

School of Intonation

On an Harmonic Basis
for

Violin

in XIV PARTS

by

Otakar Ševčík

OP. 11.

Contents of
Book II.

ELEMENTARY STUDIES

Price Each Part
\$1.50

FROM THE 2nd TO THE 7th POSITION

PART V: INTRODUCTION TO THE POSITIONS (2nd to 7th).—Placing the Fingers on one String.—*Diatonic Succession of Five Tones.*—Passing from one String to another.—*Intonation of Intervals relative to an Open String.*—Exercises within the Compass of Five Tones.

PART VI^a: The *Semi-tone* and *Tritone* in the Major Keys of C, F, G, B^b, D and E^b, with 374 *Rhythmical Exercises.*

PART VI^b: The *Semi-tone* and *Tritone* in the Major Keys of A, A^b, E, D^b, B and G^b, with 316 *Rhythmical Exercises.*

PART VI^c: REMARKS ON INTERPRETATION.—REMARKS ON THE TREMOLANDO (with Exercises).—40 Duettings (*Bohemian Melodies*) for Two Violins, as Studies for *Interpretation, Position and Bowing.*

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PART V.

Introduction to the 2nd, 3rd, 4th, 5th, 6th and 7th position.

Contents.

Placing the fingers successively on one string, with rests for the right arm, in the 2nd, 3rd, 4th, 5th, 6th and 7th position. Diatonic succession of five tones to be played from memory and the tones to be named aloud in the 2nd-7th position. Passing from one string to the next in the 2nd-7th position. Intonation of intervals relative to an open string in the 2nd to 7th position. Passing to the next string in broken fifths, in the 2nd-7th position.

Exercises within the compass of five tones through seven positions.

Introduction to the 2nd position. The placing of the 4 fingers in succession, with rests for the right arm.

ABTEILUNG V.

Einführung in die 2., 3., 4., 5., 6. und 7. Lage.

Inhalt.

Aufsetzen der Finger nach der Reihe auf einer Saite, mit Ruhepausen für den rechten Arm, in der 2., 3., 4., 5., 6. und 7. Lage. Diatonische Folge von fünf Tönen zum Auswendigspielen und lauten Aufsagen der Töne in der 2.-7. Lage. Übergang von einer Saite zur nächsten in der 2.-7. Lage. Intonieren der Intervalle zur leeren Saite in der 2.-7. Lage. Übergang zur nächsten Saite in gebrochenen Quinten, in der 2.-7. Lage. Übungen im Umfange von fünf Tönen durch sieben Lagen.

1.

Einführung in die 2. Lage. Aufsetzen der 4 Finger nach der Reihe auf einer Saite, mit Ruhepausen für den rechten Arm.

PARTIE V.

Introduction à la 2^{me}, 3^{me}, 4^{me}, 5^{me}, 6^{me} et 7^{me} position.

Table des Matières.

Manière de placer les doigts en succession sur une corde, avec des silences pour le bras droit, dans la 2^{me}, 3^{me}, 4^{me}, 5^{me}, 6^{me} et 7^{me} position. Progression diatonique de cinq notes à jouer par cœur et à réciter à haute voix dans la 2^{me}-7^{me} position. Passage d'une corde à la corde voisine dans la 2^{me}-7^{me} position. Intonation des intervalles en rapport avec une corde à vide dans la 2^{me}-7^{me} position. Passage à la corde voisine en quintes brisées, dans la 2^{me}-7^{me} position. Exercices sur cinq notes passant par sept positions.

Introduction à la 2^{me} position. Manière de placer les 4 doigts en succession, avec des silences pour le bras droit.

*) The thumb and fingers move simultaneously into the 2nd position.
**) During the rests the bow remains on the strings

*) Der Daumen rückt gleichzeitig mit dem 1. Finger in die 2. Lage vor.
**) Während der Pause bleibt der Bogen auf der Saite liegen.

*) Le pouce, ainsi que le 1^{er} doigt, avance à la 2^{me} position.
**) Pendant les silences l'archet reste posé sur la corde.

Introduction to the 3rd position.

Einführung in die 3. Lage.

Introduction à la 3^{me} position.

1. Pos. 1. Lage. 2. Pos. 2. Lage. 3. Pos. 3. La. 1. 1. 2. 1. 1. 1. 2. V

1. Lage. 2. Lage. 3. Lage. 1. 2. 3. V

1. Pos. 2. Pos. 3. Pos. 1. 2. 3. V

1. Lage. 2. Lage. 3. Lage. 1. 2. 3. V

1. Pos. 2. Pos. 3. Pos. 1. 2. 3. V

1. Lage. 2. Lage. 3. Lage. 1. 2. 3. V

1. Pos. 1. Lage. 2. Pos. 2. Lage. 3. Pos. 3. Lage. 1. 2. 3. V

1. Pos. 1. Lage. 2. Pos. 2. Lage. 3. Pos. 3. Lage. 1. 2. 3. V

1. Pos. 1. Lage. 2. Pos. 2. Lage. 3. Pos. 3. Lage. 1. 2. 3. V

1. Pos. 1. Lage. 2. Pos. 2. Lage. 3. Pos. 3. Lage. 1. 2. 3. V

1b

Introduction to the 4th position.

Einführung in die 4. Lage.

Introduction à la 4^{me} position.

1. Pos. 1. Lage. 2. Pos. 2. Lage. 3. Pos. 3. Lage. *) 4. Pos. *) 4. Lage.

IV 1 1 2 1 1 2 1 2

3 4 3 2 1 1 1 1 1 1 1

*) From the 4th position on, throughout all higher positions, the first joint of the thumb rests against the neck of the Violin.
Ševčík Op. 11. V

*) Von der 4. Lage an bleibt der Daumen in den weiteren Lagen mit seinem 1. Gliede am Halse ruhen.

*) A partir de la 4^{me} position dans toutes les positions supérieures, la première phalange du pouce touche le manche du violon.

1.Pos. 1.Lage. 2.Pos. 3.Pos. 4.Pos.

1.Pos. 2.Pos. 3.Pos. 4.Pos.

1.Pos. 2.Pos. 3.Pos. 4.Pos.

1c

Introduction to the 5th position. | Einführung in die 5. Lage. | Introduction à la 5^{me} position.

1.Pos. 1.Lage. 2.Pos. 2.Lage. 3.Pos. 3.Lage. 4.Pos. 4.Lage. 5.Pos. 5.Lage. 1

1.Pos. 2.Pos. 3.Pos. 4.Pos. 5.Pos.
 1.Lage. 2.Lage. 3.Lage. 4.Lage. 5.Lage.

1.P.1.L. 2.P.2.L. 3.P.3.L. 4.P.4.L. 5.P.5.L.

1^d

Introduction to the 6th position. Einführung in die 6. Lage. Introduction à la 6^{me} position.

4.Pos. 4.Lage. 5.Pos. 5.Lage. 6.Pos. 6.Lage.

4.Lage. 5.Lage. 6.Lage.

4.Pos. 5.Pos. 6.Pos. 6. Lage.

4. Lage. 5. Lage.

3.P.3.L. 4.P.4.L. 5.P.5.L. 6.P.6.L.

1^e

Introduction to the 7th position. | Einführung in die 7. Lage. | Introduction à la 7^{me} position.

7.Pos. 7. Lage.

The placing of the fingers in different order on one string in the 2nd position.

The exercises in whole and half-notes are also to be practised in half- and quarter-notes.

Aufsetzen der Finger in verschiedener Ordnung auf einer Saite in der 2. Lage.

Die Aufgaben in Ganzen und Halben sind auch in Halben und Vierteln zu üben.

Manière de placer les doigts dans un ordre différent sur une corde à la 2^{me} position.

Les exercices en rondes et blanches devraient être joués aussi en blanches et en noires.

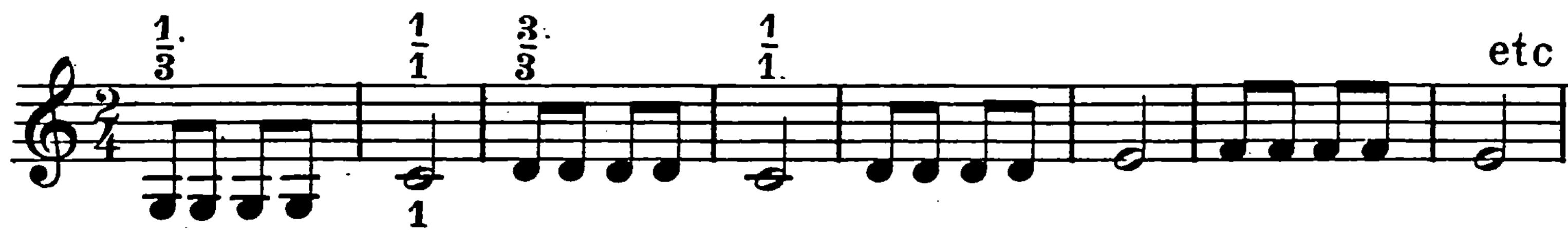
The musical score is written for a single string in the second position. It begins with a short introduction in 2/4 time, showing various fingerings (1, 2, 3, 4) and bowings. The subsequent staves are longer exercises, each starting with a Roman numeral (I, II, III, IV) indicating the position. The exercises feature a variety of note values (half, quarter, eighth notes) and include slurs, accents, and dynamic markings. The final staff ends with a double bar line.

2a

The placing of the fingers in different order on one string in the 3rd position.

Aufsetzen der Finger in verschiedener Ordnung auf einer Saite in der 3. Lage.

Manière de placer les doigts dans un ordre différent sur une corde à la 3^{me} position.



IV
Musical notation for exercise IV, showing a sequence of notes with fingerings 1, 1, 2, 1, and articulations.

III
Musical notation for exercise III, showing a sequence of notes with fingerings 1 and articulations.

II
Musical notation for exercise II, showing a sequence of notes with fingerings 1 and articulations.

I
Musical notation for exercise I, showing a sequence of notes with fingerings 1 and articulations.

