

Baroque Instruments

The Baroque Cello and Its Performance

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The instrument we now call a cello (or violoncello) apparently developed during the first decades of the 16th century from a combination of various string instruments of popular European origin (especially the rebecs) and the *vielle*. Although nothing precludes our hypothesizing that the bass of the violins appeared at the same time as the other members of that family, the earliest evidence of its existence is to be found in the treatises of Agricola,¹ Gerle,² Lanfranco,³ and Jambe de Fer.⁴ Also significant is a fresco (1540-42) attributed to Giulio Cesare Luini in Varallo Sesia in northern Italy, in which an early cello is represented (see Fig. 1).

¹ Martin Agricola, *Musica instrumentalis deudsch* (Wittenberg, 1529; enlarged 5th ed., 1545), f. XLVIr., f. XLVIIIr., and f. LVr..

² Hans Gerle, *Musica teusch* (Nuremberg, 1532; enlarged 3rd ed., 1546), A4r., B1r., and H4v.

³ Giovanni Maria Lanfranco, *Scintille di musica* (Brescia, 1533), 142.

⁴ Philibert Jambe de Fer, *Epitome musical des tons* (Lyons, 1556), 61-62.

Figure 1: G. C. Luini (?)

Varallo Sesia (VC), Cappella della Madonna di Loreto in Roccapietra, *Assumption of the Virgin* (1540-42), detail of the fresco.



The baroque cello differed in form only slightly from the modern instrument: it had a shorter and slightly more upright neck, a shorter fingerboard, a shorter and thinner bass-bar, a thinner sound post, a lower and differently shaped bridge, and usually no end-pin. Shape and measurements of the resonance box were not standardized until around 1707-1710, when Antonio Stradivari decided on a medium length of 75-76cm. Before that time instrument-makers made mostly larger cellos (77-80cm). In the 18th century, however, some violin-makers still made larger types.

The term "Violoncello" was first used in Italy in 1665 in a printed edition of Giulio Cesare Arresti's *Sonate A 2. & a Tre Con la parte di Violoncello a beneplacito*, Op. IV. Before that date, and indeed for quite a long time after, such terms as *basso da braccio*, *violone*, *violone da braccio*, *violoncino*, and *bassetto viola* indicated the instrument of the bass part, if any was specified. In France the name *Basse de violon* was more uniformly used until c. 1710, when the Italian term (and instrument) appeared; then we encounter the terms *violoncel(le)*, *violon de chelle*, (*petite*) *basse des Italiens*, or *basset*.⁵ In a similar way *violoncello* was adopted in England at the beginning of the 18th century to replace the bass violin. In German-speaking countries the situation is more confused; Italian terminology such as *Bassa Viola*, *Viola da Spalla*,⁶ *Bass Viol de Braccio*,⁷ or *Violoncello* was adopted, as well as such translations as *Bas-Geig de braccio*,⁸ *Violonzell*, *Bassetl*, or *Bassette*.⁹

⁵ See, for example, Jean-Baptiste Sébastien Bréval in various chamber and orchestral works.

⁶ Johann Mattheson, *Das Neu-Eröffnete Orchestre* (Hamburg, 1713-21), Tome I, Pars III, §23.

⁷ Michael Praetorius, *Syntagma musicum, De Organographia* (Wolfenbüttel, 1618).

⁸ *Idem.*, fig. XXI.

⁹ Leopold Mozart, *Versuch einer gründlichen Violinschule* (Augsburg, 1756).

The Sixteenth Century

No parts written specifically for bass violin survive, but from iconographical sources and written indications¹⁰ it is possible to reconstruct that the instrument was used exclusively in popular contexts (in contrast to the more noble instruments of the *viola da gamba* family) such as processions and dance music for weddings, village parties, fairs, etc.¹¹ Tuned in fifths (generally $B^b-F-c-g$), the instrument was played seated or standing and was held between the legs of the player on the floor or on a stool, or supported with a strap over the shoulder (in processions). Since the instrument needed to be partly supported by the left hand, the fingers were placed obliquely on the strings, and fingering was purely diatonic, as it was for the other violins as well. Bowing technique was rudimentary, and both underhand and overhand grips appear in iconographical sources.

