THE Seven Positions OF THE VIOLIN

BEING AN EASY, PROGRESSIVE, & COMPLETE TREATISE ON THE SEVEN POSITIONS USED, SHOWING THEIR USES & PECULIARITIES.

BY

BASIL ALTHAUS.

Author of "THIRTY-ONE ELEMENTARY AND PROGRESSIVE VIOLIN STUDIES."

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4·3·32.

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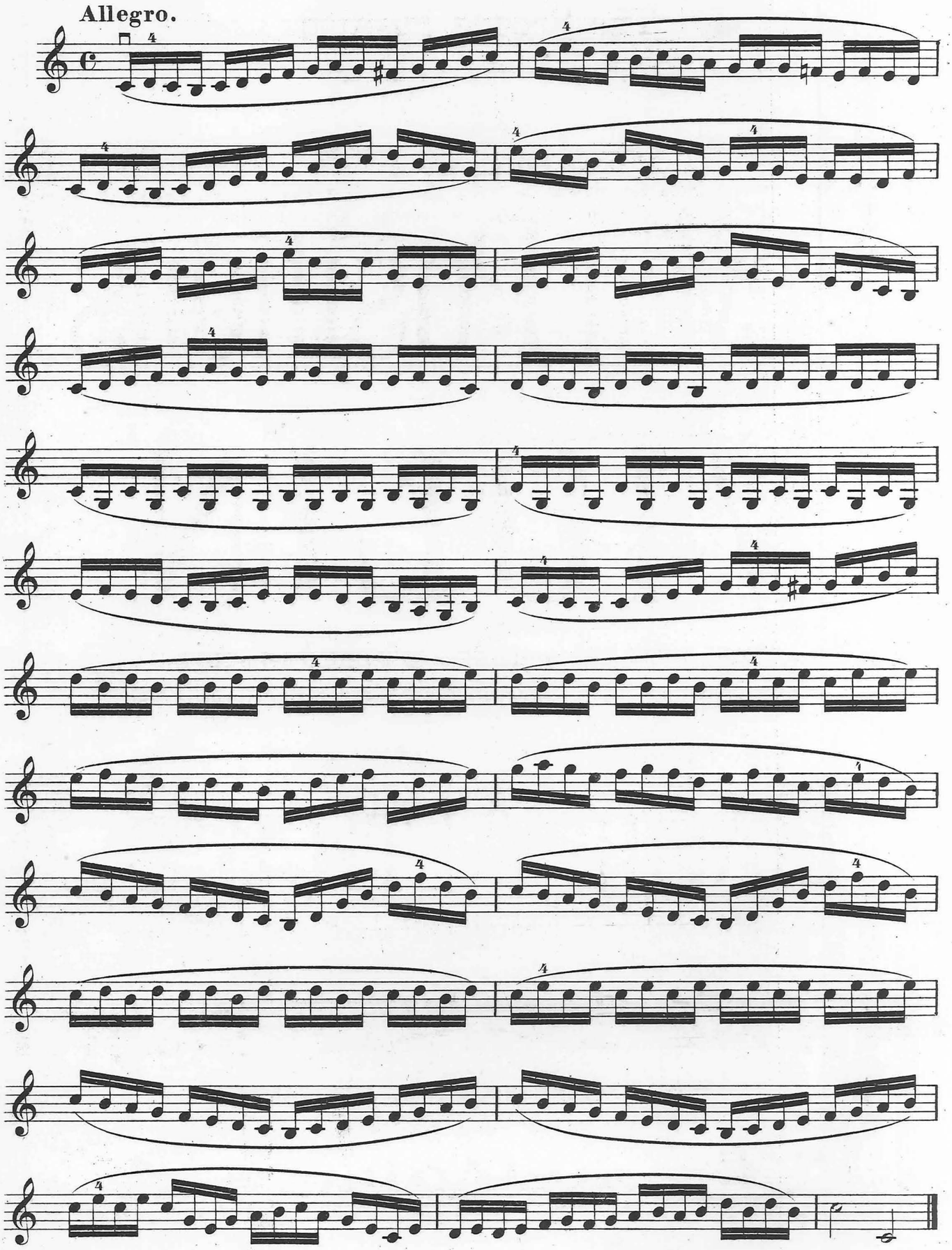
The First Position.

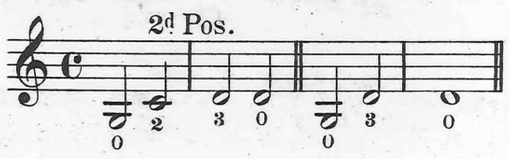


The Second Position.

(formerly known as the "half shift.")

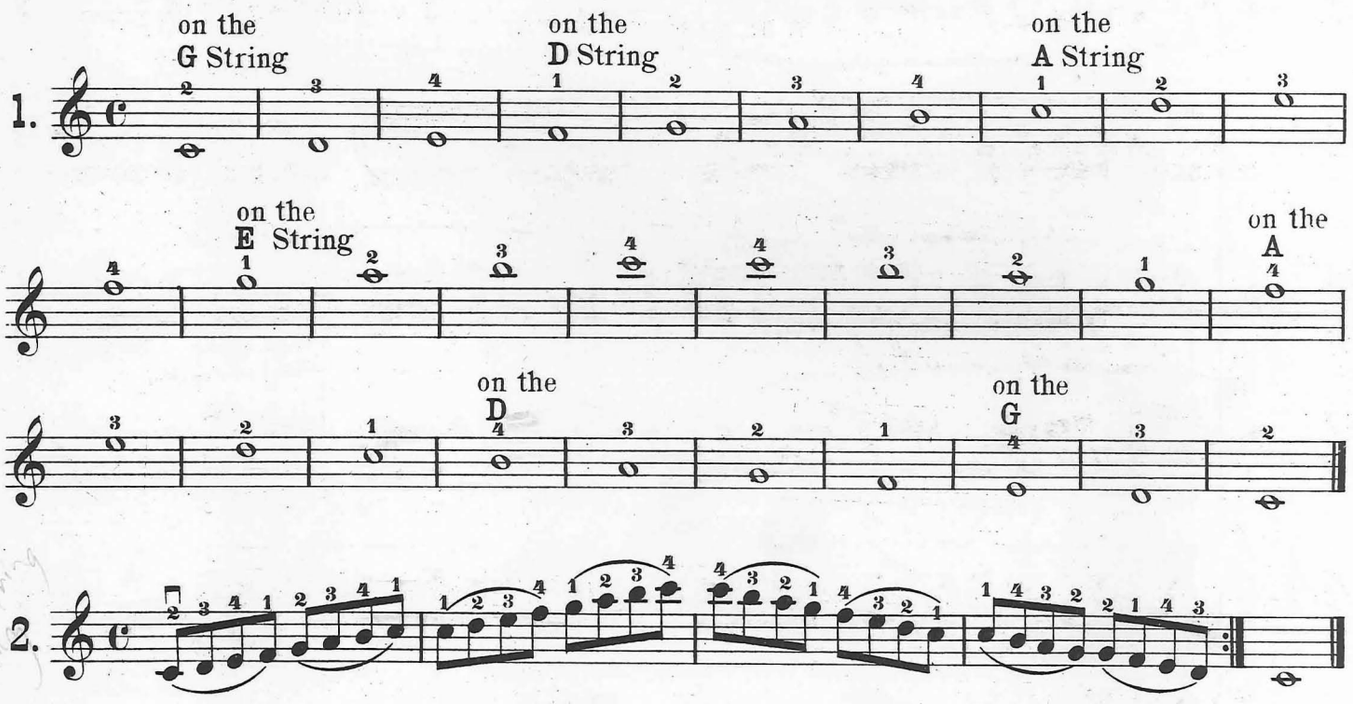
Perhaps the 2nd position is the most neglected by young students, it being found very awkward and difficult, on account of there being no actual guide for where the hand should rest, beyond saying, that it must be midway between the nut and body of the violin. It is certainly the least used of any position, but there are several passages where it is absolutely necessary to adopt it. For this reason the following exercises are written expressly for the practice of such phrases.

A very good way to find the position is:

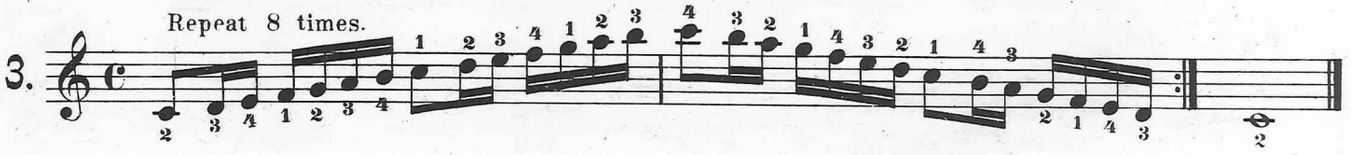


testing your 3rd finger (D) with the open string.

Be careful to keep the hand away from the body of the violin, and the thumb always still, otherwise it will be found very difficult to play in tune.



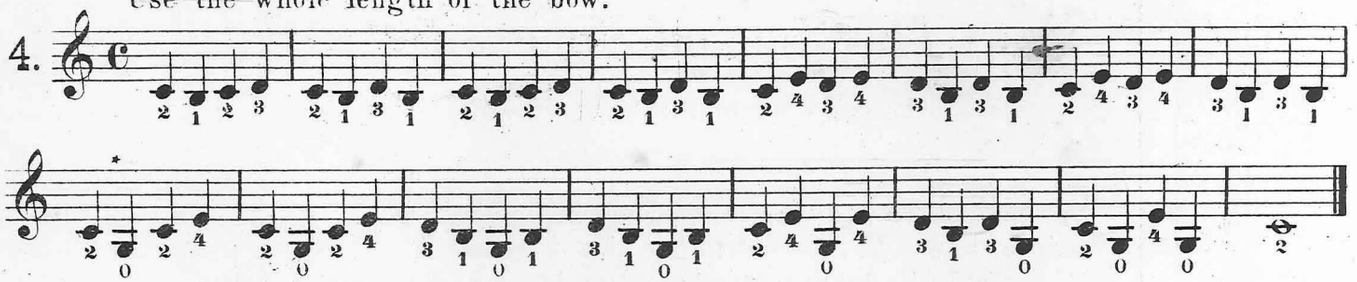
Use half a bow for the quavers and one quarter for the semiquavers.



Exercise on the G String only.

Use the whole length of the bow.

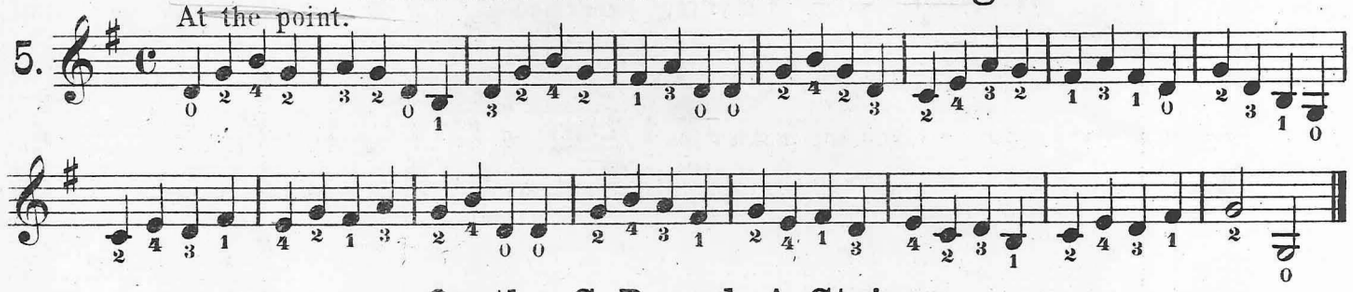
4.



Exercise on the G and D Strings.

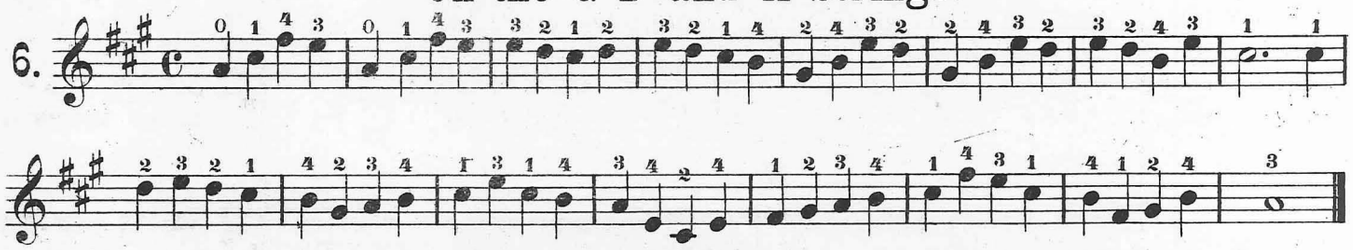
At the point.

5.



On the G D and A Strings.

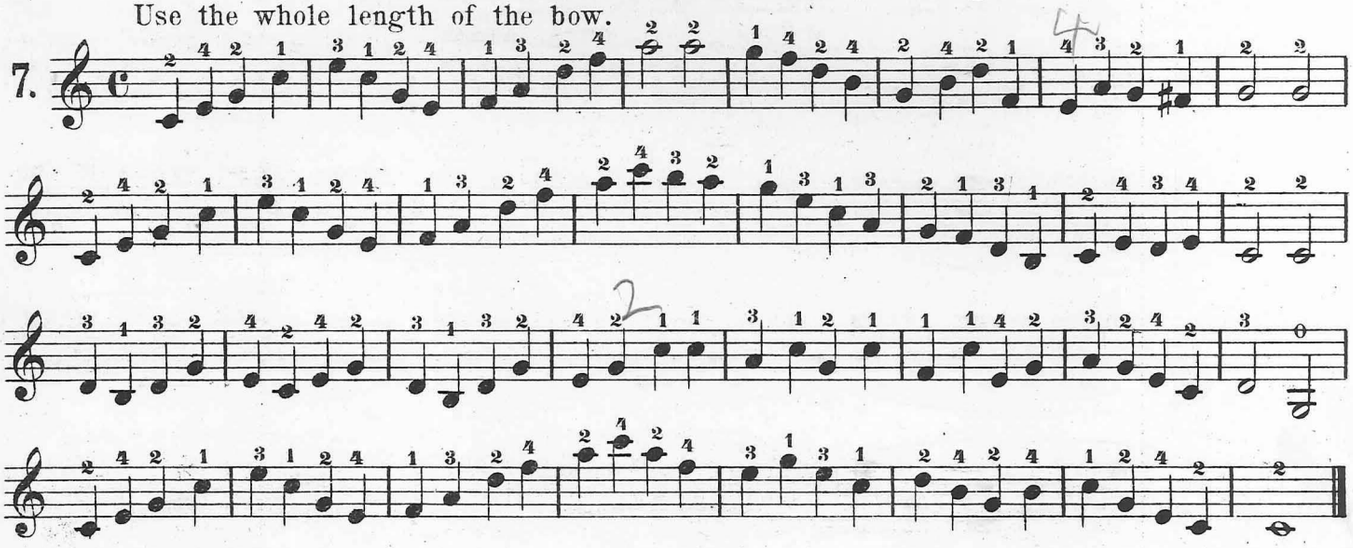
6.



Exercise on all the four Strings.

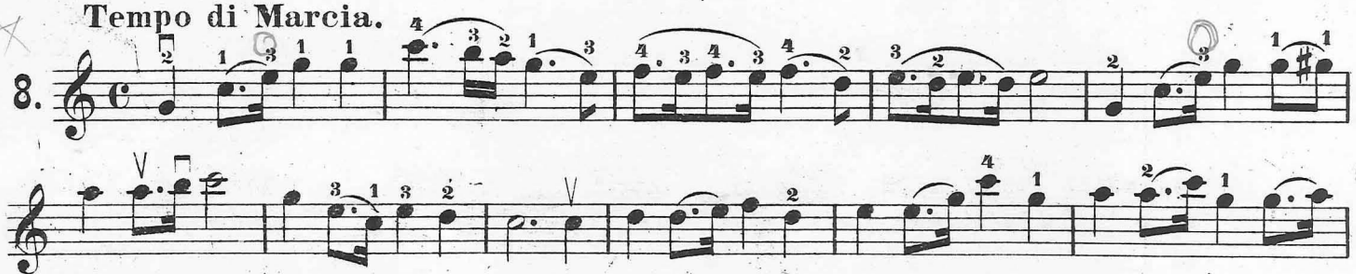
Use the whole length of the bow.

7.

