

Sevcik

# Shifting the Position and Preparatory Scale Studies, op. 8

## PREFATORY NOTE

**T**HE chief difficulty in these exercises consists in shifting (changing the position) so smoothly that it is hardly perceptible. Shifting downward, from a higher to a lower position, offers peculiar difficulties. In order to effect it smoothly, hold the violin firmly with the chin, and try to use the thumb as little as possible when shifting. Later these exercises are even to be practised without using the thumb, which is then held under the neck of the instrument.

It is highly beneficial to practise these exercises *détaché* at first, and then legato in moderate tempo.

THE EDITOR

## VORBEMERKUNG

**D**IE Hauptschwierigkeit in diesen Übungen besteht darin, die Verbindungen der Lagen so zu bewerkstelligen, dass dieselben kaum hörbar sind. Besondere Schwierigkeiten bietet der Wechsel von den höheren nach den tieferen Lagen. Um diesen Wechsel glatt zu machen, halte man die Violine mit dem Kinne fest und versuche, beim Lagenwechsel den Daumen der linken Hand so wenig wie möglich zu benutzen. Später sollen diese Übungen sogar ohne Hilfe des Daumens geübt werden, wobei der Daumen unter dem Hals der Geige gehalten wird.

Es ist von grossem Nutzen, wenn man diese Übungen zuerst gestossen, dann in mässigem Tempo gebunden übt.

DER HERAUSGEBER

## Lagenwechselübungen.

Bei dem Einüben dieser Beispiele wiederhole man in gemässigtem Tempo:

- jeden einzelnen Takt,
- jeden Takt mit dem nächstfolgenden (1-2, 2-3, 3-4 u.s.w.)
- alle Takte, die auf derselben Saite angezeigt sind (im 1<sup>ten</sup> Beispiele Takte 1-6, 7-12, 13-18, 19-25),
- das ganze Beispiel in folgenden Tonarten, gebunden und gestossen:



## Shifting (Changing the Position).

When practising these exercises repeat in moderate tempo:

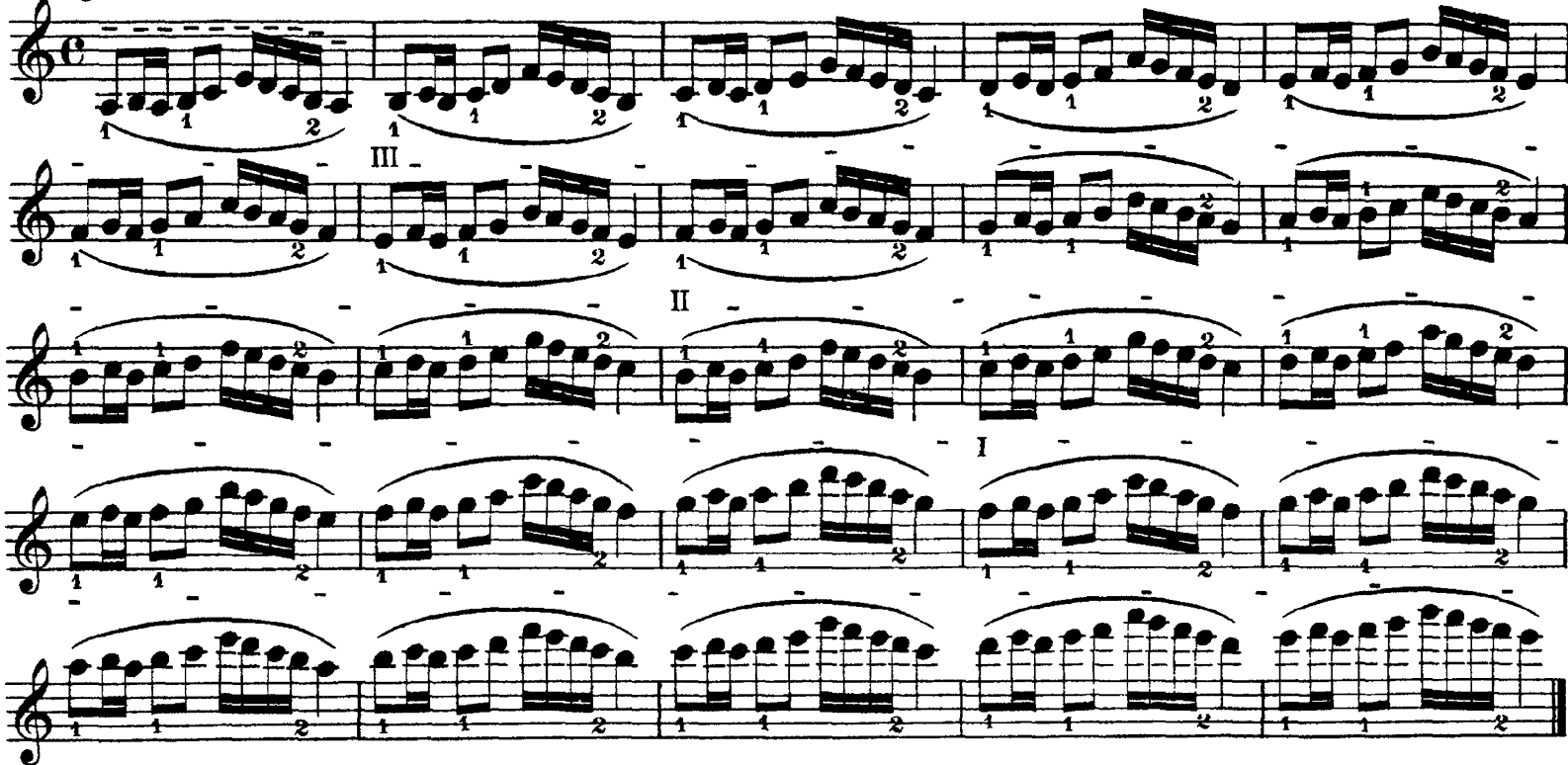
- Each measure separately;
- Each pair of successive measures together; for instance 1 with 2, 2 with 3, 3 with 4, etc.;
- All groups of measures marked as to be played on the same string;— in the 1st Exercise measures 1 to 6, 7 to 12, 13 to 18, 19 to 25;
- The entire exercise in the keys given below, both legato and *détaché*.



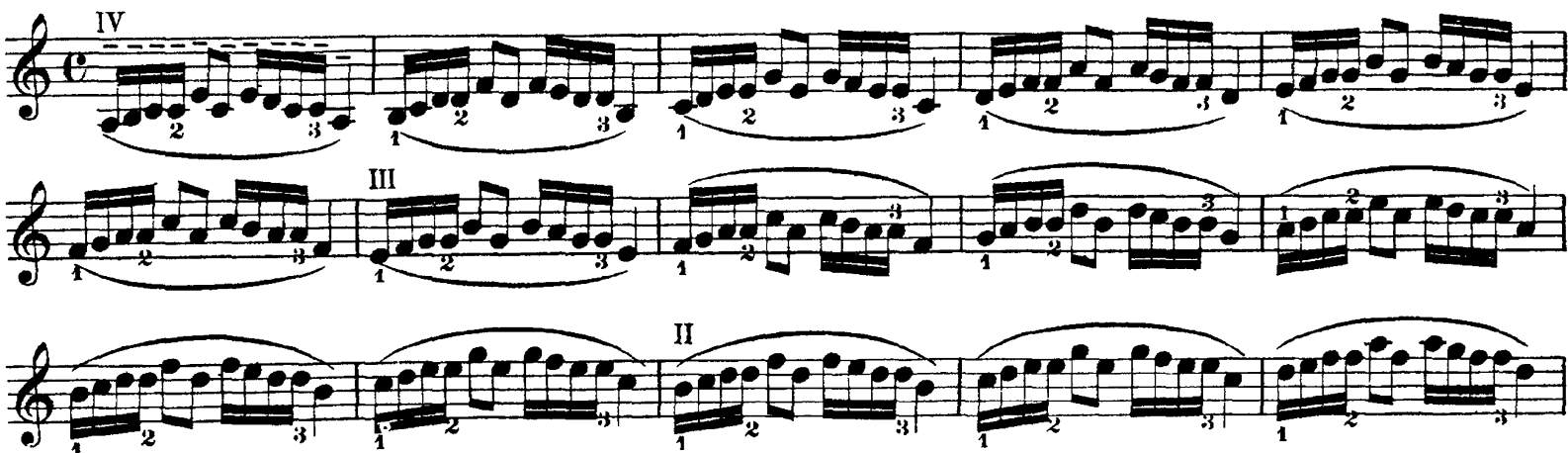
Wechsel der Lagen: 1-2, 2-3, 3-4 u.s.w.

