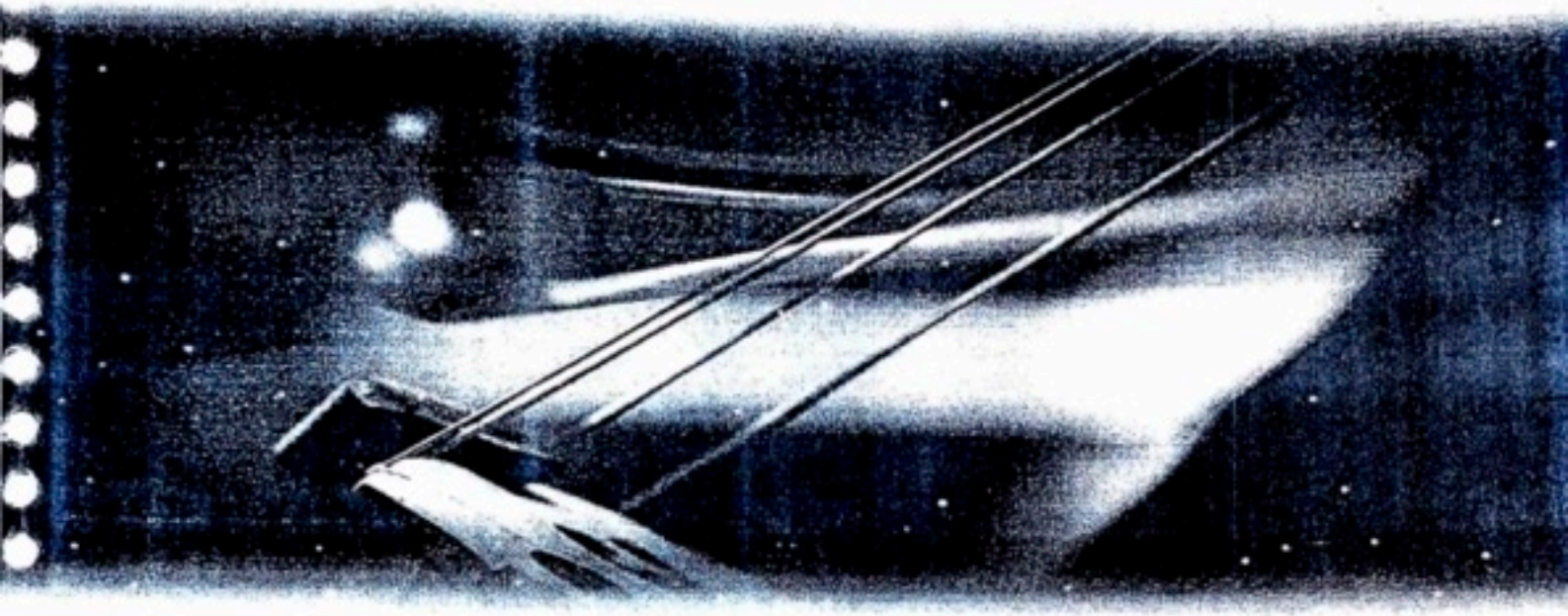
BOB JONES MEMORIAL BIBLE COLLEGE



CURRICULUM FOR MASTERY FOR THE *Cello*

Beginning to Intermediate
Cello scales, etudes, and solos

Various Composers

The music in this basic Cello Curriculum has been chosen for and used with beginning to intermediate cello students. The etudes, scales, and repertoire ranges from very easy to moderately difficult, and the teacher can chose music from each section that is best for their student's current level.

This book is divided into three basic parts:

Basic hand shapes, extensions, positions, and etudes (study pieces) for both fingers and bow
Building Cello Technique: Scales and arpeggios
Repertoire

Very special thanks to Dr. Marie-Aline Cadieux of Kutztown University for her permission to use her method *Building Cello Technique* in this compilation!! I learned so much from Marie in the five years that she was my teacher, and she was the one who not only taught me to play the cello, but also how to teach it.

Bethany Uhler
Cello and Bass teacher,
Bob Jones Memorial Bible College, Quezon City, Metro Manila

Basics

Open Strings

Extensions

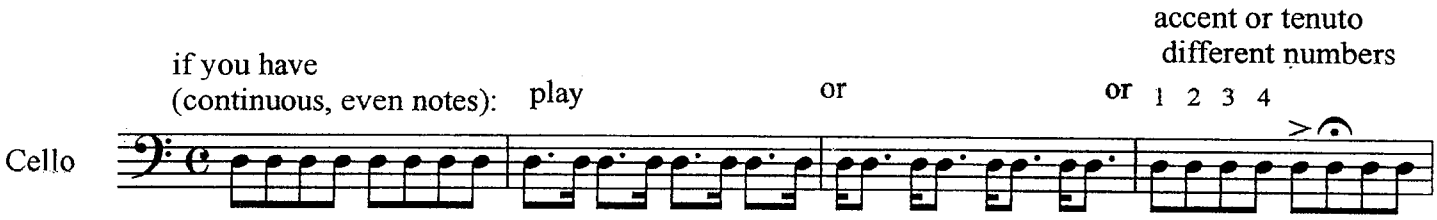
Practice Techniques

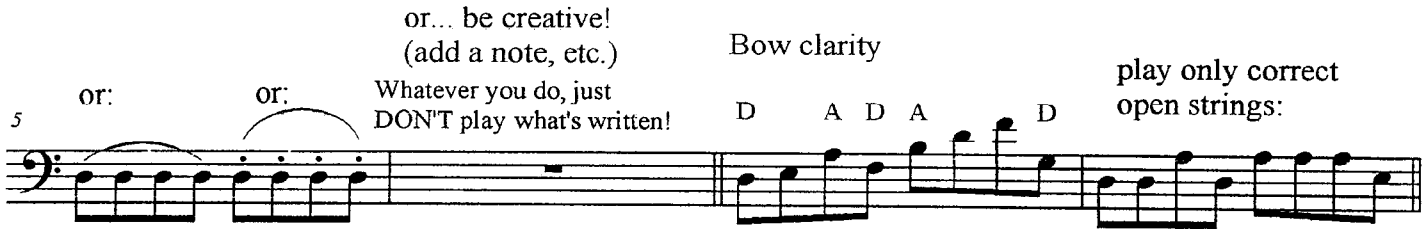
Shifting Practice

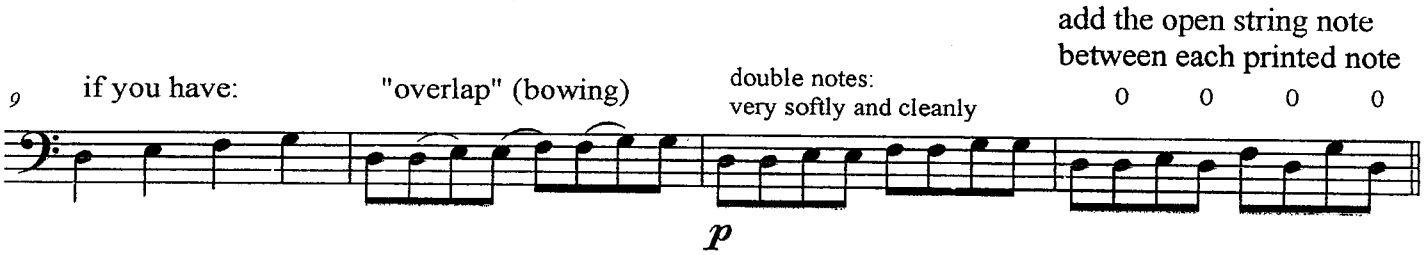
Position Pieces

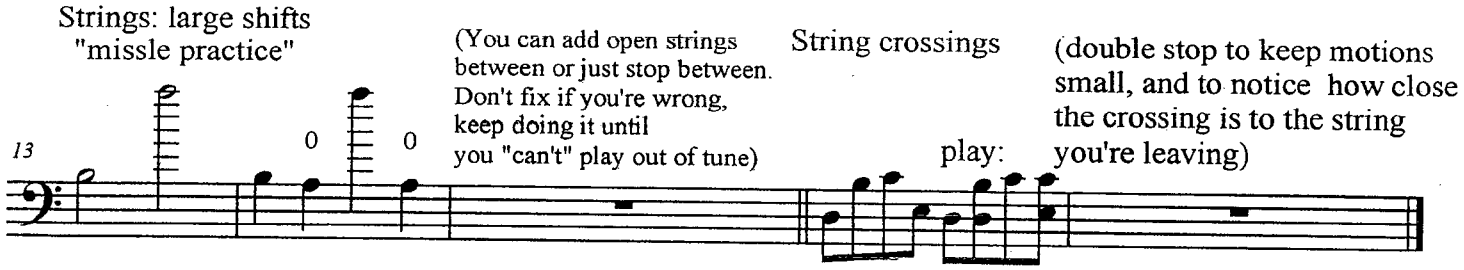
Etudes: Fingers and Bow

Practicing Techniques





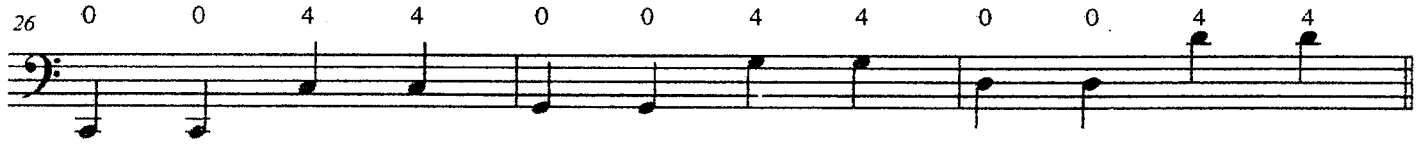




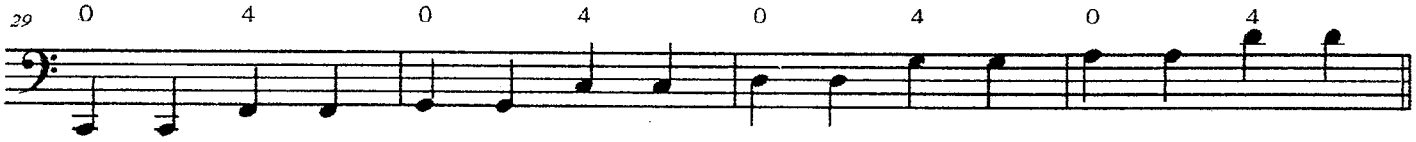
Basic Finger Practice

Fourth Finger Intonation/Hand Shape

Octaves (practice slowly and repeat for intonation)

