

P. SÁDLO

PŘÍPRAVA

NIŽŠÍCH POLOH

DOPLNĚK KE KAŽDÉ ŠKOLE
NA ČELO

VORSTUDIEN

DER TIEFEREN LAGEN

EINE ERGÄNZUNG ZU JEDER
CELLO-SCHULE

VIOLONCELLO

1933

EDITION SÁDLO, PRAHA

411202

PŘEDMLUVA

Usnadnění žákům pochopení nižších poloh a jejich ovládnutí, jest účelem těchto cvičení.

Prvky teoretické (poznávání intervalů, souzvuků, harm. funkcí atd.) jsou zde spojeny s praxí (čtení not, poznávání poloh a jejich možností atd.).

Cvičením dána nejprostší forma proto, aby žák mohl současně hrát i čistě nahlas, a tak donucen *uvědomovati si* hrané tóny. Tato jednoduchost, ospravedlněná též okolností, že cvičením má být věnováno pouze několik minut denně, umožňuje, aby s nimi bylo započato i v prvním roce učebním. Ruší se tak závčas návyk bezmyšlenkovitého užívání prstokladů, vznikající tím, že obraz noty bývá automaticky spojen s představou prstu nejdříve a nejvíce užívaného.

Obtíže, které způsobuje poznávání nových poloh, usnadněny opakováním stejného motivu ve všech polohách, bezmyšlenkovitému provádění čelno výše zmíněným čtením nahlas.*)

„Výměna poloh“ v pravém slova smyslu se v těchto cvičeních nevyskytuje.

Hra „pizz“ podporuje tvoření tónu tím, že vyžaduje účelného tlaku prstů levé ruky.

Příklady označené „arco“ slouží co denní prstová cvičení a mají být hrána též v násl. rytmických obměnách:

1

2

Cvičení v širokém rozpětí (č. 60—100) možno začít podle potřeby i dříve probírat.

Učitel vysvětlí před probíráním každého oddílu jeho obsah a smysl.

Přesvědčil jsem se několikaletým užíváním těchto cvičení při vyučování o jejich účelnosti i prospěšnosti.

P. Sádlo.

*) Hlasitým čtením uvolňuje se též svalstvo obličeje a krku (jazyk!), které bývá křečovitě staženo a vede často k nepříjemným zlovykům.

VORWORT

Die nachfolgenden Übungen bezwecken, den Schülern den Begriff der tieferen Lagen u. deren Beherrschung zu erleichtern.

Theoretische Grundelemente (Intervalle, Akkorde, harm. Funktionen usw.) sind hier praktisch angewendet (das Nötenlesen, der Begriff der Lagen u. deren Möglichkeiten usw.).

Die Übungen sind in einfachster Form geschrieben, um dem Schüler das Spiel mit gleichzeitigem lautem Notenlesen zu ermöglichen, und ihn auf diese Weise zu zwingen, sich des Gespielten *vollkommen bewußt* zu werden.

Da den Übungen nur wenige Minuten täglich gewidmet werden sollen, sind sie so einfach gehalten, daß man gegebenenfalls schon im ersten Unterrichtsjahre mit ihnen beginnen kann. Dadurch wird rechtzeitig der Gewohnheit einer gedankenlosen Fingersatzanwendung vorgebeugt. (Diese Gewohnheit entsteht durch automatische Verknüpfung des Notebildes mit der Vorstellung des anfangs am meisten angewendeten Fingers.)

Die Schwierigkeiten, welche das Kennenlernen der neuen Lagen verursacht, wurden durch die Wiederholung eines gleichen Motivs in allen Lagen verringert; der gedankenlosen Ausführung wird durch das bereits erwähnte laute Lesen vorgebeugt. *)

