

## 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. C; 3. D.

♭, V circles; ♭, 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 C# 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

2 3 4 5 6 7 8 9 10 11 12  
B C A D G F E

6 7 1 2 3 4 5 6 7 8 9 10 11 12  
F C G D 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

134 2 3 4 5  
F C G D A E B

1.5 2 2.5

A MINOR

13401x24012-13-123-12-12-123

G D A

321-21-21-321-31-2104210431

A D G

1410-14-13-13

E MINOR

134-1x24-124-1x24-134-12-12-123

C G D A

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

A D G C

141-4x142-13-13-13

B MINOR

134-1x24-124-1x24-123-12-12-123

G 3 D A

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

A D G

141-4x14-13-13

F# MINOR

134-1x24-124-013-134-12-12-123

C G D A

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

A D G C

4x14202-13-13

C# MINOR

134-1x24-124-124-134-12-12-123-12-12-123

C G D A

321-21-21-321-21-21-31042x1-42x1-431-431

A D G C

141-4142-

14-13-13

G# MINOR

134-1x24-124-1x24-134-12-12-123

G D A

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

A D G

141-4x14-13-13

D# MINOR

134-1x24-124-1x24-134-12-12-123

C G D A

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

A D G C

141-4x142-13-13-13

Bb MINOR

134-1x24-124-1x24-123-12-12-123

G D A

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

A D G

141-4x14-13-13

1.5 2 2.5

F MINOR

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

C G D A

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

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

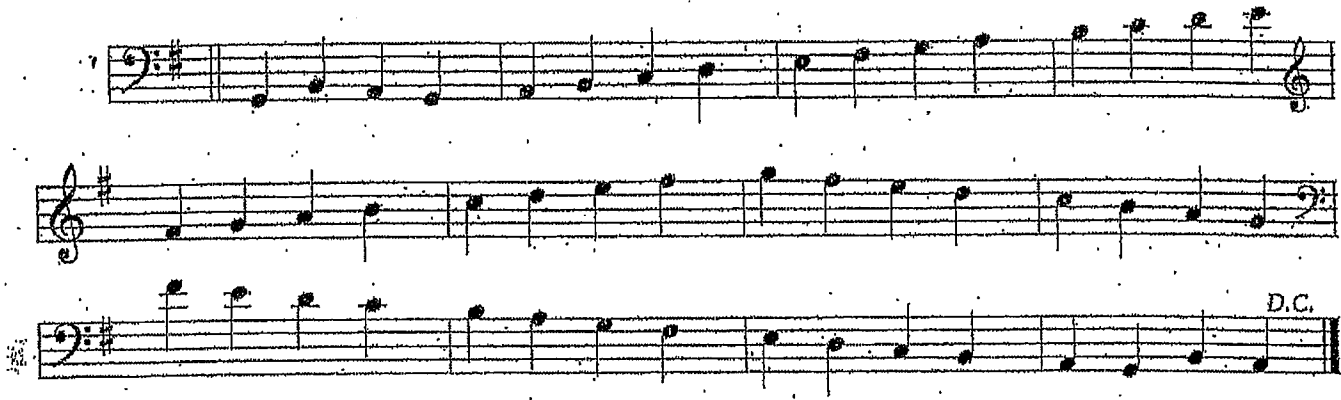
C G D A

