

The Colourstrings® method by Géza and Csaba Szilvay

- the first violin method that covers tutors and repertoire from the first steps until professional studies
- develops the capacity for inner hearing using singing and relative solmization
- left-hand “numbered pizzicato” prepares all fingers for stopping motion
- makes use of natural harmonics to teach the left hand optimal, relaxed position
- suitable also for group teaching; available also for viola

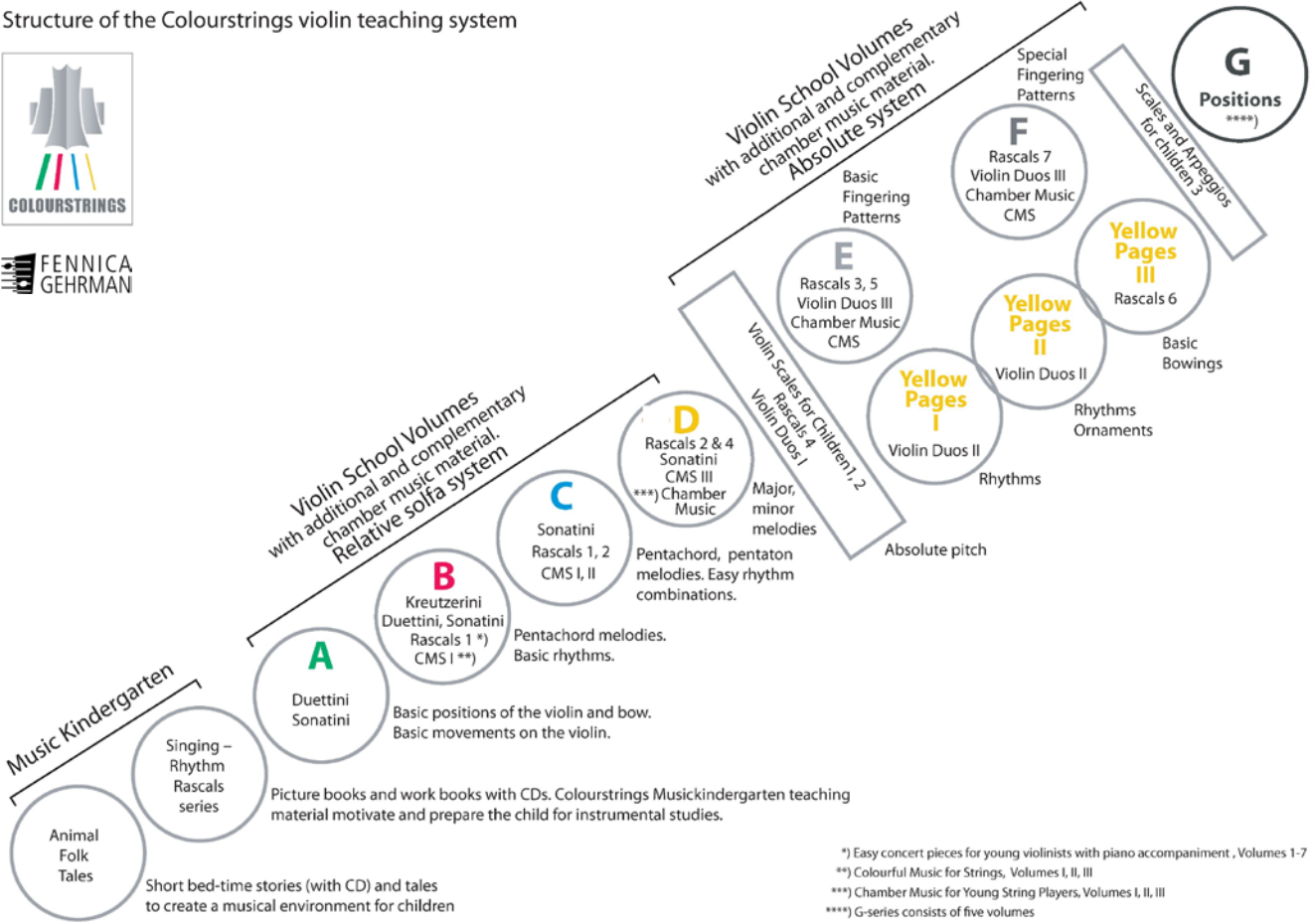


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Structure of the Colourstrings violin teaching system



FENNICA GEHRMAN



Based on Zoltán Kodály's philosophy, the Colourstrings method domesticates the instruments and the instrumental teaching to meet the child's need.