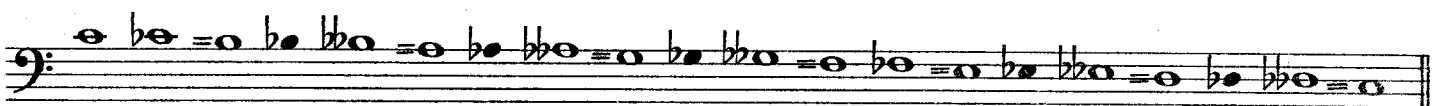
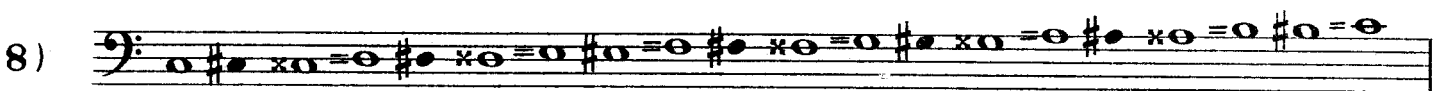
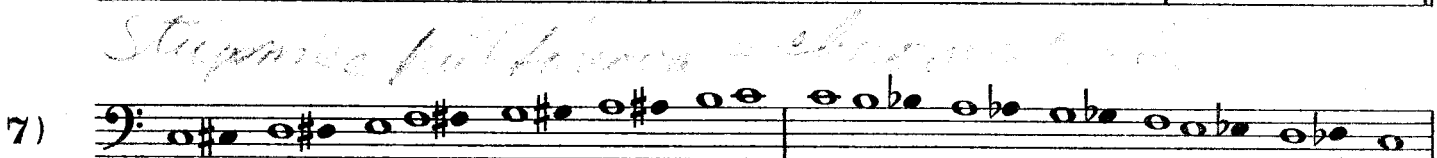
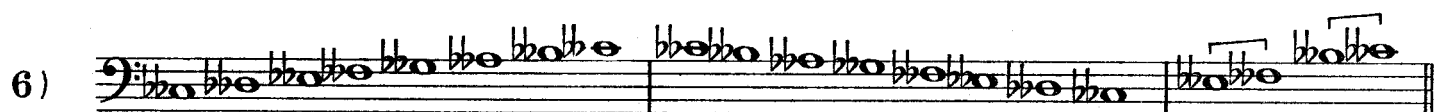
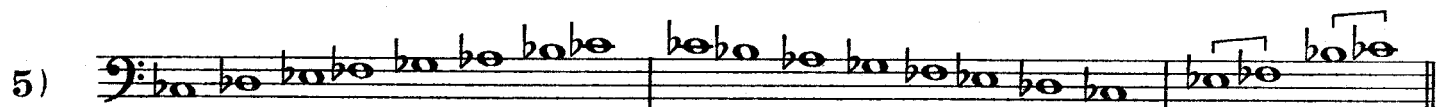
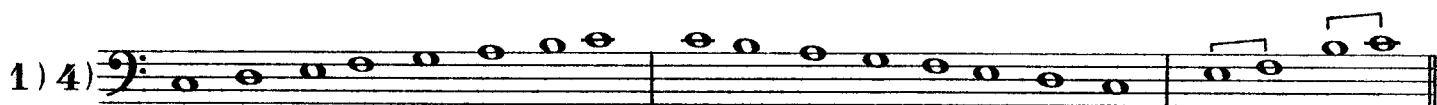
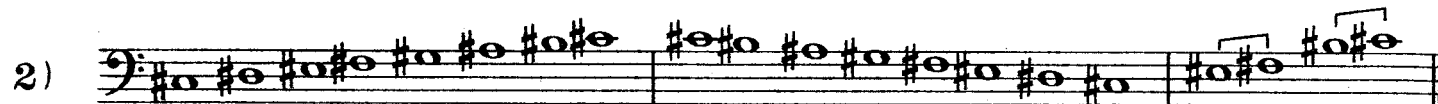
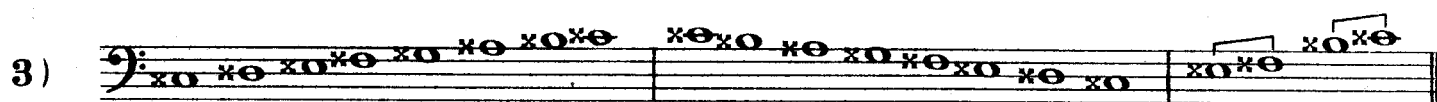
Ein „Lagenwechsel“ im eigentlichen Sinne des Wortes kommt nicht vor. Das „pizz“ Spiel fördert die Tonbildung durch die Notwendigkeit eines zweckmäßigen Druckes der Finger der linken Hand. Tägliche Fingerübungen sind mit „arco“ bezeichnet, und sollen auch mit rhythmischen Veränderungen gespielt werden, wie folgt:

