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 a 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 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
2 2 1 3 0
} glissandos, tremolo

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 C F

F C G D A E B

MAJOR AND MINOR SCALE AND ARPEGGIO FINGERINGS

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

Blues

6 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 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
134-1x24-124-124-134-12-12-123-12-12-123 141-4142-
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

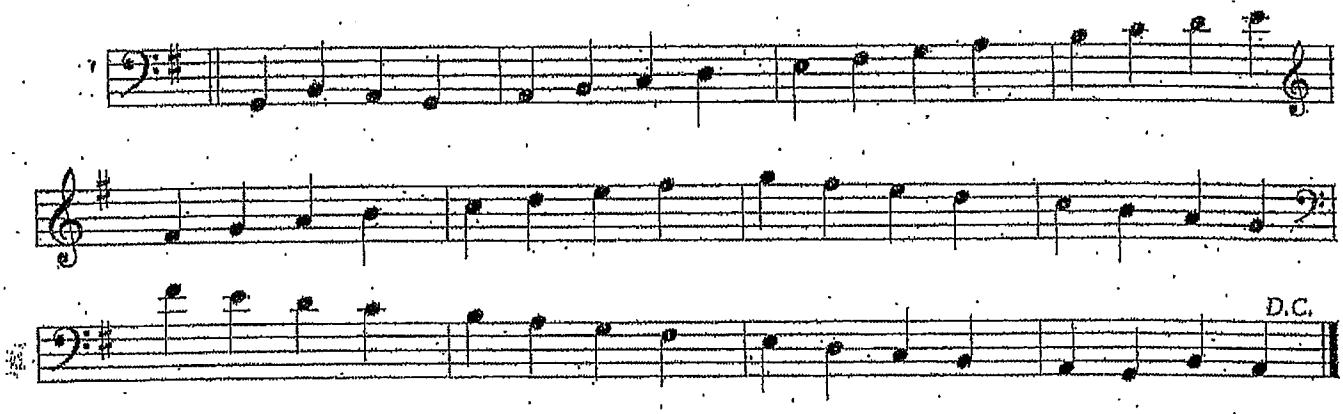
F MINOR
134-1x24-124-1x24-134-12-12-123 4x142-x142-13-13-13
C G D A
321-21-21-42X1-42x1-42x1-431-431
A D G C

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

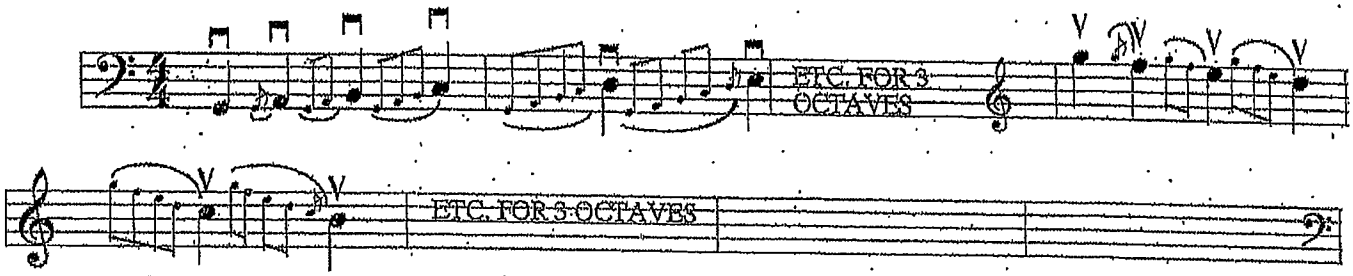
D MINOR
13401x2401240134-12-12-123-12-12-123 1410204-13-13-13
C G D A
321-21-21-321-21-21-42x1042104210431
A D G C

