FOURTH COURSE

Position Playing

1. Many different positions may be taken by the left hand while stopping notes on the fingerboard. The usual position is that in which the hand is so near to the nut that the first finger, on pressing down each open string, raises it by a half or a whole tone. This is called the *first position.* In it the first finger stops either the tones A flat or A natural on the G string, E flat or E natural on the D string, B flat or B natural on the A string, and F or F sharp on the E string.

2. As a rule the tones of the violin are grouped into seven positions. By moving the hand slightly up towards the bridge, so that the first finger raises the open strings by a major or minor third, which was done by the second finger in the former position, it will be in the 2d position. In the 3d position the first finger raises the open strings by a fourth, in the 4th by a fifth, in the 5th by a sixth, in the 6th by a seventh, in the 7th by an octave.

3. There is also a half position, the tones of which lie somewhat lower than those of the first position. In this lowest position the hand approaches the nut so closely that the first finger raises the open string by only a semitone, and the second finger by only a tone. It is almost indispensable for facilitating the execution of many passages.

4. Our first exercises on the violin were carried out in the first position. It is best to stay in this position, and not advance into the higher positions, until absolute confidence in accurate stopping has been attained. No special difficulty will then be found in the transition to the higher positions. Practical exercises will soon teach the hand to feel instinctively at what distance from the nut it is required to be in each position. Special care must be taken that every part of the hand is advanced simultaneously; single fingers must not reach the higher positions while other parts of the hand have only partially advanced into the new position.

5. As soon as the higher position has been reached it should be securely held, taking care not to edge away from it imperceptibly. To this end the first finger should remain upon the string as much as possible, and should not be lifted except when absolutely necessary.

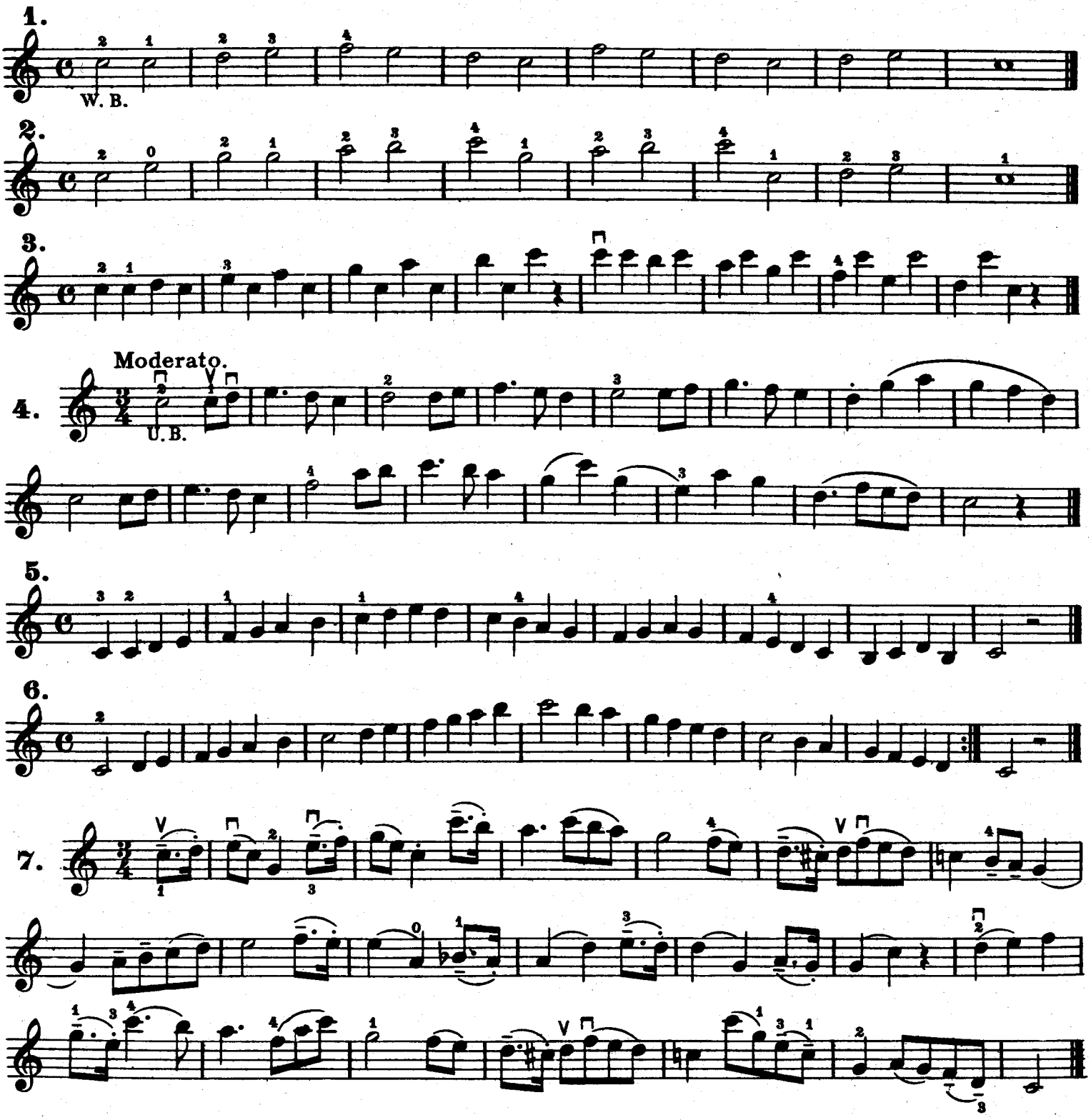
6. For small hands it is hard to reach the higher tones in the highest positions. For this reason the thumb from the fourth position up, should be drawn back a little from the neck, and further for each succeeding position so that at last the tip of the thumb just touches the base of the neck. The violin must be held securely by the chin in order that it will not slip away from the hand on retreating to the lower positions.

Practical Violin Method.

Fourth Course.

Exercises in the Higher Positions.

I. Second Position.



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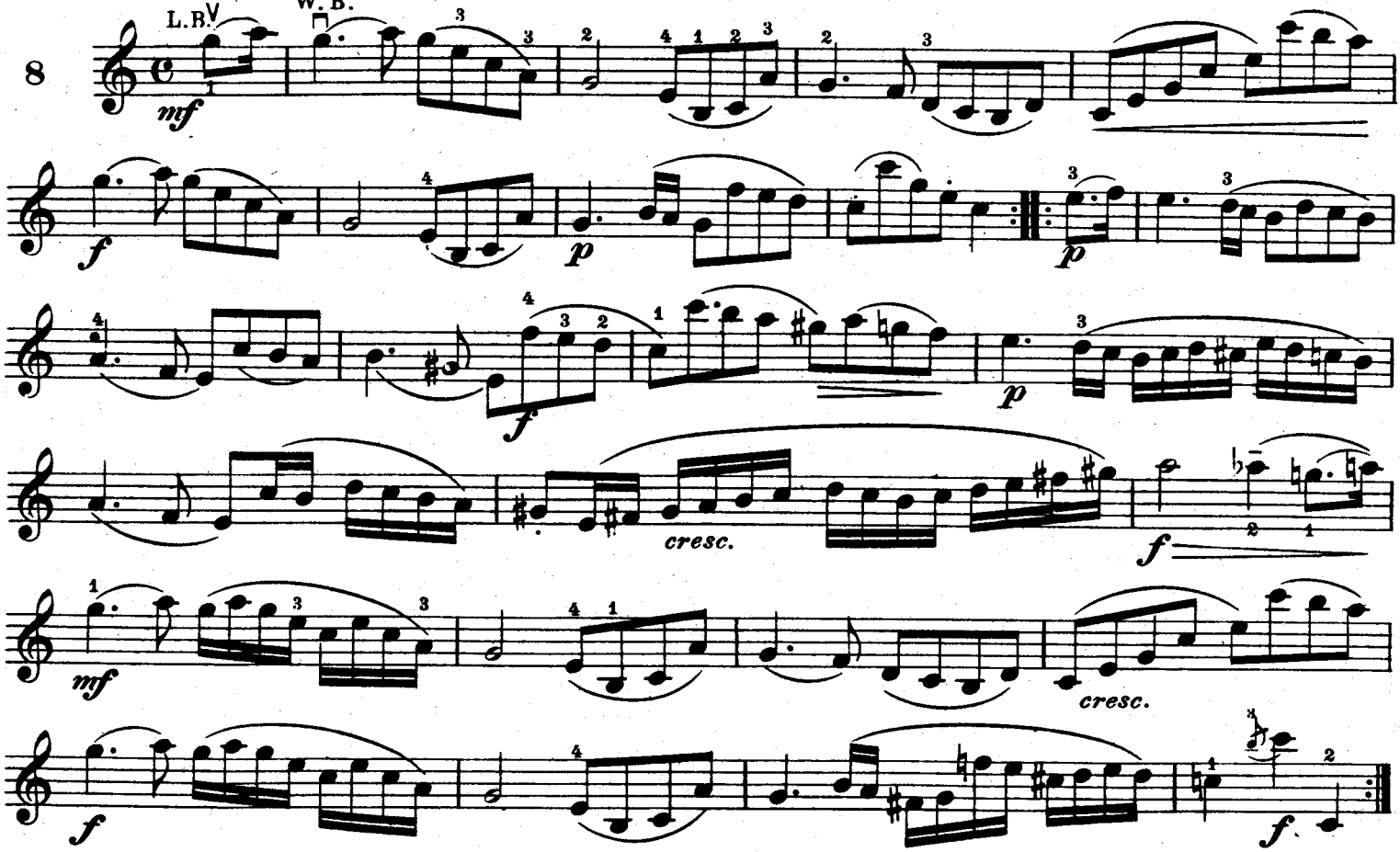
8

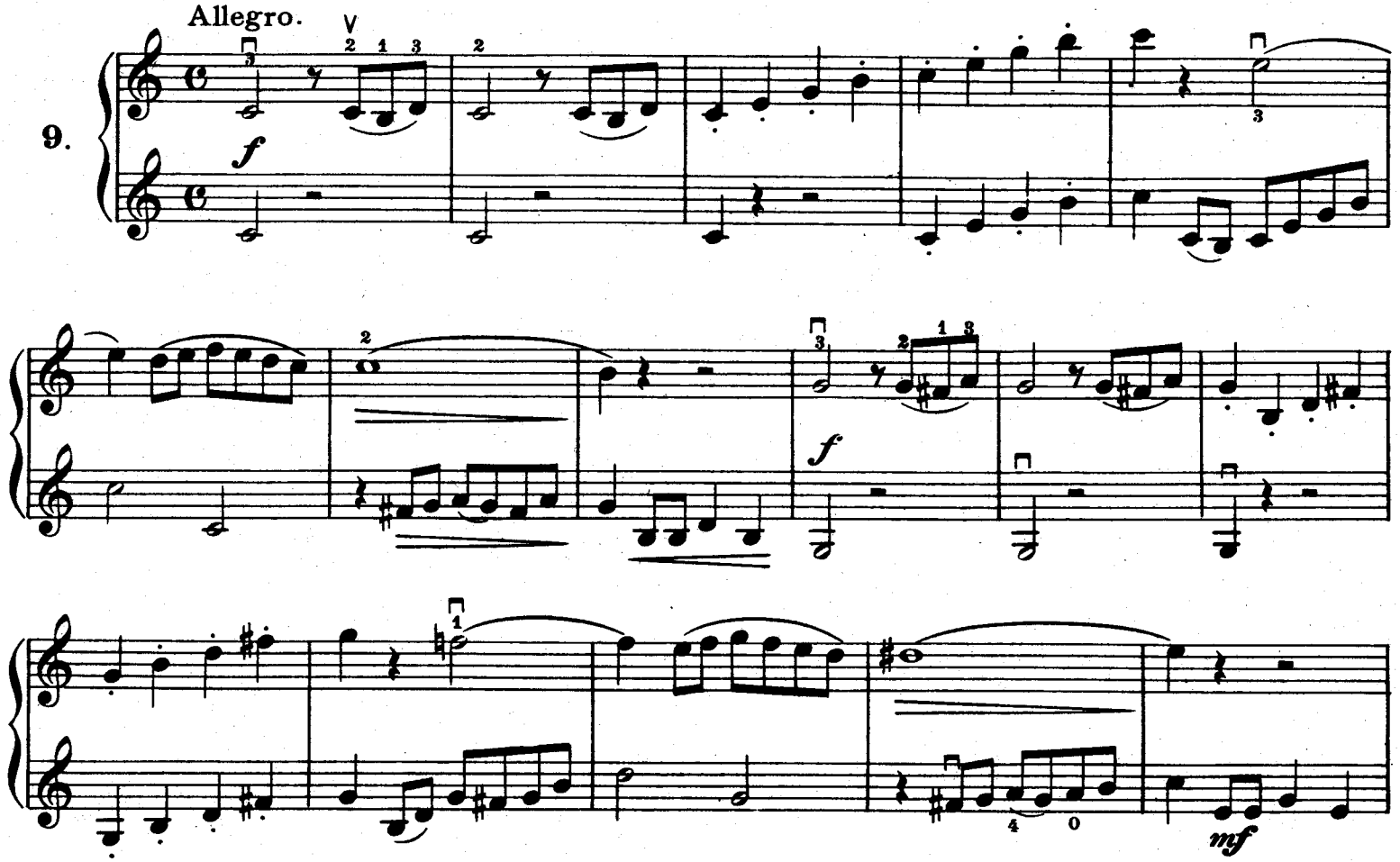
Andante. W. B. L. B.

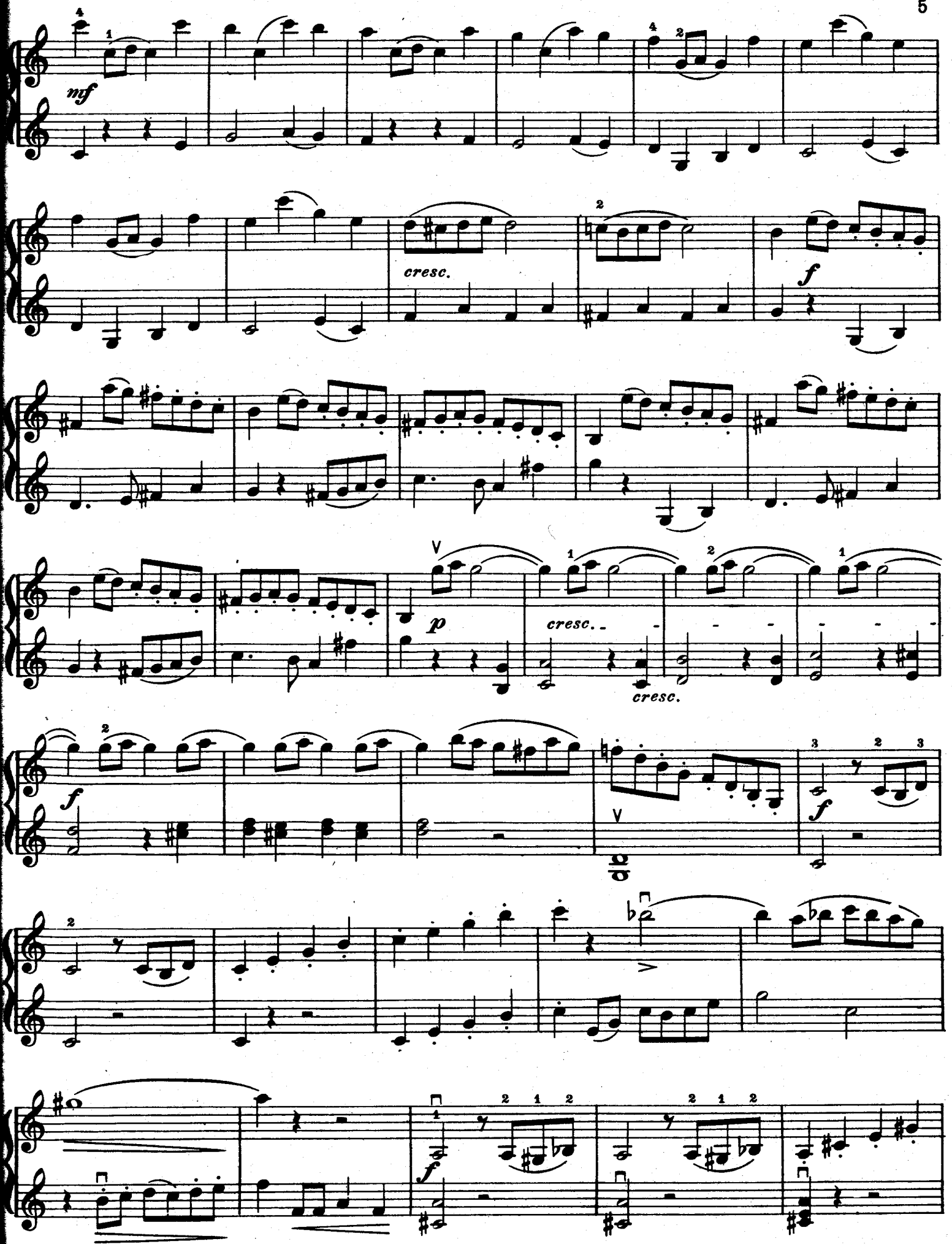


THE HOLIDAY PROCESSION.

9.

Allegro.

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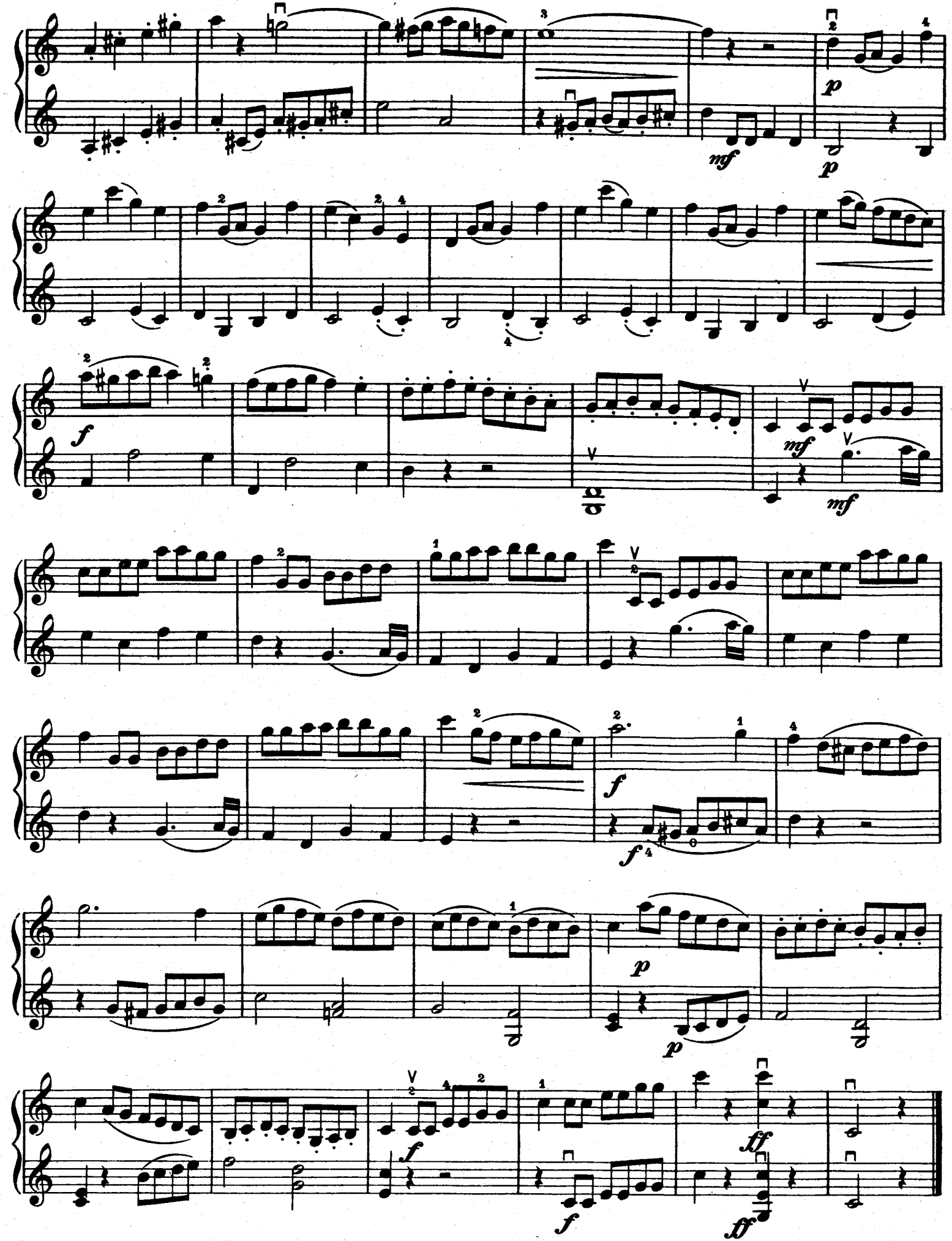
cresc.
f
p
cresc.
cresc.
f
f
f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mf
p
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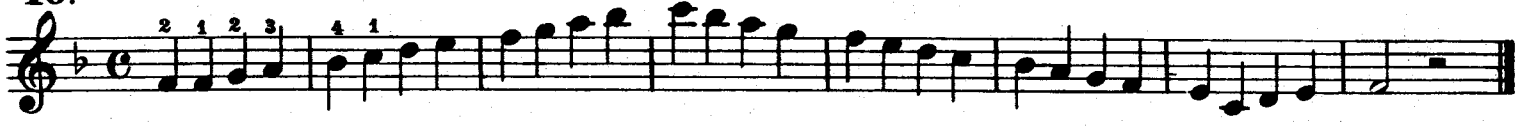
mf
mf
f
f
p
p
f
f
ff
f
ff

