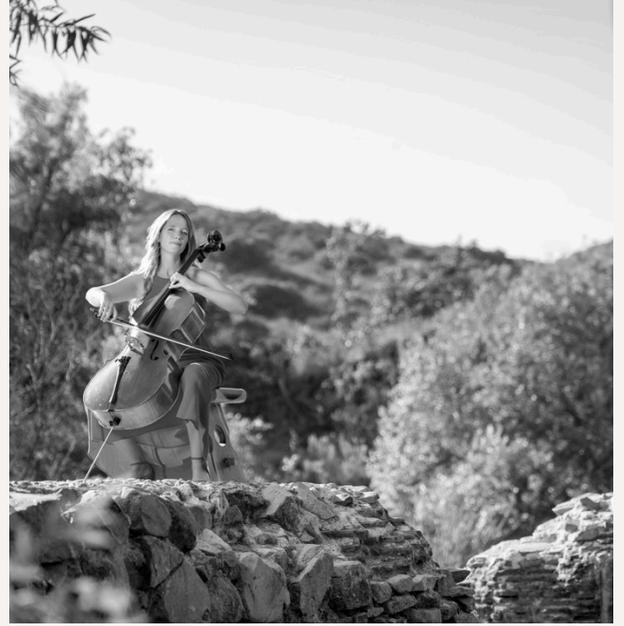




OPENING MEASURES PRACTICE COMPANION



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

**SHIFTING — SMOOTH, CONTROLLED
MOVEMENT BETWEEN POSITIONS WITH
MINIMAL TENSION AND ACCURATE LANDING**

the PRACTICE ROOM



DR. SOPHIE'S CELLO LAB

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 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 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

PRE-WARM-UP:

Mindset and physical warm-up away from cello
(see "Opening Reflection" and "Warm Up Preparation")

.....

WARM-UP: Playful "Glides" to the Arrival Note

.....

NOTES & REFLECTIONS:

TECHNIQUE & STRETCH FOCUS: Economic Shifts, Moving into Thumb Position, Arcs.....

NOTES & REFLECTIONS:

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

REPERTOIRE: Saint-Saëns, The Swan

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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OPENING REFLECTION



Getting from A to B

Learning to move around the fingerboard is liberating and opens up another realm of expressive possibilities. This Companion is designed to deepen understanding of **ergonomic and artistic choices** available to us whenever we shift.

We'll warm up with some **playful "glides,"** approaching arrival notes from both below and above to increase our ease and knowledge of the fingerboard, as well as to acquaint ourselves with the idea of **"thinking outside the box"** (or shift!) when dealing with tricky position changes.

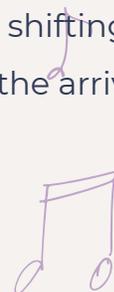
The Technique exercises encourage us to move as directly as possible from A to B, in straight lines. **How to move most efficiently** between positions is often neglected when we learn to shift, but it is incredibly important! This section also introduces the **"inchworm"** motion, which helps refine our sense of **continuous movement** in the left hand and arm.

Stretch Zone A invites you to finesse your shifts moving into **thumb position**, while Stretch Zone B focuses on the **subtle arcs** (rainbows and scoops) present in our shifting motions.

Our explorations find context in the repertoire section; **Saint-Saëns beloved "Swan."** Here, you will explore which motions seem to best fit each shift in the first 9 measures, both ergonomically and musically.

As we explore this month, try to stay **curious and playful**. We want our left hand and arm motions to connect organically to both our natural body movements and to the music at hand. Keep in mind that shifting is about **the journey** as much as the arrival.

**Take your time,
find your ease,
and enjoy the ride!**



OPENING REFLECTION

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

HOW WOULD YOU DESCRIBE YOUR CURRENT RELATIONSHIP WITH SHIFTING?

IN WHAT AREAS DO YOU WANT TO IMPROVE YOUR SHIFTING?

NOTES AND REFLECTIONS:



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SHIFTING WITH EASE AND ACCURACY

Welcome to your journey into shifting!

This month, you'll explore shifting as a guided process: **hearing the arrival note before you move, economical traveling with balance and confidence**, and **coordinating your shoulder, arm, hand, and fingers as one**.