GALAMIAN SCALE ROUTINE

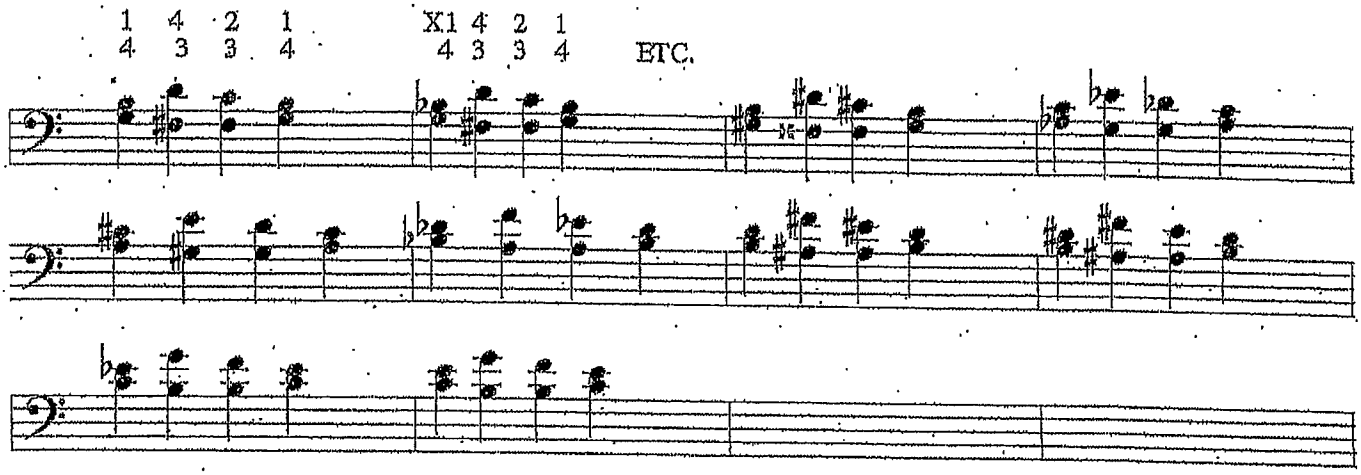


1.Slur: first do 4 slurred for the whole scale then do the same slurring 6,8,12 and 24 respectively. Keep the same beat throughout: 2 to a beat then 3,4,6,and 8. The notes get progressively faster.
2. Separate: do whole scale with separate bows. First emphasize 2 to a beat then3,4,6 and 8. Keep the same 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.

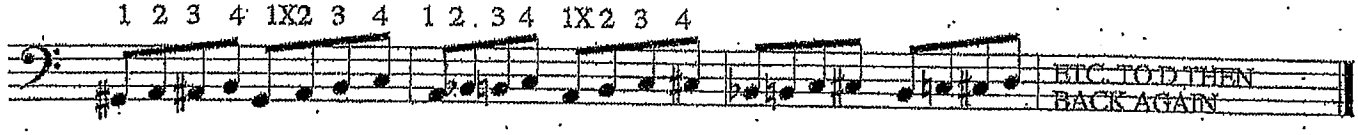
ADD-A-NOTE SCALE USE DOWN BOW AND UP BOW
CIRCLES



