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

SCUOLA PRATICA DEL VIOLONCELLO

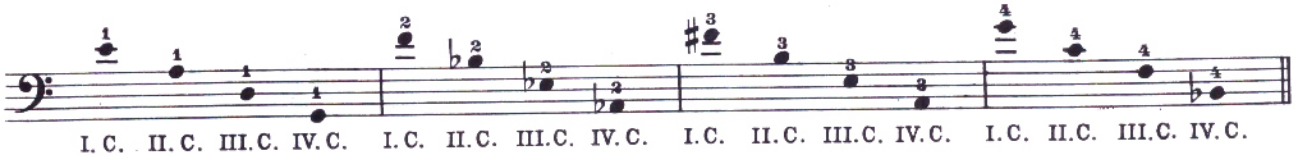
Antologia didattica

GINO FRANCESCONI

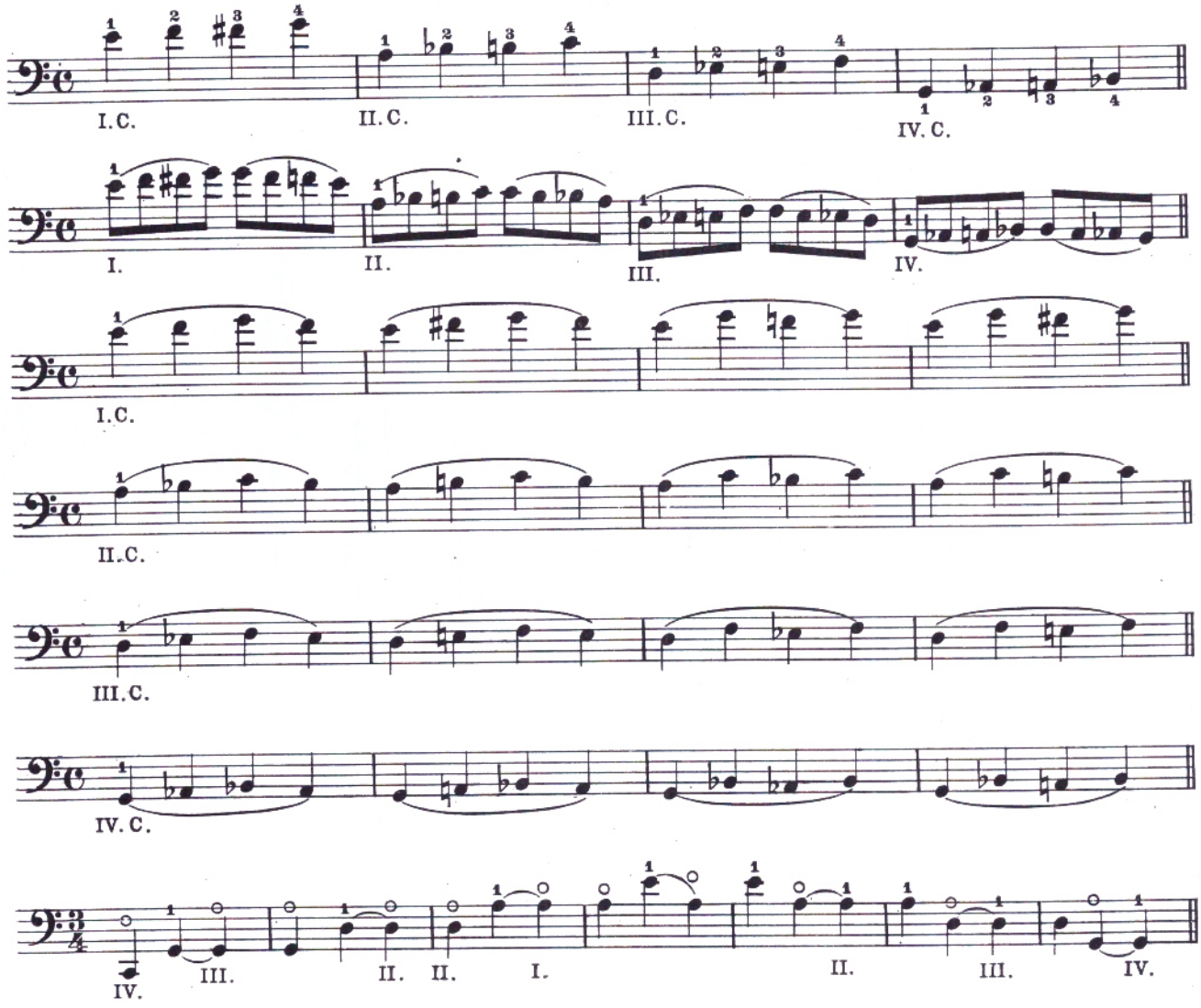
SECONDA PARTE

Lezione 51

IV. POSIZIONE



ESERCIZI



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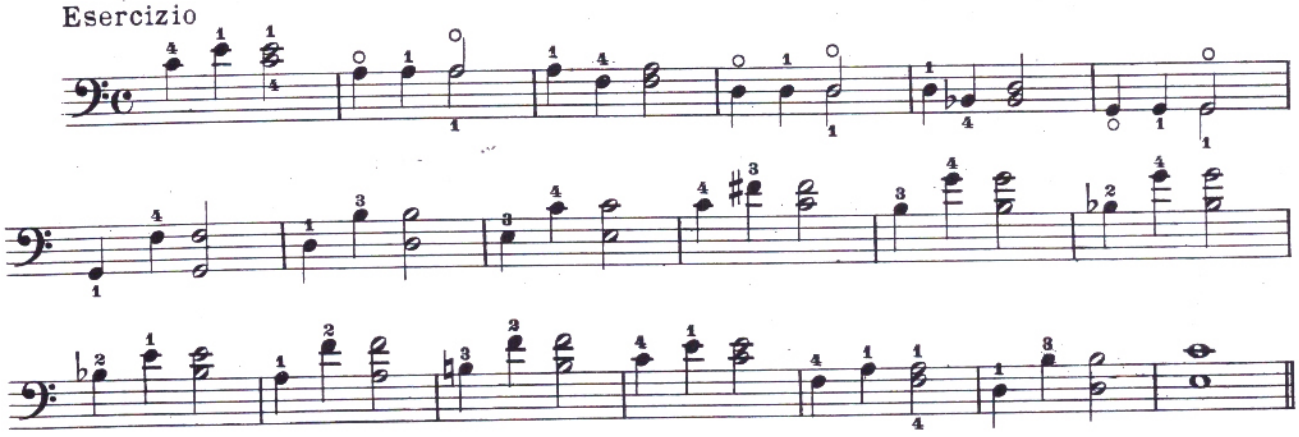
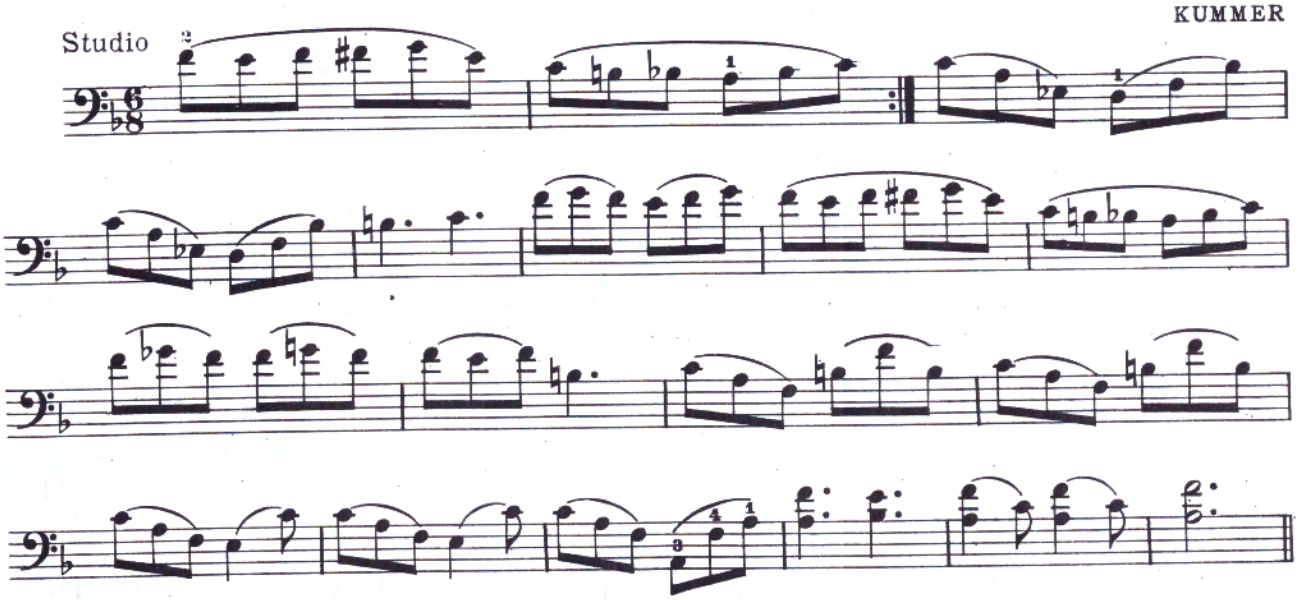
Esercizio



KUMMER

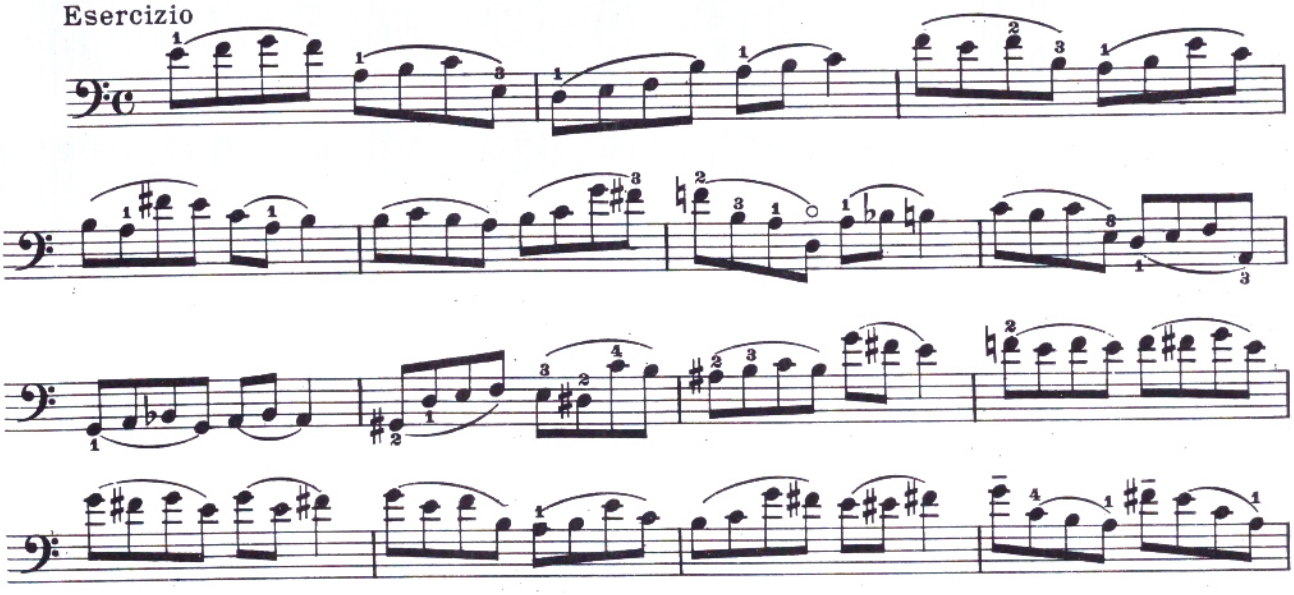
Studio

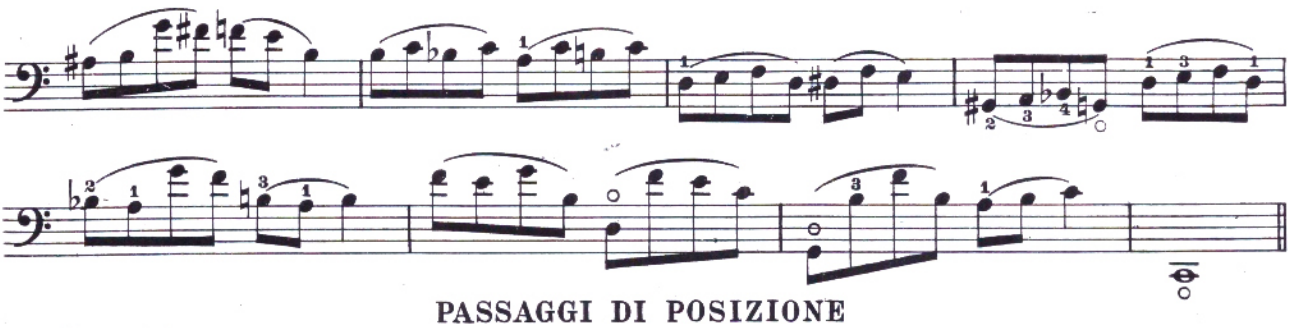


Lezione 52

DOTZAUER - KLINGEMBERG

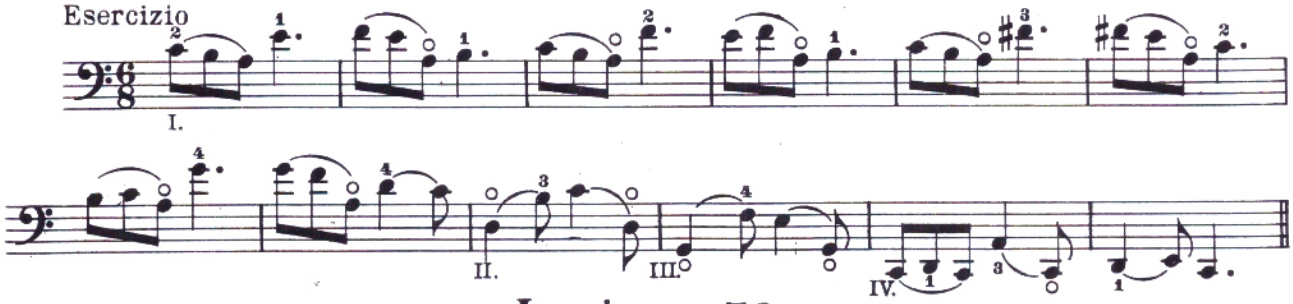
Esercizio



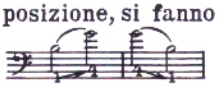


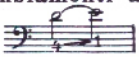
PASSAGGI DI POSIZIONE

Esercizio



Lezione 53

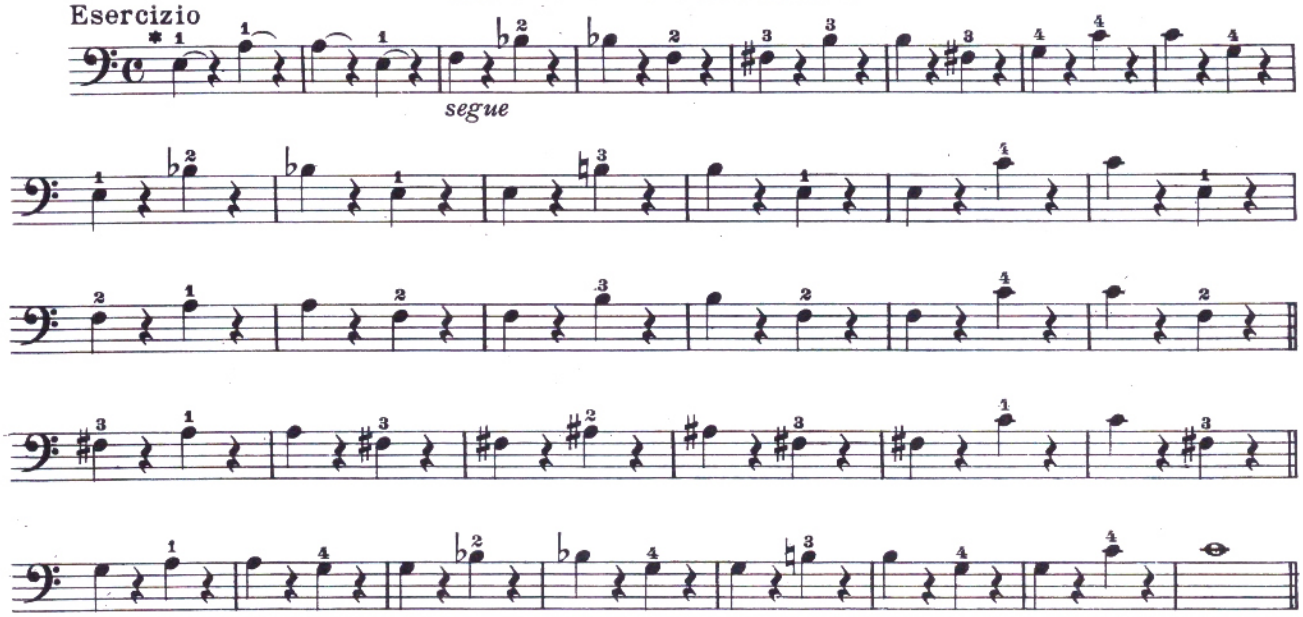
I cambiamenti di posizione, si fanno con il dito che si trova sulla nota di partenza, sempre premendolo sulla corda. *Esempio:* 

I cambiamenti ascendenti, quando si passa da un dito numericamente superiore al dito di arrivo, *Esempio:*  si faranno per sostituzione, cioè, avvicinando durante lo striscio, il dito di arrivo a quello di partenza fino alla nota da eseguirsi, nel quale momento il dito di partenza sarà sostituito da quello di arrivo.

Nei cambiamenti discendenti, quando si passa da un dito numericamente inferiore a quello di arrivo, *Esempio:* durante lo striscio, si deve lo stesso avvicinare un dito all'altro, percuotendo però il dito di arrivo, nel momento della sostituzione. *(dare la dimostrazione pratica)*

PASSAGGI DI POSIZIONE

Esercizio



* Durante la pausa fare il cambiamento di posizione.

N.B. Fare il portamento lentamente, fino a quando se ne sarà ottenuta la sicurezza ed il legato.

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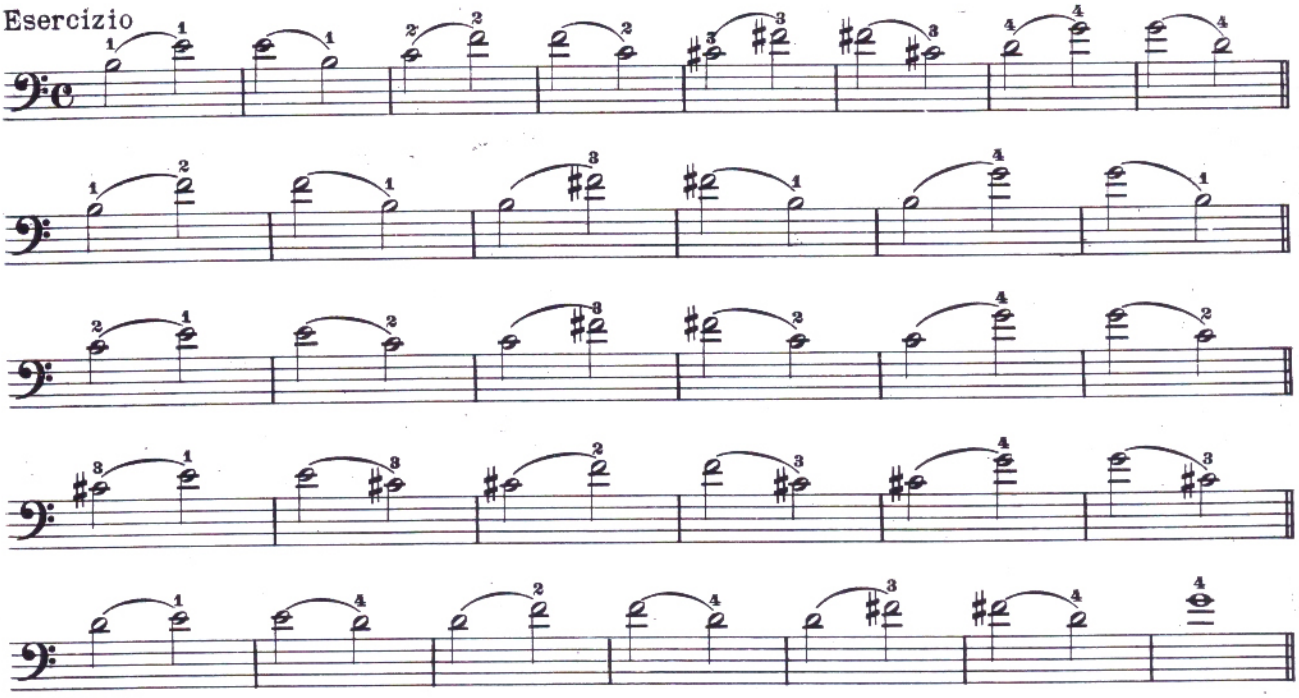
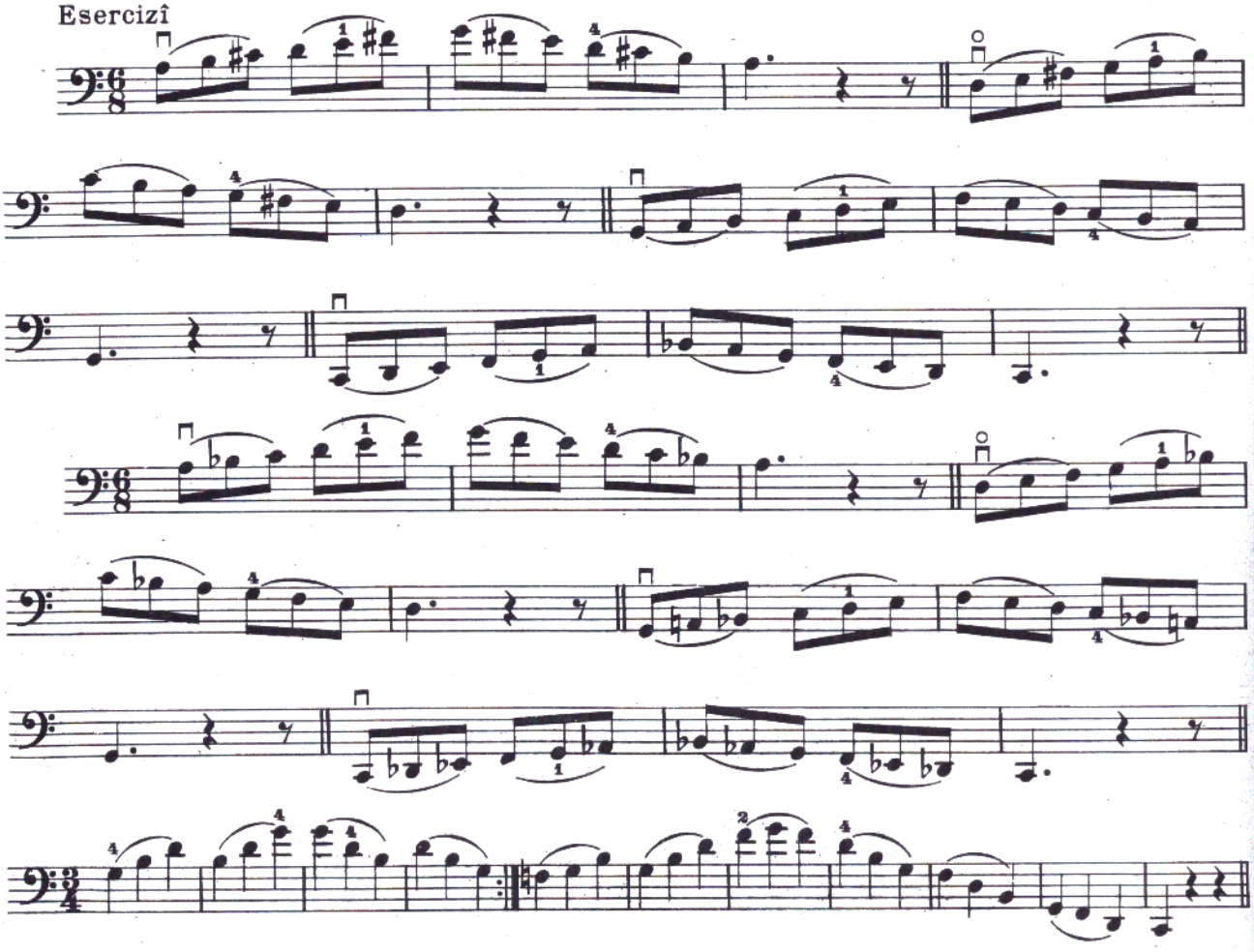
Esercizio



Lezione 54

Esercizî



Lezione 55

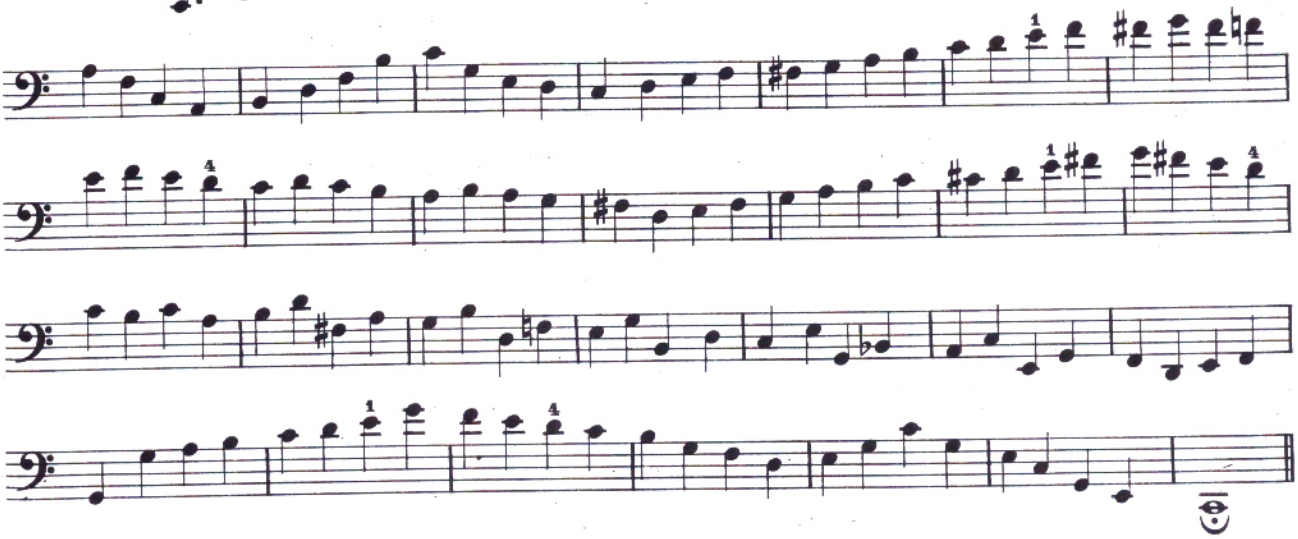
DOTZAUER

Studio

segue

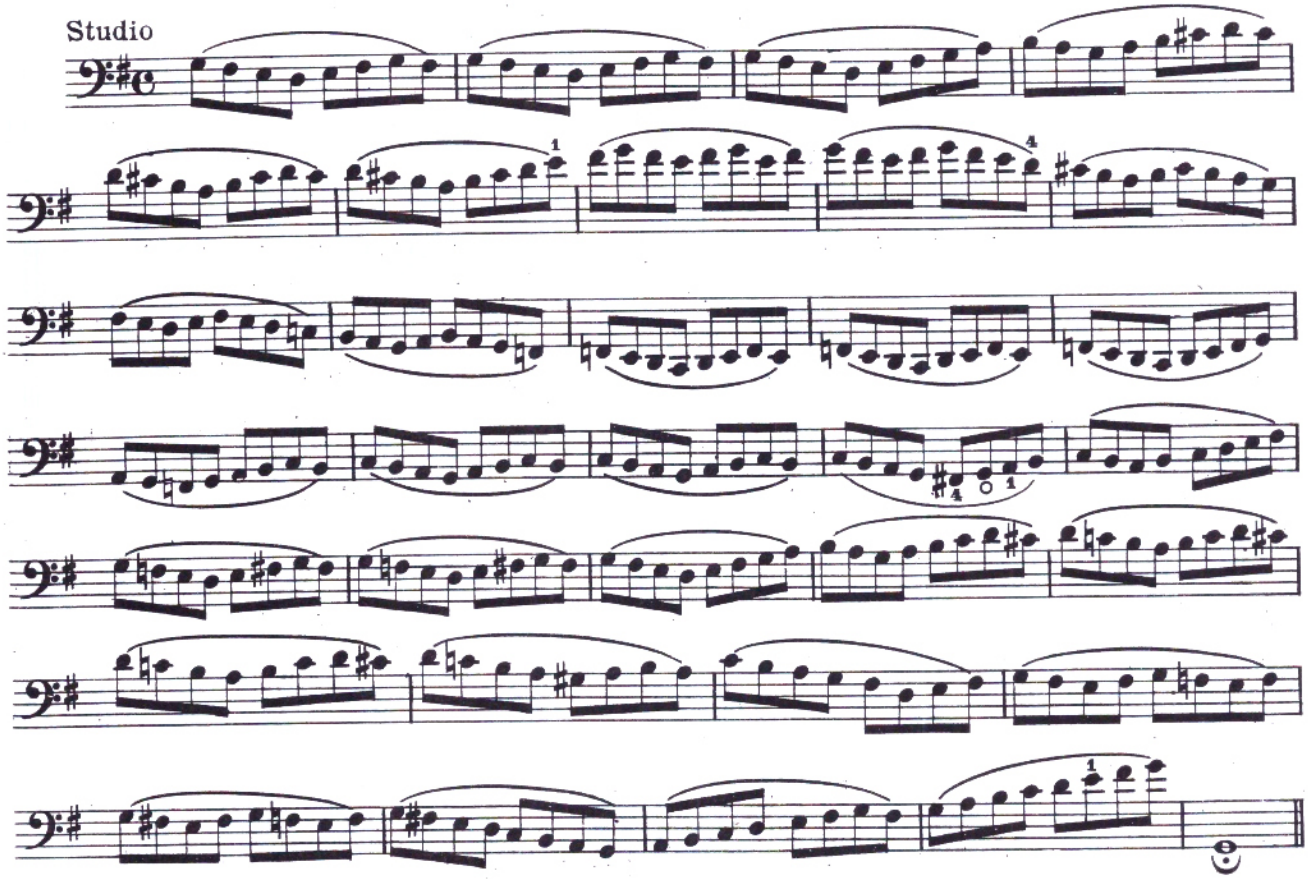
Esecuzione

ecc.



DOTZAUER

Studio

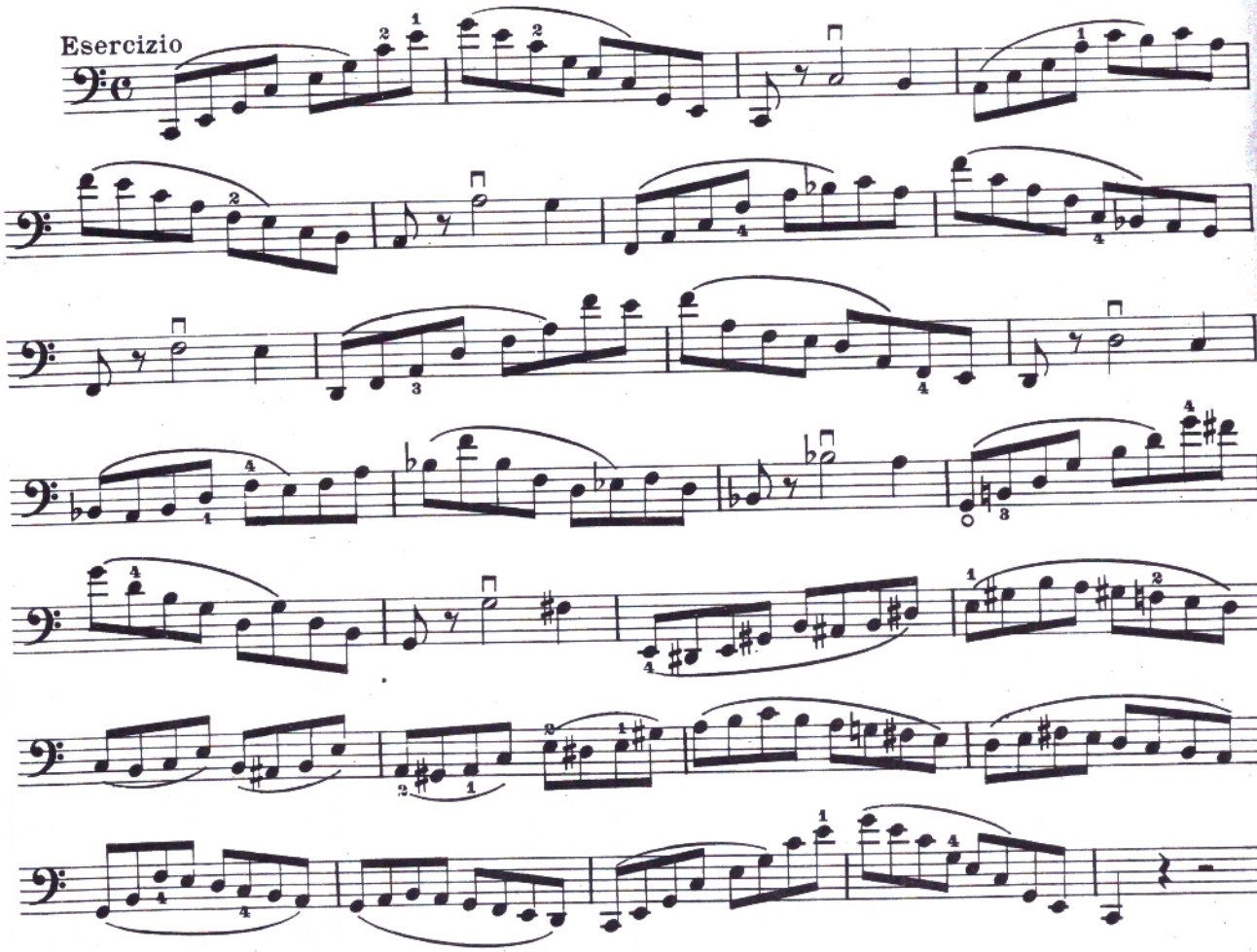


S. 4023 b Z.

Lezione 56

QUARENGHI

Esercizio

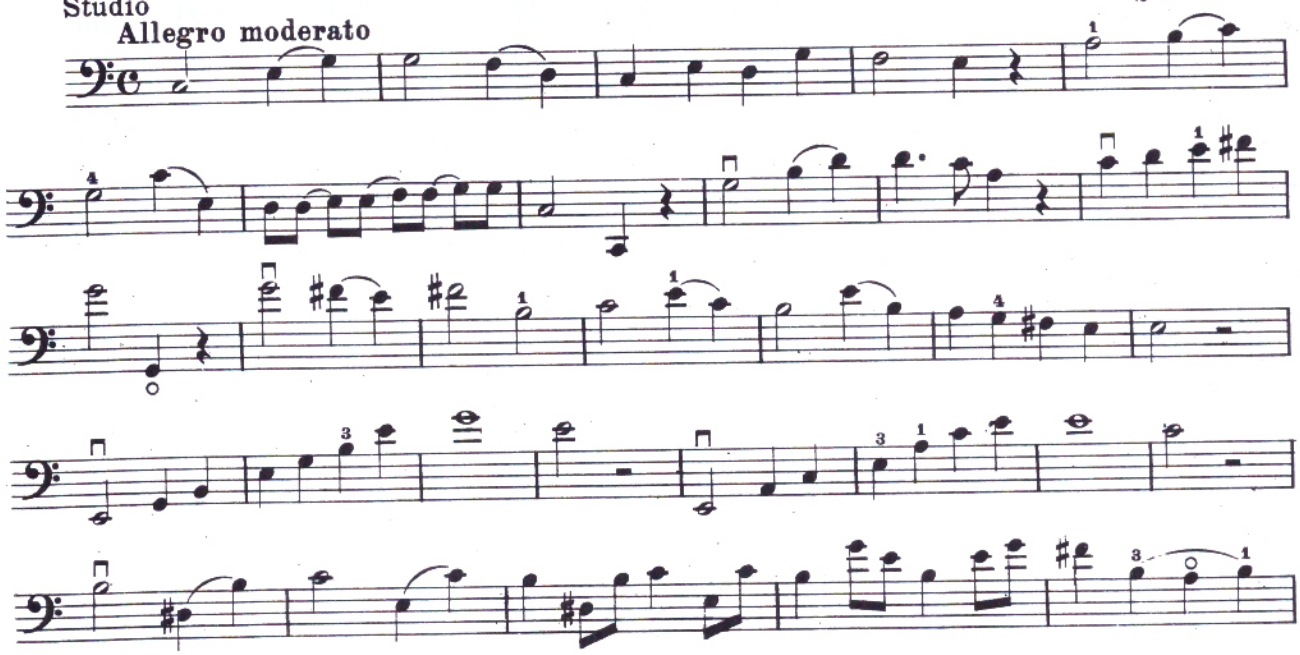


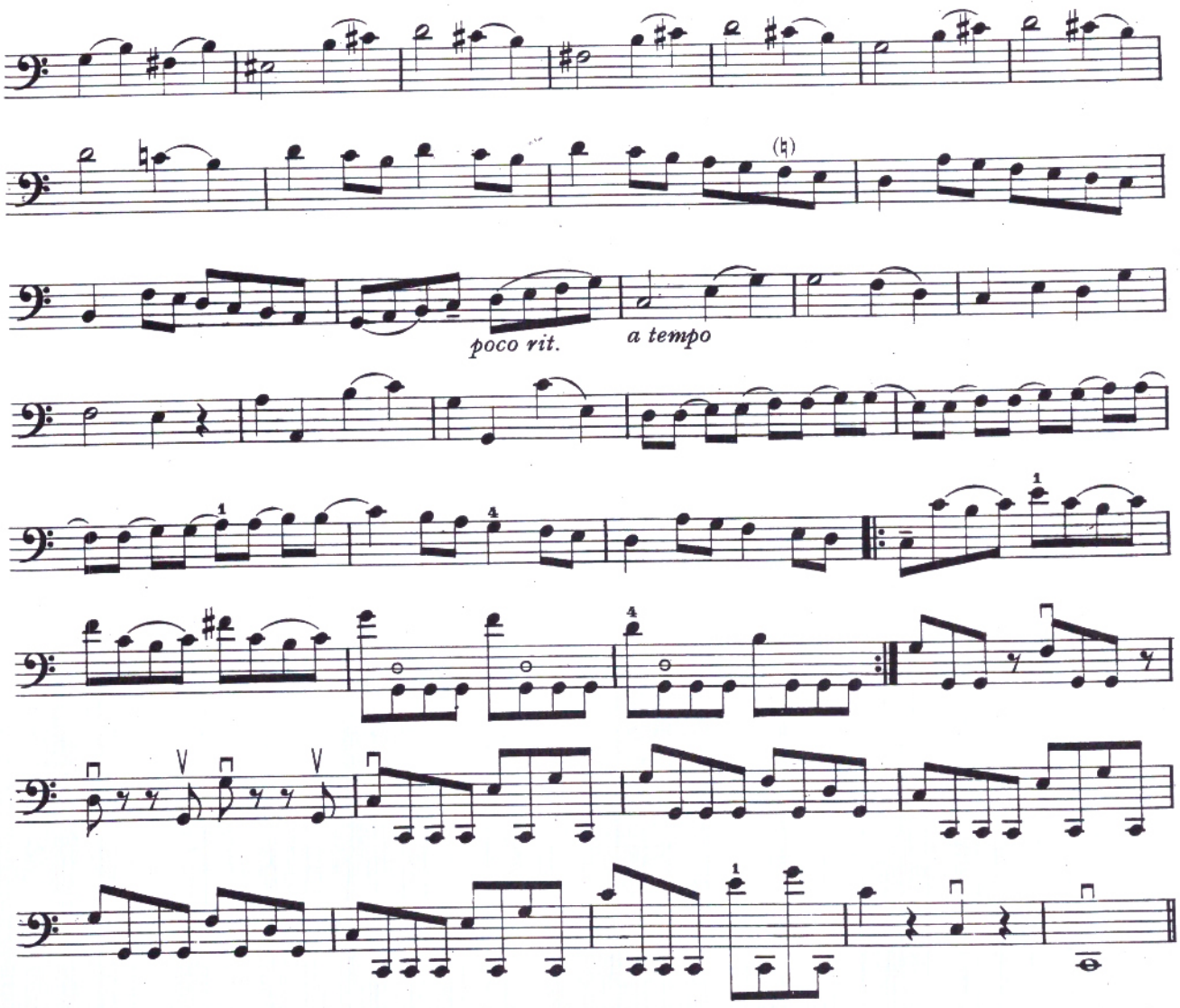
Lezione 57

QUARENGHI

Studio

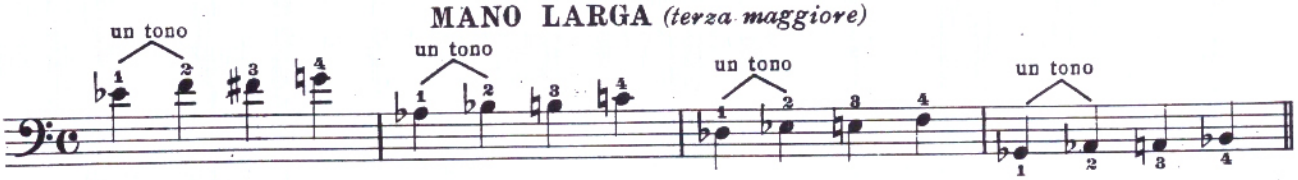
Allegro moderato





Lezione 58

MANO LARGA *(terza maggiore)*



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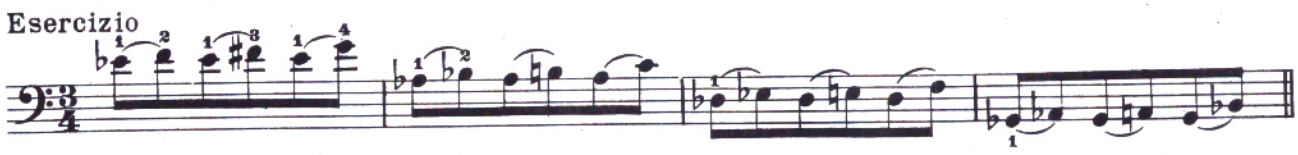

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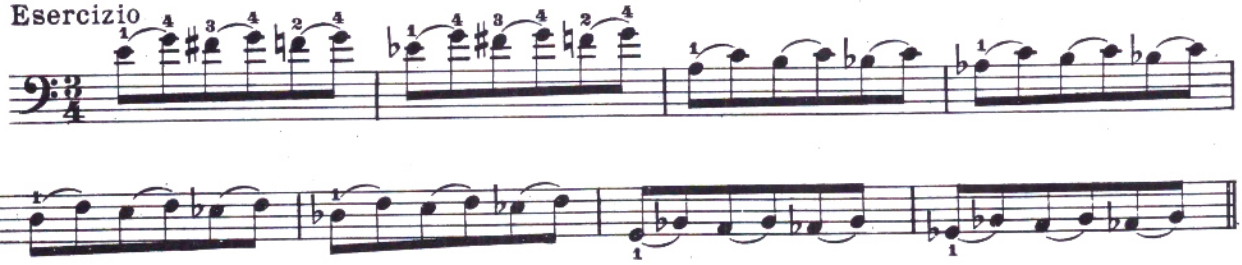

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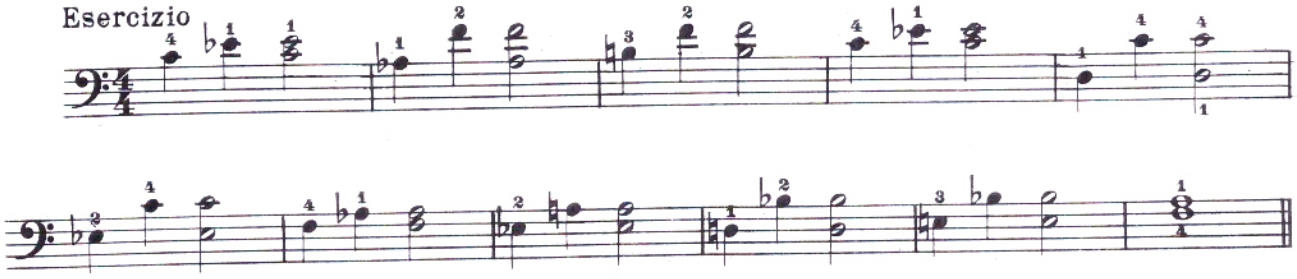
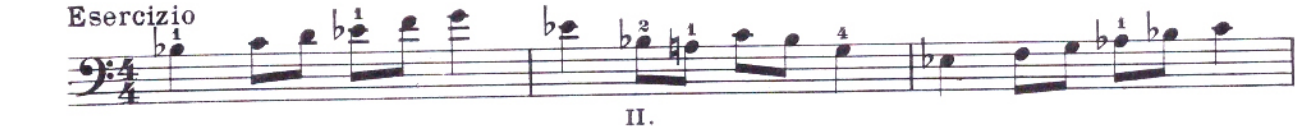


PASSAGGI DI POSIZIONE

Esercizio



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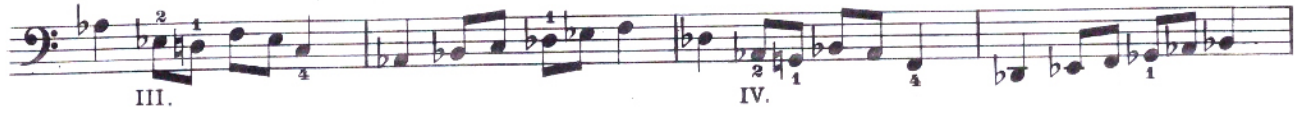
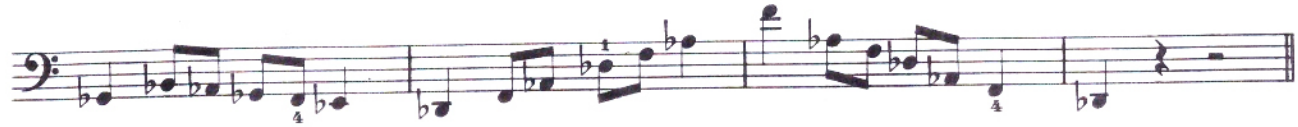
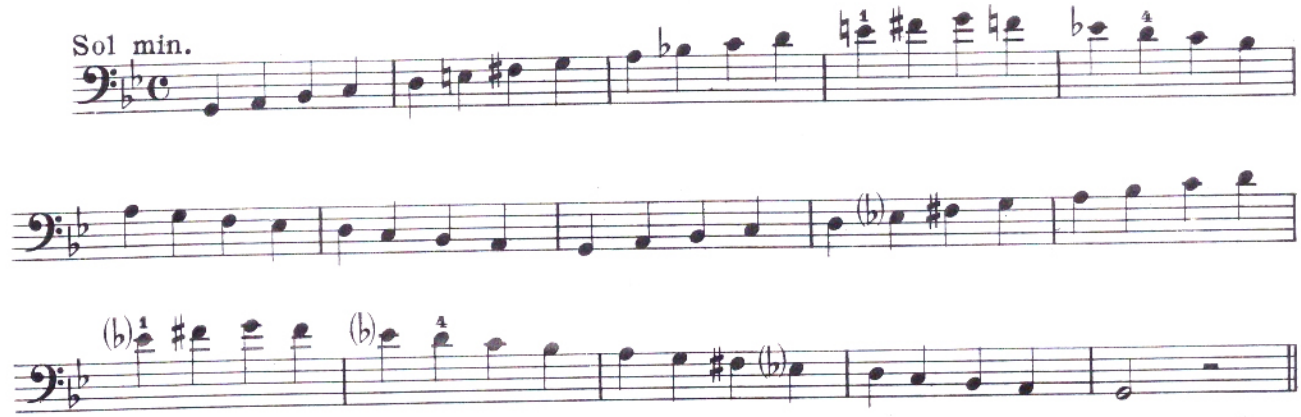


III.

IV.

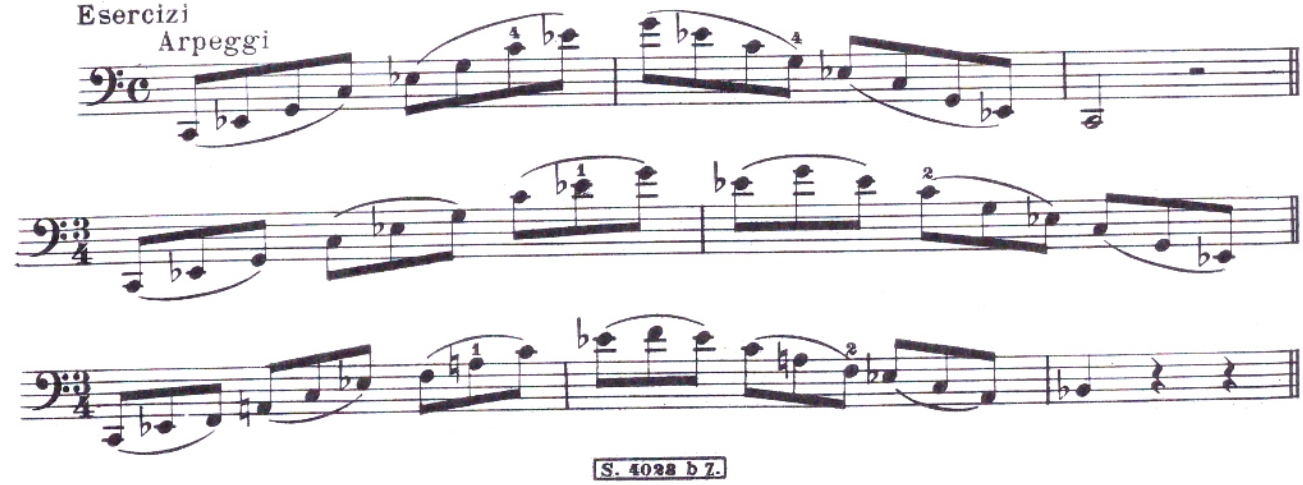


Sol min.



