

*Francis Grant Cello Series*

# Fundamentals of Violoncello Technique

Volume 2

Positions II through VII

by  
**Francis Grant**

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

## Preface

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

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

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

## About the Editor

**Francis Grant** was a member of the Cleveland Orchestra during the years when it was conducted by Nikolai Sokoloff and Arthur Rodzinski. Following his retirement from active orchestral playing, he devoted his full time to teaching and the study of performance practices of early music on the cello and the viola da gamba. Solo and ensemble recitals of these instruments have rounded out a performance career that culminated in the writing and editing of numerous pedagogical works. His extensive experience in teaching has resulted in the publication of study materials that are both practical and effective in the development of young cellists.

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**LUDWIG** *Masters*  
PUBLICATIONS

2 THE SECOND POSITION  
SHORT STRETCH - MINOR THIRD

84

I  
II  
III  
IV

85

Allegretto  
W.B.

p  
cresc.  
mf  
dim.  
p

86

Allegro  
W.B.

mf  
cresc.  
f

2 1 2 4 4 3 1 3

IV dim. III II mf II

2 3 2 1 0 2 4 0 2

III II III dim. p

87

0 1 1 2 1 3 2 1 1 0 1 1 4 4 1 0 4 4 1 0

Moderato

88 L.H. mf

3 1 4 1 4 2 4 1 4 3

4 1 2 1 4 1 4 2 3 2 4 3 4 3

2 3 2 3 2 1 1 2 1 1 2 3 4 2 1 1 2 3 4 2 1 1 2 3 4 2 1

LONG STRETCH - MAJOR THIRD

89 I II III IV

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 2 1 1 2 3 4 2 1

Andante

90 W.B. mf

2 1 4 4 2 2 2 4 2 2

2 4 (b) 2 2 3 4 4 4 2 2

mf dim. p

Andante con moto

W.B. 1

91

Musical score for measures 91-94. The score is written for piano in 3/8 time with a key signature of one flat. It consists of four systems of grand staff notation. The first system (measures 91-92) starts with a piano (*p*) dynamic and includes fingering numbers 1, 2, 3, 4. The second system (measures 93-94) includes a crescendo (*cresc.*) dynamic. The third system (measures 95-96) starts with a forte (*f*) dynamic and includes a decrescendo (*dim.*) dynamic. The fourth system (measures 97-98) starts with a piano (*p*) dynamic, includes a crescendo (*cresc.*) dynamic, and ends with a forte (*f*) dynamic. The notation includes various note values, slurs, and articulation marks.

92

Musical score for measures 92-95. This section features more complex rhythmic patterns and includes detailed fingering instructions. The first system (measures 92-93) shows a sequence of notes with fingering numbers 2, 1, 1, 2, 4, 1, 2, 2, 1, 1, 4, 1, 4, 1. The second system (measures 94-95) includes fingering numbers 0, 1, 1, 2, 1, 1, 1, 1, 0, 2, 1, 4, 1, 4, 1, 4, 1, 4, 3, 3, 3, 3, 2, 3, 4, 3, 4, 3, 4, 3, 4, 3. The third system (measures 96-97) includes fingering numbers 2, 4, 2, 4, 0, 1, 1, 1. The notation includes slurs, ties, and repeat signs.



TECHNICAL SUPPLEMENT

The following finger drills should be played on all strings.

A

B

C

D

The image displays four sets of musical notation, labeled A, B, C, and D, for technical finger drills. Each set consists of two staves of music. The notation includes various fingerings (0, 1, 2, 3, 4) and slurs, indicating specific techniques for playing on all strings. The drills are presented in a sequence, with each set occupying a distinct vertical space on the page.

