

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 2nd TO THE 7th POSITION

PART V: INTRODUCTION TO THE POSITIONS (2nd to 7th).—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^a: The *Semi-tone* and *Tritone* in the Major Keys of C, F, G, B^b, D and E^b, with 374 *Rhythmical Exercises*.

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

PART VI^c: 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^b

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PARTIE VI^b

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2nd Position.

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

2. Lage.

Demi-ton et Triton en La majeur (2^{me} - 7^{me} Position). Gamme rythmique de La majeur.

2^{me} Position.



Rhythmical exercises.
Rhythmische Übungen.
Exercices rythmiques.

The main score for exercise 7a consists of 11 numbered staves. Each staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The time signatures vary throughout the piece, including 2/4, 3/4, 4/4, and 3/8. The exercises feature a variety of rhythmic patterns, such as eighth-note runs, sixteenth-note passages, and dotted rhythms. Some staves include dynamic markings like accents (>) and slurs. The exercises are numbered 1 through 11, with some numbers appearing above the staff and others below.

7a

3rd Position.

3. Lage.

3me Position.

Two additional musical staves for exercise 7a. The first staff is numbered '1.' and shows a sequence of eighth notes with fingerings indicated by numbers 1 and 2. The second staff continues the exercise with more complex rhythmic patterns, including slurs and fingerings (1, 2, 1, 2, 4, 4).

Rhythmical exercises. During the rests the bow remains on the string.
 Rhythmische Übungen. Während der Pausen wird der Bogen auf der Saite behalten.
 Exercices rythmiques. Pendant les silences l'archet doit rester sur la corde.

4th Position.

4. Lage.

4me Position.

1.

2.

Rhythmical exercises.
 Rhythmische Übungen.
 Exercices rythmiques.

5th Position. 7^o 5. Lage. 5me Position.

1.

Rhythmical exercises.
 Rhythmische Übungen.
 Exercices rythmiques.

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

5 $\frac{1}{1}$

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

7 $\frac{1}{3}$ $\frac{1}{1}$ $\frac{1}{3}$ $\frac{1}{1}$

8 $\frac{1}{3}$ $\frac{1}{1}$ $\frac{3}{3}$ *segue*

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

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

7d

6th Position.

6. Lage.

6me Position.

1. IV

IV

IV

IV

2. IV

IV

Rhythmical exercises.
Rhythmische Übungen.
 Exercices rythmiques.

Semi-tone and Tritone
in A♭ major (2nd - 7th Position).
Scale of A♭ major with rhythmic-
al changes.

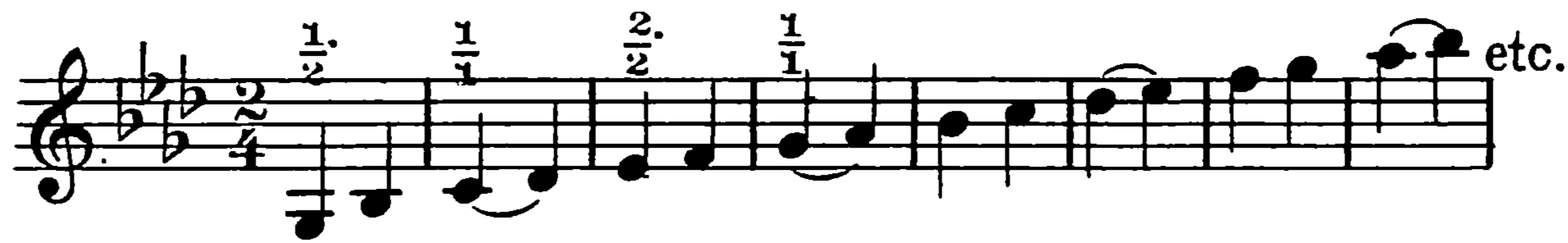
2nd Position.

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

2. Lage.

Demi-ton et Triton
en La♭ majeur (2^{me} - 7^{me} Position).
Gamme rythmique de La♭ majeur.

2^{me} Position.



Rhythmical exercises.
Rhythmische Übungen.
Exercices rythmiques.



6 $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{4}$

7 $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ 8 $\frac{3}{4}$ $\frac{1}{4}$

9

10

11 $\frac{1}{4}$ $\frac{2}{4}$ 12 $\frac{1}{2}$ $\frac{2}{4}$

8a

3rd Position.