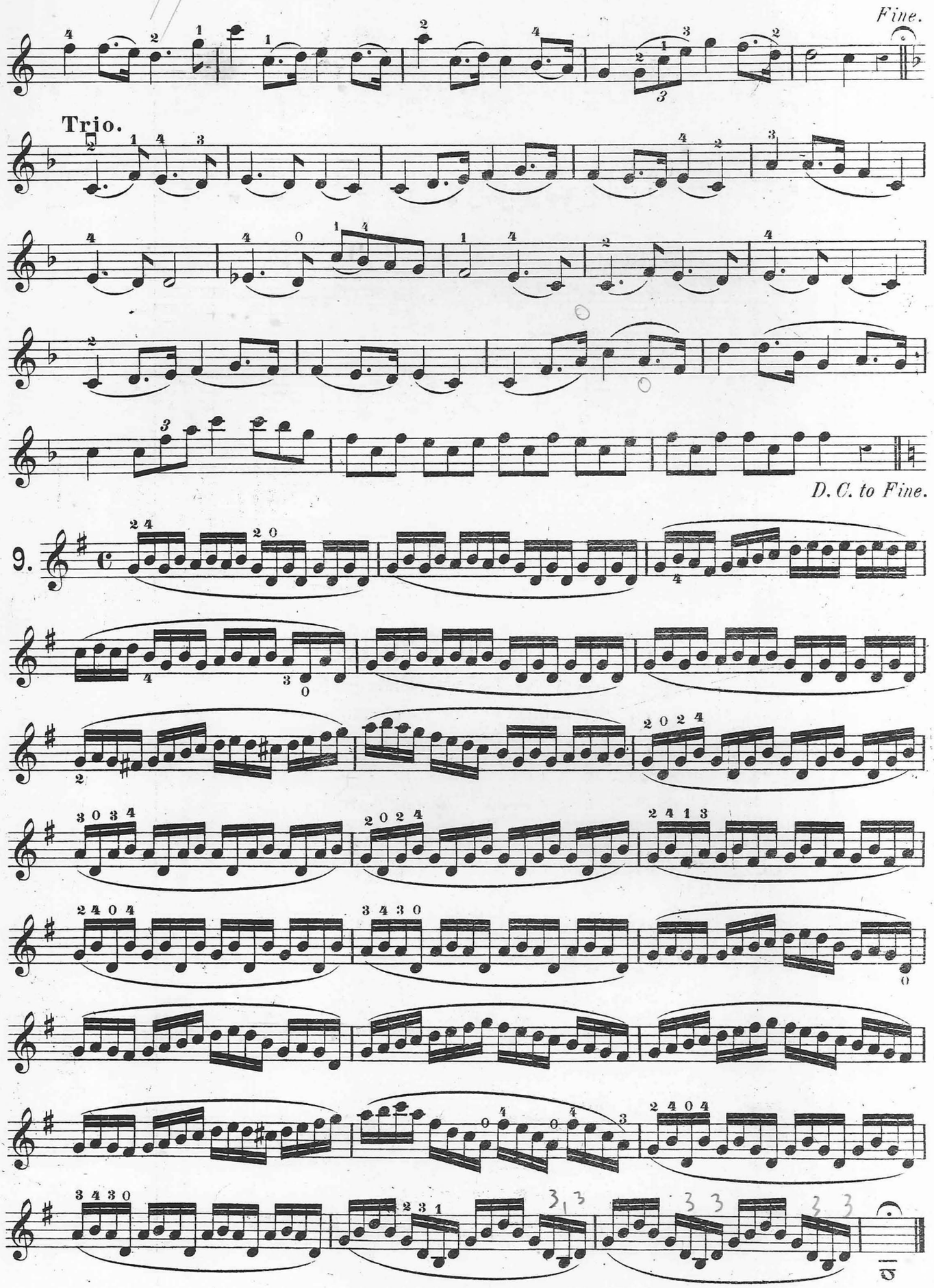


Tempo di Marcia.

8.



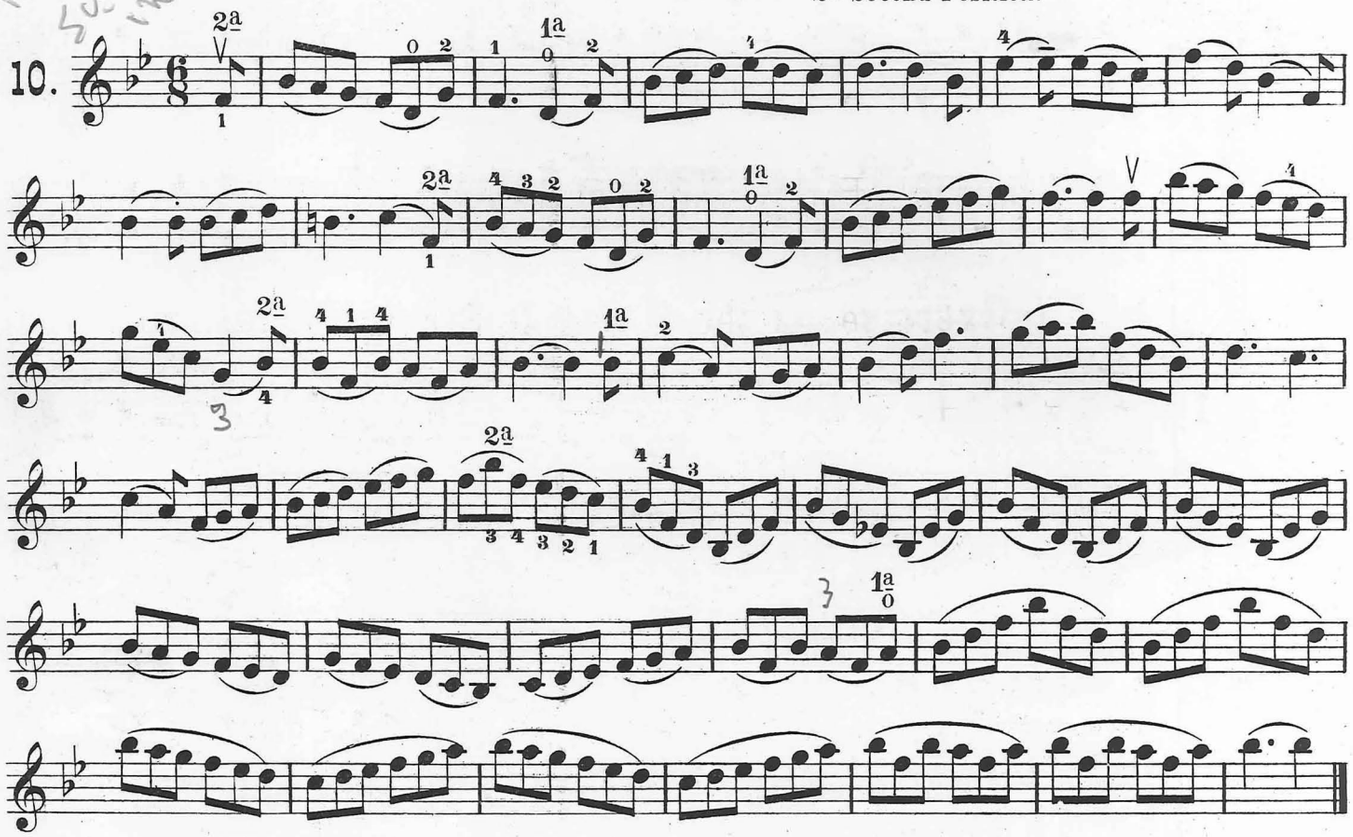
* Here the open string is made use of without moving the hand.


Fine.
Trio.
D. C. to Fine.
9.

For changing from First to Second position.

Positions will be indicated thus 1ª First Position. 2ª Second Position.

10.



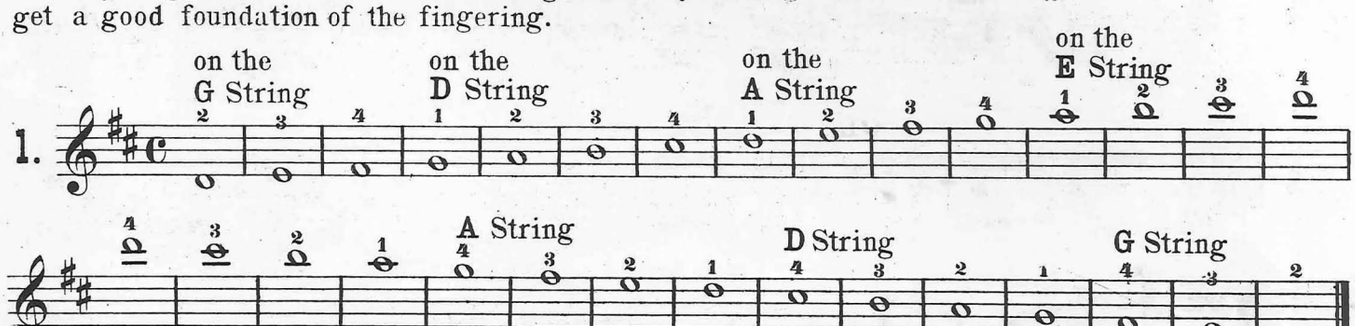
The Third Position.

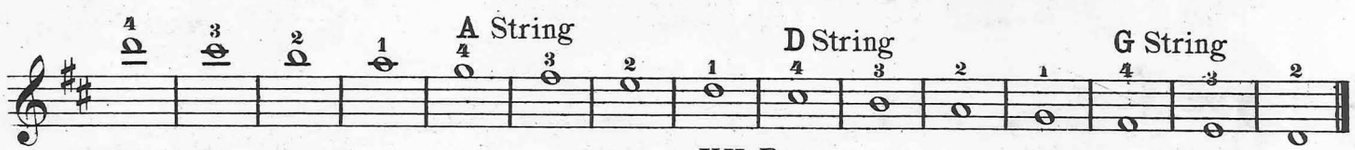
Formerly called the whole shift.

This position might very well be called by the young violinist the "Favorite" for unlike the 2nd 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.





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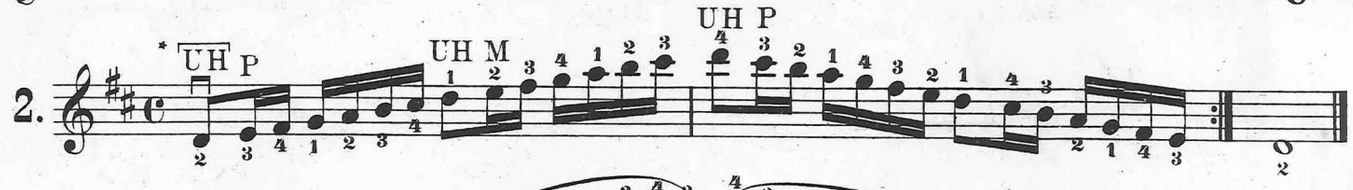

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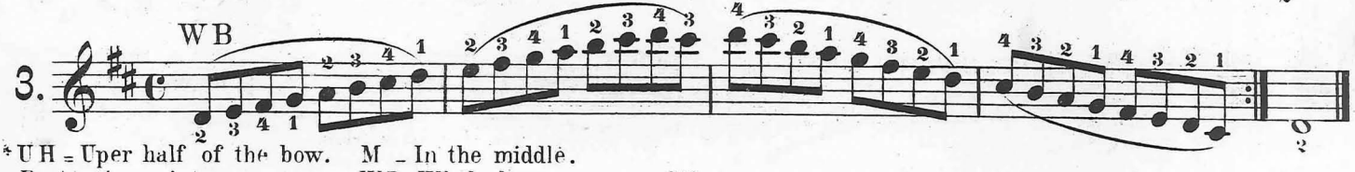
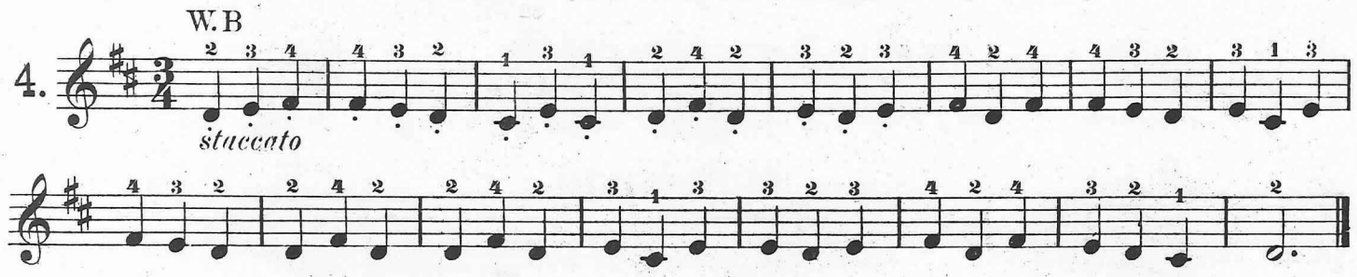
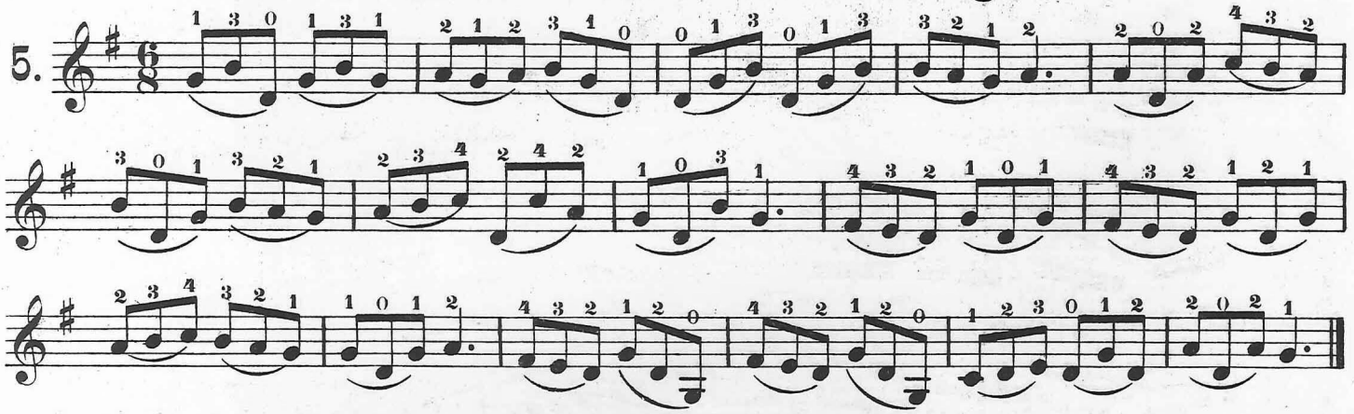


*UH = Uper half of the bow. M = In the middle.
P At the point. WB Whole bow.

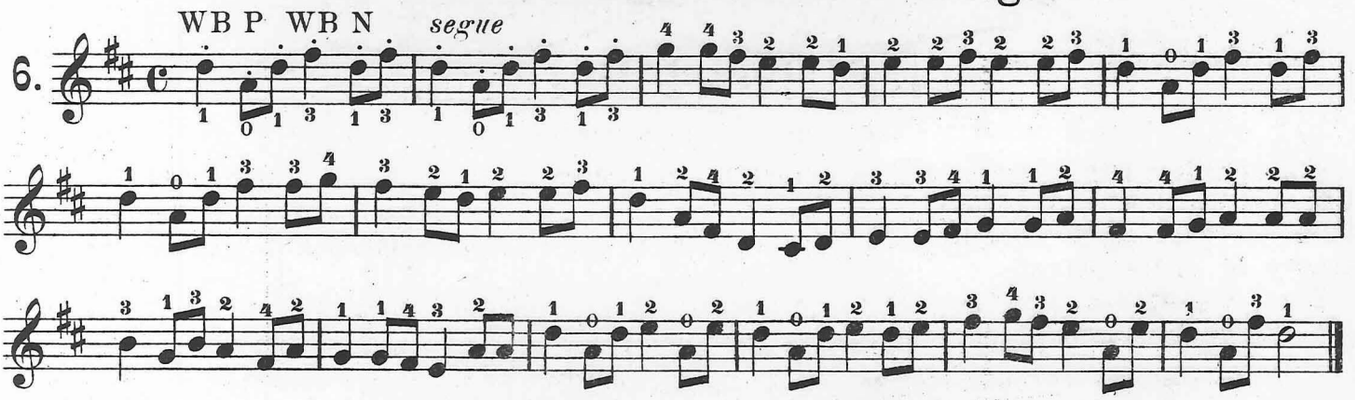
Exercise on the G String only.



