

# 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.

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PART VIII.

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

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PARTIE VIII.

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

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ACCORDS DISSONANTS: L'accord diminué, avec changements enharmoniques, en cordes simples et en doubles cordes, en diverses tonalités à la 2<sup>me</sup> - 7<sup>me</sup> position.

1.

The placing of the fingers for the double-stop of the perfect fifth in the 2<sup>d</sup> Position.

Aufsetzen der Finger für den Doppelgriff der reinen Quinte in der 2. Lage.

Manière de placer les doigts pour la double corde de la quinte juste à la 2<sup>me</sup> Position.

1<sup>st</sup> Finger.  
1. Finger.  
1<sup>er</sup> Doigt.

\* M., Fr., Sp. ad libitum.

2d Finger.  
2. Finger.  
2me Doigt.

Musical staff for 2nd finger exercise, first line. It begins with a treble clef and a common time signature. The first measure contains a whole note G4 with a '2' above it and a '2' above a slur over the next two notes. The second measure contains a whole note F4 with a '1' below it. The rest of the line consists of eighth-note patterns with various accidentals and slurs.

Musical staff for 2nd finger exercise, second line. It starts with a treble clef and a common time signature. The first measure has a '2' above a slur over two notes. The rest of the line continues with eighth-note patterns.

Musical staff for 2nd finger exercise, third line. It starts with a treble clef and a common time signature. The first measure has a '2' above a slur over two notes. The rest of the line continues with eighth-note patterns.

Musical staff for 2nd finger exercise, fourth line. It starts with a treble clef and a common time signature. The first measure has a '2' above a slur over two notes. The rest of the line continues with eighth-note patterns.

Musical staff for 2nd finger exercise, fifth line. It starts with a treble clef and a common time signature. The first measure has a '2' above a slur over two notes. The rest of the line continues with eighth-note patterns.

Musical staff for 2nd finger exercise, sixth line. It starts with a treble clef and a common time signature. The first measure has a '2' above a slur over two notes. The rest of the line continues with eighth-note patterns.

Musical staff for 2nd finger exercise, seventh line. It starts with a treble clef and a common time signature. The first measure has a '2' above a slur over two notes and a '1' above the next note. The rest of the line continues with eighth-note patterns.

Musical staff for 2nd finger exercise, eighth line. It starts with a treble clef and a common time signature. The first measure has a '2' above a slur over two notes. The rest of the line continues with eighth-note patterns.

Musical staff for 2nd finger exercise, ninth line. It starts with a treble clef and a common time signature. The first measure has a '2' above a slur over two notes. The rest of the line continues with eighth-note patterns.

Musical staff for 2nd finger exercise, tenth line. It starts with a treble clef and a common time signature. The first measure has a '2' above a slur over two notes. The rest of the line continues with eighth-note patterns.

Musical staff for 2nd finger exercise, eleventh line. It starts with a treble clef and a common time signature. The first measure has a '2' above a slur over two notes. The rest of the line continues with eighth-note patterns.

Musical staff for 2nd finger exercise, twelfth line. It starts with a treble clef and a common time signature. The first measure has a '2' above a slur over two notes. The rest of the line continues with eighth-note patterns.

Musical staff for 2nd finger exercise, thirteenth line. It starts with a treble clef and a common time signature. The first measure has a '2' above a slur over two notes. The rest of the line continues with eighth-note patterns.

Musical staff for 2nd finger exercise, fourteenth line. It starts with a treble clef and a common time signature. The first measure has a '2' above a slur over two notes. The rest of the line continues with eighth-note patterns.

3d Finger.  
3. Finger.  
3me Doigt.

Musical staff for 3rd finger exercise, first line. It begins with a treble clef and a common time signature. The first measure contains a whole note G4 with a '3' above it and a '3' above a slur over the next two notes. The second measure contains a whole note F4 with a '1' below it. The rest of the line consists of eighth-note patterns with various accidentals and slurs.

