

CELLO

Belwin Course for Strings

Third and Fifth Position STRING BUILDER

BY
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A Continuation of the BELWIN STRING
BUILDER or any other Standard String
Class Method.

Published for

VIOLIN

VIOLA

CELLO

BASS

PIANO ACC.

TEACHER'S MANUAL



CELLO STRING BUILDER *Third and Fifth Position*

FOREWORD

The Third and Fifth Position String Builder is to be used after Book III of the Belwin String Builder. However, it may also be used as a continuation of any of the standard string class methods.

In this book, the Violin, Viola, Cello and Bass play together. The book for each instrument, however, is a complete unit and may be used separately for class or individual instruction. In this book, the pupil is carefully taken step by step through the third and fifth positions. The pupil is taught to find each finger, after which simple shifts are introduced with the same finger, followed by shifts to these positions with different fingers. Each type of shift is presented and developed with interesting melodies.

This book includes the following bowings: the *détaché*, the *martelé*, wrist and finger stroke, *collé*, *spiccato* and *staccato*.

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 "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. Suggestions for work by Rote are presented throughout the book.

TECHNICAL PROGRESSION

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The Third Position (3rd)

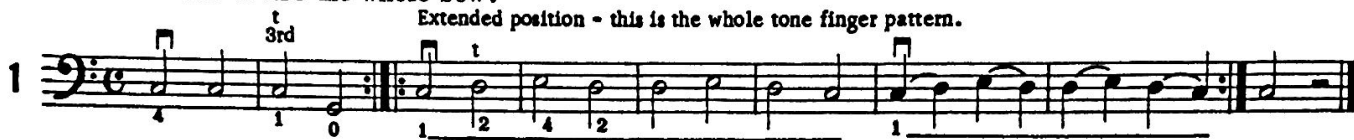
Slide the entire hand on the fingerboard until the 1st finger reaches the 4th finger. The thumb must move with the hand, remaining opposite the 2nd finger at all times. The 1st finger in the 3rd position sounds an octave higher than the next lower string.

"t" means to test the note with the open string. Leave the finger on the string while testing.

Finding the Fingers on the G String

W.B. - means to use the whole bow.

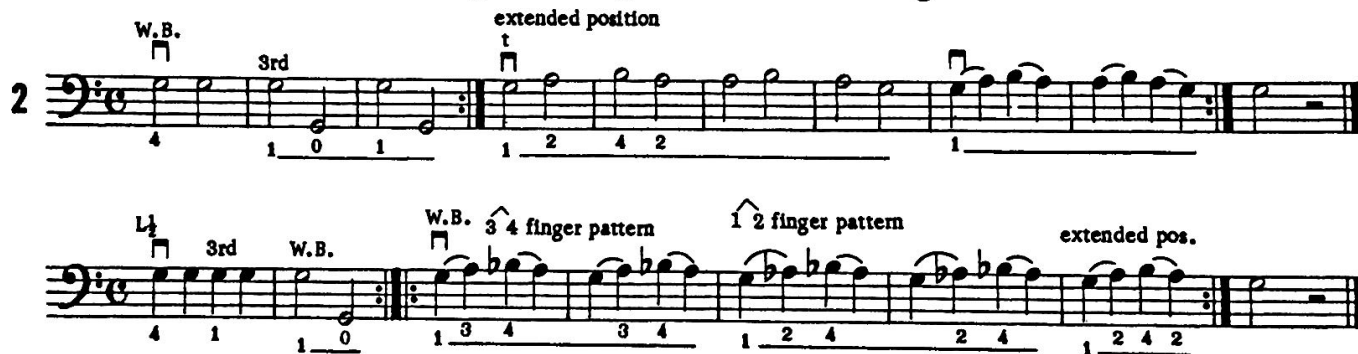
Extended position - this is the whole tone finger pattern.



L $\frac{1}{2}$ - Lower half of the bow.



Finding the Fingers on the D String



When you test a note, adjust the finger so that it will sound exactly like the open string. By the way, is your Cello in tune? Let us make sure. "Ext." means extended position.

Let's Skip A Bit (in the 3rd Position)

U $\frac{1}{2}$ - Use the upper half of the bow.



