

Dr. Gabriel Pryn

The Cello

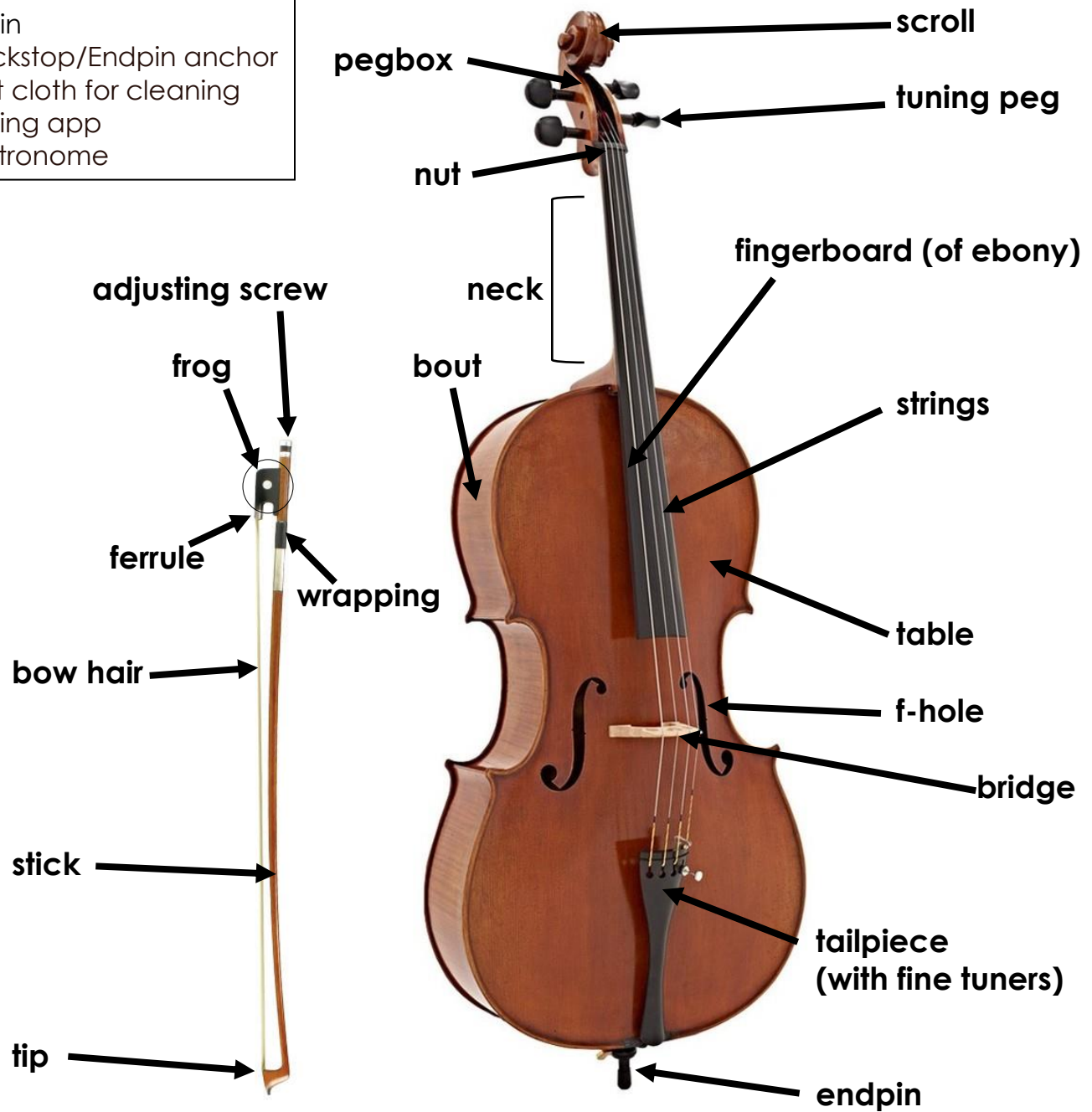
The fundamentals

1. The parts of the cello and of the bow
2. Holding the cello
3. The shape of the right hand
4. The movement of the bow
5. The notes (left hand)
6. First pieces and scales