The Seventeenth Century

The first documented use of the *basso da braccio* was in Monteverdi's *Orfeo* in 1607, in which another tuning $C-G-d-a$ (described by Gerle in 1532), seemed more suitable to ensemble playing. In Italy as well as in Germany (Praetorius) this last tuning became standard, whereas the lower tuning was kept in use on the large English and French *Basse de violon* (see Fig. 2).¹² The most acute problem during most of the 17th century is the choice of instrument in Italian and German music, especially when *violone* is mentioned. In general this term was used to refer to the whole *viola da gamba* family in Italy during the 16th century. Toward the second decade of the 17th century the viols went out of fashion in Italy,¹³ except for

¹⁰ Jambe de Fer, *Epitome*, Lodovico Zacconi, *Prattica di musica* (Venice, 1592), and Pedro Cerone, *El melopeo y maestro* (Naples, 1613).

¹¹ See Peter Holman, *Four and Twenty Fiddlers: the Violin at the English Court 1540-1690* (Oxford: Clarendon Press, 1993), 1-31, and Karel Moens, "De viool in de 16de eeuw (I & II)," *Musica antiqua* 10 (1993), 177-83, and 11 (1994), 5-12 for further details and sources on the violin family in the 16th century.

¹² See Marin Mersenne, *Harmonie universelle* (Paris, 1636), IV, 184-5.

¹³ According to André Maugars, *Response faite à un curieux* (Paris, c.1640).

Figure 2. M. Mersenne, *Harmonie universelle*
(Paris, 1636), IV, 184.

PROPOSITION III.

Expliquer la figure & l'estenduë de toutes les parties des Violons, & la maniere d'en faire des Concerts, & les pieces de Musique propres pour ce suiet.

ENCORE que l'on puisse quelquesfoistoucher deux chordes de Violon en mesme temps pour faire vn accord, neantmoins il en faut plusieurs pour faire vn Concert entier, comme est celuy des 24 Violons du Roy, c'est pourquoy ie mets icy trois figures des Violons en taille douce, afin de representertoutes les parties ensemble, car la Haute-contre, la Taille, & la Cinquieme partie sont semblables au Dessus MN, dont l'archet est O P; il faut



the lowest instruments. Banchieri¹⁴ describes the *basso viola* or *violone de gamba*, tuned $G_1-C-F-A-d-g$, and a *violone in contrabasso*, tuned $D_1-G_1-C-E-A-d$. The question is: is the *violone* a bass (8') or a double bass (16') instrument? Bonta suggests that between 1610 and 1680, the *violone* was a large cello strung with four gut strings which, because of their lesser sound qualities, required a bigger instrument.¹⁵ Thanks to a Bolognese invention of the 1660s, the silver-wired gut strings—thinner strings with a higher tension, giving the instrument a clearer tone—the shorter type called *violoncello* offered more satisfying sound performances; from then on it was named *violoncello*, and gradually superseded the large cello (first in Bologna and later in Rome and elsewhere). The term *violone* was then used exclusively for a 16' instrument of the *viola da gamba* family, whereas *contrabbasso* designated a cello-shaped four- or three-string double bass. Recent research, however, has demonstrated that this interesting theory cannot be maintained as a general rule.¹⁶ A possible solution could be to accept that in some cases *violone* can indicate a large bass violin (especially in chamber music and most often in Rome), but that in other cases it can be a double bass viol (e.g., in church music) or even a third type of instrument, perhaps Banchieri's *violone da gamba* ($G_1-C-F-A-d-g$)¹⁷ or Praetorius's *Gross Quint-Bass* ($F-C-G-d-a$).¹⁸ (See Figs. 3, 4, 5). In a few cases, *violone* could even refer to a regular bass viol ($D-G-c-e-a-d'$). Moreover, it now seems that bass parts were only rarely—except in large-scale church music—doubled on the lower octave (16') during the 16th and most of the 17th century. Large

¹⁴ Adriano Banchieri, *Conclusioni nel suono dell'organo* (Bologna, 1609), 53-54, and *L'Organo suonarino*, op. 25 (Venice, 1611), 43.

¹⁵ Stephen Bonta, "From Violone to Violoncello: a Question of Strings?," *Journal of the American Musical Instrument Society* 3 (1977), 64-99; "Terminology for the Bass Violin in 17th Century Italy," *Journal of the American Musical Instrument Society* 4 (1978), 5-42; "Corelli's Heritage: the Early Bass Violin in Italy," *Studi corelliani* 4 (1986), 217-31.

