

Géza Szilvay

VIOLIN ABC



SAMPLE

A grey line drawing of a violin and bow is positioned behind the word "SAMPLE". The violin is oriented diagonally, with its neck pointing upwards and to the left. A bow is positioned behind it, also angled diagonally. The drawing is minimalist and monochromatic.

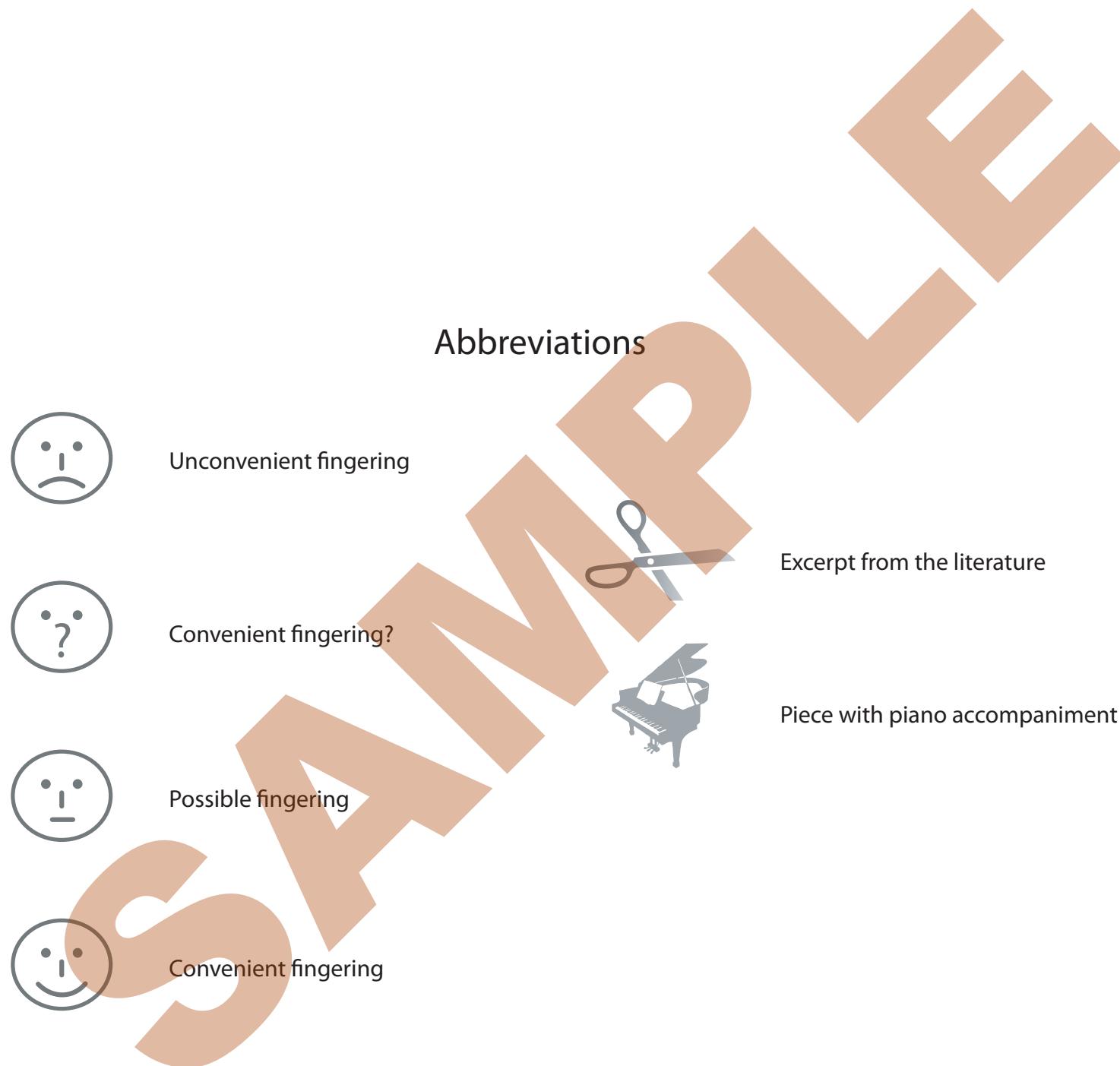
BOOK G4

Fifth 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.





