GIOSUE' FALCONE

SCALE PENTATONICHE

Centro di Ricerca e di Sperimentazione Musicale

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in copertina
G. Falcone - *Barca a vela*

GIOSUE' FALCONE

SCALE PENTATONICHE

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Questo lavoro si propone di offrire uno strumento agile, pratico e il più possibile completo agli allievi pianisti che intendano educare orecchio e mano a intervalli melodici "anomali" rispetto agli standard di addestramento, istruzione e formazione consolidati.

L'ottica della maggior parte dei metodi in uso, infatti, si fonda – giustamente - sull'armonia classica, e fornisce la base di conoscenze e competenze tecniche e musicali per affrontare gradualmente il repertorio tradizionale.

L'introduzione dell'insegnamento della musica jazz e delle "nuove musiche", nei Conservatori riformati e nei Licei Musicali italiani, postula, accanto all'educazione classica, l'approccio consapevole da parte del discente a pratiche strumentali e testi musicali "altri", a tradizioni non contemplate nel repertorio consolidato e a letterature musicali tenute fuori, finora, dalle istituzioni scolastiche.

I metodi tradizionali sono la base tecnica e musicale per qualsiasi espansione successiva, ma essi vanno estesi in direzione di uno scardinamento progressivo del corpus di esercizi e testi e quindi di una loro ricomposizione in un'ottica più vasta.

Ponendo come punto di partenza la conoscenza dell'armonia di base e dei moduli tecnici essenziali, si intende fornire qui un punto di partenza in tale direzione. Tale punto di partenza consiste nello sviluppo esteso delle pentatoniche alterate, proiettate sulla relativa scala ottofonica. Da qui si può tranquillamente adoperare lo schema di base per la costruzione di esercizi tecnici sui moduli canonici (cinque dita, scale, arpeggi, etc.) e la risoluzione pandiatonica di progressioni e cadenze varie sugli accordi fondamentali.

Vita brevis, ars longa, occasio praeceps, experimentum periculosum, iudicium difficile: l'autore, aperto e pronto a confronti, critiche, suggerimenti e a quanto sia utile per migliorare questa proposta, confida perciò nella benevola accoglienza di docenti e allievi, soprattutto di questi ultimi, sui quali ricade la fatica (ma anche la soddisfazione) dell'apprendere.

This work aims to offer an agile, practical and as complete as possible tool to pupil pianists who intend to educate ear and hand at "anomalous" melodic intervals with respectto established training, education and training standards.

The perspective of most of the methods in use, in fact, is based - rightly - on harmony classical, and provides the technical and musical knowledge and skills base to tackle gradually the traditional repertoire.

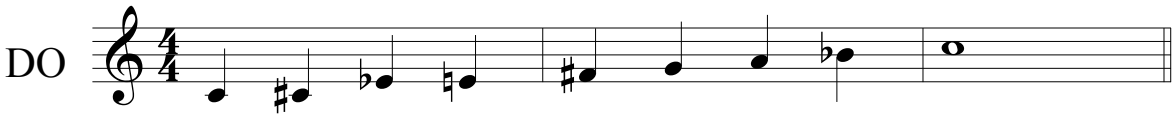
The introduction of the teaching of jazz music and "new music" in the Conservatories reformed and in the Italian Music High Schools, postulates, alongside classical education, the approach aware on the part of the learner to instrumental practices and "other" musical texts, to non-traditions contemplated in the consolidated repertoire and in musical literatures kept out, up to now, from educational institutions.

Traditional methods are the technical and musical basis for any subsequent expansion, but they should be extended in the direction of a progressive unhinging of the corpus of exercises and texts and therefore of their re-composition in a broader perspective.

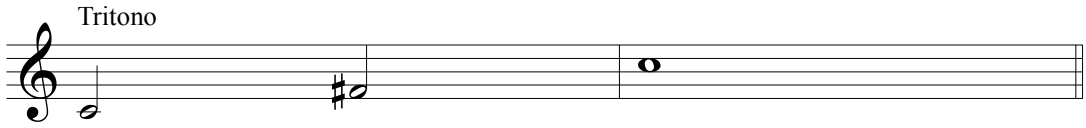
Starting with the knowledge of basic harmony and technical modules essential, it is intended here to provide a starting point in this direction. Such a starting point it consists in the extended development of altered pentatonics, projected on the relative scale octophonic. From here you can safely use the basic scheme for building technical exercises on canonical modules (five fingers, scales, arpeggios, etc.) and the pandiatonic resolution of various progressions and cadences on the fundamental chords.

Vita brevis, ars longa, occasio praeceps, experimentum periculosum, iudicium difficile: *the author, open and ready for comparisons, criticisms, suggestions and how useful it is to improve this proposal, therefore trusts in the benevolent welcome of teachers and students, especially of these last, on which the effort (but also the satisfaction) of learning falls.*

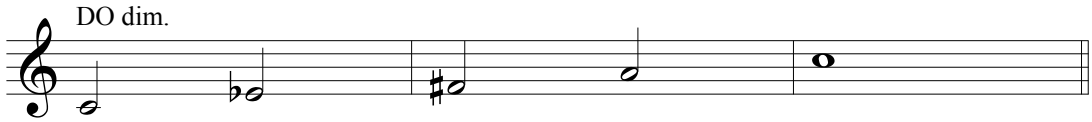
La scala diminuita



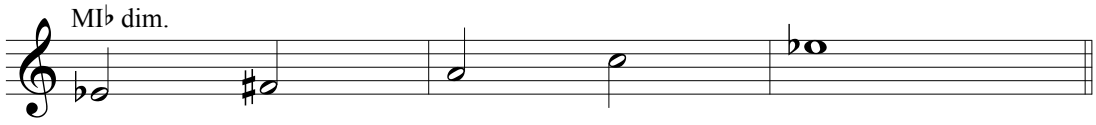
Nel sistema ottofonico,la scala in oggetto è chiamata scala octofonica, scala alternata o scala diminuita.
La scala è data dall'alternanza di intervalli di TONO - SEMITONO, o, SEMITONO - TONO.
All'interno di essa, la presenza di una simmetria costante risulta subito evidente,in particolar modo per quelli che sono gli intervalli di terza minore e di tritono.
Partendo dal primo grado, il tritono divide la scala in due parti uguali,mentre, gli intervalli in sequenza di terza minore dividono la scala in quattro parti uguali.
Prendiamo come esempio la scala di DO diminuita partendo dall 'intervallo SEMITONO - TONO.
Quindi, partendo dal primo grado, avremo DO FA#, FA# DO per il tritono, o, quarta aumentata.



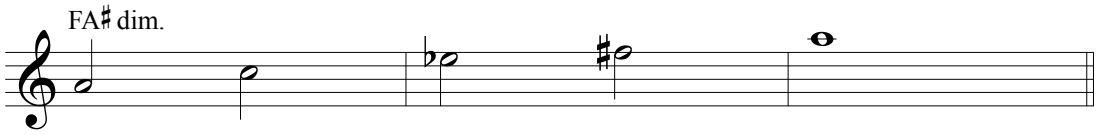
Per gli intervali di terza minore, avremo DO, MIb, FA#, LA.



Consideriamo ,che da qualsiasi di queste note si parte ,il rapporto è sempre di terza minore, e che il ruolo di nota fondamentale viene ad essere assunto da qualsiasi di queste quattro note.



Poniamo sempre la nostra attenzione anche sul rapporto di tritono DO - FA#, e MIb - LA



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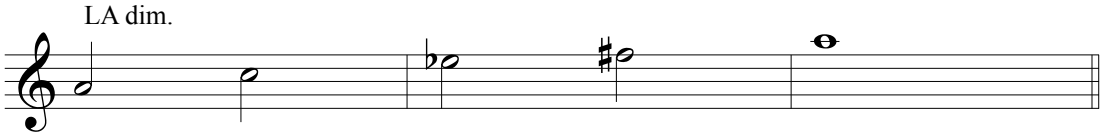

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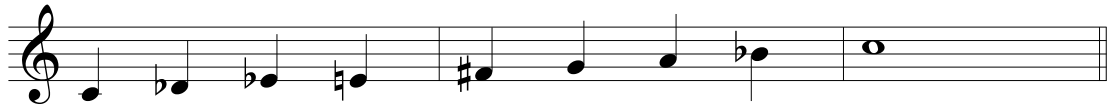
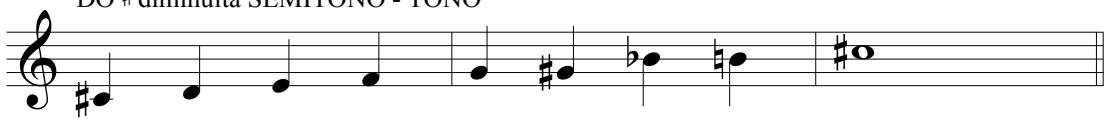
Scale diminuite

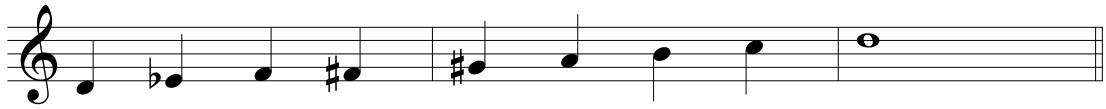
DO diminuita SEMITONO - TONO



DO ♯ diminuita SEMITONO - TONO

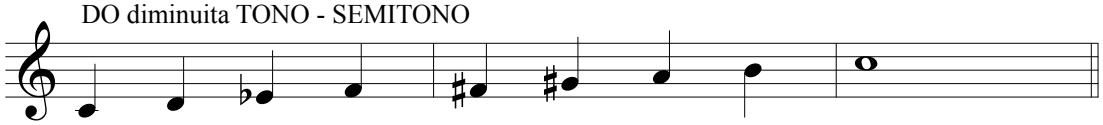


RE diminuita SEMITONO - TONO

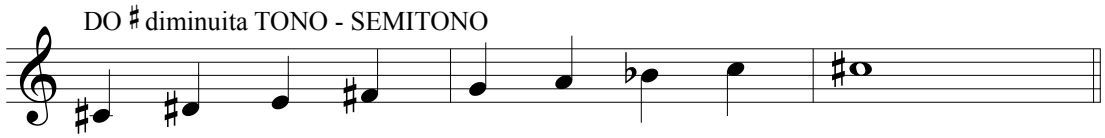


Possiamo constatare che esistono solo tre scale diminuite semitono - tono, e altrettante saranno quelle dove 'l' intervallo tra il primo e il secondo grado della scala è tono - semitono, ecco il significato di scala alternata.

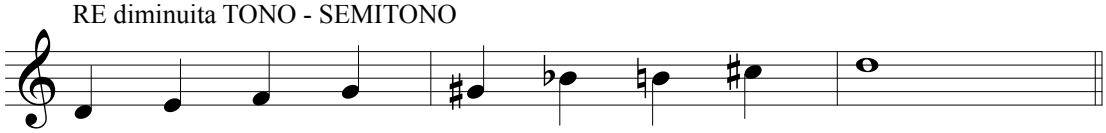
DO diminuita TONO - SEMITONO



DO ♯ diminuita TONO - SEMITONO



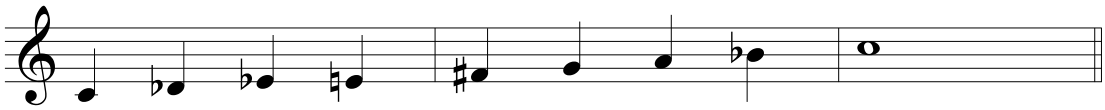
RE diminuita TONO - SEMITONO



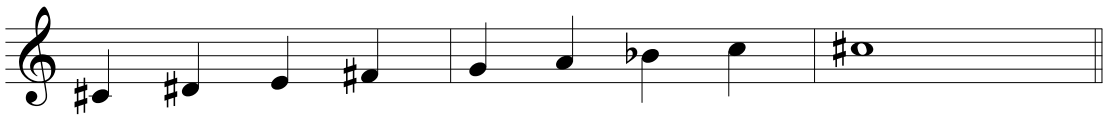
Ricordiamo, in maniera dogmatica ,che ogni intervalo di terza minore, quarta aumentata o sesta maggiore dalla fondamentale di qualsiasi di queste scale, è da considerarsi fondamentale di una nuova scala diminuita.

Considerazioni modali

I MODO
Scala diminuta di Do dim. semitono - tono partendo dal I grado Do

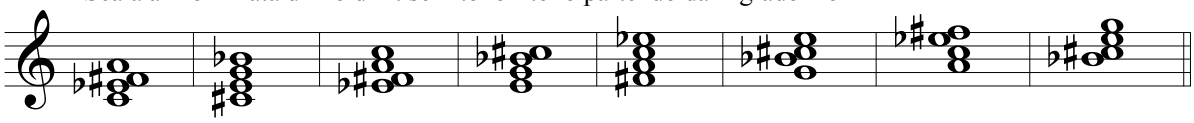


II MODO
Scala dininuita di Di dim. semitono - tono partendo dal II grado Do♯

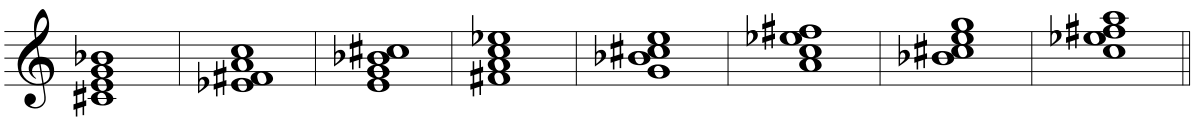


Applicando il concetto di modo alla scala diminuita, noteremo che all'interno di ogni scala diminuita esistono, solo e solamente, due modi.
Quindi, le scale diminuite, che abbiamo visto precedentemente, dovranno essere viste in un contesto modale.
A questo punto,è fondamentale, questo nuovo modo di vedere le scale diminuite, che ci permetterà di andare oltre per affrontare lo sviluppo di quelle che saranno le Pentatoniche alterate.
Infine, per chiudere questa prima parte, si vuole ricordare che l 'armonizzazione dei due modi, conserva il suo carattere simmetrico.

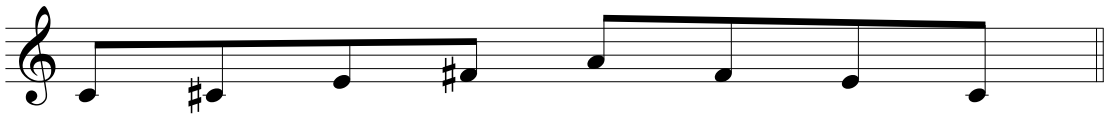
Scala armonizzata di Do dim. semitono - tono partendo dal I grado Do



Scala armonizzata di Do dim. semitono - tono partendo dal II grado Do♯



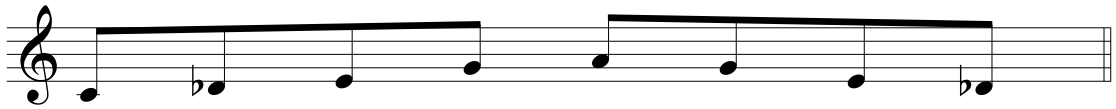
Ora possiamo affrontare ciò che seguirà con una visione modale per quanto concerne le pentatoniche che muoveranno al I grado e dal II grado della scala modale.



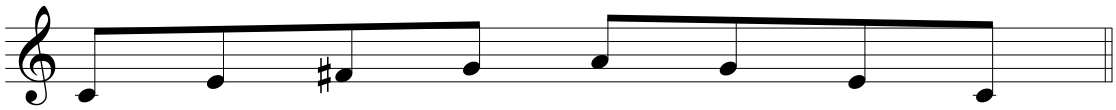
Pentatoniche alterate

Pentatoniche alterate semitono - tono

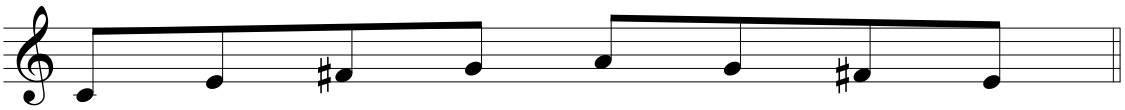
n° 1



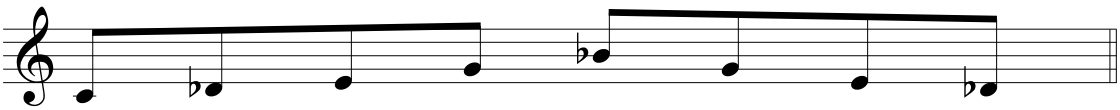
n° 2



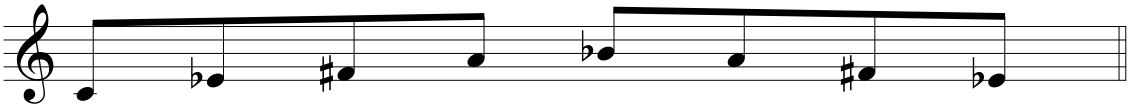
n° 3



n° 4



n° 5

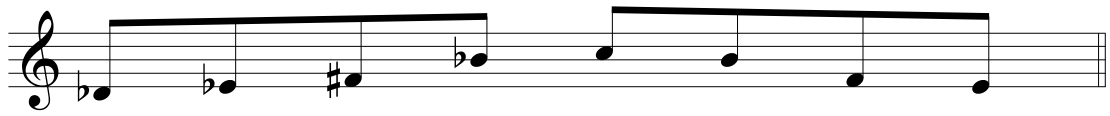


Queste pentatoniche alterate, costruite sulla scala di do dim. semitono - tono, conservano la loro identità di appartenenza, che trova conferma nei seguenti passaggi:
1) Do - Do# nella n° 1 - 2 - 4
2)Fa# - Sol nella n° 3
3)La - Sib nella n° 5
Naturalmente , il tutto trasportato una terza minore, una quarta aumentata o un sesta maggiore sopra, riporta a quanto precedentemente detto.

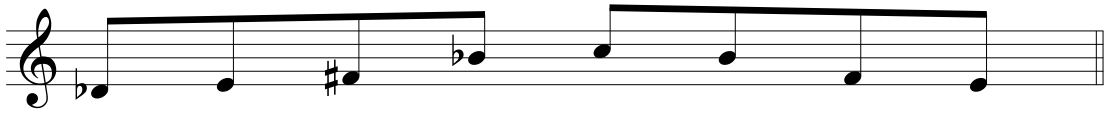
Pentatoniche alterate

Pentatoniche alterate tono - semitono

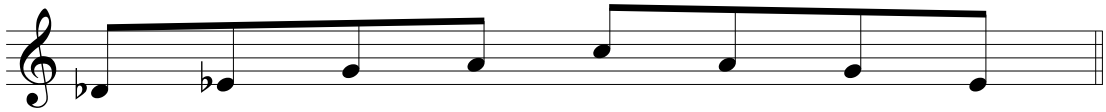
n° 1



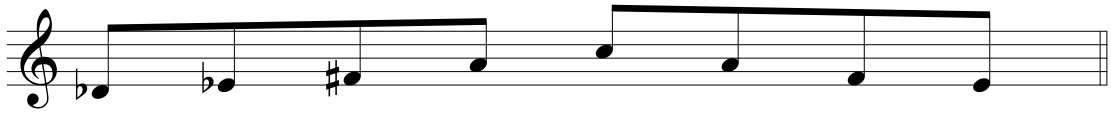
n° 2



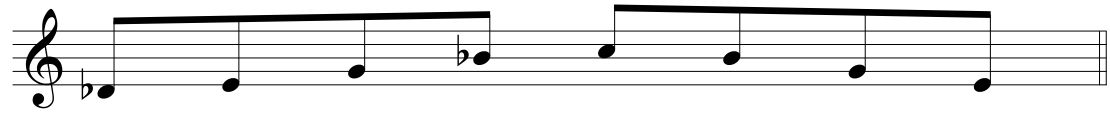
n° 3



n° 4



n° 5

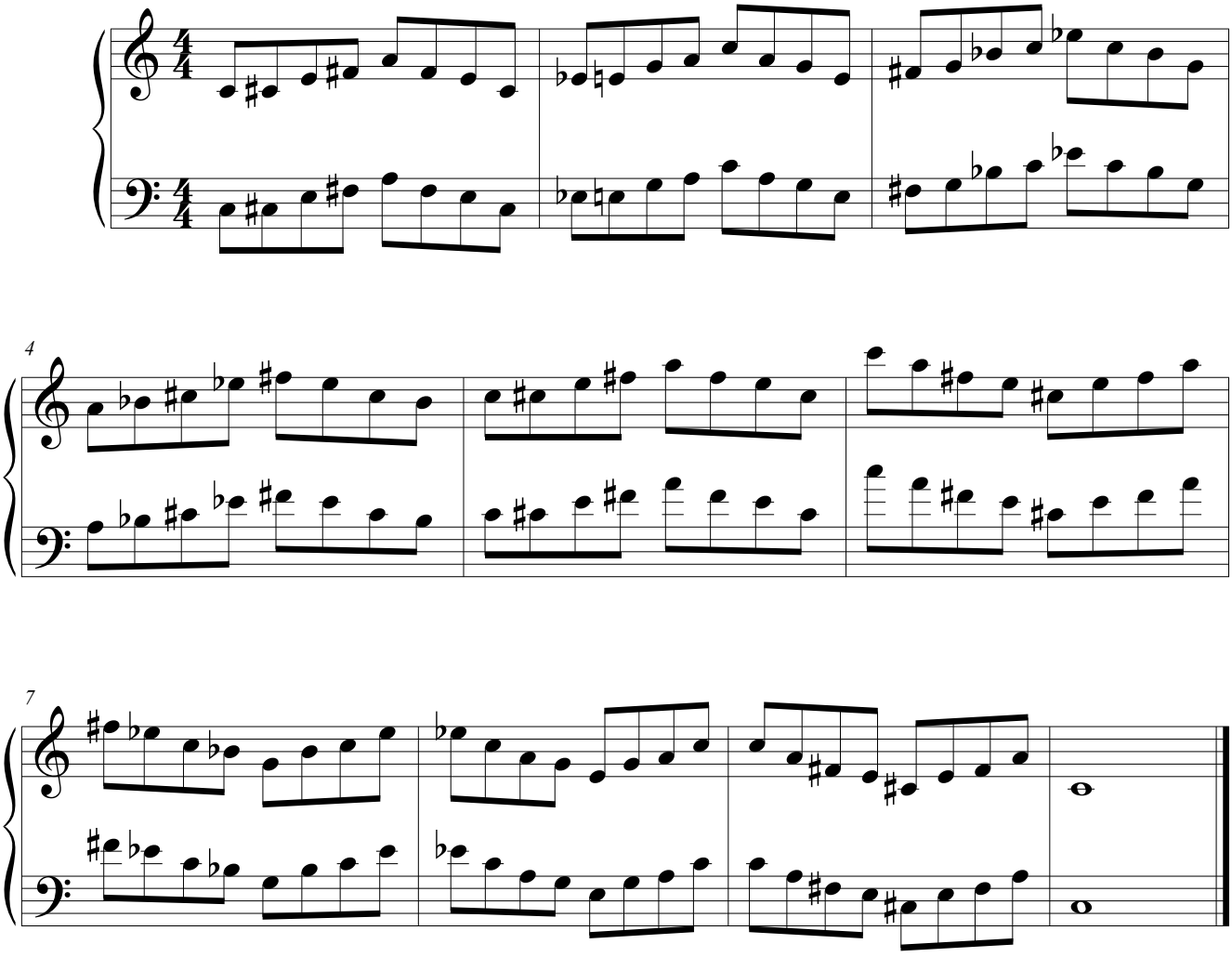


Anche per questa serie di pentatoniche, costruite sulla scala di do dim. semitono tono, la loro identità viene rilevata nei seguenti punti:

1)Reb - Mib , n°1 3 4
2)Mi - Fa# n°2
3)Sib - Do n°1 2 5

Come già detto per le precedenti pentatoniche , si invita ancora una volta alla considerazione di ruolo che dette pentatoniche possono avere se si trasportano a una terza minore, una quarta aumentata o una sesta maggiore.

