

# School of Intonation

On an Harmonic Basis  
for

## Violin

in XIV PARTS

by

## Otakar Ševčík

OP. 11.

Contents of  
Book III.

**INTERMEDIATE STUDIES** Price Each Part  
**FROM THE 2nd TO THE 7th POSITION** \$1.75

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# PART XI.

Dissonant Chords  
in the 2<sup>nd</sup>-7<sup>th</sup> Position.

## Contents.

Continuation of the Chord of the diminished Seventh: Uniform shiftings of the individual fingers on one string, with a controlling open string. — Uniform shiftings with two fingers on two strings, with a controlling open string. Shiftings of the double-stops of the diminished Fifth and the diminished Seventh, the minor Third and the major Sixth, with a controlling open string. — Exercises for shifting positions and finger-exercises employing different combinations of stops for the chord of the diminished Seventh. Stretching the 4<sup>th</sup> and 1<sup>st</sup> fingers.

# ABTEILUNG XI.

Dissonierende Akkorde  
in der 2.-7. Lage.

## Inhalt.

*Fortsetzung des verminderten Septimenakkordes: Gleichmässige Rückkungen der einzelnen Finger auf einer Saite. — Gleichmässige Rückkungen mit zwei Fingern auf zwei Saiten, mit kontrollierender leerer Saite. — Rückkungen der Doppelgriffe der verminderten Quinte und verminderten Septime, der kleinen Terz und grossen Sexte, mit kontrollierender leerer Saite. — Lagen- und Fingerübungen mit verschieden kombinierten Griffen des verminderten Septimenakkordes. Übergreifen des 4. und 1. Fingers.*

# PARTIE XI.

Accords dissonants  
à la 2<sup>me</sup>-7<sup>me</sup> Position.

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### 1.

The chord of the diminished Seventh:  
*Der verminderte Septimenakkord:*  
L'accord de septième diminuée:



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





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

The musical score consists of ten staves of music. The first staff is labeled '4. Pos.', '4. Lage.', and '4. Pos.'. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1, 2, 3, and 4. Some notes have a '1/1' or '1/2' above them, possibly indicating a specific fingering or a breath mark. The music is written in a single melodic line on a treble clef staff.

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

III

IV

IV

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

The musical score is written for guitar and consists of 12 staves. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The first staff includes the text '6. Pos.', '6. Lage.', and '6. Pos.' on the left. The score contains various musical notations including notes, rests, slurs, and fingerings (1, 2, 3, 4). Roman numerals III and IV are used to indicate fret positions. The piece is characterized by its intricate melodic lines and harmonic accompaniment.





The chord of the diminished seventh:  
*Der verminderte Septimenakkord:*  
 L'accord de septième diminuée:



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

\*Nº 4 is to be practised before Nº 2 in order to alternate with finger shifting.

\*Nº 4 ist vor Nº 2 vorzunehmen um mit den Fingerrückungen abzuwechseln.

\*Le Nº 4 devrait être étudié avant le Nº 2 pour alterner avec les exercices pour le glissement.





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

The musical score consists of ten staves of music in G major (one sharp). The notation includes various rhythmic values, slurs, and technical markings such as fingering numbers (1, 2, 3, 4), breath marks (V), and dynamic markings (p, f). The first staff begins with a treble clef and a common time signature. The piece features several melodic lines with complex phrasing and articulation. The final staff concludes with a double bar line and a common time signature.

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

The musical score is written for a single melodic line in G major, 2/4 time. It consists of 12 staves. The first staff includes the text "5. Pos.", "5. Lage.", and "5. Pos." above the staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the piece. The key signature has one sharp (F#) and the time signature is 2/4. The score ends with a double bar line.



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

The musical score consists of ten staves of music. The first staff begins with the text '6. Pos.', '6. Lage.', and '6. Pos.' on the left. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and fingerings (numbers 1-4). Some notes are marked with accents (>) or slurs. The key signature is one flat (B-flat). The score is written in a single system across ten staves.

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

No 5. follows.  
 Folgt No 5.  
 A continuer avec le No 5.

3(5)

The chord of the diminished seventh:  
*Der verminderte Septimenakkord:*  
*L'accord de septième diminuée.*



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

The musical score consists of 15 staves of music. It begins with a treble clef and a common time signature. The first few staves show arpeggiated patterns of the diminished seventh chord, with some notes marked with accents and fingerings (1, 2, 3, 4). The middle section features more complex rhythmic patterns, including triplets and sixteenth-note runs. The final staves return to simpler chordal and arpeggiated textures, ending with a final chord in the key signature.



