

# School of Intonation

On an Harmonic Basis  
for

## Violin

in XIV PARTS

by

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OP. 11.

Contents of  
Book IV.

**ADVANCED STUDIES**

Price Each Part  
\$2.25

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

**PART XII: INTRODUCTION TO SHIFTING.**—Finding the Individual Tones of the Scale.—The Double-Stop of the Octave.—Shifting through nine Positions.—Shifting and Placing the Fingers for the Double-Stops of the *Third* and *Fourth* in all Positions.—Shifting the Fingers through all Positions, Skipping one or two Positions.—Shifting of the Individual Fingers on one String through all Positions, with *Controlling Open Strings*.—Finger-Exercises within the Compass of Four Tones.

**PART XIII: CHANGE OF POSITION.**—*Diatonic Scales* in all positions.—The **TRANSITION-TONE.**—Combination of various Positions on two alternating Strings.—*Diatonic Scales* on two Strings within the Compass of the *Twelfth* in all Keys.—*Diatonic Scales* through three Octaves in all *Major* and all *Melodic* and *Harmonic Minor* Keys, with various kinds of Bowing.

**PART XIV: DOUBLE STOPS.**—Shifting of two Fingers on two Strings.—Intonation of the Double-Stops of the *Sixth*, the *Fourth*, the *Third*, the *Second*, the *Diminished Seventh* and the *Tenth*.—**THE TRILL.**—Daily Exercises in *Octaves* and *Tenths*.

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## PART XIII.

Studies for Change of Position.  
Diatonic Scales in various forms  
in all Positions.

## Contents.

The Transition-tone<sup>\*\*</sup> in single stops. Passing from one position *a*) to the next, *b*) to the second next. — Skipping over one position, with fingering preparatory to the diatonic scales. — Skipping over two positions as preparation for the broken triad through three octaves. — Combination of various positions on two alternating strings. — Diatonic scales on two strings within the compass of the Twelfth in all keys, beginning on each step of the scale, with various kinds of bowing.

Diatonic scales through three octaves in all major and all melodic and harmonic minor keys, with modulation into the key of the adjacent chromatic step, with various kinds of bowing.

## ABTEILUNG XIII.

Lagenwechselstudien.  
Diatonische Tonleitern in verschiedener Form durch alle Lagen.

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*Der Lagenverbindungston bei einfachen Griffen. Verbindung einer Lage a) mit der nächsten, b) mit der zweitnächsten. — Überspringen einer Lage mit vorbereitendem Fingersatz zu den diatonischen Tonleitern. — Überspringen zweier Lagen als Vorbereitung zu Zerlegungen des Dreiklangs durch drei Oktaven. — Verbindung verschiedener Lagen auf zwei abwechselnden Saiten. — Diatonische Tonleitern auf zwei Saiten im Umfange der Duodezime in allen Tonarten, von jeder Stufe der Tonleiter ausgehend, mit Stricharten.*

*Diatonische Tonleitern durch drei Oktaven, in allen Dur- und allen melodischen und harmonischen Moll-Tonarten, mit Modulation in die Tonart der nächsten chromatischen Stufe, mit Stricharten.*

## PARTIE XIII.

Études pour changer de position.  
Gammes diatoniques en diverses formes dans toutes les positions.

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Gammes diatoniques sur trois octaves dans tous les tons majeurs et mineurs, mélodiques autant qu'harmoniques, avec modulation à la tonalité du degré chromatique suivant, et avec variantes du coup d'archet.

## 1.

The Transition-tone with single stops.  
Passing from one position to the next.  
From the 1<sup>st</sup> to the 2<sup>nd</sup> Position.

*Der Lagenverbindungston bei einfachen Griffen.  
Verbindung einer Lage mit der nächsten.  
Von der 1. zur 2. Lage.*

Note de transition dans le passage des cordes simples.  
Passage d'une position à la suivante.  
De la 1<sup>re</sup> à la 2<sup>me</sup> Position.

The musical notation consists of four staves, each representing a different exercise (a, b, c, d). Each staff shows a diatonic scale with various fingering patterns and bowing directions. Exercise a) shows a transition from the 1st to the 2nd position. Exercise b) shows a transition from the 1st to the 4th position. Exercise c) shows a transition from the 1st to the 2nd position with a finger shift. Exercise d) shows a transition from the 1st to the 2nd position with a finger shift.

<sup>\*)</sup> In a) the transition-tone is indicated by an eighth note; in b) it is shortened to a sixteenth; in c) the line shows how the finger shifts to the silent transition tone; d) execution.  
<sup>\*\*</sup>) Transition-tone (shifting tone)

<sup>\*)</sup> In a) ist der Lagenverbindungston durch die Achtelnote angedeutet; in b) verkürzt; c) der Querstrich zeigt das Gleiten des Fingers auf den stummen Verbindungston; d) Ausführung.

<sup>\*)</sup> Dans a) la note de transition est indiquée par la croche; dans b) la même note en double croche. c) la ligne transversale indique le glissement du doigt jusqu'à la note de transition (non jouée); d) exécution.

III

II

I

This section contains six staves of musical notation. The first staff is marked with a Roman numeral 'III' and contains a sequence of notes with various fingering numbers (1, 2, 3, 4) and slurs. The second staff continues the sequence with similar fingering. The third staff is marked with a Roman numeral 'II' and shows a change in fingering patterns. The fourth staff continues with more complex fingering. The fifth staff is marked with a Roman numeral 'I' and shows further development of the exercise. The sixth staff concludes the section with final notes and slurs.

2.

From the 2<sup>nd</sup> to the 3<sup>rd</sup> Position.

Von der 2. zur 3. Lage.

De la 2<sup>me</sup> à la 3<sup>me</sup> Position.

IV

III

This section contains five staves of musical notation. The first staff is marked with a Roman numeral 'IV' and begins with a circled 'O' above the first note. It features a sequence of notes with various fingering numbers and slurs. The second staff continues the exercise with similar patterns. The third staff shows further development of the exercise. The fourth staff is marked with a Roman numeral 'III' and shows a change in fingering patterns. The fifth staff concludes the section with final notes and slurs.

The first exercise consists of four staves of music. The first staff is marked with a Roman numeral 'II' and a circled 'O'. It contains a sequence of notes with slurs and fingering numbers (1, 2, 3, 4) indicating fingerings. The second and fourth staves mirror the first staff's pattern. The third staff is marked with a Roman numeral 'I' and contains a similar sequence of notes and slurs.

3.

From the 3<sup>rd</sup> to the 4<sup>th</sup> Position.

Von der 3. zur 4. Lage.

De la 3<sup>me</sup> à la 4<sup>me</sup> Position.

The second exercise consists of eight staves of music. The first staff is marked with a Roman numeral 'IV'. The second and eighth staves mirror the first staff's pattern. The third and seventh staves are marked with a Roman numeral 'III'. The fourth and sixth staves are marked with a Roman numeral 'II'. The fifth and eighth staves are marked with a Roman numeral 'I'. Each staff contains a sequence of notes with slurs and fingering numbers (1, 2, 3, 4) indicating fingerings.

4.

From the 4<sup>th</sup> to the 5<sup>th</sup> Position.

Von der 4. zur 5. Lage.

De la 4<sup>me</sup> à la 5<sup>me</sup> Position.

This musical score for exercise 4 is written in C major and 3/4 time. It consists of eight staves of music. The first two staves are labeled 'IV' and the last two are labeled 'I'. The middle two staves are unlabeled but correspond to positions III and II. Each staff contains a sequence of notes with fingerings (1-4) and slurs. The exercise is designed to practice shifting between the 4th and 5th positions of the violin.

5.

From the 5<sup>th</sup> to the 6<sup>th</sup> Position.

Von der 5. zur 6. Lage.

De la 5<sup>me</sup> à la 6<sup>me</sup> Position.

This musical score for exercise 5 is written in D major and 3/4 time. It consists of four staves of music. The first two staves are labeled 'IV' and the last two are labeled 'I'. The middle two staves are unlabeled but correspond to position III. Each staff contains a sequence of notes with fingerings (1-4) and slurs. The exercise is designed to practice shifting between the 5th and 6th positions of the violin.

