

# 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 2<sup>nd</sup> TO THE 7<sup>th</sup> POSITION

**PART V:** INTRODUCTION TO THE POSITIONS (2<sup>nd</sup> to 7<sup>th</sup>).—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<sup>a</sup>:** The *Semi-tone* and *Tritone* in the Major Keys of C, F, G, B<sup>b</sup>, D and E<sup>b</sup>, with 374 *Rhythmical Exercises.*

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

**PART VI<sup>c</sup>:** 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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62 WEST 45th STREET, NEW YORK  
CHAPPELL & CO., Ltd., LONDON, ENGLAND

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# PART V.

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

## Contents.

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

Exercises within the compass of five tones through seven positions.

Introduction to the 2<sup>nd</sup> 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<sup>me</sup>, 3<sup>me</sup>, 4<sup>me</sup>, 5<sup>me</sup>, 6<sup>me</sup> et 7<sup>me</sup> position.

## Table des Matières.

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

Introduction à la 2<sup>me</sup> position. Manière de placer les 4 doigts en succession, avec des silences pour le bras droit.

\*) The thumb and fingers move simultaneously into the 2<sup>nd</sup> 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<sup>er</sup> doigt, avance à la 2<sup>me</sup> 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<sup>me</sup> 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. 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. Lage. 2. Lage. 3. Lage. 1. 2. 3. V

1b

Introduction to the 4th position.

Einführung in die 4. Lage.

Introduction à la 4<sup>me</sup> 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

\*) 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<sup>me</sup> 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. Lage. 2. Lage. 3. Lage. 4. Lage.

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

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

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

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

1c

Introduction to the 5th position. | Einführung in die 5. Lage. | Introduction à la 5<sup>me</sup> 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<sup>d</sup>

Introduction to the 6<sup>th</sup> position. Einführung in die 6. Lage. Introduction à la 6<sup>me</sup> 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<sup>e</sup>

Introduction to the 7<sup>th</sup> position. | Einführung in die 7. Lage. | Introduction à la 7<sup>me</sup> position.

7.Pos. 7. Lage.

The placing of the fingers in different order on one string in the 2<sup>nd</sup> 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<sup>me</sup> position.

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

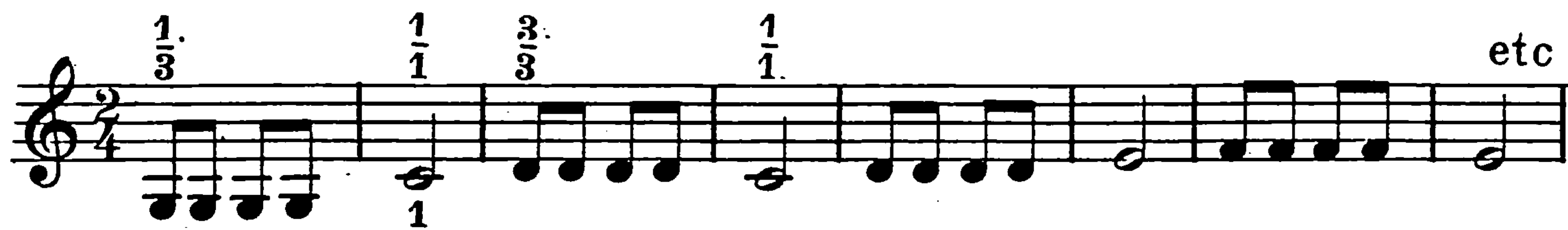
The musical score consists of ten staves of music. The first staff is a short introduction in 2/4 time, showing various fingerings (1, 2, 3, 4) and bowings. The subsequent staves are longer exercises, each starting with a Roman numeral (I, II, III, IV) indicating the starting position. The exercises involve various rhythmic patterns, including whole, half, and quarter notes, and are designed to practice different fingerings and bowings on a single string.

# 2a

The placing of the fingers in different order on one string in the 3<sup>rd</sup> 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<sup>me</sup> 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.

Musical notation for the remaining exercises, showing various sequences of notes, fingerings (1, 2, 3, 4), and articulations.



# 2<sup>b</sup>

The placing of the fingers in different order on one string in the 4<sup>th</sup> 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<sup>me</sup> position.

1. 2. 1. 1. 2. 1. etc.

IV  
1. 2. 1. 2. 1. 1.

1.

1. 1. 1.

1.

1. 1.

1. 1.

1.

1. 1.

1.

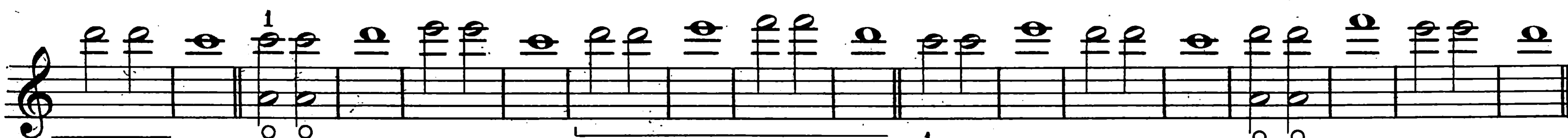
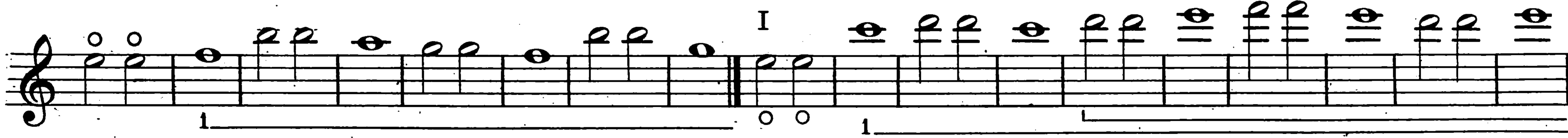
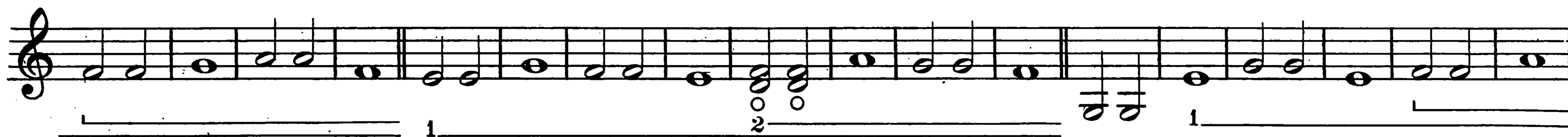
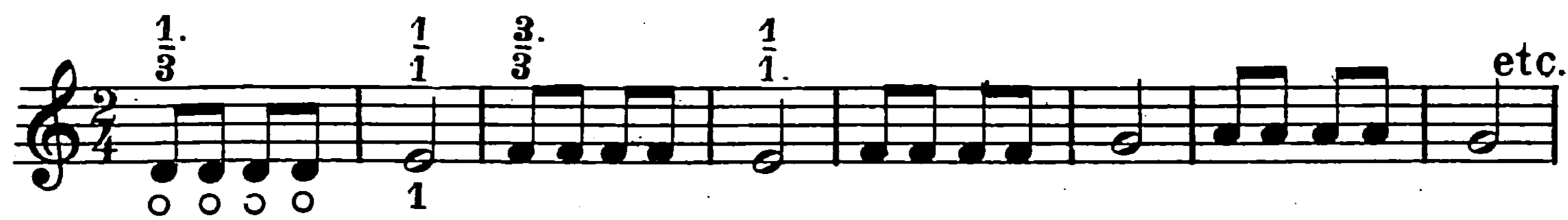
1.

