

School of Intonation

On an Harmonic Basis

for

Violin

in XIV PARTS

by

Otakar Ševčík

OP. 11.

Contents of
Book III.

INTERMEDIATE STUDIES

Price Each Part

\$1.75

FROM THE 2nd TO THE 7th POSITION

PART VII: CHROMATIC SHIFTING on one and on two Strings, with *Controlling Open String*.—The *Augmented Second*.—Harmonic Minor Scales, with Bowing-Exercises for *Detache*, *Legato*, *Staccato* and *Spiccato*.

PART VIII: CONSONANT CHORDS: Placing the Fingers for the Double-Stop of the *Perfect Fifth*, with Exercises for Bowing.—Preparation of the Double-Stop of the *Perfect Fifth*.—The *Major* and the *Minor Triad* in Double-Stops.—The *Broken Triad* in various Keys, with Changes of Bowing.—DISSONANT CHORDS: The *Diminished Triad*, with *Enharmonic Changes*, in Single Tones and Double-Stops.

PART IX: The *Diminished Triad* continued.—The *Augmented Triad* in Single Tones and Double Stops, with Exercises for Fingering and Bowing.

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PART XI: The Chord of the *Diminished Seventh* continued.—Uniform Shifting of Fingers on one String, with a *Controlling Open String*.—The same on two Strings.—Shifting of the Double-Stops of the *Diminished Fifth*, the *Diminished Seventh*, the *Minor Third* and the *Major Sixth*, with a *Controlling Open String*.—Exercises for Shifting Positions and Finger-Exercises employing different Combinations of Stops for the Chord of the *Diminished Seventh*.—Stretching of Fingers.

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PART X.

Dissonant Chords
in the 2nd-7th Position.

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The Chord of the Dominant Seventh through all keys in the 2nd Position.

ABTEILUNG X.

Dissonierende Akkorde
in der 2.-7. Lage.

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1.

Der Dominant-Septimenakkord durch alle Tonarten in der 2. Lage.

PARTIE X.

Accords dissonants
à la 2me-7me Position.

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L'accord de septième de dominante dans tous les tons à la 2me Position.

The musical score on this page is a single melodic line in treble clef, set in a key of three sharps (F#, C#, G#). It contains 12 staves of music. The piece is characterized by its technical complexity, with frequent use of triplets, slurs, and specific fingering instructions (1, 2, 3, 4). The notation includes various rhythmic values and articulation marks, such as accents and slurs, throughout the piece.

This page of musical notation consists of 16 staves of music, arranged in two systems of eight staves each. The music is written in a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. There are numerous technical markings throughout, including:

- Fingerings: Numbers 1, 2, 3, and 4 are placed above or below notes to indicate which finger to use.
- Slurs: Long horizontal lines above groups of notes, indicating they should be played smoothly together.
- Ties: Horizontal lines connecting notes across bar lines, indicating they are held for the duration of both measures.
- Accents: Small 'o' marks above notes, indicating they should be played with emphasis.
- Ornaments: Small circles above notes, indicating decorative flourishes.
- Rehearsal marks: Double bar lines with repeat dots, used to mark specific sections of the piece.

The piece concludes with a final double bar line and repeat dots at the end of the 16th staff.

The image displays a page of musical notation for a piano piece, consisting of ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The notation is written in a single treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. Fingering numbers (1, 2, 3, 4) are placed above notes to indicate fingerings. There are several first endings marked with '1' and a second ending marked with '2'. A section marked '(b)' appears on the fifth and eighth staves. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

2 (9*)

The Chord of the Dominant Seventh
in the

*Der Dominant-Septimenakkord in
der*

L'accord de septième de dominante à
la

3rd Position.

3. Lage.

3me Position.

The musical score is divided into 12 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of various exercises for the dominant seventh chord in the third position. Exercises 1 through 8 are primarily arpeggiated and chordal exercises, while exercise 9 is a diminished seventh chord exercise. Fingerings (1-4) and slurs are used throughout to guide the student. The score concludes with a double bar line on the final staff.

*) No. 9 is to be taken before No. 2, in order to alternate with the diminished seventh chord.

*) No. 9 ist vor No. 2 vorzunehmen um mit dem verminderten Septimenakkord abzuwechseln.

*) Le No. 9 devrait être étudié avant le No. 2 pour alterner avec l'accord de septième diminuée.

