GINO FRANCESCONI

SCUOLA PRATICA DEL VIOLONCELLO

ANTOLOGIA DIDATTICA

I. IMPOSTAZIONE - ESERCIZI E STUDI IN PRIMA POSIZIONE
II. LE POSIZIONI - ESERCIZI E STUDI
III. IL CAPOTASTO - ESERCIZI E STUDI

EDIZIONI SUVINI-ZERBONI - MILANO

PREFAZIONE

In questa *Antologia* per lo studio del violoncello, che è frutto della mia lunga esperienza personale, ho riunito — talvolta modificando, aggiornando e valorizzando ciò che di meglio fecero gli insigni didatti che ci precedettero — degli studi tolti in gran parte da metodi già noti, così da fornire in modo completo tutte le nozioni necessarie per apprendere la tecnica violoncellistica. S' intende che l' opportuna scelta, da parte dell'insegnante, di altri studi gioverà a consolidare ciò che l'allievo avrà appreso attraverso tali nozioni.

Ai miei Colleghi, i quali, come me, considerano l'insegnamento un'arte che richiede cultura, intuito e comunicativa, mi permetto di raccomandare di essere obbiettivi, di esporre con chiarezza, di tralasciare le inutili pedanterie, e, pur curando ogni particolare, di emancipare al più presto l'allievo con musica che lo interessi. Si dovrà ottenere fin dall'inizio il « bel suonare » e sarà questo il vero e metodico perfezionamento che permetterà all'allievo di progredire, nel momento della formazione artistica, con le proprie possibilità intellettuali ed il proprio spirito di osservazione, mentre nulla potrà poi correggerlo se all'inizio avrà preso quei difetti di cui l'impronta non si cancella più.

Ho creduto utile indugiarmi sulla impostazione ed esporre solamente le regole essenziali, che lo scolaro dovrà sempre tener presenti, limitando l'uso dei segni convenzionali ai soli esercizi dimostrativi. Nello studio delle posizioni ho seguito il sistema di considerare nuova posizione ogni spostamento cromatico della mano sinistra e ho cercato di dare in seguito una più ampia conoscenza del « capotasto ».

Alla prima posizione ho fatto seguire la quarta, non solo perchè la più facile — tanto che l'impostazione della mano sinistra si può fare anche in tale posizione — ma per rendere altresì più comprensibile il modo di eseguire i passaggi di posizione, cosa importantissima che dovrà essere particolarmente curata, facendo sempre notare i molti effetti di portamento. (Dotzauer nel suo metodo scrive che non vi sono che due posizioni principali: la prima e la quarta). L'uso delle posizioni estese dovrà essere guidato da giusti criteri tecnici e musicali perchè non divenga abuso. Lo studio per la tecnica dell'arco richiede tempo e costanza: in questa antologia ho raccolto quanto deve servire per una buona preparazione e, con degli esempi o brevi esercizi che non preoccupino l'allievo per la tecnica della mano sinistra, ho fatto conoscere i colpi d'arco di maggiore virtuosismo.

Spero che questo mio modesto lavoro, dedicato ai miei allievi, possa anche ottenere il consenso dei miei illustri Colleghi.

Milano, ottobre 1942

GINO FRANCESCONI.

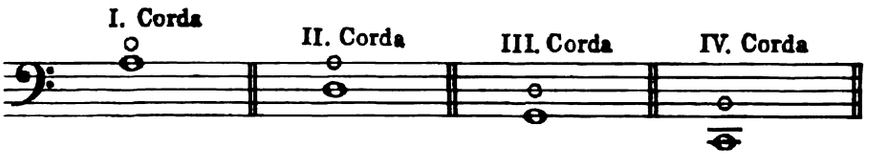
SCUOLA PRATICA DEL VIOLONCELLO

Antologia didattica

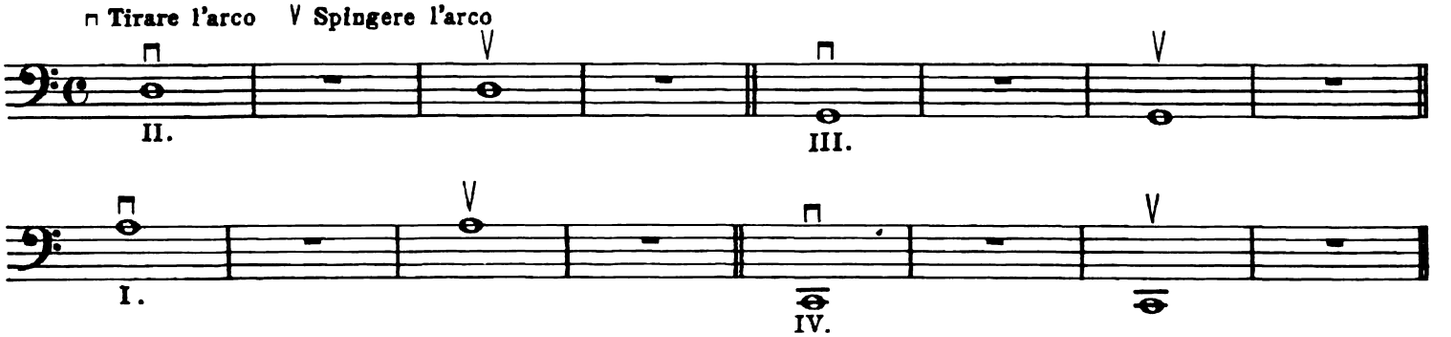
GINO FRANCESCONI

PRIMA PARTE

ACCORDATURA DEL VIOLONCELLO



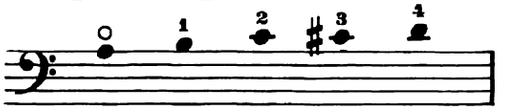
IMPOSTAZIONE DELL'ARCO



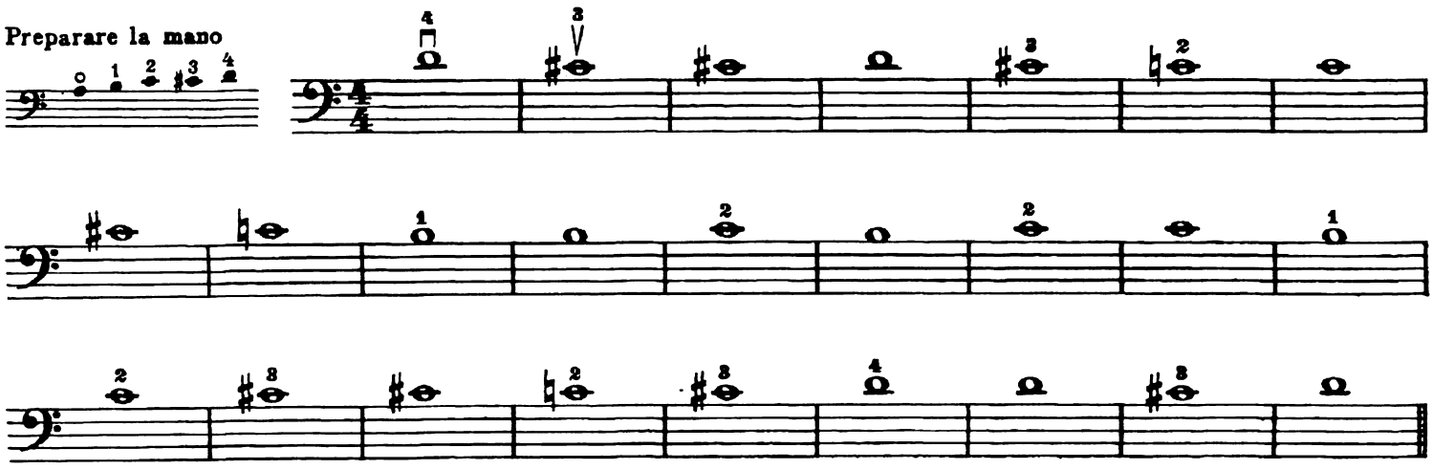
IMPOSTAZIONE MANO SINISTRA

PRIMA POSIZIONE

Note sulla prima corda



Preparare la mano



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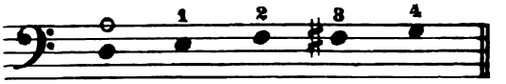
Note sulla seconda corda



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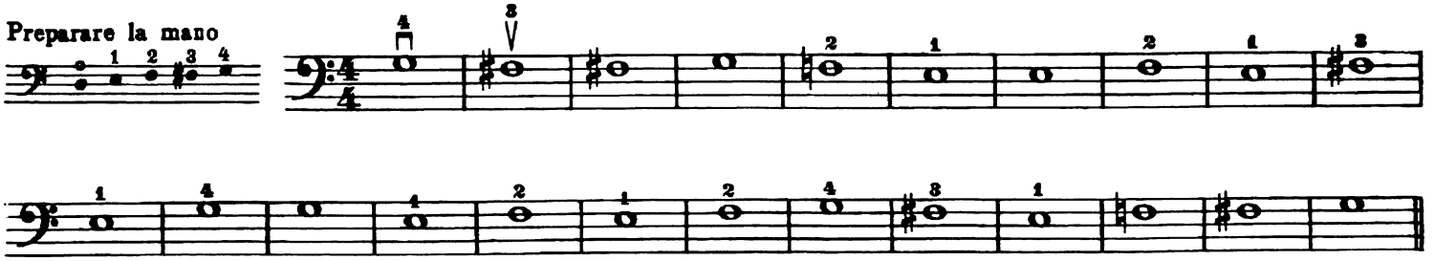

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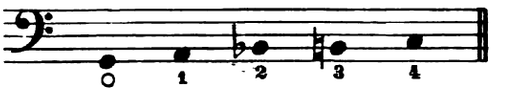

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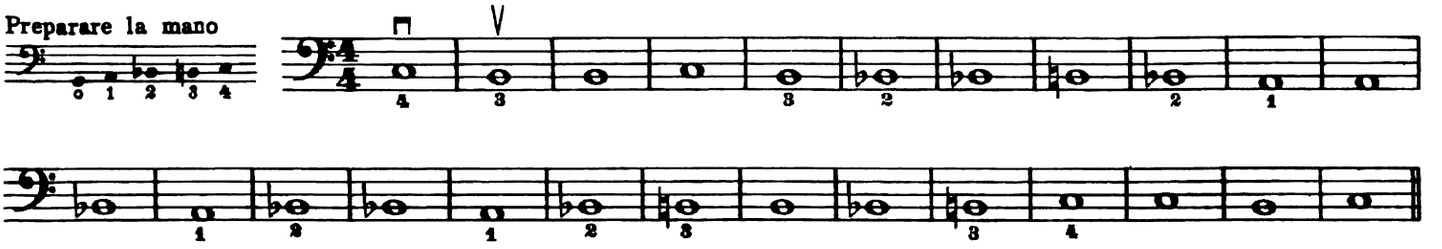

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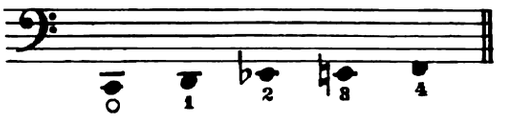

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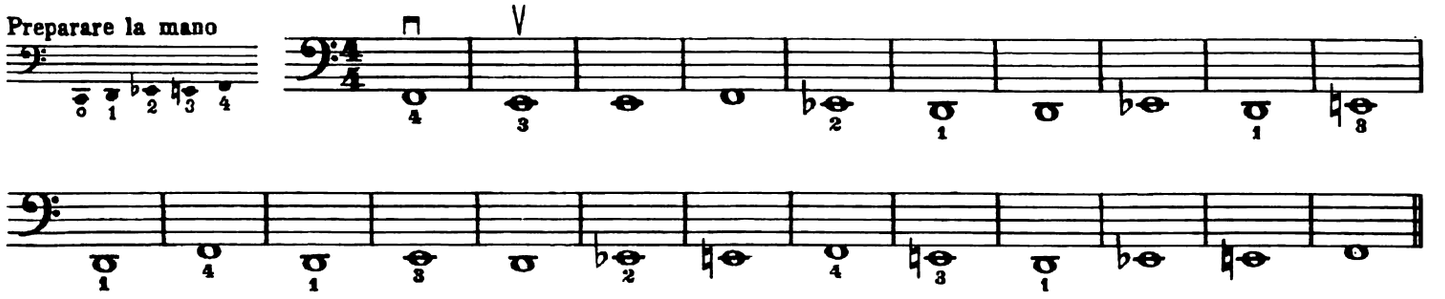

ESERCIZI IN PRIMA POSIZIONE

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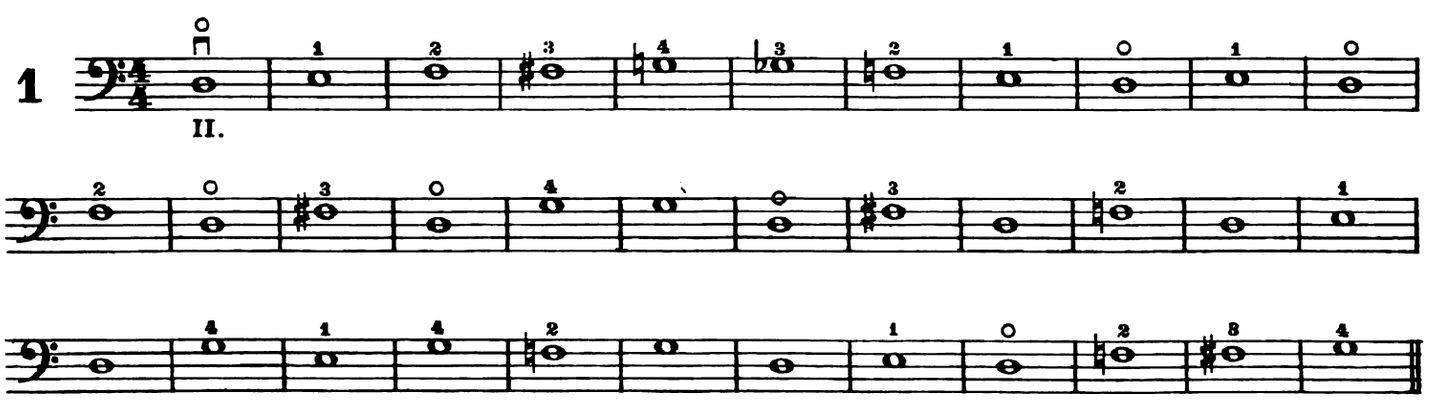

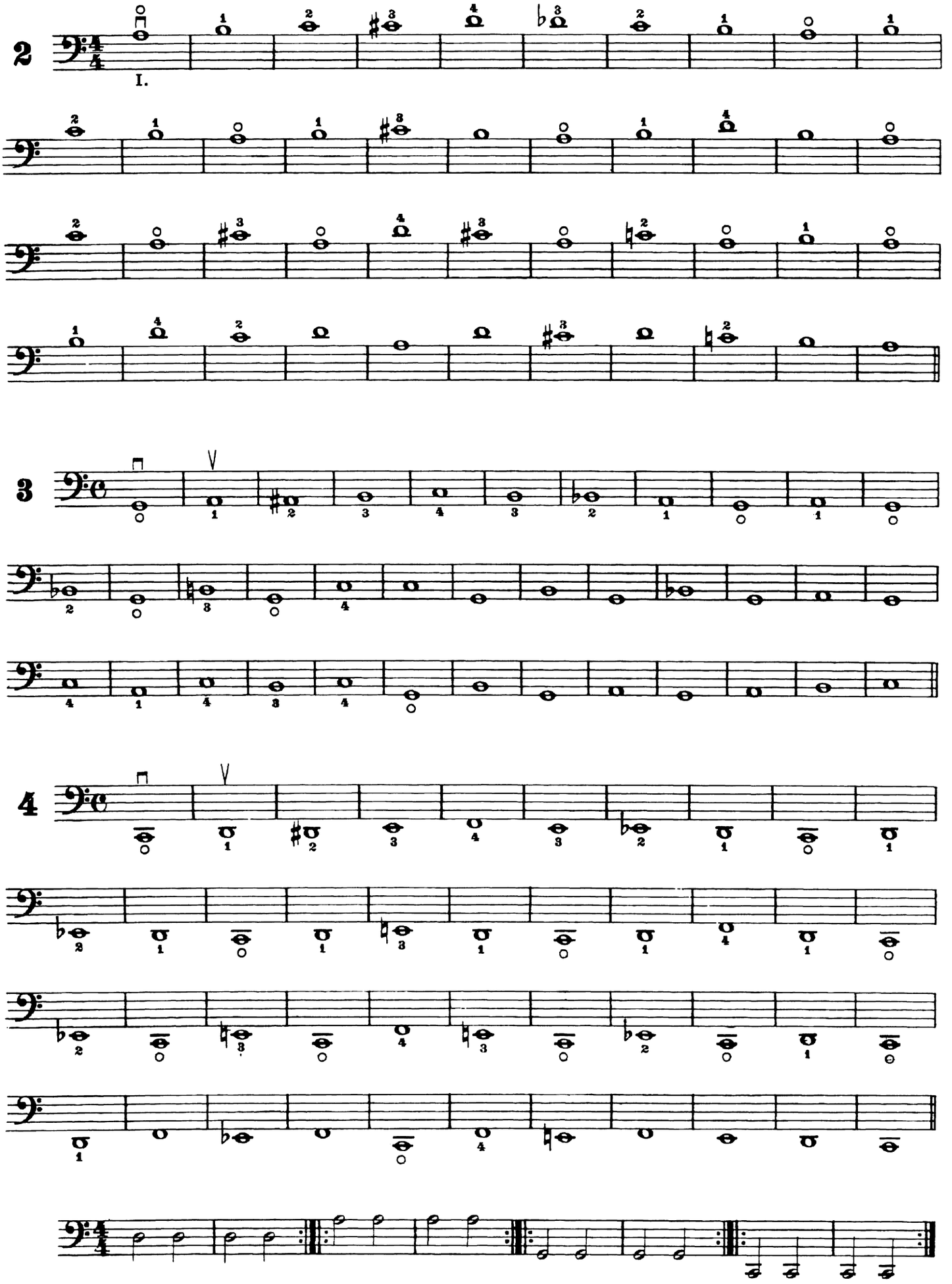
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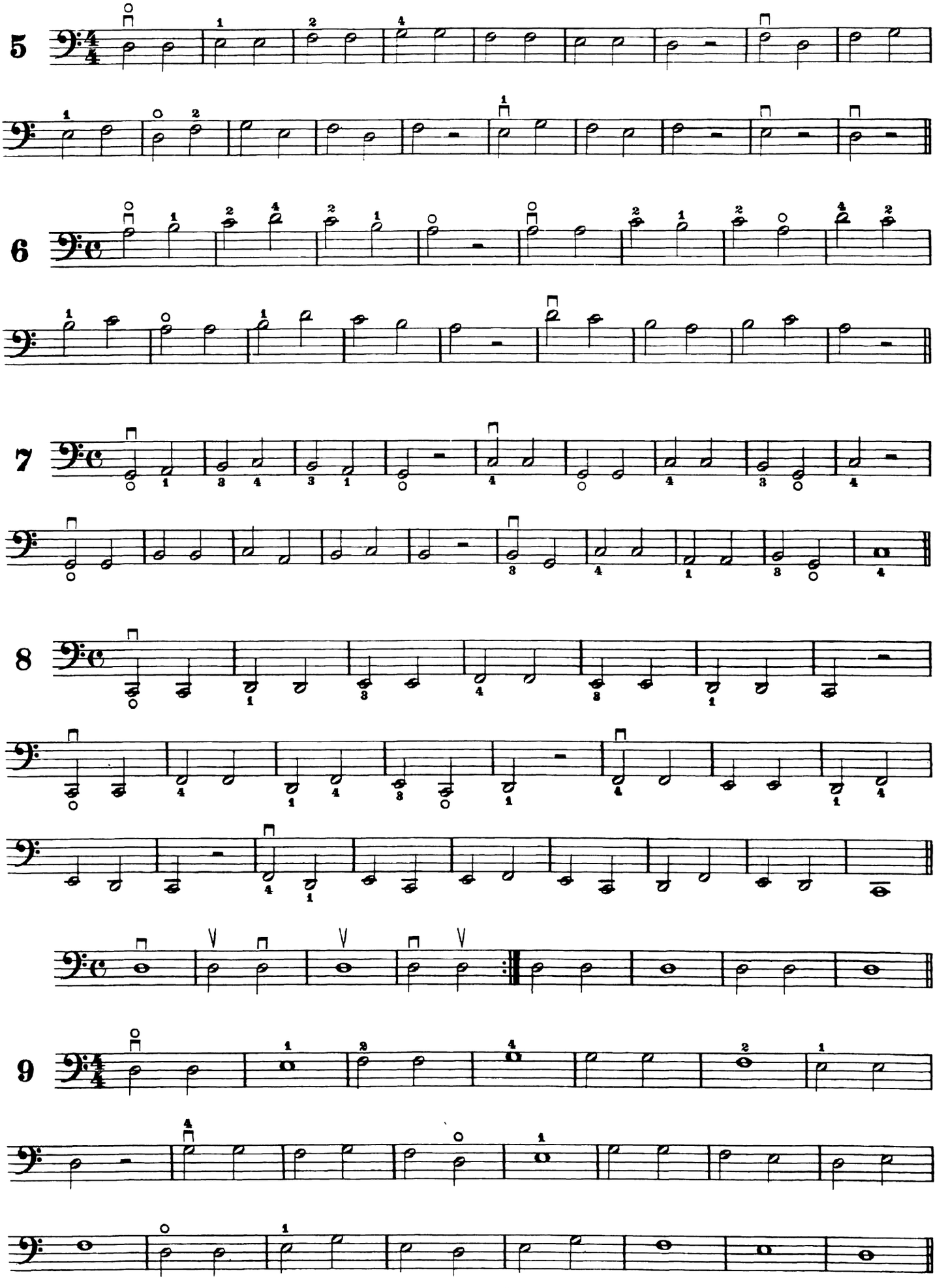
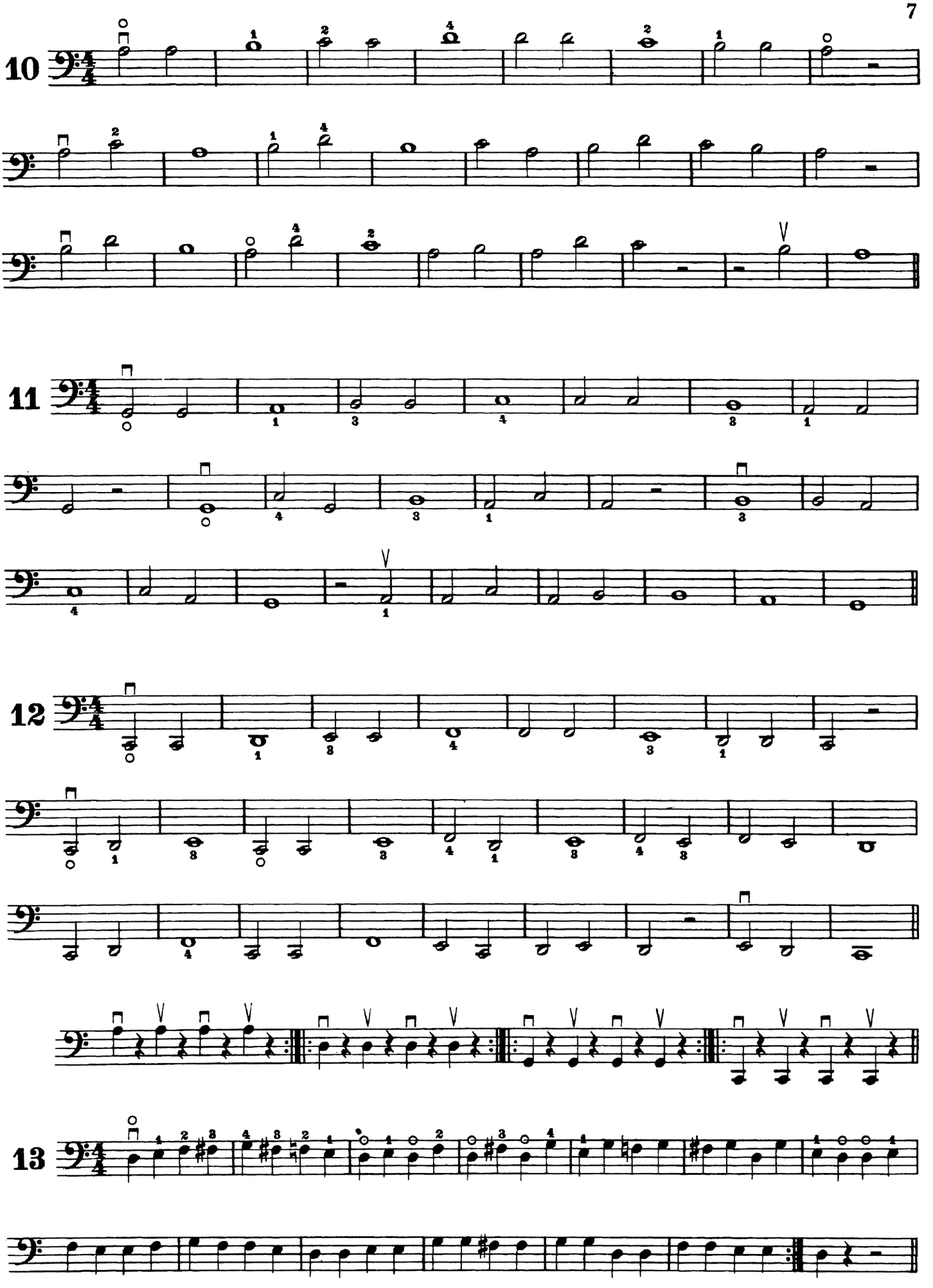
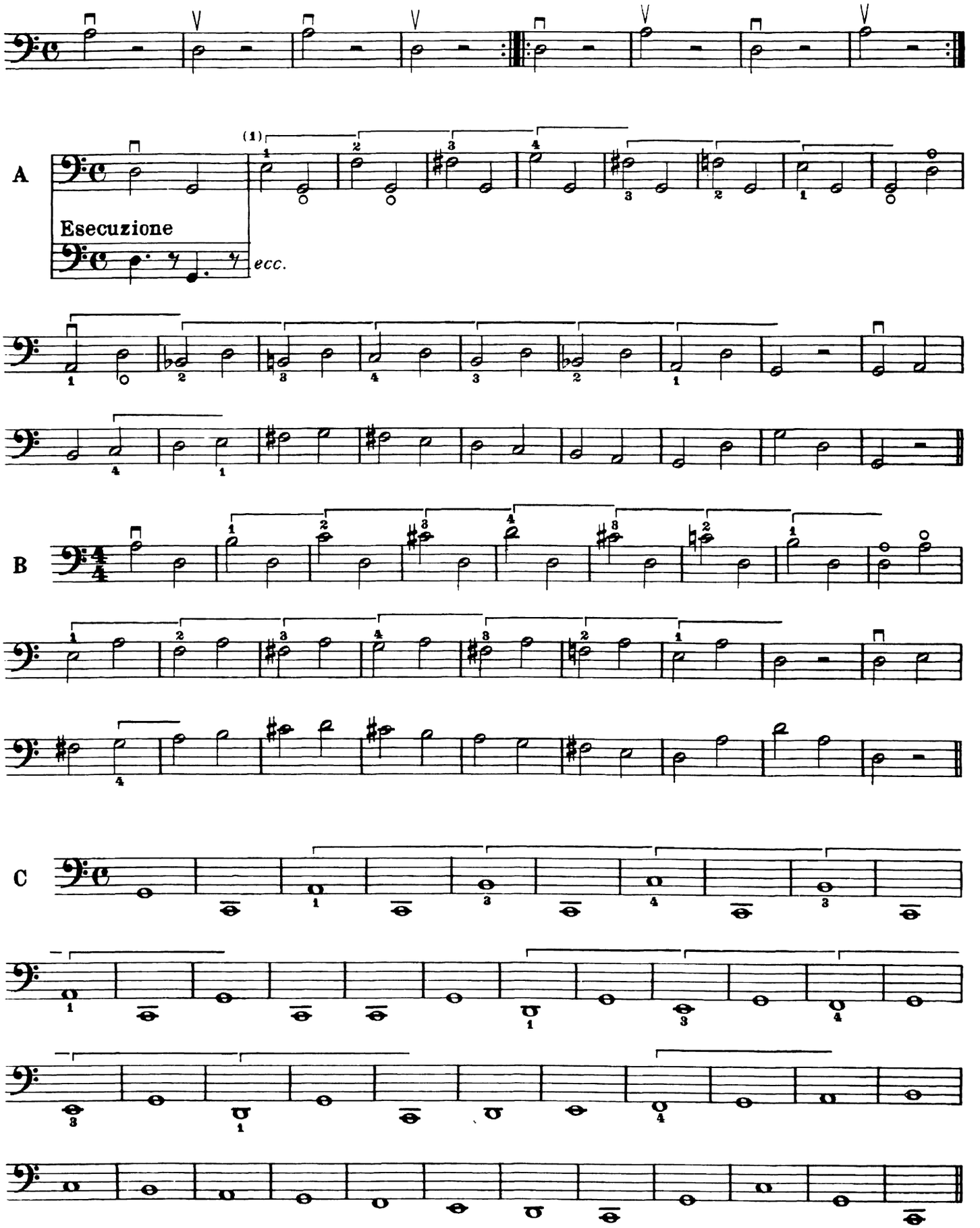
I.
3
4




10
11
12
13

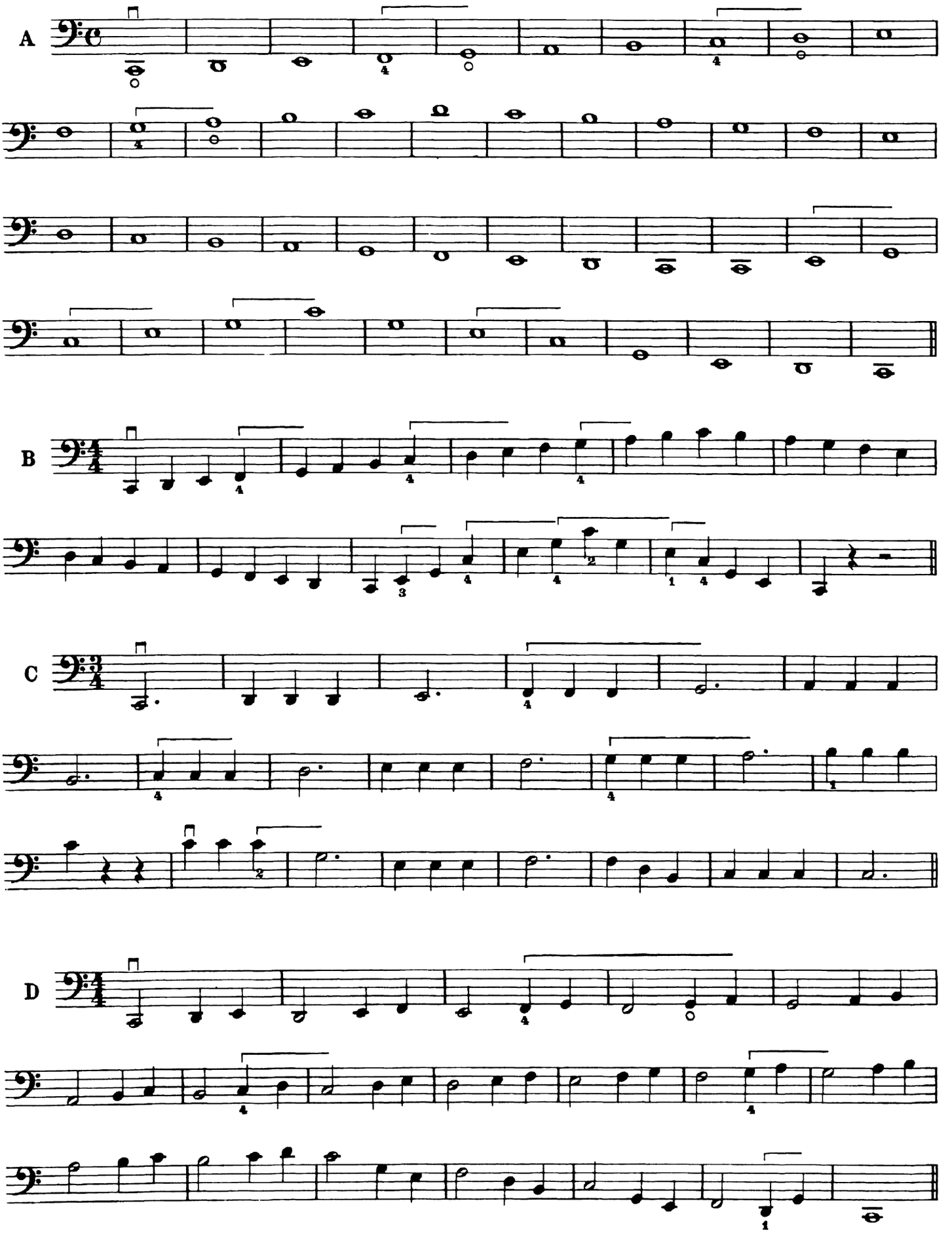
CAMBIAMENTO DI CORDA



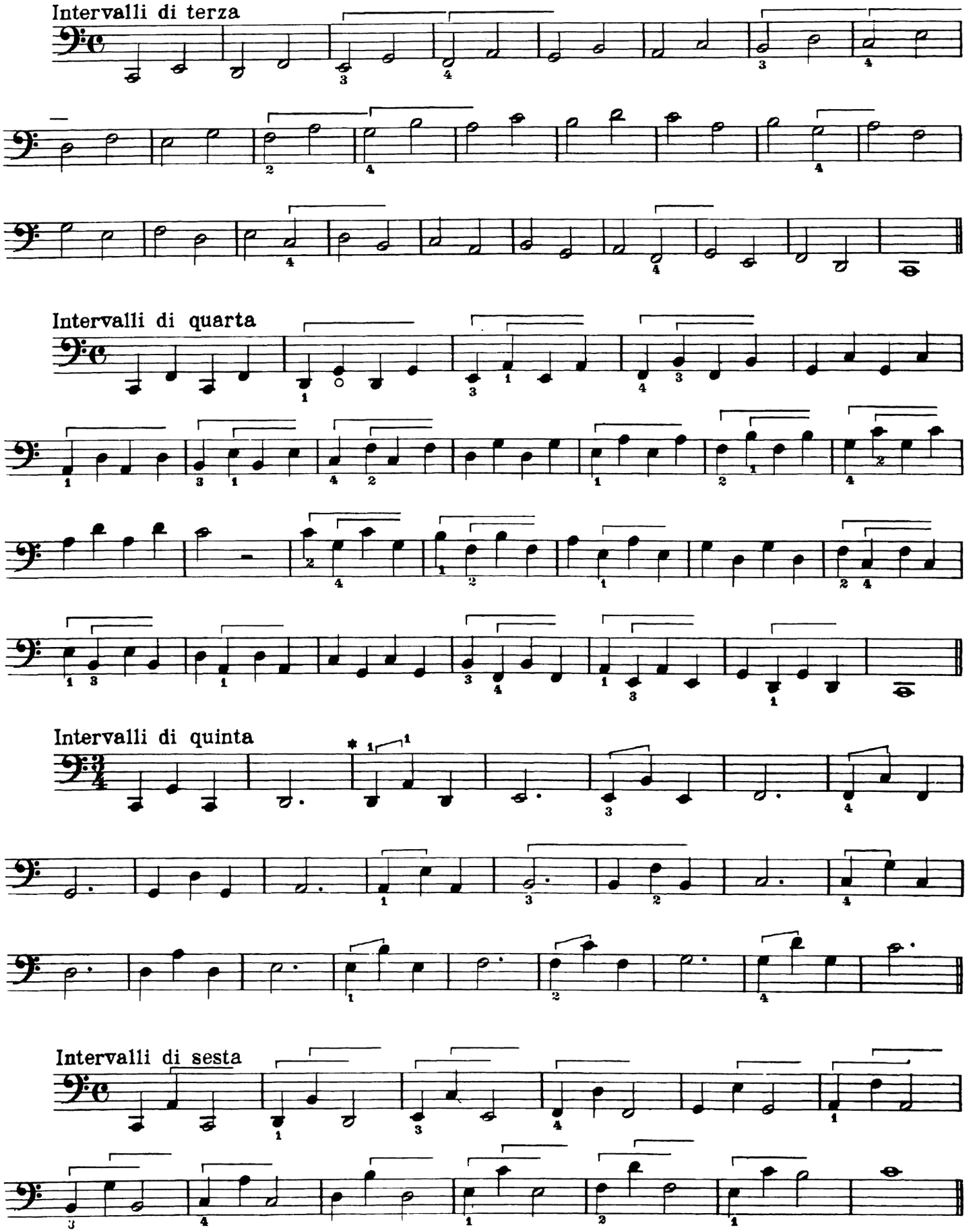
N.B. Non alzare mai il dito dalla corda specialmente se non si è iniziata la nota che segue.

(1) ⌐—— Indica: tenere fermo il dito.

ESERCIZI SULLA SCALA DI DO MAGGIORE

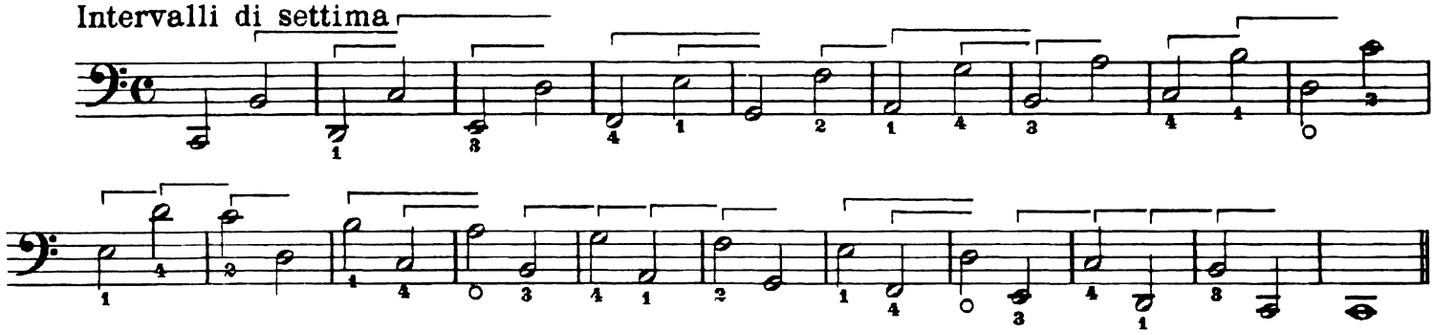


INTERVALLI

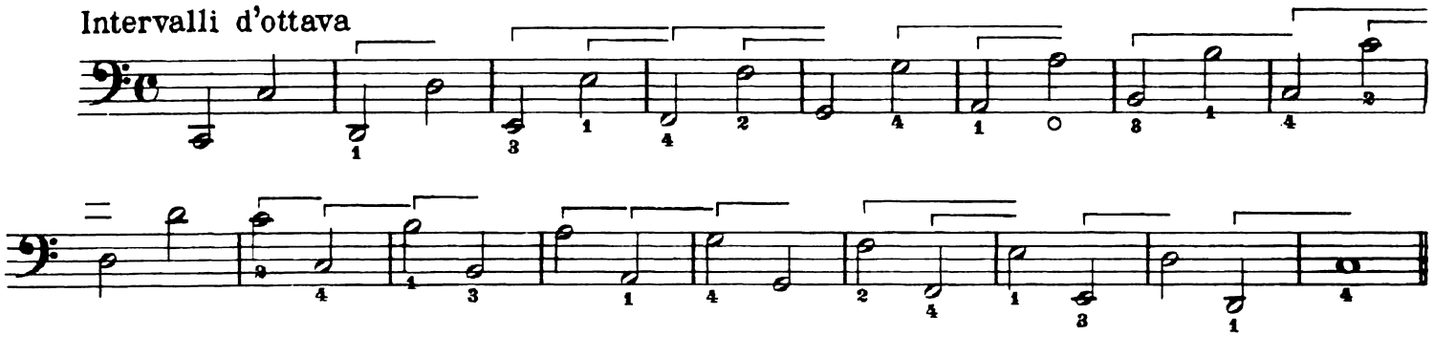


* Il dito deve premere contemporaneamente le due corde.

