

## Important Things to Think while playing the cello

1. Music
2. Sing inside
3. Sit up; feet flat
4. Breathe
5. Head thinks, but does not move with the music.
6. Elbows down
7. Left hand:

Cling to inside of string

Keep the string down

Curve fingers (except first in extension)

Fingers play the notes

Memorize note locations

Fingers do not do dynamics

Arm relocates the hand

Arm does the vibrato

8. Right hand:

Bow hair "velcros" the string

Hair crosses string at right angle

Most bow strokes involve circular motions

String is moved to the right or left

Notes of long duration requires arm motion

Notes of small duration use the bow fingers

Bow fingers can do string crossings

For dynamics move closer to or away from bridge when possible

Dynamics can also be done by "scooping"

For higher or lower frequencies move closer to or further away from bridge.

### Cellists Checklist

Chair	Choose a flat seat which is the correct height. Thighs should slant down a bit for more freedom in the hip joint.
Head	Head should point forward and up, balanced, without any tension in back of neck. Head should be free to move easily, but should not duplicate playing motions.
Back	Back is straight, with slight natural lumbar curve. Front of body is elevated as much as possible.
Breathing	Good posture facilitates normal breathing. Correct breathing facilitates easy and coordinated movements.
Shoulders	The shoulders should remain passive and quiet, not confined to a fixed position but able to move. Do not lift the shoulders.
Feet	Feet should be flat on the floor, pointing slightly outward.
Knees	The left knee supports the cello. The right knee is near but free. Neither knee actively clutches the cello.
Cello	The Cello is positioned at approximately an 80° angle to the floor. It is supported by the floor, the chest and the left knee. The "A" string side of the cello should be slightly higher than the "C" string side.
Arms	
Bear Hug	Suspend arms from the shoulder, elbows bent and equally balanced. Arms embrace the cello with a pull directed to ones' own back.

**Bird Wings** Arms move easily up and down while holding the finger board. Both arms provide transportation for the hands and are therefore light and movable from their connection in the back.

**Ski Jump** Fingers cling to the string and move along the string towards the bridge. Then pizzicato the string with a snap and loop back (palm out) to the starting position.

**Slap Bass** Using the elbow hinge, bounce palm of hand between lowest and highest positions of the fingerboard. Let the arm move freely. Do not reach for the "high" positions. Let the forearm cover the distance.

#### Hands

**Knuckle-Knock** Knock up and down the fingerboard with a light fist; the wrist joint must be movable for a left hand cling, for vibrato and for easy manipulation of the bow. Both wrists are slightly concave for greater cling and motility.

**Bow Hold** The bow is balanced on the end of the thumb. The thumb provides a shelf for the bow. The fingers are slightly curved and cling to the stick and frog. The fingers are movable and sensitive to the contact of the hair and the string. The fingers should not extend below the frog.

**Left Hand** The wrist is slightly concave. The fingers cling to the string. The fingers are curved around the right side of the string, and pull the string to the fingerboard and towards the players' back (not towards the left). The last joint of the finger should be curved. The base joints of the hand are movable and reasonably flat.

**Shifting** The arm takes the hand where it wants to go. The fingers cling to the string using it as a guide. The shoulder and fingers need not reach. While the fingers cling to the string, the arm transports the fingers to their destination.

- Vibrato      The vibrato is accomplished by the arm moving the clinging finger in a rhythmic up and down motion. The wrist must be free to move, the arm light, and the finger firmly clinging to the string.
- Thumb      In the lower positions the thumb is flat and is either underneath the 2nd finger or under the finger that is receiving the vibrato. In "thumb" position the thumb acts as a servant for the other fingers. It adheres to the string and is directed to the back of the player. The furthest joint of the thumb is straight, but the bone closest to the hand is "out" and visible. When the thumb is on the fingerboard it maintains the stopping of the string for the other fingers as well as playing its own notes.

# Technique

## TECHNIQUE

Descending one-octave scales.

D, G, C (Suzuki rhythms)

Ascending and descending one-octave scales

D, G, C (Suzuki rhythms)

Two-octave scales

C, G, F, Bb, D, A, Eb (rhythms and bowings)

One-finger scales

1. Bb; 2. G; 3. D.

FM, V circles; FM, V fill-ins (much later)

Three-octave scales

Major - circle of fifths (all bowings and rhythms)

G major sixths      D(A) 2 3 3 2 .||  
                        G(D) 1 1 1 1 .||

Cadence 1 4 2 1      B Bb B B C C G# C# D D D# Eb E  
                        4 3 3 4      G G G G# Ab A A A# Bb B B C C

Thirds, sixths, octaves

0      3 3 4      3 }      glissandos, tremolo  
2      2 1 3      0 }

Gary Karr - shifting Bb: 1-1, 1-2, 1-3, 1-4

C : 2-1, 2-2, 2-3, 2-4

D : 3-1, 3-2, 3-3, 3-4

one octave, two octaves, A-string copy to D-string

F major sixths      A 3 3 3 3 .||  
                        D 2 1 1 2 .||

Add-A-Note scales

Minor scales: Introduce three forms of minor, then use melodic form. Always include one octave of relative major.

