

# The First Position.

Allegro.

Musical score for 'The First Position' in C major, 2/4 time, marked Allegro. The score consists of 12 staves of music, each containing two measures. The music features a variety of rhythmic patterns including eighth and sixteenth notes, often beamed together. Many phrases are enclosed in slurs, and some are marked with a '4' indicating a four-measure phrase. The key signature has one sharp (F#) and the time signature is 2/4. The piece concludes with a double bar line and a fermata on the final note of the twelfth staff.







## Exercise on the G String only.

2<sup>nd</sup> Position

Use the whole length of the bow.

4.

## Exercise on the G and D Strings.

At the point.

5.

## On the G D and A Strings.

6.

## Exercise on all the four Strings.

Use the whole length of the bow.

7.

Tempo di Marcia.

8.

• Here the open string is made use of without moving the hand.



# 2<sup>nd</sup> Position

Musical staff 1: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents. It concludes with a double bar line and the word "Fine." written above the staff.

Musical staff 2: Treble clef, key signature of one flat, 4/4 time signature. The staff begins with the word "Trio." above the staff. It contains a sequence of eighth and sixteenth notes with fingerings (1, 2, 3, 4) and accents.

Musical staff 3: Treble clef, key signature of one flat, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with fingerings (1, 2, 3, 4) and accents.

Musical staff 4: Treble clef, key signature of one flat, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with fingerings (1, 2, 3, 4) and accents.

Musical staff 5: Treble clef, key signature of one flat, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with fingerings (1, 2, 3, 4) and accents.

*D. C. to Fine.*

Musical staff 6: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff begins with the number "9." above the staff. It contains a sequence of eighth and sixteenth notes with fingerings (2, 4, 2, 0) and accents.

Musical staff 7: Treble clef, key signature of one sharp, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with fingerings (4, 3, 0) and accents.

Musical staff 8: Treble clef, key signature of one sharp, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with fingerings (2, 0, 2, 4) and accents.

Musical staff 9: Treble clef, key signature of one sharp, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with fingerings (3, 0, 3, 4, 2, 0, 2, 4, 2, 4, 1, 3) and accents.

Musical staff 10: Treble clef, key signature of one sharp, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with fingerings (2, 4, 0, 4, 3, 4, 3, 0) and accents.

Musical staff 11: Treble clef, key signature of one sharp, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with fingerings (2, 4, 0, 4) and accents.

Musical staff 12: Treble clef, key signature of one sharp, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with fingerings (0, 1, 0, 1, 3, 2, 4, 0, 4) and accents.

Musical staff 13: Treble clef, key signature of one sharp, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with fingerings (3, 4, 3, 0, 2, 3, 1) and accents.



# For changing from First to Second position.

Positions will be indicated thus 1<sup>a</sup> First Position.  
2<sup>a</sup> Second Position.

10.

## The Third Position.

Formerly called the whole shift.

This position might very well be called by the young violinist the "Favorite" for unlike the 2<sup>nd</sup> position it is easy to find, and gives great scope for expression, especially the "gliding" from one position to the other. In this position we are first introduced to "harmonics," another beauty of violin playing.

The young student will do well to go steadily through all the following exercises so as to get a good foundation of the fingering.

1.

2.

3.

\* UH = Upper half of the bow. M - In the middle.  
 P At the point. WB Whole bow.



W.B

4. *staccato*

Exercise on the G and D Strings.

5.

Exercise on the G D and A Strings.

6. *segue*

WB P WB N

On all the Strings.

7.

N = At the heel or nut end of the bow.



Moderato.

3<sup>rd</sup> Position

8.


9.




\*) Keep the first finger firmly down between the two strings.



# On Extensions.

In the third position there are three kinds of extensions used viz: N<sup>o</sup> 1. The extension, N<sup>o</sup> 2. The harmonic extension, and N<sup>o</sup> 3. The Back extension.

N<sup>o</sup> 1. The "Extension" of the fourth finger on the E String for 

on the A String for  on the D String for  and on the G String for 

are used in passages thus 

In this extension, it is advisable to keep the first finger firmly down, so as to avoid moving out of the position.

