



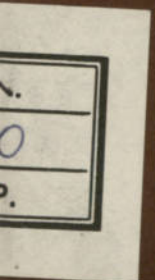
# EXERCICIOS DE MECANISMO

PARA PIANO

POR

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PROPRIEDADE REGISTRADA.



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EXERCICIOS  
DE MECANICA

TRABAJOS

EXERCICIOS DE MECANICA

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# ADVERTÊNCIA.

**A** pedido dos meus discípulos publico novamente esta série de exercícios com alguns esclarecimentos sobre a maneira de os praticar, e que, na sua quasi totalidade, estão baseados na mesma marcha harmónica adoptada por Carl Tausig para os seus célebres „Tägliche Studien“ e podem, por isso mesmo, servir-lhes de preparação. — Reeditada e em parte ampliada, esta série aparece porém hoje sob diverso aspecto, quanto á forma a seguir no seu estudo e execução.

Muitos anos de experiência e de observação levaram-me a concluir que não é pela maneira *clássica* de tocar piano, *constante imobilidade da mão, unica articulação dos dedos, etc. etc.* (maneira recomendada nos métodos, nos Conservatórios e outras escolas) que melhor e mais rapidamente se atinge o desenvolvimento máximo da ambicionada técnica do concertista, quando se atinge.

Estou convencido de que, ao contrário de aquelas regras, *o pulso* deve deslocar-se verticalmente e exercer uma constante acção no ataque da tecla; *o pulso* deve impulsionar o dedo. A mais perfeita elasticidade e flexibilidade *do pulso* devem ser a preocupação constante do trabalho técnico. ***Na acção constante do pulso, conjugada com a articulação dos dedos, é*** que, para mim, consiste todo o segredo do mecanismo do piano; o executante, evitando assim toda contracção ou rigidez, chega a desconhecer o cansaço.

A presente edição não tem a pretensão (assim como a não teve a primeira) de abrir novos horizontes à já tão explorada técnica do piano. Serve-me tão somente de pretexto para propôr uma maneira de execução que se me afigura inédita como teoria, e que julgo favorável á conquista de um tempo precioso roubado, até hoje, pela ginástica física, ao desenvolvimento mental, tempo que, desgraçadamente, muitas pessoas malbaratam em práticas automáticas e rotinas hereditárias de resultado incompleto.

**S**ur la demande de mes élèves, je me décide à publier de nouveau cette série d'exercices, en y ajoutant quelques explications sur la manière de les exécuter. Presque tous basés sur la marche harmonique adoptée par C. Tausig dans ses célèbres „Tägliche Studien“ ils peuvent, par cela même, leur servir de préparation. — Revue, et en partie augmentée, cette série reparait de plus aujourd'hui sous un nouvel aspect, en tant que la forme indiquée pour leur étude et exécution.

Bien des années d'expérience et d'observation m'ont conduit à cette conclusion que ce n'est pas par la manière *classique* de jouer le piano: *constante immobilité de la main, unique articulation des doigts, etc. etc.* (manière recommandée dans les méthodes, dans les Conservatoires et autres écoles) que l'on atteint mieux et plus rapidement le développement complet de la si ambitionnée technique du concertiste, quand on l'atteint.