ROTE PROJECT: In the 3rd position - practice the whole tone finger pattern on the G and D strings. There will be a whole step between each finger. This finger pattern (in extended position) is found in the 3rd and 4th measures on the 1st line of No. 1 and No. 2. Play in various rhythms and bowings to conform with the in various rhythms and bowings.

Finding the Fingers on the A and C Strings

4

The C String

Use the full width of the hair on the C String.

5

The Détaché Bowing

The Détaché is a smooth bowing that may be played in any part of the bow.

Above the middle - only the forearm is to be used from the elbow down.

Below the middle - we use the upper arm. The side of the hair is used with the stick tilted slightly towards the scroll.

Practice the next 3 lines in 2 ways using the Détaché bowing: (1) $U\frac{1}{2}$ (2) $L\frac{1}{2}$.

6

These are called THIRDS. They are 3 notes apart.

ROTE PROJECT: In the 3rd position - practice the 3 4 finger pattern on the A string. There will be a half step between the 3rd and 4th fingers. Play in various rhythms and bowings. This finger pattern is found in the 4th and 5th measures of the 1st line of No. 4. Play in various rhythms and bowings. For Cello alone, practice the other finger patterns on the 2nd line of Nos. 4 and 5 in various rhythms and bowings.

How To Go From One String To Another Smoothly

In slow string changing we use the arm with a flexible wrist. The bow moves toward the next string to be played and does so in a vertical curve rather than in a straight line. The bow hair is then very close to the next string. This makes it possible to change strings smoothly. When going from one string to another there must not be any break in the tone and the fingers are to remain on the string during the change.



Etude

The first 2 notes of each measure are 4 notes apart and are called **FOURTHS**. The last 2 notes of each measure are 3 notes apart and are called **THIRDS**.



A comma (,) means a slight pause, usually at the end of a phrase. Leave the bow on the string.

The slanted lines (//) mean to lift the bow from the string.

The "p" after a number indicates that there is a piano part for the melody.

Menuet

Leopold Mozart was the father of the famous Wolfgang Mozart. He was a Violinist and the author of an early Violin method.

Allegretto-cheerful, but not as fast as Allegro
(Key of C Major)

Leopold Mozart



Two Duets in the First Three Positions

Sonatina (Duet)

Cornelius Gurlitt (1820 - 1901) was a German organist and composer. This is a movement from one of his piano sonatinas arranged for two Cellos.

Moderato-a moderate pace
(Key of C Major)

C. Gurlitt

10

3rd 1st 2nd - Ext. 1st

p *f* *Fine*

3rd - Ext. 1st 3rd 1st

p *f* *D.C. al Fine*

Song Of The Harvest (Duet)

Wolfgang Amadeus Mozart (1756-1791) was one of the world's most gifted composers. He started to compose when he was about 5 years old.

Moderato (Key of C Major)

W.A. Mozart

11

3rd 1st 2nd 1st 3rd

p *mf* *p*

3rd 1st 2nd 3rd - Ext. 1st

f *p*

Melodies that Go from an Open String to the Third Position

Play each of these a few times very slowly. Listen carefully to the intonation.

12

Etude

Moderato (Key of C Major)

C. Hohmann

13

Folk Tune (Ensemble)

This melody is used by Engelbert Humperdinck (1854-1921) in his opera Hansel and Gretel.

Allegretto (Key of G Major)

From the German

Melody

14p

Ensemble

ROTE PROJECT: The C Major Scale in 2 octaves. Play each note 4, 3 and 2 times, and finally each note once. Practice in various rhythms and bowings.

Melodies that Shift to the Third Position with the Same Finger

When we shift to and from the 3rd position, we use the entire hand, the thumb remaining opposite the 2nd finger. During the slide you must lighten the finger pressure on the string and relax the thumb pressure on the neck.

① W.B.

②

③

④

⑤

⑥

⑦

⑧

Canzonetta

Allegretto (Key of C Major)

Robert Williams

Sunday Morning

Allegretto (Key of C Major)

W.A. Mozart

Melodies that Shift with the Same Finger in the Keys of G and D

18

W.B.