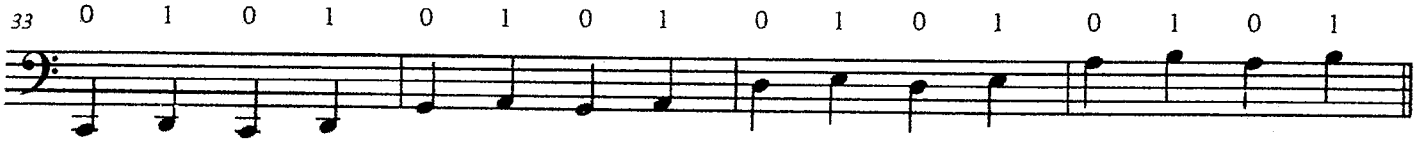


"Sol-Do" (practice slowly and repeat for intonation)

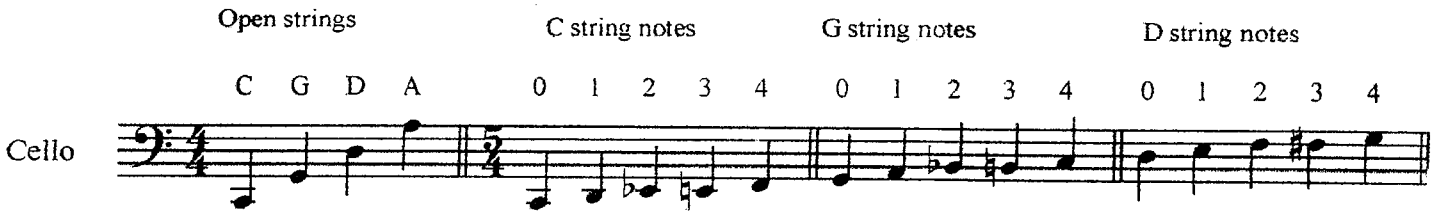


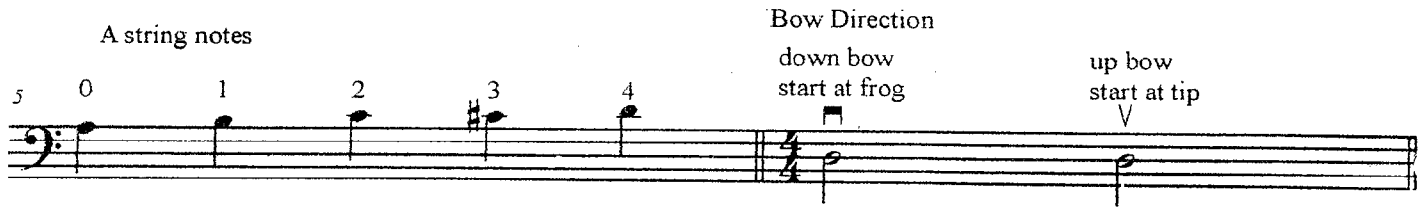
First Finger Intonation

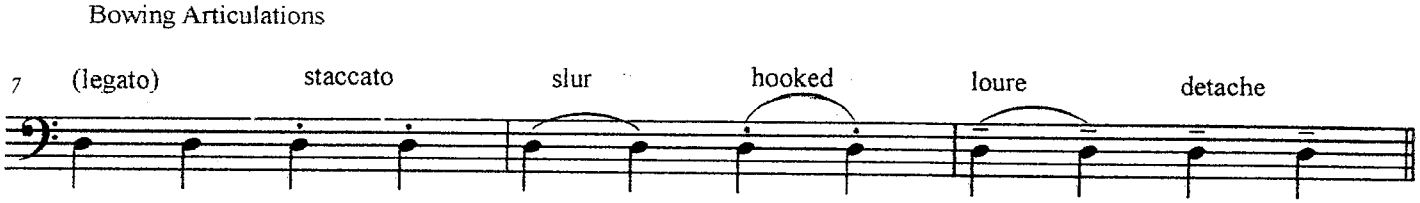
"Do-Re"(practice slowly and repeat for intonation)



Basic Cello

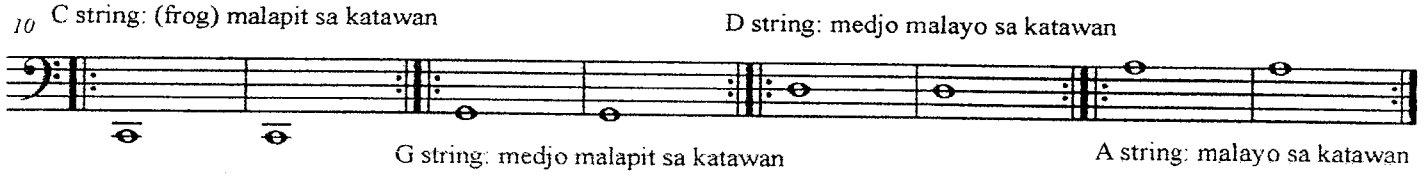


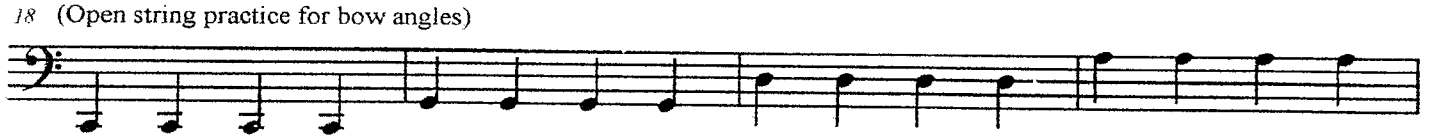


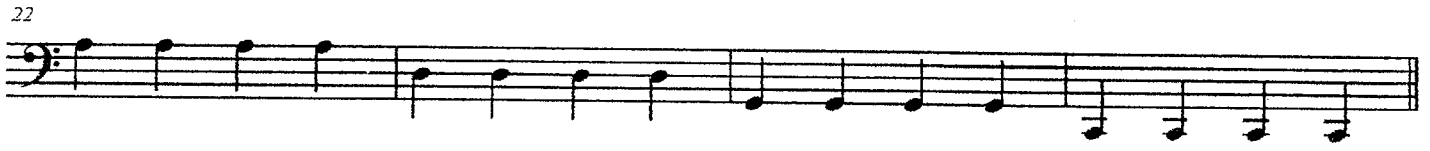


Bow Angles

(parallel to the bridge)

