

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
\$1.75

FROM THE 2nd TO THE 7th POSITION

PART VII: CHROMATIC SHIFTING on one and on two Strings, with *Controlling Open String*.—The *Augmented Second*.—Harmonic Minor Scales, with Bowing-Exercises for *Detache*, *Legato*, *Staccato* and *Spiccato*.

PART VIII: CONSONANT CHORDS: Placing the Fingers for the Double-Stop of the *Perfect Fifth*, with Exercises for Bowing.—Preparation of the Double-Stop of the *Perfect Fifth*.—The *Major* and the *Minor Triad* in Double-Stops.—The *Broken Triad* in various Keys, with Changes of Bowing.—DISSONANT CHORDS: The *Diminished Triad*, with *Enharmonic Changes*, in Single Tones and Double-Stops.

PART IX: The *Diminished Triad* continued.—The *Augmented Triad* in Single Tones and Double Stops, with Exercises for Fingering and Bowing.

PART X: The Chord of the *Dominant Seventh* in all Keys.—The Chord of the *Dominant Seventh* in Arpeggios through the *Circle of Fifths* in all Positions, with various kinds of Bowing.—The Chord of the *Diminished Seventh* in various Keys, with Exercises for Fingering and Bowing.

PART XI: The Chord of the *Diminished Seventh* continued.—Uniform Shifting of Fingers on one String, with a *Controlling Open String*.—The same on two Strings.—Shifting of the Double-Stops of the *Diminished Fifth*, the *Diminished Seventh*, the *Minor Third* and the *Major Sixth*, with a *Controlling Open String*.—Exercises for Shifting Positions and Finger-Exercises employing different Combinations of Stops for the Chord of the *Diminished Seventh*.—Stretching of Fingers.

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PART VII.

2nd - 7th Position.

Contents.

Chromatic Shiftings on one and on two strings, with controlling open string, in the 2nd - 7th position.

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Harmonic Minor Scales with bowing-exercises for Détaché, Legato, Staccato and Spiccato in the 2nd - 7th position.



Chromatic Shiftings on one string in the 2nd - 7th position.

Chromatic shifting with the 2nd and the 3rd finger, keeping the 1st finger on the string.

2nd Position.

ABTEILUNG VII.

2. - 7. Lage.

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Die übermäßige Sekunde in der 2.-7. Lage.

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2. Lage.

PARTIE VII.

2^{me} - 7^{me} Position.

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Gammes Mineures Harmoniques avec exercices du coup d'archet pour le Détaché, Legato, Staccato et Spiccato à la 2^{me} - 7^{me} position.



Glissements chromatiques sur une corde à la 2^{me} - 7^{me} position.

Glissement chromatique du 2^{me} et du 3^{me} doigt, pendant que le 1^{er} doigt reste posé sur la corde.

2^{me} Position.

The musical score consists of eight staves of music, each beginning with a '1.' and containing chromatic shifting exercises. The exercises are organized into three columns corresponding to the three languages: English (left), German (middle), and French (right). Each staff contains various chromatic patterns with fingerings (1, 2, 3) and bowing directions (up and down bows). The exercises are designed to be performed in the 2nd, 3rd, 4th, 5th, 6th, and 7th positions on the string.

The image displays a musical score for two parts, labeled '2.' and '3.', each consisting of ten staves of music. The notation is in treble clef with a common time signature (C). The music is characterized by intricate melodic lines with frequent slurs and various fingering indications (1, 2, 3). Part 2 begins with a first measure containing a circled '1' and a circled 'o'. Part 3 begins with a circled '1' and a circled 'o'. The score includes numerous accidentals (sharps, flats, naturals) and rests, indicating a complex harmonic and rhythmic structure. The overall style is that of a technical exercise or a short piece from a collection.

Chromatic shifting
of the 2nd and 3rd finger
with controlling open string.

3rd Position.

*Chromatische Rückung
des 2. und 3. Fingers
mit kontrollierender leerer Saite.*

3. Lage.

Glissement chromatique
du 2^{me} et du 3^{me} doigt
avec contrôle d'une corde à vide.

3^{me} Position.

1.

2.

3.

Chromatic shiftings
with controlling open string.

4th Position.

*Chromatische Rückungen
mit kontrollierender leerer Saite.*

4. Lage.

Glissements chromatiques
avec contrôle d'une corde à vide.

4^{me} Position.

The image displays a musical score for two sections, labeled '2.' and '3.', written in treble clef. Section 2 consists of ten staves of music, primarily featuring eighth and sixteenth notes with various accidentals (sharps, naturals, flats) and fingerings (1, 2, 3). Section 3 consists of seven staves, characterized by more complex rhythmic patterns, including sixteenth-note runs and triplets, with fingerings 1, 2, 3, and 4. The notation includes slurs, ties, and dynamic markings throughout.

Chromatic shiftings
with controlling open string.

5th Position.

4.
*Chromatische Rückungen
mit kontrollierender leerer Saite.*

5. Lage.

Glissements chromatiques
avec contrôle d'une corde à vide.

