"The Bewitching Bow" Series

"The Bewitching Bow"

- an occasional series for the violin and viola.

THE POSITION PACK

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Kerry Milan

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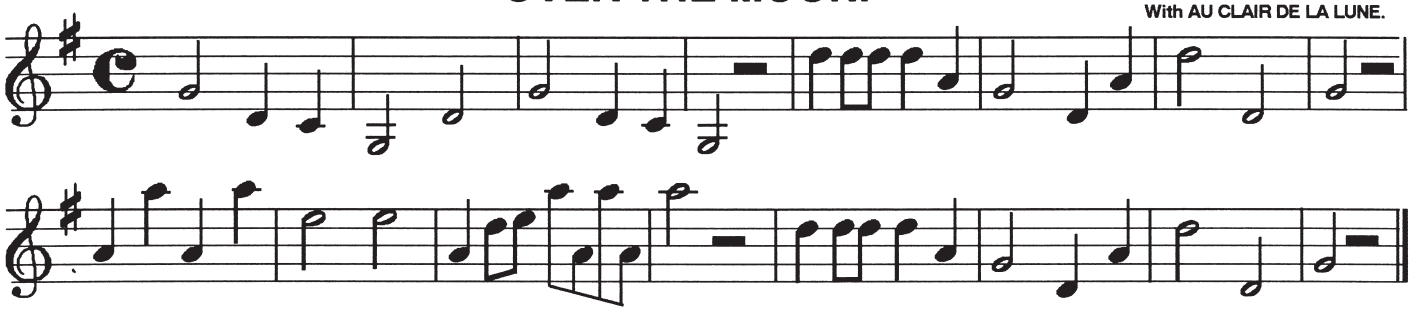
THE POSITION PACK.

Sheet one.

First of all, practise the three pieces below, concentrating on a perfectly rounded third finger (keep the other fingers off the string) and on perfect tuning. They also make good duets with other tunes in the set.

OVER THE MOON.

With AU CLAIR DE LA LUNE.

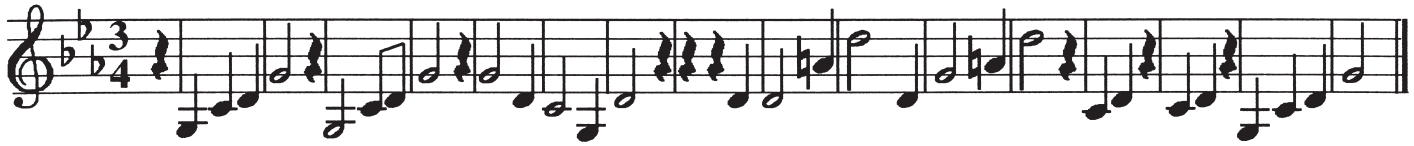


COUNTDOWN TO TAKE-OFF.

With HOT CROSS BUNS.

FINGERS CROSSED!

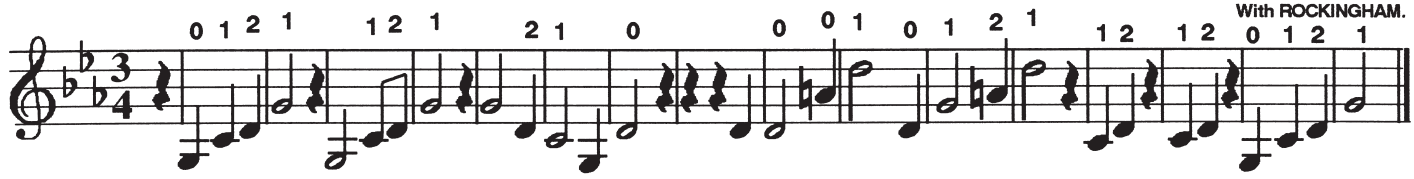
With ROCKINGHAM.



The second step involves practising these opening pieces again, but this time, move the hand slightly up the neck (into 'second' position) so that the fingered notes are now covered by the ***second*** *finger. Then repeat the exercise, moving the whole hand a little further up the neck (into 'third' position) so that the fingered notes are now covered by the* ***first*** *finger. The thumb should still be opposite the first finger.*

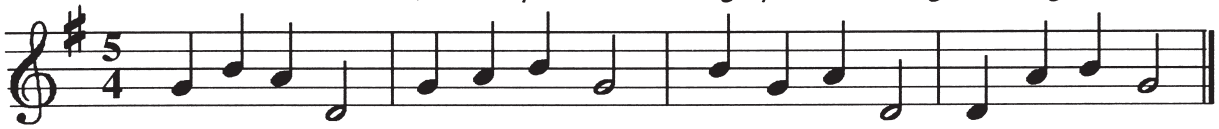
Now try the following: here is 'Fingers Crossed!' again; but this time instead of using the open strings wherever possible, it will sometimes be better to ***finger*** *the notes, as the fingering below indicates:*

With ROCKINGHAM.

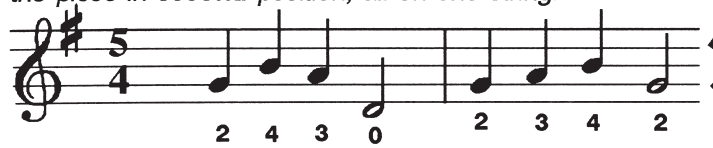


Alternatively, practise in second position, starting **0 2 3 2,** *and try the other two pieces in the same way.*

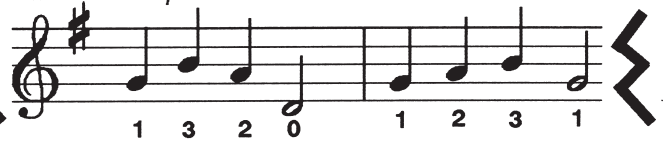
Here is **'WESTMINSTER CHIMES'** *, in first position needing up to ten string crossings.*



Now move the whole hand slightly up the neck and play the piece in ***second*** *position, all on one string.*



... and again, with the hand a step higher still you are in third position.