The first exercise consists of four staves of music. The first staff begins with a Roman numeral 'II' above the first measure. The music features a sequence of notes with various fingering numbers (1, 2, 3, 4) and slurs, indicating a specific fingering pattern for the exercise.

6.

From the 6<sup>th</sup> to the 7<sup>th</sup> Position.

Von der 6. zur 7. Lage.

De la 6<sup>me</sup> à la 7<sup>me</sup> Position.

The second exercise consists of eight staves of music. The first staff begins with a Roman numeral 'IV' above the first measure. The music features a sequence of notes with various fingering numbers (1, 2, 3, 4) and slurs, indicating a specific fingering pattern for the exercise. The score includes various musical notations such as slurs, accents, and dynamic markings.

Passing from one position to the second next.

Verbindung einer Lage mit der zweitnächsten.

Passage d'une position à la seconde qui suit immédiatement la première.

7.

From the 1<sup>st</sup> to the 3<sup>rd</sup> Position.

Von der 1. zur 3. Lage.

De la 1<sup>re</sup> à la 3<sup>me</sup> Position.

From the 2<sup>nd</sup> to the 4<sup>th</sup> Position.

Von der 2. zur 4. Lage.

De la 2<sup>me</sup> à la 4<sup>me</sup> Position.

The image displays a musical score for violin, consisting of 12 staves of music. The score is organized into four groups, each representing a different position: IV, III, II, and I. Each group contains three staves of music, with the first staff of each group starting with a Roman numeral indicating the position. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1 through 4 below the notes. Dynamic markings such as accents and hairpins are used throughout. The key signature is one flat (B-flat), and the time signature is 4/4. The exercises focus on technical skills like shifting, bowing, and articulation across different positions.



# 9.

From the 3<sup>rd</sup> to the 5<sup>th</sup> Position.

Von der 3. zur 5. Lage.

De la 3<sup>me</sup> à la 5<sup>me</sup> Position.

The musical score is divided into four sections, labeled IV, III, II, and I, each containing two staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The exercise focuses on transitioning between positions and includes various technical elements such as slurs, accents, and specific fingering patterns (1-4) for both hands. Section IV starts with a treble clef and a key signature of one sharp. Section III begins with a treble clef and a key signature of one sharp. Section II begins with a treble clef and a key signature of two sharps (F# and C#). Section I begins with a treble clef and a key signature of two sharps. The notation includes eighth and sixteenth notes, often beamed together, and rests. Fingering numbers (1-4) are placed above or below notes to indicate fingerings. Slurs and accents are used to guide the performer's bowing and phrasing.

# 10.

From the 4<sup>th</sup> to the 6<sup>th</sup> Position.

Von der 4. zur 6. Lage.

De la 4<sup>me</sup> à la 6<sup>me</sup> Position.

Skipping over one position, with fingering preparatory to the diatonic scales under N<sup>o</sup> 20.

*Überspringen einer Lage, mit vorbereitendem Fingersatz zu diatonischen Tonleitern unter N<sup>o</sup> 20.*

Omettant une position avec doigté préparatoire aux gammes diatoniques. (Voir N<sup>o</sup> 20).

1-3. Pos. IV  
1-3. Lage.

IV

III

II

I

2-4. Pos. IV  
2-4. Lage.

IV

III

II

I

3-5. Pos. IV  
3-5. Lage.

IV

III

II

I

4-6. Pos.  
4-6. Lage.

IV

5-7. Pos.  
5-7. Lage.

IV

6-8. Pos.  
6-8. Lage.

IV

Nº 20 follows.  
Folgt Nº 20.  
A continuer avec le Nº 20.

Changing the position on the same tone.

*Wechsel der Lage auf demselben Tone.*

Changement de position sur la même note.

Passing into the next position.

*Übergang in die nächste Lage.*

Passage à la position suivante.

12.(20)\*

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

2-3. Pos.  
2-3. Lage.

\* No 20 is to be practised before or also with No 12 and 13.

\* No 20 ist vor oder auch mit No 12 und 13 vorzunehmen.

\* No 20 devrait être travaillé avant ou conjointement aux No 12 et 13.

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

4-5. Pos.  
4-5. Lage.

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

6-7. Pos.  
6-7. Lage.

Passing into the second next position on the same tone.

*Übergang in die zweitnächste Lage auf demselben Tone.*

Passage sur la même note à la seconde position qui suit immédiatement la première.

IV

1.-3. Pos.  
1.-3. Lage.

III

II

I

I

2.-4. Pos.  
2.-4. Lage.

II

III

IV

IV

3.-5. Pos.  
3.-5. Lage.

III

II

I

Detailed description of the musical score: The exercise is presented in four groups, each corresponding to a different fingering system. Group 1 (IV) shows positions 1-3 for both systems. Group 2 (III, II, I) shows positions 2-4 for both systems. Group 3 (I, II, III, IV) shows positions 3-5 for both systems. Each staff contains musical notation with notes, slurs, and fingering numbers (1, 2, 3, 4) indicating the correct finger placement for each note. The exercise is written in a single melodic line on a treble clef staff.

4-6. Pos.  
4-6. Lage.

Staff I: Musical notation for positions 4-6, first fingerings. It shows a sequence of chords and intervals on a treble clef staff, with fingerings 1, 2, 3, and 4 indicated above the notes.

II

Staff II: Musical notation for positions 4-6, second fingerings. It shows a sequence of chords and intervals on a treble clef staff, with fingerings 1, 2, 3, and 4 indicated above the notes.

III

Staff III: Musical notation for positions 4-6, third fingerings. It shows a sequence of chords and intervals on a treble clef staff, with fingerings 1, 2, 3, and 4 indicated above the notes.

IV

Staff IV: Musical notation for positions 4-6, fourth fingerings. It shows a sequence of chords and intervals on a treble clef staff, with fingerings 1, 2, 3, and 4 indicated above the notes.

5-7. Pos.  
5-7. Lage.

IV

Staff I: Musical notation for positions 5-7, first fingerings. It shows a sequence of chords and intervals on a treble clef staff, with fingerings 1, 2, 3, and 4 indicated above the notes.

III

Staff II: Musical notation for positions 5-7, second fingerings. It shows a sequence of chords and intervals on a treble clef staff, with fingerings 1, 2, 3, and 4 indicated above the notes.

II

Staff III: Musical notation for positions 5-7, third fingerings. It shows a sequence of chords and intervals on a treble clef staff, with fingerings 1, 2, 3, and 4 indicated above the notes.

I

Staff IV: Musical notation for positions 5-7, fourth fingerings. It shows a sequence of chords and intervals on a treble clef staff, with fingerings 1, 2, 3, and 4 indicated above the notes.

6-8. Pos.  
6-8. Lage.

I

Staff I: Musical notation for positions 6-8, first fingerings. It shows a sequence of chords and intervals on a treble clef staff, with fingerings 1, 2, 3, and 4 indicated above the notes.

II

Staff II: Musical notation for positions 6-8, second fingerings. It shows a sequence of chords and intervals on a treble clef staff, with fingerings 1, 2, 3, and 4 indicated above the notes.

III

Staff III: Musical notation for positions 6-8, third fingerings. It shows a sequence of chords and intervals on a treble clef staff, with fingerings 1, 2, 3, and 4 indicated above the notes.

IV

Staff IV: Musical notation for positions 6-8, fourth fingerings. It shows a sequence of chords and intervals on a treble clef staff, with fingerings 1, 2, 3, and 4 indicated above the notes.



Passing into the next position from  
the upper string to the lower.

*Übergang in die nächste Lage von  
der oberen Saite auf die untere.*

Passage à la position suivante de la  
corde supérieure à l'inférieure.

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

2.-3. Pos.  
2.-3. Lage.

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

4.-5. Pos.  
4.-5. Lage.

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

6.-7. Pos.  
6.-7. Lage.

## 15.(21)

Skipping over two positions with fingering preparatory to the scales under N<sup>o</sup> 20 and to the broken triads under N<sup>o</sup> 17.

