Franco Morone

Italian Fingerstyle Guitar

Popular Songs and Traditional Dances

Carisch

Questa raccolta riporta su carta ciò che in origine è stato registrato in studio con il carattere delle suonate tradizionali di un tempo. Di seguito anche le musiche in una prima fase sono state scritte in forma di appunti e manoscritti difficilmente decifrabili e chissà per quanto tempo sarebbero rimaste nel cassetto se Daniele Lupi non li avesse trascritte e visionate con il sottoscritto fino alla stesura definitiva. Un grazie speciale quindi a Daniele nonchè a Germano Dantone presso la Carisch per l'impaginazione e la organizzazione dei contenuti. Per le collaborazioni relative al cd si ringraziano inoltre: Raffaella Luna, Marco Miconi, Andrea Carpi "Chitarre", Roberto Sacchi "Folk Bullettin", Stefano Olivari, Piero Odorizzi, Maurizio Failoni, Marco Mainini.

Franco Morone

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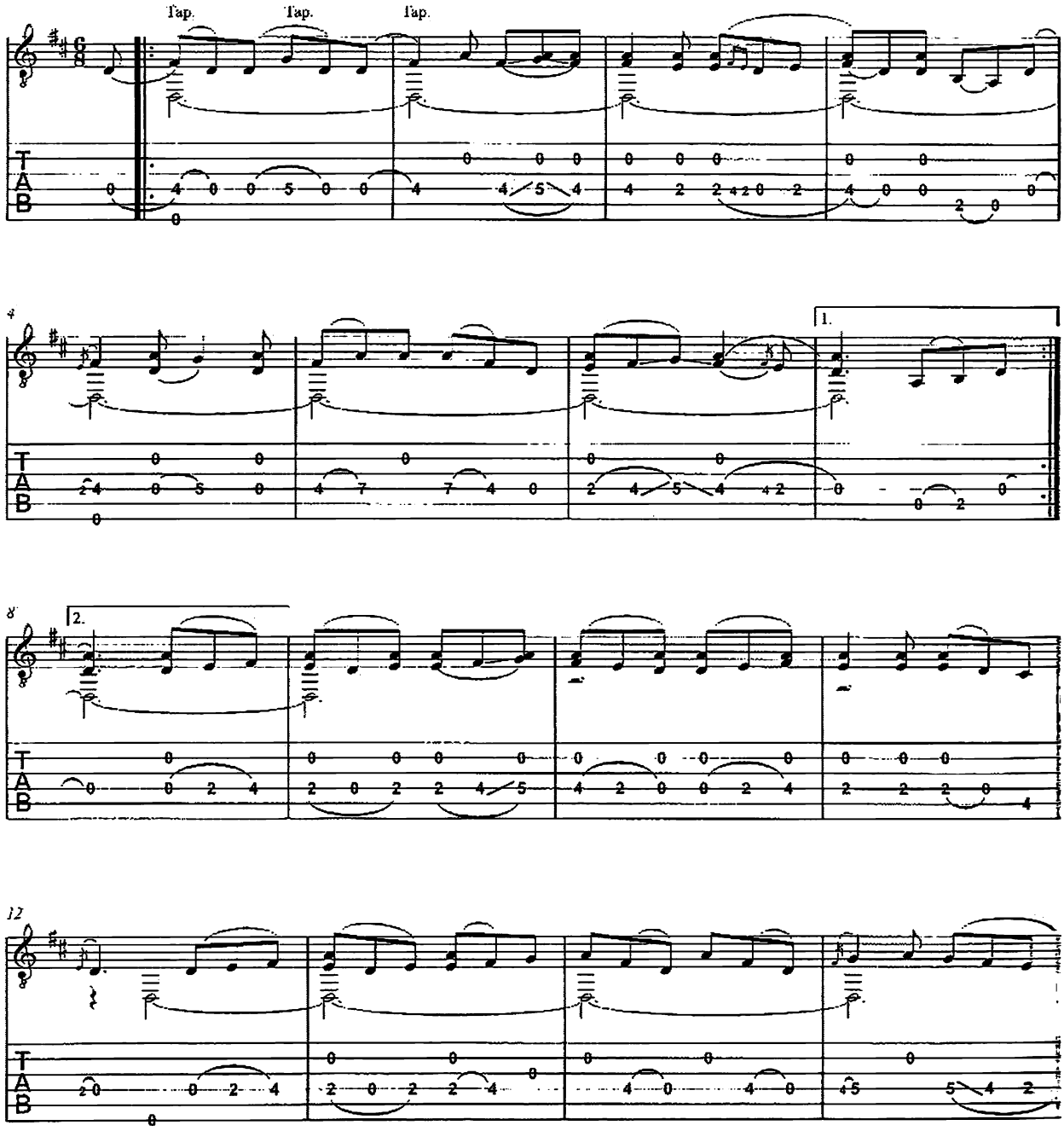
Track 1

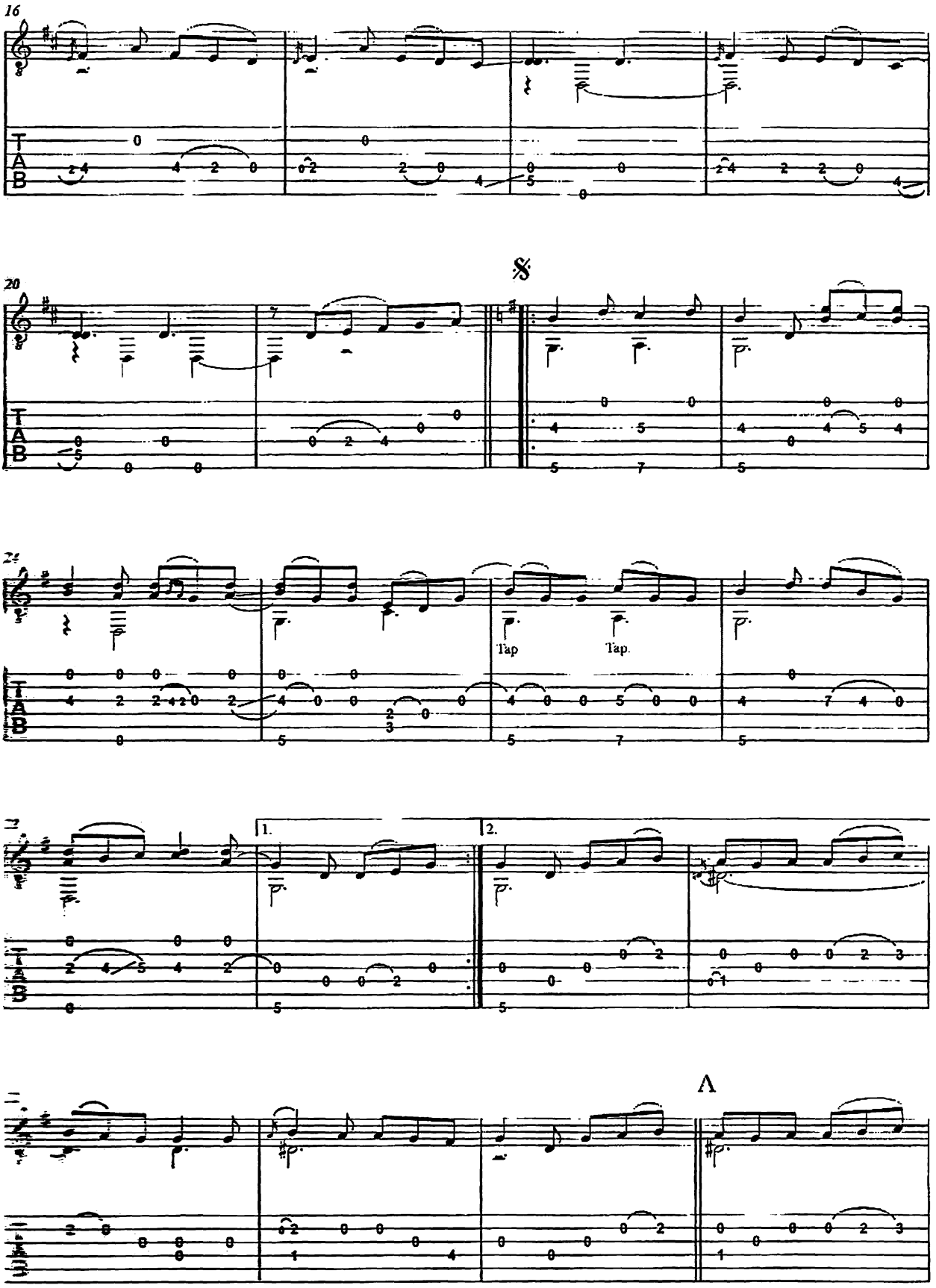
Saltarella

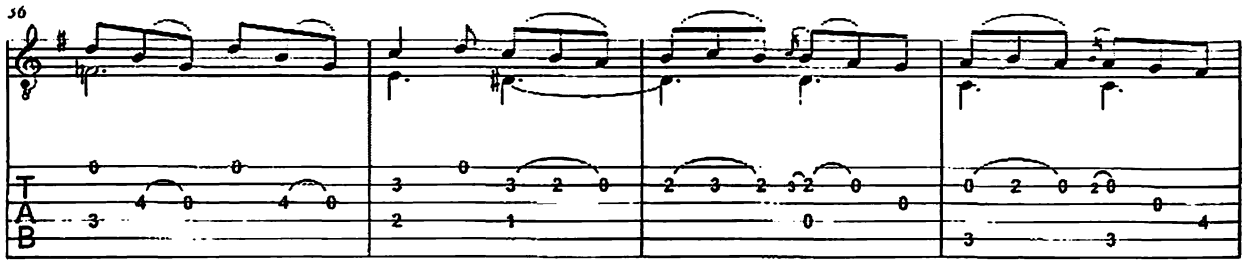
Tuning: DADGAD
Capo III

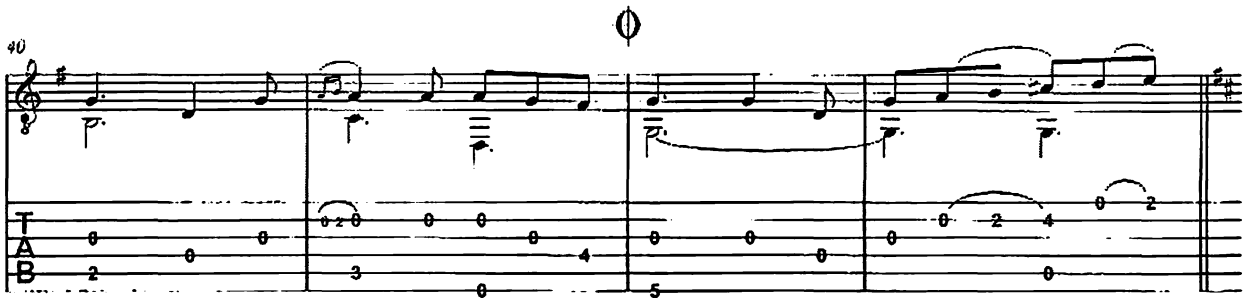
Comp./Arr. Franco Morone

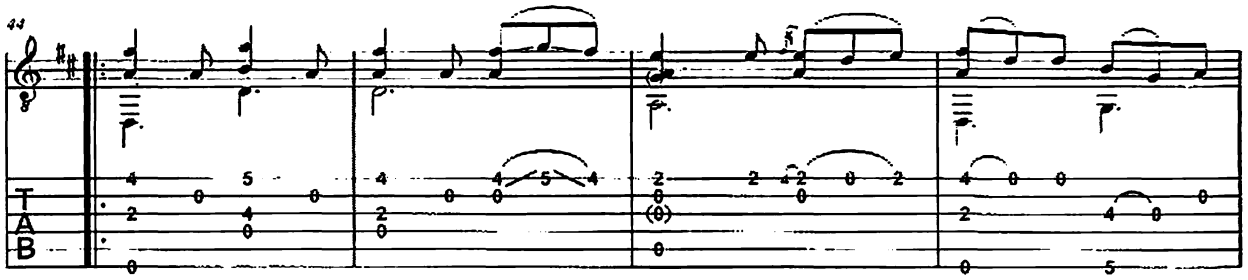
Allegro Danzante

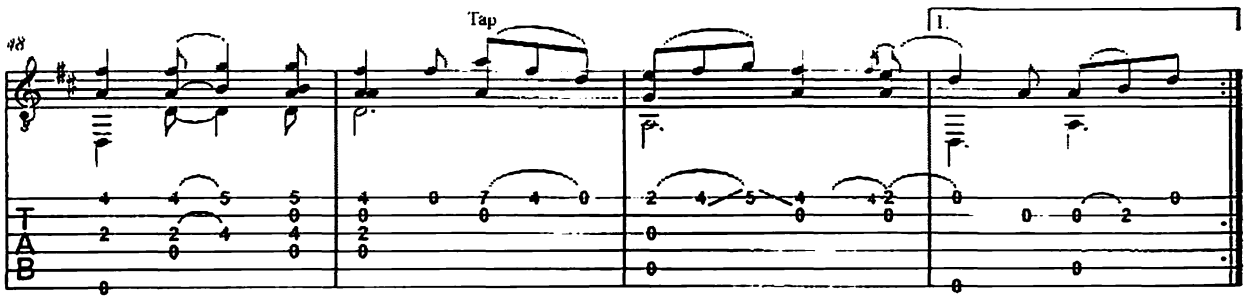



16
20
Tap
Tap.
1.
2.









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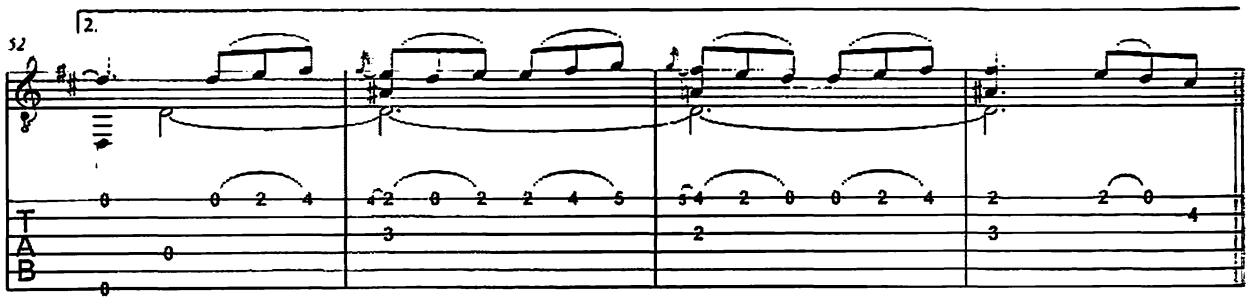

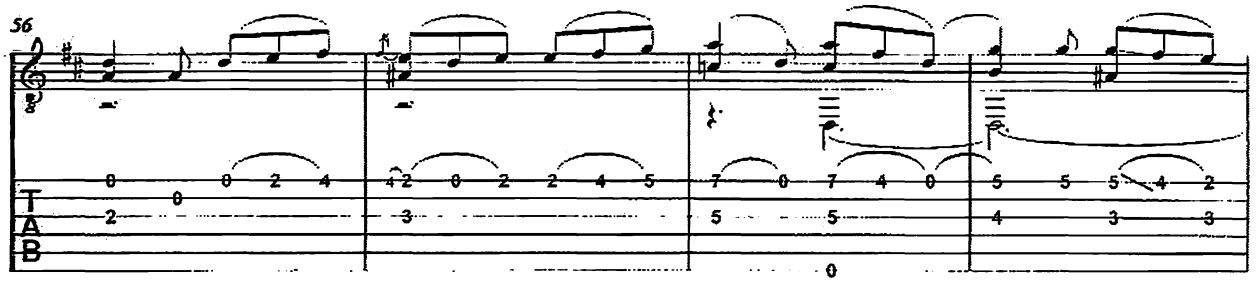
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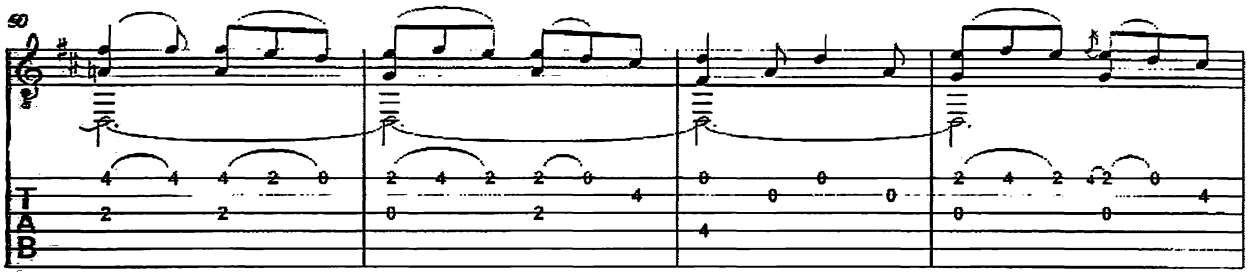
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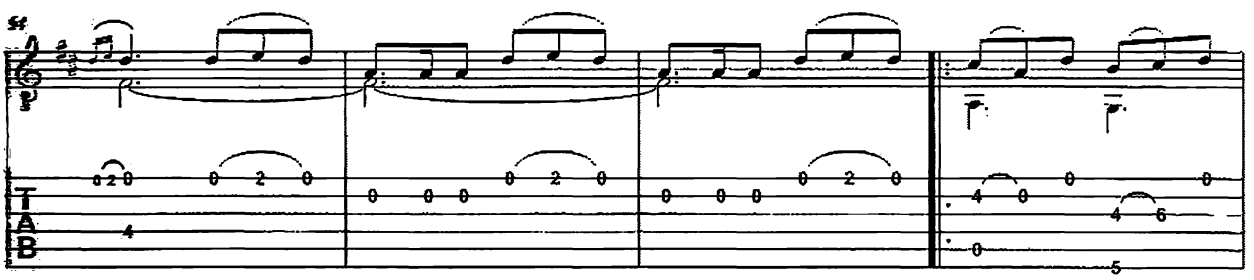
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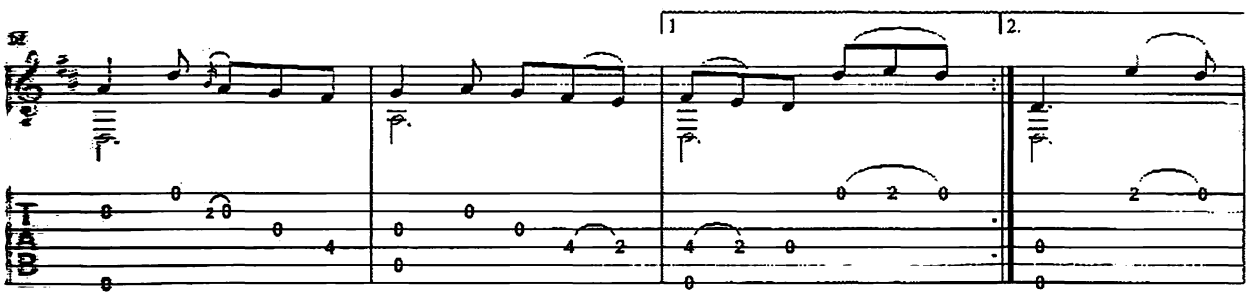
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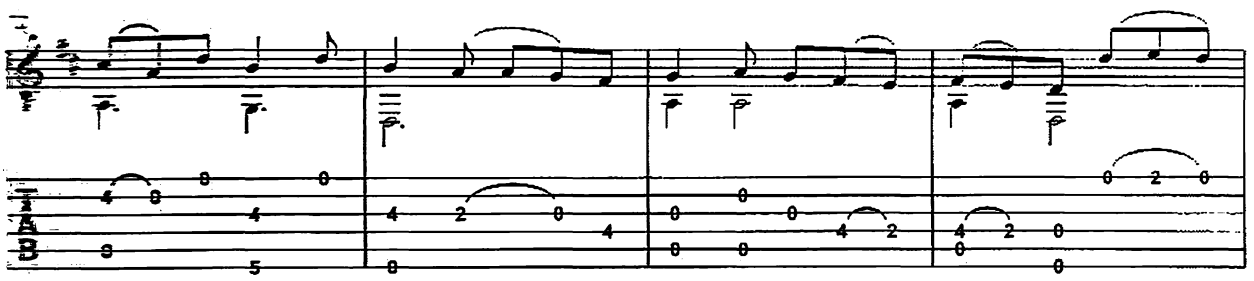

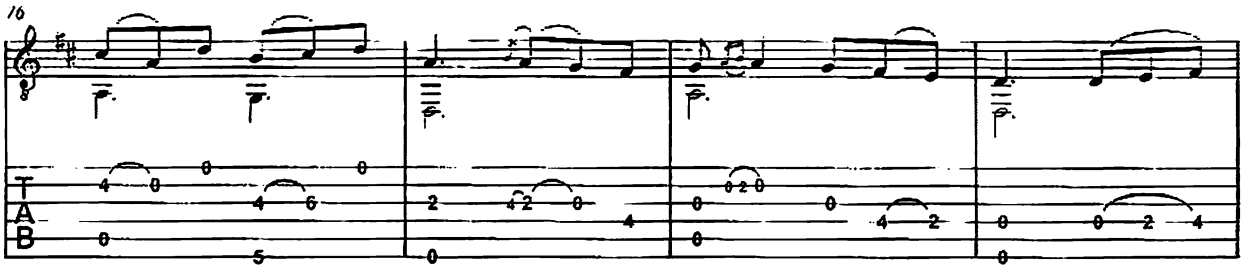
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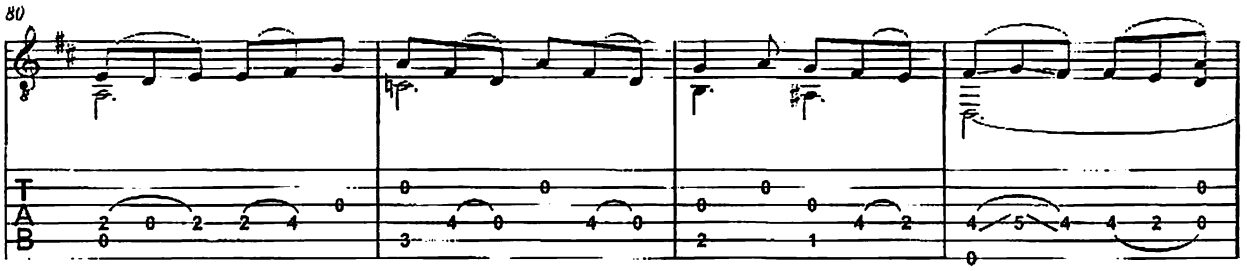
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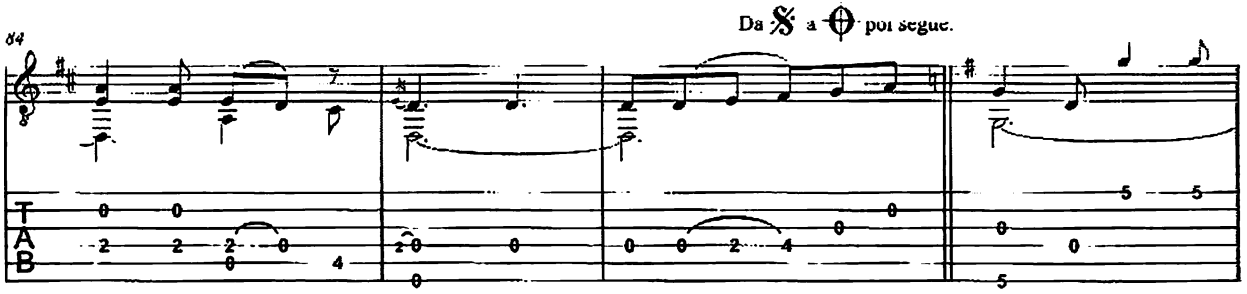
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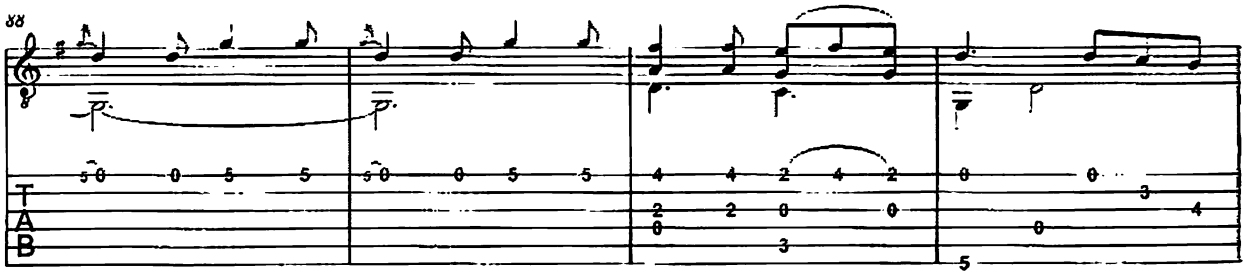
Da 𝄋 a ⊕ poi segue.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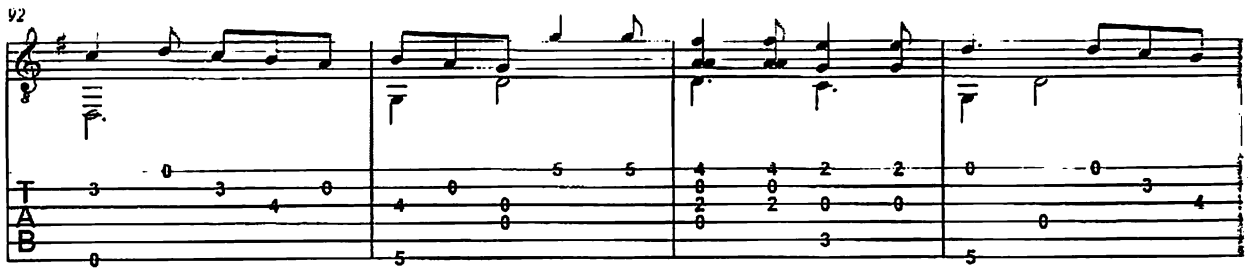
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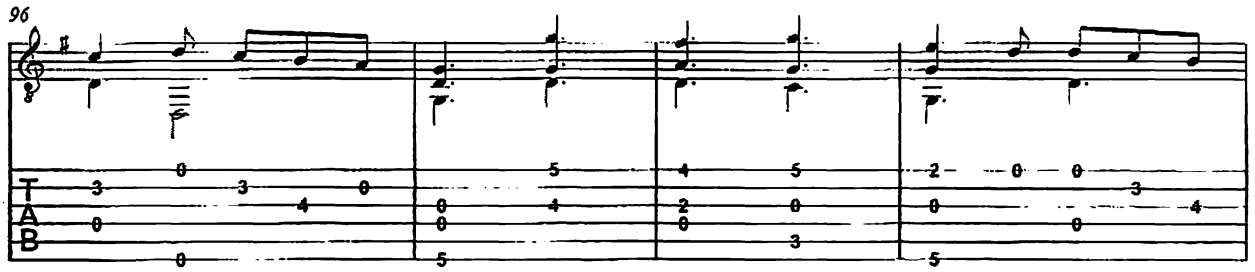
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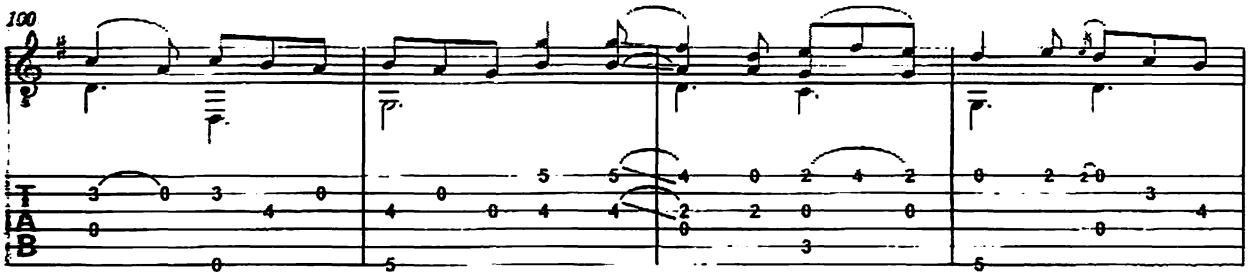
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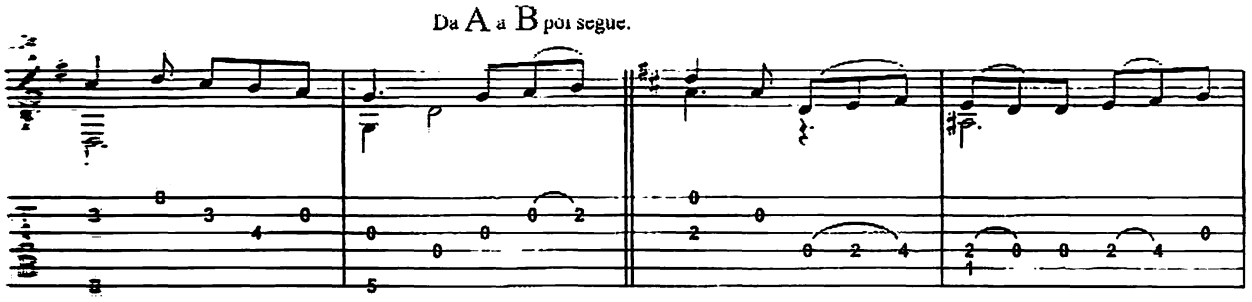
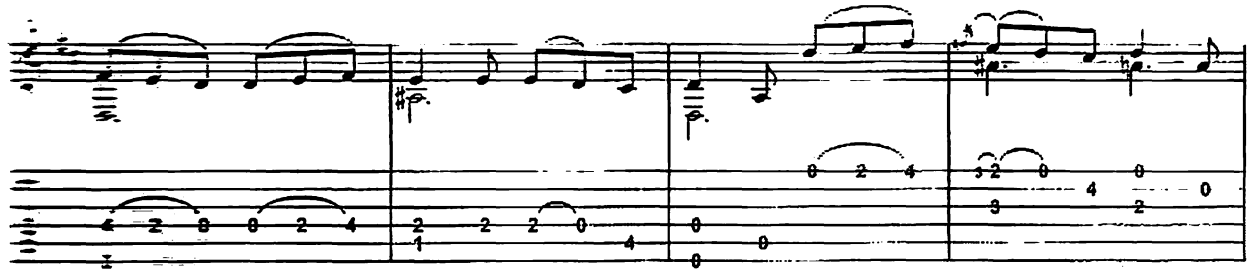
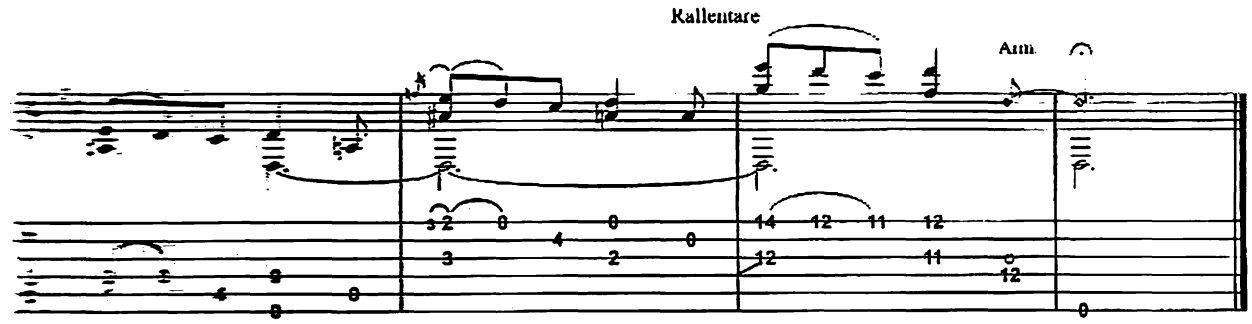

Da A a B poi segue.




Rallentare
Am.

