

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.

PART X: The Chord of the *Dominant Seventh* in all Keys.—The Chord of the *Dominant Seventh* in Arpeggios through the *Circle of Fifths* in all Positions, with various kinds of Bowing.—The Chord of the *Diminished Seventh* in various Keys, with Exercises for Fingering and Bowing.

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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62 WEST 45th STREET, NEW YORK
CHAPPELL & CO., Ltd., LONDON, ENGLAND

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PART VII.

2nd - 7th Position.

Contents.

Chromatic Shiftings on one and on two strings, with controlling open string, in the 2nd - 7th position.

The augmented Second in the 2nd - 7th position.

Harmonic Minor Scales with bowing-exercises for Détaché, Legato, Staccato and Spiccato in the 2nd - 7th position.



Chromatic Shiftings on one string in the 2nd - 7th position.

Chromatic shifting with the 2nd and the 3rd finger, keeping the 1st finger on the string.

2nd Position.

ABTEILUNG VII.

2. - 7. Lage.

Inhalt.

Chromatische Rückungen auf einer und auf zwei Saiten, mit kontrollierender leerer Saite, in der 2.-7. Lage.

Die übermäßige Sekunde in der 2.-7. Lage.

Harmonische Moll-Tonleitern mit Bogenübungen für Détaché, Legato, Staccato und Spiccato in der 2.-7. Lage.



Chromatische Rückungen auf einer Saite in der 2.-7. Lage.

Chromatische Rückung des 2. und 3. Fingers mit Liegenlassen des 1. Fingers.

2. Lage.

PARTIE VII.

2^{me} - 7^{me} Position.

Table des Matières.

Glissements chromatiques sur une et sur deux cordes, avec contrôle d'une corde à vide, à la 2^{me} - 7^{me} position.

La Seconde augmentée à la 2^{me} - 7^{me} position.

Gammes Mineures Harmoniques avec exercices du coup d'archet pour le Détaché, Legato, Staccato et Spiccato à la 2^{me} - 7^{me} position.



Glissements chromatiques sur une corde à la 2^{me} - 7^{me} position.

Glissement chromatique du 2^{me} et du 3^{me} doigt, pendant que le 1^{er} doigt reste posé sur la corde.

2^{me} Position.

The musical score consists of eight staves of music, each beginning with a '1.' and containing chromatic shifting exercises. The exercises are organized into three columns corresponding to the three languages: English (left), German (middle), and French (right). Each staff contains a sequence of notes with fingerings (1, 2, 3) and bowing marks (circles with a dot) indicating specific techniques like détaché, legato, staccato, and spiccato. The exercises cover the 2nd through 7th positions on the string.

The image displays two musical exercises, numbered 2 and 3, each consisting of ten staves of music. Exercise 2 is written in C major and features a variety of rhythmic patterns, including slurs, ties, and triplets. Exercise 3 is also in C major and includes similar technical elements. The notation is clear and includes fingerings and articulation marks.

Chromatic shifting
of the 2nd and 3rd finger
with controlling open string.

3rd Position.

*Chromatische Rückung
des 2. und 3. Fingers
mit kontrollierender leerer Saite.*

3. Lage.

Glissement chromatique
du 2^{me} et du 3^{me} doigt
avec contrôle d'une corde à vide.

3^{me} Position.

1.

2.

3.

Chromatic shiftings
with controlling open string.

4th Position.

*Chromatische Rückungen
mit kontrollierender leerer Saite.*

4. Lage.

Glissements chromatiques
avec contrôle d'une corde à vide.

4^{me} Position.

This musical score consists of two main sections, labeled '2.' and '3.', each with multiple staves of music. Section '2.' is written in treble clef and includes various musical notations such as slurs, accents, and fingerings (1, 2, 3). It features a series of eighth and sixteenth notes, often grouped in pairs or triplets. Section '3.' is also in treble clef and includes more complex rhythmic patterns, including sixteenth-note runs and slurs. It features fingerings (1, 2, 3, 4) and articulation marks like accents and slurs. The score is presented on a single page with a white background and black ink.

Chromatic shiftings
with controlling open string.

5th Position.

4.
*Chromatische Rückungen
mit kontrollierender leerer Saite.*

5. Lage.

Glissements chromatiques
avec contrôle d'une corde à vide.

5^{me} Position.

1.

2.

3.
 (1)
 (2)
 (3)
 I.
 II.
 III.

5.

Chromatic shiftings with controlling open string.

6th Position.

Chromatische Rückungen mit kontrollierender leerer Saite.

6. Lage.

Glissements chromatiques avec contrôle d'une corde à vide.

6^{me} Position.

1.
 I.
 II.
 III.
 IV.

6.

Chromatic shiftings
with controlling open string.