Intervalli di settima



Intervalli d'ottava

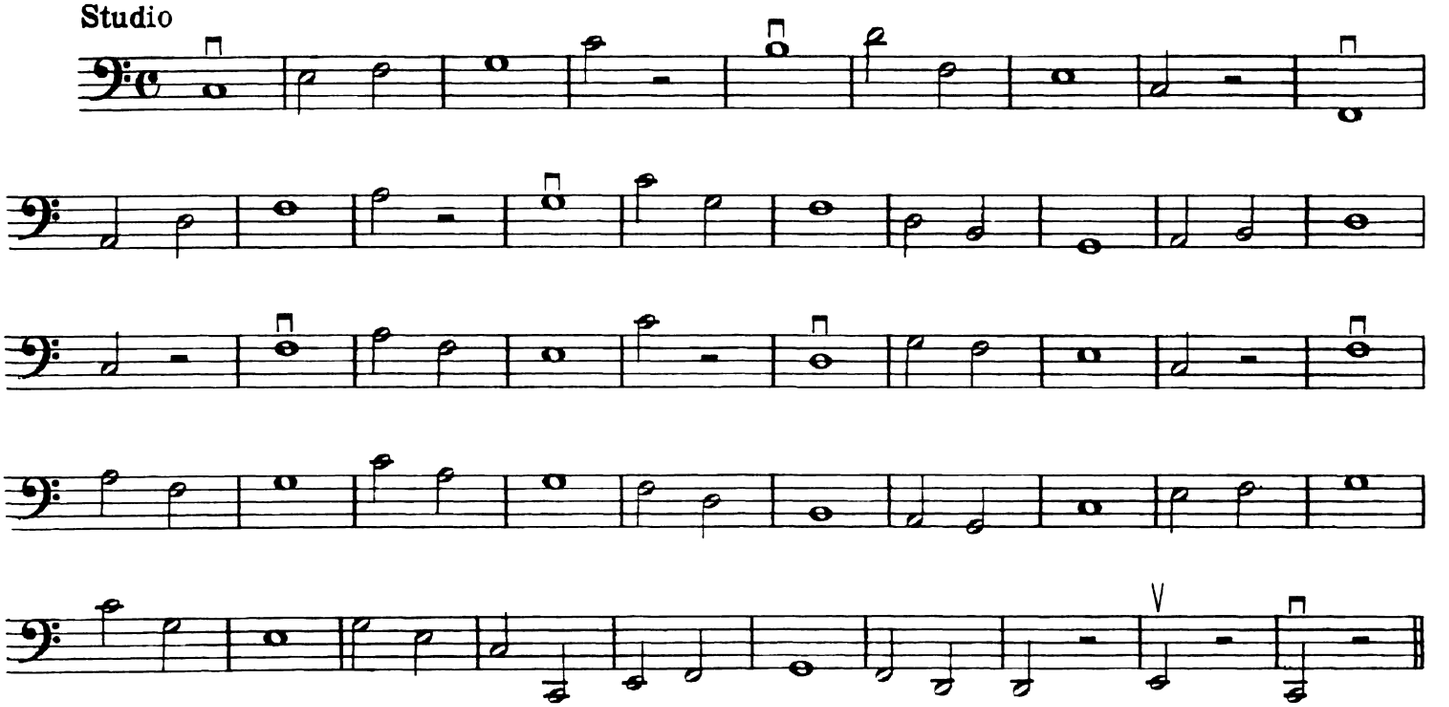


Lezione 1

Mettere in pratica quanto precedentemente è stato dimostrato

QUARENGHI

Studio



Lezione 2

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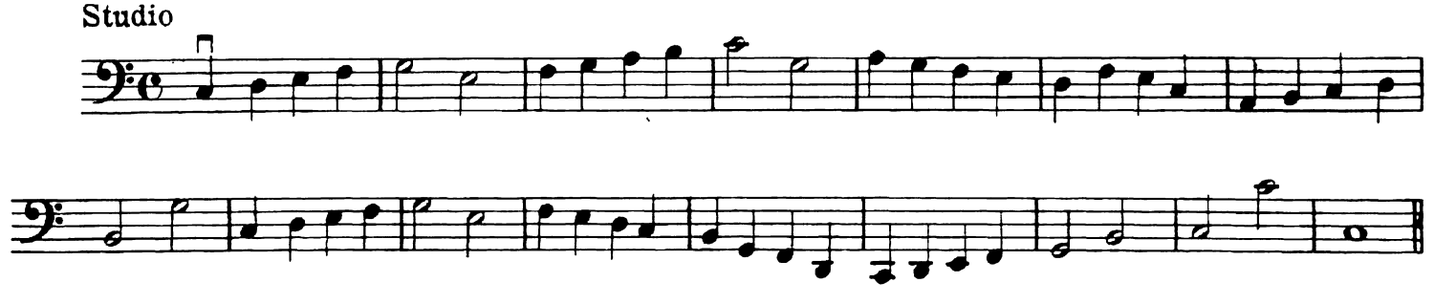

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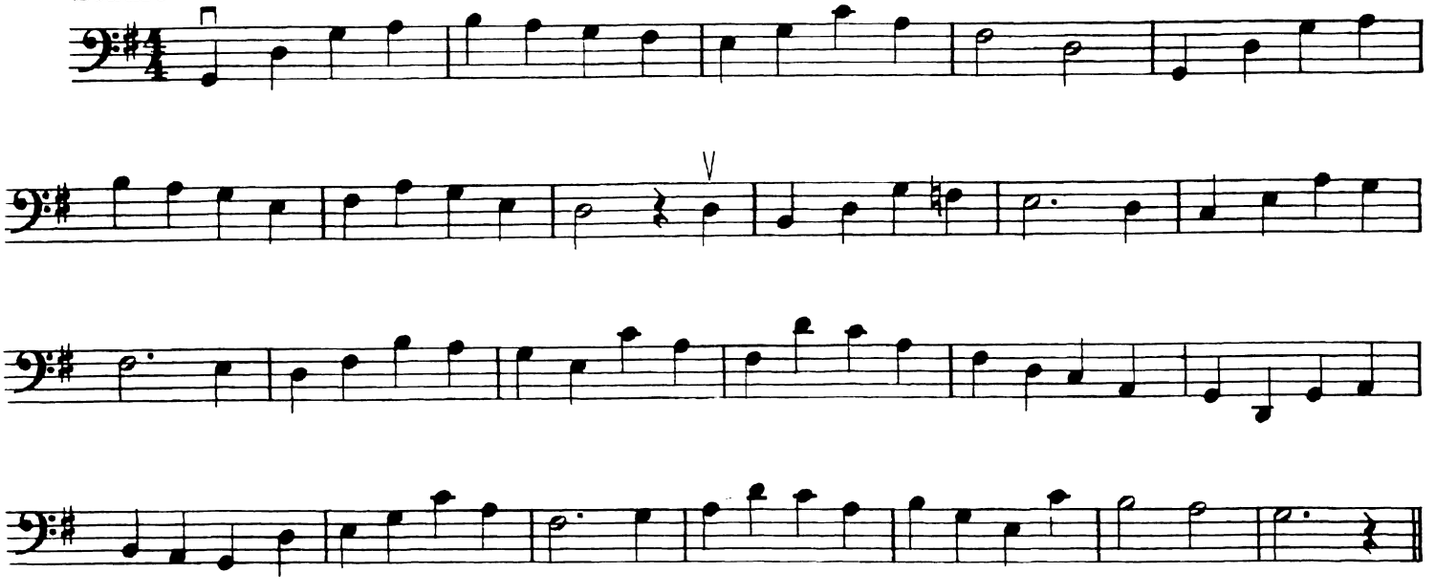
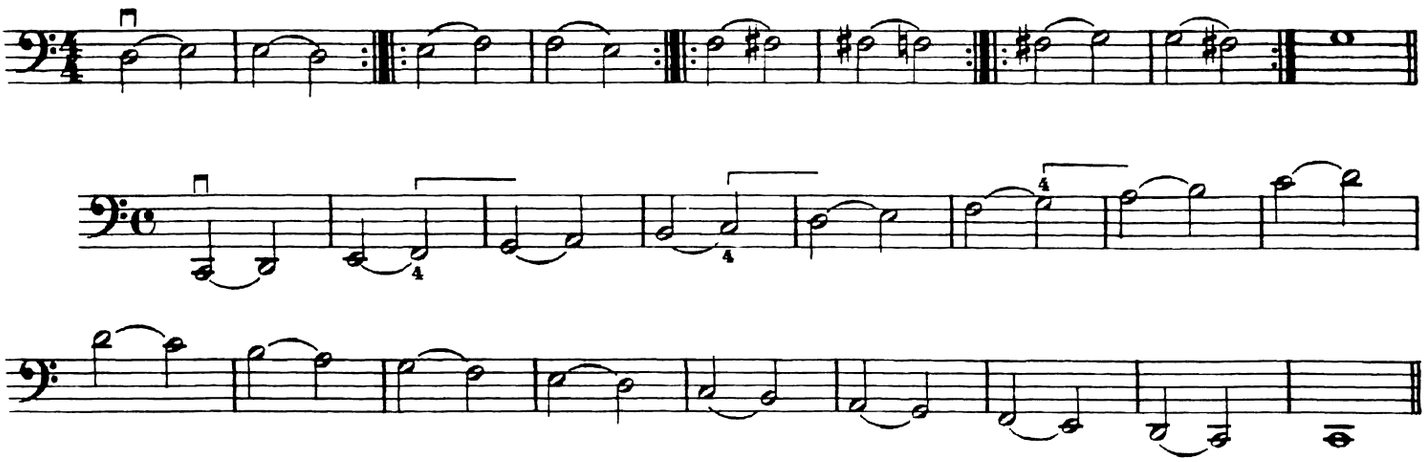
Studio



Lezione 4

LEGATO



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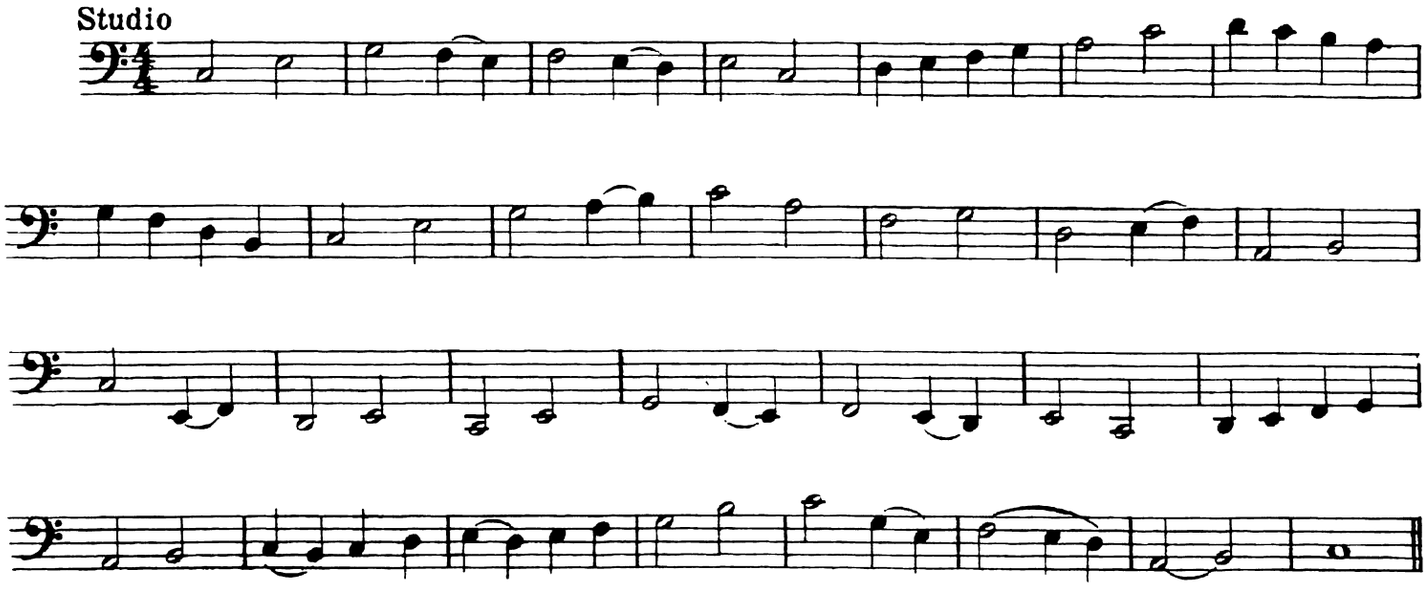
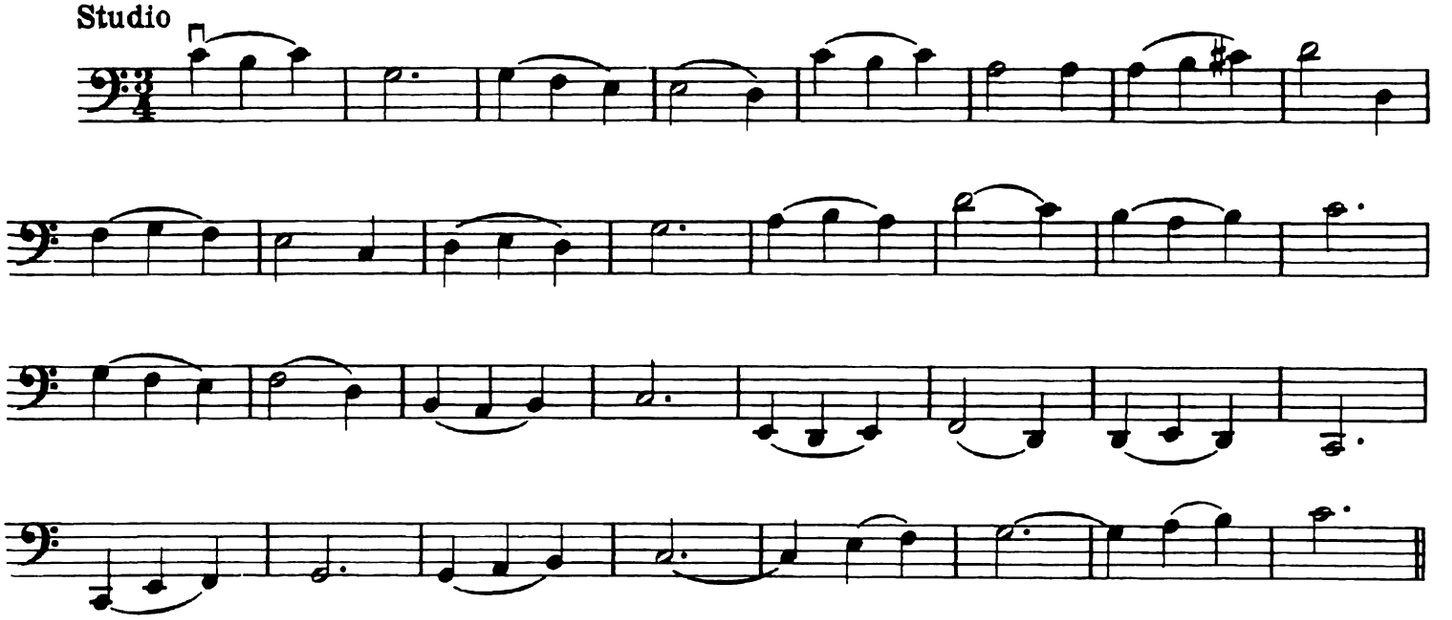


Lezione 5

Esercizio

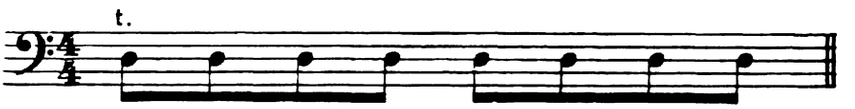
Studio



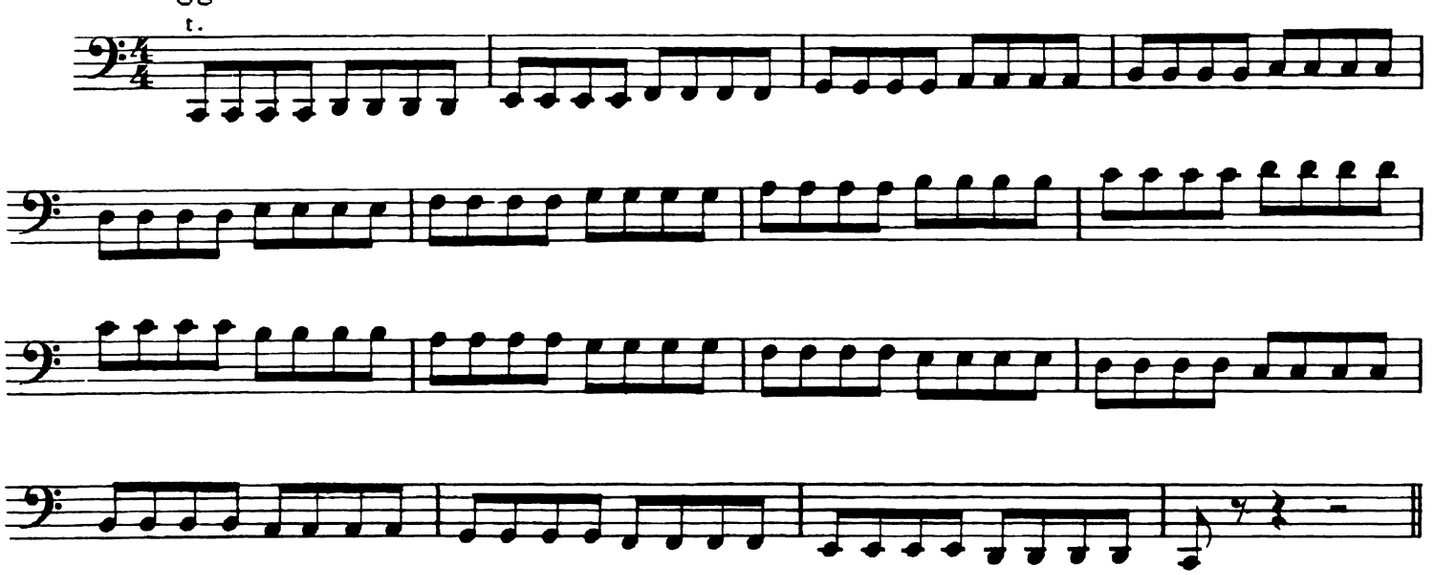
Lezione 6

Abbreviature

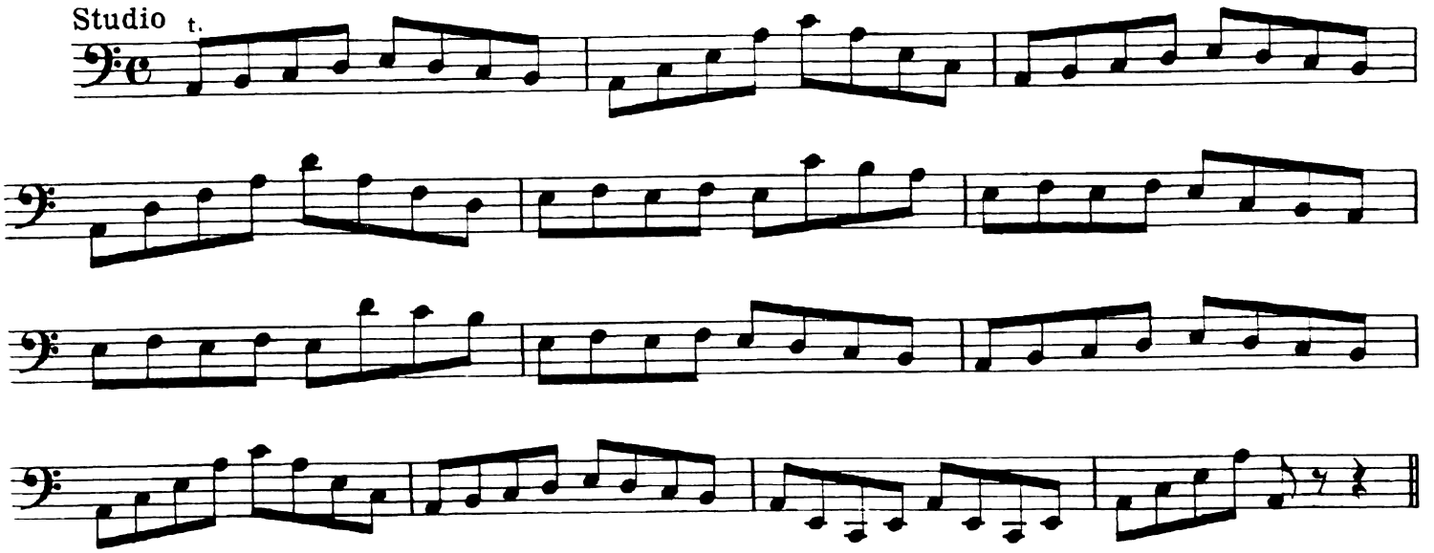
t. al tallone dell'arco
M. alla metà dell'arco
P. alla punta dell'arco
tt. tutto l'arco



Do magg.



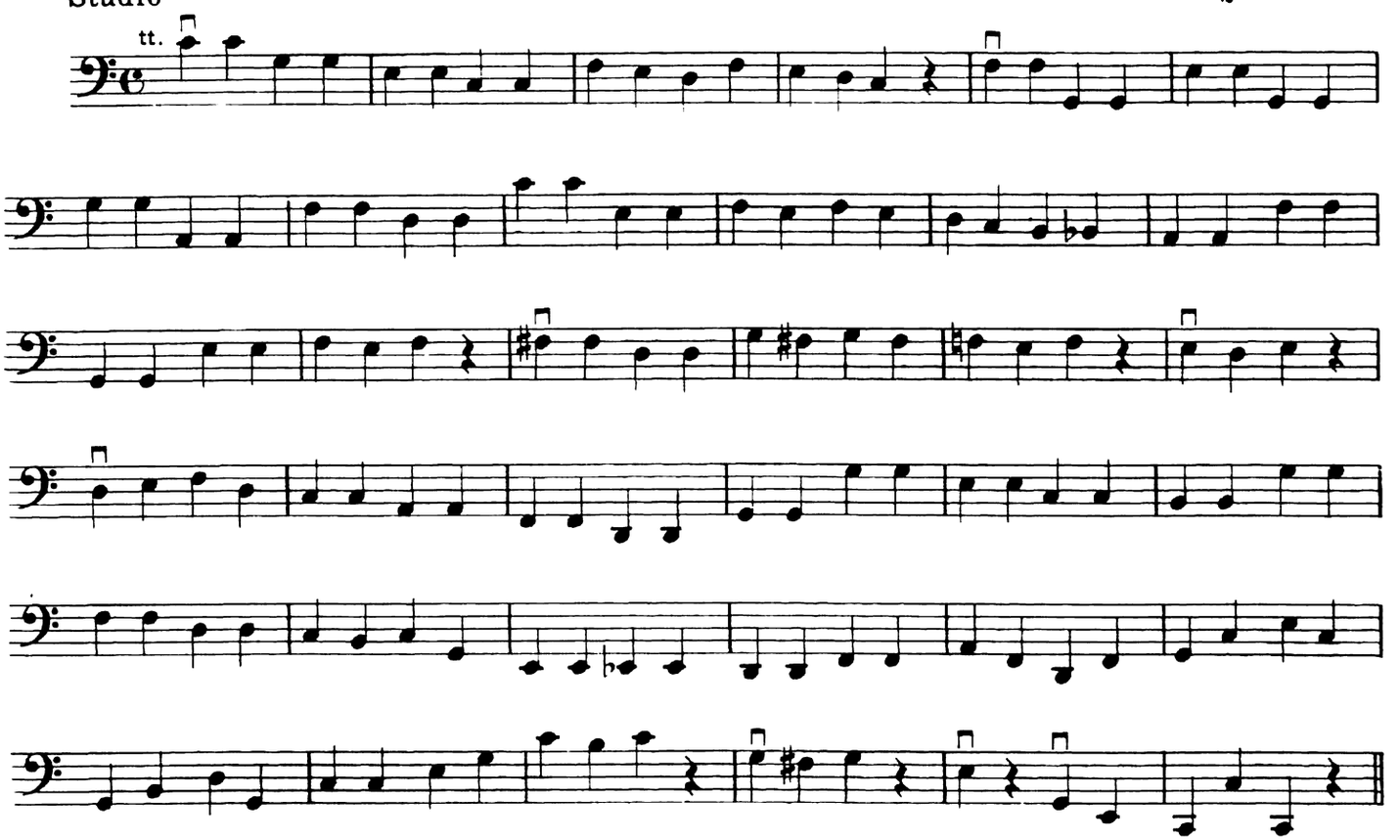
Studio t.



Lezione 7

Studio QUARENGHI

tt.

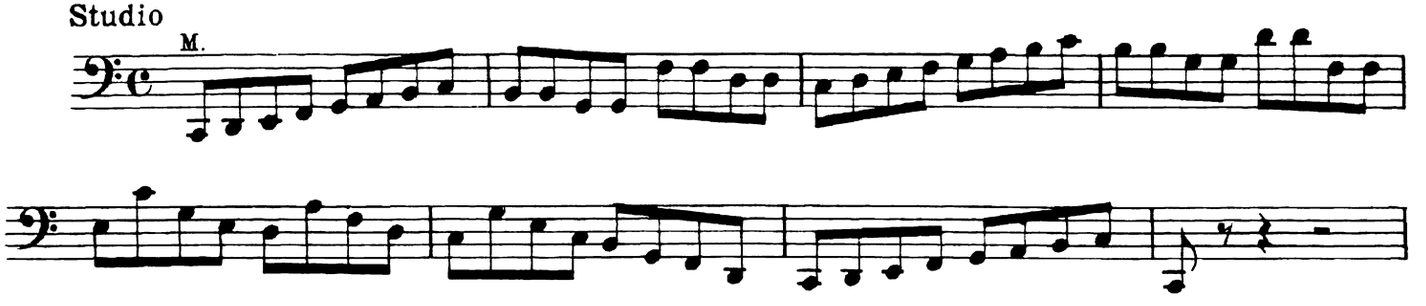


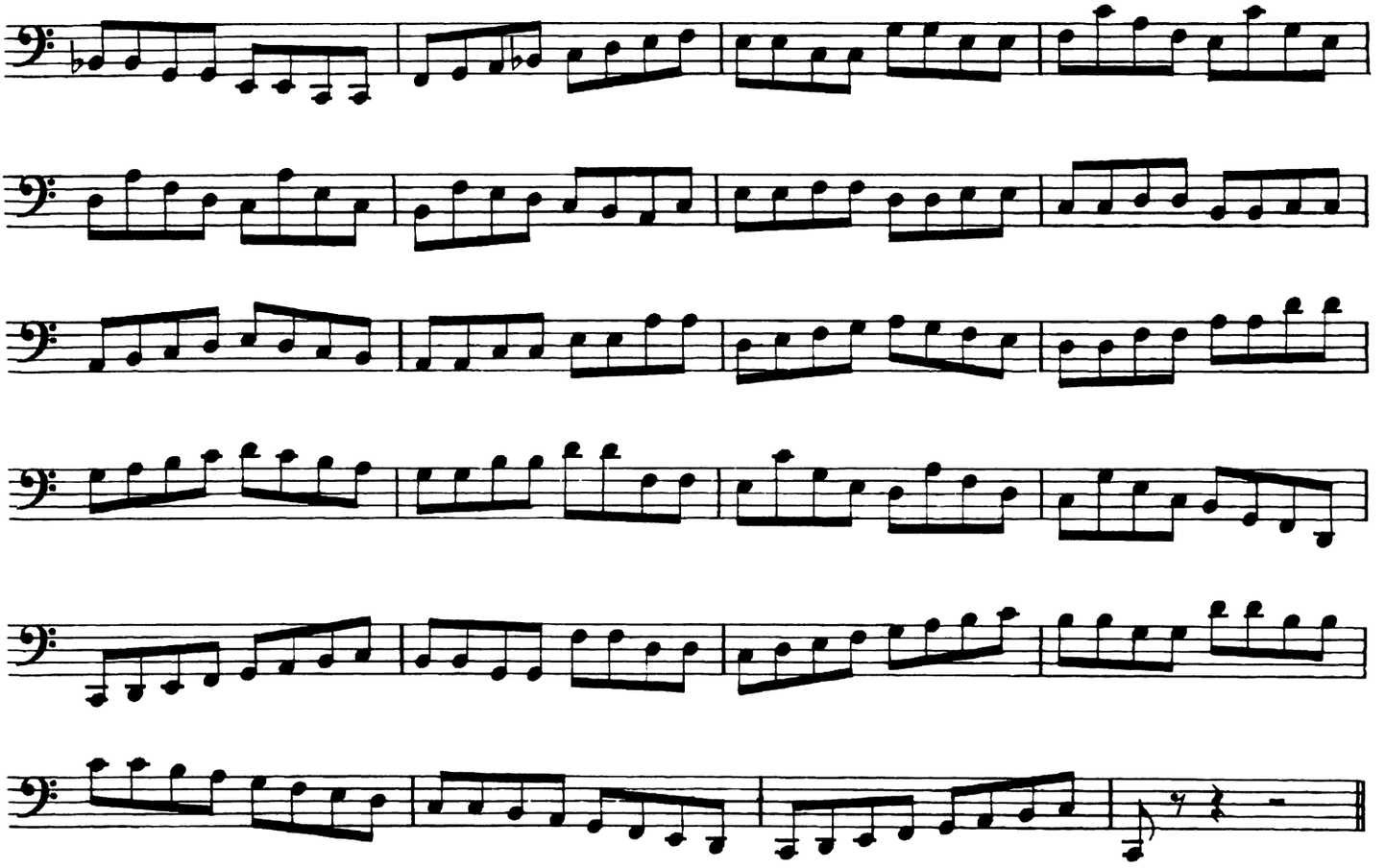
Lezione 8

QUARENGHI

Studio

M.

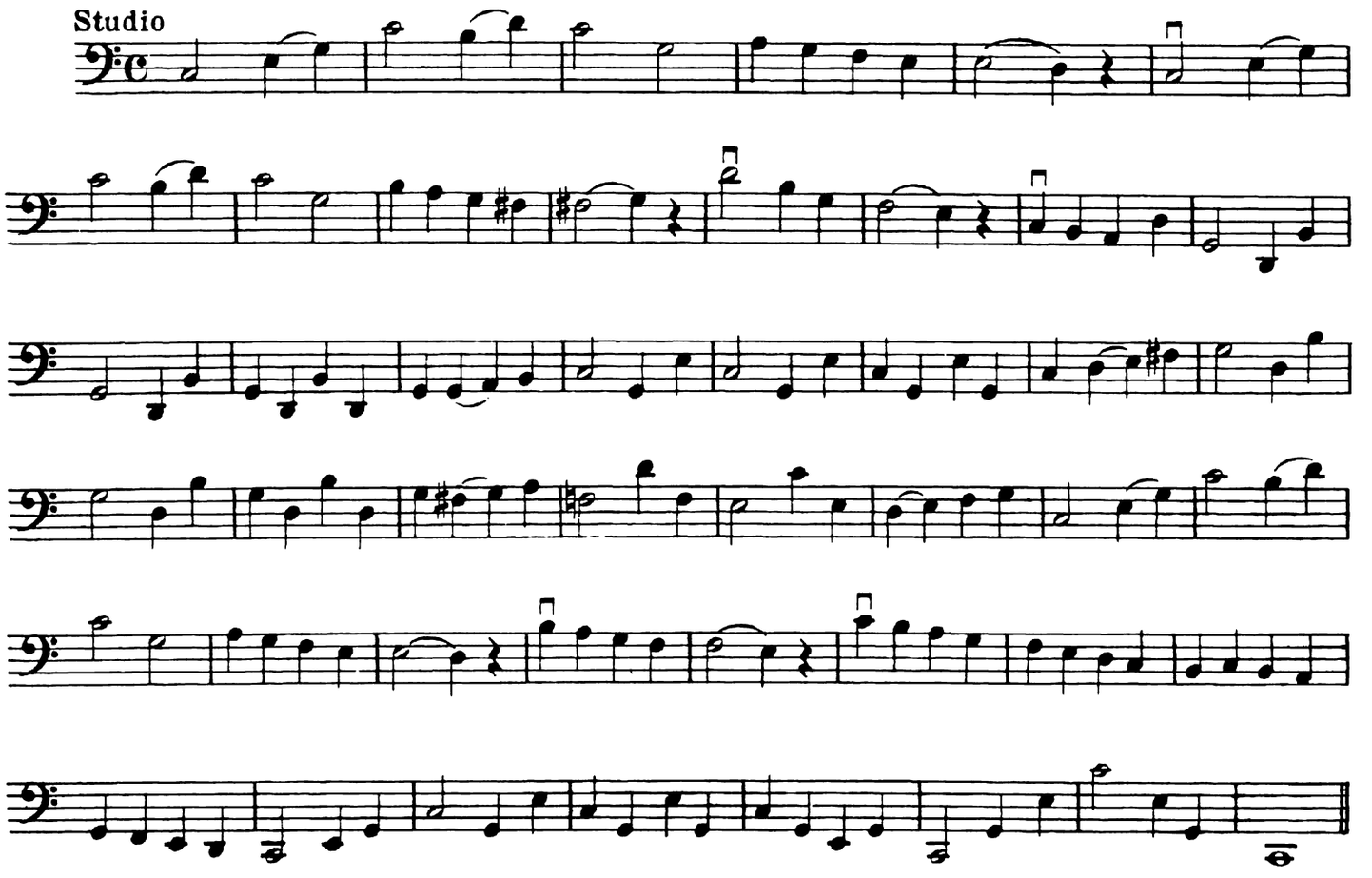




Lezione 9

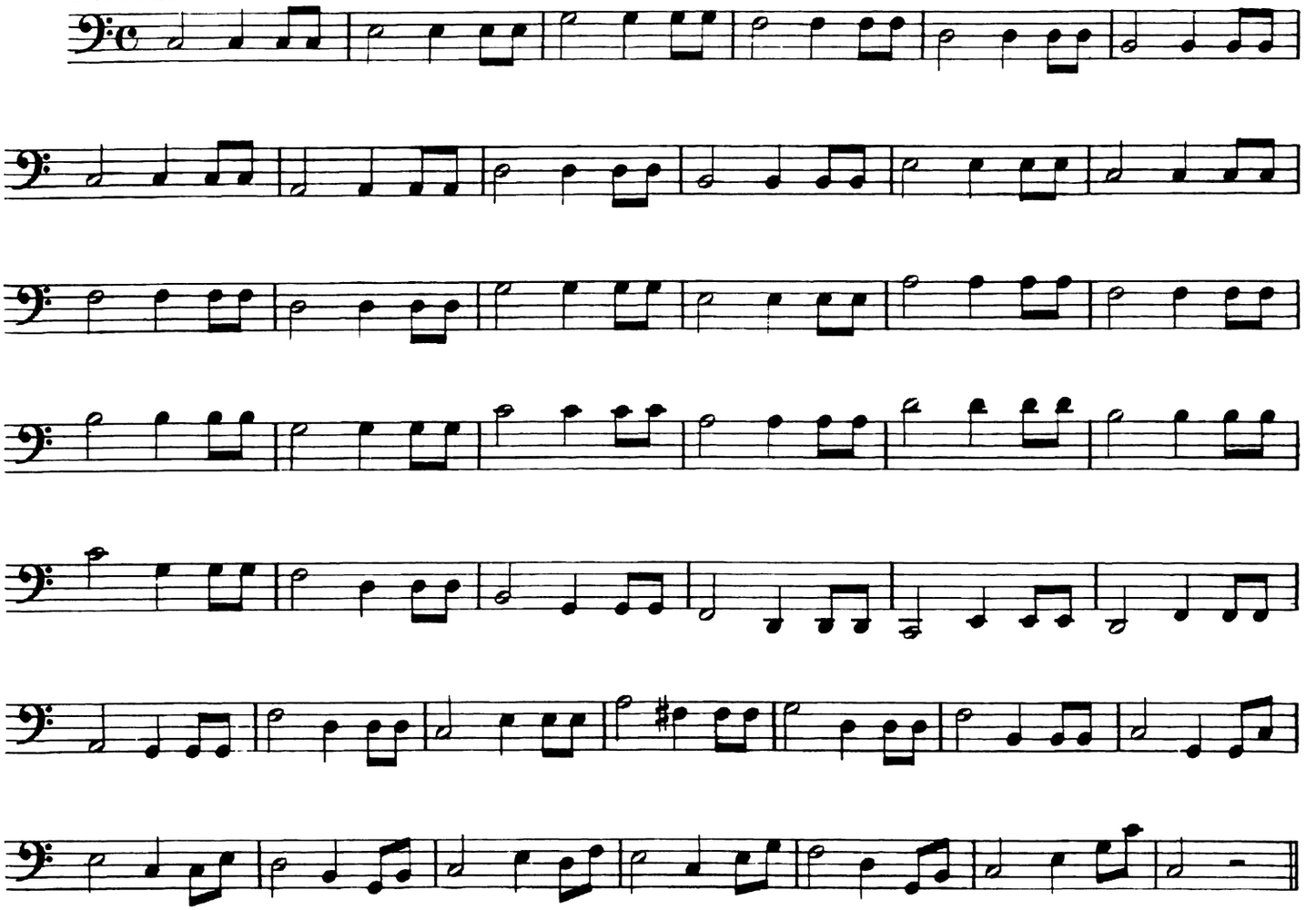
QUARENGHI

Studio

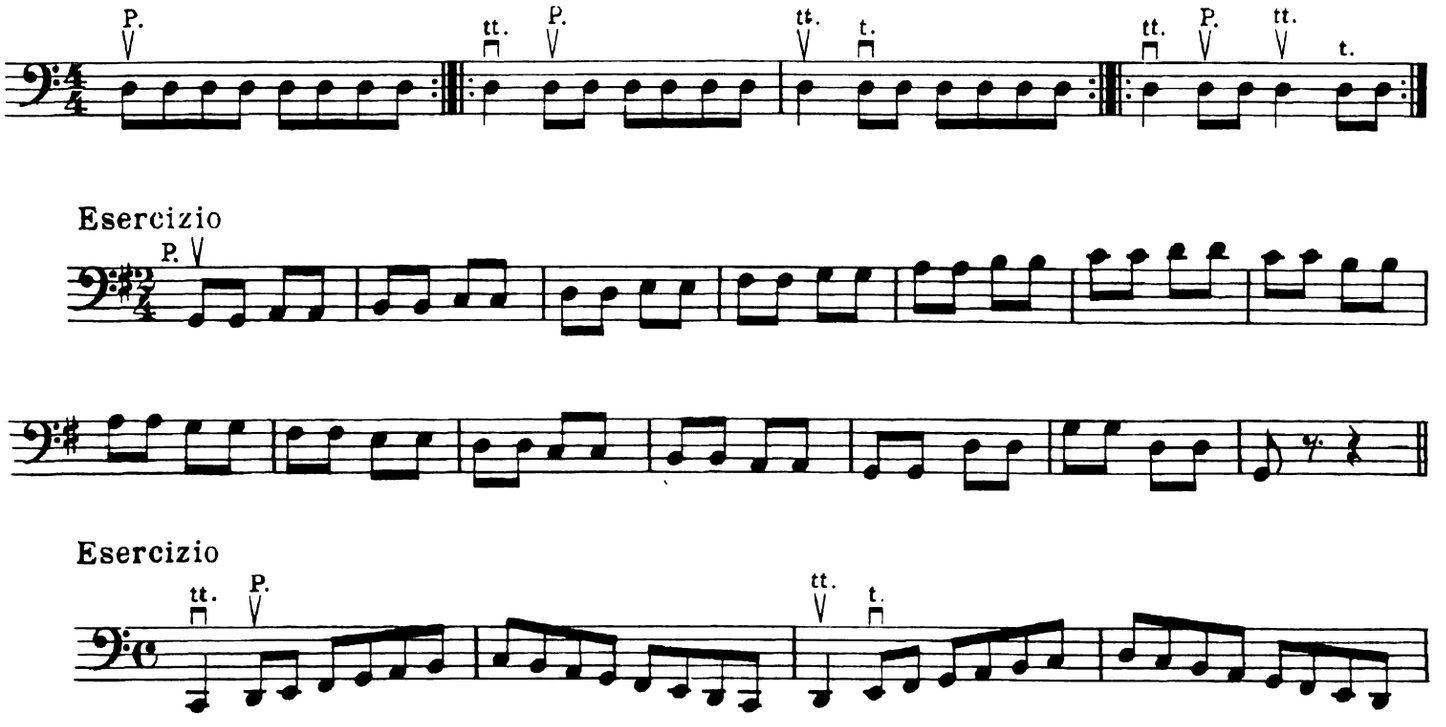


Lezione 10

Esercizio

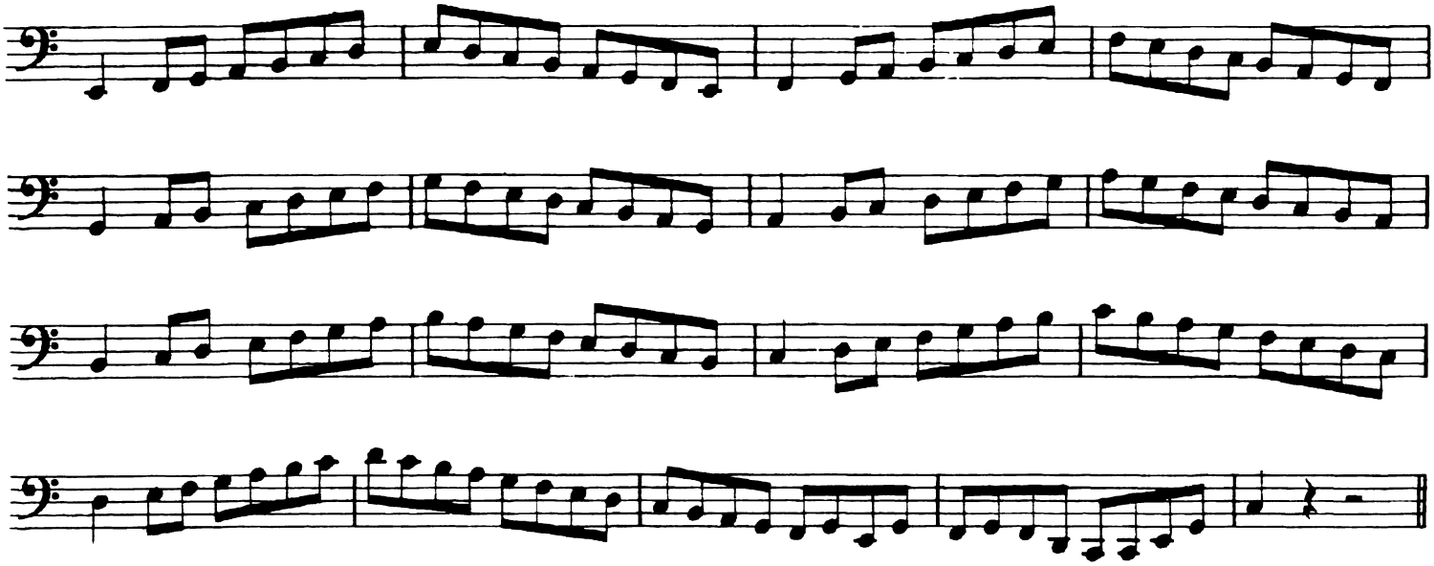


Lezione 11



Esercizio

Esercizio



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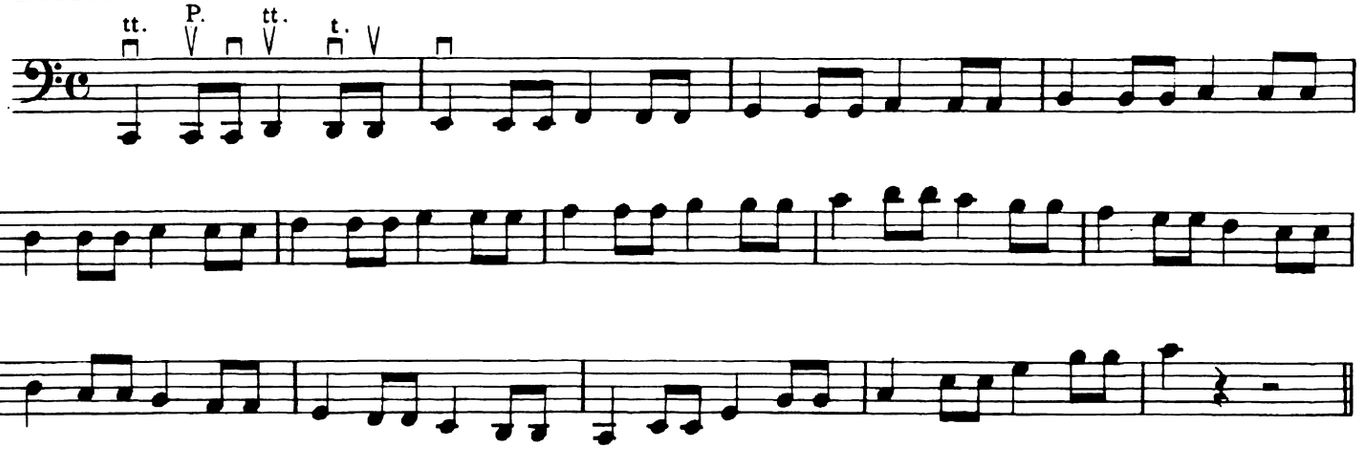
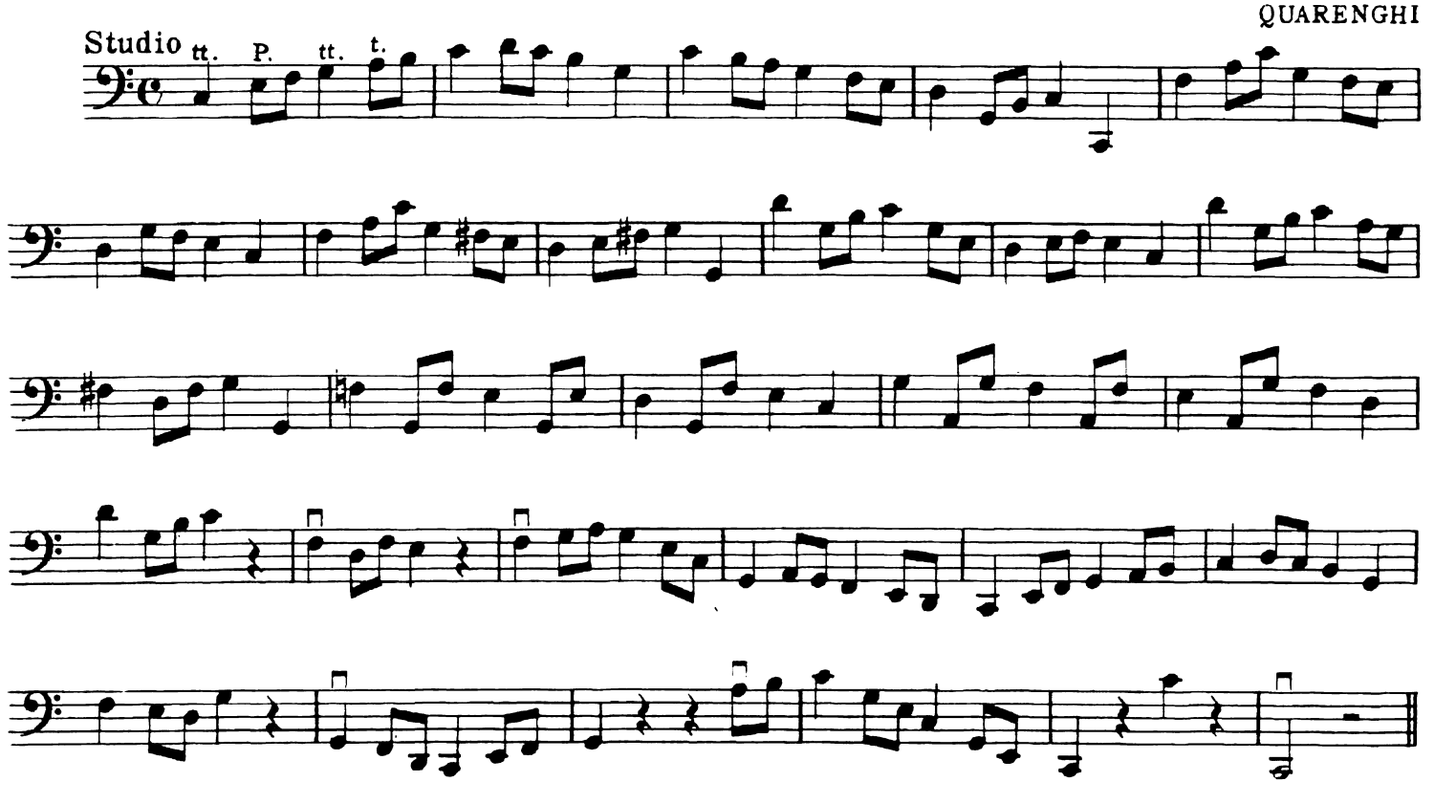