N<sup>o</sup> 2. The "Harmonic Extension" or harmonic is made by letting the finger rest lightly on the string and is indicated by an O being placed above or below the note with the number for which finger it is to be played with, thus. —



The Harmonic is chiefly used in slow melodies, but is not advisable in quick passages unless at the end of a phrase or bar owing to it being necessary to raise all the fingers.

N<sup>o</sup> 3. The "Back" Extension is very often used to avoid crossing the strings, the finger should not be extended back more than half a tone.





Care must be taken to move the hand quickly. Do not change the position until a fresh number indicates it.

17.

Exercise 17 consists of four staves of music in 3/4 time with a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. It contains several measures of music with fingerings (2, 2, 2, 1, 3, 1, 3, 3, 2, 4, 2) and slurs. The second staff continues with fingerings (1, 3, 2, 0, 3, 4, 2, 4) and slurs. The third staff has fingerings (3, 4, 1, 1, 2, 3, 1) and slurs. The fourth staff has fingerings (4, 1, 2, 1, 1, 2, 3, 4, 1, 1, 0, 2, 1) and slurs.

18.

Exercise 18 consists of four staves of music in common time (C). The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music with fingerings (4, 3, 2, 1, 2, 4, 1, 2, 4, 2) and slurs. The second staff has fingerings (4, 4, 2, 4, 2, 3) and slurs. The third staff has fingerings (2, 4, 2, 1, 0, 2, 2, 1, 4) and slurs. The fourth staff has fingerings (1, 2, 1, 0, 3, 2, 1, 2, 1, 0, 3, 1, 4, 3) and slurs.

### The Fourth Position.

1.

The 'The Fourth Position' exercise consists of two staves of music in common time (C) with a key signature of one sharp (F#). The first staff is labeled 'on the G String' and shows notes with fingerings 2, 3, 4. The second staff is labeled 'on the D String' and shows notes with fingerings 1, 2, 3, 4. The third staff is labeled 'A String' and shows notes with fingerings 1, 2, 3, 4. The fourth staff is labeled 'E String' and shows notes with fingerings 1, 2, 3, 4. The fifth staff is labeled 'A String' and shows notes with fingerings 4, 3, 2, 1. The sixth staff is labeled 'D String' and shows notes with fingerings 4, 3, 2, 1. The seventh staff is labeled 'G String' and shows notes with fingerings 4, 3, 2.



To be repeated until the hand feels settled in the position.

2. UH P  
3. WB

Exercise on the G String only.

4. At the point.

On the D String only.

5. WB *staccato* segue

On the G and D Strings.

6.

On the A String only.

7.



# 4<sup>th</sup> Position

## On the E String.

8.

Musical notation for exercise 8, 'On the E String'. It consists of three staves of music in G major, 2/4 time. The first staff shows fingerings for notes G4, A4, B4, C5, D5, E5, F#5, G5. The second and third staves contain various slurred patterns of eighth and sixteenth notes with fingerings 1, 2, 3, 4 and 0.

## On the A and E Strings.

9.

Musical notation for exercise 9, 'On the A and E Strings'. It consists of four staves of music in D major, 2/4 time. The music features slurred patterns of eighth and sixteenth notes across the A and E strings, with fingerings 1, 2, 3, 4 and 0.

## On all the Strings.

To be played first with the whole of the bow and afterwards at the point.

10.

Musical notation for exercise 10, 'On all the Strings'. It consists of five staves of music in B-flat major, 2/4 time. The music features slurred patterns of eighth and sixteenth notes across all strings, with fingerings 1, 2, 3, 4 and 0.

\* Here it will be advisable to keep the 1<sup>st</sup> finger well between the A & E Strings.



# The Fifth Position.

1. *on the G String* *on the D* *on the A* *on the E*

2. *U H P*

3.

## Exercise on the G and D Strings.

To be played with sharp and vigorous bows at the point.

4.

## On the A and E Strings.

*Moderato.*

5.