PRACTICAL

TUTOR

for the

Violoncello

NEW EDITION, REVISED & ENLARGED.

OTTO LANGEY.

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BY HAWKES & SON.

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295 REGENT STREET, LONDON, W.1.

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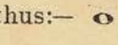
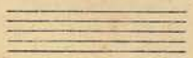
RUDIMENTS OF MUSIC.

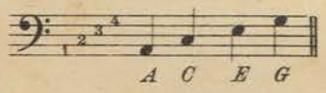
Before the student can commence to play on any instrument, it is necessary that he should be acquainted with the rudiments of Notation.

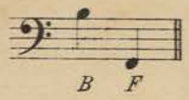
The musical signs which indicate pitch and duration of a musical sound, are called Notes, figured thus:—  .

They are named after the first seven letters of the alphabet; A B C D E F G and are written on, between, above or below five parallel lines:—  called the *STAVE*, the names of the notes are determined by *CLEFS*, placed on different lines.

There are three clefs used for the Violoncello:—the Bass or F clef. the Tenor or C clef. and the Treble or G clef.

The names of the notes in the Bass-clef, on the five lines are:—

in the four spaces are:— 

and immediately above and below the lines are:— 

These eleven notes being too limited, and in order to signify higher and lower sounds, leger-lines have to be added above and below the stave.

The notes of the leger-lines above the stave are:—

The notes of the leger-lines below the stave are:—

The Notes of the Tenor-clef are given on page 37.
The Notes of the Treble-clef are given on page 61.

DURATION OF NOTES.

Notes may be of long or short Duration, which is shown by their peculiar form:—

a Semibreve or Whole-note. *Minim. (Half-note.)* *Crotchet. (Quarter-note.)* *Quaver. (Eighth-note.)* *Semi-quaver. (Sixteenth-note.)* *Demi-semi-quaver. (Thirtysecond-note.)*

Several of the latter three specimens combined may also be written:—

Quavers or Eighths. *Semi-quavers. (Sixteenths.)* *Demi-semi-quavers. (Thirtyseconds.)*

THE RELATIVE VALUE OF NOTES.

ONE SEMIBREVE or WHOLE-NOTE
IS EQUAL TO

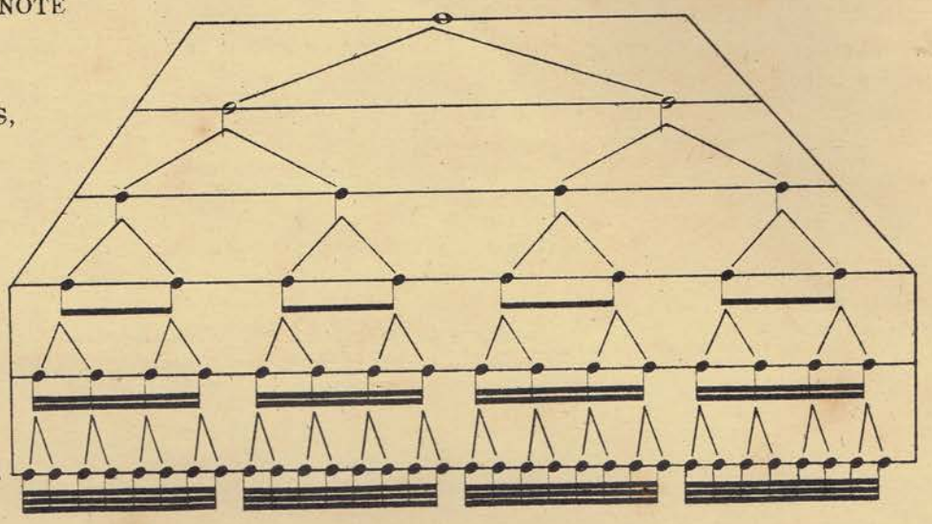
2
MINIMS, or HALF-NOTES,

or 4
CROTCHETS,
(Quarter-notes.)

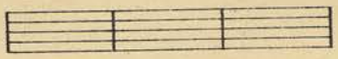
or 8
QUAVERS,
(Eighths.)

or 16
SEMI-QUAVERS,
(Sixteenths.)

or 32
DEMI-SEMI-QUAVERS.
(Thirtyseconds.)

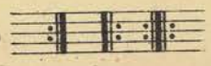


BARS.

Every piece of music is divided into equal MEASURES or portions of TIME, by vertical lines, called BARS:— 

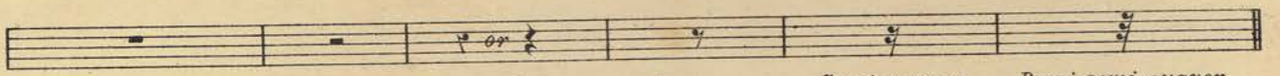
every bar must contain a certain number of notes regulated by the FIGURES, which always follow the *signature.*

A DOUBLE-BAR is used to denote either a part, or the whole of a composition, and when Dots are added, the part on the same side as the dots,

is *Repeated.* (i. e. played again.) 

RESTS.

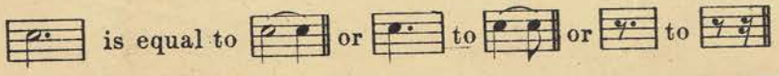
Instead of a note, a *Rest* of an equal value may be used, to complete the measure.

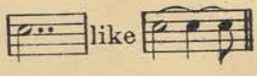


Rest for a Semibreve or Whole-note.	*Minim. (Half-note.)*	*Crotchet. (Quarter-note.)*	*Quaver. (Eighth-note.)*	*Semi-quaver. (Sixteenth-note.)*	*Demi-semi-quaver. (Thirtysecond-note.)*

DOTS.

A *DOT* placed after any note increases its value *one half,* Thus:—

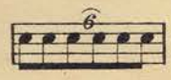
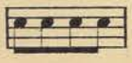


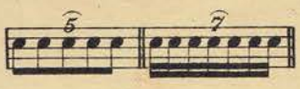
Two Dots placed after a note increase its value one half and a quarter, or 

TRIPLETS, DOUBLE TRIPLETS AND GROUPS.

Triplets are marked by a $\widehat{3}$ being put over a group of three notes. Double Triplets are marked by a $\widehat{6}$ being put over a group of six notes. That means:—

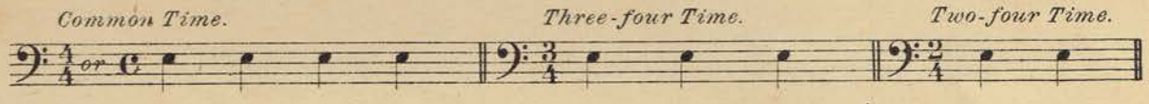
Three Crotchets marked thus must be played in the same time as two Crotchets

not so marked; or six Quavers  like four Quavers  not so marked.

There are also groups of  and notes.

TIME OR MEASURE.

In order to know how many parts of a Semibreve or Whole-note each bar contains, figures are placed at the beginning of every piece of music:—

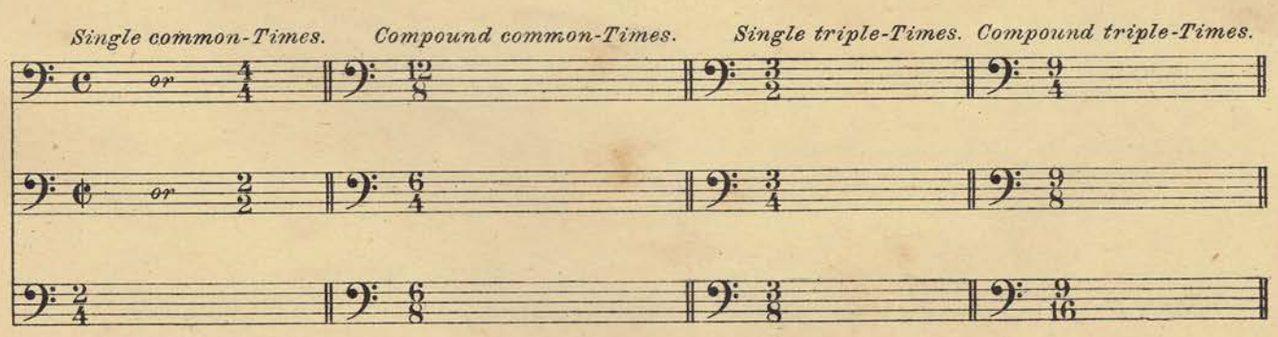


Contains four crotchets or the same value in longer or shorter notes or rests and four (1, 2, 3, 4,) have to be counted in a bar.

Contains three crotchets or the same value of longer or shorter notes or rests, and three (1, 2, 3,) have to be counted in a bar.

Contains two crotchets, two (1, 2) have to be counted.

A TABLE OF TIMES.



When a line is drawn through the **C** thus **¢** it indicates that *Two* beats only must be counted in a bar. This time is often incorrectly termed *Alla Breve.*

SCALES EXPLAINED.

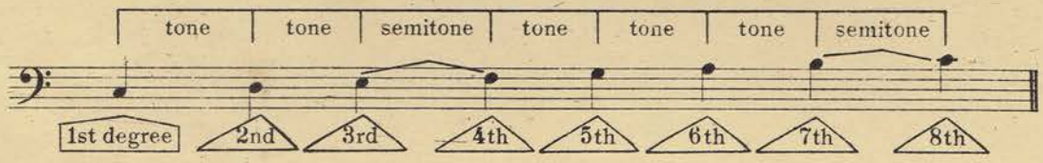
The ladder-like succession of eight sounds, starting from any note and ascending or descending by tones and semitones in regular order, is called a *Scale* and each note of a Scale is called a *Degree*.

Between these eight degrees there are seven intervals or distances, five of which are whole tones and two semitones.

There are two principal kinds of Scales, termed *Major* and *Minor*, whose ascension or descension is diatonical (i.e. in tones and semitones,) and a third kind, whose ascension or descension is chromatical (i.e. in semitones.)

For the present, only the *Major* scale will be treated upon. In the *Major* scale the semitones are placed between the third and fourth, and the seventh and eighth degrees of the scale.

DEGREES.



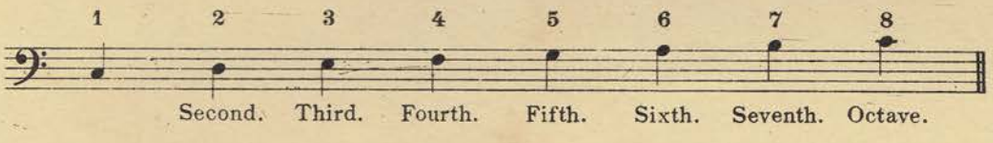
Each diatonic scale derives its name, from the name of the note on the first degree—or the *root*.

There are twelve major and twelve minor scales; but not to burden the student with their combinations, only the scale of C major will be used for the present.

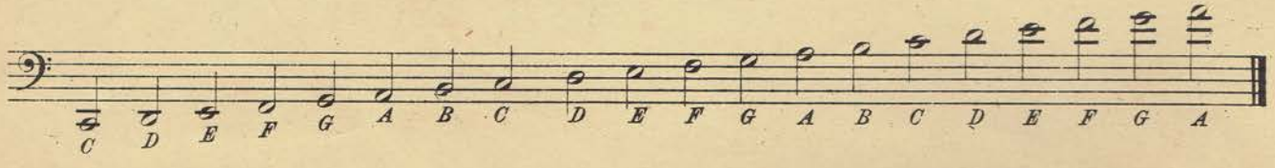
The distance from one note to another is called an *Interval*. Two notes placed in the same degree do not produce any interval, they are said to be in *Unison*.

The intervals are named:—The Second, the Third, the Fourth, the Fifth, the Sixth, the Seventh and the Octave.

INTERVALS.



For the first exercises the Bass-clef will only be used. A Table of two and a half Octaves of Bass-notes is here given, which the student must commit to memory.



GENERAL INSTRUCTIONS.

MANNER OF HOLDING THE VIOLONCELLO.

The performer should sit well forward on his seat, with the left foot in advance of the right; both feet turned outwards. The instrument should be placed between the legs with the lower edge of the back on the calf of the left leg and the edge of the belly on the calf of the right leg. The upper part should incline to the body and towards the left shoulder. The instrument must rest entirely in this position without the assistance of the left hand, and high enough, so as to prevent the bow touching the knees. An End-pin should be used for this purpose.

THE POSITION OF THE LEFT HAND AND ARM.

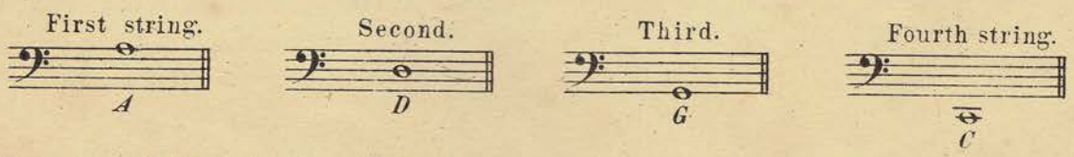
The fore-part of the thumb must be placed at the back of the neck of the instrument, opposite the space between the first and second fingers. The wrist to be held at a little distance from the neck, so that the first joints of the fingers may be perpendicular to the strings the fingers being a little rounded. The nails should be kept closely pared, in order that the touch may be full and decided. The fingers should fall on the strings like hammers. The arm should be held in the most natural position, neither raising the elbow in the air, nor placing it against the edge of the instrument.

MANNER OF HOLDING AND USING THE BOW.

The Bow must be held near the nut between the point of the thumb and the joint of the first finger, The second finger should sligthly touch the hair, the third finger close to it and the first joint of the little finger must be placed near the nut. The fingers should not be cramped but a slight pressure observed with the thumb and first finger. The Bow should be drawn parallel with the bridge across the strings. The wrist must be curved outwards when playing on the upper strings and reversed for the lower. By playing too close to the bridge a coarse or reedy tone is produced, but towards the fingerboard, the tone is more soft and mellow. Two inches from the bridge will give a medium quality. Good Resin should be used for the hair of the bow.

TUNING.

The violoncello has four strings. The strings are called open, when not pressed against the fingerboard. Their names are:–



A, being tuned first to the pitch of a proper tuning fork: *D* next, then *G* and finally *C*. In the beginning the help of a piano will assist the tuning of the lower strings, but after some practice the student will soon get used to the peculiar sound of the fifth (i. e.) the interval from one string to another. The bow then should strike two strings together.

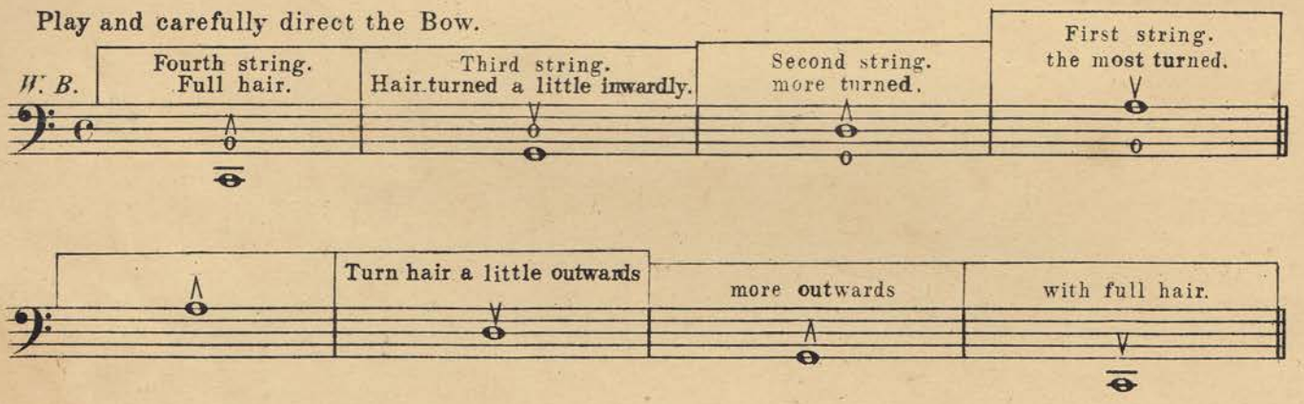
ABBREVIATIONS FOR THE DIVISION OF THE BOW.

W. B. Whole Bow
H. B. Half Bow
Sh. St. Short Strokes
M. B. Middle of the Bow
P. Point of the Bow
N. Near the nut
∧ or ⊓ Down Bow
∨ Up Bow

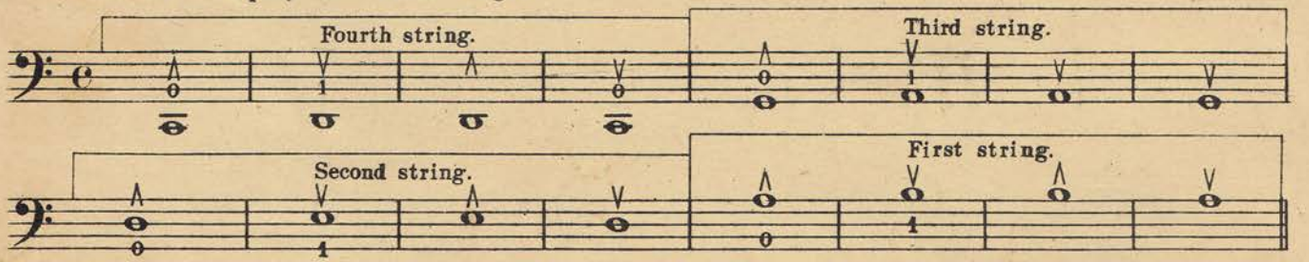
MARKS FOR FINGERING.

The open strings are indicated by **0**.
The fingers are marked with numbers **1** for the first. **2** second **3** third and **4** for the fourth finger.
The thumb is marked thus:- **+**

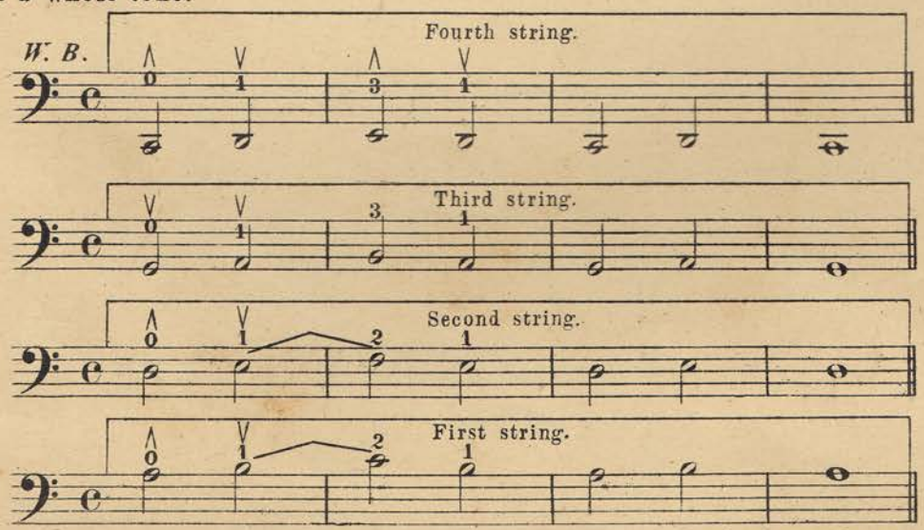
Play and carefully direct the Bow.



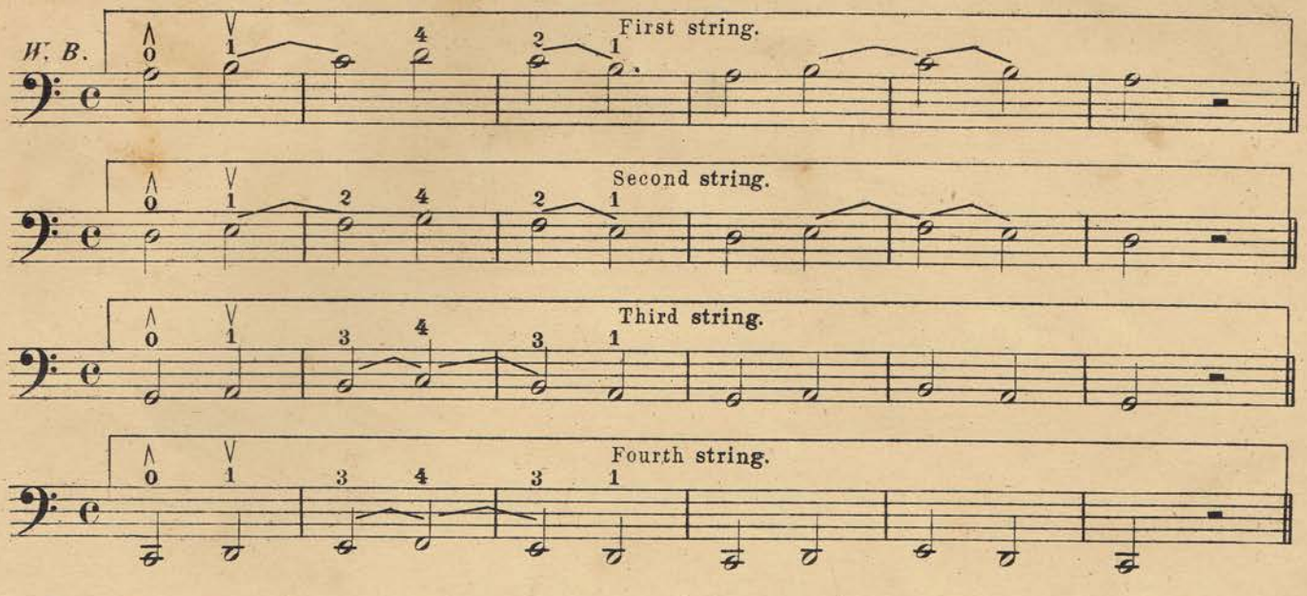
EXERCISE to employ the first finger.



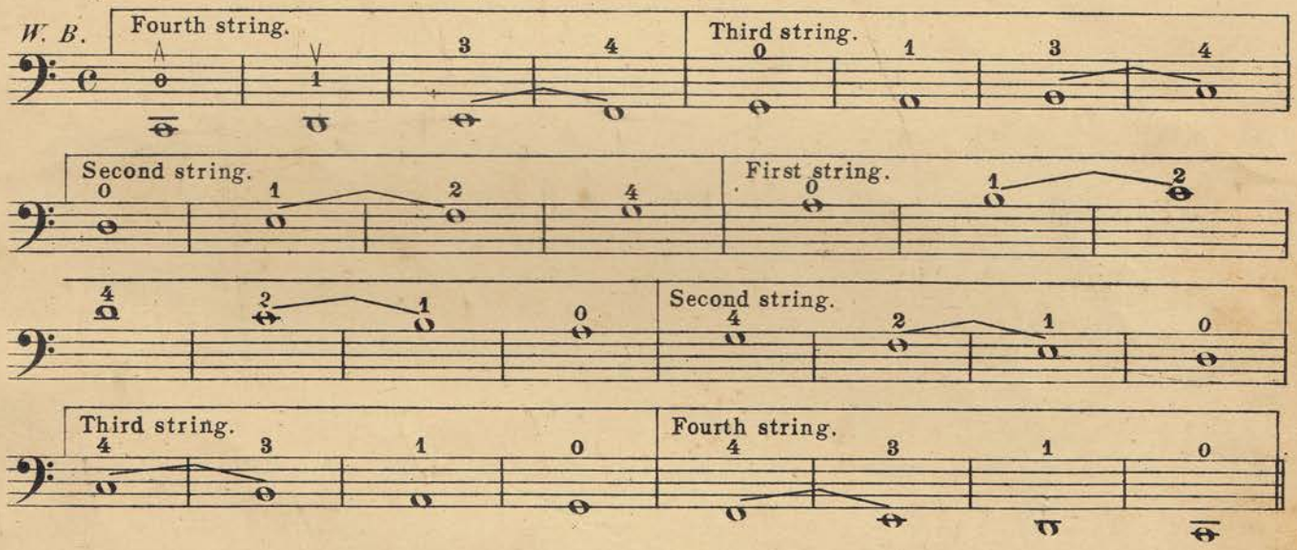
EXERCISES to employ the 1st 2nd and 3rd fingers. Semitones are marked thus ⌒ being only half the distance of a whole tone.



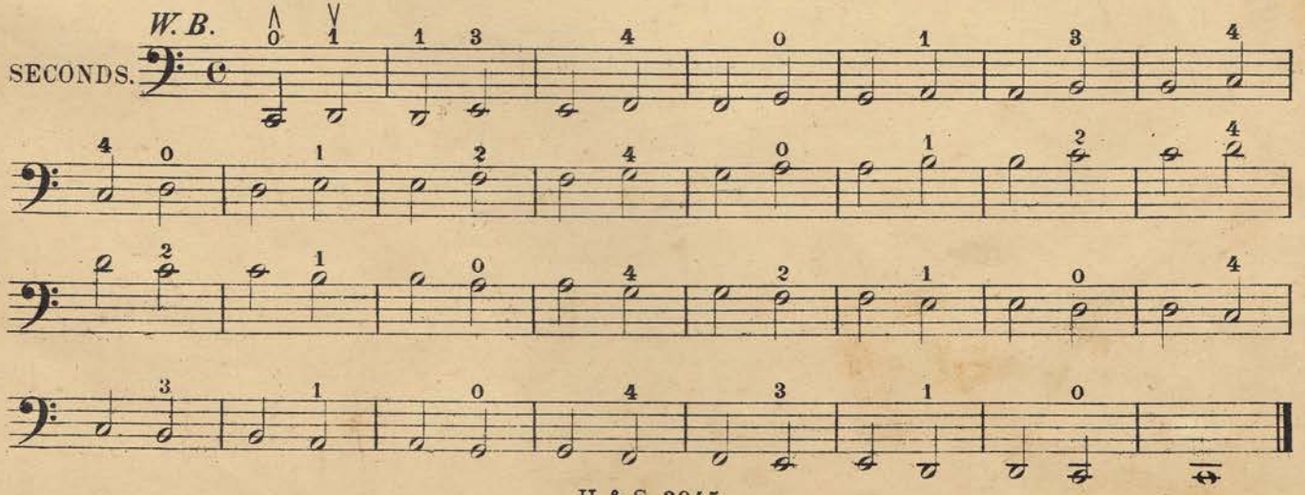
EXERCISE to employ the 1st, 2nd, 3rd and 4th fingers.



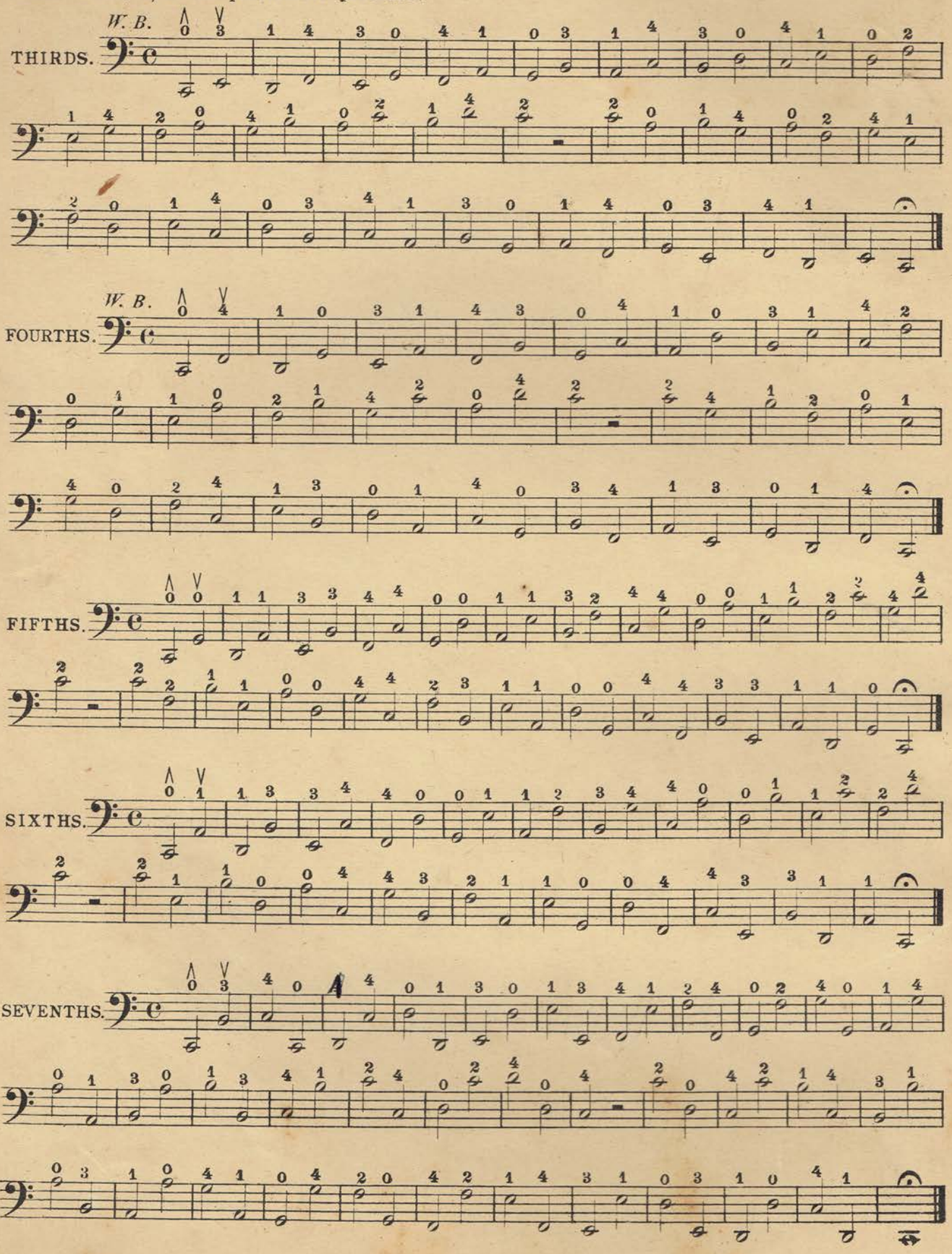
Fingering of the Scale of C major in the first position.



EXERCISES UPON INTERVALS.

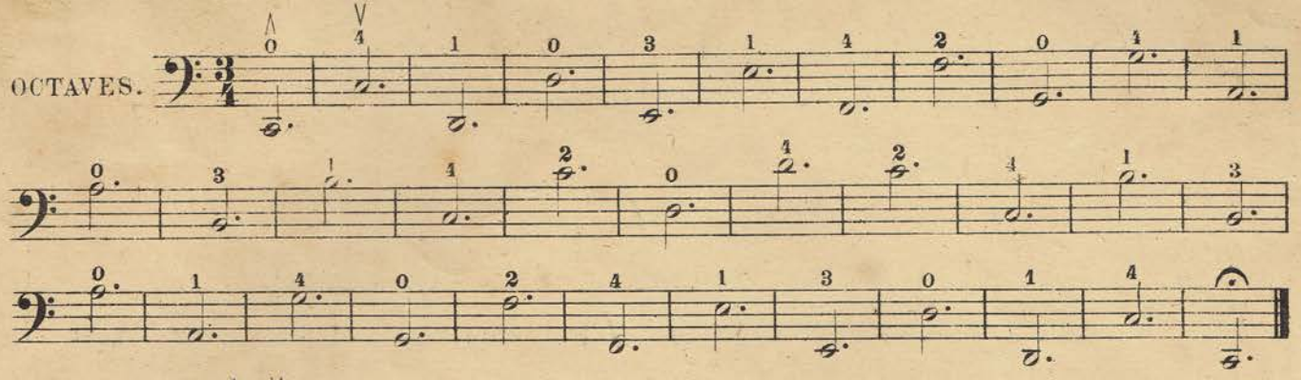


This sign (𝄐) is called a Pause. When it is placed over a note that note is sustained to an indefinite length, at the performers pleasure.

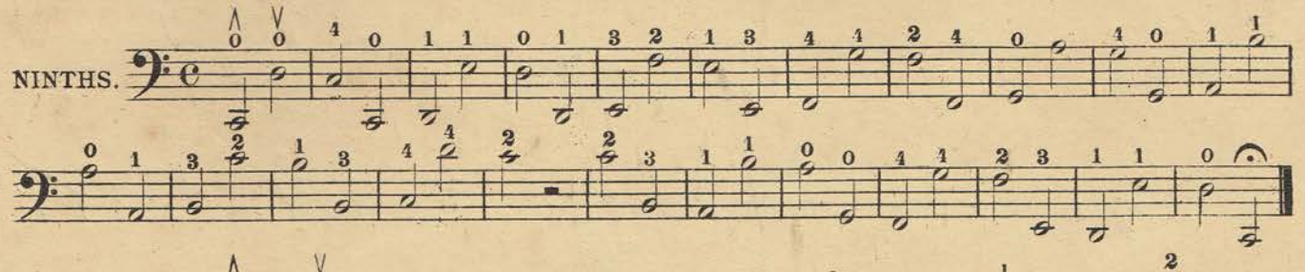


Count three in the bar.

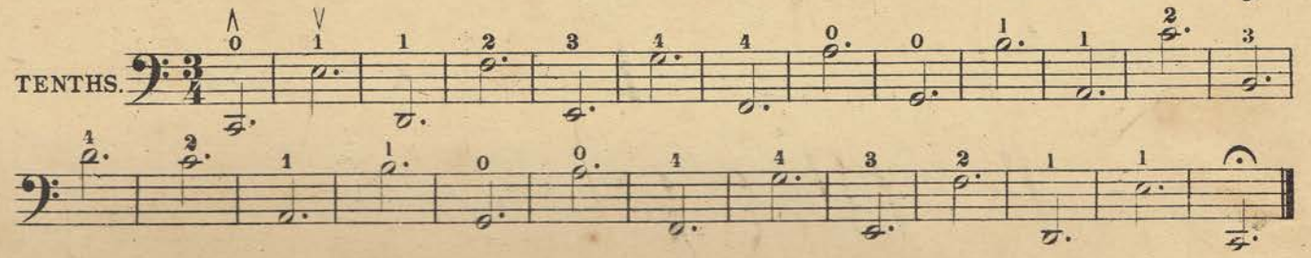
OCTAVES.



NINTHS.



TENTHS.



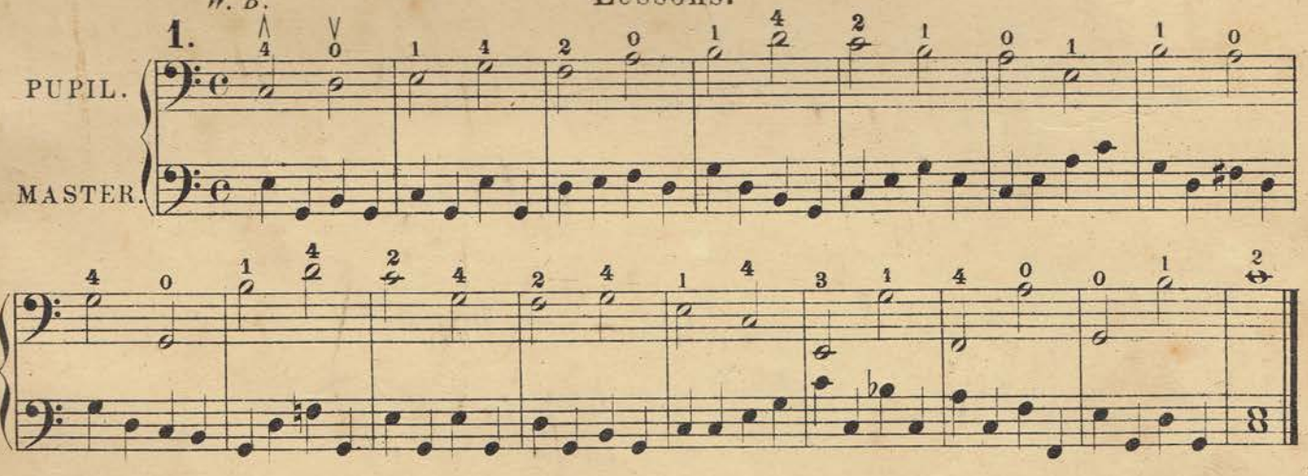
Lessons.

W. B.

1.

PUPIL.

MASTER.

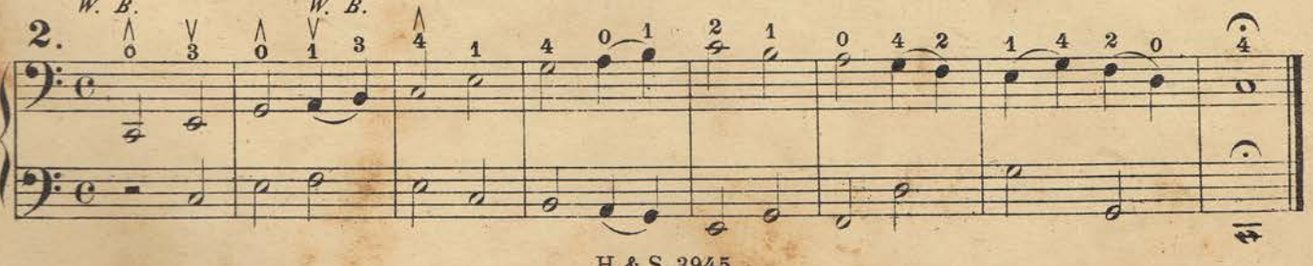


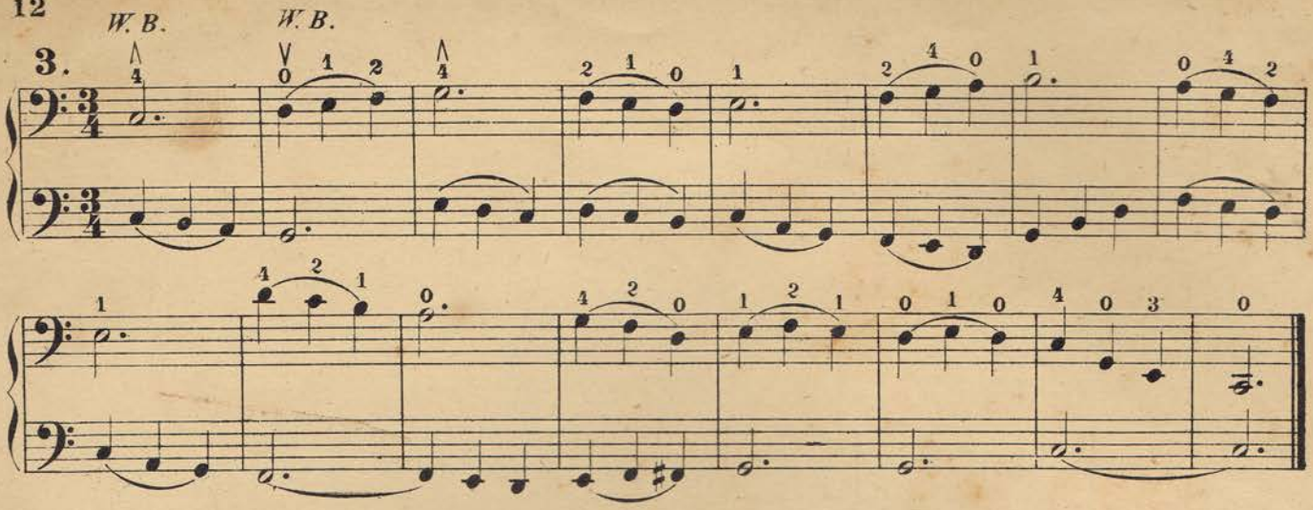
THE SLUR.

