

until they do.

The second line is similar, using the first 3 notes of the arpeggio. Again, the measures should sound identical.

The last exercise is slightly harder. The first measure is the same as the measure above it, but the second gets the E on the A string rather than on the open E. Make sure that the closed E is *exactly* the same pitch as the open E string!

After you've mastered these in A, shift them down and play them in D, and in G, too. Same fingerings.

Some common second position riffs

So, what good are these things? Why should we leave the old, familiar first position? Well, there are some sounds that are only available in higher positions, some common riffs that fiddlers use all the time. Let's look at a few of these, and we'd like you to pay particular attention to the shapes of the fingerings, because if you recognize the shapes you can move these licks to different keys without having to "learn" anything new. You get something for nothing.

Look at Figure 84. The first measure just illustrates a *shape*: the finger used to play the E on the A string is also used – at the same relative distance above the nut – to play the A on the D string! This means the notes of the arpeggio are easily available, which will be quite useful.

M2 shows how you can play the two interior strings to form an A chord: A and C#.

And, without shifting position, if you drop your 2nd finger on the E string while it's touching



Figure 84: Some common second position riffs in A