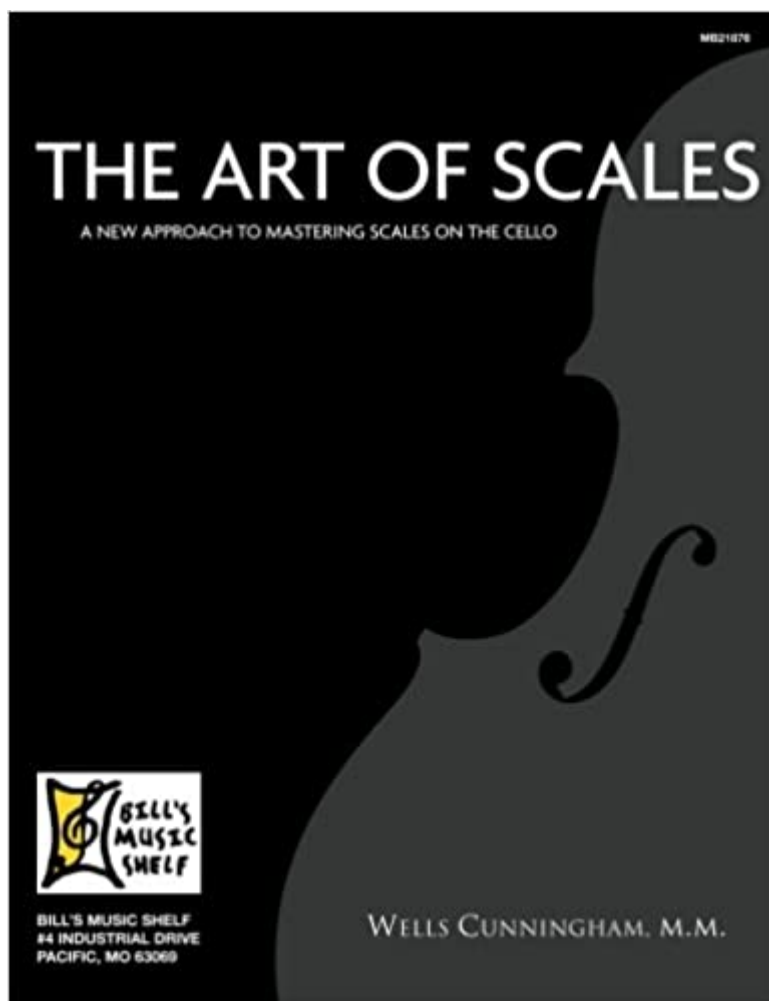


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# ART OF SCALES (FOR CELLO)



## Synopsis

The first scale book to guide students of all levels in a step-by-step fashion through the most essential scale exercises. Rhythmic and bowing variations of gradually increasing difficulty take the monotony out of daily scale practice, and because each scale and associated scale work is located on facing pages, assigning scales has never been easier. Institutes a new approach to practicing octaves, thirds, and even tenths. Designed to help cellists achieve unparalleled command of even the most advanced techniques. For intermediate and advanced players.

## Book Information

Paperback: 96 pages

Publisher: Mel Bay Publications, Inc. (February 25, 2009)

Language: English

ISBN-10: 0786680288

ISBN-13: 978-0786680283

Product Dimensions: 8.5 x 0.2 x 11 inches

Shipping Weight: 10.9 ounces (View shipping rates and policies)

Average Customer Review: 4.2 out of 5 stars 17 customer reviews

Best Sellers Rank: #265,213 in Books (See Top 100 in Books) #104 in Books > Arts & Photography > Music > Instruments > Strings > Cellos #1974 in Books > Arts & Photography > Music > Theory, Composition & Performance > Instruction & Study

## Customer Reviews

I have been using Klengel and Yampolsky (in that order) for years. These are still wonderful resources but I think that Mr. Cunningham has arranged a book that is more pertinent to my students and my own playing. There are two octave scales for less advanced students and 3-octave with exercises for advanced students. Exercises for 3rds (as well as octaves and 10ths!) are given for just one upper octave but require you to play a scale, arpeggio, intervals and different rhythms in 3rds. The Yampolsky method presents 3rds for 4 octaves played through as a scale only - this is great but the 3rd octave is where we really need to have mastery and simply playing up and down the scale may not facilitate that.

This book is a marriage of Flesch and Galamian ideas, and has some good ideas of its own, but if I had known about the Galamian book for cello, I would have bought that instead, much more comprehensive. Still, if you collect cello pedagogy books, can't hurt to own both if you like.

This is a great book of scale work for INTERMEDIATE cello players. It begins with a page of "acceleration patterns" to use with scale practice in order to develop speed. The next section contains two-octave scales and arpeggios in each of the major and relative minor keys. This works as a transition point for less experienced players to the work that follows. The third section comprises the bulk of the book, with two pages devoted to each of the major and relative minor scales. Each key has a three octave scale and a four octave arpeggio, with appropriate fingerings. There are exercises in arpeggio acceleration by using a variety of rhythmic patterns (each key has different patterns) as well as additional "optional" scale and arpeggio work. The fourth section, intended to be studied after proficiency has been gained with each of the scales in the previous section, has three-octave scales in a variety of rhythmic patterns (which could each be applied to any other scale, just as with the arpeggio rhythmic variations). The fifth and last section is labeled "Advanced Studies," as it has double stop scales in thirds and tenths in the upper (thumb) positions. As other reviewers have said, this is definitely not a book for beginners. It does not have the kinds of instruction found in materials meant for less experienced players, such as broken thirds, fourths, and fifths, chromatic scales, octaves and thirds in lower positions, etc. This book is designed for serious students of the cello, and it will assist them in gaining proficiency in the frequent shifting, with its intonation problems, often encountered in orchestral, ensemble and solo cello music.

"Your intonation needs work." I'd hear that every lesson, but could never fix the problem. The reason - I didn't practice scales. The scales book I had was hard to understand, and was very boring. When I opened "The Art of Scales" I knew I had stumbled upon a jackpot. With everything from 3 octave scales to arpeggios (3 different steps, plus Flesch Arpeggios) to octaves, this is a scale book I'd recommend to any cellist.

My daughter has been playing cello for the past 8 years and her private teacher recommended this book for her. He has his master's degree in music and says that this is the best scale book that he has ever seen... and I agree!

This one is hard. If you are beginners. It is not very useful for you.

Get this and use it 20-60 minutes a day to improve your skills. Has challenges for all levels and of

course you can play around as you see fit and your creativity permits.

If you are a mid to advanced player struggling with truly efficient ways of studying scales instead of just going up and down the instrument over and over, this book is for you. It has to be clear that this book is NOT FOR BEGGINERS.

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