

# School of Intonation

On an Harmonic Basis  
for

## Violin

in XIV PARTS

by

## Otakar Ševčík

OP. 11.

Contents of  
Book II.

**ELEMENTARY STUDIES**

Price Each Part  
\$1.50

FROM THE 2<sup>nd</sup> TO THE 7<sup>th</sup> POSITION

**PART V:** INTRODUCTION TO THE POSITIONS (2<sup>nd</sup> to 7<sup>th</sup>).—Placing the Fingers on one String.—*Diatonic Succession of Five Tones.*—Passing from one String to another.—*Intonation of Intervals relative to an Open String.*—Exercises within the Compass of Five Tones.

**PART VI<sup>a</sup>:** The *Semi-tone* and *Tritone* in the Major Keys of C, F, G, B<sup>b</sup>, D and E<sup>b</sup>, with 374 *Rhythmical Exercises.*

**PART VI<sup>b</sup>:** The *Semi-tone* and *Tritone* in the Major Keys of A, A<sup>b</sup>, E, D<sup>b</sup>, B and G<sup>b</sup>, with 316 *Rhythmical Exercises.*

**PART VI<sup>c</sup>:** REMARKS ON INTERPRETATION.—REMARKS ON THE TREMOLANDO (with Exercises).—40 Duettings (*Bohemian Melodies*) for Two Violins, as Studies for *Interpretation, Position and Bowing.*

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# PART VI<sup>a</sup>, VI<sup>b</sup>, VI<sup>c</sup>.

2<sup>nd</sup>-7<sup>th</sup> Position.

The Semi-tone and Tritone in all Major Scales in the 2<sup>nd</sup>-7<sup>th</sup> Position

and

Rhythmical Major Scales for the development of Bowing in the higher Positions with 690 Exercises. Followed by 40 Duettinos.

## PART VI<sup>a</sup>.

Contents.

The Semi-tone and Tritone in the Major keys up to 2 sharps and 3 flats (C, F, G, B $\flat$ , D and E $\flat$ ) with 374 Rhythmical Exercises.

Semi-tone and Tritone in C major (2<sup>nd</sup>-7<sup>th</sup> Position) with rhythmical exercises.

2<sup>nd</sup> Position.

# ABTEILUNG VI<sup>a</sup>, VI<sup>b</sup>, VI<sup>c</sup>.

2-7 Lage.

Der Halbton und Triton in allen Dur-Tonarten in der 2-7. Lage

und

Rhythmisierte Dur-Tonleitern zur Ausbildung des Bogenstriches in den höheren Lagen mit 690 Übungen. Dazu 40 Duettinen.

## ABTEILUNG VI<sup>a</sup>.

Inhalt.

Der Halbton und Triton in den Dur-Tonarten bis zu 2 Kreuzen und 3 Beenen (C, F, G, B, D und Es) mit 374 rhythmischen Übungen.

1.

Halbton und Triton in C-dur (2-7. Lage) mit rhythmischen Übungen.

2. Lage.

# PARTIES VI<sup>a</sup>, VI<sup>b</sup>, VI<sup>c</sup>.

2<sup>me</sup>-7<sup>me</sup> Position.

Le Demi-ton et le Triton dans les tons majeurs à la 2<sup>me</sup>-7<sup>me</sup> position

et

Gammes Majeures Rythmiques pour développer le coup d'archet aux positions supérieures avec 690 exercices. Suivies de 40 Duettinos.

## PARTIE VI<sup>a</sup>.

Table des Matières.

Le Demi-ton et le Triton dans les tons majeurs jusqu'aux tons en 2 dièses et 3 bémols (Ut, Fa, Sol, Sib, Re et Mi) avec 374 Exercices rythmiques.

Demi-ton et Triton en Ut majeur (2<sup>me</sup>-7<sup>me</sup> position) avec exercices rythmiques.

2<sup>me</sup> Position.



2.

Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

1.\*)

3.

5.

6.

7.

8.

10.

11.

\*) During the rests the bow remains on the string.      \*) Während der Pausen wird der Bogen auf der Saite behalten.      \*) Pendant les silences l'archet reste toujours sur la corde.

