

Chapter 1 : Thumb position - Wikipedia

Thumb Position For Cello, Book 2 sheet music - Cello sheet music by Rick Mooney: Alfred Music. Shop the World's Largest Sheet Music Selection today at Sheet Music Plus.

To play passages in this register, the player shifts his hand out from behind the neck and flattens it out, using the side of the thumb to press down the string. When playing in thumb position, the use of the fourth finger is replaced by the third finger, as the fourth finger becomes too short to produce a reliable tone. Bass instruction books often teach thumb position by having the player place the left-hand thumb on the high G note on the third leger line in bass clef notation, so that the 1st, 2nd, and 3rd finger can then play the Ab, A, and Bb. Once in this position, other notes can be accessed with slight modifications; the B or C above the G can be played by making a larger space between the thumb and the first finger; a player with a large hand may even be able to play a high D with their thumb still holding down the G, if they stretch their hand fully open. In this same position, notes below the G can also be played. By barring the thumb across the G and D strings, the G and D notes can be played in quick succession. Alternatively, notes on the D string can be performed in quick alternation with notes on the G string. While traditional methods rarely discuss playing on the A or E string in thumb position, French pedagogue Francois Rabbath and his disciples such as Paul Ellison advocate the performance of notes on the A and E strings. While introductory manuals start teaching thumb position by stopping the G string on the high G, any of the notes on the upper part of the fingerboard can be stopped and held by the thumb. One issue with the use of thumb position is that it is harder to produce vibrato with the thumb than with the fingers, because fingers have much fleshier pads than the side of the thumb. While the difference between the vibrato sound produced by the fingers and the thumb may not be noticeable in a passage of moving notes, if there is a held note which is stopped by the thumb, which is vibrated, the difference may be noticeable. As such, some players use finger substitution to replace the thumb with one of the fingers. Other bass instruments[edit] Electric bassists such as Brian Bromberg and Steve Bailey have applied the thumb position technique to their instruments because they share a common tuning. In the jazz world, many bassists from the s onward play both instruments, sometimes with equal proficiency e. The advantage of using thumb position on the bass guitar is that the left hand can cover two octaves or more without shifting position, which facilitates complex passages. On the cello[edit] The cello thumb position is introduced on the second or half-string harmonic, [1] the note "A" on the highest string. With the cello, in the "neck" positions which use just less than half of the fingerboard, nearest the top of the instrument, the thumb rests on the back of the neck. However, in thumb position, the thumb usually rests alongside the fingers on the string and the side of the thumb is used to play notes, along with the other left-hand fingers. The fingers are normally held curved with each knuckle bent, with the fingertips in contact with the string. If a finger is required on two or more strings at once to play perfect fifths in double stops or chords it is used flat. In slower, or more expressive playing, the contact point can move slightly away from the nail to the pad of the finger, allowing a fuller vibrato. Thumb position can be, and is by virtue of the requirements of the extensive repertoire employed many times, and not only in the higher range of the instrument. As with the double bass, one issue with the use of thumb position is that it is harder to produce vibrato with the thumb than with the fingers, because fingers have much fleshier pads than the side of the thumb. Some cellists use finger substitution to replace the thumb with one of the fingers.

Chapter 2 : Thumb Position for Cello, Book 2 "Thumbs of Steel": Cello Book

This book offers some wonderful basic information for any cellists needing a good foundation on thumb position. It can also apply to advanced or intermediate cellists! Read more.

Etudes, Studies, Solo books Here are some cello books that I recommend. The books span different levels, from beginners through advanced. This is only a start. Check back periodically for more books. The links point towards sheetmusicplus. If you prefer Amazon, there is a widget at the bottom of the page with most of the books listed. It became the most popular violin method in Germany. The result is a wonderful new method available for cello teachers. I highly recommend that cello teachers of beginning to intermediate cello students have all four volumes of this series in their library. As stated on the cover page, it is "A cello method for children age four and up". In fact, the upper age limit would probably be seven or eight years of age. From the first volume, it is clear that the emphasis of this series is on note reading from the very beginning of study. This volume starts with simple rhythmic patterns on open strings and progresses through string crossings, third finger, the triad, first finger, string crossings, fourth finger, accidentals, scales on two strings, stroke patterns, slurs, and portato. In short, it is a wonderful volume for very young cello students. It covers fourth finger as tonic, triads in C, F, and G major, dotted quarter notes, songs using second and third fingers, extensions, triads in E-flat, B-flat, and F major, sixteenth notes, alternating between normal and extended finger patterns, double stops, first finger as tonic, triads in A, D, and E major, and pieces in various keys and finger patterns. This volume also begins with a staff that is slightly smaller than the first volume but still larger than the standard printed staff. By the end of this volume the staff is at a standard size. Like the first volume, the second volume probably is more suitable for younger cello students, not older or adult students. The third volume is comprised primarily of duets and reinforces concepts and finger patterns learned in volume two. I like that it emphasizes half steps between the third and fourth fingers, first and second fingers, and second and third fingers. This will help the student with finger spacing issues on the cello. Other new concepts are introduced such as ornaments, triplets, minor keys, and half position. This volume could also be used as a stand alone book to enable a young cello student to become fluid in the first position. The duets between teacher and student also help with ensemble playing. It is the most complete and systematic method book I have seen for teaching second through fourth positions, bar none. Based around duets, it begins by teaching second and third positions simultaneously, which helps the student feel the subtle finger spacing differences between the two positions. It introduces shifting, harmonics, syncopation, and keys with higher positions. The end of the volume has an introduction to the three finger positions and tenor clef. The Sassmannshas book has a more serious or weighty feel than the Mooney book so the teacher will have to gauge the proper book for each student. There is also a section covering half position. Each section begins with a "target practice" to find the position on the fingerboard, using open strings as a reference. Each piece is composed as a duet with an accompaniment part for the teacher, which is great for ensemble playing and intonation. Most double stop cello books are too difficult for beginning cellists so this valuable resource fills the gap. Double stops are great for intonation and developing proper hand position. Late Beginning to Intermediate Levels Position Pieces for Cello, Book Two by Rick Mooney This book assumes that the student is familiar with first through fourth positions and begins with the "three finger positions" fifth through seventh positions. Personally, I am grateful for a much needed book covering the three finger positions in a systematic way. Also, this book serves as a method for teaching tenor clef two birds with one stone! It also covers the four finger positions in tenor clef as well. Each section is preceded by finger pattern exercises with a geography quiz. As in the previous book, the pieces are written in duo form with a lower part for the teacher to play. Each section is given a different pattern for the student to learn preceded by finger pattern exercises. The last section combines the different patterns so the student will have to figure out which pattern is being used in a given passage. The first difference is that it is organized around key signatures - relative majors and minors - instead of finger patterns. The books starts in C major and ends in C minor. Also, I appreciate that it has solo pieces with piano accompaniment for each key, implementing the notes learned in tenor clef. This was my junior high etude