1

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

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music is written in a single melodic line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. Fingerings are indicated by numbers 1, 2, 3, and 4. There are also some dynamic markings like accents (>) and breath marks (circles). The score is divided into measures by vertical bar lines. The overall style is that of a classical or romantic-era piece, possibly a study or a short composition.

4. Pos.  
4 Lage.  
4. Pos.

The musical score consists of ten staves of music. The first staff begins with the text '4. Pos.', '4 Lage.', and '4. Pos.'. The music is written in a single system with a treble clef and a key signature of two flats (B-flat and E-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings (numbers 1-4). There are also some specific markings like '2', '1', '1/1', '1/2', '1/4', '3', and '4'. The score concludes with a double bar line.

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

The musical score consists of ten staves of music. The first staff includes the text '5. Pos.', '5. Lage.', and '5. Pos.' on the left. The notation is in a single system with a treble clef and a key signature of one flat. It features various musical elements such as triplets, slurs, and dynamic markings like 'acc.' and 'v'. Fingerings are indicated by numbers 1-4 above or below notes. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The notation includes eighth and sixteenth notes, as well as chords and rests.



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

The musical score consists of ten staves of music. The first staff includes the text '6. Pos.', '6. Lage.', and '6. Pos.' on the left. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. Specific annotations include 'IV' above the first and third measures, '1.' above the fourth measure, and '2.', '3.', and '1' above other measures. The piece concludes with a double bar line on the tenth staff.

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

No. 6 follows.  
 Folgt No. 6.  
 A continuer avec le No. 6.

Uniform shiftings of the chord of the diminished seventh with one finger.

*Gleichmässige Rückungen des verminderten Septimenakkordes mit einem Finger.*

Glissements uniformes de l'accord de septième diminuée au moyen d'un doigt.

4(2)

Shiftings in minor thirds with one finger on a single string, with controlling open string.

*Rückungen in kleinen Terzen mit einem Finger auf einer Saite, mit kontrollierender leerer Saite.*

Glissements en tierces mineures au moyen d'un doigt sur une corde, avec contrôle d'une corde à vide.

The musical score consists of two parts, labeled '1.' and '2.', each with five staves. Part 1 is in G major and features a sequence of diminished seventh chords. The first staff uses fingering 1 and III, with shifts in minor thirds. The second staff uses fingering 3 and III. The third staff uses fingering 1 and II. The fourth staff uses fingering 3 and II. The fifth staff uses fingering 1 and II. Part 2 is in G major and features a sequence of diminished seventh chords. The first staff uses fingering 1 and IV. The second staff uses fingering 3 and IV. The third staff uses fingering 1 and IV. The fourth staff uses fingering 1 and IV. The fifth staff uses fingering 1 and IV. The score includes various fingering numbers (1, 2, 3, 4) and Roman numerals (II, III, IV) indicating fingerings and positions. The word 'segue' is written below the first three staves of part 2.



III.....

3. segue

segue

II.....

segue

IV.....

segue

5(3)

Shiftings with one finger alternating with the open string.

Rückungen mit einem Finger, abwechselnd mit der leeren Saite.

Glissements au moyen d'un doigt, alternant avec la corde à vide.

No 2 follows. Folgt No 2. À continuer avec le No.2

1. segue

II.....

II.....

III.....

III.....

IV.....

IV.....

The image displays a musical score for two systems, labeled '2.' and '3.'. Each system consists of six staves. The first system (labeled '2.') features a treble clef and a key signature of one flat. It includes various musical notations such as notes, rests, and fingerings (e.g., 1, 2, 3). The second system (labeled '3.') also features a treble clef and a key signature of one flat, with similar musical notations and fingerings. The score is divided into sections labeled II, III, and IV. The notation includes notes, rests, and fingerings, with some notes marked with '2' or '3' indicating fingerings. The score is written in a standard musical notation style.

No 3 follows.  
 Folgt No 3.  
 A continuer avec le No 3.

Uniform shiftings of the chord of the diminished seventh with two fingers on two strings.

*Gleichmässige Rückungen des verminderten Septimenakkordes mit zwei Fingern auf zwei Saiten.*

Glissements uniformes de l'accord de septième diminuée au moyen de deux doigts sur deux cordes.

6.

Shifting the 1st-2nd, 2nd-3rd and 3rd-4th finger in diminished fifths with controlling open string.