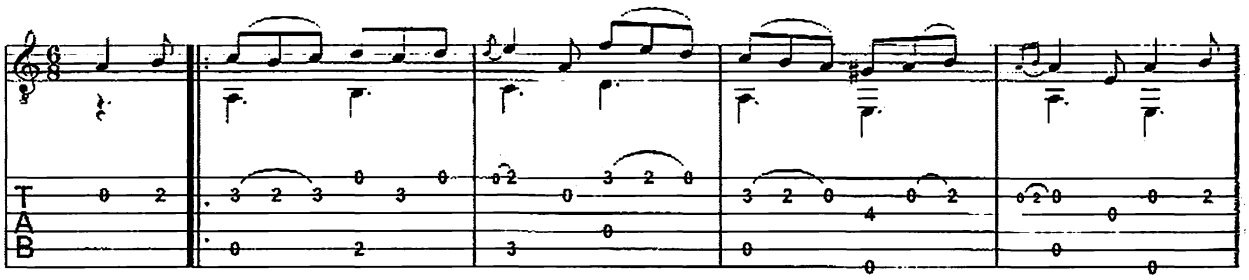
Track 2

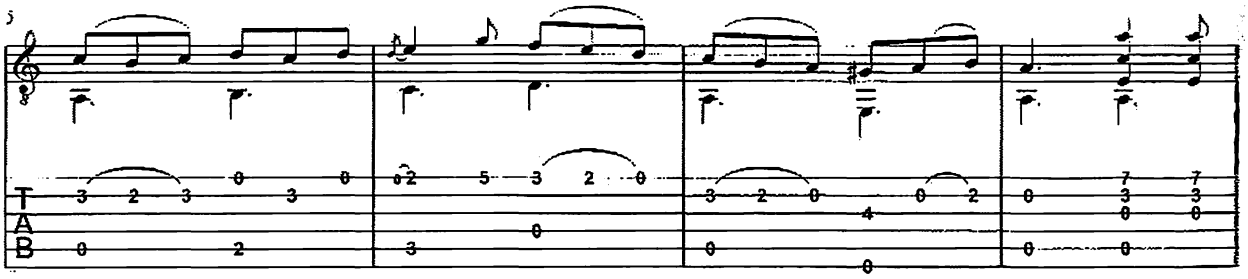
Giovanottina - Tarantella Napoletana

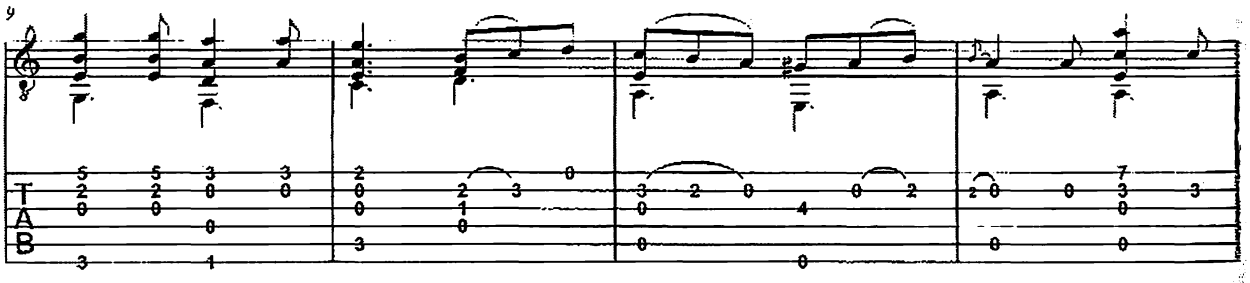
Tuning: EADEAD
Capo IV

Arr. Franco Morone

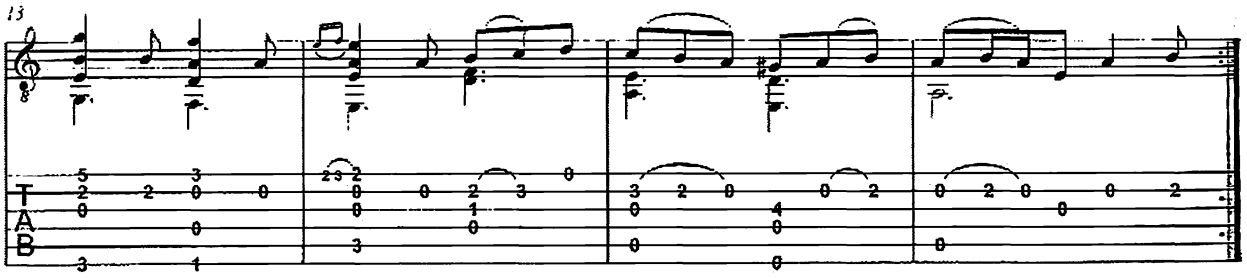
Moderato Danzante

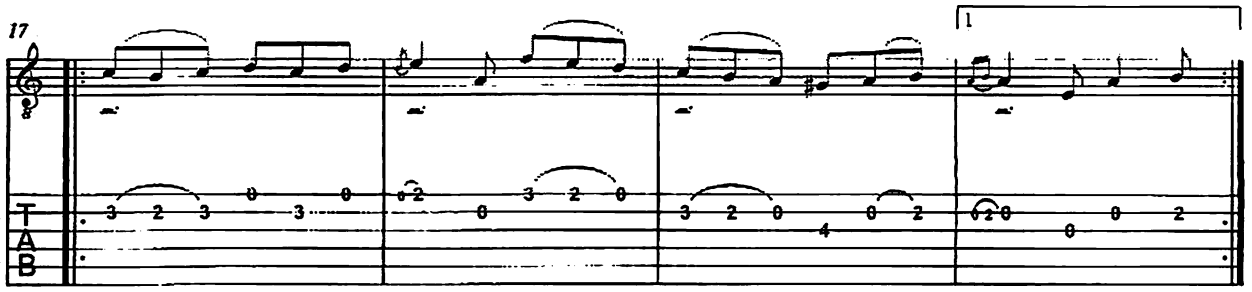




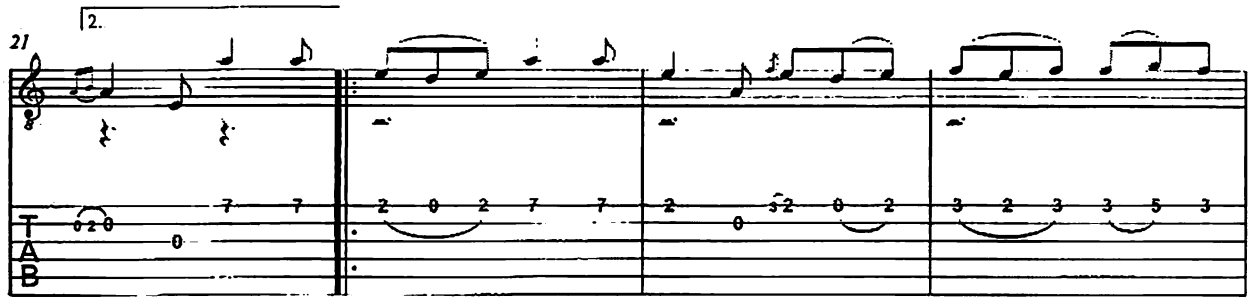


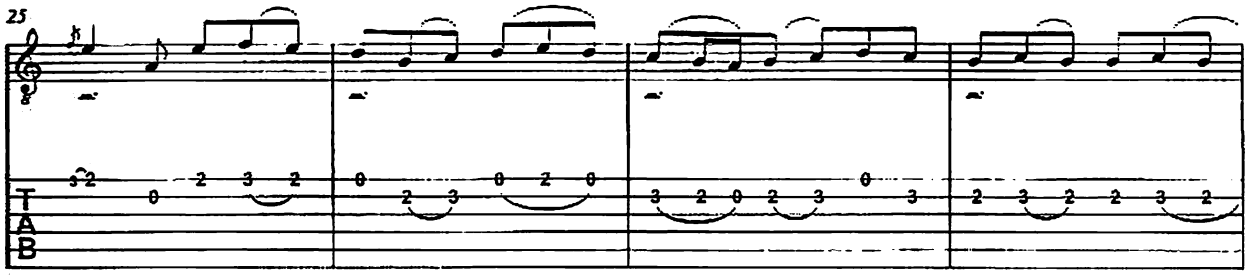
Da capo tre volte poi segue

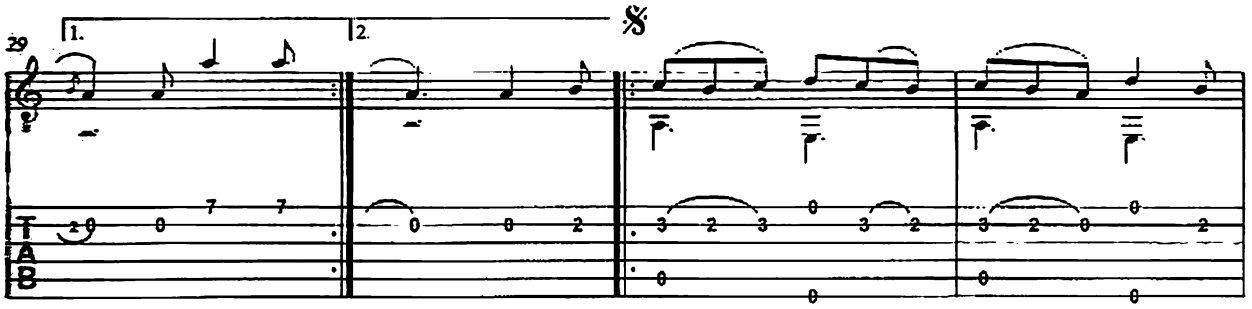


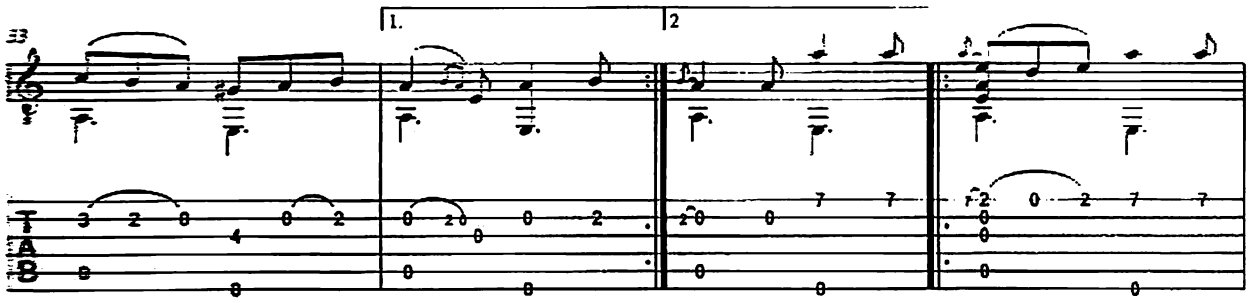


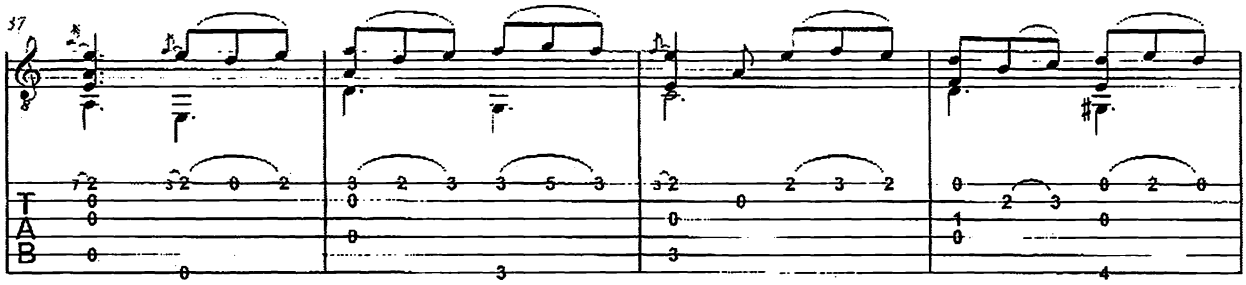
Tarantella Napoletana



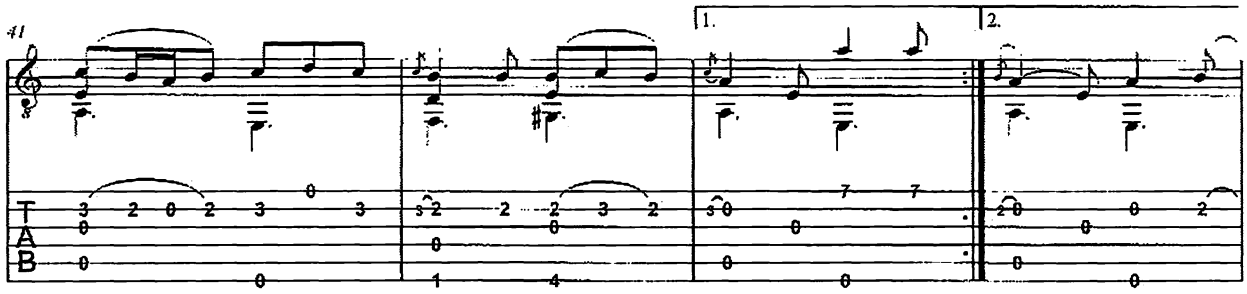


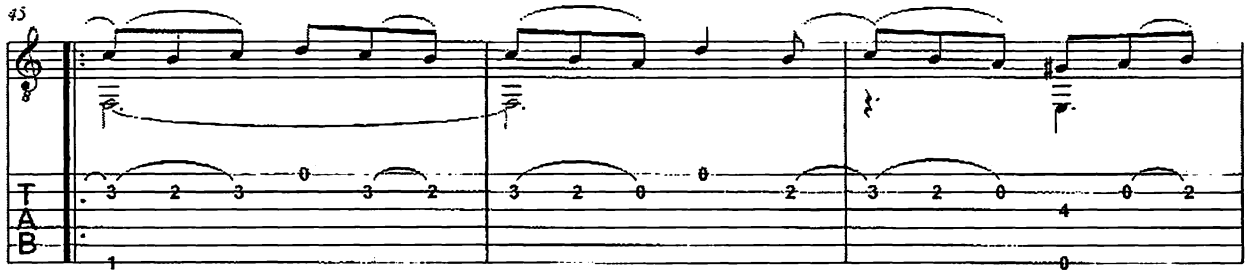


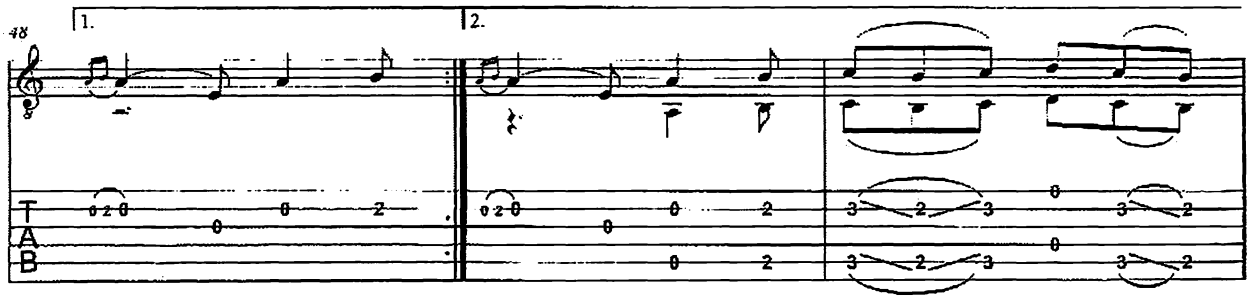


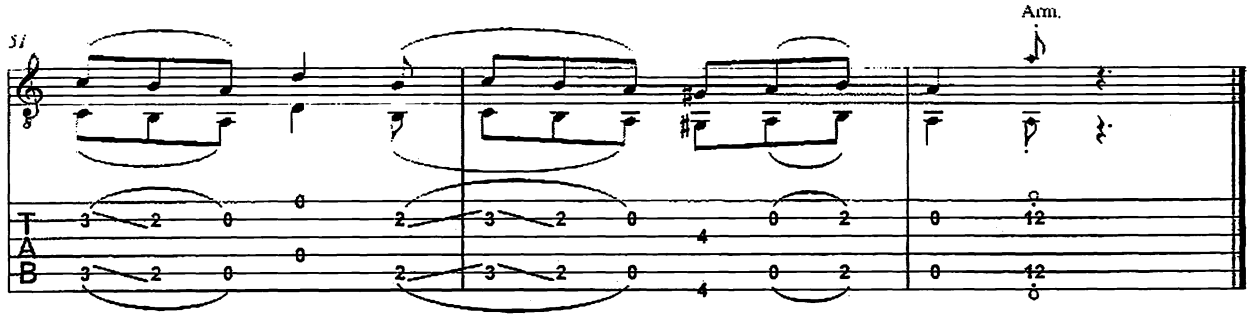


Dal 𝄋 poi segue.









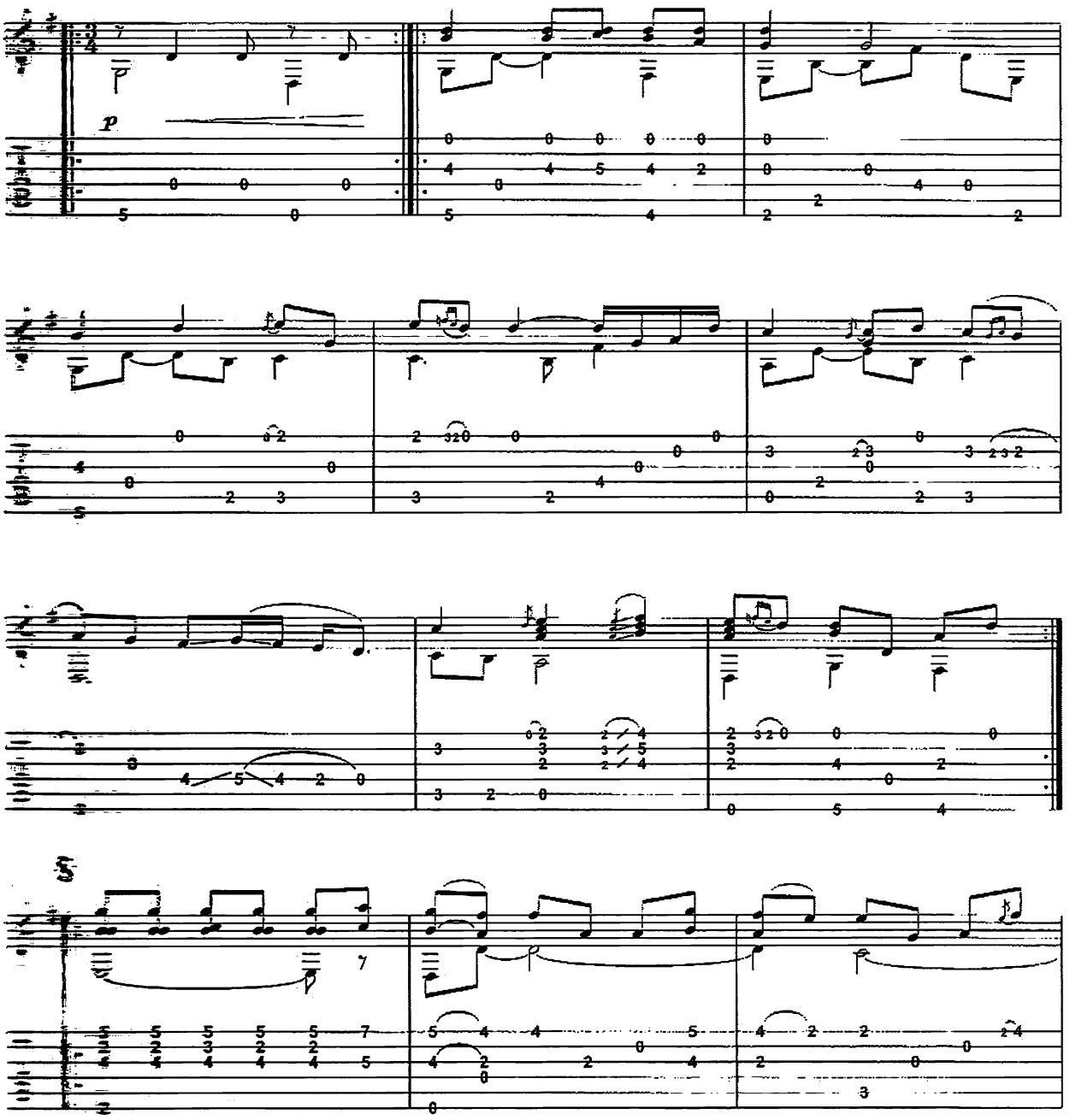
Non Potho Reposare

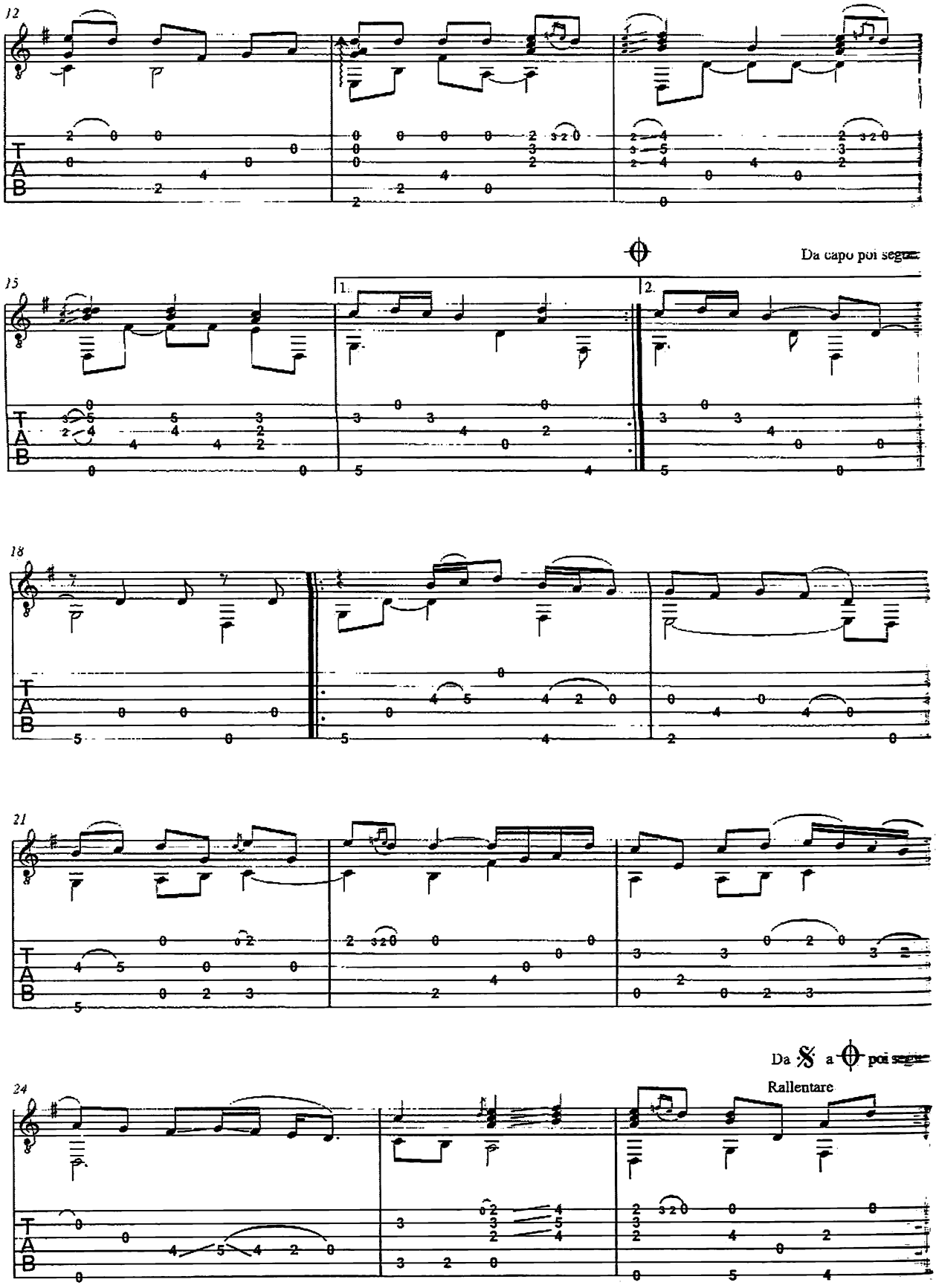
Track 3

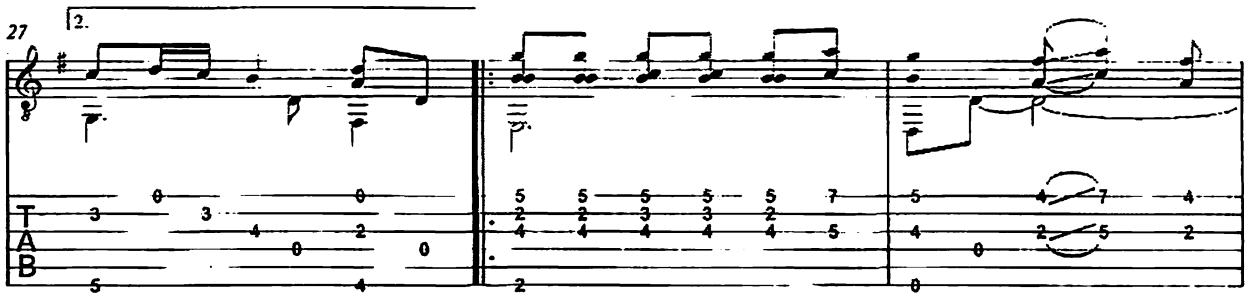
Tuning: DADGAD
Capo IV

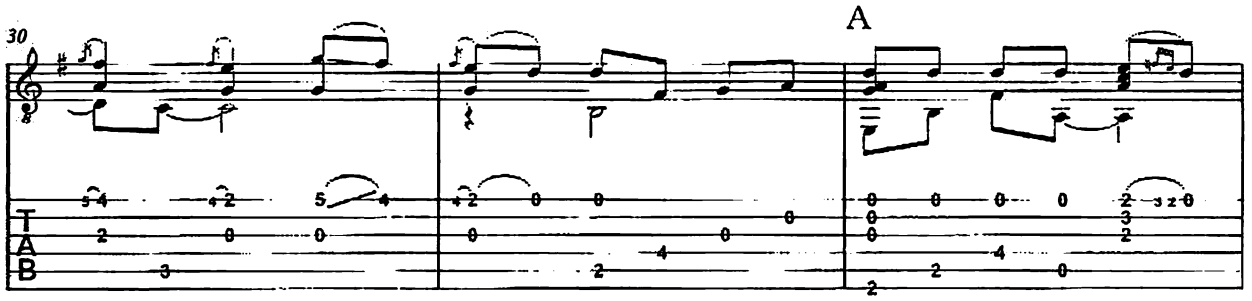
Arr. Franco Morone

Andante Affettuoso

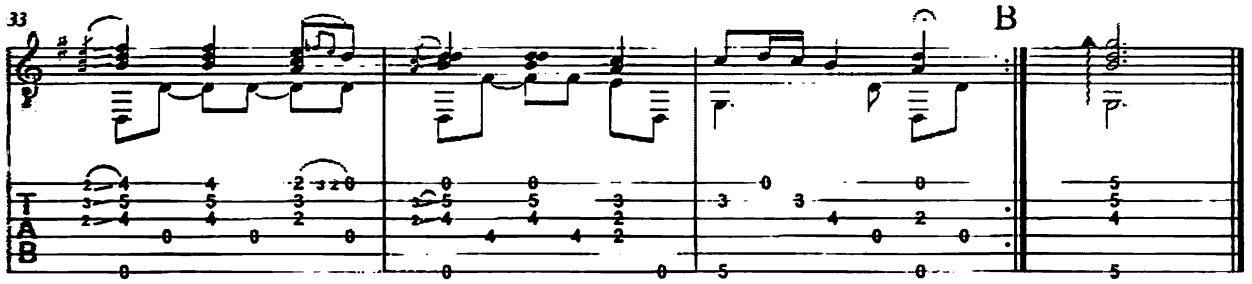



12
15
1.
2.
Da capo poi segue
18
21
Da 𝄋 a ⊕ poi segue
Rallentare
24
T
A
B





Da A a B x 3 poi fine.

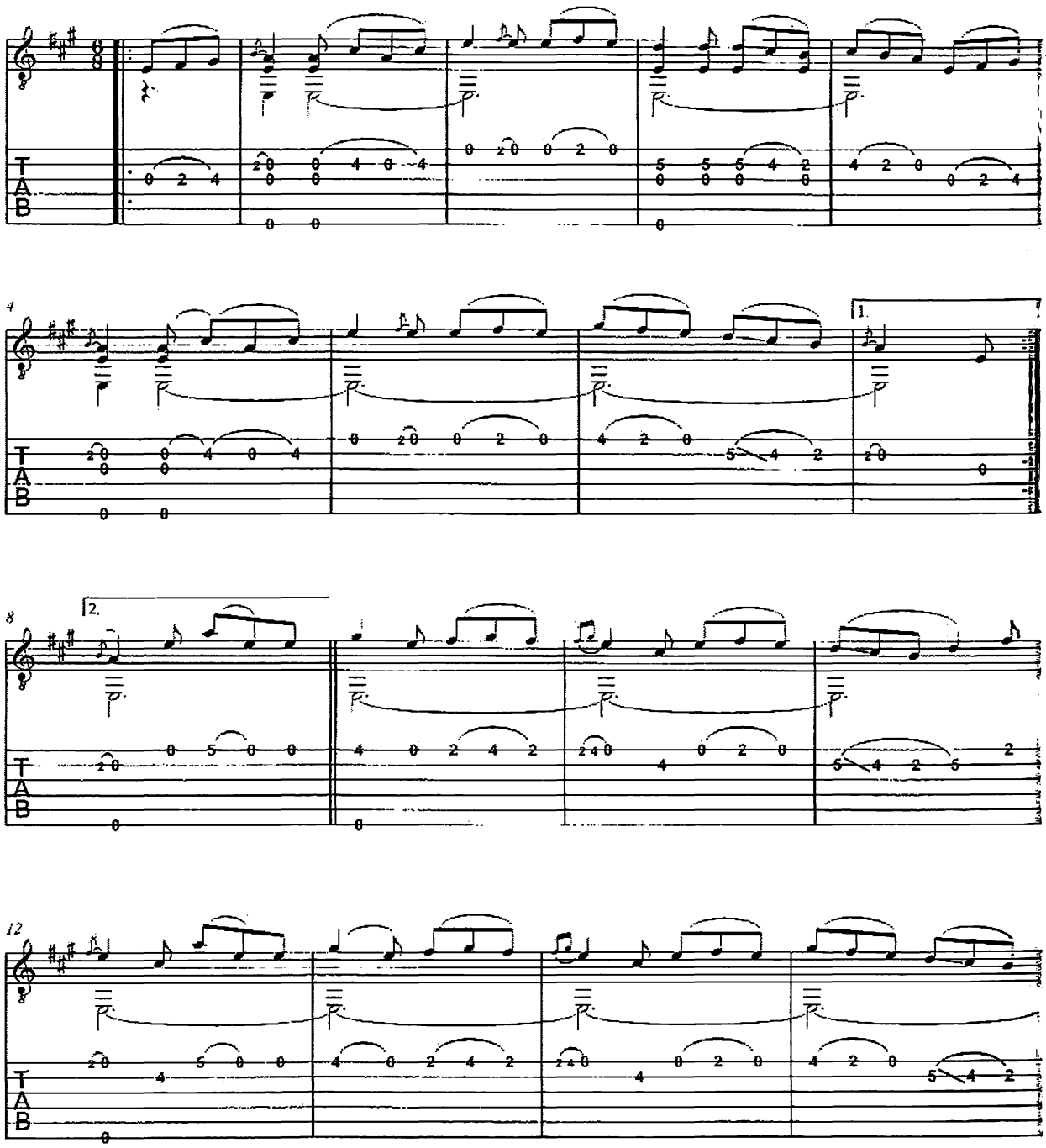


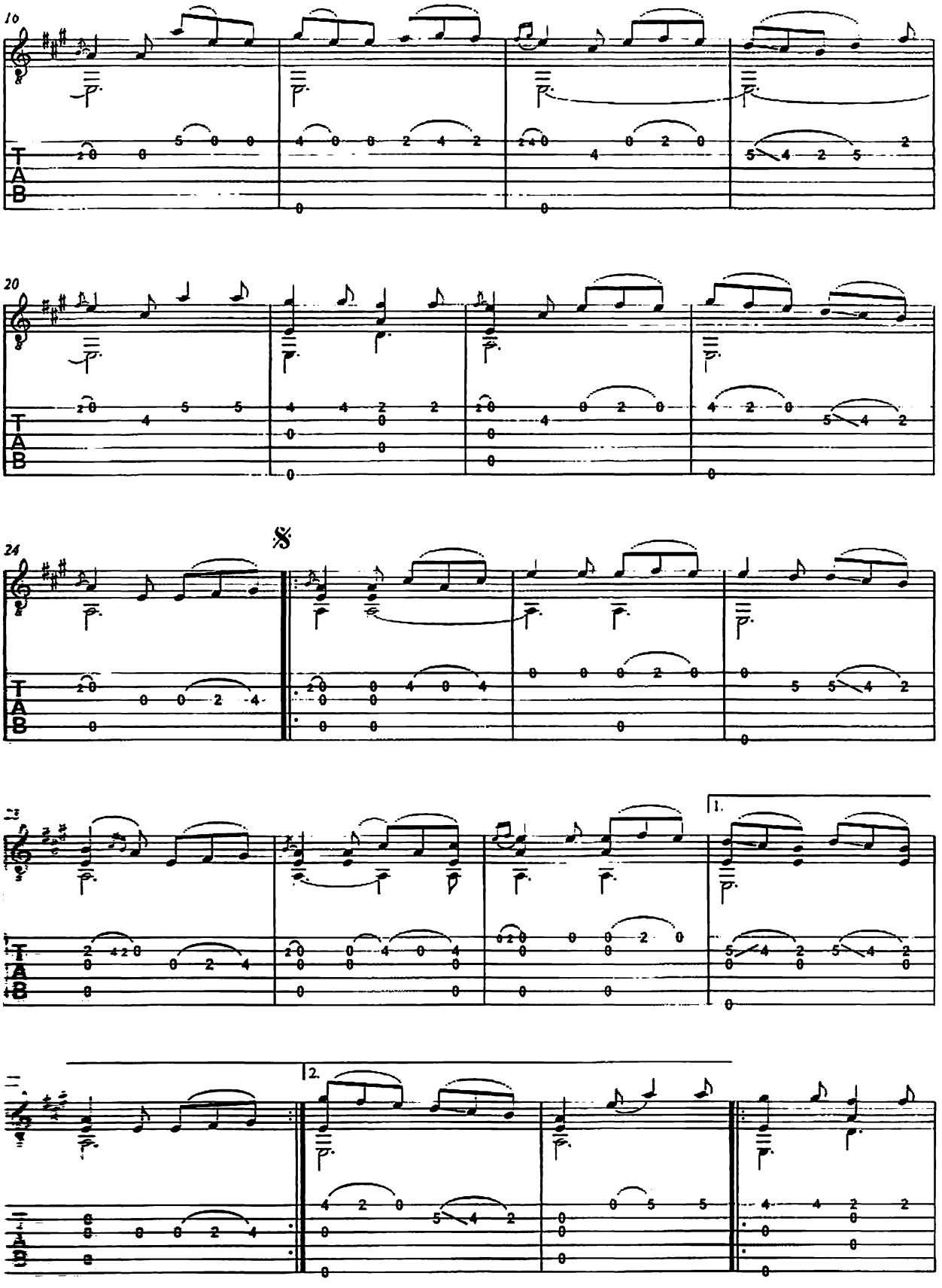
Tarantella

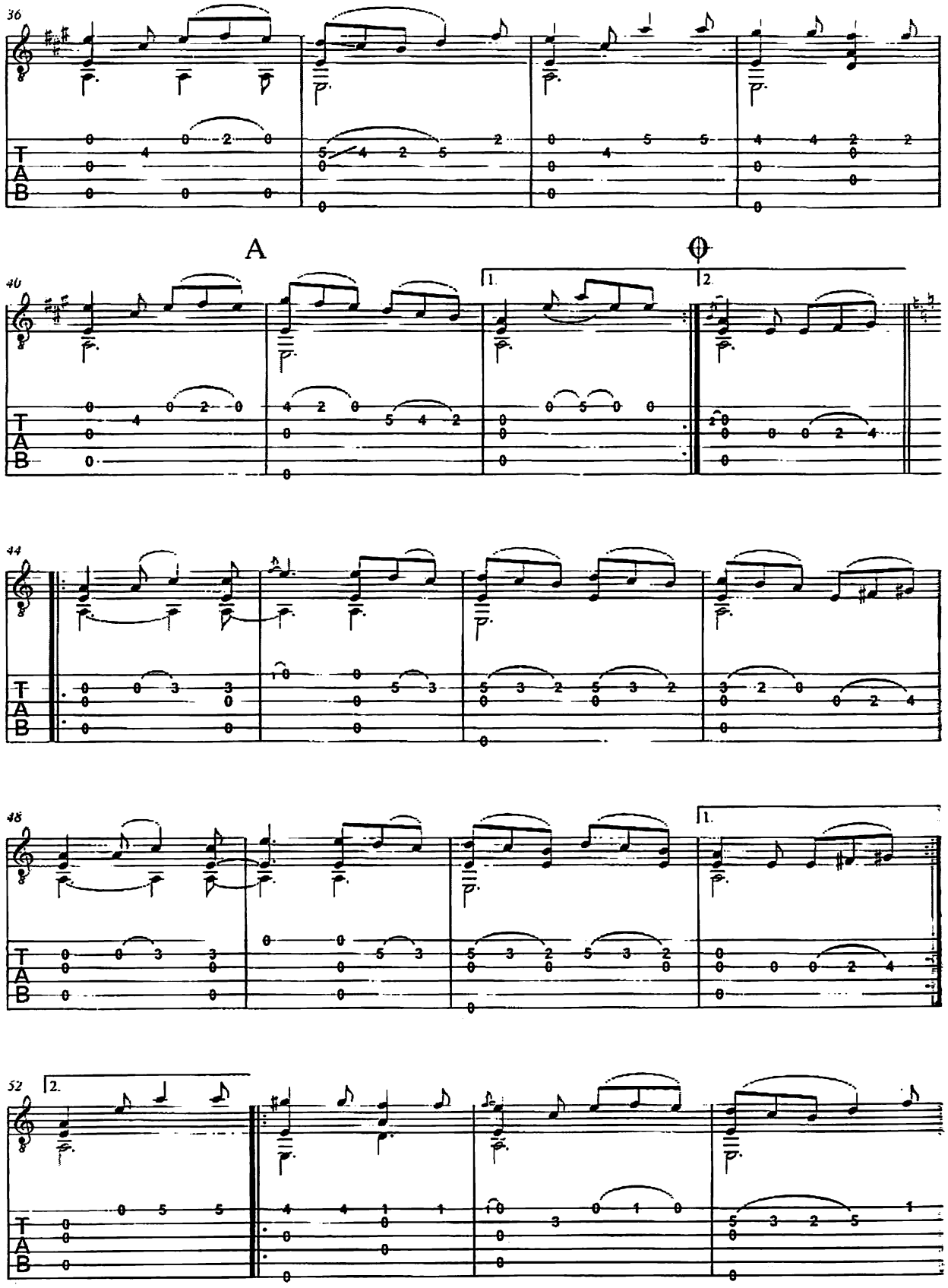
Tuning: EADEAE
Capo II

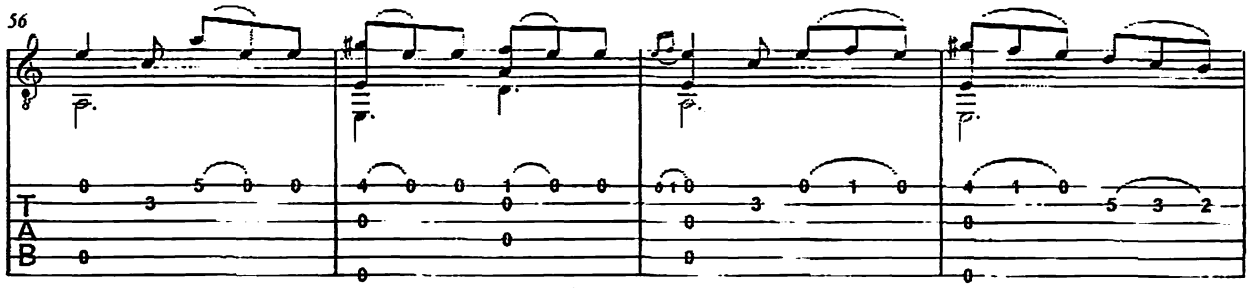
Comp. / Arr.: Franco Morone

Allegro Danzante

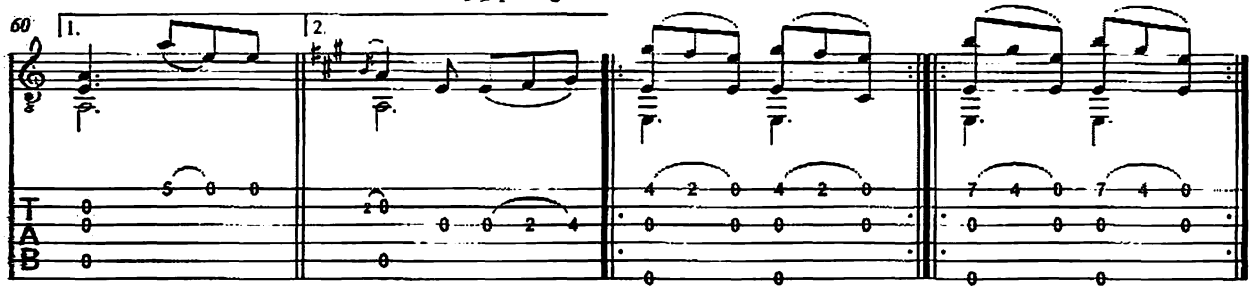


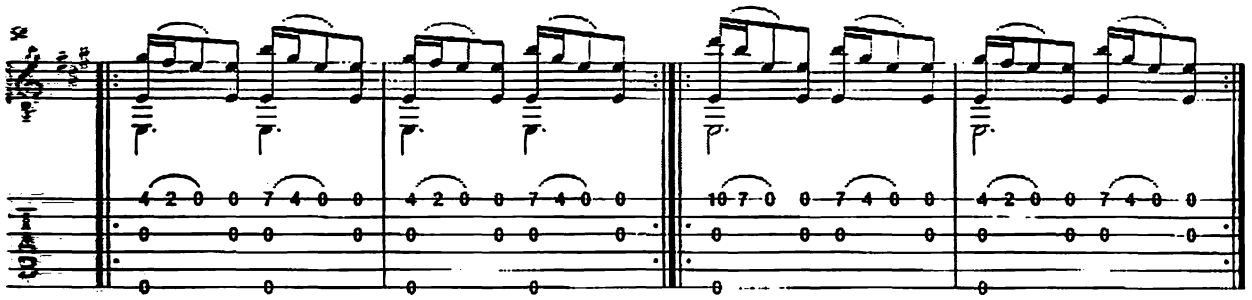

10
20
24
𝄋
1.
2.

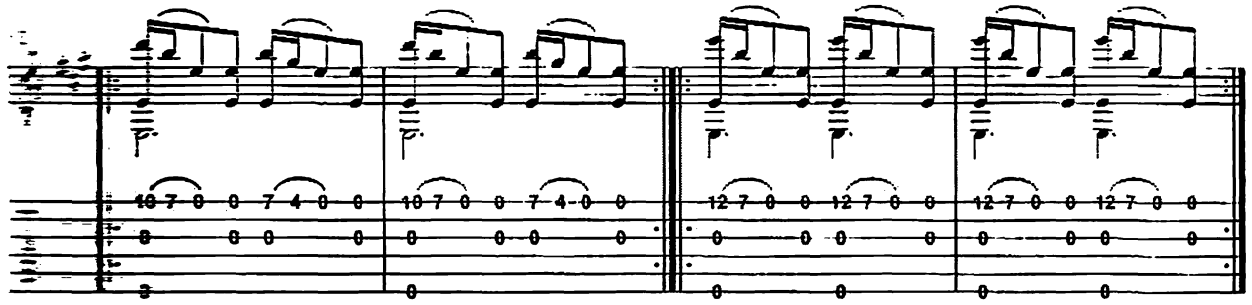

36
A
40
1.
2.
44
48
1.
52
2.
T
A
B



Da 𝄋 a ⊕ poi da 𝄋
fino ad A poi segue.