Musical staff for 3rd finger exercise, second line. It starts with a treble clef and a common time signature. The first measure has a '3' above a slur over two notes. The rest of the line continues with eighth-note patterns.

Musical staff for 3rd finger exercise, third line. It starts with a treble clef and a common time signature. The first measure has a '3' above a slur over two notes. The rest of the line continues with eighth-note patterns.

Musical staff for 3rd finger exercise, fourth line. It starts with a treble clef and a common time signature. The first measure has a '3' above a slur over two notes. The rest of the line continues with eighth-note patterns.

Musical staff for 3rd finger exercise, fifth line. It starts with a treble clef and a common time signature. The first measure has a '3' above a slur over two notes. The rest of the line continues with eighth-note patterns.

(1)

4th Finger.  
4. Finger.  
4me Doigt.

(2)

2.

<p>The placing of the fingers for the double-stop of the perfect fifth in the 3<sup>d</sup> Position.</p>	<p><i>Aufsetzen der Finger für den Doppelgriff der reinen Quinte in der 3. Lage.</i></p>	<p>Manière de placer les doigts pour la double corde de la quinte juste à la 3<sup>me</sup> Position.</p>
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The musical score on page 6 of Ševčík Op. 11 VIII consists of 12 staves of music. The notation is in treble clef with a key signature of one sharp (F#). The music is highly technical, featuring complex rhythmic patterns, including many sixteenth and thirty-second notes. The score includes various musical ornaments and techniques such as triplets, slurs, and accents. The first staff begins with a treble clef and a sharp sign. The second staff has a '2' below the first measure. The third staff has a '(2)' below the first measure. The fourth staff has a '(2)' below the first measure. The fifth staff has a '2' below the first measure. The sixth staff has a '(2)' below the first measure. The seventh staff has a '(2)' below the first measure. The eighth staff has a '1' above the first measure and a triplet symbol above the first measure. The ninth staff has a '(3)' below the first measure and a triplet symbol above the first measure. The tenth staff has a '(3)' below the first measure. The eleventh staff has a '2' below the first measure and a '(3)' below the first measure. The twelfth staff has a '(3)' below the first measure and a '(2)' below the first measure. The music concludes with a double bar line and a final note.

The placing of the fingers for the double-stop of the perfect fifth in the 4<sup>th</sup> Position.

*Aufsetzen der Finger für den Doppelgriff der reinen Quinte in der 4. Lage.*

Manière de placer les doigts pour la double corde de la quinte juste à la 4<sup>me</sup> Position.

The musical score consists of 12 staves of music in G major (one sharp) and 4/4 time. The exercises are designed to teach the correct fingering for double-stops of a perfect fifth in the 4th position. The first staff shows the basic double-stop (D4-G4) and its movement up and down the scale. Subsequent staves introduce various rhythmic patterns, including eighth and sixteenth notes, and include specific fingering instructions such as '1', '2', and '3' with arrows indicating finger placement. Some staves feature slurs and accents to guide the performer's technique. The exercises progress from simple double-stops to more complex, rapid passages.

Musical staff 1: Treble clef, 2/2 time signature. Features a melodic line with a fermata on the first measure, followed by eighth notes and quarter notes. Dynamic markings include accents (>) and breath marks (v) under the notes.

Musical staff 2: Treble clef, 2/2 time signature. Continues the melodic line with eighth notes and quarter notes, including a fermata on the first measure.

Musical staff 3: Treble clef, 2/2 time signature. Continues the melodic line with eighth notes and quarter notes, including a fermata on the first measure.

Musical staff 4: Treble clef, 2/2 time signature. Features a complex texture with sixteenth-note chords and a first ending bracket labeled '1'.

Musical staff 5: Treble clef, 2/2 time signature. Continues the complex texture with sixteenth-note chords and a first ending bracket labeled '1'.

Musical staff 6: Treble clef, 2/2 time signature. Continues the complex texture with sixteenth-note chords and a first ending bracket labeled '1'.

Musical staff 7: Treble clef, 2/2 time signature. Continues the complex texture with sixteenth-note chords and a first ending bracket labeled '1'.

