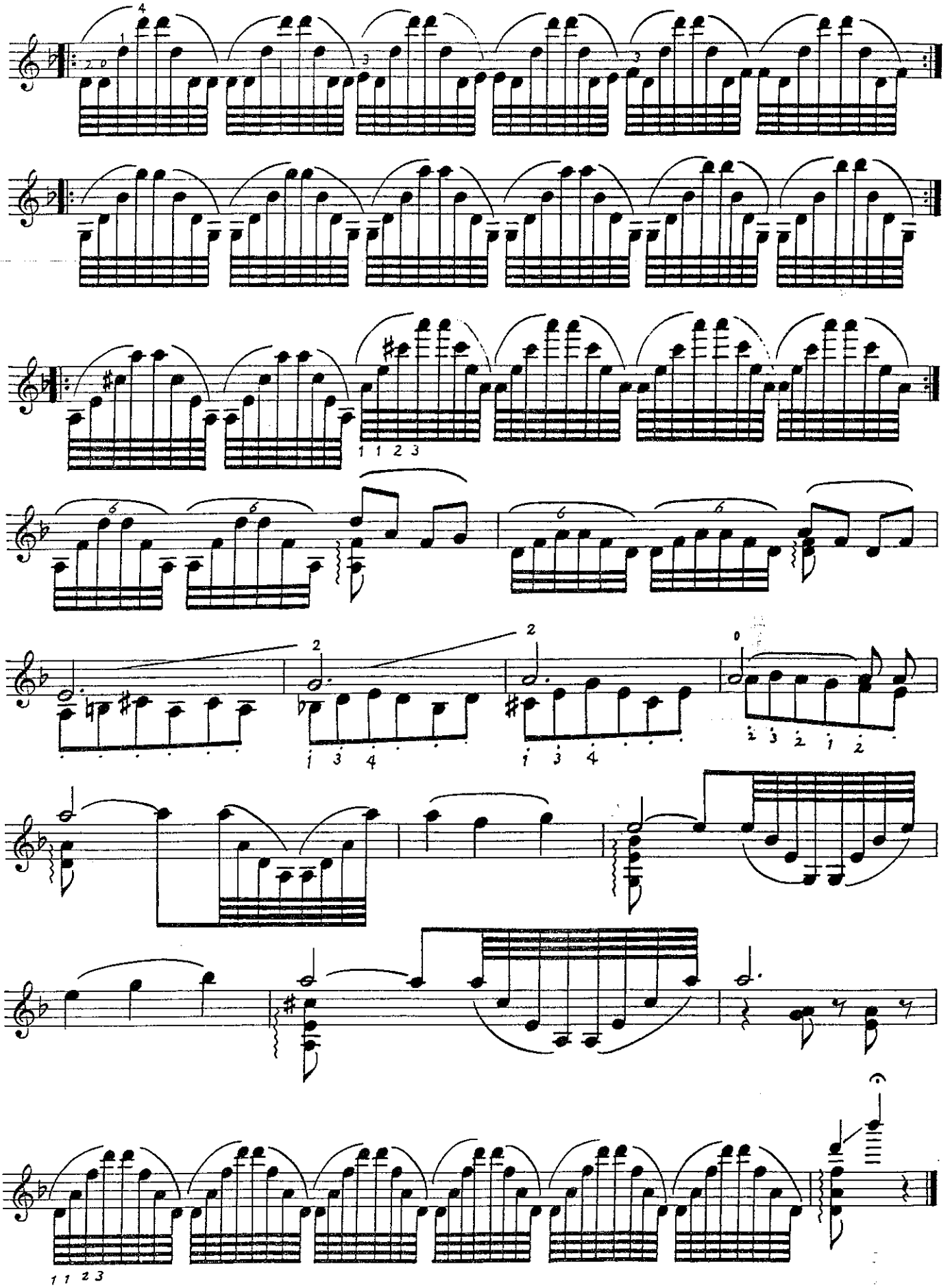
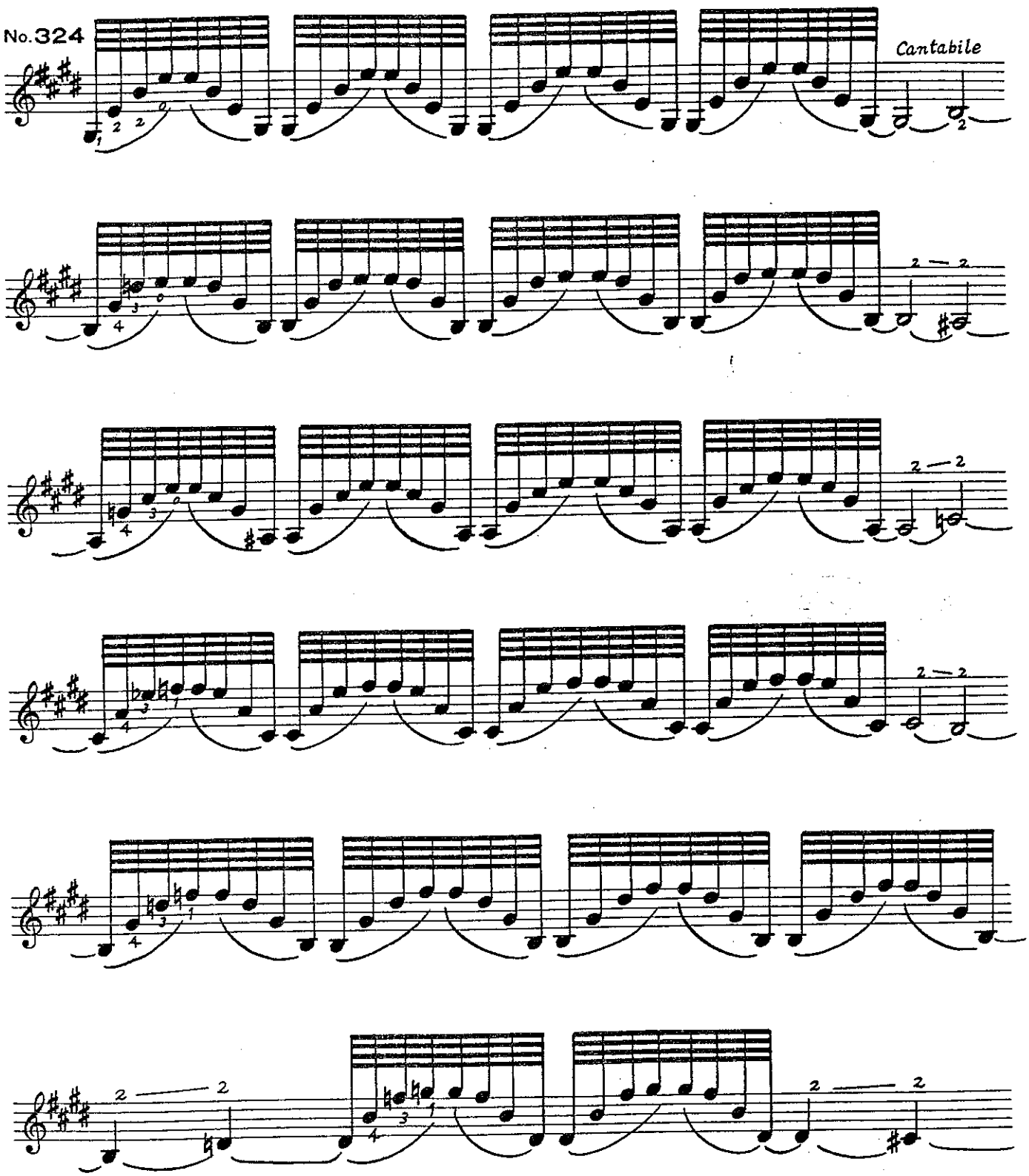
