

Géza Szilvay

VIOLIN ABC



SAMPLE

A light gray illustration of a violin and bow is positioned behind the word "SAMPLE". The violin is oriented diagonally, with its neck pointing towards the top left and its soundboard towards the bottom right. A bow is resting on the violin's neck.

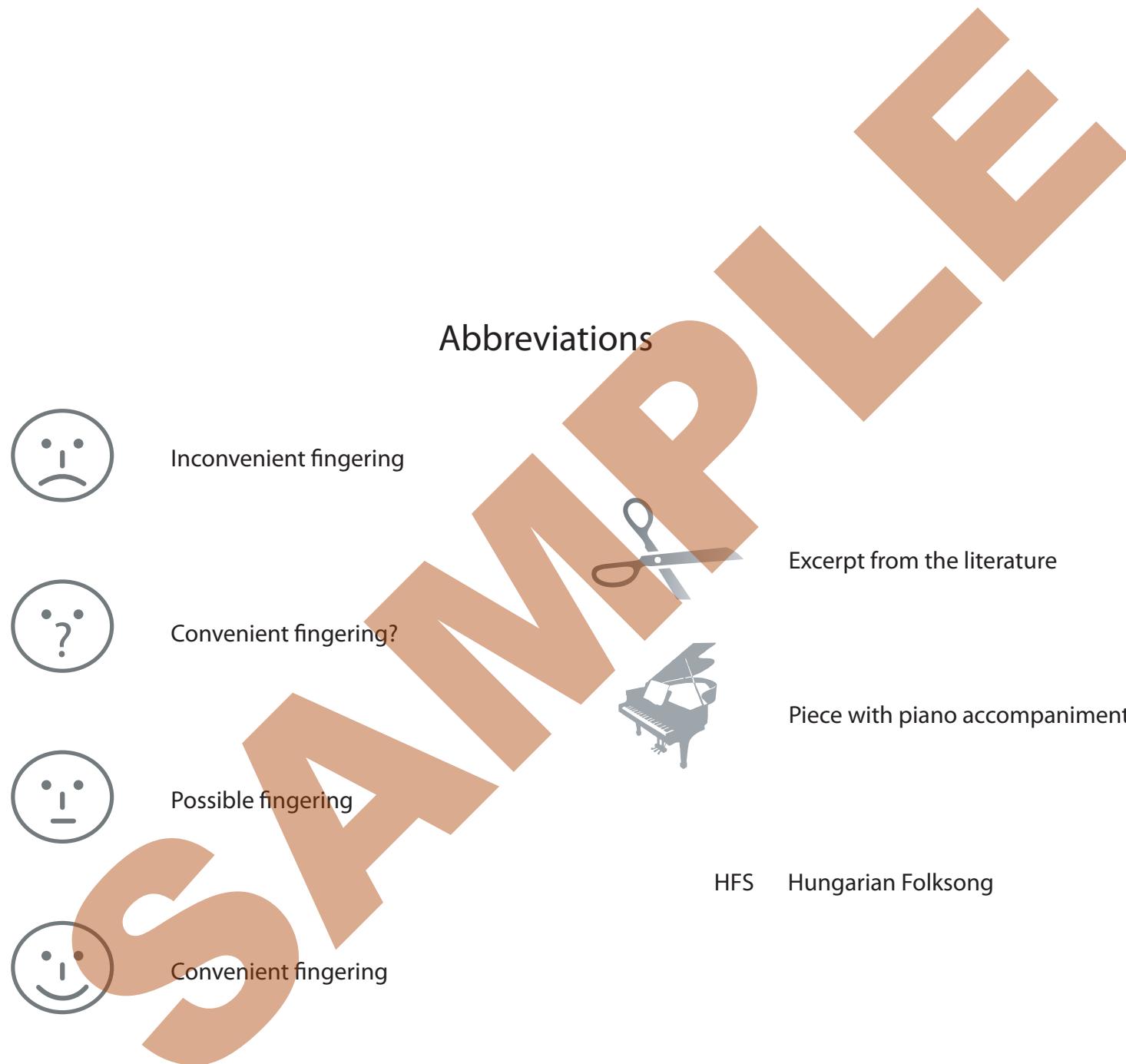
BOOK **G3**

Fourth 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

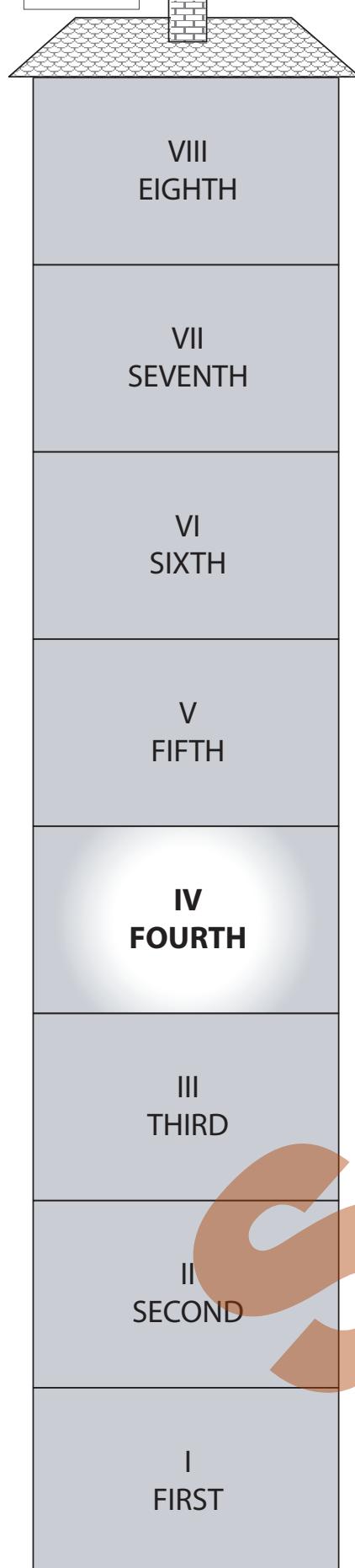
The diagram illustrates seven hand positions (I-VII) across six staves. The first five staves use solid lines for fingers, while the last one uses dashed lines. Large orange shapes highlight specific fingerings across the staves.

- Position I:** Fingers 4, 3, 2, 1. Staff 1: 4, 3, 2, 1. Staff 2: 4, 3, 2, 1. Staff 3: 4, 3, 2, 1. Staff 4: 4, 3, 2, 1. Staff 5: 4, 3, 2, 1. Staff 6: 4, 3, 2, 1.
