

School of Intonation

On an Harmonic Basis
for

Violin
in XIV PARTS

by

Otakar Ševčík

OP. 11.

Contents of
Book III.

INTERMEDIATE STUDIES
FROM THE 2nd TO THE 7th POSITION

Price Each Part
\$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.

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PART IX.

Dissonant Chords
in the 2^d - 7th Position.

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Dissonant Chords.

a) The diminished triad in the 2^d - 7th position. (Continuation of the exercises in Part VIII.)

ABTEILUNG IX.

Dissonierende Akkorde
in der 2. - 7. Lage.

Inhalt.

Fortsetzung des verminderten Dreiklanges. Der übermäßige Dreiklang in der 2. - 7. Lage in einfachen Griffen und in Doppelgriffen, mit Finger- und Bogenübungen.

Dissonierende Akkorde.

a) Der verminderte Dreiklang in der 2. - 7. Lage. (Fortsetzung der Übungen der VIII Abteilung.)

PARTIE IX.

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

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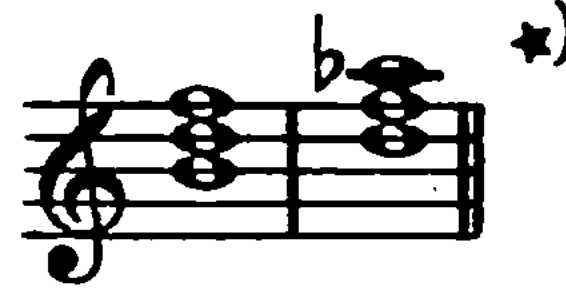
Continuation de l'accord diminué. L'accord augmenté à la 2^{me} - 7^{me} position en cordes simples et en doubles cordes, avec exercices pour les doigts et pour le coup d'archet.

Accords dissonants.

a) L'accord diminué à la 2^{me} - 7^{me} position. (Continuation des exercices de la Partie VIII.)

1.

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



Musical score for Part IX, Section 1. It consists of multiple staves of music in C major, starting with a 2^d position exercise. The notation includes various rhythmic patterns, fingerings (e.g., 1, 2, 3, 4), and bowing directions. The exercises progress through different positions (2^d, 3rd) and include double-stops. The score is divided into sections labeled '2. Pos.', '3. Lage.', and '3. Pos.'.

*) When combined a diminished seventh chord is the result.
Ševčík, Op. 11. IX.

*) Durch Verbindung entsteht ein vermindertes Septimen-Akkord.

*) Quand on combine les deux cordes on obtient un accord de septième diminuée.

(1)

(1)

(2)

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

(1)

(1)

(1)

(1)
(3)

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

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

Musical staff 1: Treble clef, 4/4 time signature. Melody with eighth and sixteenth notes. Includes a first ending bracket labeled (1).

Musical staff 2: Treble clef. Accompanying bass line with eighth notes and chords. Includes a first ending bracket labeled (1).

Musical staff 3: Treble clef. Melody with eighth notes and a first ending bracket labeled (1).

Musical staff 4: Treble clef. Bass line with eighth notes and chords. Includes fingering numbers 3, 4, 1, 4, 3, 3, 2.

Musical staff 5: Treble clef. Melody with eighth notes. Includes a first ending bracket labeled (1) and a section marked IV 2.

Musical staff 6: Treble clef. Bass line with eighth notes and chords. Includes a first ending bracket labeled (1) and fingering numbers 2, 2.

Musical staff 7: Treble clef. Bass line with eighth notes and chords. Includes a first ending bracket labeled (1) and fingering numbers 4, 4, 4, 4, 2, 2.

Musical staff 8: Treble clef. Melody with eighth notes. Includes a first ending bracket labeled (1) and fingering numbers 1, 1, 3, 3.

Musical staff 9: Treble clef. Melody with eighth notes. Includes a first ending bracket labeled (1) and a section marked IV 2.

Musical staff 10: Treble clef. Bass line with eighth notes and chords. Includes a first ending bracket labeled (1).

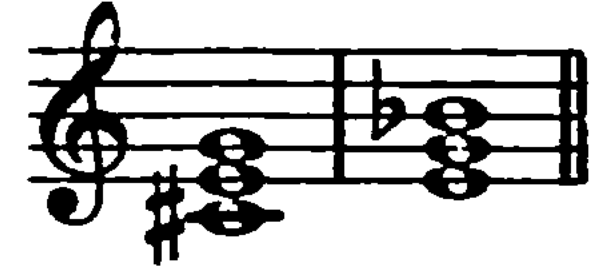
Musical staff 11: Treble clef. Melody with eighth notes. Includes a first ending bracket labeled (1).

