

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
FROM THE 2nd TO THE 7th POSITION \$1.75

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.

Copyright—Property of the Publisher

HARMS, Incorporated

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

Printed in U. S. A.

Copyright, 1922, by Harms Inc.

PART XI.

Dissonant Chords
in the 2nd-7th Position.

Contents.

Continuation of the Chord of the diminished Seventh: Uniform shiftings of the individual fingers on one string, with a controlling open string. — Uniform shiftings with two fingers on two strings, with a controlling open string. Shiftings of the double-stops of the diminished Fifth and 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 the 4th and 1st fingers.

ABTEILUNG XI.

Dissonierende Akkorde
in der 2.-7. Lage.

Inhalt.

Fortsetzung des verminderten Septimenakkordes: Gleichmässige Rückkungen der einzelnen Finger auf einer Saite. — Gleichmässige Rückkungen mit zwei Fingern auf zwei Saiten, mit kontrollierender leerer Saite. — Rückkungen der Doppelgriffe der verminderten Quinte und verminderten Septime, der kleinen Terz und grossen Sexte, mit kontrollierender leerer Saite. — Lagen- und Fingerübungen mit verschieden kombinierten Griffen des verminderten Septimenakkordes. Übergreifen des 4. und 1. Fingers.

PARTIE XI.

Accords dissonants
à la 2^{me}-7^{me} Position.

Table des Matières.

Continuation de l'accord de septième diminuée: Glissements uniformes des doigts individuels sur une corde, avec contrôle d'une corde à vide. — Glissements uniformes de deux doigts sur deux cordes, avec contrôle d'une corde à vide. — Glissements des doubles cordes de la quinte diminuée et de la septième diminuée, de la tierce mineure et de la sixte majeure, avec contrôle d'une corde à vide. — Exercices pour le démanché et pour les doigts avec différents placements des doigts pour l'accord de septième diminuée. Extension du 4^{me} et du 1^{er} doigt.

1.

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



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

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

The musical score consists of ten staves of music. The first staff is labeled '4. Pos.', '4. Lage.', and '4. Pos.'. The music is written in a single treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings such as accents (>) and hairpins ($\frac{1}{1}$). Fingering numbers (1, 2, 3, 4) are placed above or below notes. Some notes are marked with a circled 'O'. The score is divided into measures by vertical bar lines, with repeat signs (double bar lines with dots) appearing at the end of several phrases. The overall structure is a continuous melodic line with some rests and phrasing slurs.

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

III

IV

IV

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

The musical score is written for guitar in G major (one sharp) and 6/8 time. It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is characterized by a mix of eighth and sixteenth notes, often grouped in pairs or triplets. Roman numerals III and IV are used to indicate fret positions. The score includes various guitar techniques such as slurs, accents, and fingering numbers (1-4). The piece concludes with a final chord in the 12th staff.

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



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

*Nº 4 is to be practised before Nº 2 in order to alternate with finger shifting.

*Nº 4 ist vor Nº 2 vorzunehmen um mit den Fingerrückungen abzuwechseln.

*Le Nº 4 devrait être étudié avant le Nº 2 pour alterner avec les exercices pour le glissement.

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

The musical score consists of ten staves of music in a single system. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and articulation marks such as accents and slurs. Fingerings are indicated by numbers 1, 2, 3, and 4. Dynamic markings like $\frac{1}{1}$ and $\frac{1}{2}$ are present throughout. The piece concludes with a double bar line and repeat dots.

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

The musical score is written for a single melodic line in G major, 2/4 time. It consists of 12 staves. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The piece is marked with various musical notations including slurs, accents, and dynamic markings. The notation includes eighth and sixteenth notes, rests, and chordal textures. Fingerings and breathings are indicated throughout the piece.

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

The musical score consists of ten staves of music. The first staff begins with the text '6. Pos.', '6. Lage.', and '6. Pos.' on the left. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and fingerings (numbers 1-4). Some notes are marked with accents (>) or slurs. The key signature is one flat (B-flat). The score is written in a single system across ten staves.