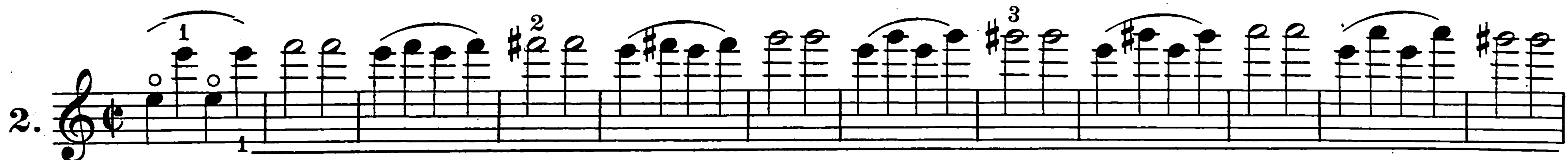
7th Position.

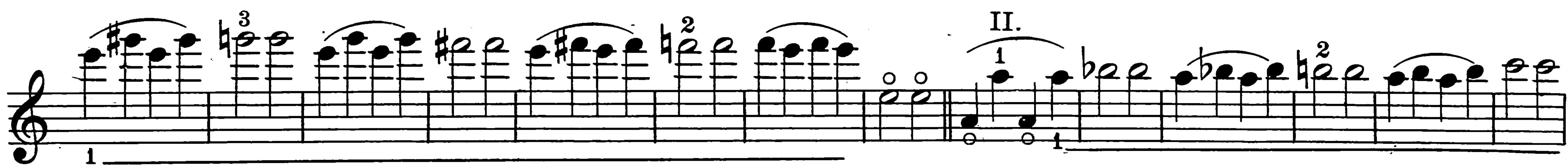
*Chromatische Rückungen
mit kontrollierender leerer Saite.*

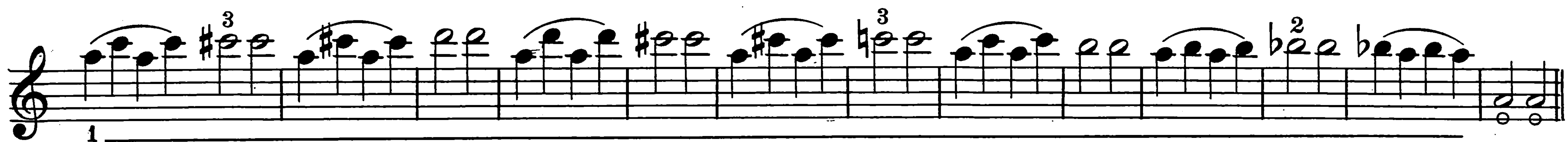
7. Lage.


Glissements chromatiques
avec contrôle d'une corde à vide.

7^{me} Position.

2. 

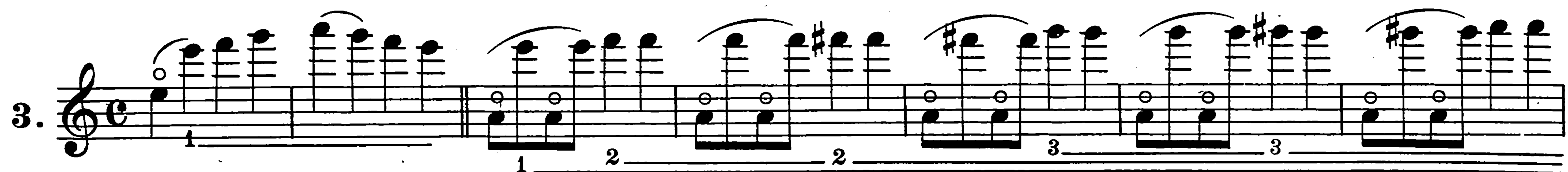




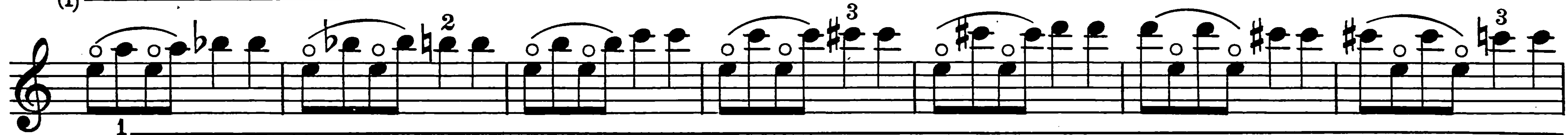
III. 

IV. 

