

Barrozo Netto (1881–1941)

Exercícios técnicos diários

Adaptação da obra de Isidor Philipp. Com revisão, dedilhado, pedal e outras indicações de Barrozo Netto. Edição Acadêmica

piano
(*piano*)

41 p.



MUSICA BRASILIS

EDIÇÃO ACADÊMICA

REPERTÓRIO ADOPTADO
NO CURSO DE PIANO DO
INSTITUTO NACIONAL DE MUSICA
COM REVISÃO, DEDILHADO, PEDAL
E OUTRAS INDICAÇÕES
DE
BARROZO NETTO

Exercícios technicos diarios

por

I. Philipp

PROFESSOR NO CONSERVATORIO NACIONAL DE PARIS

e

Barrozo Netto

PROFESSOR NO INSTITUTO NACIONAL DE MUSICA DO
RIO DE JANEIRO

1^{ère} 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 ardu. 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 réfléchi.

Les exercices 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:



et avec les rythmes suivants



I. PHILIPP

Paris, 12-4. 1923.

PRIMEIRA PARTE

Instrucções para o estudo destes EXERCÍCIOS.

Trabalhar cada um, **MUITO LENTAMENTE**, aumentando gradativamente o movimento, até o mais depressa possível, 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, pôde 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 brillantismo e força sempre crescentes.

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

PRIMEIRA PARTE.
Exercícios de extensão e arpejos.

Barrozo Netto.

1.

The exercise consists of a single melodic line written across eight staves. The notation includes various clefs (bass and treble) and a complex sequence of arpeggiated chords and extended notes. Fingerings are indicated by numbers 1-4 above or below notes. The piece concludes with a double bar line and a fermata.

2. *simile*

3. *simile*

4. *simile*

5.

6.

The musical score consists of nine staves of music. The first staff is a single line of music. The second and third staves are complex rhythmic patterns, each enclosed in a large oval. The fourth staff continues the rhythmic pattern. The fifth, sixth, seventh, eighth, and ninth staves show a melodic line with various intervals and accidentals. Fingerings are indicated by numbers 1-4 below the notes.

The image displays a page of musical notation for guitar, consisting of ten staves. The notation is written in a single system, with each staff containing a melodic line and a corresponding chordal accompaniment. The music is in a key with one flat (B-flat) and a 4/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Fingering numbers (1-5) are indicated above many notes. Chord diagrams are provided below the staff lines, showing the fingerings for the chords. A double bar line with repeat dots appears in the sixth staff, indicating a section to be repeated. The piece concludes with a final chord in the tenth staff.

This page contains ten staves of musical notation for guitar, written in treble clef. The music consists of a series of rhythmic exercises or patterns. The first seven staves feature eighth-note and sixteenth-note runs with various chordal accompaniments. The eighth staff is marked with a large '8.' and contains a sequence of chords with fingerings (1, 2, 3, 4) and a circled '4' below. The ninth and tenth staves continue with similar rhythmic patterns, including some with circled '4's below. The notation includes various accidentals (sharps, naturals, flats) and dynamic markings.

The image displays a page of musical notation for guitar, consisting of eight staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and a 4/4 time signature. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes, and includes various fingerings and accents indicated by numbers and symbols above the notes.

9.

The image displays a musical exercise labeled '9.' consisting of nine staves of music. The first staff is a single line with a treble clef and a key signature of one flat. The second staff is a double bass line with a bass clef and a key signature of one flat, featuring numerous fingering numbers (1-4) and some accidentals. The remaining seven staves are single lines with a treble clef and a key signature of one flat, containing various rhythmic patterns and melodic lines.


10. 


The musical score for exercise 10 consists of seven staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music is written in a key with one flat (B-flat major or D minor). The first staff contains a sequence of eighth and sixteenth notes with various articulation marks. The second staff features a more complex rhythmic pattern with some triplets and rests. The third staff continues with eighth and sixteenth notes, including some slurs. The fourth staff shows a similar rhythmic structure with some accidentals. The fifth staff has a more melodic line with some slurs. The sixth and seventh staves continue the melodic and rhythmic development, ending with a double bar line.