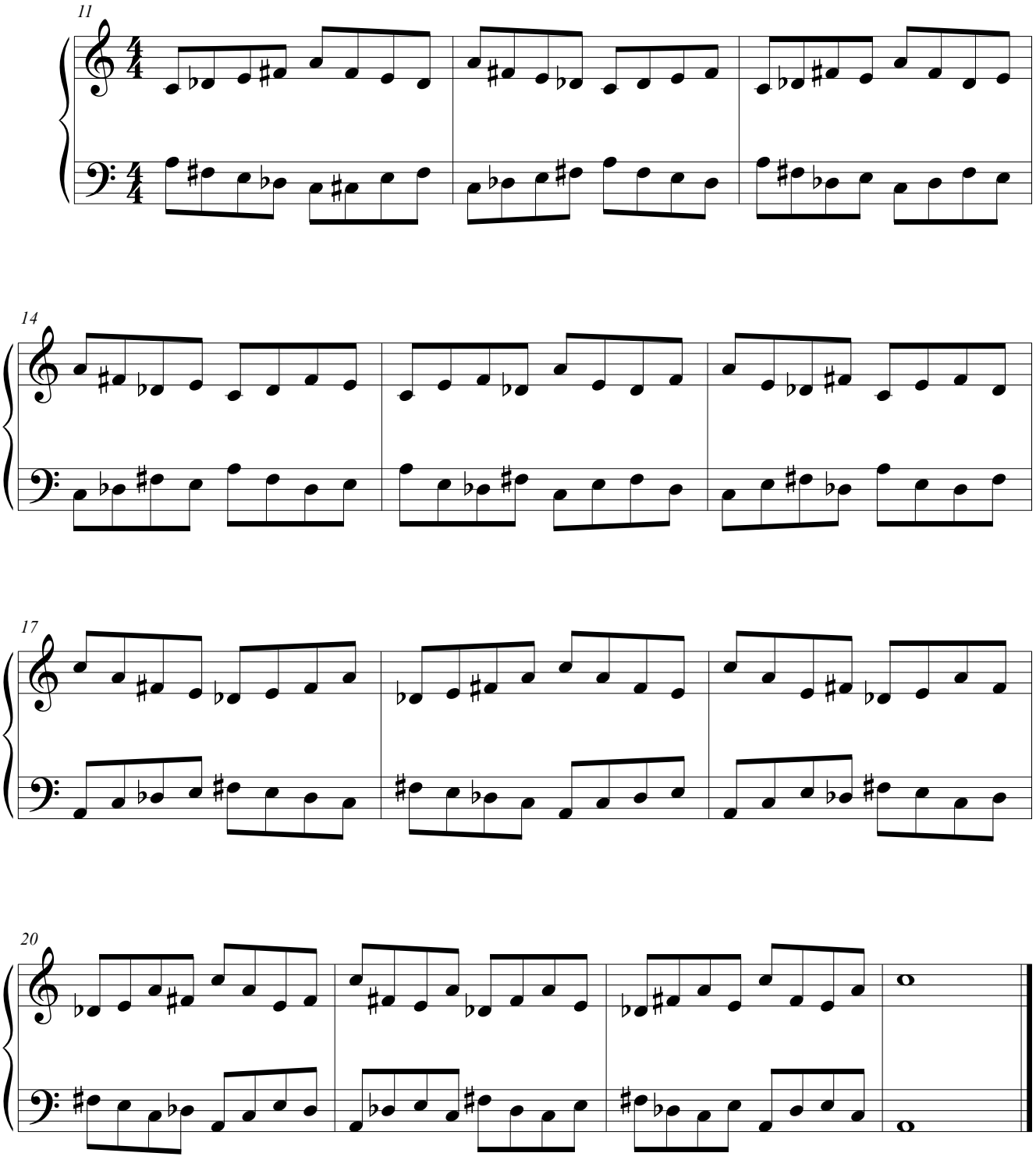
Pentatoniche su accordo diminuito



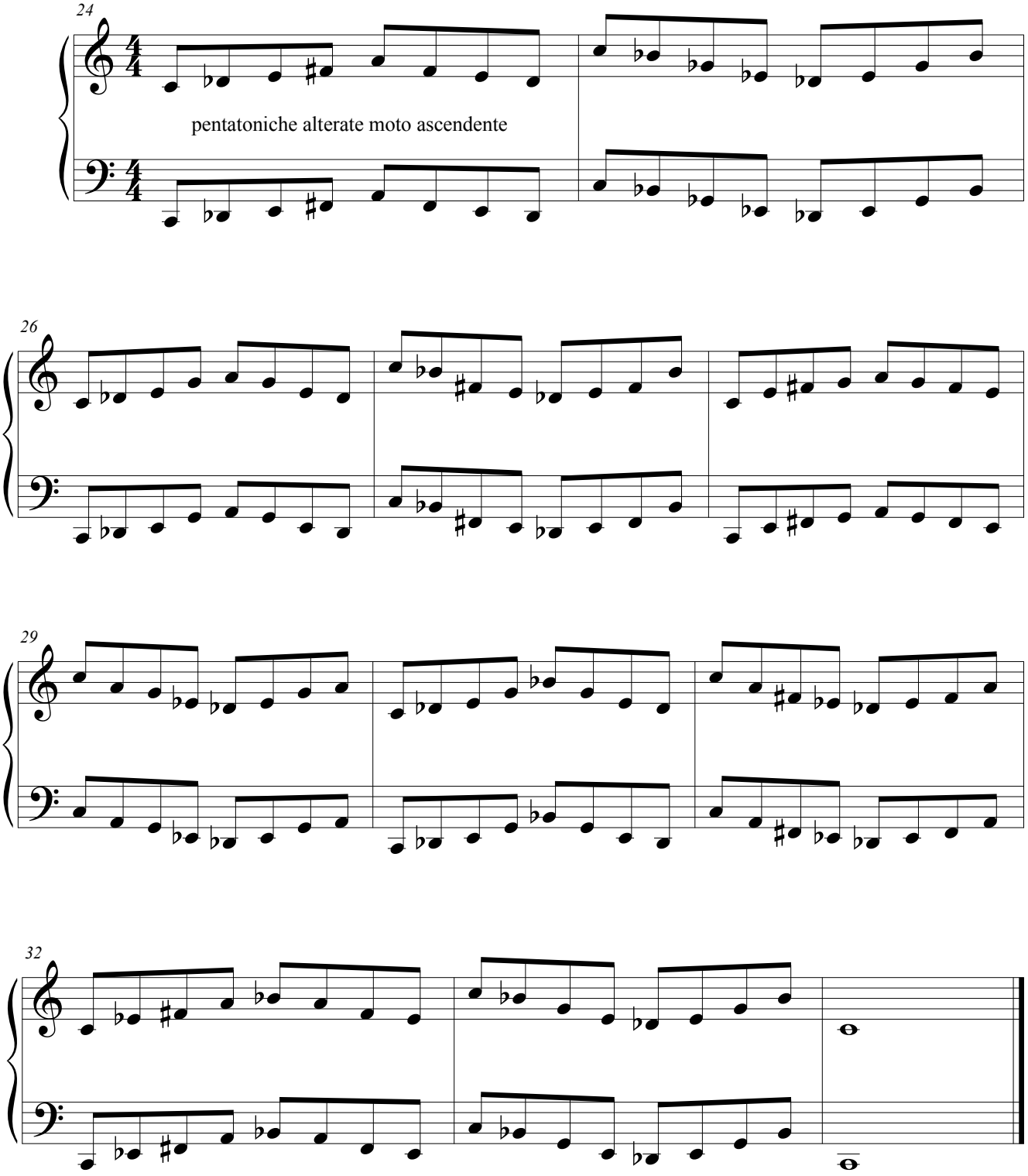
Questo primo esercizio, è formato dalla pentatonica n°1 semitono - tono, ripetuta a distanza di terza minore, sia in senso ascendente che discendente.
Per un ulteriore riscontro la possiamo provare su una normale cadenza alterata.

Pentatoniche alterate

moto contrario

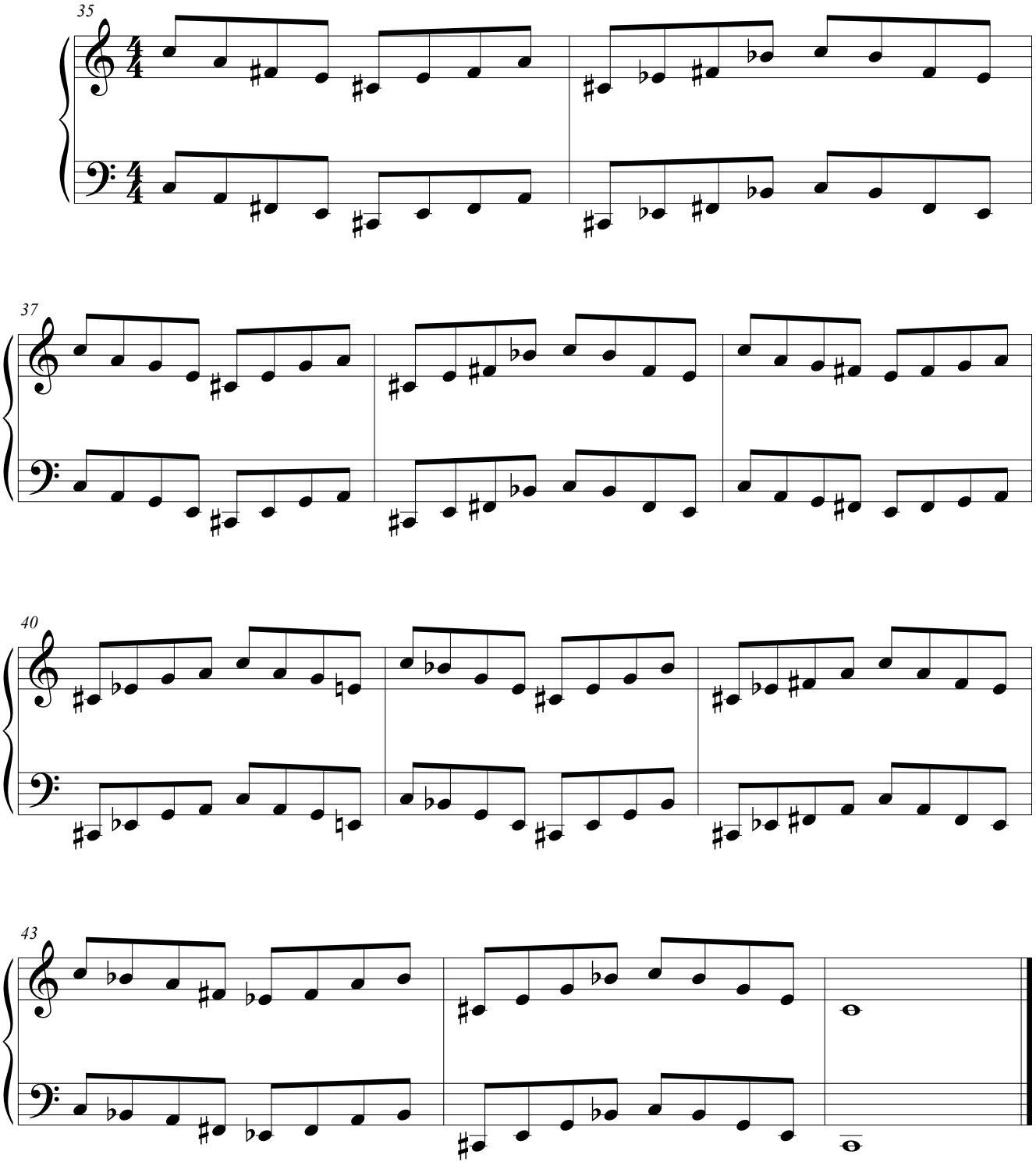


Pentatoniche alterate
moto ascendente



Pentatoniche alterate

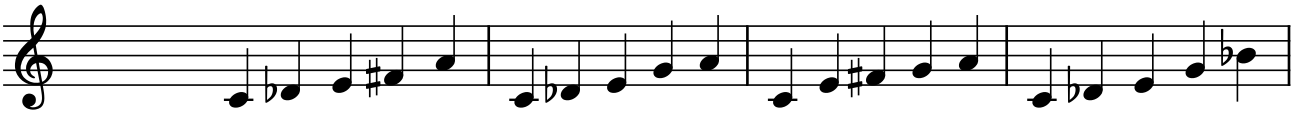
moto discendente

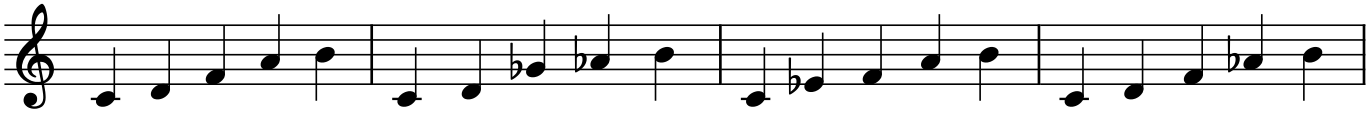


SECONDA PARTE

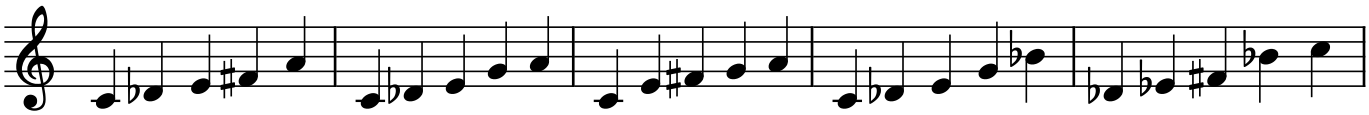
Esercizi

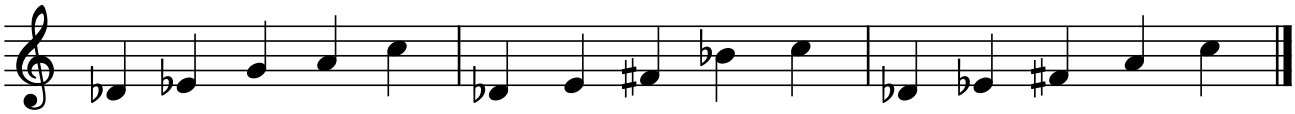
In questa seconda parte, verranno prese in considerazione solo 8 pentatoniche alterate, con le quali saranno realizzati gli esercizi a seguire.
Gli esercizi saranno eseguiti sempre in do diminuito, per una totalità di n°8 esercizi, di cui il primo per pianoforte e i restanti sette per le singole chiavi di Sol, DO e Fa.
Le pentatoniche sono caratterizzate, nella loro scelta, dall'intervallo iniziale:
n° 4 pentatoniche sul semitono
n° 4 pentatoniche su tono





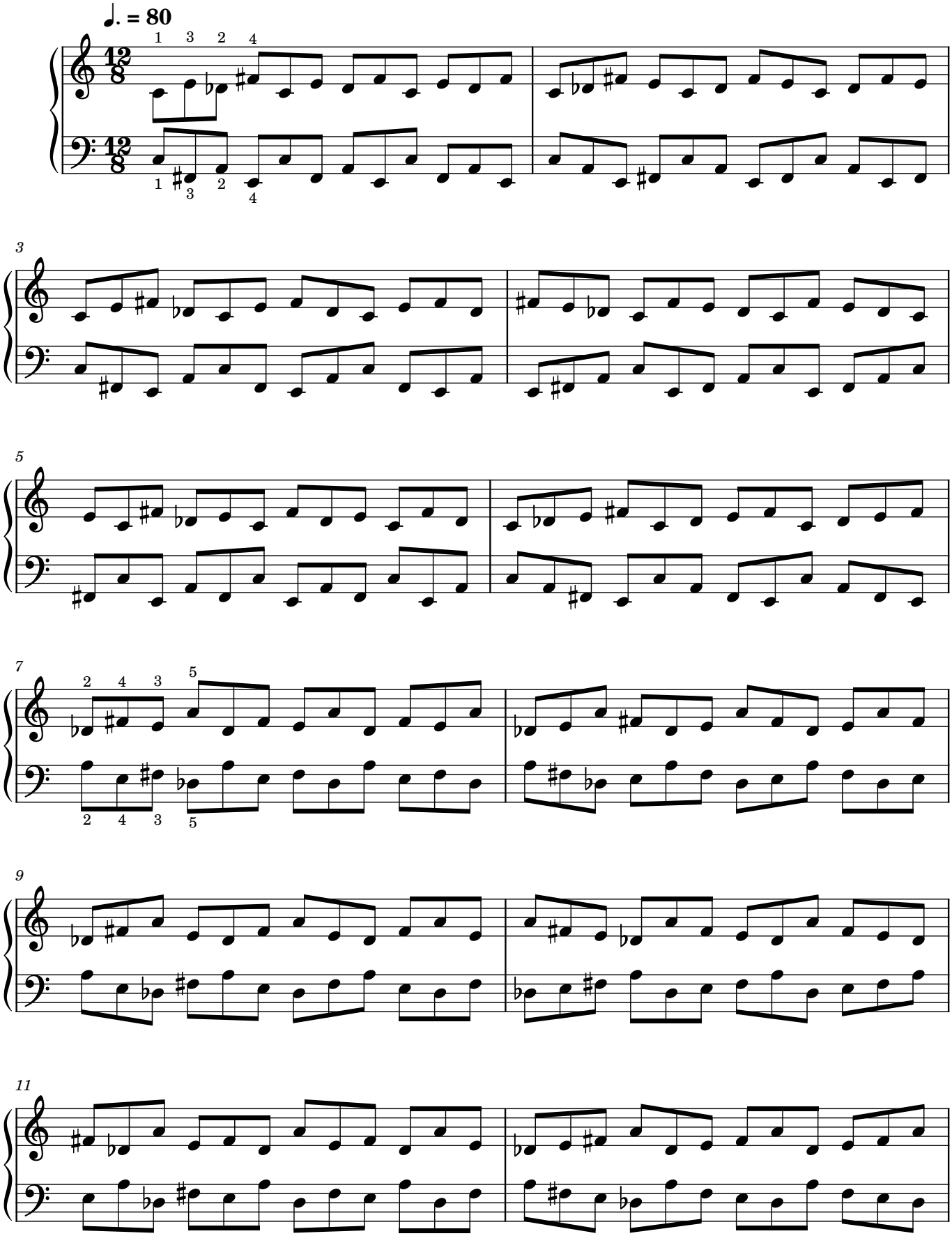
Naturalmente , essendo la scala diminuita formata di semitoni e toni, vedremo queste 8 pentatoniche organizzate come qui di seguito.

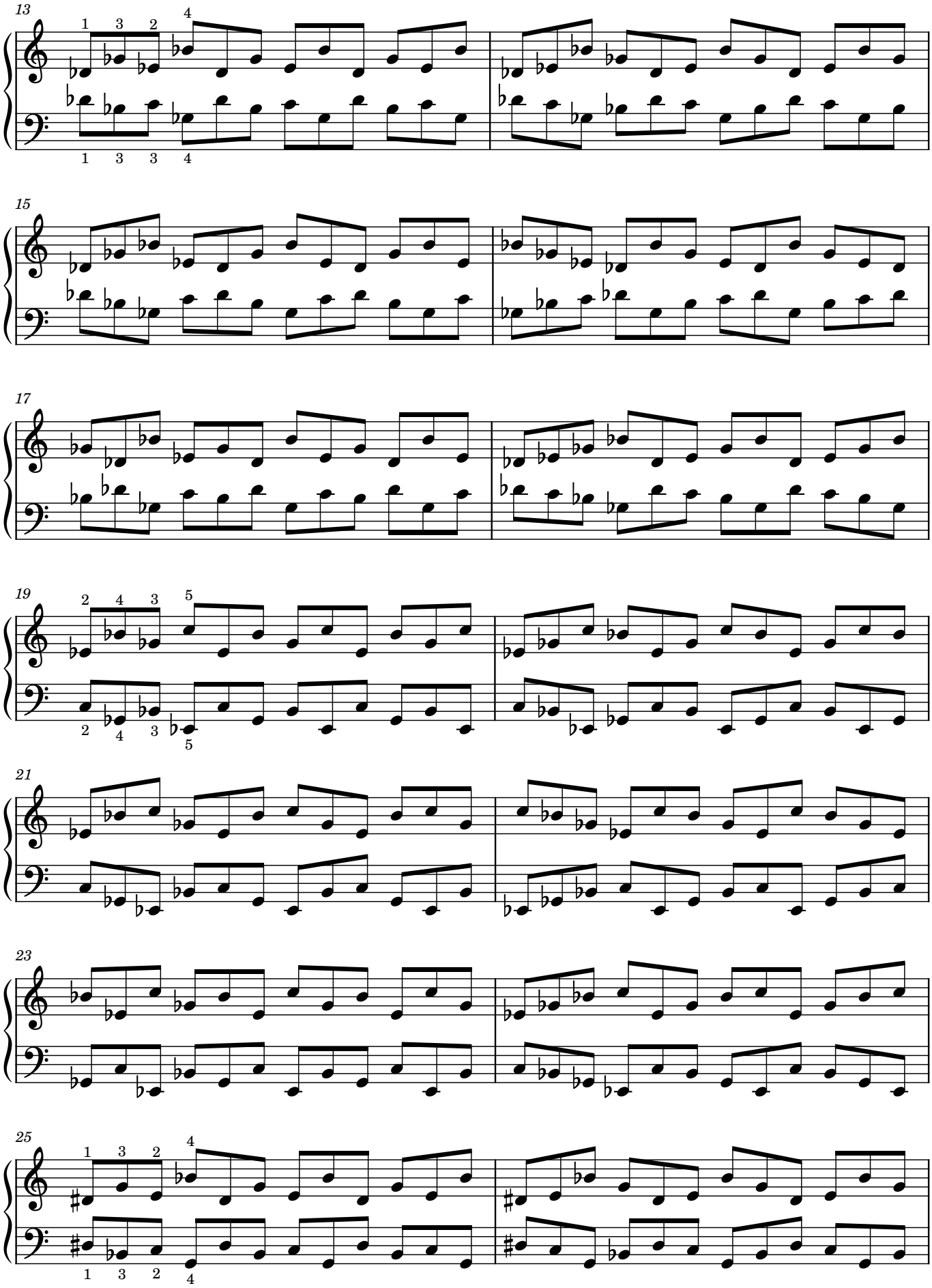




Tutti gli esercizi verranno eseguiti in tempo 12/8.