Arpeggios:

B C A D G E  
F G C A E B

MAJOR AND MINOR SCALE AND  
ARPEGGIO FINGERINGS

SCALES	ARPEGGIOS
- <u>C MAJOR</u> 0134 013401240124-124-123-12-12-123 C G D A	0304142-14-13-13
- <u>G MAJOR</u> 013401340124-134-12-12-123 G D A	030414-13-13
- <u>D MAJOR</u> 1x2401x2401340134-13-12-123-12-12-123 C G D A	1x410304-13-13-13
- <u>A MAJOR</u> 1x2401x24013-13-123-12-12-123 G D A	1x410-14-13-13
- <u>E MAJOR</u> 1x24-1x24-124-124-134-12-12-123 C G D A	4142-142-13-13-13
- <u>B MAJOR</u> 1x24-1x24-124-124-123-12-12-123 G D A	4142-14-13-13
- <u>F# MAJOR</u> 1x24-1x24-124-124-134-12-12-123 C G D A	4142-14-13-13
- <u>C# MAJOR</u> 1x24-1x24-124-124-134-13-12-123-12-12-123 C G D A	1x41-4142-14-13-13
- <u>Ab MAJOR</u> 1x24-1x24-124-124-134-12-12-123 G D A	1x41-414-13-13
- <u>Eb MAJOR</u> 2401x2401x2-124-134-12-12-123 C G D A	202x1-142-13-13-13
- <u>Bb MAJOR</u> 2401x2401x2-124-123-12-12-123 G D A	202x1-14-13-13
- <u>F MAJOR</u> 40124012401x2-134-12-12-123 CG D A	4142-142-13-13=13

