Master Your Fingerboard
Volume II: A Musical Left Hand Method for Cellists
By Hanno Strydom
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The Big Idea!

The Challenge of Strings

Stringed instruments like the cello can seem rather mysterious. There are no visual markers or frets to guide the player. There is also no “machine” between the player and the strings, like there is on a keyboard or even a wind or brass instrument, so the player’s body must be trained to become the “machine”—precise and consistent in every motion, guided by a highly developed interplay between hearing and touch—a sort of string player’s “sixth sense”.

Understanding the Basic Elements—the “Cello Alphabet”

As I explain in detail in *Master Your Fingerboard Volume I*, everything we play on the cello can be understood in terms of specific locations on the fingerboard (positions), and a limited number of left hand finger spacings (blocks). Just as the twenty-six letters of the alphabet are combined to form syllables, words and sentences, positions and blocks are combined on the cello to play music of every style, period and level of difficulty. In this book, *Master Your Fingerboard Volume II*, I present a method for putting these ideas into practice.

Connecting the Ears and the Fingers

Instead of presenting this approach as mechanical exercises, I have written short melodies, each of which uses just one of the key left hand blocks and finger combinations. You could say that each melody represents one element of the cello “alphabet”! The melodic nature of each exercise is intended to keep practicing enjoyable and musical. By playing each melody in all of the available positions, a comprehensive understanding and mastery of the fingerboard emerges, and an intimate connection between the ears and the fingers is forged. The method can even be practiced as a game by using the accompanying cards (instructions are on page 19).
How to Use this Method

1. Study

Study the Cello Positions Diagram (page 4), the Cello Positions Table (page 5) and the Essential Cello Left Hand Blocks (page 6). Use the Master Your Fingerboard flash cards to memorize the traditional and chromatic position numbers (shown on the front of each card) and the corresponding notes played by the lowest playing finger in each position on each string (shown on the back of each card).

2. Train Your Fingers

Practice the Position Foundation Melodies on page 8–18. Each Position Foundation Melody reinforces one of the most common left hand blocks (shown on page 6) and finger combinations used to play the cello. They should be learned in the order listed on page 20–23. Practice each melody with a tuning drone (reference pitch) to develop precise intonation and to ensure that you are always actively listening. The appropriate tuning drone is indicated above each melody. Also, as each melody becomes comfortable and to further refine intonation, practice playing the note immediately before and the note immediately after each string crossing as a double stop. Remember, everything you play should sound beautiful—never mechanical!

3. Analyze Your Music

Whatever you’re playing, make a habit of identifying each position and left hand finger combination required to play it. If a passage presents an intonation challenge, practice the corresponding Position Foundation Melody to reinforce the correct finger spacing and intonation. You will soon see that the same basic left hand building blocks are used to play all music and you will find your intonation and facility steadily improving. Refer to Master Your Fingerboard Volume I (page 13–14) for a more detailed approach to analyzing music using these principles.
Alternative “Chromatic” Position Numbers: In Master Your Fingerboard Volume I I propose mastering both the traditional “diatonic” position numbers, shown in the illustration above (e.g., ½ position, 1st position, lower 2nd position, etc.), and an alternative “chromatic” position numbering system. Refer to Master Your Fingerboard Volume I to read my argument for this. In this chromatic system, positions are numbered 1–12, 1²–1², and 1³–1³, with the smaller number to the upper right added to indicate either the second or third octave of the string. These chromatic position numbers are shown immediately below the fingerboard illustration on this page and along the top of the positions table on the next page.
### Cello Positions Table

#### 1st Octave of the String

<table>
<thead>
<tr>
<th>Chromatic Position Number</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12*</th>
</tr>
</thead>
<tbody>
<tr>
<td>A String</td>
<td>A♯/B♭</td>
<td>B</td>
<td>C</td>
<td>C♯/Db</td>
<td>D</td>
<td>D♯/Eb</td>
<td>E</td>
<td>F</td>
<td>F♯/Gb</td>
<td>G</td>
<td>G♯/Ab</td>
<td>A</td>
</tr>
<tr>
<td>D String</td>
<td>D♯/Eb</td>
<td>E</td>
<td>F</td>
<td>F♯/Gb</td>
<td>G</td>
<td>G♯/Ab</td>
<td>A</td>
<td>A♯/B♭</td>
<td>B</td>
<td>C</td>
<td>C♯/Db</td>
<td>D</td>
</tr>
<tr>
<td>G String</td>
<td>G♯/Ab</td>
<td>A</td>
<td>A♯/B♭</td>
<td>B</td>
<td>C</td>
<td>C♯/Db</td>
<td>D</td>
<td>D♯/Eb</td>
<td>E</td>
<td>F</td>
<td>F♯/Gb</td>
<td>G</td>
</tr>
<tr>
<td>C String</td>
<td>C♯/Db</td>
<td>D</td>
<td>D♯/Eb</td>
<td>E</td>
<td>F</td>
<td>F♯/Gb</td>
<td>G</td>
<td>G♯/Ab</td>
<td>A</td>
<td>A♯/B♭</td>
<td>B</td>
<td>C</td>
</tr>
</tbody>
</table>