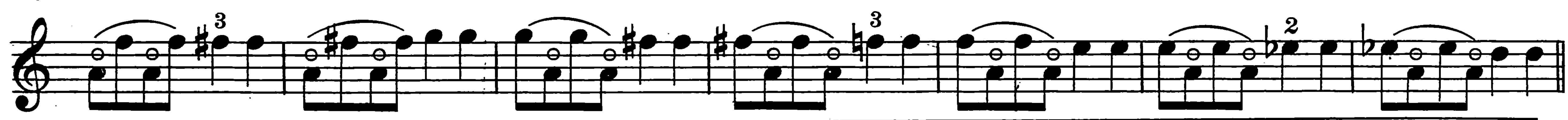


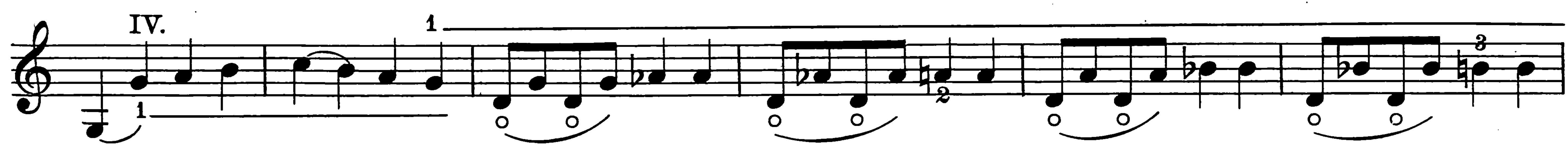
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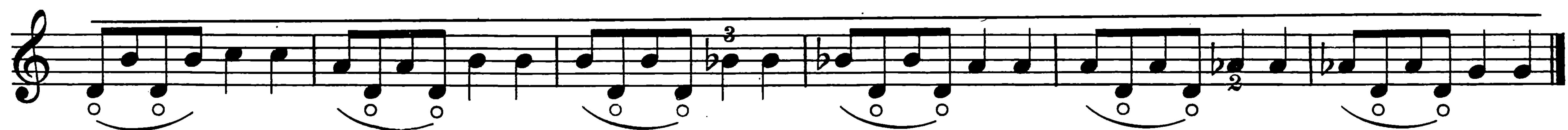




III. 



IV. 



Chromatic shiftings
on two strings
with controlling open string.

2nd Position.

*Chromatische Rückungen
auf zwei Saiten
mit kontrollierender leerer Saite.*

2. Lage.

Glissements chromatiques
sur deux cordes
avec contrôle d'une corde à vide.

2^{me} Position.

1.

2.

Musical staff 1: Treble clef, first system of notes with a slur and a '2' below it.

Musical staff 2: Treble clef, second system of notes with slurs and fingerings (4), 2, 1, 3, 4, 3.

Musical staff 3: Treble clef, third system of notes with slurs and fingerings 1, 4, 3, 2, 1.

Musical staff 4: Treble clef, fourth system of notes with slurs and fingerings 1, 1, 1, 1, 1, 4, 4.

Musical staff 5: Treble clef, fifth system of notes with slurs and fingerings 1, 1, 1, 1, 4, 4, 1, 2.

Musical staff 6: Treble clef, sixth system of notes with slurs and fingerings 1, 2, 1, 2.

Musical staff 7: Treble clef, seventh system of notes with slurs and fingerings 1, 4, 4, 3, 2, 2, 3, 4, 1.

Musical staff 8: Treble clef, eighth system of notes with slurs and fingerings (1), 1, 1, 1, 2, 2, 2.

Musical staff 9: Treble clef, ninth system of notes with slurs and fingerings 3, 2, 2, 3.

Musical staff 10: Treble clef, tenth system of notes with slurs and a '2' below it.

Musical staff 11: Treble clef, eleventh system of notes with a slur and a '4' below it.

Musical staff 1: Treble clef, first system of notes with fingerings 1, 2, 3, 3, 4, 4, 3, 3, 4, 3.

Musical staff 2: Treble clef, second system of notes with fingerings 1, 2, 1, 4, 1.

Musical staff 3: Treble clef, third system of notes with fingerings 1, 4, 1, 1, 1, 1, 1, 1, 1, 2.

Musical staff 4: Treble clef, fourth system of notes with fingerings 1, 2, 1, 2.

Musical staff 5: Treble clef, fifth system of notes with fingerings 1, 2, 3, 2, 3.

Musical staff 6: Treble clef, sixth system of notes with fingerings 1, 4, 3, 2.

Musical staff 7: Treble clef, seventh system of notes with fingerings 1, 1.

Musical staff 8: Treble clef, eighth system of notes with fingerings 1, 1, 2.

Musical staff 9: Treble clef, ninth system of notes with fingerings 1, 2, 4, 4, 4, 1, 1.

Musical staff 10: Treble clef, tenth system of notes with fingerings 1, 4, 3, 3, 2, 2, 1, 1, 1, 1.

Musical staff 11: Treble clef, eleventh system of notes with fingerings 1, 2, 3, 3, 2, 1.

