

VIOLIN

# BUILDING TECHNIC with BEAUTIFUL MUSIC

by Samuel Applebaum

VOLUME II

## Foreword

The pieces have been selected for their musical and technical value and also because they sound very well without piano accompaniment.

By studying the text carefully, and with the teacher's help, the young student can develop a foundation for a fine left-hand technic and bow arm. This volume includes all of the basic solid bowings in the fundamental rhythms.

There are many fine Etudes by Wohlfahrt, Kayser, Sitt, etc. that are used purely for their technical value. Building Technic With Beautiful Music offers the young violin student a worthy substitute for these studies in a more melodious and enjoyable form. The pupil will derive musical pleasure while developing his technic.

After the book is completed, the student will have a set of pieces which he can play for his own pleasure, for friends, and for school programs.

## THE SIGNS USED IN THIS BOOK

▢ means down-bow. ▽ means up-bow.

A note with a dot above or below means that the martelé bowing is to be used.

A dash means that the smooth détaché bowing is to be used.

A.M. means to play above the middle of the bow.

B.M. means to play below the middle of the bow.

W.B. means whole bow (this term is approximate).

// means the bow is to be lifted. A comma (,) means to leave a slight pause, with the bow remaining on the string — usually at the end of a phrase.

*p* means soft. *mp* means moderately soft. *pp* means very soft.

*f* means loud. *mf* means moderately loud. *ff* means very loud.

Cresc. or  $\longleftarrow$  means gradually louder.

Dim. or  $\longrightarrow$  means gradually softer.

Rit. means gradually slower.

The measures are numbered according to phrases and should be studied by the pupil. They will be helpful in memorizing.

## THE WRIST AND FINGER STROKE

1. The stroke is done entirely with the wrist and fingers. The fingers must be flexible. The curving and straightening of the fingers will be referred to as flexing the fingers.
2. Let us do this stroke slowly. Place the bow on the string about three inches from the nut, with the wrist and forearm forming a straight line. The thumb must be bent outward in the middle joint toward the hair. The little finger must be curved and placed on top of the stick quite firmly, preferably on the inner side of the bow, more toward the palm of the hand rather than at the very center of the top. Draw the bow down about two and one half inches, using only the wrist and fingers and leaving the bow on the string. Now examine the hand. The little finger will be stretched so that it will be rather straight and we might say the same about the thumb. Draw the bow back to its original position. Will the little finger be curved as it was before, and will the joint of the thumb be bent outward? If not, keep trying many times. Do not be discouraged as this is a difficult stroke and should be practiced throughout the use of this book. Spend a few minutes each day doing it on open strings.
3. In this book, lift the bow at each // . Leave a slight pause at each comma , with the bow remaining on the string. This will indicate the end of a phrase. The bow, however, should remain on the string. A + over a note indicates the left-hand pizzicato. The number above the + will tell you which finger of the left hand will pluck the string.

## 1. The Carnival Of Venice

N. Paganini

Moderately slow (Key of G)

Variation

*mf*

*Fine*

*D.C. al Fine*