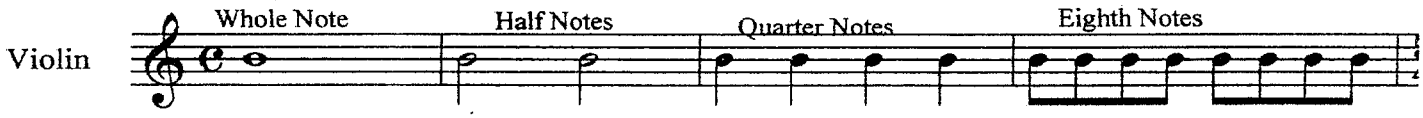




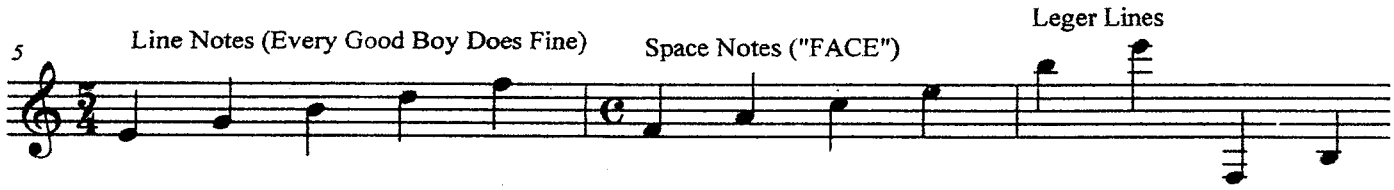


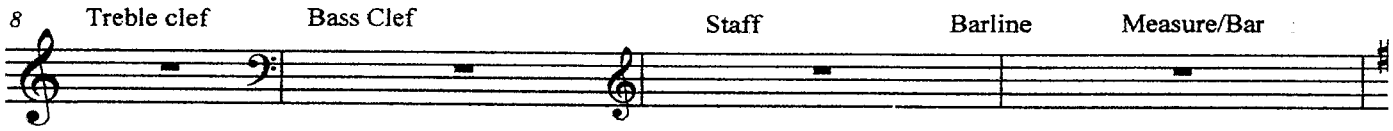
Music Reading

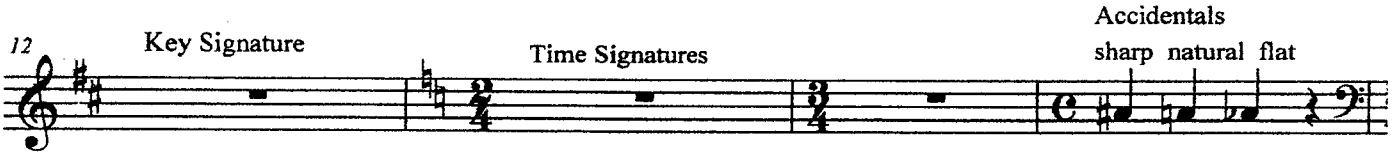
Rhythm

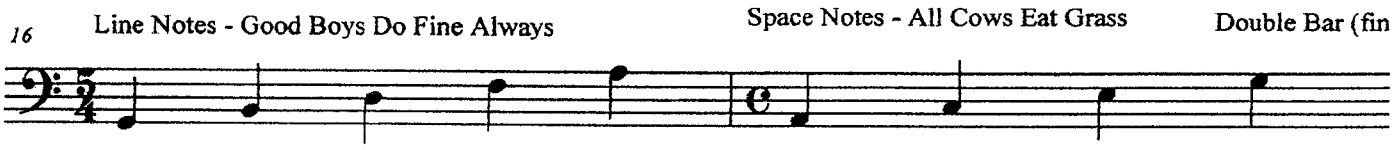


Music Reading and Note Names



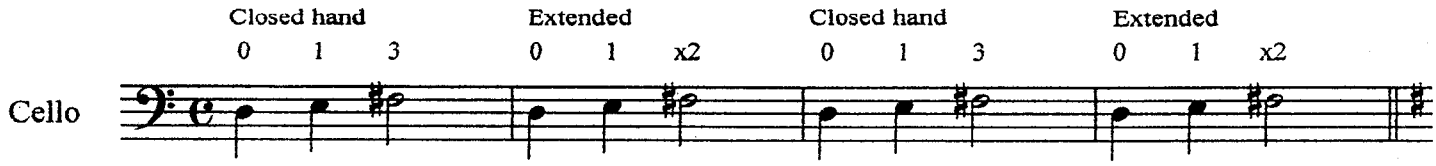




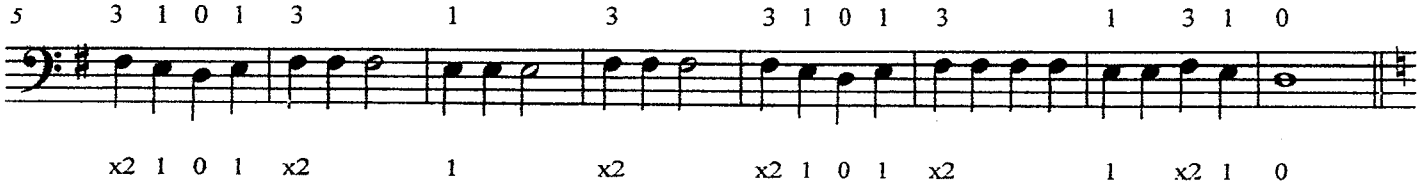


Extensions

We use "extensions" when the note called for exceeds the step and a half (minor third) that our normal "closed" hand position can handle, but we want to avoid shifting. Extensions add a half step to our hand position, so we can now play two whole steps (major third). The extra half step is added by stretching between the first and second finger so that there is now a whole step instead of the normal half. You put your second finger where your third finger usually is in normal "closed" hand position to do this, but keep in mind that the lower part of your hand (fingers 2, 3, and 4) remains small and in "closed" hand position. The extension only happens between 1 and 2. Your thumb needs follow your second finger as it extends, so your thumb stays under the second finger. It often helps to bring your left elbow forward (not higher) slightly as you extend. Extension fingerings are commonly notated with an "x" before the fingering if the finger is to be extended forward (x2) or with a "-" before if the finger is to be extended back (-1).

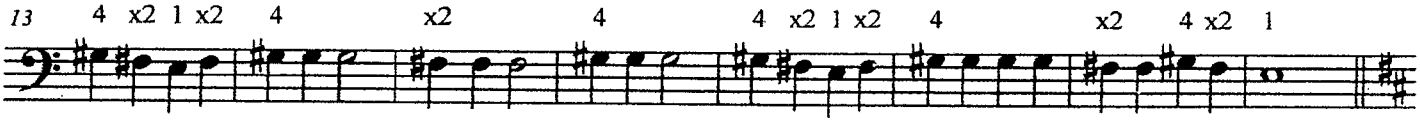


Mary Had a Little Lamb - Closed Hand Position



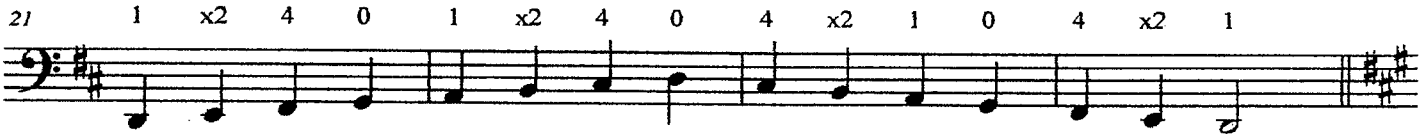
Mary Had a Little Lamb - Extended Position

Mary Had a Little Lamb - Extended Position, using 4th finger

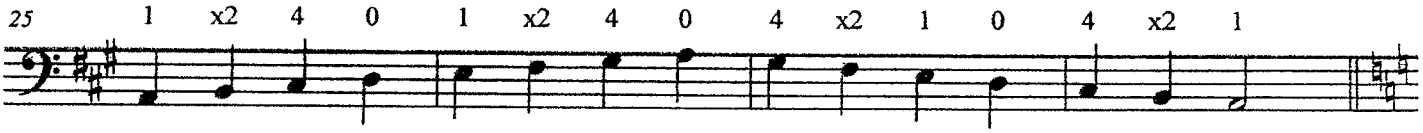


Two good scales to practice for extensions

D Major



A Major



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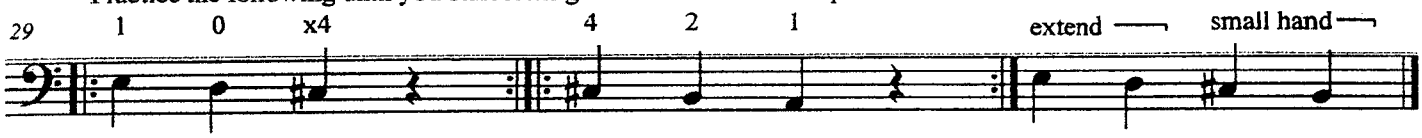
Don't shift or move your hand for the high 4; just make sure you extend from your first finger.
Once you know the shape, your entensions will always be in tune.

Practice the following until you start feeling the extended hand shape.

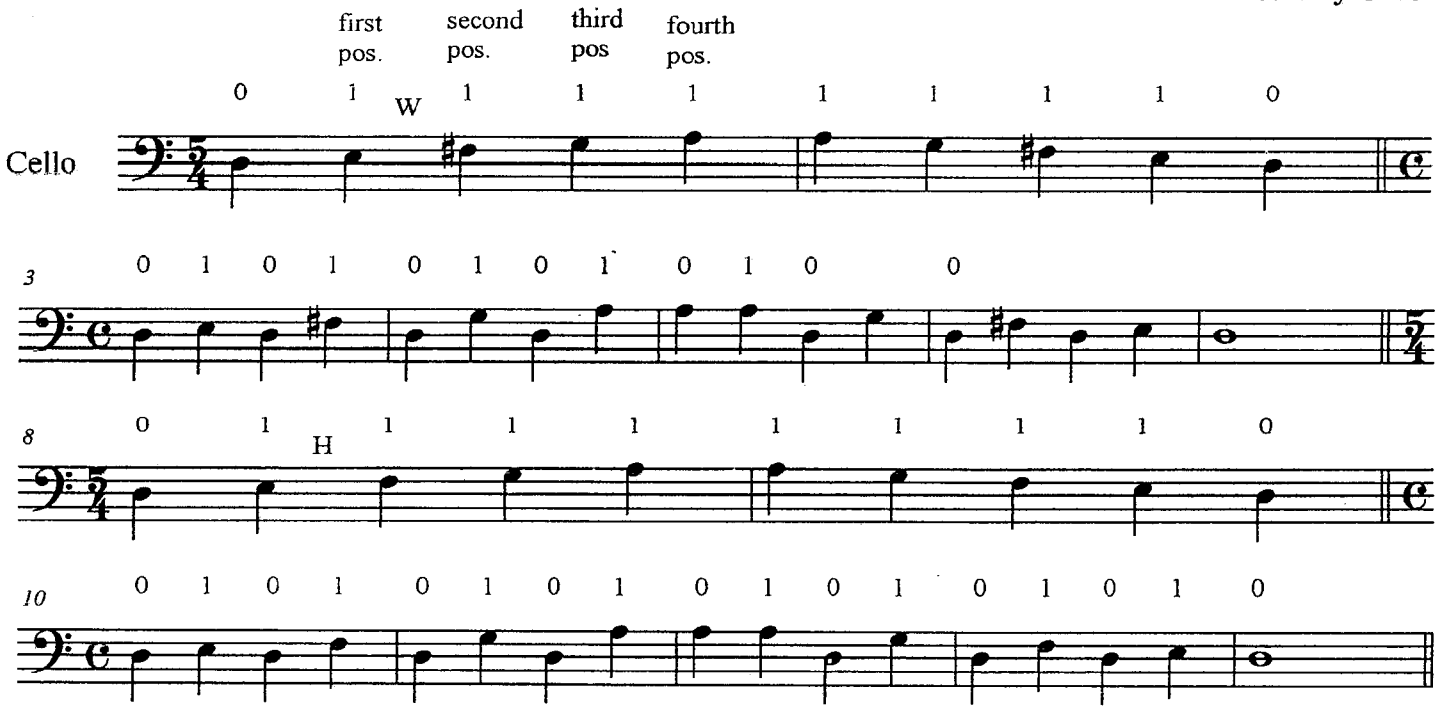


During the open D, extend your hand for the C#

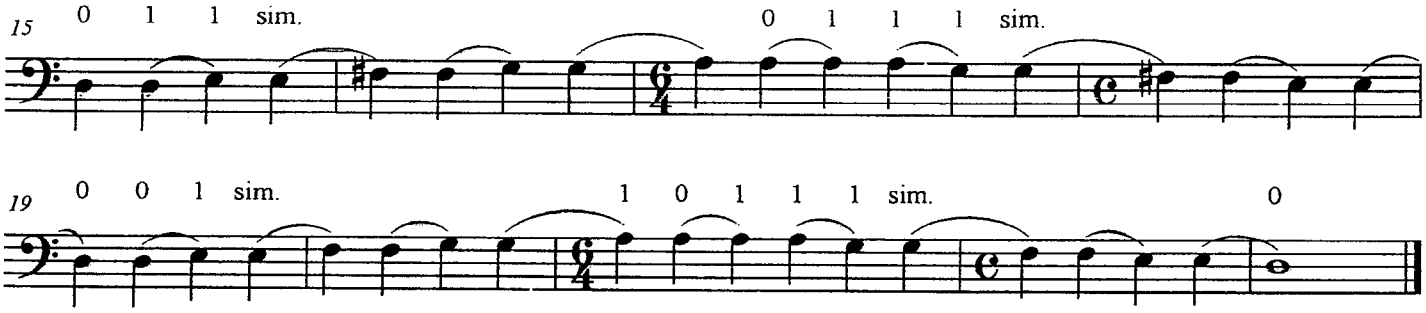
The extension happens between 2 and 1! Remember that 2, 3, and 4 stay small, in closed hand position.