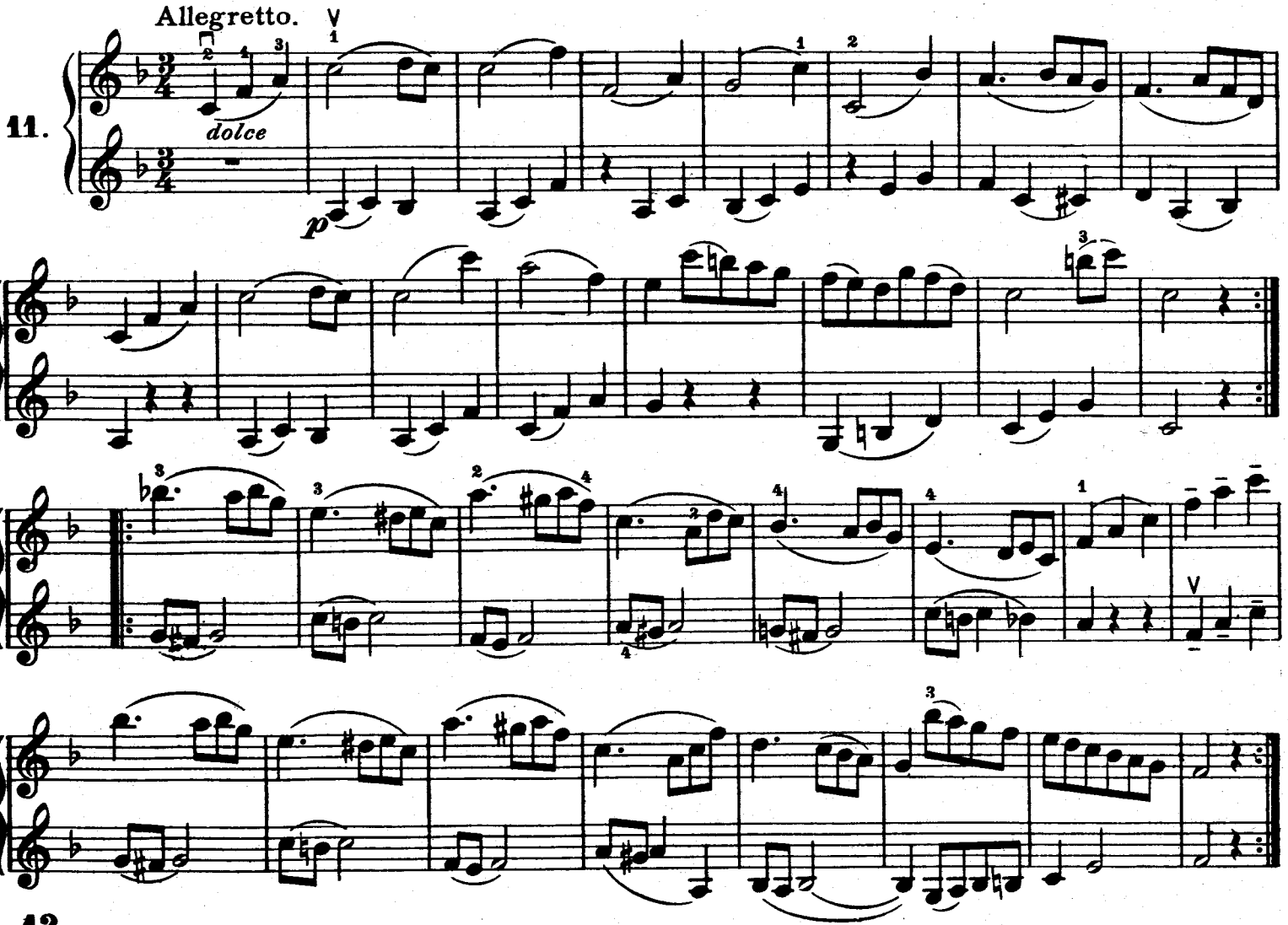
10.



DANCING ON THE GREEN.

Allegretto.

11.



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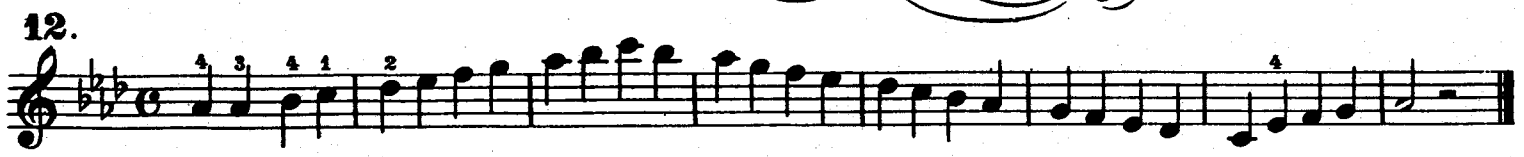
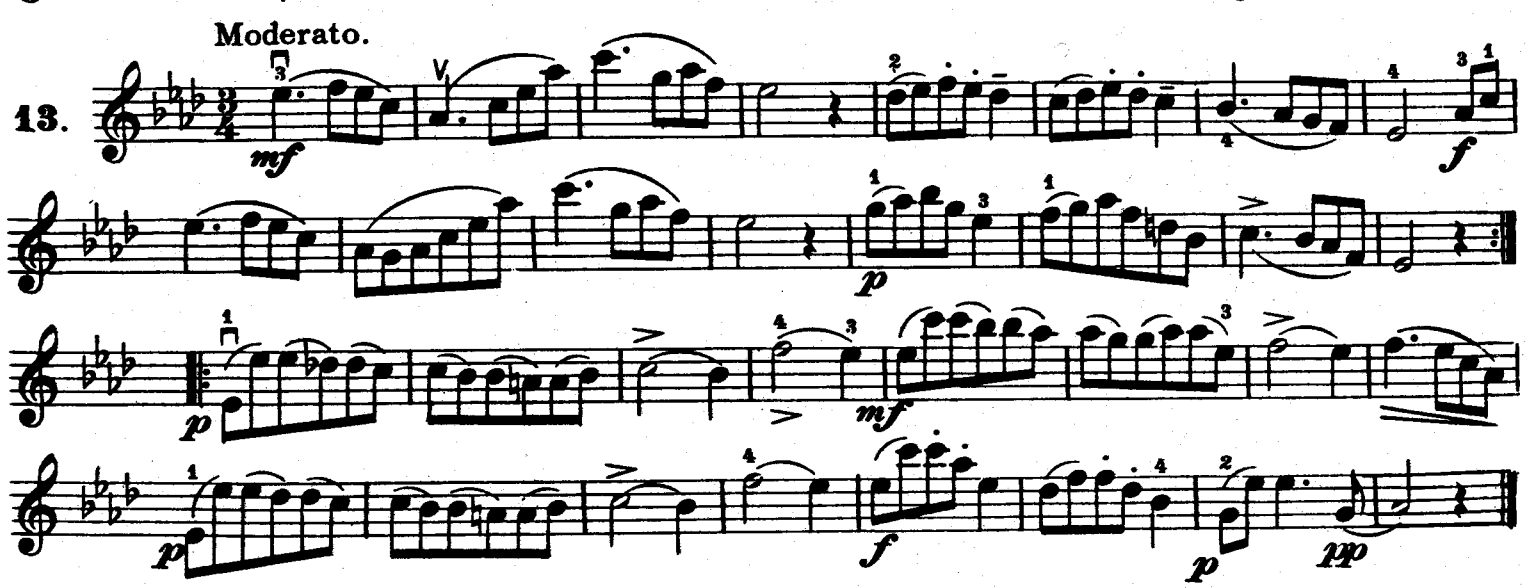
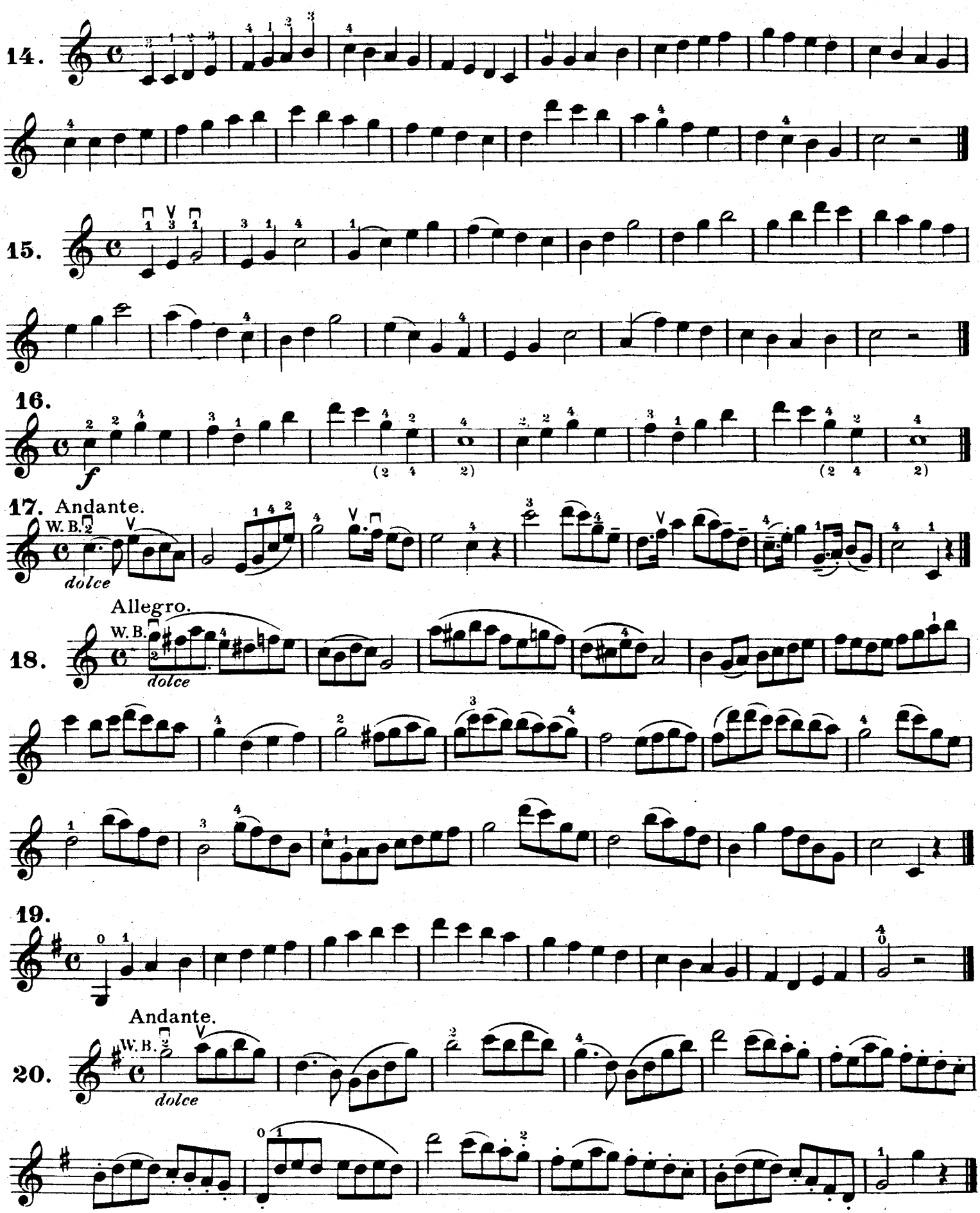


Moderato.

13.

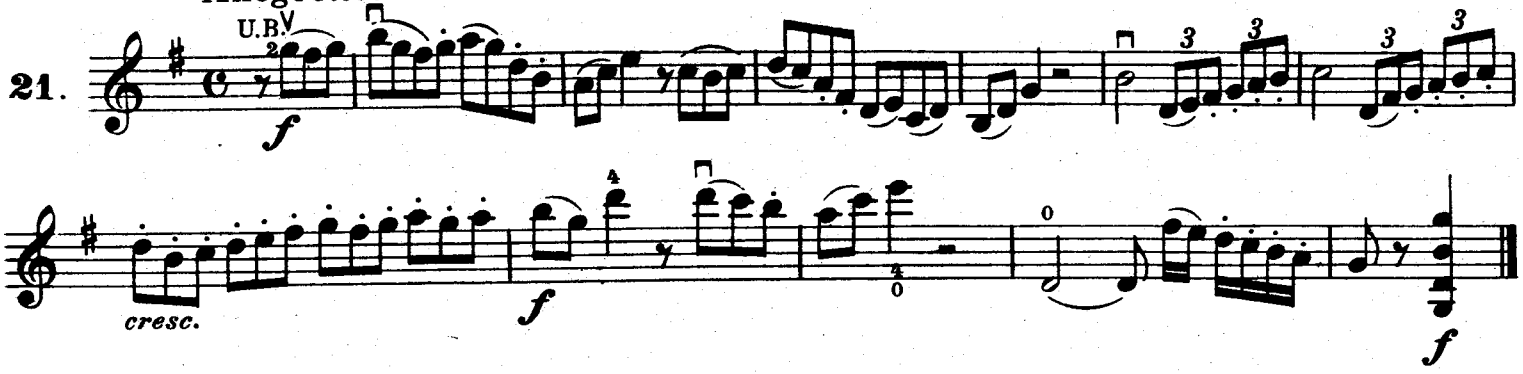


II. Third Position.



Allegretto.

21.

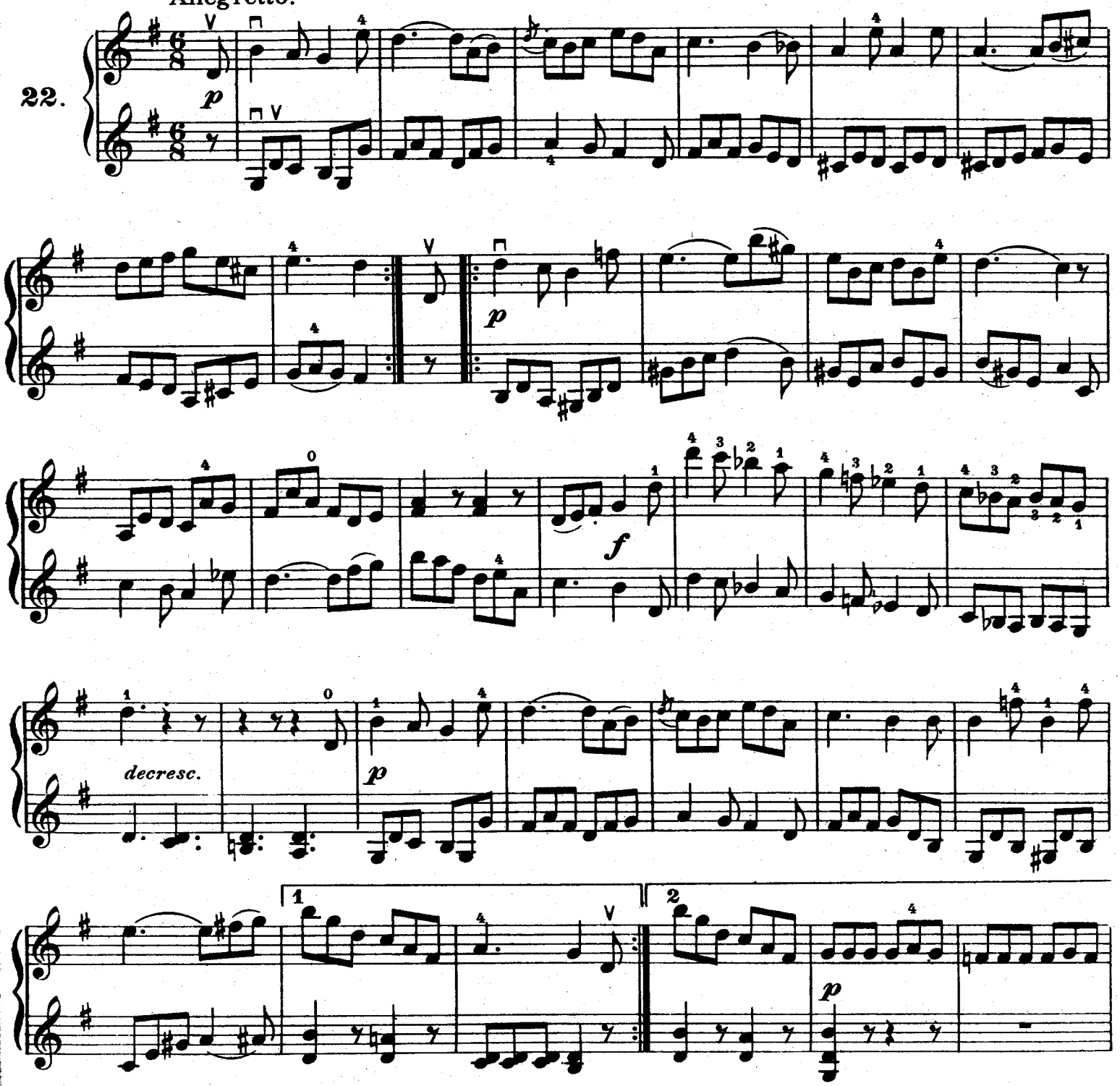


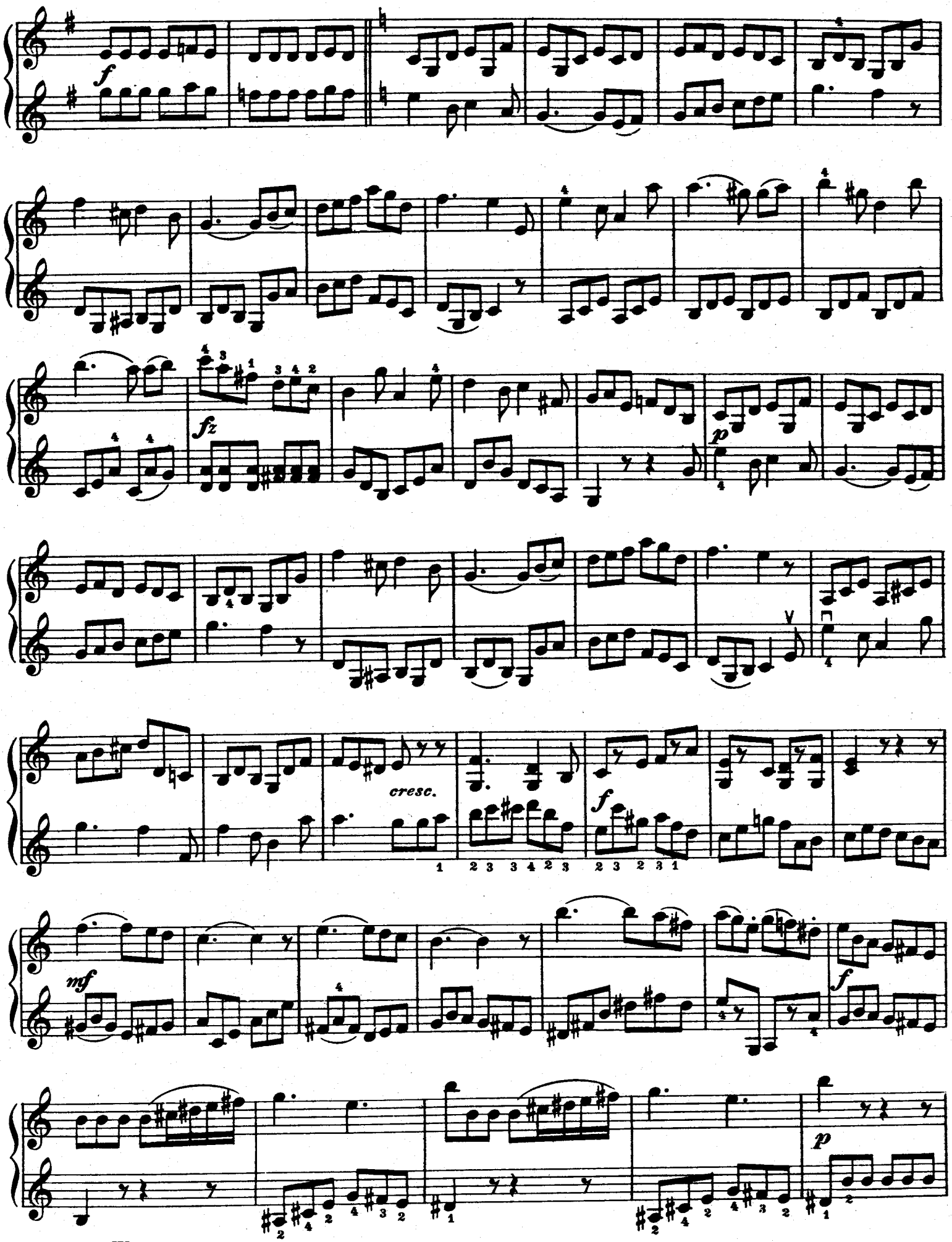
THE PICNIC PARTY.

Mazas.

Allegretto.

22.

