



OPENING MEASURES PRACTICE COMPANION



A Cellist's Monthly Guide for Discovering
Mastery Between the Notes

[IN SESSION]

**WITH POSTURE, FORM
& SHIFTING**

III. ANDANTE, SONATA FOR CELLO & PIANO IN G MINOR
-SERGEI RACHMANINOFF (1873 - 1943)



DR. SOPHIE'S CELLO LAB

the PRACTICE ROOM

WELCOME



HELLO, CELLIST AND WELCOME TO

the PRACTICE ROOM

Whether you're brand new to the Practice Room or returning for another topical training, I'm so glad you're here.

This practice companion is your musical sandbox for the month: a place to explore, stretch, refine, and occasionally laugh at the strange things our hands do when we aren't paying attention.

You'll find a mix of technical focus, real-world application, and gentle prompts to help you listen more closely as your practice — not just to your cello, but to the areas that help us in connecting more intuitively with our wonderful cellos.

Here, we care about tone and tension, yes — but we also care about joy, curiosity, and the kind of attention that leads to lasting growth and artistry.

This is not about checking boxes. It's about showing up with your whole self (awkward shifts and all) and making real progress between the notes.

Take your time.
Bring your experience.
Invite curiosity.
Leave room for lasting discovery.

Let's begin. *Sophie*

“Every note has meaning rather as a look or a touch does;
the resulting conversations she has with the music are endlessly absorbing
~LAURENCE VITTES | GRAMOPHONE ”

WELCOME

ABOUT SOPHIE AND THE CELLO LAB

SOPHIE WEBBER



Dr Sophie has performed across the States and in the UK, has received numerous awards and prizes for her playing, and has released three critically acclaimed albums.

With over 25 years of teaching experience, she is a sought-after pedagogue and is frequently invited to give masterclasses across the USA and beyond.

She is also the Founding Artistic Director of Fused Mused Ensemble, a music and mixed media non-profit organization with a mission to amplify voices too often left unheard.

THE CELLO LAB



Inside the Cello Lab, you'll find two distinct paths to grow your playing and artistry: one for deep, foundational focus (*the PRACTICE ROOM*), and one for expressive exploration with high-level support (*the INNER STUDIO*).

the PRACTICE ROOM: For cellist of all levels seeking fresh, focused and foundational exploration for their “practice room” with access to a community of other adult cellists.

Offers monthly themed practice companions, topical trainings, live Q&A interactions, a supportive community, as well as community cello chats.

the INNER STUDIO: For cellists ready to explore artistry, expressive themes, score analysis, interpretations along with foundational focuses.

Offers a creative growth space in a professional online studio environment that includes master classes, small group instruction, private lessons and performance opportunities.

DAILY PRACTICE TRACKER

FOUNDATIONAL TIPS FOR POSTURE AND FORM: Try to identify the tips that may be most applicable/helpful for you, and apply them throughout your practice sessions

FOUNDATIONAL TIPS FOR SHIFTING: Try to identify the tips that may be most applicable/helpful for you, and apply them deliberately whenever you have a shift

NOTES & REFLECTIONS:

COMMON MISTAKES TO AVOID RELATING TO POSTURE, FORM & SHIFTING: Try to identify any mistakes which you think you may be making, and aim to heighten your awareness around them throughout your practice sessions.....

NOTES & REFLECTIONS:

EXPLORE/LOOK UP SOME RESOURCES: past notes, online videos, etude books, other. (also see "Additional Resources")

REPERTOIRE: III. *Andante* from Rachmaninoff's Sonata for Cello & Piano in G Minor, Op.19

NOTES & REFLECTIONS:

(optional) LISTENING INTEGRATION: 1 x YouTube performance (of your choice).....

