

Chapter 1 : Sheet music: Cellist's Guide to the Core Technique (Cello)

The Core method includes warm-up, tone, scales, shifting, facility, and strength. Detailed explanations with accompanying exercises cover all the basics of cello technique. Provides preparation and practical applications for using the method. 81 pages.

The Technique of Violoncello Playing. Mechanik und Asthetik des Violoncellspiels. De Capo Music, Casals and the Art of Interpretation. For the Love of It: Amateuring and Its Rivals. Chats to Cello Students. Prelude, Bowing and Coordination Vol. Essay on the Craft of Cello Playing: Bach, The Fencing Master. Amsterdam, Campbell, M. The Extraordinary Life of Casals. In Catalan Spain, La Legende de Pablo Casals. Cellist in Exile Portrait of Casals. Tobel, Rudolf von Casals. Song of the Birds. The Art of Cello Fingering. Essai sur le doigte du violoncelle. Jacqueline Du Pre-A Biography. Jacqueline Du Pre- Impressions. Genius in the Family. Elements of Cello Technique. Cello Playing of Today. Maurice Eisenberg by his Students. The Art of Cello Teaching. Il Violoncellists ed Violoncelliste. Recollections of Carl Fuchs, Cellist. History of the Violoncello. The Inner Game of Music. Doubleday, Gunn, J. Theory and Practice of Fingering the Cello. The Cello and the Nightingales. Antonio Stradivari, His Life and Work Dover Publications, Reprint of edition, Never Too Late Addison Wesley, Teaching the Cello to Groups. Oxford University Press, Cellist in a Landscape With Figures. Violin and Cello in Duo. A Cellists Guide to New Approach. The Art of Tone-Production on the Cello. Handbook for Cello Student. Comprehensive Survey of Essential Cello Technique. Principles and Forms of Movement Mantel, G. Fallen Leaf Press, History of my Vuillaume Cello. Das Violoncello und seine Literatur. Hill and Sons, The Art of Cello Playing. From One Note to the Next: Russia, Music, and Liberty. New Directions in Cello Playing. Handbook of Cello Playing. Cambridge University Press, Paul Tortelier - A Self-Portrait. Di un Arpa un Violino e un Violoncello. Technics of Cello Playing. How to play well known cello solos. Un Violoncelle de Stradivarius. Strad Model Cello Plans. One Hundred Years of Violoncello: A History of Technique and Performance Practice, The Violoncello and its History. Travels with my Cello. Handbuch of Cello Literature. Index of Cello Music. Rare Cellos by Master Makers.

Chapter 2 : Books of Interest to Cellists

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

CelloMind is a wonderful new book on intonation. It is the clearest and most comprehensive discussion of the subject I have seen, and an important contribution to string pedagogy. Have you ever doubted your intonation? Have you experienced the need to place pitches differently from one piece to another, or even from one measure to another? If so, you are not alone. Trying to decipher intonation is often frustrating and undermines the confidence of some of the most accomplished and talented musicians. CelloMind is a two-part, pedagogical method book that has been written to help musicians understand HOW intonation works and, more importantly, WHY it works the way it does. Purchase of the book includes exclusive access to an online resource portal with supplemental videos and audio. Complete with thorough explanations and practical examples, CelloMind is designed to enhance and elevate your cello playing. Become a Master of Intonation The mystery of intonation is revealed in Part I by defining the scientific principles behind it, and providing easy, intuitive examples of each concept. Understanding intonation theories will improve your ability to play in tune and guide you to cultivate and sharpen your skills. His answer was simple: However, understanding the science behind intonation and integrating it with our natural instinct can open up a whole new world of possibilities in our playing. Read More Ready To Buy? Develop a solid left-hand technique Embark on a journey exploring various left-hand techniques in Part II. The musical exercises have been specifically designed and written to teach you how to play faster, shift with greater accuracy, and develop proper left-hand balance in all positions. The left-hand technique chapters in Part II of this book complement the study of intonation by providing a solid foundation for general cello playing. The topics and exercises have been selected to cover a wide range of different technical skills, including: These fifteen chapters include original exercises developed for students over many years, as well as studies from Klengel, Cossmann, Feuillard, Dupont and others that have been specifically adapted for this book. Take lessons on-the-go with digital resources Purchase the hard copy and get complete access to our online portal , complete with supplemental video demonstrations of select lessons with additional content and resources. Conveniently access the portal anywhere using your computer or mobile device. The portal includes over videos that illustrate all the basic concepts and exercises from CelloMind, as well as diving deeper into advanced topics. It also includes graphics and charts that explore and clarify various scientific principles. Reviews from Leading Cellists CelloMind is a wonderful new book on intonation. Everything about it is classyâ€”the pictures, the type setâ€”but most of all it is very thoughtful and insightful. It contains a particularly useful and thorough analysis of intonation, the most important facet in cello playing. Through a perfect blend of explanations and practical exercises, it covers all of the essential areas of technique in a way that allows students to apply his ideas to their practicing and playing with both theoretical understanding and positive results. Every student and every teacher should own this book! I have learned so much! That makes complete sense, but I had always thought that you were either well tempered or "expressive", kind of like being either a dog or a cat person. From my perspective as both a performer and teacher, this book is a priceless resource. The typically dry science of the various tuning systems is presented in a clear, easily digestible format and backed up with exercises and videos. This beautiful book has become a part of my daily technical routines and helped me be a better teacher when refining or introducing various left hand techniques to students both young and advanced. It is the way technique books should be - presenting incredibly clear and thorough explanations with applicable exercises to back it all up. I am excited every time I open up a new chapter, and the possibilities it presents with applications to my own bass playing. It really is a triumph in every way. The way the book is laid out is super conducive to experimentation and elaboration in my practice. Together they provide a solid foundation on which to build an expansive system for building left hand technique. It is a must for all cellists to study this book because it helps one understand intonation while backing it up with clear reasoning. I am a professional

