



Natasha Farny's Cello Lab
Thursdays 5-5:50pm Room 1075

This class will help you develop a beautiful sound, build strength so that you can play for longer periods without pain, and learn how to practice effectively. It will also enable you to teach bow terminology, multiple scale and arpeggio fingerings, and double-stops. Use this class to inspire and refresh your practicing and associate these exercises with comfort so that you feel “at home” on your instrument. Always have with you a tuner, metronome, and your technique packet. Prepare each week's topics the week before we meet and be ready to play for the class.

Online textbooks to own or find at IMSLP (*):

Benoy and Sutton, *Introduction to Thumb Position on the Cello*

Steven Doane, *Cello Ergonomics*

Bernhard Cossmann, *Studies for Developing Agility on the Cello**

Duport *21 Etudes, Book I and II**

Feuillard *Daily Exercises**

Franchomme *12 Caprices, op. 7**

Popper *High School of Cello Playing, op 73**

Sevcik *40 Variations, op. 3, for cello** (Feuillard transcription)

Recommended websites and videos:

Steven Doane tutorials: https://www.youtube.com/results?search_query=steve%20doane%20hidarsine&sm=3

David Finckel tutorials: <https://www.youtube.com/playlist?list=PLAE1ED06AB33DF65D>
<http://stringtechnique.com/pedagogical.htm>

www.irenesharp.com

www.cellobello.com

You will have two check-ups to show that you have learned the material.

Mid-term check-up: Thursday March 6th

Final check-up: Thursday May 8th

Every student will begin practice sessions with a constant awareness of the following:

Sound awareness: Intonation, sound quality, pulse

Body awareness: Tall spine, flexible lower back, neutral shoulders and thumbs, breathing

Desired practice schedule:

1. Warm-ups, 10-minute break to refresh your concentration
2. Scales, 10 minute break
3. Etude, 10 minute break
4. Repertoire

Spring 2014 Schedule

Week 1 February 6: Detaché

Hand in Bow Terminology hand-out

Feuillard: Page 2 – four lines, beginning at ex. 10.

Scales: C Major scale in four octaves with Three-Finger Scale fingerings. Use detaché stroke and play scale in tune and with metronome at 50, slurring 1-6 notes per bow.

Arpeggio: C Major in four octaves, 1 note/click at 50, then increase 2-3/click

Wk 2 February 13: Louré/Parlando

Warm-ups:

Feuillard: Page 2, nos 18-25

Single-string scale in C# Major on A string

Octave shifting scale in C# Major

Louré/Parlando stroke. Watch Steven Doane's tutorial on Parlando: <http://www.youtube.com/watch?v=BWHLg2visr4>

Scales: C# Major and minors. Use Louré stroke 2-4 notes per bow

Debussy: Cello Sonata*, 1st mvt, bars 16-18

Wk 3 February 20: Martelé

Warm-ups:

Feuillard: Page 2, last three lines

One finger scale in D on A string, using Martelé stroke

One octave broken thirds in D major

Scales: D Major and minors, using Martelé stroke.

Arpeggio: D minor four octaves

Beethoven: Symphony No. 5, Third mvt trio, 1st half, bars 140 and following

Sevcik: Variations 10 and 17

Wk 4 February 27: Staccato

Warm-ups

Feuillard: No. 3, first three lines

Two octaves broken thirds in E-flat Major, 2 staccato notes per bow

Scale: E-flat Major and minors. Goal: try to play 6 notes in one bow, with staccato stroke.

Sevcik: Var 14

Locatelli: Sonata in D major, (Piatti arrangement), 1st mvt, beginning

Wk 5 March 6: Midterm review and test on all material

(March 13, I am out of town, followed by a week of spring break. Keep practicing and get ready for playing off the string!!)