The image displays a page of musical notation for a piece by Ševčík, Op. 11-X, page 7. The music is written on 12 staves in G major (one sharp) and 2/4 time. The notation includes various rhythmic patterns, slurs, and fingerings. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below notes. Some notes are marked with a '0', likely indicating a natural or breath mark. The piece features several measures with ties and slurs, suggesting a continuous melodic line. The overall style is characteristic of early 20th-century technical studies for violin or flute.

This page contains ten staves of musical notation for Ševčík, Op. 11-X. The music is written in G minor (one flat) and common time (C). The notation includes various rhythmic patterns, slurs, and technical markings such as fingerings (1-4), accents, and dynamic markings. The first staff begins with a circled '1' under a first-measure rest. The second staff has a circled '3' under a first-measure rest and a circled '2' above a second-measure rest. The third staff has a circled '2' under a first-measure rest. The fourth staff has circled '1/1' markings above the first, second, and third measures. The fifth staff has circled '1' markings above the first and second measures. The sixth staff has circled '1' and '2' markings above the first and second measures, and circled '2' and '3' markings below the first and second measures. The seventh staff has circled '2' and '4' markings below the first and second measures. The eighth staff has circled '1' markings above the first, second, and third measures, and circled '2' markings below the first and second measures. The ninth staff has a circled '4' under a first-measure rest. The tenth staff has circled '2' and '1/1' markings below the first and second measures.

The musical score consists of 13 staves of music. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The notation includes various rhythmic values, slurs, and technical markings such as fingerings (1, 2, 3, 4), accents, and dynamic markings. The piece concludes with a double bar line and a fermata over the final notes.

No. 10 follows.
 Folgt No. 10.
 A continuer avec le No. 10.

3 (10)

The chord of the dominant seventh
in the
4th Position.

*Der Dominant-Septimenakkord in
der
4. Lage.*

L'accord de septième de dominante à
la
4me Position.

The musical score consists of ten staves of music in E major (one sharp) and 4/4 time. The first staff begins with a dominant seventh chord in the 4th position (A5, B5, C#6, D#7) and includes a fingering '2' above the first measure. The subsequent staves contain various exercises, including arpeggiated chords, scale-like passages, and chord voicings. Fingerings are indicated by numbers 1-4 above or below notes. Some measures include accents or slurs. The score concludes with a final chord in the 4th position.

The musical score is written for a single melodic line in G major (one sharp) and 2/4 time. It consists of 12 staves of music. The notation includes various rhythmic patterns, slurs, and fingerings (1-4) to guide the performer. The piece concludes with a double bar line on the final staff.

Musical score for Ševčík, Op. 11-X, page 12. The score consists of 14 staves of music in G minor, 3/4 time. It features various technical exercises including slurs, ties, and fingerings (1-4). The notation includes eighth and sixteenth notes, often beamed together, and rests. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The piece concludes with a final cadence on the 14th staff.

No. 11 follows.
 Folgt No. 11.
 A continuer avec le No. 11

4 (11)

The Chord of the Dominant Seventh
in the
5th Position.

*Der Dominant-Septimenakkord in
der
5. Lage.*

L'accord de septième de dominante à
la
5me Position.

The musical score is written on 12 staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a variety of note values, slurs, and ties. Fingering numbers (1, 2, 3, 4) are placed above or below notes to indicate fingerings. There are several measures with rests, indicated by a small circle with a zero. The piece concludes with a final cadence in the last measure of the twelfth staff.

The image displays a page of musical notation for a piece by Ševčík, Op. 11-X, page 16. The score is written on 12 staves in G major (one sharp) and 2/4 time. The music is characterized by intricate patterns of eighth and sixteenth notes, often grouped with slurs and ties. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Some measures include rests marked with a '0'. The notation includes various musical symbols such as beams, slurs, and ties, indicating complex rhythmic and melodic structures. The piece concludes with a double bar line at the end of the twelfth staff.

The musical score consists of 14 staves of music. The notation includes various rhythmic values, slurs, and technical markings such as fingerings (1-4), accents, and slurs. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music is written in a single melodic line on a treble clef staff. The score is highly technical, featuring many slurs and complex rhythmic patterns.

No. 12 follows.
 Folgt No. 12.
 A continuer avec le No. 12.

5 (12)

The chord of the dominant seventh
in the
6th Position.

*Der Dominant-Septimenakkord in
der
6. Lage.*

L'accord de septième de dominante à
la
6me Position.