Musical staff 8: Treble clef, 2/2 time signature. Continues the complex texture with sixteenth-note chords and a first ending bracket labeled '1'.

Musical staff 9: Treble clef, 2/2 time signature. Continues the complex texture with sixteenth-note chords and a first ending bracket labeled '1'.

Musical staff 10: Treble clef, 4/4 time signature. Features a melodic line with quarter notes and a first ending bracket labeled '1'.

Musical staff 11: Treble clef, 4/4 time signature. Continues the melodic line with quarter notes and a first ending bracket labeled '1'.

The preparation of the double-stop of the perfect fifth where the lower or upper tone is played later, as the arrow shows.

2<sup>d</sup> Position.

Vorbereitung des Doppelgriffes der reinen Quinte bei späterem Erklängen des unteren oder oberen Tones, wie der Pfeil zeigt.

2. Lage.

Préparation de la double corde de la quinte juste, quand la note inférieure ou supérieure est jouée plus tard, comme l'indique la flèche.

2<sup>me</sup> Position.

The musical score is written for guitar in C major (one flat). It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The music is primarily in eighth and sixteenth notes. Various exercises are shown, including triplets and sixteenth-note chords. Arrows indicate the timing of the double-stop preparation. Some measures are marked with 'a)' and 'b)'. The key signature has one flat (B-flat).

\*) In repeating the measure the first note is placed simultaneously with the last note as a double-stop.

Ševčík Op. 11 VHI

\*) Beim Wiederholen des Taktes wird die erste Note zugleich mit der letzten als Doppelgriff aufgesetzt.

\*) En répétant la mesure la première note doit être placée simultanément avec la dernière comme double corde.



The musical score is written in treble clef with a 2/4 time signature and a key signature of one sharp (F#). The piece is characterized by its rhythmic complexity, featuring numerous triplets and sixteenth-note passages. The notation includes various articulation marks such as accents and slurs, as well as detailed fingering instructions. The score is organized into several systems, with some systems beginning with a circled number '1' indicating a first ending or a specific measure. The music concludes with a final cadence on the last staff.

The preparation of the double-stop  
of the perfect fifth in the  
3<sup>rd</sup> Position.

Vorbereitung des Doppelgriffes der  
reinen Quinte in der  
3. Lage.

La Préparation de la double corde  
de la quinte juste à la  
3<sup>me</sup> Position.

The musical score is divided into two main sections: C major (staves 1-6) and D major (staves 7-14). Each section begins with a key signature change and a first-measure rest. The exercises consist of eighth-note and sixteenth-note patterns, often grouped in pairs or fours. Slurs and accents are used to emphasize specific notes or groups. The final section (staves 11-14) includes a double-measure rest at the beginning of the eighth staff, followed by more complex rhythmic patterns and slurs.

(1)

(1)

(1)

(1)

(1)

(1)

(1)

(1)

(1)

(1)

(1)

(1)

The preparation of the double-stop of the perfect fifth in the 4th Position.

Vorbereitung des Doppelgriffes der reinen Quinte in der 4. Lage.

Préparation de la double corde de la quinte juste à la 4<sup>me</sup> Position.

The musical score is divided into 12 staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). It contains several measures of music, including double-stops and single notes with fingerings (1, 2, 3, 4). The second staff continues with similar exercises, featuring triplets and sixteenth-note runs. The third and fourth staves show more complex patterns with slurs and accents. The fifth and sixth staves include double-stops and sixteenth-note exercises. The seventh and eighth staves feature double-stops and sixteenth-note patterns with slurs. The ninth and tenth staves show double-stops and sixteenth-note exercises with slurs. The eleventh and twelfth staves conclude the piece with double-stops and sixteenth-note patterns, including slurs and accents.

