

**CELLO  
STRING  
LEVEL**

**THREE**

**SCALES:  
C, G, D, A, F, Bb & Eb  
ONE OCTAVE**

CELLO LEVEL PACKET CHECK OFF LIST

STUDENT NAME \_\_\_\_\_

**LEVEL ONE**

- Scales \_\_\_\_\_ D Major #1 & 2  
 \_\_\_\_\_ G Major # 3 & 4  
 \_\_\_\_\_ C Major # 5 & 6  
 \_\_\_\_\_ #182 Surprise Symphony Theme  
 \_\_\_\_\_ # 184 Minuet –Orch. Arrangement  
 \_\_\_\_\_ #190 William Tell Overture  
 \_\_\_\_\_ #193 Minuet No.2 – Solo  
 \_\_\_\_\_ Glossary Musical Terms

**LEVEL TWO**

- SCALES \_\_\_\_\_ C Major  
 \_\_\_\_\_ G Major  
 \_\_\_\_\_ D Major  
 \_\_\_\_\_ A Major  
 \_\_\_\_\_ F major  
 \_\_\_\_\_ Bb major  
 \_\_\_\_\_ Finger Patterns Eb – A  
 \_\_\_\_\_ C Major Etude #141  
 \_\_\_\_\_ G Major Etude #142  
 \_\_\_\_\_ #145 Hunter’s Chorus  
 \_\_\_\_\_ #146 Devil’s Dream  
 \_\_\_\_\_ F major review #16 &17  
 \_\_\_\_\_ Bb review #138-139  
 \_\_\_\_\_ Terms, Keys bowing  
 \_\_\_\_\_ Solo RONDEAU – Buononcini

**LEVEL THREE**

- \_\_\_\_\_ C Major review #11 – 13  
 \_\_\_\_\_ Key of G #1- 5  
 \_\_\_\_\_ Bowing Etude – Lee  
 \_\_\_\_\_ D Major Scale # 73 & 74  
 \_\_\_\_\_ D Major Review #20  
 \_\_\_\_\_ A Major Scale #63 – 66  
 \_\_\_\_\_ F Major Scale #77 &  
 \_\_\_\_\_ Sitt Bowing etude.  
 \_\_\_\_\_ Etude in F by Dotzauer  
 \_\_\_\_\_ Bb # 5 – 8  
 \_\_\_\_\_ Bb songs: Church Bells & Meadowlands  
 \_\_\_\_\_ Eb Scale, Austrian hymn & ensemble part.  
 \_\_\_\_\_ Vibrato Exercises all 4 pages  
 SOLO \_\_\_\_\_ Allegro Moderato 2 pages

**LEVEL FOUR**

- Scales & \_\_\_\_\_ C major #101 - 103  
 Etudes \_\_\_\_\_ Dotzauer #1 in “C”  
 \_\_\_\_\_ 3<sup>RD</sup> Position Pg. 35 & 36  
 \_\_\_\_\_ 4<sup>th</sup> Position Pg. 39 & # 45  
 \_\_\_\_\_ G Major #107 – 109  
 \_\_\_\_\_ #143 G major Etude  
 \_\_\_\_\_ #192 Simple Gifts  
 \_\_\_\_\_ Dmajor #113 - 115  
 \_\_\_\_\_ #126 March in “D”  
 \_\_\_\_\_ A major #1, 2 & 121  
 \_\_\_\_\_ #24 Allegro in “A”  
 \_\_\_\_\_ F major #125 - 127  
 \_\_\_\_\_ # 13 Allegro in”F”  
 \_\_\_\_\_ Bb #1,2 & 133  
 \_\_\_\_\_ # 3 melodic exercise Allegretto  
 \_\_\_\_\_ Eb scale # 137 - 139  
 \_\_\_\_\_ # 61 & 62  
 Position \_\_\_\_\_ Second position: 3 pages  
 Studies \_\_\_\_\_ Third Position 3 pages  
 \_\_\_\_\_ Fourth Position 3 pages  
 SOLO \_\_\_\_\_ L. Mendelssohn Concerto in D  
**LEVEL FIVE**  
 SCALES \_\_\_\_\_ Cellobration Music Scales  
 \_\_\_\_\_ Second Position pg. 32- 34  
 \_\_\_\_\_ 3<sup>rd</sup> Position pg. 35 & 36  
 \_\_\_\_\_ 3<sup>rd</sup> pos. pg. 37 & 38  
 \_\_\_\_\_ 4<sup>th</sup> Position pg.39 & #45-48  
 \_\_\_\_\_ 4<sup>th</sup> Pos. #49 - 52  
 \_\_\_\_\_ # 112 Change of positions  
 \_\_\_\_\_ #154 in G  
 \_\_\_\_\_ # 114 & 115  
 \_\_\_\_\_ #6 Melodic Exercise “Allegro”  
 \_\_\_\_\_ E major Scale & #59+60  
 \_\_\_\_\_ E major #179  
 \_\_\_\_\_ # 57 in F major  
 \_\_\_\_\_ # 58 in Bb major  
 \_\_\_\_\_ Eb scale, chord, #174 & 175  
 \_\_\_\_\_ Ab Scale & #63  
 \_\_\_\_\_ 6<sup>th</sup> & 7<sup>th</sup> Position #74a & 74b  
 \_\_\_\_\_ Intro to Thumb position 3 pages  
 Solo \_\_\_\_\_ Concerto no. 4 Goltermann op 65.