The standard staff system is reached step by step: it initially starts with no staff at all, then introduces the one-line and two-line staves, then the two-line system superimposed within a five-line staff, and finally, the full five-line staff.

Colours and visual presentation awaken and maintain interest and make the learning process easier, more enjoyable, deeper and longer-lasting. During 50 years of time, the ever-developing Colourstrings method has brought up hundreds of professional violinists of many generations.

*) Easy concert pieces for young violinists with piano accompaniment, Volumes 1-7
 **) Colourful Music for Strings, Volumes I, II, III
 ***) Chamber Music for Young String Players, Volumes I, II, III
 ****) G-series consists of five volumes

The extensive Handbook for Teachers and Parents (9790550112490) brings together the entire Colourstrings series for the violin. The Handbook guides the teachers and parents through the books A-F and Yellow Pages I-III, offering expert advice and methodological support page by page to teaching in Colourstrings method.

Handbooks for the books A-D, Kreutzerini, Duettini and Sonatini are available in five different languages:

- German (9790550095694)
- French (9790550095984)
- Italian (9790550095977)
- Hungarian (9790550118515)
- Finnish (9790550118461)

Chapter 1

DEVELOPING THE BASIC HOLDS, BASIC MOVEMENTS AND BASIC RHYTHMS ON OPEN STRINGS

PAGE 41
Pitch and becoming acquainted with the violin

The violin strings are illustrated with three pictures and, at the same time, the pupil becomes acquainted with pitch.

They then open strings (long and short, fast and slow, loud and soft voices) with left hand positions (starting with the first finger), then ones. The student should be seated with the bow held and the stroke guided by the teacher.

One can teach the child to play the:

- A. (Major) string with the 1st finger
- B. (Minor) string with the 2nd finger
- C. (Major) string with the 3rd finger
- D. (Minor) string with the 4th finger

In this way, all fingers are active and the independence of each finger is encouraged from the very beginning.



Chapter 3

NATURAL HARMONICS IN FIRST POSITION

PAGE 100
Natural harmonics (flths) played with the 4th finger in first position.


When practiced systematically, repeated practice develops independence and dexterity of the left hand fingers and these prepare their future stopping movement.

The stopping finger of the left hand as a next step reaches the stopping movement. (The playing of natural harmonics is not already been introduced in the middle and higher positions (Pb. 21).)

In order to find the fifth harmonic correctly, first play the notes harmonics that have already been taught with the hand in the middle position, the finger touching the exact halfway point along the vibrating string, then bring the hand down to the adjacent lower string in first position and reach the fifth harmonic gently with the 4th finger (touching one-third along the vibrating string length) to create the like of note.

After the pupil's hand and finger having to find the right place on the fingerboard. To do this, the teacher can model a good, relaxed hand and curved fingers in the

Exercises
Practice these natural harmonic exercises and fifth position. In first practice each natural harmonic 4, 5, the



Chapter 9

NEW FINGER PATTERN MAJOR AND MINOR PENTACHORD

PAGE 101
New position of the 3rd finger relative to the 1st finger (flat and natural signs) (1 and 2)

The way, long, together with the accidentals, will make sense for a small child the function of the sharp, the flat and natural. In these exercises, the 2nd finger moves back and forth, changing its position relative to the 1st finger. This exercise should be practiced both with a gliding movement and with a lifted stopping motion of the 1st finger. Because of the relationship of the two fingers, the 1st finger should, in this case, help on the string all the time.

PAGE 102
3rd finger position in relation to the 1st and 2nd finger

The 1st finger and the 3rd finger on the higher adjacent string, are anchored in position on the string while the 2nd finger moves back and forth between the two. This is a good exercise for practicing arched natural/forced and forced finger patterns.

It should be practiced both with a gliding movement and a lifted stopping motion of the 2nd finger. It is a difficult new way as in a short exercise



Chapter 11

READING IN THE STANDARD FIVE-LINE STAVE

DIATONY MAJOR AND MINOR MELODIES

PAGE 104-105
Introducing and teaching the "sharp rhythm" (diatonic eighth/quarter note groups after a quarter note) 1:1 - 2:1 (2, 1)

Teacher and pupil should play the open string exercise between the first eight marks together many times. Gradually, the pupil will progress to the second and third lines but the teacher continues to play the first line as an outline. When the child reaches the proper about/diary rhythm, s/he will feel and hear, while playing the dotted quarter/quarter note (2:1), that the dotted quarter contains three quarters (played by the teacher). The exercise can be alternated with marching or beating time. Each time one should be in a certain tempo.