The musical score is a 12-staff exercise for guitar. It is written in treble clef, E major (one sharp), and common time. The exercise is a chromatic scale of the dominant seventh chord (E7) in the 6th position. The notation includes various rhythmic patterns, slurs, and fingering numbers (1-4) for the left hand. The piece concludes with a final chord and a fermata.

The image displays ten staves of musical notation for a piano piece. The notation is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music is characterized by dense, flowing patterns of sixteenth and thirty-second notes, often grouped in beams and slurs. Various markings are present throughout the score, including 'IV' above the first staff, '(1)' below the second and eighth staves, and numerous numbers (1, 2, 3, 4) indicating fingerings. The notation includes slurs, accents, and dynamic markings, suggesting a technically demanding and expressive piece.

IV
2

1

(1)

2

3

3

1

2

1

1

1

3

2

1

(1)

2

2

3

3

2

2

1

1

1

IV
1

1

(1)

1

2

2

2

2

1

4

3

1

1

4

3

1

No. 6 follows.
 Folgt No. 6.
 À continuer avec le No. 6.

The chord of the dominant seventh
in the
7th Position.

*Der Dominant-Septimenakkord in
der
7. Lage.*

L'accord de septième de dominante à
la
7me Position.

The musical score consists of 12 staves of music in E major (one sharp). The key signature is E major, and the time signature is common time (C). The exercise focuses on the dominant seventh chord in the 7th position (E7 at the 7th fret). The notation includes various fingering techniques such as slurs, ties, and fingerings (1-4) for both ascending and descending runs. The score is divided into two main sections: the first section covers staves 1-6, and the second section covers staves 7-12. The second section includes a Roman numeral 'IV' indicating a change in the harmonic structure.

The chord of the dominant seventh in arpeggios through the circle of fifths, in the 1st-8th position, with various kinds of bowing.

Arpeggiierter Dominant-Septimenakkord durch den Quintenkreis in der 1-8. Lage, mit Stricharten.

L'accord de septième de dominante en arpèges parcourant l'échelle des quintes, à la 1re-8me position, avec variantes du coup d'archet.

Musical notation for the first line of the exercise, showing arpeggiated dominant seventh chords in various positions and bowings. The notation includes dynamic markings such as *f*, *p*, and *staccato*, and articulation markings like *M. spiccato*. Fingerings are indicated by numbers 1-4 above the notes.

1. Pos.
1. Lage.
1. Pos.

a) M.
b) Fr.
c) Sp.

segue

Musical notation for the first position, first fingering. It includes a list of bowing options: a) M. (Martelé), b) Fr. (Frasco), and c) Sp. (Spiccato). The notation is followed by the word *segue*.

Musical notation for the first position, second fingering.

Musical notation for the first position, third fingering.

Musical notation for the first position, fourth fingering.

2. Pos.
2. Lage.
2. Pos.

segue

Musical notation for the second position, first fingering. It includes the word *segue*.

Musical notation for the second position, second fingering.

Musical notation for the second position, third fingering.

Musical notation for the second position, fourth fingering.

6. Pos.
6. Lage.
6. Pos.

*) With the fingering of the 1st position.
Ševčík, Op. 11-X

*) Mit dem Fingersatz der 1. Lage.

*) Avec le doigté de la 1re position.

The chord of the dominant seventh in arpeggios through the circle of fifths, in the 1st-7th position, in a-bridged form.

Arpeggiierter Dominant-Septimenak-kord durch den Quintenkreis in der 1-7. Lage in verkürzter Form.

L'accord de septième de dominante en arpèges parcourant l'échelle des quintes à la 1re-7me position en forme abrégée.

1. 2. 3. 4. 5. 6. 7. 8.

1. Pos.
1. Lage.
1. Pos.

2. Pos.
2. Lage.
2. Pos.

3. Pos.
3. Lage.
3. Pos.

4. Pos.
4. Lage.
4. Pos.

5. Pos.
5. Lage.
5. Pos.

6. Pos.
6. Lage.
6. Pos.

7. Pos.
7. Lage.
7. Pos.

Dissonant chords.

The chord of the diminished seventh in the 2nd-7th position.

