

MARK YAMPOLSKY

VOLONCELLO TECHNIQUE

Edited by GORDON EPPERSON



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UNIVERSAL MUSIC

Preface

The opportunity of offering this important work in violoncello pedagogy to an English-speaking public is yet another illustration of how much we have to gain from "cultural exchange." I do not know of another manual in the technical literature of cellists that so admirably combines brevity and comprehensiveness. Beyond this, however, Yampolsky accomplishes the still more difficult task of making the "dry bones" of our calling—scales and arpeggios—musically attractive in the settings he has provided for them.

What could easily have been a mechanical repetition of patterns from key to key has become, under the author's imaginative treatment, a richly-varied diet of rhythms and bowings. And where many manuals rely upon the teacher's ingenuity to multiply examples—a highly calculated risk—Yampolsky himself gives the variants in generous supply.

The author's introduction to the work states his aims lucidly. He is not rigid in prescribing the use to which the material of his book is to be put and he suggests that some teachers may wish to present the scales in a different "order." Well and good. I can foresee that others may wish to modify fingerings, particularly those who make greater use of "extensions" than Yampolsky; again, such changes are easily incorporated and will in no way lessen the value or wide usefulness of the book.

I therefore send it on as it came from his hands, confident that my enthusiasm for Yampolsky's admirable book will be shared by an increasing number of cellists who will find it an indispensable technical aid.

Gordon Epperson

Introduction

The study of scales and arpeggios in all their various bowed, fingered and rhythmic combinations is one of the major factors in the development of the technique of the right and left hands. The present volume aims to lighten the load and save time for the teacher by giving the student convenient material for daily work in these areas.

The collection includes scales; broken thirds; arpeggios of the tonic, subdominant, dominant seventh and diminished seventh chords, as well as augmented triads and "short" arpeggios; double stops in thirds, sixths, octaves, and tenths; triads and scales in chords.

Because various bowing, rhythmic, and finger combinations have been included, this book can to some extent replace etudes.

The keys are arranged in order of increasing complexity of signature: C Major and A Minor are followed by the keys with one accidental (G Major, E Minor, F Major, D Minor), leading to those with two sharps or flats (D Major, B Minor, B-flat Major, G Minor) and so on. This order, however, should by no means be thought of as obligatory and can be rearranged at the teacher's discretion. It is quite expedient, for example, during the study of a concerto or concert piece to practice the corresponding scale with its related material as given in this book and, at the same time, to incorporate the bowings and rhythms of the piece. Further, after studying each key at first in the simplest and most elementary bowings (as shown in C Major), it is beneficial to work out in each key the bowings and rhythms presented in this book with all the other keys.

The material presented here can be used, under the teacher's direction, not only in its fullest compass (four octaves), but also within the limits of three or even two octaves at earlier stages of the student's development. Harmonic minor scales have been omitted in order to keep the book to a reasonable size; but the student should play them, nevertheless, using (with rare exceptions) the fingerings of the melodic minor. It is important to note that the fingerings for double-stopped arpeggios are identical in the major and in the minor.

The accents in this volume are not intended to indicate a louder tone, but rather to aid in the attainment of rhythmic accuracy by means of a slight stress.

When a choice of fingerings is given, the scales should be practiced with both; but one should go on to the second fingering only after the first has been mastered.

Mark Yampolsky

Abbreviations

W ... Whole Bow
L ... Lower Half
U ... Upper Half
M ... Middle
Pt... Point
Fr... Frog

I... A String
II ... D String
III... G String
IV... C String

SCALES AND ARPEGGIOS

C MAJOR

1

Exercise 1: C major scale in 4/4 time. The bass clef part starts with a whole note C (0) and proceeds with quarter notes: C (0), D (0), E (0), F (1), G (1), A (2), B (3), C (1), D (1), E (1), F (1), G (1), A (1), B (1), C (1). The treble clef part starts with a whole note C (3) and proceeds with quarter notes: C (3), D (2), E (2), F (3), G (4), A (4), B (0), C (0), D (0), E (0), F (0), G (0), A (0), B (0), C (0).

