

PREFACE TO COLOURSTRINGS CELLO SCHOOL,
BOOK E

The Colourstrings Cello ABC series is based on Zoltán Kodály's principles of music education, aiming to develop the whole personality with music and by music.

Book E teaches pentachords.

It is recommended that the student should first sing the folk songs, and frequently, before playing the melodies with natural harmonics and in different positions. This will encourage the development of inner hearing and a clear sense of pitch. While studying and playing these transpositions, students can explore the technical characteristics of the instrument and play over the entire fingerboard using various bowing techniques.

Books C and D helps students to become familiar with pentatonic melodies from many countries and nations of the world.

The new element, the minor 2nd interval was introduced by adding the FA and TI notes. Later on these are expanded into the four types of tetrachords (Major, Minor, Phrygian, Lydian). Melodies based on these tone sets (including folk song arrangements) help develop the students' taste and sense of musical character (which is the foundation for understanding the music of the 20th century). The precise and interesting fingerings aid their sense of pitch.

The four types of tetrachords are:

DO-RE-MI-FA = SO-LA-TI-DO (major)
RE-MI-FA-SO = LA-TI-DO-RE (minor)
MI-FA-SO-LA = TI-DO-RE-MI (Phrygian)
FA-SO-LA-TI (Lydian) with three major 2nd intervals

Book E teaches the new material, the 5 different pentachords, using numerous folk songs and chamber music works. Teachers should choose the music that best suits their pedagogical aims and needs.

Béla Bartók's Mikrokosmos (written in two parts) leads students further into the world of polyphony. Folk songs slowly give way to the compositions of classical composers. This progression will be more prominent in Book F and especially so in Book G.

There is a vast selection of music from around the world and teachers are of course free to select additional pieces that are suitable for the technical, emotional and intellectual development of the student's skills and character.

"The final purpose of all this must be to introduce pupils to the understanding and love of great classics of past, present and future." (IKS Bulletin, 1985/1 p. 18. Kodály: The Role of the Authentic Folksong in Music Education. Lecture (Interlochen, 1966))

Csaba Szilvay

TABLE OF CONTENTS

	page
TRICHORDS	1
TETRACHORDS	6
PENTACHORDS	34
I. DO (SO) Pentachord ('major')	34
II. RE (LA) Pentachord ('minor')	66
III. MI Pentachord	88
IV. FA Pentachord	91
V. TI Pentachord	94
COMBINATIONS	95
APPENDIX	113

A Brief Introduction to the Colourstrings Symbols

Colours: **blue colour** represents A string
orange colour represents D string
green colour represents G string
red colour represents C string

A string fingerings: 1 2 3 4 lower in pitch: 1↓ 1↓
D string fingerings: 1 2 3 4 higher in pitch: 2↑ 4↑
G string fingerings: 1 2 3 4 extension between fingers: —
C string fingerings: 1 2 3 4 e.g. 1—2↑

Positions: Half position
 1st position
 2nd position
 3rd position
 4th position
 5th position
 6th position
 7th position

① Circled finger number indicates change of position.

Basic (suggested) positions and fingerings are normally written **above** the staff. Alternative positions and fingerings are written **below** the staff.

Example:

- The Bird position (Thumb position one octave higher than the open string)
- The Moon position (Thumb position one octave and a perfect fifth higher than the open string)
- The Sun position (Thumb position two octaves higher than the open string)
- The Double Moon position (Thumb position two octaves and a perfect fifth higher than the open string)
- The Double Sun position (Thumb position three octaves higher than the open string)



A faint symbol means that only one finger is touching the Bird, Moon or Sun positions, instead of moving the thumb to the next position.

The parts of the bow (bow division):

- point/tip of the bow
- heel/nut/frog of the bow
- lower half of the bow
- upper half of the bow
- whole bow
- middle of the bow



Excerpt from a longer piece

Relative Solmisation:
 raised (sharp): DI RI FI SI LI
 basic names of steps: DO RE MI FA SO LA TI
 lowered (flat): RA MA SA LU TA

DO is the tonic of the major.
 LA is the tonic of the minor.

TRICHORDS



Musical notation for SO MI FA and DO, DO' LA TI LA TI DO'. Includes fretboard diagrams and fingerings.

Musical notation for SO with dynamics *mf* and *p*. Includes fretboard diagrams and fingerings.

Bass line musical notation for SO with fretboard diagrams and fingerings.