Wk 6 March 27: Collé:

Watch <https://www.youtube.com/watch?v=iH9gkklIMbI&list=PLAE1ED06AB33DF65D&index=37>

Warm-ups:

Feuillard: No. 3, last three lines

Thumb position scale in E major, starting on G string

Scale: E Major and minors in rhythm combinations that add up to 12 (see sheet on Scales)

Arpeggio: E Major 4 octaves

Sevcik: Var. 1, 3, 7

Wk 7 April 3: Marcato -- Heavy and lifted!

Warm-ups:

Feuillard: No. 4, first three lines

Intro to Thumb Position, p. 11 and 12

Scale: F Major and minors. Try three tempi, metronome at 60. 1/bow, 2/bow, 3/bow. Last one use marcato stroke.

Broken 3rds: F Major

Sevcik: Var. 8

Wk 8 April 10: Spiccato

Watch: <https://www.youtube.com/watch?v=QoHOzEDvCj0>

Feuillard: No. 4, last three lines

Scale: F# Major and minors. Begin with 2 eighths in spiccato per note at quarter=60, increase to a triplet, then 4 sixteenths, keeping fingers and wrist flexible on the bow. Stay at balance point.

Sevcik: Var. 2, 6

Popper: Etude #1, first three lines

Franchomme: Etude 7

Mendelssohn: *Midsummer Night's Dream Overture and Incidental Music** (Parts, cello, No. 1 Scherzo, p. 5. letter C)

Wk 9 April 17: Sautillé

Feuillard: P. 4, first three lines

Scale: G Major and minors. Practice sautillé on open G string to get the bounce, then proceed up the scale with 8 strokes per note.

Arpeggio: G minor, 4 octaves.

Sevcik: Var 16, 17

Elgar concerto, 2nd mvt excerpt: Rehearsal No. 20, bars 2-5 (on IMSLP)

Wk 10 April 24: Ricochet

Warm-ups:

Feuillard: P. 4, next three line

Intro to Thumb Position: Country Dances, p. 14

Scale: A-flat Major and minors.

Broken Thirds – A -flat Major, 3 octaves

Sevcik: Var 25, 26

Rossini: William Tell Overture*, p. 6, letter H

Wk 11 May 1: Double-stops

Warm-ups:

Feuillard: No. 5, first 3 lines

Feuillard: p 37

Scale: A Major and minors

Arpeggio: A minor, 4 octaves

Popper: Etude 13 bars 1-8

Franchomme: Etude 12

Bach: C Major Allemande, thirds ascending scale in first half

Wk 12 May 8: Review and test of all material

SCALES

Three-finger 4 Octave Scales (tonic is in bold):

Choose one key per week

Review Major, Harmonic and Melodic Minor in your chosen key each day. Use metronome.

Vary with rhythms, number of notes to a bow (1-12 per bow), and bow strokes.

Rhythm combos in divisions of 12: 2+4+6, 1+3+8, 3+4+5, etc... Begin patterns with scale degrees 1 2 1

Major: **1**x24 1x24 **124** 124 (up on D) **123** 123 (over to A) Q**123** 123 **1233** (or 12 12 123)

Harmonic Minor: **134** 134 **124** 1x24 14 **134** 123 **123** 123 **123**

Melodic Minor: **134** 1x24 **124** x124 (up on D) **123** 123 (over to A) Q**123** 12 12 **123** (or 123 1233)

Fingerings for 3 Octave scales:

Major: **1**x24 1x24 **124** (up on D) 123 **123** (over to A) Q123 123

Harmonic Minor: **134** 134 **124** 1x24 14 **123** 123 **12**

Melodic Minor: **134** 1x24 **124** (up on D) x123 **123** (over to A) Q123 123

Further scale explorations:

Add-a-note

One-finger scales

Whole Tone scales (Feuillard #23)

Chromatics (Feuillard #14)

Octatonic scales

4-Octave Arpeggios

Use Feuillard pattern M, m, o7, V7

On IV, 2 options for M and m:

14 over 1-4 over 14 over 2 13 13 13 (Feuillard #21)

0 or 1 14 over 2 13 over 2 13 over 2 124

o7: 14 14, etc

V7: 14 13 14 12 14 12 13 12 3

On III for M and m:

14 over 1-4 over 14 13 13 123

1 14 over 2 13 over 2 13 13 13

Broken Thirds

2 possible fingering patterns for C:

#1 (easier): **0**314 3041 0314 30**4**1 0214 2041 0214 **2**314 3214 2213 2213 2213
2213 2213 **2**

#2: **0**314 3214 4 over 114 3**2**14 4 over 114 2214 4 over 114 **2**213 2213 2213 2213
2213 2213 2213 **2**

G Major:

#1: **0**314 3041 0314 30**4**1 0214 2214 2213 **2**213 2213 2213 221. Down: 3**1**22...

#2: **0**314 3214 4 over 114 3**2**14 4 over 114 2214 2214 **2**213 2213 2213 221.
Down: 3**1**22...

Starting on IV:

142 2144 over 1 142 21**4**4 over 1 143(or 2) 2144 over 1 143 **2**142 2132 2132 2132

2132 2132 2132 **2**1 **Down:** 3**1**2 2312 2312 2312 **2**312 2312 2312 24**1**2 3411 over
4412 3411 over **4**412 2411 over 4412 2412 (**1**2)

F#: **4** over 114 3214 4 over 114 3**2**14 4 over 114 2214 2214 **2**213 2213 2213 2213 2213
2213 2213 **2** **Down:** **2** 2312 2312 2312 **2**312 2312 2312 24**1**2 2412 2411 4412 3**4**11
4412 3411 4412

Three Octaves:

142 2144 over 1 142 2144 over 1143 2142 2132 2132 2132 2132 2132 **Down: 2231**
2231 2231 2231 2241 2341 1 over 4412 2411 over 4412 241 412

Double-stops: Thirds, Sixths, Octaves, Fourths, Fifths

Thirds in Major, Harm and Melodic Minor (begin with tonic on bottom)

Q – 3 for minor third

Q – 2 for major third

Major	Harmonic	Melodic	(down)
1 M	1 m	1 m	m
2 m	2 m	2 m	m
3 m	3 M	3 M	M
4 M	4 m	4 M	m
5 M	5 M	5 M	m
6 m	6 M	6 m	M
7 m	7 m	7 m	M
8 M	8 m	8 m	m

Sixths (begin with tonic on the top)

3 – 1 4 – 2 for major sixths, in thumb position: 3 – 1

2 – 1 3 – 2 4 – 3 for minor sixth, in thumb position: 2 – 1, 3 – 2

Alternates:

1 - Q minor sixth, 2 – Q major sixth

Major	Harmonic	Melodic	(down)
1 m	1 M	1 M	M
2 M	2 M	2 M	M
3 M	3 m	3 m	m
4 m	4 M	4 m	M
5 m	5 m	5 m	M

6 M	6 m	6 M	m
7 M	7M	7 M	m
8 m	8 M	8M	M

Fourths (tonic on top): 1 – 3 2 – 4

Fifths (tonic on top): 1 – 1 2 – 2 3 – 3 4 – 4, with thumb Q – Q ...

Bow Technique

On-the-string strokes:

Detaché (or Legato), Louré (or Portato/Parlando), Martelé, Staccato

Off-the-string strokes:

Collé, Marcato, Spiccato, Sautillé (or Saltando), Ricochet

Bowing Terminology, due February 6

Name: _____

Haven't you always wanted to know the difference between *portato* and *portamento*, or how to differentiate between *sautillé* and *spiccato*? Look up the following bowing terms and write in the correct definitions, if possible explaining how each one is slightly different from a related stroke. Once you know how to define each stroke, begin to look for them in all of the music that you play. Use this sheet to write down where you can find these strokes in your music.

On-the-string strokes

Detaché (or Legato):

Louré (or Portato or Parlando):

Martelé:

Staccato:

Off-the-string strokes

Collé:

Marcato:

Spiccato:

Sautillé (or Saltando):

Ricochet:

What is a synonym for Portamento?