We recommend the use of the double-stroke technique "sharp rhythm" in this 1:1. This is possible because it is more comprehensible for a child.

Remember that on these pages of rhythm exercises the repeat marks mean "let's start over" (not just twice).



Mixed stopping (basic and sharpened) positions of the third finger

PAGE 100-109
Exercises and practice played with the mixed stopping position of the third finger

In this finger exercise the pupil should learn to reach the sharpened third finger from the fourth finger and prepare to control stopping position while still playing with the fourth finger.

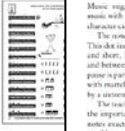
A common mistake is that the third finger stops the string after an open string (1:1) or after the first finger (1:2) not independently but together with the attached second finger. This mistake is even worse harmful when the third finger is used in descending direction (e.g. 1:2:2, 1:2:1, 1:2:1). The teacher should be careful that the third finger stops the string independently from the other fingers. The finger exercise on page 102 trains the third finger for independent stopping movement.

PAGE 120-121
Introducing the sharpened 1st-1st

Singing and playing are inseparable. Location on a string and the use of vibration (natural and artificial) is essential.

Along with the rest should only subtle notes: DO, RE, MI, FA, SOL, LA, TI, the above notes should be gradually introduced to the pupil. The sharpened note of LA is 1:2 where the high 1 would in ordinary to create vibrations.

The newly heard 1:1 will give the way for chromaticism. On page 170, the first chromatic exercise of first notes is introduced.



PAGE 29-36
Marta

Music suggesting structure, discipline, dignity or even mild light relief like or solemn, ceremonial like character can be incorporated using strict musical notation.

The notes are written with a dot sign above or below. This dot indicates that the notes should be played short and there. Each note is played with a new bow stroke and between notes there is a clear noticeable pause. The pause is part of the note value (e.g. a quarter note played with multiple words like a fourth eighth note followed by a sixteenth note pair).

The teacher should bring to the attention of the pupil the importance of making the pause/beat between the notes exactly the same duration otherwise the music would lose its accident and most importantly, the strict and disciplined character of the music would be lost. Tell the pupil to release the tension between bow and stick at the end of each bow stroke in order to produce an audible, clear aftereffect for the previous note.


The use of the staccato note against the wall warning sentence might help the young child to understand that each articulation should end with an audible aftereffect.

PAGE 37-45
Marta

Notes marked with a dot must not always be played with the "staccato" method. If the music is softer the notes should not be "staccato". Instead they are played with a lighter, oscillating manner (the bow stroke during the pause/beat between the short notes but without the sharpened). The pauses/beat between the staccato notes are not empty, staccato gaps but filled with the aftereffect of the previous note.

The children call this bowing: "swelling staccato". This kind of softer staccato might serve as a preparation for the longer bowing. It can be performed either in the lower or upper half of the bow. The staccato should not be too heavy the bow or the tip.


In our school we teach the library to draw a small half circle under the staccato dots to indicate the aftereffect of the note chosen into a lighter, ending character.



Géza Szilvay

COLOURSTRINGS

Colourstrings® Violin ABC



Handbook for teachers and parents

FENNICA GEHRMAN

The Colourstrings violin tutors are designed for children aged from four years. The strings are symbolized by four characters and different colours. Suitable also for group teaching they make music reading easy right from the start, and additional material brings along chamber music (Duettini for two violins) and performing pieces (Sonatini for violin and piano) from the very beginning.



Kreutzerini (for violin 979055011738; for viola 9790550117587) consists of 42 finger exercises for perfect intonation in the first position. These mini-studies for violin were created to make learning and teaching "ear-led finger-stopping movements" even more effective and enjoyable with inventive and resourceful use of natural harmonics and left-hand pizzicatos.

The Colourstrings Viola ABC series (books A, B, C & D) follows the structure of the violin books, with rich appendixes designed specially for viola by Pirkko Simojoki.



The Colourstrings Violin ABC: Book A (9790550093256) teaches the basic positions of the violin and bow and basic movements on the violin utilizing the relative solfa system.