5^{me} Position.

1.

2.

3.
 (1)
 (2)
 (3)
 III.
 II.
 I.

5.

Chromatic shiftings with controlling open string.

Chromatische Rückungen mit kontrollierender leerer Saite.

Glissements chromatiques avec contrôle d'une corde à vide.

6th Position.

6. Lage.

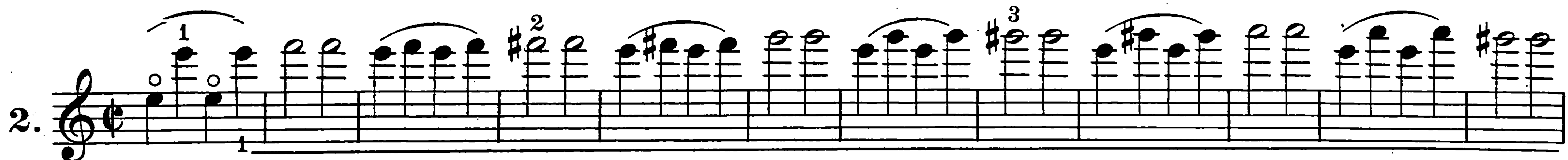
6^{me} Position.

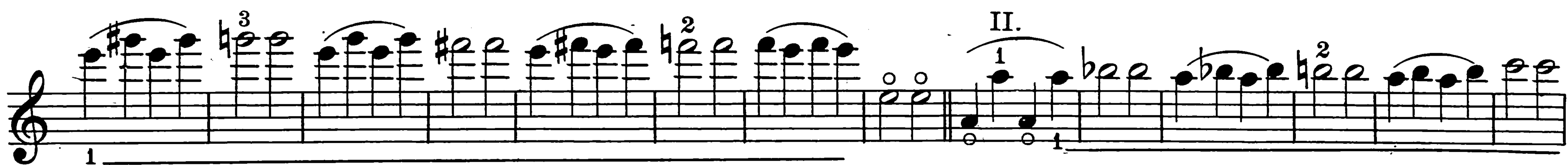
1.
 II.
 III.
 IV.
 I.

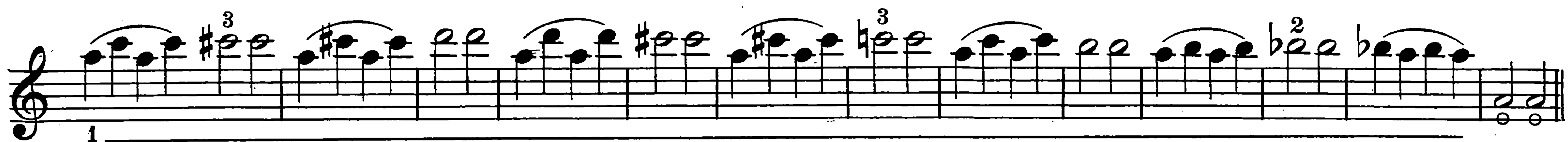
Chromatic shiftings
with controlling open string.
7th Position.

6.
*Chromatische Rückungen
mit kontrollierender leerer Saite.*
7. Lage.

Glissements chromatiques
avec contrôle d'une corde à vide.
7^{me} Position.

2. 

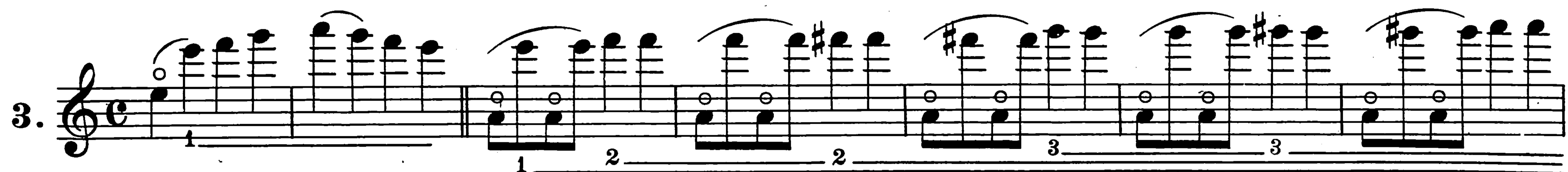




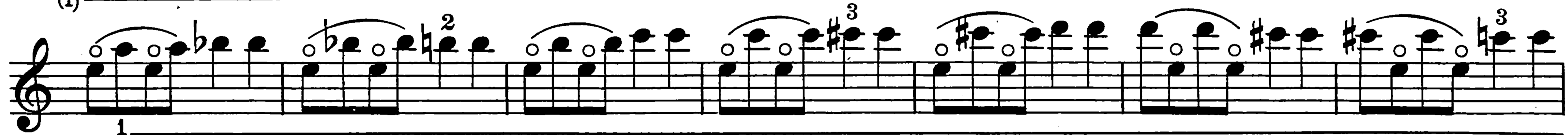
III. 

IV. 