(optional) NOTES/OBSERVATIONS: other observations/ any Aha moments:

TIP: Do keep in mind the immense value of taking breaks... standing up, a quick stretch, brisk walk or cup of tea can do wonders for recentering our focus and gaining a fresh perspective

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Integrating Set Up & Shifting with Increased Awareness

The Practice Room “Integration” months are a chance to integrate ideas from the preceding two months more deeply into both your own practice repertoire and into a piece of mainstream cello music. This month, **we will integrate Posture, Form and Shifting concepts into the 3rd movement (Andante) of Rachmaninoff’s Sonata for Cello and Piano in G Minor, Op.19.**

For the “Foundational Tips” sections, I recommend working to **identify the tips that may be most helpful/applicable for you** and to mindfully raise awareness of each guideline in turn as you practice. It is advisable to **start with just one or two tips**, especially if any concept is newer to you. Our goal, as always, is **steady, reliable practice that builds strong foundations** for the next layer (or tip!).

The “Common Mistakes” section gives another way to improve or fine-tune your Posture, Form and Shifting technique. Again, work to identify **which mistakes resonate most with you** (a quick video recording can expedite this process if you’re unsure), then raise awareness of each mistake in turn as you practice. Again, if you notice several mistakes, careful not to try to correct everything at once. Keep in mind that we are looking for **progress, not perfection**. And **AWARENESS** is front and center of this steady and rewarding journey.

It is my hope that our work together on Rachmaninoff’s Andante can be a source of inspiration and ideas for you to be able to further apply to your own pieces.

Remember to **reinforce the good work**. **Five times in a row** is a good goal. And **trust the process**.



OPENING REFLECTION

Let's set your intention and mindset for the month.

HOW WOULD YOU DESCRIBE YOUR CURRENT RELATIONSHIP WITH APPLYING GOOD POSTURE, FORM, AND SHIFTING INTO YOUR CURRENT REPERTOIRE?

IN WHAT AREAS DO YOU WANT TO IMPROVE YOUR POSTURE, FORM AND SHIFTING?

NOTES AND REFLECTIONS:



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Welcome to your In Session — our Integration Month.

In Session is how the Practice Room pauses, focuses, and gathers what we've learned, allowing growth to take root.

Over the past weeks, you've done deep work. In January, you returned to the foundation — posture, balance, and your natural connection to your cello. **You explored how small physical adjustments can unlock freedom and deepen your tone.**

In February, you navigated the fingerboard with greater awareness through shifting, replacing tension and guesswork with mapping, release, and trust.

That is no small work. And, this month, we do **something just as important.**

WE PAUSE.

Not because we are finished, but because **growth needs space to settle.**

Integration is where learning becomes reliable. It's where posture shows up without prompting, where shifts feel guided instead of forced, and where awareness turns into instinct.

We revisit, apply, and refine what you've already explored — **inside real musical moments.**

Through integration, you may notice what feels different now, what feels steadier, and what still asks for your attention.

Go slowly. Stay observant. Trust repetition.

With time, what once required effort will begin to feel natural.

Incorporating This Companion Into Your Practice Routine

To get the most out of this companion, approach it with a sense of curiosity and patience.

Treat each section as a building block in your tool kit development.

Carefully look through the foundational tips for Posture Form, and Shifting (and the Common Mistakes we make!) and do your best to identify the points that you know may be a weakness for you.

Highlight these.

As with everything we do in the Practice Room, AWARENESS is key... having identified your weaknesses as best possible (make a quick recording if you're not sure!), keep these points at the forefront of everything you do when you practice this month. This is a huge challenge in itself!

The **repertoire application** will show you how to apply these points into not only Rachmaninoff's Andante, but also into any piece you may be currently exploring.

Enjoy every small (and big) win. They all count!



WARM-UP PREPARATION

Preparatory Tips for Body Awareness:

- ♪ Breathe (long, slow breaths out)
- ♪ “Soften” your body (relaxed stomach, arms, neck)
- ♪ Stretch (eg. windmill arms, wriggle fingers, rotate wrists and forearms back and forth, squats, light jogging on spot --get circulation going!)
- ♪ Shoulders should be low and passive throughout the full length of bow (TIP: be especially cognizant of this in the upper half!)
- ♪ Feet should be grounded (like the roots of a tree!)

