

PLAY AS YOU SING - SING AS YOU PLAY

THE BIG CELLO BOOK
FOR THE BEGINNERS

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DOBRILA BERKOVIĆ-MAGDALENIĆ

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THE BIG CELLO BOOK
FOR THE BEGINNERS
Dobriła Berkovic-Magdalenic

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The big cello book for the beginners....

Summary

Unlike most instrumental music handbooks for beginners, the etudes and exercises in this book are presented in a form of songs with lyrics. I believe it is very important to motivate a child to sing a song before playing it on the instrument, and it would also be desirable to sing while playing. The habit of singing the tune is vital to the understanding of the melodic phrase and rhythm, to feeling the pulse and controlling breathing; singing also stimulates the coordination of body movements, relieves tension in the neck muscles, and does much good besides.

In this book, songs, etudes and exercises are grouped under four strings, and not according to various different levels of difficulty in mastering the musical challenges or instrument playing techniques.

During their lessons, young children are not supposed to learn and play all the songs and exercises, page after page, from cover to cover. After the chapter about nursery rhymes and exercises on open strings, you continue with songs played on one string only. Then you move to the next string and teach the child to play songs requiring a comparable level of playing technique. It is necessary to master playing on each of the two strings individually, before you move to the chapter on how to play on two adjacent strings.

Now go back to the chapter about playing on one string, but with technically more demanding elements.

I do not consider it imperative for a young student to play all the songs from the handbook for beginners.

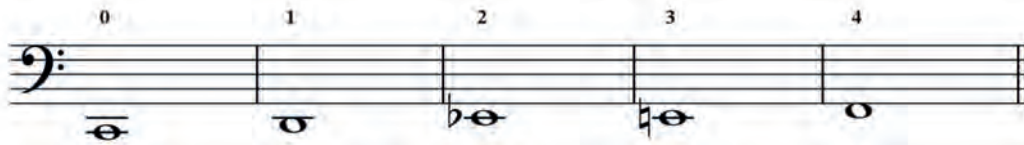
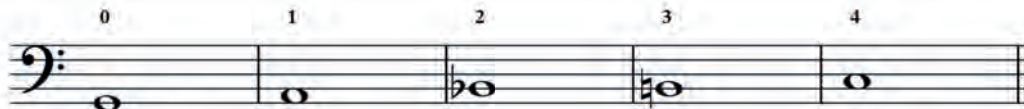
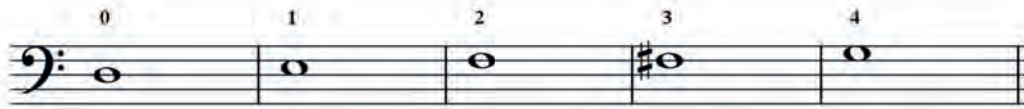
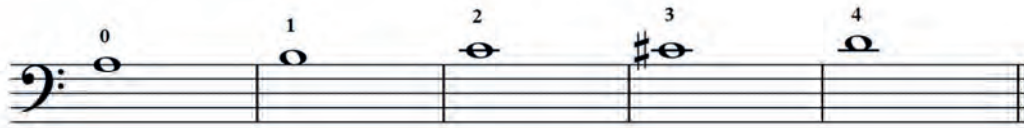
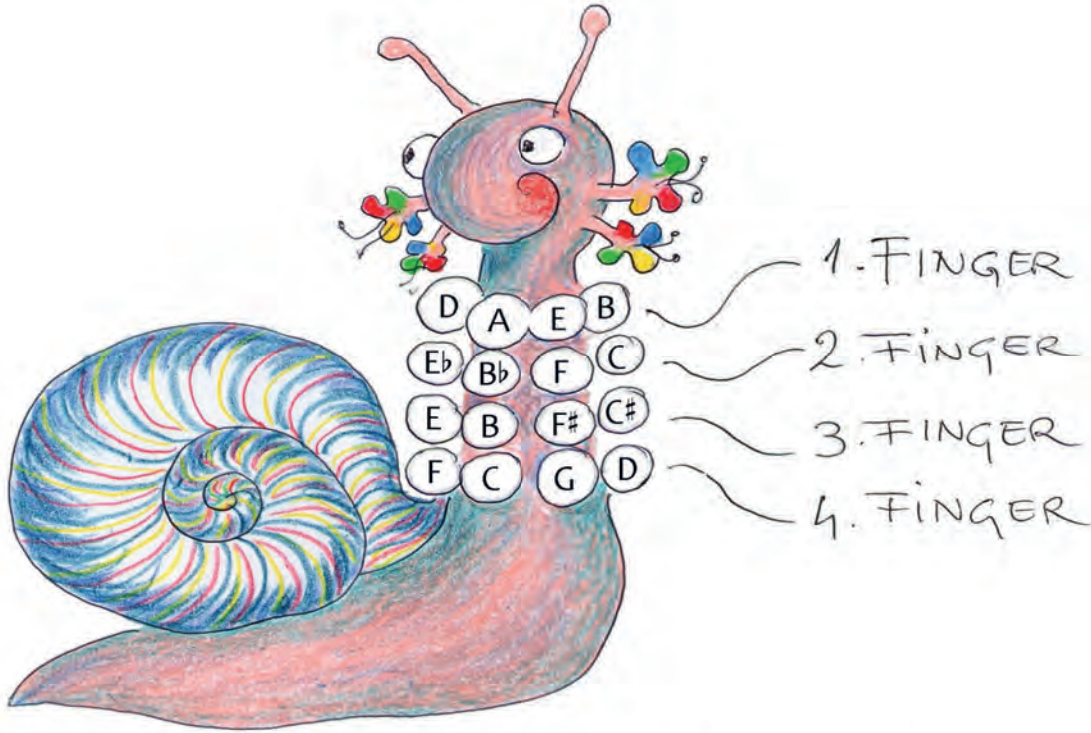
Your selection should rather be based on the songs the child already knows. Make him/her master these before you introduce new songs and more demanding tasks.

