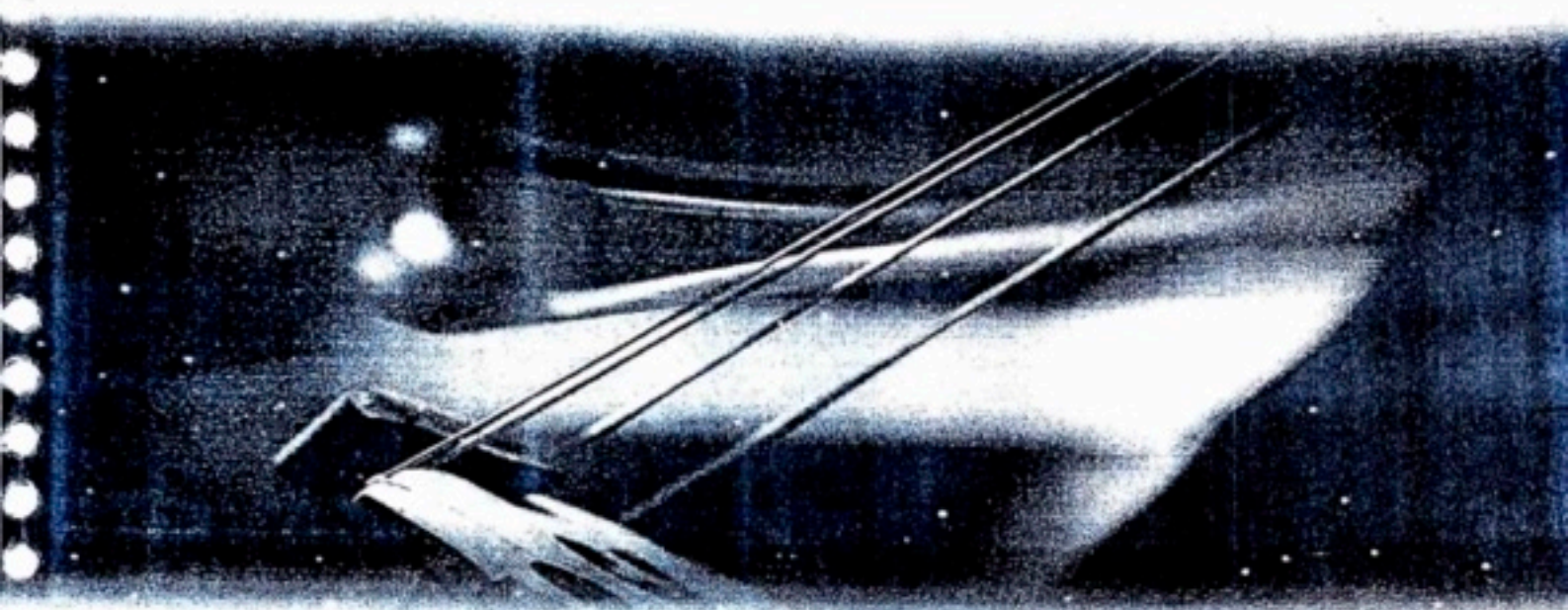


BOB JONES MEMORIAL BIBLE COLLEGE



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

if you have (continuous, even notes): play or accent or tenuto different numbers or 1 2 3 4

Cello

5 or: or: or... be creative! (add a note, etc.) Whatever you do, just DON'T play what's written!