4 dita

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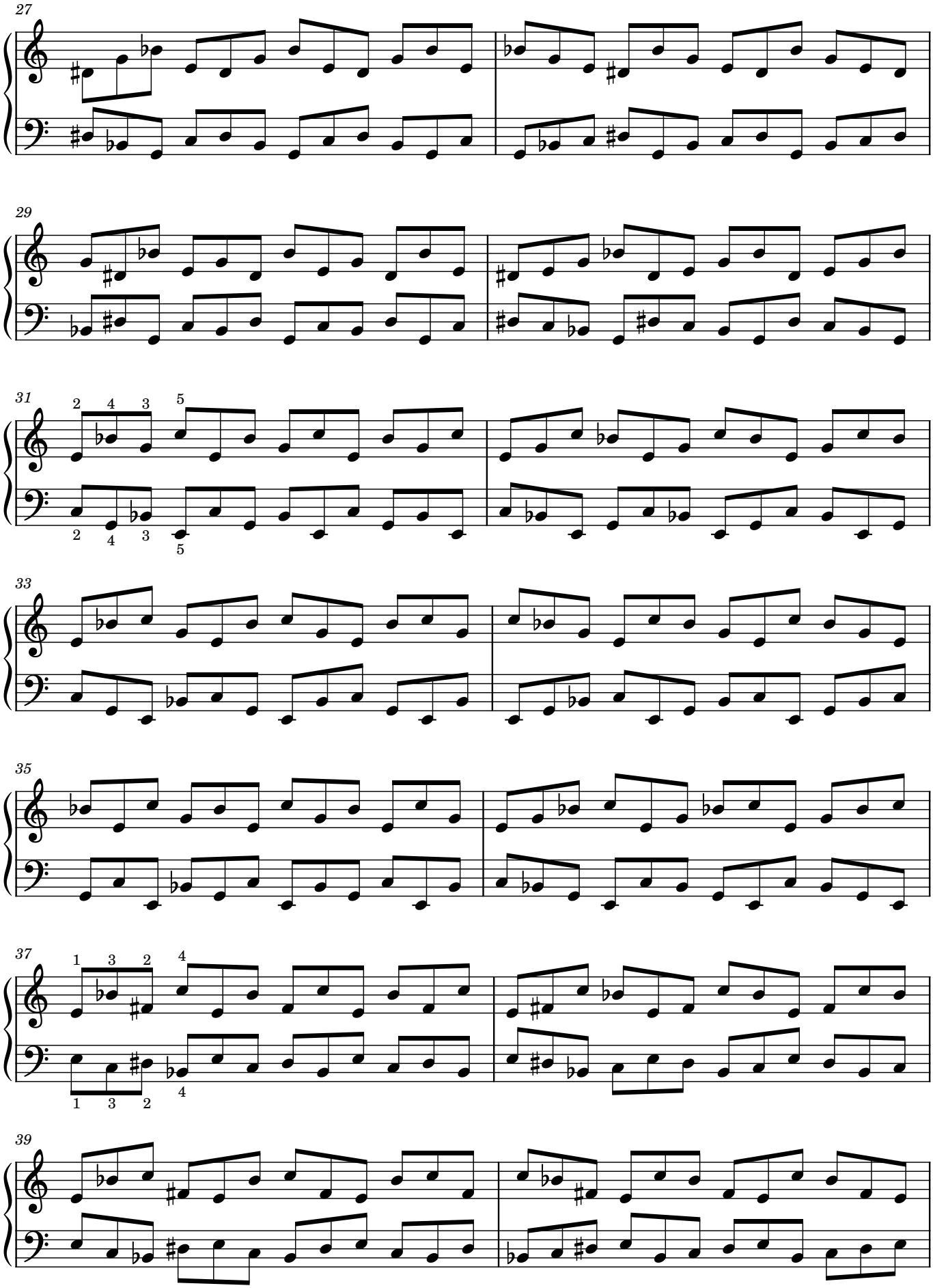
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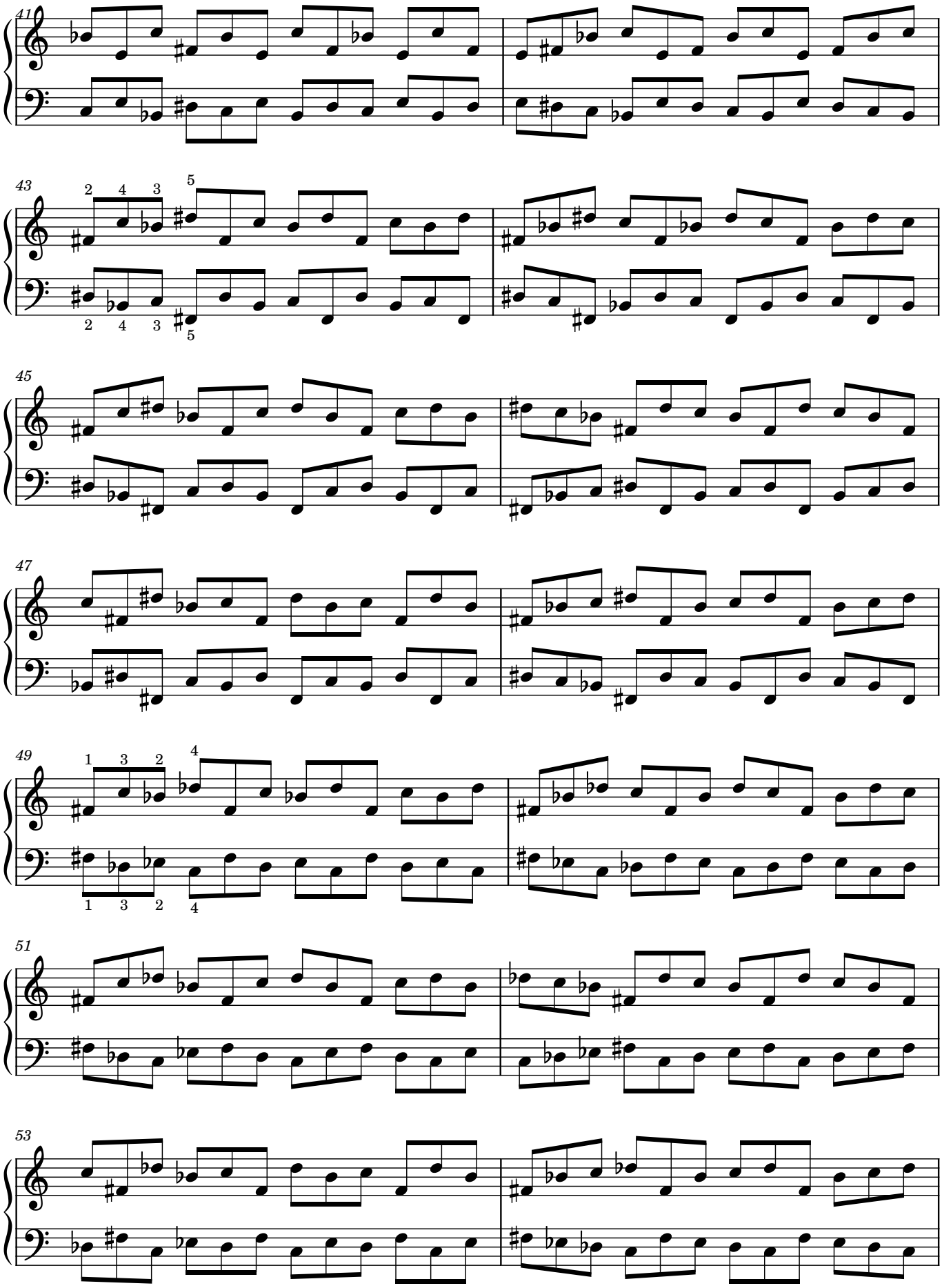
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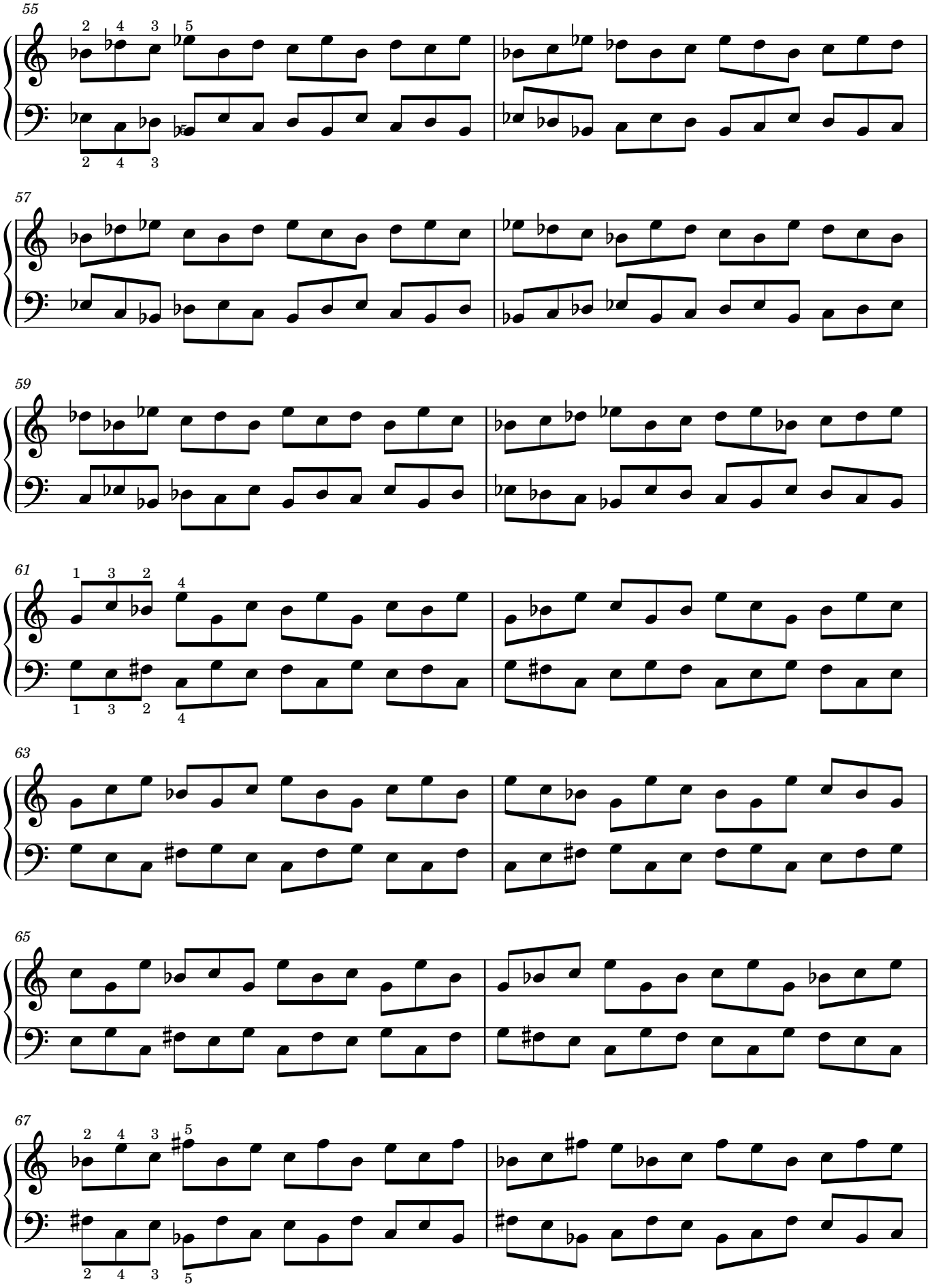
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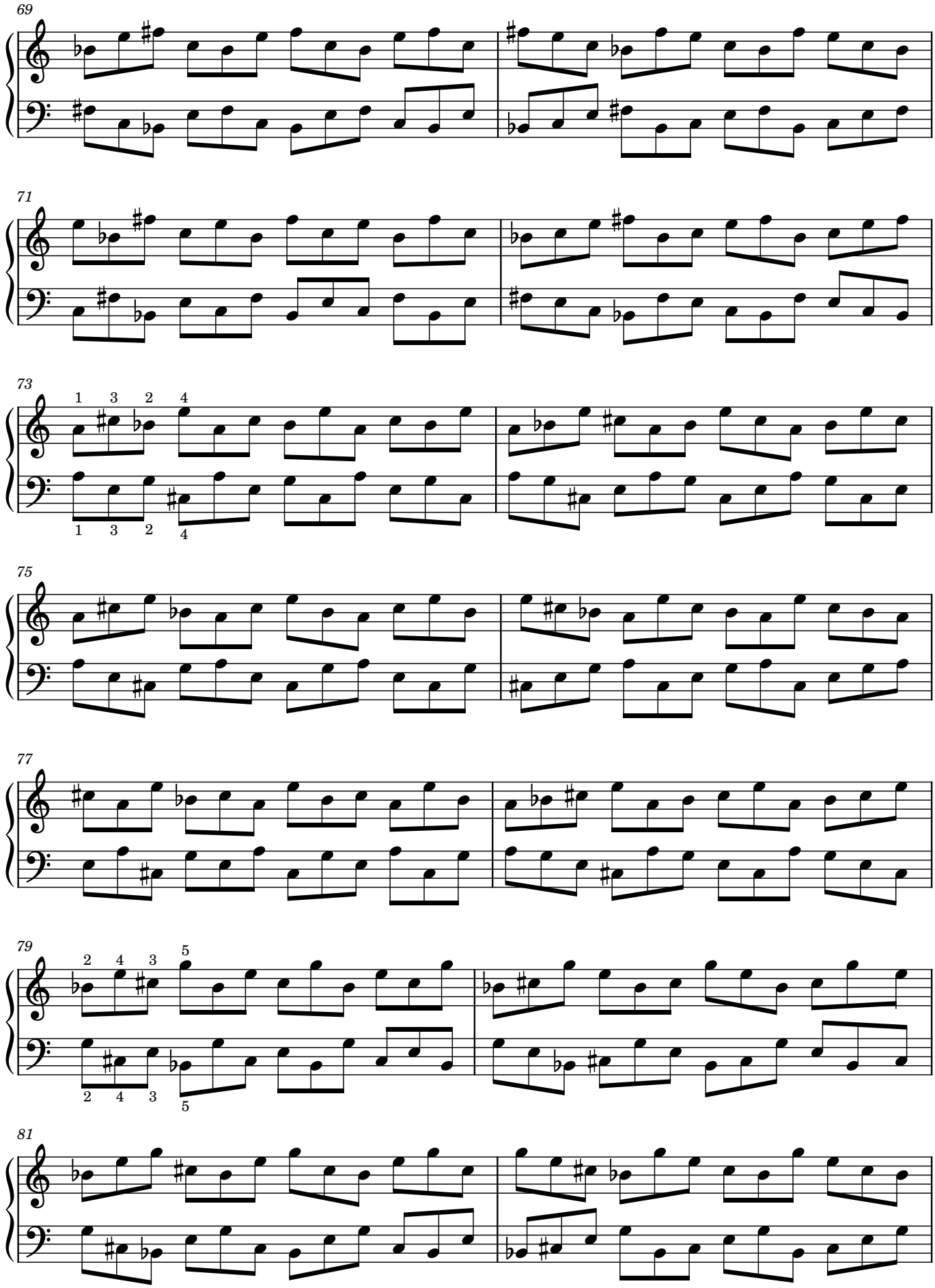
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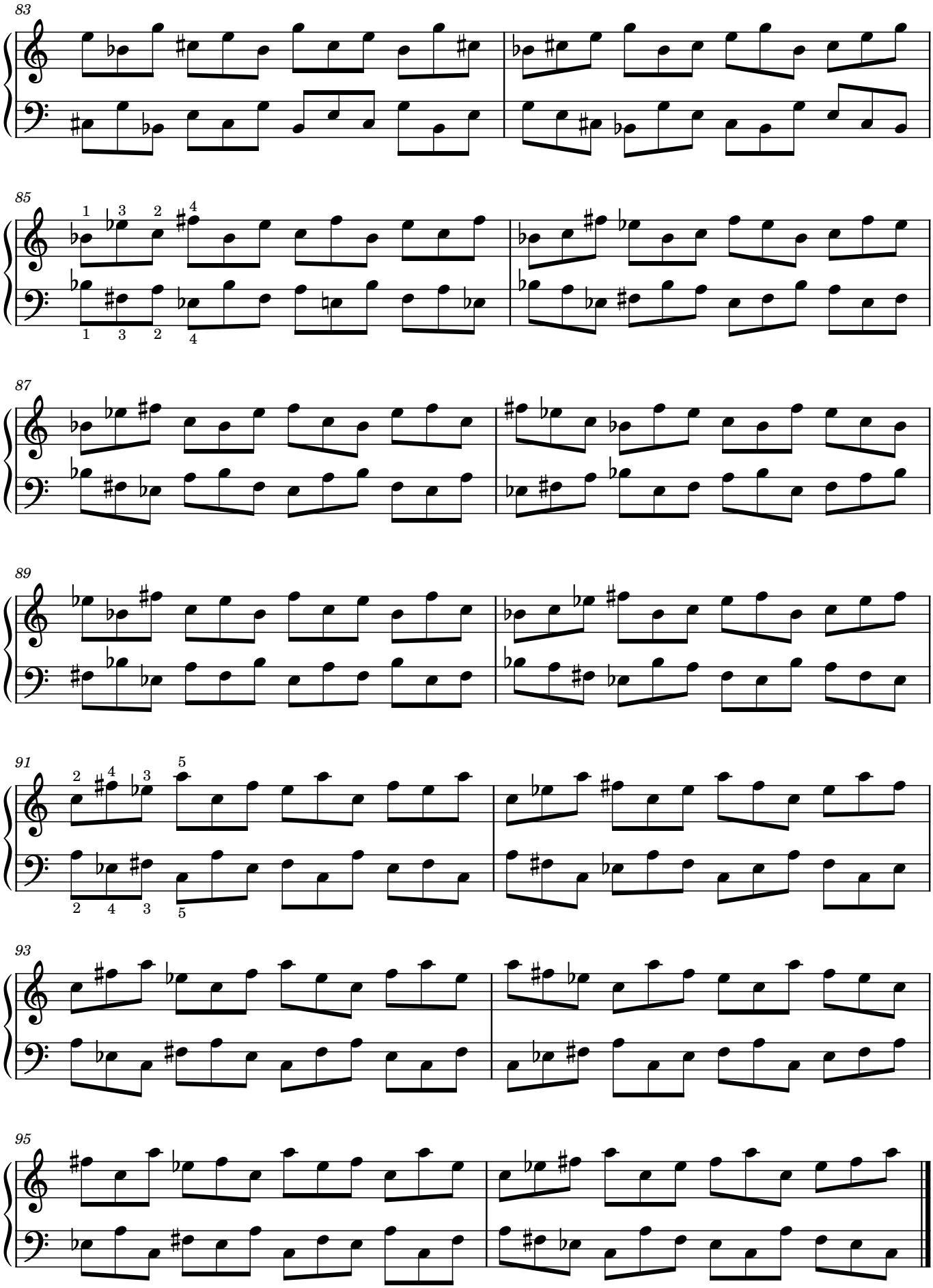
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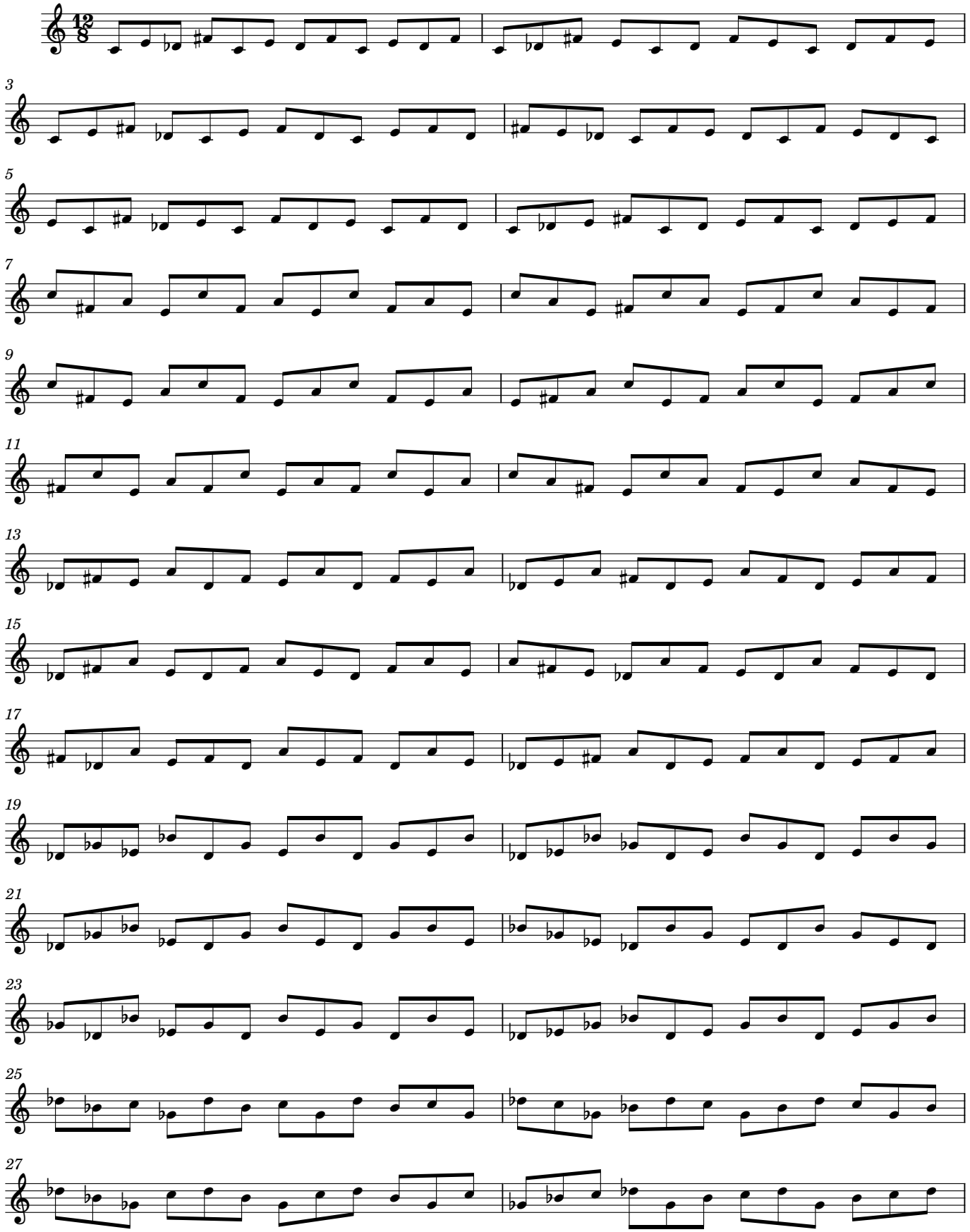

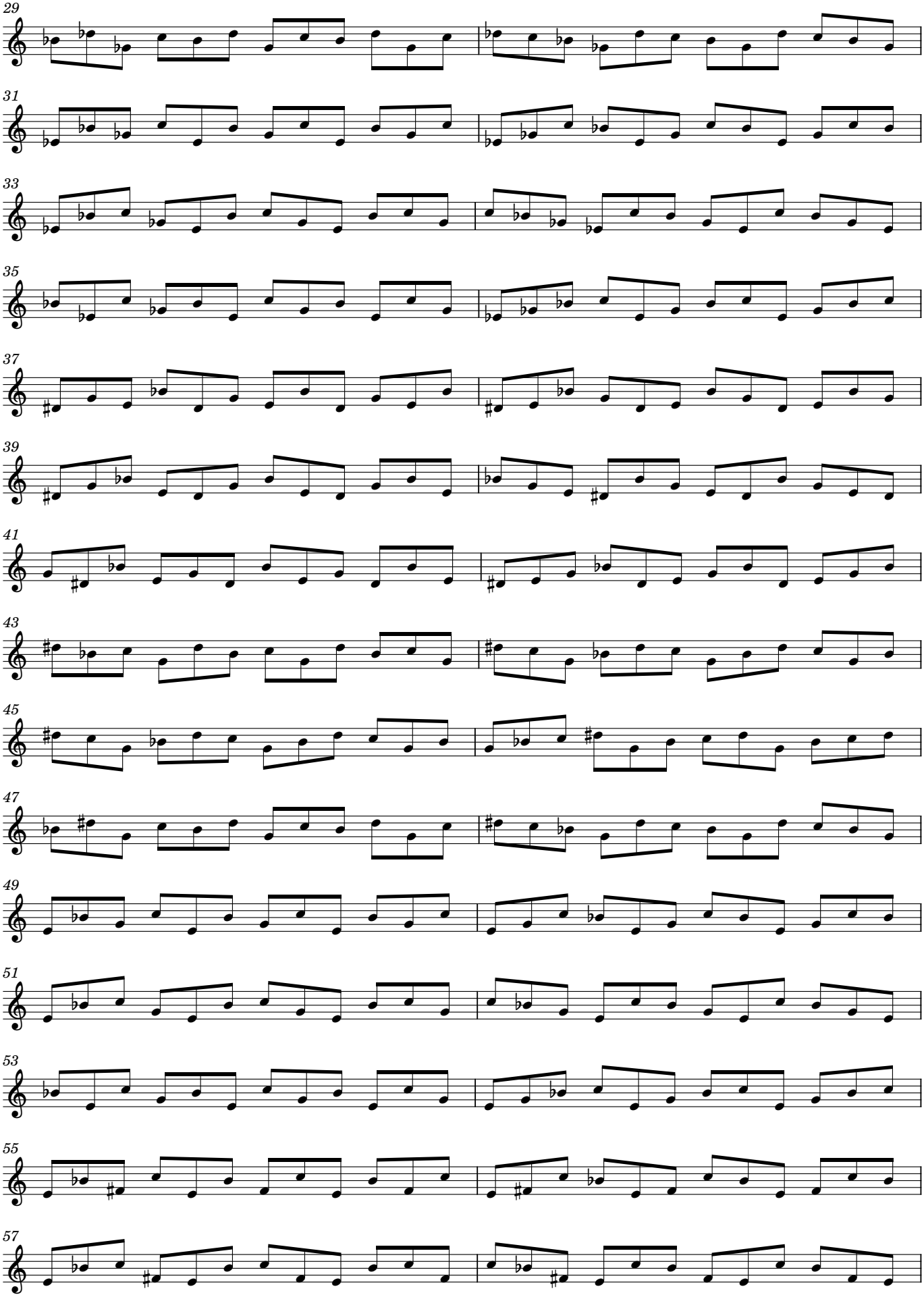
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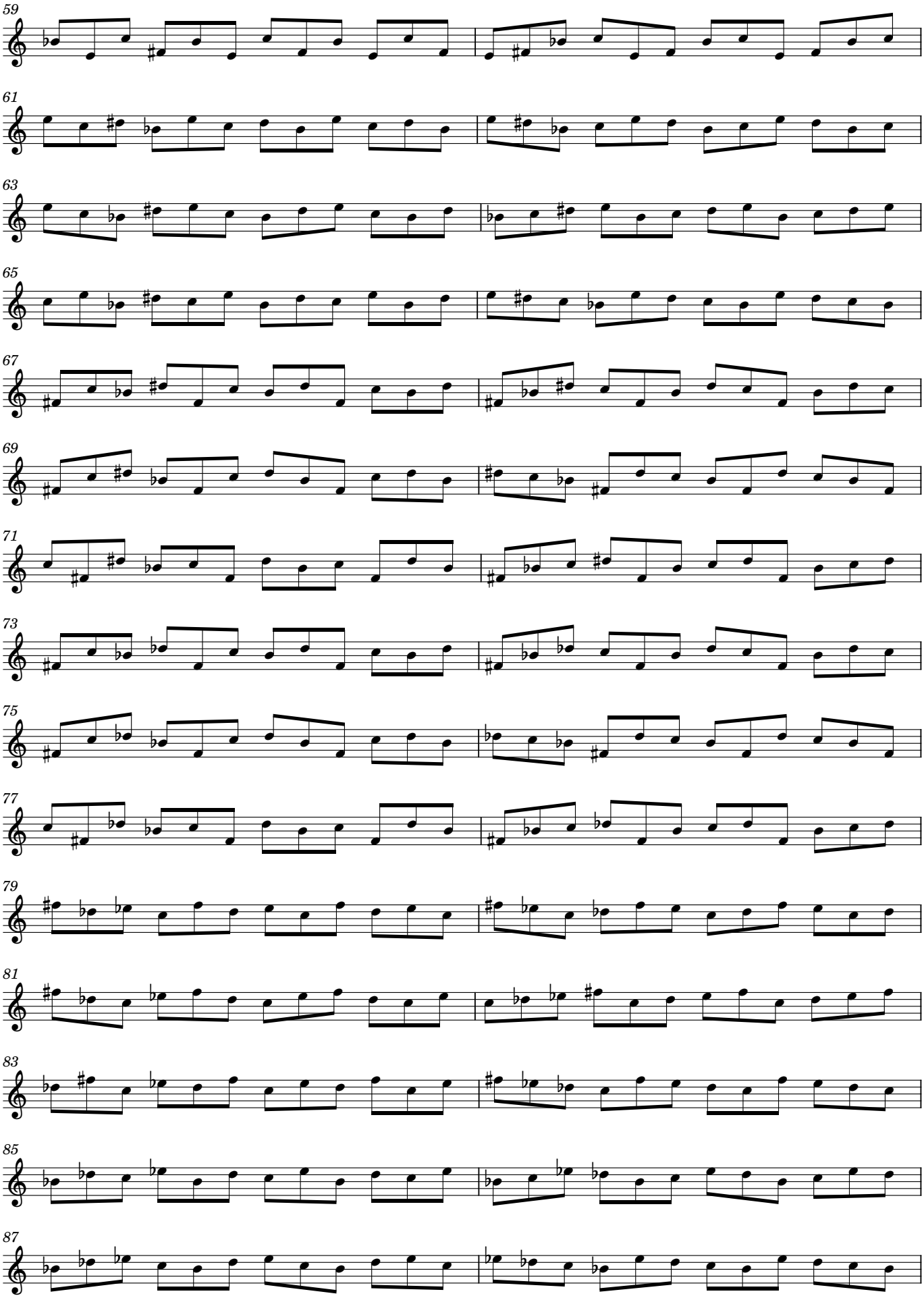
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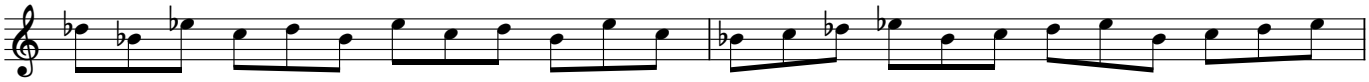

