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TIPS for using this Cello-Method

1) Play every piece - or number - at least once through

2) Once a piece has no mistake, it can be crossed out
(through the number) and doesn't need to be played again.

Of course any piece can be kept to play for ever,
but it doesn't need to be played.
That means no time is wasted, the progress is faster.

3) If after playing a piece through you really dislike it, you can
cross it out (and never play it again).

Each section in the method has several pieces addressing the
same musical or technical issues.
Not every single piece need to practiced.

We learn more and faster by playing what we like and
cutting to a minimum, what we don't like.

4) At least ***one piece in each section*** *should be completed, but best two.*
The sections are (the grouping is visible):
Vol. 1: 0-3 , 4-9, 10-15, 16-21, 22-27, 28-35, 36-40, 41-48
Vol. 2: 51-56, 57-60, 61-64, 65-68, 69-74, 75-80, 81-88, 89-100

5) Here are a few numbers ***not to miss****:*
In Volume 1: 4, 6, 18, 22, 43, 48
In Volume 2: 51, 57, 87, 91, 94, 100

6) Mark favourite pieces (with a heart or sticker);
the best suggestion is having a ***separate book with all the favourites****.*

7) I recommend to start every practice during a term with
a "warm up piece" of your choice and keep it for the term.
This should be one of the favourite pieces.

I learned musically and technically most on pieces I play
anyway without mistake and by memory.

Once we know a piece very well, we can focus on tiny details,
which we discover only after we can take for granted playing the notes correctly.

How to Practice ? - Good ideas

*1) **Returning home** after the lesson, I recommend strongly to **unpack the cello** straight away, ready to play on a stand, in a corner or on the ground, bow ready next to it.*

Also the music on a stand or accessible, open on the page to start.

2) If possible I recommend playing after the lesson everything once through at home what is new or includes new information.

*We have **two mind sets**: the one is the home mind set, the old way of playing.*

The other is the teachers or lesson place set.

The way to introduce the new way of playing at home is playing everything new at home on the same day, writing information down after the lesson or record the lesson.
*- **One day later 50% is lost** and the old way creeps in.*

*3) **Starting** every **practice with a slow scale** (any), 3 or 4 beats per note.*
This scale warms us up, including sitting correctly, spike length ideal, tuned well, bow hold, bow control well, bow level and direction good, sound and intonation good.
This one scale saves us from being shocked by our first piece, which after not warming up may sound dreadful.

*4) Following should a **warm up piece** of choice, a favourite we keep for about a term.*
This piece we play until everything is predictably good, no mistake, good sound, good intonation - best also by memory.

5) Now starts our variable practice program.