# 2<sup>c</sup>

The placing of the fingers in different order on one string in the 5<sup>th</sup> 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<sup>me</sup> position.



The placing of the fingers in different order on one string in the 6<sup>th</sup> 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<sup>me</sup> position.

The musical score consists of ten staves of music, each representing a different fingering pattern for a single string in the 6th position. The notation includes treble clef, a 4/4 time signature, and various note values (quarter and eighth notes). Fingerings are indicated by numbers 1, 2, 3, and 4 above or below notes. Roman numerals (I, II, III, IV) denote different fret positions. The exercise concludes with the word "etc." at the end of the first staff.

The first staff shows a sequence of notes with fingerings: 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, etc. This is followed by staves 2 through 10, each demonstrating a different fingering order (e.g., 1-2-3-4, 2-1-3-4, 3-2-1-4, etc.) across various fret positions marked with Roman numerals (I, II, III, IV).

2<sup>e</sup>

The placing of the fingers in different order on one string in the 7<sup>th</sup> 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<sup>me</sup> position.

The musical score consists of ten staves of music in 2/4 time, all on a single treble clef. The exercise is designed to practice various fingerings on a single string 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 subsequent staves show different fingering patterns, with some starting with a double bar line and a '1' below the first note. Roman numerals IV, III, II, and I are placed above the staves to indicate the starting fret for each section. The notes are primarily eighth and sixteenth notes, often beamed together. The exercise concludes with a final double bar line.

## 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 1<sup>st</sup> and 5<sup>th</sup> 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<sup>re</sup> et la 5<sup>me</sup> note pour savoir jusqu'à quelle note il faut jouer.2<sup>nd</sup> Position.

2. Lage.

2<sup>me</sup> 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?



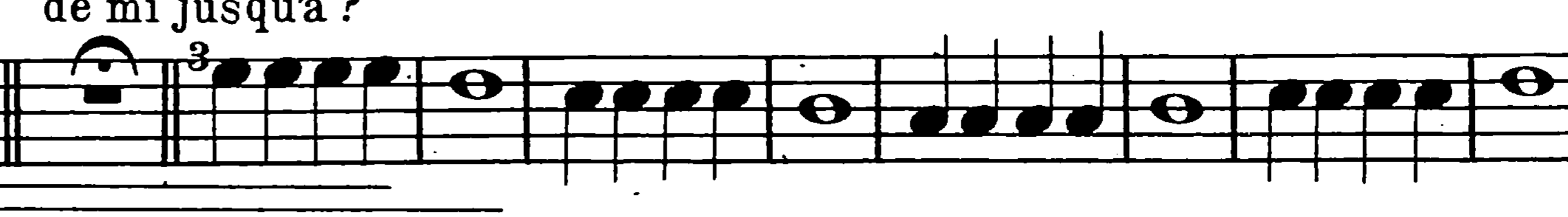
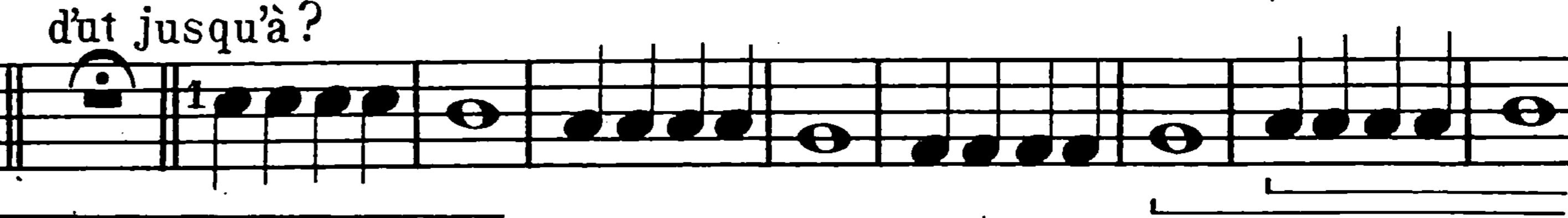


from d to?  
*von d bis?*  
de ré jusqu'à?

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 3<sup>rd</sup>-7<sup>th</sup> 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<sup>me</sup>-7<sup>me</sup> position.

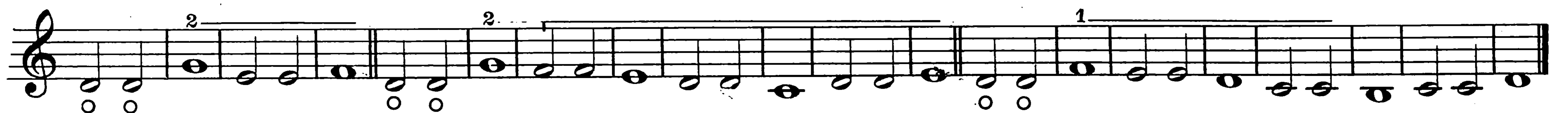
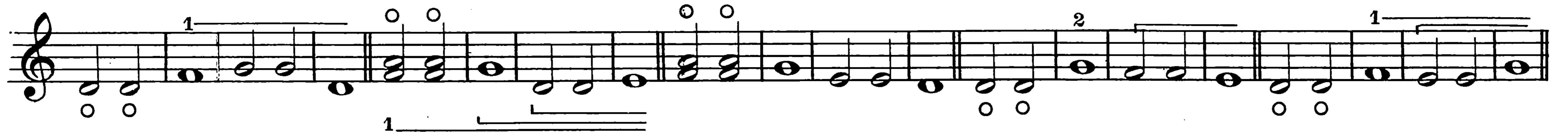
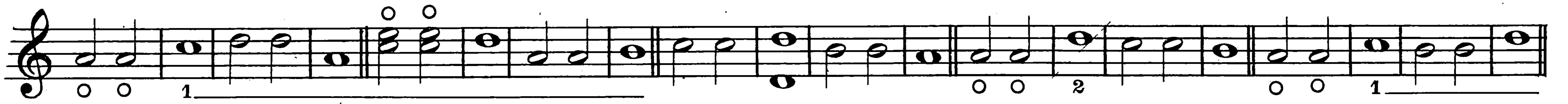
<p>3. Pos. 3. Lage. 3. Pos.</p> 	<p>etc.</p>
<p>4. Pos. 4. Lage. 4. Pos.</p> 	<p>etc.</p>
<p>5. Pos. 5. Lage. 5. Pos.</p> 	<p>etc.</p>
<p>6. Pos. 6. Lage. 6. Pos. IV</p> 	<p>etc.</p>
<p>7. Pos. 7. Lage. 7. Pos. IV</p> 	<p>etc.</p>

4.