The musical score is written for a single melodic line in C major, 3/4 time. It consists of 12 staves of music. The first staff begins with a treble clef, a common time signature, and a 3/4 time signature. The music is characterized by intricate rhythmic patterns, including triplets and sixteenth-note runs. The score includes various technical exercises such as sixteenth-note chords, sixteenth-note runs with slurs, and sixteenth-note chords with slurs. Fingerings (1, 2, 3, 4) and articulation marks (accents, slurs) are clearly indicated throughout the piece. The key signature is C major, and the time signature is 3/4. The score is divided into measures by vertical bar lines, and some measures contain repeat signs. The overall structure is a continuous melodic line with various rhythmic and technical challenges.

Major and minor Triad in double-stops in various keys.

Der Dur- und Moll-Dreiklang in Doppelgriffen in verschiedenen Tonarten.

Accord de trois sons majeur et mineur en doubles cordes en diverses tonalités.

2<sup>d</sup> Position.

2. Lage.

2<sup>m</sup>e Position.

The musical score consists of 12 staves of music, each containing a sequence of double-stop triad exercises. The exercises are organized into two groups of six staves each, corresponding to the '2<sup>d</sup> Position' and '2<sup>m</sup>e Position' labels. Each staff begins with a treble clef and a common time signature (C). The exercises involve playing pairs of strings (e.g., 1-2, 2-3, 3-4) with specific fretting and fingering indicated by numbers (1-4) and circles (o) above the notes. The keys vary across the staves, including major and minor triads in various tonalities. The notation includes notes, rests, and dynamic markings such as accents and slurs.

Major and minor Triad in double-stops in various keys.

*Der Dur-und Moll-Dreiklang in Doppelgriffen in verschiedenen Tonarten.*

Accord de trois sons majeur et mineur en doubles cordes en diverses tonalités.

3<sup>d</sup> Position.

3. Lage.

3<sup>m</sup>e Position.

The musical score consists of 12 staves of music, each containing a sequence of double-stop triad exercises. The exercises are organized into two groups of six staves each, corresponding to the '3<sup>d</sup> Position' and '3. Lage' sections. Each staff begins with a treble clef and a common time signature (C). The exercises are written in various keys, including major and minor triads. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The exercises progress through different keys and positions, demonstrating the versatility of the double-stop triad technique.

Major and minor Triad in double-stops in various keys.

4th Position.

Der Dur- und Moll-Dreiklang in Doppelgriffen in verschiedenen Tonarten.

4. Lage.

Accord de trois sons majeur et mineur en doubles cordes en diverses tonalités.

4<sup>me</sup> Position.

This musical score for exercise 9, titled 'Major and minor Triad in double-stops in various keys' (4th Position), consists of 12 staves of music. Each staff contains a sequence of double-stopped chords, with fingering numbers (1-4) and accidentals (sharps and flats) indicating the specific notes and fingerings for each triad. The exercise covers a wide range of keys, including major and minor scales, and demonstrates various voicings and fingerings for the double-stops.

10.

Major and minor Triad in double-stops in various keys.

5th Position.

Der Dur- und Moll-Dreiklang in Doppelgriffen in verschiedenen Tonarten.

5. Lage.

Accord de trois sons majeur et mineur en doubles cordes en diverses tonalités.

5<sup>me</sup> Position.

This musical score for exercise 10, titled 'Major and minor Triad in double-stops in various keys' (5th Position), consists of two staves of music. The first staff is marked with a Roman numeral 'IV' and the second with 'III', indicating the fret positions. The score shows double-stopped chords with fingering numbers and accidentals, similar to exercise 9 but adapted for the 5th position.



11.

Major and minor Triad in double-stops in various keys.

6<sup>th</sup> Position.

*Der Dur-und Moll-Dreiklang in Doppelgriffen in verschiedenen Tonarten.*

6. Lage.

Accord de trois sons majeur et mineur en doubles cordes en diverses tonalités.

6<sup>me</sup> Position.

This section contains the musical notation for exercise 12, consisting of eight staves of guitar music. The notation includes various chords, primarily triads, with specific fingerings indicated by numbers 1-4. Some chords are marked with Roman numerals (III, IV) and accidentals (sharps and flats). The music is written in a single melodic line on a treble clef staff.

12.