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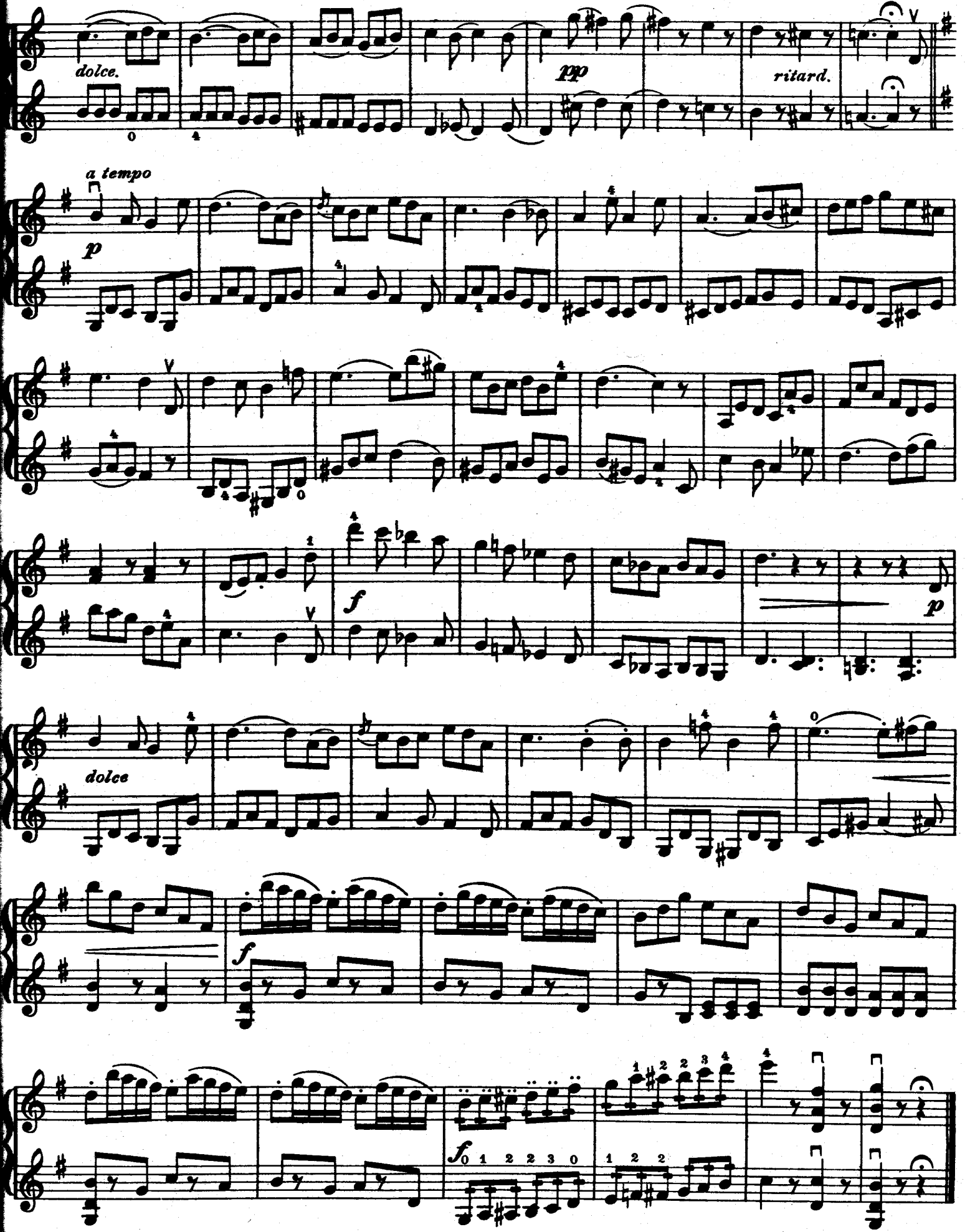
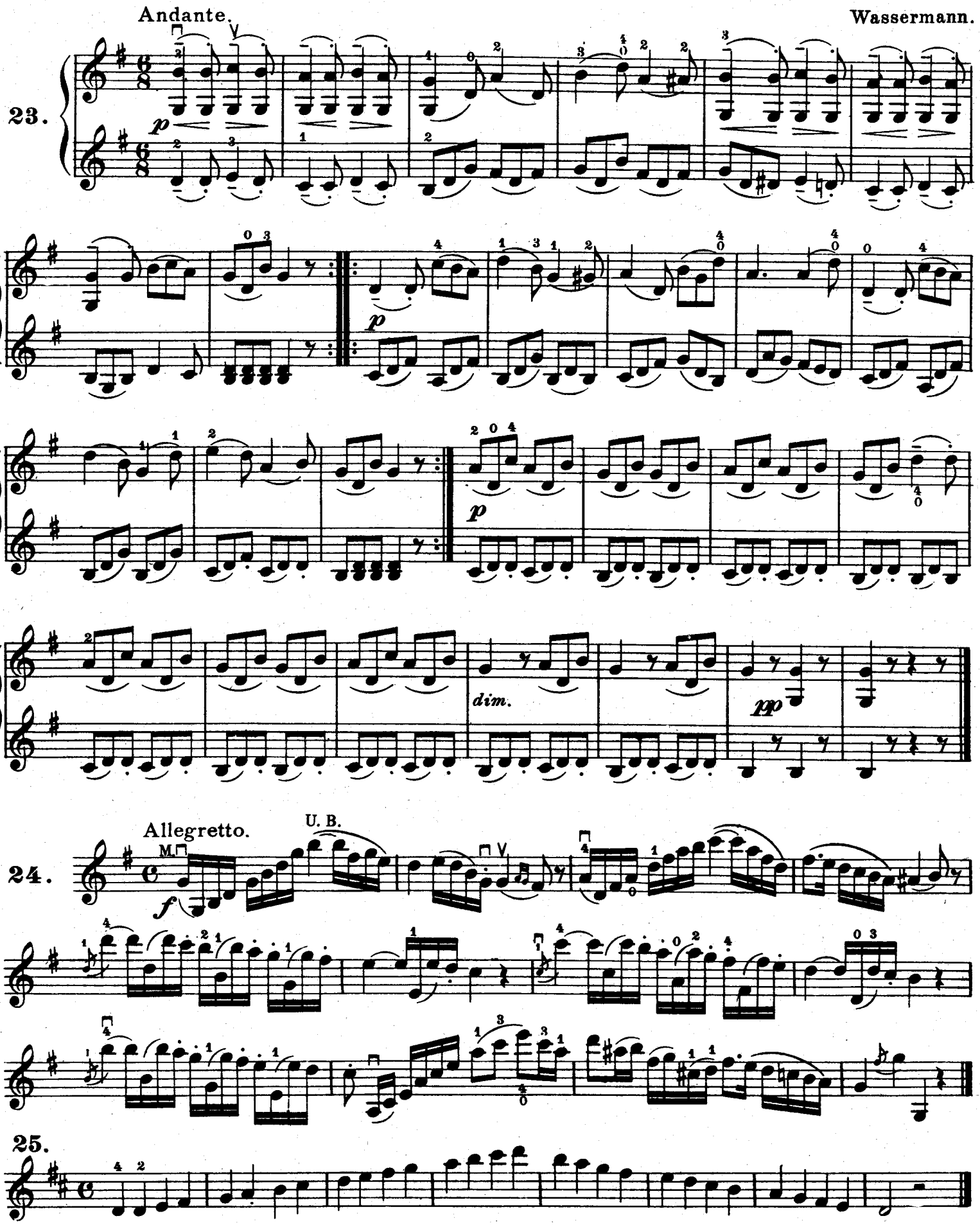
fz
p
cresc.
f
mf
f
p


dolce.
pp
ritard.
a tempo
p
f
p
dolce
f
f

ON THE LAKE.



26.

Andante.

W.B.

dolce

27.

Allegretto.

U.B.V

M.

f

ANNIE LAURIE.

28.

Andante.

Ambrosio.

p

rall.

f

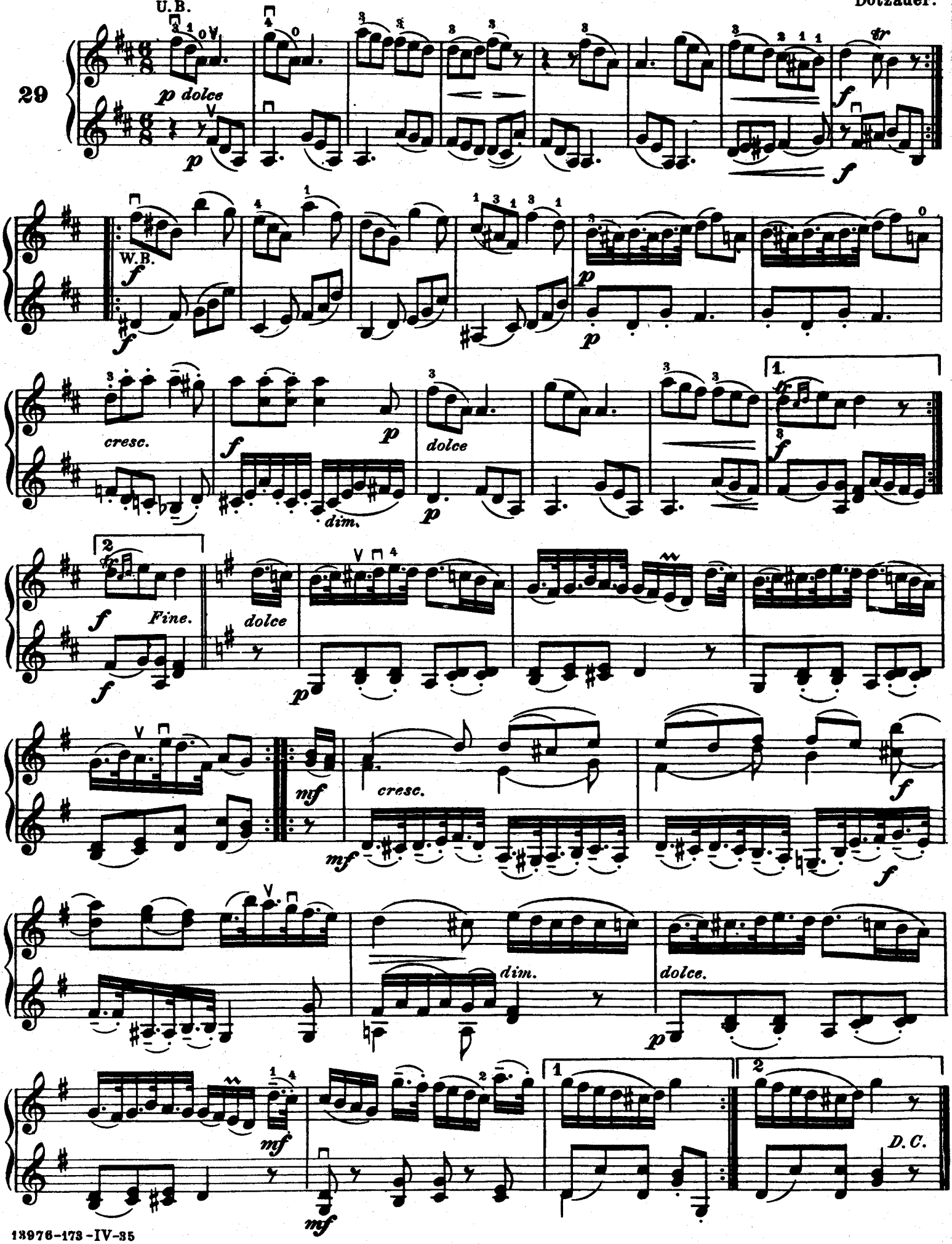
a tempo

p

ROMANCE.

Moderato.

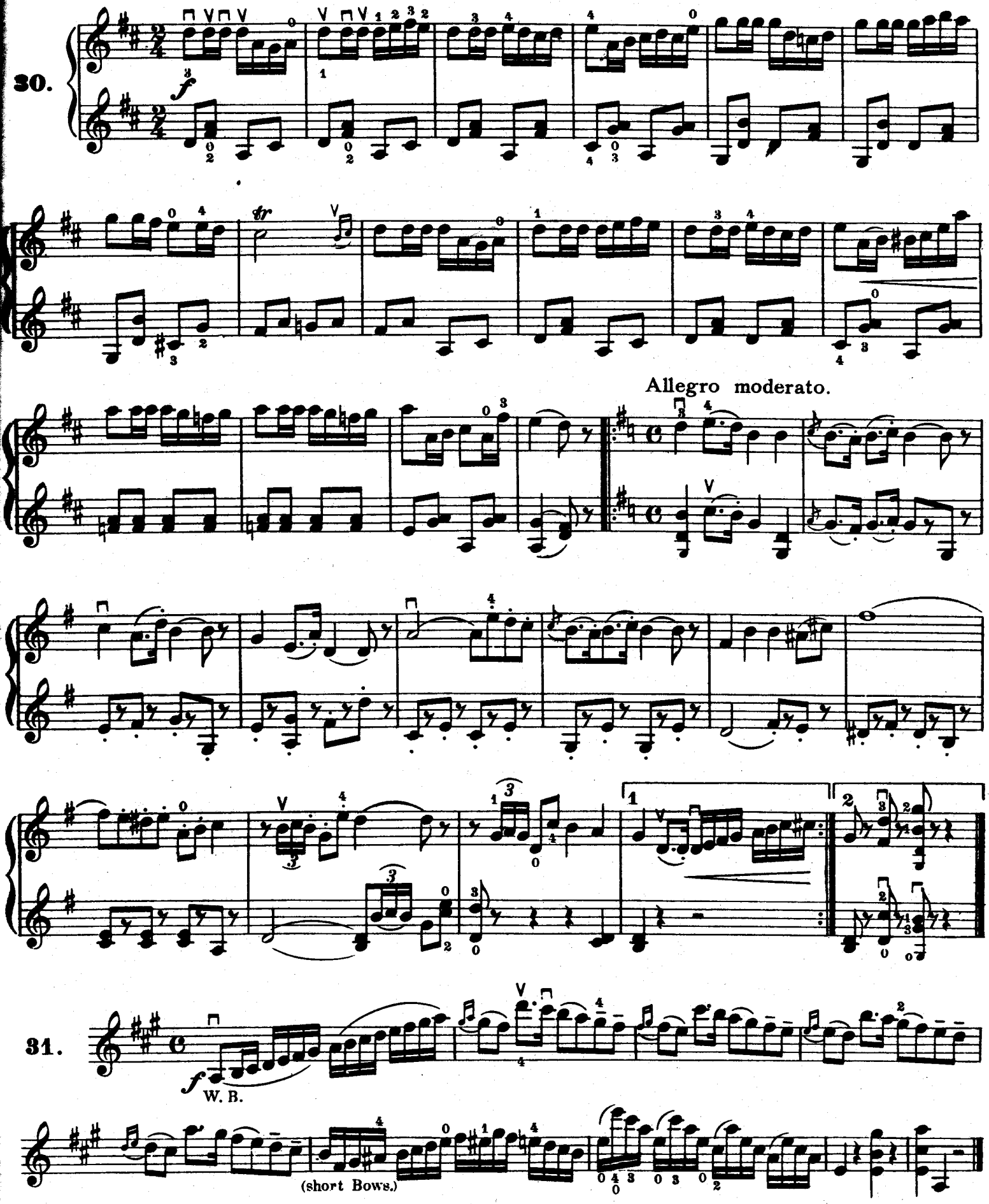
Dotzauer.



TOREADOR MARCH.

from "Carmen."

Allegro vivo. Ambrosio.



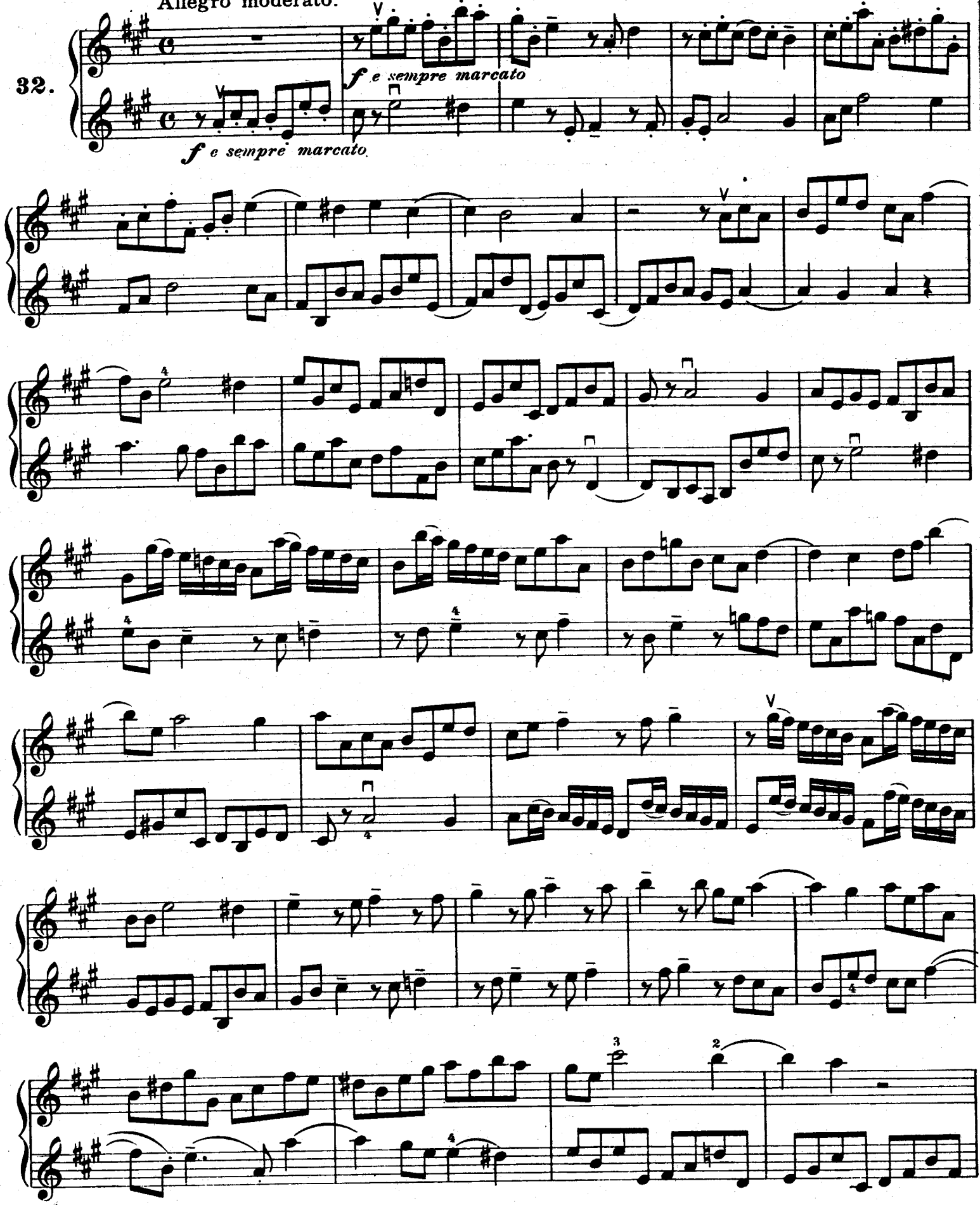
Corelli.

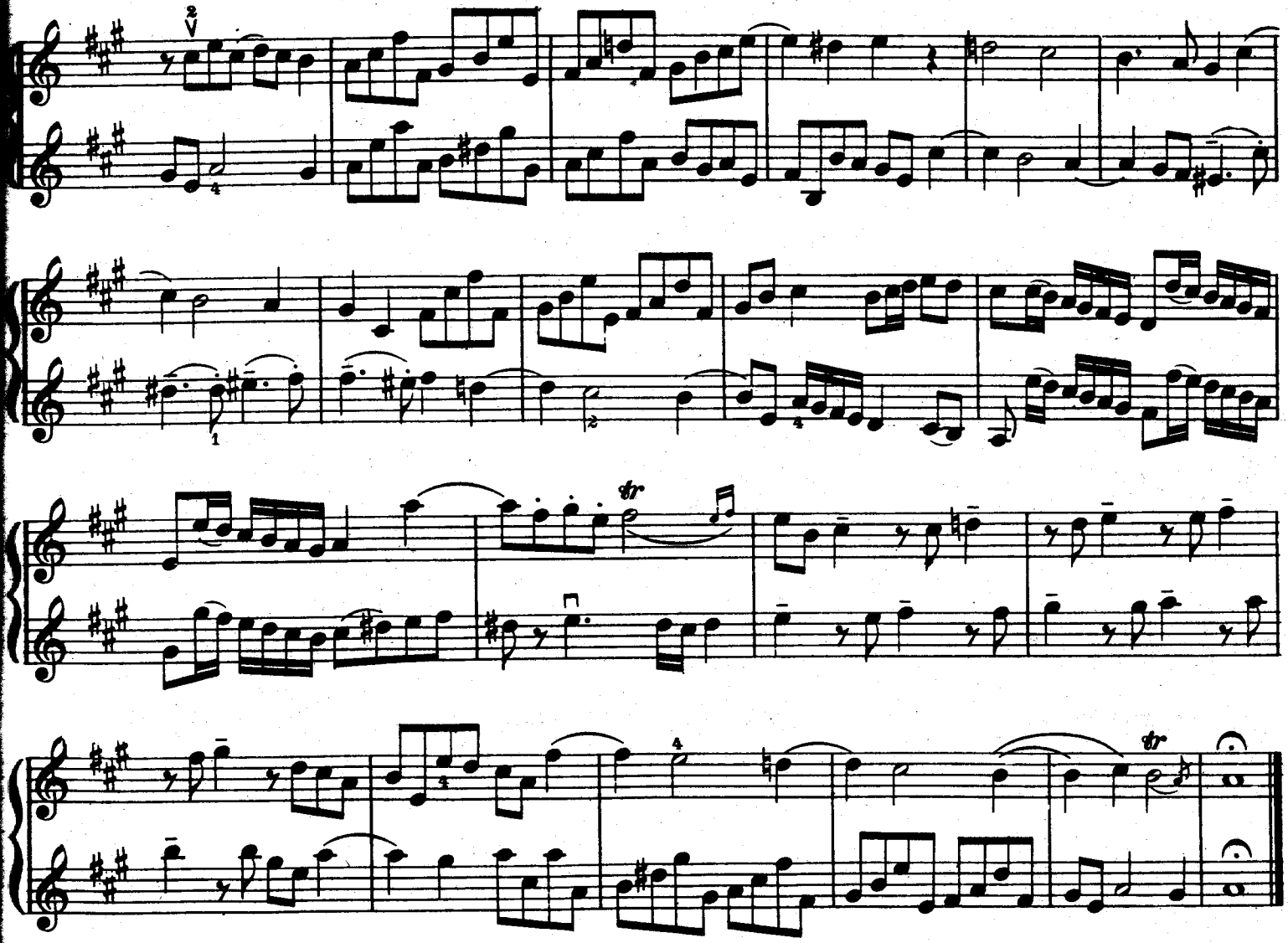
Allegro moderato.

32.