3(5)

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



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

Musical score for guitar, consisting of 15 staves. The score is written in G-flat major (three flats) and 3/4 time. It features a complex melodic line with many slurs, ties, and dynamic markings. The piece is characterized by frequent use of the diminished seventh chord, which is indicated by the '3(5)' fingering and the text at the top. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a final chord in the key signature.

1

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

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music is written in a single melodic line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents (>) and slurs. Fingerings are indicated by numbers 1, 2, 3, and 4. There are several measures with a '1' above the staff, possibly indicating a first ending or a specific fingering. The score concludes with a double bar line and repeat dots.

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

The musical score consists of ten staves of music. The first staff is labeled '4. Pos.', '4. Lage.', and '4. Pos.'. The music is written in a single system with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings (numbers 1-4). There are also some dynamic markings like 'p' and 'f'. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The overall structure is a single melodic line with some harmonic accompaniment in the lower register.

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

The musical score consists of ten staves of music. The first staff is labeled '5. Pos.', '5. Lage.', and '5. Pos.'. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes. Some notes have a 'b' (flat) symbol. There are also some unusual symbols like '1. 3/4' and '2. 3/4' above notes. The music is written in a single system with ten staves. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The piece ends with a double bar line.

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

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

Uniform shiftings of the chord of the diminished seventh with one finger.

Gleichmässige Rückungen des verminderten Septimenakkordes mit einem Finger.

Glissements uniformes de l'accord de septième diminuée au moyen d'un doigt.

4(2)

Shiftings in minor thirds with one finger on a single string, with controlling open string.

Rückungen in kleinen Terzen mit einem Finger auf einer Saite, mit kontrollierender leerer Saite.

Glissements en tierces mineures au moyen d'un doigt sur une corde, avec contrôle d'une corde à vide.

The musical score consists of two main parts, labeled '1.' and '2.', each with five staves. Part 1 is in 4/4 time and features a sequence of diminished seventh chords. The first staff uses the first finger (1) for shifts, with fingering III, I, III, I, 1, 1, 2, 2, 2, 2, III, 2. The second staff uses the third finger (3) for shifts, with fingering III, 3, 3, 3, 4, 4, 4, 4, III. The third staff uses the second finger (2) for shifts, with fingering II, 1, 1, 1, 2, 2, 2, 2, II, 2. The fourth staff uses the third finger (3) for shifts, with fingering II, 3, 3, 3, 4, 4, 4, 4, II. The fifth staff uses the first finger (1) for shifts, with fingering 1, 1, 1, 1, 2, 2, 2, 2. Part 2 is also in 4/4 time and features a sequence of diminished seventh chords. The first staff uses the first finger (1) for shifts, with fingering IV, 1, 1, 1, 1, 2, 2, 2, 2, IV, 2, 2, 2, 2, 3, 3, 3, 3, IV, 4, 4, 4, 4, IV. The second staff uses the third finger (3) for shifts, with fingering IV, 3, 3, 3, 4, 4, 4, 4, IV. The third staff uses the first finger (1) for shifts, with fingering IV, 1, 1, 1, 1, 2, 2, 2, 2, 3, 3, 3, 3, IV, 4, 4, 4, 4, IV. The fourth staff uses the first finger (1) for shifts, with fingering IV, 1, 1, 1, 1, 2, 2, 2, 2, 3, 3, 3, 3, IV, 4, 4, 4, 4, IV. The fifth staff uses the first finger (1) for shifts, with fingering IV, 1, 1, 1, 1, 2, 2, 2, 2, 3, 3, 3, 3, IV, 4, 4, 4, 4, IV. The word 'segue' is written below the first three staves of part 2.

III.....

segue

segue

II.....

segue

IV.....

segue

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

5(3)

Shiftings with one finger alternating with the open string.

Rückungen mit einem Finger, abwechselnd mit der leeren Saite.

Glissements au moyen d'un doigt, alternant avec la corde à vide.