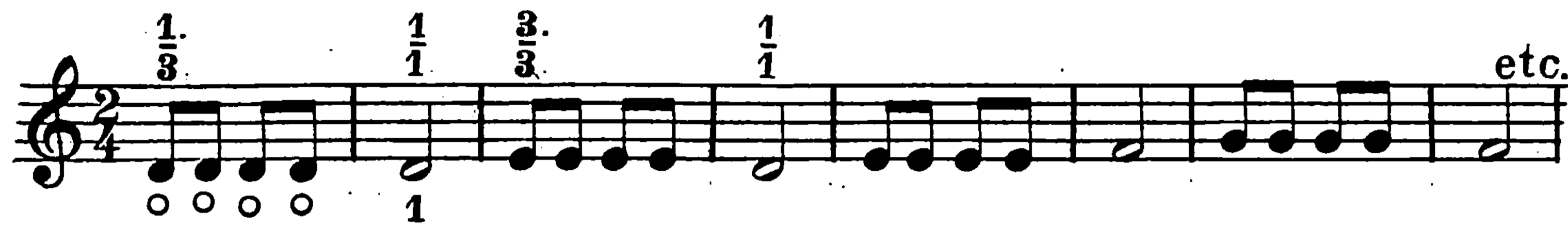
Detailed description of the exercises: The page contains ten staves of musical notation. The first staff is labeled 'IV' and shows a sequence of notes with fingerings 1, 1, 2, 1 and articulations. The second staff shows a sequence of notes with fingerings 1, 4, c, 1 and articulations. The third staff is labeled 'III' and shows a sequence of notes with fingerings 1 and articulations. The fourth staff shows a sequence of notes with fingerings 1, 2, 1 and articulations. The fifth staff shows a sequence of notes with fingerings 1, 2 and articulations. The sixth staff is labeled 'II' and shows a sequence of notes with fingerings 1 and articulations. The seventh staff shows a sequence of notes with fingerings 1 and articulations. The eighth staff is labeled 'I' and shows a sequence of notes with fingerings 1 and articulations. The ninth and tenth staves show sequences of notes with fingerings 1 and articulations.

2^b

The placing of the fingers in different order on one string in the 4th position.

Aufsetzen der Finger in verschiedener Ordnung auf einer Saite in der 4. Lage.

Manière de placer les doigts dans un ordre différent sur une corde à la 4^{me} position.



IV

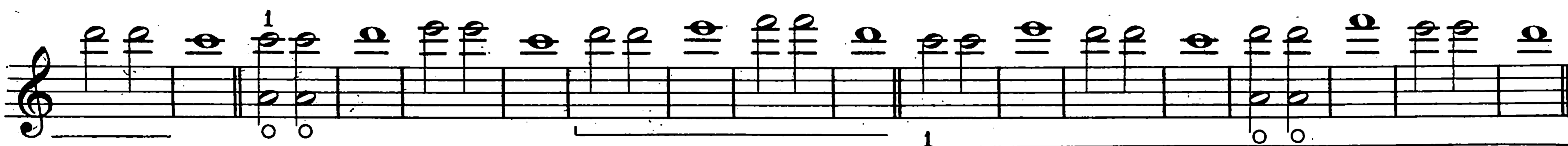
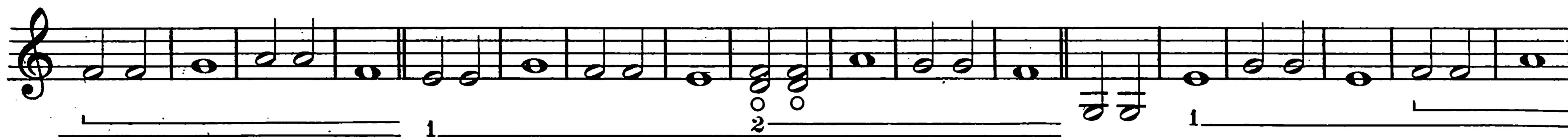
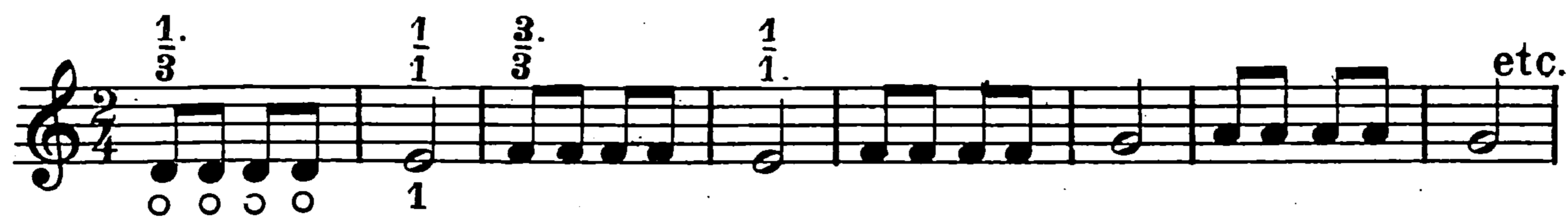
A series of ten musical staves, each containing a sequence of notes and fingerings. The exercises are labeled with Roman numerals: IV, III, II, and I. The notes are primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1, 2, and 3. Some staves include circles below the notes to indicate finger positions on the string.

2^c

The placing of the fingers in different order on one string in the 5th position.

Aufsetzen der Finger in verschiedener Ordnung auf einer Saite in der 5. Lage.

Manière de placer les doigts dans un ordre différent sur une corde à la 5^{me} position.



2^d

The placing of the fingers in different order on one string in the 6th position.

Aufsetzen der Finger in verschiedener Ordnung auf einer Saite in der 6. Lage.

Manière de placer les doigts dans un ordre différent sur une corde à la 6^{me} position.



Multi-staff musical score with treble clefs and 2/4 time signature, featuring various fingering numbers (1, 2, 3) and Roman numerals (I, II, III, IV) indicating specific exercises for the 6th position.

2^e

The placing of the fingers in different order on one string in the 7th position.

Aufsetzen der Finger in verschiedener Ordnung auf einer Saite in der 7. Lage.

Manière de placer les doigts dans un ordre différent sur une corde à la 7^{me} position.

The musical score consists of ten staves of music in 2/4 time, all on a single treble clef. The exercise is in the 7th position. The first staff shows a sequence of notes with fingerings: 1. 3, 1. 1, 2. 3, 1. 1, and 'etc.'. The second staff begins with a '2nd' marking and a '1' below the first note. The third staff has a 'IV' marking above the first note and a '1' below the second. The fourth staff has a '1' below the first note. The fifth staff has a '1' below the first note. The sixth staff has a 'II' marking above the first note and a '1' below the second. The seventh staff has a '1' below the first note. The eighth staff has a 'I' marking above the first note and a '1' below the second. The ninth and tenth staves continue the sequence of notes with various articulations and fingerings. The score includes various musical notations such as slurs, accents, and dynamic markings.

3.

To be played from memory.

Auswendig zu spielen.

À jouer par cœur.

Diatonic progression of 5 notes beginning on each step of the scale.

Diatonische Folge von 5 Tönen, ausgehend von jeder Stufe der Tonleiter.

Progression diatonique de 5 notes à partir de chaque degré de la gamme.

Name every note aloud and before each new group name also the 1st and 5th note, in order to know up to which note to play*Jeden Ton laut aufsagen und vor jeder neuen Gruppe den 1. und 5. Ton laut nennen um zu wissen, bis zu welchem Ton man zu spielen hat.*Nommez à haute voix chaque note, et au commencement de chaque nouveau groupe nommez aussi la 1^{re} et la 5^{me} note pour savoir jusqu'à quelle note il faut jouer.2nd Position.

2. Lage.

2^{me} Position.

from b to f.
von h bis f.
de si jusqu'à fa.

from c to?
von c bis?
d'ut jusqu'à?

from d to?
von d bis?
de ré jusqu'à?

from e to?
von e bis?
de mi jusqu'à?

from f to?
von f bis?
de fa jusqu'à?

from g to?
von g bis?
de sol jusqu'à?

from a to?
von a bis?
de la jusqu'à?

from b to?
von h bis?
de si jusqu'à?

from c to?
von c bis?
d'ut jusqu'à?




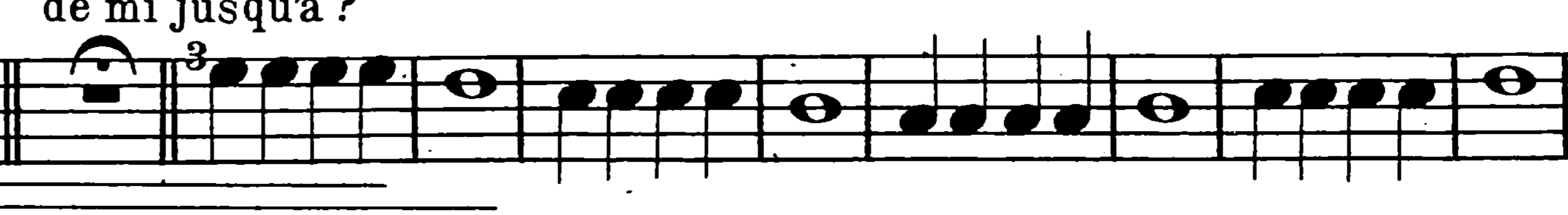



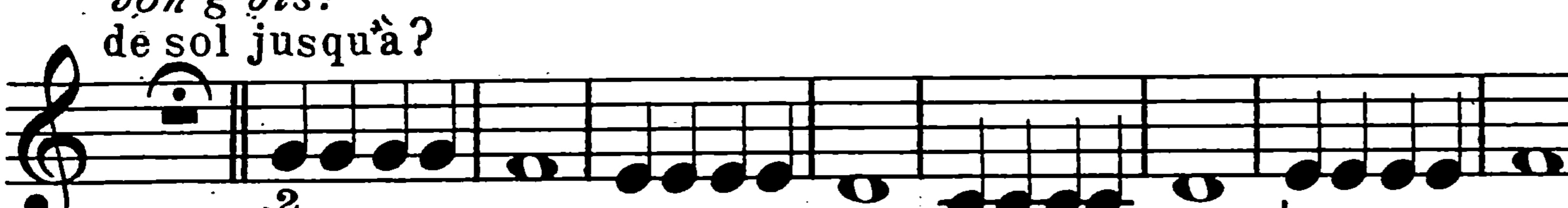
from d to?
von d bis?
de ré jusqu'à?

from e to?
von e bis?
de mi jusqu'à?

from f to?
von f bis?
de fa jusqu'à?

from c to?
von c bis?
d'ut jusqu'à?

from b to?
von h bis?
de si jusqu'à?

<p>from a to? von a bis? de la jusqu'à?</p> 	<p>from g to? von g bis? de sol jusqu'à?</p> 
<p>from f to? von f bis? de fa jusqu'à?</p> 	<p>from e to? von e bis? de mi jusqu'à?</p> 
<p>from d to? von d bis? de ré jusqu'à?</p> 	<p>from c to? von c bis? d'ut jusqu'à?</p> 
<p>from b to? von h bis? de si jusqu'à?</p> 	<p>from a to? von a bis? de la jusqu'à?</p> 
<p>from g to? von g bis? de sol jusqu'à?</p> 	<p>from f to? von f bis? de fa jusqu'à?</p> 

The same exercises to be played from memory in like manner in the 3rd-7th position.

Dieselben Aufgaben in gleicher Weise in der 3.-7. Lage auswendig zu spielen.