- Position II:** Fingers 4, 3, 2, 1. Staff 1: 4, 3, 2, 1. Staff 2: 4, 3, 2, 1. Staff 3: 4, 3, 2, 1. Staff 4: 4, 3, 2, 1. Staff 5: 4, 3, 2, 1. Staff 6: 4, 3, 2, 1.
- Position III:** Fingers 4, 3, 2, 1. Staff 1: 4, 3, 2, 1. Staff 2: 4, 3, 2, 1. Staff 3: 4, 3, 2, 1. Staff 4: 4, 3, 2, 1. Staff 5: 4, 3, 2, 1. Staff 6: 4, 3, 2, 1.
- Position IV:** Fingers 4, 3, 2, 1. Staff 1: 4, 3, 2, 1. Staff 2: 4, 3, 2, 1. Staff 3: 4, 3, 2, 1. Staff 4: 4, 3, 2, 1. Staff 5: 4, 3, 2, 1. Staff 6: 4, 3, 2, 1.
- Position V:** Fingers 4, 3, 2, 1. Staff 1: 4, 3, 2, 1. Staff 2: 4, 3, 2, 1. Staff 3: 4, 3, 2, 1. Staff 4: 4, 3, 2, 1. Staff 5: 4, 3, 2, 1. Staff 6: 4, 3, 2, 1.
- Position VI:** Fingers 4, 3, 2, 1. Staff 1: 4, 3, 2, 1. Staff 2: 4, 3, 2, 1. Staff 3: 4, 3, 2, 1. Staff 4: 4, 3, 2, 1. Staff 5: 4, 3, 2, 1. Staff 6: 4, 3, 2, 1.
- Position VII:** Fingers 4, 3, 2, 1. Staff 1: 4, 3, 2, 1. Staff 2: 4, 3, 2, 1. Staff 3: 4, 3, 2, 1. Staff 4: 4, 3, 2, 1. Staff 5: 4, 3, 2, 1. Staff 6: 4, 3, 2, 1.