Bowing variants for No. 1

a W U W L b W W c W W d W W W

Bowing variants for exercise 1. Variant 'a' shows a sequence of notes with bowing directions: W (up), U (up), W (up), L (down). Variants 'b', 'c', 'd', and 'etc.' show different rhythmic and bowing patterns for the same notes.

Broken thirds

2

Exercise 2: Broken thirds in C major. The bass clef part features pairs of notes: C (0), E (0), G (0), B (0), C (0), E (0), G (0), B (0), C (0), E (0), G (0), B (0), C (0), E (2), G (1), B (3). The treble clef part features pairs of notes: C (2), E (2), G (2), B (3), C (2), E (2), G (2), B (3), C (2), E (2), G (2), B (3), C (2), E (2), G (2), B (3). Fingering numbers are provided for many notes.

Arpeggios

3

a Tonic

b Sub-dominant

Dominant seventh

4

Exercise 3: Arpeggios in C major. Part 'a' shows the tonic arpeggio (C-E-G) in various positions and directions. Part 'b' shows the sub-dominant arpeggio (F-A-C) in various positions and directions. The dominant seventh arpeggio (G-B-D-F) is also shown. Fingering numbers are provided for all notes.

Triad with inversions (short arpeggios)

5

W U W L

a Variants for No. 5

etc.

c

W U W L

d

etc.

Thirds in double stops

6

simile

Additional exercises for No. 6

ascending

etc.

descending

etc.

Variant

Musical score for 'Variant' in 4/4 time. The piece is written for bass and treble clefs. It consists of four staves of music. The first two staves are in the bass clef, and the last two are in the treble clef. The music features various fingering numbers (0, 1, 2, 3, 4) and articulation marks such as slurs and accents. The piece concludes with the marking 'II-III'.

* Note: To avoid glissando and to secure an exact shift from $\overset{\circ}{2}$ to $\frac{1}{3}$ and from $\frac{1}{3}$ to $\overset{\circ}{2}$ make preparatory shifts, through the intermediate thirds, in this manner:

Two short musical examples illustrating preparatory shifts. The first example shows a shift from a chord with fingering $\overset{\circ}{2}$ to a chord with fingering $\frac{1}{3}$ through an intermediate chord with fingering $\overset{\circ}{2}$. The second example shows a shift from a chord with fingering $\frac{1}{3}$ to a chord with fingering $\overset{\circ}{2}$ through an intermediate chord with fingering $\frac{1}{3}$.

Sixths in double stops

Musical score for 'Sixths in double stops' in 4/4 time. The piece is written for bass and treble clefs. It consists of two staves of music. The first staff is in the bass clef and the second is in the treble clef. The music features extensive fingering numbers (1, 2, 3, 4) and a 'simile' marking. The piece concludes with the marking 'etc.'.

Additional exercises for No. 7
ascending

Musical exercise for 'Additional exercises for No. 7 ascending' in bass clef. The exercise consists of a single staff of music with various fingering numbers (1, 2, 3, 4) and articulation marks. It concludes with the marking 'etc.'.

descending

Musical exercise for 'Additional exercises for No. 7 descending' in treble clef. The exercise consists of a single staff of music with various fingering numbers (1, 2, 3, 4) and articulation marks. It concludes with the marking 'etc.'.

Variant

* Note: For security in shifting and exact intonation, move through the intermediate sixths in this manner:

Octaves

8

Note: To obtain correct intonation, prepare each double stop by playing the broken octave first:

etc.

Broken-thirds and octaves

9

This exercise consists of two staves. The first staff is in bass clef, 4/4 time. It begins with a sequence of broken thirds in the right hand, with fingerings 1, 3, 3, 3 and hand positions I, II, II, III, III, III. This is followed by a series of eighth-note octaves in the right hand. The second staff shows the same sequence in the left hand, then the right hand. The exercise concludes with a final note on the second staff.