book with Kathleen Lester of the Milwaukee Symphony and I still have the same well-worn book. Francis Grant played in the Cleveland Orchestra and after his retirement he devoted himself to full time teaching, publication of pedagogical books, and performance practice. He has a whole collection of etude books entitled, Fundamentals of Violoncello Technique, that are selected studies from the etude books of Romberg, Lee, and Kummer that take the student from first through thumb position. This book combines selected etudes of Schroeder, Dotzauer, Kummer, Lee, and others that take the student from 2nd through 4th positions. I still use this book today in my teaching of younger students. I by Julius Klengel I used this scale book growing up and still use it today with many of my students. The book has scales, arpeggios, and scales in thirds from two octaves through four. Alternate bowings are provided. It is a well organized technical study. This book is dry and boring but really good for you! There are 12 scale patterns to practice with alternate bowings for each pattern. This book is good for facility. It is a wonderful collection of pieces representing a variety of techniques, styles, and genres. The difficult ranges from elementary to advanced. Beginning to Advanced Cello Collections If you would like to have an instant library of all the primary cello literature and etude books at a low price, here is your chance. This is an outstanding collection of cello music in two CDs. It is an excellent resource. Included are scales, broken thirds, arpeggios tonic, sub-dominant, dominant seventh arpeggios , triad with inversions, thirds in double stops, sixths in double stops, octaves, broken thirds in octaves, octave arpeggios, octave scales, tenths, arpeggios in double stops, scales in chords, chromatic scales, and a scales in natural and artificial harmonics. What is unique about this scale book is that Yampolsky makes the exercises musically attractive by varying the bowings and rhythms in each key. Starker has put together a book that will enable you to map out the fingerboard in your mind, help you think in term of positions, and give you an efficient way to practice. At the end of the book are applications of the principles presented in the book via examples of how to practice specific passages from the repertoire. It may take a while to figure out how to use the book but study and ponder it and you will understand its organization.

Chapter 3 : Thumb Position for Cello, Bk 1 by Rick Mooney

As with the other books in his for Cello series, Rick Mooney has made the learning of a specific technique easier and more enjoyable than ever before. Book 2 continues where Book 1 left off and includes classical music, folk tunes, and original pieces by Rick Mooney such as "Around the Gypsy Campfire," "Harry the Hirsute Housefly," "Petite Partita" and much more.

Chapter 4 : Thumb Position For Cello, Book 2 Sheet Music By Rick Mooney - Sheet Music Plus

Position Pieces for Cello, Book 2 fills the pedagogical gap between the first book of Position Pieces and the two Thumb Position for Cello books in that it covers the fifth, sixth, and seventh positions.

Chapter 5 : Sheet music: Thumb Position Studies for the Cello, Book Two (Cello)

Get the guaranteed best price on Cello Method Books like the Alfred Thumb Position for Cello "Thumbs of Steel" Book 2 at Musician's Friend. Get a low price and free shipping on thousands of.

Chapter 6 : Recommended Cello Books | Methods, Etudes, Solo books

SHAR has been serving the string community since Specializing in bowed stringed instruments.

Chapter 7 : Sheet music: Thumb Position for the Cello, Book Two (Cello)

Book 2 (available in) includes more advanced thumb position techniques including chromatic finger patterns, extending the hand, use of fourth finger, moving the thumb across as well as up and down the string, and getting into and out of

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thumb position.

Chapter 8 : Thumb Position for Beginners (Cello): Cello & Piano Book

Easy Pieces for Cello Duet and Cello/Piano. By Pat Legg. Cello & Piano Book. Thumb Position For Beginners introduces and then reinforces this technique at the earliest possible stage in a cellist's development.

Chapter 9 : Thumb Position for Cello Vol. 2 by Rick Mooney (, Paperback) | eBay

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