*Rückungen des 1.-2., 2.-3. und 3.-4. Fingers in verminderten Quinten, mit kontrollierender leerer Saite.*

Glissements du 1er-2me, 2me-3me et 3me-4me doigt en quintes diminuées, avec contrôle d'une corde à vide.





Shifting of the chord of the diminished seventh in octaves, with the 1<sup>st</sup> and 4<sup>th</sup> finger, with controlling open string.

*Rückungen des verminderten Septimenakkordes in Oktaven mit dem 1. und 4. Finger, mit kontrollierender leerer Saite.*

Glissements de l'accord de septième diminuée en octaves au moyen du 1<sup>er</sup> et du 4<sup>me</sup> doigt, avec contrôle d'une corde à vide.





The chord of the diminished seventh shifted in thirds with the 1<sup>st</sup> and 3<sup>rd</sup> finger, with controlling open string.

*Der verminderte Septimenakkord mit Terzenrückungen des 1. und 3. Fingers, mit kontrollierender leerer Saite.*

Glissements de l'accord de septième diminuée en tierces au moyen du 1<sup>er</sup> et du 3<sup>me</sup> doigt, avec contrôle d'une corde à vide.

The musical score consists of two main parts, labeled '1.' and '2.', each with six staves of music. Part 1 starts with a treble clef and a common time signature. The first staff of Part 1 begins with a treble clef and a common time signature. The music is written in a single system with six staves. The first staff of Part 1 contains a sequence of chords, with fingerings (1, 3) and a controlling open string (indicated by a circle) shown. Roman numerals III, IV, and II are placed above the staves to indicate the chord structure. Part 2 follows a similar pattern with its own six staves, also featuring fingerings and Roman numerals. The notation includes various chord voicings, some with open strings, and specific fingerings for the first and third fingers. The overall structure is a series of eighth-note chords moving in thirds.



The image displays a musical score for guitar, organized into two systems. Each system consists of six staves. The first system is marked with a '2.' and the second with a '3.'. The notation is dense, featuring a variety of chords and melodic lines. Fingerings are indicated by numbers 1 through 4, and fret numbers (III, IV, II) are placed above the notes. The music is characterized by frequent changes in key signature and a complex, chromatic harmonic language. The first system includes a dotted line indicating a continuation of the piece. The second system also includes a dotted line. The overall style is that of a classical guitar exercise or study.



The chord of the diminished seventh shifted in sixths with the 1<sup>st</sup>-2<sup>nd</sup>, 2<sup>nd</sup>-3<sup>rd</sup>, and 3<sup>rd</sup>-4<sup>th</sup> finger, with controlling open string.

*Sextenrückung des verminderten Septimenakkordes mit dem 1-2., 2-3. und 3-4. Finger, mit kontrollierender leerer Saite.*

Glissements de l'accord de septième diminuée en sixtes au moyen du 1<sup>er</sup>-2<sup>me</sup>, 2<sup>me</sup>-3<sup>me</sup> et 3<sup>me</sup>-4<sup>me</sup> doigt, avec contrôle d'une corde à vide.

1.

This page contains ten staves of musical notation for Ševčík Op. 11, XI. The notation is written in treble clef with a key signature of one sharp (F#). The music consists of a sequence of chords and intervals, primarily using half notes and quarter notes. The staves are marked with various fingering numbers (1, 2, 3, 4) and articulation symbols (accents, slurs, and fermatas). Roman numerals II and IV are placed above certain chords to indicate their harmonic function. The first staff begins with a '2' above the first measure. The second staff has a '3' above the first measure. The third staff has a '4' above the first measure. The fourth staff has a '1' above the first measure. The fifth staff has a '2' above the first measure. The sixth staff has a '3' above the first measure. The seventh staff has a '4' above the first measure. The eighth staff has a '1' above the first measure. The ninth staff has a '2' above the first measure. The tenth staff has a '3' above the first measure. The music concludes with a double bar line and repeat dots at the end of the final staff.

This page of musical notation for guitar consists of ten staves of music. The notation includes various chords, fingerings, and articulations. The first staff is marked with a '3.' and features a sequence of chords with fingerings 1 and 2. The second staff continues with similar chords and fingerings. The third staff introduces a new set of chords with fingerings 3 and 4. The fourth staff features chords with fingerings 2 and 3, and includes a Roman numeral 'III'. The fifth staff continues with chords and fingerings 1 and 2, also including a Roman numeral 'III'. The sixth staff features chords with fingerings 3 and 4, and includes a Roman numeral 'III'. The seventh staff features chords with fingerings 2 and 3, and includes a Roman numeral 'III'. The eighth staff features chords with fingerings 3 and 4, and includes a Roman numeral 'III'. The ninth staff features chords with fingerings 3 and 4, and includes a Roman numeral 'III'. The tenth staff features chords with fingerings 3 and 4, and includes a Roman numeral 'III'. The notation is written in a standard musical staff with a treble clef and a key signature of one sharp (F#).