¹⁶ Tharald Borgir, *The Performance of the Basso Continuo in Italian Baroque Music* (Ann Arbor, 1987); Alfred Planyavsky, *Der Barockkontrabass Violone* (Salzburg, 1989).

¹⁷ See also Francis Baines, "What Exactly Is a Violone," *Early Music* 5 (1977), 173-6.

¹⁸ Praetorius, *Syntagma*, II, 26.

Figure 3. A. Banchieri, *L'organo suonarino*
Op. 25 (Venice, 1611), [43].

**REGOLA PER ACCORDARE
STROMENTI DA CORDE BUDELLATE**
Insieme con l'Organo ouer'Arpicordo.

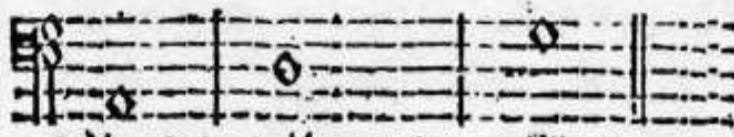
Concerto di viole da Gamba.

PRIMA VIOLA, BASSO

- 1 Basso in G. Grauiissimo. 2. Bordone in C.
3 Tenore in F. Graue. 4. Mezzana in A
5 Mezzanella in D. 6. Canto in G. Acuto.



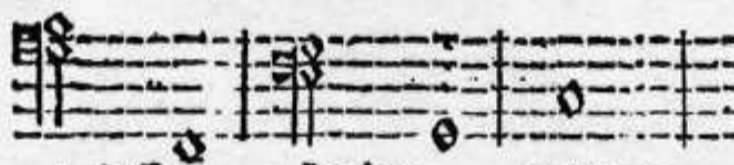
1 Basso 2 Bordone 3 Tenore



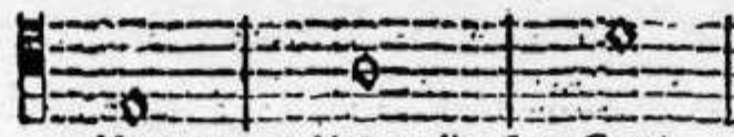
4 Mezzana 5 Mezzanella 6 Canto

Seconda & 3. Viole, Tenor & Alto.

- 1 Basso in D. Grauiissimo 2. Bordone in G. Graue.
3 Tenore in C. 4. Mezzana in E.
5 Mezzanella in A. Acuto. 6. Canto in D.



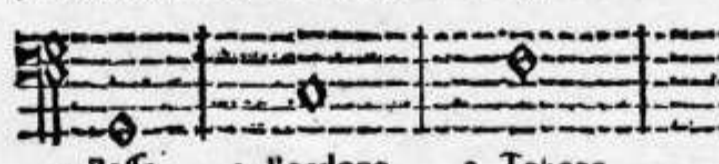
1 Basso 2 Bordone 3 Tenore



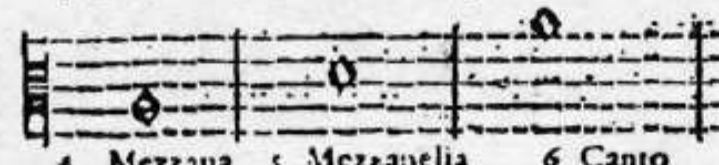
4 Mezzana 5 Mezzanella & 6. Canto

Quarta Viola Soprano.

- 1 Basso in G. Graue. 2. Bordone in C.
3 Tenore in F. Corilla. 4. Mezzana in A. Acuto.
5 Mezzanella in D. 6. Canto in G. Sopr'acuto.



1 Basso 2 Bordone 3 Tenore



4 Mezzana 5 Mezzanella 6 Canto

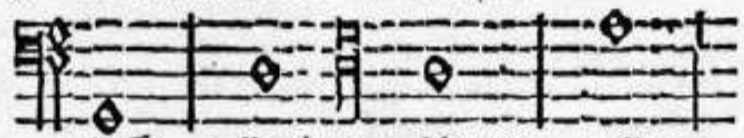
A V V I S O

Quella corda G Grauiissimo detta di sopra, non essendo sopra la Tallatura Organicali deue intenderse vn'Ottava heto il G. Graue, che sarà quatro rassi sotto il C. et infimo della Tallatura, & similimente intendosi il Re, mi fa, nel Chitarone.

Concerto di Violette da Brazzo.