cellist and I also teach. I agreed to watch the videos finding a really valuable material for both the professional musician and the teachers, and I really congratulate you for such great achievements. How thorough, how informative, and so well researched with depth! It is beautifully written, impeccably explained with details, and so well organized! It is a truly great work and will be really helpful to every person who wants to play the cello. And I am convinced that it will be one of "The Real Must" for anyone learning and teaching this wonderful instrument! Tsuyoshi Tsutsumi International soloist. I am urging my students to read it as you describe everything essential to cello playing in such a clear and organized way. This is truly the most insightful and usable book I have read on intonation and left hand organization. Congratulation to you and Minna. Many of his students are first-prize winners in numerous national and international competitions, as well as members of major U. Chung has an international career in all performance milieus solo, chamber, and orchestral , has taught master classes across four continents, and is a frequent guest artist at music festivals worldwide. Chung earned her degrees in cello performance at Oberlin Conservatory of Music B. Need to Contact Us? Send us a message with your inquiry. If you are interested in hosting a workshop with the authors, or in volume purchases for businesses, associations, or libraries let us know!

Chapter 3 : A Modern Cellist's Manual: Technique, Approach and Musings von Emily Wright (Paperback) à

[(Cellist's Guide to the Core Technique)] [Author: G Jean Smith] published on (November,) Paperback - November 1, Be the first to review this item See all 2 formats and editions Hide other formats and editions.