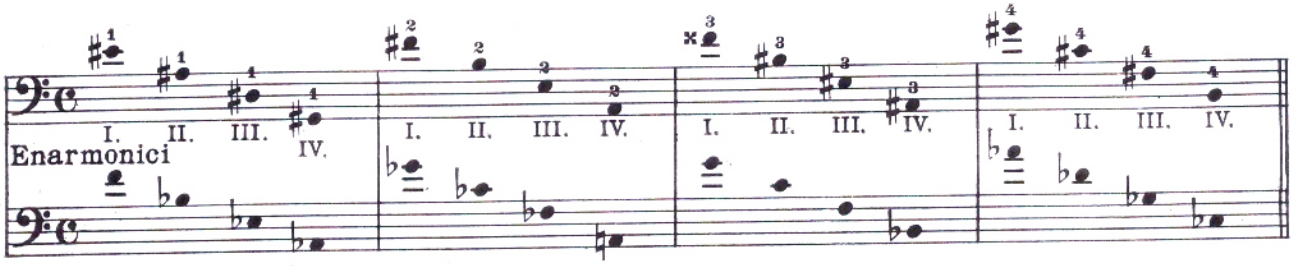
Esercizi

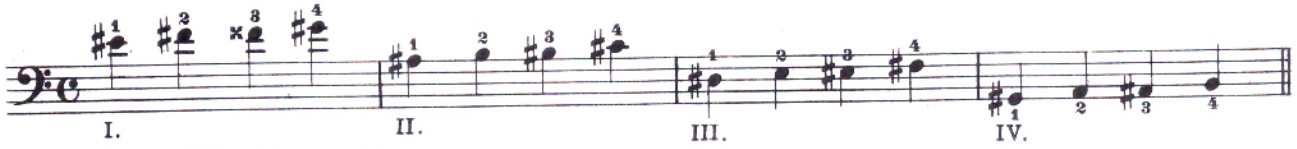
Arpeggi

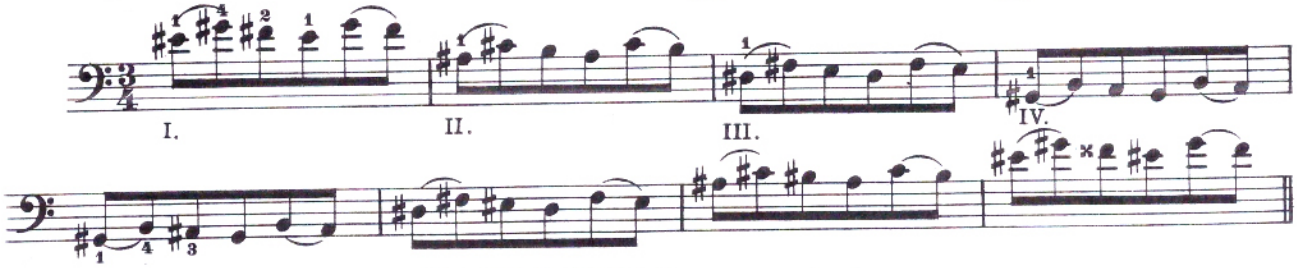


Lezione 59

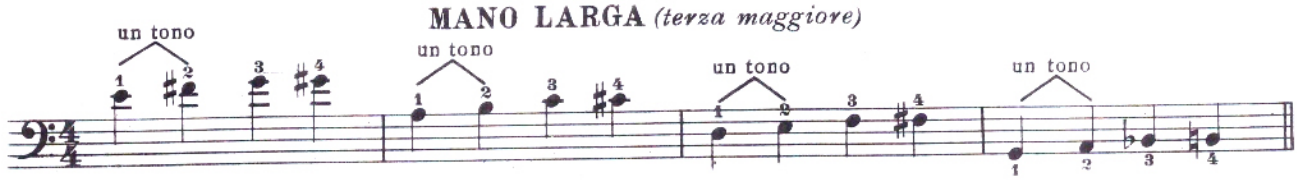
POSIZIONE AVANZATA







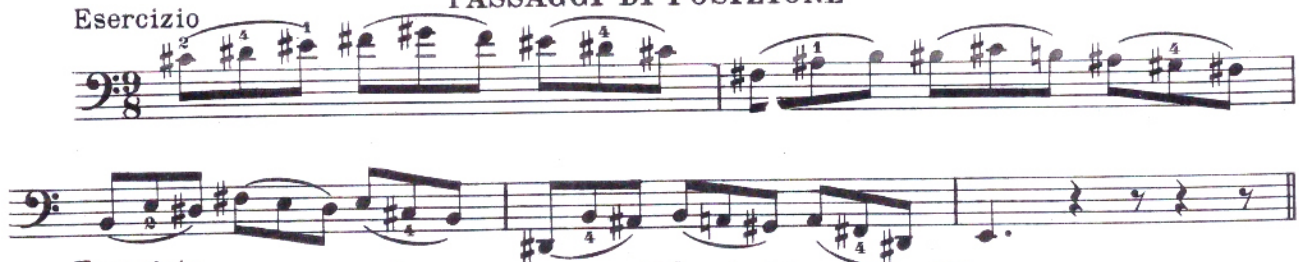
MANO LARGA *(terza maggiore)*



Esercizio

PASSAGGI DI POSIZIONE

Esercizio



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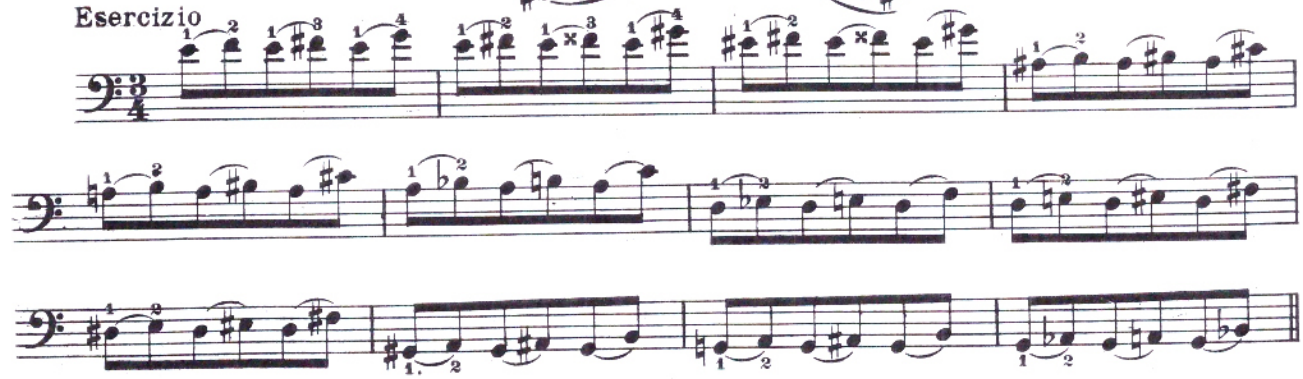

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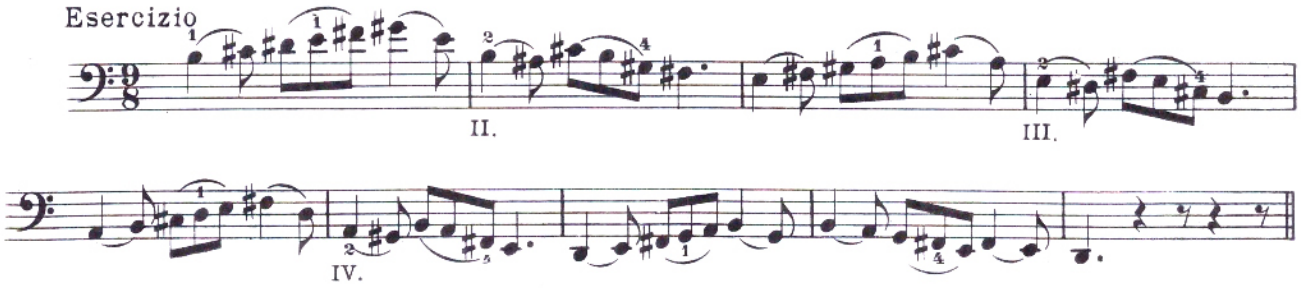
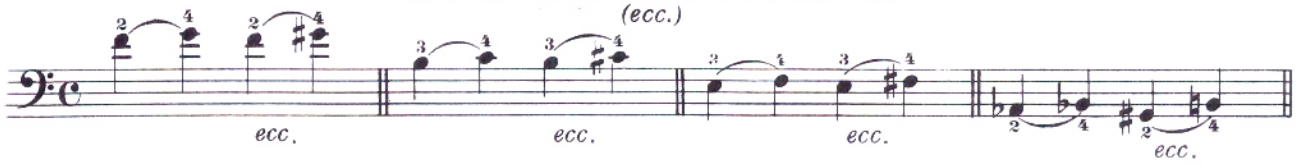
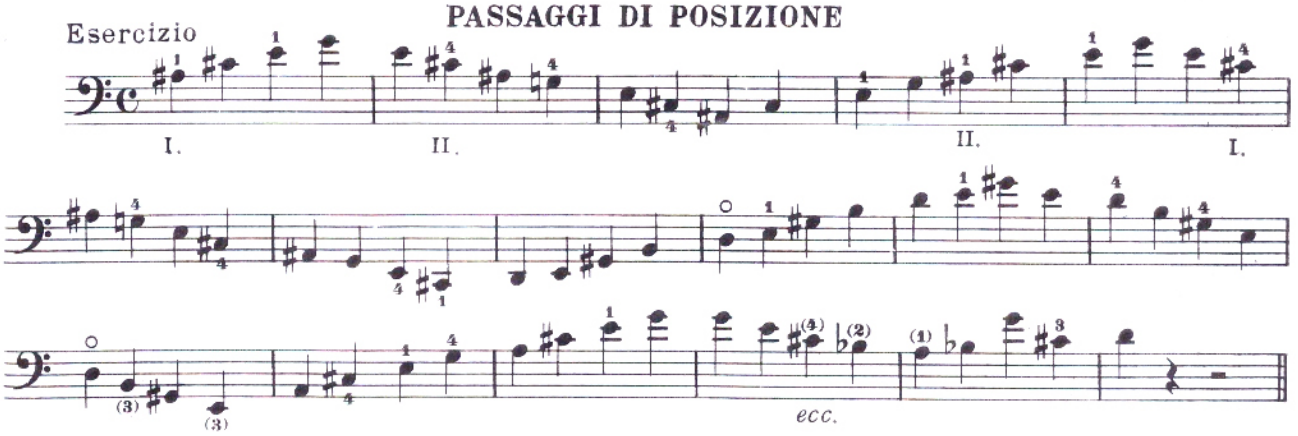


ALLARGAMENTI DI ECCEZIONE



PASSAGGI DI POSIZIONE

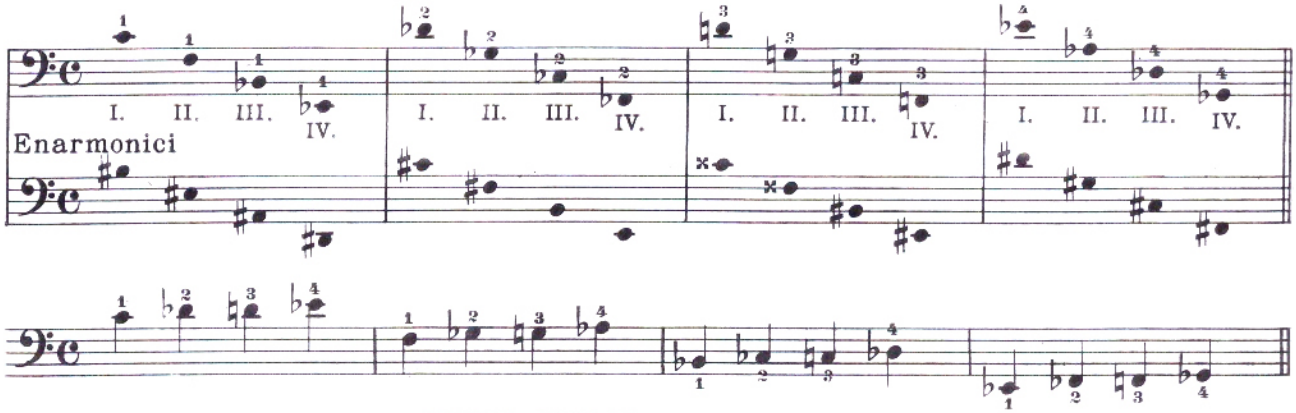
Esercizio



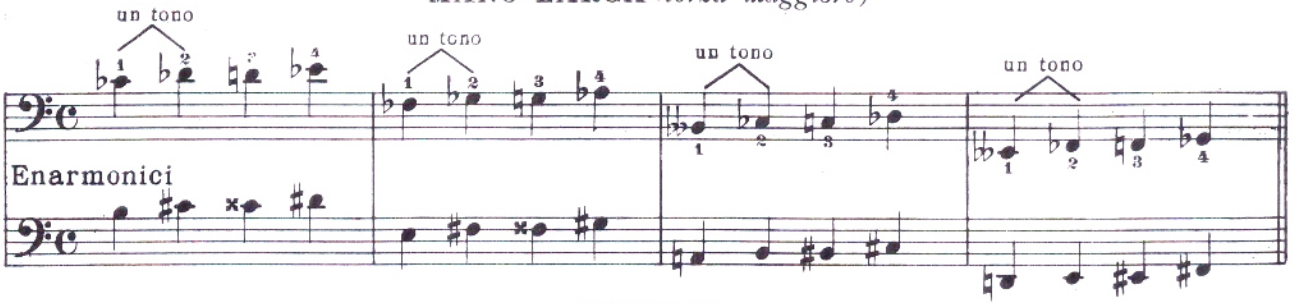
Lezione 60

II. POSIZIONE

(Enarmonicamente corrisponde alla prima avanzata)

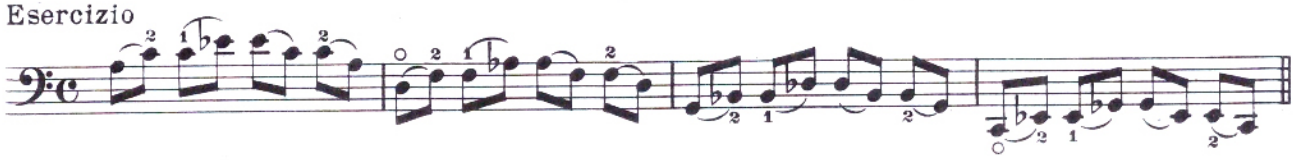


MANO LARGA *(terza maggiore)*

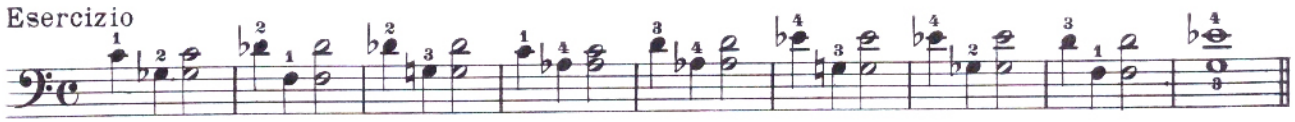


PASSAGGI DI POSIZIONE

Esercizio



Esercizio



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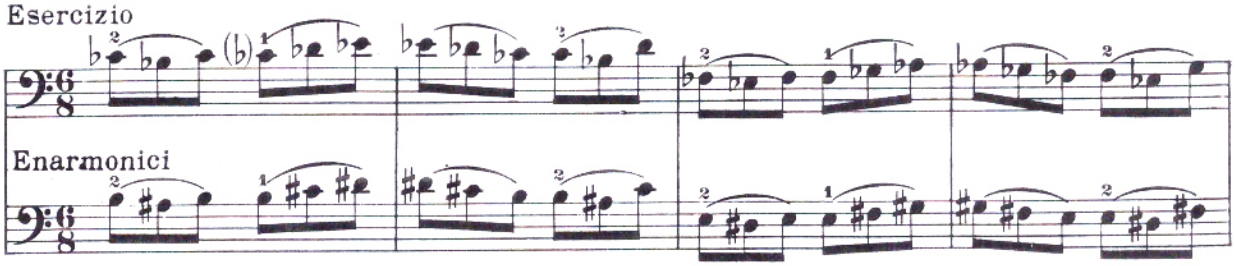
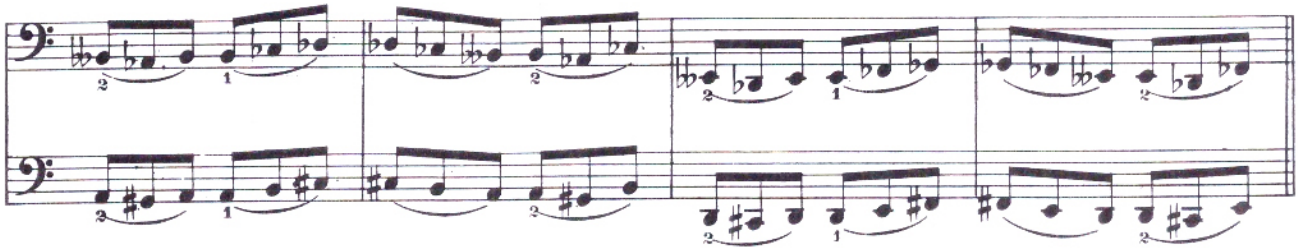
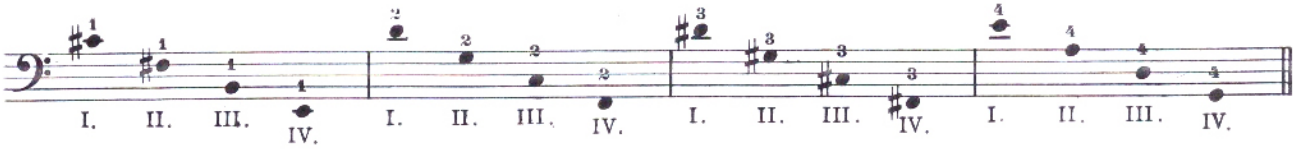
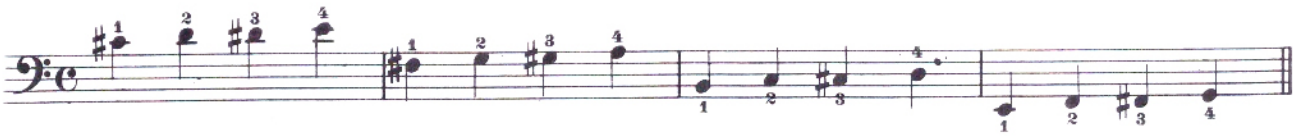




Lezione 61

POSIZIONE AVANZATA





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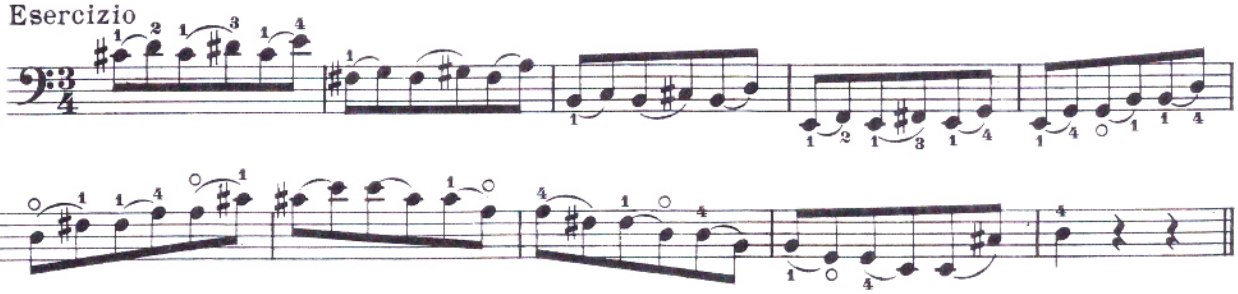

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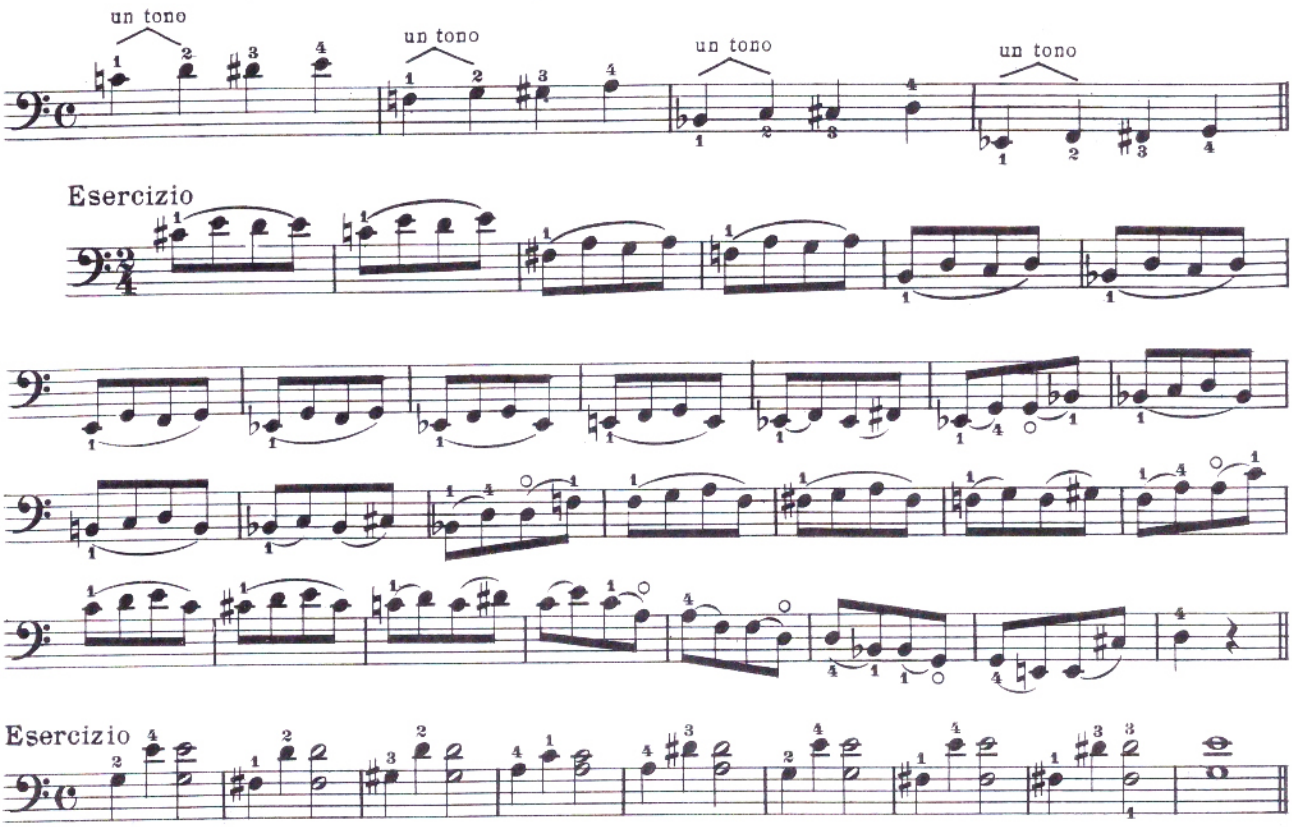
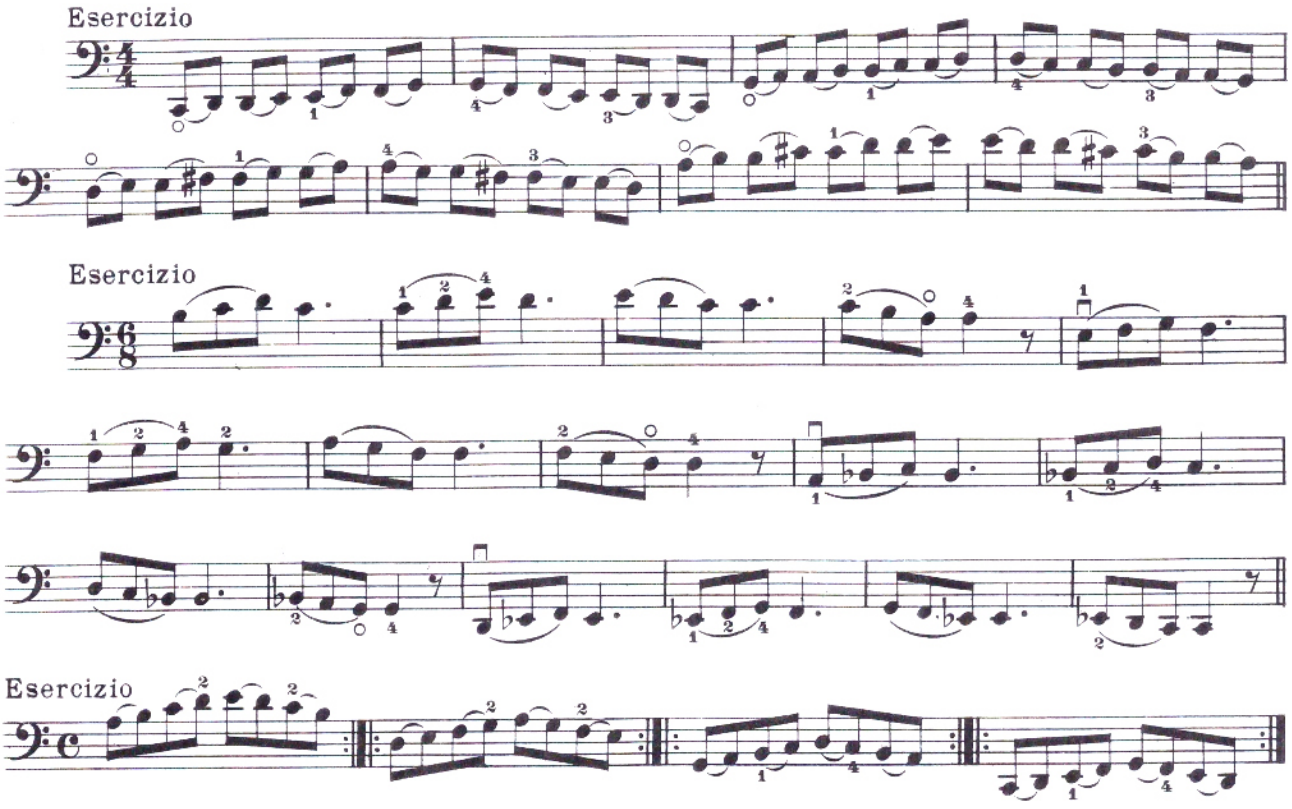
MANO LARGA *(terza maggiore)*

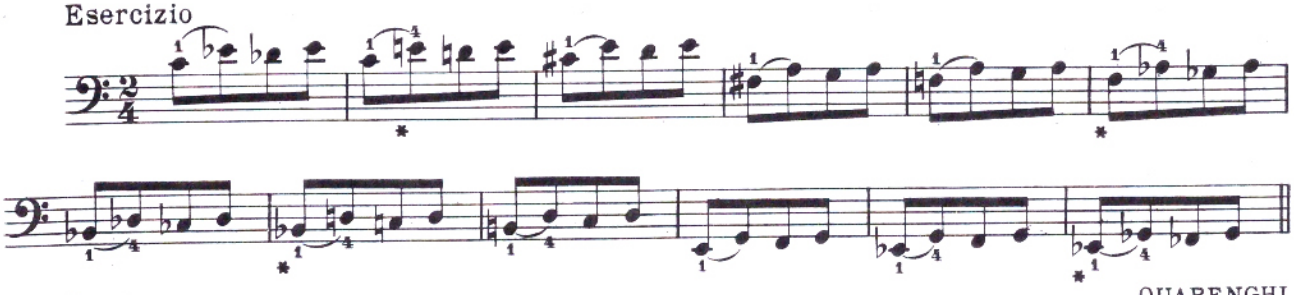


PASSAGGI DI POSIZIONE



Lezione 62

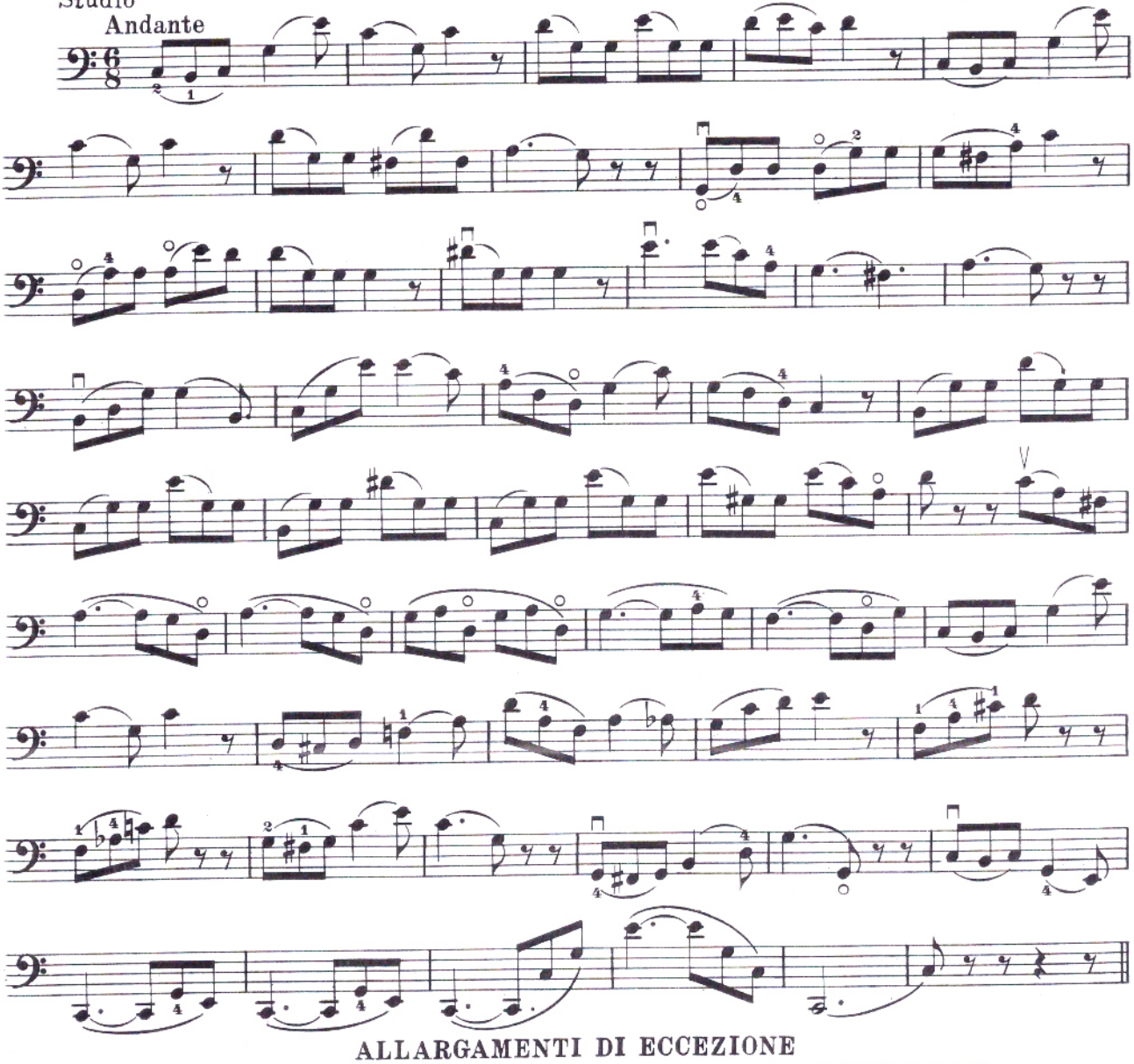
Esercizio



Studio

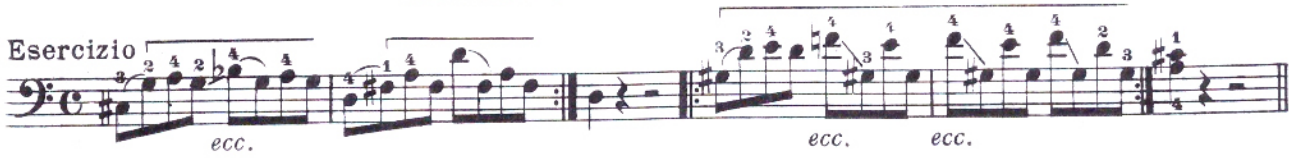
Andante

QUARENGHI



ALLARGAMENTI DI ECCEZIONE

Esercizio

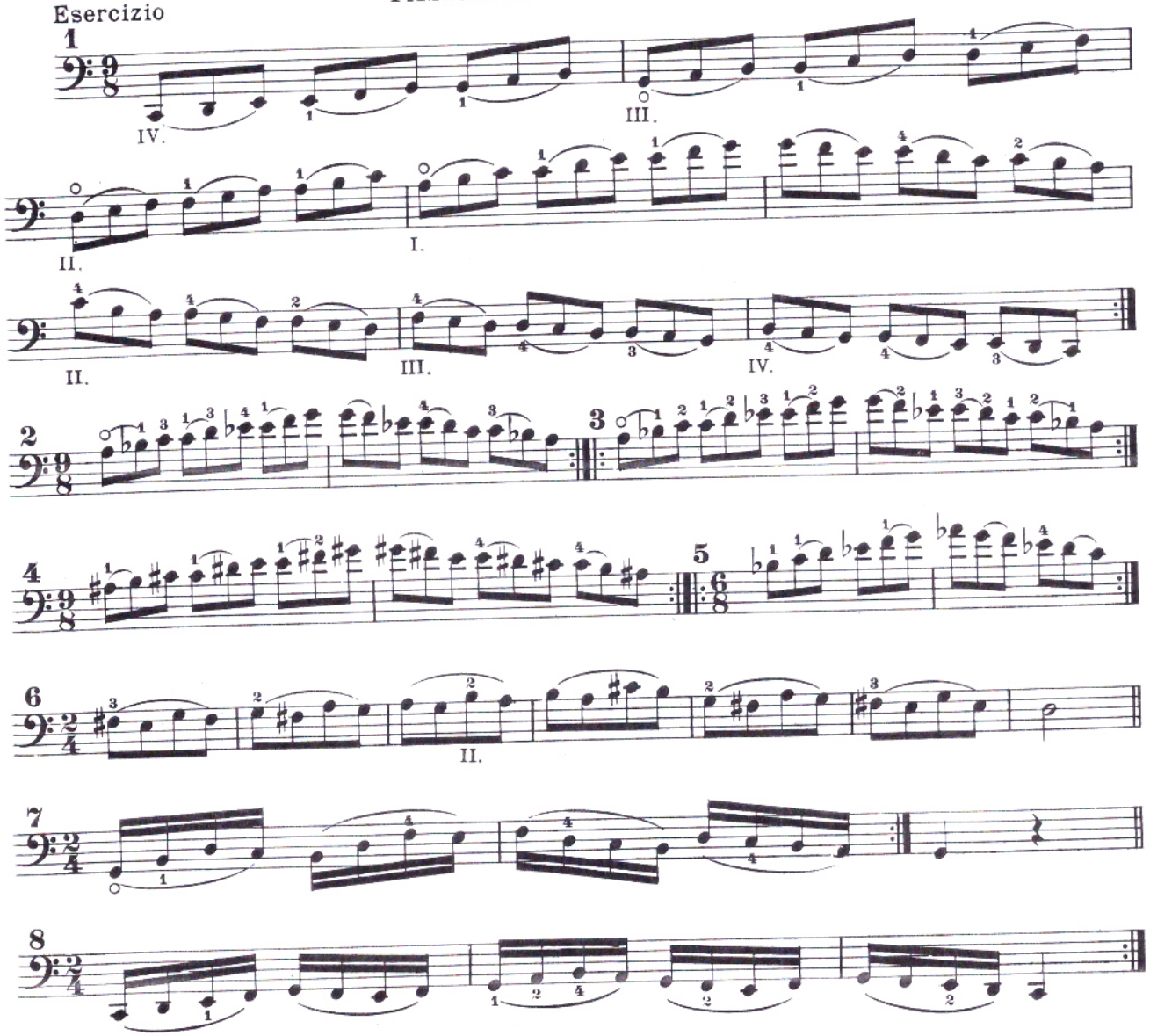


* Attenzione al movimento del pollice.

Lezione 63

PASSAGGI DI POSIZIONE

Esercizio

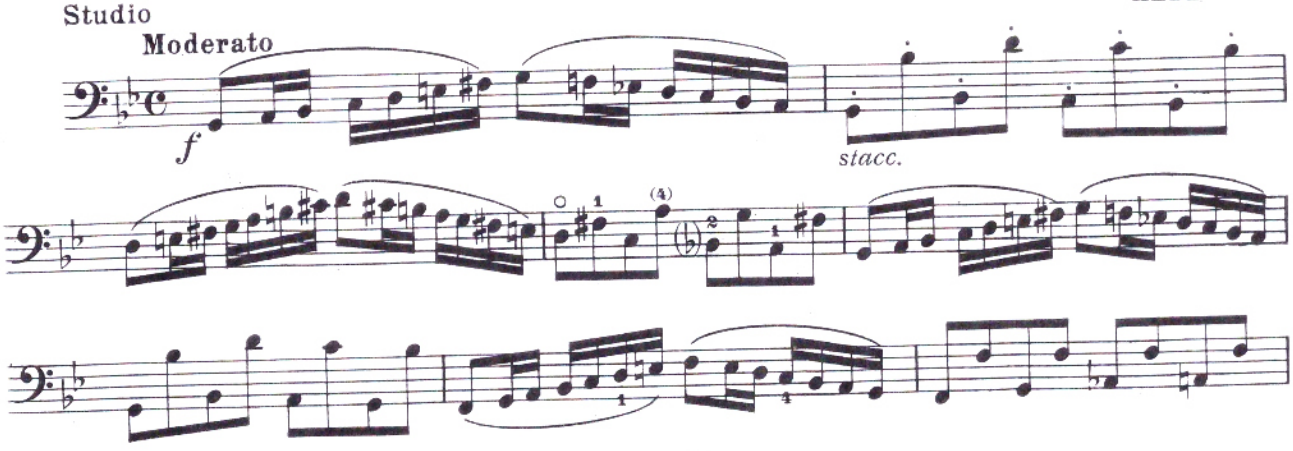


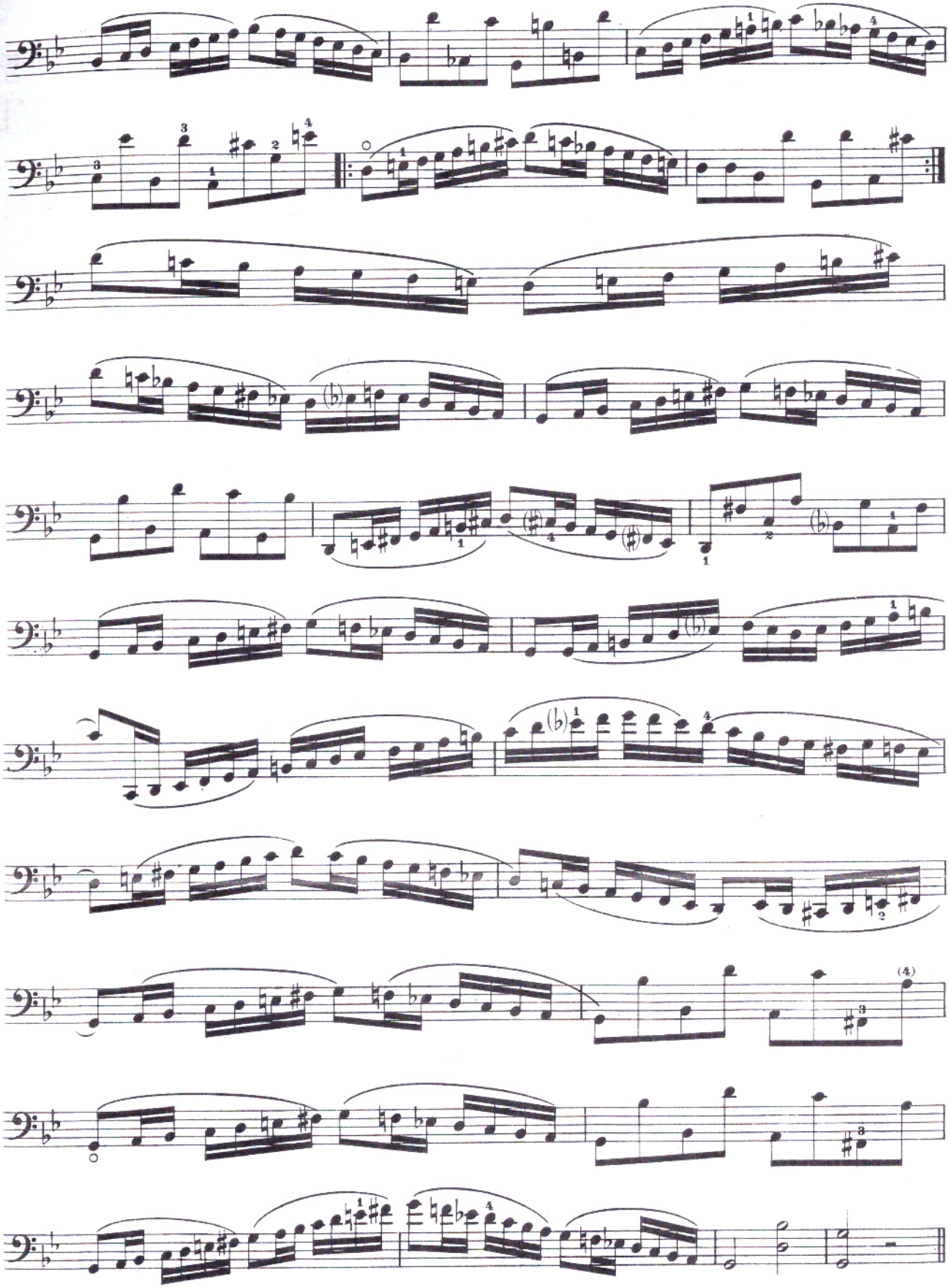
Lezione 64

HEBERLEIN

Studio

Moderato





Lezione 65

Studio

Moderato

HEBERLEIN

M.

leggero

Lezione 66

Studio

Andantino

DOTZAUER - KLINGEMBERG

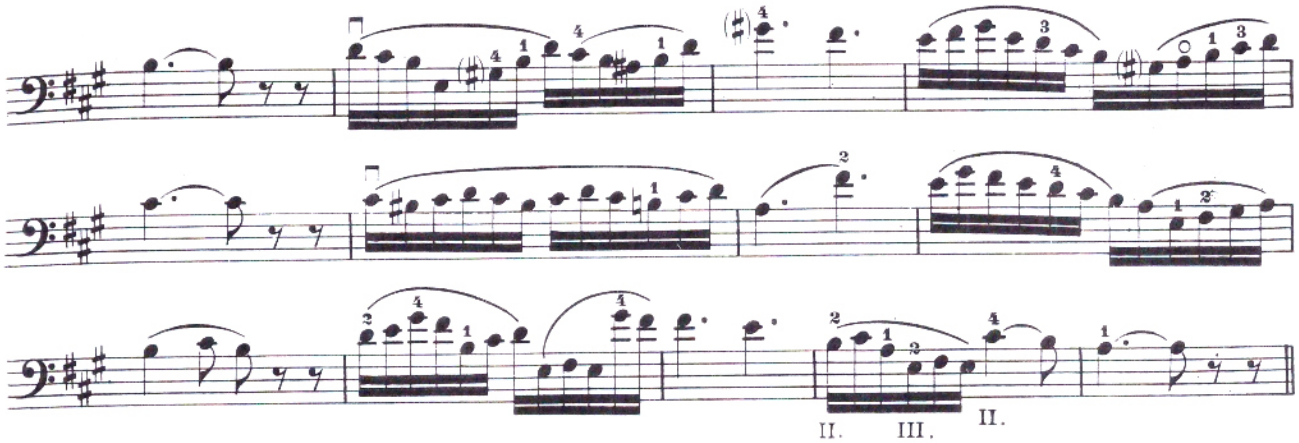
espress.

II.

poco rit.

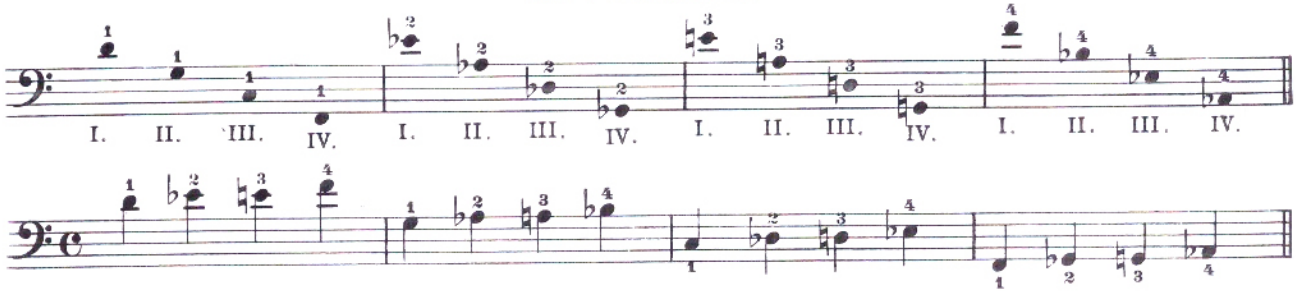
tranquillo

S. 4023 b Z.

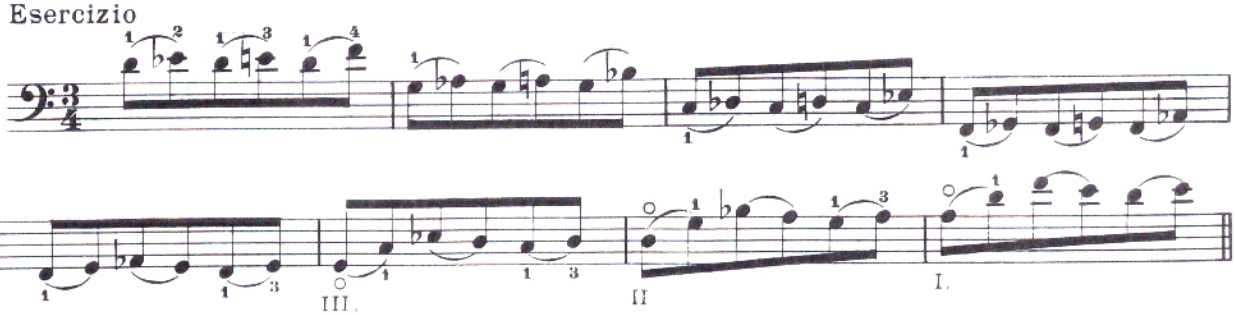


Lezione 67

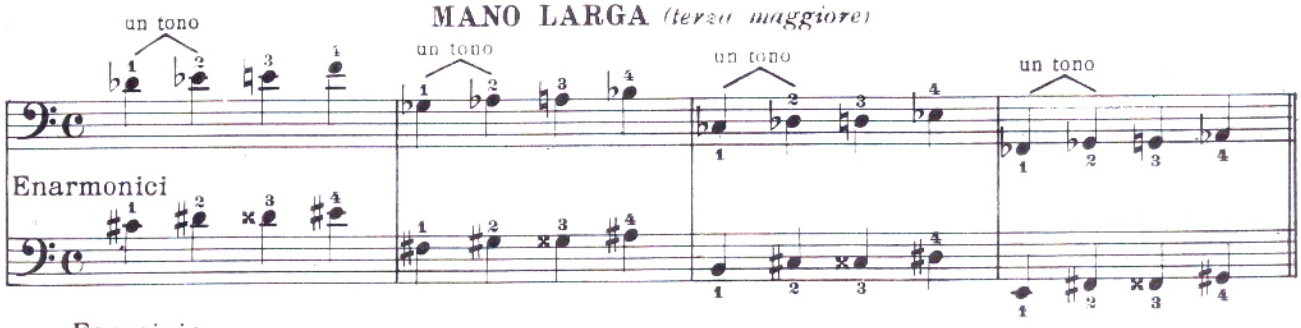
III. POSIZIONE



Esercizio



MANO LARGA *(terza maggiore)*



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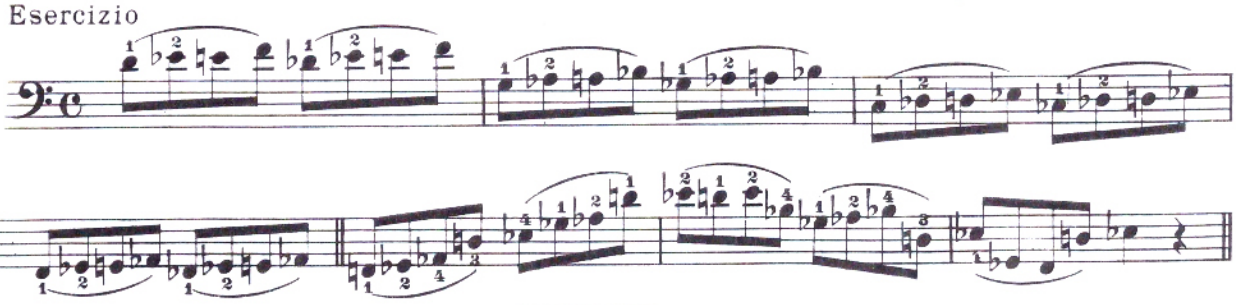
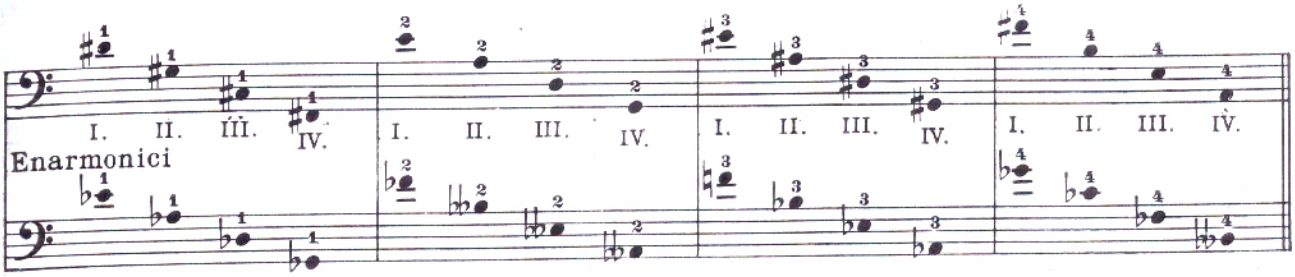


Lezione 68

POSIZIONE AVANZATA



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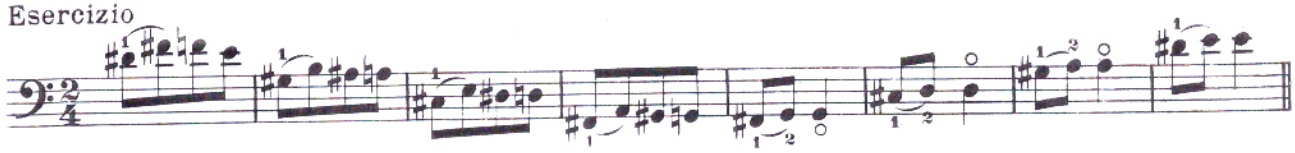
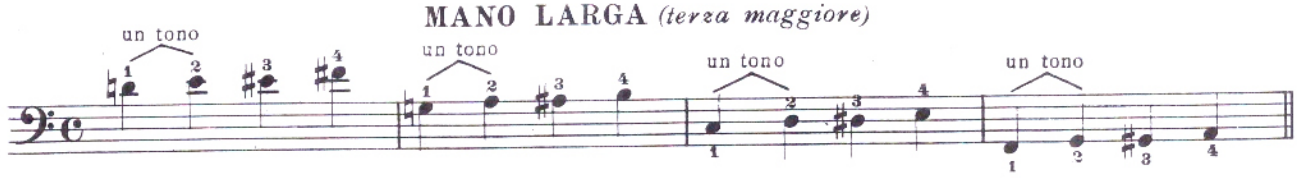


MANO LARGA *(terza maggiore)*



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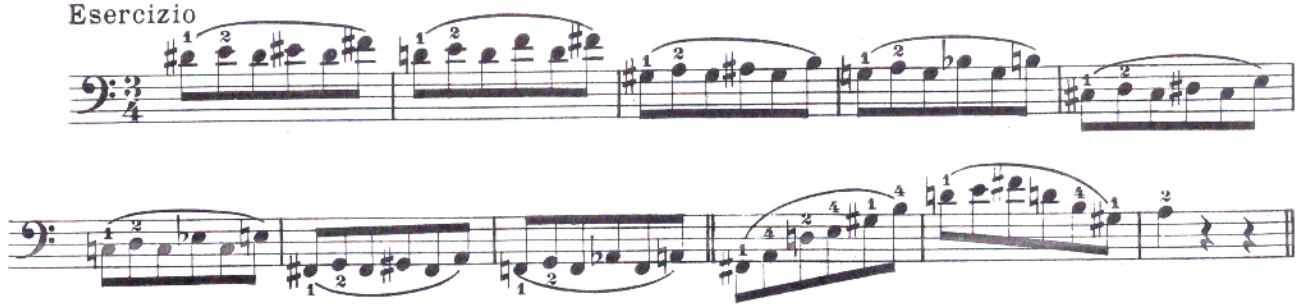

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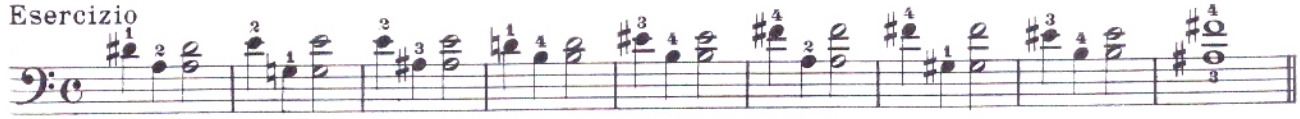
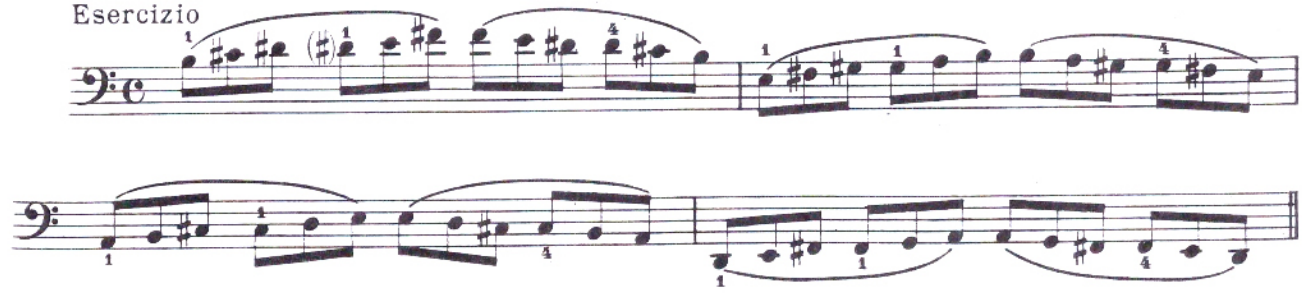


PASSAGGI DI POSIZIONE

Esercizio



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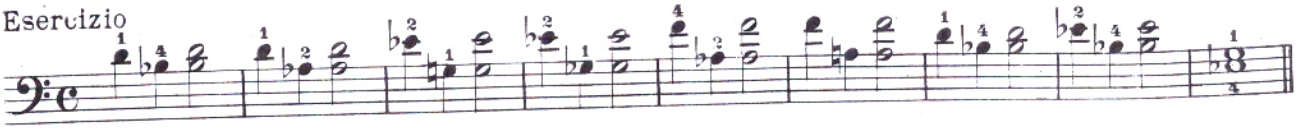
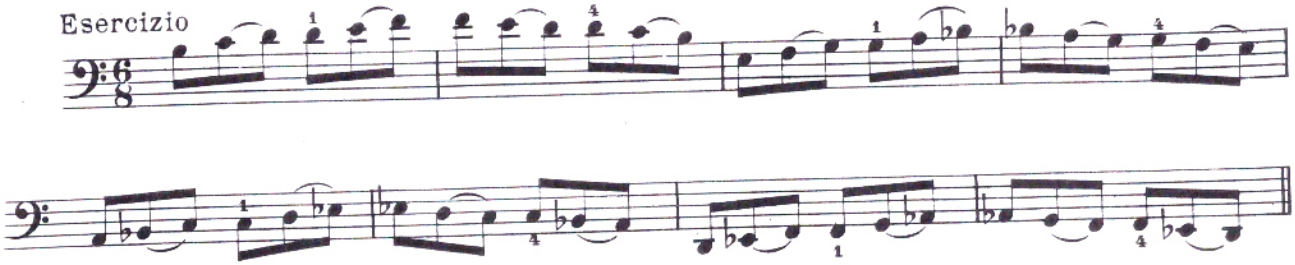
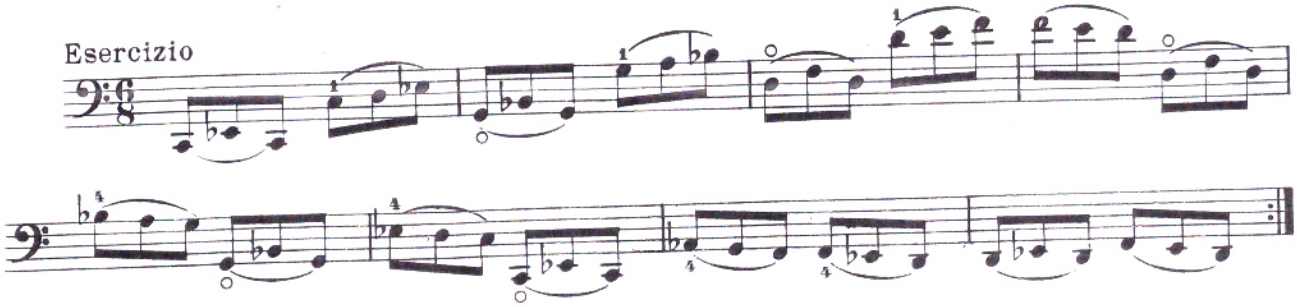