2.

Chromatic shiftings
on two strings
with controlling open string.

*Chromatische Rückungen
auf zwei Saiten
mit kontrollierender leerer Saite.*

Glissements chromatiques
sur deux cordes
avec contrôle d'une corde à vide.

3rd Position.

3. Lage.

3^{me} Position.

1.

2.

3.

4.

Detailed description of the musical score: The page contains two exercises, numbered 3 and 4. Exercise 3 is the first and larger exercise, consisting of ten staves of music. It begins with a treble clef and a key signature of one flat (B-flat). The first staff is marked with a '3.' and contains a complex melodic line with many slurs and fingerings (1, 2, 3). The subsequent staves continue this melodic line, often with a bass line of chords or single notes below. Exercise 4 is the second exercise, consisting of eight staves. It also begins with a treble clef and a key signature of one flat. The first staff is marked with a '4.' and features a similar melodic style to exercise 3, with many slurs and fingerings. The second exercise is shorter and concludes with a double bar line on the eighth staff.

3.

Chromatic shiftings
on two strings
with controlling open string.

*Chromatische Rückungen
auf zwei Saiten
mit kontrollierender leerer Saite.*

Glissements chromatiques
sur deux cordes
avec contrôle d'une corde à vide.

4th Position.

4. Lage.

4^{me} Position.

1.

2.

This musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes with various fingering numbers (1, 4) and slurs. The second staff has a (4) marking and includes a triplet of eighth notes. The third staff features a (3) marking and a slur over a group of notes. The fourth staff has a (1) marking and includes several slurs and fingering numbers. The fifth staff continues with slurs and fingering numbers. The sixth staff has a (1) marking and includes a slur. The seventh staff is marked with a '3.' and contains a sequence of notes with slurs and fingering numbers. The eighth staff has a (1) marking and includes a slur. The ninth staff has a (1) marking and includes a slur. The tenth staff has a (1) marking and includes a slur. The music is written in a single melodic line on a treble clef.

This musical score consists of ten staves of music. The first staff begins with a 4-measure phrase and a 3-measure phrase. The second staff is marked with a (3) and contains two phrases. The third staff starts with a 1-measure phrase and includes several 4-measure phrases. The fourth staff is marked with (1) and contains several 4-measure phrases. The fifth staff is marked with 4. and contains a long phrase. The sixth staff is marked with 1. and contains a long phrase. The seventh staff is marked with (1) and contains a long phrase. The eighth staff is marked with 1. and contains a long phrase. The ninth staff is marked with 1. and contains a long phrase. The tenth staff is marked with 4. and contains a long phrase. The score includes various musical notations such as treble clefs, notes, rests, and fingerings (1, 2, 3, 4).

Chromatic shiftings
on one and on two strings
with controlling open string.

*Chromatische Rückungen
auf einer und auf zwei Saiten
mit kontrollierender leerer Saite.*

Glissements chromatiques
sur une et sur deux cordes
avec contrôle d'une corde à vide.

5th Position.

5. Lage:

5^{me} Position.

IV.
1

1. (1)

(1)

1 3 2 4

1 3

(3) 1 4 1

1

III.
1

2. (1)

(1)

4 1 3 2

4 1 3 2

(4)

3. II.

1

1

3

2

1

3

1

1

1

1

4.

1

1

2

3

The image displays a musical score for Ševčík Op. 11, VII, consisting of 14 staves of music. The score is divided into three sections: II, III, and IV. Section II (staves 1-4) features complex rhythmic patterns with frequent sixteenth and thirty-second notes, and includes fingerings such as 1, 4, 2, and 1. Section III (staves 5-8) is marked with a '5.' and contains more melodic lines with triplets and slurs. Section IV (staves 9-14) is characterized by rapid sixteenth-note passages with various fingerings (1, 3, 4) and slurs. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature. The score concludes with a double bar line and a final chord.

Chromatic shiftings
on one and on two strings
with controlling open string.

*Chromatische Rückungen
auf einer und auf zwei Saiten
mit kontrollierender leerer Saite.*

Glissements chromatiques
sur une et sur deux cordes
avec contrôle d'une corde à vide.

6th Position.

6. Lage.

6^{me} Position.

1.

2.

This page contains two musical exercises, numbered 3 and 4, from Ševčík's Op. 11, VII. Exercise 3 is written in treble clef with a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. It consists of 16 staves of music, featuring a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above the notes. Exercise 4 is also in treble clef with the same key signature and time signature, consisting of 12 staves. It includes a section labeled 'IV.' and features more complex rhythmic figures, including triplets and sixteenth-note runs. Both exercises are characterized by frequent use of slurs and specific fingering techniques to facilitate technical development.

