

## **Article and Research by CORA PHILLIPS**

*Highly recommended by johnstone-music !!!*

### **Useful books / Websites / Video for CELLISTS**

*I compiled this a while back and I decided to post because a lot of these books are very useful not just for cellists, but all string players. There are others that I will add periodically and information on how to obtain out of print items (mainly websites that you can visit).*

*I truly believe that this information should be shared and not hoarded, music is an entity that all can appreciate and it brings joy to many. Enjoy, and feel free to add.*

## **Cello Pedagogy books**

**Alexanian, Diran. *Traite Theorique et Pratique du Violoncello*. Paris: Edition Salabert, 1980**

-A book of daily exercises that offers an introduction into the parts of the instrument, and pictures that diagram the correct placement of fingers and body. Detailed instructions are given in both English and French. Preface by Pablo Casals.

**Blum, David. *Casals and the Art of Interpretation*. New York: Holmes & Meier Publishers, 1977**

-In this book Casals explains, and demonstrates, the ideas and fundamentals interpretation. He (Casals) commences the book with a quote that prepares the reader for the type of information they are about to receive. "I will say only elemental things, nothing complicated- as everything ought to be, beginning with life. But you must know that the simplest things are the ones that count." Also included are music excerpts (both cello and orchestral pieces), technical issues, and pictures of Casals in the moment.

**Bunting, Christopher. *Essay on the Craft of 'Cello Playing, Prelude, Bowing, Coordination*. New York, New York: Cambridge University Press, 1982**

-Bunting begins this book with a note to the reader to read the Prelude to the book. In it Bunting delves into the elements of psychology ( both mental, and somatic) that teachers must be aware of in order to best serve all types of students. Later the author sets out to cover some of the many aspects of the bow arm, and supplements his theories with exercises that will help develop the elements introduced.

**Bunting, Christopher. *Essay on the Craft of Cello Playing, The Left Hand.* New York, New York: Cambridge University Press, 1982**

-In this volume Bunting discusses the key elements of kinetic touch, and finger independence and sets out to organize through "Phases" the relationships between these two elements into the varying techniques in the left hand. As with the previous book on the bow arm, Bunting introduces the ideas in an organized manner and uses exercises to help cement the elements in to the student.

**Eisenberg, Maurice. *Cello Playing of Today.* London: The Strad, 1957**

-Eisenberg organizes this book with exercises, pictures and verbal explanation into the fundamentals, and core elements of cello playing and interpretation. He dedicates considerable space in his book to the many elements spending over two chapters on thumb position and thumb independence. He also goes into vibrato, and tone color and how they influence interpretation.

**Horsfall, Jean. *Teaching cello to Groups.* London: Oxford University Press, 1974**

-An informative guide to the teaching of young cello students in a group setting. Horsfall articulates that to be successful as a teacher, esp. one in a group of students it is necessary to be prepared with tools, goals, and knowledge in order to have success. Some details in technique that are explored are vibrato, hand positions, tenor clef, extensions, body position, and hand position. There are some ideas that might be taken as "old school," but it is an interesting guide to a very certain situation for all teachers at some point.

**Mantel, Gerhard. *Cello Technique, Principles & Forms of Movement*. Bloomington and Indianapolis: Indiana Press University, 1975**

-A very mathematical approach to analyzing the building blocks of technique.

**Pais, Aldo. *La Tecnica Dell 'Arco per violoncello*. The Technique of the Bow for Violoncello. Milano: Edizioni Curci, 1977**

-A resource that encompasses a plethora of bowing exercises that are written out in the author's own hand writing. Gives an in depth explanation, and definition into some of the more obscure bowing techniques and insights into the sound production of the bowings. Explanations are written in both Italian, and English.

**Pleeth, Willam. *Cello*. New York: Schirmer Books, 1982**

-Willam Pleeth briefly discusses his ideas on pedagogy from the beginner through to the advanced performer. Not only does he discuss proper set-up, good practice habits, an literature he also takes time to address the relationships between parent, student, and teacher and how they can work together in order to achieve the maximum return in the student.