#### 2nd Octave of the String

<table>
<thead>
<tr>
<th>Chromatic Position Number</th>
<th>1²</th>
<th>2²</th>
<th>3²</th>
<th>4²</th>
<th>5²</th>
<th>6²</th>
<th>7²</th>
<th>8²</th>
<th>9²</th>
<th>10²</th>
<th>11²</th>
<th>12²</th>
</tr>
</thead>
<tbody>
<tr>
<td>Traditional Diatonic Position Number</td>
<td>Thumb-Position</td>
<td>Thumb-Position</td>
<td>Thumb-Position</td>
<td>Thumb-Position</td>
<td>Thumb-Position</td>
<td>Thumb-Position</td>
<td>Thumb-Position</td>
<td>Thumb-Position</td>
<td>Thumb-Position</td>
<td>Thumb-Position</td>
<td>Thumb-Position</td>
<td></td>
</tr>
<tr>
<td>A String</td>
<td>A♯/B♭</td>
<td>B</td>
<td>C</td>
<td>C♯/Db</td>
<td>D</td>
<td>D♯/Eb</td>
<td>E</td>
<td>F</td>
<td>F♯/Gb</td>
<td>G</td>
<td>G♯/Ab</td>
<td>A</td>
</tr>
<tr>
<td>D String</td>
<td>D♯/Eb</td>
<td>E</td>
<td>F</td>
<td>F♯/Gb</td>
<td>G</td>
<td>G♯/Ab</td>
<td>A</td>
<td>A♯/B♭</td>
<td>B</td>
<td>C</td>
<td>C♯/Db</td>
<td>D</td>
</tr>
<tr>
<td>G String</td>
<td>G♯/Ab</td>
<td>A</td>
<td>A♯/B♭</td>
<td>B</td>
<td>C</td>
<td>C♯/Db</td>
<td>D</td>
<td>D♯/Eb</td>
<td>E</td>
<td>F</td>
<td>F♯/Gb</td>
<td>G</td>
</tr>
<tr>
<td>C String</td>
<td>C♯/Db</td>
<td>D</td>
<td>D♯/Eb</td>
<td>E</td>
<td>F</td>
<td>F♯/Gb</td>
<td>G</td>
<td>G♯/Ab</td>
<td>A</td>
<td>A♯/B♭</td>
<td>B</td>
<td>C</td>
</tr>
</tbody>
</table>

*When 12 (the mid-string harmonic) is played with the first finger it is called 7th position. When it is played with the thumb, it is called 8th position. Note: The positions table for the 3rd octave of the string would look identical to that for the 2nd octave and has been omitted here.*
## Essential Cello Left Hand Blocks

**H = Half Step | W = Whole Step**

### Four-Finger Positions

**Active playing fingers:** Four active playing fingers—1st, 2nd, 3rd & 4th.

**Role of the thumb:** The thumb remains behind the neck of the cello in these positions and maintains its position relative to the 2nd finger.

- HHH “closed”
- WHH “extended”

### Three-Finger Positions

**Active playing fingers:** Three active playing fingers—1st, 2nd & 3rd (the 4th finger is not used in these positions).

**Role of the thumb:** The thumb stays back in the crook of the neck in these positions, but the fingers play above the neck of the cello.