Cello Shifting Exercises

Bethany Uhler



Practice with seperate and overlap bowing
for smooth shifting practice



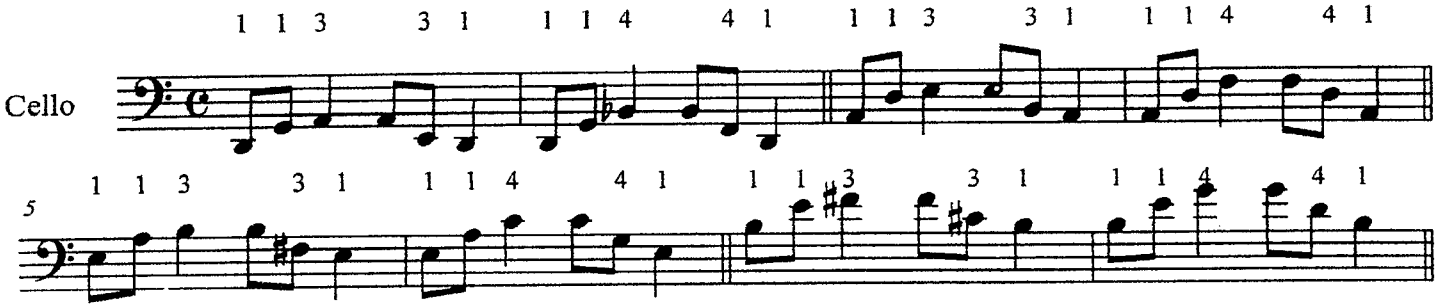
Practice all of these exercises on the A,
G, and C strings as well!

2009 Please copy as needed!

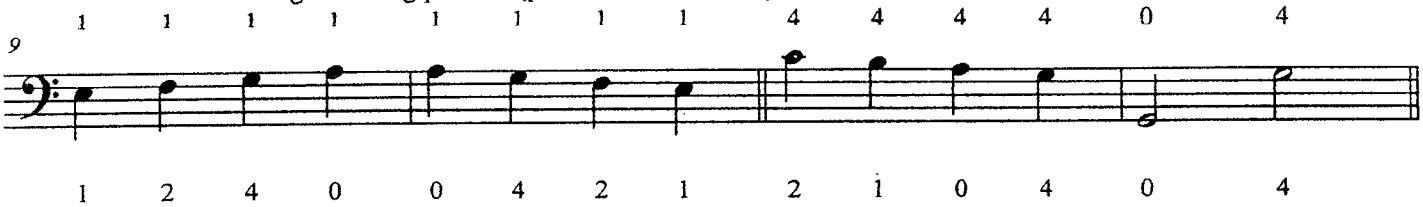
Shifting Exercises

Bethany Uhler

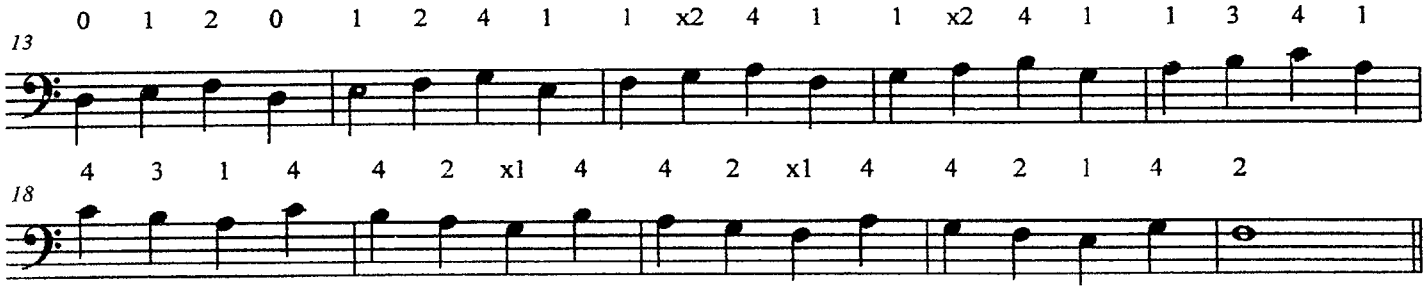
"Drop Shifts:" First to Fourth Position



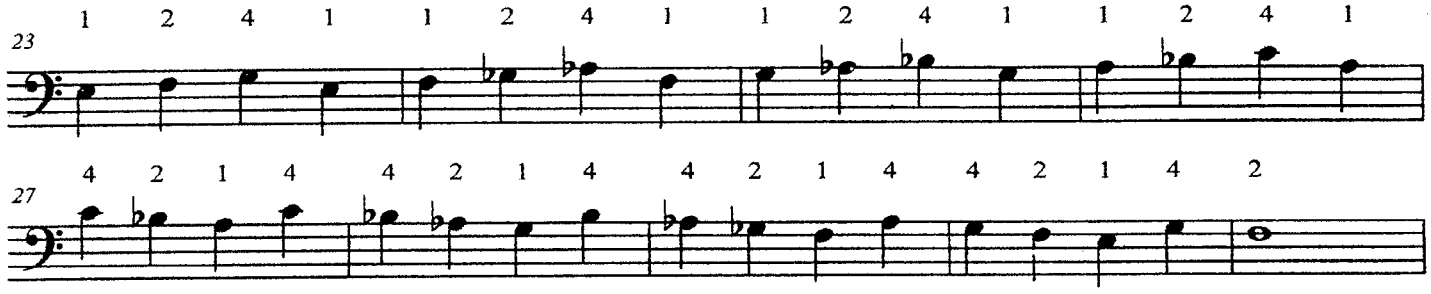
Main finger shifting practice (practice the lower fingering first so you can hear it, then try the top)



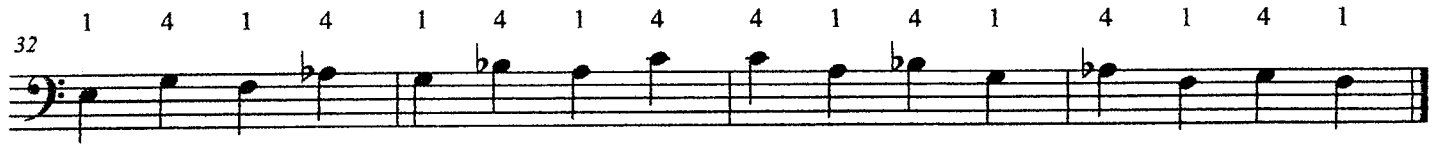
Shift Sequence - First, Second, Third, Fourth Positions
(Extended and Closed hand position)
Practice this sequence on the other strings too!



Shifting Sequence (closed hand position)



Hand Shape in the positions (minor thirds)



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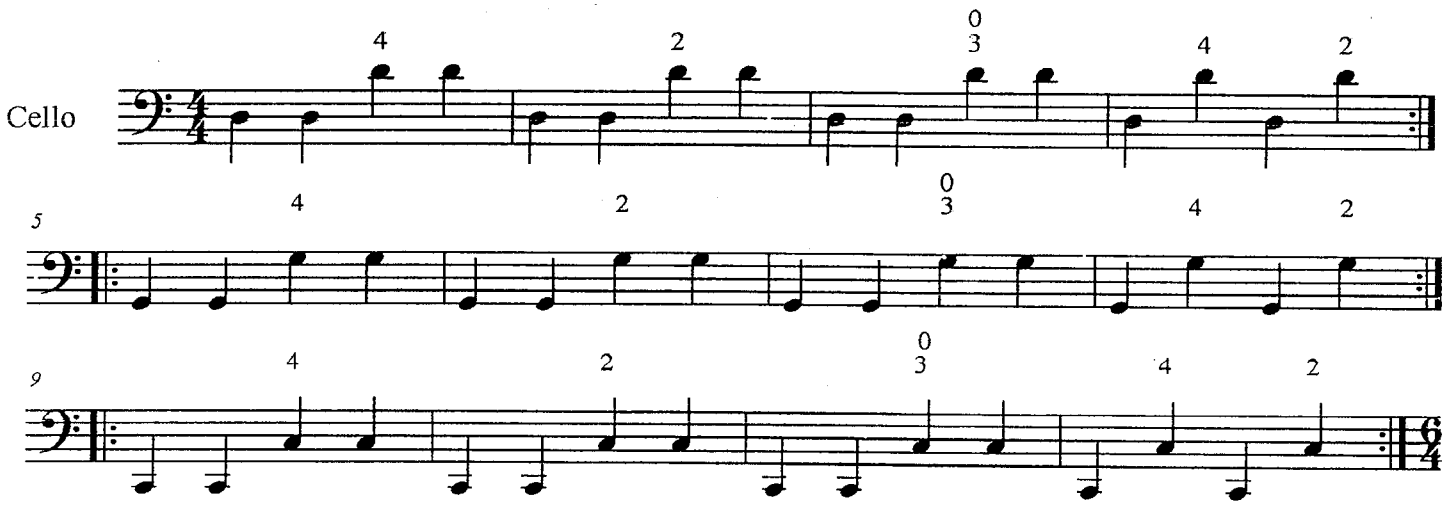
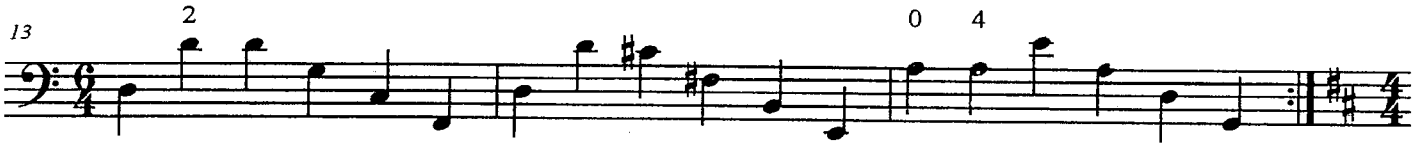
Position Pieces for Cello