II

II

III

III

IV

IV

The image displays a musical score for two systems, labeled '2.' and '3.'. Each system consists of six staves. The first system (labeled '2.') begins with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 1, 2, and 3. The notation includes slurs, accents, and dynamic markings. The system is divided into four measures, with the first measure containing a '2.' and the second a '1'. The second system (labeled '3.') also starts with a treble clef and one flat key signature. It continues the melodic and rhythmic patterns, with more complex fingerings and slurs. The system is divided into four measures, with the first measure containing a '3.' and the second a '2'. The notation is dense and technical, typical of a study or exercise piece.

The image displays two musical exercises, numbered 2 and 3, from Ševčík's Op. 11, XI. Each exercise is presented in two systems of staves. Exercise 2 consists of six staves, while exercise 3 consists of seven staves. The notation includes treble clefs, notes with stems and flags, rests, and various fingerings indicated by numbers 1-4. Roman numerals I, II, III, and IV are placed above or below the staves to indicate specific fingering techniques or positions. The key signature for both exercises is one sharp (F#), and the time signature is 3/4. The exercises are characterized by complex rhythmic patterns and frequent use of triplets and sixteenth notes.

Shifting of the chord of the diminished seventh in octaves, with the 1st and 4th finger, with controlling open string.

Rückungen des verminderten Septimenakkordes in Oktaven mit dem 1. und 4. Finger, mit kontrollierender leerer Saite.

Glissements de l'accord de septième diminuée en octaves au moyen du 1^{er} et du 4^me doigt, avec contrôle d'une corde à vide.

The musical score is written in G major (one sharp) and 2/4 time. It consists of 12 staves of music. The first staff is marked with a '1.' and a '2' above the second measure. The fourth staff has a 'IV' above it. The music features a sequence of diminished seventh chords shifted in octaves, with various fingering indications (1, 2, 4) and accidentals (sharps, flats, naturals). The score is divided into two main sections by a double bar line, with the second section starting with a '2' above the first measure. The final staff ends with a double bar line.

The musical score is written for a single melodic line on a grand staff. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The score is divided into two systems, each containing six staves. The first system starts with a '2.' marking. The second system starts with a '3.' marking. The music is characterized by dense, multi-note chords and complex rhythmic patterns. Fingering numbers (1, 2, 4) are placed below notes to indicate fingerings. Roman numerals (II, III, IV) are placed above or below notes to indicate specific chord positions or techniques. The score concludes with a double bar line and repeat dots.

The chord of the diminished seventh shifted in thirds with the 1st and 3rd finger, with controlling open string.

Der verminderte Septimenakkord mit Terzenrückungen des 1. und 3. Fingers, mit kontrollierender leerer Saite.

Glissements de l'accord de septième diminuée en tierces au moyen du 1^{er} et du 3^{me} doigt, avec contrôle d'une corde à vide.

The musical score is divided into two systems, labeled '1.' and '2.'. Each system contains six staves of music. The first system (1.) starts with a treble clef and a common time signature. The music consists of eighth-note patterns with various chordal accompaniments. Roman numerals III, IV, and II are placed above the staves to indicate fingerings and chord positions. The notation includes treble clefs, a common time signature, and various accidentals (sharps, flats, naturals). The second system (2.) follows a similar structure, also featuring eighth-note patterns and chordal accompaniments with Roman numerals III, IV, and II. The score is densely packed with musical notation, including stems, beams, and various symbols for notes and rests.

9.

The chord of the diminished seventh shifted in thirds with the 2nd and 4th finger, with controlling open string.

Der verminderte Septimenakkord mit Terzenrückung des 2. und 4. Fingers, mit kontrollierender leerer Saite.

Glissements de l'accord de septième diminuée en tierces au moyen du 2^{me} et du 4^{me} doigt, avec contrôle d'une corde à vide.

The image displays a musical score for guitar, organized into two systems. Each system consists of six staves. The first system is marked with a '2.' and the second with a '3.'. The notation is dense, featuring a variety of chords, often with multiple accidentals (sharps and flats) and ties. Fingerings are indicated by numbers 1 through 4, and fret numbers (III, IV, II) are placed above the notes. The music is written in a complex, chromatic style, with many notes beamed together and frequent changes in pitch. The overall appearance is that of a technical exercise or a piece of advanced guitar music.