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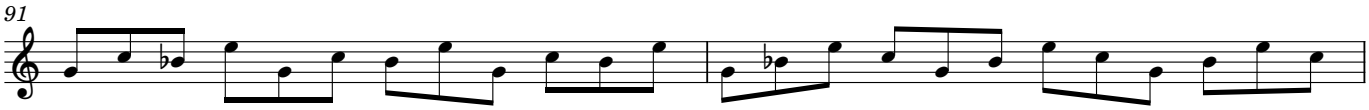

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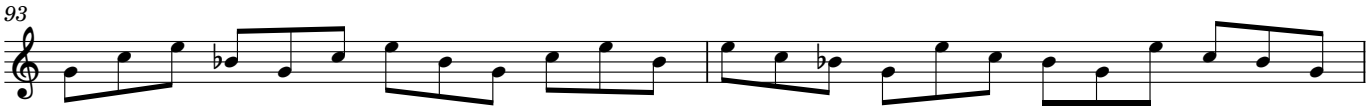

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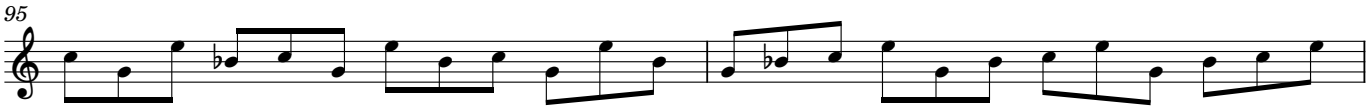

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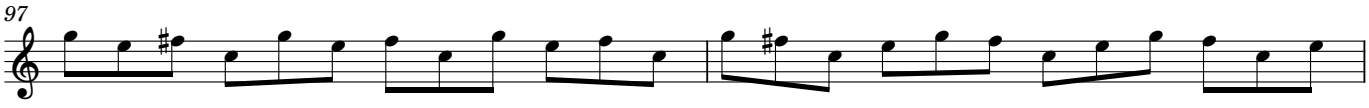

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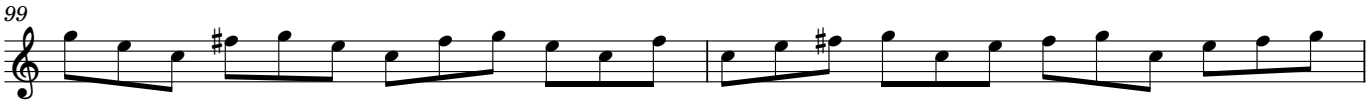

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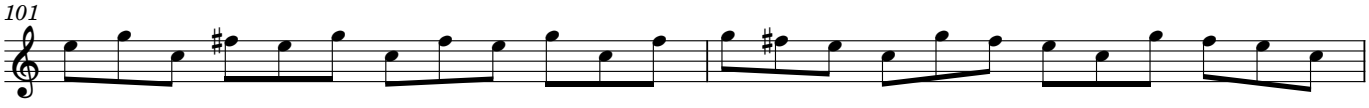

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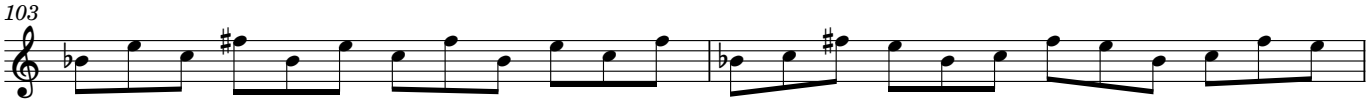

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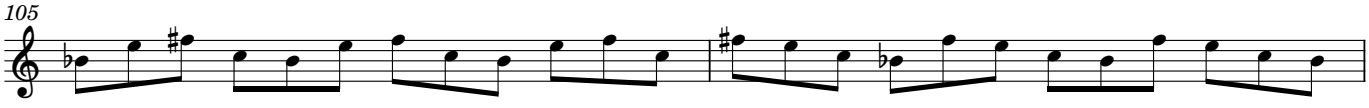

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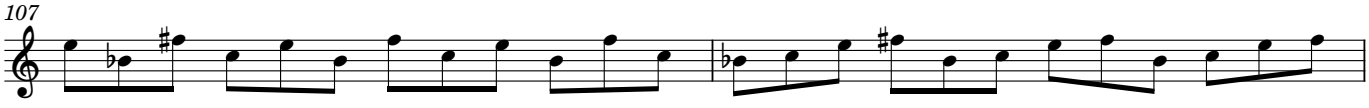

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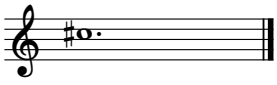

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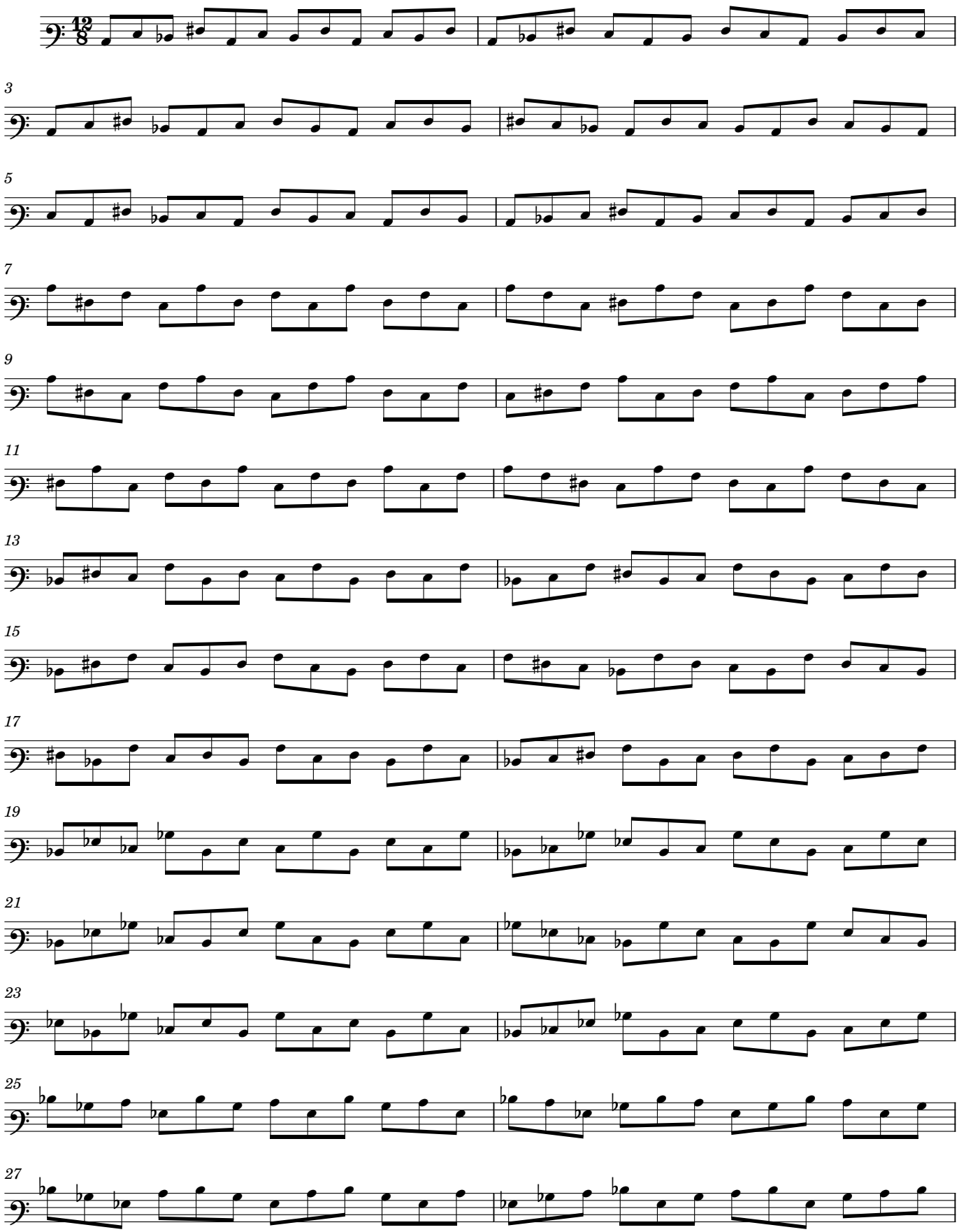

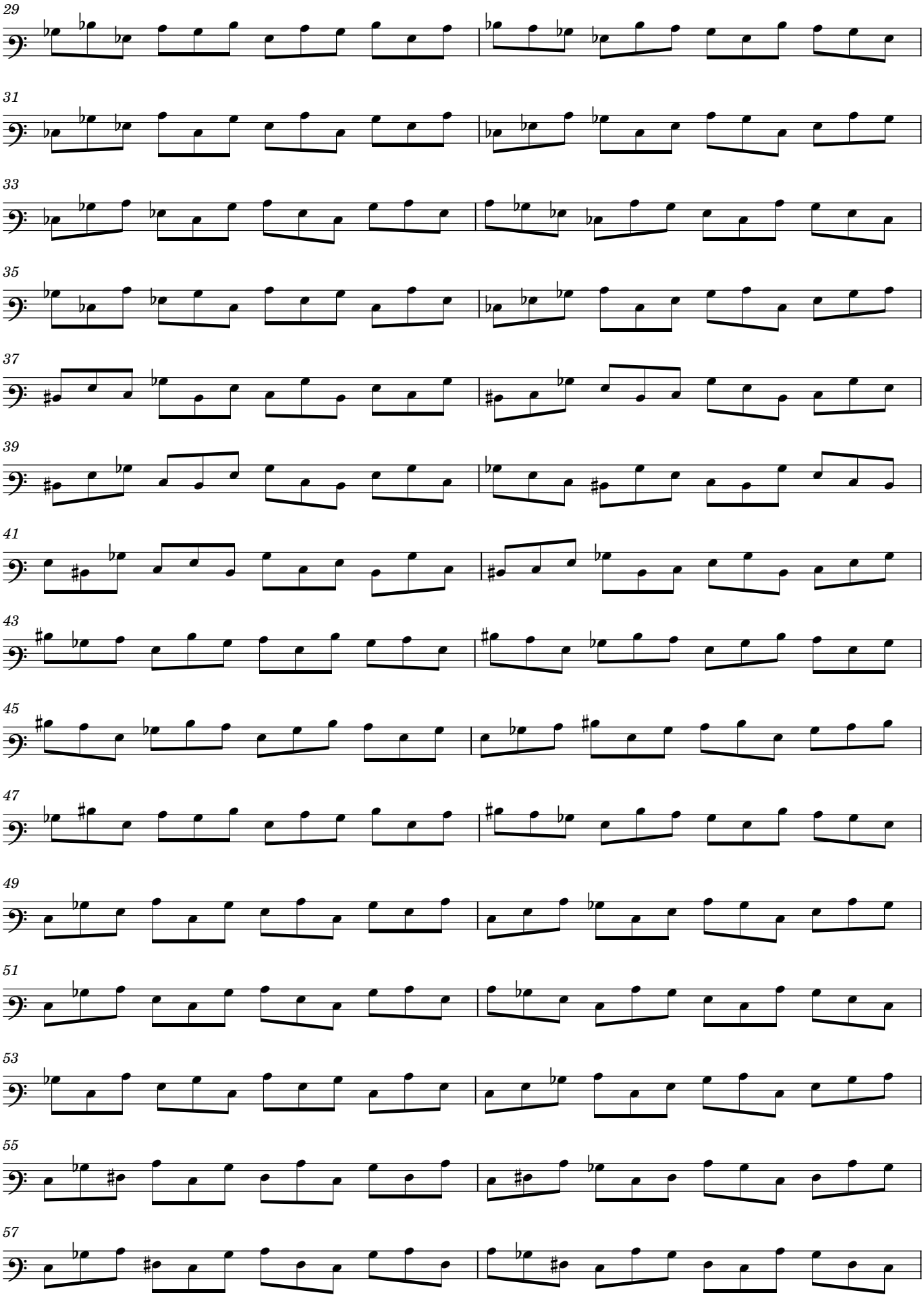
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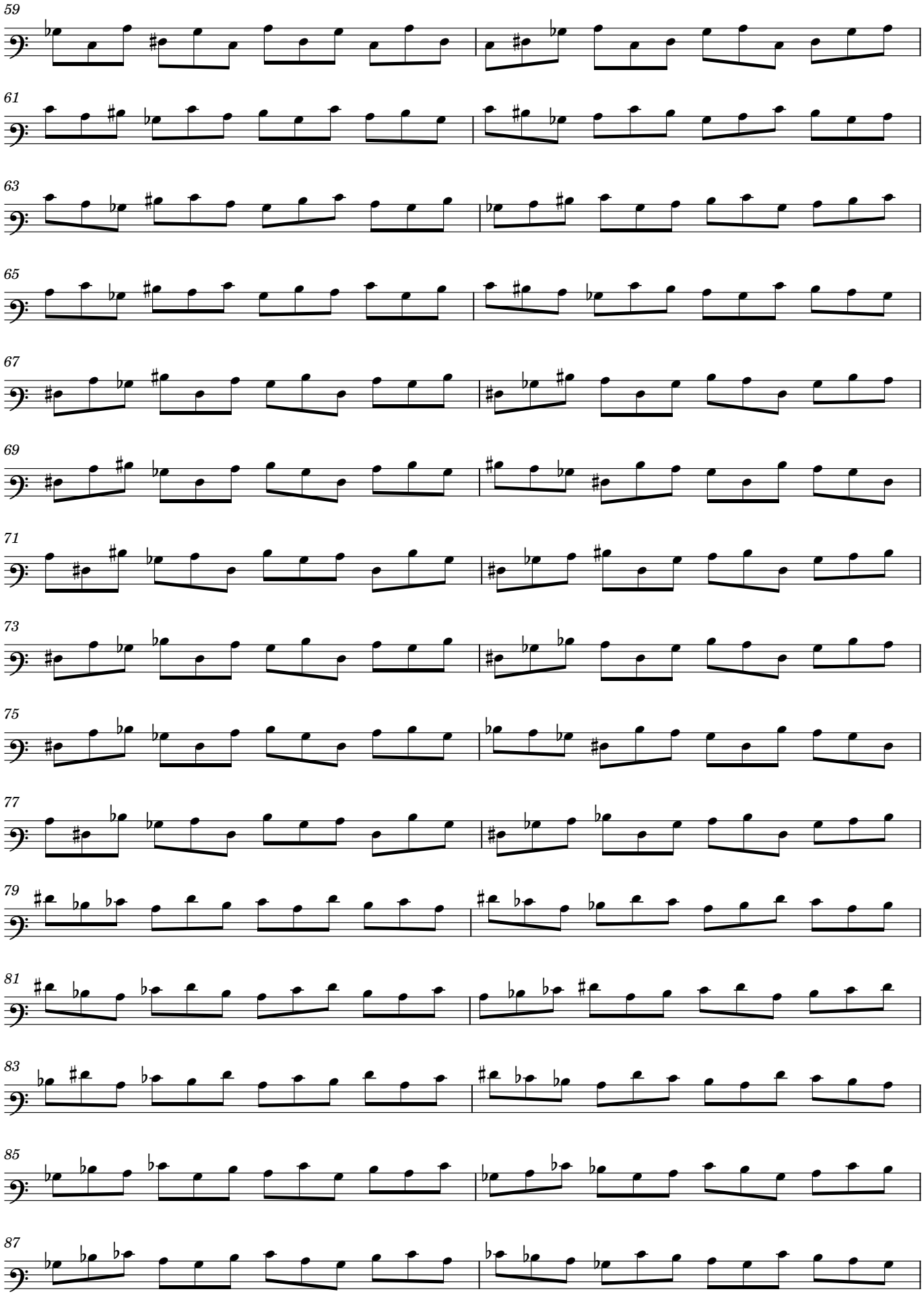
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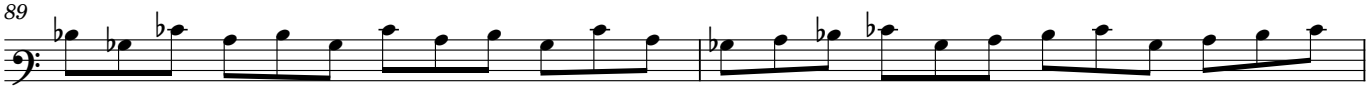

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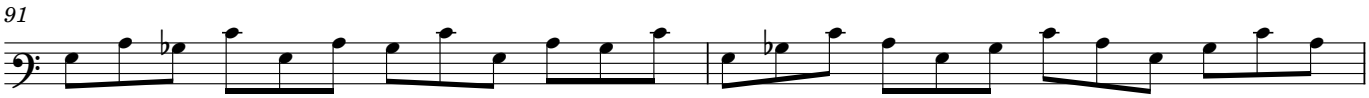

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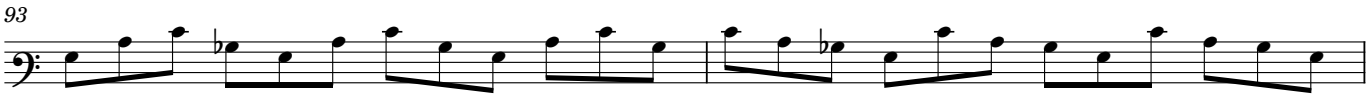

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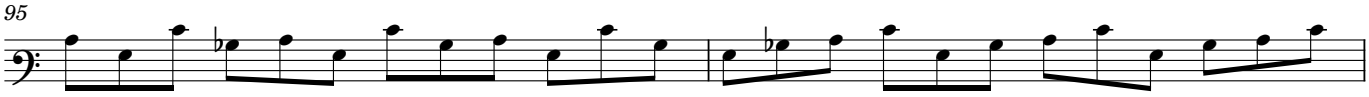

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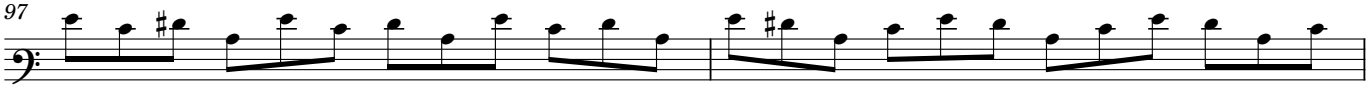

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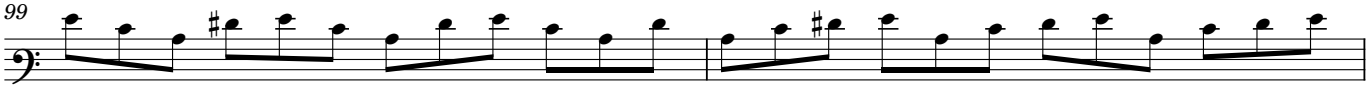

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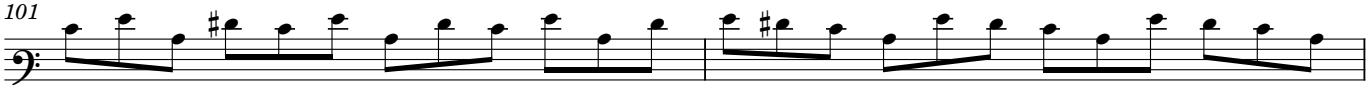

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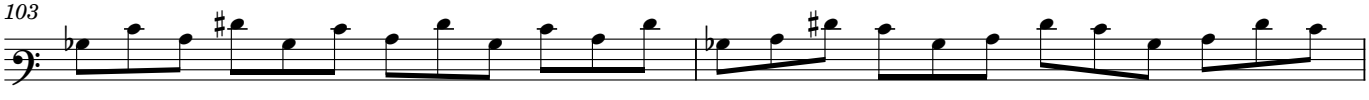

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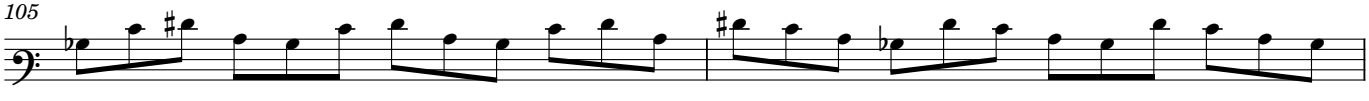

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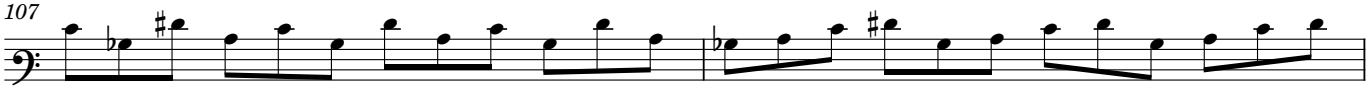