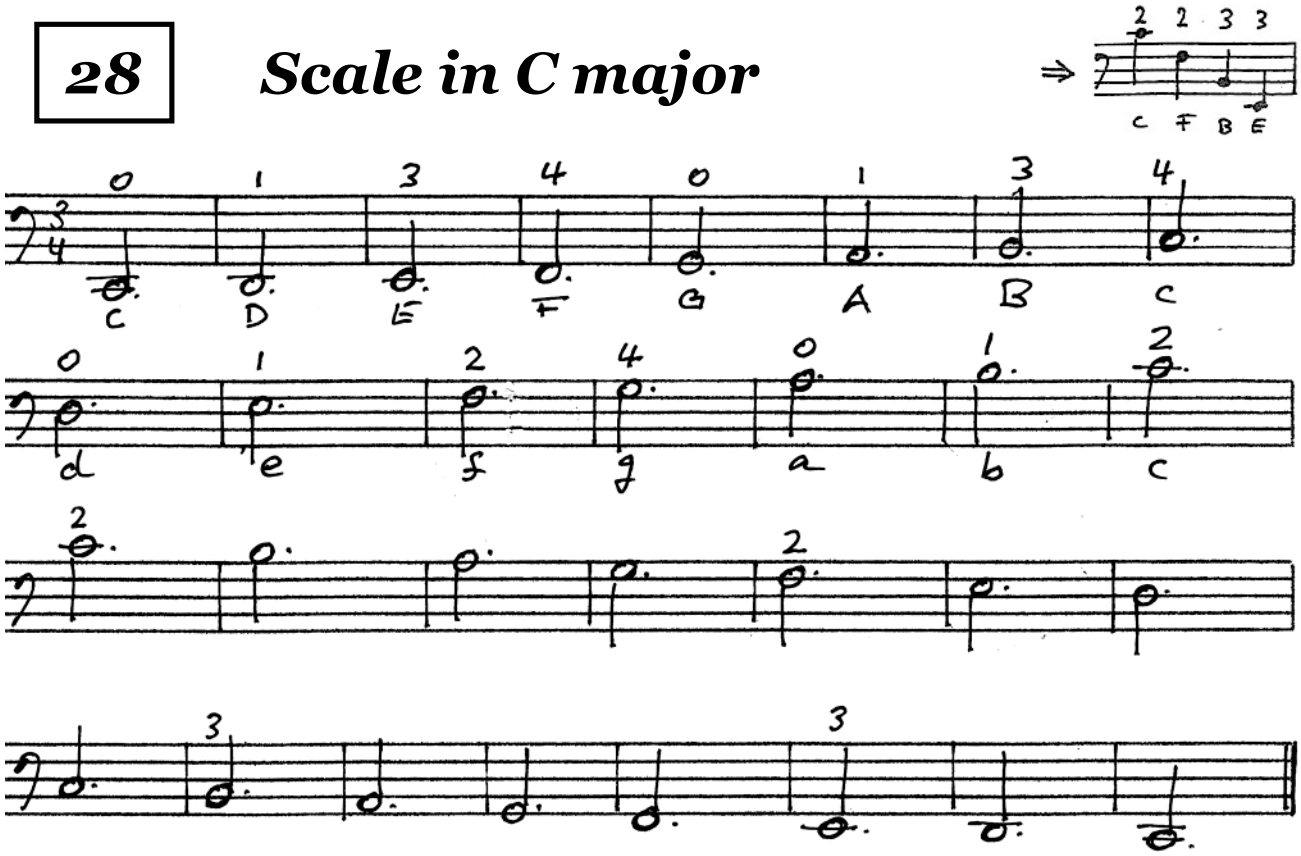
*6) I find it important that **every practice has some little goal**: after this practice I want to play this bar / this section safely or much better.*
This daily practice goal setting is great if we have very little time (because of maybe children or work pressure).
In 5 minutes we have achieved something.

*7) It is better to **slow** down the beat of a piece drastically, play **strictly in rhythm** than skipping through irregularly from one hard passage to the other.*
By slowing down the whole piece our mind learns to prepare accordingly to the flow of music. Also we can express already in a slower speed but we can't without any rhythm.

8) If it just doesn't sound right on a day, we might put the cello on the ground, walk a circle through the room and sit down again to play: it will sound differently!

9) If anything hurts - stop and take a break, mention it to the teacher.

28 Scale in C major



* ***Play the C string heavy and slow, the A string light.***
* ***Create with <u>every</u> note a rich, round sound, from soft to strong to soft.***
* ***Keep the bow on the string, never lift off.***

Accompaniment to the Scale in C major (teacher)

(c) Georg Mertens, Katoomba - email: georgcello@hotmail.com - website: www.georgcello.com

29 *Study in C major*

G.M.

29 a *Accompaniment to "Study in C major"*

(c) Georg Mertens, Katoomba - email: georgcello@hotmail.com - website: www.georgcello.com

30 Nimble Fingers

G.M.