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THE VIOLA *POSITION PACK.*

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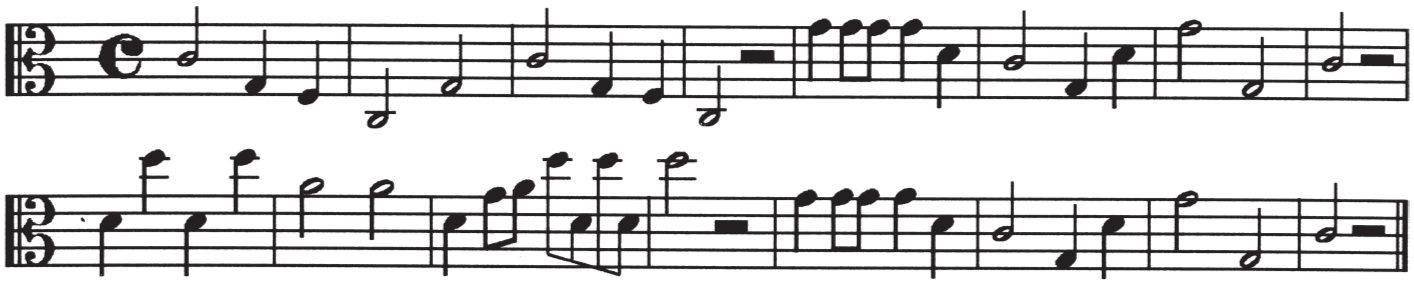

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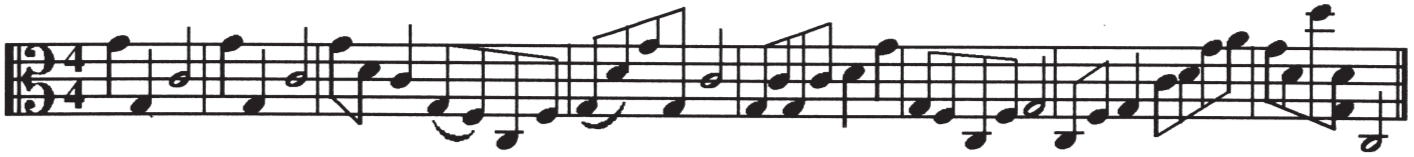

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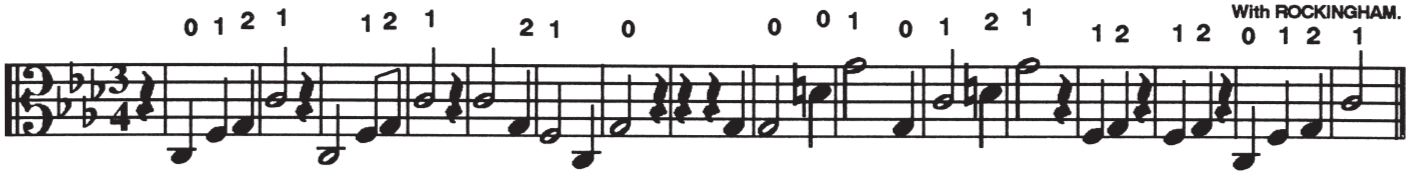

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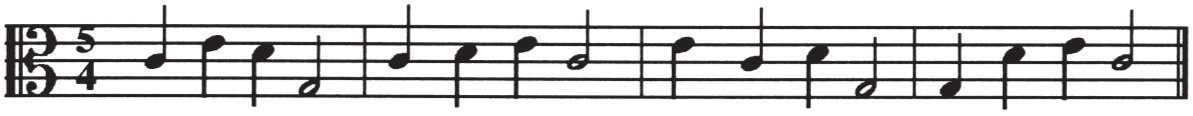

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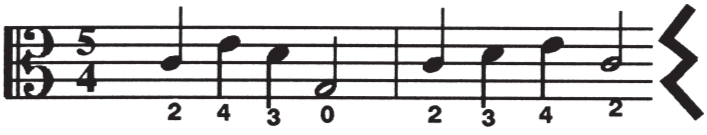

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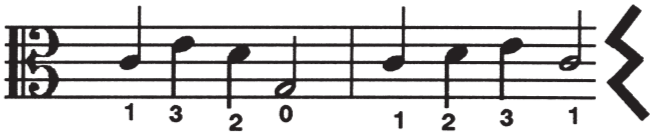

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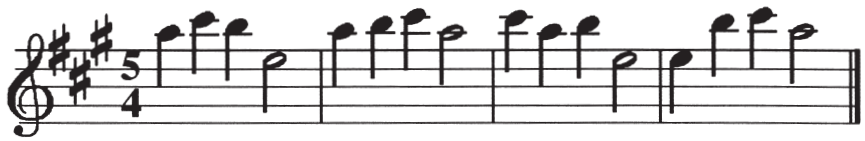
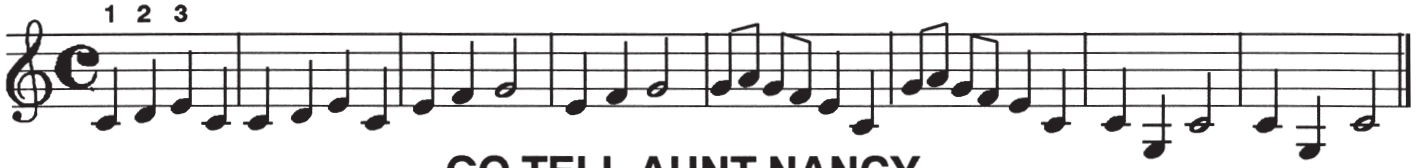
THE POSITION PACK.

As well as making it possible to avoid string crossings, playing in second or third position also means that higher notes can be found, as here on the E string.



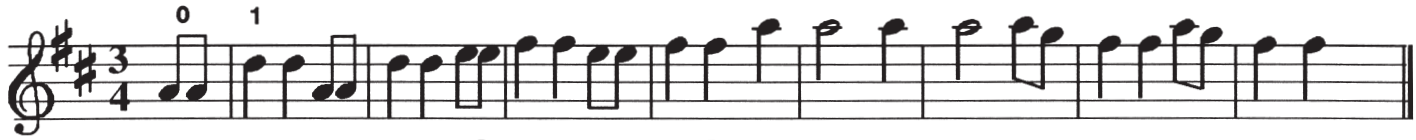
In fact it is often no more difficult to play in one position than another; but of course it takes time to get used to the new fingerings and finger spacings. One very useful tip: keep the first finger down on the string where possible, even if it has not to be used straight away.