Book C (9790550093270) integrates the two-line system used in the Books A and B into the five-line stave. New rhythms, bow divisions, slurs, shifting, and double stops are combined with pentachord and pentatonic melodies.



Book B (9790550093263) teaches how to use the stopping fingers. Pentachord melodies and basic rhythms expand the materials presented in the Book A, which can be continually revisited during the use of the Book B.

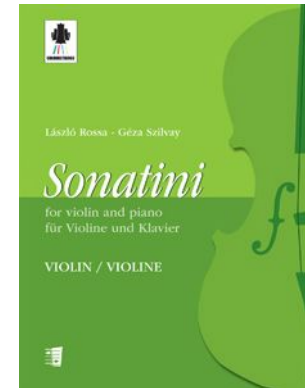


Book D (9790550114104) introduces new and mixed finger pattern (e.g., the flattened second finger) and major & minor pentachords as well as major and natural minor melodies by learning one new thing at a time.

Duettini for two violins (9790550111011) by László Rossa and Géza Szilvay brings along chamber music from the very beginning! In these 15 miniature duos the easy first violin part is taken from the Book A and consists of only open strings and natural harmonics. This part is to be played by the beginner, whilst the second violin part is intended for an advanced pupil or the teacher.



Colourstrings chamber music and performance repertoire can be fully utilized also without any previous use or knowledge about the Colourstrings method.



Sonatini for violin and piano (violin part 9790550111028, piano accompaniment 9790550111035) paves the way for intimate chamber music and recital playing. The melodies of the violin part are taken from the four first volumes of the Colourstrings Violin ABC. The violin part is printed in two ways: with child-friendly coloured and large notation and with traditional notation.

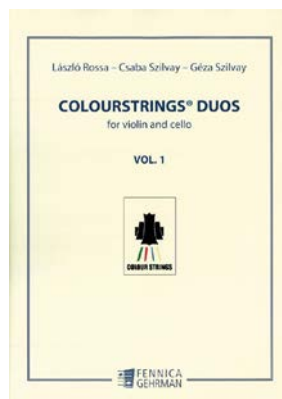
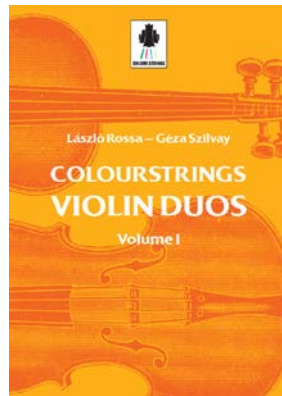
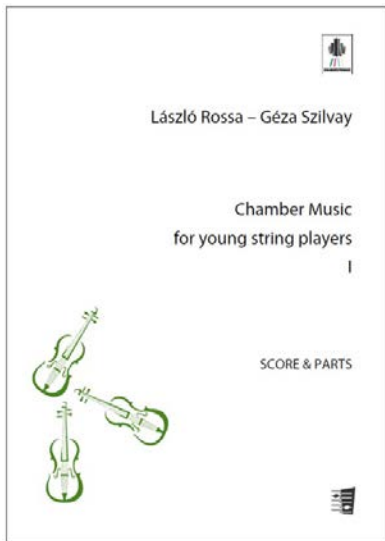
The image shows two columns of musical notation. The left column features 'Teddy Bear - Der Teddybär' with a 'Vivo' tempo marking and 'Ungaresca - Ungarischer Tanz' with an 'Andantino tranquillo' tempo marking. The right column shows the same pieces with traditional notation. The first piece includes dynamics like *f* and *mf*, and the second piece includes a *rall.* marking.

Also available
 Duettini for two cellos (9790550115033)
 Duettini for two double basses (9790550116832)

Violin Rascals 1-7

Brilliantly arranged, easy concert pieces for violin and piano by László Rossa take their inspiration from children's songs included in Colourstrings Books, as well as folk songs. The notes of the diatonic scale (Rascals 4), intervals (Rascals 5), different bowing styles (Rascals 6) and Christmas carols (Rascals 3) turn into concert repertoire! In Rascals series the notation is conventional black-and-white. The piano accompaniments are available in three volumes.





The imaginative and sparkling arrangements of Finnish and Hungarian folk songs by László Rossa offer the possibility to play chamber music from the very beginning of instrumental studies. The third part is written for 3rd violin, viola and cello, and it applies mostly open strings.