3<sup>rd</sup> Position.

3. Lage.

3<sup>me</sup> Position.

1.

2.

Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

1.

2.

Rhythmical exercises.  
Rhythmische Übungen.  
Exercices rythmiques.

1. 2. 3.

4. 5. 6. 7. 8. 9. 10.



5<sup>th</sup> Position.

5. Lage

5<sup>me</sup> Position.

1.

2.

Rhythmical exercises.  
Rhythmische Übungen.  
Exercices rythmiques.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

6<sup>th</sup> Position.

1<sup>d</sup>.

6. Lage.

6<sup>me</sup> Position.

1.

Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.



1.

2.

Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

1.

4.

5.

6.

7.

8.

9.

10.

11.

# 2.

Semi-tone and Tritone in F major  
(2<sup>nd</sup>-7<sup>th</sup> Position).  
Scale of F major with rhythmical  
changes.

*Halbton und Triton in F dur  
(2.-7. Lage).  
Rhythmisierte F dur Tonleiter.*

Demi-ton et Triton en Fa majeur  
(2<sup>me</sup> à 7<sup>me</sup> position.)  
Gamme rythmique de Fa majeur.

2<sup>nd</sup> Position.

2. Lage.

2<sup>me</sup> Position.

1.

2.

10  
Rhythmical exercises.  
Rhythmische Übungen.  
Exercices rythmiques.

1.  $\frac{1}{1}$   $\frac{2}{2}$   $\frac{1}{1}$   $\frac{1}{1}$   $\frac{1}{1}$

2.  $\frac{1}{1}$   $\frac{2}{2}$   $\frac{1}{1}$   $\frac{1}{1}$   $\frac{1}{1}$   $\frac{1}{1}$

3.  $\frac{1}{2}$   $\frac{1}{1}$   $\frac{2}{2}$   $\frac{1}{1}$  4.  $\frac{1}{1}$   $\frac{2}{2}$   $\frac{1}{2}$

5.  $\frac{2}{2}$   $\frac{1}{1}$   $\frac{2}{2}$  6.  $\frac{1}{1}$   $\frac{2}{2}$

7.  $\frac{1}{1}$   $\frac{2}{2}$   $\frac{1}{1}$  8.  $\frac{1}{1}$   $\frac{2}{2}$

9.  $\frac{1}{1}$   $\frac{2}{2}$

2a

3rd Position.

3. Lage.

3me Position.

1.  $\frac{1}{1}$

(1)  $\frac{1}{1}$   $\frac{2}{2}$   $\frac{1}{1}$

(1)  $\frac{1}{1}$   $\frac{2}{2}$   $\frac{1}{1}$

(1)  $\frac{1}{1}$   $\frac{2}{2}$   $\frac{1}{1}$

(1)  $\frac{1}{1}$   $\frac{2}{2}$   $\frac{1}{1}$



2.

Musical notation for exercise 2, consisting of three staves of music in G major. The first staff has a 4-measure phrase, a 3-measure phrase, and a 3-measure phrase. The second and third staves continue the exercise with various fingerings and slurs.

Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques

Musical notation for rhythmic exercises 1 through 9. Each exercise is on a single staff with a specific time signature and rhythmic pattern. Exercise 1 is in 3/4 time, 2 in 3/4, 3 in 3/4, 4 in 3/4, 5 in 3/4, 6 in 3/4, 7 in 3/4, 8 in 3/4, and 9 in 3/4. The exercises include various rhythmic values and patterns.

2<sup>b</sup>.

4<sup>th</sup> Position.

4. Lage.

4<sup>me</sup> Position.

1.

Musical notation for exercise 1 in the 4th position, consisting of four staves of music. The first staff has a 1-measure phrase, a 1-measure phrase, and a 1-measure phrase. The second and third staves continue the exercise with various fingerings and slurs. The fourth staff is a continuation of the exercise.

2.