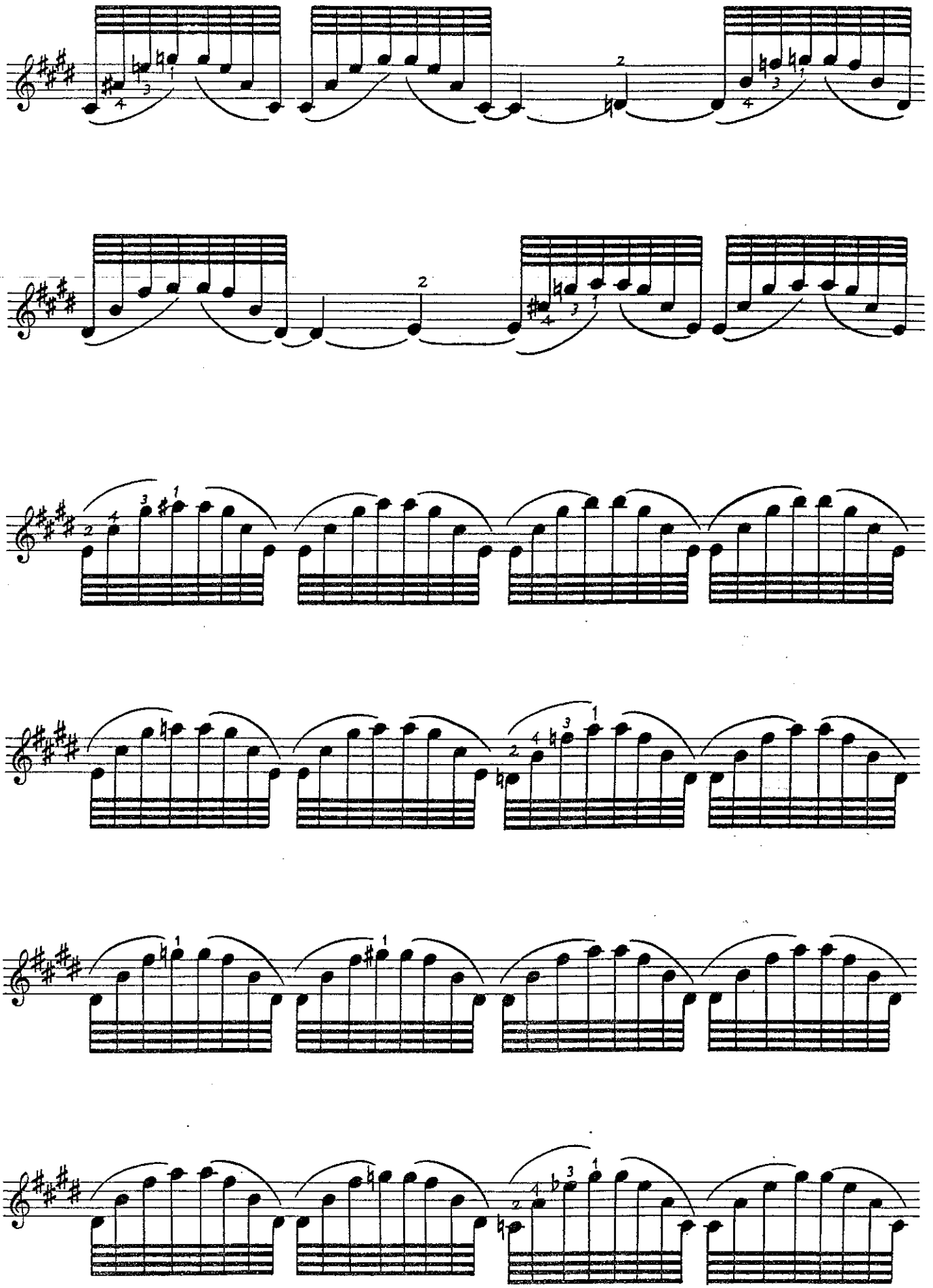
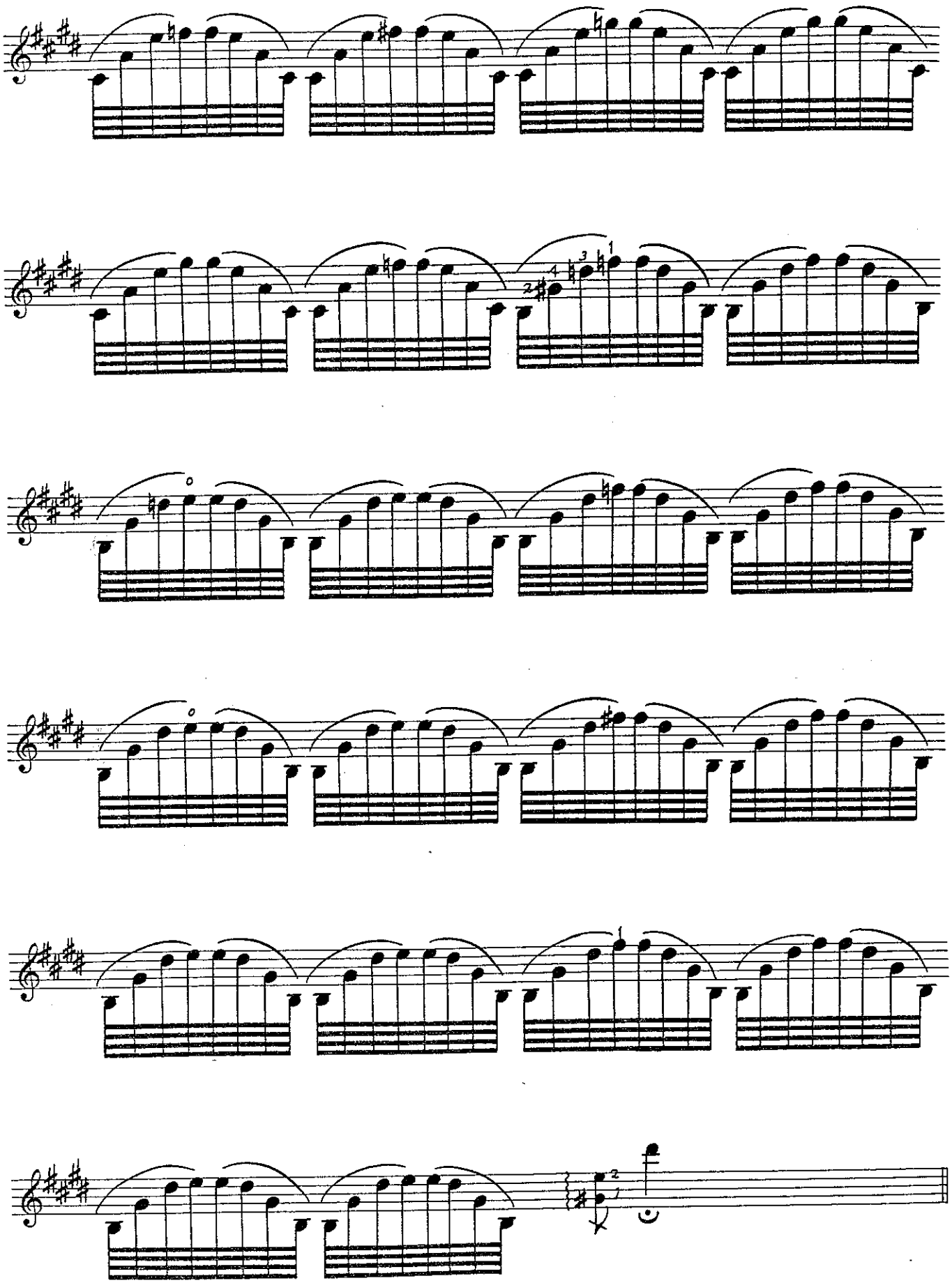