3. Lage.

3me Position.

1.

2.

Rhythmical exercises.
 Rhythmische Übungen.
 Exercices rythmiques.

4th Position.

8_b
 4. Lage.

4^{me} Position.

The first section of the page contains seven staves of musical notation. The key signature is G minor (two flats). The notation includes various rhythmic values, slurs, and technical markings such as '1', '4', and '3' indicating fingerings or groupings. The exercises focus on melodic lines and chordal textures.

Rhythmical exercises.
Rhythmische Übungen.
 Exercices rythmiques.

The second section of the page contains six staves of musical notation, labeled 'Rhythmical exercises'. The key signature remains G minor. Each staff is annotated with numbers (1 through 9) and rhythmic symbols (such as 1/2, 1/4, 1/8, 3/8, 1/1, 2/3, 3/4, 5/8, 3/16, 1/16) indicating specific rhythmic patterns and durations. The exercises are designed to train the student's sense of rhythm and timing.

13

10

11

12

5th Position. | 8^o 5. Lage. | 5^{me} Position.

1. IV

3 3 3 2 2 0 1

(1) 3 3 1

(1) 3 1 2 2 3 3

(1) 1 3 3 2 2 3 3

2. IV 4 3 3 4 1 2 1 2 2

(1) 1 3 1 1 3 3

(1) 1 3 3 2 2 3 3

(1) 1 3 3 2 2 3 3

Rhythmical exercises.
Rhythmische Übungen.
 Exercices rythmiques.

1 2/3 IV 2 4/4

1 3 1/1 1/1

6th Position.

8d
6. Lage.

6me Position.

Rhythmical exercises.
Rhythmische Übungen.
 Exercices rythmiques.

7th Position.

8^e
 7. Lage.

7^{me} Position.

1

2.

IV

3

4

Rhythmical exercises.
 Rhythmische Übungen.
 Exercices rythmiques.

5

6

7

8

9

10

9.

Semi-tone and Tritone
in E major (2nd - 7th Position).
Scale of E major with rhythmic
changes.

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

Demi-ton et Triton
en Mi majeur (2^{me} - 7^{me} Position).
Gamme rythmique de Mi majeur.

2nd Position.

2. Lage.

2^{me} Position.



1.

2.

Rhythmical exercises.
Rhythmische Übungen.
Exercices rythmiques.

9a

3rd Position.

3. Lage.

3me Position

Rhythmical exercises.
Rhythmische Übungen.
 Exercices rythmiques.

9b

4th Position.

4. Lage.

4me Position.

Four staves of musical notation in treble clef, key of A major (three sharps). The first staff contains measures 1-4 with fingerings 2, 2, 2, 3, 1, 1. The second staff contains measures 5-8 with fingerings 1, 1, 1, 4, 4, 1, 3, 4. The third staff contains measures 9-12 with fingerings (1), 1, 1. The fourth staff contains measures 13-16 with fingerings 4, 1, 1, 4, 4, 1.

Rhythmical exercises.
 Rhythmische Übungen.
 Exercices rythmiques.

Seven staves of musical notation in treble clef, key of A major. The first staff is in 3/4 time and contains measures 17-20 with fingerings 1, 1, 2, 3, 4, 3, 2, 1. The second staff is in 2/4 time and contains measures 21-24 with fingerings 2, 1, 3, 4, 3, 2, 1. The word "segue" is written above the second staff. The third staff contains measures 25-28 with fingerings 4, 1, 1, 4, 4, 1. The fourth staff contains measures 29-32 with fingerings 5, 1. The fifth staff contains measures 33-36 with fingerings 4, 1. The sixth staff contains measures 37-40 with fingerings 5, 1. The seventh staff contains measures 41-44 with fingerings 4, 1.

9^c

5th Position.

5. Lage.

5^{me} Position.

Three staves of musical notation in treble clef, key of A major. The first staff contains measures 45-52 with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. The second staff contains measures 53-60 with fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The third staff contains measures 61-68 with fingerings 4, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3.