Orientation

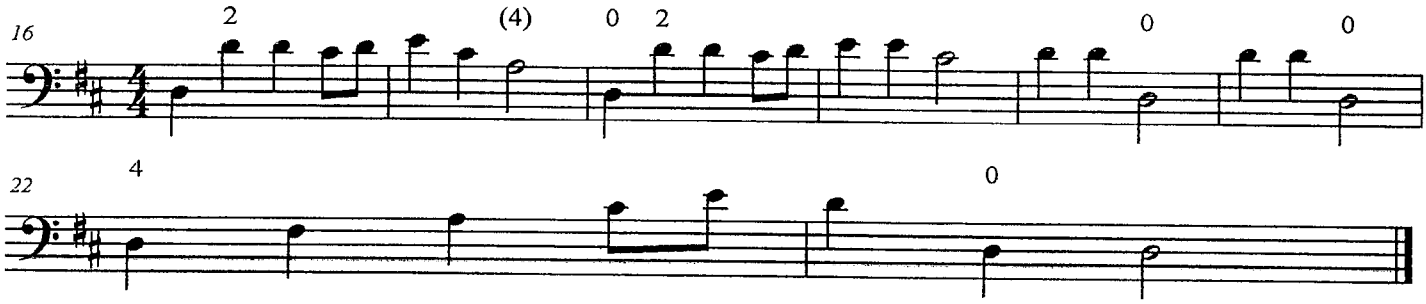


Across the Strings



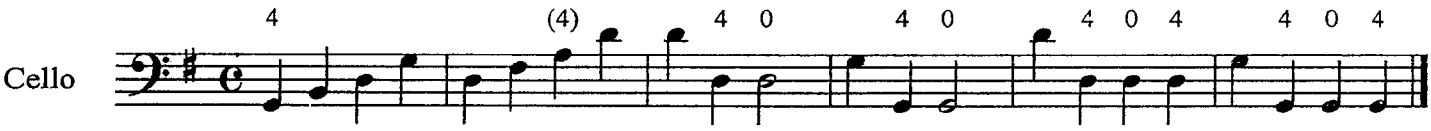
I. Closed Second Position

#1 Masaya!

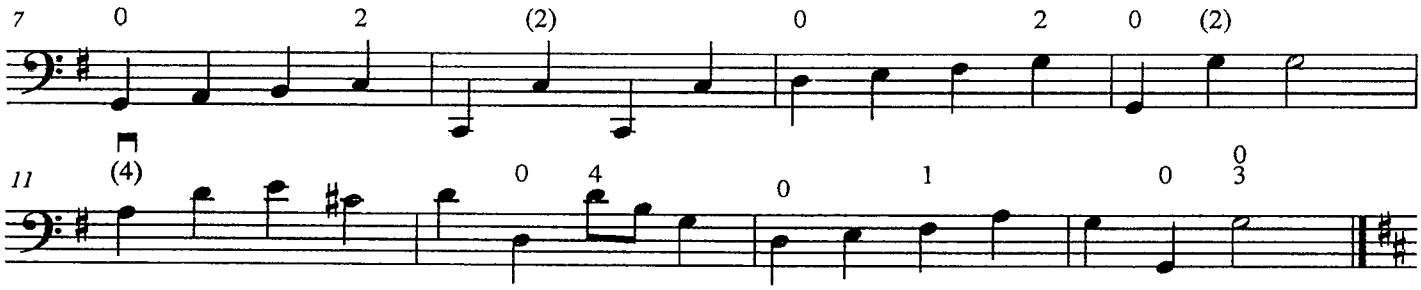


please reproduce!

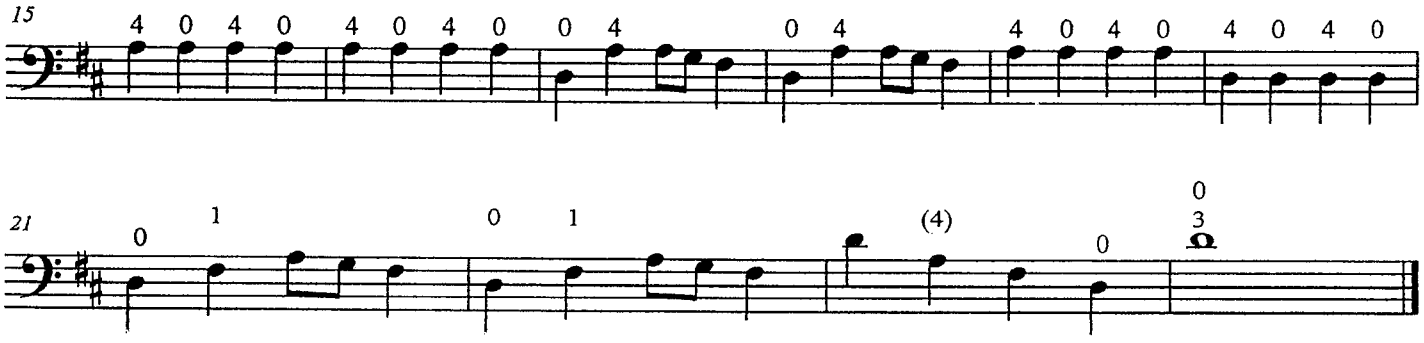
#2 Arpeggios and Open Strings



#3 Moving Between Positions

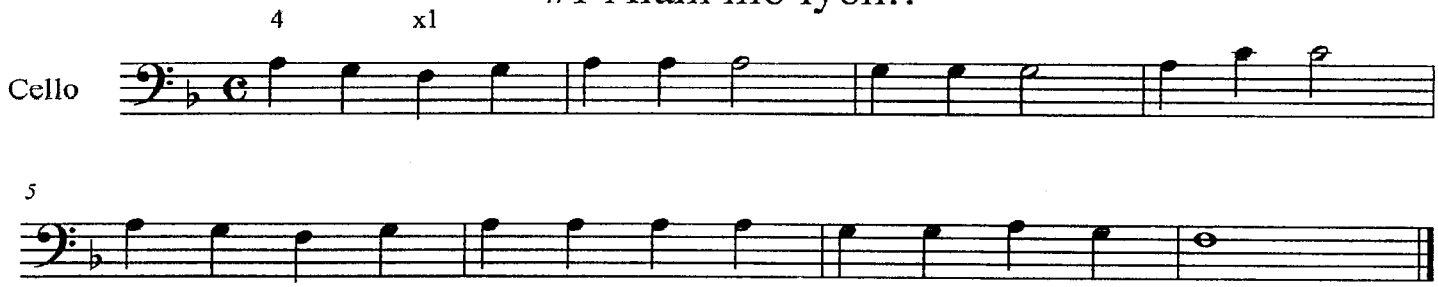


#4 Fiddling

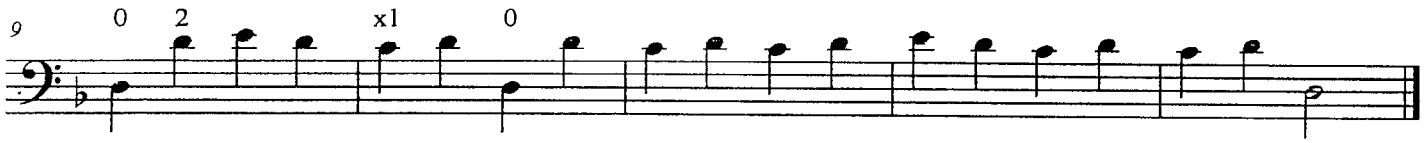


II. Extended-Back Second Position

#1 Alam mo iyon!!