(1)

Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

1.  $\frac{1}{1}$   $\frac{1}{2}$

2.  $\frac{1}{2}$   $\frac{1}{1}$   $\frac{2}{2}$   $\frac{1}{1}$  3.  $\frac{1}{1}$   $\frac{1}{1}$   $\frac{1}{2}$

4.  $\frac{1}{2}$   $\frac{1}{1}$  5.  $\frac{3}{4}$   $\frac{1}{1}$   $\frac{3}{4}$

6. 7.  $\frac{1}{2}$   $\frac{1}{1}$   $\frac{2}{2}$

8.  $\frac{1}{1}$   $\frac{1}{2}$   $\frac{1}{1}$  9.  $\frac{1}{2}$   $\frac{1}{1}$

5<sup>th</sup> Position.

2<sup>c</sup>.  
 5. Lage.

5<sup>me</sup> Position.

1.

IV

IV

(1)

IV

(1)

2.

Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

6th Position.

2d.  
6. Lage.

6me Position.

1.



Musical score for rhythmic exercises, measures 1-10. The score is written in a single system with a treble clef and a key signature of one flat (B-flat). It consists of ten measures of music. The first measure is marked with a '1' and a '0' below it. The second measure is marked with a '2' and a '2' below it. The third measure is marked with a '2' and a '2' below it. The fourth measure is marked with a '2' and a '2' below it. The fifth measure is marked with a '2' and a '2' below it. The sixth measure is marked with a '2' and a '2' below it. The seventh measure is marked with a '2' and a '2' below it. The eighth measure is marked with a '2' and a '2' below it. The ninth measure is marked with a '2' and a '2' below it. The tenth measure is marked with a '2' and a '2' below it.

Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

Musical score for rhythmic exercises, measures 11-20. The score is written in a single system with a treble clef and a key signature of one flat (B-flat). It consists of ten measures of music. The first measure is marked with a '1.' and a '1' below it. The second measure is marked with a '1' and a '2' below it. The third measure is marked with a 'IV' and a '1/2' below it. The fourth measure is marked with a 'V' and a '1/1' below it. The fifth measure is marked with a '2.' and a '1/2' below it. The sixth measure is marked with a '1/1' and a '1/1' below it. The seventh measure is marked with a '1/2' and a '1/1' below it. The eighth measure is marked with a '1/1' and a '1/1' below it. The ninth measure is marked with a '1/1' and a '1/1' below it. The tenth measure is marked with a '1/1' and a '1/1' below it.

2<sup>e</sup>.

7<sup>th</sup> Position.

7. Lage

7<sup>me</sup> Position.

1.

Musical notation for exercise 1, first system. Treble clef, key signature of one flat, 4/4 time. The exercise consists of a single melodic line with various slurs and fingerings (1, 2, 3).

2.

Musical notation for exercise 2, first system. Treble clef, key signature of one flat, 4/4 time. The exercise consists of a single melodic line with various slurs and fingerings (1, 2, 3, 4).

Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques.

Musical notation for rhythmic exercises 1 through 9. Each exercise is on a single staff with various rhythmic patterns and time signatures indicated below the notes.

3.

Semi-tone and Tritone in G major  
(2nd-7th position.)  
Scale of G major with rhythmical  
changes.