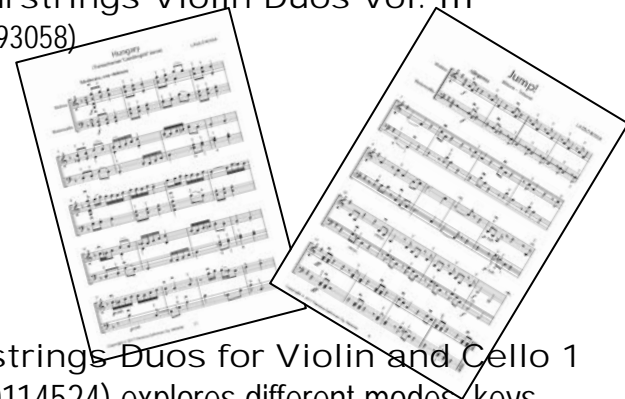
Chamber Music for young string players I (97905501188989) Score & parts

Also available playing scores for three violins:
 Chamber Music for young string players II (9790550095526)
 Chamber Music for young string players III (9790550095533)

Compatible ad lib. cello part:
 Chamber Music for young strings players I-III cello part (9790550110137)


Rossa's violin duos give a taste of the enjoyment of playing together, to listen to the other's playing and to react when the first violin (teacher or advanced pupil) makes subtle changes in the dynamics, tempo, colour or character. The duos can also be played by violin groups.

- Colourstrings Violin Duos Vol. I (M550093034) (2nd violin open strings)
- Colourstrings Violin Duos Vol. II (M550093041)
- Colourstrings Violin Duos Vol. III (M550093058)



Colourstrings Duos for Violin and Cello 1 (9790550114524) explores different modes, keys, meters, and double-stops.


Colourstrings Duos for Violin and Cello 7 (9790550114531) is an around-the-world trip in 11 new compositions. The uneven meters of Balkan dances, the embellishments of slow Serbian lament, and the quick feet of the Dutch song-dance all develop understanding of the musical world through one's own instrument.



II ARPEGGIOS in TWO OCTAVES

Minor triad


LA DO MI LA MI DO LA MI DO LA



*) Use the same fingerings for the following arpeggios.


16

Géza Szilvay




VIOLIN SCALES

and arpeggios



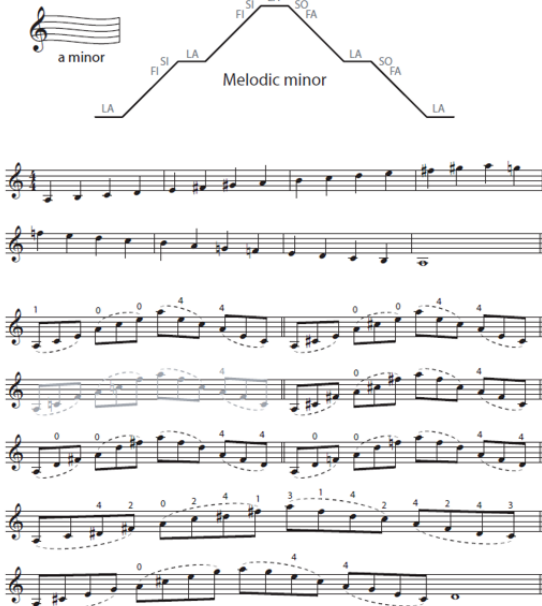
FENNICA GEHRMAN



a minor

Melodic minor

LA FI SI LA SO FA LA SO FA LA



25



Scales and arpeggios uses tonic solfa to acquaint the pupil with arpeggios over one, two, three and four octaves and major and melodic minor scales over two and three octaves. Learning the key signatures by heart is facilitated by comparison to national flags: the notes of a key signature speak the same language with each other.

The Colourstrings Violin ABC: Book E uses the standard notation and is suitable for all the violin students and pedagogues, also without Colourstrings method background. It concentrates on the left hand and makes conscious use of the various finger patterns and finger positions on the fingerboard. In 176 pages etudes and exercises alternate with excerpts from the violin literature, folk music, duos, and trios. The book E also contains 21 performance pieces from 16 composers. Book F (120 pages, including 20 performance pieces) is divided to sections titled as Special positions of the stopping fingers (eg. half position), Chromaticism, Enharmonics, Playing on two strings, Double stops, and the Modes. The piano accompaniment book E & F is available separately.