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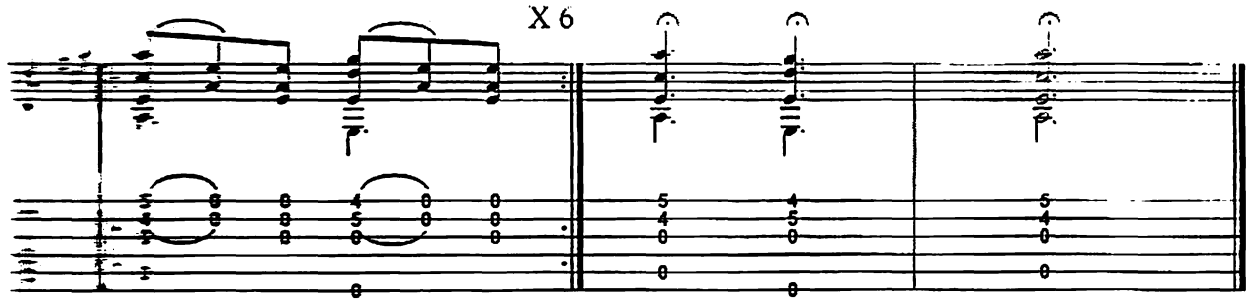
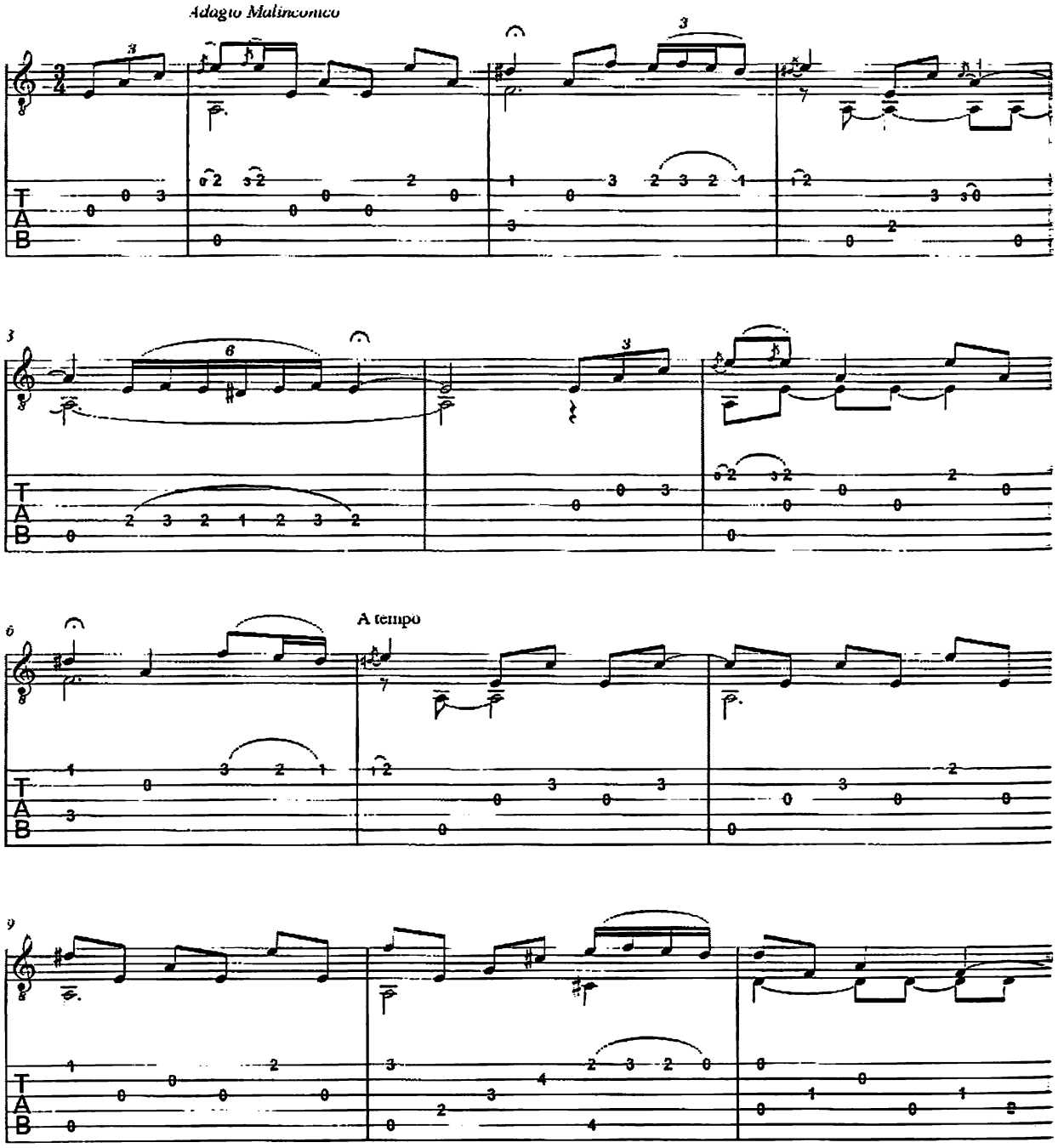


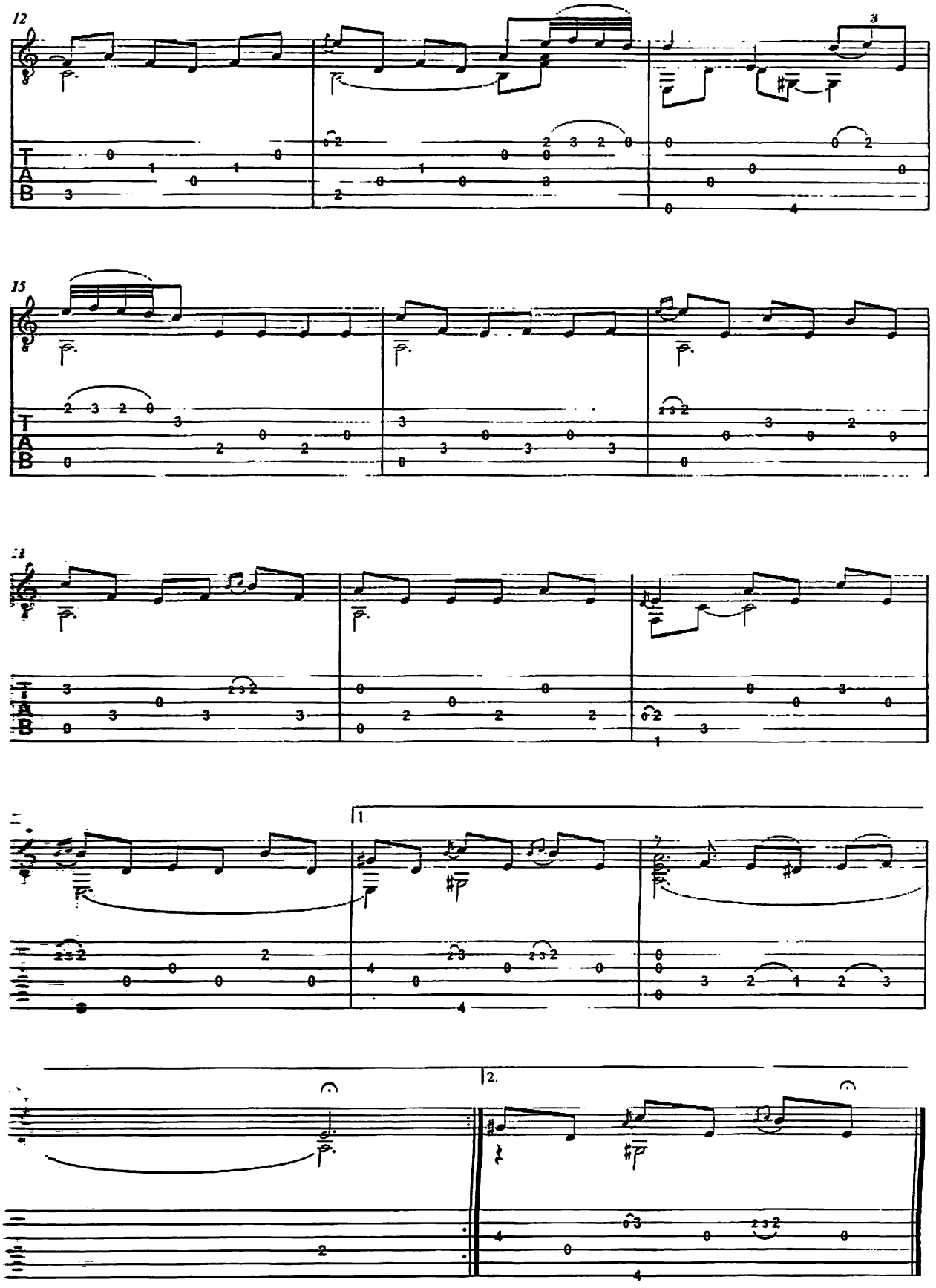
Nebbi alla Valle

Tuning: EADEAD
Capo IV

Arr. Franco Morone

Adagio Malinconico




12
15
1.
2.

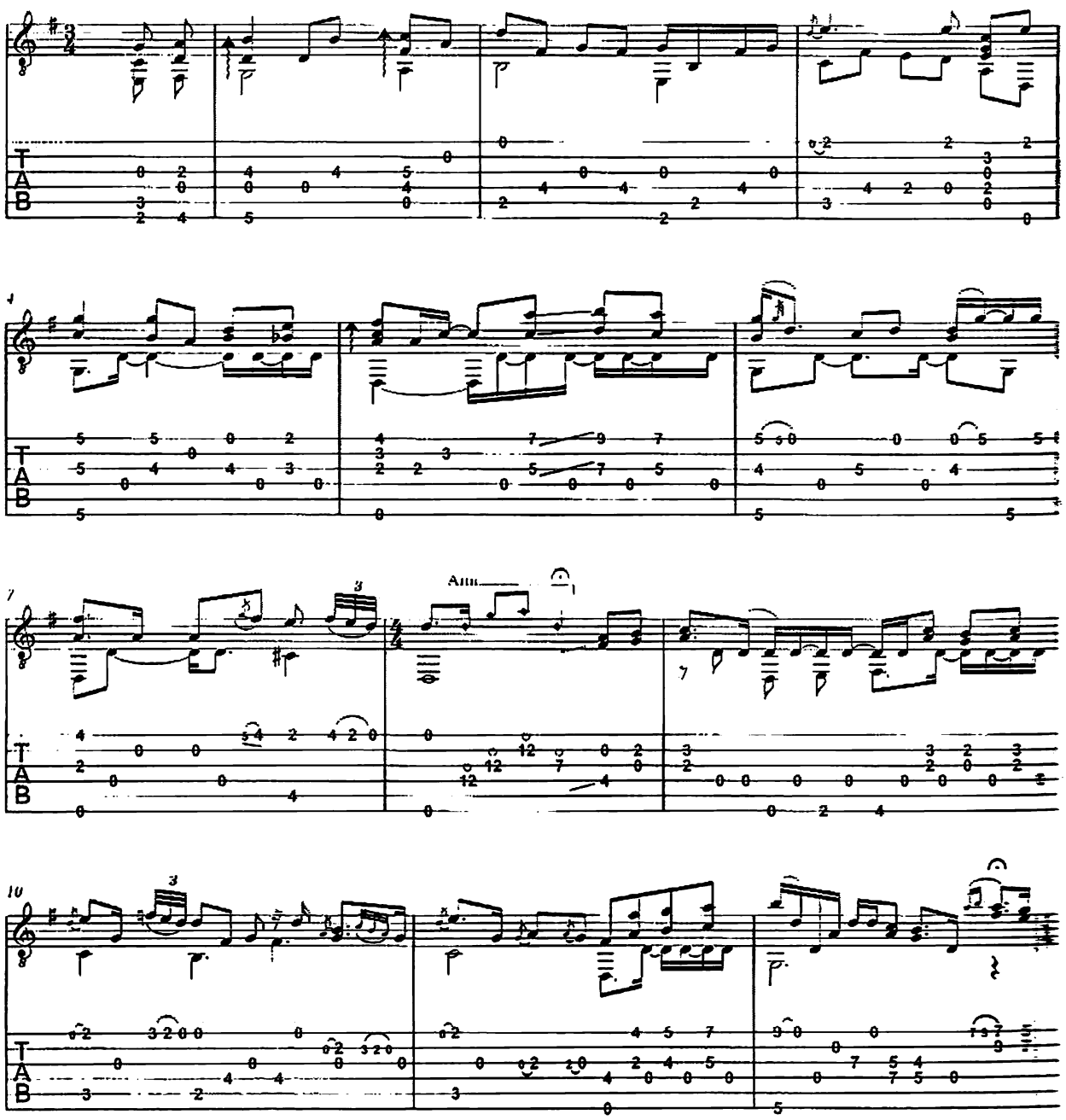
Track 6

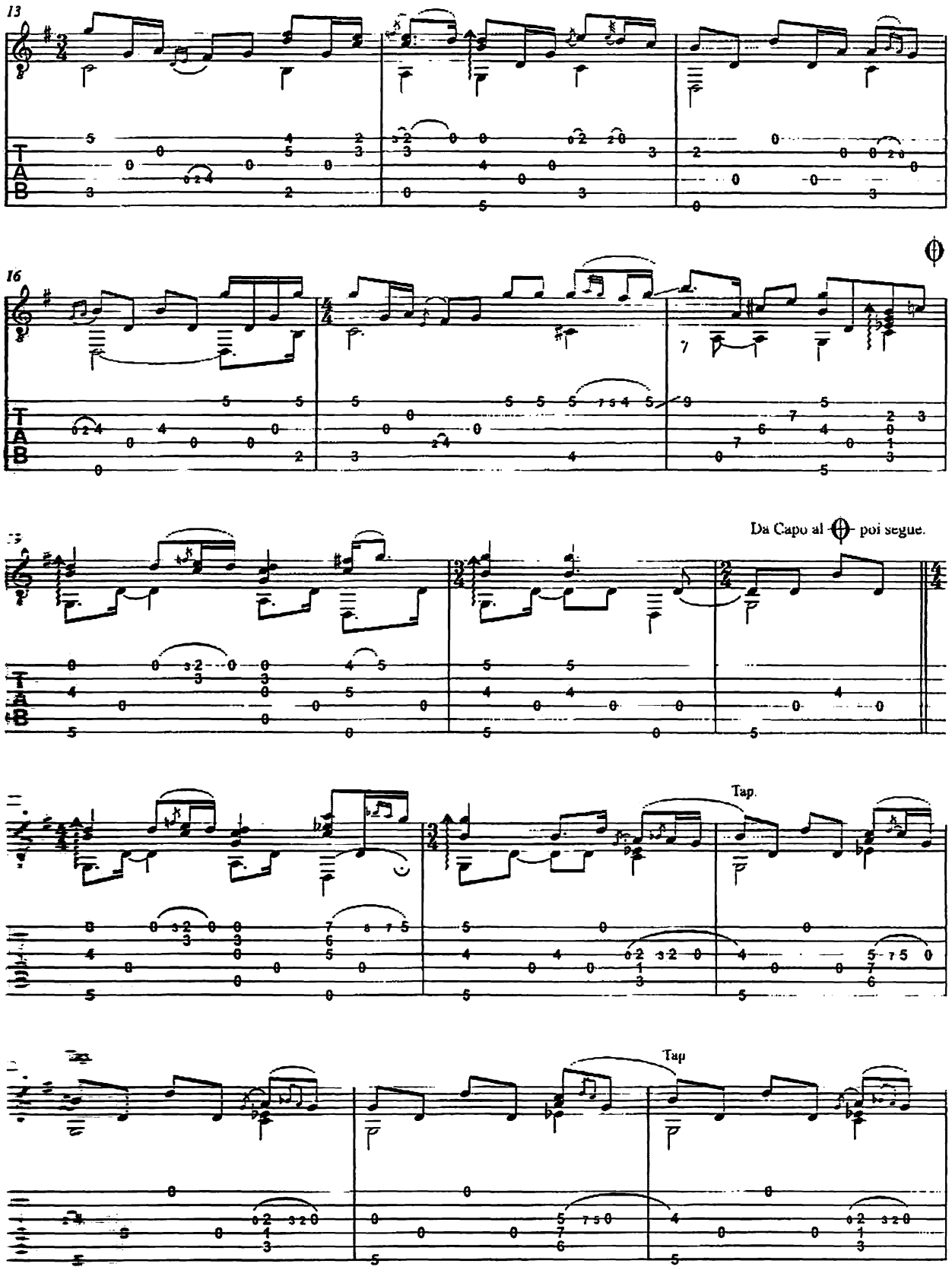
Stelutis Alpinis

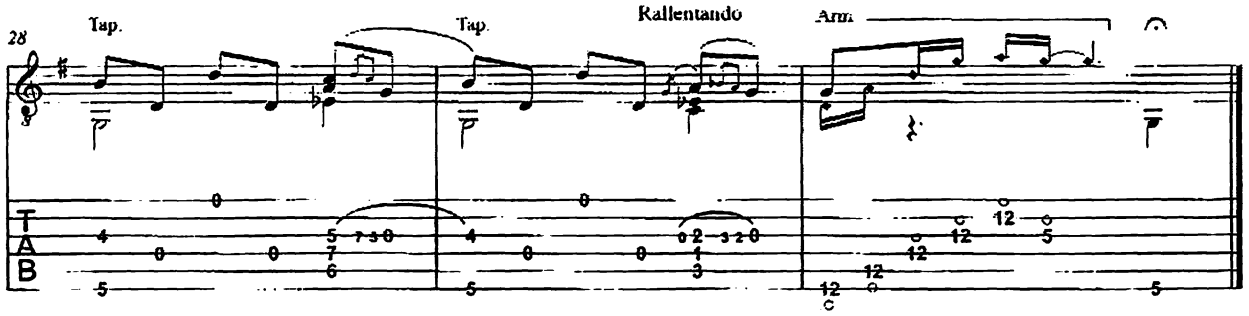
Tuning: DADGAD
Capo II

Comp. Arturo Zardini / Arr. Franco Morone

Largo Solenne




13
16
Da Capo al 𝄋 poi segue.
Tap.
Tap


28
Tap.
Tap.
Rallentando
Arm
T
A
B

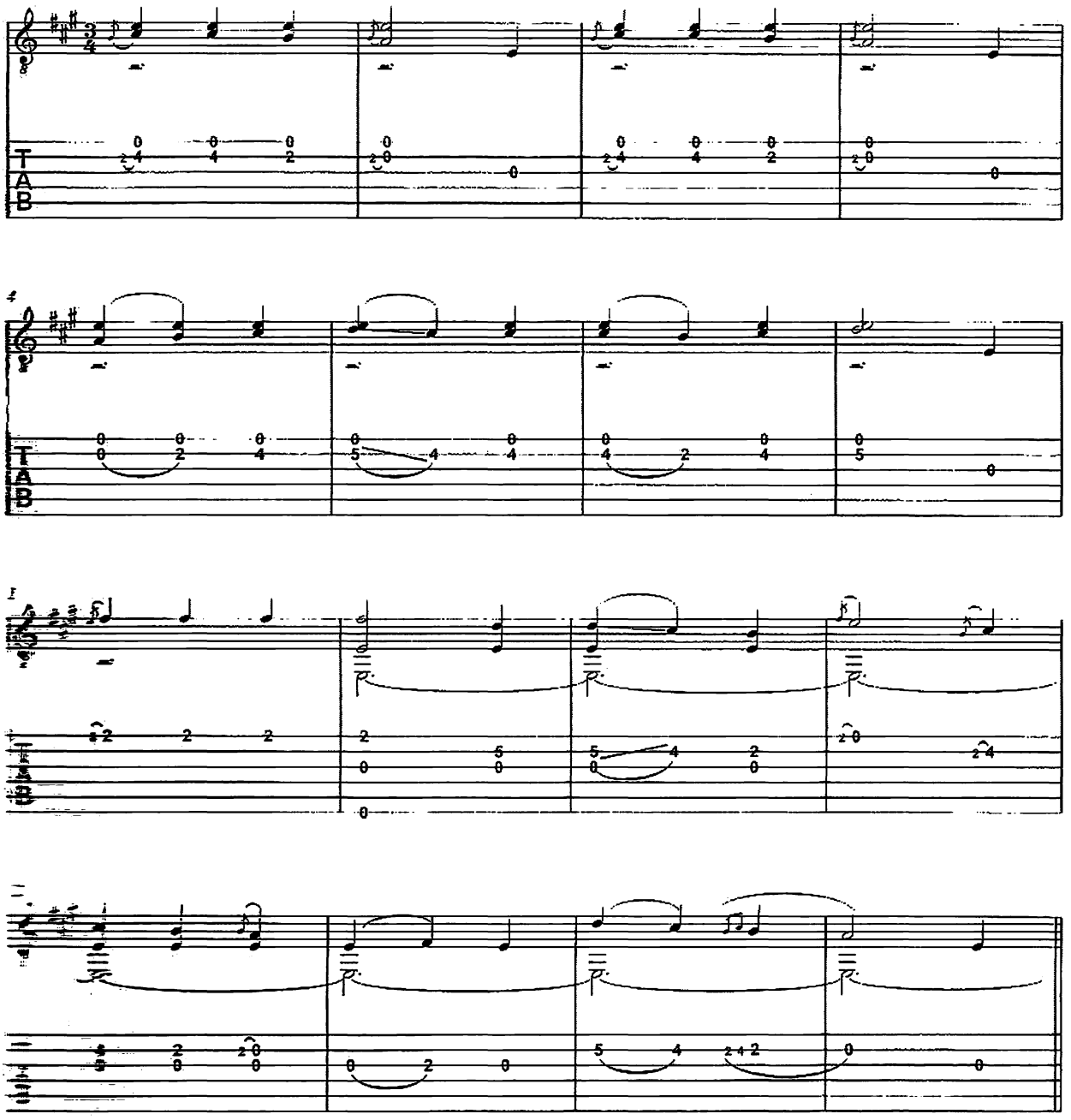
Donna Lombarda

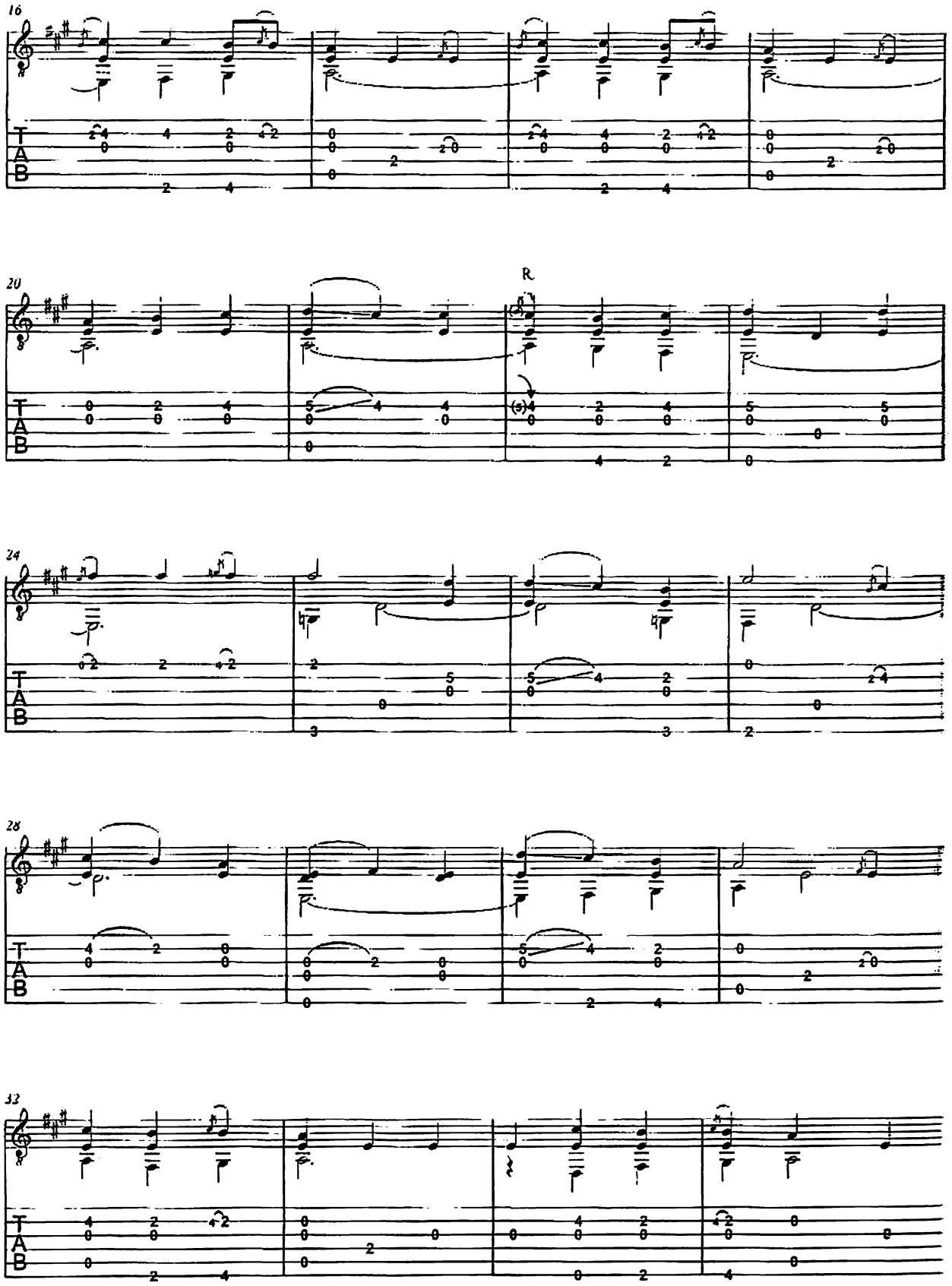
Track 7

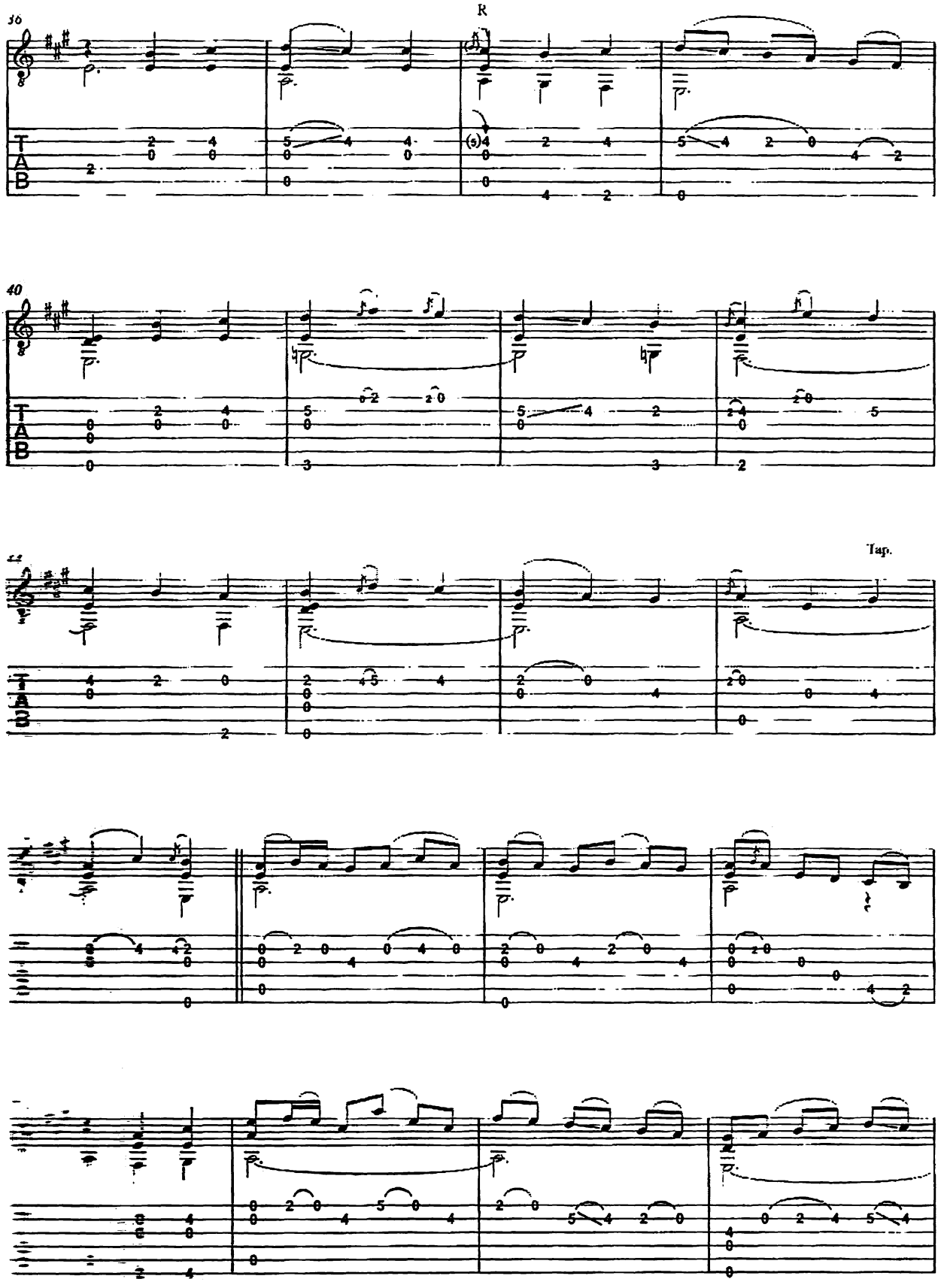
Tuning: EADEAE
Capo III

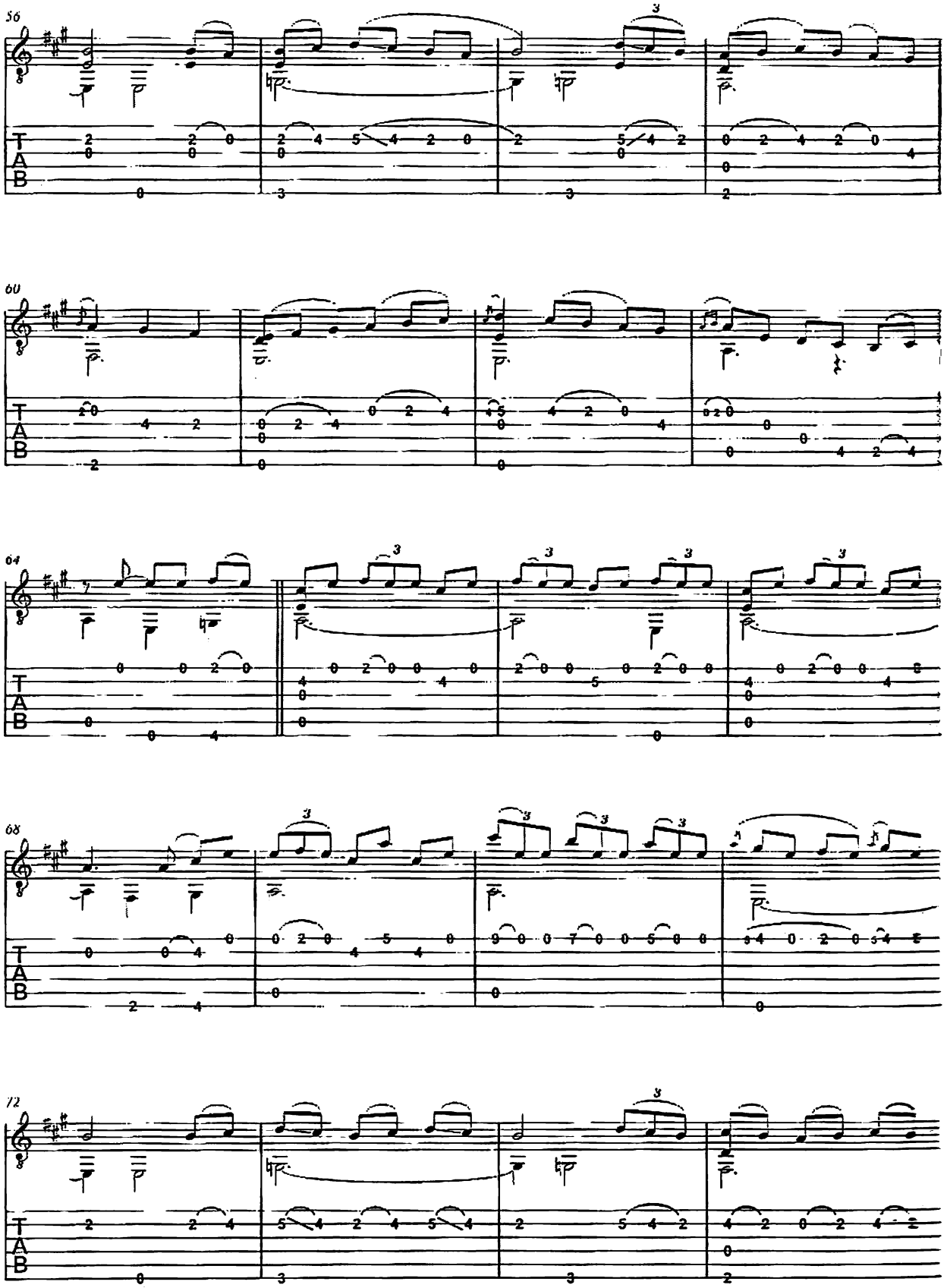
Arr. Franco Morone

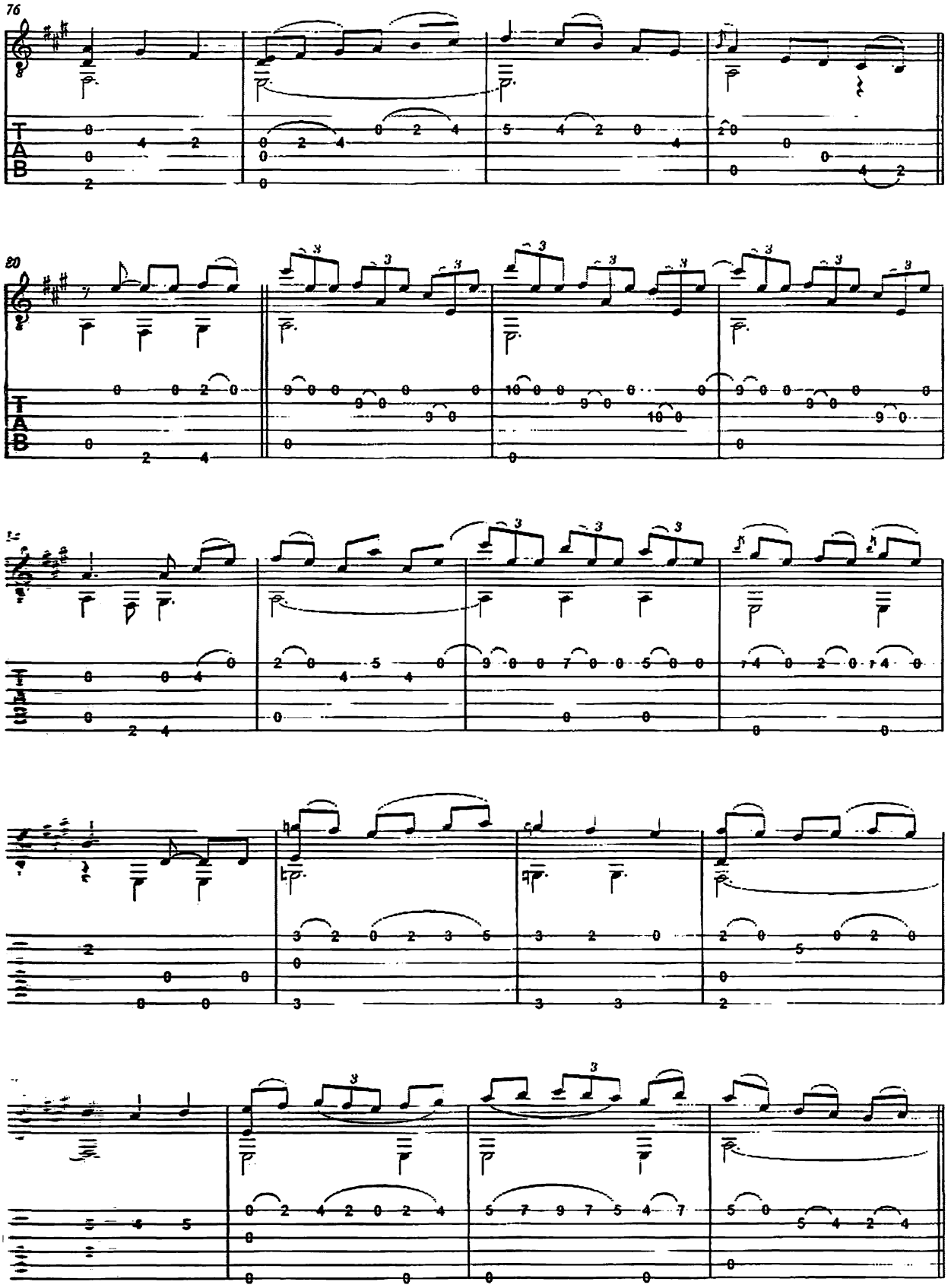
Presto Danzante

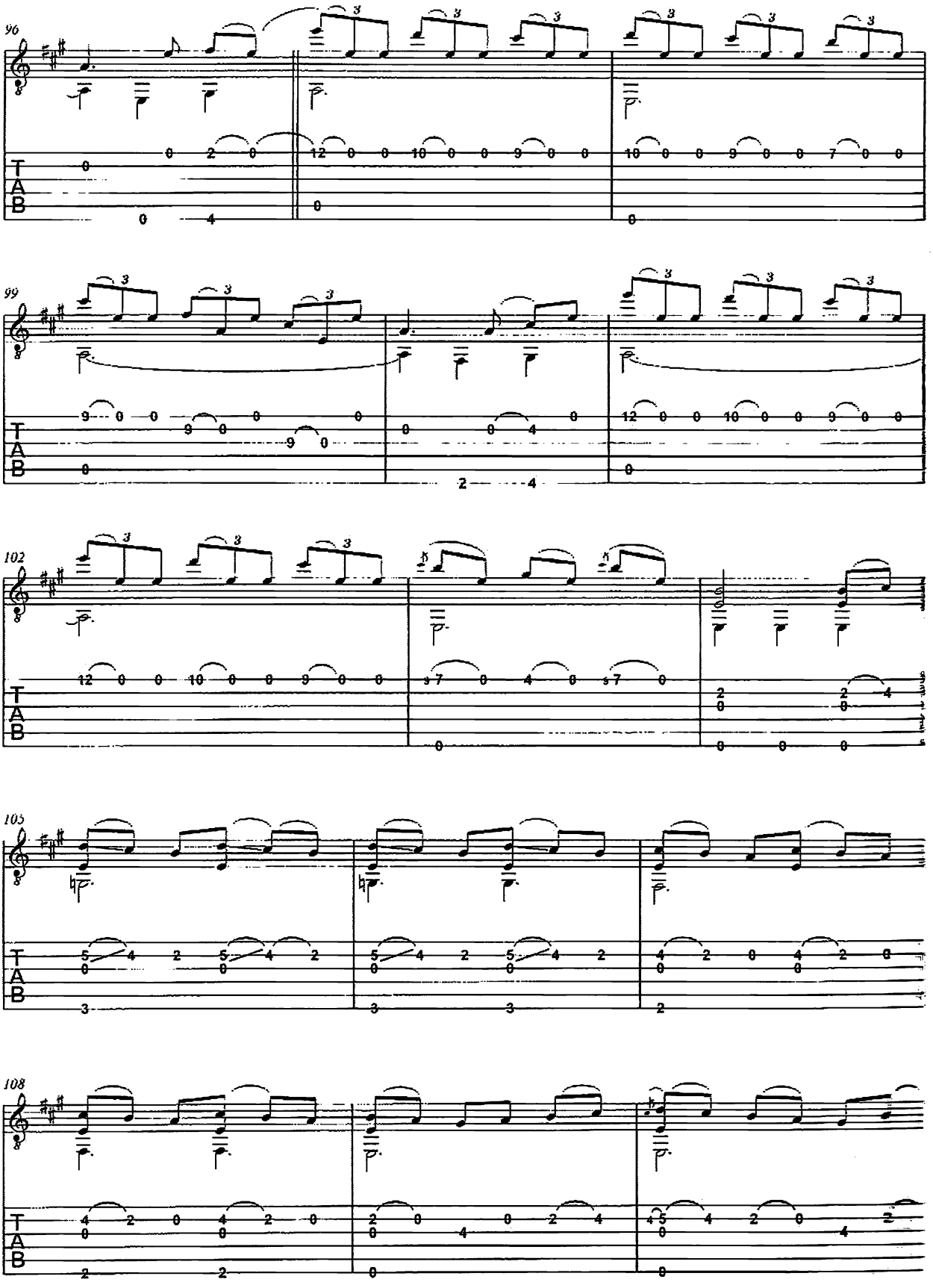


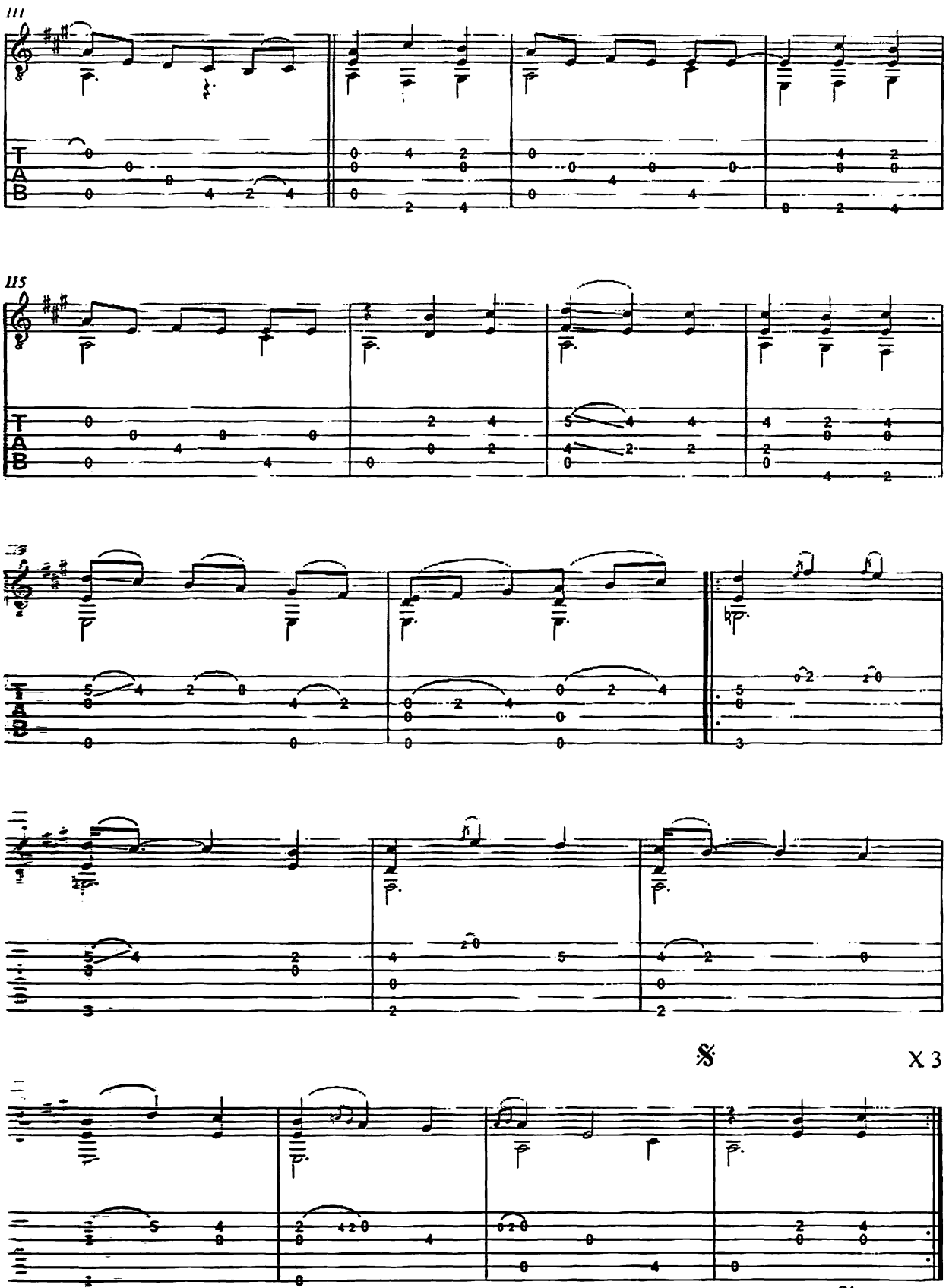

16
20
R
24
28
32
T
A
B


36
R
40
Tap.


56
60
64
68
72
T
A
B


76
20


96
99
102
105
108
T
A
B



Ripete la terza volta fino al 𝄋 rallentando fino a fermarsi, poi segue Le Donne Belle.