A slur (⁀) drawn under or over two or more notes, means that they should be played with one stroke of the Bow. An equal division of the bow should here be observed.

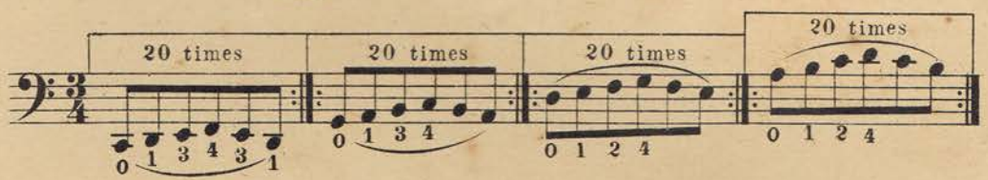
W. B. *W. B.*

2.

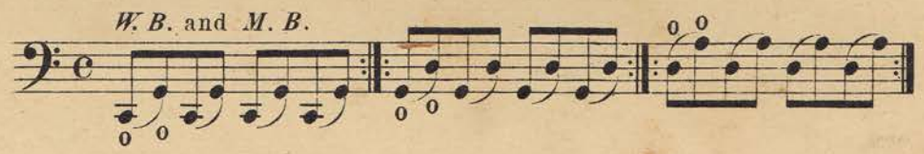




FINGER EXERCISES



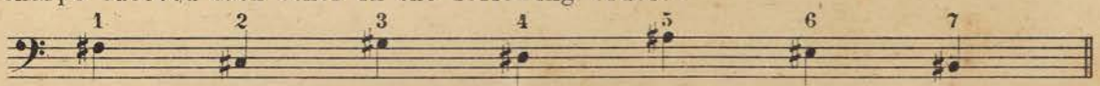
EXERCISES for the wrist



SHARPS.

A Scale may be formed on any note, but in order to produce semitones between the third and fourth and the seventh and eighth degrees in any other but the scale of C major, it is necessary to employ certain characters which raise, depress or restore any note of the Scale. One of these characters is called a sharp (♯) and when prefixed to a note, raises it a semitone. The number of sharps employed in a scale, depends, upon which note the scale is founded.

The sharps succeed each other in the following order:-



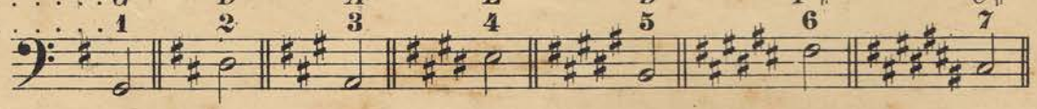
F sharp; *C* sharp; *G* sharp; *D* sharp; *A* sharp; *E* sharp; *B* sharp.

Thus it will be seen that if one sharp is employed it must be prefixed to *F*, consequently all *F*'s in that piece must be raised a semitone. When two sharps are employed, all *F*'s and *C*'s must be raised and three sharps all *F*'s *C*'s and *G*'s.

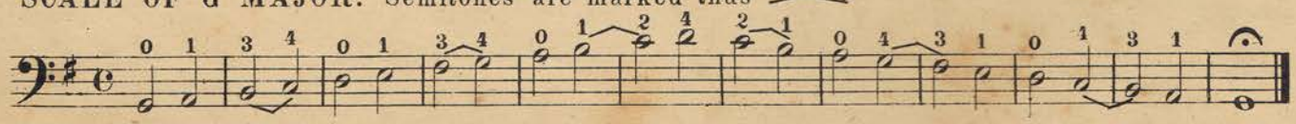
The sharps marked at the commencement are called the Signature, while any which are marked in the course of the composition are called accidentals.

Table of Signatures in Sharp Keys

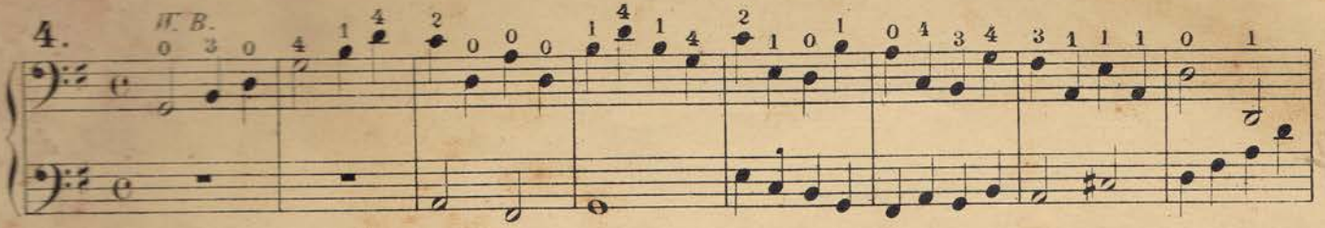
Names of the Keys . . . . . *G* *D* *A* *E* *B* *F*♯ *C*♯
Number of Sharps. 1 2 3 4 5 6 7

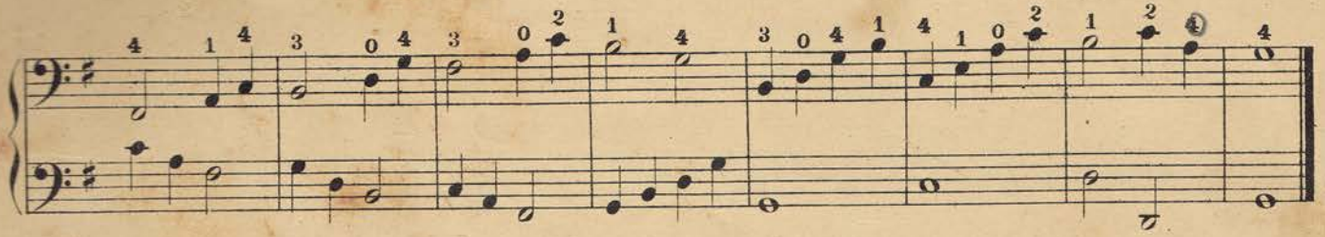


SCALE OF G MAJOR. Semitones are marked thus ⌒

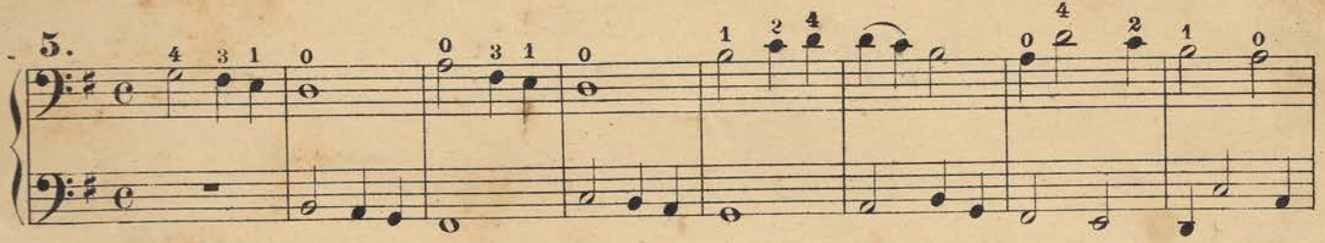


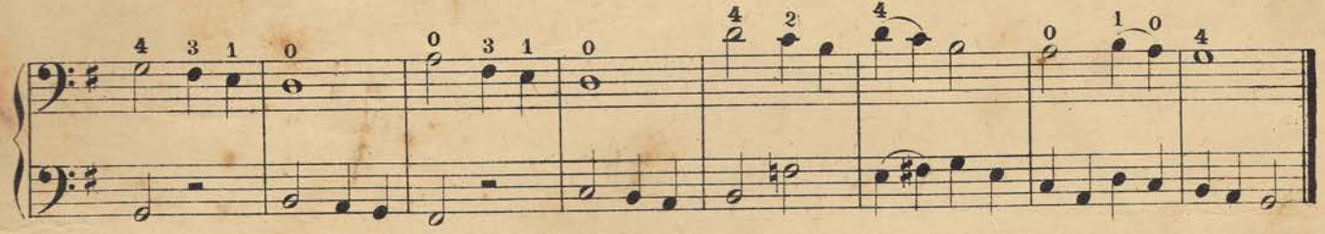
4.

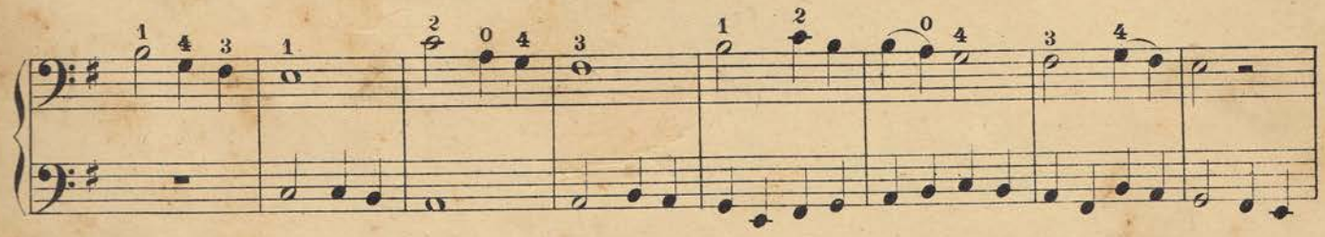


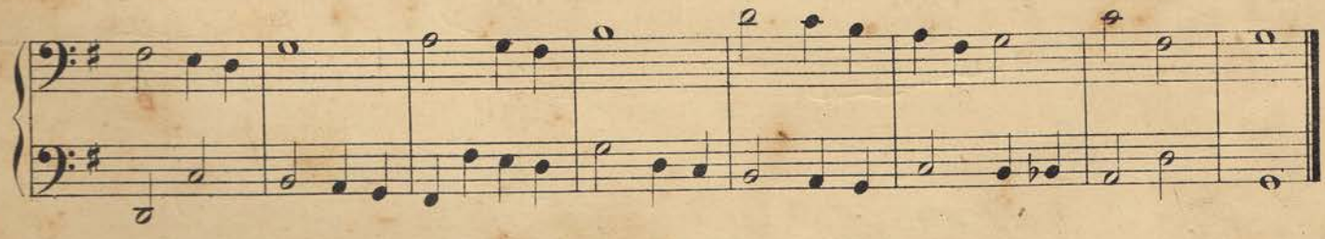


5.



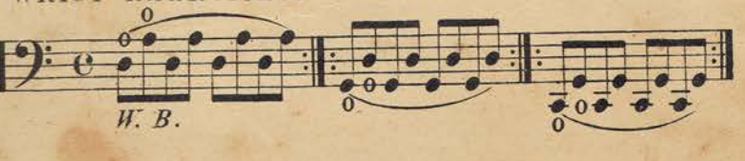






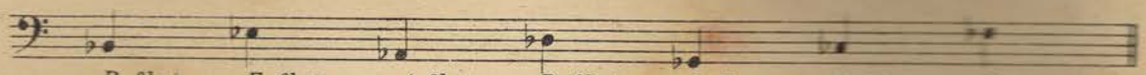
FINGER EXERCISES.

WRIST EXERCISES.



FLATS.

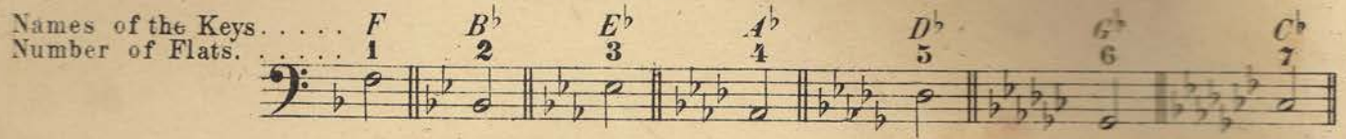
A flat (♭) prefixed to a note lowers it a semitone. They succeed each other in the following order:–



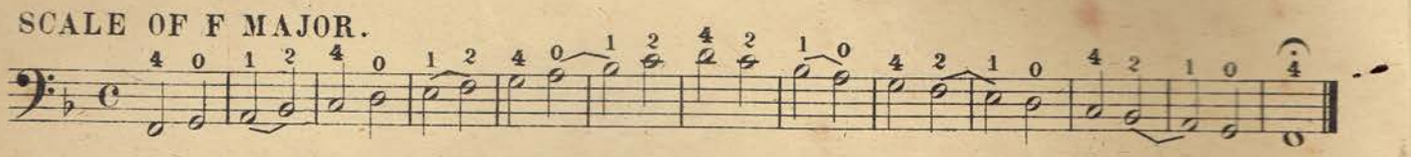
B flat; *E* flat; *A* flat; *D* flat; *G* flat; *C* flat. *F* flat.

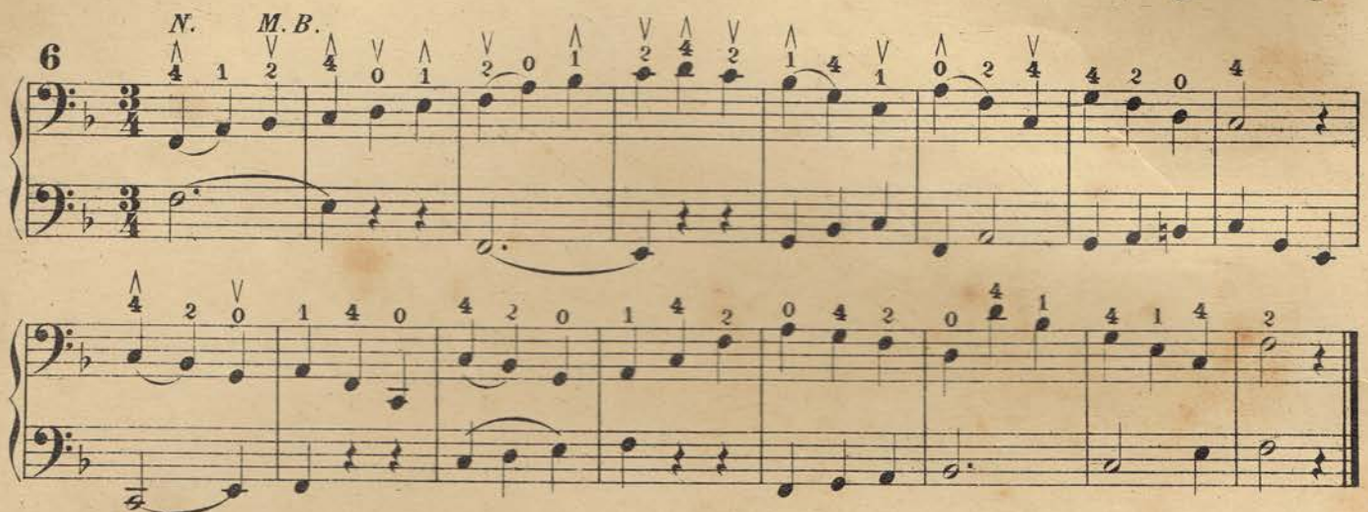
The same rule concerning the Signature, as with Sharps, is to be observed here.

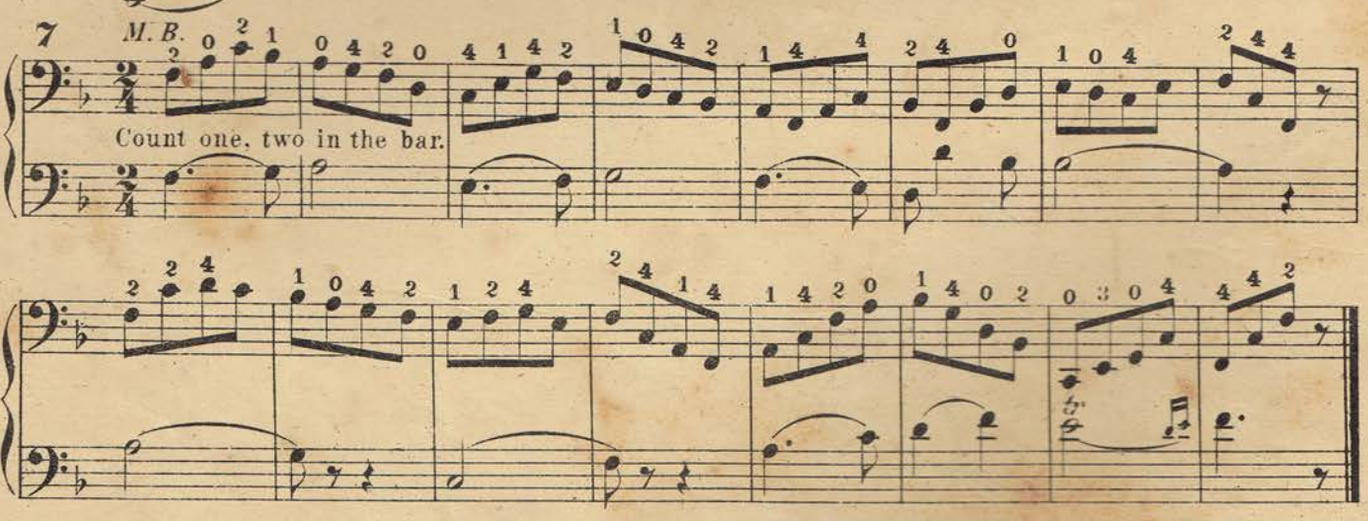
Table of Signature in Flat Keys.



SCALE OF F MAJOR.



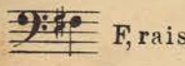
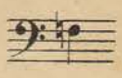
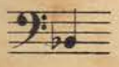
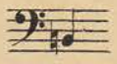




EXERCISE in two different Bowings.

THE NATURAL.

In order to restore a note, which has been raised by a sharp (♯) or lowered by a flat (♭) a *Natural* (♮) is employed, which restores it to its natural sound.

Thus  F, raised by a sharp is restored by the natural  to its original sound or  *B* flat to  *B* natural etc.

MINOR SCALES EXPLAINED.

Every major scale has its relative minor, the root note of which is to be found in the sixth degree of the major scale. Both scales bear the same signature. There are two forms of the minor scale, the Harmonic and the Melodic; the latter form will now be explained.

The ascending of the melodic minor scale differs from the descending. In ascending, the semi-tones are placed between the second and third and seventh and eighth degrees; in descending between the sixth and fifth and the third and second degrees.

The *Harmonic* Minor scales are given on page 66.

Scale of *A* minor, without signature, relative to *C* major.

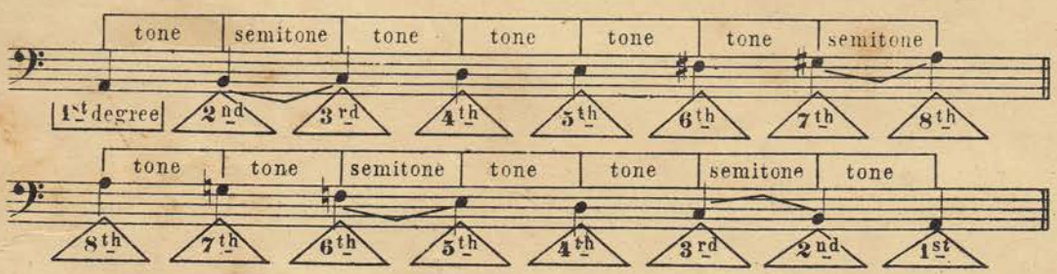
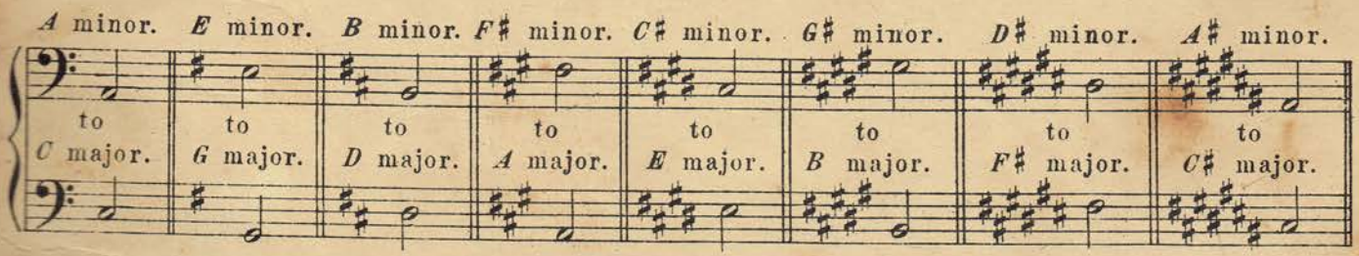
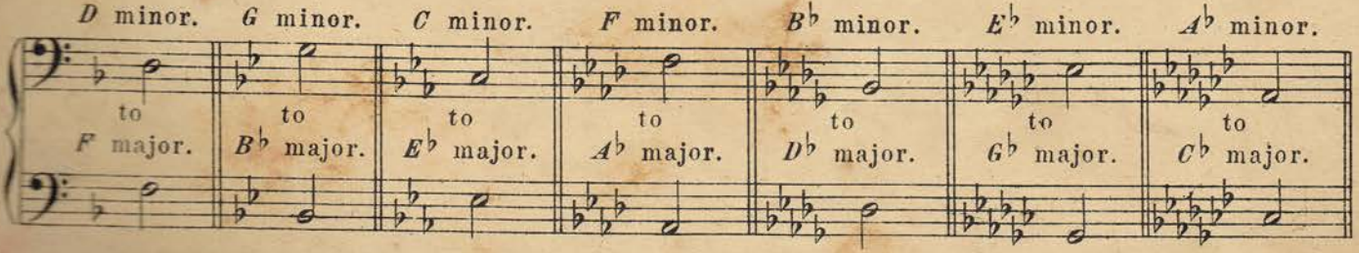
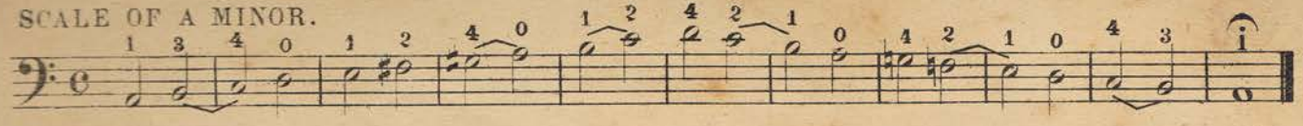


TABLE OF *MINOR* KEYS WITH THEIR RELATION OF MAJOR.



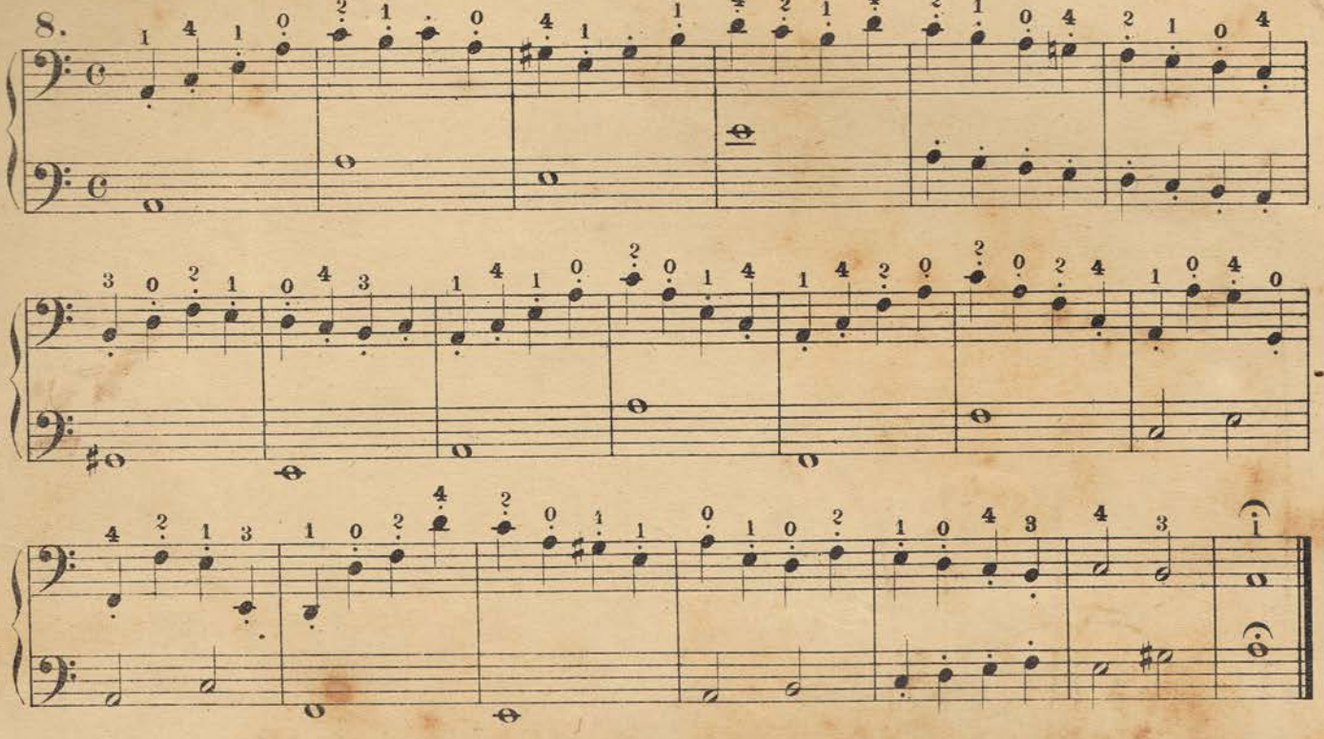


SCALE OF A MINOR.



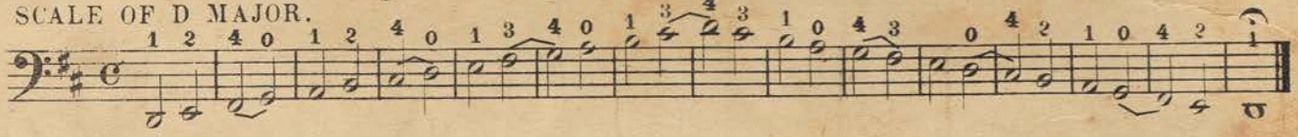
A Dot placed over a note means, that it must be played short, *i. e. staccato.*

8.

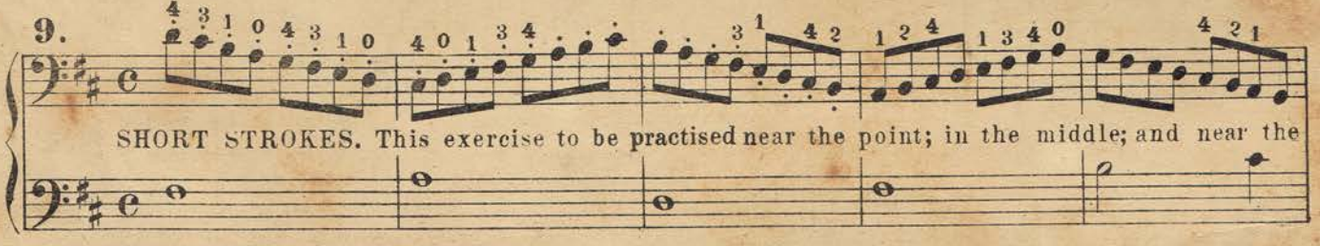


EXERCISES.

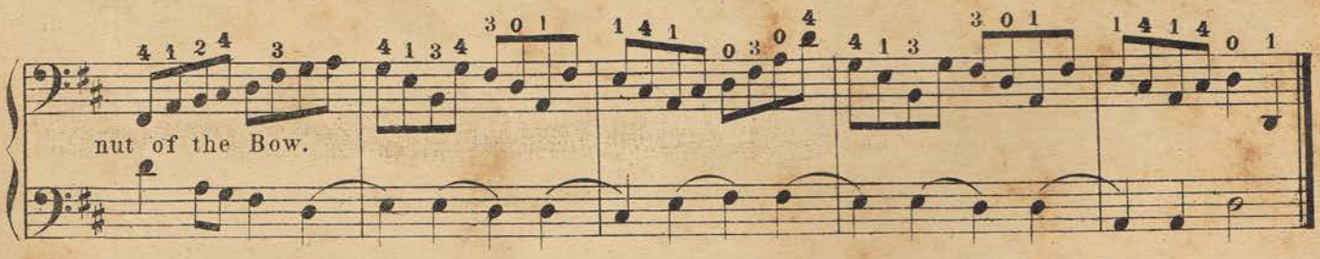
SCALE OF D MAJOR.



9.



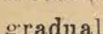
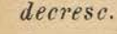
SHORT STROKES. This exercise to be practised near the point; in the middle; and near the



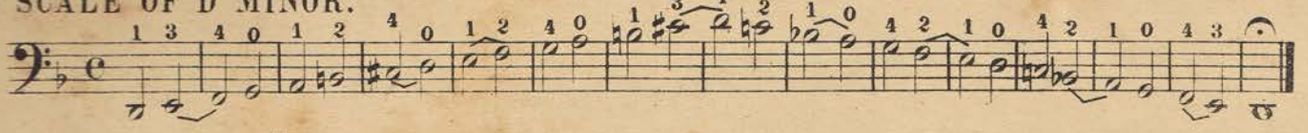
nut of the Bow.

MARKS OF EXPRESSION.

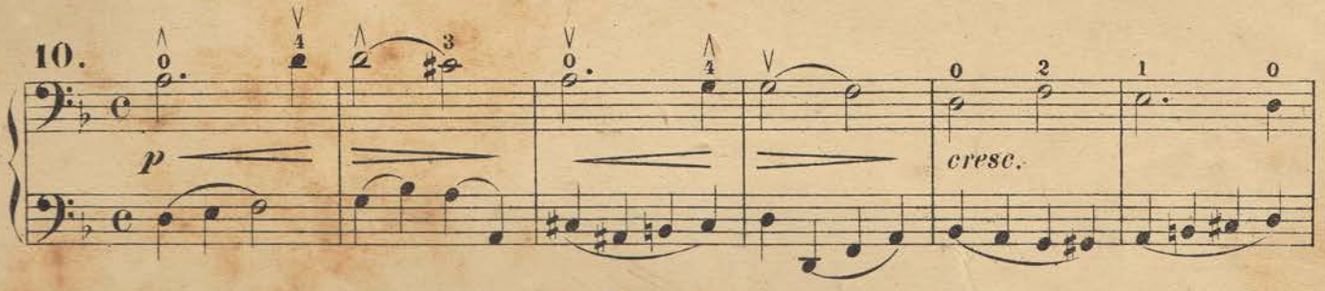
f. (*forte*) loud.
mf. (*mezzo forte*) moderately loud.
p. (*piano*) softly.
pp. (*pianissimo*) very softly.

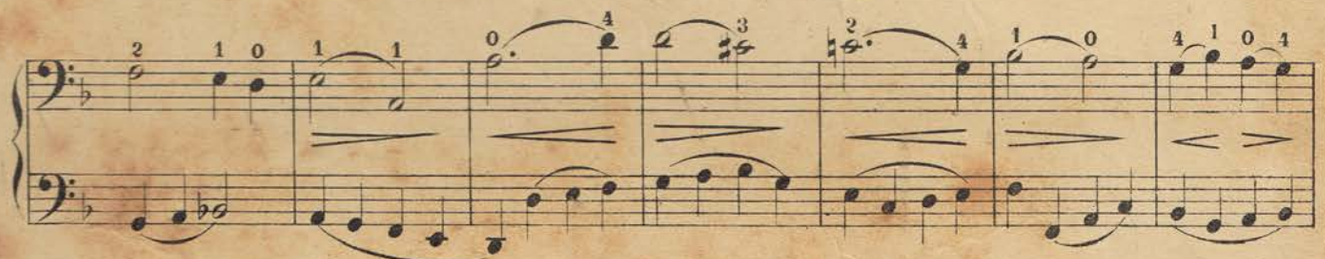
cresc. (*crescendo*) or marked thus  gradually increasing in strength.
decresc. (*decrescendo*)  gradually decreasing in strength.
dim. (*diminuendo*) decreasing.
> or marcato, notes played accentuated.

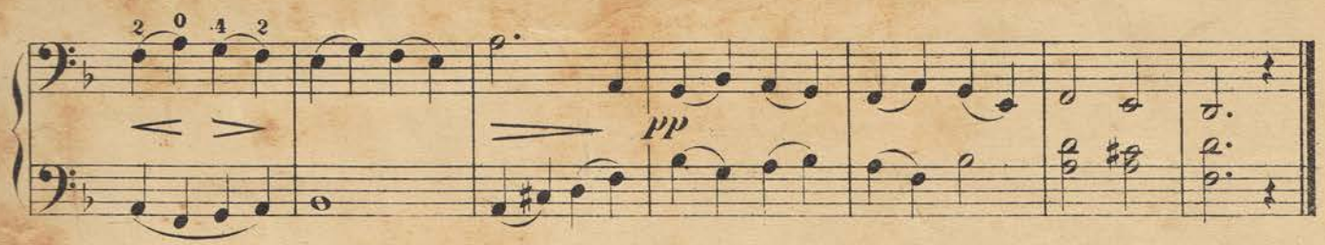
SCALE OF D MINOR.



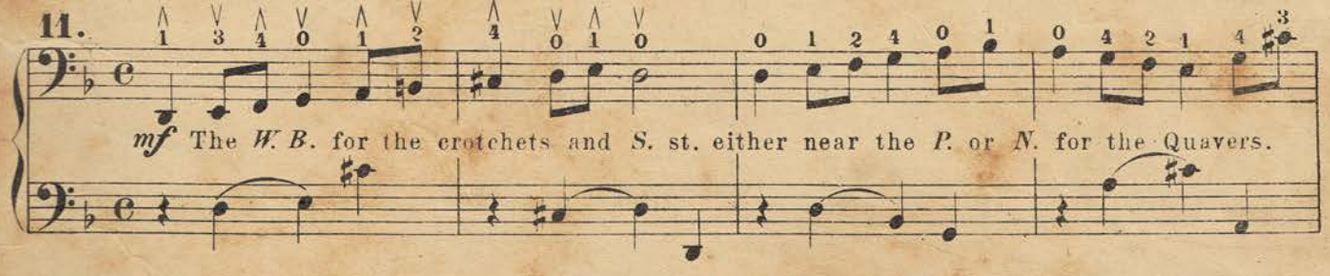
10.

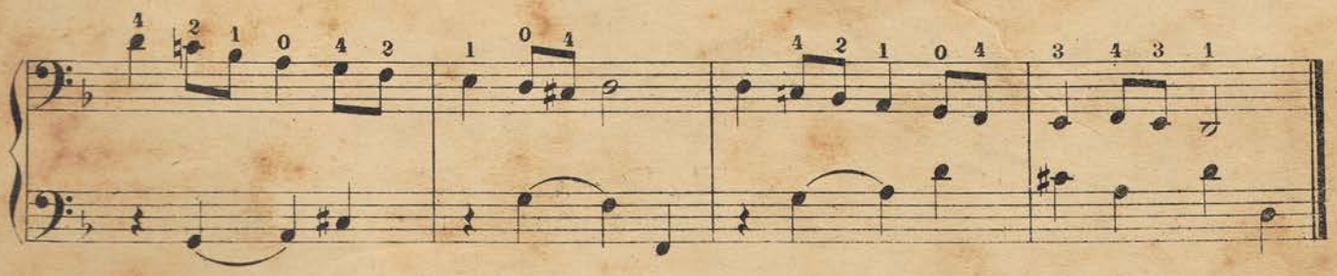




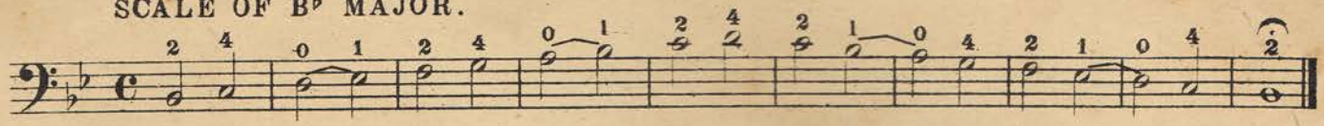


11.

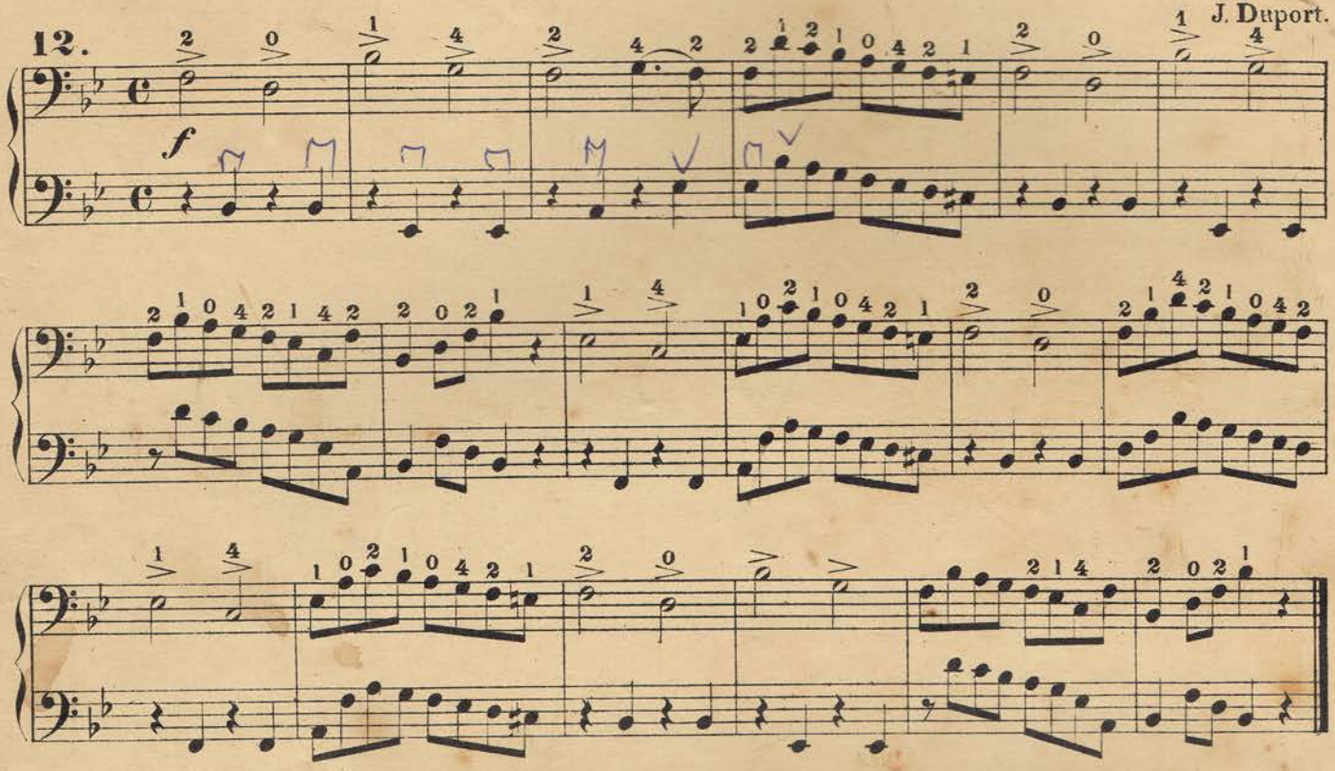




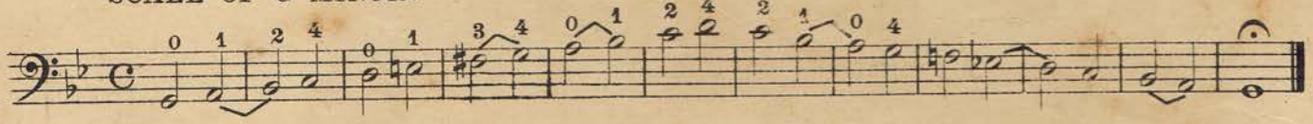
SCALE OF B♭ MAJOR.