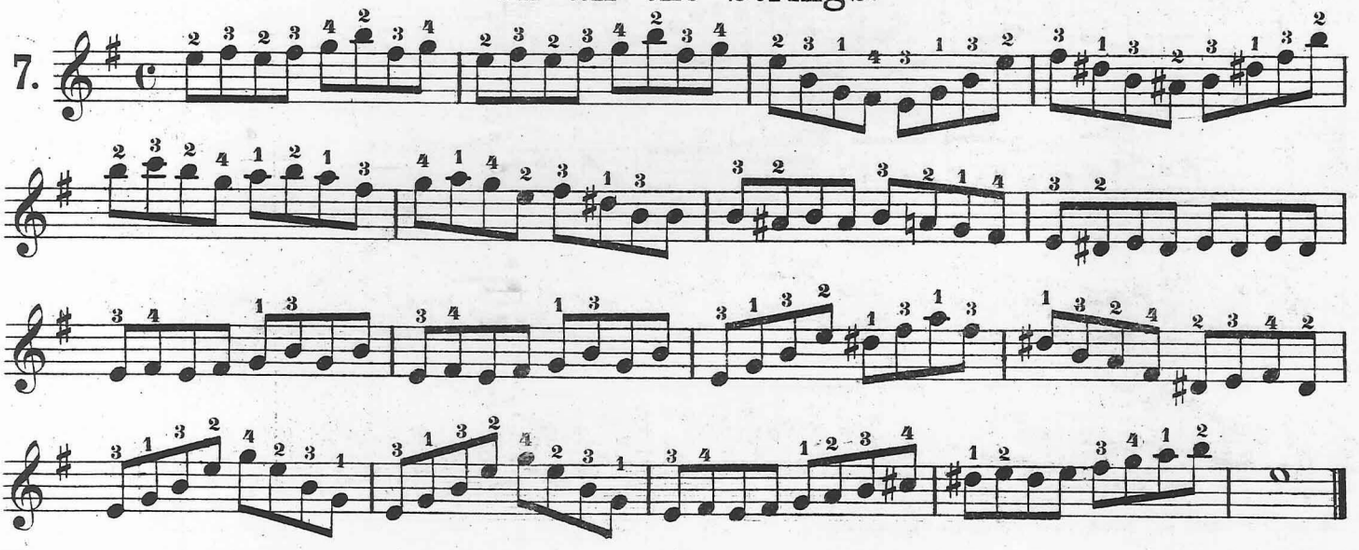
Exercise on the G and D Strings.



Exercise on the G D and A Strings.



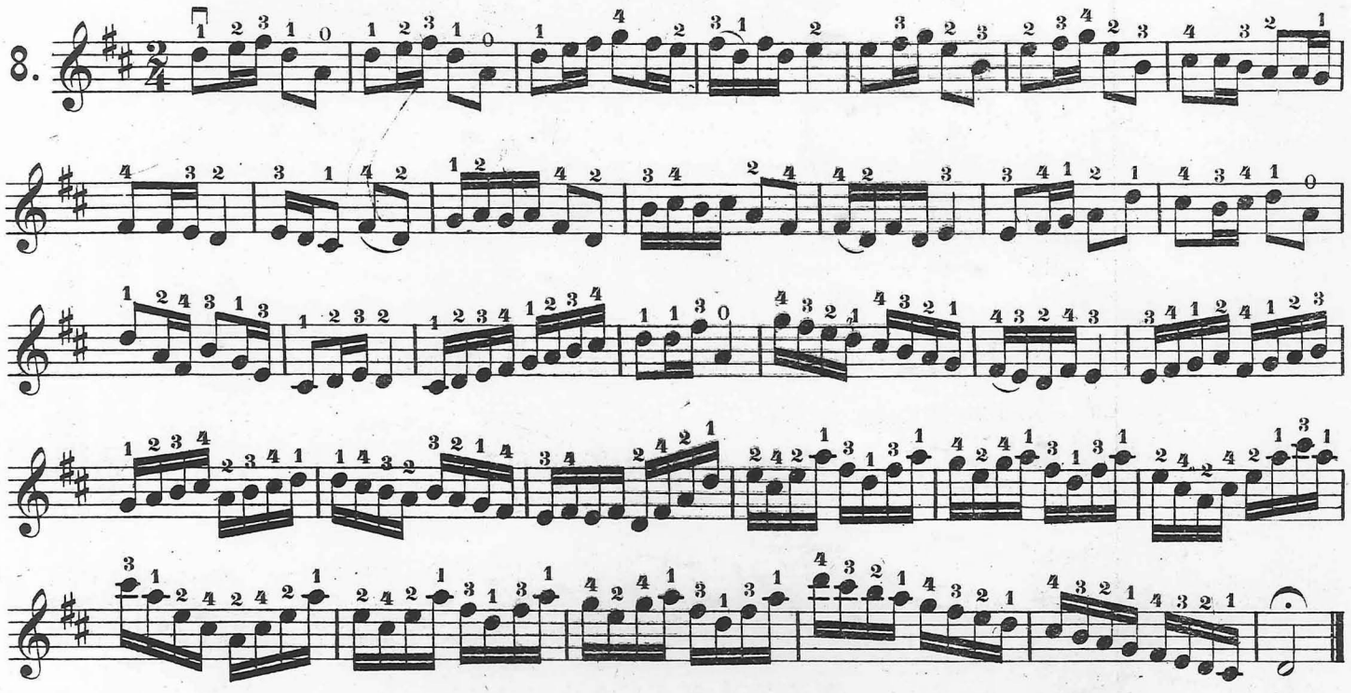
On all the Strings.



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

Moderato.

8.



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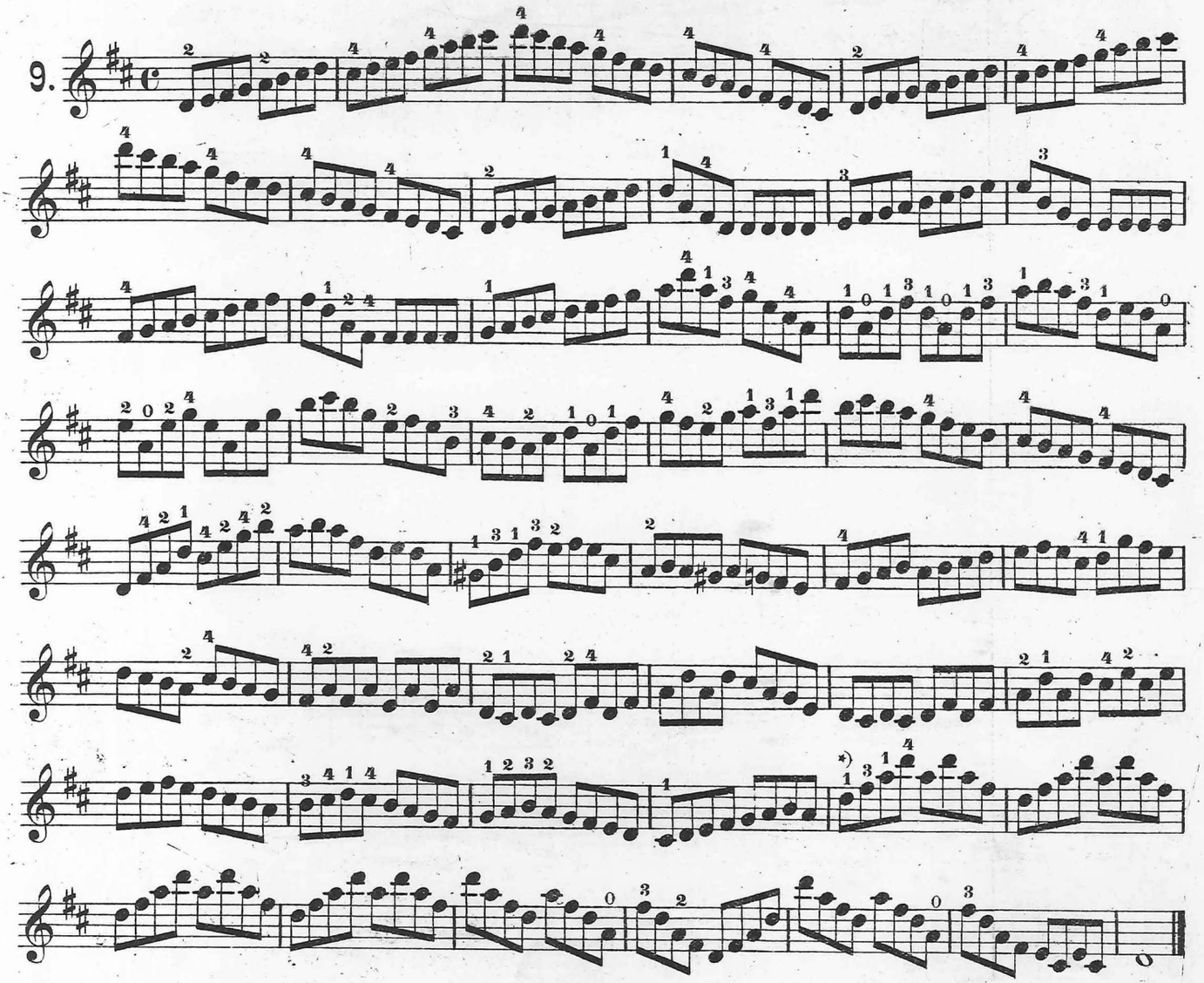


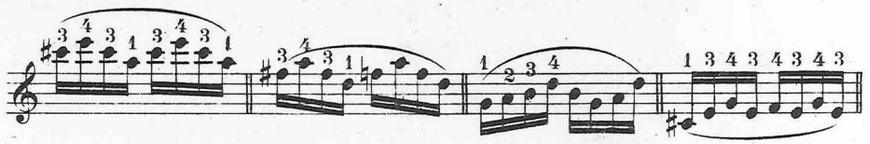
*) Keep the first finger firmly down between the two strings.

On Extensions.

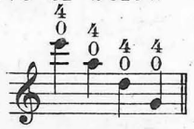
In the third position there are three kinds of extensions used viz: № 1. The extension, № 2. The harmonic extension, and № 3. The Back extension.

№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

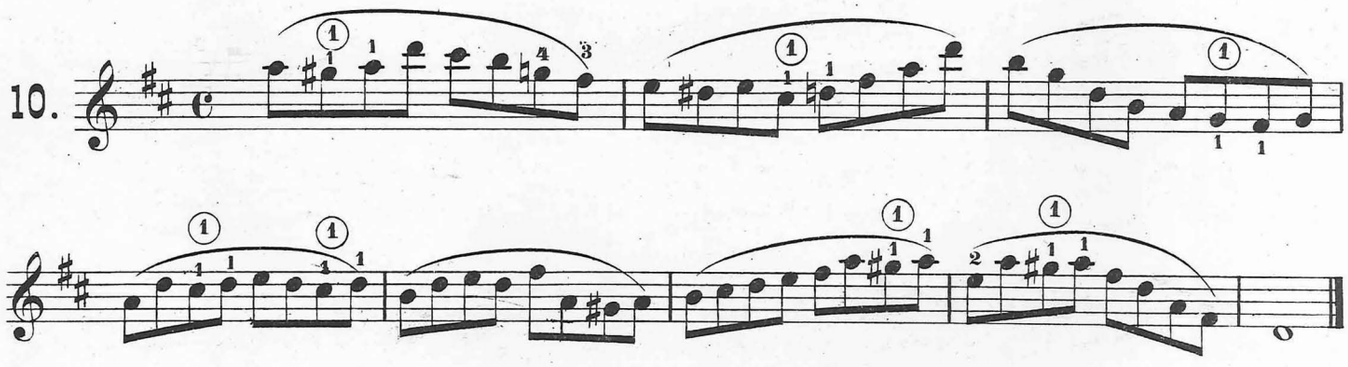
are used in passages thus 

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

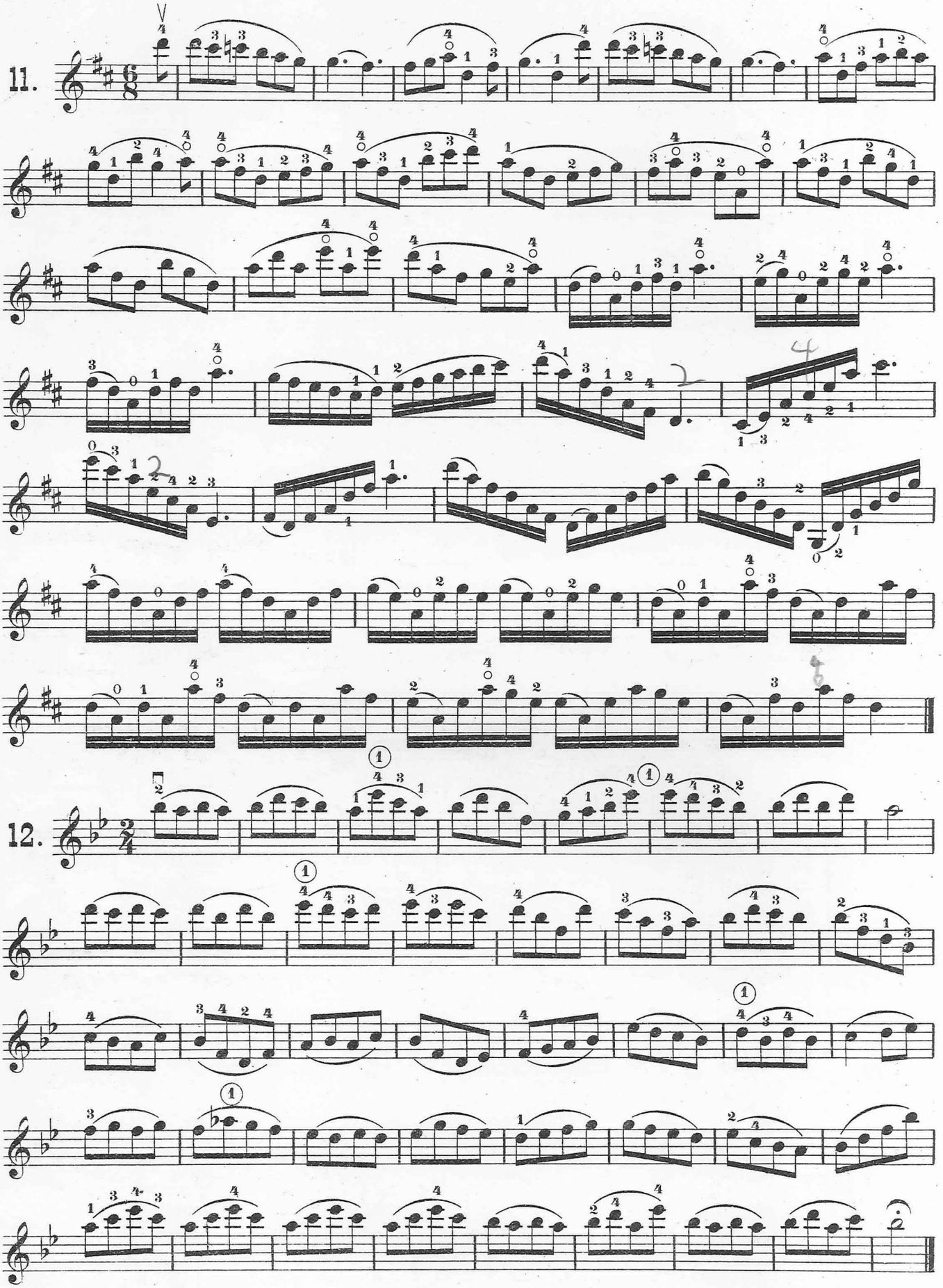
№2. The "Harmonic Extension" or harmonic is made by letting the finger rest lightly on the string and is indicated by an O being placed above or below the note with the number for which finger it is to be played with, thus. — 

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.

№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.

10. 

① Back Extension.