**Sazer, Victor. *New Directions in Cello Playing, How to make cello playing easier and play without pain.* Los Angeles, CA: OfNote, 1995**

-Explores a detailed view into the physical set-up of the modern cellists with a goal towards finding the necessary playing positions without the creation of tension and unnatural movement.

**Smith, G. Jean. *Cellist's Guide to the Core Technique.* St. Louis: American String Teachers Association, 1974**

-An excellent work book that references many etude books, daily exercises, and pieces in order to fully convey the scope of cello technique and offer instruction to it. Divides attention mainly between left hand and right hand technique.

**Stanfield, Milly B. *The Intermediate Cellist.* London: Oxford University Press, 1973**

-In this book, Stanfield addresses some of the general problems of cello playing (vibrato, extensions, finger placement etc.) and facilitates an informative explanation into setting things straight. She also deals with pizzicato, tone production, and the adult cello beginner. There is also a foreword by Maurice Eisenberg, the teacher to whom the author has received her inspiration from and also whose ideas are present in this book.

**Young, Phyllis. *Playing the String Game, Strategies for teaching Cello and Strings*. Austin and London: University of Texas Press, 1978**

-A collection of exercises the author (Young) has expanded into games that can be used with beginners, intermediate and even advanced cellists. Ms. Young classifies her exercises into four main sections that address the left hand, posture, bow arm, and vibrato technique. She also covers areas that go over nurture, confidence, tension, tone and other aspects that are not always paid enough attention to in teaching beginners. Also contains a great forward, and explanation to teachers about the game and how to best execute the learning process.

## **Cello (String) Pedagogy videos**

### **Kroll, Nathan, Hammid, Alexander. Casals Master Class Series.**

-Master class led by cellist Pablo Casals featuring Boccherini, cello concerto in Bflat Major first movement.

### **Cole, Orlando, Harrell, Lynn. Exploring the Bow-Arm, vol.1 Basic principles and the Correction of Common Faults and Tensions.**

-The basics in bow arm function and common misinterpretations are illustrated in this volume.

### **Cole, Orlando, Harrell, Lynn. Exploring the Bow-Arm, vol 2. Analysis and Demonstration of Sevcik's variation Opus 3 and a Guided Tour in Acquiring Advanced Bow Technique.**

-This volume further delves into the technique of the bow are by exploring exercises that free up tension and help classify different textures, and colors.

### **Delacroix, Andre, Gokcen, Selma. William Pleeth a Life in Music.**

-Master class with renowned cello teacher and performer William Pleeth. In this installment out of eight, Pleeth focuses on the piece by Tchaikovsky, Variations on a Rococo Theme.

### **Lucktenburg, Jerrie. The Joy of Shifting and Double Stops.**

-Violin teacher Jerrie Lucktenburg explores in detail the elements that one must master in shifting and playing double stops.

## **Cello Etude, Daily exercises, and Method books**

**Szilvay, Csaba. Cello ABC, Colour Strings. Espoo, Finland: Fazer Music INC., 1992 (LT)**

-A method that begins teaching children cello by relating the different strings to colors, characteristics (A-string, female, D- string male, G-string bear, C-string , elephant), and by relating shaping tools to road signs and other creative ideas.

**Cossman, Bernhard. Studies for developing agility, strength of fingers and purity of intonation. New York, New York: International Music Company.**

-A great technique method in strengthening the left hand. Exercises are broken down into 1. trill studies, 2. arpeggio studies, 3. scale studies, and 4. studies of the thumb.

**Feuillard, Louis R. Daily Exercises for Violoncello. New York, New York: Schott, 1919**

-Exercises are divided into five parts, 1. Exercises in the neck position, 2. Whole compass of the cello, 3. thumb position, 4. Double stopping, 5. Bowing exercises.

**Flesch, Carl, arr. . Boettcher, Wolfgang. Scale system for Violoncello. New York, New York: Carl Fischer, 1988**

-Contains scale exercises in all the major and minor keys for study on the cello.