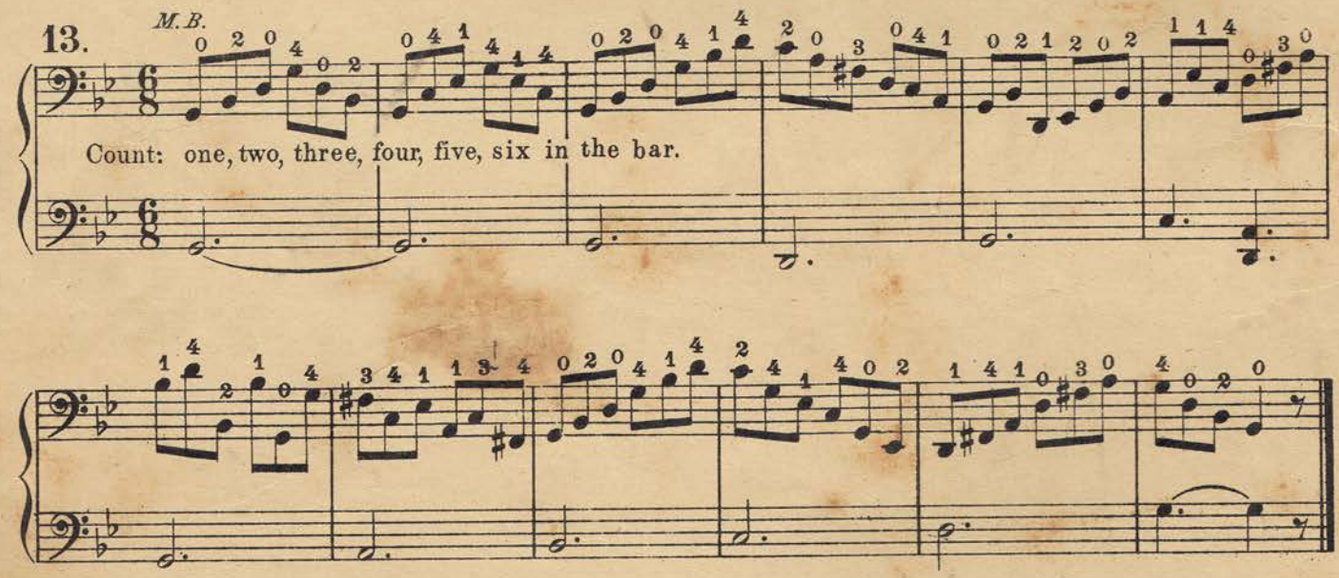
12. J. Duport.



SCALE OF G MINOR.

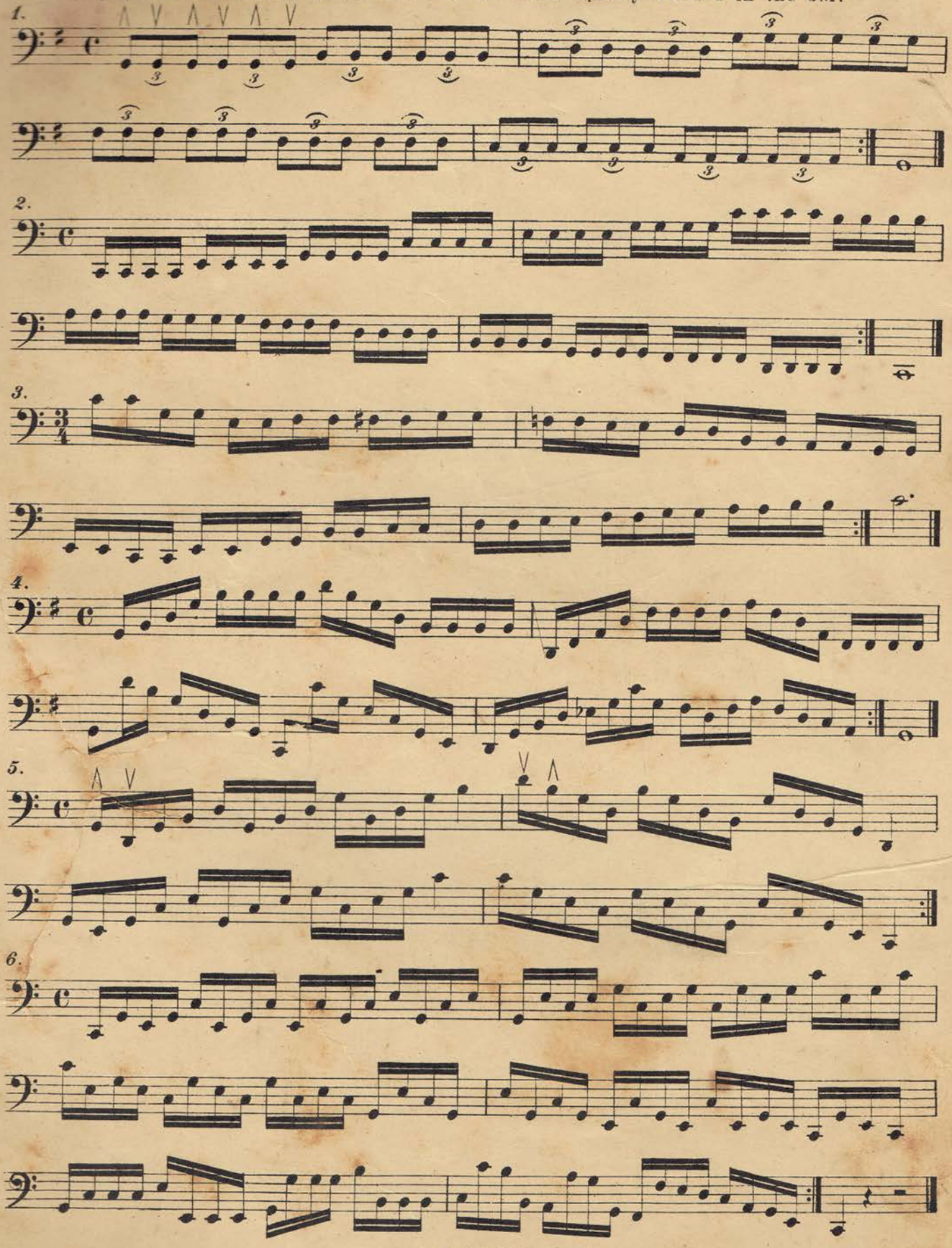


13. *M.B.*



Exercises with Triplets and Semiquavers.

To be played in the middle of the Bow and the notes equally divided in the bar.



Exercises to make the fingers flexible.

To be practised first slowly and by degrees quicker.

1.

A, string.

2.

D, string.

3.

G, string.

4.

5.

6.

7.

8.

9.

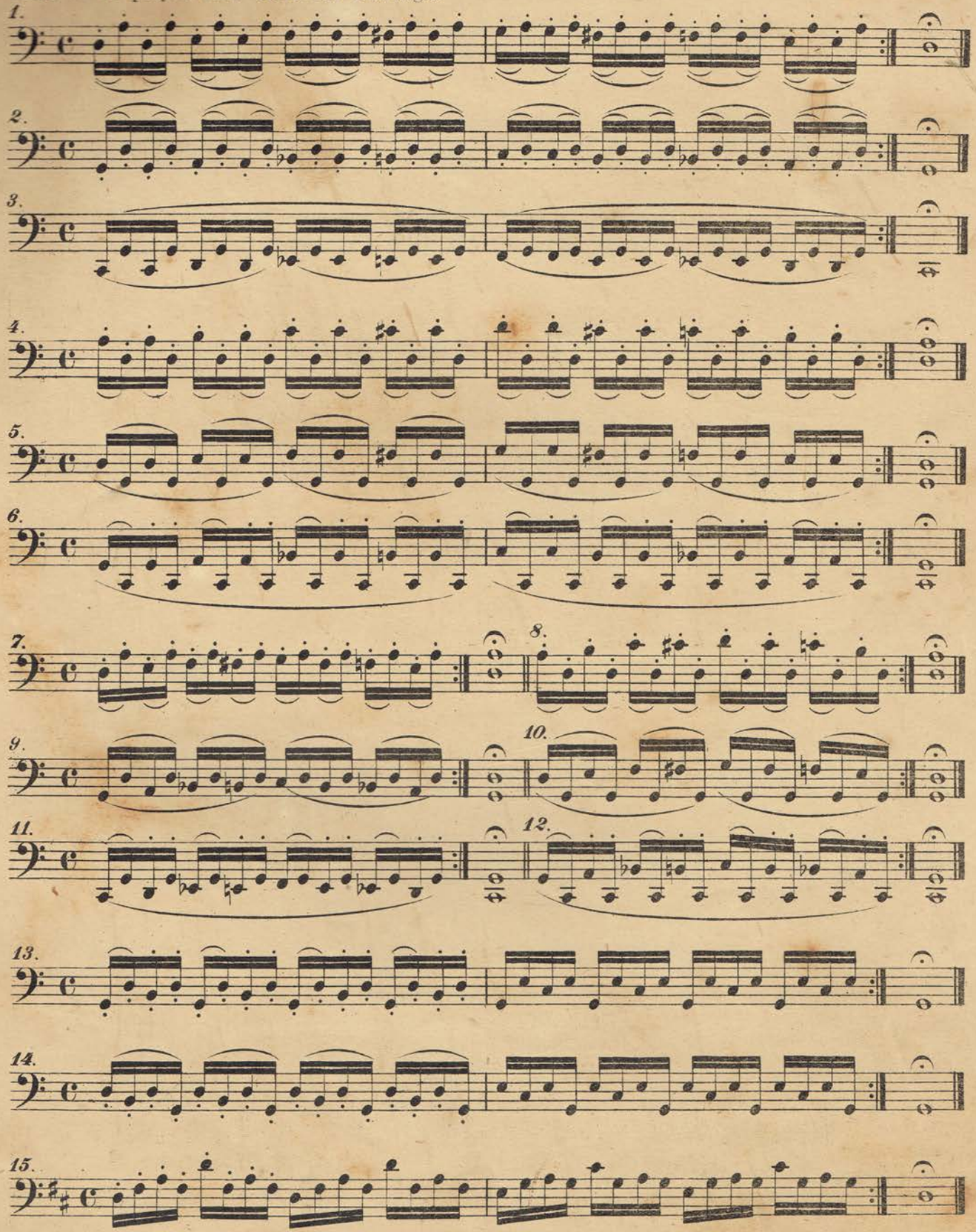
10.

11.

12.

Exercises for the wrist.

To be practised first in the middle, then near the point and lastly near the nut of the Bow.
Also to be played with different Bowings.



THE POSITIONS.

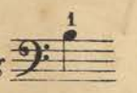
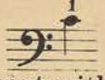
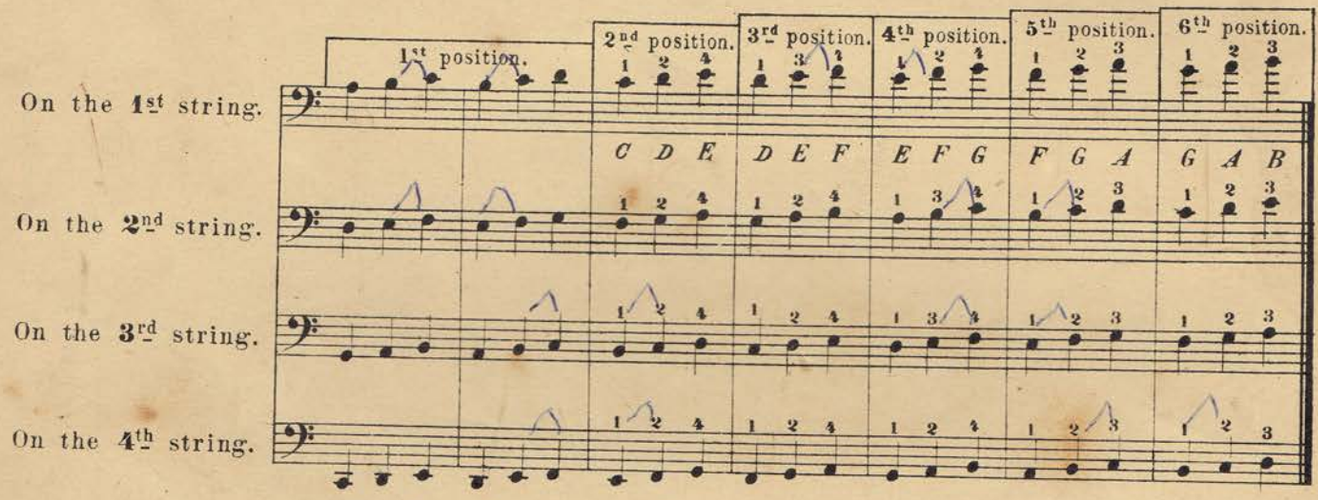
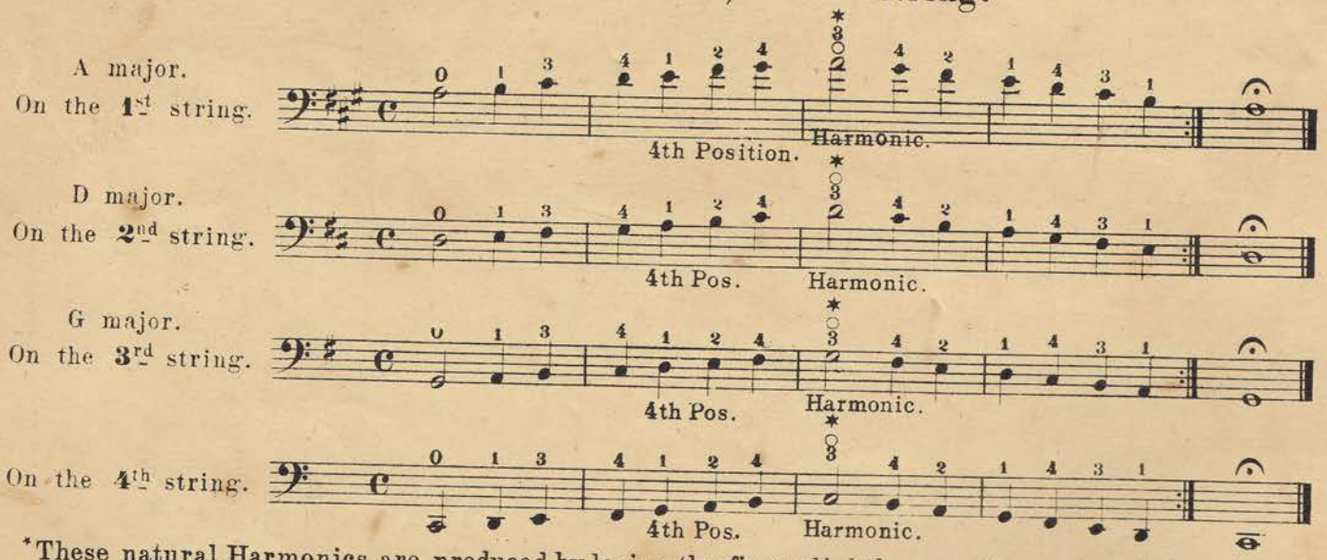
By shifting the left hand, different positions are made, for example, taking  with the first finger it will be in the first position; taking  with the first finger it will be in the second position. The positions on the Violoncello, except with the use of the thumb are VERY IRREGULAR, as all the intervals of the scale could not be played in the same position, except in the first.

Table of different Positions.

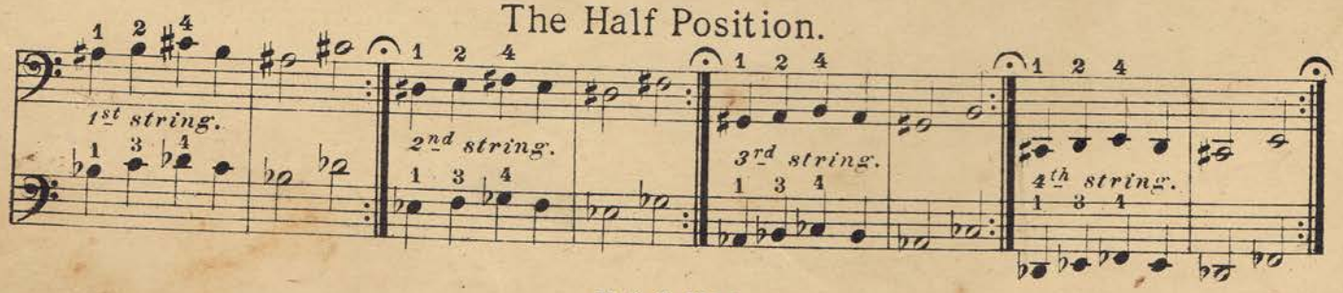


Scales in one octave, on one string.



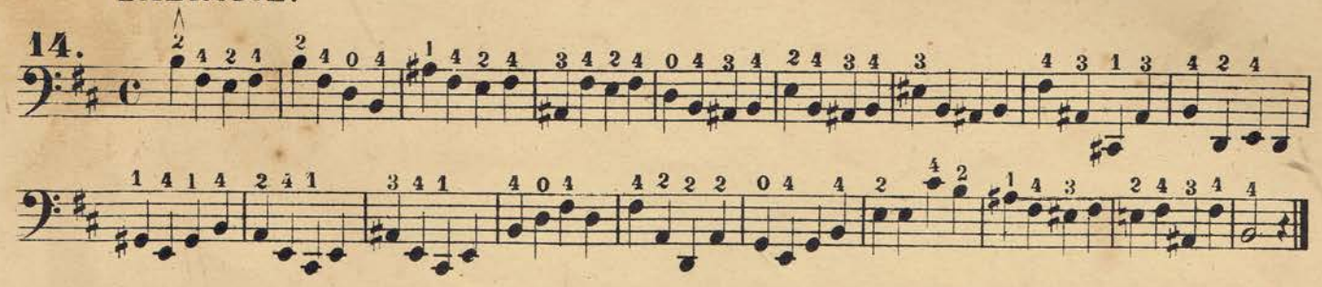
*These natural Harmonics are produced by laying the finger lightly upon the centre of the string, the Bow must also be lightly used. Harmonic sounds are indicated thus, ○.

The Half Position.

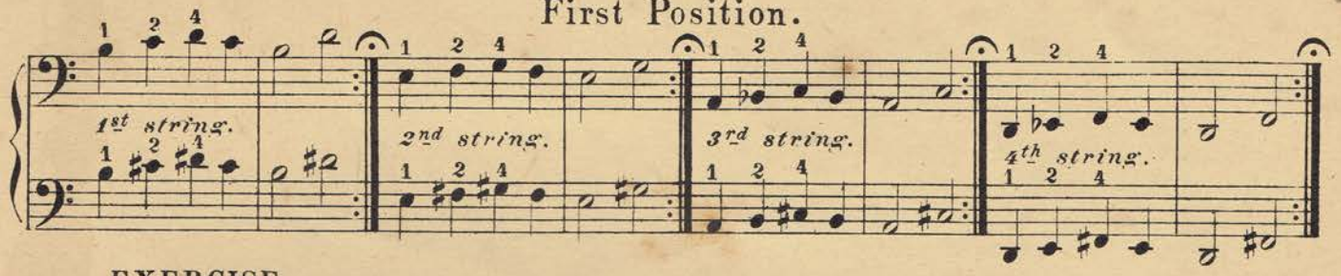


EXERCISE.

14.

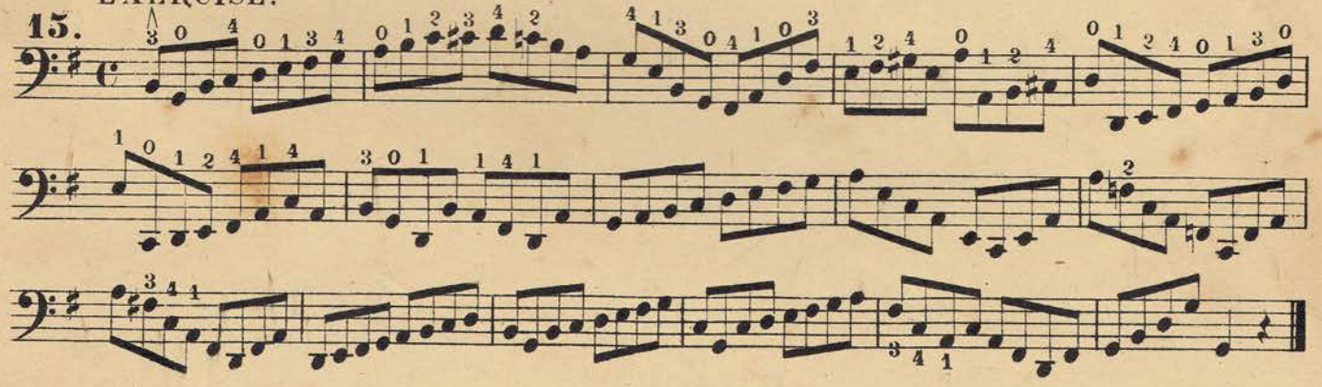


First Position.

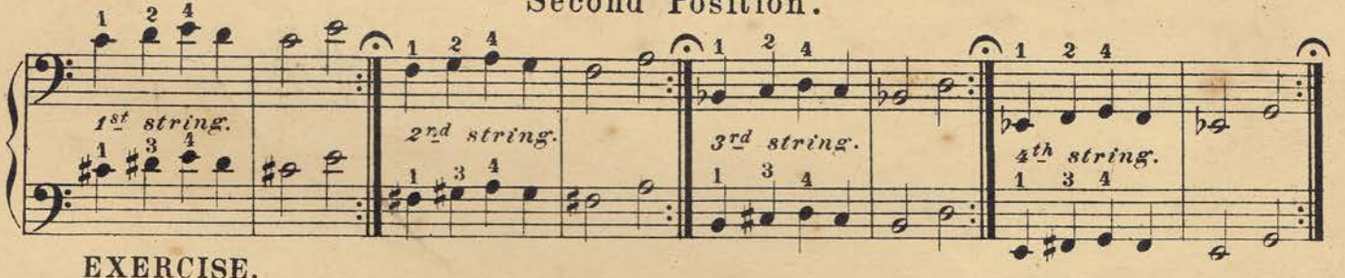


EXERCISE.

15.

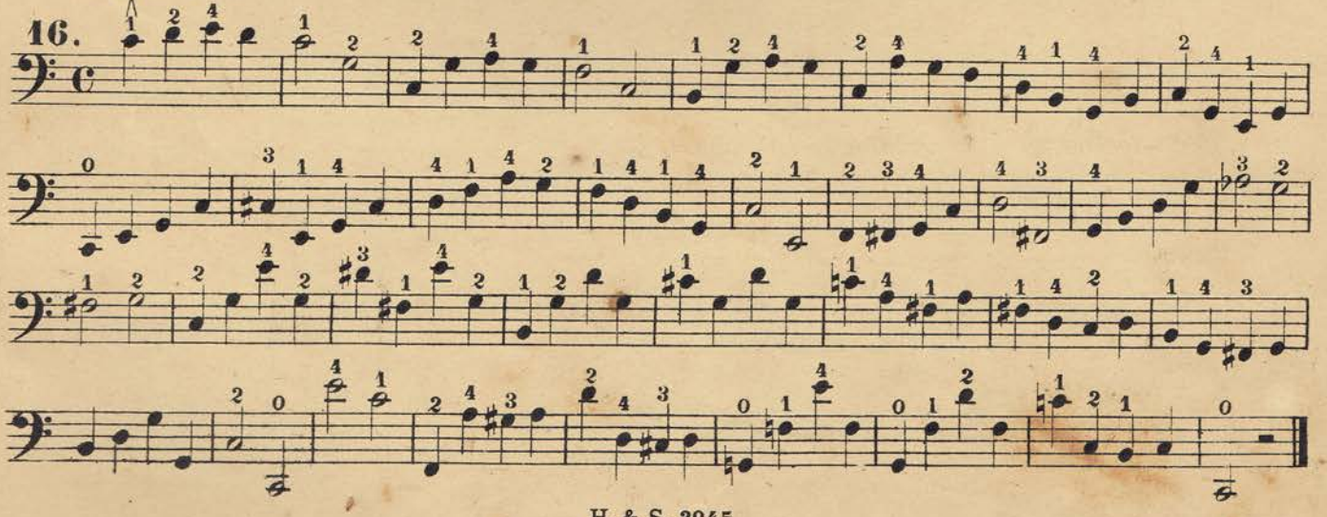


Second Position.

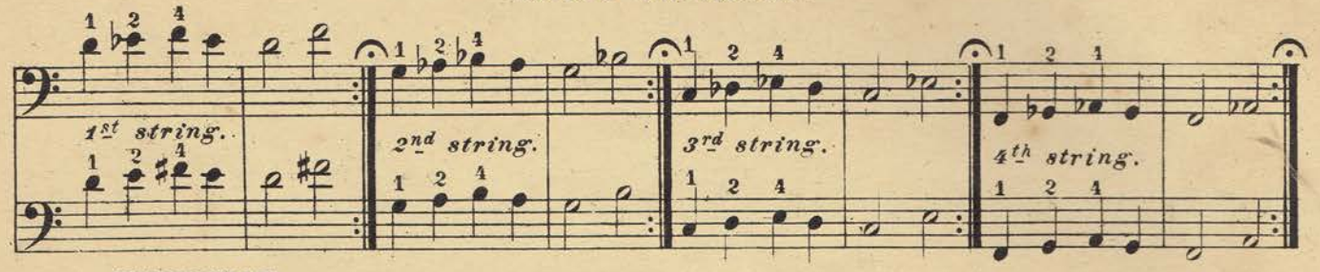


EXERCISE.

16.

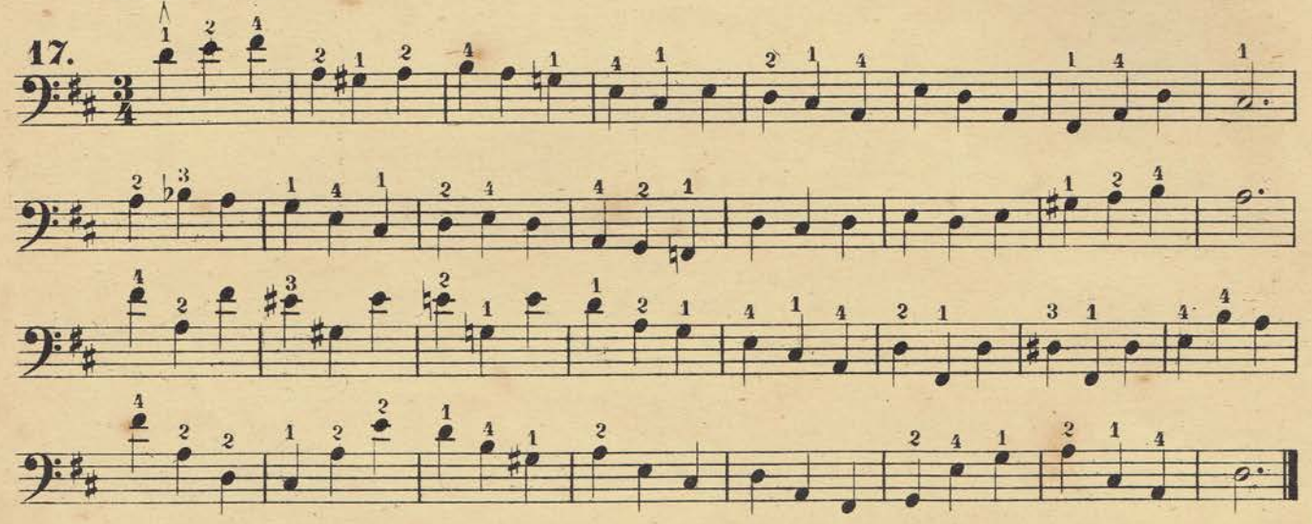


Third Position.

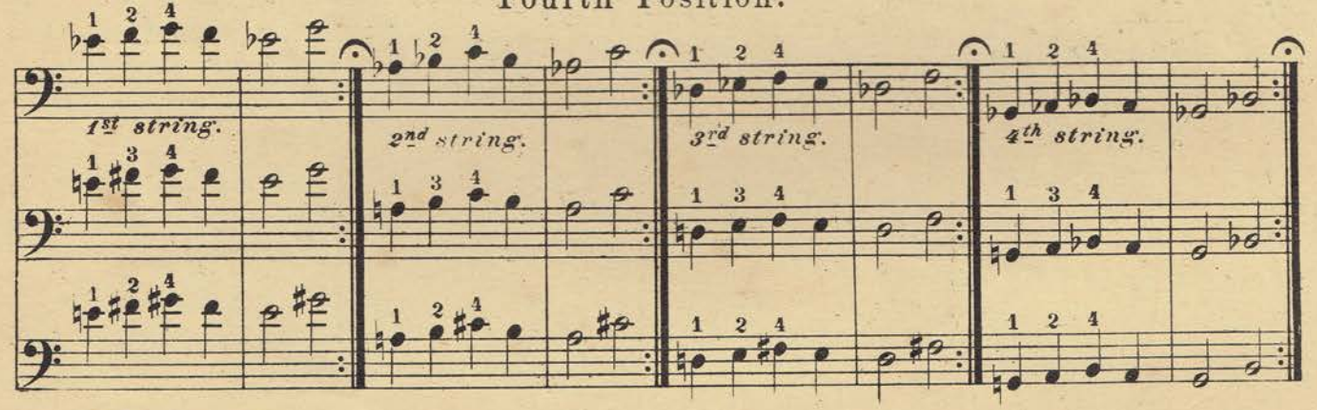


EXERCISE.

17.

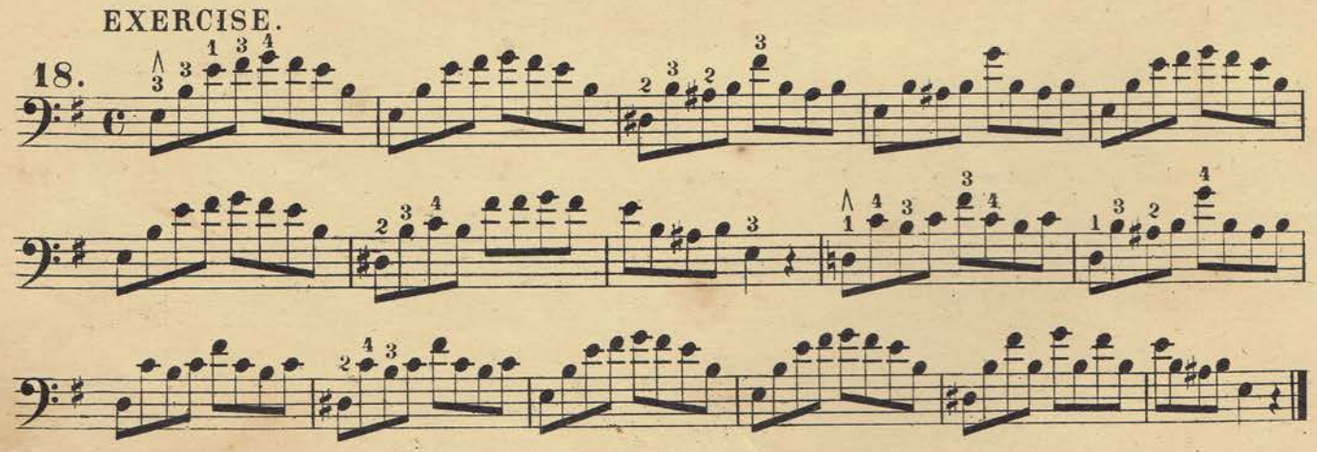


Fourth Position.

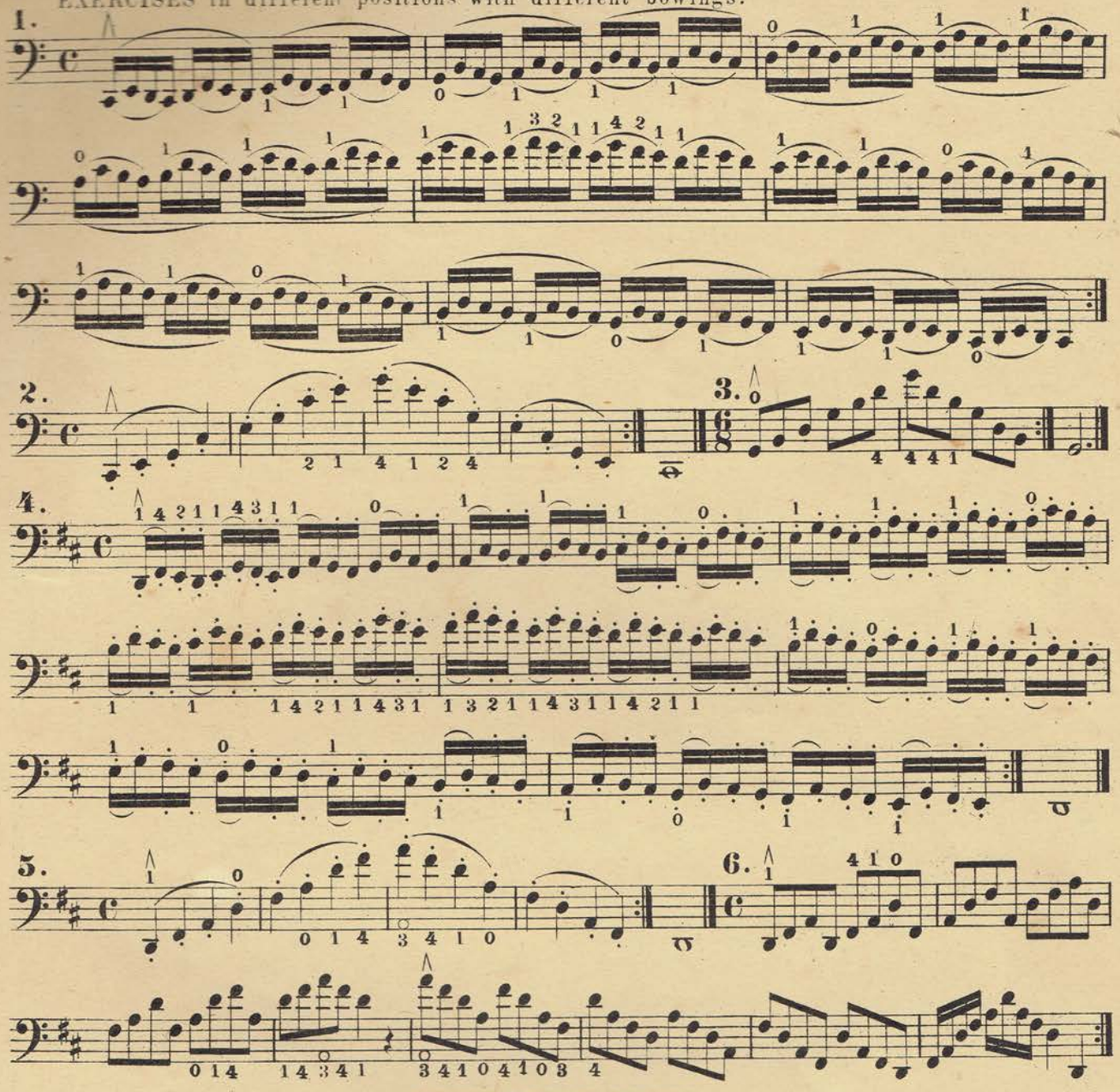


EXERCISE.

18.



EXERCISES in different positions with different bowings.

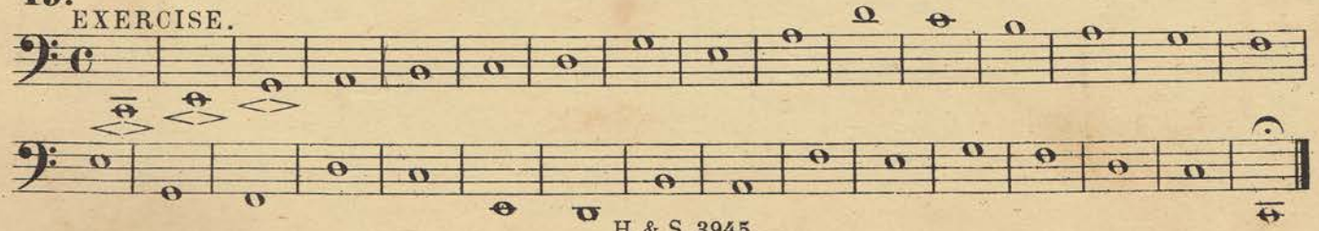


THE LONG BOW.

In order to acquire a full and strong tone, long sustained notes should frequently be practised. The bow must be drawn very slowly across the strings and move very steadily without the least shake. The following exercise should be practised in the ways directed.–

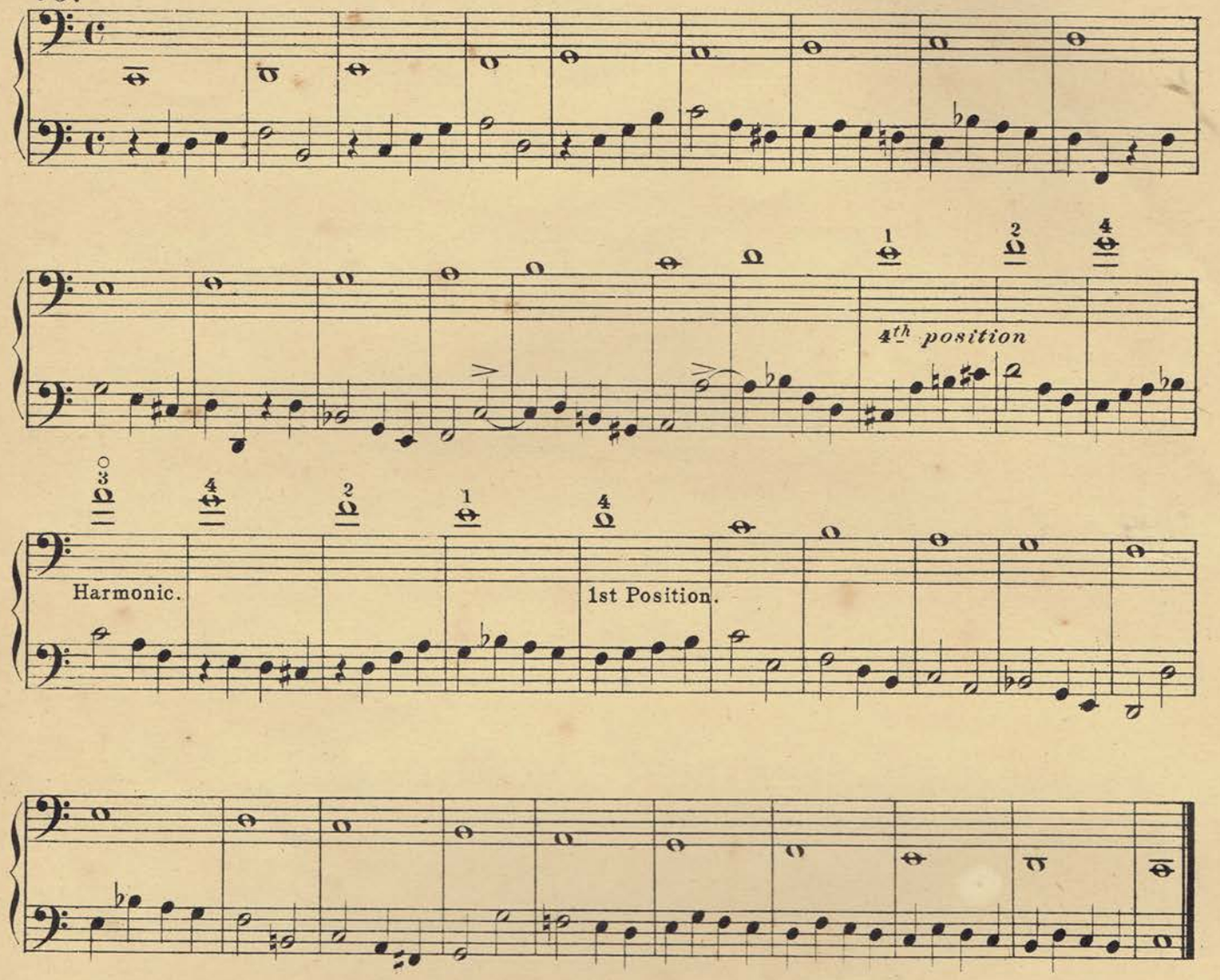
1. With equal strength throughout the bow.
2. With increasing strength towards the middle and decreasing towards the point or nut of the Bow.
3. With increasing strength towards the point.
4. With increasing strength towards the nut.