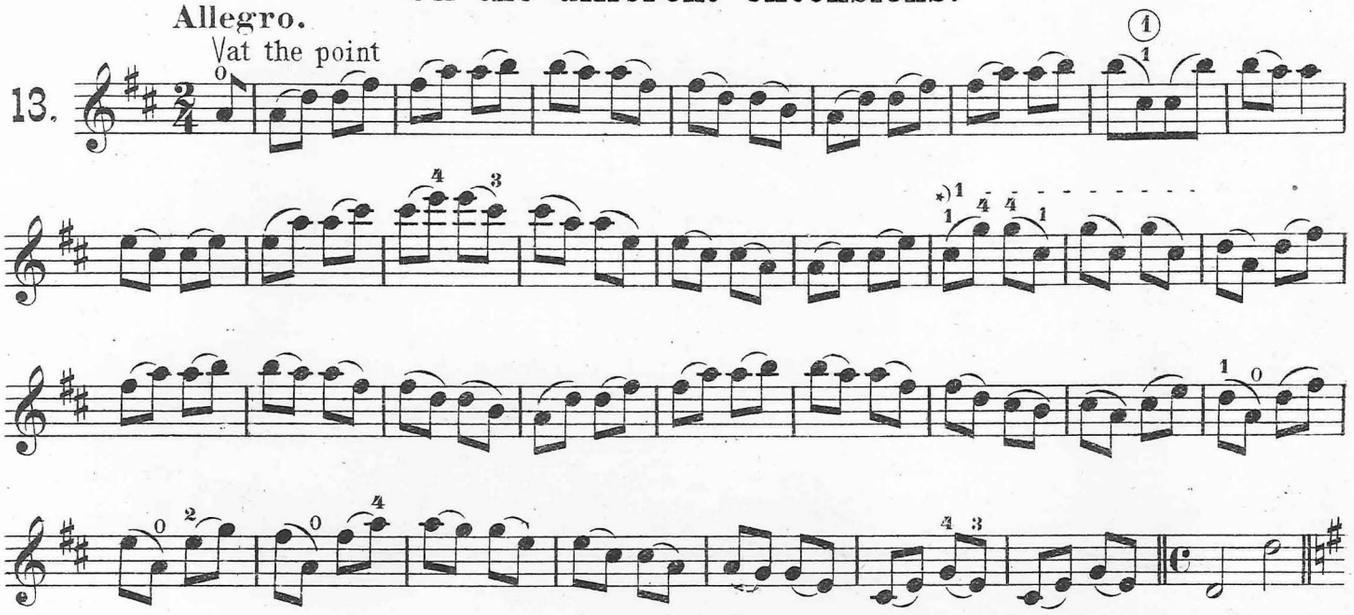


① Extension

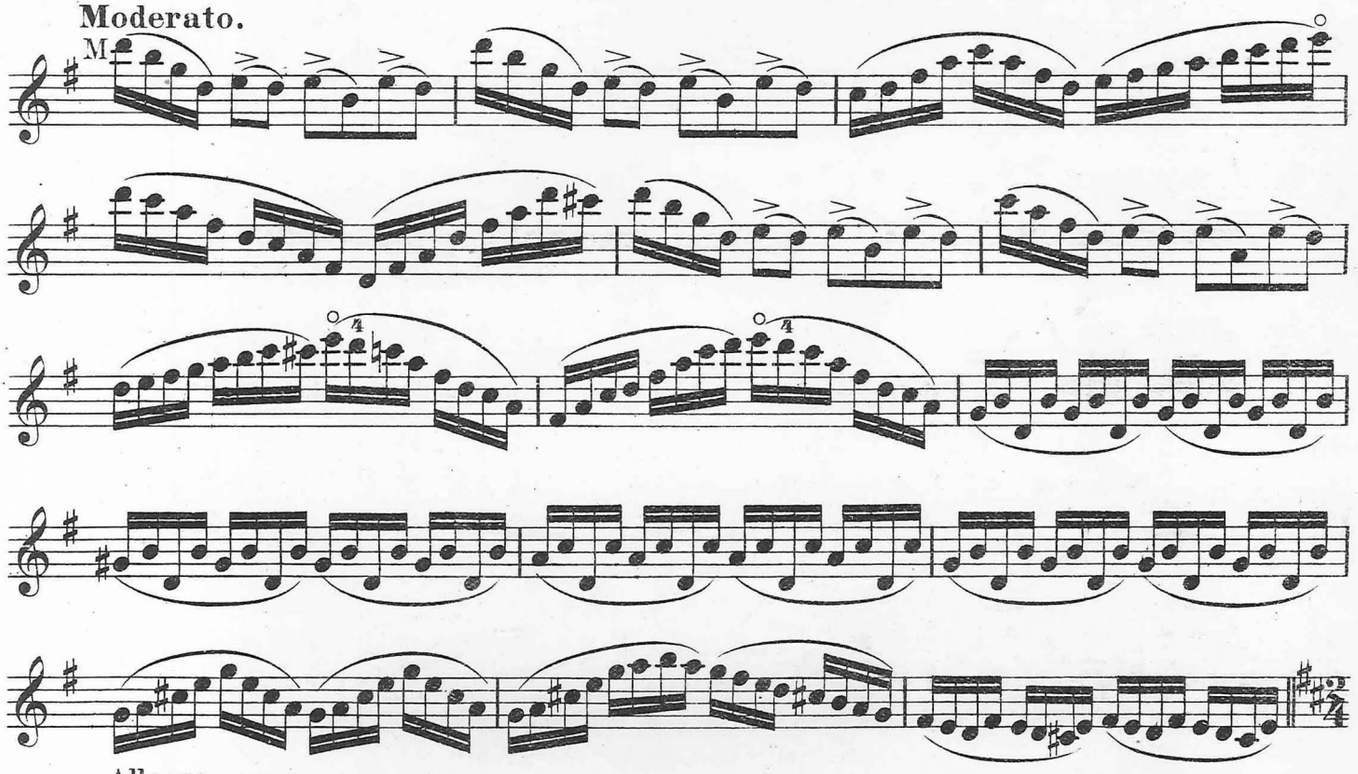
On the different extensions.

Allegro.

13. Vat the point

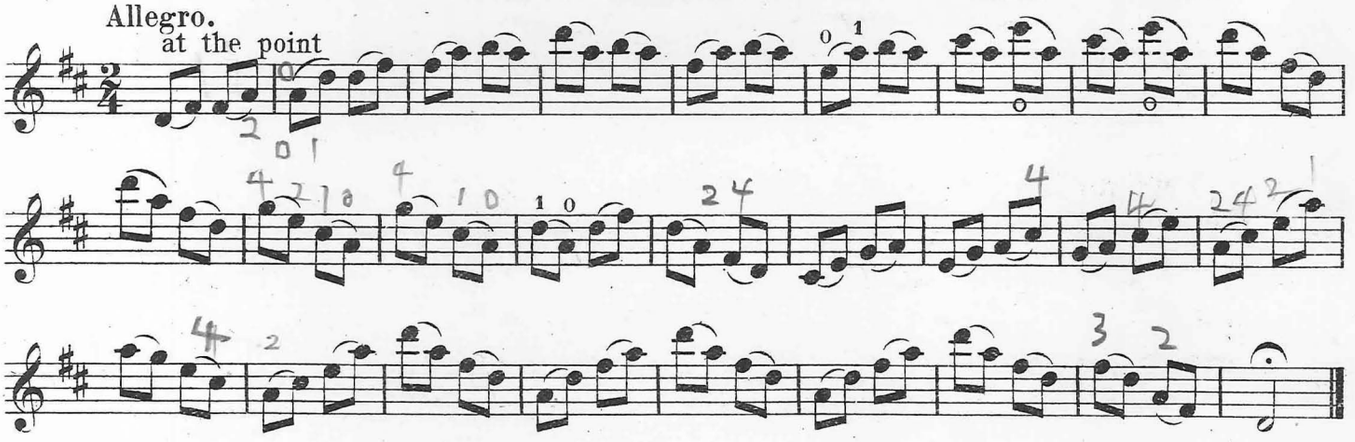


Moderato.



Allegro.

at the point



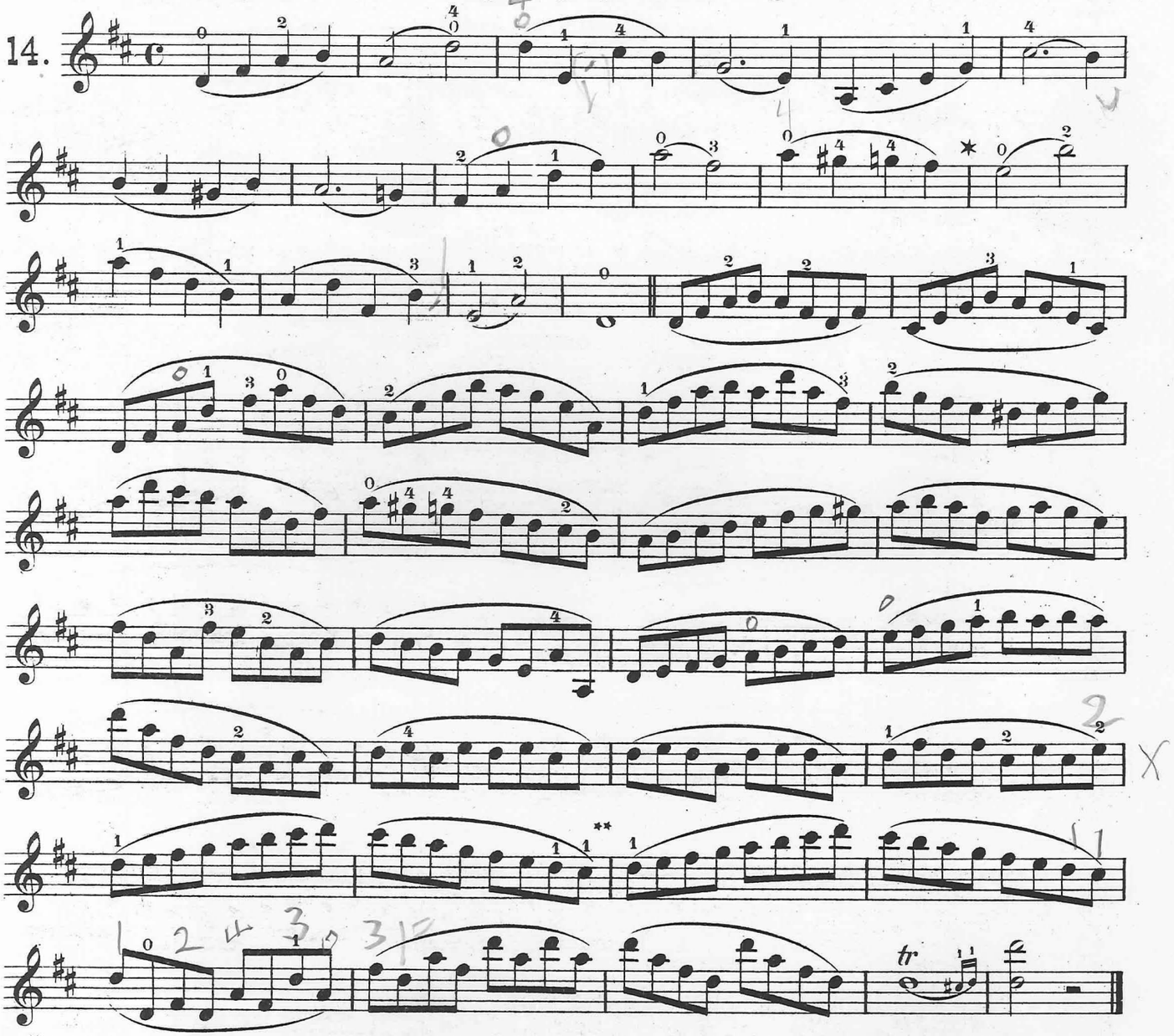
① Back extension.

*) Keep the 1st finger down.

Exercise on shifting from the first to the third position be careful at each shift to move the hand.

$\frac{4}{0}$ = Harmonic - Raise the fourth finger lightly on the strings.

14.



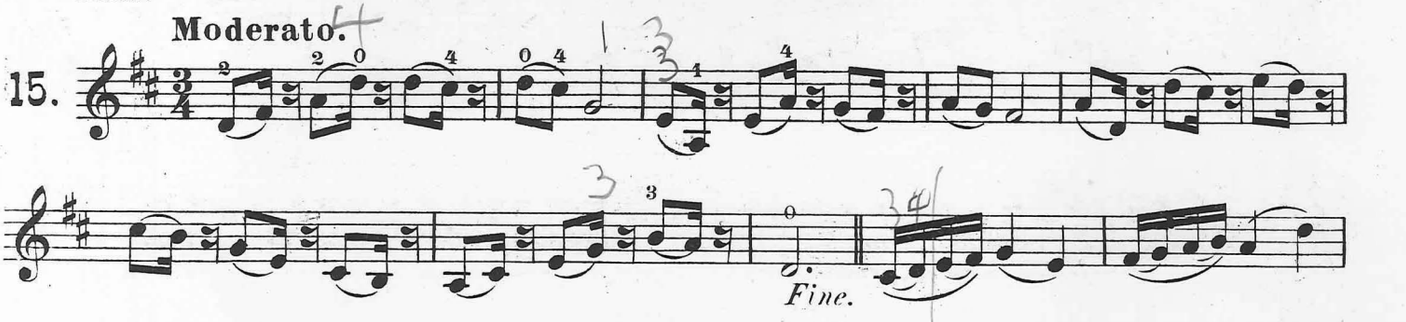
* Here it is not necessary to move the hand as the note following the open E is in the third position.

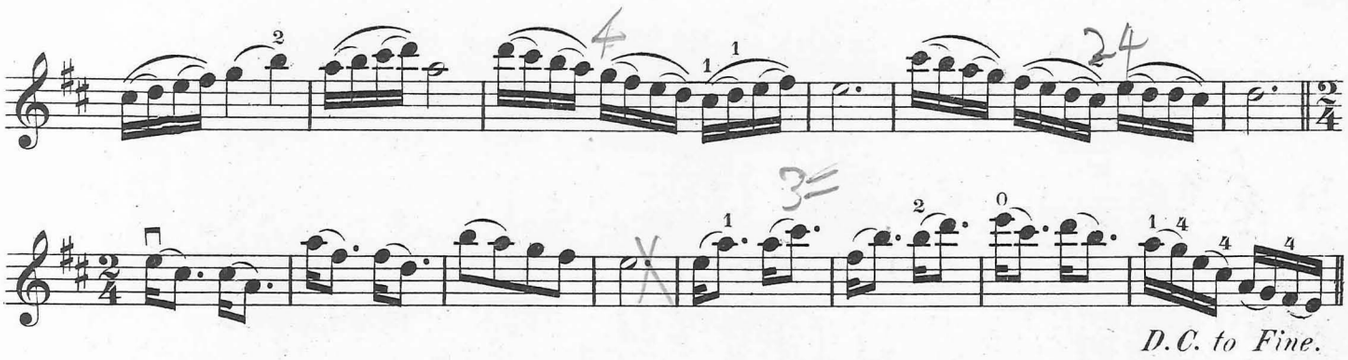
** This is what is called a back extension which is now and again used to avoid changing the position.

In the following exercise the bow must not leave the strings during the semi-quaver rests.

Moderato.

15.

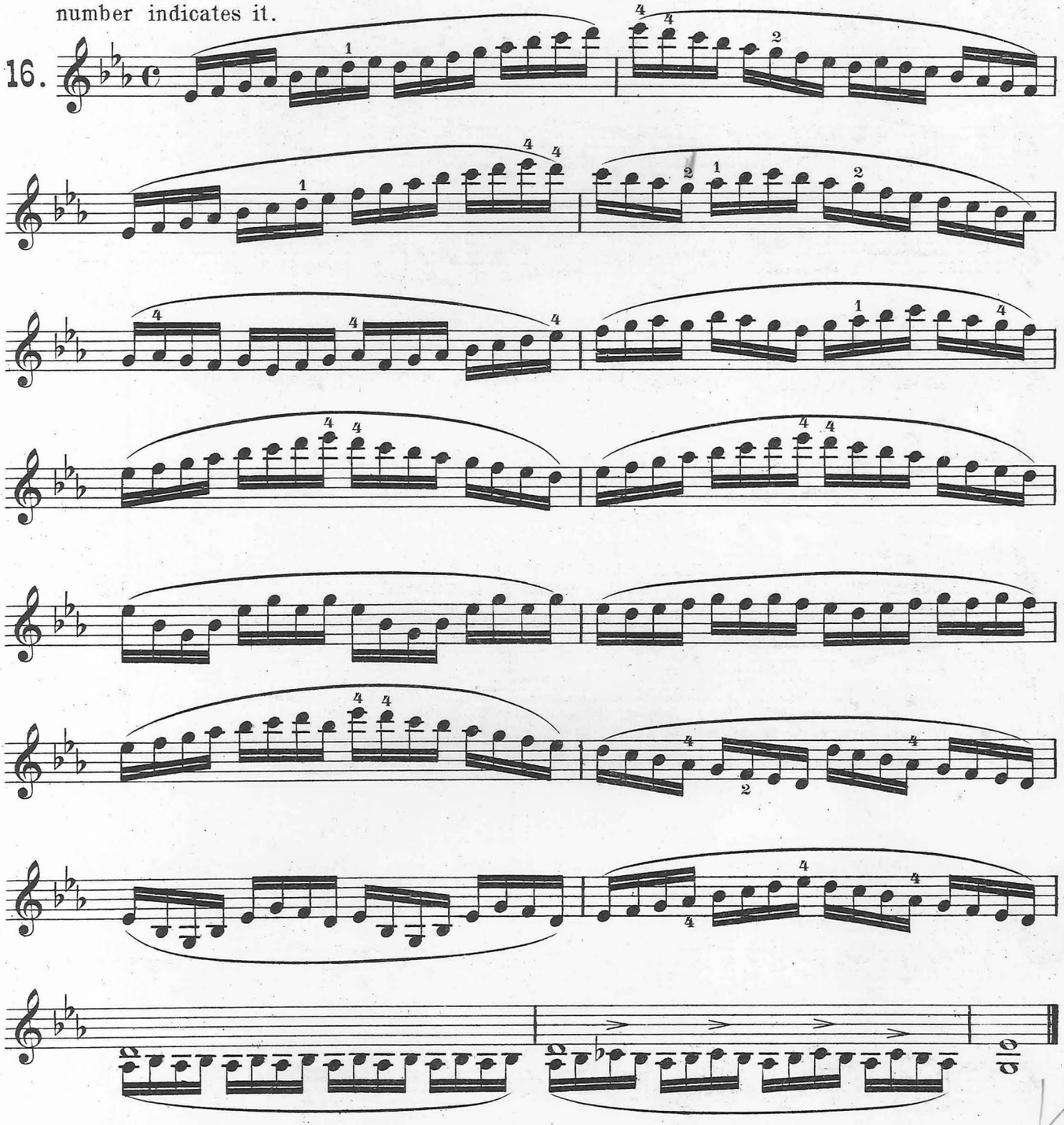




D.C. to Fine.

