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VIOLIN ABC



SAMPLE

BOOK G1
Second Position

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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



INTRODUCTION

Seven positions of the hand

4 3 2 1 (4) 3 2 1 (1) 2 3 4 (1) 2 3 4

*) I II III IV

4 3 2 1 (4) 3 2 1 (1) 2 3 4 (1) 2 3 4

4 3 2 1 (4) 3 2 1 (1) 2 3 4 (1) 2 3 4

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

(4) 4 4) 3 3 3 2 2 2 1 1 1

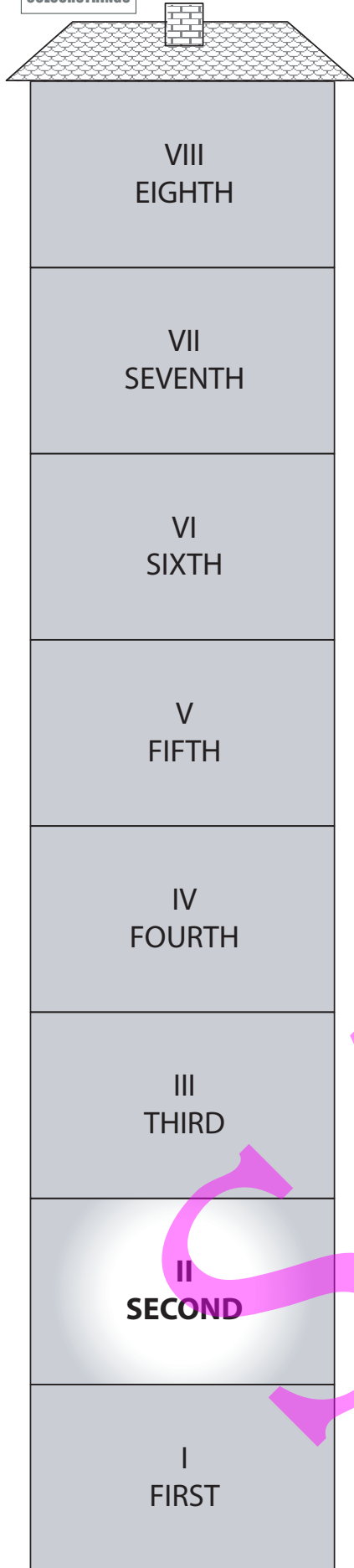
(1) 1 1) 2 2 2 3 3 3 4 4 4

(1) 1 1) 2 2 2 3 3 3 4 4 4 0

*) The positions are marked with Roman numerals.