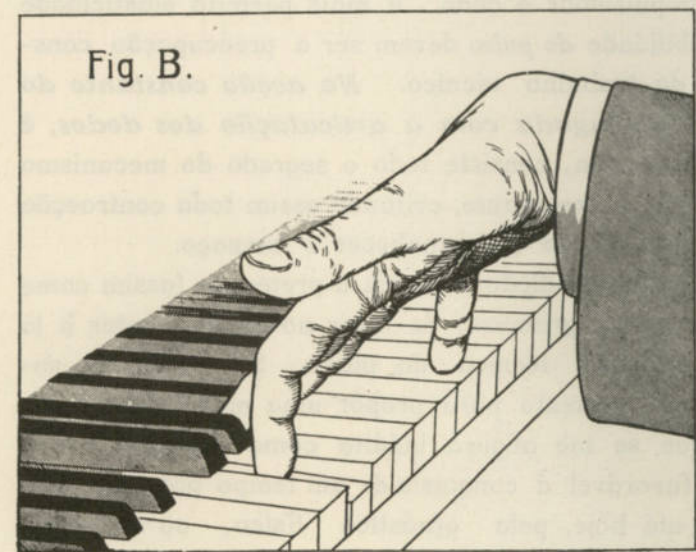
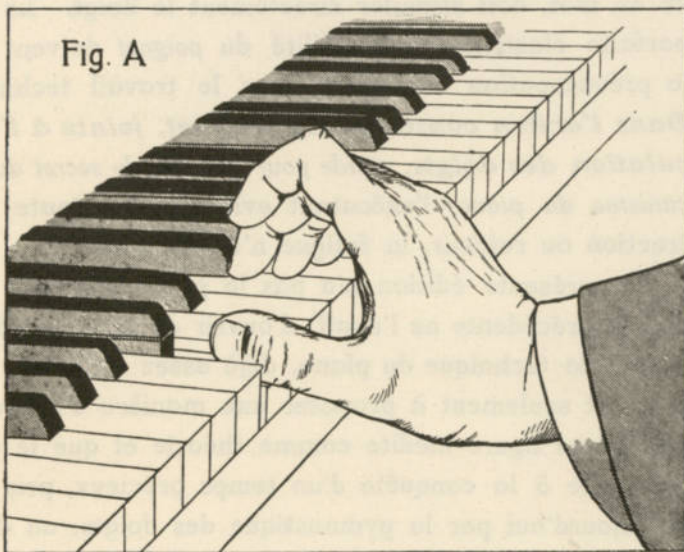
Je suis convaincu, au contraire, que l'on doit remuer *le poignet* verticalement, et que *le poignet* doit exercer une action constante dans l'attaque de la note; *le poignet*, en un mot, doit stimuler directement le doigt. La plus parfaite élasticité et flexibilité du *poignet* doivent être la préoccupation constante dans le travail technique. ***Dans l'action constante du poignet, jointe à l'articulation des doigts, réside pour moi tout le secret du mécanisme du piano;*** l'exécutant évitant ainsi toute contraction ou raideur, la fatigue n'existe plus.

La présente édition n'a pas la prétention (pas plus que la précédente ne l'avait) d'ouvrir de nouveaux horizons à la technique du piano, déjà assez explorée. Elle me sert seulement à proposer une manière d'exécution que je me figure inédite comme théorie et que je crois favorable à la conquête d'un temps précieux, pris jusqu'aujourd'hui par la gymnastique des doigts, au détriment du travail de l'esprit, temps que beaucoup de personnes perdent en exercices mécaniques et en routines héréditaires de résultat malheureusement incomplet.

A quem praticar os presentes exercícios sem mestre iniciado nos princípios expostos, recomendo que os estude com a maior lentidão e exagere a articulação do pulso nos dois sentidos: descendente Fig. A; ascendente Fig. B.

Para facilitar a aplicação da minha teoria, designarei pelo sinal  $\circ$  as notas sobre as quais o pulso deva elevar-se no sentido exemplificado na Fig. B, subentendendo-se naturalmente que todas as outras serão tocadas na posição da figura A. — Uma vez assimilado o processo pode e deve este ser aplicado com igual vantagem aos exercícios de Brahms, Czerny, Tausig, Pischna, etc., etc.

Como tenho em vista reduzir quanto possível o volume e o preço de esta publicação para que fique ao alcance de todos, limito a apresentação desenvolvida da fórmula e marcha geral dos exercícios ao primeiro caso apontado; todos os outros são expostos apenas no tom inicial. De esta maneira desejo também proporcionar aos alunos o ensejo de se exercitarem na resolução de um problema musical e recomendo-lhes ainda que, antes de começarem a estudar o primeiro caso, se familiarizem completamente com a marcha harmônica que precede os exercícios e lhes serve de base.



