

Irene Sharp's

The

Art

of Cello Teaching

Starring:

Elena Ariza
Irene Sharp





Chapters

September 2

Bear Hug, Holding the Cello
Bird Wings
Knuckle Knock
Balance Point, Early Bow Hold
Family Names, First Bowings
Making a "T" with the Bow
Circles
Velcro the Bow to the String
Siren

September 23

Ski Jump
Slap Bass
Circles
Names
Rhythms Using Words
Siren
First Left Hand Note: "D" Harmonic
4th Finger Cling
"I like to play my cello now!" (Ostinato Bass)

September 30

Lesson Structure
First Performance Class
First Study Pieces for Cello by Edith Otis

October 7

Tuning
"Wish I had a hot dog" bowing rhythm
Velcro the Bow Hair to the String
"Motorcycle", bowing rhythm
Siren
Harmonic, open string, 4th finger on A string
Harmonic, open string, 4-1 fingering (saying "Mommy")



October 21

Chili Dog, Bowing Rhythm
3rd finger on A string
D Scale Pizzicato, Descending Only
4310 4310
A D
Left Hand Cling

October 28

D Scale Pizzicato
Adding Bowing Rhythms to Scale
"Wish I had a Hot Dog"
Pathways for Young Cellists, Olga Steward
First Phrase of Twinkle, Pizzicato
Shepherdess Song (Otis)
Class

November 5

D Scale (Descending and Ascending)
G Scale
Wee Man (Otis)
LISTENING

November 18

One Octave C scale with Hamburger Bowing
Two Octave C scale
Twinkle with "Hot Chili" Bowing
Lullaby (Otis)
Bridge at Avignon (Otis)
Class, King of the Castle (Otis)

December 5

Two octave G Scale
The Shift to 4th Position



December 19

Two Octave G scale with "Hot Chili" Bowing
Two Octave F scale with backward extension
Pathways
Sharks (Bowling on the fingerboard)
Moving the Bow Hold to the Frog

January 4

Two Octave F Scale, "Wish I had a Hot Dog" Bowing
Pathways
Lightly Row
Class

January 21

Two Octave Bb Scale with Bowing Rhythm: "Hot Dog, rest, with Ketchup, rest, and mustard, rest," etc.
Flat Left Wrist
One Finger Bb Scale

January 27

One Finger Scale
Curved Fingers
Finger Moves on the Track
Arm Moves the Fingers

February 3

Dots For One finger scale
One Finger scale Slurred
Pathways
String Crossings, "Long and Short" Fingers, "In and Out"
May Song
Sister, Come and Dance With Me (Otis)

February 17

Using the Fingers on the Bow. "Bicycle Fingers"
Between the Ox and the Grey Ass (Otis)
Moving towards the Bridge to get louder.
Scooping (as in Ice Cream) for Dynamics
Parents as Olympic Coaches



February 24

One Finger Scale two slurred
Small Bow Strokes with Bicycle Fingers
Perpetual Motion

March 3

Three Octave C Scale
Three Octave G Scale
Shifting in the third octave
Bringing the Left Thumb on to the fingerboard in the G Scale
Vibrato

March 17

Three Octave G Scale
G to A Shift in third Octave (Bringing Thumb Up)
Three Octave G Scale, 2 slurred.


March 31

G major Scale, two slurred
D major Scale with Forward Extension
Conclusion of Pathways For Young Cellists
Conclusion of First Study Pieces for Young Cellists
Loch Lomond (Otis)
Class

"I believe that anyone who can speak has the capacity to make music. The ability to speak proves that you can listen and that your brain can process information to communicate. These are the same skills that are used to play an instrument."

"The secret of teaching is to find the keys that open the doors for each individual student. My goal is to provide some of these keys for the beginning cellist. If the principles are successfully learned from the beginning, the student will be able to enjoy the ease of making wonderful music."

Irene Sharp



Pathways for Young Cellists by Olga Kraus Stewart and First Book of Study Pieces for Violoncello (Cello and Piano Parts) by Edith Otis can be found at the conclusion of the DVD in portable document format, courtesy of G. Schirmer, Inc.

Dedicated to the memory of Margaret Rowell

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