*Überspringen zweier Lagen mit vorbereitendem Fingersatz zu Tonleitern unter N<sup>o</sup> 20 und zu Zerlegungen des Dreiklangs unter N<sup>o</sup> 17.*

Omettant deux positions avec doigté préparatoire aux gammes (Voir N<sup>o</sup> 20) et à la triade brisée (Voir N<sup>o</sup> 17).

1-4. Pos. IV  
1-4. Lage.

2-5. Pos. IV  
3-5. Lage.

3-6. Pos.  
3-6. Lage.

IV

III

II

I

4-7. Pos.  
4-7. Lage.

IV

III

II

I

Scales of 7 notes on one string, shifting once through three positions.

*Tonleitern im Umfange von 7 Tönen auf einer Saite mit einmaligem Wechsel durch drei Lagen.*

Gammes de 7 notes sur une corde avec un seul changement par trois positions.

The musical score consists of 16 measures of music across 11 staves. The first measure is in position IV, the second in IV, the third in III, the fourth in II, the fifth in I, and the sixth in I. The remaining measures continue the sequence of scales, with some measures showing shifts between positions. Each scale is a seven-note sequence on a single string, with fingering numbers (1, 2, 3, 4) and slurs indicating the sequence of notes. The scales are written in treble clef with a key signature of one flat. The positions are indicated by Roman numerals IV, III, II, and I above the staves.

Broken triad through 3 octaves.

Gebrochener Dreiklang durch 3 Okta-  
ven.

Triade brisée sur 3 octaves.

To be practised in all keys.\*)

In allen Tonarten auszuführen.\*)

À travailler dans tous les tons.\*)

Exercise 17 consists of four staves of musical notation. Each staff shows a broken triad (root, third, fifth) moving through three octaves. The first staff starts with a treble clef and a 3/4 time signature. The notation includes fingerings (1, 2, 3, 4) and repeat signs (II). The second and third staves continue the exercise with similar fingerings and repeat signs. The fourth staff concludes the exercise with a final measure.

Rhythmical changes.

Rhythmische Veränderungen.

Variations rythmiques.

Exercise 17 consists of six staves of musical notation. Each staff shows a broken triad moving through three octaves with different rhythmic patterns. The first staff starts with a treble clef and a 3/4 time signature. The notation includes various time signatures (1/1, 2/2, 3/2, 4/4) and 'etc.' markers. The second and third staves continue the exercise with similar rhythmic patterns. The fourth, fifth, and sixth staves conclude the exercise with final measures.

\*In D $\flat$  and G $\flat$  the triad beginning with the open G-string is to be omitted.

\*In Des und Ges ist der mit der leeren G-Saite beginnende Dreiklang wegzulassen.

\*En Ré $\flat$  et Sol $\flat$  il faut omettre l'accord commençant par le sol à vide.

Skipping over four positions on one string.

*Überspringen von vier Lagen auf einer Saite.*

Omettant quatre positions sur une corde.

1-5. Pos. 1-5. Lage.

IV.....

2-6. Pos. 2-6. Lage.

IV.....

3-7. Pos. 3-7. Lage.

IV.....

4-8. Pos. 4-8. Lage.

IV.....

1-5. Pos. 1-5. Lage.

III.....

2-6. Pos. 2-6. Lage.

III.....

3-7. Pos. 3-7. Lage.

III.....

4-8. Pos. 4-8. Lage.

III.....



1-5. Pos. 1-5. Lage.

II

Musical staff for positions 1-5, second part (II). The staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings (1, 2, 3, 4) and slurs. The notes are: G4 (1), A4 (4), B4 (4), C5 (3), D5 (2), E5 (3), F#5 (2), G5 (3), A5 (3), B5 (2), C6 (3), D6 (4), E6 (3), F#6 (4), G6 (4), A6 (3), B6 (4).

2-6. Pos. 2-6. Lage.

II

Musical staff for positions 2-6, second part (II). The staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings (1, 2, 3, 4) and slurs. The notes are: A4 (1), B4 (4), C5 (4), D5 (3), E5 (2), F#5 (3), G5 (2), A5 (3), B5 (3), C6 (2), D6 (3), E6 (3), F#6 (4), G6 (4), A6 (3), B6 (4).

3-7. Pos. 3-7. Lage.

II

Musical staff for positions 3-7, second part (II). The staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings (1, 2, 3, 4) and slurs. The notes are: B4 (1), C5 (4), D5 (4), E5 (3), F#5 (2), G5 (3), A5 (2), B5 (3), C6 (3), D6 (2), E6 (3), F#6 (4), G6 (4), A6 (3), B6 (4).

4-8. Pos. 4-8. Lage.

I

Musical staff for positions 4-8, first part (I). The staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings (1, 2, 3, 4) and slurs. The notes are: C5 (1), D5 (4), E5 (4), F#5 (3), G5 (2), A5 (3), B5 (2), C6 (3), D6 (3), E6 (2), F#6 (3), G6 (3), A6 (4), B6 (4), C7 (3), D7 (4).

1-5. Pos. 1-5. Lage.

Musical staff for positions 1-5, first part (I). The staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings (1, 2, 3, 4) and slurs. The notes are: D5 (1), E5 (4), F#5 (4), G5 (3), A5 (2), B5 (3), C6 (2), D6 (3), E6 (3), F#6 (4), G6 (4), A6 (3), B6 (4).

2-6. Pos. 2-6. Lage.

Musical staff for positions 2-6, first part (I). The staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings (1, 2, 3, 4) and slurs. The notes are: E5 (1), F#5 (4), G5 (4), A5 (3), B5 (2), C6 (3), D6 (2), E6 (3), F#6 (4), G6 (4), A6 (3), B6 (4).

3-7. Pos. 3-7. Lage.

Musical staff for positions 3-7, first part (I). The staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings (1, 2, 3, 4) and slurs. The notes are: F#5 (1), G5 (4), A5 (4), B5 (3), C6 (2), D6 (3), E6 (2), F#6 (3), G6 (3), A6 (4), B6 (4), C7 (3), D7 (4).

4-8. Pos. 4-8. Lage.

Musical staff for positions 4-8, first part (I). The staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings (1, 2, 3, 4) and slurs. The notes are: G5 (1), A5 (4), B5 (4), C6 (3), D6 (2), E6 (3), F#6 (2), G6 (3), A6 (3), B6 (4), C7 (4), D7 (3), E7 (4).

5-9. Pos. 5-9. Lage.

Musical staff for positions 5-9, first part (I). The staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings (1, 2, 3, 4) and slurs. The notes are: A5 (1), B5 (4), C6 (4), D6 (3), E6 (2), F#6 (3), G6 (2), A6 (3), B6 (3), C7 (4), D7 (4), E7 (3), F#7 (4).

Combination of various positions on two alternating strings.

*Verbindung verschiedener Lagen auf zwei abwechselnden Saiten.*

Combinaisons des diverses positions sur deux cordes alternatives.

1.-5. Pos.  
1.-5. Lage.

2.-6. Pos.  
2.-6. Lage.

1-8. Pos.  
1-8. Lage

Diatonic scales of various form through the positions.

*Diatonische Tonleitern in verschiedener Form durch die Lagen.*

Gammes diatoniques de formes diverses dans toutes les positions.

20.

Diatonic progressions in groups of 6 notes through the positions with fingerings a), b), c), d).

*Diatonische Tonfolge in Gruppen von 6 Tönen durch die Lagen mit Fingersätzen a), b), c), d).*

Suite diatonique en groupes de 6 notes dans toutes les positions, avec doigté a), b), c), d).

To be practised with the signatures of all keys (see N<sup>o</sup> 21).

*Mit den Vorzeichnungen aller Tonarten auszuführen (s. N<sup>o</sup> 21).*

À travailler avec les armatures de tous les tons (Voir N<sup>o</sup> 21).

1.-3. Pos. 1.-3. Lage.

