

**Géza Szilvay**

# VIOLIN ABC



SAMPLE

BOOK **G2**  
**Third Position**

# 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 third positions .....	9
Major and minor in third position .....	10
Why do we need third position?.....	12
Stationary base finger in third position .....	14
Feel comfortable in third position .....	15
II. READ AND PLAY IN THIRD POSITION .....	18
Intervals in third position.....	18
Seconds .....	18
Thirds .....	21
Fourth and Fifths .....	22
Sixths .....	23
Sevenths and octaves .....	24
Extensions in third position .....	25
Third position studies in various keys .....	28
Duos in third position .....	40
Performing pieces in third position with piano accompaniment .....	47
III. SHIFTING BETWEEN FIRST AND THIRD POSITIONS .....	50
Shifting on the same note .....	50
Shifting after open string .....	55
Duos and excerpts .....	62
Shifting with the same finger .....	66
Duo and performing pieces .....	74
Shifting from lower finger to higher finger .....	76
Duo and performing pieces .....	85
Shifting from higher finger to lower finger.....	87
Duo .....	93
Chromaticism in first and third positions .....	94
Performing pieces in first and third positions with piano accompaniment .....	96

IV. SHIFTING BETWEEN FIRST, SECOND AND THIRD POSITIONS .....	102
Shifting on the same note .....	102
Shifting after open string .....	104
Shifting with the same finger .....	107
Shifting from higher finger to lower finger and chromaticism .....	111
Low extension from third position .....	113
Reading test and homework .....	114
Duos in three positions .....	117
Excerpts from the literature .....	120
Performing piece in three positions with piano accompaniment .....	124
V. DOUBLE-STOPS IN THREE POSITIONS .....	127
Intervals in three positions .....	127
Major and minor scales in thirds .....	134
Major and minor scales in sixths .....	138
Octaves in three positions .....	140
Artificial and natural harmonics .....	143
Studies with double-stops .....	146
Duos with double-stops .....	152
Excerpts from the literature .....	154
Performing pieces .....	157

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

HFS Hungarian Folksong  
SFS Slovakian Folksong



# INTRODUCTION

## Seven positions of the hand

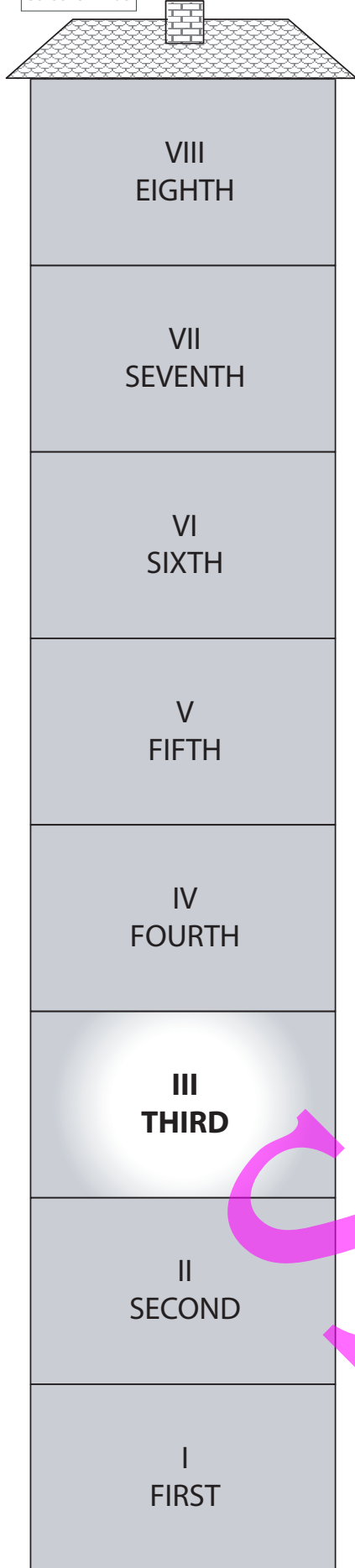
The image displays seven staves of musical notation, each representing a different hand position. The notation includes fingerings (1-4), Roman numerals (I-VII), and diamond-shaped fret markers on the strings. The first staff shows positions I through VII, with Roman numerals IV, V, VI, and VII explicitly labeled. The second staff shows positions I through VII, with Roman numeral I explicitly labeled. The third staff shows positions I through VII, with Roman numeral I explicitly labeled. The fourth staff shows positions I through VII, with Roman numeral I explicitly labeled. The fifth staff shows positions I through VII, with Roman numeral I explicitly labeled. The sixth staff shows positions I through VII, with Roman numeral I explicitly labeled. The seventh staff shows positions I through VII, with Roman numeral I explicitly labeled.

