

HOW TO USE COLOURSTRINGS BOOK B FOR CELLO

Melody

With few exceptions, the songs in this book are introduced in positions where the melody can be played with natural harmonics (second, moon and sun position – see 'Symbols'). Playing the melodies with natural harmonics before using stopped fingering will greatly help the student to develop correct intonation. This is because natural harmonics cannot be played out of tune, and harmonics do not sound properly unless the finger touches the string in the correct place. The songs are then presented in fourth position on the left page, and first position on the right page. Before being played in first position, the melodies should be taught in fourth position, as this is a more natural position, where the thumb is more relaxed and the fingers are visible. After the student has played the melodies with natural harmonics, fourth and first positions, they should then play the songs on all strings and transpose 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 from the very beginning of their learning. If all the transposition possibilities on all four strings in positions I, IV, VIII, XII and XV are taken into account, the pupil should be able to play a So-Mi melody for example, in 55 different places on the instrument.

Rhythm

When a new rhythm is introduced, it is useful to practice them by clapping and saying the rhythm names before playing them on the cello.

Singing

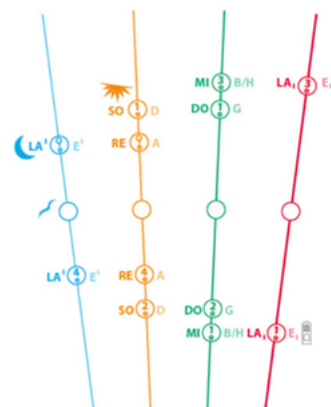
It is recommended sing the songs in solfa before playing them, as this will enable them to develop their sense of pitch and inner hearing.

Form

The student's memory and creativity can be stimulated by using props to illustrate the form, such as by using Lego bricks to depict each formal section. For example, AABA form would be represented by placing bricks in the order of blue, blue, red and blue.

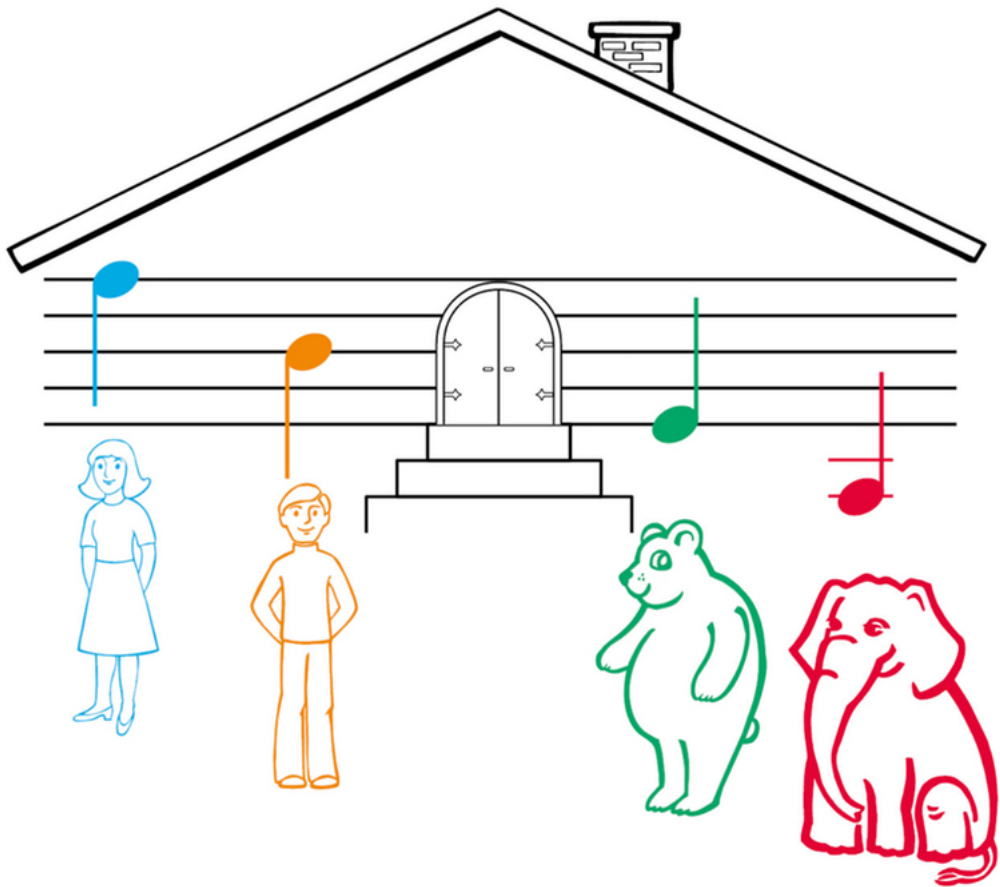
Chamber music

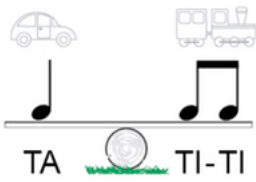
Many of the songs are notated so that they may be played as a duo with the teacher or another student. The songs may also be performed by playing and singing the parts simultaneously.



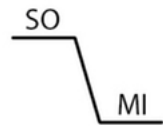
For the left-handed players







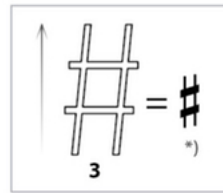
PART ONE
two-note melodies




*) Sing the song and practise the interval before you play it.
Keep singing all the pieces throughout the book.

**) Subsequently the symbol for the second position will be

***) Subsequently the symbol for the fourth position will be



*) In the pieces of this book sharp means 3rd finger in the fourth and first position.




*) The down-bow and up-bow stroke are of equal length, but the latter is lighter and twice the speed.
 **) Left hand pizzicato