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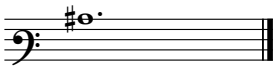

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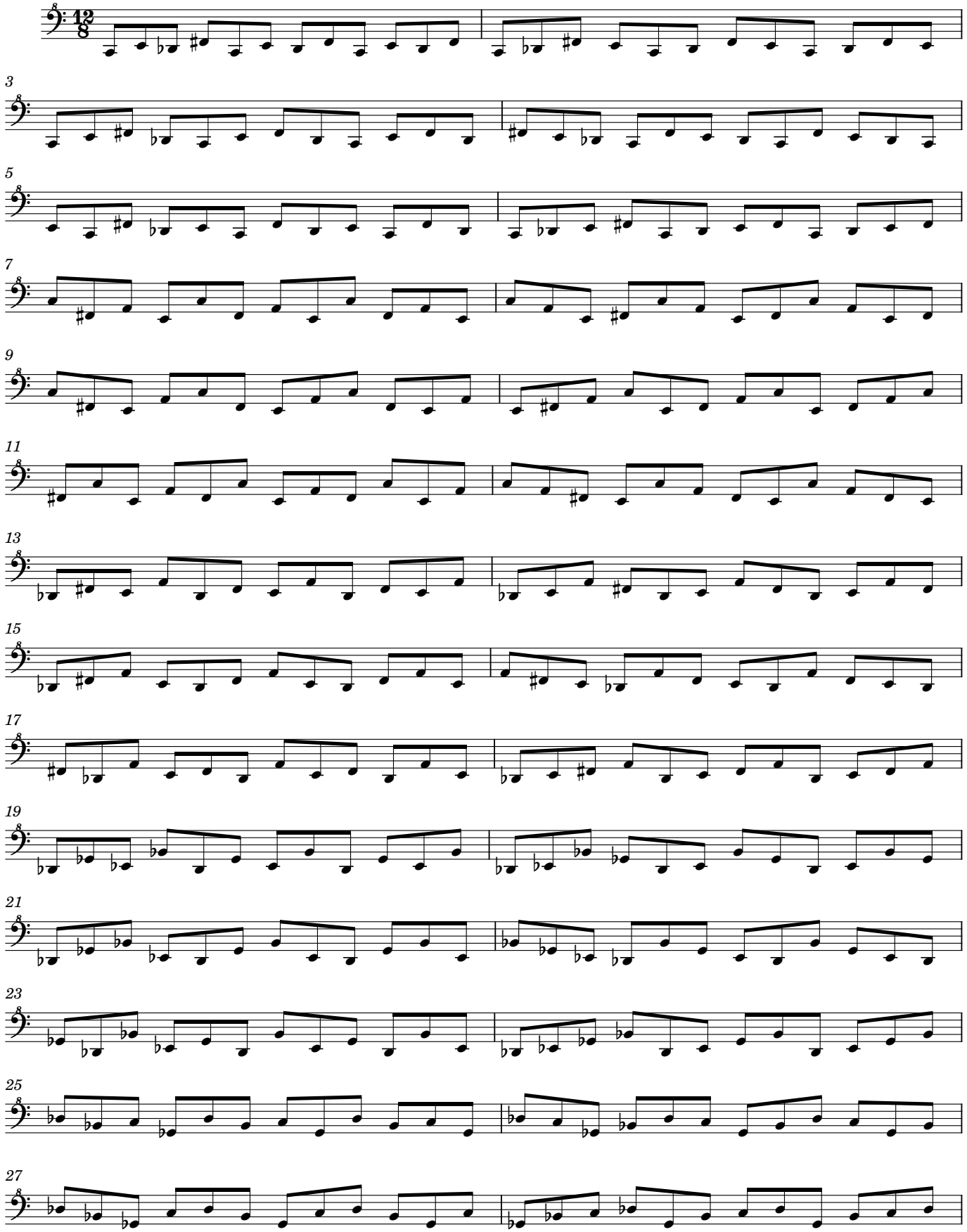

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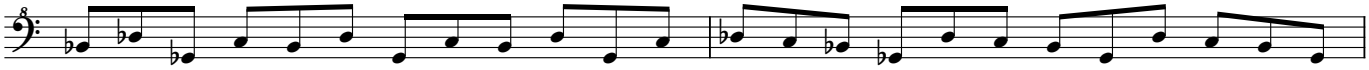

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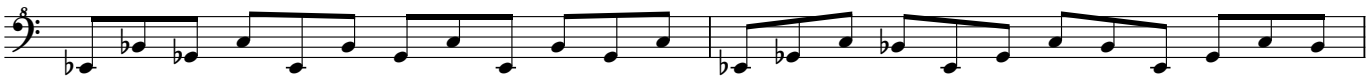

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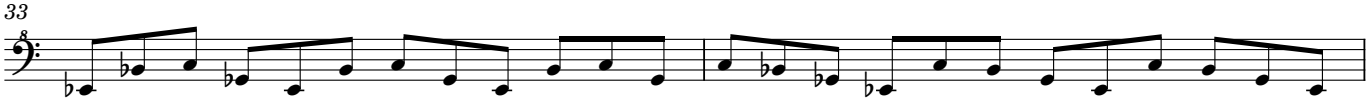

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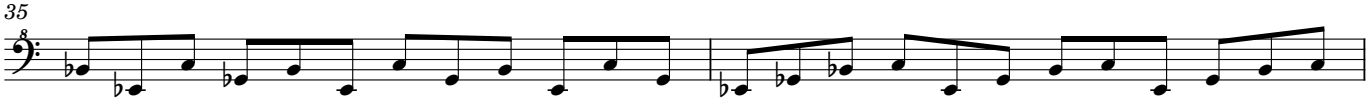

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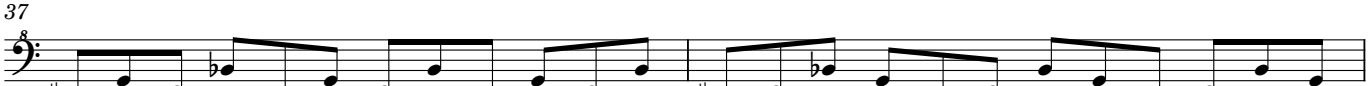

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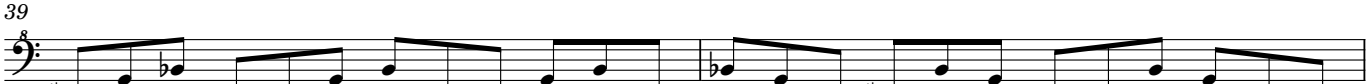

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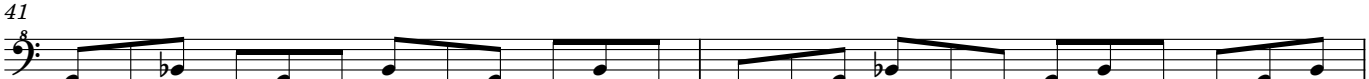

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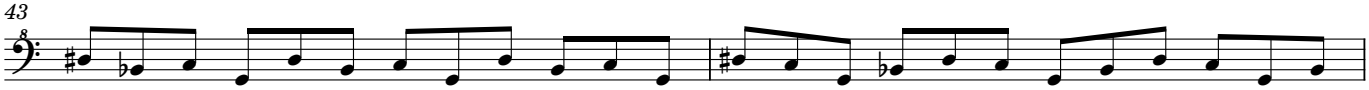

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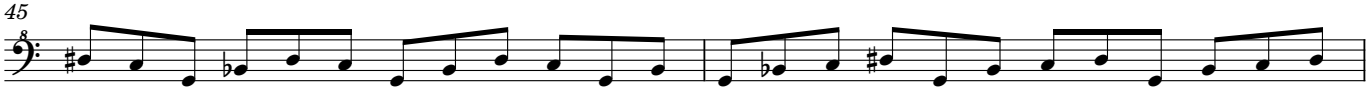

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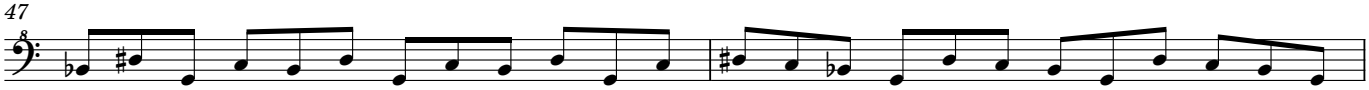

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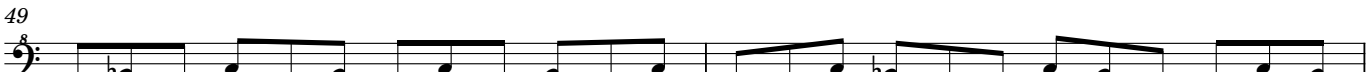

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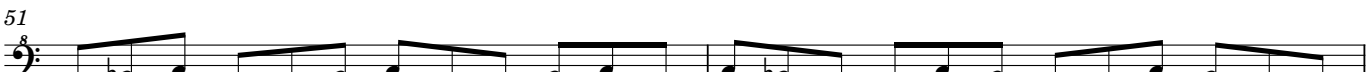

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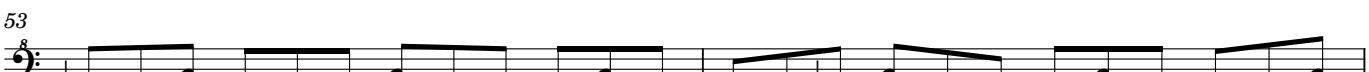

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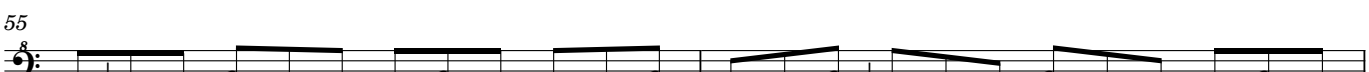

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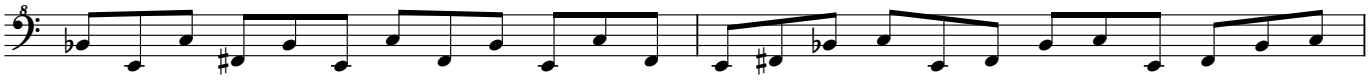

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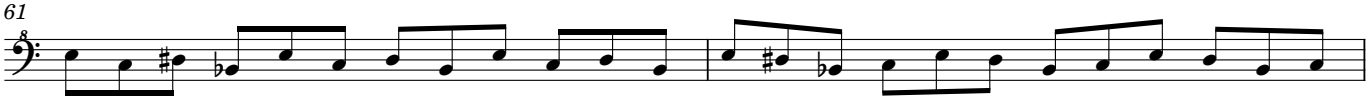

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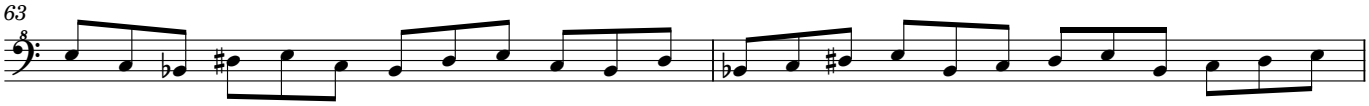

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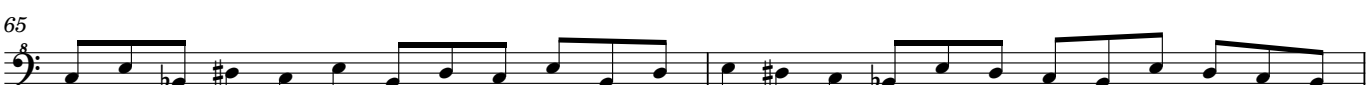

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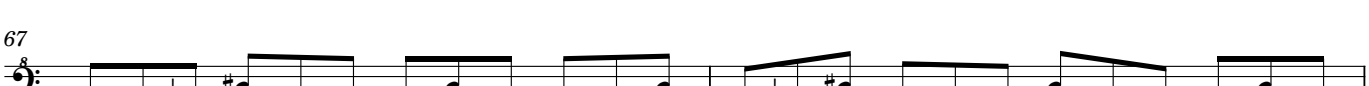

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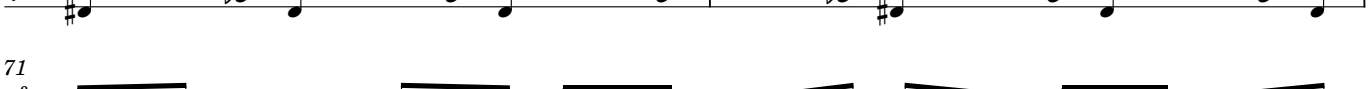

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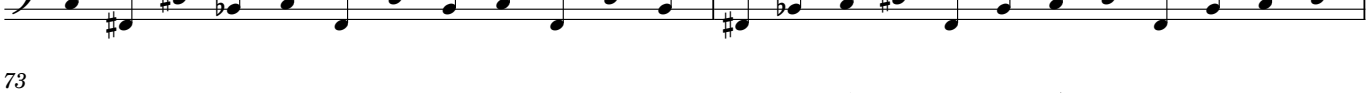

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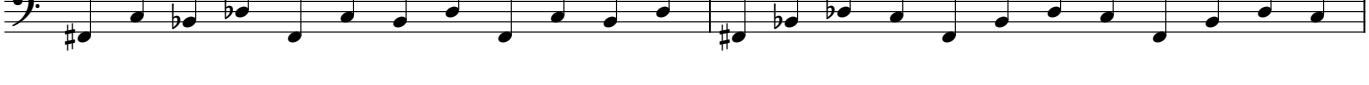

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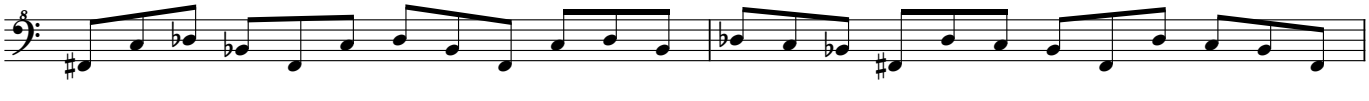

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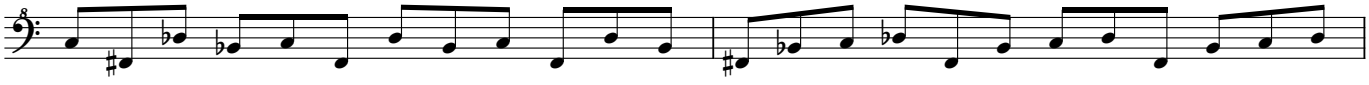

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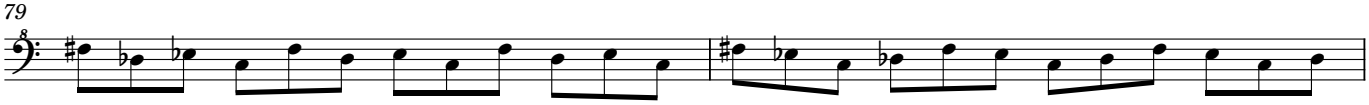

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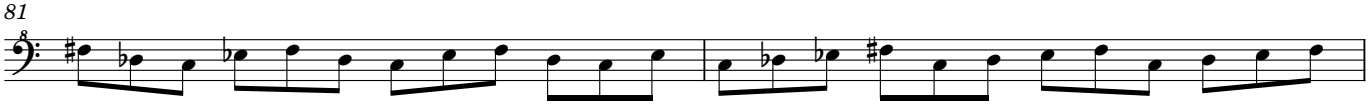

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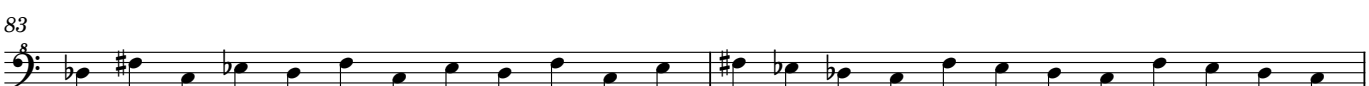

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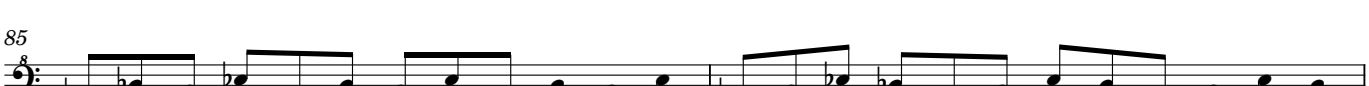

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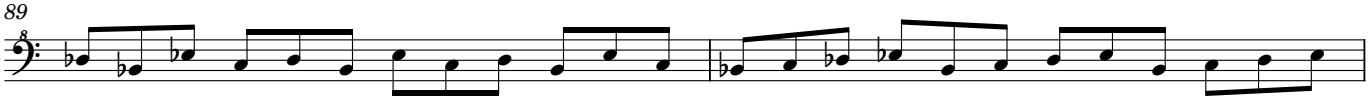

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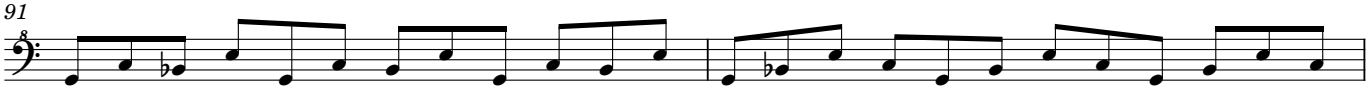

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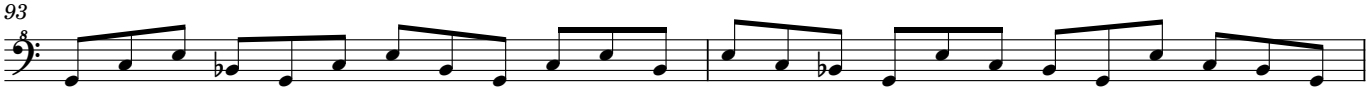

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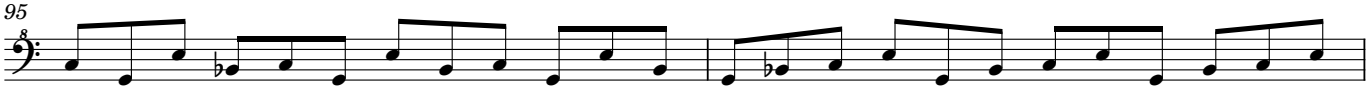

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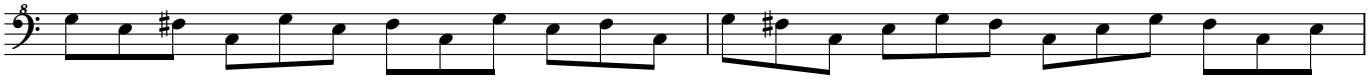

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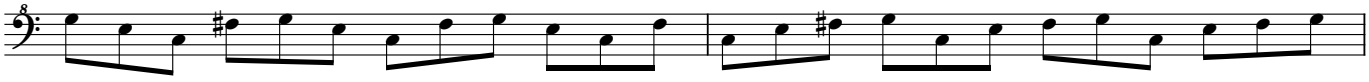

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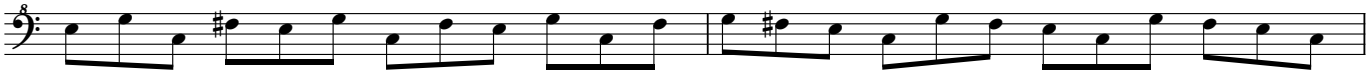

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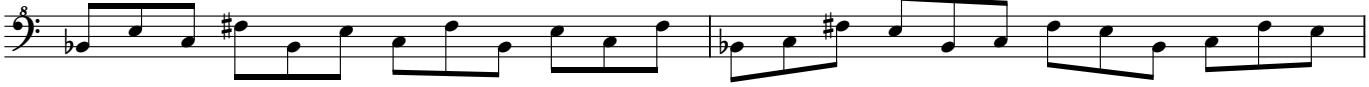

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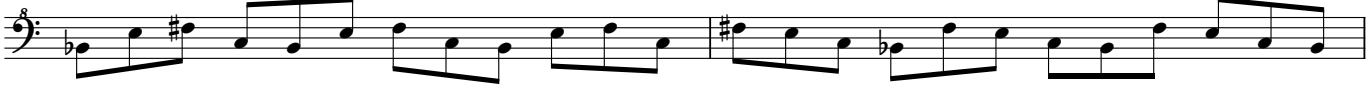

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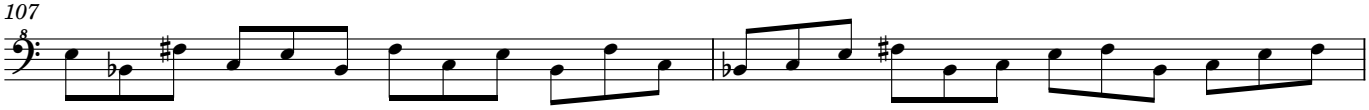

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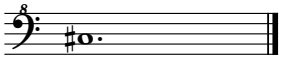

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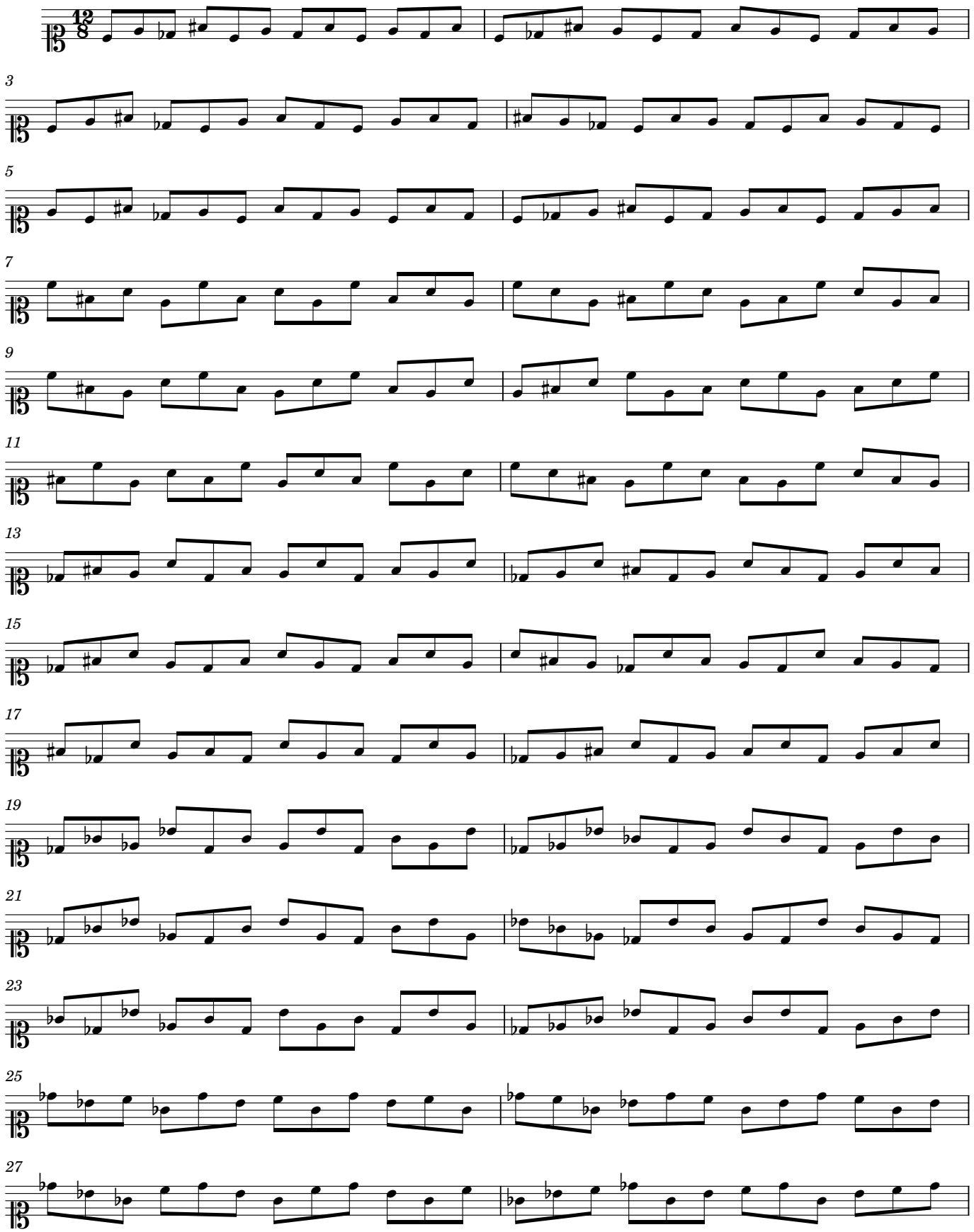