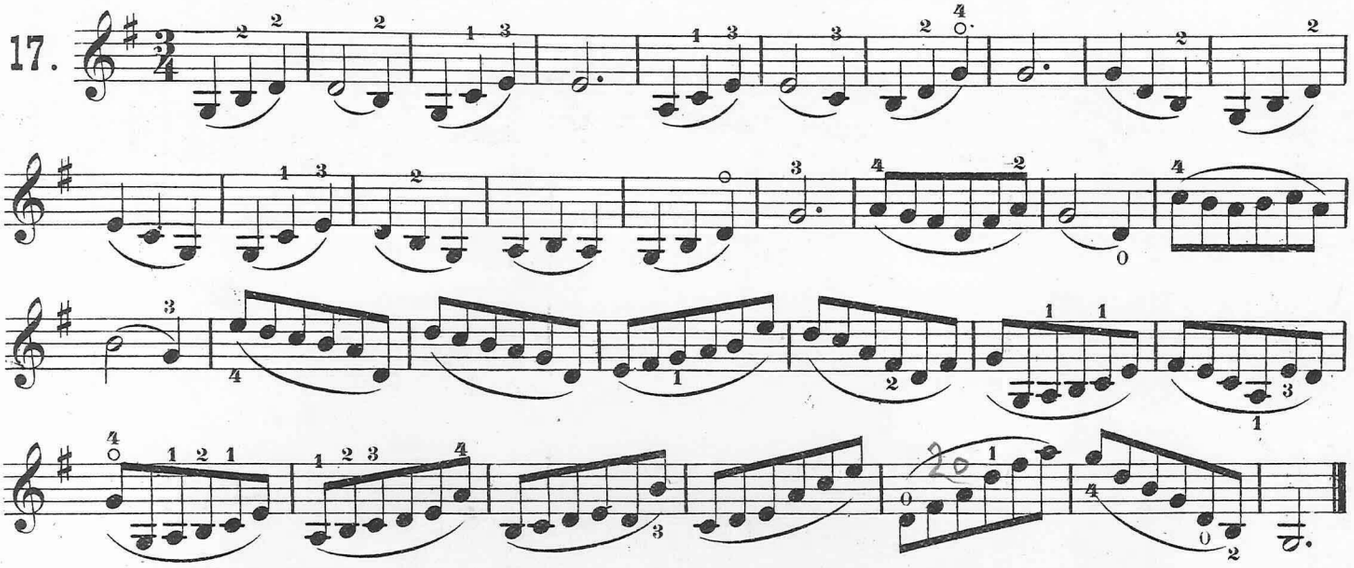
Exercise on the scale for the practice of shifting. Do not change position until a fresh number indicates it.

16.



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

17.



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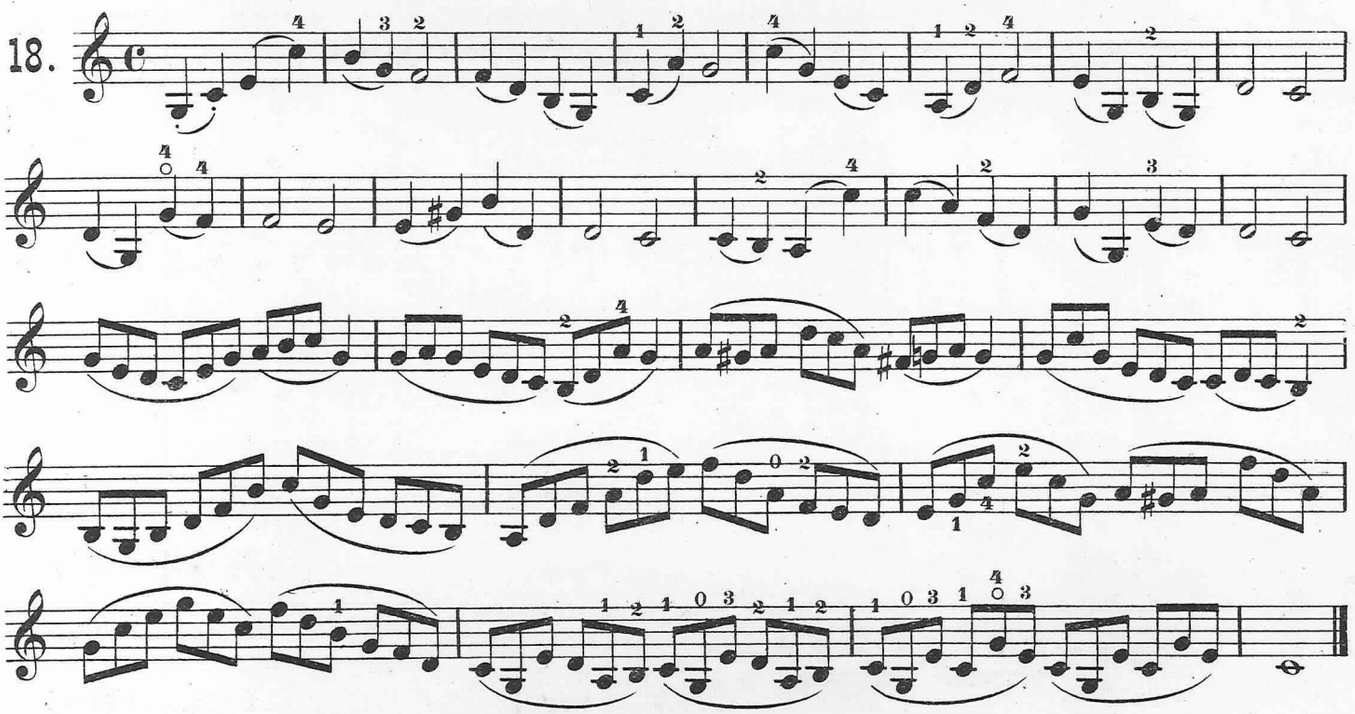
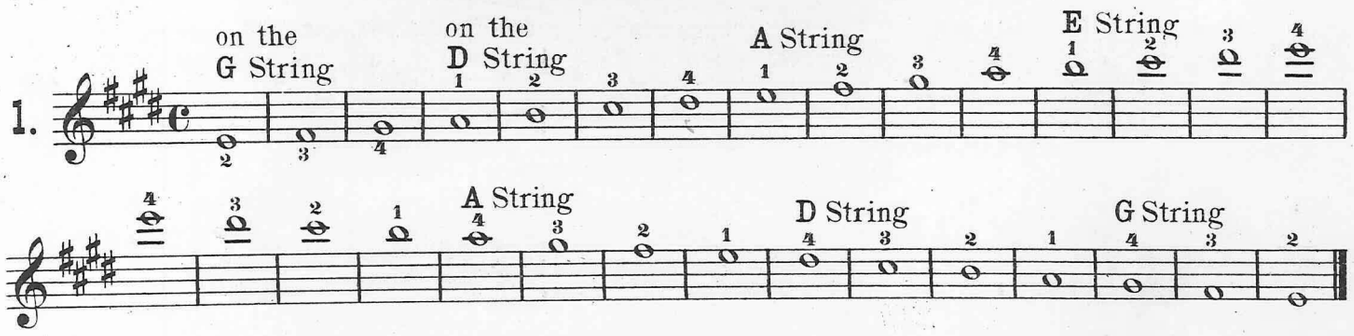


The Fourth Position.

1.



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.

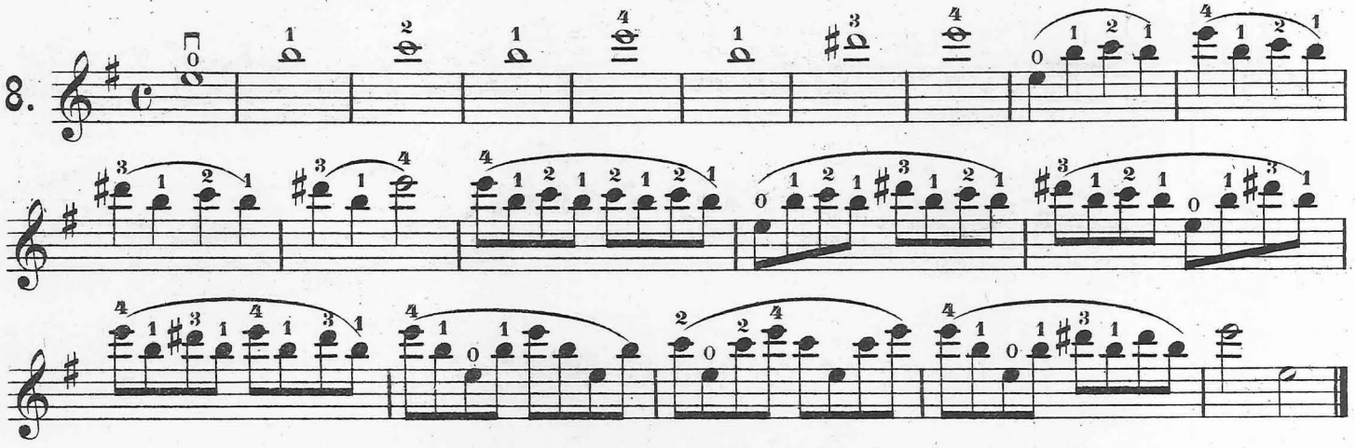
6.

On the A String only.

7.

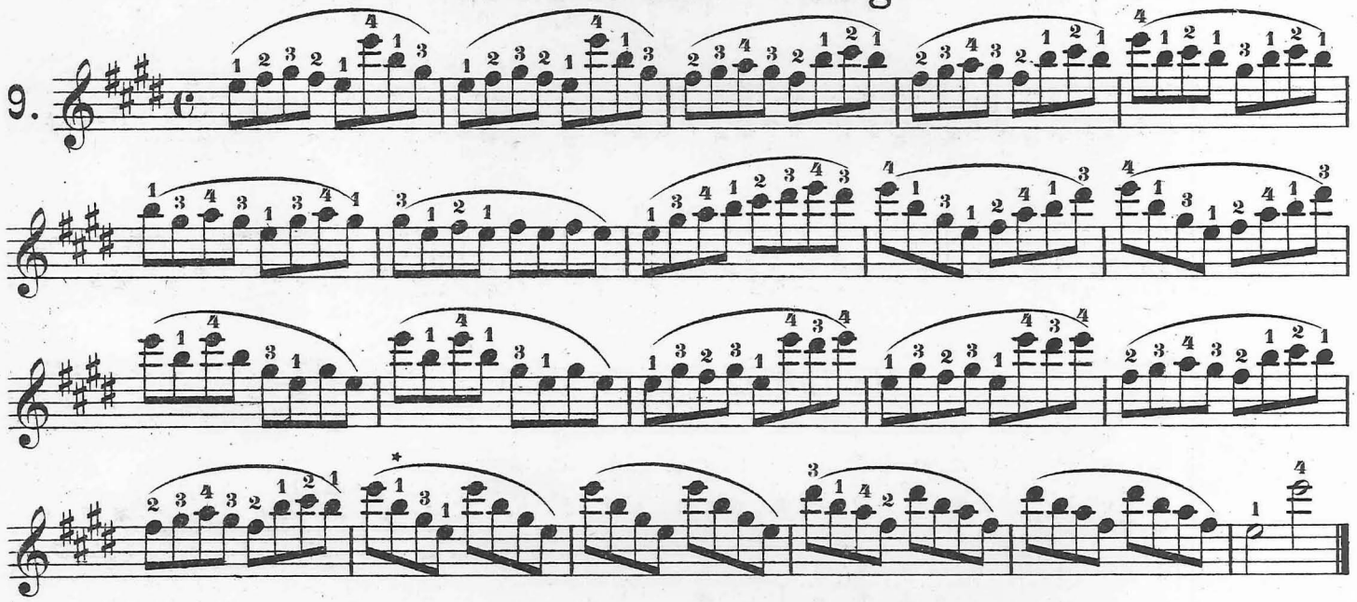
On the E String.

8.



On the A and E Strings.

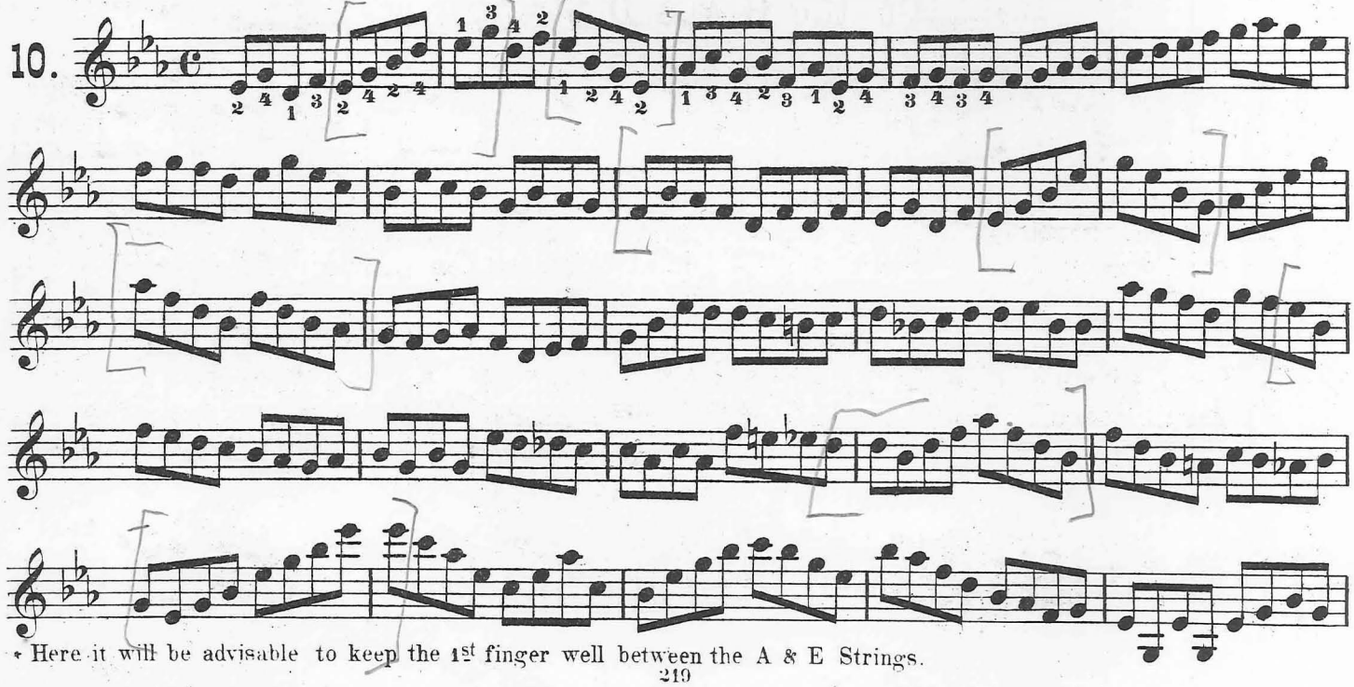
9.



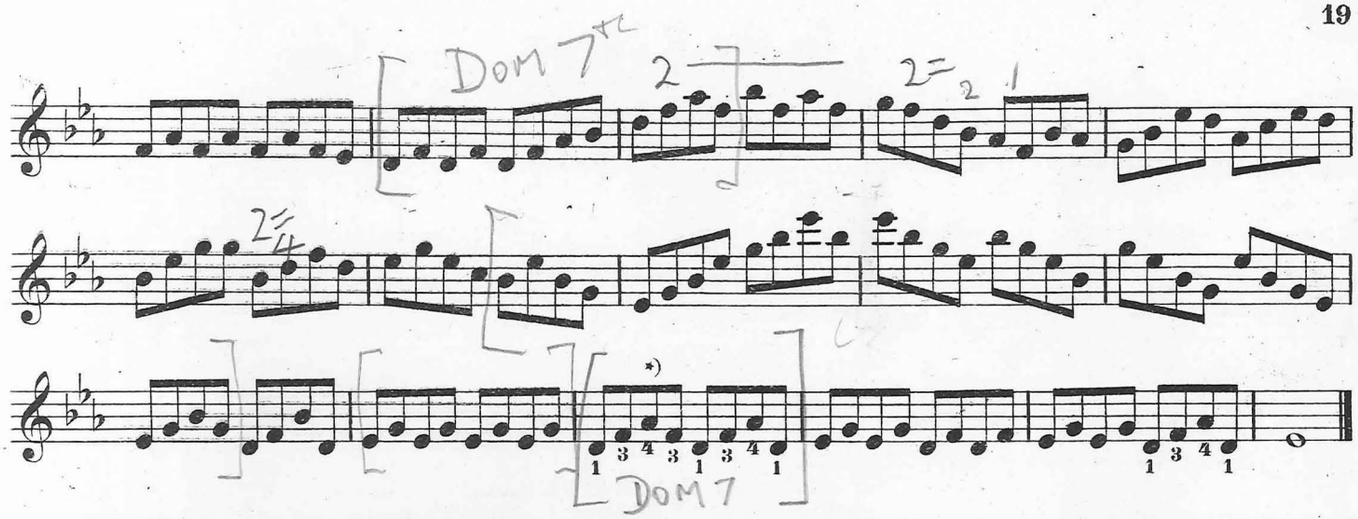
On all the Strings.