Les mêmes exercices doivent être joués de la même manière (par cœur) à la 3^{me}-7^{me} position.

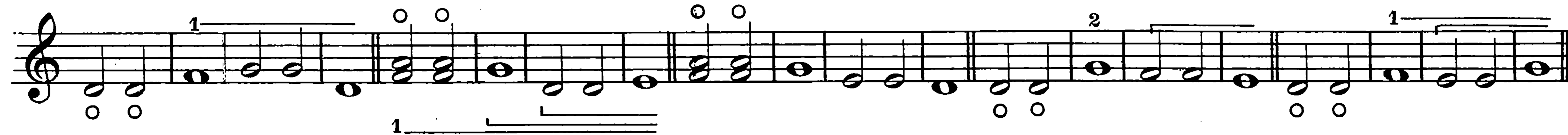
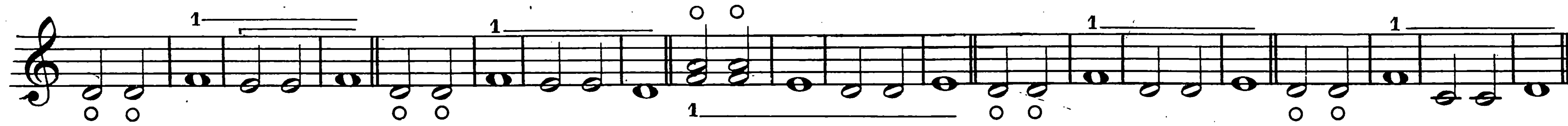
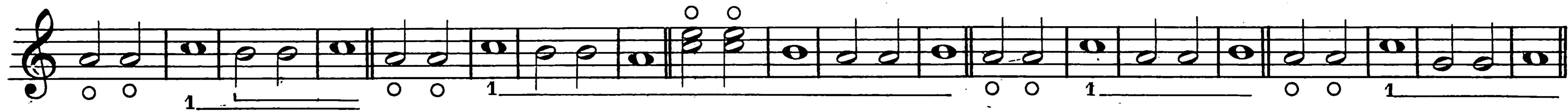
<p>3. Pos. 3. Lage. 3. Pos.</p> 	<p>etc.</p>
<p>4. Pos. 4. Lage. 4. Pos.</p> 	<p>etc.</p>
<p>5. Pos. 5. Lage. 5. Pos.</p> 	<p>etc.</p>
<p>6. Pos. 6. Lage. 6. Pos. IV</p> 	<p>etc.</p>
<p>7. Pos. 7. Lage. 7. Pos. IV</p> 	<p>etc.</p>

4.

Passing from one string to the next
in the
2nd position.

*Übergang von einer Saite zur
nächsten in der
2. Lage.*

Passage d'une corde à la corde voi-
sine à la
2^{me} position.

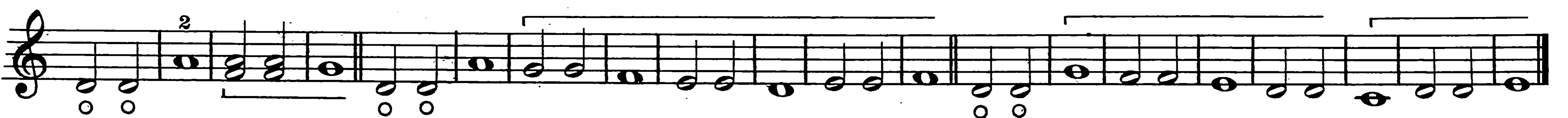
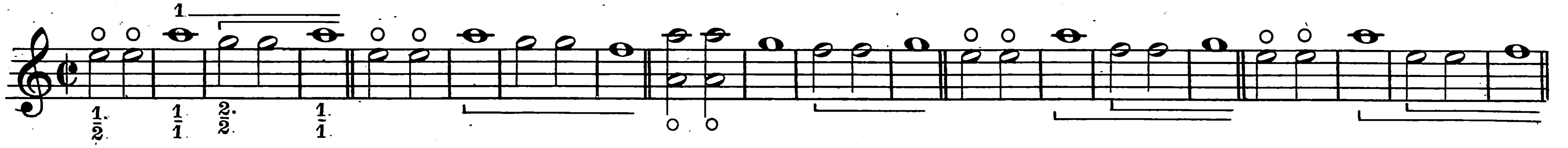


4a

Passing from one string to the next
in the 3rd position.

Übergang von einer Saite zur
nächsten in der
3. Lage.

Passage d'une corde à la corde voi-
sine à la
3^{me} position.

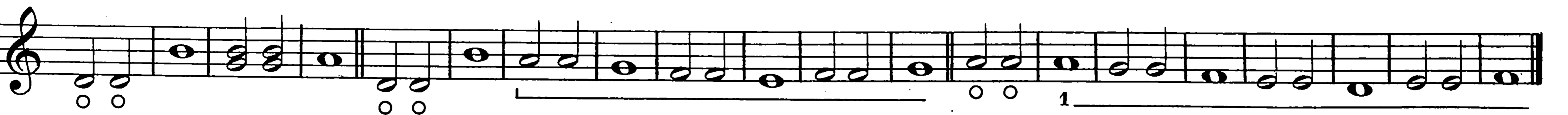
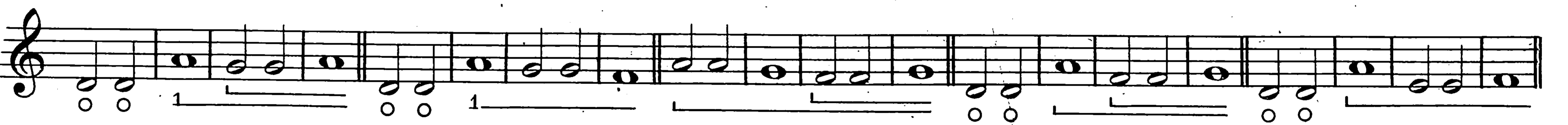
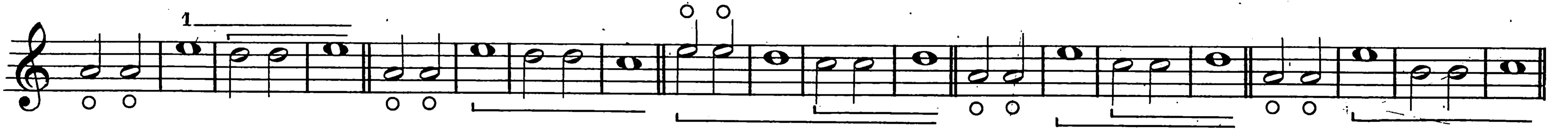
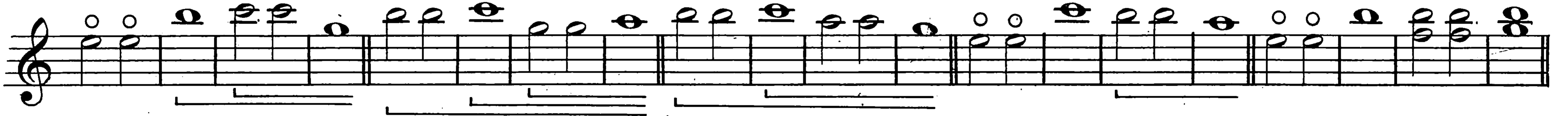
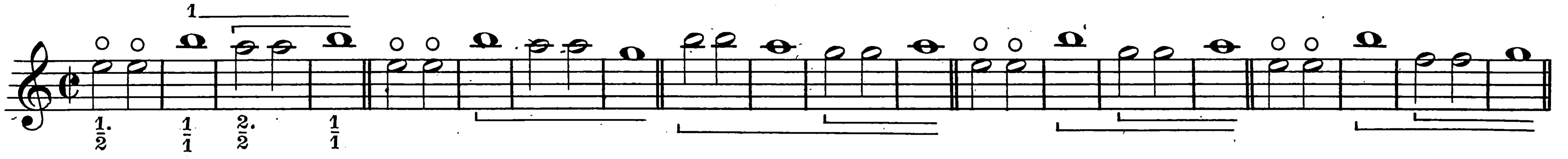


4^b

Passing from one string to the next
in the
4th position.

*Übergang von einer Saite zur
nächsten in der
4. Lage.*

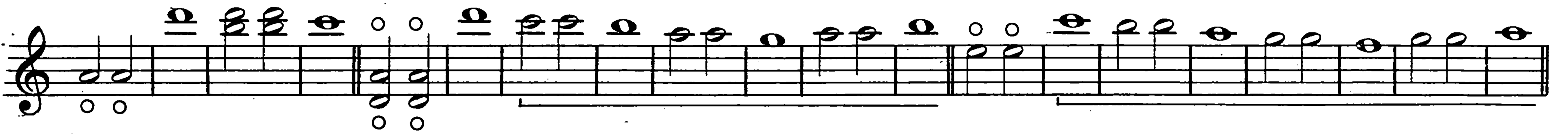
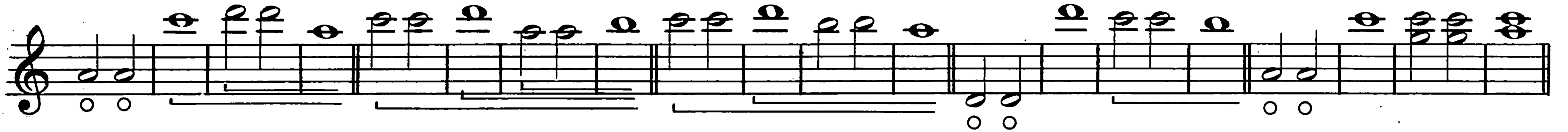
Passage d'une corde à la corde voi-
sine à la
4^{me} position.



Passing from one string to the next
in the
5th position.

