



FRIEDLANDER'S HOTEL ROOM WARM-UP

An "Easy" Way to Get Ready to Play

This routine works agility, strength and, my favorite, bilateral coordination.

This is a warm-up I came up with while on a recent tour with my band. When I am on tour I am often confronted with very little time to practice and less than ideal surroundings to play. I needed to create a calm but challenging warm-up routine that would get my blood circulating, get my hands working, but also allow for creativity and improvisation which engages my brain too.

A WORD ABOUT WARM-UPS

Ron Leonard (former principal cellist of LA Philharmonic, a great cellist) was heard to say that one should be ready to play in 5 minutes or less. This was a bit of a jolt to me because I was at the time locked into an elaborate (and long!) warm-up involving scales and 3rds, octaves, etc. I realized that I had convinced myself I couldn't play well unless I did this entire warm-up routine and this just wasn't true!

I've come to believe that each day may in fact require a slightly different warm-up. One day I may need to do long tones, the other speed exercises, another day might require that I hardly play at all before performing, later in the week I may need a good hour of playing before performing.

The other thing I found was that my long warm-up routine that I hadn't changed for months had caused my brain to disengage: I was on automatic. Once this happened the work I was doing was of very little use.

So I suggest sitting at the cello and getting a sense of what you feel your need to get working. Before you even play think about this. In the beginning you might draw a blank, you may have no ideas of what to do. This is partly because of being on automatic. After a little while experimenting with different routines and exercises you will start to get an idea of what you need to do each time you sit down to play.

Give this one a try and I suggest doing the warm-up and then moving to some other exercises or etudes or just get to work. It's a good one for when you're traveling and don't have too much time to practice each day or when you have only a few minutes to get ready to play.

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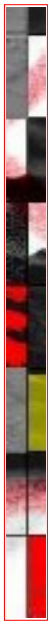
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FRIEDLANDER'S HOTEL ROOM WARM-UP (details)

PREPARATION	DESCRIPTION
Metronome Quarter note=60	This warm-up is pretty simple in conception but there's a lot of ways to make it as challenging as you wish. Please take time during the warm-up to check your form (shoulders, elbows, how you're seated, etc.), make sure you aren't gripping your left hand too strongly and try directing your concentration from one hand to the other during the warm-up.

WARNING: Pay attention to fatigue and especially to pain. It's good to strengthen but don't push yourself beyond what is reasonable for your level of playing and your physical strength. Use your discretion and protect your body.

Let's look at the first few bars of the warm-up just to become familiar with what's going on here.

TOP STAFF

The top line of the staff shows notes that you finger with your left hand, but never actually bow.

MIDDLE STAFF

The middle staff shows notes that you pluck using the finger indicated, left hand pizzicato. Note that the first note you will pluck (always on the A string) never sounds the pitch indicated. The note is there to show you where to place your plucking finger in relation to the fingerboard. For example, the first note is indicated as an F#. Using your third finger pluck the A string just where the F# is and then proceed to the open D and G strings.

BOTTOM STAFF

The bottom staff shows what you will be doing with the bow, in this case bowing an open C string for 4 beats.

The image shows a musical score for a warm-up exercise. It consists of three staves. The top staff is a treble clef with a 4/4 time signature and a tempo marking of quarter note = 60. It contains four measures of music, each starting with a '4' above the staff, indicating a four-measure rest. The middle staff is a bass clef with a key signature of one sharp (F#). It contains eight measures of music, each starting with a '3' above the staff, indicating a triplet. The notes are eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains four measures of music, each starting with a 'V' above the staff, indicating a pizzicato. The notes are quarter notes.

For this exercise try to use the tips of your left hand fingers to pluck the notes with precision and dexterity. Keep it very neat and rhythmic.

MORE ON THE MIDDLE STAFF

The middle staff will always indicate left hand pizzicato. If you look at bar 9 of the [warm-up](#) you'll see that the first note of the middle staff is G natural. This note is where on the A string you will place your pinky finger to pizz. The note that will actually sound is in fact F#.