Die Übungen in der weiten Spannung (Nennen nach Bedarf auch früher durchgenommen)

Vor Beginn eines jeden Abschnittes Inhalt klarzulegen.

Mehrjährige Anwendung beim Unterricht der Zweckmäßigkeit und Nützlichkeit vorliegend überzeugt.

*) Durch das laute Lesen erzielt man gleichzeitig eine Lockerung der Gesichts- und Halsmuskulatur (Zunge!), die häufig krampfhaft ist, was später oft zu einer üblen Gewohnheit führt.



„Pizz“ označená cvičení dlužno hráti pomalu, bez opakování a čísti současně nahlas hrané tóny (hraní beze čtení nemá smyslu). „Arco“ označené způsoby se nečtou, ale každý takt se vícekrát opakuje.

Die mit „pizz“ bezeichneten Übungen sind langsam, ohne Wiederholung und mit gleichzeitigem lautem Notenlesen zu spielen. (Spielen ohne Lesen wäre zwecklos.) Die mit „arco“ bezeichneten Spielarten werden nicht gelesen, dagegen muß jeder Takt mehrmals wiederholt werden.

Il faut exercer les études désignées „pizz“ lentement, sans répétition, en lisant les notes jouées à haute voix en même temps. (Il serait sans effet de jouer les notes sans les prononcer.) Au contraire on ne lit pas les études désignées „arco“, mais il faut répéter chaque mesure plusieurs fois.

The exercises designed „pizz“ are to be practised slowly without repetition, the tones being read aloud at the same time. (Playing without reading the tones is useless.) The exercises designed „arco“ are not to be read, but every bar must be repeated several times.

Gli esercizi significati con „pizz“ bisogna sonare adagio, senza ripeterli e leggere contemporaneamente a voce alta i toni sonati (il sonare senza leggere non ha un senso). I modi significati con „arco“ non vengono letti, ma però ogni battuta si ripete più volte.

„Pizz“ обозначенные упражнения надо играть медленно, без повторения и одновременно читать громко играные тоны (игра без чтения нот не имеет смысла). „Arco“ обозначенные способы не читаются, но каждый такт повторяется несколько раз.

Kordy' ton možem zavrati kordym prostem

4

9 *pizz.*
4 3 2 1 2 3 4 3 2 1 2 3 4 3 2 1 2

10 *pizz.*
I 1 2 1 2 1 1 1 1

VI 1 VII 1 IIIa 1 2 1 1 1 1

IIa 1 1 1 2 1 1 1 1 1 1

Ia 1 1 1 1 1 1 1 1 1 1 1 1

11 *pizz.* (simile)
1 2 3 4 1 2 1 1 2 3 4 1 2 1 1 1

IIIa 1 1 1 1 1 1 1 1 2 1

1 1 1 1 1 1 1 1 1 1 1 1

IIa 1 1 1 1 1 1 1 1 2 1

1 1 1 1 1 1 1 1 1 1 1 1

Three staves of musical notation in bass clef. The first staff is labeled 'Ia' at the end. The music consists of eighth and sixteenth notes with various accidentals (sharps and naturals). Fingering numbers '1' are placed above several notes.

11a *arco* *etc.*

A single staff of musical notation in bass clef, labeled '11a'. It features a slur over a group of notes with the instruction 'arco' above. Fingering numbers '2' and '1' are present. The staff ends with a double bar line and 'etc.'.

12 *pizz.* *etc.*

Two staves of musical notation in bass clef, labeled '12'. The first staff has the instruction 'pizz.' above. The music consists of eighth notes with various accidentals. Fingering numbers '1', '3', '4', '2', and '4' are present. The second staff continues the melody with similar notation and fingering.