6

Chromatic shiftings
on one and on two strings
with controlling open string.

Chromatische Rückungen
auf einer und auf zwei Saiten
mit kontrollierender leerer Saite.

Glissements chromatiques
sur une et sur deux cordes
avec contrôle d'une corde à vide.

7th Position.

7. Lage.

7^me Position.

1.

2.

II.

The first system of the musical score consists of five staves. The first staff contains a melodic line with several measures, including a four-measure rest. The second and third staves continue the melodic line with various note values and accidentals. The fourth staff features a more complex melodic line with many sixteenth notes and slurs. The fifth staff shows a dense texture with many beamed notes, possibly representing a tremolo or a rapid scale.

The second system of the musical score consists of four staves. The first staff begins with a section marked "III." and contains a melodic line with a three-measure rest. The second staff continues the melodic line with various note values and accidentals. The third staff features a dense texture with many beamed notes, possibly representing a tremolo or a rapid scale. The fourth staff continues the melodic line with various note values and accidentals.

The third system of the musical score consists of three staves. The first staff begins with a section marked "III." and contains a melodic line with a four-measure rest. The second staff continues the melodic line with various note values and accidentals. The third staff features a dense texture with many beamed notes, possibly representing a tremolo or a rapid scale.

First three staves of musical notation. The first staff contains a melodic line with a 4-measure slur and a 2-measure slur. The second staff continues the melody with various slurs and fingerings. The third staff features a more complex melodic line with a 4-measure slur and a 3-measure slur.

IV.

4. IV.

Fourth through thirteenth staves of musical notation. The fourth staff is marked '4.' and shows a bass line with a 1-measure slur. The fifth staff continues the bass line with a 1-measure slur. The sixth staff features a complex melodic line with a 1-measure slur and a 2-measure slur. The seventh staff continues the melody with a 1-measure slur and a 2-measure slur. The eighth staff features a complex melodic line with a 3-measure slur and a 3-measure slur. The ninth staff continues the melody with a 4-measure slur and a 1-measure slur. The tenth staff features a complex melodic line with a 1-measure slur and a 1-measure slur. The eleventh staff continues the melody with a 1-measure slur and a 2-measure slur. The twelfth staff features a complex melodic line with a 4-measure slur and a 4-measure slur. The thirteenth staff continues the melody with a 1-measure slur and a 3-measure slur.

The augmented Second
in various minor keys.

Die übermässige Sekunde
in verschiedenen Moll-Tonarten.

La seconde augmentée
en divers tons mineurs.

2nd Position.

2. Lage.

2^{me} Position.

The first system consists of two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat). It features a sequence of notes with a '4' above a slur, indicating a fourth finger. The bottom staff is in bass clef with a key signature of one flat, showing notes with a '4' below a slur, indicating a fourth finger. Both staves contain eighth and sixteenth notes, some beamed together.

The augmented Second
in various minor keys.

*Die übermässige Sekunde
in verschiedenen Moll-Tonarten.*

La seconde augmentée
en divers tons mineurs.

3rd Position.

3. Lage.

3^{me} Position.

The second system consists of two staves of music. The top staff is in treble clef with a key signature of one flat. It features a sequence of notes with a '1' above a slur, indicating the first finger. The bottom staff is in bass clef with a key signature of one flat, showing notes with a '1' below a slur, indicating the first finger. Both staves contain eighth and sixteenth notes, some beamed together. There are various fingerings and dynamics markings throughout the system.

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

4 1

4

3 2

The augmented Second
in various minor keys.

4th Position.

*Die übermässige Sekunde
in verschiedenen Moll-Tonarten.*

4. Lage.

La seconde augmentée
en divers tons mineurs.

4^{me} Position.

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

1 $\frac{1}{1}$

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

1 $\frac{1}{1}$

1 $\frac{1}{1}$

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

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

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

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

This musical score consists of ten staves of music. The first three staves are in a key with one sharp (F#) and feature a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. They include various fingerings (1, 2, 3, 4) and articulation marks like accents and slurs. The fourth and fifth staves introduce a key signature change to two flats (Bb) and continue the rhythmic complexity. The sixth and seventh staves return to the one-sharp key signature. The eighth and ninth staves are in a key with two flats (Bb) and feature a more melodic, flowing line with slurs and accents. The final tenth staff returns to the one-sharp key signature and concludes the piece with a final flourish. The notation includes numerous accidentals (sharps and flats) and dynamic markings.

The augmented Second
in various minor keys.

Die übermässige Sekunde
in verschiedenen Moll-Tonarten.

La seconde augmentée
en divers tons mineurs.

5th Position.

5. Lage.

5^{me} Position.

