

Cello Class for All Cellists
With Prof. Cecylia Barczyk
IIMIF 2020 - July 6

- When you first begin, enjoy feeling the resonance of the cello in the key of C.
 - Makes you aware of what to expect playing in a specific room.
- Finger/ LH articulation
 - Fingers are active, “strikes like a cobra” so you can hear it without pizz or the bow. This helps with sound projection.
- Handout:
 - Practice finger strength, independence, and distance of fingers
 - Can start by playing open A and fingering on D-string, then later adding fingering on A-string.
 - Feel how the intervals respond with each other, especially the dissonant ones.
 - Play around with different tempos, but don’t double the tempo right away. Gradually increase tempo, one metronome marking at a time.
 - Make sure to adjust your hand, arm, elbow, etc. so that you are comfortable.
 - Practice on other strings and different positions (same fingerings), keeping in mind the positioning and intervals will be different.
 - Play around with different rhythms and rhythmic groupings.
 - This is very helpful practice for playing Bach.
 - Extended positions:
 - Pg. 3 of handout
 - Slide your fingers
 - Be mindful of adjusting your elbow when needed.
 - Practice something with extensions every day.
 - Shifting:
 - Anticipate the motion of the arm and elbow. Let your elbow guide you
 - Feel free to repeat a shift a couple of times before moving on
 - Do finger slides/shifts to every position to warm up.
 - Thumb position:
 - Practice if you can put your thumb on the harmonic just out of the blue. This is an essential position to just know.
 - When getting higher on the string, don’t just press down on the string harder. The fingers can be lighter as long as the strike/finger action is energetic. No matter what position you are in, you should be able to hear the fingers by themselves
 - Right arm/hand
 - You can’t do string crossings using just the hand. There must be energy fluctuation within the upper arm, and then the hand follows.
 - The bow gets its energy from the bigger motion.

- Ševčík - violinist who published bowing exercises, and are transposed for cello.
 - Especially in Bach, each new bow needs a new impulse for clarity.
 - Play the handout mf. Once you're comfortable, experiment with different dynamics (f and p) because they are executed very differently.
 - When you are approaching the end of the bow, anticipate the next movement.
- Left thumb
 - Don't forget to release your left thumb in shifts, even with extensions.
 - Remember to not squeeze your left thumb when going between double stops.
 - Always adjust your elbow for different hand positions, and release your thumb to allow yourself to efficiently move between the different positions.
 - Scales
 - Don't always practice scales with the same fingering. Experiment with playing the same scale using different positions, shifting on different notes, etc.
 - Also practice scales in different thumb positions.
 - Explore the cello in as many ways as possible to prepare for the demands of different pieces
 - Also, practice scales starting on different notes (other than the tonic) ex: play a D major scale starting on E.