Cadenza del Grande Studio
(Mandolino e Piano) di Concerto(Op.55)

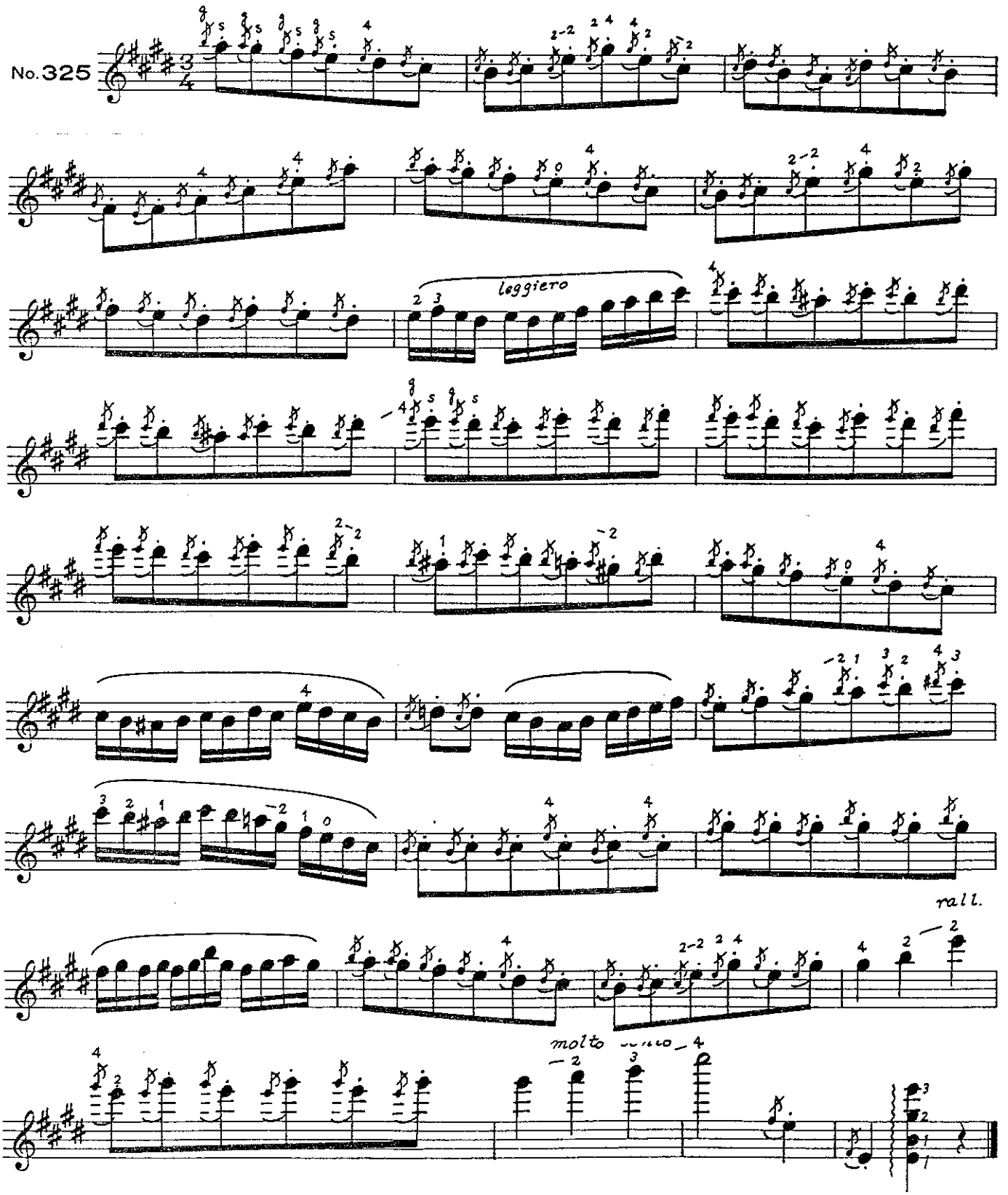
No.324



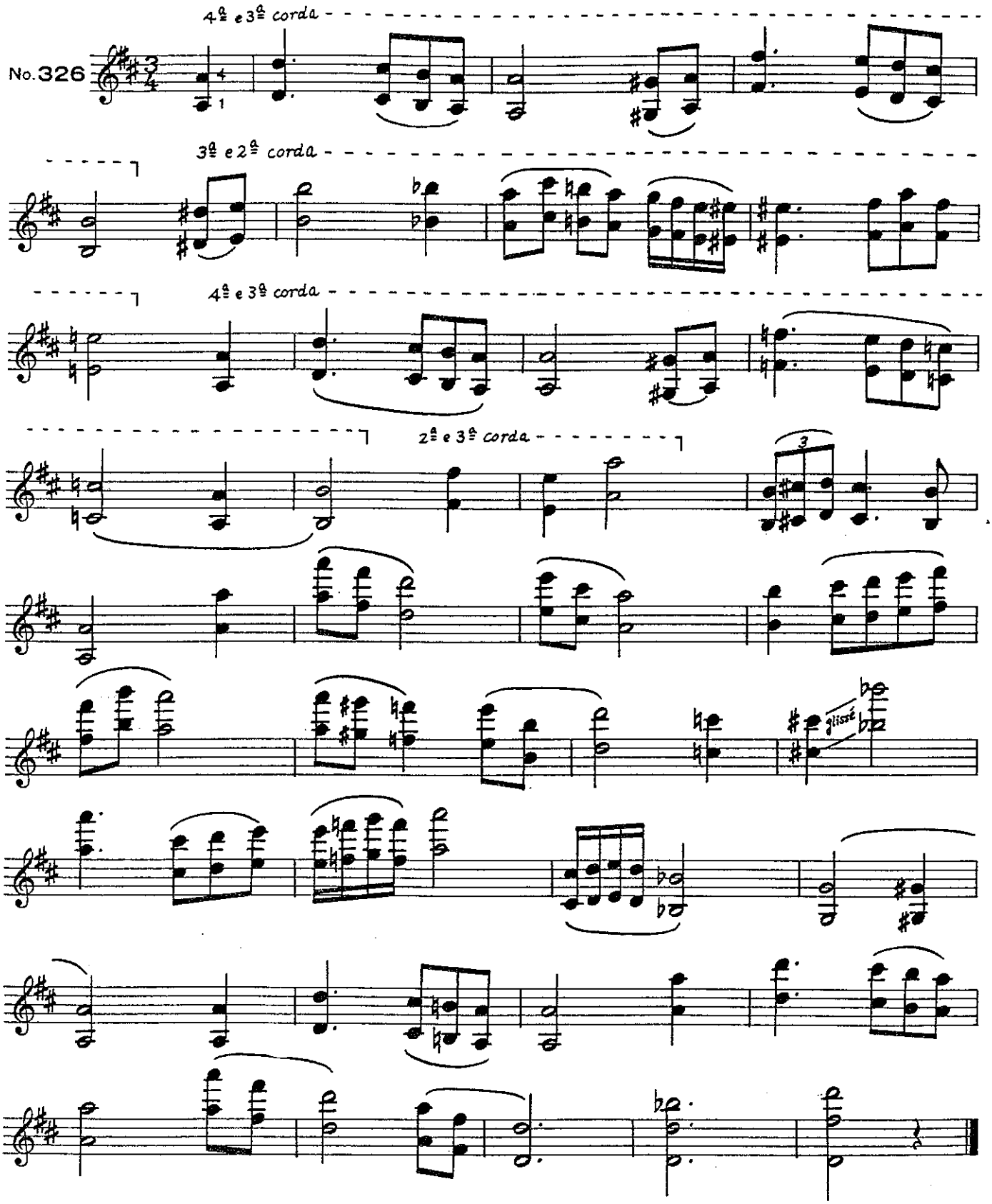




