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## Practical Method for the Violin

### Part 2

### The Positions

Violin "methods" generally pass from the first position to the second, from the second to the third, and so on in numerical order.

To go directly from the first to the third position seems simpler and easier. Later, the pupil will find his second position between the first and the third. Moreover, this manner of proceeding will allow us to begin, at the same time, the highly important study of the shifts. To learn the fingerings of the positions seems, at first, to be the difficult point. Yet this is only a matter of memorizing figures.

Take a pupil who already knows his positions, and give him a fairly rapid slurred passage going from one position to another. The difficulty which he will encounter in playing it will be precisely in the changes of position which we call "shifts."

To forestall this difficulty at the outset by numerous exercises in shifting, is absolutely indispensable. It is important, in order to shift easily, that the pupil should hold the palm of the hand well away from the neck of the instrument, and especially avoid resting the hand against the edge of the violin when arriving at the third position. The thumb should not be bent round the bottom of the neck. This would cause a displacement of the position of the hand, and would later render the shift from the third to the fifth position very awkward.

In both the 1<sup>st</sup> and 3<sup>d</sup> positions keep the thumb opposite the first finger

1<sup>st</sup> position 3<sup>d</sup> pos. 1<sup>st</sup> pos. 3<sup>d</sup> pos. 1<sup>st</sup> pos. 3<sup>d</sup> pos.

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1<sup>st</sup> position 3<sup>d</sup> position

1<sup>st</sup> position 1<sup>st</sup> position

The exercises consist of six staves of music. The first staff shows a sequence of shifts between 1st and 3rd positions with fingerings 1, 2, 3, 4. The second staff shows a slurred passage from 1st to 3rd position with fingerings 1, 2, 3, 4, 3, 2, 1, 2, 3. The third staff shows a slurred passage from 3rd to 1st position with fingerings 3, 2, 1, 2, 3. The fourth staff shows a slurred passage from 1st to 3rd position with fingerings 1, 2, 3, 4, 3, 2, 1, 2, 3. The fifth staff shows a slurred passage from 3rd to 1st position with fingerings 3, 2, 1, 2, 3. The sixth staff shows a slurred passage from 1st to 1st position with fingerings 0, 1, 2, 3, 4.

### Scale of C major in the 3<sup>d</sup> Position

Preparation 3<sup>d</sup> position

The preparation consists of a single staff of music showing a slurred passage from the 1st position to the 3rd position with fingerings 1, 2, 3, 4.

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

3<sup>d</sup> position 1 0 1 3 1 2 0 1 3 4 2 1 0 1 4 2 3 1 3 1

The scale is presented in two staves. The first staff shows the ascending and descending scales with fingerings 1, 2, 3, 4. The second staff shows the ascending and descending scales with fingerings 1, 0, 1, 3, 1, 2, 0, 1, 3, 4, 2, 1, 0, 1, 4, 2, 3, 1, 3, 1.

2 <sup>3<sup>d</sup> position</sup>

3 <sup>3<sup>d</sup> position</sup>

4 <sup>3<sup>d</sup> position</sup>

5 <sup>3<sup>d</sup> position</sup>

6 <sup>3<sup>d</sup> position</sup>

7 <sup>3<sup>d</sup> position</sup>

# Étude in the 3<sup>a</sup> Position

Grand détaché  
Moderato

The musical score is written for a single melodic line in treble clef. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo and articulation are marked as 'Grand détaché' and 'Moderato'. The score consists of 12 staves of music. The first staff starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. The music is written in a single melodic line. The notation includes various fingerings (1-4), slurs, and a 'segue' marking. The piece features a mix of eighth and sixteenth notes, often beamed together, and rests. The score ends with a double bar line.

## Exercise in the 3<sup>d</sup> Position

Use the whole bow, the fingers striking firmly.

Moderato

The image displays a musical score for a violin exercise in the 3<sup>d</sup> position, marked Moderato. The score is written on a single staff in treble clef with a common time signature (C). The piece consists of 12 measures. The first measure begins with a first finger (1) on the G string. The exercise features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Slurs are used to indicate phrasing across multiple notes. Fingerings are indicated by numbers 1 through 4 above the notes. The piece concludes with a final measure containing a whole note G and a whole rest.

## Exercise in Going from the 1<sup>st</sup> to the 3<sup>d</sup> Position

Shift with the open string. The thumb opposite the first finger. When shifting, let the hand slide lightly without pressing the neck.

0 1 0 1 0 1 0 1

## ÉTUDE

1<sup>st</sup> and 3<sup>d</sup> Positions  
Andante

*dolce*

*mf*

*p*

*f*

*p*

*mf*

*dolce*

## Scale-Study in the 3<sup>d</sup> Position

The pupil will have to practise the following exercises until the passage from the 1<sup>st</sup> to the 3<sup>d</sup> position becomes quite easy with any finger.

## Changing the Position with Two Different Fingers

Example

The portamento must start from the first note, i.e., the finger of that note must reach the higher position before the one of the second note touches the string.

Example

The teacher will perceive that the small note is meant only to indicate the movement of the finger which operates the change of position; analyzing the exercise as below, the pupil will see the utility of this system for obtaining a proper portamento.