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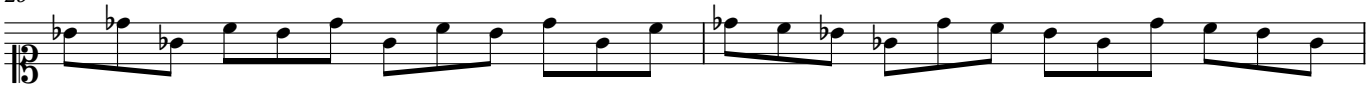

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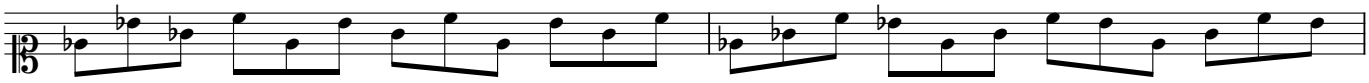

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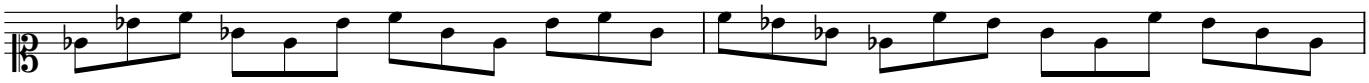

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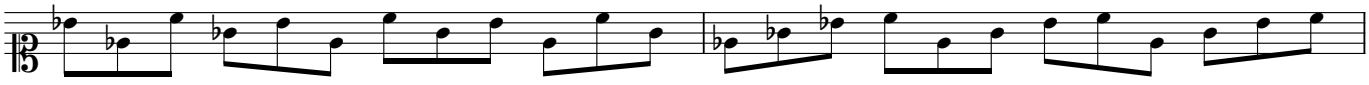

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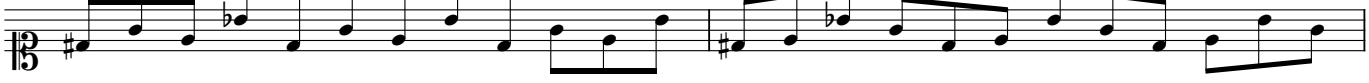

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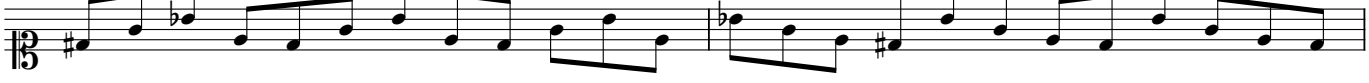

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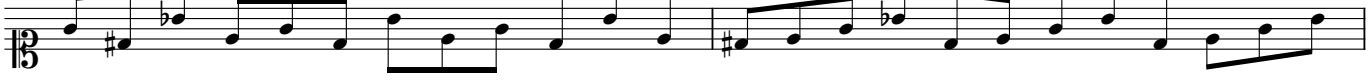

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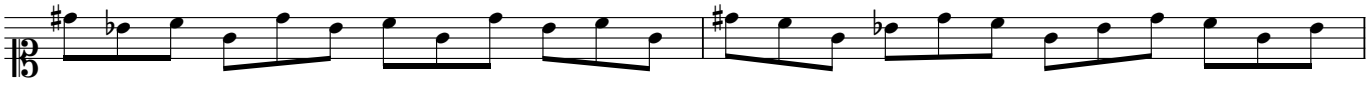

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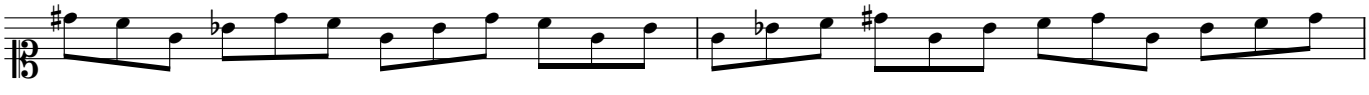

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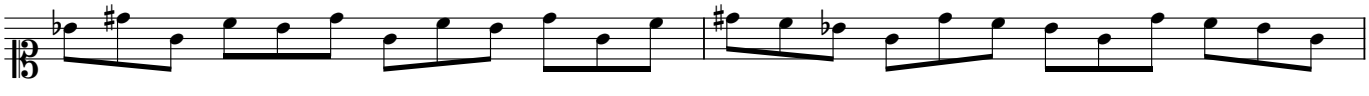

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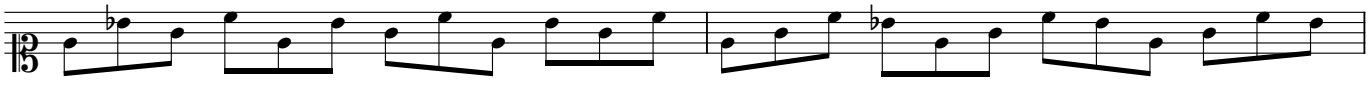

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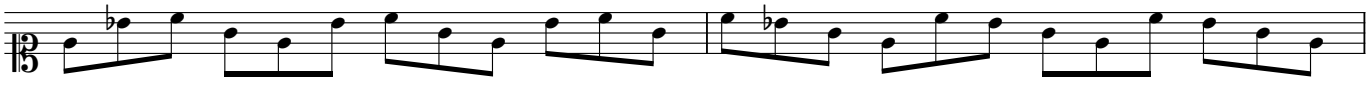

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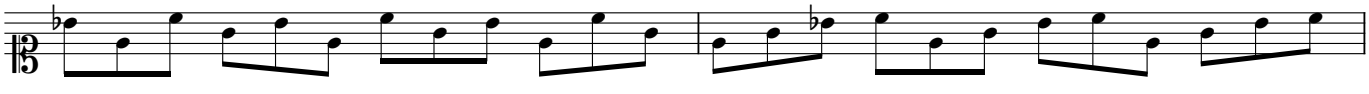

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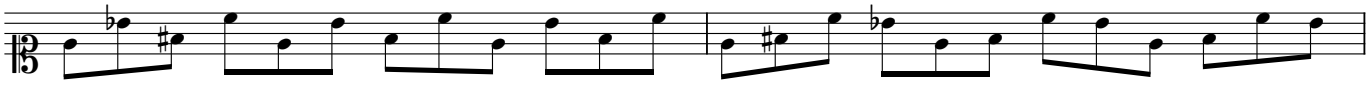

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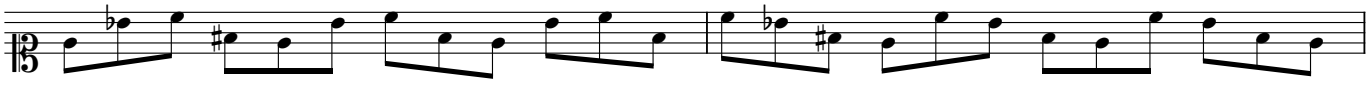

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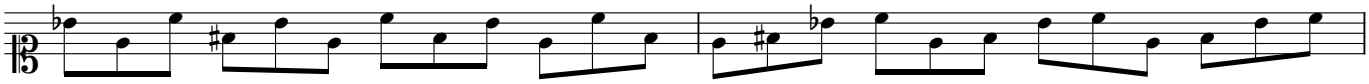

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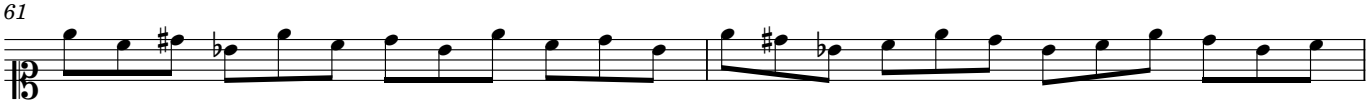

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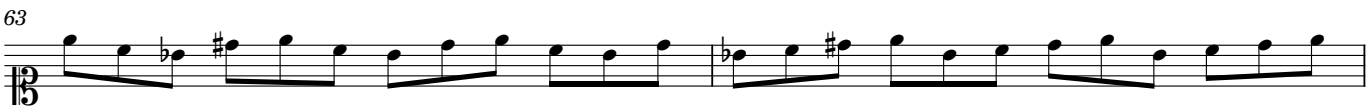

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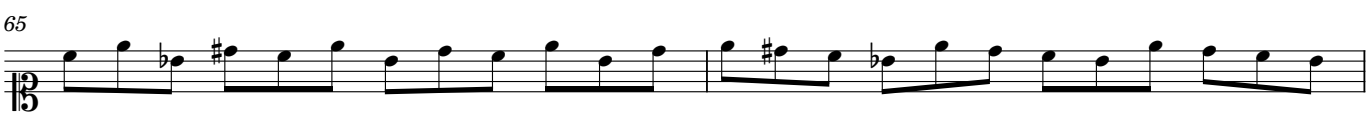

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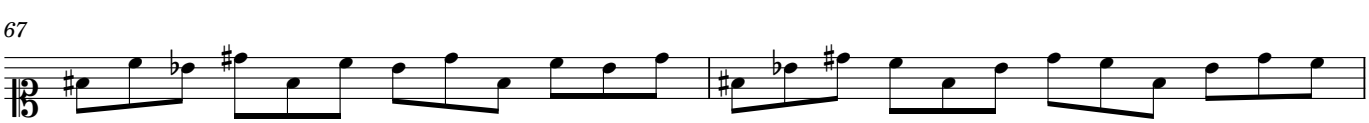

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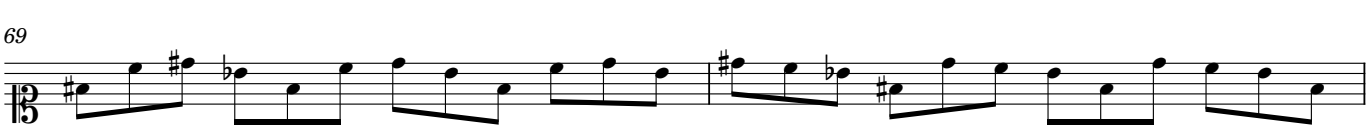

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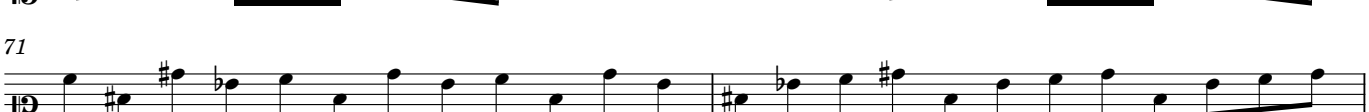

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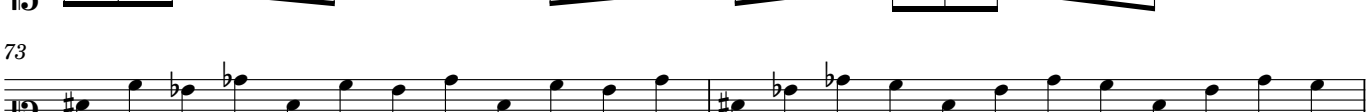

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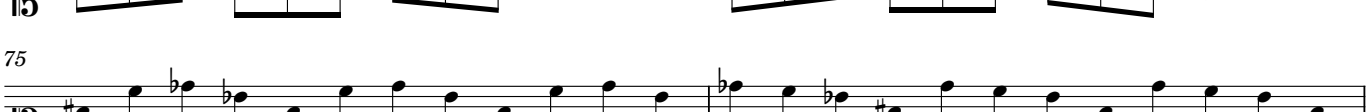

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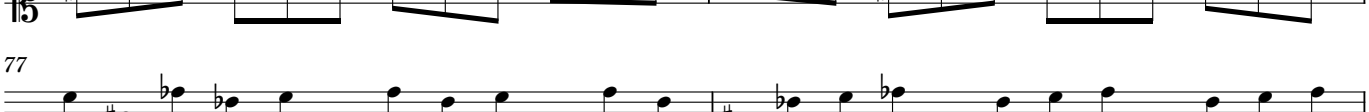

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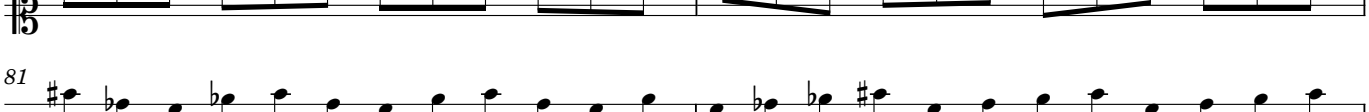

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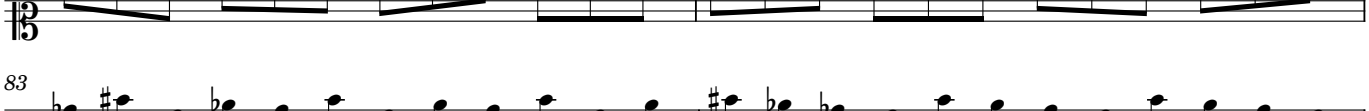

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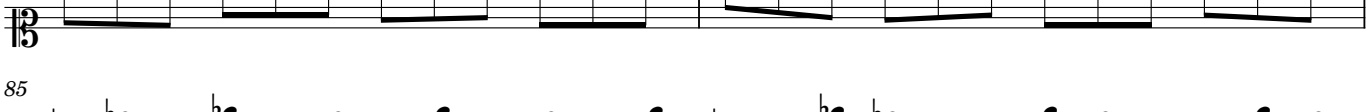

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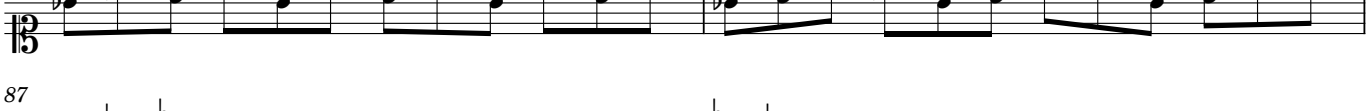

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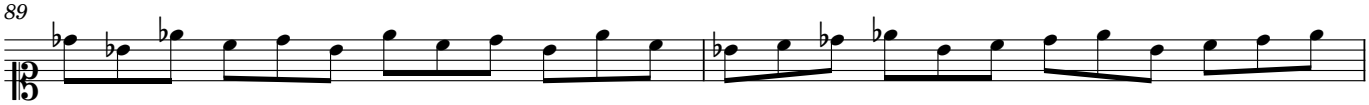

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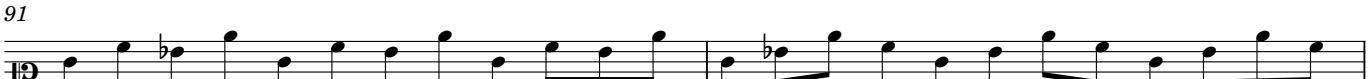

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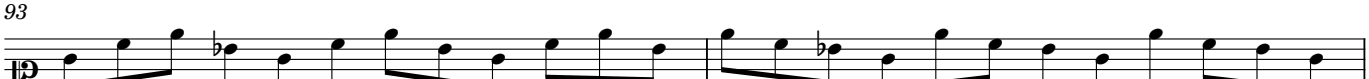

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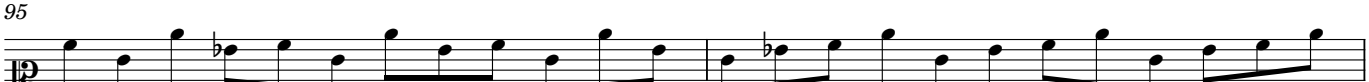

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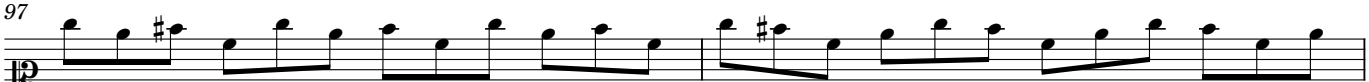

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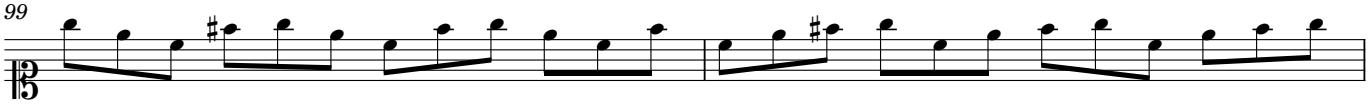

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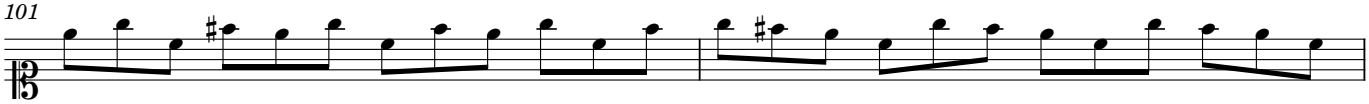

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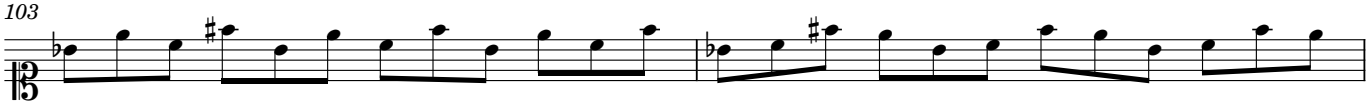

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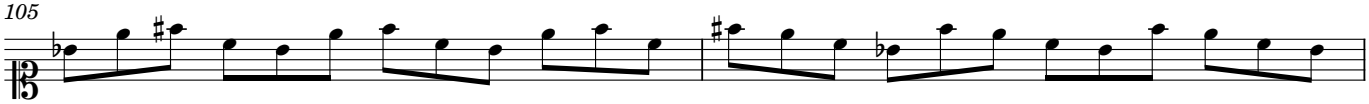

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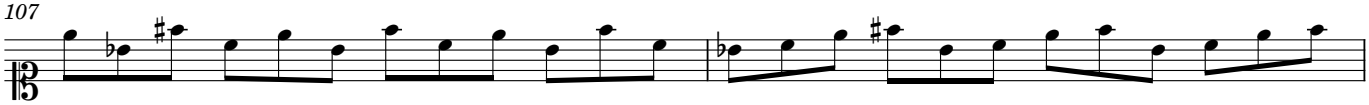

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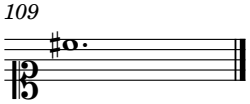

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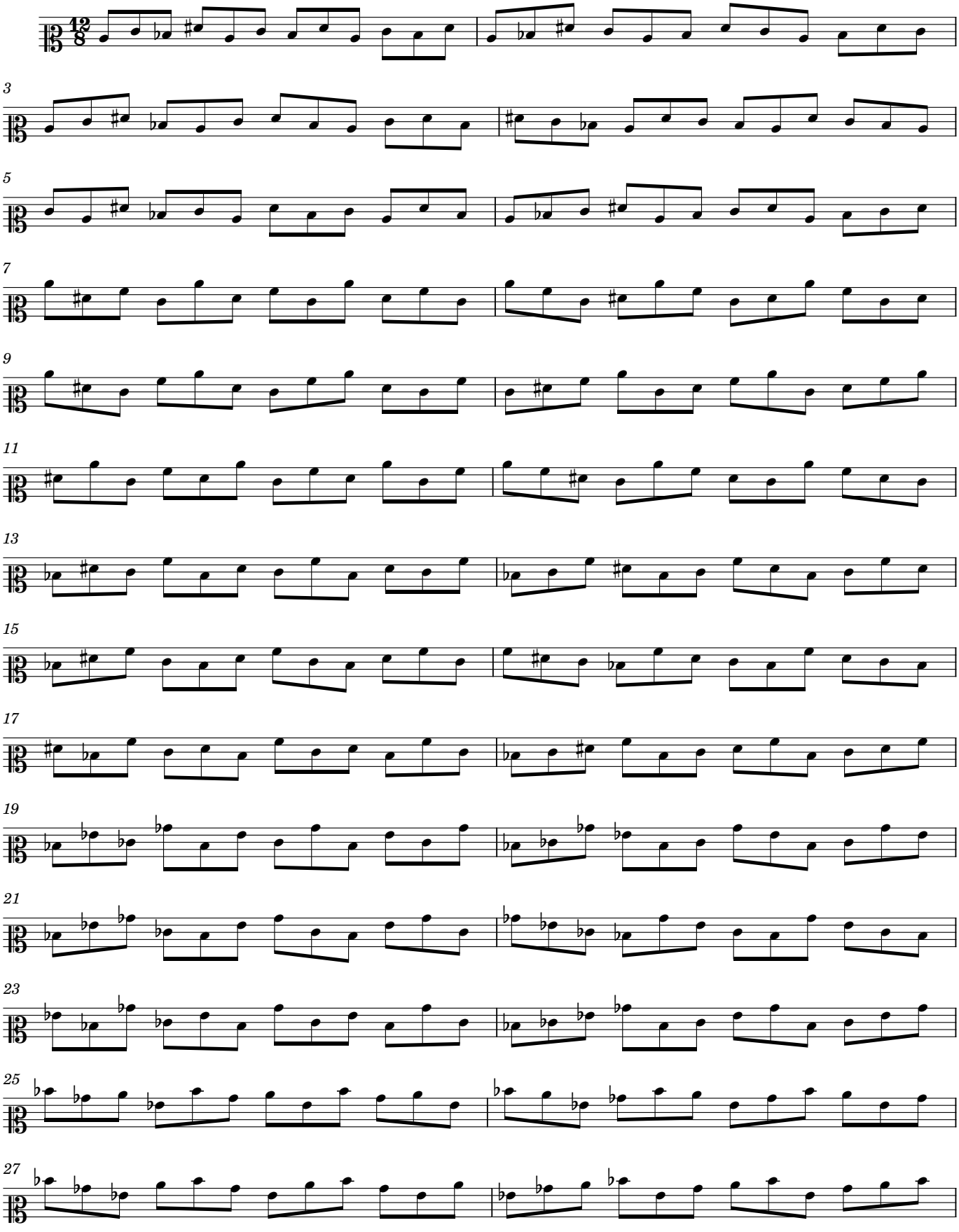

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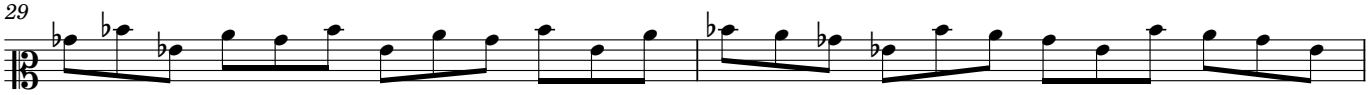

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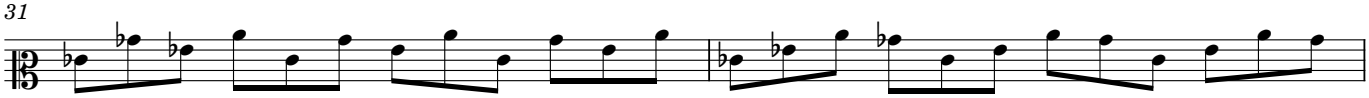

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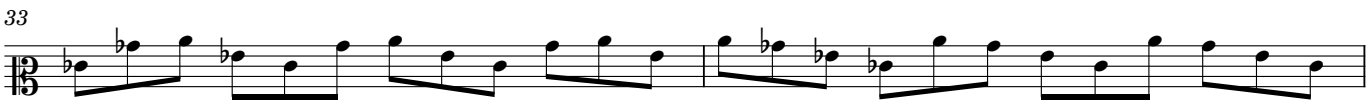

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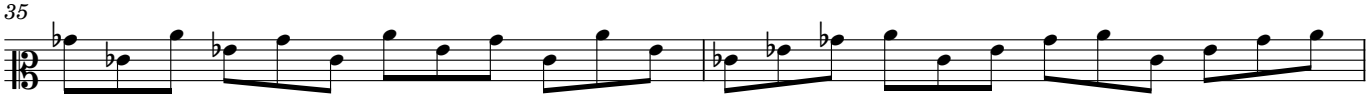