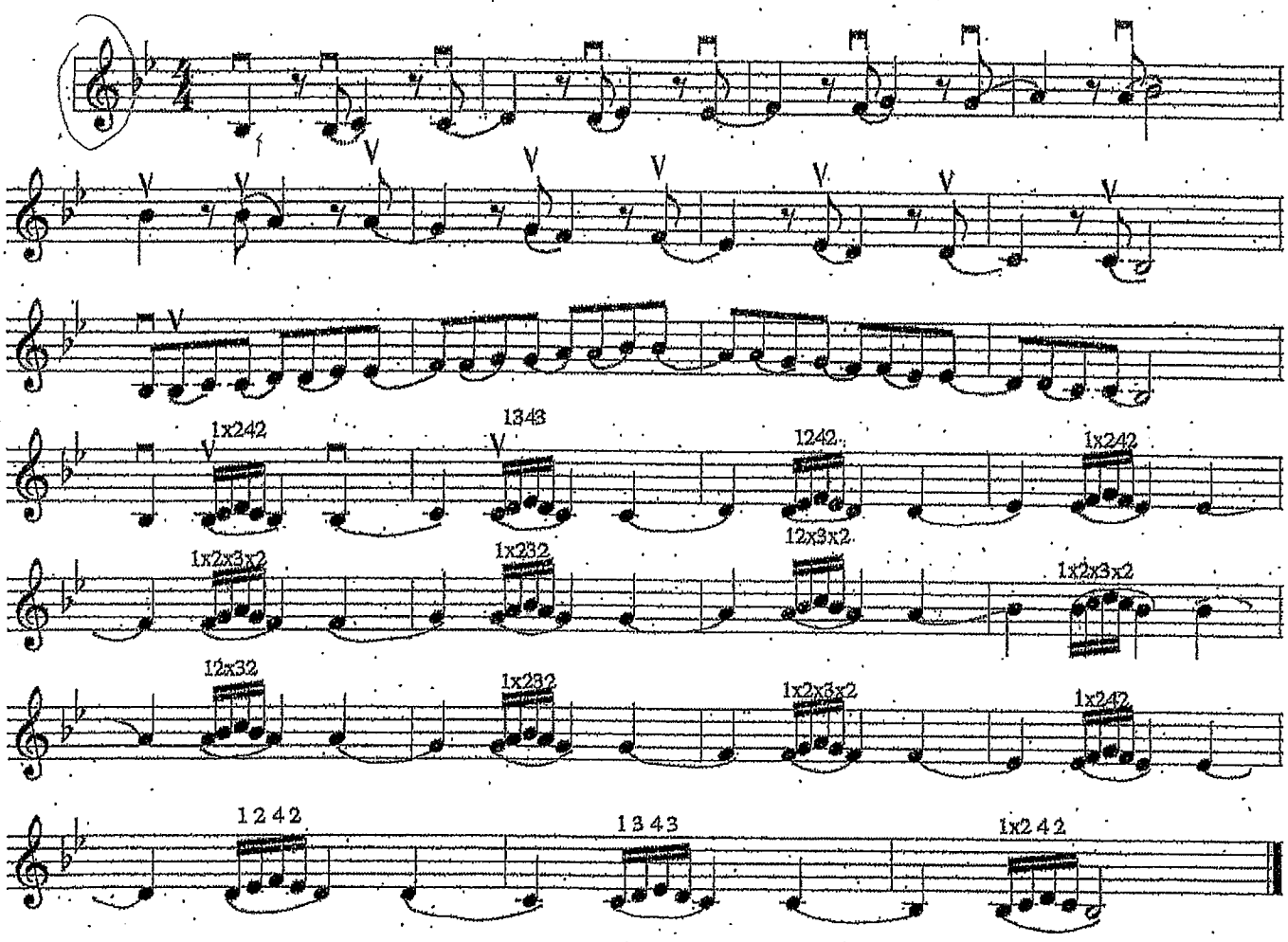
ROWELL POSITION OR CADENCE



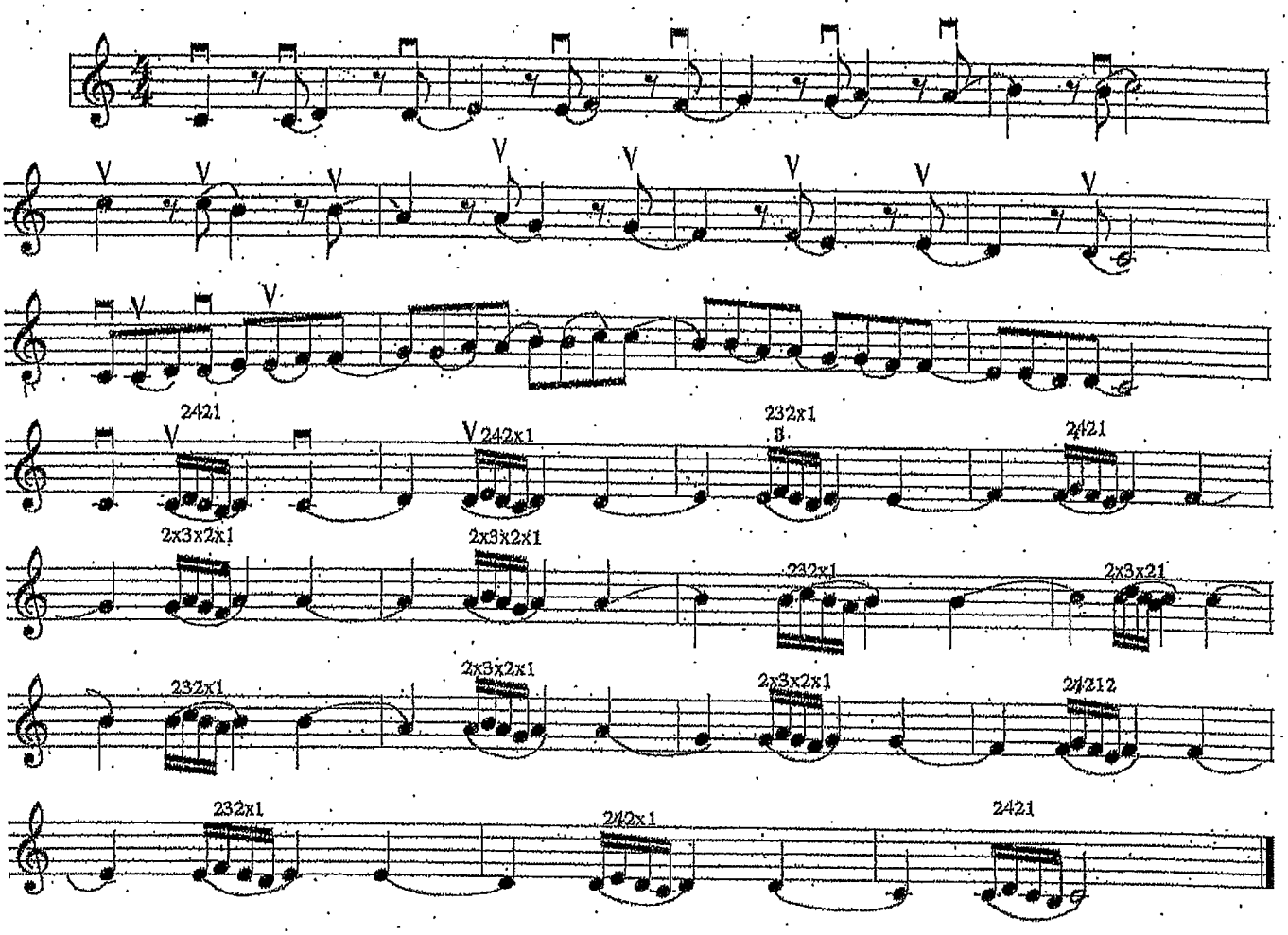