Scales in EIGHT POSITIONS

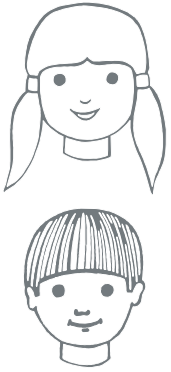
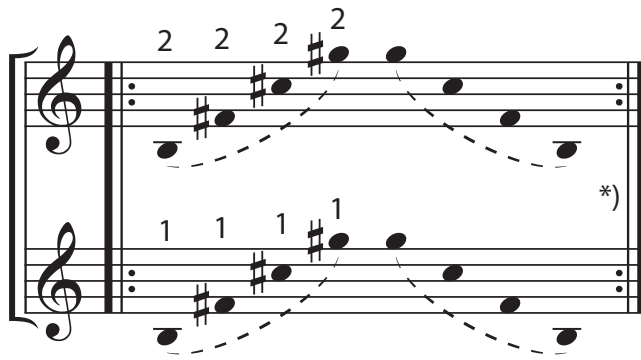
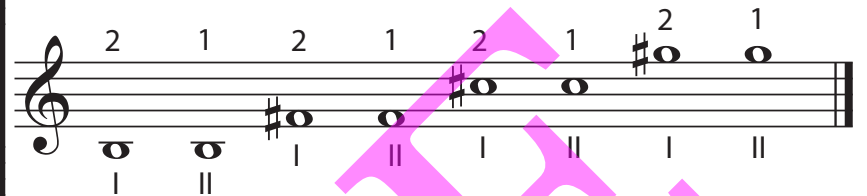
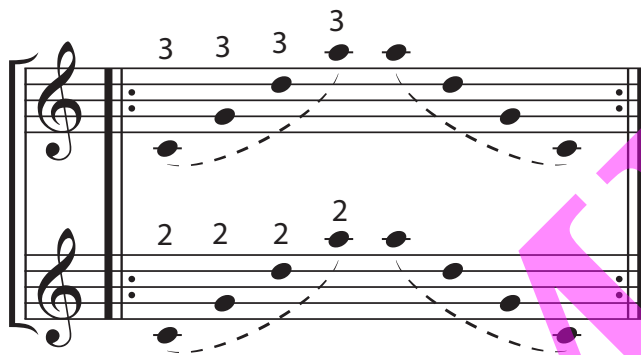
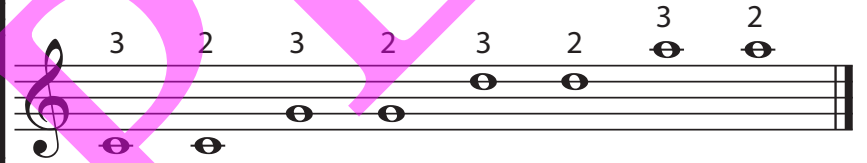
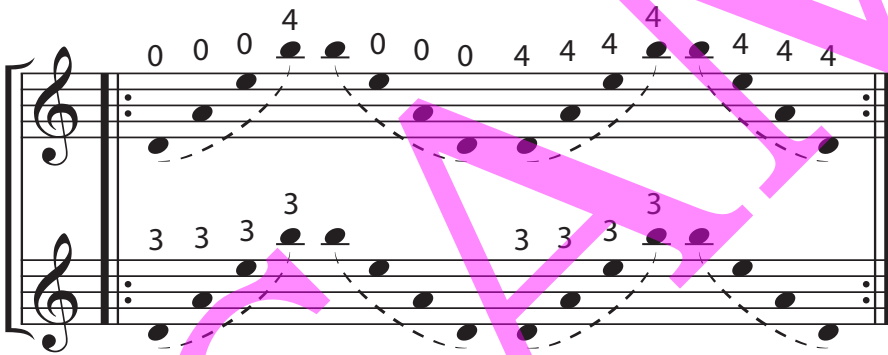
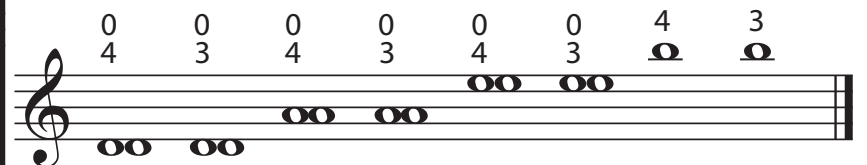
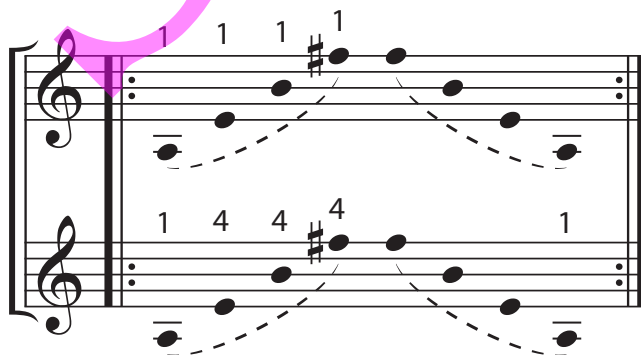


Start playing in first position from the bottom line

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.



Why do we need second position?

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

2 3 4 4 4 4 3 2 2 3 4 4 4 (b) 4 3 2 ^{*)} 2 1 1 2 3 4 4 (b) 3 2 1

DO LA LA

3 ^{**)} 4 4 4 4 (b) 3 (3)

3 4 4 4 3 (2) (1) 2 (3)

2 1 2 1 2 1 2 1 2 1

3 (2) 1 4 4 (b) 3 (1) 1 (2)

restez
(stay in position)

2 (3) 4 4 3 (2)

Example for convenient fingerings

2 4 2 4 1 3 1 4 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.



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.

Musical notation for seconds in second position. It consists of four staves. The first staff shows a diagram of the first finger's stopping position in a frame, labeled with a circled '1' and a circled '2'. Below the diagram are notes for the first and second fingers. The second staff is a sequence of notes starting from the first finger's position, with a circled '2' above the first note. The third and fourth staves show further sequences of notes, with circled '4's above the first notes. The fourth staff is attributed to D. Alard.