19. EXERCISE.

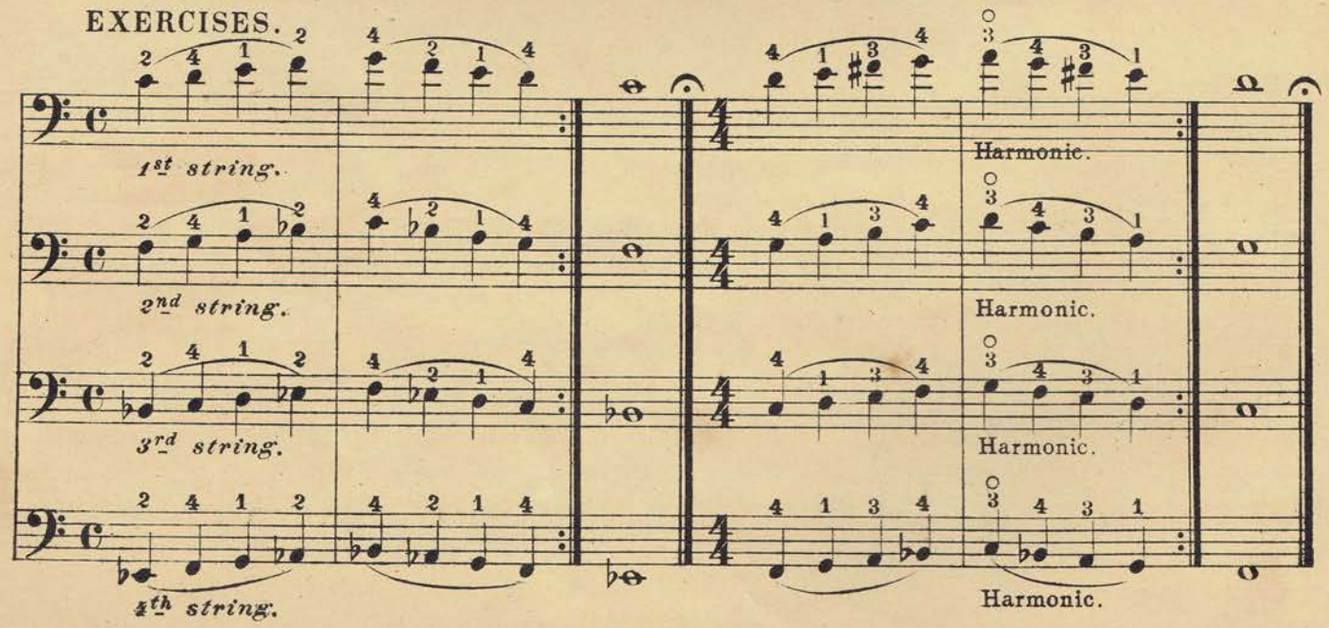


SCALES AND EXERCISES.

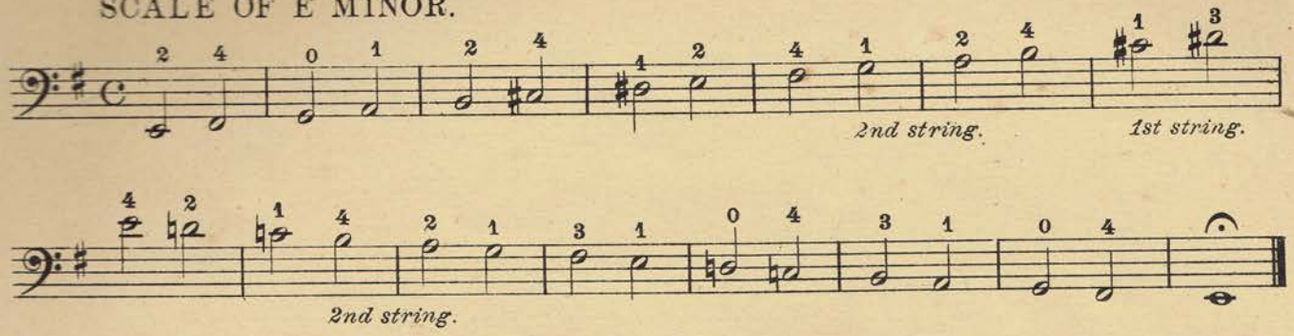
20. C MAJOR.



EXERCISES.



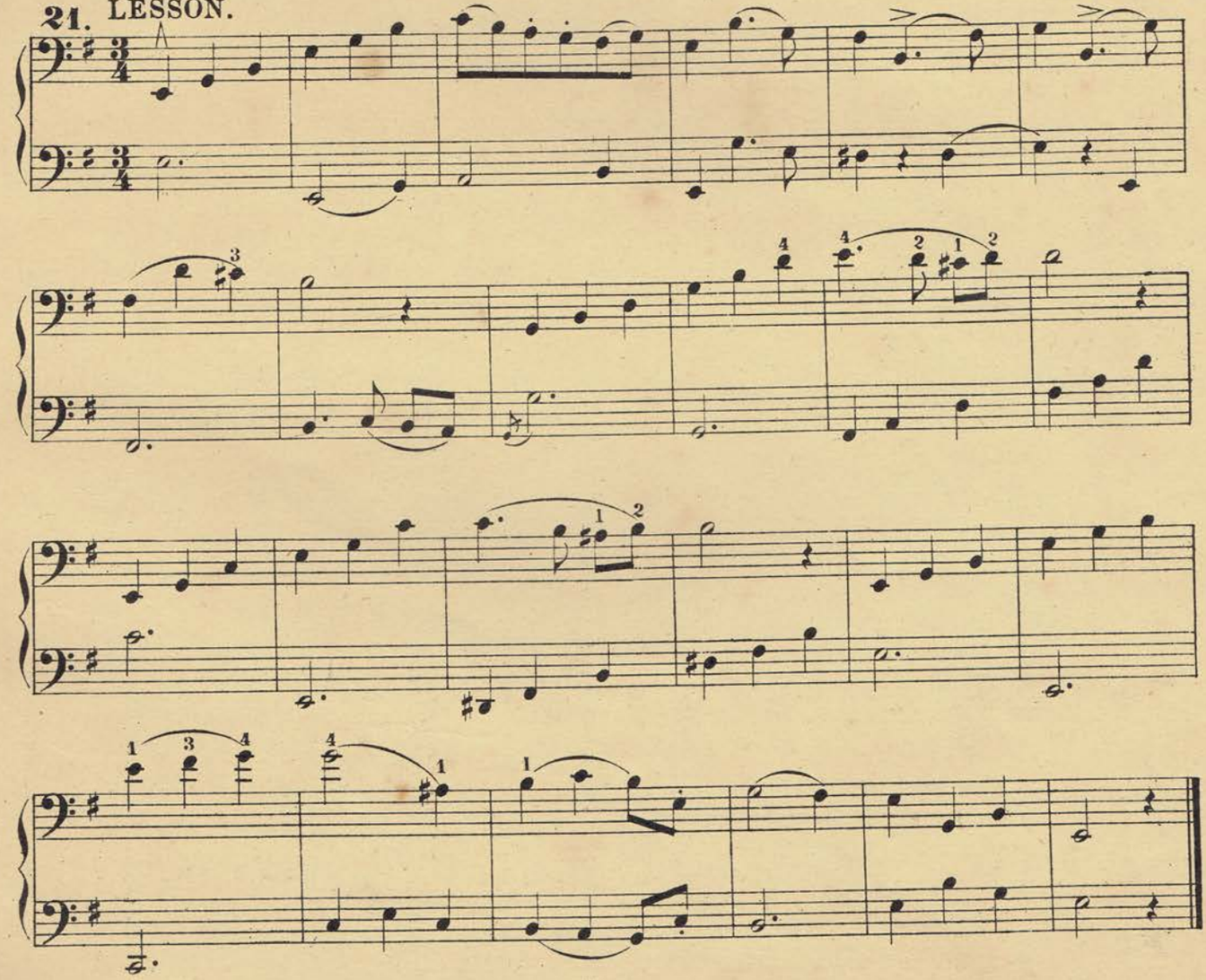
SCALE OF E MINOR.



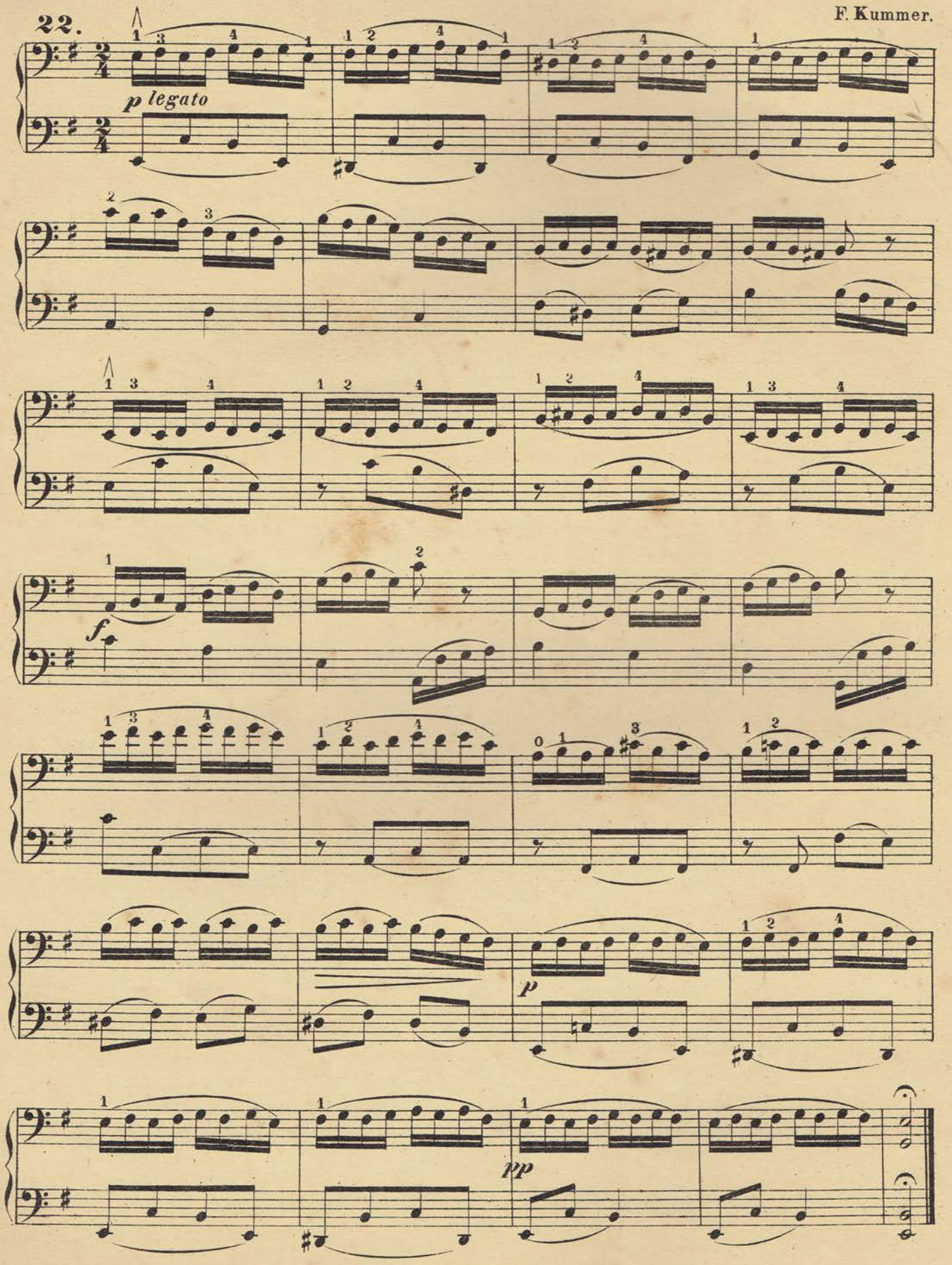
EXERCISES.

F. Kummer.

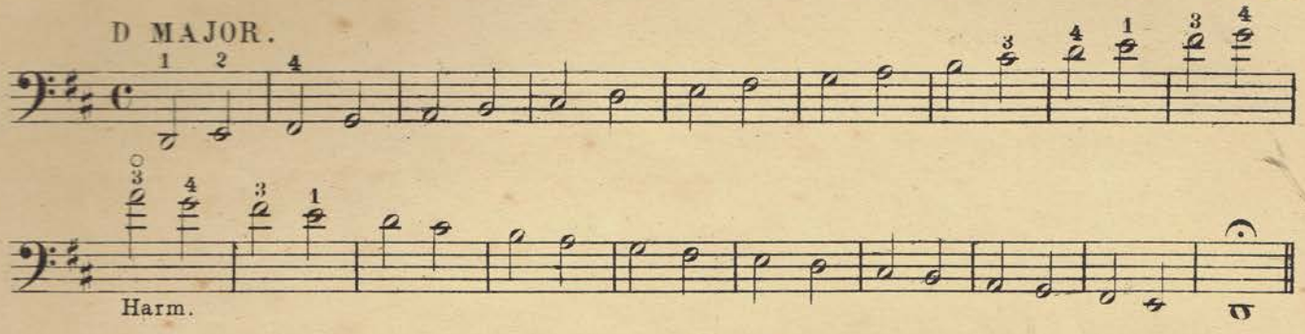
21. LESSON.



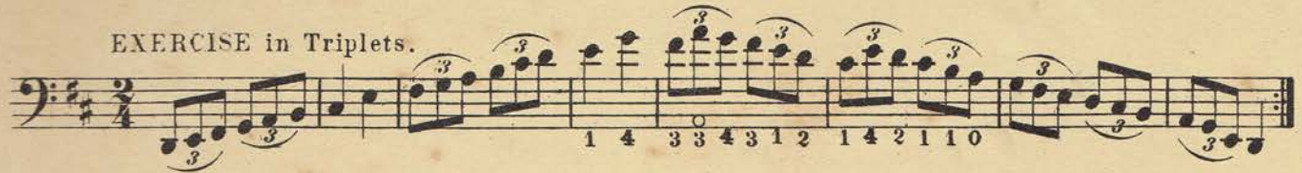
22. F. Kummer.



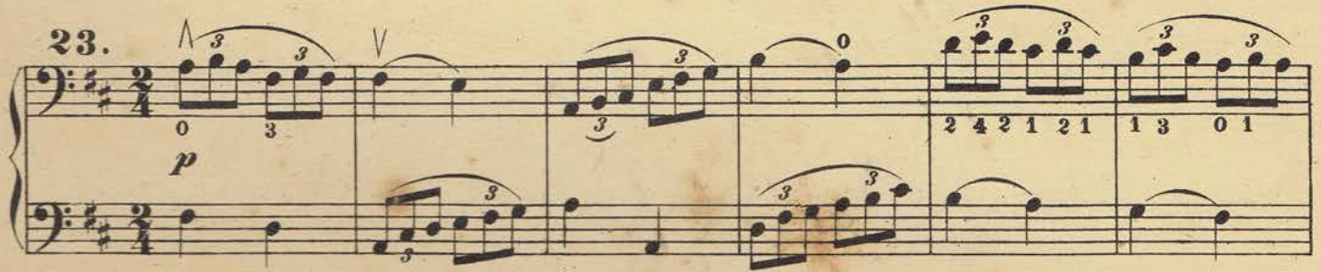
D MAJOR.

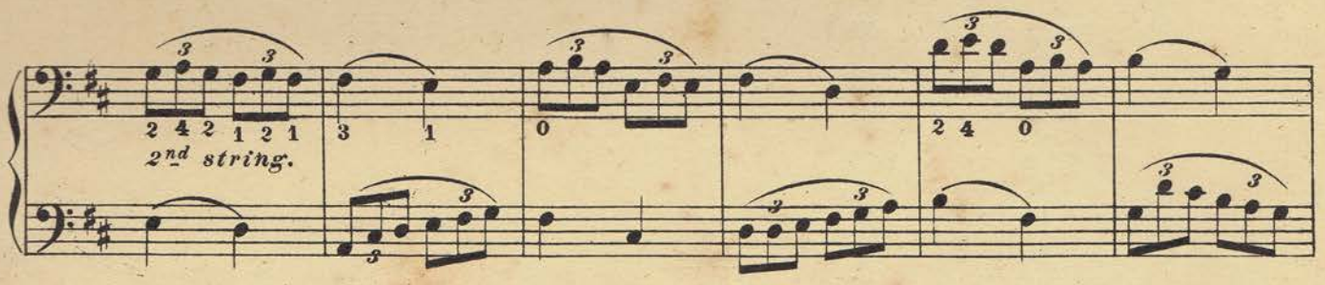


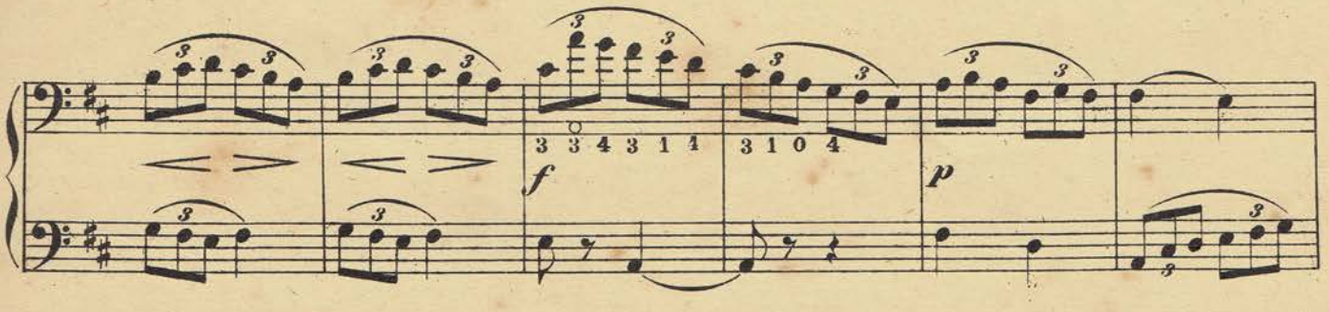
EXERCISE in Triplets.

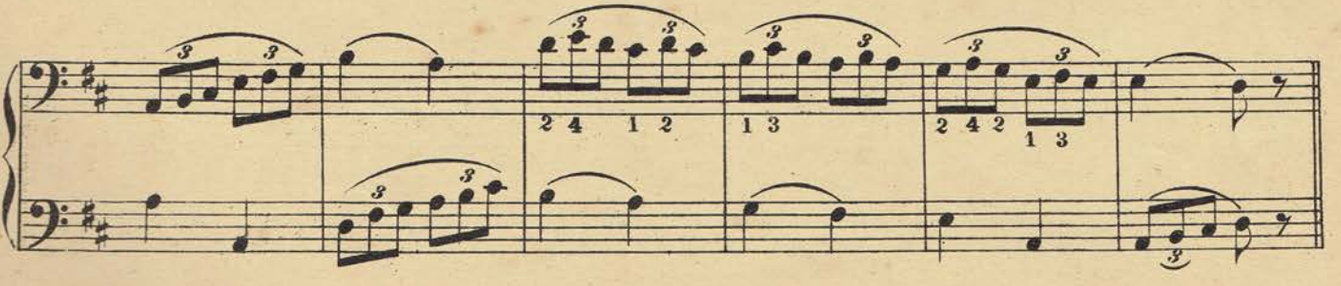


23.

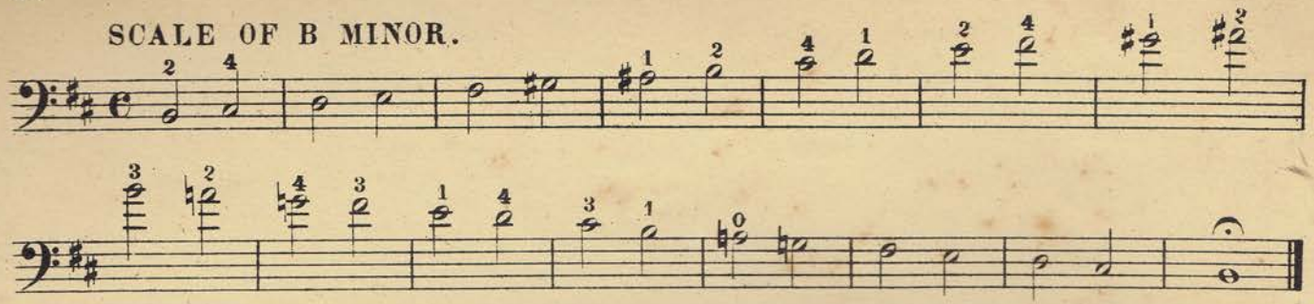


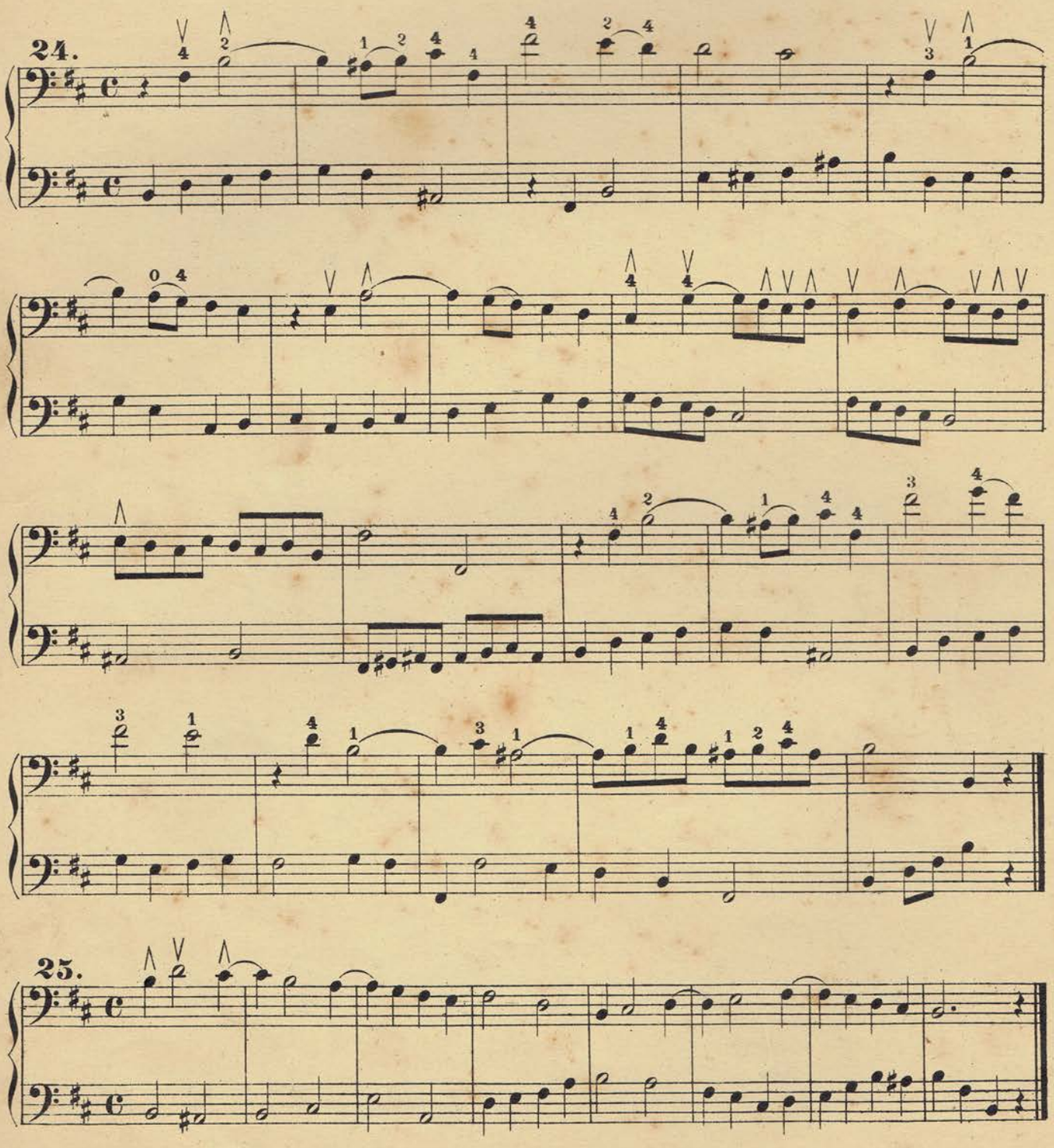




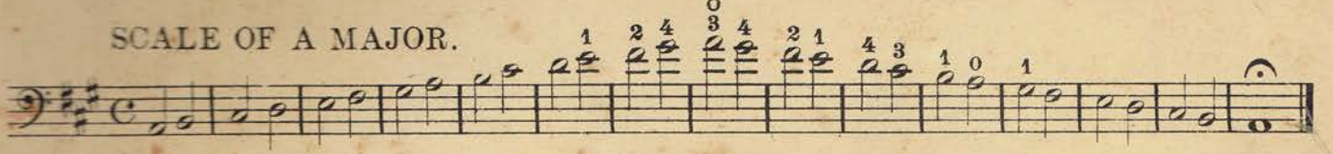


SCALE OF B MINOR.



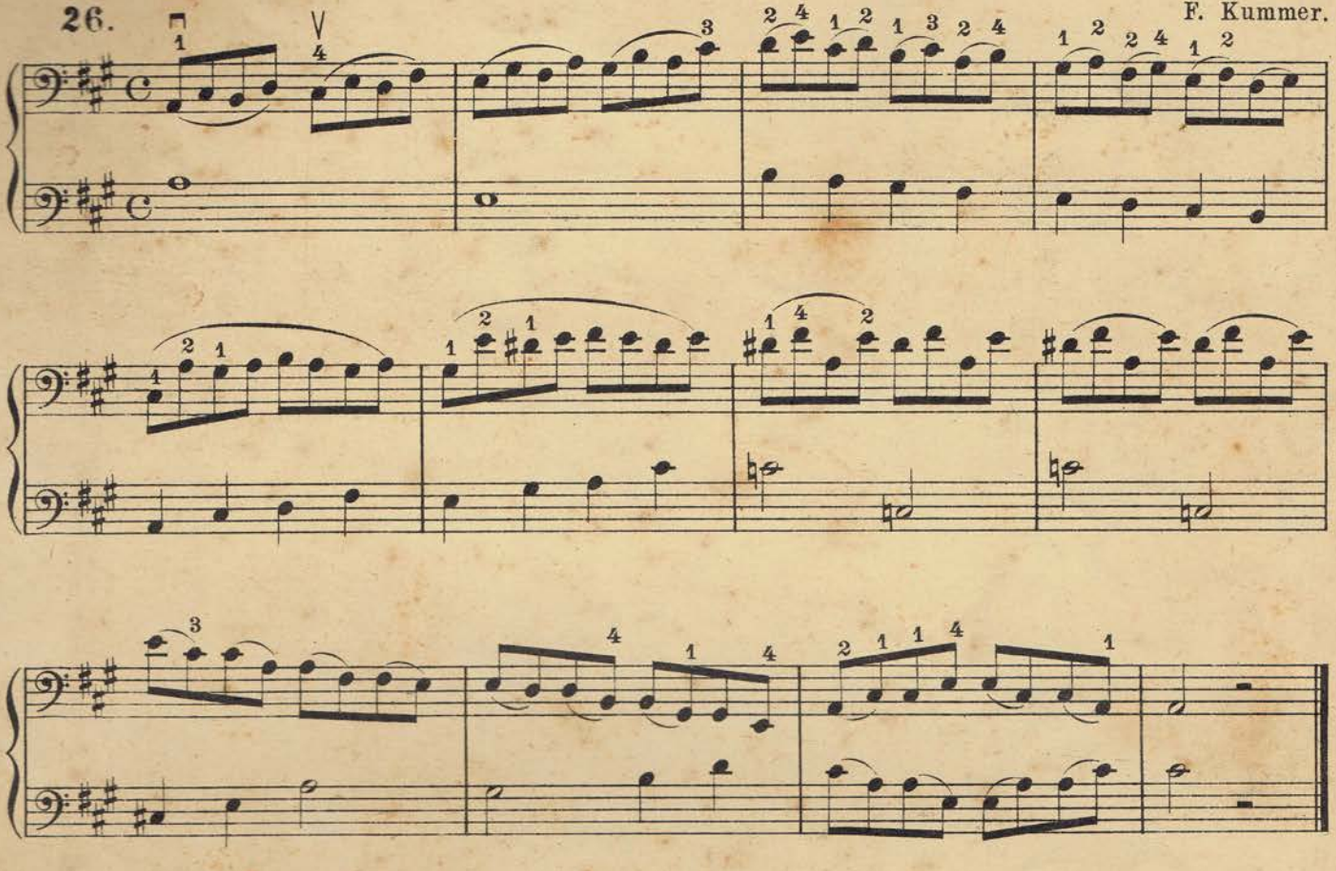


SCALE OF A MAJOR.

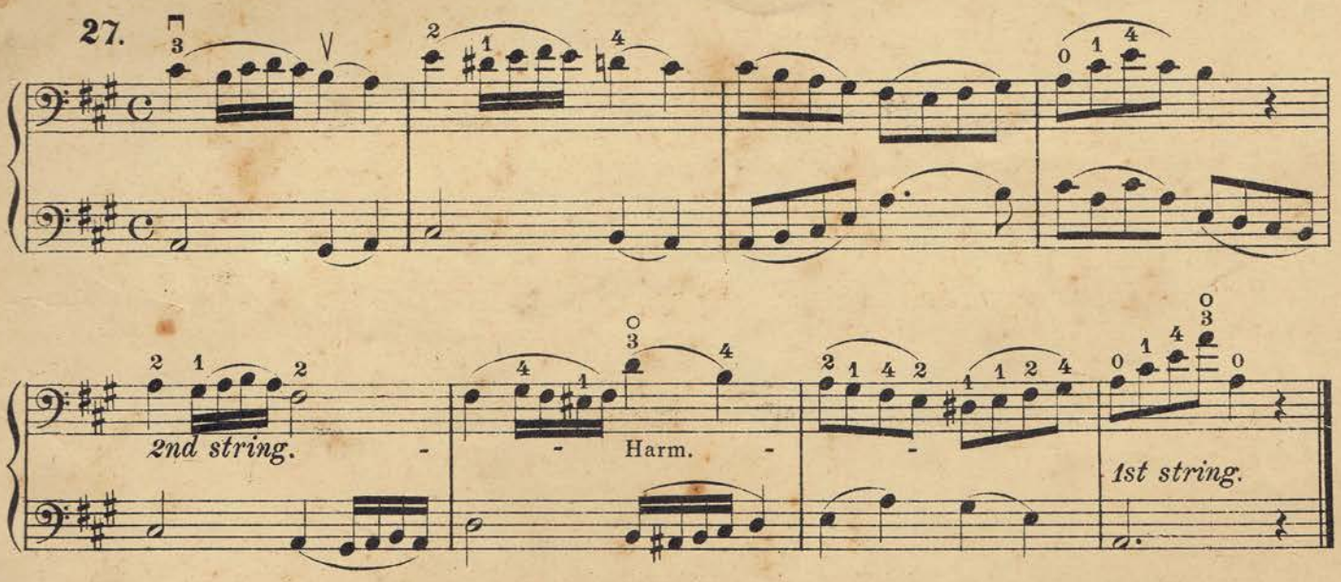


26.

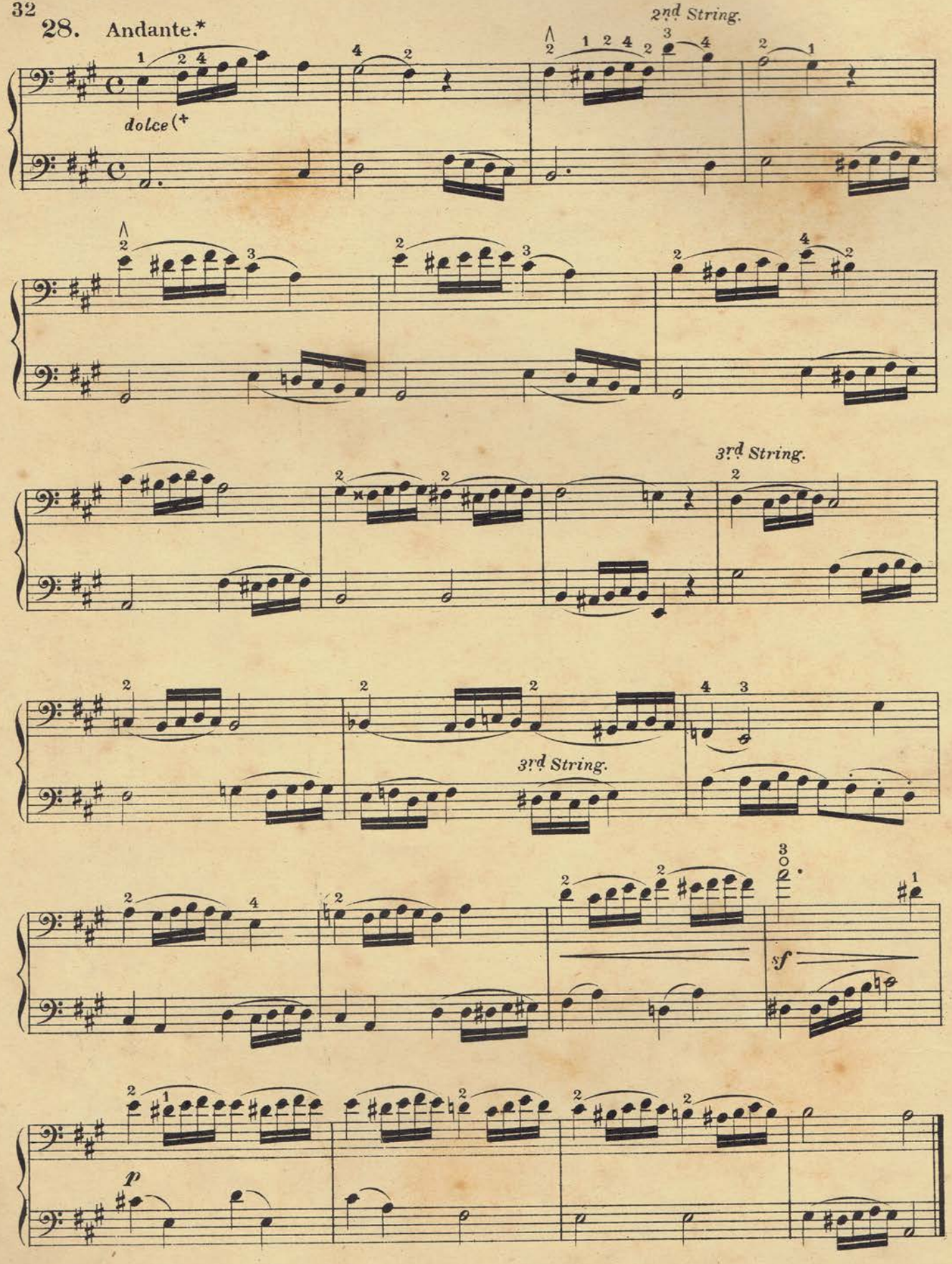
F. Kummer.



27.



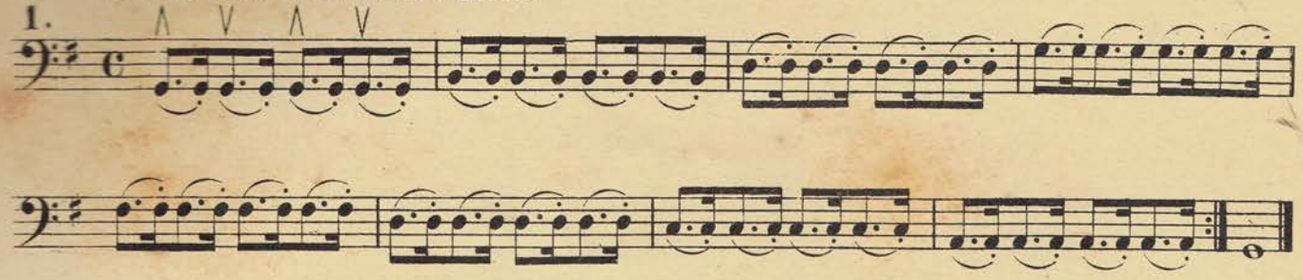
28. Andante.*



*A list of the words used in Modern Music, is given on page 98.

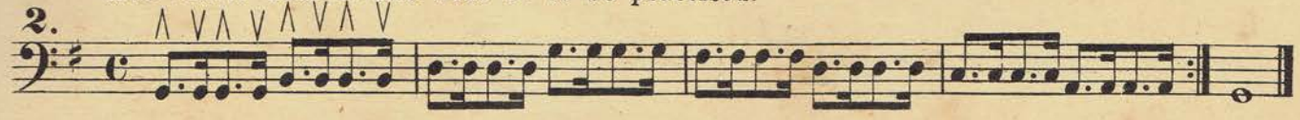
EXERCISES with dotted notes.

1.



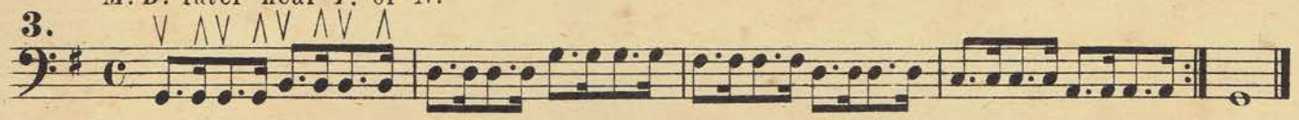
M. B. later near *P.* and near *N.* to be practised.

2.