INCHWORM



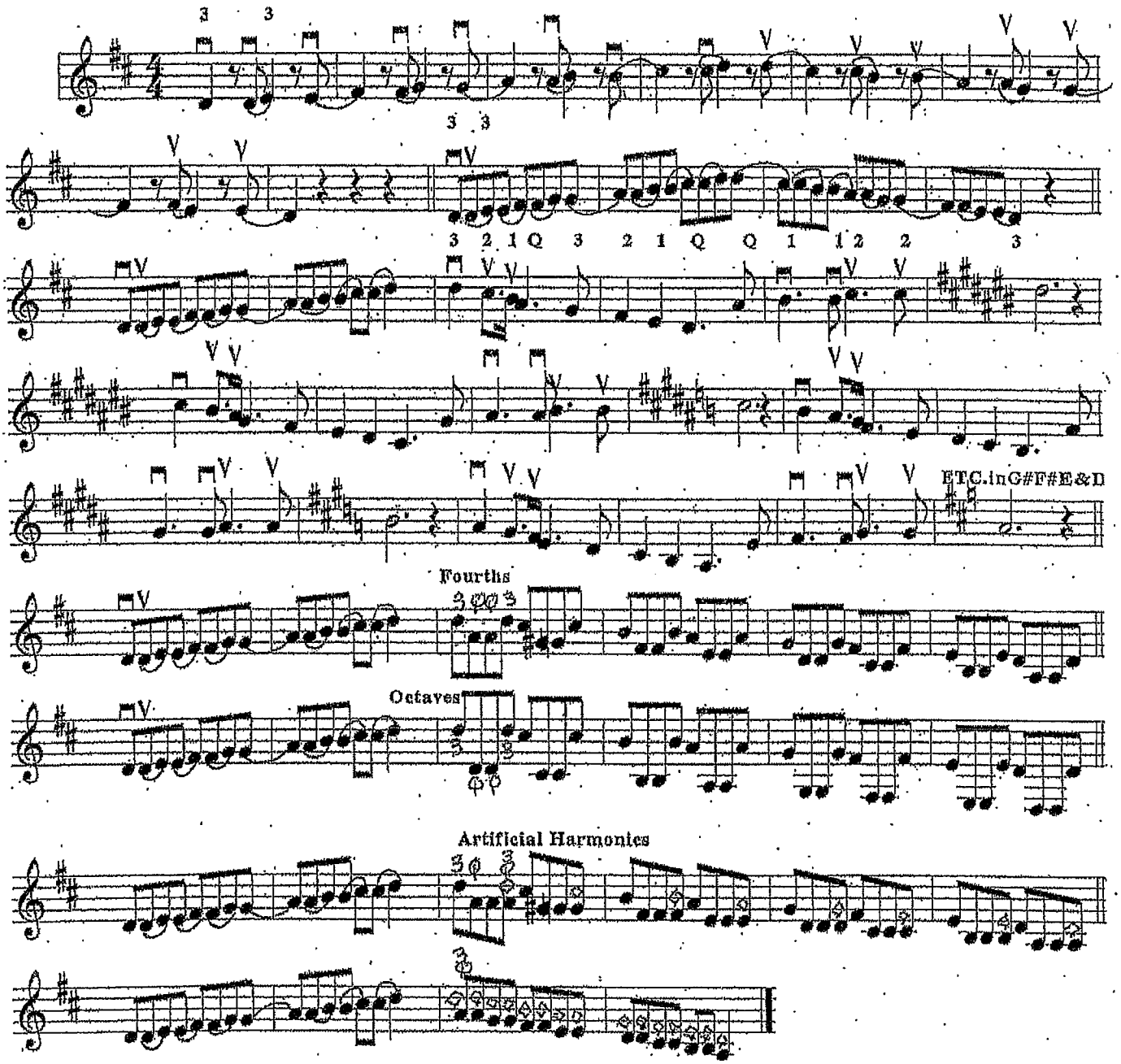
FIRST FINGER Bb Scale



