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# VIOLIN ABC

COLOURSTRINGS

SAMPLE

BOOK **G1**

## Second Position

FENNICA GEHRMAN

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Volume G is designed for developing technically and intellectually balanced acquisition of the different positions. It offers art-pedagogical material in order to read confidently in the positions, to master the shifting movements and to understand why and when to use a particular position.

## Abbreviations

Inconvenient fingering

Convenient fingering?

Possible fingering

Convenient fingering

Excerpt from the literature

Piece with piano accompaniment

| | |
|---|---|
| AmFS | American Folksong |
| FFS | Finnish Folksong |
| FrFS | French Folksong |
| GFS | German Folksong |
| HFS | Hungarian Folksong |
| UFS | Ukrainian Folksong |

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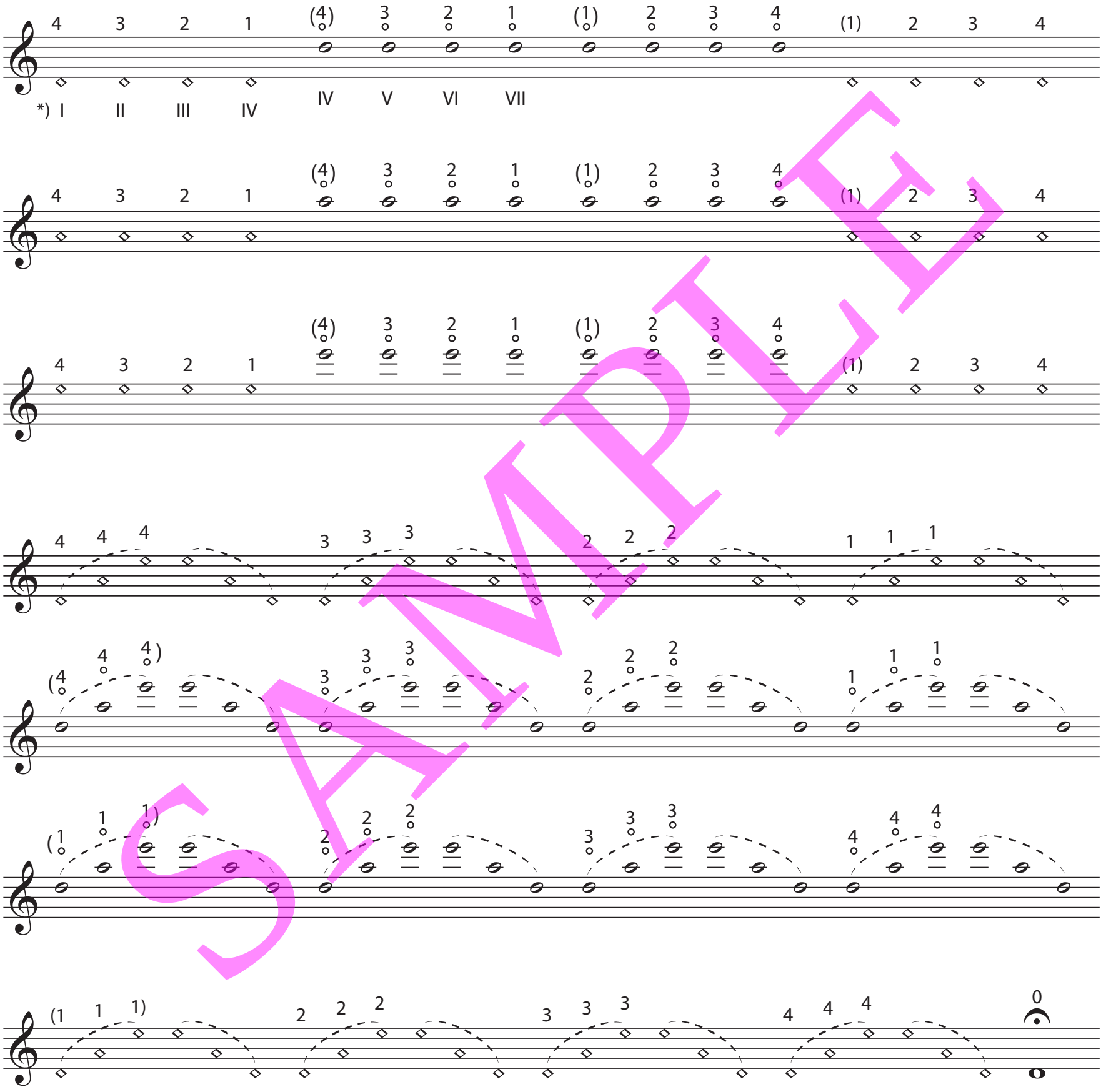
# INTRODUCTION

## Seven positions of the hand




*) The positions are marked with Roman numerals.