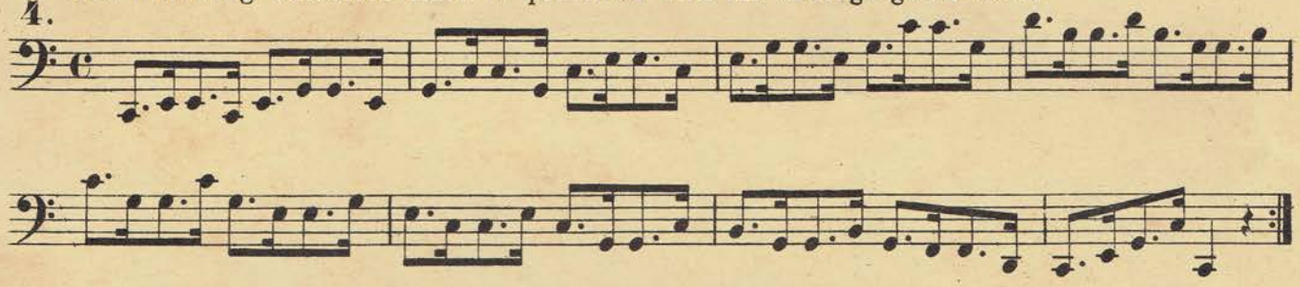
M. B. later near *P.* or *N.*

3.



The following exercises must be practised with the bowings given above.

4.



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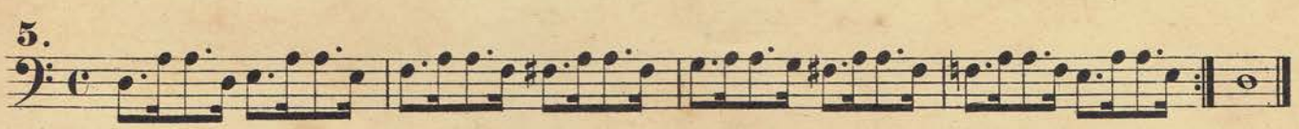
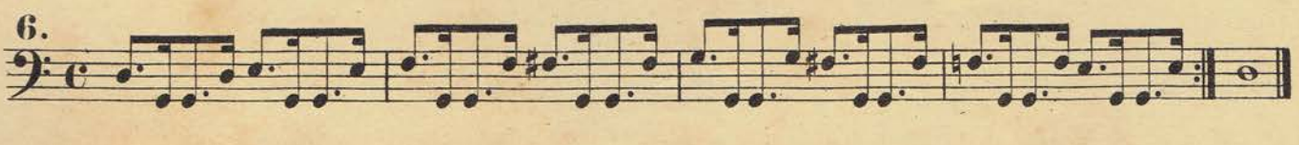


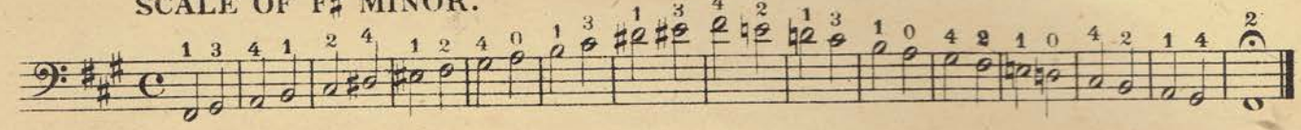
6.



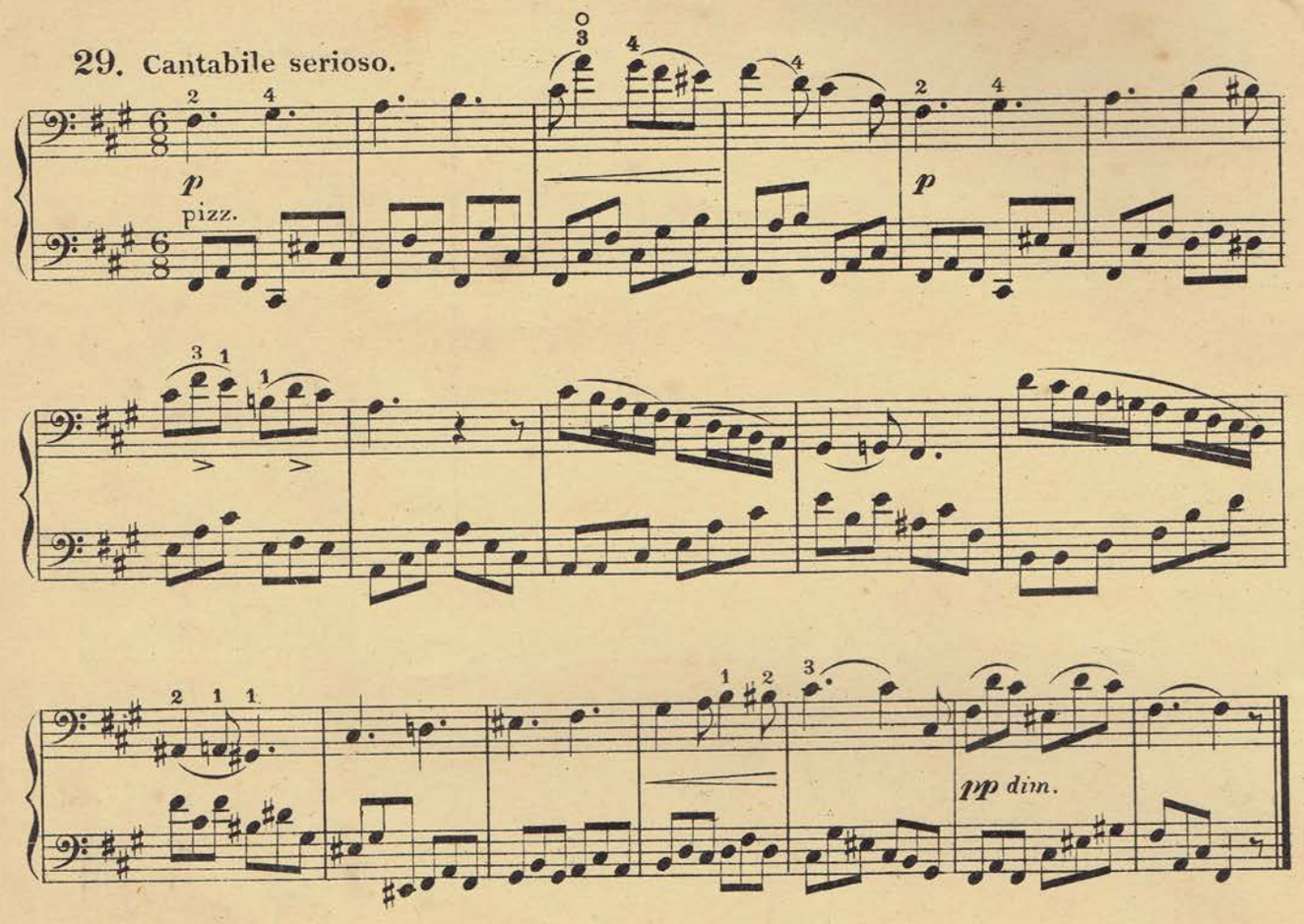
7.

8.

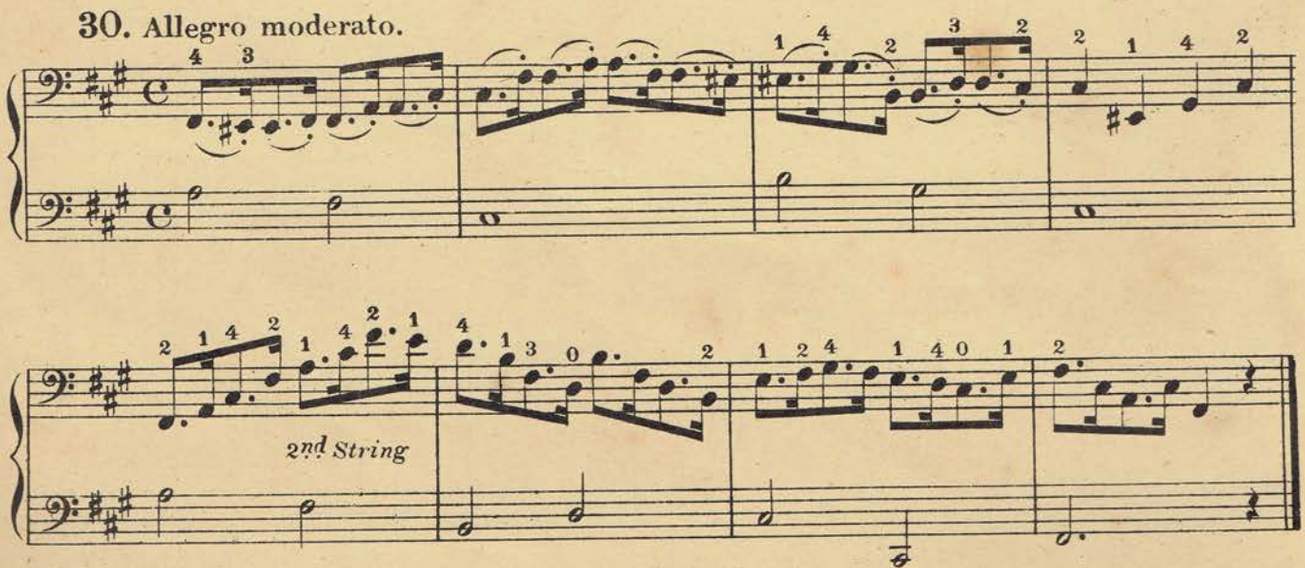
SCALE OF F♯ MINOR.



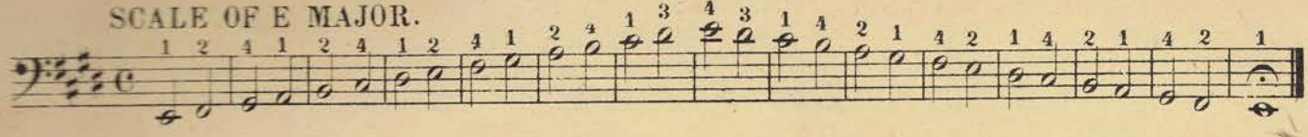
29. Cantabile serioso.



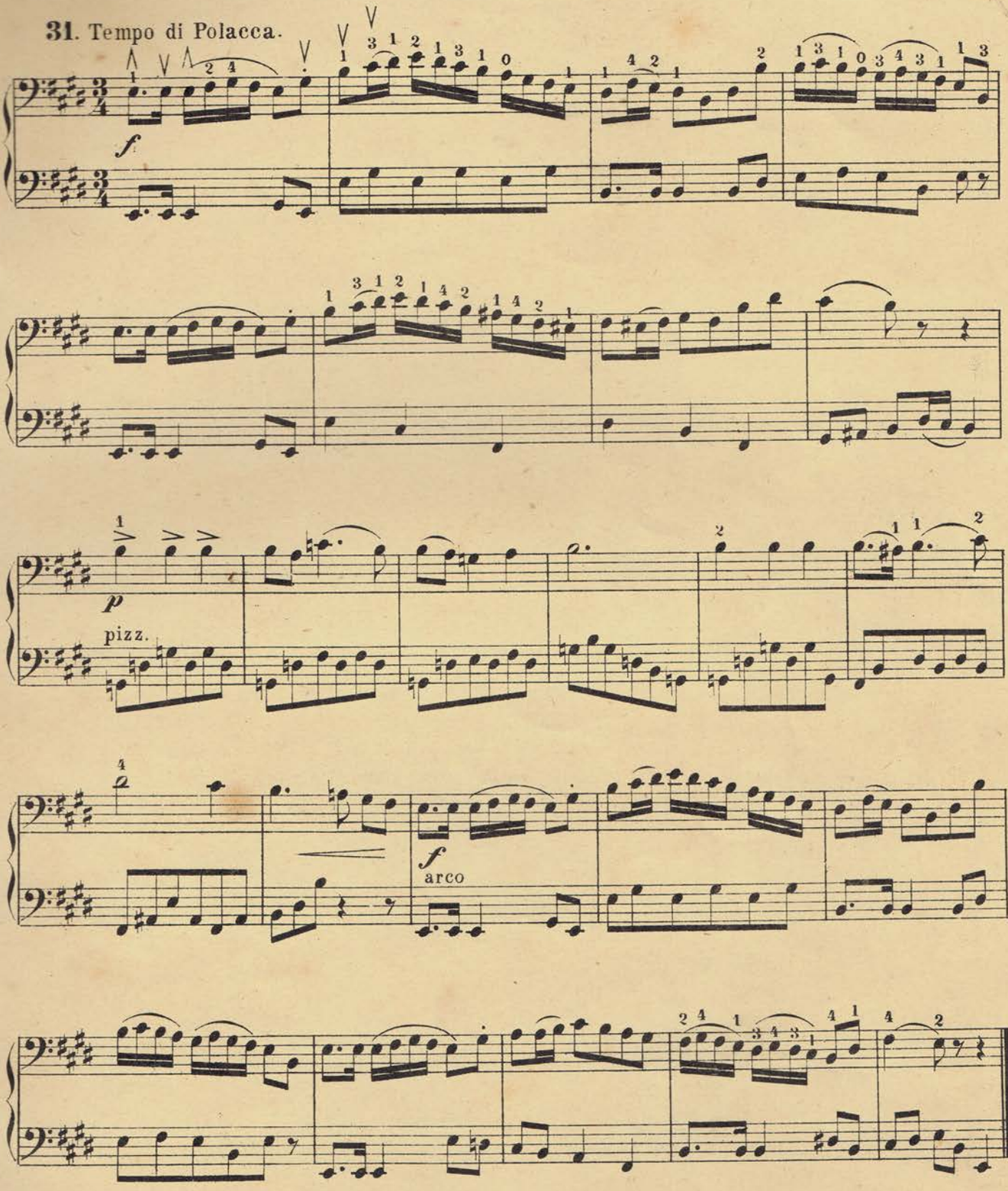
30. Allegro moderato.



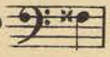
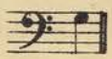
SCALE OF E MAJOR.



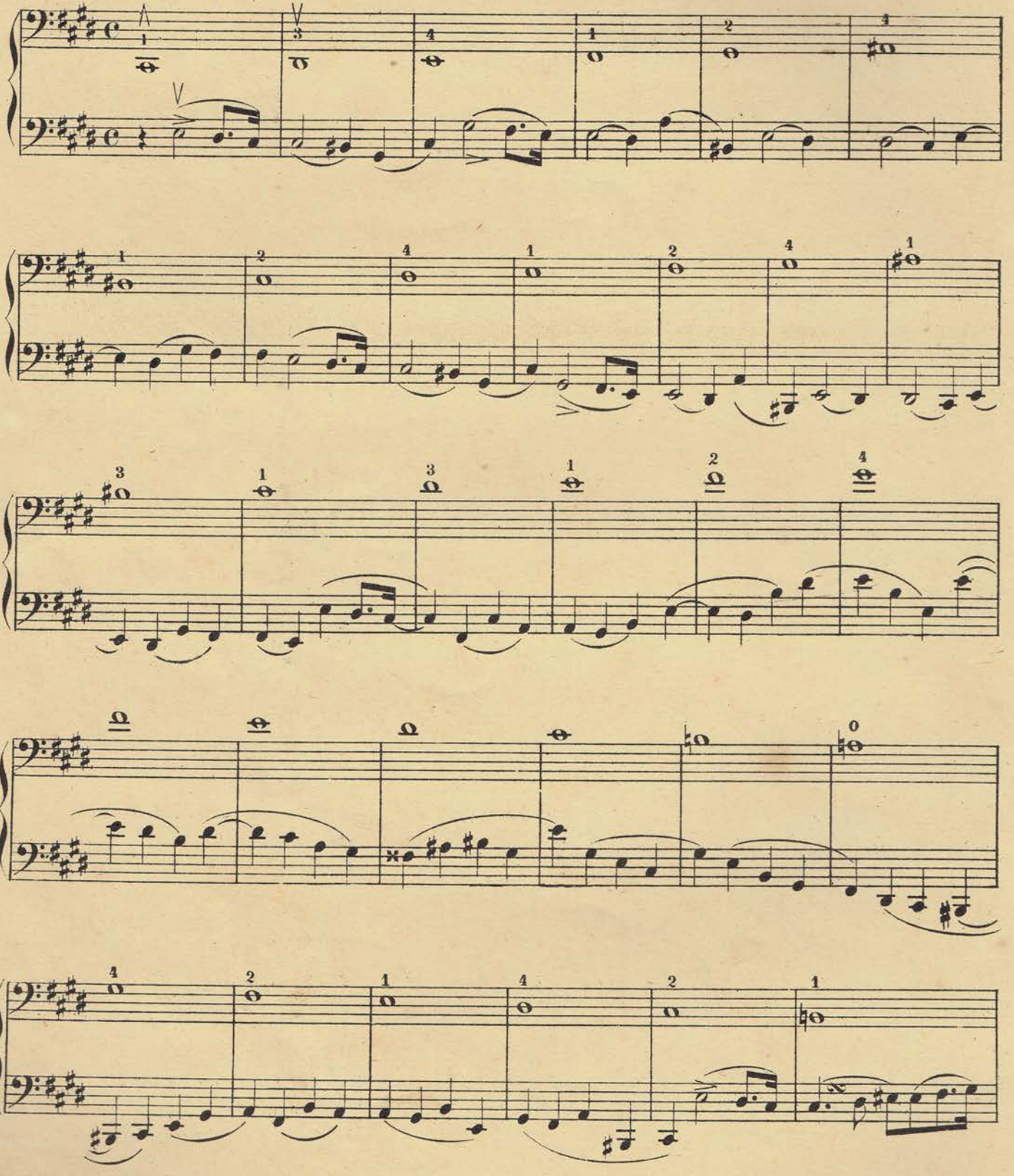
31. Tempo di Polacca.

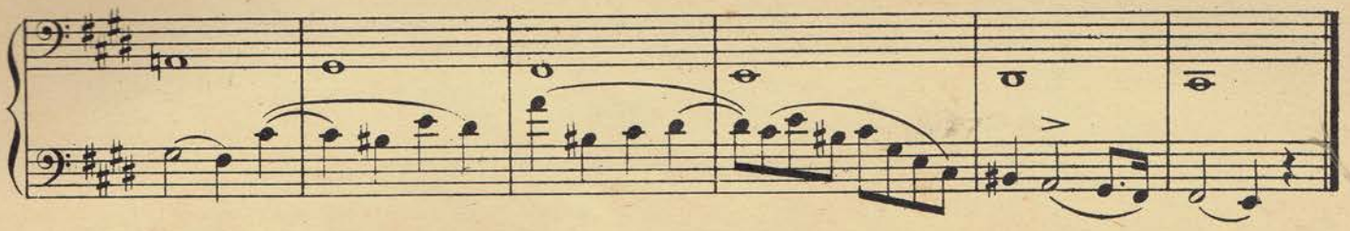


THE DOUBLE SHARP.

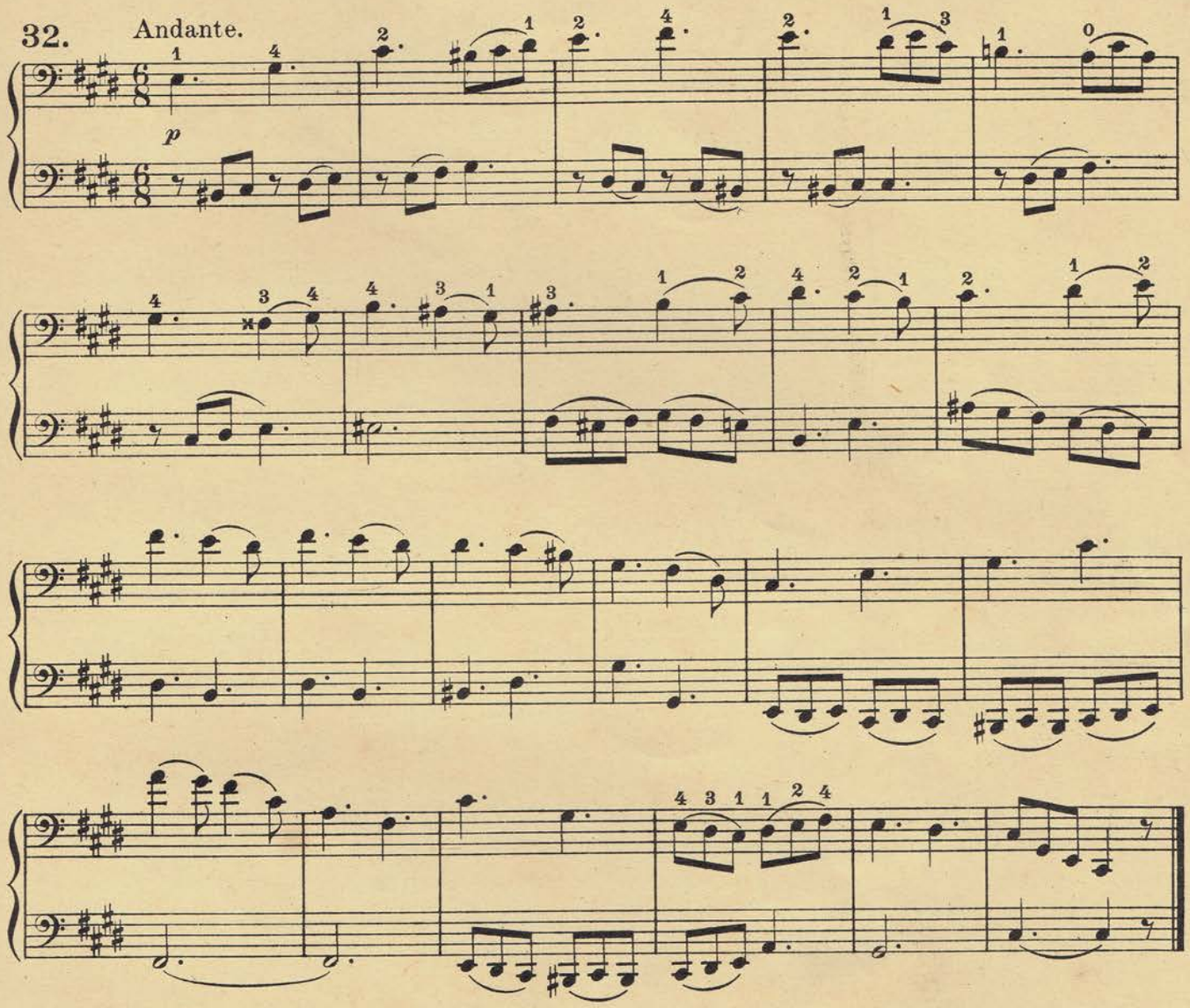
Any note can be raised a whole tone by prefixing a double sharp marked thus 𝄪 to it. **Then** *F* double sharp  **will** sound like *G* natural. 

SCALE OF C♯ MINOR.



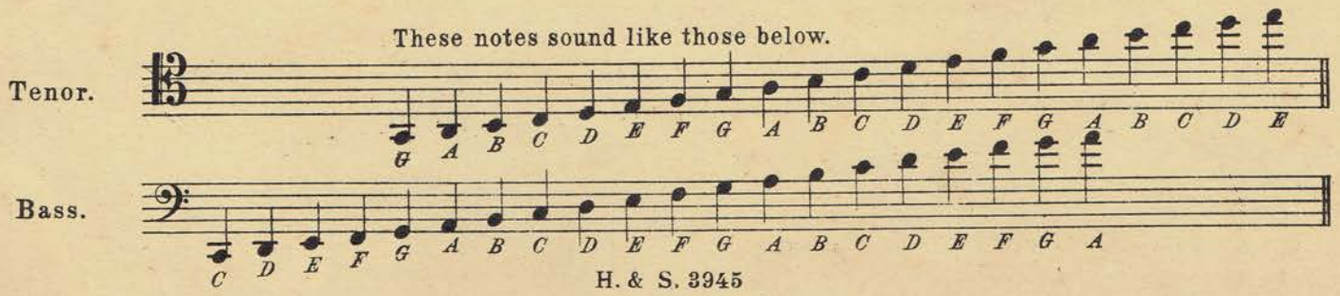


32. Andante.

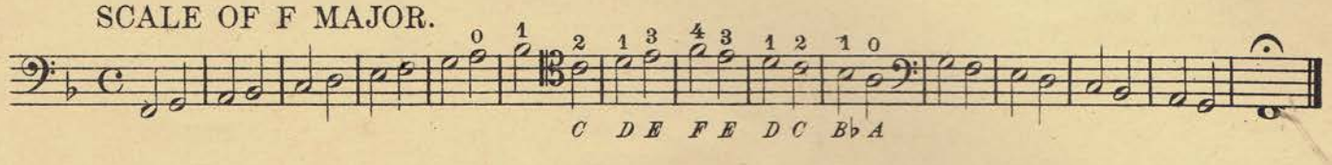


The student must now learn the notes of the Tenor-clef, from the comparative Table given below.

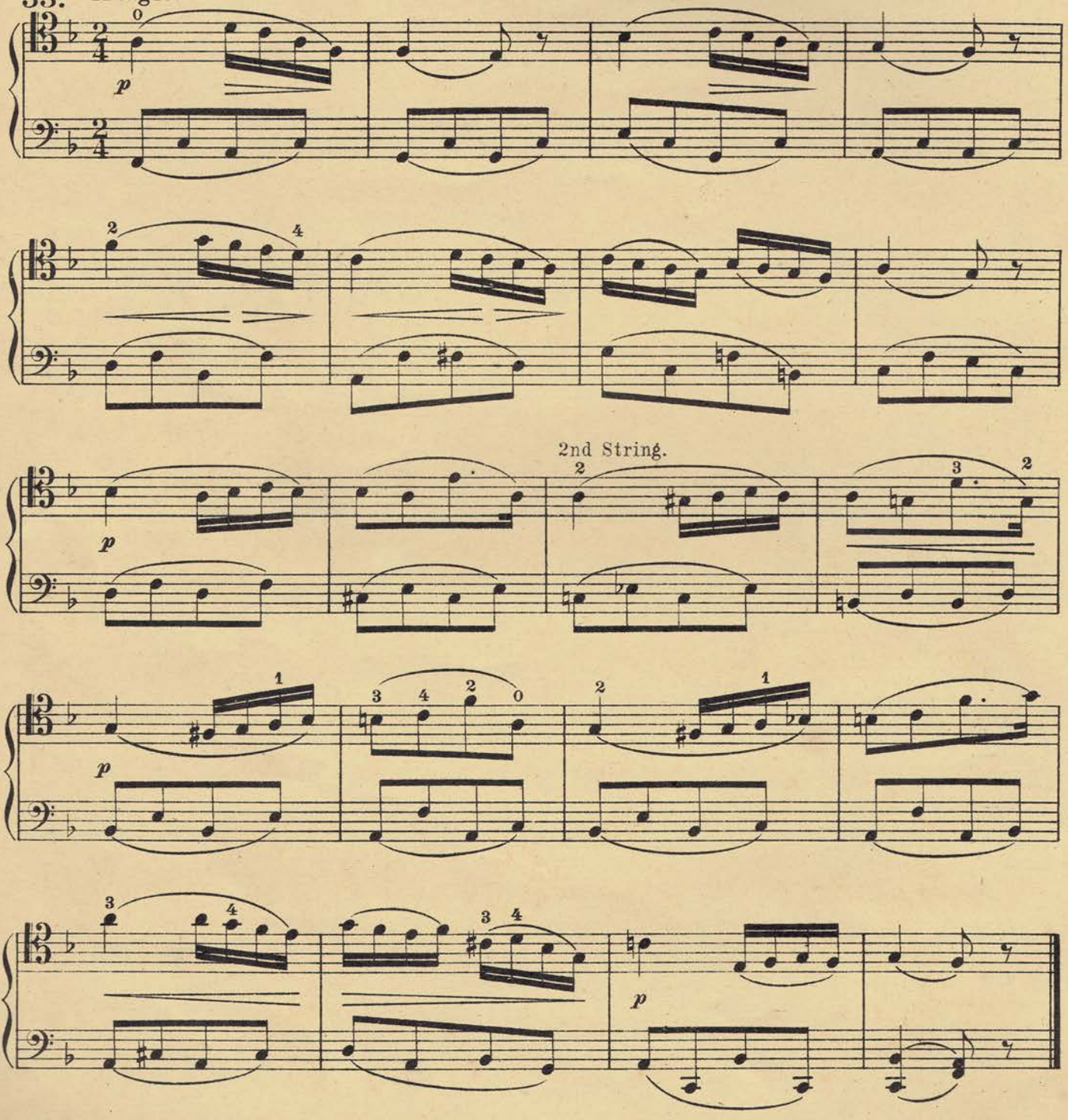
These notes sound like those below.



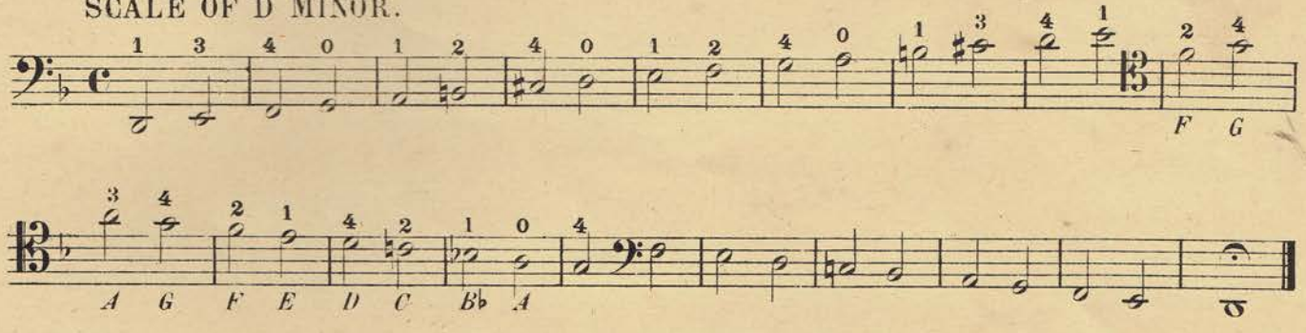
SCALE OF F MAJOR.



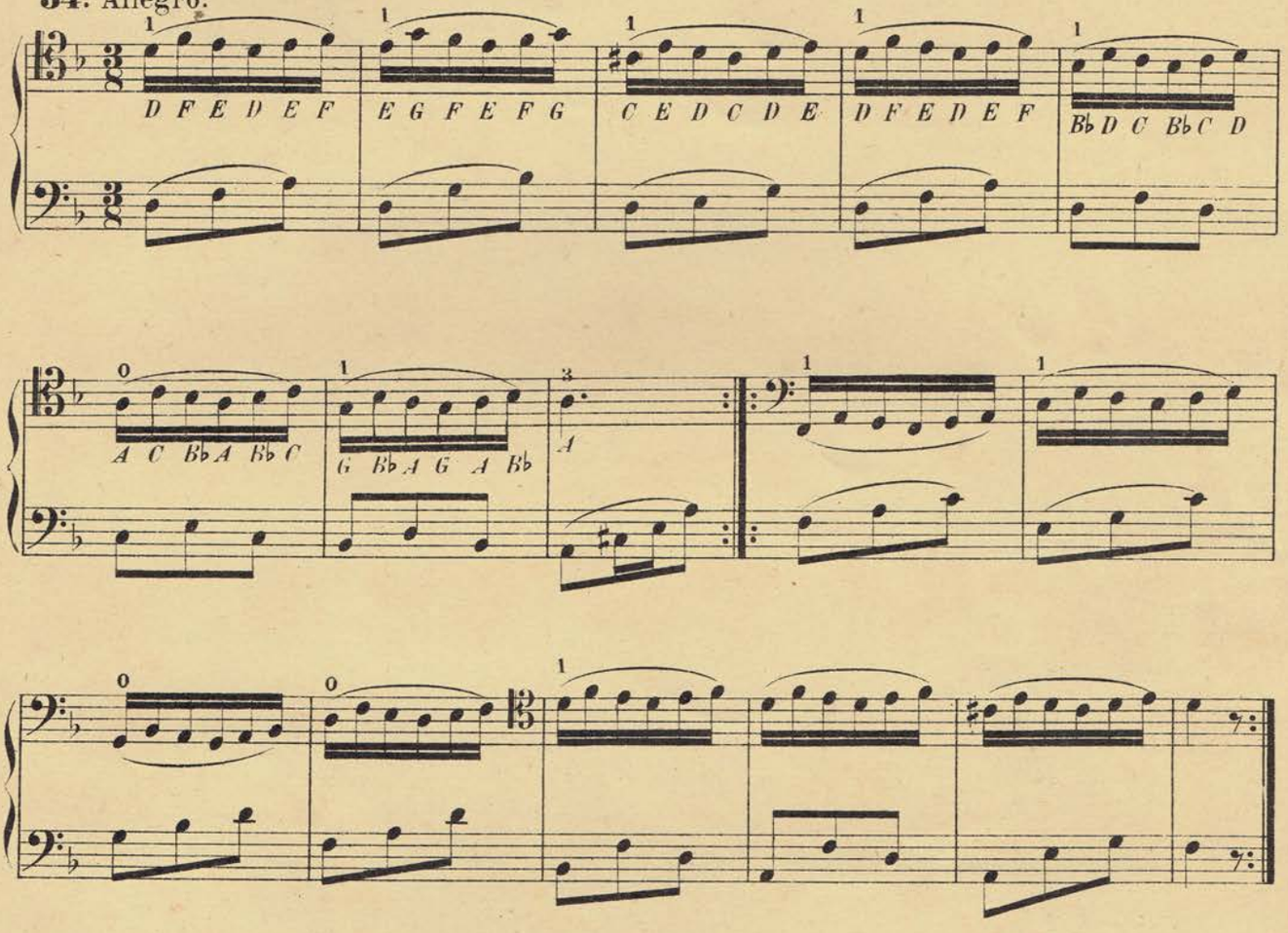
33. Adagio.



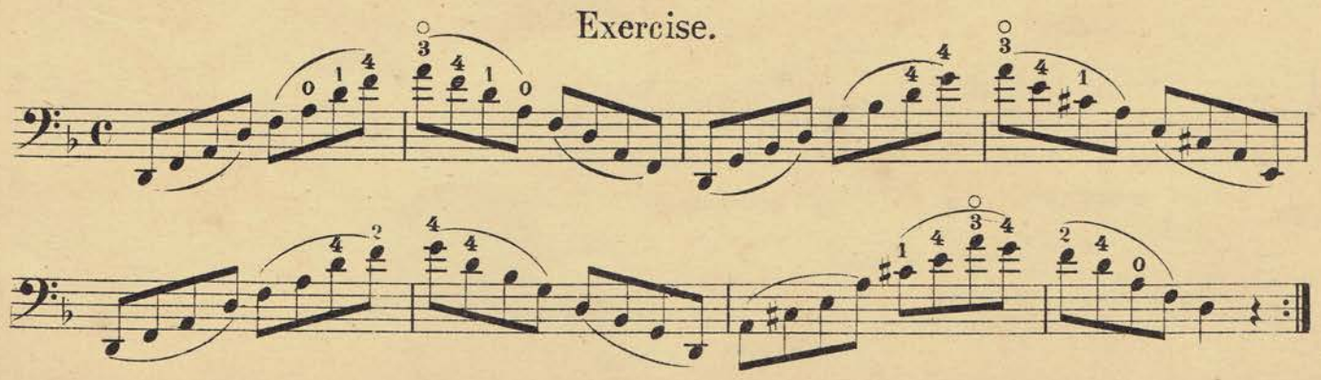
SCALE OF D MINOR.



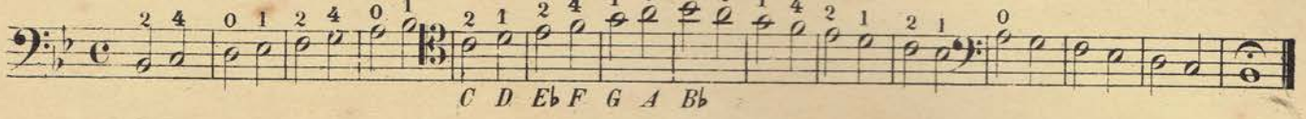
34. Allegro.



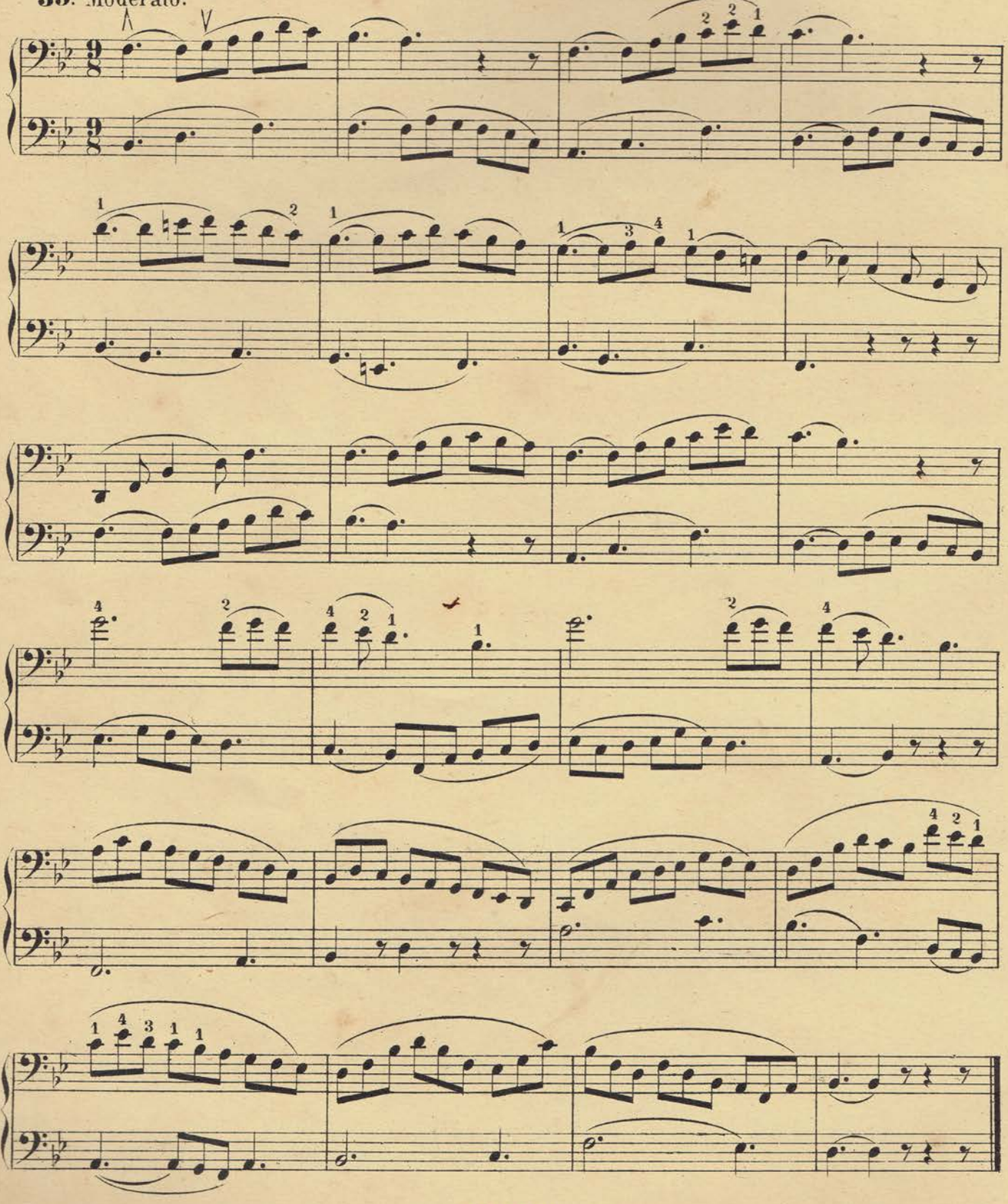
Exercise.