Lezione 12

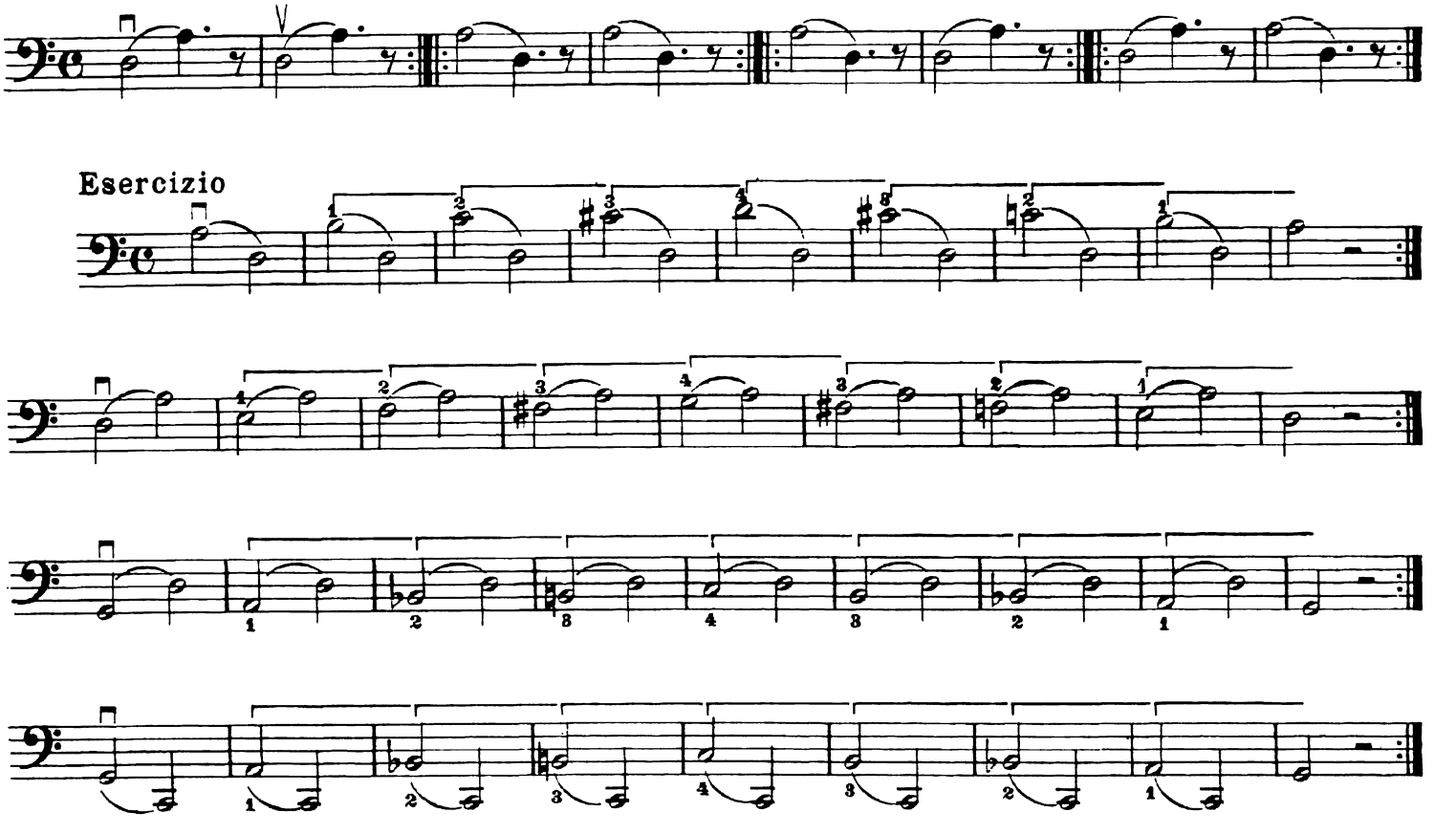
QUARENGHI

Studio



S. 4023 a Z.

LEGATO CON CAMBIAMENTO DI CORDA



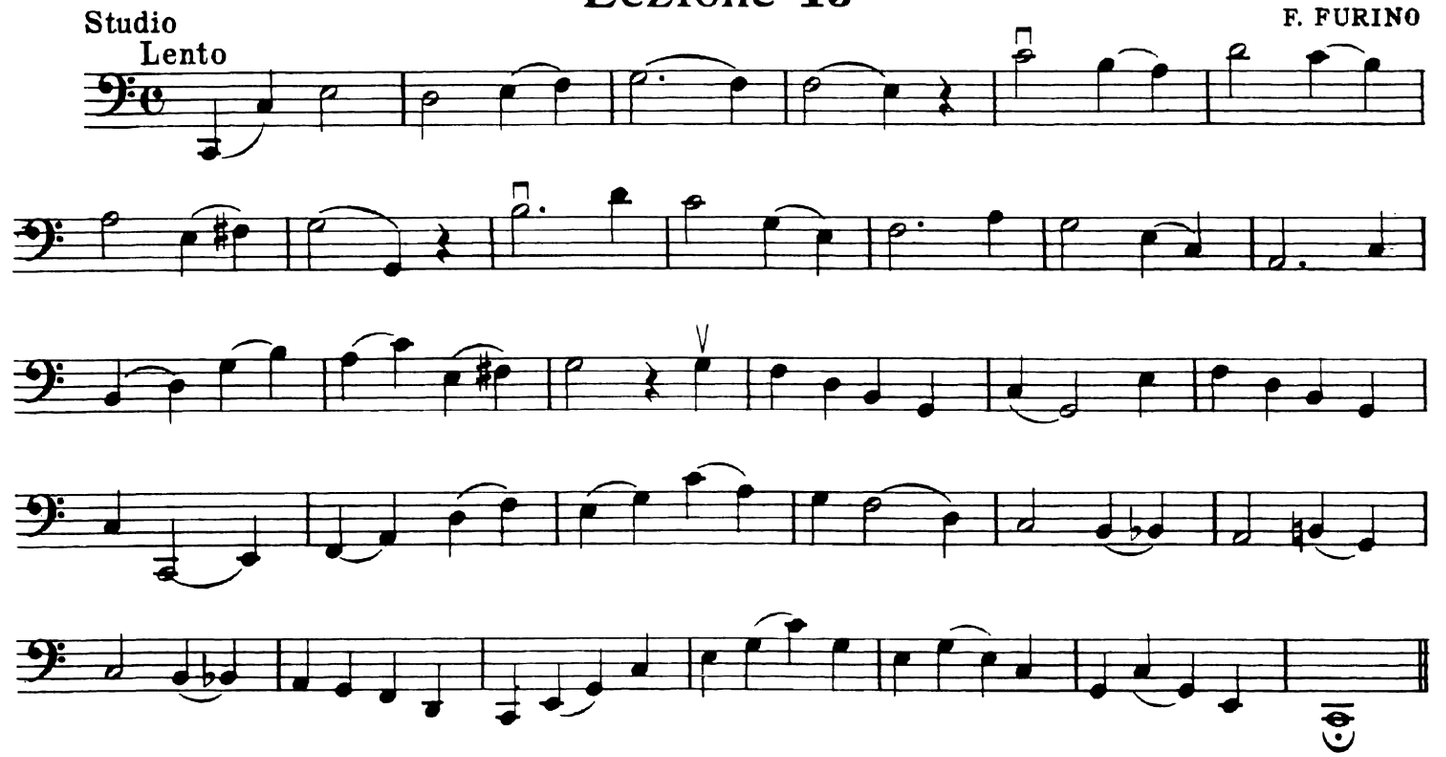
Esercizio

Lezione 13

Studio

Lento

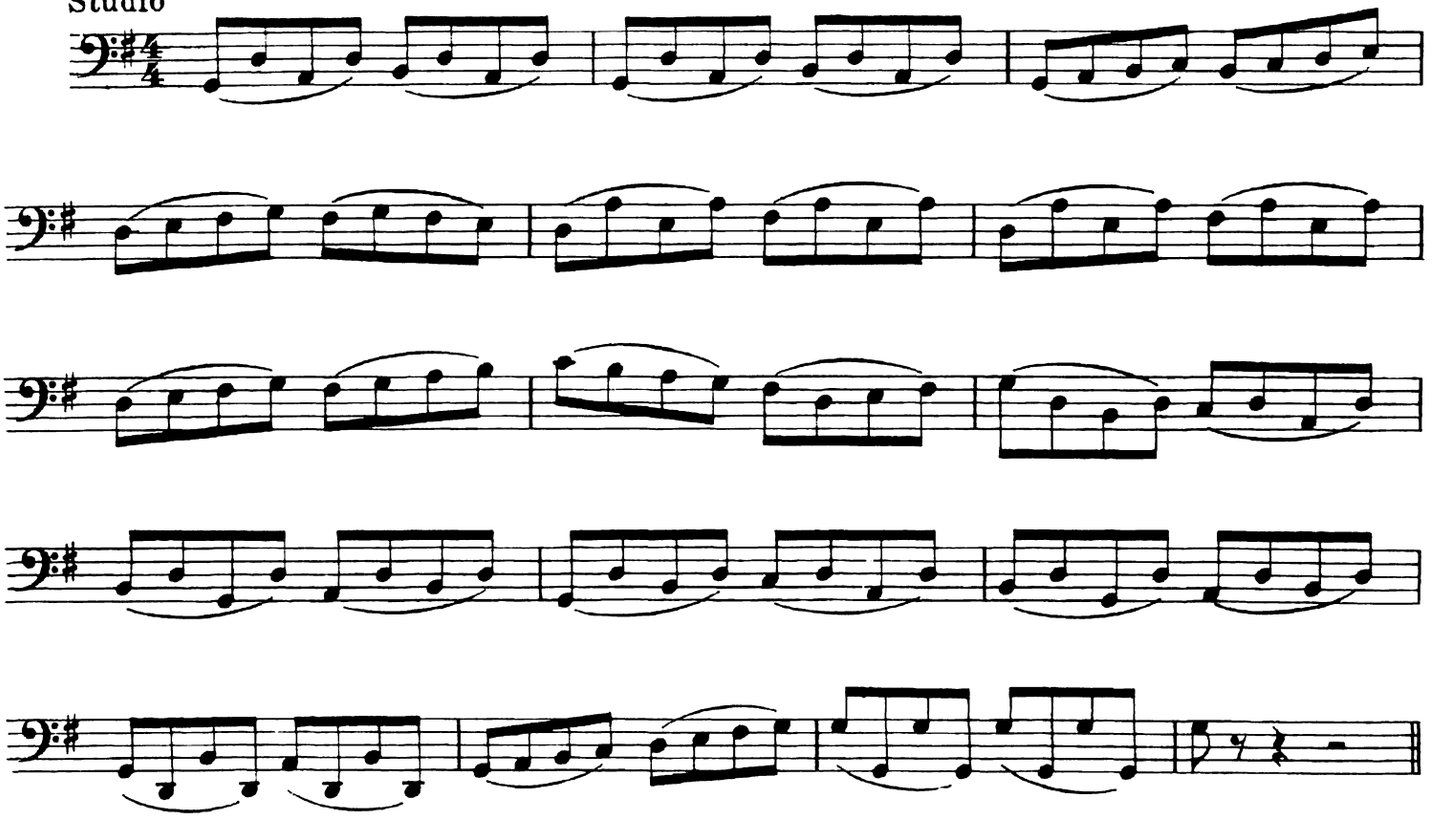
F. FURINO



Lezione 14

S. LEE

Studio



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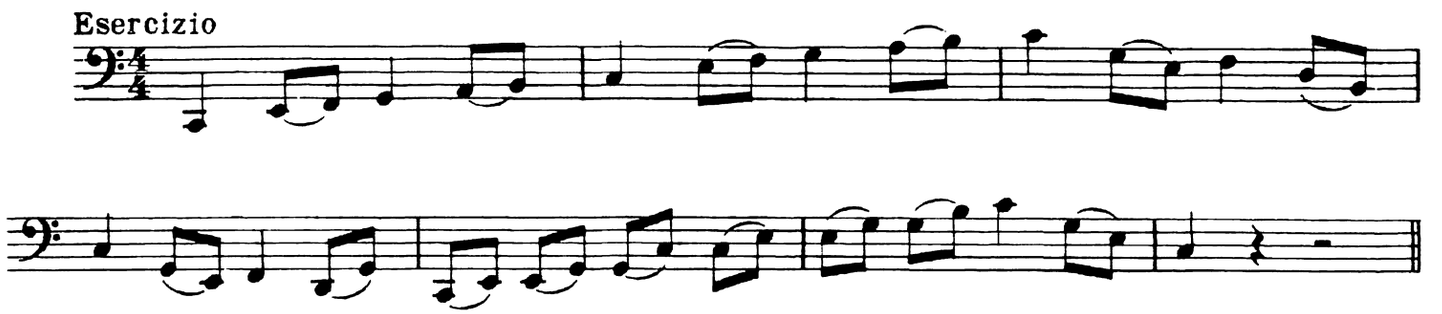
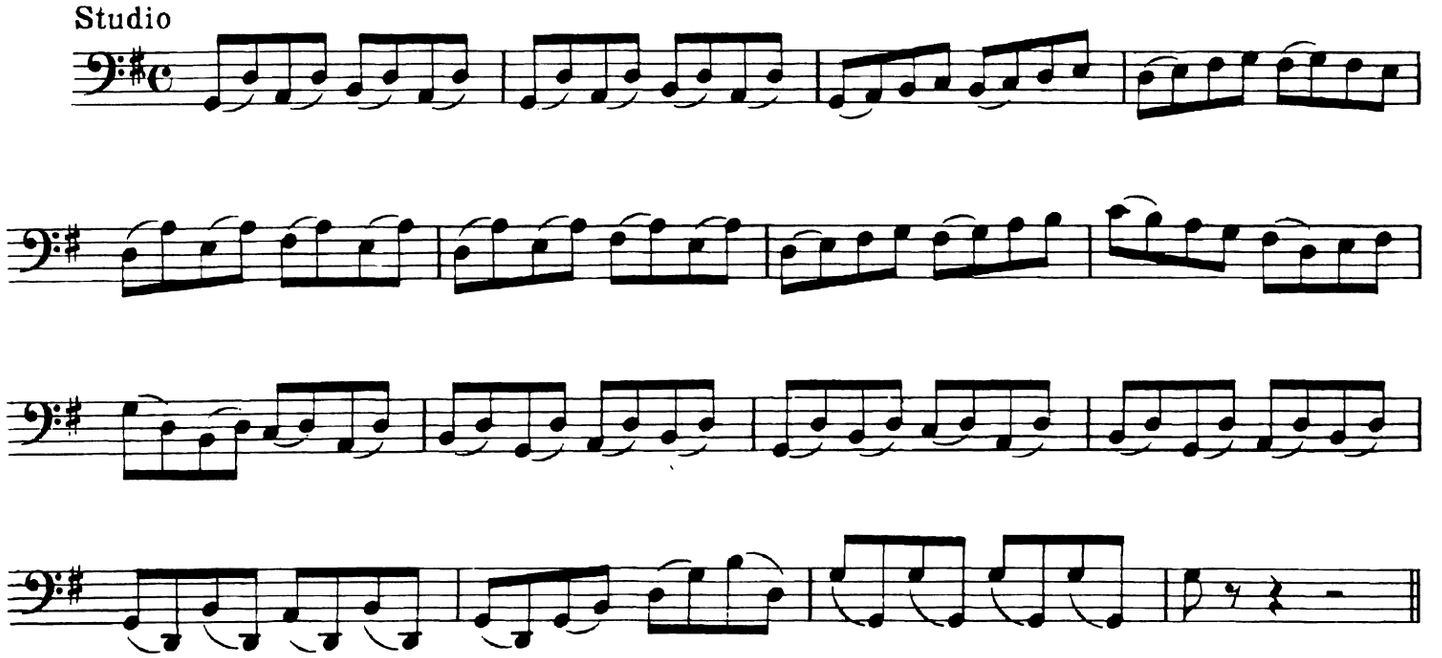


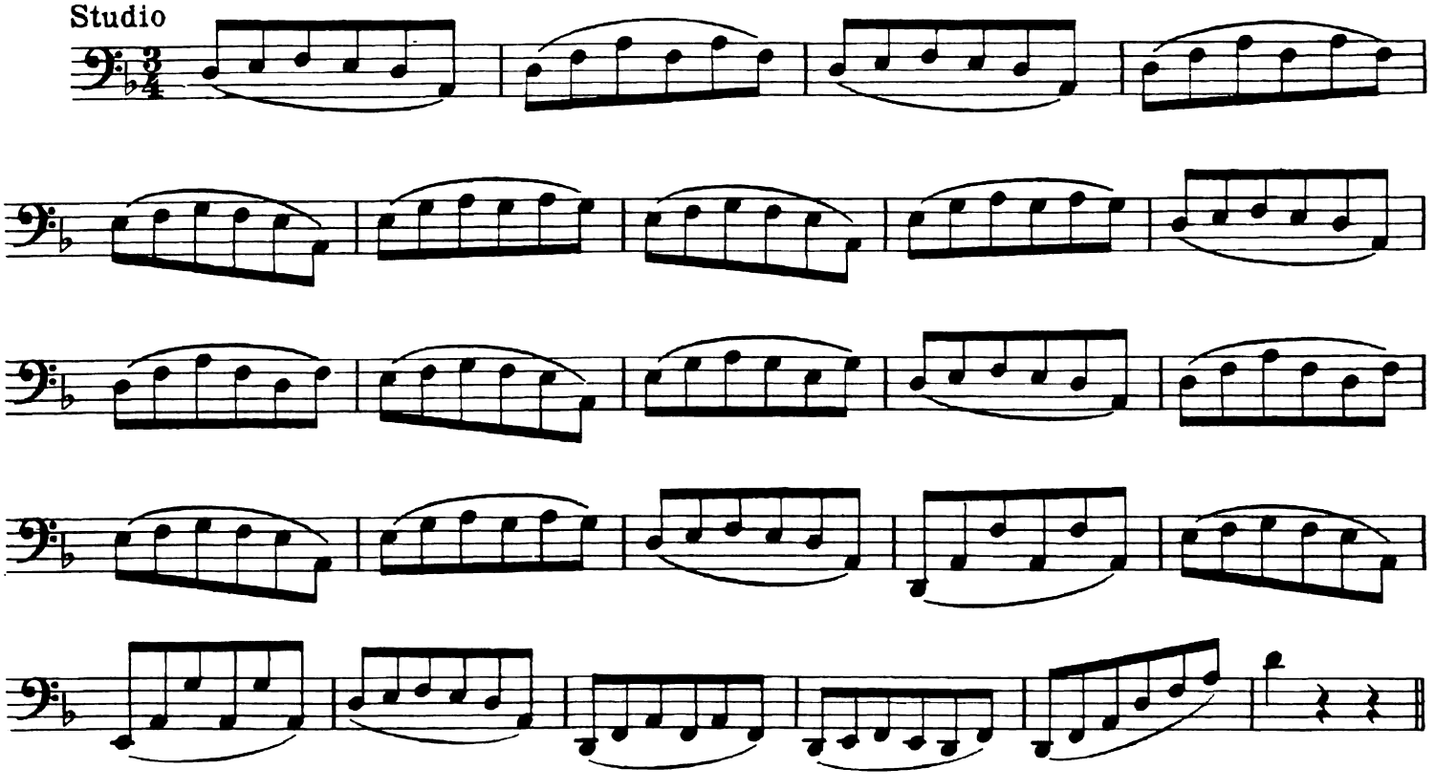
Studio



Lezione 15

S. LEE

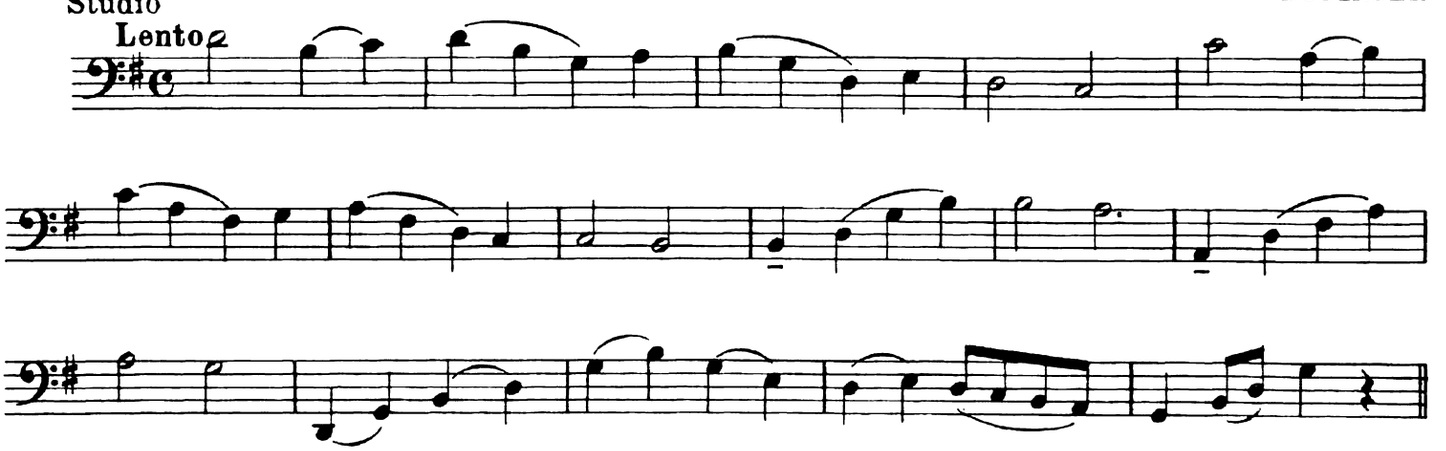
Studio



Studio

DOTZAUER

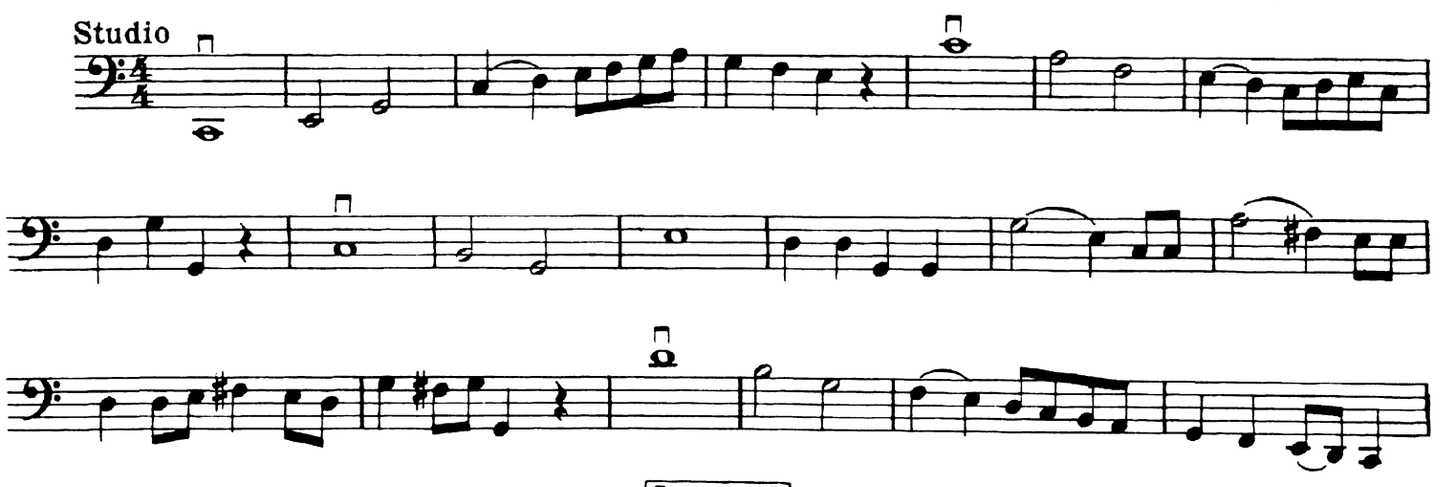
Lento

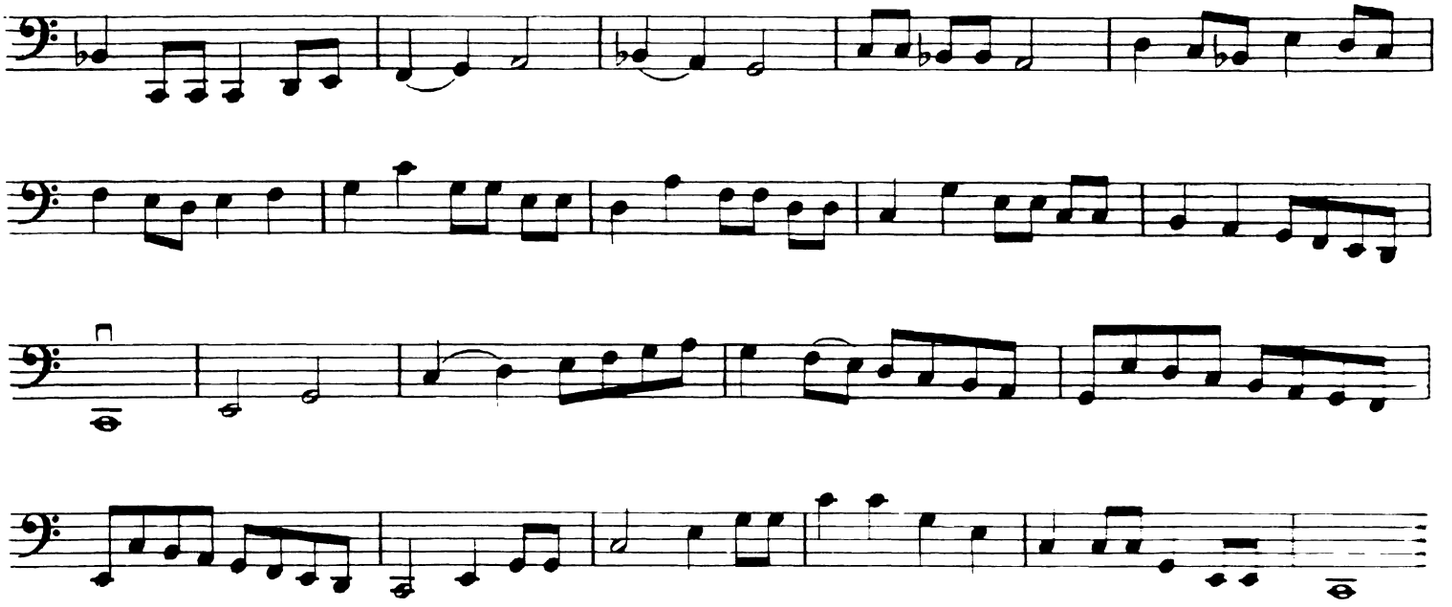


Lezione 16

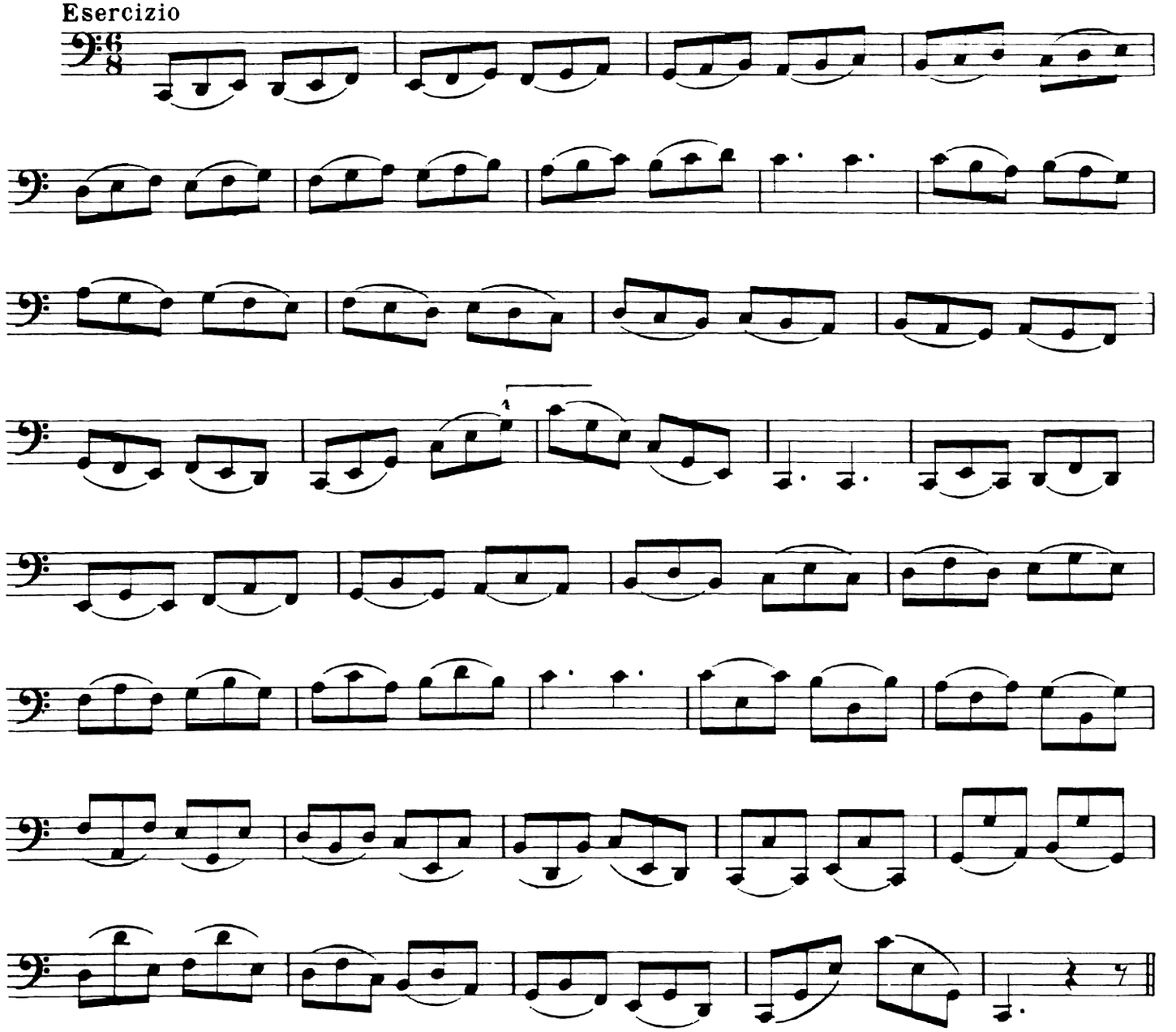
QUARENGHI

Studio





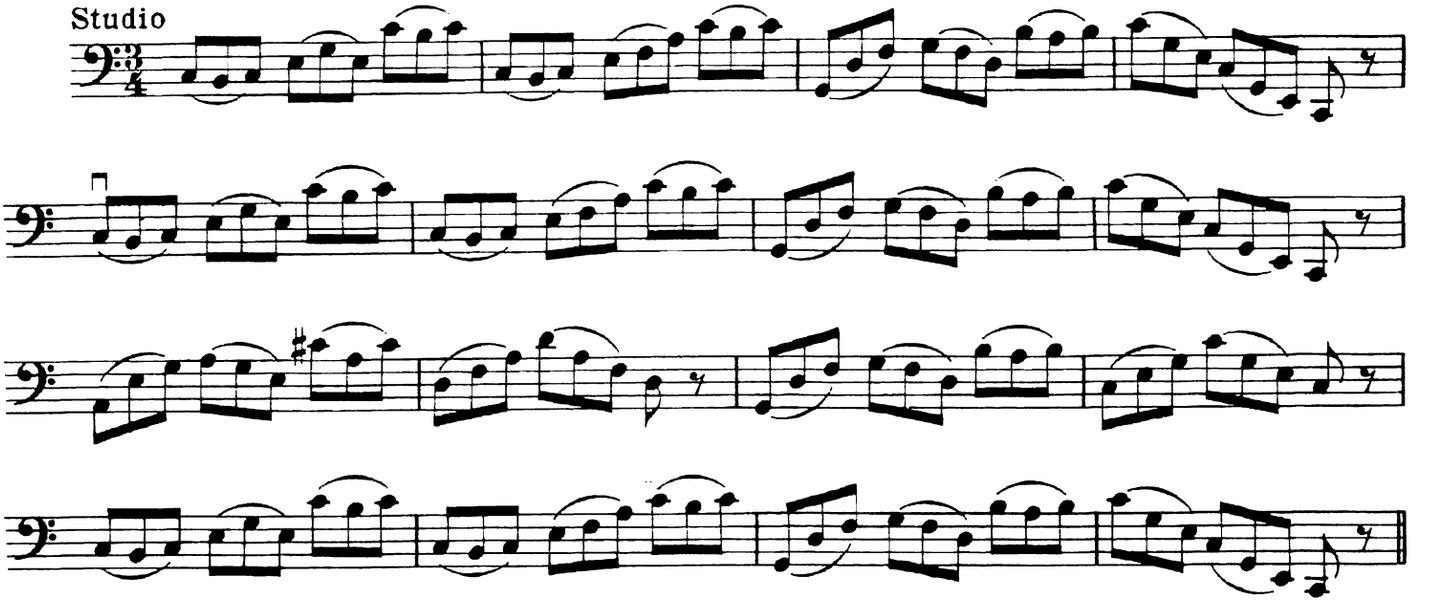
Esercizio



S. 4023 a Z.

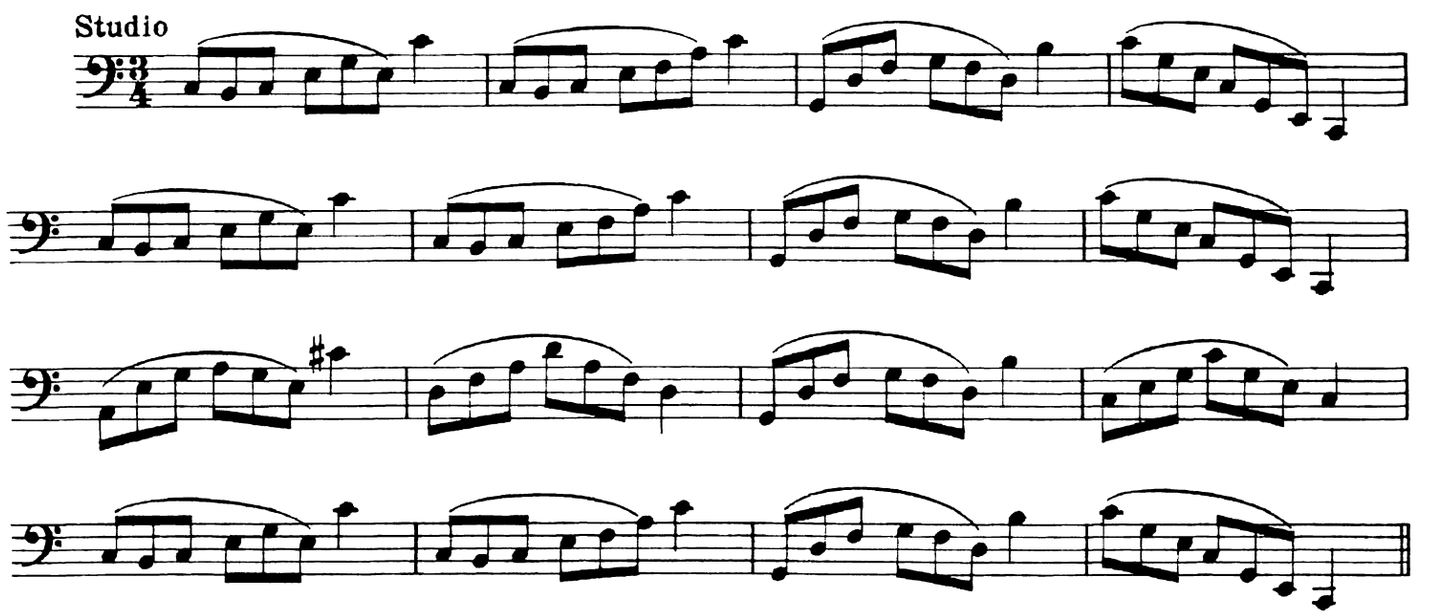
Lezione 17

Studio



S. LEE

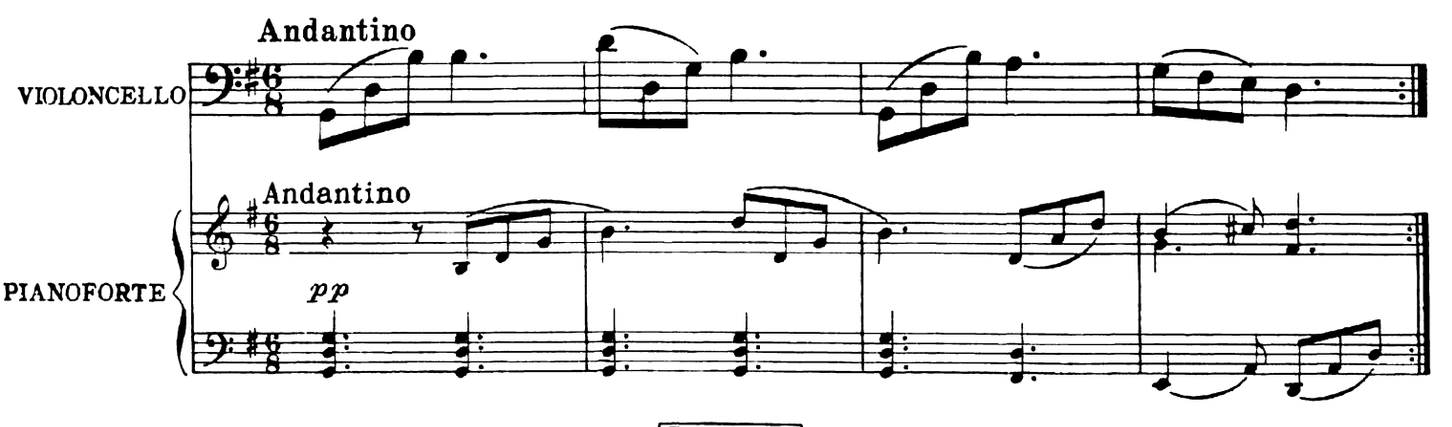
Studio

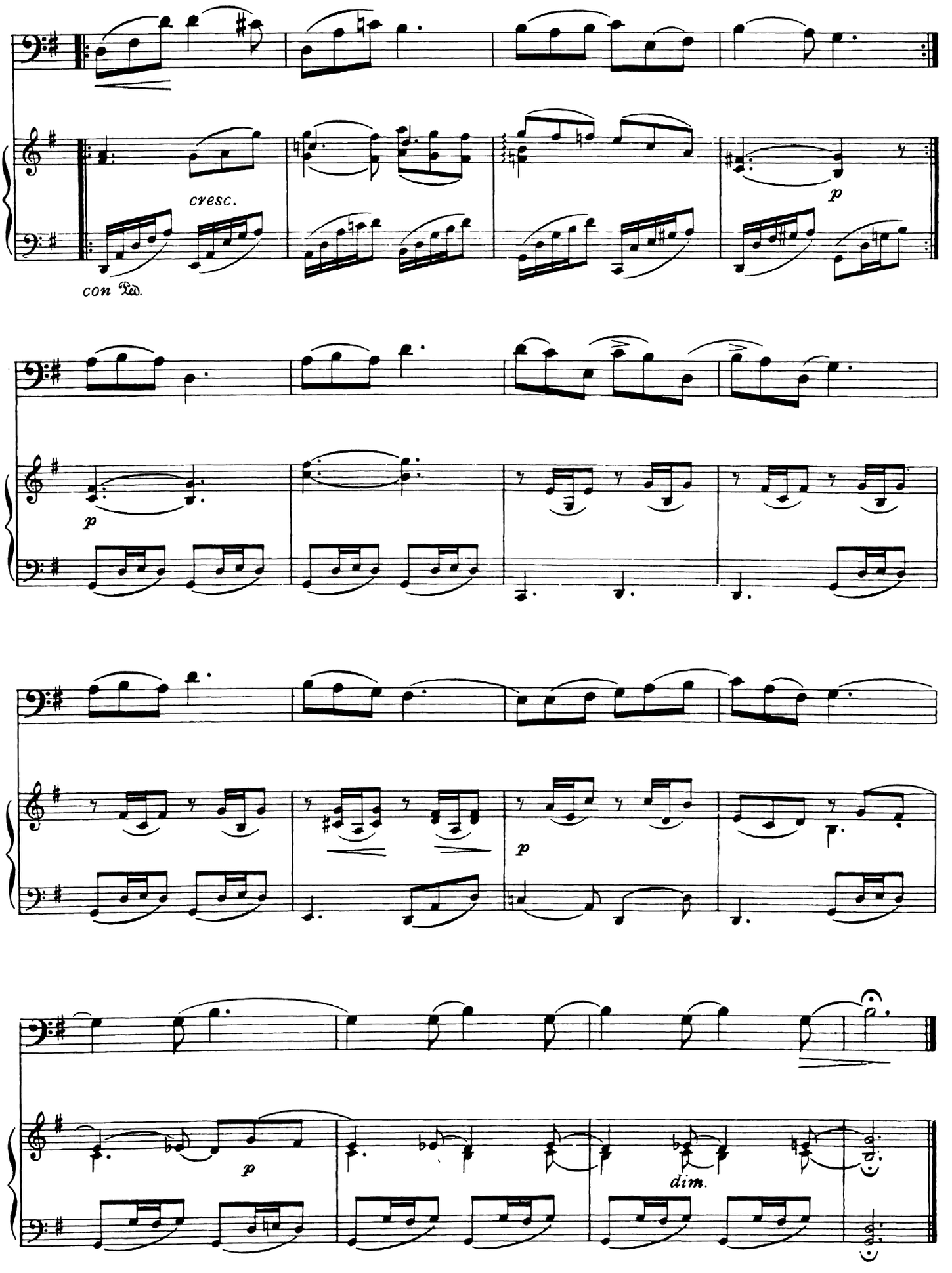


Lezione 18

BARCAROLA

DOTZAUER



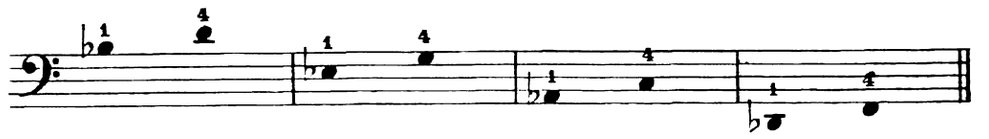

cresc.
con Ped.
p
p
p
dim.

