

Fundamentals of Violoncello Technique

Volume 1: The First and Half Position

Francis Grant

A new method based on the celebrated schools of
Dotzauer, Romberg, Lee, and Kummer

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Preface

Fundamentals of Violoncello Technique has been designed to provide a modern and practical approach to the art of cello playing. Although it contains a generous amount of original material, it draws heavily upon the incomparable pedagogical literature of a number of master teachers from the nineteenth century. J. F. Dotzauer (1783–1860), Bernhard Romberg (1767–1879), Sebastian Lee (1805–1887), and Friedrich Kummer (1797–1879) were among the most successful of the virtuoso players who, at the height of their performing careers, devoted a large part of their energies to teaching and the writing of studies for their instrument.

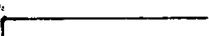
With only minor editorial changes, the celebrated “schools” of these writers have constituted the major part of beginning instructional material for the cello up to the present day. *Fundamentals of Violoncello Technique* is essentially a compilation of the best and most effective excerpts from a number of such works. Arranged in progressive sequence, it eliminates superfluous material, emphasizes the need for physical development of the hands and, perhaps most important of all, moves toward the goal of preparing the student for modern technical demands.

With these objectives in mind, I have attempted to create a modern method for the cello using the most valuable material of proven worth, organized within a context that is consistent with contemporary ideas and practices.

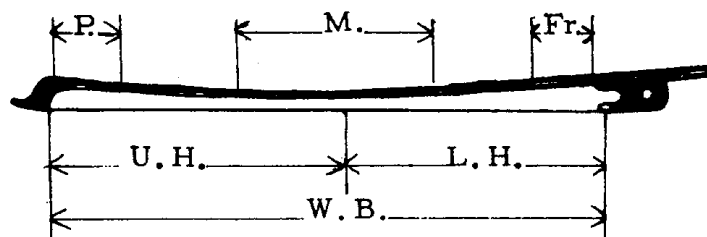
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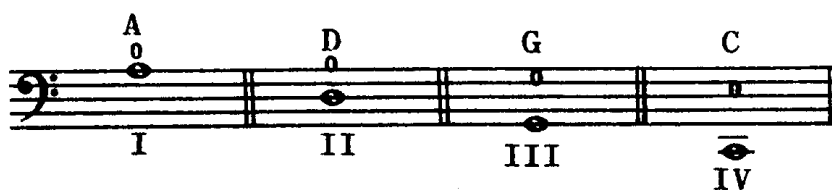
SIGNS and ABBREVIATIONS

▮	Down bow	L.H.	Lower half of the bow
∨	Up bow	Fr.	Frog of bow
W.B	Whole bow	M.	Middle of bow
U.H.	Upper half of the bow	P.	Point of bow
 Keep the finger down			

DIVISIONS of the BOW



THE OPEN STRINGS



FIRST BOWING EXERCISES

M., U.H., L.H.

1

II

III

I

IV

M., U.H., L.H.

2

II III

III II

I II

II I

III IV

IV III

M., U.H., L.H.

3

W.B. P. W.B. Fr. W.B. P. W.B. Fr.

W.B. P. W.B. W.B. P. W.B.

THE FIRST POSITION

SHORT STRETCH-MINOR THIRD

The First, Second and Fourth Fingers on the D String

4

M. 0

II

5

Lento

L.H. 2

Student

Teacher

W.B.

L.H. 4

W.B.

THE HALF POSITION

37

The hand moves a semitone nearer the nut

81

82

W.B.

Andante

M.

83

mf

TECHNICAL SUPPLEMENT

THE FOLLOWING FINGER DRILLS SHOULD BE PLAYED ON ALL STRINGS



ALL BOWING EXERCISES TO BE PLAYED IN ALL PARTS OF THE BOW

E

F

M., L.H., U.H., Fr., P.

G

BOWING PATTERNS

INTRODUCTION TO DOUBLE STOPS

Andante

W.B.

H

FINGER DRILLS IN DOUBLE STOPS

W.B.

I

BOWING VARIANTS FOR SCALES

TO BE PLAYED IN ALL APPLICABLE PARTS OF THE BOW

J