

## HOW TO USE COLOURSTRINGS BOOK D FOR CELLO

### Melody

With a few exceptions, the songs in this book are introduced in positions where the melody can be played with natural harmonics – in second (II), third (III), moon (XII), sun (XV) and double-sun positions (XII) – see ‘Symbols’. Playing the melodies with natural harmonics before using stopped fingering is of great benefit to the student to develop correct intonation. Provided that the open strings are in tune, natural harmonics cannot be played out of tune and do not sound clearly unless the finger touches the string in the correct place.

Playing melodies in harmonics is also very useful to help develop a good bowing style and clarity of sound. Before playing the melodies in the first (I) position, they should first be taught in the fourth (IV) position as this is a more natural position where the thumb is relaxed, fingers visible, and the stretch easier for a small hand. After the student has played the melodies with natural harmonics, and in the fourth (IV) and first (I) positions, he/she should then play the songs on all strings, transposing them into any position that has already been studied. The transposition of these melodies using different fingerings, strings and positions will allow the student to feel comfortable playing on any part of the fingerboard - even from the early stages of learning. In book B the student can play in 55 different places on the fingerboard, and in book C these ideas are further developed. In book D the student will be fascinated to discover even more possibilities to transpose the beautiful melodies from all over the world.

### Rhythm

When a new rhythm is introduced, it is helpful to clap and say the rhythm names before playing them on the cello.

### Intonation/Pitch

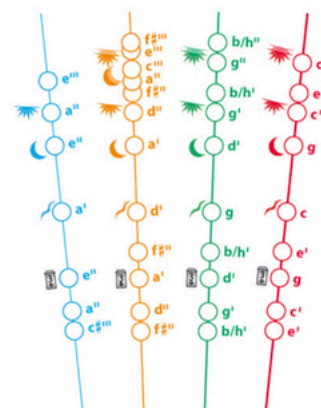
Similarly, before playing the melodies on the cello, it is helpful to sing the songs in solfa (in a suitable register for the student). This will enable the student to develop a good sense of pitch and inner hearing.

### Form

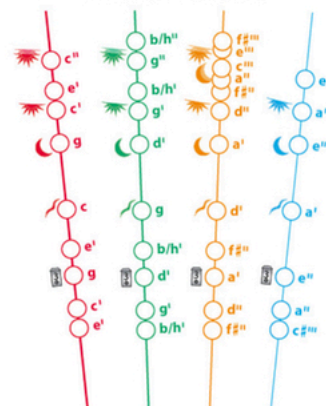
Please analyse the form of the piece before playing.

### Chamber music

Many of the songs are notated so that they may be played as a duo with the teacher or another student. The songs may also be performed by playing and singing the parts simultaneously. Sing and play in canon!



### For the left-handed players





*cantabile*

SO

LA DO LA

Zyrian FS



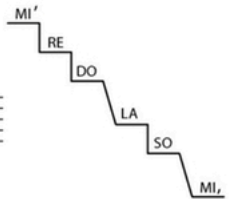
Tempo giusto

HFS / ZK



# MI - PENTATONIC SCALE

MI' RE DO LA SO MI, MI' RE DO LA SO MI, MI' RE DO LA SO MI,



**Allegretto**

SO RE = SO

**Andante**

MI



3 6 3 3

*rubato*

DO

Bashkir FS