You'll isolate each element, then bring them together so your shifts feel purposeful and musical.

Clarity of destination, ease of travel, and coordination are the foundations of confident movement across the fingerboard. Every shift you make shapes not only accuracy, but the musical intent behind each phrase.

Over time, clearly sensing where you're going, how you get there, and why a particular shift exists in the music will no longer be about rushing, guessing, or hoping, and you'll begin to recognize shifting as storytelling, not mechanics.

With time, you'll notice how each shift incorporates a timed release (I encourage watching for this in the Play Along videos too!), how your shoulder guides the arm which in turn carries the fingers, and how **your ear leads the way**.

Let's get started...

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.

Start by incorporating the warm-ups into your daily routine—they're designed to reinforce foundational skills in a way that's both focused and fluid. **Then, on to the technique exercises and STRETCH ZONE**, you'll expand as you challenge yourself as you apply these skills in varied contexts.

The **repertoire application** section will show you how it all fits into real music—

Remember, there's no rush! Consistency over perfection is key.

And, if you stumble along the way, embrace it!

Sometimes the best insights come from those moments —because that's when you pause to discover what you are actually doing; you allow what you are focusing on to fall into place.



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)



WARM UP PREPARATION

GENERAL TIPS FOR SUCCESS WITH THE WARM UPS & TECHNIQUE PLANS

GENERAL TIPS FOR SHIFTING, & WARM UPS

- 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)

TIPS FOR THE TECHNIQUE EXERCISES

- **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**

- Always shift with the finger that’s about to play (just for these specific exercises centered on efficiency)
- The left thumb movement should be a continuation of the arm movement

TIPS FOR STRETCH ZONE A

- **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)

TIPS FOR STRETCH ZONE B

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

COMMON SHIFTING PITFALLS

- Not releasing thumb just before the shift
- Not leading from the shoulder
- Not allowing slight turn of torso/head as you shift up and down the fingerboard



WARM-UP (5–15 minutes)

Time stamps are in the description area to allow you to go directly where you want.

A SINGLE CONTINUUM: GLIDING UP AND DOWN THE FINGERBOARD

Sitting tall with grounded feet and feeling the support of your chair beneath you, gently glide the left hand up and down the length of the fingerboard (right to the very end and back again). Focus should be on ease of movement.

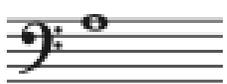
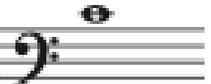
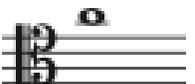
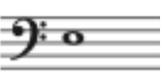
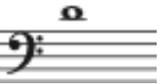
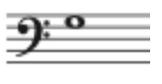
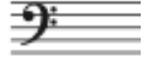
Try to **lead the movement from the shoulder** and note how the torso and head slightly turn to the right as your left hand moves higher up the fingerboard.

PLAYFUL APPROACHES TO THE ARRIVAL NOTE

When working on a shift, it can be extremely valuable to **start with the arrival note** --in other words, to “work backwards”...

1. First, establish the “arrival” (target) note ...play it with a **free, confident sound**.
2. Try playing the arrival note using **different fingers**. Note which fingers feel best, and which need a bit more work/adjustment to find balance.
3. Next, try approaching the arrival note from the **different departure notes** suggested below. Again experiment with using different fingerings for both the departure and arrival note. Feel free to choose different departure notes too!

Play the arrival and departure notes slurred in one bow to better focus on the smoothness of the shift

ARRIVAL NOTE		ARRIVAL NOTE		ARRIVAL NOTE	
					
DEPARTURE NOTE		DEPARTURE NOTE		DEPARTURE NOTE	
					
					

Don't forget to make a written note of your observations



WARM-UP

REFLECTION ...

WHAT DO YOU NOTICE ABOUT YOUR PLAYING/HOW YOU FEEL AS YOU GO THROUGH THESE WARM UP EXERCISES?

WHERE DO YOU THINK YOUR FOCUS SHOULD BE GOING FORWARD?

