

placing groups of four

and crossing under
a beginning etude

Barbara Ann Fackler

The musical score is written in 4/4 time and consists of three systems of two staves each (treble and bass clef). The first system includes fingerings: 4, 3, 2, 1 in the treble clef and 4, 3, 2, 1, 2, 1, 2 in the bass clef. The second system includes fingerings: 4, 1, 2 in the treble clef and 4, 1, 2 in the bass clef. The third system includes fingerings: 1, 3, 1 in the treble clef and 1, 3, 1, 4, 3, 2, 1, 2, 1, 2, 1, 3, 2, 1 in the bass clef. The piece concludes with a double bar line and repeat dots.

One of my favorite things about the Suzuki method is that it teaches the placing of all 4 fingers very early on. Learning to do this teaches you to find a good total hand position. If you can place all 4 fingers on adjacent strings, you'll be well on the way to finding a healthy hand position for nearly every other pattern you'll place. It doesn't come easy, so be patient. Work until all 4 fingers land simultaneously on the strings. If you have trouble, try playing the 4 notes together, as though they should be a chord. Then go back and try to place them as a group and play individually. When you replace for the next group, you should always reach under your thumb. When you've mastered this, you can learn *Let All Mortal Flesh Keep Silence*, *Ode to Joy*, *Felicitation* or the *Irish Love Song*. It also prepares you for *Children of the Heavenly Father*. If you've worked through this and the study on root position triads, try out the lever free version of Grieg's *Morning Song*. It's a lot more interesting to fine tune your new skills with music you enjoy than an etude.

© This work is licensed under the Creative Commons Attribution-Noncommercial-No Derivative Works 3.0 United States License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-nd/3.0/us/> or send a letter to Creative Commons, 171 Second Street, Suite 300, San Francisco, California, 94105, USA.