The musical score consists of eight staves of music in treble clef, C major, 4/4 time. The first staff is divided into three sections: a) (1-3. Pos.), b) (1-3. Lage), and c). Section a) shows a scale starting on C4 with fingerings 1, 1, 2, 2, 3, 3. Section b) shows a scale starting on C4 with fingerings 2, 2, 3, 3, 4, 4. Section c) shows a scale starting on C4 with fingerings 4, 3, 4, 4. The remaining seven staves are labeled 'd)' and show various diatonic progressions of 6 notes, each with specific fingerings indicated above the notes. The progressions are: 1) 4, 1, 1, 4, 1, 4; 2) 3, 4, 4, 1, 1, 2; 3) 2, 3, 3, 4, 1, 2; 4) 4, 3, 2, 3, 4, 1, 2; 5) 1, 1, 4, 4, 2, 3; 6) 1, 2, 1, 1, 4, 3, 4; 7) 2, 3, 1, 2, 1, 1.

2.-4. Pos.  
2.-4. Lage.

3.-5. Pos.  
3.-5. Lage.

The musical score consists of ten staves of music in treble clef. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often grouped with slurs and fingerings (1-4). Roman numerals (II, III, IV) are placed above or below the notes to indicate fingering or positions. The first staff begins with a Roman numeral II and a dotted line. The second staff begins with a Roman numeral III and a dotted line. The third staff begins with a Roman numeral IV and a dotted line. The fourth staff begins with a Roman numeral IV. The fifth staff is labeled '4.-6. Pos.' and '4.-6. Lage.' and begins with a Roman numeral IV. The sixth staff begins with a Roman numeral III. The seventh staff begins with a Roman numeral III. The eighth staff begins with a Roman numeral II. The ninth staff begins with a Roman numeral II and a dotted line. The tenth staff begins with a Roman numeral III and a dotted line.

III  
1 2 1 1 3 4  
IV.....

IV  
2 3 1 2 1 1

5.-7. Pos.  
5.-7. Lage.

IV.....  
1 1 2 2 3 3 4

III.....  
1 1 2 2 3 3

III  
3 4 1 1 1 2  
II.....

II  
2 3 3 4 1 2

II.....  
4 4 2 3 1 2

III.....  
1 1 3 4 2 3

III  
1 2 1 1 3 4  
IV.....

IV  
2 3 1 2 1 4

## 21.\*)

Diatonic scales within the compass of the twelfth, on two strings, with one change of position on each string, with three kinds of fingering. Varieties of bowing.

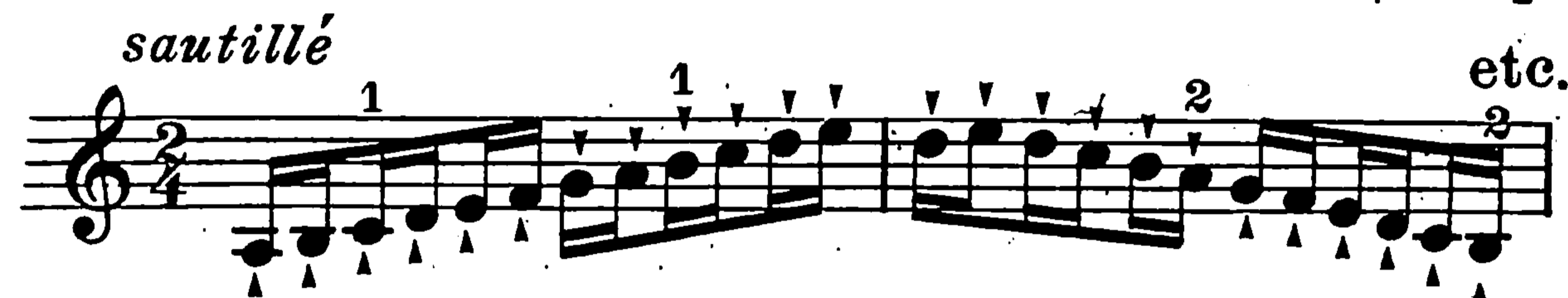
Practise these scales in various tempi, slow and fast to M.M. ♩ = 66.

*Diatonische Tonleitern auf zwei Saiten, im Umfang der Duodezime, mit einmaligem Lagenwechsel auf einer Saite, mit dreierlei Fingersatz. Stricharten.*

*Man übe die Tonleitern in verschiedenem Zeitmass, langsam und schnell bis M.M. ♩ = 66.*

Gammes diatoniques dans la limite de la douzième, sur deux cordes, avec un changement de position sur chaque corde, avec trois espèces de doigté. Changement du coup d'archet.

Ces gammes doivent être travaillées en mouvements variés, lentement et rapidement jusqu'à M.M. ♩ = 66.



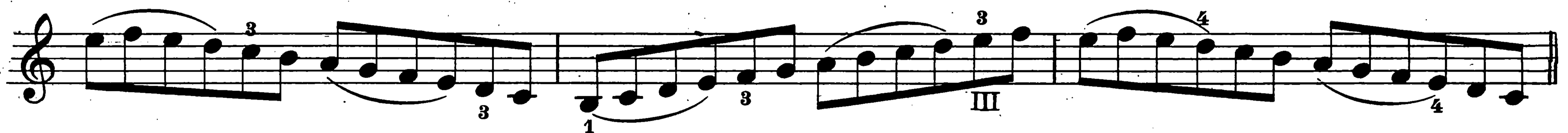
1. 3. 5. Pos.

1. 3. 5. Lage.



2. 4. 6. Pos.

2. 4. 6. Lage.



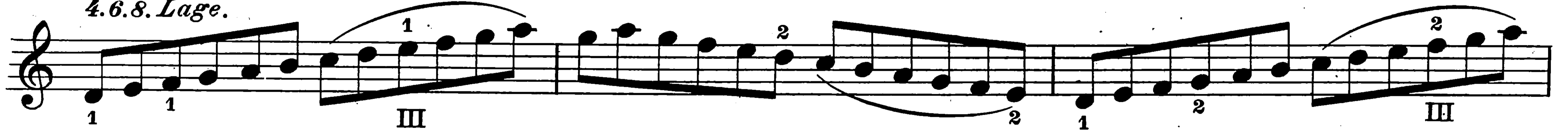
3. 5. 7. Pos.

3. 5. 7. Lage.



4. 6. 8. Pos.

4. 6. 8. Lage.



\* Practicing scales in this manner has the advantage of utilizing all the higher positions on all strings.

\* Tonleitern auf diese Art zu üben hat den Vorteil, dass man auf allen Saiten in die höchsten Lagen gelangt.

\* Travailler les gammes de cette façon a l'avantage qu'on monte jusqu'aux positions les plus élevées sur toutes les cordes.



5.7.9. Pos.  
5.7.9. Lage

The musical score consists of 12 staves of music, each containing four measures. The notation includes various guitar-specific elements:

- Staff 1:** Starts with a treble clef and a common time signature. It features a sequence of notes with fingering numbers (1, 2, 3, 4) and position markings (IV, III, II, III).
- Staff 2:** Continues the sequence with similar fingering and position markings (III, IV, III, IV).
- Staff 3:** Includes the instruction "sul D-A" above the staff. It features a sequence of notes with fingering numbers and position markings (III, II, II, II).
- Staff 4:** Continues the sequence with similar fingering and position markings (III, II, II, II).
- Staff 5:** Includes accents (>) above the first two notes of the first measure. It features a sequence of notes with fingering numbers and position markings (II, II, II, II).
- Staff 6:** Continues the sequence with similar fingering and position markings (II, II, II, II).
- Staff 7:** Continues the sequence with similar fingering and position markings (III, II, III, II).
- Staff 8:** Continues the sequence with similar fingering and position markings (III, II, II, II).
- Staff 9:** Continues the sequence with similar fingering and position markings (III, II, III, II).
- Staff 10:** Continues the sequence with similar fingering and position markings (III, II, III, II).
- Staff 11:** Continues the sequence with similar fingering and position markings (III, II, III, II).
- Staff 12:** Continues the sequence with similar fingering and position markings (III, II, II, II).

sul A-E-sul La-Mi.

M. 1 *spiccato*

II

II

II

II

II

II

II

II

II

II

II

To be practised in all keys: *In allen Tonarten auszuführen:* À travailler dans tous les tons:

F major.  
*F dur.*  
Fa majeur.