Changes of position: From 1st to 2d, 2d to 3d, 3d to 4th, etc.

Saite  
String IV -



2.



2

Exercise 3, first system. Two staves of music. The first staff contains five measures of music, each with a slur over a group of notes and a fingering number (1, 2, 3) below. The second staff contains five measures of music, each with a slur over a group of notes and a fingering number (1, 2, 3) below. A Roman numeral 'I' is placed above the first measure of the second staff.

3.

Exercise 3, second system. Five staves of music. The first staff is labeled 'IV' and contains five measures of music with slurs and fingering numbers (1, 4). The second staff is labeled 'III' and contains five measures of music with slurs and fingering numbers (1, 4). The third staff is labeled 'II' and contains five measures of music with slurs and fingering numbers (1, 4). The fourth staff is labeled 'I' and contains five measures of music with slurs and fingering numbers (1, 4). The fifth staff contains five measures of music with slurs and fingering numbers (1, 4).

4.

Exercise 4, first system. Five staves of music. The first staff is labeled 'IV' and contains five measures of music with slurs and fingering numbers (1, 4, 3, 4). The second staff is labeled 'III' and contains five measures of music with slurs and fingering numbers (1, 4). The third staff is labeled 'II' and contains five measures of music with slurs and fingering numbers (1, 4). The fourth staff is labeled 'I' and contains five measures of music with slurs and fingering numbers (1, 4). The fifth staff contains five measures of music with slurs and fingering numbers (1, 4).

5.

Exercise 5 consists of five staves of music. The first staff is marked with a Roman numeral IV and a common time signature (C). It contains four measures of music, each with a slur over a group of notes and a '3' below, indicating a triplet. The second staff is marked with a Roman numeral III and contains four measures of music, each with a slur and a '3' below. The third staff is marked with a Roman numeral II and contains four measures of music, each with a slur and a '3' below. The fourth and fifth staves are marked with a Roman numeral I and contain four measures of music, each with a slur and a '3' below. The notes are primarily eighth and sixteenth notes.

6.

Exercise 6 consists of five staves of music. The first staff is marked with a Roman numeral IV and a common time signature (C). It contains four measures of music, each with a slur over a group of notes and a '4' below, indicating a quartet. The second staff is marked with a Roman numeral III and contains four measures of music, each with a slur and a '4' below. The third staff is marked with a Roman numeral II and contains four measures of music, each with a slur and a '4' below. The fourth and fifth staves are marked with a Roman numeral I and contain four measures of music, each with a slur and a '4' below. The notes are primarily eighth and sixteenth notes.

7.

Exercise 7 consists of two staves of music. The first staff is marked with a Roman numeral IV and a common time signature (C). It contains four measures of music, each with a slur over a group of notes and a '3' below, indicating a triplet. The second staff is marked with a Roman numeral III and contains four measures of music, each with a slur and a '3' below. The notes are primarily eighth and sixteenth notes.

Exercise 8 consists of four staves of music. Each staff contains four measures of sixteenth-note patterns. The first two staves are labeled 'II' and the last two are labeled 'I'. The patterns involve slurs over groups of notes with fingerings 1-3, 2-4, and 3-5.

Wechsel der Lagen: 1-3, 2-4, 3-5 u.s.w.

8.

Changes of position: From 1st to 3d,  
2d to 4th, 3d to 5th, etc.