Lezione 19

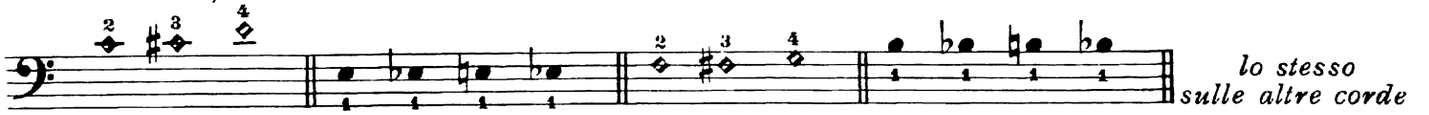
MANO LARGA

(dal 1º al 4º dito *"terza maggiore"*)

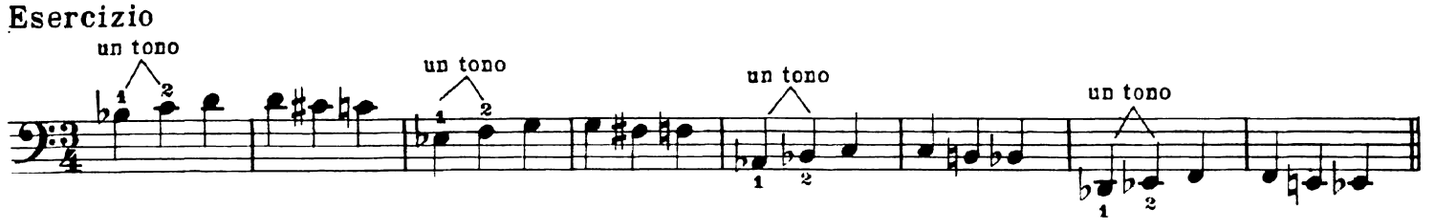
Esempio



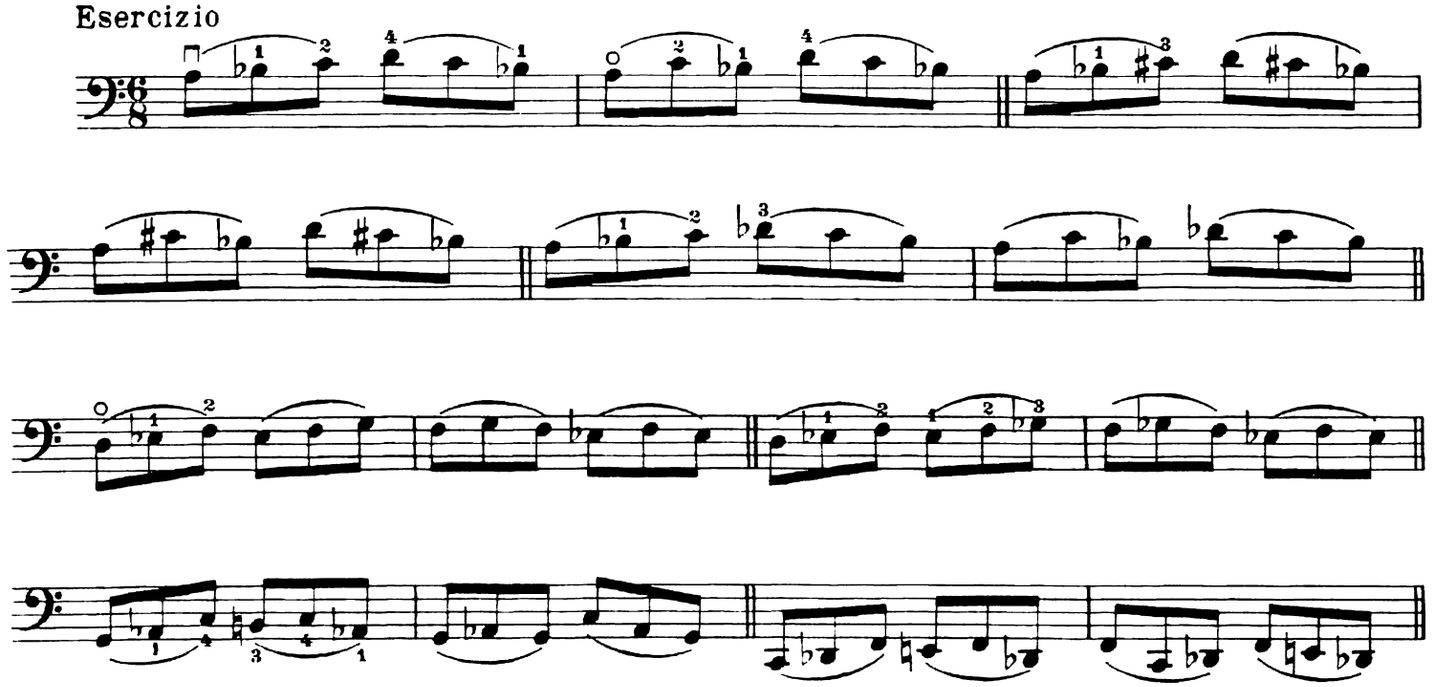
(Esercizio da farsi con la sola mano sinistra. Le note segnate ◇ indicano che il dito a loro corrispondente deve rimanere fermo.)



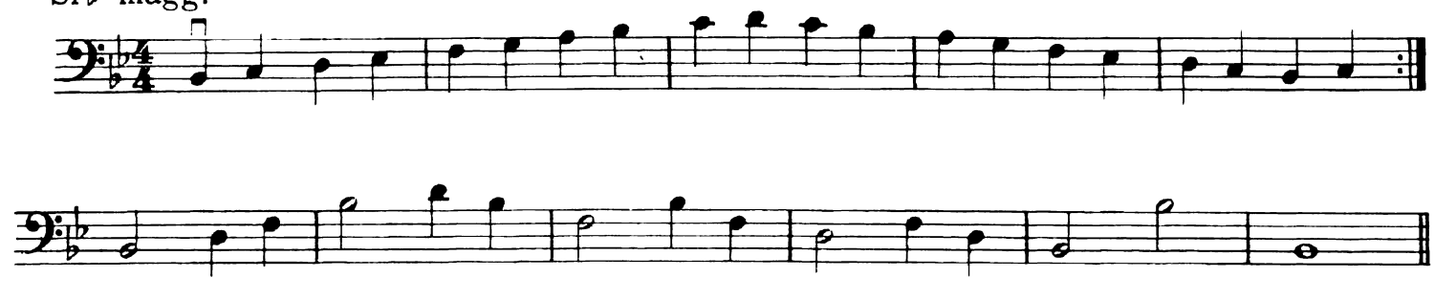
Esercizio



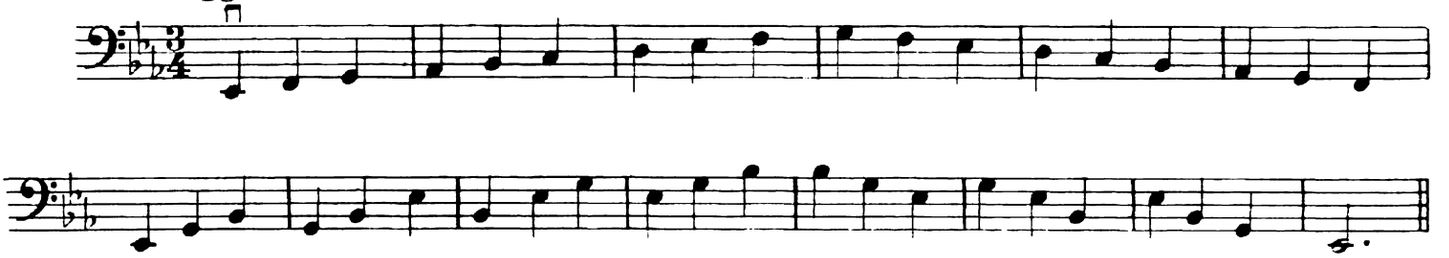
Esercizio



Si♭ magg.



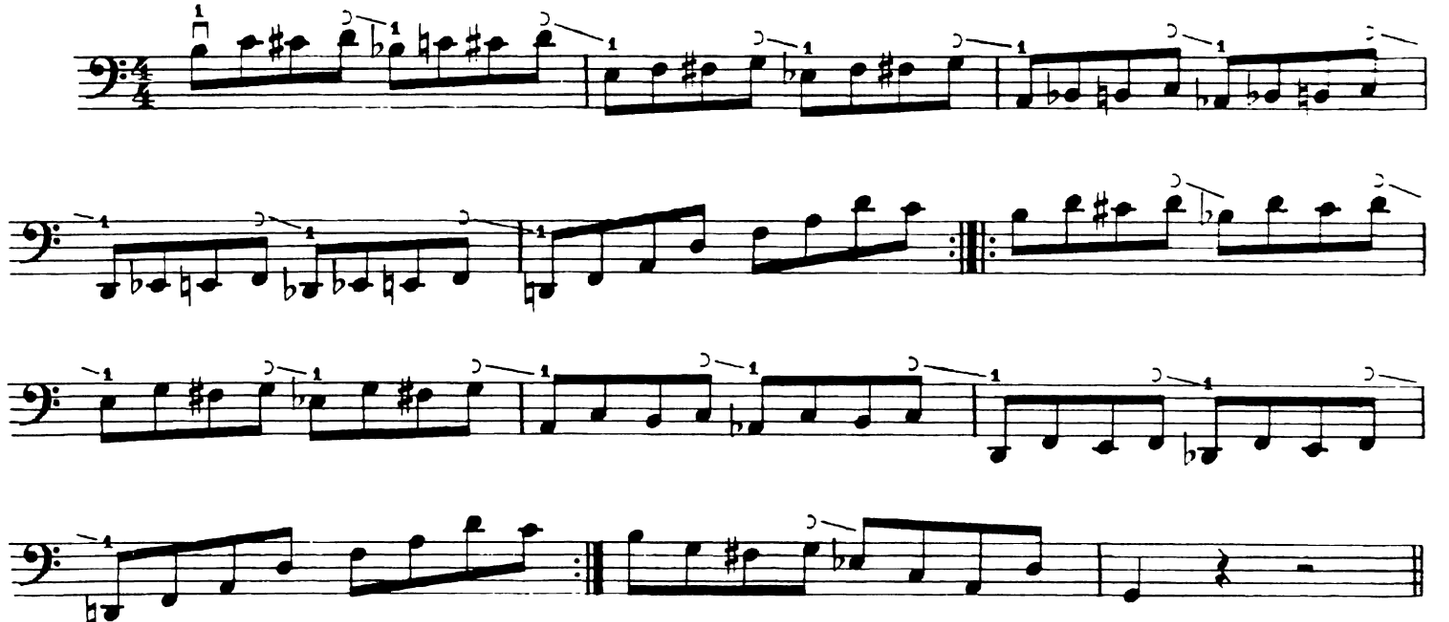
Mi ♭ magg.



Lezione 20

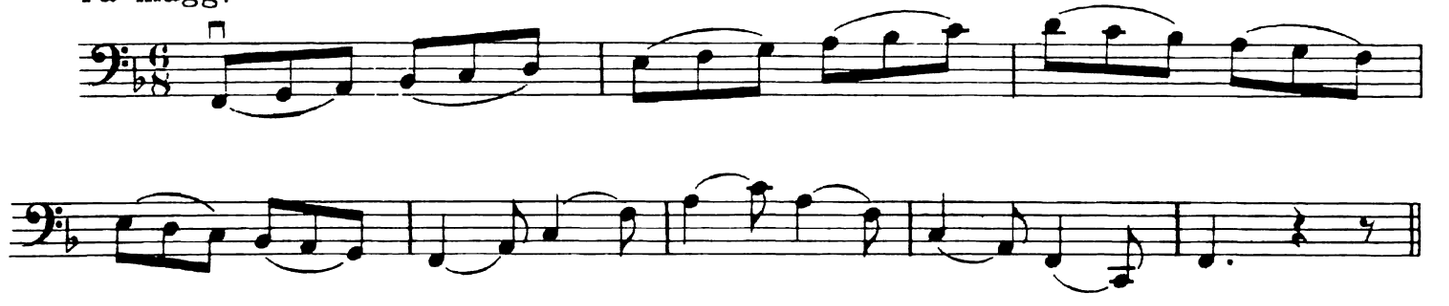
MOVIMENTO DEL 1º DITO

Esercizio

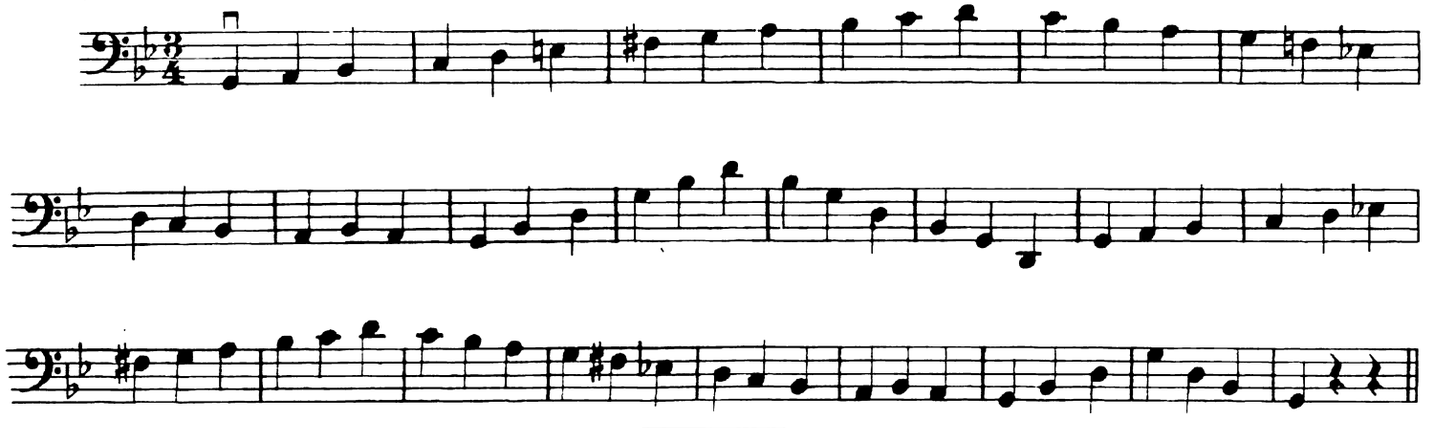


)(Portare il 1º dito sul posto della nota che deve eseguire, senza muovere le altre dita.

Fa magg.

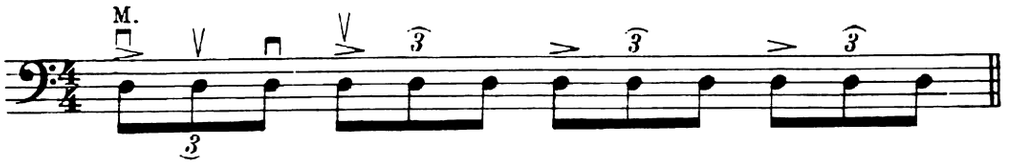


Sol min.

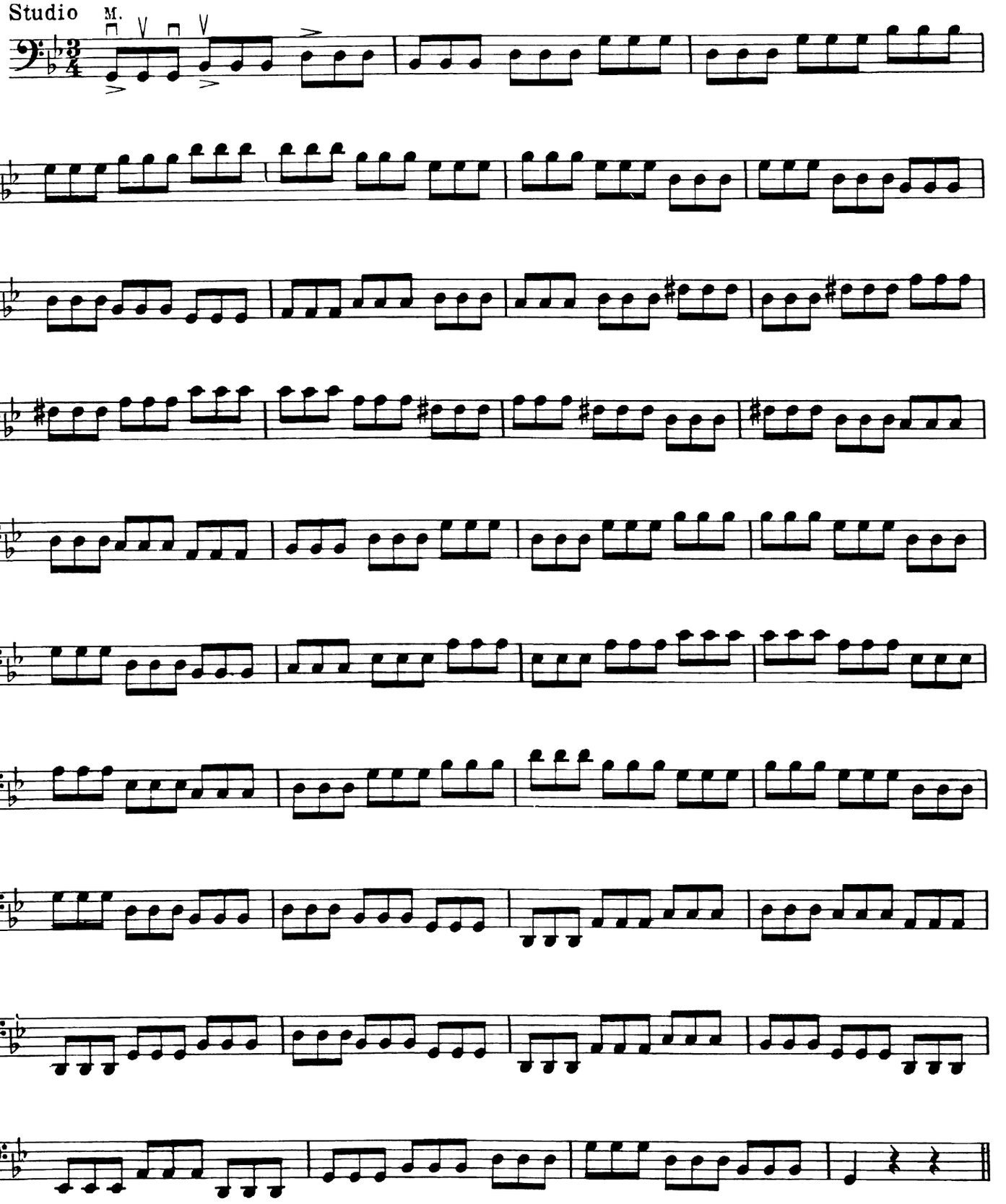


S. 4023a Z.

Lezione 21



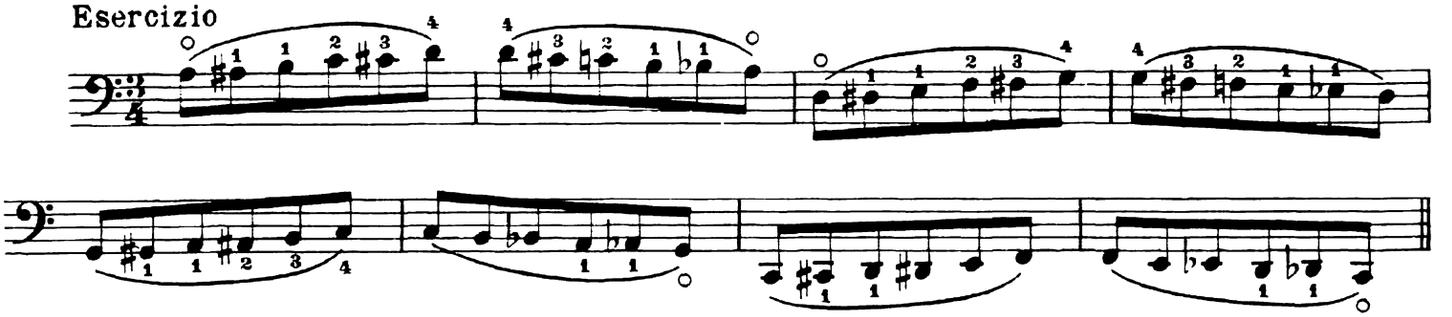
Studio



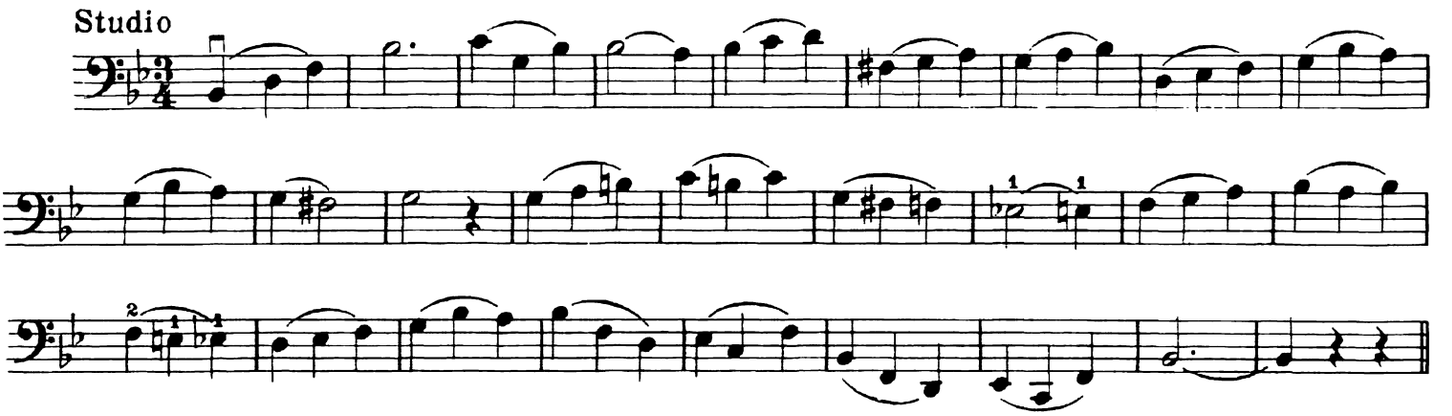
Lezione 22

(strisciare con il 1º dito)

Esercizio

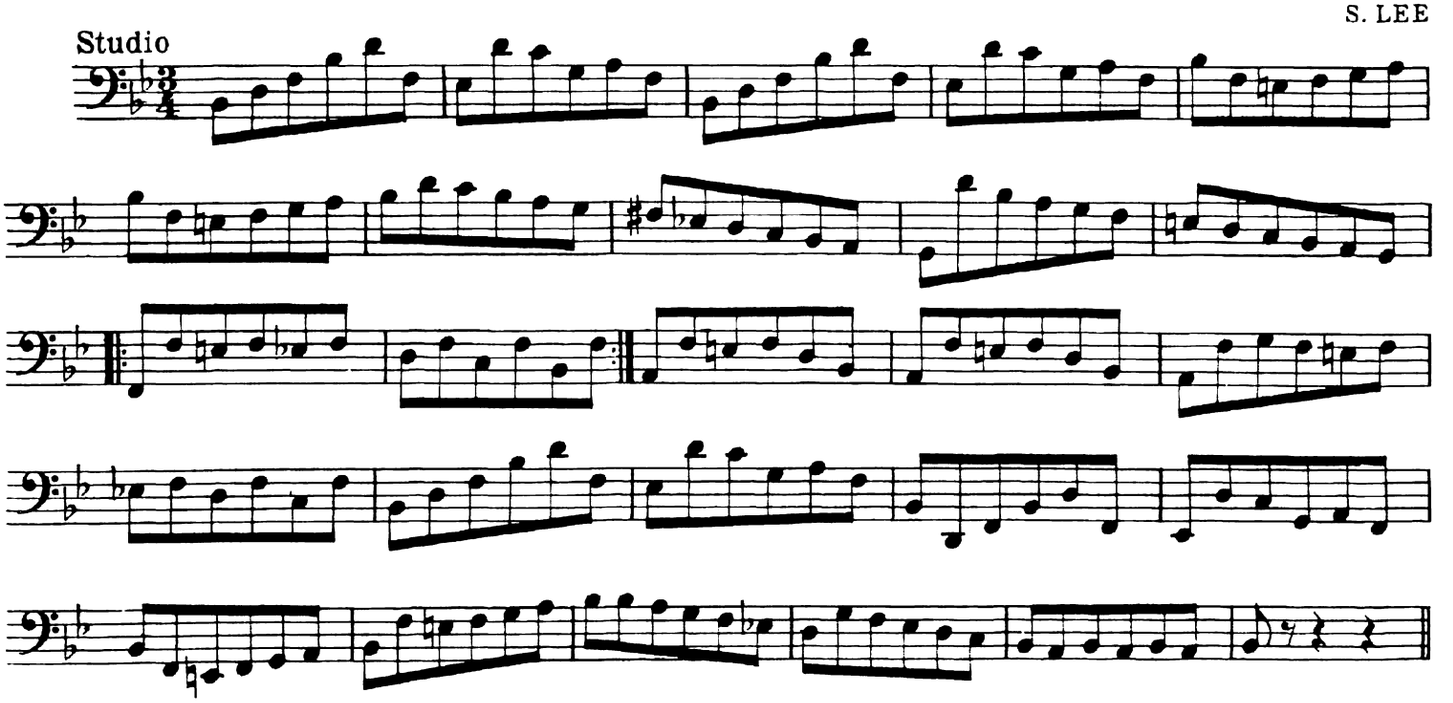


Studio



S. LEE

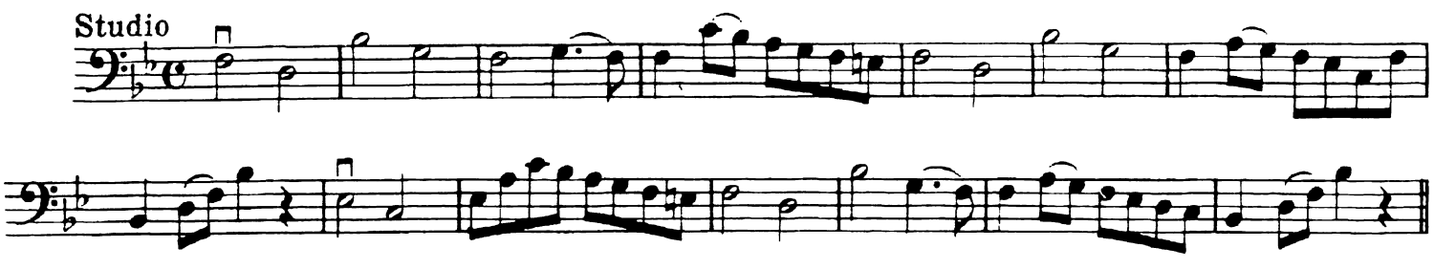
Studio



Lezione 23

S. LEE

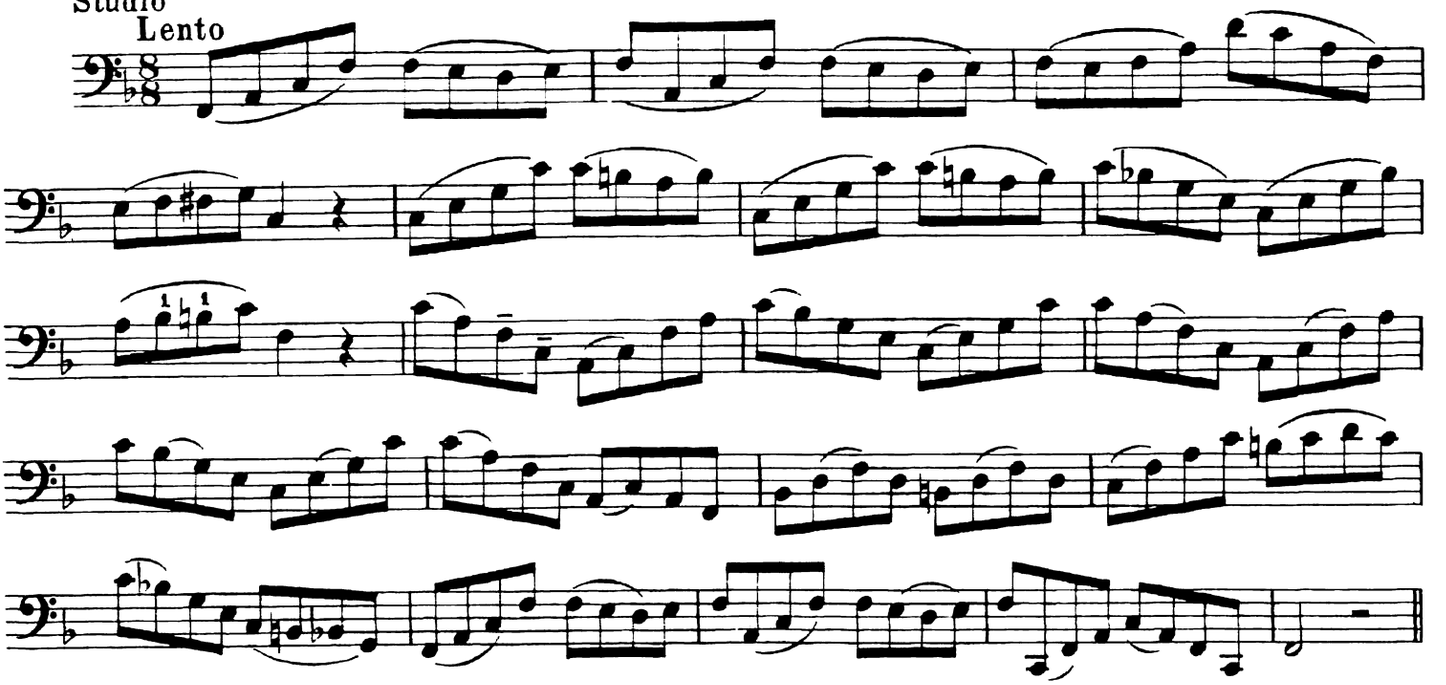
Studio



Studio

Lento

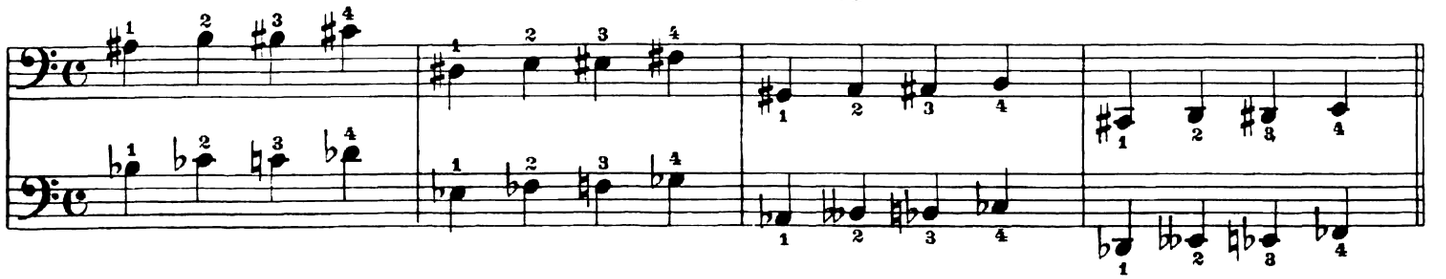
S. LEE



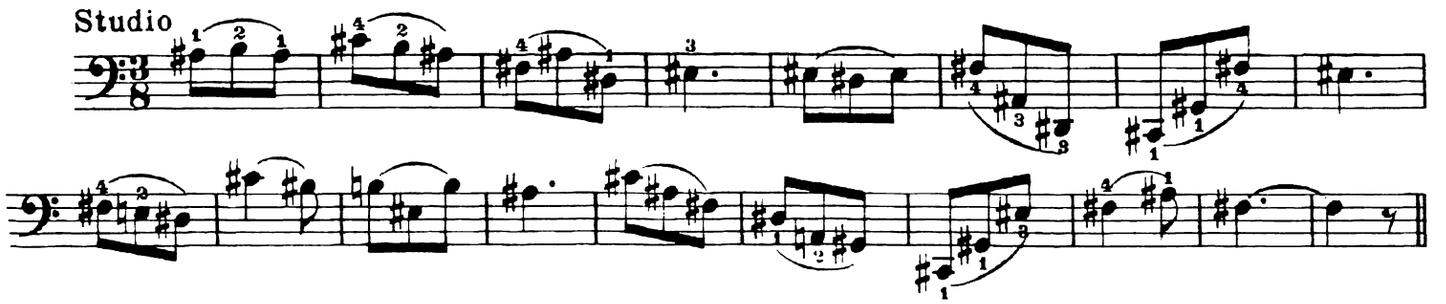
Lezione 24

MEZZA POSIZIONE

(tutta la mano indietro di ½ tono)

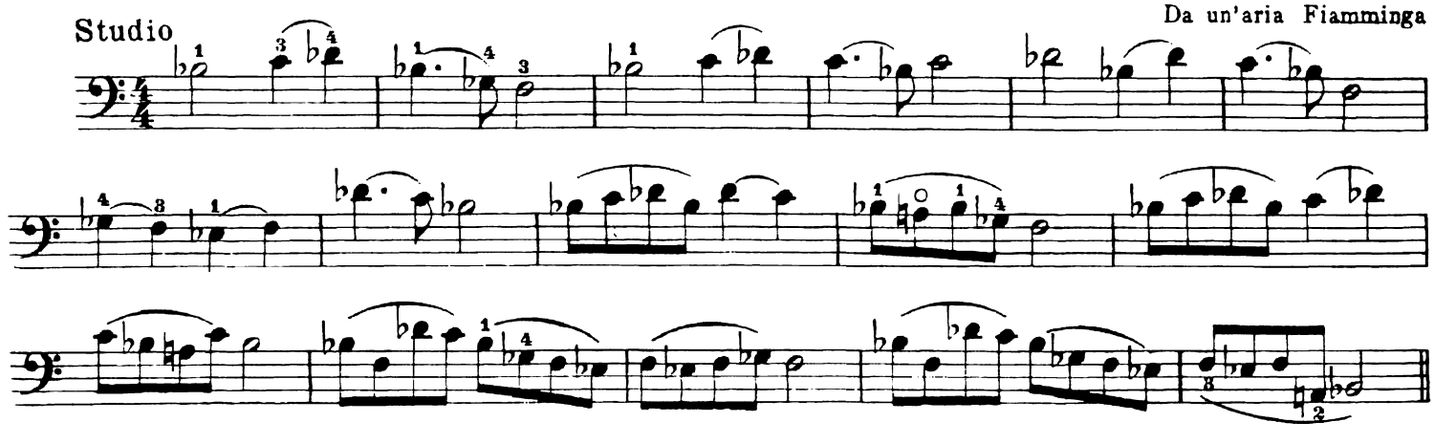


Studio



Studio

Da un'aria Fiamminga

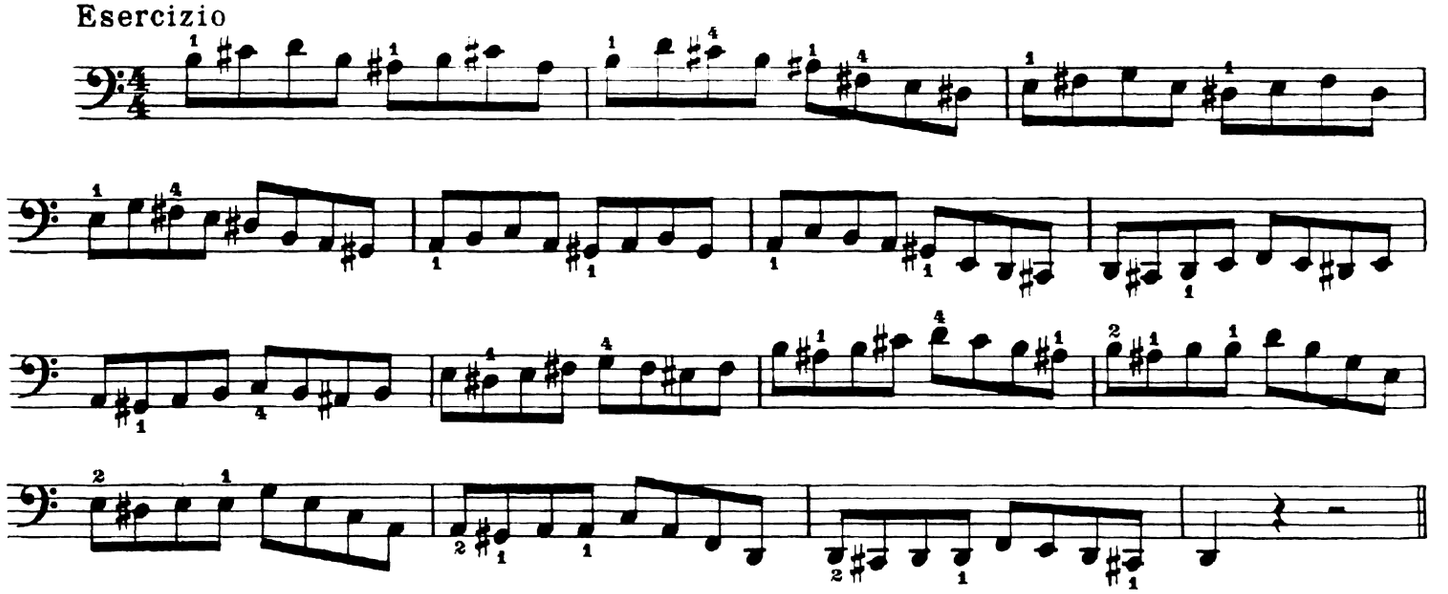


Lezione 25

PASSAGGI DI POSIZIONE

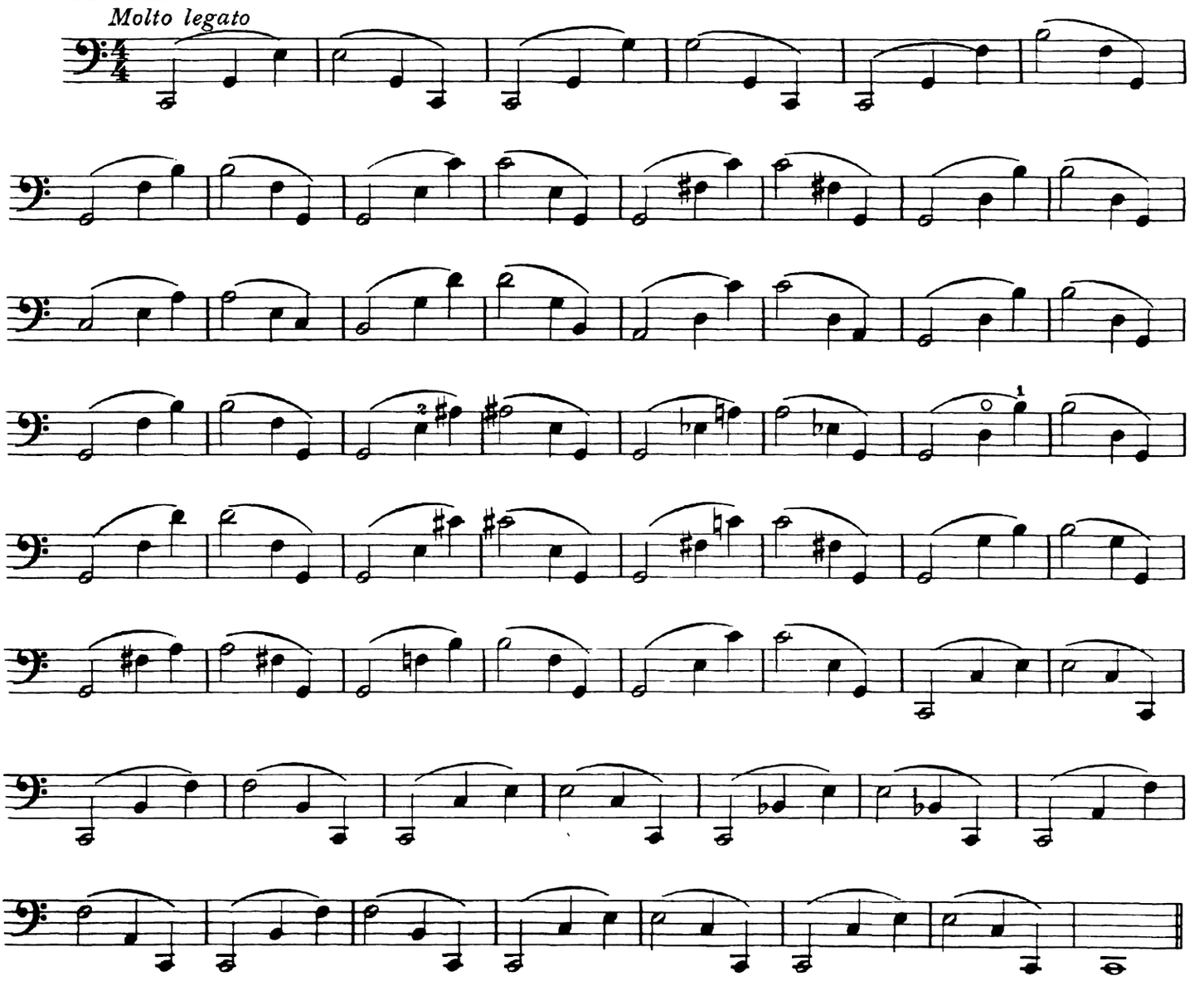
(Il pollice deve seguire la posizione della mano)

Esercizio



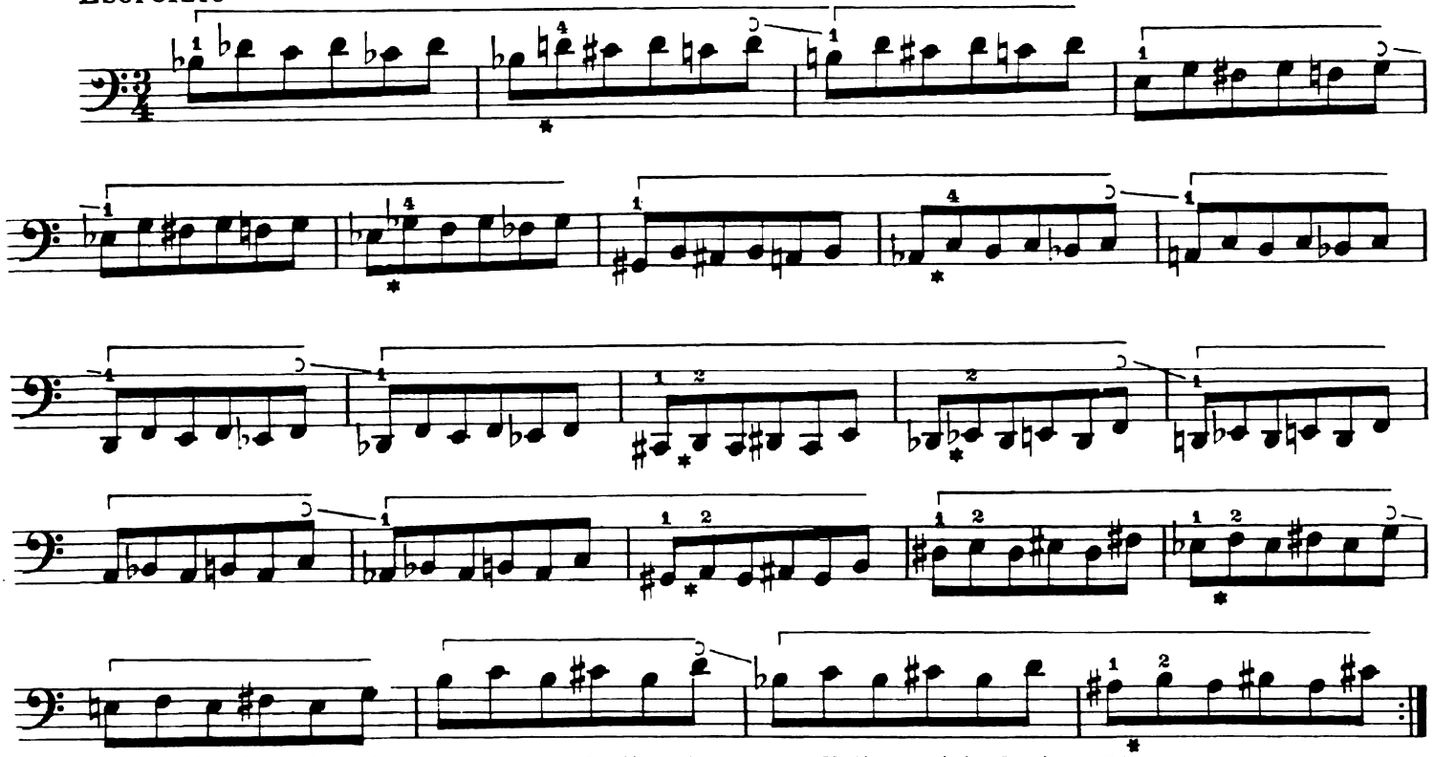
Esercizio

Molto legato



Lezione 26

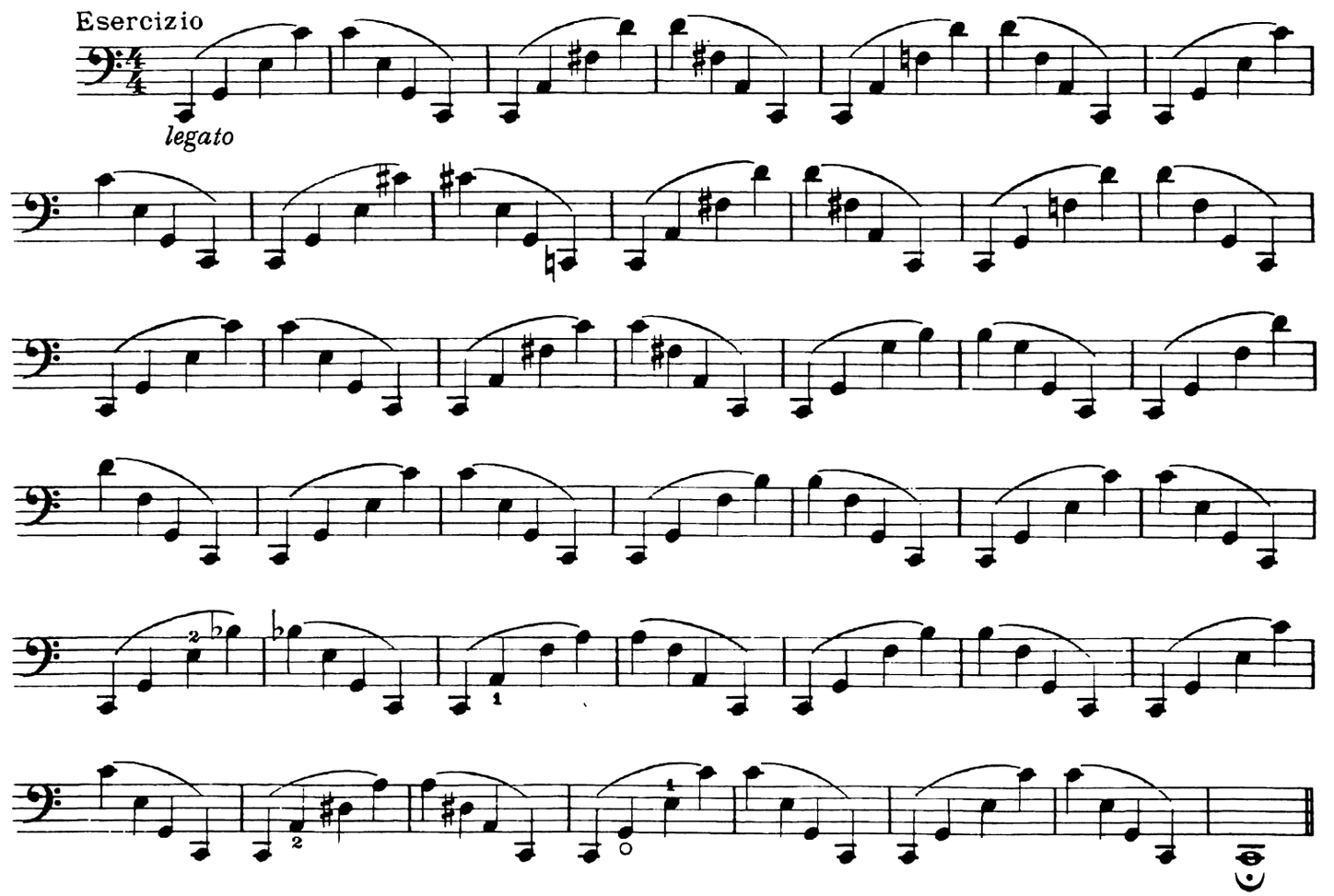
Esercizio



⌒ Non alzare le dita prima di aver portato il 1º dito al suo posto. Vedi esercizio Lezione 20