Extensions

Musical notation for extensions. It consists of four staves. Each staff shows a sequence of notes with fingerings indicated above them. The first staff starts with a circled '2' above the first note. The second staff starts with a circled '1' above the first note. The third and fourth staves start with a circled '2' above the first note. The notes are connected by arrows indicating the sequence of extensions. The fourth staff has a key signature change to one flat.

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



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

1

2

3 2

4

(2)

5

(2)

12

(2)

16

(4)

20

(2)

A. Grigorjan

a minor

Preparatory exercises

*)

**)

***)

****)

*****)



Duos in second position

Ländler

Allegretto

1

Musical notation for measures 1-4. The first staff (treble clef) contains a melodic line starting with a first finger fingering (1) and a slur over the first four notes. The second staff (treble clef) contains a bass line with a 'v' marking above the second measure and a sharp sign (#) above the fifth measure.

5 (1)

Musical notation for measures 5-8. The first staff (treble clef) contains a melodic line starting with a first finger fingering (1) and a slur over the first four notes. The second staff (treble clef) contains a bass line with a 'v' marking above the fifth measure.

9 (4)

Musical notation for measures 9-12. The first staff (treble clef) contains a melodic line starting with a fourth finger fingering (4) and a slur over the first four notes. The second staff (treble clef) contains a bass line with a slur over the first four notes.

13 (4) B. Campagnoli

Musical notation for measures 13-16. The first staff (treble clef) contains a melodic line starting with a fourth finger fingering (4) and a slur over the first four notes. The second staff (treble clef) contains a bass line with a slur over the first four notes. The composer's name 'B. Campagnoli' is written in the top right corner.



Easy performing pieces in second position

Nocturne

Andante

con sord. $\frac{V}{0}$

5 (1) (2) 0 (1) 3 3 (1) *mf*

10 (2) (3) (1) 0 (3)

14 (2) (3) 3 *f* *p*

19 0 $\frac{V}{0}$ (2) 0 (2) (2) (3) *p*

24 (2) 3 3 (3) *mf*

28 (2) (3) 0 (3)

32 (2) 0 (2) 3 *f* *p*

36 (1) 0 3 0 (2) rit. 0 (1) *dim.* *pp* D. Stone



SHIFTING BETWEEN FIRST AND SECOND POSITIONS

Introduction

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

2-1 1-2

Musical staff 1: Treble clef, 4/4 time. Notes: G4 (3), A4 (4), B4 (2), C5 (1), D5 (2), E5 (1), F5 (2), G5 (3), A5, B5, C6, D6, E6, F6, G6. Fingerings: 3, (4), (2), 1, (2), (1), 2, (3).

Musical staff 2: Treble clef, 4/4 time. Notes: G4 (0), A4 (2), B4 (1), C5 (3), D5 (1), E5 (2), F5 (4), G5 (0), A5 (0), B5 (4), C6 (4), D6 (0), E6 (0), F6 (4), G6 (0). Fingerings: 0, (2), 1, (3), (1), 2, 4, 0, 0, 4, 4, 0, 0, 4.

Musical staff 3: Treble clef, 4/4 time. Notes: G4 (2), A4 (1), B4 (2), C5 (1), D5 (2), E5 (1), F5 (2), G5 (1), A5 (2), B5 (1), C6 (2), D6 (1), E6 (2), F6 (1), G6 (2). Fingerings: 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. Includes a silent gliding symbol (*) under the first measure.

Musical staff 4: Treble clef, 4/4 time. Notes: G4 (2), A4 (1), B4 (2), C5 (1), D5 (2), E5 (1), F5 (2), G5 (1), A5 (2), B5 (1), C6 (2), D6 (1), E6 (2), F6 (1), G6 (2). Fingerings: 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1.

3-2 2-3

Musical staff 5: Treble clef, 4/4 time. Notes: G4 (3), A4 (4), B4 (3), C5 (2), D5 (3), E5 (2), F5 (3), G5 (3), A5 (2), B5 (3), C6 (2), D6 (3), E6 (2), F6 (3), G6 (2). Fingerings: 3, (4), (3), 2, (3), (2), 3, (3), 2, (3), (2), 3, (3), 2, (3), (2), 3.

Musical staff 6: Treble clef, 4/4 time. Notes: G4 (3), A4 (4), B4 (3), C5 (2), D5 (3), E5 (2), F5 (3), G5 (3), A5 (2), B5 (3), C6 (2), D6 (3), E6 (2), F6 (3), G6 (2). Fingerings: 3, (4), (3), 2, (3), (2), 3, (3), 2, (3), (2), 3, (3), 2, (3), (2), 3.