1. The parts of the cello and of the bow

Accessories:

- Rosin
- Rockstop/Endpin anchor
- Soft cloth for cleaning
- Tuning app
- Metronome



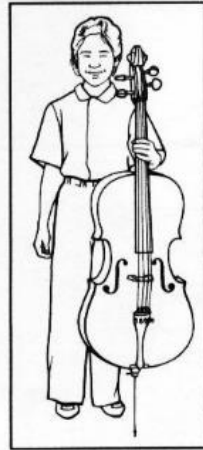
soundpost (inside)



2. Holding the cello

1. Remove the bow from its case and put it in a safe place. Remember to loosen the bow when you finish playing and **avoid touching the hair**. Open the case and remove the cello. Identify all the parts of the cello.

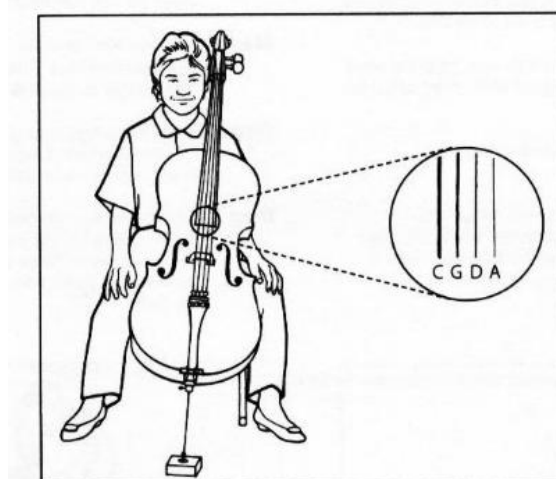
2. Adjust the endpin so that the cello scroll is at the same level as your nose when you are standing.



3. Sit on the front of your chair, legs apart, with your feet placed under your knees. Place the endpin at arm's length, slightly to the left, so that your head remains centered when you play.



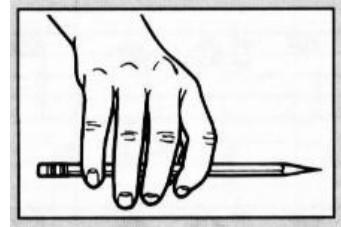
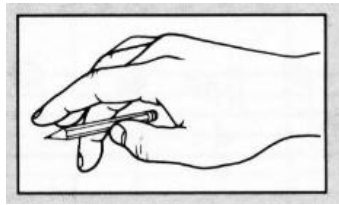
4. Let the instrument rest against your chest. The C-string peg should be positioned just behind your left ear, with your legs touching the lower bouts (sides) of the cello. It may be necessary to adjust the endpin for more comfort. Identify the names of the strings and pluck them, which is called playing *pizzicato*.



3. The shape of the right hand.

We begin by holding a pencil.

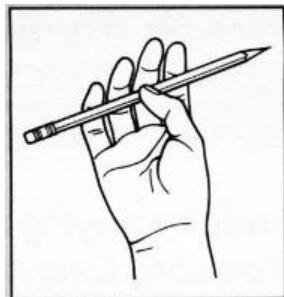
1. Hold a pencil in your left hand at waist level.
2. Place the tip of your right thumb against the first joint of the middle finger.
3. Place the pencil between your thumb and middle finger, keeping your thumb slightly curved. Keep your fingers relaxed.



4. Practice shaping your hand on the pencil until it feels natural.

Exercises.