PASSAGGI DI POSIZIONE

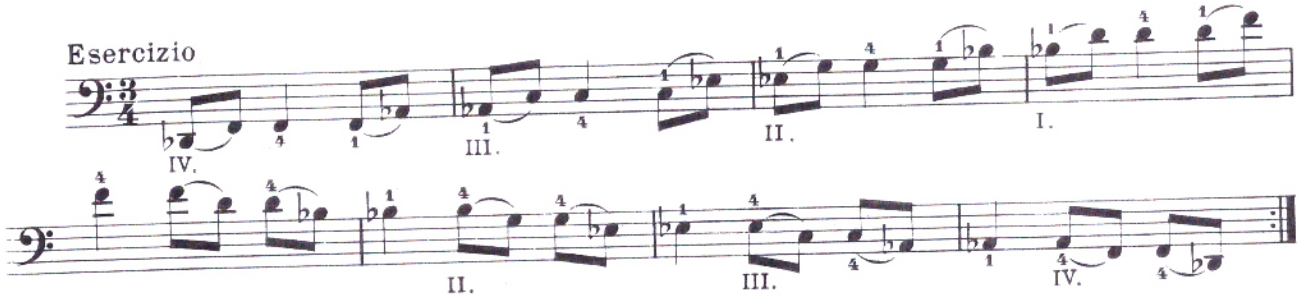
Esercizio



Esercizio

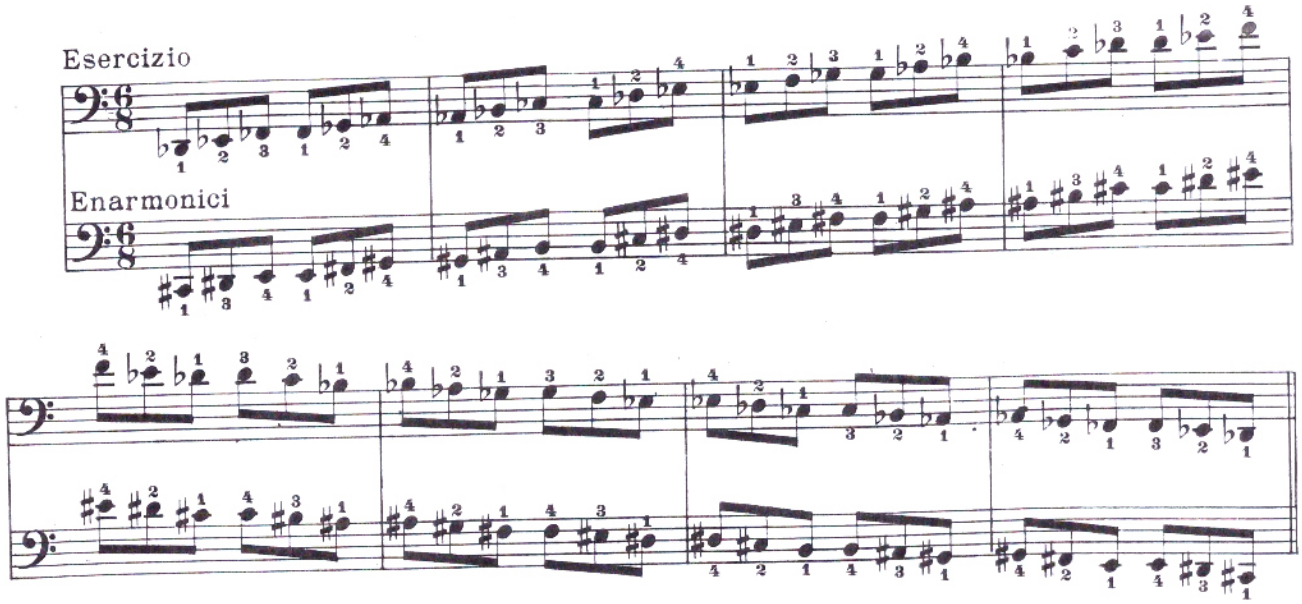


Esercizio



Esercizio

Enarmonici

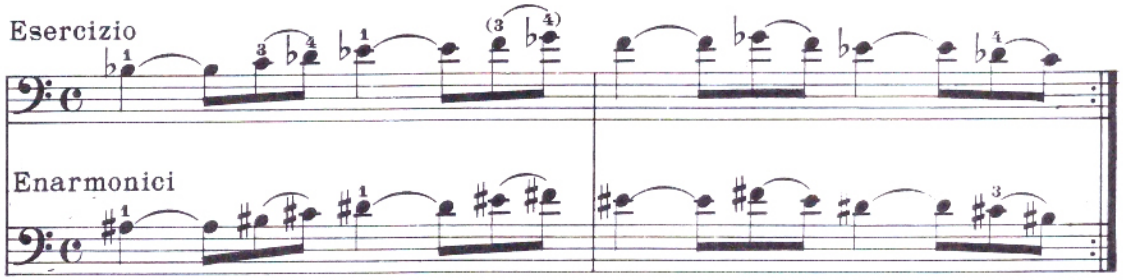


Esercizio

Esercizi

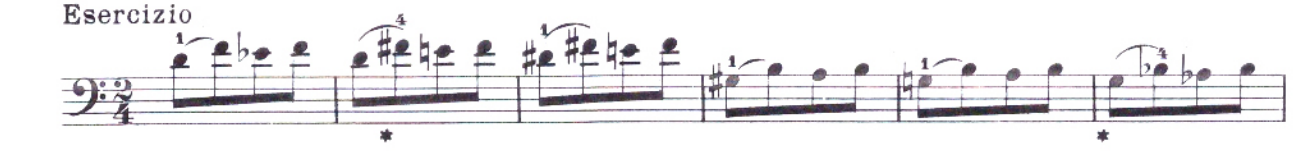
Esercizio

Enarmonici



Lezione 69

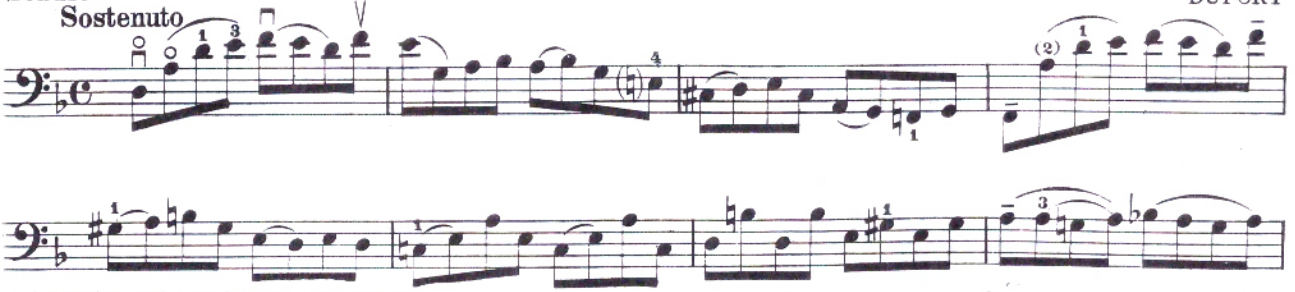
Esercizio



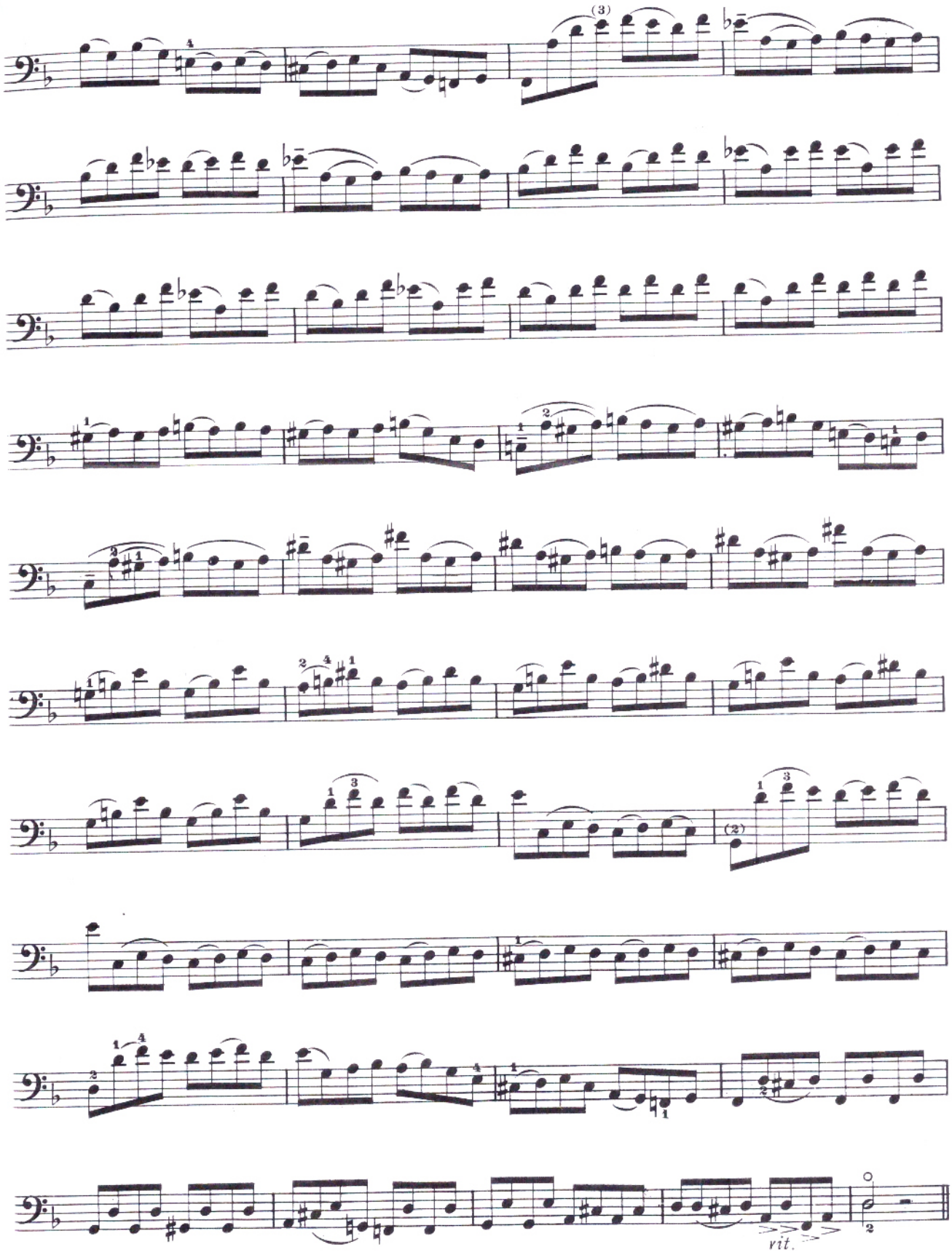
Studio

Sostenuto

DUPORT



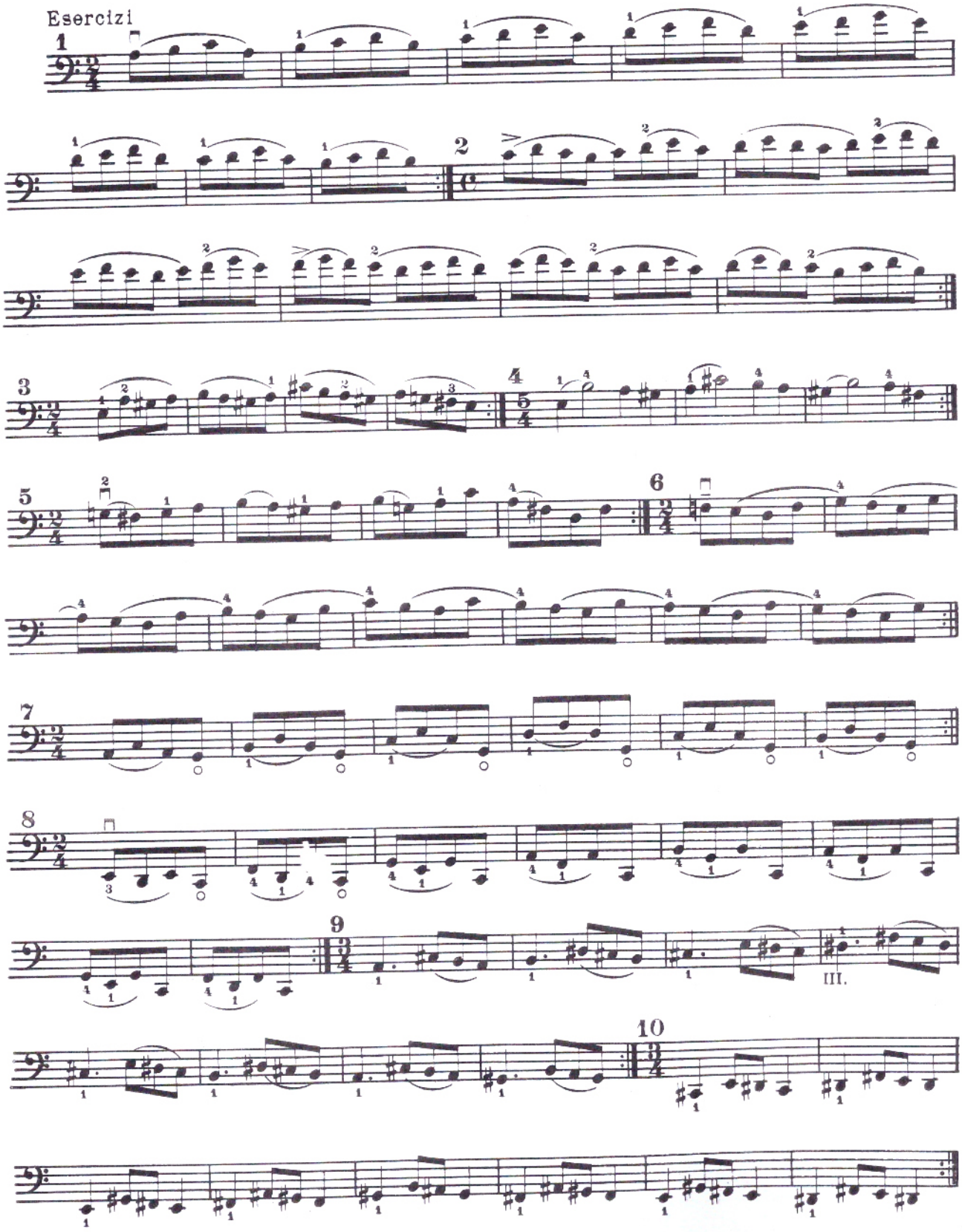
* Attenzione al movimento del pollice.

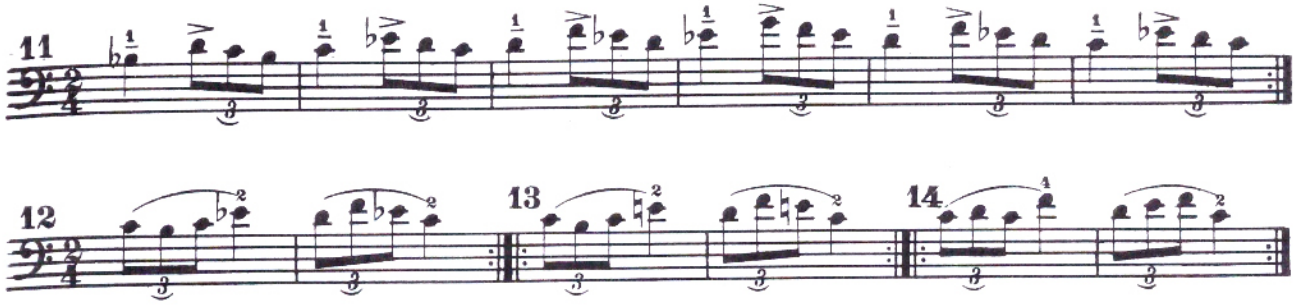

(3)
(2)
rit.

Lezione 70

PASSAGGI DI POSIZIONE

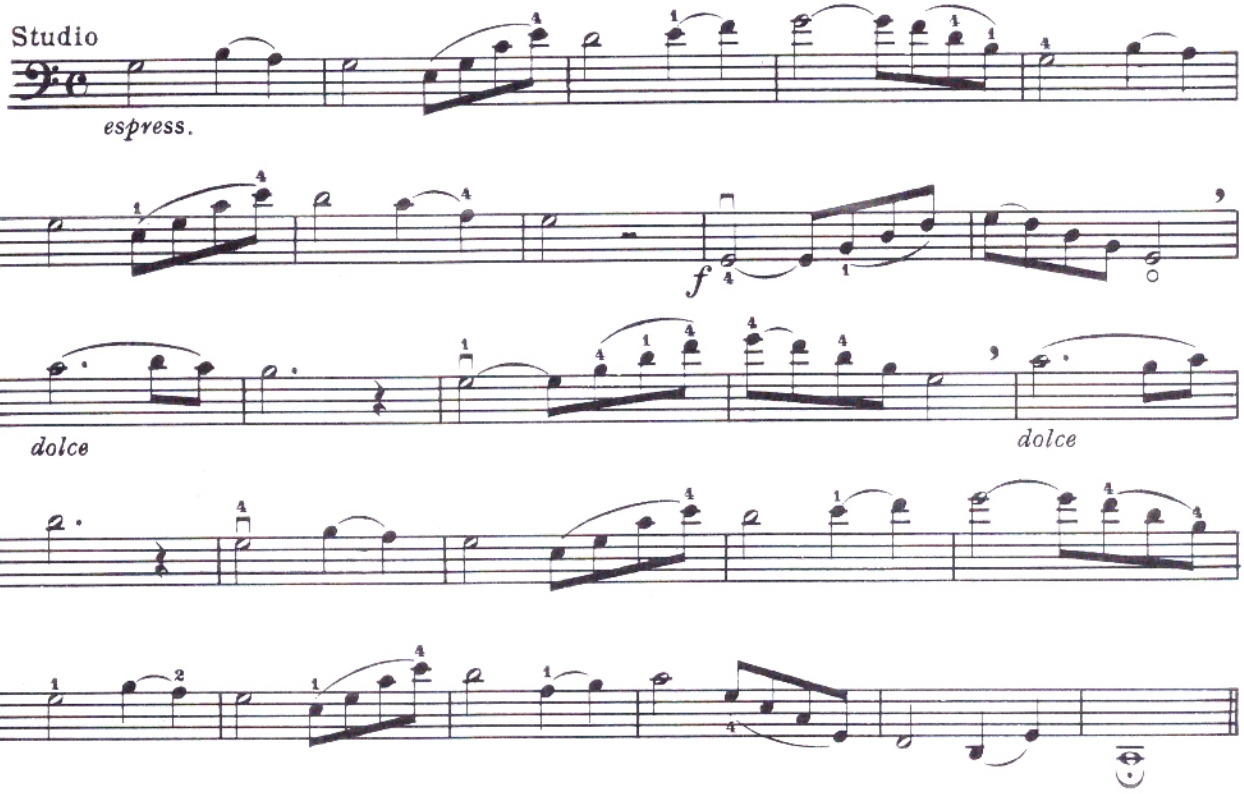
Esercizi



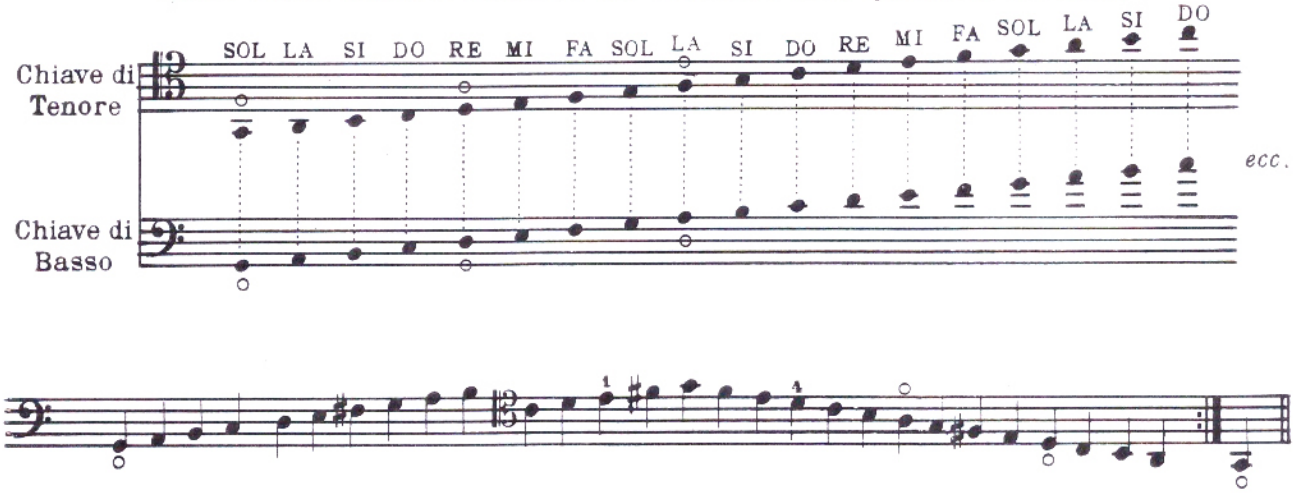


Lezione 71

S. LEE



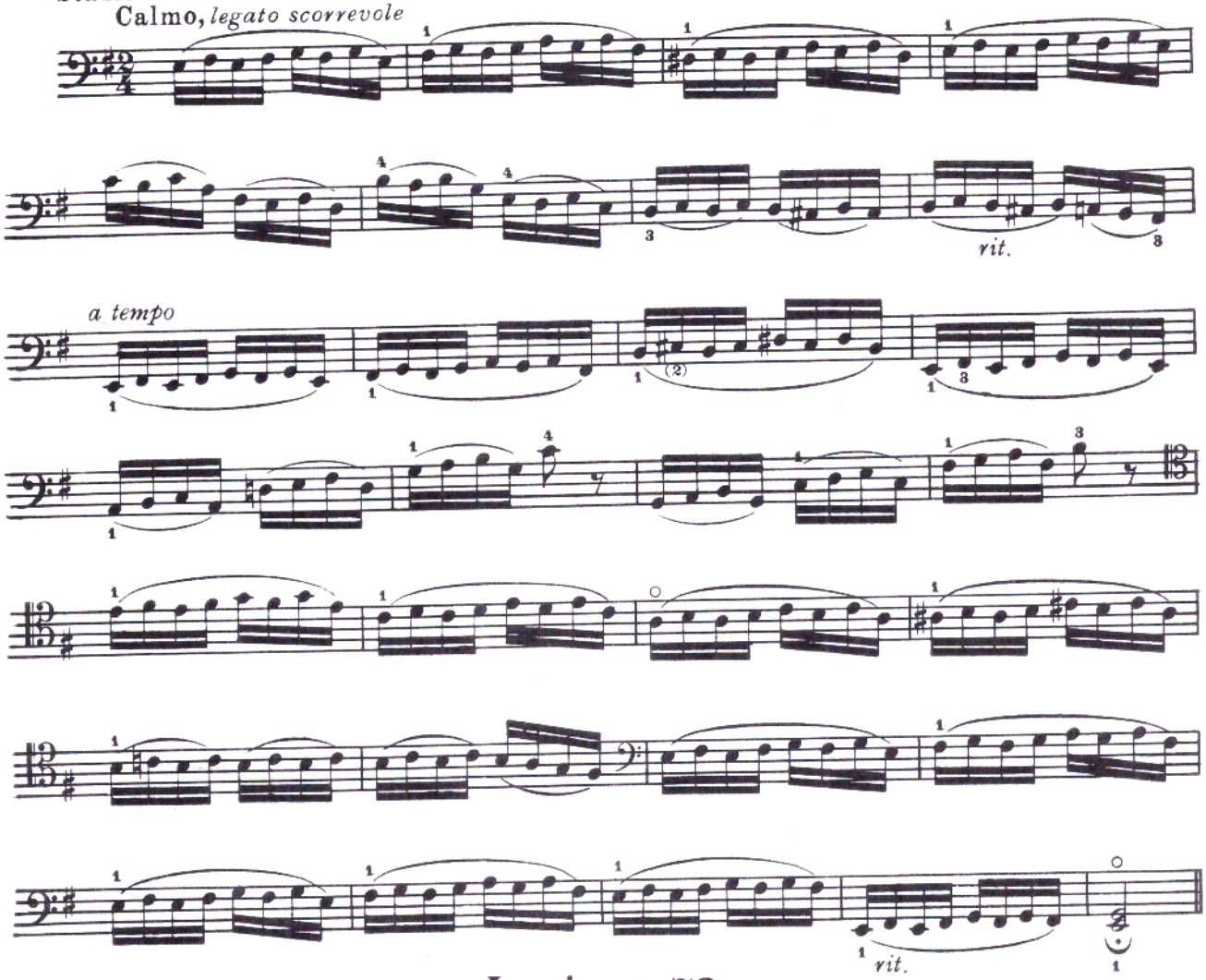
RAPPORTO DELLA CHIAVE DI TENORE CON QUELLA DI BASSO



Studio

KUMMER

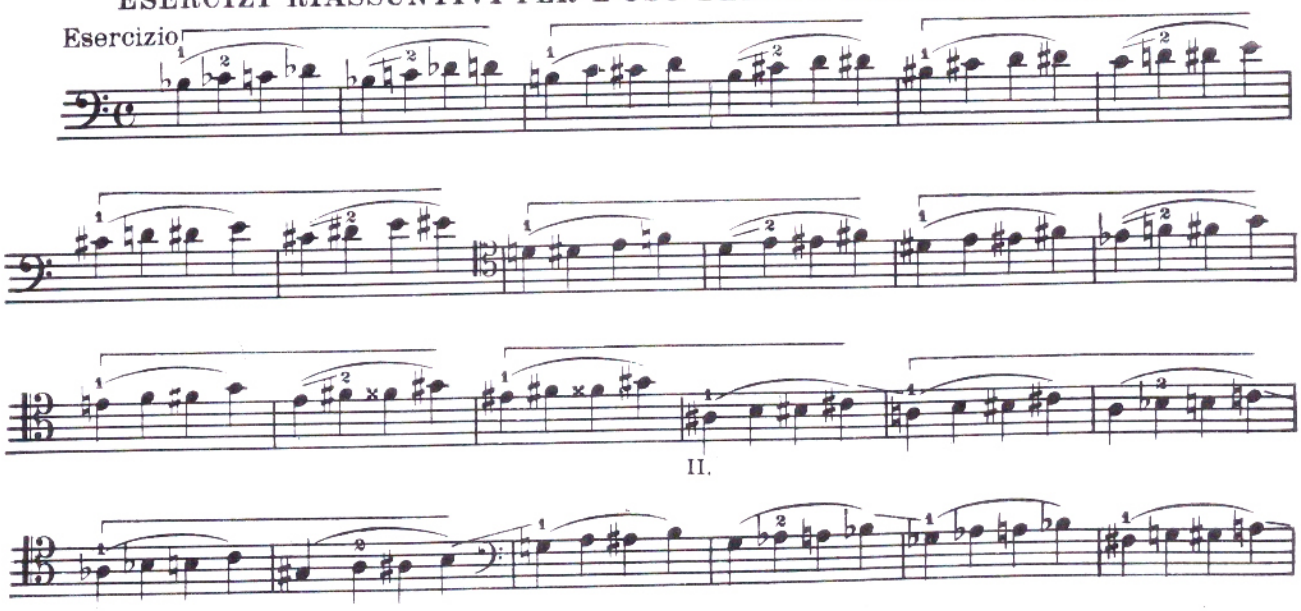
Calmo, *legato scorrevole*

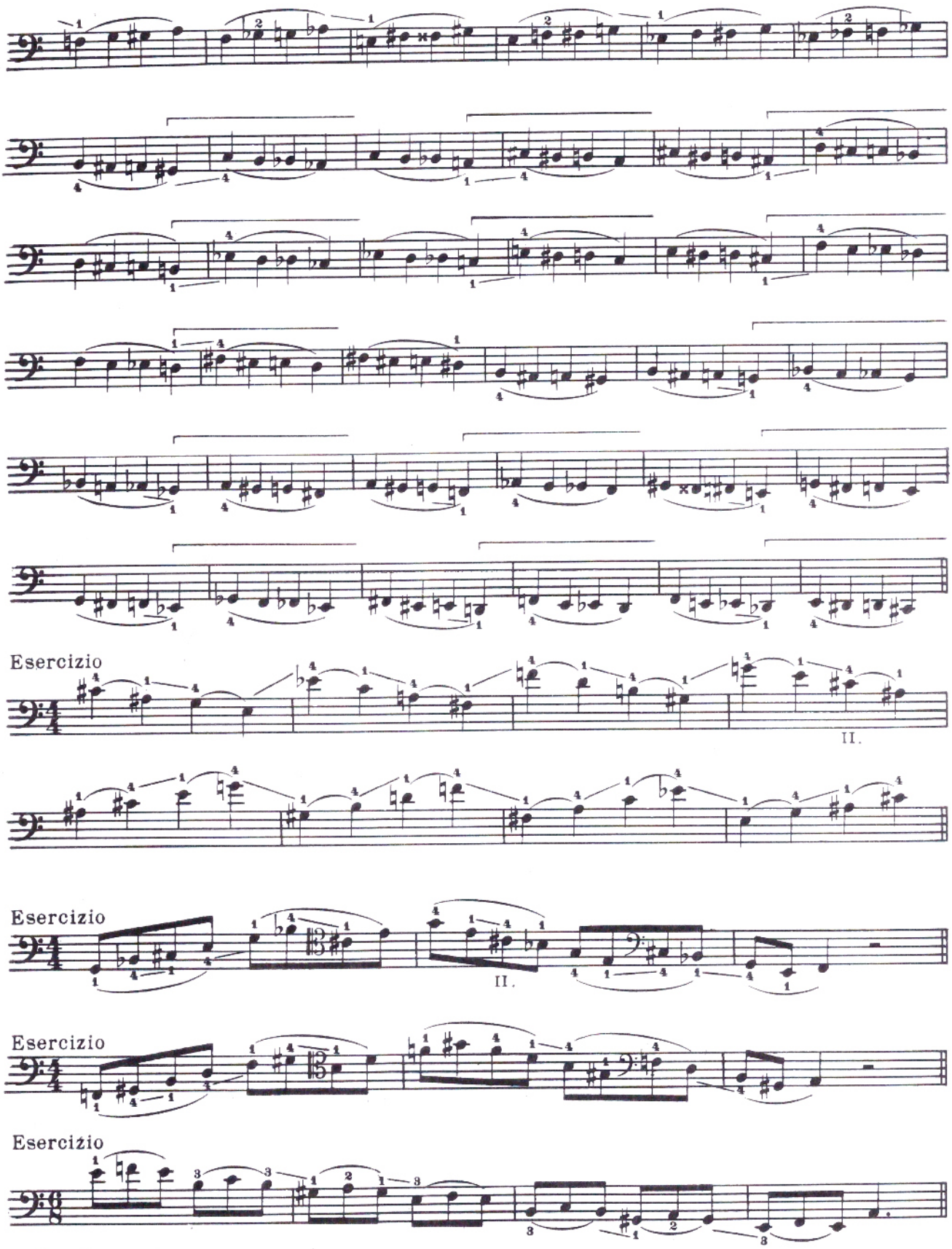


Lezione 72

ESERCIZI RIASSUNTIVI PER L'USO DELLE POSIZIONI VICINE

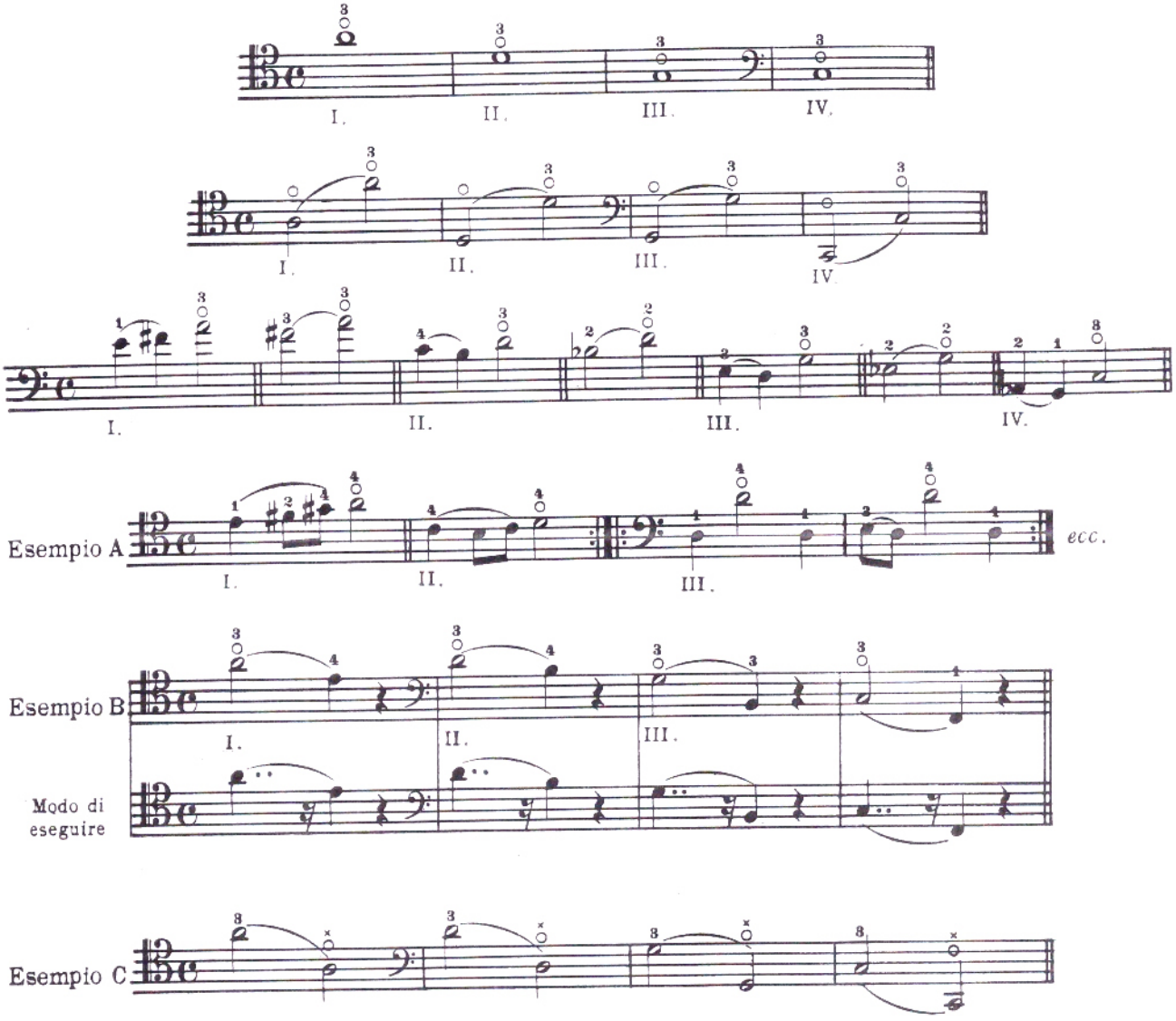
Esercizio





— Per allargamento.

ARMONICI

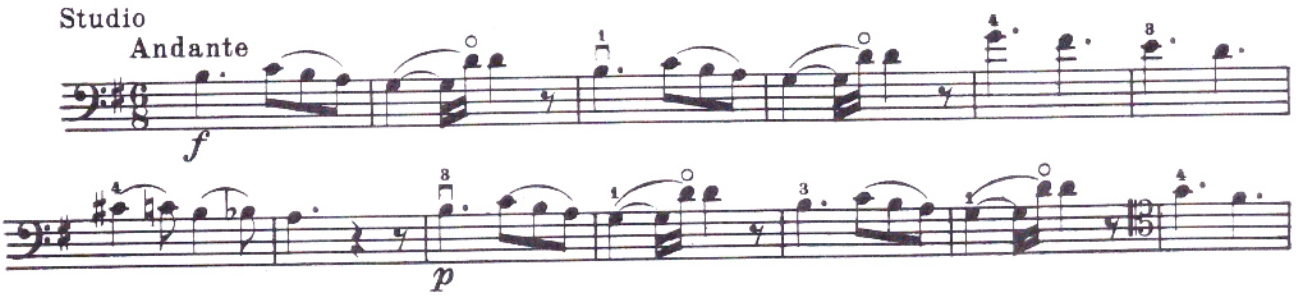


Lezione 73

KUMMER

Studio

Andante



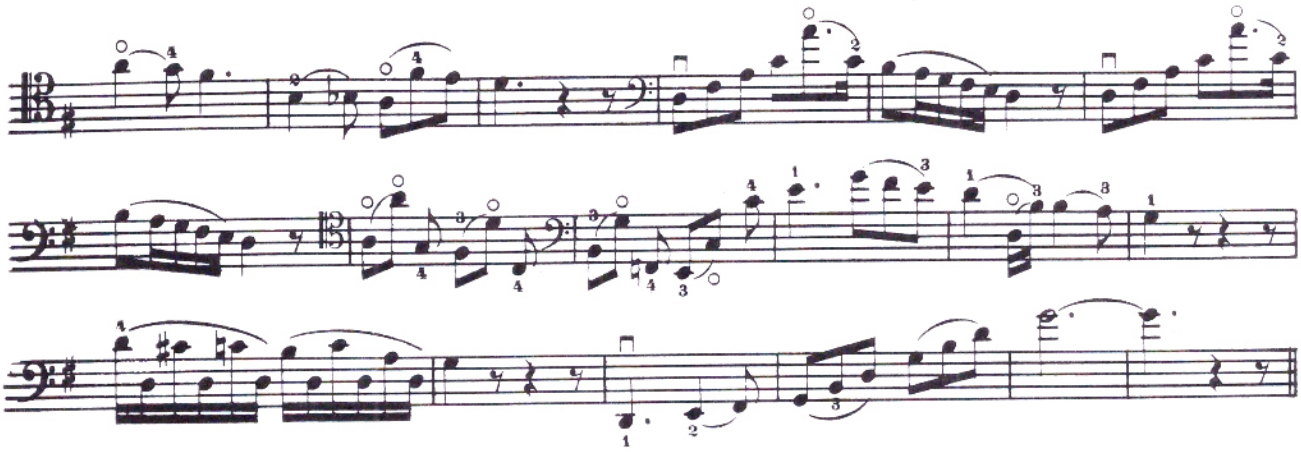
N. B. Quando si deve arrivare ad un suono armonico, il portamento ascendente si fa con il dito d'arrivo.

Esempio A - Alcuni casi nei quali è consigliabile l'uso del 4º dito.

Esempio B - Per evitare il portamento dell'armonico alla nota che gli succede, anzitutto l'arco non deve subire alcun arresto, il dito che si trova sull'armonico cesserà il suo contatto sulla corda e la mano si porterà sulla posizione della nota d'arrivo.

Esempio C - Quando la corda vuota succede all'armonico, per evitare il persistere del suono armonico è necessaria una leggera contrazione del dito (×) che sfiora la corda. (dare le dimostrazioni pratiche)

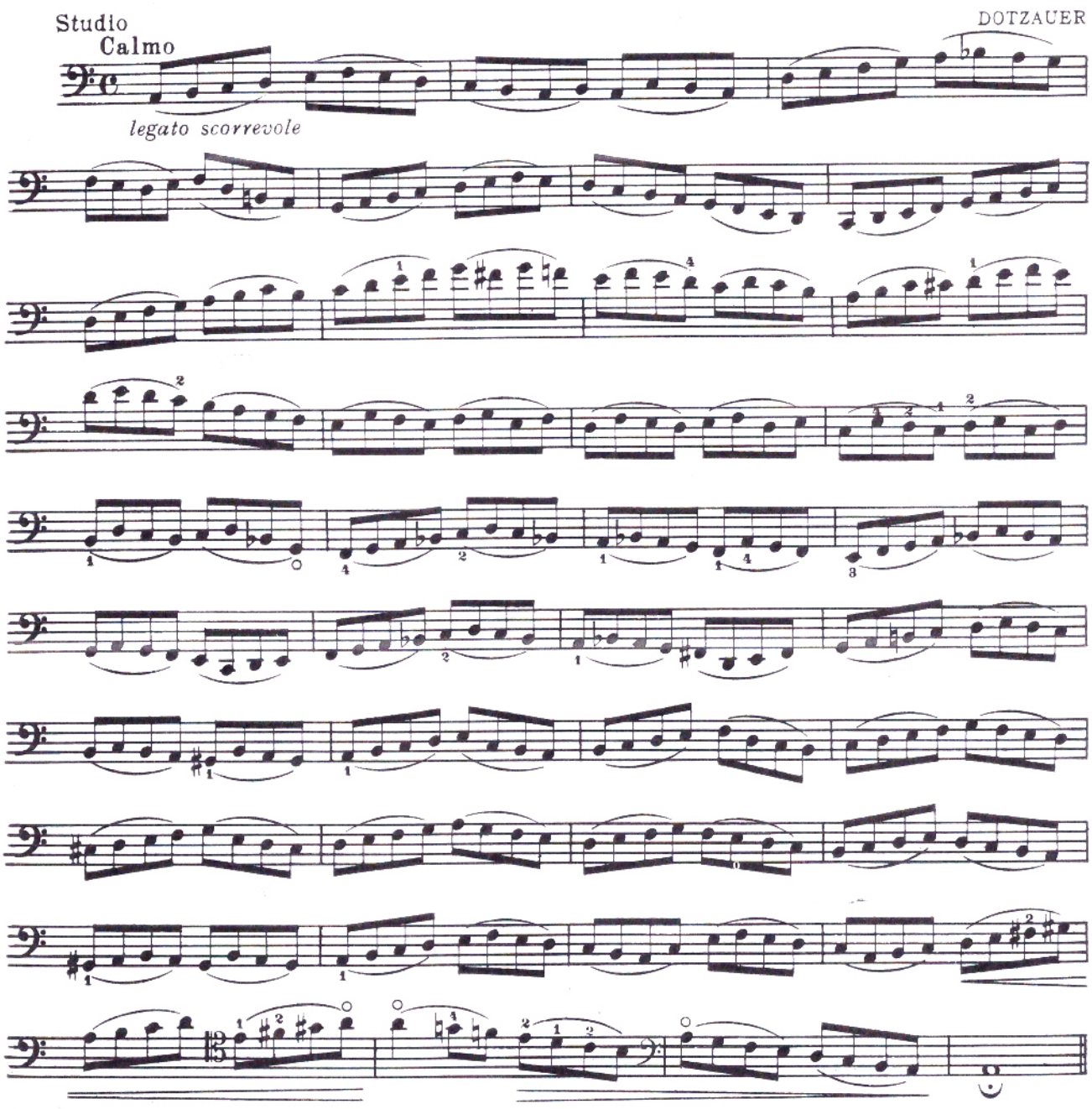
S. 4028 b Z.



Studio
Calmo

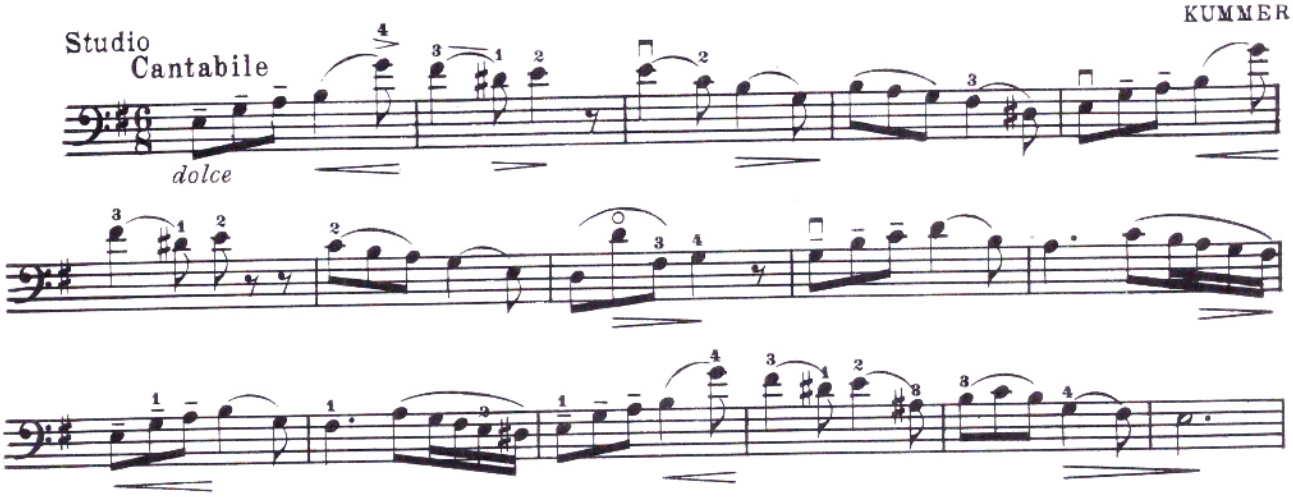
DOTZAUER

legato scorrevole



Studio
Cantabile

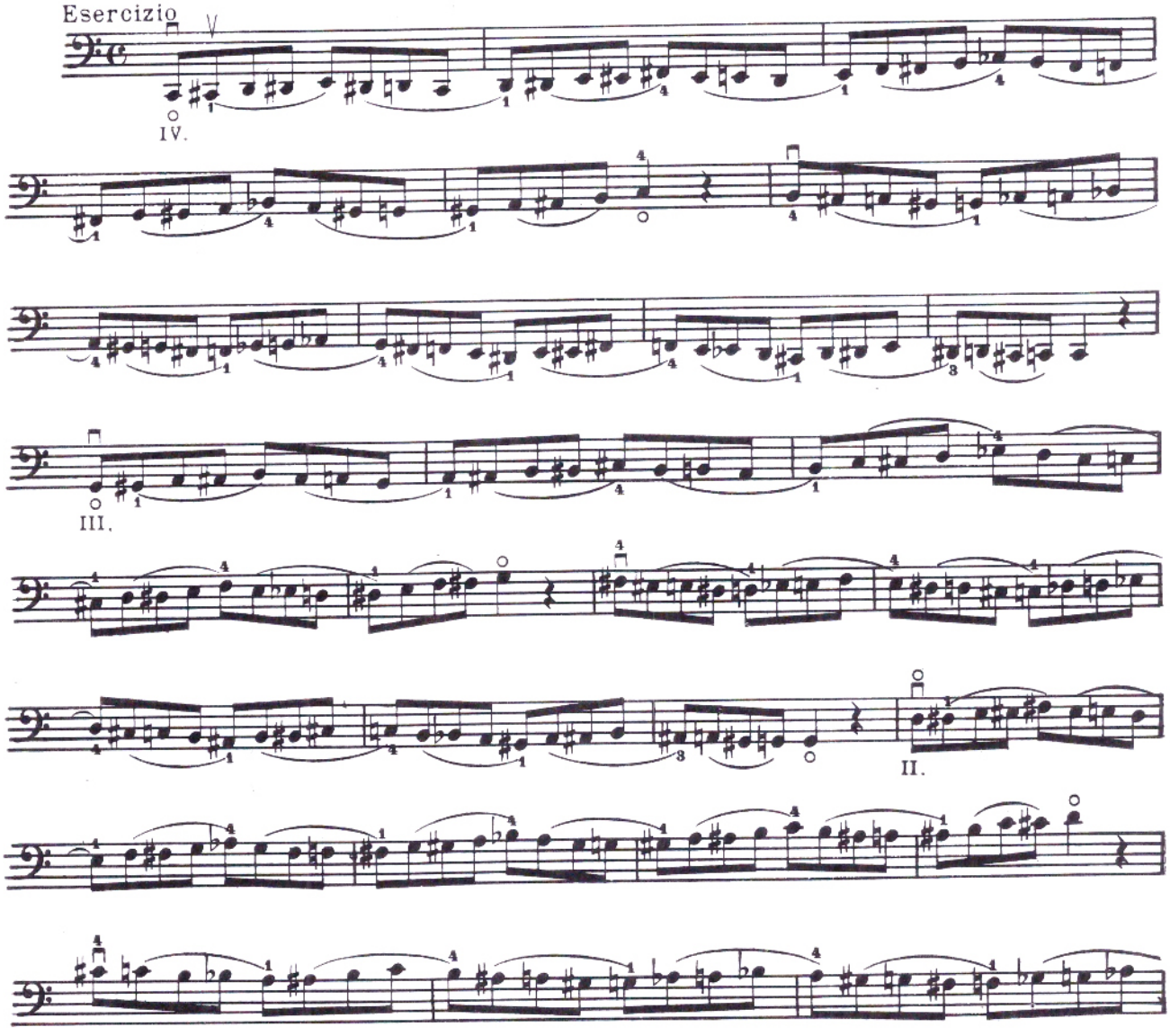
dolce

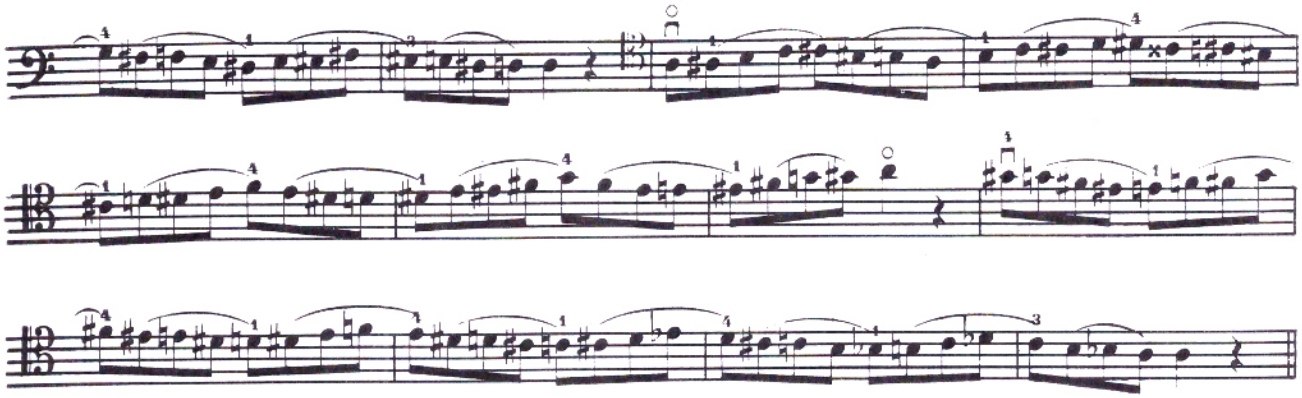


Lezione 74

PASSAGGI DI POSIZIONE PER PROGRESSIONE CROMATICA

Esercizio

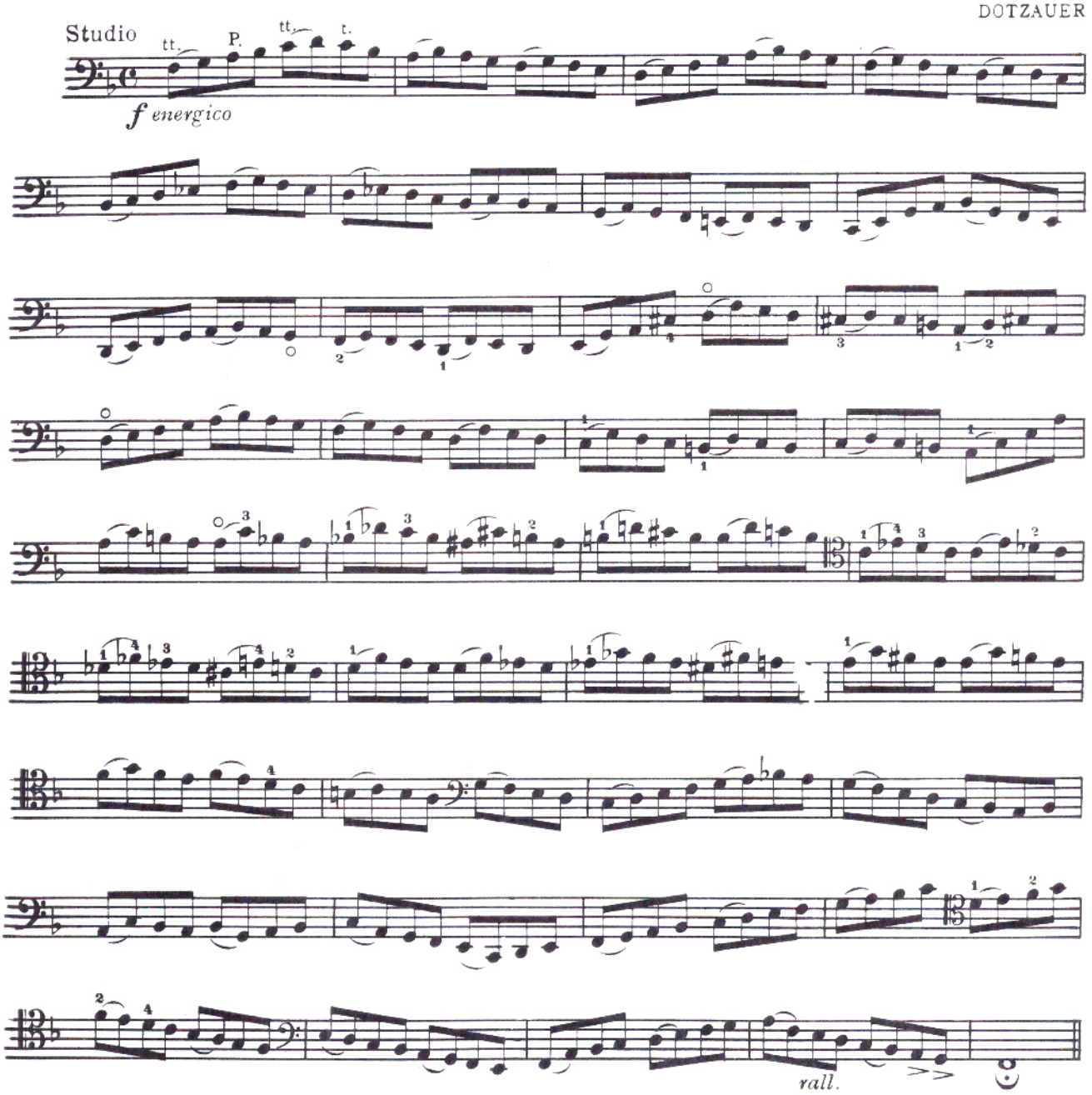




DOTZAUER

Studio

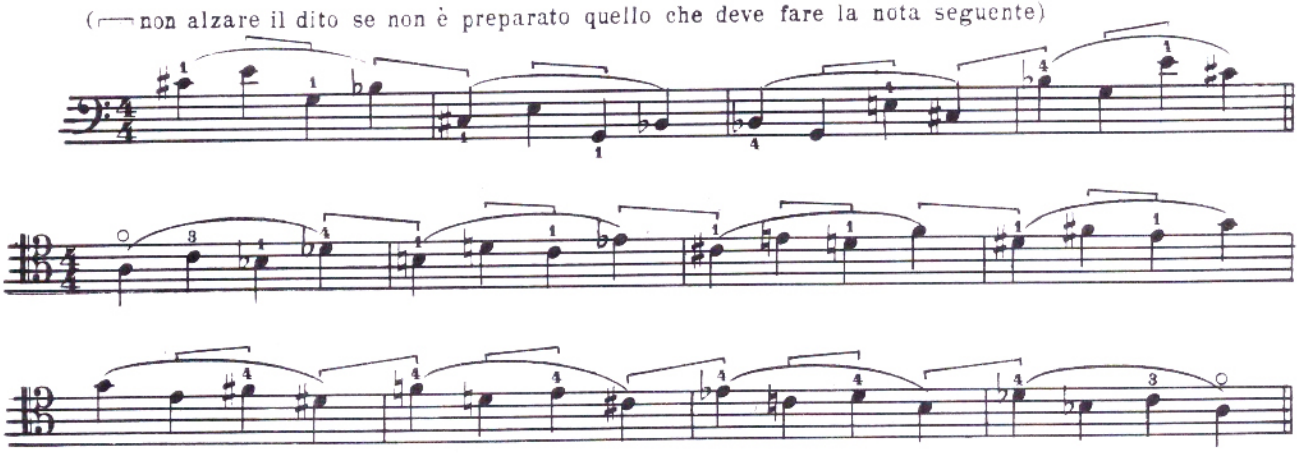
f energico



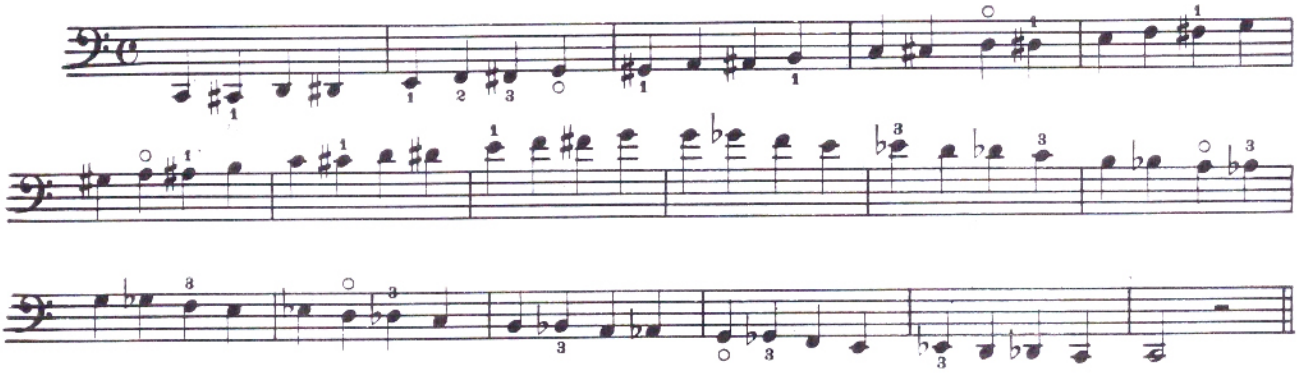
Lezione 75

PASSAGGI DI POSIZIONE CON RAGGRUPPAMENTO DELLA MANO

(— non alzare il dito se non è preparato quello che deve fare la nota seguente)