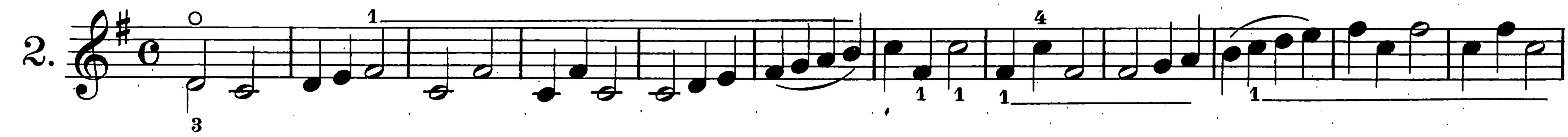
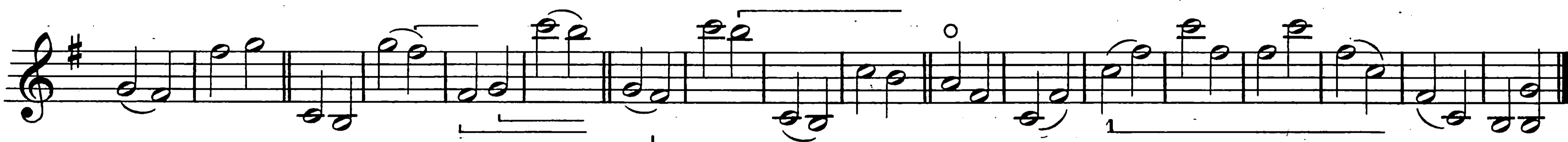
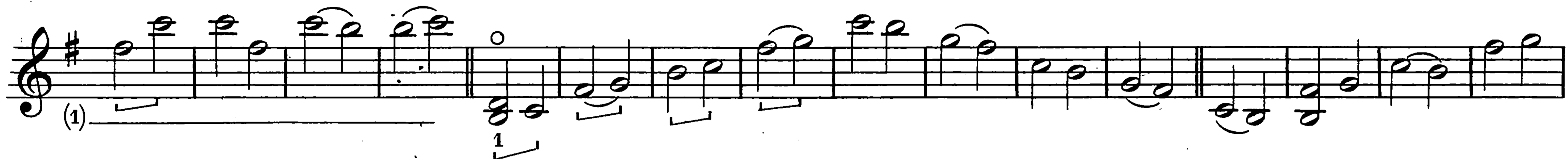
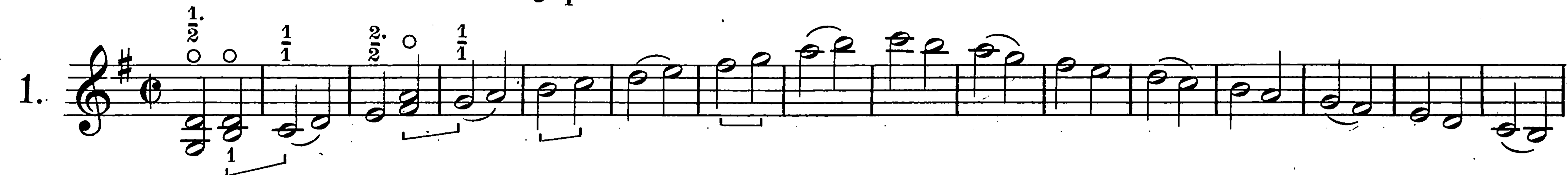
*Halbton und Triton in G dur (2.-7.  
Lage.)  
Rhythmisierte G-dur Tonleiter.*

Demi-ton et Triton en Sol majeur  
(2<sup>me</sup>-7<sup>me</sup> Position.)  
Gamme rythmique de Sol majeur.

2nd Position.

2. Lage.

2<sup>me</sup> Position.





Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

1. 

2. 

3. 

4. 

5. 

6. 

7. 

3a.

3<sup>rd</sup> Position.

3. Lage.

3<sup>me</sup> Position.

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

Rhythmical exercises.  
*Rhythmische Übungen.*  
Exercices rythmiques.

3<sup>b</sup>.

4<sup>th</sup> Position.

4. Lage.

4<sup>me</sup> Position.



Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

5<sup>th</sup> Position.

3<sup>c</sup>  
 5. Lage.

5<sup>me</sup> Position.



The first section of the score consists of six staves of music in G major. The first three staves feature eighth-note and quarter-note patterns with various fingerings (1, 2, 3, 4) and slurs. The fourth staff is marked with a '2' and includes a 'IV' fingering. The fifth and sixth staves continue with similar rhythmic exercises, including some sixteenth-note runs.

Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques.

The second section of the score contains seven numbered exercises, each on a separate staff. Exercise 1 is in 2/4 time with a 1/1 time signature. Exercise 2 is in 2/4 time with a 1/1 time signature. Exercise 3 is in 2/4 time with a 1/1 time signature. Exercise 4 is in 2/4 time with a 1/1 time signature. Exercise 5 is in 2/4 time with a 1/1 time signature. Exercise 6 is in 3/8 time with a 1/1 time signature. Exercise 7 is in 2/4 time with a 3/4 time signature and a 4/4 time signature.