Musical staff 12: Treble clef. Bass line with eighth notes and chords. Includes a first ending bracket labeled (1) and fingering numbers 4, 2, 3. Ends with a dynamic marking *dp*.

No 6. Follows.
 Folgt No 6.
 À continuer avec le No 6.

2.(6*)

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



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

(1)

(1)

(1)

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

(1)

(1)

(1)

*) No 6 is to be taken before No 2 in order to alternate with the augmented triad.
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*) Nr 6 ist vor Nr 2 vorzunehmen um mit dem übermässigen Dreiklang abzuwechseln.

*) Le No 6 doit être étudié avant le No 2 pour alterner avec l'accord augmenté.

Musical staff 1 and 2. Staff 1 begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a melodic line with various accidentals and fingering numbers (1, 1). Staff 2 continues the melody with similar notation and accidentals.

Musical staff 3 and 4. Staff 3 continues the melodic line with a treble clef and common time signature, featuring a triplet of eighth notes. Staff 4 continues with a treble clef and common time signature, including a four-measure rest and a triplet of eighth notes.

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

Musical staff 5. This staff is marked with '4. Pos.' and '4. Lage.' and contains a treble clef, common time signature, and a melodic line with a two-measure rest.

Musical staff 6. This staff continues the melodic line with a treble clef and common time signature, featuring a triplet of eighth notes and various accidentals.

Musical staff 7. This staff continues the melodic line with a treble clef and common time signature, featuring a first-measure rest and various accidentals.

Musical staff 8. This staff continues the melodic line with a treble clef and common time signature, featuring a triplet of eighth notes and a two-measure rest.

Musical staff 9. This staff continues the melodic line with a treble clef and a 3/4 time signature, featuring a two-measure rest and a four-measure rest.

Musical staff 10. This staff continues the melodic line with a treble clef and common time signature, featuring various accidentals and a common time signature change.

Musical staff 11. This staff continues the melodic line with a treble clef and common time signature, featuring a first-measure rest, a four-measure rest, and a triplet of eighth notes.

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

Musical staff 12. This staff is marked with '5. Pos.' and '5. Lage.' and contains a treble clef, common time signature, and a melodic line with a first-measure rest and a four-measure rest.

Musical staff 13. This staff continues the melodic line with a treble clef and common time signature, featuring a four-measure rest and various accidentals.

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

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

This section contains seven staves of musical notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. Some notes have accents or slurs. The second and third staves are marked with (1) and (2) below the first few notes, indicating alternative fingerings. The fourth staff continues the melodic line. The fifth staff has a 3/4 time signature. The sixth staff ends with a double bar line and a repeat sign. The seventh staff concludes the section with a double bar line and a fermata over the final note.

№7. Follows.
 Folgt Nr.7.
 À continuer avec le №7.

3.(7)

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

A small musical diagram showing two diminished triads. The first is in G major (F#, A, C) and the second is in G minor (F, A, C). Both are shown in a 3/8 time signature.

This section contains five staves of musical notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time (C) signature. It includes fingerings and articulations. The second staff has a 3/4 time signature. The third staff is marked with (2), (3), and (1) below the first few notes. The fourth staff has a 3/4 time signature. The fifth staff concludes the section with a double bar line and a fermata over the final note.

(1)

(1)

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

(1)

(1)

(1)

(1)

(3)
(1)

(1)

(1)

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

(1)

(1)

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

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

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

Nº8. Follows.
Folgt N^o8.
À continuer avec le Nº8.

4.(8.)

The diminished triads:

Die verminderten Dreiklänge:

Les accords diminués:



2. Pos. *M.*
 2. Lage.
 2. Pos.

segue
 spiccato

(2)

(1)

3. Pos. *M.*
 3. Lage.
 3. Pos.

(2)
 (1)

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

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

M.

Detailed description: This section contains five 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 includes a first ending bracket labeled '1' and a 'M.' marking. The subsequent staves continue the melodic line with various rhythmic patterns and fingerings (1, 2, 3, 4) indicated above the notes. Some notes are beamed together or have slurs over them.

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

IV

Detailed description: 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 includes a first ending bracket labeled 'IV' and a '4' marking. The subsequent staves continue the melodic line with various rhythmic patterns and fingerings (1, 2, 3, 4) indicated above the notes. Some notes are beamed together or have slurs over them.