**Gout, Alan, Legg, Pat. Learning the Tenor Clef, Progressive Studies and Pieces for Cellists. London, England: Faber Music, 1999**

- This book combines the elements of scales, and exercises that culminate on a piece in the practiced key. The authors then use the student's knowledge of bass clef and pair along side the tenor clef so the student is made to convert from one clef to another instead of just remaining in the tenor clef for the duration of the piece, exercise and scale. Comes complete with a piano score.

**Jensen, Hans Jørgen. The Ivan Galamian Scale System for Violoncello. ECSPublishing, 1966**

- Scales for cello based on the violin pedagogue Ivan Galamian. Preface contains useful information on bowing approaches for exercises and actually contains an insert on the possible bowing patterns.

**Mooney, Rick. Thumb Position for Cello, Book 1. Miami, Florida: Summy-Birchard Inc, 1998.**

- Mooney divides this book into sections based on the half step, whole step relationship between the fingers in thumb position. In each section he introduces the finger pattern that is to be focused on and then proceeds on with exercises, and commences with songs that can be played within the hand position. Utilizes mainly upper strings but does get down to the G-string later in the book. No C-string.

**Mooney, Rick. Thumb Position for Cello, Thumbs of Steel Book 2. Miami, Florida: Summy-Birchard Inc, 2000.**

- In book 2 Mooney tackles the movable thumb, the extension, thumb base on the G-string and thumb on a held note (not harmonic). Same idea of exercises, that lead up to songs in order to facilitate practice and comfort. Is proceeded with a note to the student from the author.

**Tortelier, Paul. How I Play, How I Teach (Fourth Edition). London, England: Chester Music, 1988**

-A resource that addresses certain aspects of sound cello playing, misconceptions and exercises to further strengthen and develop. Filled with pictures of correct and incorrect demonstrations to further facilitate the understanding of a particular technical element.

**Wiłkomirski, Kazimierz. Exercises for the left hand for Violoncello. Kraków, Poland: Polskie Wydawnictwo Muzyczne, 1994**

-Method book is organized into three sections, 1. Exercises for developing strength and agility and independence of fingers. 2. Position-changing and intonation. 3. Exercises using the thumb.

# **Cello Pedagogy web pages**

## **American String Teachers Association.**

[www.astaweb.com](http://www.astaweb.com)

-a site that contains information on jobs, furthering education, competitions and more.

## **Barrett, Constance E. Dr. Constance E. Barrett Website.**

[www.kanicello.com](http://www.kanicello.com)

-An informative website on different techniques, genres, educational clinics on playing the cello. Dr. Barrett also introduces relative instruments to the cello, and unrelated folk instruments.

## **Bow holds for Young Cellists.**

[www.users.globalnet.com.uk/~leonid/cello\\_bowhold.htm](http://www.users.globalnet.com.uk/~leonid/cello_bowhold.htm)

-A page that offers insight to the bow hold for beginners. Very colorful and imaginative exercises.

## **Cello Handbook.**

[www.cellohandbook.com](http://www.cellohandbook.com)

-Page contains samples from the Cello Handbook, which addresses the importance of theory, meter, modulation and other aspects. Also has a link to a cello repertoire list and information on how to order the book.

### **Cello Heaven.**

[www.celloheaven.com](http://www.celloheaven.com)

-Site that is a forum for cellists to congregate to discuss items such as, career choices, instrument maintenance, pedagogy, etc.

### **Michel, John. Internet Cello Society.**

[www.cello.org/index/cfm?fuseaction=Home](http://www.cello.org/index/cfm?fuseaction=Home)

-This website contains a multitude of articles, and interviews all on the topic of cello, teaching, and cellists both past and present. Also has a forum that covers topics ranging from technical issues, career information, pedagogy elements etc.

### **Perieira, David. Violoncello.biz.**

[www.members.iinet.net.au/~carlvinevlc/index.html](http://www.members.iinet.net.au/~carlvinevlc/index.html)

-On this page cellist David Perieira lists some helpful information extract from some of his books on cello pedagogy.