*B62 & 56*

{ 7 1 2 3 4 5  
F C G D A E B

1-5 2 2-5

A MINOR

13401x24012-13-123-12-12-123 1410-14-13-13

G D A

321-21-21-321-31-2104210431

A D G

E MINOR

134-1x24-124-1x24-134-12-12-123 141-4x142-13-13-13

C G D A

321-21-21-42x1-42x1-310431-431

A D G C

B MINOR

134-1x24-124-1x24-123-12-12-123 141-4x14-13-13

G 3 D D A

321-21-21-321-42x1-310-431-431

A D G

F# MINOR

134-1x24-124-013-134-12-12-123 4x14202-13-13

C G D A

321-21-21-42X1-31042X1-431-431

A D G C

C# MINOR

134-1x24-124-124-134-12-12-123 141-4142-

C G D A

14-13-13

321-21-21-321-21-21-31042X1-42X1-431-431

A D G C

G# MINOR

134-1x24-124-1x24-134-12-12-123 141-4x14-13-13

G D A

321-21-21-42x1-42x1-42x1-431-431

A D G

D#MINOR

134-1x24-124-1x24-134-12-12-123 141-4x142-13-13-13

C G D A

321-21-21-42x1-42x1-42X1-431-431

A D G C

Bb MINOR

134-1x24-124-1x24-123-12-12-123 141-4x14-13-13

G D A

321-21-21-321-42x1-42x1-431-431

A D G

1.5 2 2.5

F MINOR

134-1x24-124-1x24-134-12-12-123 4x142-x142-13-13-13

C G D A

321-21-21-42x1-42x1-42x1-431-431

A D G C

C MINOR

0124013401x24-134-12-12-123-12-12-123 02041x42-1x4-13-

C G D A 13

321-21-21-321-21-21-42x1-42x1042x104210

A D G C

G MINOR

0124013401x24-134-12-12-123 02041x4-13-13

G D A

321-21-21-42x1-42x1042x104210

A D G

D MINOR

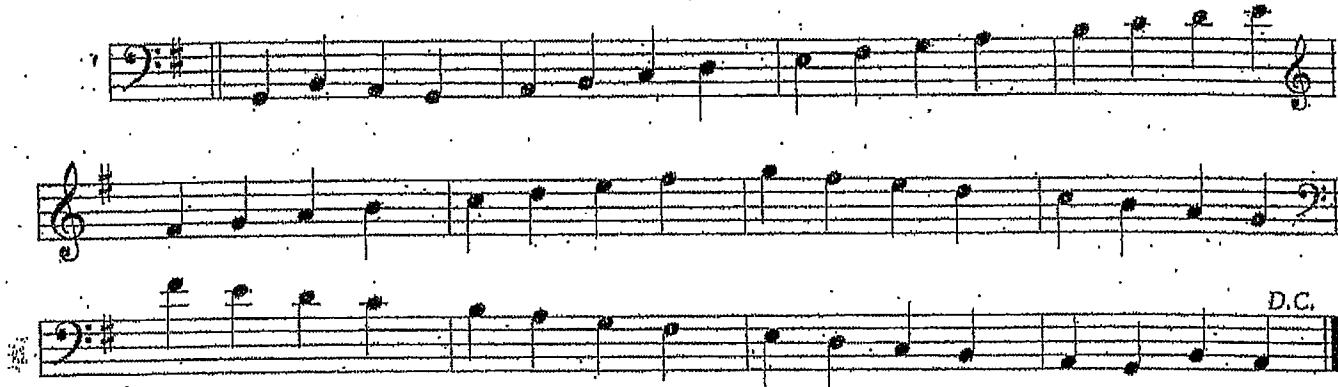
13401x2401240134-12-12-123-12-12-123 1410204-13-13-13

C G D A

321-21-21-321-21-21-42x1042104210431

A D G C

## GALAMIAN SCALE ROUTINE



1. Slur: first do 4 slurred for the whole scale then do the same slurring 6,8,12, and 24 respectively. Keep the same beat throughout: 2 to a beat then 3,4,6, and 8. The notes get progressively faster.
2. Separate: do whole scale with separate bows. First emphasize 2 to a beat then 3,4,6 and 8. Keep the same beat throughout.
3. Mixed: Do the whole scale with 2 slurred and 2 separate giving a full bow to the slur and a half a bow to the separate bows. Then do 3 slurred and 3 separate using the same full bow for the slur and the half bow for the separate. Lift the last up bow off the string and replace the bow at the frog as you have a half of a bow you haven't used. Then proceed to 4 slurred and 4 separate, 6 and 6, and 8 and 8. The 8 and 8 ends up bow so you do this again directly and it ends down bow.
4. Separate spiccato: same as separate only spiccato
5. Slurred staccato: Do whole scale doing 2 slurred staccato both down and up bow. Then do 3 each direction 4,6, and 8. Keep the same beat. The notes get faster at the start of each succeeding bowing.

ADD-A-NOTE SCALE USE DOWN BOW AND UP BOW  
CIRCLES

Handwritten musical notation for a violin scale exercise. The notation consists of two staves of music. The top staff is in bass clef (F), and the bottom staff is in treble clef (G). Both staves are in common time (indicated by a '4'). The music features a continuous sequence of eighth-note patterns. The first measure starts with a down bow (indicated by a vertical bar with a dot) followed by an up bow (indicated by a vertical bar with a diagonal slash). This pattern repeats throughout the scale. The notation includes several slurs and grace notes. The text "ETC FOR 3 OCTAVES" appears above the top staff, and "ETC. FOR 3 OCTAVES" appears below the bottom staff. Below the music, the text "ROWELL POSITION OR CADENCE" is written. Below that, there are two sets of numbers: "1 4 2 1" and "4 3 3 4" under the first measure, and "X1 4 2 1" and "4 3 3 4" under the second measure, followed by the word "ETC."

INCHWORM

Handwritten musical notation for an "Inchworm" exercise. The notation consists of one staff of music in bass clef (F), common time (indicated by a '4'). The music features a continuous sequence of eighth-note patterns. The first measure starts with a down bow (vertical bar with a dot) followed by an up bow (vertical bar with a diagonal slash). This pattern repeats throughout the exercise. The notation includes several slurs and grace notes. The text "ETC. TO D THEN BACK AGAIN" appears at the end of the staff.

## FIRST FINGER Bb Scale



A handwritten musical score for a first-finger Bb scale. The score consists of seven staves of music, each starting with a treble clef and a key signature of one flat (B-flat). The music is written in common time. The score includes various slurs and grace notes, and it features several groups of sixteenth-note patterns with specific fingerings indicated by 'V' and 'x' markings above the notes. Fingerings include: 1x242, 1343, 1242, 1x242; 1x2x3x2, 1x232, 12x3x2, 1x2x3x2; 12x32, 1x232, 1x2x3x2, 1x242; 1242, 1343, 1x242.