- WH
- HW
- WW

### Thumb Positions

**Active playing fingers:** Most often four active playing fingers—thumb, 1st, 2nd & 3rd—but 4th finger can be used too.

**Role of the thumb:** The thumb must come up in these positions.

- WWH
- WHW
- HWW
- WWW

**NOTE:** Not every left hand block is included here. These are the essential blocks used to play all beginning and intermediate repertoire, and much more besides. In the four-finger positions there is arguably one additional block that I have dubbed the “double extension” (*Master Your Fingerboard Volume I*, page 10). In the three-finger positions, playing two successive half-steps (H-H) is entirely practical, if somewhat less common. However, it is in the thumb positions that the number of block possibilities really explodes (*Master Your Fingerboard Volume I*, page 12, presents some twenty thumb position blocks), forming the basis for many of the most challenging passages in advanced cello literature. Learning these is a natural step once the essential blocks have been mastered and the principles presented here understood.
Position Foundation Melodies

Each of the following Position Foundation Melodies uses a single block (refer to page 6) and one common finger combination. There are four melodies to be played in the four-finger neck positions (page 8–11), three melodies to be played in the three-finger transitional positions (page 12–14), and four melodies to be played in the thumb positions (page 15–18).

I have chosen to notate the melodies in a manner that allows them to be read in any position. Traditional notation would have required writing each melody in a new key for every position, making this method less user-friendly for those less comfortable with note reading, and obscuring the essential concept: that, regardless of the position in which it is played, every melody represents just one block and common finger combination—a single “letter” in the “cello alphabet”.

The box at the top of each page provides key information about each melody: the block and finger combination required to play the melody, and the positions in which the melody is to be practiced.

It is highly recommended that these melodies be practiced with tuning drones, i.e., reference pitches that are used to ensure that the intonation is precise and to keep the player actively listening. Information is provided above each melody about how to determine the appropriate reference pitch for that melody. As they become comfortable and the intonation becomes reliable, it is also highly recommended that consecutive notes on neighboring strings be practiced as double stops to further secure intonation and proper form.

These melodies should always be practiced with utmost attention to form, including: curved fingers, consistent placement of the thumb under the second finger in the neck positions, a consistent straight line from wrist to forearm in all positions, proper execution of extensions where appropriate (i.e., Four-Finger Melody No. 3 & 4), consistent placement of the thumb across two strings in the thumb positions, correct left elbow height for every position. These fundamentals are essential to proper technical development and will require working with a knowledgeable teacher.

Aim for a beautiful, full tone and precise intonation at all times; never revert to mindless, mechanical practicing.
Four-Finger Foundation Melody No. 1

Block: H-H-H “closed” | Fingers Used: 1-3-4

Practice in chromatic positions 1–8 (½–lower 5th). Refer to suggested sequence on page 20.

To develop more precise intonation:

- Practice this melody with a tuning drone: Key/tuning drone = first note of the melody.
- As this melody becomes comfortable, practice playing the note immediately before and the note immediately after each string crossing as a double stop.
To develop more precise intonation:

- Practice this melody with a tuning drone: Key/tuning drone = second note of the melody.
- As this melody becomes comfortable, practice playing the note immediately before and the note immediately after each string crossing as a double stop.

Four-Finger Foundation Melody No. 2


Practice in chromatic positions 1–8 (½–lower 5th). Refer to suggested sequence on page 20.
Four-Finger Foundation Melody No. 3

Block: W-H-H “extended” | Fingers Used: 1-2-4

Practice in chromatic positions 1–7 (½–4th). Refer to suggested sequence on page 20–21.

To develop more precise intonation:

- Practice this melody with a tuning drone: Key/tuning drone = first note of the melody.
- As this melody becomes comfortable, practice playing the note immediately before and the note immediately after each string crossing as a double stop.
Four-Finger Foundation Melody No. 4


Practice in chromatic positions 1–7 (½–4th). Refer to suggested sequence on page 20–21.

To develop more precise intonation:

- Practice this melody with a tuning drone: Key/tuning drone = first note of the melody.
- As this melody becomes comfortable, practice playing the note immediately before and the note immediately after each string crossing as a double stop.
Three-Finger Foundation Melody No. 1

Block: W-H | Fingers Used: 1-2-3

Practice in chromatic positions 8–12 (lower 5th–7th). Refer to suggested sequence on page 21.

To develop more precise intonation:

- Practice this melody with a tuning drone: Key/tuning drone = first note of the melody.
- As this melody becomes comfortable, practice playing the note immediately before and the note immediately after each string crossing as a double stop.
Three-Finger Foundation Melody No. 2

Block: H-W | Fingers Used: 1-2-3

Practice in chromatic positions 8–12 (lower 5th–7th). Refer to suggested sequence on page 21.