Passing from one string to the next  
in the  
2<sup>nd</sup> position.

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

Passage d'une corde à la corde voi-  
sine à la  
2<sup>me</sup> position.

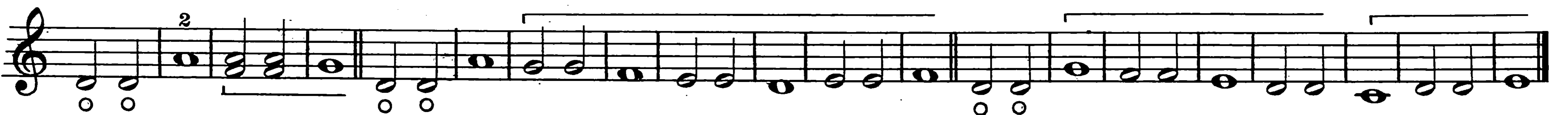
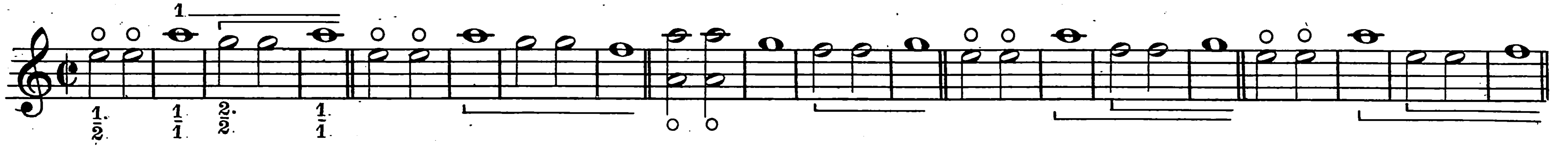


4a

Passing from one string to the next  
in the 3<sup>rd</sup> position.

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

Passage d'une corde à la corde voi-  
sine à la 3<sup>me</sup> position.



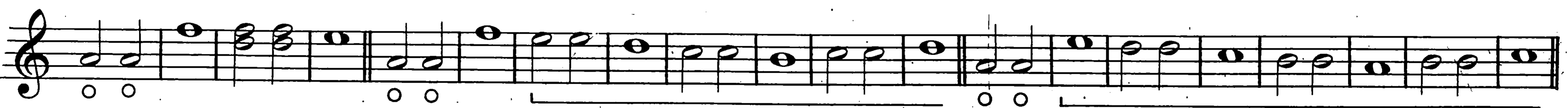
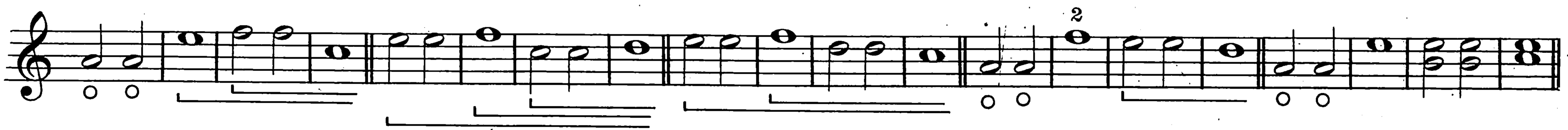


4b

Passing from one string to the next in the 4<sup>th</sup> position.

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

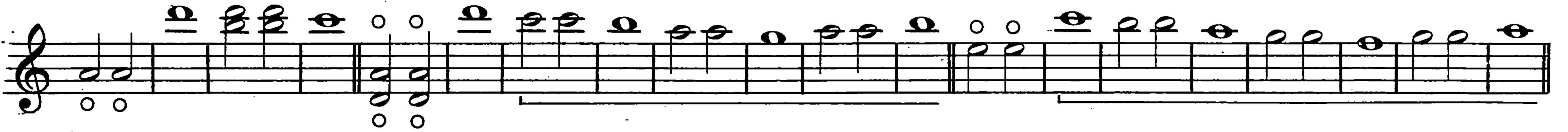
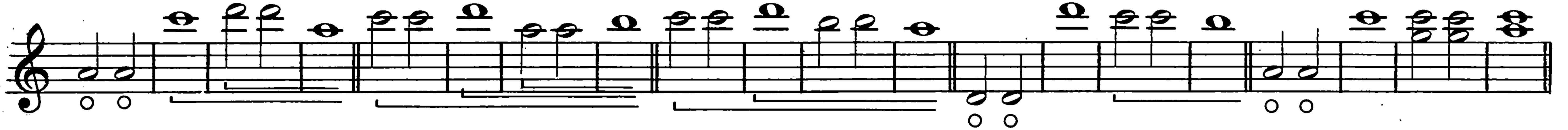
Passage d'une corde à la corde voisine à la 4<sup>me</sup> position.



Passing from one string to the next  
in the  
5<sup>th</sup> position.

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

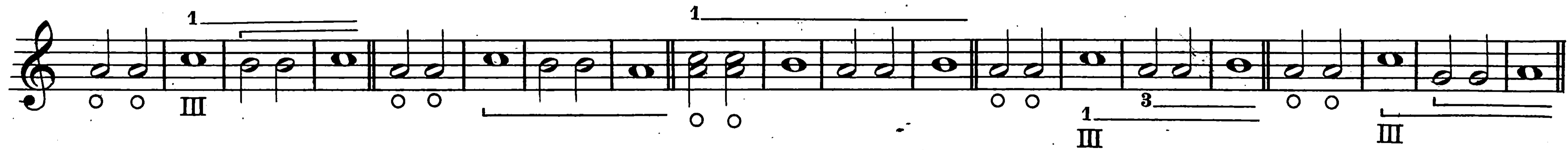
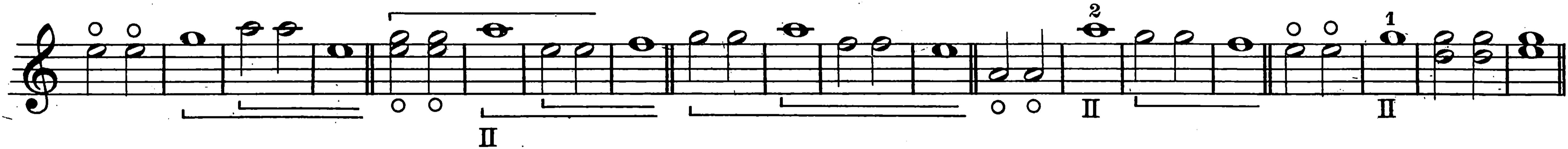
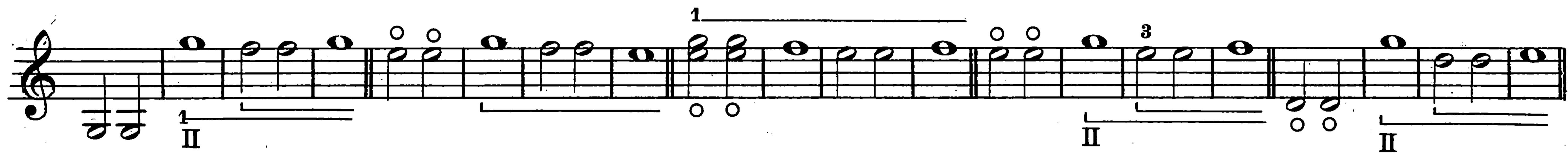
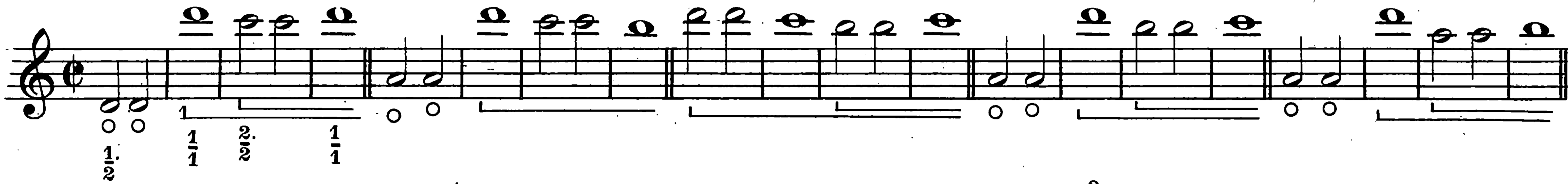
Passage d'une corde à la corde voi-  
sine à la  
5<sup>me</sup> position.