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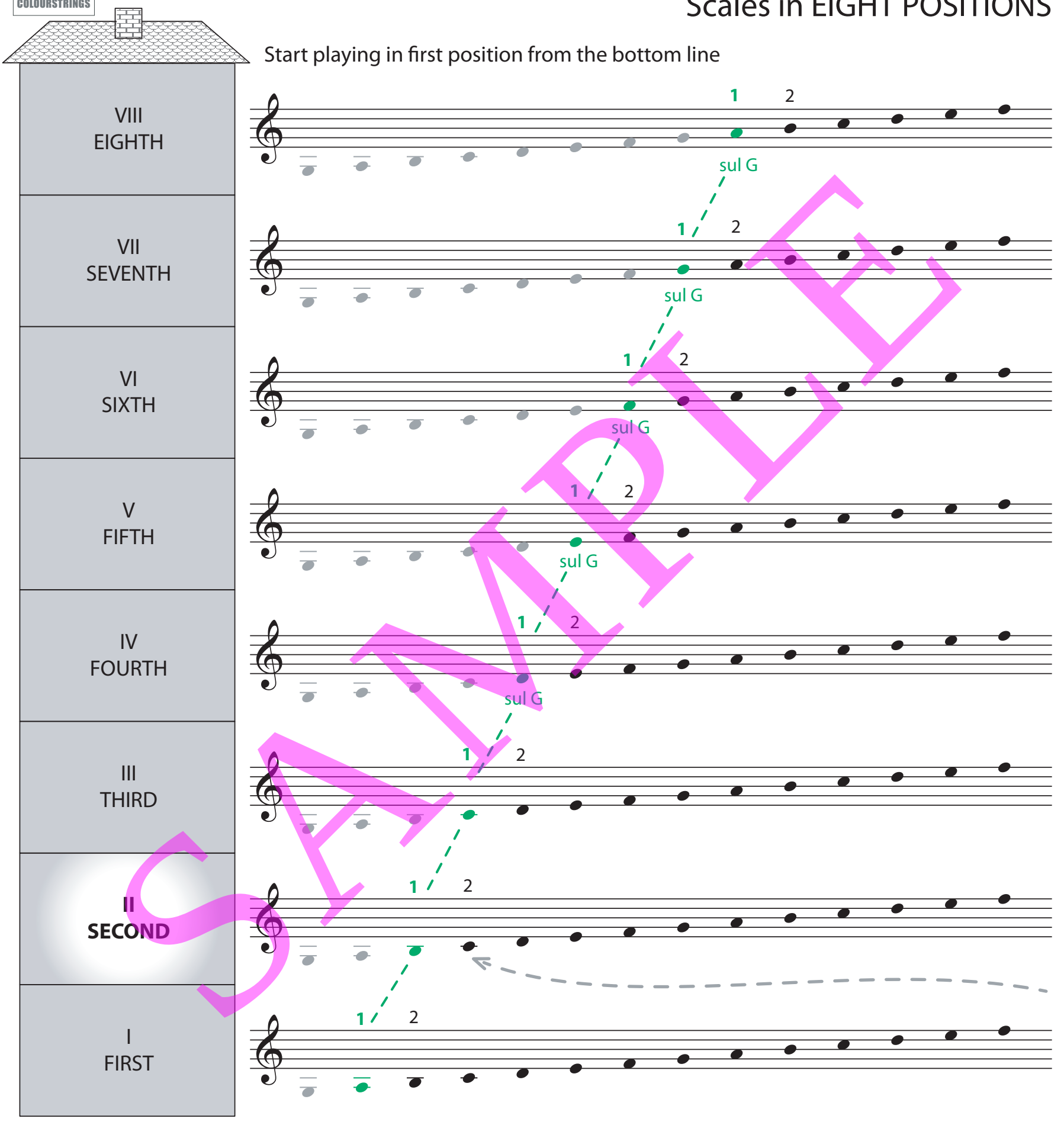
# Scales in EIGHT POSITIONS

Start playing in first position from the bottom line

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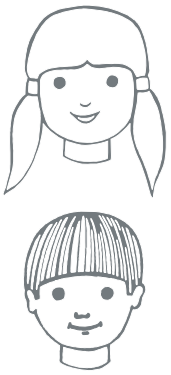
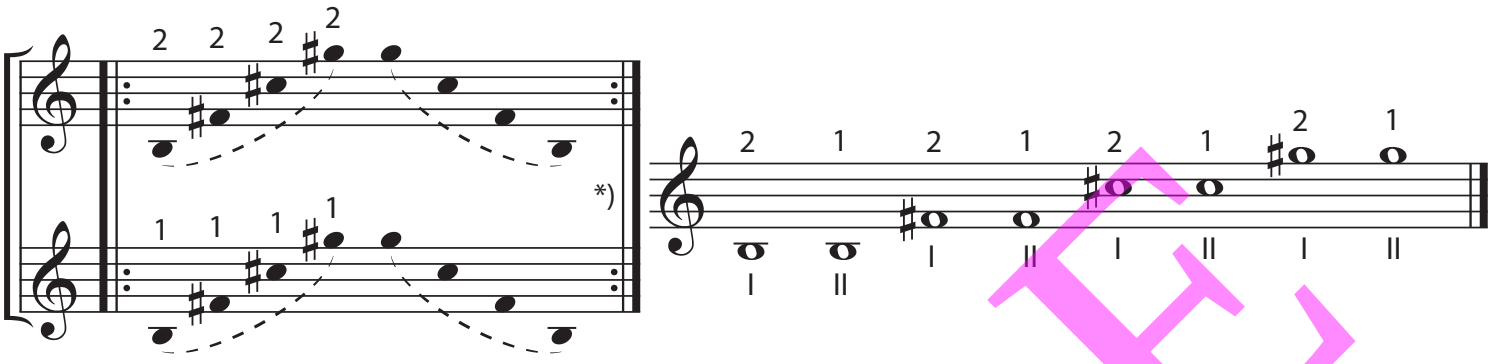
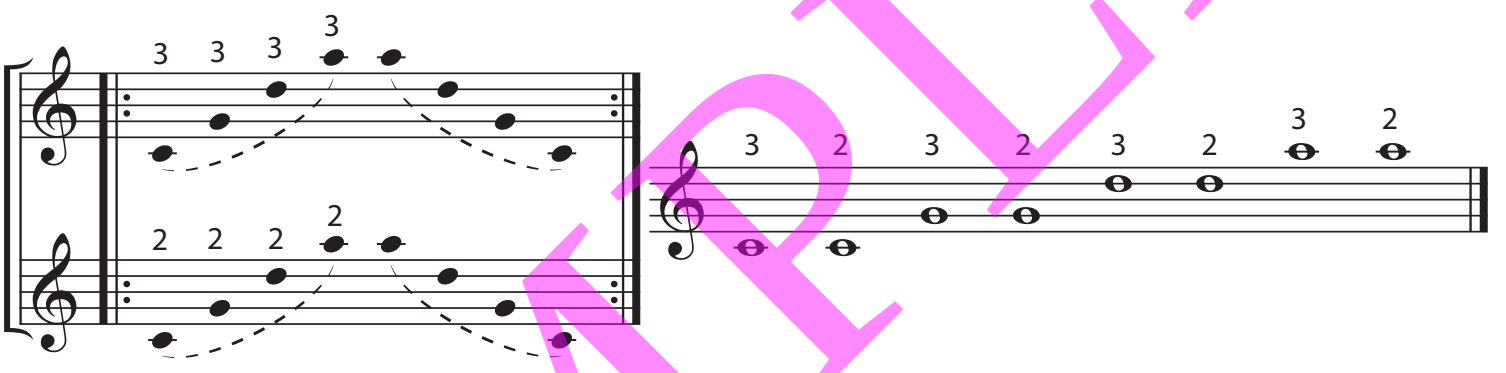
1. The green notes are the first and lowest notes played by the 1st finger in the different positions. Play the natural A minor scale *sul G* with first finger repetition in both directions up and down along the dotted green line. After the natural minor play also the melodic and harmonic minor and the A major scale. Imagine always the key signature.