Tips for Tone Connection:

- ♪ A firmer approach will generally give you a better tone. This tends to mean A LITTLE MORE WEIGHT and, often, A LITTLE LESS BOW
- ♪ Explore finding a NATURAL WEIGHT (vs “pressing down”) with passive heavy shoulders and arms. The bow should feel like it is sinking into the string.
- ♪ We are looking for an “ENGAGED” SOUND rather than a superficial/skating one where the bow is too fast/too light.
- ♪ Careful your bow direction is parallel to the bridge and not moving up and down.
 - On the A string, the point will move a little closer to you (while your arm moves a little further from your body).
 - On the C string, the point will move a little further away from you (while your arm moves a little closer to your body)



FOUNDATIONAL TIPS

POSTURE & FORM

TIPS FOR BODY POSITION

- Balance and comfort are at the heart of all aspects of playing cello
- Sit tall, chest out with broad, low shoulders
- Allow the head to feel like it is floating upwards out of the spine
- Sit towards edge of chair with a slight forward inclination, as if you are about to stand up
- Feet should be flat and firmly grounded
- Full breathing (from the diaphragm), be present, pay attention to how your body feels
- The form of both hands should be akin to holding a ball/orange
- The neck of the cello shouldn't be too far from your neck

CHECKPOINTS FOR EXPLORING YOUR CELLO SET UP

Check the following (see warm up guidelines for specifics):

- Chair height
- Endpin length
- Cello angle (flatter or more vertical)
- Three points of contact

TIPS FOR BOW HOLD & BOW ARM

- Let the fingers fall naturally
- Middle finger on silver piece
- Thumb in crook of frog
- Low, broad shoulders
- Alignment of shoulder to elbow to hand can be likened to a waterfall, or a puppet loosely suspended at the elbow and wrist
- Pay attention to small but essential bow direction changes on each string (in keeping with the curve of the bridge); the bow should move parallel to the bridge on each string

TIPS FOR LEFT HAND & ARM

- Angle of hand to fingerboard should stay as consistent as possible in all positions along the fingerboard (fairly square on, with a very slight backwards slant, especially for larger hands/longer fingers)
- Shoulder leads shifts
- Light touch



TIPS FOR A DEEPER TONE & MORE EFFORTLESS PLAYING

- Relax more deeply with easy breathing
- Experiment with your position to increase counter-pressure between the bow and string



FOUNDATIONAL TIPS

SHIFTING WITH EASE & ACCURACY

GENERAL TIPS FOR SHIFTING

- Left arm should feel like it is **floating**; imagine a balloon under the L arm
- Feel **“air in the armpit”** (~Janos Starker)
- Always **release the thumb** before shifting
- **Sing/hear pitch** in inner ear before playing (ahead of movement, brain then sends hand to destination)
- Establish the target note first
- **Enjoy the journey...** focus on ease and fluidity
- Keep a playful, “out of the box” approach to troubleshooting tricky shifts. Approach target notes from **multiple alternative starting points** (from both below and above)
- **Economy of motion.** Regardless of whether the shift incorporates a bigger or smaller arc motion, aim to move with as little motion as needed for maximum efficiency
- Incorporate the **“inchworm”** motion (see Technique Section) for a more seamless motion in the left hand and arm
- **Rounded fingers**
- **Fingers move in a straight line above the same string**
- The left thumb movement should be a continuation of the arm movement

TIPS FOR SHIFTING INTO THUMB POSITION

- **Thumb should be placed firmly down over two strings** before shift
- Always aim for **thumb to go down at an octave to 3rd finger** on arrival note (regardless of finger arrival note is played with)

ARCS IN SHIFTING

- **“Rainbow” shift** (involving an outward rotation of the wrist and forearm)
- **“Scoop” shift** (involving an inward rotation of the wrist and forearm)