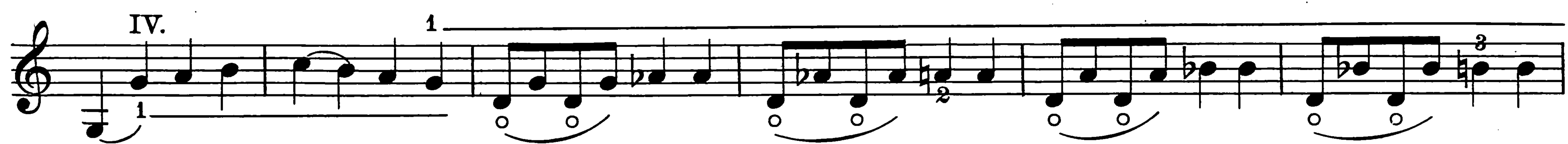
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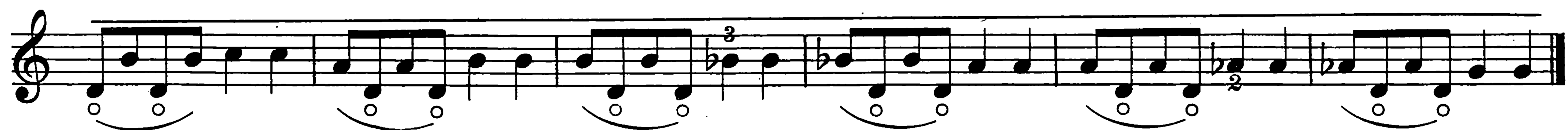




III. 



IV. 



Chromatic shiftings
on two strings
with controlling open string.

2nd Position.

*Chromatische Rückungen
auf zwei Saiten
mit kontrollierender leerer Saite.*

2. Lage.

Glissements chromatiques
sur deux cordes
avec contrôle d'une corde à vide.

2^{me} Position.

1.

2.

Musical staff 1: Treble clef, first system of notes with a slur and a '2' below it.

Musical staff 2: Treble clef, second system of notes with slurs and fingerings (4), 2, 1, 3, 4, 3.

Musical staff 3: Treble clef, third system of notes with slurs and fingerings 1, 4, 3, 2, 1.

Musical staff 4: Treble clef, fourth system of notes with slurs and fingerings 1, 1, 1, 4, 1, 1.

Musical staff 5: Treble clef, fifth system of notes with slurs and fingerings 1, 1, 1, 4, 4, 1, 2.

Musical staff 6: Treble clef, sixth system of notes with slurs and fingerings 1, 2, 1, 2.

Musical staff 7: Treble clef, seventh system of notes with slurs and fingerings 1, 4, 4, 3, 2, 2, 3, 4, 1.

Musical staff 8: Treble clef, eighth system of notes with slurs and fingerings (1), 1, 1, 1, 2, 2, 2.

Musical staff 9: Treble clef, ninth system of notes with slurs and fingerings 3, 2, 2, 3.

Musical staff 10: Treble clef, tenth system of notes with slurs and a '2' below it.

Musical staff 11: Treble clef, eleventh system of notes with a slur and a '4' below it.

Musical score for guitar, featuring 12 staves of music. The notation includes treble clefs, various note values, and complex fingerings indicated by numbers 1, 2, 3, and 4. Slurs and ties are used to indicate phrasing and continuous sounds. A measure number '4.' is present at the beginning of the fourth staff. The music is in a key with one sharp (F#) and a common time signature.

2.

Chromatic shiftings
on two strings
with controlling open string.

Chromatische Rückungen
auf zwei Saiten
mit kontrollierender leerer Saite.

Glissements chromatiques
sur deux cordes
avec contrôle d'une corde à vide.

3rd Position.

3. Lage.

3^{me} Position.

1.

2.

3.

4.

Detailed description of the musical score: The page contains two exercises, numbered 3 and 4. Exercise 3 is the first piece, starting with a treble clef and a common time signature. It consists of 10 staves of music. The notation includes eighth and sixteenth notes, often beamed together. There are numerous fingering numbers (1, 2, 3, 4) and slurs throughout. Exercise 4 is the second piece, also in treble clef and common time. It consists of 8 staves of music, featuring similar rhythmic patterns and fingering instructions. The key signature for both exercises appears to be one flat (B-flat major or D minor).

3.

Chromatic shiftings
on two strings
with controlling open string.

*Chromatische Rückungen
auf zwei Saiten
mit kontrollierender leerer Saite.*

Glissements chromatiques
sur deux cordes
avec contrôle d'une corde à vide.

4th Position.

4. Lage.

4^{me} Position.

1.

2.