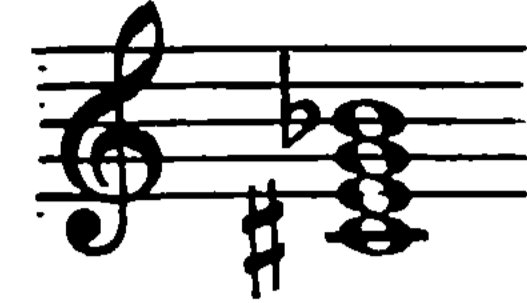
Dissonierende Akkorde.

Der verminderte Septimenakkord in der 2.-7. Lage.

Accords dissonants.

L'accord de septième diminuée à la 2^{me}-7^{me} position.

The chord of the diminished seventh:
Der verminderte Septimenakkord:
L'accord de septième diminuée:



2. Pos.
2. Lage.
2. Pos.

*) No. 9 is to be taken before No. 2 so as to alternate with the chord of the dominant seventh.

*) No. 9 ist vor No. 2 vorzunehmen um mit dem Dominant-Septimenakkord abzuwechseln.

*) Le No. 9 devrait être étudié avant le No. 2 pour alterner avec l'accord de septième de dominante.

3. Pos.
3. Lage.
3. Pos.

The musical score consists of 13 staves of music. The first staff is labeled '3. Pos.', '3. Lage.', and '3. Pos.'. The notation includes treble clefs, a common time signature (C), and various note values (quarter, eighth, and sixteenth notes). There are numerous accidentals (sharps, flats, and naturals) and dynamic markings such as *p* (piano) and *f* (forte). Fingerings are indicated by numbers 1-4 above or below notes. Some notes have slurs or accents. The score is divided into measures by vertical bar lines, with repeat signs (double bar lines with dots) appearing in several places. The bottom of the page features a circled number (1) and a double bar line.

4. Pos.
4. Lage.
4. Pos.

The musical score is written for a single melodic line in C major, 4/4 time. It begins with a treble clef and a common time signature. The first staff contains the initial notes, with a '2' above the second measure. The piece is characterized by frequent eighth and sixteenth notes, often grouped with slurs. Dynamic markings such as accents (>) and hairpins are used throughout. Fingerings are indicated by numbers 1, 2, and 3. The score includes several repeat signs and concludes with a double bar line.

7. Pos.
7. Lage.
7. Pos.

No. 2 follows.
Folgt No. 2.
A continuer avec le No. 2.

3. Pos.
3. Lage.
3. Pos.

The musical score consists of 12 staves of music. The first staff begins with the text '3. Pos. 3. Lage. 3. Pos.' and contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1, 2, 3, and 4. There are several instances of the number '1/1' written below the notes, likely indicating a specific fingering or a first ending. The piece concludes with a double bar line and repeat dots.

4. Pos.
4. *Lago.*
4. Pos.

5. Pos.
5. Lage.
5. Pos.

III

IV

IV

6. Pos. *Lage.* 6. Pos.

The musical score consists of 12 staves of music. The first staff is marked with 'IV' and '1/1'. The second staff has a '1' above the first measure. The third staff has a '2' above the first measure. The fourth staff has a '2.' above the first measure. The fifth staff has a '1/1' above the first measure. The sixth staff has a '1/1' above the first measure. The seventh staff has a '1/1' above the first measure. The eighth staff has a '1/1' above the first measure. The ninth staff has a '1/1' above the first measure. The tenth staff has a '1/1' above the first measure. The eleventh staff has a '1/1' above the first measure. The twelfth staff has a '2' above the first measure. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

7. Pos.
7. Lage.
7. Pos.

The musical score is written for a single melodic line on a treble clef staff. It begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The piece is marked '7. Pos.' and '7. Lage.' (7th position). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. There are several triplet markings (3 over a group of notes) and slurs indicating phrasing. The score concludes with a double bar line and a key signature change to G minor (two sharps).

No. 3 follows.
Folgt No. 3.
A continuer avec le No 3

The chord of the diminished seventh:
Der verminderte Septimenakkord:
L'accord de septième diminuée:



2. Pos.
2. Lage.
2. Pos.

The main musical score consists of 13 staves of music. It begins with a treble clef and a common time signature (C). The key signature is one sharp (F#), indicating G major. The first staff contains a melodic line with various ornaments and fingerings (e.g., 2, 1, 1, 1). The second staff continues the melodic line with similar ornaments. The third staff features a series of chords, some with fingerings (1, 1, 1, 1). The fourth staff has a melodic line with a triplet (3) and a fermata. The fifth staff continues the melodic line with a triplet (3). The sixth staff has a melodic line with a triplet (3) and a fermata. The seventh staff has a melodic line with a triplet (3) and a fermata. The eighth staff has a melodic line with a triplet (3) and a fermata. The ninth staff has a melodic line with a triplet (3) and a fermata. The tenth staff has a melodic line with a triplet (3) and a fermata. The eleventh staff has a melodic line with a triplet (3) and a fermata. The twelfth staff has a melodic line with a triplet (3) and a fermata. The thirteenth staff has a melodic line with a triplet (3) and a fermata.