# 11. C MAJOR

★ Apply the following bowings to lines 11 and 12. Also apply these bowings to lines 15, 16, 19, and 20.

a. b. c. d.

# 12. C MAJOR REVIEW

Wohlfahrt Op. 45, no. 2

# 13. WELCOME TO ALL

Schubert-Round

Moderato

★ Begin your pick-up note in the middle of the bow.

# 14. "NEW WORLD" SYMPHONY—THEME

Dvořák

Largo\*

Alt.: I IV 4 4 x 1 2 III IV 4 4 x 1 2 IV 4 4 x 1 2 IV III 2 IV III 2

★ Play this piece using vibrato.

\* Refer to page 18 for the tempo/dynamic elements.

D. C. al Fine

# KEY OF G

① Scale

Harmony

② Arpeggio

Harmony

The scale, (1) may be played with exercises 3, 4 and 5.

③ Legato

④ Legato

⑤

# HYMN

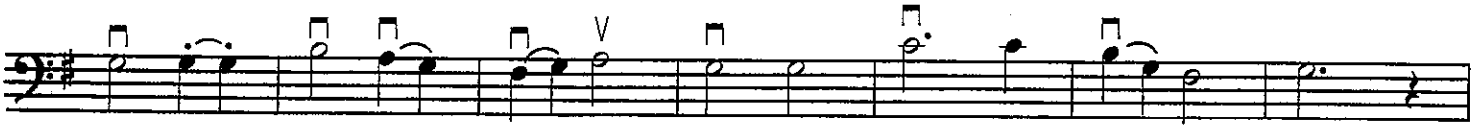
(3 part round)

LOWELL MASON

①



②

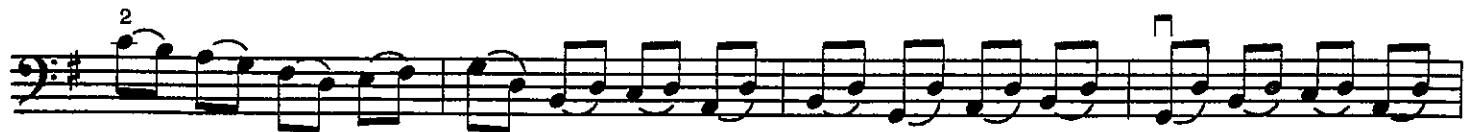


③



# BOWING ETUDE

LEE





# 71. THE MINSTREL BOY

Irish Folk Song

Moderato

★ Name the notes played in 4th position.

# 72. TECHNIC TRAINER

# 73. D MAJOR SCALE, BROKEN THIRDS AND ARPEGGIOS

# 74. JOY TO THE WORLD

Handel

Allegro moderato

### 19. D MAJOR

★ Apply the following bowings to lines 19 and 20. Also apply these bowings to lines 11, 12, 15, and 16.

a. b. c. d.