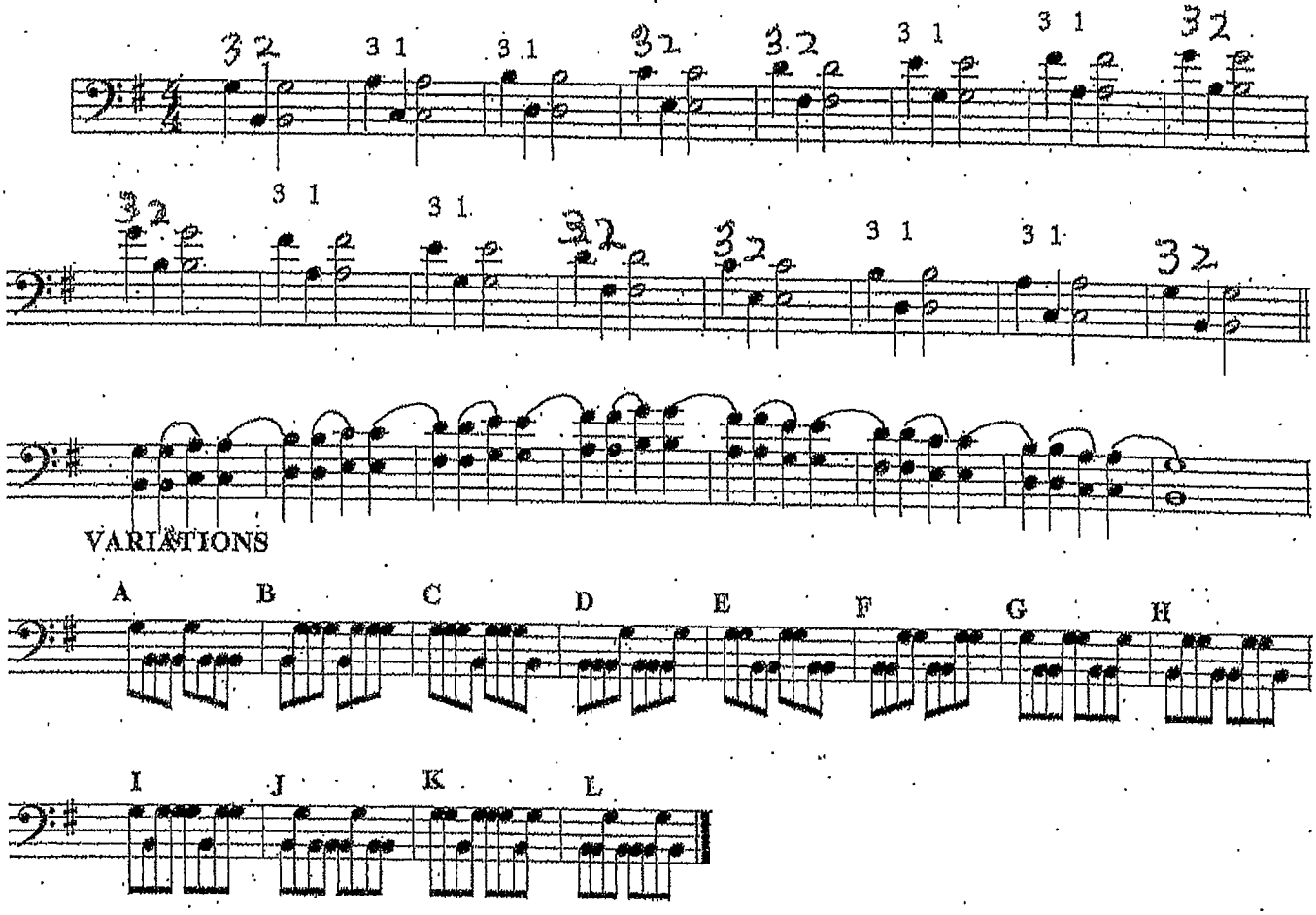
2nd FINGER C SCALE



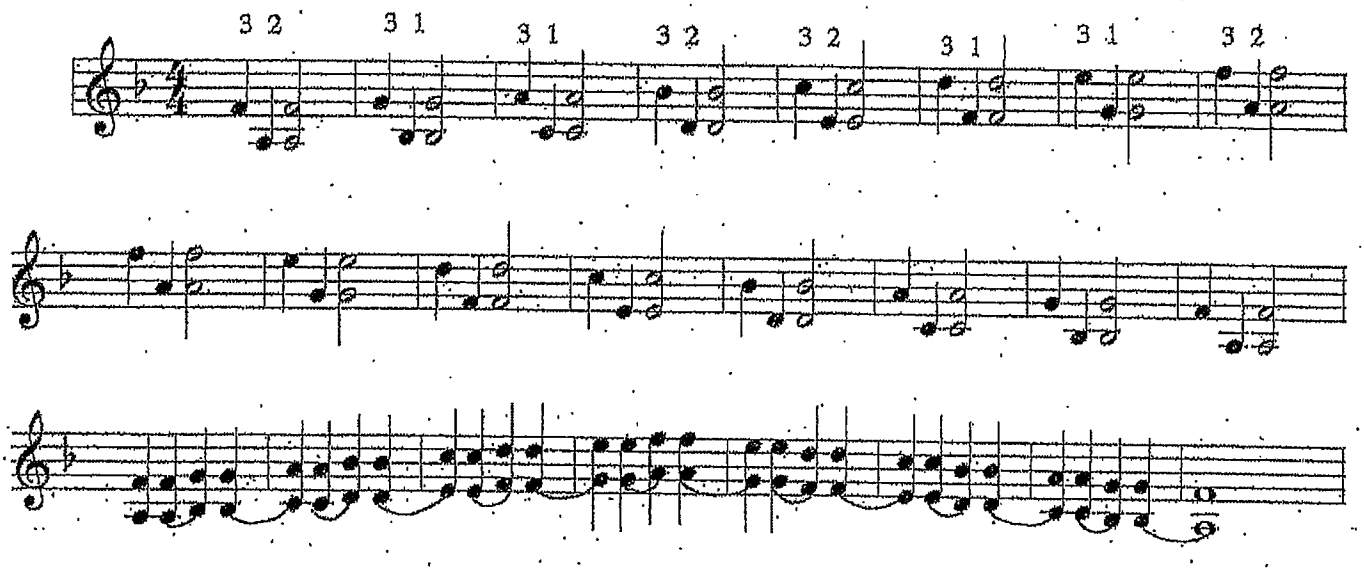
Third Finger D Scale with Joy to the World
Fourths, Octaves and Artificial Harmonics