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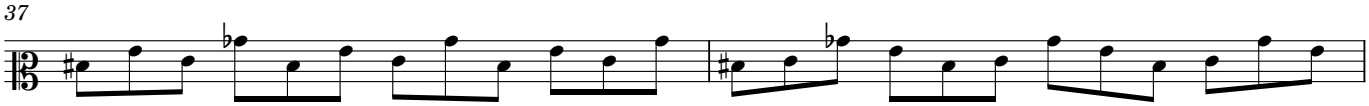

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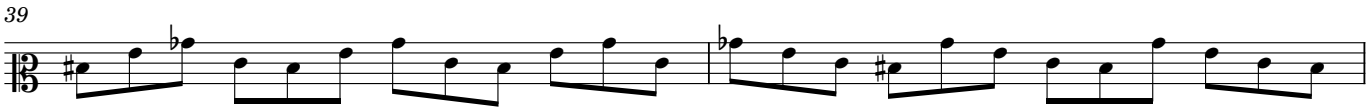

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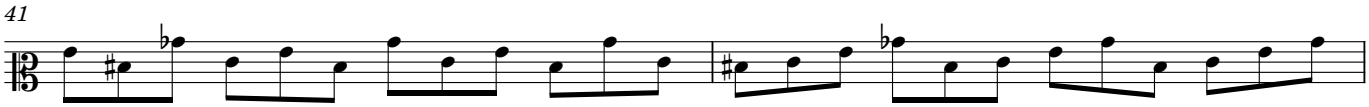

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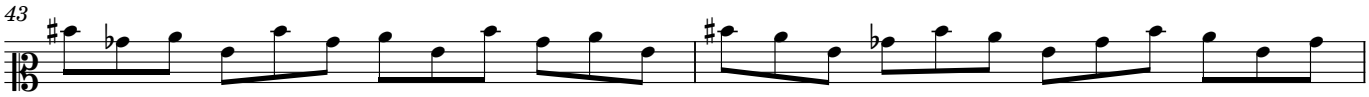

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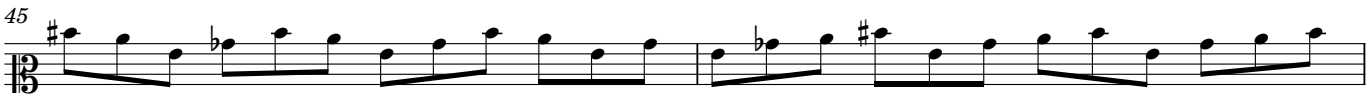

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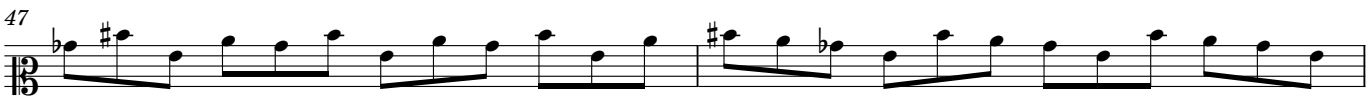

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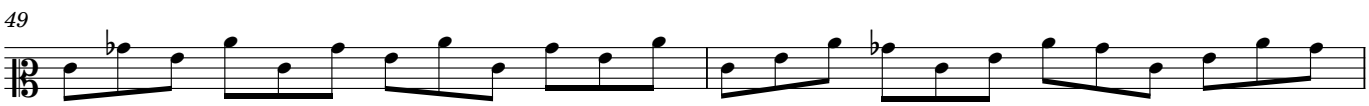

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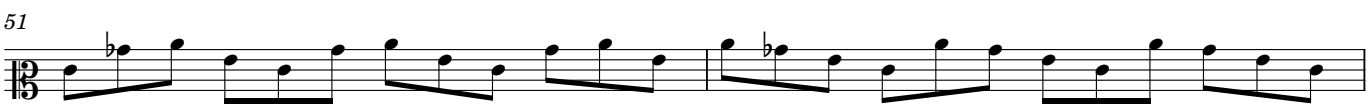

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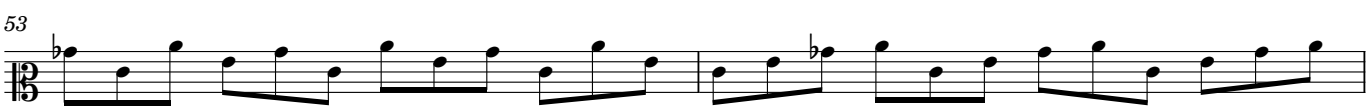

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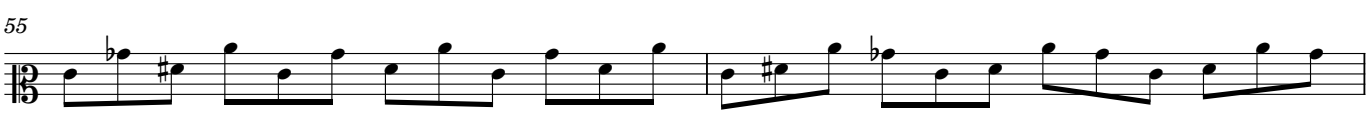

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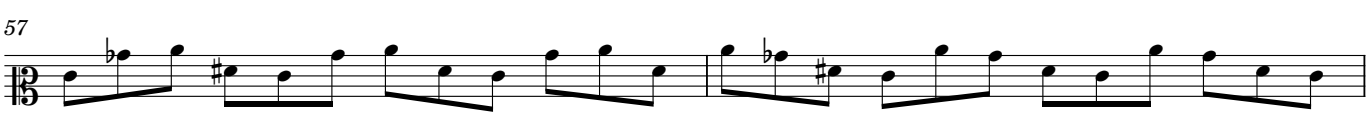

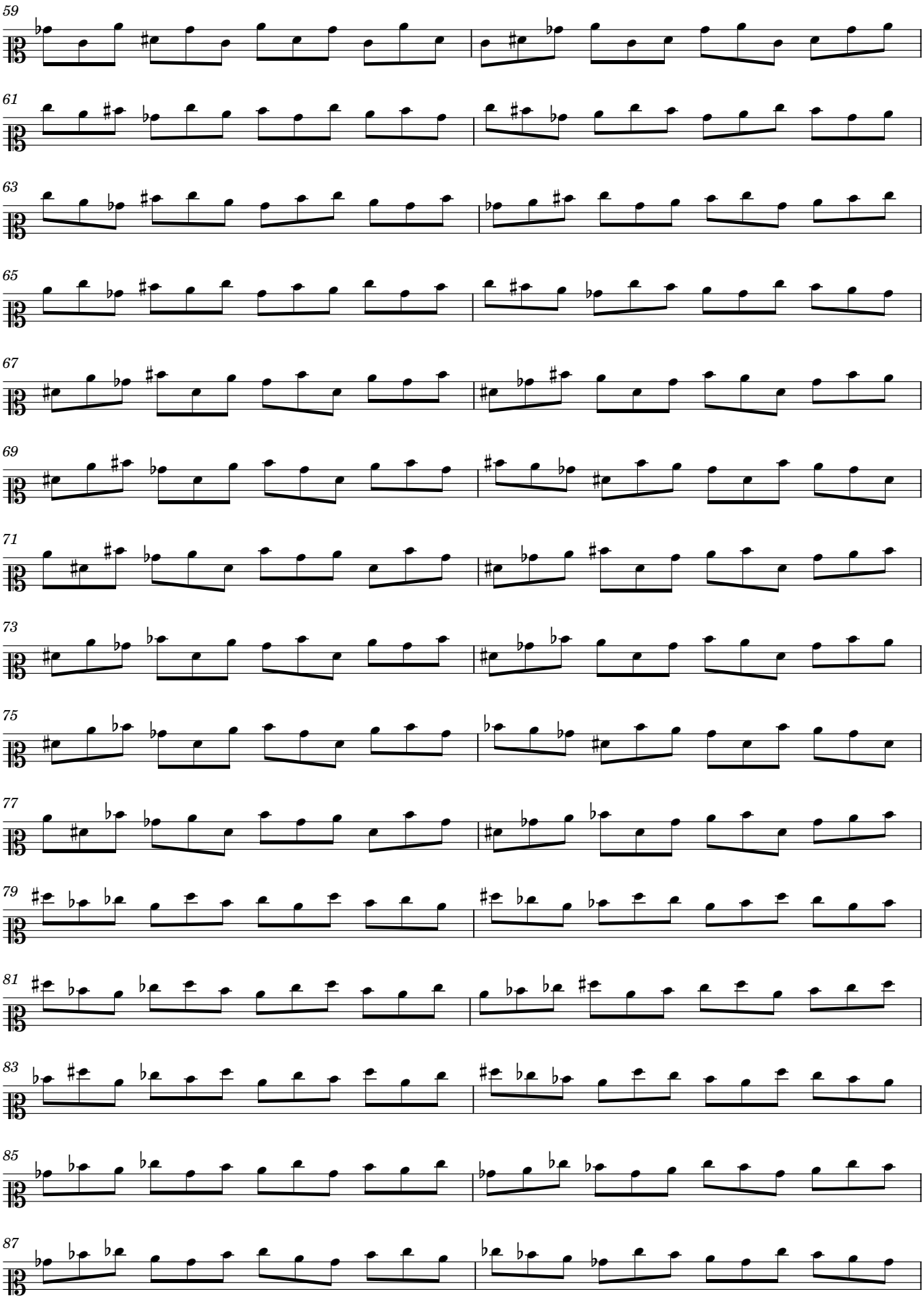
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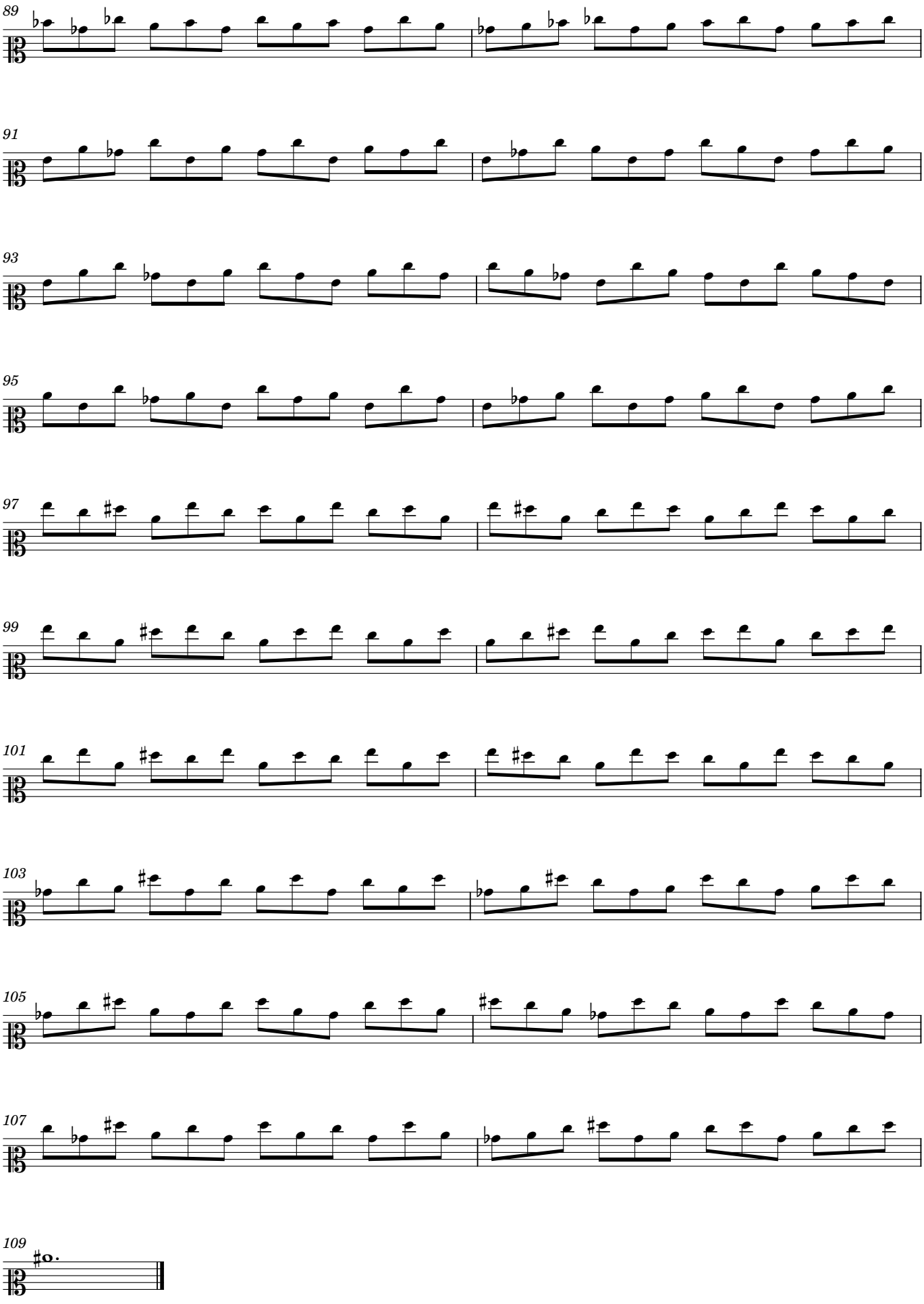
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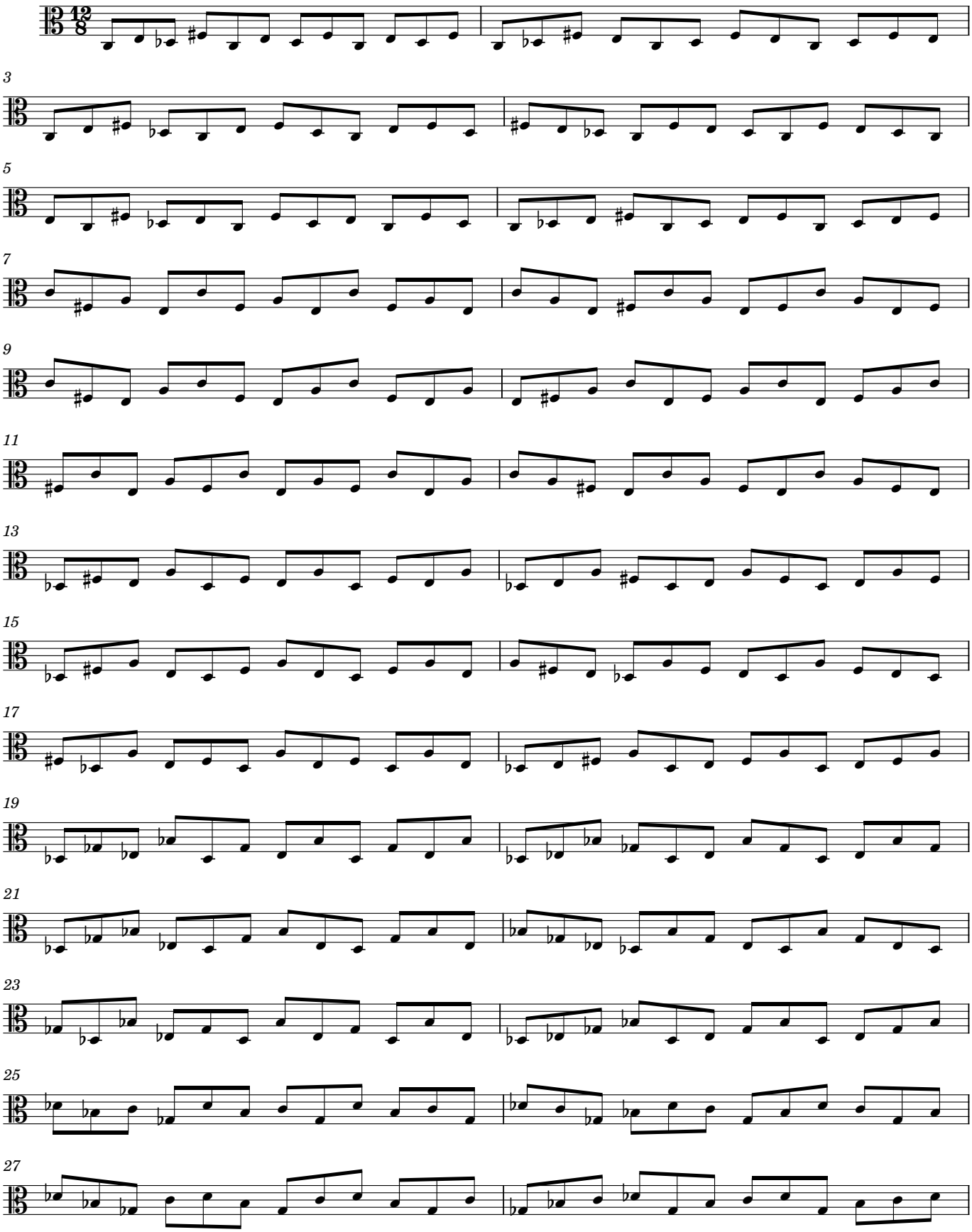
Chiave di Do
contralto



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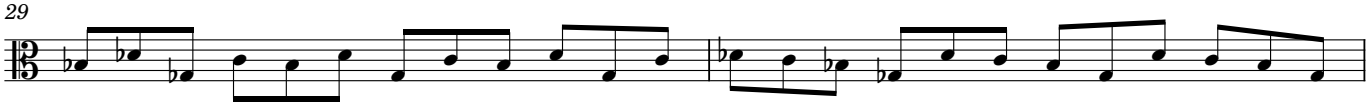

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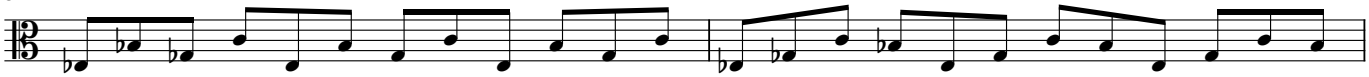

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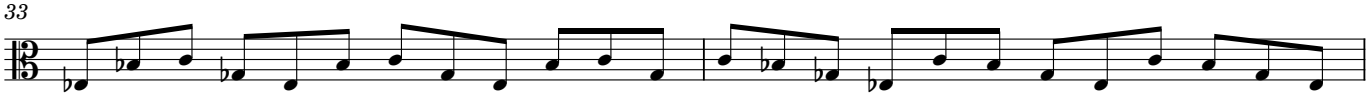

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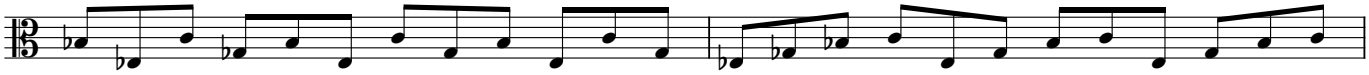

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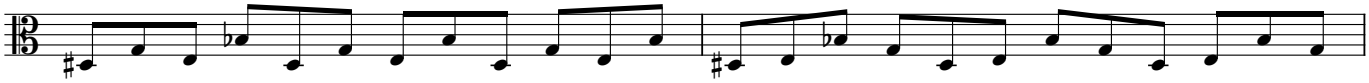

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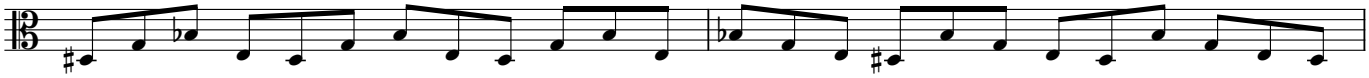

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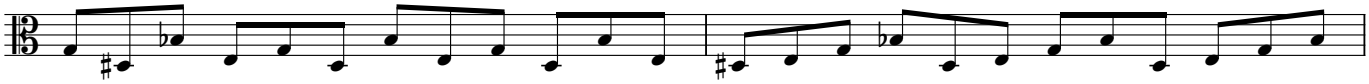

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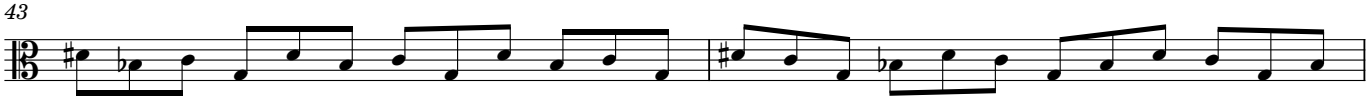

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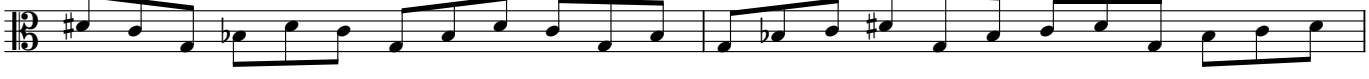

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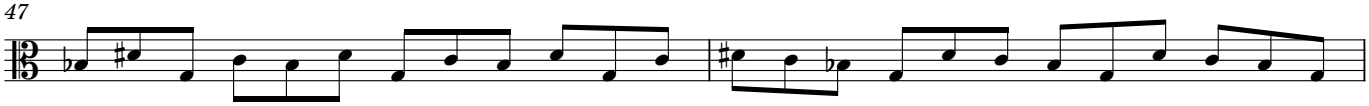

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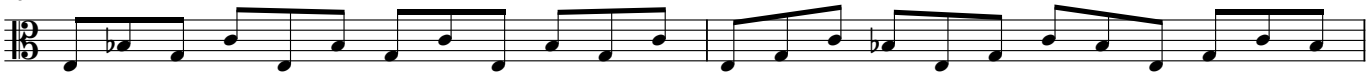

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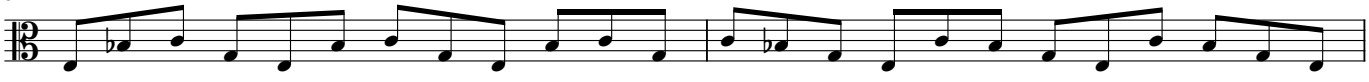

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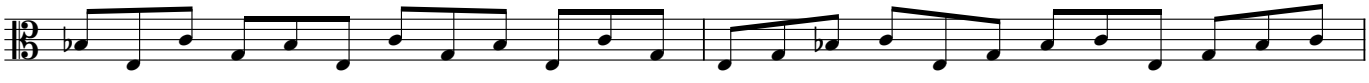

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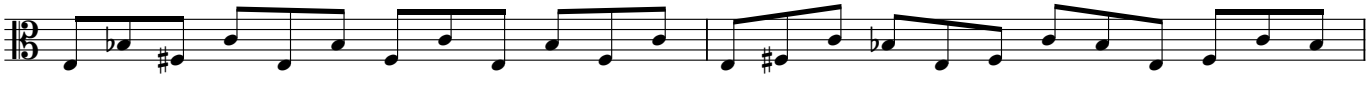

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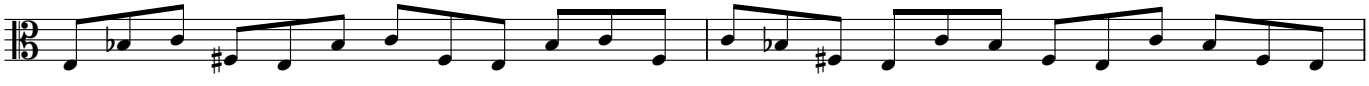

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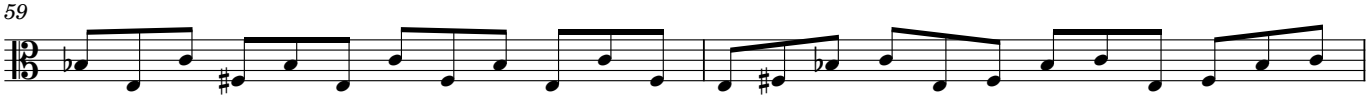

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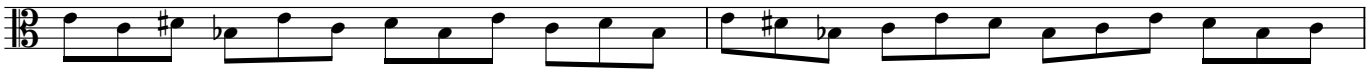

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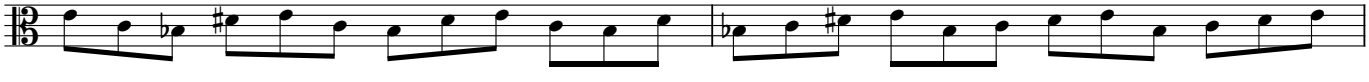