### 20. D MAJOR REVIEW

Werner Op. 12

### 21. ALL THROUGH THE NIGHT

Welsh Folk Song

Andante

★ What is the musical form of this selection? \_\_\_\_\_

### 22. A CAPITAL SHIP

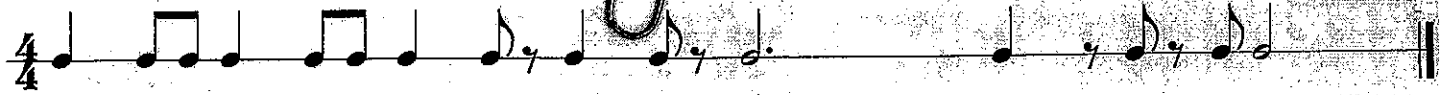
American Folk Song

Vivace\*



## Special Cello Exercise

While the violins and basses are learning a new note, draw the barlines in the music below. Then write in the counting.



## Listening Skills

Play what your teacher plays. Listen carefully.

### 62. LET'S READ "G#" (G-sharp) - Review



### 63. A MAJOR SCALE

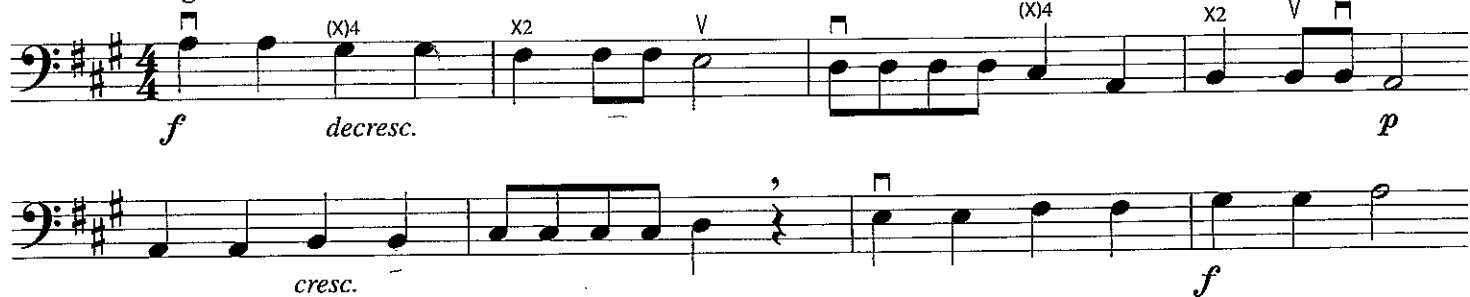


### 64. A MAJOR ARPEGGIO

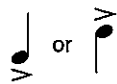


### 65. THE FIG TREE

*Allegretto*



## Accent

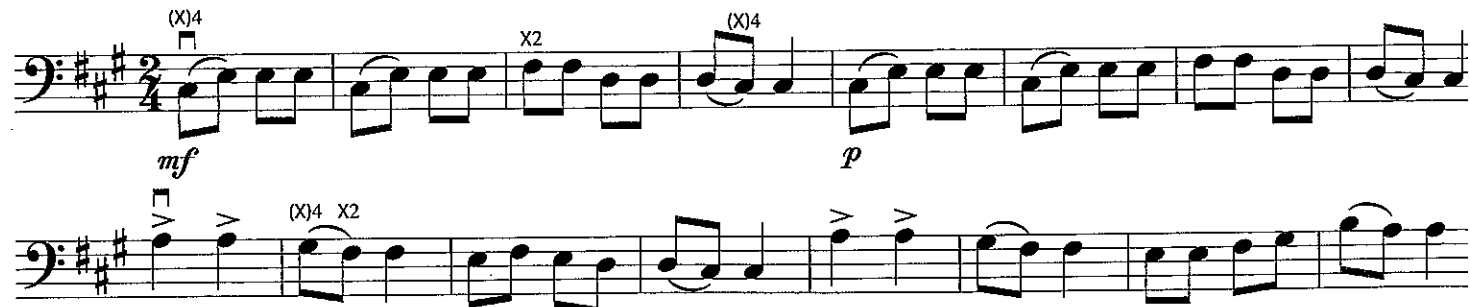


Emphasize the note. Add weight or increase the speed at the beginning of the bow stroke.