PRIMA VIOLETTA, BASSO

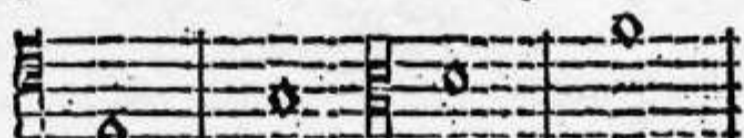
- 1 Basso in G. Graue 2. Tenore in D.
3 Mezzana in A. Acuto 4. Canto in E.



1 Basso 2 Bordone 3 Mezzana 4 Canto

Seconda & 3. Violette, Tenor, & Alto.

- 1 Basso in D. Graue. 2. Tenore in G. Acuto.
3 Mezzana in D. 4. Canto in A. Sopr'acuto.



1 Basso 2 Tenore 3 Mezzana 4 Canto

VIOLINO IN CONCERTO ET SOLO.

- 1 Basso in G. Acuto 2. Tenore in D.
3 Mezzana in A. Sopr'acuto. 4. Canto in E. Acutis



1 Basso 2 Tenore 3 Mezzana 4 Canto

CHITARONE, ET LIVTO.

- 1 Re in G. Grauiissimo 2. Mi, in A.
3 Fa in b. molle. 4. Sol in C.
5 La in D. 6. Fa in b. E. molle.

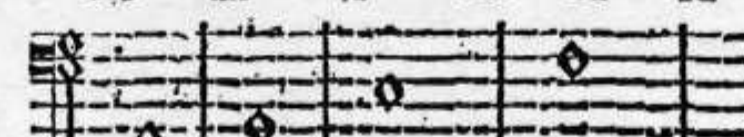
Qui entra il Liuto con settima.

Qui entra il Liuto da sei corde.

- | | | |
|----|------------------------|---|
| 7 | Settima in F. Graue. | 1 |
| 8 | Basso in G. Graue | 2 |
| 9 | Bordone in C. Graue | 3 |
| 10 | Tenore in F. Acuto | 4 |
| 11 | Mezzana in A. Acuto | 5 |
| 12 | Mezzanella in D. Acuto | 6 |
| 13 | Canto in G. come piace | 7 |