\*) The positions are marked with Roman numerals.



# Scales in EIGHT POSITIONS

Start playing in first position from the bottom line



1 2

sul G

1 2

sul G

1 2

sul G

1 2

sul G

1 2

1 2

1 2

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.



# Why do we need third position?

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

\*)

\*\*)

😊



Examples for convenient fingerings

**Allegro**

V

0

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 THIRD POSITION

## Intervals in third position

### Seconds

#### 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 third 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.

**Moderato**



The musical score consists of five staves of music in 4/4 time, marked **Moderato**. The first staff includes a diagram of the first finger's stopping position on the strings, labeled with a circled '1'. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers in parentheses above notes. Bowings are indicated by slanted lines above notes. A large pink watermark 'SAMPLE' is overlaid diagonally across the score.

Ch.-A. de Bériot



## Third position studies in various keys

Before playing these studies, play the corresponding scale in first and after it also in third 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

**1** **Moderato**

3 1

*mf*

(1) (2) (3)

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

F. Wohlfahrt





# Easy duos in third position

## Minuetto

1

*p*

5

(1)

9

(3)

13

(4)

(3)

1. 2. G.F. Händel

# Easy performing pieces in third position



Andante

## Pastoral

0 1 4 (3) 0 0

*mf*

5 0 1 4 0 0 0

*p*

9 (4) (3) 0 (V) (4) (V)

*mf* *p*

13 (2) 4 0

*mf*

17 (4) 0 (1)

*mp* *p*

22 (1) (1) 4 rit. (3) (2)

*pp*

V. Kosenko



# SHIFTING BETWEEN FIRST AND THIRD POSITIONS

## Shifting on the same note

3-1 1-3

Feel the gentle shifting movement

Scales with harmonic extension

**Allegro**

\*) silent gliding



# Duos with shifting after open string

Allegretto grazioso

3 0 1

*mf*  
pizz.

5 2 tr 1.

9 2. (1) 0 1

*mp*

13 (4) 0 1

*f*

17 (2) 0 1

*p*



# Easy performing pieces

## The Fair Isle



**Allegretto**  
*f* *mf* *rall.*  
 13 N. Mackay

Musical score for 'The Fair Isle' in G major, 2/2 time. It consists of two staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The tempo is 'Allegretto'. The first measure is marked with a forte (*f*) dynamic. The second staff begins at measure 13 and includes dynamics of mezzo-piano (*mp*), crescendo (*cresc.*), and mezzo-forte (*mf*), ending with a 'rall.' (ritardando) marking. Fingerings (1) and (V) are indicated throughout. A large pink watermark 'SAMPLE' is overlaid on the score.

**Andante**  
*poco rall. a tempo*  
*mp* *mf*  
 11 N. Mackay

Musical score for 'In Old Madrid' in B-flat major, 3/4 time. It consists of two staves of music. The first staff starts with a treble clef, a key signature of two flats (Bb), and a 3/4 time signature. The tempo is 'Andante' with 'poco rall.' and 'a tempo' markings. The first measure is marked with mezzo-piano (*mp*). The second staff begins at measure 11 and includes dynamics of piano (*p*) and mezzo-piano (*mp*). Fingerings (2) and (4) are indicated. A large pink watermark 'SAMPLE' is overlaid on the score.

**Andantino**  
*p* *mp*  
 7 N. Mackay

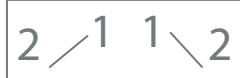
Musical score for 'Snake on a Ladder' in B-flat major, 4/4 time. It consists of two staves of music. The first staff starts with a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The tempo is 'Andantino'. The first measure is marked with piano (*p*). The second staff begins at measure 7 and includes dynamics of mezzo-forte (*mf*) and piano (*p*). Fingerings (3) and (4) are indicated. A large pink watermark 'SAMPLE' is overlaid on the score.

**Soothingly**  
*p (2x pp)*  
 8 14 *poco rall.*  
 N. Mackay

Musical score for 'Irish Lullaby' in B-flat major, 4/4 time. It consists of three staves of music. The first staff starts with a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The tempo is 'Soothingly'. The first measure is marked with piano (*p*) and piano-pianissimo (*pp*). The second staff begins at measure 8 and includes first and second endings. The third staff begins at measure 14 and includes dynamics of piano (*p*) and 'poco rall.' (ritardando). Fingerings (4) are indicated. A large pink watermark 'SAMPLE' is overlaid on the score.