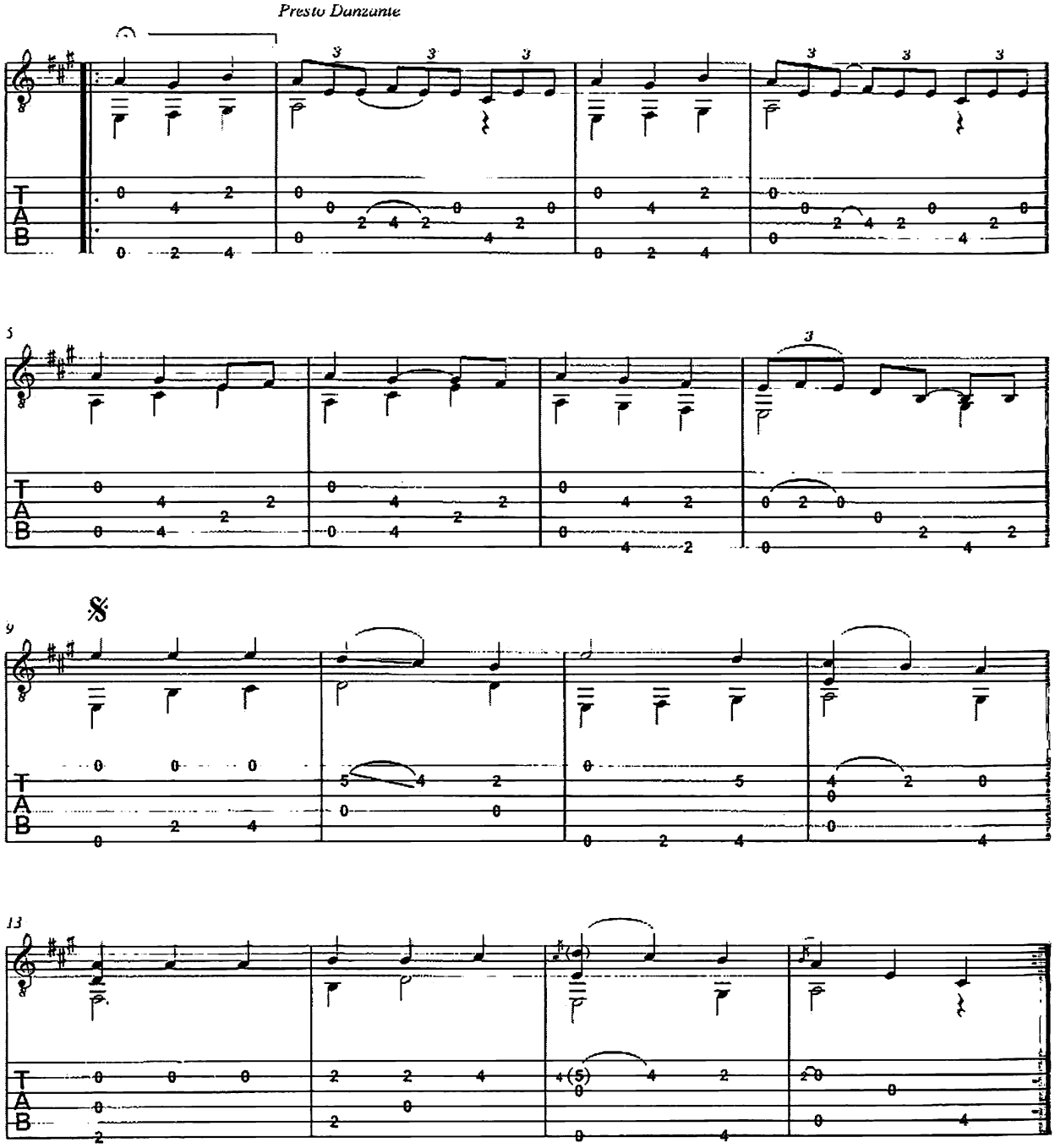
Track 7

Le Donne Belle

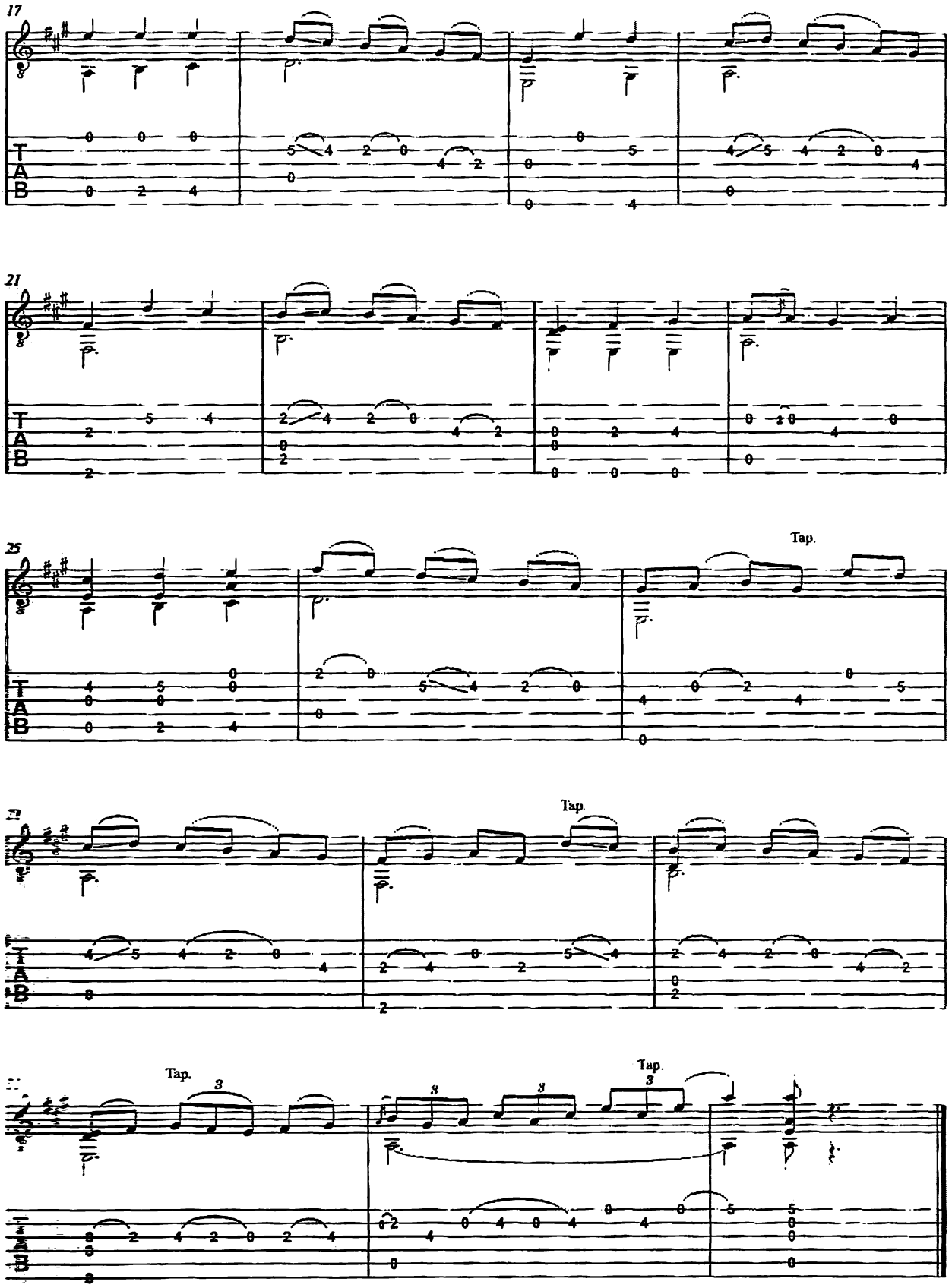
Tuning: EADEAE
Capo III

Arr. Franco Morone

Presto Danzante



Ripete due volte dal 𝄋 poi segue.

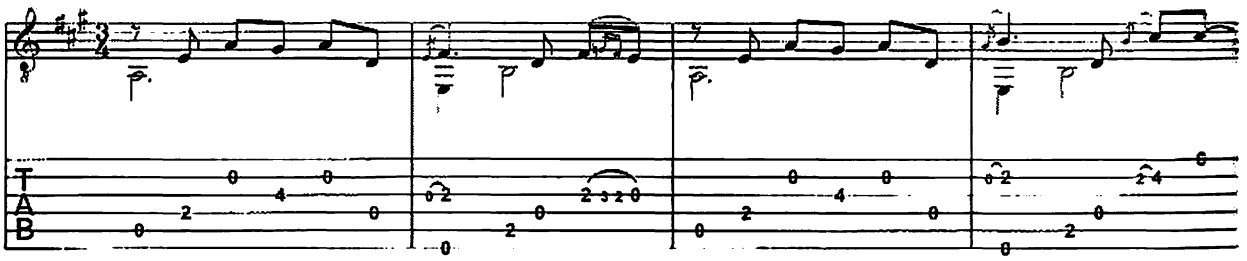


Vola Vola Vola

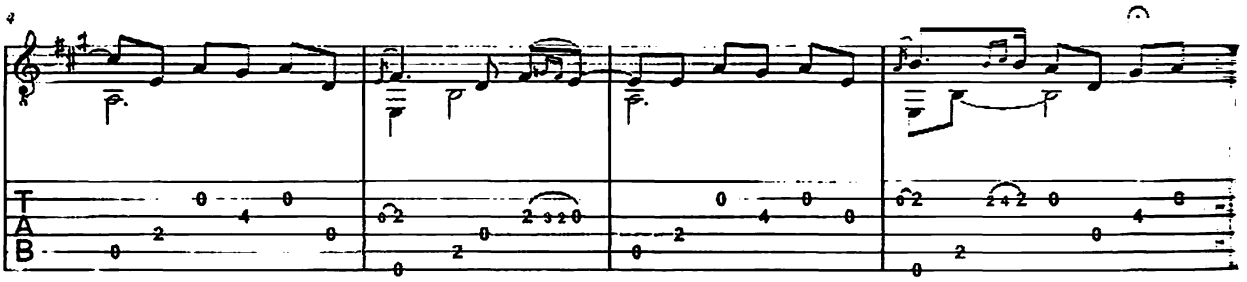
Tuning: EADEAC#
Capo II

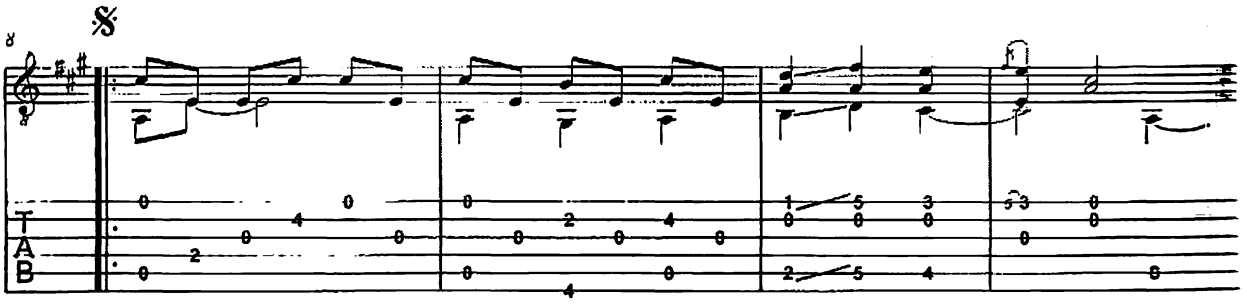
Arr. Franco Morone

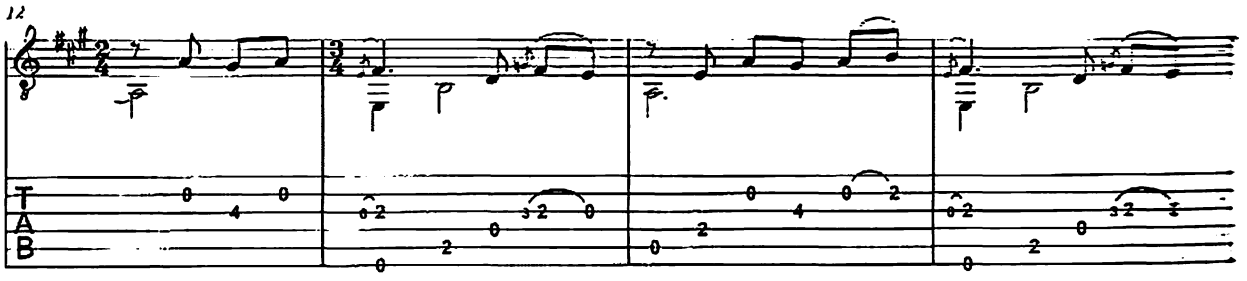
Moderato Con Tenerezza



Ripetere rallentando







Testo di A.Dommarco - Musica di Albinoni
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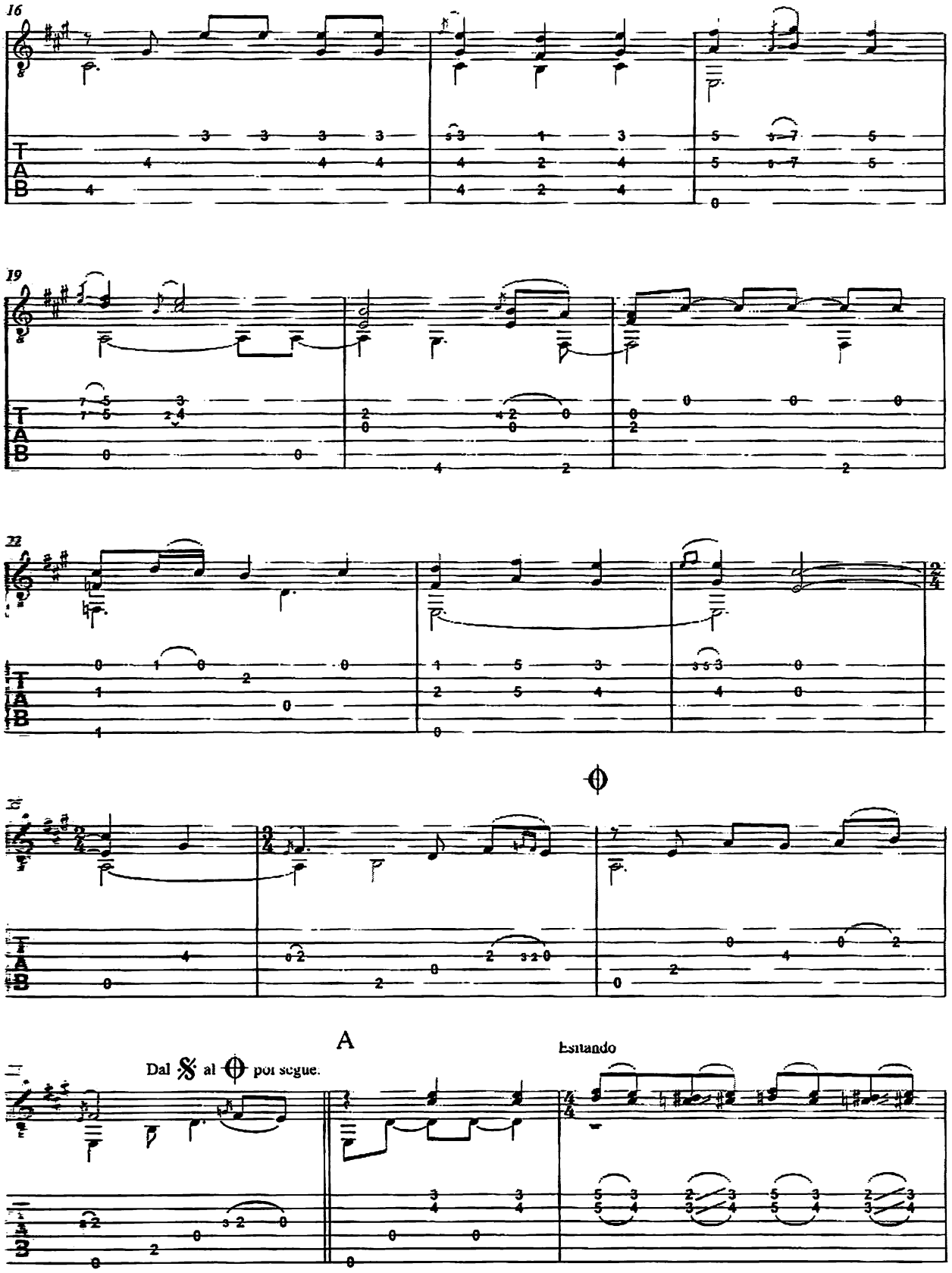
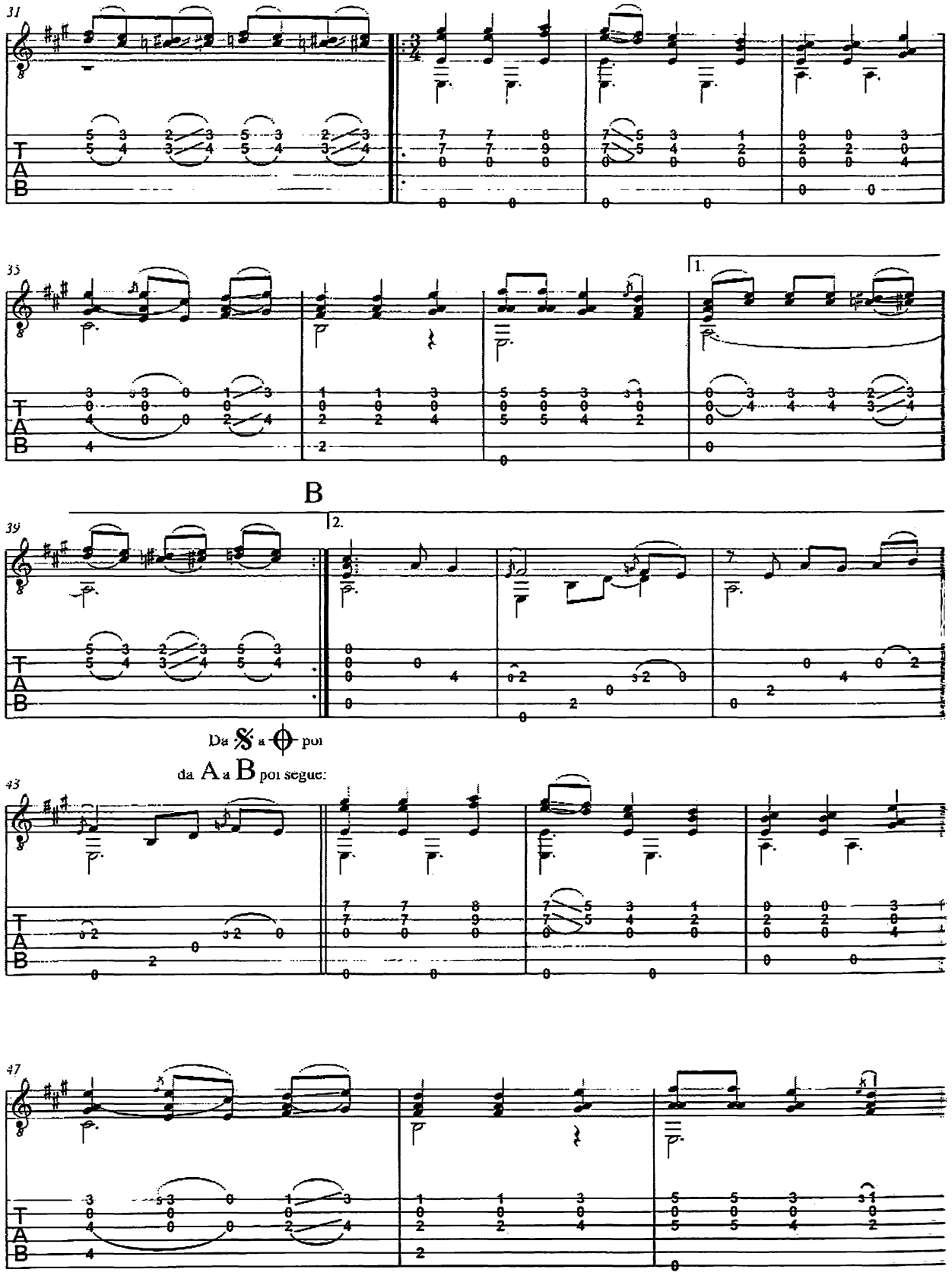
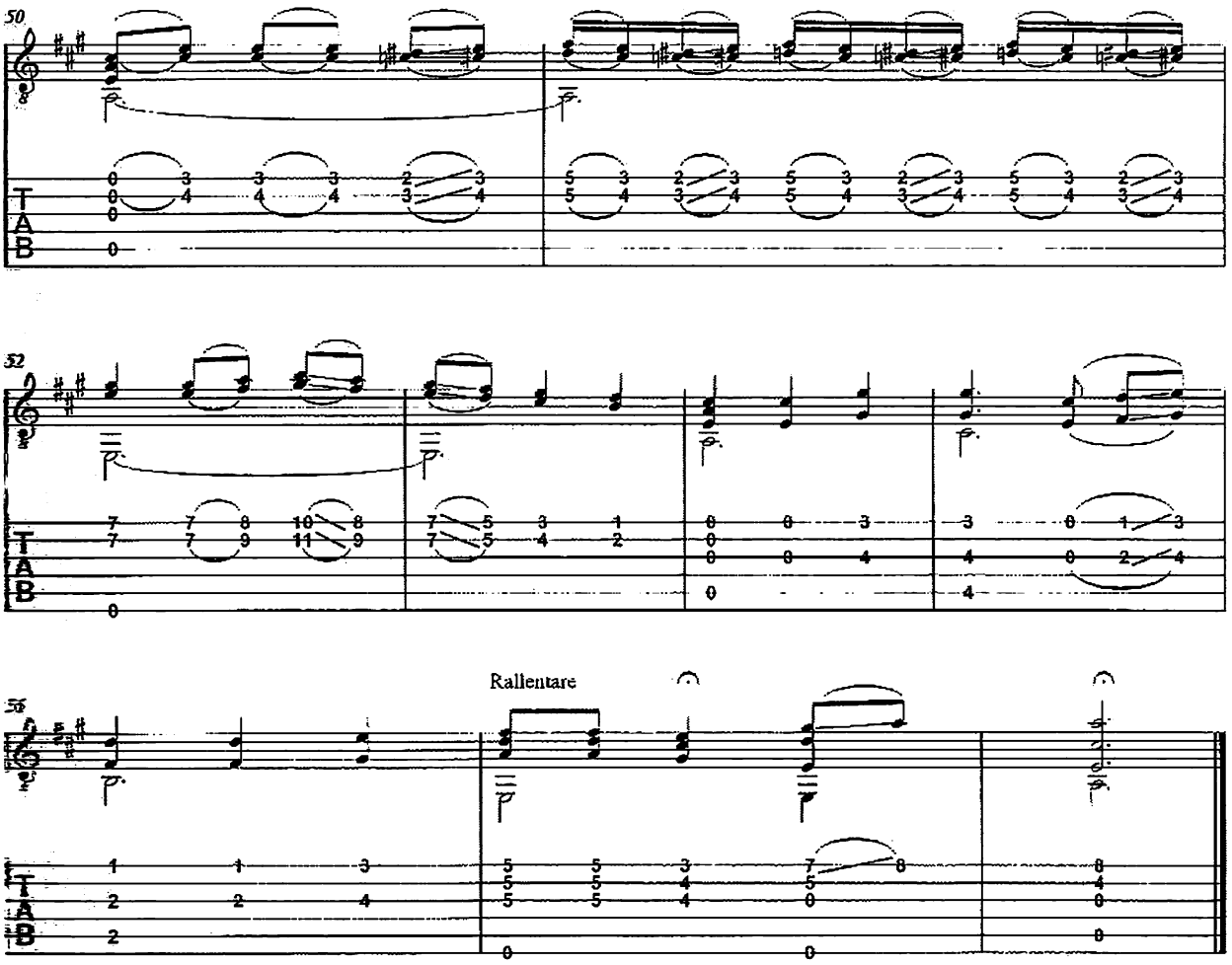