3. Pos.
3. Lage.
3. Pos.

The musical score is written for guitar and consists of 15 staves. It begins with a treble clef and a 3/4 time signature. The key signature has one flat (B-flat). The score is filled with intricate rhythmic patterns, including frequent use of triplets and sixteenth notes. Fingering numbers (1-4) are placed above or below notes to indicate fingerings. There are many slurs and accents throughout the piece. The notation includes various rests, such as sixteenth rests, and dynamic markings like accents. The piece concludes with a double bar line and repeat dots.

4. Pos.
4. Lage.
4. Pos.

The musical score is a 4-position exercise in G major, Op. 11-X by Ševčík. It consists of ten staves of music in treble clef with a common time signature. The key signature has one sharp (F#). The score includes various technical exercises such as slurs, ties, and fingerings. The first staff begins with a whole note chord (G4, B4, D5) and a half note chord (G4, B4, D5). The second staff features a series of eighth notes with slurs and ties. The third staff includes a triplet of eighth notes and a quarter note. The fourth staff has a series of eighth notes with slurs and ties. The fifth staff features a series of eighth notes with slurs and ties. The sixth staff includes a series of eighth notes with slurs and ties. The seventh staff has a series of eighth notes with slurs and ties. The eighth staff features a series of eighth notes with slurs and ties. The ninth staff includes a series of eighth notes with slurs and ties. The tenth staff has a series of eighth notes with slurs and ties.

5. Pos.
5. Lage.
5. Pos.

III
2

1.
3.

1.
3.

3

1

1

1

1

1

1

1

1

1

1

2

6. Pos.
6. Lage.
6. Pos.

The musical score is written for guitar and consists of 12 staves. It begins with the Roman numeral 'III' above the first staff. The key signature has one sharp (F#). The notation includes various rhythmic values, accidentals, and fingering numbers (1-4). There are also dynamic markings like 'V' and 'b'. The piece concludes with a double bar line at the end of the 12th staff.

7. Pos.
7. Lage.
7. Pos.

IV

II

II

IV

No. 4 follows.
Folgt No. 4.
À continuer avec le No. 4.

The chord of the diminished seventh:
Der verminderte Septimenakkord:
L'accord de septième diminuée:



2. Pos.
2. Lage.
2. Pos.

3. Pos.
3. Lage.
3. Pos.

The musical score consists of ten staves of music. The first staff begins with the text '3. Pos.', '3. Lage.', and '3. Pos.' on the left. The music is written in a single system with a treble clef and a common time signature. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below notes. Some notes are marked with '1/1' or '1/2' above them. The piece concludes with a double bar line.

4. Pos.
4. Lage.
4. Pos.

The musical score consists of ten staves of music in G minor (one flat). The first staff includes the title and tempo markings. The notation includes various rhythmic values, slurs, and fingerings. The second staff has a '1' marking below the first measure. The third staff has '1. 3/3', '1. 1/1', '3. 3/3', and '1. 1/1' markings above the notes. The fourth staff has '1. 1/1', '1. 1/1', '1. 3/3', and '1. 1/1' markings above the notes. The fifth staff has '4', '2', '4', and '1' markings above the notes. The sixth staff has '1', '4', '4', '1', '3', '3', '4', '3', '3', '1', and '1' markings above the notes. The seventh staff has '1', '1/1', and '1/1' markings above the notes. The eighth staff has a '(1)' marking below the first measure. The ninth staff has '1/1' and '1/1' markings above the notes. The tenth staff has '1' marking above the first measure.

5. Pos.
5. Lage.
5. Pos.

III
2

The musical score is written on 14 staves. It begins with a treble clef and a common time signature. The first staff contains the title 'III' and the number '2'. The music is characterized by a high level of technical difficulty, with frequent trills, slurs, and complex rhythmic patterns. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The key signature consists of one flat (B-flat). The piece concludes with a double bar line and a final chord.