PREPARATORY EXERCISES FOR SHIFTING
in connection with the low position of the second finger

Géza Szilvay
YELLOW PAGES
of the Colourstrings Violin School
Basic Rhythms

Géza Szilvay
YELLOW PAGES
of the Colourstrings Violin School
Basic Rhythms and Ornaments

Béla Bartók
1881-1945

Andante
p dolce

mp

pia p

Géza Szilvay
YELLOW PAGES
of the Colourstrings Violin School
Basic Bowings

The title Yellow Pages refers to the yellow telephone directories that list important services! In the same way, the Yellow Pages of the Colourstrings violin school offer specific pedagogical advice to violin teachers and their students. Consisting of introduction, etudes, folk music, excerpts from the literature, chamber music and performance pieces, the three volumes of Yellow Pages are designed to teach and develop the feeling of pulse, to assist in the mastering of all rhythms and their combinations, to explain the function of time signatures, to help build a basic knowledge of ornaments and to create a solid basis for virtuosic bow technique.

- Yellow Pages I:
Basic Rhythms
- Yellow Pages II:
Basic Rhythms and
Ornaments
- Yellow Pages III:
Basic Bowings
- Piano Accompaniments to
Yellow pages

The books G1-G5 of the Colourstrings violin tutors by Géza Szilvay studies every position of the violin in a separate volume. These books form an all-embracing, rich collection of shifting exercises, position playing studies, excerpts from the literature, chamber music (mainly duos), and performing pieces, piano accompaniment offered as a separate publication.

Book G1: Second position

Book G2: Third position

Performing pieces for violin in the first three positions

Piano accompaniments for G1, G2 & Perf. pieces

Book G3: Fourth position

Book G4: Fifth position

Piano accompaniments for G3 & G4

Book G5: Sixth and seventh position

Piano accompaniments for G5

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Major and minor in second position
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Easy shifting movements between first and second positions
Stationary base finger in second position
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Intervals in second position
Seconds (Steps)
Thirds (Skips)
Fourths (Jumps)
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Second position studies in various keys
Duos in second position
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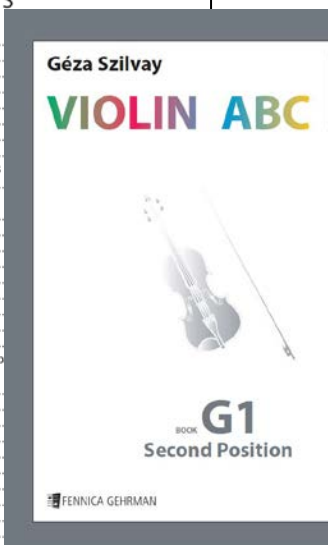
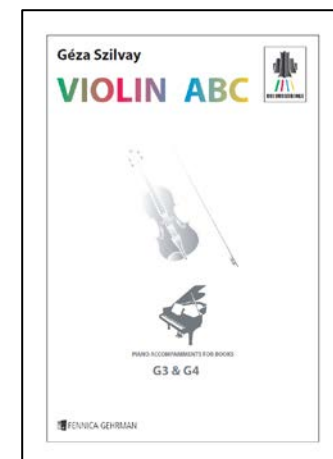


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The G books follow the key principles of Colourstrings methodology - the use of natural harmonics for instance - but it can be fully utilized also without any previous use or knowledge about the Colourstrings method.



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	

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).

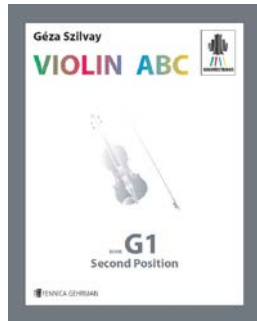
Why do we need fourth position?

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

1. Side with thumb and finger ** Use in position

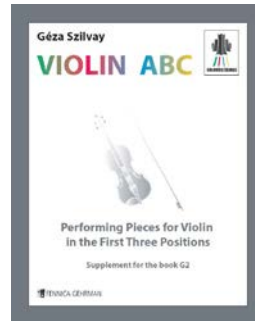
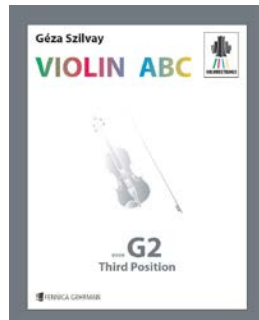
The innovative and unique visual presentation of the “house of the positions” and preparatory exercises for the challenging passages help the young and older students to fully understand, why and where the different positions are needed.