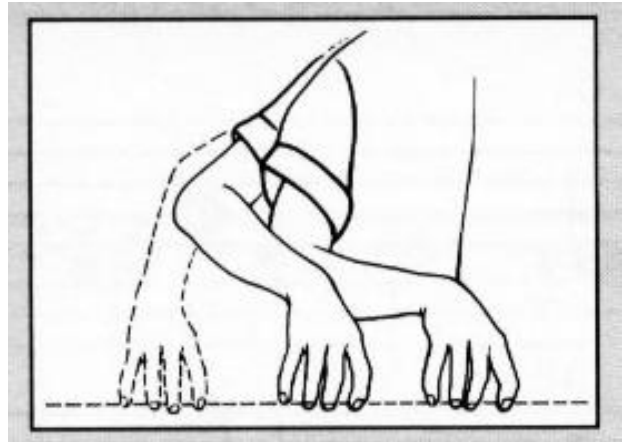
1. Say "goodbye" while keeping your wrist relaxed.
2. Flex your thumb in and out.
3. Tap the pencil, alternating the index and pinky finger.
4. Check your finger joints. Make sure your thumb is slightly bent.



4. The movement of the bow

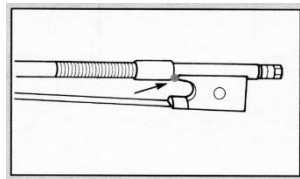
Elbow Energy

- Move your right elbow away from your body.
- Open the forearm.
- To return, reverse the process: close the right forearm, the elbow closes against the body.
- Try the same movement with a pencil. Imagine a bird opening its wings.

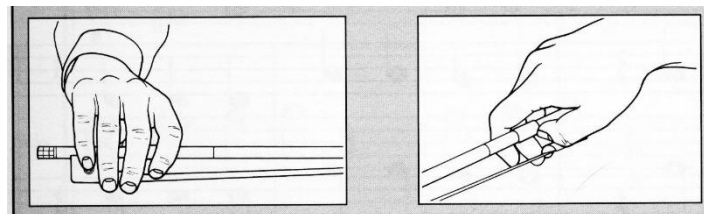


Holding the bow

1. Identify all the parts of the bow. Hold the bow in your left hand near the tip with the frog pointing to the right.
2. Place the right side of the tip of your thumb in the small corner where the ebony of the frog meets the stick:



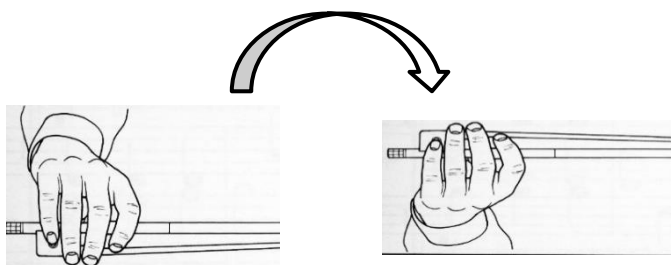
3. Let your fingers fall and wrap around the stick naturally. The tip of the middle finger will most likely touch the metal ferrule, which can actually help to grip the bow:



4. Turn your right hand to check that the thumb is bent.
5. Finally, repeat the pencil exercises presented above while holding the bow.

6. Final exercise for the bow hold:

Hold the bow in front of you and make a slow movement like windshield wipers. Only use the rotation of your arm to do this, don't alter your bow hold or the position of your wrist during the movement :



Internal rotation of the arms (pronation)



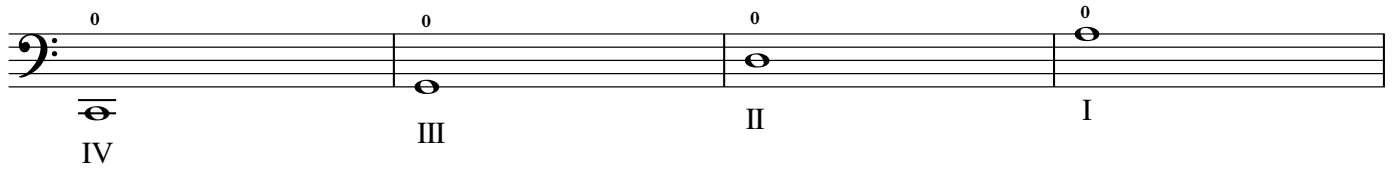
We need to create an internal rotation of both of our arms when we play the cello:

- To be able to use the natural weight of the right arm, which gives us both power and depth of sound, and to engage the muscles of our arm, shoulder, and eventually our back.
- To be able to use the natural weight of the left arm to help press the strings down, and to stabilize the left hand (internal rotation corrects the difference in length between our fingers).