*Übergang von einer Saite zur
nächsten in der
5. Lage.*

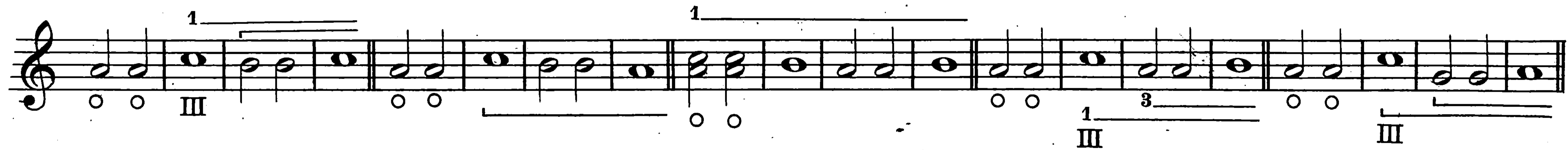
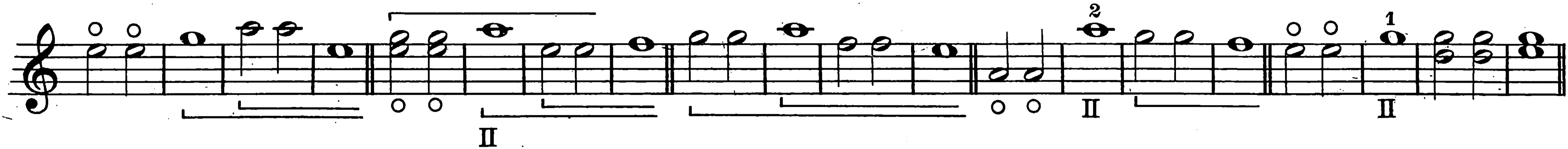
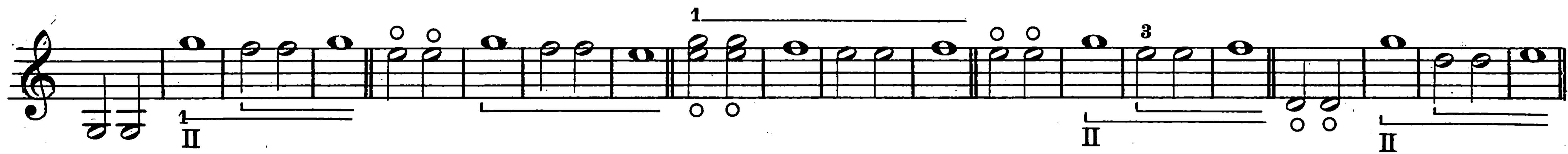
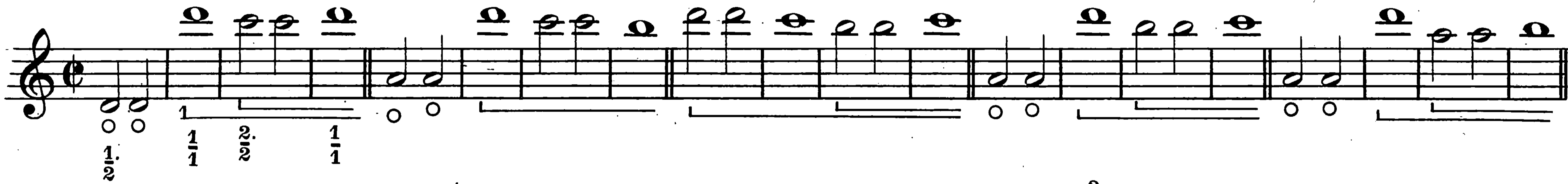
Passage d'une corde à la corde voi-
sine à la
5^{me} position.



Passing from one string to the next
in the
6th position.

*Übergang von einer Saite zur
nächsten in der
6. Lage.*

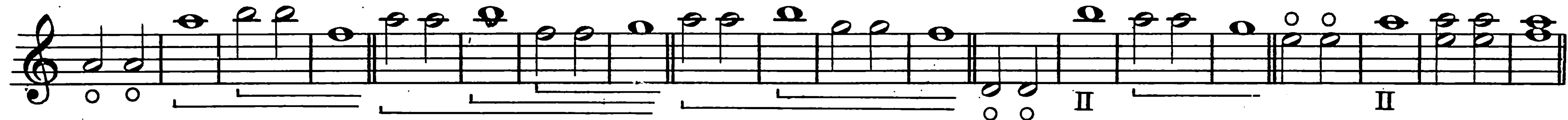
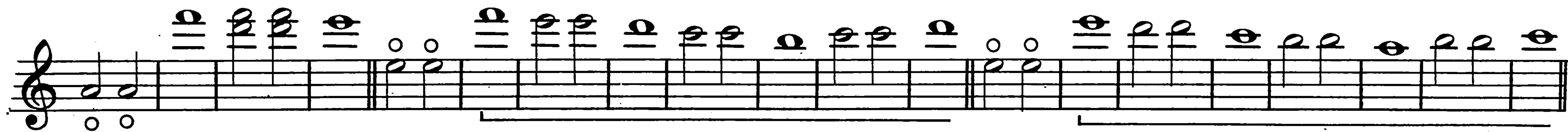
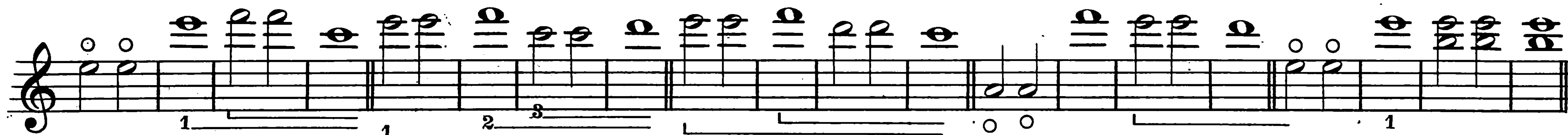
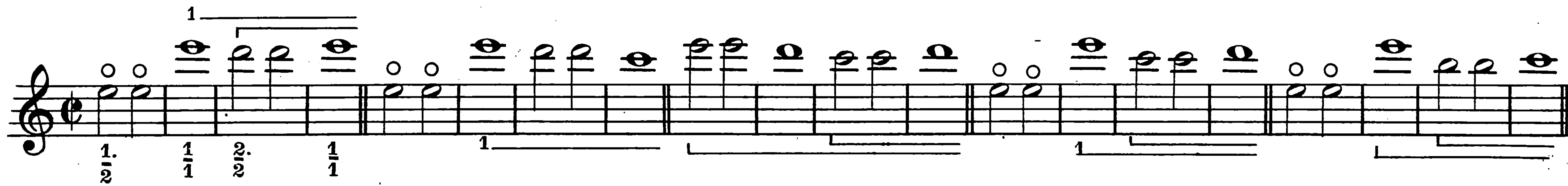
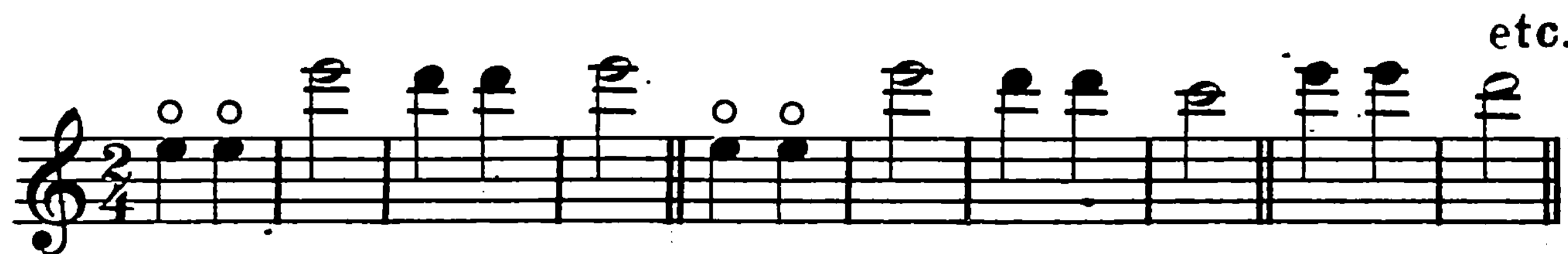
Passage d'une corde à la corde voi-
sine à la
6^{me} position.



Passing from one string to the next
in the
7th position.

Übergang von einer Saite zur
nächsten in der
7. Lage.

Passage d'une corde à la corde voi-
sine à la
7^{me} position.
etc.



5.

The intonation of intervals relative
to the open string.
2nd-7th position

*Intonieren der Intervalle zur
leeren Saite.
2-7. Lage.*

Intonation des intervalles par rap-
port à la corde à vide.
2^{me}-7^{me} position.

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

3. Pos. 3. Lage 3. Pos.

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

First staff of music for 4th position, 4th fingering. It begins with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes with various fingerings indicated by numbers 1, 2, 3, and 4.

Second staff of music for 4th position, 4th fingering. Continuation of the melody with fingerings 1, 2, 3, 4, 3, 2.

Third staff of music for 4th position, 4th fingering. Continuation of the melody with fingerings 1, I, II, 1.

Fourth staff of music for 4th position, 4th fingering. Continuation of the melody with fingerings III, 1, 2, 3, 4, 3, 2.

Fifth staff of music for 4th position, 4th fingering. Continuation of the melody with fingerings IV, 1, 2, 3, 4, 3.

Sixth staff of music for 4th position, 4th fingering. Continuation of the melody with fingerings 2, 1, III, IV, 1.

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

Seventh staff of music for 5th position, 5th fingering. It begins with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes with various fingerings indicated by numbers 1, 2, 3, 4.

Eighth staff of music for 5th position, 5th fingering. Continuation of the melody with fingerings II, 1, II, 1, 2, 3, 4, 3.

Ninth staff of music for 5th position, 5th fingering. Continuation of the melody with fingerings 2, 1, II, I, II, 1, 1.

Tenth staff of music for 5th position, 5th fingering. Continuation of the melody with fingerings III, 1, 2, 3, 4, 3.

Eleventh staff of music for 5th position, 5th fingering. Continuation of the melody with fingerings 2, IV, 1, 2, 3, 4.

Twelfth staff of music for 5th position, 5th fingering. Continuation of the melody with fingerings 3, 2, IV, III, IV.

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

Musical score for 6. Pos. 6. Lage. 6. Pos. III. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic pattern of eighth and sixteenth notes. Fingering numbers (1, 2, 3, 4) are placed above various notes. Roman numerals (I, II, III, IV) are placed below the staff to indicate fingerings or positions. The second staff continues the melody with similar fingering and Roman numeral markings. The third staff shows a change in fingering and Roman numerals. The fourth staff features a series of chords and arpeggios, with Roman numerals (IV, I, II) indicating the underlying harmony. The fifth and sixth staves continue the melodic line with various fingering and Roman numeral markings.

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

Musical score for 7. Pos. 7. Lage. 7. Pos. IV. The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic pattern of eighth and sixteenth notes. Fingering numbers (1, 2, 3, 4) are placed above various notes. Roman numerals (I, II, III, IV) are placed below the staff to indicate fingerings or positions. The second staff continues the melody with similar fingering and Roman numeral markings. The third staff shows a change in fingering and Roman numerals. The fourth staff features a series of chords and arpeggios, with Roman numerals (IV, III, I, II) indicating the underlying harmony. The fifth and sixth staves continue the melodic line with various fingering and Roman numeral markings.

6.