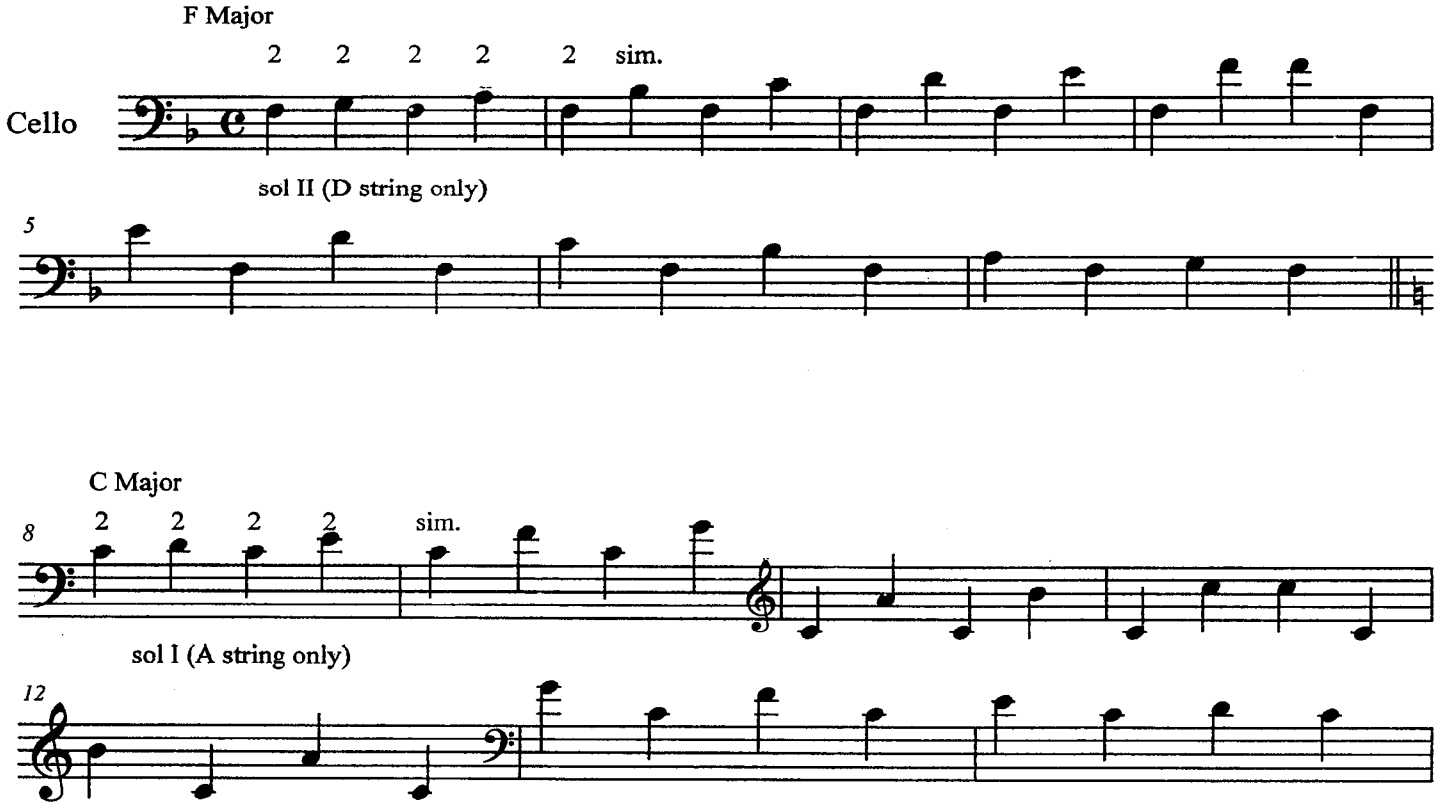


#2 Checking D's and Extending Back



Popcorn shifting

Use "old bow" shifting (change bows once you arrive on the new note), and do not switch into thumb position for the higher notes - use the "web" (keep your thumb behind the neck of the cello). It's often very helpful for intonation to think solfege for this exereise (do-re-do-me-do-fa, etc.) because you need to have the new pitch in your mind before you start shifting.



Practice Popcorn with slow "old bow" shifting and then with "jumping" to the new pitch, without any sliding/shifting, so you really know where each note is, even without hearing a shift. Of course you can do this in any key, and on any string.

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170 Foundation Studies

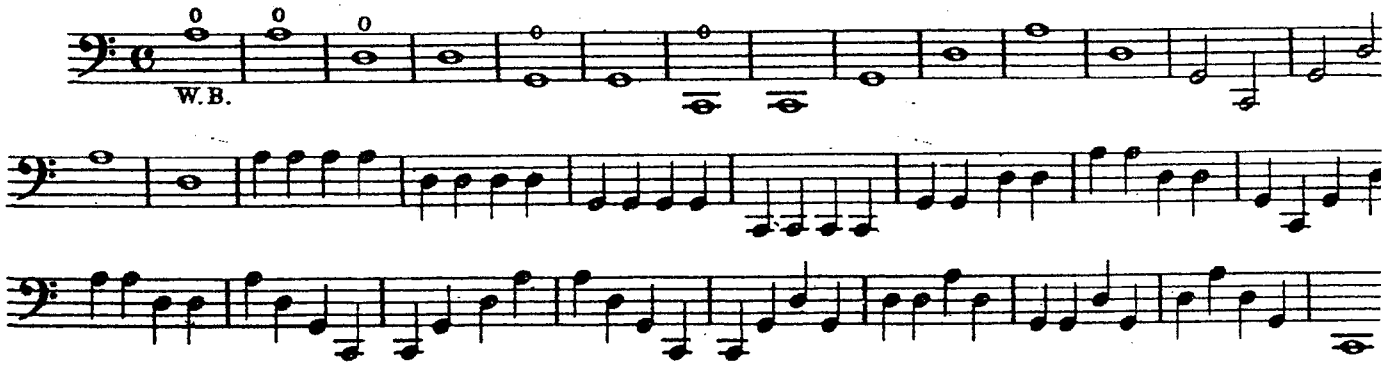
for

Violoncello.

ABBREVIATIONS		ABKÜRZUNGEN	
⊓	Down-bow	⊓	*Herunterstrich*
V	Up-bow	V	*Hinaufstrich*
Fr.	At the frog of the bow	Fr.	*Am Frosch des Bogens*
M.	In the middle of the bow	M.	*In der Mitte des Bogens*
Pt.	At the point of the bow	Pt.	*An der Spitze des Bogens*
W. B.	Whole bow	W.B.	*Ganzer Bogen*
L. H.	Lower half of the bow	L.H.	*Untere Hälfte des Bogens*
U. H.	Upper half of the bow	U.H.	*Obere Hälfte des Bogens*
I	A String	I	*A Saite*
II	D String	II	*D Saite*
III	G String	III	*G Saite*
IV	C String	IV	*C Saite*

1.

C. Schröder, Op. 31, № 1 to



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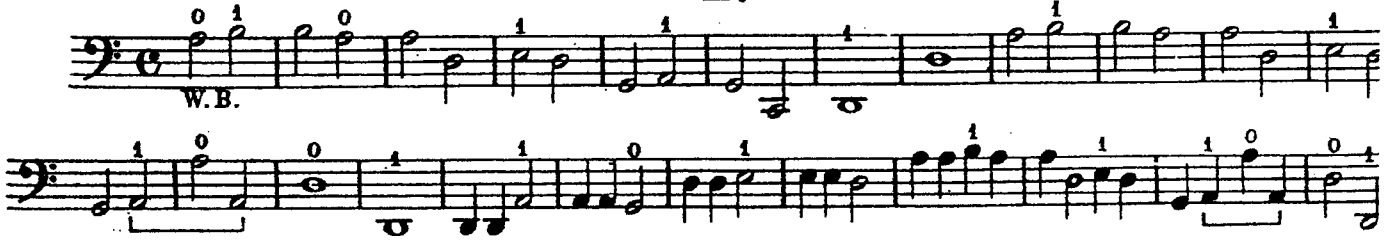

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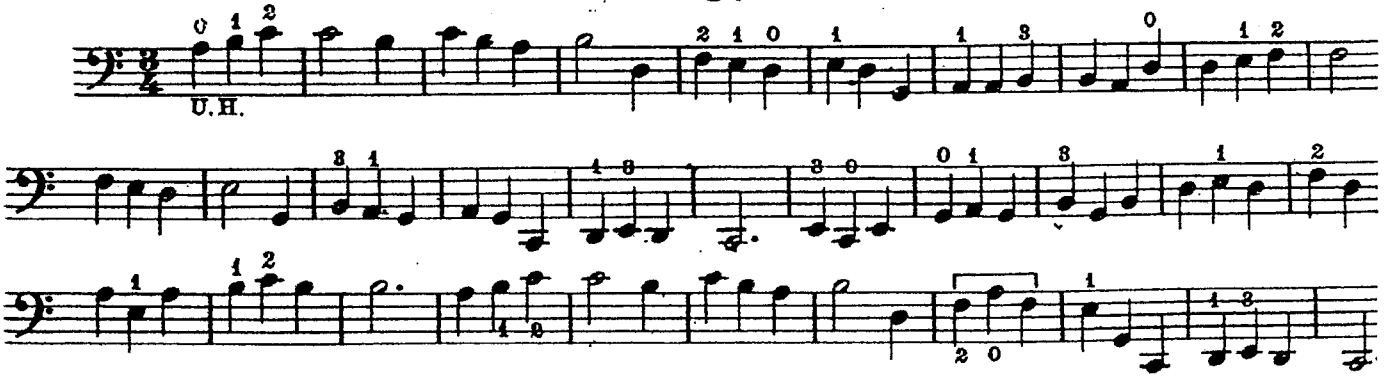

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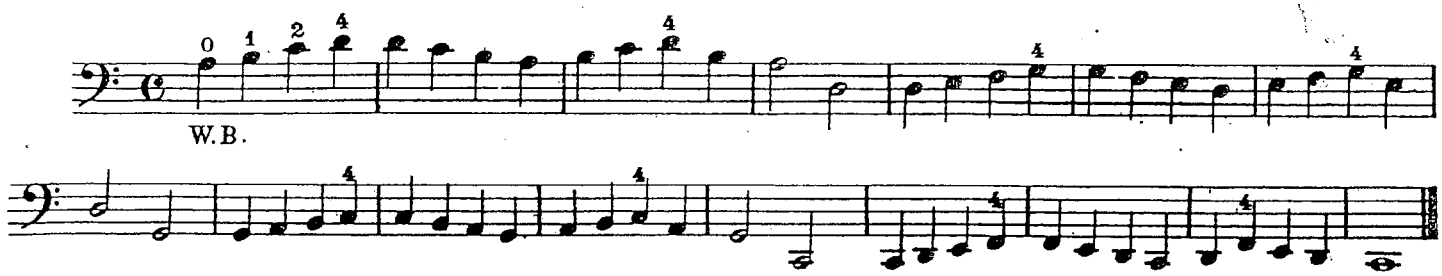
4.



