Géza Szilvay

VIOLIN ABC

COLOURSTRINGS

SAMPLE

BOOK **G4**

Fifth Position

FENNICA GEHRMAN

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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.

Abbreviations

Unconvenient fingering

Convenient fingering?

Possible fingering

Convenient fingering

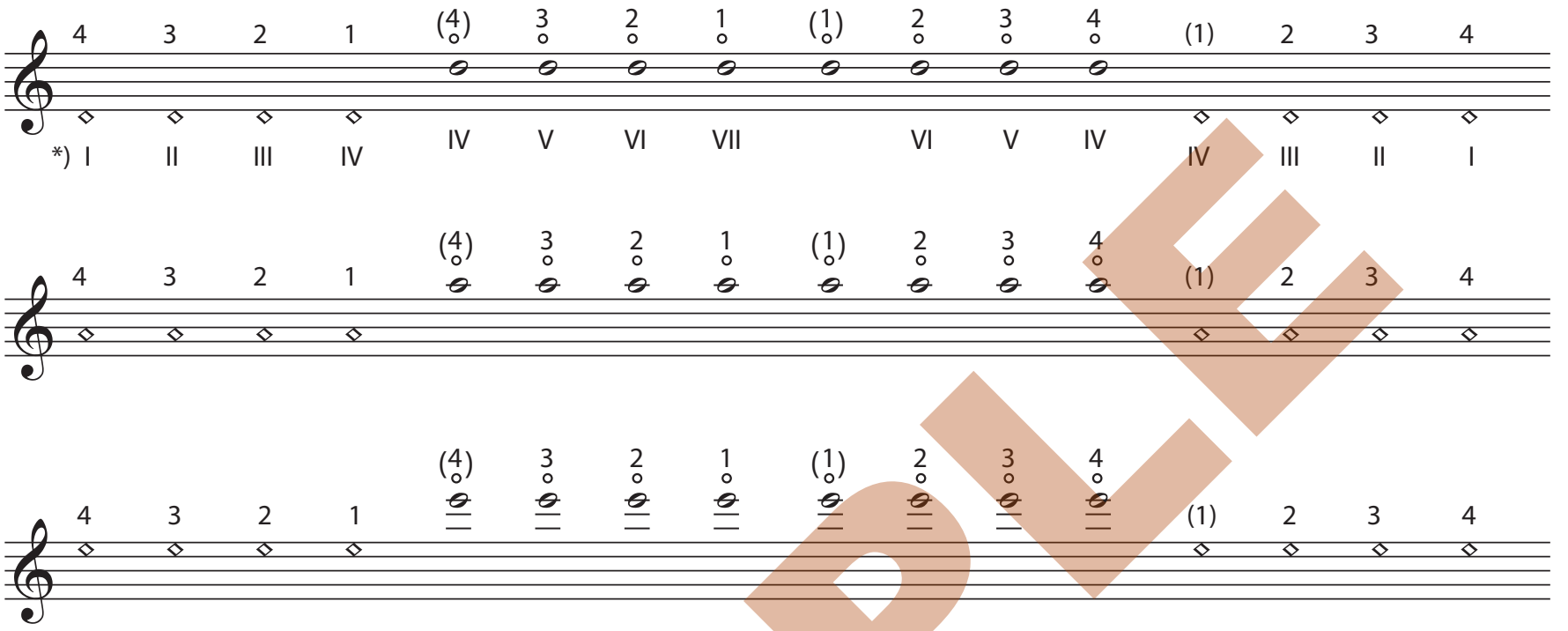
Excerpt from the literature

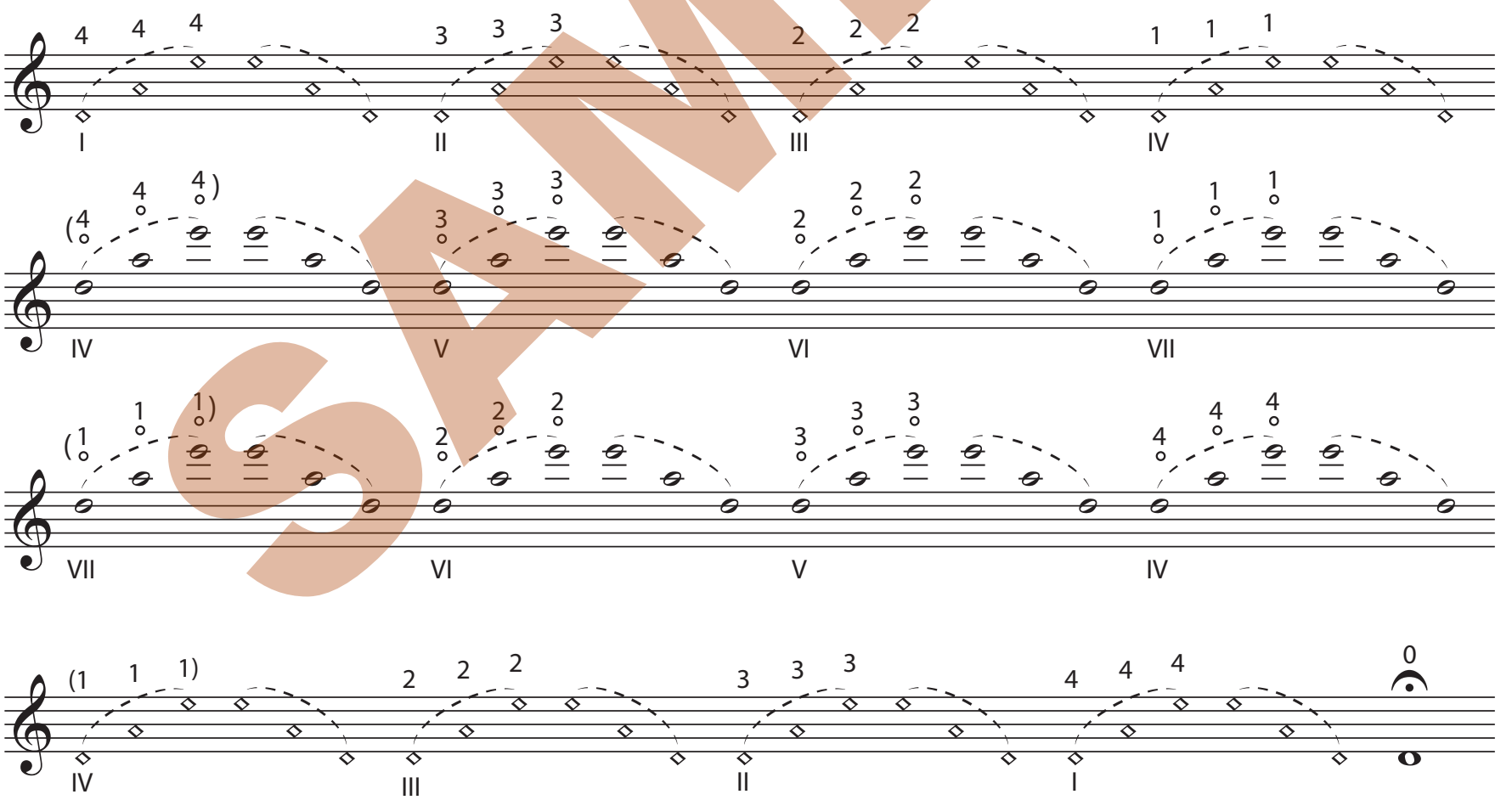
Piece with piano accompaniment

SAMPLE

INTRODUCTION

Seven positions of the hand





*) The positions are marked with Roman numerals.