We observe that the two hands are actually an inverted image of each other, like a mirror, as in the photo below:



Cello: Open Strings



Bowing Exercises on Open Strings

♩=72

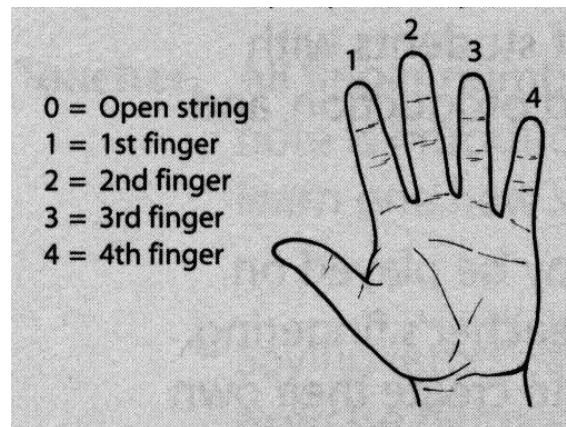
This system consists of three staves. The first staff is in bass clef with a 6/4 time signature. It begins with a half note G2 (labeled 'IV' below) and a half note E2 (labeled '0' below). The second staff continues with a half note D2 (labeled 'V' above), a half note C2 (labeled 'V' above), a half note B1 (labeled 'III' below), and a half note A1 (labeled '0' below). The third staff continues with a half note G1 (labeled 'II' below), a half note F1, a half note E1, and a half note D1. Fingering numbers (0-4) are placed above the notes. The exercise concludes with a double bar line.

♩=72

This system consists of four staves. The first staff is in bass clef with a 6/4 time signature. It begins with a half note G2 (labeled 'IV' below) and a half note E2 (labeled '0' below). The second staff continues with a half note D2 (labeled 'V' above), a half note C2 (labeled 'V' above), a half note B1 (labeled 'III' below), and a half note A1 (labeled '0' below). The third staff continues with a half note G1 (labeled 'II' below), a half note F1, a half note E1, and a half note D1. The fourth staff continues with a half note C2, a half note B1, a half note A1, and a half note G1. Fingering numbers (0-4) are placed above the notes. The exercise concludes with a double bar line.