30 a Accompaniment to "Nimble Fingers"

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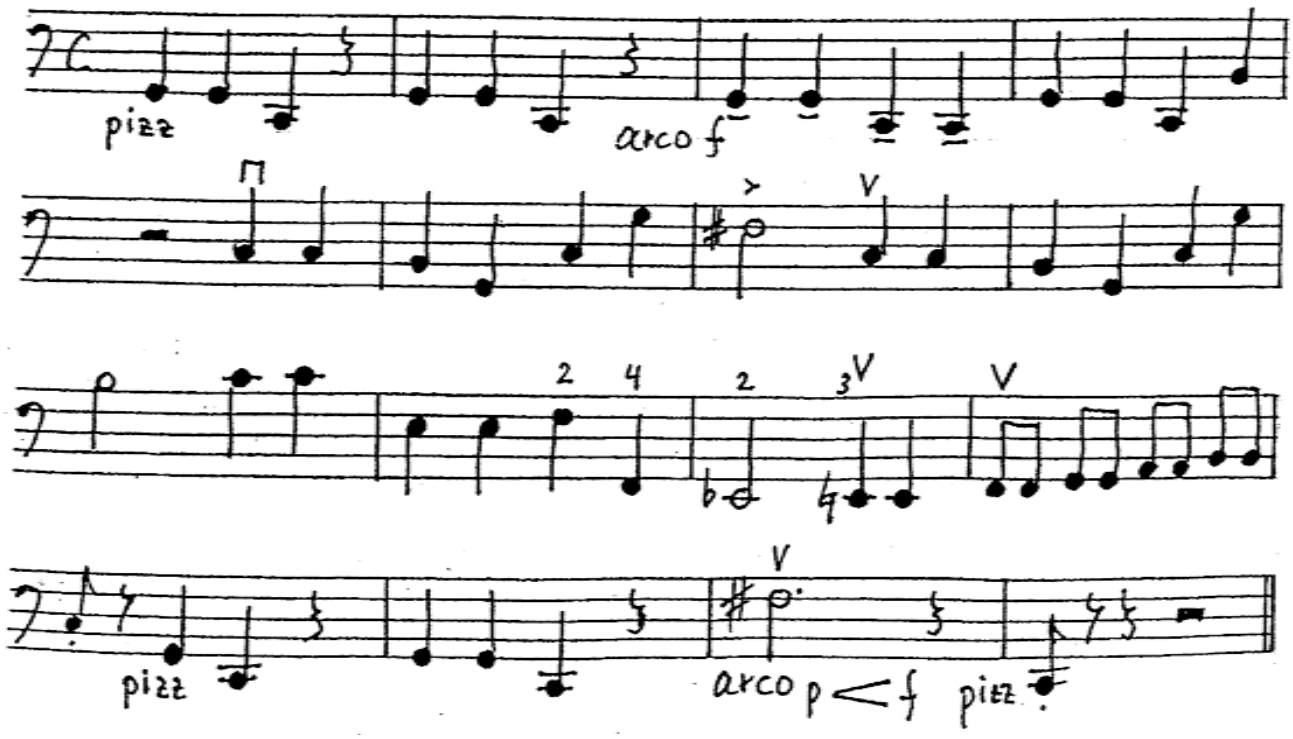
31 The Hippopotamus

slow and heavy **G.M.**



31 a Accompaniment to "Hippopotamus"

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32 *Maytime (Maienzeit)*

Neidhard von Reuenthal (1180-1240)

32 a *Accompaniment to "Maytime"* *G.M.*

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33 a Scarborough Fair

English Traditional

33 b Accompaniment to "Scarborough Fair"

Students should also play this accompaniment!
recommended are also 32 a & 34 a ***G.M.***

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34 Sakura, Sakura

Very slow *Japanese Traditional*

* *Count last line, be patient, don't rush.*

* *Last line: bar 1: ⊓ to the tip, quavers at the tip, whole bow for V.*

34 a Accompaniment to "Sakura, Sakura" G.M.

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35 Intonation Study

Listen for resonating open strings

* ***Every bar starts with a down bow:*** ⊓

G.M.

35 a Accompaniment to Intonation Study

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