

LORENZO MARINO

107 solfeggi ritmici



... a Clara

Prefazione

L'arte dei suoni, così complessa e multiforme, così ricca di possibilità ed orizzonti, con la sua storia millenaria di culture stratificate, affonda le sue origini su una solida teoria di base: la scrittura e la sua decodificazione.

Si parla tanto di stile, di dinamiche, di timbrica e colori, ma troppo poco delle fondamenta sulle quali costruiamo il castello ideale dei suoni; fondamenta che dovrebbero rappresentare il punto di partenza dell'apprendimento musicale, che dovrebbero essere il frutto di un'attenta indagine, approfondita e funzionale.

Nel presente trattato questa materia ricca e complessa viene indagata in tutte le sue sfaccettature. Il *solfeggio* è divenuto qui una metodologia progressiva e geniale.

Frequento da tanti anni l'autore, Lorenzo Marino, poliedrico artista, dotato di buon gusto ed istintiva musicalità, di intelletto sveglio e vigile, avendogli impartito a suo tempo nozioni di Composizione e Direzione d'Orchestra. Il rapporto tra insegnante e allievo si è arricchito da stima ed amicizia: mi auguro che questo bel lavoro divenga popolare nel miglior senso del termine e possa riabilitare una materia da troppi anni trascurata e relegata ad arido e talvolta inconcludente esercizio meccanico.

Vivissimi complimenti e “ *Ad maiora !* ”

Nicola Hansalik Samale

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Figure musicali

Le figure Musicali sono dei segni/disegni che indicano la durata dei suoni. Alla famiglia delle figure musicali appartengono anche le "Pause" che sono sempre segni che indicano la durata del silenzio.

Ogni figura musicale ha un valore espresso sotto forma di frazione.

SEMIBREVE 4/4 **PAUSA DI SEMIBREVE 4/4**



The image shows a musical staff with a treble clef. The first half contains a semibreve note (a large oval). The second half contains a semibreve rest (a thick horizontal bar).

MINIMA 2/4 **PAUSA DI MINIMA 2/4**



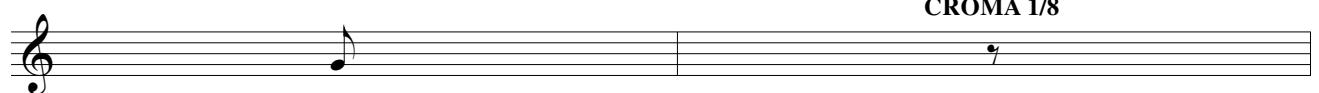
The image shows a musical staff with a treble clef. The first half contains a minima note (a half note). The second half contains a minima rest (a thick horizontal bar).

SEMIMINIMA 1/4 **PAUSA DI SEMIMINIMA 1/4**




The image shows a musical staff with a treble clef. The first half contains a semiminima note (a quarter note). The second half contains a semiminima rest (a squiggle).

CROMA 1/8 **PAUSA DI CROMA 1/8**




The image shows a musical staff with a treble clef. The first half contains a croma note (an eighth note). The second half contains a croma rest (a squiggle with a vertical line).

SEMICROMA 1/16 **PAUSA DI SEMICROMA 1/16**




The image shows a musical staff with a treble clef. The first half contains a semicroma note (a sixteenth note). The second half contains a semicroma rest (a squiggle with two vertical lines).

BISCROMA 1/32 **PAUSA DI BISCROMA 1/32**



The image shows a musical staff with a treble clef. The first half contains a biscroma note (a thirty-second note). The second half contains a biscroma rest (a squiggle with three vertical lines).

SEMIBISCROMA 1/64 **PAUSA DI SEMIBISCROMA 1/64**



The image shows a musical staff with a treble clef. The first half contains a semibiscroma note (a sixty-fourth note). The second half contains a semibiscroma rest (a squiggle with four vertical lines).

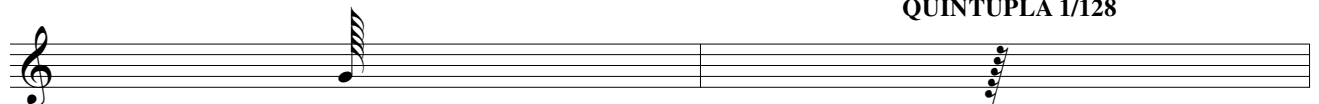
Oltre le figure musicali indicate esistono altre due usate raramente, ovvero la Breve e la Quintupla

BREVE 8/4 **PAUSA DI BREVE 8/4**



The image shows a musical staff with a treble clef. The first half contains a breve note (a double oval). The second half contains a breve rest (a thick horizontal bar).