Re mi fa Sol La Fa

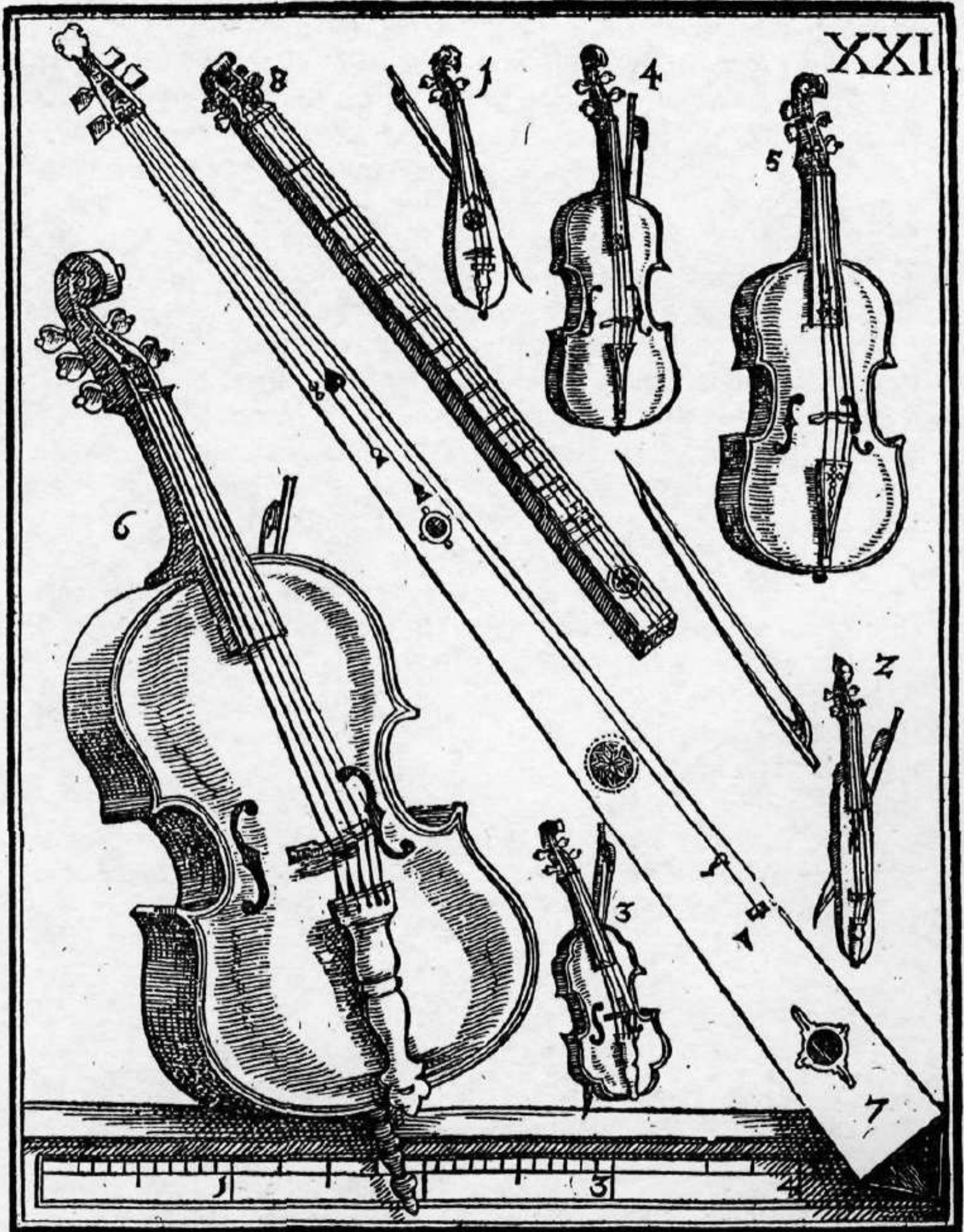


Settima Basso Bordone Tenore



Mezzana, Mezzanella, Canto ouero Ottava sotto
Organo Suonarino G 2

Figure 4. M. Praetorius, *Syntagma musicum*,
De organographia (Wolfenbüttel, 1619), Illustration
 XXI.



1. 2. Kleine Poschen / Geigen ein Octav höher. 3. Discant-Geig ein Quart höher.
 4. Rechte Discant-Geig. 5. Tenor-Geig. 6. Bas-Geig de braccio. 7. Trumfscheidt.
 8. Scheideholts.

bass viols and bass violins were more frequently played at real pitch without transposition, in order to add depth and volume rather than a lower octave. Before the introduction of wirewound strings, the larger cello might actually have been used less often than small double basses; this could explain the generalized application of the term *violone*, referring in the first place to a 16' or 12' five- or six-stringed and fretted *viola da gamba* instrument. The small bass violin (called *violoncino* or *violoncello*, the terms being synonymous) could have been used for more soloistic bass parts, supported by a full continuo (Fontana, *Sonate*, 1641; Cavalli, *Musiche sacre*, 1656; Freschi, Op. I, 1660). The introduction of the wirewound bass strings particularly affected the development of that instrument, when Bolognese composers such as Giovanni Battista Vitali, Giovanni Battista degl'Antonii, Domenico Gabrielli, and Giuseppe Jacchini (all musicians in S. Petronio) wrote their first solo *Ricercari* and sonatas. The juxtaposition of *violoncello*, *violone*, and *contrabbasso* in the partbooks of Gabrielli's and Torelli's concertos, or Colonna's and Perti's masses and psalms, proves a clear distinction between the three instruments.

Once the bass violin was more regularly played in theaters and churches, and less in processions or in dance music, the support of the thumb was no longer necessary to carry the instrument, allowing more mobility to the left hand and thus some greater virtuosity (e.g., the *violone* part in G. P. Cima's 2 *Sonate* in the *Concerti ecclesiastici*, Milan, 1610).

Figure 5. D. Speer, *Grundrichtiger Unterricht der musikalischen Kunst oder Vierfaches musikalisches Kleeblatt* (Ulm, 1687/97), 199.

Von einem
BASS-VIOLON.

Wie wird ein Bass-Violon gestimmt/ und wie viel hat er Saiten?

In Bass-Violon hat auch sechs Saiten/ wird aber auf folgende Weise gestimmt: Die grösste und erste Saiten kommt ins contra tieffe G. die andere ins tieffe C. die dritte ins tieffe F. oder E. die vierdte ins A. die fünffte ins d. die sechste oder Quinc ins g. wie in folgender Vorstellung zu ersehen/ und wie viel Buchstaben unten zu finden/ so viel hat jede Sait auch Griffe.

Bass-Violons Stimmung.