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

A D G C

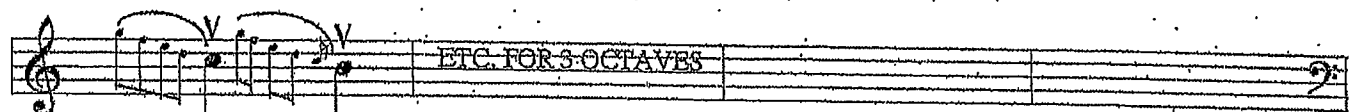


## GALAMIAN SCALE ROUTINE



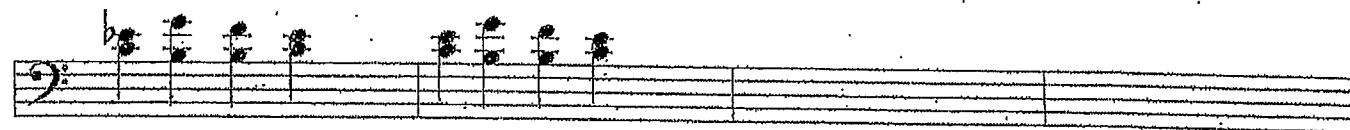
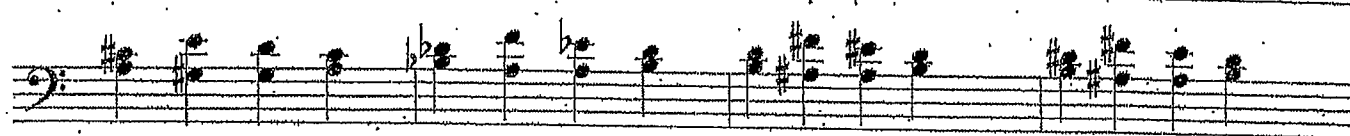
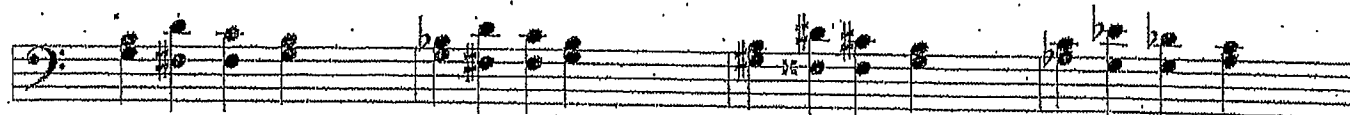
1. Slur: first do 4 slurred for the whole scale then do the same slurring 6, 8, 12 and 24 respectively. Keep the same beat throughout: 2 to a beat then 3, 4, 6, and 8. The notes get progressively faster.
2. Separate: do whole scale with separate bows. First emphasize 2 to a beat then 3, 4, 6 and 8. Keep 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. Separaté 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



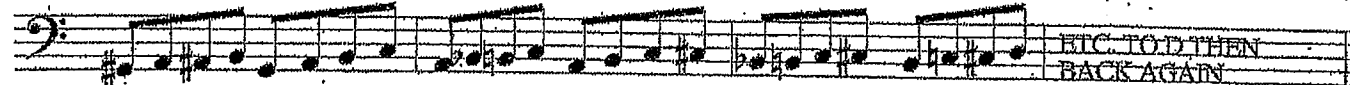
ROWELL POSITION OR CADENCE

1 4 2 1 X1 4 2 1  
4 3 3 4 4 3 3 4 ETC.



INCHWORM

1 2 3 4 1X2 3 4 1 2 3 4 1X2 3 4



# FIRST FINGER Bb Scale

The musical score for the First Finger Bb Scale is presented across seven staves. The first staff shows the scale ascending and descending in 4/4 time, with a circled treble clef and a key signature of one flat (Bb). The subsequent staves contain various technical exercises, including slurs, accents, and specific fingering patterns. The exercises are as follows:

- Staff 2: Ascending and descending eighth notes with accents (V) on the first, third, and fifth notes of each half.
- Staff 3: A continuous eighth-note scale with slurs.
- Staff 4: Exercises with fingerings 1x242, 1343, 1242, and 1x242.
- Staff 5: Exercises with fingerings 1x2x3x2, 1x232, 12x3x2, and 1x2x3x2.
- Staff 6: Exercises with fingerings 12x32, 1x232, 1x2x3x2, and 1x242.
- Staff 7: Exercises with fingerings 1242, 1343, and 1x242.