Octave arpeggios

a Tonic

Exercise 10a is in bass clef, 3/4 time. It features alternating octaves and arpeggiated chords. Fingerings include 1, 3, 3, 3 and hand positions II-III, I-II, III-IV. The exercise ends with a double bar line.

b Sub-dominant

Exercise 10b is in bass clef, 3/4 time, in the sub-dominant position. It follows the same pattern as part a, with fingerings 3, 3 and hand positions II-III, I-II, II-III. It also ends with a double bar line.

Octave scale (alternating fingerings)

11

This exercise is in treble clef, 4/4 time. It shows an ascending and descending octave scale with alternating fingerings: 3, 1, 3, 1, 3, 1, 4, 3, 3, 3, 4, 3, 4, 3, 4, 3, 4, 3. The second part is labeled 'Broken octaves (same fingering)' and uses the same fingering sequence. The exercise concludes with 'etc.'.

Tenths

12

Exercise 12 is in treble clef, 4/4 time. It consists of a sequence of eighth-note tenths in the right hand. Fingerings 4, 4, 4, 4 are indicated above the notes. The exercise concludes with a final note.

Arpeggiated variant

etc.

This section shows an arpeggiated variant of the tenths exercise in treble clef, 4/4 time. It features a sequence of eighth-note chords (3 4 3) with a fingering of 3 4 3 indicated. The exercise concludes with 'etc.'.

Arpeggio in double stops

13

Scale in chords

14

Chromatic scale

15

Scale in natural and artificial harmonics

Note: The "natural" harmonics are represented by round white notes and are produced by placing the finger lightly on the indicated string at the point shown; the "artificial" harmonics are represented by diamond-shaped notes and are sounded by placing the finger lightly on the string above the firmly-pressed tones (shown in black) played by first finger or thumb as called for.

Actual pitches (3-8ve Scale)

16

Produced in this manner:

(Same fingerings descending)

A MINOR

1

Variants

a U

b W, then U

Broken thirds

2

Arpeggios

a Tonic

3

b Sub-dominant

Diminished seventh

4

Augmented triad

5

Triad with inversions (short arpeggios)

6

Variant

Thirds in double stops

7

Sixths

8

Note: For complete mastery of No. 8, these sixths should also be practiced as double stops:

Octaves

9

Broken thirds and octaves

10

Octave arpeggios
a Tonic

11

b Sub-dominant

Diminished seventh

12

Augmented triad

13

in broken form:

G MAJOR

1

Variants

a *Pt. Fr.* etc.

b *L* etc.

c etc.

Note: Nos. 1, 2, and 3 should be played with a firm bow and secure grip (*forte*).

Thirds

2

Arpeggios

a Tonic

3

The lower fingering to be played entirely on G-string.

b Sub-dominant

Use same fingerings on all strings.

Dominant seventh

4

Triad with inversions (short arpeggios)

5

* Note: It is suggested that two bowing styles be used. 1) Lower half, with the shortened notes played "flying staccato" 2) Upper half, with a sharp martellato for staccato notes.

Variant

* Note: Play these with: short strokes in lower half, middle, and upper half of bow.

Thirds in double stops

6

Variants

Sixths in double stops

7

* Note: Use same bowing variants as with thirds, in No. 6.

Octaves

8

Broken thirds and octaves

9

Octave arpeggios

10

a Tonic

b Sub-dominant

Arpeggio in double stops

11

Additional exercise:

etc.

Scale in chords

12

E MINOR

1

simile

*Note: In a moderate tempo these exercises (1-6) should be played *spiccato*, the bow to be held lightly by thumb, index and little finger; at a faster tempo a short *detaché* (*sautillé*), weighted with thumb, index and 3rd finger should be used.

Thirds

2

simile

Arpeggios

a Tonic

3

simile

b Sub-dominant

Diminished seventh

4

simile

Augmented triad

5

simile

Triad with inversions (short arpeggios)

6

simile

Variants

a *L* *etc.* b *etc.*

Variation

simile

For supplementary exercises, see a and b above.

Thirds in double stops II-III

7

Sixths in double stops I-II

8

Octaves

9

Fr.

pesante

Variation

etc.

Octave scale (alternating fingerings)

10

Tenths

11

*For supplementary exercises, see C-major section, No. 12, (p. 7).

