

Sarah LABROUSSE-BAERT

Méthode d'Alto  
pour la 3<sup>e</sup> Position et ses Démanchés

*Viola Method for the 3<sup>rd</sup> Position  
and Corresponding Changes of Position*



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# Introduction

J'ai souhaité écrire cette méthode pour l'apprentissage de la 3<sup>e</sup> position et des démanchés entre la 1<sup>e</sup> et la 3<sup>e</sup> 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<sup>e</sup> 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 d'altiste, 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<sup>e</sup> Position (comme indiqué dans les exercices n° 133 à 135). Dès l'exercice n° 139, 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 aim of this viola method is to achieve the acquisition of the 3<sup>rd</sup> position, and the changes of position between the 1<sup>st</sup> and the 3<sup>rd</sup> 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 3<sup>rd</sup> 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 viola technique, the changes have to be supple and precise, without tightening the neck of the viola. The musician who will have trouble with the latter can initially lift his left thumb from the neck of the viola. 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 1<sup>st</sup> Position (as indicated in exercises n° 133 to 135). As of n° 139, 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<sup>e</sup> position - First Part: the 3<sup>rd</sup> position

## Préparation à la 3<sup>e</sup> position

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1<sup>er</sup> doigt

## Ping Pong

O. Sevcik (1852-1934)

2<sup>e</sup> doigt

8

1 2 2 0

1 2 2 0

9

2 0 0 0

2 0 0 0

2 0 0 0

2 0 0 0

10

1 2

0 2 0

2

0 1 2

11

Le Moustique

1 0

1 2

0 1

*p* *mp* *f*

12

1 2 0

0 2

2 0 0

1 2

0 2 1 0

*f* *f*

13

En Chine

0 1 2

2 1

2 0

1 0

14

Gymnastique

1 2

1 2

1 2

## Peacherine Rag

S. Joplin (1868-1917)

76

Musical notation for Peacherine Rag, measures 76-77. The piece is in 2/4 time with a key signature of three flats. Measure 76 starts with a V-shaped fingering symbol above the first note. Fingerings 1, 2, 2, 2, 2, 4, 2, 4 are indicated above the notes. The bass line consists of chords: G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2.

Musical notation for Peacherine Rag, measures 78-79. Fingerings 4, 1, 2 are indicated above the notes. The bass line continues with chords: G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2.

## Hava Nagila

Traditionnel juif

77

Musical notation for Hava Nagila, measures 77-78. The piece is in 4/4 time with a key signature of three flats. Measure 77 has a first ending bracket over the final two measures. Fingerings 1, 1, 1 are indicated above the notes. The bass line consists of chords: G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2.

## Menuet

J.-S. Bach (1685-1750)

78

Musical notation for Menuet, measures 78-79. The piece is in 3/4 time with a key signature of three flats. Measure 78 has a first ending bracket over the final two measures. Fingerings 3, 2, 4, 1 are indicated above the notes. The bass line consists of chords: G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2.

Musical notation for Menuet, measures 80-81. Fingerings 3, 2 are indicated above the notes. The bass line continues with chords: G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2, G2-Bb2.

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

133

1 3 1 1 1 1 1 1 1 1 1 3 1 1 1 1 1 1 1 1

1 3 1 1 1 1 1 1 1 1 1 3 1 1 1 1 1 1 1 1

134

2 4 2 2 2 2 2 2 2 2 2 4 2 2 2 2 2 2 2 2

2 4 2 2 2 2 2 2 2 2 2 4 2 2 2 2 2 2 2 2

135

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

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

136

1 1 2 2 1 1 2 1 1 1 2 2 1 1 1 2 1

1 1 2 2 1 1 2 1 1 1 2 2 1 1 1 2 1

137

1 2 1 1 1 2 1 1 1 2 1 1 1 2 1 1

1 2 1 1 1 2 1 1 1 2 1 1 1 2 1 1

## Mélanges

138

Exercise 138 consists of four measures of music in 4/4 time, written in bass clef. The notes are: G2, A2, B2, C3 (first measure); D3, E3, F3, G3 (second measure); A3, B3, C4, D4 (third measure); E4, F4, G4, A4 (fourth measure). Fingerings are indicated above the notes: 1 1 2, 1 2 1 1 1, 2, 1 1 1, 2 2 2 in the first measure; 1 1 1 1, 2 2 1, 1 1 1, 2 2, 1 2 2 1, 1 1, 1 1 2 2 in the second measure; 1 1 1 1, 1 1, 1 1 1 1, 2 2 1, 2 2 1, 1, 1 2 2 in the third measure; 1 1, 1 1, 1 1, 1 1, 1 1, 1 1, 1 1, 1 1 in the fourth measure.