NOTES AND REFLECTIONS:

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TECHNIQUE EXERCISE

THE IMPORTANCE OF ECONOMY OF MOTION IN SHIFTING

The goal of this month's Technique exercise is to increase awareness of **Economy of Motion** in your shifting. While the movements we make playing cello generally incorporate a lot of arcs (notably the Rainbows and/or Scoops described in Stretch Zone B this month), it is also good to simplify things and **reduce excess** motion as much as possible, in order to **maximize efficiency**.

These introductory shifting exercises therefore focus on moving **as directly as possible from A to B**—in straight lines, always shifting with the arrival (or “new”) finger.

For further refinement, try integrating an **“inchworm” motion** when moving upward from a higher to lower finger, or downward from a lower to higher finger (see explanation of this motion below).

THE “INCHWORM” MOTION

Essentially, the “inchworm” motion is a **sequence of compression and expansion** in the hand and fingers.

The “inchworm” motion can be utilized when shifting:

- **upward from a higher finger to a lower finger**, or
- **downward from a lower to a higher finger**.

For an **upward inchworm shift**, the higher finger playing is pushed out of the way by the upcoming lower finger which then slides onward (and upward) to its destination. The inchworm motion is aided by first lifting any fingers between the higher and lower finger.

For a **downward inchworm shift**, the lower finger playing is pushed out of the way by the upcoming higher finger which then slides onward (and downward) to its destination. Again, the inchworm motion is aided by first lifting any fingers between the lower and higher finger.



GUIDELINES FOR ECONOMICAL SHIFTING: 1ST TO 4TH POSITIONS

- Rounded fingers
- Fingers move in a **straight line above the same string**
- Always **shift with the finger that's about to play** (for these exercises)
- The left thumb movement should be a continuation of the arm movement
- For further refinement, try integrating an “inchworm” motion when moving upward from a higher to lower finger, or downward from a lower to higher finger

All these exercises should be done very slowly and deliberately

PREPARATORY EXERCISE



II * = Possibility of Inchworm Shift

Optional challenge: Which of the shifts below can benefit from a subtle inchworm motion?

Starting on 1st finger



II

Starting on 2nd finger



II

Starting on 3rd finger



II

Starting on 4th finger



II

slurring two notes to a bow allows us to focus on the LH shift more easily without being concerned about a bow change



the
STRETCH ZONE
For Advanced and Curious Players

Welcome to the STRETCH ZONE

This space is for those of you who feel ready (or just wildly curious) to go a bit deeper.

Whether you're an experienced player looking to refine and reimagine your technique, or someone simply hungry for nuance and challenge, [the Stretch Zone is here to meet you where you are—and gently nudge you further.](#)

Each month, we'll expand on the foundational ideas presented in the technique exercise(s) and explore how they can evolve at a more advanced level. You might find layered technical work, interpretive perspectives, or small details that unlock big shifts.

The goal isn't perfection—it's expansion.

Precision with freedom.

Effort with ease.

Curiosity that never stops unfolding.

How to use this section:

[STEP 01](#): Start with the main technique exercise to establish your foundation for the month.

[STEP 02](#): Then, visit the STRETCH ZONE when you're ready to deepen, experiment, or add complexity to what you've already begun.

Think of it as an invitation—not a requirement—to stretch your:

Technique,

Thinking, and

Artistic voice a little further each time you visit [the](#) **STRETCH ZONE**

I'm so glad you're here.