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Scales in EIGHT POSITIONS

Start playing in first position from the bottom line

VIII
EIGHTH

VII
SEVENTH

VI
SIXTH

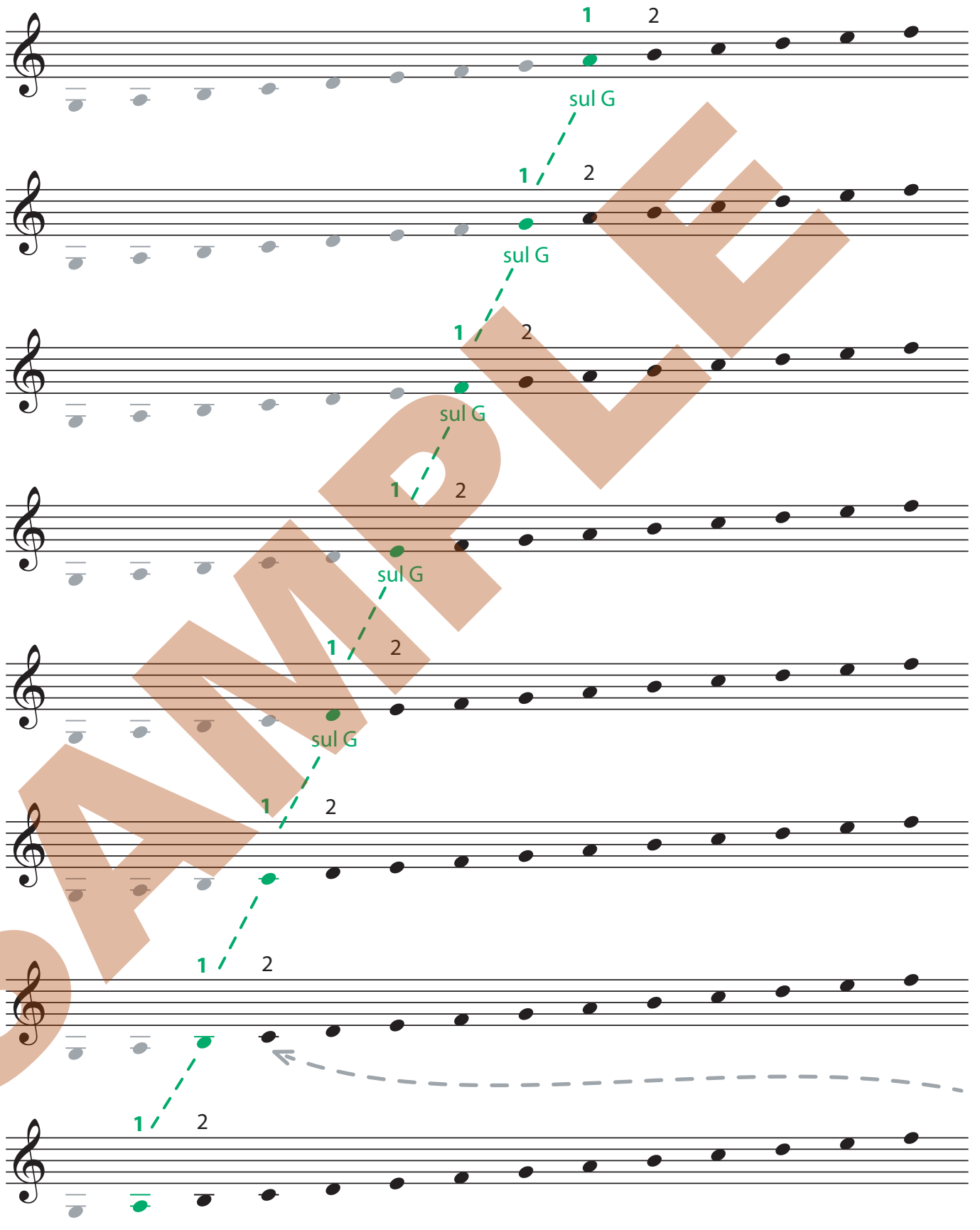
V
FIFTH

IV
FOURTH

III
THIRD

II
SECOND

I
FIRST



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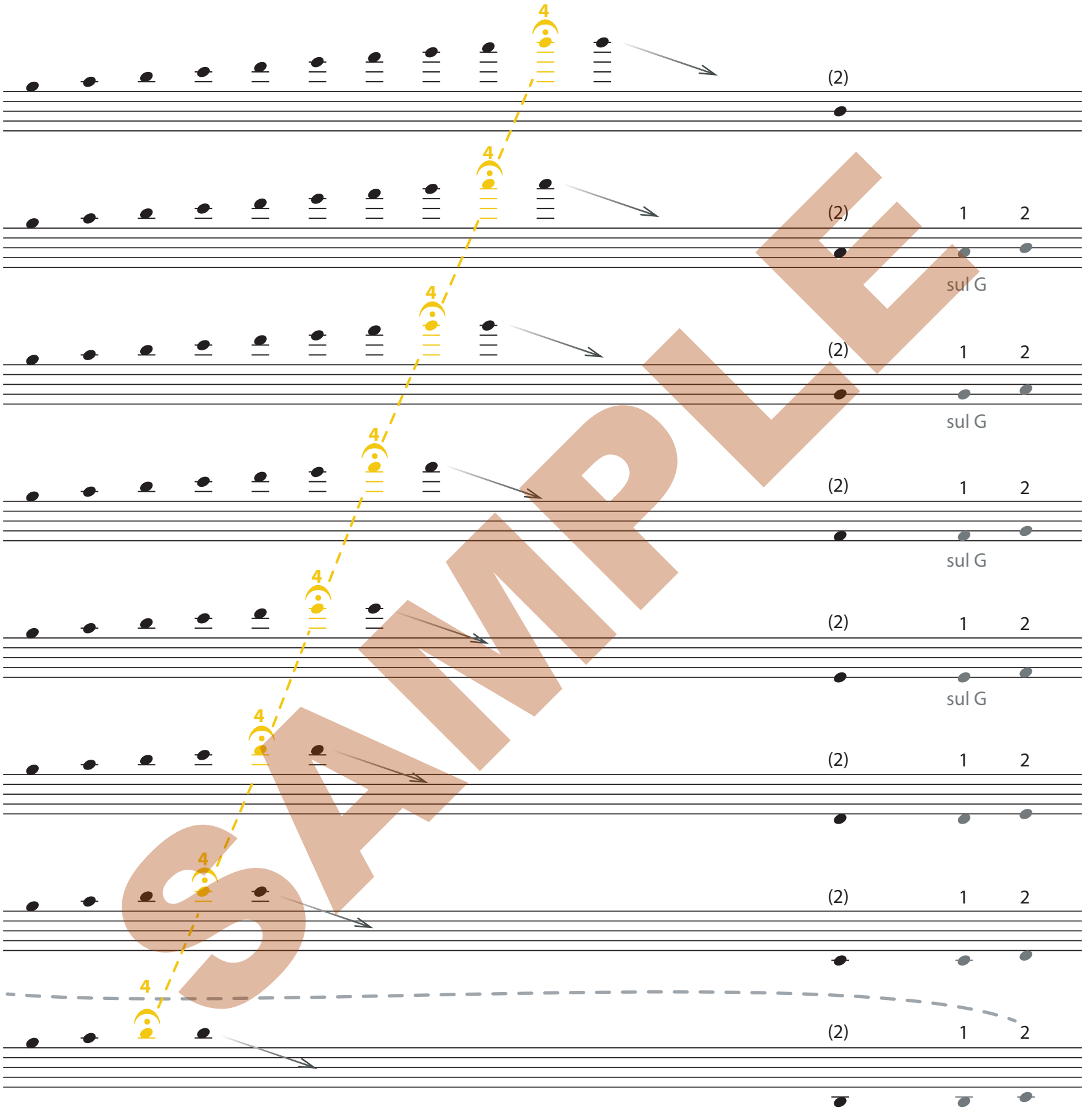
1. The green notes are the first and lowest notes played by the 1st finger in the different positions. Play the natural A minor scale *sul G* with first finger repetition in both directions up and down along the dotted green line. After the natural minor play also the melodic and harmonic minor and the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