FRERE JACQUES

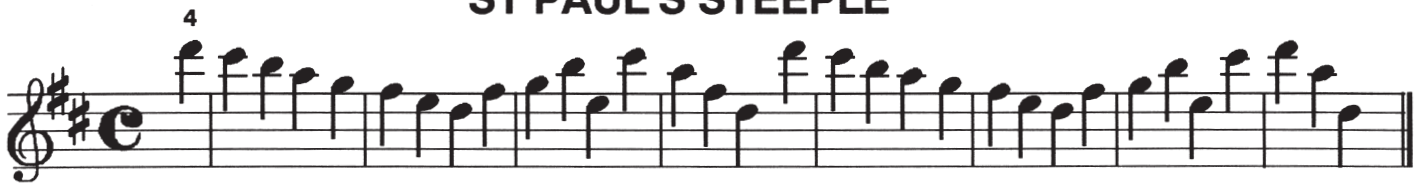


GO TELL AUNT NANCY

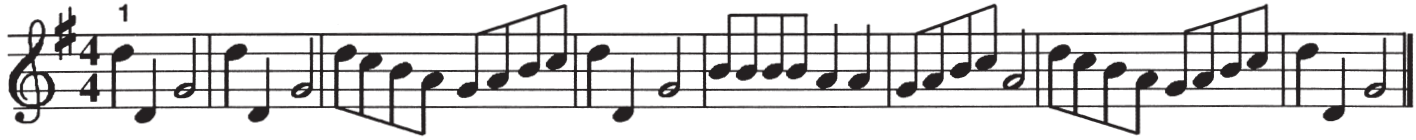
LONDON'S BURNING



ST PAUL'S STEEPLE

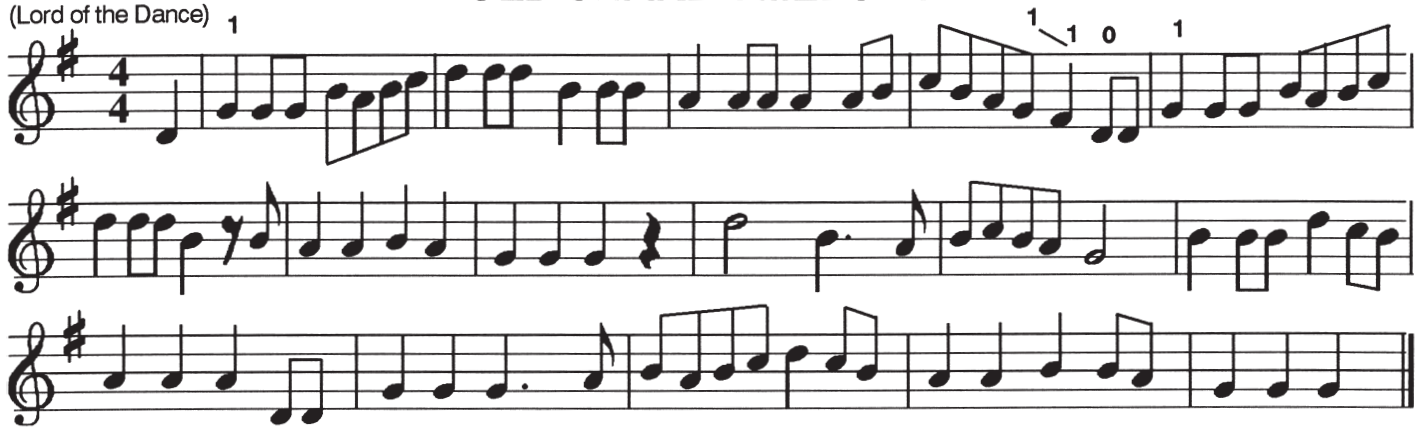


HOT CROSS BUNS

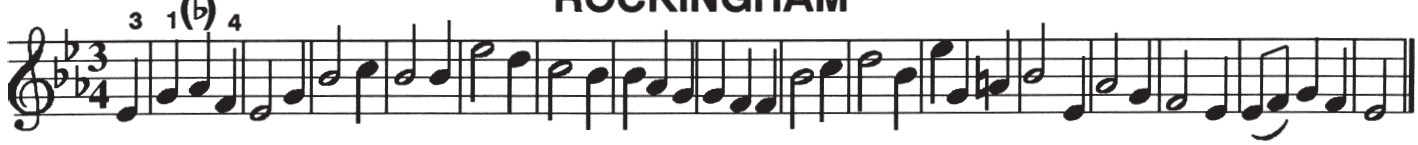


OLD SHAKER MELODY

(Lord of the Dance)



ROCKINGHAM



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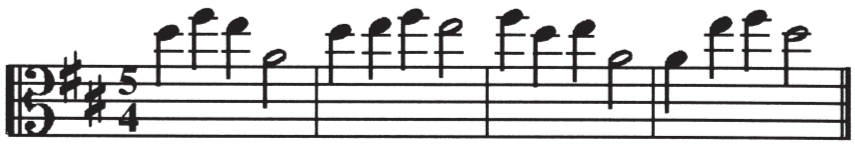
THE VIOLA *POSITION PACK.*

Sheet two.

As well as making it possible to avoid string crossings, playing in second or third position also means that higher notes can be found, as here on the A string. In fact it is often no more difficult to play in one position than another; but of course it takes time to get used to the new fingerings and finger spacings.



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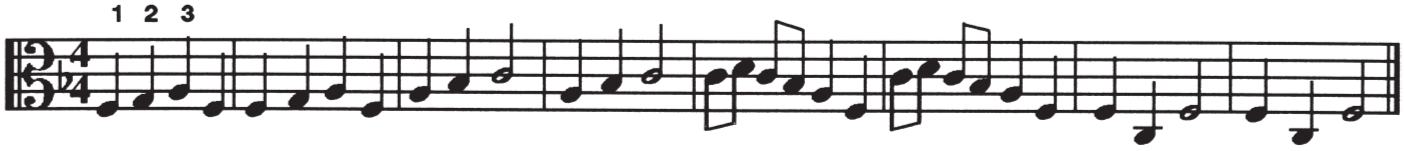
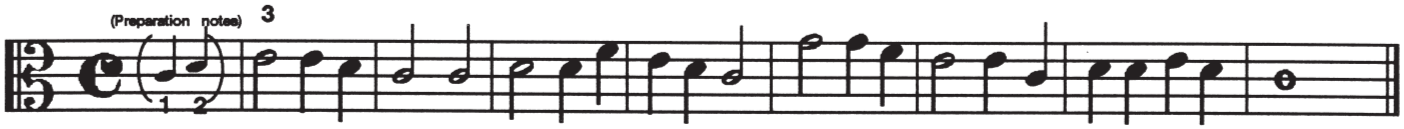
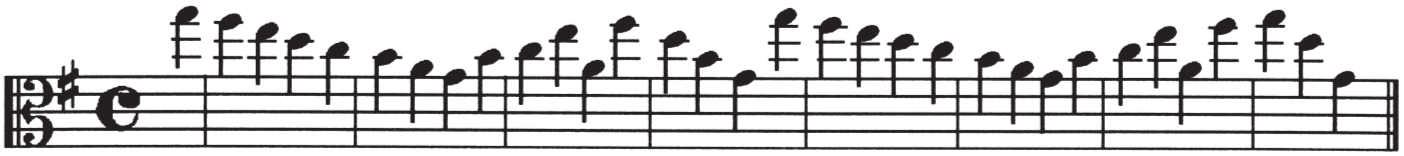