16
19
22
A
Dal 𝄋 al ⊕ poi segue.
Estando


31
33
1.
B
39
2.
Da 𝄋 a ⊕ poi
da A a B poi segue:
43
47


50
52
56
Rallentare
T
A
B

Track 9

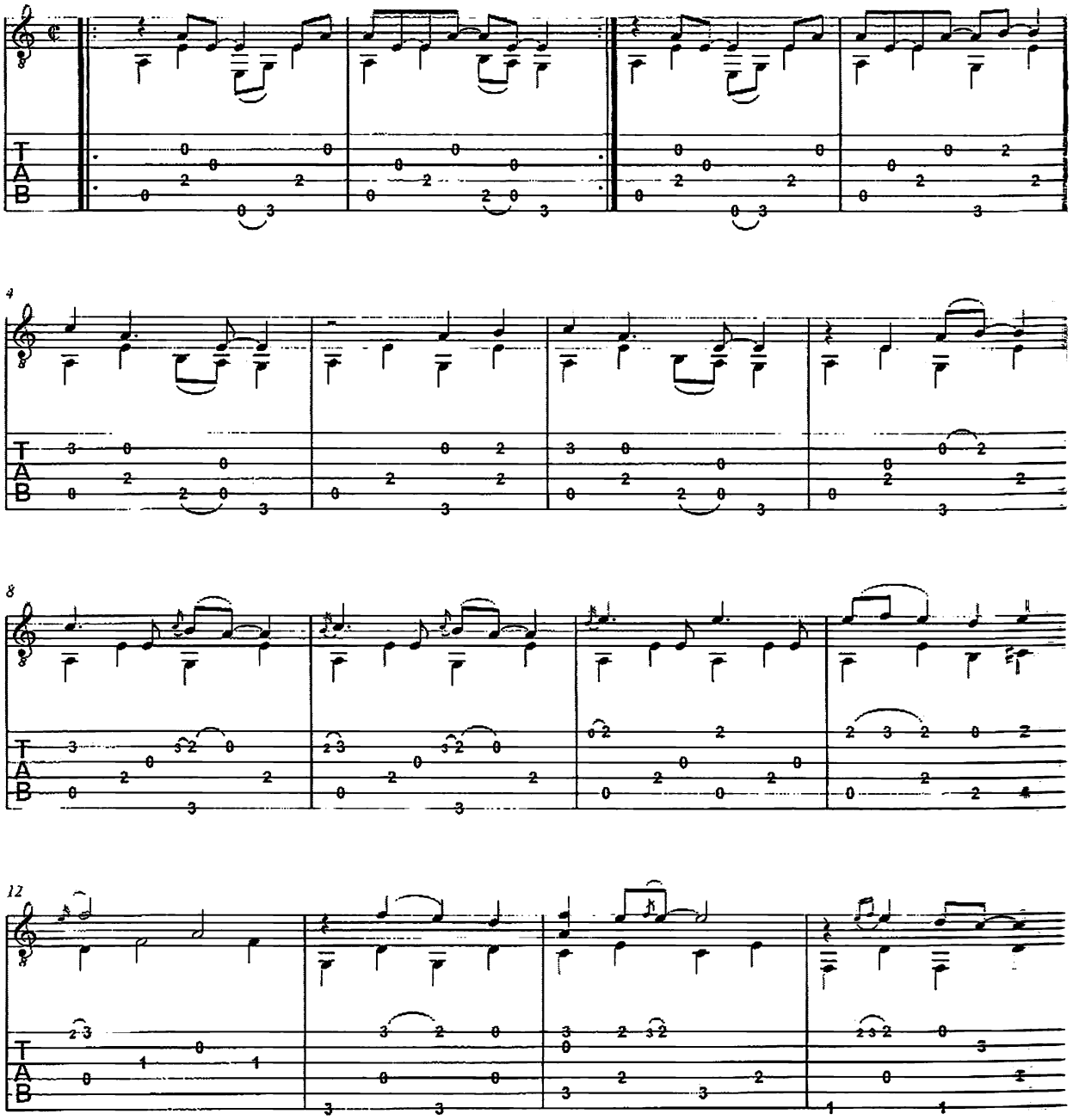
Bella Ciao

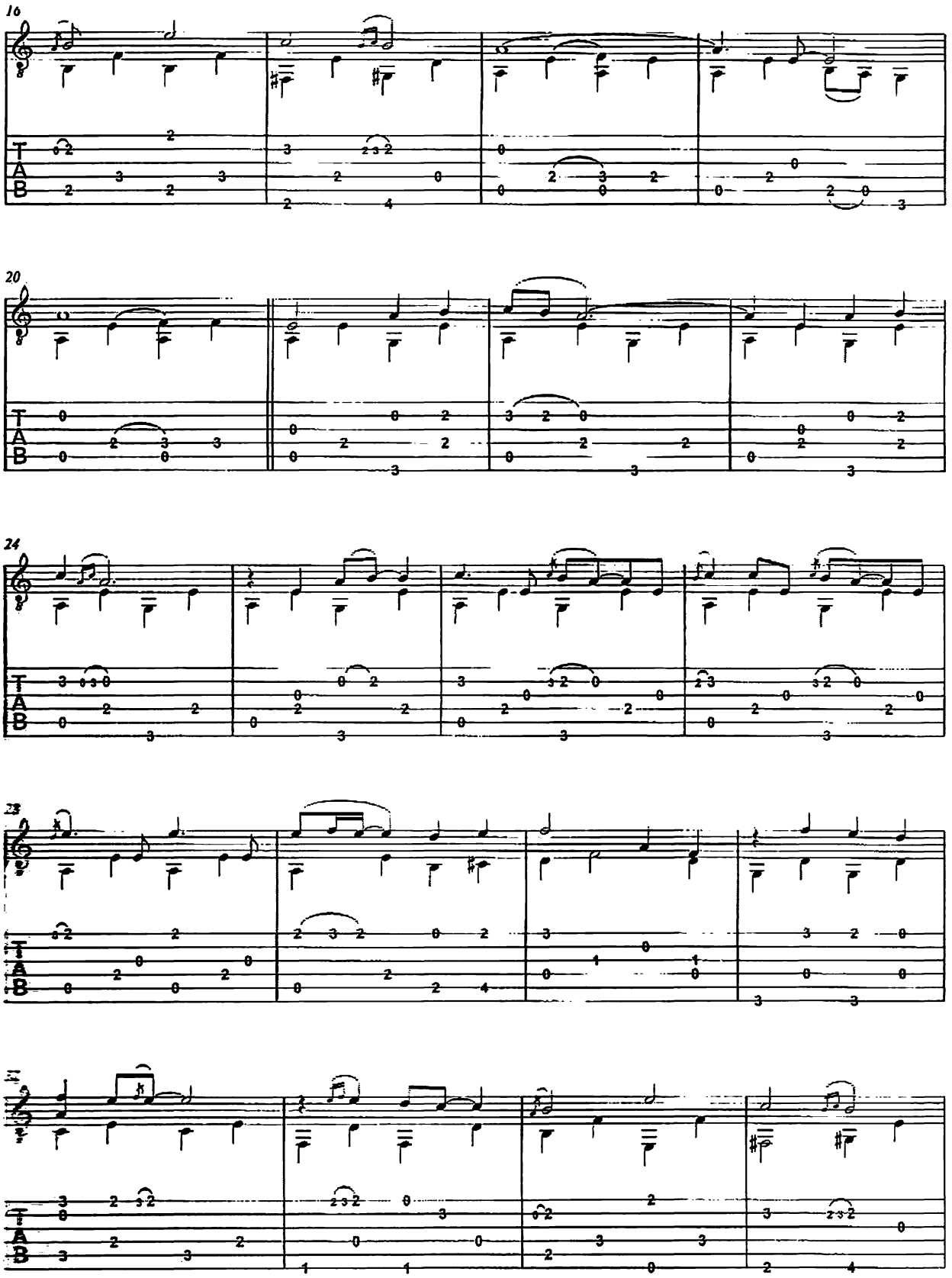
Tuning:EADEAD
Capo IV

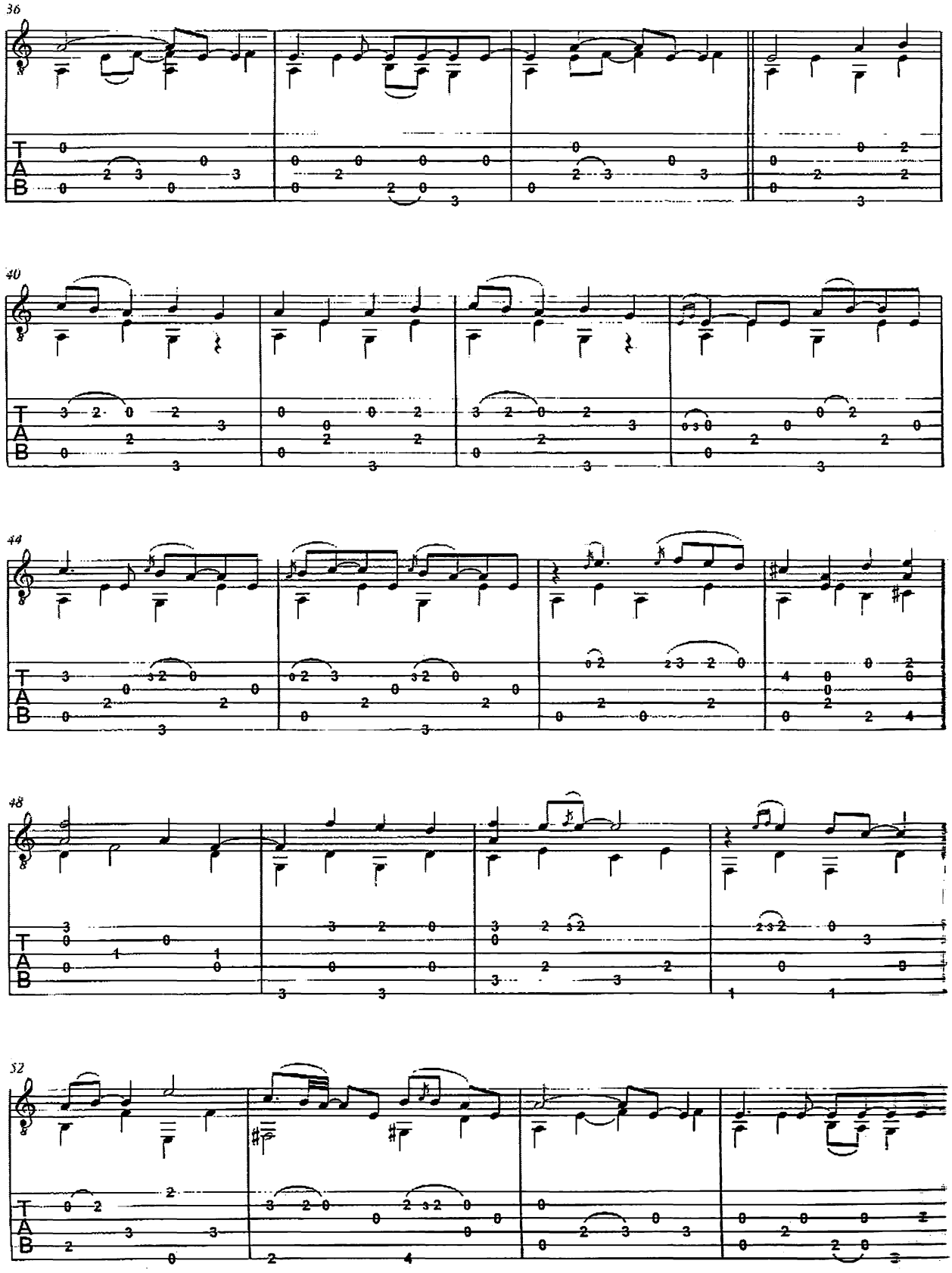
Arr. Franco Morone

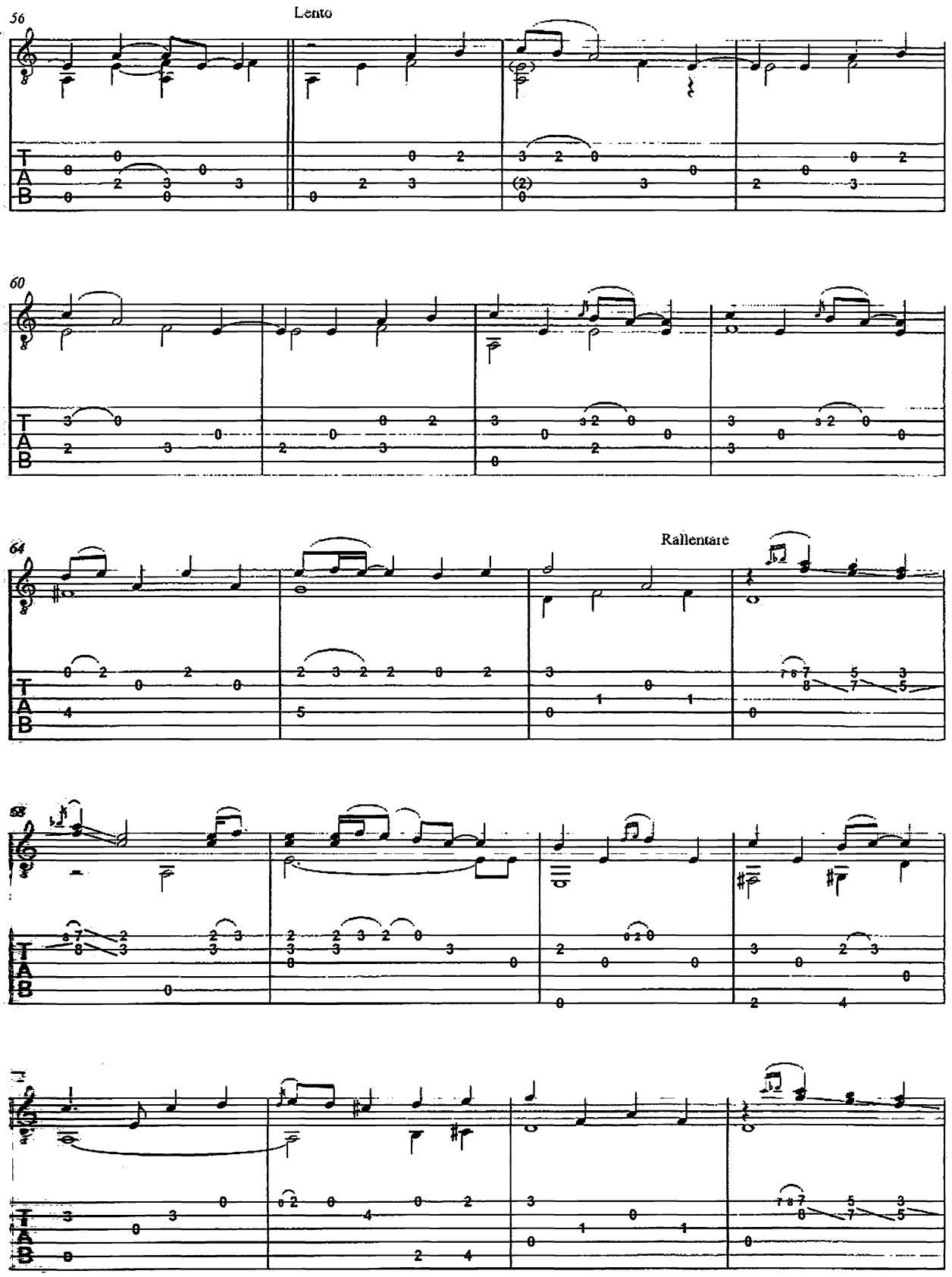
♪ = ♪ *Moderato con Calore*

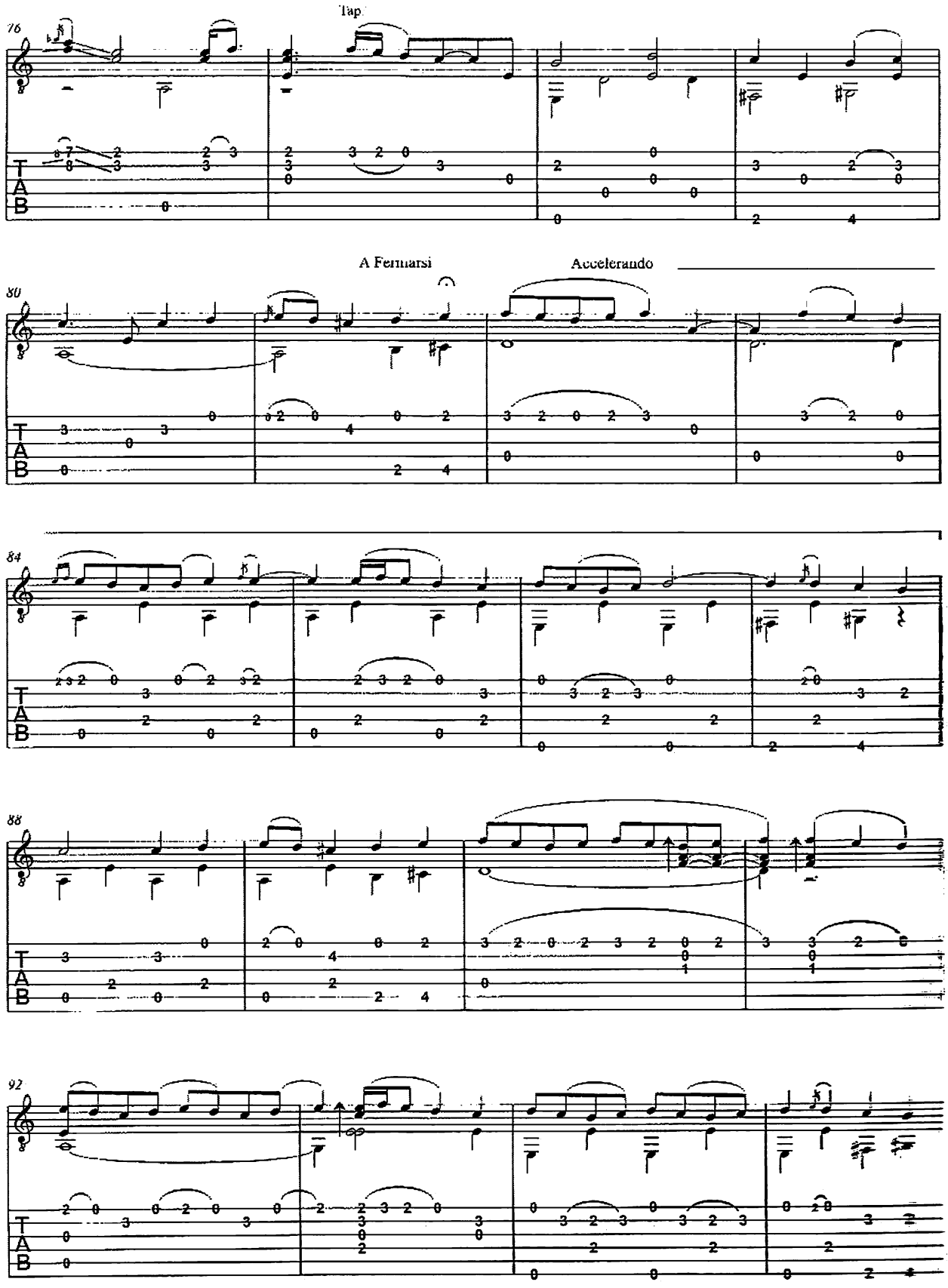
X 3

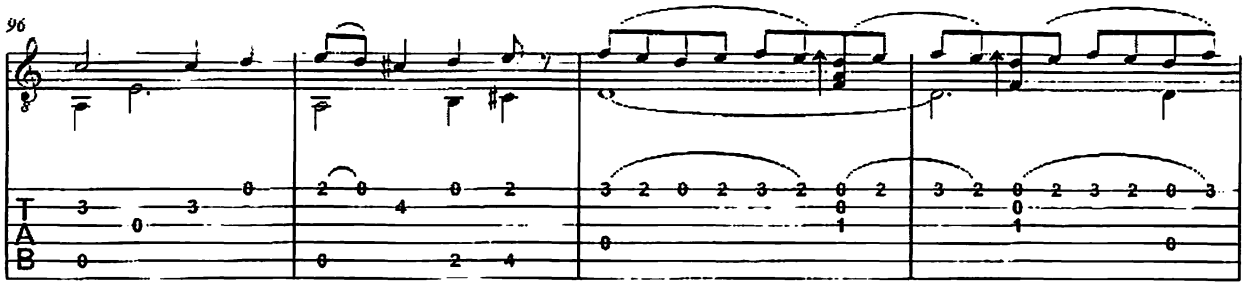



16
20
24
28


36
40
44
48
52
T
A
B


56
Lento
60
64
Rallentare
68


Tap.
76
A Fermarsi
Accelerando
80
84
88
92
T
A
B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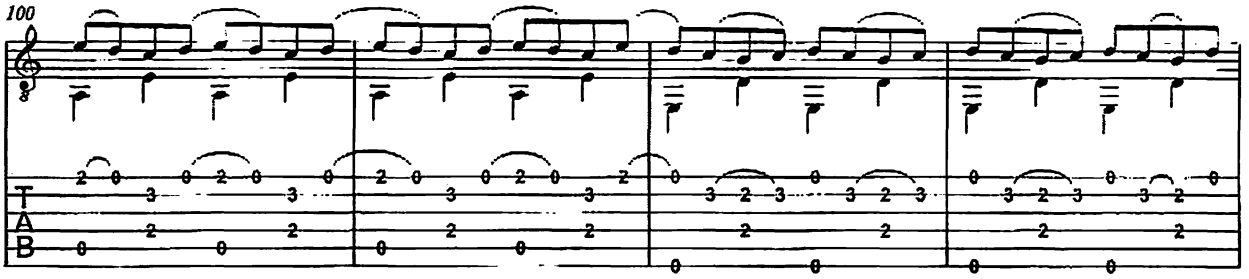
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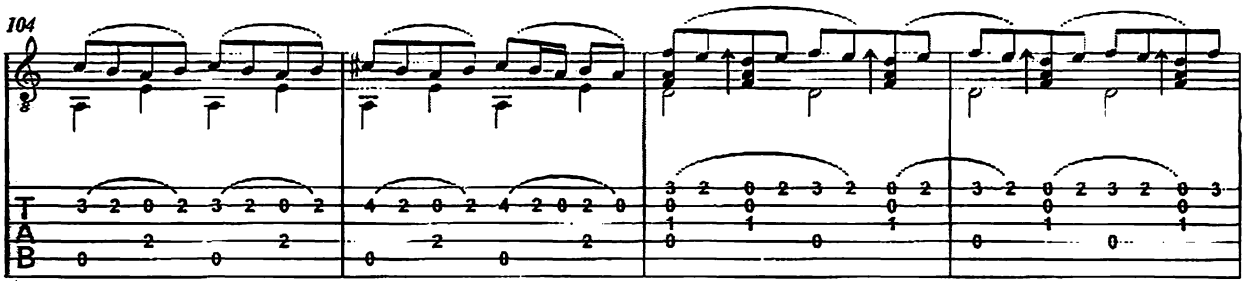
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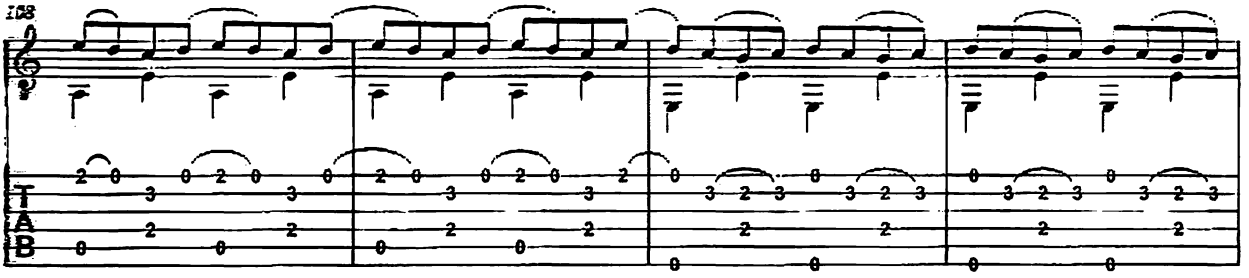
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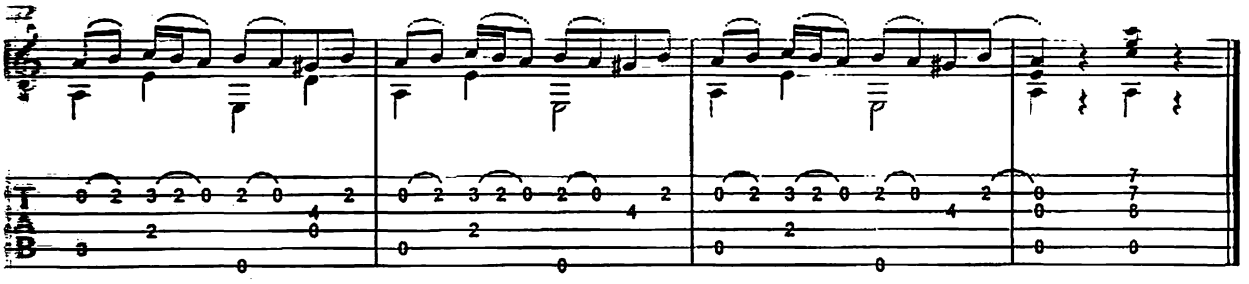
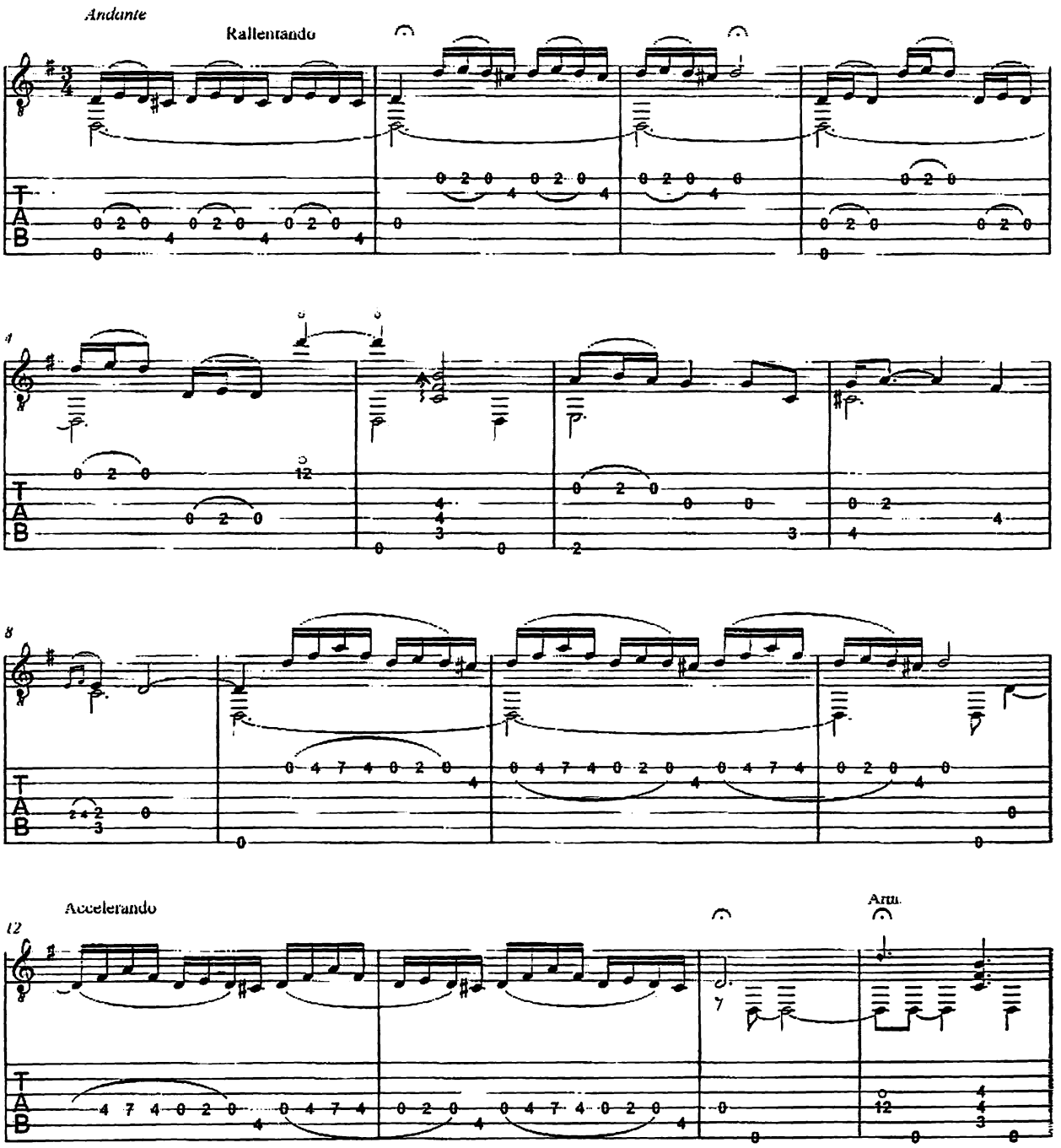
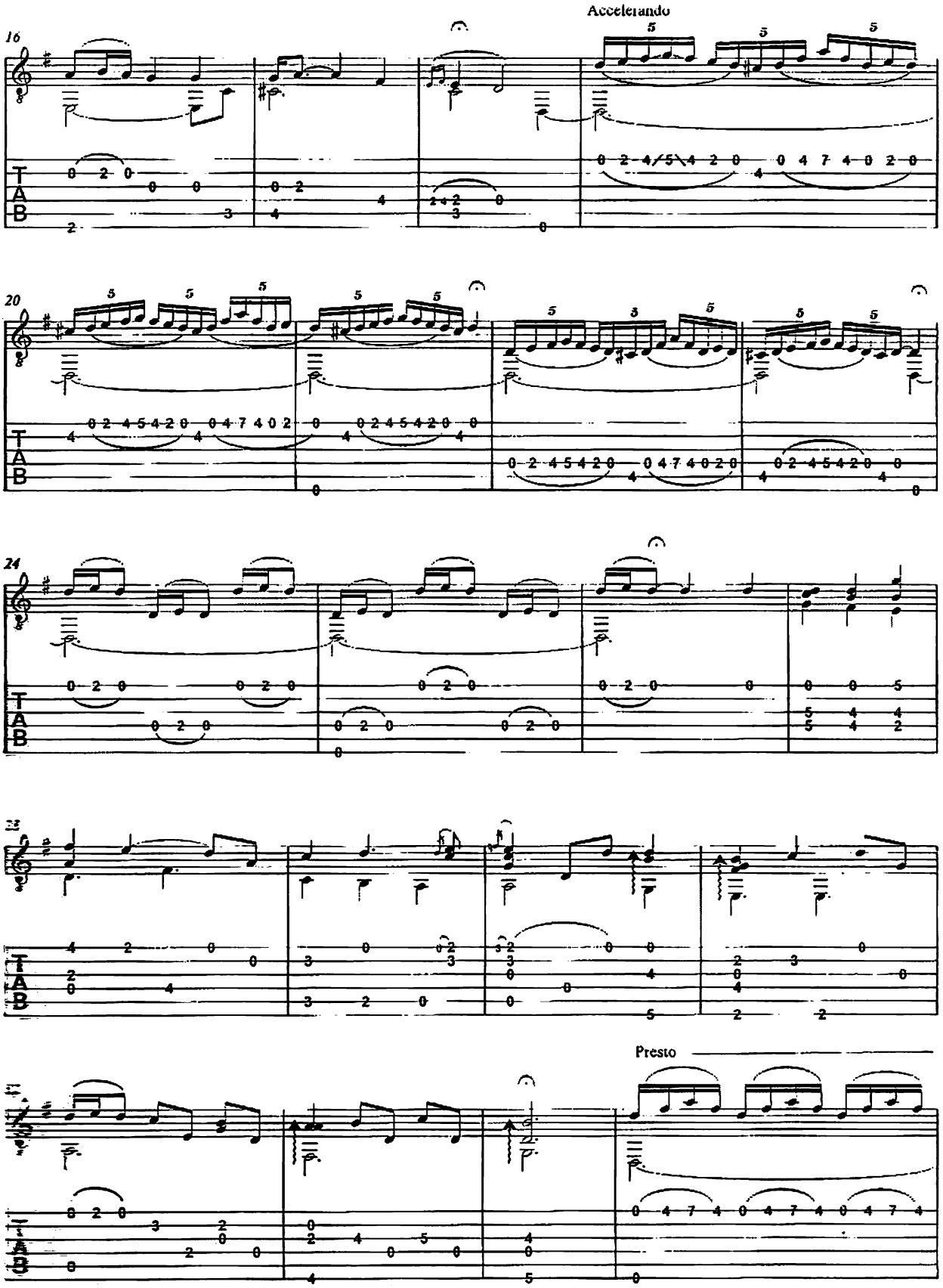


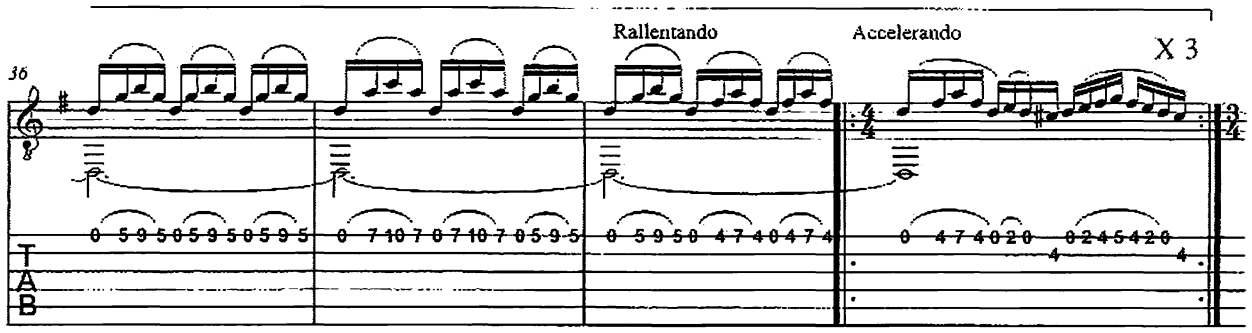
Amor Dammi quel Fazzolettino

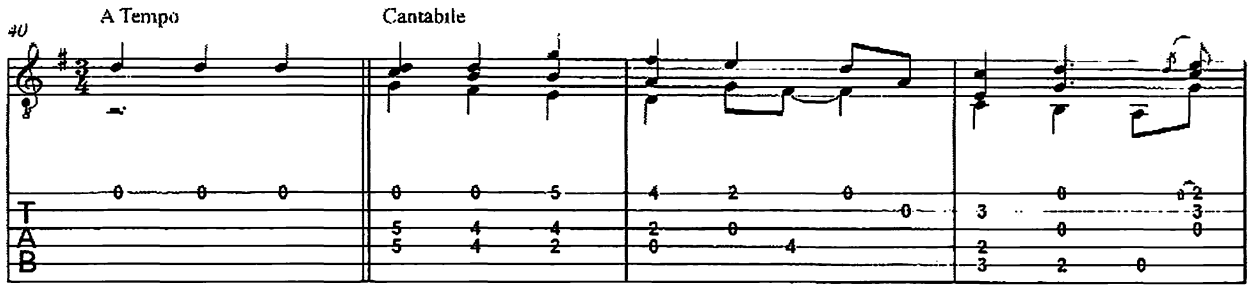
Tuning:DADGAD
Capo III

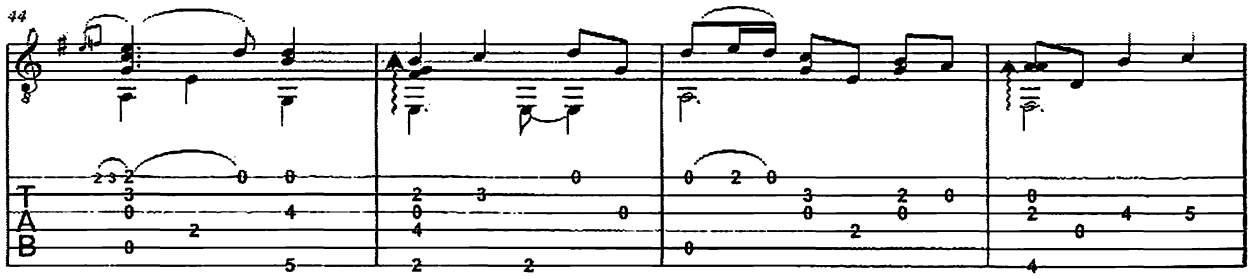
Arr. Franco Morone




Accelerando
16
20
24
28
Presto


36
Rallentando
Accelerando
X 3


40
A Tempo
Cantabile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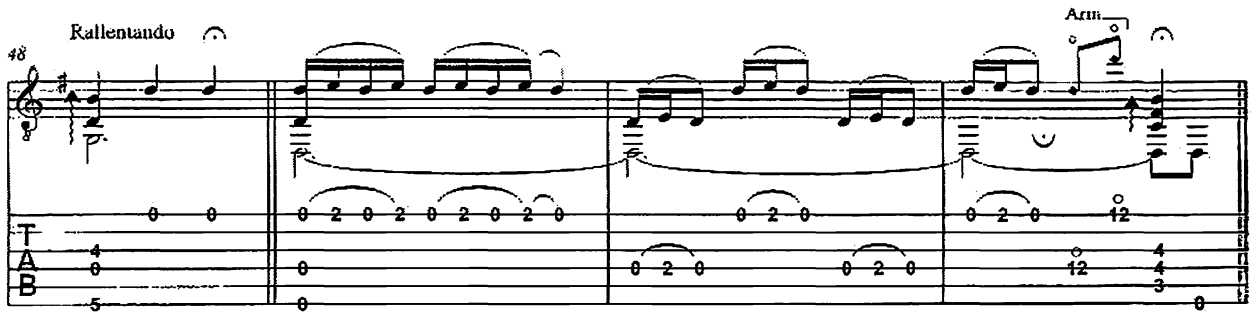
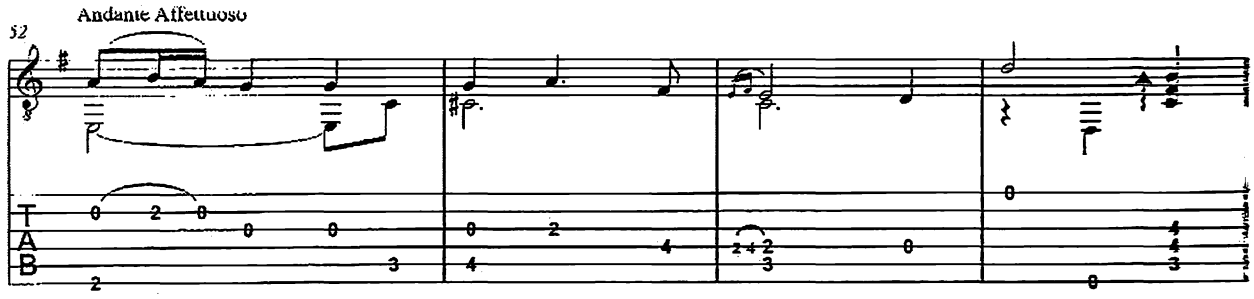
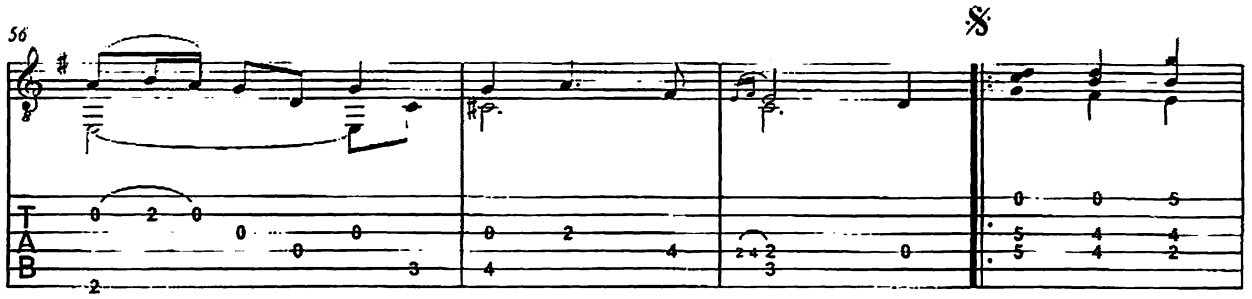
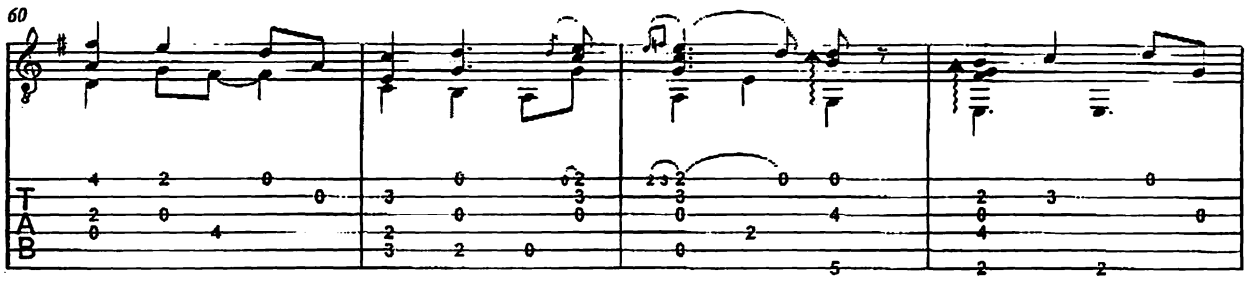
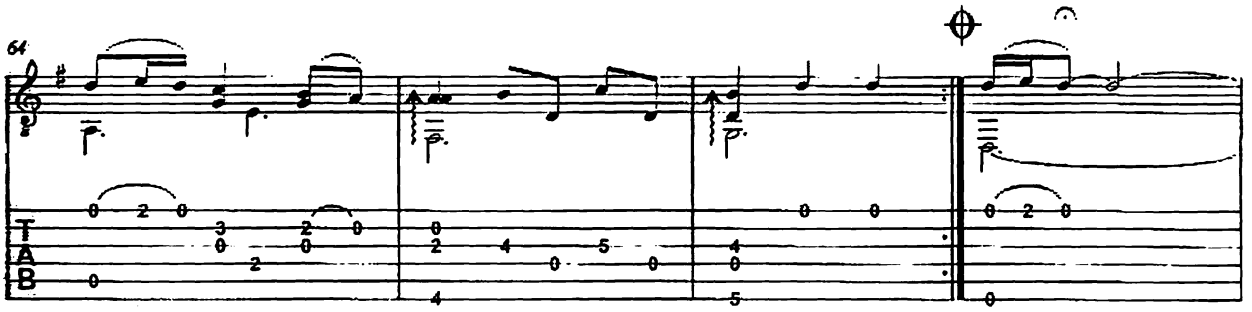
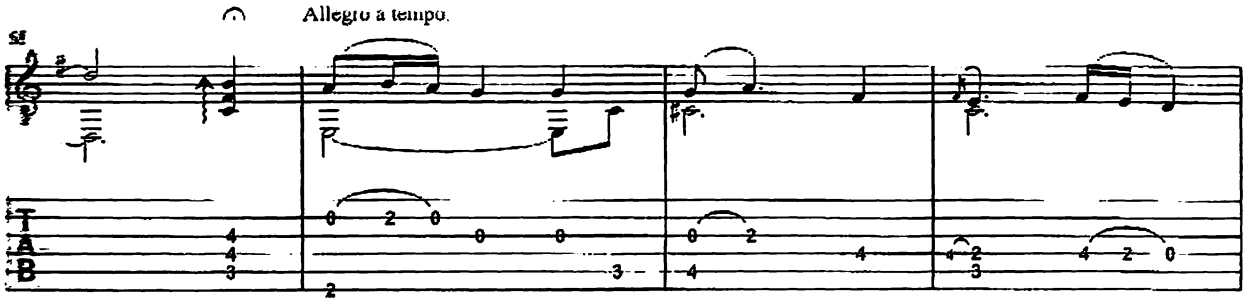

48
Rallentando
Arm


52
Andante Affettuoso

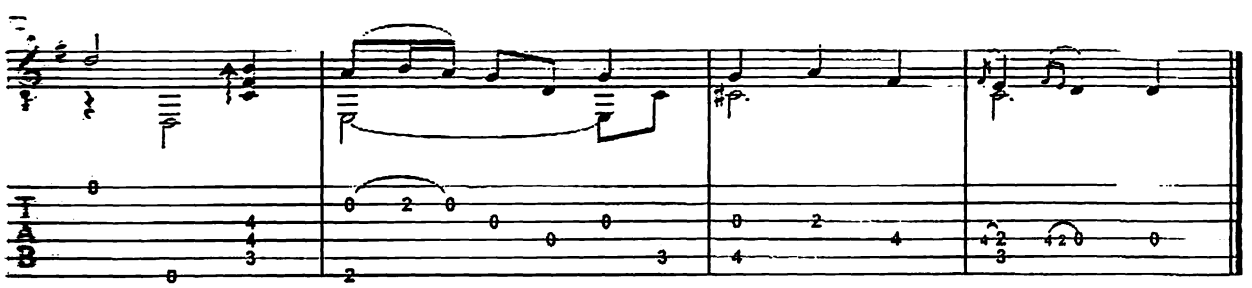








Ripete dal 𝄋 ad libitum.



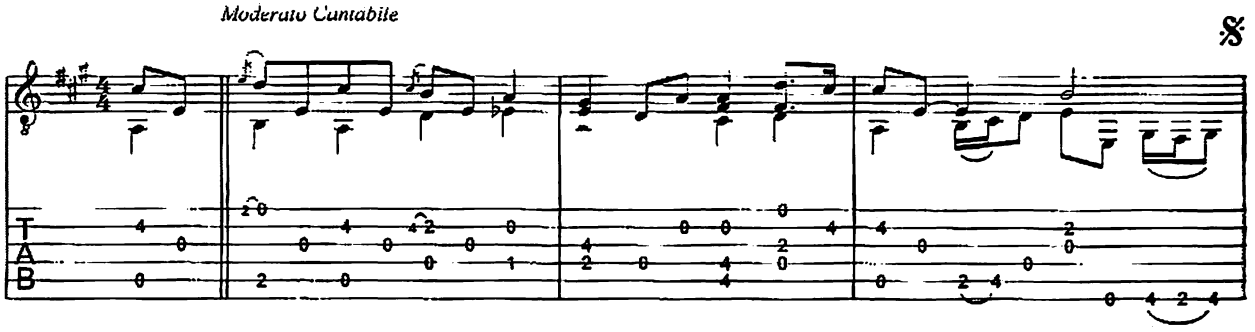
Track 11

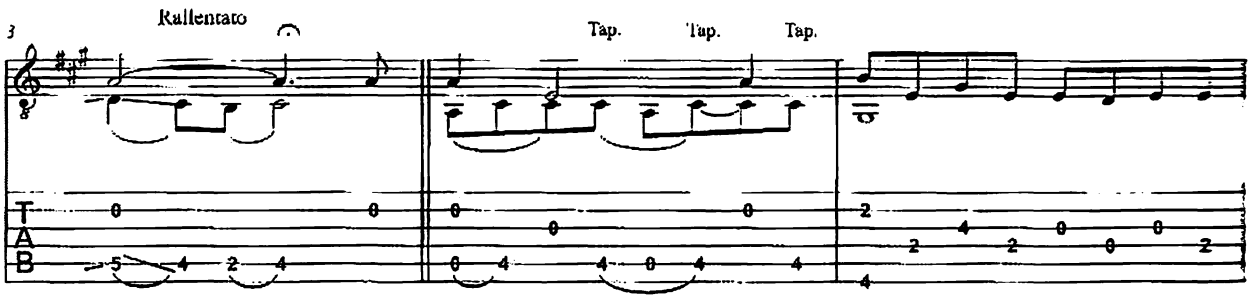
Adeste Fideles

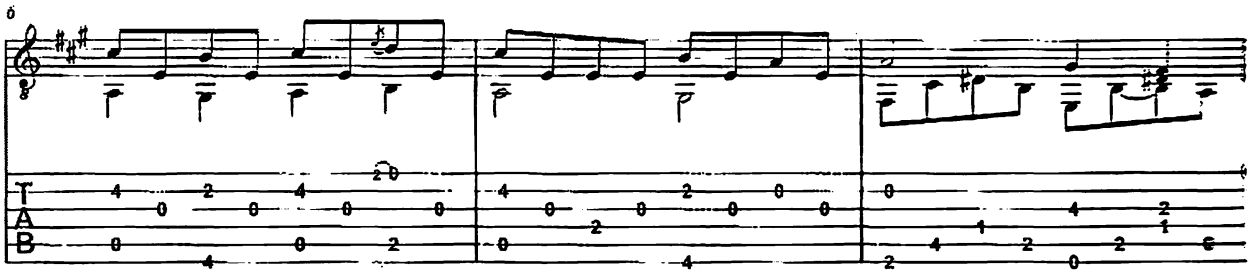
Tuning: EADEAD
Capo IV

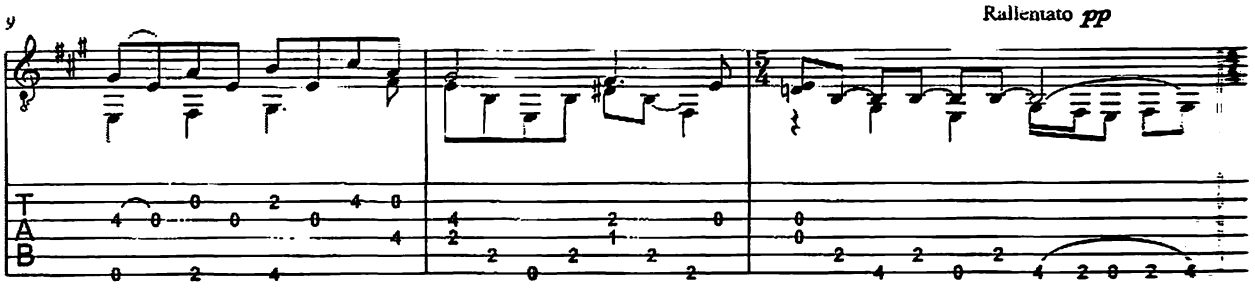
Arr. Franco Morone

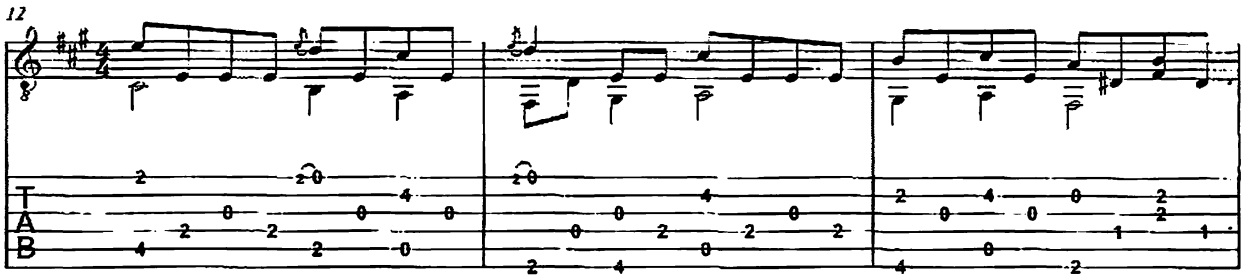
Moderato Cantabile

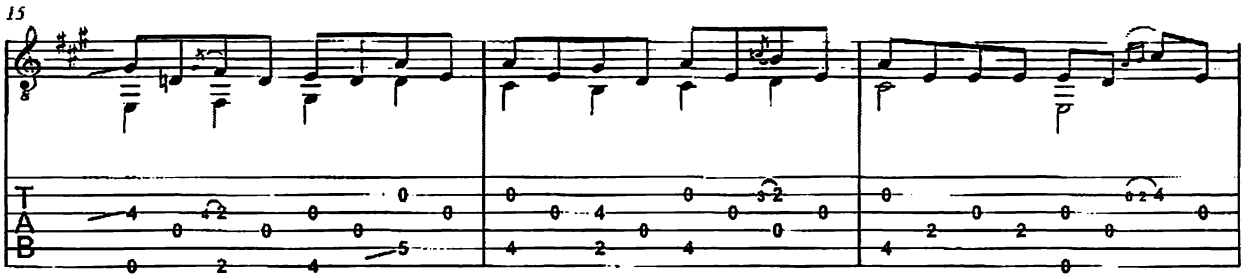


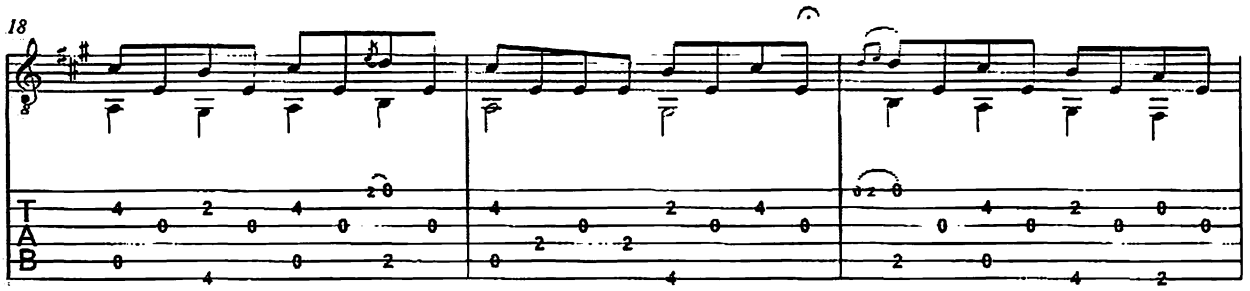


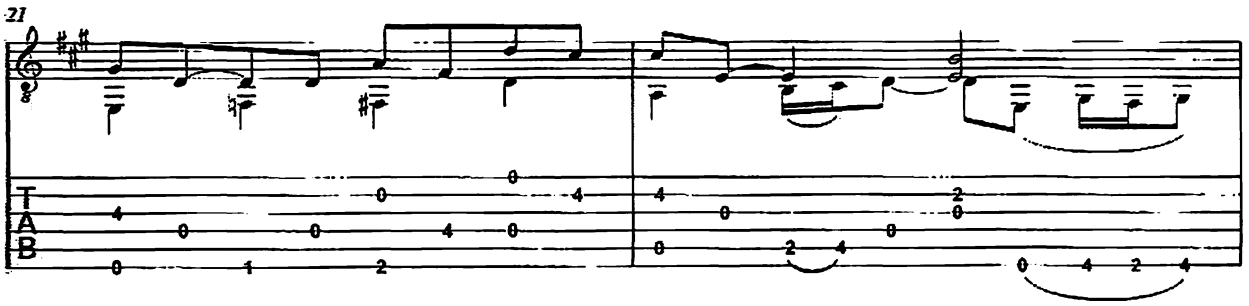




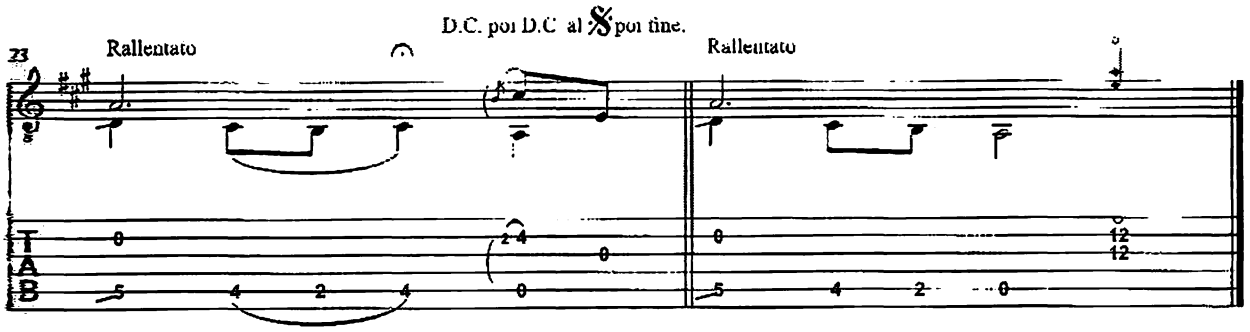








D.C. poi D.C al 𝄋 poi fine.