Major and minor Triad in double-steps.

7th Position.

Der Dur- und Moll-Dreiklang in Doppelgriffen.

7. Lage.

Accord de trois sons majeur et mineur en doubles cordes.

7<sup>me</sup> Position.

This section contains the musical notation for exercise 12, consisting of four staves of guitar music. The notation includes various chords, primarily triads, with specific fingerings indicated by numbers 1-4. Some chords are marked with Roman numerals (III, IV, II) and accidentals (sharps and flats). The music is written in a single melodic line on a treble clef staff.

Broken triads in various keys with different kinds of bowing.

Gebrochene Dreiklänge in verschiedenen Tonarten mit Stricharten.

Accords brisés de trois sons en diverses tonalités, avec variantes du coup d'archet.

2<sup>d</sup> Position.

2. Lage.

2<sup>me</sup> Position.

The musical score consists of ten staves of music, each featuring broken triads in various keys and bowing techniques. The notation includes various bowing marks such as accents, slurs, and specific bowing directions. Fingerings are indicated by numbers 1-4. The score is divided into sections with different bowing techniques: *M.* (Mouré), *Fr.* (Fracasso), *Sp.* (Spiccato), *M. 3* (Mouré triplets), *M. spiccato*, *sautillé*, *martelé*, and *Fr. 3* (Fracasso triplets). The key signatures vary throughout the piece, including major and minor keys. The score is written in a single system with ten staves, each containing a different bowing technique.

Broken triads with different kinds of bowing.

Gebrochene Dreiklänge mit Stricharten.

Accords brisés de trois sons avec variantes du coup d'archet.

3<sup>d</sup> Position.

3. Lage.

3<sup>me</sup> Position.

The musical score consists of ten staves of music in 3/4 time, featuring broken triads in the 3rd position. The notation includes various bowing techniques indicated by 'M.' (marcato), 'Sp.' (spiccato), and 'Fr.' (frenato). The score is divided into sections by bar lines and includes dynamic markings like 'V' (forte) and 'v' (piano). The first staff is marked 'M.' and includes fingering '1 1'. The second staff is marked 'Sp.' and includes fingering '0 1'. The third staff is marked 'Fr.' and includes fingering '0 1'. The fourth staff is marked 'M.' and includes fingering '1 2'. The fifth staff is marked 'Sp.' and includes fingering '1 2'. The sixth staff is marked 'Sp.' and 'Fr.' and includes fingering '0 2'. The seventh staff includes fingering '0 2'. The eighth staff includes fingering '0 3'. The ninth staff includes fingering '2 4' and is marked 'M.' and 'sautillé'. The tenth staff includes fingering '0 1' and is marked 'Sp.' and 'Fr.'. The score concludes with a double bar line.

Broken triads with different kinds of bowing.

Gebrochene Dreiklänge mit Stricharten.

Accords brisés de trois sons avec variantes du coup d'archet.

4th Position.

4. Lage.

4<sup>me</sup> Position.

Exercise 15, 4th position, includes ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features broken triads with various bowing techniques indicated by 'V' (up-bow) and '>' (accents). Fingerings are marked with numbers 1, 2, and 3. The second staff includes a 'M.' marking. The third staff includes a '3' marking. The fourth staff includes a '3' marking. The fifth staff includes a '3' marking. The sixth staff includes a '3' marking. The seventh staff includes a '3' marking. The eighth staff includes a '3' marking. The ninth staff includes a '3' marking. The tenth staff includes a '3' marking. The key signature has one sharp (F#).

Broken triads with different kinds of bowing.

Gebrochene Dreiklänge mit Stricharten.

Accords brisés de trois sons avec variantes du coup d'archet.

5th Position.

5. Lage.

5<sup>me</sup> Position.

Exercise 16, 5th position, consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features broken triads with various bowing techniques indicated by 'V' (up-bow) and '>' (accents). Fingerings are marked with numbers 1, 2, 3, and 4. The second staff includes a 'M.' marking. The key signature has one sharp (F#).

17.