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

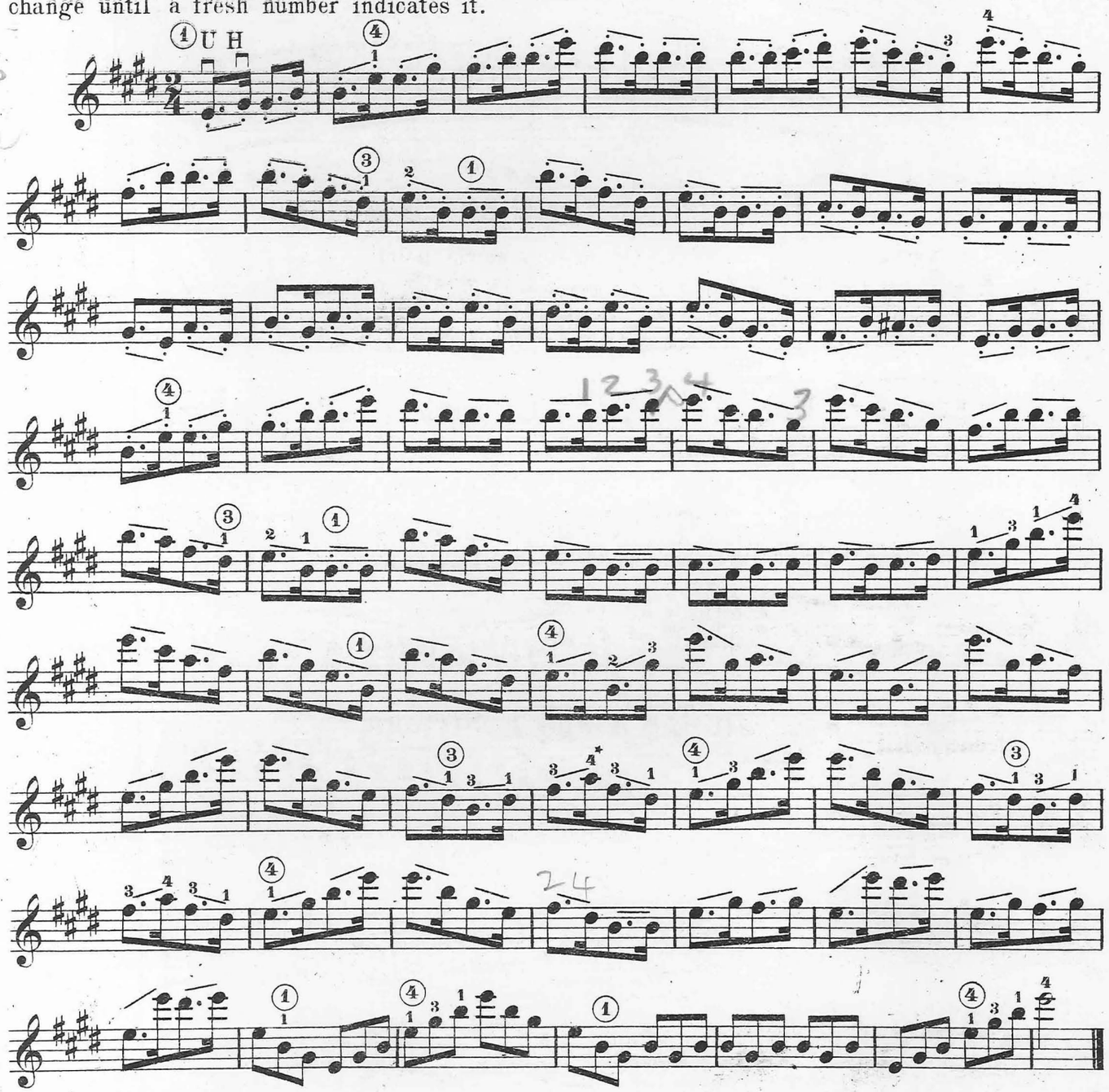
10.



* Here it will be advisable to keep the 1st finger well between the A & E Strings.

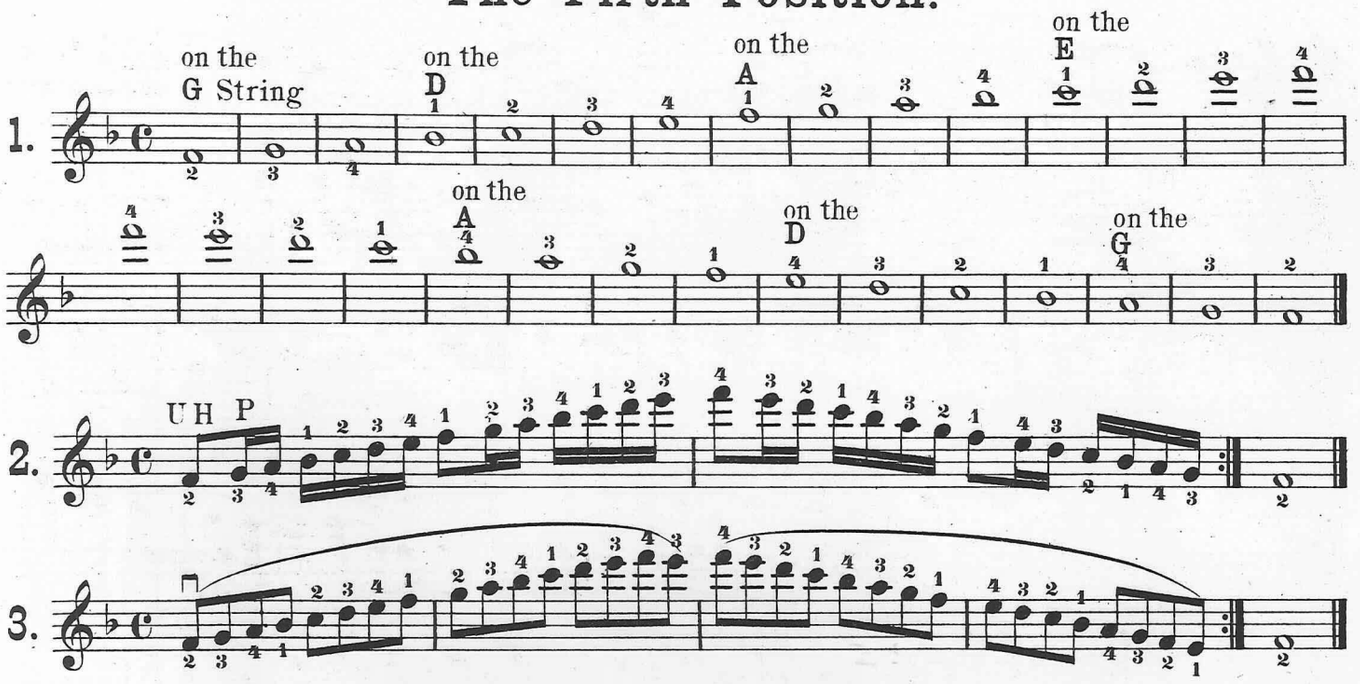


Exercise using the 1st 3rd and 4th positions, the positions will be marked thus ① ③ ④. Make no change until a fresh number indicates it.



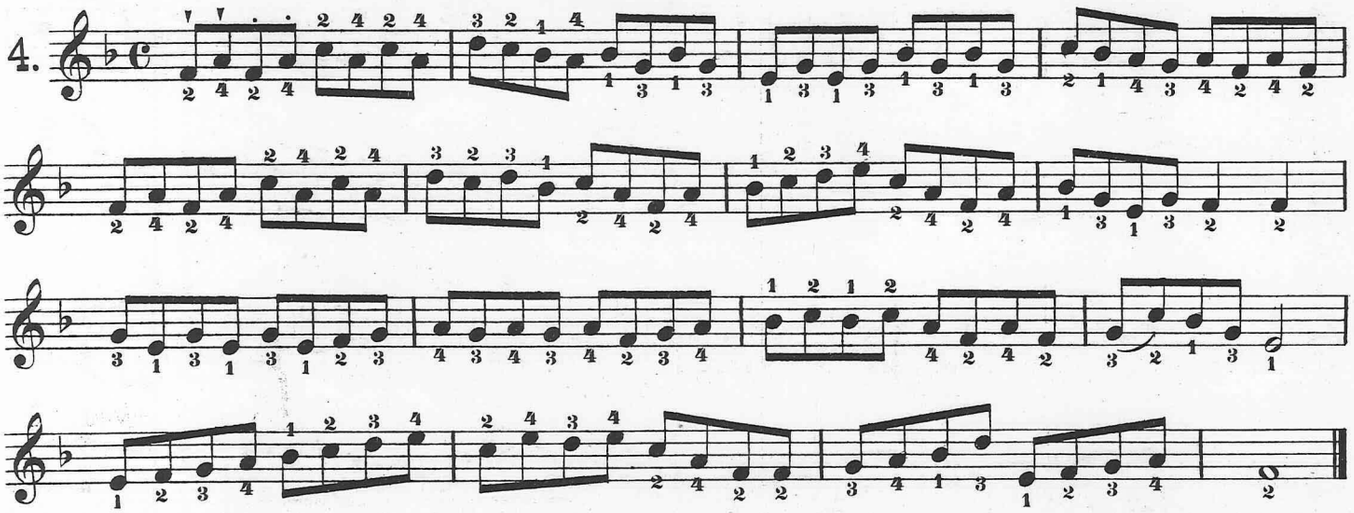
*) Extension

The Fifth Position.

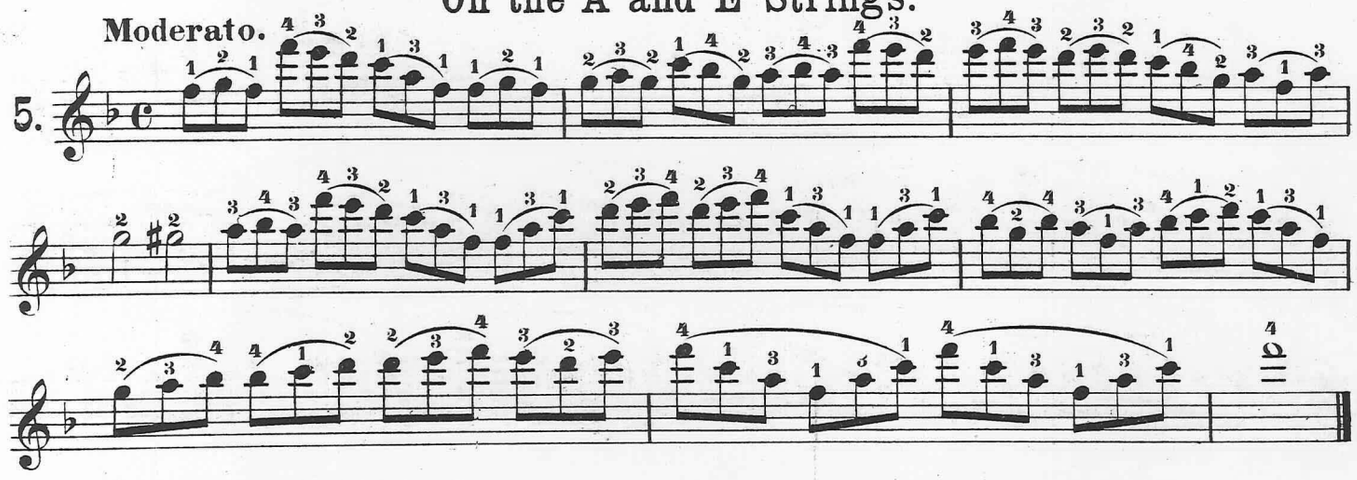


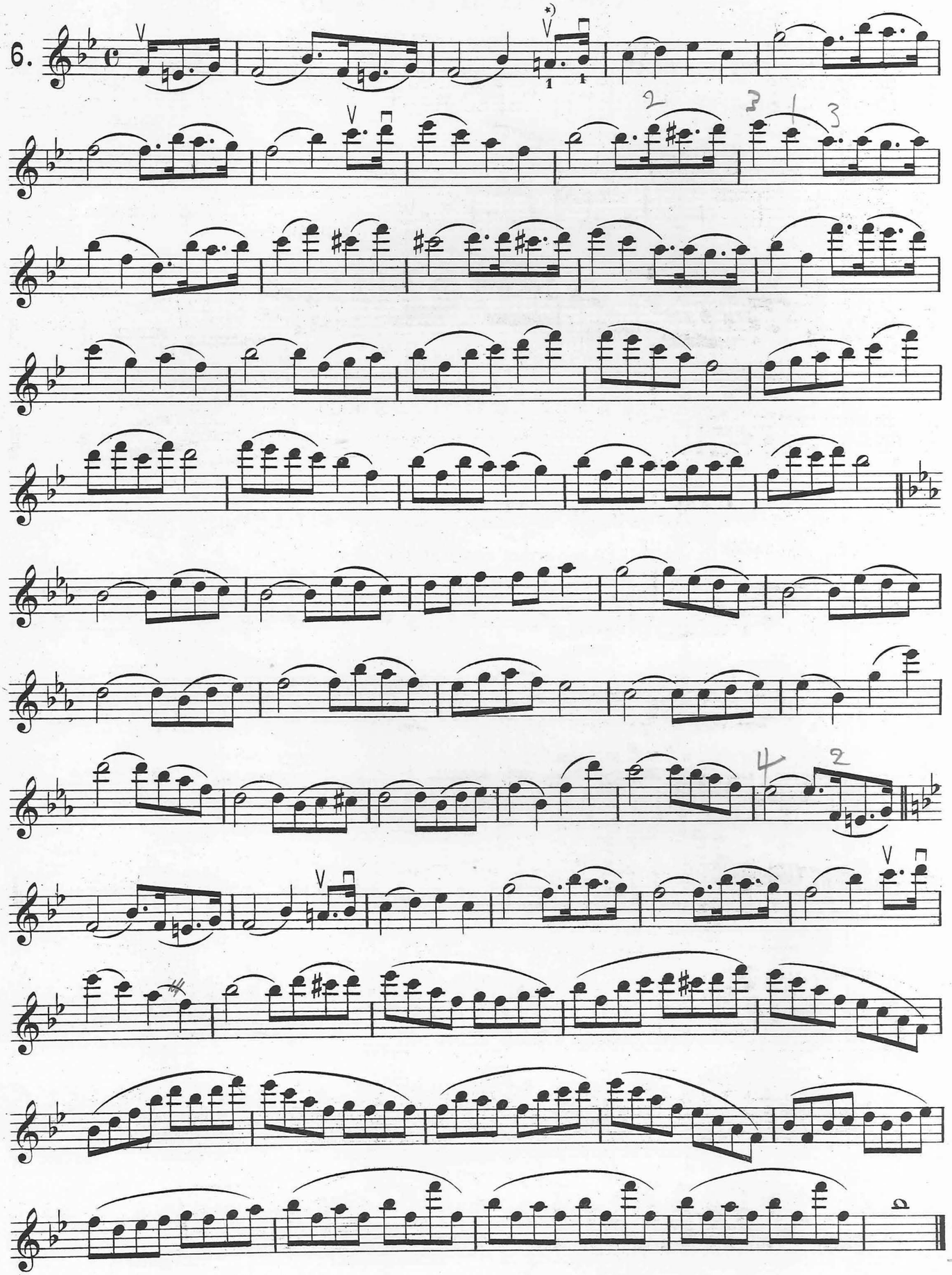
Exercise on the G and D Strings.