### 66. SITKA CITY

*Moderato*

Russian Folk Sc





### 75. TECHNIC TRAINER

★ Work for smooth string crossings.

### 76. BOHEMIAN FOLK SONG

Traditional

Allegro

### 77. F MAJOR SCALE, BROKEN THIRDS AND ARPEGGIOS

### 78. BARBARA ALLEN

English Folk Song

Moderato

# BOWING ETUDE

SITT

Allegro

*f*

9

17

# ETUDE

DOTZAUER

*f*

9

13

17

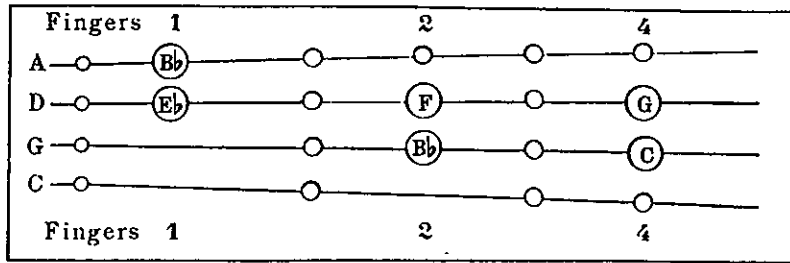
1.

2.

# LESSON 21

## Key of B $\flat$ Major

Key of B $\flat$ . B $\flat$  and E $\flat$ . See diagram for position of E $\flat$  on the D string. Review position of B $\flat$  on the G string in Lesson 7.



① 

② 

### Scale of B $\flat$

Half steps D to E $\flat$ , and A to B $\flat$ . Play also in quarter notes. Review position of B $\flat$  on the G string in Lesson 7.

⑤ 

⑥ 

⑦ 

⑧ 



*Home work:* Write the scale of B $\flat$  4 times, marking flats and half steps.

# CHURCH BELLS

(3 part round)

Musical score for "Church Bells" (3 part round). The score is written in bass clef, 4/4 time, and B-flat major. It consists of four staves. The first staff begins with a circled "1" and a square fingering symbol. The second staff begins with a circled "2" and a square fingering symbol. The third staff begins with a circled "3" and a square fingering symbol. The fourth staff concludes the piece. Fingering numbers (1, 2, 3, 4) are placed above notes throughout the score. Roman numerals III, IV, and III are placed below the staves to indicate fingerings or positions.

# MEADOWLANDS

(3 part round)

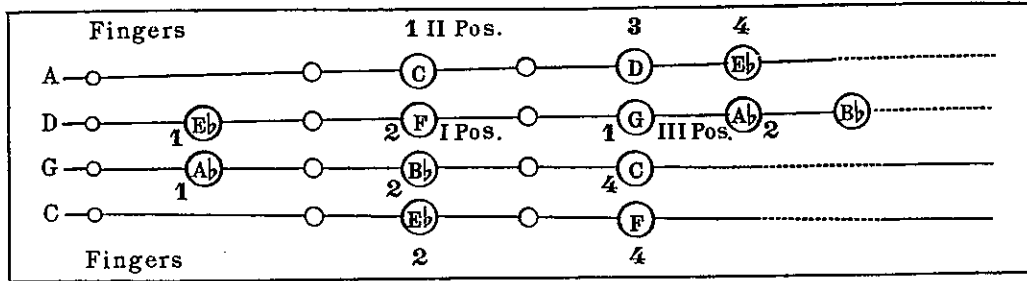
Musical score for "Meadowlands" (3 part round). The score is written in bass clef, 3/4 time, and B-flat major. It consists of three staves. The first staff begins with a circled "1" and a square fingering symbol. The second staff begins with a circled "2" and a square fingering symbol. The third staff begins with a circled "3" and a square fingering symbol. Fingering numbers (1, 2, 3, 4) are placed above notes. Roman numeral II is placed below the second staff.

