

Sarah LABROUSSE-BAERT

Méthode de Violon
pour la 3^e Position et ses Démarchés

*Violin Method for the 3rd Position
and Corresponding Changes of Position*



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Introduction

J'ai souhaité écrire cette méthode pour l'apprentissage de la 3^e position et des démanchés entre la 1^e et la 3^e positions, car je trouve qu'il est important d'aborder ce travail par le plaisir de la découverte du répertoire et avec un apprentissage très progressif et motivant.

La **Première Partie** traite de la **3^e position**, dès la **page 3** :

Après avoir abordé les doigts les uns après les autres, le recueil est organisé par tonalité.

Les transpositions, les improvisations et les nombreux morceaux mettent en avant une écoute de qualité qui aide à acquérir une bonne justesse. La méthode étant très complète, chaque professeur pourra l'adapter aux progrès et à la personnalité de ses élèves.

La **Deuxième Partie** traite des **démanchés**, dès la **page 38** :

Pour les démanchés, qui sont un des fondements de notre technique de violoniste, il faut être très attentif à ce qu'ils soient souples et précis, sans serrer le manche. Le musicien qui aura du mal à ne pas serrer le manche pourra toujours s'entraîner, dans un premier temps, en détachant le pouce gauche du manche, ce qui lui permettra de bien trouver la sensation de glisse, sans forcer. Pour ceux qui auraient du mal à imaginer la note d'arrivée du démanché, il ne faut pas hésiter à jouer d'abord les notes en 1^e Position (comme indiqué dans les exercices n° 134 à 136). Dès l'exercice n° 140, les élèves auront acquis une belle agilité ; les morceaux et exercices suivants permettront de développer l'aisance et la précision de la note de passage.

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The purpose of this violin method is to achieve the acquisition of the 3rd position, and the changes of position between the 1st and the 3rd position. The approach is to proceed very progressively, combining this study with the pleasure of discovering the repertoire which proves to be very motivating for the student.

*The **3rd position** is first presented, as of **page 3**, for each finger successively and then is organized by tonality. The many transpositions, improvisations and selected pieces help to obtain precise listening in order to prevent intonation problems. This approach, being very complete, allows teachers to adapt the material to the progress and personality of each student.*

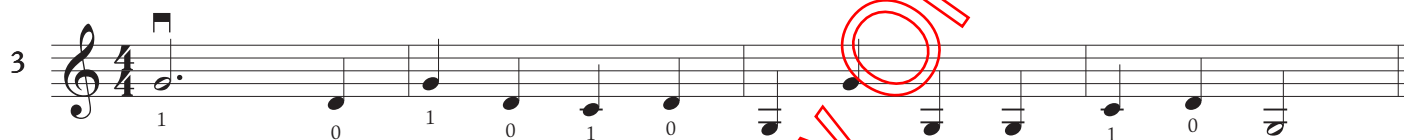
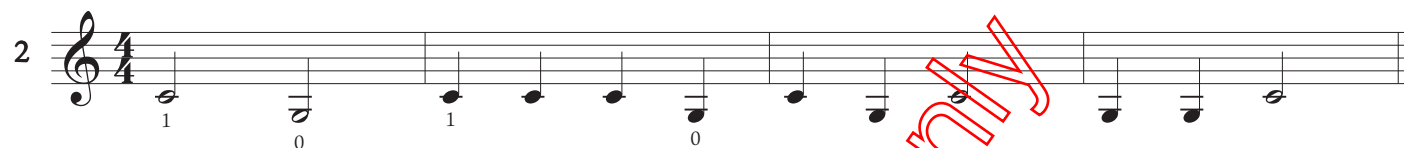
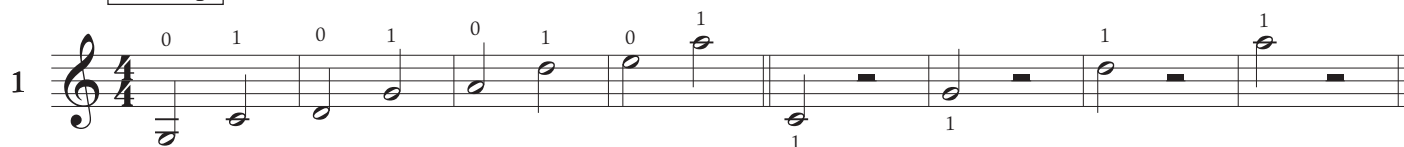
***Changes of position** are proposed as of **page 38**. Being fundamental to the violin technique, the changes have to be supple and precise, without tightening the neck of the violin. The musician who will have trouble with the latter can initially lift his left thumb from the neck of the violin. This will help him/her find the sliding sensation without tension. Those who may have difficulty imagining the arrival note should not hesitate to play the notes initially in 1st Position (as indicated in exercises n° 134 to 136). As of n° 140, students will be quite agile; the following pieces and exercises will help acquire ease and precise intermediary notes.*