F MAJOR

1

Variants

2

Thirds

* U simile

*Note: Increase weight and length of bow on accented notes.

Arpeggios

a Tonic

3

Variation

b Sub-dominant

4

IV III II IV

Dominant seventh

4

W U W L

simile

4

Variant

Pt.

Triad with inversions (short arpeggios)

5

Fr.

Variant

Thirds (double-stop fingerings)

6

W Pt. W Fr.
4 1 4 1 4 1 2 0 4 1 4 1 4 1 2 0 4 1 4 1 4 1 2 0 3 1 2 0 3 1 3 1 3 1
simile

Sixths

7

* Pt. V 2 2 4 1 2 3 4 1 2 4 1 2 2 4 0 1 1 2 2 3 1 2 2 3 1 2

Octaves

8

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

*Note: After learning 6, 7, and 8 as indicated, play them in double stops also.

Variants

a W Pt. W Fr. b Fr.

Arpeggio in double stops

9

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

II III III III III III III

Scale in chords

10

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

II III III III III III III

D MINOR

1

Variants

a

b

Thirds

2

simile

Variants a and b

Arpeggios a Tonic

3

b Sub-dominant

Diminished seventh

4

Augmented triad

5

Triad with inversions (short arpeggios)

6

Variant

Thirds (double-stop fingerings)

7

Sixths

8

Octaves

9

Chromatic scale in octaves

10

D MAJOR

1

Variants

a

b

* Note: Pay special attention to rhythmic accuracy and to smoothness in transition from to to

Thirds

2

Arpeggios

a Tonic

3

b Sub-dominant

Dominant seventh

4

Triad with inversions (short arpeggios)

5

Variant

Thirds (double-stop fingerings)

6

Sixths

7

Octaves

8

Variant

etc.

Broken thirds and octaves

9

Octave arpeggios

a Tonic

10

b Sub-dominant

Dominant seventh

11

Octave scale (alternating fingerings)

12

Tenths

13

Arpeggio in double stops

14

Scale in chords

15

B MINOR

1 *Pt.*

simile

Variants

a *M*

b *M*

Thirds

2 *W*

simile

Variants

a *Pt.*

b *M*

etc. etc.

Arpeggios

3 a Tonic *M*

b Subdominant *M*

IV II I II III

Diminished seventh

4

Augmented triad

5

Triad with inversions (short arpeggios)

6

Variant

Thirds in double stops

7

Additional exercise

Play easily, without excessive wrist and arm movements.

Sixths in double stops

8

Additional exercise

Play easily, without excessive wrist and arm movements.

Octaves

9

Variant

Broken thirds and octaves

10

I-II

II-III

Octave arpeggios

11

a Tonic

I-II

b Sub-dominant

I-II

Octave scale (alternating fingerings)

12

Tenths

13

B-FLAT MAJOR

1

M

(Play lightly, both *detaché* and *spiccato*)

Variants

a

b

c

Thirds

2

W 2 0 U W L 0 simile 2 1 4 2

Arpeggios

a Tonic

3

b Sub-dominant

Dominant seventh

4

Triad with inversions (short arpeggios)

5

U
staccato

Variant

Pt.
simile

Thirds (double-stop fingerings)

6

(Play lightly, both *detaché* and *staccato*)

Sixths

7

Octaves

8

Fr. 3
spiccato *simile*

Broken thirds and octaves

9

simile

II-III
3

Octave arpeggios**a Tonic**

10

spiccato

simile

b Sub-dominant

III-II

Arpeggio in double stops

11

Supplementary exercise :
etc.

Scale in chords

12

G MINOR

1

W Pt. W Fr. U Fr. U M simile

Variant

a Fr. M

b

Thirds

2

M

Variants

a Fr. M

b L

Arpeggios

3

a Tonic

b Sub-dominant

L W U W U

IV III II III IV

Sixths in double stops

8

simile

Broken thirds and octaves

10

Variant

a

b

Octave arpeggios

a Tonic

11

b Sub-dominant

* At the beginning of this exercise the thumb should stop the D-string at E^b.