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



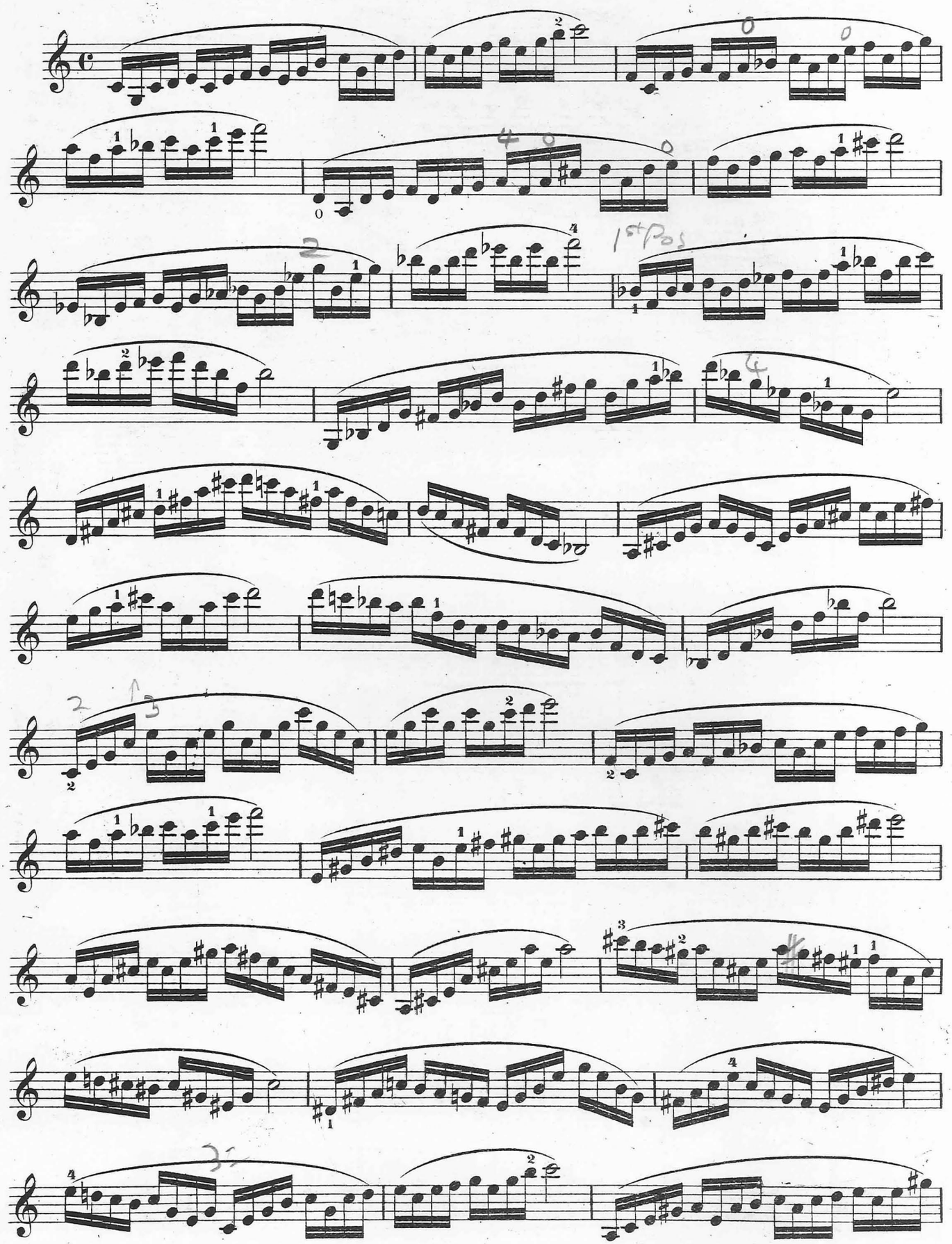
On the A and E Strings.

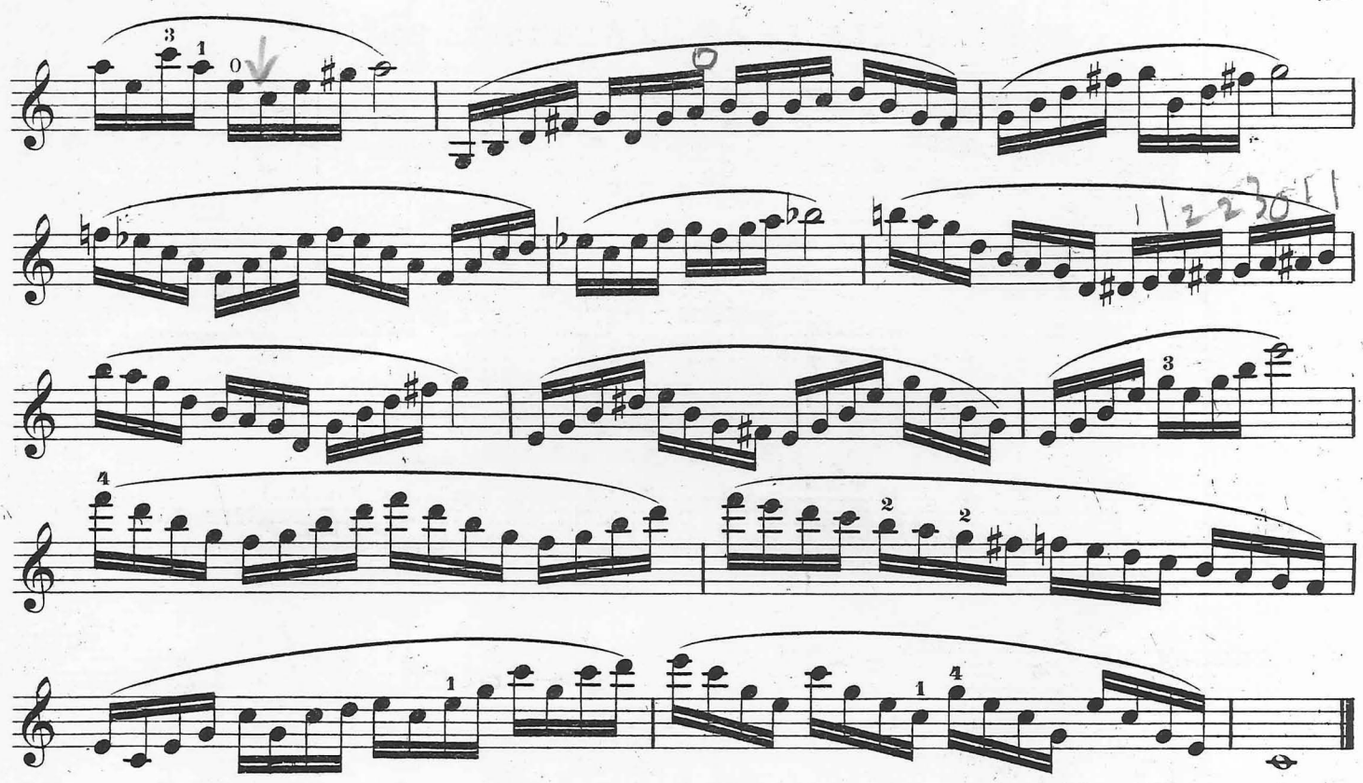




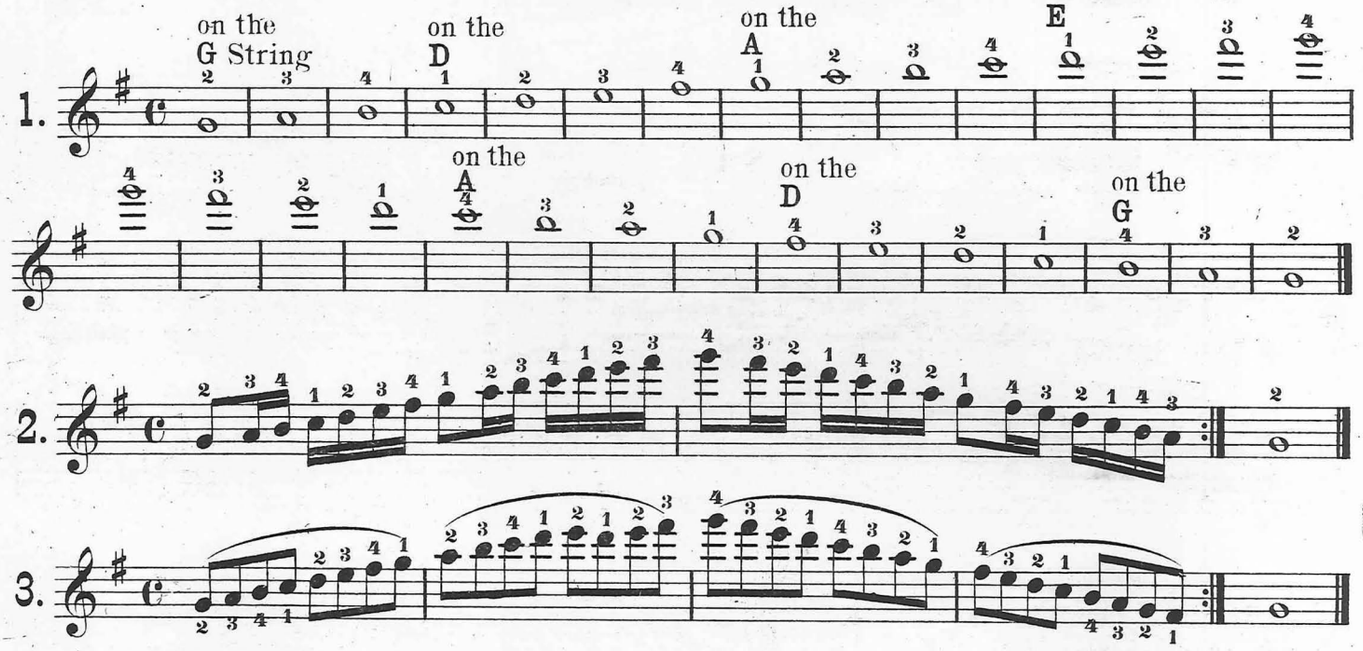
*) Back extension

Using the 1st 2nd 3rd 4th and 5th positions.

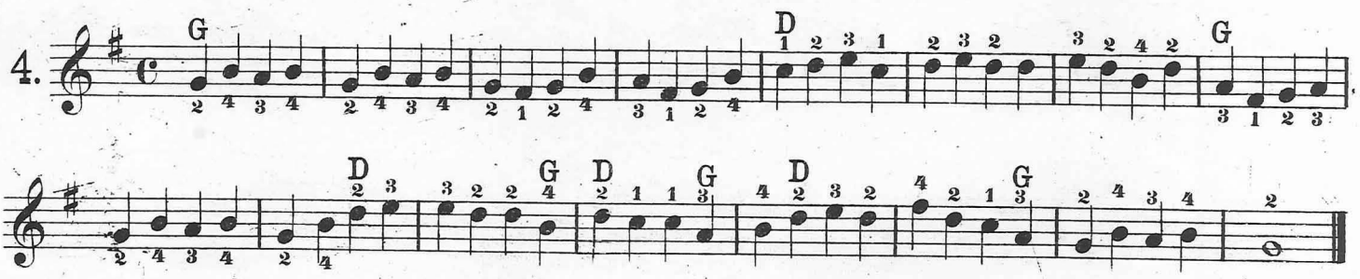




The Sixth Position.

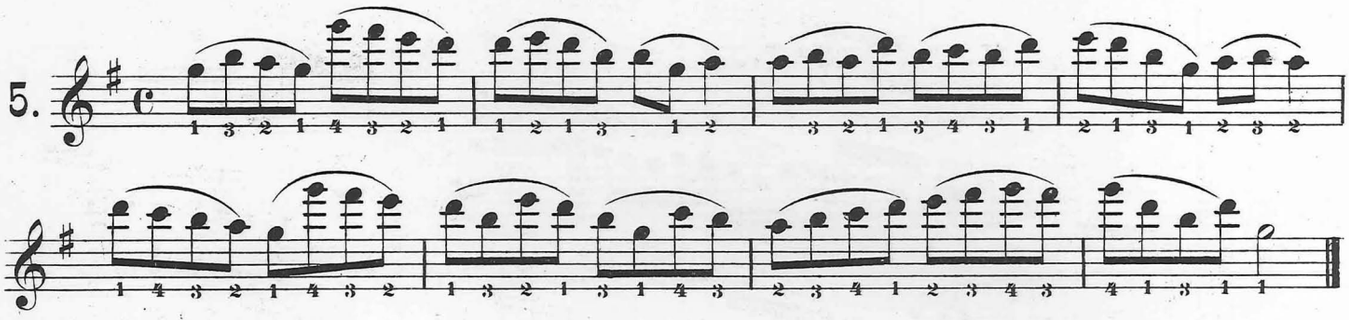


On the G and D Strings.



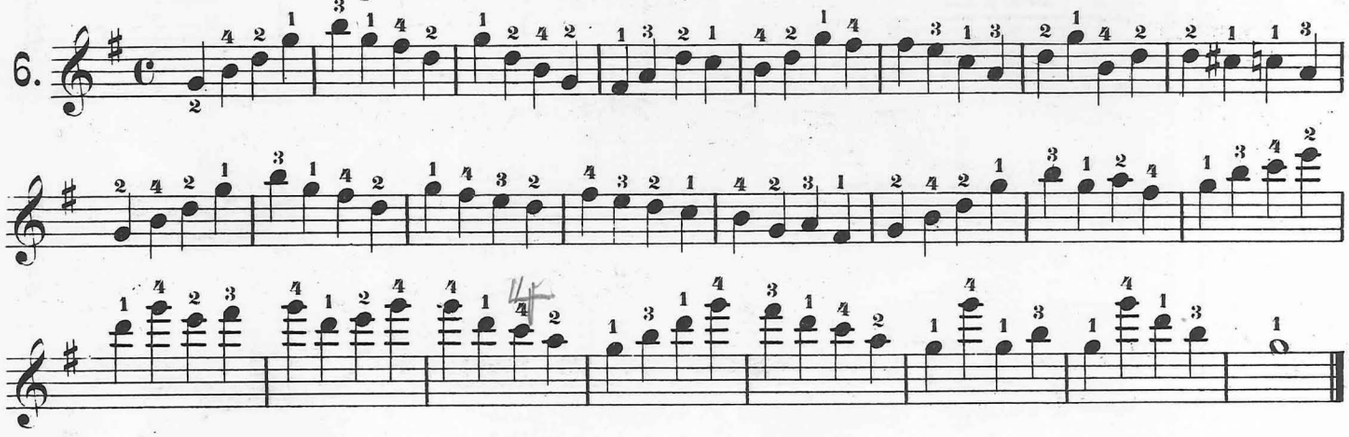
On the A and E Strings.

5.



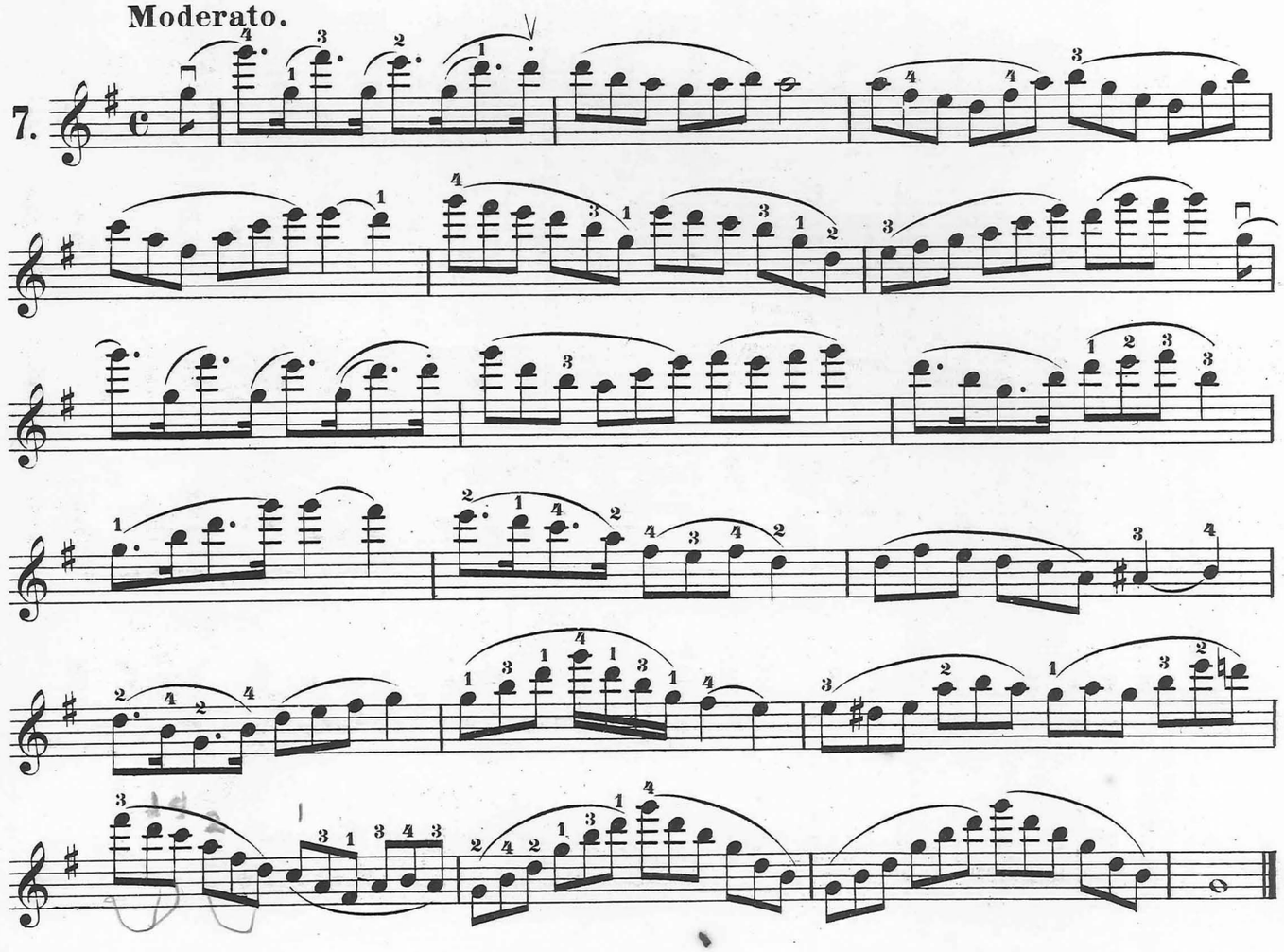
Use the whole length of the bow.