Musical notation for F major exercise in 6/4 time. The first staff shows an ascending and descending scale with fingerings 1, 2, 3, 2, 1 and 3, 2, 1, 2, 3. A Roman numeral III is placed below the first measure. The second staff continues the exercise with fingerings 3, 3, 3, 3, 4, 4 and ends with 'etc.'.

B $\flat$  major. *B dur.* Sib majeur.

Musical notation for B-flat major exercise in 6/4 time, consisting of an ascending and descending scale. It ends with 'etc.'.

G major. *G dur.* Sol majeur.

Musical notation for G major exercise in 6/4 time, consisting of an ascending and descending scale. It ends with 'etc.'.

E $\flat$  major. *Es dur.* Mi $\flat$  majeur.

Musical notation for E-flat major exercise in 6/4 time, consisting of an ascending and descending scale. It ends with 'etc.'.

D major. *D dur.* Ré majeur.

Musical notation for D major exercise in 6/4 time, consisting of an ascending and descending scale. It ends with 'etc.'.

A $\flat$  major. *As dur.* La $\flat$  majeur.

Musical notation for A-flat major exercise in 6/4 time, consisting of an ascending and descending scale. It ends with 'etc.'.

A major. *A dur.* La majeur.

Musical notation for A major exercise in 6/4 time, consisting of an ascending and descending scale. It ends with 'etc.'.

D $\flat$  major. *Des dur.* Ré $\flat$  majeur.

Musical notation for D-flat major exercise in 6/4 time, consisting of an ascending and descending scale. It ends with 'etc.'.

E major. *E dur.* Mi majeur.

Musical notation for E major exercise in 6/4 time, consisting of an ascending and descending scale. It ends with 'etc.'.

G $\flat$  major. *Ges dur.* Sol $\flat$  majeur.

Musical notation for G-flat major exercise in 6/4 time, consisting of an ascending and descending scale. It ends with 'etc.'.

B major. *H dur.* Si majeur.

Musical notation for B major exercise in 6/4 time, consisting of an ascending and descending scale. It ends with 'etc.'.

Fingering for the scales beginning on the open string.

Fingersatz zu den mit der leeren Saite beginnenden Tonleitern.

Doigté pour les gammes commençant sur la corde à vide.

G major. *G dur.* Sol majeur. G minor (melodic) *G moll. (melodisch)* Sol mineur (mélodique)

(harmonic.) *(harmonisch)* (harmonic.)

D major. *D dur.* Ré majeur. D minor.(mel.) *D moll.(mel.)* Ré mineur.(mél.)

(harm.) *(harm.)* (harm.)

A major. *A dur.* La majeur. A minor.(mel.) *A moll.(mel.)* La mineur.(mél.)

(harm.) *(harm.)* (harm.)

F major. *F dur.* Fa majeur. Bb major. *B dur.* Sib majeur.

Eb major. *Es dur.* Mib majeur. *segue*

*détaché* *sautillé*

Ab major. *As dur.* Lab majeur.

Diatonic scales within the compass of the twelfth, through all major and all melodic and harmonic minor scales, with modulation into the key of the next chromatic step. Varieties of Bowing.

*Diatonische Tonleitern im Umfang der Duodezime durch alle Dur- und alle melodischen und harmonischen Moll-Tonarten mit Modulation in die Tonart der nächsten chromatischen Stufe. Stricharten.*

Gammes diatoniques dans la limite de la douzième, dans tous les tons majeurs et mineurs, mélodiques et harmoniques, avec modulation à la tonalité du degré chromatique suivant. Variantes du coup d'archet.

On the G- and D-string.

*Auf der G- und D-Saite.*

Sur les cordes de Sol et Ré.

Ab major.  
As dur.  
La♭ majeur.

Ab minor. (melodic).  
As moll. (melodisch).  
La♭ mineur. (mélodique).

(harmonic).  
(härmonisch).  
(harmonique).

Modulation.

A maj.  
A dur.  
La maj.

A min. (mel.)  
A moll. (mel.)  
La min. (mél.)

(harm.)

III

Modulation.

B $\flat$  maj.  
B dur.  
Sib maj.

B $\flat$  min. (mel.)  
B moll. (mel.)  
Sib min. (mél.)

$D^b$  maj.  
Des dur.  
Ré $b$  maj.

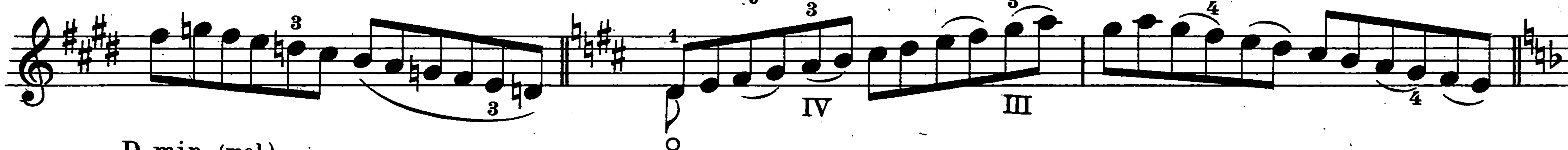
$C^\sharp$  min. (mel.)  
Cis moll. (mel.)  
Ut $\sharp$  min. (mél.)



Modulation.



D maj.  
D dur.  
Ré maj.



D min. (mel.)  
D moll. (mel.)  
Ré min. (mél.)



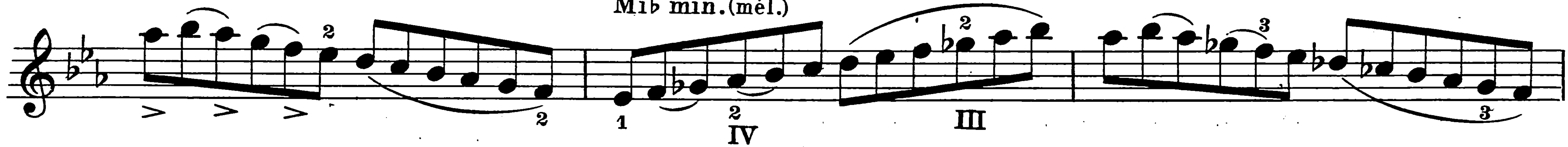
Modulation.



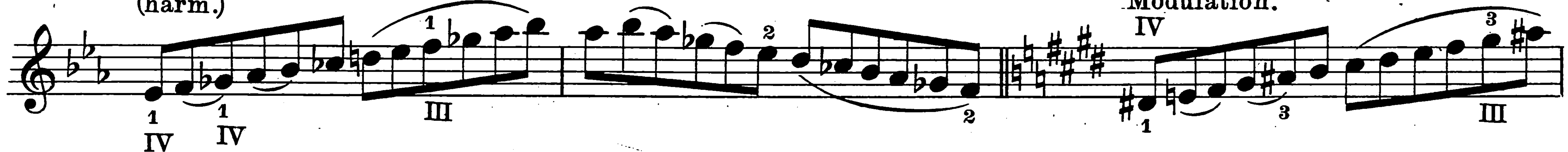
$E^b$  maj.  
Es dur.  
Mib maj.



$E^b$  min. (mel.)  
Es moll. (mel.)  
Mib min. (mél.)



(harm.)



On the D- and A-string.

Auf der D- und A-Saite.

Sur les cordes de Ré et La.

E maj.  
E dur.  
Mi maj.

E min. (mel.)  
E moll. (mel.)  
Mi min. (mél.)

F min. (mel.)  
F moll. (mel.)  
Fa min. (mél.)

F# min. (mel.)  
Fis moll. (mel.)  
Fa# min. (mél.)



G maj.  
G dur.  
Sol maj.

G min. (mel.)  
G moll. (mel.)  
Sol min. (mél.)

(harm.)

Modulation.

Ab maj.  
As dur.  
Lab maj.

Ab min. (mel.)  
As moll. (mel.)  
Lab min. (mél.)

(harm.)

Modulation.

A maj.  
A dur.  
La maj.

A min. (mel.)  
A moll. (mel.)  
La min. (mél.)

(harm.)

Modulation.

On the A- and E-string.

Auf der A- und E-Saite.

Sur les cordes de La et Mi.