To develop more precise intonation:

- Practice this melody with a tuning drone: Key/tuning drone = second note of the melody.
- As this melody becomes comfortable, practice playing the note immediately before and the note immediately after each string crossing as a double stop.
Three-Finger Foundation Melody No. 3

Block: W-W | Fingers Used: 1-2-3

Practice in chromatic positions 8–12 (lower 5th–7th). Refer to suggested sequence on page 21.

To develop more precise intonation:

- Practice this melody with a tuning drone: Key/tuning drone = first note of the melody.
- As this melody becomes comfortable, practice playing the note immediately before and the note immediately after each string crossing as a double stop.
Thumb Position Foundation Melody No. 1

Block: W-W-H | Fingers Used: φ-1-2-3

Begin by practicing in chromatic position 12 (8th position), then follow sequence on page 22–23. Should ultimately be practiced in all registers.

To develop more precise intonation:

- Practice this melody with a tuning drone: Key/tuning drone = first note of the melody.
- As this melody becomes comfortable, practice playing the note immediately before and the note immediately after each string crossing as a double stop.
Thumb Position Foundation Melody No. 2

Block: W-H-W | Fingers Used: ϕ-1-2-3

Begin by practicing in chromatic position 12 (8th position), then follow sequence on page 22–23. Should ultimately be practiced in all registers.

To develop more precise intonation:

- Practice this melody with a tuning drone: Key/tuning drone = first note of the melody.
- As this melody becomes comfortable, practice playing the note immediately before and the note immediately after each string crossing as a double stop.
Thumb Position Foundation Melody No. 3

Block: H-W-W | Fingers Used: ϙ-1-2-3

Begin by practicing in chromatic position 12 (8th position), then follow sequence on page 22–23. Should ultimately be practiced in all registers.

To develop more precise intonation:

- Practice this melody with a tuning drone: Key/tuning drone = first note of the melody.
- As this melody becomes comfortable, practice playing the note immediately before and the note immediately after each string crossing as a double stop.
Thumb Position Foundation Melody No. 4

Block: W-W-W | Fingers Used: ϕ-1-2-3

Begin by practicing in chromatic position 12 (8th position), then follow sequence on page 22–23. Should ultimately be practiced in all registers.

To develop more precise intonation:

- Practice this melody with a tuning drone: Key/tuning drone = first note of the melody.
- As this melody becomes comfortable, practice playing the note immediately before and the note immediately after each string crossing as a double stop.
Master Your Fingerboard Game

Instructions

Preparing to Play

- Select the Master Your Fingerboard flash cards that correspond with the positions you have learned. Shuffle the cards and place the stack of cards face down.
- Select the Foundation Melody Cards that correspond with the melodies you have learned. Keep the cards for each fingerboard area separate, i.e., if you have learned four-finger position melodies, three-finger position melodies, and thumb position melodies you will have three stacks of Foundation Melody Cards. Shuffle each stack.

Playing the Game

1. Draw the top card from the flash card stack and place it face up. This is the position in which you’ll be playing. Identify the fingerboard area in which the position falls (Four-Finger, Three-Finger or Thumb).
2. Draw a card from the Foundation Melody Card stack that corresponds with the fingerboard area you identified in step 1.
3. Play the melody/position combination indicated on the cards you have drawn.
4. Shuffle the cards back into their corresponding card stacks.
5. To continue playing the game, begin again at step 1 to draw a different card combination.
Suggested Sequence for Learning the Positions & Position Foundation Melodies