Exercise 9 consists of four staves of music. Each staff contains four measures of sixteenth-note patterns. The staves are labeled 'IV', 'III', 'II', and 'I' from top to bottom. The patterns involve slurs over groups of notes with fingerings 1-4.

9.

This block shows the continuation of exercise 9, consisting of four staves labeled 'IV', 'III', 'II', and 'I' from top to bottom. The patterns involve slurs over groups of notes with fingerings 2-3, 2-4, and 3-4.

10.

Exercise 10 consists of four staves, labeled IV, III, II, and I from top to bottom. Each staff begins with a treble clef and a common time signature (C). The music is composed of eighth-note patterns, often grouped in triplets and connected by slurs. The patterns are repeated across the four staves, with the lower staves (II and I) showing more complex, multi-measure rhythmic structures.

11.

Exercise 11 consists of four staves, labeled IV, III, II, and I from top to bottom. Each staff begins with a treble clef and a common time signature (C). The music features eighth-note patterns with slurs and dynamic markings such as *sf* and *f*. The patterns are repeated across the four staves, with the lower staves (II and I) showing more complex, multi-measure rhythmic structures.

12.

Exercise 12 consists of five staves, labeled IV, III, II, and I from top to bottom, plus an unlabeled fifth staff at the bottom. Each staff begins with a treble clef and a common time signature (C). The music features eighth-note patterns with slurs and dynamic markings such as *f*. The patterns are repeated across the five staves, with the lower staves (II, I, and the unlabeled bottom staff) showing more complex, multi-measure rhythmic structures.

13.

Exercise 13 consists of five staves of music in C major, 4/4 time. The first staff is labeled 'IV' and contains four measures of music with fingering numbers 1 and 2. The second staff is labeled 'III' and contains four measures with fingering numbers 1 and 2. The third staff is labeled 'II' and contains four measures with fingering numbers 1 and 2. The fourth staff is labeled 'I' and contains four measures with fingering numbers 1 and 2. The fifth staff contains four measures with fingering numbers 1 and 2. The music is written in a treble clef and features a series of eighth-note patterns with slurs and ties.

14.

Exercise 14 consists of five staves of music in C major, 4/4 time. The first staff is labeled 'IV' and contains four measures of music with fingering numbers 1, 2, 3, and 4. The second staff is labeled 'III' and contains four measures with fingering numbers 1, 2, 3, and 4. The third staff is labeled 'II' and contains four measures with fingering numbers 1, 2, 3, and 4. The fourth staff is labeled 'I' and contains four measures with fingering numbers 1, 2, 3, and 4. The fifth staff contains four measures with fingering numbers 1, 2, 3, and 4. The music is written in a treble clef and features a series of eighth-note patterns with slurs and ties.

15.

Exercise 15 consists of five staves of music in C major, 4/4 time. The first staff is labeled 'IV' and contains four measures of music with fingering numbers 1, 2, 3, and 4. The second staff is labeled 'III' and contains four measures with fingering numbers 1, 2, 3, and 4. The third staff is labeled 'II' and contains four measures with fingering numbers 1, 2, 3, and 4. The fourth staff is labeled 'I' and contains four measures with fingering numbers 1, 2, 3, and 4. The fifth staff contains four measures with fingering numbers 1, 2, 3, and 4. The music is written in a treble clef and features a series of eighth-note patterns with slurs and ties.

Wechsel der Lagen: 1-4, 2-5, 3-6 u.s.w.

16.

Changes of position: From 1st to 4th, 2d to 5th, 3d to 6th, etc.

Exercise 16 consists of four staves of music in C major, 4/4 time. The first staff is labeled 'IV' and contains four measures of music with fingering 1-4, 1-4, 1-4, and 1-4. The second staff is labeled 'III' and contains four measures with fingering 1-4, 1-4, 1-4, and 1-4. The third staff is labeled 'II' and contains four measures with fingering 1-4, 1-4, 1-4, and 1-4. The fourth staff is labeled 'I' and contains four measures with fingering 1-4, 1-4, 1-4, and 1-4. Each measure contains a sequence of eighth notes, with the first note of each measure being a quarter rest followed by a dotted quarter note.

17.