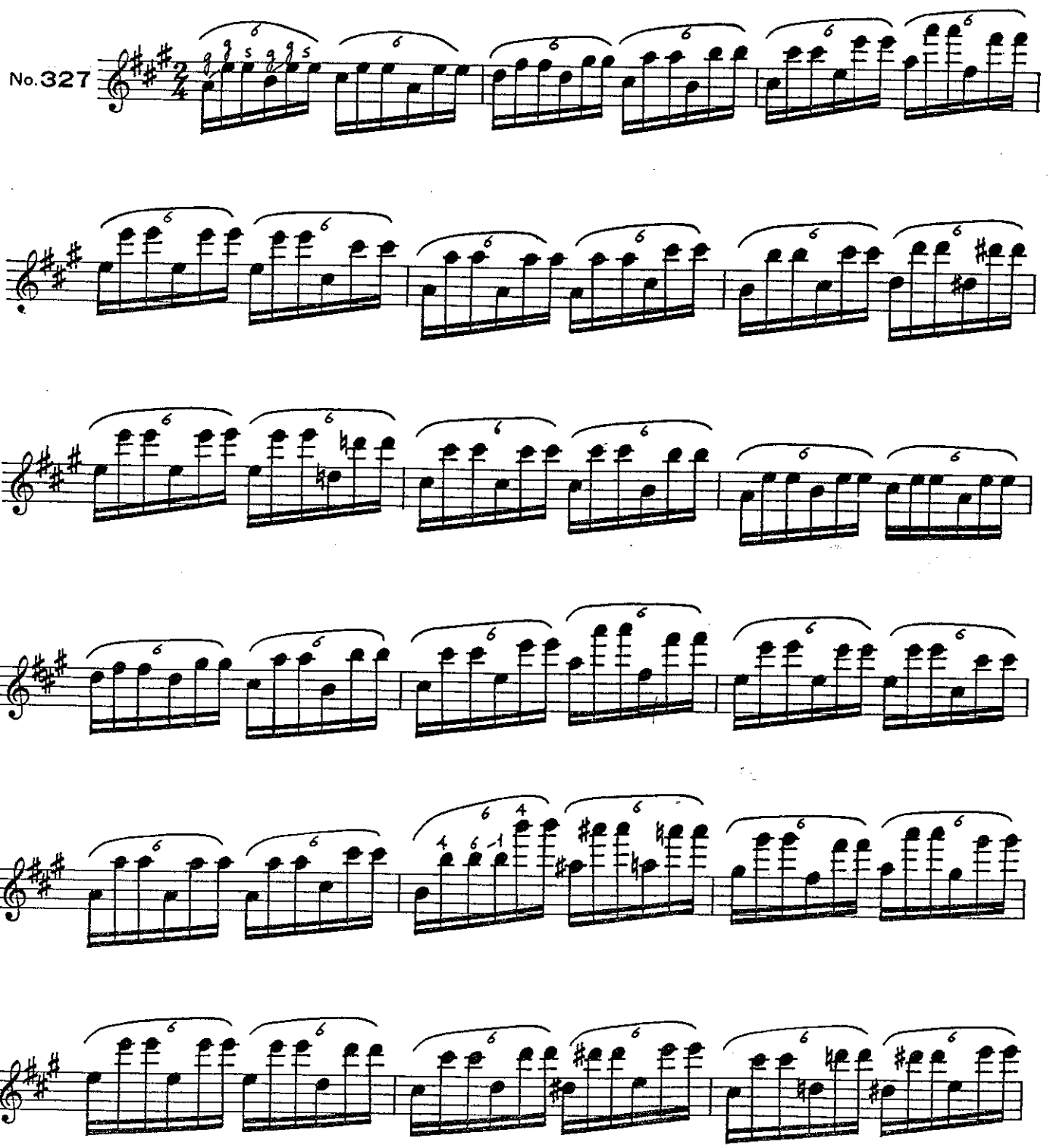
Esercizio di appoggiature

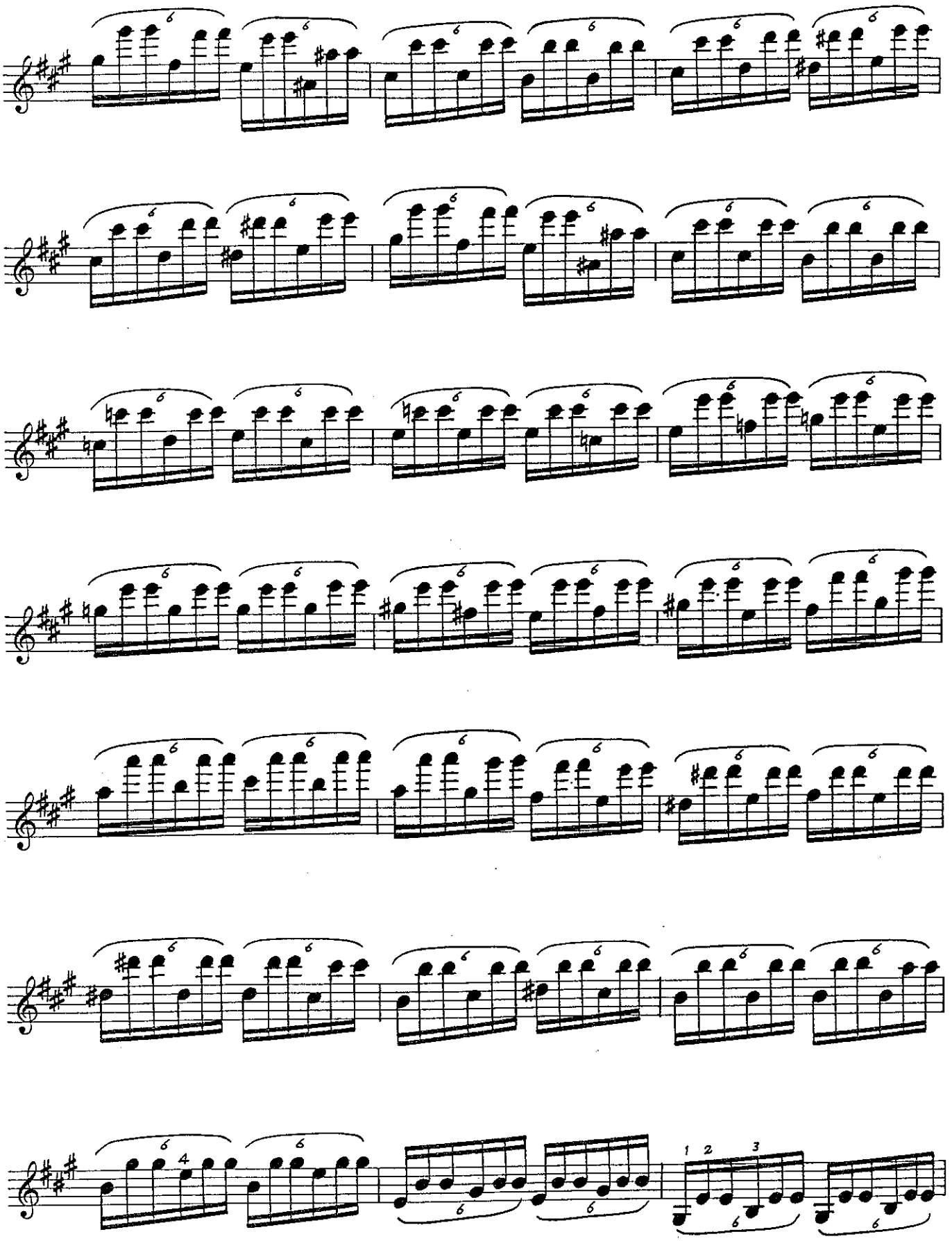