SOME CONSIDERATIONS FOR DIFFERENT TYPES OF SHIFTS

- Fingering/Bowing
- Integration of Inchworm Motion
- **“Delayed” or “Anticipated” Shift**
- “Old Finger” or “New Finger” Shift
- Audibility and exact location of any glissando
- Dynamic Shaping



COMMON MISTAKES TO AVOID

POSTURE, FORM & SHIFTING

POSTURE & FORM

COMMON POSTURAL MISTAKES

- Raised shoulders (right especially)
- Cello Position (endpin length too high or low, Cello angle too vertical or flat)
- Feet not grounded
- Sitting too far back/reclining backwards in chair
- Tight/clenched jaw and/or neck

COMMON BOW ARM MISTAKES

- Raised right shoulder
- Elbow or wrist too high or too low
- Not changing bow direction for different strings
- Not sufficiently outstretching the arm/forearm in the upper half of the bow, especially on the A string

COMMON BOW HOLD MISTAKES

- Thumb squeezing
- Thumb pushing forwards under the stick instead of sideways towards the nut of the bow
- Index finger too curled around stick
- Hand overly pronated or supinated

COMMON LEFT HAND FORM MISTAKES

- Fingers not evenly spaced for half steps, especially in the lower positions
- Fingers always collapsed (vs rounded, at least for some of the time eg. fast playing)
- Too much tension in the hand, resulting in heavy approach to fingerboard (vs "light touch")

SHIFTING

COMMON SHIFTING MISTAKES

- Not releasing thumb just before the shift
- Not timing the release correctly
- Not leading from the shoulder
- Not allowing some mobility in torso/head as you shift up and down the fingerboard
- Not bringing the thumb up *before* shifts into thumb position
- Not keeping a consistent angle of hand to fingerboard (it should create a fairly perpendicular angle --akin to playing a keyboard)



III. ANDANTE, SONATA FOR CELLO & PIANO IN G MINOR**-SERGEI RACHMANINOFF (1873 - 1943)****RACHMANINOFF ANDANTE SCORES****[ANDANTE SCORES -ACCOMPANYING SCORES]**

- BLANK Cello & Piano FULL SCORE
- Cello Part with FINGERINGS & BOWINGS
- Cello Part with SHIFTS
- Cello Part with POSITIONS (*see Fingerboard Positions Geography PDFs, linked on next page*)
- Cello Part with Marked POSTURE, FORM & SHIFTING GUIDELINES



III. ANDANTE, SONATA FOR CELLO & PIANO IN G MINOR**-SERGEI RACHMANINOFF (1873 - 1943)**SOME IMPORTANT CONSIDERATIONS FOR THIS PIECE

- **Rhythm (Careful not to cut notes short. Practice subdividing in 8th notes)**
- **Finding natural weight**
- **Bow distribution**
- **Vibrato**
- **Colours**

For deeper familiarisation with the **Cello Fingerboard Positions and Notation** across the strings, please download the following two PDFs:

1. [Fingerboard Positions Geography Chart PDF](#)
2. [Fingerboard Positions Geography Notation PDF](#)



TIPS FOR POSTURE & FORM

in the *Andante* from Rachmaninoff's Sonata for Cello & Piano

BODY POSITION

- **Balance and comfort** are at the heart of all aspects of playing cello
- **Sit tall, chest out with broad, low shoulders** (chest out esp for D string/higher positions/upper half of bow)
- **Allow the head to feel like it is floating** upwards out of the spine
- **Sit towards edge of chair** with a slight forward inclination, as if you are about to stand up
- **Feet should be flat and firmly grounded**
- **Full breathing** (from the diaphragm), be present, pay attention to how your body feels

BOW

- Pay attention to **small but essential bow direction changes on each string** (in keeping with the curve of the bridge); the bow should move parallel to the bridge on each string