## 2nd FINGER C SCALE

The musical score for the 2nd Finger C Scale is presented across seven staves. The first staff shows the scale in 4/4 time, starting on middle C (C4) and ascending to C5. The second staff shows the scale descending from C5 to C4. The third staff shows the scale ascending from C4 to C5, with a 'V' marking above the first note. The fourth staff shows the scale ascending from C4 to C5, with a 'V' marking above the first note and a '2421' fingering above the second note. The fifth staff shows the scale ascending from C4 to C5, with a '2x3x2x1' fingering above the first note and a '2421' fingering above the second note. The sixth staff shows the scale ascending from C4 to C5, with a '232x1' fingering above the first note and a '2421' fingering above the second note. The seventh staff shows the scale ascending from C4 to C5, with a '232x1' fingering above the first note and a '2421' fingering above the second note.

2421

232x1

2421

2x3x2x1

232x1

2421

232x1

2421

2421

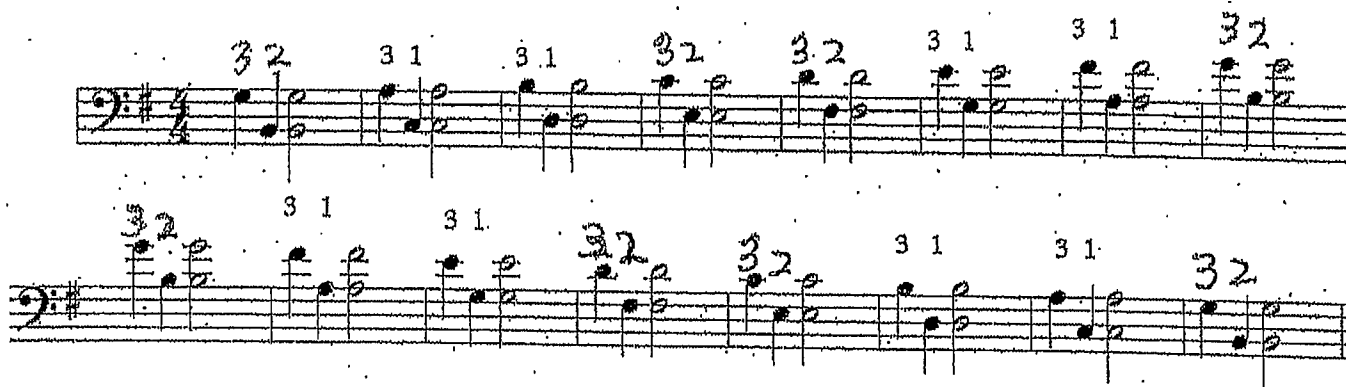
# Third Finger D Scale with Joy to the World Fourths, Octaves and Artificial Harmonics

This musical score is written for a single melodic line in treble clef, key of D major (two sharps), and 4/4 time. The piece is divided into several distinct sections, each demonstrating a different technical concept:

- First Section:** The initial scale run, marked with fingerings '3 3' and '3 3' above the first two measures, and '3 2 1 Q 3 2 1 Q Q 1 1 2 2 3' below the subsequent measures. It includes various articulation marks such as 'V' (accents) and 'V V' (double accents).
- Second Section:** Labeled 'ETC. in G#F#E&D', this section continues the scale in a descending sequence.
- Third Section:** Labeled 'Fourths', this section demonstrates the interval of a fourth, with fingerings '3 2 3' indicated.
- Fourth Section:** Labeled 'Octaves', this section demonstrates the interval of an octave, with fingerings '3 2 3' indicated.
- Fifth Section:** Labeled 'Artificial Harmonics', this section demonstrates the technique of artificial harmonics, with fingerings '3 2 3' indicated.

The score uses standard musical notation, including eighth and sixteenth notes, rests, and various articulation marks to guide the performer.