① 3rd 1st ② 3rd 1st

③ 3rd t 1st ④ 3rd 1st ⑤ 3rd t 1st

⑥ 3rd t 1st ⑦ 3rd 1st ⑧ 3rd 1st

The White Steeple

Moderato (Key of G Major)

Silas J. Vail

19p

V 3rd 3rd-Ext. 1st V 3rd-Ext.

p 0 4 1 3 1 0 1 4 1 4 1 4 2 0 4 1 0 4 4 2 1

Refrain

1st V 3rd-Ext.

f 3 2 3 4 4 2 1

Easter Time

Allegretto (Key of D Major)

from Lyra Davidica

20p

3rd 1st 2nd 1st 3rd t Ext. 2

mf 3 3 0 4 1 0 1 2 4 0 4 3 0 1 2 4 0

1st 2nd 1st 2nd 3rd-Ext.

f 4 3 1 2 4 0 4 0 1 2 4 0 1 2 4 0

2nd 1st 2nd

ff 1 0 4 3 1 2 4 4 0 2

rit.

ROTE PROJECT: The G Major Scale in one octave. Practice in various rhythms and bowings. This fingering is only for practice purposes.

3rd Ext. 1st 3rd 1st

0 1 2 4 3 4 2 1 3 1

Melodies that Shift By Scale Line to the Third Position

1. When we shift to a note in the third position by scale line we slide with the finger THAT WE ARE GOING TO.

The finger that we are going to actually displaces the finger that is on the string.

2. When we shift from the third position by scale line to a note in the first position, we slide with the finger THAT IS ON THE STRING.

The small notes are not to be played. They serve as a guide to the finger that is sliding. The pitch of the small note is approximate.

21

W.B. 3rd t 1st t

3 1 1 3 1 3 3 1 3 1 3 2 1 1 3 1 2

Ext. 1 2 1 1 2 4 2 1 2 1 3 1 1 2 4 2 1 3

The Carnival Of Venice With A Variation

Niccolo Paganini (1782-1840) was perhaps the first Violin virtuoso. His compositions for the Violin are widely used.

Allegretto (Key of G Major)

N. Paganini

22p

3rd V 1st 3 V 3rd 1st 2 2 3 V

p 1 3 2 0 0 3 1 3 1 0 0 0 0 f 0

4 0 0 1 3 1 0 3 0

The Wrist and Finger Bowing

For this bowing use only the wrist and fingers. Start with all fingers curved and the middle joint of the thumb bent outward. Draw the bow down with the wrist about 2 inches, straightening the fingers at the same time. Now draw the bow up about 2 inches curving the fingers. Practice this stroke a few minutes each day.

Variation

23p

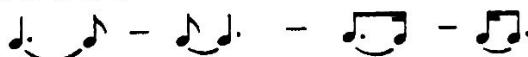
3rd t about 4 inches from the frog. 1st 2 3 3rd

mf 1 3 2 0 0 0 0 2 1

3 1 1 0 0 4 4

2 3 1 3 1 1 0 3 0

ROTE PROJECT: To develop fluent shifting, practice No. 21 in different finger patterns. Play on all strings in various rhythms and tempi. For example:



Melodies that Shift By Scale Line in the Keys of F and G Minor

Gavotte (Duet with Piano)

George F. Handel (1685-1759) was born in the same year as Bach but died 9 years later. A Gavotte is an old dance in 4/4 time usually beginning on the up beat of the measure.

Allegretto (Key of F Major)

G.F. Handel

24p

Greensleeves

Andantino-a bit faster than Andante
(Key of G minor)

Traditional English Melody

25p

ROTE PROJECT:

The F Major Scale in one octave.

Practice in various rhythms and bowings.

E.L. 1939

Melodies that Shift to the Third Position with Different Fingers

When ascending, the finger that is on the string slides until it reaches the third position. When you reach the third position, the finger that you are going to, will strike the string.

When descending, the finger that is on the string slides until it reaches the first position. Then the finger that you are going to will strike the string.

Memorize this basic rule: when we shift to a different finger, the slide is performed with the finger that is on the string.

Practice the following shifts slowly so that the slide between the first and third positions is audible.

W.B.

26

Dear Katherine

Allegretto (Key of F Major)

PREPARATION

German Folk Song

27p

We Shift on the G String

W.B.

28

A Stately Dance

Johann S. Bach was born in Germany in 1685 and died in 1750. He was one of the great organists of his time. His fame as a composer did not start until nearly 100 years after his death when his works were revived by Felix Mendelssohn.