No fingering methods from the 17th century are available, but Mersenne unequivocally indicates the similarity in technique for all the instruments of the violin family: fingering is still diatonic (0-1-2-3), and bowing is overhand, which we can deduce from Mersenne's instruction that "on every first note of a measure, the bow should be pulled downwards."¹⁹ His note on trills is also very useful: "One should use as many bow strokes as the trilling finger hits the string,"²⁰ whereas he recommends "to soften the string by slightly shaking the finger closest to the one that holds the note on the string," in other words a sort of a *flattement*. In Italy the earliest indication is to be found in Zannetti,²¹ in which regular musical notation on staves is juxtaposed with tablatures for the four instruments of the violin family. Conclusions on technique are identical to Mersenne's and also to Bismantova's.²² In this last treatise, the author provides some interesting bowing rules. As he states that they "are the same for the cello as for the violin" (p. [120]), we notice the rigorously observed rule of downbow on the downbeat.

Example 1. Bismantova [112-115]. The dot over the note indicates \vee . The dot under the note \blacktriangledown .



¹⁹ Mersenne, IV, 185.

²⁰ Ibid., 182.

²¹ Gasparo Zannetti, *Il Scolaro* (Milan, 1645).

²² Bartolomeo Bismantova, *Regola p[er] suonare il Violoncello da Spalla*, ms. appendix to *Compendio musicale* (Ferrara, 1677).



In the same period Muffat²³ explains the difference in bowing used by the Italians and by Lully in France, where underhand bowgrip was still in use following the example of the viol players.

Italian way

French way

Italian way

French way

²³ Georg Muffat, *Florilegium Secundum* (Passau, 1698), "Préface: Plectrum, de la manière de tenir l'Archelet."

Although theoretical works still suggest a completely diatonic fingering up to the beginning of the 18th century,²⁴ the music itself—again, after the introduction of the wirewound strings in Bologna—indicates a much more advanced technique. The hybrid diatonic-chromatic fingering technique, i.e. the modern cello-technique, was according to Corrette,²⁵ introduced in France by Giovanni Bononcini (in Paris in 1733), who had studied the instrument with his father Giovanni Maria and with Domenico Gabrielli in Bologna. Gabrielli, or even his predecessors in San Petronio (Giovanni Battista Vitali and Petronio Franceschini) might have been one of the first cellists to make a generalized use of the new technique in which the four fingers were put perpendicularly on the string, and a half tone apart from each other. This allowed these first *violoncello* players to introduce frequent position shifts, double stops, chords, virtuoso ornamentation, fast scales, more passages in the high range (*e'-c''*), tremolos, *batteries*, slurs, arpeggios, and skipping over two strings, to their technique. Giuseppe Jacchini was particularly famous for the way he accompanied singers in their recitatives: he seems to have made broad use of chord and melodic ornamentations in his continuo parts.²⁶

By the end of the century tuning was almost standardized to *C-G-d-a*, although a performance of Gabrielli's *7 Ricercari* will be easier on a cello tuned *C-G-d-g* (otherwise many chords, e.g., *c-e-g*, are not realizable). Later on, this way of tuning the instrument became more marginal, since it was designated as *scordatura*.²⁷ On the use of five-string cellos, no documentary evidence is left from the 17th century. Mattheson²⁸ mentions five-string cellos, but he obviously is referring to the *violoncello piccolo* (*C-G-d-a-e'*) or *violoncello mezzo* which was used in Germany—J. S. Bach wrote for the in-

²⁴ Peter Prelleur, *The Modern Musick-master* (London, 1731), 8-9; Joseph Friedrich B. C. Majer, *Museum musicum* (Schwäbisch Hall, 1732), III, §7.

²⁵ Michel Corrette, *Méthode théorique et pratique pour apprendre en peu de tems le violoncelle dans sa perfection* (Paris, 1741), 42.

²⁶ See Giovanni Battista Martini, *Serie Cronologica de' Principi dell'Accademia de' Filarmonici di Bologna* (Bologna, 1776), 15.

²⁷ Luigi Taglietti, *Suonate Da Camera A' Trè due Violini, e Violoncello solo, e nel fine due Sonate à Violoncello solo*, op. I (Bologna, 1697).