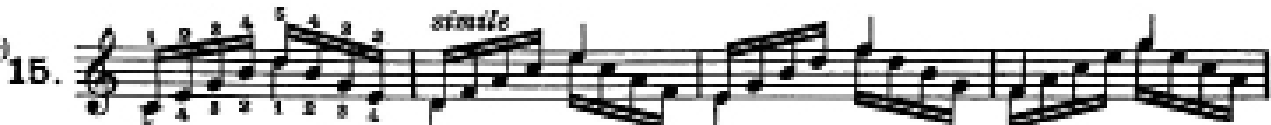
11. 

12. 

13. 



14. 

15. 







16. 



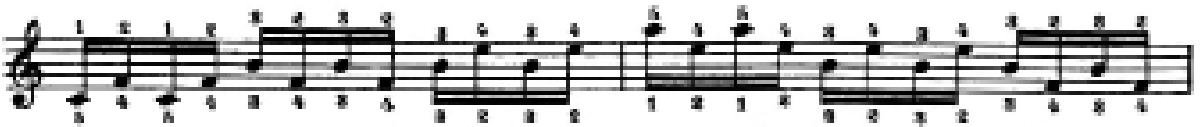


 Continuar a progressão em toda a extensão do teclado.



*) Variantes para o numero 15:







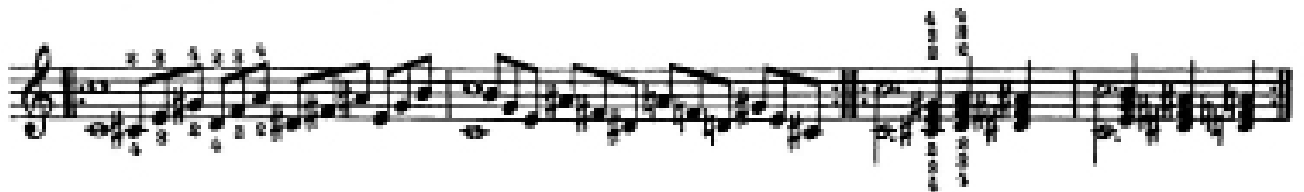


17.   

18.  

19. 





22.   

Exercise 22 consists of three systems of musical notation. The first system is a single staff with a treble clef, containing a melodic line with various rhythmic values and accidentals. The second system is a two-staff arrangement: the upper staff continues the melodic line, while the lower staff provides a harmonic accompaniment with chords and bass notes. The third system is a single staff with a treble clef, continuing the melodic line.

23.   

Exercise 23 consists of three systems of musical notation. The first system is a single staff with a treble clef, containing a melodic line. The second system is a two-staff arrangement: the upper staff continues the melodic line, and the lower staff provides a harmonic accompaniment. The third system is a single staff with a treble clef, continuing the melodic line.

24.   

Exercise 24 consists of three systems of musical notation. The first system is a single staff with a treble clef, containing a melodic line. The second system is a two-staff arrangement: the upper staff continues the melodic line, and the lower staff provides a harmonic accompaniment. The third system is a single staff with a treble clef, continuing the melodic line.

25.   

26.   

27.   

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

TOM de DO

TOM de REb

TOM de RE

TOM de MIb

TOM de MI

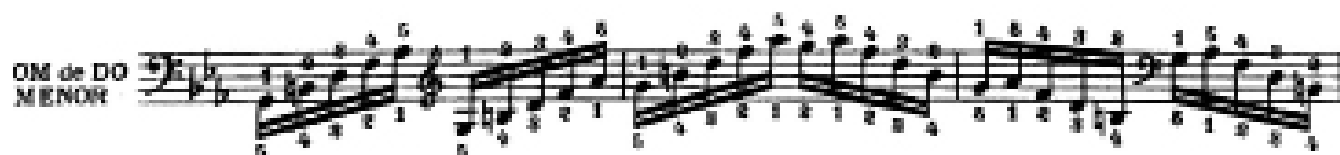
TOM de FA

TOM de FA#



Arpejos de Nona da Dominante.

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



Estudo de Concerto.

Allegro molto.

Barrozo Netto.

PIANO.

System 1: Musical score for piano. The right hand features a complex rhythmic pattern with sixteenth notes and rests. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present. A section marker (b) is located at the beginning of the system.

System 2: Musical score for piano. The right hand continues with a complex rhythmic pattern. The left hand accompaniment is consistent. A dynamic marking of *credo.* (crescendo) is present.