Communication is the third distinctive element of this book. Communication has always been an essential need of the human race, particularly today, at a time of global trends. It is of paramount importance for a musician who must communicate with his audience, and his colleagues in the orchestra. Therefore, all the exercises and etudes in this book are devised for two instruments. We know how difficult it is for a beginner to create a good tone, let alone music, on the instrument.

Most of the time during music lessons, the child will only hear scratchy tones instead of music, coming from his instrument. Playing together with the teacher or another student can be more stimulating; plucking the string (*pizzicato*) or drawing the bow on one string during his/her very first music lesson will bring real happiness to the child and foster his/her creativity and musical expression.

This method is more demanding on the teacher, but at the same time it improves the quality of the teaching process. The book was designed with a sincere hope to bring joy to the young pupil and facilitate the work of the teacher.

NOTATION / ALPHABET





Mr. Turtle

R. McLaughlin

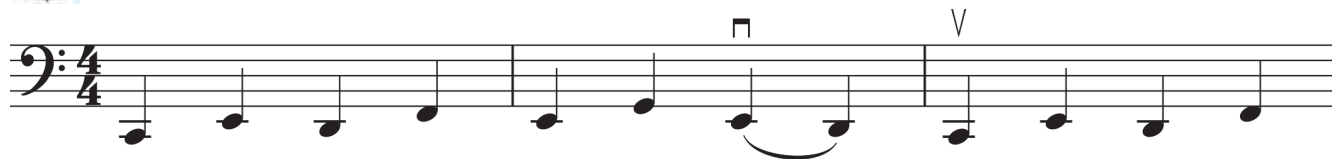


Mister Turtle moves around, see him go.
Mister Turtle moves around, slow, slow, slow.



Two Frogs

D. Berkovic





Eency Weency Spider

Traditional Children's Game



The eency weency spider went up the water spout.
Down came the rain and washed the spider out.
Out came the sun and dried up all the rain.
Now the eency weency spider went up the spout again.





One Finger, One Thumb

Traditional



One finger, one thumb, keep moving.
One finger, one thumb, keep moving.
One finger, one thumb, keep moving.
We'll all be merry and bright.



Lullaby

F. Schubert



Dobriła Berkovic-Magdalenic, curriculum vitae

Dobriła Berkovic-Magdalenic was born in Zagreb, Croatia, where she graduated with professor Milan Nagy at Zagreb Music Academy.

Having devoted her life to teaching, she's been heading Cello Departments of all the music schools in Croatia for many years, as well as Croatian String Teacher's Association (national branch of ESTA).

During 47 years of her teaching career, her students have excelled and won prizes at over one hundred national and international competitions, among them Junior Tchaikovsky Competition 1995. - 1st prize; Adam's Competition, New Zealand - 1st prize, Premio Stradivari Caruana, Milano in 1999., - 1st prize, Antonio Janigro Competition 1996. - 2nd prize, ARD Munich 2000. - 2nd prize, Rostropovich Competition 1997. - 3rd prize, etc., and performed all over the world.

A number of professor Berkovic-Magdalenic's students went on to study with globally recognized cellists and teachers such as E. Schoenfeld (USC Los Angeles), A. Peled (Peabody, Baltimore), P. Down (Eastman), N. Ruzevic (UNT Denton, Texas), D. Geringas (Hochschule Berlin), A. Meneses (Basel), J. P. Mainz (Berlin), M. Flaksman (Manheim), V. Despalj (Zagreb) etc., and have been Principal Cellists in various orchestras. Professor Berkovic-Magdalenic has founded and is co-organizer of International String Competition Rudolf Matz, and International Cello Competition Antonio Janigro, both very important to cultural life in Croatia.

In 1987., as president of the Croatian branch of ESTA, she established UPBEAT (International Summer Music School), which includes masterclasses, classes for children, and Chamber Music Festival. Every year over 500 young musicians participate in a variety of classes held by world famous teachers and performers, thus making UPBEAT the biggest event of this kind in Croatia. Dobriła Berkovic-Magdalenic has also founded Japanese branch of UPBEAT Festival.

In 2007. she became Councilor at National Ministry of Education and received prestigious awards such as the Award of Ministry of Education, and the Award of Ministry of Culture. Talents for Europe proclaimed her best European cello teacher in 2014.

Having published her first book for beginner cellists in 2011., professor Berkovic-Magdalenic keeps herself busy preparing materials for several more books.

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