# G Major Sixths



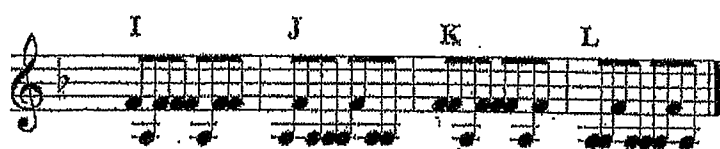
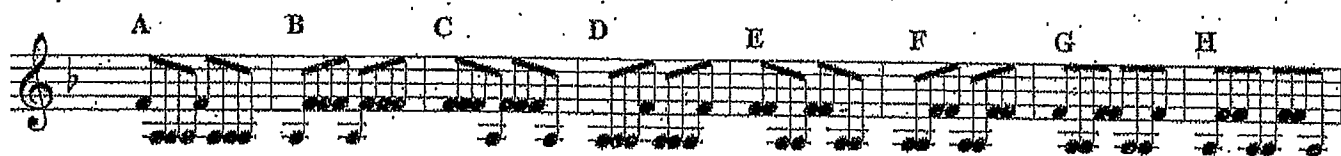
## VARIATIONS



# F MAJOR SIXTHS



## VARIATIONS



# GARY KARR SHIFTING EXERCISE

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

etc. and return

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

etc. and return

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

etc. and return

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

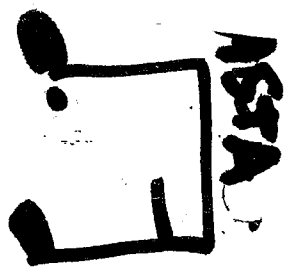
etc. and return

I 1 1 1 1 I II I  
1 1 1 1 1 I I 1 1

II I

II I





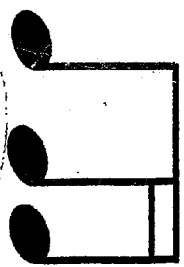
ASHA

# Fruits And Vegetables

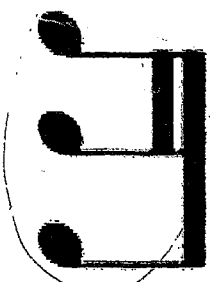
PINE APPLE



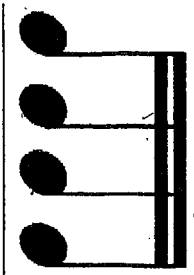
PICKLE



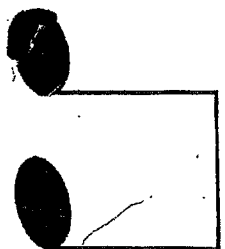
= Strawberry



= Coconut



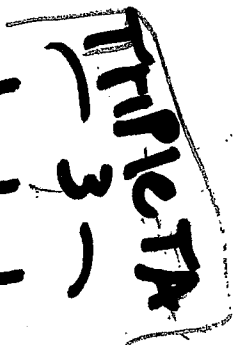
= Watermelon



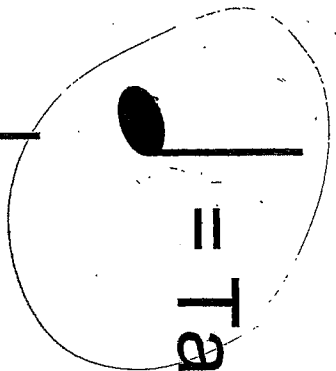
= Ti-Ti



= Ti



TRIPLE TA



= Ta



= Ta-Dot



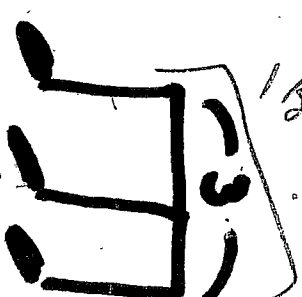
= Half-Note



= Half-Note-Dot



= Whole-Note-Hold-It



TRIPLE TI

ATQI

1

602 704

T

ATQI

ATQI