Passing from one string to the next  
in the  
6<sup>th</sup> position.

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

Passage d'une corde à la corde voi-  
sine à la  
6<sup>me</sup> position.



Passing from one string to the next  
in the  
7<sup>th</sup> position.

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

Passage d'une corde à la corde voi-  
sine à la  
7<sup>me</sup> position.  
etc.

The musical score consists of ten staves of music in 2/4 time, written on a single treble clef staff. The exercise focuses on string crossings between the 7th and 8th positions. The first staff includes fingering numbers (1, 2, 1) and a '1' above a slur. The second staff has a '1' above a slur and '1 2 3' below a slur. The third staff has a '1' above a slur. The fourth and fifth staves have 'II' below slurs. The sixth staff has 'II' below a slur. The seventh and eighth staves have 'III' below slurs. The ninth and tenth staves have 'III' below slurs and '2 1' above a slur. The exercise concludes with a double bar line and the word 'etc.' above the staff.

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 rapport à la corde à vide.  
2me-7me position.

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

1. 1/2 1/1 2/2 1/1

3. Pos. 3. Lage 3. Pos.

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

First staff of music for the 4th position, 4th fingering exercise. It begins with a treble clef and a common time signature. The melody consists of eighth notes with fingerings 1, 2, 3, 4, 3, 2 indicated above the notes.

Second staff of music for the 4th position, 4th fingering exercise. It continues the melody with fingerings 1, 2, 3, 4, 3, 2 indicated above the notes.

Third staff of music for the 4th position, 4th fingering exercise. It includes slurs and fingering numbers 1, I, II, 1 below the notes.

Fourth staff of music for the 4th position, 4th fingering exercise. It includes slurs and fingering numbers III, 1, 2, 3, 4, 3, 2 below the notes.

Fifth staff of music for the 4th position, 4th fingering exercise. It includes slurs and fingering numbers IV, 1, 2, 3, 4, 3 below the notes.

Sixth staff of music for the 4th position, 4th fingering exercise. It includes slurs and fingering numbers 2, 1, III, IV, 1 below the notes.

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

First staff of music for the 5th position, 5th fingering exercise. It begins with a treble clef and a common time signature. The melody consists of eighth notes with fingerings 1, 2, 3, 4, 3, 2 indicated above the notes.

Second staff of music for the 5th position, 5th fingering exercise. It includes slurs and fingering numbers II, 1, II, 1, 2, 3, 4, 3 below the notes.

Third staff of music for the 5th position, 5th fingering exercise. It includes slurs and fingering numbers 2, 1, II, I, II, 1, 1 below the notes.

Fourth staff of music for the 5th position, 5th fingering exercise. It includes slurs and fingering numbers III, 1, 1, III, 1, 2, 3, 4, 3 below the notes.

Fifth staff of music for the 5th position, 5th fingering exercise. It includes slurs and fingering numbers 2, IV, 1, 2, 3, 4 below the notes.

Sixth staff of music for the 5th position, 5th fingering exercise. It includes slurs and fingering numbers 3, 2, IV, III, IV below the notes.

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

Musical score for 6. Pos. 6. Lage. 6. Pos. III. The score consists of seven staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is written in a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated by numbers 1, 2, 3, and 4. The second staff includes a fingering of 2 and a fingering of 1. The third staff includes a fingering of 4, a fingering of 3, a fingering of 2, and a fingering of 1. The fourth staff includes a fingering of 2 and a fingering of 1. The fifth staff includes a fingering of 2 and a fingering of 1. The sixth staff includes a fingering of 2 and a fingering of 1. The seventh staff includes a fingering of 2 and a fingering of 1.

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

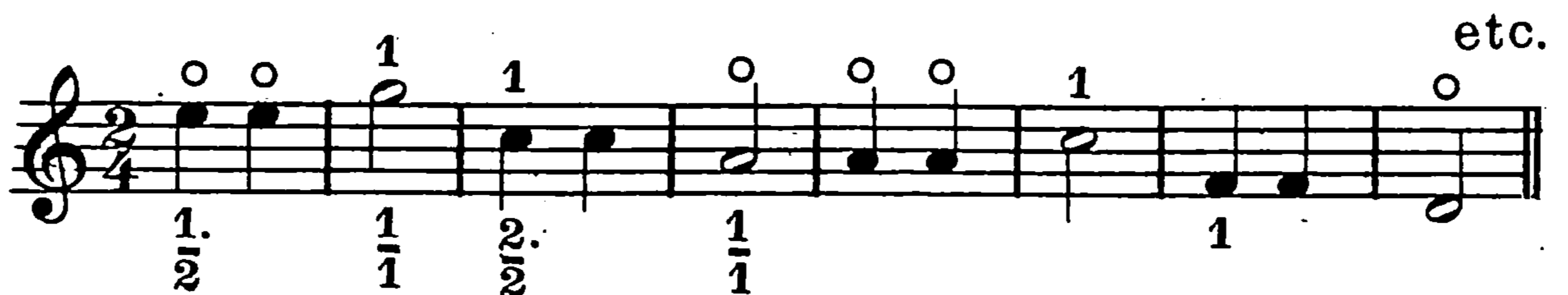
Musical score for 7. Pos. 7. Lage. 7. Pos. IV. The score consists of seven staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is written in a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated by numbers 1, 2, 3, and 4. The second staff includes a fingering of 1, a fingering of 2, a fingering of 3, a fingering of 4, a fingering of 3, and a fingering of 2. The third staff includes a fingering of 1, a fingering of 2, a fingering of 3, a fingering of 4, a fingering of 3, and a fingering of 2. The fourth staff includes a fingering of 1, a fingering of 2, a fingering of 3, and a fingering of 4. The fifth staff includes a fingering of 4, a fingering of 3, a fingering of 2, a fingering of 1, a fingering of 2, a fingering of 3, and a fingering of 4. The sixth staff includes a fingering of 3, a fingering of 2, a fingering of 1, a fingering of 2, a fingering of 3, and a fingering of 4. The seventh staff includes a fingering of 1, a fingering of 2, a fingering of 3, and a fingering of 4.