Broken triads with different kinds of bowing.  
6th Position.

Gebrochene Dreiklänge mit Stricharten.  
6. Lage.

Accords brisés de trois sons avec variantes du coup d'archet.  
6me Position.

18.

Broken triads with different kinds of bowing.

7<sup>th</sup> Position.

*Gebrochene Dreiklänge mit Stricharten.*

7. Lage.

Accords brisés de trois sons avec variantes du coup d'archet.

7<sup>me</sup> Position.

Dissonant chords.

The diminished triad with enharmonic changes in single notes and double-stops in various keys in the 2<sup>d</sup> - 7<sup>th</sup> positions.

Dissonierende Akkorde.

Der verminderte Dreiklang mit enharmonischen Veränderungen in einfachen Tönen und Doppelgriffen durch verschiedene Tonarten in der 2.-7. Lage.

Accords dissonants.

L'accord diminué avec changements enharmoniques en cordes simples et en doubles cordes en divers tons à la 2<sup>me</sup> - 7<sup>me</sup> position.

The diminished triads:

Die verminderten Dreiklänge:

Les accords diminués:



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

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



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

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

IV

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

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

The diminished triads:

Die verminderten Dreiklänge:

Les accords diminués:



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

First system of musical notation for the 2nd position, consisting of six staves. The first staff contains a melodic line with fingerings 1, 4, 3, and 3. The subsequent staves show harmonic accompaniment with various chord voicings and fingerings.

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

Second system of musical notation for the 3rd position, consisting of six staves. The first staff contains a melodic line with fingerings 2, 2, 2, and 2. The subsequent staves show harmonic accompaniment with various chord voicings and fingerings.

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

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

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

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

The diminished triads:  
Die verminderten Dreiklänge:  
Les accords diminués:



2. Pos. 2. Lage. 2. Pos. Musical notation for the first system of the second position exercise, including fingering (1, 2, 1) and breath marks.

Musical notation for the second system of the second position exercise, including fingering (1, 3, 1, 3) and breath marks.

Musical notation for the third system of the second position exercise, including fingering (4, 2) and breath marks.

Musical notation for the fourth system of the second position exercise, including fingering (4, 4) and breath marks.

Musical notation for the fifth system of the second position exercise, including fingering (2, 1) and breath marks.

Musical notation for the sixth system of the second position exercise, including fingering (3, 3, 3, 3) and breath marks.

3. Pos. 3. Lage. 3. Pos. Musical notation for the first system of the third position exercise, including fingering (1, 2) and breath marks.

Musical notation for the second system of the third position exercise, including fingering (4, 2, 2, 4, 4, 2) and breath marks.

Musical notation for the third system of the third position exercise, including fingering (1, 4, 1) and breath marks.

Musical notation for the fourth system of the third position exercise, including fingering (3, 3) and breath marks.

Musical notation for the fifth system of the third position exercise, including fingering (3, 1) and breath marks.

Musical notation for the sixth system of the third position exercise, including fingering (2, 4, 2) and breath marks.

Musical notation for the seventh system of the third position exercise, including fingering (2, 2) and breath marks.

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

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

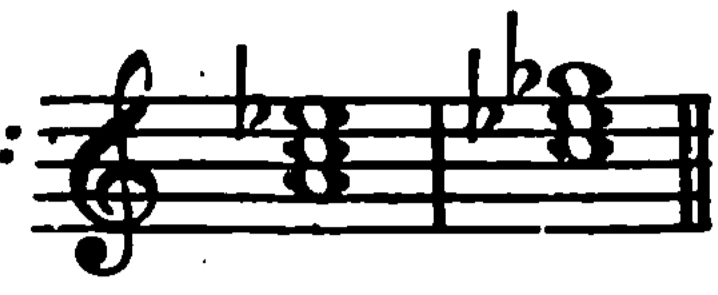




The diminished triads:

Die verminderten Dreiklänge:

Les accords diminués:



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

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

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

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

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

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

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

This section contains six staves of musical notation. The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). It features a sequence of chords and melodic lines with various fingerings indicated by numbers 1, 2, 3, and 4. The notation includes slurs, ties, and dynamic markings. The subsequent staves continue the piece with similar complex rhythmic and melodic patterns, including triplets and sixteenth-note runs.