6<sup>th</sup> Position.

6. Lage.

6<sup>me</sup> Position.

1.

2.

Rhythmical exercises.

Rhythmische Übungen.

Exercices rythmiques.

1.

2.

3.

4.

5.

6.

1. **IV**

2. **IV**

Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

1. **IV**



4.

Semi-tone and tritone in B $\flat$  major.  
Scale of B $\flat$  major with rhythmical  
changes.

*Halbton und Triton in B dur.  
Rhythmisierte B dur Tonleiter.*

Demi-ton et Triton en Si $\flat$  majeur.  
Gamme rythmique de Si $\flat$  majeur.

2<sup>nd</sup> Position.

2. Lage.

2<sup>me</sup> Position.

Musical notation for the first line of the scale exercise. It features a treble clef, a key signature of two flats (B $\flat$  major), and a 2/4 time signature. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Above the staff, there are rhythmic markings:  $\frac{1}{2}$ ,  $\frac{1}{1}$ ,  $\frac{2}{2}$ , and  $\frac{1}{1}$ . A fingering '1' is indicated below the first note. The line ends with 'etc.'.

Musical notation for the first line of the scale exercise, showing rhythmic changes and fingering. It features a treble clef, a key signature of two flats, and a 2/4 time signature. The notation includes various rhythmic values and rests. A fingering '1' is indicated below the first note.

Musical notation for the second line of the scale exercise, showing rhythmic changes and fingering. It features a treble clef, a key signature of two flats, and a 2/4 time signature. The notation includes various rhythmic values and rests. Fingering numbers '1', '3', and '2' are indicated below the notes.

Musical notation for the third line of the scale exercise, showing rhythmic changes and fingering. It features a treble clef, a key signature of two flats, and a 2/4 time signature. The notation includes various rhythmic values and rests. Fingering numbers '2' and '0' are indicated below the notes.

Musical notation for the fourth line of the scale exercise, showing rhythmic changes and fingering. It features a treble clef, a key signature of two flats, and a 2/4 time signature. The notation includes various rhythmic values and rests. Fingering numbers '2', '3', '4', and '2' are indicated below the notes.

Musical notation for the fifth line of the scale exercise, showing rhythmic changes and fingering. It features a treble clef, a key signature of two flats, and a 2/4 time signature. The notation includes various rhythmic values and rests. Fingering numbers '2', '3', and '0' are indicated below the notes.

Musical notation for the sixth line of the scale exercise, showing rhythmic changes and fingering. It features a treble clef, a key signature of two flats, and a 2/4 time signature. The notation includes various rhythmic values and rests. Fingering numbers '1' and '3' are indicated below the notes.

Musical notation for the seventh line of the scale exercise, showing rhythmic changes and fingering. It features a treble clef, a key signature of two flats, and a 2/4 time signature. The notation includes various rhythmic values and rests. Fingering numbers '1' and '3' are indicated below the notes.

Musical notation for the eighth line of the scale exercise, showing rhythmic changes and fingering. It features a treble clef, a key signature of two flats, and a 2/4 time signature. The notation includes various rhythmic values and rests. A fingering '1' is indicated below the first note.



2.

Musical notation for exercise 2, consisting of three staves in G minor. The first staff has fingerings 1, 2, 4, 1, 1, 1, 2, 2. The second staff has fingerings 1, 1, 2. The third staff has a fingering of 1.

Rhythmical exercises.  
*Rhythmische Übungen.*  
Exercices rythmiques.

1.  $\frac{1}{1}$   $\frac{2}{2}$   $\frac{1}{1}$   $\frac{1}{2}$  2.  $\frac{1}{1}$   $\frac{1}{1}$   $\frac{2}{2}$

3.  $\frac{1}{2}$   $\frac{1}{1}$

4.  $\frac{1}{1}$   $\frac{1}{2}$  5.  $\frac{1}{1}$   $\frac{1}{1}$

6.  $\frac{1}{3}$   $\frac{1}{1}$   $\frac{1}{1}$   $\frac{1}{1}$

7.  $\frac{1}{1}$

8. 9.  $\frac{1}{3}$   $\frac{1}{1}$   $\frac{3}{3}$   $\frac{1}{1}$

10.  $\frac{1}{1}$   $\frac{3}{3}$   $\frac{1}{1}$   $\frac{1}{3}$

11.  $\frac{1}{1}$   $\frac{1}{1}$   $\frac{1}{1}$   $\frac{1}{1}$



4<sup>th</sup> Position

4b.  
4. Lage.