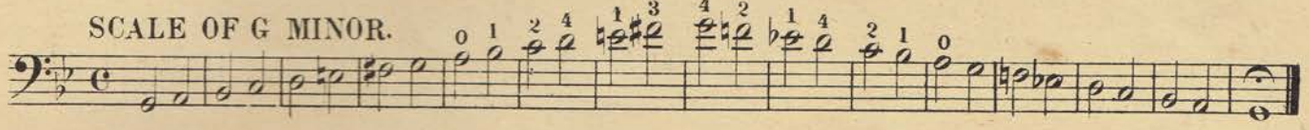
SCALE OF B♭ MAJOR.



35. Moderato.

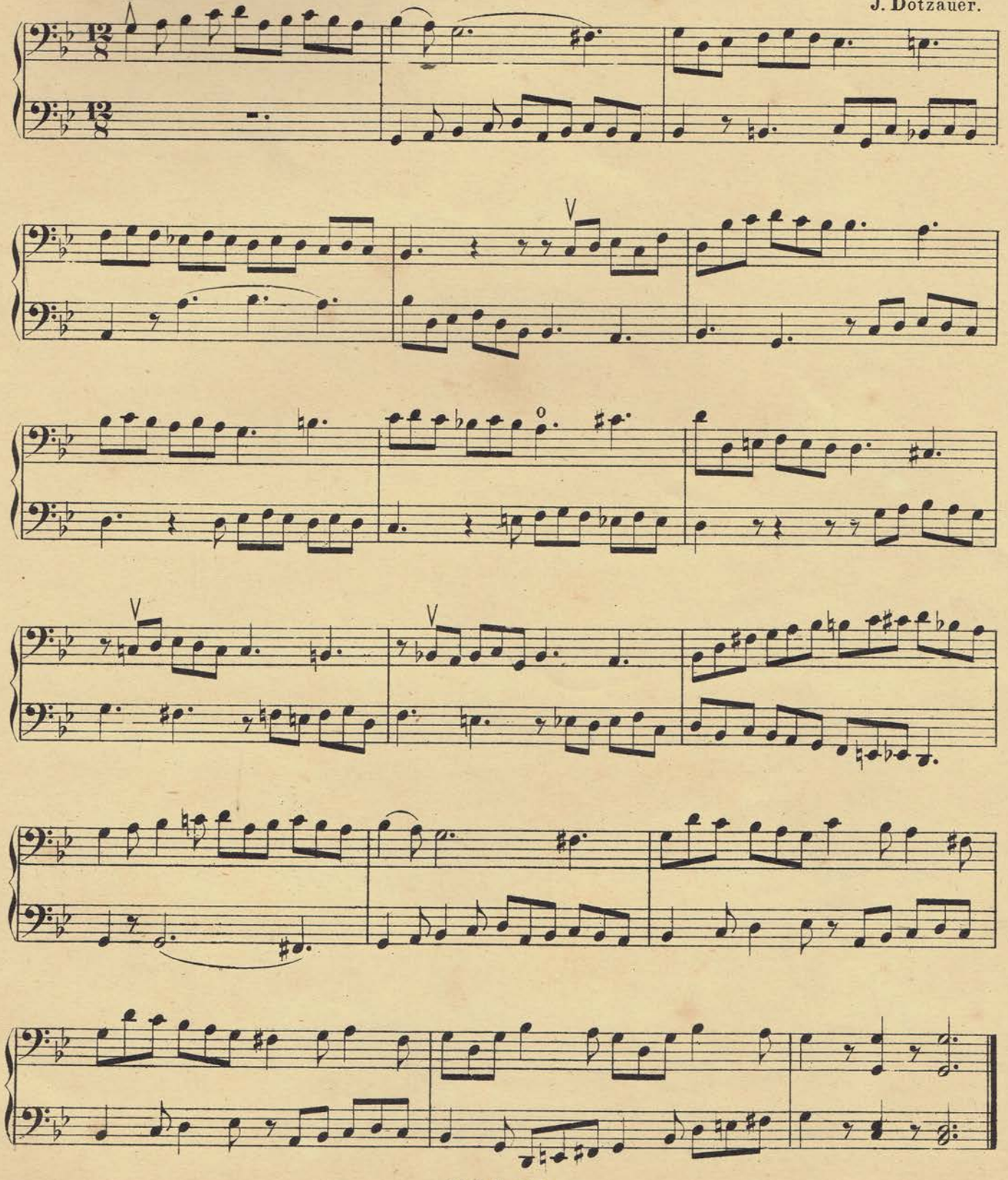


SCALE OF G MINOR.

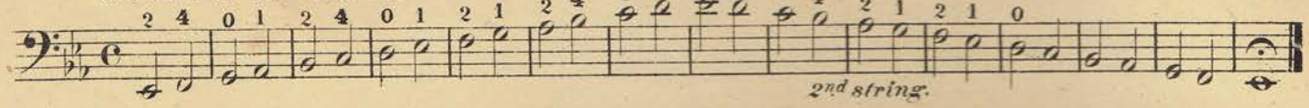


36. Allegro moderato.

J. Dotzauer.

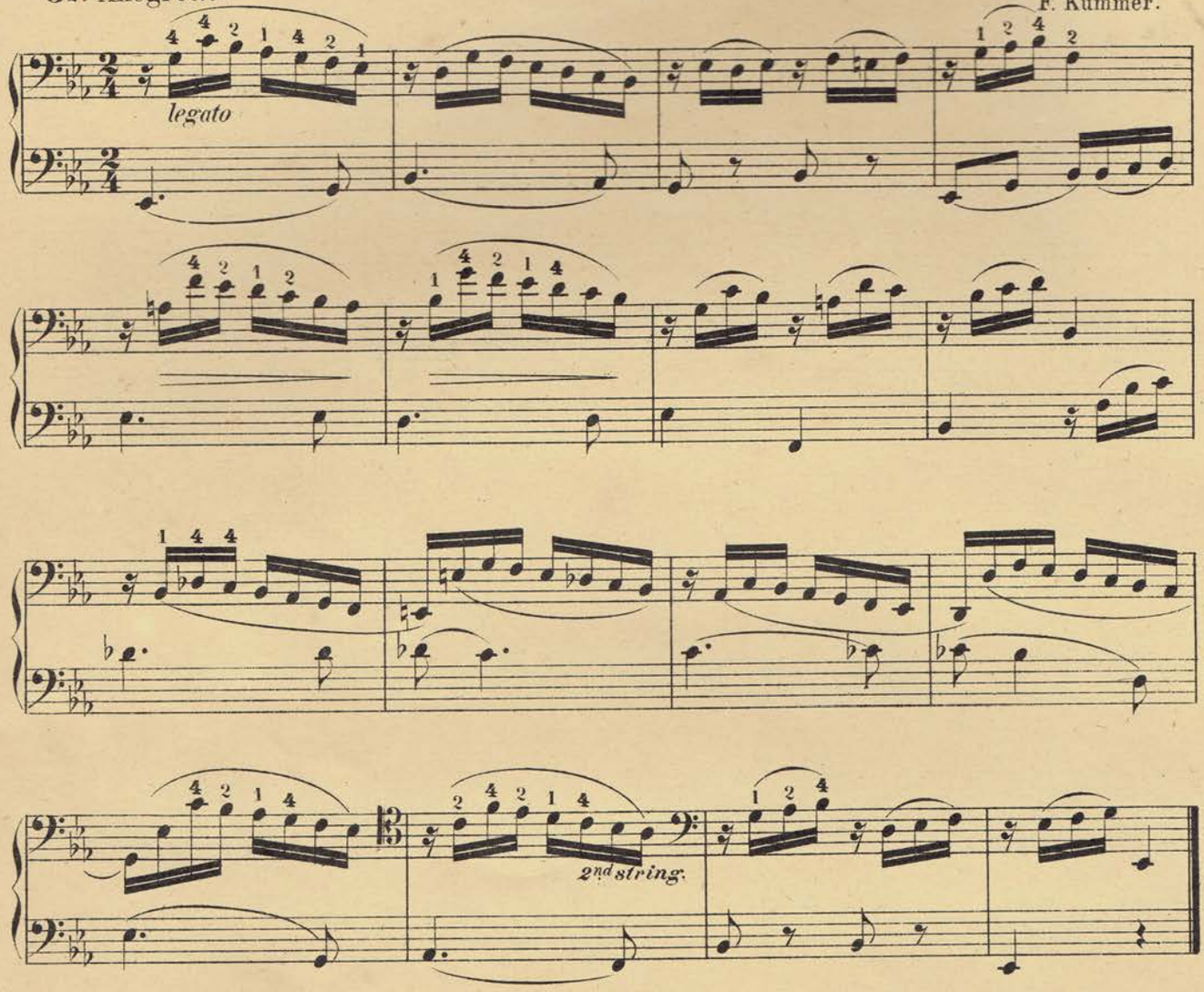


SCALE OF E♭ MAJOR.

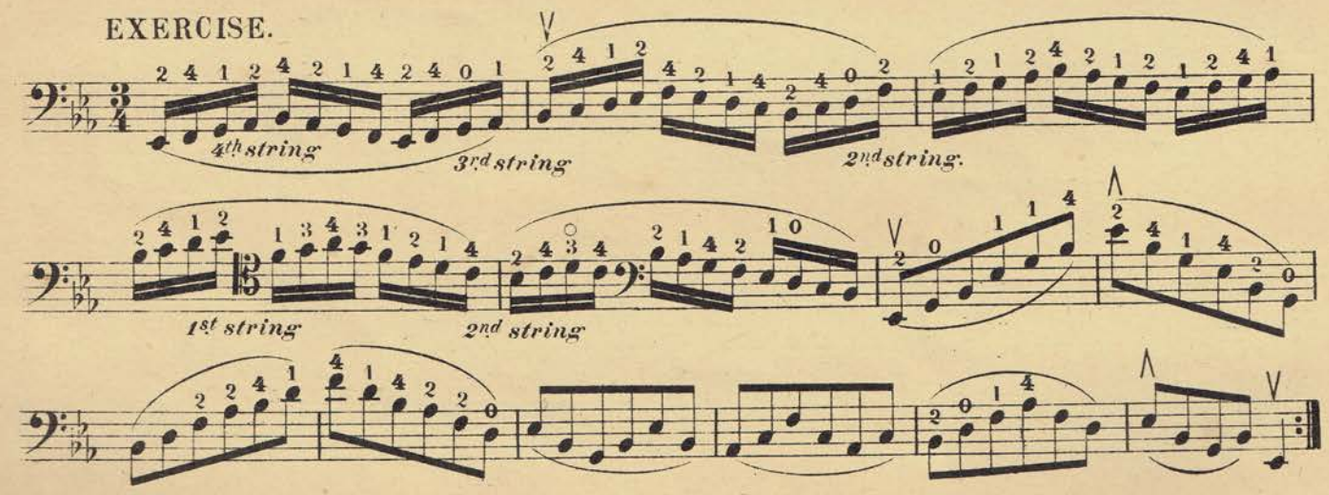


37. Allegretto.

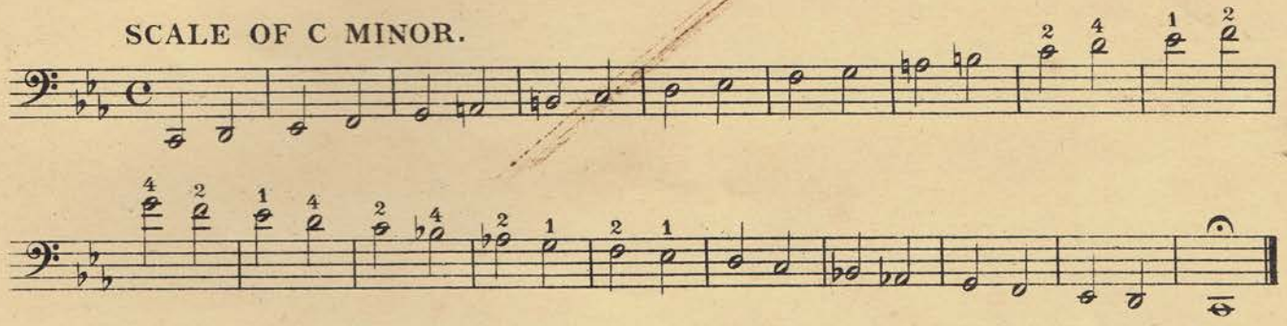
F. Kummer.



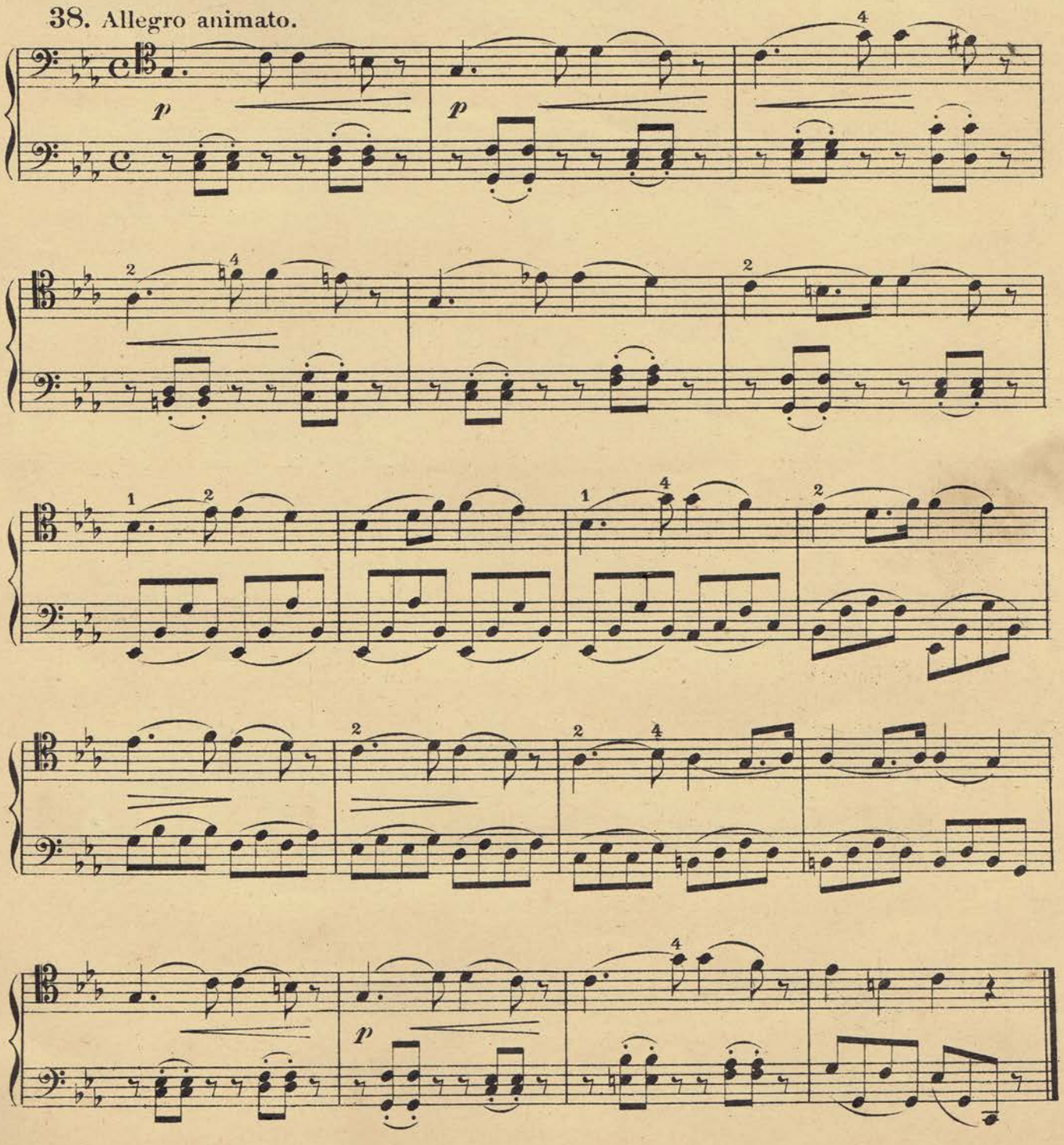
EXERCISE.



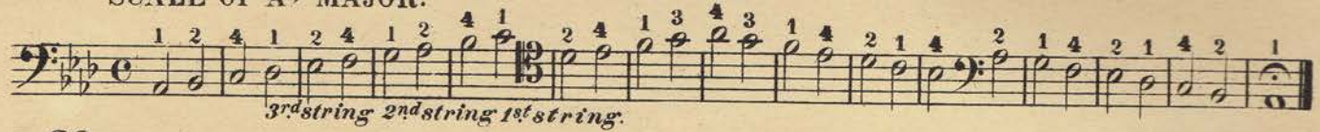
SCALE OF C MINOR.



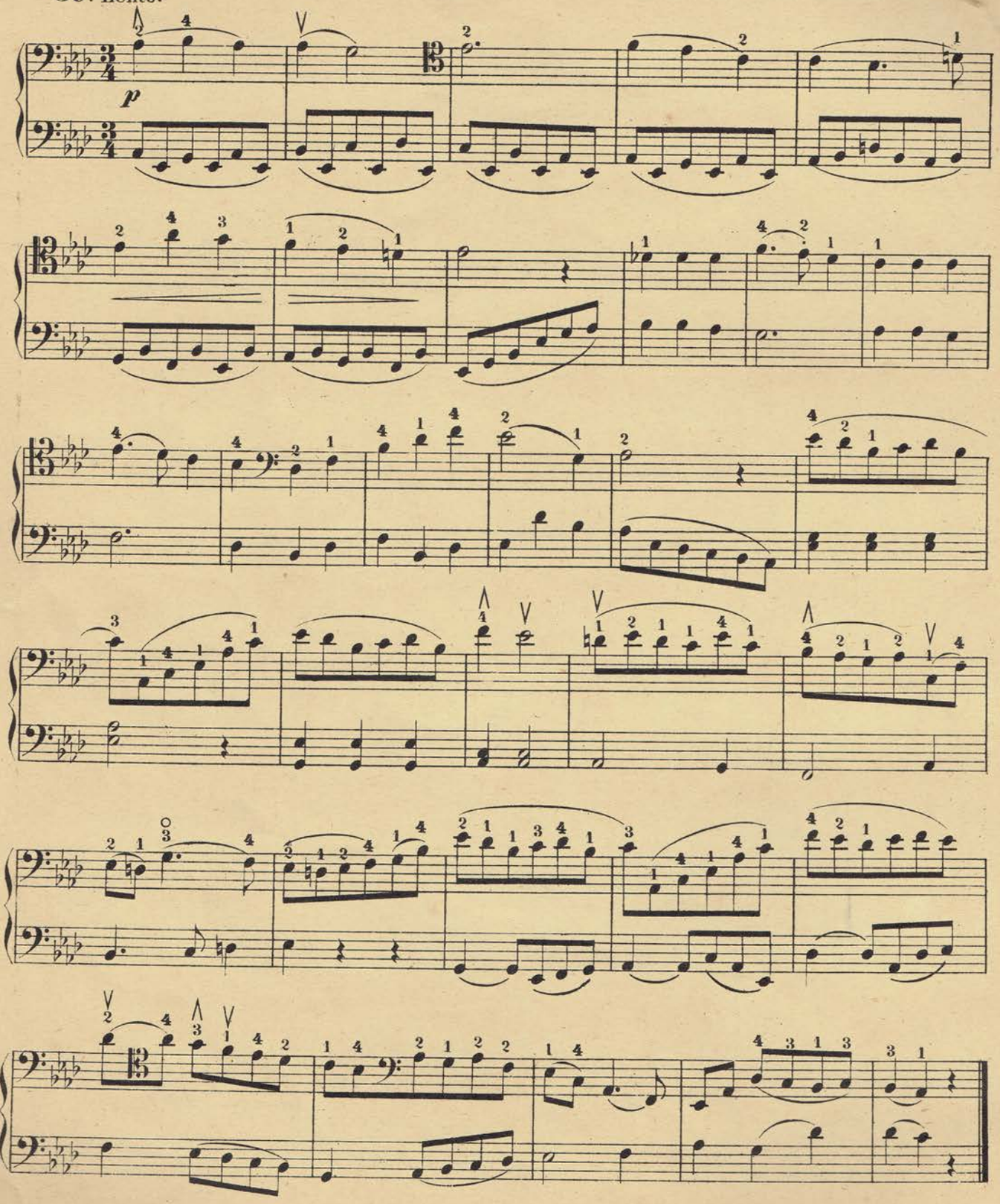
38. Allegro animato.



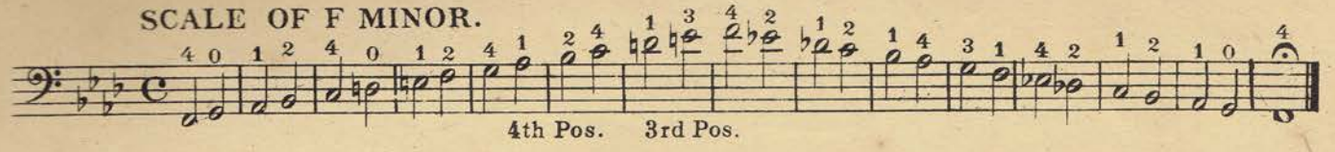
SCALE OF A♭ MAJOR.



39. Lento.

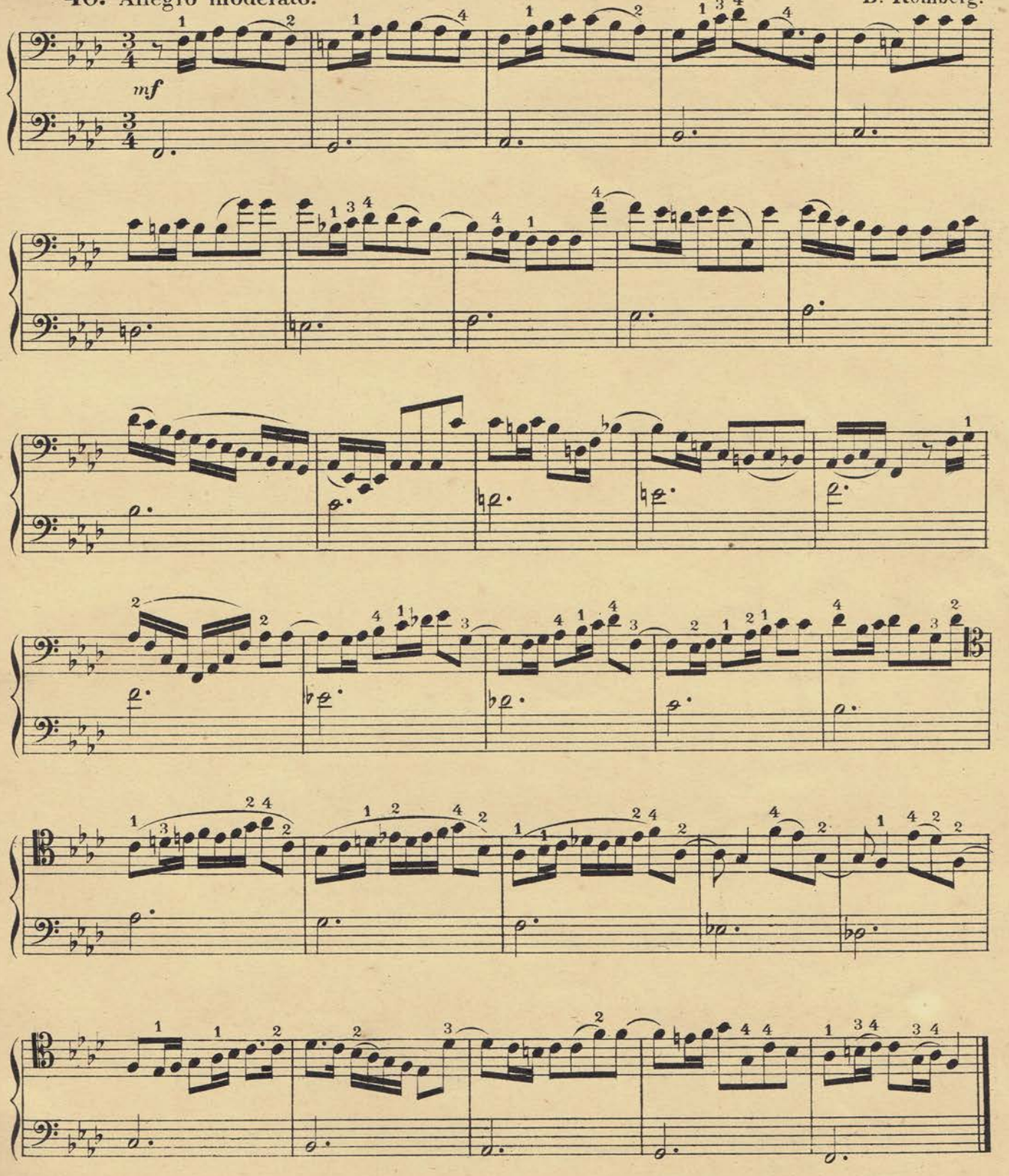


SCALE OF F MINOR.



40. Allegro moderato.

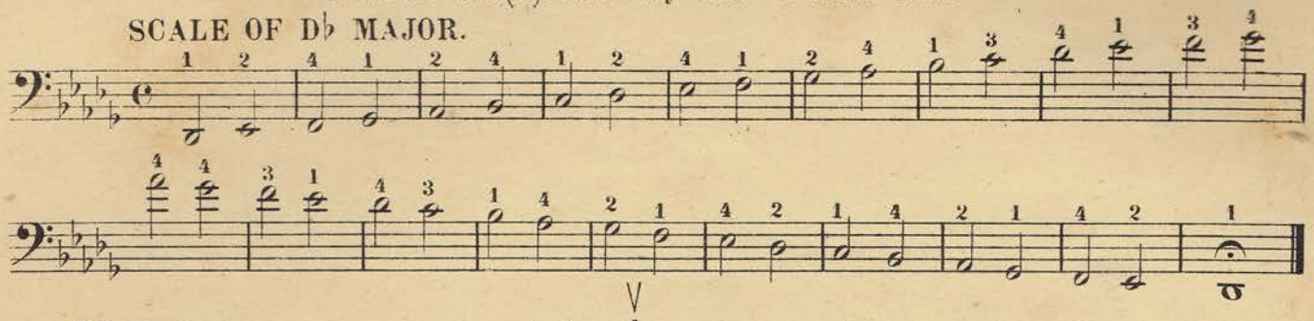
B. Romberg.



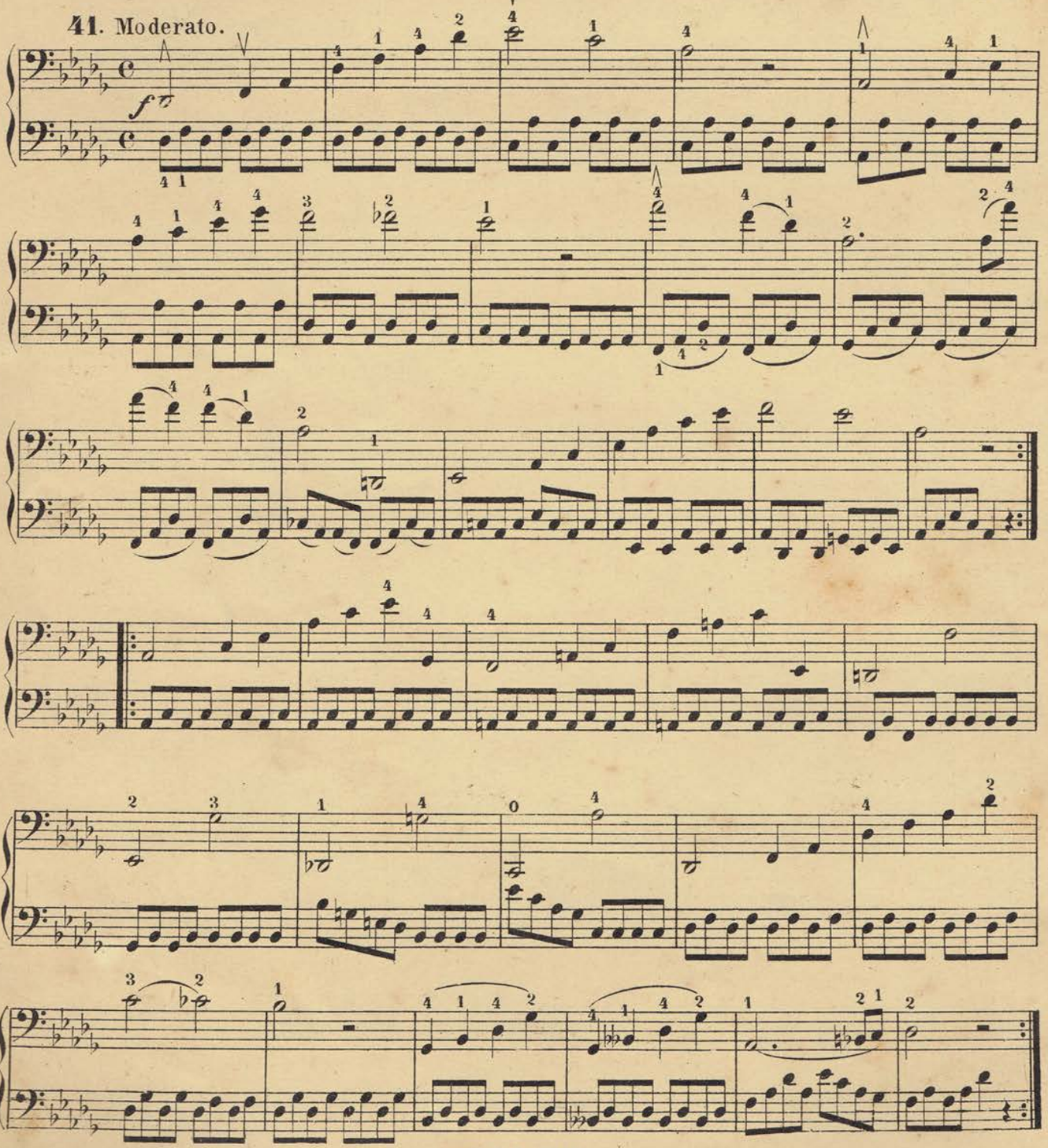
THE DOUBLE FLAT.

A double flat (𝄫) lowers any note a whole tone.

SCALE OF D♭ MAJOR.

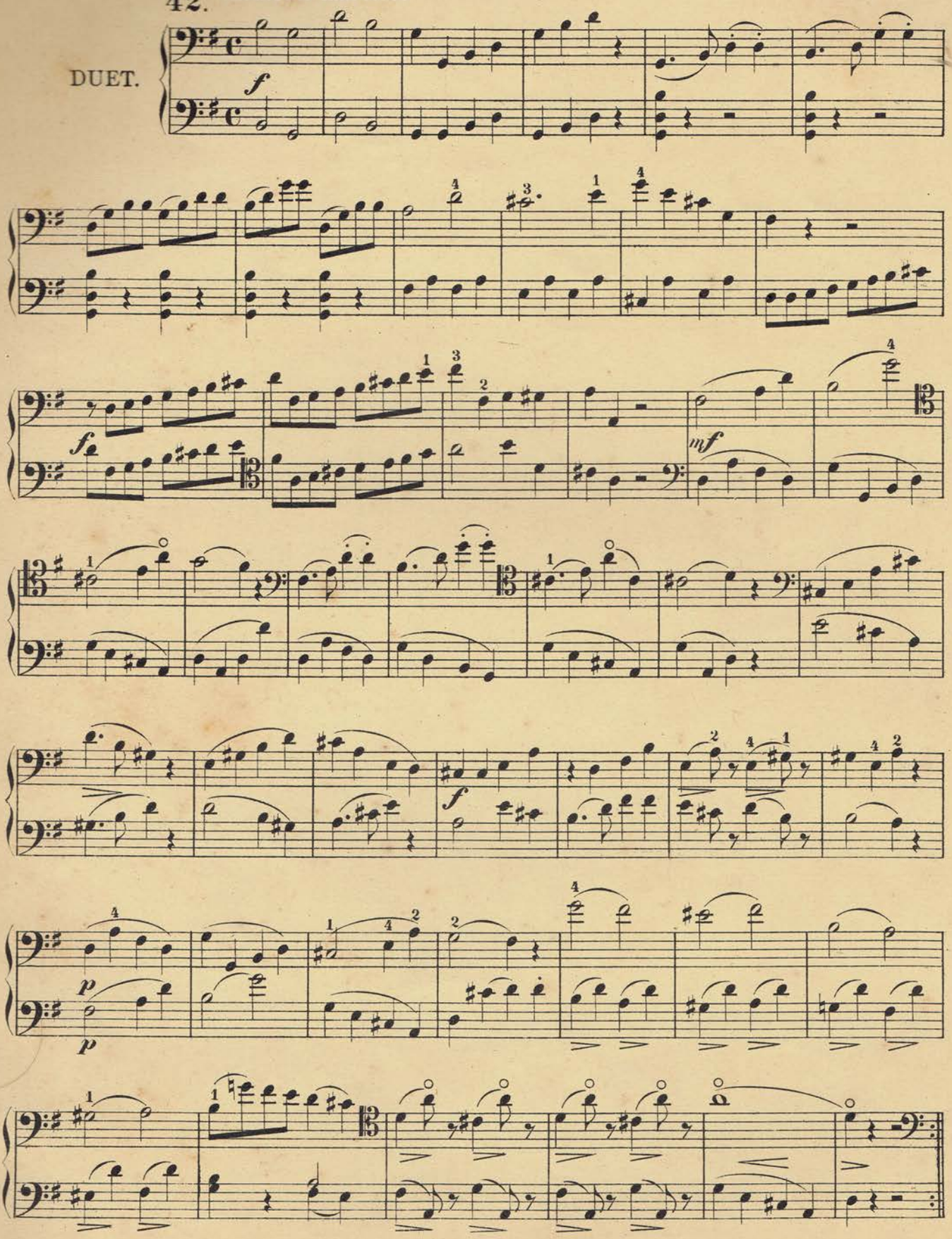


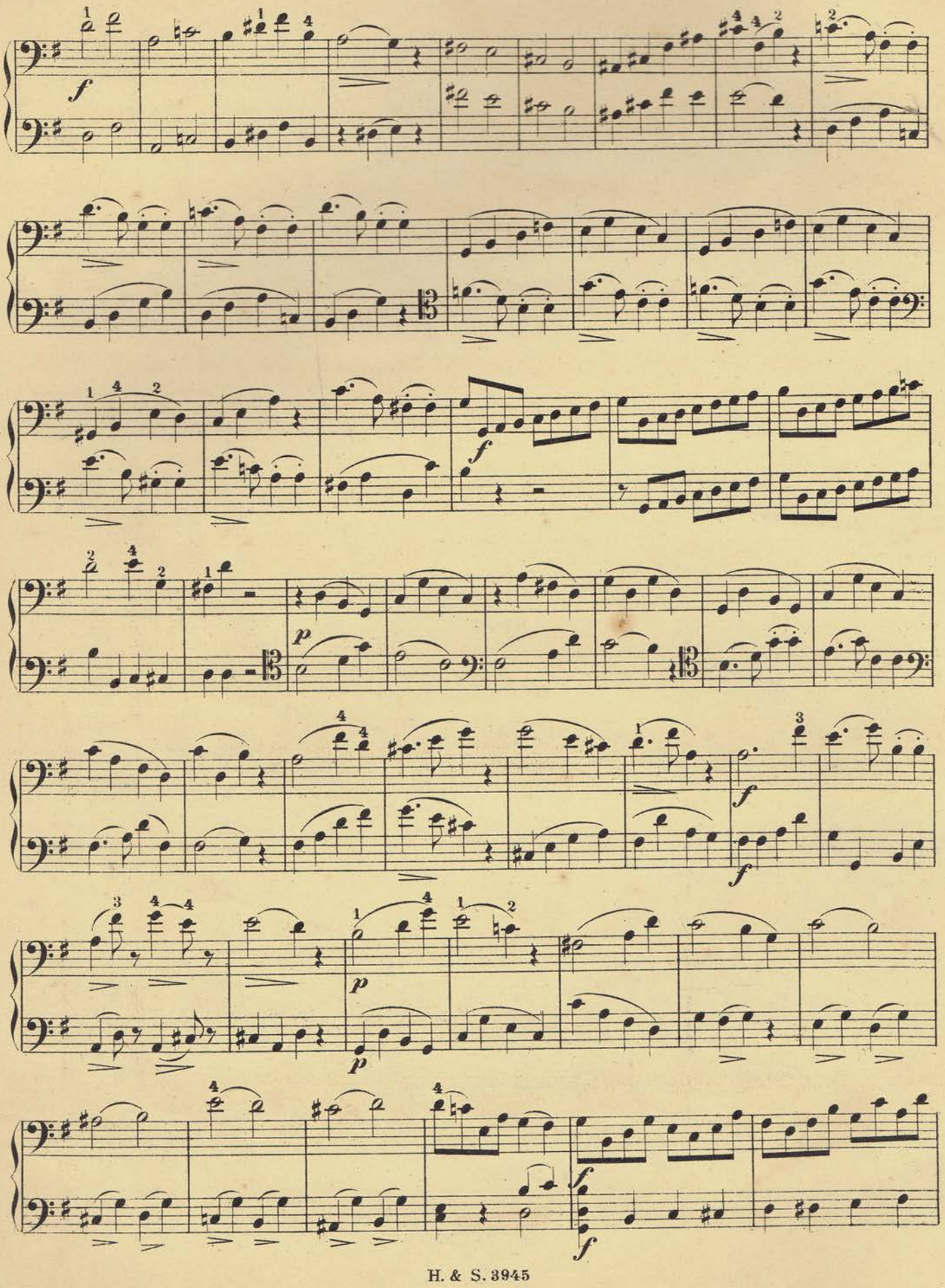
41. Moderato.

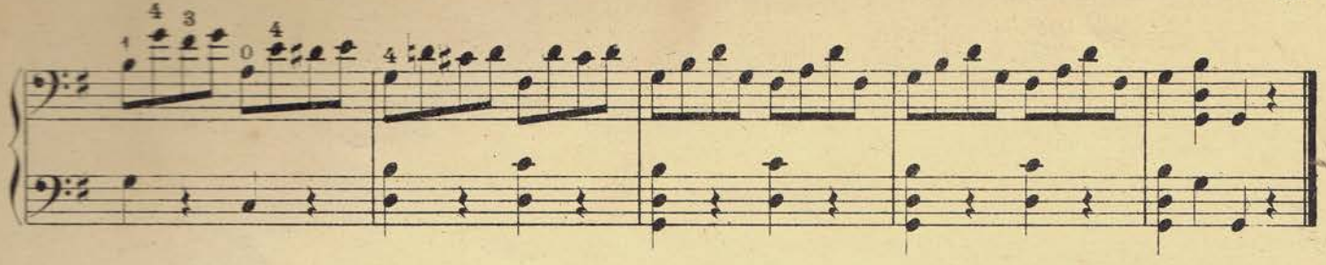


42. Moderato maestoso.

DUET.