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

This section contains seven staves of musical notation. The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). It starts with a Roman numeral 'IV' and includes fingerings such as 1, 2, 3, 4, and 1. The notation is highly technical, featuring many slurs, ties, and complex rhythmic figures. The piece concludes with a final cadence on the seventh staff.

The diminished triads:  
Die verminderten Dreiklänge:  
Les accords diminués:



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

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

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

Musical score for the 4th position of the first exercise. It consists of six staves of music in G major, featuring various technical exercises such as scales, arpeggios, and chords with fingering and breath marks.

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

Musical score for the 5th position of the first exercise. It consists of six staves of music in G major, featuring various technical exercises such as scales, arpeggios, and chords with fingering and breath marks.

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

The 6th position exercise consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a double bar line, followed by a measure with a '2' above the staff and a 'IV' below it. The music features a series of eighth and sixteenth notes, often beamed together, with various accidentals (sharps, flats, naturals) and slurs. Fingering numbers (1, 2, 3, 4) are placed above notes. The exercise concludes with a double bar line.

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

The 7th position exercise consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a double bar line, followed by a measure with a '1' above the staff and a 'IV' below it. The music features a series of eighth and sixteenth notes, often beamed together, with various accidentals and slurs. Fingering numbers (1, 2, 3, 4) are placed above notes. The exercise concludes with a double bar line.

The diminished triads:  
Die verminderten Dreiklänge:  
Les accords diminués:



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

First system of musical notation for the second position, consisting of five staves. The first staff contains a melodic line with a '2' above the first measure and a '1' below the first measure. The second staff contains a bass line with a '4' below the first measure. The third staff contains a bass line with a '2' below the first measure and a '4' below the second measure. The fourth staff contains a bass line with a '3' below the first measure. The fifth staff contains a bass line with a '3' below the first measure. The system includes various musical notations such as slurs, ties, and accidentals.

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

Second system of musical notation for the third position, consisting of four staves. The first staff contains a melodic line with a '1' above the first measure and a '2' below the first measure. The second staff contains a bass line with a '3' below the first measure. The third staff contains a bass line with a '4' below the first measure. The fourth staff contains a bass line with a '2' below the first measure. The system includes various musical notations such as slurs, ties, and accidentals.

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

Third system of musical notation for the fourth position, consisting of five staves. The first staff contains a melodic line with a '2' above the first measure and a '1' below the first measure. The second staff contains a bass line with a '4' below the first measure. The third staff contains a bass line with a '2' below the first measure. The fourth staff contains a bass line with a '4' below the first measure. The fifth staff contains a bass line with a '1' below the first measure. The system includes various musical notations such as slurs, ties, and accidentals.

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

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

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



## 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. <sup>1)</sup>
—	Broad Bow.
..	Short, detached (staccato), hammered (martelé).
''	Springing, bounding, (sautillé; spiccato; saltato).
)	Lift Bow.
/	Kunstpause (Luftpause) <sup>2)</sup>
I	First String, E.
II	Second String, A.
III	Third String, D.
IV	Fourth String, G. <sup>3)</sup>
o	Open String.
Sul E, —	on the E-string.
1	First Finger remains on string.
—	The little hook indicates which finger is to remain on string.
M.	Middle of the Bow.
Fr.	At the Nut.
Sp.	At the Point.

## Abkürzungen und Zeichen.

Bezeichnung der Bogenlänge durch Bruchzahlen.