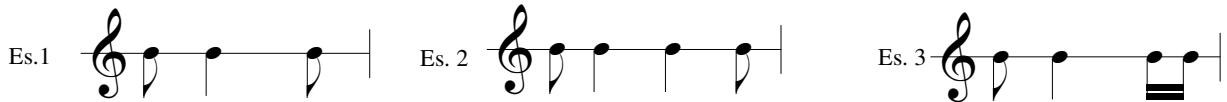
QUINTUPLA 1/128 **PAUSA DI QUINTUPLA 1/128**



The image shows a musical staff with a treble clef. The first half contains a quintupla note (a note with five flags). The second half contains a quintupla rest (a squiggle with five vertical lines).

La "Sincope" è un'effetto ritmico caratterizzato dallo spostamento di accento, dal più forte al più debole. Essa può essere:

- > SEMPLICE *quando vi è lo spostamento di un solo accento (vedi es.1);*
- > DOPPIA *quando vi è lo spostamento di più accenti (vedi es.2);*
- > REGOLARE *quando prima della figura centrale ovvero quella più grande ci sono due figure più piccole di uguale durata, ciò comporta che si dovrà dividere tutto per la stessa figura (vedi es.1 e 2);*
- > IRREGOLARE *quando ai lati della figura centrale ci sono due figure musicali diverse. Ciò comporta che si dovranno dividere i movimenti in due modi diversi (vedi esempio 3);*



*mentre negli esempi 1 e 2 dividiamo tutto in crome, nell'esempio 3 il primo movimento sarà diviso in crome (cioè in due parti) e il secondo movimento sarà diviso in quattro parti (perchè si dividerà per la semicroma essendo la figura musicale più piccola).

46 

47 

48 

49 

93

Exercise 93 consists of two staves in 6/4 time. The first staff contains measures 1 and 2. Measure 1 has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 2 has a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The second staff contains measures 3 and 4. Measure 3 has a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. Measure 4 has a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

94

Exercise 94 consists of two staves in 6/4 time. The first staff contains measures 1 and 2. Measure 1 has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 2 has a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The second staff contains measures 3 and 4. Measure 3 has a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. Measure 4 has a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

95

Exercise 95 consists of two staves in 6/4 time. The first staff contains measures 1 and 2. Measure 1 has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 2 has a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The second staff contains measures 3 and 4. Measure 3 has a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. Measure 4 has a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

96

Exercise 96 consists of two staves in 9/4 time. The first staff contains measures 1 and 2. Measure 1 has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 2 has a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The second staff contains measures 3 and 4. Measure 3 has a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. Measure 4 has a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

97

Exercise 97 consists of two staves in 9/4 time. The first staff contains measures 1 and 2. Measure 1 has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 2 has a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The second staff contains measures 3 and 4. Measure 3 has a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5. Measure 4 has a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

103

Musical notation for measure 103, first staff. The key signature is one flat (B-flat) and the time signature is 8/8. The notation includes a treble clef, a key signature signature, and a time signature signature. The melody consists of eighth and quarter notes, with a triplet of eighth notes at the end of the measure.

Musical notation for measure 103, second staff. The notation includes a treble clef and a time signature signature. The accompaniment consists of eighth and quarter notes.

104

Musical notation for measure 104, first staff. The key signature is one flat (B-flat) and the time signature is 8/8. The notation includes a treble clef, a key signature signature, and a time signature signature. The melody consists of eighth and quarter notes, with two triplet markings over eighth notes.

Musical notation for measure 104, second staff. The notation includes a treble clef and a time signature signature. The accompaniment consists of eighth and quarter notes.

105

Musical notation for measure 105, first staff. The key signature is one flat (B-flat) and the time signature is 7/8. The notation includes a treble clef, a key signature signature, and a time signature signature. The melody consists of eighth and quarter notes.

Musical notation for measure 105, second staff. The notation includes a treble clef and a time signature signature. The accompaniment consists of eighth and quarter notes.

106

Musical notation for measure 106, first staff. The key signature is one flat (B-flat) and the time signature is 7/8. The notation includes a treble clef, a key signature signature, and a time signature signature. The melody consists of eighth and quarter notes.

Musical notation for measure 106, second staff. The notation includes a treble clef and a time signature signature. The accompaniment consists of eighth and quarter notes, with triplet and dyad markings.

107

Musical notation for measure 107, first staff. The key signature is one flat (B-flat) and the time signature is 7/8. The notation includes a treble clef, a key signature signature, and a time signature signature. The melody consists of eighth and quarter notes.

Musical notation for measure 107, second staff. The notation includes a treble clef and a time signature signature. The accompaniment consists of eighth and quarter notes.

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