Sequence for Teaching Beginning Cello One of the most difficult challenges facing the public school orchestra teacher is to get beginning string players started on the right track. With each student having different strengths and weaknesses, and with only limited ability to provide individual help, it is absolutely essential to have a well thought out sequence. The idea of this sequence is to break down technique into smaller more manageable segments and gradually reassemble them. This enables the beginning cellist to concentrate on one technique at a time as opposed to teaching the left hand and right hand simultaneously. Most public school programs are not homogeneous but heterogeneous, so a public school teacher will need to make modifications to this sequence. Although, I think that the basic sequence can also work for the other stringed instruments as well. Basic Principles Always prepare: If at all possible, I believe in teaching the motions used on the cello off the instrument first. You can do this via Action Studies. This enables the student to better understand how to use the body and even helps build up the proper muscles for the motion. Many Action Studies can be introduced long before the actually technique is attempted on the instrument. The Action Studies make great warm ups. I strongly suggest teaching the left and right hands separately in the beginning. You can begin with either the left hand or right hand technique. Soon after beginning one hand, begin teaching the other so you are teaching them separate yet simultaneous. I also recommend teaching the lower half of the bow separately from upper half of the bow. The upper half and the lower half demand different technique. A whole bow must transition gradually between the lower half technique and upper half technique. You cannot connect the two if you cannot first do them separately. So whole bows are the most difficult and therefore are taught last. You should also do the action studies to prepare the student off the instrument before they even pick up the bow. Suggested Action Studies before they even pick up a bow: Shoulder drop teaches to relax the shoulders while you play Door on a hinge for upper half of bow, pivot joint is elbow, pronation Grandfather Clock for lower half of bow, pivot joint is shoulder, more supinated Swing grandfather clock with bent elbow, wrist hanging. Work on using momentum with the Action Studies. Do the Action Studies every day as a warm up. Use them as reminders during class time. They really do help! Practice bow hold with pencil This is still the Prepare stage. Do this before having the students hold the bow. Things to look for: Make sure thumb and 2nd finger are across from each other telescope Make sure the thumb is bent Make sure 1st finger wraps around the pencil a little. Add to the Action Studies "Thumb Aerobics": While holding the pencil, bend and straighten the thumb. This promotes a loose and bent thumb while holding the bow. Holding the Bow Have the student "choke up" some on the bow before holding it at the frog. I am not crazy about having the students put their thumbs under the frog. Chocking up on the bow prevents the tip from falling to the ground. I use my "patented" Star Trek Docking Method of holding bow. Hold bow with left hand with frog in front of you Shake out hand over bow Bend thumb should be across from 2nd finger Gradually bring hand to bow Make Sure: Make sure thumb and 2nd finger are across from each other telescope Make sure the thumb is bent Make sure 1st finger wraps around the bow stick a little. Pencil rests on 1st finger Let the finger hang down Thumb nails points towards the tip Base of the Thumb is at the height of the pencil Fingers Curved V. Play open D string quarters at the lower half. Move from shoulder like the "Swing" Action Study. Continue to watch technique. The open string duets are designed to provide musical interest to the students while still being able to concentrate on one part of the bow. They are all on the open strings and use rhythmic ostinatos. At this point it is important that the student be able to concentrate on one concept at a time so I highly recommend using note names instead of the staff for the duets. Concentrate on Grandfather Clock and Swing mentioned above. Review all Action Studies mentioned under I above for warm ups and during class. Add Bow Pivot action study to prepare for more advanced technique. Left Hand with Pizzicato While teaching the right hand duets, you can begin the left hand without the bow, using pizzicato. Begin with Action Studies. This is the Prepare Stage. Soda Pop Can This exercise is to teach the proper hand position for the 1st finger Robot Wave