$\frac{1}{1}$	Ganzer Bogen.
$\frac{1}{2}$	Halber Bogen.
$\frac{1}{2}$	Erste Hälfte.
$\frac{2}{2}$	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. <sup>1)</sup>
—	Breit gestossen (gezogen).
..	Abgestossen, gehämmert (martelé staccato).
''	Springend, geworfen (sautillé; spiccato).
)	Bogen heben.
/	Kunstpause (Luftpause) <sup>2)</sup>
I	Erste Saite, E.
II	Zweite Saite, A.
III	Dritte Saite, D.
IV	Vierte Saite, G. <sup>3)</sup>
o	Leere Saite.
Sul E, —	Auf der E-Saite.
1	Liegenlassen des ersten Fingers.
—	Liegenlassen des Fingers auf 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. <sup>1)</sup>
—	Largement.
..	Bref, martelé (staccato).
''	Sautillé (spiccato).
)	Levez l'archet.
/	Kunstpause (Luftpause) <sup>2)</sup>
I	Première corde, Mi.
II	Deuxième corde, La.
III	Troisième corde, Ré.
IV	Quatrième corde, Sol. <sup>3)</sup>
o	Corde à vide.
Sul Mi, —	Sur le mi.
1	Retenez le premier doigt sur la corde.
—	Retenez le doigt indiqué par le crochet.
M.	Milieu de l'archet.
Fr.	Au talon de l'archet.
Sp.	À la pointe de l'archet.

1) Unless otherwise indicated, the first measure begins at the nut.  
2) Lift Bow and make a brief rest.  
3) No practising should be done on strings not true in the fifths.

1) Ohne Bezeichnung der Richtung beginnt der Anfangstakt immer am Frosch.  
2) Bogen heben und kurze Pause machen.  
3) Auf nicht quintenreinen Saiten soll nicht geübt werden.

1) Faute d'indication spéciale on commence la première mesure au talon.  
2) Levez l'archet en faisant un bref silence.  
3) On ne doit jouer que sur des cordes absolument justes.

# CONTENTS OF SCHOOL OF INTONATION

By OTAKAR SEVCIK

OPUS II

## CLASSIFICATION OF THE SUBJECT-MATTER.

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 “ **IIb**<sup>1</sup> —1st Position. } **Supplementary\***  
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<sup>1</sup> Because the sense of rhythm varies in individuals, the exercises in Parts IIa and IIb may be studied independently, without keeping pace with the parallel exercises for the left hand. In this case the omission of these exercises in bowing must be made up in the following Parts.

<sup>2</sup> It is of great importance for the beginner to play frequently with piano accompaniment. The difference in tone-color between the violin and the piano, the harmonic structure of the music, the fine nuances in the piano-part, all tend to guide, even urge, the beginner toward pure intonation, proper crescendos and decrescendos, and correct accentuation. Thus he is almost compelled to produce a more beautiful tone and to render the music with taste. For these reasons he may study, even at an early stage, in connection with Parts II-IV correspondingly easy pieces with piano accompaniment.

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

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

<sup>1</sup> Da die rhythmischen Anlagen nicht bei jedermann die gleichen sind, können die rhythmischen Uebungen aus Abt. IIa und IIb selbständig vorgenommen werden, ohne mit den gleichlaufenden Uebungen für die linke Hand gleichen Schritt zu halten. In diesem Falle jedoch sind diese Bogenübungen bei den folgenden Abteilungen nachzuholen.

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

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

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

<sup>1</sup> Le sens du rythme n'étant pas le même chez tous les individus, il est possible d'étudier les exercices rythmiques des Parties IIa et IIb indépendamment, sans égard aux exercices parallèles pour la main gauche. Dans ce cas il faut compléter plus tard ces exercices d'archet pendant l'étude des parties suivantes.

<sup>2</sup> Pour le commençant il est de la plus grande importance de jouer souvent avec accompagnement de piano. Le timbre différent du violon et du piano, les accords pleins de la composition les nuances de l'accompagnement, tout cela conduit, et même entraîne l'élève à une intonation juste, à faire les crescendi et decrescendi, à observer l'accentuation des notes. Tous ces détails le forcent à cultiver une belle sonorité et à interpréter les œuvres avec goût. Pour cela il peut déjà commencer l'étude de pièces faciles avec piano conjointement aux exercices des Parties II-IV.

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

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