Exercise 17 consists of four staves of music in C major, 4/4 time. The first staff is labeled 'IV' and contains four measures of music with fingering 2-5, 2-5, 2-5, and 2-5. The second staff is labeled 'III' and contains four measures with fingering 2-5, 2-5, 2-5, and 2-5. The third staff is labeled 'II' and contains four measures with fingering 2-5, 2-5, 2-5, and 2-5. The fourth staff is labeled 'I' and contains four measures with fingering 2-5, 2-5, 2-5, and 2-5. Each measure contains a sequence of eighth notes, with the first note of each measure being a quarter rest followed by a dotted quarter note.

18.

Exercise 18 consists of four staves of music in C major, 4/4 time. The first staff is labeled 'IV' and contains four measures of music with fingering 2-5, 2-5, 2-5, and 2-5. The second staff is labeled 'III' and contains four measures with fingering 2-5, 2-5, 2-5, and 2-5. The third staff is labeled 'II' and contains four measures with fingering 2-5, 2-5, 2-5, and 2-5. The fourth staff is labeled 'I' and contains four measures with fingering 2-5, 2-5, 2-5, and 2-5. Each measure contains a sequence of eighth notes, with the first note of each measure being a quarter rest followed by a dotted quarter note.



19.

Exercise 19 consists of four staves, labeled IV, III, II, and I from top to bottom. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line on each staff. The notation includes slurs, accents, and various fingerings (1, 3, 4) indicated below the notes. The exercise is divided into four measures, each containing a sequence of eighth and sixteenth notes.

20.

Exercise 20 consists of four staves, labeled IV, III, II, and I from top to bottom. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line on each staff. The notation includes slurs, accents, and various fingerings (1, 3) indicated below the notes. The exercise is divided into four measures, each containing a sequence of eighth and sixteenth notes.

21.

Exercise 21 consists of four staves, labeled IV, III, II, and I from top to bottom. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line on each staff. The notation includes slurs, accents, and various fingerings (2, 3, 4) indicated below the notes. The exercise is divided into four measures, each containing a sequence of eighth and sixteenth notes.

22.

Exercise 22 consists of four staves, labeled I, II, III, and IV from bottom to top. Each staff contains a continuous eighth-note pattern. The notes are grouped in pairs, and the first note of each pair is marked with a '1' to indicate the starting finger. The patterns are identical across all staves, with the only difference being the vertical position on the staff.

23.

Wechsel der Lagen: 1-5, 2-6, 3-7 u.s.w.

Changes of position: From 1st to 5th, 2d to 6th, 3d to 7th, etc.

Exercise 23 consists of four staves, labeled I, II, III, and IV from bottom to top. Each staff contains a continuous eighth-note pattern. The notes are grouped in pairs, and the first note of each pair is marked with a '1' and the second with a '4', indicating a change in position. The patterns are identical across all staves, with the only difference being the vertical position on the staff.

24.

Exercise 24 consists of four staves, labeled I, II, III, and IV from bottom to top. Each staff contains a continuous eighth-note pattern. The notes are grouped in pairs, and the first note of each pair is marked with a '2' to indicate the starting finger. The patterns are identical across all staves, with the only difference being the vertical position on the staff.

25.

IV

III

II

I

26.

b) IV

a)

III

II

I

27.

IV

III

II

I

28.

Exercise 28 is a four-staff piece in common time (C). The top staff (IV) features a melodic line with eighth and sixteenth notes, including slurs and accents. The lower three staves (III, II, I) provide accompaniment with chords and rhythmic patterns. The piece concludes with a double bar line.

29.

Exercise 29 is a four-staff piece in common time (C). The top staff (IV) has a melodic line with eighth and sixteenth notes, including slurs and accents. The lower three staves (III, II, I) provide accompaniment with chords and rhythmic patterns. The piece concludes with a double bar line.

30.

Exercise 30 is a four-staff piece in common time (C). The top staff (IV) has a melodic line with eighth and sixteenth notes, including slurs and accents. The lower three staves (III, II, I) provide accompaniment with chords and rhythmic patterns. The piece concludes with a double bar line.

