

# CHAPTER I

## Open strings and the introduction of rhythms

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Edited from École pratique du violon

### Exercise 1: The thirds

The goals of this exercise are:

- Learn to place several fingers at once in tune.
- Each string has a different finger pattern for you to practice

The exercise consists of eight staves of music, each in G major (one sharp) and 3/4 time. The notes are quarter notes, and the key signature is G major. The fingerings for each note are indicated by numbers 0-4 above the notes. Slurs are used to group notes that are played simultaneously.

Staff 1: 0 1 2 0 1 2 3 1 2 3 4 2

Staff 2: 4 3 2 4 3 2 1 3 2 1 0 2 0

Staff 3: 0 1 2 0 1 2 3 1 2 3 4 2 4 3

Staff 4: 2 4 3 2 1 3 2 1 0 2 0

Staff 5: 0 1 2 0 1 2 3 1 2 3 4 2

Staff 6: 4 3 2 4 3 2 1 3 2 1 0 2 0

Staff 7: 0 1 2 0 1 2 3 1 2 3 4 2

Staff 8: 4 3 2 4 3 2 1 3 2 1 0 2 0

**Exercise 2: The thirds with string crossings**

The goals of this exercise are:

- Learning to place a third with string crossings will require you to drop a 3rd finger in tune on a lower string. It also requires good coordination between the string crossing (the bow) and the placing of the fingers.

3 0 1 0 3 0 1 3 1 0 3 0 1 0

3 1 3 0 1 0 3 0 1 3 1 0 3 0

1 0 3 0 3 0 1 0 3 0

1 3 0 3 2 3 4 4 0

3 0 1 0 3 0 1 3 1 0 3 0 1 0

3 1 3 0 1 0 3 0 1 3 1 0 3 0

1 0 3 0 3 0 1 0 3 0

1 3 0 3 2 3 4 4 0

**Intervals in Practice: A little piece in 3/4**

Here we put into practice all the intervals we have practiced so far. This slow dance in 3/4 is a beautiful little piece to show how it all fits together.

The musical score consists of six staves, each with a treble clef and a 3/4 time signature. The notes are accompanied by guitar-specific fingerings (0-4) and slurs. The piece is a slow dance in 3/4 time, featuring a variety of intervals and fingerings.

Staff 1: 0 1 2 1 2 3 2 1 4 0 3 0 1 0 3 2 3 4 4 0 3 0 1

Staff 2: 0 1 2 1 0 1 2 3 4 0 1 2 3 0 1 2 3 0 0 1 2 3

Staff 3: 4 0 1. 1 2 3 3 2 1 1 0 3 4 0 0 1 2 3 4 0

Staff 4: 1. 1 2 3 0 1 2 0 1 3 0 1 2 1 2 3 2 1 4 0

Staff 5: 3 0 1 0 3 2 3 4 4 0 3 0 1 0 1

Staff 6: 2 1 0 1 2 3 0 1 2 3 4 3 1 2

**Exercise 3: The Fourths**

The last of the intervals that can be played on one string is the fourth.

Some fourths were hidden in Exercise 2, when we trained thirds across strings. Essentially placing a third finger after an open string is identical to placing a fourth between 0 and 3. The only difference is that now both notes are on the same string

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

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

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

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

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

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

**Intervals in Practice: A little piece in 4/4**

Another short piece that combines everything we learned so far.

The musical score consists of six lines of music, each with a treble clef and a 4/4 time signature. The notes are accompanied by fret numbers (0-4) and some include slurs or ties. The piece is written in a key with one sharp (F#).

Line 1: 0 0 1 2 3 4 3 0 3 0 1 4 0 3

Line 2: 0 0 1 2 3 0 1 3 0 3 1 2 3

Line 3: 0 3 0 1 0 3 0 0 1 4 1 2 0 1

Line 4: 0 3 0 1 0 3 0 0 1 4 1 2 3

Line 5: 3 0 3 4 3 0 1 0 1 0 0 0 0 1 2 3 4 3 0

Line 6: 3 0 1 4 0 0 0 1 2 3 2 1 0 3 0 3

**Exercise 4: The diminished Fifths**

Diminished fifths are awkward to play. They require you to play two notes on different strings with the same finger. However, you have to move that finger down a semi tone as you change strings. This requires you to pay attention to relaxing your thumb. Tension in your left hand will make this exercise much more difficult. On top of that you have to concentrate on intonation and coordinate clean string changes with both hands.

During the recordings I have split this exercise into three parts (A B C) to keep it manageable. Only the last two recordings will play through the entire exercise as printed here.

**B**

1 1 1 0 1 0 1 0 1 1 0 2 1 0 1 0 1 0 1 0 1 1

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

2 2 3 3 3 3 0 3 0 3 0 3 3 2 0 3 0 3 0

3 0 3 0 3 3 4 4 4 4 0 4 0 4 0

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



**Exercise 5: The Fifths and Sixths**

The previous exercise only dealt with the diminished fifth. This exercise will practice the placement of fifths (one finger on two strings) and the sixths. It is essential you understand the structure of your finger patterns in order to play all intervals in tune!

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

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

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

2 3 3 4 3 4 2 4 3 4 3 3 2 3 2

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

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

4 3 3 2 3 2 2 1 2 1 0



**Exercise 6: The Sevenths, Octaves and Arpeggios**

This final exercise focuses on building octaves through arpeggios. In the process we get to practice our first arpeggios (broken chords). The transition from each two bar motive is the seventh, a dissonant interval that is hard to tune.

By putting it in this context it becomes easier to practice than in a straightforward seventh drill.

The musical score consists of eight staves of music in bass clef with a 3/2 time signature. Each staff contains a sequence of notes with fingerings indicated by numbers 0-4 above them. The notes are half notes, and the piece concludes with a double bar line on the eighth staff.

Staff 1: 0 2 0 3 0 3 1 0 2 4 1 4 2 0 3

Staff 2: 1 2 1 3 1 3 2 3 2 0 2 0 3 0 3

Staff 3: 1 3 1 4 1 4 2 0 3 1 2 1 2

Staff 4: 4 2 3 1 4 1 3 1 3 0 3 0 2 4/0 1

Staff 5: 3 2 3 1 3 0 2 1 2 4 1 3 1 4 1

Staff 6: 3 4/0 2 0 3 0 2 3 1 3 2 3

Staff 7: 1 3 0 2 1 2 4 2 4/0 1 4 1 0