### **Ringel, Beth C. The Cello Side.**

[www.geocities.com/brcello/index.htm](http://www.geocities.com/brcello/index.htm)

(3-26-05)

-Cellist Beth Ringel builds her website with advice on playing the cello, and other inspirational quotes, and literature.

## **String Pedagogy Reference.**

[www.stringteaching.com/mainmenu.htm](http://www.stringteaching.com/mainmenu.htm)

-In this website exercises are introduced in six main groups, and divided into upper and lower strings. The main groups are then broken down into smaller sub-groups that lead the student into exercises that approach a particular aspect of the technique.

## **The Strad.**

[www.thestrاد.com](http://www.thestrاد.com)

-Site contains information on competitions, school programs, articles from the magazine and opportunities to purchase cds, videos, and other pedagogy materials.

## **Wakelkamp, Frank. Classical Music.**

[www.frank.wakelkamp.com](http://www.frank.wakelkamp.com)

-Site on cellist Frank Wakelkamp, contains information on his career and upcoming chamber performances, ideas on teaching, and his background. Available in four languages

## **Wasielewski, Wihelm Joseph von. The Violoncello and its History. [www.cello.org/heaven/wasiel/waisel.htm](http://www.cello.org/heaven/wasiel/waisel.htm)**

-A very useful page that covers the violoncello and its past relatives (gamba etc.), and performance practice techniques of the 18th and 19th century divided by the three major European countries of that time (France, England, and Italy).

## **Cello Bios w/info**

**De'ak, Steven.** *David Popper.* Neptune City, NJ: Paganiniana Publications, Inc, 1980

-A bio about Popper his unfortunate beginnings and his phenomenal music career as a virtuoso, composer, and pedagogue.

**Itzkoff, Seymour W.** *Emanuel Feuermann, Virtuoso a biography.* University, Alabama: The University of Alabama Press, 1979

-the life and trials of Emanuel Feuermann and his family. In the appendix I Feuermann offers some very useful notes on interpretation, thoughts on talent and general technique issues.

**Markevitch, Dimitry.** *Cello Story.* Princeton, New Jersey: Summy-Birchard Music, 1984

-A collection of brief bios of some of the most influential cellists in history. Also the lists summarize influential and important literature, and discuss the instrument and its history.

**Wilson, Elizabeth.** *Jacqueline Du Pre, Her Life, Her Music, Her Legend.* New York: Arcade Publishing Inc., 1998

-Biography on legendary cellist Jacqueline Du Pre. Contains insights on her simple beginnings, enormous talent and equally enormous career.

## **General String/Instrument Pedagogy sources**

**Goodkin, Doug.** *Play, Sing, & Dance, an Introduction to Orff Schulwerk.* Miami, Florida. Schott Music Corporation 2002

-An introduction into the fundamentals of the Carl Orff Schulwerk. In the book the author focuses on the importance of children's games, and songs and how when integrated with movement and different instrumentations and rhythms children can be taught at an early age complex musical elements.

**Hurley, C. Gregory.** *ASTA String Syllabus Volume One (Edition 2003).* Fairfax, Virginia: American String Teachers Association with National School Orchestra Association, 2003

-This syllabus organizes playing levels by technical abilities and creates a comprehensive guide for etudes, and repertoire on each level for each of the string instruments.

**Mills, Elizabeth, Murphy, Sr. Therese Cecile.** *The Suzuki Concept: An Introduction to a Successful Method for Early Music Education.* Berkeley, CA: Diablo Press 1973

-A collection of articles by leading string specialists on specific areas within the pedagogy of Suzuki for teachers and parents. Interesting article by Margaret Rowell to violinists set with the important task of teaching cellists.

**Orff, Carl, Gunid, Keetman.** *Orff-Schulwerk Music For Children, I Pentatonic.* England: Schott Music Corporation 1950

-A compellation of children's nursery rhymes, rhythmic and melodic exercises, instrumental pieces instructions of approaches and pictures of instruments. This guide gives the teacher different options of lesson plans to help tailor the music to the class.