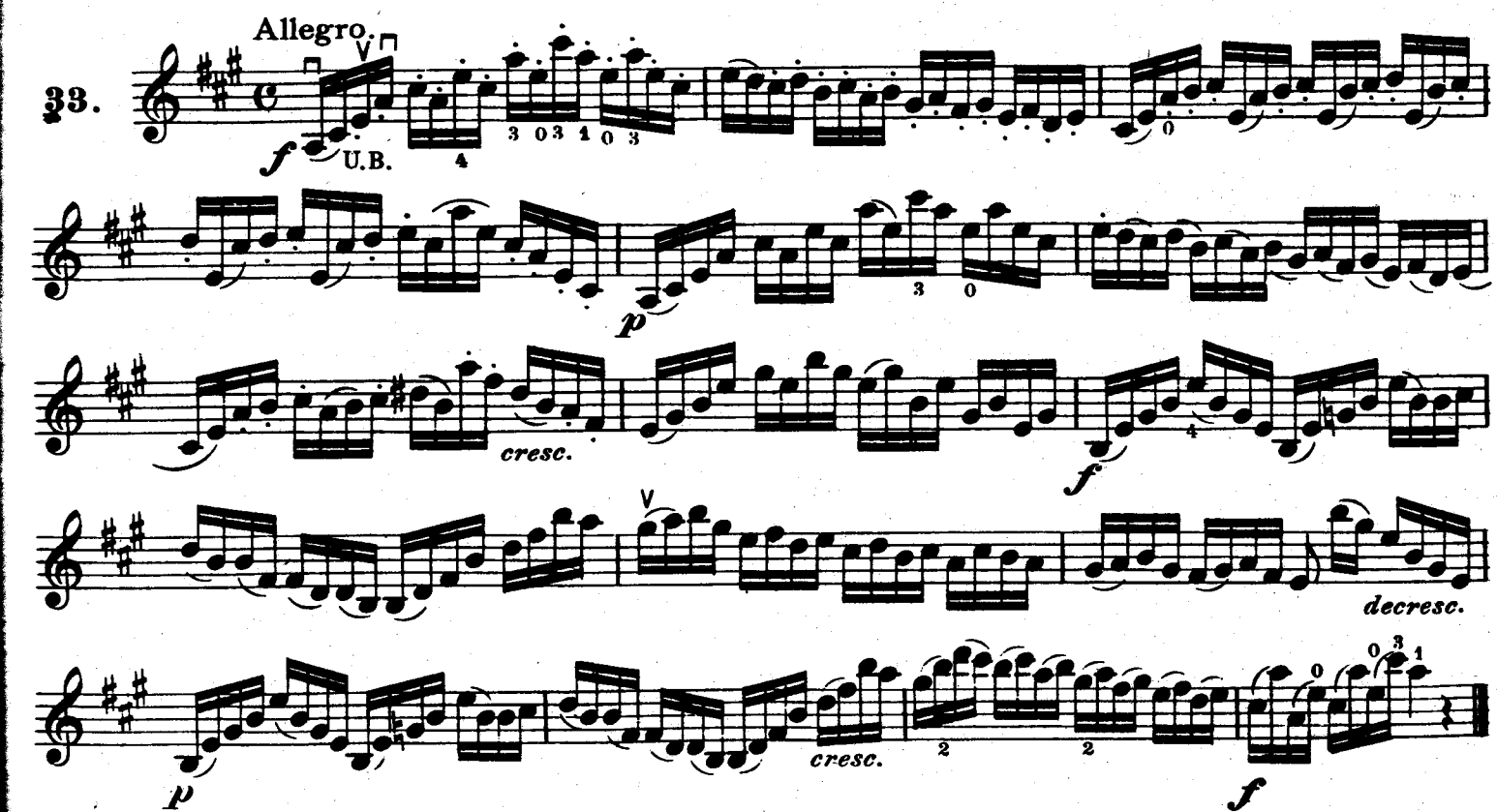
f e sempre marcato

f e sempre marcato



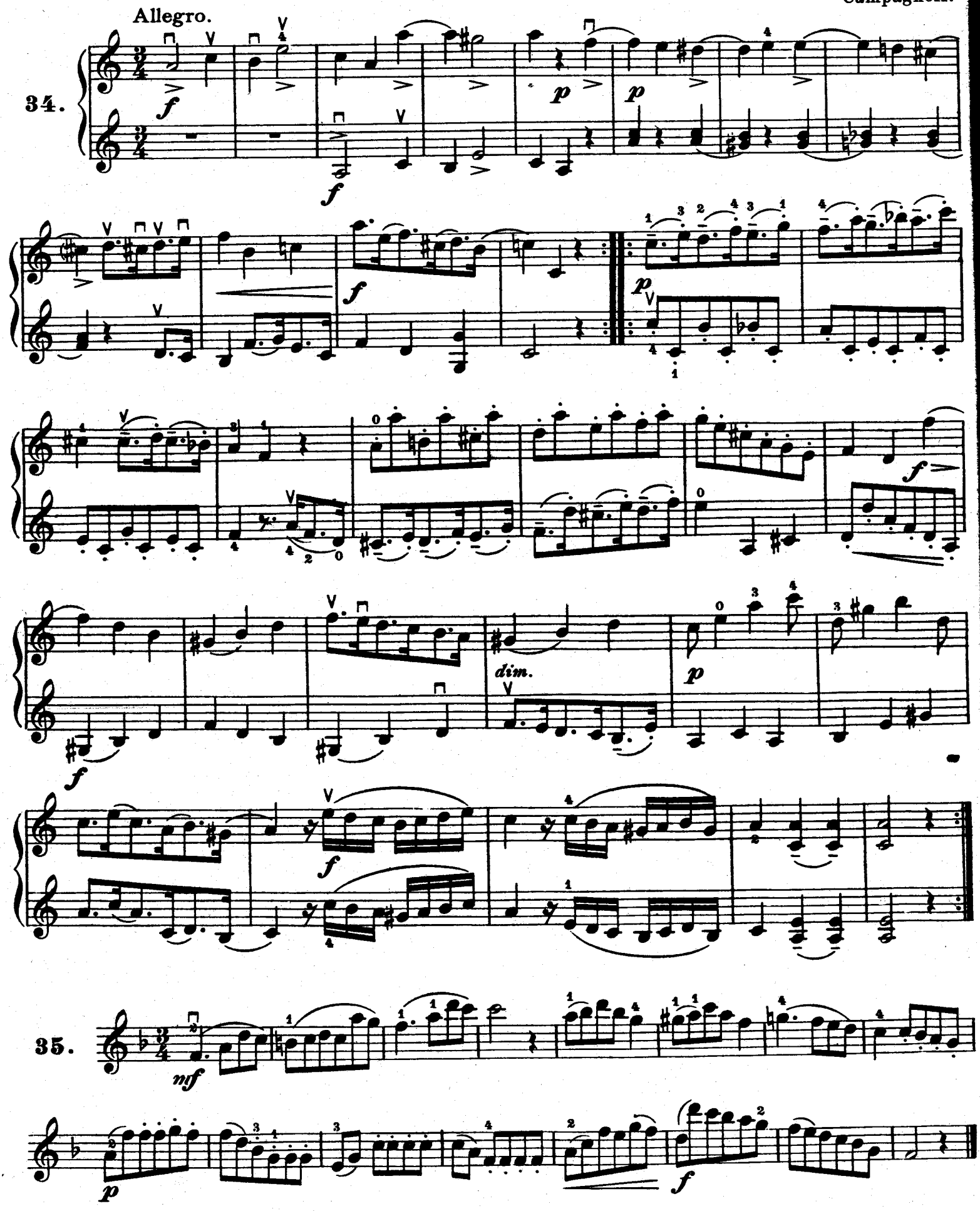


33. Allegro.



GRANDPA'S DANCE.

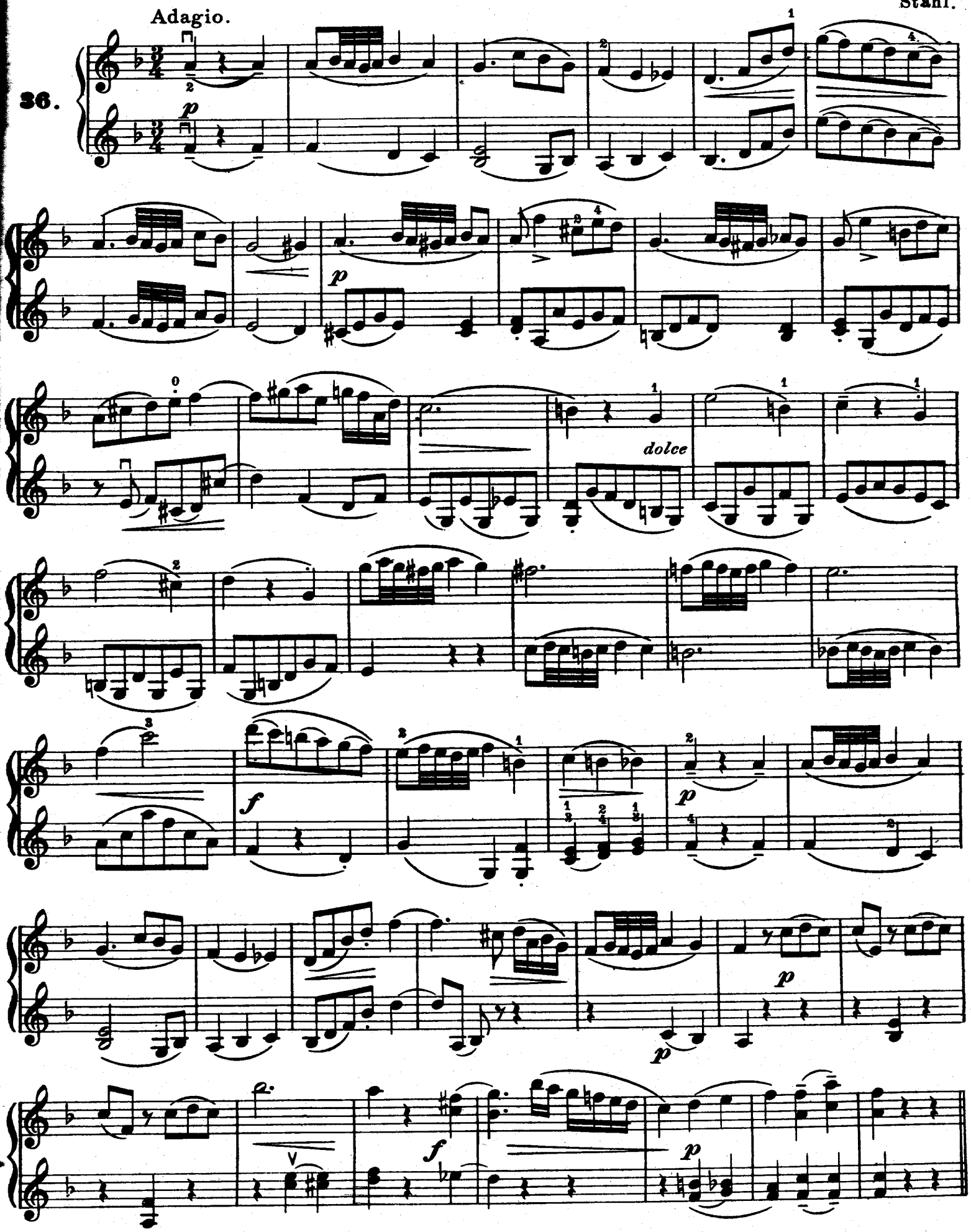
Campagnoli.



Stahl.

Adagio.

36.



MY OLD KENTUCKY HOME.

Andante espressivo.

Ambrosio.

37.

dolce

p

rall.

Moderato.

38.

dolce

Allegretto.

39.

dolce

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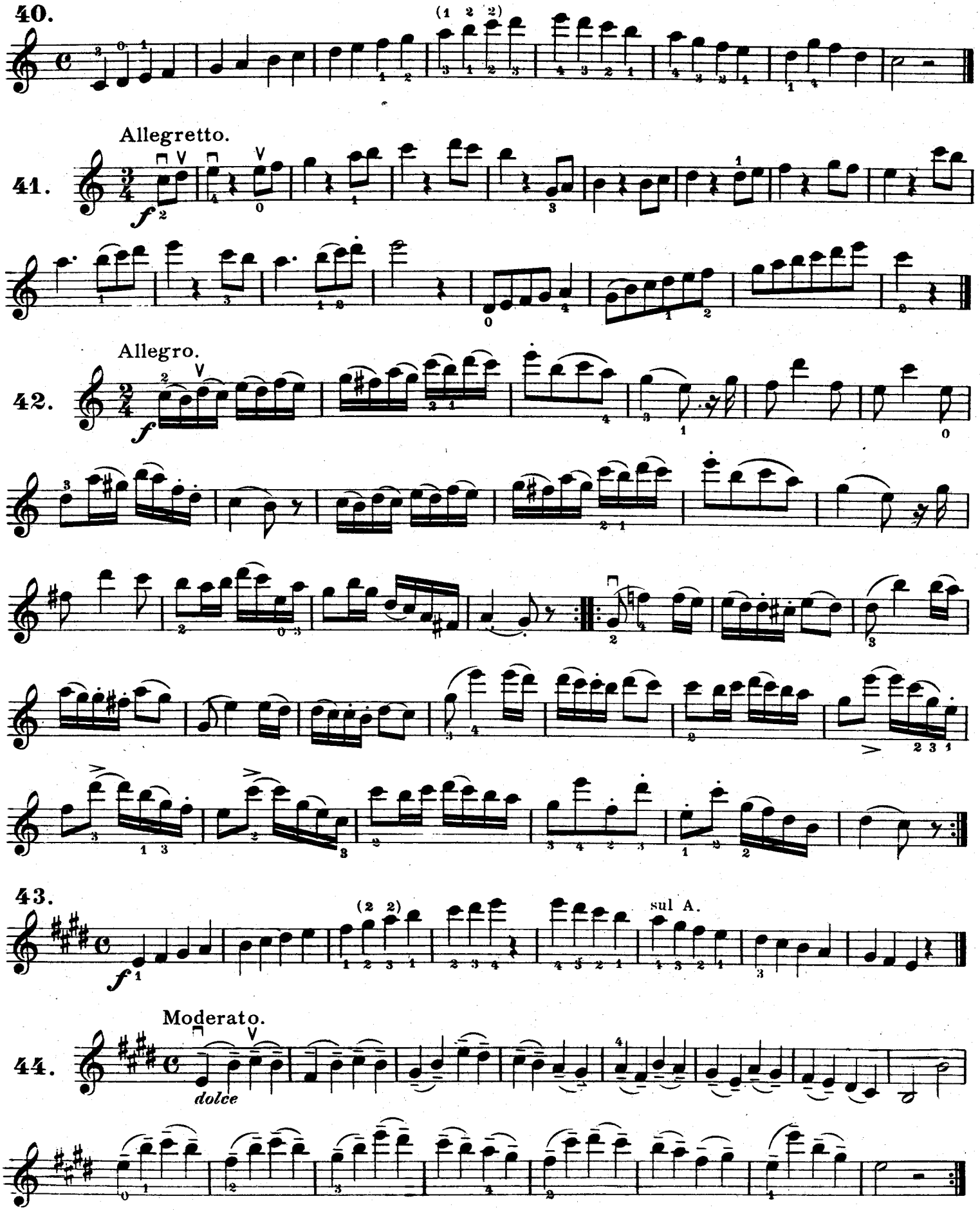
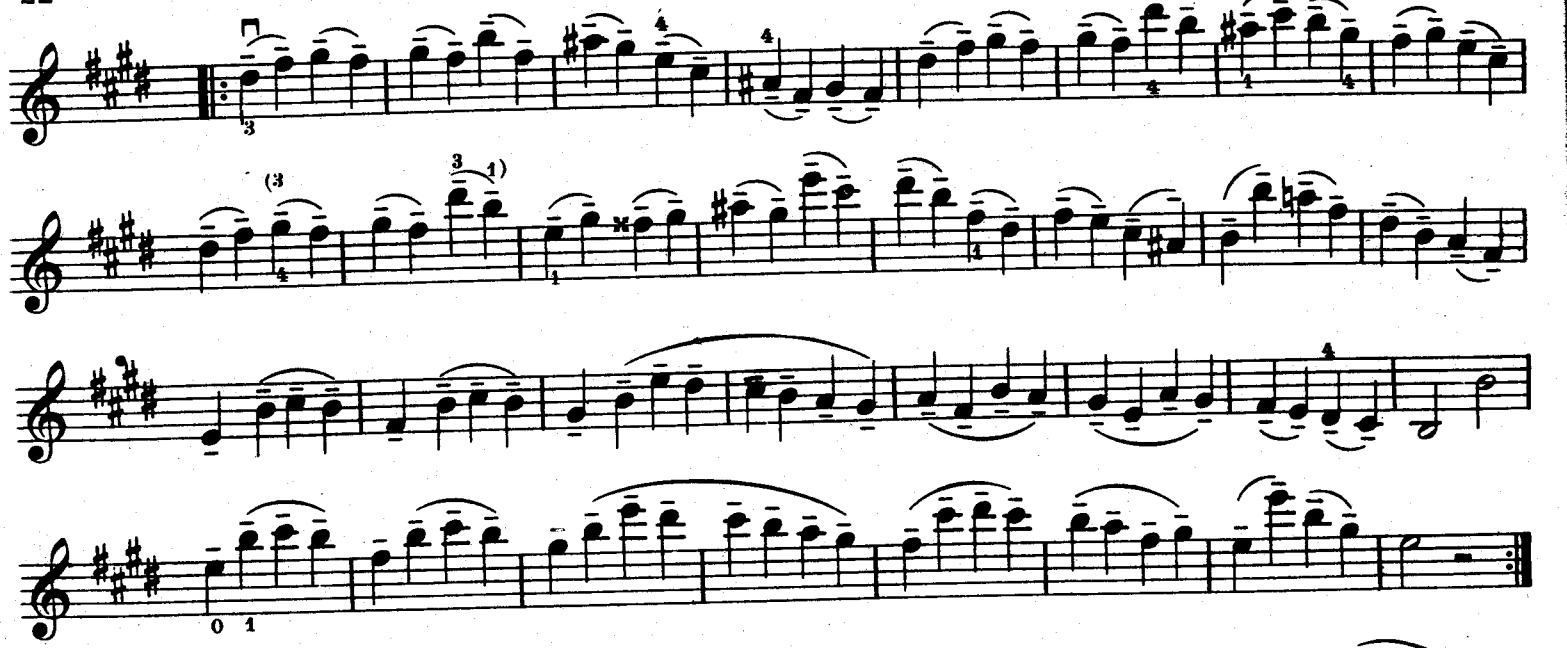
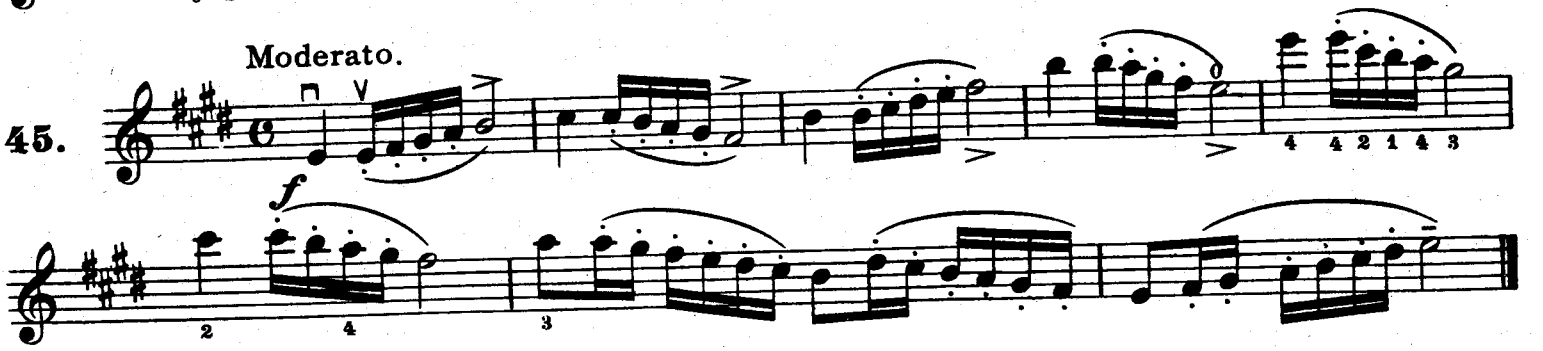
III. Fourth Position.





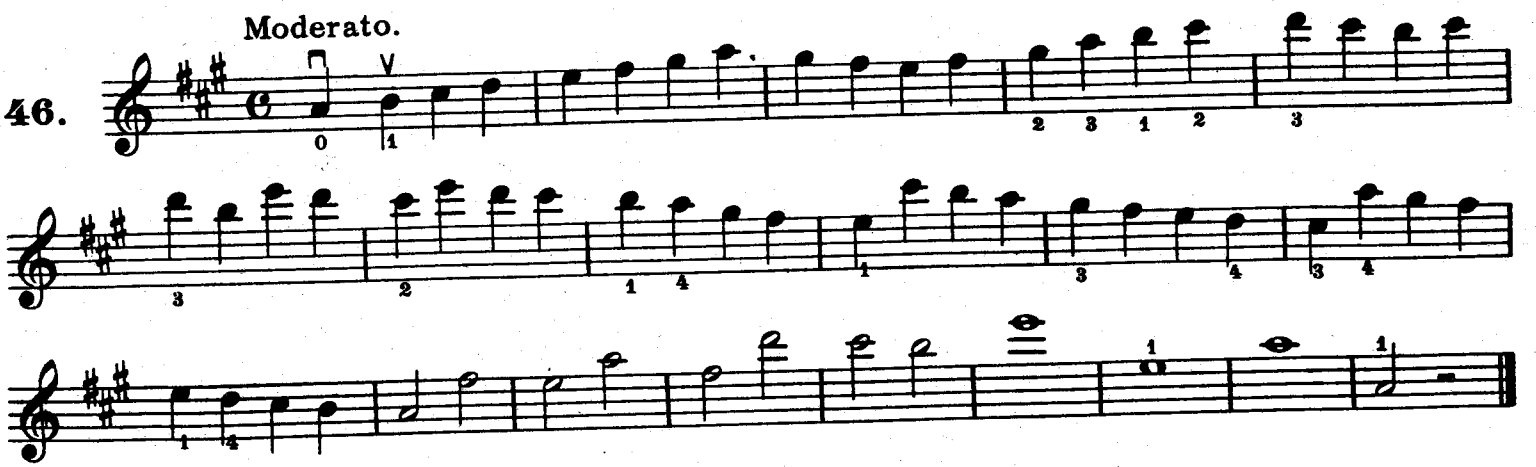
Moderato.