# KNOWLEDGE

(3 part round)

Musical score for "Knowledge" (3 part round). The score is written in bass clef, 3/8 time, and B-flat major. It consists of three staves. The first staff begins with a circled "1" and a square fingering symbol. The second staff begins with a circled "2" and a square fingering symbol. The third staff begins with a circled "3" and a square fingering symbol. Fingering numbers (1, 2, 3, 4) are placed above notes. Roman numerals V and IV are placed below the staves.

# Key of E $\flat$ Major—name the flats



## Scale of E $\flat$ Major in two octaves

Recite the notes of all scales studied.

Use different bowings as in other scales, and play also in quarter notes.

①

Above scale not to be played with violins.

②

## Austrian Hymn

Haydn

Andante

ENSEMBLE PART

Home work: Write the E $\flat$  Major scale in two octaves, 4 times marking as before.

# VIBRATO

## DEVELOP FINGER STRENGTH

### 7. FINGER SLIDES

Use a unit (forearm/wrist/hand) motion. Place only the finger needed and slide the unit (forearm/wrist/hand) back and forth as needed for each section. All other fingers should be off the string and relaxed.

\* Be sure you have a good left hand position.

## DEVELOP CORRECT VIBRATO MOTION

### 8. MATCHBOX SHAKE

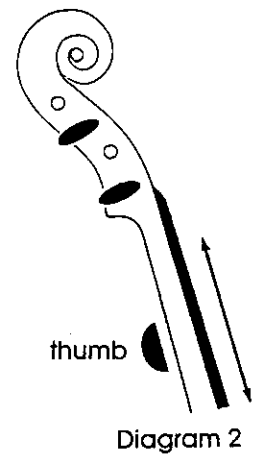
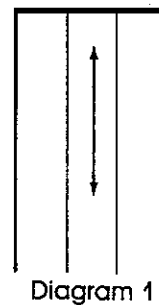
- Tape a matchbox shut (with something inside). Without your instrument, hold your left hand/arm in playing position with the matchbox between your thumb and 1st and 2nd fingers.
- Shake the matchbox up and down. Hold the matchbox as relaxed as possible (don't squeeze it). This is the basic vibrato motion.

### 9. POLISHING THE STRING

With your instrument only (no bow), play Exercises 7A through 7H using the rhythms below in both of the following positions:

- Place your 2nd finger lightly on the string. Move the unit (forearm/wrist/hand) including the 2nd finger and thumb back and forth with the vibrato motion. Slide your 2nd finger lightly on the string as if polishing the string. Do this with each finger. See diagram 1.
- Place your thumb in one place (regular playing position) against the neck. Place your 2nd finger lightly on the string and move the unit back and forth with a vibrato motion sliding your 2nd finger as you did in the previous exercise. Do not slide the thumb. See diagram 2.

RHYTHMS ↑ = move backward      ↓ = move forward



## PLAY WITH VIBRATO

### 10. TETRACHORD SCALES

Play these tetrachord scales with a smooth and relaxed vibrato on each note. Rest when your forearm, wrist, or hand gets tired.



# VIBRATO

## DEVELOP FINGER STRENGTH

### 7. FINGER SLIDES

Use a unit (forearm/wrist/hand) motion. Place only the finger needed and slide the unit (forearm/wrist/hand) back and forth as needed for each section. All other fingers should be off the string and relaxed.

★ Be sure you have a good left hand position.

## DEVELOP CORRECT VIBRATO MOTION

### 8. MATCHBOX SHAKE

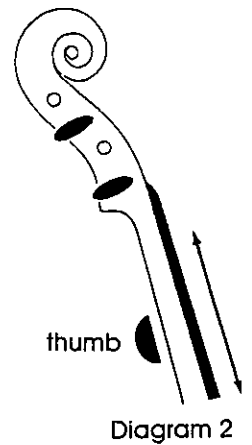
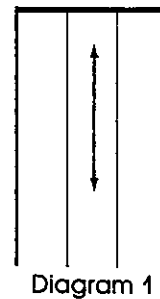
- Tape a matchbox shut (with something inside). Without your instrument, hold your left hand/arm in playing position with the matchbox between your thumb and 1st and 2nd fingers.
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RHYTHMS ↑ = move backward ↓ = move forward



## PLAY WITH VIBRATO

### 10. TETRACHORD SCALES

Play these tetrachord scales with a smooth and relaxed vibrato on each note. Rest when your forearm, wrist, or hand gets tired.