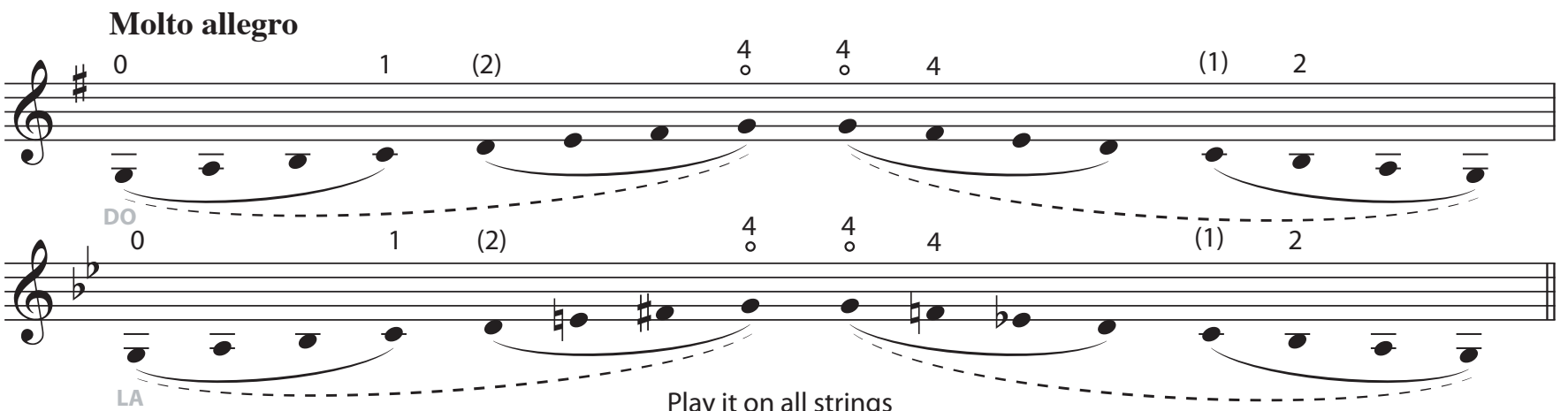
# Shifting from higher finger to lower finger ("scale fingerings")

Before the shifting movement try to use your inner hearing to hear the pitch of the coming note.




## One octave scales on the same string

**Molto allegro**



LA Play it on all strings



# Performing pieces in first and third positions

See also the rich repertoire of performing pieces in the Supplement, published separately as "Performing pieces for Violin in the first three positions"