GO TELL AUNT NANCY



LONDON'S BURNING

ST PAUL'S STEEPLE



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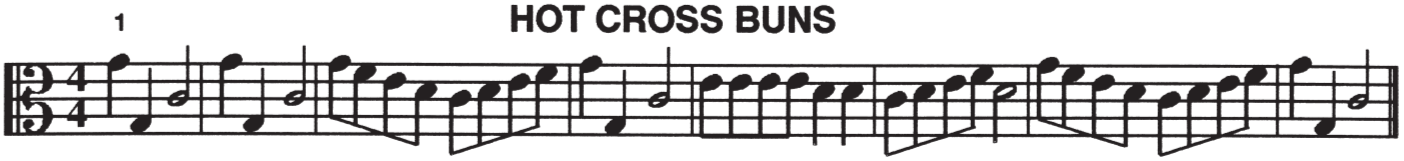

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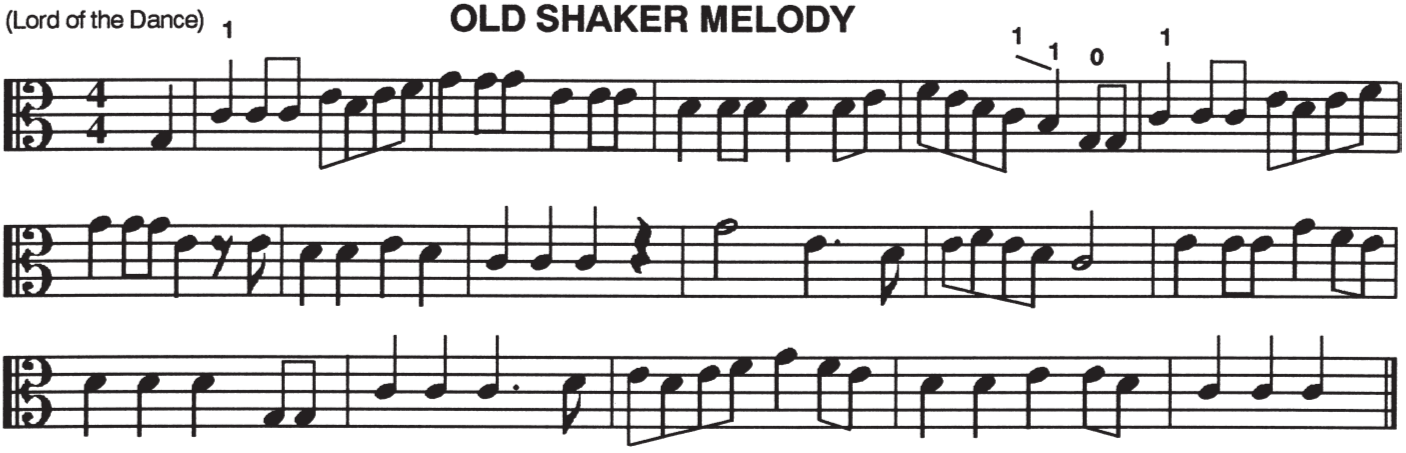

ROCKINGHAM

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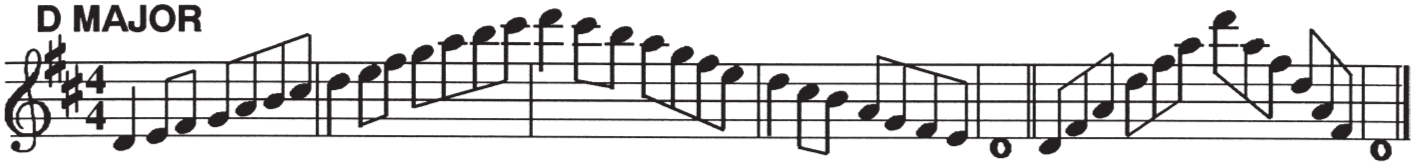
THE POSITION PACK.

Sheet three.

*The scales of D major and C major can both be played entirely in **third** position; but the scale of C major should also be practised in the **second** position, starting with the second finger. Later, your teacher may well suggest several other ways of fingering these scales and arpeggios.*

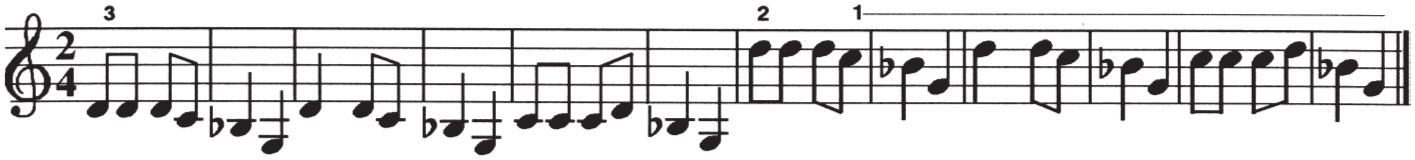
D MAJOR



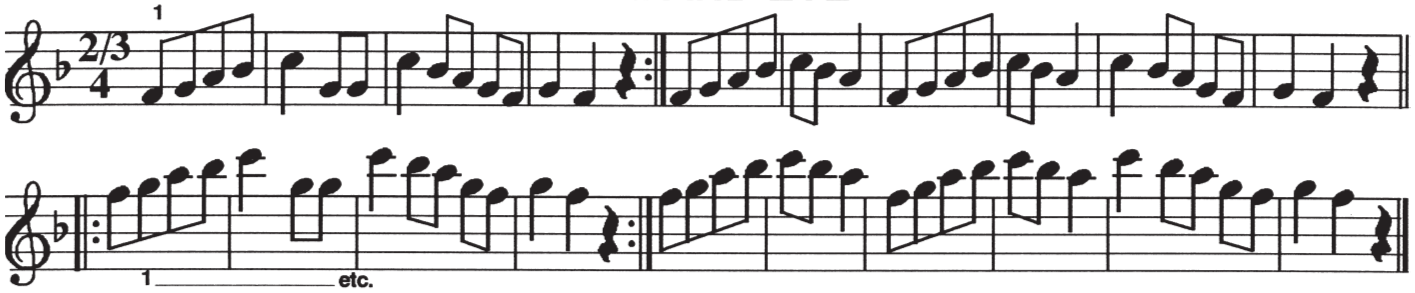
C MAJOR

*The rest of this page provides more **second position** practice. Again, where possible keep the first finger down on the string.*