7. Pos.
7. Lage.
7. Pos.

The musical score is written for guitar and consists of 14 staves. It begins with a treble clef and a common time signature. The first staff contains a 'IV' chord symbol above the first measure. The music is characterized by dense chordal textures and intricate melodic lines. Fingerings are indicated by numbers 1-4 above or below notes. Slurs and accents are used throughout. The score includes various accidentals, including flats and naturals. The piece concludes with a final chord marked with a '4'.

Abbreviations and Signs.

Designation of the Length of the Bow by means of fractions:

$\frac{1}{1}$	Whole Bow.
$\frac{1}{2}$	Half Bow.
$\frac{1}{2}$	First Half.
$\frac{2}{2}$	Second Half.
$\frac{1}{3}$	One Third.
$\frac{2}{3}$	Two Thirds.
$\frac{1}{3}$	First Third.
$\frac{2}{3}$	Second Third.
$\frac{3}{3}$	Third Third.
$\frac{1}{4}$	One Quarter.
$\frac{3}{4}$	Three Quarters.
$\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$	First, Second, Third, Fourth Quarter.
$\frac{2}{4}$ $\frac{3}{4}$	Second and Third Quarters.
□	Down-bow.
∨	Up-bow. ¹⁾
—	Broad Bow.
..	Short, detached (staccato), hammered (martelé).
''	Springing, bounding, (sautillé; spiccato; saltato).
)	Lift Bow.
/	Kunstpause (Luftpause) ²⁾
I	First String, E.
II	Second String, A.
III	Third String, D.
IV	Fourth String, G. ³⁾
o	Open String.
Sul E,	on the E-string.
1	First Finger remains on string.
—	The little hook indicates which finger is to remain on string.
M.	Middle of the Bow.
Fr.	At the Nut.
Sp.	At the Point.

Abkürzungen und Zeichen.

Bezeichnung der Bogenlänge durch Bruchzahlen.

$\frac{1}{1}$	Ganzer Bogen.
$\frac{1}{2}$	Halber Bogen.
$\frac{1}{2}$	Erste Hälfte.
$\frac{2}{2}$	Zweite Hälfte.
$\frac{1}{3}$	Ein Drittel des Bogens.
$\frac{2}{3}$	Zwei Drittel des Bogens.
$\frac{1}{3}$	Erstes Drittel.
$\frac{2}{3}$	Zweites Drittel.
$\frac{3}{3}$	Drittes Drittel.
$\frac{1}{4}$	Ein Viertel des Bogens.
$\frac{3}{4}$	Drei Viertel des Bogens.
$\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$	Erstes, zweites, drittes, viertes Viertel des Bogens.
$\frac{2}{4}$ $\frac{3}{4}$	Zweites und drittes Viertel.
□	Herunterstrich.
∨	Hinaufstrich. ¹⁾
—	Breit gestossen (gezogen).
..	Abgestossen, gehämmert (martelé staccato).
''	Springend, geworfen (sautillé; spiccato).
)	Bogen heben.
/	Kunstpause (Luftpause) ²⁾
I	Erste Saite, E.
II	Zweite Saite, A.
III	Dritte Saite, D.
IV	Vierte Saite, G. ³⁾
o	Leere Saite.
Sul E,	Auf der E-Saite.
1	Liegenlassen des ersten Fingers.
—	Liegenlassen des Fingers auf welchen das Häkchen zeigt.
M.	Mitte des Bogens.
Fr.	Am Frosch.
Sp.	An der Spitze.

Abréviations et Signes.

Division de l'archet au moyen de fractions.

$\frac{1}{1}$	Tout l'archet.
$\frac{1}{2}$	Demi-archet.
$\frac{1}{2}$	Première moitié.
$\frac{2}{2}$	Seconde moitié.
$\frac{1}{3}$	Un tiers de l'archet.
$\frac{2}{3}$	Deux tiers de l'archet.
$\frac{1}{3}$	Premier tiers.
$\frac{2}{3}$	Deuxième tiers.
$\frac{3}{3}$	Troisième tiers.
$\frac{1}{4}$	Un quart de l'archet.
$\frac{3}{4}$	Trois quarts de l'archet.
$\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$	Premier, deuxième, troisième, quatrième quart.
$\frac{2}{4}$ $\frac{3}{4}$	Deuxième et troisième quart.
□	Tirez
∨	Poussez. ¹⁾
—	Largement.
..	Bref, martelé (staccato).
''	Sautillé (spiccato).
)	Levez l'archet.
/	Kunstpause (Luftpause) ²⁾
I	Première corde, Mi.
II	Deuxième corde, La.
III	Troisième corde, Ré.
IV	Quatrième corde, Sol. ³⁾
o	Corde à vide.
Sul Mi,	Sur le mi.
1	Retenez le premier doigt sur la corde.
—	Retenez le doigt indiqué par le crochet.
M.	Milieu de l'archet.
Fr.	Au talon de l'archet.
Sp.	À la pointe de l'archet.

