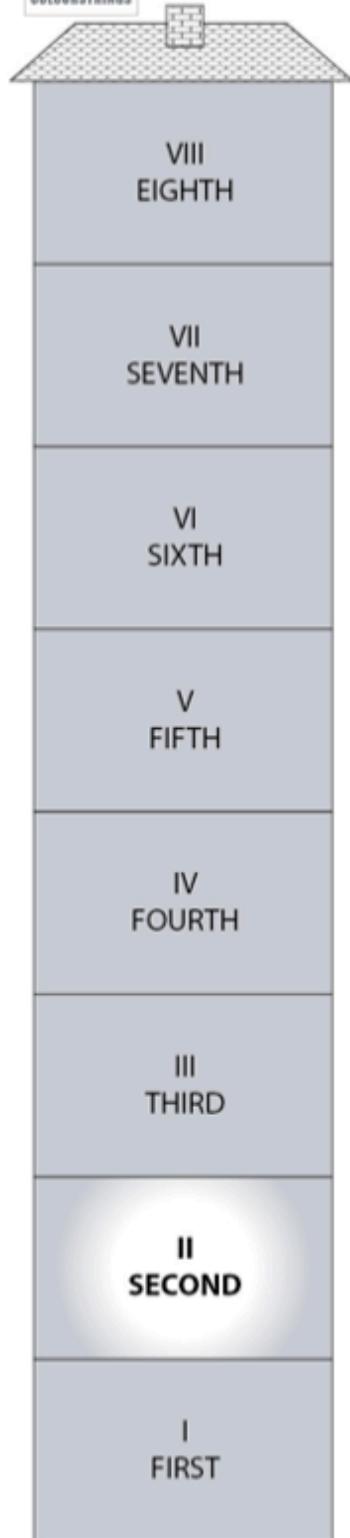


# TABLE OF CONTENTS

I. INTRODUCTION .....	2
Seven hand positions and tone-sets .....	2
Scales in eight positions .....	4
Major and minor on upper ledger lines .....	6
Arpeggios on four strings and in eight positions .....	8
Fingerings in first and second positions .....	9
Major and minor in second position .....	10
Why do we need second position? .....	12
Easy shifting movements between first and second positions .....	14
Stationary base finger in second position .....	15
II. READ AND PLAY IN SECOND POSITION .....	16
Intervals in second position .....	16
Seconds (Steps) .....	16
Thirds (Skips) .....	18
Fourths (Jumps) .....	20
Fifths (Jumps) .....	22
Sixths, sevenths and octaves (Leaps) .....	23
Second position studies in various keys .....	24
Duos in second position .....	40
Easy performing pieces in second position with piano accompaniment .....	44
III. SHIFTING BETWEEN FIRST AND SECOND POSITIONS .....	48
Introduction .....	48
Shifting on the same note .....	50
Shifting with the same finger .....	54
Shifting after open string .....	61
Shifting from lower finger to higher finger .....	67
Shifting from higher finger to lower finger .....	79
Fifths with various fingerings .....	83
Studies in first and second positions .....	88
Excerpts from the literature .....	90
Duos in first and second positions .....	93
Performing pieces in first and second position with piano accompaniment .....	100
IV. DOUBLE-STOPS IN FIRST AND SECOND POSITIONS .....	106
Intervals with double-stops .....	106
Major and minor scales in thirds, sixths and octaves .....	110
Double-stops studies in second position .....	117
Double-stops duos in first and second positions .....	121
Performing pieces with double-stops from the literature .....	126
V. APPENDIX .....	130
Summary: shifting between first and second positions .....	130



## 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.



With second position we also can avoid unnecessary string crossings and play a melody on the same string in order to produce homogenous timbre

*parlando*

**Allegro**

For convenient string crossing

**Maestoso**

\*) Practise the shifting movement.



# D major

## Preparatory exercises

\*) 4 3 3 4  
2 2 1 3 4 2 4      \*\*) 0 3 4 2 3 1 3  
0 2 3 3 4 1 2

Andantino

1 1 4  
3 4  
*mf*

6 (4)  
*f*

12 (4)

17 (1)  
*p*

22 (1)  
*f*

27 (2)  
\*\*) *a tempo*      poco rit.

32 (2)  
*mf*

37 (1)  
\*\*) 3 3  
*f*

42 (1)  
4 (3) *p*      K. Mostras

### **Moderato**

March



COLOURSTRINGS

The image shows five staves of musical notation for violin and piano. The top staff is for the violin, and the bottom staff is for the piano. The music is in common time, with a key signature of one flat. Various dynamics are indicated throughout the piece, such as  $\text{V}$ ,  $\text{V}_3$ , and  $\text{V}_2$ . Performance instructions like '(1)', '(2)', '(3)', and '(4)' are placed above specific measures. Measure numbers 1V, 4, 7, 10, and 14 are visible at the beginning of each staff. The name 'A. Grigorjan' appears in the bottom right corner of the piano staff.