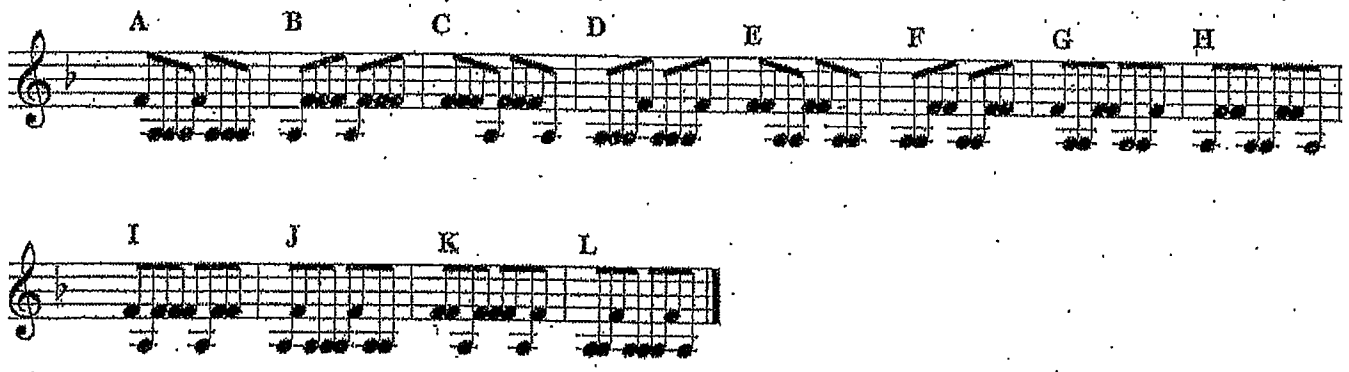
G Major Sixths



F MAJOR SIXTHS

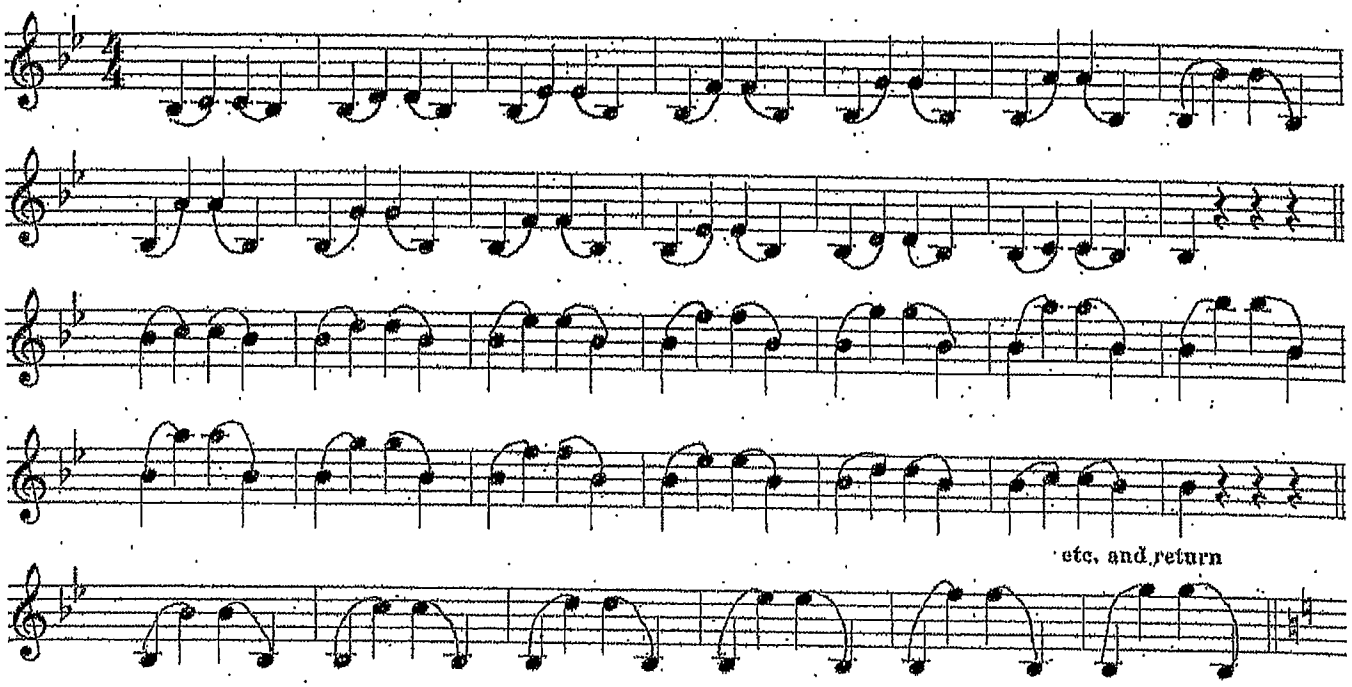


VARIATIONS

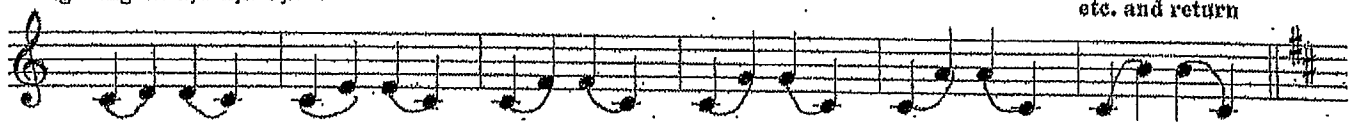


GARY KARR SHIFTING EXERCISE

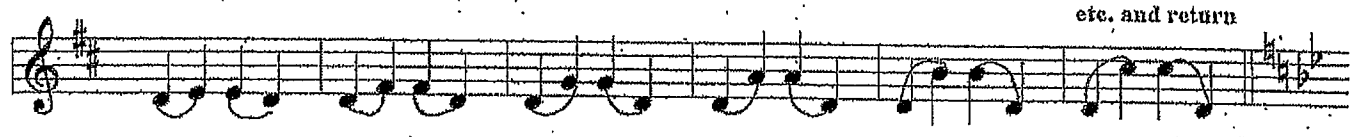
Fingerings: 1-1, 1-2, 1-3, 1-4



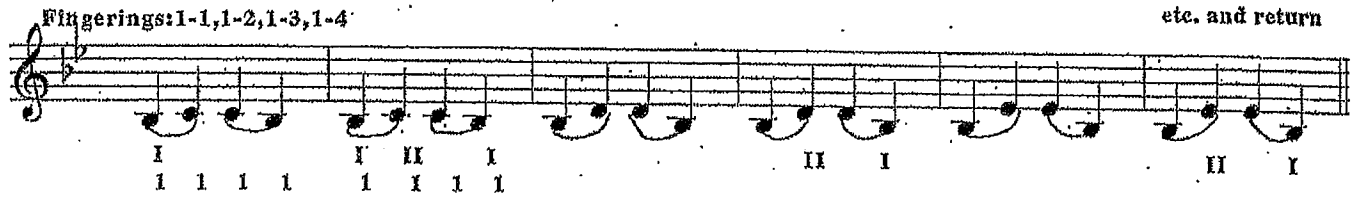
Fingerings: 2-1, 2-2, 2-3, 2-4

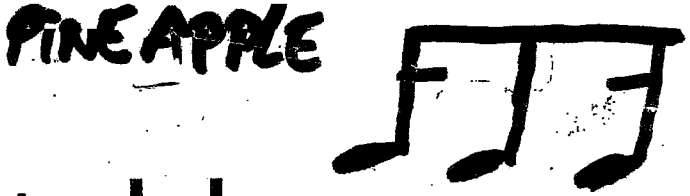


Fingerings: 3-1, 3-2, 3-3, 3-4