The image displays a musical score for guitar, organized into two main sections, E and F. Section E is the upper portion of the page, while Section F is the lower portion. Each section begins with a single staff of music, likely representing the guitar's treble clef, followed by several staves of music in the bass clef. The notation includes various musical symbols such as notes, rests, and accidentals, along with specific fingering instructions (e.g., 1, 2, 3, 4, 0) placed above or below the notes. Section E features a series of chords and melodic lines with fingerings like 1 2, 1 2 3 4, and 0 1 2 3. Section F is more complex, involving many chords and melodic lines with fingerings such as 1 2 3 4, 1 2 3 4 1 2 3 4, and 0 1 2 3 1 2 3 0 1 2 3 1 2 3 0 1. The score concludes with a final staff in the bass clef containing the fingerings 2 3 1 2 3 0 1 2 3 1 2 3 4 and 1 1 4 2 1 4 2 4 1 0 0.

MAJOR AND MELODIC MINOR SCALES IN TWO OCTAVES

C MAJOR

A MINOR

G MAJOR

E MINOR

D MAJOR

B MINOR

A MAJOR

F# MINOR

E MAJOR

C# MINOR

B MAJOR

G# MINOR

Detailed description of the musical score: The page contains twelve staves, each representing a different scale. Each staff begins with the scale name and a key signature. The scales are: C Major (no sharps or flats), A Minor (no sharps or flats), G Major (one sharp: F#), E Minor (no sharps or flats), D Major (two sharps: F#, C#), B Minor (two sharps: F#, C#), A Major (three sharps: F#, C#, G#), F# Minor (three sharps: F#, C#, G#), E Major (three sharps: F#, C#, G#), C# Minor (three sharps: F#, C#, G#), B Major (three sharps: F#, C#, G#), and G# Minor (three sharps: F#, C#, G#). Each scale is written in bass clef with a common time signature (C). The scales are presented in two octaves. Fingerings are indicated by numbers 1-4 above the notes. Positions are indicated by Roman numerals I-IV below the notes. The scales are: C Major (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0); A Minor (1, 1, 0, 1, 1, 3, 1, 2, 3, 2, 1, 3, 1, 2); G Major (0, 0, 0, 1, 3, 4, 4, 4, 4, 4, 4, 4); E Minor (2, 4, 0, 1, 3, 1, 3, 4, 1, 2, 0, 1, 1, 3, 4, 2, 2); D Major (1, 2, 4, 1, 2, 4, 1, 3, 1, 3); B Minor (2, 4, 0, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 3, 4, 2, 1, 3, 4, 0); A Major (1, 2, 4, 1, 2, 4, 1, 3, 1, 3, 1, 2, 3, 3, 1, 3, 1); F# Minor (1, 3, 4, 1, 2, 4, 1, 2, 0, 1, 3, 1, 3, 4, 2, 1, 3, 4, 4, 4, 4); E Major (1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 3, 4, 4, 4, 4, 4, 4); C# Minor (1, 3, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 3, 4, 2, 0, 4, 1, 4, 1, 4, 3, 4, 3); B Major (1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 2, 3, 4, 4, 4, 4, 4); G# Minor (1, 3, 4, 1, 2, 4, 1, 2, 4, 1, 2, 4, 1, 3, 4, 2, 1, 4, 2, 1, 4, 3, 1, 4, 3).

F MAJOR

4 1 3 4 4

D MINOR

1 1 3 4 2

Bb MAJOR

2 1 2 4 1 2 3 4 2

G MINOR

0 1 3 4 2 1 4

Eb MAJOR

2 0 1 2 4 1 3 4 4 2

I 1 2 3

C MINOR

0 0 0 0 1 2 1 4 4 0

Ab MAJOR

1 2 2 1 2 1 3 4 4 3 1 4 3 1 2

II I II III

F MINOR

4 0 1 1 2 1 4 3 4 2 2

II I II III

Db MAJOR

1 1 1 1 1 3 4 4 4 4 4

III II I II III IV

Bb MINOR

1 3 4 1 0 1 2 4 1 2 3 4 4 4 4

II

Gb MAJOR

1 2 4 1 2 4 1 2 4 1 2 4 1 3 4 4 4 4 4

III II I II III IV

Eb MINOR

1 3 4 1 0 1 1 3 4 4 4 4 4

III II III IV