## Capriccio - Staccato

N. Baklanova

**Moderato**

*mf* *grazioso*

5

8

*mp*

11

*f*

14

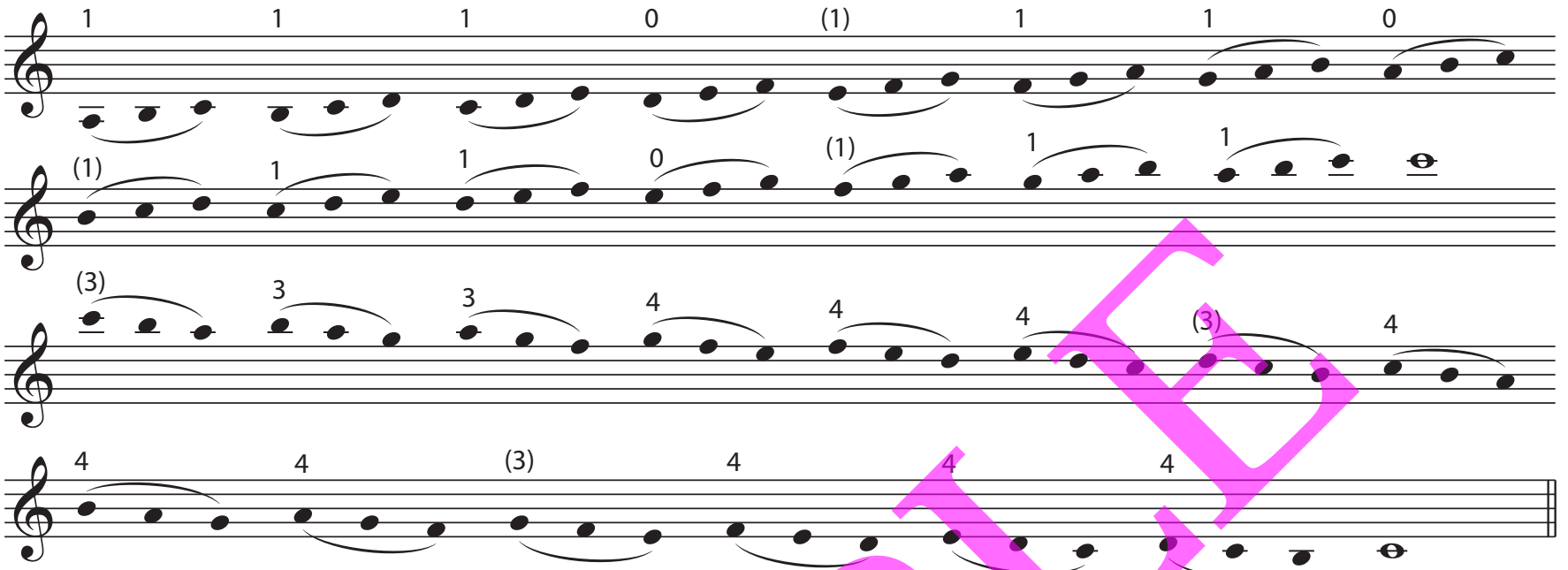
17

20

*p* *cresc.*

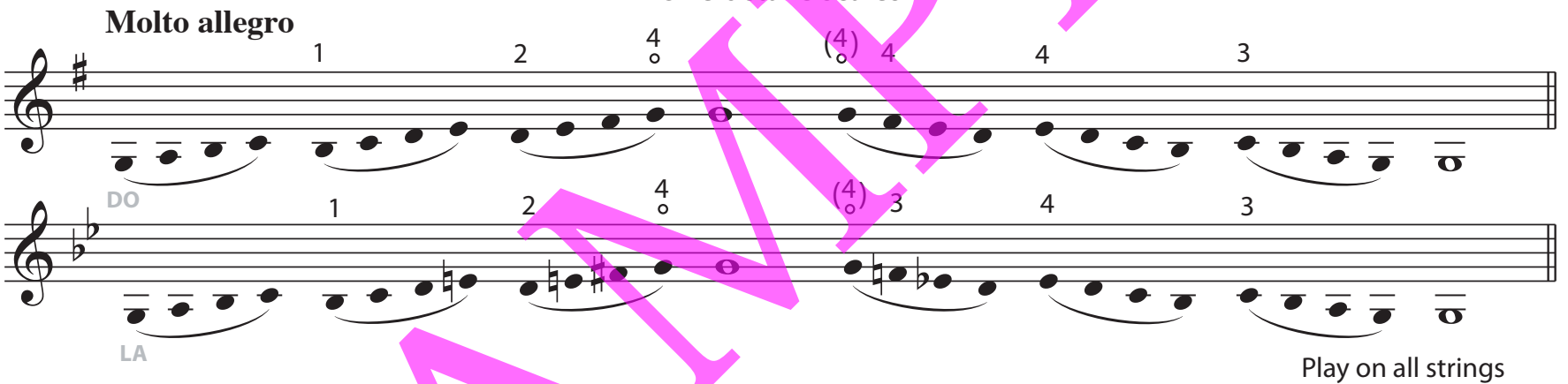
# Shifting from higher finger to lower finger

## Scale fingerings



Four staves of musical notation showing scale fingerings. The first staff has fingerings: 1, 1, 1, 0, (1), 1, 1, 0. The second staff has: (1), 1, 1, 0, (1), 1, 1, 0. The third staff has: (3), 3, 3, 4, 4, 4, (3), 4. The fourth staff has: 4, 4, (3), 4, 4, 4, 4.

## One octave scales



Two staves of musical notation for one octave scales. The top staff is in G major (one sharp) and the bottom staff is in F major (one flat). Fingerings are: 1, 2, 4, (4), 4, 4, 3. The bottom staff has 'DO' and 'LA' labels. The instruction 'Play on all strings' is at the bottom right.

## Allegro



Four staves of musical notation for an Allegro section. Each staff starts with a triplet of eighth notes. The staves are numbered 3, 5, and 7. The bottom right corner of the section is signed 'L. Siukonen'.



# DOUBLE-STOPS IN THREE POSITIONS

## Intervals in three positions

### Seconds



3 0 0 3 2 0 0 2 1 0 0 1

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

4 1 4 4 1 4 3 0 0 3

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

3 0 4 0 4 1 4 4 1 4

4 1 4 3 0 0 3 2 0 0 2

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

4 1 4 4 1 4 4 1 4

(1)

1 pos.

1 pos.