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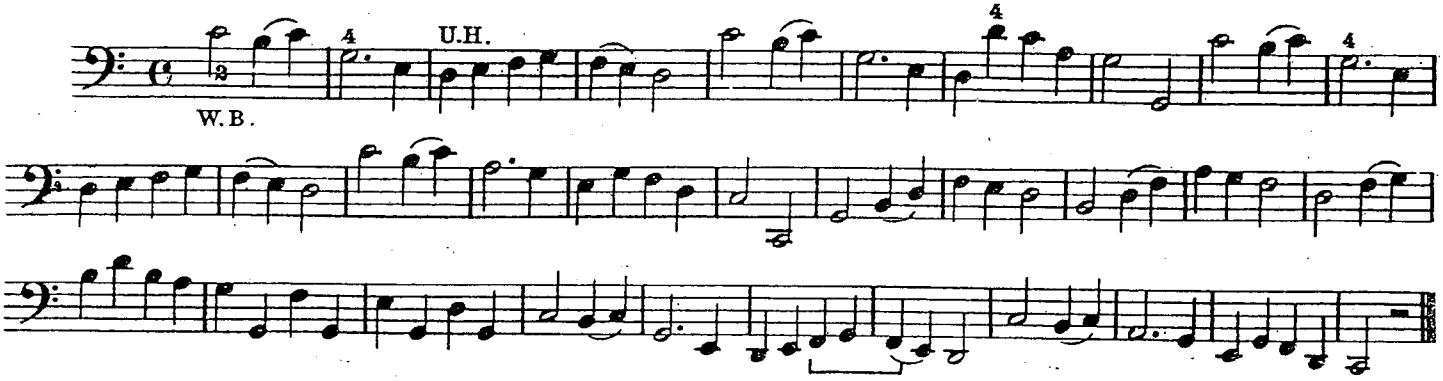
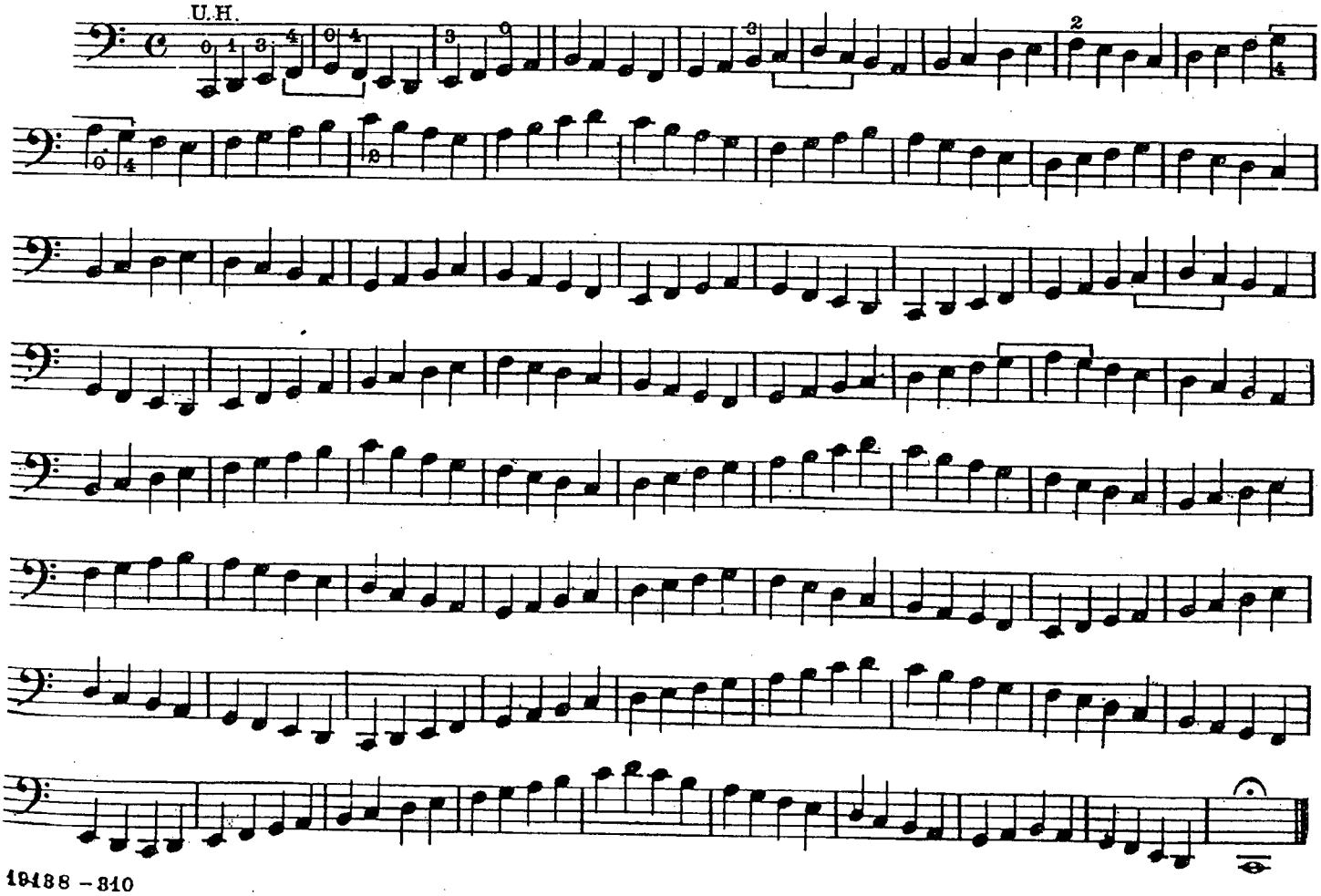


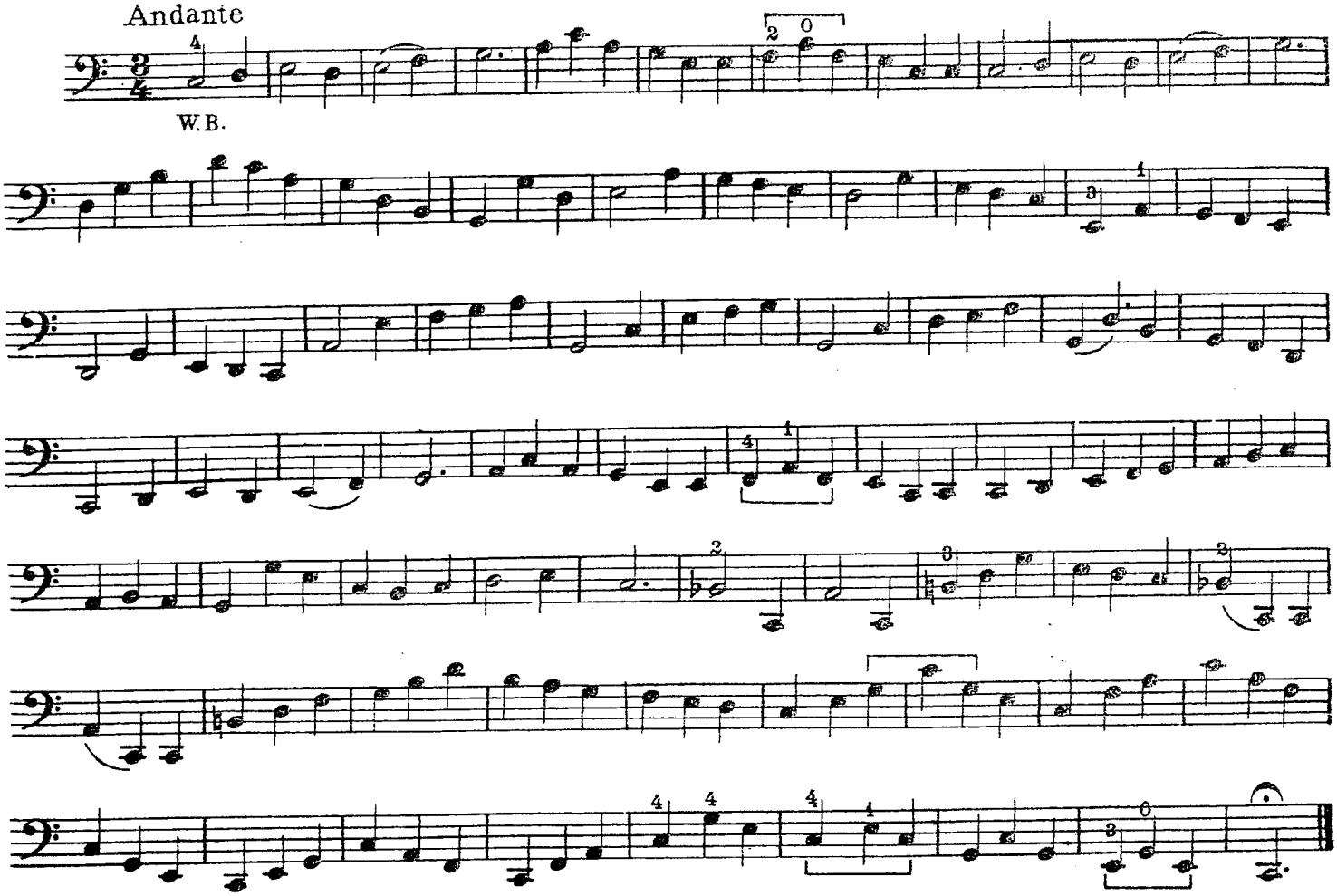
6.



7.