Bow clarity D A D A D

play only correct open strings:

9 if you have: "overlap" (bowing) double notes: very softly and cleanly add the open string note between each printed note 0 0 0 0

p

13 Strings: large shifts "missile practice" (You can add open strings between or just stop between. Don't fix if you're wrong, keep doing it until you "can't" play out of tune)

String crossings (double stop to keep motions small, and to notice how close the crossing is to the string you're leaving)

play:

Basic Finger Practice

Fourth Finger Intonation/Hand Shape

Octaves (practice slowly and repeat for intonation)

26 0 0 4 4 0 0 4 4 0 0 4 4

A musical staff in bass clef showing a sequence of notes with fingerings. The notes are: G2 (0), G3 (0), C3 (4), C4 (4), F2 (0), F3 (0), B1 (4), B2 (4), E2 (0), E3 (0), A1 (4), A2 (4). The notes are placed on the staff lines: G2 on the 1st line, G3 on the 1st space, C3 on the 1st line, C4 on the 1st space, F2 on the 1st line, F3 on the 1st space, B1 on the 1st line, B2 on the 1st space, E2 on the 1st line, E3 on the 1st space, A1 on the 1st line, A2 on the 1st space.

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

29 0 4 0 4 0 4 0 4

A musical staff in bass clef showing a sequence of notes with fingerings. The notes are: G2 (0), G3 (4), C3 (0), C4 (4), F2 (0), F3 (4), B1 (0), B2 (4). The notes are placed on the staff lines: G2 on the 1st line, G3 on the 1st space, C3 on the 1st line, C4 on the 1st space, F2 on the 1st line, F3 on the 1st space, B1 on the 1st line, B2 on the 1st space.

First Finger Intonation

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

33 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1

A musical staff in bass clef showing a sequence of notes with fingerings. The notes are: G2 (0), G3 (1), C3 (0), C4 (1), F2 (0), F3 (1), B1 (0), B2 (1), E2 (0), E3 (1), A1 (0), A2 (1), D2 (0), D3 (1). The notes are placed on the staff lines: G2 on the 1st line, G3 on the 1st space, C3 on the 1st line, C4 on the 1st space, F2 on the 1st line, F3 on the 1st space, B1 on the 1st line, B2 on the 1st space, E2 on the 1st line, E3 on the 1st space, A1 on the 1st line, A2 on the 1st space, D2 on the 1st line, D3 on the 1st space.

Basic Cello

Open strings

C G D A

C string notes

0 1 2 3 4

G string notes

0 1 2 3 4

D string notes

0 1 2 3 4

Cello

Musical staff for Cello in bass clef, 4/4 time. It shows the first four frets for the C, G, and D strings. The notes are: C (open), G (open), D (open), A (open), C1 (0), G1 (1), D1 (2), A1 (3), C2 (0), G2 (1), D2 (2), A2 (3), C3 (0), G3 (1), D3 (2), A3 (3), C4 (0), G4 (1), D4 (2), A4 (3), C5 (4).

A string notes

5 0 1 2 3 4

Bow Direction

down bow
start at frog

up bow
start at tip

Musical staff for Cello in bass clef, 4/4 time. It shows the first five frets for the A string: A5 (5), C6 (0), D6 (1), E6 (2), F#6 (3), G6 (4). To the right, there are two diagrams: 'down bow start at frog' with a downward arrow and 'up bow start at tip' with an upward arrow.

Bowing Articulations

7 (legato) staccato slur hooked loure detache

Musical staff for Cello in bass clef, 4/4 time. It shows various bowing articulations: (legato) with a slur, staccato with a dot above the note, slur with a slur line, hooked with a hook above the note, loure with a slur and a fermata-like symbol, and detache with a dot above the note.

Bow Angles

(parallel to the bridge)

10 C string: (frog) malapit sa katawan

D string: medjo malayo sa katawan

Musical staff for Cello in bass clef, 4/4 time. It shows bow angles for the C, G, and A strings. The C string is played at the frog (malapit sa katawan), the G string is played in the middle (medjo malapit sa katawan), and the A string is played far from the frog (malayo sa katawan).

18 (Open string practice for bow angles)

Musical staff for Cello in bass clef, 4/4 time. It shows open string practice for bow angles, starting with the C string and moving to the G and A strings.

22

Musical staff for Cello in bass clef, 4/4 time. It shows further open string practice for bow angles, continuing from the previous staff.

Music Reading

Rhythm

Violin

Whole Note Half Notes Quarter Notes Eighth Notes

A musical staff in treble clef with a common time signature. It contains four measures of music: the first measure has a whole note; the second has two half notes; the third has four quarter notes; and the fourth has eight eighth notes.