The musical score on page 16 of Ševčík Op. 11, VII, consists of 12 staves of music. The notation is in treble clef and includes various rhythmic values, accidentals, and fingering instructions. The first staff begins with a 4-measure phrase. The second staff contains a 4-measure phrase with a 3-measure phrase below it. The third staff has a 3-measure phrase with a 2-measure phrase below it. The fourth staff features a 2-measure phrase with a 1-measure phrase below it. The fifth staff has a 1-measure phrase with a 4-measure phrase below it. The sixth staff has a 4-measure phrase with a 1-measure phrase below it. The seventh staff has a 3-measure phrase with a 1-measure phrase below it. The eighth staff has a 1-measure phrase with a 2-measure phrase below it. The ninth staff has a 1-measure phrase with a 1-measure phrase below it. The tenth staff has a 1-measure phrase with a 1-measure phrase below it. The eleventh staff has a 1-measure phrase with a 4-measure phrase below it. The twelfth staff has a 1-measure phrase with a 1-measure phrase below it.

4

(3)

1

(1)

4.

(1)

(1)

(1)

(1)

(1)

(1)

(1)

(1)

(1)

Chromatic shiftings
on one and on two strings
with controlling open string.

Chromatische Rückungen
auf einer und auf zwei Saiten
mit kontrollierender leerer Saite.

Glissements chromatiques
sur une et sur deux cordes
avec contrôle d'une corde à vide.

5th Position.

5. Lage:

5^{me} Position.

IV.

1.

(1)

(1)

(3)

III.

2.

(1)

(1)

(4)

(4)

3. ^{II.}

Musical score for exercise 3, consisting of 10 staves of music in treble clef with a common time signature. The score includes various musical notations such as notes, rests, and accidentals, along with performance markings like slurs and fingerings (1, 2, 3, 4).

4.

Musical score for exercise 4, consisting of 4 staves of music in treble clef with a common time signature. The score includes various musical notations such as notes, rests, and accidentals, along with performance markings like slurs and fingerings (1, 2, 3).

The image displays a musical score for Ševčík Op. 11, VII, consisting of 18 staves of music. The score is divided into three main sections: II, III, and IV. Section II (staves 1-4) begins with a treble clef and a key signature of one flat. It features complex rhythmic patterns with frequent sixteenth and thirty-second notes, and includes fingerings such as 1, 2, 3, 4, and 5. Section III (staves 5-8) is marked with a common time signature (C) and continues with intricate melodic lines, often using triplets and slurs. Section IV (staves 9-18) is characterized by a more rhythmic, eighth-note driven texture, with frequent use of slurs and fingerings. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings. The piece concludes with a final cadence on the 18th staff.

Chromatic shiftings
on one and on two strings
with controlling open string.

*Chromatische Rückungen
auf einer und auf zwei Saiten
mit kontrollierender leerer Saite.*

Glissements chromatiques
sur une et sur deux cordes
avec contrôle d'une corde à vide.

6th Position.

6. Lage.

6^{me} Position.

1.

2.

This page contains two musical exercises, numbered 3 and 4, from Ševčík's Op. 11, VII. Exercise 3 is written in treble clef with a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. It consists of 16 staves of music, featuring a variety of rhythmic patterns, slurs, and complex fingering techniques such as triplets, sextuplets, and sixteenth-note runs. Exercise 4 is also in treble clef with the same key signature and time signature, consisting of 12 staves. It begins with a section labeled 'IV.' and includes similar technical challenges as exercise 3, with many notes marked with circles, possibly indicating breath marks or specific articulation. Both exercises are highly technical and designed to develop advanced piano technique.

6

Chromatic shiftings
on one and on two strings
with controlling open string.

Chromatische Rückungen
auf einer und auf zwei Saiten
mit kontrollierender leerer Saite.

Glissements chromatiques
sur une et sur deux cordes
avec contrôle d'une corde à vide.

7th Position.

7. Lage.

7^me Position.

1.

2.

II.

The first system of the musical score consists of five staves. The first staff contains a melodic line with several measures, including a four-measure rest. The second and third staves continue the melodic line with various note values and accidentals. The fourth staff features a more complex melodic passage with many sixteenth notes and slurs. The fifth staff shows a series of chords, likely for the left hand, with some notes beamed together.

The second system of the musical score consists of four staves. The first staff begins with a section marked "III." and contains a melodic line with a three-measure rest. The second staff continues the melodic line with slurs and accents. The third staff is a dense texture of chords, possibly for the left hand, with many notes beamed together. The fourth staff continues the melodic line with various note values and accidentals.

The third system of the musical score consists of three staves. The first staff begins with a section marked "III." and contains a melodic line with a four-measure rest. The second staff continues the melodic line with slurs and accents. The third staff begins with a section marked "II." and contains a melodic line with a four-measure rest. The system concludes with a final melodic line on a fourth staff.

The first three staves of musical notation. The first staff contains a melodic line with a 4-measure slur and a 2-measure slur. The second staff continues the melody with a 4-measure slur and a 1-measure slur. The third staff features a 4-measure slur and a 1-measure slur.

IV.

4.

The second section of the piece, marked with a '4.' and 'IV.'. It consists of ten staves of musical notation. The first staff has a 1-measure slur. The second staff has a 1-measure slur. The third staff has a 1-measure slur. The fourth staff has a 1-measure slur. The fifth staff has a 1-measure slur. The sixth staff has a 1-measure slur. The seventh staff has a 1-measure slur. The eighth staff has a 1-measure slur. The ninth staff has a 1-measure slur. The tenth staff has a 1-measure slur.