²⁸ Johann Mattheson, *Orchestre*, Tome I, Pars III, §22, 285.

strument in six of his cantatas and in the Sixth Suite in D-Major (BWV 1012).²⁹

The Eighteenth Century

Very soon after the innovations made by the first cellists in Bologna, other Italian musicians popularized the instrument elsewhere in Italy and throughout the rest of Europe. In France the introduction of the new *violoncello* (as opposed to the old *basse de violon*) was a real threat to the existence of the bass viol. It generated an important controversy, culminating in the publication of Le Blanc's pamphlet,³⁰ which was promptly answered by Corrette's cello method (1741).

In this earliest systematic treatise on how to play the cello, Corrette first describes how to hold the instrument (see Fig. 6 as opposed to Fig. 7).

The cello must be placed between the calves of the legs. Hold the neck with the left hand and slant it a little to the left side and hold the bow in the right hand. See that the instrument does not touch the ground, since that would dampen the sound.³¹

No endpin is to be used, although some theorists recommend it for beginners.³² For the bow grip, Corrette (see Fig. 8) recommends three different violin-related ways, even if cellists like Martin Berteau (originally a viol player) kept using the underhand grip (see Fig. 9).

²⁹ See also Agnes Kory, "A Wider Role for the Tenor Violin?," *Galpin Society Journal* 47 (1994), 123-53.

³⁰ Hubert Le Blanc, *Défense de la Basse de viole contre les Entréprises du Violon et les Prétentions du Violoncel* (Amsterdam, 1740).

³¹ Corrette, *Méthode*, Article 1, p. 7.

³² See R. Crome, *The Compleat Tutor for the Violoncello* (London, c. 1765).

Figure 6. M. Corrette, *Méthode théorique et pratique pour apprendre en peu de tems le violoncelle dans sa perfection* (Paris, 1741), frontispiece.



F. Leprieux Sculp.

*Noble soutien de l'harmonie
Qu'avec Majesté tu nous seras,
Par ta divine mélodie
Tu donnes l'Âme à nos Concerts.*

Figure 7. P. L. Ghezzi, *Il virtuoso del Sig.r de Bacqueville*
Drawing, Rome ca. 1720



Figure 8. Corrette, *Méthode* (Ch. II, 8).

Chapitre II.

De la maniere de tenir et conduire l'Archet.



Il faut prendre l'Archet de la main droite. On peut le tenir de trois façons différentes: la première qui est la manière la plus usitée des Italiens, est de poser le 2^e. 3^e. 4^e. et 5^e. doigts sur le bois A B C D. et le pouce dessous le 3^e. doigt E.

La seconde manière est de poser tous les 2^e. 3^e. et 4^e. sur le bois A B C. le pouce sur le crin F. et le petit doigt posé sur le bois vis à vis le crin G.

Et la 3^e. manière de tenir l'Archet est de poser le 2^e. 3^e. et 4^e. doigts du côté de la hausse H. I. K. le pouce dessous le crin L. et le petit doigt à côté du bois M. Ces trois façons différentes de tenir l'Archet sont également bonnes, et il est bon de choisir celle avec laquelle on a plus de force: Car pour jouer du Violoncelle il faut de la force dans le bras droit pour tirer du son.

Figure 9. P. L. Ghezzi, *S. Pietro Sterlichi sonator di Violoncello bravo, il quale è stato in Spagna per molto tempo fatto da mè Cav. Ghezzi il dì 10 Xbre 1742.*
Drawing, Rome 1742 (I-Rvat, Ottob. Lat. vol. 3118, f. 162r.)



S. Pietro Sterlichi sonator di Violoncello bravo il quale è stato in Spagna per molto tempo fatto da mè Cav. Ghezzi il dì 10 Xbre 1742.

Corrette describes fingering in chapters IV to VI, still showing an old diatonic system (0-1-2-4), although he mentions "another Position" (in chapter XIV), which is the modern 0-1-2-3-4 chromatic fingering. This system was used by the Italians (see Fig. 10), but Corrette does not really recommend it, since it is also the standard viol fingering! *Totally new is his description of the thumb position.* This technique was certainly used by virtuoso cellists before 1740; for example, in Lanzetti's Sonatas Op. I (1736) the use of the thumb is indispensable (range C-a"), a technique which he himself later codified in his undated *Principes*.³³ Developed more and more as a solo instrument during the 18th century, the cello was still largely used as a continuo string bass. If Quantz still forbids cellists in 1752 to embellish or to play chords in a bass part, it certainly means that most of them did so whenever they could, according to the tradition initiated half a century earlier by Jacchini. Thus the practice of playing chords, especially in recitatives, is certainly something that modern baroque cellists should do. Moreover, Baumgartner³⁴ writes that in a recitative the bass note should be "relatively loud" and the other chord notes should be "slightly touched,"³⁵ which also implies that the bass note was rarely played in its full written length. In an appendix he gives a method concerning how to play chords on the cello, even when reading only the figured bass.