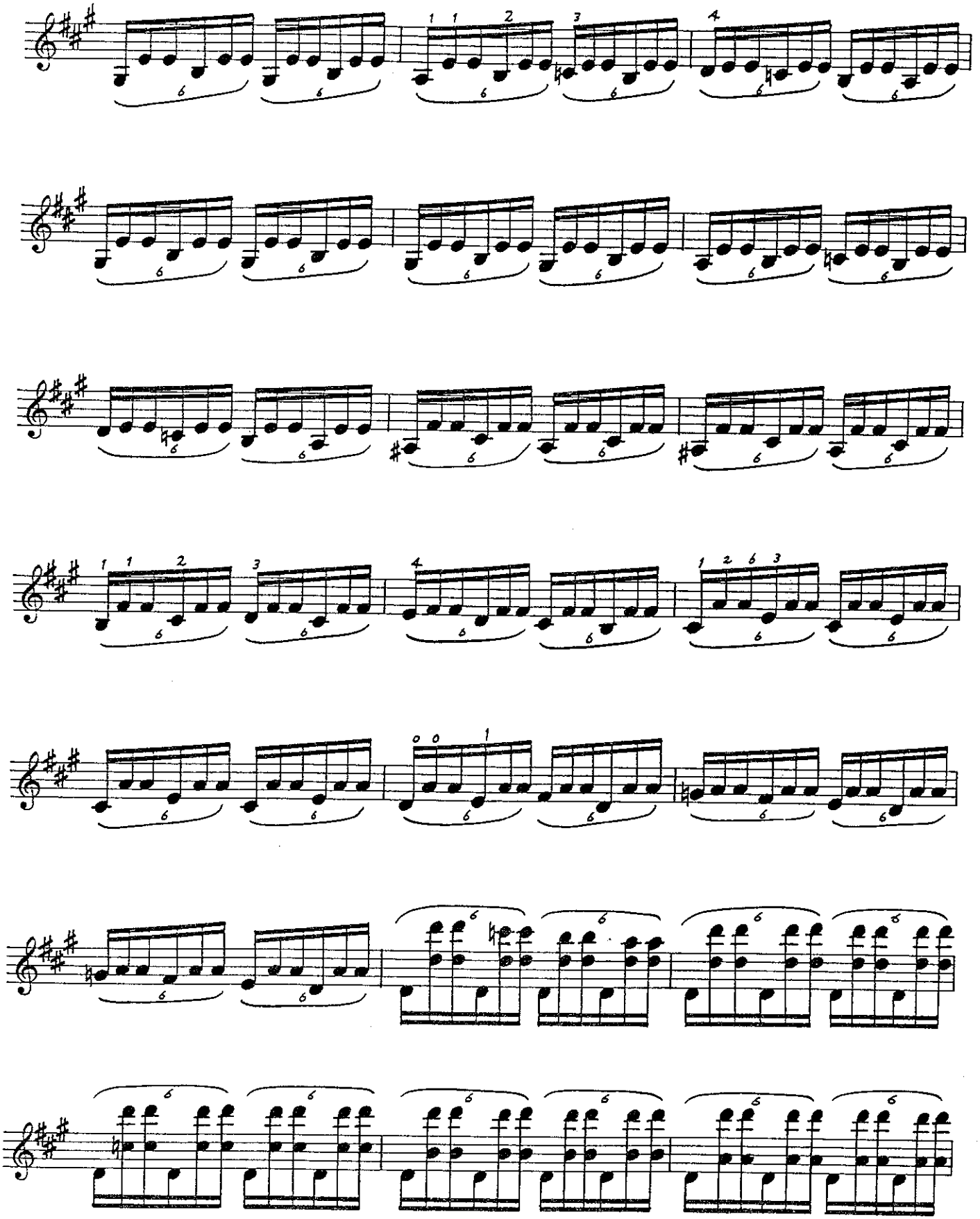
Esercizio di ottave

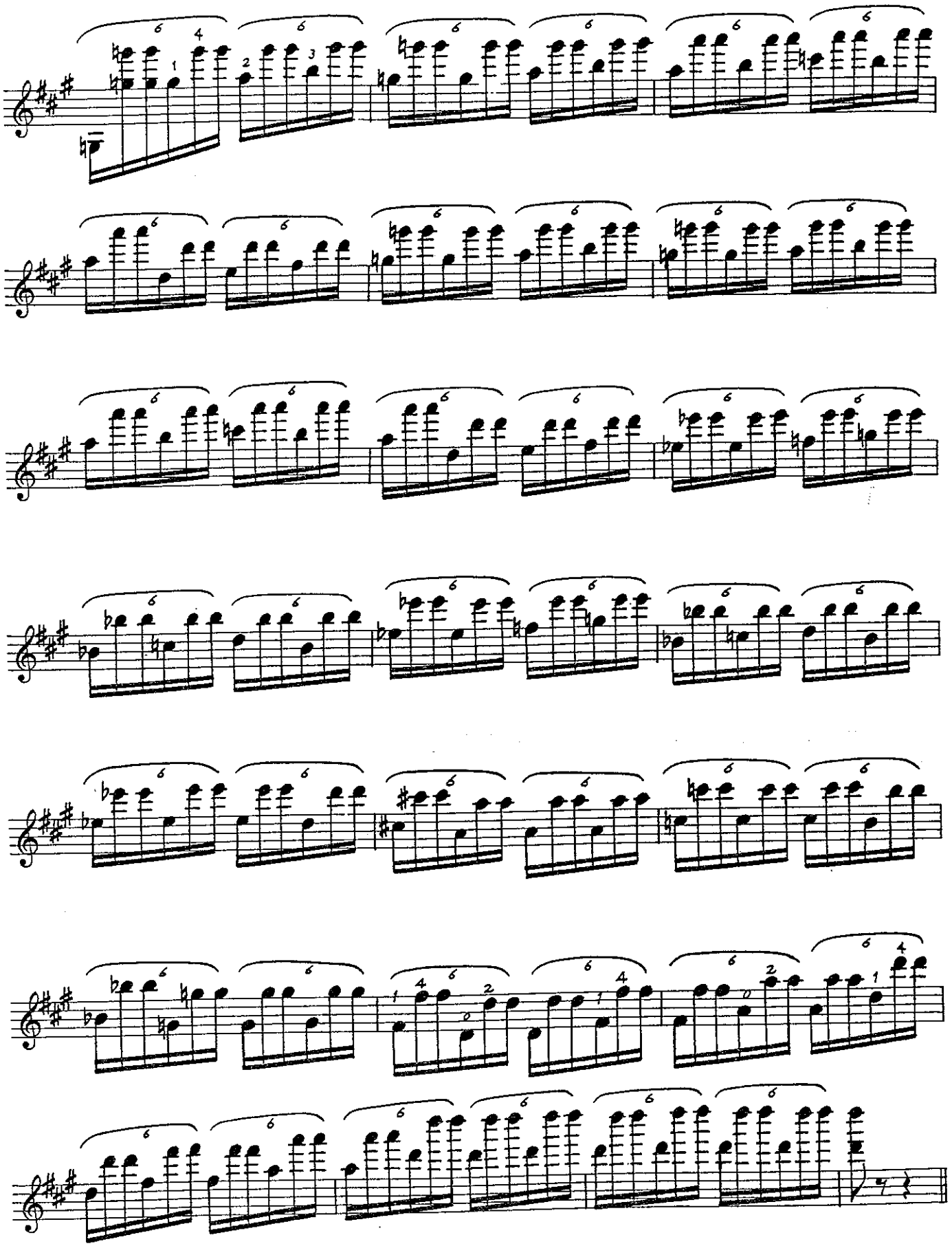


Dal Grande Studio
(Mandolino e Piano) di Concerto(Op.55)