Musical staff 7: Treble clef, 4/4 time. Notes: G4 (3), A4 (2), B4 (3), C5 (2), D5 (3), E5 (2), F5 (3), G5 (2), A5 (3), B5 (2), C6 (3), D6 (2), E6 (3), F6 (2), G6 (3). Fingerings: 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2.

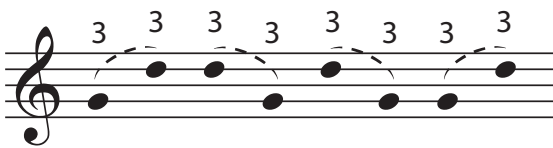
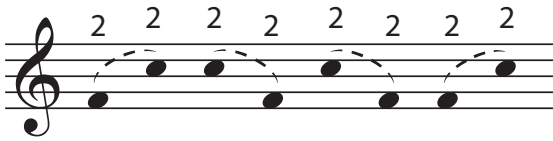
Musical staff 8: Treble clef, 4/4 time. Notes: G4 (3), A4 (2), B4 (3), C5 (2), D5 (3), E5 (2), F5 (3), G5 (2), A5 (3), B5 (2), C6 (3), D6 (2), E6 (3), F6 (2), G6 (3). Fingerings: 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2.

*) silent gliding

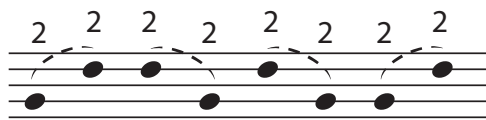
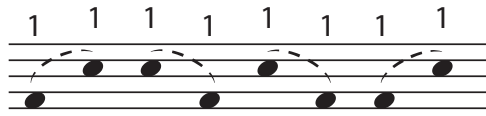
Fifths with various fingerings

Perfect fifths

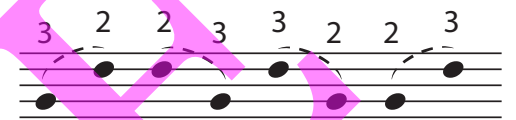
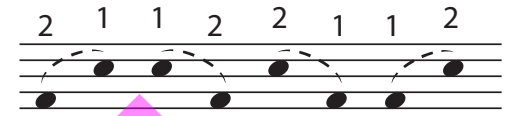
First position



Second position



Shifting



Allegretto moderato
p grazioso



4 (2) 1 (1) (3) 2

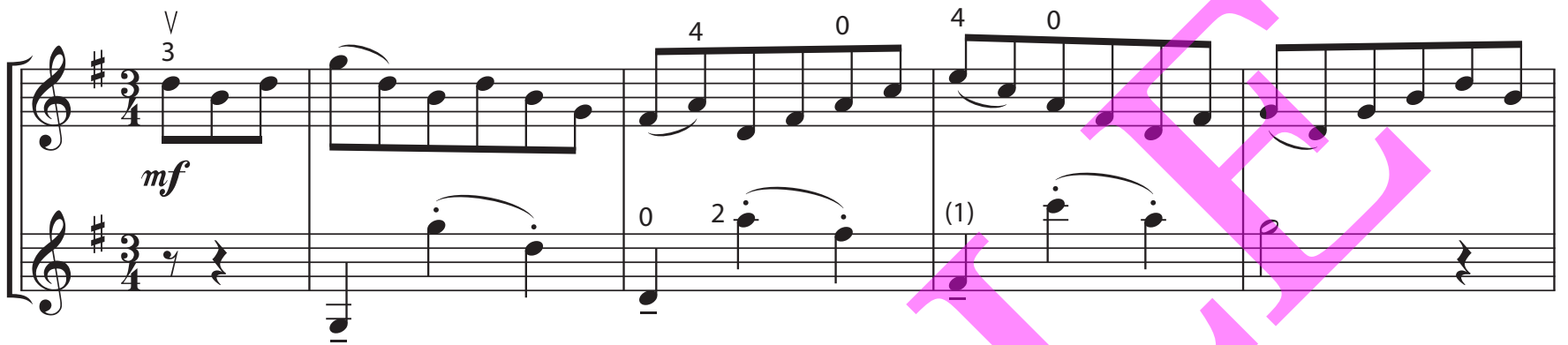
9 (1) (1) 3 (3) 2 (1) (1) (2) (2) (1)