Moderato (Key of G minor)

J.S. Bach

29p

More Melodies that Shift with Different Fingers

Abide With Me

Moderato (Key of B $\flat$ Major)

William H. Monk

30p

30p

f

p 4 4 2 3 1 *f* 1 3 4 4 2 1 2 1 2

3rd 2nd 1st 3rd t 1st

How To Shift When There Is No Slur

When we shift and change bows at the same time, we slide to the higher note with the finger that we are going to. We slide to the lower note with the finger that is on the string. Do not permit the slide to be heard

31

on D t 1st 3rd 1st 4th 3rd 4th 1st 4th 1st

1 4 1 1 4 1 2 4 2 2 4 2 4 4 4

The Shepherdess

Andante-a moderately slow movement
(Key of A minor)

17th Century Air

32p

p 2 4 4 2 1 4 3 1 2 *Fine*

2nd - Ext. 3rd 1st

f 1 4 1 3 4 2

D.C. al Fine

The Martelé Bowing

This bowing starts with a sharp accent and ends with a clean stop. At the start of the stroke, press the bow into the string. Draw the bow quickly and release this pressure at the same time.

Practice this piece in 3 ways: (1) W.B. (2) U $\frac{1}{2}$ (3) L $\frac{1}{2}$.

In Praise (Ensemble)

Moderato (Key of D Major)

Alexander Reinagle

Melody

33p

f *Ext.* *Ext.* *Ext.*

0 2 3 4 1 4 3 0 4 2 1 2 4 0

1 0 4 2 1 4 2 0 0 3 1 4 2 1 3 0 0

3rd Ext. 1st 4 3

ROTE PROJECT: Continue the C Major Scale in two octaves. Refer to the C Major Scale on the bottom of Page 6. Try a minor scale.

Melodies that Will Teach Us How to Play Harmonics

One step above the fourth finger in the fourth position on each string, we will find a harmonic which is an octave higher than the open string. The hand remains in the fourth position while the third finger flattens out and stretches to the harmonic. A clear harmonic will be produced if the string is lightly touched in the right spot. The other fingers are to be lifted from the string.

34

on C (extension) 1st 4th
on A 1st 4th
on D 1st 4th
on G 1st 4th

Passepiéd

Allegretto (Key of G Major)

Ernest Gillet

35p

1st 3rd 1st V
p f

36

on C 1st 4th - Ext.
on A 1st 4th

Theme

Franz Schubert (1797-1828) composed a great deal in his short life. This is a theme from his famous Unfinished Symphony.

Andantino (Key of G Major)

Franz Schubert

37p

2nd t 1st 2nd 3rd
f p f
1st-Ext. 4th 3rd-Ext. 4th 3rd-Ext.

The Fifth Position—How to Find the First Finger

38

1st
G
4th
1
3
Now sing or hum the E.
Play it
Sing or hum this note again.
3

Now slide the entire hand on the fingerboard until the thumb reaches the base of the neck. Play this note E with the 1st finger which will now be the 5th position. In the 5th position, the left elbow must be kept raised and well away from the Cello.

G 5th
V
5th
1st D
G 5th
During the half rest slide the hand and thumb to the 1st position.
Now slide the hand and thumb to the 5th position.
5th position.
1
1
1
1
1
3
1
1
3
1

The Tenor Clef

In the tenor clef, middle C is on the 4th line. At the start, in order to read the tenor clef, play the notes a 5th higher.

39

1st
5th
1st
5th
2nd
3rd
5th
2nd
3rd
5th
2
1
2
1
1
4
1
1
4
1

Here we have the same line in the tenor clef.

1st
5th
1st
5th
2nd
3rd
5th
3rd
5th
2
1
2
1
1
4
1
1
4
1

A Technical Stunt

The Rhythm Band

Moderato (Key of C Major)

40

1st
4th
3
5th
5th
3
1st
4th
3
5th
5th
3
1st
4th
5th
5th
4th
1st
3
4
1
3
0
1
3
0
1
4
1
3
0
1
3
1
0
1
3
4
1

Finding the Second and Third Fingers in the Fifth Position

Finding the Second Finger in the Fifth Position

41

W.B. 1st 4th 5th 5th - on G

1 3 1 3 0 1 2 1 2 1 2 1 3 3 + +

W.B. 1st 4th 5th 5th - on D

1 3 1 3 0 1 2 1 2 1 2 1 3 3 + +

Finding the Third Finger in the Fifth Position

42 W.B. 1st 3rd 5th 5th

2 4 1 3 0 1 2 1 2 1 0

Here we have the same line in the tenor clef.