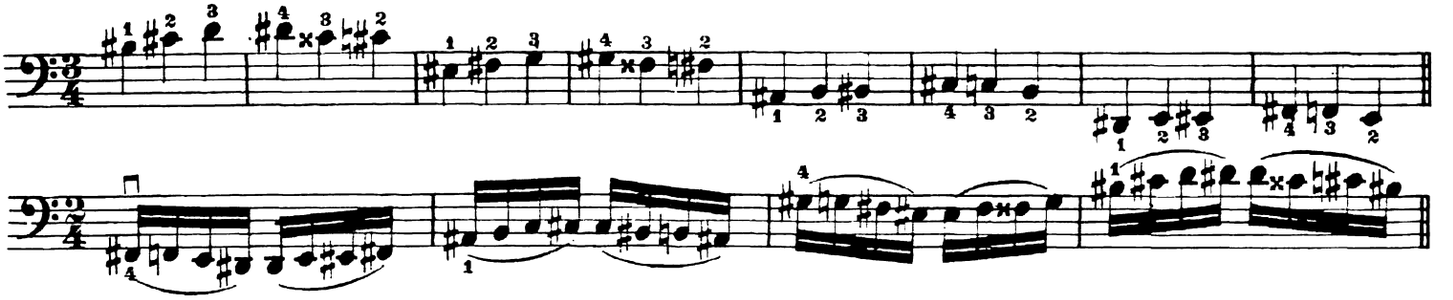
* Movimento del pollice

Esercizio



Lezione 27

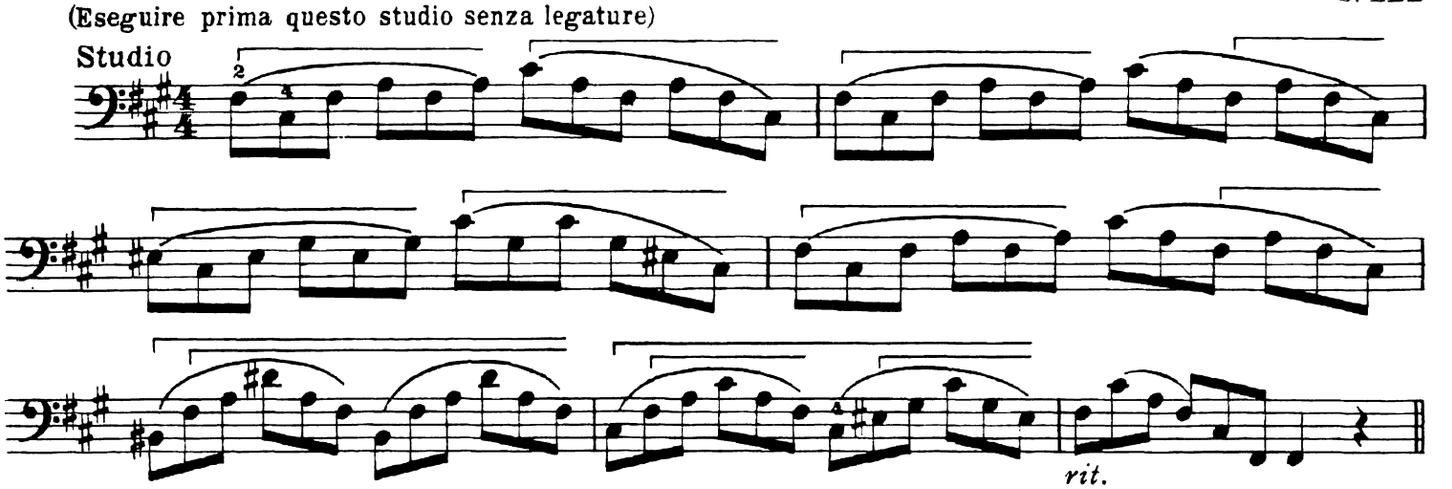
POSIZIONE AVANZATA



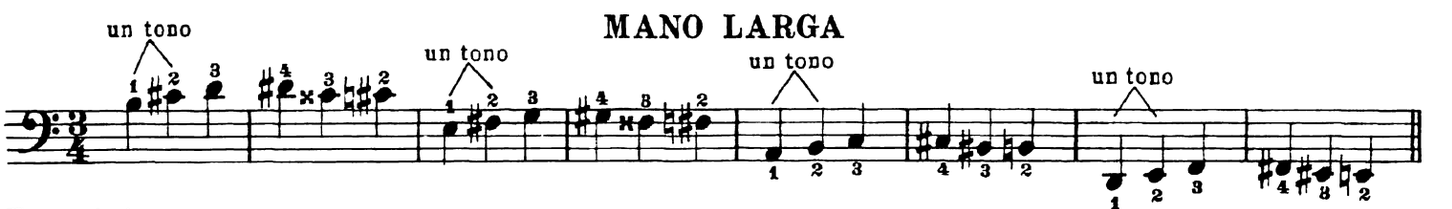
S. LEE

(Eseguire prima questo studio senza legature)

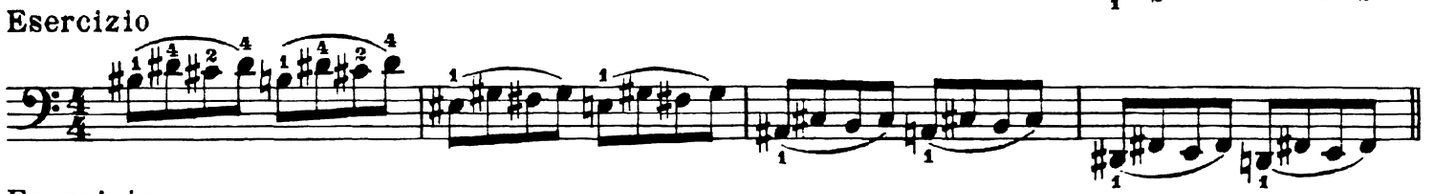
Studio



MANO LARGA



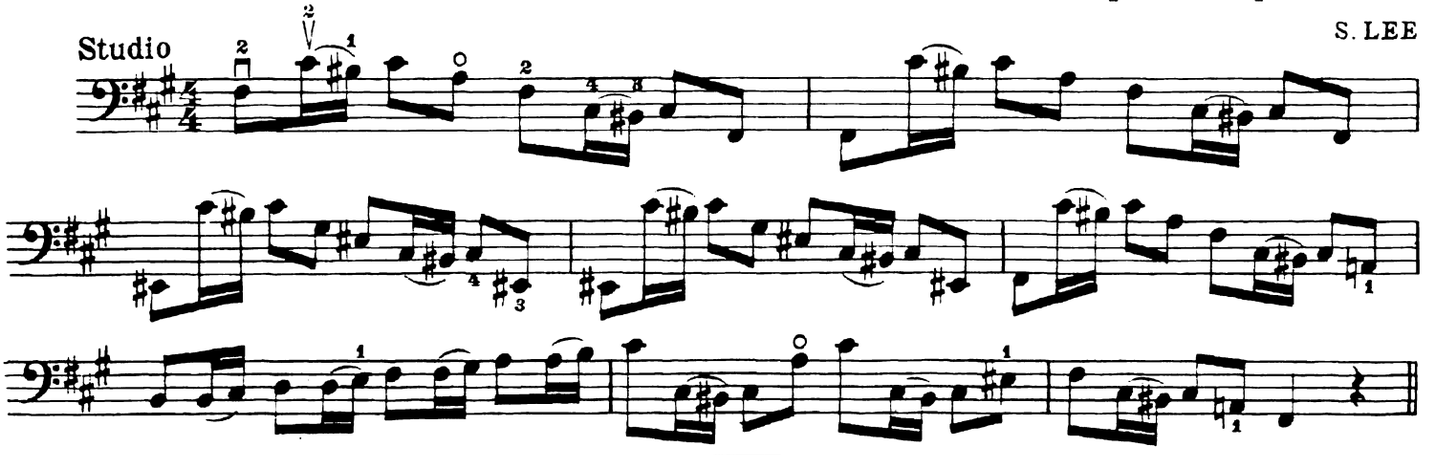
Esercizio



Esercizio

S. LEE

Studio



Lezione 28

PASSAGGI DI POSIZIONE

Esercizio

A

Esercizio

B

Re magg.

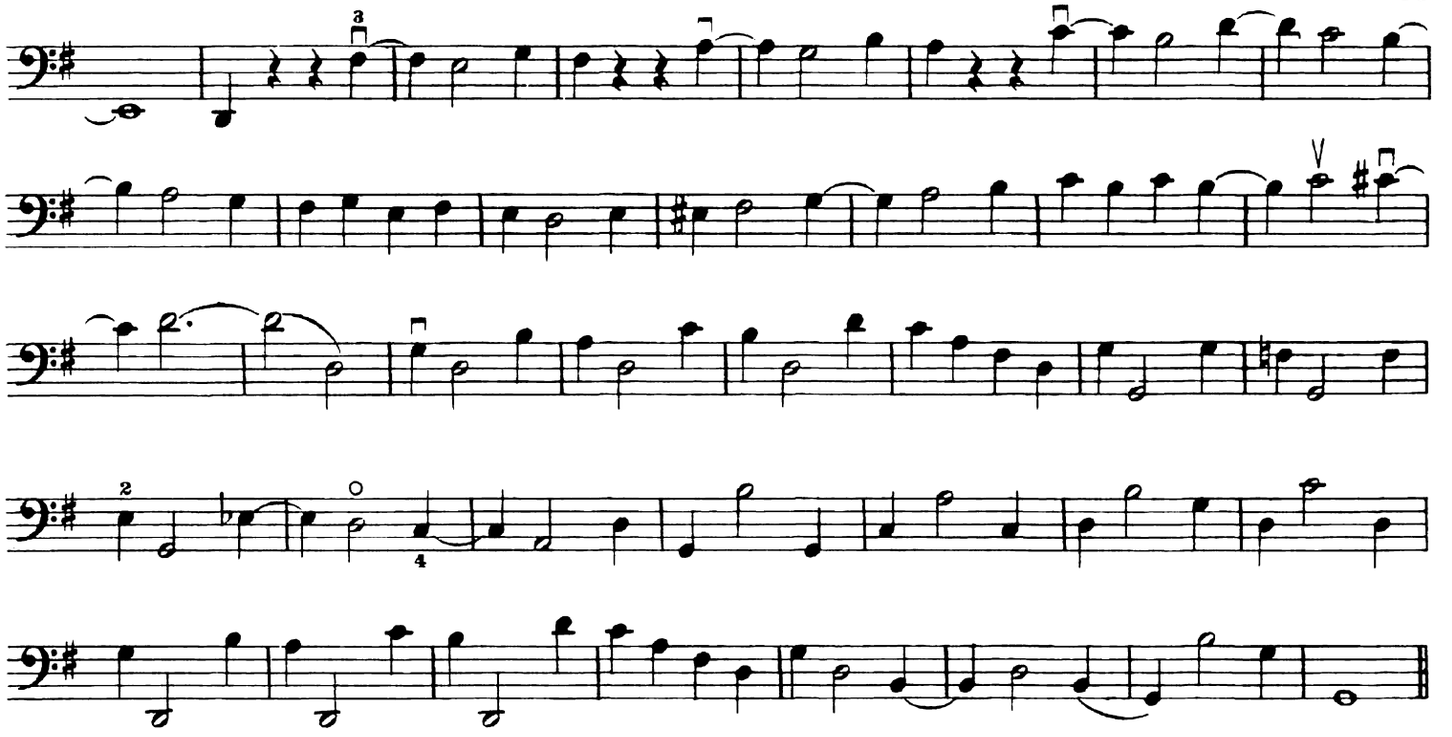
C

Esercizio

(* Movimento del pollice)

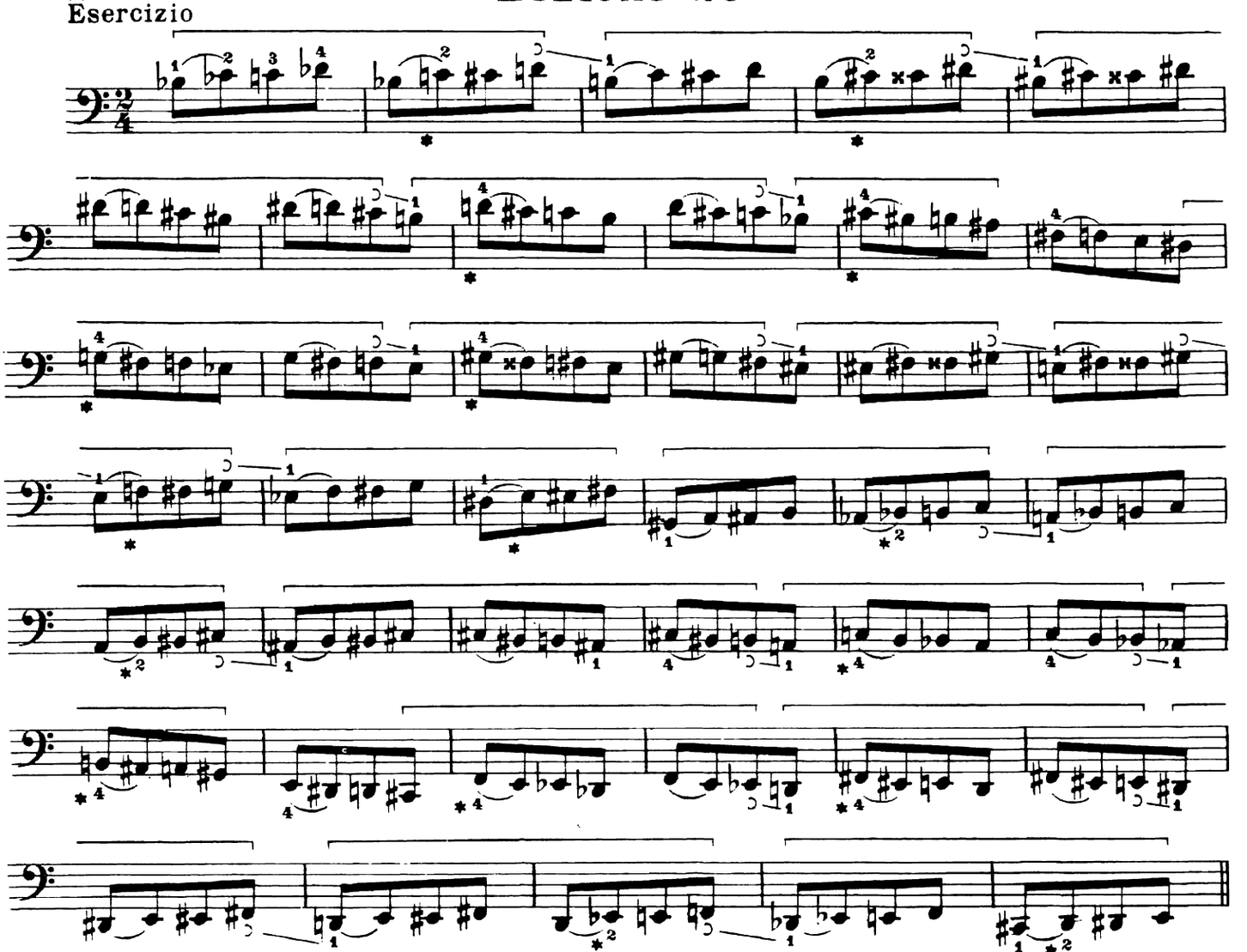
QUARENGHI

Studio



Lezione 29

(1)
Esercizio

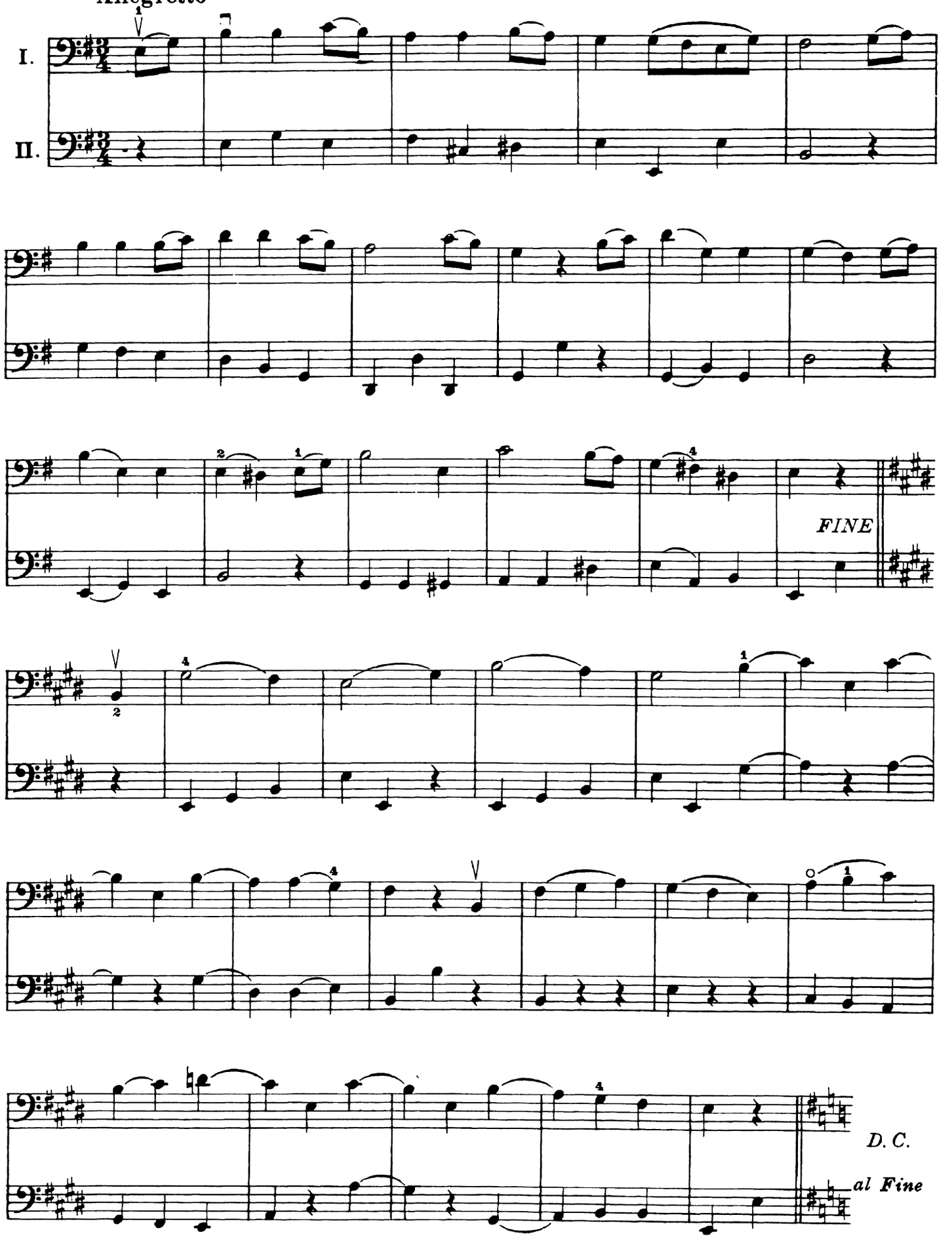


(1) La mano sinistra segua lo stesso movimento dell'Esercizio: Lezione 26

Studio

Allegretto

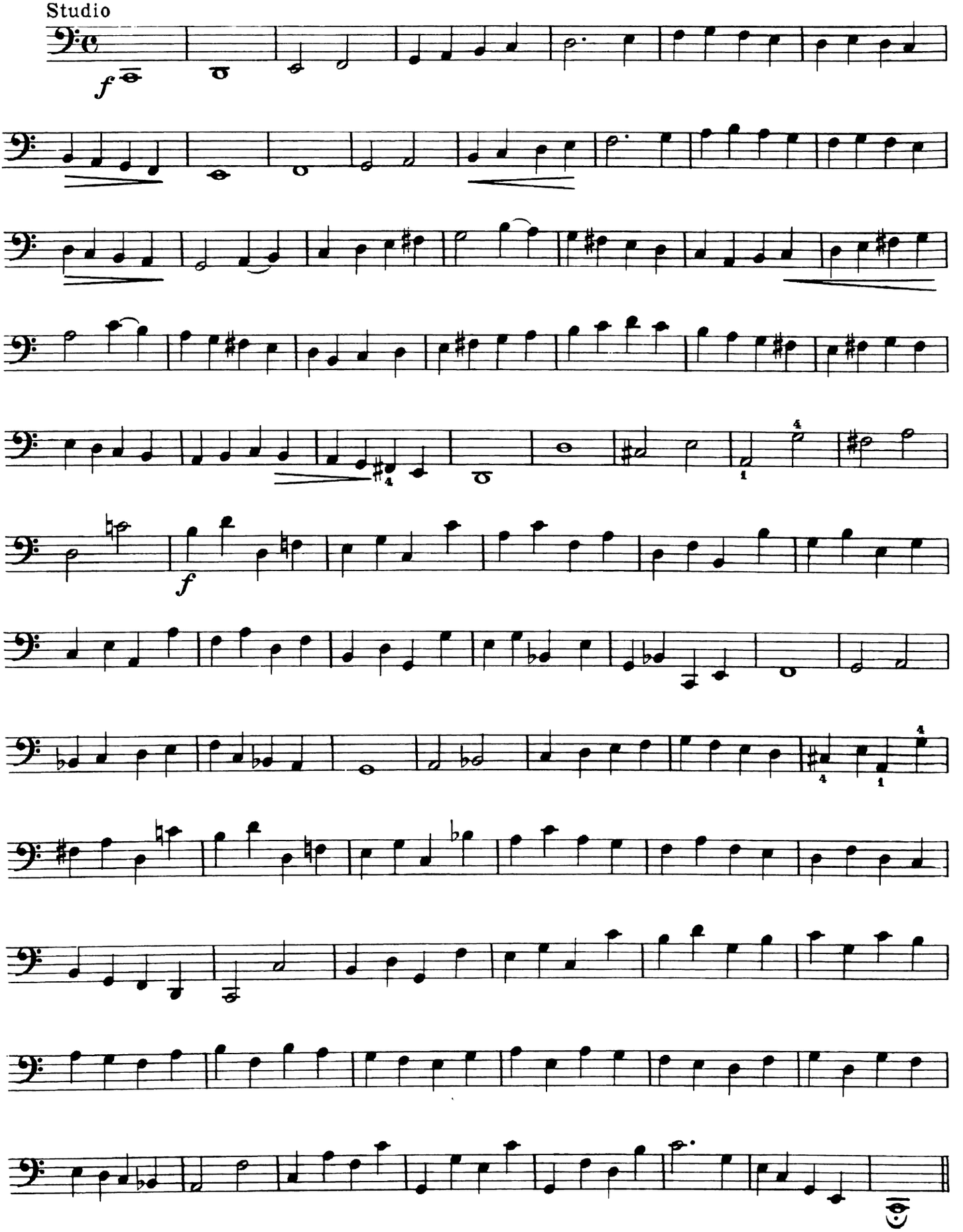
ROMBERG



Lezione 30

DOTZAUER

Studio

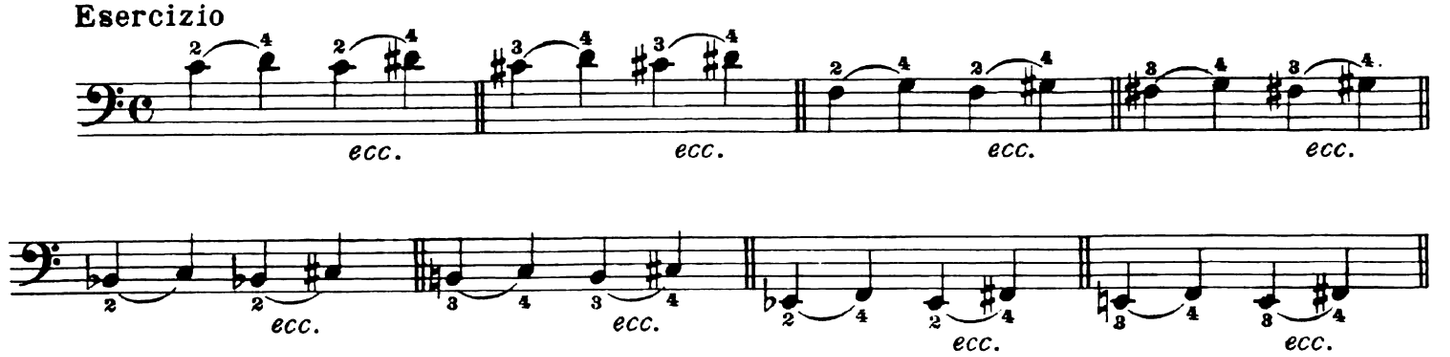


Lezione 31

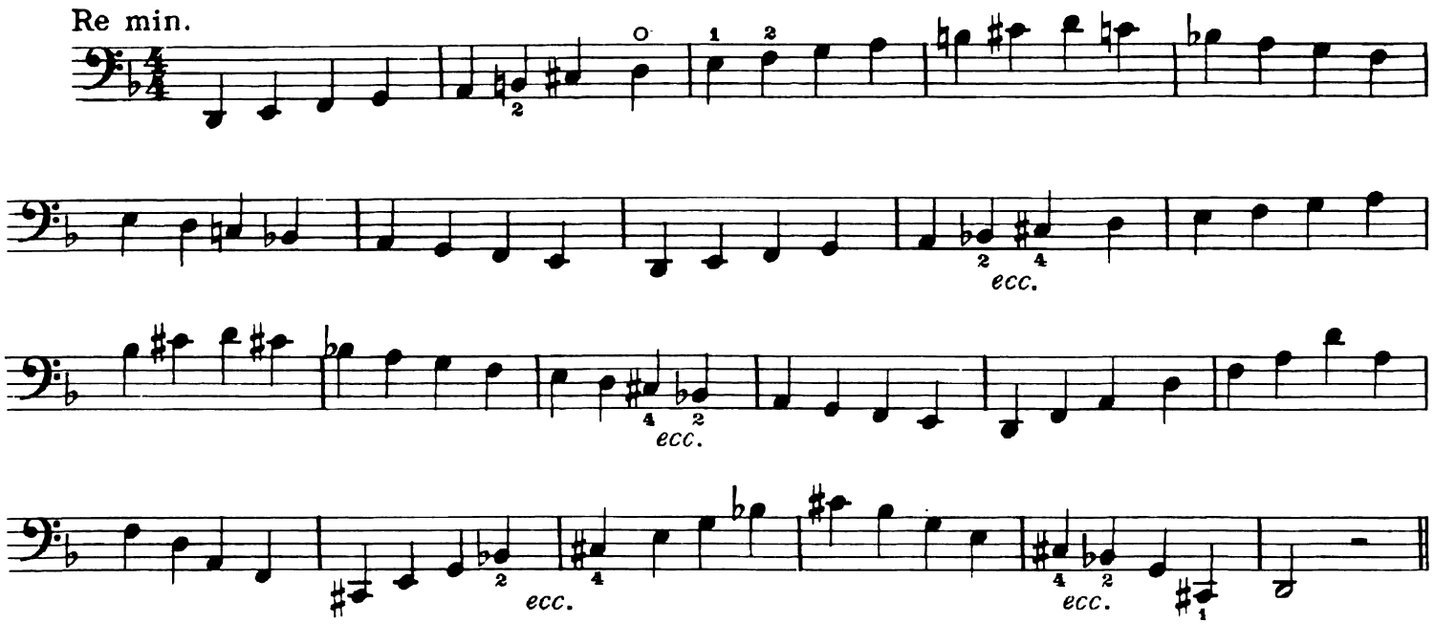
ALLARGAMENTI DI ECCEZIONE

(ecc.)

Esercizio

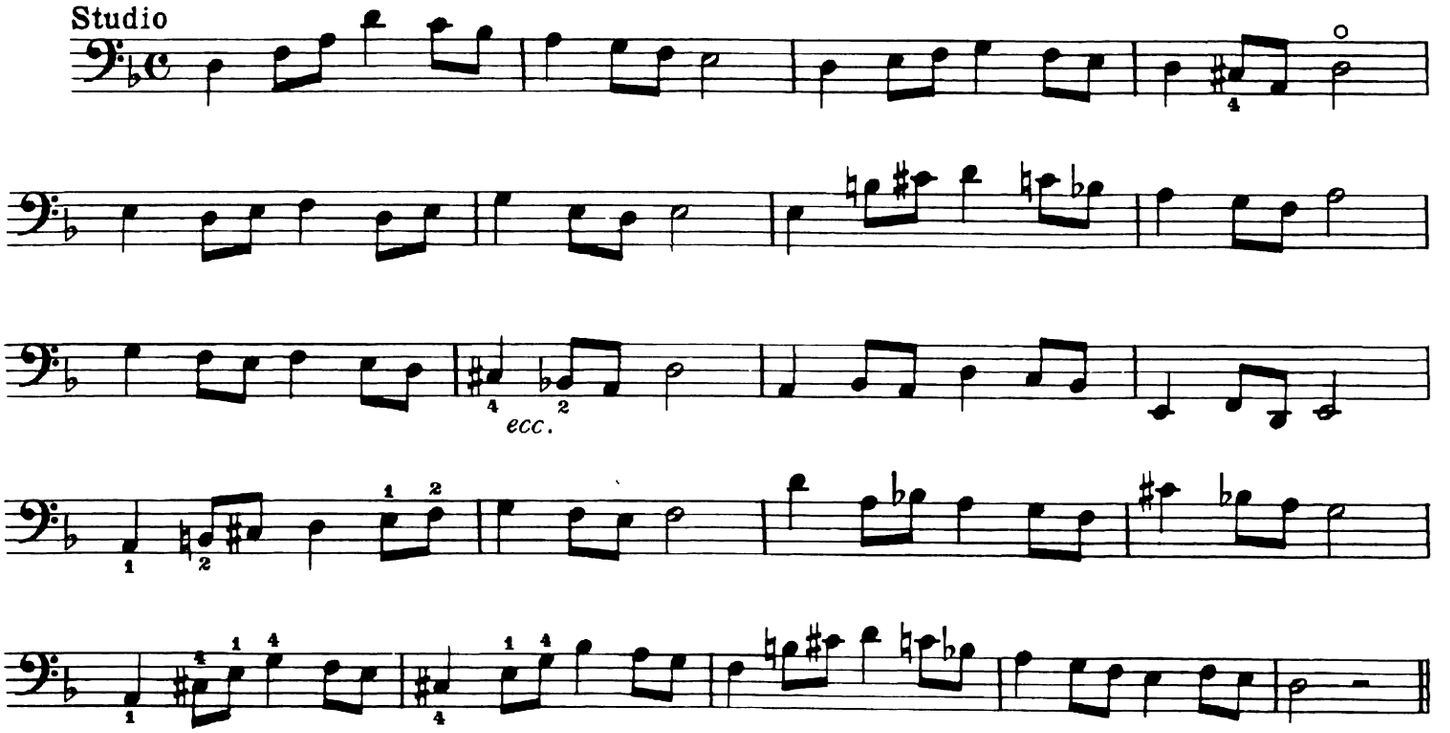


Re min.



DOTZAUER - KLINGEMBERG

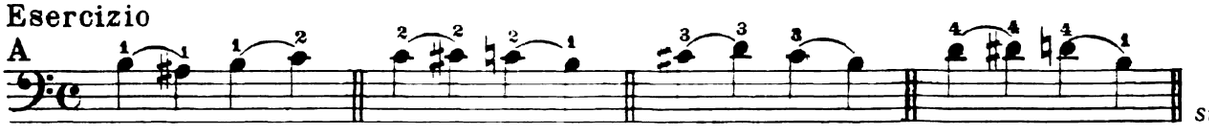
Studio



Lezione 32

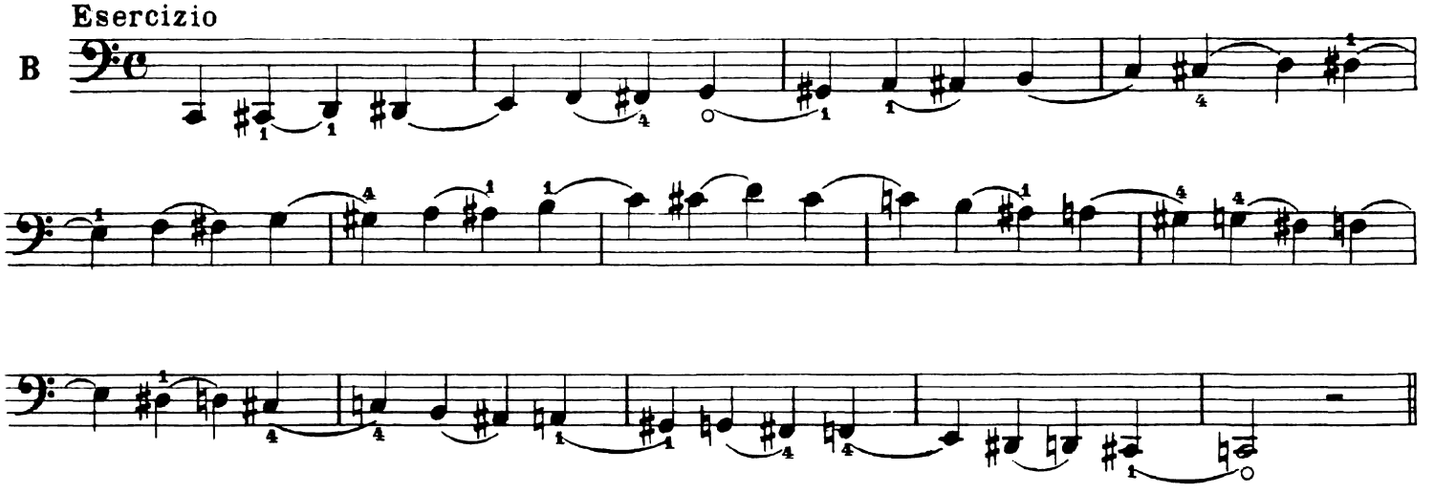
In tutti i casi simili a quelli indicati negli esercizi A-B-C il pollice rimane fermo

Esercizio A

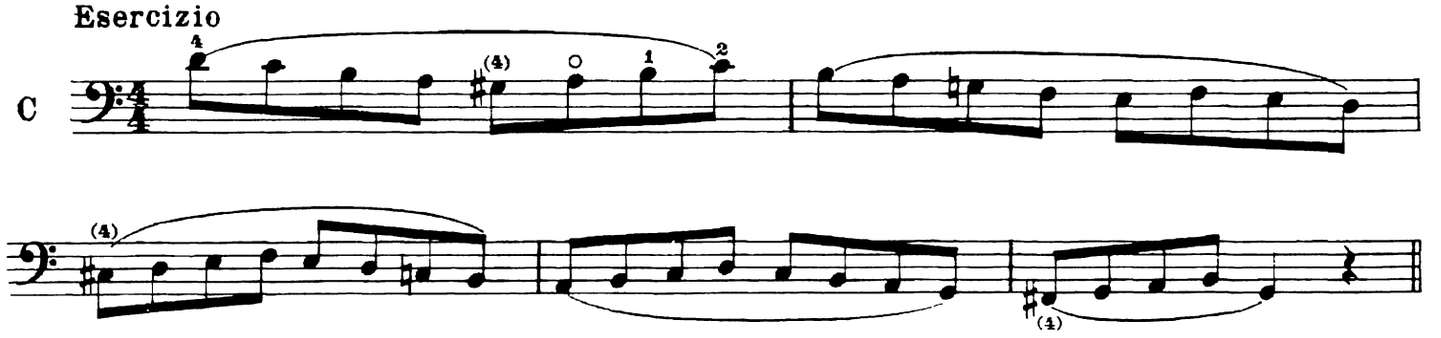


lo stesso sulle altre corde

Esercizio B

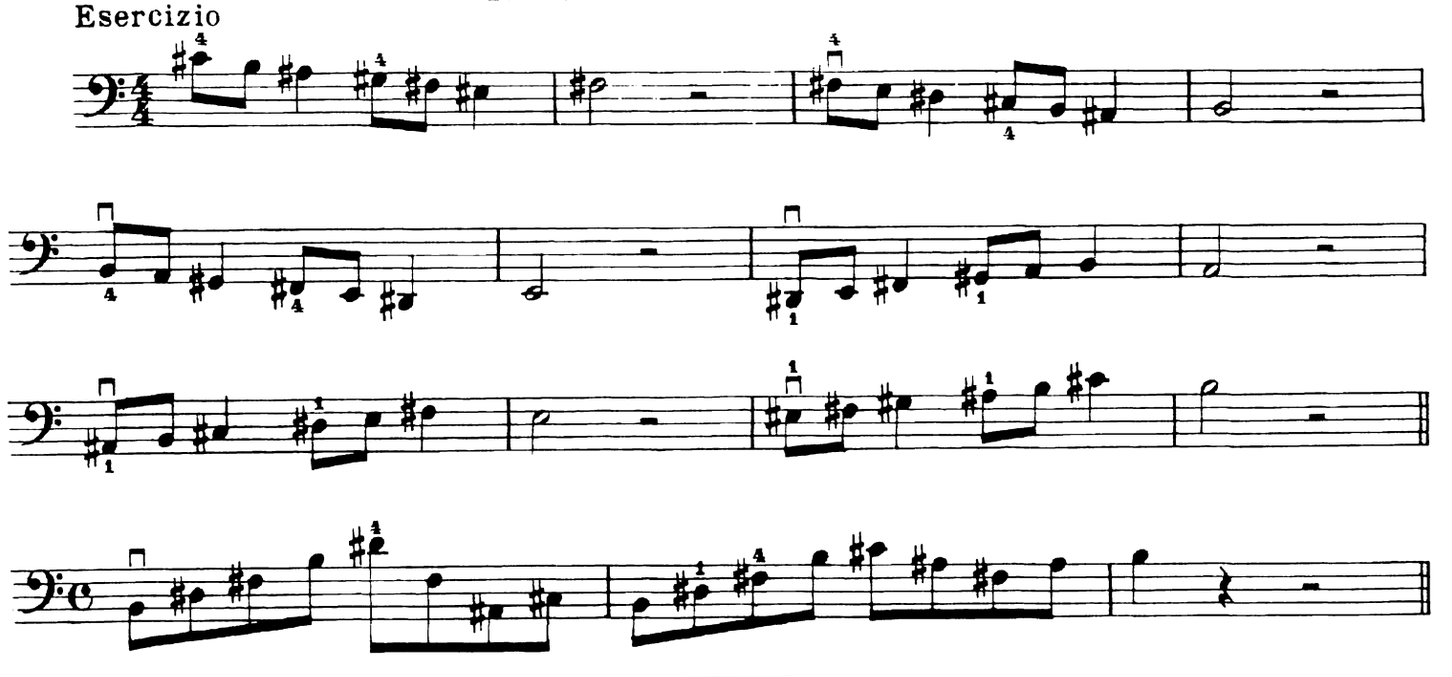


Esercizio C

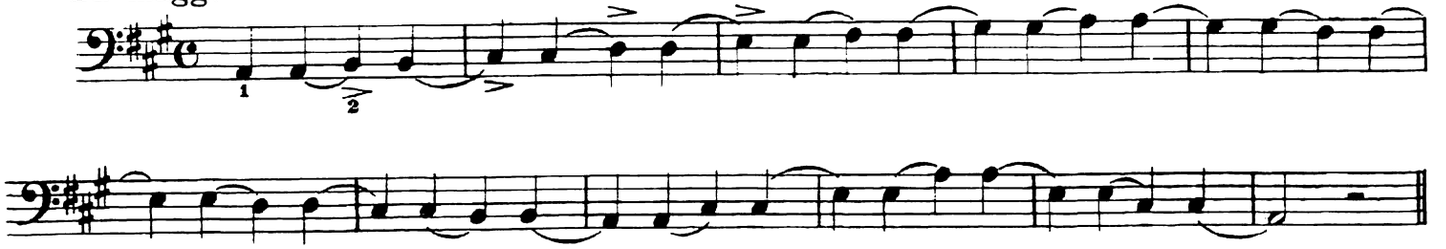


PASSAGGI DI POSIZIONE

Esercizio

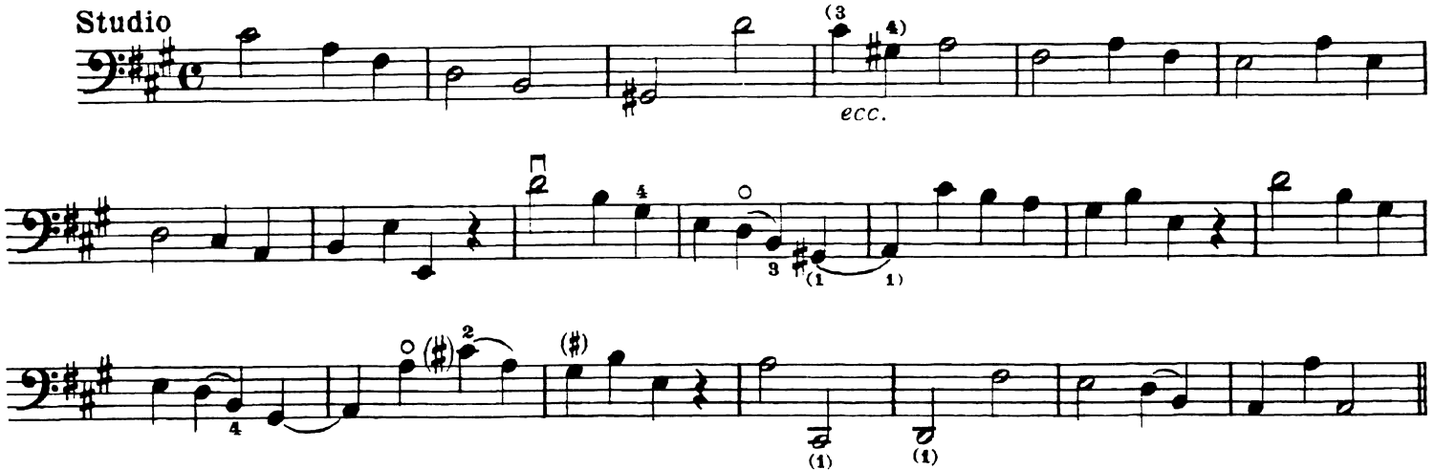


La magg.