This exercise is to prepare for vibrato, pivot joint is shoulder Robot Goes for a Drive This exercise is to teach vibrato Spock Sign This is to acquire more flexibility between the 2nd and 3rd fingers of the left hand B. Fingers curved, wrist straight, elbow up! Thumb to the side of the neck, not behind! Tape or not to tape? If you are teaching beginners in a classroom setting, I highly suggest using tape on the fingerboard. Have students repeat sequence on notes of open D string and E first finger. Start with just 3 or 4 beats for each call If students are comfortable, go around the room and have students do their own call with the class responding Watch technique: Finger curved - Wrist Straight - Elbow up Thumb across from 1st finger Action Studies Robot Wave This exercise is to prepare for vibrato, pivot joint is shoulder Robot Goes for a Drive This exercise is to teach vibrato Spock Sign This is to acquire more flexibility between the 2nd and 3rd fingers of the left hand Remember: The duets gives the student musical interest. I highly suggest using note names only without reading the staff to allow the student to fully concentrate on left hand position. Soda Pop Can This exercise is to teach the proper hand position for the 1st finger Robot Wave this exercise is to prepare for vibrato, pivot joint is shoulder Robot Goes for a Drive This exercise is to teach vibrato Spock Sign This is to acquire more flexibility between the 2nd and 3rd fingers of the left hand Remember: Spock Sign This is to acquire more flexibility between the 2nd and 3rd fingers of the left hand. I highly recommend teaching the 2nd finger F natural before the third finger, contra to most string method books. The tendency is for the 2nd finger to be two far from the first finger and two close to the 3rd finger. If you teach the 3rd finger immediately after the first finger you run the risk of teaching a bad habit, namely, improper spacing between the 1st and 2nd fingers. Have students repeat sequence on notes of open D string, E first finger, and F 2nd finger. Start with just 3 or 4 beats for each call in quarters If students are comfortable, go around the room and have students do their own call with the class responding Action Studies: Soda Pop Can This exercise is to teach the proper hand position for the 1st finger Robot Wave This exercise is to prepare for vibrato, pivot joint is shoulder Robot Goes for a Drive This exercise is to teach vibrato Spock Sign This is to acquire more flexibility between the 2nd and 3rd fingers of the left hand Remember: You can teach the Upper Half of the Bow while the students are learning the left hand. Use note names instead of staff for notes. Few concepts at a time! Follow same pattern for 3rd and 4th fingers 1. Teach new songs with new finger 4. Explain that the 2nd finger is slightly slanted like the first pronated and that the 3rd finger is almost square supinated like the 4th. If needed, 2nd and 3rd fingers down with 4th. Avoid complicated terms like pronated and supinated. Instead, say "slanted" and "square". Upper Half of Bow After beginning the lower half duets, introduce the students to the upper half of the bow. At this point we are still simultaneous yet separate! Also, after introducing the lower half duets, introduce the left hand. So we are also simultaneous yet separate with the left and right hands. Do not do whole bows until the majority of students are comfortable with the lower half and upper half technique. Practice "Door on a Hinge" with and without pencil. It can be helpful to compare the upper half to the lower half. Differences from lower half: Pivot joint is from elbow shoulder for lower half Motion is from the forearm as in Door on a hinge whole arm for lower half Wrist is straight wrist is slightly bent for lower half Place 1st finger on top of stick finger not on stick for lower half Elbow higher elbow down for lower half It is common, due to gravity, for the tip to fall towards the ground while playing at the tip. Place bows on string and practice "Windshield Wiper". Ask, "What finger controls the tip? Have students try playing at the upper half with just the forearm. As they practice, go around the room and put your left hand under their elbow, and help them to only move the forearm. Pivot joint is from elbow Motion is from the forearm as in Door on a hinge Wrist is straight but not stiff Place 1st finger on top of stick or nearly so Elbow higher than lower half Action Studies: Place bows on string and practice Windshield Wiper. When the UH position pronated and LH position supinated are comfortable, move onto whole bows, where you gradually transition between the lower half and upper half positions. Before doing this, review Action Studies without and with pencil. Pivot telescope motions Chicken Wing loosens shoulder for gradual raising of elbow in whole bow, pivot joint is shoulder Alternate between Chicken Wing and Door on a Hinge for whole bows Wing on a hinge combine chicken wing and door and a hinge Basketball pass same motion as wing on a hinge Telescope teaches pivot between thumb and 2nd finger Touch your nose teaches slight wrist bend and straighten with whole bows, pivot joint is wrist Thumb Aerobics teaches loose, bent thumb 3. Practice whole bows on open strings 4.

Chapter 4 : Cellist's guide to the core technique (Book,) [calendrierdelascience.com]

Cookies allow us to personalize content and ads, to provide social media-related features and analyze our traffic. We also share information on the use of our site with our social media partners, advertising and analytics, which can combine them with other information you have provided to them or collected in your use of their services.

February 16, By Miranda Wilson Before we stepped into the hall, Professor Ivashkin handed out a collection of bijou chocolate boxes and instructed us to give them to the maestro, who had a fondness for candy and young people. We followed our teacher inside, so nervous our knees were shaking. Rostropovich bounded toward us, cello in hand, and to our amazement, kissed us all over our faces. I was star-struck, and this feeling only increased when Rostropovich took his place on the stage and started to play. His left hand appeared to glide around the cello with perfect ease, using the flat pads of his fingers to produce an intense vibrato. In combination with his unbelievably agile bow technique, this produced a huge tone. The force of his personality seemed to fill the hall as much as the resonance of his sound. After the rehearsal, Mstislav Leopoldovich was in a volubly good mood. He spent 20 or 30 minutes talking about cello with us in a broken mixture of English and German, and would do the same on the five or six other occasions we were permitted to visit with him. I peppered him with questions about Shostakovich, Prokofiev, and Britten, and he answered them all thoughtfully. But every cellistâ€™distinguished or obscureâ€™who met Rostropovich has a story like this. He was a generous human being who touched the lives of so many of us, and his legacy of influence continues ten years after his death at age 80 in . It is almost impossible to fathom the amount Rostropovich accomplished in his lifetime. He made dozens of recordings and performed countless concerts all over the world, keeping a touring schedule of superhuman intensity. Cello was not his only talent: He is also responsible for the fact that the cello repertoire more than doubled in size over the course of his lifetime and career. A passionate advocate for new music, he formed close relationships with the best composers of his time, starting with Sergei Prokofiev. The resulting acrobatic virtuosity of the Symphony-Concerto made it for many years almost the sole province of Rostropovich. Thanks to his expansion of the cello technique as a performer and teacher, however, standards have risen to the point that the Symphony-Concerto is now core repertoire and often features in cello competitions. He fell foul of the Soviet government on many occasions until he went into exile in the s, in a large part because of his championing of the dissident author Aleksandr Solzhenitsyn. He became an icon for human rights, perhaps most famously on the occasion of the fall of the Berlin Wall in , when he spontaneously traveled to the newly liberated city, borrowed a chair from a guard, and played Bach for the bystanders without announcing himself. It was not long until he was recognized, however, and television journalists showed up at the scene to record this magical moment for posterity. Since that day, the figure of a lone cellist playing Bach amid ruins as an act of protest has become a cultural trope in the popular imagination, a symbol of hope and beauty in a world full of ugliness. Mstislav Rostropovich and Benjamin Britten.