System 3: Musical score for piano. The right hand continues with a complex rhythmic pattern. The left hand accompaniment is consistent. A dynamic marking of *credo.* (crescendo) is present.

System 4: Musical score for piano. The right hand features a complex rhythmic pattern with sixteenth notes and rests. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present. A section marker (c) is located at the beginning of the system.

First system of a piano score. It consists of two staves, treble and bass. The music features a complex, rhythmic texture with many beamed notes. A dynamic marking of *dim.* is present in the second measure.

Second system of a piano score, labeled (d). It consists of two staves. The music continues with a similar complex texture. A dynamic marking of *sf* is present in the first measure.

Third system of a piano score, labeled (e). It consists of two staves. The music continues with a similar complex texture. Dynamic markings of *cresc.* and *ff* are present in the second and third measures, respectively.

Fourth system of a piano score. It consists of two staves. The music continues with a similar complex texture. A dynamic marking of *dim.* is present in the fourth measure.

System 1: Treble clef, 4/4 time signature. The right hand plays a continuous eighth-note pattern. The left hand plays a bass line with chords. A first ending bracket is shown above the right hand.

System 2: Bass clef, 4/4 time signature. The left hand plays a continuous eighth-note pattern. The right hand plays a bass line with chords. A first ending bracket is shown above the right hand. Dynamics include *p* and *cresc.*

System 3: Treble clef, 4/4 time signature. The right hand plays a continuous eighth-note pattern. The left hand plays a bass line with chords. A first ending bracket is shown above the right hand. Dynamics include *f*, *cresc.*, and *ff*.

System 4: Treble clef, 4/4 time signature. The right hand plays a continuous eighth-note pattern. The left hand plays a bass line with chords. A first ending bracket is shown above the right hand. Dynamics include *f*.

First system of musical notation. Treble clef, bass clef. Includes fingerings (1, 2, 3, 4, 5) and dynamics *ff*. A first ending bracket labeled (1) spans the final two measures.

Second system of musical notation. Treble clef, bass clef. Includes fingerings and dynamics *fff*. A first ending bracket labeled (1) spans the final two measures.

Third system of musical notation. Treble clef, bass clef. Includes fingerings and dynamics *cresc. sempre*. A first ending bracket labeled (1c) spans the final two measures.

Fourth system of musical notation. Treble clef, bass clef. Includes fingerings and dynamics *ffff*. A first ending bracket labeled (1) spans the final two measures.

Segundo Estudo de Concerto.

Allegro molto.

Barrozo Netto.

p e sempre molto staccato

simile

simile

p

p

cresc.

poco

poco

f

dim.

poco

This page of musical notation is divided into six systems, each consisting of a treble and bass staff. The notation includes various dynamics, articulation marks, and performance instructions.

- System 1:** Treble staff begins with *poco*. Bass staff begins with *p*. Both staves feature a series of chords and melodic lines.
- System 2:** Bass staff includes dynamic markings *cresc.* and *mf*. Treble staff continues with melodic and harmonic development.
- System 3:** Treble staff includes dynamic markings *f* and *mf*. Bass staff includes the instruction *marcato*.
- System 4:** Treble staff includes dynamic markings *p subito* and *mf*. Bass staff includes dynamic markings *f* and *mf*.
- System 5:** Treble staff includes dynamic markings *p*, *mf*, *p*, and *cresc. molto*. Bass staff includes dynamic markings *f* and *mf*.
- System 6:** Treble staff includes dynamic markings *ff* and *mf*. Bass staff includes dynamic markings *f* and *mf*.

This page contains six systems of musical notation for piano, each consisting of a treble and bass staff. The notation is complex, featuring many chords and melodic lines.

- System 1:** Features a dynamic marking of *s* (forte) and the instruction *na Pfato* (in the piano part).
- System 2:** Features a dynamic marking of *sforzando* (sforzando).
- System 3:** Continues the musical development with various chordal textures.
- System 4:** Features a dynamic marking of *p* (piano).
- System 5:** Features dynamic markings of *p* and *cresc.* (crescendo).
- System 6:** Features dynamic markings of *s*, *p*, and *cresc.*

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

Ajuntar às oitavas da mão direita de 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. Philipp apresenta quasi todas as difficuldades em fôrma 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)

DEUXIÈME PARTIE.