LEFT HAND/ARM

- **Angle of hand to fingerboard should stay as consistent as possible** in all positions along the fingerboard (fairly square on, with a very slight backwards slant, especially for larger hands/longer fingers) (show change from D to A string through slight turn of stick)
- **Shoulder leads shifts**

DEEPER TONE/MORE EFFORTLESS PLAYING

- Experiment with your position to **increase counter-pressure** between the bow and string



TIPS FOR SHIFTING

in the *Andante* from Rachmaninoff's Sonata for Cello & Piano

- Left arm should feel like it is floating; **imagine a balloon under the L arm**
~eg. m.41 in treble clef
- Feel **"air in the armpit"** (~Janos Starker)
~eg. m.41
- Always **release the thumb before shifting**
~eg. m.9 thematic descending P5
- **Sing/hear pitch in inner ear before playing** (ahead of movement, brain then sends hand to destination)
~eg. m.37 downbeat Bb. eg. m.41
- **Enjoy the journey...** focus on ease and fluidity, don't be in a rush
~eg. m.9 descending P5
- **Economy of motion.** Regardless of whether the shift incorporates a bigger or smaller arc motion, aim to move with as little motion as needed for maximum efficiency
~ eg. m.9, m.41
- Incorporate the **"inchworm"** motion for a more seamless motion in the left hand and arm
~eg. m.41 passage
- **Fingers move in a straight line above the same string**
~eg. m.16-17
- **Thumb should be placed firmly down over two strings before shift**
~eg.m.41
- **"Rainbow" shift** (involving an outward rotation of the wrist and forearm)
~eg.m.13 Ab to C ext
- **"Scoop" shift** (involving an inward rotation of the wrist and forearm)
~eg.m.37-38 2-1 Gs

Additional Shifting Considerations include choosing between "Delayed" or "Anticipated" Shifts" and "Old Finger" or "New Finger" Shifts, Audibility and exact location of any glissando, and Dynamic Shaping



REPERTOIRE
APPLICATION

REFLECTION ...

WHICH ASPECTS OF POSTURE, FORM & SHIFTING HAVE YOU FOUND MOST HELPFUL AT THIS POINT IN YOUR CELLO JOURNEY?

WHICH ASPECTS OF POSTURE, FORM & SHIFTING DO YOU STILL WANT TO IMPROVE FURTHER?

NOTES AND REFLECTIONS:

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LISTENING & INSPIRATION

THE FOLLOWING RECORDINGS ARE SUGGESTED TO ENCOURAGE LISTENING SKILLS, AND TO DEEPEN MUSICALITY.

As you listen, pay attention to each artist's posture and form, as well as to how they use shifting as a means of musical shaping and expression.

What do you notice, like or dislike about each of these recordings?

This kind of critical listening is a great exercise; feel free to explore other recordings too!

1

III. *Andante*

Sergei Rachmaninoff
(1873 -1943)

from Sonata for Cello & Piano in G Minor, Op.19.

-Lynn Harrell and Yuja Wang: [\[LINK\]](#)

(full, free, open sound, maximizing resonance with lots of bow, counter pressure, and close to bridge!; free thumb, many glissandi --especially upwards)

~Sheku Kanneh-Mason and Isata Kanneh-Mason: [\[LINK\]](#)

(wonderful counter pressure, fast vibrato)

Gautier Capuçon and Nikolai Lugansky: [\[LINK\]](#)

(a little slower, great control of tone colour with weight and speed; expressive, varied vibrato, "cleaner: with less slides)

WHAT DO YOU NOTICE ABOUT HOW THESE ARTISTS APPROACH ASPECTS OF POSTURE, FORM AND/OR SHIFTING?