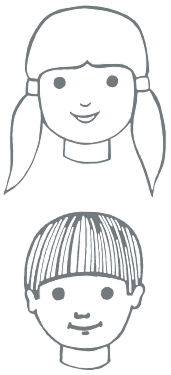
2. Play the black note scales both major and minor. Start the scales always with 2nd finger on the G string and imagine the key signature. It is useful to connect the positions by playing the scales continuously. Each scale ends with a shifting motion where the change of fingering (2=1) takes the hand into the following new position.

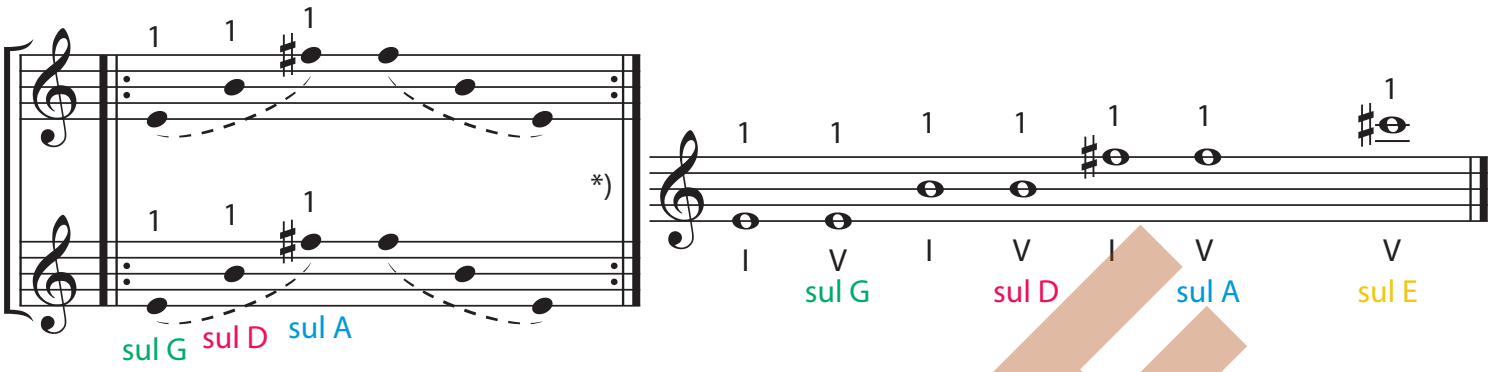