Aux personnes qui pratiqueront mes exercices sans professeur initié aux principes que j'expose, je recommande qu'elles les étudient le plus lentement possible et qu'elles exagèrent l'articulation du poignet dans les deux sens: descendant Fig. A; ascendant Fig. B.

Pour faciliter l'application de ma théorie, je désignerai par le signal  $\circ$  les notes sur lesquelles le poignet devra s'élever, comme l'indique la Fig. B, et il est bien entendu que, sur toutes les autres, le poignet devra reprendre la position de la Fig. A. — Quand l'élève se sera assimilé mon procédé, il pourra (et devra même) l'appliquer avec avantage aux exercices de Brahms, Czerny, Tausig, Pischna, etc.

Comme mon désir est de réduire le plus possible le volume et le prix de cette publication, afin de la rendre accessible à tous, je limite la présentation développée de la formule et la marche générale des exercices au premier exemple; tous les autres sont présentés seulement dans le ton initial. De cette manière, je donne aussi l'occasion aux élèves de s'exercer à la résolution d'un problème musical, et dans ce même ordre d'idées, je leur recommande aussi qu'avant d'étudier le premier exercice, il se familiarisent complètement avec la marche harmonique qui précède les exercices et leur sert de base.

AT the request of my students, I have decided to publish once again this series of exercises, with some recommendations as to how they should be practised. They are almost all based on the game harmonic march adopted by Carl Tansing for his famous «Tagliche Studien» and may, for this very reason, serve as preparation for them. Revised, and to some extent enlarged, these exercises appear this time in a different form as regards the way in which they are to be studied and practised. Many years of experience and observation have brought me to the conclusion that the «classical» method of piano playing, that is to say «keeping ones hands permanently still and simply moving the fingers», (this being the method approved by Conservatoires, Schools of Music and music manuals), is not the one to bring about the best, the quickest or the most complete development in the technique of the aspiring concert pianist, if and when such perfection is ever reached.

On the contrary, and in direct opposition to those rules, I am convinced that the pianist's wrists must move up and down in a vertical direction and must maintain an almost incessant motion when attacking the notes; the *wrist* must be the source of power in the pianist's hands, and not the fingers.

The most complete looseness and flexibility of the wrist is of the utmost importance when practising technique. For me, the whole secret of the mechanics of piano playing lies in the continuous movement of the wrist allied to that of the fingers. The pianist, following this method and avoiding all stiffness and rigidity will come to the stage where playing no longer leaves him tired.

This present edition does not claim (no more than did the first) to open new horizons on to the already exhausted subject of piano playing technique. It simply gives me the

opportunity to suggest a method of practising which as a theory I should not imagine has been published before and which I consider will keep people to make full use of time which is precious. Time, moreover, which up to now has been invested in pure physical gymnastics to the detriment of the development of the mind, and which people have unfortunately wasted on mechanical exercises and age-old routines which only the student far short of that degree of perfection he would like to attain.

Whoever uses these exercises without the benefit of a teacher familiar with the principles I have given here, would be strongly urged to study extremely slowly, and to exaggerate, in both directions, the movement of the wrist: downwards, as in Fig. A, upwards, as in Fig. B.

To make the application of my theory easier, I have put the letter «O» over those notes where the wrist must be raised as in Fig. B. Where I have put no letter, then naturally the student will understand that his wrist must be in the position of Fig. A. Once this process has been assimilated, it can and in fact must be applied with equal advantage to the exercises of Brahms, Czerny, Tansing, Pischner etc., etc.

As I wanted to keep both the size and the price of this volume as small and as low as possible, so that it would be within the range of all, I have limited the complete presentation of the formula and the general pattern of the exercises to the first example. By this method, I have also given students the opportunity of solving for themselves a musical problem, and before they begin to study the first example I recommend them to familiarize themselves with the harmonic march which precedes the exercises and which serves as a base for them.

Marcha harmónica, base dos exercícios.

Piano.