# 6.

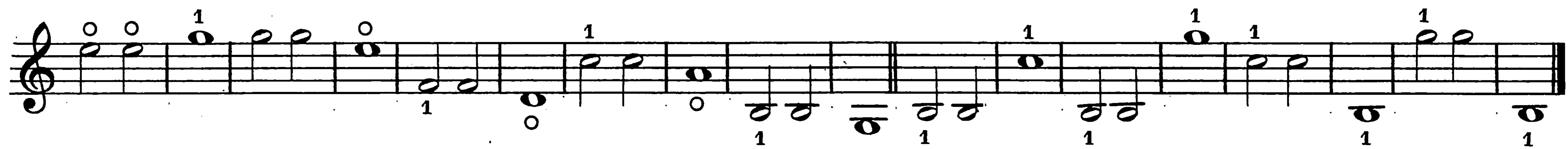
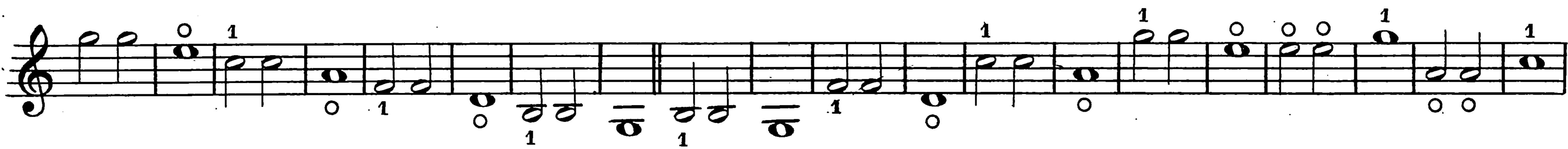
Passing by fifths to the next string  
with a single finger in the  
2<sup>nd</sup> position.

*Quintenübergang zur nächsten Sai-  
te mit einem einzelnen Finger in der  
2. Lage.*

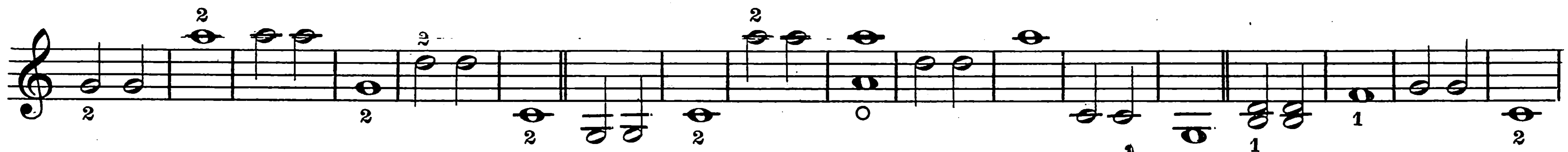
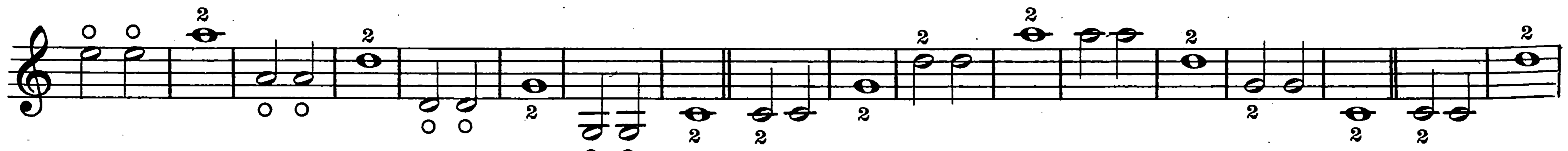
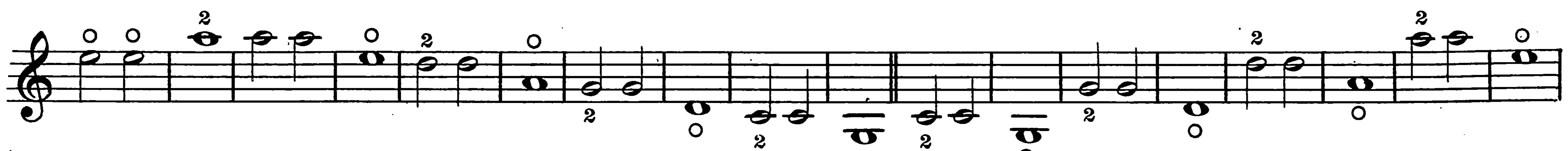
Passage par quintes à la corde voi-  
sine employant un seul doigt à la  
2<sup>me</sup> position.



1<sup>st</sup> finger.  
*1. Finger.*  
1<sup>er</sup> doigt.



2<sup>nd</sup> finger.  
*2. Finger.*  
2<sup>me</sup> 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. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by the number '3' above or below notes. Some notes are marked with a '3' and a '0', possibly indicating a specific fingering or articulation. The exercise concludes with a double bar line and a final chord.

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. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by the number '4' above or below notes. Some notes are marked with a '4' and a '0'. The exercise concludes with a double bar line and a final chord.

