

Contents

Foreword, *by Phyllis Young* ix

Acknowledgments xi

Part I — Introduction

Chapter 1 – Why You Need This Book 3

Practicing and Your Rate of Advancement 4

Become Your Own Teacher 4

What This Book Offers 6

Chapter 2 – The Psychology of Practicing 7

Attitude 7

Attention and Concentration 9

Motivation 10

Overcoming Performance Anxiety 17

Chapter 3 – Organizing Your Practice Time 23

Aspirations as a Cellist 23

Amount of Practice Time 27

Goals and Objectives 28

Allocation of Practice Time 32

The Phases of Practicing 34

The Practice Log 35

Part II — The Content of Practicing

Chapter 4 – Helpful Practice Tools 53

Chapter 5 – Daily Warm-up Routine 58

Chapter 6 – Practice Techniques and Exercises 68

Techniques to Work on Regularly 70

Advancing Your Technique 71

Efficient Practice Techniques 72

Summary 76

| | |
|-------------------------------------------------------|------------|
| Chapter 7 – Improving Intonation | 77 |
| The Types of Intonation Problems | 77 |
| Useful Techniques to Improve Intonation | 78 |
| Final Thoughts | 79 |
| Chapter 8 – Marking Your Music | 81 |
| Chapter 9 – Practicing Without Your Instrument | 88 |
| Technique | 88 |
| Mental Practice | 89 |
| Musical Study and Research | 89 |
| Chapter 10 – Sample Practice Session | 92 |
| <i>Part III — Advancing Your Musical Training</i> | |
| Chapter 11 – Fingerings and Bowings | 97 |
| Devising Good Fingerings | 97 |
| Devising Good Bowings | 107 |
| Chapter 12 – Bowing Styles | 110 |
| On-the-String Bowing Styles | 110 |
| Off-the-String Bowing Styles | 115 |
| Chapter 13 – Musical Styles | 117 |
| The Baroque Period (1600–1750) | 117 |
| The Classical Period (1750–1800) | 119 |
| The Romantic Period (1800–1900) | 120 |
| Music of the Twentieth and Twenty-first Centuries | 122 |
| Chapter 14 – Playing Musically | 124 |
| Expressive Markings | 129 |
| Sound Quantity and Sound Quality | 132 |
| Moods and Emotions | 140 |
| The Language of Music | 142 |
| <i>Part IV — Practical Applications</i> | |
| Chapter 15 – Examples from the Literature | 147 |
| Brevet: Cello Sonata in C Major, First Movement | 149 |
| Squire: <i>Tarantella</i> | 158 |

| | |
|--------------------------------------------------|------------|
| J. S. Bach: Prelude from Suite No. 1 | 170 |
| Saint-Saens: <i>The Swan</i> | 178 |
| Schumann: <i>Fantasy Pieces</i> , First Movement | 183 |
| Elgar: Cello Concerto, First Movement | 190 |
| Chapter 16 – Troubleshooting | 200 |
| Chapter 17 – Postlude | 212 |
| Appendix 1 – The Cello Repertoire | 214 |
| Appendix 2 – The Science of Intonation | 224 |
| Bibliography | 227 |



**HICKEY'S
MUSIC CENTER**

104 Adams Street • Ithaca, NY 14850
607.272.8262 • 1.800.HICKEYS (1.800.442.5397)
www.Hickeys.com