139

Exercise 139 consists of four measures of music in 4/4 time, written in bass clef. The notes are: G2, A2, B2, C3 (first measure); D3, E3, F3, G3 (second measure); A3, B3, C4, D4 (third measure); E4, F4, G4, A4 (fourth measure). Fingerings are indicated above the notes: 1 1 2, 2 2 1, 1 2 2 1, 1 2 2 1, 1 2 2 1 in the first measure; 1 1 2, 2 2 1, 1 2 2, 2 2 1, 1 2 2 1, 2 2 1, 1 2 2 1 in the second measure; 1 1, 1 1, 1 1, 1 1, 1 1, 1 1, 1 1, 1 1 in the third measure; 1 1, 1 1, 1 1, 1 1, 1 1, 1 1, 1 1, 1 1 in the fourth measure.

140

Exercise 140 consists of four measures of music in 4/4 time, written in bass clef. The notes are: G2, A2, B2, C3 (first measure); D3, E3, F3, G3 (second measure); A3, B3, C4, D4 (third measure); E4, F4, G4, A4 (fourth measure). Fingerings are indicated above the notes: 1 1, 3 3 1, 1 1, 3 3 1, 1 1, 3 3 1, 1 1, 3 3 1 in the first measure; 1 1, 1 1, 1 1, 1 1, 1 1, 1 1, 1 1, 1 1 in the second measure; 1 1, 1 1, 1 1, 1 1, 1 1, 1 1, 1 1, 1 1 in the third measure; 1 1, 1 1, 1 1, 1 1, 1 1, 1 1, 1 1, 1 1 in the fourth measure.

141

Exercise 141 consists of four measures of music in 4/4 time, written in bass clef. The notes are: G2, A2, B2, C3 (first measure); D3, E3, F3, G3 (second measure); A3, B3, C4, D4 (third measure); E4, F4, G4, A4 (fourth measure). Fingerings are indicated above the notes: 1 1 3, 1 1, 1 3 1 1, 1 1 3 1 1, 1 3 1 1 in the first measure; 1 1, 1 1, 1 1, 1 1, 1 1, 1 1, 1 1, 1 1 in the second measure; 1 1, 1 1, 1 1, 1 1, 1 1, 1 1, 1 1, 1 1 in the third measure; 1 1, 1 1, 1 1, 1 1, 1 1, 1 1, 1 1, 1 1 in the fourth measure.

A musical exercise for the 3rd position, consisting of a single staff with various fingering patterns and slurs. The exercise includes several groups of notes, each starting with a '4' and ending with a '0', indicating a change of position. The notes are slurred together, and some groups are marked with a '4' above them, suggesting a specific fingering or bowing technique.

Go Tell It in the Mountain

Spiritual

164

Musical score for 'Go Tell It in the Mountain'. The score is in 4/4 time and consists of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music features a melody with a triplet of eighth notes in the first measure. The piece ends with a 'Fine' marking.

D.C. al Fine

Continuation of the musical score for 'Go Tell It in the Mountain'. The score continues on two staves, with the first staff in treble clef and the second in bass clef. The music features a melody with a triplet of eighth notes in the first measure. The piece ends with a 'D.C. al Fine' marking.

God Save the Queen

Hymne anglais

165

Musical score for 'God Save the Queen'. The score is in 3/4 time and consists of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music features a melody with a triplet of eighth notes in the first measure. The piece ends with a 'Fine' marking.

Mon Beau Sapin

Traditionnel allemand

166

Musical score for 'Mon Beau Sapin'. The score is in 3/4 time and consists of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The music features a melody with a triplet of eighth notes in the first measure. The piece ends with a 'Fine' marking.