The chord of the diminished seventh shifted in sixths with the 1st-2nd, 2nd-3rd, and 3rd-4th finger, with controlling open string.

Sextenrückung des verminderten Septimenakkordes mit dem 1-2., 2-3. und 3-4. Finger, mit kontrollierender leerer Saite.

Glissements de l'accord de septième diminuée en sixtes au moyen du 1^{er}-2^{me}, 2^{me}-3^{me} et 3^{me}-4^{me} doigt, avec contrôle d'une corde à vide.

1.

The musical score consists of ten staves of music, each containing a sequence of diminished seventh chords. The first staff is marked with a '1.' and shows a sequence of chords using the 1st-2nd finger pattern. The second staff uses the 2nd-3rd finger pattern. The third staff uses the 3rd-4th finger pattern. The remaining seven staves continue the exercise with the 3rd-4th finger pattern. Each staff includes fingering numbers (1-4) and Roman numerals (I-III) indicating the fingerings for the chords. The chords are marked with sharp and flat signs to indicate their specific quality.

This page contains ten staves of musical notation for a guitar exercise. The notation is written in treble clef with a key signature of one sharp (F#). The exercise is divided into several sections, each indicated by a Roman numeral: II, III, IV, and V. The notation includes various fingerings (1-4) and techniques such as double stops, triplets, and slurs. The first staff begins with a '2' above the first measure. The second staff has a '3' above the first measure. The third staff has a '4' above the first measure. The fourth staff has a '1' above the first measure. The fifth staff has a '2' above the first measure. The sixth staff has a '3' above the first measure. The seventh staff has a '4' above the first measure. The eighth staff has a '1' above the first measure. The ninth staff has a '2' above the first measure. The tenth staff has a '3' above the first measure. The notation is arranged in a vertical column, with each staff containing a sequence of measures. The key signature is consistent throughout the piece.

This page of musical notation for guitar consists of ten staves of music. The notation includes various chords, fingerings, and articulations. The first staff is marked with a '3.' and features a sequence of chords with fingerings 1 and 2. The second staff continues with similar chords and fingerings. The third staff introduces a new set of chords with fingerings 3 and 4. The fourth staff features chords with fingerings 2 and 3, and includes a Roman numeral 'III'. The fifth staff continues with chords and fingerings 1 and 2, also including a Roman numeral 'III'. The sixth staff features chords with fingerings 3 and 4, and includes a Roman numeral 'III'. The seventh staff features chords with fingerings 2 and 3, and includes a Roman numeral 'III'. The eighth staff features chords with fingerings 3 and 4, and includes a Roman numeral 'III'. The ninth staff features chords with fingerings 3 and 4, and includes a Roman numeral 'III'. The tenth staff features chords with fingerings 3 and 4, and includes a Roman numeral 'III'. The notation is written in a standard musical staff with a treble clef and a key signature of one sharp (F#).

The chord of the diminished seventh while a finger remains on the string.

Der verminderte Septimenakkord mit Liegenlassen der Finger.

L'accord de septième diminuée, un doigt restant posé sur la corde.

1.

II

III

II

III

I

II

III

II

III

This page contains ten staves of musical notation for a guitar exercise. The notation is written in treble clef with a common time signature (C). The key signature has one sharp (F#). The music consists of a sequence of chords and melodic lines. Fingering numbers (1, 2, 3, 4) are placed below the notes to indicate fingerings. Slurs are used to group notes. There are several triplet markings (3) and a '2' marking above some notes. Roman numerals III and II are placed above some measures. The exercise starts with a '2' marking above the first measure. The notation includes various rhythmic patterns and chord voicings typical of a guitar exercise.

3.

III

IV

IV

II

II

12.

The chord of the diminished seventh on two strings, with finger exercises.

Der verminderte Septimenakkord auf zwei Saiten, mit Fingerübungen.