The volume G of the Colourstrings violin tutors serves as a sources for performance and chamber music repertoire.



Stone: Nocturne;
Arabesque
Baklanova: Melody and Etude
Mackay: Hebridean Lullaby
Händel: Bourrée; Gigue
Vitali: Gigue
Mozart: Polonaise; Minuet; Andantino
Ševčík: Mazurka; Siciliana
Korchmarev (arr.):
Norwegian Folksong
Kabalevsky: Etude
Finnish folksong: Summer Evening
Garlickij: Bourrée

Kosenko: Pastoral
Grieg: Andantino
Belorus folksong:
The Quail
Zhilin: Waltz
Glinka: Polka
Mackay: Snake on a Ladder, Irish Lullaby,
The Troubadour's Song, Valse Triste,
Dance Macabre
Baklanova: Capriccio-Staccato
Dancla: Melody on a Theme by J. Weigl
Paganini: Variations
Garlickij: Minuet
Gossec: Gavotte

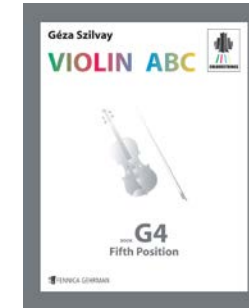
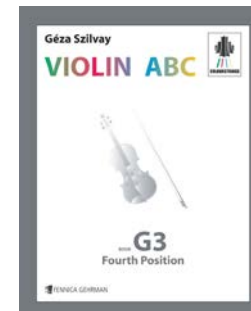


Rieding: Variations
Mozart: Melody
Tchaikovsky: Old French Song
Shostakovich: Sorrowful Song; Dance
Saint-Saëns: The Swan
Villa-Lobos: Lullaby
Händel: Largo
Marie: Air in the Old Style
Corelli: Sarabande and Allegretto
Tchaikovsky: Waltz
Tartini: Sarabande
Gluck: Andante
Rameau: Gavotte
Schubert: Serenade
Boccherini-Kreisler: Allegretto
Schubert: Impromptu
Grieg: Solveig's Song
Mendelssohn: On Wings of Song
Pihlajamaa: Moon Dance
Takács: Bauertanz
Severn: Polish Dance
Weber: Walzer

Baklanova: Romance
Brahms: Lullaby
Dinicu: Hora staccato
Dussek: Old Dance
Gossec: Tambourine
Kuusisto: Consolation
Luting: Lullaby
Pergolesi: Siciliano
Potstock: Souvenir de Sarasate
Prokofieff: Gavotte
Sárai: Capriccio
Steibelt: Ball
Tchaikovsky: Chant sans paroles

Duos

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Campagnoli: Country Dance
Bériot: Melody
L. Mozart: Grazioso
Ries: Cantabile
Baillet: Moderato
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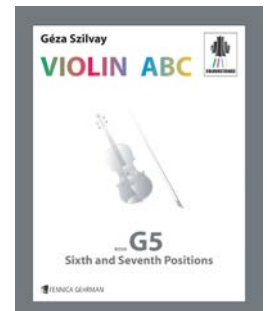


Bach: Allegro
Brahms: Waltz
Dancla: Concerto solo
Gluck: Melody
Järnefelt: Berceuse
Kókai: Verbunk-Rhapsody
Monti: Csárdás
Országh: Fairy Tale
Takács: Pastorale op. 50
Tchaikovsky: Sweet Dreams
Veracini: Largo
Wieniawski: Dudriarz (le Ménétrier - Mazurka);
Kuyawiak; Polish Song

Duos

Bériot: Andantino
Löhlein: Minuet
Járdanyi: Andante
Mazas: Allegro moderato
Dancla: Andante cantabile; Andante con moto e sostenuto

Bériot: Air varié
Bohm.: Introduction and Polonaise
Brahms: Hungarian Dance No. 5
Dancla: Second Solo
Drdla: Souvenir
Glazunov: Spanish Serenade
Kodály: Kallo Double Dances I-III
Kuula: Chanson sans paroles
Mozart: Minuet
Pergolesi: Siciliana
Pugnani-Kreisler: Tempo di Minuetto
Rachmaninov: Vocalise
Sibelius: Romance
Sonninen: Karelian Dance
Wieniawski: Mazurka
Žilinskis: Mazurka



See the sample pages and repertoire lists in the web shop. Epub versions available!



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