

“FORTY MELODIC AND PROGRESSIVE ETUDES FOR VIOLONCELLO OP. 31” NOS. 1-5, METHODS OF PRACTICE*

Asu Perihan Karadut¹

¹Asst. Prof. Dr., Anadolu University, TURKEY
apkaradut@anadolu.edu.tr

Abstract

Born in Hamburg, Germany, Sebastian Lee (1805-1887) was one of the most prominent cello players of his time. Today, Lee is mostly known for his pedagogical works written for the cello. “Forty Melodic and Progressive Etudes for Violoncello Op. 31” by Sebastian Lee is a cello method, frequently referred in the instrument’s educational repertory. This paper is intended to review the pedagogical value of the first five etudes from Op. 31 Method in terms of cello playing issues, encountered during cello lessons: The first etude focuses on alternative fingering and shifting exercises as well as understanding the structure of a motive, explained as successive introduction of notes from a chord; the second etude aims teaching the sense of intonation and use of a legato bow technique in a modulating thematic material between D and A strings; the third etude is studied according to the bowing related interpretation issues of the melodic lines in a $\frac{3}{4}$ time signature; the fourth etude, including wide variety of bowing techniques in a musical phrase, is evaluated through the performance of legato and staccato musical structures; the fifth etude is studied with intent to internalize the continuity in the successive presentation of the melodic lines. In the end of the teaching period, it is concluded that although the first five etudes do not include complex interpretation issues and technical difficulties of cello playing, they are beneficial in developing sense of intonation, advancing shifting between the first and the fourth positions of cello’s fingerboard, use of various bow techniques, and understanding the basic structure of a melodic line.

Keywords: Bowing Studies on Cello, Shifting Exercises on Cello, Sebastian Lee

* In memory of my father Ali Karadut