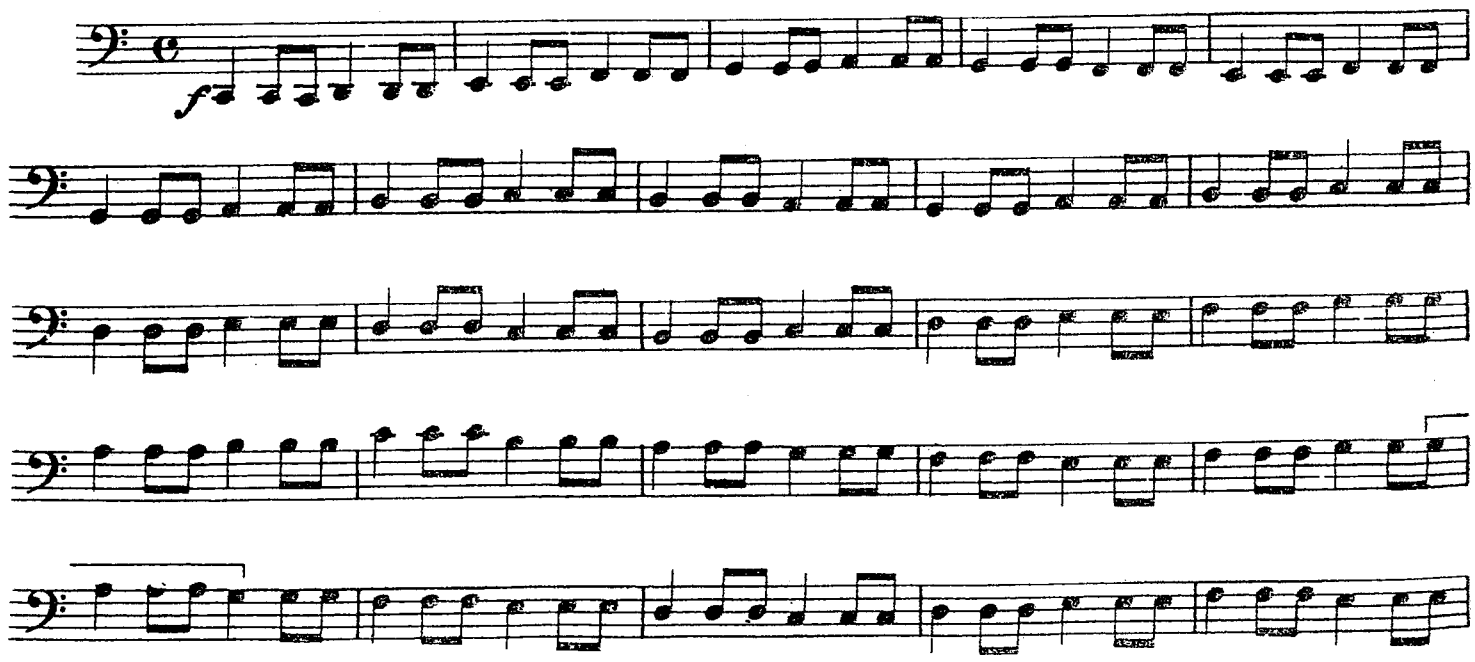
Andante

W.B.

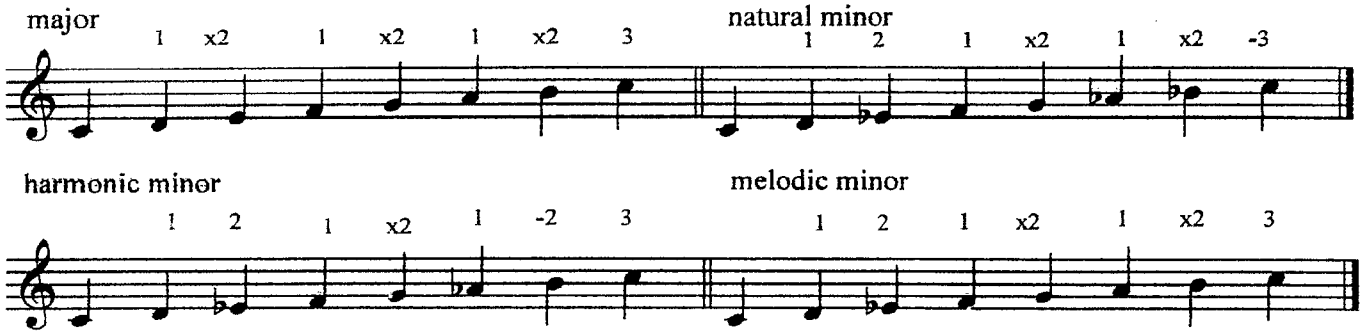


8.

Moderato



Fingering for All Third Octaves: 1 2 1 2 1 2 3
(Major and Minor)



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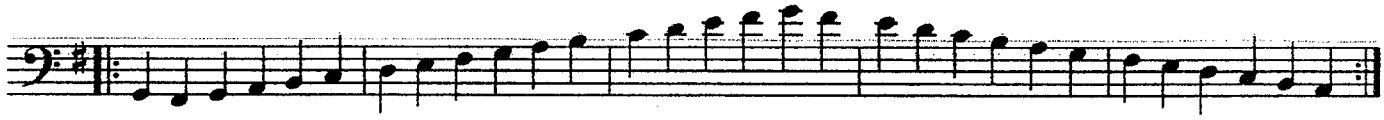
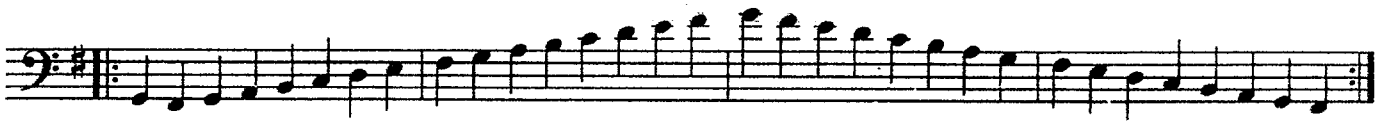
2 and 3 Octave Scale patterns for use with the bowing variations

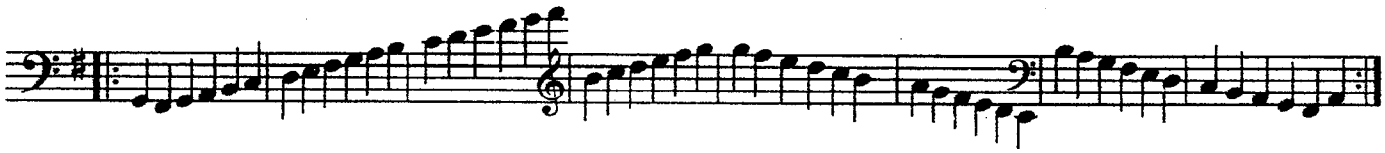
The 2-octave scale does not repeat the top note.
For 3-note variations, there is a "tag" at the beginning.



For 4-note variations, there are "tags" at the beginning and end.



The 3-octave scale also adds "tags" to the beginning and the end, and repeats the top note.
This pattern works for both 3- and 4-note variations.



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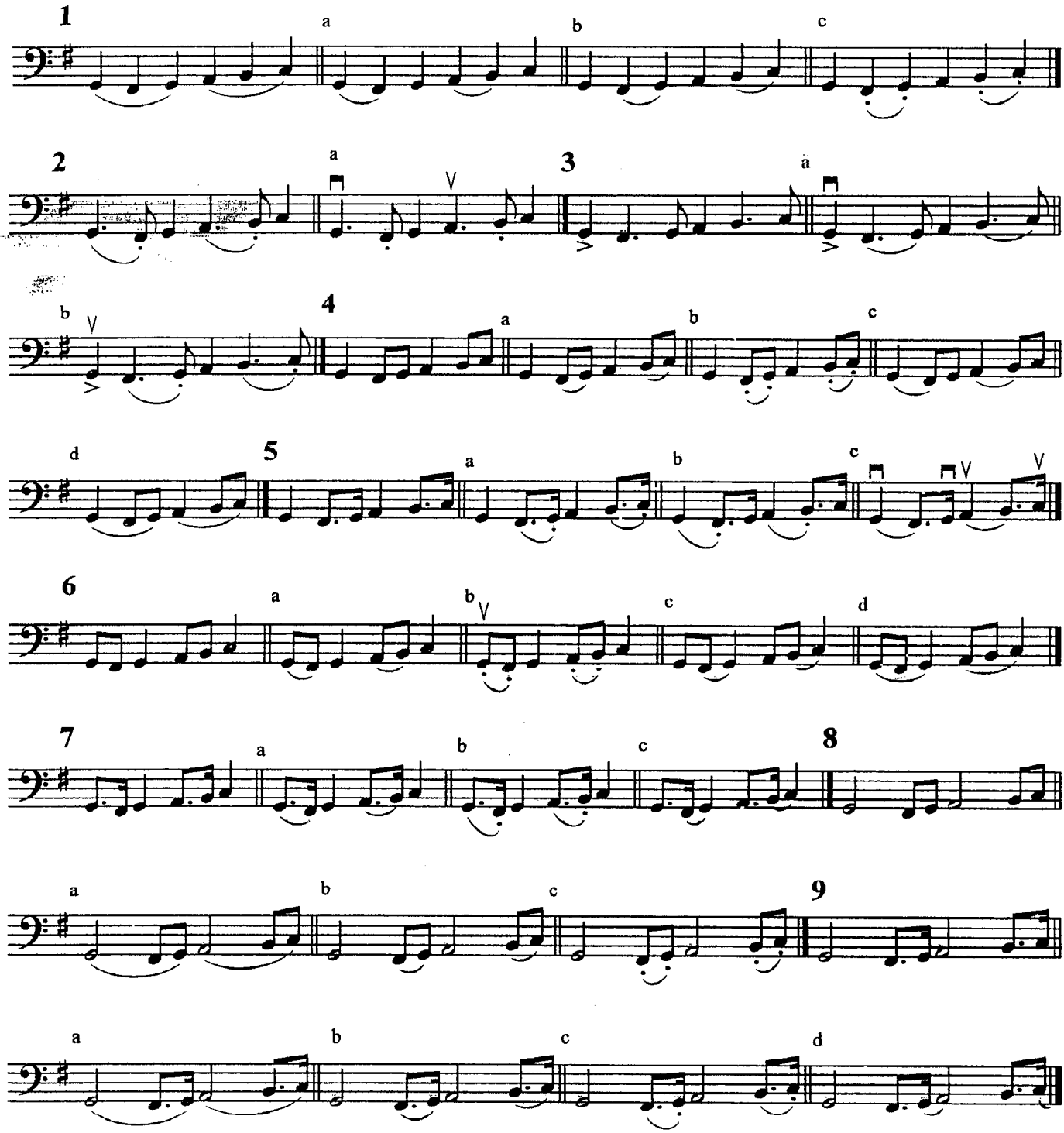
3-Note Variations for 2 and 3 Octave Scales



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