Segunda parte.

Gammes en tons entiers. — Escallas por tons.

I. Philipp.

Manière de travailler. — Modo de estudar.

8. etc. 9. etc. 10. etc.

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

Tenir toutes les notes. Prender todas as notas

This page contains six systems of musical notation for a piano piece. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in 3/4 time. The notation includes various note values, rests, and fingerings (numbers 1-5). Dynamics are indicated by *f*, *mf*, *p*, and *pp*. The piece concludes with a double bar line and repeat signs.

Mains alternées. — Mãos alternadas.

1. *m.d.* *m.g.*

2. *m.d.* *m.g.*

3. *m.d.* *m.g.*

4. *m.d.* *m.g.*

5. *m.d.* *m.g.* *m.d.* *m.g.*

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

*)

*) Doigtés uniformes pour deux notes: $\left. \begin{array}{l} \text{legato} \\ \text{Dedilhados uniformes para duas notas:} \end{array} \right\} \begin{array}{l} 1\ 2, 1\ 3, 1\ 4, 1\ 5, \\ 2\ 3, 2\ 4, 2\ 5, 3\ 4, 3\ 5, 4\ 5. \end{array}$

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

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

Rythmes divers pour douze notes: $\left. \begin{array}{l} 1) \\ 2) \\ 3) \end{array} \right\}$

pour 8 notes } $\left. \begin{array}{l} 1) \\ 2) \end{array} \right\}$

pour 12 notes } $\left. \begin{array}{l} 1) \\ 2) \\ 3) \end{array} \right\}$

$\left. \begin{array}{l} 4) \\ 5) \\ 6) \\ 7) \end{array} \right\}$

Exercices et Gammes chromatiques. Exercícios e Escalas cromáticas.

main gauche mêmes doigtés
 mão esquerda, os mesmos dedos

Dolçíssim: $\overbrace{1\ 2;\ 1\ 3;\ 1\ 4;\ 1\ 5;}^legato$ $\overbrace{3\ 2\ 1;\ 4\ 3\ 1;\ 4\ 3\ 1;\ 5\ 3\ 1;\ 5\ 4\ 1.}^lento$

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

Prestissimo.

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

1.

Transposer en do#
Transportar em do#

2.

Les 28 doigts 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 ||
 2 2 || 4 5 || 4 5 || 4 5 || 2 3 || 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 3 || 1 3 || 1 3 || 2 1 || 2 1 || 3 1 || 1 2 || 1 2 || 1 3 || 2 3 ||

3. Presto. $\text{♩} = 152$

Variante:

4. Presto. $\text{♩} = 152$

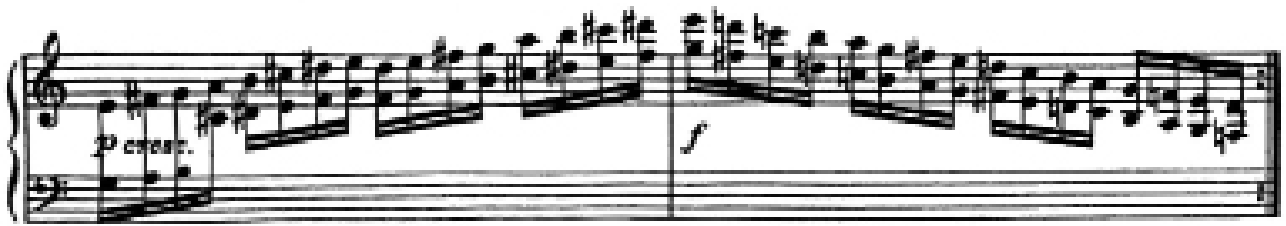
5. *Vivo.* (♩ = 100)

6. *Presto.* (♩ = 110)

7. *Lento.* ♩ = 60, ♩♩ = 120

II. Sixtes. — Sextas.

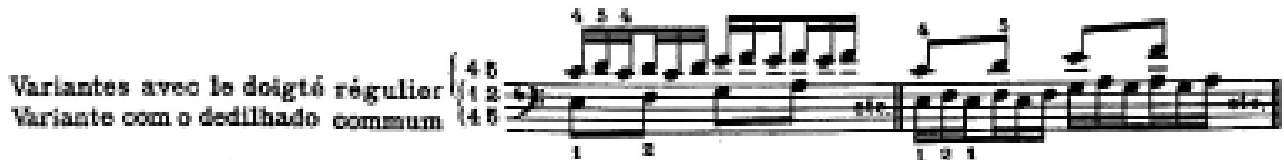
Allegro.