45.



Moderato.

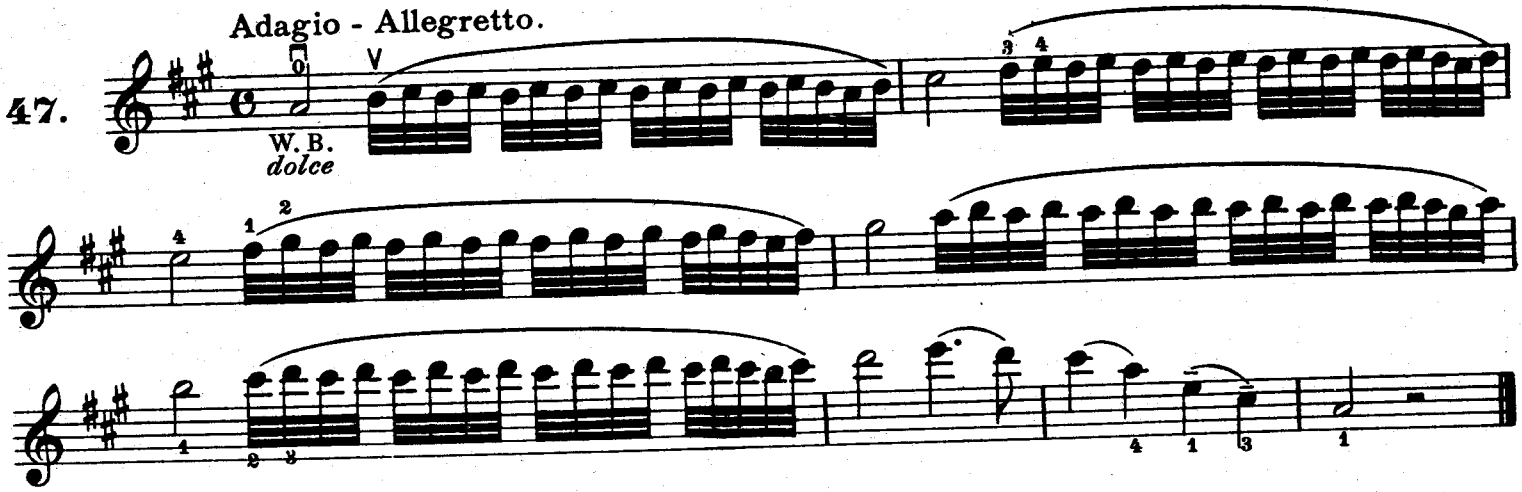
46.



Adagio - Allegretto.

47.

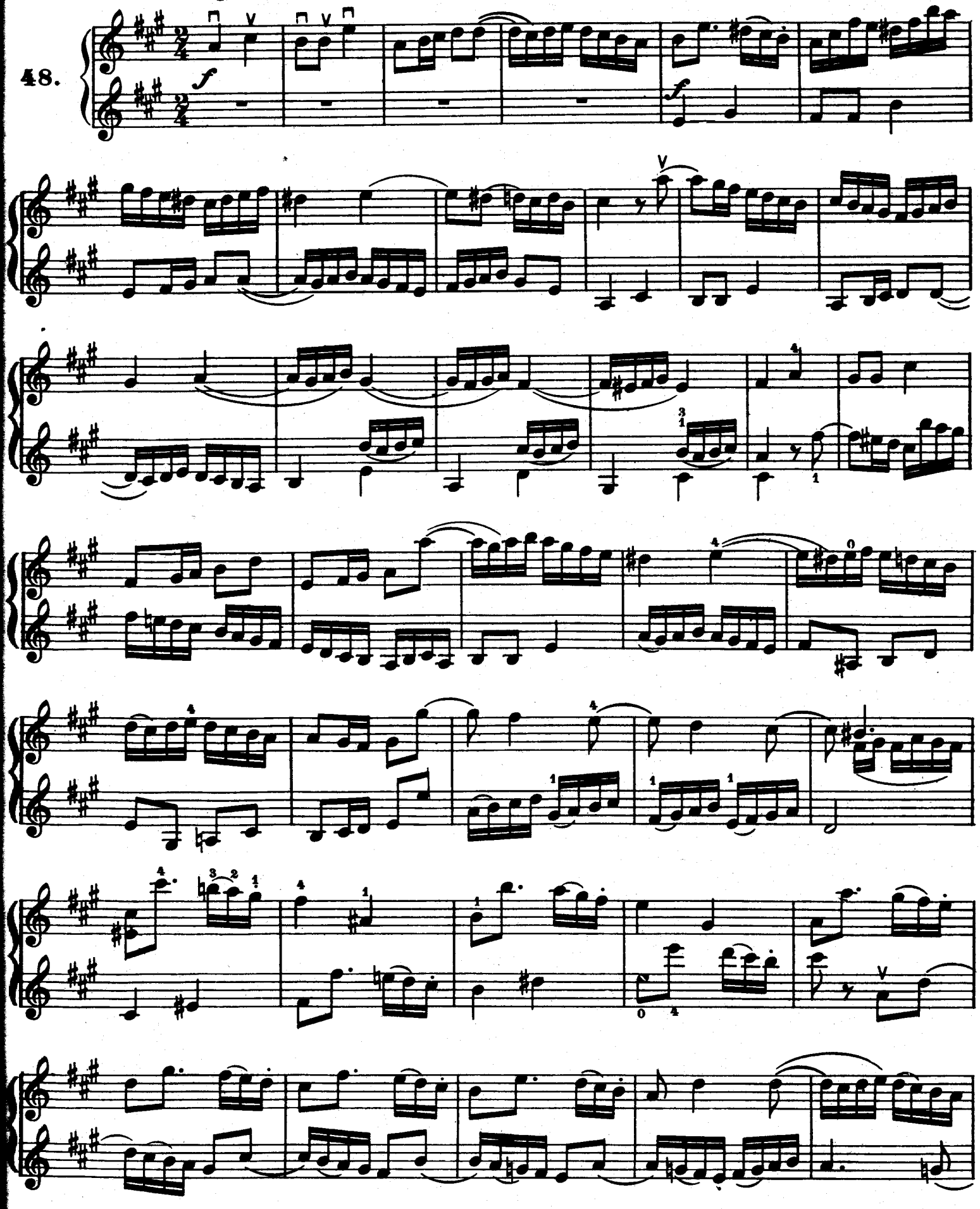
W. B.
dolce

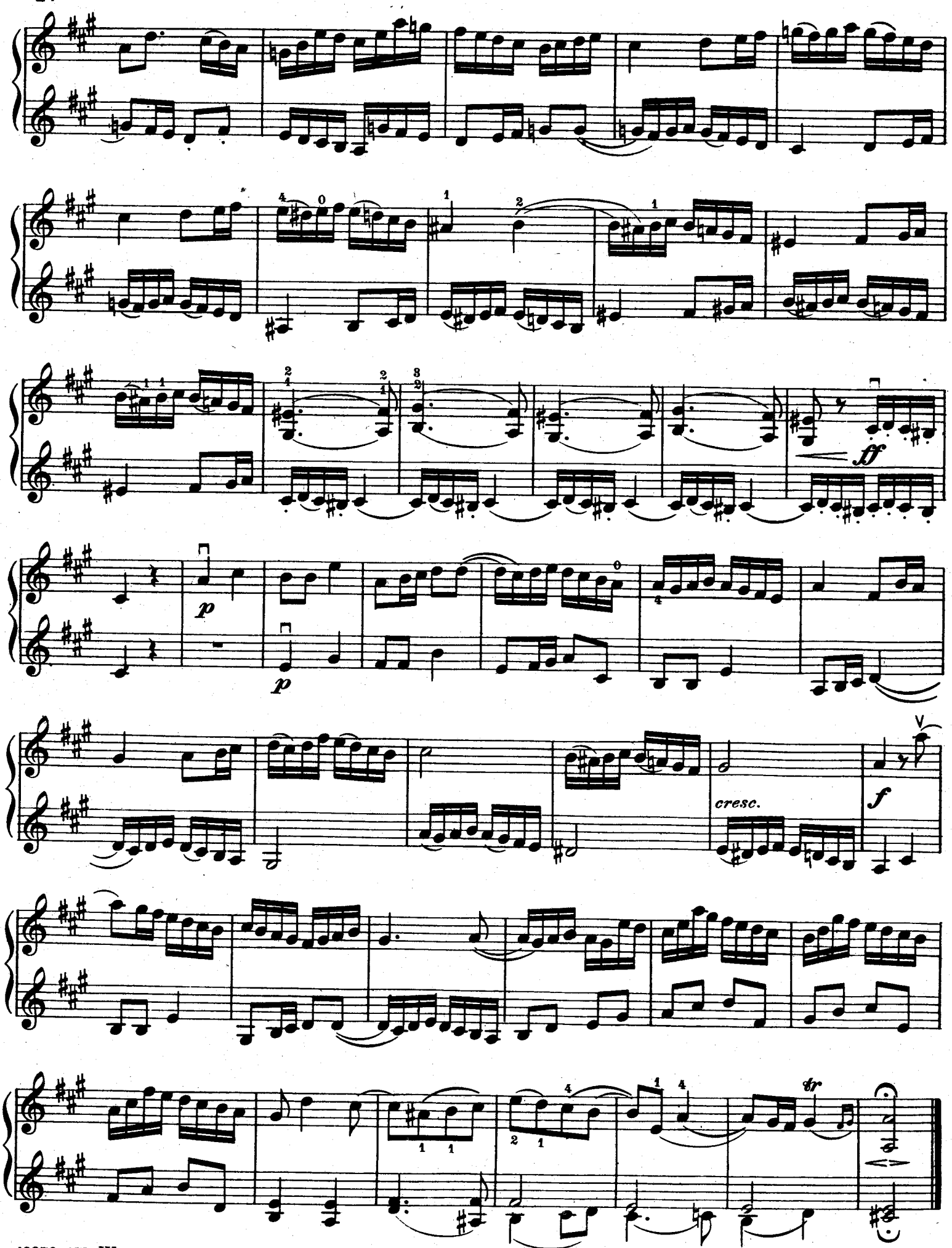


In style of Lipovsky.

Allegretto.

48.

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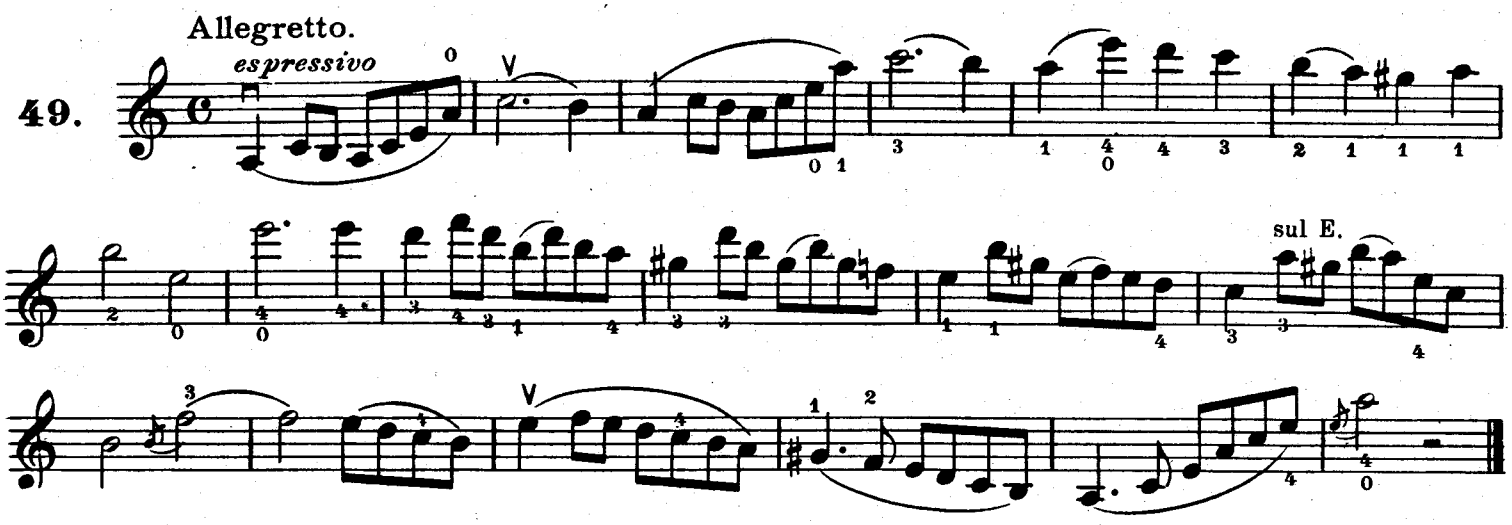
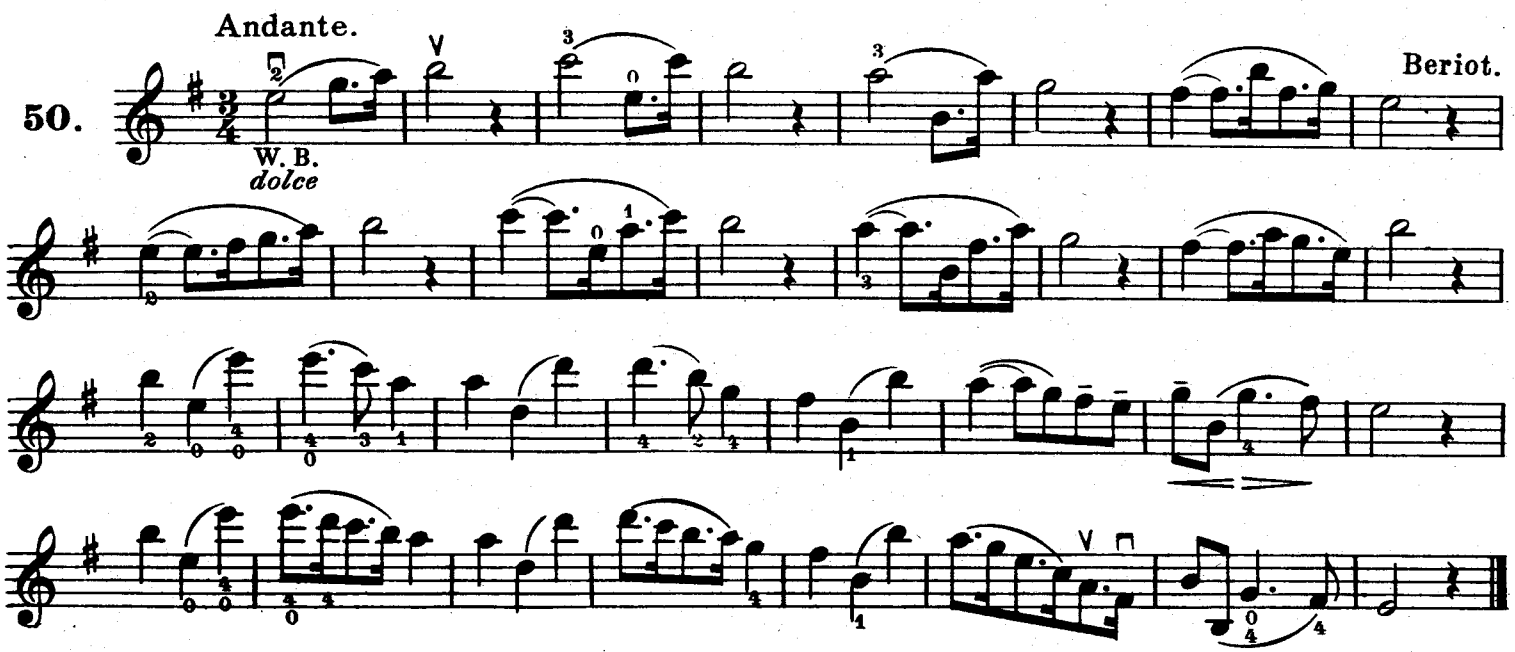
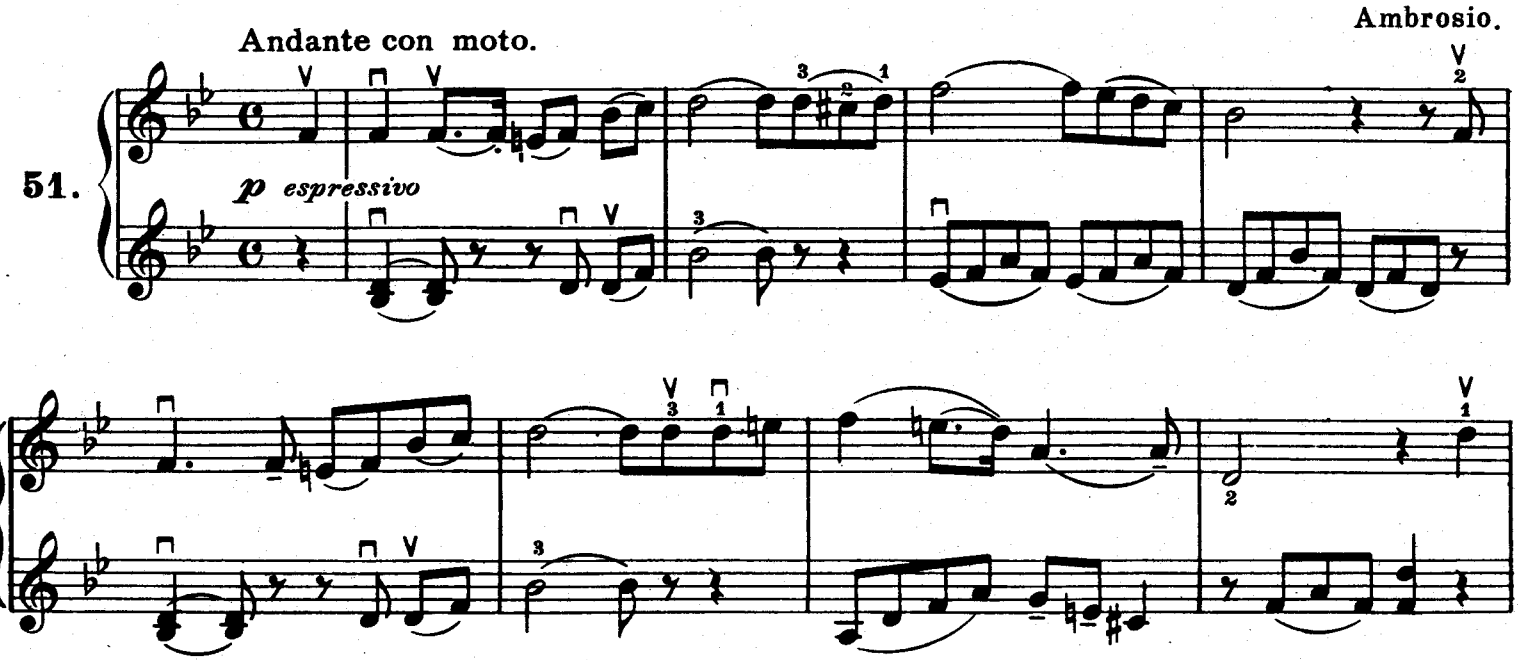
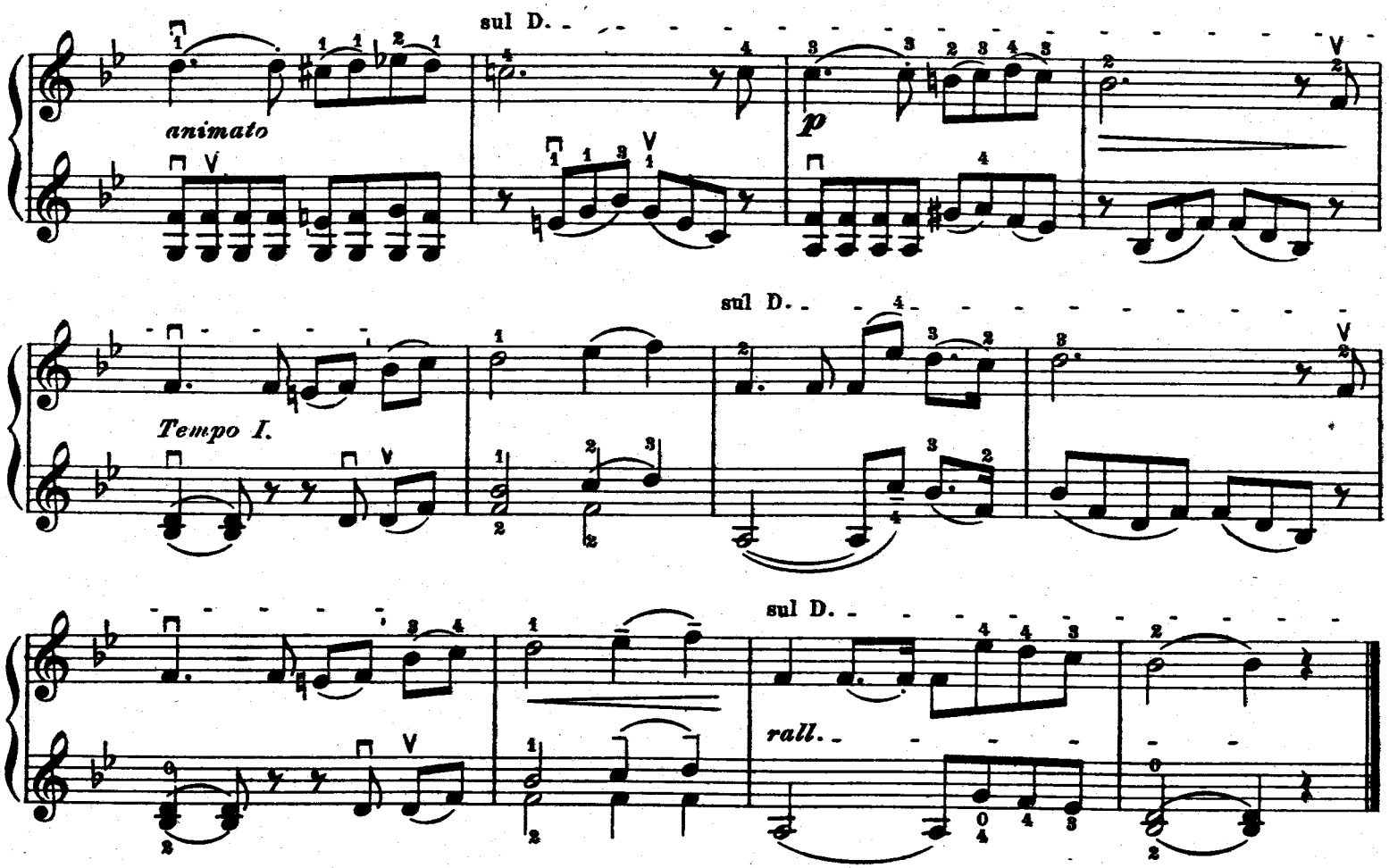
p
p
cresc.
f
V
tr



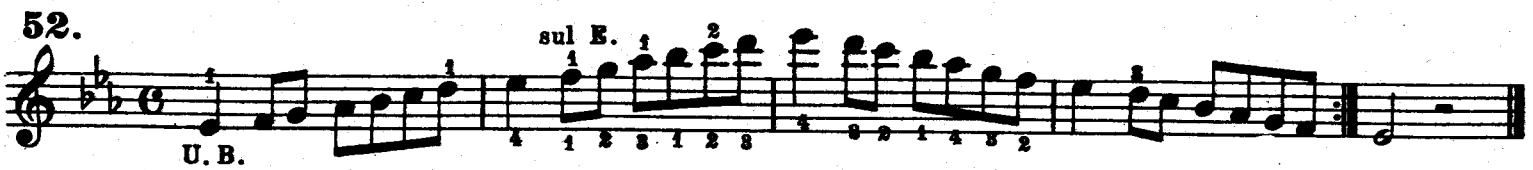


ROCK'D IN THE CRADLE OF THE DEEP.