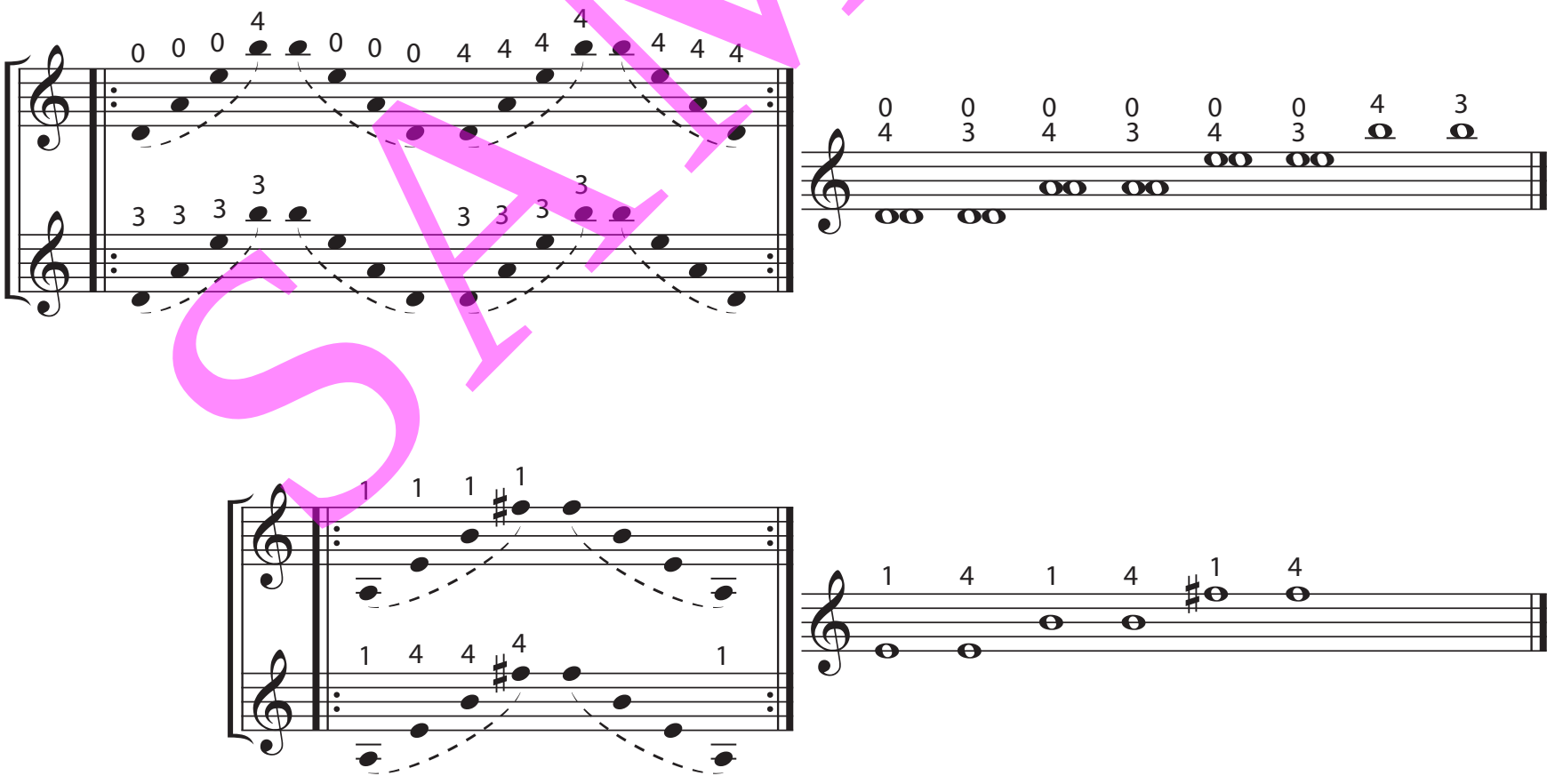
2. Play the black note scales both major and minor. Start the scales always with 2nd finger on the G string and imagine the key signature. It is useful to connect the positions by playing the scales continuously. Each scale ends with a shifting motion where the change of fingering (2=1) takes the hand into the following new position.

# FINGERINGS in first and second positions






*) Swap the parts when repeating.

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# Why do we need second position?

To extend the tone-set and to play this new tonal reange with convenient stopping motion

DO

LA

*)

LA

**)

(3)

(3)

(1) 2

(3)

(2)

(2)

(1 1)

(2)

restez
(stay in position)

(2)

Example for convenient fingerings

A. Vivaldi

*) slide with thumb and finger

**) Double the tonic in the middle while playing scales in two octaves. It ensures the tonality and it can also be used to change positions on the same note.