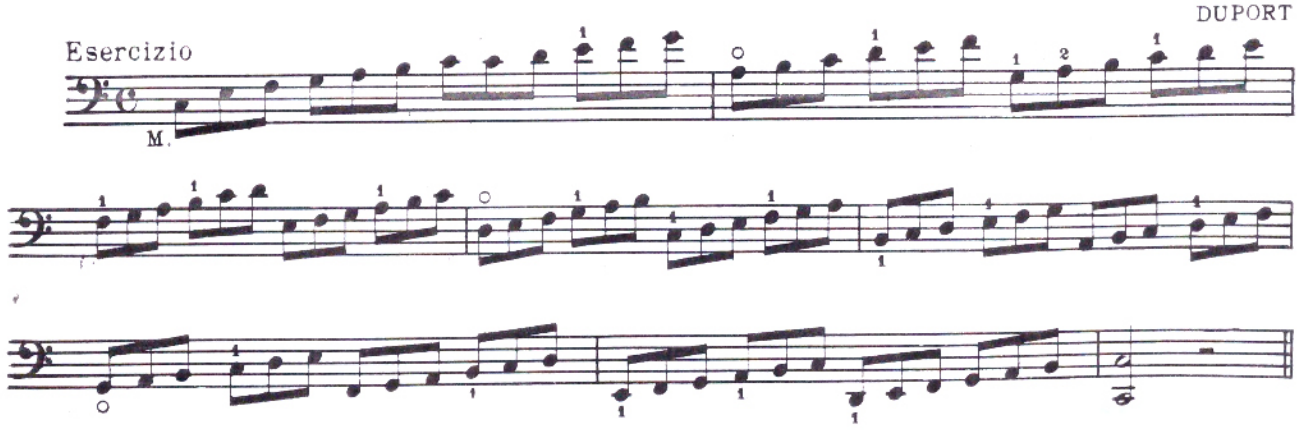


SCALA CROMATICA
diteggiata



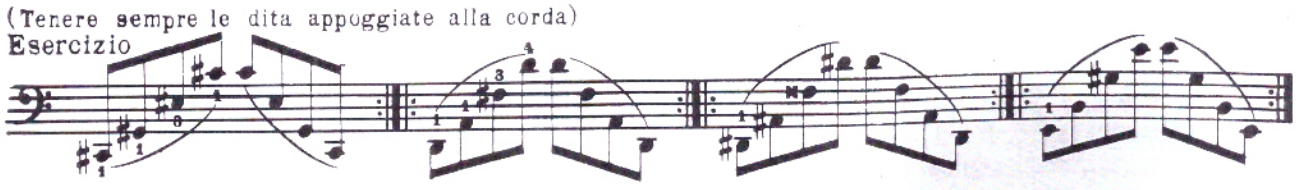
DUPORT

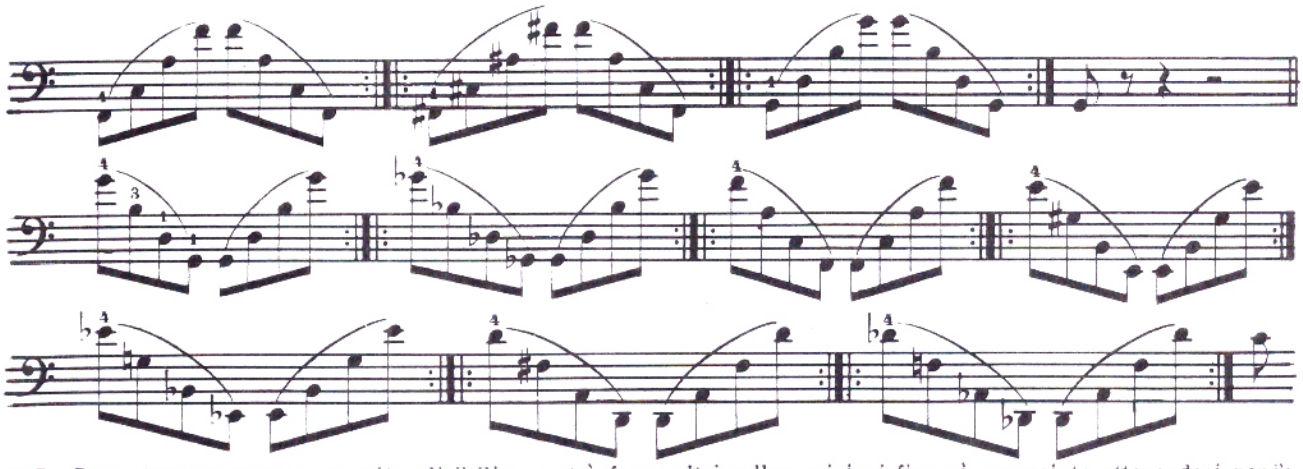
Esercizio



(Tenere sempre le dita appoggiate alla corda)

Esercizio



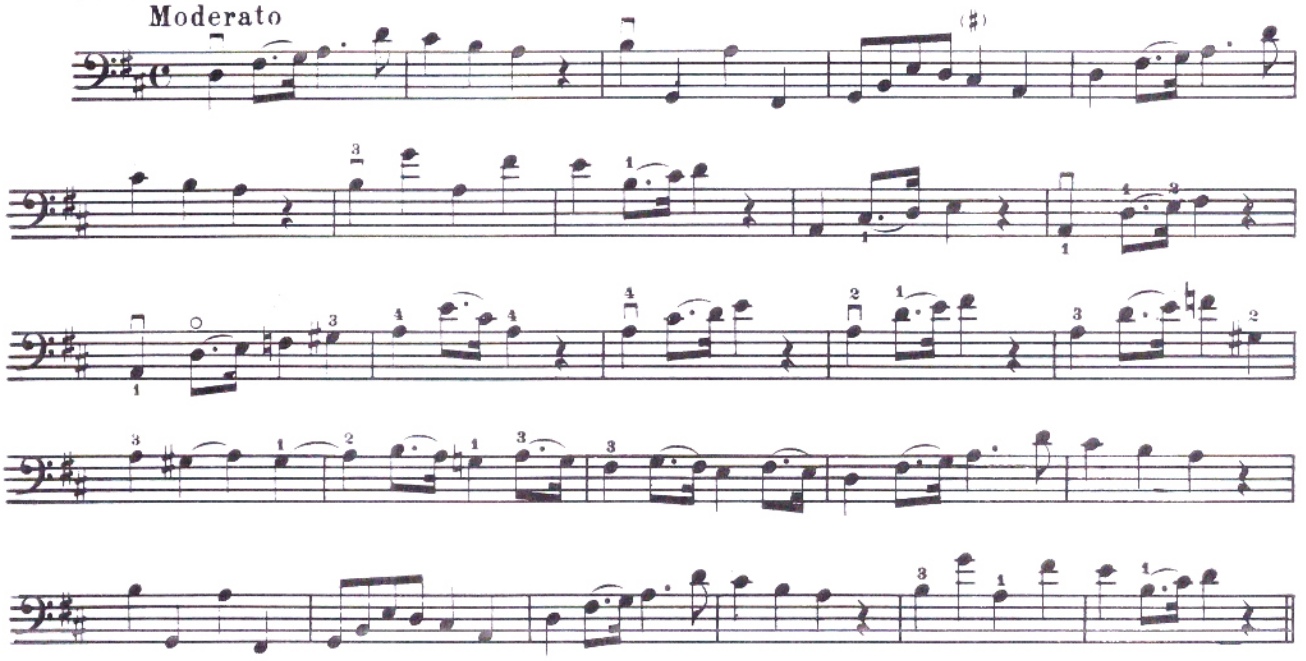


N. B. Contemporaneamente a questi studi l'allievo potrà farne altri sulle posizioni fin qui conosciute, attenendosi, per l'esecuzione, ai criteri già esposti.

Studio

S. LEE

Moderato



PROGRESSIONE ASCENDENTE

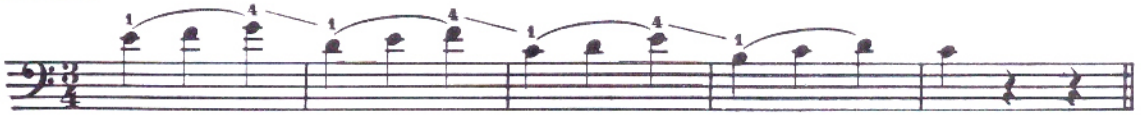
Esempio A: Fare il portamento con il *"primo"* dito allargando il *"quarto"* per avvicinarlo alla nota sulla quale deve arrivare.

Esempio A

PROGRESSIONE DISCENDENTE

Esempio B: Fare il portamento con il *"quarto"* dito allargando il *"primo"* per avvicinarlo alla nota sulla quale deve arrivare.

Esempio B

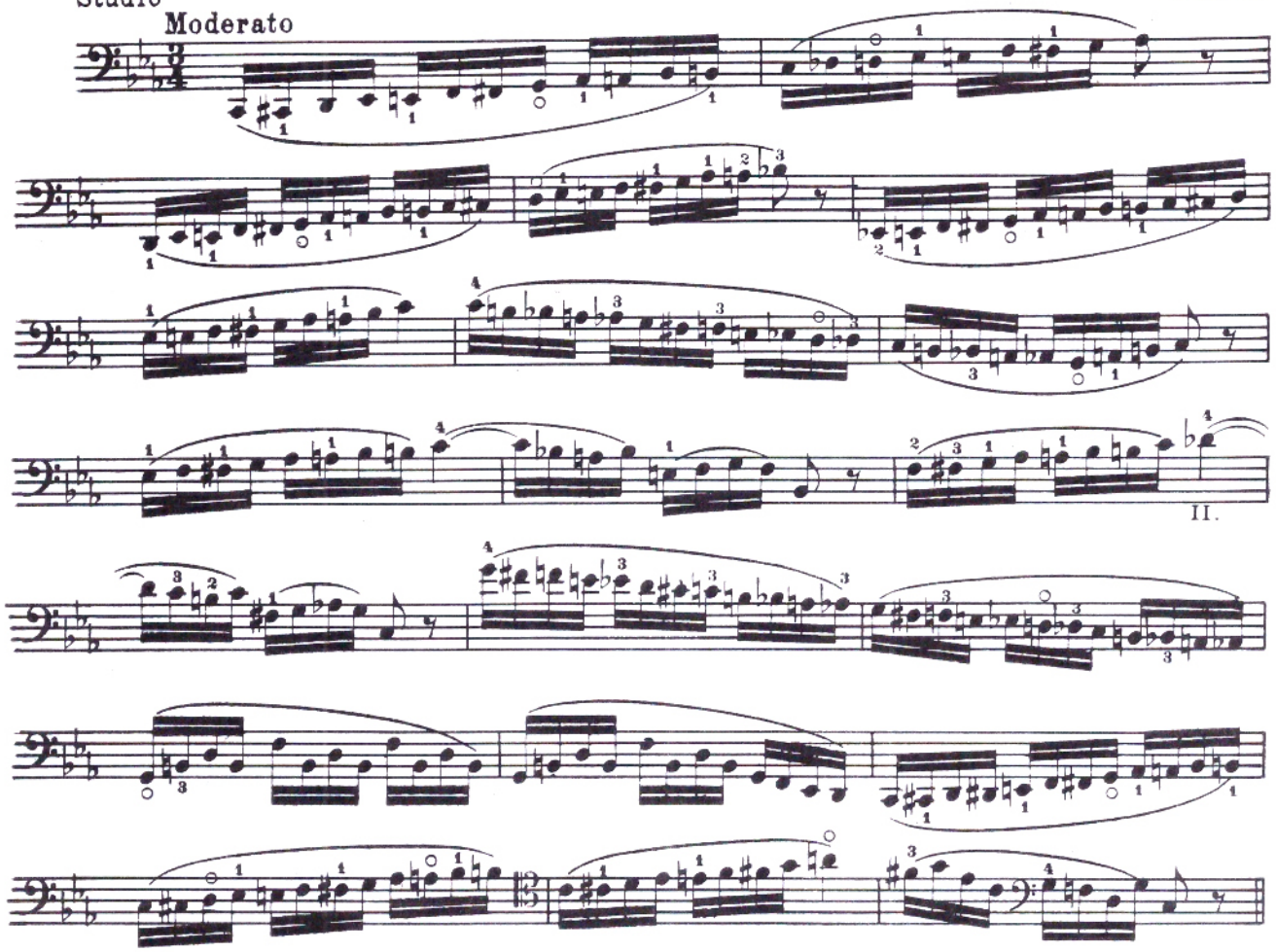


Lezione 76

Studio

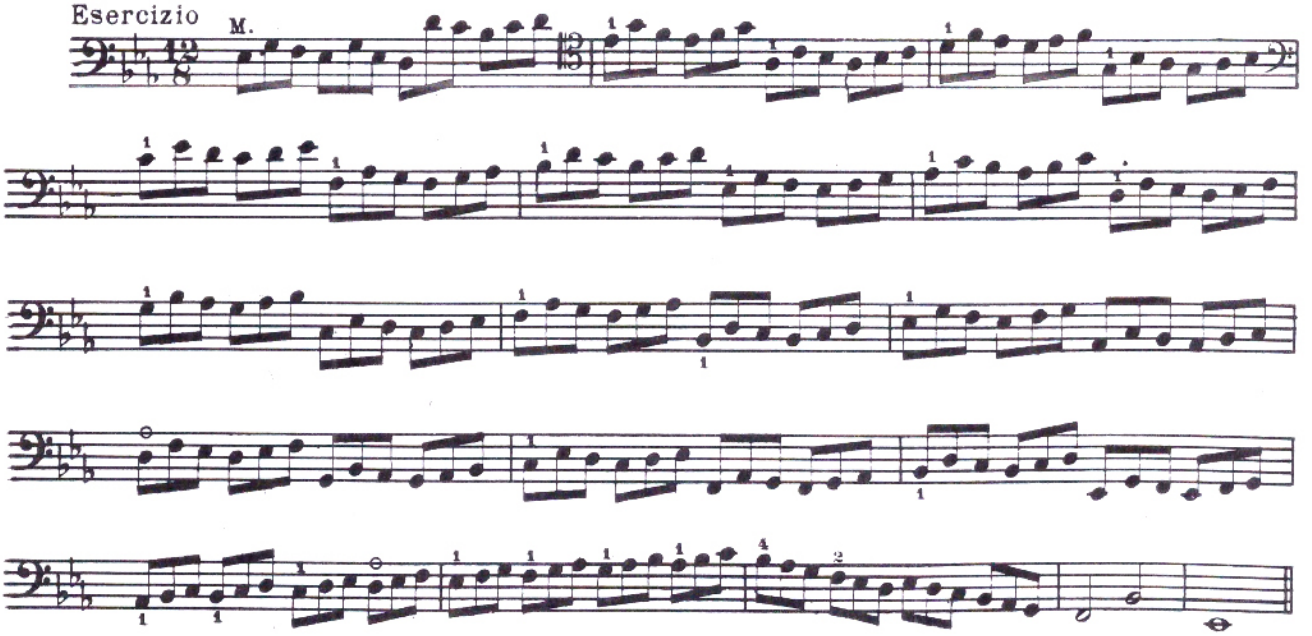
Moderato

KUMMER



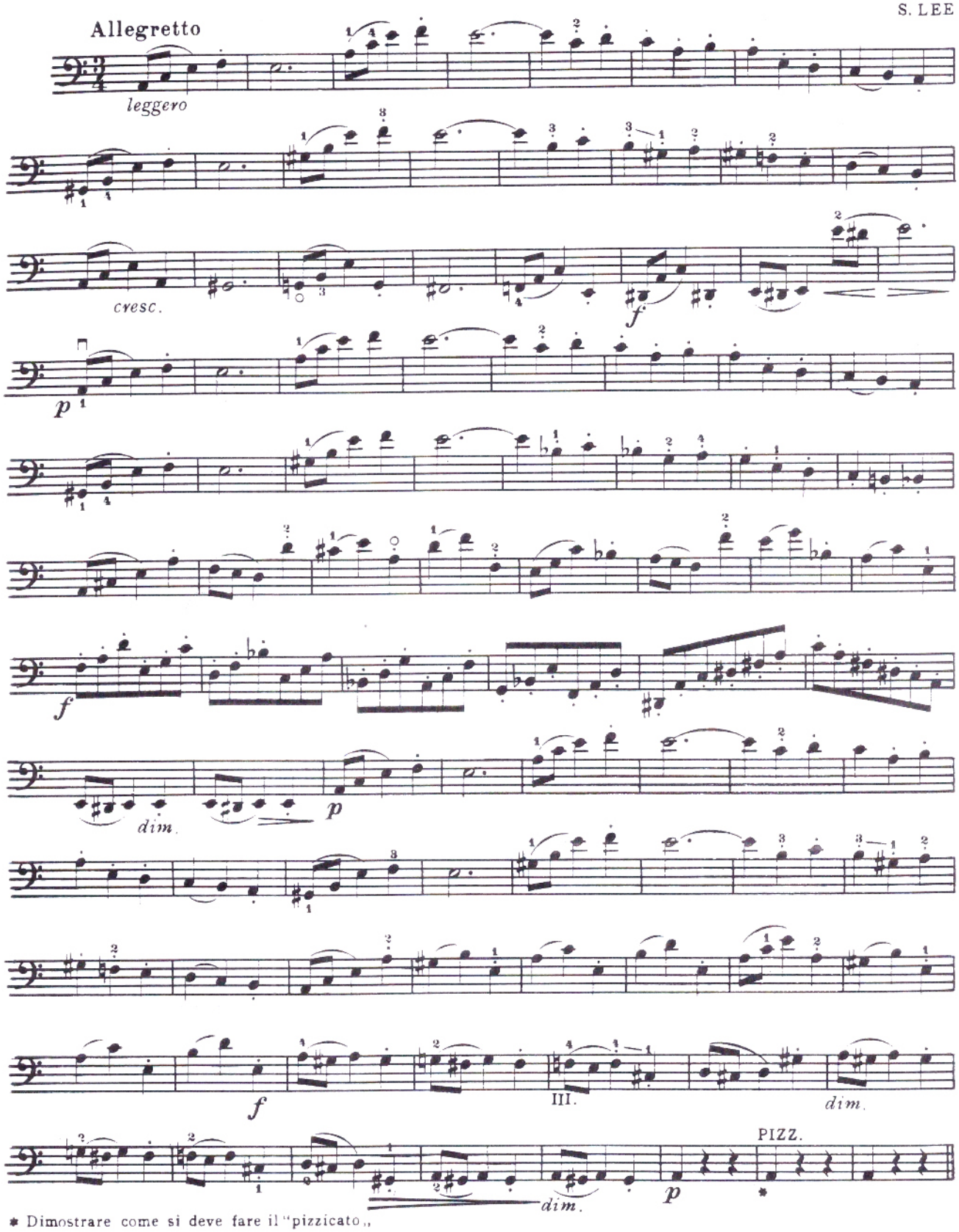
DUPORT

Esercizio M.



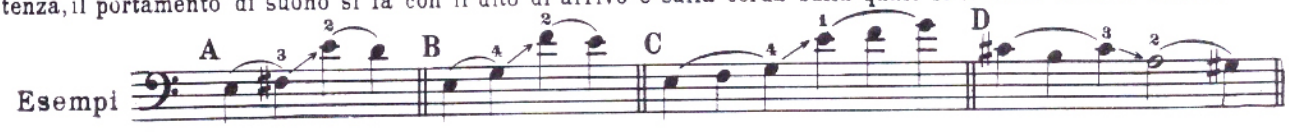
Lezione 77

S. LEE

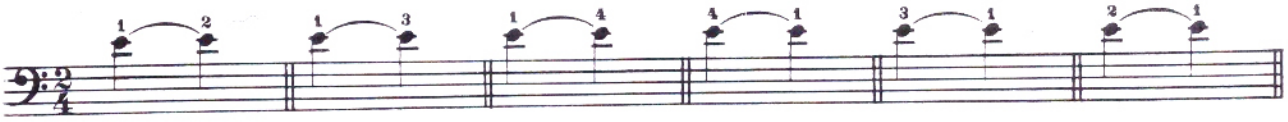


* Dimostrare come si deve fare il "pizzicato„

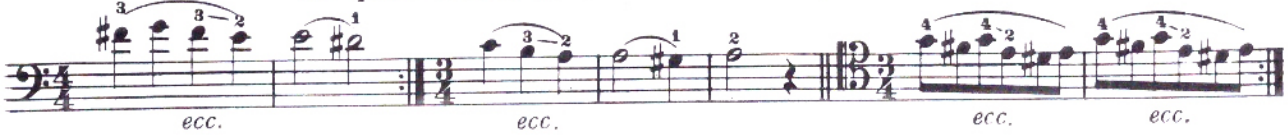
Ad eccezione della regola dimostrata alla lezione N. **53**, negli esempi seguenti, dove i passaggi di posizione ascendenti avvengono su due corde ed il dito di arrivo è numericamente inferiore a quello di par-tenza, il portamento di suono si fa con il dito di arrivo e sulla corda sulla quale si trova la nota di arrivo.



ESERCIZIO DI SOSTITUZIONE DELLE DITA



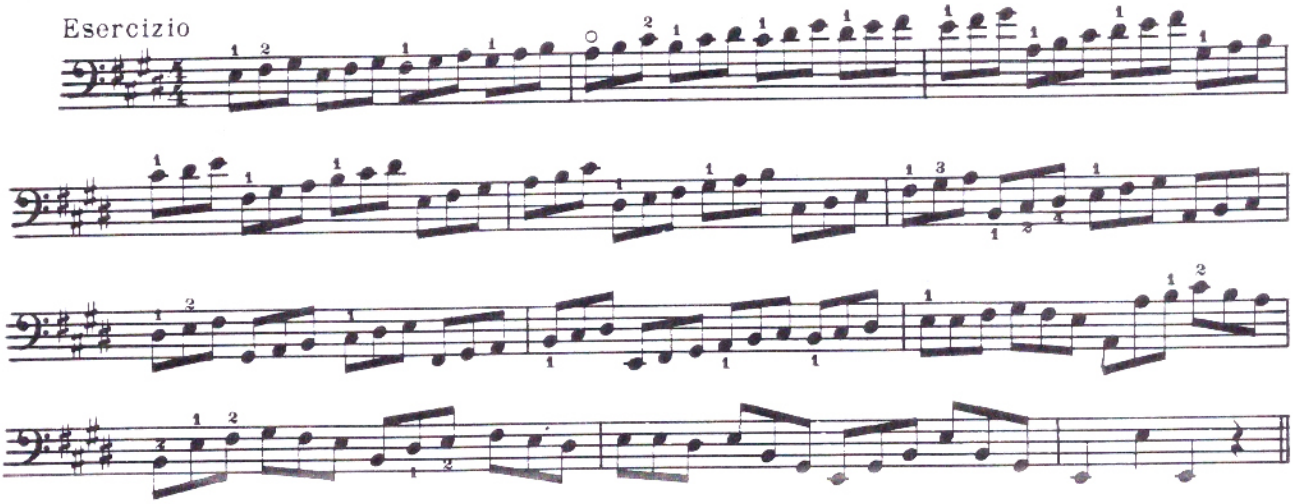
Allargamento di eccezione del II. dito per i casi nei quali non si deve far sentire il portamento



Lezione 78

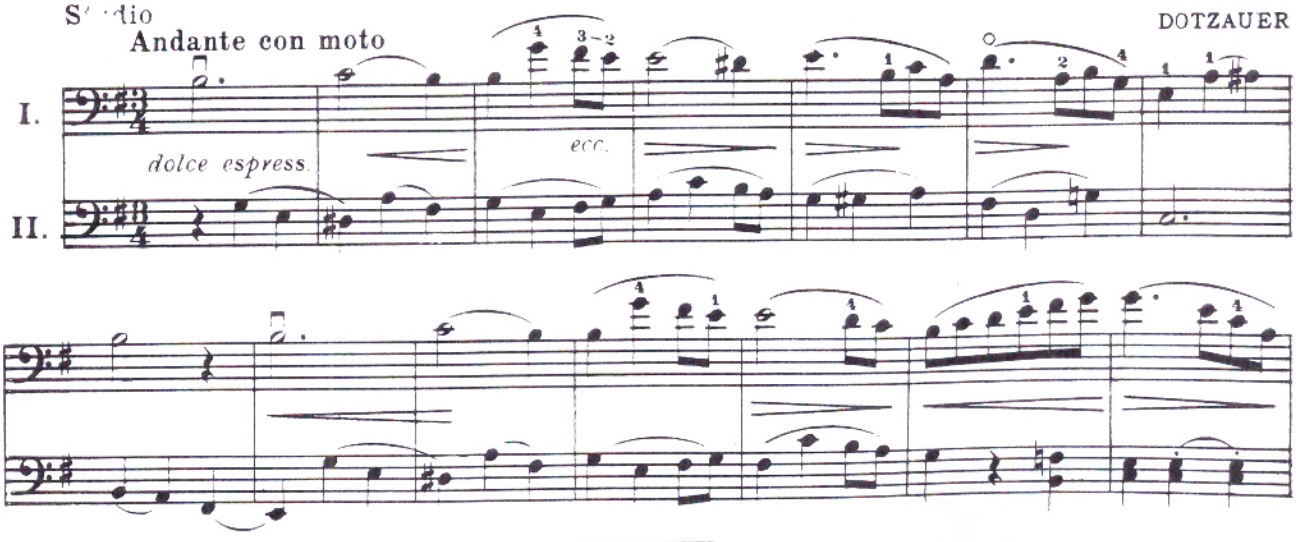
DUPORT

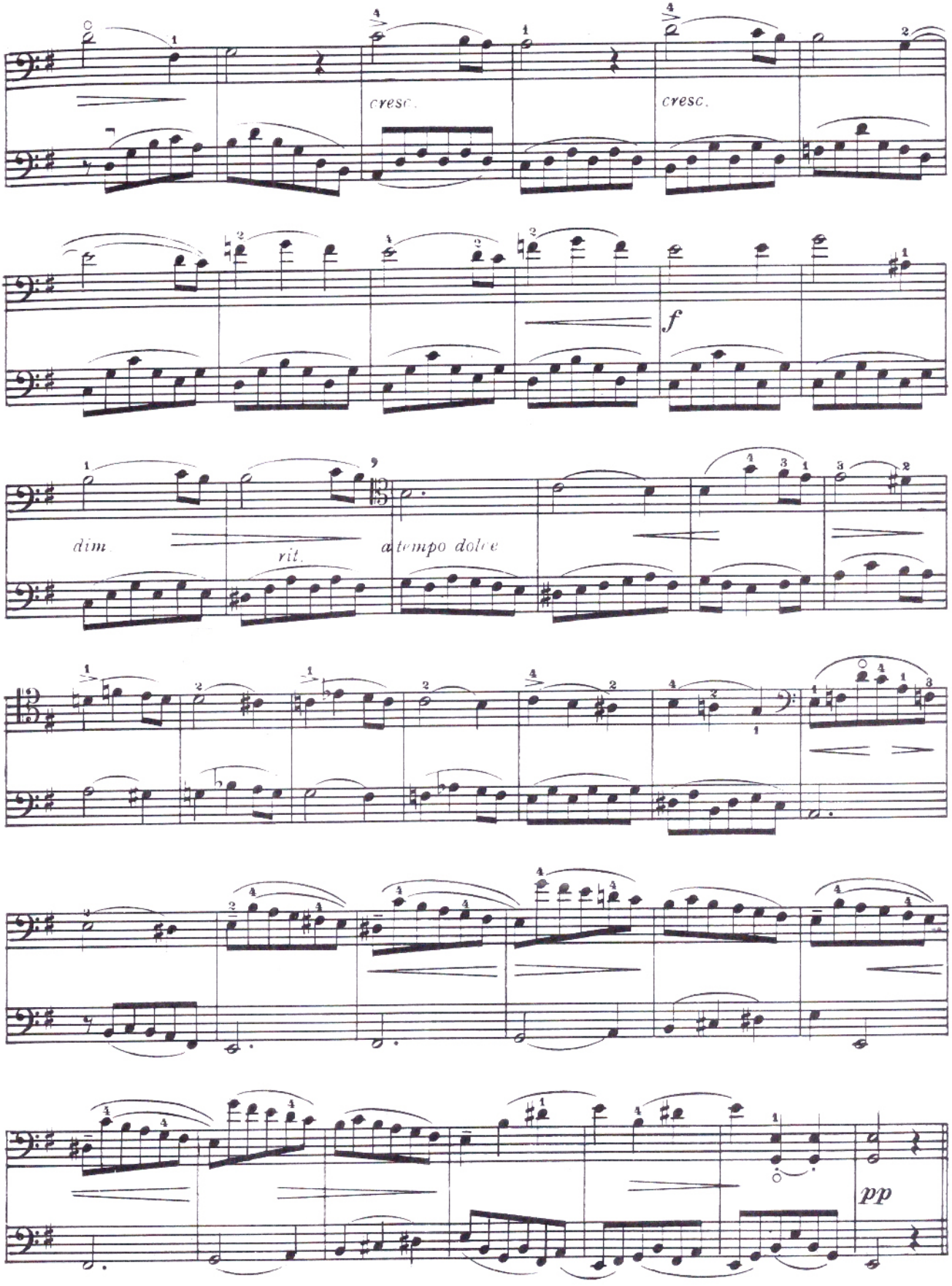
Esercizio



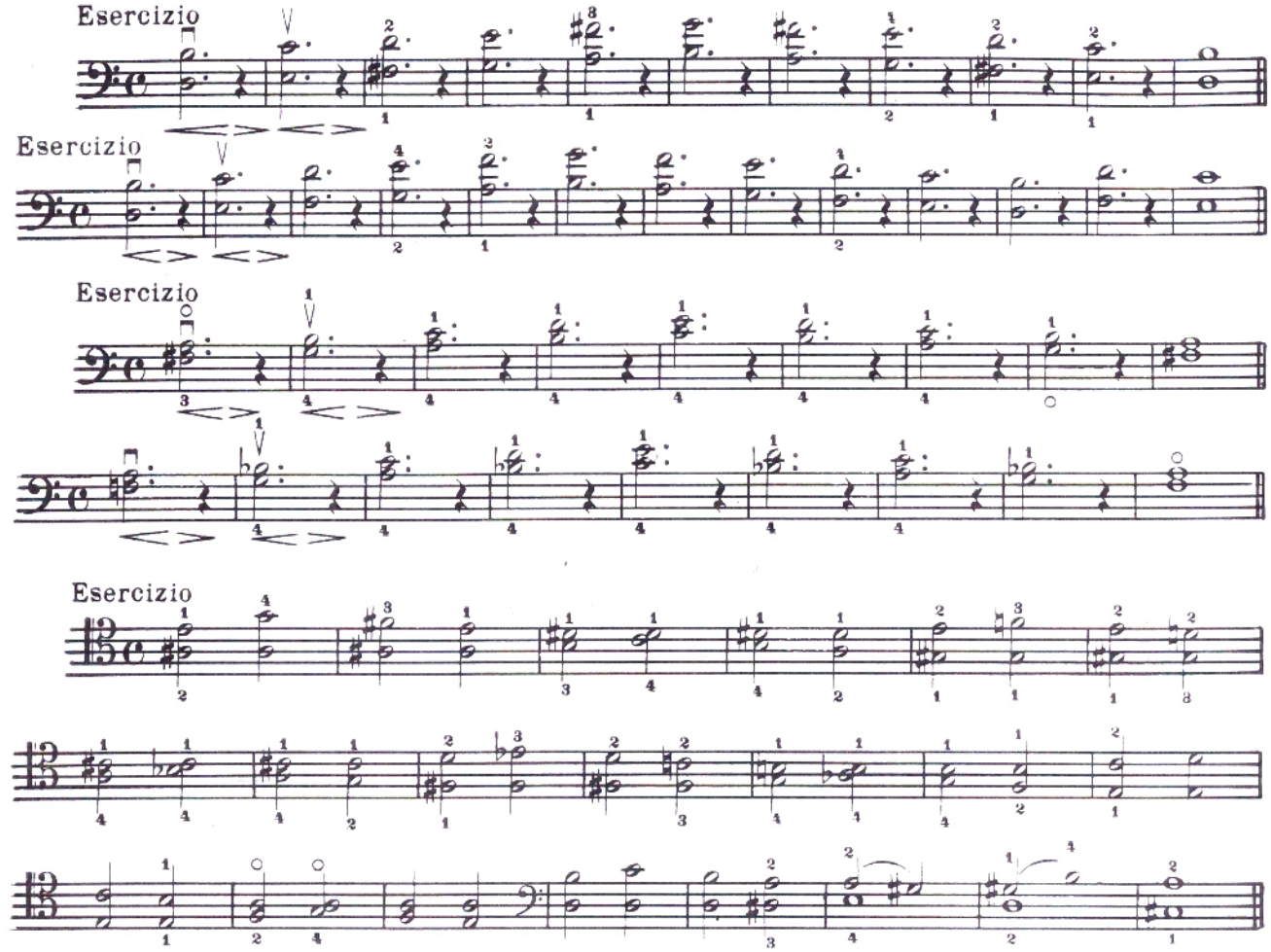
DOTZAUER

Andante con moto

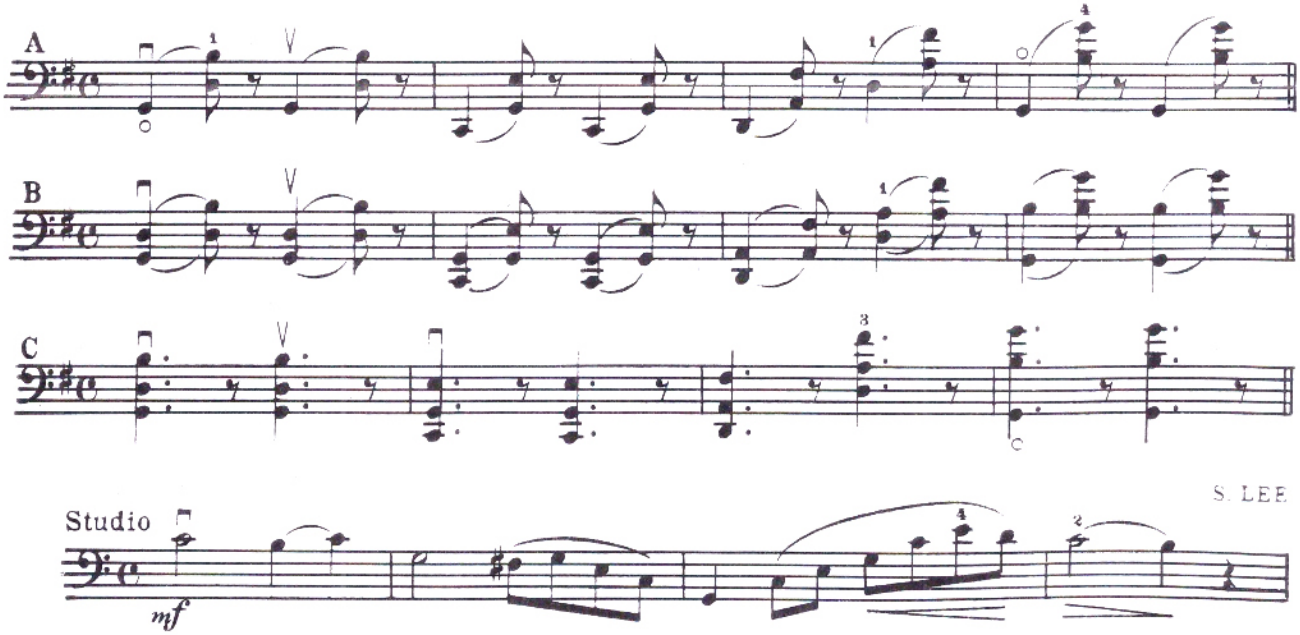



cresc.
cresc.
f
dim.
rit.
a tempo dolce
pp

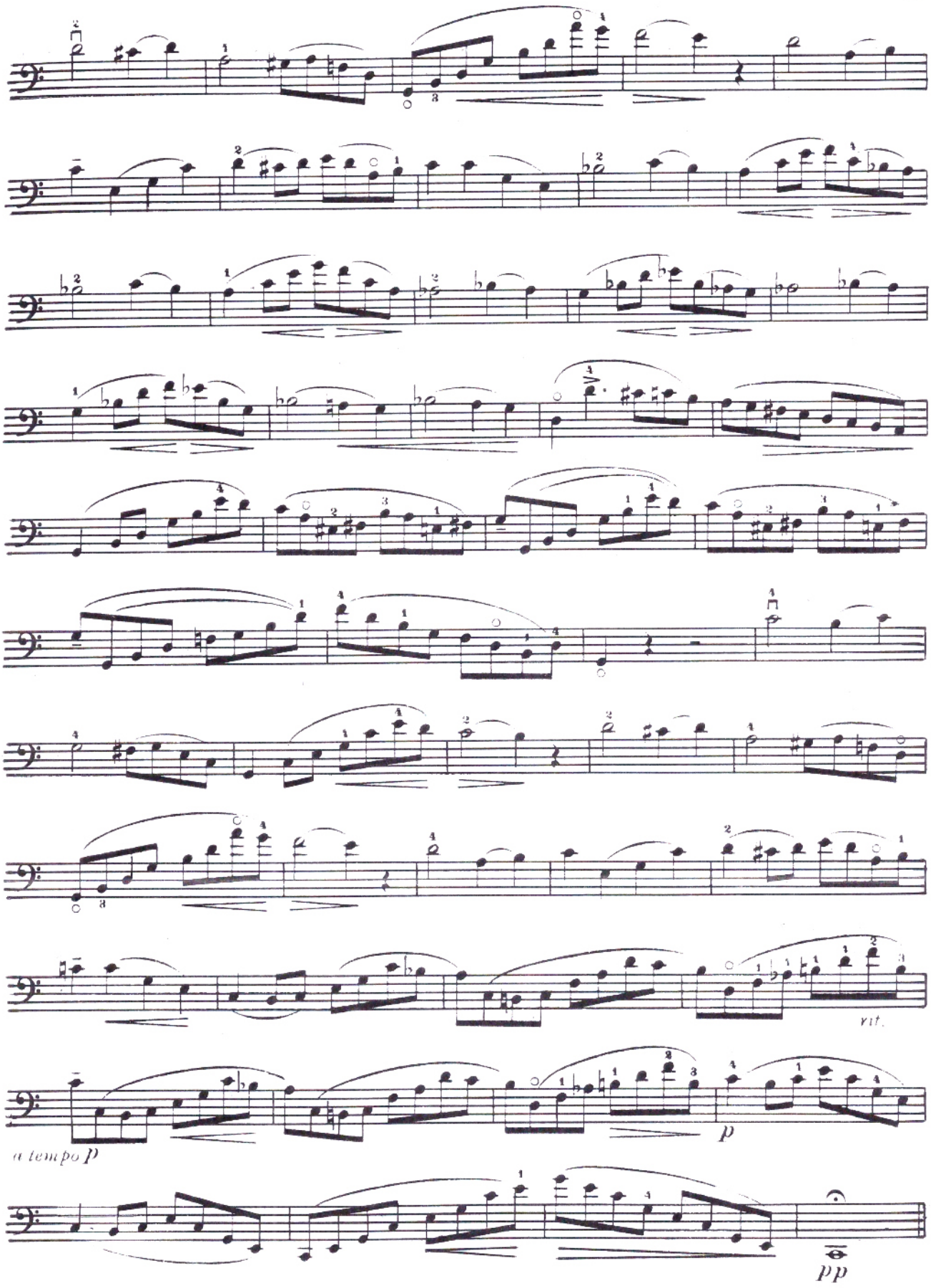
Lezione 79



ESERCIZI PREPARATORI AGLI ACCORDI A TRE CORDE

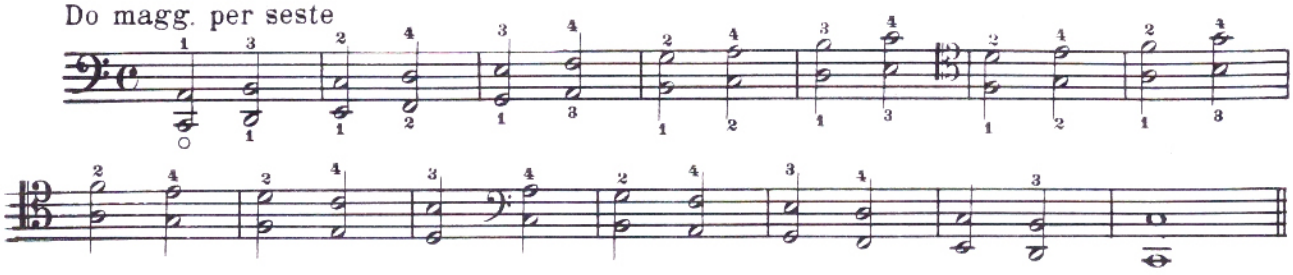


S. LEE

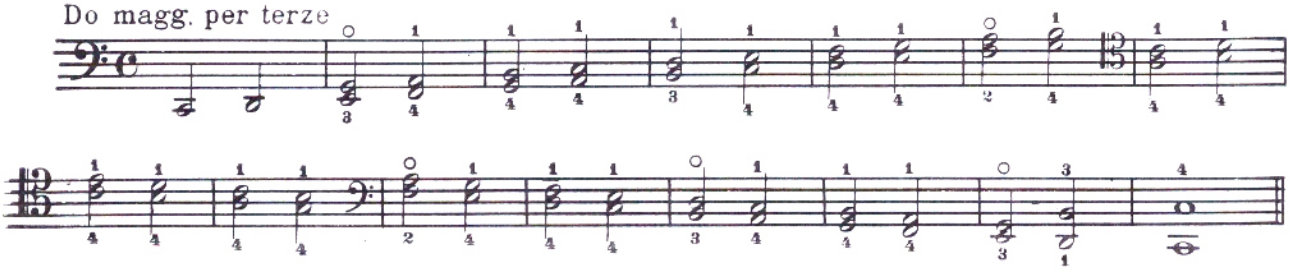

rit.
a tempo p
p
pp

Lezione 80

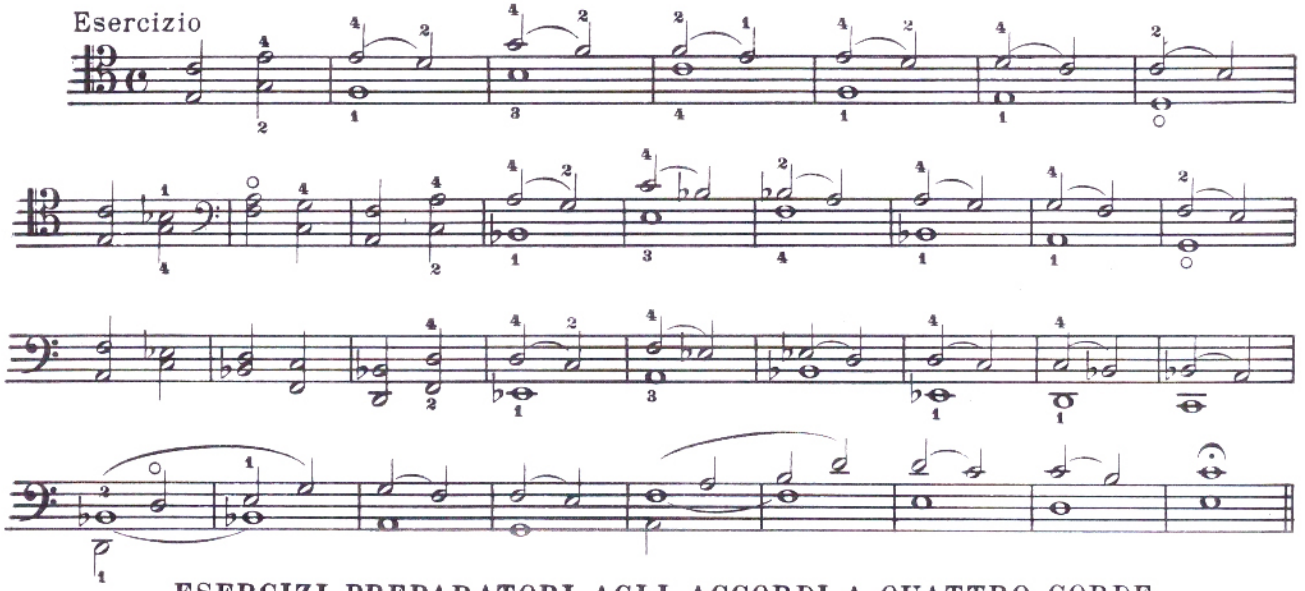
Do magg. per seste



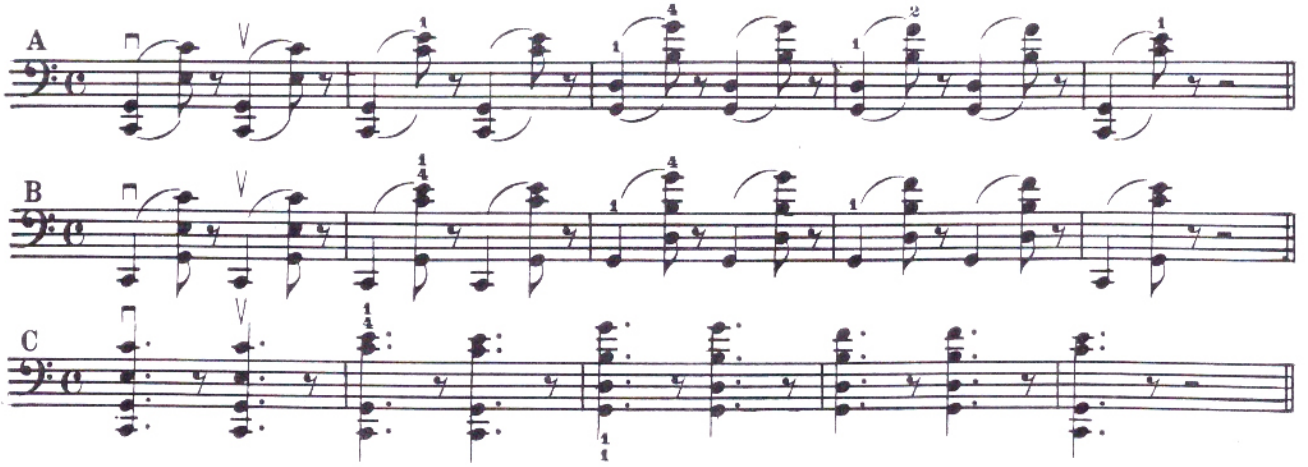
Do magg. per terze



Esercizio



ESERCIZI PREPARATORI AGLI ACCORDI A QUATTRO CORDE



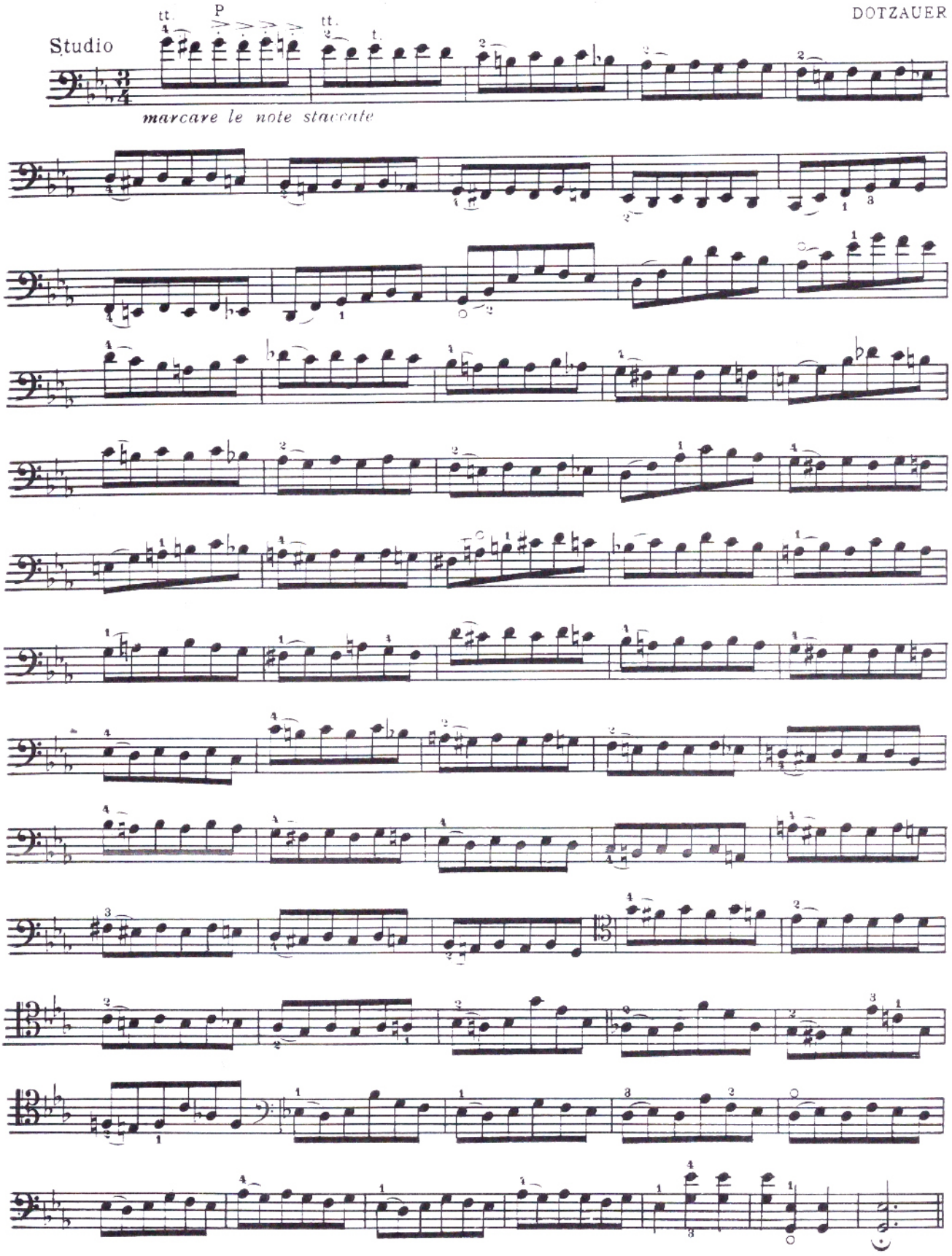
S. 4023 b Z.