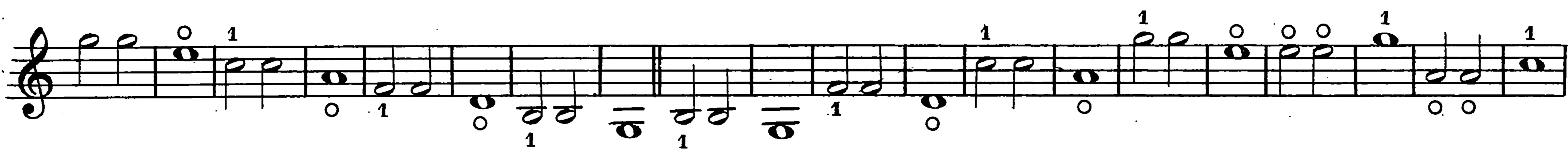
Passing by fifths to the next string
with a single finger in the
2nd position.

*Quintenübergang zur nächsten Saiten
mit einem einzelnen Finger in der
2. Lage.*

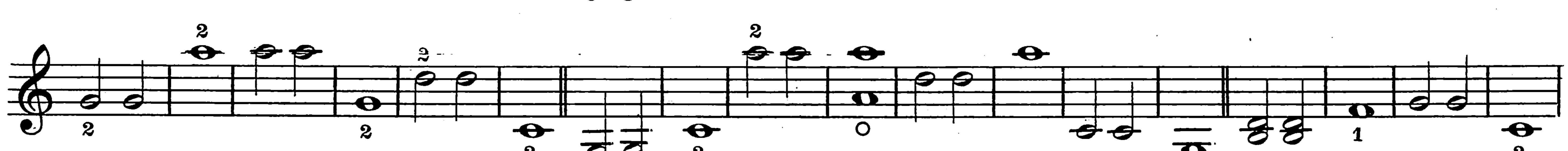
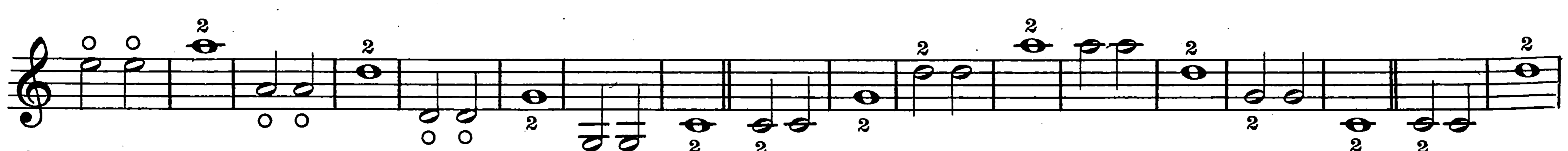
Passage par quintes à la corde voi-
sine employant un seul doigt à la
2^{me} position.



1st finger.
1. Finger.
1^{er} doigt.



2nd finger.
2. Finger.
2^{me} doigt.



3rd finger.
3. Finger.
3me doigt.

The first section of the page contains five staves of musical notation for a 3rd finger exercise. The notation is in treble clef with a key signature of one flat (B-flat). The first staff begins with a trill on G4, followed by a series of eighth notes and quarter notes, with the number '3' indicating the finger used for each note. The second staff continues the exercise with similar rhythmic patterns and fingerings. The third staff features a trill on G4 and continues with eighth notes. The fourth staff includes a trill on G4 and a sequence of notes with fingerings 3, 2, 1, 1, 2, 3, 2, 1, 1. The fifth staff concludes the exercise with a trill on G4 and notes with fingerings 3, 2, 2, 3, 3.

4th finger.
4. Finger.
4me doigt.

The second section of the page contains seven staves of musical notation for a 4th finger exercise. The notation is in treble clef with a key signature of one flat (B-flat). The first staff begins with a trill on G4, followed by notes with the number '4' indicating the finger. The second staff continues with a trill on G4 and notes with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. The third staff features a trill on G4 and notes with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. The fourth staff includes a trill on G4 and notes with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. The fifth staff features a trill on G4 and notes with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. The sixth staff includes a trill on G4 and notes with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. The seventh staff concludes the exercise with a trill on G4 and notes with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4.

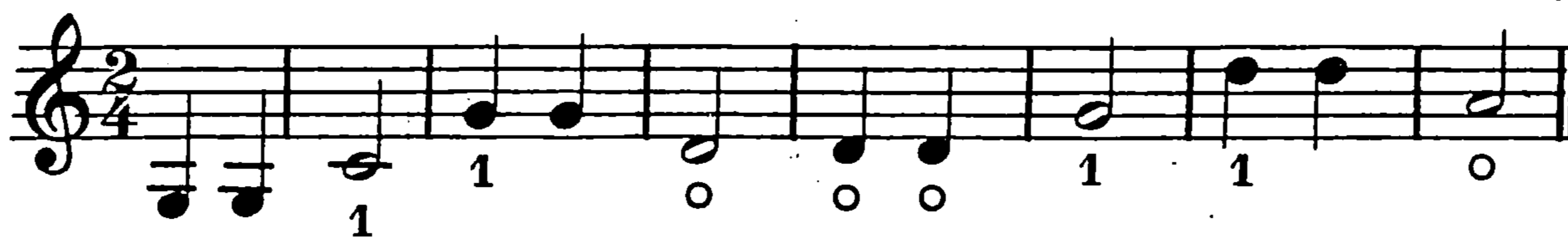
6^a

Passing by fifths to the next string with a single finger in the 3rd position.

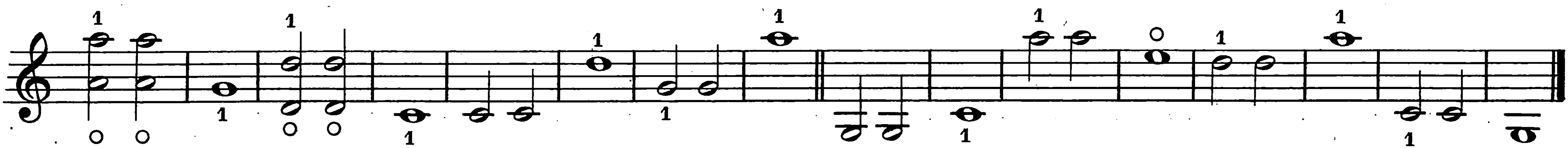
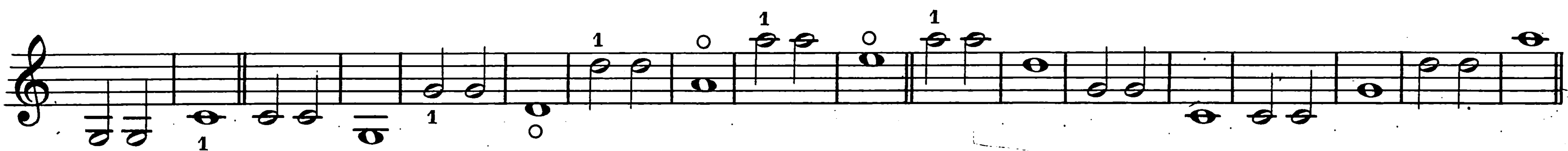
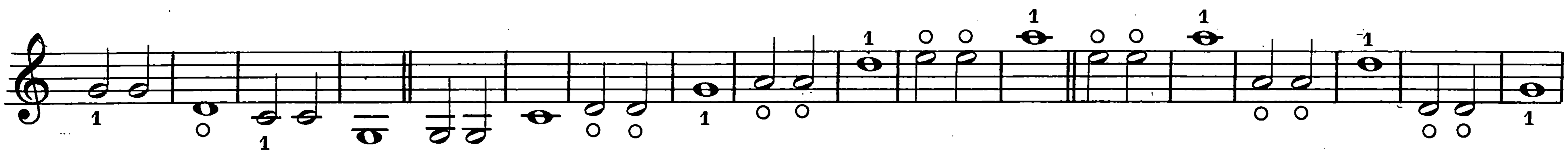
Quintenübergang zur nächsten Saite mit einem einzelnen Finger in der 3. Lage.

Passage par quintes à la corde voisine employant un seul doigt à la 3^{me} position.

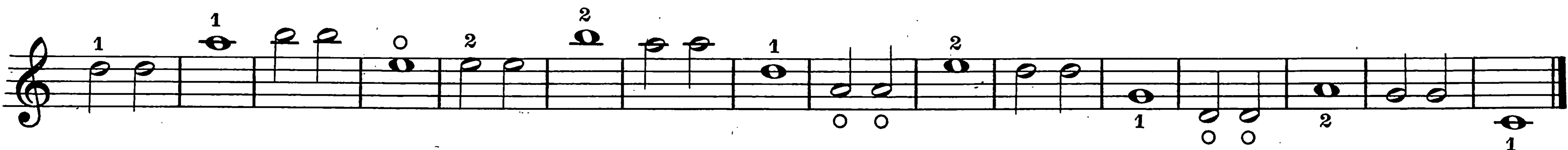
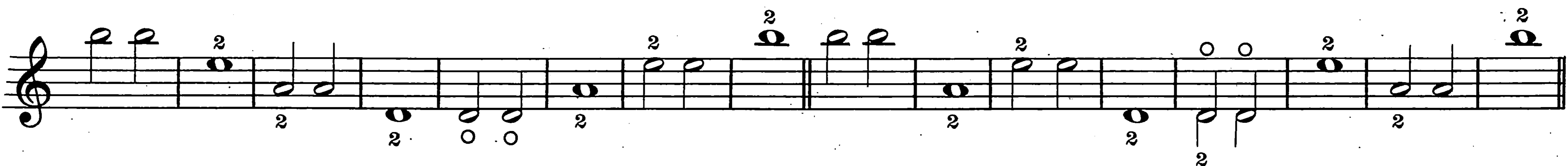
etc.



1st finger.
1. Finger.
1^{er} doigt.



2nd finger.
2. Finger.
2^{me} doigt.



3rd finger.

3. Finger.

3me doigt.

The first section of the page contains seven staves of musical notation for the 3rd finger exercise. The notation is written on a single treble clef staff. It features a series of eighth and sixteenth notes, often grouped in pairs or triplets. Above the notes, the number '3' is written to indicate fingerings. Some notes have a 'p' (piano) marking above them. The exercise concludes with a double bar line. The staves are connected by a vertical line on the left side.

4th finger.