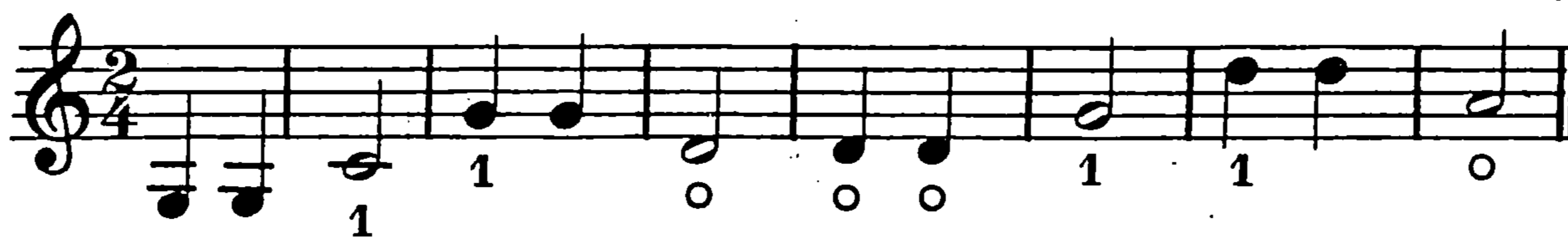
# 6<sup>a</sup>

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

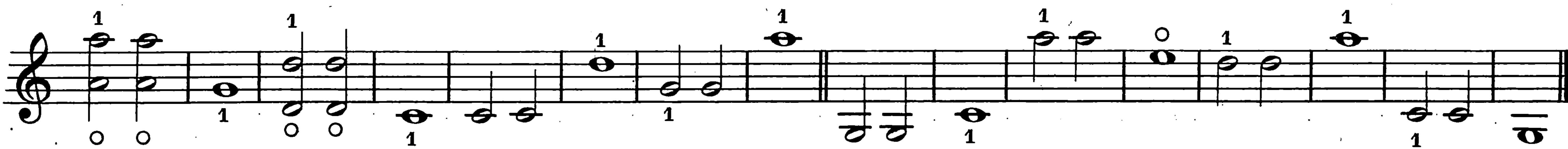
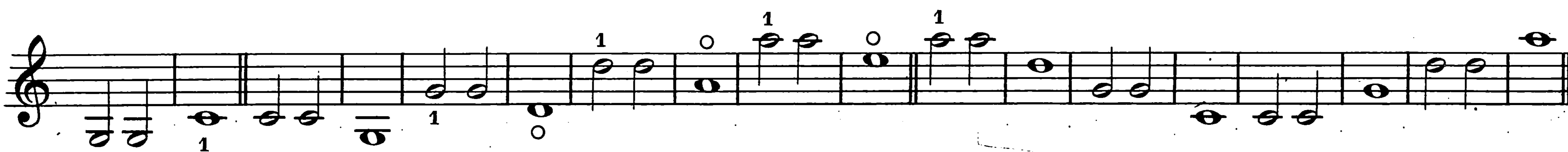
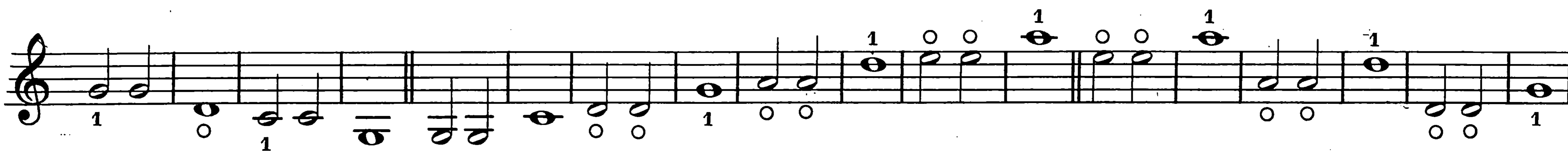
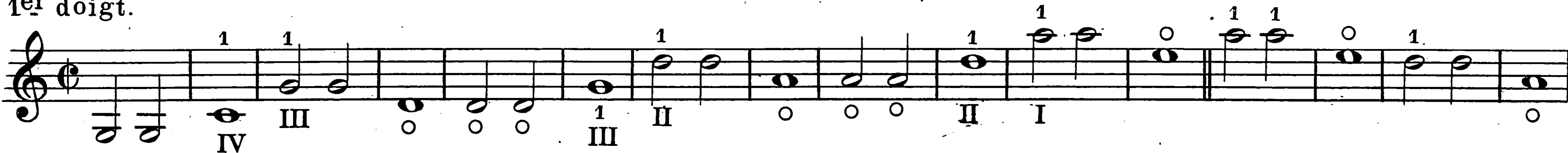
*Quintenübergang zur nächsten Saite mit einem einzelnen Finger in der 3. Lage.*

Passage par quintes à la corde voisine employant un seul doigt à la 3<sup>me</sup> position.

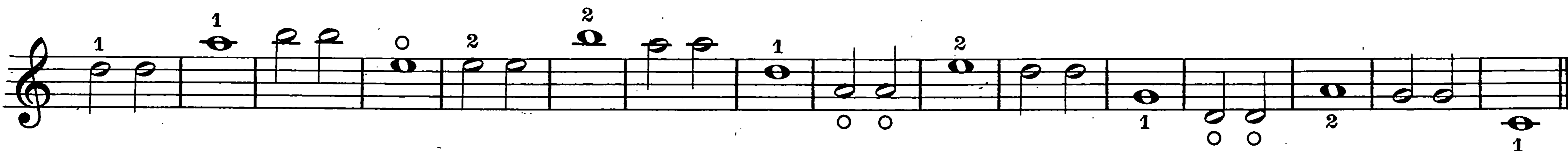
etc.



1<sup>st</sup> finger.  
1. Finger.  
1<sup>er</sup> doigt.



2<sup>nd</sup> finger.  
2. Finger.  
2<sup>me</sup> 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 into 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.

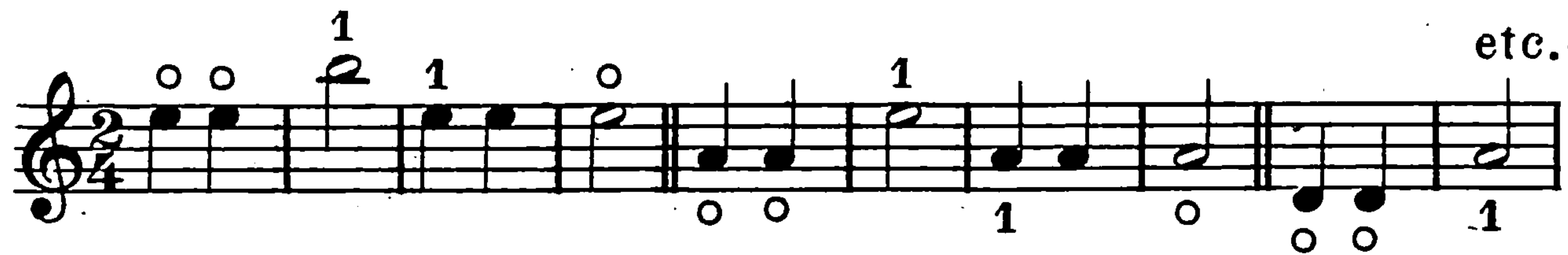
4th finger.  
4. Finger.  
4me doigt.

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 into 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.