The musical score is organized into three main sections, each with multiple staves of music. The first section, labeled 'IV.' and '1', is in 5th Position and contains five staves of music. The second section, labeled '3', is in 5. Lage and contains five staves of music. The third section, labeled 'IV.', '4', 'III.', '4', 'II.', and '4', is in 5^{me} Position and contains five staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingering and bowing indications are provided throughout the score.

III.

The augmented Second
in various minor keys.

6th Position.

*Die übermässige Sekunde
in verschiedenen Moll-Tonarten.*

6. Lage.

La seconde augmentée
en divers tons mineurs.

6^{me} Position.

IV.

The augmented Second
in various minor keys.

*Die übermässige Sekunde
in verschiedenen Moll-Tonarten.*

La seconde augmentée
en divers tons mineurs.

7th Position.

7. Lage.

7^{me} Position.

II. 1

1/2

1 2 4

III. 2 IV.

3 4 1 4

II. 2 III. 3

3

II. 1 III. 3

1 3

1 4 4

1 4

IV. 2

1

III. 1

1 2 4

1 4

1 3 4

Harmonic Minor Scales
beginning on each step
of the scale through all keys,
with bowing-exercises.

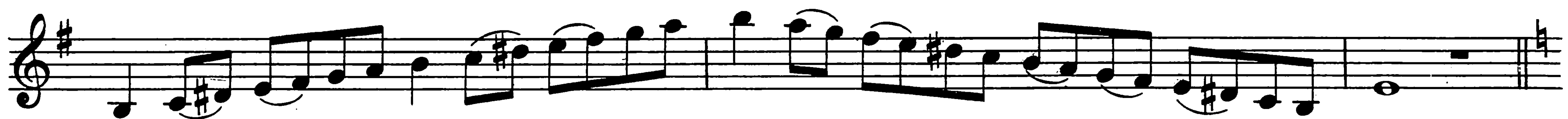
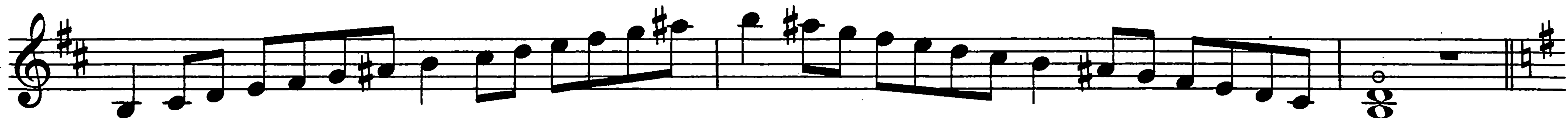
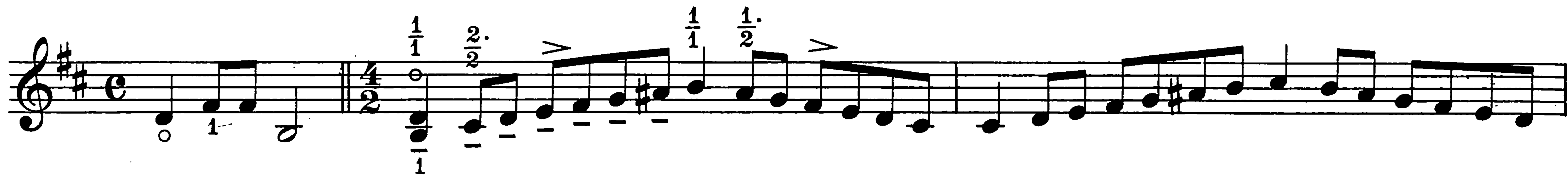
2nd Position.

*Harmonische Moll-Tonleitern,
ausgehend von jeder Stufe
der Tonleiter in allen Tonarten,
mit Bogenübungen.*

2. Lage.

Gammes mineures harmoniques
commençant sur chaque degré
de la gamme dans tous les tons,
avec exercices du coup d'archet.

2^{me} Position.



The musical score is written for a single melodic line in G major. It begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The first staff contains a double bar line with a repeat sign, followed by a change to 4/2 time. Above the staff, there are markings for fingerings: '2' above the first measure, '1/1' above the second, '2.' above the third, and '1/1' above the fourth. The music consists of eighth and sixteenth notes, often beamed together in groups. The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes with a double bar line and a key signature change to G minor (two flats). The fourth staff starts with a treble clef, a common time signature, and a key signature of two flats. It features a double bar line with a repeat sign, followed by a change to 4/2 time. Above the staff, there are markings for fingerings: '2' above the first measure, '1/1' above the second, '3.' above the third, '1/1' above the fourth, and '1.' above the fifth. The music continues with eighth and sixteenth notes. The fifth staff continues the melodic line. The sixth staff concludes with a double bar line and a key signature change to G major. The seventh staff starts with a treble clef, a common time signature, and a key signature of two flats. It features a double bar line with a repeat sign, followed by a change to 4/2 time. Above the staff, there are markings for fingerings: '2' above the first measure, '1/2' above the second, '1/1' above the third, '2.' above the fourth, and '1/1' above the fifth. The music continues with eighth and sixteenth notes. The eighth staff continues the melodic line. The ninth staff concludes with a double bar line and a key signature change to G major. The tenth staff starts with a treble clef, a common time signature, and a key signature of two flats. It features a double bar line with a repeat sign, followed by a change to 4/2 time. The music continues with eighth and sixteenth notes. The eleventh staff continues the melodic line. The twelfth staff concludes with a double bar line and a key signature change to G major.