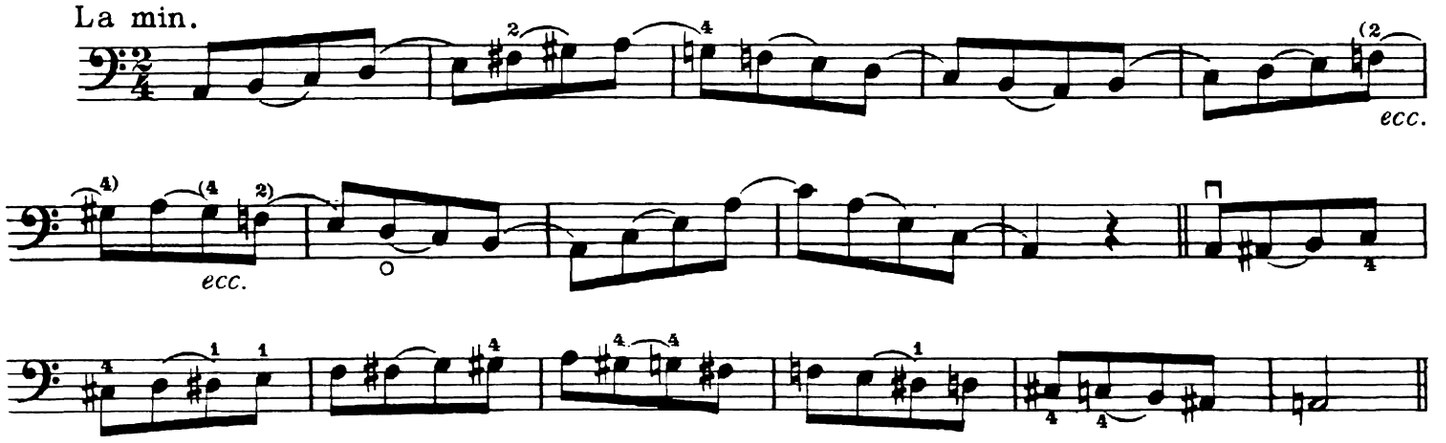
ROMBERG

Studio



Lezione 33

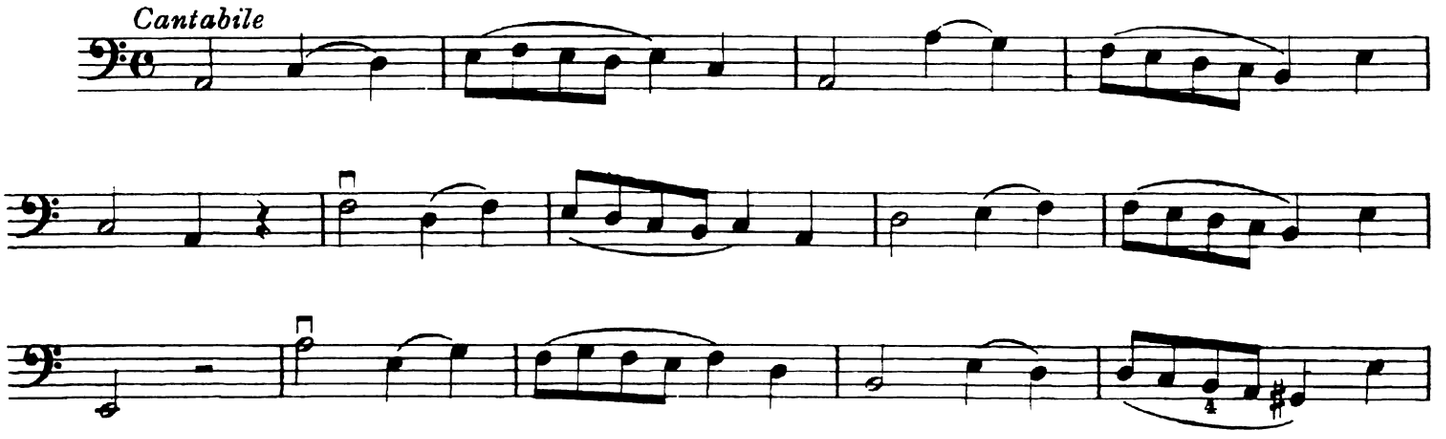
La min.

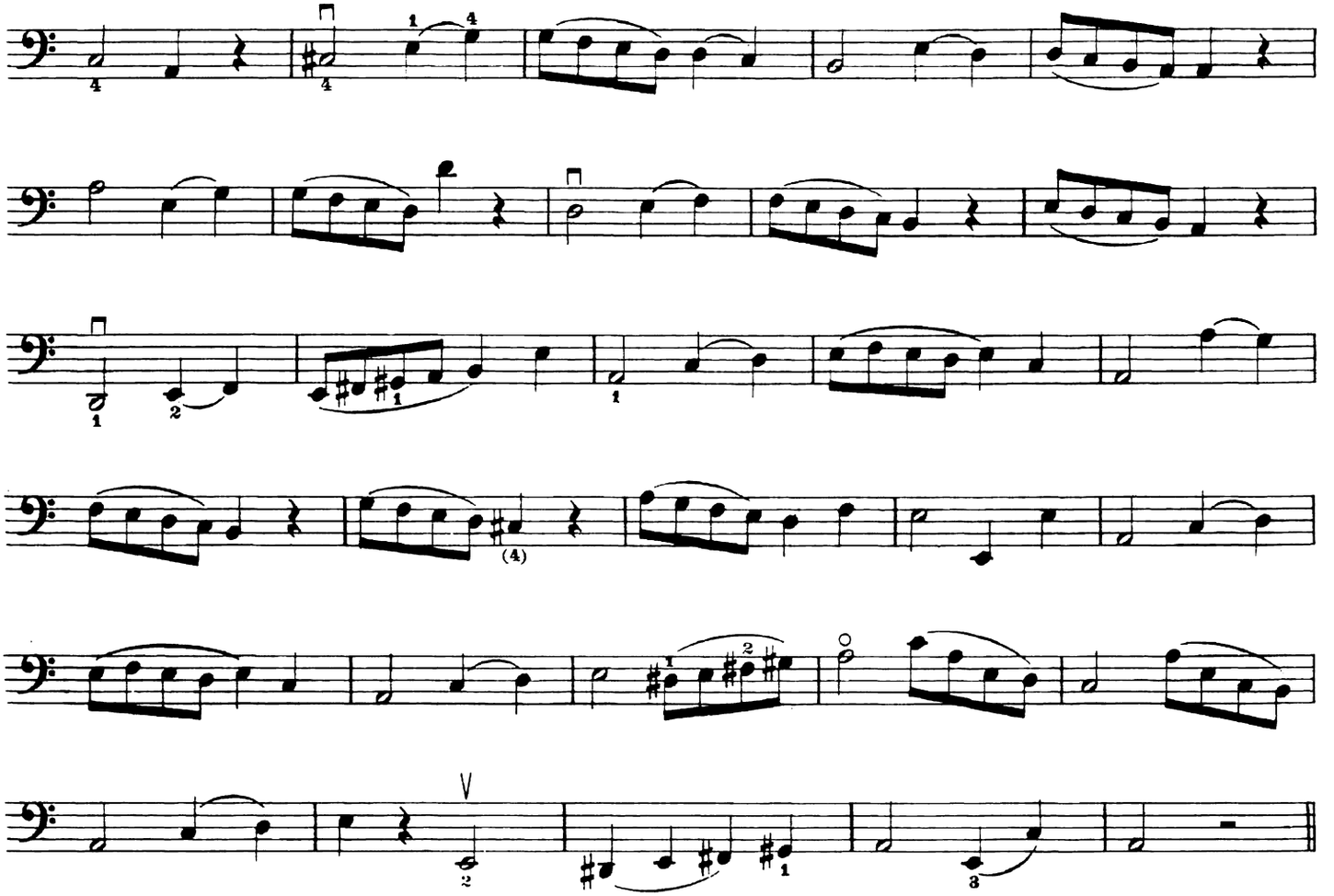


Studio

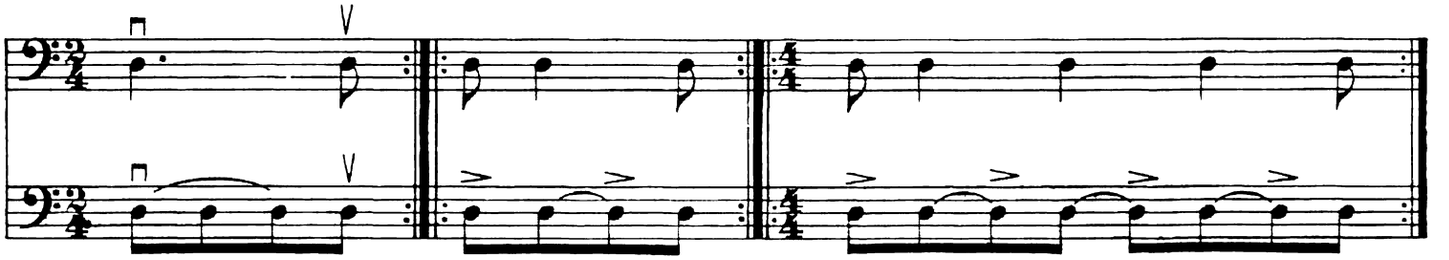
QUARENGHI

Cantabile

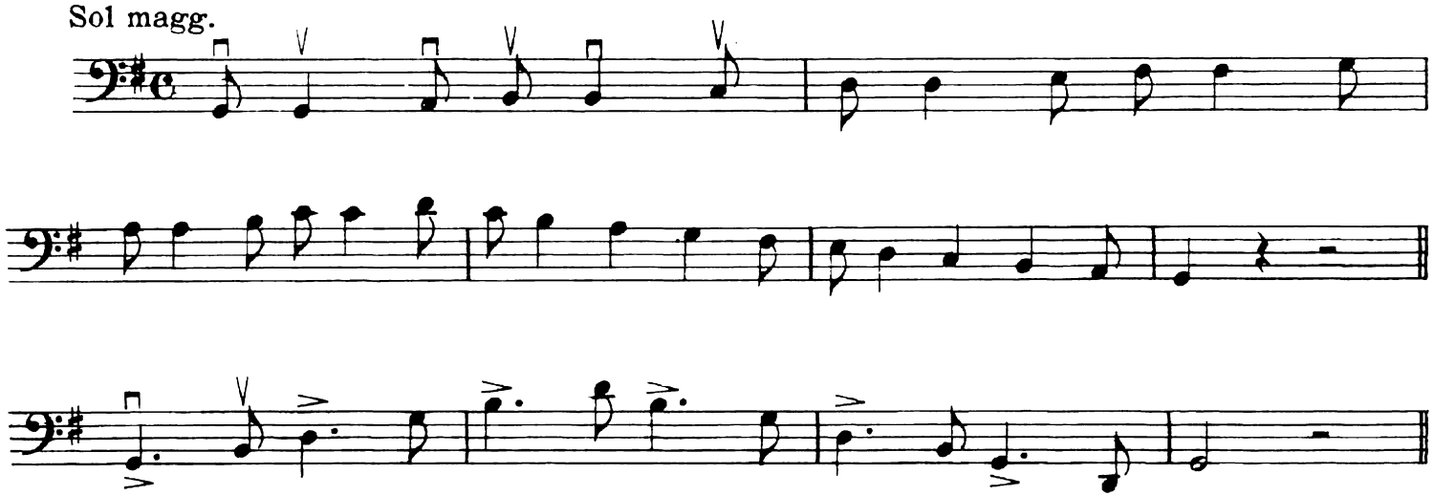




Lezione 34



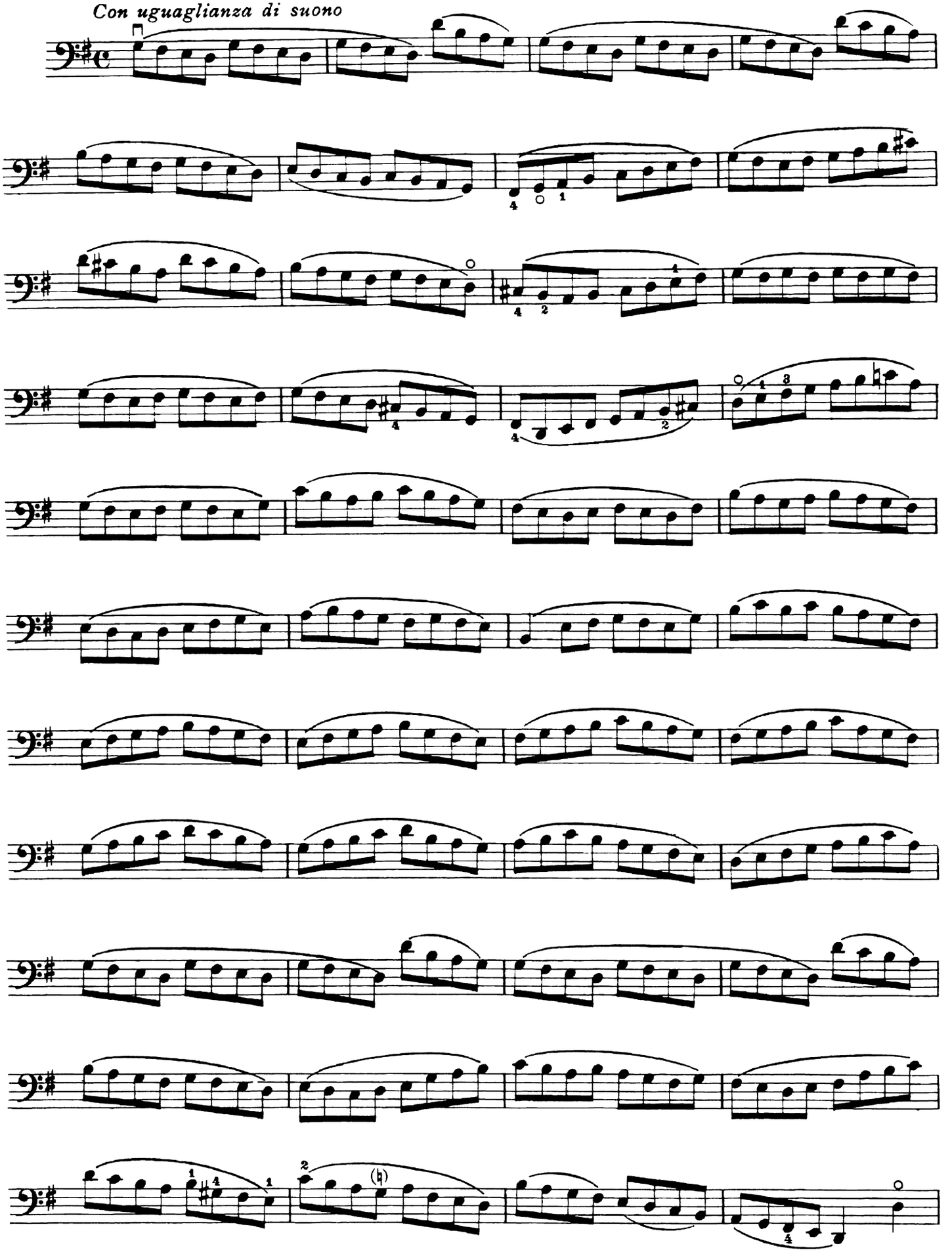
Sol magg.

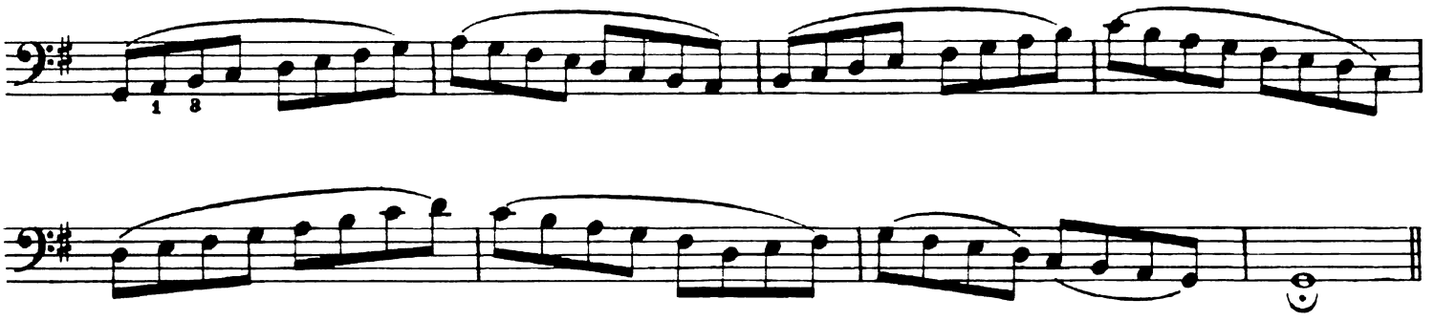


Studio

DOTZAUER

Con uguaglianza di suono

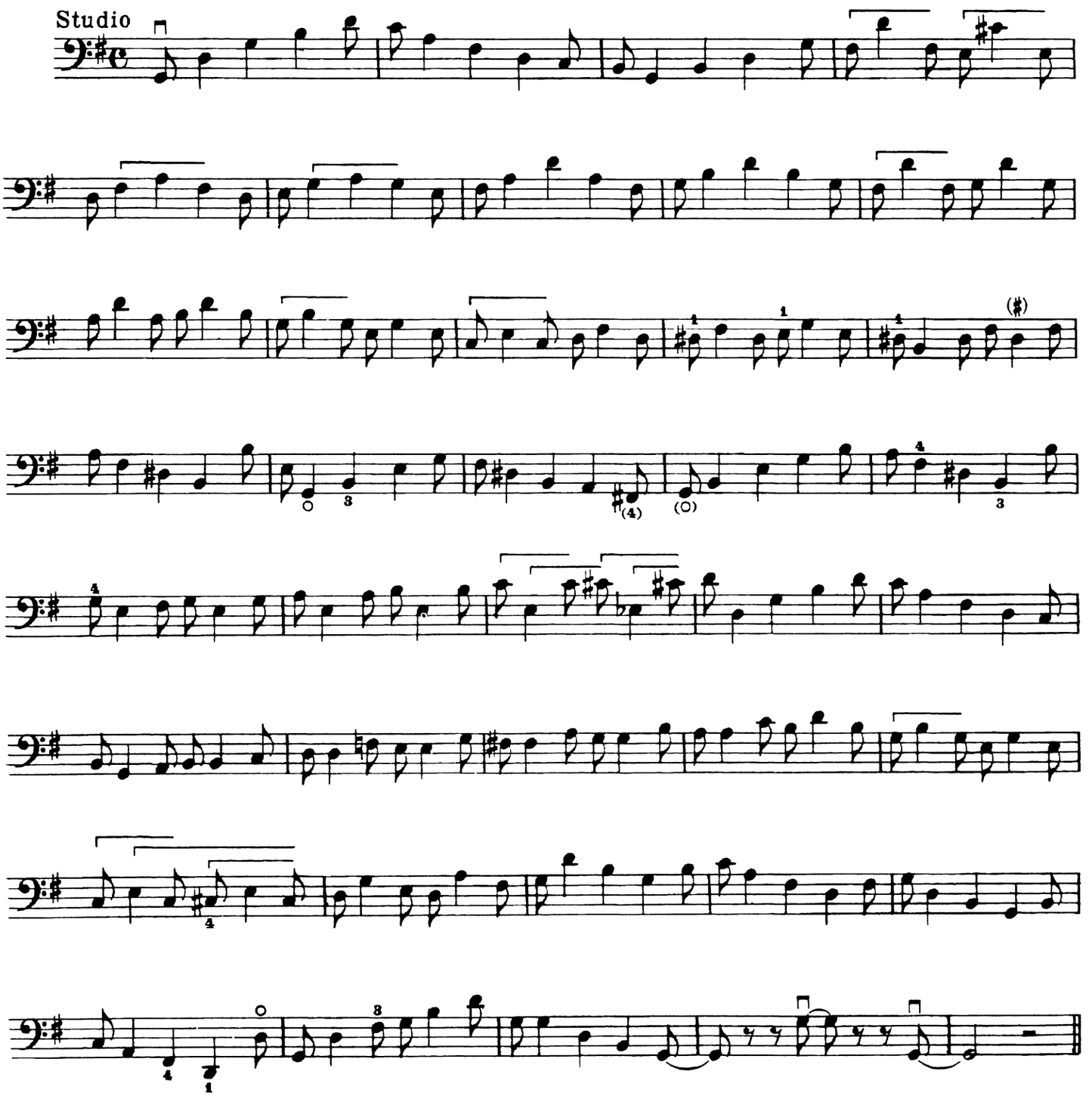




Lezione 35

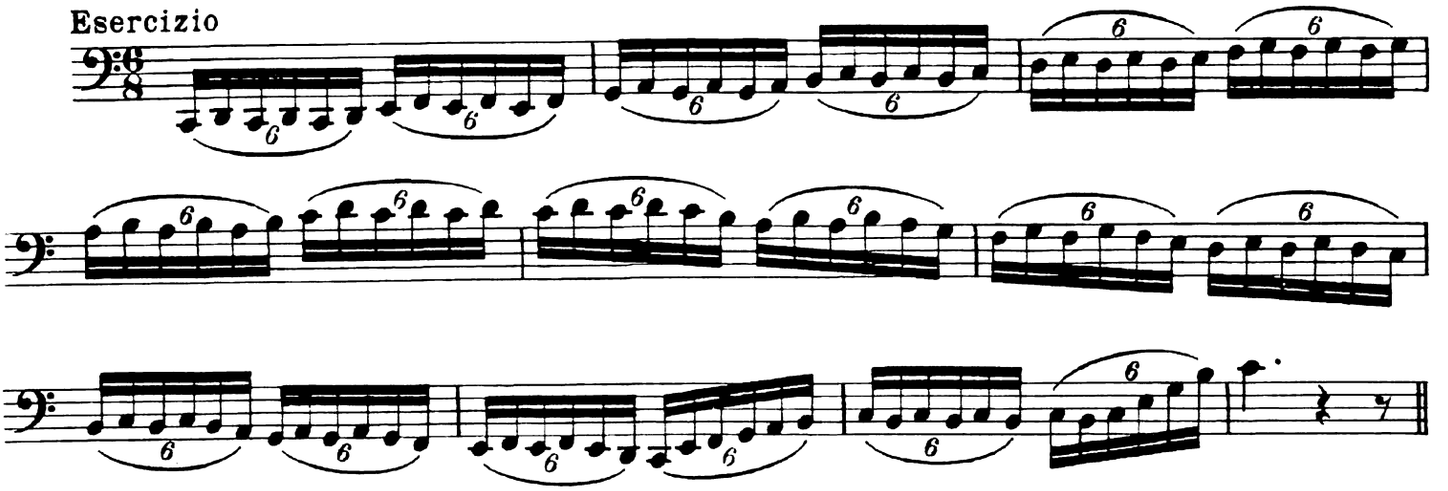
QUARENGHI

Studio



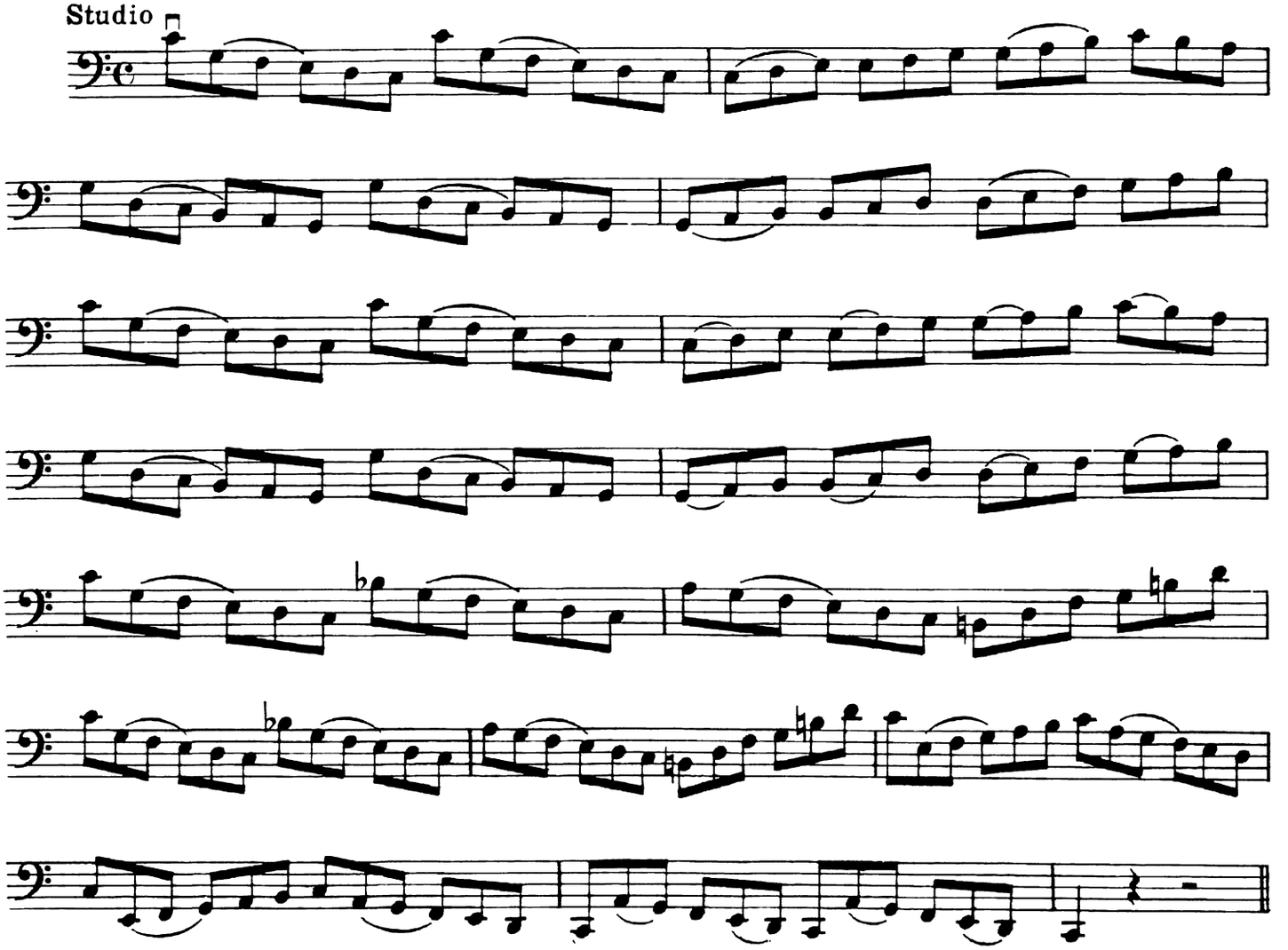
Lezione 36

Esercizio

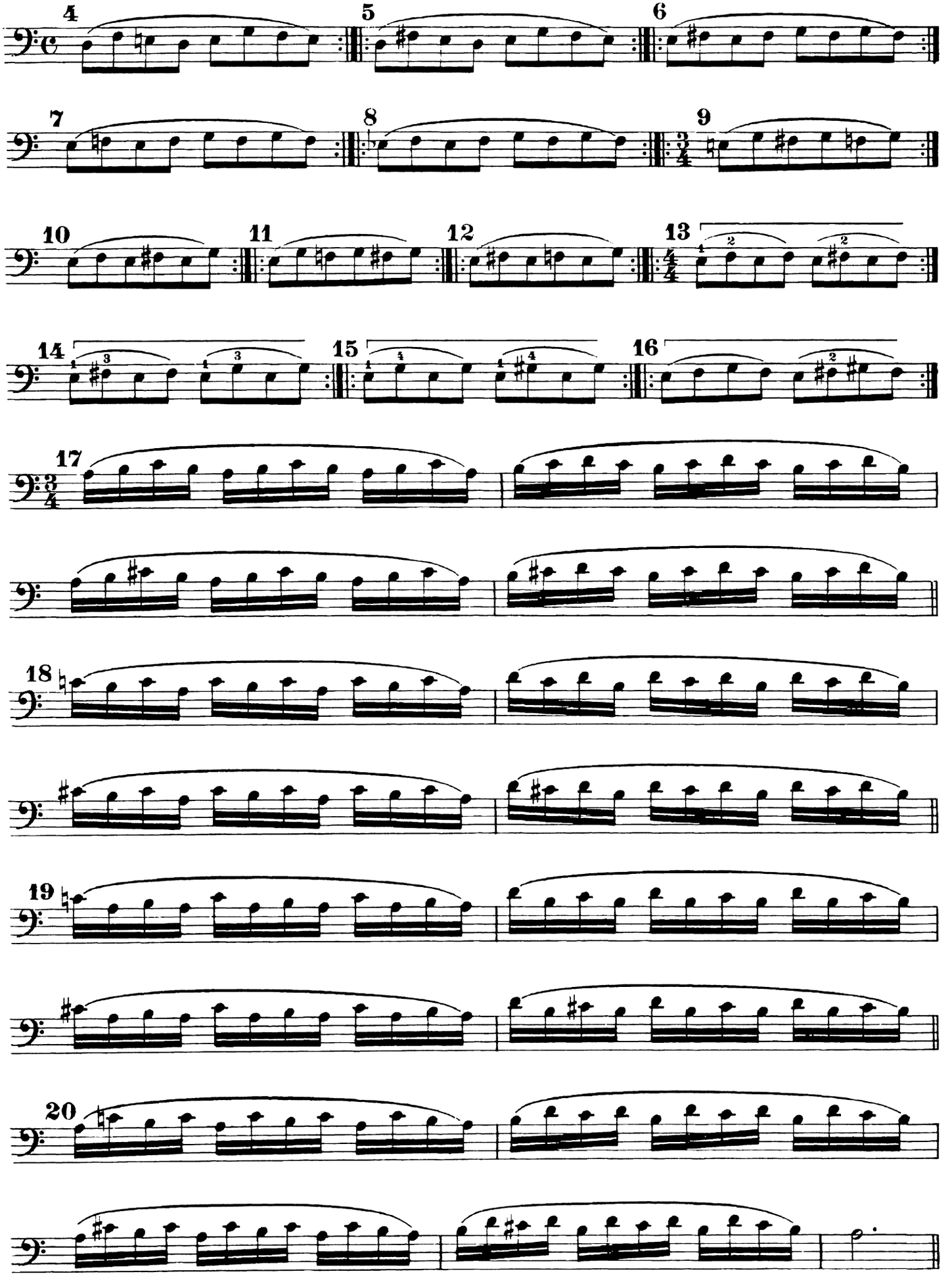


S. LEE

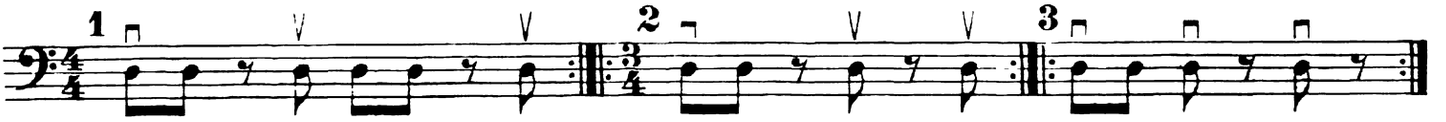
Studio



ESERCIZI PER LA SCIOLTEZZA DELLE DITA

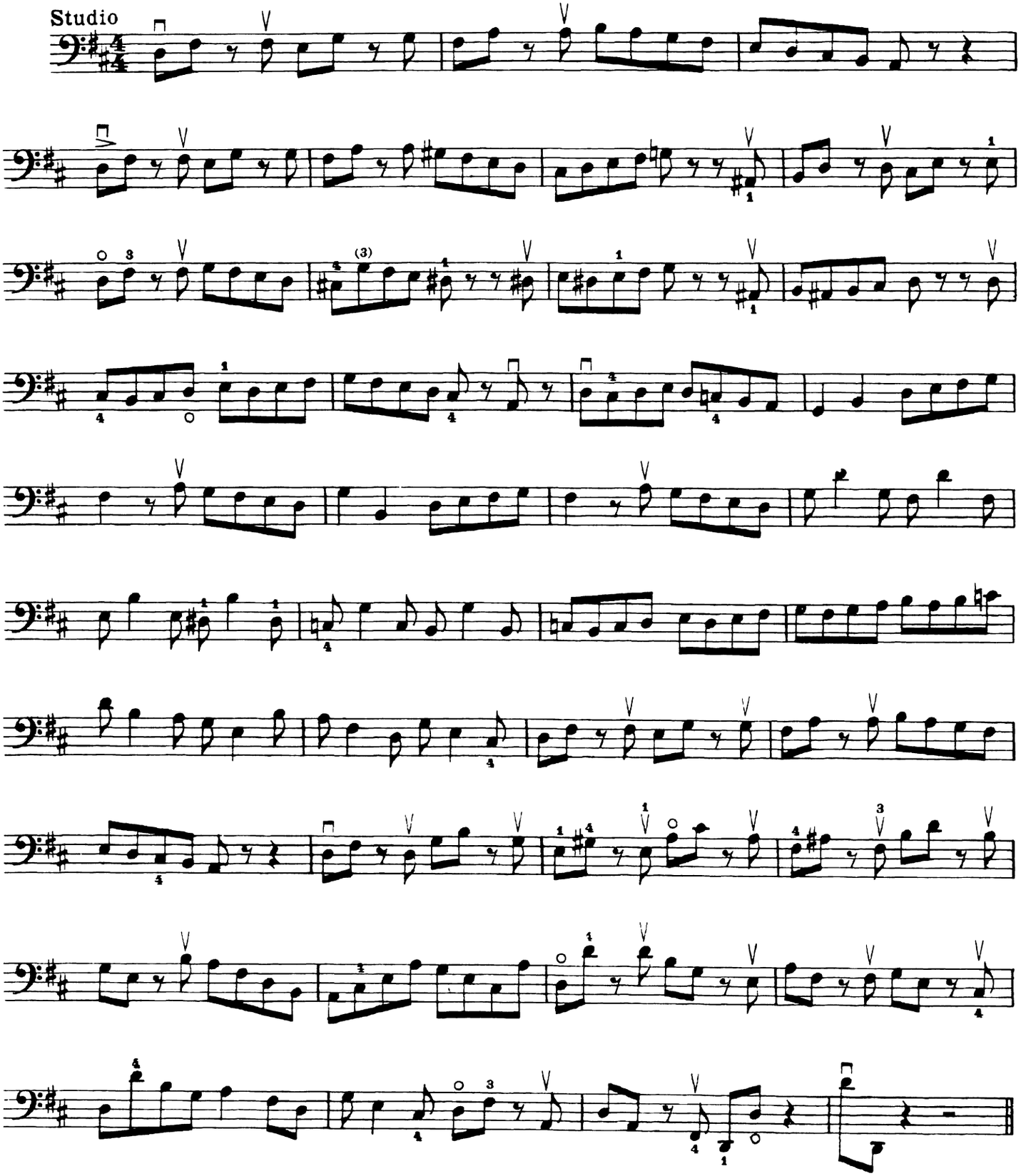


Lezione 37



QUARENGHI

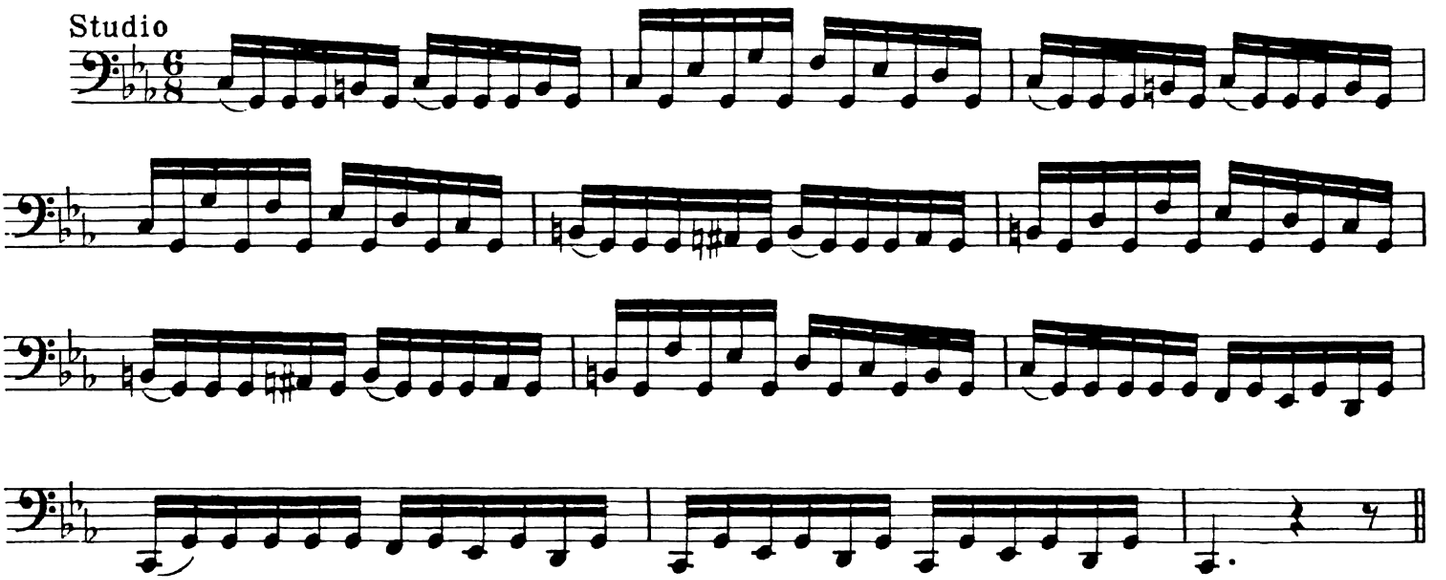
Studio



Lezione 38

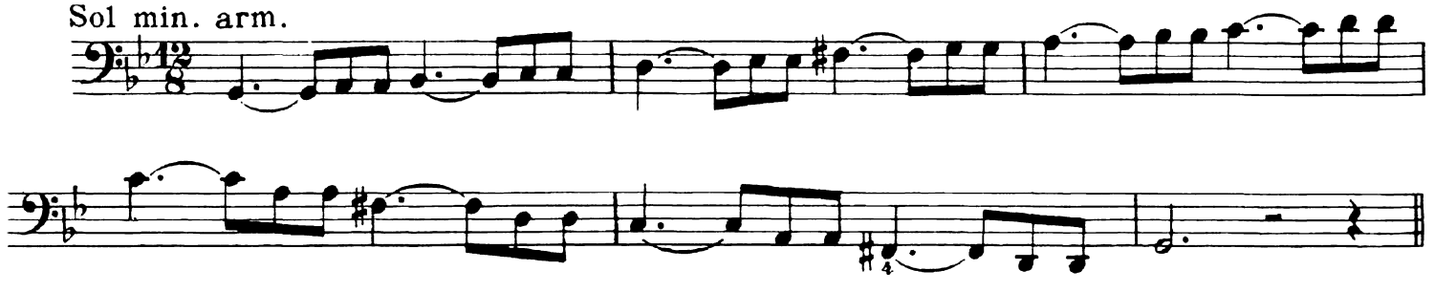
S. LEE

Studio



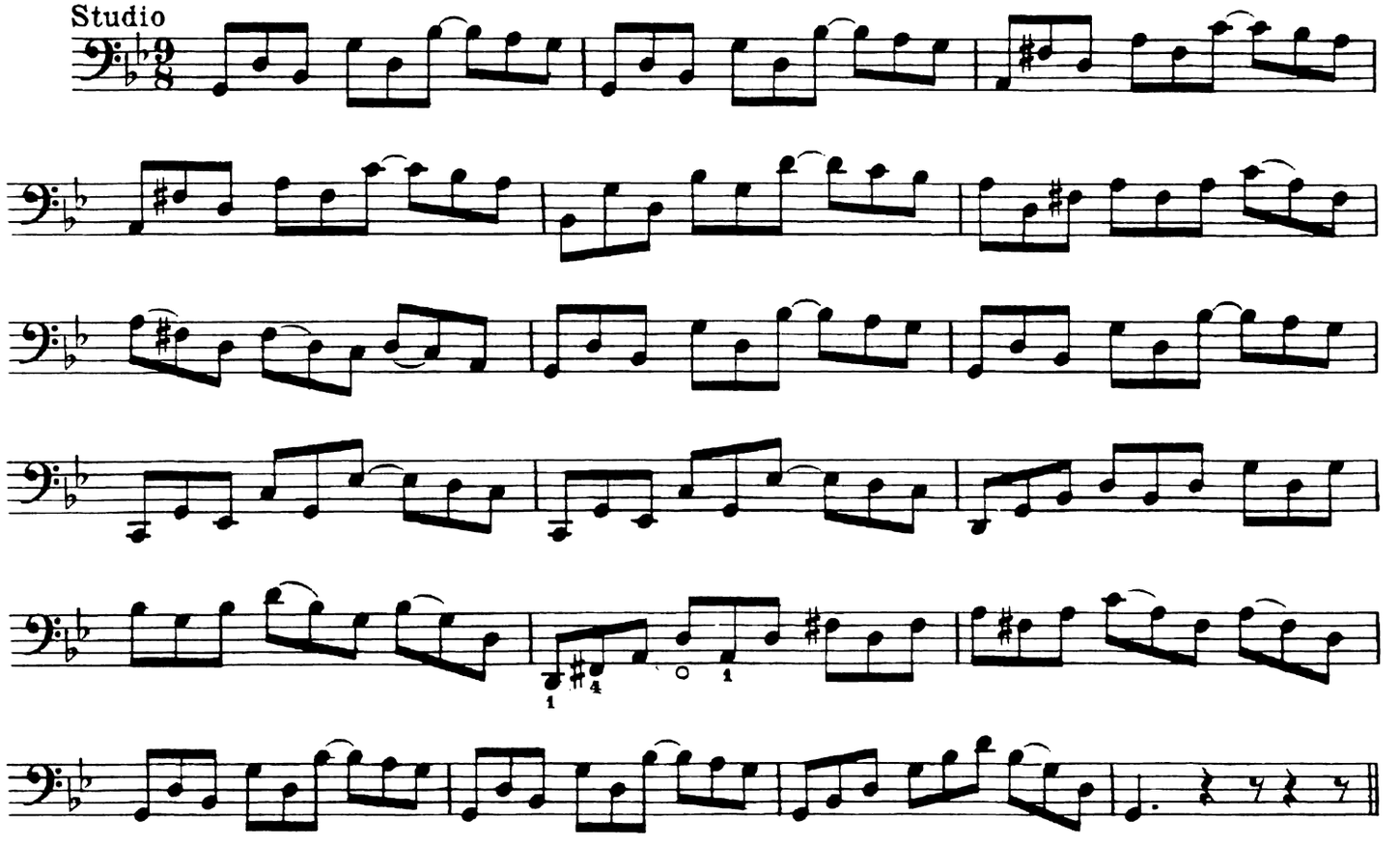
Esercizio

Sol min. arm.