4<sup>me</sup> Position.

1.

2.

Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

7.  $\frac{1}{1}$   $\frac{1}{1}$

8.

9.  $\frac{1}{1}$   $\frac{1}{3}$

10.  $\frac{1}{1}$   $\frac{3}{3}$   $\frac{1}{1}$

11.  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{1}$   $\frac{1}{1}$   $\frac{2}{2}$   $\frac{2}{2}$   $\frac{1}{1}$   $\frac{1}{1}$

4<sup>c</sup>.

5<sup>th</sup> Position.

5. Lage.

5<sup>me</sup> Position.

1.  $\frac{1}{1}$  IV

2. IV  $\frac{1}{1}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{1}{1}$   $\frac{3}{3}$   $\frac{3}{3}$   $\frac{1}{1}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{1}{1}$





2.   
 Musical staff with notes and fingerings (2, 1, 1, 1, 1) and a Roman numeral IV.

(1)   
 Musical staff with notes and fingerings (1, 3, 2, 2, 3).

Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques.

1.   
 Musical staff with notes, fingerings (1, 1, 2, 1), and a Roman numeral IV.

3.   
 Musical staff with notes, fingerings (1, 1, 2, 1), and a Roman numeral IV.

5.   
 Musical staff with notes and fingerings (1, 2, 1, 1).

7.   
 Musical staff with notes and fingerings (1, 1, 2, 1).

8.   
 Musical staff with notes and fingerings (1, 1, 2, 1).

9.   
 Musical staff with notes and fingerings (1, 1, 2, 1).

10.   
 Musical staff with notes and fingerings (1, 1, 2, 1).

11.   
 Musical staff with notes and fingerings (1, 1, 2, 1).

7<sup>th</sup> Position.      4<sup>e</sup> Lage.      7<sup>me</sup> Position.

1.   
 Musical staff with notes and a Roman numeral IV.

Musical staff with notes and fingerings (1, 1, 2, 1).

Musical staff with notes and fingerings (1, 2, 1, 1).

Musical staff with notes and fingerings (1, 4, 1, 0, 2, 2, 1, 2, 0).

Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

# 5.

Semi-tone and tritone in D major (2<sup>nd</sup>-7<sup>th</sup> position).  
 Scale of D major with rythmical changes.

*Halbton und Triton in D dur. (2.-7. Lage).*  
*Rhythmisierte D-dur Tonleiter.*

Demi-ton et Triton en Ré majeur (2<sup>me</sup>-7<sup>me</sup> position).  
 Gamme rythmique de Ré majeur.

2<sup>nd</sup> Position.

2. Lage.

2<sup>me</sup> Position.



1.

2.





Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques.

5<sup>b</sup>.

4<sup>th</sup> Position.

4. Lage.

4<sup>me</sup> Position.

Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.



5<sup>c</sup>.

5th Position.

5. Lage.

5<sup>me</sup> Position.

1. **IV.**

2.

Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques.

1.

2.

3.

4.

5.

6.

7.

8.  $\frac{1}{3}$   $\frac{1}{1}$   $\frac{3}{3}$   $\frac{1}{1}$   $\frac{1}{1}$  9.  $\frac{1}{1}$   $\frac{3}{3}$   $\frac{1}{1}$

3  
IV

10.  $\frac{1}{1}$   $\frac{1}{1}$

11.  $\frac{1}{4}$   $\frac{4}{4}$

12.  $\frac{3}{4}$

5<sup>d</sup>.

6<sup>th</sup> Position.

6. Lage.

6<sup>me</sup> Position.

1.

1  
IV

1  
4

4  
1 1

1 4 4 4

1 3 2 1

2.

2 1 IV

1 1

1 II II III 1

Rhythmical exercises.  
Rhythmische Übungen.  
Exercices rythmiques.