INTRODUCTION

Seven positions of the hand

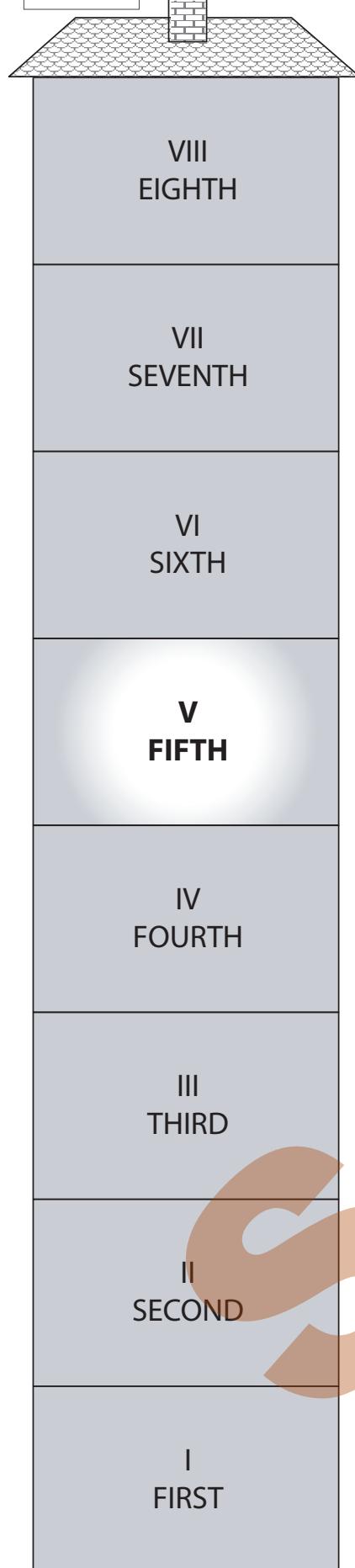
The diagram illustrates the seven positions of the hand on a musical staff. The positions are marked with Roman numerals I through VII. Hand shapes are shown with fingers numbered 1 through 4. Dashed lines indicate the movement between positions. A large orange 'S' is overlaid on the fifth staff.

*) The positions are marked with Roman numerals.

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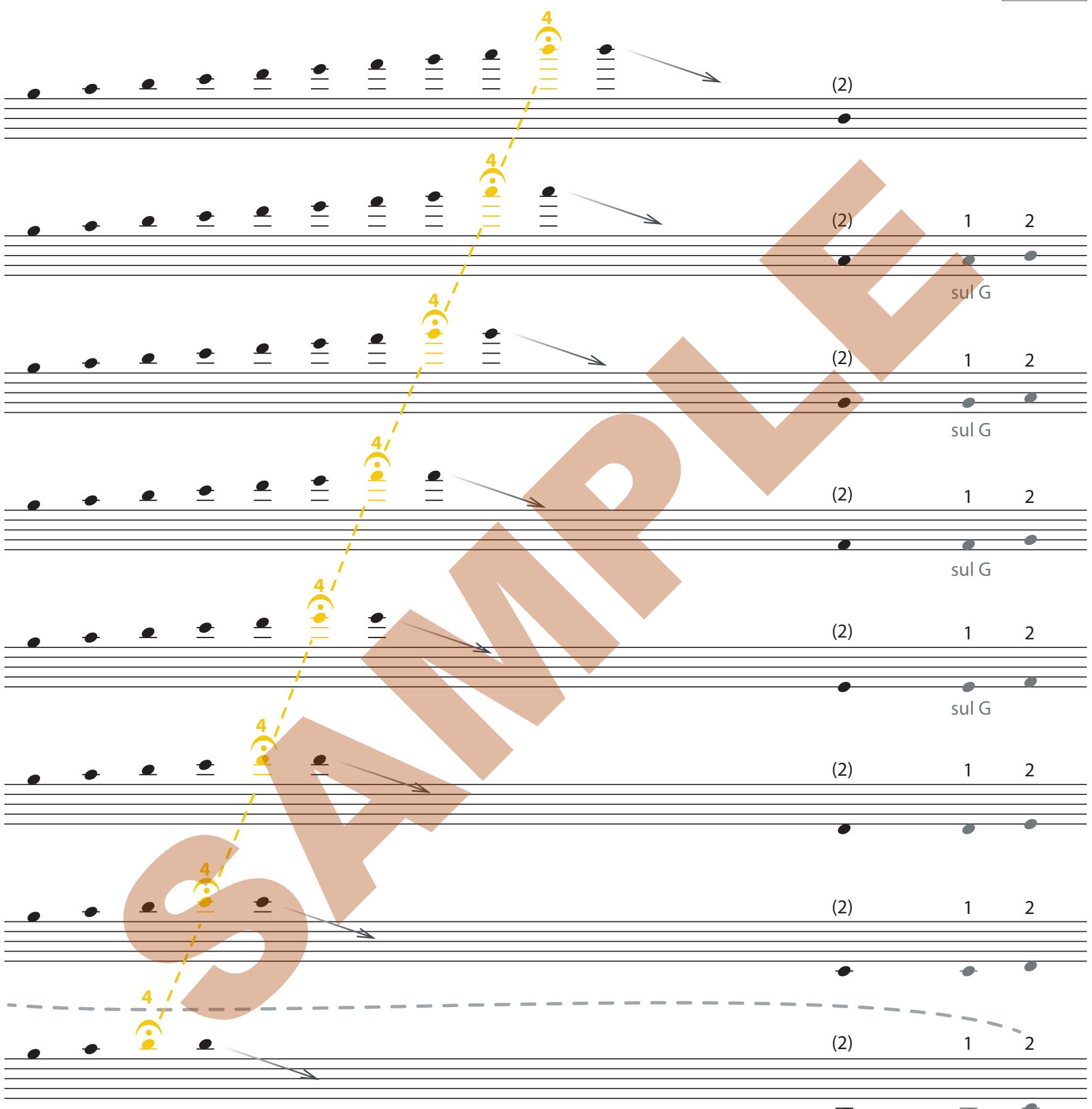
Scales in EIGHT POSITIONS