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

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

No 9. Follows.
 Folgt Nr 9.
 À continuer avec le No 9.

5.(9)

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 $\frac{3}{4}$

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

V $\frac{3}{4}$ segue

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

IV $\frac{3}{4}$

IV $\frac{3}{4}$

No 10. Follows.
Folgt Nr 10.
A continuer avec le No 10.

b) The augmented triad in various keys in the 2nd - 7th position.

b) Der übermässige Dreiklang in verschiedenen Tonarten in der 2. - 7. Lage.

b) L'accord augmenté en diverses tonalités à la 2^{me} - 7^{me} position.

The augmented triad of A minor:
Der übermässige Dreiklang in A moll:
L'accord augmenté de La mineur:



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

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

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

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

*Nº 6. is to be taken before Nº 2. in order to alternate with the diminished triad.
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*Nº 6. ist vor Nº 2. vorzunehmen um mit dem verminderten Dreiklang abzuwechseln.

*Le Nº 6. doit être étudié avant le Nº 2. pour alterner avec l'accord diminué.

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

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

No 2. Follows.
Folgt Nr 2.
A continuer avec le No 2.

7.(3.)

The augmented triad of C minor:
Der übermässige Dreiklang in C moll:
L'accord augmenté d' Ut mineur:

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

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

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

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

(1)

(1)

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

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

(1)

(1)

No 3. Follows.
Folgt Nr 3.
À continuer avec le No 3.

8. (4.)

The augmented triad of F minor:
Der übermäßige Dreiklang in F moll:
L'accord augmenté de Fa mineur:

2. Pos.
2. Lage.
2. 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.

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

No 4. Follows.
Folgt Nr 4.
À continuer avec le No 4.

9.(5)

The augmented triad of B minor:
Der übermässige Dreiklang in H moll:
L'accord augmenté de Si mineur:

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

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

The first system consists of two staves of music. The first staff contains several measures with notes, rests, and fingerings (1, 2, 2, 1). The second staff continues the melody with more notes, rests, and fingerings (3, 1, 1/8, 4, 1/1, 3, 1/1).

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

The second system consists of two staves. The first staff has notes and fingerings (1, 2, 2, 2, 1, 1, 2, 2). The second staff continues with notes and fingerings (1, 2, 2, 1, 1/2, 2, 2, 1, 2, 1, 1/1).

The third system consists of two staves. The first staff has notes and fingerings (1, 2, 2, 1, 1/2, 2, 2, 1, 2, 1, 1/1). The second staff continues with notes and fingerings (1, 2, 2, 1, 1/1).

The fourth system consists of two staves. The first staff has notes and fingerings (1, 2, 2, 1, 1/1). The second staff continues with notes and fingerings (1, 2, 2, 1, 1/1).

The fifth system consists of two staves. The first staff has notes and fingerings (1, 2, 2, 1, 1/1). The second staff continues with notes and fingerings (1, 2, 2, 1, 1/1).

The sixth system consists of two staves. The first staff has notes and fingerings (1, 2, 2, 1, 1/1). The second staff continues with notes and fingerings (1, 2, 2, 1, 1/1).

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

The seventh system consists of two staves. The first staff has notes and fingerings (1, 2, 2, 1, 1/1). The second staff continues with notes and fingerings (1, 2, 2, 1, 1/1).

The eighth system consists of two staves. The first staff has notes and fingerings (1, 2, 2, 1, 1/1). The second staff continues with notes and fingerings (1, 2, 2, 1, 1/1).

The ninth system consists of two staves. The first staff has notes and fingerings (1, 2, 2, 1, 1/1). The second staff continues with notes and fingerings (1, 2, 2, 1, 1/1).

The tenth system consists of two staves. The first staff has notes and fingerings (1, 2, 2, 1, 1/1). The second staff continues with notes and fingerings (1, 2, 2, 1, 1/1).

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

The eleventh system consists of two staves. The first staff has notes and fingerings (1, 2, 2, 1, 1/1). The second staff continues with notes and fingerings (1, 2, 2, 1, 1/1).

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

No 5. Follows.
Folgt Nr 5.
À continuer avec le No5.

10.

The augmented triad of E minor:
 Der übermässige Dreiklang in E moll:
 L'accord augmenté de Mi mineur:



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

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

(1)

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

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

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

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

No 11. Follows.
Folgt Nr 11.
À continuer avec le No 11.