7<sup>th</sup> Position.                      5<sup>e</sup>.                      7. Lage.                      7<sup>me</sup> Position.



IV  
1 1 4 4 1 1 3 3

(1) 1 1 4 4

IV 4 3 3 4 IV 0

III II

Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

1. 2 IV 2 1 1 1

2. 1 1 1 1 1 1

3. 2 2 1 1 1 1 1 1

4. 1 1 1 1 1 1 1 1

5. 1 1 1 1 1 1 1 1

6. 1 1 1 1 1 1

7. 1 1 1 1 1 1 1 1

8. 1 1 1 1 1 1

9. 1 1 1 1 1 1

10. 1 1 1 1 1 1

11. V 1 1 1 1 1 1 1 1

# 6.

Semi-tone and tritone in E♭ major (2<sup>nd</sup>-7<sup>th</sup> position).  
 Scale of E♭ major with rhythmical changes.

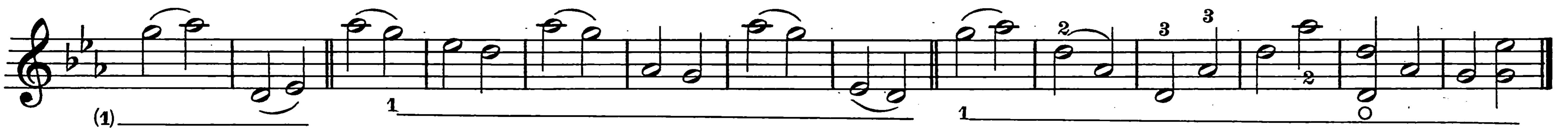
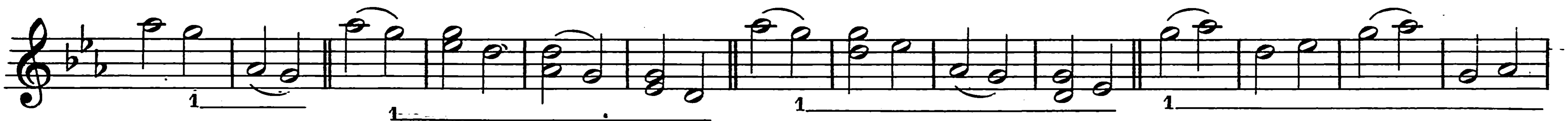
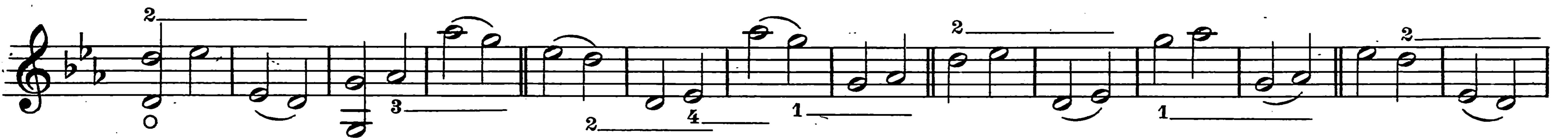
*Halbton und Triton in Es dur (2.-7. Lage).*  
*Rhythmisierte Es dur Tonleiter.*

Demi-ton et Triton en Mi♭ majeur (2<sup>me</sup>-7<sup>me</sup> position).  
 Gamme rythmique de Mi♭ majeur.

2<sup>nd</sup> Position.

2. Lage.

2<sup>me</sup> Position.



Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

6a.

3<sup>rd</sup> Position.

3. Lage.

3<sup>me</sup>. Position.



Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

6b.

4<sup>th</sup> Position.

4. Lage.

4<sup>me</sup> Position.

Musical score for rhythmic exercises 1 through 6. The exercises are written on a single treble clef staff in a key signature of two flats (B-flat and E-flat). Exercise 1 is a continuous eighth-note pattern. Exercise 2 features a sequence of eighth notes with various fingerings (1, 2, 3, 4) and slurs. Exercise 3 consists of eighth notes with slurs and fingerings. Exercise 4 is a continuous eighth-note pattern with slurs. Exercise 5 is a continuous eighth-note pattern with slurs. Exercise 6 is a continuous eighth-note pattern with slurs and fingerings.

Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

Musical score for rhythmic exercises 7 through 9. Exercise 7 is a continuous eighth-note pattern with slurs. Exercise 8 features eighth notes with slurs and dynamic markings *p* and *f*. Exercise 9 is a continuous eighth-note pattern with slurs and dynamic marking *f*.

6<sup>c</sup>.

5<sup>th</sup> Position.

5. Lage.

5<sup>me</sup> Position

1.

2.

Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques.

1. *IV*

2. *p* *f*

3. *mf* *f*

4. *p* *cresc.* *f* *dim.*



6<sup>d</sup>.

6<sup>th</sup> Position.

6. Lage.

6<sup>me</sup> Position.

Rhythmical exercises.  
Rhythmische Übungen.  
Exercices rythmiques.

1.  $\frac{1}{4}$

2.

3.

4.  $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{4}$   $\frac{3}{4}$

5.

6. *p* *cresc.* *f*

7. *dim.*

8. *mf* *mf*

7<sup>th</sup> Position.                      6<sup>e</sup>.                      7<sup>me</sup> Position.

7. Lage.                      7<sup>me</sup> Position.

1.  $\frac{1}{4}$  IV

IV                      2                      III                      1                      1                      1                      4

IV                      1                      1                      1                      4                      1

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

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





## 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.
$\frac{1}{2}$	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. <sup>1)</sup>
—	Broad Bow.
..	Short, detached (staccato), hammered (martelé).
''	Springing, bounding, (sautillé; spiccato; saltato).
)	Lift Bow.
/	Kunstpause (Luftpause) <sup>2)</sup>
I	First String, E.
II	Second String, A.
III	Third String, D.
IV	Fourth String, G. <sup>3)</sup>
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.
$\frac{1}{2}$	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, vier- tes Viertel des Bogens.
$\frac{2}{4}$ $\frac{3}{4}$	Zweites und drittes Viertel.
▢	Herunterstrich.
∨	Hinaufstrich. <sup>1)</sup>
—	Breit gestossen (gezogen).
..	Abgestossen, gehämmert (martelé staccato).
''	Springend, geworfen (sautillé; spiccato).
)	Bogen heben.
/	Kunstpause (Luftpause) <sup>2)</sup>
I	Erste Saite, E.
II	Zweite Saite, A.
III	Dritte Saite, D.
IV	Vierte Saite, G. <sup>3)</sup>
o	Leere Saite.
Sul E,	Auf der E-Saite.
1	Liegenlassen des ersten Fingers.
—	Liegenlassen des Fingers auf wel- chen 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.
$\frac{1}{2}$	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. <sup>1)</sup>
—	Largement.
..	Bref, martelé (staccato).
''	Sautillé (spiccato).
)	Levez l'archet.
/	Kunstpause (Luftpause) <sup>2)</sup>
I	Première corde, Mi.
II	Deuxième corde, La.
III	Troisième corde, Ré.
IV	Quatrième corde, Sol. <sup>3)</sup>
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

OPUS II

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<sup>1</sup> 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.

<sup>2</sup> 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.

<sup>3</sup> To be studied concurrently with Parts VIa, VIb, VIc and VII.

<sup>4</sup> To be studied concurrently with Parts VIII, IX, X and XI.

<sup>1</sup> 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.

<sup>2</sup> Häufiges Spielen mit Klavier ist für den Anfänger von grösster Wichtigkeit. Die Klangverschiedenheit zwischen Geige und Klavier, die vollen Harmonien des Stückes, die feine Nüancierung 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.

<sup>3</sup> Neben Abt. VIa, VIb, VIc und VII vorzunehmen.

<sup>4</sup> Neben Abt. VIII, IX, X und XI vorzunehmen.

<sup>1</sup> 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.

<sup>2</sup> 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.

<sup>3</sup> À étudier conjointement aux Parties VIa, VIb, VIc, VII.

<sup>4</sup> À étudier conjointement aux Parties VIII, IX, X, XI.