Doigtés uniformes pour deux sixtes: $m.d.$ $\left\{ \begin{array}{l} 2\ 3 \quad 3\ 4 \quad 4\ 5 \quad 3\ 5 \quad 4\ 5 \quad 3\ 5 \\ 1\ 1 \quad 1\ 1 \quad 1\ 1 \quad 1\ 1 \quad 1\ 2 \quad 1\ 3 \end{array} \right.$
 Dedilhados uniformes para duas sextas: $m.d.$ $\left\{ \begin{array}{l} 2\ 3 \quad 3\ 4 \quad 4\ 5 \quad 3\ 5 \quad 4\ 5 \quad 3\ 5 \\ 2\ 3 \quad 3\ 4 \quad 4\ 5 \quad 3\ 5 \quad 4\ 5 \quad 3\ 5 \end{array} \right.$

et aussi l'opposé: $\left\{ \begin{array}{l} 3\ 2 \\ 1\ 1 \end{array} \right.$
 e também ao contrário: $\left\{ \begin{array}{l} 3\ 2 \\ 3\ 2 \end{array} \right.$

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



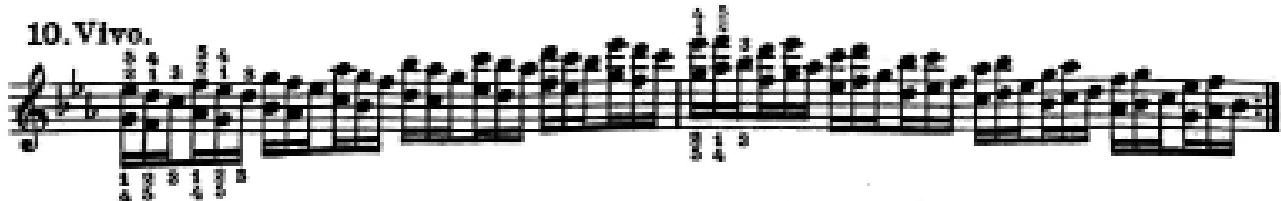
8. Allegro.



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 es-
crupulosa atenção e muito lentamente. Os
braços absolutamente flexíveis e livres, e os
dedos articulando sem violência.

Octaves.

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

1.

Vite. Deux mains séparées (do et do#) (Depressa) Duas mãos separadas (do e do#)

2.

3. Très lent. Muito lento.

3.

Accords.
Accordes.

1. Très lent. Molto lento.

Musical score for exercise 1, featuring a piano and bass line with arpeggiated chords. The tempo is marked 'Très lent. Molto lento.' and the dynamics include 'f' and 'Piano'.

2. Lent. Lento.

Musical score for exercise 2, featuring a piano and bass line with block chords. The tempo is marked 'Lent. Lento.' and the dynamics include 'ff'.

Musical score for exercise 2, featuring a piano and bass line with block chords. The tempo is marked 'Lent. Lento.' and the dynamics include 'Piano'.

Musical score for exercise 2, featuring a piano and bass line with arpeggiated chords. The tempo is marked 'Lent. Lento.' and the dynamics include 'Piano'.

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

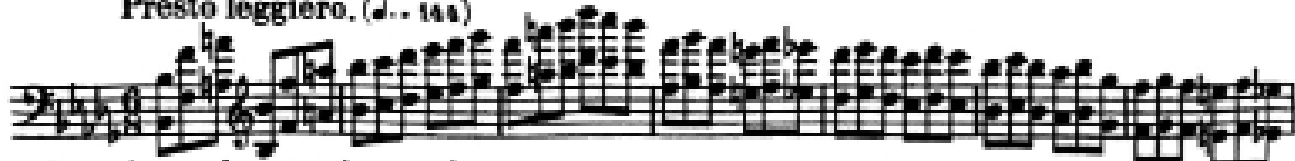
Musical score for exercise 3, featuring a piano line with arpeggiated chords. The tempo is marked 'Vite et *pp*. Depressa e *pp*' and the dynamics include 'pp'.