The augmented triad of D minor:
 Der übermässige Dreiklang in D moll:
 L'accord augmenté de Ré mineur:

The musical score is written in 2/4 time and consists of two main sections: 2. Pos. (2. Lage) and 3. Pos. (3. Lage). Each section contains multiple staves of music with various fingering and articulation markings.

2. Pos. (2. Lage): This section starts with a treble clef and a common time signature. It features a series of eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are placed above or below notes. There are several slurs and accents. A small '2' is written above the first staff, and '2' is written below the second staff. The section concludes with a double bar line.

3. Pos. (3. Lage): This section also starts with a treble clef and a common time signature. It continues the melodic and rhythmic patterns of the first section. Fingering numbers are prominent, especially the number '4'. There are slurs and accents throughout. The section concludes with a double bar line.

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

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

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

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

12.

The augmented triad of G minor:

Der übermässige Dreiklang in G moll:

L'accord augmenté de Sol mineur:

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

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

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

The musical score consists of 15 staves of music. The first 14 staves are in treble clef and contain a complex melodic line with various rhythmic values, slurs, and accents. The notation includes many accidentals (sharps and flats) and fingering numbers (1, 2, 3, 4). The 15th staff is also in treble clef but includes the text "5. Pos." and "5. Lage." on the left side, indicating a specific position or fingering. The music concludes with a double bar line.

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

No 13. Follows.
Folgt Nr 13.
À continuer avec le No 13.

13.

The augmented triad of C# minor:
Der übermässige Dreiklang in Cis moll:
L'accord augmenté d' Ut# mineur:

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

1. 1/1 3/3 1/1

4 1

3 1 3 1

4 3

1. 3/3 4

3 1 1 3 3 2 1/3

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

2 2 2 2

4 4 4 3 4 4 V

3 4 1

1

1

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

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

The musical score is written for guitar and consists of 12 staves. The key signature is G major (one sharp). The notation includes various rhythmic values, slurs, and vibrato markings. Fingerings are indicated by numbers 1-4. Some staves have a 'V' above them, indicating vibrato. The score includes several triplet markings (3) and some double bar lines. The first staff has a '2' above the first measure and a '4' below it. The second staff has '2' above several measures and a '1' below. The third staff has a '3' below the first measure and a '1' below. The fourth staff has a '1' below. The fifth staff has a '(1)' below. The sixth staff has a '(1)' below. The seventh staff has a '1' below. The eighth staff has a '2' above the first measure and a '1' below. The ninth staff has a '1' below. The tenth staff has a '3' below the first measure, a '3' below the second measure, a '3' below the third measure, a '4' above the fourth measure, a '4' above the fifth measure, a '3' below the sixth measure, and a '1' below the seventh measure. The eleventh staff has a '1' below. The twelfth staff has a '1' below.

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

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes with various articulations including slurs, accents, and dynamic markings. There are two first endings marked with '1' and a '4' above a group of notes.

Musical staff 2: Treble clef, key signature of two sharps. Continuation of the musical sequence with slurs and accents. A first ending marked with '1' and a '4' above a group of notes is present.

Musical staff 3: Treble clef, key signature of two sharps. Continuation of the musical sequence with slurs and accents.

Musical staff 4: Treble clef, key signature of two sharps. Continuation of the musical sequence with slurs and accents. A first ending marked with '1' is present.

Musical staff 5: Treble clef, key signature of two sharps. Continuation of the musical sequence with slurs and accents.

Musical staff 6: Treble clef, key signature of two sharps. Continuation of the musical sequence with slurs and accents. A first ending marked with '1' is present.

Musical staff 7: Treble clef, key signature of two sharps. Continuation of the musical sequence with slurs and accents. A first ending marked with '2' is present.

Musical staff 8: Treble clef, key signature of two sharps. Continuation of the musical sequence with slurs and accents. A first ending marked with '1' is present.

Musical staff 9: Treble clef, key signature of two sharps. Continuation of the musical sequence with slurs and accents. A first ending marked with '1' is present.

Musical staff 10: Treble clef, key signature of two sharps. Continuation of the musical sequence with slurs and accents. A first ending marked with '1' is present.

Musical staff 11: Treble clef, key signature of two sharps. Continuation of the musical sequence with slurs and accents. A first ending marked with '1' is present.

Musical staff 12: Treble clef, key signature of two sharps. Continuation of the musical sequence with slurs and accents. A first ending marked with '1' is present.

Abbreviations and Signs.