13 (4) (1) 4

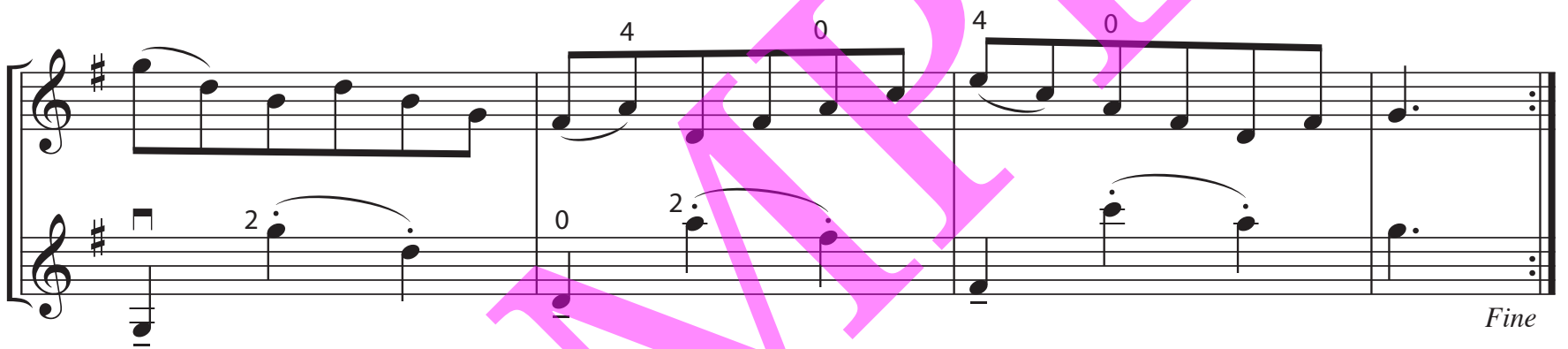
18 (2) 1 (1) **F. Couperin**

Duos in first and second positions

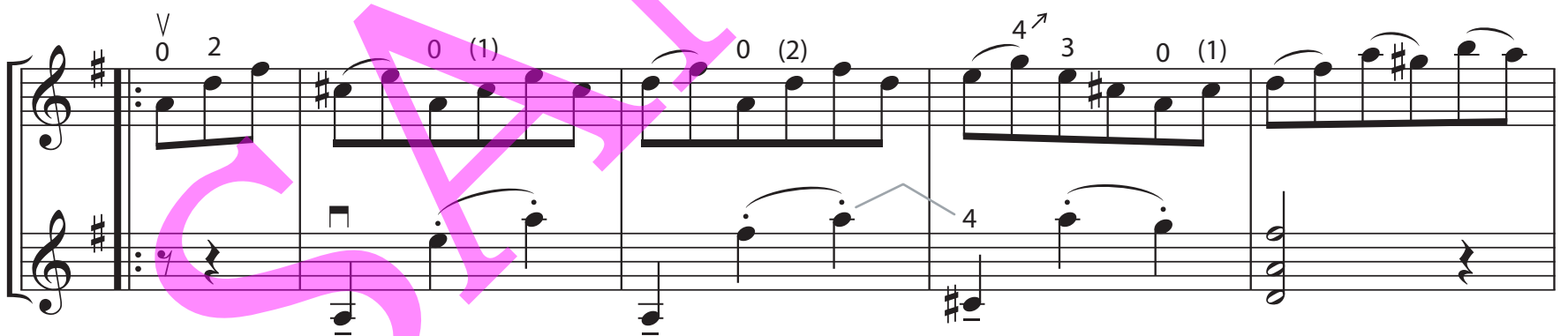
Allegro



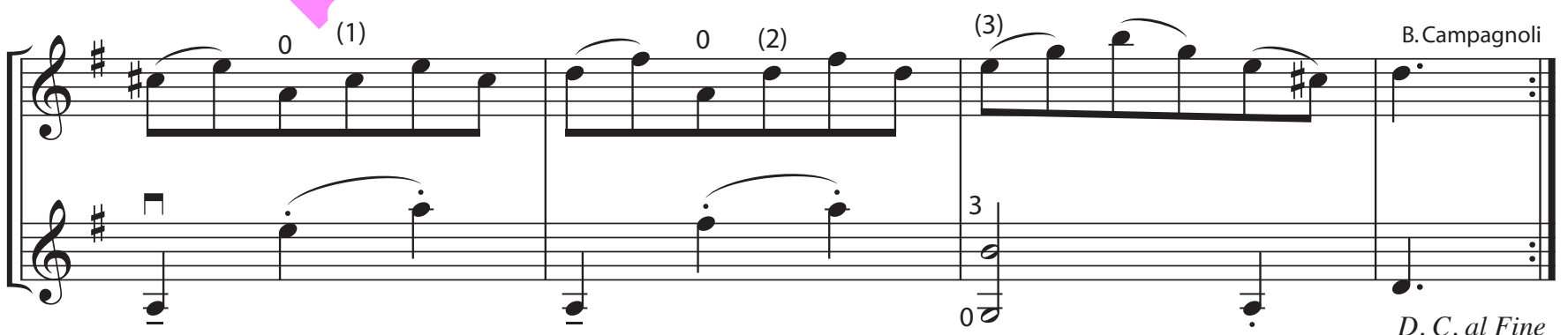
First system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The piece begins with a *mf* dynamic. The first measure features a triplet of eighth notes in the treble and a quarter rest in the bass. Subsequent measures show eighth-note patterns in the treble and quarter notes in the bass. Fingering numbers 3, 4, and 0 are indicated above the treble staff. A large pink watermark 'SAMPLE' is overlaid on the page.



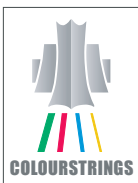
Second system of musical notation. Continues the eighth-note patterns in the treble and quarter notes in the bass. Fingering numbers 4, 0, and 2 are visible. The system concludes with a double bar line and the word *Fine* written below the bass staff.