Start playing in first position from the bottom line

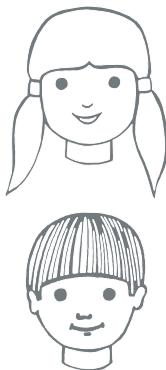
1. The green notes are the first and lowest notes played by the 1st finger in the different positions. Play the natural A minor scale *sul G* with first finger repetition in both directions up and down along the dotted green line. After the natural minor play also the melodic and harmonic minor and the 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.



3. The yellow notes are the highest notes of the different positions. Play the 4th finger repetition scales from B/H pitch in both directions along the dotted yellow line. Imagine the key signature.
 If you play the H/B scale with non altered notes you learn the locrian mode (TI DO RE MI FA SO LA TI).

FINGERINGS in first and fifth positions



1 1 1

1 1 1

sul G sul D sul A

*)

1 1 1 1 1

1 V V V V V

sul G sul D sul A sul E

2 2 2

2 2 2

sul G sul D sul A

2 2 2 2 2

1 V V V V V

sul G sul D sul A sul E

3 3 3

3 3 3

sul G sul D sul A

3 3 3 3 3

1 V V V V V

sul G sul D sul A sul E

0 0 4 4

4 4 4

sul G sul D sul A

4 4 4 4 4

1 V V V V V

sul G sul D sul A sul E

*) Swap parts when repeating.



Feel comfortable and improvise in fifth position

IV V

sul A
Improvise in f♯ minor and also in F♯ major.
Be aware of the key signature.

IV V

sul D
Improvise in b minor and also in B major.
Be aware of the key signature.

IV V

sul G
Improvise in e minor and also in E major.
Be aware of the key signature.

Improvise in two octaves both in minor and major

SAMP

sul G

sul G

2

(4)

1

2



Extensions in fifth position

Excerpts from the literature

Moderato

mf *pp* *p* *rit.* *f* *sul A* *mf* *f* *sul A* *p* *F. Drdla*

Andante

mp *f* *pp* *pizz.* *8va* *rit.* *A. Järnefelt*

The image shows two staves of guitar sheet music. The top staff is in 3/4 time with a treble clef, and the bottom staff is in 2/4 time with a treble clef. Both staves have three sharps. The music includes various performance markings such as dynamics (mf, pp, p, f, rit., sul A, mp, f, pp), fingerings (0-4), and string indications (3rd, 1st). Large, semi-transparent orange letters 'S' and 'M' are overlaid on the music, with 'S' appearing in the first section and 'M' appearing in the second section. The 'S' is positioned over the first four measures of the first section and the first measure of the second section. The 'M' is positioned over the last three measures of the first section and the entire second section. There are also several diagonal orange bars crossing the music, particularly in the first section. The name 'F. Drdla' appears at the end of the first section, and 'A. Järnefelt' appears at the end of the second section.