Let's stretch,

Sophie



the
STRETCH ZONE
For Advanced and Curious Players

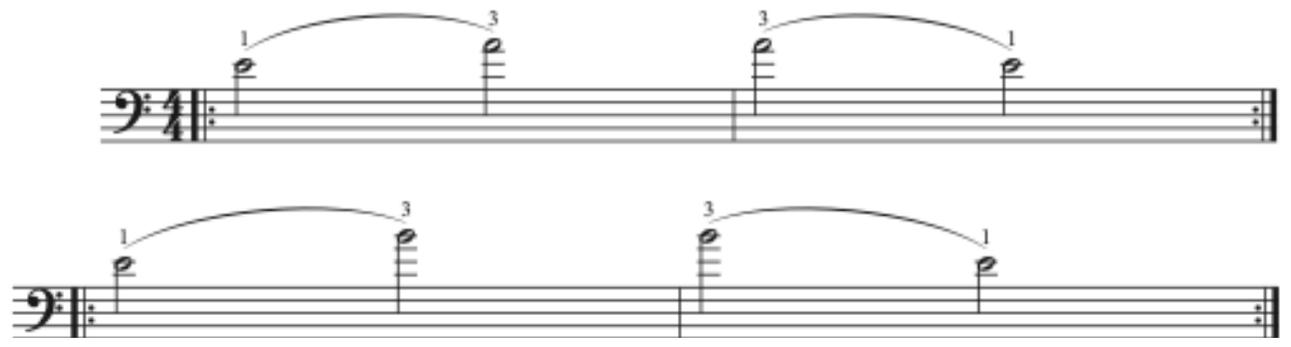
[STRETCH ZONE A DEMONSTRATION VIDEO]
Time stamps are in the description area to allow you to go directly where you want.

STRETCH ZONE A

Shifting from 4th to Thumb Position

Reminder...

- Shift with finger moving in a **straight line above the same string**
- Always **shift with the finger that's about to play**



Reminder...

- The left thumb should be a continuation of the arm movement
- Keep fingers hovering above the same string you are playing
- **NEW: Thumb should be placed firmly down over two strings before shift**



Reminder...

- Thumb/elbow lifts quite high and **goes down firmly on two strings before shift**
- Always **shift with the finger that's about to play** (for these exercises), moving with purpose
- **NEW: Always aim for thumb to go down at an octave to 3rd finger on arrival note** (regardless of finger arrival note is played with)



the
STRETCH ZONE
For Advanced and Curious Players

[STRETCH ZONE B DEMONSTRATION VIDEO]
Time stamps are in the description area to allow you to go directly where you want.

STRETCH ZONE B
Rainbows and Scoops

The exercises below are taken from Steve Doane’s handbook, “**Cello Ergonomics.**” In it, Doane explains the difference between:

- I) a “**rainbow**” shift (involving **an outward rotation** of the wrist and forearm), and
- II) a “**scoop**” (involving **an inward rotation** of the wrist and forearm).

These are both subtle motions and it is worth practising them very slowly and deliberately, carefully observing the rainbow or scoop motion, without exaggerating it.

RAINBOWS (OUTWARD ROTATION)

Musical notation for Rainbows exercise in bass clef, 4/4 time. The exercise consists of two staves. The first staff has four measures of eighth-note pairs with fingerings: 1 2, 4, 1 4, 4 1, 1 3, 3 1, 1 4, 4 1. The second staff has four measures of eighth-note pairs with fingerings: 1 1 3, 3 1, 1 4, 4 1, followed by four measures of quarter notes.

Remember...

- **Lead the shifts from the shoulder** as you move higher up the fingerboard

SCOOPS (INWARD ROTATION)

Musical notation for Scoops exercise in treble clef, 4/4 time. The exercise consists of one staff with eighth-note pairs and quarter notes. Fingerings are: 2 4, 1 2, 4 1, 2 3, 1 2, 1 2, 1 2, 3. There are also 'v' marks above some notes.



...CONNECTING TECHNIQUE TO REAL MUSIC...

OPENING MEASURES

The Swan

-Camille SAINT-SAËNS

On the following Links and pages, you will find two copies of the opening measures of Saint-Saëns' "The Swan" with my suggested bowings and fingerings. All shifts are marked in **red**.

On the first copy, you are invited to explore what **kind of shifting motion** may best fit each position change, taking into consideration the various motions we have explored (straight line/rainbow/scoop/possible use of inchworm motion).

On the second copy, you are invited to explore what **kind of musical shift** you would like to hear (less or more audible/possible change of fingerings or bowings/dynamic shaping).

Ultimately, we always want a shifting motion that best suits our musical intention.

[\[THE SWAN PLAY-A-LONG VIDEO\]](#)

Time stamps are in the description area to allow you to go directly where you want.