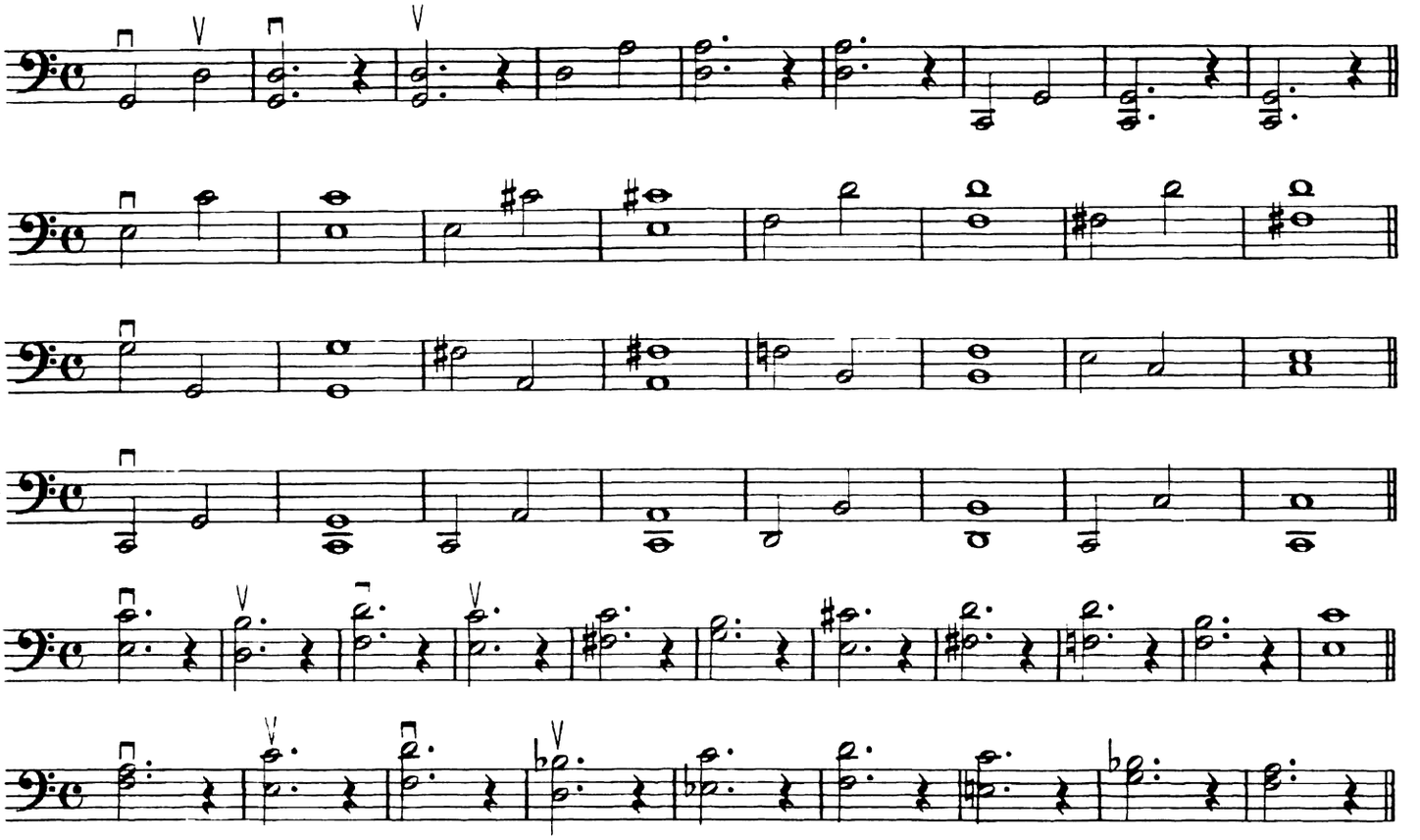
S. LEE

Studio



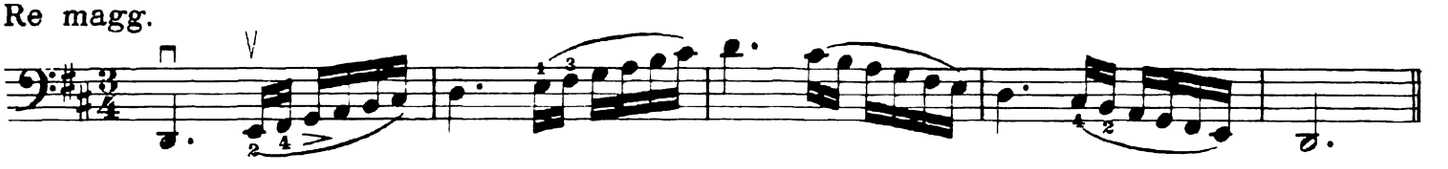
Lezione 39

ESERCIZI SULLE DOPPIE CORDE



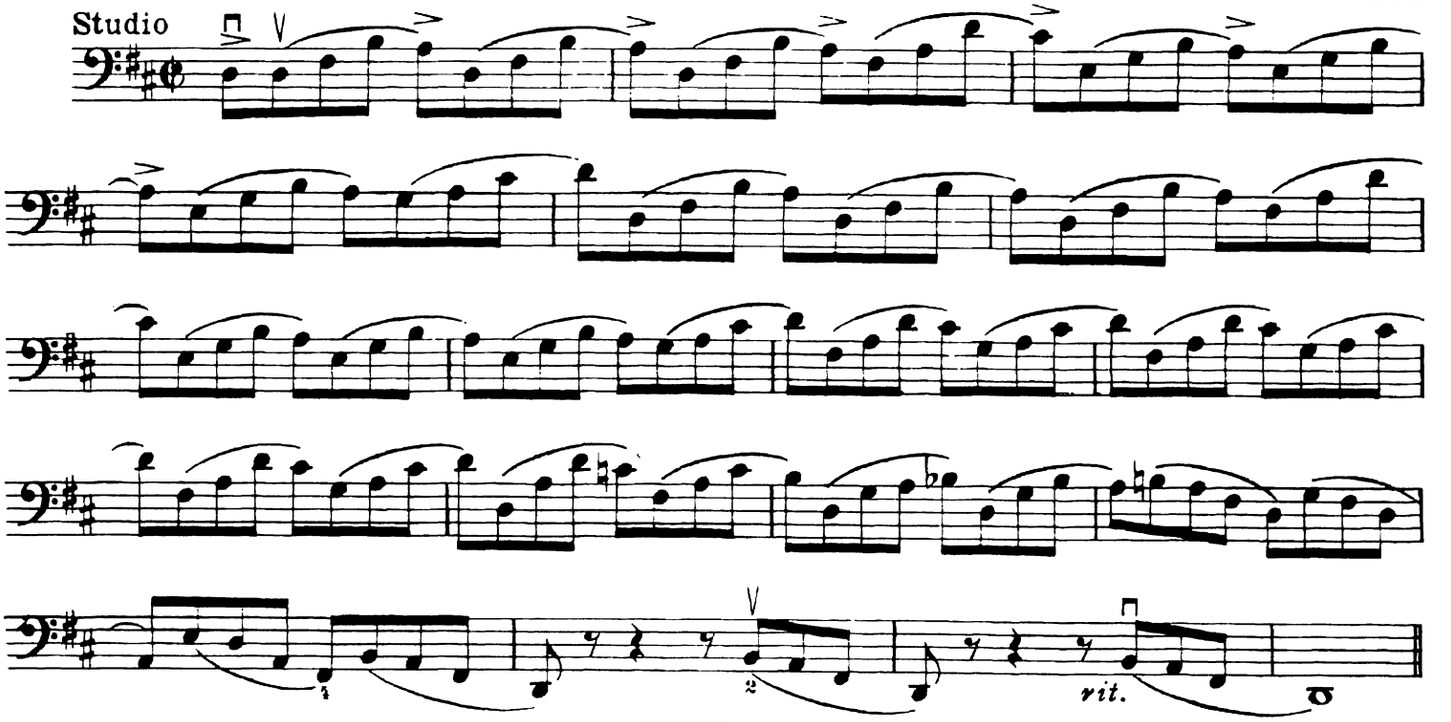
Esercizio

Re magg.



S. LEE

Studio

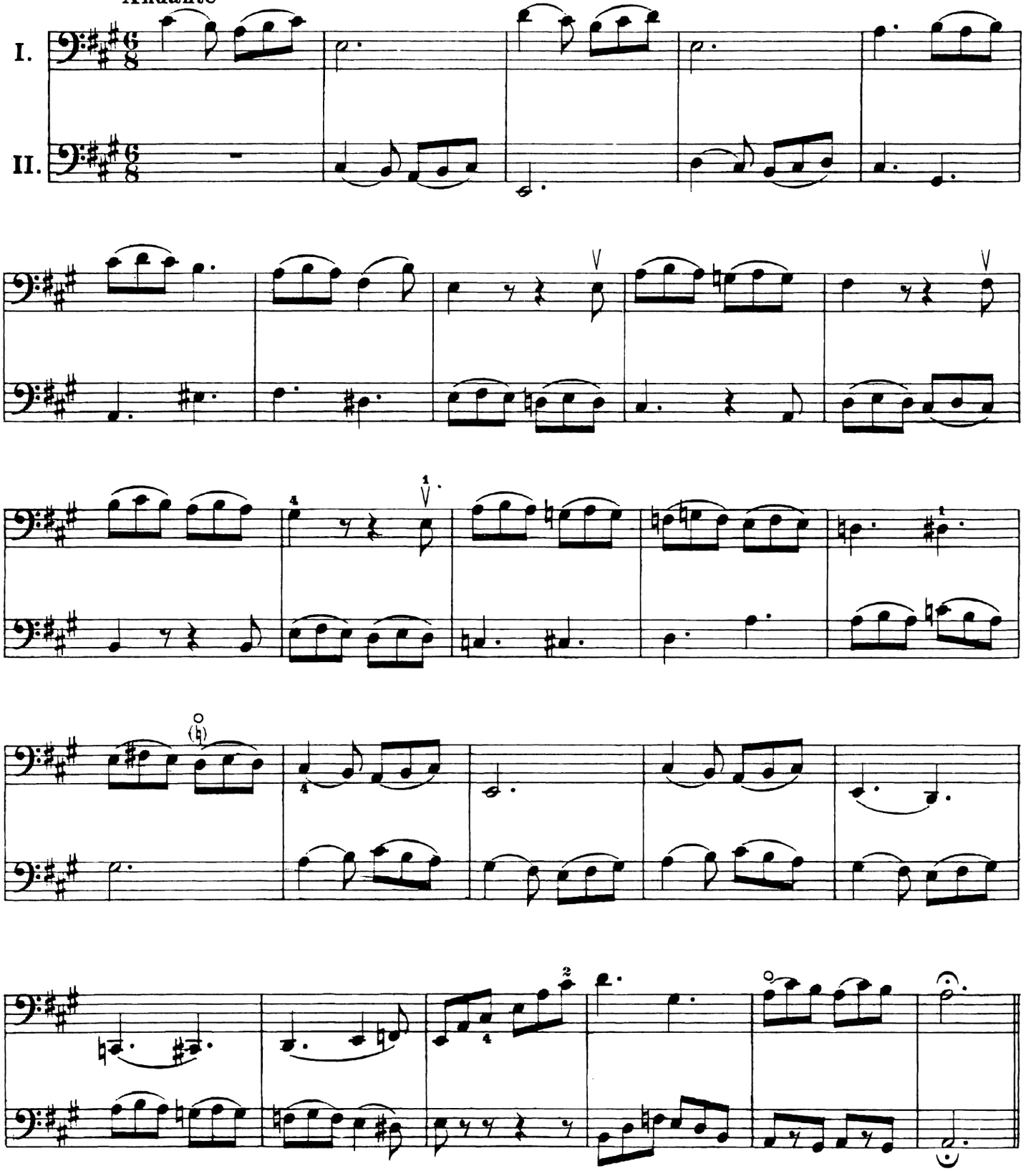


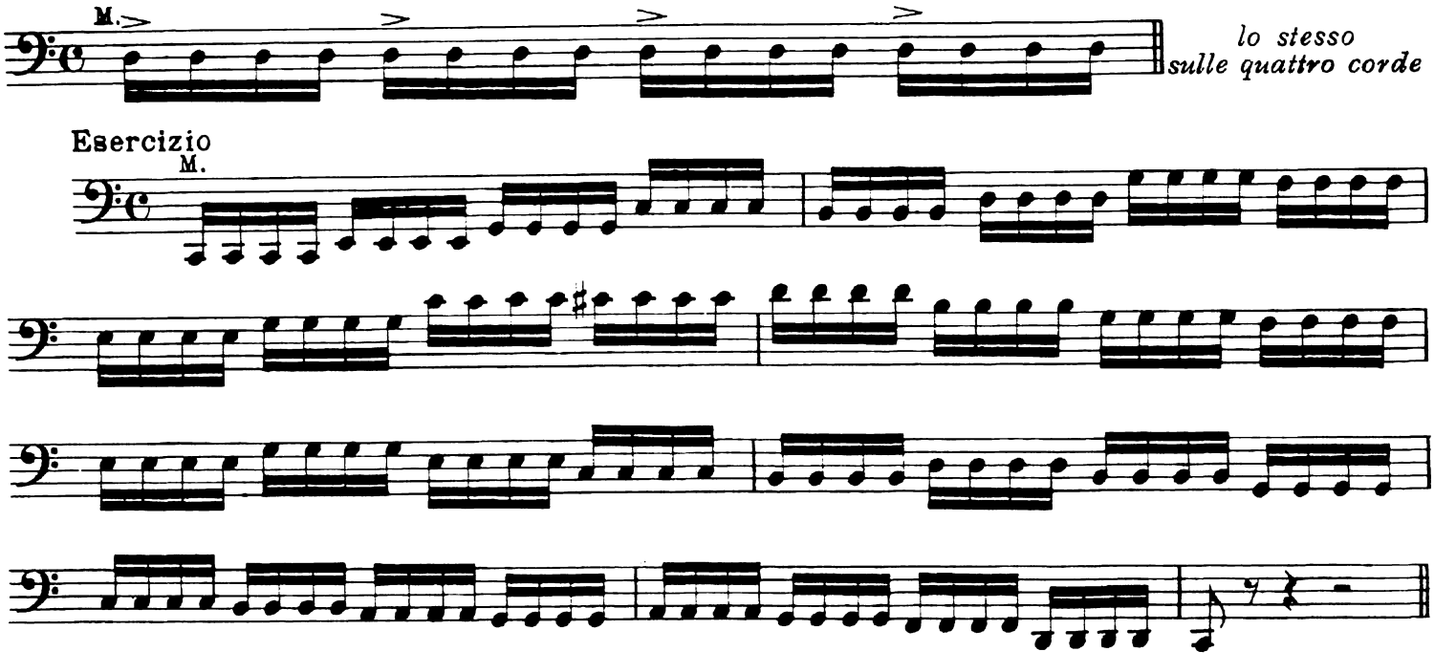
Lezione 40

Esercizio

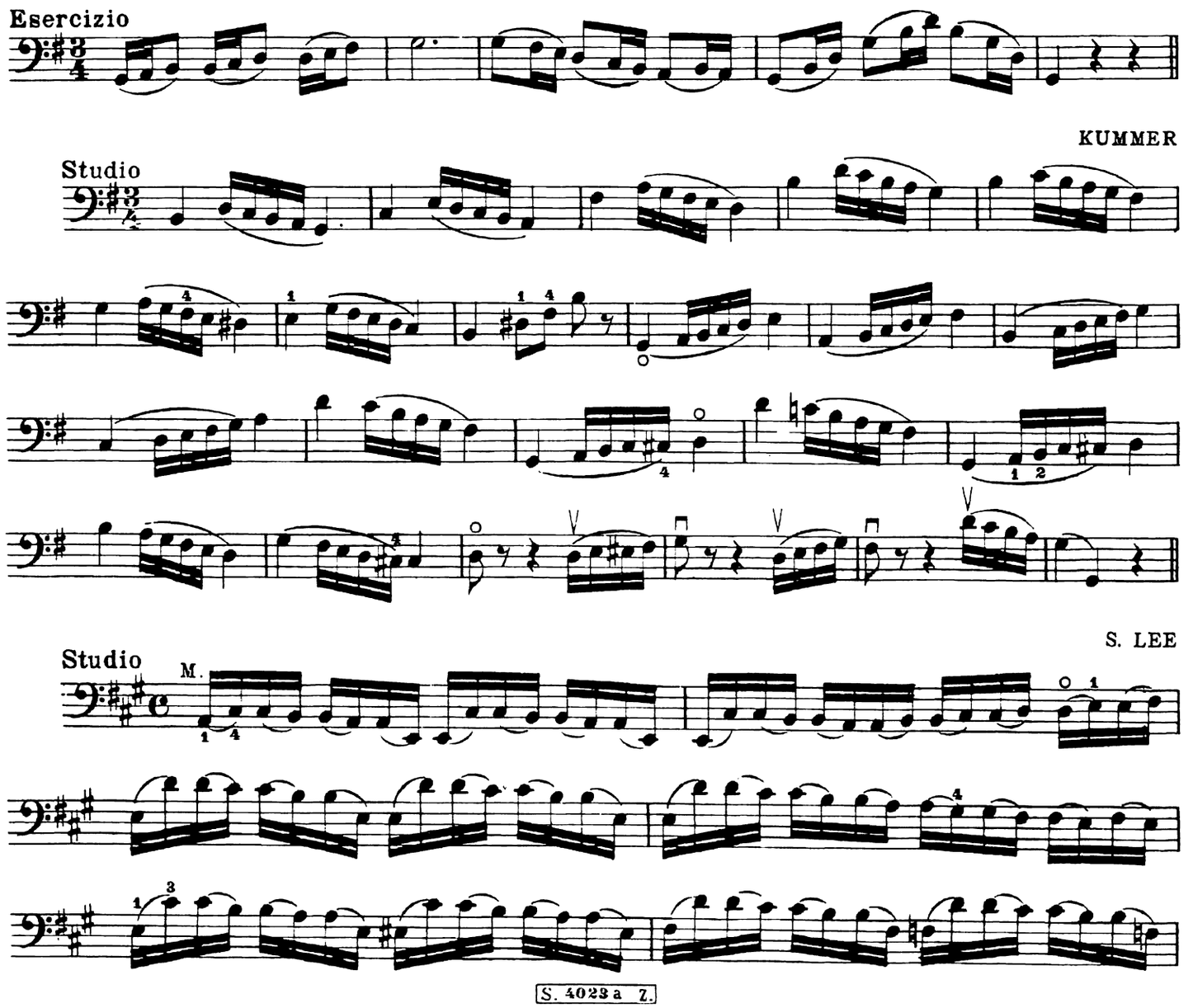
Studio S. LEE

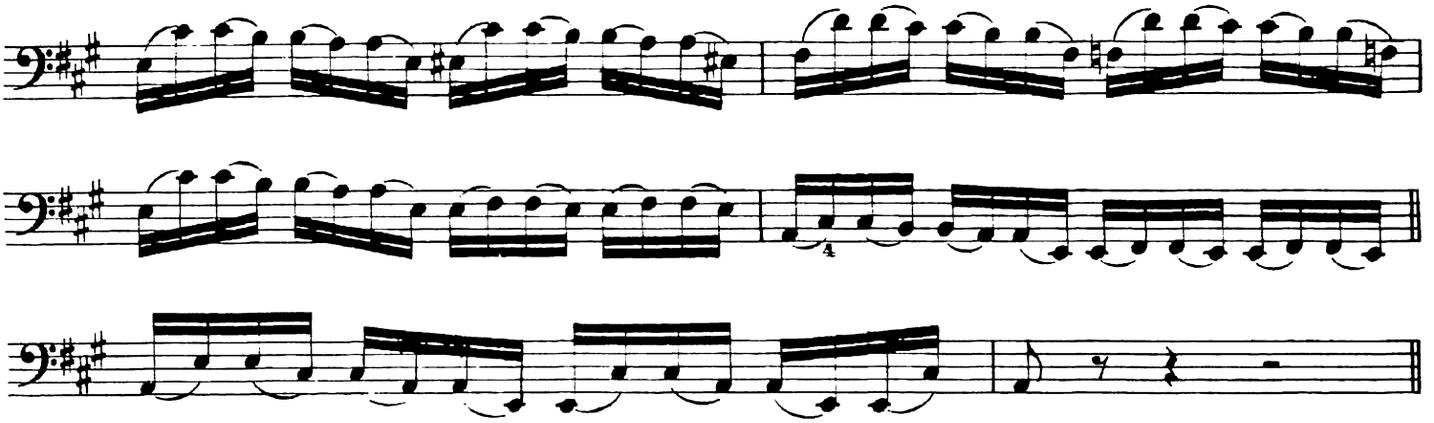
Andante




M.
lo stesso
sulle quattro corde
Esercizio
M.

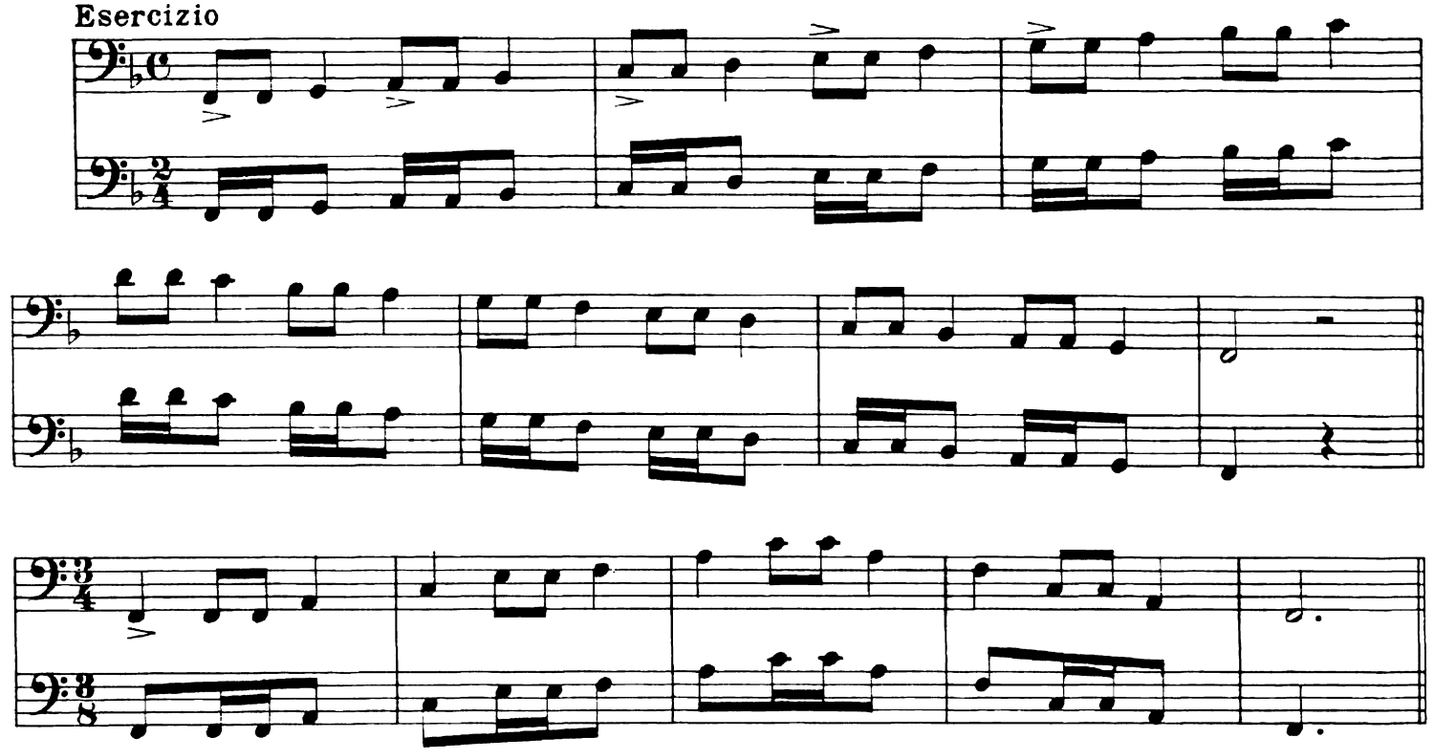
Lezione 41


Esercizio
KUMMER
Studio
S. LEE
Studio
M.



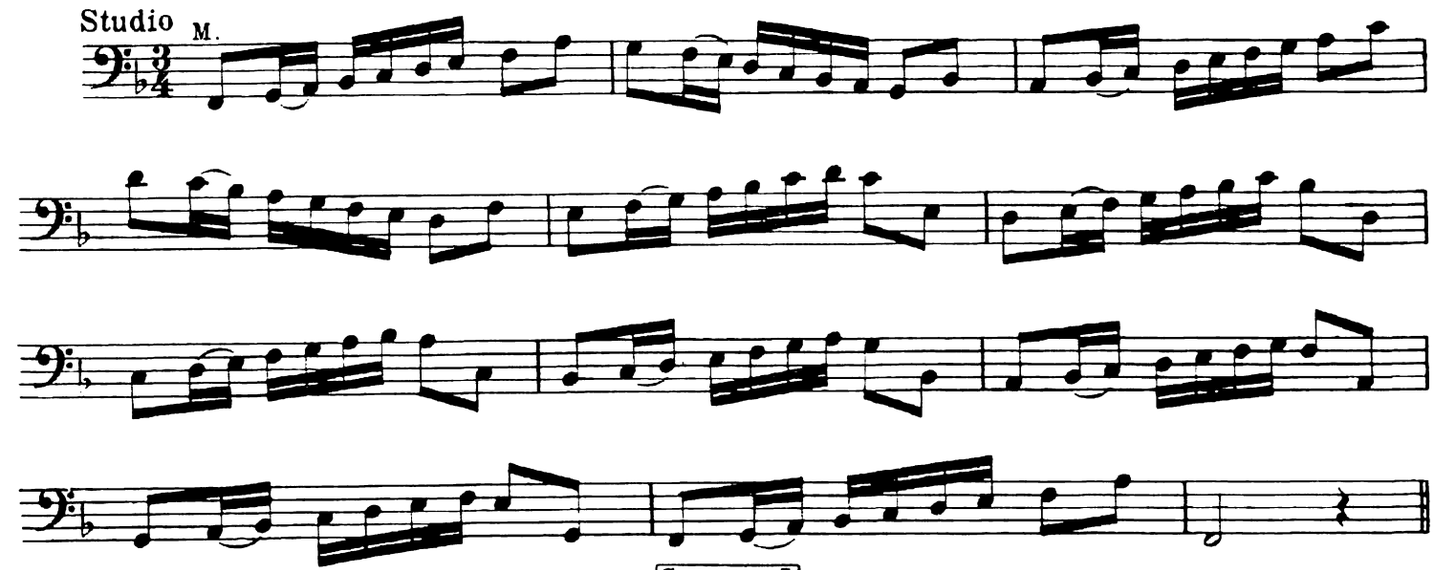
Lezione 42

Esercizio

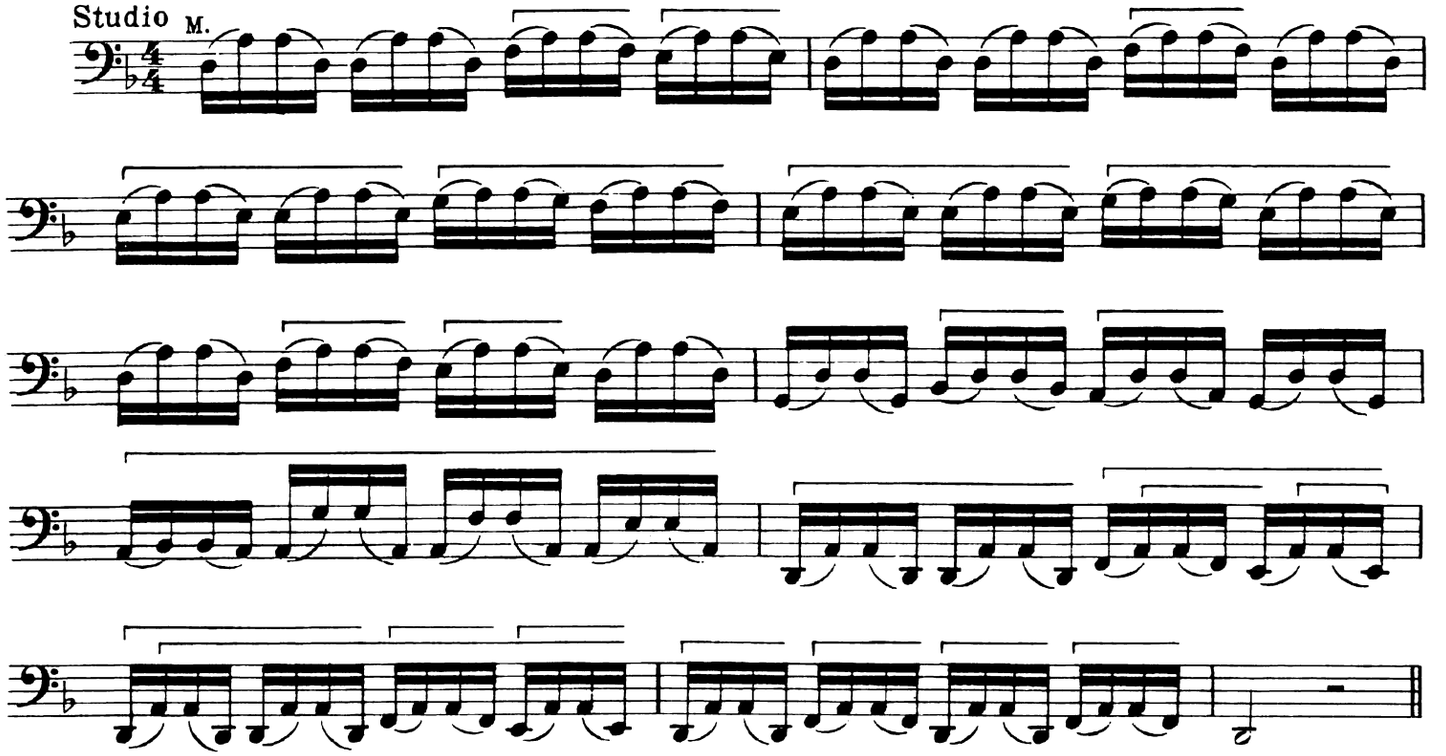


KUMMER

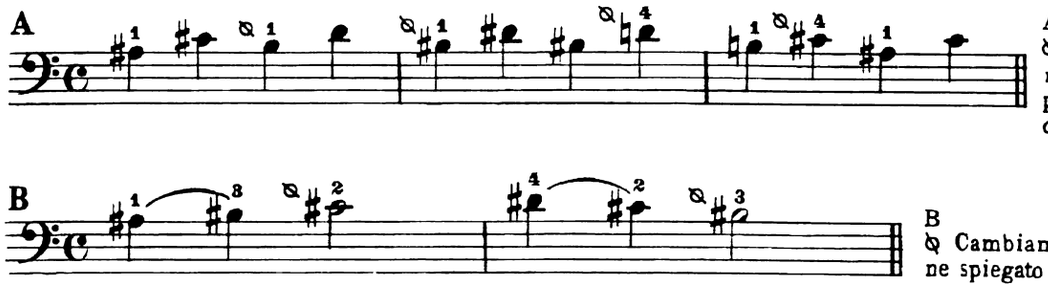
Studio M.



Studio M.



PASSAGGI DI POSIZIONE



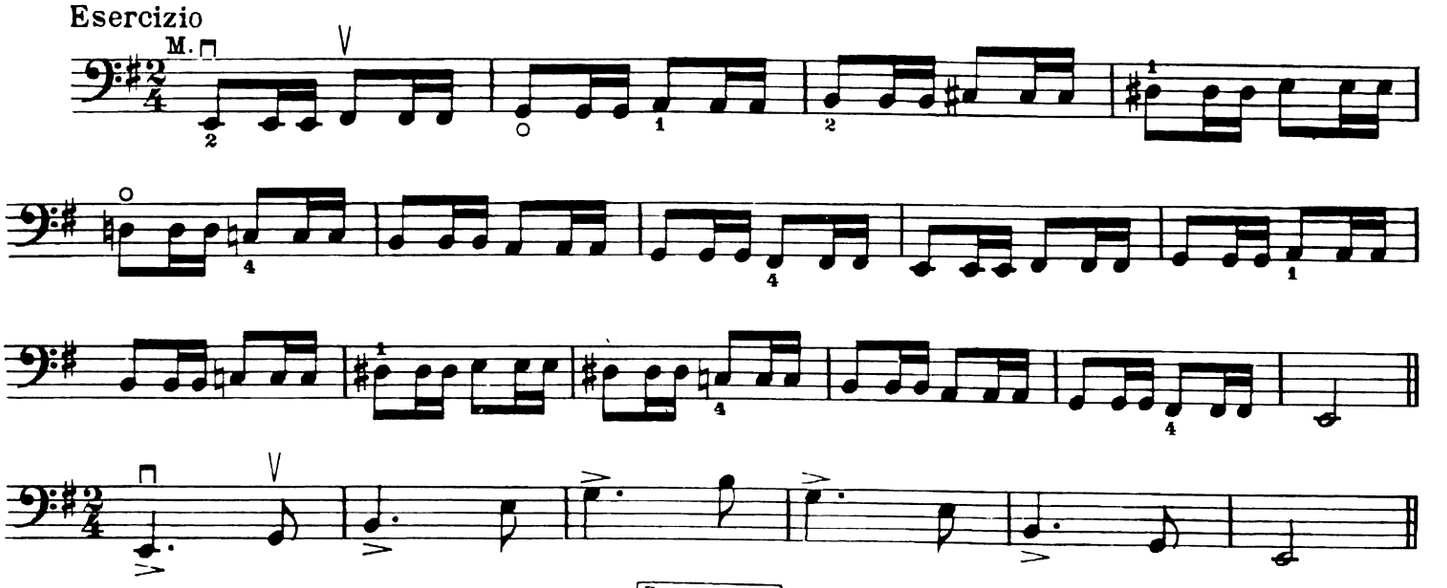
A
◊ Cambiamento di posizione con raggruppamento della mano: si prepara durante la nota che precede il cambiamento.

B
◊ Cambiamento di posizione per sostituzione spiegato ampiamente alla Lezione 53.

(L'insegnante dovrà dimostrare praticamente il movimento che deve fare la mano in tali cambiamenti di posizione.)

Lezione 43

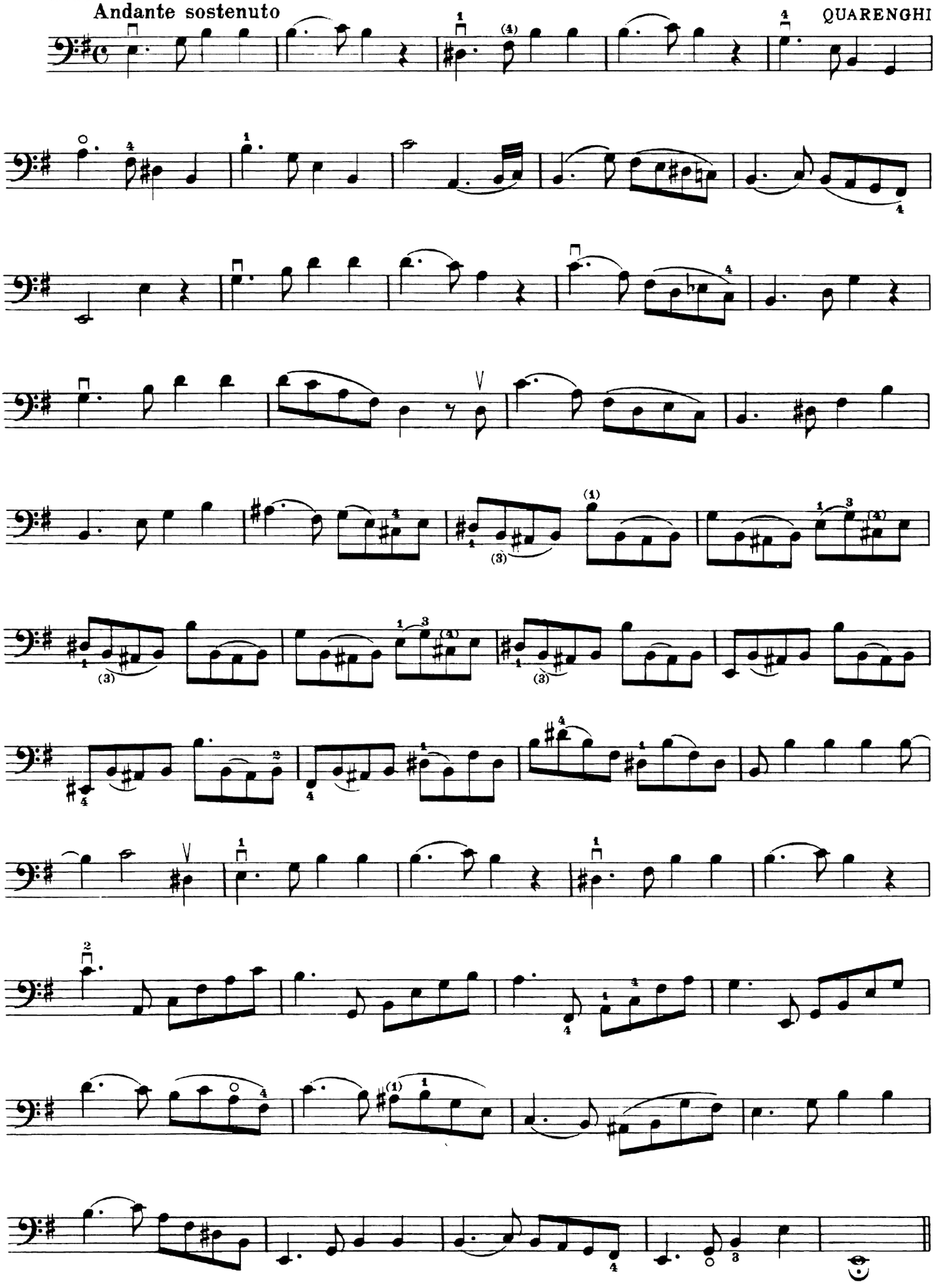
Esercizio M.



Studio

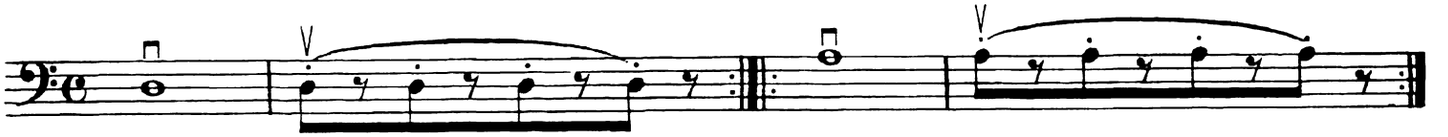
Andante sostenuto

QUARENGHI

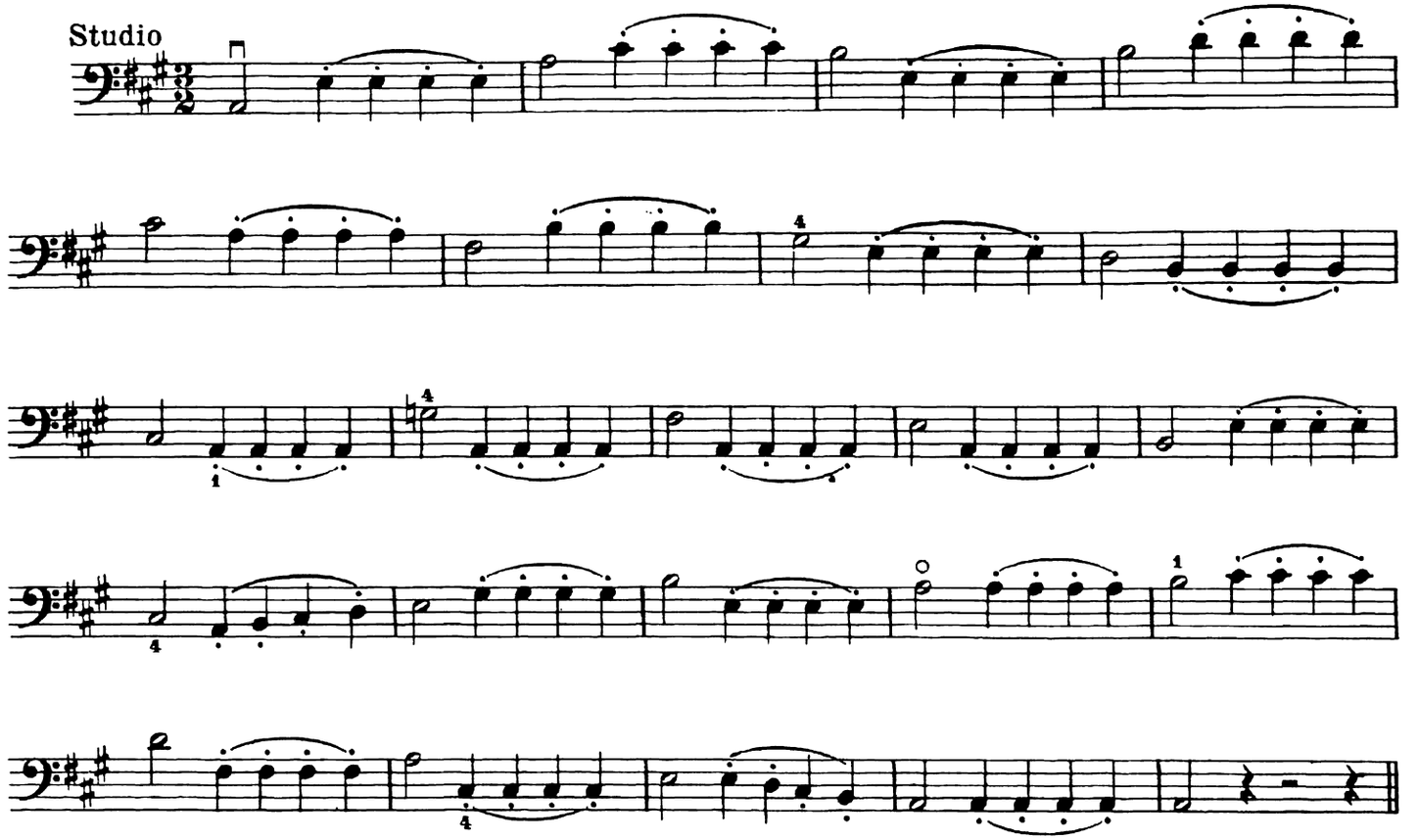


Lezione 44

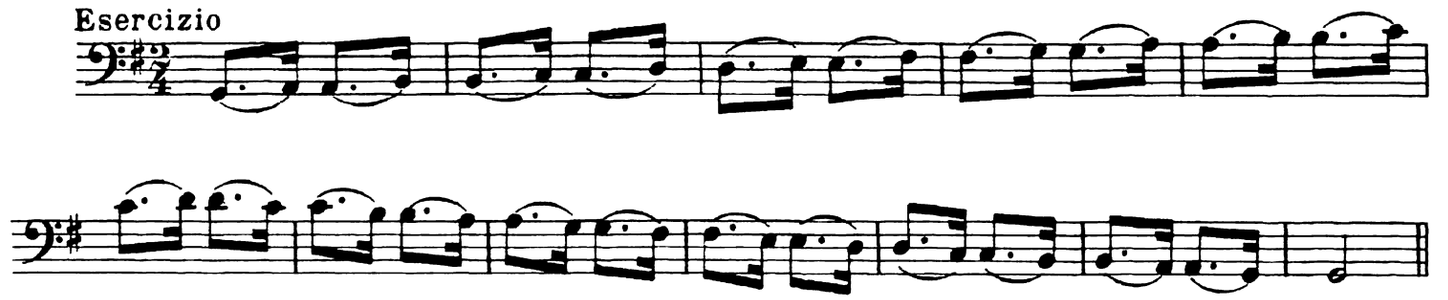
STACCATO



Studio

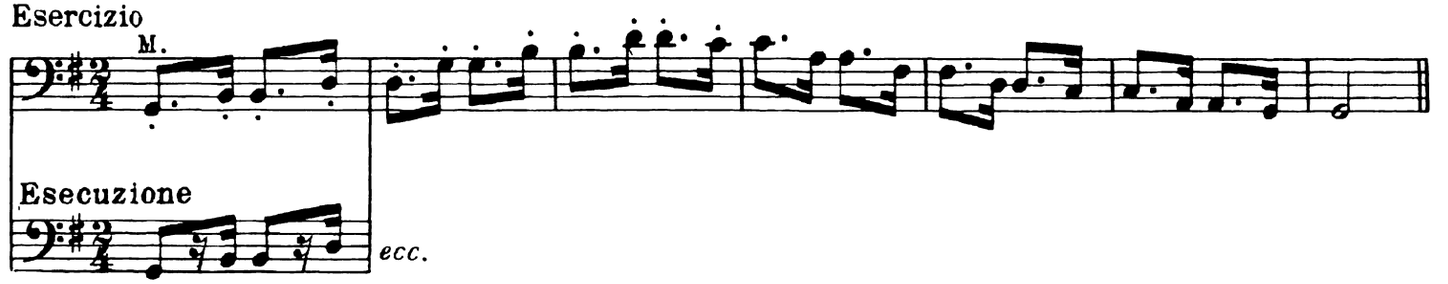


Esercizio



Esercizio

M.