L'accord de septième diminuée sur deux cordes, avec exercices pour les doigts.

The musical score consists of ten staves of music, each containing exercises for the diminished seventh chord on two strings. The exercises are numbered 1 through 10. Each staff begins with a treble clef and a common time signature (C). The exercises are organized into four-measure phrases, often separated by double bar lines. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes. Some exercises include slurs over groups of notes and accents over specific notes. Roman numerals (II, III, IV) are placed above certain phrases to indicate fingerings or positions. The exercises cover various keys, including C major, G major, D major, A major, E major, B major, F major, C minor, G minor, D minor, A minor, and E minor. The final exercise (10) ends with a fermata over a whole note.

2.

1 3 4 1 3 1 3 4 3 4 3

1 3 4 3 4 1 4 3

4 1 4 3

II 2

1 4 4 3

III

4 1 4 3

II 2

III

1 3 4 3 1 3 4 3 1 3 4

1 4 4 3 1 4 4 3 1 4 4 3

IV 1 2

1 3 4 1 3 4 3 3 4

II 1 2

1 4 4 3 4 1 4 3 1 2

II 1 2

1 3 4 3 3 4 3

II 1 2

1 3 4 4 3 4 1 4 3

3.

The musical score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The music is characterized by intricate fingering patterns, often involving triplets and slurs. Section markers II, III, and IV are placed above the staves to indicate specific parts of the piece. The notation includes various note values, rests, and dynamic markings.

13.

The preceding finger-exercises
through the positions.

*Die vorhergehenden Fingerübungen
durch die Lagen.*

L'exercice précédent parcourant
toutes les positions.

1.

The musical score for exercise 13 consists of ten staves of music. The notation includes treble clefs, common time signatures, and various key signatures (C major, B-flat major, and A major). The music is composed of eighth and sixteenth notes, often grouped in pairs or fours. Fingerings (1, 2, 3, 4) are indicated below the notes. Roman numerals (I, II, III) are placed above the staves to denote different positions or fingerings. The exercise is numbered '1.' at the beginning of the first staff.

This page contains ten staves of musical notation for a piano exercise. The notation is written in a single treble clef with a key signature of one flat (B-flat). The music consists of a series of chords and melodic lines, often with slurs and accents. Fingerings are indicated by numbers 1, 2, 3, and 4. There are several instances of double bar lines with repeat signs. Roman numerals I, II, and III are placed above certain measures, likely indicating first, second, and third endings or specific fingering points. The exercise starts with a '2.' marking at the beginning of the first staff. The notation includes various rhythmic values, including quarter and eighth notes, and rests. The overall structure is a continuous sequence of musical phrases.

3.

II

III

Exercises in the different positions on the broken chord of the diminished seventh on two strings in single stops. Keeping the fingers on the strings.

Lagenübung in gebrochenen verminderten Septimenakkorden auf zwei Saiten in einfachen Griffen. Liegenlassen der Finger.

Exercices dans différentes positions sur l'accord brisé de septième diminuée sur deux cordes en cordes simples. Les doigts restent posés sur la corde.

The image contains three exercises, each consisting of multiple staves of music. Exercise 1 starts with a treble clef and a key signature of one sharp (F#). It features a broken diminished seventh chord (F#, C, G, D) on two strings. The first staff includes fingerings (1, 3, 4) and a slur. Subsequent staves show various positions (II, III) and fingerings (1, 2, 3, 4). Exercise 2 starts with a treble clef and a key signature of one flat (Bb). It features a broken diminished seventh chord (Bb, F, C, G). The first staff includes fingerings (1, 1) and a slur. Subsequent staves show various positions (III) and fingerings (1, 2, 3, 4). Exercise 3 starts with a treble clef and a key signature of one sharp (F#). It features a broken diminished seventh chord (F#, C, G, D) on two strings. The first staff includes fingerings (1, 1) and a slur. Subsequent staves show various positions (II, III) and fingerings (1, 2, 3, 4). The word 'segue' is used to indicate transitions between sections of the exercises.

14.

The preceding exercise in double-stops.