**Young, Phyllis.** *The String Play.* Austin, Texas: University of Texas Press 1986

-A collection of exercises intended for integrated string classes that facilitate specific aspects of technique, and interpretation. The exercises are presented as mini scenes in which the teacher wishes to engage to students in an aspect that is outwardly approached on some aspect in daily life, but inwardly it relates back to instrument technique, interpretation, and to a certain degree muscle memory.

# Performance Practice

**Hochreither, Karl.** *Performance Practice of the Instrumental-Vocal Works of Johann Sebastian Bach.* Lanham, Maryland: Scarecrow Press, INC. 1983

-A thorough resource on the different elements of performance practice as related to works of Bach. Ornamentation, voicing, modern instruments and how they contrast with historical instruments, and tempi are just a few of the many topics this book goes into.

**Little, Meredith, Jenne, Natalie.** *Dance and the Music of J.S. Bach.* Bloomington, Indiana: Indiana University Press 1991

-Discusses and illustrates the aspects, and characteristics of dance on the music of J.S. Bach. Defines the dances by origins, meter, and gesture. Focuses primarily on French Courtly Dance.

**Mellers, Wilfrid.** *Bach and the Dance of God.* London, England: Faber and Faber Limited 1980

-In the section labeled "Voice and Body: Bach's Solo Cello Suites as an Apotheosis of the Dance" the author explores the religious and dance elements in each of the Bach cello suites and also goes into a brief analysis of the main points of each.

## **Relaxation, & Concentration Resources**

**Levey, Joel, Levey, Michelle.** *The Fine Arts of Relaxation, Concentration & Meditation, Ancient Skills for Modern Minds.* Somerville, Massachusetts: Wisdom Publications, 1987  
-In this book the authors use different exercises to practice mental strength and focus. The four areas that are addressed are, Relaxation, Concentration, Meditation, and Strategies for Mental Fitness. In the Appendix there are suggestions for further readings.

**Macdonald, Glynn.** *The complete Illustrated Guide to Alexander Technique, A Practical Program for Health, Poise, and Fitness.* Shaftesbury, Dorset: Element Books Limited, 1998  
-A comprehensive guide to the main points of Alexander Technique and how it relates to performing artists, athletes, and every day life. Filled with pictures that illustrate correct poises, incorrect poises, and basic anatomy. In the appendix are lists of further resources, a glossary of terms and schools/institutions that have a focus on the technique and contact information.



## VISIT!

***johnstone-music*** is a most interesting and very active web page of the British born, now Spanish-based composer, arranger and cellist DAVID JOHNSTONE – a Web page very highly regarded by English-speaking musicians of many nations.

- Almost everything is also offered in Spanish -

**What can the web page [www.johnstone-music.com](http://www.johnstone-music.com) offer you?**

**FREE downloads of many original and interesting compositions** – these scores, not commercially published, include pieces for bowed string instruments (violin, viola, cello and double bass), woodwind (flute, oboe, clarinet, bassoon), brass, piano and accordion. Chamber music is well represented, and not just by duos, trios or quartets, but also for larger groupings right up to pieces for string orchestra (suitable in scope both for youth orchestras and professionals).

**FREE downloads of transcriptions for Cellists** (classical and popular music) with solos, and pieces for ensembles of varying sizes from duos up to orchestras of cellists. A substantial section ...

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**FREE downloads of ARTICLES** – in two main sections; one of general musical themes, and the other relating specifically to matters of the Violoncello – written by a wide range of professional musicians.

**Biographies, performances, audio extracts (some 50 or so), images, links, recordings, chamber music formations, current projects, composition list, sales of CDs and published sheet music etc.** –

**Interactive sections: Diary, News, Contact, Suggestions, a quick survey, comments etc.** Leave your opinions, and receive free publicity of any performance of a work or arrangement of David Johnstone, with links to your web page (or that of the organizers), if desired.

**Enjoy the music !**

**[www.johnstone-music.com](http://www.johnstone-music.com)**