4. Finger.

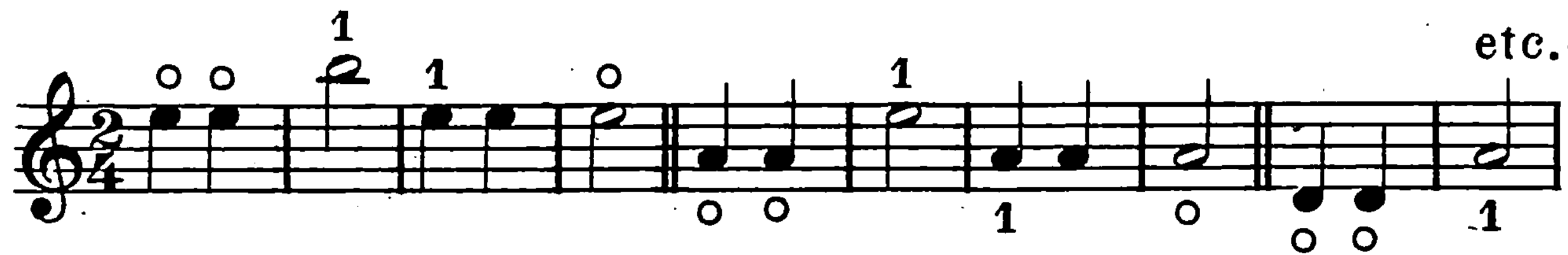
4me doigt.

The second section of the page contains four staves of musical notation for the 4th finger exercise. The notation is written on a single treble clef staff. It features a series of eighth and sixteenth notes, often grouped in pairs or quadruplets. Above the notes, the number '4' is written to indicate fingerings. Some notes have a 'p' (piano) marking above them. The exercise concludes with a double bar line. The staves are connected by a vertical line on the left side.

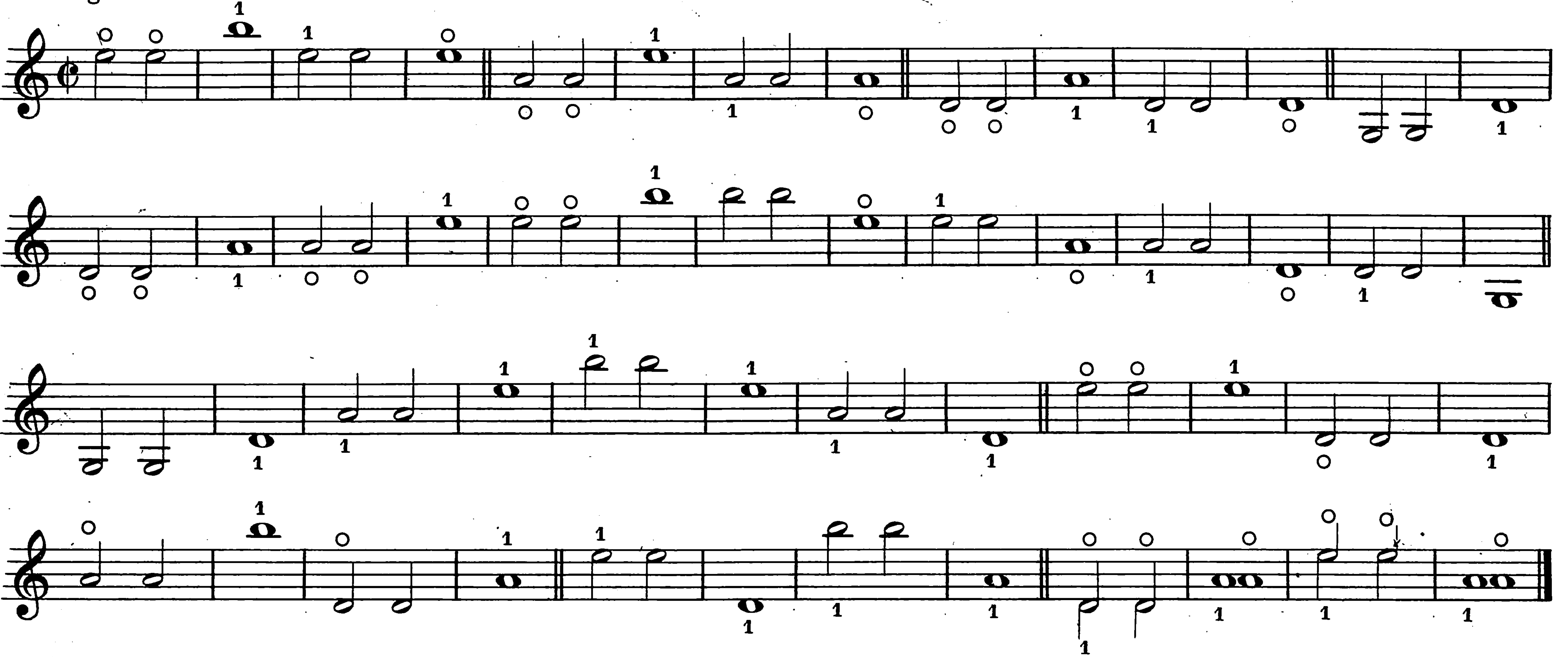
Passing by fifths to the next string
with a single finger in the
4th position.

Quintenübergang zur nächsten Saiten
mit einem einzelnen Finger in der
4. Lage.

Passage par quintes à la corde voi-
sine employant un seul doigt à la
4^{me} position



1st finger.
1. Finger.
1^{er} doigt.



2nd finger.
2. Finger.
2^{me} doigt.



3rd finger.
3. Finger.
3^{me} doigt.

The first section of the page contains five staves of musical notation for the 3rd finger exercise. The notation includes various rhythmic patterns, primarily using eighth and sixteenth notes. Numerous triplets are indicated by a '3' above the notes. Fingerings are marked with numbers 1, 2, and 3. The music is written in a single melodic line on a treble clef staff.

4th finger.
4. Finger.
4^{me} doigt.

The second section of the page contains eight staves of musical notation for the 4th finger exercise. The notation includes various rhythmic patterns, primarily using eighth and sixteenth notes. Numerous patterns are indicated by a '4' above the notes. Fingerings are marked with numbers 1, 2, and 4. The music is written in a single melodic line on a treble clef staff.

*) In playing harmonics the finger touches the string lightly, without any pressure.

*) Bei Flageolettönen wird die Saite mit dem betreffenden Finger leicht, ohne jeden Druck, berührt.

*) En jouant des sons harmoniques on touche la corde légèrement, sans la moindre pression.

Passing by fifths to the next string with a single finger in the 5th position.

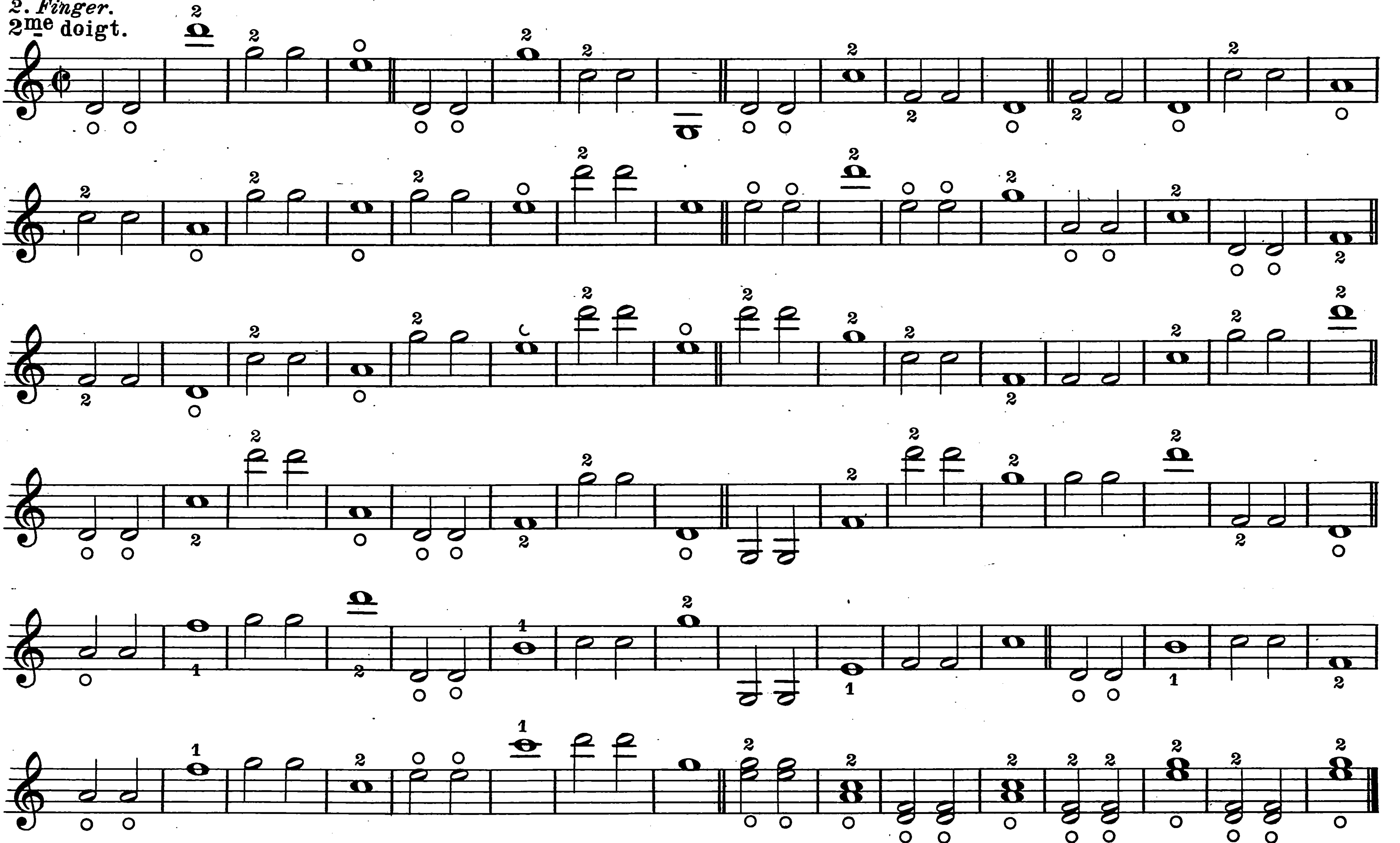
Quintenübergang zur nächsten Saite mit einem einzelnen Finger in der 5. Lage.

Passage par quintes à la corde voisine employant un seul doigt à la 5^{me} position.

1st finger.
1. Finger.
1^{er} doigt.



2nd finger.
2. Finger.
2^{me} doigt.



3rd finger.

3. Finger.
3^{me} doigt.

The first section of the page contains six staves of musical notation for the 3rd finger exercise. The notation is written on a single treble clef staff. It features a series of eighth and sixteenth notes, often grouped in pairs or triplets. Above many notes, there are small circles containing the number '3', indicating the finger used. There are also several trill ornaments, represented by a vertical line with a circle at the top and a horizontal line at the bottom, placed above specific notes. The exercise concludes with a double bar line.

4th finger.