## 2nd FINGER. C SCALE

Third Finger D Scale with Joy to the World  
Fourths, Octaves and Artificial Harmonics

3 3

V V

3 2 1 Q 3 2 1 Q Q 1 1 2 2 3

V V

V V

ETC.in G#F#E&D

Fourths

Octaves

Artificial Harmonics

G Major Sixths



VARIATIONS

A handwritten musical score for eight variations, labeled A through H above the first staff and I through L above the second staff. Both staves begin with a bass clef and a key signature of one sharp. Each variation consists of four measures of eighth-note chords. The variations show slight variations in the harmonic progression of the chords.

## F MAJOR SIXTHS

The image shows three staves of musical notation. The first staff consists of eight measures, each starting with a quarter note followed by a sixteenth-note pattern. Measure 1: 3 2. Measure 2: 3 1. Measure 3: 3 1. Measure 4: 3 2. Measure 5: 3 2. Measure 6: 3 1. Measure 7: 3 1. Measure 8: 3 2. The second staff continues the pattern of quarter notes followed by sixteenth-note pairs. The third staff begins with a sixteenth-note pattern followed by quarter notes.

## VARIATIONS

The image shows two staves of musical variations. The top staff contains eight measures labeled A through H. Each measure starts with a quarter note followed by a sixteenth-note pattern. The bottom staff contains four measures labeled I through L, also starting with a quarter note followed by a sixteenth-note pattern.

## GARY KARR SHIFTING EXERCISE

Fingerings: 1-1, 1-2, 1-3, 1-4

Sheet music for the first section of Gary Karr's shifting exercise. It consists of four staves of music in common time (indicated by '4'). The key signature is one flat. The music features various note heads and stems, primarily eighth notes, with some sixteenth-note patterns. Fingerings are indicated above the staff: 1-1, 1-2, 1-3, 1-4. The section concludes with the instruction "etc. and return".

Fingerings: 2-1, 2-2, 2-3, 2-4

etc. and return

Sheet music for the second section of Gary Karr's shifting exercise. It consists of two staves of music in common time (indicated by '4'). The key signature is one flat. The music features eighth notes and sixteenth-note patterns. Fingerings are indicated above the staff: 2-1, 2-2, 2-3, 2-4. The section concludes with the instruction "etc. and return".

Fingerings: 3-1, 3-2, 3-3, 3-4

etc. and return

Sheet music for the third section of Gary Karr's shifting exercise. It consists of two staves of music in common time (indicated by '4'). The key signature is one sharp. The music features eighth notes and sixteenth-note patterns. Fingerings are indicated above the staff: 3-1, 3-2, 3-3, 3-4. The section concludes with the instruction "etc. and return".

Fingerings: 1-1, 1-2, 1-3, 1-4

etc. and return

Sheet music for the fourth section of Gary Karr's shifting exercise. It consists of two staves of music in common time (indicated by '4'). The key signature is one flat. The music features eighth notes and sixteenth-note patterns. Fingerings are indicated above the staff: 1-1, 1-2, 1-3, 1-4. The section concludes with the instruction "etc. and return". Below the staff, fingerings are explicitly labeled: I I I I I I I I II I II I.

LEMON

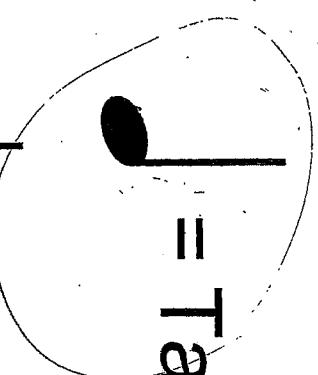
FINE APPLE

# Fruits And Vegetables

PICKLE



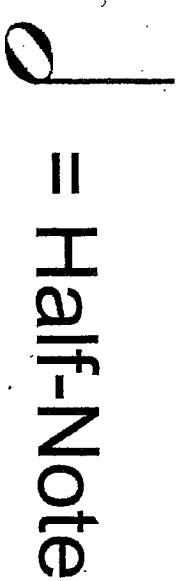
J = Straw-ber-ry



J. = Ta-Dot

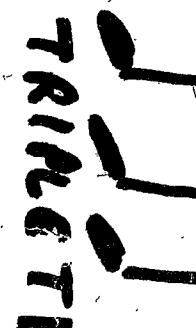


J. = Wat-er-mel-on



J. = Ti-Ti

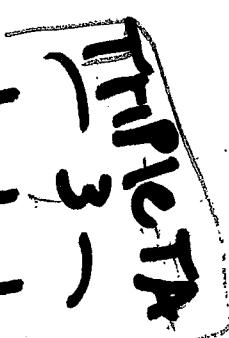
J. = Half-Note-Dot



J. = Ti

O = Whole-Note-Hold-It

TROPIC



AT&T

AT&T