

Sound / Tone Development

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Before practicing the following, the student must be familiar with the preceding Open Strings/Rhythm Drills section. Experiment with the five variables of tone production: weight, speed, point of contact, tilt, and angle to the string. The goal is a relaxed but alert arm, that produces a strong, projecting tone. Practice the following on other strings. Advancing players: 1. Try also holding the bow with only the thumb, index, and 4th finger. Notice the difference. 2. Try also holding the bow backwards, at the tip. Notice the weight difference. Don't overdo!

Son filé ("spun sound")

ff ————— pp ————— ff ————— pp (subito)

pp ————— ff (subito) ————— ff ————— pp ————— pp ————— ff

ff ————— pp ————— ff ————— pp ————— pp ————— ff ————— pp ————— ff

Alive 1st Finger

f p f p p f p f f p f p p f p f

f p f p f p f p p f p f p f p f f p f p f p f p f

Ghost Bowing

The following is a silent exercise. The bow must be drawn very slowly and steadily, 1 inch (2.5 cm) ABOVE the string. The goal is complete control of the bow's speed, elevation from the string, and (non-)point of contact. Notice the time signature.

silent

The 'Russian Sound Builder'

Play as closely to the bridge as possible, as loudly as possible, and as slowly as possible. Relax from the shoulder. Keep constant the bow's speed, volume, and point of contact. Notice the time signature.

Musical notation for 'The Russian Sound Builder' in bass clef, 16/4 time signature. It consists of two measures of a single note with a fermata, marked *ffff*. Above the first measure is a square symbol (□) and above the second is an inverted triangle symbol (▽).

The Grasshopper

Short strokes (1 inch; 2.5 cm), using mainly fingers and wrist. Up-bow at the Frog, Down-bow at the Tip. Always *ff*. Practice also on scales. Do not allow the bow to splash and bounce on the string at the tip - control it.

Musical notation for 'The Grasshopper' in bass clef, 4/4 time signature. The first line shows four measures of a quarter note followed by a quarter rest, alternating between 'at Frog' (marked with an inverted triangle ▽) and 'at Tip' (marked with a square □). The second line shows eight measures of a quarter note followed by a quarter rest, alternating between 'at Frog' and 'at Tip'. All notes are marked *ff*.

Bouncing Ball

Landing on the string loudly, relaxed from shoulder to wrist, describing circles in the air, bouncing off the string.

Musical notation for 'Bouncing Ball' in bass clef, 4/4 time signature. It features a series of chords and rests. Above the first four measures are circles with arrows indicating circular motion. Above the last four measures are arrows indicating up-bow (↑) and down-bow (↓) strokes. The piece is marked *ffff*.

Double the Bow

Musical notation for 'Double the Bow' in bass clef, 4/4 time signature. The first line shows a continuous sixteenth-note pattern marked *ff sempre*. The second line shows a sequence of notes with various bowing techniques indicated by square (□) and inverted triangle (▽) symbols.

Retakes / Bow Lifts (all □ or all ▽)

Musical notation for 'Retakes / Bow Lifts' in bass clef, 4/4 time signature. It consists of three measures of quarter notes with various bowing techniques indicated by square (□) and inverted triangle (▽) symbols. The piece is marked *ff*.

Wrist Exercise

molto accelerando (Largo - Allegro) *molto ritardando (Allegro - Largo)*

Voicing

p p f p p p f p p p f p

Biting Accents (1st finger must be very "alive")

fp fp same on V fp fp fp fp fp fp

Missing fingers (lift selected fingers off the bow stick; feel the difference)

lift 1st finger lift 2nd finger lift 3rd finger lift 4th finger lift the thumb

f (4th finger behind frog)

Role of the wrist and fingers in changing strings (use mostly finger motion - Collé)

at Frog

f

Right elbow stays in neutral position

Silent bow placement (PoB = Point of Balance) Challenge: close your eyes!!!

Frog PoB Frog Middle Frog Tip Middle Tip

stay silent!!!

The Seven Levels (Planes) of the Bow

Musical notation in bass clef, 4/4 time. It consists of seven measures, each labeled with a number from 1 to 7. Measure 1 starts with a forte (f) dynamic and a fermata. Measures 2-4 show a sequence of notes moving up the staff. Measures 5-7 show notes moving down the staff, ending with a fermata.

Play the following at the Frog, PoB, Middle, and close to the Tip:

Three staves of musical notation in bass clef, 4/4 time. The first staff starts with a forte (f) dynamic and contains a sequence of eighth notes. The second staff contains a sequence of eighth notes with some slurs. The third staff contains a sequence of eighth notes with slurs and accents, ending with a fermata.

Balancing Double Stops

Two staves of musical notation in bass clef, 4/4 time. The first staff starts with a forte (f) dynamic and contains double stops (two notes played together) with various rhythmic patterns and slurs. The second staff continues with similar double stop exercises, including slurs and accents.

Bow Tilt

B = tilt toward Bridge; F = tilt towards Fingerboard. First measure is silent. Notice the role of the fingers and thumb.

Musical notation in bass clef, 4/4 time. The first measure is silent, indicated by an 'x' on the staff. The following measures show notes with 'B' or 'F' above them, indicating the bow tilt direction. The exercise is divided into two sections by double bar lines.

Bow Angle

B = push wrist toward Bridge; F = pull wrist towards Fingerboard. This is a silent exercise. Notice the role of the arm.

Musical notation in bass clef, 4/4 time. The exercise is silent, indicated by circled 'x' marks on the staff. Notes are marked with 'B' or 'F' above them. The exercise is divided into two sections by double bar lines. The final measure is marked 'play normally'.

Bow Speed / Sounding Point

F = fast bow; S = slow bow. Keep the same dynamic, changing the Sounding Point.

Musical notation in bass clef, 4/4 time. The exercise consists of slurs over notes, with 'F' or 'S' above them indicating fast or slow bowing. The exercise is divided into five sections by double bar lines, ending with a fermata.

Add-A-Beat every four notes (Practice with the metronome ♩ = 60. Slower is better...)

f sempre *etc., etc.*

write
your
own
exercises