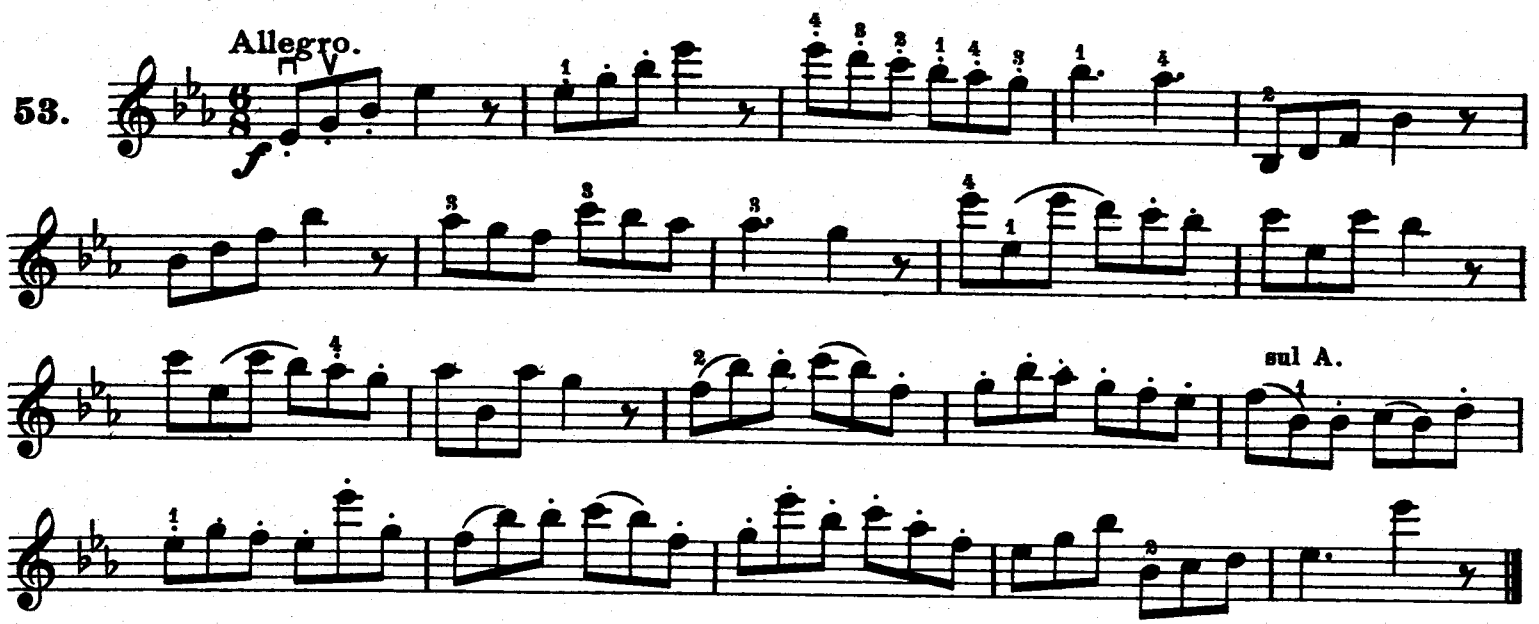



sul D.
animato
p
sul D.
Tempo I.
sul D.
rall.

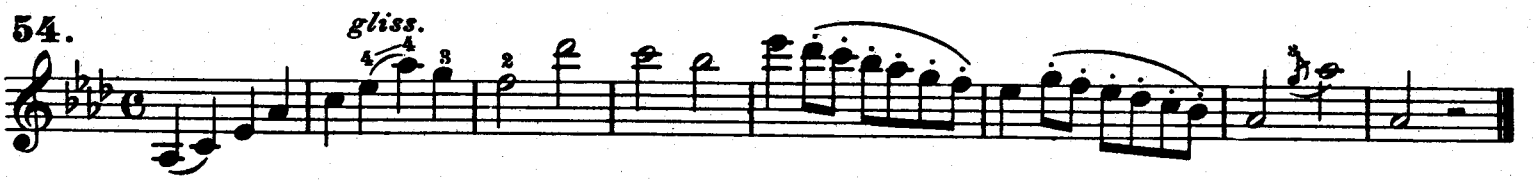
52.


sul E.
U. B.

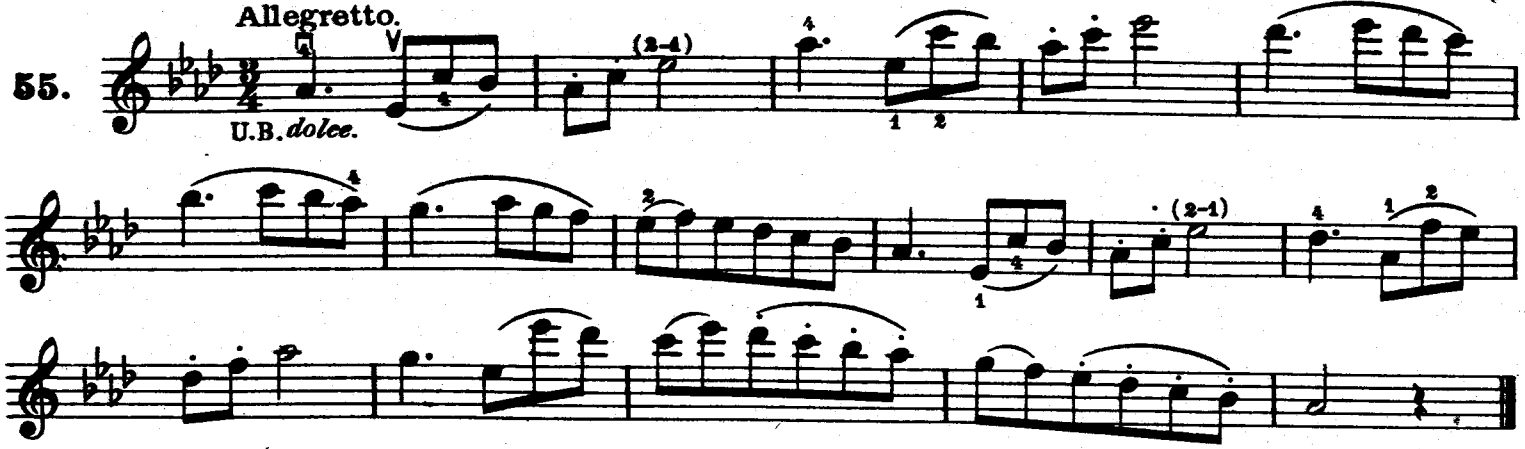
53.


Allegro.
f
sul A.

54.

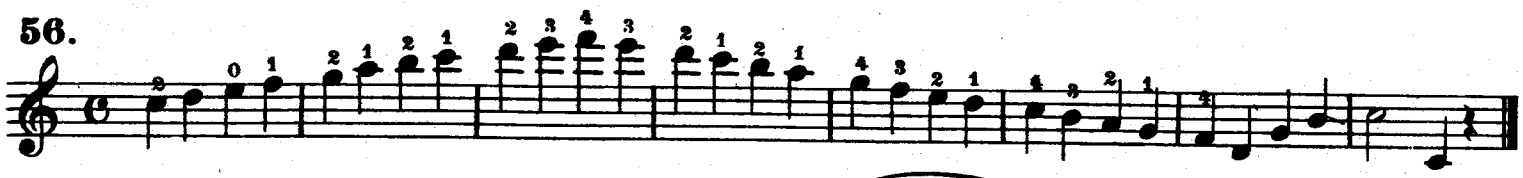

gliss.

55. Allegretto.

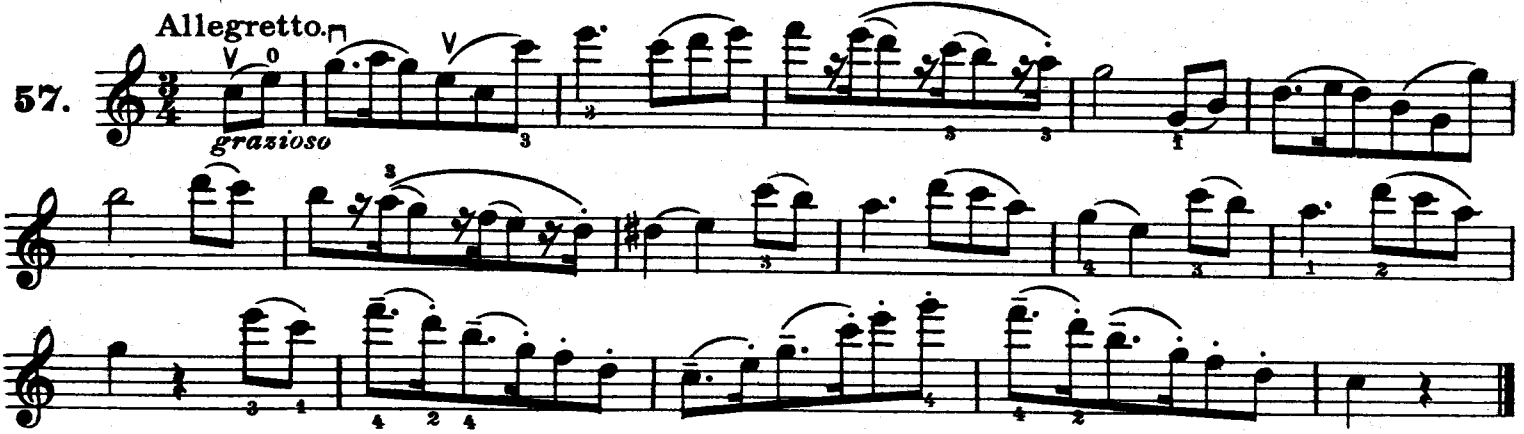


IV. Fifth Position.

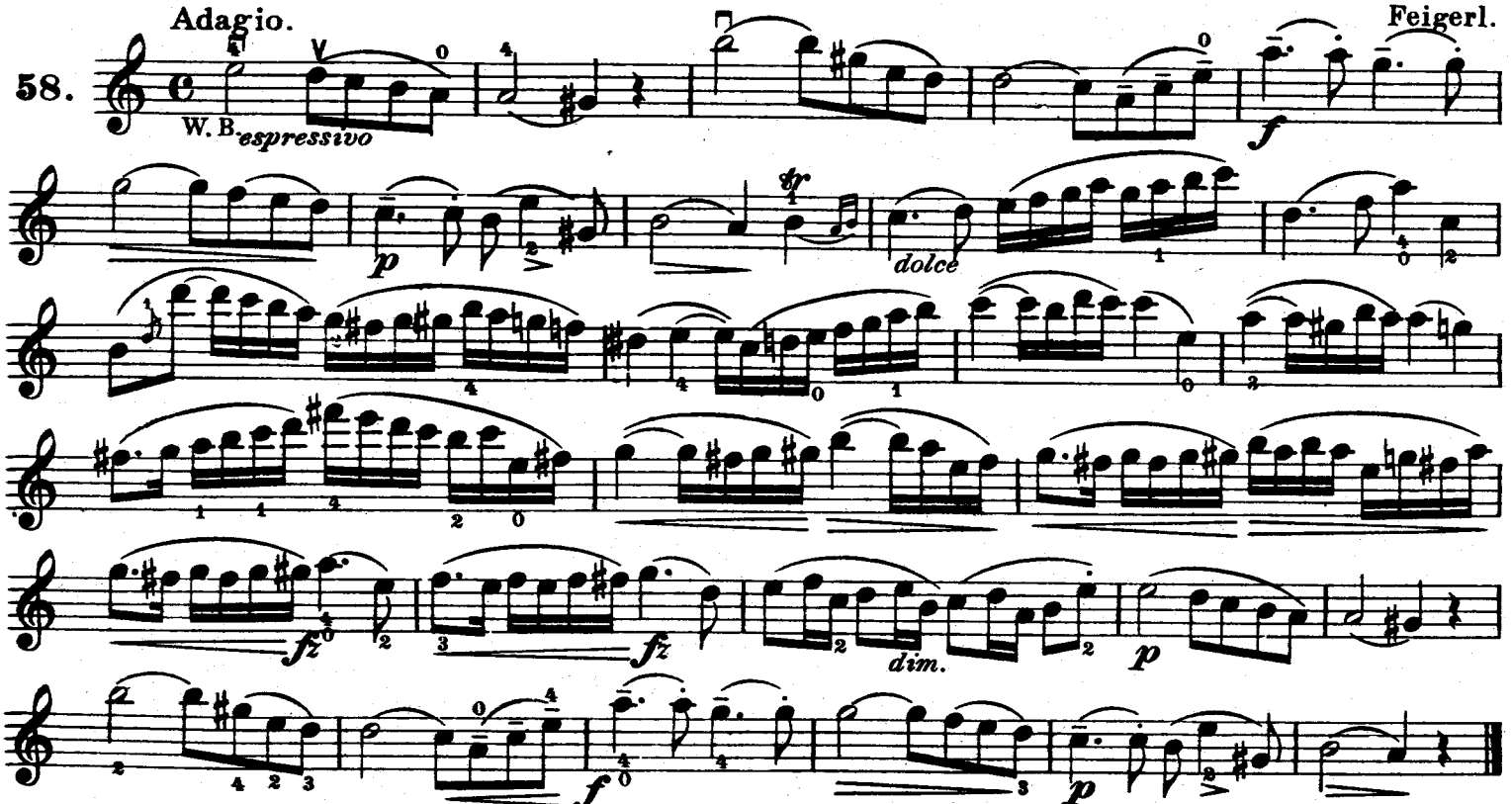
56.



57. Allegretto.



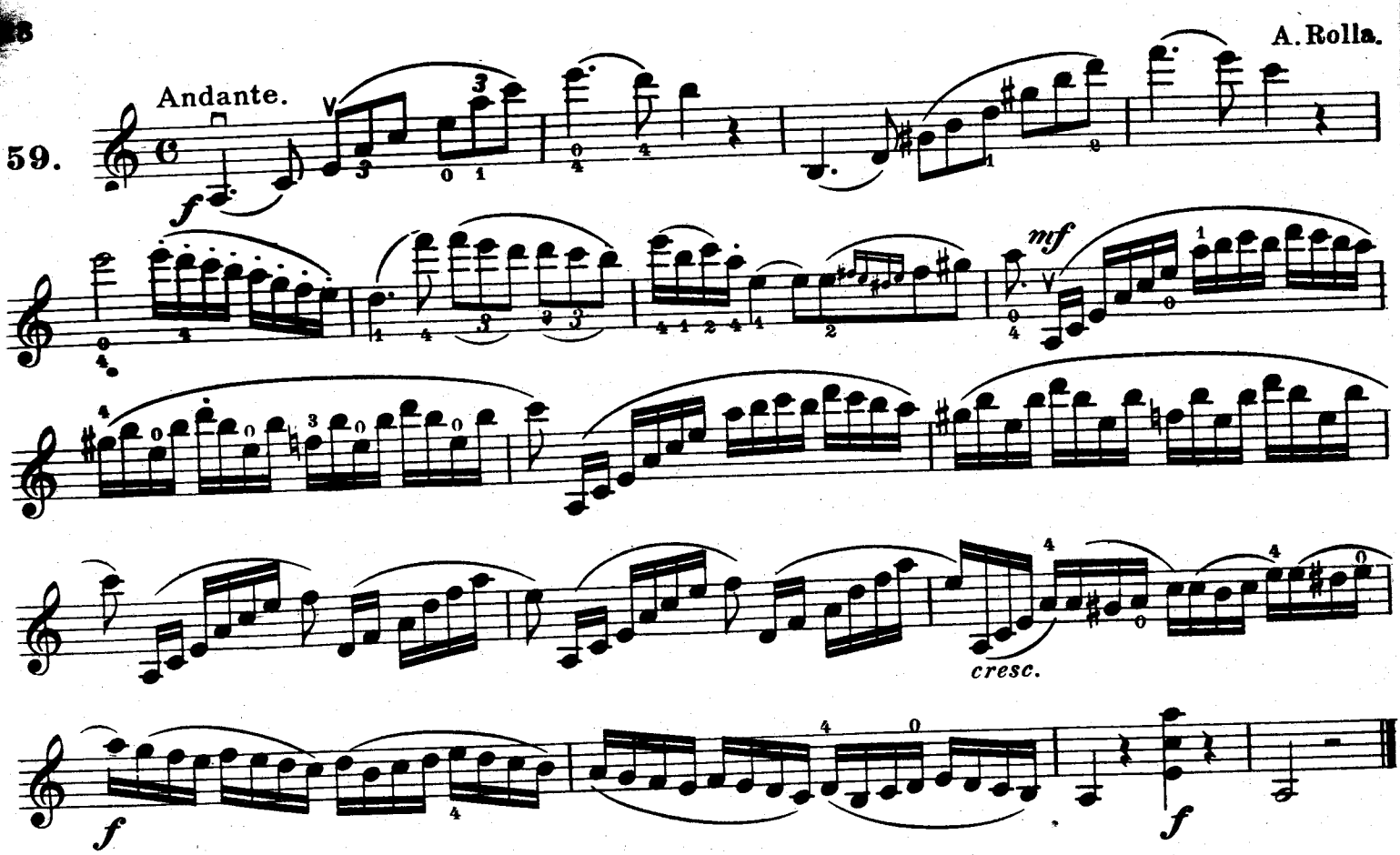
58. Adagio.



A. Rolla.

59.

Andante.