Designation of the Length of the Bow by means of fractions:

$\frac{1}{1}$	Whole Bow.
$\frac{1}{2}$	Half Bow.
$\frac{1}{2}$	First Half.
$\frac{2}{2}$	Second Half.
$\frac{1}{3}$	One Third.
$\frac{2}{3}$	Two Thirds.
$\frac{1}{3}$	First Third.
$\frac{2}{3}$	Second Third.
$\frac{3}{3}$	Third Third.
$\frac{1}{4}$	One Quarter.
$\frac{3}{4}$	Three Quarters.
$\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$	First, Second, Third, Fourth Quarter.
$\frac{2}{4}$ $\frac{3}{4}$	Second and Third Quarters.
▢	Down-bow.
√	Up-bow. ¹⁾
—	Broad Bow.
..	Short, detached (staccato), hammered (martelé).
''	Springing, bounding, (sautillé; spiccato; saltato).
)	Lift Bow.
/	Kunstpause (Luftpause) ²⁾
I	First String, E.
II	Second String, A.
III	Third String, D.
IV	Fourth String, G. ³⁾
o	Open String.
Sul E, —	on the E-string.
1	First Finger remains on string.
—	The little hook indicates which finger is to remain on string.
M.	Middle of the Bow.
Fr.	At the Nut.
Sp.	At the Point.

Abkürzungen und Zeichen.

Bezeichnung der Bogenlänge durch Bruchzahlen.

$\frac{1}{1}$	Ganzer Bogen.
$\frac{1}{2}$	Halber Bogen.
$\frac{1}{2}$	Erste Hälfte.
$\frac{2}{2}$	Zweite Hälfte.
$\frac{1}{3}$	Ein Drittel des Bogens.
$\frac{2}{3}$	Zwei Drittel des Bogens.
$\frac{1}{3}$	Erstes Drittel.
$\frac{2}{3}$	Zweites Drittel.
$\frac{3}{3}$	Drittes Drittel.
$\frac{1}{4}$	Ein Viertel des Bogens.
$\frac{3}{4}$	Drei Viertel des Bogens.
$\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$	Erstes, zweites, drittes, viertes Viertel des Bogens.
$\frac{2}{4}$ $\frac{3}{4}$	Zweites und drittes Viertel.
▢	Herunterstrich.
√	Hinaufstrich. ¹⁾
—	Breit gestossen (gezogen).
..	Abgestossen, gehämmert (martelé staccato).
''	Springend, geworfen (sautillé; spiccato).
)	Bogen heben.
/	Kunstpause (Luftpause) ²⁾
I	Erste Saite, E.
II	Zweite Saite, A.
III	Dritte Saite, D.
IV	Vierte Saite, G. ³⁾
o	Leere Saite.
Sul E, —	Auf der E-Saite.
1	Liegenlassen des ersten Fingers.
—	Liegenlassen des Fingers auf welchen das Häkchen zeigt.
M.	Mitte des Bogens.
Fr.	Am Frosch.
Sp.	An der Spitze.

Abréviations et Signes.

Division de l'archet au moyen de fractions.

$\frac{1}{1}$	Tout l'archet.
$\frac{1}{2}$	Demi-archet.
$\frac{1}{2}$	Première moitié.
$\frac{2}{2}$	Seconde moitié.
$\frac{1}{3}$	Un tiers de l'archet.
$\frac{2}{3}$	Deux tiers de l'archet.
$\frac{1}{3}$	Premier tiers.
$\frac{2}{3}$	Deuxième tiers.
$\frac{3}{3}$	Troisième tiers.
$\frac{1}{4}$	Un quart de l'archet.
$\frac{3}{4}$	Trois quarts de l'archet.
$\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$	Premier, deuxième, troisième, quatrième quart.
$\frac{2}{4}$ $\frac{3}{4}$	Deuxième et troisième quart.
▢	Tirez
√	Poussez. ¹⁾
—	Largement.
..	Bref, martelé (staccato).
''	Sautillé (spiccato).
)	Levez l'archet.
/	Kunstpause (Luftpause) ²⁾
I	Première corde, Mi.
II	Deuxième corde, La.
III	Troisième corde, Ré.
IV	Quatrième corde, Sol. ³⁾
o	Corde à vide.
Sul Mi, —	Sur le mi.
1	Retenez le premier doigt sur la corde.
—	Retenez le doigt indiqué par le crochet.
M.	Milieu de l'archet.
Fr.	Au talon de l'archet.
Sp.	À la pointe de l'archet.

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

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

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

CONTENTS OF SCHOOL OF INTONATION

By OTAKAR SEVCIK

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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.