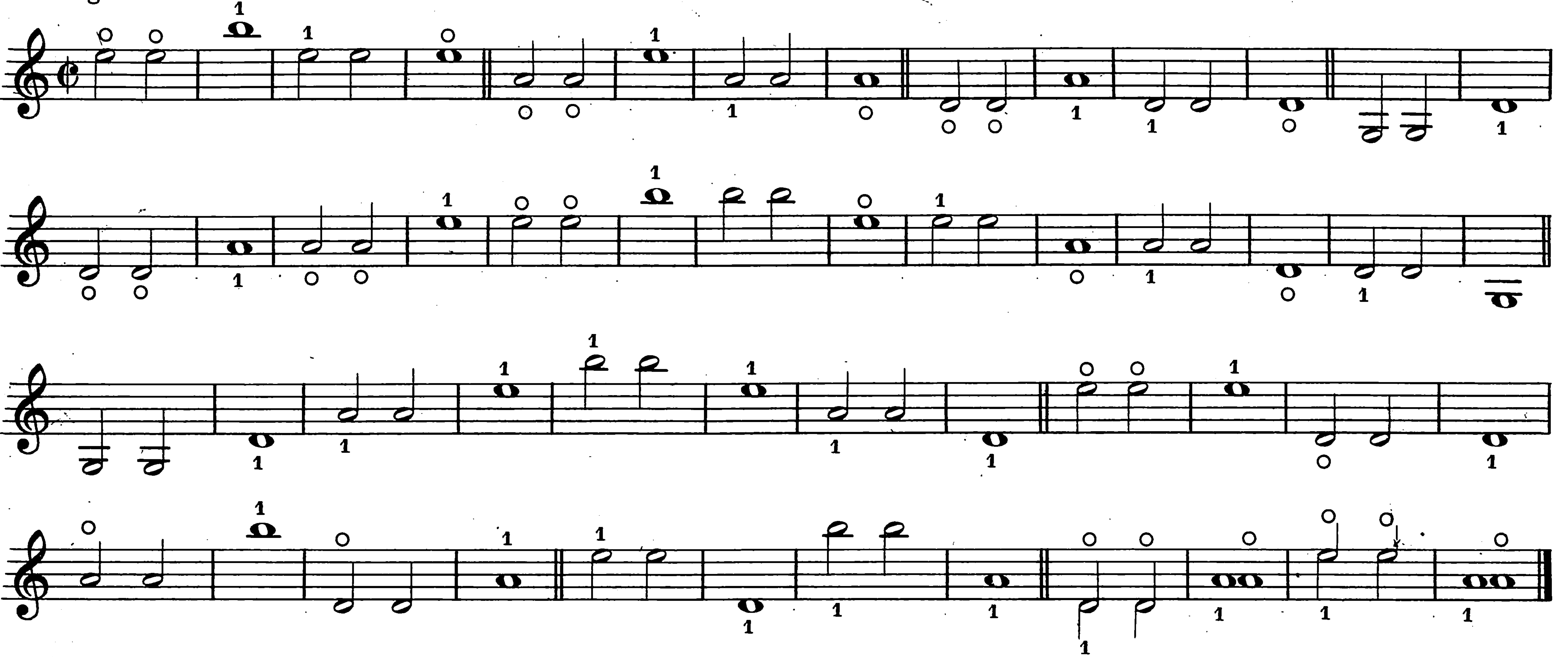
Passing by fifths to the next string  
with a single finger in the  
4<sup>th</sup> position.

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

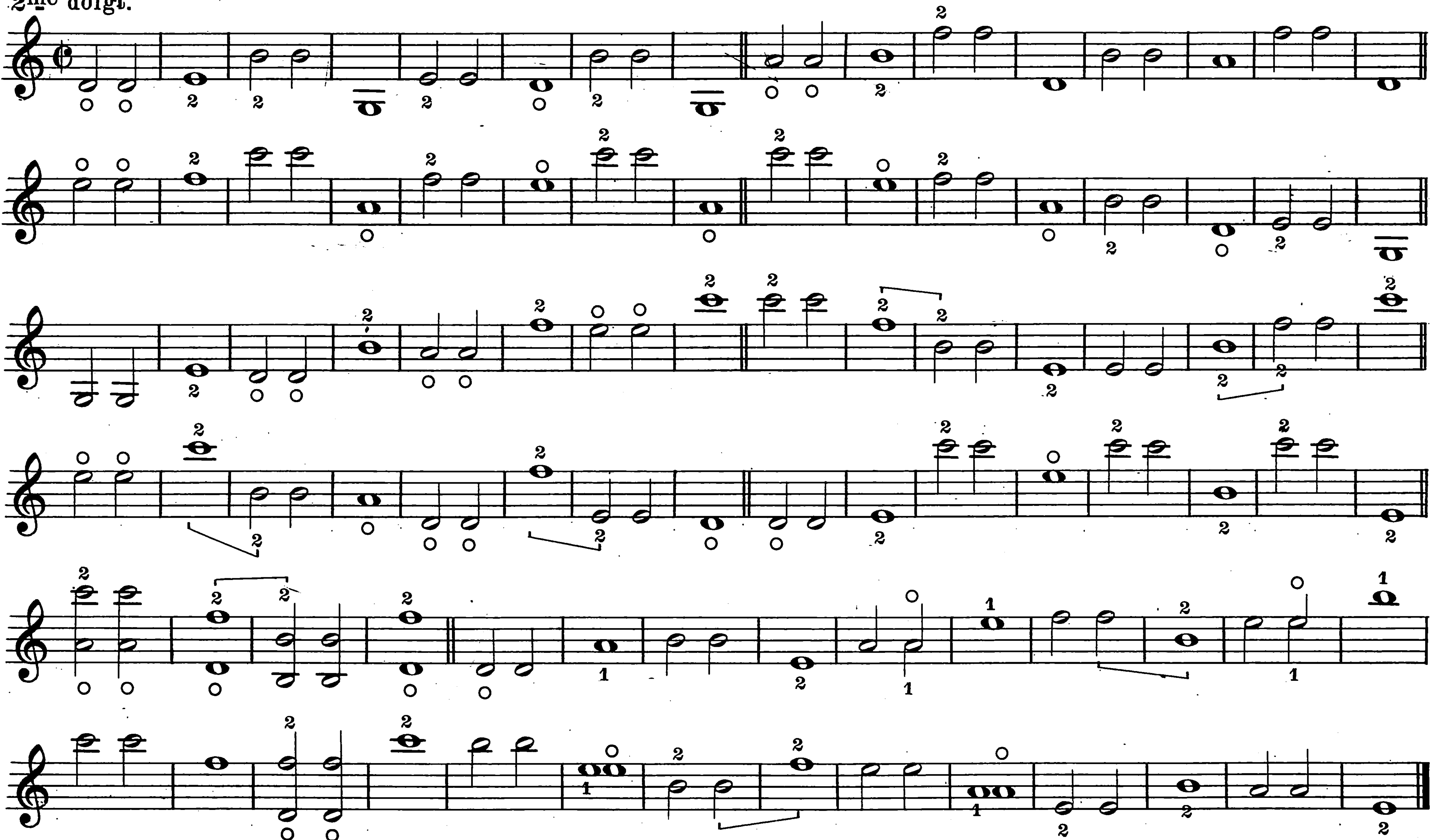
Passage par quintes à la corde voi-  
sine employant un seul doigt à la  
4<sup>me</sup> position



1<sup>st</sup> finger.  
1. Finger.  
1<sup>er</sup> doigt.



2<sup>nd</sup> finger.  
2. Finger.  
2<sup>me</sup> doigt.



3<sup>rd</sup> finger.  
3. Finger.  
3<sup>me</sup> 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 exercise concludes with a double bar line.

4<sup>th</sup> finger.  
4. Finger.  
4<sup>me</sup> doigt.