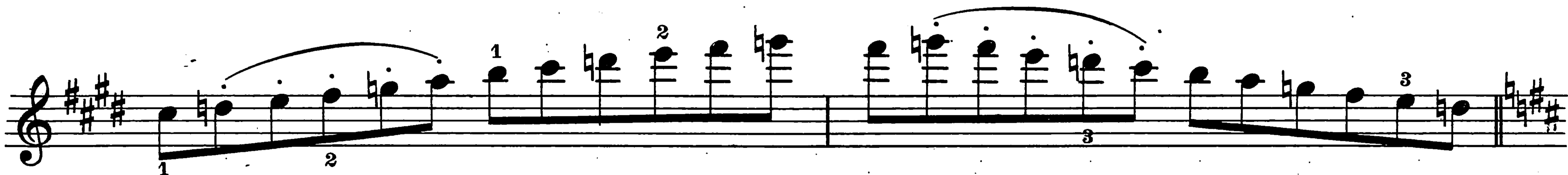
B $\flat$  maj.  
B-dur.  
Si $\flat$  maj.  
II

B $\flat$  min. (mel.)  
B moll. (mel.)  
Si $\flat$  min. (mél.)

C# maj.  
Cis dur.  
Ut# maj.



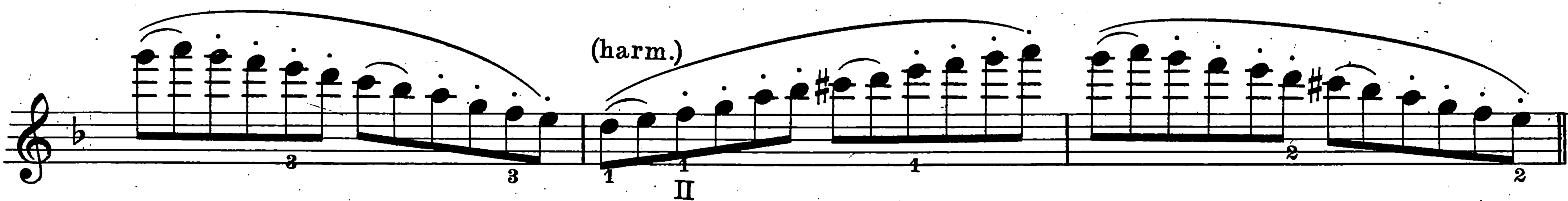
C# min. (mel.)  
Cis moll. (mel.)  
Ut# min. (mél.)



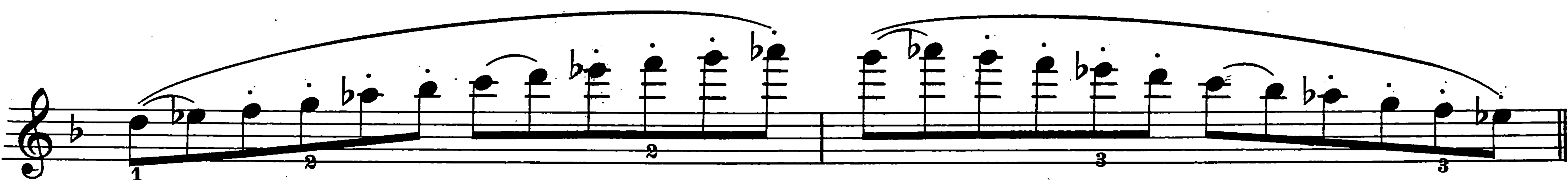
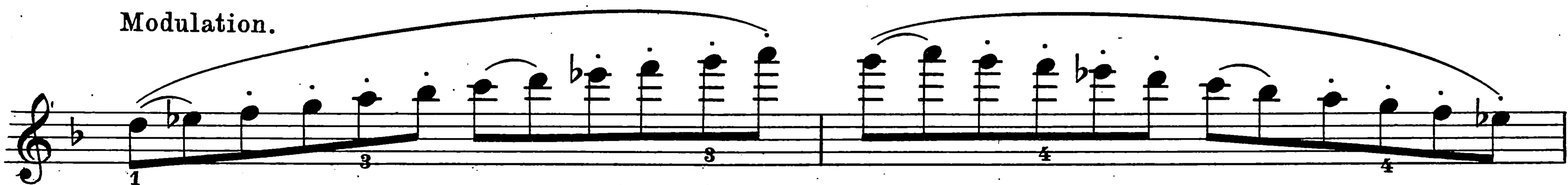
D maj.  
D dur.  
Ré maj.



D min. (mel.)  
D moll. (mel.)  
Ré min. (mél.)



Modulation.



E♭ maj.  
Es dur.  
Mib maj.

E♭ min. (mel.)  
Es moll. (mel.)  
Mib min. (mél.)

Modulation.

E maj.  
E dur.  
Mi maj.

E min. (mel.)  
E moll. (mel.)  
Mi min. (mél.)

Modulation.

F maj.  
F dur.  
Fa maj.

F min. (mel.)  
F moll. (mel.)  
Fa min. (mél.)

# 24.

Diatonic scales through 3 octaves.

*Diatonische Tonleitern durch 3 Oktaven.*

Gammes diatoniques sur 3 octaves.

G major & minor.  
*G dur & moll.*  
Sol majeur & mineur.

Musical notation for G major and minor scales. The first line shows the G major scale (one sharp) in 2/4 time, starting with a first fingering (1) and a first inversion (1/1). The second line continues the G major scale with a second fingering (2, 4) and a fourth fingering (4), followed by a melodic exercise labeled (mel.) and (mél.). The third line shows the G minor scale (two flats) with a third fingering (3) and a second fingering (2), followed by a harmonic exercise labeled (harm.). The fourth line shows a modulation from G minor to F minor (three flats) with a first fingering (1) and a third fingering (3). The fifth line continues the F minor scale with a first fingering (1) and a second fingering (2).

A<sup>b</sup> maj. & min.  
*As dur & moll.*  
L<sup>a</sup>b maj. & min.

Musical notation for A-flat major and minor scales. The first line shows the A-flat major scale (three flats) in 2/4 time, starting with a first fingering (1) and a first inversion (1/1). The second line continues the A-flat major scale with a second fingering (2) and a first fingering (1), followed by a melodic exercise labeled (mel.) and (mél.) with fingerings (1 2 2) and (1 1 2). The third line shows the A-flat minor scale (four flats) with a third fingering (3) and a second fingering (2), followed by a harmonic exercise labeled (harm.). The fourth line shows a modulation from A-flat minor to B-flat minor (four flats) with a first fingering (1) and a second fingering (2). The fifth line continues the B-flat minor scale with a first fingering (1) and a second fingering (2). The sixth line shows the B-flat minor scale with a first fingering (1) and a third fingering (3).

A maj. & min.  
*A dur & moll.*  
 La maj. & min.

B $\flat$  maj. & min.  
*B dur & moll.*  
 Si $\flat$  maj. & min.

B maj. & min.  
H dur & moll.  
Si maj. & min.

1/1

Vciss.

(mel.)  
(mel.)  
(mél.)

(harm.) (b)

Modulation.

C maj. & min.  
C dur & moll.  
Ut maj. & min.

1/3

Vciss.

(mel.)  
(mel.)  
(mél.)

(harm.) (b)

Modulation.

*Db maj. & C# min.  
Des dur & Cis moll.  
Réb maj. & Ut# min.*

The first exercise consists of six staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat major/C minor), and a 2/4 time signature. It features a melodic line with eighth-note patterns and fingerings (1, 1, 1, 4, 4, 2). The second staff includes a section marked '(mel.)' with a dotted line above it. The third staff is marked '(harm.)' and shows a harmonic accompaniment. The fourth staff is marked 'Modulation.' and shows a change in key signature to three sharps (F# major/C# minor). The fifth and sixth staves continue the melodic and harmonic development in the new key.

*D maj. & min.  
D dur & moll.  
Ré maj. & min.*

The second exercise consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major/D minor), and a 2/4 time signature. It features a melodic line with eighth-note patterns and fingerings (1, 1, 1, 4, 4, 2). The second staff includes a section marked '(mel.)' with a dotted line above it. The third staff is marked '(harm.)' and shows a harmonic accompaniment. The fourth staff is marked 'Modulation.' and shows a change in key signature to two flats (B-flat major/D minor). The fifth and sixth staves continue the melodic and harmonic development in the new key.