*) The positions are marked with Roman numerals.



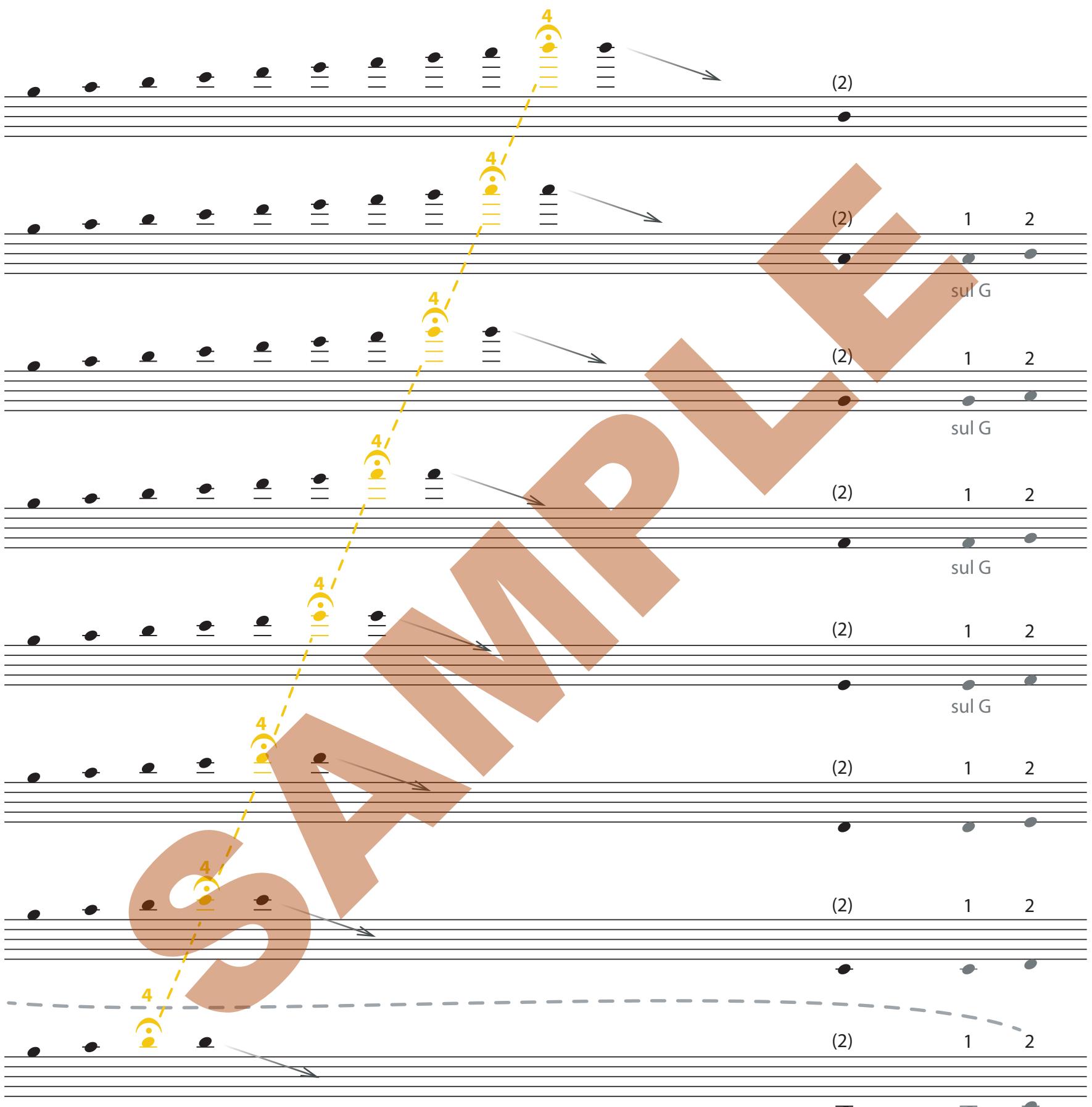
Scales in EIGHT POSITIONS



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).

READ AND PLAY IN FOURTH POSITION

Fourth position studies in various KEYS

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

Allegretto

2 3 3 4 5 11 17 23

sul D *f* *simile*

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

H. Ries



This section contains six staves of sheet music for C major. The first staff starts with a treble clef and a key signature of one sharp. Measures 2 and 3 show fingerings 2 and 3. Measure 4 is marked 'sul D' and 'f'. Measure 5 is marked 'simile'. Measures 11, 17, and 23 are marked with '(4)', while measures 2, 11, and 17 are marked with '(2)'. Measures 11, 17, and 23 also have fingerings (1), (3), and (2) respectively. The music ends with 'H. Ries' at the end of measure 23. Large orange diagonal and curved arrows highlight specific notes and groups of notes across the staves, indicating challenging reading areas.

a minor

Largo e con brio

0 1 1 4 7 10

sul D *f*

(1) (4) (2) (4) (1) (1) (1)

H. Ries



This section contains five staves of sheet music for a minor. The first staff starts with a treble clef and a key signature of one sharp. Measures 0 and 1 show fingerings 0 and 1. Measure 4 is marked 'sul D' and 'f'. Measures 7 and 10 are marked with '(1)', while measures 4 and 7 are marked with '(4)'. Measures 4 and 7 also have fingerings (2) and (4) respectively. The music ends with 'H. Ries' at the end of measure 10. Large orange diagonal and curved arrows highlight specific notes and groups of notes across the staves, indicating challenging reading areas.

Duos in fourth position

Gavotte

Anon XVIII cent.

Allegretto



The musical score consists of four staves of music for two players. The first staff begins with a dynamic of *mp*. The second staff begins with a dynamic of *mf*. The third staff begins with a dynamic of *f*. The fourth staff begins with a dynamic of *rit.*. Large orange letters 'G' and 'A' are overlaid on the music, corresponding to the beginning of the piece and the start of the second section respectively. The music features various dynamics, including *mp*, *mf*, *f*, and *rit.*, and includes measures 1 through 12.



Shifting from higher finger to lower finger ("Scale fingerings") between first and fourth positions