31.

IV

III

II

I

32.

Wechsel der Lagen: 1-6, 2-7, 3-8 u.s.w.

Changes of position: From 1st to 6th, 2d to 7th, 3d to 8th, etc.

IV

III

II

I

33.

IV

III

II

I

34.

Exercise 34 consists of four staves, labeled I, II, III, and IV. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line. Staff IV starts with a '2' below the first measure. The piece is divided into four measures, each containing a group of four notes. The notes are primarily eighth and sixteenth notes, often beamed together. The exercise concludes with a double bar line.

35.

Exercise 35 consists of four staves, labeled I, II, III, and IV. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line. Staff IV starts with a '2' below the first measure. The piece is divided into four measures, each containing a group of four notes. The notes are primarily eighth and sixteenth notes, often beamed together. The exercise concludes with a double bar line.

36.

Exercise 36 consists of four staves, labeled I, II, III, and IV. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line. Staff IV starts with a '2' below the first measure. The piece is divided into four measures, each containing a group of four notes. The notes are primarily eighth and sixteenth notes, often beamed together. The exercise concludes with a double bar line.

37.

Exercise 37 consists of four staves labeled IV, III, II, and I. Each staff contains four measures of music. The notes are grouped into pairs, and each pair is marked with a '4' above it, indicating a fourth interval. Fingerings are indicated by numbers 1 and 2 below the notes. The exercise is written in C major and 4/4 time.

38.

Wechsel der Lagen: 1-7, 2-8, 3-9 u.s.w.

Changes of position: From 1st to 7th, 2d to 8th, 3d to 9th, etc.

Exercise 38 consists of four staves labeled IV, III, II, and I. Each staff contains four measures of music. The notes are grouped into pairs, and each pair is marked with a '3' above it, indicating a third interval. Fingerings are indicated by numbers 1, 2, and 3 below the notes. The exercise is written in C major and 4/4 time.

39.

Exercise 39 consists of four staves labeled IV, III, II, and I. Each staff contains four measures of music. The notes are grouped into pairs, and each pair is marked with a '2' above it, indicating a second interval. Fingerings are indicated by the number 2 below the notes. The exercise is written in C major and 4/4 time.

40.

IV III II I

41.

IV III II I

42.

IV III II I

43.

IV III



44.

45.

IV  
III  
II  
I

Wechsel der Lagen: 1-8, 2-9, 3-10 u.s.w.

47.

Changes of position: From 1st to 8th, 2d to 9th, 3d to 10th, etc.

IV  
III  
II  
I

48.

IV  
III  
II  
I

49.

IV

III

II

I

50.

IV

III

II

I

51.

IV

III

II

I

52.

Exercise 52 consists of four staves of guitar tablature. The first staff is labeled 'IV' and the second 'III'. Each staff contains three measures of music. The notes are indicated by dots on the staff lines, and the fret numbers are written below them. Fingerings are indicated by numbers 1, 2, 3, and 4. The music is written in a 4/4 time signature and features a consistent rhythmic pattern of eighth notes.

53.

Exercise 53 consists of four staves of guitar tablature. The first staff is labeled 'IV' and the second 'III'. Each staff contains three measures of music. The notes are indicated by dots on the staff lines, and the fret numbers are written below them. Fingerings are indicated by numbers 1, 2, 3, and 4. The music is written in a 4/4 time signature and features a consistent rhythmic pattern of eighth notes.

54.

Exercise 54 consists of two staves of guitar tablature. The first staff is labeled 'IV' and the second 'III'. Each staff contains three measures of music. The notes are indicated by dots on the staff lines, and the fret numbers are written below them. Fingerings are indicated by numbers 1, 2, 3, and 4. The music is written in a 4/4 time signature and features a consistent rhythmic pattern of eighth notes.

II

55.

IV

III

II

I

56.

IV

III

II

I

Tonleitern durch 3 Oktaven.

57.

Scales Throughout 3 Octaves.

C dur.  
C major.