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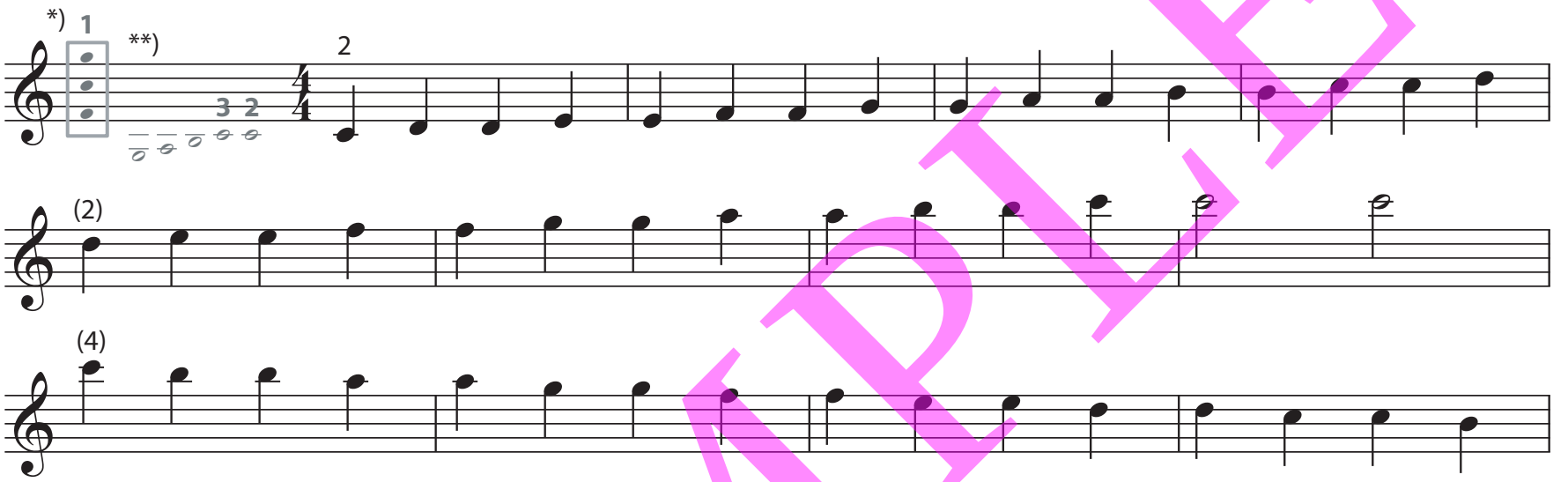
# READ AND PLAY IN SECOND POSITION

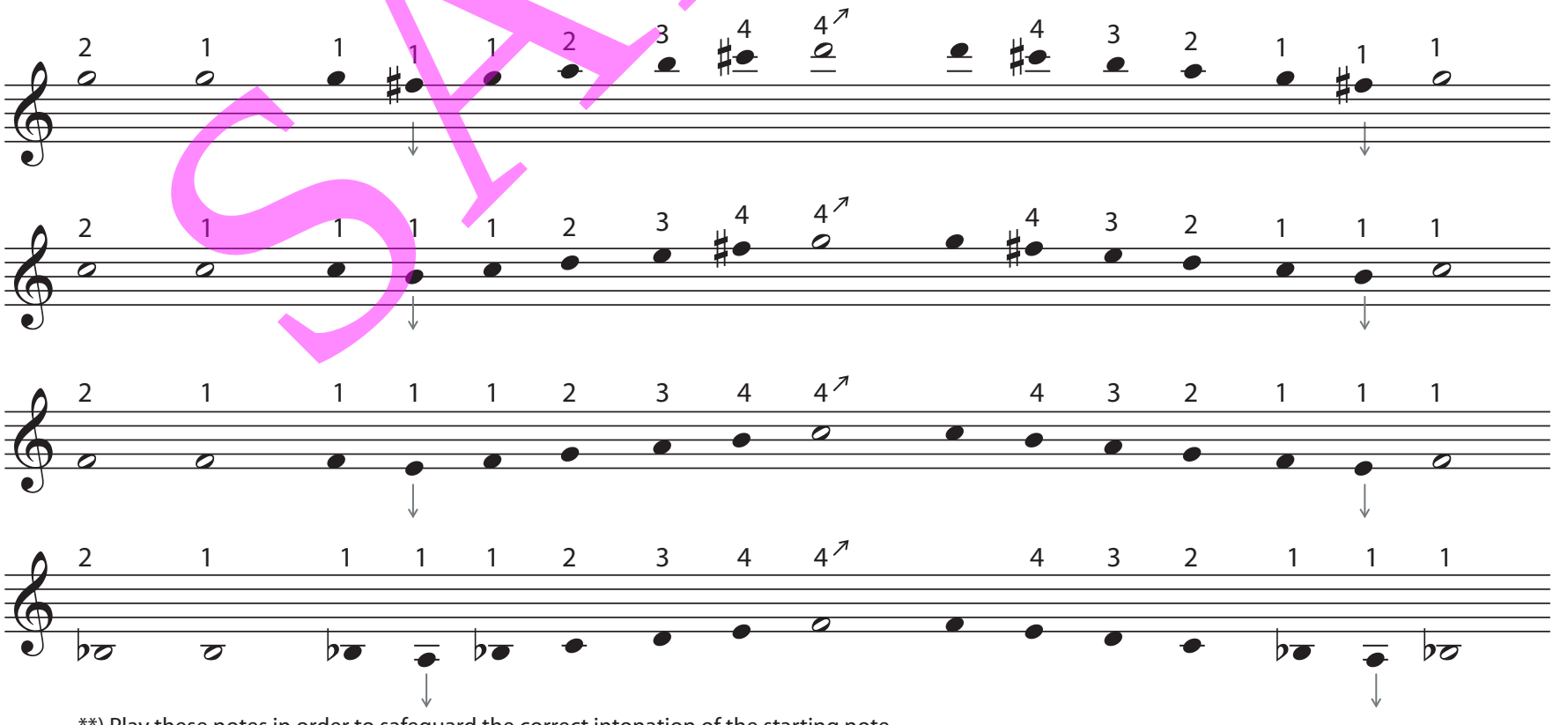
## Intervals in second position

### Seconds (Steps)
### Stopping fingers in succession

*) The stationary base finger is not like the fixed nut. The first finger's stopping position changes in accordance with the key signature and additional alterations. Prior to playing a second position piece, the low and high stopping positions of the first finger should be visualised and played as a preliminary exercise. This will help both the pupil's reading and the orientation of the fingers on the fingerboard. In this chapter we indicate the notes played by the base finger in a frame. Play the notes with first finger in both directions up and down and use *détaché* and when possible also *arpeggio* bowings.