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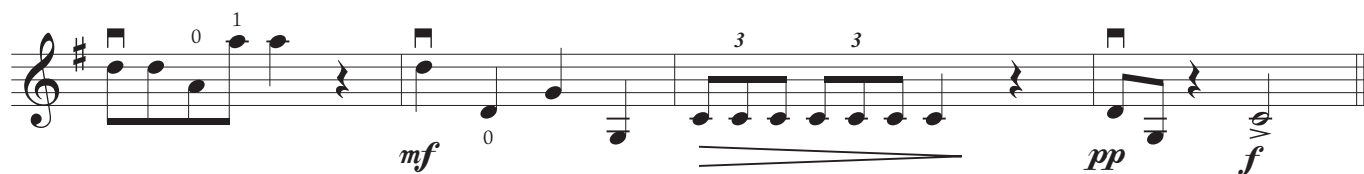
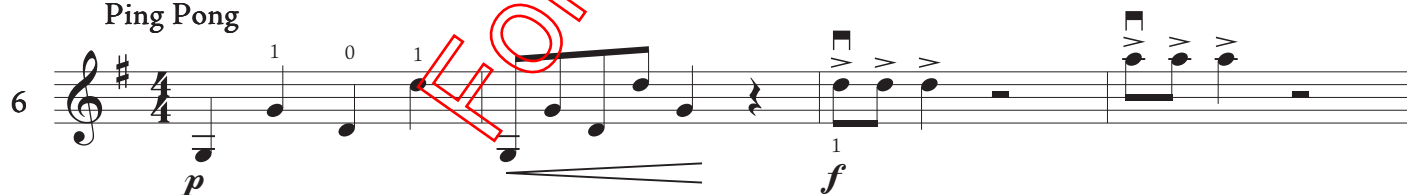
Translation: Carole LABROUSSE

Première Partie : la 3^e position - First Part: the 3rd positionPréparation à la 3^e position

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1^{er} doigt

Ping Pong



O. Sevcik (1852-1934)



2^e doigt

8

9

10

11

Le Moustique

12

13

En Chine

14

Gymnastique

Peacherine Rag

S. Joplin (1868-1917)

77

Musical notation for Peacherine Rag, measures 77-78. The piece is in 2/4 time and B-flat major. Measure 77 features a V chord and fingerings 1, 2, 2. Measure 78 has fingerings 2 and 4.

Musical notation for Peacherine Rag, measures 79-80. Measure 79 has fingerings 4, 1, and 2. Measure 80 has a fingering of 2.

Hava Nagila

Traditionnel juif

78

Musical notation for Hava Nagila, measures 78-79. The piece is in 4/4 time and B-flat major. Measure 78 has a fingering of 1. Measure 79 has fingerings 1, 2, 3, 2, and 4.

Menuet

J.-S. Bach (1685-1750)

79

Musical notation for Menuet, measures 79-80. The piece is in 3/4 time and B-flat major. Measure 79 has fingerings 2, 4, 1, 4, and 1. Measure 80 has a fingering of 4.

Musical notation for Menuet, measures 81-82. Measure 81 has a fingering of 4. Measure 82 has a fingering of 4.