Lezione 81

DOTZAUER

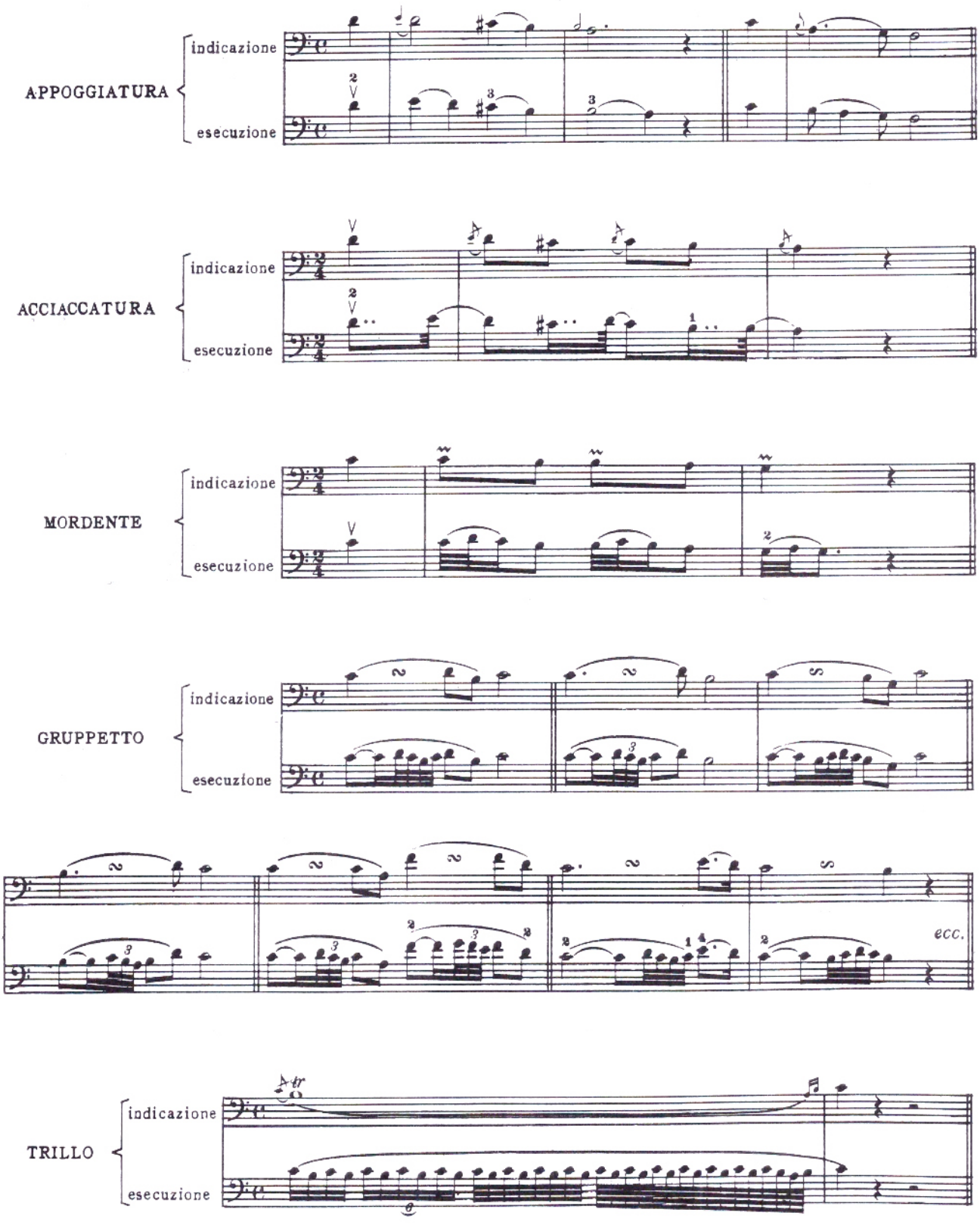
Studio

marcare le note staccate

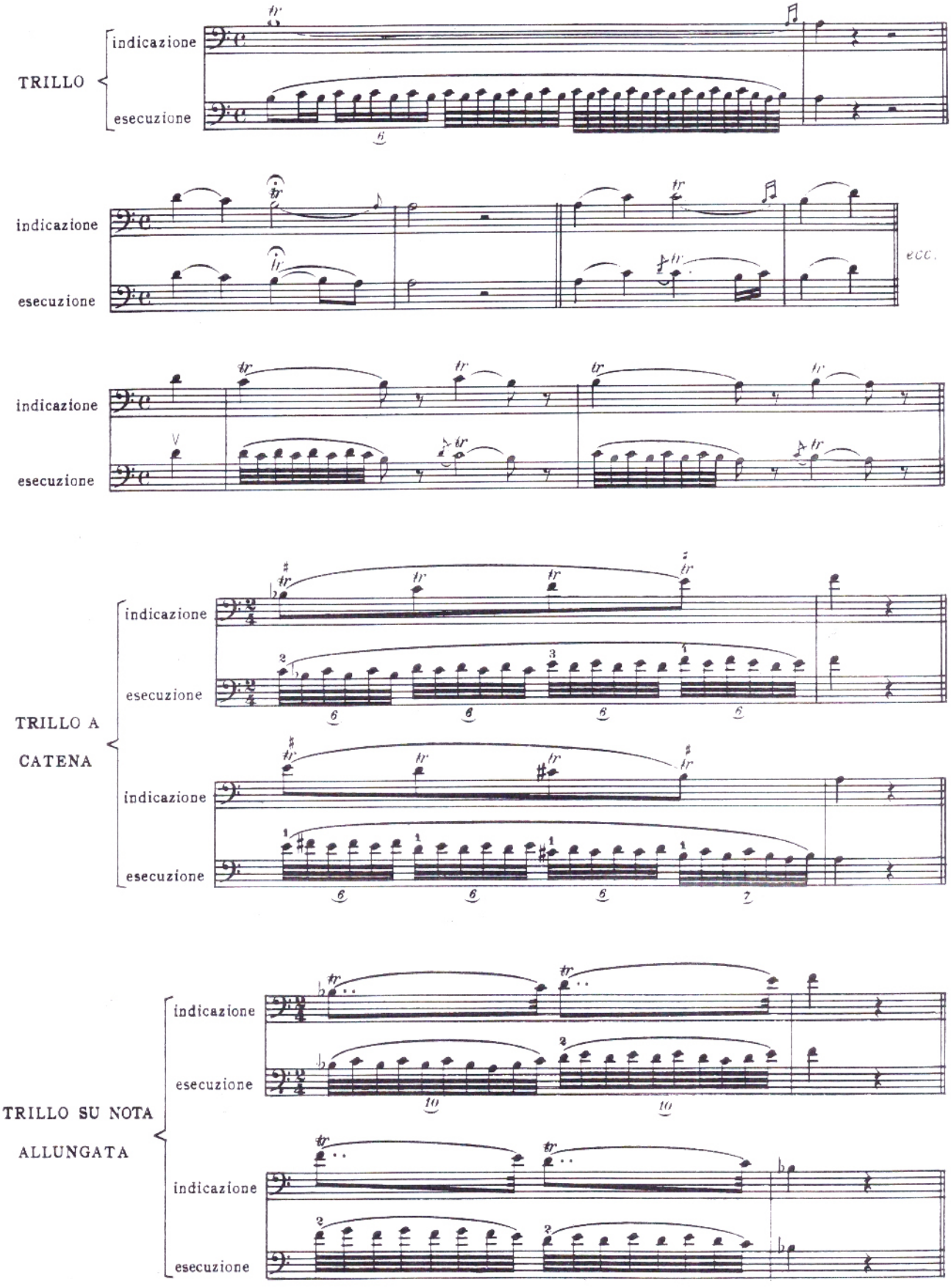


Lezione 82

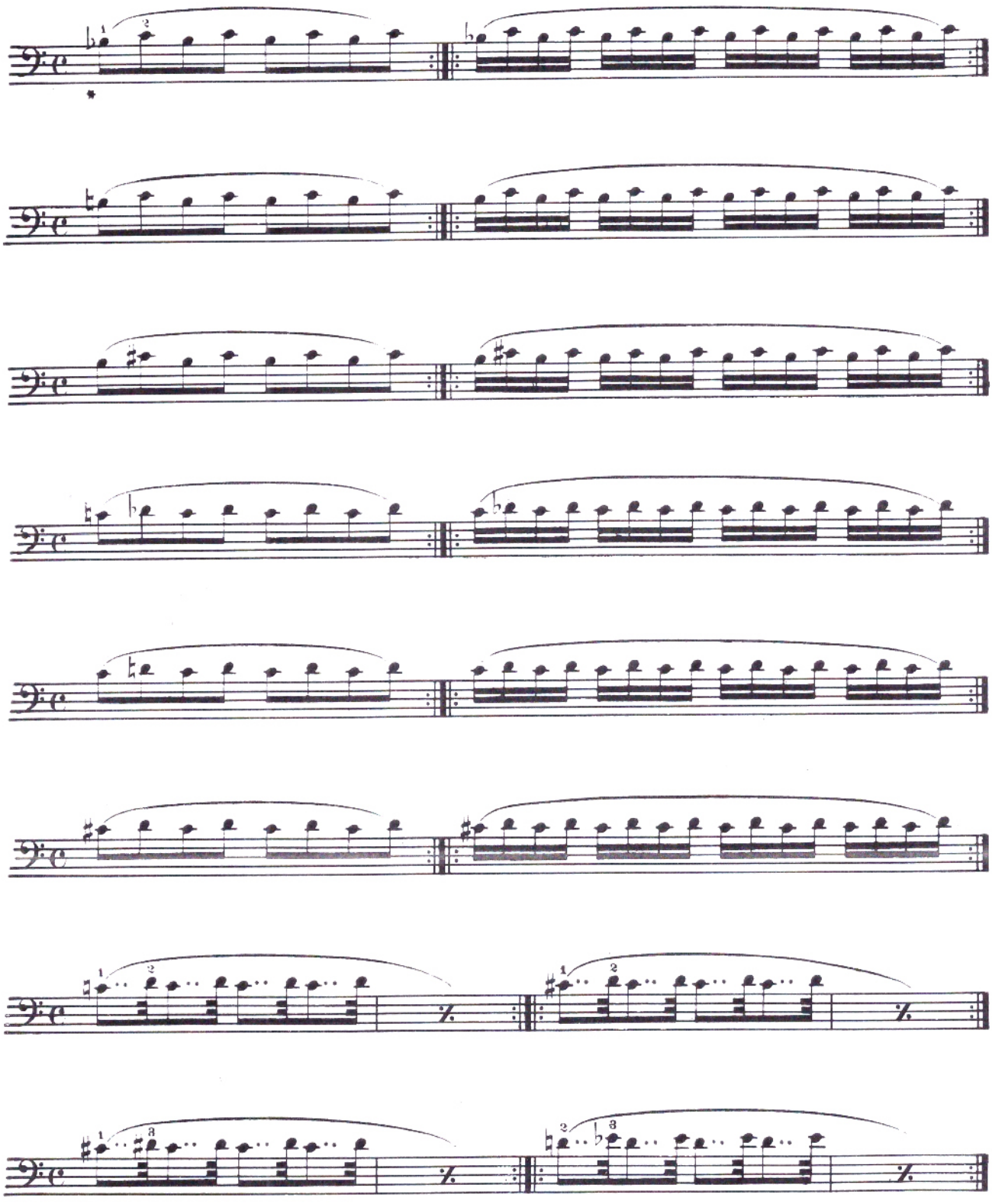
TAVOLA DIMOSTRATIVA PER L' ESECUZIONE DEGLI ABBELLIMENTI



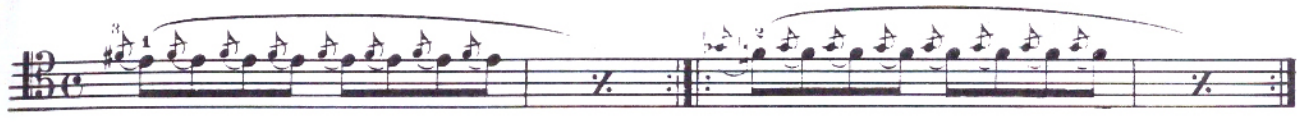
S. 4023 b Z.

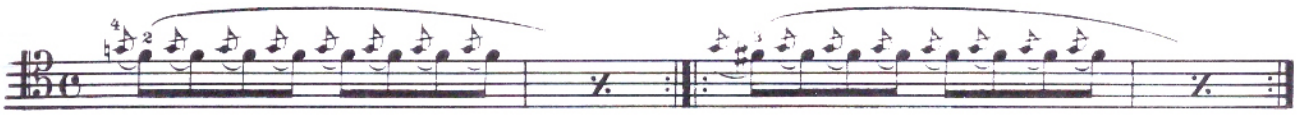

TRILLO
indicazione
esecuzione
ecc.
TRILLO A CATENA
TRILLO SU NOTA ALLUNGATA

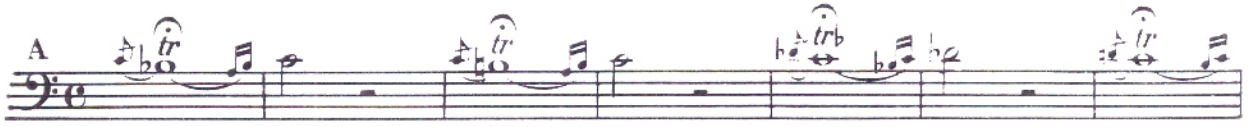
ESERCIZI PREPARATORI AL "*TRILLO*,

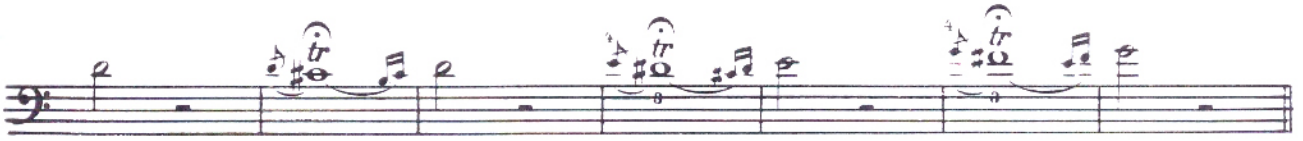


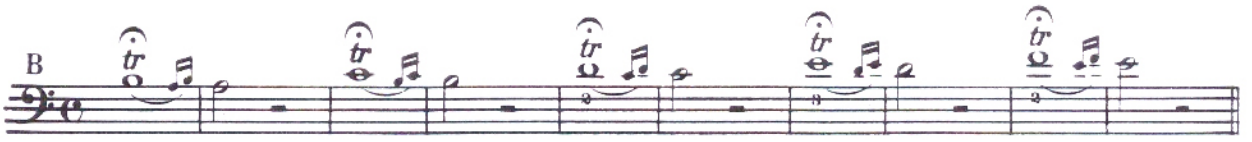
* Far cadere le dita con leggerezza

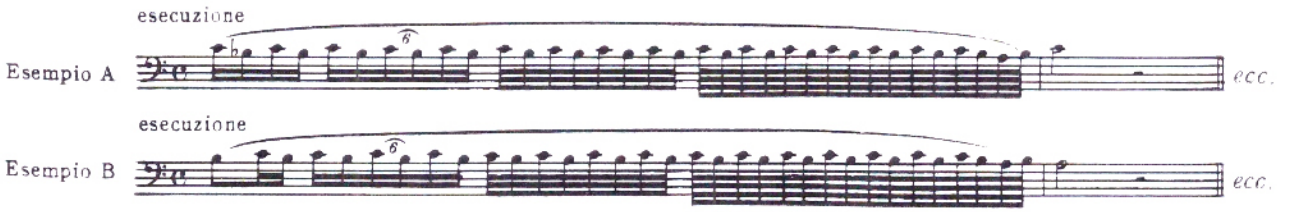






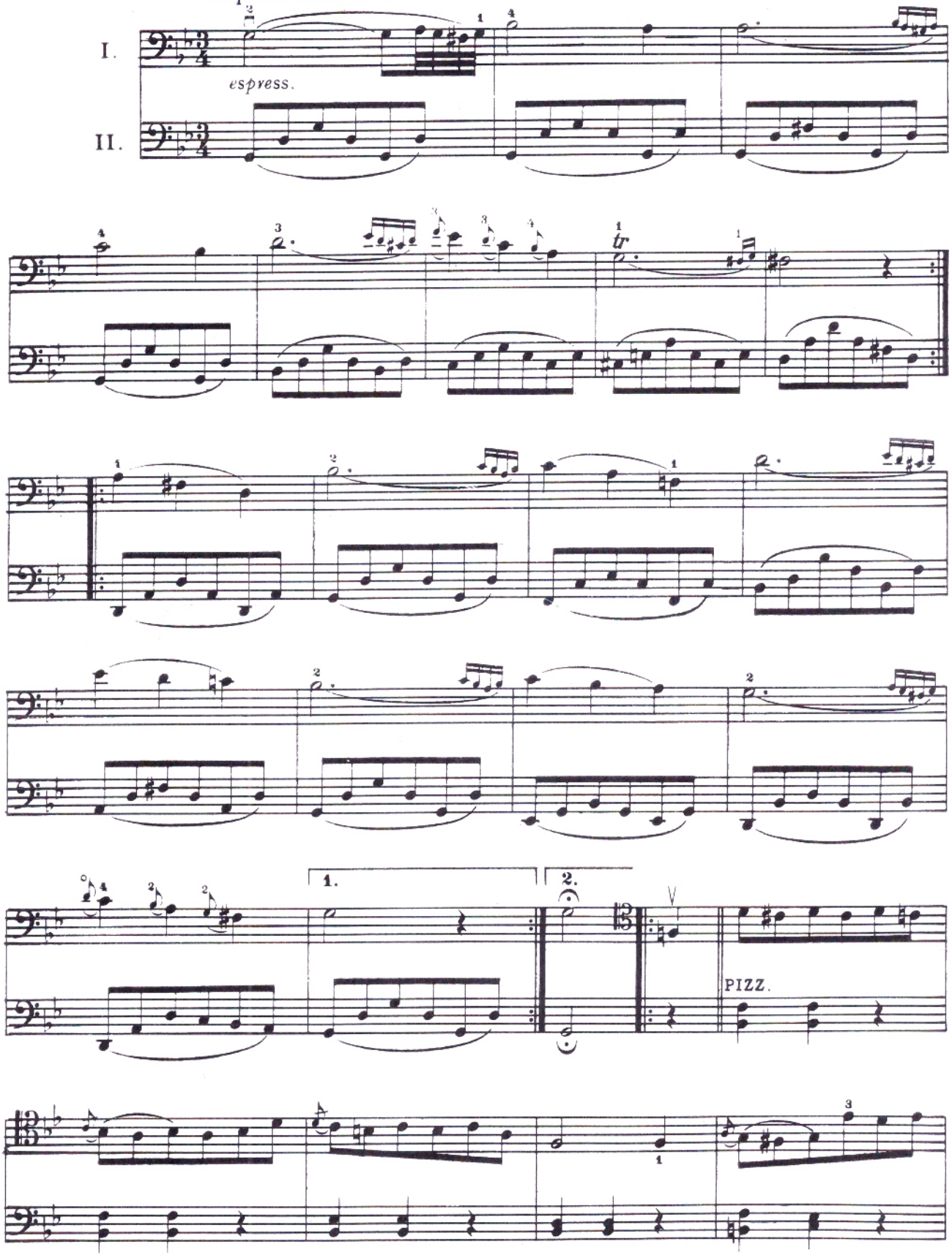


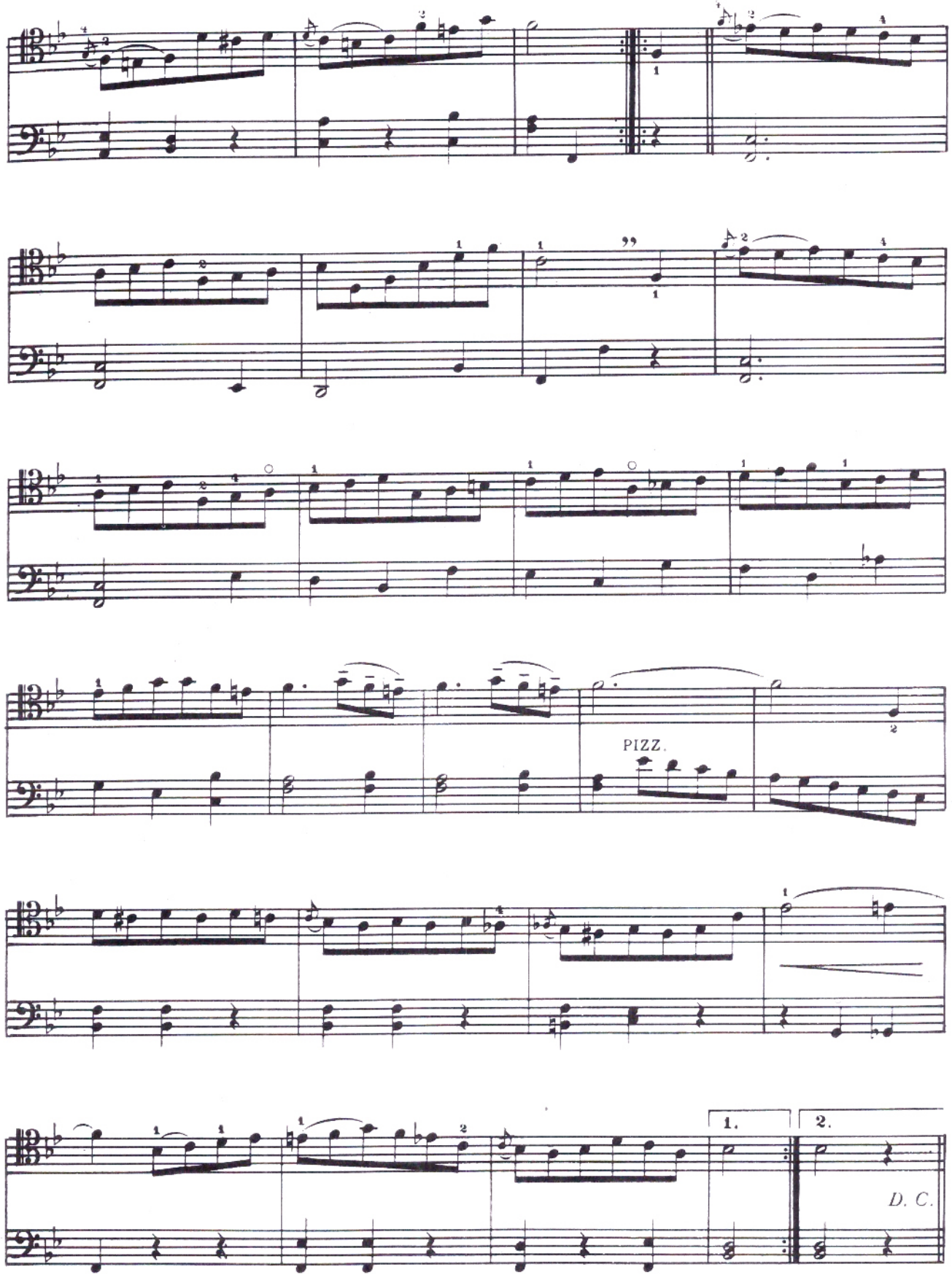



esecuzione
Esempio A
ecc.
esecuzione
Esempio B
ecc.

Tempo di Minuetto

S. LEE

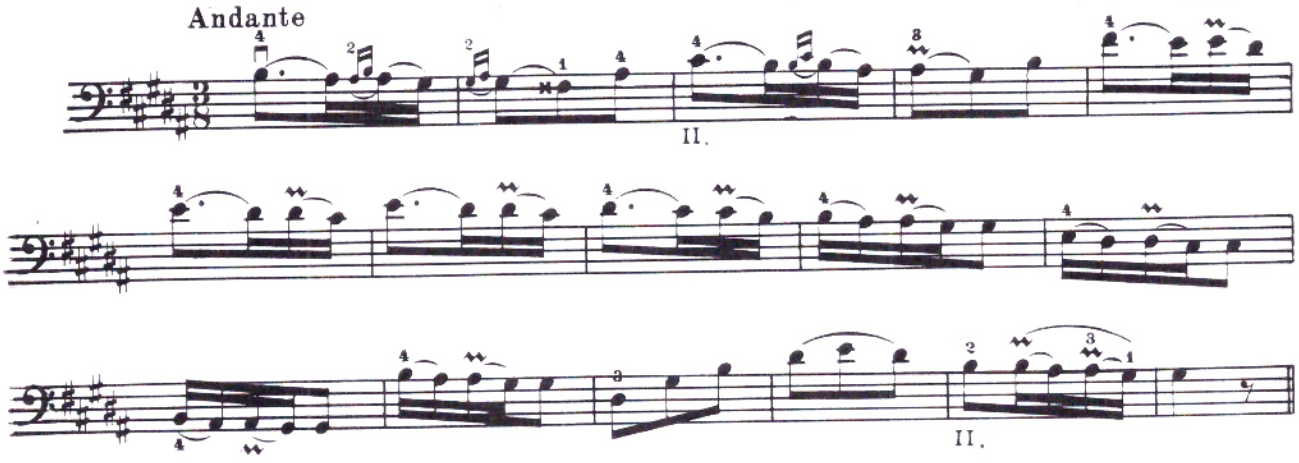



PIZZ.
1.
2.
D. C.

Lezione 83

KUMMER

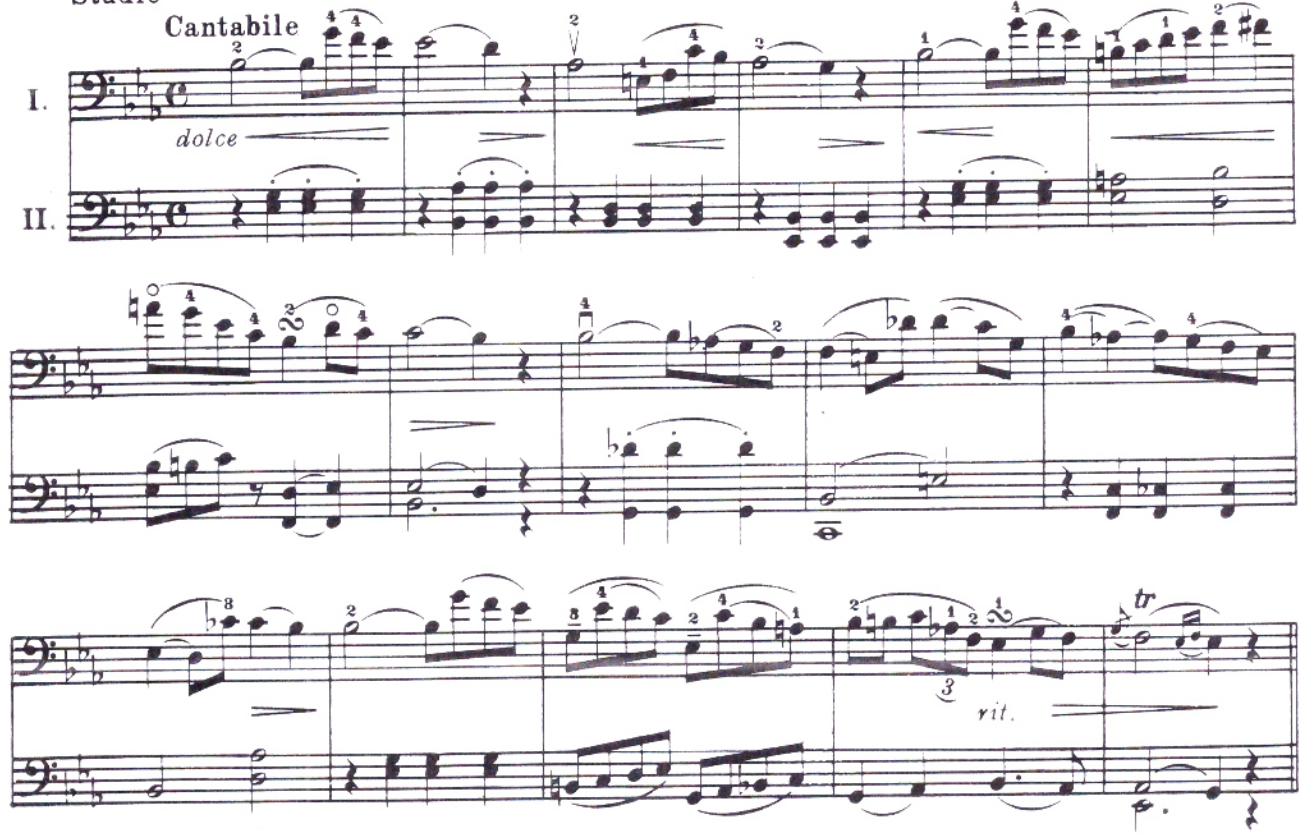
Andante



KUMMER

Studio

Cantabile

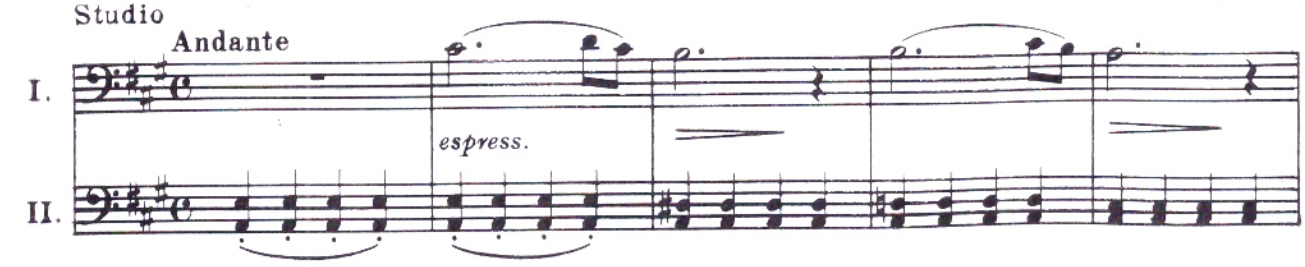


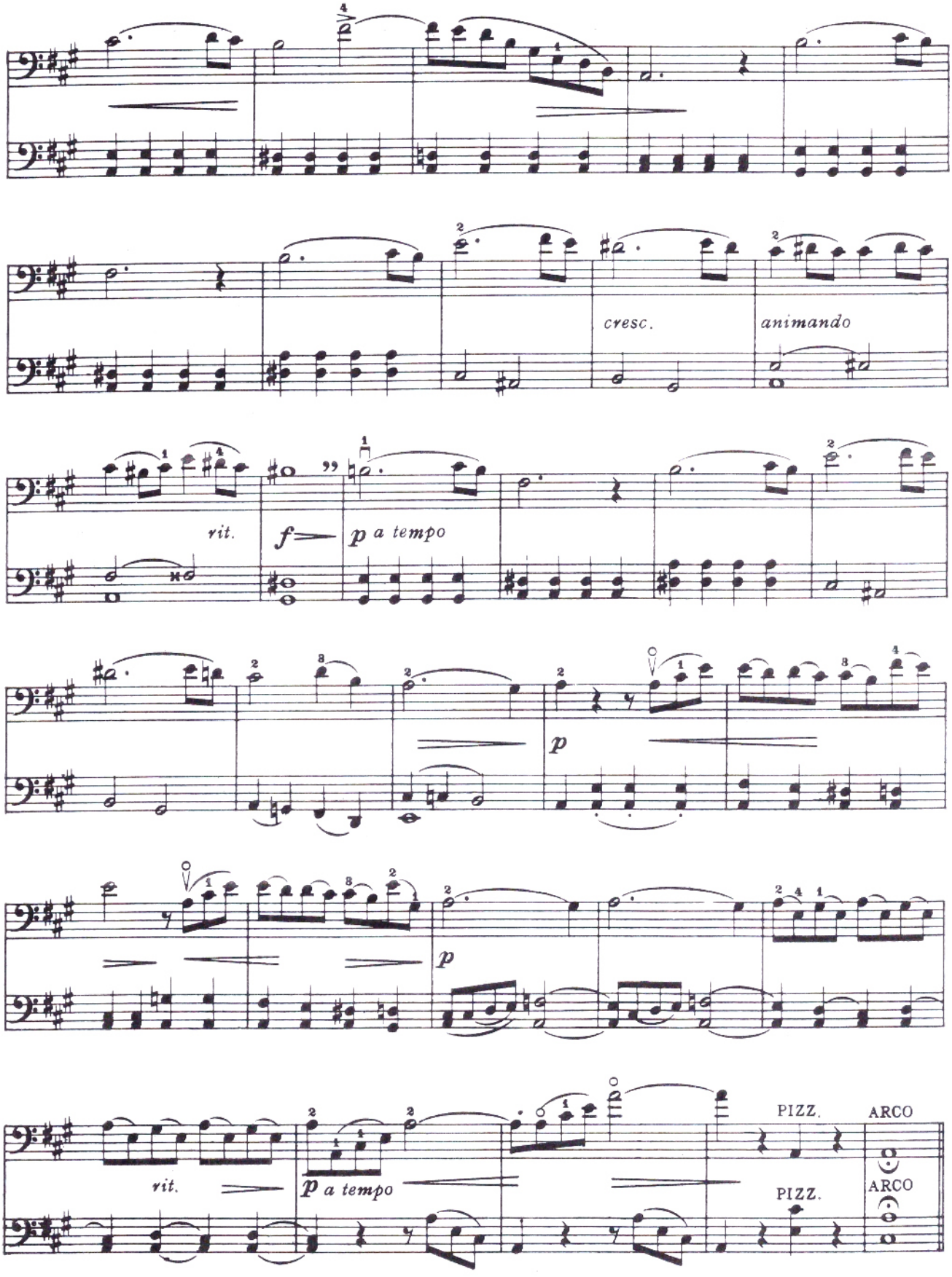
Lezione 84

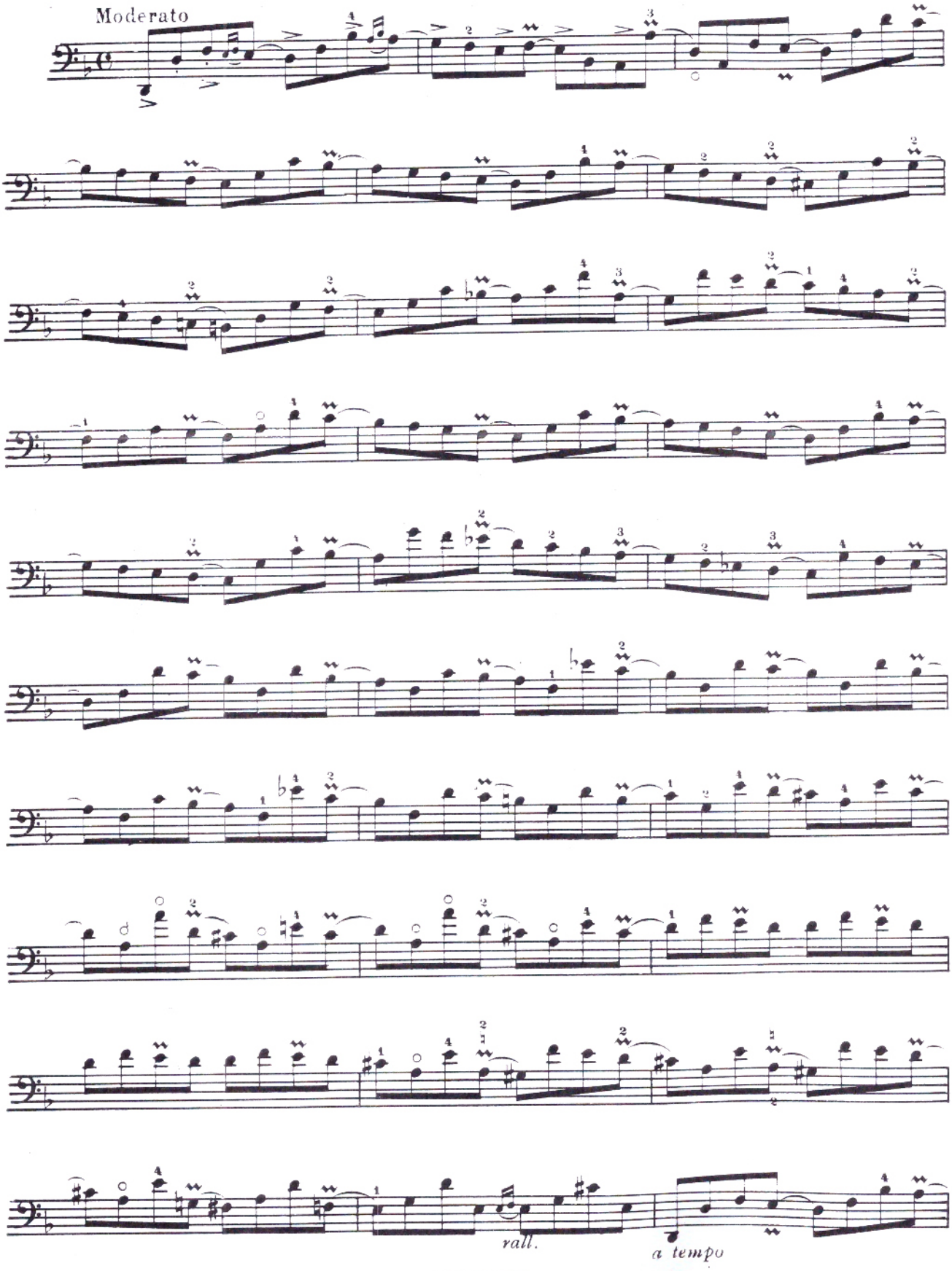
S. LEE

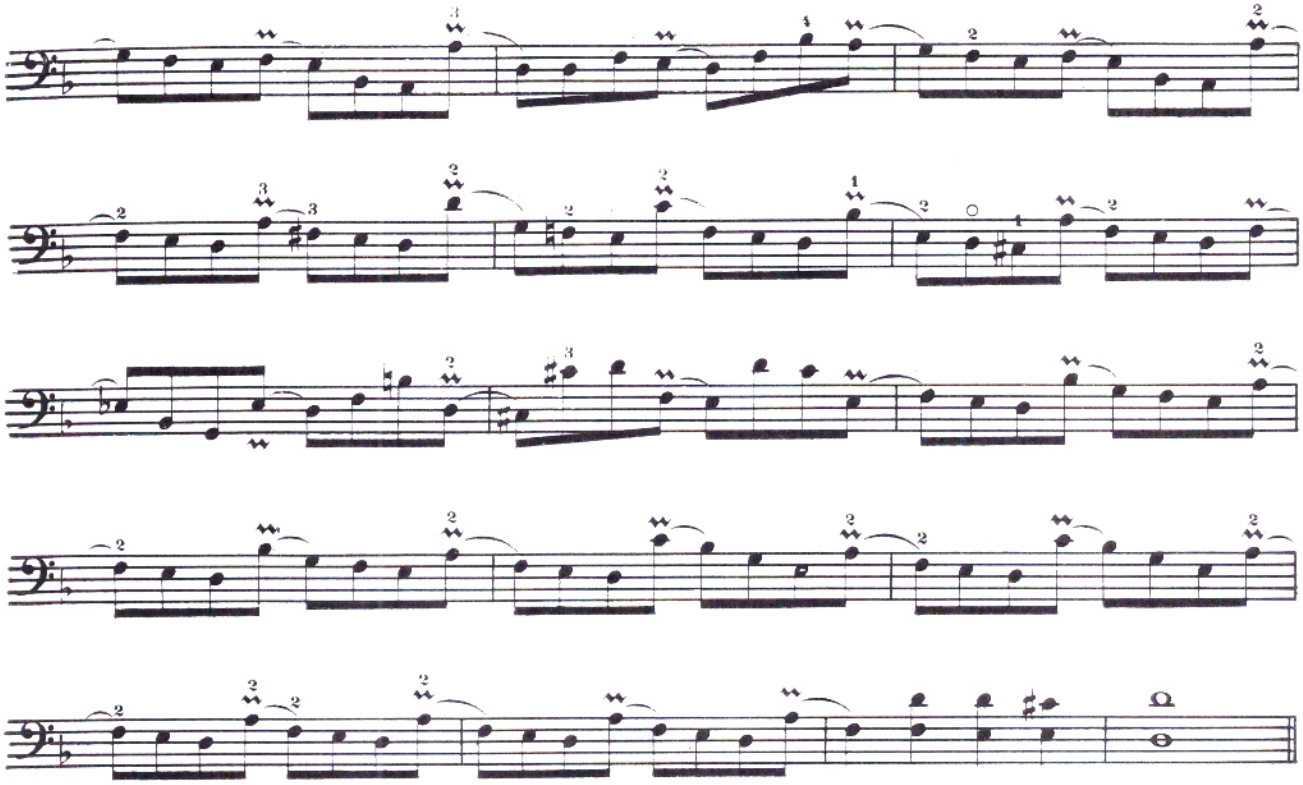
Studio

Andante




cresc.
animando
rit.
f
p a tempo
p
p
rit.
p a tempo
PIZZ.
ARCO
PIZZ.
ARCO


Moderato
rall.
a tempo



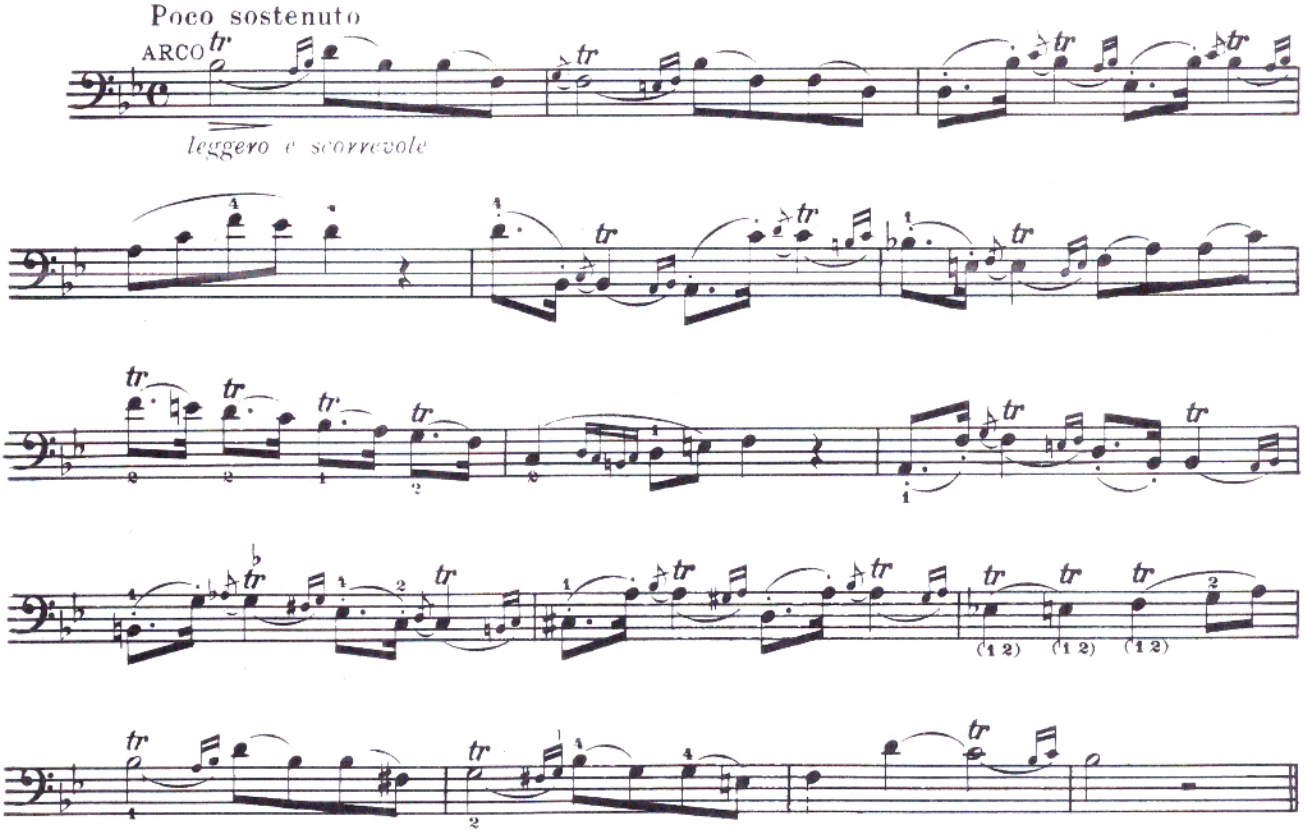
Lezione 85

KUMMER

Poco sostenuto

ARCO

leggero e scorrevole



KUMMER

Andantino

espress.

(a)

II.

(b)

II.

Lezione 86

DOTZAUER

Studio

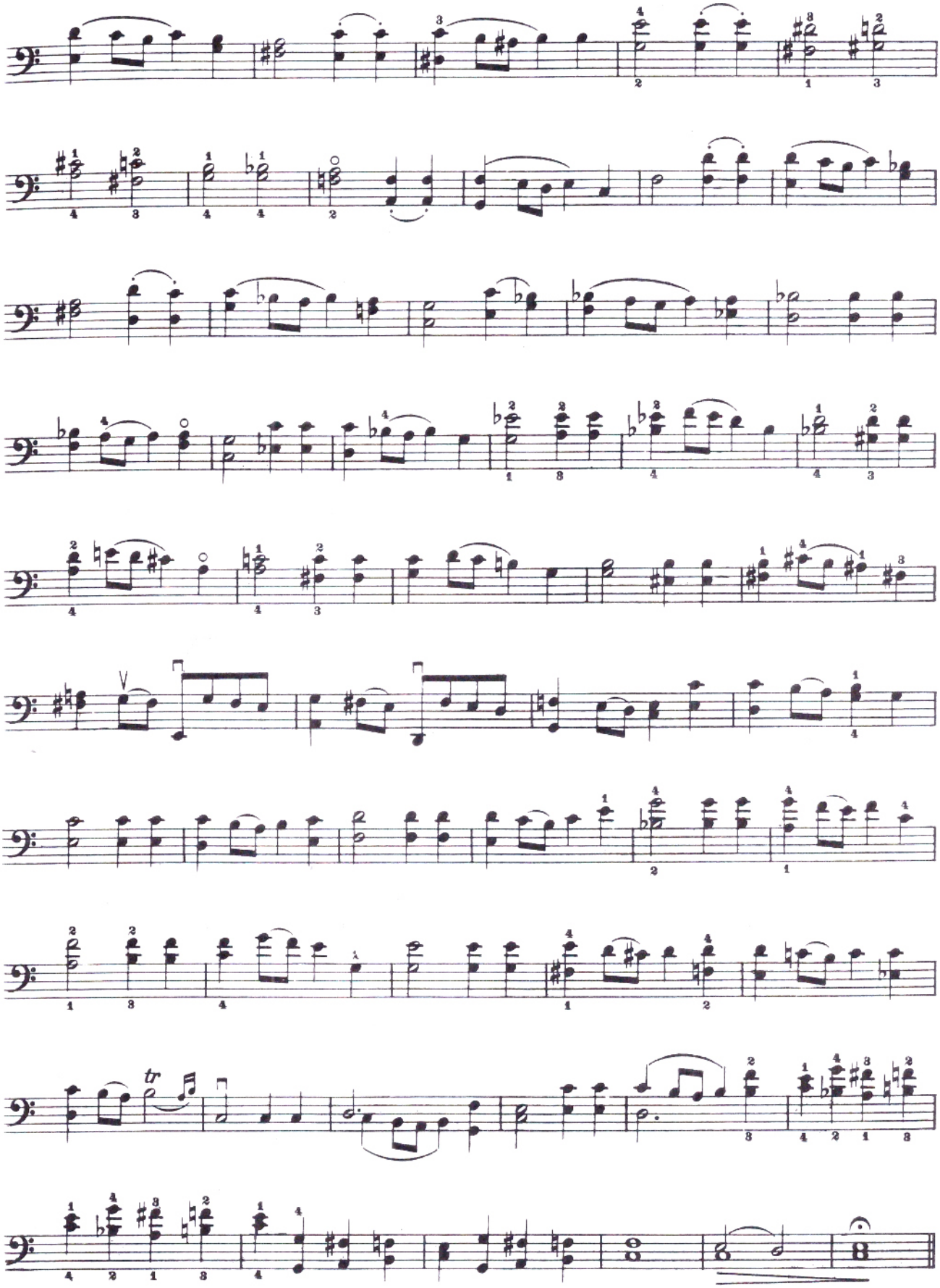
ARCO

leggero e scorrevole

(a)

(b)

S. 4038 b Z.

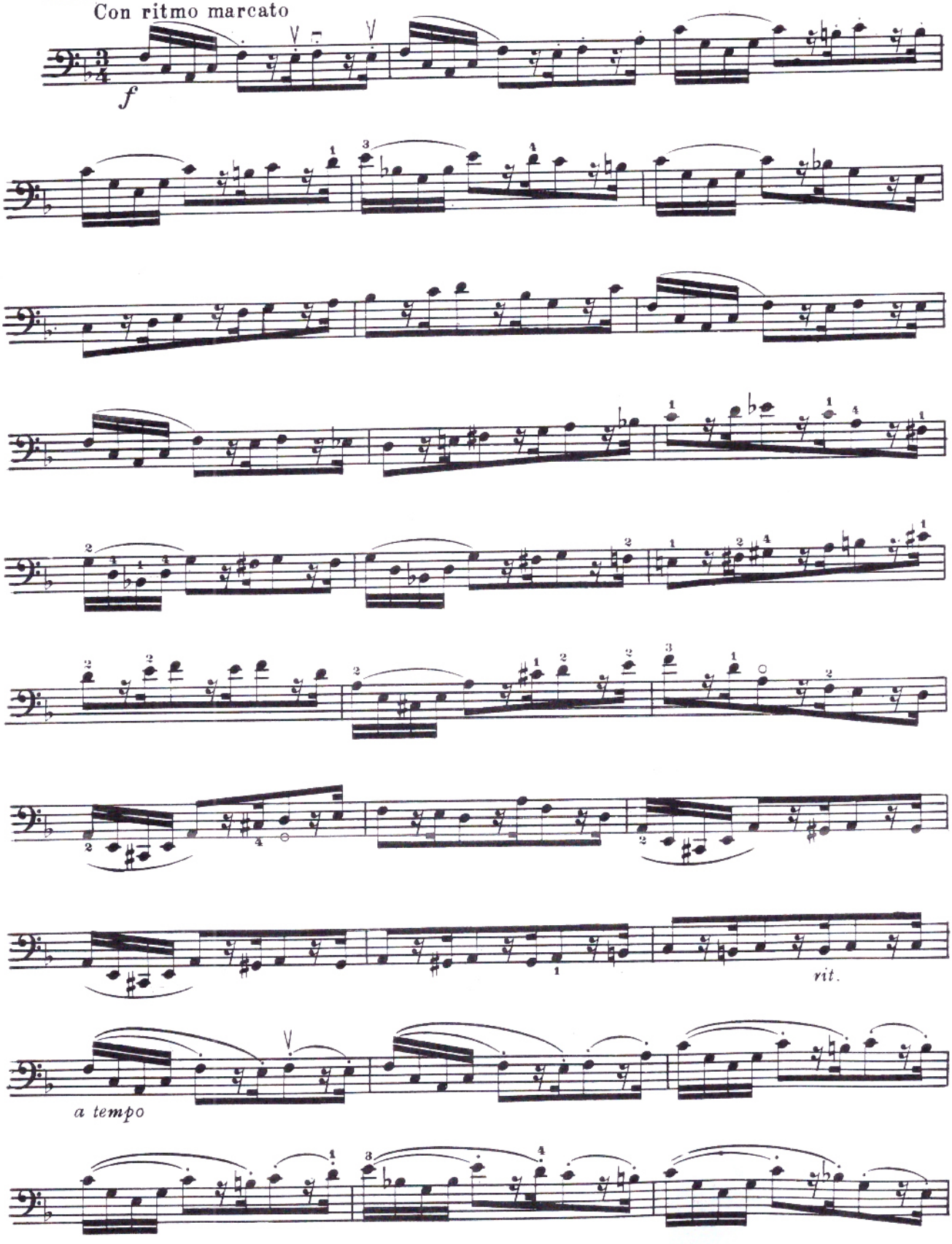


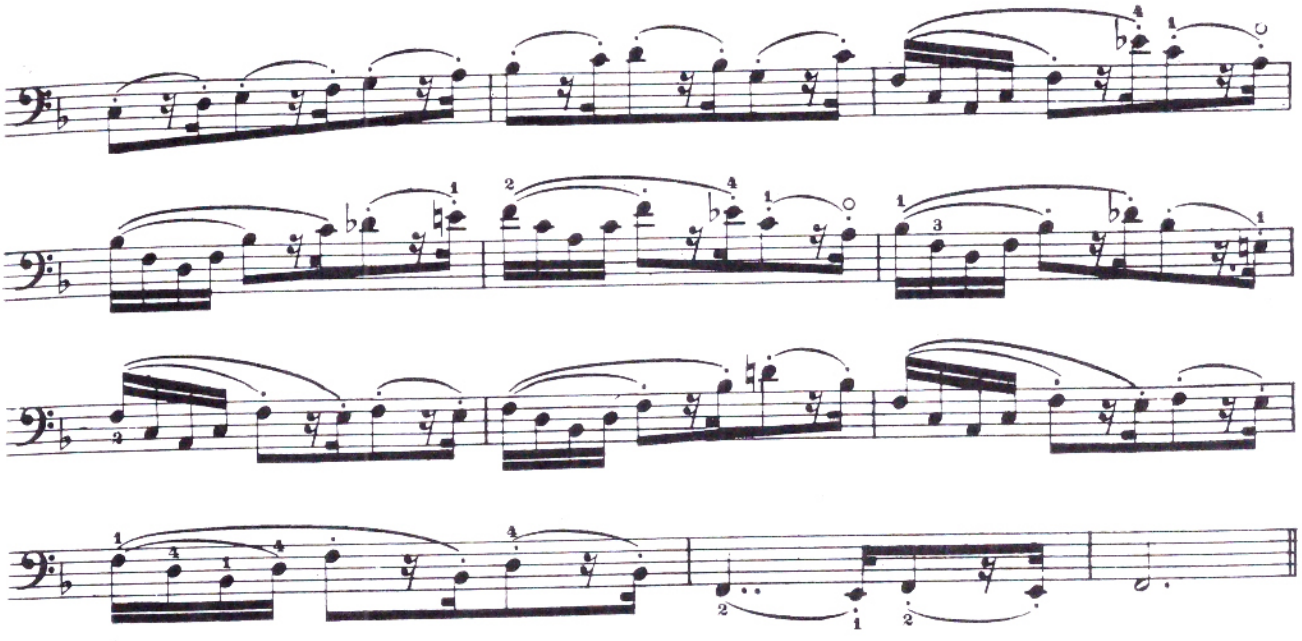
Lezione 87

Studio

S. LEE

Con ritmo marcato



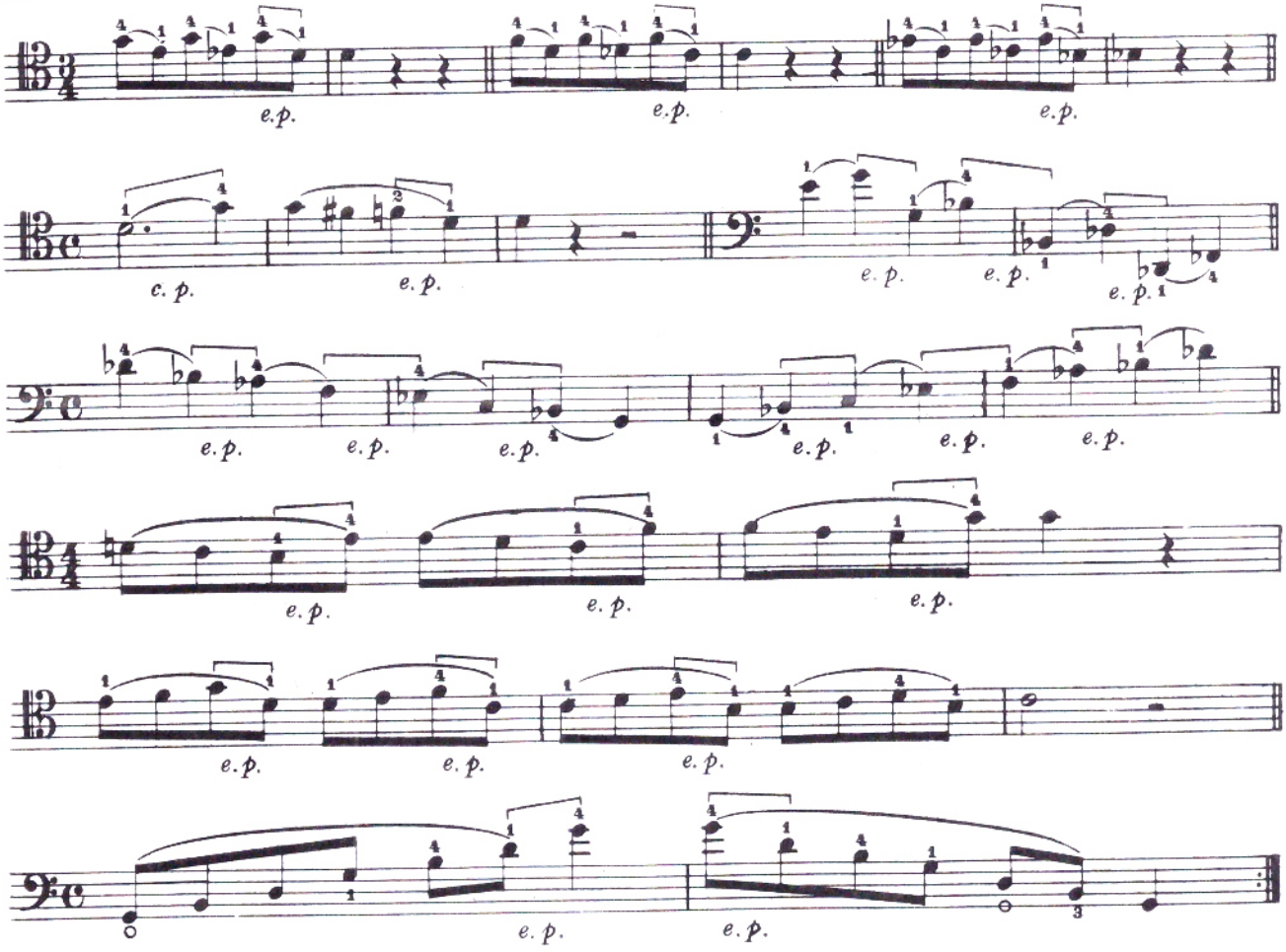


Lezione 88

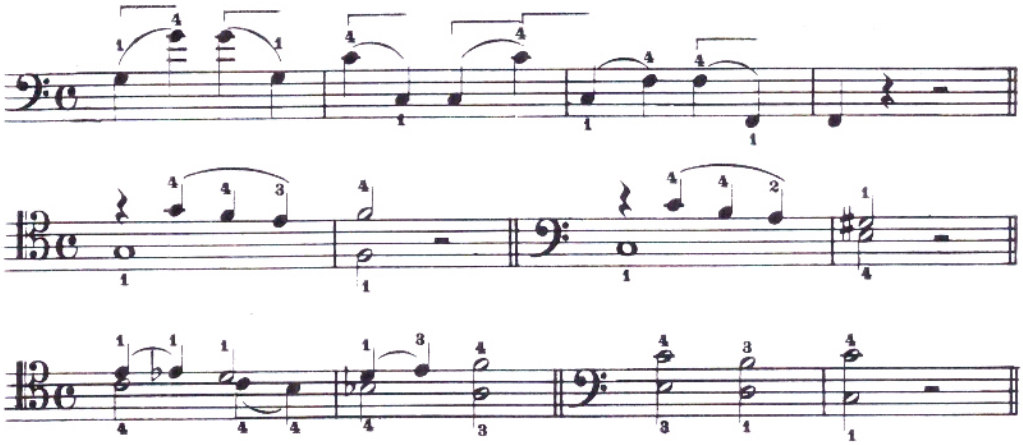
ESERCIZI PER L'ESTENSIONE PROVVISORIA

(e. p.)