Third system of musical notation. The treble staff begins with a repeat sign and a *V* (volta) marking. It contains eighth-note patterns with various fingering numbers (0, 2, 0, 1, 0, 2, 4, 3, 0, 1) and a slur over a group of notes. The bass staff continues with quarter notes and rests.



Fourth system of musical notation. The treble staff continues with eighth-note patterns and fingering numbers (0, 1, 0, 2, 3). The bass staff features quarter notes and rests. The system ends with a double bar line, the composer's name *B. Campagnoli*, and the instruction *D. C. al Fine*.



Performing pieces in first and second positions

Bourrée

Allegro

Musical score for Bourrée, measures 1-14. The score is in G minor, 4/4 time, and begins with a forte (f) dynamic. It features various fingering numbers (1-4) and accents (V). Measure 14 includes a trill (tr) and is attributed to G.F. Händel.



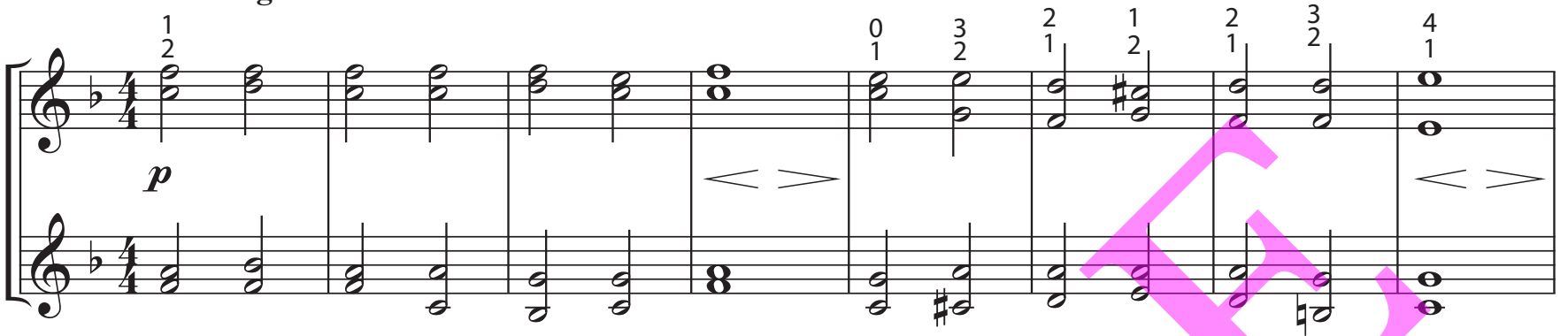
Vivace

Gigue

Musical score for Gigue, measures 1-24. The score is in G minor, 6/8 time, and begins with a mezzo-forte (mf) dynamic. It includes various fingering numbers (1-3), accents (V), and a crescendo (cresc.) marking. Measure 24 is attributed to G.F. Händel.