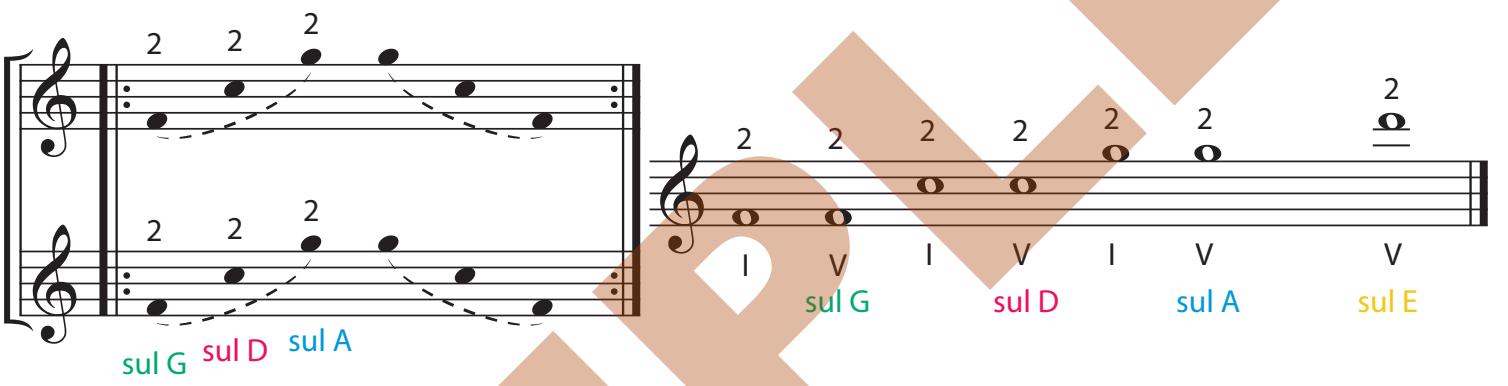
SAMPLE

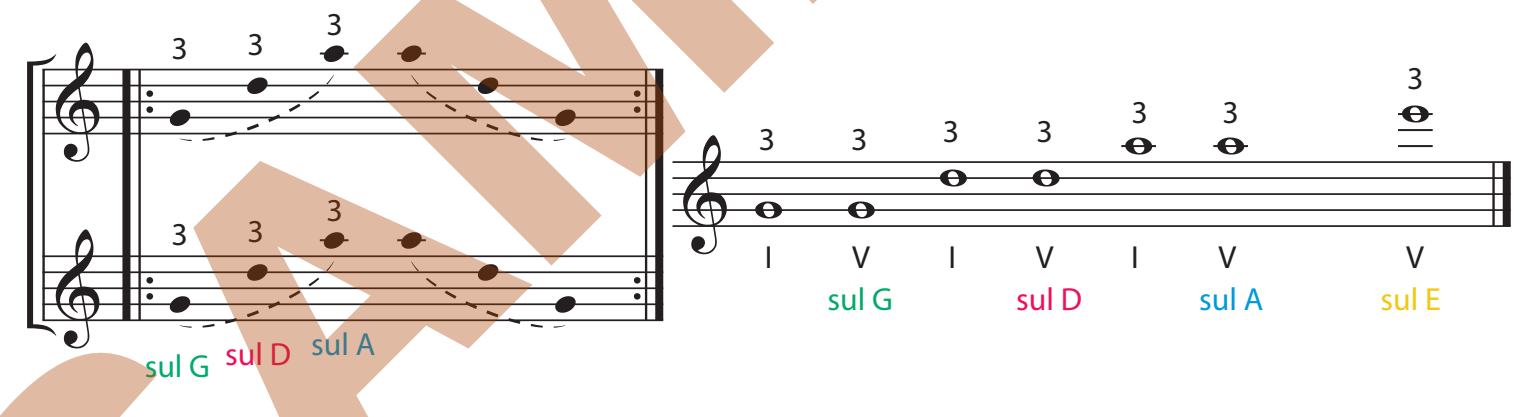
3. The yellow notes are the highest notes of the different positions. Play the 4th finger repetition scales from B/H pitch in both directions along the dotted yellow line. Imagine the key signature.
If you play the H/B scale with non altered notes you learn the locrian mode (TI DO RE MI FA SO LA TI).