E♭ maj. & min.  
 E♯ dur & moll.  
 Mi♭ maj. & min.

(mel.)  
 (mel.)  
 (mél.)

(harm.)

Modulation.

E maj. & min.  
 E dur & moll.  
 Mi maj. & min.

(mel.)  
 (mel.)  
 (mél.)

(harm.)

Modulation.

F maj. & min.  
F dur & moll.  
Fa maj. & min.

1  
1

1

(mel.)  
(mel.)  
(mél.)

8

(harm.)

(b)

8

Modulation.

G $\flat$  maj. & F $\sharp$  min.  
Ges dur & Fis moll.  
Sol $\flat$  maj. & Fa $\sharp$  min.

8

(4)

(mel.)  
(mel.)  
(mél.)

8

Modulation.

8

G maj.  
G dur.  
Sol maj.

Scales on one string.  
(a) descending, (b) ascending.

*Tonleitern auf einer Saite.*  
(a) *absteigend*, (b) *aufsteigend*.

Gammes sur unecorde.  
(a) *descendantes*, (b) *montantes*.

IV.....

(a)

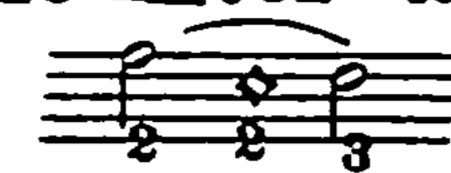
IV..... III.....

III..... II.....

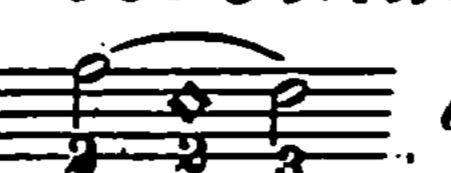
II..... I.....

(b)


The transition-tone when the shifting finger is raised.

In sustained passages, where the finger connecting the positions must shift under the interval that is to be connected,  and where it is hardly possible to make inaudible the disturbing transition-tone, the finger, arriving at the lower tone of the interval, should leave the string just before reaching the position, in order to make place for the finger which takes over the lower tone of the interval.

Der Lagenverbindungston mit Heben des gleitenden Fingers.

Bei getragenen Gesangstellen, wenn der die Lage verbindende Finger unter das zu verbindende Intervall gleiten soll  und es kaum möglich ist den störenden Lagenverbindungston unhörbar zu machen, verlässt der Finger, an dem unteren Ton des Intervalls angelangt, die Saite noch vor dem Erreichen der Lage, um dem Finger, welcher den unteren Ton des Intervalls übernehmen soll, Platz zu machen.

La note de transition quand il faut lever le doigt glissant.

Aux passages de cantilène soutenue, où le doigt effectuant la transition doit glisser au-dessous de l'intervalle à joindre,  et quand il est presque impossible d'étouffer la fâcheuse note de transition, le doigt, arrivé au son inférieur de l'intervalle, quitte la corde avant de toucher la position, afin de faire place au doigt qui doit produire le son inférieur de l'intervalle.

Moderato.

1. 

sul A - sul La.

2. 

\*) Raise the finger.

\*) Den Finger heben.

\*) Levez le doigt.

sul D - sul Ré.

3.

*f* *p* *f* *p* *p* *p*

*p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

*mf* *mf* *p*

*f* *p* *f* *p*

*mf*

sul G - sul Sol.

4.

*f* *p* *f* *p* *mf* *p*

*mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *p*

*f* *p* *f* *p* *f* *p*

*f* *p* *f* *p*

*mf*

The Transition-tone when the shifting finger is raised, in the descending scales.

*Der Lagenverbindungston mit Heben des gleitenden Fingers bei absteigenden Tonleitern.*

La note de transition quand il faut lever le doigt glissant en gammes descendantes.

The musical score consists of ten staves of music, each representing a different scale. The scales are:
 

- Staff 1: C major (C4 to C5)
- Staff 2: D major (D4 to D5)
- Staff 3: E major (E4 to E5)
- Staff 4: F major (F4 to F5)
- Staff 5: G major (G4 to G5)
- Staff 6: A major (A4 to A5)
- Staff 7: B major (B4 to B5)
- Staff 8: C minor (C4 to C5)
- Staff 9: D minor (D4 to D5)
- Staff 10: E minor (E4 to E5)

 Each staff contains two lines of music. The first line shows the descending scale with fingerings (1-4) and slurs. The second line shows the ascending scale with fingerings (4-1) and slurs. The transition tone is indicated by a diamond symbol on the note where the finger is raised. The scales are labeled at the beginning of each staff: 'sul A - sul La', 'sul D - sul Ré', and 'sul G - sul Sol'.

Shifting the thumb from the 3<sup>rd</sup> to the 1<sup>st</sup> position.

The thumb should shift into the lower positions simultaneously with the fingers, as the following examples show.

*Gleiten des Daumens von der 3. zur 1. Lage.*

*Der Daumen soll gleichzeitig mit den Fingern in die unteren Lagen gleiten, so wie es die folgenden Beispiele zeigen.*

Glissement du pouce de la 3<sup>me</sup> à la 1<sup>ère</sup> position.

Le pouce doit glisser aux positions inférieures en même temps que les autres doigts, comme l'illustreront les exemples suivants.

This section contains six staves of musical notation. Each staff shows a sequence of chords and intervals. The first staff starts with a C major triad (C4, E4, G4) and moves through various positions, with fingerings 4, 3, 2, and 1 indicated below the notes. The second staff includes a 'segue' marking and continues the exercise with different chord voicings. The subsequent staves show further variations in fingering and chord structure, all demonstrating the technique of shifting the thumb from the 3rd to the 1st position while the other fingers move.

Shifting the fingers while the thumb remains in the 3<sup>rd</sup> position.

*Gleiten der Finger während der Daumen in der 3. Lage bleibt.*

Glissements des doigts pendant que le pouce demeure à la 3<sup>me</sup> position.

This section contains five staves of musical notation. The exercises focus on moving the fingers (2, 3, 4) while the thumb (1) stays in the 3rd position. The first staff shows a sequence of chords with fingerings 4, 3, 2, 1, 3, 4, 3. The second staff continues with similar patterns, using fingerings 3, 2, 1, 4, 3. The third staff shows more complex fingering patterns like 1, 4, 3, 2, 1. The fourth and fifth staves provide further examples of finger shifts, with fingerings such as 4, 1, 3, 2, 1 and 1, 3, 4, 1, 3. The exercises are designed to improve finger independence and control while maintaining a stable thumb position.

29.

Chromatic progressions with one change of position.

Chromatische Fortschreitungen mit einmaligem Wechseln der Lage.

Progressions chromatiques avec un seul changement de position.

The musical score consists of ten staves of music in treble clef, 2/4 time. It features chromatic scales with one position change. The scales are written in various keys: C major, G major, D major, A major, E major, B major, F# major, C# major, G# major, D# major, A# major, E# major, B# major, F major, C minor, G minor, D minor, A minor, E minor, B minor, F minor, C# minor, G# minor, D# minor, A# minor, E# minor, B# minor, and F# minor. The score includes fingering numbers (1-4) and position markings (I, II, III, IV) to indicate where the hand should move. The scales are often written in pairs, ascending and then descending. Some scales include triplets or other rhythmic patterns. The notation includes accidentals, slurs, and dynamic markings.



Chromatic progressions with two changes of position with the 1st and 2nd finger.

In ascending the shifting Finger remains on the string; in descending after each change of position the shifting finger is raised. \*)

*Chromatische Fortschreitungen mit zweimaligem Wechseln der Lage, mit dem 1. und 2. Finger.*

*Im Aufsteigen wird der gleitende Finger auf der Saite behalten, im Absteigen nach jedem Wechsel gehoben. \*)*

Progressions chromatiques avec deux changements de position au moyen du 1er et du 2me doigt.

