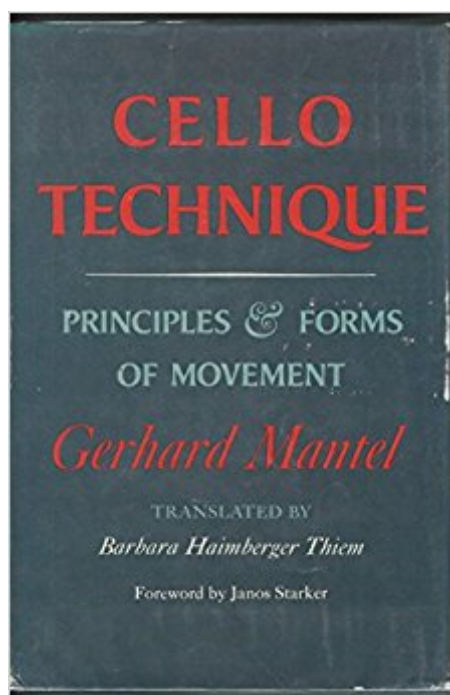


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Cello Technique: Principles And Forms Of Movement



Synopsis

An analysis of the physics and physiology involved in playing the cello. For performers, teachers, and mature students. --This text refers to the Paperback edition.

Book Information

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Customer Reviews

Back in print is Mantel's classic discussion of the principles underlying cello technique; from finger and hand movements and positions to sound scales and the psychological factors which influence the techniques of playing. Anticipate a very technical yet involving coverage serious players will find in-depth. -- Midwest Book Review --This text refers to the Paperback edition.

Text: English, German (translation)

This is an extremely heady and cello nerdy book, but that's exactly what I was in the mood to read.

This book makes a precise and beautiful analysis on every movement involved in playing the cello. It describes different ways of approaching the technique. And also makes a very interesting analysis on the psychological and emotional issues involved. I recommend it for every stage of the learning process. A book to have always in hand and read many many times.

It was in good condition :)

I study cello performance with Barbara Thiem (the translator of this book) at Colorado State University and we have worked through this book. The purpose of this book is to outline a style of cello playing that requires the least amount of physical effort. Yes, it can be difficult to understand, but I assure you that this will improve your technique, and thus enable you to play with the least physical stress possible. Reading this book and applying it to your playing is not necessarily easy but it is a worthwhile pursuit and I would highly recommend it.

Gerhard Mantel succeeds in this classic cello technique book to analyze and explain cello technique in such a thorough and scientific way as I have never seen before. The book treats each aspect of cello playing in great, thoughtful detail, with very helpful diagrams. The translation by Barbara Haimberger Thiem is very accessible, and based on her own teaching experience. Mantel addresses issues of the use of muscles, weight, physics of the instrument and much more. It is organized into 3 main sections - Goal-Directed Movement, The Fingerboard, and The Bow. The book is endorsed by the late Janos Starker and the ultimate book of cello technique, and recommends it highly as a complement to his own Organized Method of String Playing. It is relatively dense and technical, but if you are a cello player (or string player), it should give you much food for thought.

I actually bought this book newly translated and published nearly 40 years ago. With a forward by the great Janos Starker, this book dives into the physics of playing the cello. This will largely be greek to a non-cellist but for any serious student of the instrument, it is a must have book. The book is probably most useful in its very detailed discussion of the mechanics of producing sound (bow arm) and the physics behind drawing a sound with the bow. Detailed -- though somewhat simplistic -- illustrations assist you in grasping the concept. While the left (fingering) hand is covered in some detail, this book had the most personal impact on me with this lovely detailed discussion of sound production. This is not a technique book. You cannot put it on your stand and do "exercises". The best way to use this book -- in conjunction with a teacher -- is to read and understand the physical concepts discussed then apply them in conjunction with a good technique book. No detail of the physical aspect of playing the instrument is left un-discussed. Though the translation is at sometimes difficult, you simply must have this book to fully understand the mechanics of playing the instrument.

Quite a Gem! At times this book is difficult to read. The style and translation is partly to blame. Also text books were written in a different style back then, but I was expecting this. Having said that, I

think this actually adds to the delight when you finally get it! I think you need to have some idea of what you are looking for. I was patient and after slugging through the marsh like pages, my cello playing improved and I can't quite explain it. It's as if I absorbed some of its ideas quite by magic. This book also helped me recover from some pain I was experiencing from poor technique. It's hard to describe, but for those looking at the grey, not just the black and white, you'll end up having an old fashioned affection for this book.

This book is a well written and complete book regarding physical cello technique. Every cello teacher has a copy, it seems. However, a beginning student will not get much out of this book because it is written for a more experienced audience. Describing body motions in a book is a challenging task in any endeavor, and this is no exception. However, it is obvious that the author, an experienced cello pedagogue, has written a complete book. There were some good analogies about anticipating sound, and how playing the cello compares with pitching a baseball - namely how both deliveries must be adjusted while in motion, and that breaking a motion down into component parts will not result in successful coaching. Particularly useful for me was the section on bow speed. I would have liked to see more complete drawings than the stick figures provided. Probably the best way I can sum this up for a beginning cellist is "read more for inspiration than comprehension". Let your cello teacher show you the rest. However, I think as one advances this will continue to be a useful reference. I would recommend reading other books first, and let your teacher communicate to you the essential ideas. But that does not take away from this book, which is well done for the right audience.

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