4. Finger.
4^{me} doigt.

The second section of the page contains six staves of musical notation for the 4th finger exercise. The notation is written on a single treble clef staff. It features a series of eighth and sixteenth notes, often grouped in pairs or quadruplets. Above many notes, there are small circles containing the number '4', indicating the finger used. There are also several trill ornaments, represented by a vertical line with a circle at the top and a horizontal line at the bottom, placed above specific notes. In the third staff, there are Roman numerals (IV, III, II, I, II, III, IV) placed below the notes, likely indicating fingerings or positions. The exercise concludes with a double bar line.

Passing by fifths to the next string with a single finger in the 6th position.

Quintenübergang zur nächsten Saite mit einem einzelnen Finger in der 6. Lage.

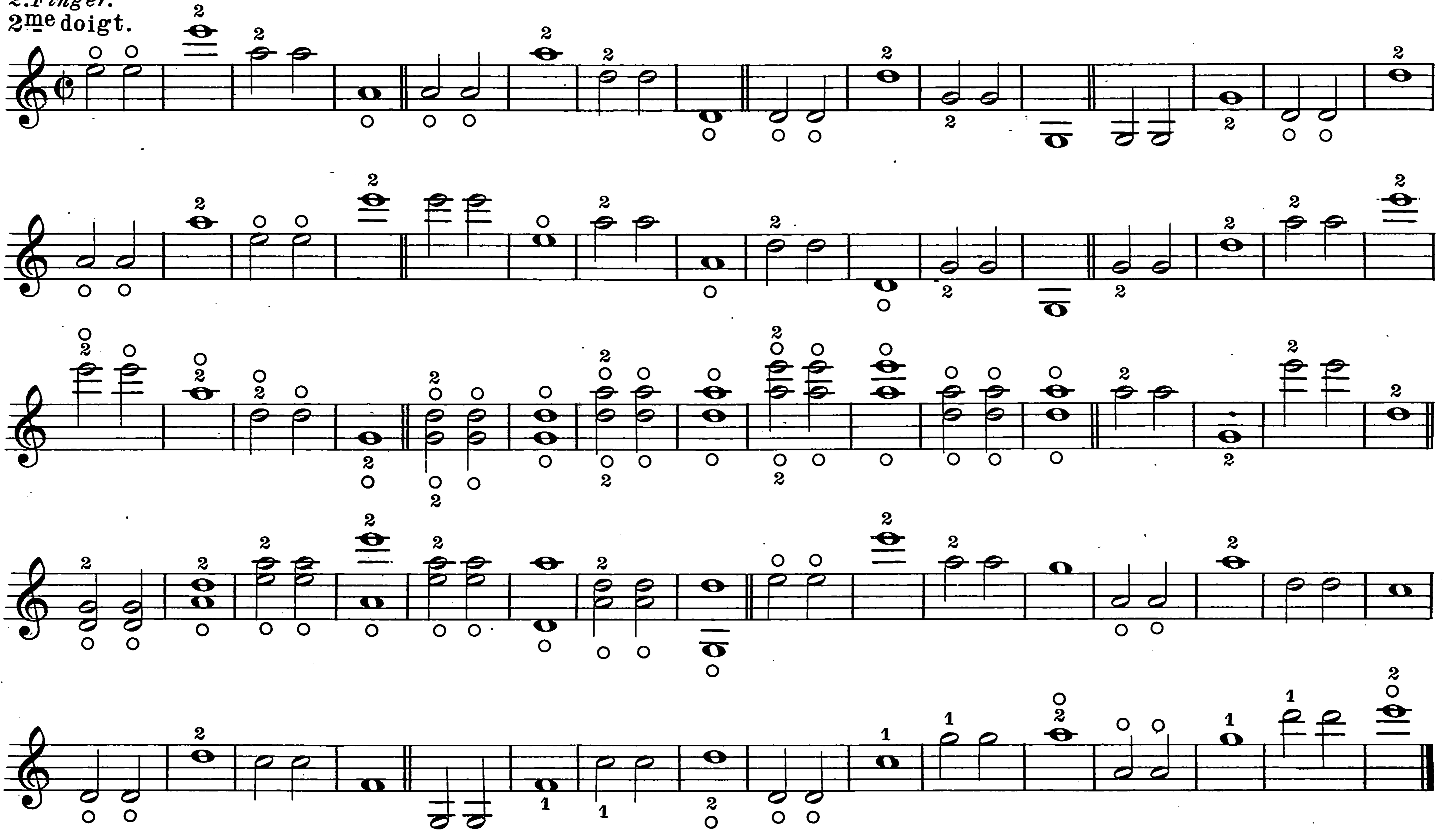
Passage par quintes à la corde voisine employant un seul doigt à la 6^{me} position.



1st finger.
1. Finger.
1^{er} doigt.



2nd finger.
2. Finger.
2^{me} doigt.



3rd finger.
3. Finger.
3me doigt.

The first section of the score consists of three staves of music. The first staff begins with a trill on the third finger, indicated by a '3' above the notes. The second staff continues with similar trills and includes a '3' above a note. The third staff features a trill on the third finger and includes a '3' above a note. The music is written in a single melodic line on a treble clef staff.

4th and 2nd finger.
4. und 2. Finger.
4me et 2me doigt.

The second section of the score consists of three staves of music. The first staff begins with a trill on the fourth finger, indicated by a '4' above the notes. The second staff continues with similar trills and includes a '4' above a note. The third staff features a trill on the fourth finger and includes a '4' above a note. The music is written in a single melodic line on a treble clef staff.

4th and 1st finger.
4. und 1. Finger.
4me et 1er doigt.

Passing by fifths to the next string with a single finger in the 7th position.

Quintenübergang zur nächsten Saite mit einem einzelnen Finger in der 7. Lage.

Passage par quintes à la corde voisine employant un seul doigt à la 7^{me} position.

1st finger.
1. Finger.
1^{er} doigt.

2nd finger.
2. Finger.
2^{me} doigt.

3rd finger.
3. Finger.
3^{me} doigt.

4th and 1st finger.
4. und 1. Finger.
4^{me} et 1^{er} doigt.

Exercise in 5 notes through 7 positions.
To be played from memory in various keys,* naming each note aloud.

Übung in 5 Tönen durch 7 Lagen. In verschiedenen Tonarten auswendig zu spielen und die Töne laut aufzusagen.*

Exercice dans la limite de 5 notes parcourant 7 positions. À jouer par cœur en divers tons,* nommant chaque note à haute voix.

Changing position; ascending with the 1st finger, descending with the 2nd finger.

Wechsel der Lagen; aufsteigend mit dem 1. Finger, absteigend mit dem 2. Finger.

Changement de position; en montant par le 1^{er} doigt, en descendant par le 2^{me}.

1. *1. Pos. 1. Lage.* *2. Pos. 2. Lage.*

3. Pos. 3. Lage. *4. Pos. 4. Lage.*

5. Pos. 5. Lage. *6. Pos. 6. Lage.*

7. Pos. 7. Lage.

6. Pos. 6. Lage. *5. Pos. 5. Lage.*

4. Pos. 4. Lage. *3. Pos. 3. Lage.*

2. Pos. 2. Lage. *1. Pos. 1. Lage.*

2. *1. Pos. 1. Lage.* *2. Pos. 2. Lage.*

3. Pos. 3. Lage. *4. Pos. 4. Lage.*

5. Pos. 5. Lage. *6. Pos. 6. Lage.*

*for example *in D. in D. en ré.* etc. *in Eb. in Es. en mi b.* etc.
 *) zum Beispiel *in D. in D. en ré.* etc. *in Eb. in Es. en mi b.* etc.
 *) par exemple *in D. in D. en ré.* etc. *in Eb. in Es. en mi b.* etc.

1
7. Pos.
7. Lage.

2
6. Pos.
6. Lage.

5. Pos.
5. Lage.

2
4. Pos.
4. Lage.

3. Pos.
3. Lage.

2. Pos.
2. Lage.

1. Pos.
1. Lage.

3.
1. Pos.
1. Lage.

2. Pos.
2. Lage.

3. Pos.
3. Lage.

4. Pos.
4. Lage.

5. Pos.
5. Lage.

6. Pos.
6. Lage.

7. Pos.
7. Lage.

6. Pos.
6. Lage.

5. Pos.
5. Lage.

4. Pos.
4. Lage.

3. Pos.
3. Lage.

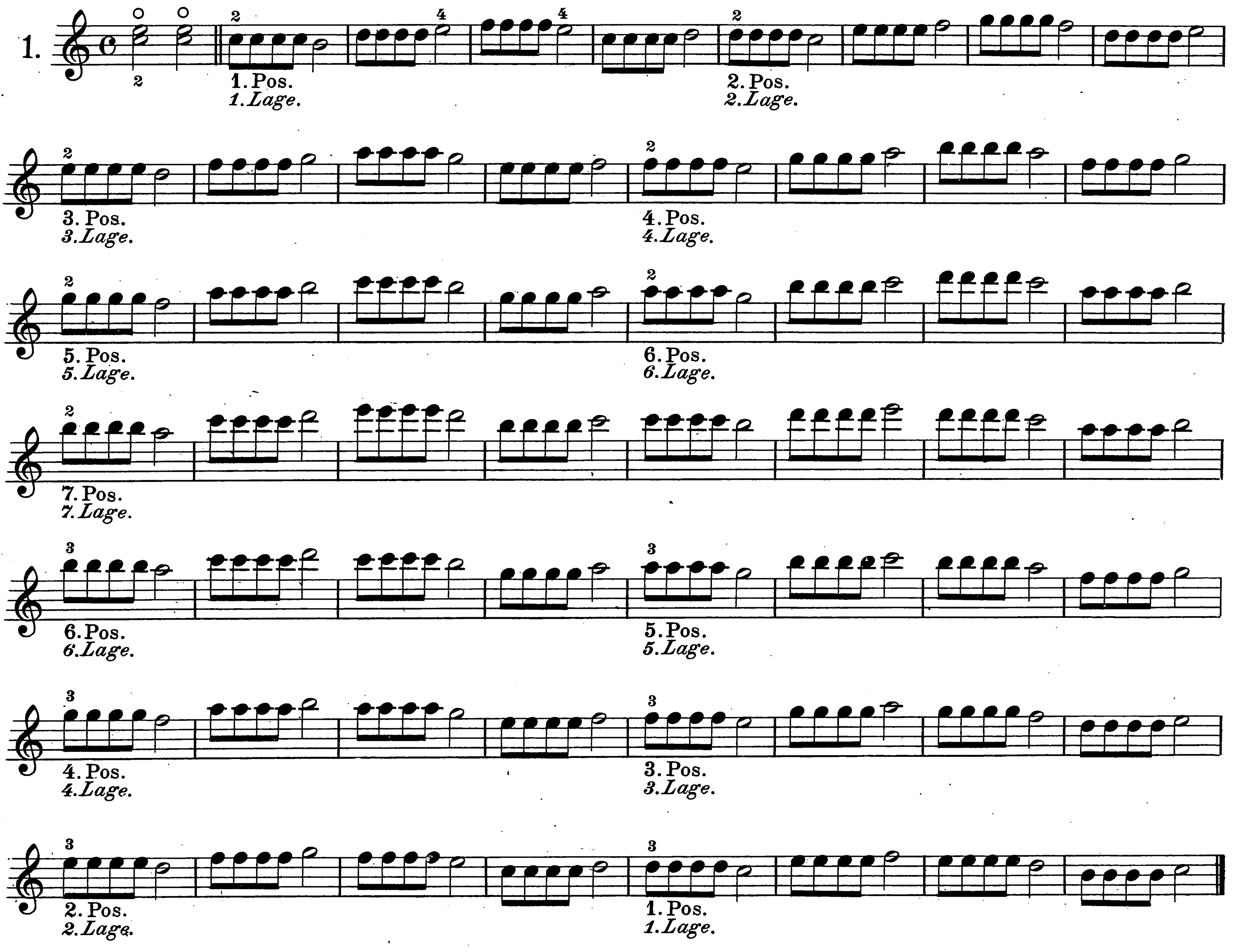
2. Pos.
2. Lage.