A MAJOR

1

Musical notation for exercise 1, featuring a bass line with triplets and a treble line with eighth-note patterns.

Variants

a

Musical notation for variant a of exercise 1.

b

Musical notation for variant b of exercise 1, including a 'Fr.' (fermata) symbol.

Thirds

2

Musical notation for exercise 2, showing a bass line with triplets and a treble line with eighth-note patterns, labeled 'simile'.

Continuation of exercise 2, featuring a treble line with eighth-note patterns and a dotted line indicating a continuation.

Variants

a

Musical notation for variant a of exercise 2.

b

Musical notation for variant b of exercise 2.

Arpeggios

3

a Tonic

Musical notation for exercise 3, variant a (Tonic), with fingerings and a 'L' (left hand) marking.

b Sub-dominant

Musical notation for exercise 3, variant b (Sub-dominant), with fingerings and a 'L' (left hand) marking.

4

Dominant seventh

Musical notation for exercise 3, variant c (Dominant seventh), with fingerings and a 'U' (up-bow) marking.

Triad with inversions (short arpeggios)

5

Variants

a

b

Variant

Thirds in double stops

6

Sixths in double stops

7

* Note: Play with the lower half of the bow, using "flying staccato;" or the upper half, using *martellato*.

Octaves

8

Octaves moving by fourths

9

Supplementary exercise:

Octaves moving by fifths

10

Supplementary exercise:

11

Arpeggio in double stops

12

Supplementary exercise:

Scale in chords

13

F-SHARP MINOR

1

W 1 3 4 1 2 4 Pt. Pt. 0 W 1 3 4 1 Fr. Fr. 2 1 2 1 2 1 2 3 2

Variant

L Fr. V U Pt.

2

Thirds

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

III II I simile

3

Arpeggios
a Tonic

L M M L Fr. 4 2 1 3 1 2 3 2 1 2 4 1 2 4 1

b Sub-dominant

L M M L 4 2 1 3 2 1 3 1 2 3 2 1 3 1 2 3 1 2 4 1 2 4

Diminished seventh

4

Augmented triad

5

Triad with inversions (short arpeggios)

6

Variant

W U W L simile

Thirds (double-stop fingerings)

7

Fr.

III-II

smile

Sixths in double

8

W

Octaves

9

II-III

I-II

II-III

III-IV

Octave arpeggios

10

a Tonic

II-III

I-II

II-III

b Sub-dominant

II-III

I-II

II-III

Diminished seventh

11

II-III

I-II

II-III

E-FLAT MAJOR

1 **Fr.**

Variant

L

Thirds

2 **U 0**

Arpeggios a Tonic

3 **M**

b Sub-dominant

M

Dominant seventh **L** simile

4 **W U**

Triad with inversions (short arpeggios)

5

W

Variant

Fr.

Thirds in double stops

6

Sixths in double stops

7

simile

Octaves

8

Broken thirds and octaves

9

Octave arpeggios

a Tonic

10

b Sub-dominant

11

Arpeggio in double stops

12

Scale in chords

13

C MINOR

1

Variants

a

b

Thirds

2

Arpeggios a Tonic

3

b Sub-dominant

Diminished seventh

4

Augmented triad

5

Triad with inversions (short arpeggios)

6

Variant

Thirds in double stops

7

* [This sequence may be omitted if desired.]

Sixths in double stops

8

Octaves

9

Octave scale (alternating fingerings)

10

Tenths

11

Triad with inversions (short arpeggios)

5

Variant

Variant

Thirds (double-stop fingerings)

6

Variants

a

b

Sixths

7

simile

Variants

a

b

Octaves

8

Broken thirds and octaves

9

III I-II

II-III III-IV

Octave arpeggios

10

a Tonic

b Sub-dominant

II-III I-II II-III I-II II-III

Tenths

11

Arpeggio in double stops

12

II-III III-IV II-III III-IV

Scale in chords

13

C-SHARP MINOR

1

simile

Variants

a

b

Thirds

2

Arpeggios

a Tonic

b Sub-dominant

Diminished seventh

4

Augmented triad

5

Triad with inversions (short arpeggios)

6

Variant M Fr.