★ How many beats in a measure does  $\frac{8}{4}$  time have? \_\_\_\_\_



# VIBRATO

STRONG and RELAXED are the keywords to developing vibrato. A string player must possess strength so that he/she can play effortlessly and relaxed. The exercises on these three pages are designed to develop both the necessary finger strength and correct vibrato motion of the left hand (arm).

R E L A X  
your  
S H O U L D E R - A R M - W R I S T - T H U M B - F I N G E R S  
throughout

## RULES FOR PRACTICING VIBRATO

1. Practice only a few exercises at a time. Stop when your hand, wrist, arm or shoulder becomes tired or tight. Keep all muscles relaxed.
2. A correct slow relaxed motion is always preferred over a tight fast motion.
3. Once vibrato is introduced, it should be practiced each day.

## EXERCISES TO DEVELOP FINGER STRENGTH

### I. TRILL MOTION

- The finger used for the grace note should spring up quickly. Focus on lifting this finger from the base knuckle as quickly as possible.
- Do more repetitions with your weaker fingers.
- Practice these exercises on all strings.

1.

2.

### II. LEFT HAND PIZZICATO

- Place only the finger shown on the string – Pluck with a finger motion pulling the string to the side – do not use any wrist motion.
- Work for a good firm, loud and clear pizzicato tone.
- After the pizzicato, the plucking finger should come to rest against the next higher string.
- In Exercise 3 the open D string will sound.
- Practice these exercises on all strings.

3.

Place the finger (Lightly)    Press the finger (Firmly)    Pluck the string (Loudly)    Place the finger (Lightly)    Press the finger (Firmly)    Pluck the string (Loudly)    Place the finger (Lightly)    Press the finger (Firmly)    Pluck the string (Loudly)    Place the finger (Lightly)    Press the finger (Firmly)    Pluck the string (Loudly)



4

Place the fingers (Lightly)    Press the fingers (Firmly)    Pluck the string (Loudly)

III. FINGER SLIDES

- These finger slides are good warm-up exercises.
- Keep the finger(s) below the sliding finger down in one location.
- Keep the thumb in one location.
- Use a finger motion only. Move the sliding finger from a curved position to a straight position and back to a curved position.
- Practice these exercises on all strings.

5.

6.

7.

IV. FINGER DISPLACEMENT

- Do this exercise slowly.
- Keep your thumb in the same place throughout this exercise.
- Practice these exercises on all strings.

8.

# MINOR SCALES (Melodic)

## a minor

Ascending: I 1 2 3 4, III 1 2 3, V 1 2 3, III 1 2 3, I 1 2. Descending: III 1 2 3, V 1 2 3, III 1 2 3, I 1 2. Position markers: III, V, III, I.

## e minor

Ascending: I 1 3, III 1x2 4, II 1 3 4, IV 1 3 4, II 1 3 4, IV 1 3 4, II 1 3 4, I 1 3 4. Descending: II 1 3 4, IV 1 3 4, II 1 3 4, IV 1 3 4, II 1 3 4, IV 1 3 4, II 1 3 4, I 1 3 4. Position markers: II, IV, II, IV, II, IV, II, I.

## b minor

Ascending: I 1 4, III 1 2 4, II 1 2 4, IV 1 2 4, III 1 2 4, I 1 2 4, III 1 2 4, I 1 2 4. Descending: III 1 2 4, I 1 2 4, III 1 2 4, I 1 2 4, III 1 2 4, I 1 2 4, III 1 2 4, I 1 2 4. Position markers: I, III, II, IV, III, I, III, I.