6.



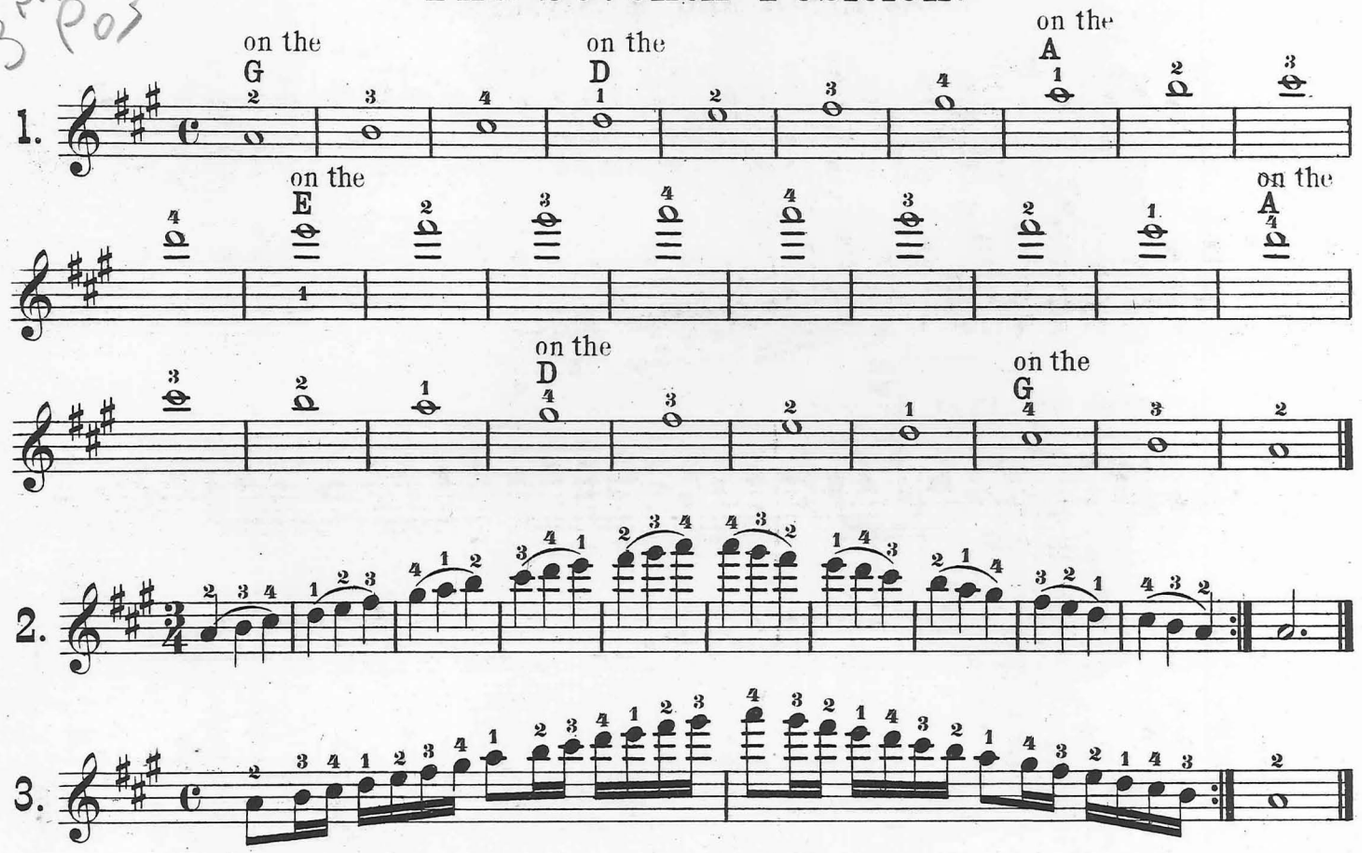
Moderato.

7.

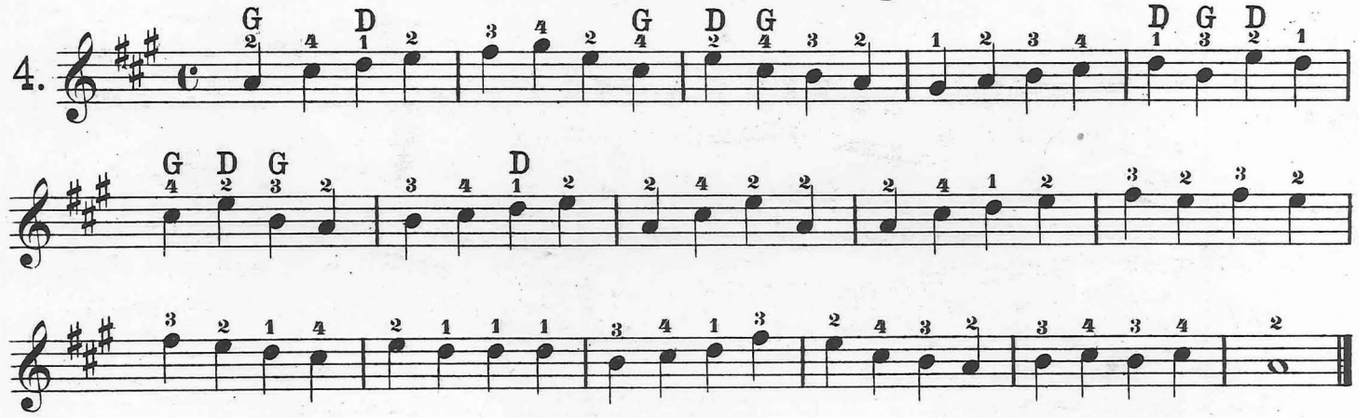


The Seventh Position.

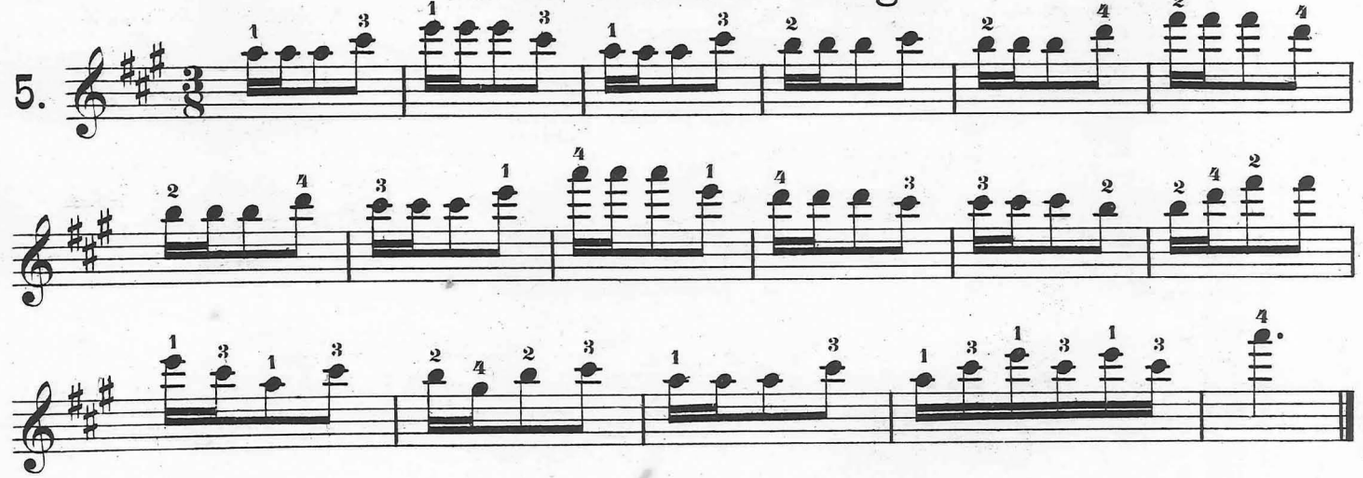
3rd Pos

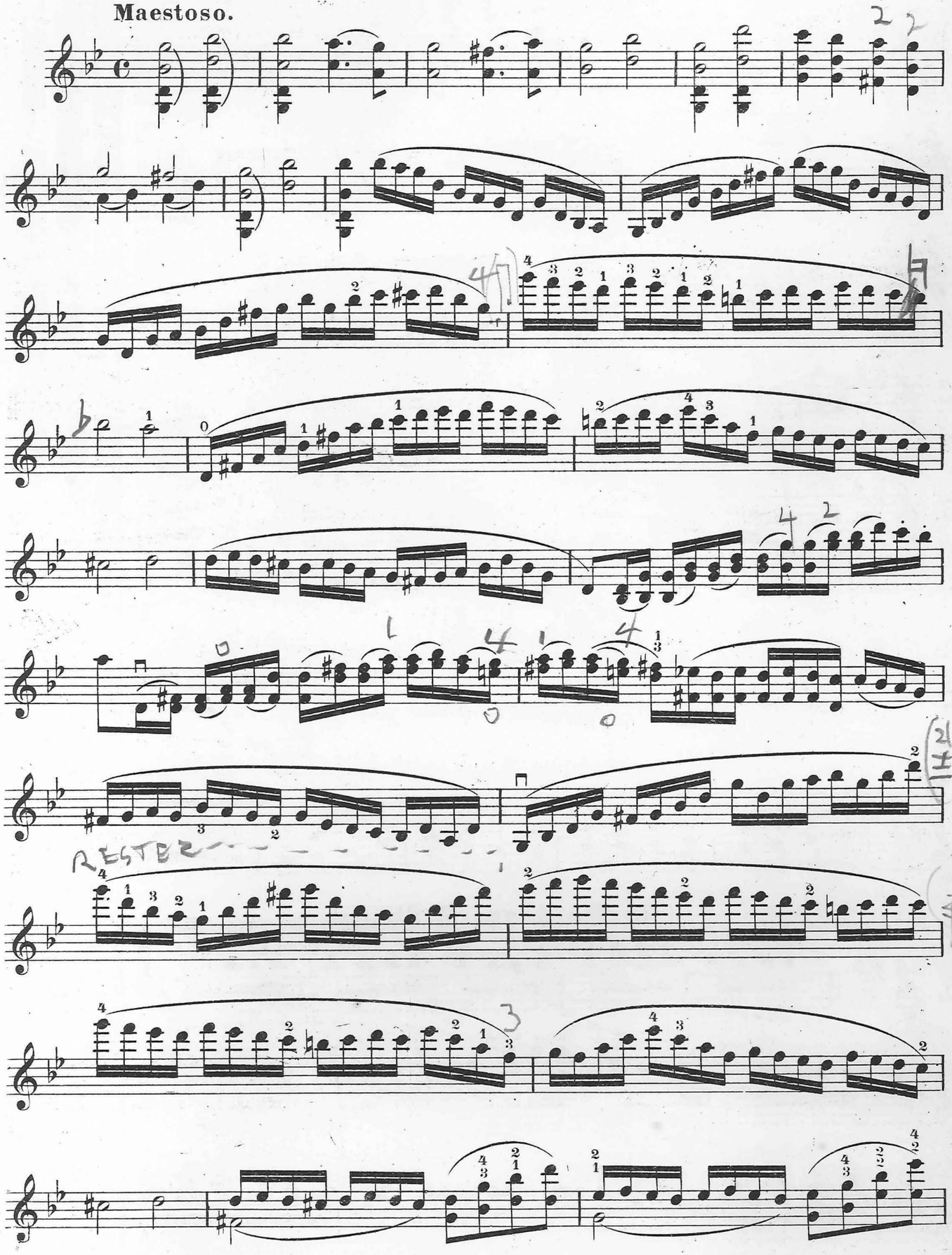
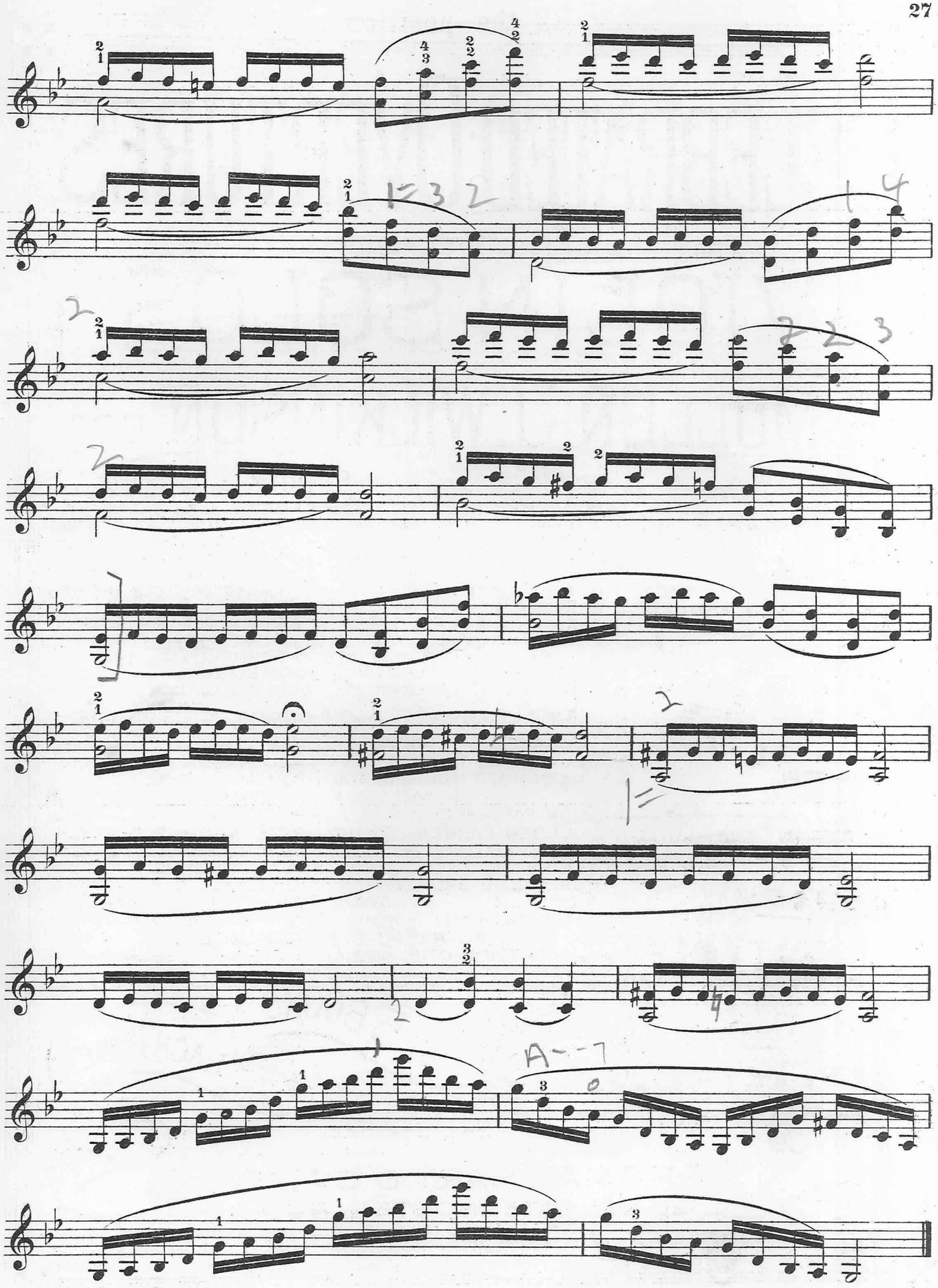


On the G and D Strings.



On the A and E Strings.



Using all the positions.

Maestoso.