## CELLO Book Three

# THE BELWIN STRING BUILDER

### by Samuel Applebaum

#### **FOREWORD**

The Belwin String Builder is a string class Method in which the Violin, Viola, Cello and Bass play together throughout. Each book, however, is a complete unit and may be used separately for class or individual instruction.

This volume includes the second, third and fourth positions. Simple shifts with the same finger are introduced, followed by shifts with different fingers. Each type of shift is presented and developed with interesting melodies. The pupil is taught how to build major and minor scales and to play them with the basic bowings, the détaché, martelé, wrist and finger stroke, and the spiccato.

The material in this volume is chosen for its musical interest and its technical value. There are a number of duets which are to be played by either two pupils or with the class divided into two groups. There also are a number of melodies in which the class becomes a string ensemble, each instrument playing a different part. A small "p" after the number indicates there is a piano part for that melody.

The material in this book is realistically graded so that only a minimum of explanatory material is required.

#### TECHNICAL PROGRESSION

|  | rage |
|--|------|
| The Second Position – Finding The Fingers On The A and D Strings           | . 2  |
| Finding The Fingers On The G and C Strings                                 | . 3  |
| From One String To Another In The Second Position                          | . 4  |
| More Melodies That Shift With The Same Finger                              | . 5  |
| Melodies In C Major That Include The Second Position                       | . 6  |
| We Go From An Open String To The Second Position                           | . 7  |
| Melodies That Shift To and From The Second Position With Different Fingers | . 8  |
| The Scale Line Shift   | . 9  |
| How To Shift When There Is No Slur   | . 10 |
| The Third Position   | . 11 |
| We Shift To and From The Third Position With The Same Finger               | . 12 |
| Melodies That Shift To and From The Third Position Without Slurs           | . 13 |
| How To Build A Minor Scale   | . 14 |
| Melodies In Minor Keys—The Half Position                                   | . 15 |
| More Melodies In Minor Keys  | . 16 |
| The Wrist and Finger Stroke  | . 17 |
| Sixteenth Notes  | . 18 |
| The Dotted Eighth and Sixteenth Note                                       | . 19 |
| More Melodies With Dotted Eighth and Sixteenth Notes                       | . 20 |
| Melodies Using the Martelé Bowing — The Fourth Position                    | . 21 |
| Finding The Notes In The Fourth Position                                   | . 22 |
| We Shift To and From The Fourth Position With The Same Finger              | . 23 |
| A New Rhythm - Triplets  | . 24 |
| We Build A Major Scale On The Note A                                       | . 25 |
| Melodies In Various Rhythms  | . 20 |
| We Build A Major Scale On The Note E Flat                                  | . 27 |
| More Harmonics—More Shifting   | . 28 |
| Reautiful Melodies With Harmonics  | . 29 |
| Melodies That Will Prepare For The Spiccato Stroke                         | . 30 |
| How To Play The Spiccato Stroke  | . 31 |
| Lively Melodies Using The Spiccato Stroke                                  | . 32 |

### THE SECOND POSITION (II)

We reach the 2nd position by sliding the entire hand on the fingerboard from the elbow joint. During the slide, the thumb must move with the hand. In the 2nd position, the thumb must always be under the neck and opposite the 2nd finger.

# Finding the Fingers on the A and D Strings

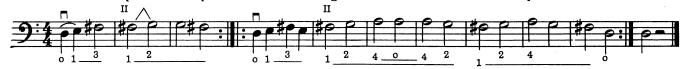
Here we slide a whole step to the 2nd position.



Here we slide a half-step to the 2nd position. When two whole steps follow the 1st finger, we call it the extended position.



Here we slide a whole step to the 2nd position. The 4th finger on D should sound like the open A.



Here we slide a half-step to the 2nd position - the extended position.



### The Détaché Above the Middle of the Bow (A.M.)

Play smoothly from the middle to the tip, drawing the bow parallel to the bridge. Use the full width of the hair with the stick turned slightly towards the scroll. Only the forearm is to be used, from the elbow down.



ROTE PROJECT: Finding the first finger in the fourth position. Memorize the sound of the open A string. Play this note with the 1st finger in the 4th position on the D string. Do this on the other strings, testing the 1st finger with the open strings.