The augmented Second
in various minor keys.

Die übermässige Sekunde
in verschiedenen Moll-Tonarten.

La seconde augmentée
en divers tons mineurs.

2nd Position.

2. Lage.

2^{me} Position.

The first system consists of two staves of music. The top staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, with a '4' above the first measure and a '1' below the first note. The bottom staff continues the melody with similar rhythmic values and includes a '4' below the first measure and a '1' below the first note.

The augmented Second
in various minor keys.

*Die übermässige Sekunde
in verschiedenen Moll-Tonarten.*

La seconde augmentée
en divers tons mineurs.

3rd Position.

3. Lage.

3^{me} Position.

The second system consists of two staves of music. The top staff begins with a treble clef, a common time signature, and a key signature of one flat. It contains a series of eighth and sixteenth notes, with a '1' above the first measure and a '1' below the first note. The bottom staff continues the melody with similar rhythmic values and includes a '1' below the first note. The system is divided into three sections by vertical lines, each with its own title and text. The first section is titled 'The augmented Second in various minor keys.' and '3rd Position.' The second section is titled 'Die übermässige Sekunde in verschiedenen Moll-Tonarten.' and '3. Lage.' The third section is titled 'La seconde augmentée en divers tons mineurs.' and '3^{me} Position.'

3 4 $\frac{2}{2}$

4 1

4

3 2

The augmented Second
in various minor keys.

4th Position.

*Die übermässige Sekunde
in verschiedenen Moll-Tonarten.*

4. Lage.

La seconde augmentée
en divers tons mineurs.

4^{me} Position.

1 1 $\frac{1}{1}$

1 $\frac{1}{1}$

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

1 $\frac{1}{1}$

1 $\frac{1}{1}$

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

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

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

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

This musical score consists of ten staves of music. The notation is complex, featuring numerous triplets, sextuplets, and other rhythmic groupings. The key signature is primarily one sharp (F#), with some sections in one flat (Bb). The music is written in a single melodic line on a treble clef staff. The notation includes many accidentals (sharps, flats, naturals) and dynamic markings. The piece is characterized by its intricate rhythmic patterns and frequent use of slurs and ties.

The augmented Second
in various minor keys.

*Die übermässige Sekunde
in verschiedenen Moll-Tonarten.*

La seconde augmentée
en divers tons mineurs.

5th Position.

5. Lage.

5^{me} Position.

IV. 1

2

3

4

IV. 4

III. 4

II. 4

III.

The augmented Second
in various minor keys.

6th Position.

*Die übermässige Sekunde
in verschiedenen Moll-Tonarten.*

6. Lage.

La seconde augmentée
en divers tons mineurs.

6^{me} Position.

IV.

Seven staves of musical notation in treble clef, 2/4 time. The first staff starts with a 2 on the first string. The second staff has a 3 on the first string. The third staff has a 3 on the first string. The fourth staff has a 3 on the first string. The fifth staff is labeled 'IV.' and has a 1 on the first string. The sixth staff has a 2 on the first string. The seventh staff has a 1 on the first string. The notation includes various fingerings (1-4), slurs, and accents.

The augmented Second
in various minor keys.

Die übermässige Sekunde
in verschiedenen Moll-Tonarten.

La seconde augmentée
en divers tons mineurs.

7th Position.

7. Lage.

7^{me} Position.

Four staves of musical notation in treble clef, 2/4 time. The first staff is labeled 'IV.' and has a 1 on the first string. The second staff is labeled 'III.' and has a 1 on the first string. The third staff is labeled 'II.' and has a 1 on the first string. The fourth staff is labeled 'I.' and has a 1 on the first string. The notation includes various fingerings, slurs, and accents.

II. 1

III. 2 IV. 3

II. 2 III. 3

II. 1 III. 3

IV. 2

III. 1

Harmonic Minor Scales
beginning on each step
of the scale through all keys,
with bowing-exercises.