VARIATIONS & WAYS TO WORK

If the eighth are too fast, do quarter notes and if bowing is just too difficult then start with the pizz part of the exercise and then gradually add the open C to it once you're comfortable with the pizz.

As I mention above, move your concentration from one hand to the other. Focus on your left hand trying to relax the fingers that aren't working, making sure you're not gripping too tightly (especially with the thumb and first finger, which is a very strong unit!) Then focus on your right hand and arm. Work to get a good sound, with smooth bow changes. Move back to your left hand, etc.

To get more complex add rhythmic pattern to the bottom staff part. Change the pattern of the left hand pizz, use faster note values (triplets, etc.) I'll post some variations. There are times when I've had to do this while making hardly any sound at all. You can do this by bowing the C string keeping your bow 1 inch above the string for the entire length..quite difficult, but helpful.

Good luck and let me know what you think.

[go to warm-up!](#)

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Please read the [description](#) of the warmup before you try it.

♩ = 60

4

REWERED NOTES

LOCKED NOTES (L. HAND)

INDEXED NOTES

5

5

5

9

3

9

9

The image shows a musical score for three staves, measures 29 through 32. The top staff is in treble clef and contains a whole note chord in measure 29 and a whole note chord in measure 30. The middle staff is in bass clef and contains a rhythmic exercise. Measures 29 and 30 feature eighth notes with a '2' above them, indicating a second finger. Measures 31 and 32 feature quarter notes. The bottom staff is in bass clef and contains a whole note chord in measure 29 and a whole note chord in measure 30.

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The bottom staff shows what you will be doing with the bow, in this case bowing an open C string for 4 beats.

The image shows a musical score for a warm-up exercise. It consists of three staves. The top staff is in treble clef with a 4/4 time signature and a tempo marking of quarter note = 60. It contains four measures of whole notes: C4, G4, C5, and G4. The middle staff is in bass clef and contains eight measures of eighth notes. The first four measures have a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The last four measures have a quarter note (C5) followed by a triplet of eighth notes (B4, A4, G4). The bottom staff is in bass clef and contains four measures of whole notes: C4, G4, C5, and G4. There are fingerings (1-3) and bowing directions (V) indicated throughout the score.

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Your e-mail address:

♩ = 60

FINGERED NOTE

Musical staff for Fingered Note, Treble clef, common time. It contains four measures of music, each with a single quarter note. The notes are G4, A4, B4, and C5. A finger number '4' is written above the first measure.

LUCKED NOTES (L. HAND)

Musical staff for Lucked Notes (L. Hand), Bass clef, common time. It contains eight measures of music, each with a pair of eighth notes. The notes are G3 and A3. Fingerings are indicated: 3 for the first four measures, and 2 for the last four measures. A sharp sign is present above the first measure.

BOWED NOTES

Musical staff for Bowed Notes, Bass clef, common time. It contains four measures of music, each with a single half note. The notes are G2, A2, B2, and C3. A square symbol is above the first measure, and a 'V' symbol is above the second measure.

5

Musical staff for Fingered Note, Treble clef, common time. It contains four measures of music, each with a single quarter note. The notes are D5, E5, F5, and G5.

Musical staff for Lucked Notes (L. Hand), Bass clef, common time. It contains eight measures of music, each with a pair of eighth notes. The notes are D3 and E3. Fingerings are indicated: 1 for the first four measures, and b1 for the last four measures.

Musical staff for Bowed Notes, Bass clef, common time. It contains four measures of music, each with a single half note. The notes are D2, E2, F2, and G2.

9

Musical staff for Fingered Note, Treble clef, common time. It contains four measures of music, each with a single quarter note. The notes are A4, B4, C5, and D5. A sharp sign is present above the first measure.

Musical staff for Lucked Notes (L. Hand), Bass clef, common time. It contains eight measures of music, each with a pair of eighth notes. The notes are A3 and B3. Fingerings are indicated: 4 for the first four measures, and 2 for the last four measures.

Musical staff for Bowed Notes, Bass clef, common time. It contains four measures of music, each with a single half note. The notes are A2, B2, C3, and D3.



Variation #1

♩ = 60

FINGERED NOTE

LUCKED NOTES (L. HAND)

BOWED NOTES