The musical score consists of ten staves of music. The first three staves are in a key signature of three flats (B-flat major) and a common time signature. The first staff begins with a treble clef, a common time signature, and a first ending bracket labeled '1.' over a 4/4 time signature. The second and third staves continue the melodic line with various rhythmic patterns and slurs. The fourth staff introduces a key signature change to three sharps (F# major) and a common time signature. It features a second ending bracket labeled '2.' and includes markings for fingerings (1, 2, 4) and dynamics (mf, f). The fifth and sixth staves continue the piece in F# major, with the sixth staff ending with a double bar line and a key signature change to four sharps (C# major). The seventh staff begins with a '2. M.' marking and a 2/4 time signature. The eighth, ninth, and tenth staves continue the piece in C# major, featuring complex rhythmic patterns, slurs, and dynamic markings.

Harmonic Minor Scales
in all keys
with bowing-exercises.

*Harmonische Moll-Tonleitern
in allen Tonarten
mit Bogenübungen.*

Gammes mineures harmoniques
dans tous les tons,
avec exercices du coup d'archet.

3rd Position.

3. Lage.

3^{me} Position.

The musical score consists of 12 staves of music, organized into three groups of four staves each. Each group represents a different key signature: the first group is in D major (one sharp), the second in C major (no sharps or flats), and the third in B-flat major (two flats). Each staff contains a sequence of notes for a harmonic minor scale, with various bowing exercises and fingering indications (e.g., 1, 2, 3, 4, 1-2-3, 3-4-1, 4-1-2-3) written below the notes. The notation includes treble clefs, time signatures (mostly 4/2 and 4/4), and dynamic markings like 'p' (piano). The exercises are designed to be played in the 3rd position of the violin.

Musical score for Ševčík Op. 11, VII, page 38. The score consists of ten staves of music in G major, 4/2 time. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. Time signatures change from 4/2 to 1/1 and back to 4/2. The piece concludes with a double bar line and a key signature change to D major.

1 1 1 4. 1 1.

1. 2. M.

3. 2. M.

Harmonic Minor Scales
in all keys
with bowing-exercises.

4th Position.

*Harmonische Moll-Tonleitern
in allen Tonarten
mit Bogenübungen.*

4. Lage.

Gammes mineures harmoniques
dans tous les tons,
avec exercices du coup d'archet.

4^{me} Position.

The musical score consists of ten staves of music in treble clef, all in 4/4 time. The key signature is one sharp (F#), representing the harmonic minor scale of D major. The exercises are as follows:

- Staff 1:** Starts with a whole note G4 (finger 2), followed by a double bar line. Then a half note G4 (finger 1), followed by a double bar line. The main exercise is an eighth-note scale starting on G4, with fingerings 1 and 2 indicated above the notes.
- Staff 2:** Continues the eighth-note scale from the previous staff.
- Staff 3:** Continues the eighth-note scale from the previous staff.
- Staff 4:** Starts with a whole note G4 (finger 1), followed by a double bar line. Then a half note G4 (finger 2), followed by a double bar line. The main exercise is a quarter-note scale starting on G4, with fingerings 2 and 3 indicated above the notes.
- Staff 5:** Continues the quarter-note scale from the previous staff.
- Staff 6:** Continues the quarter-note scale from the previous staff.
- Staff 7:** Starts with a whole note G4 (finger 1), followed by a double bar line. Then a half note G4 (finger 2), followed by a double bar line. The main exercise is a quarter-note scale starting on G4, with fingerings 2 and 3 indicated above the notes.
- Staff 8:** Continues the quarter-note scale from the previous staff.
- Staff 9:** Continues the quarter-note scale from the previous staff.
- Staff 10:** Starts with a whole note G4 (finger 1), followed by a double bar line. Then a half note G4 (finger 3), followed by a double bar line. The main exercise is a quarter-note scale starting on G4, with fingerings 3, 2, 3, 2, 3, 2, 1 indicated above the notes.

*) Three-quarters of bow length.

*) Drei Viertel Bogenlänge.

*) Trois quarts d'archet.