### Extensions



**) Play these notes in order to safeguard the correct intonation of the starting note.

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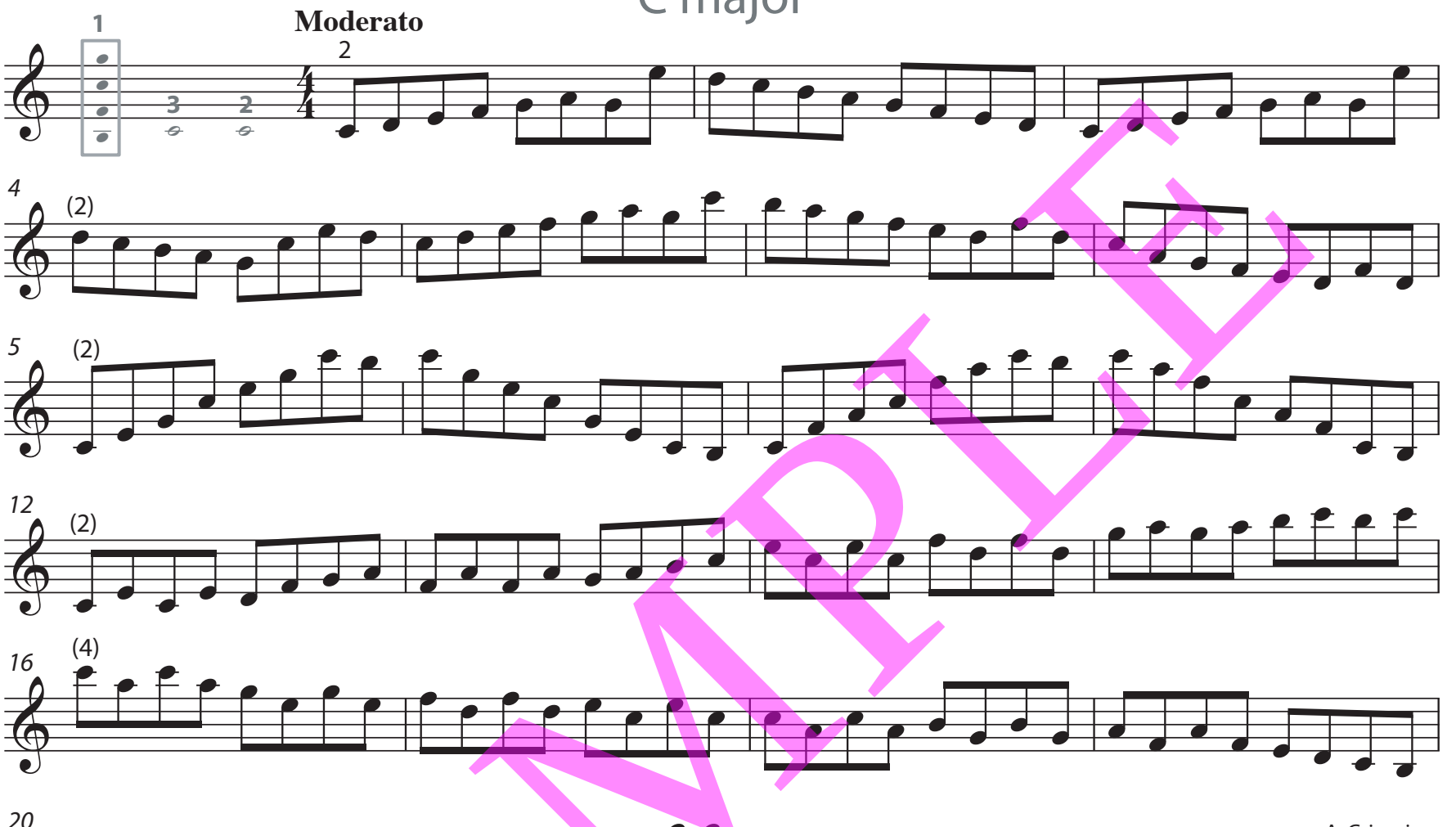
# Second position studies in various keys

Before playing these studies, play the corresponding scale in first and after it also in second position.
There are bars in the following studies where the students might experience reading difficulties.
We have marked these parts with asterisks (*) and helped the reading and playing with preparatory exercises.