Musical notation for rhythmic exercises, measures 1-10. The key signature is three sharps (F#, C#, G#). The exercises include:

- Measure 1: A half note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4.
- Measure 2: A half note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4.
- Measure 3: A half note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4.
- Measure 4: A half note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4.
- Measure 5: A half note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4.
- Measure 6: A half note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4.
- Measure 7: A half note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4.
- Measure 8: A half note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4.
- Measure 9: A half note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4.
- Measure 10: A half note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4.

Rhythmical exercises.
Rhythmische Übungen.
 Exercices rythmiques.

Musical notation for rhythmic exercises, measures 11-15. The key signature is three sharps (F#, C#, G#). The exercises include:

- Measure 11: A half note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4.
- Measure 12: A half note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4.
- Measure 13: A half note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4.
- Measure 14: A half note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4.
- Measure 15: A half note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4.

9d

6th Position.

6. Lage.

6me Position.

Musical notation for rhythmic exercises, measures 16-20. The key signature is three sharps (F#, C#, G#). The exercises include:

- Measure 16: A half note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4.
- Measure 17: A half note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4.
- Measure 18: A half note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4.
- Measure 19: A half note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4.
- Measure 20: A half note G4, quarter notes A4, B4, C5, quarter notes B4, A4, G4.

1. *Rhythmical exercises.*
Rhythmische Übungen.
Exercices rythmiques.

segue

9e

7th Position.

7. Lage.

7^{me} Position.

1. *IV*

The first section of the score consists of seven staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 below the notes. There are also some rests and dynamic markings. The section concludes with a double bar line.

Rhythmical exercises.
 Rhythmische Übungen.
 Exercices rythmiques.

The second section of the score consists of five staves of music. It continues in the same key signature and time signature. The rhythmic patterns become more complex, featuring many sixteenth and thirty-second notes. There are numerous slurs and accents throughout. Fingerings are clearly marked. The section ends with a double bar line.

Semi-tone and Tritone
in D \flat major (2 nd - 7 th Position).
Scale of D \flat major with rhythmic-
al changes.

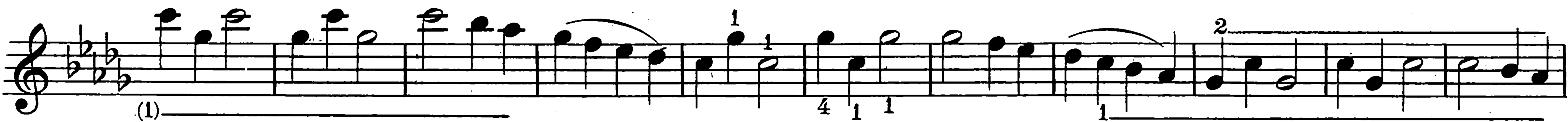
2 nd Position.

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

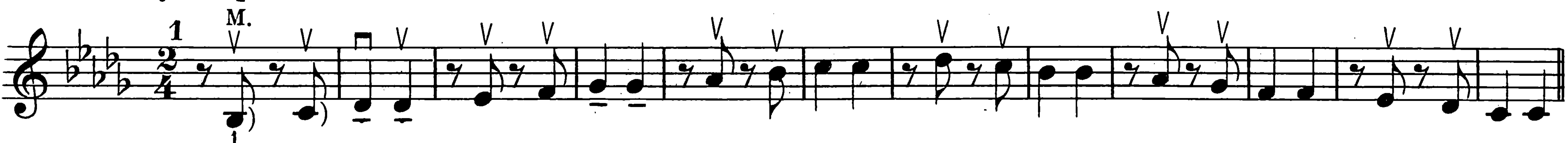
2. Lage.

Demi-ton et Triton
en R $\acute{e}\flat$ majeur (2 me - 7 me Position).
Gamme rythmique de R $\acute{e}\flat$ majeur.

2 me Position.



Rhythmical exercises.
Rhythmische Übungen.
Exercices rythmiques.



10a

3rd Position.

3. Lage.

3me Position.

Rhythmical exercises.
Rhythmische Übungen.
 Exercices rythmiques.

*) During the rests raise $\frac{1}{2}$ the bow and replace it quickly.
 Ševčík, Op. 11. VIb

*) Während der Pausen den Bogen heben und rasch wieder aufsetzen.

*) Pendant les silences il faut lever l'archet et le remettre tout de suite.

Rhythmical exercises.
Rhythmische Übungen.
Exercices rythmiques.