The main score consists of eight staves of music. Each staff shows a three-octave scale starting from middle C. The first staff is labeled 'C dur. C major.' and includes fingering numbers (1, 2, 3, 4) and articulation markings (accents and slurs). The subsequent staves continue the scale with similar markings, showing the progression of notes across three octaves.

Man übe die N<sup>o</sup> 57-59 in allen folgenden Tonarten, gebunden und gestossen:

Practise N<sup>os</sup> 57-59 in all the following keys, both legato and *détaché*.

A moll (harmonisch).  
A minor (harmonic).

Single staff showing the A minor (harmonic) scale with a natural sign on the G note and a sharp sign on the A note. Includes fingering and 'etc.' marking.

G dur. - G major.

Single staff showing the G major scale with a sharp sign on the F note. Includes fingering and 'etc.' marking.

D dur. - D major.

Single staff showing the D major scale with sharp signs on the F and C notes. Includes fingering and 'etc.' marking.

A dur. - A major.

Single staff showing the A major scale with sharp signs on the F and C notes. Includes fingering and 'etc.' marking.

E dur. - E major.

Single staff showing the E major scale with sharp signs on the F, C, and G notes. Includes fingering and 'etc.' marking.

H dur. - B major.

Single staff showing the B major scale with sharp signs on the F, C, and G notes. Includes fingering and 'etc.' marking.

E moll. - E minor.

Single staff showing the E minor scale with a sharp sign on the F note. Includes fingering and 'etc.' marking.

H moll. - B minor.

Single staff showing the B minor scale with a sharp sign on the F note. Includes fingering and 'etc.' marking.

Fis moll. - F# minor.

Single staff showing the F# minor scale with sharp signs on the F and C notes. Includes fingering and 'etc.' marking.

Cis moll. - C# minor.

Single staff showing the C# minor scale with sharp signs on the F and C notes. Includes fingering and 'etc.' marking.

Gis moll. - G# minor.

Single staff showing the G# minor scale with sharp signs on the F, C, and G notes. Includes fingering and 'etc.' marking.

F dur. - F major.

Single staff showing the F major scale with a flat sign on the B note. Includes fingering and 'etc.' marking.

B dur. - Bb major.

Single staff showing the Bb major scale with flat signs on the B and F notes. Includes fingering and 'etc.' marking.

Es dur. - Eb major.

Single staff showing the Eb major scale with flat signs on the B and F notes. Includes fingering and 'etc.' marking.

As dur. - Ab major.

Single staff showing the Ab major scale with flat signs on the B and F notes. Includes fingering and 'etc.' marking.

Des dur. - Db major.

Single staff showing the Db major scale with flat signs on the B and F notes. Includes fingering and 'etc.' marking.

Ges dur. - Gb major.

Single staff showing the Gb major scale with flat signs on the B and F notes. Includes fingering and 'etc.' marking.

D moll. - D minor.

Single staff showing the D minor scale with a flat sign on the G note. Includes fingering and 'etc.' marking.

G moll. - G minor.

Single staff showing the G minor scale with a flat sign on the F note. Includes fingering and 'etc.' marking.

C moll. - C minor.

Single staff showing the C minor scale with a flat sign on the B note. Includes fingering and 'etc.' marking.

F moll. - F minor.

Single staff showing the F minor scale with flat signs on the B and C notes. Includes fingering and 'etc.' marking.

B moll. - Bb minor.

Single staff showing the Bb minor scale with flat signs on the B and F notes. Includes fingering and 'etc.' marking.

Es moll. - Eb minor.

Single staff showing the Eb minor scale with flat signs on the B and F notes. Includes fingering and 'etc.' marking.

58.

Musical score for exercise 58, consisting of seven staves of music. The score is written in a single system with seven staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, and 3 above the notes. Some notes are marked with a 'p' for piano. The music is organized into measures, with some measures containing multiple notes. The overall structure is a continuous melodic line across the staves.

59.

Musical score for exercise 59, consisting of seven staves of music. The score is written in a single system with seven staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, and 3 above the notes. Some notes are marked with a 'p' for piano. The music is organized into measures, with some measures containing multiple notes. The overall structure is a continuous melodic line across the staves.