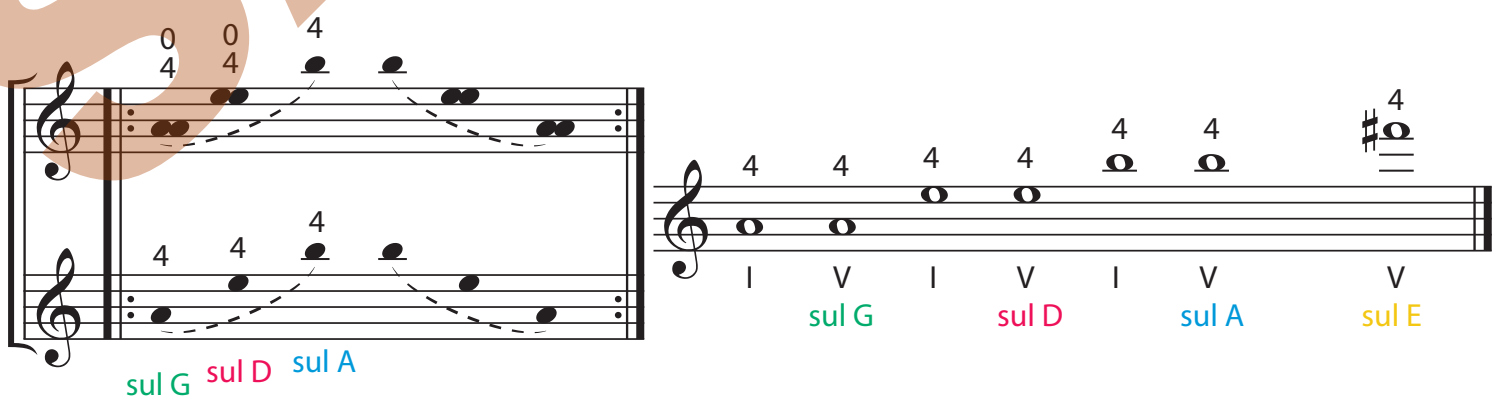
FINGERINGS in first and fifth positions











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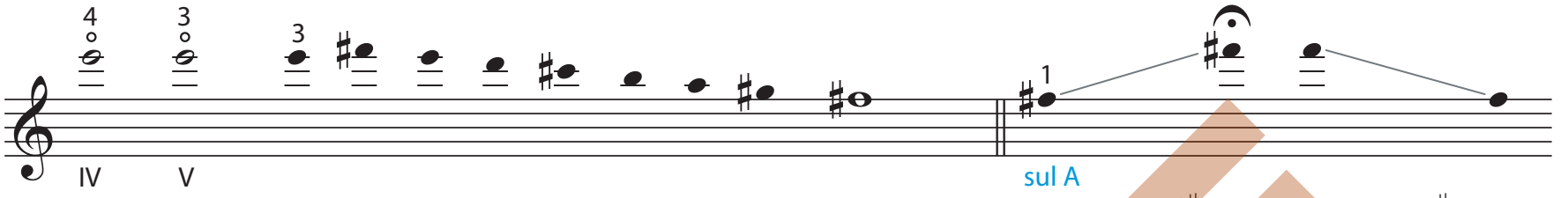
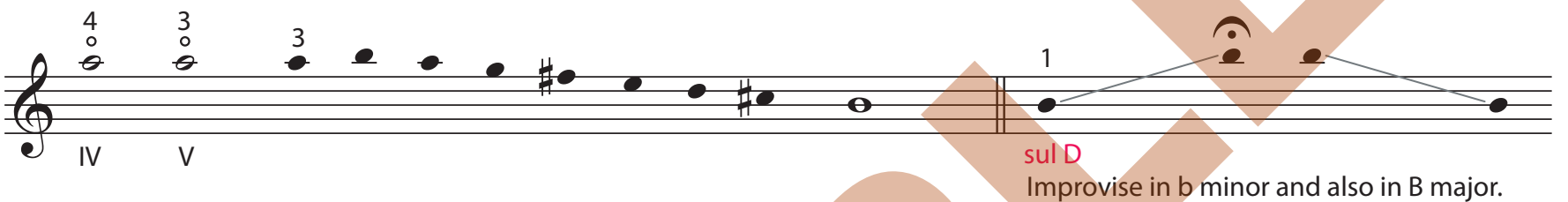
*) Swap parts when repeating.