1 $\frac{1}{3}$

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

3 M. $\frac{3}{2}$ Sp. $\frac{3}{2}$ M.

4 M.

5 Fr. $\frac{1}{1}$ Sp.

6 Fr. $\frac{1}{1}$ Sp. $\frac{1}{1}$

7 M.

8 $\frac{3}{2}$ $\frac{1}{1}$ 9 $\frac{1}{1}$

10^c

5th Position.

5. Lage.

5^{me} Position.

1 IV

2 I

Rhythmical exercises.
 Rhythmische Übungen.
 Exercices rythmiques.

6th Position.

10d

6. Lage.

6me Position.

1.

2.

Rhythmical exercises.
 Rhythmische Übungen.
 Exercices rythmiques.

Musical score for violin, measures 1-9. The score is in G minor (three flats) and 4/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *Sp.* (pizzicato), *Fr.* (forcello), and *5 M.* (mordent). There are also slurs, accents, and fingerings indicated throughout the passage.

7th Position.

10^e
7. Lage.

7me Position.

Fingerings section for the violin, measures 1-4. This section provides specific fingering patterns for the left hand, including slurs and finger numbers (1-4). It is marked with a Roman numeral *IV* and includes a circled *3* under a note in the first measure.

11a

3rd Position.

3. Lage.

3me Position.

Rhythmical exercises.
 Rhythmische Übungen.
 Exercices rythmiques.

11b

4th Position.

4. Lage.

4me Position.

11^c

5th Position.

5. Lage.

5me Position.

1.

2.

Rhythmical exercises.
 Rhythmische Übungen.
 Exercices rythmiques.

11d

6th Position.

6. Lage.

6me Position.

Rhythmical exercises.
 Rhythmische Übungen.
 Exercices rythmiques.

11^e

7th Position.

7. Lage.

7^{me} Position.

Rhythmical exercises.
Rhythmische Übungen.
Exercices rythmiques.

Semi-tone and Tritone
in G♭ major (2nd - 7th Position).
Scale of G♭ major with rhythmic
changes.

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

Demi-ton et Triton
en Sol♭ majeur (2^{me} - 7^{me} Position).
Gamme rythmique de Sol♭ majeur.

2nd Position.

2. Lage.

2^{me} Position.

1.

2.

Rhythmical exercises.
Rhythmische Übungen.
Exercices rythmiques.

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

6 M.

3rd Position.

12a

3. Lage.

3^{me} Position.

1.

2.

Rhythmical exercises.
 Rhythmische Übungen.
 Exercices rythmiques.

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

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

Fr. M.

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

6 $\frac{1}{4}$ $\frac{1}{1}$ $\frac{4}{4}$ $\frac{1}{4}$ $\frac{4}{4}$

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

12b

4th Position.

4. Lage.

4me Position.

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

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

Rhythmical exercises.
Rhythmische Übungen.
 Exercices rythmiques.

5th Position. | 12^e 5. Lage. | 5me Position.

1

(1)

2. IV (b) 4 4

Rhythmical exercises.
 Rhythmische Übungen.
 Exercices rythmiques.

1 III 2 1 2 1 1

3 3 1 3 1 1

4 1 1

5 1 1

7th Position.

12^e
7. Lage.

7me Position..

1.

2.

Rhythmical exercises.
Rhythmische Übungen.
Exercices rythmiques.

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.
/	Kunstpauze (Luftpauze) 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.
/	Kunstpauze (Luftpauze) 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.
/	Kunstpauze (Luftpauze) 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.

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- §Part XII**—The 2d violin to the 40 Bohemian Melodies (Part VIc).—W. A. Mozart, Sonatas for violin and piano, No. 4, 7, and others.
- “ **XII³** —2d-7th Position.—Introduction to Shifting. Supplementary: Sonatas of W. A. Mozart, Nos. 4, 7, and others.
- “ **XIII⁴**—Transitional Tone used in Shifting—Diatonic Scales in a Variety of Forms through 3 Octaves. Supplementary: Concert-studies: Rode, Concerto No. 6; Viotti, Concerto No. 23; Pieces from Grade III.
- “ **XIV** —Intonation of Double Stops. Supplementary: Continuation of Concert-studies and Pieces from Grades III and IV.