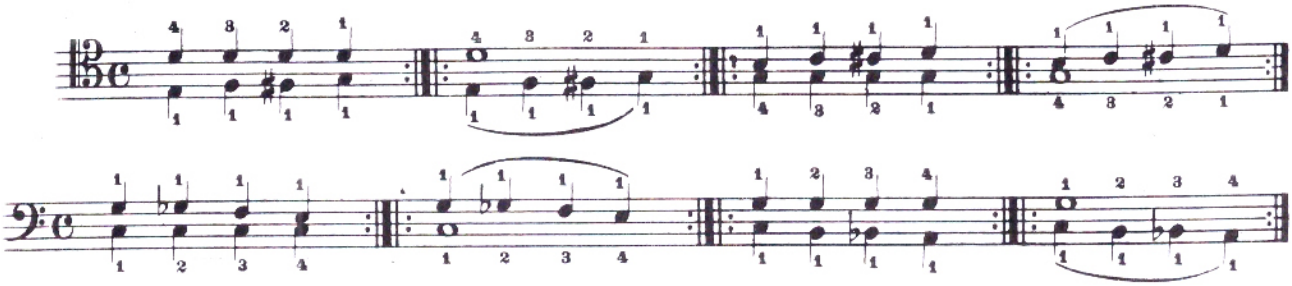
(Levare il dito dalla nota di partenza dopo aver preparato quello della nota di arrivo)



ESERCIZI PER LA GRANDE ESTENSIONE



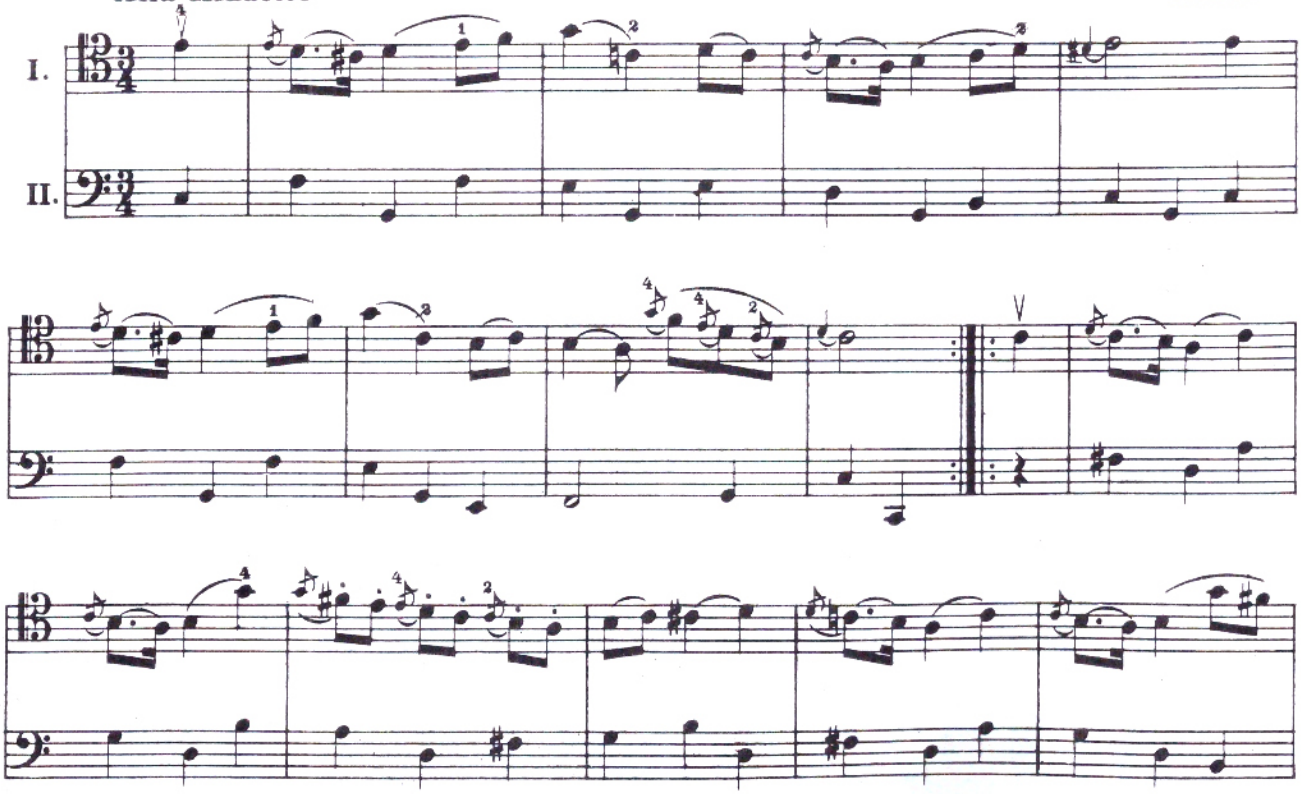
ESERCIZI PER LA SOSTITUZIONE DELLE DITA NELLE DOPPIE CORDE

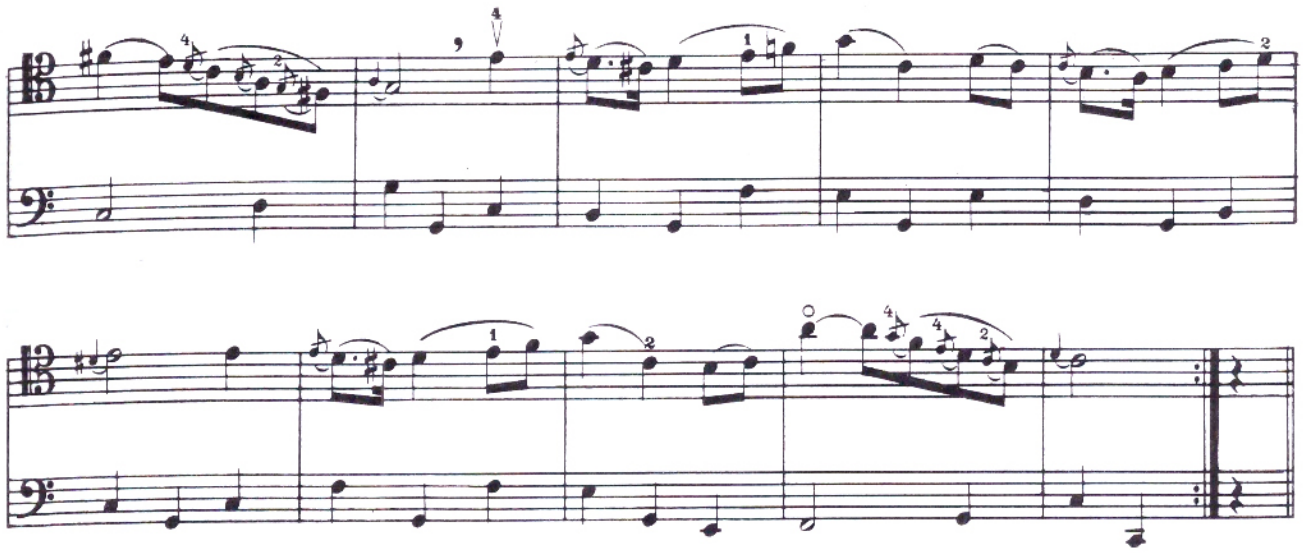


Studio

Alla Minuetto

ROMBERG





ROMBERG

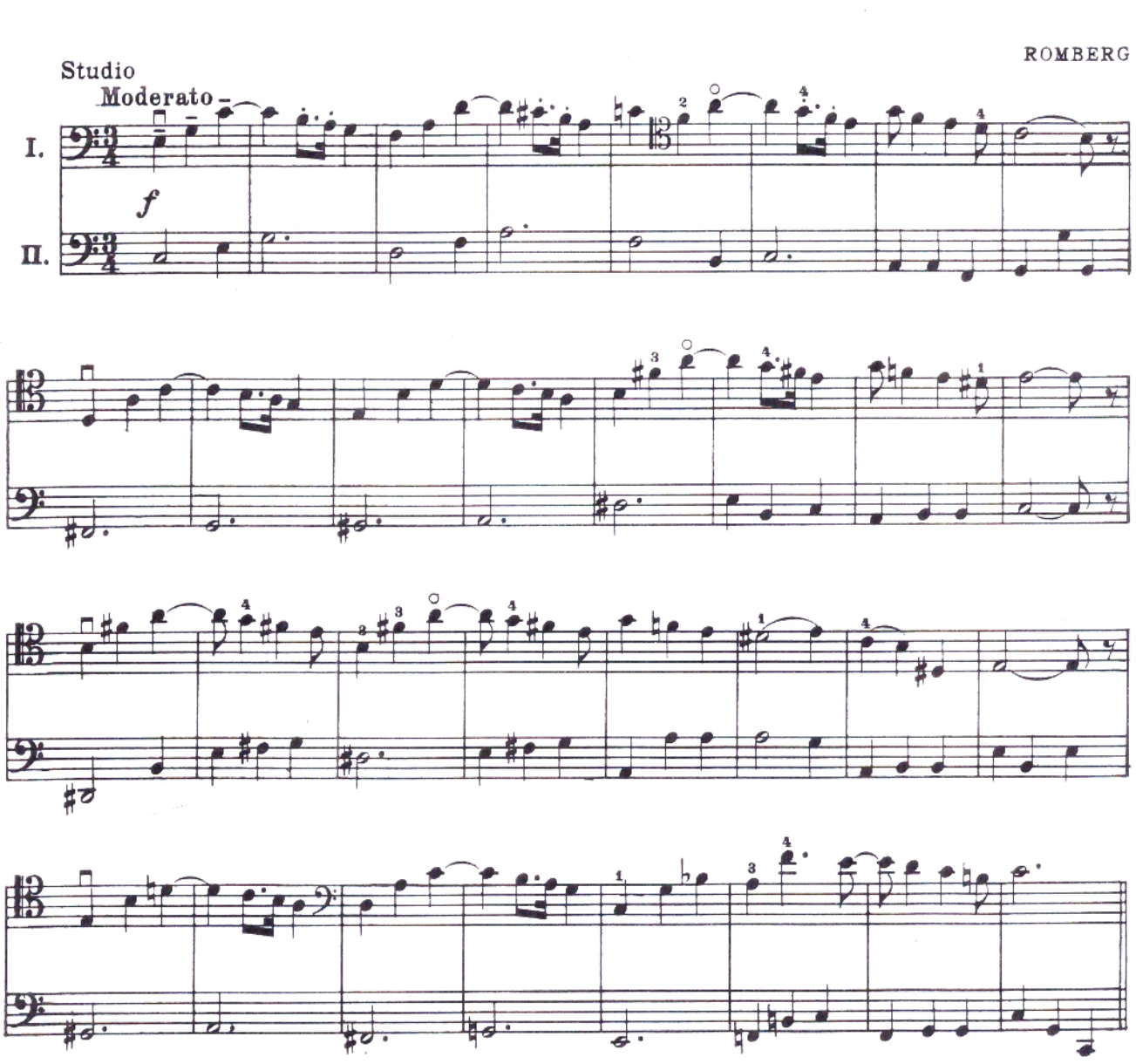
Studio

Moderato

I.

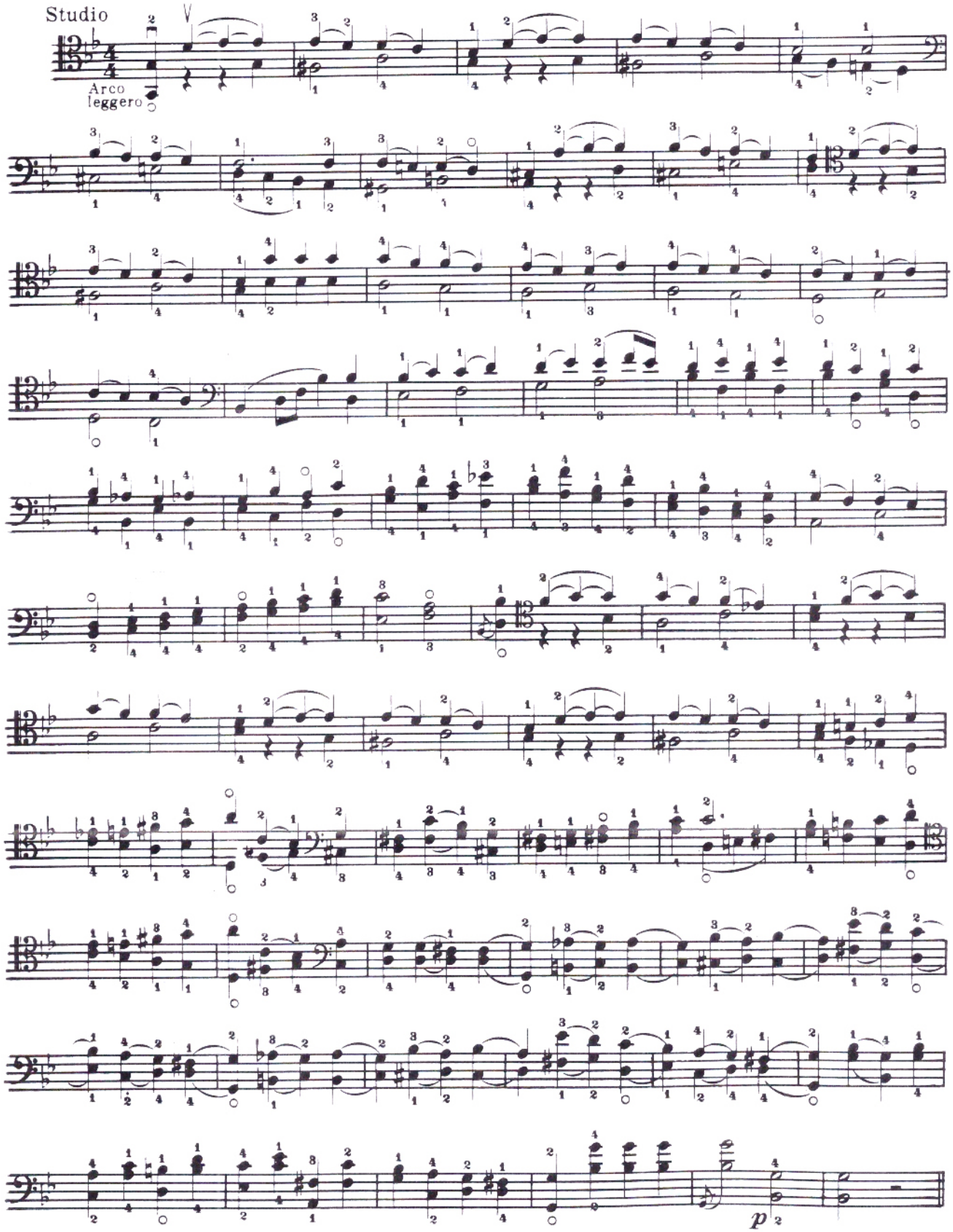
II.

f



Lezione 89

DUPORT

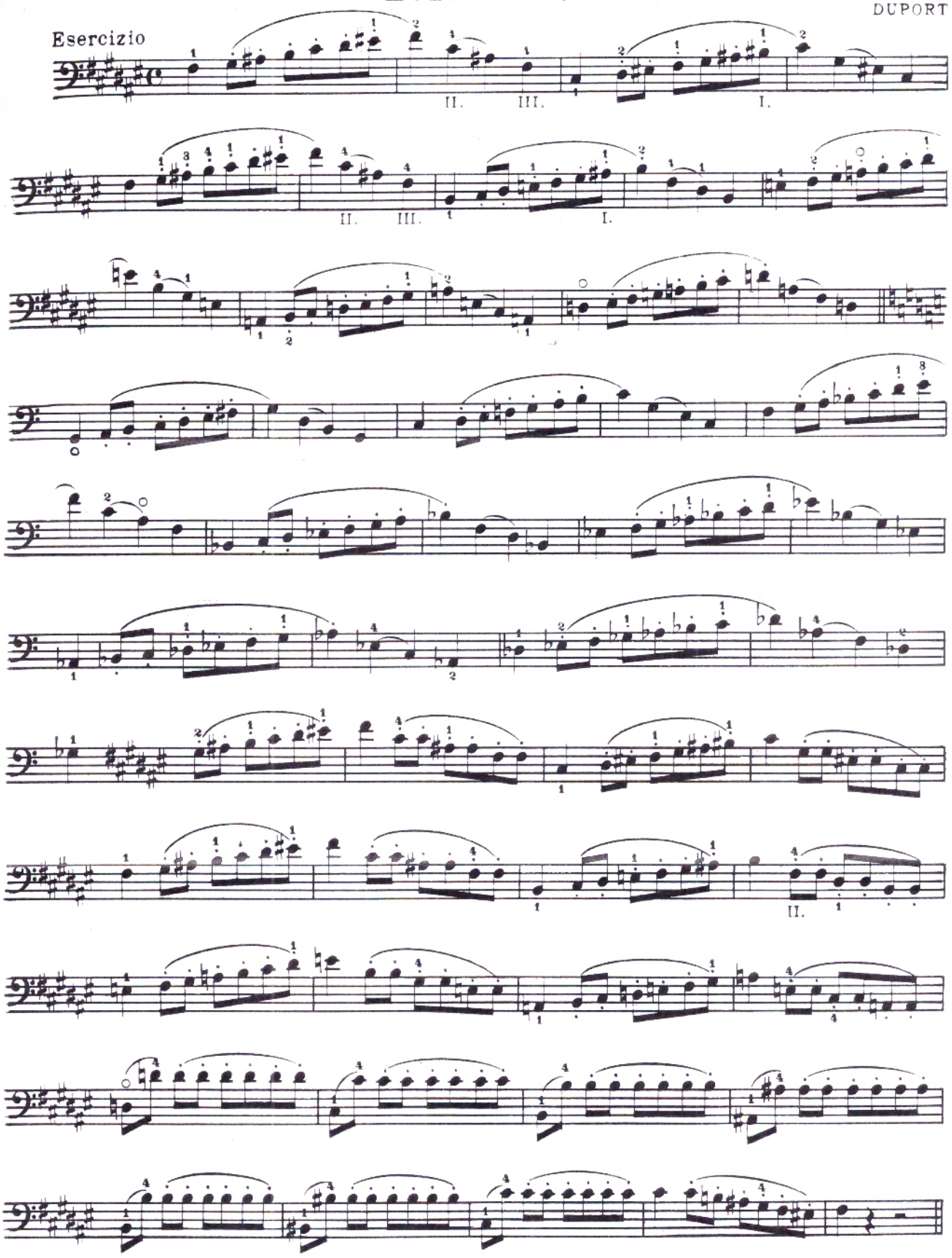


S. 4023 b Z.

Lezione 90

DUPORT

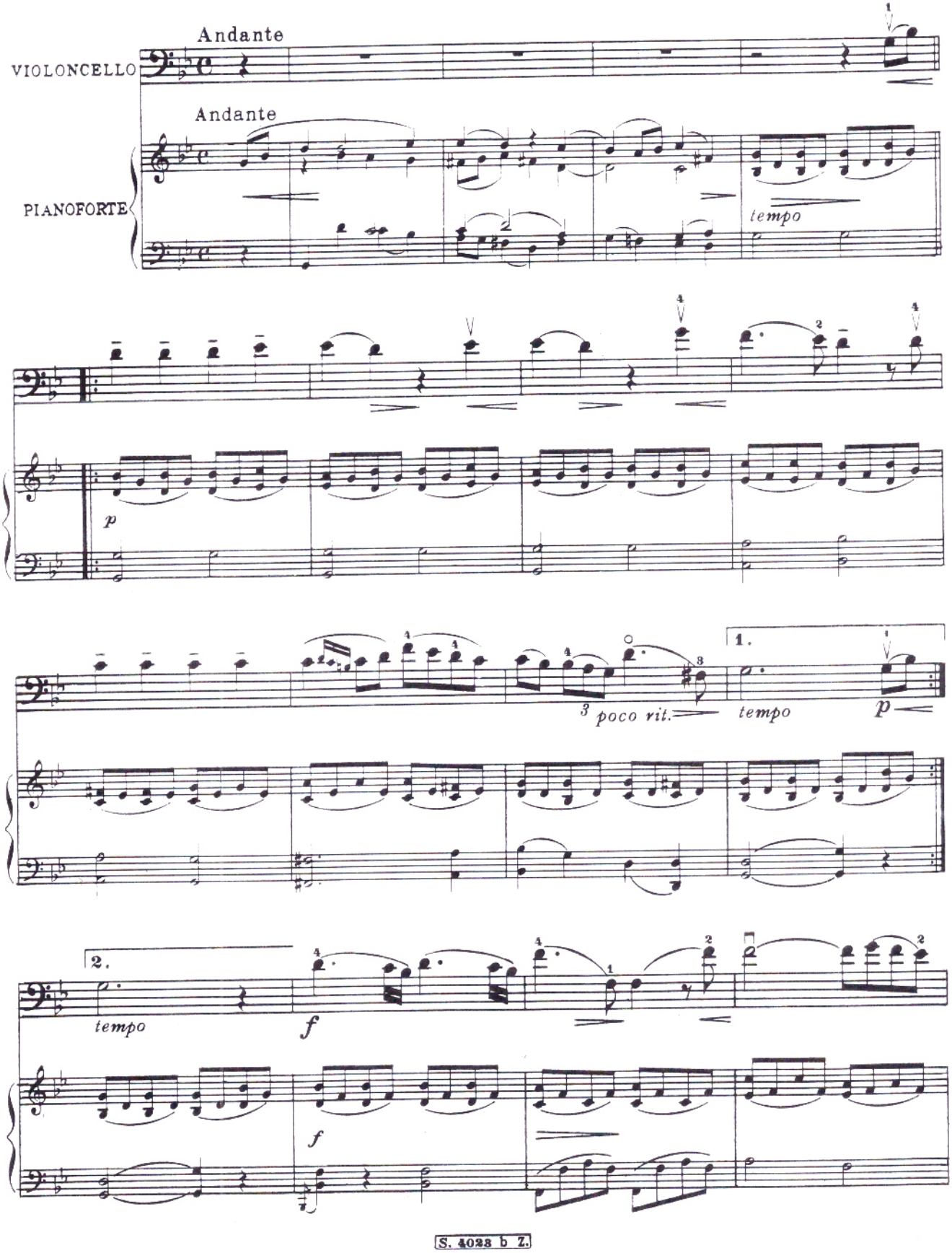
Esercizio

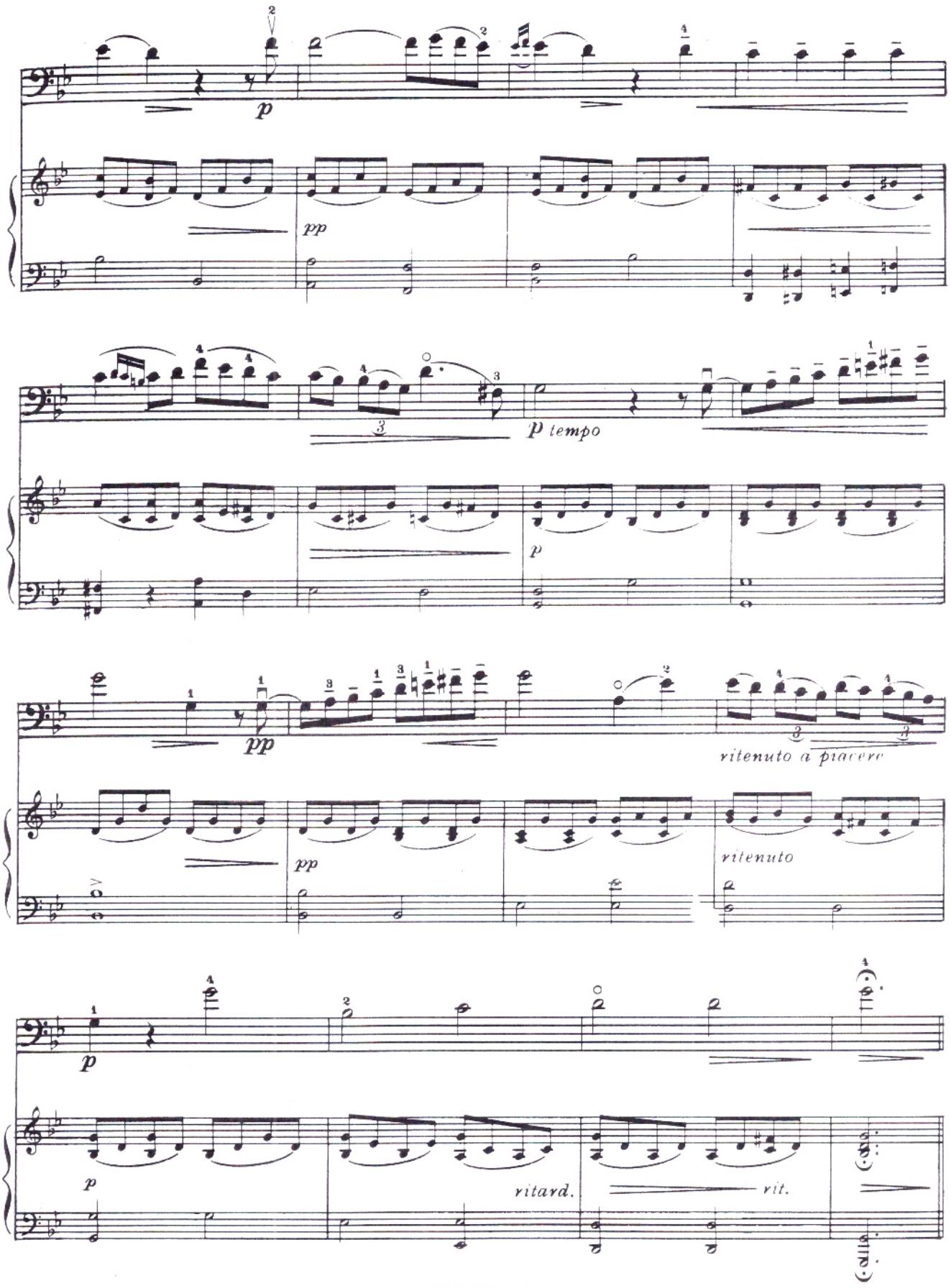


S. 4023 b Z.

ARIA

G. B. PERGOLESI
(1710-1736)

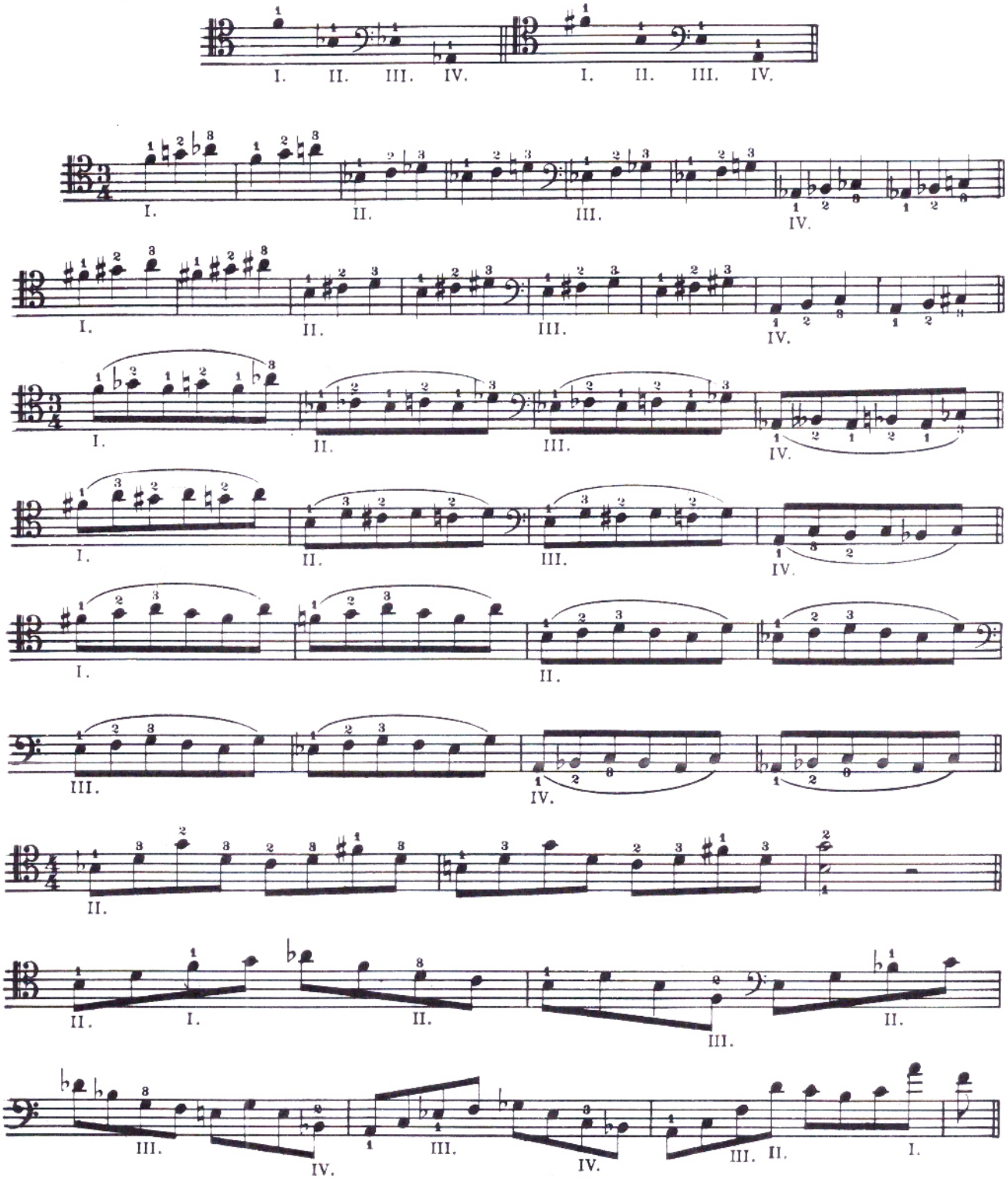



p
pp
p tempo
p
pp
pp
ritenuto a piacere
ritenuto
p
p
ritard.
rit.

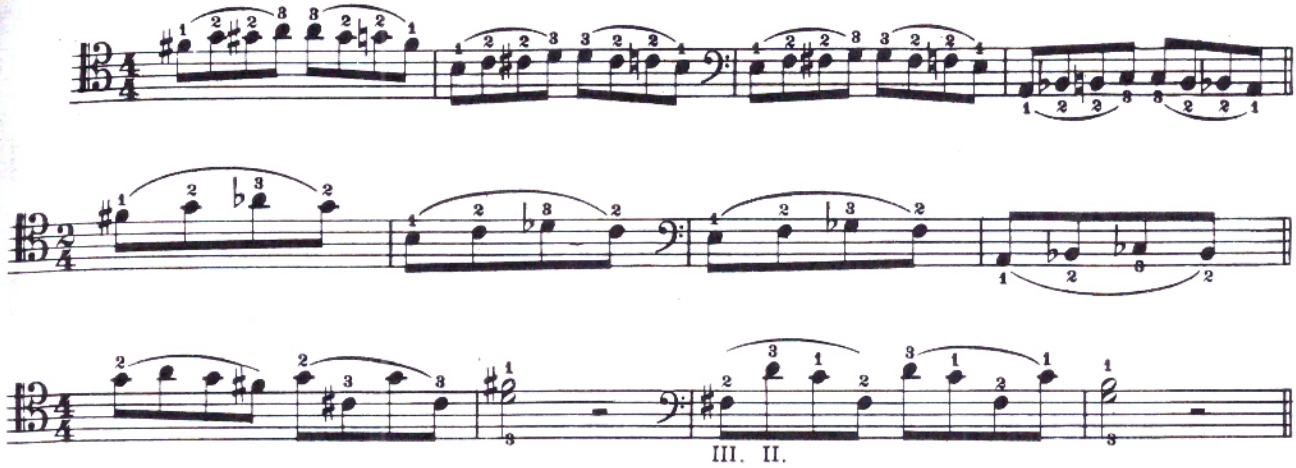
Lezione 91

Nelle posizioni **5ª-6ª-7ª** la mano va tenuta diversamente delle posizioni imparate precedentemente, ed anche la diteggiatura, (che come vedremo in seguito è affine a quella della posizione del capotasto) va trattata con altro criterio.

V. POSIZIONE



S. 4023 b Z.

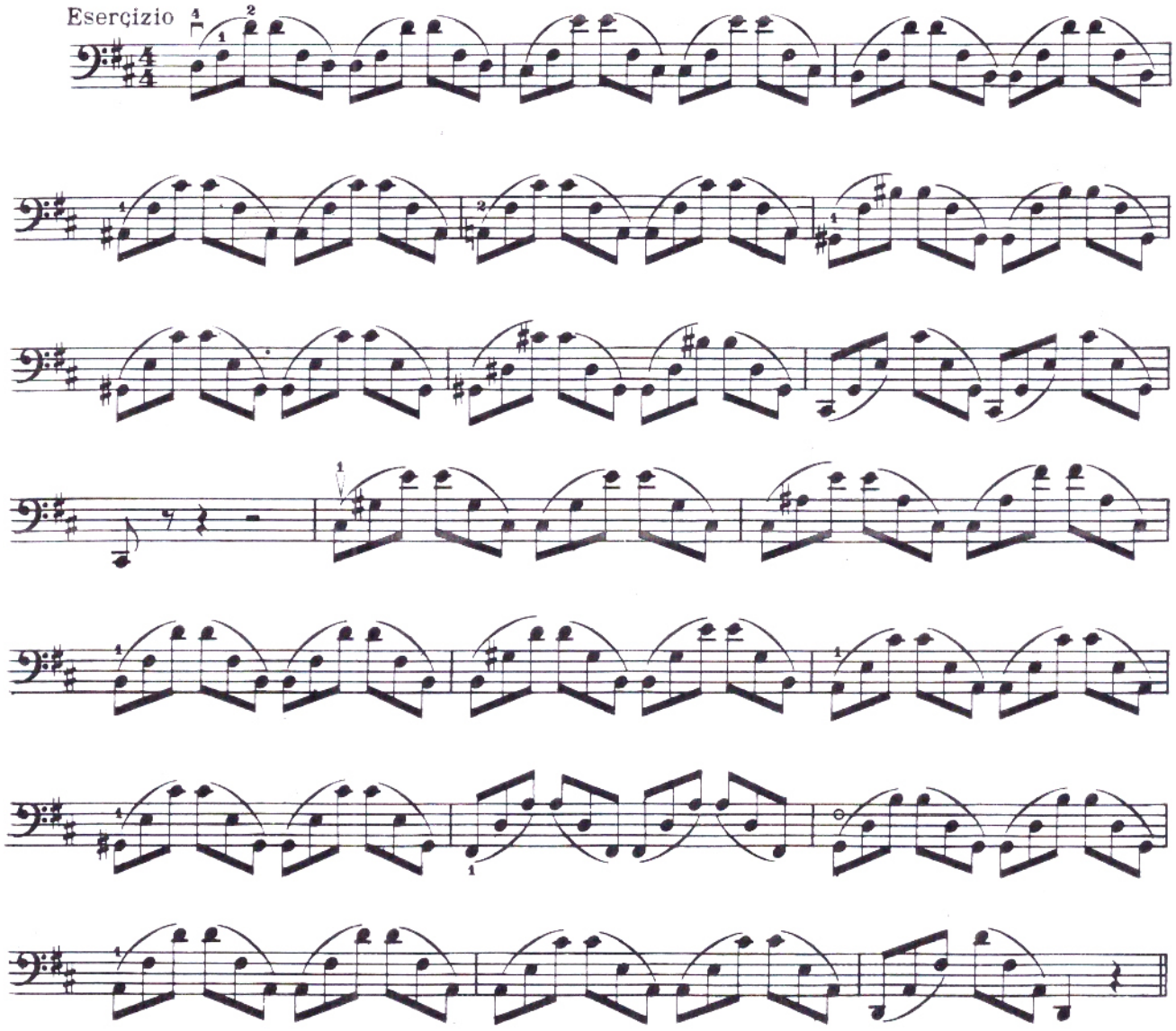


III. II.

ARPEGGIO

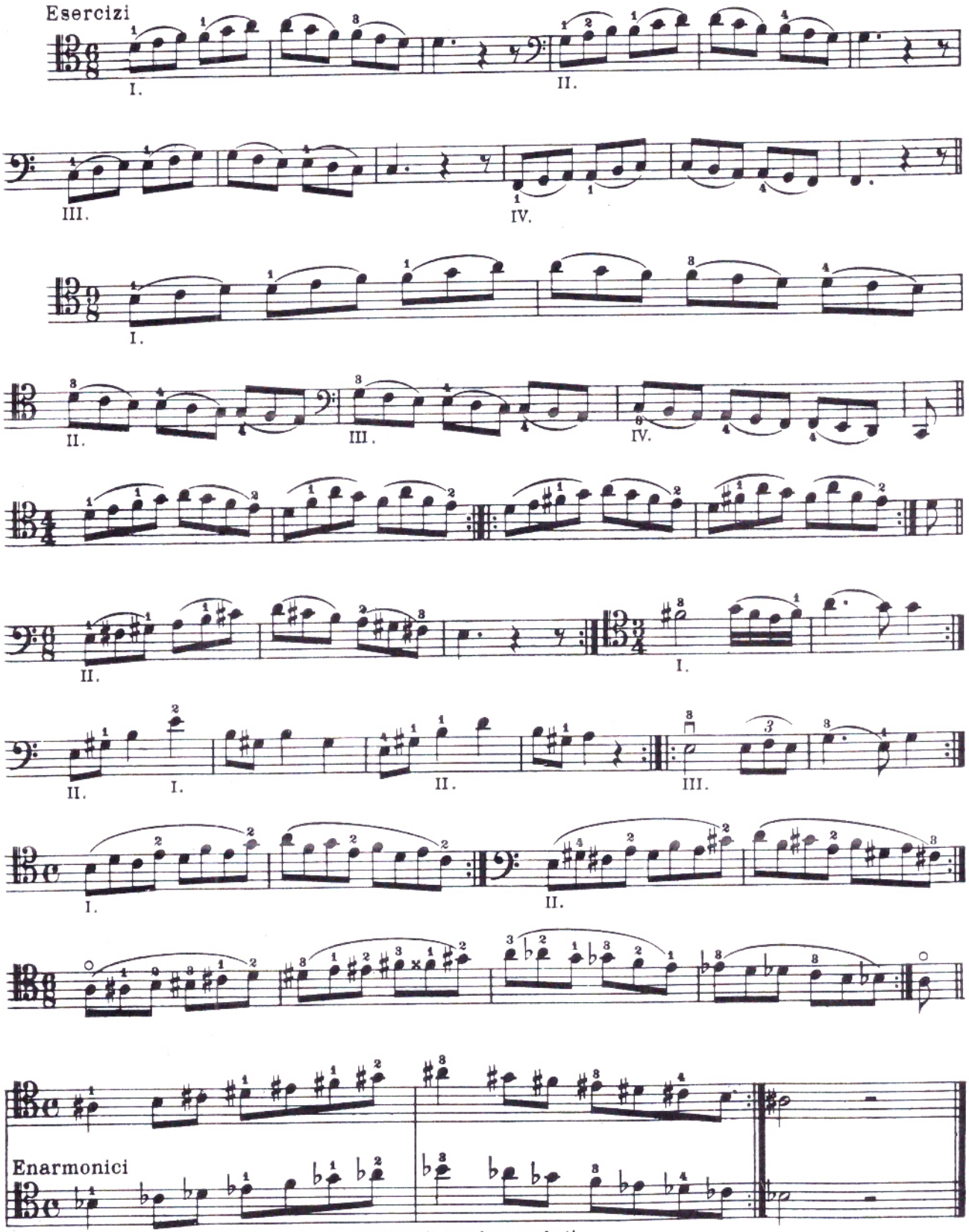
DUPORT

Eserçizio



Lezione 92

PASSAGGI DI POSIZIONE



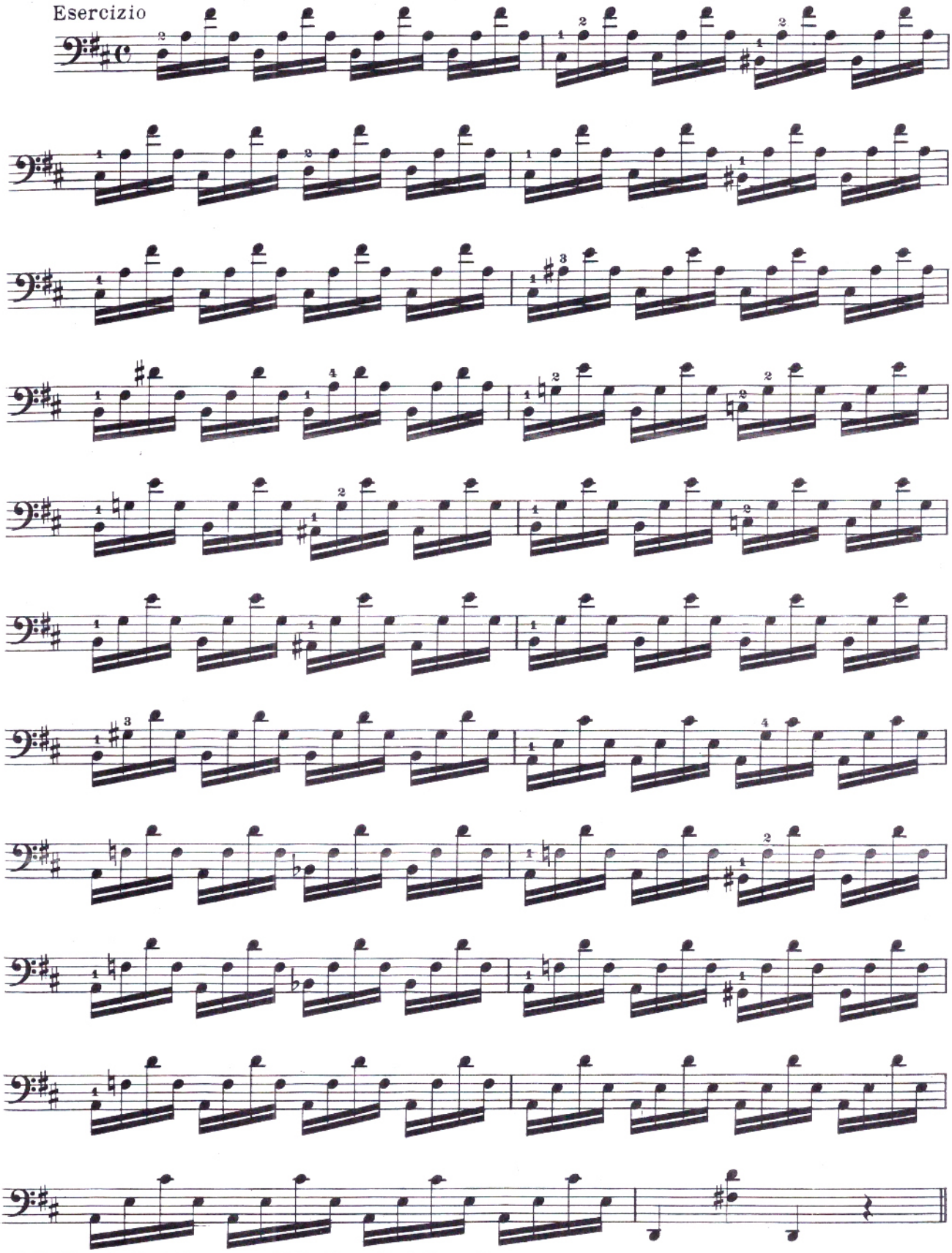
N. B.-Per i cambiamenti di posizione ricordare sempre le regole precedenti.

S. 4023 b Z.

ARPEGGIO

DUPORT

Esercizio



N. B. Eseguire lo studio con arco liscio alla metà ed alla punta

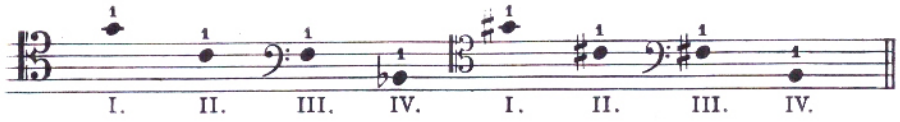
S. 4023 b Z.

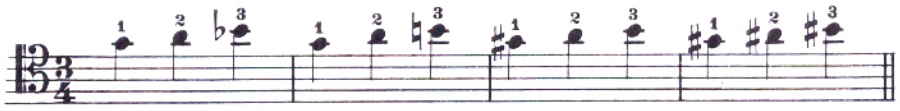
Lezione 93

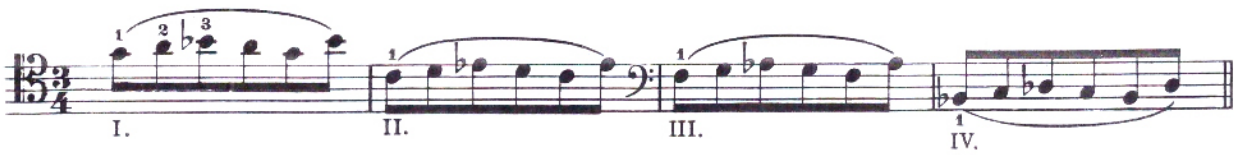
ecc:

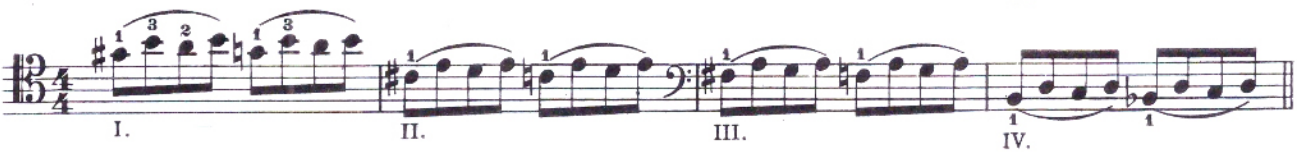
segue ***Esercizio precedente***

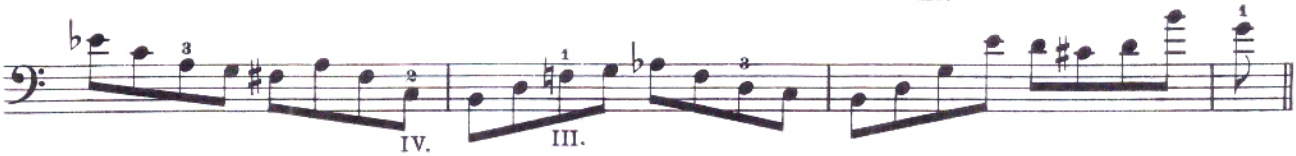
VI. POSIZIONE

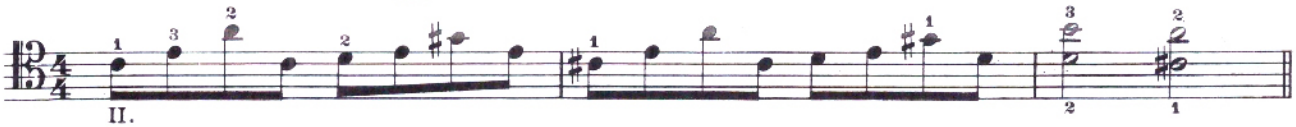


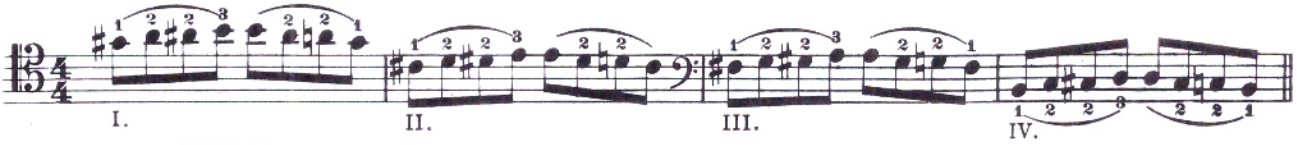


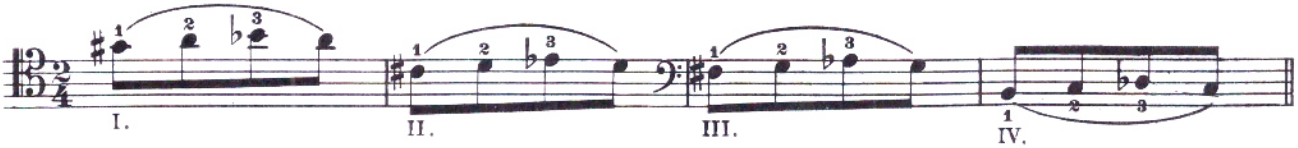






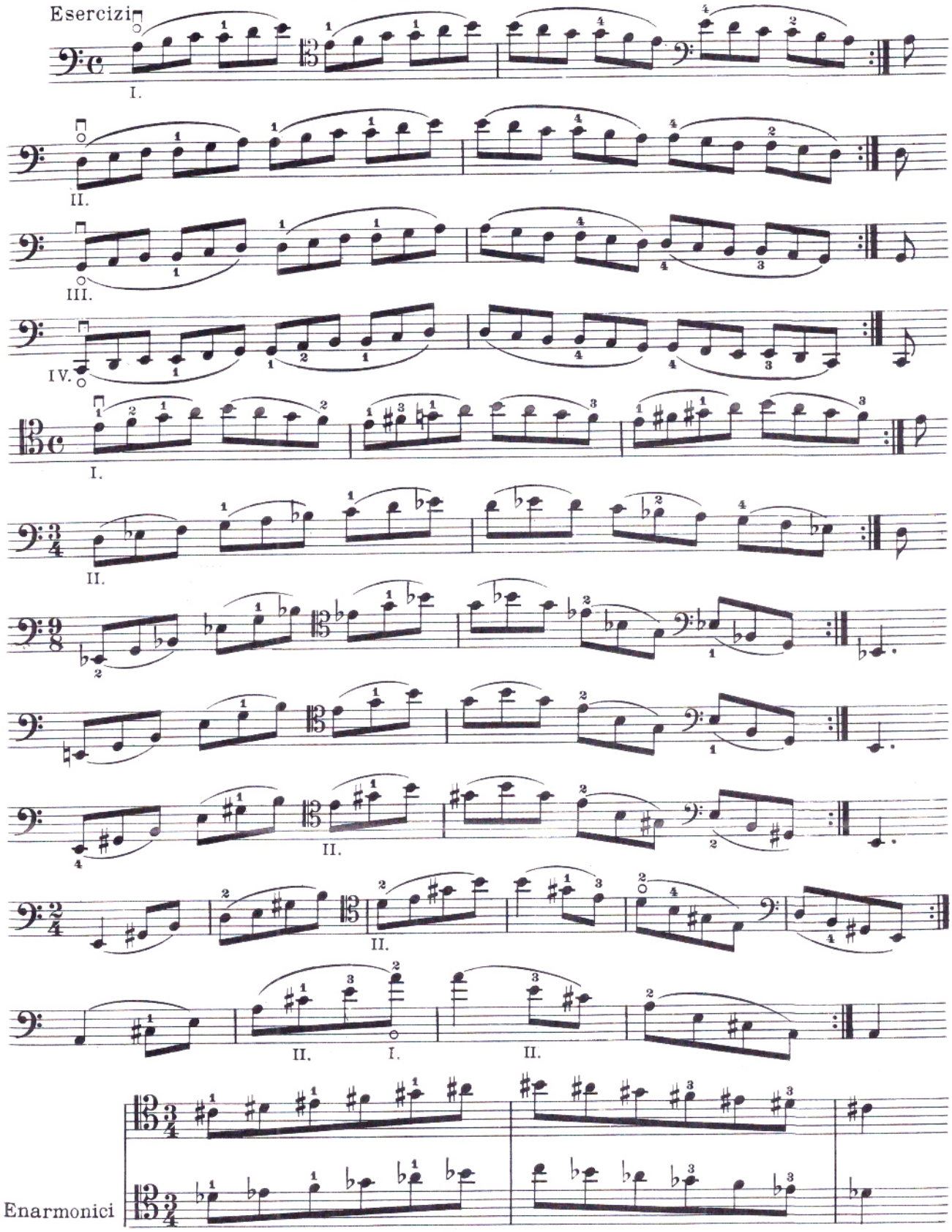






Lezione 94

PASSAGGI DI POSIZIONE

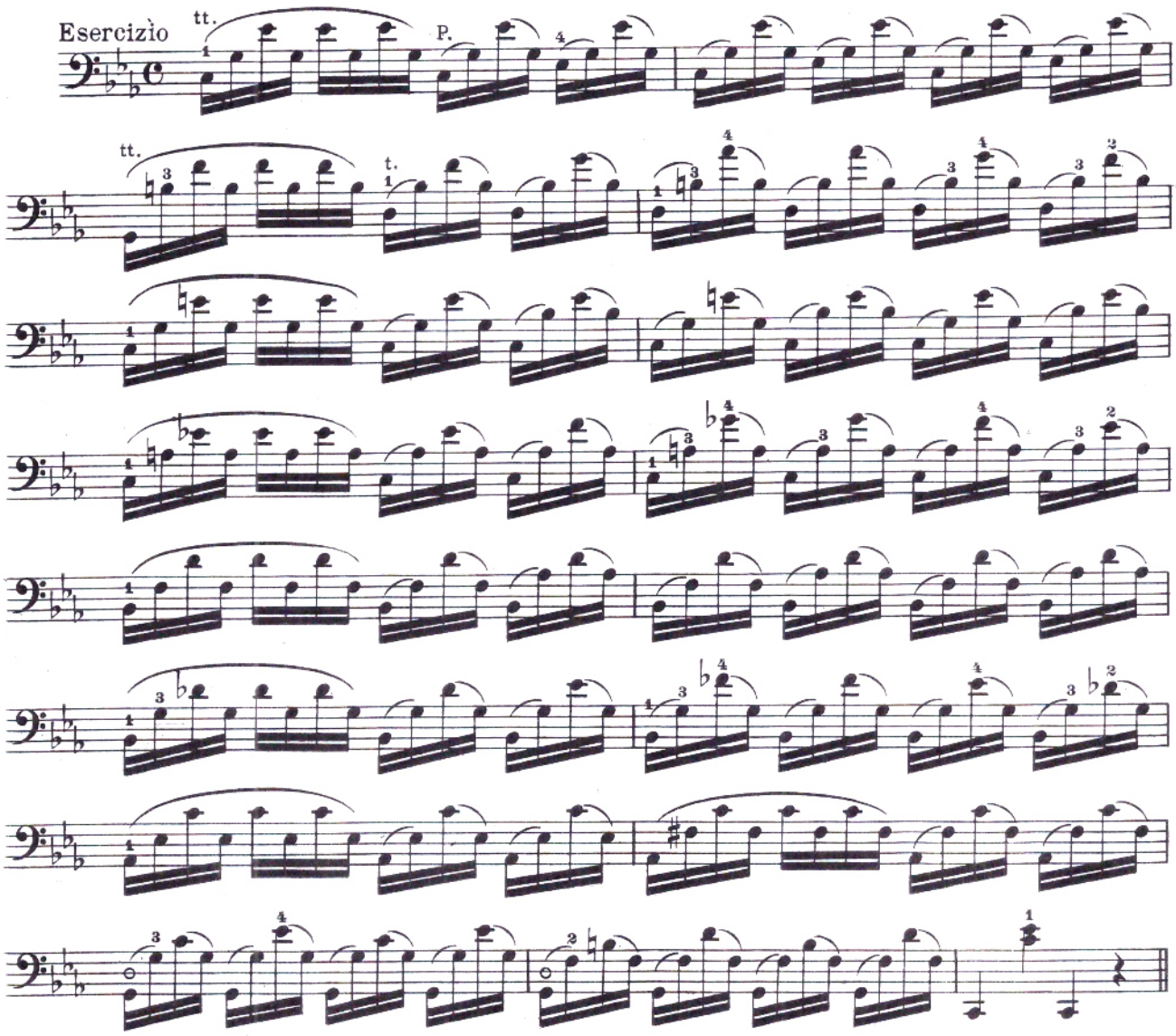


S. 4023 b Z.

ARPEGGIO

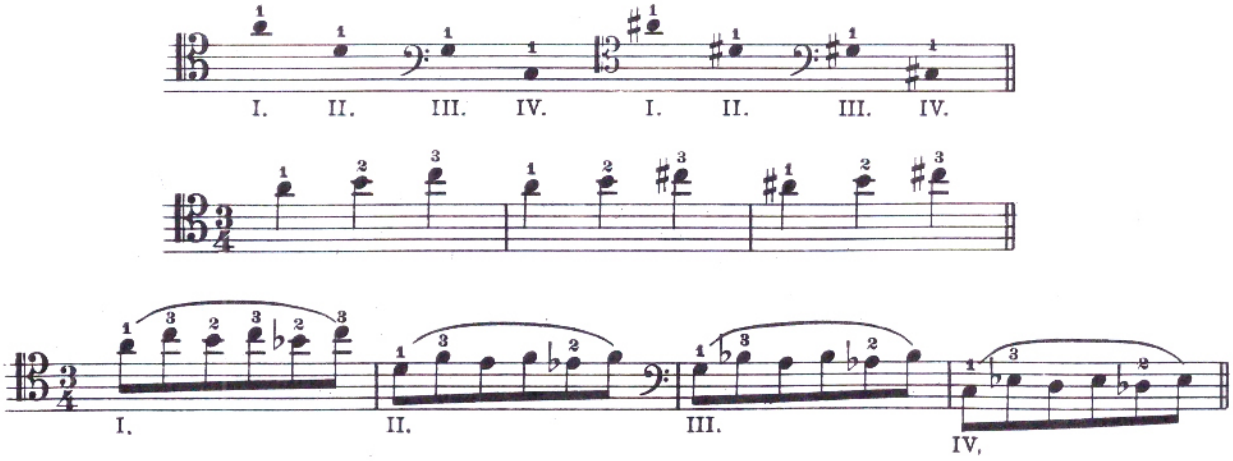
DUPORT

Esercizio

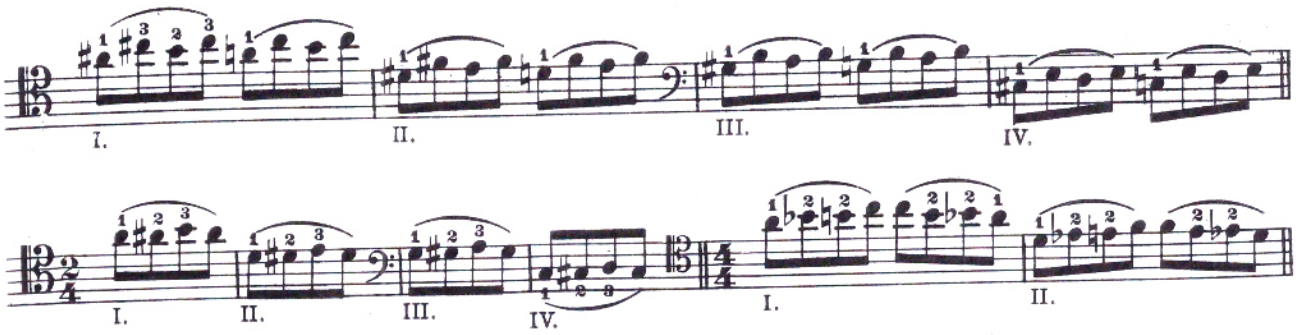


Lezione 95

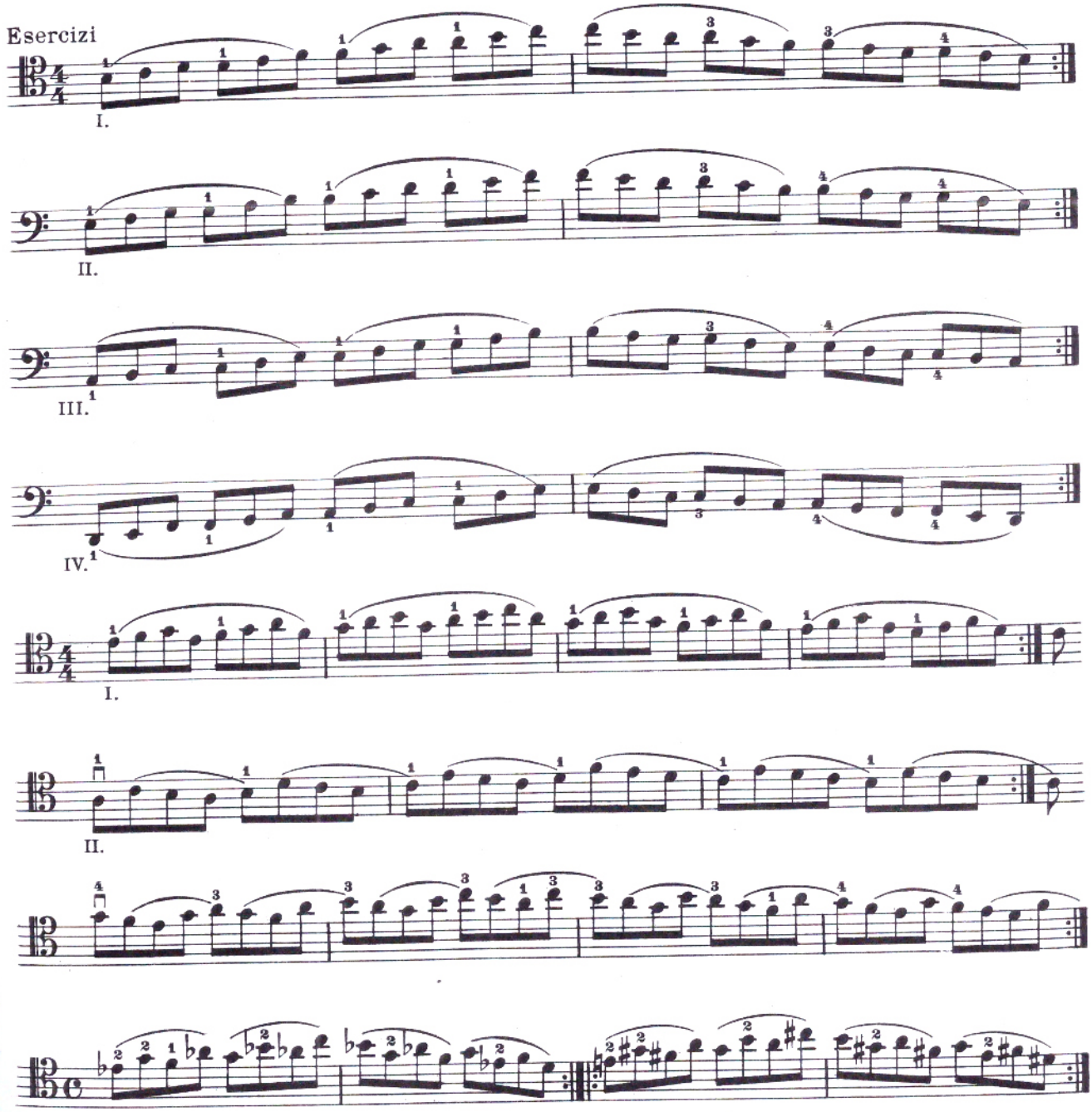
VII. POSIZIONE

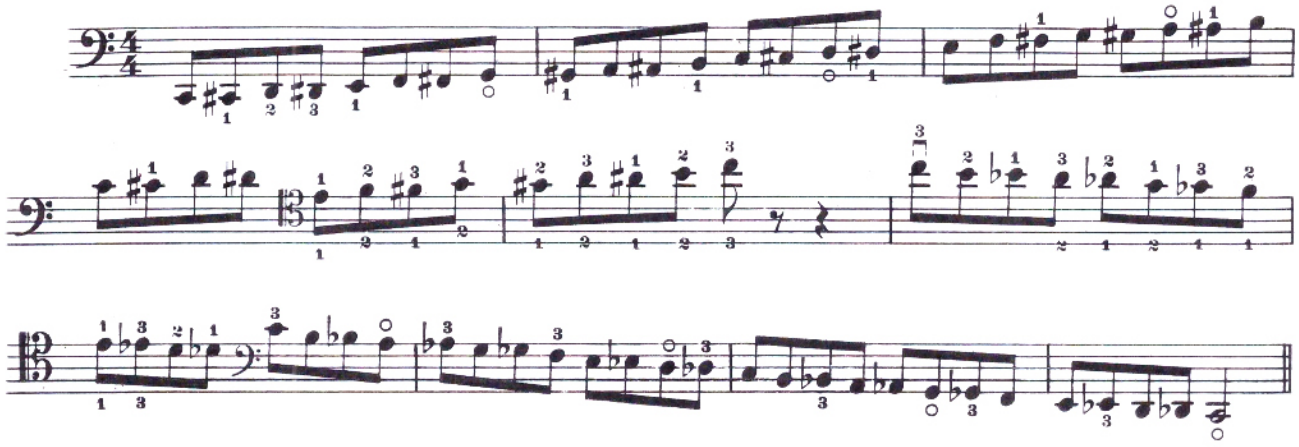


S. 4023 b Z.



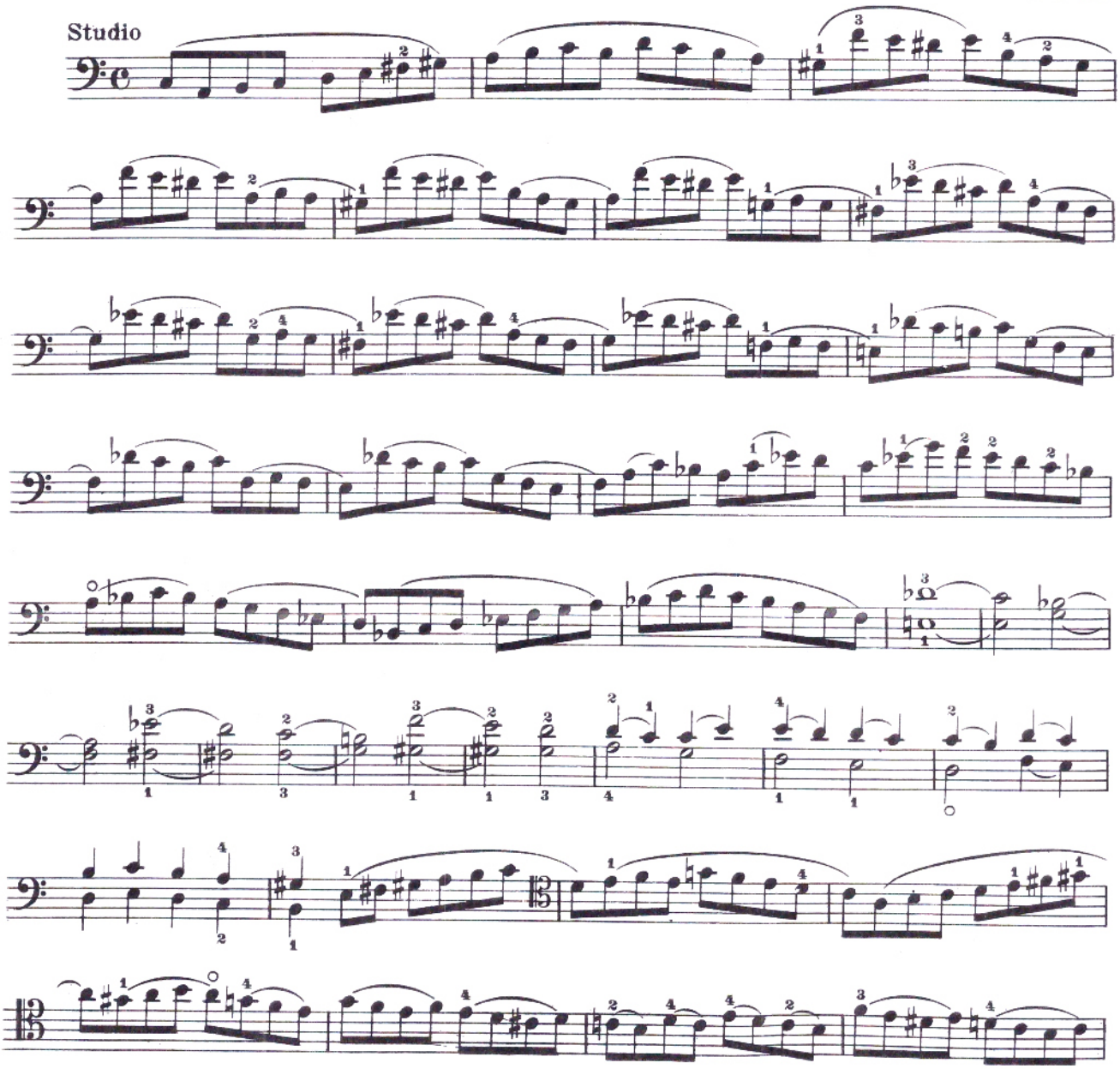
PASSAGGI DI POSIZIONE

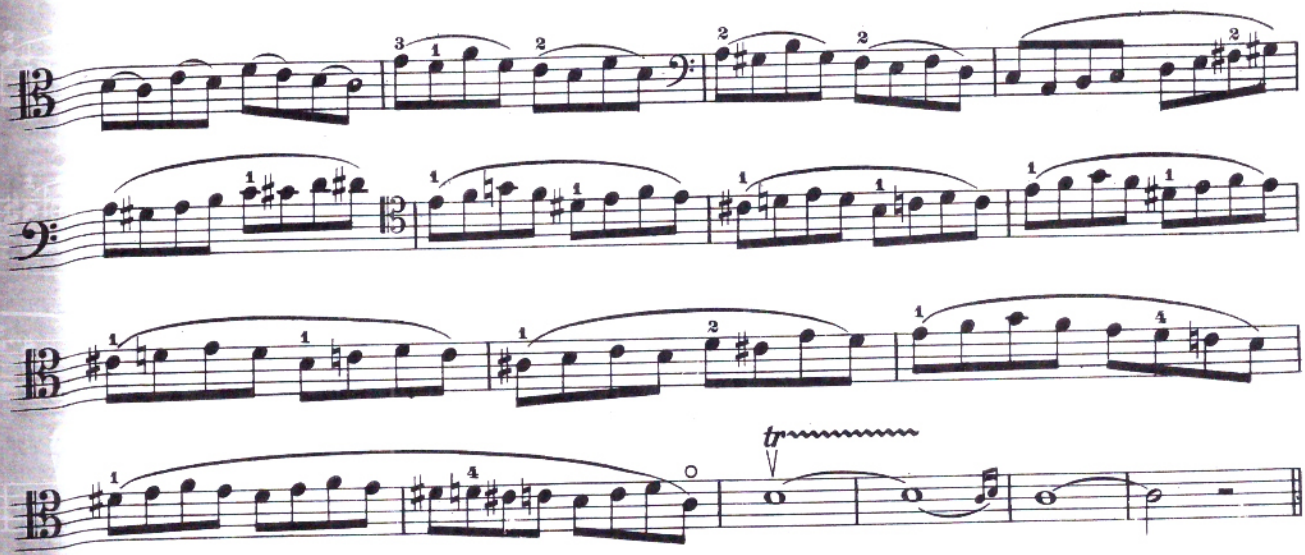




DUPORT

Studio

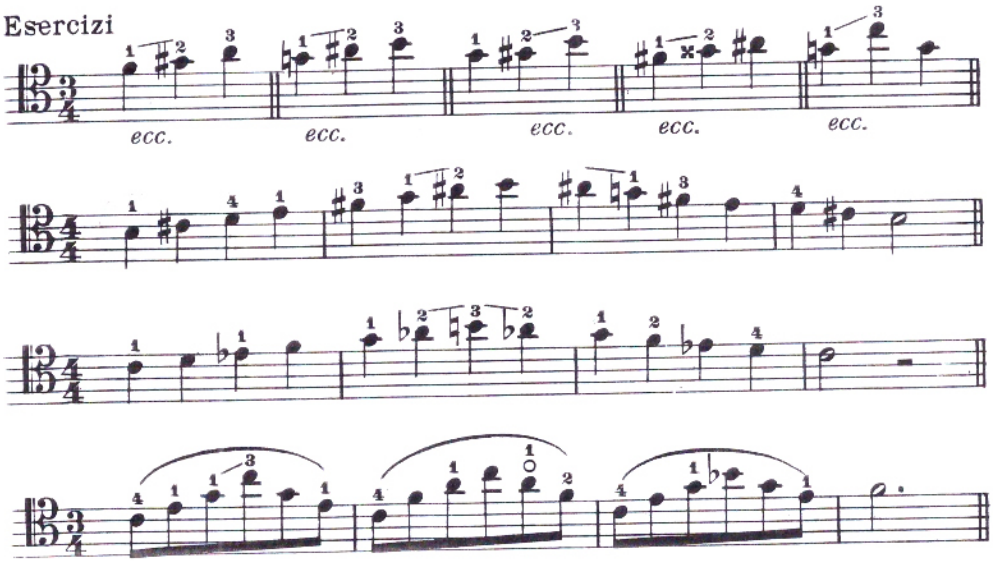




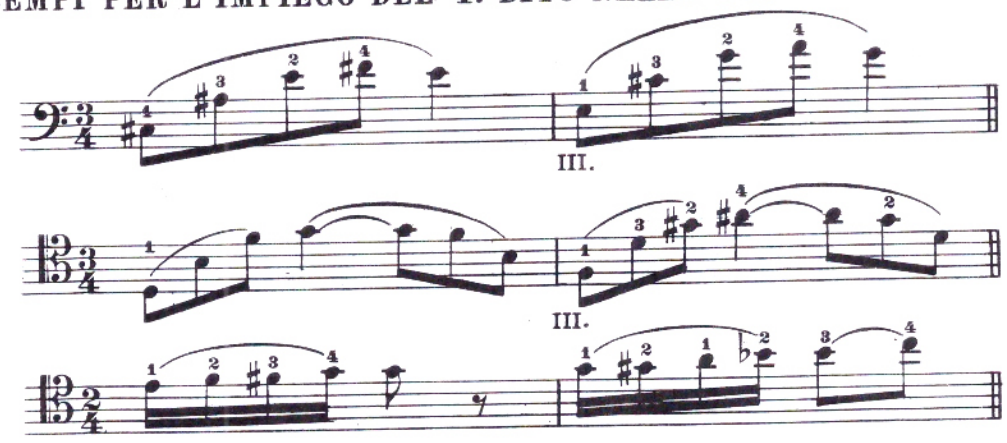
Lezione 96

ALLARGAMENTI DI ECCEZIONE

Esercizi

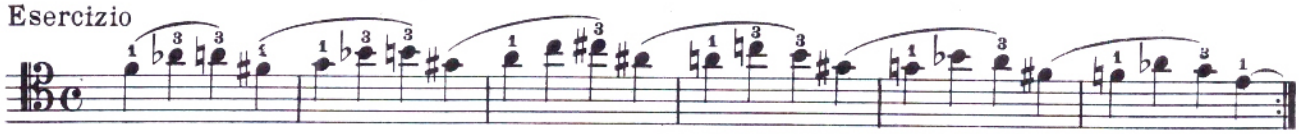


ESEMPI PER L'IMPIEGO DEL 4º DITO NELLE POSIZIONI V. VI. VII.



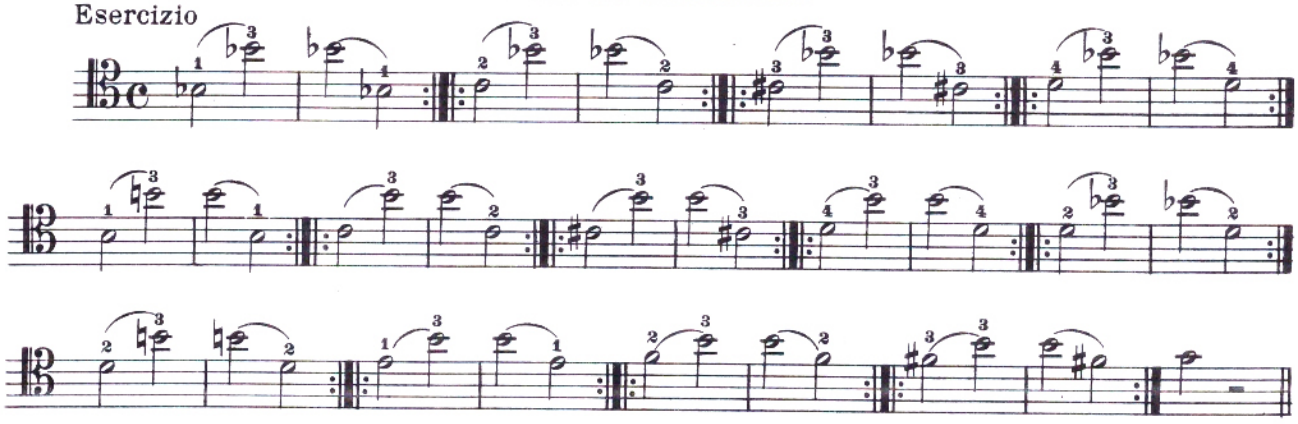
PROGRESSIONE DALLA V. ALLA VII. POSIZIONE

Esercizio

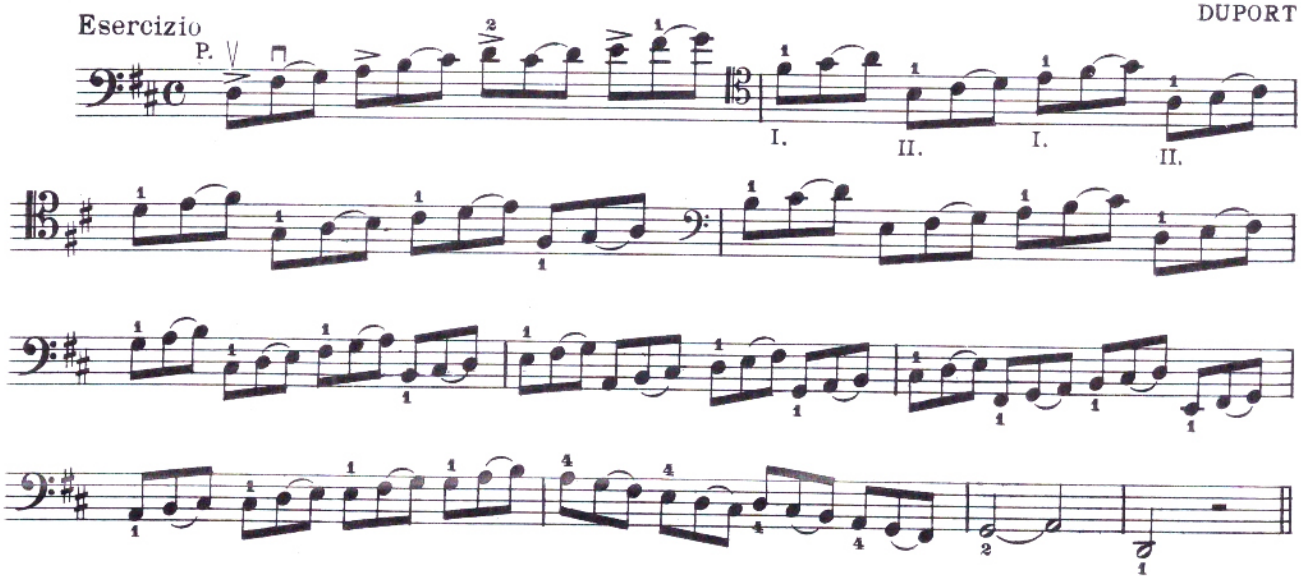


SALTI DI POSIZIONE

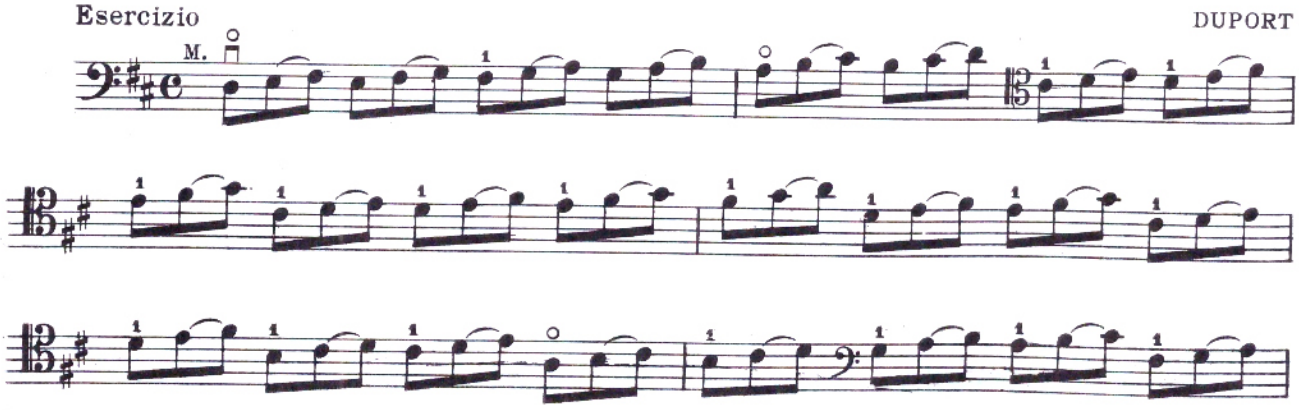
Esercizio

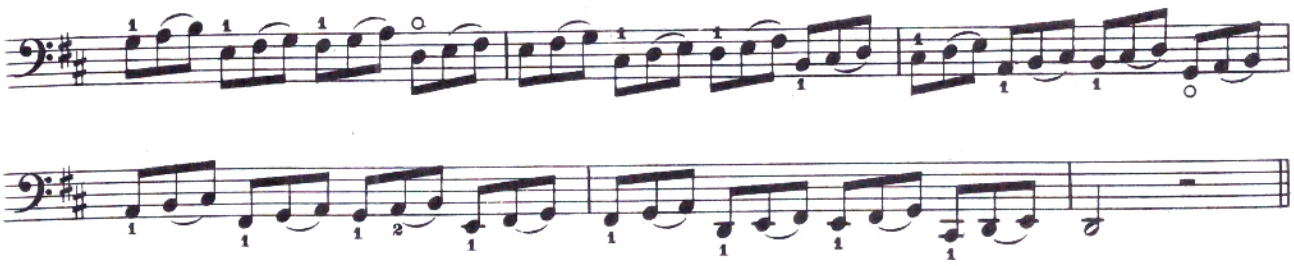


Esercizio DUPORT



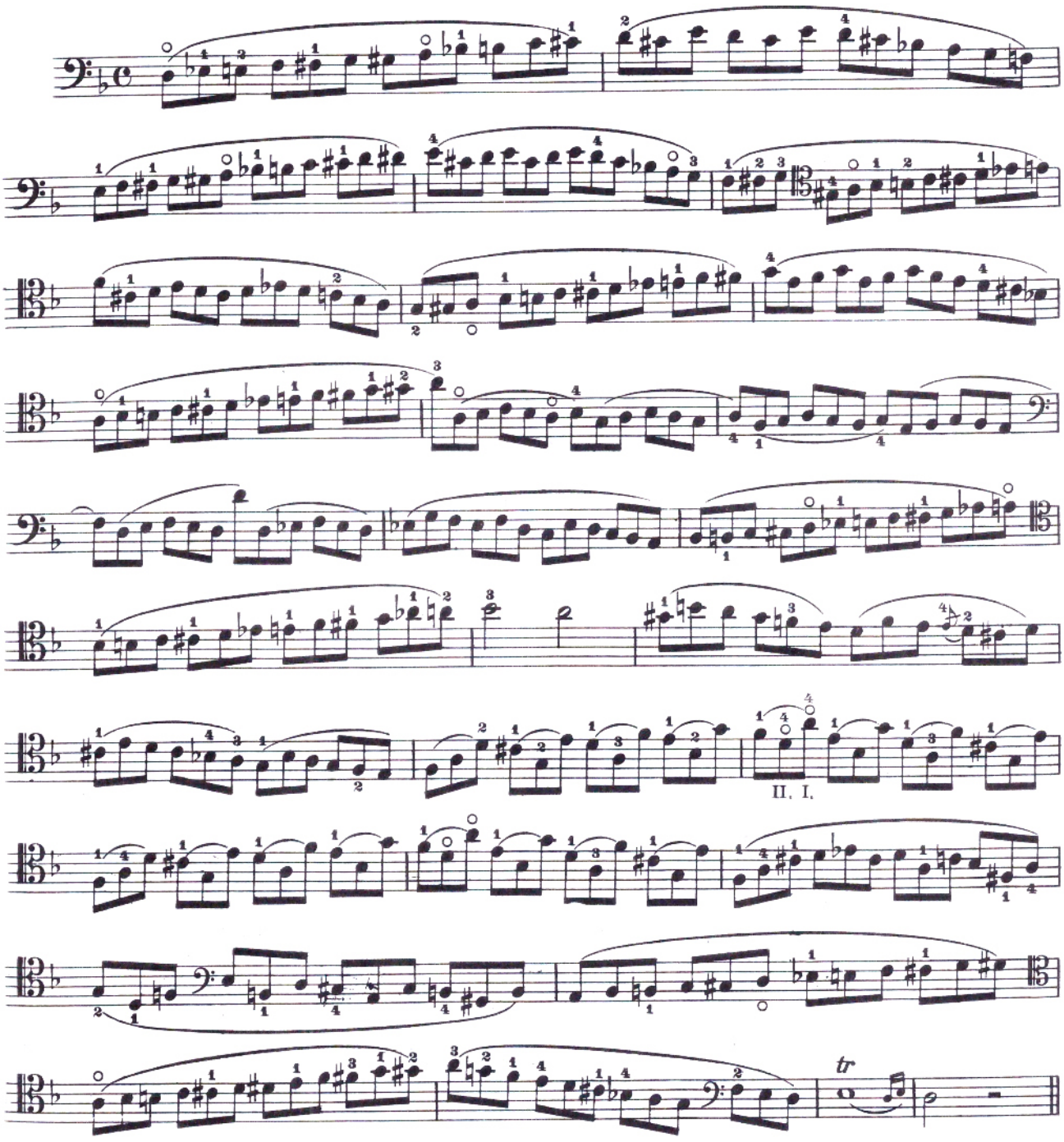
Esercizio DUPORT





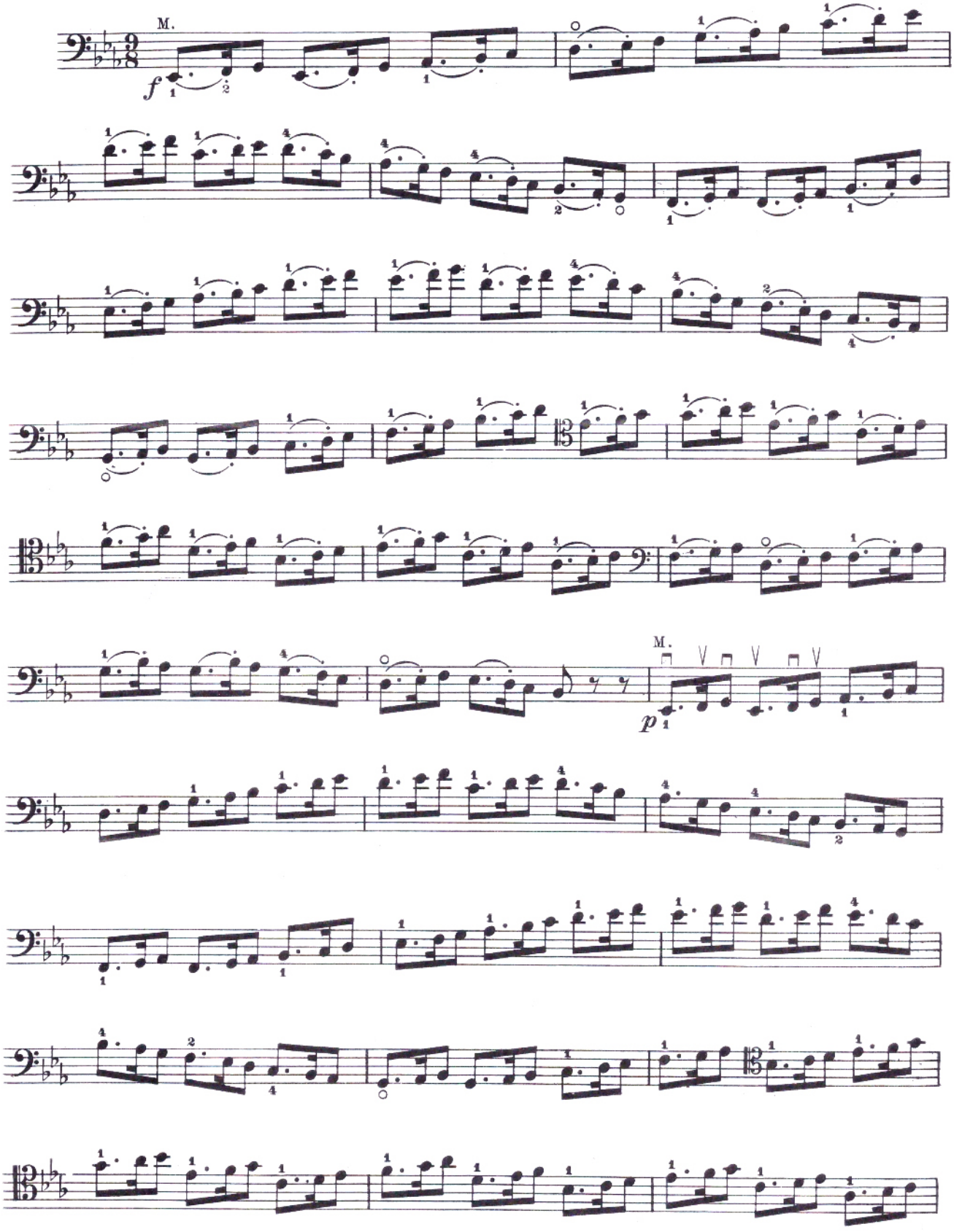
Lezione 97

DUPORT

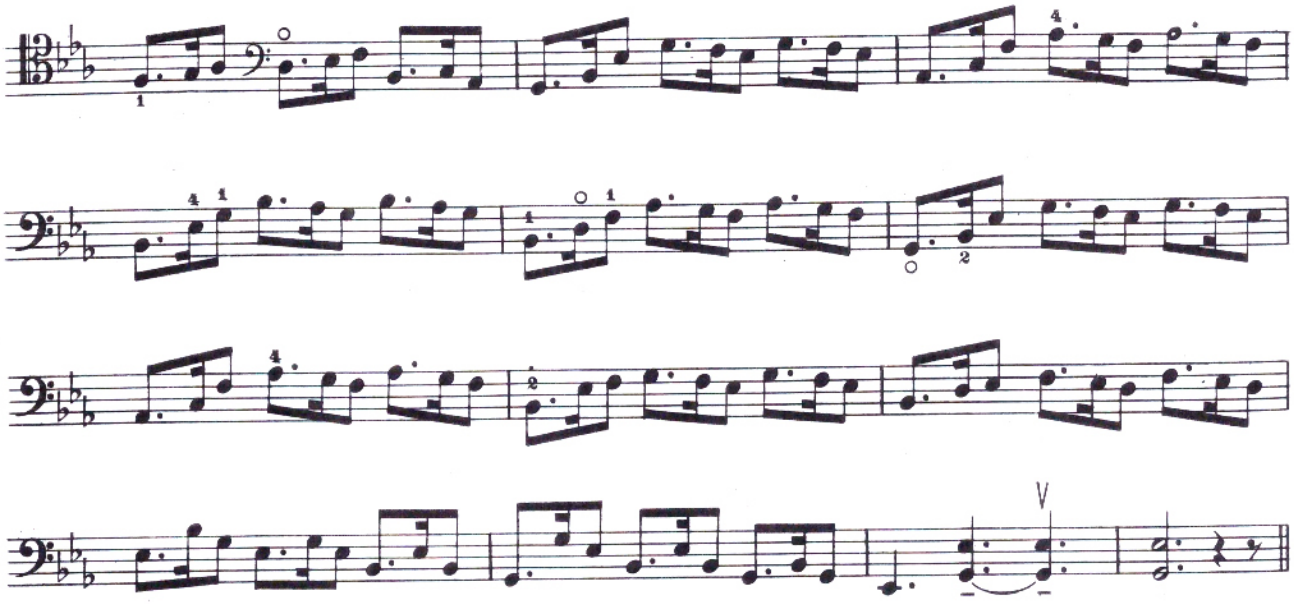


Lezione 98

DUPORT



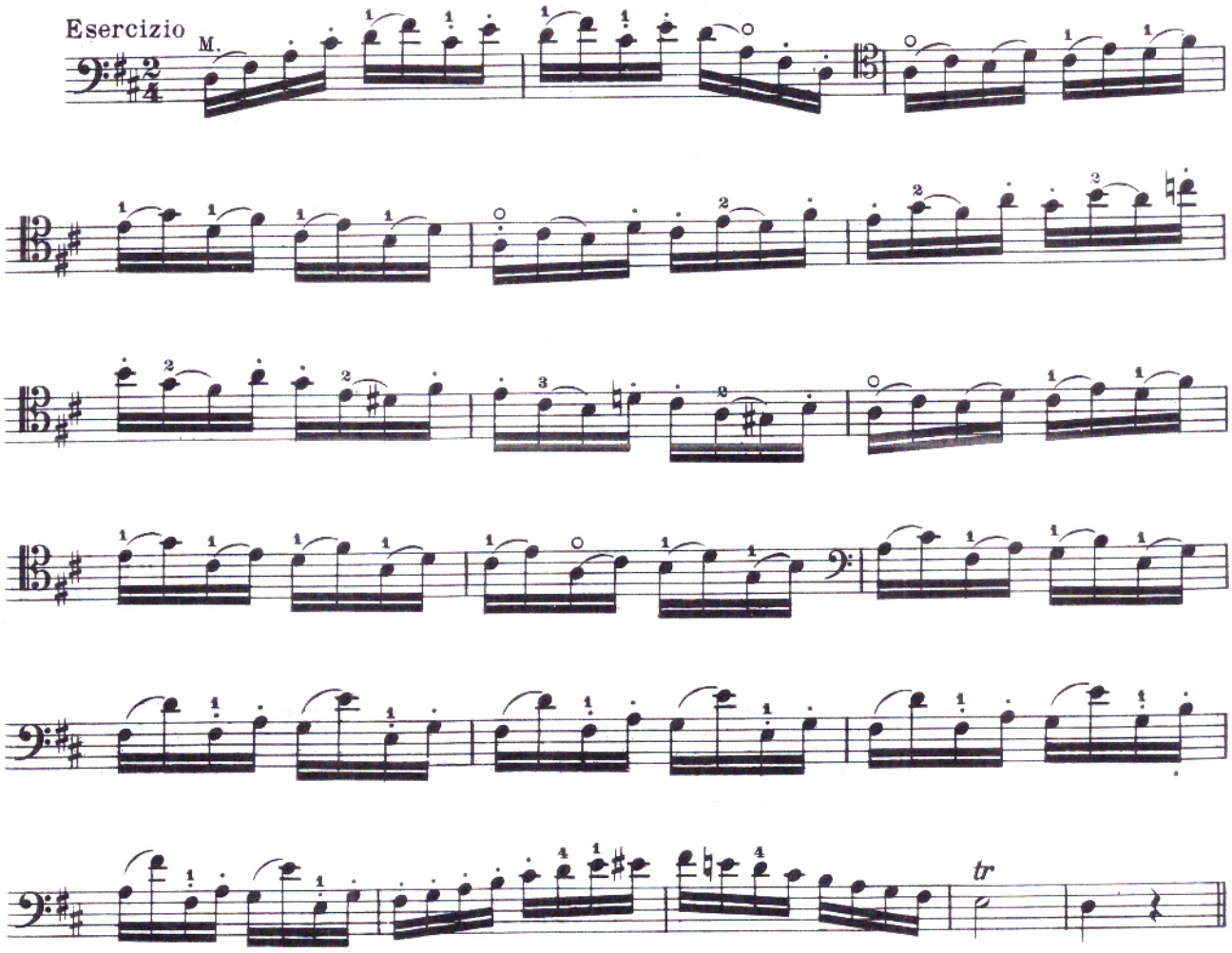
S. 4023 b Z.



Lezione 99

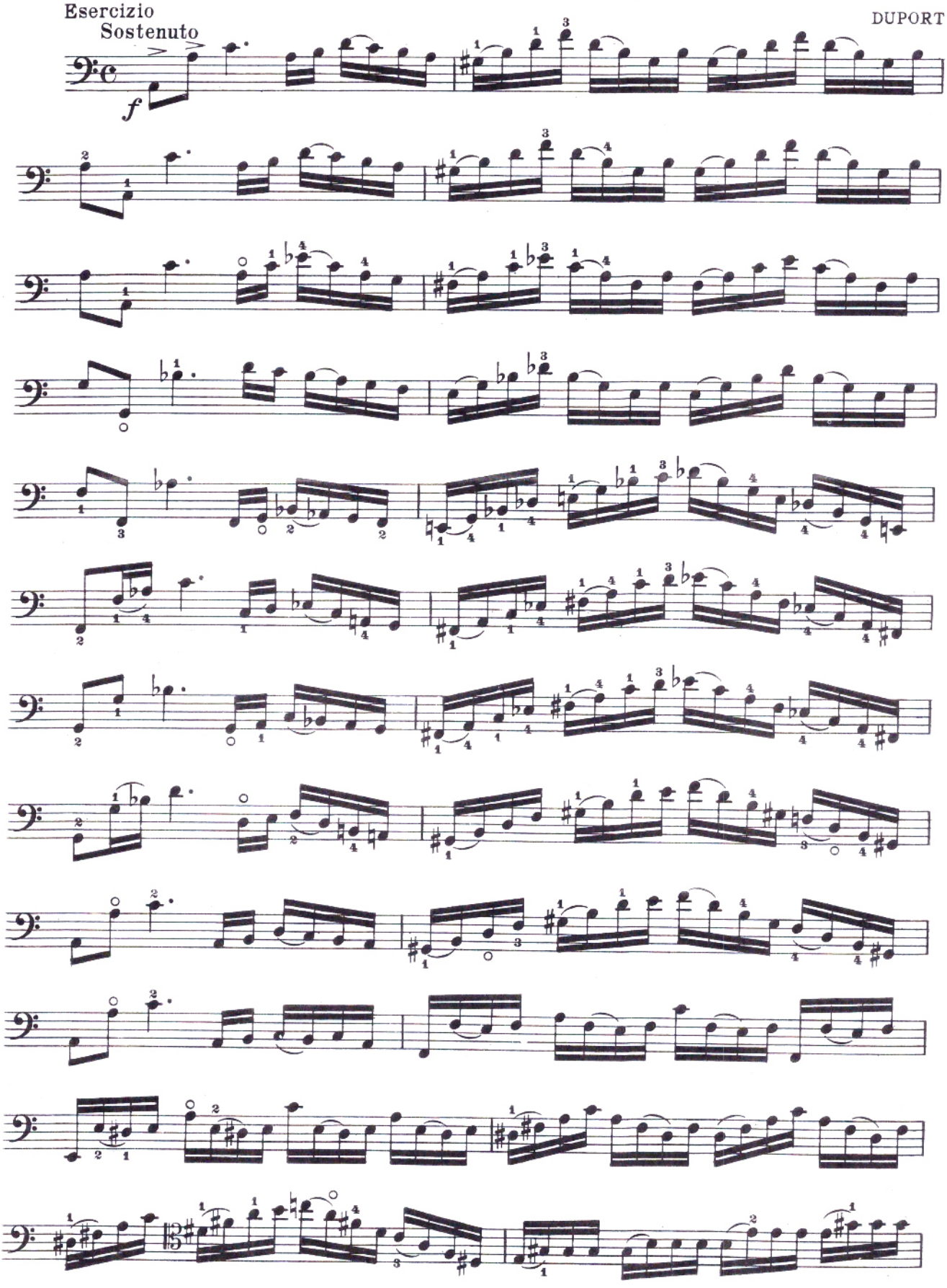
DUPORT

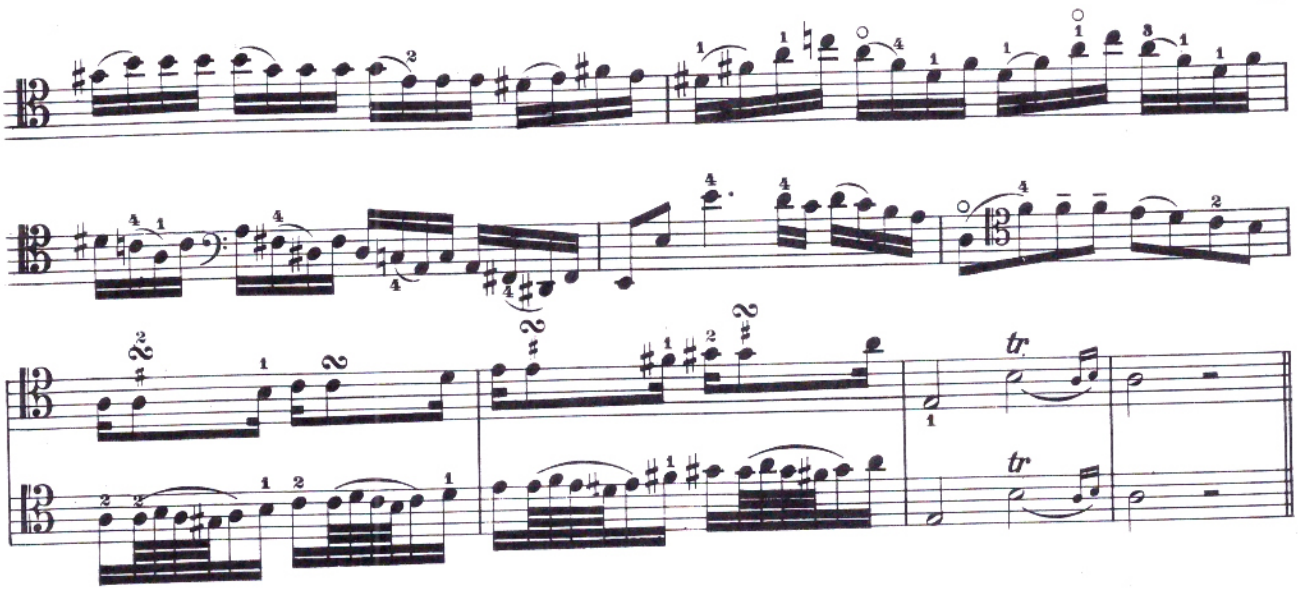
Esercizio M.