The musical score is written for a single melodic line in G major (one sharp). The time signature is 4/2. The piece begins with a 2-measure rest, followed by a series of eighth and sixteenth notes. Time signature changes are indicated by '2.', '1.', and '1/2' above the notes. The score concludes with a double bar line and a key signature change to two flats (B-flat major).

3.
4

1

4 4

1
1

2.
3 *spiccato*

2.
3

Harmonic Minor Scales
in all keys
with bowing-exercises.

*Harmonische Moll-Tonleitern
in allen Tonarten
mit Bogenübungen.*

Gammes mineures harmoniques
dans tous les tons,
avec exercices du coup d'archet.

5th Position.

5. Lage.

5^{me} Position.

The musical score consists of ten staves of music. The first staff is marked 'III.' and begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a series of notes with a '1' above the first note and a '1/1' above the second measure. The second staff continues the scale with various bowing exercises, including slurs and accents. The third staff shows a similar exercise with a '2' above the first note. The fourth staff has a '1/1' above the first note and a '1/2' above the second measure. The fifth staff continues the scale. The sixth staff has a '1/1' above the first note and a '1/3' above the second measure. The seventh staff continues the scale. The eighth staff has a 'II.' above the first note and a '3' above the second measure, and is marked 'IV.' with a '1/1' above the first note. The ninth staff continues the scale. The tenth staff concludes the exercise with a final note and a double bar line.

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

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

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

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

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

2 3

4

II. $\frac{2}{2}$ $\frac{2}{4}$ M.

III. $\frac{2}{2}$ M. M.

Harmonic Minor Scales
in all keys
with bowing-exercises.

*Harmonische Moll-Tonleitern
in allen Tonarten
mit Bogenübungen.*

Gammes mineures harmoniques
dans tous les tons,
avec exercices du coup d'archet.

6th Position.

6. Lage.

6^{me} Position.

The musical score is organized into two main sections, each with six staves. The first section (staves 1-6) is for the D harmonic minor scale (one sharp). The second section (staves 7-12) is for the A harmonic minor scale (no sharps or flats). Each staff begins with a specific bowing exercise: Staff 1 (III. 2), Staff 2 (III. 3), Staff 3 (II. 4), Staff 4 (III. 4), Staff 5 (III. 3), and Staff 6 (III. 4). The exercises are followed by ascending and descending eighth-note patterns with various bowing techniques indicated by accents (>) and slurs.

IV.
4

1/1

1/1

III.
3

1/1

1/1

IV.
2

1/1

III.
3

1/1

1/1

1/3

II.

III.

III.

IV.

Harmonic Minor Scales
in all keys
with bowing-exercises.

7th Position.

*Harmonische Moll-Tonleitern
in allen Tonarten
mit Bogenübungen.*

7. Lage.

Gammes mineures harmoniques
dans tous les tons,
avec exercices du coup d'archet.

7^{me} Position.

The musical score consists of three systems, each with three staves. The first system is in D major (two sharps) and includes exercises labeled III. and IV. with fingering numbers 1, 3, and 4. The second system is in E major (three sharps) and includes exercise III. with fingering numbers 4, 1, and 3. The third system is in F major (one flat) and includes exercise III. with fingering numbers 3, 1, and 2. The exercises feature various bowing patterns, including slurs, accents, and dynamic markings.

IV.
3

1/1

3.

3.

1

1. 3.

III.
2

1/1

3.

1

1. 3.

IV.
4

1. 2

2. 4

1

3. 4

III.
2

1/1

1/1

4

4

II.

III.

IV.

II.

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

OPUS II

CLASSIFICATION OF THE SUBJECT-MATTER.

- Part I** —Introduction to the 1st Position.
- “ **IIa** —1st Position. }
 “ **IIb¹** —1st Position. } **Supplementary***
 “ **III** —1st Position. }
 “ **IV** —1st Position. }
- *Part V**—The rhythmic Major Scales from Parts IIa and IIb.—Pieces (1st position, Grade I) with piano.²
- “ **V** —Introduction to the 2d-7th Position. Supplementary: Parts IIb, III and IV; also the 2d violin to the 29 Duettinos from Parts I, IIa and IIb.
- “ **VIa** —2d-7th Position. } **Supplementary†**
 “ **VIb** —2d-7th Position. }
 †40 Bohemian Melodies in the 2d-7th position.
- “ **VIc** —2d-7th Position.—40 Bohemian Melodies. Supplementary: Parts VIa and VIb.
- “ **VII** —2d-7th Position.—Supplementary: Part XII (Introduction to Shifting).
- “ **VIII** —2d-7th Position.
- “ **IX** —2d-7th Position. } **Supplementary§**
 “ **X** —2d-7th Position. }
 “ **XI** —2d-7th Position. }
- §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 I) 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 an 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.