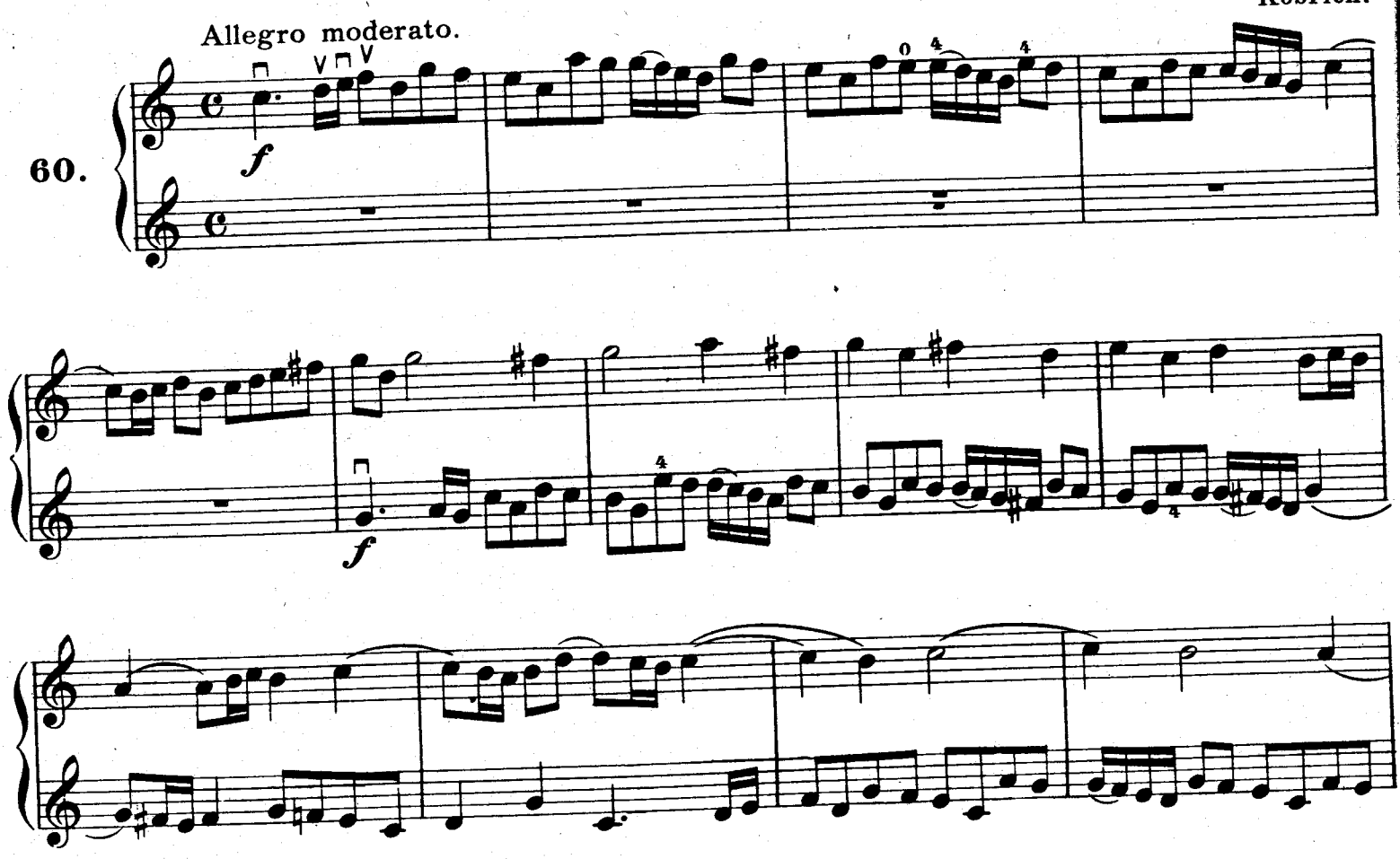


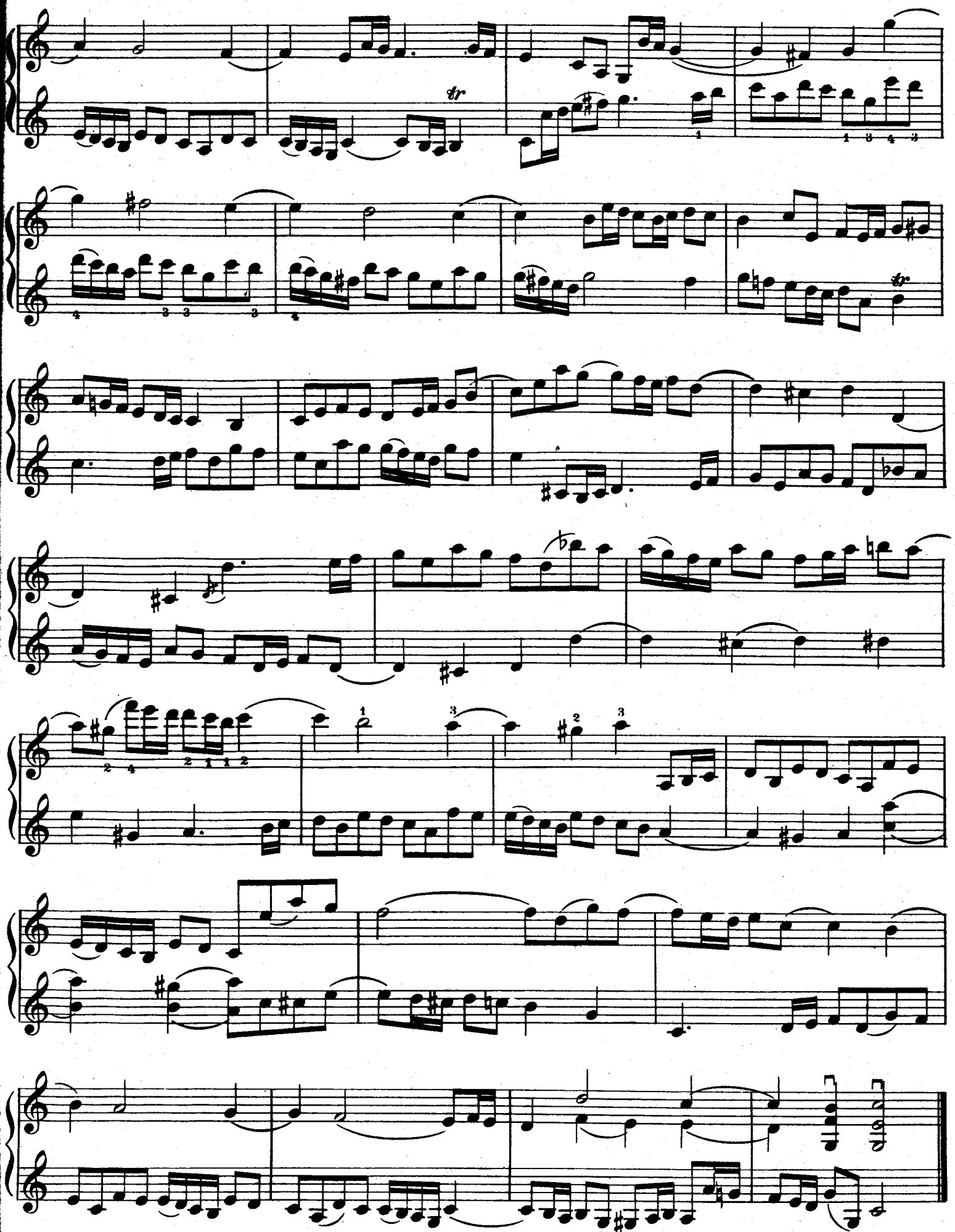
THE VILLAGE WEDDING.

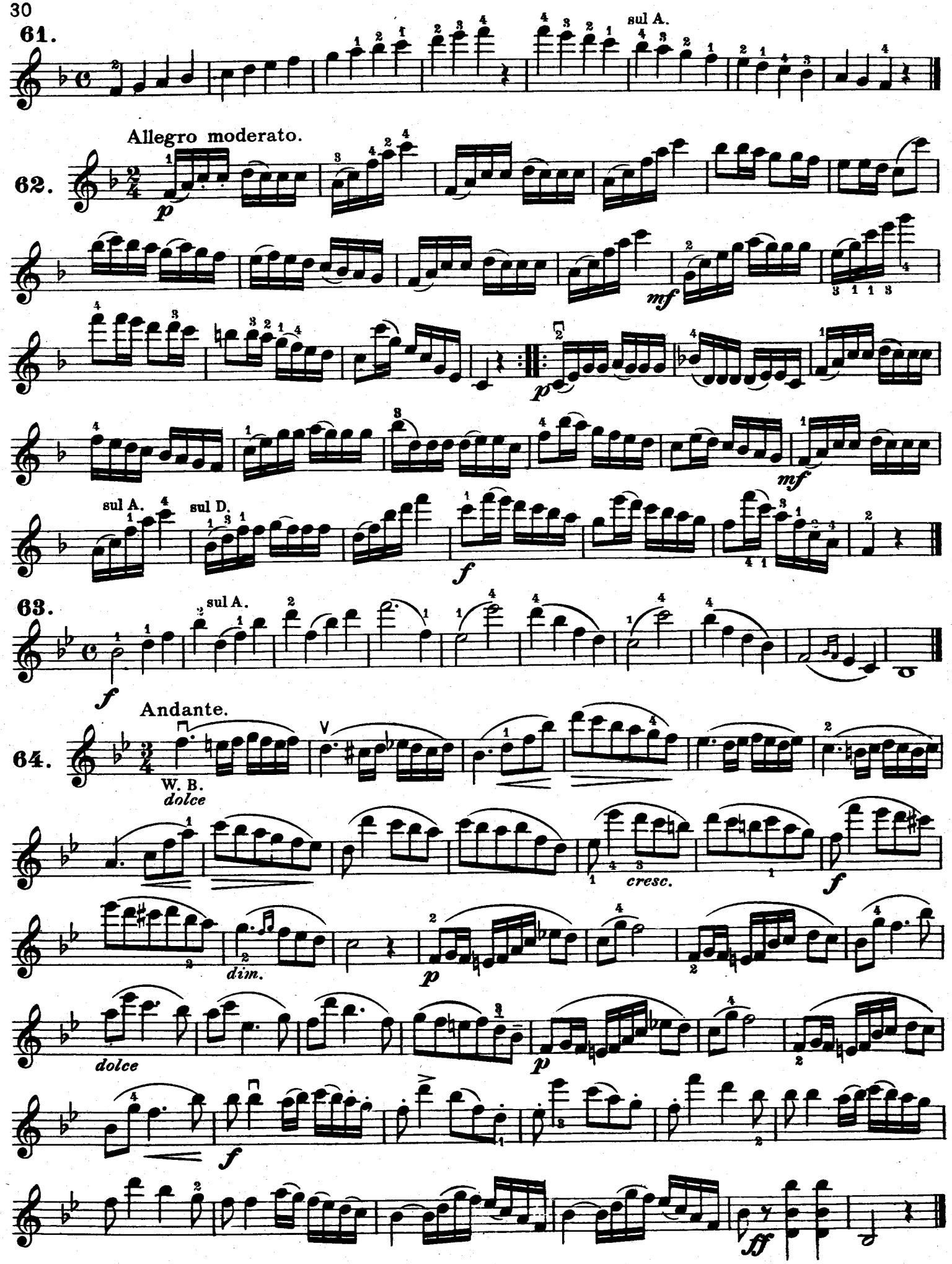
Kobrich.

60.

Allegro moderato.

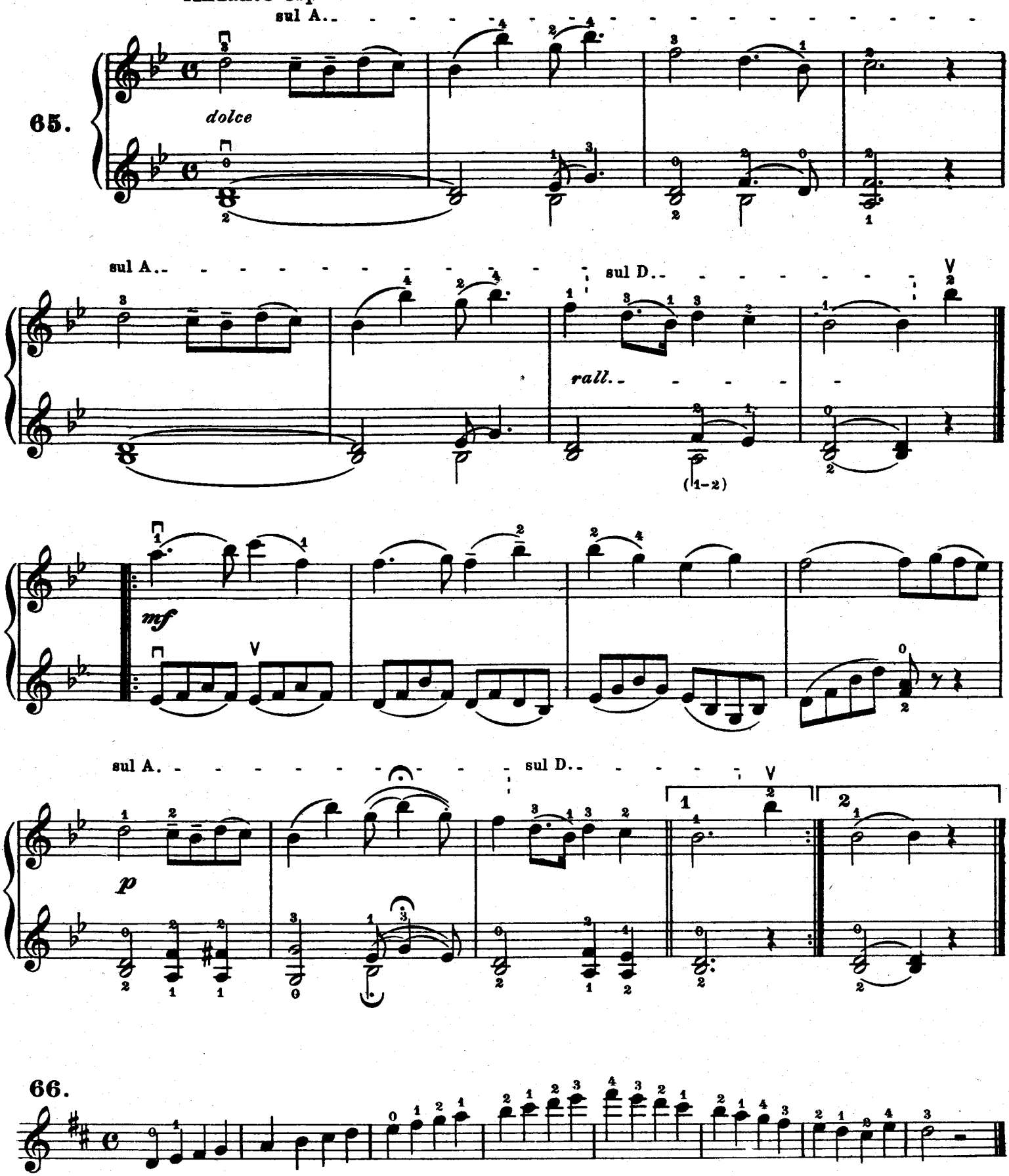





61.
sul A.
Allegro moderato.
62.
p
mf
p
mf
sul A.
sul D.
f
63.
sul A.
f
Andante.
64.
W. B.
dolce
cresc.
f
dim.
p
dolce
p
f
ff

OLD FOLKS AT HOME.

Andante espressivo. Ambrosio.

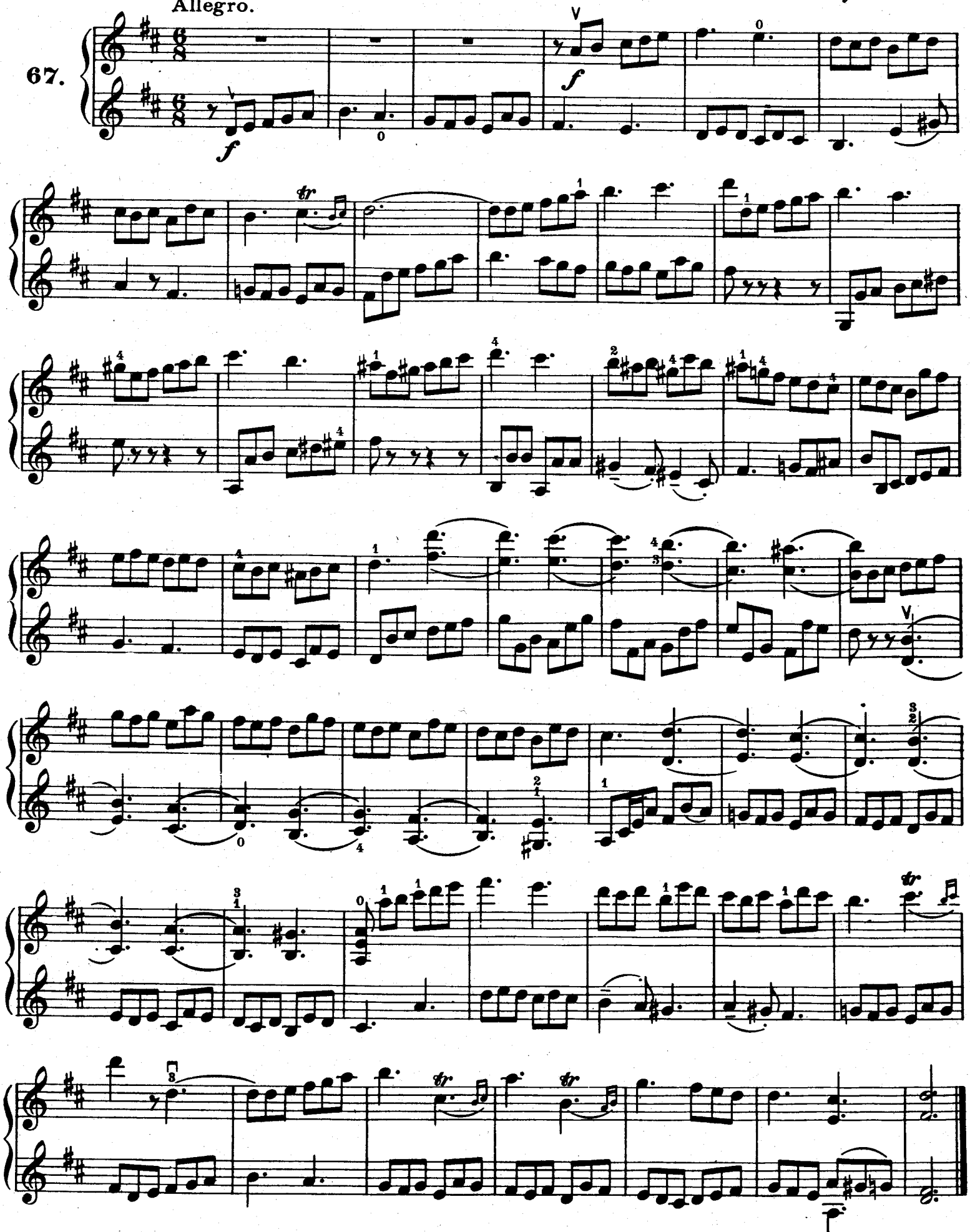


PRELUDE.

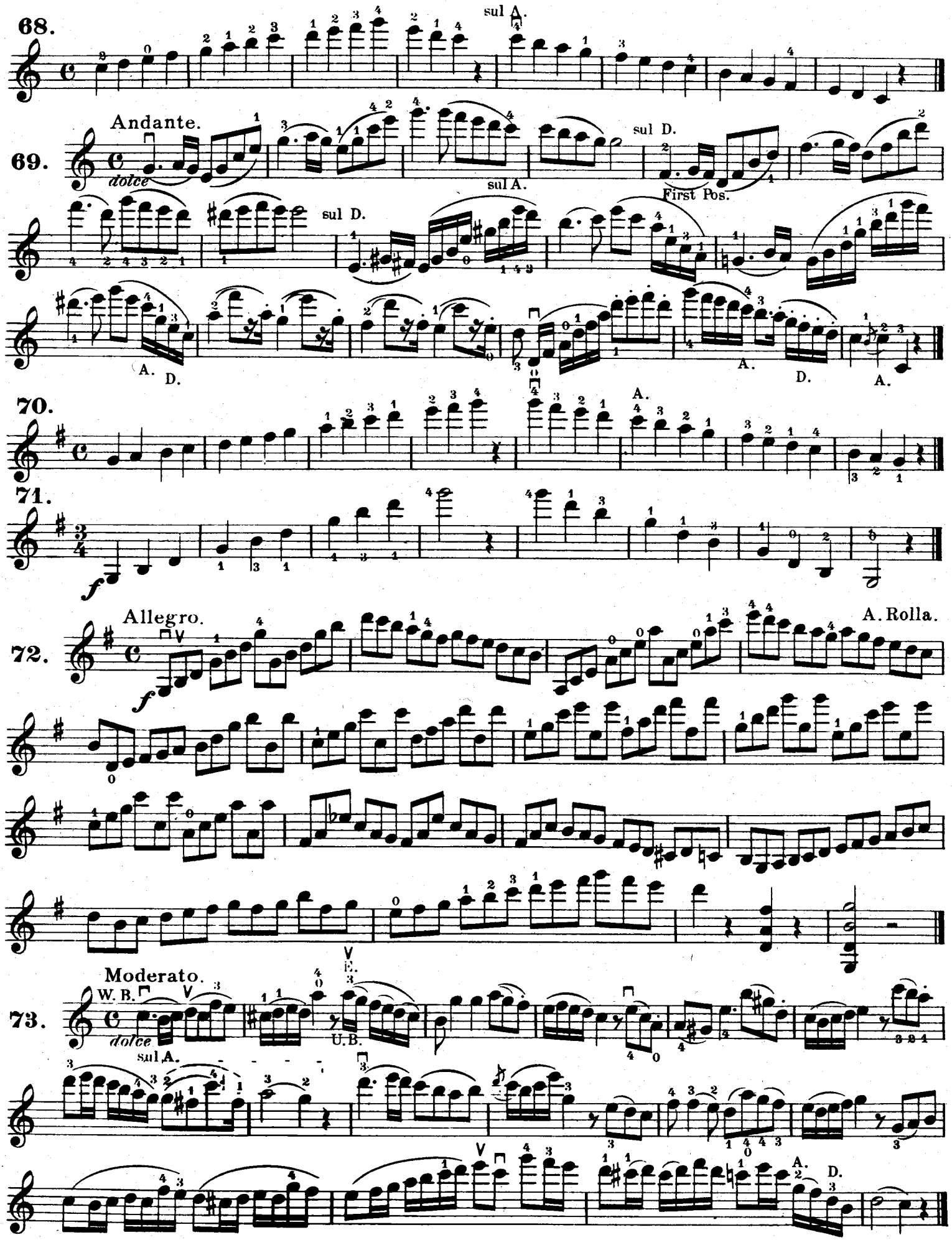
In style of Dröbs.

Allegro.

67.