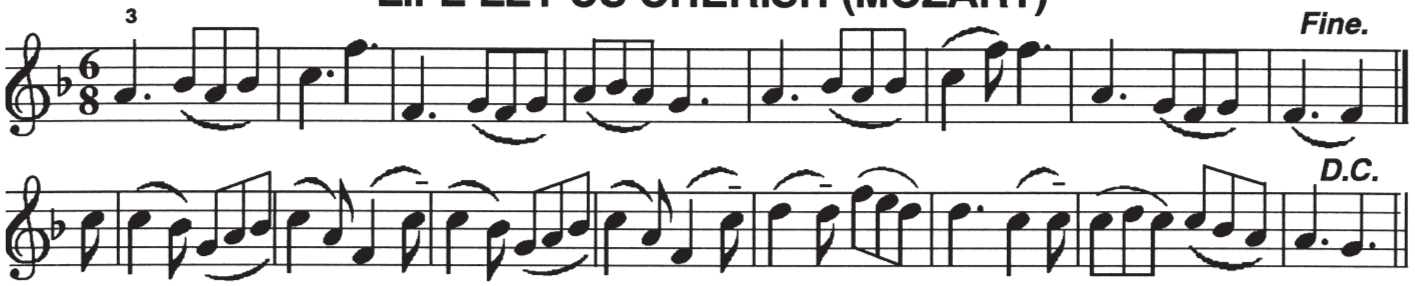
TULLE LULLE



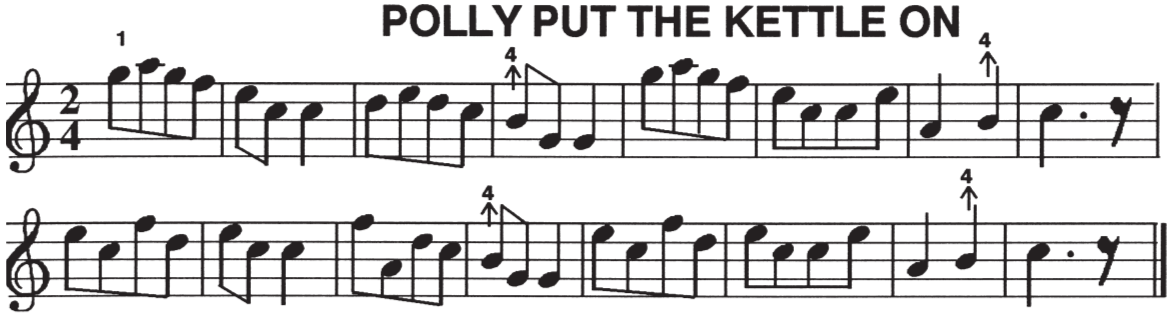
ADAM AND EVE



LIFE LET US CHERISH (MOZART)

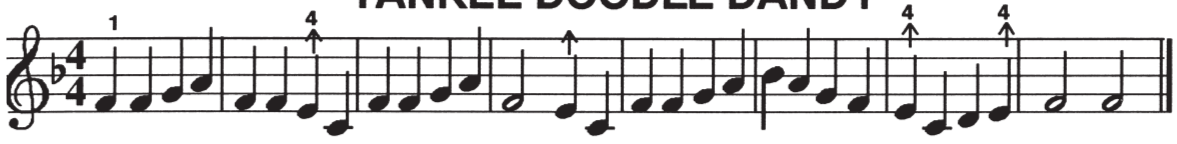


POLLY PUT THE KETTLE ON



*Again, hold down the first finger and take extra care when the **fourth** finger has to be stretched for the B natural and the E.*

YANKEE DOODLE DANDY



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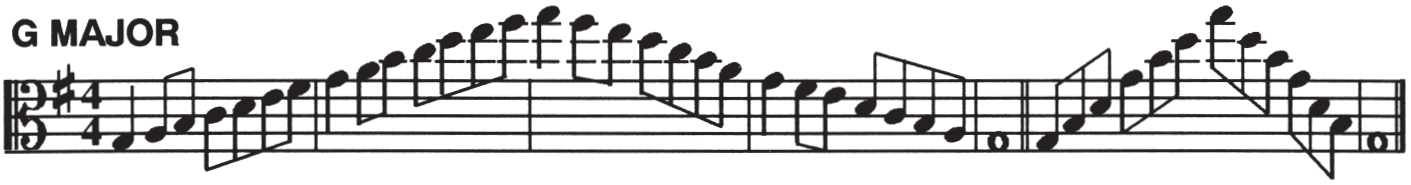
THE VIOLA *POSITION PACK.*

*The scales of G major and F major can both be played entirely in **third** position; but the scale of F major should also be practised in the **second** position, starting with the second finger. Later, your teacher may well suggest several other ways of fingering these scales and arpeggios.*

G MAJOR



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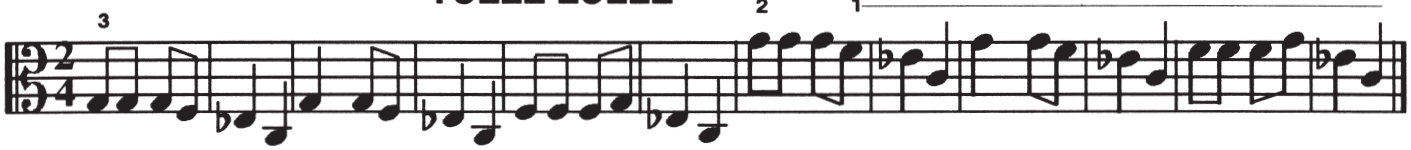