W.B. 1st 3rd 5th 5th

2 4 1 3 0 1 2 1 2 1 0

The First on D and the First on A (in the 5th Position) - What Is the Difference?

In the 9th measure, use the Staccato bowing, which is a series of Martelé notes in the same bow. Play them above the middle of the bow.

Etude

Moderato (Key of C Major)

Moderato (Key of C Major)

43

f

1 2

1 2

2

1 2

G - 5th

D

A

V

staccato above middle

0

1 2

3

1 2

D

A

D

A

D

A

D

1 1

2

Further Use of the Third Finger in the Fifth Position

Use the whole bow throughout this page.

44

45

Press the fingers firmly on the string. Use the full width of the hair on the C string.

From One String To Another in the Fifth Position

Try to keep the fingers down when going from one string to another.

46

The same 3 measures in tenor clef.

Melodies that Include the Fifth Position

A Melodious Etude

Moderato (Key of C Major)

Ch. De Beriot

47

Bourrée (Duet)

A Bourrée is a lively dance of French or Spanish origin beginning with an up-beat. It is usually in 4/4 or 2/4 time.

Allegretto (Key of C Major)

J.S. Bach

48

ROTE PROJECT: In the 5th position—practice the 1 2 finger pattern on the G and D strings. There will be a half step between the 1st and 2nd fingers. Play in various rhythms and bowings. This pattern will be found in the 3rd and 4th measures of each line of No. 44.

More Melodies Using the Détaché and Martelé Bowings

Etude In Scales

Practice in 2 ways: (1) Above the middle (A.M.) (2) Below the middle (B.M.).

Moderato (Key of C Major)

Ch. De Beriot

49

The Grand Martelé

For the Grand Martelé, we use the entire bow. The Martelé attack at the tip must be just as firm and sharp as the attack at the frog. Do not allow the bow to slide on the fingerboard as you approach the tip.

The Gypsy King (Ensemble)

Moderato (Key of C Major)

Old Hungarian Air

Melody

50 p

Ensemble

PREPARATION

2nd-Ext.

1st

3rd

1st

2nd-Ext.

1st

Ext.

ROTE PROJECT: In the 5th position - the whole tone finger pattern starting on F on the A string. There will be a whole step between each note. Practice in various rhythms and bowings. This finger pattern will be found in the 3rd and 4th measures of the 1st line in No. 45.

Melodious Etudes in the Keys of G and F

The Dutch Door

In measures 1 and 2 when going from the 3rd to the 2nd position, the 1st finger reaches back while the entire hand shifts to the 2nd position. The thumb, of course, must be opposite the 2nd finger.

Moderato (Key of G Major)

F. Wohlfahrt

51

W.B. U.B. W.B. L.B. *similé*

3rd - Ext. 2nd 4th 1st 3rd - Ext.

2nd 3rd 1st 3rd 1st 3rd - Ext. 2nd 4th

1st 3rd 2nd 1st 2nd 3rd

1st 3rd 1st

The Gossip

Use the D  tach   bowing. Practice in 2 ways: (1) U $\frac{1}{3}$ (2) L $\frac{1}{3}$

Moderato (Key of F Major)

F. Wohlfahrt

52

2nd - Ext. 1st 3rd 1st

3rd 2nd - Ext. 1st 3rd 1st 3rd

1st 3rd

5th - Ext. 1st

We Shift Through the First Five Positions

From the Third We Shift to the Fifth Position with Different Fingers

54 

I Love Thee

Edvard Grieg (1843-1907) is Norway's best loved composer. He wrote many songs as well as the famous "Peer Gynt Suite".

Andante (Key of C Major)

Edvard Grieg

[illegible]

We Shift to the Fifth Position with the Same Finger in Various Keys

56

When the last note in a slur is marked with a dot it is held a bit less than its value. Do not accent this note, but leave a slight pause after the note has been played. The comma (,) indicates a slight pause with the bow remaining on the string. The slanted lines mean that the bow is to be lifted from the string.