FOUR-FINGER POSITIONS (CLOSED)
1. Four-Finger Melody 1 | Chromatic Position 2/1\(^{st}\) Position .......................................................... □___/___/____
2. Four-Finger Melody 1 | Chromatic Position 5/Lower 3\(^{rd}\) Position .......................................................... □___/___/____
3. Four-Finger Melody 1 | Chromatic Position 7/4\(^{th}\) Position .......................................................... □___/___/____
4. Four-Finger Melody 2 | Chromatic Position 2/1\(^{st}\) Position .......................................................... □___/___/____
5. Four-Finger Melody 2 | Chromatic Position 5/Lower 3\(^{rd}\) Position .......................................................... □___/___/____
6. Four-Finger Melody 2 | Chromatic Position 7/4\(^{th}\) Position .......................................................... □___/___/____
7. Four-Finger Melody 1 | Chromatic Position 1½ Position .......................................................... □___/___/____
8. Four-Finger Melody 1 | Chromatic Position 3/Lower 2\(^{nd}\) Position .......................................................... □___/___/____
9. Four-Finger Melody 1 | Chromatic Position 4/Upper 2\(^{nd}\) Position .......................................................... □___/___/____
10. Four-Finger Melody 1 | Chromatic Position 6/Upper 3\(^{rd}\) Position .................................................. □___/___/____
11. Four-Finger Melody 1 | Chromatic Position 8/Lower 5\(^{th}\) Position .................................................. □___/___/____
12. Four-Finger Melody 2 | Chromatic Position 1½ Position .......................................................... □___/___/____
13. Four-Finger Melody 2 | Chromatic Position 3/Lower 2\(^{nd}\) Position .......................................................... □___/___/____
14. Four-Finger Melody 2 | Chromatic Position 4/Upper 2\(^{nd}\) Position .......................................................... □___/___/____
15. Four-Finger Melody 2 | Chromatic Position 6/Upper 3\(^{rd}\) Position .................................................. □___/___/____
16. Four-Finger Melody 2 | Chromatic Position 8/Lower 5\(^{th}\) Position .................................................. □___/___/____

FOUR-FINGER POSITIONS (EXTENDED)
1. Four-Finger Melody 3 | Chromatic Position 2/1\(^{st}\) Position .......................................................... □___/___/____
2. Four-Finger Melody 3 | Chromatic Position 5/Lower 3\(^{rd}\) Position .......................................................... □___/___/____
3. Four-Finger Melody 3 | Chromatic Position 7/4\(^{th}\) Position .......................................................... □___/___/____
4. Four-Finger Melody 4 | Chromatic Position 2/1st Position .................................................. □/□/□
5. Four-Finger Melody 4 | Chromatic Position 5/Lower 3rd Position ........................................ □/□/□
6. Four-Finger Melody 4 | Chromatic Position 7/4th Position ........................................ □/□/□
7. Four-Finger Melody 3 | Chromatic Position 1½ Position .................................................. □/□/□
8. Four-Finger Melody 3 | Chromatic Position 3/Lower 2nd Position ........................................ □/□/□

THREE-FINGER POSITIONS
1. Three-Finger Melody 1 | Chromatic Position 8/Lower 5th Position ........................................ □/□/□
2. Three-Finger Melody 1 | Chromatic Position 9/Upper 5th Position ........................................ □/□/□
3. Three-Finger Melody 1 | Chromatic Position 10/Lower 6th Position ........................................ □/□/□
5. Three-Finger Melody 1 | Chromatic Position 12/7th Position ........................................ □/□/□

6. Three-Finger Melody 2 | Chromatic Position 8/Lower 5th Position ........................................ □/□/□
8. Three-Finger Melody 2 | Chromatic Position 10/Lower 6th Position ........................................ □/□/□
10. Three-Finger Melody 2 | Chromatic Position 12/7th Position ........................................ □/□/□

11. Three-Finger Melody 3 | Chromatic Position 8/Lower 5th Position ........................................ □/□/□
12. Three-Finger Melody 3 | Chromatic Position 9/Upper 5th Position ........................................ □/□/□
13. Three-Finger Melody 3 | Chromatic Position 10/Lower 6th Position ........................................ □/□/□
15. Three-Finger Melody 3 | Chromatic Position 12/7th Position ........................................ □/□/□
THUMB POSITIONS

1. Thumb Position Melody 1 | Chromatic Position 12/8th Position
2. Thumb Position Melody 2 | Chromatic Position 12/8th Position
3. Thumb Position Melody 3 | Chromatic Position 12/8th Position
4. Thumb Position Melody 4 | Chromatic Position 12/8th Position

Once all four thumb position melodies are comfortable in chromatic position 12/8th position, move up by half steps:

5. Thumb Position Melody 1 | Chromatic Position 1
6. Thumb Position Melody 2 | Chromatic Position 1
7. Thumb Position Melody 3 | Chromatic Position 1
8. Thumb Position Melody 4 | Chromatic Position 1

9. Thumb Position Melody 1 | Chromatic Position 2
10. Thumb Position Melody 2 | Chromatic Position 2
11. Thumb Position Melody 3 | Chromatic Position 2
12. Thumb Position Melody 4 | Chromatic Position 2