Die vorhergehende Übung in Doppelgriffen.

L'exercice précédent en doubles cordes.

1.

2.

3.

The broken chord of the diminished seventh, ascending and descending, on two strings in single stops, the fingers shifting by half positions to the 7th position.

Gebrochene verminderten Septimenakkorde auf zwei Saiten in einfachen Griffen, mit Vorrücken der Finger in halben Lagen bis zur 7. Lage, auf- und absteigend.

L'accord de septième diminuée, montant et descendant, sur deux cordes simples. Les doigts avancent par demi-positions jusqu'à la 7^{me} position.

The image displays three exercises (1, 2, and 3) for playing broken diminished seventh chords on two strings. Each exercise is presented in four staves of music. Exercise 1 is in D major (one sharp), Exercise 2 is in B-flat major (two flats), and Exercise 3 is in D major (one sharp). The exercises show ascending and descending patterns of broken chords, with fingerings (1-4) and position markings (I-IV) indicated above the notes. Exercise 1 starts with a whole note chord and a half rest, followed by eighth notes. Exercise 2 starts with a whole note chord and a half rest, followed by eighth notes. Exercise 3 starts with a whole note chord and a half rest, followed by eighth notes. The exercises conclude with a whole note chord and a half rest.

The preceding exercise on two strings in double stops.

Die vorhergehende Übung auf zwei Saiten in Doppelgriffen.

L'exercice précédent sur deux cordes en doubles cordes.

1.

2.

3.

16^a

Exercises for the various positions with different combinations of the stops of the chord of the diminished seventh on two strings; with controlling open string.

Lagenübung mit verschieden kombinierten Griffen des verminderten Septimenakkordes auf zwei Saiten, mit kontrollierender leerer Saite.

Exercices dans différentes positions en doubles cordes avec diverses combinaisons de doigté pour l'accord de septième diminuée, avec contrôle d'une corde à vide.

The musical score is divided into three sections based on string pairs: E-A, A-D, and D-G. Each section contains three staves of music. The E-A section starts with a treble clef and a C major key signature. The first staff includes a 'II' position marker. The A-D section includes 'III' position markers. The D-G section includes 'IV' position markers. The exercises consist of eighth-note and quarter-note patterns, often with triplets, and include various fingering numbers (1-4) and accents. Open circles on the staff lines indicate open strings.

Shifting of the chord of the diminished seventh by means of stretching the 4th and 1st finger.

Rückungen des verminderten Septimenakkordes mit Übergreifen des 4. und 1. Fingers.

Glissements de l'accord de septième diminuée avec extension du 4^{me} et du 1^{er} doigt.

E-A

A-D

D-G

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

EINTEILUNG DES LEHRSTOFFES

ARRANGEMENT DES MATIÈRES.

Part I	—Introduction to the 1st Position.	
“ IIa	—1st Position.	} Supplementary*
“ IIb ¹	—1st Position.	
“ 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.	
“ XII ³	—2d-7th Position.—Introduction to Shifting. Supplementary: Sonatas of W. A. Mozart, Nos. 4, 7, and others.	
“ XIII ⁴	—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.	

Abteilung I	—Einführung in die erste Lage.	
“ IIa	—1. Lage.	} Nebenbei vorzunehmen*
“ IIb ¹	—1. Lage.	
“ 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.	
“ XII ³	—2.-7. Lage.—Einführung in den Lagenwechsel. Dazu: Sonaten von W. A. Mozart, Nr. 4, 7, u. a.	
“ XIII ⁴	—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.	

Partie I	—Introduction à la première position.	
“ IIa	—1re Position.	} Matières Supplémentaires.*
“ IIb ¹	—1re Position.	
“ 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 Supplémentaires†
“ VIb	—2me-7me Position.	
	†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 Supplémentaires.§
“ X	—2me-7me Position.	
“ 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.	
“ XII ³	—2me-7me Position.—Introduction au démanché. Matières supplémentaires: W. A. Mozart, Sonates pour violon et piano, Nos. 4, 7, etc.	
“ XIII ⁴	—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.