INTEGRATION & CLOSING REFLECTION



PIANO: ANA FAU

01 WHAT CHANGED IN YOUR AWARENESS OR SKILL THIS MONTH?

02 HOW WILL YOU CARRY THIS INTO YOUR NEXT PRACTICE CYCLE OR REPERTOIRE?

03 SET 1-2 GOALS FOR REVIEW OR NEXT EXPLORATION





WHAT WERE YOUR BEST PRACTICE OR A-HA MOMENTS AND HOW CAN YOU INCORPORATE THIS INTO FUTURE PRACTICE SESSIONS?

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WHAT AREA(S) DO YOU FEEL YOU NEED TO CONTINUE TO FOCUS ON AND IMPROVE?

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CLOSING

As this In Session companion closes, **notice what you've integrated** over the past months.

January brought you back to foundation — posture, balance, and connection. February's shifts guided you across the fingerboard with awareness, mapping, and control. Now, in bringing these skills into Andante from Rachmaninoff's Cello and Piano Sonata in G Minor, you've seen how foundation and expression meet.

Integration is where technical choices serve musical intention — where small refinements shape each note, each line, each phrase into something beautiful.

Let this remind you: what once required effort or may have been uncertain, can now flow naturally. Awareness, touch, and listening are also tools you carry forward.

Let these refinements settle in.

It is **not just technique**.
It is your **musical intuition**.
Your **personal expression**.

Your invitation to speak through your cello.

A NOTE FROM SOPHIE:

I believe that playing –and practising –the cello should be a joyous thing. Too often, I hear cellists expressing frustration with their playing and practising, unsure how to move forwards and focus their attention. It is my sincere hope that the PRACTICE ROOM gives you the tools to lean into your practice with intentionality and reflection, at your own pace (which, if you're anything like me, should probably be a little slower). Quality always over quantity...

We all need to make space for ourselves to experiment without judgment (perhaps with a little humour, tho ;) and to embrace the journey. I hope you enjoy the PRACTICE ROOM experience as much as I have enjoyed –and continue to enjoy, with your help –creating it.

Happy Cello-ing!

Sophie





WHAT'S NEXT

This month every intentional note, question, and breakthrough you experienced is part of something lasting.



Thank you!

If you're ready to keep going, I'd love to have you join us for another month of grounded, thoughtful discovery inside the PRACTICE ROOM.

Let's keep building together —
one focus,
one phrase,
one step at a time.

[\[Join the next session here\]](#)



WWW.SOPHIEWEBBER.COM



DR. SOPHIE'S CELLO LAB

This curated space is here to support and enrich your monthly practice.

Here, you'll find practical tools, helpful guides, and gentle reminders to help you move forward with clarity and confidence.

Return to these resources as often as you need — they're here to grow with you as you shape your musical journey.

1. Your Monthly Practice Companion

These resources are here to support you every month, no matter the focus. From a structured daily practice plan to helpful notes on play-along videos, these tools are designed to give you clarity, consistency, and confidence in your practice:

- A GUIDE TO OPENING MEASURES –Your Monthly Practice Companion [Page 30](#)
- HOW TO USE YOUR PRACTICE COMPANION [[ACCESS IT HERE](#)]
- DAILY PRACTICE TRACKER [Page 4](#)

2. Resources for Current Companion

- AN INTRODUCTION TO FINGERBOARD GEOGRAPHY (1st to 4th POSITIONS) [[Access It Here](#)]
- FINGERBOARD GEOGRAPHY CHART [[Access It Here](#)]
- RINGING TONE CHART [[Access It Here](#)]
- DELAYED OR ANTICIPATED SHIFTS [[Access It Here](#)]

3. Additional Resources on Rhythm

These rhythm-focused tools go beyond this month's core material and are here to deepen your rhythmic awareness across any companion:

- WHAT IS SUBDIVISION? [[Access It Here](#)]
- WHAT ARE SPEECH CUES? [[Access It Here](#)]
- TIME SIGNATURES/METERS [Page 31](#)



PROGRESS TRACKING

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday

QUESTIONS TO BRING TO Q&A:

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A GUIDE TO OPENING MEASURES PRACTICE COMPANION

I'd like to take a moment to summarize the essence of "Opening Measures," what it offers, as well as a suggestion of a sample daily practice plan.