EINTEILUNG DES LEHRSTOFFES

- Abteilung I** —Einführung in die erste Lage.
- “ **IIa** —1. Lage. }
 “ **IIb¹** —1. Lage. } **Nebenbei vorzunehmen***
 “ **III** —1. Lage. }
 “ **IV** —1. Lage. }
- *Abt. V**—Die rhythmisierten Dur-Tonleitern aus Abt. IIa und IIb.—Vortragsstücke (1. Lage, Stufe 1) mit Klavier.²
- “ **V** —Einführung in die 2.-7. Lage. Dazu: Abt. IIb, III und IV, sowie die zweite Violinstimme zu den 29 Duettinen aus Abt. I, IIa und IIb.
- “ **VIa** —2.-7. Lage. } **Dazu†**
 “ **VIb** —2.-7. Lage. } **†40 böhmische Weisen in der 2.-7. Lage.**
- “ **VIc** —2.-7. Lage.—40 böhmische Weisen. Dazu: Abt. VIa und VIb.
- “ **VII** —2.-7. Lage.—Dazu: Abt. XII (Einführung in den Lagenwechsel).
- “ **VIII** —2.-7. Lage.
- “ **IX** —2.-7. Lage. } **Dazu§**
 “ **X** —2.-7. Lage. }
 “ **XI** —2.-7. Lage. }
- §Abt. XII**—Die zweite Violinstimme aus den 40 böhmischen Weisen (Abt. VIc).—W. A. Mozart, Sonaten für Violine u. Klavier, Nr. 4, 7, u. a.
- “ **XII³** —2.-7. Lage.—Einführung in den Lagenwechsel. Dazu: Sonaten von W. A. Mozart, Nr. 4, 7, u. a.
- “ **XIII⁴** —Lagenverbindungston. Diatonische Tonleitern in verschiedener Form durch 3 Oktaven. Dazu Konzertstudien: Rode, Konzert Nr. 6; Viotti, Konzert Nr. 23 und Vortragsstücke aus der 3. Stufe.
- “ **XIV** —Intonieren der Doppelgriffe. Dazu: Fortsetzung der Konzertstudien und Vortragsstücke aus der 3. und 4. Stufe.

ARRANGEMENT DES MATIÈRES.

- Partie I** —Introduction à la première position.
- “ **IIa** —1re Position. } **Matières**
 “ **IIb¹** —1re Position. } **Supplémentaires.***
 “ **III** —1re Position. }
 “ **IV** —1re Position. }
- *Partie V**—Les Gammes majeures rythmiques des Parties IIa et IIb.—Compositions (1re position, Degré I) avec piano.²
- “ **V** —Introduction à la 2me-7me Position. Matières supplémentaires: Parties IIb, III et IV; aussi le second violon des 29 Duettini des Parties I, IIa et IIb.
- “ **VIa** —2me-7me Position. } **Matières**
 “ **VIb** —2me-7me Position. } **Supplémentaires†**
 “ **†40 Mélodies bohémiennes dans la 2me-7me position.**
- “ **VIc** —2me-7me Position.—40 Mélodies bohémiennes. Matières supplémentaires: Parties VIa et VIb.
- “ **VII** —2me-7me Position.—Matières Supplémentaires: Partie XII (Introduction au démanché).
- “ **VIII** —2me-7me Position.
- “ **IX** —2me-7me Position. } **Matières**
 “ **X** —2me-7me Position. } **Supplémentaires.§**
 “ **XI** —2me-7me Position. }
- §Partie XII**—Le second violon des 40 Mélodies bohémiennes (Partie VIc).—W. A. Mozart, Sonates pour violon et piano, Nos. 4, 7, etc.
- “ **XII³** —2me-7me Position.—Introduction au démanché. Matières supplémentaires: W. A. Mozart, Sonates pour violon et piano, Nos. 4, 7, etc.
- “ **XIII⁴**—Note de transition.—Gammes diatoniques en diverses formes parcourant 3 octaves. Matières supplémentaires: Études de Concert: Rode, Concert No. 6; Viotti, Concert No. 23; compositions du degré III.
- “ **XIV** —Intonation des doubles cordes. Matières supplémentaires: Continuation des Études de Concert et compositions des degrés III et IV.

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 vollen 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.