1. Pos.
1. Lage.

Changing position; ascending with the 2nd, descending with the 3rd finger.

Wechsel der Lagen; aufsteigend mit dem 2. Finger, absteigend mit dem 3. Finger.

Changement de position; en montant par le 2^{me} doigt, en descendant par le 3^{me}.

1. 

 1. Pos. 1. Lage. 2. Pos. 2. Lage.

 3. Pos. 3. Lage. 4. Pos. 4. Lage.


 5. Pos. 5. Lage. 6. Pos. 6. Lage.

 7. Pos. 7. Lage.

 6. Pos. 6. Lage. 5. Pos. 5. Lage.

 4. Pos. 4. Lage. 3. Pos. 3. Lage.

 2. Pos. 2. Lage. 1. Pos. 1. Lage.

2. 

 1. Pos. 1. Lage. 2. Pos. 2. Lage

 3. Pos. 3. Lage. 4. Pos. 4. Lage.

 5. Pos. 5. Lage. 6. Pos. 6. Lage.

2
7. Pos.
7. Lage.

3
6. Pos.
6. Lage.

3
5. Pos.
5. Lage.

3
4. Pos.
4. Lage.

3
3. Pos.
3. Lage.

2. Pos.
2. Lage.

1. Pos.
1. Lage.

3

3.

1. Pos.
1. Lage.

2. Pos.
2. Lage.

3. Pos.
3. Lage.

4. Pos.
4. Lage.

5. Pos.
5. Lage.

6. Pos.
6. Lage.

7. Pos.
7. Lage.

6. Pos.
6. Lage.

5. Pos.
5. Lage.

4. Pos.
4. Lage.

3. Pos.
3. Lage.

2. Pos.
2. Lage.

1. Pos.
1. Lage.

Together with the following Part VI^a the pupil should begin with Part VI^c, - 40 Duettinos (Bohemian Melodies) in the 2nd, 3rd, 4th, 5th, 6th and 7th Position as Studies for Interpretation, Position and Bowing, with a discussion about Vibrato.

Neben der folgenden Abteilung VI^a, soll mit Abteilung VI^c, - 40 Duettinen (böhmische Weisen) in der 2., 3., 4., 5., 6. und 7. Lage als Vortrags-Lagen- und Bogenstudien mit Abhandlung über das Vibrato - begonnen werden.

Simultanément avec la partie suivante, VI^a, l'élève devrait commencer à travailler la partie VI^c, - 40 Duettinos (Mélodies bohémiennes) à la 2^{me}, 3^{me}, 4^{me}, 5^{me}, 6^{me} et 7^{me} position comme études d'interprétation, de position et de coup d'archet, avec quelques remarques sur le Vibrato.

Abbreviations and Signs.

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

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

Abkürzungen und Zeichen.

Bezeichnung der Bogenlänge durch Bruchzahlen.

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

Abréviations et Signes.

Division de l'archet au moyen de fractions.

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

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

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

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

CONTENTS OF SCHOOL OF INTONATION

By OTAKAR SEVCIK

OPUS II

CLASSIFICATION OF THE SUBJECT-MATTER.

- Part I** —Introduction to the 1st Position.
- “ **IIa** —1st Position. }
 “ **IIb¹** —1st Position. } **Supplementary***
 “ **III** —1st Position. }
 “ **IV** —1st Position. }
- *Part V**—The rhythmic Major Scales from Parts IIa and IIb.—Pieces. (1st position, Grade I) with piano.²
- “ **V** —Introduction to the 2d-7th Position. Supplementary: Parts IIb, III and IV; also the 2d violin to the 29 Duettinos from Parts I, IIa and IIb.
- “ **VIa** —2d-7th Position. } **Supplementary†**
 “ **VIb** —2d-7th Position. }
 †40 Bohemian Melodies in the 2d-7th position.
- “ **VIc** —2d-7th Position. — 40 Bohemian Melodies. Supplementary: Parts VIa and VIb.
- “ **VII** —2d-7th Position.—Supplementary: Part XII (Introduction to Shifting).
- “ **VIII** —2d-7th Position.
- “ **IX** —2d-7th Position. } **Supplementary§**
 “ **X** —2d-7th Position. }
 “ **XI** —2d-7th Position. }
- §Part XII**—The 2d violin to the 40 Bohemian Melodies (Part VIc).—W. A. Mozart, Sonatas for violin and piano, No. 4, 7, and others.
- “ **XII³** —2d-7th Position.—Introduction to Shifting. Supplementary: Sonatas of W. A. Mozart, Nos. 4, 7, and others.
- “ **XIII⁴**—Transitional Tone used in Shifting—Diatonic Scales in a Variety of Forms through 3 Octaves. Supplementary: Concert-studies: Rode, Concerto No. 6; Viotti, Concerto No. 23; Pieces from Grade III.
- “ **XIV** —Intonation of Double Stops. Supplementary: Continuation of Concert-studies and Pieces from Grades III and IV.

EINTEILUNG DES LEHRSTOFFES

- Abteilung I** —Einführung in die erste Lage.
- “ **IIa** —1. Lage. }
 “ **IIb¹** —1. Lage. } **Nebenbei**
 “ **III** —1. Lage. } **vorzunehmen***
 “ **IV** —1. Lage. }
- *Abt. V**—Die rhythmisierten Dur-Tonleitern aus Abt. IIa und IIb.—Vortragsstücke (1. Lage, Stufe I) mit Klavier.²
- “ **V** —Einführung in die 2.-7. Lage. Dazu: Abt. IIb, III und IV, sowie die zweite Violinstimme zu den 29 Duettinen aus Abt. I, IIa und IIb.
- “ **VIa** —2.-7. Lage. } **Dazu†**
 “ **VIb** —2.-7. Lage. }
 †40 böhmische Weisen in der 2.-7. Lage.
- “ **VIc** —2.-7. Lage.—40 böhmische Weisen. Dazu: Abt. VIa und VIb.
- “ **VII** —2.-7. Lage.—Dazu: Abt. XII (Einführung in den Lagenwechsel).
- “ **VIII** —2.-7. Lage.
- “ **IX** —2.-7. Lage. } **Dazu§**
 “ **X** —2.-7. Lage. }
 “ **XI** —2.-7. Lage. }
- §Abt. XII**—Die zweite Violinstimme aus den 40 böhmischen Weisen (Abt. VIc).—W. A. Mozart, Sonaten für Violine u. Klavier, Nr. 4, 7, u. a.
- “ **XII³** —2.-7. Lage.—Einführung in den Lagenwechsel. Dazu: Sonaten von W. A. Mozart, Nr. 4, 7, u. a.
- “ **XIII⁴**—Lagenverbindungston. Diatonische Tonleitern in verschiedener Form durch 3 Oktaven. Dazu Konzertstudien: Rode, Konzert Nr. 6; Viotti, Konzert Nr. 23 und Vortragsstücke aus der 3. Stufe.
- “ **XIV** —Intonieren der Doppelgriffe. Dazu: Fortsetzung der Konzertstudien und Vortragsstücke aus der 3. und 4. Stufe.

ARRANGEMENT DES MATIÈRES.

- Partie I** —Introduction à la première position.
- “ **IIa** —1re Position. }
 “ **IIb¹** —1re Position. } **Matières**
 “ **III** —1re Position. } **Supplémentaires.***
 “ **IV** —1re Position. }
- *Partie V**—Les Gammes majeures rythmiques des Parties IIa et IIb.—Compositions (1re position, Degré I) avec piano.²
- “ **V** —Introduction à la 2me-7me Position. **Matières supplémentaires:** Parties IIb, III et IV; aussi le second violon des 29 Duettini des Parties I, IIa et IIb.
- “ **VIa** —2me-7me Position. } **Matières**
 “ **VIb** —2me-7me Position. } **Supplémentaires†**
 †40 Mélodies bohémiennes dans la 2me-7me position.
- “ **VIc** —2me-7me Position.—40 Mélodies bohémiennes. **Matières supplémentaires:** Parties VIa et VIb.
- “ **VII** —2me-7me Position.—**Matières Supplémentaires:** Partie XII (Introduction au démanché).
- “ **VIII** —2me-7me Position.
- “ **IX** —2me-7me Position. } **Matières**
 “ **X** —2me-7me Position. } **Supplémentaires.§**
 “ **XI** —2me-7me Position. }
- §Partie XII**—Le second violon des 40 Mélodies bohémiennes (Partie VIc).—W. A. Mozart, Sonates pour violon et piano, Nos. 4, 7, etc.
- “ **XII³** —2me-7me Position.—Introduction au démanché. **Matières supplémentaires:** W. A. Mozart, Sonates pour violon et piano, Nos. 4, 7, etc.
- “ **XIII⁴**—Note de transition.—Gammes diatoniques en diverses formes parcourant 3 octaves. **Matières supplémentaires:** Études de Concert: Rode, Concert No. 6; Viotti, Concert No. 23; compositions du degré III.
- “ **XIV** —Intonation des doubles cordes. **Matières supplémentaires:** Continuation des Études de Concert et compositions des degrés III et IV.

¹ Because the sense of rhythm varies in individuals, the exercises in Parts IIa and IIb may be studied independently, without keeping pace with the parallel exercises for the left hand. In this case the omission of these exercises in bowing must be made up in the following Parts.

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

³ To be studied concurrently with Parts VIa, VIb, VIc and VII.

⁴ To be studied concurrently with Parts VIII, IX, X and XI.

¹ Da die rhythmischen Anlagen nicht bei jedermann die gleichen sind, können die rhythmischen Uebungen 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 Anschwächen 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.