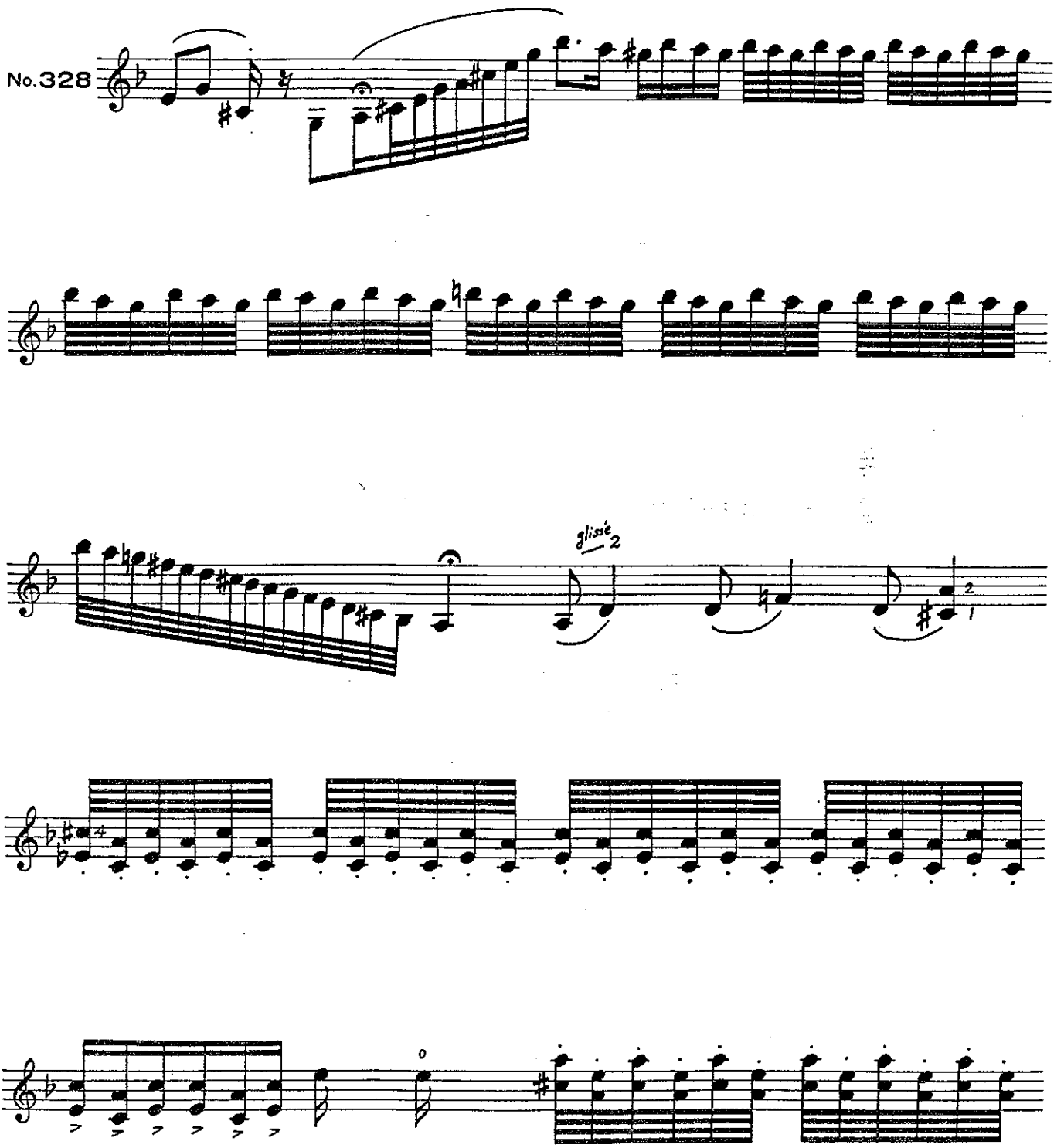


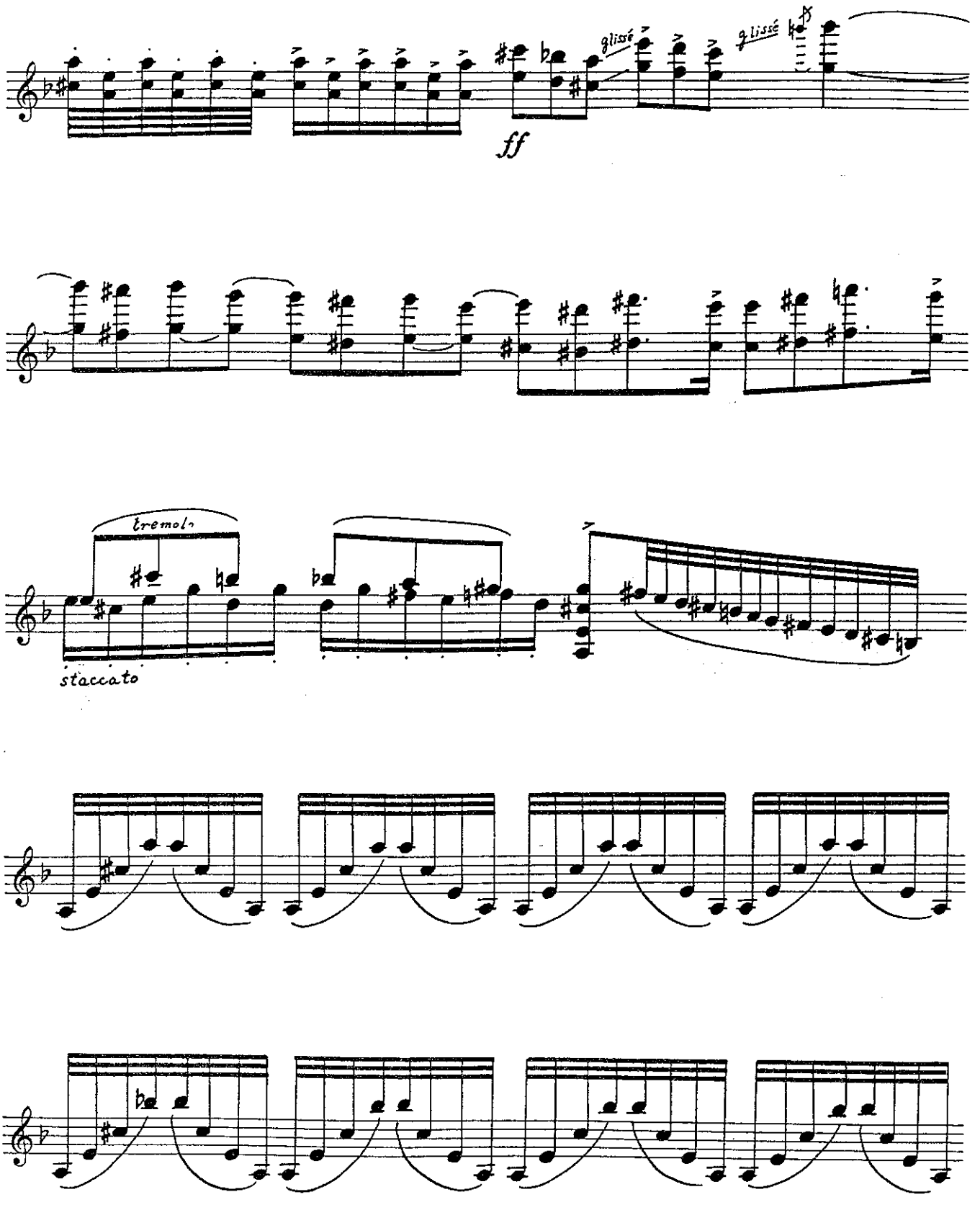


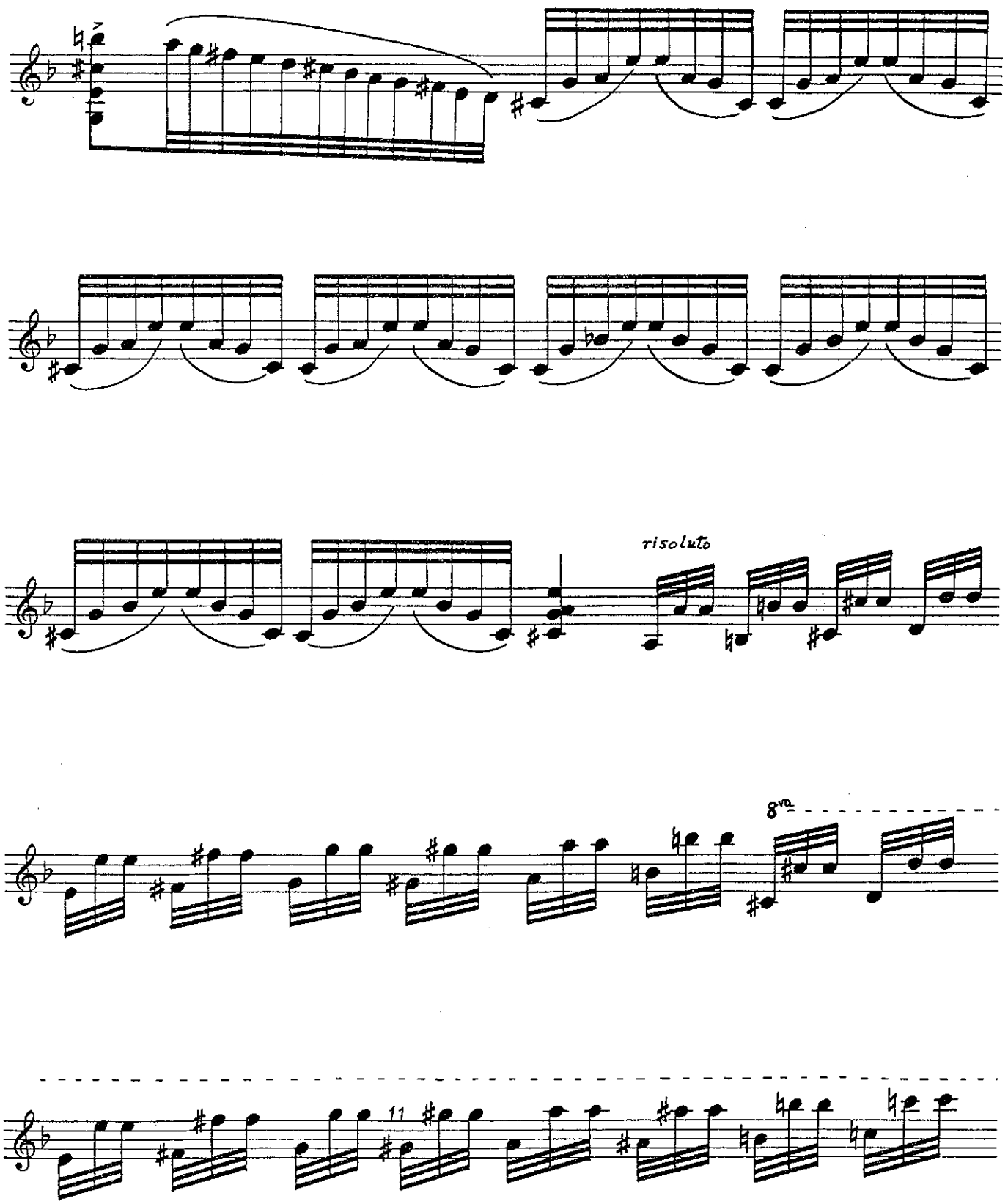


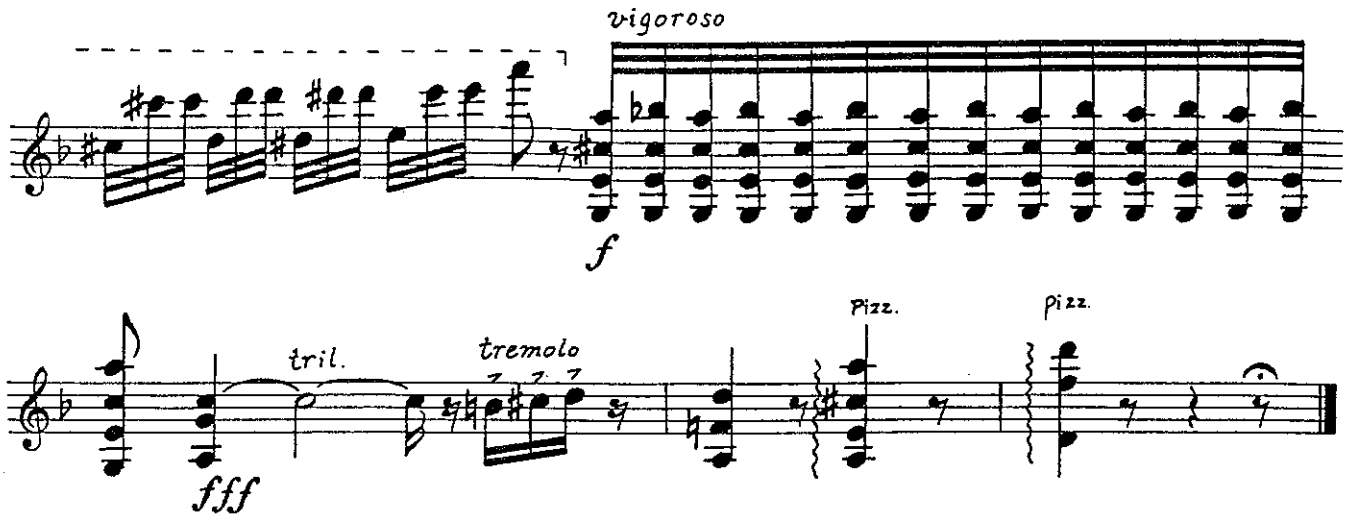
Cadenza sul tema original di L.V. Beethoven(Op.67)

(Sonatina per Mandolino e Cembalo)




glissé
glissé
ff
tremolo
staccato


risoluto
8va
11



Il mandolino può rendere i così detti "armonici" o "flautini" per qualunque nota in ottava. Per ottenerli occore che, contemporaneamente ad un tocco lieve del plettro sulla corda, il polpastrello dell'indice della destra sfiori la corda stessa in corrispondenza del tasto che segna l'ottava acuta della nota di cui si vuole in flautino e che naturalmente si fissa con la sinistra.

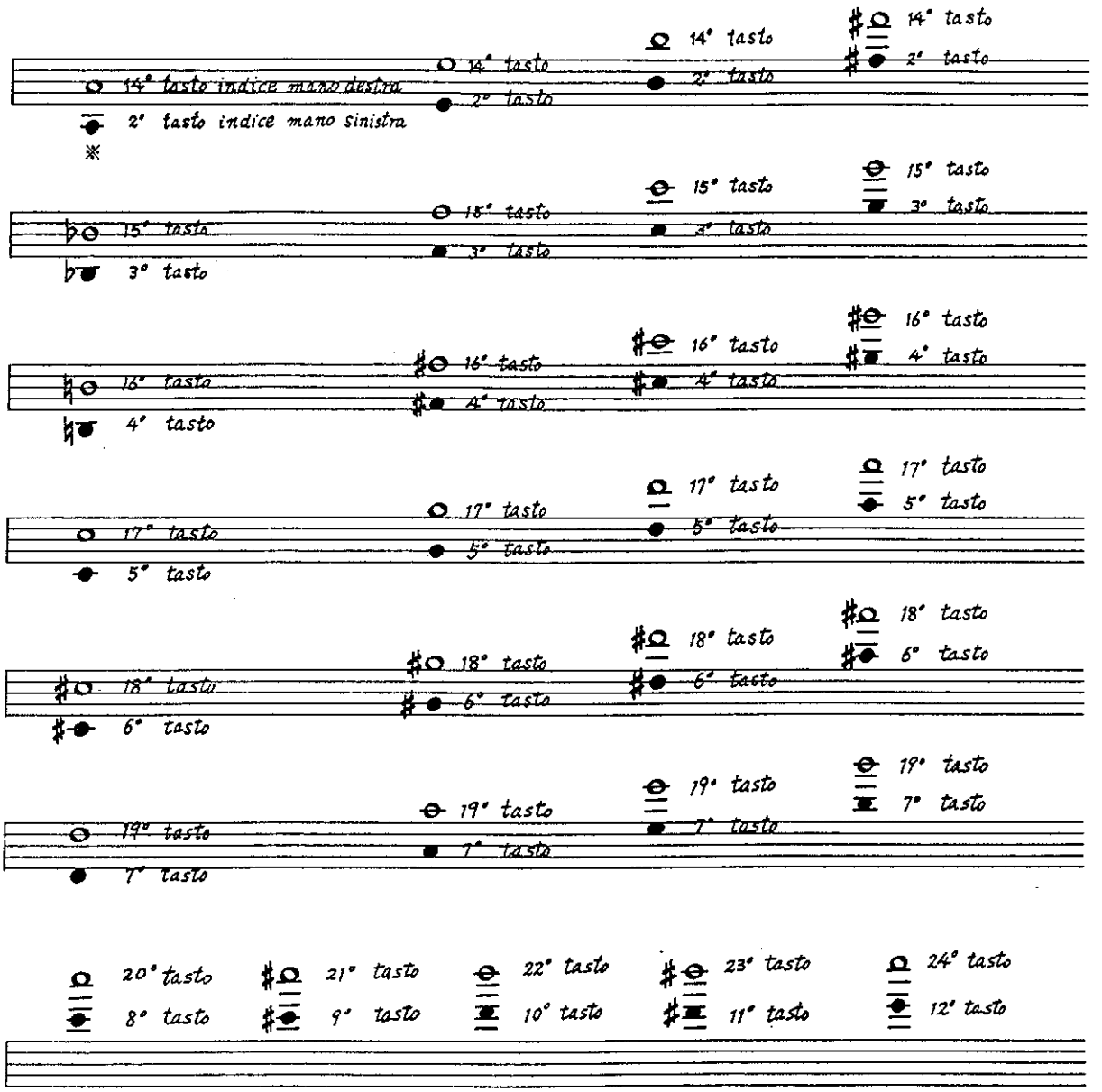
Per mettersi nella possibilità di far questo basta abituarsi a far passare destramente il plettro fra il pollice e il medio e distendere nello stesso tempo l'indice. Se si vuole dunque il flautino di una nota corrispondente ad uno delle corde libere (Mi-La-Re-Sol), è chiaro che l'indice della destra deve sfiorare la corda al 12° tasto, perchè quel tasto segna le ottave acute delle dette note.

Se si vuole, invece, il flautino del Sol♯ della 4ª corda o del Re♯ della 3ª corda, o del La♯ della 2ª corda, o del Mi♯ della 1ª corda, l'indice dovrà sfiorare rispettivamente la 4ª, la 3ª, la 2ª e la 1ª corda al 13° tasto e così via di seguito, come nei seguenti esempi.

L'allievo si persuaderà ai primi tentativi che ottenere i flautini non è cosa facile; ma ciò, anziche scoraggiarlo, deve rafforzare la sua volontà per aggiungere questo prezio possible alla sua tecnica.

I falutini si segnano sempre così "o„ mentre le note calcate con la sinistra rispettano le figuazioni musicali.

Il flautino si esegue sempre leggermente staccato.