13 *IIIa* *etc.*

Two staves of musical notation in bass clef, labeled '13'. The first staff has the instruction 'IIIa' above. The music consists of eighth notes with various accidentals. Fingering numbers '1' are present. The second staff continues the melody.

13 *IIa* *etc.*

Two staves of musical notation in bass clef, labeled '13'. The first staff has the instruction 'IIa' above. The music consists of eighth notes with various accidentals. Fingering numbers '1', '3', '4', and '2' are present. The second staff continues the melody with the instruction 'Ia' above.

12a *4x arco* *etc.*

A single staff of musical notation in bass clef, labeled '12a'. It features a slur over a group of notes with the instruction '4x arco' above. Fingering numbers '1' and '4' are present. The staff ends with a double bar line and 'etc.'.

13a *4x* *etc.* 13b *etc.*

Two staves of musical notation in bass clef, labeled '13a' and '13b'. Both staves feature a slur over a group of notes with the instruction '4x' above. The first staff ends with a double bar line and 'etc.'. The second staff continues the melody and ends with a double bar line and 'etc.'.

14 *pizz.*

14a *arco*

15 *pizz.*

div 5

26

27

25-28

arco

div next

small heart next

29 *pizz.*

30

(etc.) (b2.)

30a *arco*

etc.

31 *pizz.*

IIIa

pizz.

34

35 IIIa

36 IIa

pizz.

37

38 IIIa

39 IIa

First staff of music, bass clef, containing a sequence of notes with various accidentals and fingerings (1).

Second staff of music, bass clef, starting with the number 53 and the Roman numeral Ia. It contains a sequence of notes with fingerings (1, 2, 3, 4).

Third staff of music, bass clef, containing a sequence of notes with fingerings (1, 2, 3, 4).

Fourth staff of music, bass clef, containing a sequence of notes with fingerings (1, 2, 3, 4).

Fifth staff of music, bass clef, containing a sequence of notes with fingerings (1, 2, 3, 4).

Sixth staff of music, bass clef, starting with the number 54. It contains a sequence of notes with fingerings (1, 2, 3, 4).

Seventh staff of music, bass clef, starting with the number 55. It contains a sequence of notes with fingerings (1, 2, 3, 4).

Eighth staff of music, bass clef, containing a sequence of notes with fingerings (1, 2, 3, 4).

Ninth staff of music, bass clef, containing a sequence of notes with fingerings (1, 2, 3, 4).

Tenth staff of music, bass clef, containing a sequence of notes with fingerings (1, 2, 3, 4).

Eleventh staff of music, bass clef, starting with the number 56. It contains a sequence of notes with fingerings (1, 2, 3, 4).

Twelfth staff of music, bass clef, containing a sequence of notes with fingerings (1, 2, 3, 4).

Thirteenth staff of music, bass clef, containing a sequence of notes with fingerings (1, 2, 3, 4).

57

a) pizz.
b) arco

1 1 1 1 IIIa 1 1 1

IIa Ia

IIa

IIIa IVa

58

1 1 1 1 IIIa 1 1 1

IIa Ia

IIa

IIIa IVa

59

1 1 1 1 IIIa 1 1 1

Ia IIa

IIIa IVa

57-59 a arco 57-59 b etc. 57-59 c etc.

60 *pizz.*

IIIa
(IIIa) (o)
IIa
(IIa)
Ia
(Ia)

60a *arco*

60b etc. 60c X

61 *pizz.*

IIIa
(IIIa)
IIa
(IIa)

61a *arco*

61b etc. 61c etc.

62 *pizz.*

IIa

Ia

(Ia)

(IIa)

(o)

62 a *arco*

2

62 b

62 c

etc.

etc.

63 *pizz.*

3

4

IIIa

64 *pizz.* *molto*

3

3

3

IIa

3

3

Musical notation for measures 61 and 62. Measure 61 contains a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4). Measure 62 contains a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4). The key signature has one flat (Bb).