Fantasy

George P. Telemann (1681-1767) lived at the same time as Bach. He wrote many operas, oratorios and instrumental works.

Allegretto (Key of E minor)

G. Telemann

57p

How to Shift from the Third to the Fifth Position By Scale Line

1. When we shift from the 3rd position by scale line to a note in the 5th position, we slide with the finger THAT WE ARE GOING TO.
2. When we shift from the 5th position by scale line to a note in the 3rd position, we slide with the finger THAT IS ON THE STRING.

Make sure that the left thumb is always opposite the 2nd finger.

58

W.B. 1st 3rd 5th 3rd 3rd 5th 3rd D 3rd 5th 3rd

2 1 1 3 1 1 2 1 1 3 1 1 1 3 1 2 0 2 1 0 1 0 1 2 0 2 1 0

G 1st 3rd 5th 3rd 1st C 1st 3rd 5th 3rd 1st 1st 3rd 5th 3rd 1st

1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 2 1 0 1 0 1 2

The Collé Bowing

This is a wrist and finger stroke which starts with the bow on the string. Place the bow on the string at the frog, pressing it firmly into the string by pinching the bow. Release the pressure on the bow, moving it slightly down-bow with the bow leaving the string. When playing the collé up-bow, start about 2 inches from the frog. Release the pinch, moving it slightly up-bow with the bow leaving the string.

Practice this scale in 2 ways: (1) all down-bows (2) all up-bows.

59

V V D 3rd 5th

2 1 3 1 2 4 0 3 2 1 3 1 2 3

3rd 1st

2 1 3 1 2 4

The Gypsy King

Allegretto (Key of C Major)

Old Hungarian Air

60p

3rd 5th 3rd 1st

f 1 3 1 2 3 3 1 2 4 0

D 3rd 5th 3rd 1st

0 1 3 1 2 3 3 1 2 rit.

Melodies that Shift By Scale Line in Various Keys

Practice in 2 ways: (1) $U\frac{1}{2}$ (2) $L\frac{1}{2}$.

61

Hallelujah (Duet)

Moderato (Key of F Major)

Round In Two Parts

62

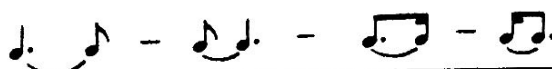
Theme From Concerto Grosso In D (Ensemble)

Largo-very slow (Key of D Major)

A. Corelli

63p

ROTE PROJECT: To develop fluent shifting, practice No. 58 in different finger patterns. Play on all strings in various rhythms and tempi. For example:



Melodies in the First Five Positions

A Graceful Dance (Ensemble)

Allegretto (Key of D Major)

H. Purcell

Melody 64p

Ensemble

3rd - Ext. 5th 4th 1st

p Ext. *spiccato*

3rd-Ext. 5th 4th 3rd 1st

p *cresc.* 1st

3rd 5th 3rd

f *rit. (2nd time)* V

An English Dance

Allegretto (Key of F Major)

Old Dance Tune

65p

f 2 0 4

p 4 0 0

f 0

3rd 1st

3rd 1st

3rd 1st

From the First Position We Shift to the Fifth Position with Different Fingers

Review the text on Page 11. On this page when we shift from the 1st position to the 5th position, we follow this basic rule: slide with the finger that is on the string.

66

Andante

This is a theme from the slow movement of one of the great Violin concertos.

Andante (Key of C Major)

67p

More Shifting to the Fifth Position

68

Humoresque

Moderato (Key of D Major)

69p

Playing One Octave Scales on a Single String—The Whole Tone Scale

Major Scales

Use the upper half of the bow for the next 4 lines.

G Major

74 

A Major

on A

0 1 3 1 3 1 2 3 1 3 1 3 1 1 1 2 3 1 3 1 3 1

Minor Scales

G minor

75

A minor

A New Experience in Sound

The Whole Tone Scale

In this scale the notes are a whole step apart. There are no half steps.

*- means a double sharp. The pitch is raised two half steps.

[illegible]

W.B. 4th -Ext. 1st

4 0 1 3 1 2 4 2 1 3 1 0 4 1 2 4 2 1 3 1 0 4

ROTE PROJECT: Practice one octave Major and minor scales on a single string, ascending and descending with the fingering used in the 1st two measures of Nos. 74 and 75. Play on all strings in various rhythms and bowings.