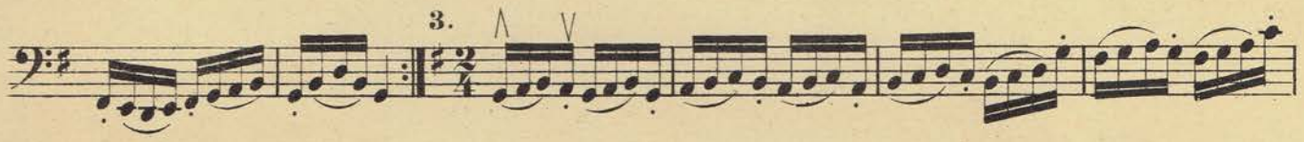


EXERCISES for varieties of bowing and the wrist of the right hand.

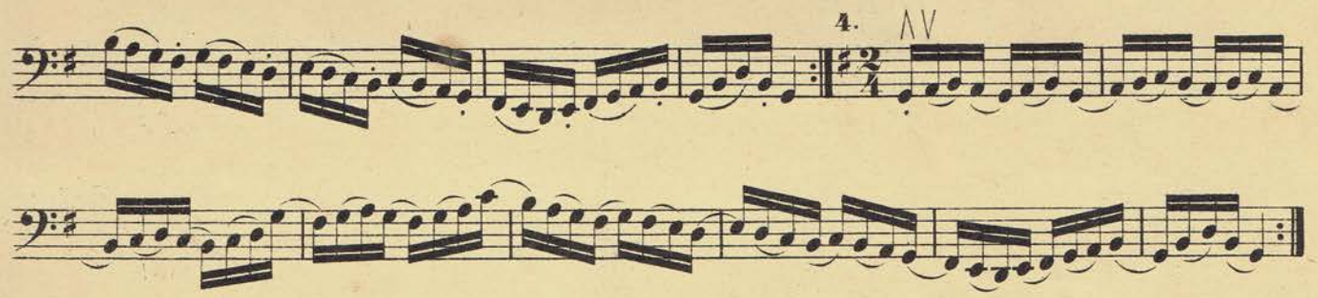
1. *W. B. sh. st.*

2. *M. B.*

3.



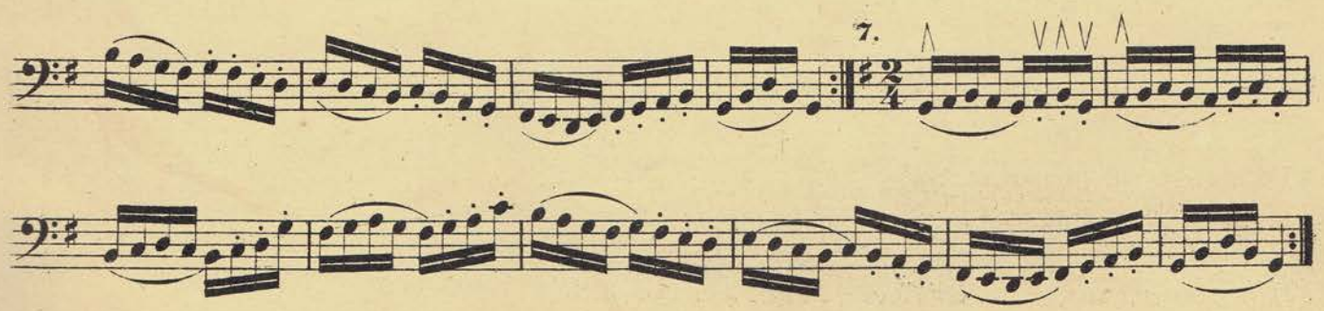
4.



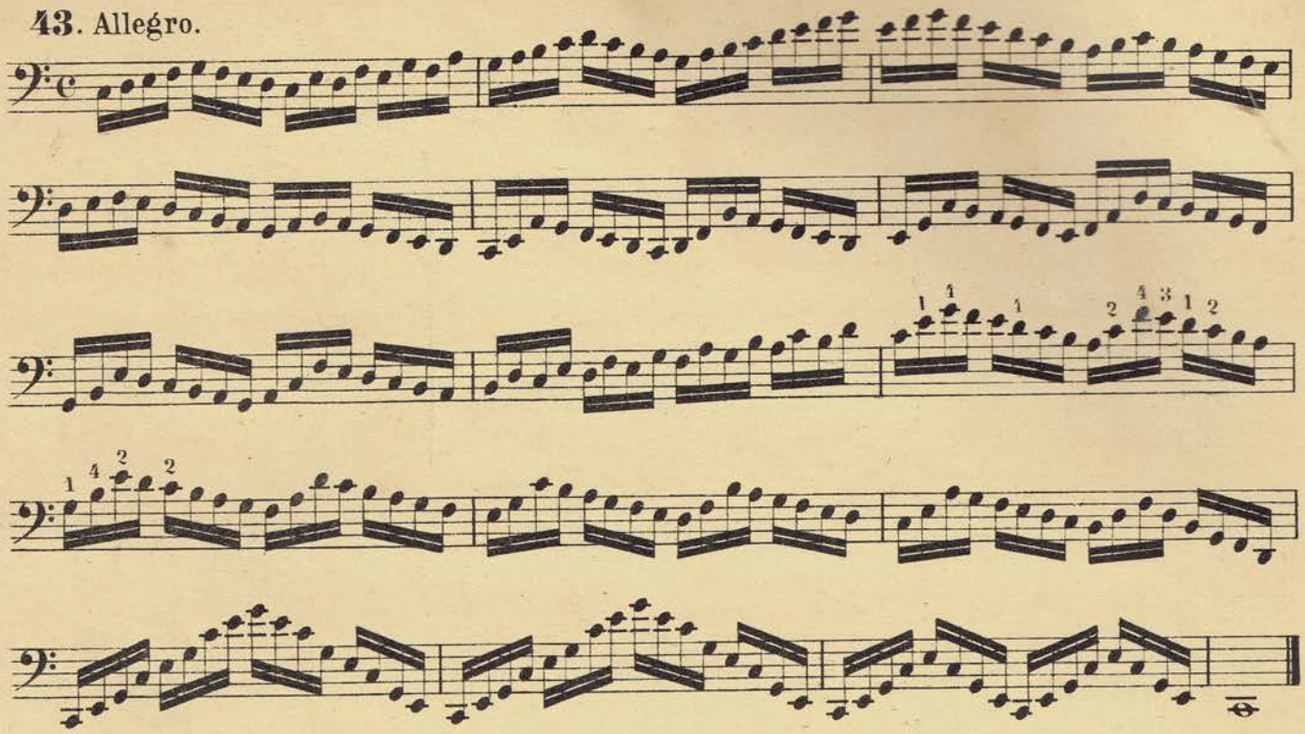
5.

6.

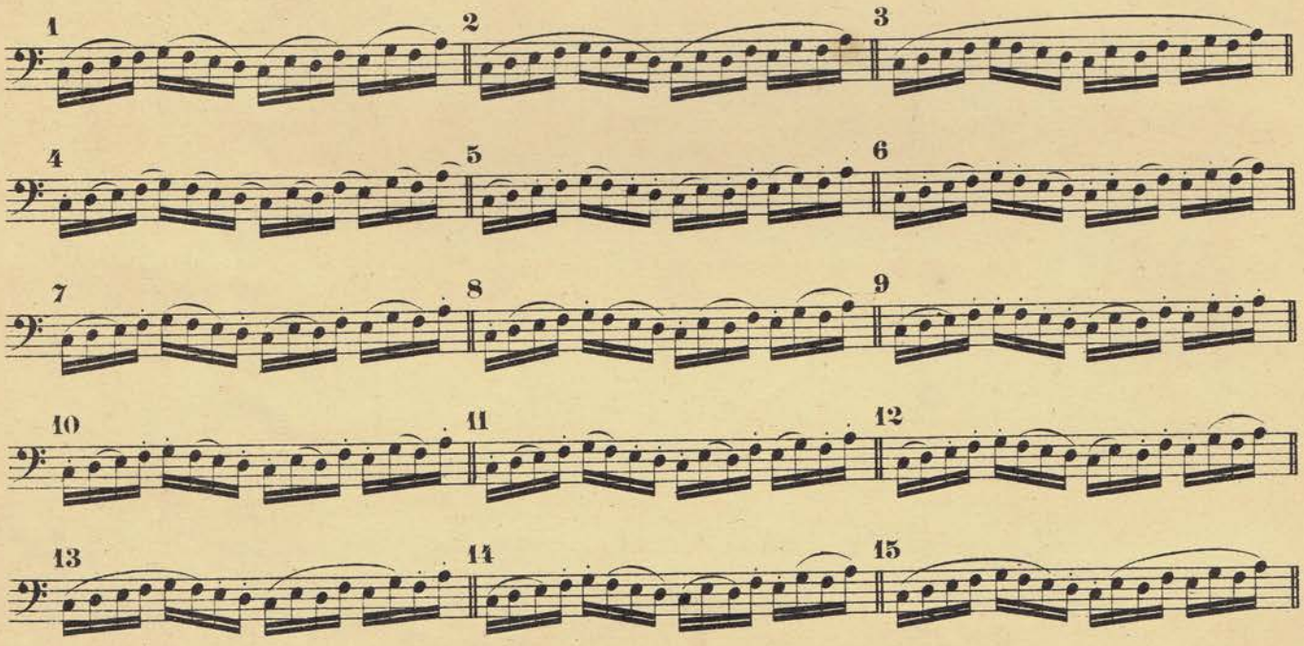
7.



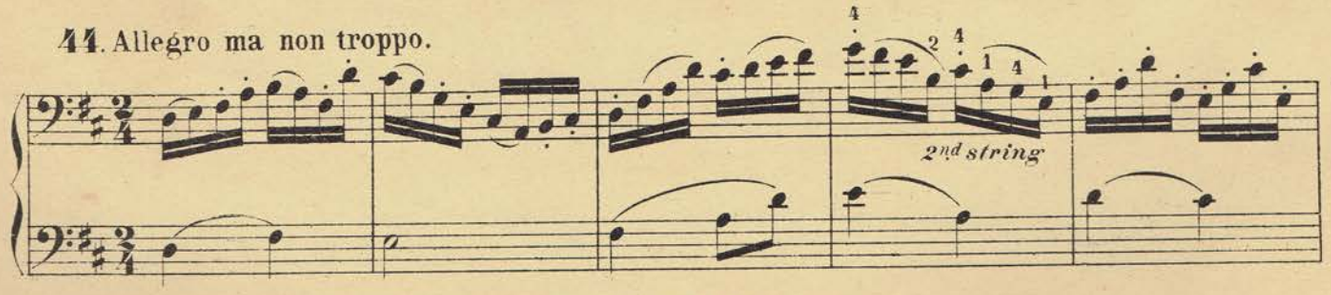
43. Allegro.

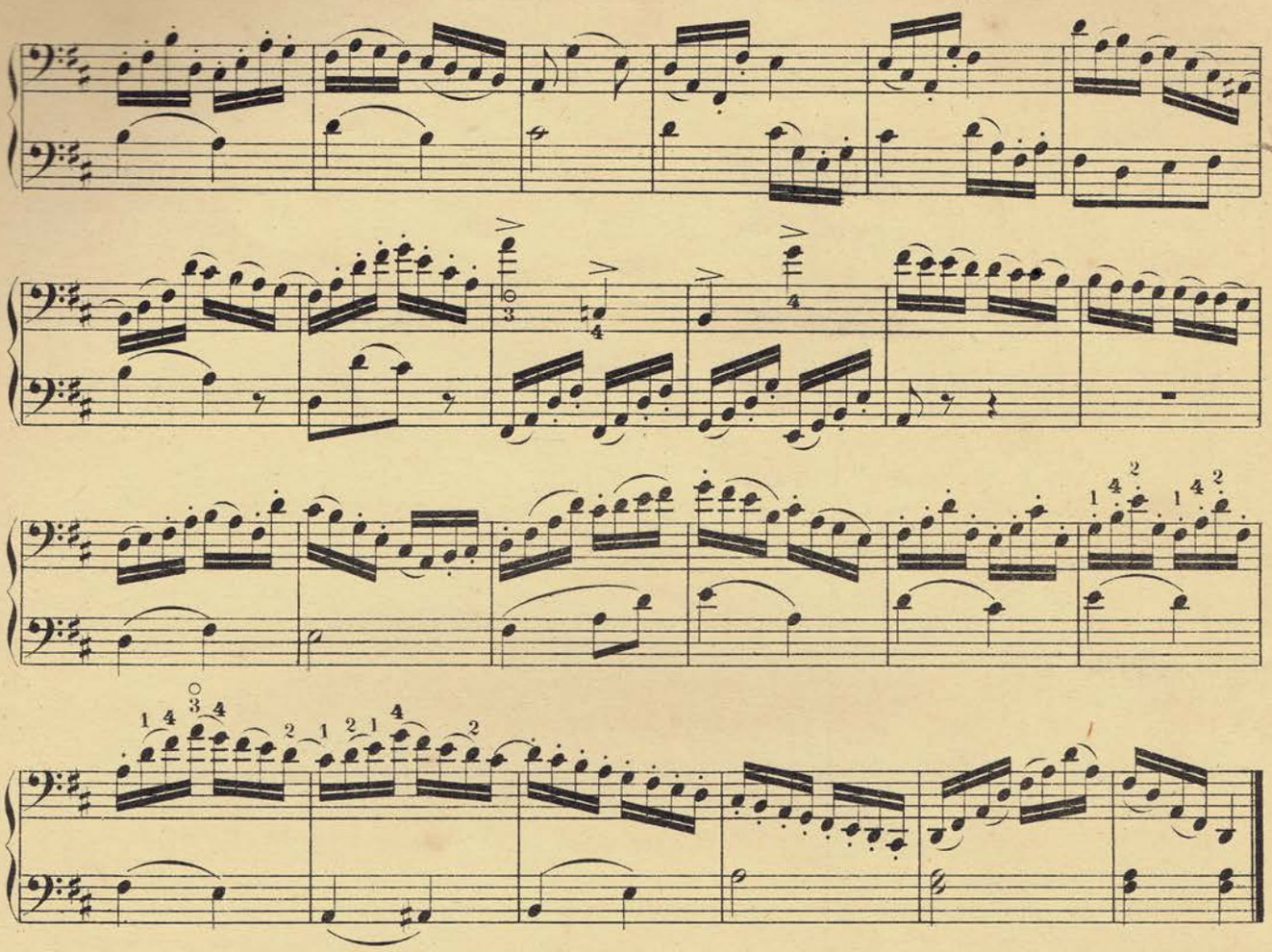


DIFFERENT BOWINGS FOR THE ABOVE EXERCISE.



44. Allegro ma non troppo.





45. Allegro. Bowing exercises with Triplets.

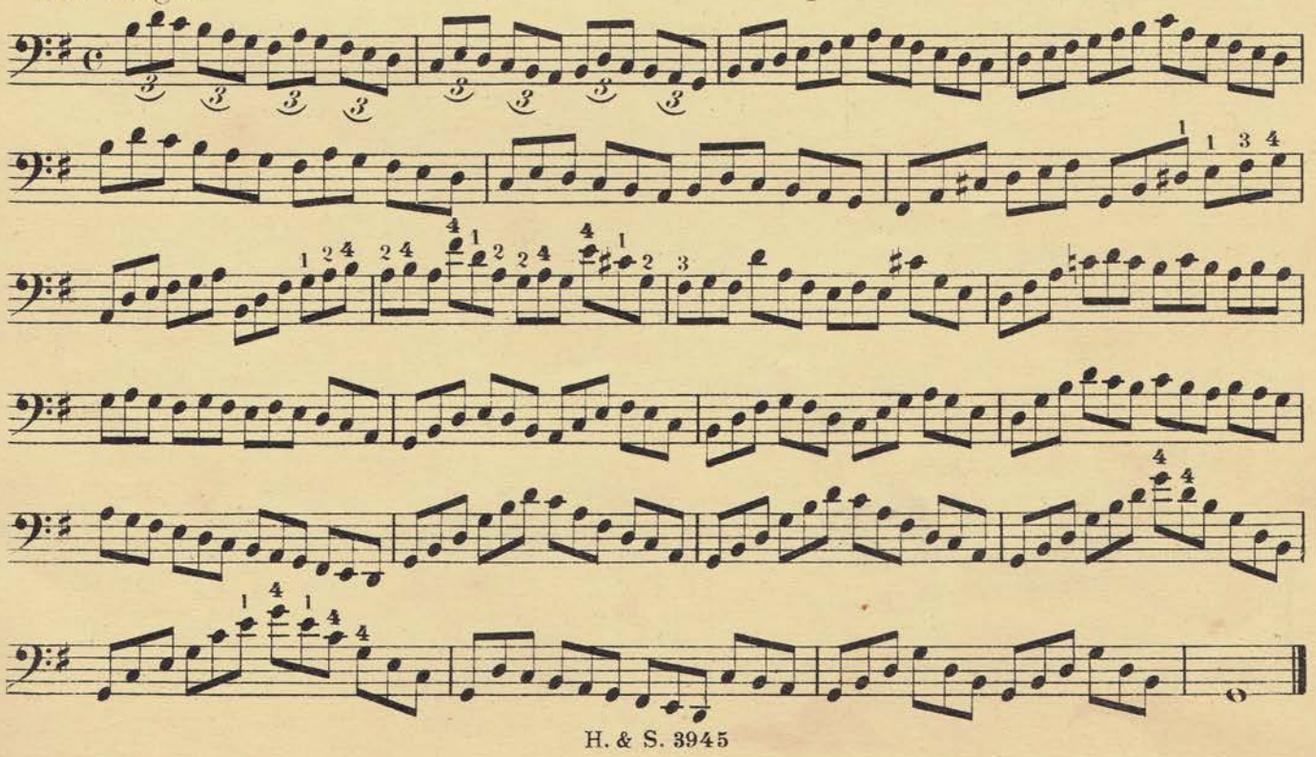
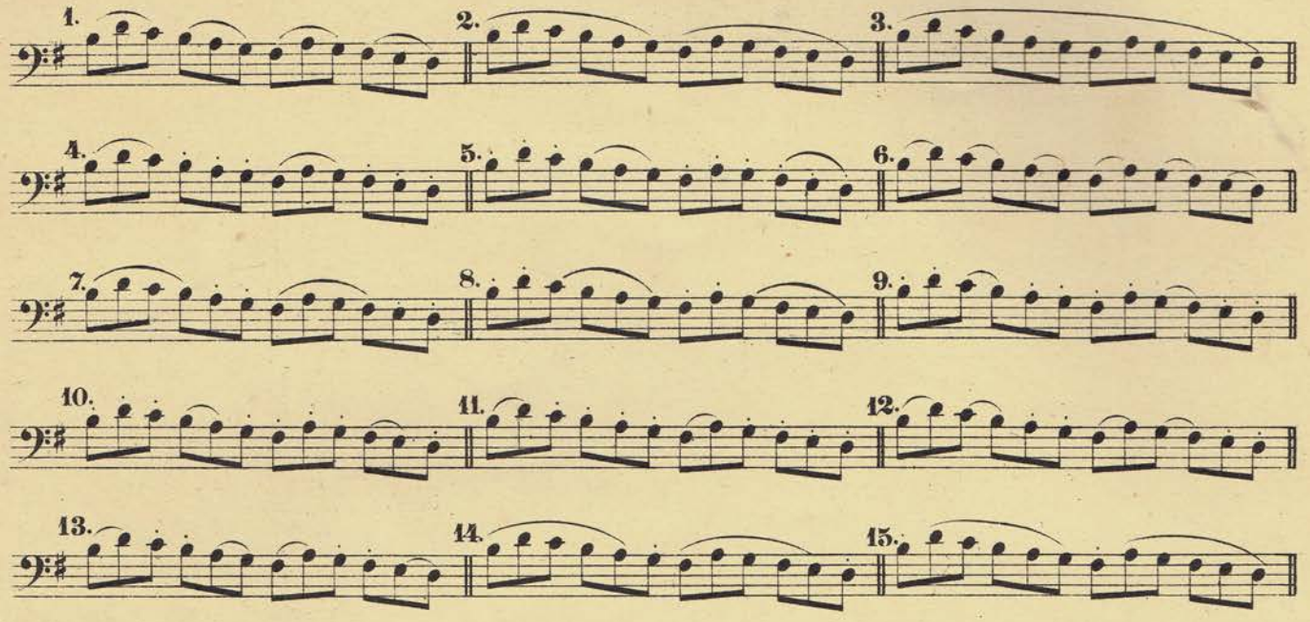
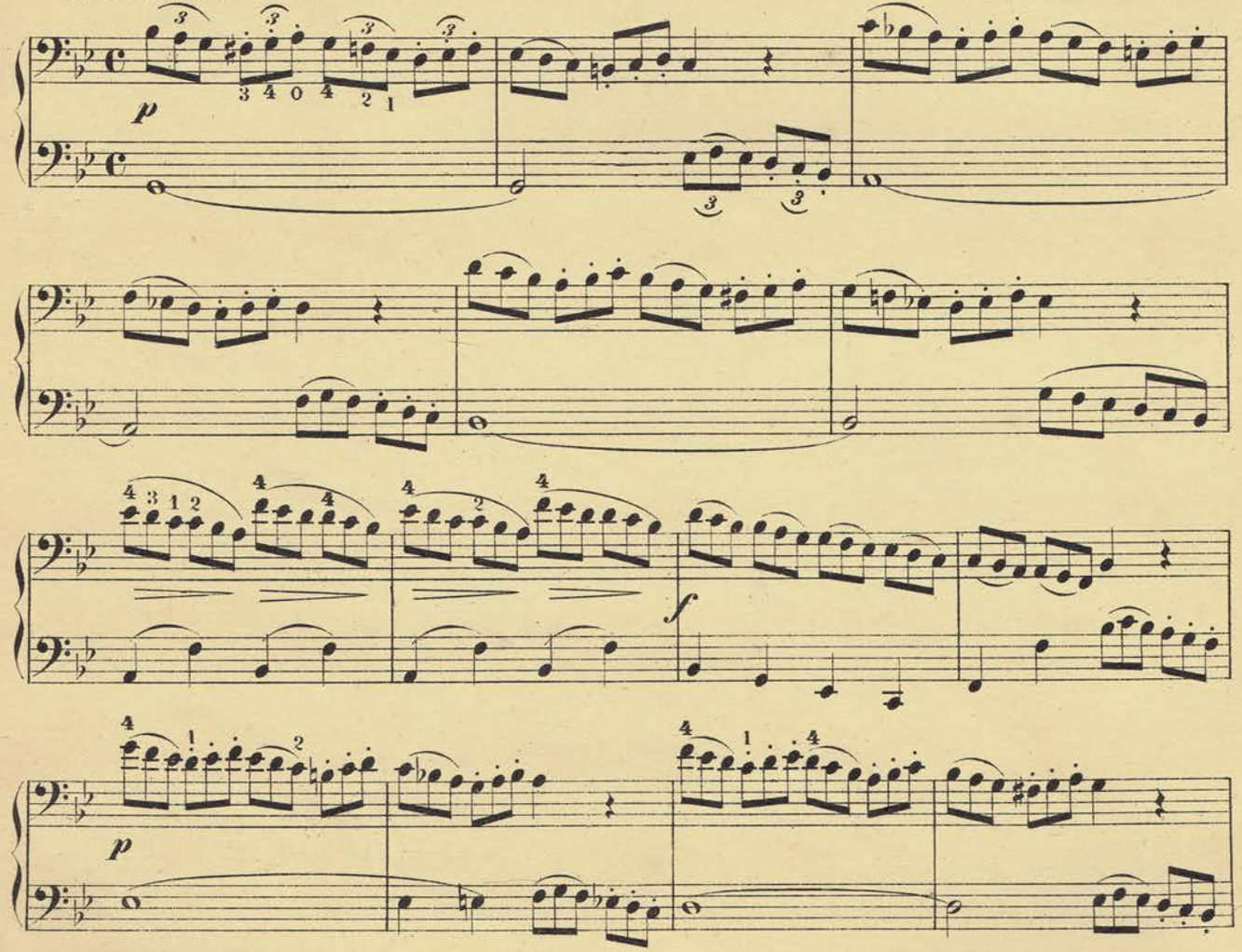
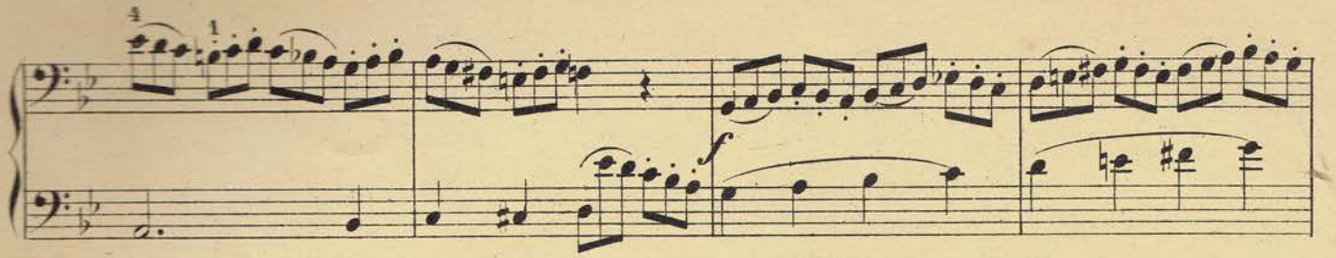


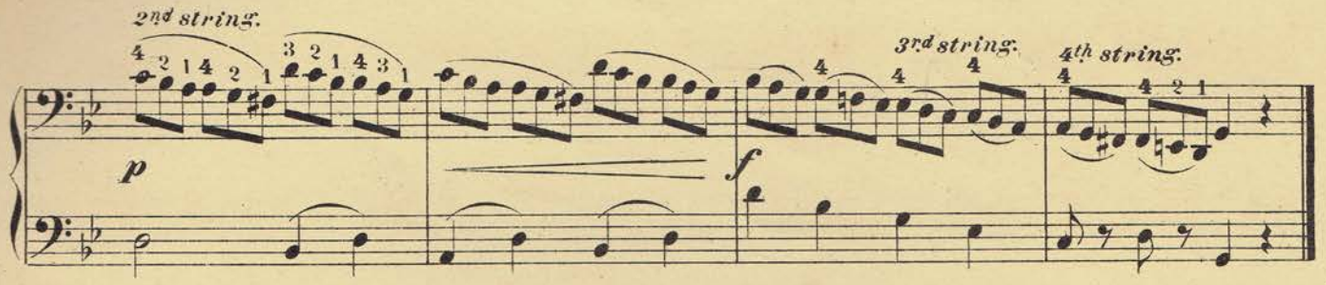
TABLE OF DIFFERENT BOWINGS FOR Nº 45.



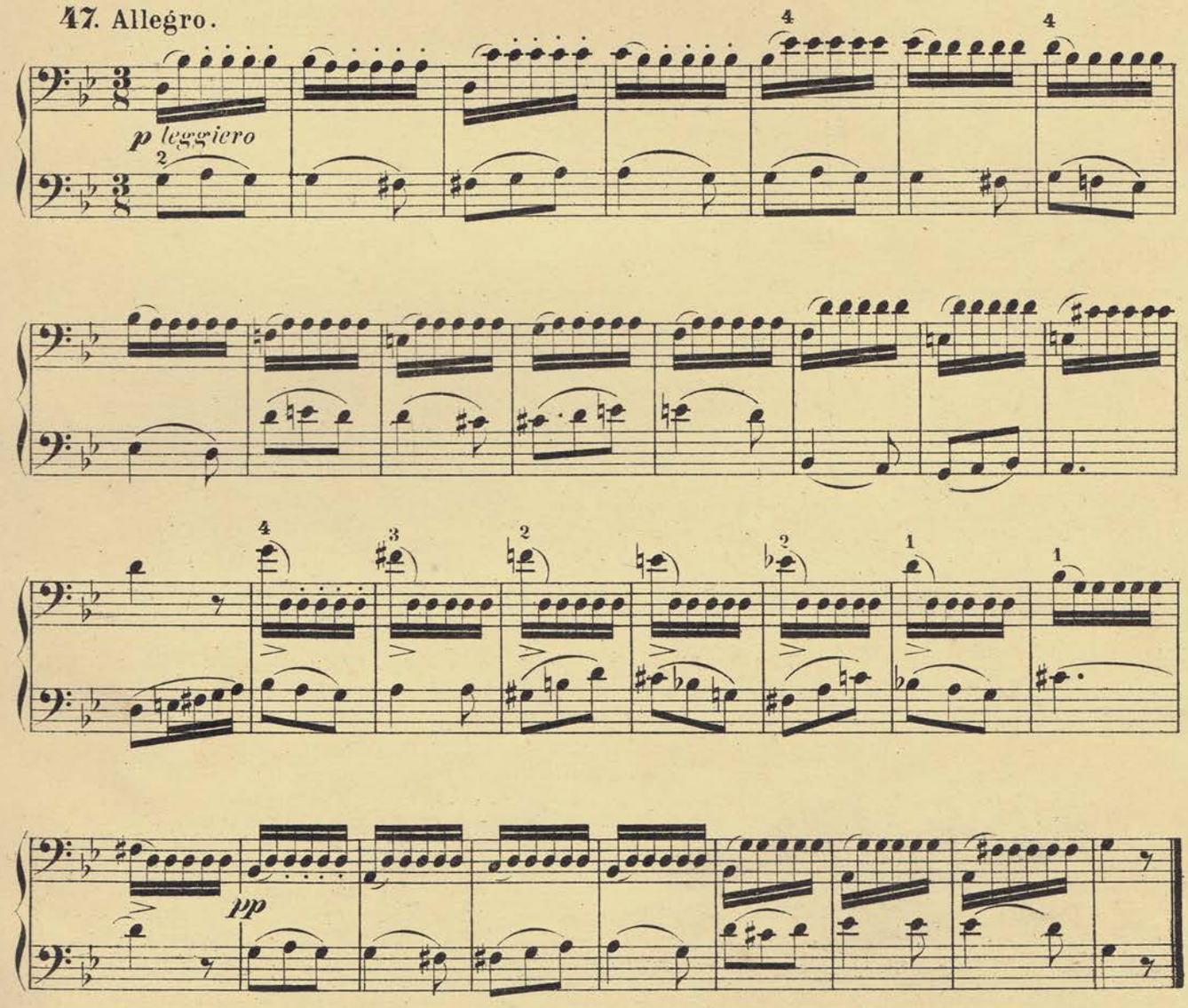
46. Moderato.





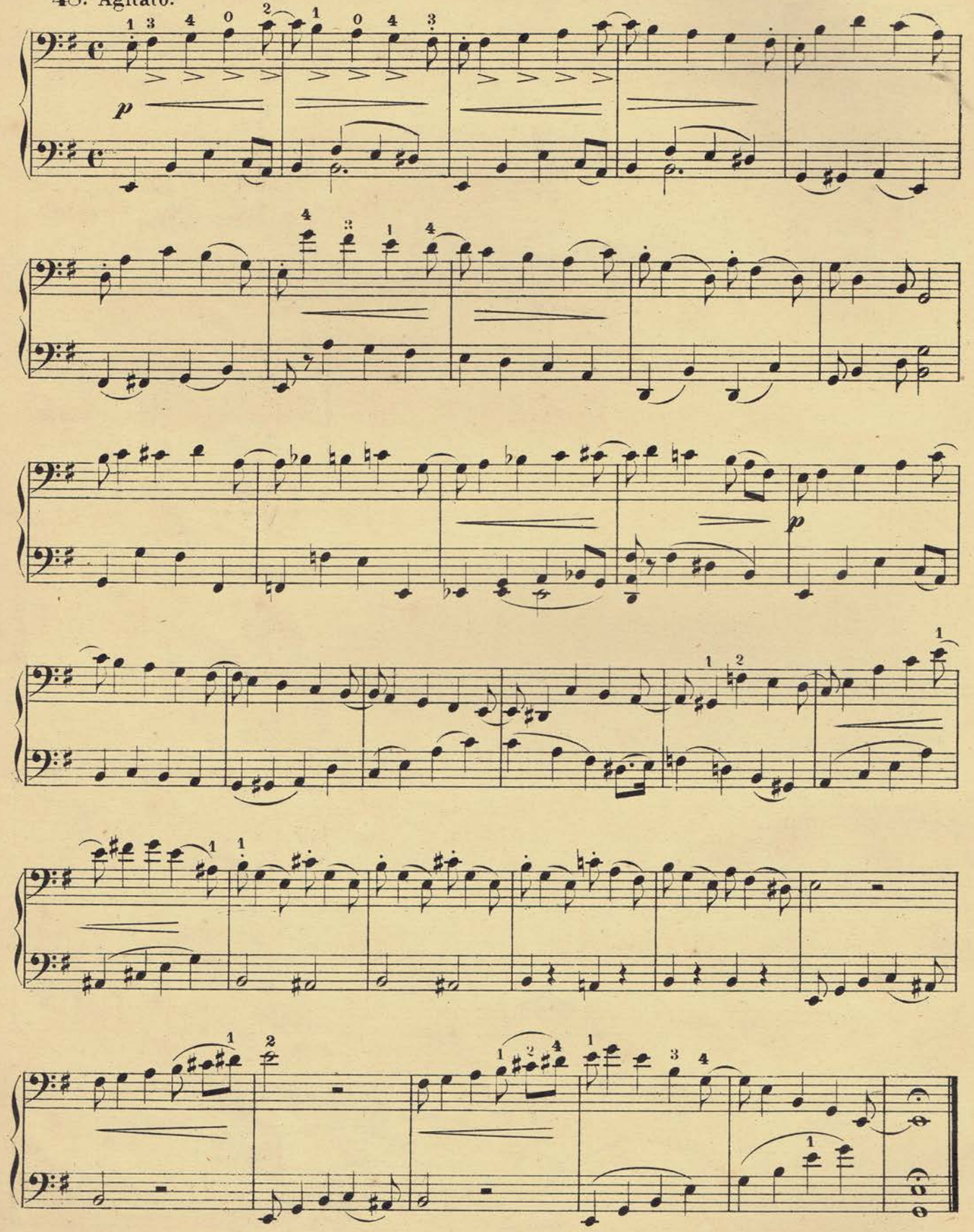


47. Allegro.

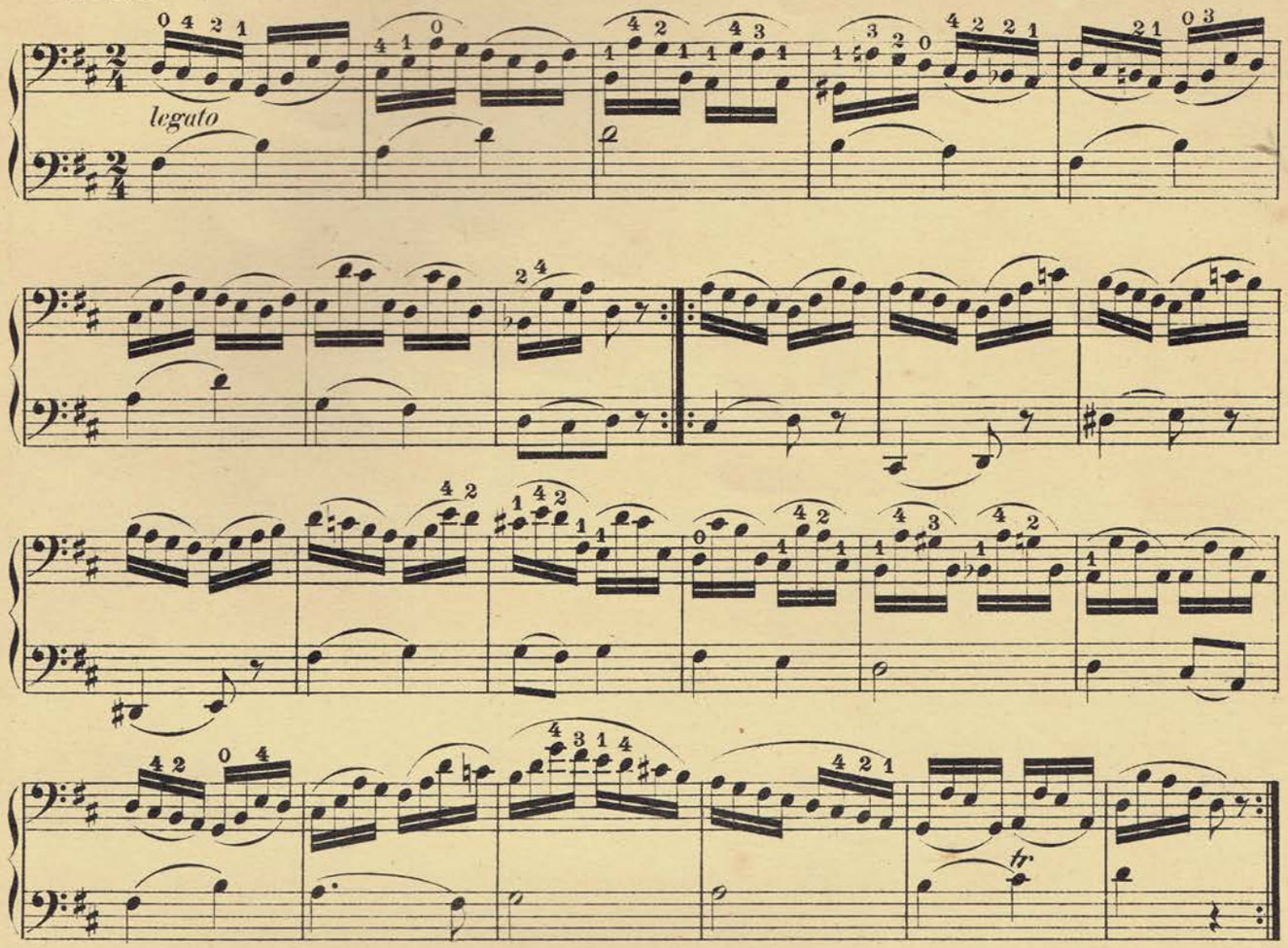


EXERCISE ON SYNCOPATED NOTES.