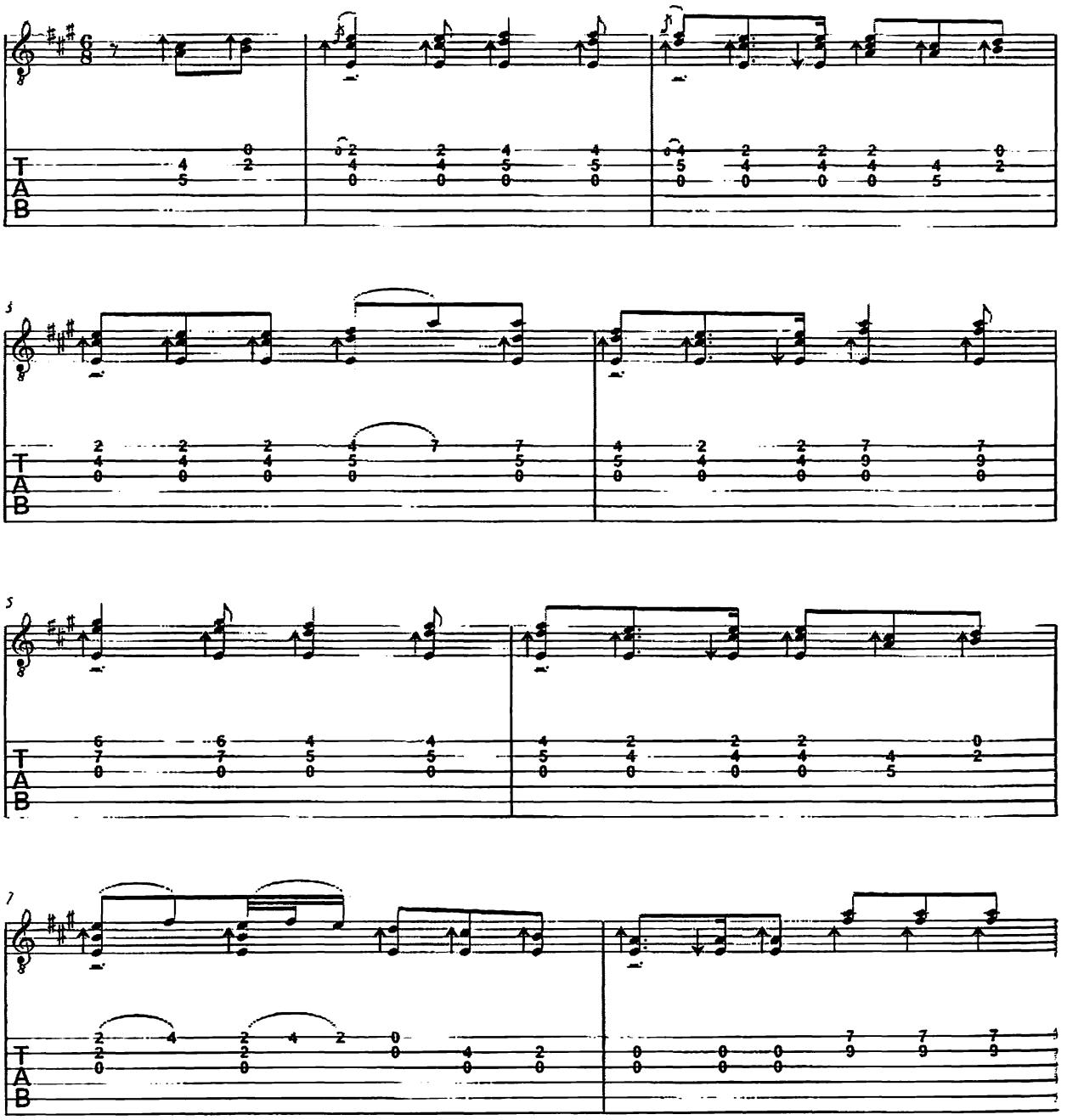


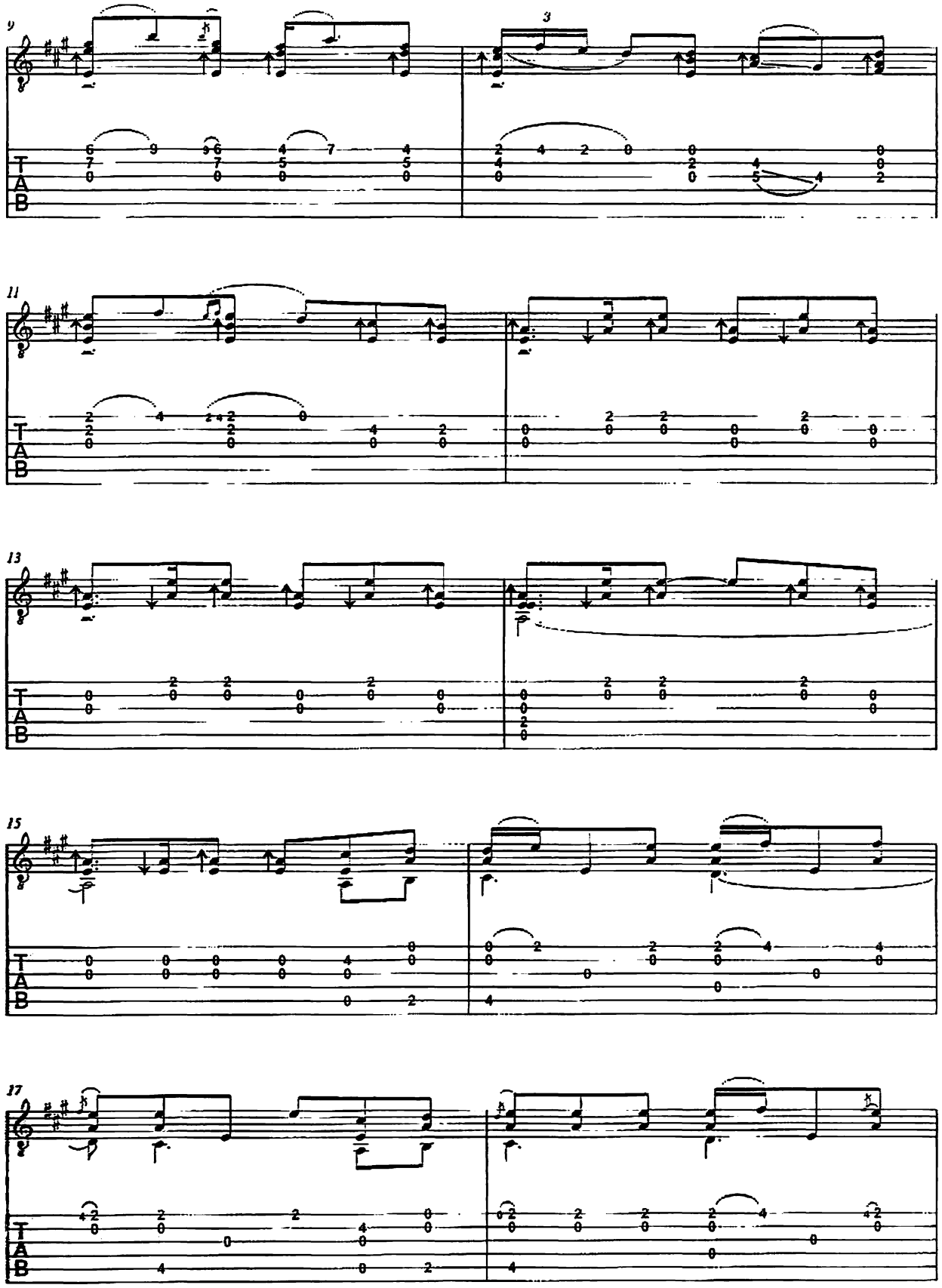
Comm'è Bellu

Tuning. EADEAD
Capo III

Arr. Franco Morone

Larghetto Cantabile

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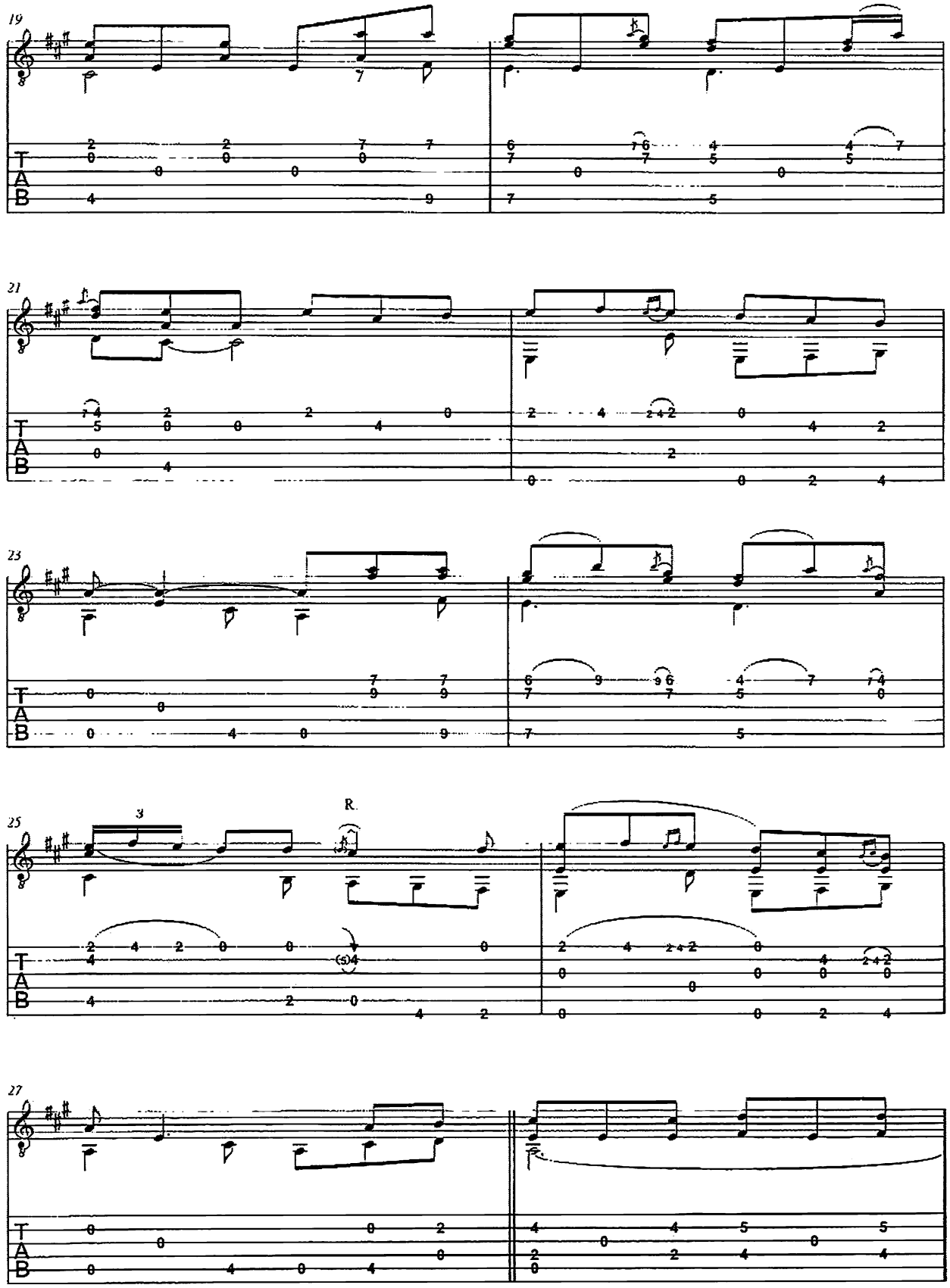
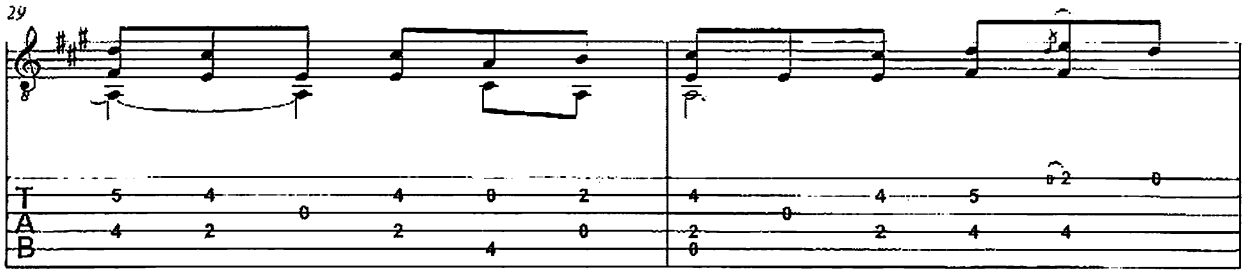
3
11
13
15
17


19
21
23
25
3
R.
27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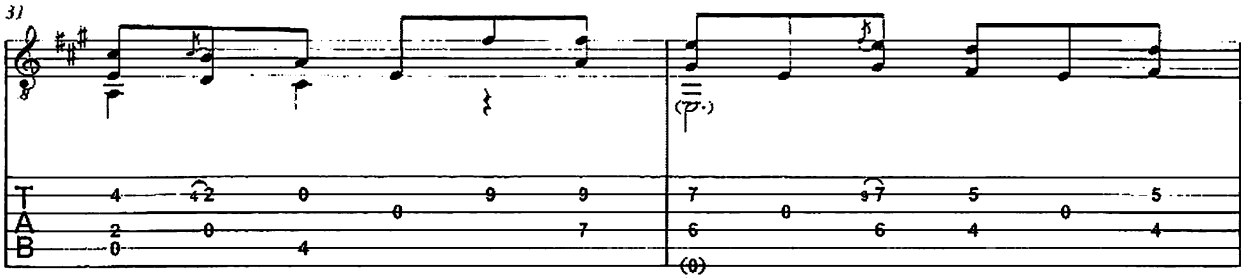
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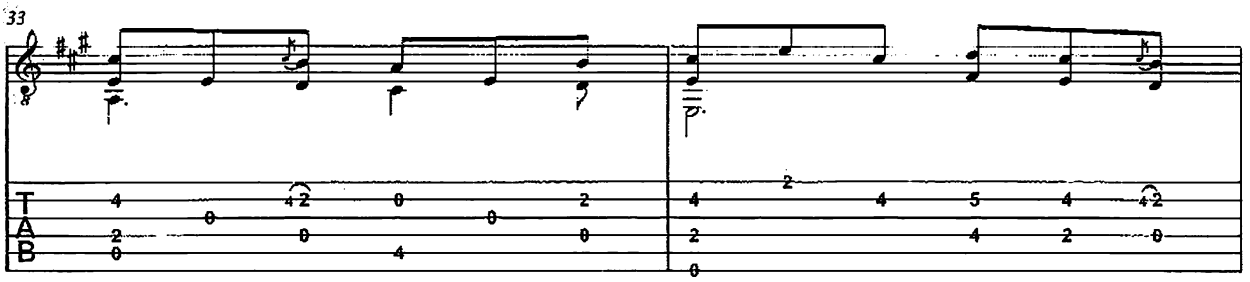
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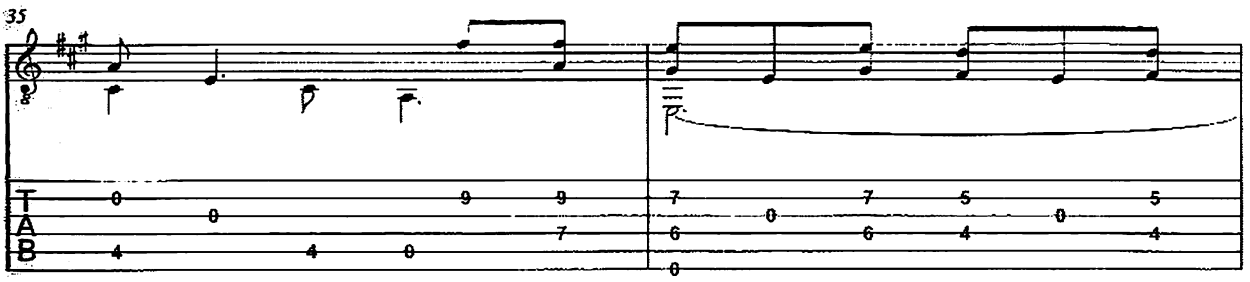
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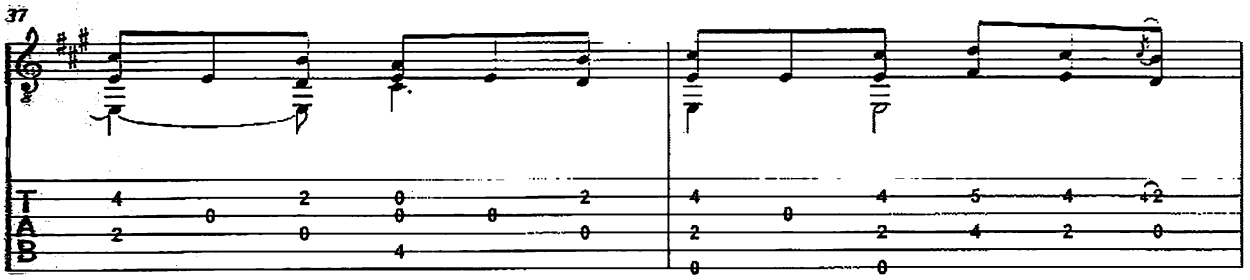
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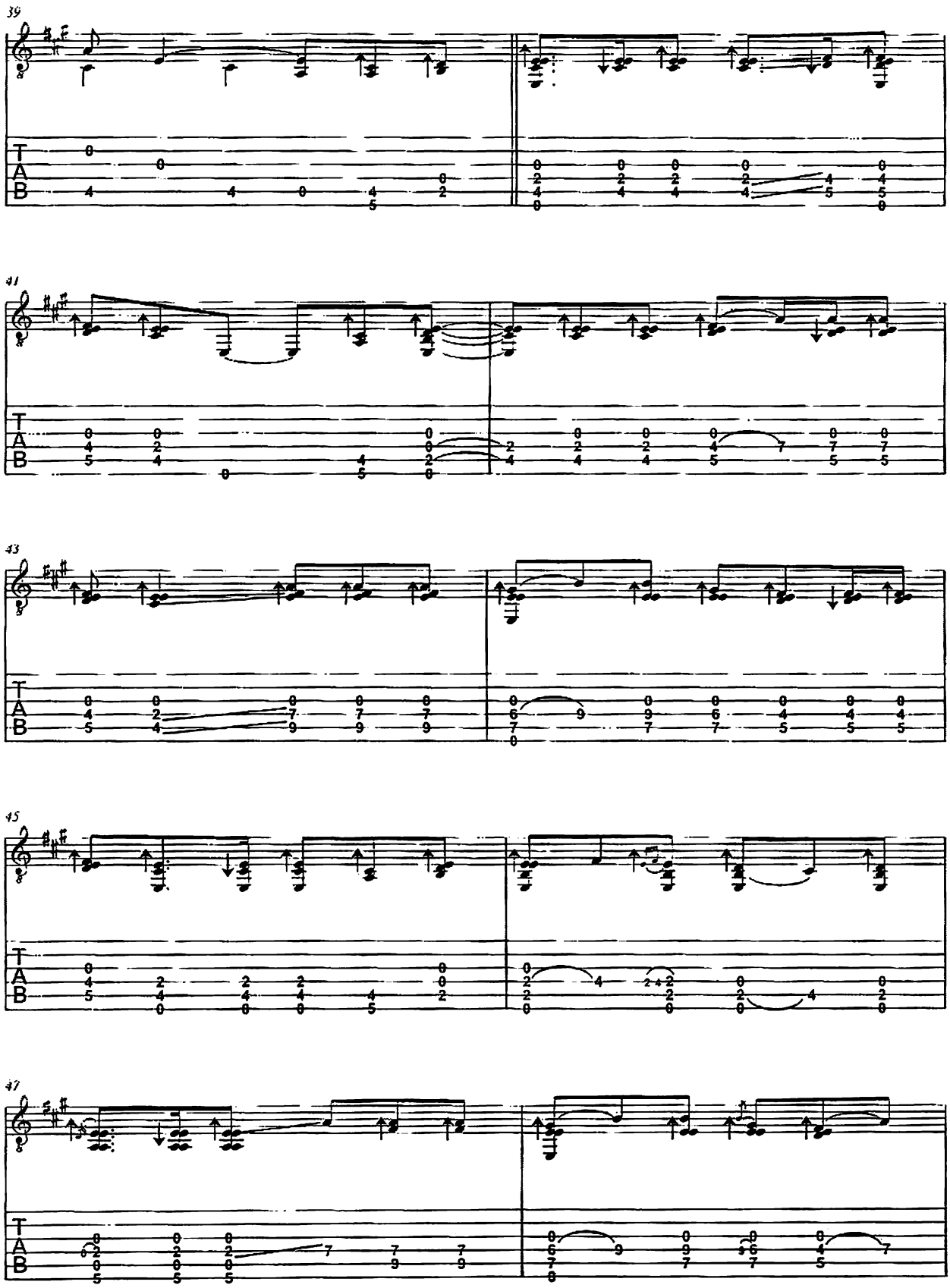
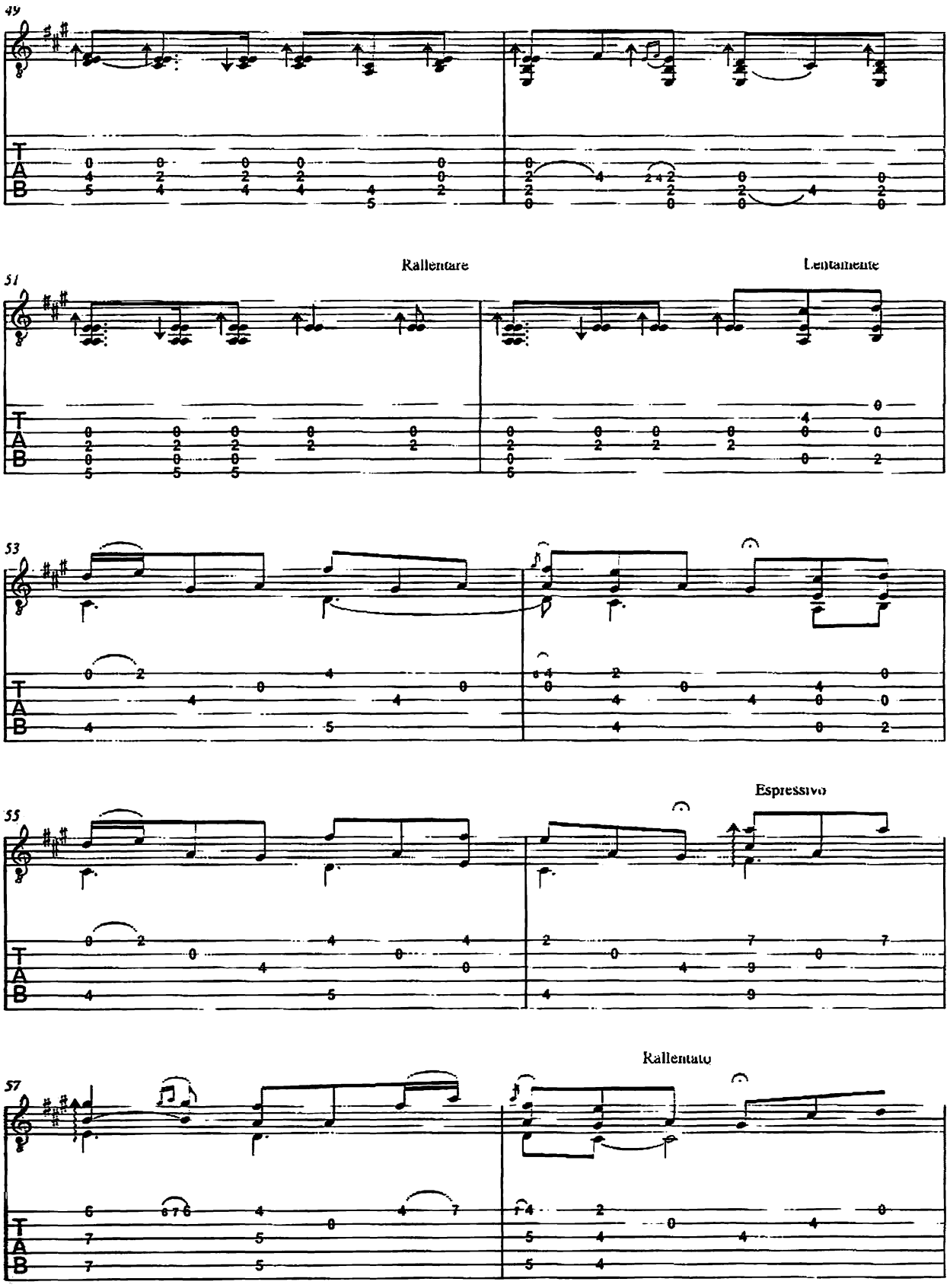
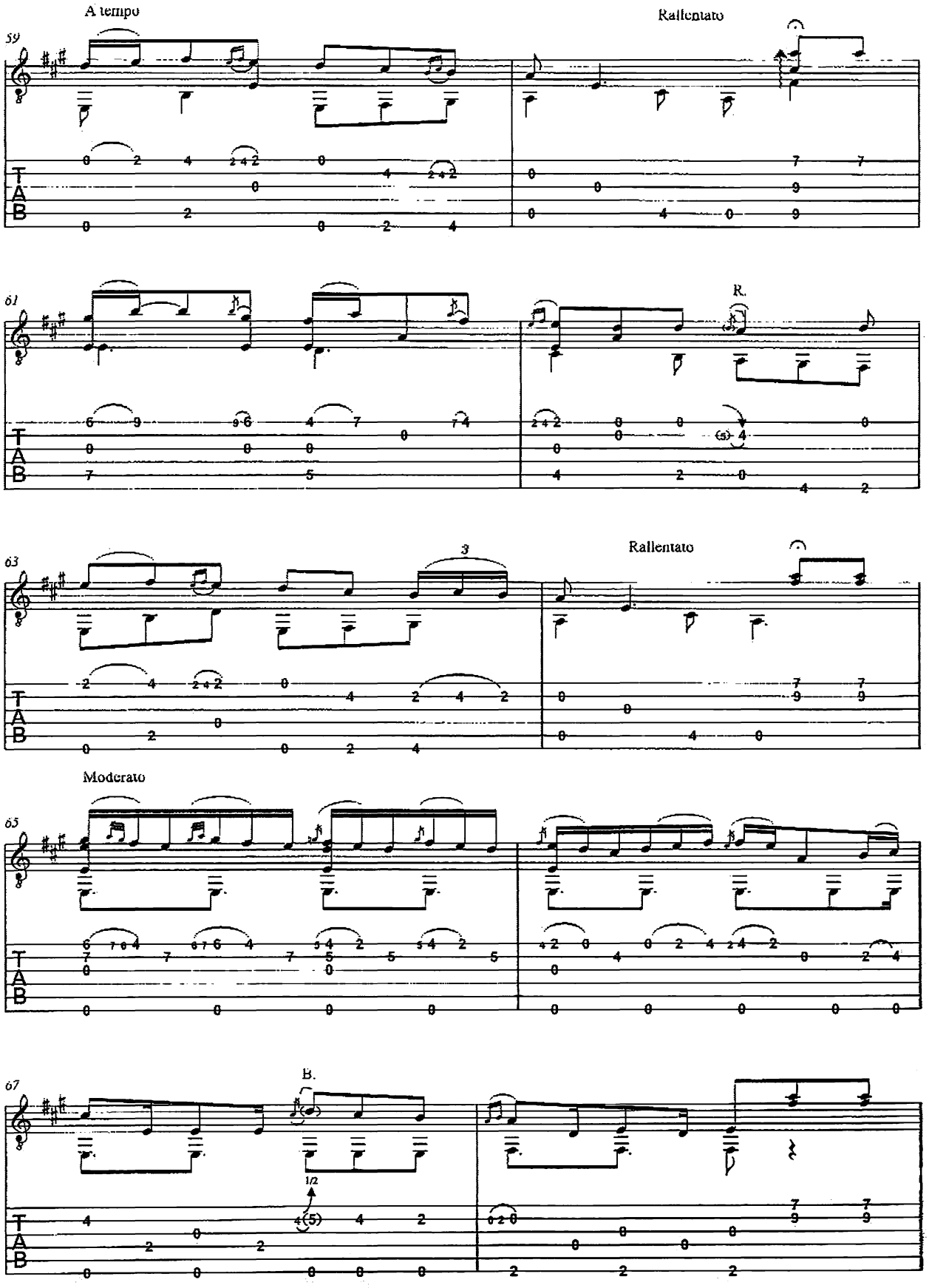
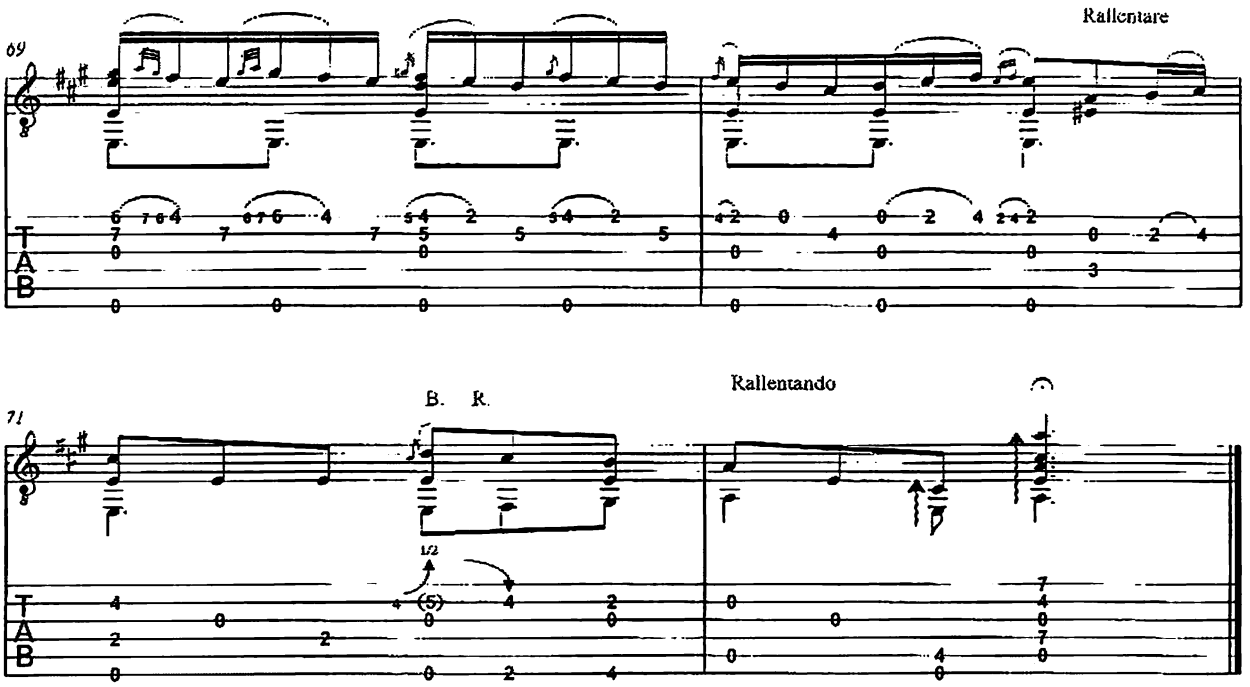

