

CHAPTER I

Open strings and the introduction of rhythms

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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 four staves of music, each containing a sequence of notes with fingerings indicated above them. The notes are grouped into pairs by slurs, representing thirds. The fingerings for each pair are as follows:

- Staff 1: (0, 1), (2, 0), (1, 2), (3, 1), (2, 3), (1, 2), (3, 4), (2, 2)
- Staff 2: (4, 3), (2, 4), (3, 2), (1, 3), (2, 1), (0, 2), (0, 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, 0)

The musical score is written on four staves in treble clef with a key signature of one flat. It consists of 32 measures of music, primarily using half notes and quarter notes. Fingerings are indicated by numbers 0-4 above the notes. Slurs connect notes across measures. The piece concludes with a double bar line.

Measure 1: 0, 1, 2, 0, 1, 2, 3, 1, 2, 3, 4, 2

Measure 2: 4, 3, 2, 4, 3, 2, 1, 3, 2, 1, 0, 2, 0

Measure 3: 0, 1, 2, 0, 1, 2, 3, 1, 2, 3, 4, 2, 4, 3

Measure 4: 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.

The musical score consists of six staves of music in 4/4 time. The first three staves are in G major (one sharp), and the last three are in G minor (two flats). The notes and fingerings are as follows:

- Staff 1: G4 (3), A4 (0), B4 (1), C5 (0), D5 (3), E5 (0), F#5 (1), G5 (3), A5 (1), B5 (0), C6 (3), D6 (0), E6 (1), F#6 (0), G6 (3), A6 (1).
- Staff 2: G5 (3), A5 (0), B5 (1), C6 (0), D6 (3), E6 (0), F#6 (1), G6 (3), A6 (1), B6 (0), C7 (3), D7 (0), E7 (1), F#7 (0), G7 (3), A7 (0).
- Staff 3: G6 (3), A6 (0), B6 (1), C7 (0), D7 (3), E7 (0), F#7 (1), G7 (3), A7 (0), B7 (3), C8 (2), D8 (3), E8 (4), F#8 (4), G8 (0).
- Staff 4: G6 (3), A6 (0), B6 (1), C7 (0), D7 (3), E7 (0), F#7 (1), G7 (3), A7 (1), B7 (0), C8 (3), D8 (0), E8 (1), F#8 (0), G8 (3), A8 (1).
- Staff 5: G7 (3), A7 (0), B7 (1), C8 (0), D8 (3), E8 (0), F#8 (1), G8 (3), A8 (1), B8 (0), C9 (3), D9 (0), E9 (1), F#9 (0), G9 (3), A9 (0).
- Staff 6: G7 (3), A7 (0), B7 (1), C8 (0), D8 (3), E8 (0), F#8 (1), G8 (3), A8 (0), B8 (3), C9 (2), D9 (3), E9 (4), F#9 (4), G9 (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 of music in 3/4 time, with a key signature of one sharp (F#). The notes are quarter notes, and the piece is a slow dance. The score includes various intervals and fingerings, indicated by numbers 0-4 above the notes. The first staff begins with a treble clef and a sharp sign. The notes are: G4 (0), A4 (1), B4 (2), C5 (1), D5 (2), E5 (3), D5 (2), C5 (1), B4 (4), A4 (0), G4 (3), F#4 (0), E4 (1), D4 (0), C4 (3), B3 (2), A3 (3), G3 (4), F#3 (4), E3 (0). The second staff continues with: D4 (3), C4 (0), B3 (1), A3 (0), G3 (1), F#3 (2), E3 (1), D3 (0), C3 (1), B2 (2), A2 (3), G2 (4), F#2 (0), E2 (1), D2 (2), C2 (3). The third staff has: G2 (0), F#2 (0), E2 (1), D2 (2), C2 (3), B1 (4), A1 (0), G1 (1), F#1 (1), E1 (2), D1 (3), C1 (3), B0 (2), A0 (1), G0 (1), F#0 (0), E0 (3), D0 (4). The fourth staff has: G0 (0), F#0 (0), E0 (1), D0 (2), C0 (3), B-1 (4), A-1 (0), G-1 (1), F#-1 (1), E-1 (2), D-1 (3), C-1 (0), B-2 (1), A-2 (2), G-2 (0), F#-2 (1), E-2 (3), D-2 (0). The fifth staff has: G-2 (0), F#-2 (1), E-2 (2), D-2 (1), C-2 (2), B-2 (3), A-2 (2), G-2 (1), F#-2 (4), E-2 (0), D-2 (3), C-2 (0), B-2 (1), A-2 (0), G-2 (3), F#-2 (2), E-2 (3), D-2 (4), C-2 (4), B-2 (0). The sixth staff has: A-2 (3), G-2 (0), F#-2 (1), E-2 (0), D-2 (1), C-2 (2), B-2 (1), A-2 (0), G-2 (1), F#-2 (2), E-2 (3), D-2 (0), C-2 (1), B-2 (2), A-2 (3), G-2 (4), F#-2 (3), E-2 (1), D-2 (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 four staves of music in 4/4 time, with a key signature of one sharp (F#). The notes are accompanied by fret numbers (0-4) written above them. The piece includes various musical notations such as slurs, ties, and a final double bar line. The first staff begins with a treble clef and a sharp sign. The second staff continues the melody. The third staff features a bass clef and a sharp sign. The fourth staff concludes the piece with a double bar line.

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

The exercise is presented as four staves of guitar tablature. Each staff contains 12 measures of music. The notes are indicated by fret numbers (0-4) and accidentals (sharps, flats, naturals). Fingerings are indicated by numbers 1-4 above the notes. Slurs are used to indicate string changes. The key signature is one flat (Bb).

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

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

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

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

8

A

Musical notation for section A, consisting of four staves of guitar tablature. Each staff contains a sequence of notes with fret numbers (0-4) and accidentals (sharps and flats) written above the notes. The notation includes slurs and ties to indicate phrasing and duration.

C

Musical notation for section C, consisting of four staves of guitar tablature. Each staff contains a sequence of notes with fret numbers (0-4) and accidentals (sharps and flats) written above the notes. The notation includes slurs and ties to indicate phrasing and duration.

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.