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

2 / 1 1 \ 2 3 / 1 1 \ 3 3 / 2 2 \ 3 4 / 2 2 \ 4 4 / 3 3 \ 4

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

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

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

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

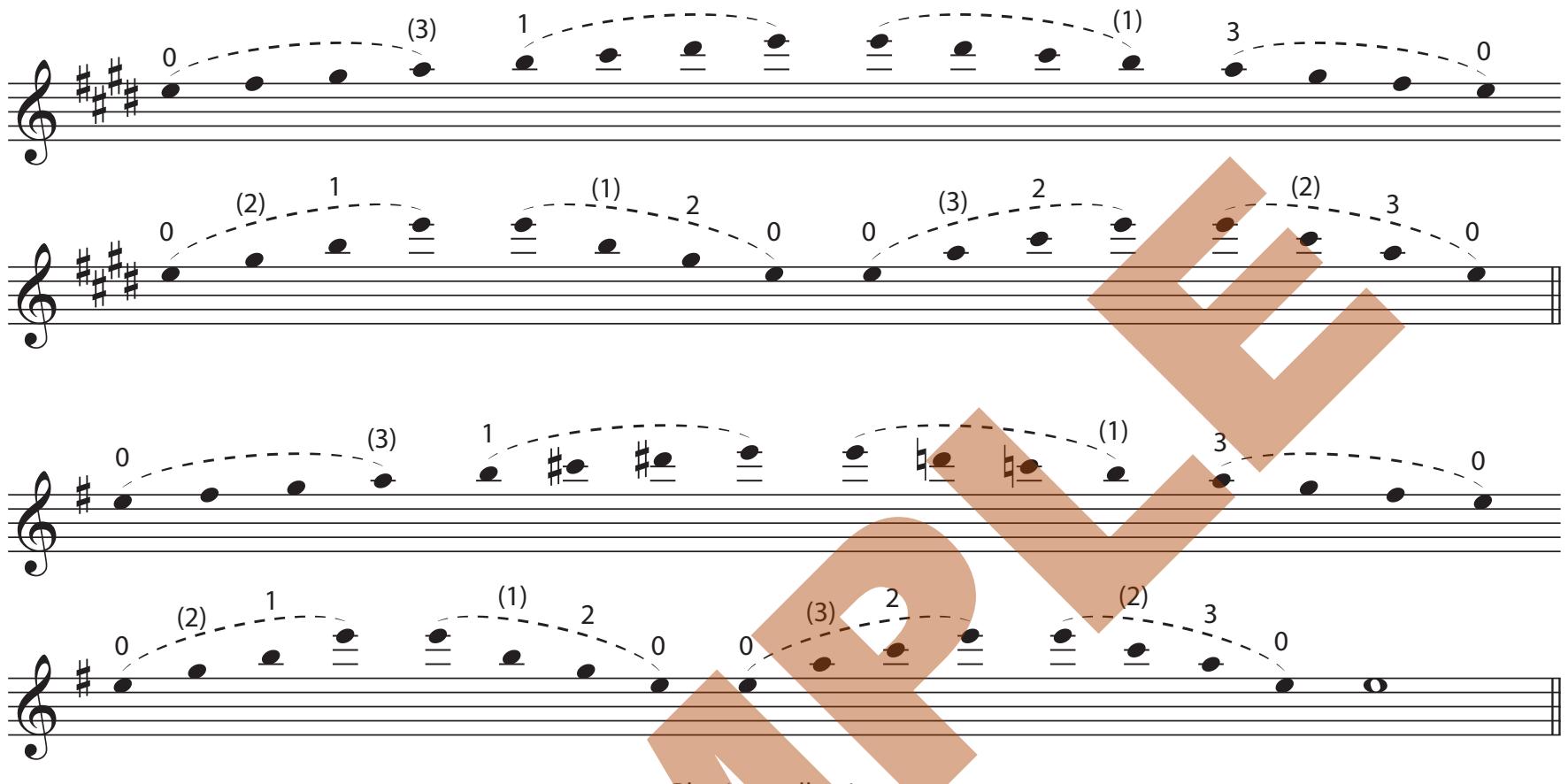
(1) 2 1 (1) 3 1 (2) 3 2

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

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

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

One octave scales with scale fingerings



Play it on all strings

Two octave scales with scale fingerings





Romance

Andantino

dolce *sul A*

1 2 3 4

8

f *sul G*

13

F. Hermann

Performing piece in first and fourth positions

Andante

mp

2 3

7

He Luting

13



Caprice

F. Hermann

Adagio

4
2 dolce sul A (4) (4) (2) (4)

6 (2) 3 dolce (4) sul G

11 2 3 p sul G 3

Alla Tedesca
Moderato

15 (4) (3) (1) (2) 4 (3) (1) (3) 1 2 2 dolce

21 4 (4) restez (4) (2) (3) (4) (2) (4) (2)

27 (4) (2) restez 0 0 (2) 2 1 1 f

33 4 0 4 f f f

39 3 0 f f f

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