The chord of the diminished seventh while a finger remains on the string.

*Der verminderte Septimenakkord mit Liegenlassen der Finger.*

L'accord de septième diminuée, un doigt restant posé sur la corde.

1.

This page of musical notation contains ten staves of music, likely for guitar. The notation includes various musical symbols such as treble clefs, a common time signature (C), and a key signature of one sharp (F#). The music is characterized by complex rhythmic patterns, including triplets and slurs, and is annotated with fingering numbers (1, 2, 3, 4) and dynamic markings (p, f). The notation is organized into measures, with some measures containing multiple notes. The piece concludes with a double bar line. The page is numbered 33 in the top right corner.

3.



# 12.

The chord of the diminished seventh on two strings, with finger exercises.

*Der verminderte Septimenakkord auf zwei Saiten, mit Fingerübungen.*

L'accord de septième diminuée sur deux cordes, avec exercices pour les doigts.

The musical score consists of ten staves of music, each containing exercises for the diminished seventh chord on two strings. The exercises are organized into four-measure phrases, often separated by double bar lines. The keys used include C major, D major, E major, F major, G major, A major, B major, C minor, D minor, E minor, F minor, G minor, and A minor. Each exercise includes specific fingering instructions (1, 2, 3, 4) and string indicators (I, II) to guide the student. The exercises are designed to be played on two strings, typically the first and second strings of the violin or the first and second strings of the viola.

2.

II

III

IV

II

II

3.

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of ten staves of music. The first staff begins with a '3.' marking. The music features complex fingering patterns, including triplets and slurs. Section markers II, III, and IV are placed above the staves. The notation includes various note values, rests, and dynamic markings.



## 13.

The preceding finger-exercises  
through the positions.

*Die vorhergehenden Fingerübungen  
durch die Lagen.*

L'exercice précédent parcourant  
toutes les positions.

1.

The musical score for exercise 13 consists of ten staves of music. The first staff begins with a treble clef and a common time signature. The key signature is C major. The first measure contains a chord with a '2' above it. The second measure contains a chord with a '2' above it and a '4 3' below it. The third measure contains a chord with a '2' above it and a '1 3 4' below it. The fourth measure contains a chord with a '2' above it and a '4 3' below it. The fifth measure contains a chord with a '2' above it and a '1 3 4' below it. The sixth measure contains a chord with a '2' above it and a '4 3' below it. The seventh measure contains a chord with a '2' above it and a '1 3 4' below it. The eighth measure contains a chord with a '2' above it and a '4 3' below it. The ninth measure contains a chord with a '2' above it and a '1 3 4' below it. The tenth measure contains a chord with a '2' above it and a '4 3' below it. The key signature changes to B-flat major in the second staff. The key signature changes to A major in the third staff. The key signature changes to B-flat major in the fourth staff. The key signature changes to A major in the fifth staff. The key signature changes to B-flat major in the sixth staff. The key signature changes to A major in the seventh staff. The key signature changes to B-flat major in the eighth staff. The key signature changes to A major in the ninth staff. The key signature changes to B-flat major in the tenth staff. Roman numerals I, II, and III are placed above certain notes in the first, second, and third staves respectively.

This page contains ten staves of musical notation for a piano exercise. The notation is written in a single treble clef with a key signature of one flat (B-flat). The music consists of a series of chords and melodic lines, often with slurs and accents. Fingerings are indicated by numbers 1, 2, 3, and 4. There are several instances of double bar lines with repeat signs. Roman numerals I, II, and III are placed above certain measures, likely indicating first, second, and third endings or specific fingering patterns. The exercise starts with a whole note chord (F4, A4, C5) and continues with various rhythmic patterns and chord progressions.

3.

II

III



Exercises in the different positions on the broken chord of the diminished seventh on two strings in single stops. Keeping the fingers on the strings.

Lagenübung in gebrochenen verminderten Septimenakkorden auf zwei Saiten in einfachen Griffen. Liegenlassen der Finger.

Exercices dans différentes positions sur l'accord brisé de septième diminuée sur deux cordes en cordes simples. Les doigts restent posés sur la corde.