## d minor

Ascending: I 1 2 4, IV 1 2 4, I 1 2 4, IV 1 2 4, I 1 2 4, IV 1 2 4, I 1 2 4, IV 1 2 4. Descending: IV 1 2 4, I 1 2 4, IV 1 2 4, I 1 2 4, IV 1 2 4, I 1 2 4, IV 1 2 4, I 1 2 4. Position markers: IV, I, IV, I, IV, I, IV, I.

## g minor

Ascending: I 1 2 4, IV 1 2 4, I 1 2 4, IV 1 2 4, I 1 2 4, IV 1 2 4, I 1 2 4, IV 1 2 4. Descending: IV 1 2 4, I 1 2 4, IV 1 2 4, I 1 2 4, IV 1 2 4, I 1 2 4, IV 1 2 4, I 1 2 4. Position markers: IV, I, IV, I, IV, I, IV, I.

## c minor

Ascending: I 1 2 4, IV 1 2 4, I 1 2 4, IV 1 2 4, I 1 2 4, IV 1 2 4, I 1 2 4, IV 1 2 4. Descending: IV 1 2 4, I 1 2 4, IV 1 2 4, I 1 2 4, IV 1 2 4, I 1 2 4, IV 1 2 4, I 1 2 4. Position markers: IV, I, IV, I, IV, I, IV, I.

# CHROMATIC SCALES

## G CHROMATIC

Ascending: 0 1 2 3, II 1 2 3, 0 1 2 3, II 1 2 3, 0 1 2 3, II 1 2 3, 0 1 2 3, IV 1 2 3, 4. Descending: IV 1 2 3, 4, II 1 2 3, 0 1 2 3, II 1 2 3, 0 1 2 3, II 1 2 3, 0 1 2 3, I 0 3 2 1, 3 2 1 0. Position markers: II, II, II, IV, II, II, II, I.

## C CHROMATIC

Ascending: 0 1 2 3, II 1 2 3, 0 1 2 3, II 1 2 3, 0 1 2 3, II 1 2 3, 0 1 2 3, IV 1 2 3, 4. Descending: IV 1 2 3, 4, II 1 2 3, 0 1 2 3, II 1 2 3, 0 1 2 3, II 1 2 3, 0 1 2 3, I 0 3 2 1, 3 2 1 0. Position markers: II, II, II, IV, II, II, II, I.

139 Theme  
Rapid

Paul Hindemith  
String Trio (1924)

140 Study (shortened)  
Andante  
G string

E string F. Fiorillo

Here may be mentioned the well-known study by Kreutzer (No. 12), which contains triads over three octaves up to the 8<sup>th</sup> position.

141 Scales and triads over three octaves up to the 8<sup>th</sup> position

B flat major, B flat minor, B major, B minor; these should be played starting in the 2<sup>nd</sup> position with the corresponding fingering with which A major was played from the 1<sup>st</sup> to the 7<sup>th</sup> position in No. 129. For C major, C minor, C sharp major, C sharp minor the fingering of B flat major (No. 129b) should be used.

142 Changes of position up to an octave (To be practised on all strings)

b) up to the 9<sup>th</sup> and 10<sup>th</sup> positions

143 9<sup>th</sup> position. From the Romance in F major for violin and orchestra

L. van Beethoven

# Forlane

Vivace  $\text{♩} = 56$

The musical score for the 'Forlane' piece, marked 'Vivace' with a tempo of 56 quarter notes per minute. It is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The score consists of eight staves of music. The first staff begins with a dynamic marking of *mf-p*. The music features various rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several trills and grace notes throughout. The score includes dynamic markings such as *dim.*, *f*, and *p*. The piece concludes with a double bar line and a repeat sign. The final dynamic marking is *dim. e poco ritard*.

# Allegro Moderato

Allegro moderato  $\text{♩} = 88$   
7

The musical score for the 'Allegro Moderato' section, marked 'Allegro moderato' with a tempo of 88 quarter notes per minute. It is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The score consists of one staff of music. The piece begins with a dynamic marking of *mf*. The music features a mix of eighth and sixteenth notes, with some beaming. There are trills and grace notes present. The score concludes with a double bar line and a repeat sign.

The musical score consists of ten staves of bass clef notation. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The piece concludes with the instruction "poco ritard".

*mf*

II-----

*poco ritard*

