

# SCUOLA DI MUSICA DI FIESOLE

FONDAZIONE – ONLUS

iscritta al n° 6 del Registro Regionale delle Persone Giuridiche Private

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Vers. 07/2019

## PRE-ACADEMIC Course Program in BAROQUE CELLO

### LEVEL : BASIC

#### Sublevel 1-2-3

#### STUDY PROGRAMME:

##### Basic 1-2-3

##### Technical-instrumental Goals

Basic setting of the bow and the left hand. Mastery of the first four positions, close and far; first approach to the fifth and sixth positions. Mastery of the bow and basic articulations (legato, staccato, dotted notes, messa di voce etc.)

##### Stylistic Goals

Basic notions of baroque phrasing

Knowledge and skills in performing essential ornamentations used in music of the mid and late Baroque period

##### Technical repertoire

Scales and arpeggios, in two octaves, in major and minor keys up to two accidentals, with various combinations of articulations.

Etudes chosen from J.J.F. Dotzauer, 113 studi; S. Lee, op. 70; S. Lee, Studi Melodici op. 31; or similar method books.

##### Musical repertoire

Melodies from the renaissance and baroque repertoire, adapted for cello

Simple sonatas for cello and bass from the early 1700's, *Ricercari* for solo cello from the 1600's.

##### Reading

Bass clef and tenor clef.

Sight reading pieces of elementary technical difficulty in bass clef.

##### Bibliography

Simple pieces from three major historic periods for the Viola da gamba (Renaissance, Baroque, early Classical) of an adequate technical level

#### CERTIFICATION EXAM PROGRAMME:

##### Performance of

Two major or minor scales and arpeggios, in two octaves, chosen by the panel from the keys up to two accidentals. The scales may be requested with various articulations and bowings.

Two etudes that demonstrate the mastery of the first four positions, chosen from:

J.J.F. Dotzauer, 113 studi; S. Lee, op. 70; S. Lee, Studi Melodici op. 31; or similar method books.

Two movements (lento - veloce) from a B. Marcello Sonata or piece of equal difficulty

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## LEVEL : MEDIUM

### Sublevel 1-2

#### STUDY PROGRAMME:

#### Medium 1-2

##### Technical-instrumental Goals

Mastery of the fingerboard up to the 7th position. Practice of arpeggios and bow changes. Vibrato. Control of intonation according to the various temperaments.

##### Stylistic Goals

Theoretical approach to questions of baroque performance practice, and their application  
*Ex tempore* ornamentation practice in the late baroque and pre-classical styles

##### Technical repertoire

Major and minor scales and arpeggios in three octaves, with various combinations of articulations and bowings.

Etudes from J.J.F. Dotzauer, 113 studi, without the use of the nut, or of equal difficulty.

##### Musical Repertoire

Solo bass songs from the early baroque period

Sonatas, suites and duets from the late baroque, of medium technical difficulty (A. Vivaldi, G. B. Platti, F. Geminiani, G. Boni, J. B. Boismortier, J. S. Bach (I and II suite) etc.)

##### Reading

Treble clef one octave lower and contralto clef

Reading facsimiles of original prints, plate engravings

Sight reading simple basso continuo

Knowledge of the principal baroque notational conventions

#### CERTIFICATION EXAM PROGRAMME:

##### MEDIUM level Certification Exam

##### Performance of

Two scales and arpeggios in three octaves, chosen by the panel from the keys up to four accidentals.

The scales may be requested with various articulations and bowings.

An etude from J.J.F. Dotzauer, 113 studi, or of equal difficulty

An early baroque song for bass solo

A sonata for bass and cello from the late baroque period

Ornamentation of a brief slow movement from the mid or late baroque period, assigned by the panel with 45 minutes' preparation before its performance.

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## LEVEL : ADVANCED

### Sublevel 1-2-3

#### STUDY PROGRAMME:

#### Technical-instrumental Goals

Appropriation of the extension of the entire fingerboard. Positions with the thumb on the nut. Bow and left hand agility. Practice with 'untuned' strings.

#### Stylistic Goals

Deeper theoretical study of the baroque performance practice and the skills to apply them autonomously.

*Ex tempore* practice of reductions in renaissance and 1600's style on a melodic line

Practice of elaborating reductions in renaissance and 1600's style on a bass line

Realization of chords on a figured bass

#### Technical repertoire

Double string scales in thirds and sixths

Chords and arpeggios in various forms, in keys up to four accidentals

Exercises for the thumb on the nut

Studies with the use of the thumb on the nut

(J.J.F. Dotzauer, 113 studi, III vol., J.-L. Duport, 21 *Exercices* with original fingerings, etc.)

#### Musical repertoire

Solistic repertoire from the early 1600's, also adapted from the violin, from the viola da gamba and the bassoon

Sonatas, suites and duets from the late baroque and pre-classical periods (A. Vivaldi, J.-B. Barrière, S. Lanzetti, J. S. Bach, etc.)

Solo concertos for cello and orchestra by A. Vivaldi and the Neapolitan school

Vocal and instrumental chamber music with important obligato parts for cello (A. Vivaldi, N. Porpora, G. F. Händel, G. P. Telemann, J. S. Bach, etc.)

Pieces for 'untuned' cello

#### Reading

Treble clef, soprano clef

Sight reading pieces with frequent clef changes

Sight reading a basso continuo, also with the addition of chords

Reading facsimiles of prints in moveable type

Reading facsimiles of original manuscripts

Completed knowledge of the baroque notational conventions

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## CERTIFICATION EXAM PROGRAMME:

ADVANCED level Certification Exam

Performance of

One etude by J.-L. Duport, *21 Exercices*, or of equal difficulty

One sonata by J.-B. Barrière, S. Lanzetti, or of equal difficulty

Three movements by choice from a J.S. Bach suite

One concerto of advanced technical difficulty by A. Vivaldi or from the Neapolitan school

Elaboration of circa 5-6 variations on a bass line assigned by the panel with 60 minutes' preparation before its performance.