En montant le doigt qui glisse reste sur la corde, en descendant on le relève après chaque changement de position. \*)

The musical score is written in C major and consists of 13 staves. The first staff shows the beginning of the exercise with fingering numbers 1, 1, 1/1, 2, 1, 1, 1/1, 2, 1, 2, 1, 2, 2. The subsequent staves show ascending and descending chromatic progressions with various fingering and position changes (I, II, III, IV). The final staff is marked with an asterisk (\*) and shows a descending chromatic progression with fingering numbers 1 1)2 1 1)2 1 1)2 1 1)2 2 2)3 2)3 2)3 2)3 3 3)4 3 3)4 3)4 3)4.

The preceding exercise with the 2nd and 3rd finger.

Die vorhergehende Übung mit dem 2. und 3. Finger.

L'exercice précédent avec le 2me et le 3me doigt.

The musical score consists of ten staves of music, each beginning with a treble clef and a common time signature (C). The notes are primarily eighth and sixteenth notes, often beamed together. The exercise is characterized by frequent use of slurs and accents. Fingering numbers (1, 2, 3) are placed above the notes to indicate fingerings. The score is divided into sections by Roman numerals: I, II, III, and IV. Section I is on the first staff, II on the second, III on the third, and IV on the fourth. The fifth staff begins with a double bar line and continues the exercise. The sixth staff has a 'III' marking at the beginning. The seventh staff has a 'II' marking. The eighth staff has a 'I' marking. The ninth and tenth staves continue the exercise without further section markings. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#).

The preceding exercise with the 3rd and 4th finger.

Die vorhergehende Übung mit dem 3. und 4. Finger.

L'exercice précédent avec le 3<sup>me</sup> et le 4<sup>me</sup> doigt.

The musical score consists of ten staves of music in treble clef. The notation includes various rhythmic values, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Slurs and accents are used to indicate phrasing and emphasis. The exercise is divided into sections marked with Roman numerals I through IV. The key signature is one flat (B-flat major or D minor). The piece concludes with a final chord marked with a fermata.

Chromatic scale within the compass of a sixth with the 1st and 2nd finger.

*Chromatische Tonleiter im Umfang einer Sexte mit dem 1. und 2. Finger.*

Gamme chromatique dans la limite d'une sixte avec le 1er et le 2me doigt.

The musical score is a single melodic line in treble clef, 2/4 time. It consists of 12 staves of music. The key signature has one sharp (F#), and the scale is G major. The exercise is a chromatic scale within a sixth, starting on G4 and ending on G5. The score is divided into sections labeled I through IV. Fingerings are indicated by numbers 1-5 above the notes. The piece concludes with a double bar line.

The preceding exercise with the 2nd and 3rd finger.

Die vorhergehende Übung mit dem 2. und 3. Finger.

L'exercice précédent avec le 2me et le 3me doigt.

The musical score consists of ten staves of music. The first staff begins with a treble clef and a common time signature (C). The key signature is one sharp (F#). The music is written in a single melodic line. Fingerings are indicated by numbers 1-4 above or below notes. Slurs and accents are used throughout. Roman numerals (I, II, III, IV) are placed below the staff to indicate chord positions. The piece concludes with a double bar line.

The preceding exercise with the 3rd and 4th finger.

Die vorhergehende Übung mit dem 3. und 4. Finger.

L'exercice précédent avec le 3me et le 4me doigt.

The musical score consists of ten staves of music in treble clef, 2/4 time. The key signature has one sharp (F#). The exercise is divided into two main sections by a dotted line. The first section contains the first five staves, and the second section contains the remaining five staves. Each staff includes various musical notations such as slurs, accents, and fingerings (1, 2, 3, 4) above the notes. Roman numerals (I, II, III, IV) are placed below the staves to indicate the fingering for specific notes or groups of notes. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some chromatic passages.

Chromatic scale on one string within the compass of an octave with three kinds of fingering: with 1st and 2nd, 2nd and 3rd, 3rd and 4th finger.

*Chromatische Tonleiter auf einer Saite im Umfang einer Octave mit drei Arten des Fingersatzes: mit dem 1. und 2., 2. und 3., 3. und 4. Finger.*

Gamme chromatique sur une corde dans la limite d'une octave, avec trois espèces de doigté: avec le 1er et 2me, le 2me et 3me, le 3me et 4me doigt.

The musical score consists of ten staves of music, each representing a different fingering pattern for a chromatic scale on one string. The staves are organized into three groups based on position:

- Group 1 (Staves 1-4):** Labeled 'IV' at the beginning. Each staff starts with a treble clef, a common time signature, and a 4/4 time signature. The notes are chromatic, moving up and then down. Fingering numbers (1, 2, 3, 4) are written above the notes. The first staff includes an 'O' symbol above the first note.
- Group 2 (Staves 5-6):** Labeled 'IV' at the beginning. Similar to Group 1, but with different fingering patterns.
- Group 3 (Staves 7-10):** Labeled 'III' at the beginning. Similar to Group 1, but in a lower position. The first staff includes an 'O' symbol above the first note.

Throughout the score, there are various musical notations including slurs, accents, and dynamic markings. The fingering numbers are carefully placed to indicate the finger used for each note.

\*) The change of position should take place on the accented note.

\*) Der Lagenwechsel soll auf der akzentuierten Note stattfinden.

\*) Le changement de position doit avoir lieu sur la note accentuée.

This page of musical notation for guitar consists of 12 staves of music. The notation includes various rhythmic values, accidentals, and articulations. Fingerings are indicated by numbers 1-4 above or below notes. Slurs and accents are used to indicate phrasing and dynamics. The music is divided into sections labeled with Roman numerals I, II, and III. Time signatures  $\frac{1}{3}$  and  $\frac{1}{1}$  are present. The notation is written on a single treble clef staff.



The musical score is divided into 12 staves. The first 11 staves are in treble clef and contain complex melodic lines with many accidentals and fingerings. The 12th staff is in 3/4 time and contains a bass line with chords and fingerings. The music is highly technical, featuring many slurs, ties, and complex rhythmic patterns.

Fingering for the chromatic scale in the 1st position without shifting the fingers on the chromatic steps.

*Fingersatz für die chromatische Tonleiter in der ersten Lage, ohne Gleiten der Finger auf den chromatischen Stufen.*

Doigté pour la gamme chromatique à la 1re position, sans glissement des doigts sur les degrés chromatiques.

The musical score consists of 13 staves of music, each containing a chromatic scale exercise. The exercises are written in treble clef and include various time signatures: 3/4, 4/4, 2/4, 3/2, and 3/4. Each exercise is annotated with finger numbers (1, 2, 3, 4) and rests (circles) to indicate the correct fingering for each note. The exercises cover all 12 chromatic scales in the first position, including both ascending and descending directions. The notation includes slurs, ties, and dynamic markings like 'mf'.

## 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.
$\frac{1}{2}$	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.
/	Kunstpauze (Luftpauze) <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.
$\frac{1}{2}$	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.
/	Kunstpauze (Luftpauze) <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.
$\frac{1}{2}$	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.
/	Kunstpauze (Luftpauze) <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.

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By OTAKAR SEVCIK

OPUS II

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

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

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

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

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

<sup>2</sup> Häufiges Spielen mit Klavier ist für den Anfänger von grösster Wichtigkeit. Die Klangverschiedenheit zwischen Geige und Klavier, die vollen Harmonien des Stückes, die feine Nuancierung in der begleitenden Klavierstimme leiten und drängen den Anfänger zum reinen Intonieren, zum Anschwellen und Abschwächen, zum Akzentuieren der Töne. Er wird geradezu gezwungen den Ton schön zu bilden und das Musikstück geschmackvoll vorzutragen. Deshalb kann man schon neben Abt. II-IV entsprechend leichtere kleine Stücke mit Klavier vornehmen.

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

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

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

<sup>2</sup> Pour le commençant il est de la plus grande importance de jouer souvent avec accompagnement de piano. Le timbre différent du violon et du piano, les accords pleins de la composition les nuances de l'accompagnement, tout cela conduit, et même entraîne l'élève à une intonation juste, à faire les crescendos et decrescendos, 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.