Chapter 5 : How to Teach Beginning Cello: Ideas and Resources

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Special thanks to Montagnana Books for assistance in compiling this list. The Technique of Violoncello Playing. Mechanik und Asthetik des Violoncellspiels. De Capo Music, Casals and the Art of Interpretation. For the Love of It: Amateuring and Its Rivals. Chats to Cello Students. Prelude, Bowing and Coordination Vol. Essay on the Craft of Cello Playing: Bach, The Fencing Master. Amsterdam, Campbell, M. The Extraordinary Life of Casals. In Catalan Spain, La Legende de Pablo Casals. Cellist in Exile Portrait of Casals. Tobel, Rudolf von Casals. Song of the Birds. The Art of Cello Fingering. Cutler, Jane The Cello of Mr. Essai sur le doigte du violoncelle. Jacqueline Du Pre-A Biography. Jacqueline Du Pre- Impressions. Genius in the Family. Elements of Cello Technique. Cello Playing of Today. Maurice Eisenberg by his Students. Enix, Margery, Rudolf Matz. The Art of Cello Teaching. Faris, Alexander, Jaques Offenbach. Faber, , ISBN Il Violoncellists ed Violoncelliste. Recollections of Carl Fuchs, Cellist. History of the Violoncello. The Inner Game of Music. Doubleday, Gunn, J. Theory and Practice of Fingering the Cello. The Cello and the Nightingales. Never Too Late Addison Wesley, Teaching the Cello to Groups. Oxford University Press, Cellist in a Landscape With Figures. Van Loghum Slaterus, Violin and Cello in Duo. A Cellists Guide to New Approach. The Art of Tone-Production on the Cello. Handbook for Cello Student. Comprehensive Survey of Essential Cello Technique. Principles and Forms of Movement Mantel, G. Fallen Leaf Press, History of my Vuillaume Cello. Das Violoncello und seine Literatur. Milliot, Sylvette, Entretiens avec Andre Navarra. Hill and Sons, The Art of Cello Playing. From One Note to the Next: Rothschild, Germaine de, Luigi Boccherini. Oxford University press, Russia, Music, and Liberty. New Directions in Cello Playing. Handbook of Cello Playing. Sensbach, Stephen, French Cello Sonates. Cambridge University Press, Cambridge Companion to the Cello. Paul Tortelier - A Self-Portrait. Di un Arpa un Violino e un Violoncello. Technics of Cello Playing. How to play well known cello solos. Un Violoncelle de Stradivarius. Strad Model Cello Plans. One Hundred Years of Violoncello: A History of Technique and Performance Practice, The Violoncello and its History. Travels with my Cello. Handbuch of Cello Literature. Index of Cello Music. Rare Cellos by Master Makers. Direct correspondence to the appropriate ICS Staff.