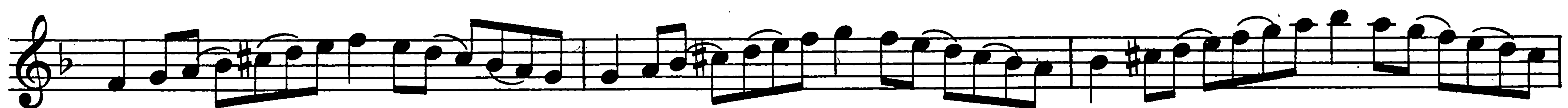
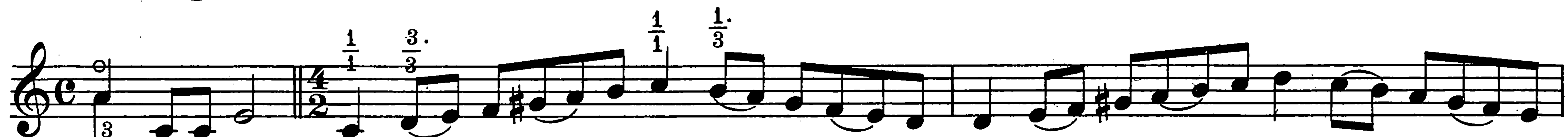
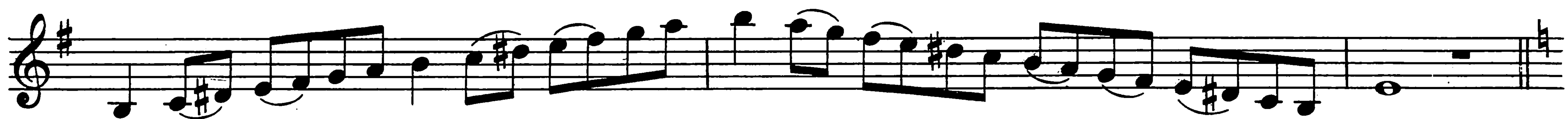
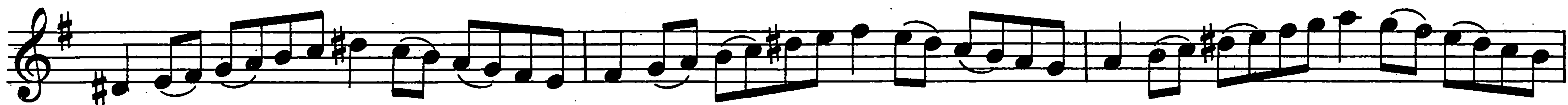
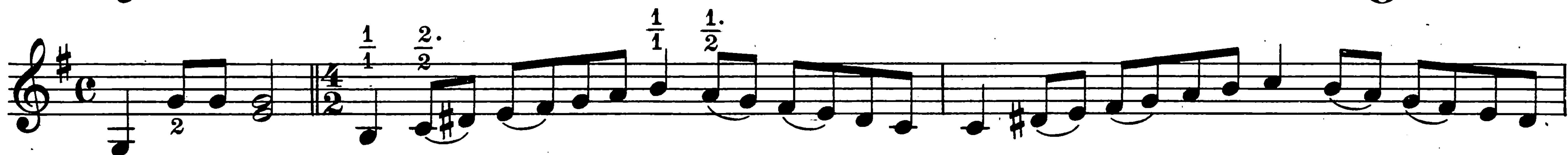
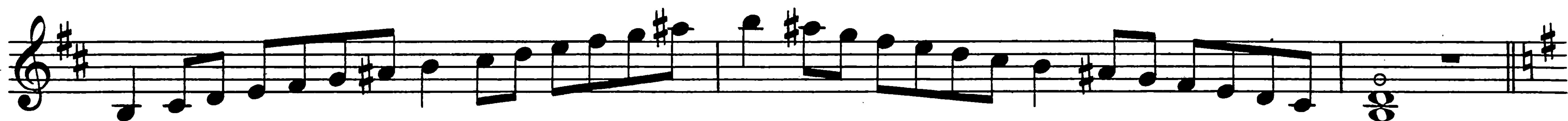
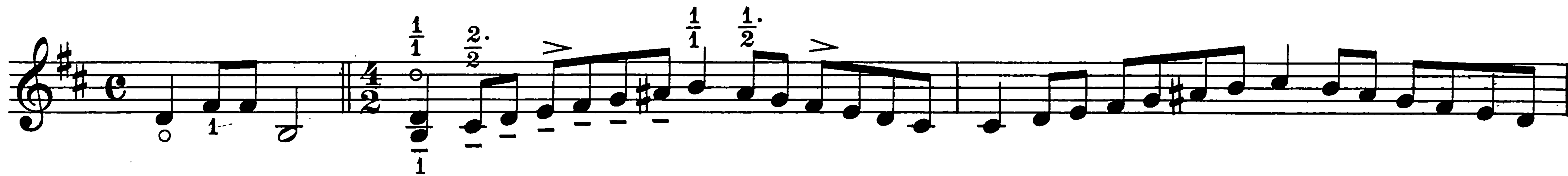
2nd Position.

*Harmonische Moll-Tonleitern,
ausgehend von jeder Stufe
der Tonleiter in allen Tonarten,
mit Bogenübungen.*

2. Lage.

Gammes mineures harmoniques
commençant sur chaque degré
de la gamme dans tous les tons,
avec exercices du coup d'archet.

2^{me} Position.



The musical score is written for a single melodic line in G major. It begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The first staff contains a double bar line with a 2/2 time signature change, followed by a 4/2 time signature change. The second staff continues the melody. The third staff features a 4/2 time signature change and a 3/8 time signature change. The fourth staff has a 4/2 time signature change and a 3/8 time signature change. The fifth staff continues the melody. The sixth staff has a 4/2 time signature change and a 3/8 time signature change. The seventh staff has a 4/2 time signature change and a 3/8 time signature change. The eighth staff has a 4/2 time signature change and a 3/8 time signature change. The ninth staff has a 4/2 time signature change and a 3/8 time signature change. The tenth staff has a 4/2 time signature change and a 3/8 time signature change. The eleventh staff has a 4/2 time signature change and a 3/8 time signature change. The twelfth staff has a 4/2 time signature change and a 3/8 time signature change. The score concludes with a double bar line and a key signature change to G minor (two flats).