Double-stop duos in first and second positions

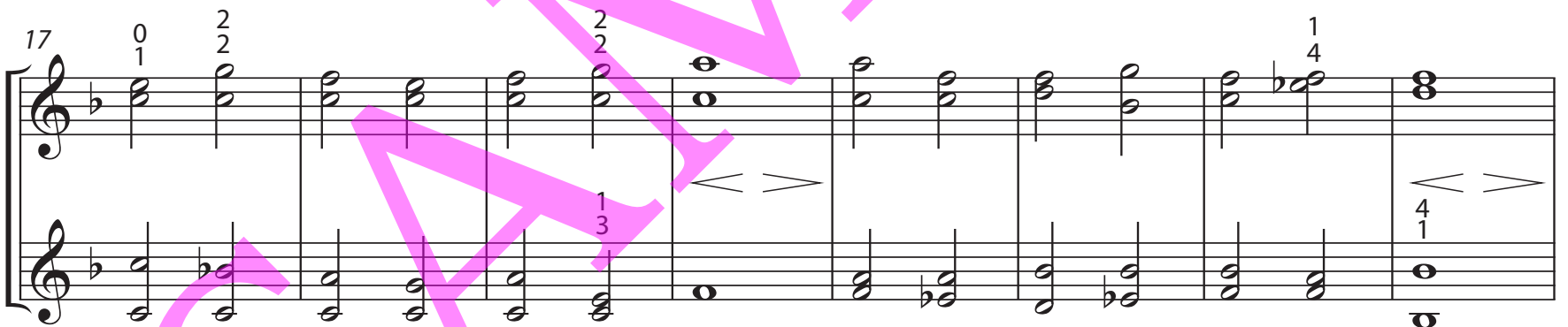
Lento religioso



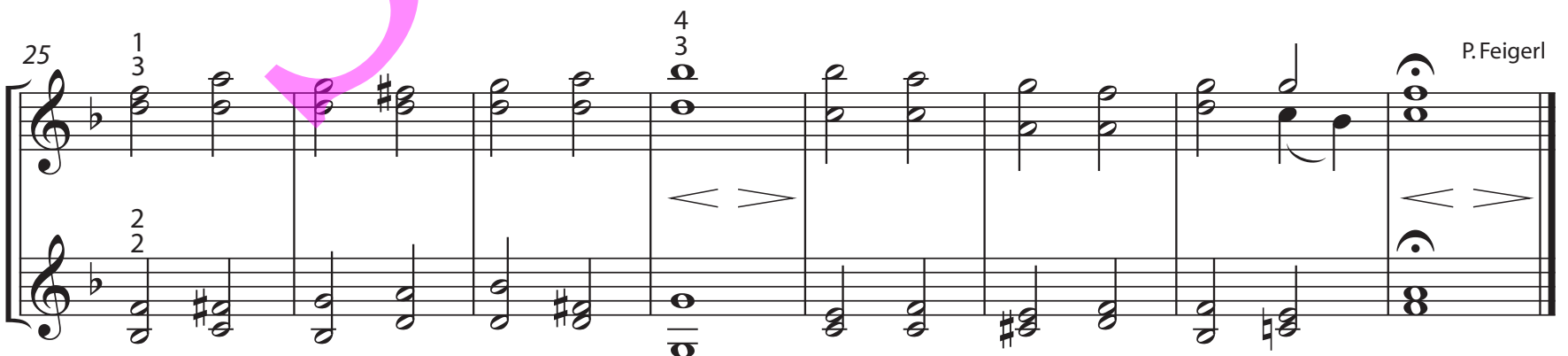
Measures 1-8. Treble clef, 4/4 time, key signature of one flat. Dynamics: *p*. Fingerings: 1 2, 0 1, 3 2, 2 1, 1 2, 2 1, 3 2, 4 1. Includes accents and slurs.



Measures 9-16. Treble clef, 4/4 time, key signature of one flat. Fingerings: 0 2, 1 2, 0 2, 0 1, 4 3, 3 2, 2 2, 3 2. Includes accents and slurs.



Measures 17-24. Treble clef, 4/4 time, key signature of one flat. Fingerings: 0 1, 2 2, 2 2, 1 4. Includes accents and slurs.



Measures 25-32. Treble clef, 4/4 time, key signature of one flat. Fingerings: 1 3, 4 3. Includes accents and slurs. Composer: P. Feigler.