4. Lent.

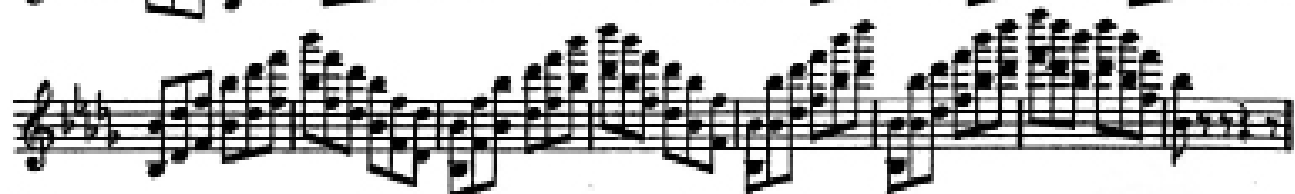
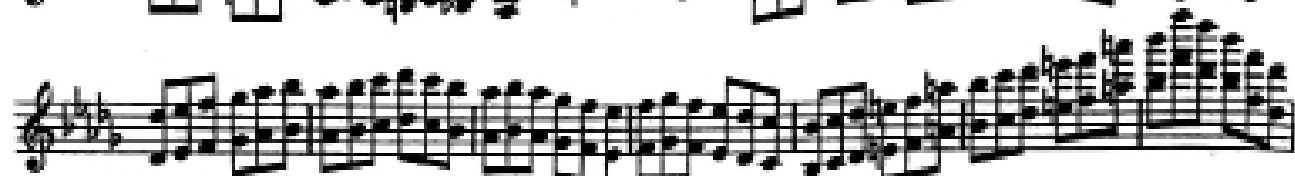
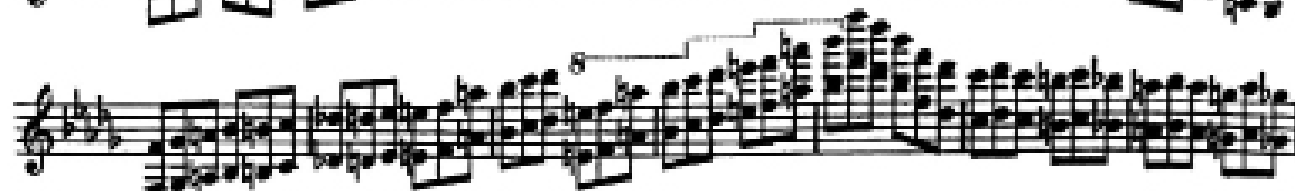
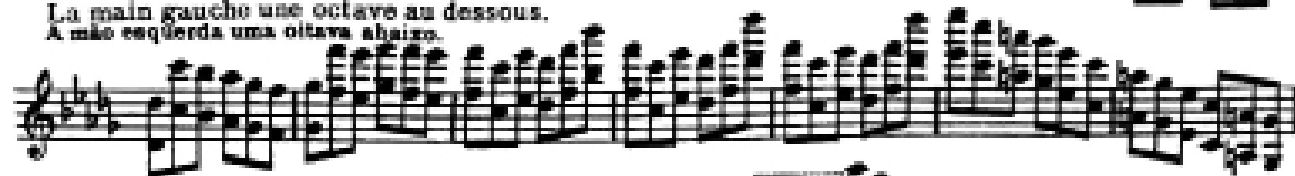
Musical score for exercise 4, featuring a piano and bass line with arpeggiated chords. The tempo is marked 'Lent.' and the dynamics include 'ff'.

Etude de travail.

Presto leggiero. (♩. = 144)



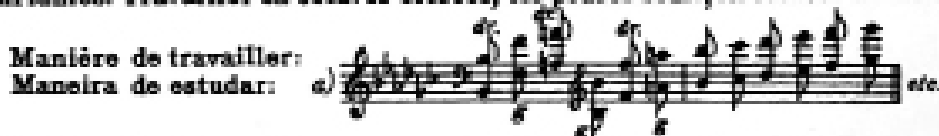
La main gauche une octave au dessous.
A mão esquerda uma oitava abaixo.



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

Manière de travailler:

Maneira de estudar:



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.

δ) Começar pela mão esquerda.

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

d) Tres oitavas 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 immobiles, e sempre com a mesma altura.

Rythmes: }
Rythmos: }