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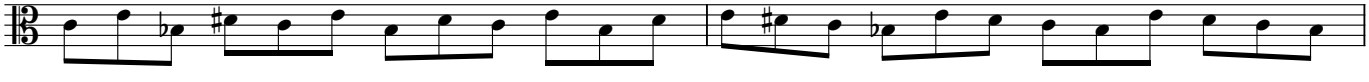

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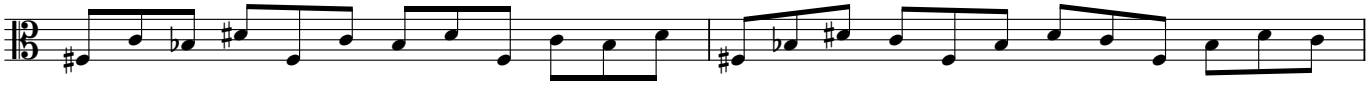

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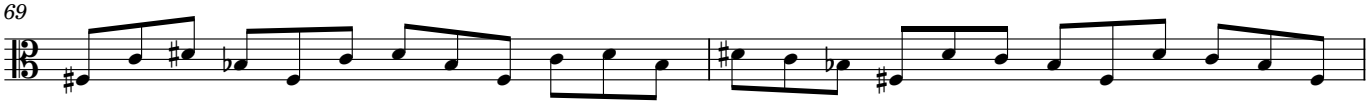

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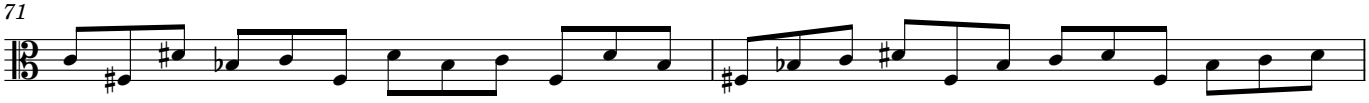

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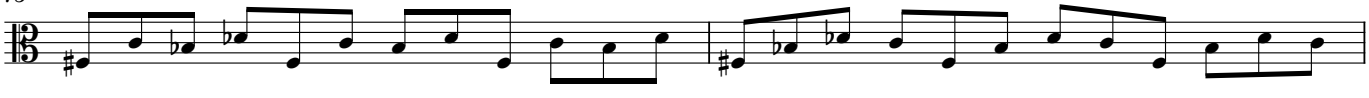

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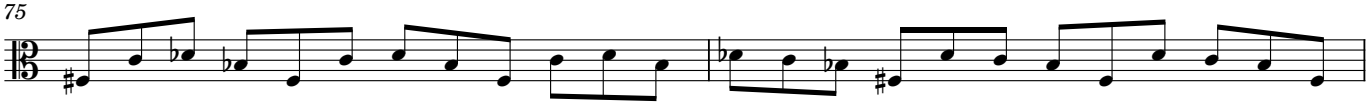

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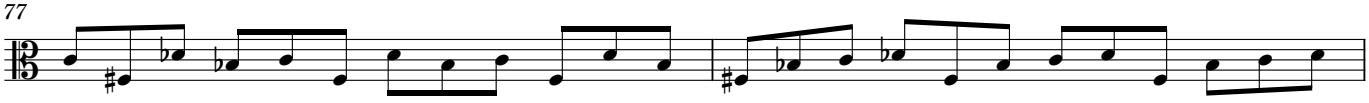

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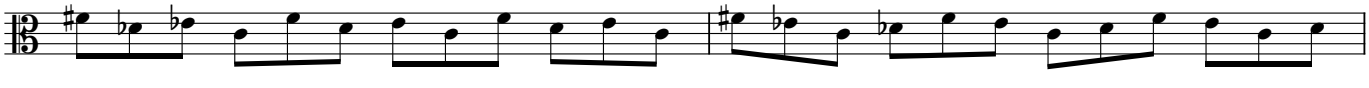

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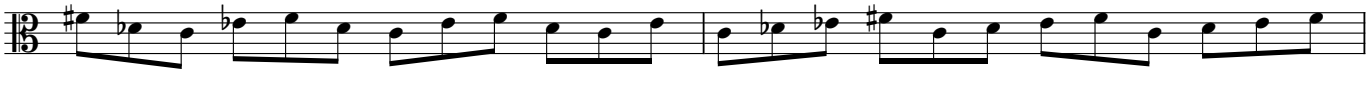

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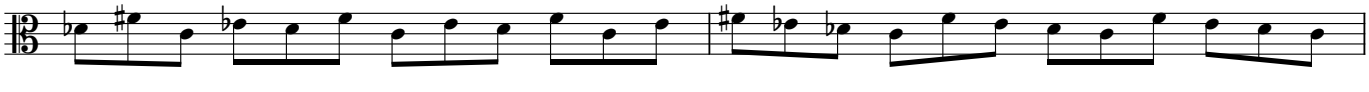

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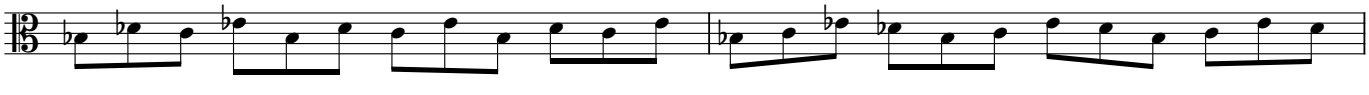

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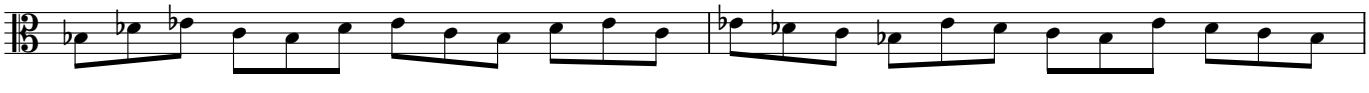

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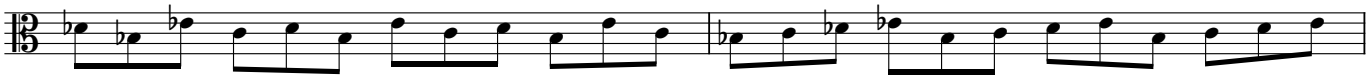

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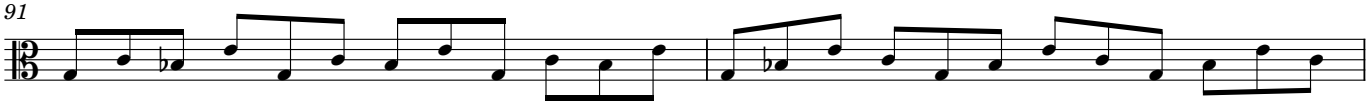

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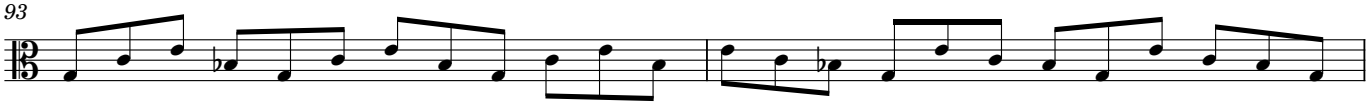

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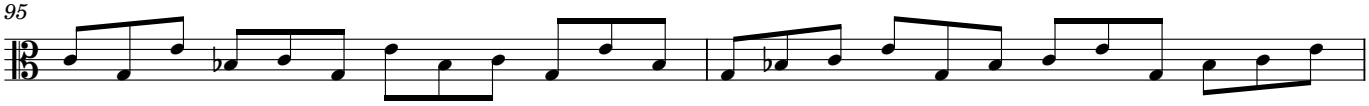

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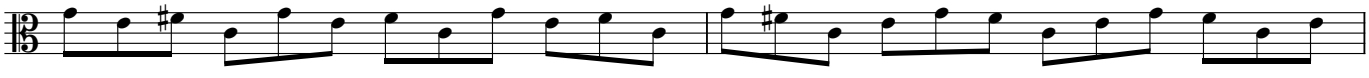

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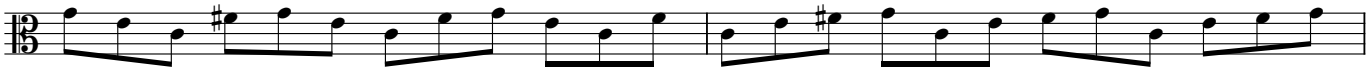

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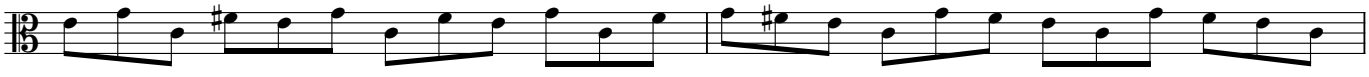

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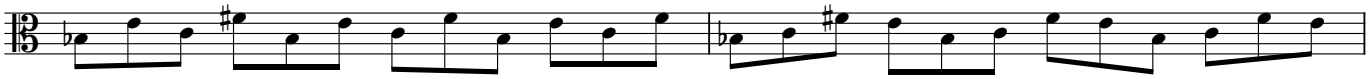

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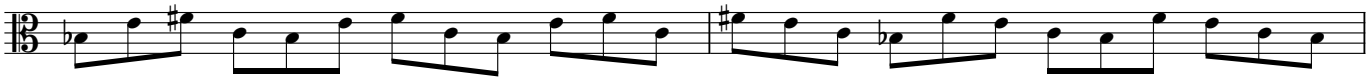

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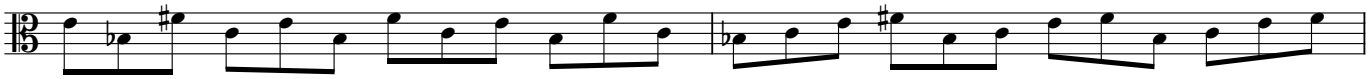

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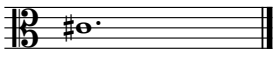

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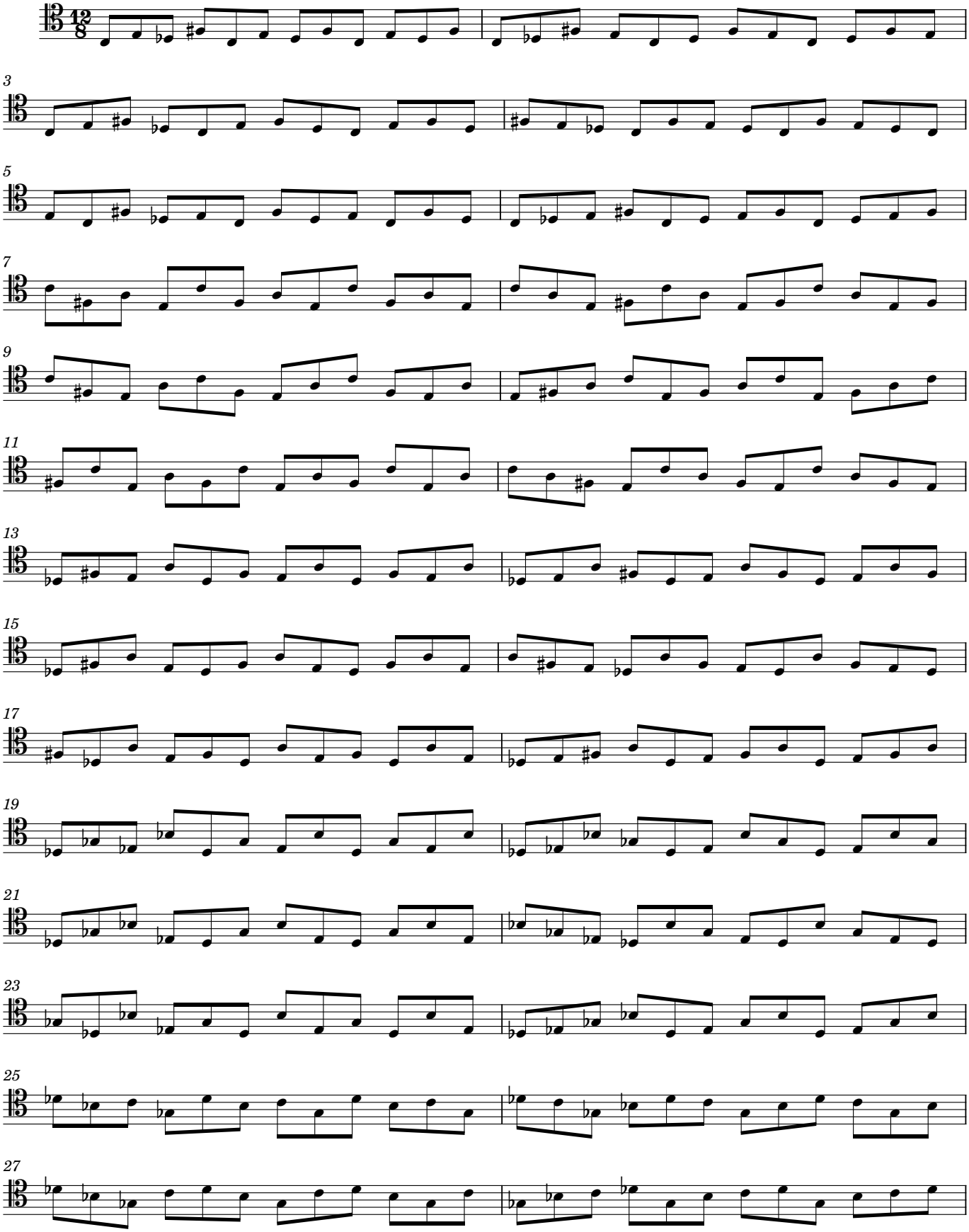

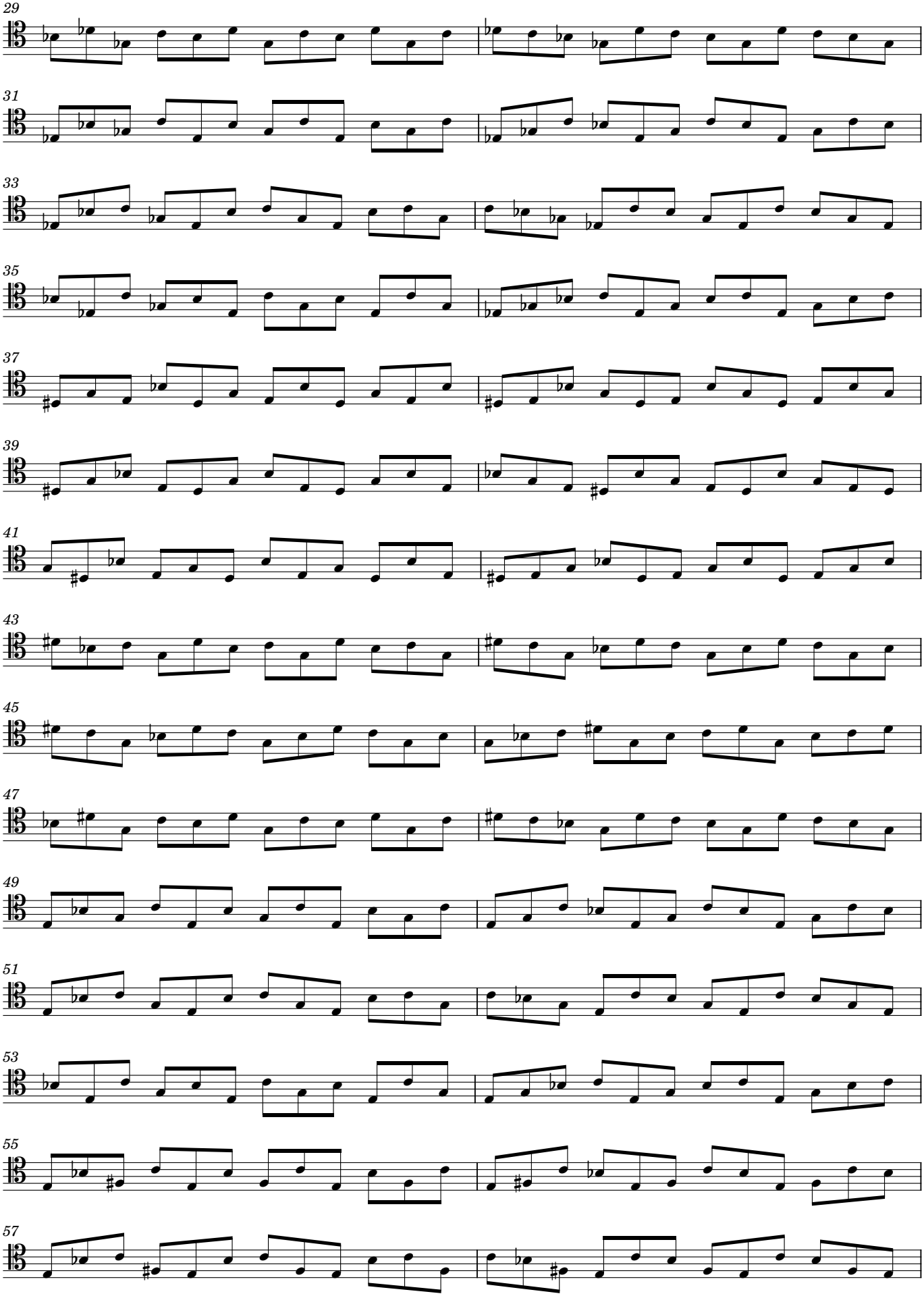
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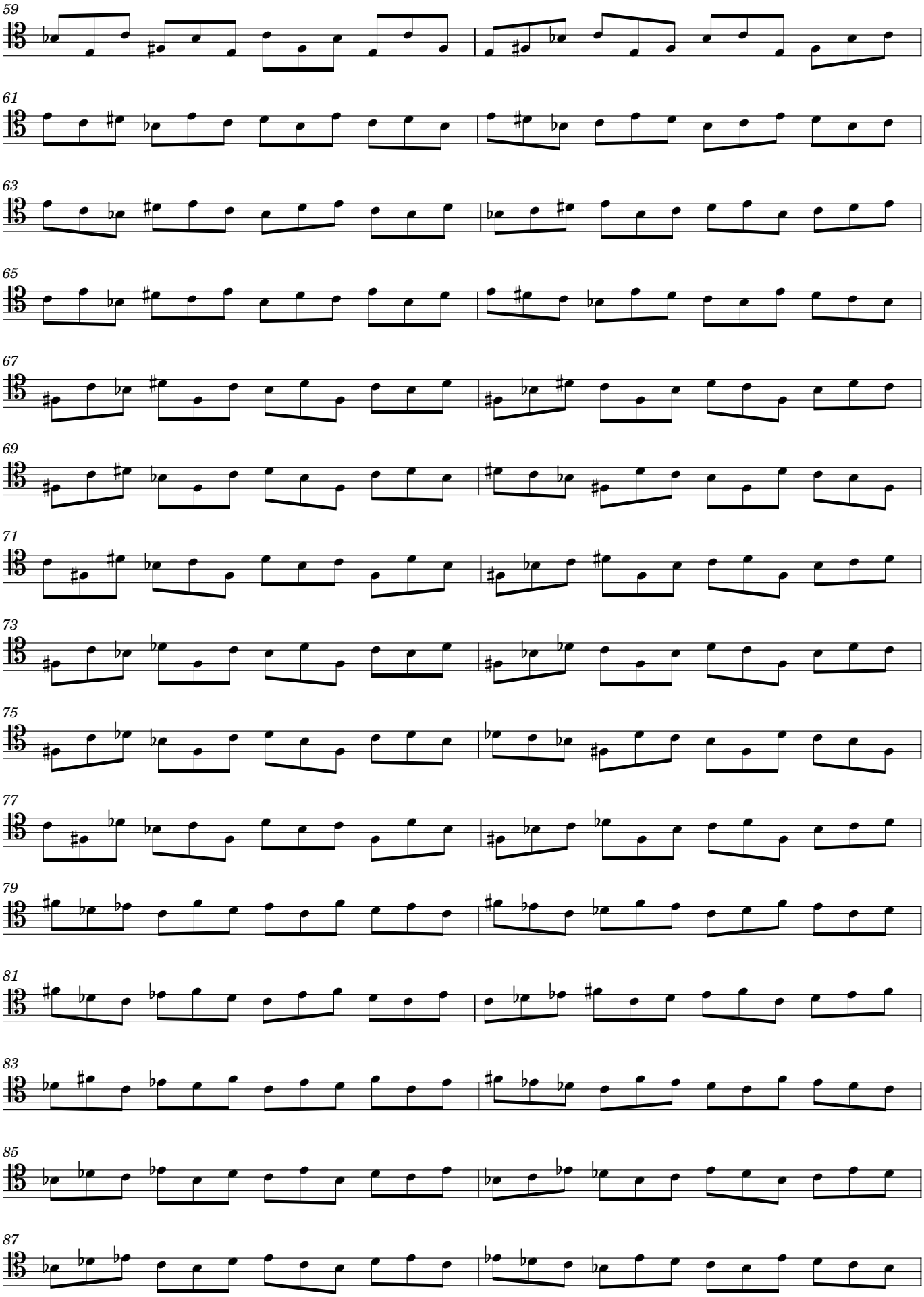
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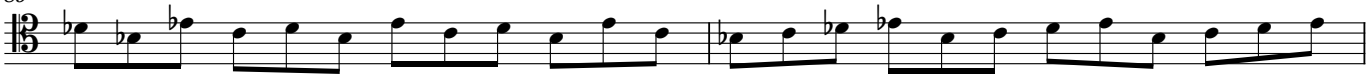

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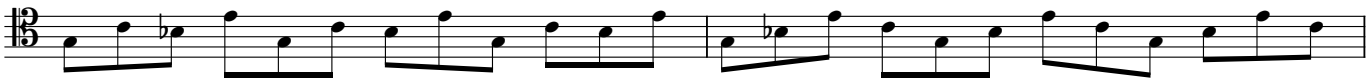

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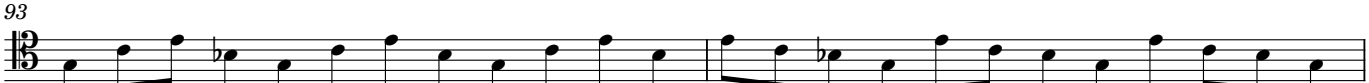

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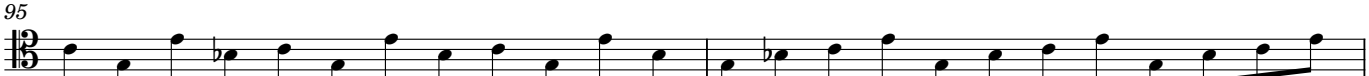

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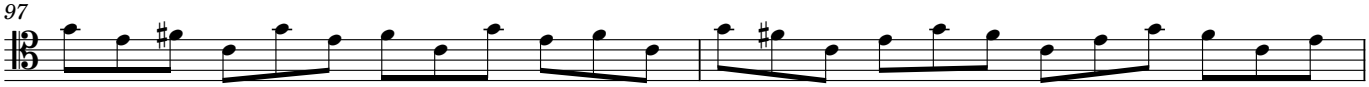

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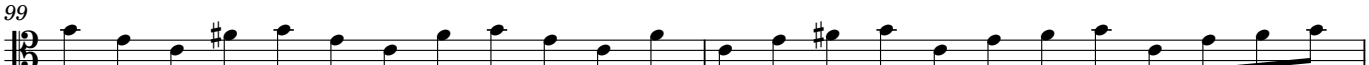

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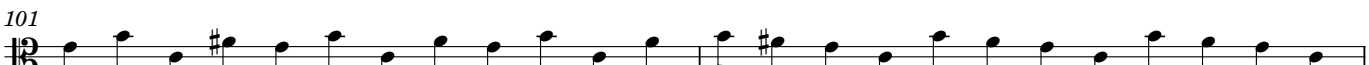

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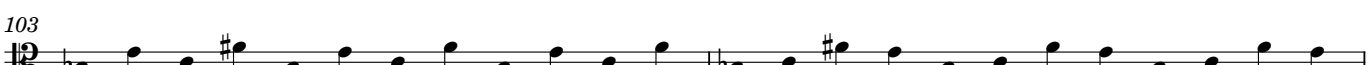

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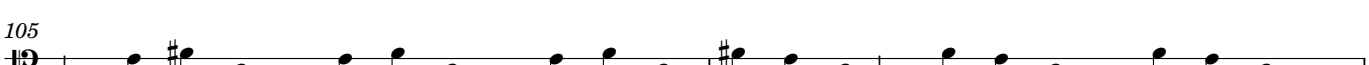

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