13. Thumb Position Melody 1 | Chromatic Position 3
14. Thumb Position Melody 2 | Chromatic Position 3
15. Thumb Position Melody 3 | Chromatic Position 3
16. Thumb Position Melody 4 | Chromatic Position 3

17. Thumb Position Melody 1 | Chromatic Position 4
18. Thumb Position Melody 2 | Chromatic Position 4
19. Thumb Position Melody 3 | Chromatic Position 4
20. Thumb Position Melody 4 | Chromatic Position 4

21. Thumb Position Melody 1 | Chromatic Position 5
22. Thumb Position Melody 2 | Chromatic Position 5
23. Thumb Position Melody 3 | Chromatic Position 5
24. Thumb Position Melody 4 | Chromatic Position 5
25. Thumb Position Melody 1 | Chromatic Position 6\(^2\) ......................................................... □__□□□□□□□□□□□□
26. Thumb Position Melody 2 | Chromatic Position 6\(^2\) ......................................................... □__□□□□□□□□□□□□
27. Thumb Position Melody 3 | Chromatic Position 6\(^2\) ......................................................... □__□□□□□□□□□□□□
28. Thumb Position Melody 4 | Chromatic Position 6\(^2\) ......................................................... □__□□□□□□□□□□□□
29. Thumb Position Melody 1 | Chromatic Position 7\(^2\) ......................................................... □__□□□□□□□□□□□□
30. Thumb Position Melody 2 | Chromatic Position 7\(^2\) ......................................................... □__□□□□□□□□□□□□
31. Thumb Position Melody 3 | Chromatic Position 7\(^2\) ......................................................... □__□□□□□□□□□□□□
32. Thumb Position Melody 4 | Chromatic Position 7\(^2\) ......................................................... □__□□□□□□□□□□□□
33. Thumb Position Melody 1 | Chromatic Position 8\(^2\) ......................................................... □__□□□□□□□□□□□□
34. Thumb Position Melody 2 | Chromatic Position 8\(^2\) ......................................................... □__□□□□□□□□□□□□
35. Thumb Position Melody 3 | Chromatic Position 8\(^2\) ......................................................... □__□□□□□□□□□□□□
36. Thumb Position Melody 4 | Chromatic Position 8\(^2\) ......................................................... □__□□□□□□□□□□□□
37. Thumb Position Melody 1 | Chromatic Position 9\(^2\) ......................................................... □__□□□□□□□□□□□□
38. Thumb Position Melody 2 | Chromatic Position 9\(^2\) ......................................................... □__□□□□□□□□□□□□
39. Thumb Position Melody 3 | Chromatic Position 9\(^2\) ......................................................... □__□□□□□□□□□□□□
40. Thumb Position Melody 4 | Chromatic Position 9\(^2\) ......................................................... □__□□□□□□□□□□□□
41. Thumb Position Melody 1 | Chromatic Position 10\(^2\) ......................................................... □__□□□□□□□□□□□□
42. Thumb Position Melody 2 | Chromatic Position 10\(^2\) ......................................................... □__□□□□□□□□□□□□
43. Thumb Position Melody 3 | Chromatic Position 10\(^2\) ......................................................... □__□□□□□□□□□□□□
44. Thumb Position Melody 4 | Chromatic Position 10\(^2\) ......................................................... □__□□□□□□□□□□□□
45. Thumb Position Melody 1 | Chromatic Position 11\(^2\) ......................................................... □__□□□□□□□□□□□□
46. Thumb Position Melody 2 | Chromatic Position 11\(^2\) ......................................................... □__□□□□□□□□□□□□
47. Thumb Position Melody 3 | Chromatic Position 11\(^2\) ......................................................... □__□□□□□□□□□□□□
48. Thumb Position Melody 4 | Chromatic Position 11\(^2\) ......................................................... □__□□□□□□□□□□□□
49. Thumb Position Melody 1 | Chromatic Position 12\(^2\) ......................................................... □__□□□□□□□□□□□□
50. Thumb Position Melody 2 | Chromatic Position 12\(^2\) ......................................................... □__□□□□□□□□□□□□
51. Thumb Position Melody 3 | Chromatic Position 12\(^2\) ......................................................... □__□□□□□□□□□□□□
52. Thumb Position Melody 4 | Chromatic Position 12\(^2\) ......................................................... □__□□□□□□□□□□□□