

Table for Placing the Fingers in the Half and each of the following Seven Positions

This table illustrates how the various positions are established; the fingering for same is governed by a simple method of advancing the hand in step-wise progression along the fingerboard, and in this way enabling control of each higher succession of intervals with the same fingers.

The diagram illustrates the placement of fingers (1-4) across seven positions (Half, 1st, 2nd, 3rd, 4th, 5th, 6th, 7th) on a four-stringed instrument. Each position is represented by a staff with a treble clef. Dashed lines connect the same finger across different positions, showing how the hand moves up the fingerboard. For example, the first finger (1) starts on the G string in the Half position and moves up to the E string in the 7th position. The fourth finger (4) starts on the E string in the Half position and moves up to the G string in the 7th position.

The Half Position



Before proceeding with the study of the higher positions proper, detailed explanation will be necessary regarding certain intervals which have repeatedly occurred in the preceding Book Four of this Graded Course and which have been studied as part of the system applying as a whole to First Position fingering.

In systematizing the fingering as best suited to all the intervals on the fingerboard it so happens that in the *first position* any note below A on the G string, below E on the D string, below B on the A string, and below F# on the E string, can be played with the *first finger*. If the first finger is lowered on the G string to play A# or G# and raised again for A# the hand is in the *first position*, but if instead, the first finger remains on the lowered note and the next