THE SWAN

~Camille Saint-Saëns

Saint-Saëns composed his beloved "Carnival of the Animals" in 1886, a collection of colourful musical depictions of an assortment of creatures. Fittingly, he chooses the soaring and plaintive cello to personify a Swan, using long, smooth lines with leaps that beckon expressive shifts. The graceful long-necked cello reveals its measured song over shimmering

arpeggiated 16ths in the piano, suggestive of rippling or sparkling water.

The expressive, legato nature of this celebrated piece creates a true playground of shifting possibilities for the performer. Shifting considerations include audibility of shift, dynamic shaping of heard shift, fingering, bowing, best motion (including arc/scoop/inchworm) for a specific musical shift etc...



REPertoire APPLICATION

The Swan

(Opening Measures 1 -9)

Saint-Saëns
(1835 - 1921)

Sh. = Shift (also marked in red)

Adagio.

Cello

Sh. Sh. Sh.

Sh. Sh. Sh.

Sh. Sh. Sh. Sh.

RECOMMENDED EXERCISE: WHAT TYPE OF SHIFTING MOTION IS BEST?

Take each shift in turn, and experiment to see what type of movement feels the most reliable and musical option for you. Is the movement...

- i) a **bigger or smaller** motion?
- ii) a more or less **direct/straight line** motion?
- iii) a **rainbow or scoop** motion?
- iv) incorporating an **inchworm** motion?



REPertoire APPLICATION

The Swan

(Opening Measures 1 -9)

Saint-Saëns
(1835 - 1921)

Sh. = Shift (also marked in red)

Adagio.

Cello

Sh. Sh. Sh.

Sh. Sh. Sh.

Sh. Sh. Sh. Sh.

RECOMMENDED EXERCISE: WHAT TYPE OF MUSICAL SHIFT WOULD YOU LIKE?

Take each shift in turn, and experiment to see what type of shift most appeals to you. You could consider:

- i) Shift **audibility** (more or less)
- ii) Possible **fingering/bowing changes** to support your musical shift choice
- iii) **Dynamic shaping**
- iv) Conscious coupling of **musical intention with the shift motion**



REPERTOIRE APPLICATION

REFLECTION ...

AS YOU HAVE EXPLORED SHIFTING MOTIONS THIS MONTH, WHAT HAS BEEN MOST IMPACTFUL TO YOU AT THIS MOMENT IN TIME, AND WHY?

HOW DO YOU PLAN TO INTEGRATE MORE AWARENESS OF SHIFTING MOTIONS AND CHOICES INTO YOUR ONGOING PRACTICE?

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 how shifting is used by each artist as a means of musical shaping and expression. Keep an eye out for any of the motions and artistic choices we have explored.

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 The Swan Saint-Saëns (1835 - 1921)

Yo-Yo Ma and Kathryn Stott: [\[LINK\]](#)
(note how Ma uses extensions in combination with shifts)

Gautier Capuçon and Frankfurt Radio Symphony: [\[LINK\]](#)
(honey golden sound!)

Mischa Maisky and Verbier Festival Chamber Orchestra: [\[LINK\]](#)
(note careful bringing up of thumb before thumb position, faster, expressive vibrato)

WHAT DO YOU NOTICE ABOUT HOW THESE ARTISTS APPROACH SHIFTING?



"The best approach to shifting is a musical one, where you simply decide that there is no such thing as a shift."

~ Jeffrey Pulver (*The Strad*)





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 you come to the end of this Practice Companion, pause and notice how shifting feels in your body now.

Perhaps there's more clarity about where you're headed, more ease and economy of motion in how you move, or more confidence in the moment of arrival.

Carry this awareness forward, gradually allowing your shifts to live inside the phrase rather than to only sit between its notes.

Allow your shoulder and arm to guide your movement, your fingers to remain light and flexible, and your ear to stay a step ahead.

Keep in mind, shifting is not simply about changing positions. It's about maintaining intention through motion. Sustaining the musical line as it evolves.

**It's staying ever-present and connected throughout the phrase.
Confidence in where the music is headed.
And, the freedom to let it unfold.**

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

ADDITIONAL RESOURCES

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 (Shifting)

This month's edition of Opening Measures dives into the world of intonation — how we feel it, shape it, and play it with intention. Here are some useful resources:

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