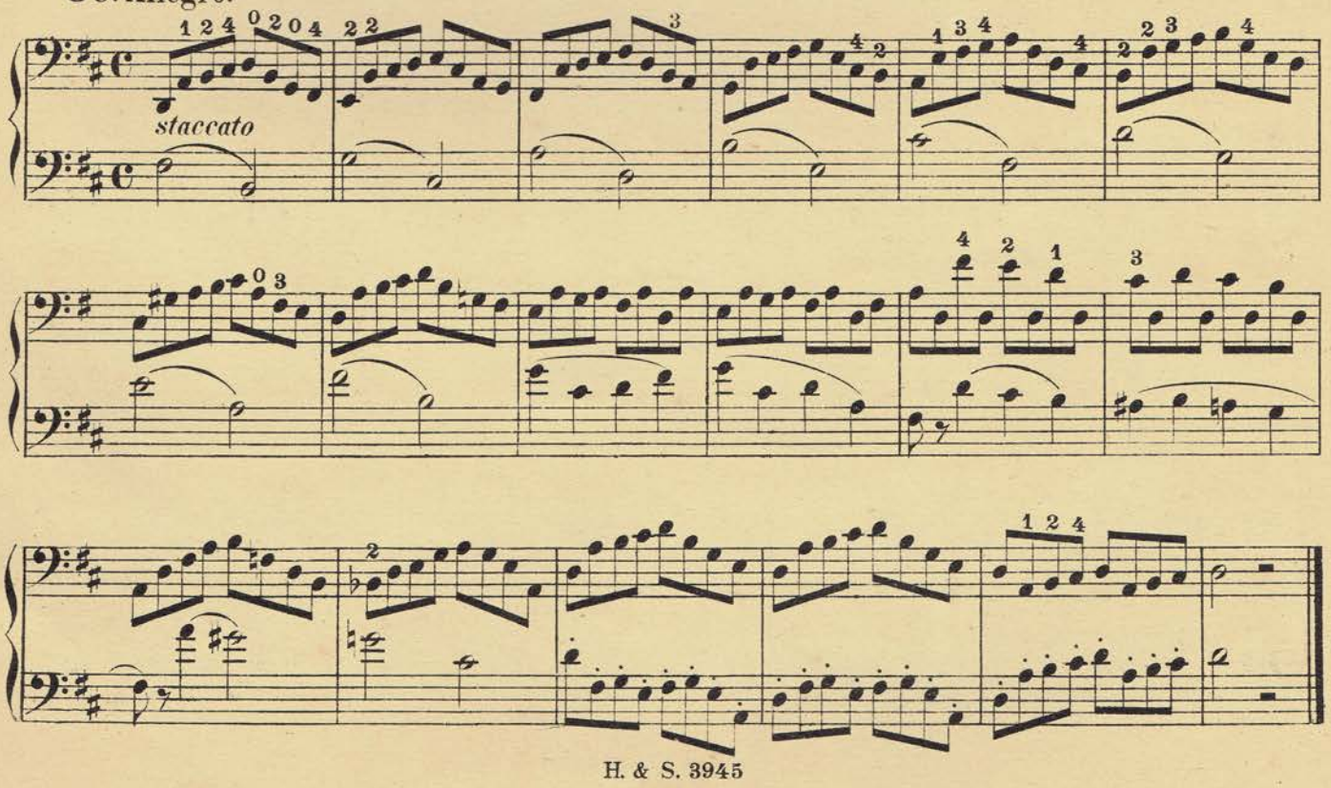
48. Agitato.



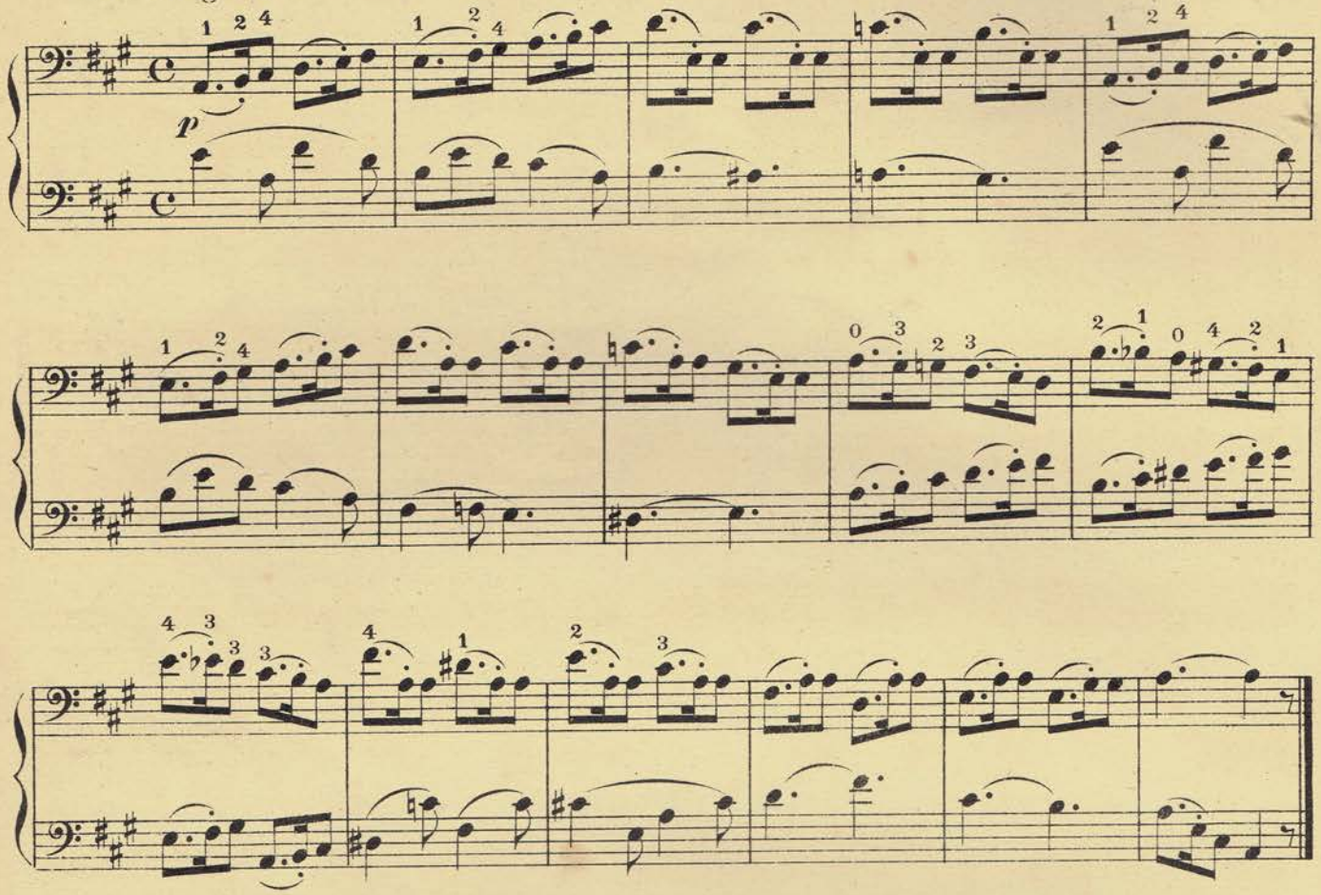
49. Molto moderato.



50. Allegro.

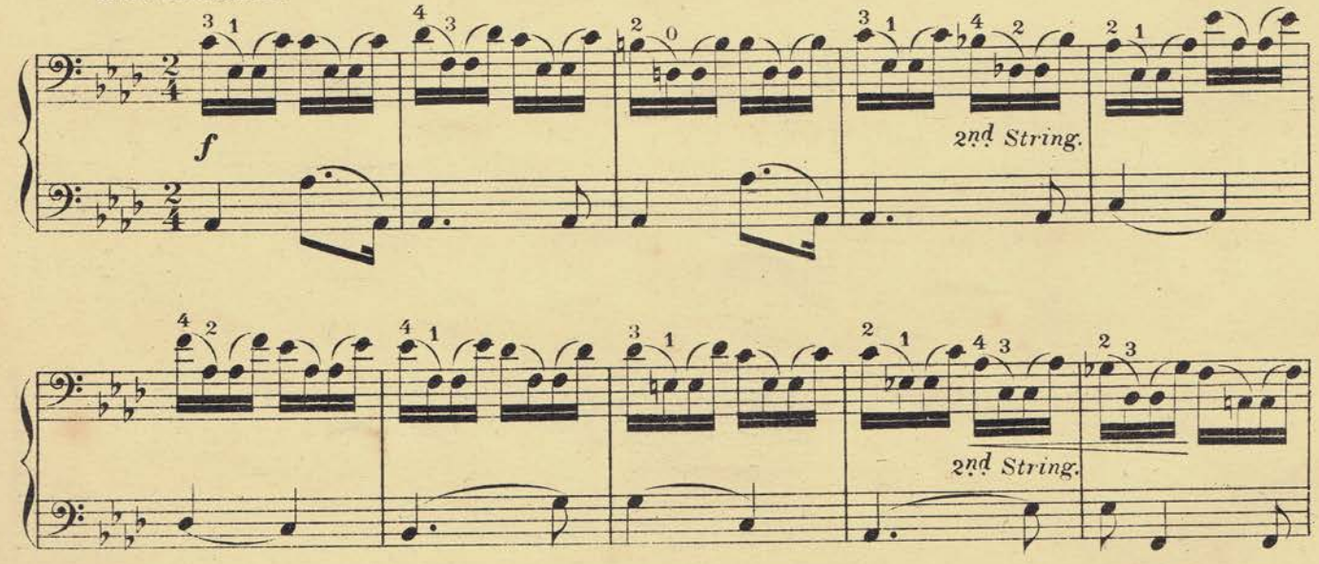


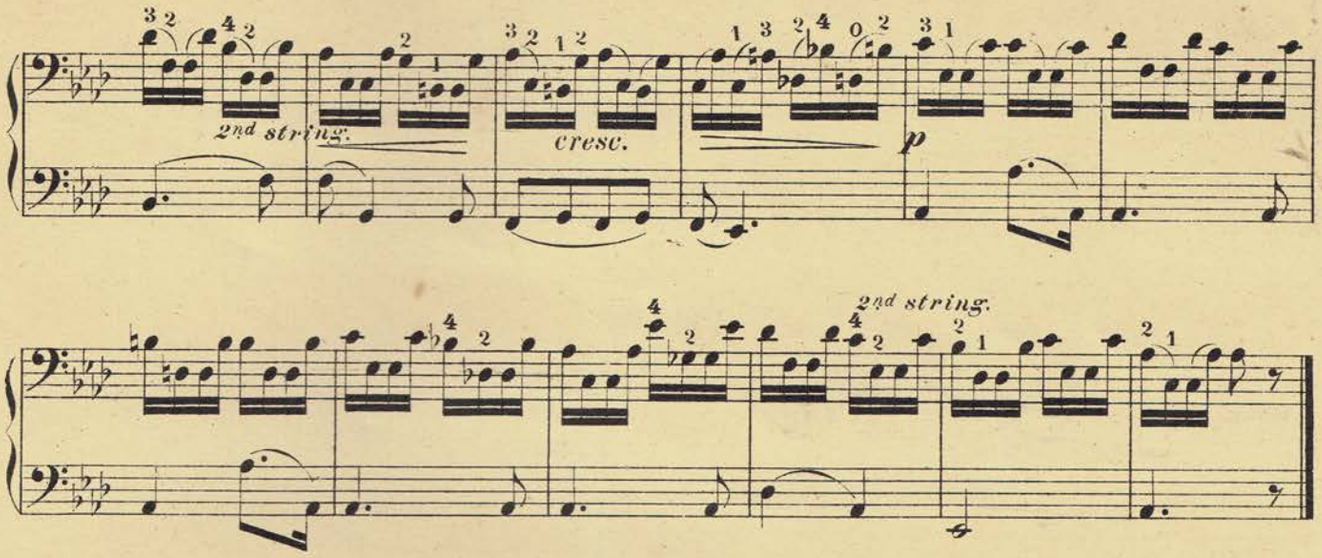
51. Allegretto. J. Bréval.



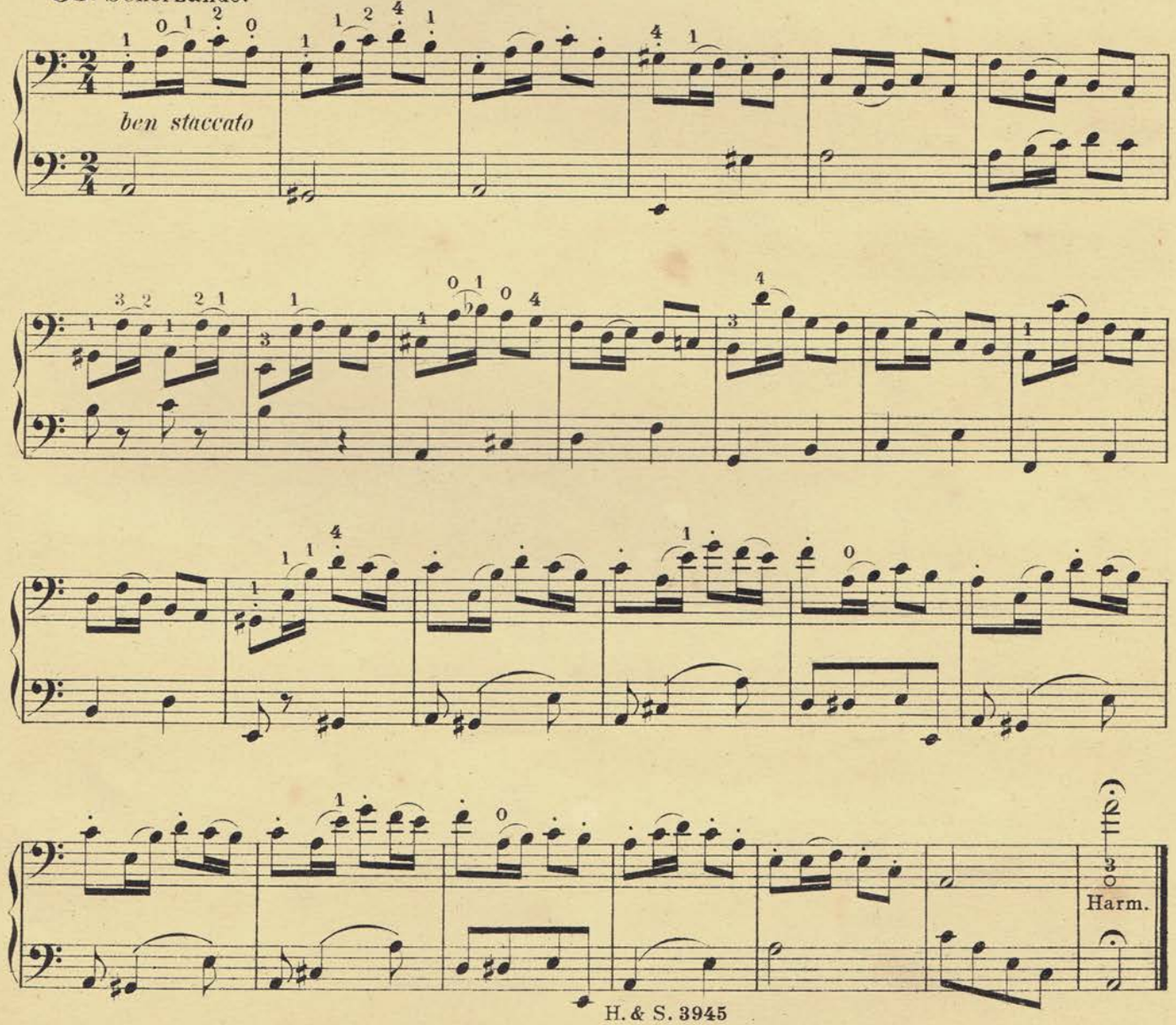
FOR THE CHANGE OF BOWING.

52. Andante.



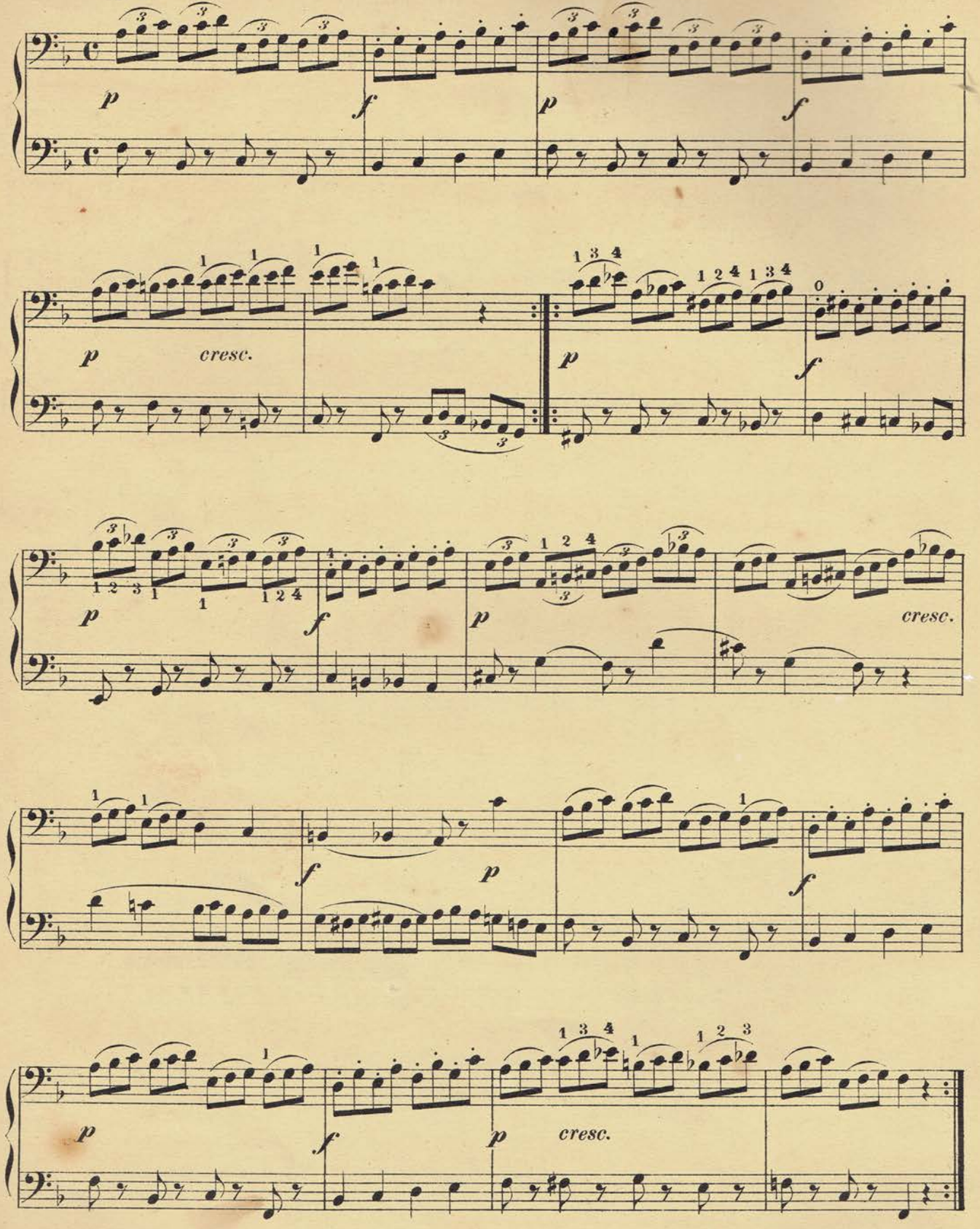


53. Scherzando.



34. Allegro resoluto.

M. B.



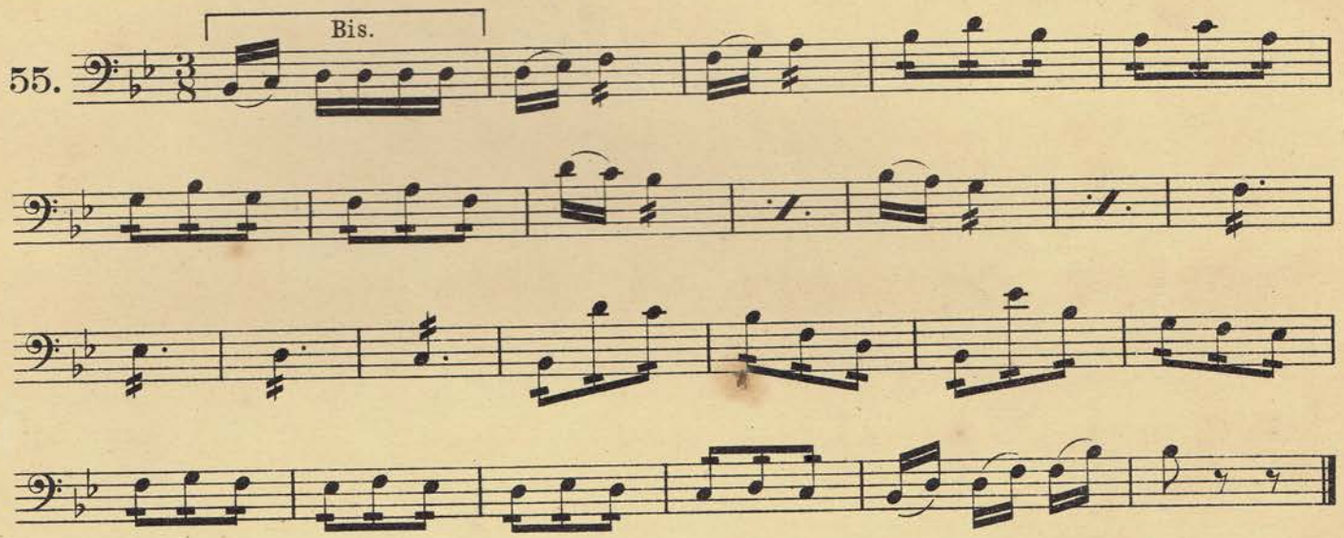
ABBREVIATIONS.

Are employed, to avoid the repetition of a single note or a full bar.
Instead of writing four quavers, a minim marked with a thick line, indicates the same.

Examples:-

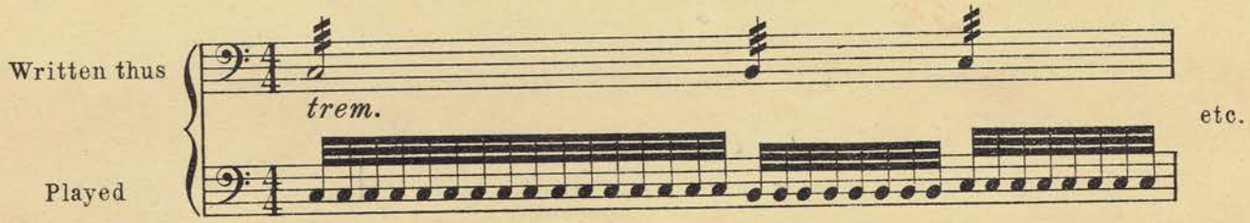
Instead of writing one or more bars alike, this sign is used.

Bis. means that the bar over which it is placed, must be played twice.



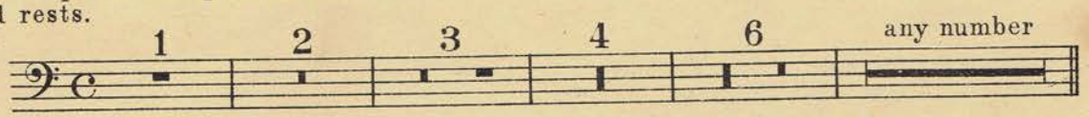
TREMOLANDO (abbreviated trem.)

The Tremolando is made in a shaky manner with the bow, only a short part is employed.



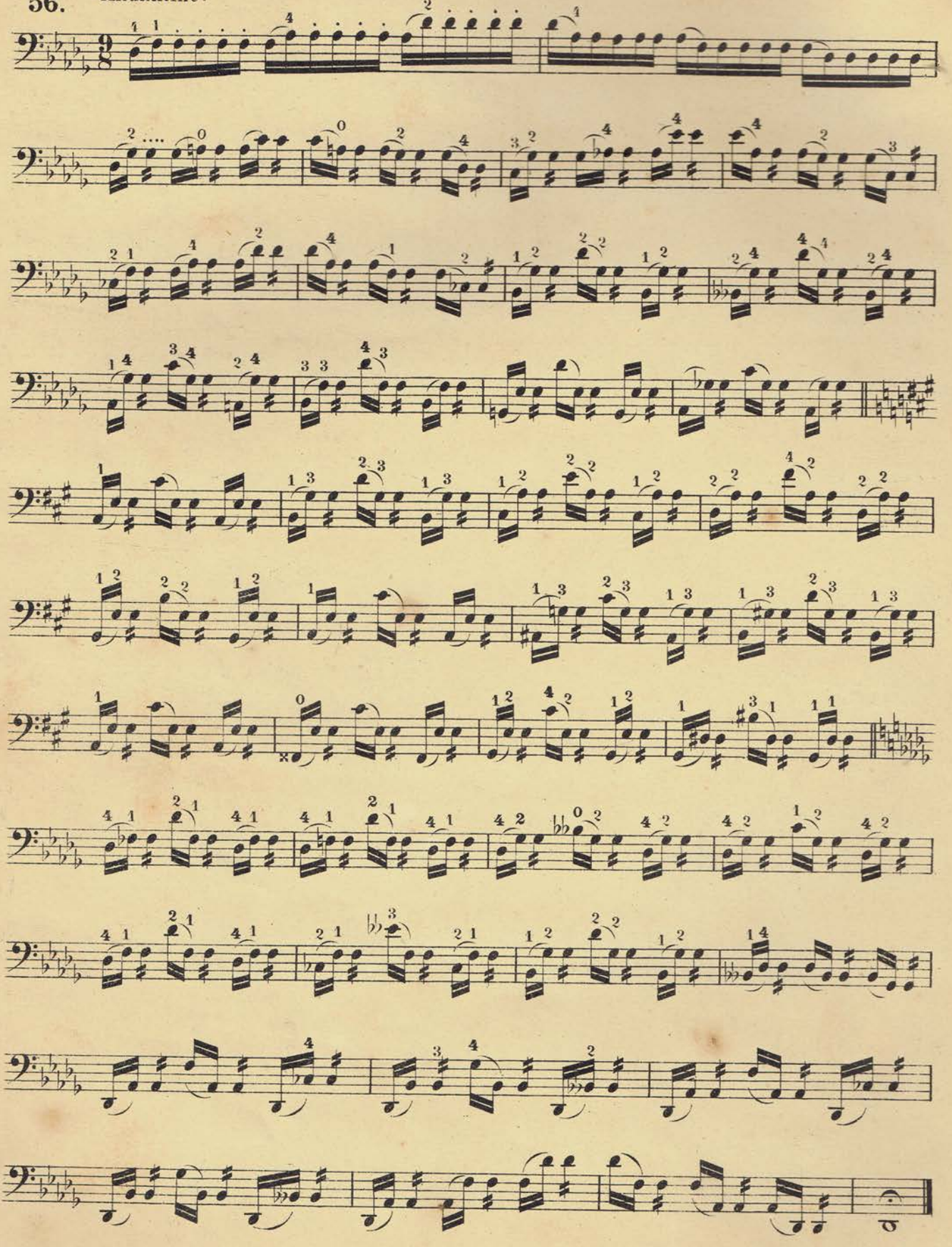
NUMBERED RESTS.

When a composition requires a longer silence for an instrument, than half a bar, it is indicated by numbered rests.

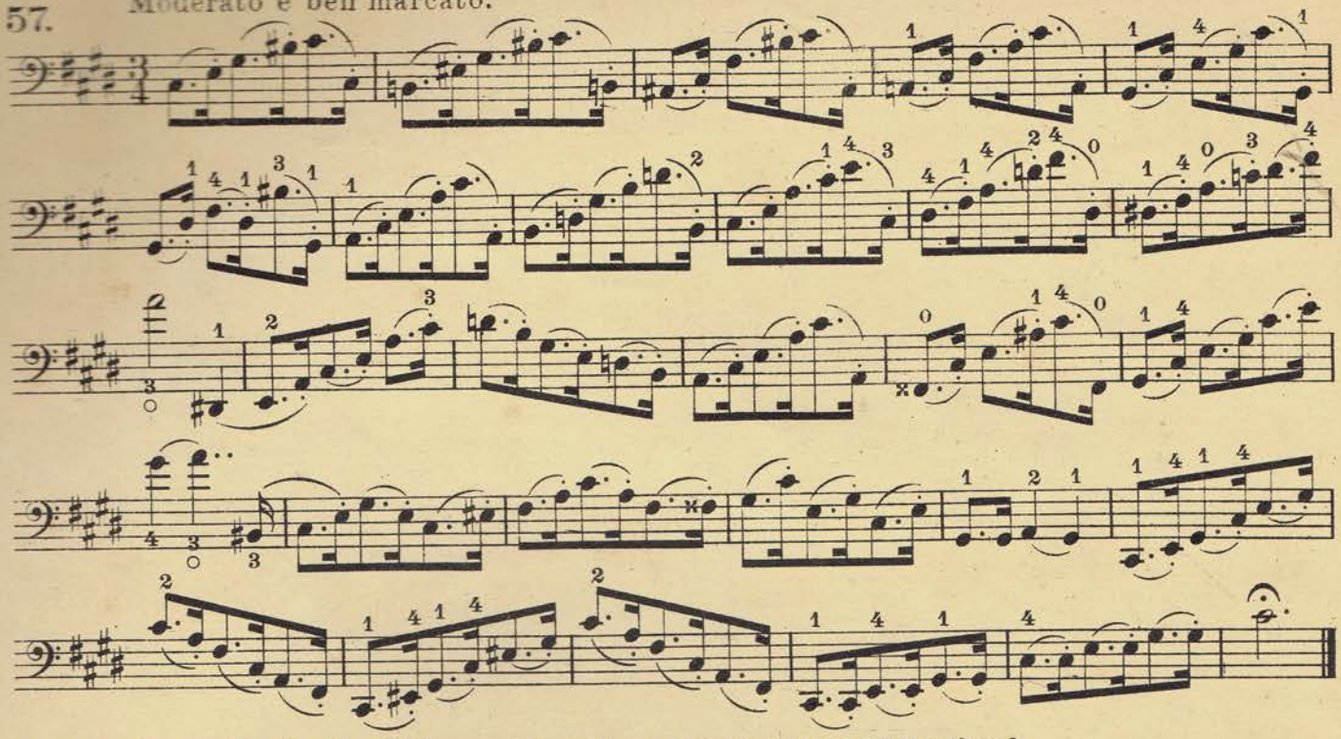


This means, so many bars of that movement should be quietly counted.

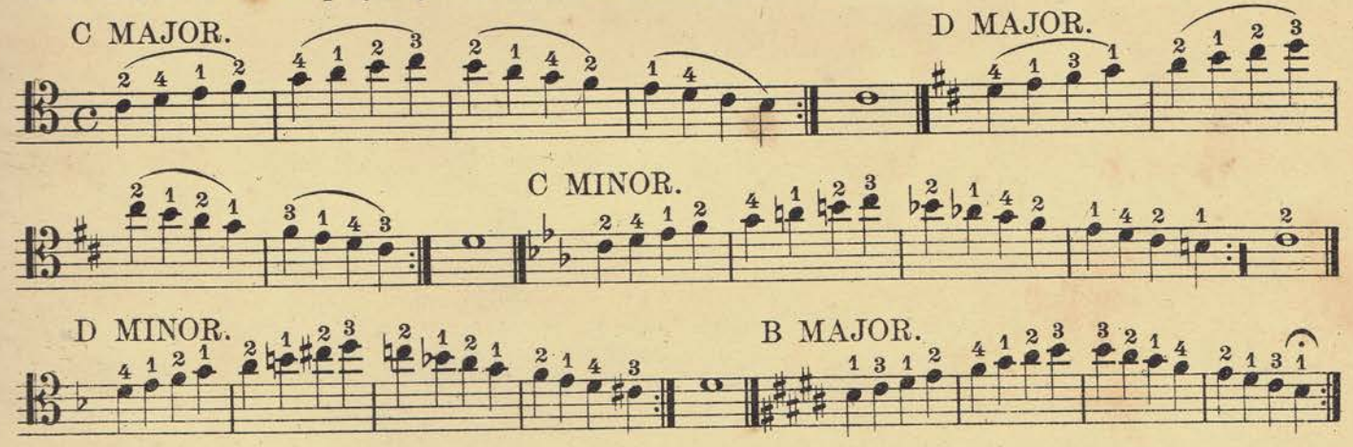
56. Andantino.



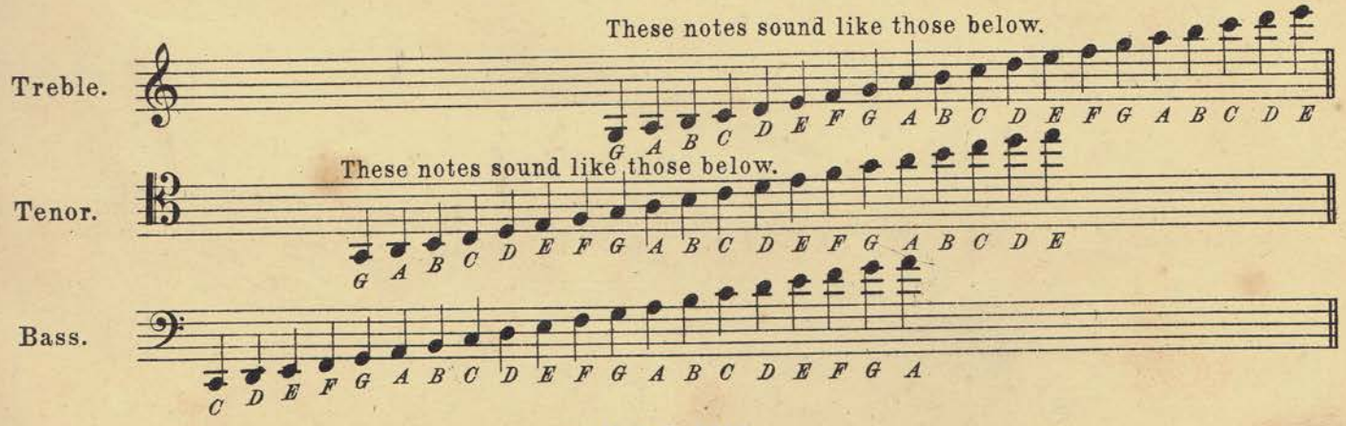
57. Moderato e ben marcato.



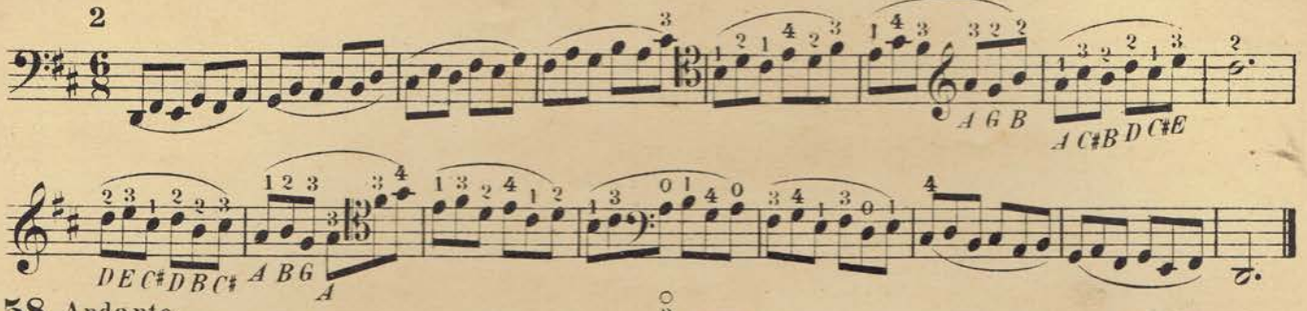
Scales and exercises to play higher notes, without the assistance of the thumb.



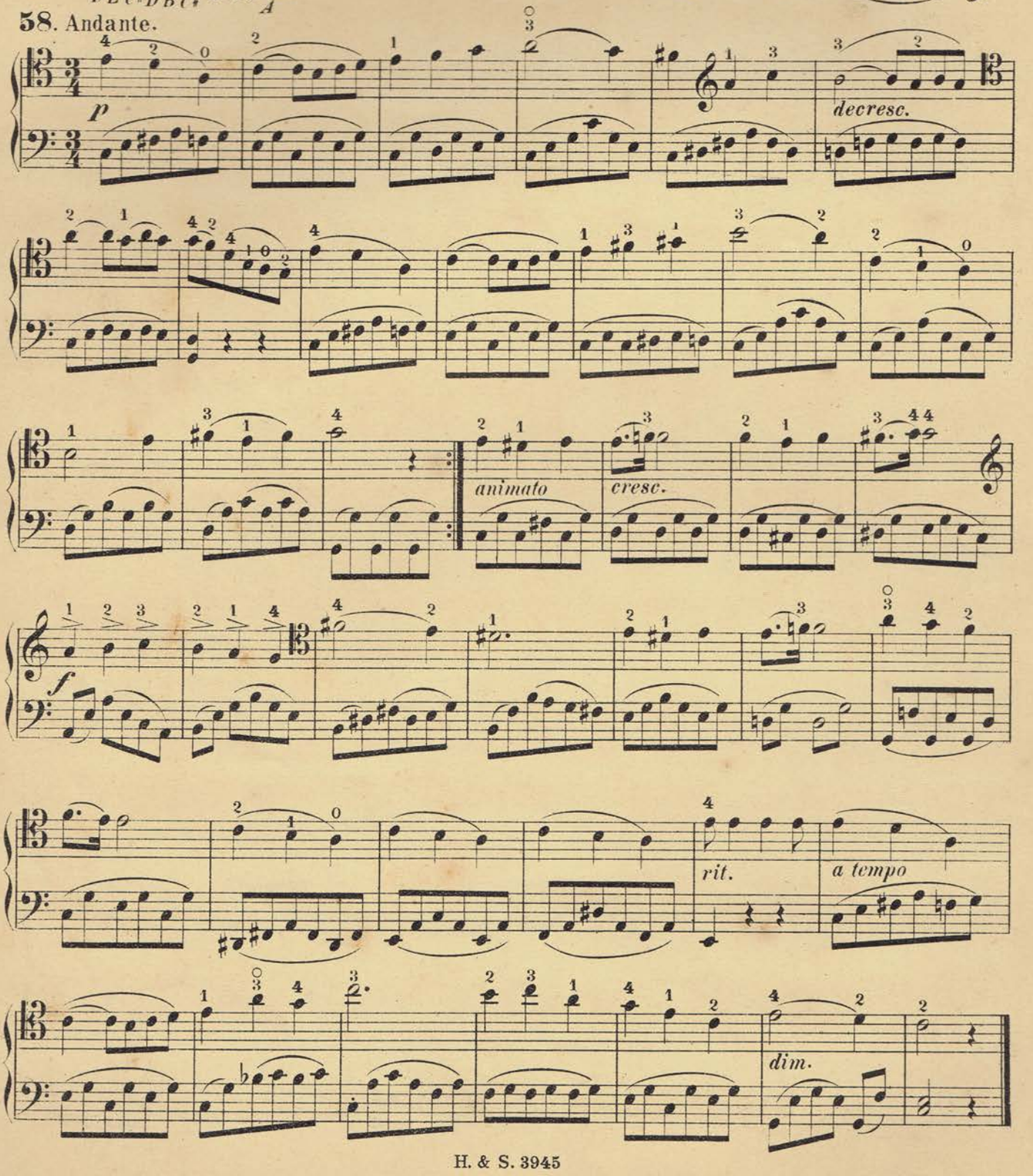
The student must now learn the notes of the Treble-clef, from the comparative Table given below.



2


A G B
A C♯B D C♯E
D E C♯ D B C♯
A B G A

58. Andante.


p
decresc.
animato
cresc.
f
rit.
a tempo
dim.