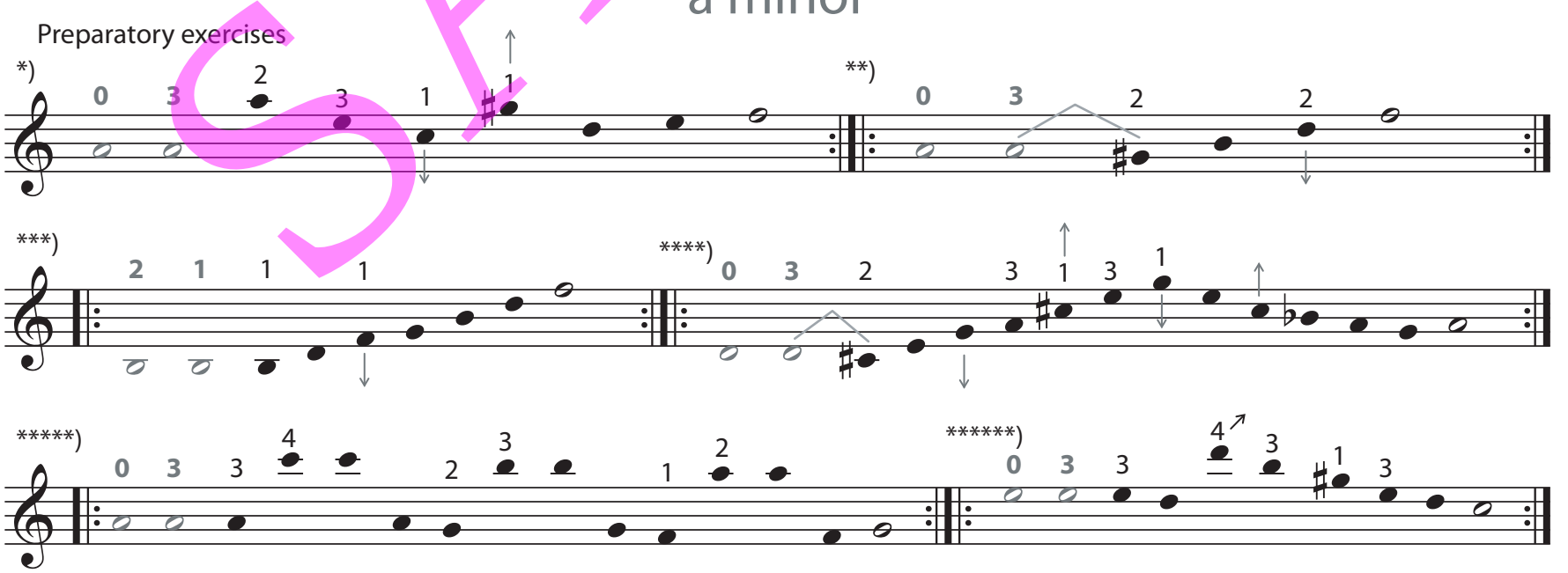
## C major

Moderato




## a minor

Preparatory exercises

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# Duos in second position

## Ländler

**Allegretto**

1

5 (1)

9 (4)

13 (4)

B. Campagnoli

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# Easy performing pieces in second position

## Nocturne

**Andante**

con sord.

*p*

*mf*

*f*

*p*

*mf*

*f*

*p*

**rit.**

*dim.*

*pp*

D. Stone

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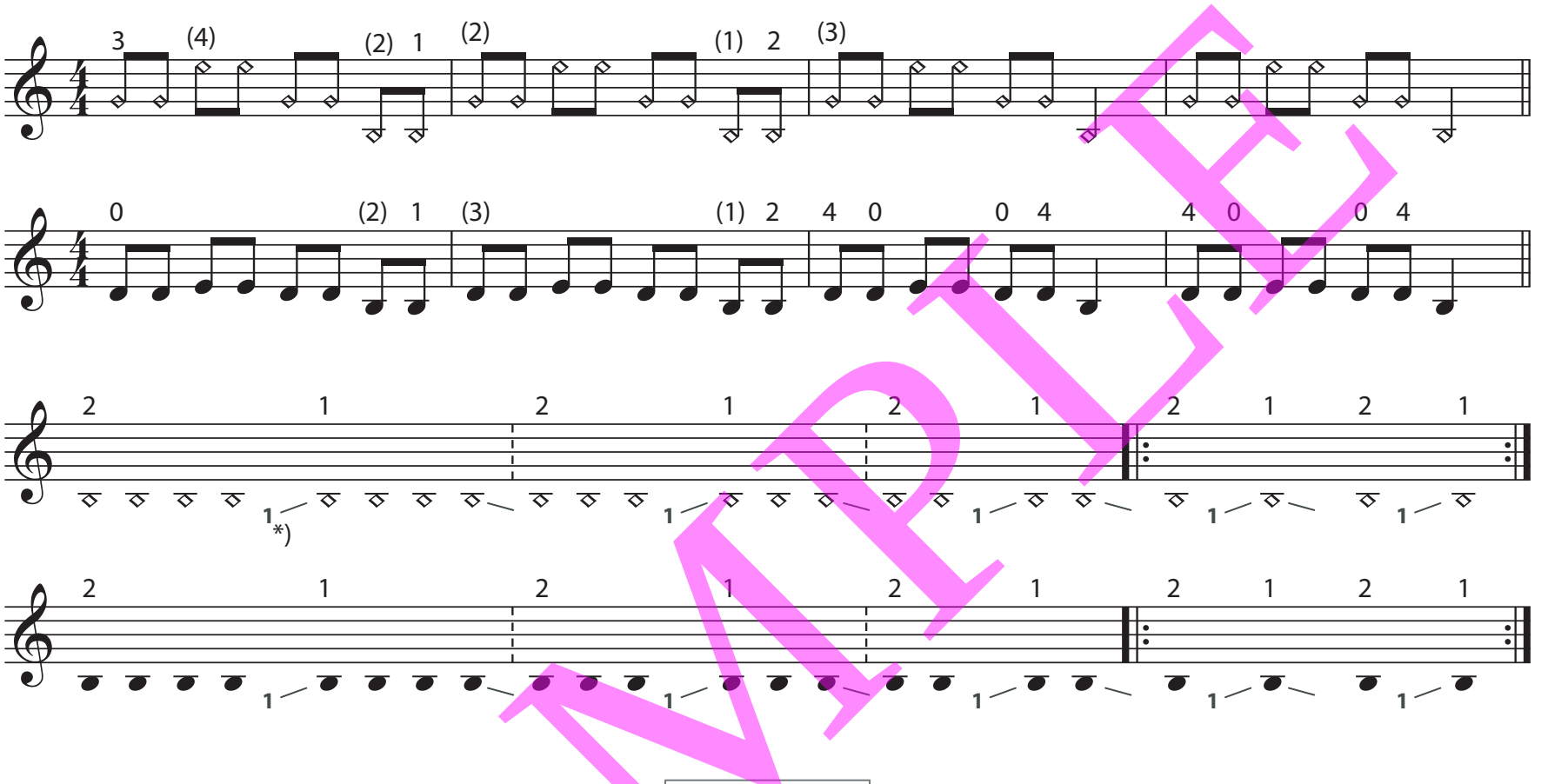
# SHIFTING BETWEEN FIRST AND SECOND POSITIONS