The image displays three exercises, numbered 1, 2, and 3, each consisting of multiple staves of musical notation. The exercises are written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notes are primarily eighth and sixteenth notes, often beamed together. Fingerings (1-4) are indicated throughout. Slurs are used to group notes. The word "segue" is used to indicate transitions between sections. Roman numerals I, II, III, and IV are placed below the staves to denote different positions on the strings. Exercise 1 starts with a broken chord of the diminished seventh (F#, C, G, D) and moves through various positions. Exercise 2 introduces a broken chord with a flat (F, C, G, D) and includes a first position (1/1) marking. Exercise 3 continues with the F# diminished seventh chord and includes a first position (1/1) marking. The exercises are designed to be played on two strings (G and C) with the fingers remaining on the strings.

## 14.

The preceding exercise in double-stops.

Die vorhergehende Übung in Doppelgriffen.

L'exercice précédent en doubles cordes.

1.

2.

3.

The broken chord of the diminished seventh, ascending and descending, on two strings in single stops, the fingers shifting by half positions to the 7th position.

*Gebrochene verminderten Septimenakkorde auf zwei Saiten in einfachen Griffen, mit Vorrücken der Finger in halben Lagen bis zur 7. Lage, auf- und absteigend.*

L'accord de septième diminuée, montant et descendant, sur deux cordes simples. Les doigts avancent par demi-positions jusqu'à la 7<sup>me</sup> position.

The image displays three exercises (1, 2, and 3) for playing broken diminished seventh chords on two strings. Each exercise is presented in four staves of music. Exercise 1 is in G major (one sharp), Exercise 2 is in B-flat major (two flats), and Exercise 3 is in D major (two sharps). The exercises show ascending and descending patterns of broken chords, with fingerings (1-4) and position markings (I-IV) indicated above the notes. Exercise 1 starts with a whole rest on the first staff, followed by eighth notes. Exercise 2 starts with a whole rest on the first staff, followed by eighth notes. Exercise 3 starts with a whole rest on the first staff, followed by eighth notes. The exercises conclude with a whole rest on the final staff of each set.



The preceding exercise on two strings in double stops.

Die vorhergehende Übung auf zwei Saiten in Doppelgriffen.

L'exercice précédent sur deux cordes en doubles cordes.

1.

2.

3.

16<sup>a</sup>

Exercises for the various positions with different combinations of the stops of the chord of the diminished seventh on two strings; with controlling open string.

*Lagenübung mit verschieden kombinierten Griffen des verminderten Septimenakkordes auf zwei Saiten, mit kontrollierender leerer Saite.*

Exercices dans différentes positions en doubles cordes avec diverses combinaisons de doigté pour l'accord de septième diminuée, avec contrôle d'une corde à vide.

E-A

A-D

D-G

The musical score is divided into three sections based on string positions: E-A, A-D, and D-G. Each section contains multiple staves of music. The E-A section has four staves, the A-D section has three, and the D-G section has three. The notation includes treble clefs, a common time signature (C), and various musical symbols such as notes, rests, and accidentals. Fingering numbers (1-4) are placed above notes, and position numbers (II, III, IV) are placed above groups of notes. Open strings are indicated by circles on the staff lines. The exercises focus on different combinations of the diminished seventh chord on two strings while controlling an open string.



Shifting of the chord of the diminished seventh by means of stretching the 4<sup>th</sup> and 1<sup>st</sup> finger.

*Rückungen des verminderten Septimenakkordes mit Übergreifen des 4. und 1. Fingers.*

Glissements de l'accord de septième diminuée avec extension du 4<sup>me</sup> et du 1<sup>er</sup> doigt.

E-A

A-D

D-G



## 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 Parchet.
$\frac{1}{2}$	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

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“ VII	—2.-7. Lage.—Dazu: Abt. XII (Einführung in den Lagenwechsel).	
“ VIII	—2.-7. Lage.	
“ IX	—2.-7. Lage.	} Dazu§
“ X	—2.-7. Lage.	
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“ 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.	
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“ 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 Supplémentaires†
“ VIb	—2me-7me Position.	
	†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 Supplémentaires.§
“ X	—2me-7me Position.	
“ 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.	
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<sup>1</sup> Because the sense of rhythm varies in individuals, the exercises in Parts IIa and IIb may be studied independently, without keeping pace with the parallel exercises for the left hand. In this case the omission of these exercises in bowing must be made up in the following Parts.

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

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

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

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

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

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

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

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

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

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

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