39
41
43
45
47
T
A
B


49
51
Rallentare
Lentamente
53
55
Espressivo
57
Rallentato


A tempo
Rallentato
59
61
R.
63
3
Rallentato
Moderato
65
67
B.
1/2


69
Rallentare
T
A
B

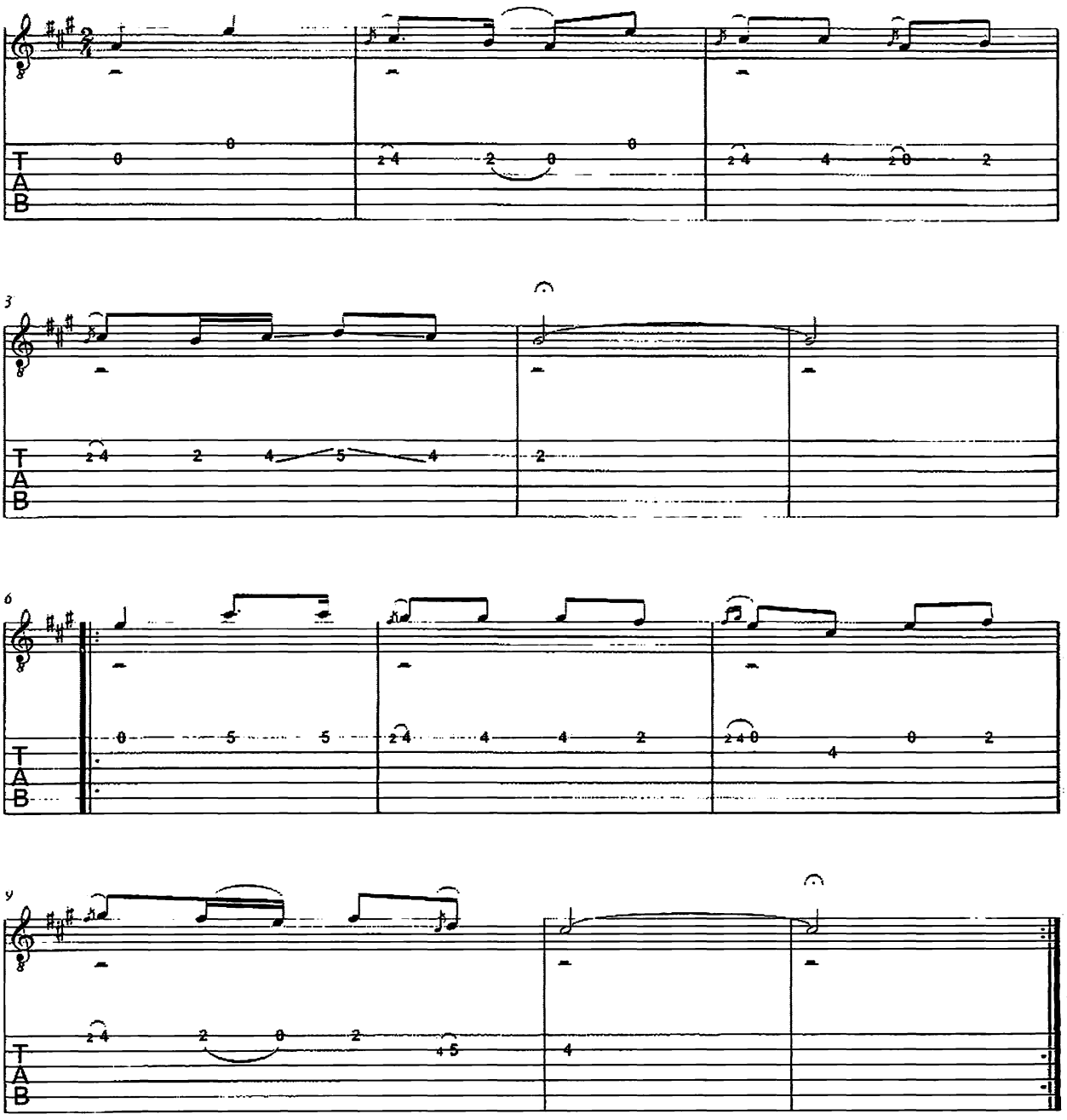
71
B. R.
Rallentando
1/2
T
A
B

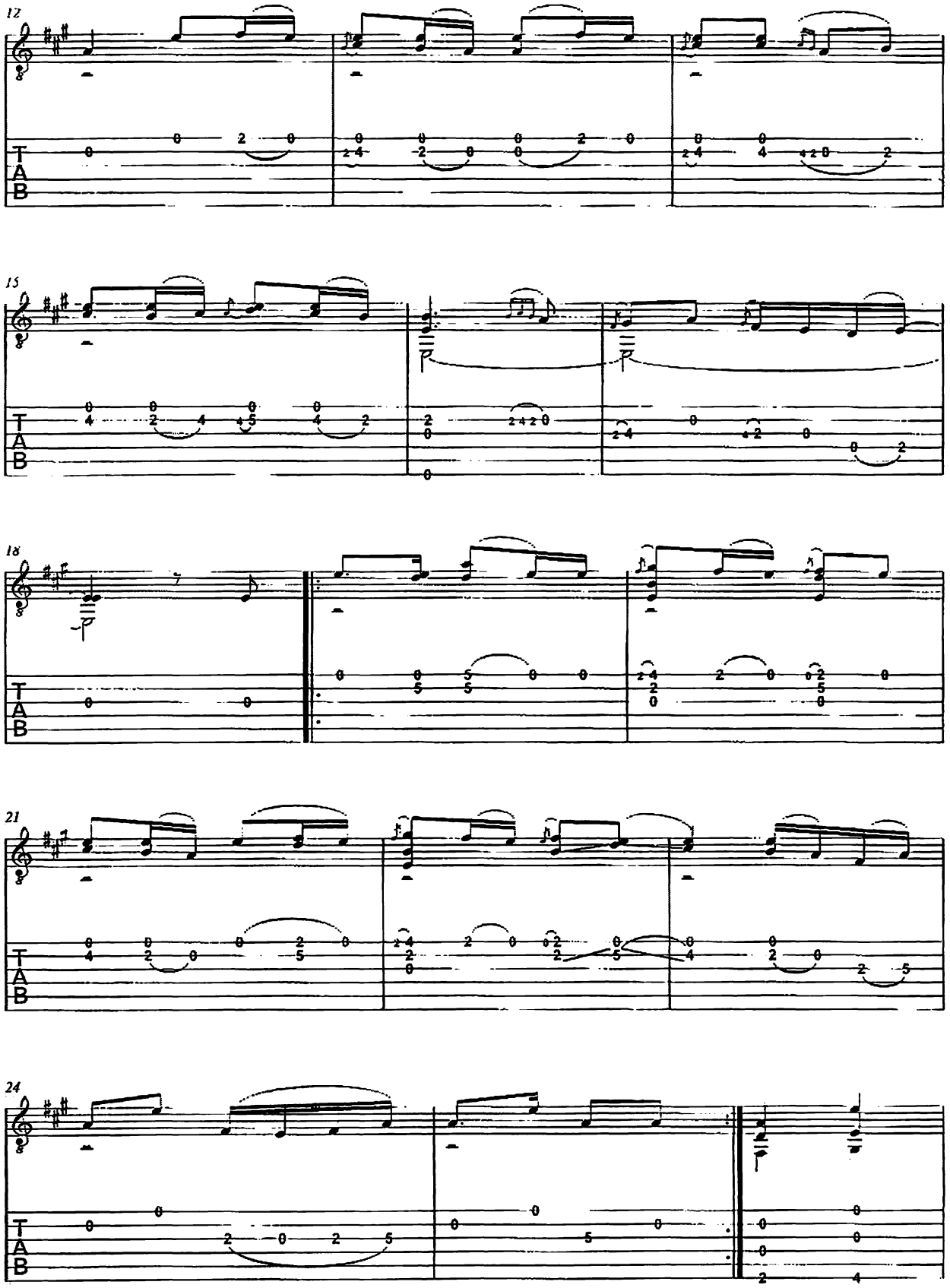
Mamma Mia Dammi Cento Lire

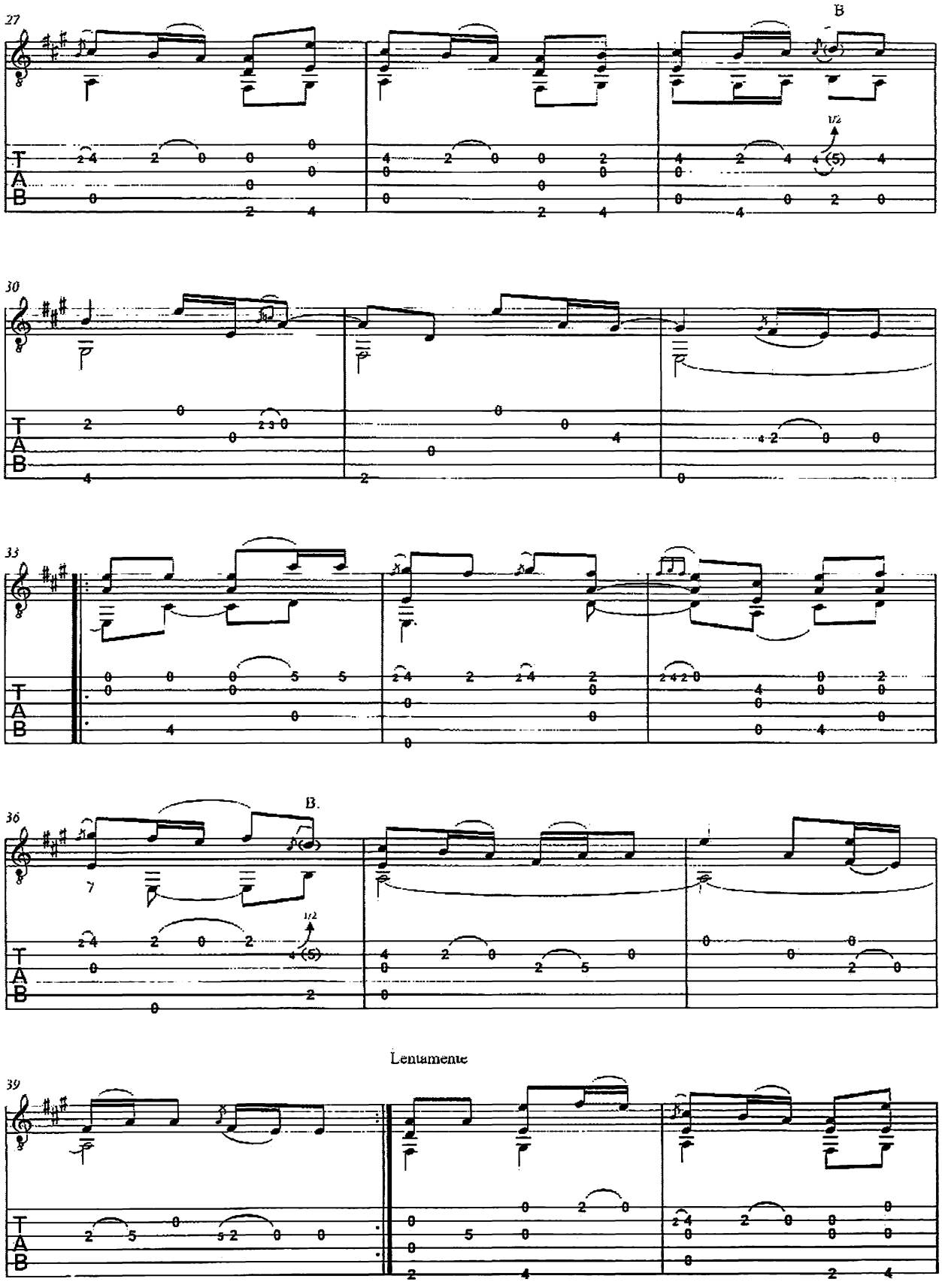
Tuning. EADEAE
Capo V

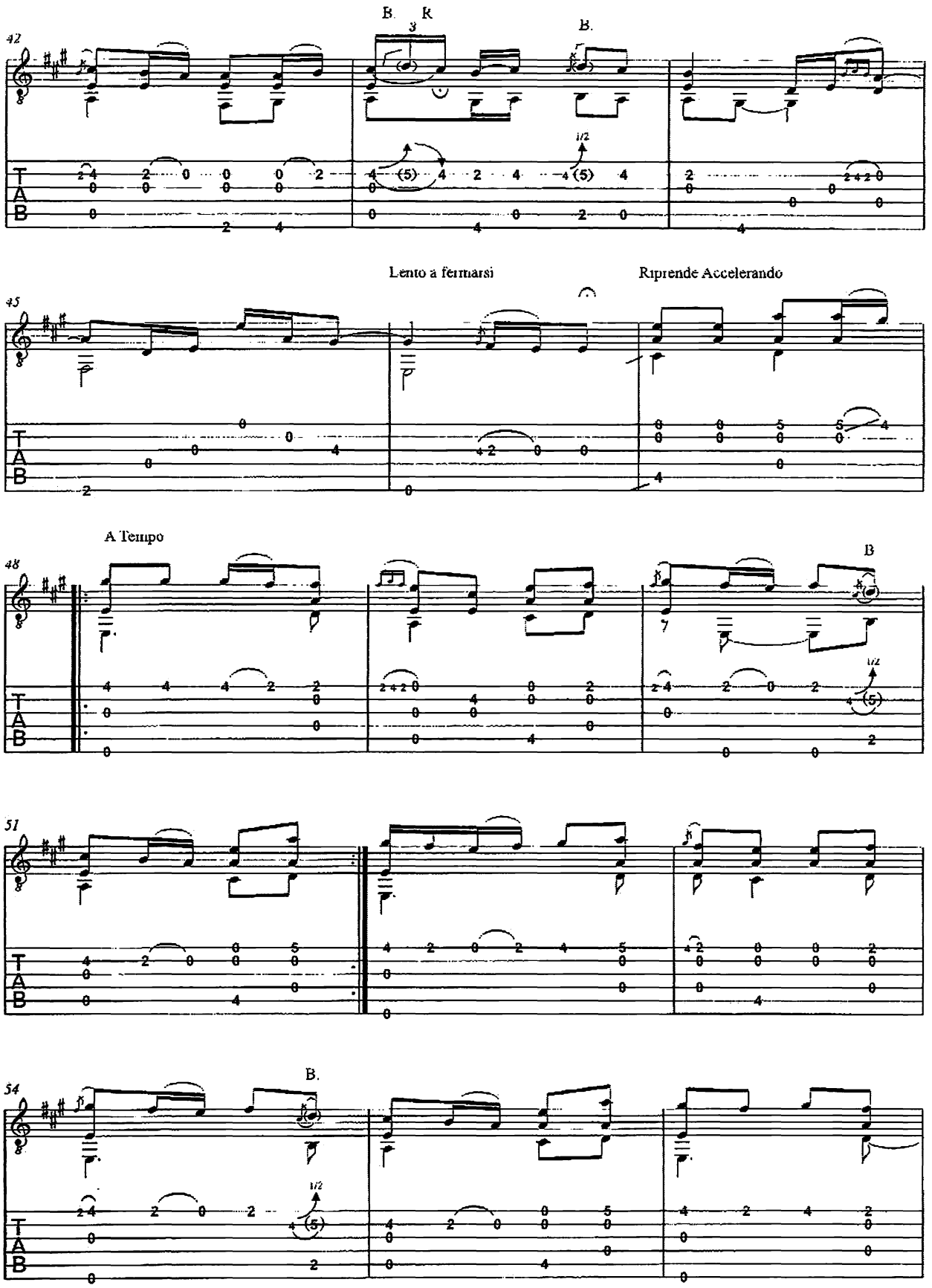
Arr. Franco Morone

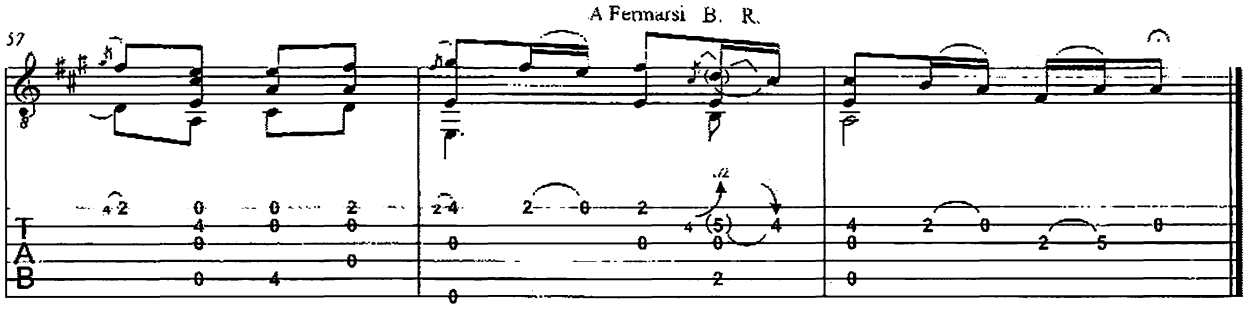
Andante Cantabile




12
15
18
21
24
T
A
B


27
B
30
33
36
B.
Lentamente
39


42
B. R
B.
1/2
45
Lento a fermarsi
Riprende Accelerando
48
A Tempo
B
1/2
51
54
B.
1/2


A Fermarsi B. R.
57
T
A
B

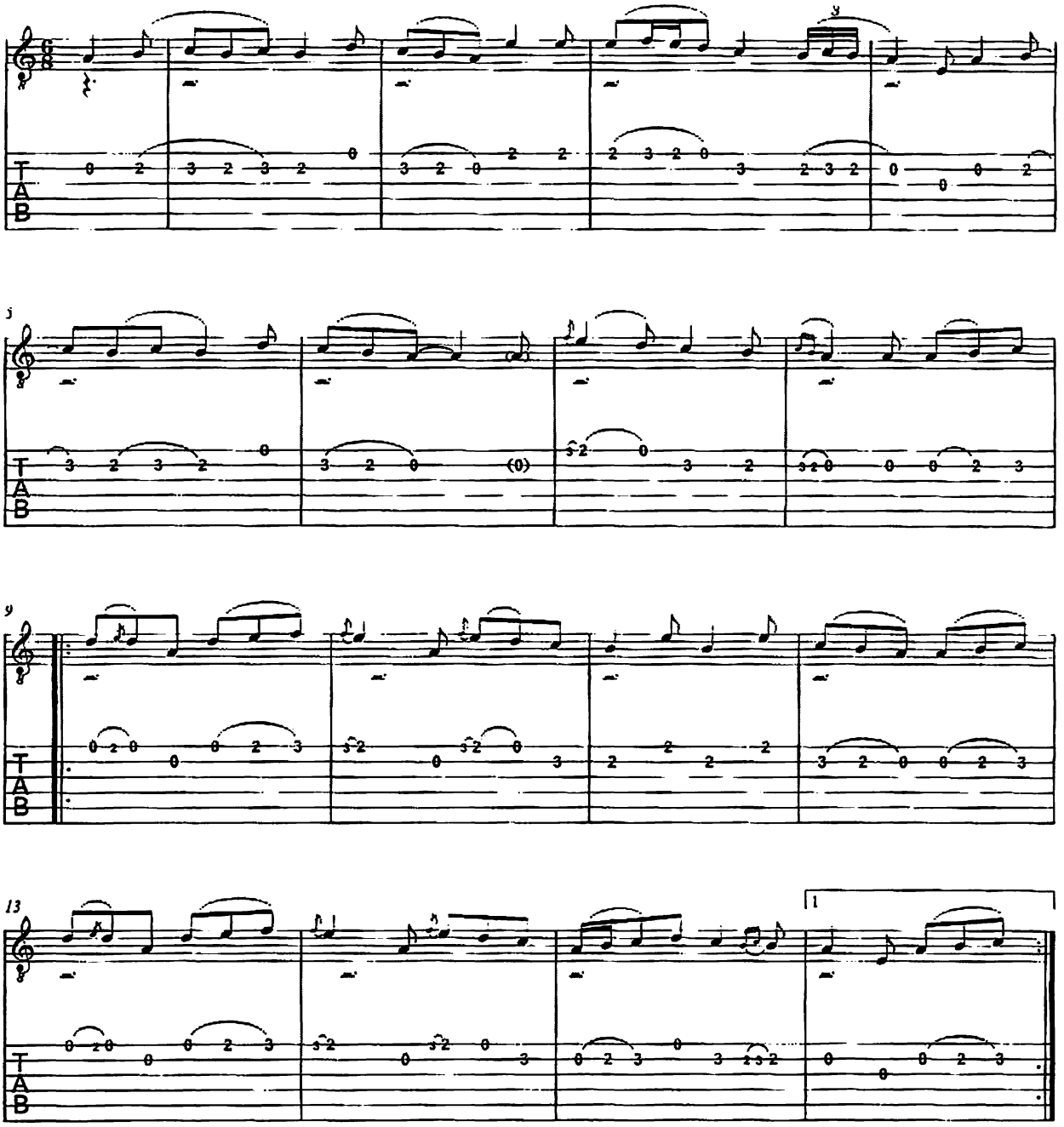
Calderai/Bigordino/Giga

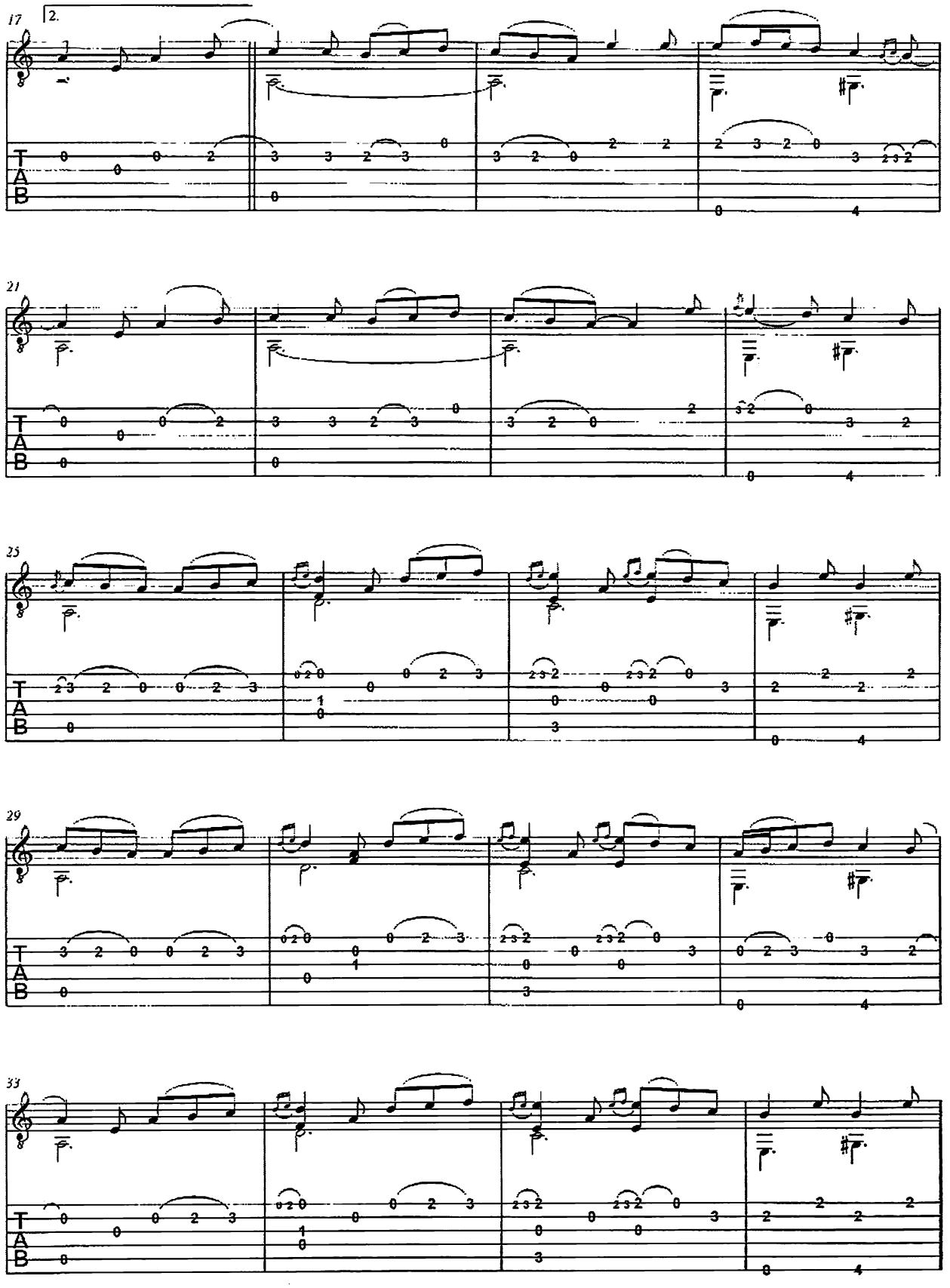
Track 14

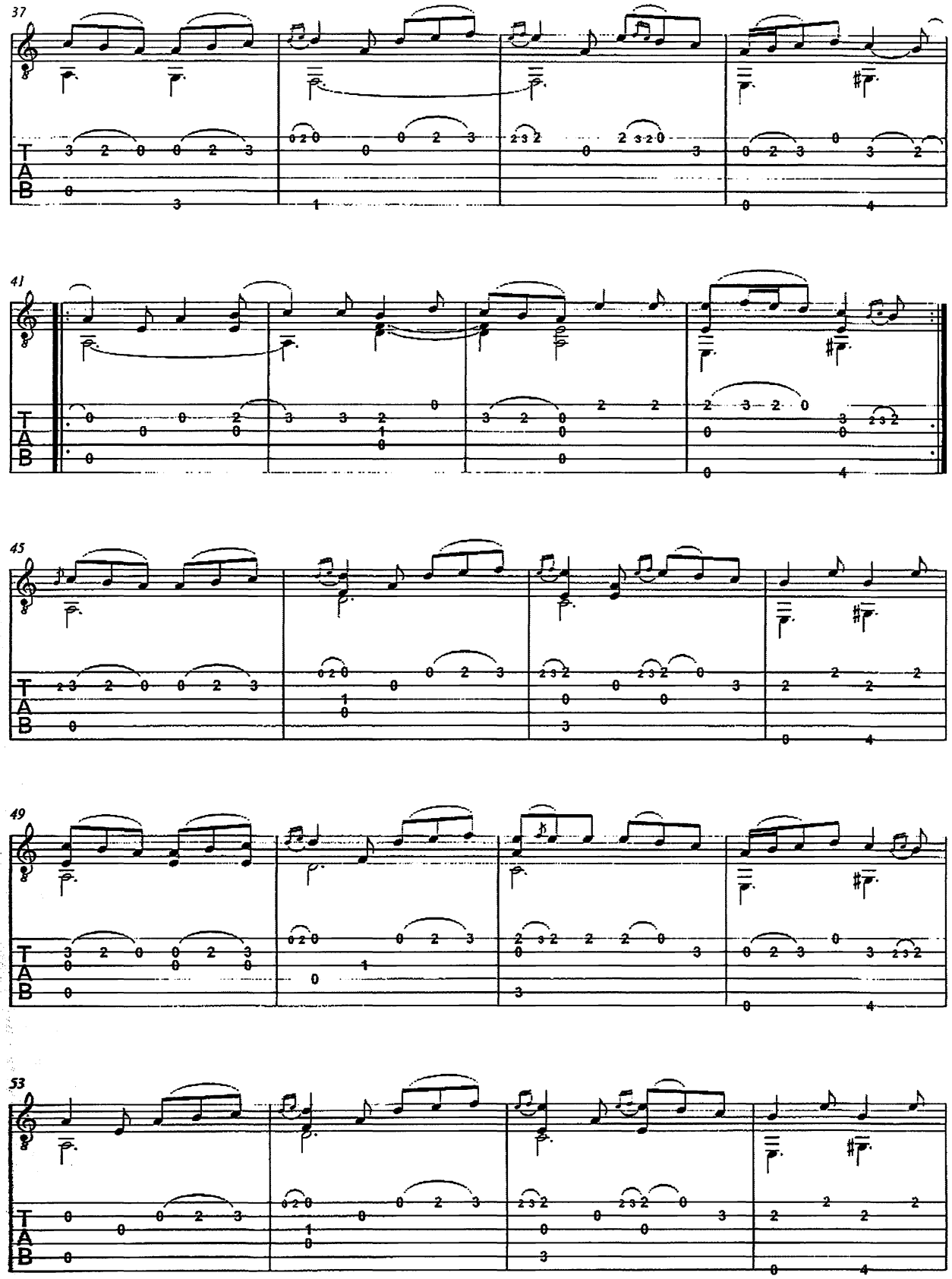
Tuning EADEAD
Capo III

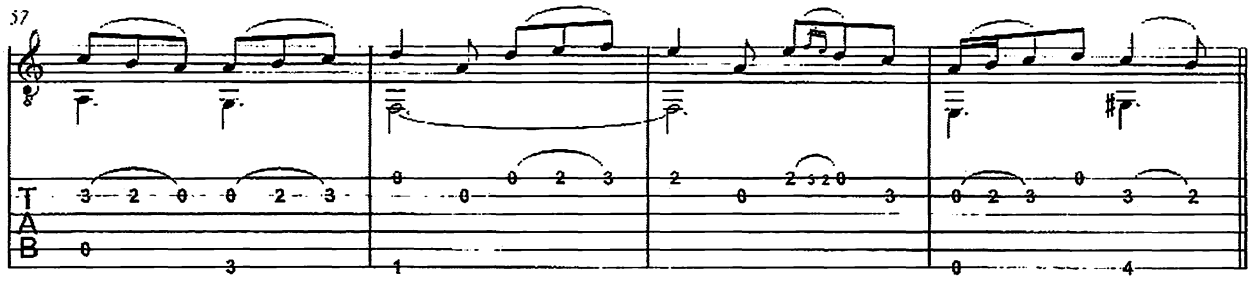
Arr. Franco Morone

Moderato Danzante

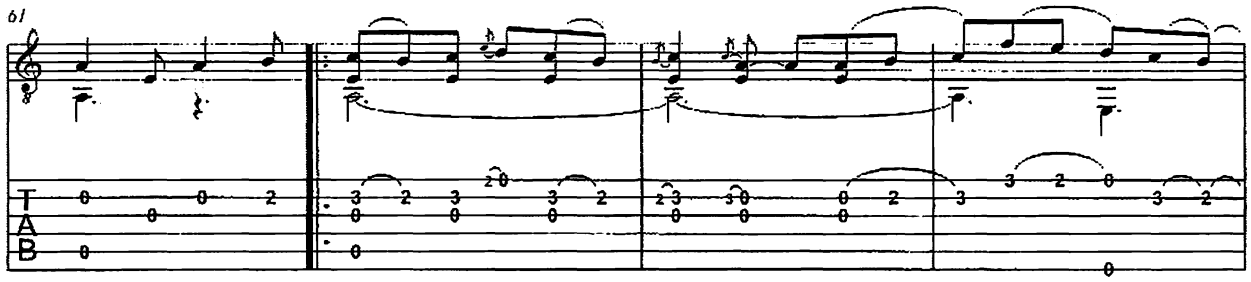


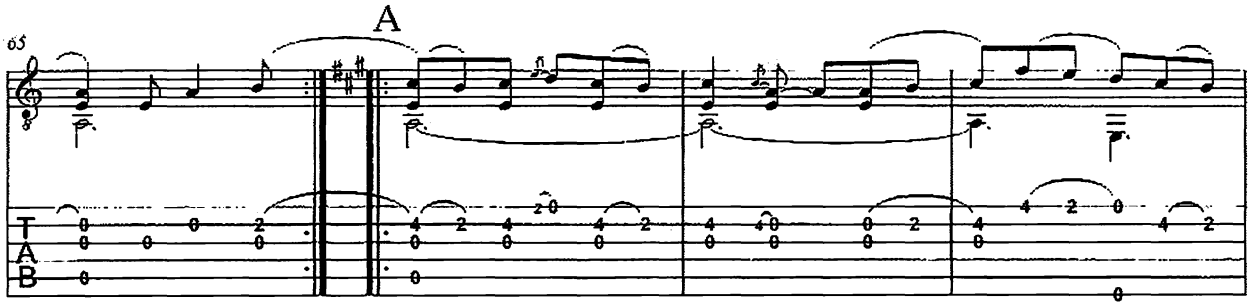

17
2.
21
25
29
33
T
A
B

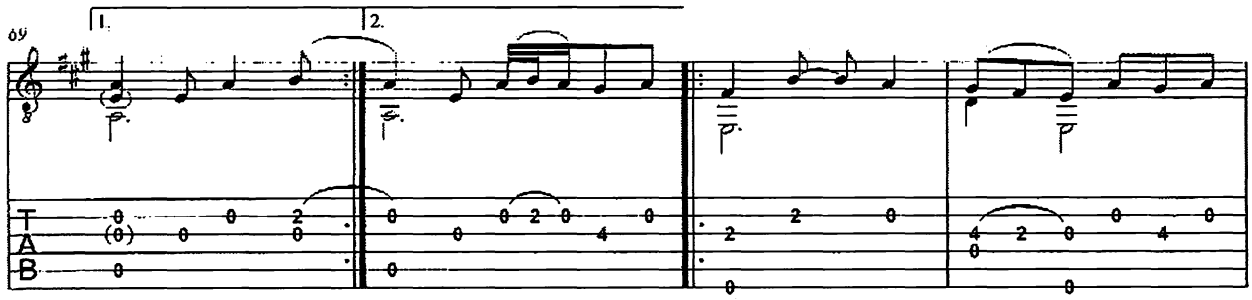

37
41
45
49
53

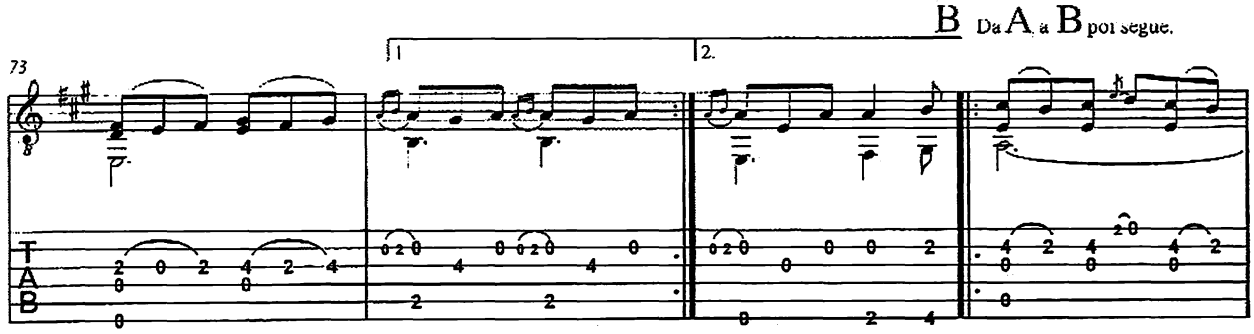


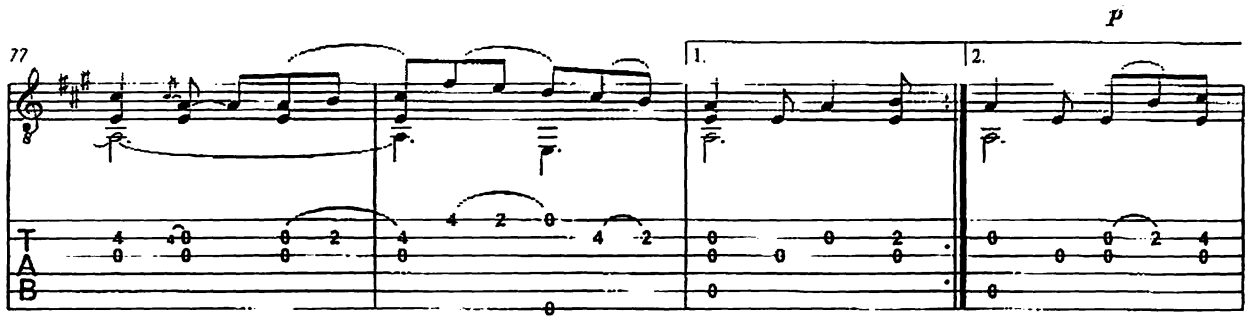
Bigordino:



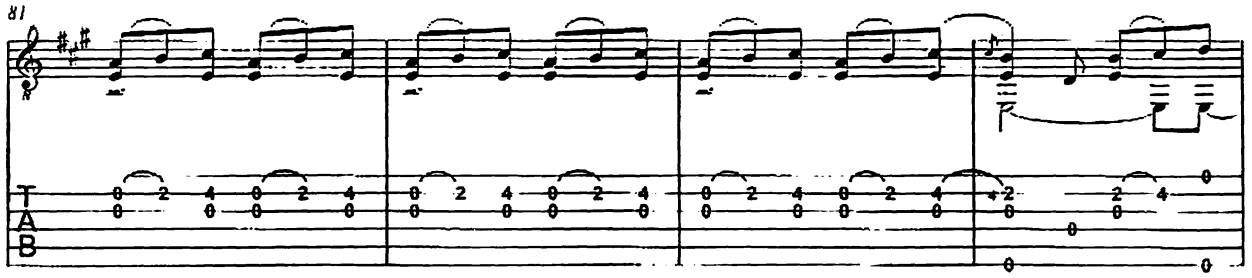


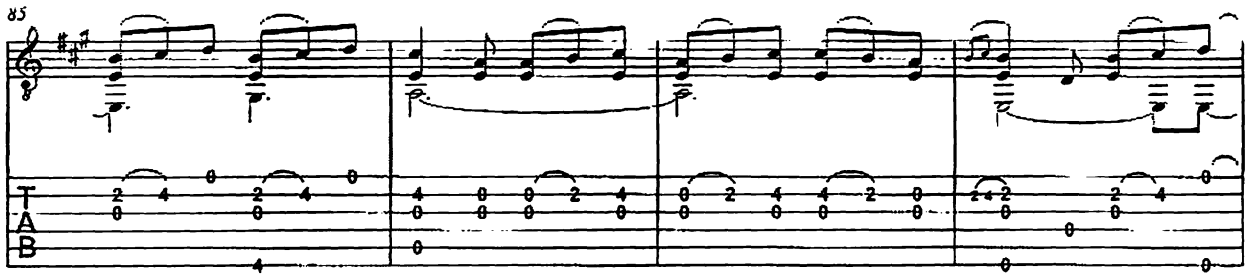


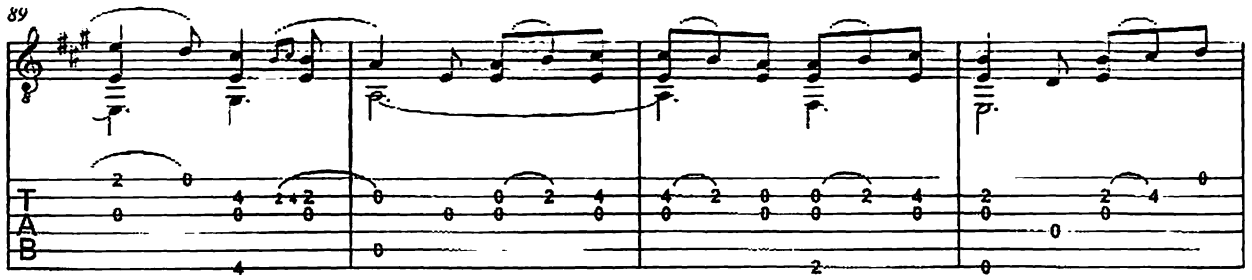


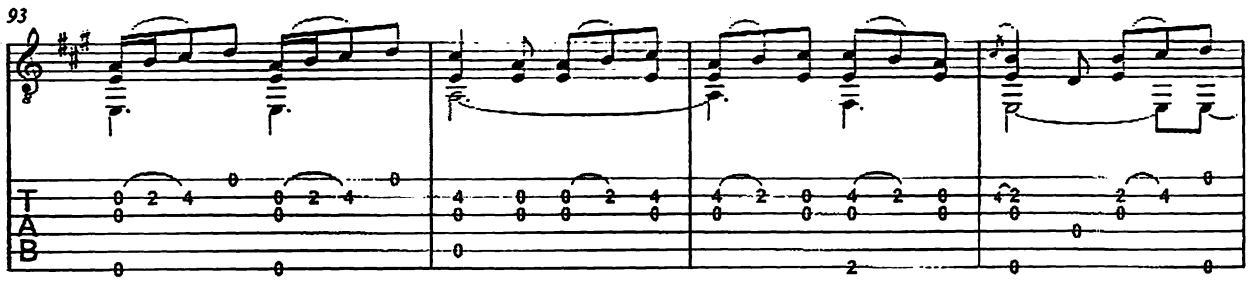


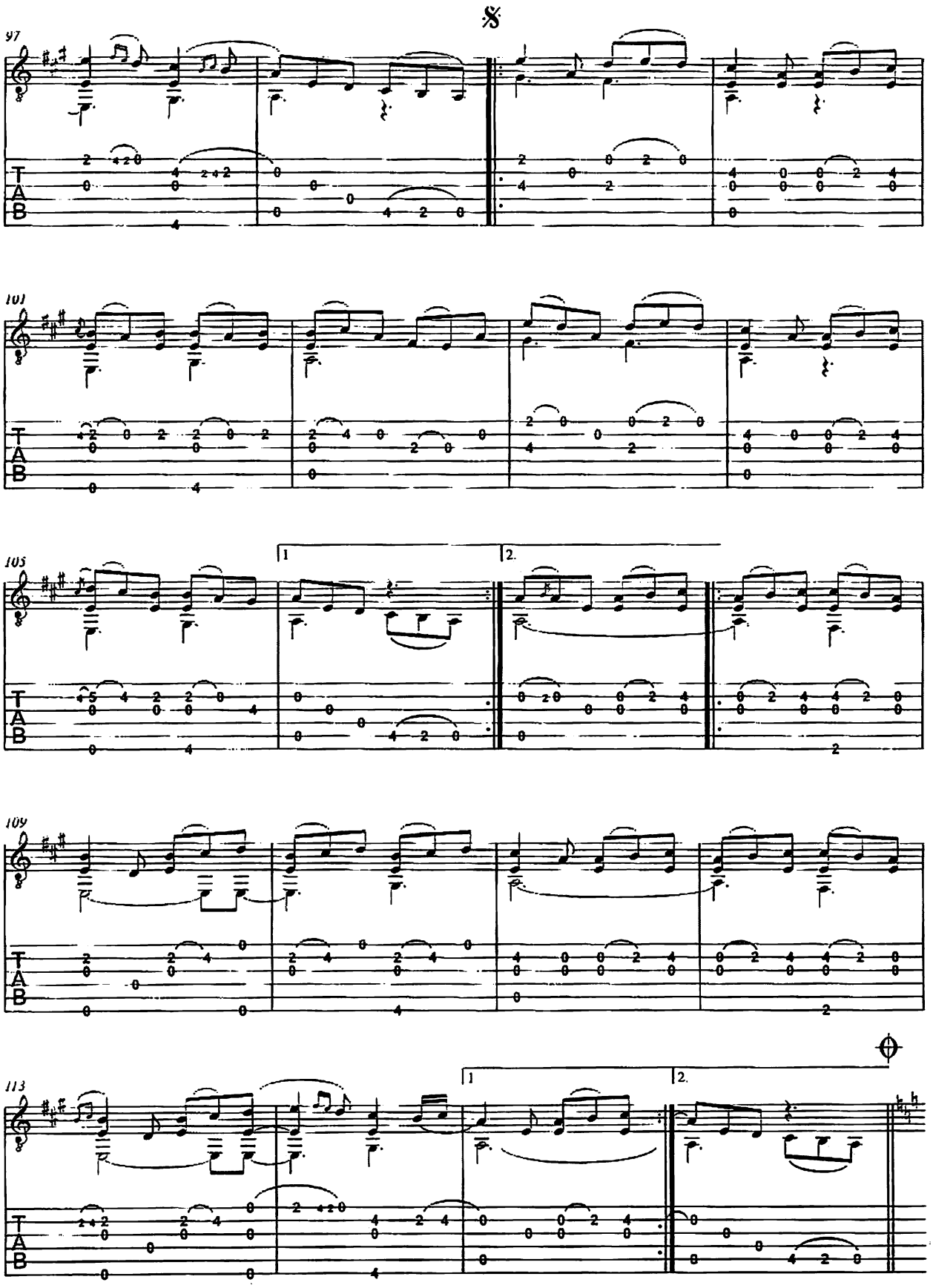
Giga: Crescendo

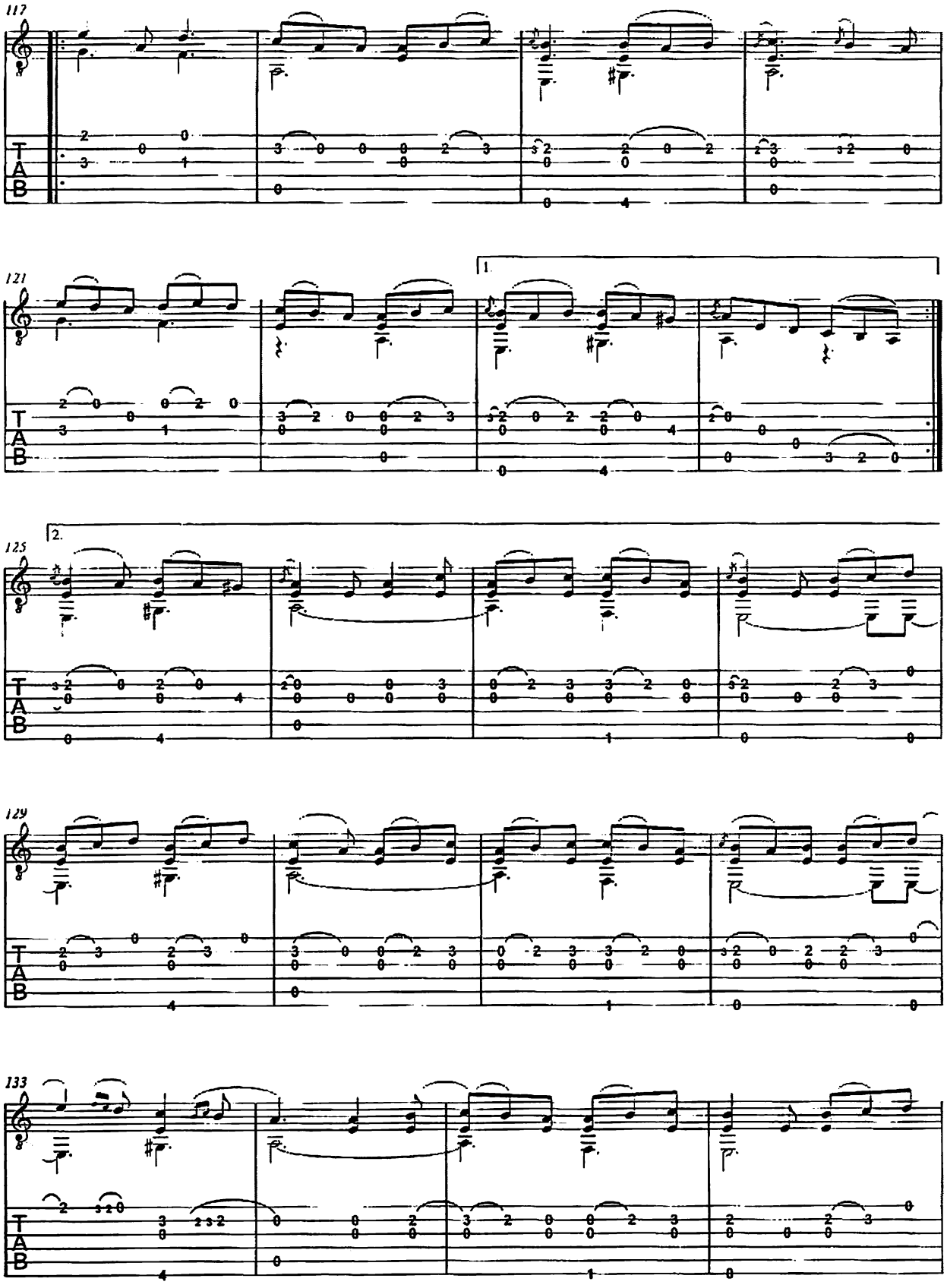


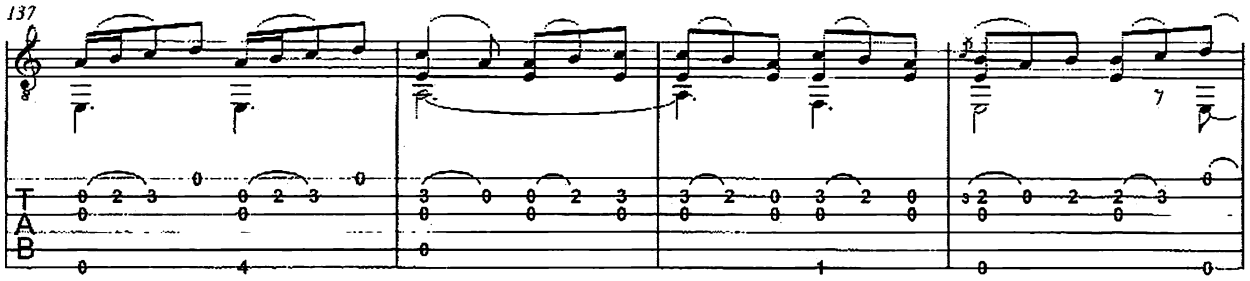




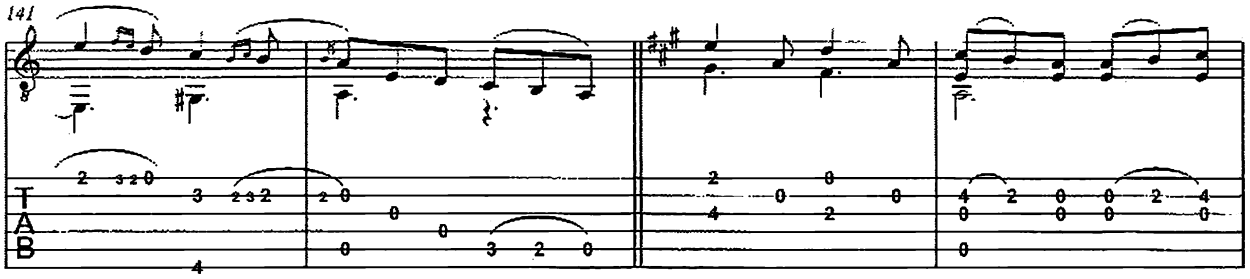


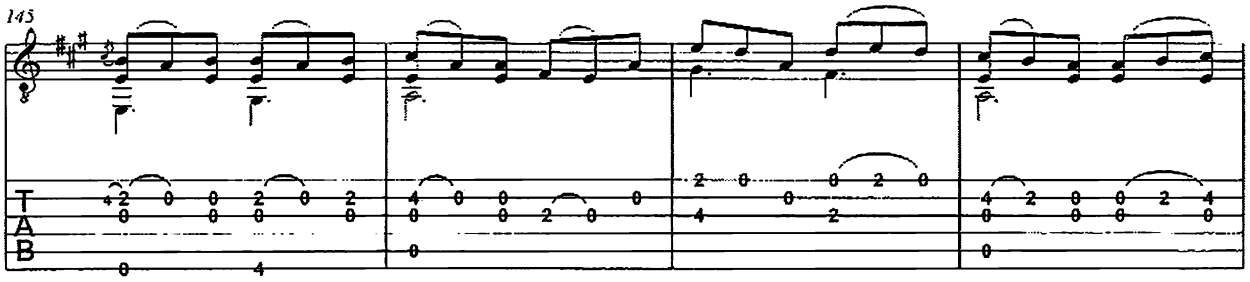

97
101
105
1
2.
109
113
1
2.

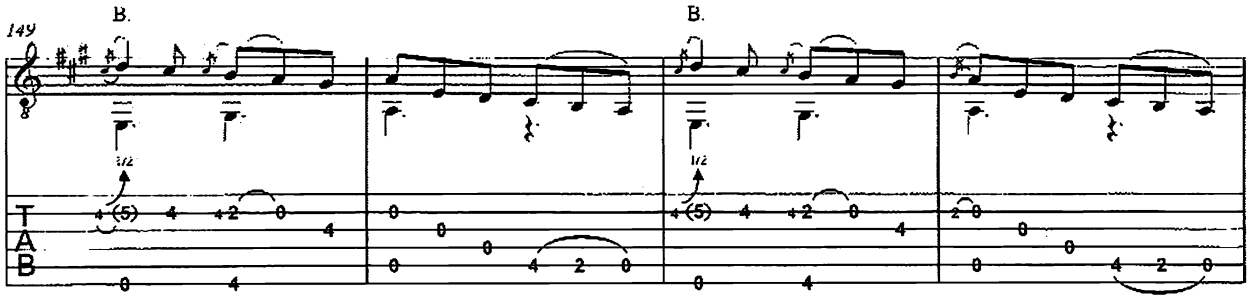

117
121
1.
125
2.
129
133
T
A
B

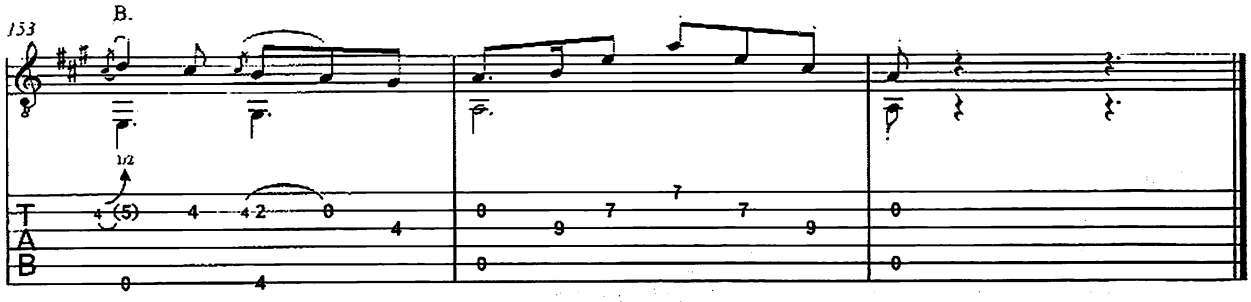


Dal 𝄋 al ⊕ poi segue.







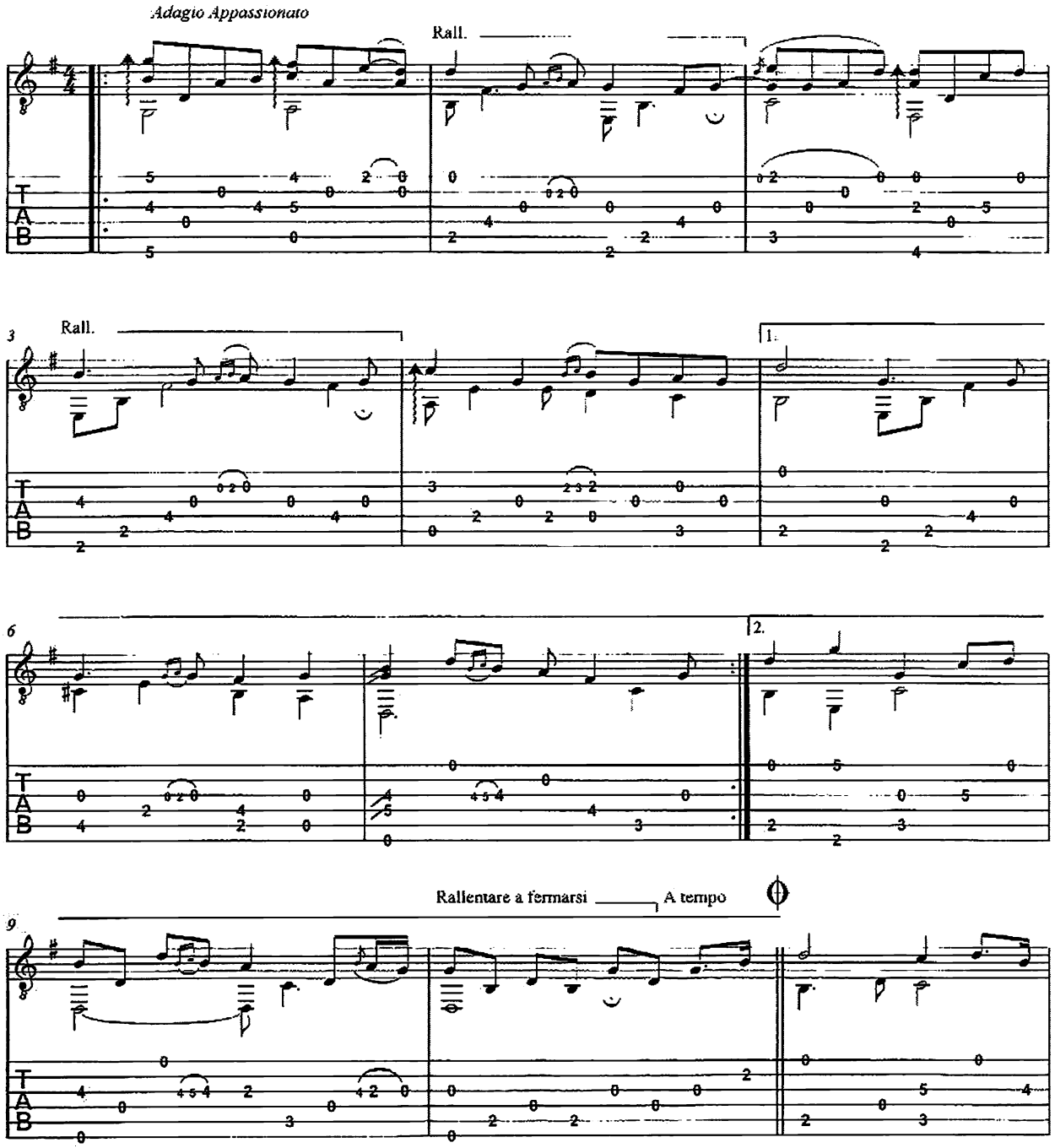


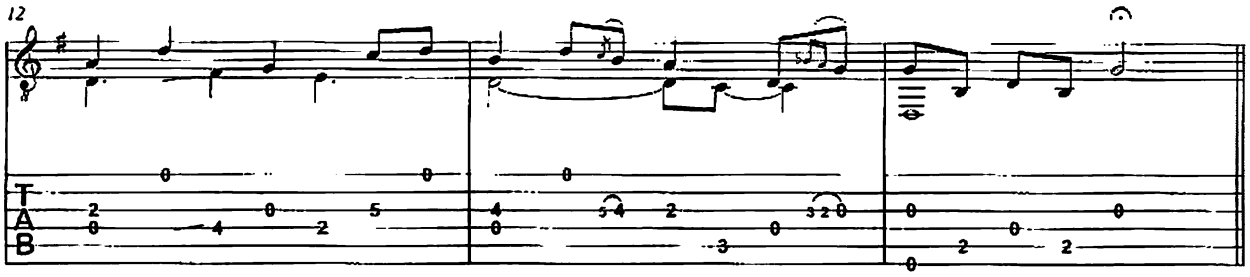
Caro Mio Ben

Track 15

Tuning. DADGAD
Capo IV

Comp. Giuseppe Giordani /Arr. Franco Morone

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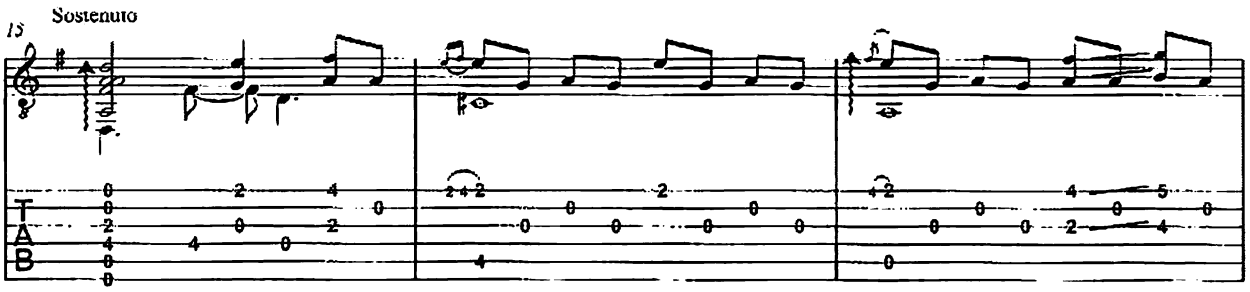
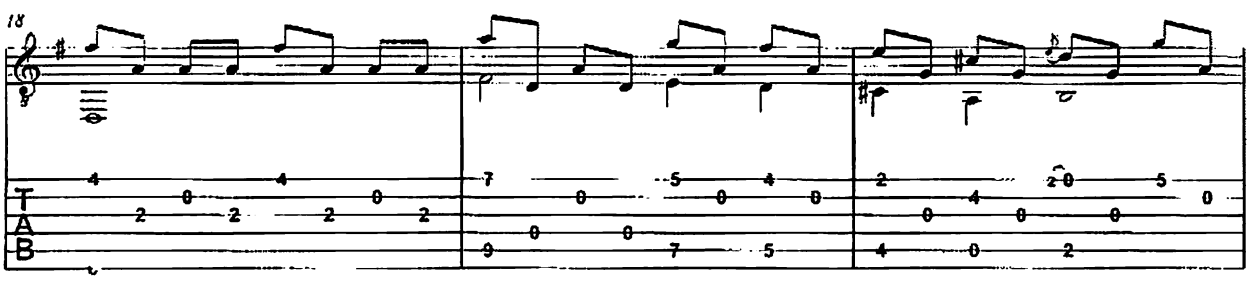

Sostenuto
15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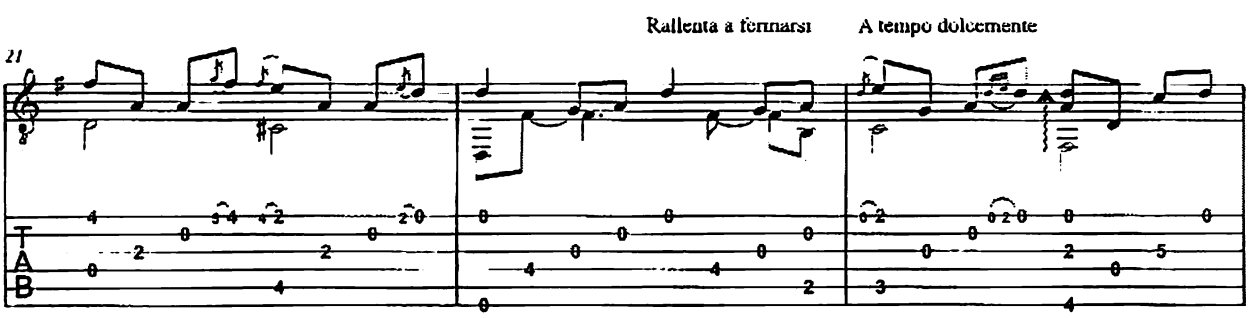
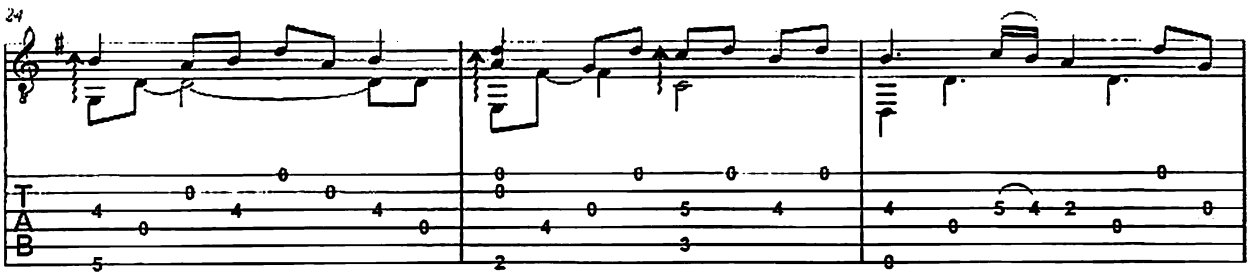

Rallenta a fermarsi
A tempo dolcemente
21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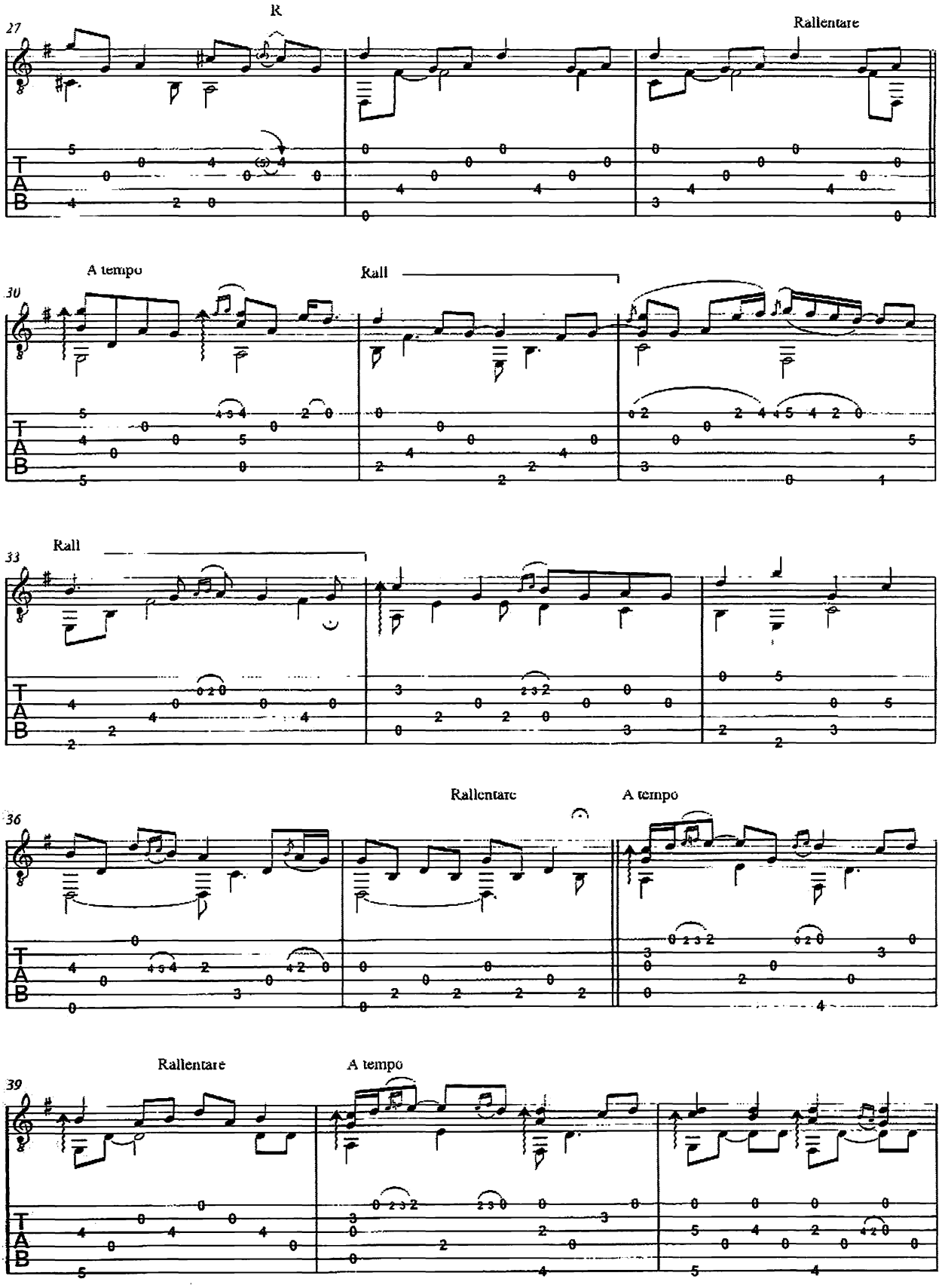
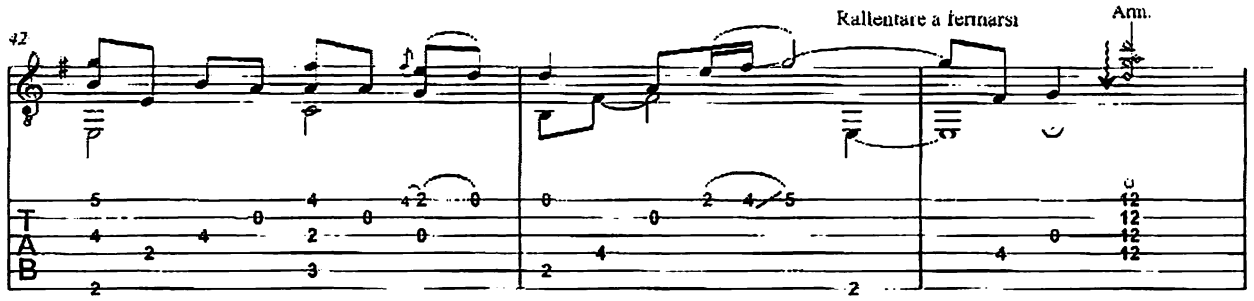
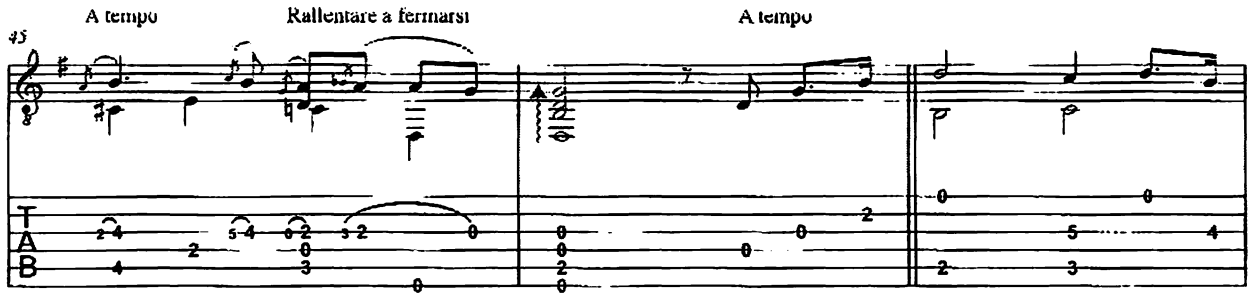
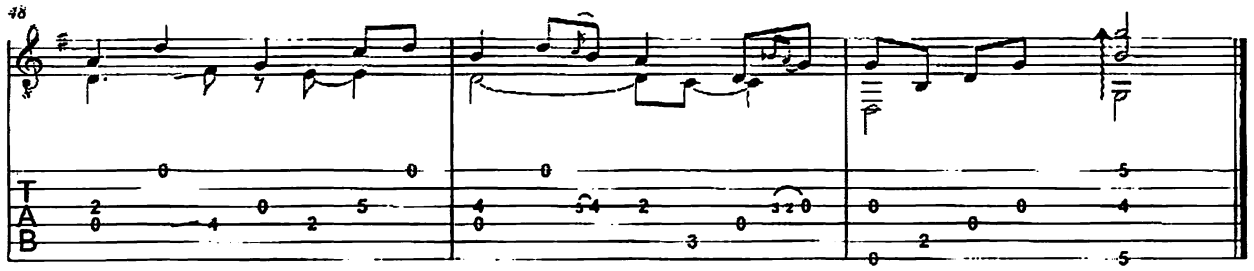

27
R
Rallentare
30
A tempo
Rall
33
Rall
36
Rallentare
A tempo
39
Rallentare
A tempo

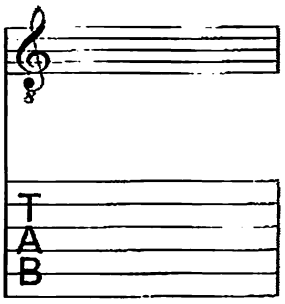

42
Rallentare a fermarsi
Am.


45
A tempo
Rallentare a fermarsi
A tempo


48

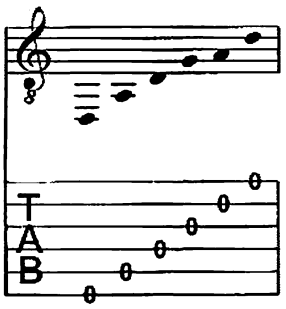
Simbologia

Capo II:

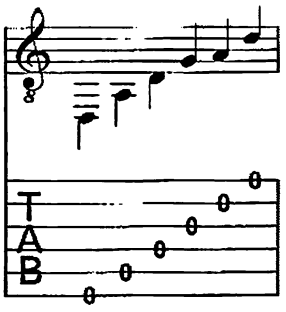


Capo II: Capotasto mobile sistemato sul tasto indicato dal numero romano.
Le tonalità sul pentagramma sono scritte come se il capotasto non fosse utilizzato. Diversamente sul cd la tonalità reale è quella relativa all'indicazione data sul secondo o terzo tasto etc., che quindi aumenterà di due/tre semitoni la tonalità riportata sul pentagramma. Studiando i brani si consiglia di utilizzare il capo sui tasti indicati all'inizio di ogni brano.
Tab: Le linee dell'intavolatura si riferiscono alle sei corde. La prima linea dell'intavolatura partendo dal basso corrisponde alla sesta corda.
La sesta linea in alto corrisponde alla prima corda.

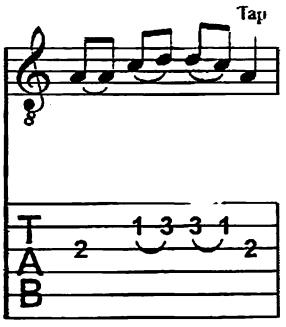
Tuning DADGAD:



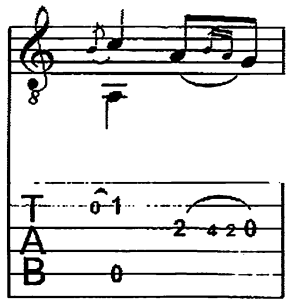
Tuning DADGAD: Accordatura dalla sesta corda Mi basso: **Re**, La, Re, Sol, **La, Re.**
Le note in grassetto corrispondono alle tre corde a vuoto scese di un tono rispetto all'accordatura standard.
Le altre accordature utilizzate sono sempre segnalate a capo di ogni brano, utilizzando la dicitura internazionale: Do = C, Re = D, Mi – E, Fa = F, Sol – G, La = A, Si = B.



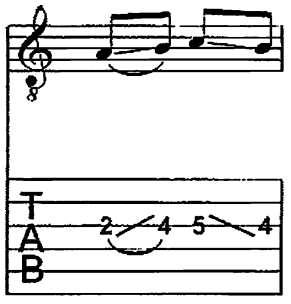
Diteggiatura: Nel pentagramma le note con il gambo rivolto verso il basso sono sempre pizzicate dal pollice della mano destra e nei casi più ricorrenti si riferiscono alla 4°, 5° e 6° corda. Le note con il gambo rivolto verso l'alto, sono sempre pizzicate dalle altre dita della mano destra. Nei casi più ricorrenti l'indice pizzica la 3° corda, il medio la 2° e l'anulare la 1°. La diteggiatura della mano sinistra non è segnalata Si consiglia quindi di notarla in relazione alle abitudini personali ed eventualmente con l'ausilio di un insegnante. Oltre alle quattro dita della mano sinistra, il pollice utilizzato sui primi tasti della 6° corda può risolvere problemi di diteggiatura.



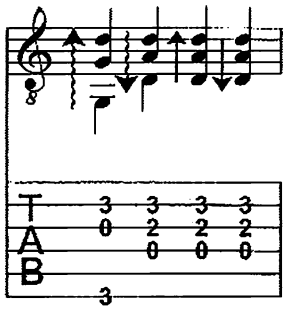
Legature: La legatura di valore unisce due note della stessa altezza. La seconda nota, essendo il prolungamento naturale della prima, non è ripizzicata e non è segnalata sull'intavolatura. La legatura ascendente si esegue abbassando con forza sulla tastiera il dito della mano sinistra relativo alla seconda nota (Do / Re).
La legatura discendente si esegue tirando via per traverso il dito della mano sinistra avendo già preparato il dito occorrente per la seconda nota (Re / Do). In entrambe queste legature di portamento il numero relativo alla seconda nota è presente sull'intavolatura. Le note con la dicitura Tap. vengono battute con forza da un dito della mano sinistra senza essere pizzicate dalla mano destra.



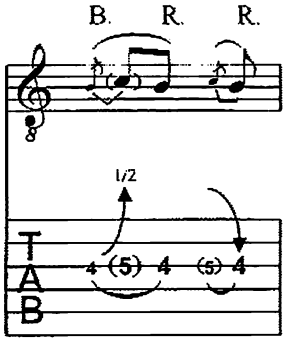
Abbellimenti: L'acciaccatura è una piccola nota da legarsi velocemente alla nota principale, alla quale sottrae il suo breve valore e va suonata sempre contemporaneamente alla nota bassa, se presente.



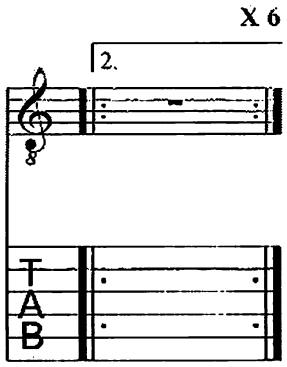
Glissato: Si esegue facendo scorrere avanti o indietro lo stesso dito che pigia la prima nota e si indica con una linea che unisce le due note.
La sola linea senza l'arco della legatura indica che la seconda nota è ripizzicata e che il dito nel passare dalla prima alla seconda nota resta pigiato sulla tastiera.



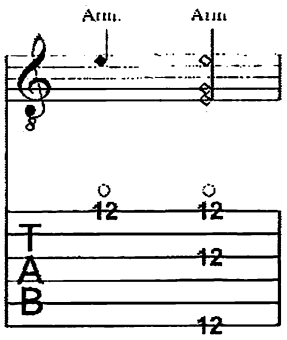
Arpeggio veloce e ritmica: Una serpentina segnala le note arpeggiate velocemente dalle dita della mano destra nella direzione indicata dalla freccia.
La linea dritta segnala il movimento del solo indice della mano destra sulle corde, a mo' di plettro nella direzione indicata dalla freccia.
Entrambe le indicazioni sono presenti solo sulla notazione musicale.



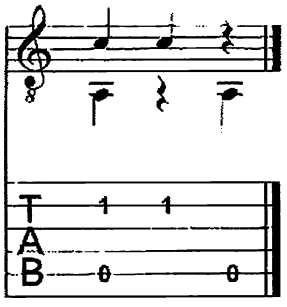
Nota tirata e rilasciata: E' segnalata sulla notazione musicale con il termine B. (Bend). Una freccia ricurva verso l'alto accompagna il numero relativo alla nota sull' intavolatura. La nota tirata si esegue tenendo il dito premuto sullo stesso tasto e tirando la corda verso l'alto o più raramente verso il basso fino all'altezza scritta sul pentagramma. Sull' intavolatura il numero del tasto di arrivo è posto tra parentesi. La lettera R. corrisponde ad un ritorno alla posizione iniziale della nota che è dunque riaccompagnata (Release). In presenza della sola R. la nota dovrà essere prima tirata, quindi pizzicata nell'atto del rilascio. Sull' intavolatura il solo release è indicato con una freccia ricurva verso il basso.



Segni di ripetizione e variazioni: Le battute all'interno dei due punti e quelle con segno X numero di volte vengono ripetute.
Le parti ripetute possono contenere variazioni non scritte rispetto alla esecuzione su cd. Si consiglia un attento ascolto al fine di poter cogliere le eventuali variazioni legate al gusto dell'esecutore.



Armonici naturali: Sono prodotti poggiando leggermente un dito della mano sinistra sul dodicesimo, settimo o quinto tasto della corda indicata all'altezza del tasto metallico. Sulla notazione musicale la dicitura Arm. è posta sopra alla nota. Un piccolo cerchio accompagna il numero relativo alla nota sull'intavolatura.



Controllo del suono: In una prima fase si consiglia di eseguire le note scritte concentrandosi al fine di ottenere una esecuzione corretta e scorrevole.
Successivamente sarà opportuno controllare la durata delle note nei casi in cui il prolungamento del suono generi confusione o risulti incompatibile armonicamente con le note pizzicate in precedenza.
Le note basse, poste sulla 4°, 5° e 6° corda possono essere stoppate dal pollice della mano destra. Le note della melodia sulla 1°, 2° e 3° corda possono essere stoppate semplicemente sollevando il dito della mano sinistra.
Nella notazione musicale una pausa segnala questa pratica di perfezionamento.

Italian Fingerstyle Guitar e un'antologia unica ed affascinante dove una sola chitarra interpreta in versione strumentale le arie, le ballate e le canzoni della tradizione italiana. La notazione su intavolatura e pentagramma con cd allegato consentono al chitarrista uno studio diretto per eseguire melodie tra le più significative di questo repertorio.
In molti casi la natura familiare dei brani contenuti in questa raccolta faciliterà l'apprendimento ai meno esperti con mirabili arrangiamenti che fanno rivivere al tema popolare una seconda giovinezza.

Franco Morone è considerato uno dei massimi esponenti internazionali della chitarra acustica e rappresentante del fingerstyle italiano all'estero. Dalle sue pubblicazioni tanti appassionati hanno appreso le tecniche tradizionali e contemporanee di chitarra acustica.

Italian Fingerstyle Guitar è stato insignito del JPFolk award negli Stati Uniti come migliore cd di musica per sola chitarra del 2007 e diverse tracce del cd sono state inserite in film/documentari in Italia e all'estero.

"Italian Fingerstyle Guitar" è un biglietto da visita straordinario
per la nostra tradizione"
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