To start, this is YOUR guide and YOUR practice time, so please feel free to tweak my suggestions or even go in a different direction if that feels right to you.

I highly recommend regular note taking to help you organize your thoughts and practice experience. This will also give your own personalized source of reference material for the future.

Whatever path we each choose, it's important to keep our goals in mind, while staying open to ongoing slight course correction --just like Apollo 11 as it ventured towards the moon!

"Opening Measures" is designed to allow YOU to be at the steering wheel, with a helping hand in terms of...

- **mindset and body preparation** (opening reflection, tips for body awareness and tone connection)
- **practice content and structure** (two core methods to improve rhythm and pulse internalization with exercises and drills in progressive difficulty and optional tempo tracking)
- **mindfulness reminders** (a practice calendar, spaces for notes, observations, reflections, aha moments, and questions)
- **inspiration** (listening integration, quotes from famous cellists and musicians)
- **a companion cellist guide** --that's me! 😊 (lots of play along videos at different tempi --as well as "playing along" with the videos, these are also a great opportunity to observe other aspects of playing that can help, like set up, use of the bow and LH, and entire body, while playing...)



TIME SIGNATURES/METERS

In western music, pieces are typically written with a time signature, dividing the composition into a number of measures. There are two kinds of time signatures or “meters;” simple and compound meters.

Simple meters are those in which the main beat is divisible by 2. The most common examples are 2/4, 3/4, and 4/4. The bottom number represents the beat (a quarter note, which is divided by 2 to create two eighth notes). The top number represents the number of beats per measure. So there are 2 quarter note beats in 2/4, 3 quarter note beats in 3/4 and 4 quarter note beats in 4/4.

Compound meters are those in which the main beat is divisible by 3. The most common examples are 6/8, 9/8, and 12/8. For these examples, the beat is a dotted eighth note (which is divided by 3 to create three eighth notes). So there are 2 dotted quarter note beats in 6/8, 3 dotted quarter note beats in 9/8, and 4 dotted quarter note beats in 12/8.

Metrical hierarchy

Within each measure, there is a basic hierarchical importance or “stress” given to the placement of each beat, as below (relative hierarchical stress is represented through the number of lines under each beat number, more lines indicates a stronger beat with more emphasis):

SIMPLE METERS (one beat is a quarter note)

Three musical staves in bass clef showing the metrical hierarchy for simple meters. Each staff has a time signature and a sequence of quarter notes. The number of lines under each note indicates its relative stress.

- Staff 1: 2/4 time signature. Two quarter notes. The first note has one line underneath it, and the second note has one line underneath it.
- Staff 2: 3/4 time signature. Three quarter notes. The first note has one line underneath it, the second note has two lines underneath it, and the third note has one line underneath it.
- Staff 3: 4/4 time signature. Four quarter notes. The first note has three lines underneath it, the second note has two lines underneath it, the third note has one line underneath it, and the fourth note has one line underneath it.

Beats listed in order of importance (stress)

1, 2
1, 2, 3
1, 3, 2, 4

COMPOUND METERS (one beat is a dotted quarter note)

Three musical staves in bass clef showing the metrical hierarchy for compound meters. Each staff has a time signature and a sequence of dotted quarter notes. The number of lines under each note indicates its relative stress.

- Staff 1: 6/8 time signature. Two dotted quarter notes. The first note has one line underneath it, and the second note has one line underneath it.
- Staff 2: 9/8 time signature. Three dotted quarter notes. The first note has one line underneath it, the second note has two lines underneath it, and the third note has one line underneath it.
- Staff 3: 12/8 time signature. Four dotted quarter notes. The first note has three lines underneath it, the second note has two lines underneath it, the third note has one line underneath it, and the fourth note has one line underneath it.

1, 2
1, 2, 3
1, 3, 2, 4