14° tasto indice mano destra
2° tasto indice mano sinistra
※
14° tasto
2° tasto
15° tasto
3° tasto
16° tasto
4° tasto
17° tasto
5° tasto
18° tasto
6° tasto
19° tasto
7° tasto
20° tasto
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23° tasto
11° tasto
24° tasto
12° tasto

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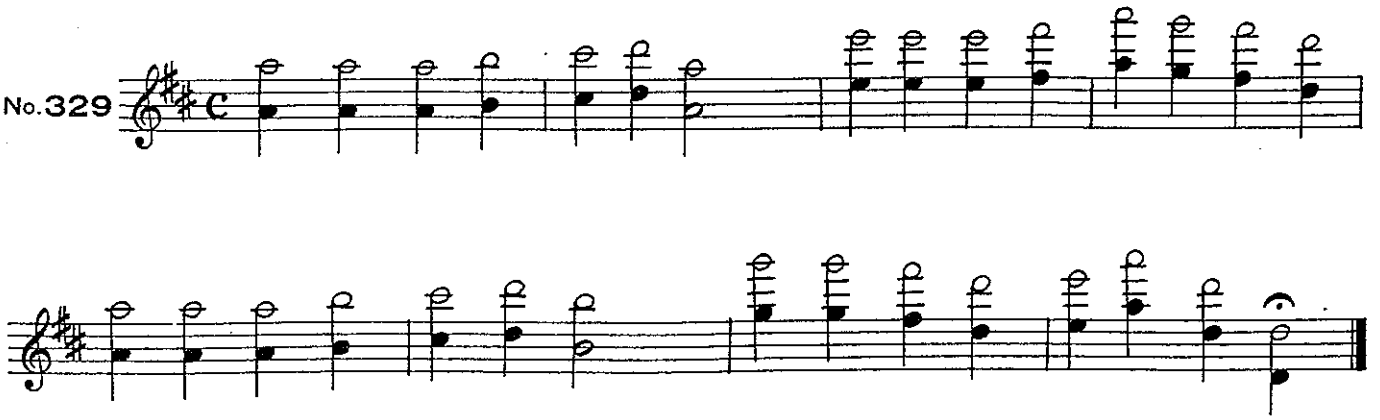

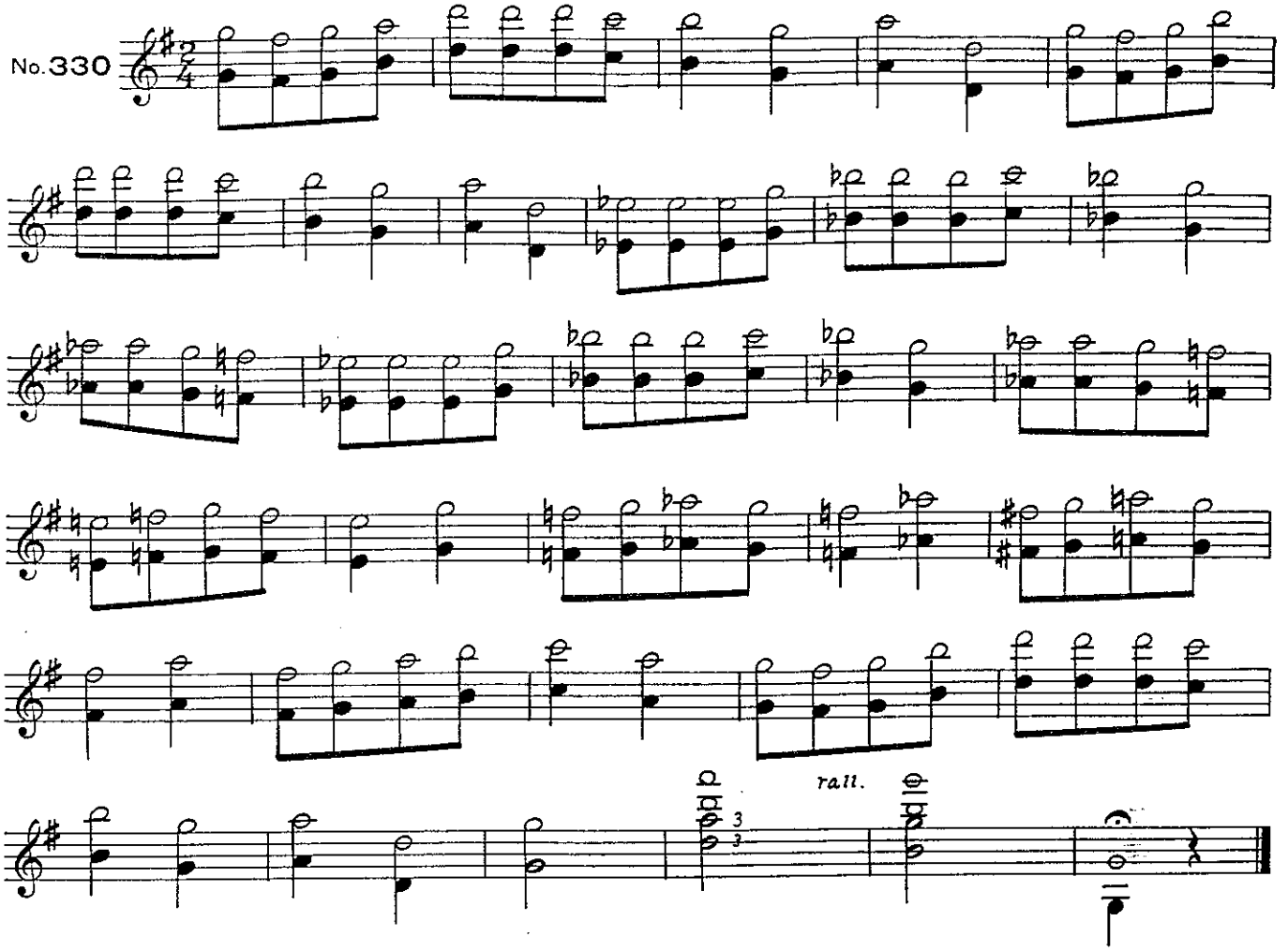
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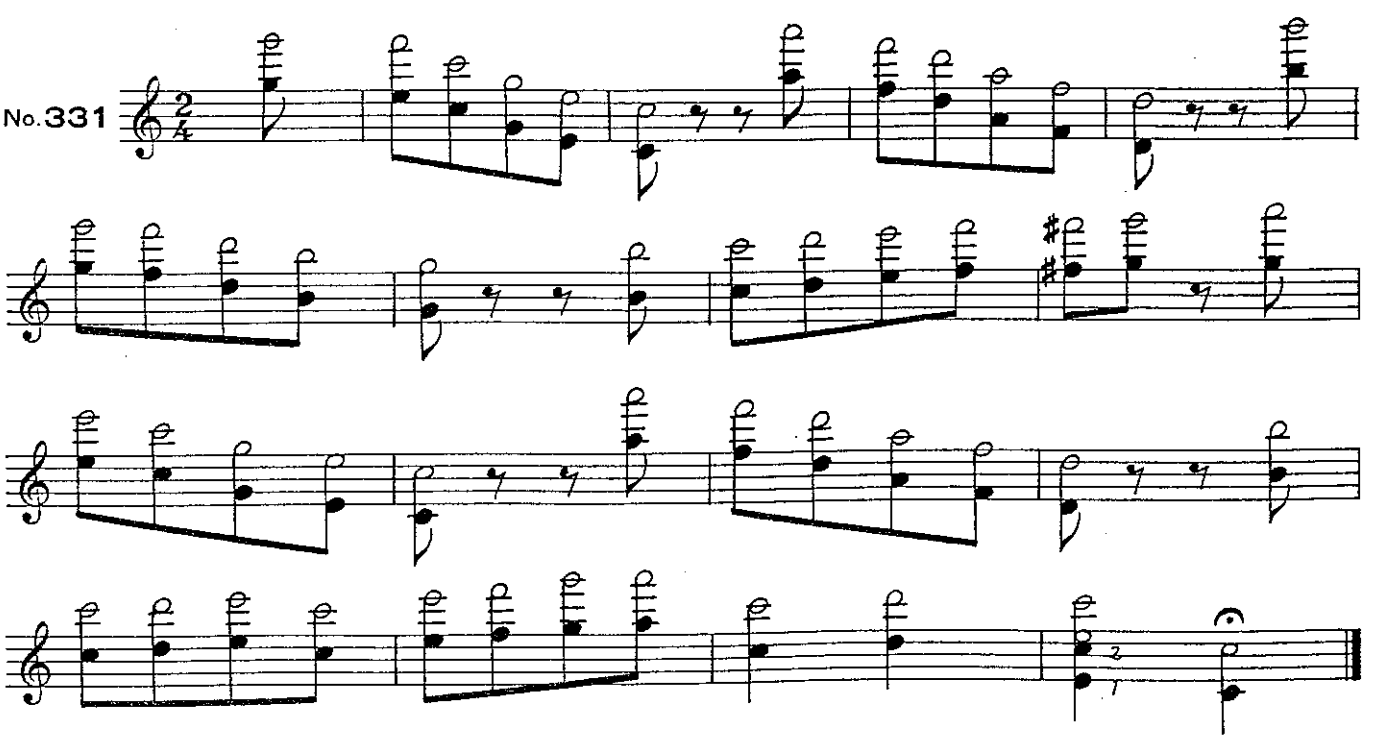
rall.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