1) Unless otherwise indicated, the first measure begins at the nut.
2) Lift Bow and make a brief rest.
3) No practising should be done on strings not true in the fifths.

1) Ohne Bezeichnung der Richtung beginnt der Anfangstakt immer am Frosch.
2) Bogen heben und kurze Pause machen.
3) Auf nicht quintenreinen Saiten soll nicht geübt werden.

1) Faute d'indication spéciale on commence la première mesure au talon.
2) Levez l'archet en faisant un bref silence.
3) On ne doit jouer que sur des cordes absolument justes.

CONTENTS OF SCHOOL OF INTONATION

By OTAKAR SEVCIK

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¹ Because the sense of rhythm varies in individuals, the exercises in Parts IIa and IIb may be studied independently, without keeping pace with the parallel exercises for the left hand. In this case the omission of these exercises in bowing must be made up in the following Parts.

² It is of great importance for the beginner to play frequently with piano accompaniment. The difference in tone-color between the violin and the piano, the harmonic structure of the music, the fine nuances in the piano-part, all tend to guide, even urge, the beginner toward pure intonation, proper crescendos and decrescendos, and correct accentuation. Thus he is almost compelled to produce a more beautiful tone and to render the music with taste. For these reasons he may study, even at an early stage, in connection with Parts II-IV correspondingly easy pieces with piano accompaniment.

³ To be studied concurrently with Parts VIa, VIb, VIc and VII.

⁴ To be studied concurrently with Parts VIII, IX, X and XI.

¹ Da die rhythmischen Anlagen nicht bei jedermann die gleichen sind, können die rhythmischen Uebungen aus Abt. IIa und IIb selbständig vorgenommen werden, ohne mit den gleichlaufenden Uebungen für die linke Hand gleichen Schritt zu halten. In diesem Falle jedoch sind diese Bogenübungen bei den folgenden Abteilungen nachzuholen.

² Häufiges Spielen mit Klavier ist für den Anfänger von größter Wichtigkeit. Die Klangverschiedenheit zwischen Geige und Klavier, die wollen Harmonien des Stückes, die feine Nuancierung in der begleitenden Klavierstimme leiten und drängen den Anfänger zum reinen Intonieren, zum Anschwellen und Abschwächen, zum Akzentuieren der Töne. Er wird geradezu gezwungen den Ton schön zu bilden und das Musikstück geschmackvoll vorzutragen. Deshalb kann man schon neben Abt. II-IV entsprechend leichtere kleine Stücke mit Klavier vornehmen.

³ Neben Abt. VIa, VIb, VIc und VII vorzunehmen.

⁴ Neben Abt. VIII, IX, X und XI vorzunehmen.

¹ Le sens du rythme n'étant pas le même chez tous les individus, il est possible d'étudier les exercices rythmiques des Parties IIa et IIb indépendamment, sans égard aux exercices parallèles pour la main gauche. Dans ce cas il faut compléter plus tard ces exercices d'archet pendant l'étude des parties suivantes.

² Pour le commençant il est de la plus grande importance de jouer souvent avec accompagnement de piano. Le timbre différent du violon et du piano, les accords pleins de la composition les nuances de l'accompagnement, tout cela conduit, et même entraîne l'élève à une intonation juste, à faire les crescendi et decrescendi, à observer l'accentuation des notes. Tous ces détails le forcent à cultiver une belle sonorité et à interpréter les œuvres avec goût. Pour cela il peut déjà commencer l'étude de pièces faciles avec piano conjointement aux exercices des Parties II-IV.

³ À étudier conjointement aux Parties VIa, VIb, VIc, VII.

⁴ À étudier conjointement aux Parties VIII, IX, X, XI.