Chapter 6 : Cello Tips – Cello Practice, Cello Performance

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Then exhale and sink into the strings. The breath can be a powerful aid. Inhaling on the up bow and exhaling on the down bow or vice versa is extremely helpful. Instead of working hard to produce a huge sound, simply relax and drop the weight of your arms into your fingers. This produces a free, vibrant sound. Try beginning your practice sessions with a slow, meditative warm-up on the seven harmonic points Ex. Then practice matching the pitch of the harmonic to the pitch of the stopped note Ex. If you can play these points with the harmonics and stopped notes, this alone will give you a major confidence boost in the upper positions. A great way to test if you know these points is to take your left hand on and off the fingerboard and randomly play each point with different fingers. Cellists of all levels should not feel ashamed to place tape on these points to learn them. Mapping the Fingerboard The next step in mapping the fingerboard is to fill in the notes between each of the seven harmonic points. After the initial mapping of the fingerboard, the exercises in the Seven Points method become increasingly difficult by mixing up the order of the measures and by combining the strings Ex. Mindful, focused repetition is needed to relate each note to the nearest harmonic point. Relaxed shifting and careful attention to body mechanics will help develop positive habits and consistent pitch. The next step is to play the reference point silently before each note Ex. By this point in the progression of exercises, the harmonic points have become so ingrained that when they disappear in the final exercises, the cellist can associate any note to the nearest harmonic point without seeing them Ex. Included in this method are a number of exercises that relate all of the possible hand shapes to the harmonic points Ex. The shape exercises are developed in a similar way to the single-note exercises, increasing in difficulty Ex. The Seven Points method can be used for multiple purposes. It can also be used as a reference book to work on the regions on the instrument that are in the same range as a difficult passage that you are working on. Exercises are graded from beginning to highly advanced. A major goal of the method is to relieve the fear of the upper positions and to get cellists playing in the upper positions sooner. My hope is that this map will help beginning cellists blaze the trail through undiscovered territory, help intermediate students solidify pitch in the low register while introducing thumb position, and help advanced students achieve mastery of the upper positions. For more information on the Seven Points method, visit alexkelly. Please help keep this article relevant by commenting below or by contacting us directly.

Chapter 7 : A Performance Guide for the Unaccompanied Cello Compositions by Mieczyslaw Weinberg - C

Books of Interest to Cellists Some of these books are out of print, but may often be purchased Smith, G. J. Cellist's Guide to the Core Technique. Stanfield, M.

May 28, By Miranda Wilson This is my first post in a projected series on learning and using music theory in cello practice. As well as my cello studio at the University of Idaho, I also teach a class in aural skills -- essentially the laboratory class for what students learn in music theory. Intervals and Solfege Intervals quizzes are the bugbear of many of my students. I also like to use intervals from the major scale for this in the earliest stages of teaching interval theory, to avoid confusion. Er, so what exactly is this solfege? When I moved to America, however, I had to learn the American theory system, which relies heavily on solfege, and I have to say I like it. We use solfege to train our brains to understand the relationship between a note and its predecessor and its successor -- that is, training ourselves to have relative pitch. A concept that is far more useful than its more famous relative, perfect pitch. Common Interval Associations Certain intervals are associated with certain melodic and harmonic roles in diatonic music. There are multiple possibilities for solfege for any interval; however, certain solfege associations are more common than others. For example, the interval of the tritone is associated with diminished 7 chord, and the V7 chord, and for that reason we assign it the solfege ti and fa or the other way around. The minor seventh is associated with V7 and the dominant function, so we assign it the solfege sol and fa. Why the emphasis on the major mode? Well, I find this the easiest way to teach beginning intervals. Therefore, I like to use "do-mi" for the major third and "mi-sol" for the minor third. Of course "do-me" is a perfectly acceptable way to label the minor third, but I prefer not to do this because the major and minor thirds are commonly muddled, and assigning them both parts of the major triad do-mi-sol helps sort them out. By the same token, the major third is the inverse of the minor sixth, so it makes sense to assign the same solfege syllables to these intervals and the same goes for the minor third-major sixth combination, since most native English speakers know the very useful song "My Bonnie Lies Over The Ocean," which begins with a major sixth. With this in mind, I created a cello warm-up that goes through the intervals together with their commonest solfege contexts. This is great for multi-tasking because it also gives you a good shifting workout. Use the bow from frog to tip. Shift slowly, "feeling" the shifts with your bow. Using movable-do solfege, transpose the exercise into any key you like. You can play it on any string, using any finger. Exercise below, or download a free PDF complete with instructions [here](#).

Chapter 8 : Modern Cello Techniques

The Alexander Technique has its own process of training to become a teacher of the work. Much like cellists, we take lessons from established teachers, we attend school daily and we begin from the beginning, with lots of preconceptions which are called habits.

Chapter 9 : CelloMind, a book about Intonation and Left-Hand Technique

Cello technique developed, throughout the mid to late eighteenth and nineteenth centuries to include, for example thumb position, spiccato bowing, vibrato, use of an end pin.