Feel comfortable and improvise in fifth position



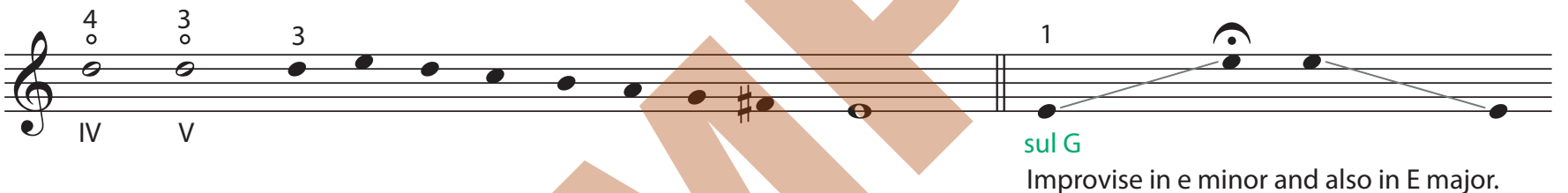
sul A

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



sul D

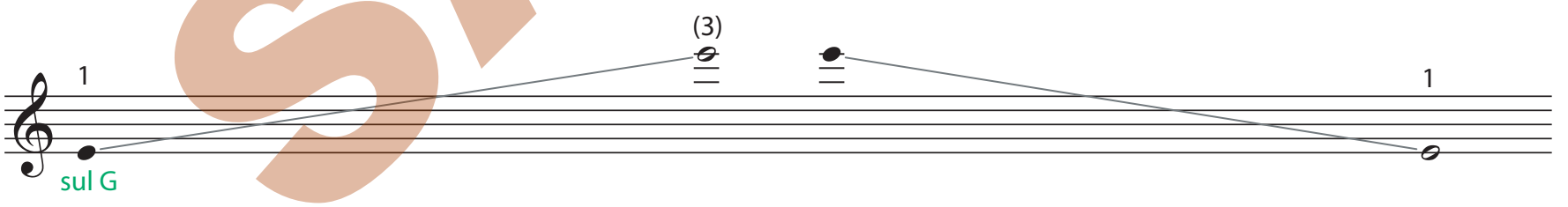
Improvise in b minor and also in B major.
Be aware of the key signature.

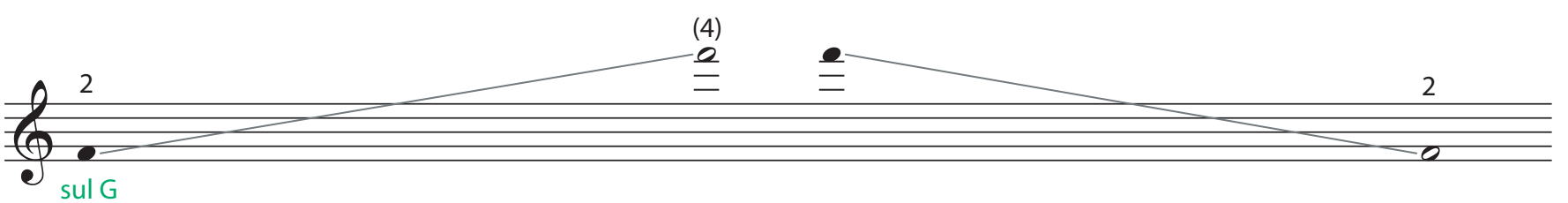


sul G

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

Improvise in two octaves both in minor and major





SAMPLE

COLOURSTRINGS

Extensions in fifth position

Excerpts from the literature

Moderato

mf *pp* *p* *p*

sul A

rit.

mf *f*

sul A

F. Drdla

Andante

mp *f* *pp*

rit.

pizz.

A. Järnefelt

SAMPLE

Duos in fifth position

Andantino

Ch. A de Bériot

sempre V pos.

mf *largamente*

f

SAMPLE

Largo

p

poco animando

mf

cresc.

f molto

sul A

p

rit.

A. Vivaldi

pp espr.

sul A

f

pp

Allegro molto moderato

f

p

G. Pugnani

f

SAMPLE

Concert Solo No. 1

Ch. Dancla

Moderato maestoso **poco rall.** **a tempo**

(Pno)

f

19

molto cantabile

22

25

29

cresc.

32

f risoluto

molto espressivo, cantando

sul A

36

40

SAMPLE

COLOURSTRINGS

Excerpts from the literature

Musette

Andantino

F. J. Mazas

sempre ***p***

5

9

V pos.

13

17

21

poco rit.

dim.

pp

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APPENDIX

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

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