Arpeggios To Help Develop Our Left Hand Technic

G Major



A Major

Ext.



Bb Major



An Arpeggio Etude

Moderato (Key of F Major)

C. De Beriot

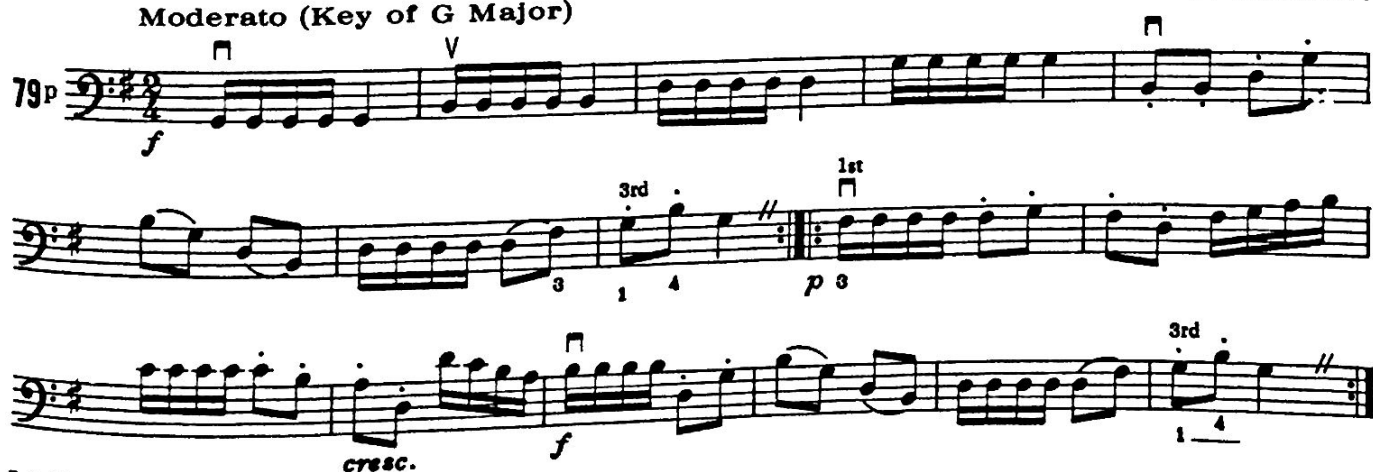


A King Is Crowned

Use the wrist and finger bowing on the 16th notes and the martelé bowing on the 8th notes marked with dots.

Moderato (Key of G Major)

F. Wohlfahrt



Lively Melodies Using the Spiccato Bowing

Polonaise

A Polonaise is a stately Polish dance in 3/4 time.

Use the spiccato bowing on all the 8th notes marked with dots and the martelé bowing on the quarter notes marked with dots.

Allegretto (Key of C Major)

Leopold Mozart's Notebook

80p

Quick Air (Ensemble)

Vivace-lively (Key of G minor)

Henry Purcell

Melody 81p

Ensemble

ROTE PROJECT: Practice one octave Major scales in the Keys of C, F and G. End each scale on one note above the octave before descending. Use the whole bow détaché and martelé strokes in separate bows, as well as the slow spiccato stroke, playing each note 4, 3 and 2 times.

C MAJOR 3rd 5th 3rd 1st F MAJOR 3rd 5th 3rd 1st G MAJOR 3rd 5th 3rd 1st

Two Minuets in Various Positions

Minuet

Allegretto (Key of C Major)

18th Century Dance

82p

p 4 — 0 1 — 0 *f* 2 4 0 1 3 4

2nd-Ext. 3rd 1st Ext. 3rd 1st

f 2 1 2 4 4 3 2 4 2 1 0 4 3 4 2

p 4 0 1 *cresc.* 2 *f* 1 — *rit. (2nd time)*

Minuet (Duet)

Use the martelé on the quarter notes and the spiccato on the 8th notes marked with dots.

Allegretto (Key of G Major)

G.F. Handel

83

p 1 *f*

2nd 1st

1 2 4 2 2 1 2nd 1st 2nd

f 1 4 2 1 1 4 2

p 1st *f* *rit. (2nd time)*

1 2 4 0