V. Sixth Position.

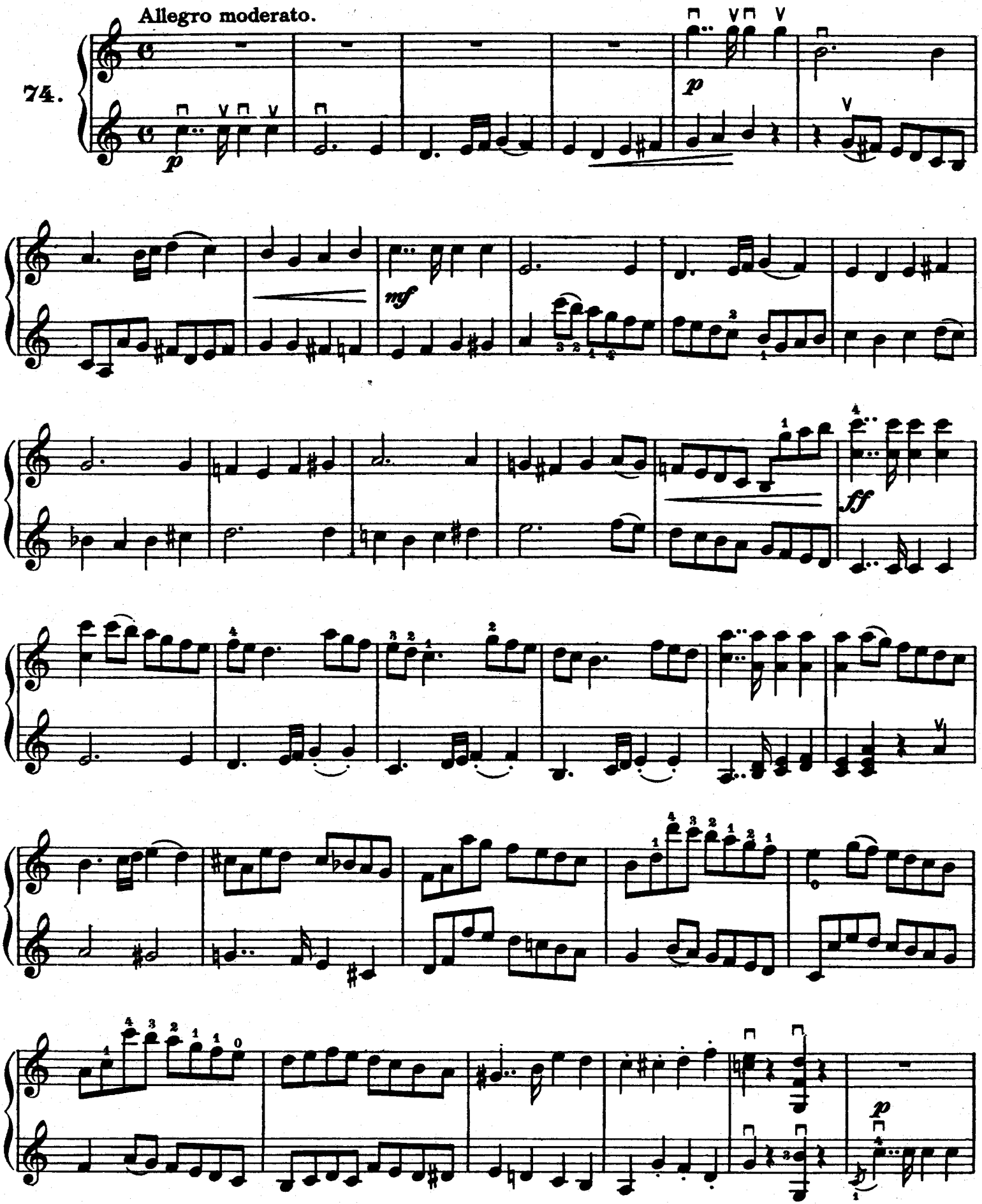


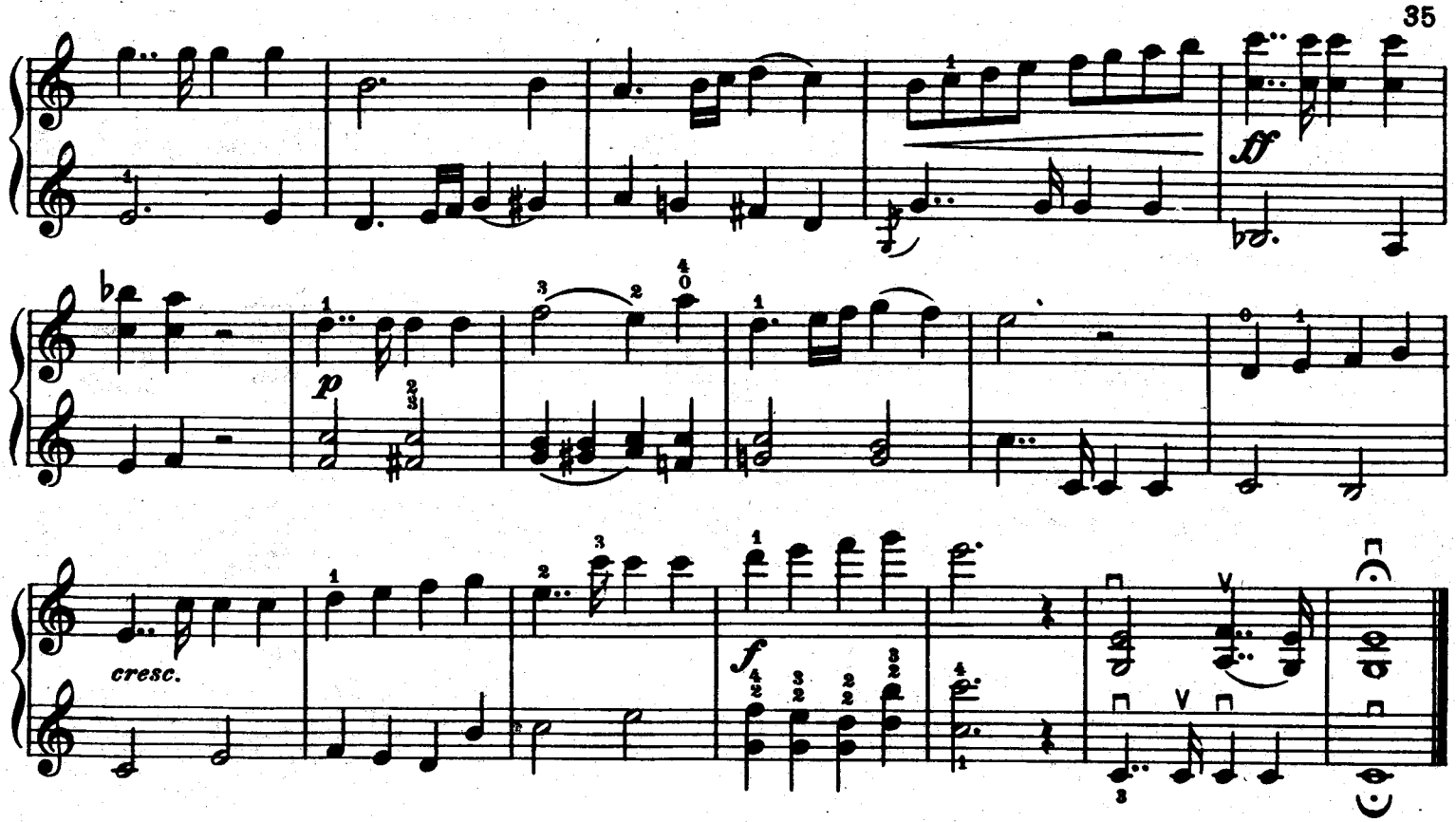
THE STANDARD BEARER.

In style of Kalkbrenner.

74.

Allegro moderato.

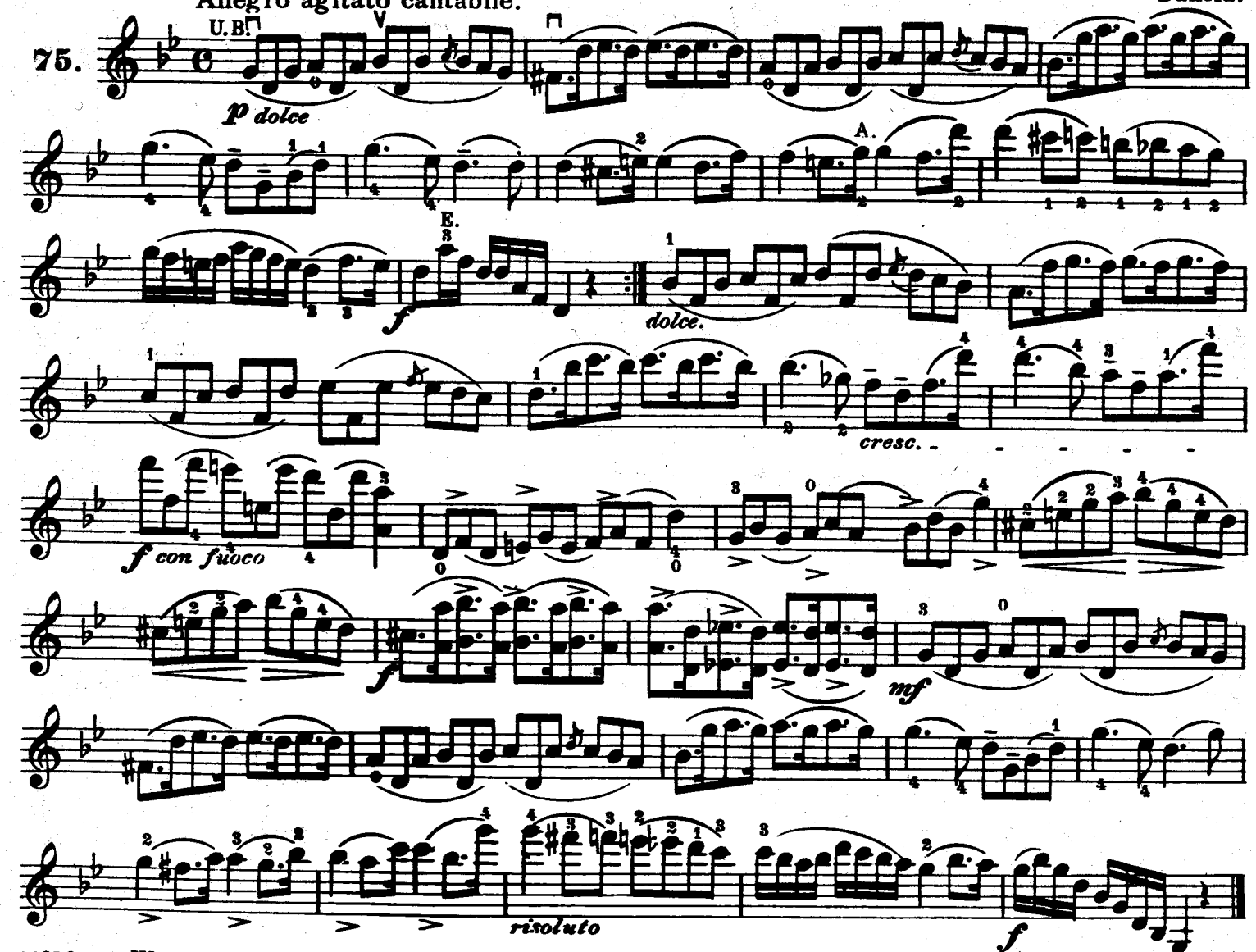


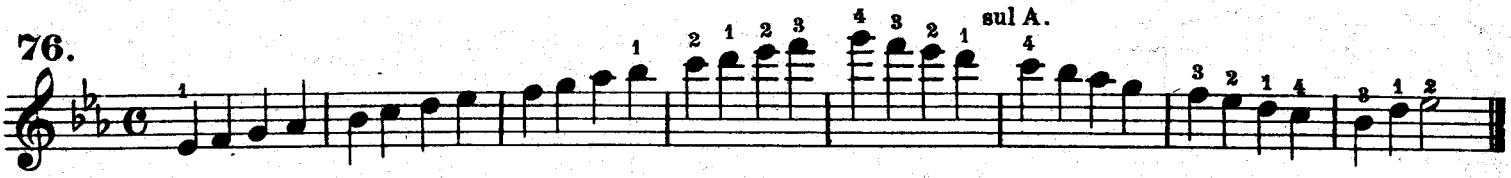


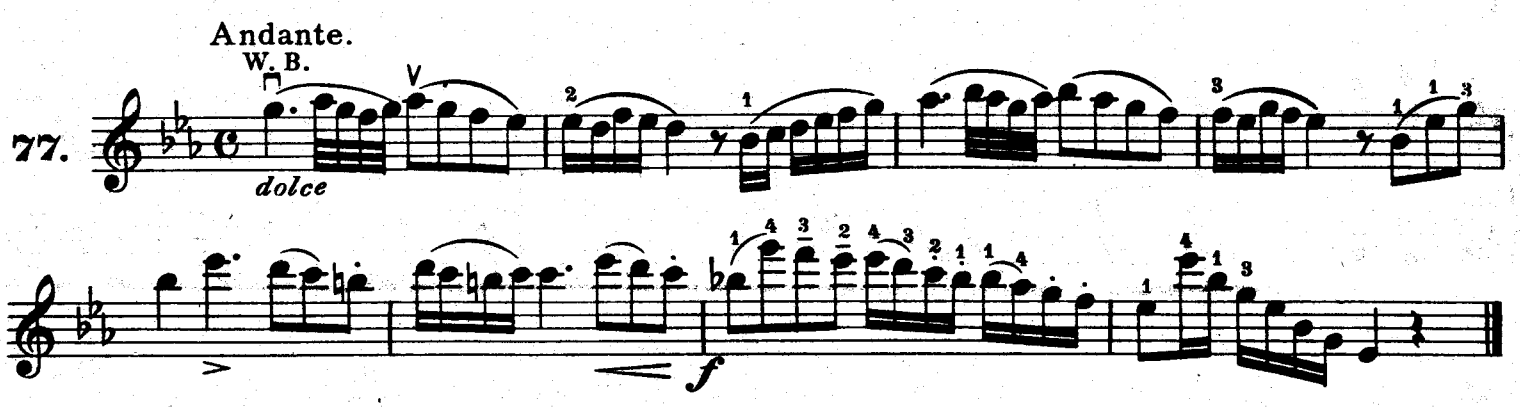
Allegro agitato cantabile.

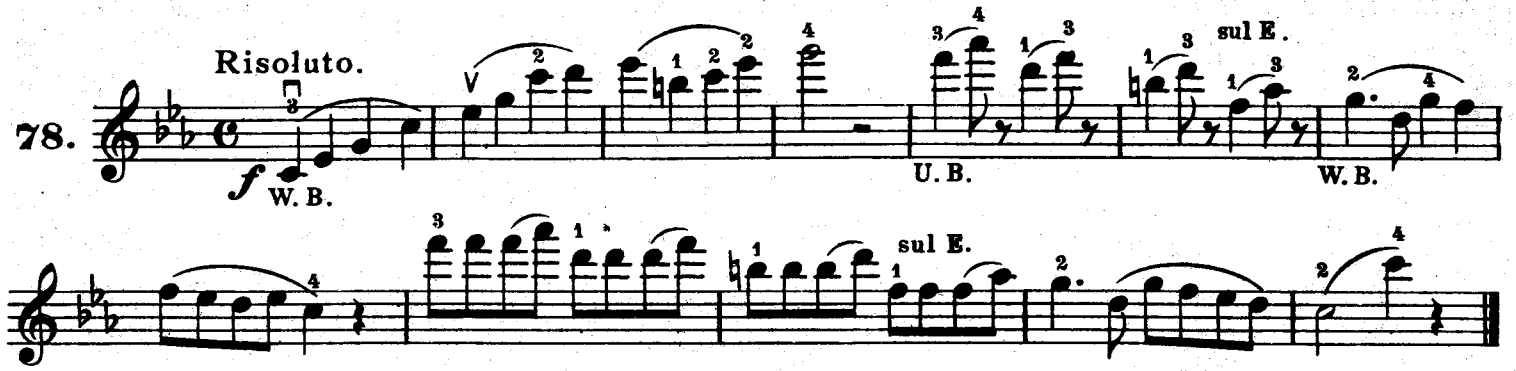
Dancla.

75.

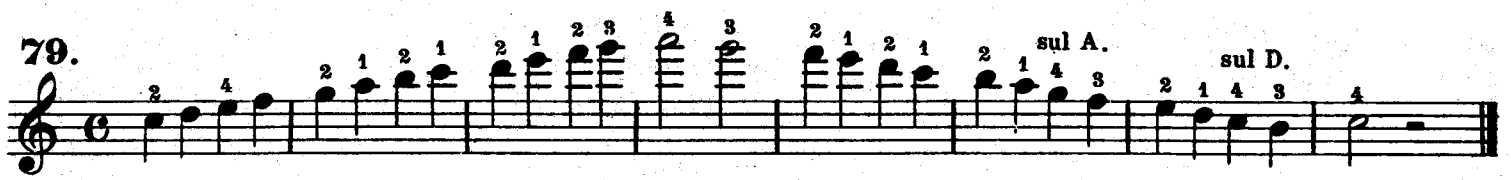


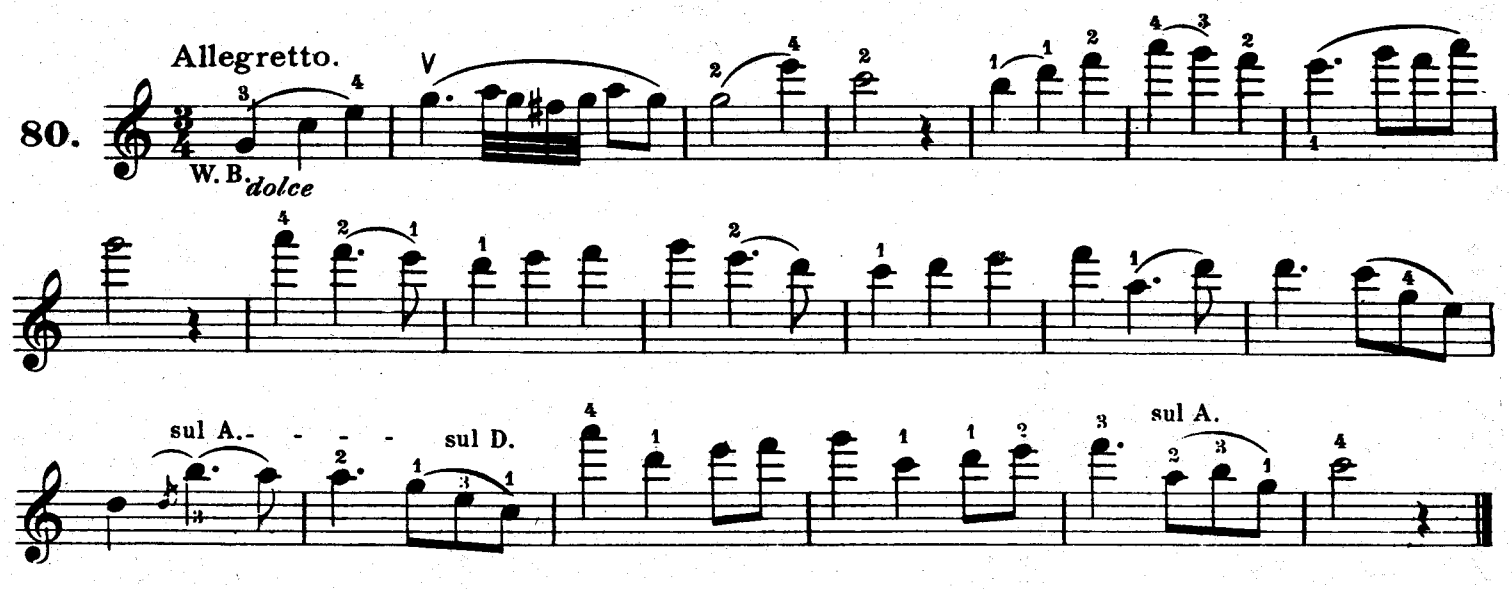


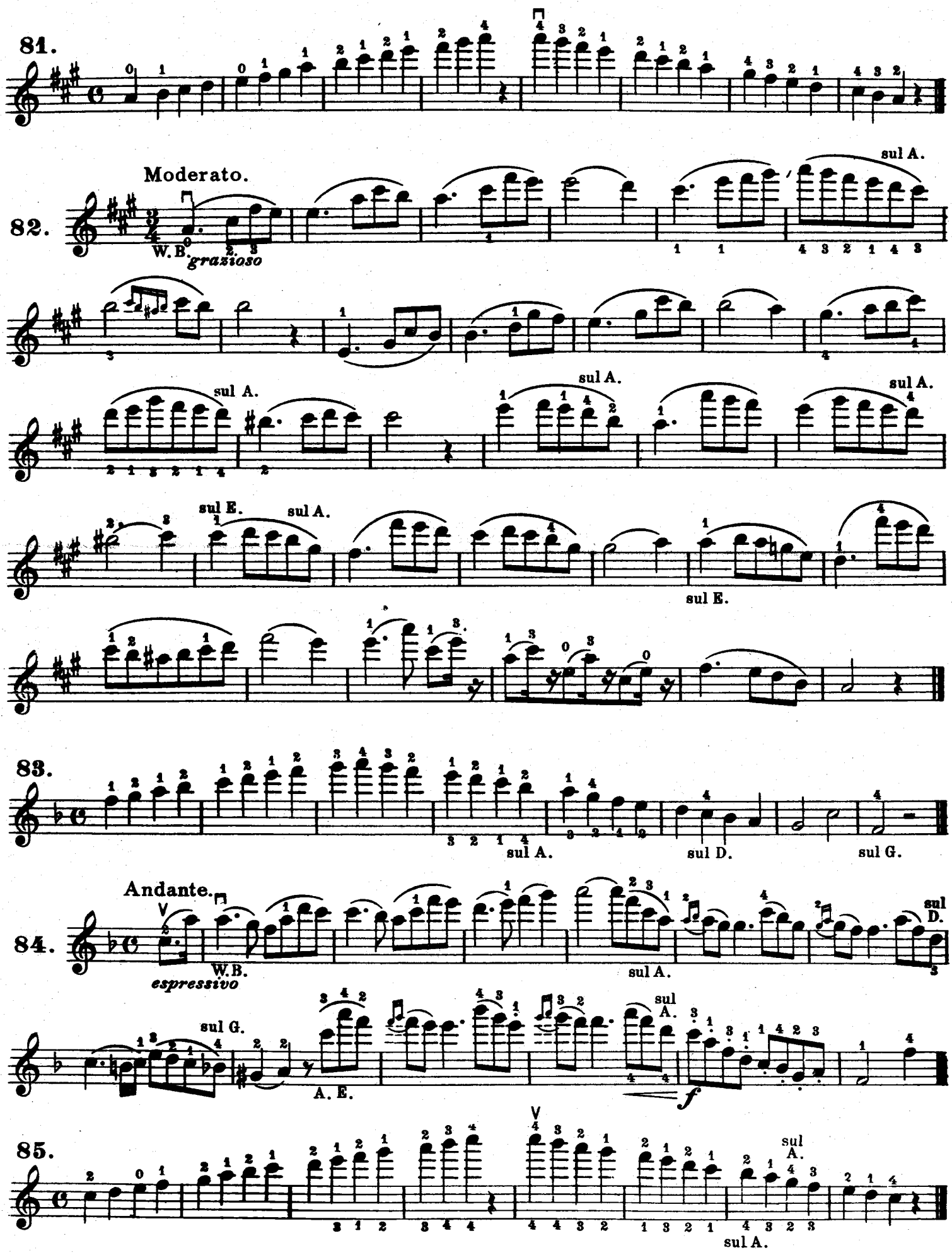




VI. Seventh Position.






81.
82.
Moderato.
W. B.
grazioso
sul A.
sul E.
83.
sul D.
sul G.
84.
Andante.
espressivo
A. E.
f
85.