³³ Cf. Salvatore Lanzetti, *Principes ou L'Application de Violoncelle par tous les Tons* (Amsterdam, c. 1760?).

³⁴ Jean Baumgartner, *Instructions de musique, théorique et pratique, à l'usage du Violoncello* (The Hague, c. 1774).

³⁵ *Ibid.*, Chapter XII.

Figure 10. M. Corrette, *Méthode* (Ch. XIV, 42).

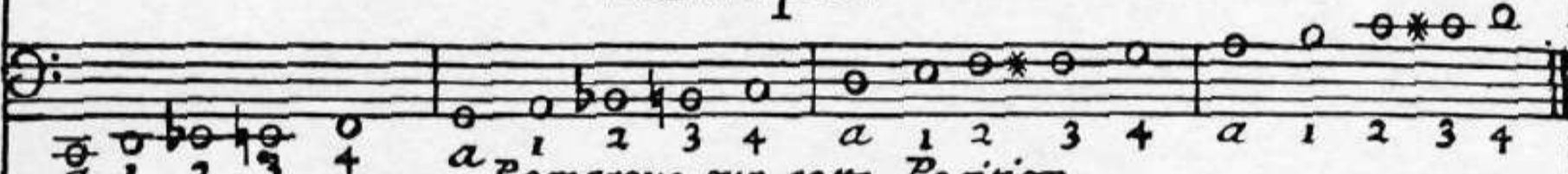
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Chapitre XIV.

Contenant une autre Position.

Cette position ne differe d'avec celle que nous venons de démontrer dans les Chapitres précédens que dans la 1^{re} position que ses partisans appellent 1^{re} manche: Et cette difference n'est que de mettre le 3^e doigt au lieu du second pour faire le mi sur la 4^e Corde; le si sur la 3^e le fa* sur la 2^e. Et l'ut* sur la 1^{re} qui est toujours en progression de quintes, comme dans l'autre maniere de doigter: ainsi selon cette position, le 1^{er} doigt sera comme dans l'autre position a la distance du sillet d'un ton, le second doigt étant pour faire le demi-ton d'après, Et le 3^e doigt a la distance du 1^{er} doigt d'un ton, et le petit doigt a celle d'un demi-ton du 3^e doigt: Par cette Règle tous les 4 doigts servent.

Exemple.



Remarque sur cette Position.

1^o Ceux qui jouient du Violon ne peuvent presque point s'accoutumer a cette position qui est toute contraire a celle du Violon: au lieu que l'autre position lui est semblable; ce qui est démontré clairement aux Chapitres IV, V, et VI. avec cette difference seulem^t, que sur le Violon on fait le la sur la Chanterelle ou 1^{re} Corde du 3^e doigt: le r^e sur la 2^e le sol sur la 3^e et ut sur la 4^e Corde, aussi du 3^e doigt: Et qu'au Violoncelle, au lieu du 3^e doigt on met le petit doigt pour faire r^e sur la 1^{re} Corde, le sol sur la 2^e. l'ut sur la 3^e et le fa sur la 4^e Corde: Car il faut Remarquer que la Chanterelle 1^{re} Corde du Violoncelle est a l'Octave au des sous de la 2^e du Violon. A. B.

II^o Que ceux qui jouient du Violon en se servant de notre 1^{re} position Expliquée aux Chapitres IV, V, et VI. n'ont que la 4^e Corde du Violoncelle a connoître, les 3 autres étant a l'Octave au des sous des 3 dernières du Violon.

la 1^{re} Corde du Violoncelle, B, étant a l'Octave de la 2^e du Violon, A.
 la 2^e du Violoncelle C. a l'Octave de la 3^e du Violon, D.
 et la 3^e Corde du Violoncelle E, aussi a l'Octave de la 4^e du Violon F.

Accord du Violon. 1^{re} Corde. 2^e Corde. 3^e Corde. 4^e Corde.

Exemple.

Accord du Violoncelle. 1^{re} Corde. 2^e Corde. 3^e Corde. 4^e Corde.