Musical notation for measures 63a and 64a. Measure 63a is marked 'arco' and contains a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4). Measure 64a contains a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4). The key signature has one flat (Bb).

Musical notation for measure 65, marked 'pizz.'. It contains a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4). The key signature has one flat (Bb).

Musical notation for measures 66a and 66b. Measure 66a contains a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4). Measure 66b contains a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4). The key signature has one flat (Bb).

Musical notation for measures 67a and 67b. Measure 67a contains a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4). Measure 67b contains a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4). The key signature has one flat (Bb).

Musical notation for measure 65a, marked 'arco'. It contains a triplet of eighth notes (G4, A4, B4) and a triplet of eighth notes (C5, B4, A4). The key signature has one flat (Bb).

IIa

69 IIIa

IVa

arco

68a 68b 68c 68d

69a 69b 69c 69d

pizz.

70

70a

arco

71a

pizz.

72

73

II^a

75

IV^a

pizz.

76

78

79

80

81

pizz.

82

83

84 *pizz.*

85

IIIa

IIa

Ia

Detailed description: This block contains the main musical score for measures 84 and 85. It consists of ten staves of music in bass clef. Measure 84 begins with a 'pizz.' (pizzicato) marking. The music features a variety of notes, including naturals, sharps, and flats, with some notes beamed together. Measure 85 starts with a double bar line and a key signature change to one sharp (F#). The notation includes various articulation marks such as slurs and accents. Section markers 'IIIa', 'IIa', and 'Ia' are placed above and below the staves to indicate different parts of the piece.

84 a *arco* 84 b *etc* 84 c *etc* 84 d *etc*

84 e *etc* 84 f *etc*

85 a *etc* 85 b *etc* 85 c *etc* 85 d *etc*

85 e *etc* 85 f *etc*

Detailed description: This block shows fragmented musical notation for measures 84 and 85. It is organized into two groups of phrases. The first group, labeled 84 a through 84 f, includes a 'arco' (arco) marking above measure 84 a. Each phrase is shown as a short segment of the original notation, often ending with a double bar line and the word 'etc'. The second group, labeled 85 a through 85 f, shows similar fragments for measure 85. The notation includes various note values and accidentals consistent with the main score above.

pizz.

86

IIIa

87

IIa

Ia

arco

86a

86b

86c

86d

86e

87a

87b

87c

87d

87e

pizz.

88

89 IIIa

90

IIa

91 Ia

arco

88a

90a

92 *pizz.*

2 3 4

Musical staff 1: Bass clef, 4/4 time signature. The melody consists of eighth and quarter notes with various accidentals (flats and naturals).

Musical staff 2: Bass clef, 4/4 time signature. The melody continues with eighth and quarter notes, including some beamed eighth notes.

92a *arco*

Musical staff 3: Bass clef, 4/4 time signature. The melody is marked *arco* and features a series of eighth notes with sharp and natural accidentals.

93 *pizz.*

Musical staff 4: Bass clef, 4/4 time signature. The melody is marked *pizz.* and consists of eighth notes with sharp and natural accidentals.

94

Musical staff 5: Bass clef, 4/4 time signature. The melody features eighth notes with sharp and natural accidentals, including a triplet of eighth notes.

Musical staff 6: Bass clef, 4/4 time signature. The melody continues with eighth notes and triplets.

Musical staff 7: Bass clef, 4/4 time signature. The melody continues with eighth notes and triplets.

95

Musical staff 8: Bass clef, 4/4 time signature. The melody features eighth notes with sharp and natural accidentals, including a triplet of eighth notes.

Musical staff 9: Bass clef, 4/4 time signature. The melody continues with eighth notes and triplets.

Musical staff 10: Bass clef, 4/4 time signature. The melody continues with eighth notes and triplets.

96 IIa

Musical staff 11: Bass clef, 4/4 time signature. The melody features eighth notes with sharp and natural accidentals, including a triplet of eighth notes.

Musical staff 12: Bass clef, 4/4 time signature. The melody continues with eighth notes and triplets.

Musical staff 13: Bass clef, 4/4 time signature. The melody continues with eighth notes and triplets.