The musical score is written for piano and consists of five systems of two staves each. The first system is labeled "Piano." and begins with a common time signature (C). The notation is primarily chordal, with notes grouped together in both the treble and bass clefs. The piece progresses through several systems, each containing a series of chords and melodic fragments. The key signature changes throughout, indicated by the presence of sharps and flats. The final system concludes with a double bar line and a repeat sign.

exercícios de mecanismo.

1. *f e legato*

The musical score consists of six systems of two staves each. The first system is marked '1.' and 'f e legato'. The notation includes various note values, rests, and fingerings (e.g., 1, 2, 3, 4, 5). The key signature changes from one flat to two flats, and then to one sharp. The piece concludes with a double bar line.

This page contains six systems of musical notation for a piano exercise. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various key signatures (one flat, two flats, one sharp, and two sharps) and complex rhythmic patterns. Fingerings are indicated by numbers 1-5 above or below notes. Some notes are circled, and there are occasional accents. The exercise progresses through different harmonic and melodic ideas across the systems.



2.

Exercise 2, bass clef, 2/4 time signature. The piece consists of two staves. The upper staff contains a sequence of eighth notes with various accidentals (flats and naturals) and fingering numbers (1, 2, 4, 5). The lower staff contains a similar sequence of eighth notes. The piece concludes with the word "etc." on the right.

Exercise 2, treble clef, 2/4 time signature. The piece consists of two staves. The upper staff contains a sequence of eighth notes with various accidentals (sharps and naturals) and fingering numbers (1, 2, 4, 5). The lower staff contains a similar sequence of eighth notes. The piece concludes with the word "etc." on the right.

3.

Exercise 3, bass clef, 2/4 time signature. The piece consists of two staves. The upper staff contains a sequence of eighth notes with various accidentals (flats and naturals) and fingering numbers (1, 2, 3, 5). The lower staff contains a similar sequence of eighth notes. The piece concludes with the word "etc." on the right.

Exercise 3, treble clef, 2/4 time signature. The piece consists of two staves. The upper staff contains a sequence of eighth notes with various accidentals (sharps and naturals) and fingering numbers (1, 2, 3, 5). The lower staff contains a similar sequence of eighth notes. The piece concludes with the word "etc." on the right.

4.

Exercise 4, bass clef, 2/4 time signature. The piece consists of two staves. The upper staff contains a sequence of eighth notes with various accidentals (flats and naturals) and fingering numbers (1, 2, 4, 5). The lower staff contains a similar sequence of eighth notes. The piece concludes with the word "etc." on the right.

Exercise 4, treble clef, 2/4 time signature. The piece consists of two staves. The upper staff contains a sequence of eighth notes with various accidentals (sharps and naturals) and fingering numbers (1, 2, 4, 5). The lower staff contains a similar sequence of eighth notes. The piece concludes with the word "etc." on the right.

5.

Os exercícios anteriores devem ser trabalhados com as seguintes articulações:

6.

\*) A linha — significa que enquanto ela durar o pulso deve permanecer alto.

7.

etc.

etc.

8.

etc.

etc.

9.

etc.

etc.

10.

11.

12.

13.

First system of exercise 13, featuring a treble and bass clef with a 2/4 time signature. The treble clef has a key signature of one flat. Fingerings are indicated by numbers 1-5. The bass clef has a key signature of one flat and includes a circle with a dot symbol.

Second system of exercise 13, continuing the piece with treble and bass clefs and a 2/4 time signature. The treble clef has a key signature of one flat. The system ends with the word "etc." in the treble staff.

Third system of exercise 13, continuing the piece with treble and bass clefs and a 2/4 time signature. The treble clef has a key signature of one flat. The system ends with the word "etc." in the treble staff.

Fourth system of exercise 13, continuing the piece with treble and bass clefs and a 2/4 time signature. The treble clef has a key signature of one flat. The system ends with the word "etc." in the treble staff.

14.

First system of exercise 14, featuring a treble and bass clef with a 2/4 time signature. The treble clef has a key signature of one flat. Fingerings are indicated by numbers 1-5. The bass clef has a key signature of one flat and includes a circle with a dot symbol.