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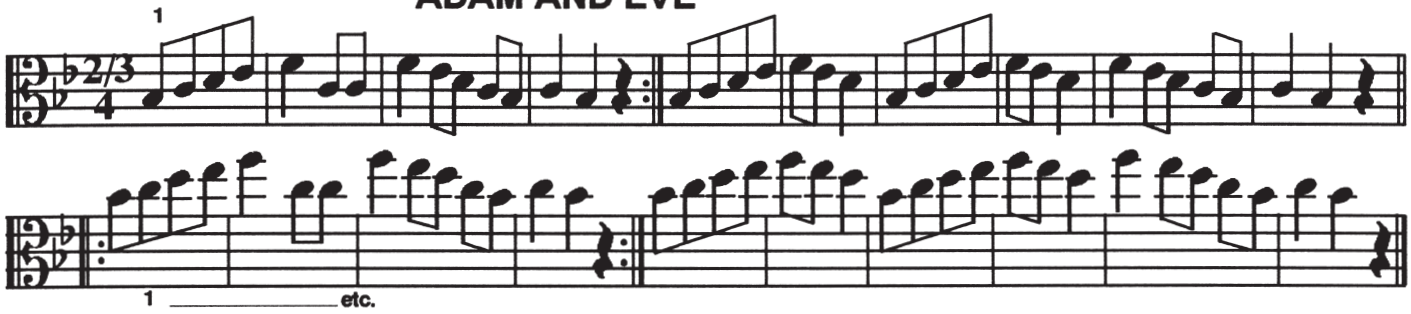
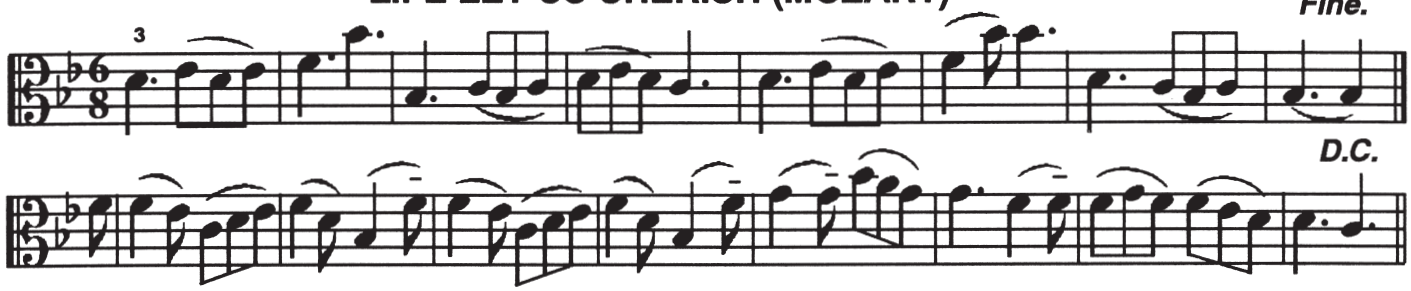


LIFE LET US CHERISH (MOZART)

Fine.

D.C.



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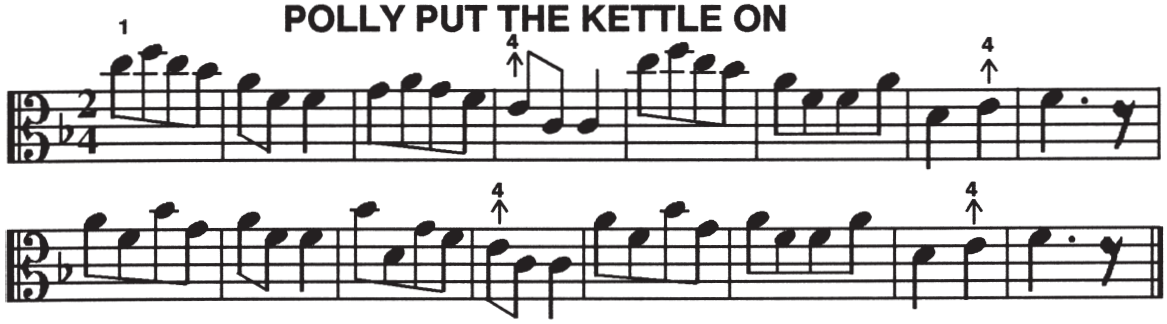

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YANKEE DOODLE DANDY

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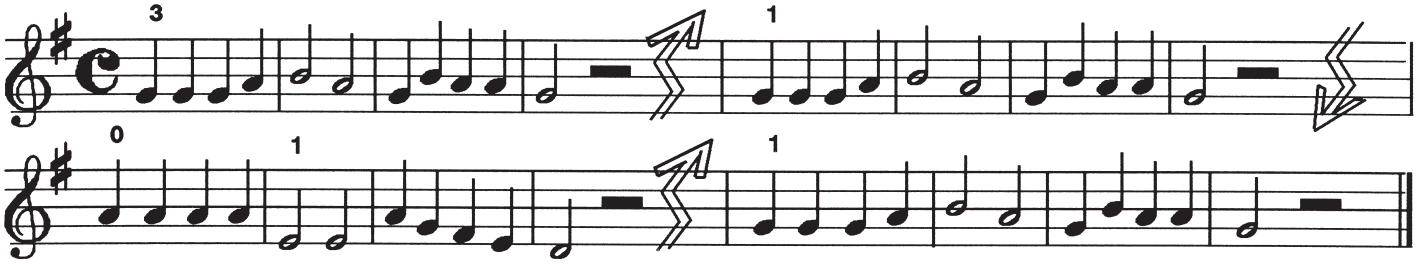
*Sometimes you will need to move the hand during a piece. This is called **shifting.** Remember that the basic shape of the hand should not change. Here there are rests to help!*