The image displays a musical score for two systems of music, each consisting of three staves. The first system is in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. It begins with a treble clef and a 3/4 time signature, followed by a 4/4 time signature. The music features a series of eighth and sixteenth notes, often beamed together, with various articulations such as slurs and accents. A first ending bracket is present at the beginning of the first staff. The second system is in a key signature of three sharps (F# major or C# minor) and a common time signature. It starts with a treble clef and a 4/4 time signature, followed by a 2/4 time signature. This system includes dynamic markings such as *M.* (Moderato) and *f* (forte). The notation is similar to the first system, with complex rhythmic patterns and articulations. The score concludes with a final double bar line and a key signature change to three sharps.

Harmonic Minor Scales
in all keys
with bowing-exercises.

*Harmonische Moll-Tonleitern
in allen Tonarten
mit Bogenübungen.*

Gammes mineures harmoniques
dans tous les tons,
avec exercices du coup d'archet.

3rd Position.

3. Lage.

3^{me} Position.

The musical score consists of 12 staves of music, organized into three groups of four staves each. Each group represents a different key signature: the first group is in D major (one sharp), the second in E-flat major (two flats), and the third in F major (one flat). Each staff begins with a treble clef, a common time signature (C), and a dynamic marking of *p* (piano). The notation includes various rhythmic values, slurs, and bowing exercises. Fingering numbers (1-4) are placed above or below notes to indicate fingerings. Some staves include specific bowing techniques like *trill* or *trill* markings. The score concludes with a double bar line and a key signature change to the next key.

Musical score for Ševčík Op. 11, VII, page 38. The score consists of ten staves of music in G major, 4/2 time. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. Time signatures change from 4/2 to 1/1 and back to 4/2. The piece concludes with a double bar line and a key signature change to D major.

1 1 1 4. 1 1.

4. 4. 1. 1.

2. 2. M.

3. 2. M.

Harmonic Minor Scales
in all keys
with bowing-exercises.

4th Position.

*Harmonische Moll-Tonleitern
in allen Tonarten
mit Bogenübungen.*

4. Lage.

Gammes mineures harmoniques
dans tous les tons,
avec exercices du coup d'archet.

4^{me} Position.

*) Three-quarters of bow length.

*) Drei Viertel Bogenlänge.

*) Trois quarts d'archet.

The musical score is written for a single melodic line in G major, 4/2 time. It consists of 12 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music is characterized by eighth and sixteenth notes, often beamed together. There are several time signature changes indicated by '2.', '1.', and '1/2' above the staff. The piece concludes with a double bar line and a key signature change to G minor (two flats).

The musical score is written for a single melodic line in treble clef. It begins in B-flat major (two flats) and 4/4 time. The first staff contains a sequence of eighth notes with a first fingering '1' indicated. The second staff continues with similar eighth-note patterns. The third staff shows a change to 4/2 time and a key signature change to D major (two sharps). It features a triplet of eighth notes and a first fingering '1'. The fourth staff continues with eighth-note patterns, including some marked with 'x'. The fifth staff has a 4/2 time signature and continues with eighth-note patterns. The sixth staff begins a section marked 'spiccato' in 2/3 time, featuring a triplet of eighth notes and staccato markings. The seventh staff continues with eighth-note patterns and staccato markings. The eighth staff has a 2/3 time signature and continues with eighth-note patterns. The ninth and tenth staves conclude the piece with eighth-note patterns and staccato markings.

Harmonic Minor Scales
in all keys
with bowing-exercises.

*Harmonische Moll-Tonleitern
in allen Tonarten
mit Bogenübungen.*

Gammes mineures harmoniques
dans tous les tons,
avec exercices du coup d'archet.

5th Position.

5. Lage.

5^{me} Position.

The musical score consists of two systems of six staves each. The first system is in D major (two sharps) and the second is in B minor (two sharps). Each system begins with a treble clef, a common time signature (C), and a key signature of two sharps. The first staff of each system includes a Roman numeral (III. or II.) and a measure with a fingering '1' and a bowing exercise marked with a '1/1' ratio. Subsequent staves contain various bowing exercises, including slurs, accents, and specific fingering patterns like '1/1', '1/2', '2/2', '1/1', '1/2', '1/1', '1/3', '3/3', '1/1', and '1/1'. The exercises are written in a continuous, flowing style across the staves.