Bass line musical notation with fretboard diagrams and fingerings.

Bass line musical notation with fretboard diagrams and fingerings.

Treble line musical notation with fretboard diagrams and fingerings.

Bass line musical notation with fretboard diagrams and fingerings.

Bass line musical notation with fretboard diagrams and fingerings.

Bass line musical notation with fretboard diagrams and fingerings.

Musical notation with a hemiola section marked with an asterisk (*).

Musical notation for LA with fretboard diagrams and fingerings.

Moroccan FS (Khenifra)

*) hemiola



Bass clef, 2/4 time signature. Notes: SO, G4, A4, B4, C5. Fingerings: 3, 3, 4, 4, 2, 1. HChS.

Bass clef, 2/4 time signature. Notes: SO, G4, F4, E4, D4. Fingerings: 3, 3, 4, 3. HChS.

Bass clef, 6/8 time signature. Notes: SO, FA, MI, LA, TI, DO. Fingerings: 4, 2, 1, 1, 3, 4, 3. HChS.

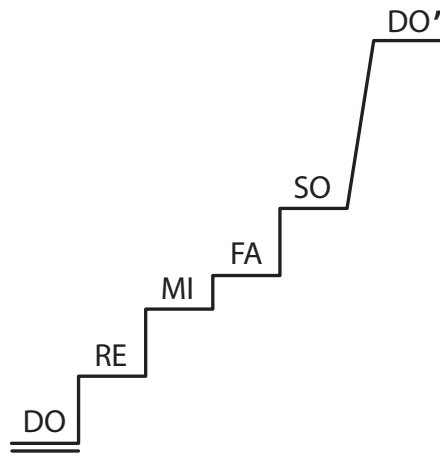
Bass clef, 6/8 time signature. Notes: SO, FA, MI, LA, TI, DO. Fingerings: 0, 4, 3, 2, 4, 0. HChS.

Bass clef, 6/8 time signature. Notes: SO, LA. Fingerings: 2, 1, 0, 0, 1, 2. HChS.

Bass clef, 6/8 time signature. Notes: SO, LA. Fingerings: 1, 0, 4, 4, 0, 1. HChS.

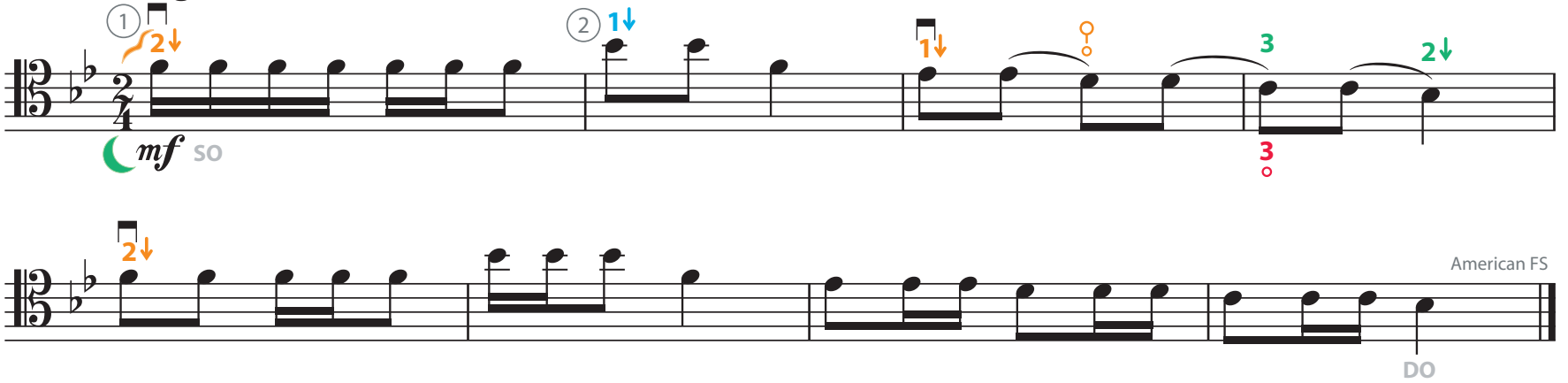
Bass clef, 6/8 time signature. Notes: SO, DO. Fingerings: 4, 2, 0, 4, 2, 1, 0, 4, 2, 1, 2, 1. HChS.