AU CLAIR DE LA LUNE



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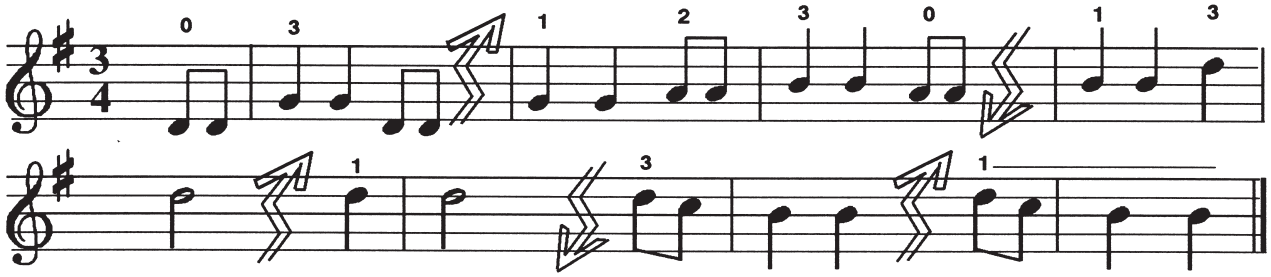
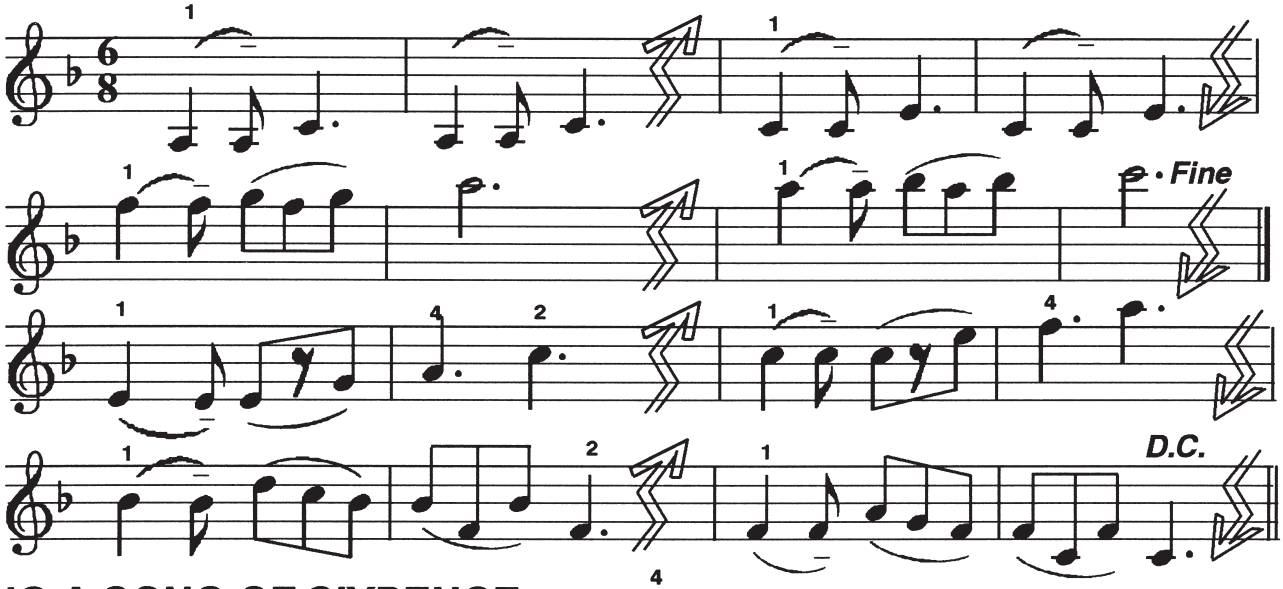
LONDON'S BURNING (again!)



Shifting can also be a good way of playing "sequences", where the fingerings are similar; but take note of whether the spacing patterns are exactly the same or not.

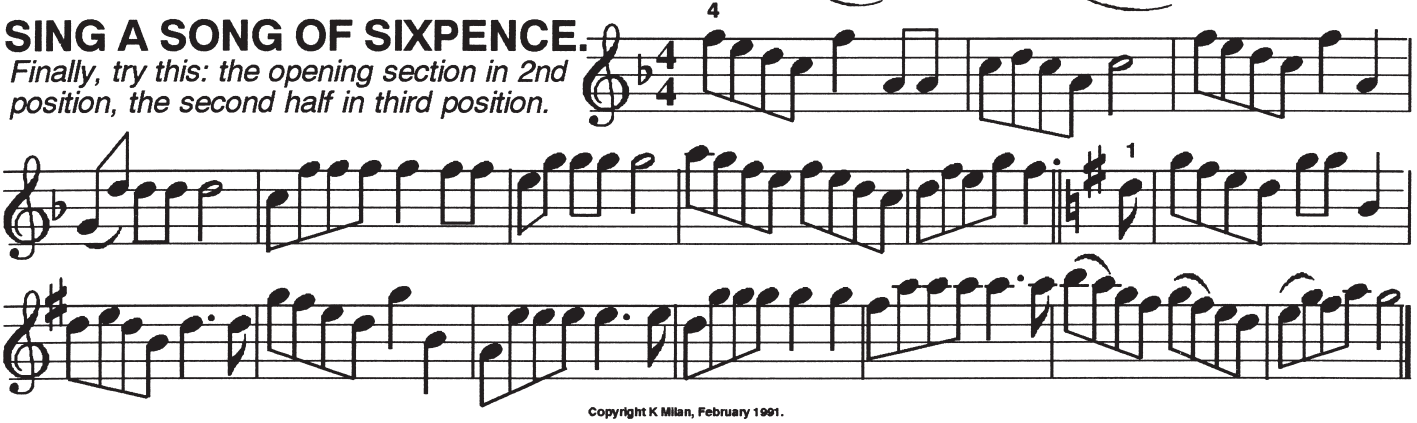
CONSEQUENCES.

Study duet with LIFE LET US CHERISH.



SING A SONG OF SIXPENCE.

Finally, try this: the opening section in 2nd position, the second half in third position.