Duos in fifth position

Andantino

Ch. A de Bériot

sempre V pos.
mf largamente

1 2 3 4 1 2 4

5 6 7 8

f

9 10 11 12

13 14 15 16



Excerpts from the literature

Largo  *p* *poco animando*

tr  *(V)* *1* *cresc.*

tr  *(V)* *1* *f molto* *sul A*

tr  *(V)* *1* *pp espr.* *sul A* *f* *p* *rit.*

A. Vivaldi

Allegro molto moderato 

f

p

G. Pugnani

46



Performing pieces in five positions

Concert Solo No. 1

Ch. Dancla

Moderato maestoso

poco rall.

a tempo

no)

1

V

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef and four sharps. The score consists of two staves of music. The first staff begins with a forte dynamic (f) and includes a large orange diamond-shaped performance instruction. The second staff continues the musical line.

Musical score page 19, measures 0-1, 3, and 2. The score is in treble clef, 3 sharps, and common time. Measure 0: A melodic line starts with a grace note followed by eighth notes. Measure 1: The line continues with eighth notes. Measure 3: The line begins with a grace note and a dotted half note. Measure 2: The line continues with eighth notes. The measure numbers 0, 1, 3, and 2 are placed above the staff. The measure 3 is preceded by a fermata. The measure 2 is preceded by a dynamic instruction *molto cantabile*. Measures 0-1 and 3 are enclosed in a light blue box.

Sheet music for piano, page 32, in G major (two sharps). The melody consists of eighth-note pairs connected by slurs. Grace notes are indicated by small vertical strokes above the main notes. Dynamic markings include a piano sign (p) and a forte sign (f). The instruction *molto espressivo cantando* is written below the staff.

A musical score for piano. The page number '36' is at the top left. The key signature changes to A major (no sharps or flats). Measure 36 starts with a forte dynamic (f) and includes a grace note. Measure 37 begins with a piano dynamic (p). The music features eighth-note patterns and a bass line with sustained notes.

Musical score for piano, page 10, measures 40-41. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. Measure 40 starts with a eighth note followed by a sixteenth note. Measure 41 starts with a eighth note followed by a sixteenth note.



Excerpts from the literature

Musette

F. J. Mazas

A musical score for a solo instrument, likely a flute or piccolo, titled "Andantino" by F. J. Mazas. The score consists of six staves of music. Large, semi-transparent orange watermarks are overlaid on the music: a large "SAMPLE" is positioned diagonally across the top half, and a large "S" is positioned vertically along the left side. The music is in common time (indicated by a 'C') and includes various dynamics such as **p**, **p.p.**, **pp**, and **dim.**. Measure numbers 1 through 21 are indicated at the beginning of each staff. The first staff begins with a treble clef and a key signature of one sharp. Measures 5 and 9 show grace notes and slurs. Measure 13 features a dynamic change to **p.p.**. Measure 17 includes a dynamic change to **pp**. Measure 21 ends with a dynamic of **pp** and a fermata. The title "Andantino" is at the top left, and the composer's name "F. J. Mazas" is at the top right. A pair of scissors icon is located in the top left corner of the page area.



APPENDIX

Preparatory exercises for V. Monti "Csárdás", page 62

The image displays six staves of musical notation for a bowed instrument, likely violin or cello, in G major (one sharp) and common time. The exercises are designed to prepare for the piece 'Csárdás' by V. Monti. Fingerings are indicated above the notes, and positions are marked. The first staff starts at 'sul D' and moves to 'VII pos.'. The second staff starts at 'sul D-A' and moves to 'VII pos.'. The third staff starts at 'sul D'. The fourth staff starts at 'sul D' and moves to 'VII pos.'. The fifth staff starts at 'sul G'. The notation includes various note heads (solid black, hollow black, solid white with a diamond center, hollow white with a diamond center), stems (upward or downward), and bowing marks. Large, semi-transparent orange letters spelling 'SAMPLE' are overlaid diagonally across the staves.

0 1 1 1 1 1 1 1 1 1 1 1 1 0
sul D VII pos.

3 0 4 1
sul D-A VII pos.

3 0 4 1
sul D

1 1 1 1 1 1 1 1 1 1 1 1 1
sul D VII pos.

1 1 1 1 1 1 1 1 1 1 1 1 1
sul G