Second system of exercise 14, continuing the piece with treble and bass clefs and a 2/4 time signature. The treble clef has a key signature of one flat. The system ends with the word "etc." in the treble staff.

Third system of exercise 14, continuing the piece with treble and bass clefs and a 2/4 time signature. The treble clef has a key signature of one flat. The system ends with the word "etc." in the treble staff.

Fourth system of exercise 14, continuing the piece with treble and bass clefs and a 2/4 time signature. The treble clef has a key signature of one flat. The system ends with the word "etc." in the treble staff.

15.

etc

etc

16.

etc

etc

17.

etc.

etc

18.

etc.

etc

# Arpejos.

19.

Exercise 19, first system. Treble and bass clefs, 2/4 time. Fingerings: 1 2 4 1, 1 2 4 1, 1 2 4 1, 1 2 4 1. Includes fingering numbers 5 and 1, and an 'etc.' marking.

Exercise 19, second system. Treble and bass clefs, 2/4 time. Includes fingering numbers 1, 2, 4, 1, 5, 1, 4, 2, 1, 2, 4, 1, 5, 1, 3, 2, 1. Includes an 'etc.' marking.

20.

Exercise 20, first system. Treble and bass clefs, 2/4 time. Fingerings: 1 2 4 1, 1 2 4 1, 1 2 4 1, 1 2 4 1. Includes fingering numbers 5, 1, 4, 2, 1, 2, 4, 1, 5, 1, 4, 2, 1. Includes an 'etc.' marking.

Exercise 20, second system. Treble and bass clefs, 2/4 time. Includes fingering numbers 1, 2, 4, 1, 5, 1, 4, 2, 1, 2, 4, 1, 5, 1, 3, 2, 1. Includes an 'etc.' marking.

21.

Exercise 21, first system. Treble and bass clefs, 2/4 time. Fingerings: 1 2 4 1, 1 2 4 1, 1 2 4 1, 1 2 4 1. Includes fingering numbers 5, 1, 4, 2, 1, 2, 4, 1, 5, 1, 4, 2, 1. Includes an 'etc.' marking.

Exercise 21, second system. Treble and bass clefs, 2/4 time. Includes fingering numbers 1, 2, 4, 1, 5, 1, 4, 2, 1, 2, 4, 1, 5, 1, 3, 2, 1. Includes an 'etc.' marking.

22.

Exercise 22, measures 1-3. Treble clef: 1 4 1 4 5 4 1 4. Bass clef: 1 4 1 4 5 4 1 4. Performance markings: *legato*, *rinf.*. Ends with "etc."

Exercise 22, measures 4-6. Treble clef: 1 4 5 4 1 4. Bass clef: 1 4 5 4 1 4. Performance marking: *rinf.*. Ends with "etc."

23.

Exercise 23, measures 1-3. Treble clef: 2 5 1 2 1 5. Bass clef: 2 5 1 2 1 5. Performance marking: *legato*. Ends with "etc."

Exercise 23, measures 4-6. Treble clef: 2 5 1 2 1 5. Bass clef: 2 5 1 2 1 5. Performance marking: *legato*. Ends with "etc."

24.

Exercise 24, measures 1-3. Treble clef: 5 2 1 4 3 4 1 2. Bass clef: 5 2 1 4 3 4 1 2. Performance marking: *legato*. Ends with "etc."

Exercise 24, measures 4-6. Treble clef: 5 2 1 4 3 4 1 2. Bass clef: 5 2 1 4 3 4 1 2. Performance marking: *legato*. Ends with "etc."



25.

Notas dobradas.

26.

27.

28.

Estudar os NOS 26, 27 e 28 com as seguintes articulações:

29.

30.

# Trilos.

31. *f*

32.

33.

etc.

etc.

34.

etc.

etc.

# Oitavas.

35.

36.

Pratique se este exercicio com variados ritmos. Ex.:

Exercitar tambem as oitavas empregando os 3<sup>os</sup> e 4<sup>os</sup> dedos nas teclas pretas.



B.
29
M.