Music Reading and Note Names

5

Line Notes (Every Good Boy Does Fine) Space Notes ("FACE") Leger Lines

A musical staff in treble clef with a 2/4 time signature. It contains three measures: the first has five line notes (E, G, B, D, F); the second has four space notes (F, A, C, E); and the third has two leger lines (G below the staff and F below that).

8

Treble clef Bass Clef Staff Barline Measure/Bar

A musical staff showing various symbols: a treble clef, a bass clef, a full staff, a barline, and a measure containing a sharp sign.

12

Key Signature Time Signatures Accidentals
sharp natural flat

A musical staff showing a key signature of two sharps (F# and C#), three time signatures (2/4, 3/4, and common time), and accidentals (sharp, natural, and flat).

16

Line Notes - Good Boys Do Fine Always Space Notes - All Cows Eat Grass Double Bar (fin)

A musical staff in bass clef with a 2/4 time signature. It contains three measures: the first has five line notes (G, B, D, F, A); the second has four space notes (A, C, E, G); and the third has a double bar line.

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).

	Closed hand	Extended	Closed hand	Extended
	0 1 3	0 1 x2	0 1 3	0 1 x2

Cello

Mary Had a Little Lamb - Closed Hand Position

5 3 1 0 1 3 1 3 3 1 0 1 3 1 3 1 0

x2 1 0 1 x2 1 x2 x2 1 0 1 x2 1 x2 1 0

Mary Had a Little Lamb - Extended Position

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

13 4 x2 1 x2 4 x2 4 4 x2 1 x2 4 x2 4 x2 1

Two good scales to practice for extensions

D Major

21 1 x2 4 0 1 x2 4 0 4 x2 1 0 4 x2 1

A Major

25 1 x2 4 0 1 x2 4 0 4 x2 1 0 4 x2 1

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 extensions will always be in tune.

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

29 1 0 x4 4 2 1 extend ——— small hand ———

The musical notation is on a single bass clef staff. It consists of three measures separated by repeat signs. The first measure contains four notes: D2 (open), D2 (open), E2 (open), and F2 (open). Above the first note is the number '1', above the second '0', and above the third 'x4'. The second measure contains three notes: G2 (open), A2 (open), and B2 (open). Above the first note is '4', above the second '2', and above the third '1'. The third measure contains four notes: C3 (open), D3 (open), E3 (open), and F3 (open). Above the first note is 'extend' with a line pointing to the right, and above the second note is 'small hand' with a line pointing to the right.

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

0 first pos. second pos. third pos. fourth pos. 1 1 1 1 0

W

Cello



3 0 1 0 1 0 1 0 1 0 1 0 0



8 0 1 H 1 1 1 1 1 1 1 1 0



10 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0



Practice with separate and overlap bowing
for smooth shifting practice

15 0 1 1 sim. 0 1 1 1 sim.



19 0 0 1 sim. 1 0 1 1 1 sim. 0



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

Shifting Exercises

Bethany Uhler

"Drop Shifts:" First to Fourth Position

1 1 3 3 1 1 1 4 4 1 1 1 3 3 1 1 1 4 4 1

Cello

5

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

9

1 1 1 1 1 1 1 1 4 4 4 4 0 4

1 2 4 0 0 4 2 1 2 1 0 4 0 4

Shift Sequence - First, Second, Third, Fourth Positions (Extended and Closed hand position)

Practice this sequence on the other strings too!