III. $\frac{1}{1}$ $\frac{1}{1}$

III. $\frac{1}{1}$ $\frac{1}{1}$ $\frac{1}{3}$ $\frac{1}{1}$

III. $\frac{1}{1}$ $\frac{2}{2}$ $\frac{1}{1}$

II. $\frac{1}{1}$ $\frac{2}{2}$ $\frac{1}{1}$

Detailed description of the musical score: The page contains three systems of musical notation, each representing a variation of a piece. The first system is labeled 'III.' and features a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a treble clef and a common time signature. The first measure is marked with a '1' and a '1/1' time signature. The second measure is marked with a '4/2' time signature. The music consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The second system is also labeled 'III.' and follows a similar structure with a '2' in the first measure and '1/1' and '1/1' time signatures in the second and third measures. The third system is labeled 'III.' and includes a '2' in the first measure, followed by '1/1', '2/2', and '1/1' time signatures. The fourth system is labeled 'II.' and starts with a '1' in the first measure, followed by '1/1', '2/2', and '1/1' time signatures. The fifth system is unlabeled but continues the melodic line. The sixth system is also unlabeled. The seventh system is labeled 'II.' and starts with a '1' in the first measure, followed by '1/1', '2/2', and '1/1' time signatures. The eighth system is unlabeled. The ninth system is also unlabeled. The music is characterized by complex melodic lines with many slurs and accents, and a key signature of two flats.

The musical score is divided into three sections:

- Section I:** Labeled "III." at the beginning. It starts with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. It features a series of eighth and sixteenth notes with slurs and accents. Time signatures change to $\frac{1}{1}$, $\frac{3}{3}$, $\frac{1}{1}$, and $\frac{1}{3}$.
- Section II:** Labeled "II." at the beginning. It starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. It features a series of eighth and sixteenth notes with slurs and accents. Time signatures change to $\frac{2}{4}$ and $\frac{2}{4}$. The tempo marking "M." (Moderato) is present.
- Section III:** Labeled "III." at the beginning. It starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. It features a series of eighth and sixteenth notes with slurs and accents. Time signatures change to $\frac{2}{2}$ and $\frac{2}{2}$. The tempo marking "M." (Moderato) is present.

Harmonic Minor Scales
in all keys
with bowing-exercises.

*Harmonische Moll-Tonleitern
in allen Tonarten
mit Bogenübungen.*

Gammes mineures harmoniques
dans tous les tons,
avec exercices du coup d'archet.

6th Position.

6. Lage.

6^{me} Position.

The musical score is organized into three systems of four staves each. Each system corresponds to a different key signature: the first system is for D major (two sharps), the second for E major (three sharps), and the third for F major (one flat). Each system contains four staves of music, with the first staff of each system starting with a Roman numeral (I, II, or III) and a time signature (4/2 or 4/4). The exercises are written in treble clef and include various bowing techniques such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes.

IV.
4

1/1

1/1

III.
3

1/1

1/1

IV.
2

1/1

III.
3

1/1

1/1

1/3

II.

III.

III.

IV.

Harmonic Minor Scales
in all keys
with bowing-exercises.

7th Position.

*Harmonische Moll-Tonleitern
in allen Tonarten
mit Bogenübungen.*

7. Lage.

Gammes mineures harmoniques
dans tous les tons,
avec exercices du coup d'archet.

7^{me} Position.

The musical score consists of three systems, each with three staves. The first system is in D major (two sharps) and includes exercises labeled III. and IV. with fingering numbers 1, 3, and 4. The second system is in E major (three sharps) and includes exercise III. with fingering numbers 4, 1, and 3. The third system is in F major (one sharp) and includes exercise III. with fingering numbers 3, 1, and 2. The exercises feature various bowing patterns, including slurs, accents, and dynamic markings.

IV.
3

1/1

3.

1.

3.

III.
2

1/1

3.

1/1

1.

3.

IV.
4

1/2

2/4

1/1

2/2

3/4

III.
2

1/1

1/1

4

4

II.

Musical notation for the first system, labeled "II.", featuring a treble clef, a key signature of three flats, and a 4/2 time signature. The notation includes various note values, slurs, and dynamic markings.

III.

Musical notation for the second system, labeled "III.", featuring a treble clef, a key signature of three sharps, and a 4/2 time signature. The notation includes various note values, slurs, and dynamic markings.

IV.

Musical notation for the third system, labeled "IV.", featuring a treble clef, a key signature of three sharps, and a 4/2 time signature. The notation includes various note values, slurs, and dynamic markings.

II.

Musical notation for the fourth system, labeled "II.", featuring a treble clef, a key signature of three sharps, and a 4/2 time signature. The notation includes various note values, slurs, and dynamic markings.

Abbreviations and Signs.

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

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

Abkürzungen und Zeichen.

Bezeichnung der Bogenlänge durch Bruchzahlen.

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

Abréviations et Signes.

Division de l'archet au moyen de fractions.

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

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

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

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

CONTENTS OF SCHOOL OF INTONATION

By OTAKAR SEVCIK

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

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

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

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

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

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

³ Neben Abt. VIa, VIb, VIc und VII vorzunehmen.

⁴ Neben Abt. VIII, IX, X und XI vorzunehmen.

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

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

³ À étudier conjointement aux Parties VIa, VIb, VIc, VII.

⁴ À étudier conjointement aux Parties VIII, IX, X, XI.