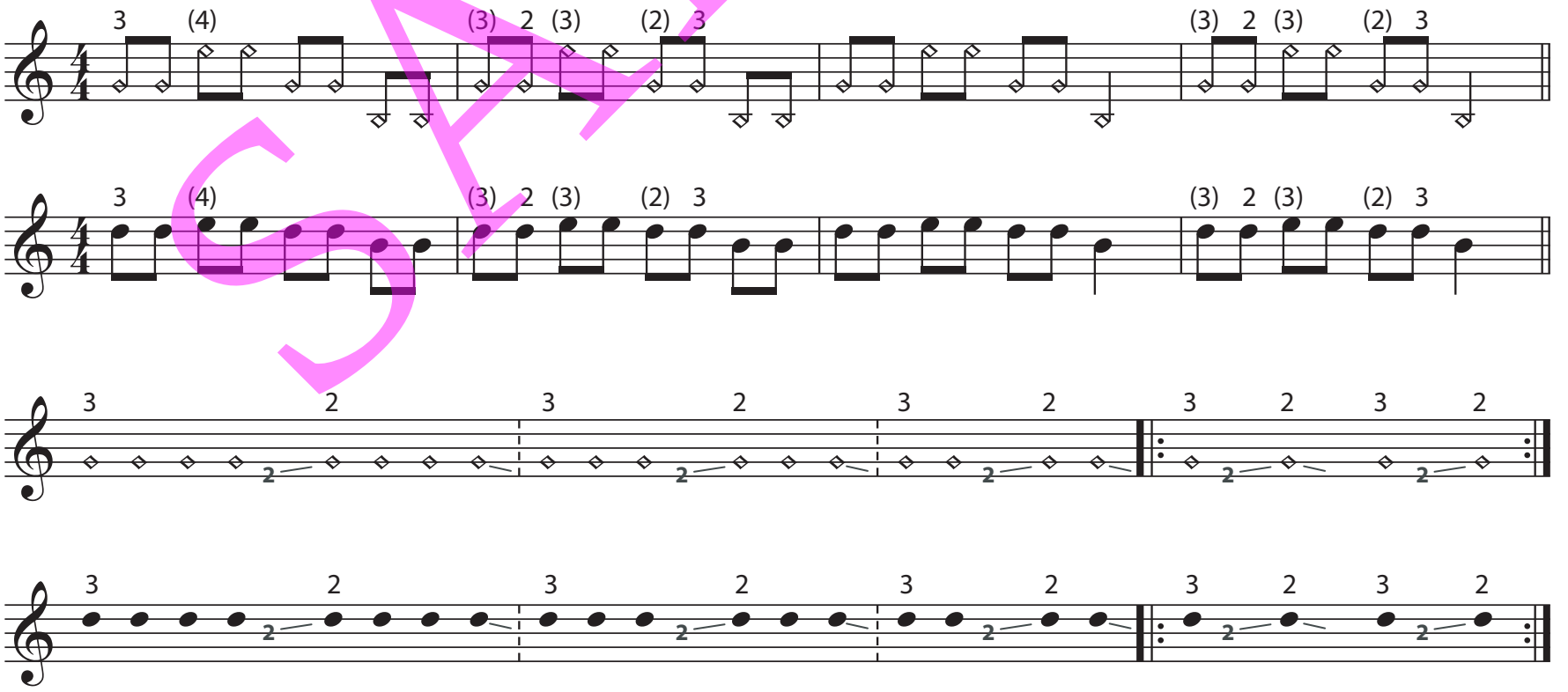
## Introduction

Feel the gentle shifting movements in the hand and particularly in the thumb.

2—1 1—2




3—2 2—3




*) silent gliding

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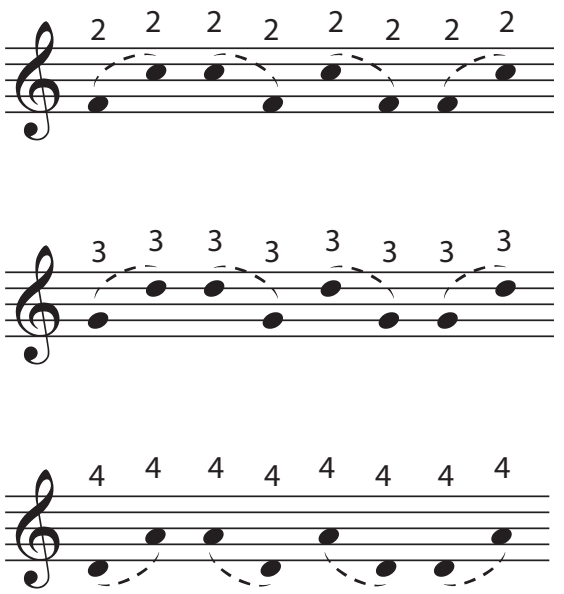
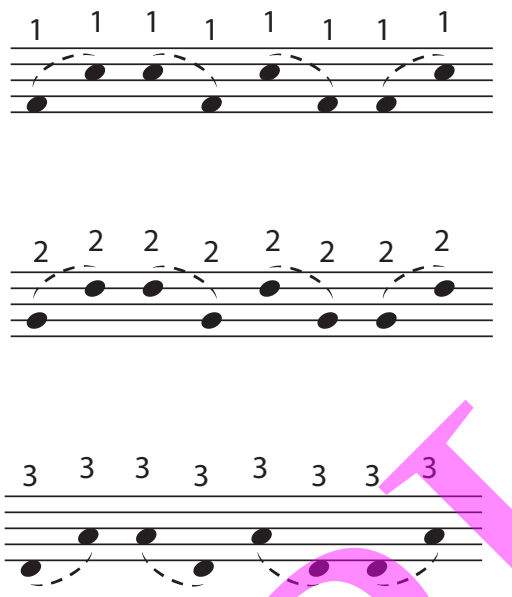
# Fifths with various fingerings