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



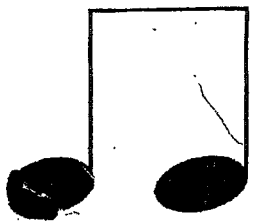


Fruits And Vegetables

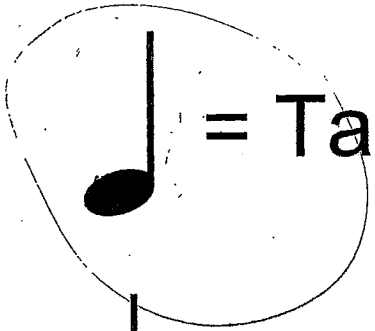
= Straw-ber-ry

= Co-co-nut

= Wat-er-mel-on


= Ti-Ti

= Ti

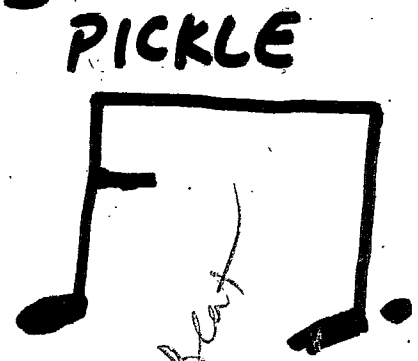

= Ta

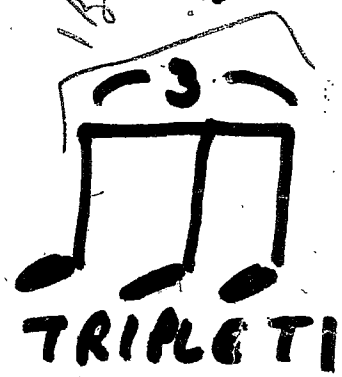
= Ta-Dot

= Half-Note

= Half-Note-Dot

= Whole-Note-Hold-It





ATTORNEY

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