13

0 1 2 0 1 2 4 1 1 x2 4 1 1 x2 4 1 1 3 4 1

18

4 3 1 4 4 2 x1 4 4 2 x1 4 4 2 1 4 2

Shifting Sequence (closed hand position)

23

1 2 4 1 1 2 4 1 1 2 4 1 1 2 4 1

27

4 2 1 4 4 2 1 4 4 2 1 4 4 2 1 4 2

Hand Shape in the positions (minor thirds)

32

1 4 1 4 1 4 1 4 4 1 4 1 4 1 4 1

Position Pieces for Cello

Orientation

Cello

13

5

9

4 2 0 3 4 2

4 2 0 3 4 2

4 2 0 3 4 2

Detailed description: This section contains three staves of music for cello, labeled 'Orientation'. The first staff starts at measure 1 and ends at measure 12. The second staff starts at measure 5 and ends at measure 12. The third staff starts at measure 9 and ends at measure 12. Fingerings are indicated by numbers 0, 2, 3, 4 above the notes. The key signature has one sharp (F#) and the time signature is 4/4.

Across the Strings

13

2 0 4

Detailed description: This section contains one staff of music for cello, labeled 'Across the Strings', starting at measure 13 and ending at measure 15. Fingerings are indicated by numbers 2, 0, and 4 above the notes. The key signature has two sharps (F# and C#) and the time signature is 4/4.

I. Closed Second Position

#1 Masaya!

16

2 (4) 0 2 0 0

22 4 0

Detailed description: This section contains two staves of music for cello, labeled 'I. Closed Second Position #1 Masaya!'. The first staff starts at measure 16 and ends at measure 21. The second staff starts at measure 22 and ends at measure 22. Fingerings are indicated by numbers 2, (4), 0, 2, 0, 0 above the notes in the first staff, and 4, 0 above the notes in the second staff. The key signature has two sharps (F# and C#) and the time signature is 4/4.

please reproduce!

Closed Second Position cont.

#2 Arpeggios and Open Strings

Cello

4 (4) 4 0 4 0 4 0 4 4 0 4

#3 Moving Between Positions

7 0 2 (2) 0 2 0 (2)
11 (4) 0 4 0 1 0 0/3

#4 Fiddling

15 4 0 4 0 4 0 4 0 0 4 0 4 4 0 4 0 4 0 4 0
21 0 1 0 1 (4) 0 0/3

II. Extended-Back Second Position

#1 Alam mo iyon!!

Cello

4 x1

5

#2 Checking D's and Extending Back

9 0 2 x1 0

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 exercise (do-re-do-me-do-fa, etc.) because you need to have the new pitch in your mind before you start shifting.

F Major

2 2 2 2 2 sim.

Cello

sol II (D string only)

5

C Major

8 2 2 2 2 sim.

sol I (A string only)

12

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.

110 FOUNDATION STUDIES

for
Violoncello.

ABBREVIATIONS

▢	Down-bow
V	Up-bow
Fr.	At the frog of the bow
M.	In the middle of the bow
Pt.	At the point of the bow
W. B.	Whole bow
L. H.	Lower half of the bow
U. H.	Upper half of the bow
I	A String
II	D String
III	G String
IV	C String

ABKÜRZUNGEN

▢	<i>Herunterstrich</i>
V	<i>Hinaufstrich</i>
Fr.	<i>Am Frosch des Bogens</i>
M.	<i>In der Mitte des Bogens</i>
Pt.	<i>An der Spitze des Bogens</i>
W. B.	<i>Ganzer Bogen</i>
L. H.	<i>Untere Hälfte des Bogens</i>
U. H.	<i>Obere Hälfte des Bogens</i>
I	<i>A Saite</i>
II	<i>D Saite</i>
III	<i>G Saite</i>
IV	<i>C Saite</i>

1.

C. Schröder, Op. 31, No 1 to

W.B.

2.

W.B.

3.

U.H.

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4.



W.B.

0 1 2 4 4 4 4

Exercise 4, first staff. Bass clef, common time. Fingerings: 0, 1, 2, 4, 4, 4, 4.



Exercise 4, second staff.

5.



W.B. U.H.

Exercise 5, first staff. Bass clef, common time. Labels: W.B., U.H.



Exercise 5, second staff.



Exercise 5, third staff.

6.



U.H.