## Perfect fifths

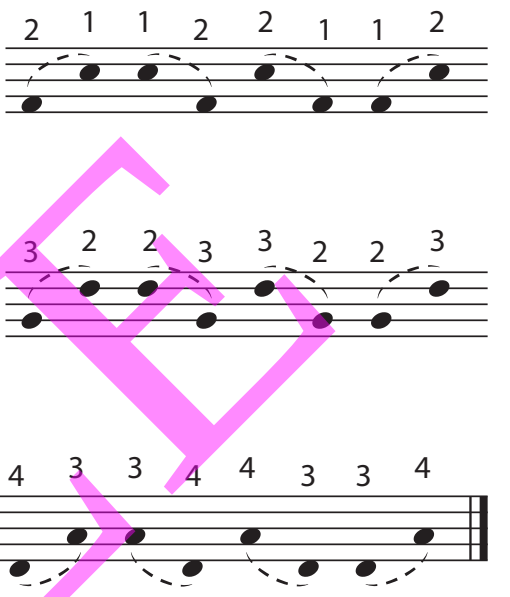
### First position

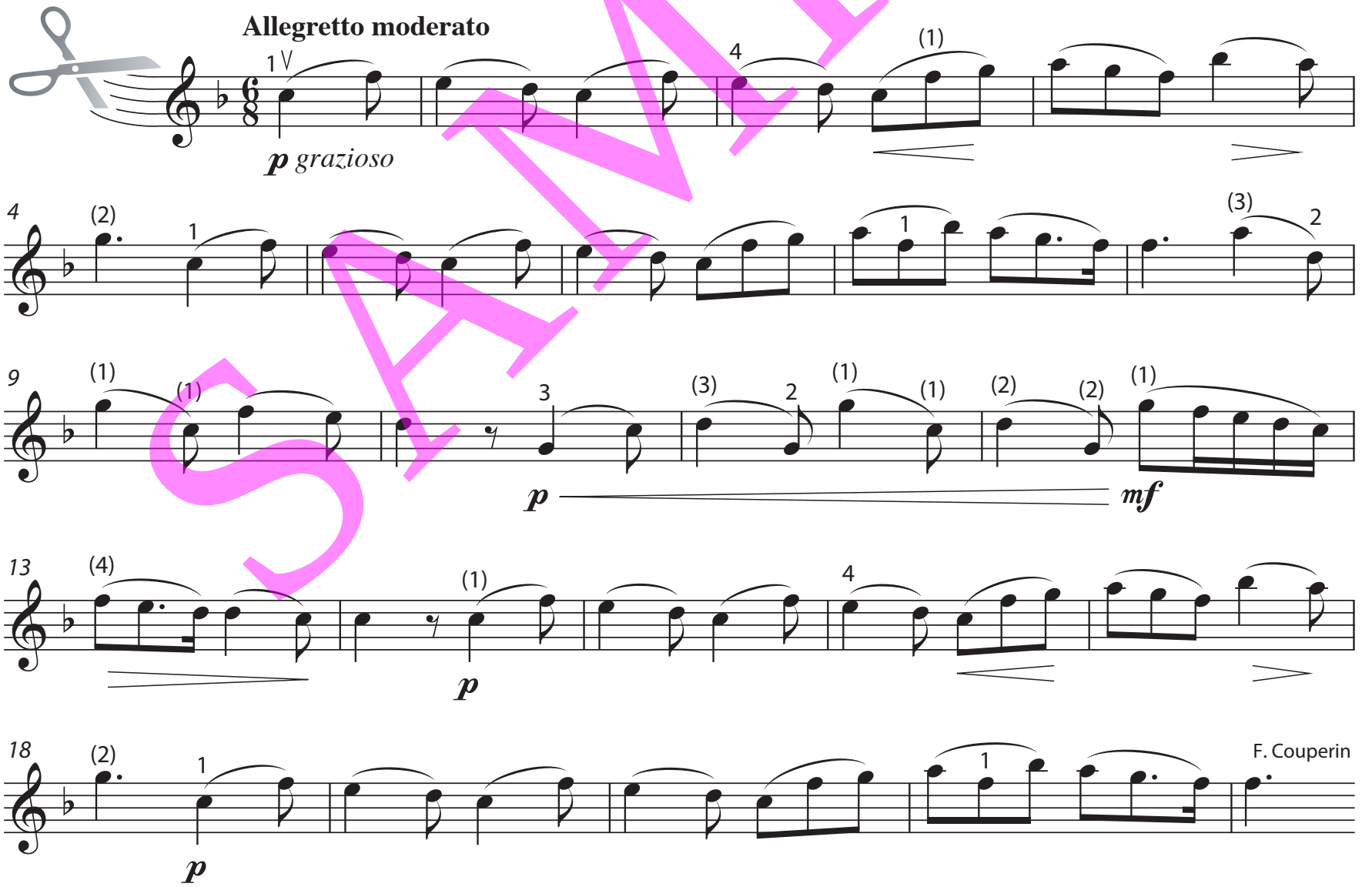



### Second position




### Shifting

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# Duos in first and second positions

## Allegro

*mf*

*Fine*

B. Campagnoli

*D. C. al Fine*

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# Performing pieces in first and second positions

## Bourrée

**Allegro**

*f* (2x *p*)

*mf*

G. F. Händel

## Gigue

**Vivace**

*mf*

*p*

*f*

*mf*

*p*

*cresc.*

G. F. Händel

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# Double-stop duos in first and second positions

**Lento religioso**

*p*

P. Feigerl

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