N.B. The small note should not be heard.

Play each measure 4 times.

2

Exercise 2 consists of three staves of music in G major. The first staff contains four measures of eighth-note patterns with fingerings 1, 1, 1, 1 and 1, 2, 2, 2. The second and third staves contain more complex patterns with slurs and fingerings 1, 1, 4, 4 and 2, 2, 2, 2.

3

Exercise 3 consists of three staves of music in G major. The first staff contains four measures of eighth-note patterns with fingerings 1, 1, 1, 1 and 1, 2, 3, 2. The second and third staves contain more complex patterns with slurs and fingerings 1, 1, 4, 4 and 2, 2, 2, 2.

4

Exercise 4 consists of three staves of music in G major. The first staff contains four measures of eighth-note patterns with fingerings 1, 1, 1, 1 and 1, 1, 2, 2. The second and third staves contain more complex patterns with slurs and fingerings 1, 1, 3, 3 and 2, 2, 2, 2.

Keep the 1<sup>st</sup> finger on the string.

5

Exercise 5 consists of two staves of music in G major. The first staff contains four measures of eighth-note patterns with fingerings 1, 2, 1 and 2, 3, 4. The second staff contains four measures of eighth-note patterns with fingerings 1, 2, 1 and 2, 3, 4.

6

Exercise 6 consists of two staves of music in G major. The first staff contains four measures of eighth-note patterns with fingerings 1, 1, 2, 2 and 3, 3, 4, 4. The second staff contains four measures of eighth-note patterns with fingerings 4, 4, 3, 3 and 2, 2, 1, 1.

7

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

8

9

10

11

Musical notation for measures 1-11, featuring treble clef, key signature of one sharp (F#), and a 12/8 time signature. The notation includes various rhythmic patterns, slurs, and fingerings (1-4) for the right hand.

Musical notation for measures 12-15, continuing the piece with complex rhythmic patterns and slurs. Measure 12 is marked with a '12' at the beginning. The notation includes various rhythmic patterns, slurs, and fingerings (1-4) for the right hand.

Musical notation for measures 16-19, continuing the piece with complex rhythmic patterns and slurs. The notation includes various rhythmic patterns, slurs, and fingerings (1-4) for the right hand.

Musical notation for measures 20-23, continuing the piece with complex rhythmic patterns and slurs. Measure 20 is marked with a '13' at the beginning. The notation includes various rhythmic patterns, slurs, and fingerings (1-4) for the right hand.

# MELODIE

## Exercise in Shifting

The shifting finger must move so rapidly that the slide from one note to the other is inaudible.

**Andante**

*p*

*cresc.* *f* *dim.* *p*

**Piu vivo**

First system of musical notation, measures 1-4. The music is in a minor key. The first measure has a *cresc.* marking. The second measure has a *f* marking. The third measure has a *p* marking. The notation includes various note values, slurs, and fingerings (1, 2, 3).

Second system of musical notation, measures 5-8. The music continues with a *ritard.* marking in measure 6 and a *p a tempo* marking in measure 7. The notation includes slurs, fingerings (1, 2, 3, 4), and a dynamic marking of *p*.

Third system of musical notation, measures 9-12. The music continues with slurs and fingerings (3, 4).

Fourth system of musical notation, measures 13-16. The music continues with slurs and fingerings (4, 3, 2, 3).

Fifth system of musical notation, measures 17-20. The music continues with slurs, fingerings (2, 1), and dynamic markings of *cresc.* and *f*. There are also markings for *V* and *L*.

Sixth system of musical notation, measures 21-24. The music concludes with a *rit.* marking in measure 22 and a *pp* marking in measure 24. The notation includes slurs, fingerings (1, 2, 3), and a dynamic marking of *p*.

# ÉTUDE

## 1<sup>st</sup> and 3<sup>d</sup> Positions

Moderato, largamente

*f*

*ritard.*

*a tempo*

### Extension of the 4<sup>th</sup> Finger in the 3<sup>d</sup> Position (Harmonics)

By extending the 4<sup>th</sup> finger in the 3<sup>d</sup> position one can get the harmonic tone an octave higher than the open string. It is marked  $\frac{4}{0}$ , which indicates that the finger must only lightly touch the string, without pressing it.

N. B. To let the harmonic sound, the other fingers must not touch the string.

Example

The harmonic may also be reached by starting with the 4<sup>th</sup> finger from the 1<sup>st</sup> position. Let the hand slide gently from 1<sup>st</sup> to 3<sup>d</sup> position, while slightly raising and extending the 4<sup>th</sup> finger.

Musical score for a guitar exercise in E major, 4/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a sequence of chords and melodic lines, with the 4th finger being the primary focus. Fingering numbers (1-4) are placed above notes, and chord diagrams (circles with numbers) are placed above chords. The exercise concludes with a double bar line.

## ÉTUDE

Musical score for a guitar exercise in E major, 4/4 time, marked "Andantino". It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking "Andantino" is written above the first staff. The music features a sequence of chords and melodic lines, with the 4th finger being the primary focus. Fingering numbers (1-4) are placed above notes, and chord diagrams (circles with numbers) are placed above chords. The exercise concludes with a double bar line.