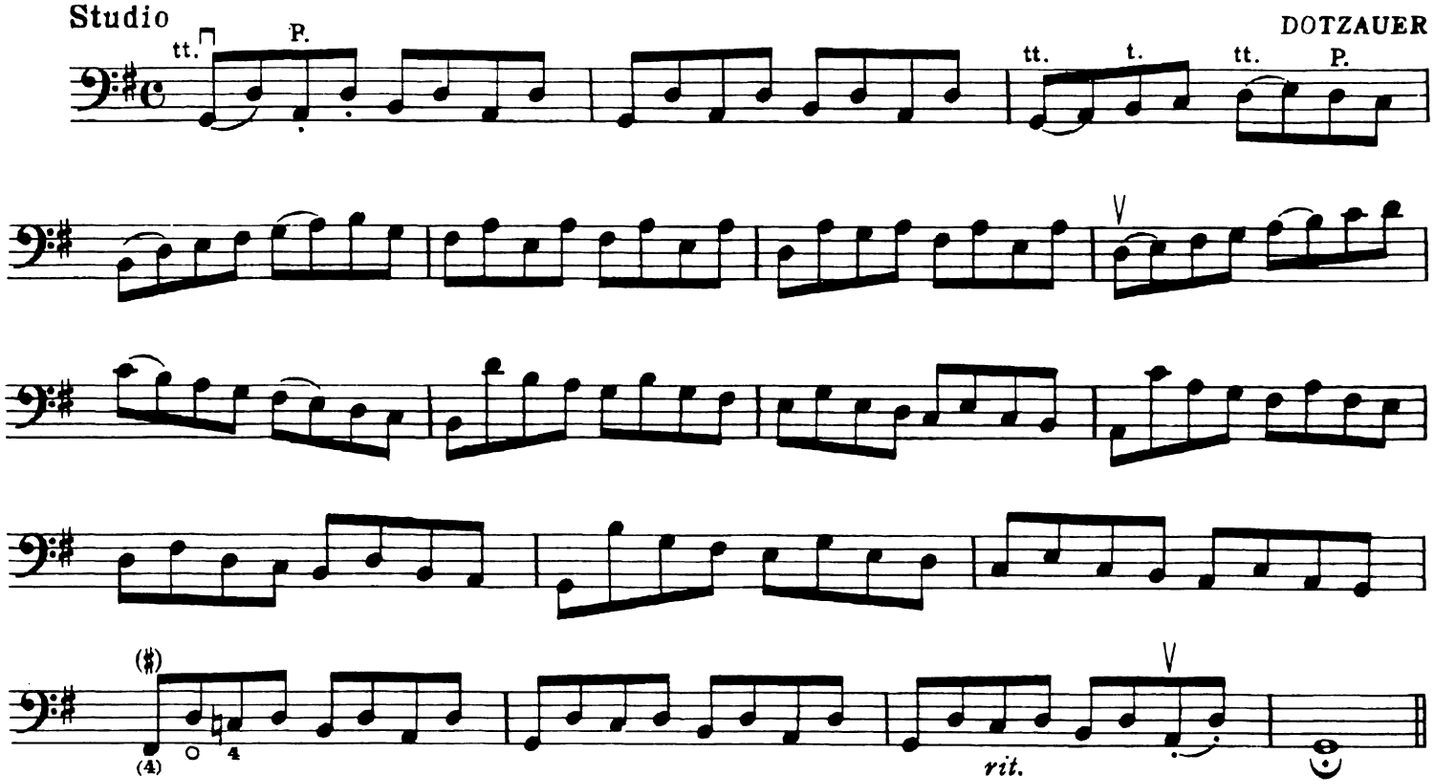


Esecuzione

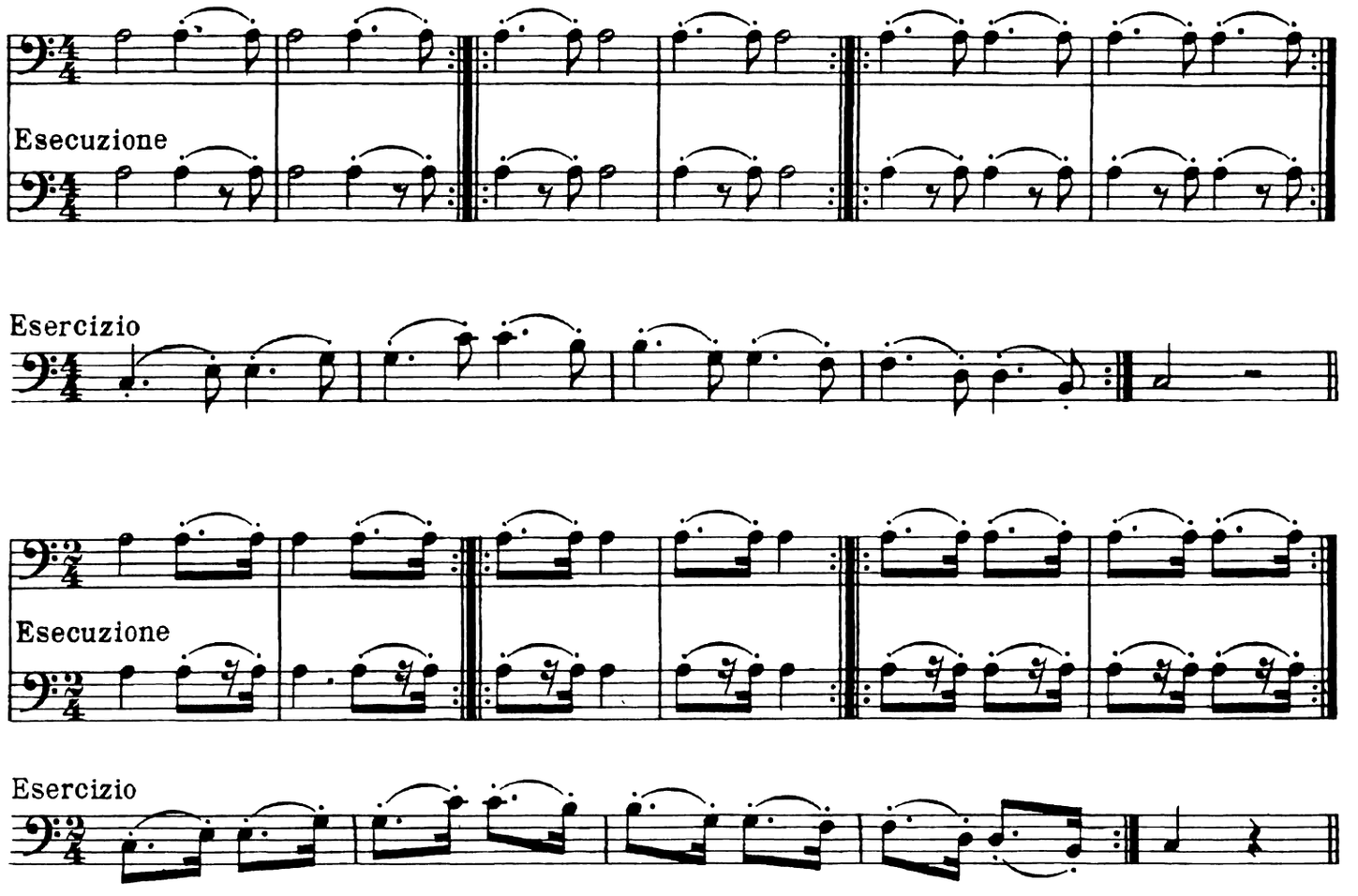
ecc.

Studio

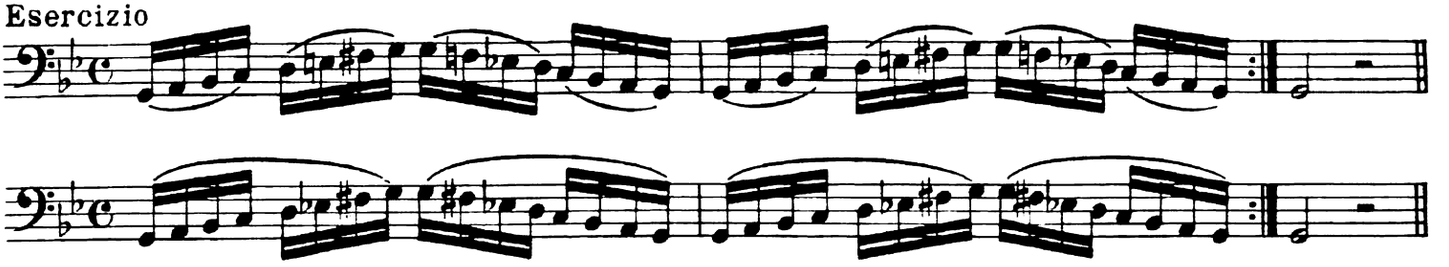
DOTZAUER



Lezione 45

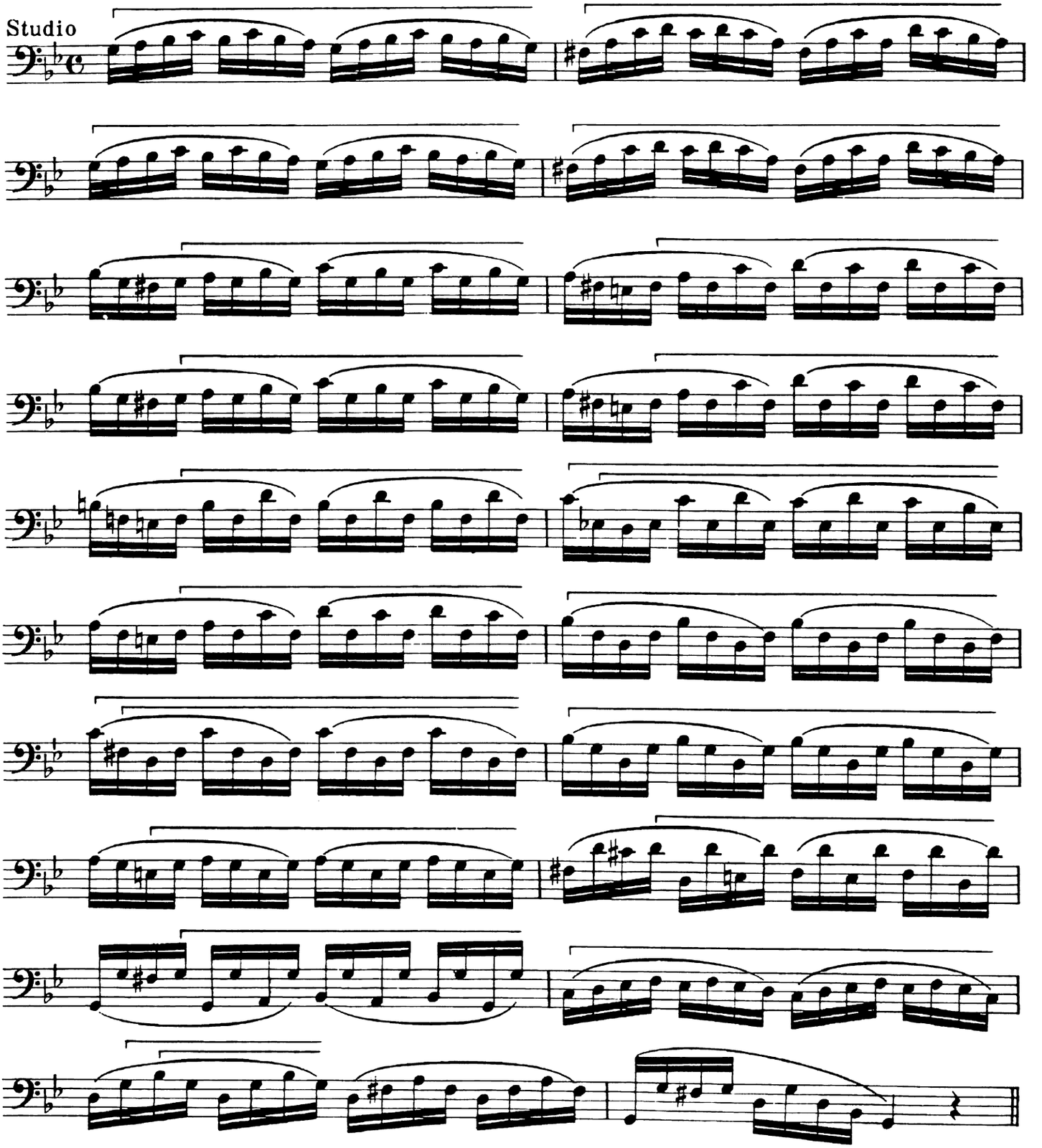


Esercizio



DUPORT

Studio

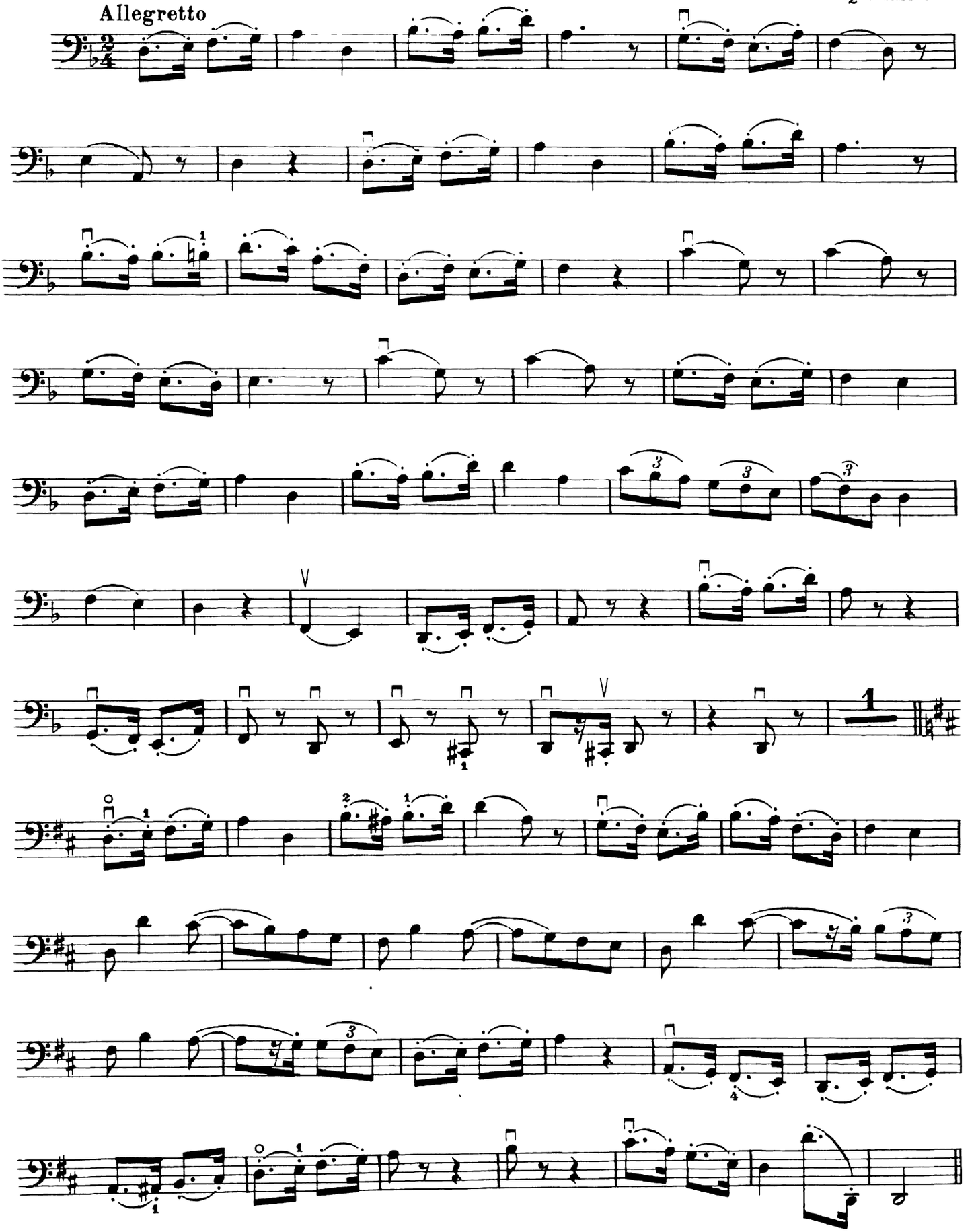


Lezione 46

Studio

Allegretto

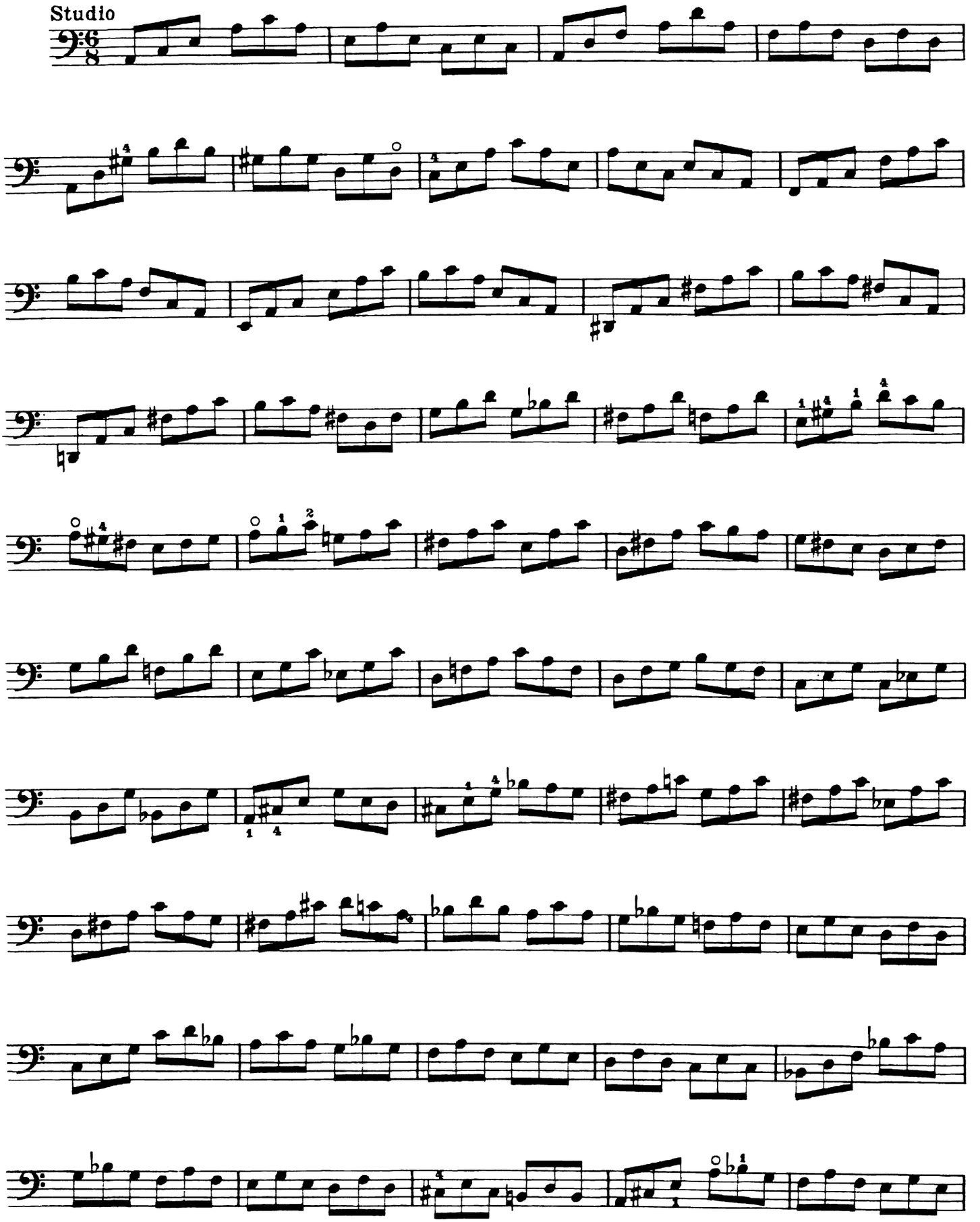
QUARENGHI



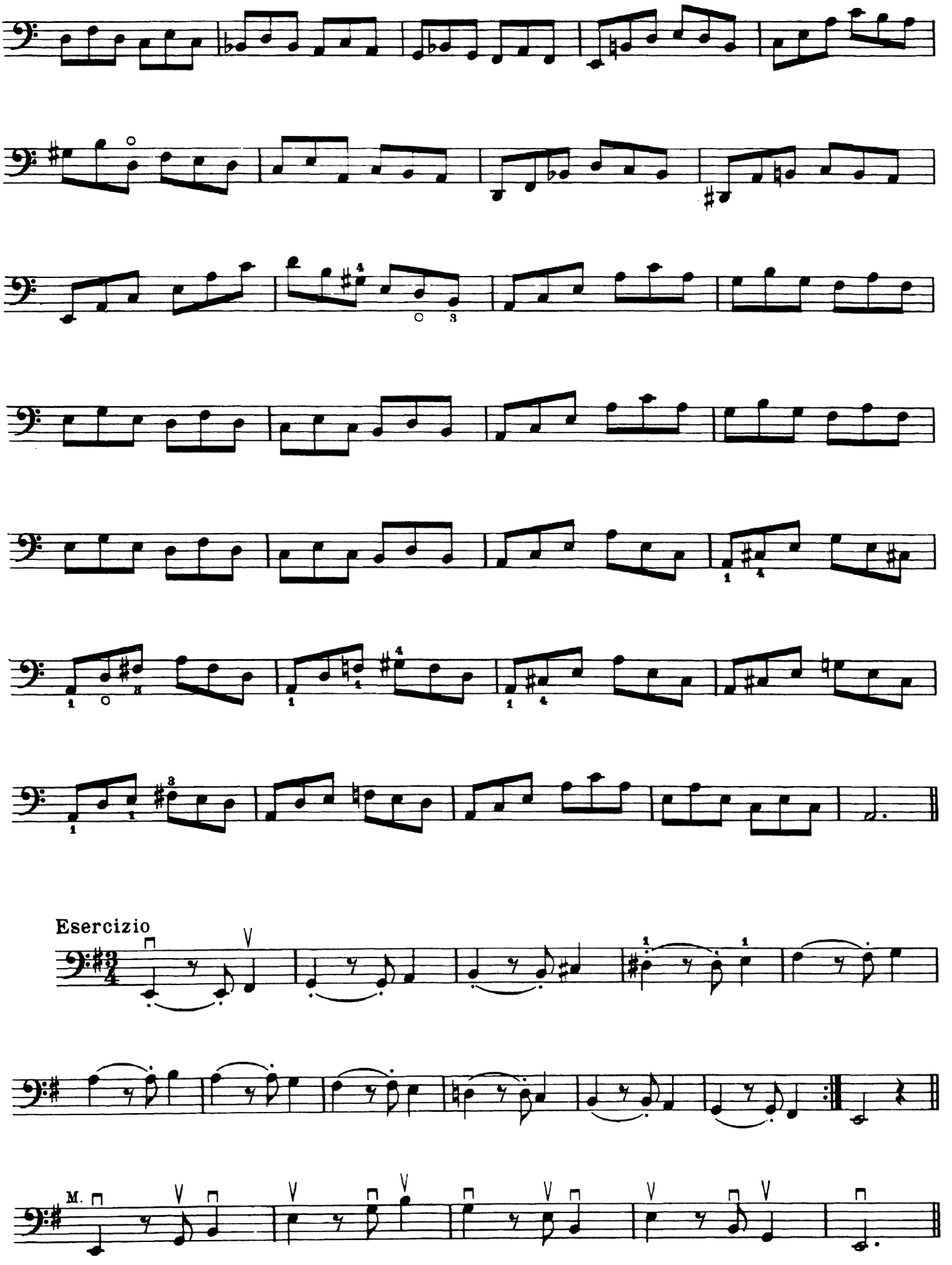
Lezione 47

DOTZAUER

Studio



S. 4023 a Z.

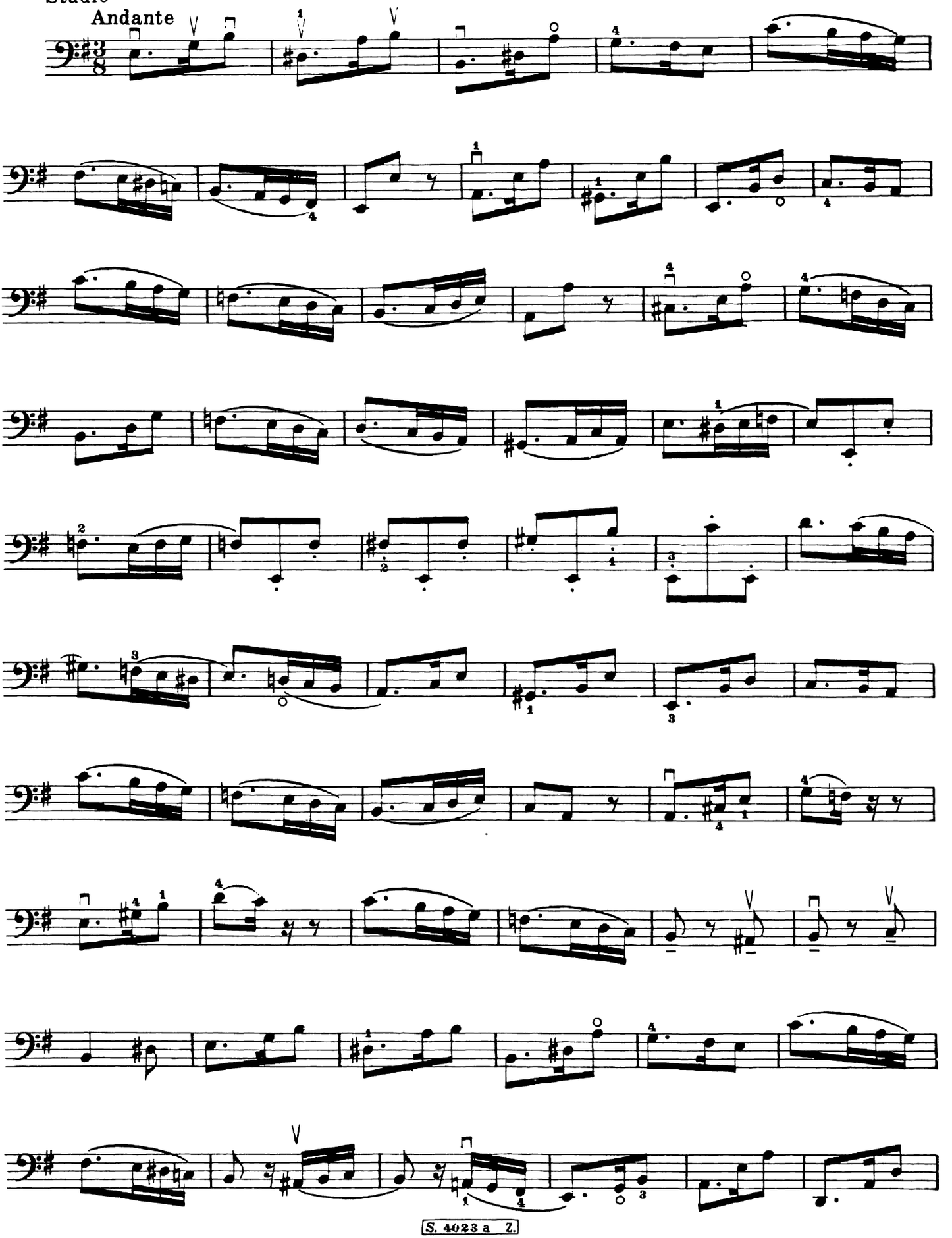

Esercizio
M.

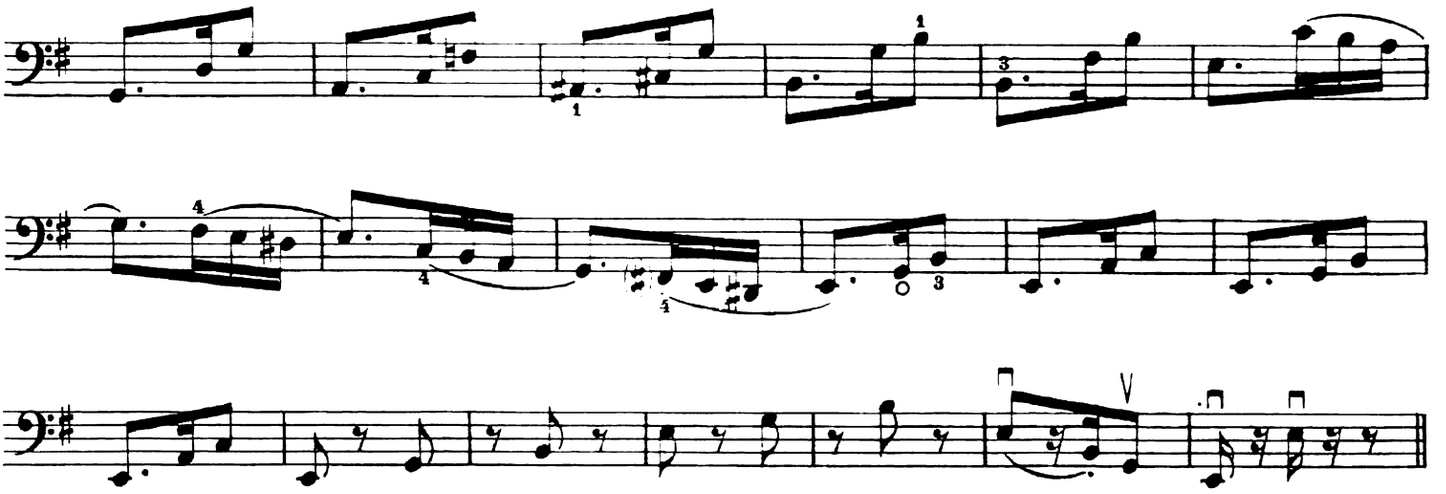
Lezione 48

Studio

QUARENGHI.

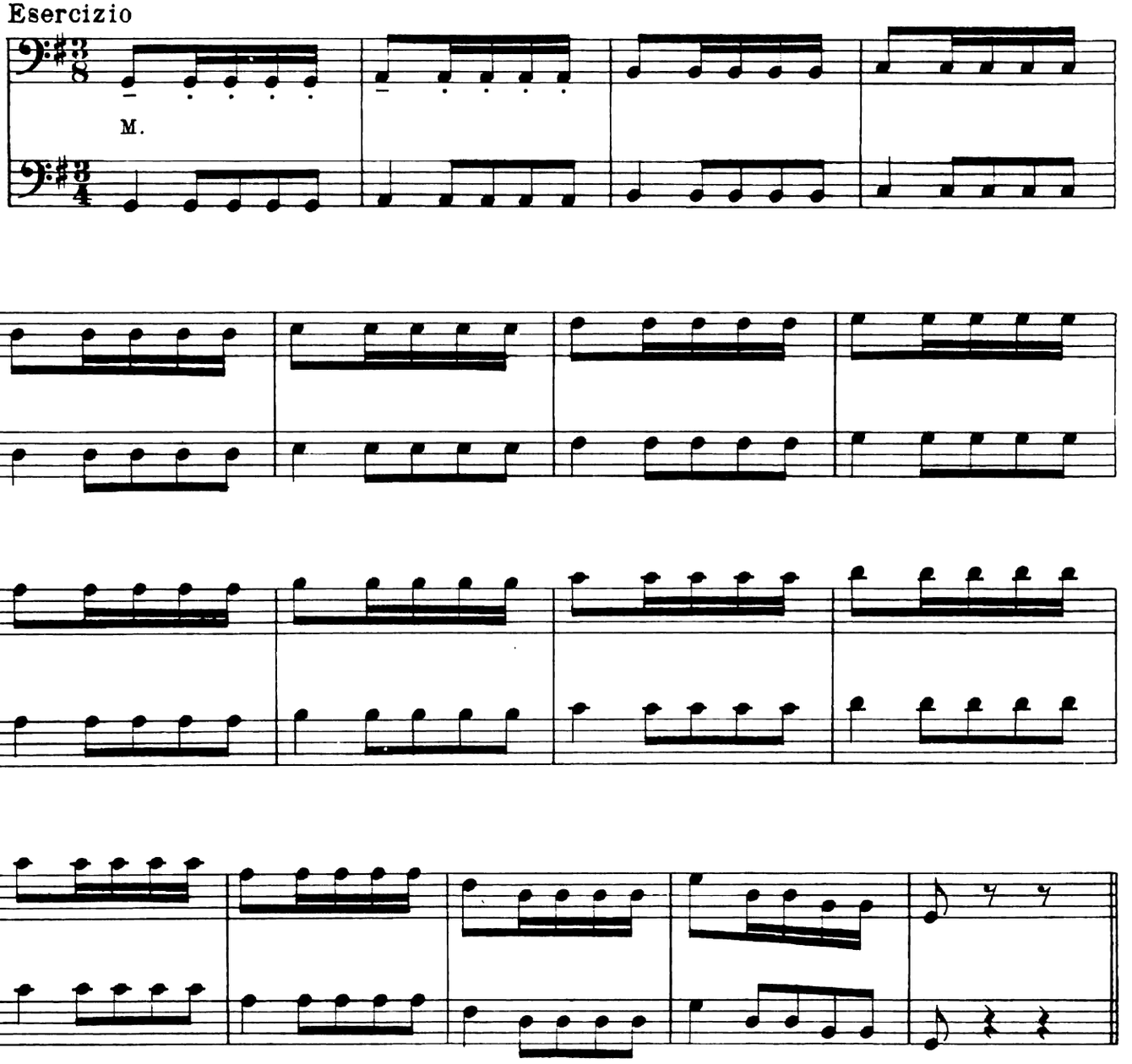
Andante

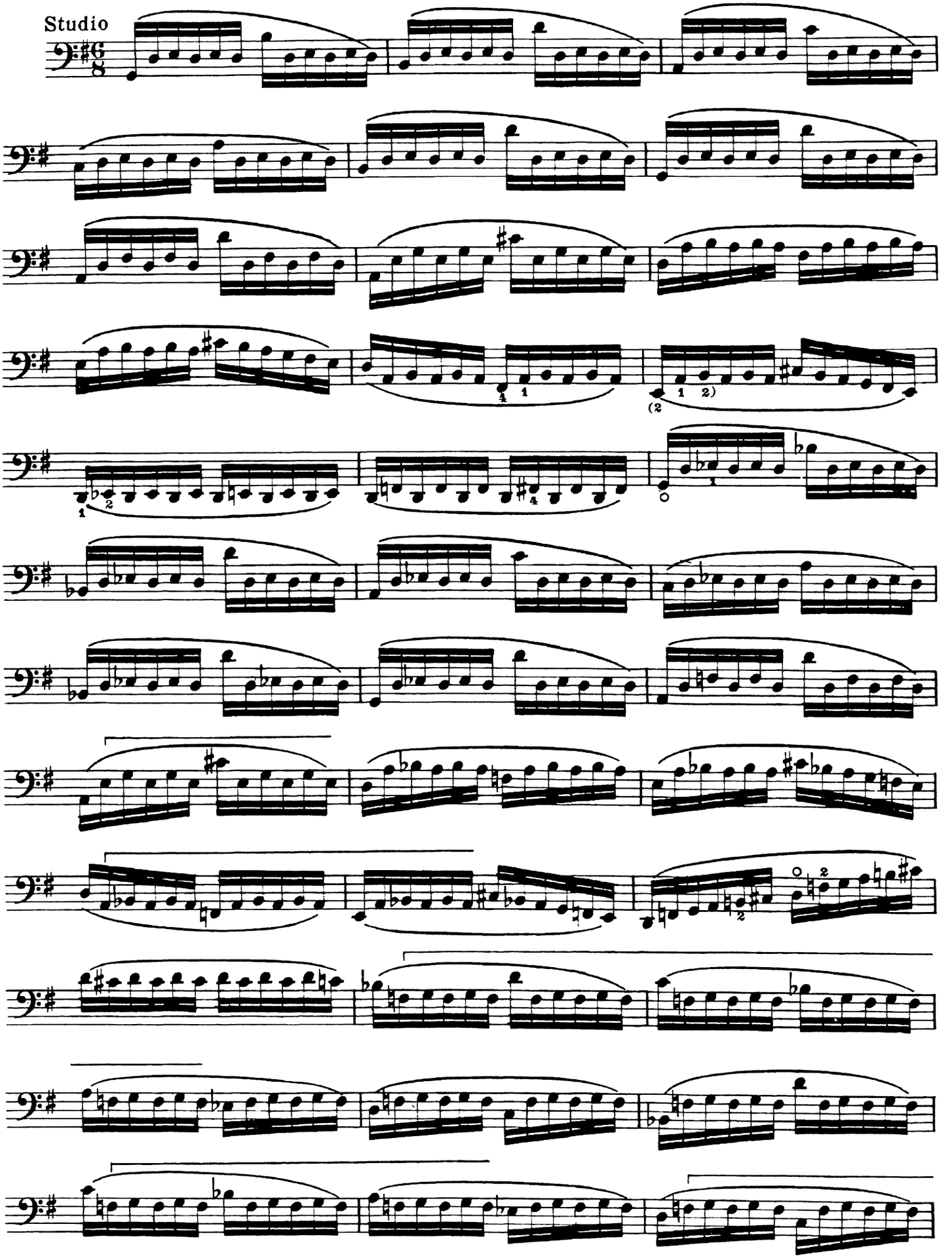


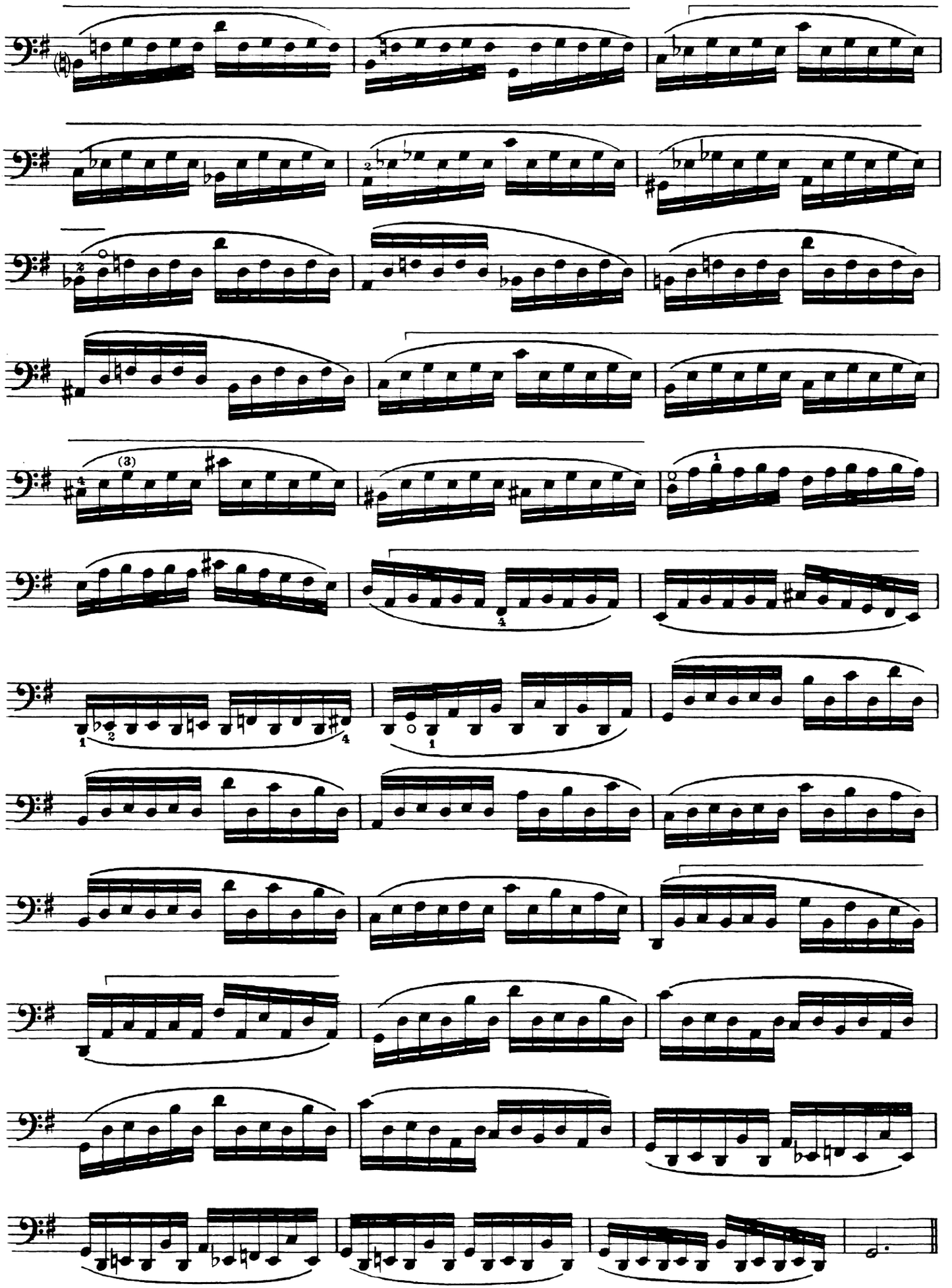


Lezione 49

Esercizio

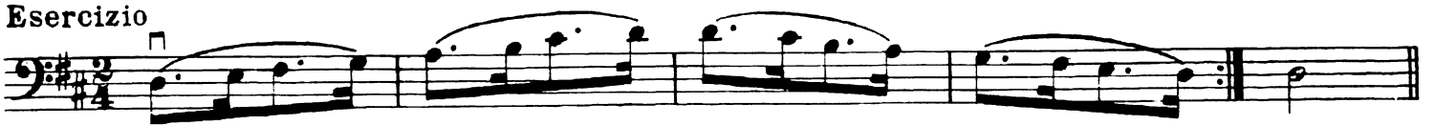



Studio



Lezione 50

Esercizio

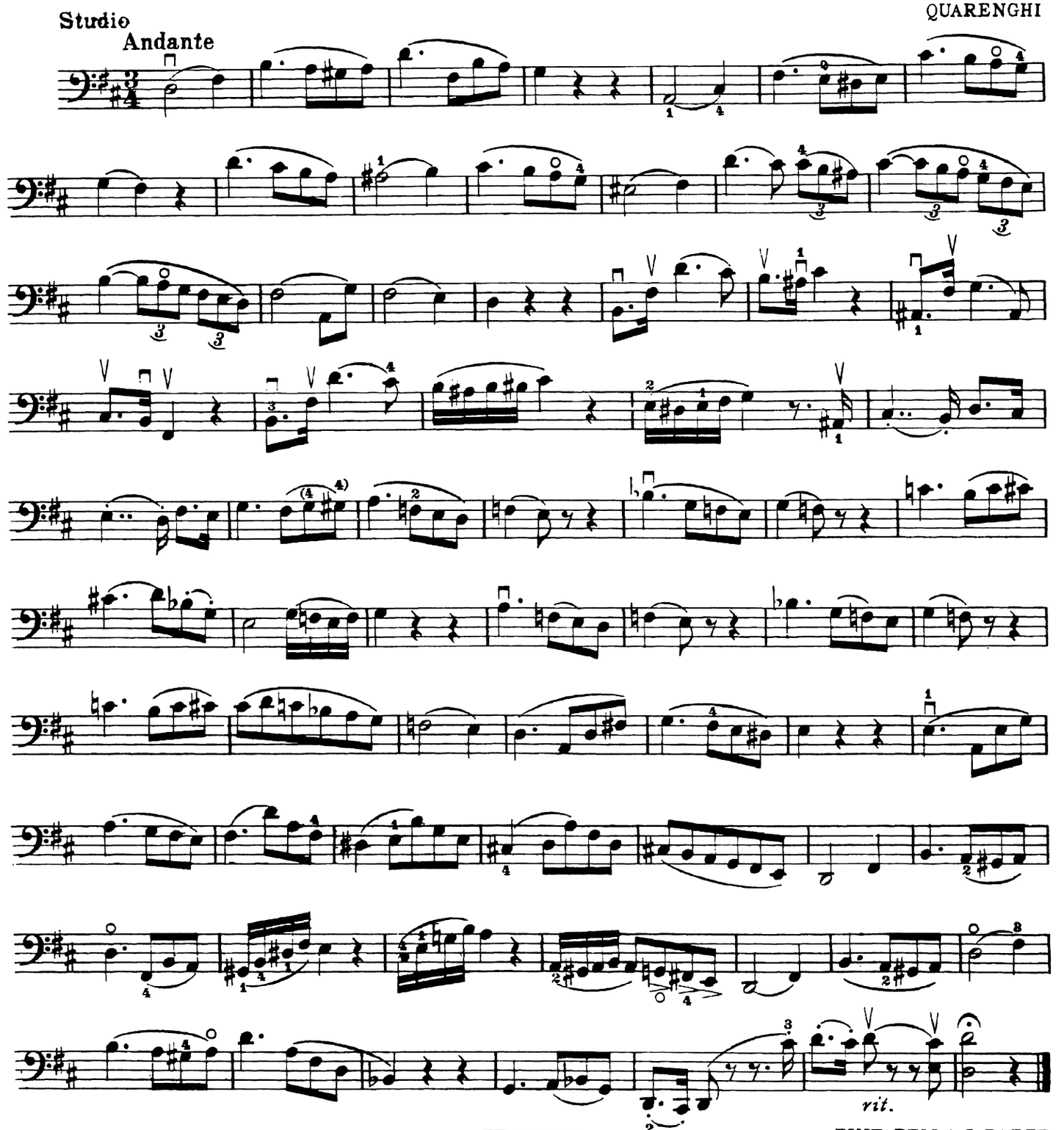


Esercizio

Studio

Andante

QUARENGHI



FINE DELLA I. PARTE