Bass clef, 6/8 time signature. Notes: DO. Fingerings: 2, 1, 0, 4, 2, 1, 4, 2, 1, 4, 3, 1, 1, 4, 3, 1, 4. HChS.



Canon

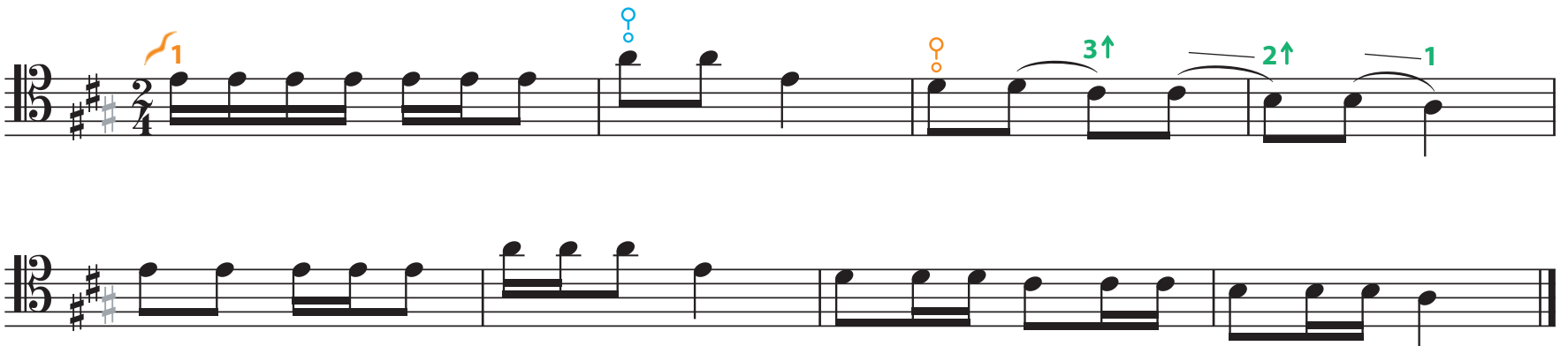
Allegretto



mf so

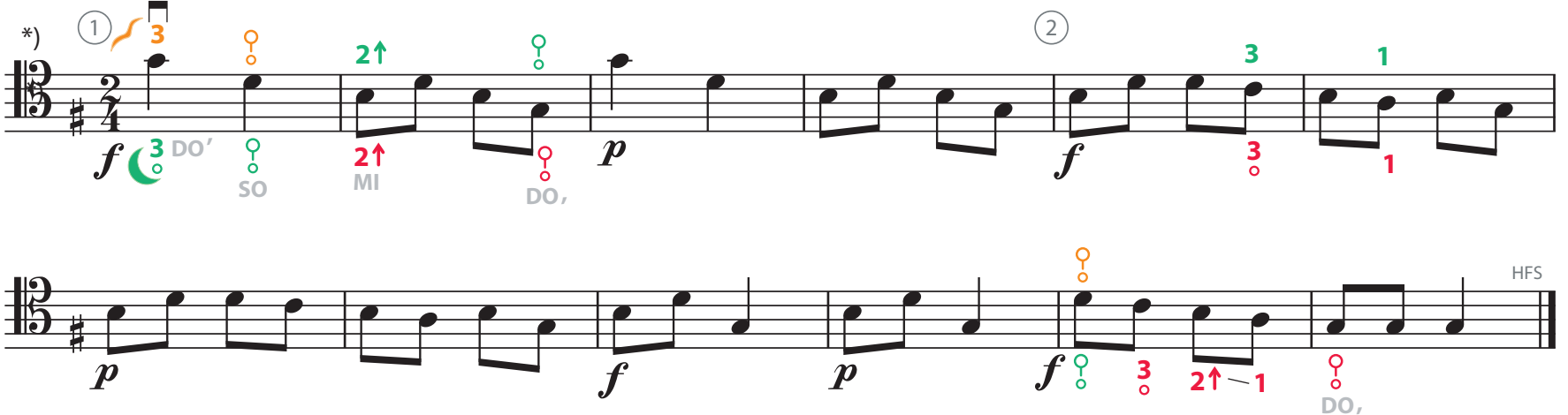
American FS

DO



Canon

Vivace



f DO', SO, MI, DO,

p

f

p

f

3 DO,

HFS

*) See Rascals, Volume 5, arr. L. Rossa.