5. The notes (left hand)

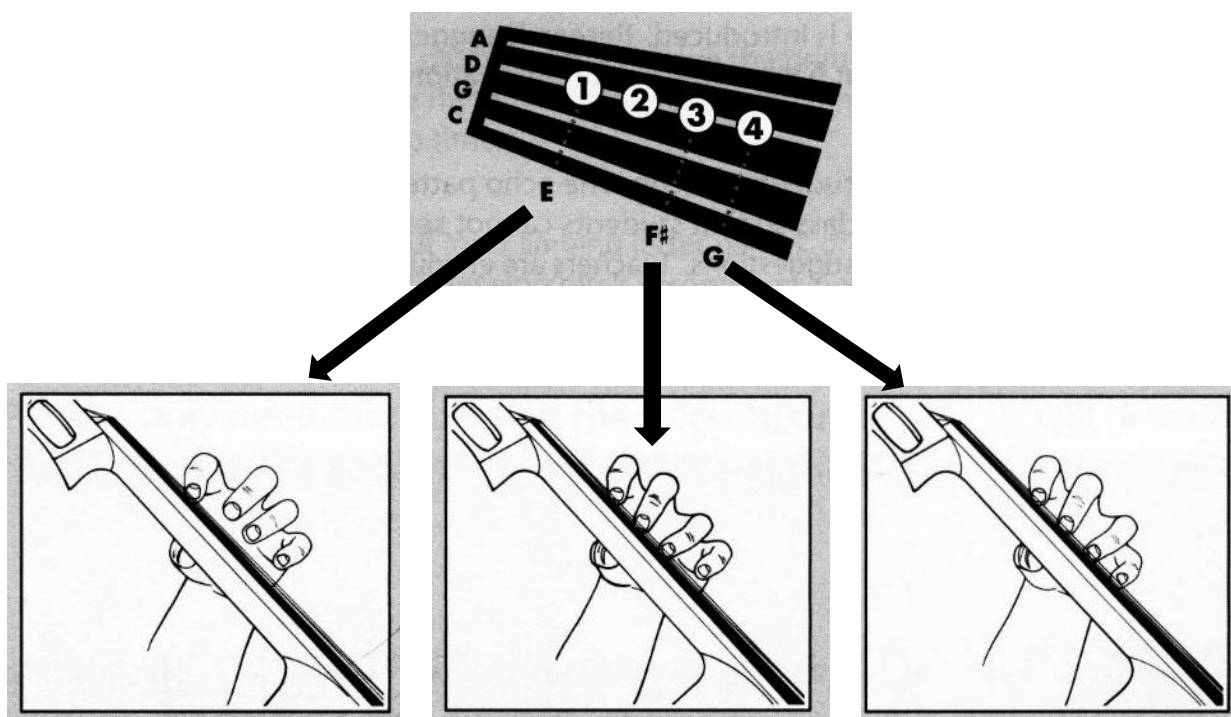
On the cello, we number the fingers of the left hand thus:

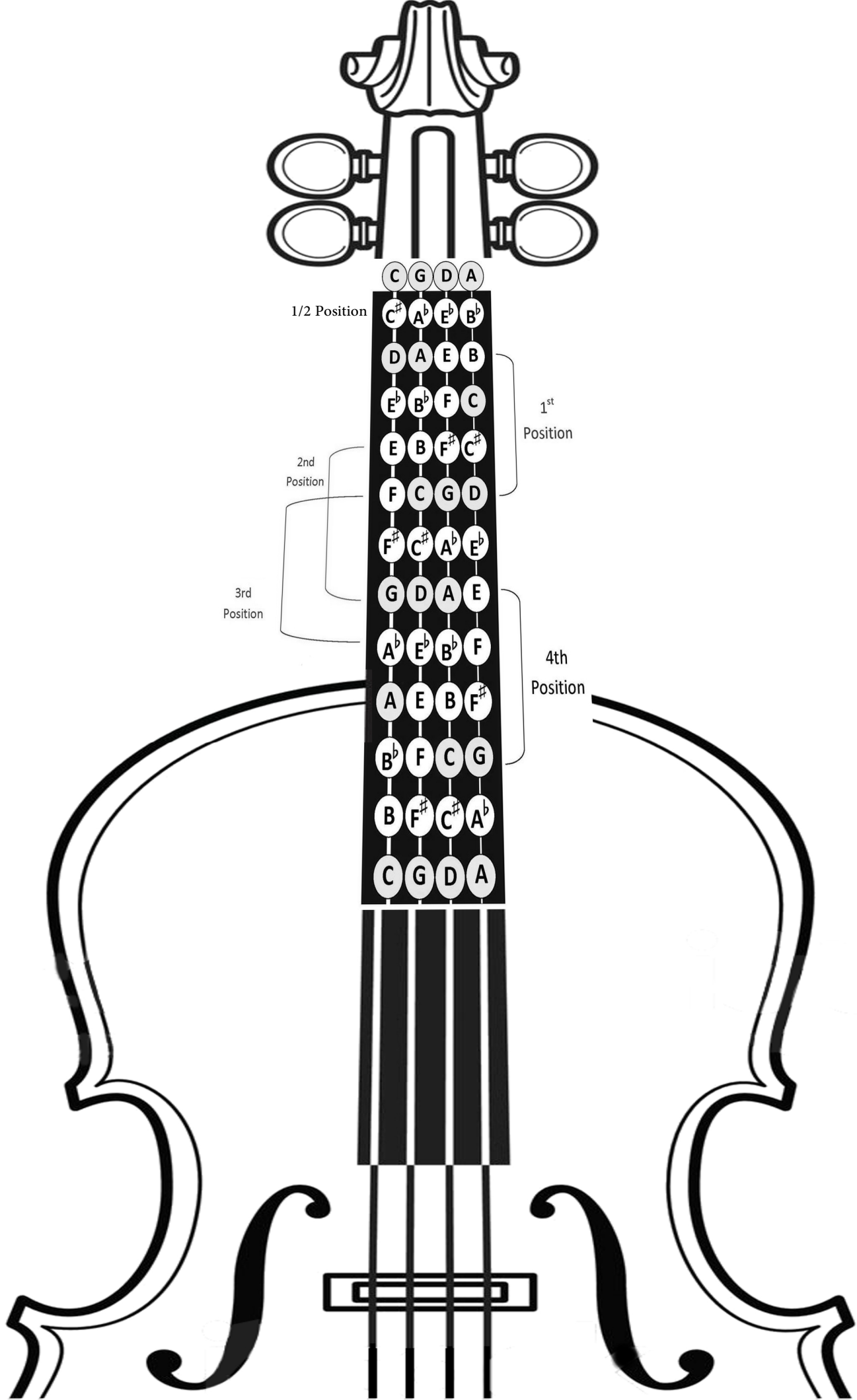


In normal position, the space between each finger of the left hand creates a **half step** interval.

When you put your hand in **first position**, the first finger (index finger) is placed a **whole step** above the open string. The interval between the first and fourth fingers is a **minor third**. It is strongly recommended to put **stickers** on the fingerboard to indicate the placement of these two fingers in the beginning.

See this example on the second string, the **D** string:





6. First pieces and scales

Twinkle, Twinkle, Little Star

Try playing pizzicato before using the bow (arco)

0 0 1 4
p V

5 0 4 3 1 0 4 3 1
V

9 0 0 1 0 4 3 1 0

2 French Folk Song

To develop the practice of tonalization

Moderato

Folk Song

Measures 1-16 of the French Folk Song. The piece is in G major (one sharp) and 3/4 time. The tempo is Moderato. The dynamics are marked *mf*. The score includes fingerings (0-4) and a breath mark (V) at measure 16.

3 Lightly Row

Moderato

Folk Song

Measures 1-16 of the Lightly Row. The piece is in G major (one sharp) and 3/4 time. The tempo is Moderato. The dynamics are marked *mf*. The score includes fingerings (0-4) and breath marks (V) at measures 5 and 16. A performance instruction "Keep the 3rd finger down." is written below measure 7. A slur with a "3" indicates a triplet in measures 9-11 and 13-15.

GRADE 1

SCALES even notes *or* long tonic at candidate's choice

EVEN NOTES

separate bows *and* slurred

BEGIN BY PLAYING PIZZICATO ...

bowing patterns

separate



LONG TONIC

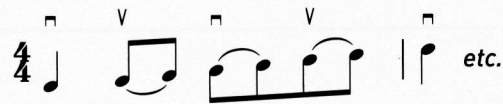
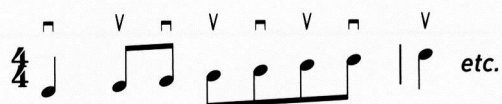
separate bows *and* slurred

bowing patterns

separate

and

slurred



one octave ♩ = 44



two octaves ♩ = 44



bowing pattern

etc.

one octave  = 88

G major



D major



A minor



two octaves = 88

C major