"flying staccato"

Variant

Thirds in double stops

7

Sixths in double stops

8

Octaves

9

Broken thirds and octaves

10

Octave arpeggios

a Tonic

11

b Sub-dominant

A-FLAT MAJOR

1

*When using lower fingering prepare the thumb on B \flat as the 3rd finger reaches the preceding E \flat .

Thirds

2

Arpeggios

a Tonic

3

b Sub-dominant

Dominant seventh

4

Triad with inversions (short arpeggios)

5

Variant

Thirds (double-stop fingerings)

6

Variant

Sixths

7

Octaves

8

Broken thirds and octaves

9

Octave arpeggios

10

a Tonic

b Sub-dominant

Arpeggio in double stops

11

Scale in chords

12

F MINOR

1

L 3 W U W

Variant

Pt. 3 V V Fr. □

Thirds

2

M III II

Arpeggios

a Tonic

3

U 3

b Sub-dominant

Diminished seventh

4

W

Augmented triad

5

Triad with inversions (short arpeggios)

6

Variant

Thirds (double-stop fingerings)

7

Variant

Sixths

8

Octaves

9

Broken thirds and octaves

10

Octave arpeggios

a Tonic

11

b Sub-dominant

B MAJOR

1

Thirds

2

Arpeggios

a Tonic

3

Variant

b Sub-dominant

4

Dominant seventh

4

Variant

Triad with inversions (short arpeggios)

5

Variants

a

b

Variant

Supplementary exercises:

a

b

Thirds in double stops

6

Sixths in double stops

7

Octaves

8

Arpeggio in double stops

9

Scale in chords

10

G-SHARP MINOR

1

*Note: Nos. 1-6 to be played lightly both *detaché* and *staccato*.

Variant

Thirds

2

Variant

Arpeggios

a Tonic

3

b Sub-dominant

4

Diminished seventh

4

Augmented triad

5

Triad with inversions (short arpeggios)

6

Variant

etc.

Variant

Thirds (double-stop fingerings)

7

Sixths in double stops

8

Octaves

9

D-FLAT MAJOR

1

M

Variants

a M b c Fr. W Pt. W

Thirds

2

W Pt. Fr. W

Arpeggios

3

a Tonic b Sub-dominant

4

Dominant seventh

III II III

Triad with inversions (short arpeggios)

5

Variant

Thirds in double stops

6

Sixths in double stops

7

Octaves

8

Broken thirds and octaves

9

Octave arpeggios

a Tonic

10

b Sub-dominant

Arpeggio in double stops

11

Scale in chords

12

B-FLAT MINOR

1

Thirds

2

* Note: In upper half of bow, play short notes in heavy staccato; in lower half, "flying staccato"

Arpeggios

a Tonic

3

b Sub-dominant

Diminished seventh

4

Augmented triad

5

Triad with inversions (short arpeggios)

6

Variant

Variant

Thirds (double-stop fingerings)

7

a

M (short)

b

M (longer)

Sixths

8

Octaves

9

Broken thirds and octaves

10

Arpeggios

a Tonic

11

b Sub-dominant

F-SHARP MAJOR

1

M M M M

2

Thirds

IV L 4 3 1 4 3 2 4 W II 2 Pt. U 2 4 II 2 W 1 2 Fr. 3

3

Arpeggios

Tonic

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

4

Dominant seventh

L 1 4 1 2 W II 2 U 1 4 2 3 1 3 2 3 2 4 1 4 2 4 1 4 2 1 4 1

Triad with inversions (short arpeggios)

5

Variant

Thirds (double-stop fingerings)

6

Sixths

7

Octaves

8

Arpeggio in double stops

9

Scale in chords

10

E-FLAT MINOR

1

Thirds

2

Arpeggios

a Tonic

3

b Sub-dominant

Diminished seventh

4

Augmented triad

5

Triad with inversions (short arpeggios)

6

Variant

Thirds in double stops

7

Sixths in double stops

8

Octaves

9

Variant

etc.

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