The second section of the page contains eight staves of musical notation for the 4th finger exercise. The notation features a variety of rhythmic patterns, including eighth, sixteenth, and thirty-second notes. Fingerings are marked with the number 4. The exercise concludes with a double bar line.

\*) 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 5<sup>th</sup> 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<sup>me</sup> position.

1<sup>st</sup> finger.  
1. Finger.  
1<sup>er</sup> doigt.



Five staves of musical notation for the 1st finger exercise, showing various string crossings and fingering patterns.

2<sup>nd</sup> finger.  
2. Finger.  
2<sup>me</sup> doigt.

Eight staves of musical notation for the 2nd finger exercise, showing various string crossings and fingering patterns.

3rd finger.

3. Finger.

3<sup>me</sup> 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<sup>me</sup> 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 6<sup>th</sup> 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<sup>me</sup> position.



1<sup>st</sup> finger.

1. Finger.

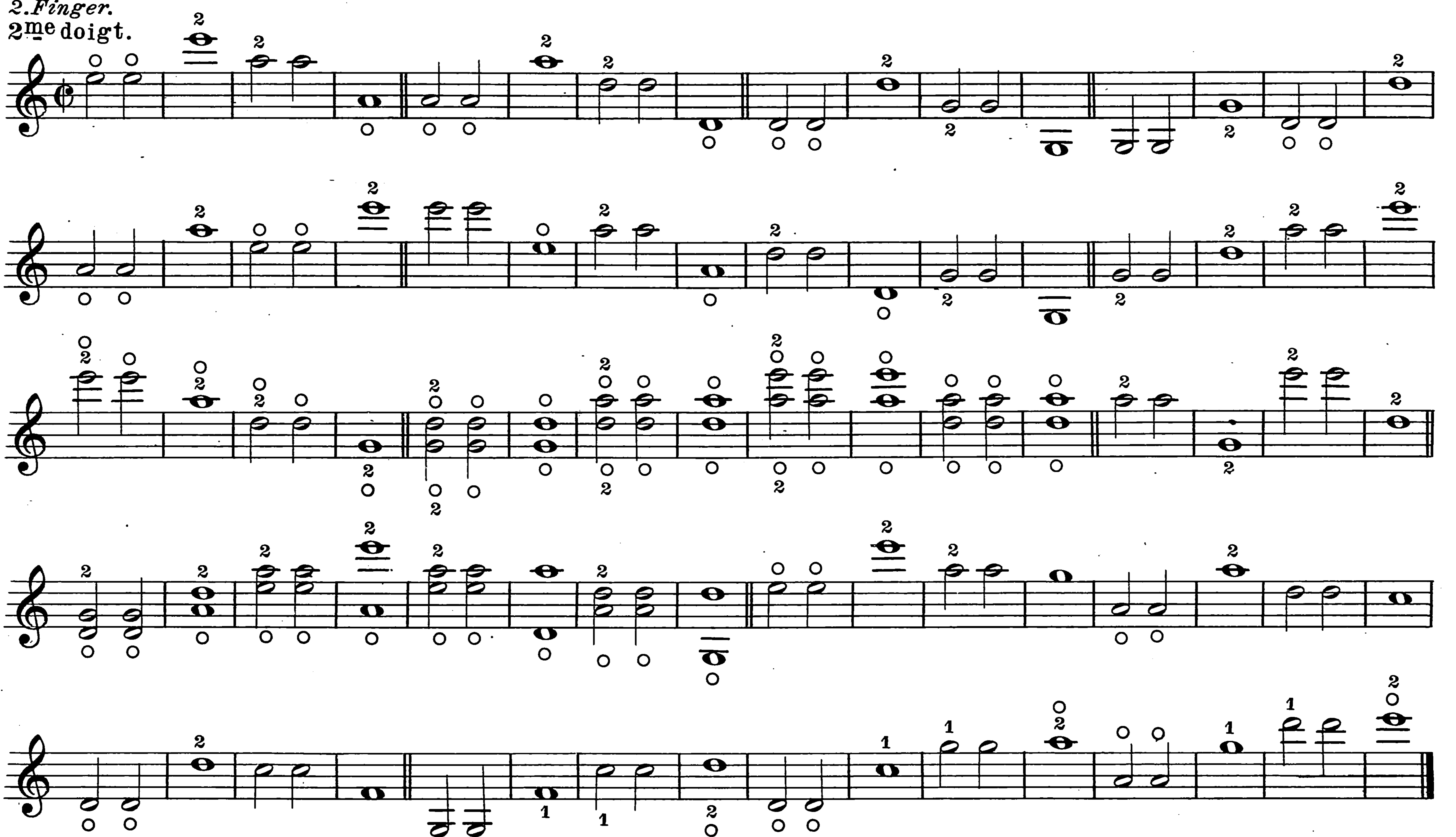
1<sup>er</sup> doigt.



2<sup>nd</sup> finger.

2. Finger.

2<sup>me</sup> 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 treble clef and a key signature of one flat. It contains several measures of music, including triplets and slurs. Fingerings are indicated by Roman numerals (II, III, IV) and the number 3. The second and third staves continue the melodic line with similar notation and fingerings.

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

The second section of the score consists of three staves of music. It begins with a treble clef and a key signature of one flat. The notation includes various fingerings, including combinations of the 4th and 2nd fingers, indicated by Roman numerals (II, III, IV) and the numbers 2 and 4. Slurs and accents are used throughout the piece.

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 7<sup>th</sup> 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<sup>me</sup> position.

1<sup>st</sup> finger.  
1. Finger.  
1<sup>er</sup> doigt.

etc.

2<sup>nd</sup> finger.  
2. Finger.  
2<sup>me</sup> doigt.

3<sup>rd</sup> finger.  
3. Finger.  
3<sup>me</sup> doigt.

4<sup>th</sup> and 1<sup>st</sup> finger.  
4. und 1. Finger.  
4<sup>me</sup> et 1<sup>er</sup> 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 1<sup>st</sup> finger, descending with the 2<sup>nd</sup> finger.

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

Changement de position; en montant par le 1<sup>er</sup> doigt, en descendant par le 2<sup>me</sup>.

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.

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 2<sup>nd</sup>, descending with the 3<sup>rd</sup> finger.

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

Changement de position; en montant par le 2<sup>me</sup> doigt, en descendant par le 3<sup>me</sup>.

1.

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.

7. Pos. 7. Lage.

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

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

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

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.

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

*Neben der folgenden Abteilung VI<sup>a</sup>, soll mit Abteilung VI<sup>c</sup>, - 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<sup>a</sup>, l'élève devrait commencer à travailler la partie VI<sup>c</sup>, - 40 Duettinos (Mélodies bohémiennes) à la 2<sup>me</sup>, 3<sup>me</sup>, 4<sup>me</sup>, 5<sup>me</sup>, 6<sup>me</sup> et 7<sup>me</sup> 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. <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.

## EINTEILUNG DES LEHRSTOFFES

## ARRANGEMENT DES MATIÈRES.

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

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

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

<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 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.

<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.