Deuxième Partie : les démanchés - Second Part: changes of position

134

135

136

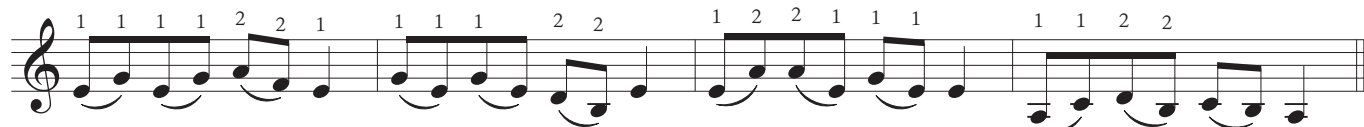
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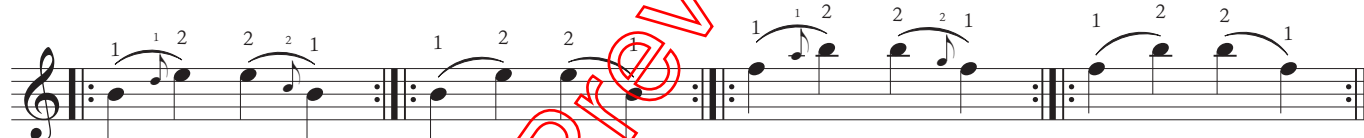
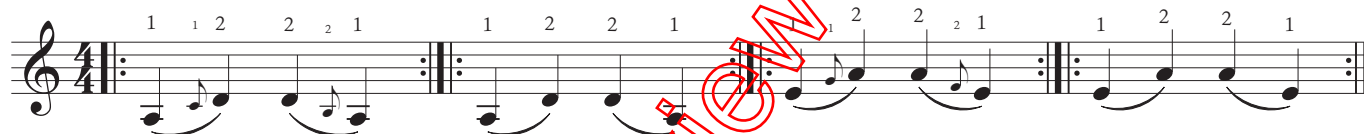
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Mélanges

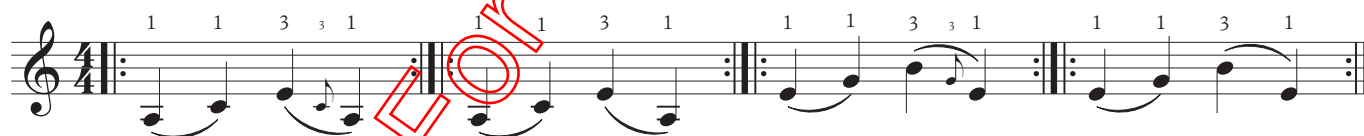
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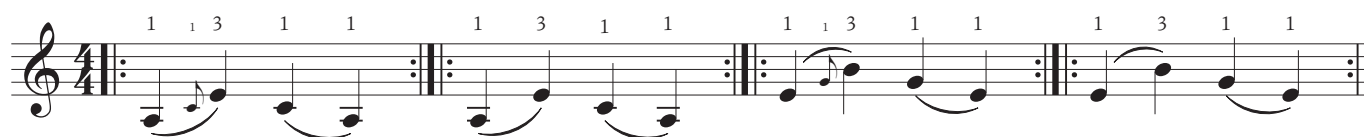
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141



142



A musical exercise for the 3rd position, consisting of a single staff with a treble clef. It features a sequence of notes with fingerings: 4, 0, 4, 0, 3, 2, 0, 1, 4, 0, 4, 0, 3, 2, 0, 1, 4, 0, 4, 0, 3, 2, 0, 1, 4, 0, 4, 0, 3, 2, 0, 1, 4, 0, 4, 0, 3, 2, 0, 1. The notes are grouped with slurs and some have accents.

Go Tell It in the Mountain

Spiritual

165

Musical score for 'Go Tell It in the Mountain' (Spiritual), measures 165-171. It consists of two staves (treble and bass clefs) in 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. Fingerings are indicated above the notes. The piece ends with a 'Fine' marking.

D.C. al Fine

Continuation of the musical score for 'Go Tell It in the Mountain'. It consists of two staves (treble and bass clefs) in 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. Fingerings are indicated above the notes. The piece ends with a 'D.C. al Fine' marking.

God Save the Queen

Hymne anglais

166

Musical score for 'God Save the Queen' (Hymne anglais), measures 166-172. It consists of two staves (treble and bass clefs) in 3/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. Fingerings are indicated above the notes. The piece ends with a 'Fine' marking.

Mon Beau Sapin

Traditionnel allemand

167

Musical score for 'Mon Beau Sapin' (Traditionnel allemand), measures 167-173. It consists of two staves (treble and bass clefs) in 3/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. Fingerings are indicated above the notes. The piece ends with a 'Fine' marking.