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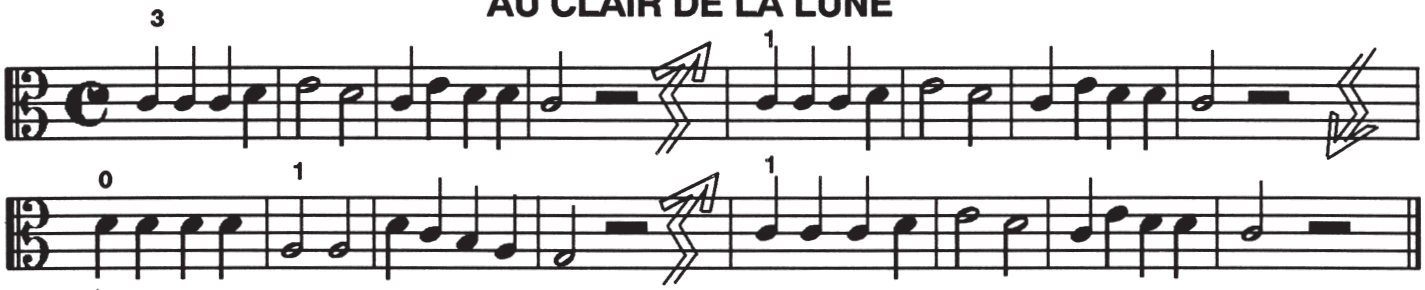

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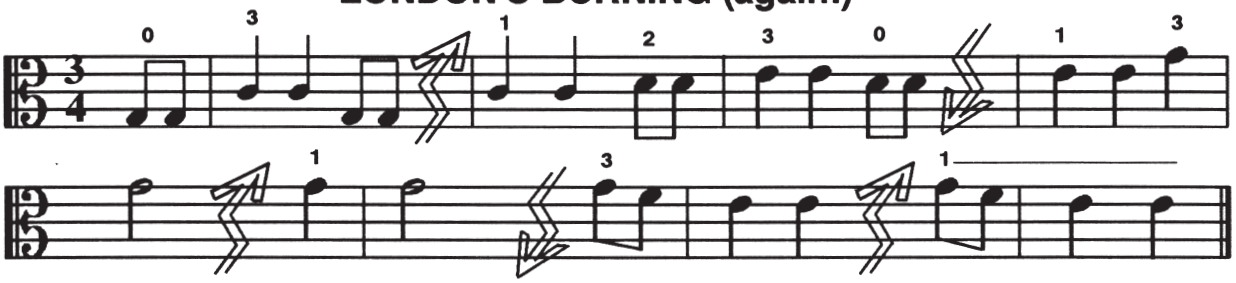

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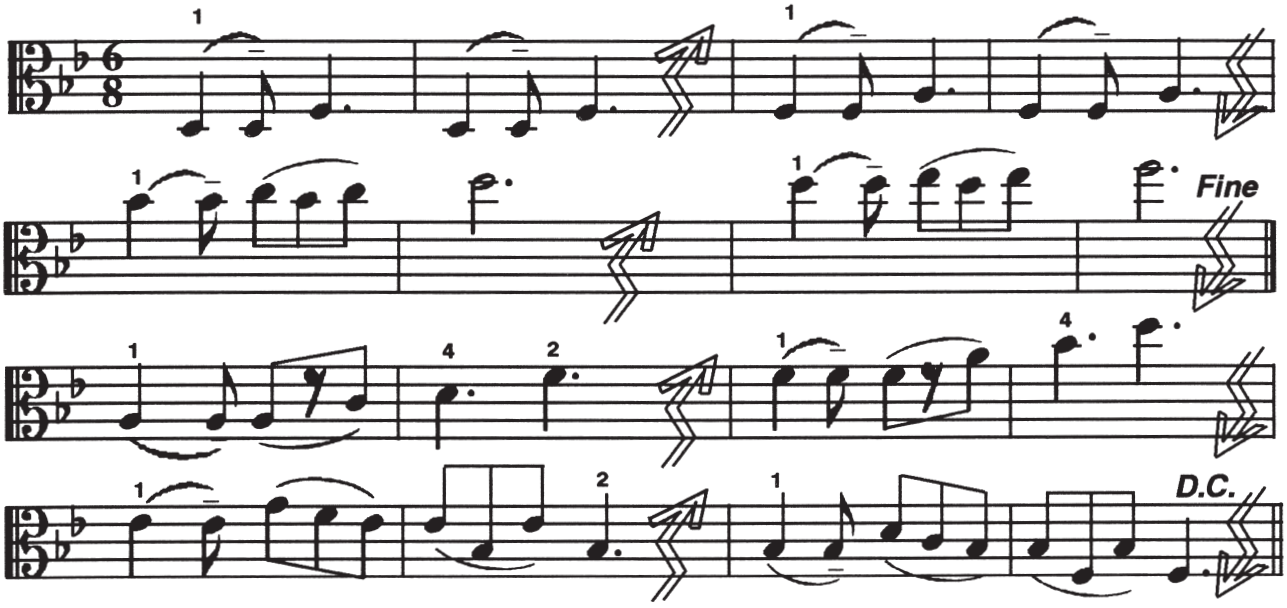
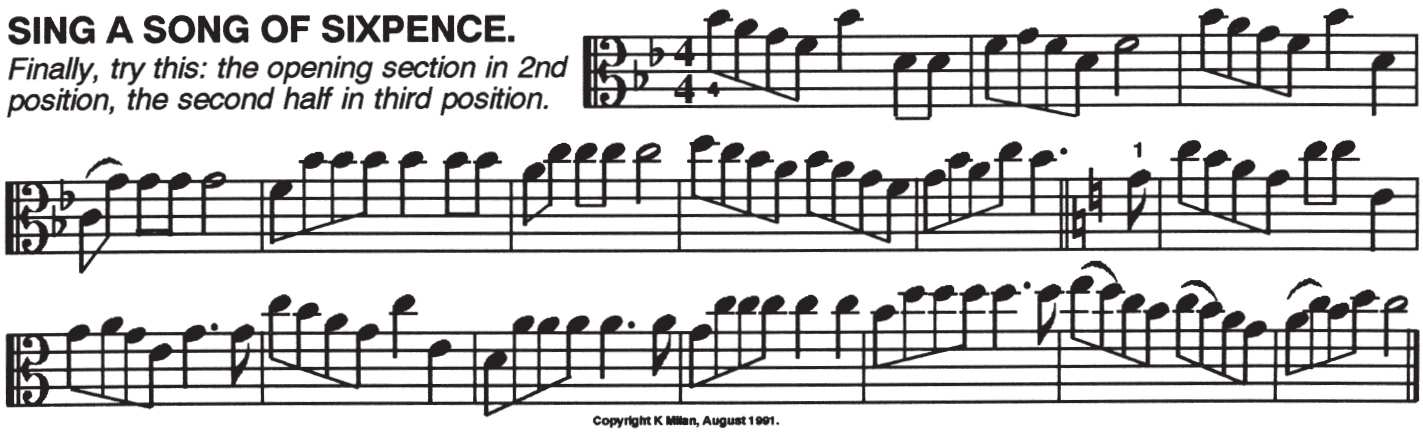


SING A SONG OF SIXPENCE.

Finally, try this: the opening section in 2nd position, the second half in third position.



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