0 1 3 4 0 4 3 0 3 2

Exercise 6, first staff. Bass clef, common time. Label: U.H. Fingerings: 0, 1, 3, 4, 0, 4, 3, 0, 3, 2.



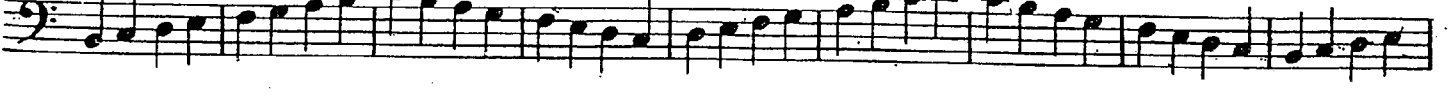
Exercise 6, second staff.



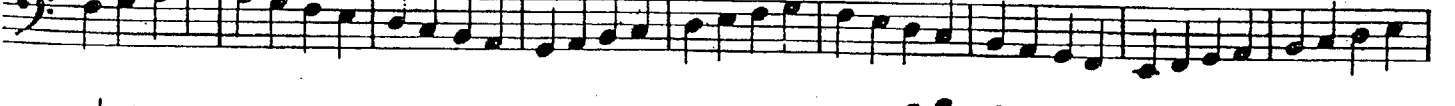
Exercise 6, third staff.



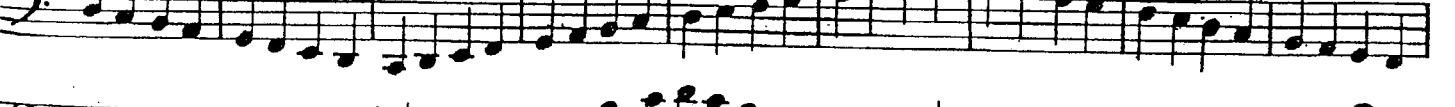
Exercise 6, fourth staff.



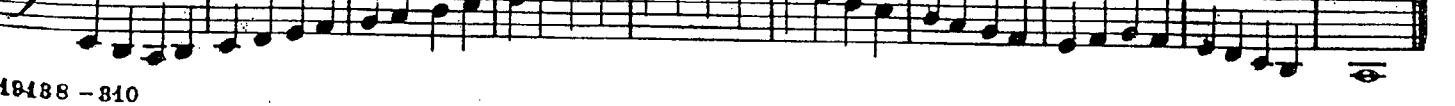
Exercise 6, fifth staff.



Exercise 6, sixth staff.



Exercise 6, seventh staff.

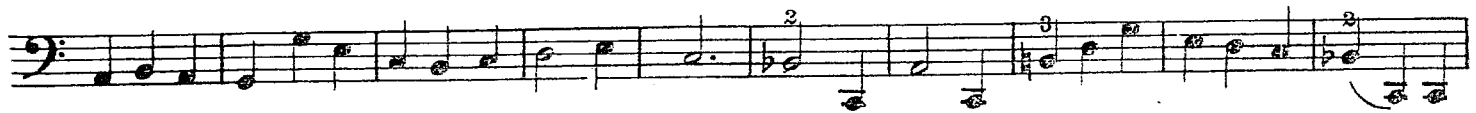


Exercise 6, eighth staff.

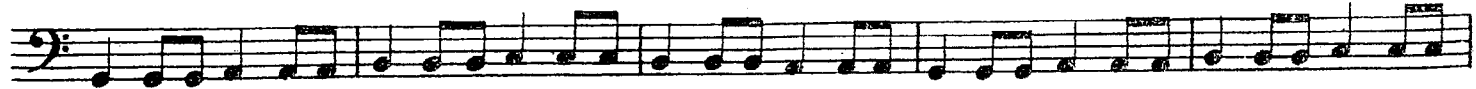
Andante



W.B.



Moderato



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.



3-Note Variations for 2 and 3 Octave Scales

1 a b c

2 a 3 a

b 4 a b c

d 5 a b c V V

6 a b c d

7 a b c 8

a b c 9

a b c d