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## G MINOR

### **Brahms—Hungarian Dance No. 5 (pg. 45)**

**Scale 1 and Study 1:** Play whole bow legato with good rhythmic bow division. For example, use a  $\frac{3}{4}$  bow proportion for the dotted quarter and a  $\frac{1}{4}$  bow for an 8th note.

**Studies 2 and 3:** Use a collé stroke with 8th notes from the string and lift quickly off. Immediately place the bow back on the string to repeat the sequence.

**Excerpt 2:** The final 6 measures start at the frog with a heavy collé stroke and a fast retake for the final chords.

### **Ravel—Pavane pour une infante defunte (pg. 46)**

*Note: Entire piece and studies are played with orchestral mutes.*

**Scale 1 and Study 1:** Practice down bow retakes in measure 2 with a heavy but full sound, using slower to faster (in one bow) bow speed.

### **Britten—Simple Symphony (pg. 47)**

#### **Movement 3, Sentimental Sarabande**

**Studies 6 and 7:** At the legato dotted half and the tenuto quarter, lean into the bow on the tenuto. Practice the forte near the bridge and the piano near the fingerboard for contrast.

### **Mendelssohn—A Midsummer Night's Dream (pg. 48)**

#### **Scherzo**

**Study 8 and Excerpt 6:** Practice short detaché strokes first and then short, light spiccato.

**Study 9:** The exercise here is done for highlighting string crossings. Practice detaché with wrist motion and then add spiccato.

**Study 10 and Excerpt 7:** Play with a light, measured spiccato using short strokes below the middle. Add a little bow length for the crescendo and less bow for the diminuendo.

## Cello

## C Major

Beethoven

Susan C. Brown

## Scale 1

## Beethoven—Symphony No. 1, 1st mvt.

Allegro con brio  $\text{♩} = 104$ 

## Excerpt 1

## Scale 2

## Excerpt 2

## Scale 3

# G Major

Cello

Brahms

Susan C. Brown

Scale 1

Scale 1

Scale 2

Scale 2

Vivace  
Study 1

Study 1

## Brahms—Hungarian Dance No. 5

Vivace ♩ = 132

Excerpt 1

Excerpt 1

Mozart

Scale 3

Scale 3