Esercizio
Sostenuto

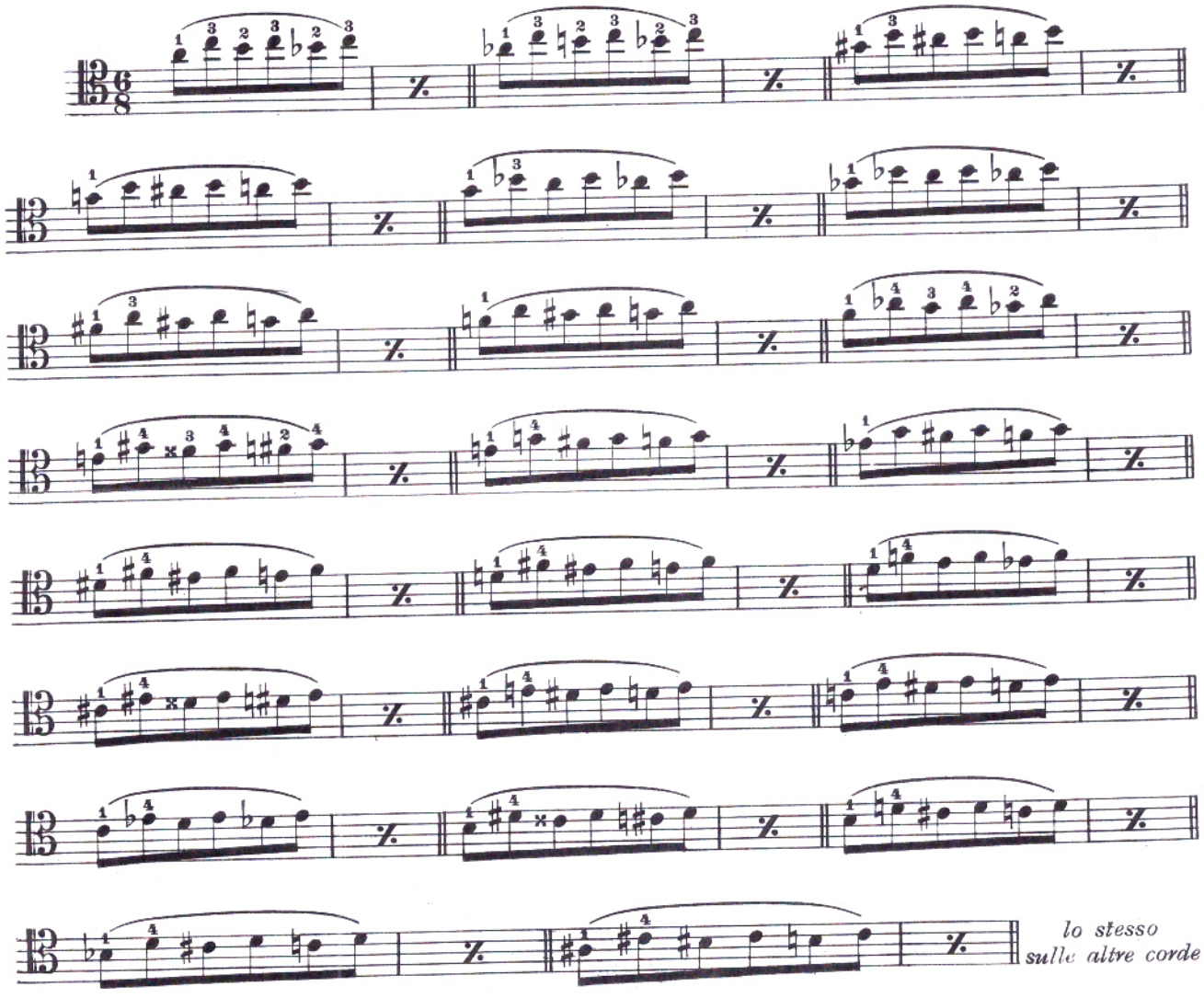
DUPORT



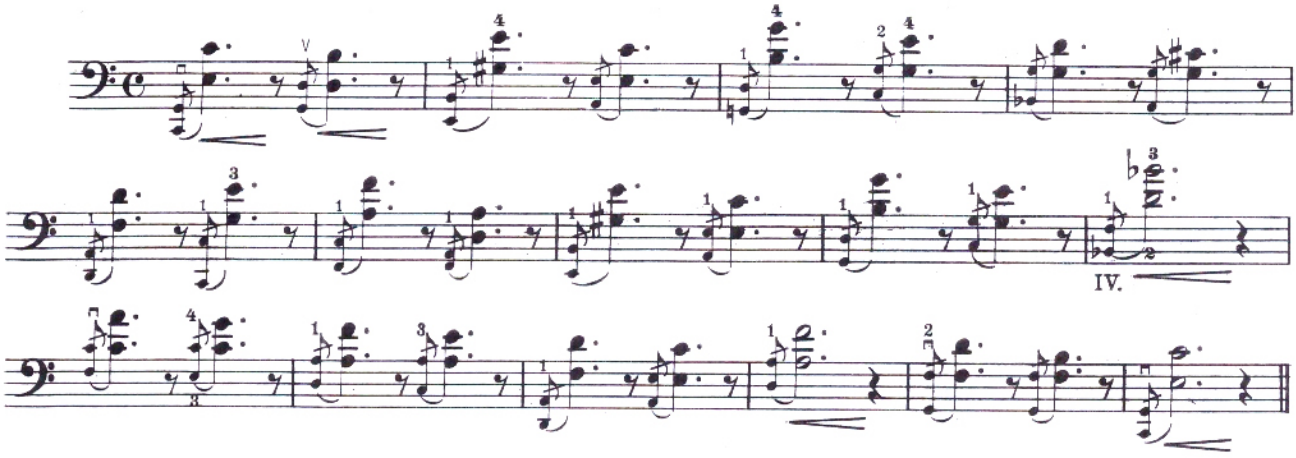


Lezione 100

ESERCIZIO RIASSUNTIVO DELLE 7 POSIZIONI



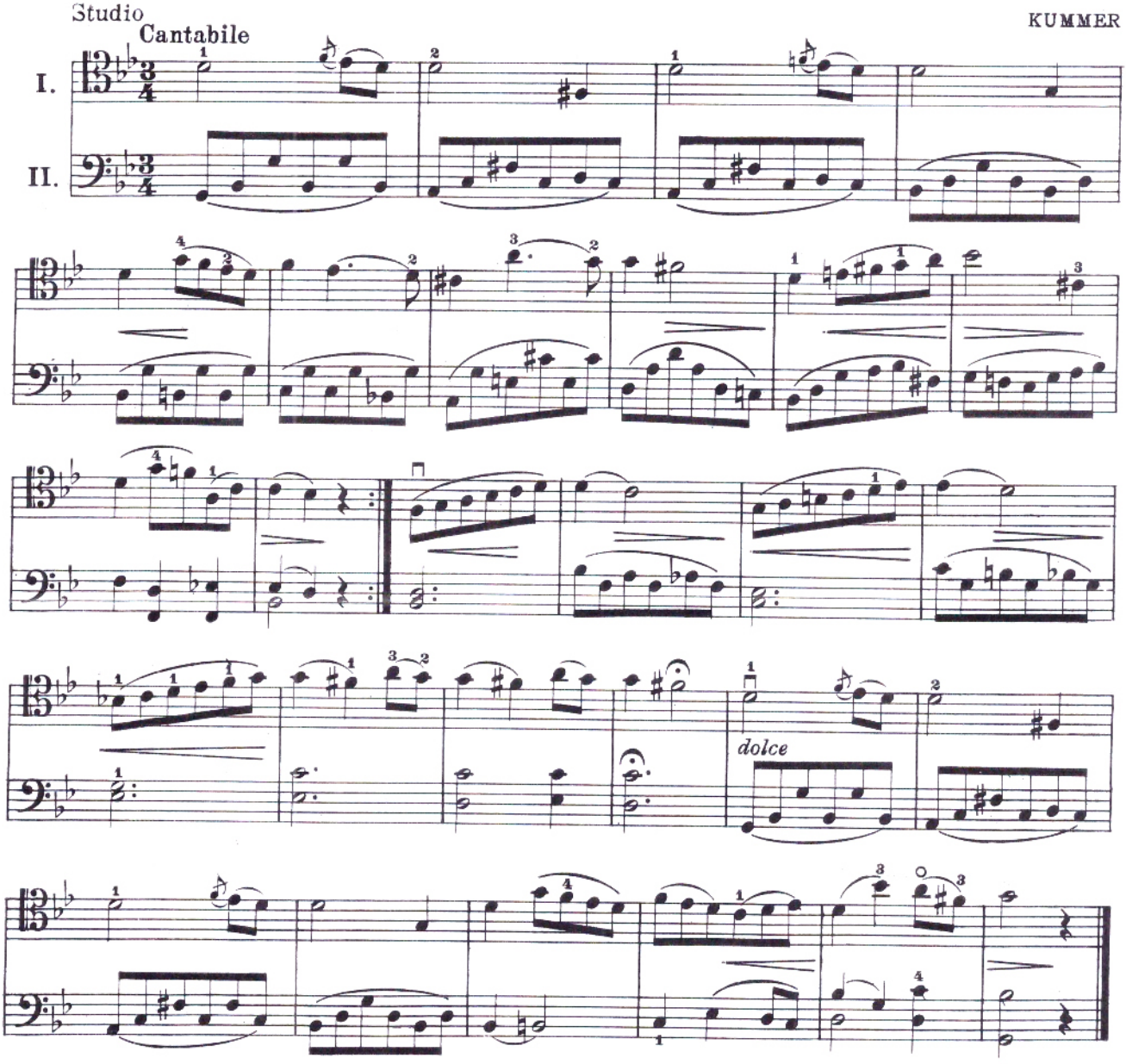
STRAPPATE



Studio

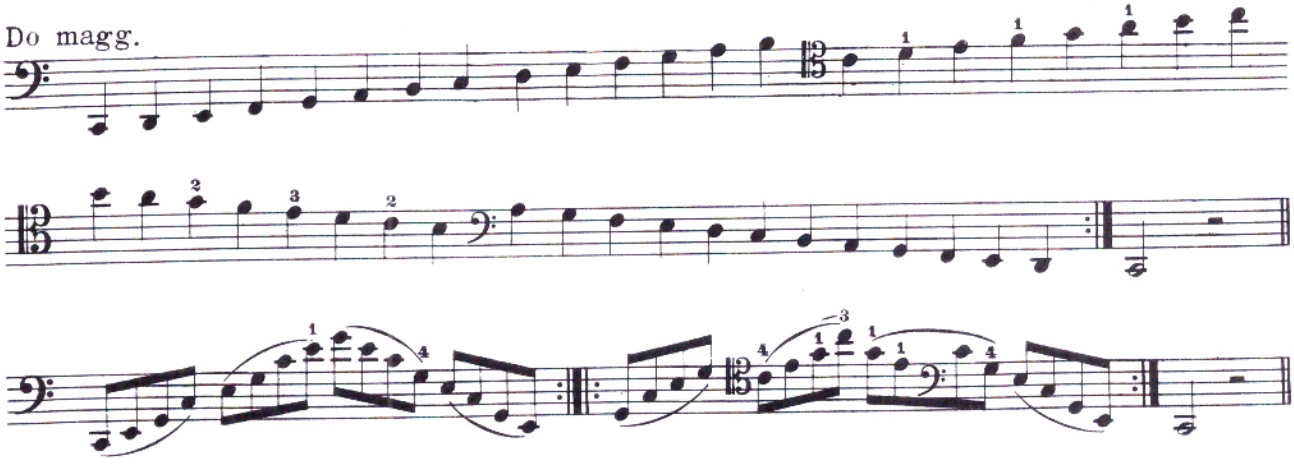
Cantabile

KUMMER

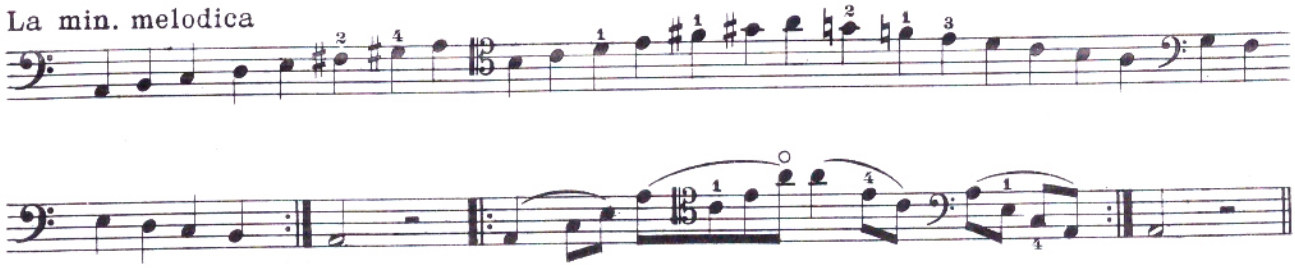


SCALE ED ARPEGGI

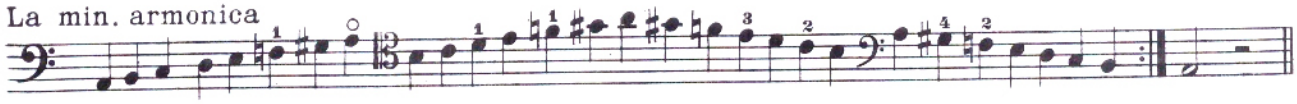
Do magg.



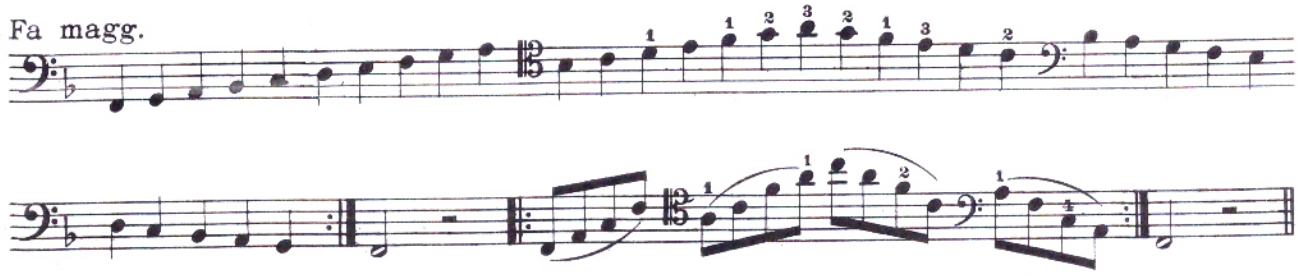
La min. melodica



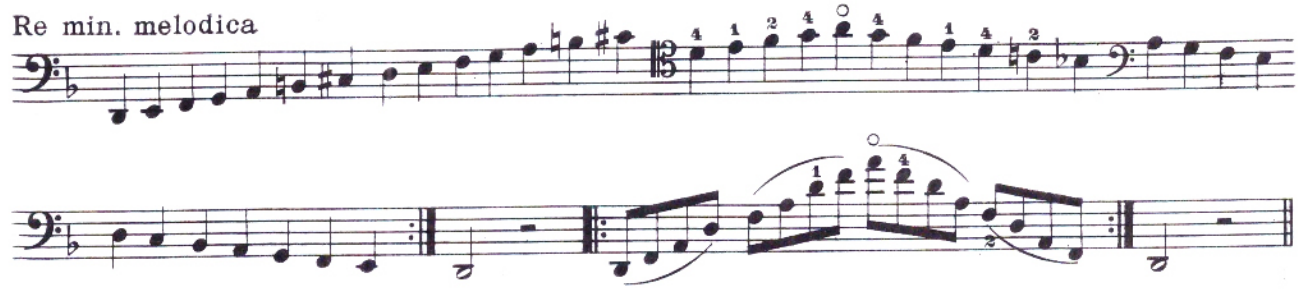
La min. armonica



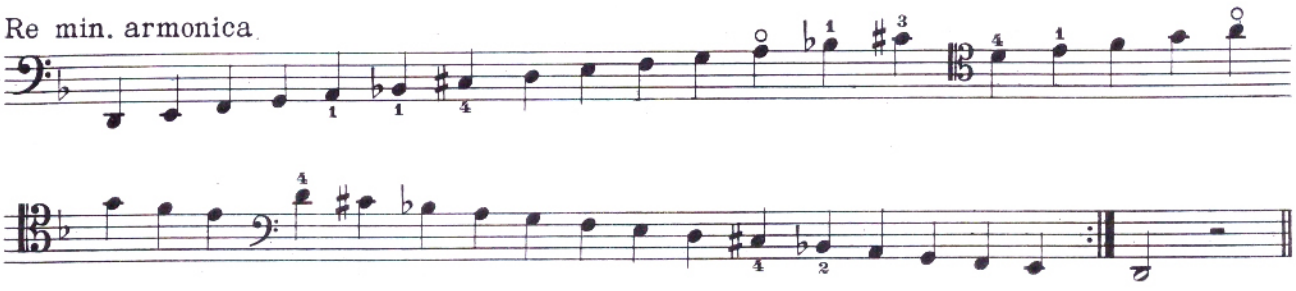
Fa magg.



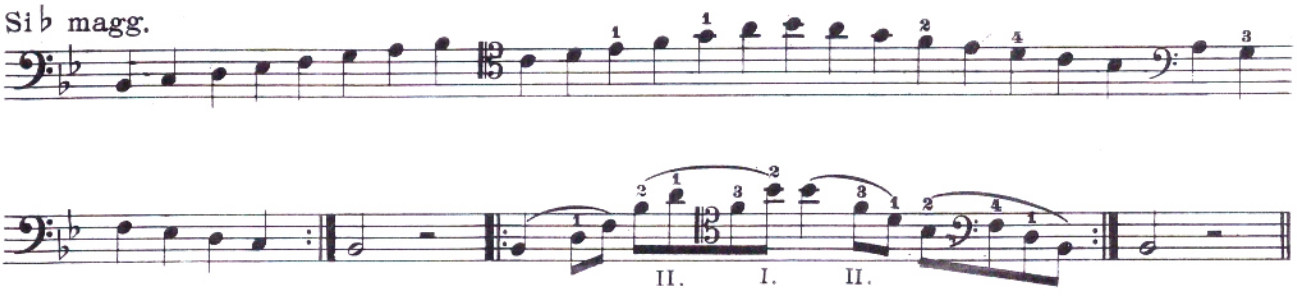
Re min. melodica



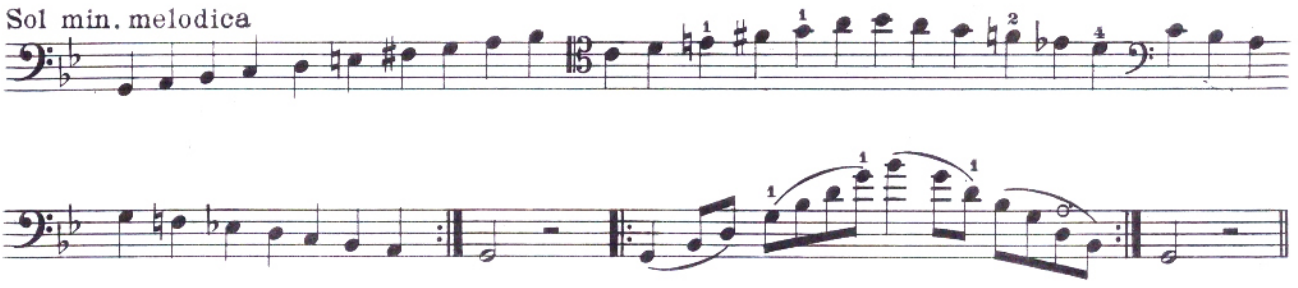
Re min. armonica



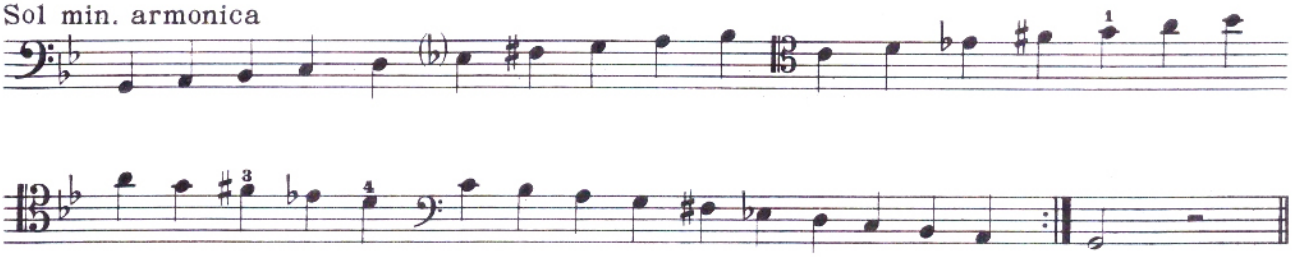
Si ♭ magg.



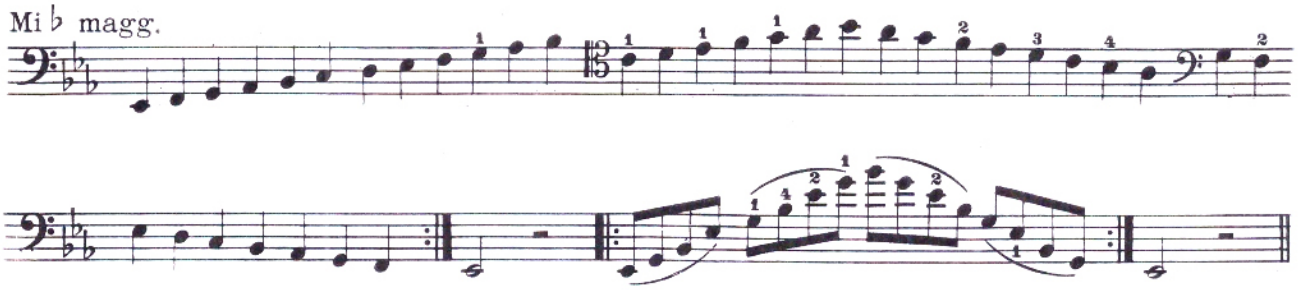
Sol min. melodica



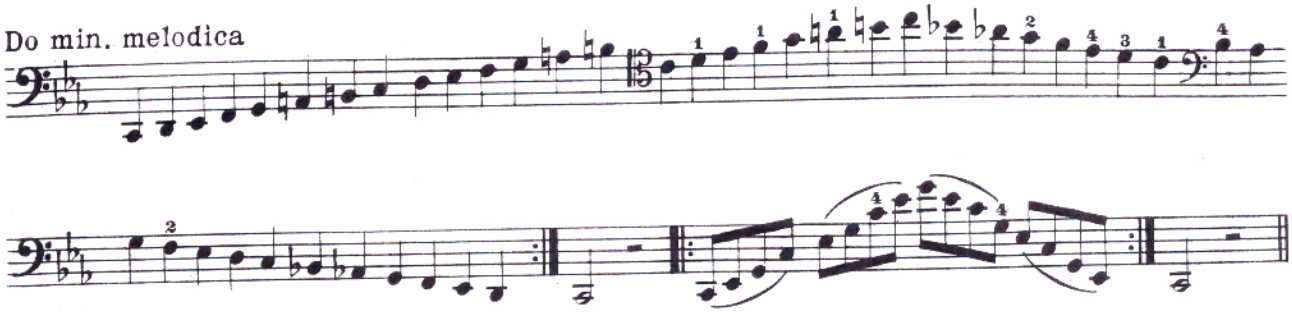
Sol min. armonica



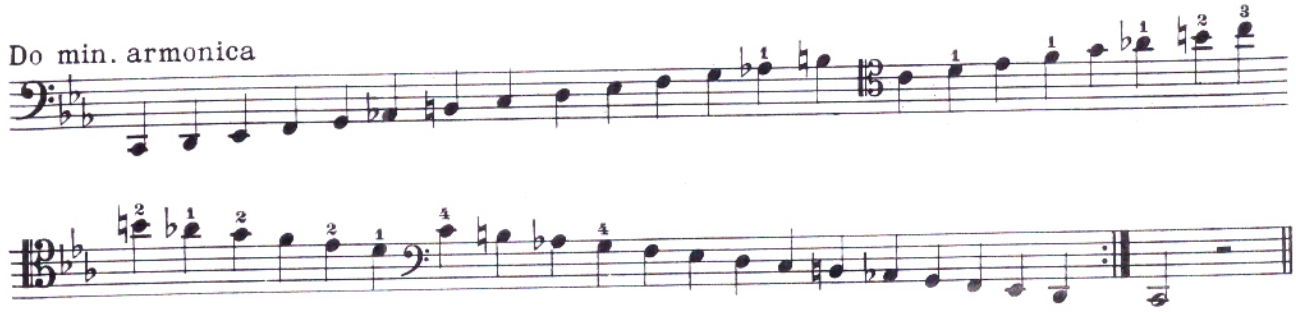
Mi ♭ magg.



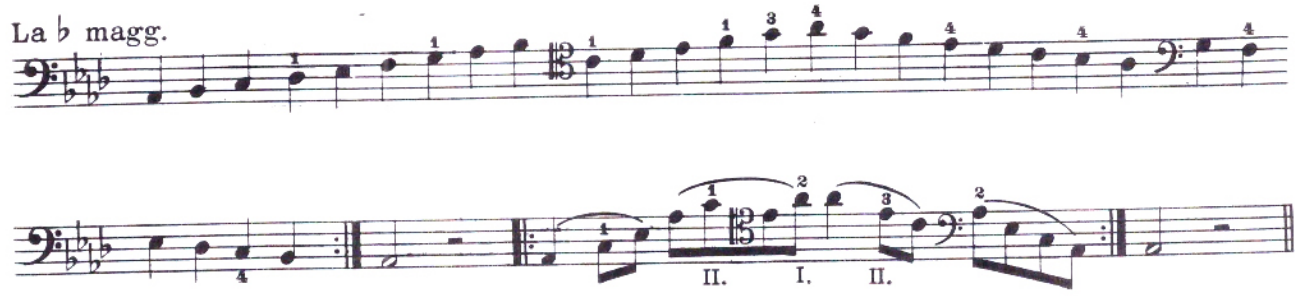
Do min. melodica



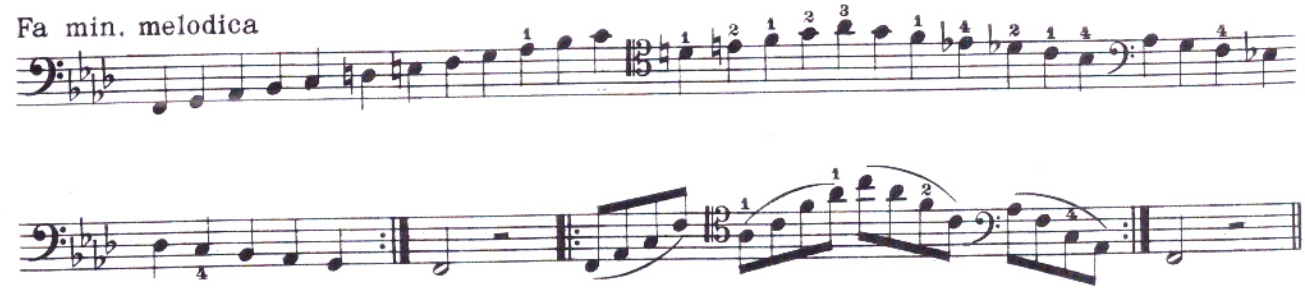
Do min. armonica



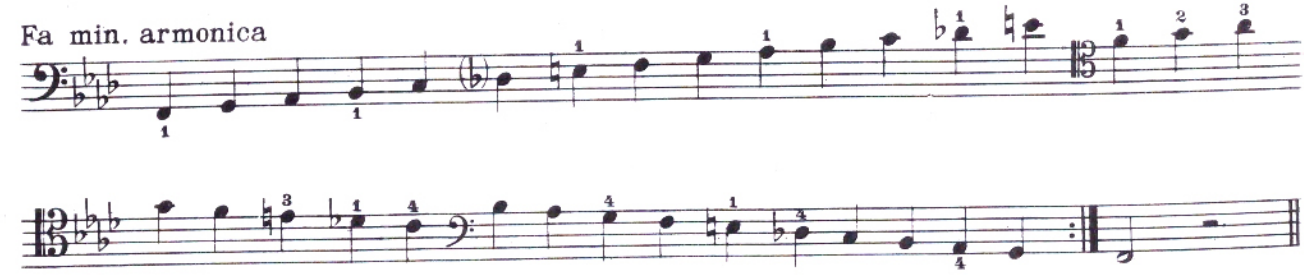
La ♭ magg.



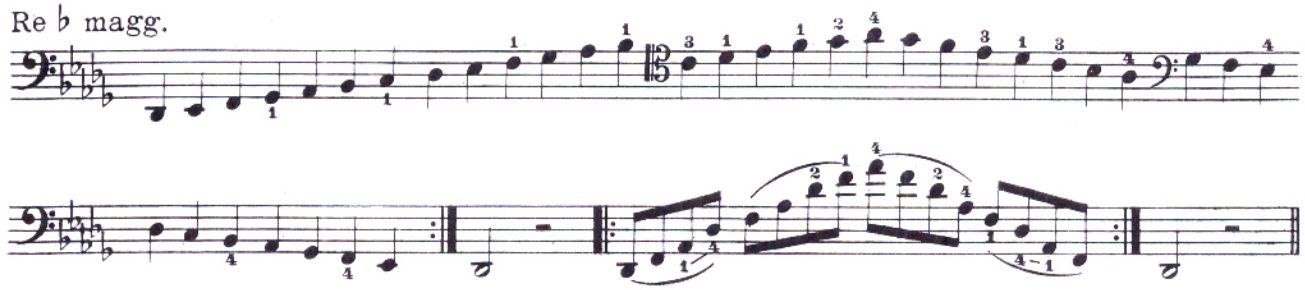
Fa min. melodica



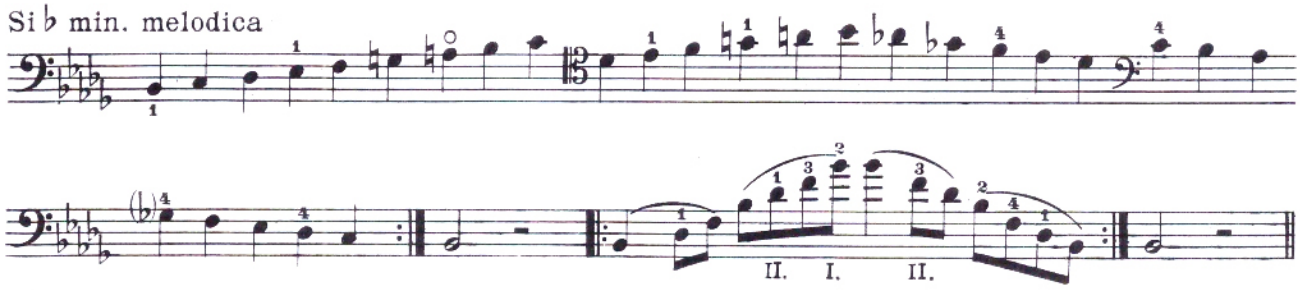
Fa min. armonica



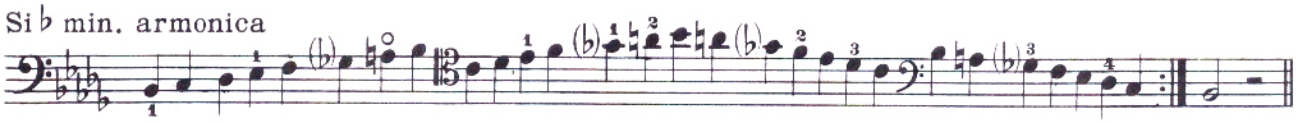
Re ♭ magg.



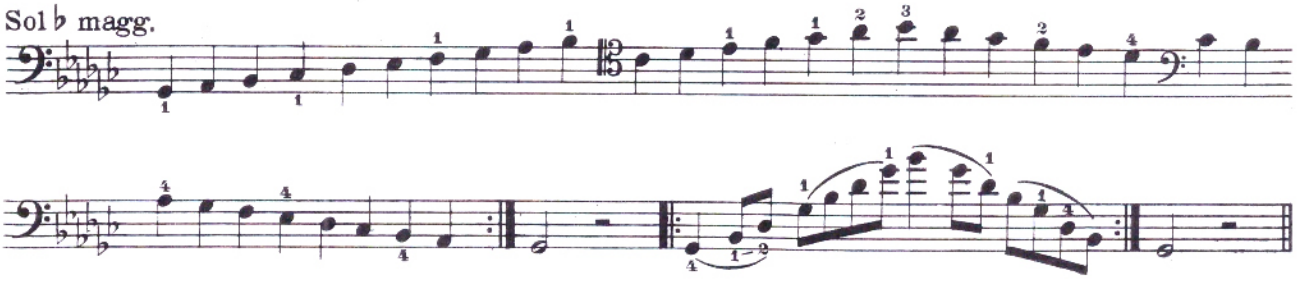
Si ♭ min. melodica



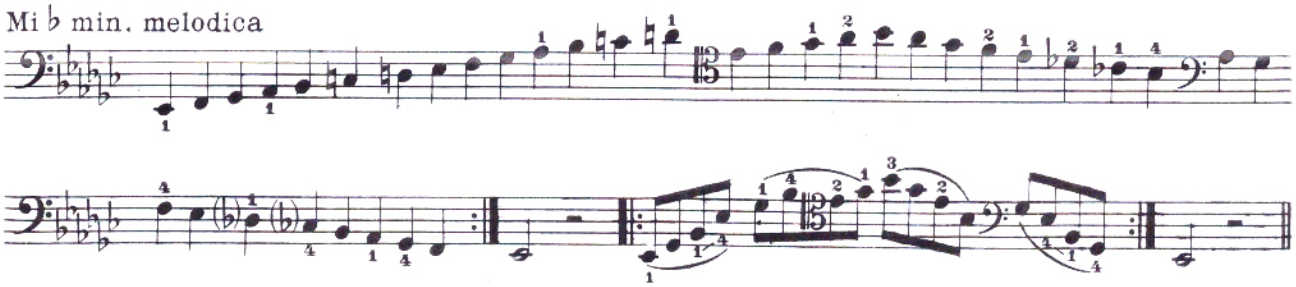
Si ♭ min. armonica



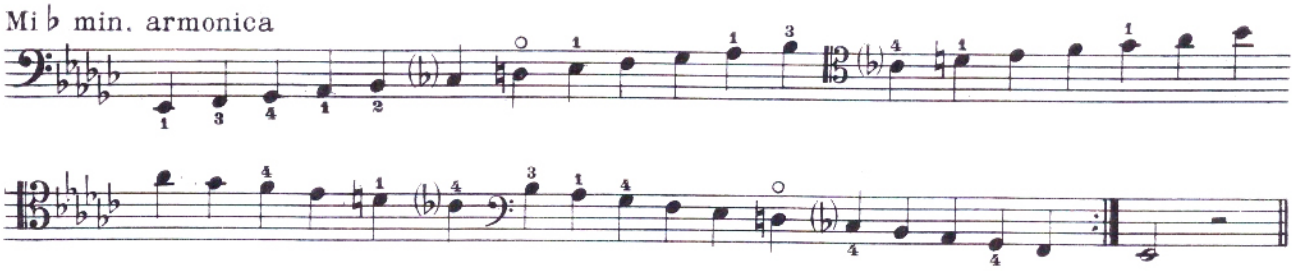
Sol ♭ magg.



Mi ♭ min. melodica



Mi ♭ min. armonica



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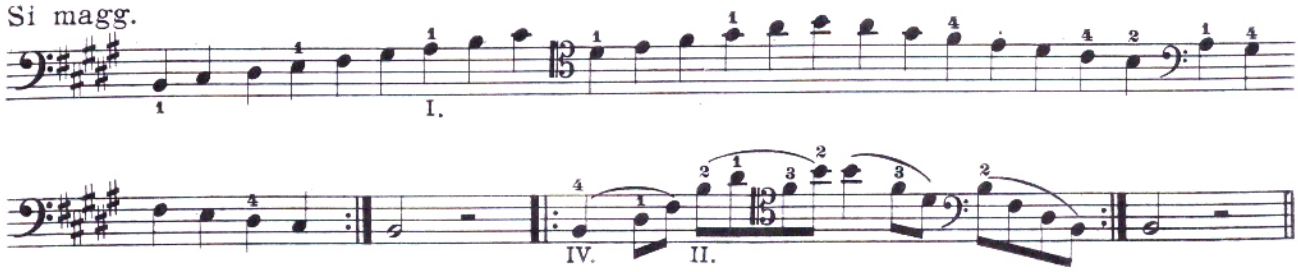

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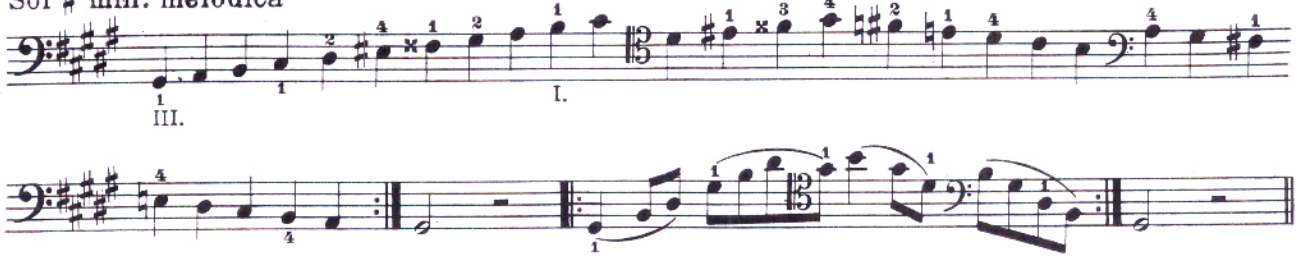

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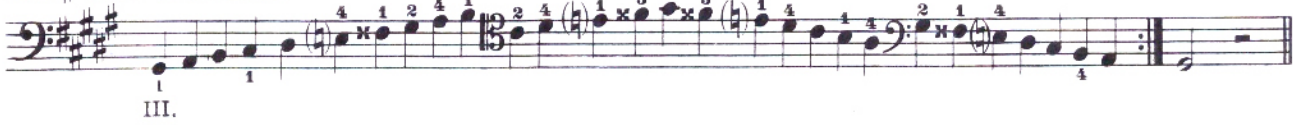

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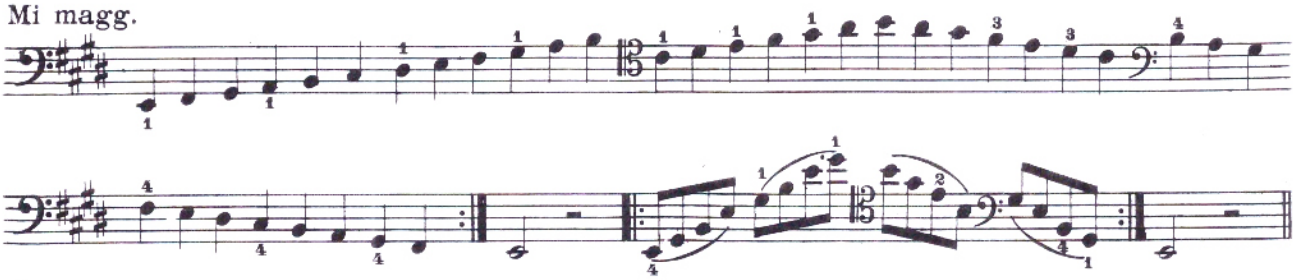

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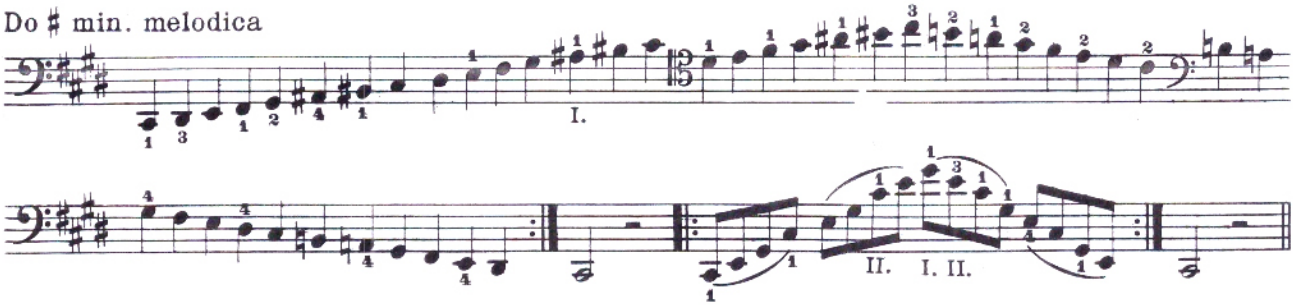

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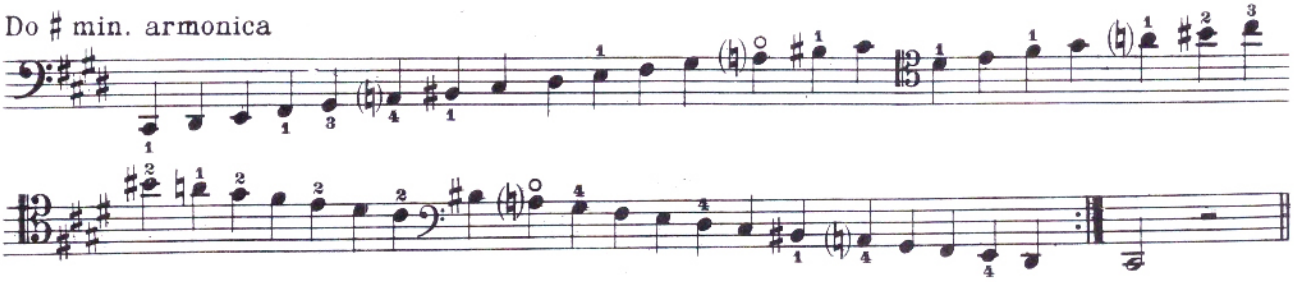

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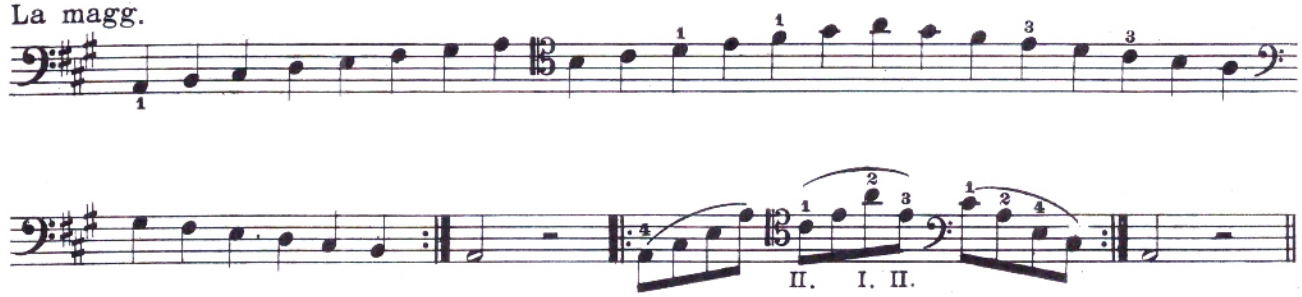
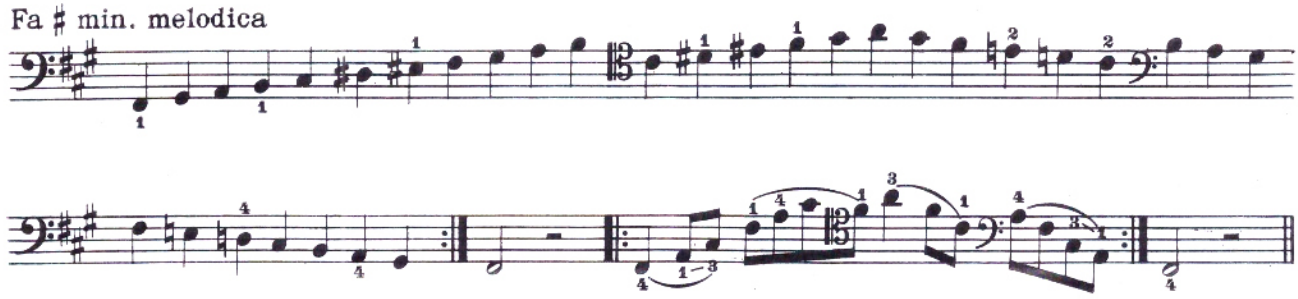


Fa ♯ min. melodica



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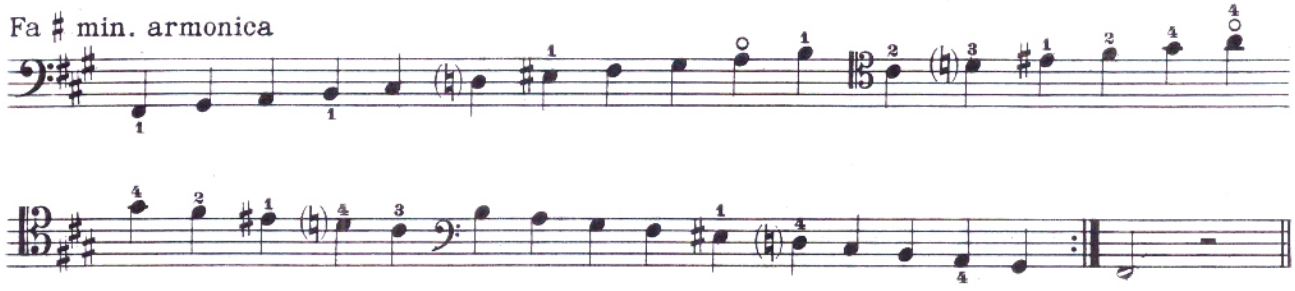

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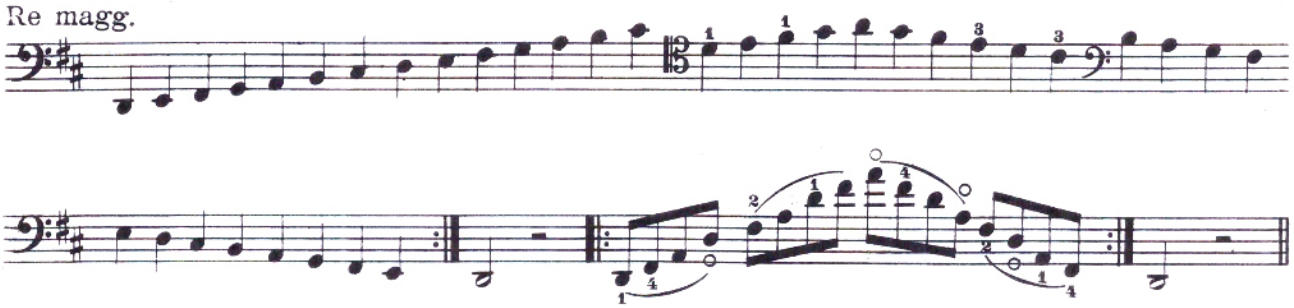
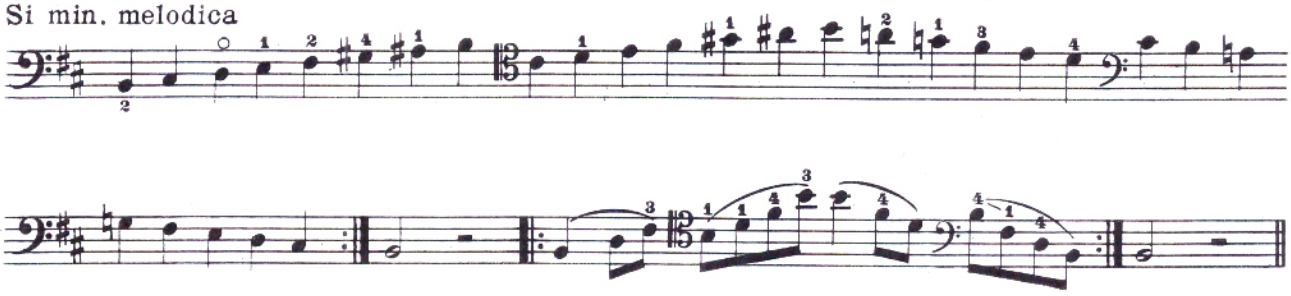


Si min. melodica



Si min. armonica

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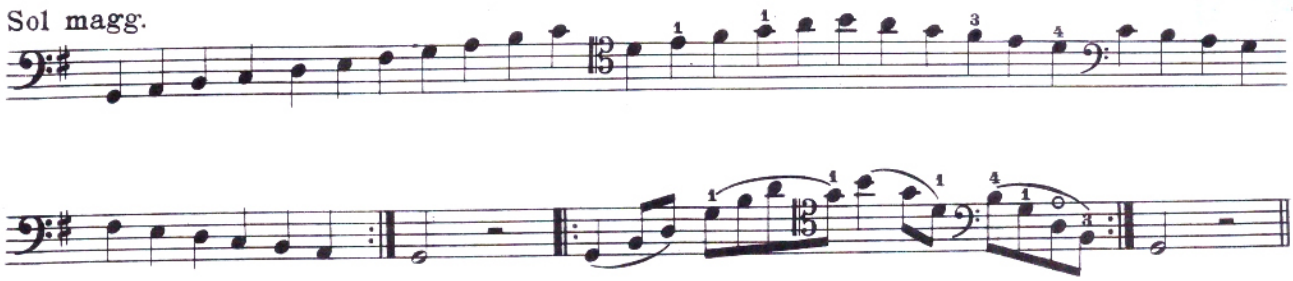

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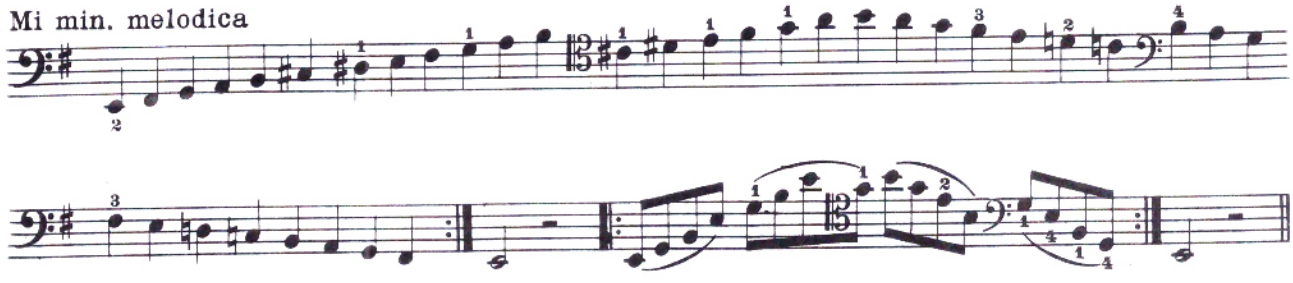
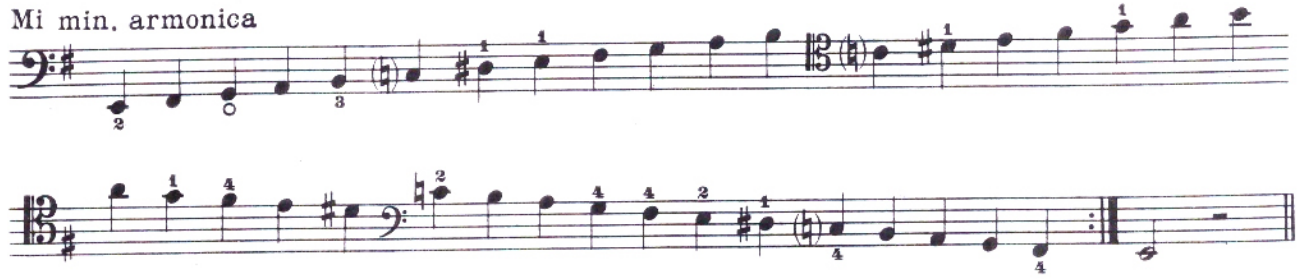
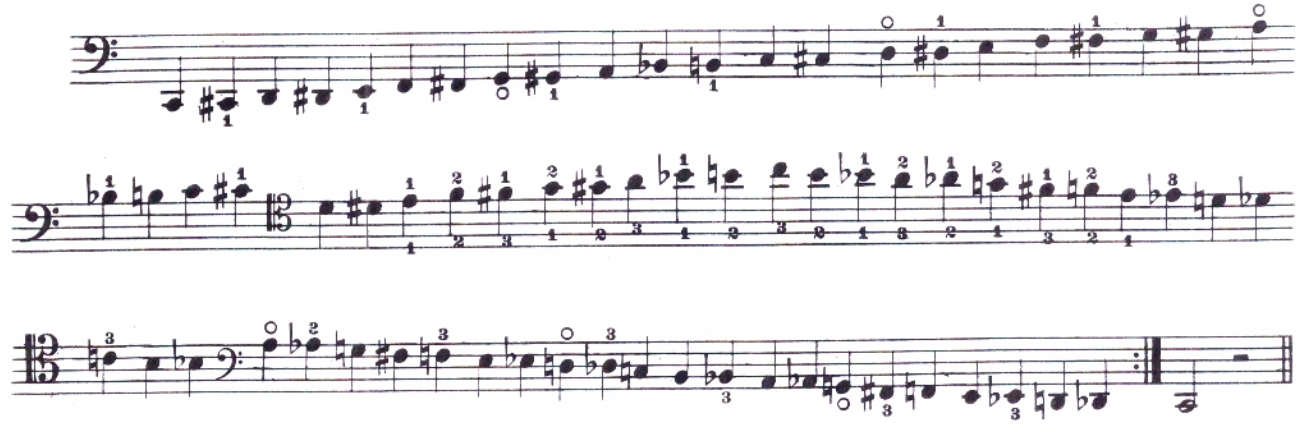


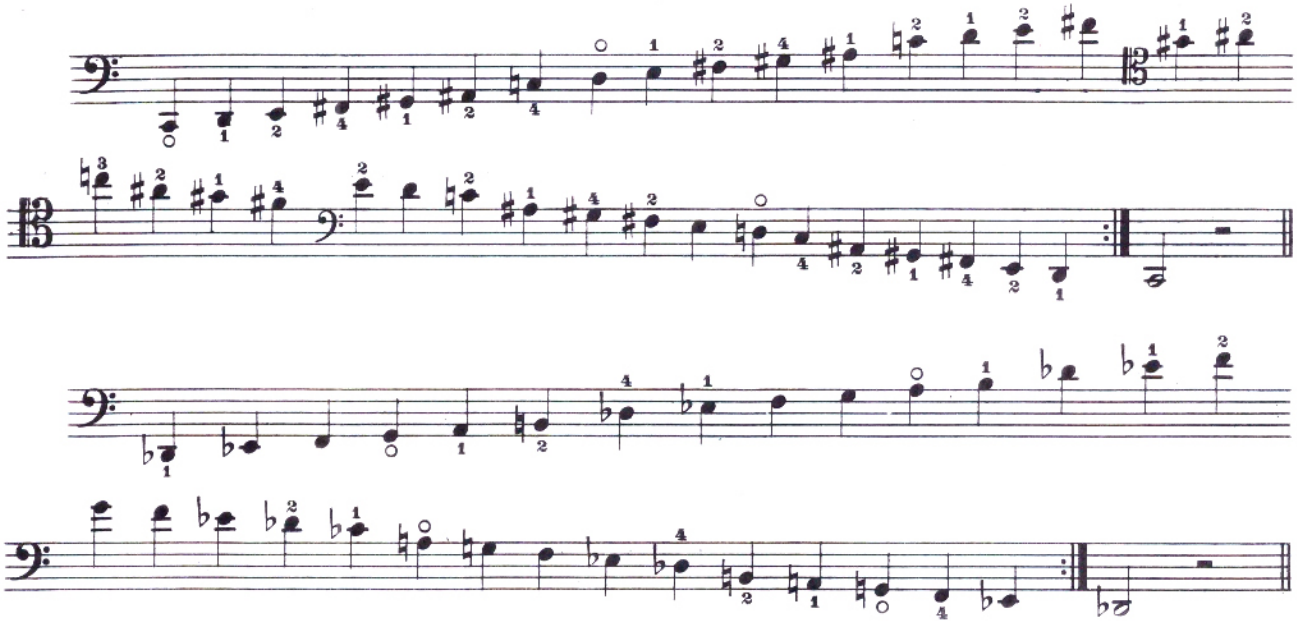
Mi min. armonica



SCALA CROMATICA



SCALA PER TONI



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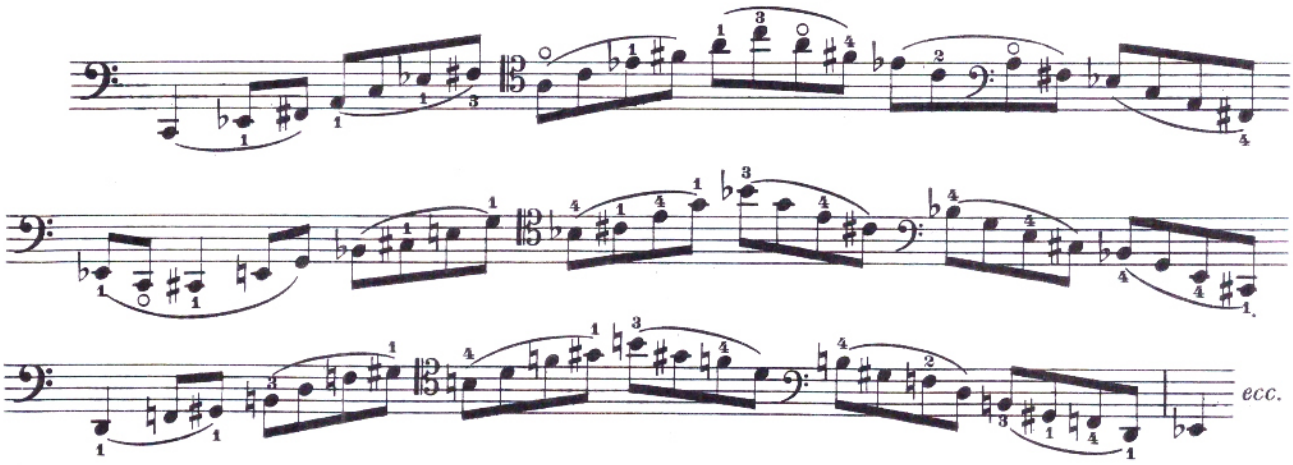

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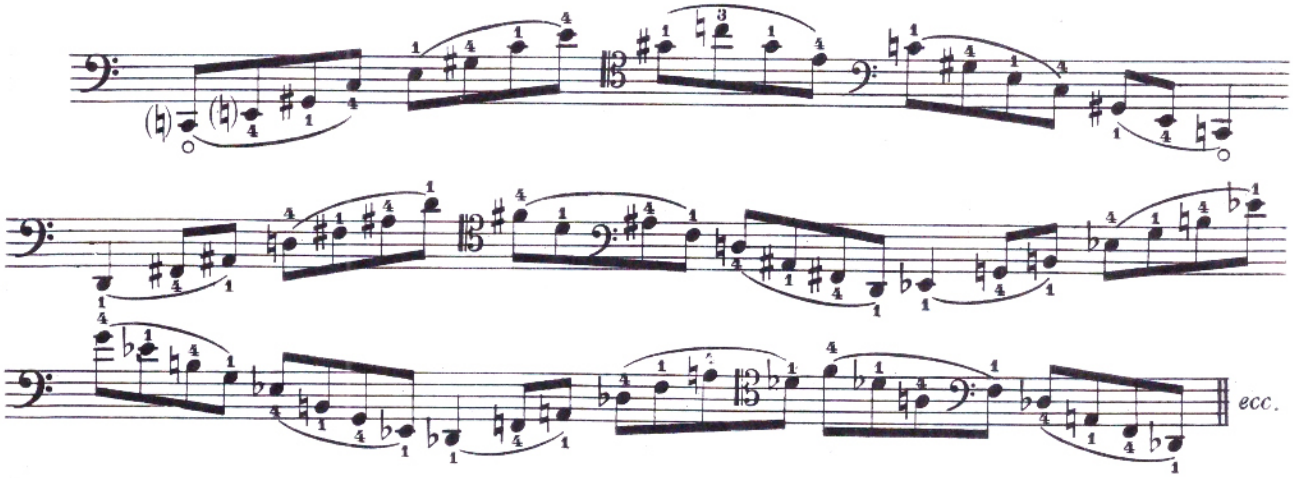

FINE DELLA II. PARTE