

School of Intonation

On an Harmonic Basis
for

Violin
in XIV PARTS

by

Otakar Ševčík

OP. 11.

Contents of
Book IV.

ADVANCED STUDIES

Price Each Part
\$2.25

FROM THE 2nd TO THE 7th 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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The image displays a page of musical notation for Ševčík Op. 11, XIV. It consists of ten staves of music, each containing a series of piano exercises. The exercises are organized into groups based on their rhythmic patterns and articulations:

- Staff 1:** Features a sequence of eighth-note pairs with a '2' above them, followed by groups of three eighth notes with a '3' below them. A '1 1' time signature is present at the beginning.
- Staff 2:** Similar to the first staff, with eighth-note pairs and groups of three eighth notes.
- Staff 3:** Continues the pattern of eighth-note pairs and groups of three eighth notes.
- Staff 4:** Shows a change in articulation, with eighth-note pairs and groups of three eighth notes, but with a '2' above the pairs.
- Staff 5:** Features eighth-note pairs and groups of three eighth notes with a '2' above the pairs.
- Staff 6:** Similar to the fifth staff, with eighth-note pairs and groups of three eighth notes.
- Staff 7:** Shows a change in rhythmic pattern, with eighth-note pairs and groups of four eighth notes with a '4' below them. A '1 1' time signature is present at the beginning.
- Staff 8:** Continues the pattern of eighth-note pairs and groups of four eighth notes.
- Staff 9:** Features eighth-note pairs and groups of four eighth notes with a '3' above the pairs.
- Staff 10:** Similar to the ninth staff, with eighth-note pairs and groups of four eighth notes.

The notation includes various musical symbols such as treble clefs, stems, beams, and slurs. The exercises are designed to develop technical skills in piano playing, specifically focusing on articulation and rhythmic precision. A Roman numeral 'III' is placed at the end of the third staff.

On the A-and G-string.

Auf der A-und G-Saite.

Sur les cordes de La et de Sol.

The musical score consists of 12 staves of music, each containing a series of exercises. The exercises are organized into pairs of staves, with the first staff of each pair using the index finger (1) and the second staff using the middle finger (2). The exercises progress from simple eighth-note patterns to more complex rhythmic figures, including triplets and sixteenth-note runs. The notation includes various fingerings (1, 2, 3, 4) and articulation marks such as slurs and accents. The key signature is one flat (B-flat), and the time signature is common time (C). The exercises are designed to improve finger independence and control on the A and G strings.

In skips of thirds.

In Terzenschritten.

En sauts de tierces.

*)

*) To be practised also in A. Ševčík Op. 11. XIV

*) Auch in A dur zu üben.

*) À travailler aussi en La.

In skips of fourths.

In Quartenschritten.

En sauts de quartes.

sul A-G. sul La-Sol.

sul D-A _ sul Ré-La.

sul G-D _ sul Sol-Ré.

sul D-A _sul Ré-La.

This section consists of five staves of music. The first staff is marked with a '2' above the notes and a '1' below. The second staff is marked with a '2' above and a '1' below. The third staff is marked with a '3' above and a '2' below. The fourth staff is marked with a '3' above and a '2' below. The fifth staff is marked with a '3' above and a '3' below. Each staff contains a sequence of notes with slurs and fingerings, ending with a fermata.

sul G-D _sul Sol-Ré.

This section consists of five staves of music. The first staff is marked with a '2' above and a '1' below. The second staff is marked with a '2' above and a '2' below. The third staff is marked with a '3' above and a '2' below. The fourth staff is marked with a '3' above and a '3' below. The fifth staff is marked with a '4' above and a '3' below. Each staff contains a sequence of notes with slurs and fingerings, ending with a fermata.

In skips of fourths.

In Quartenschritten.

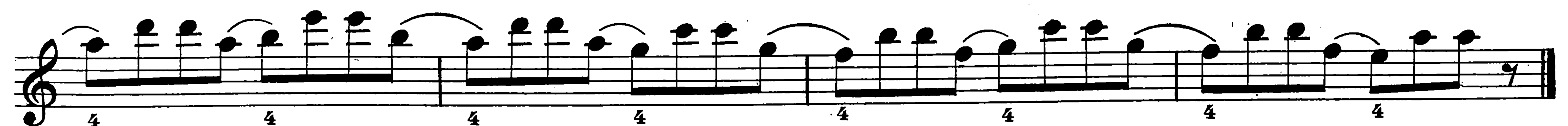
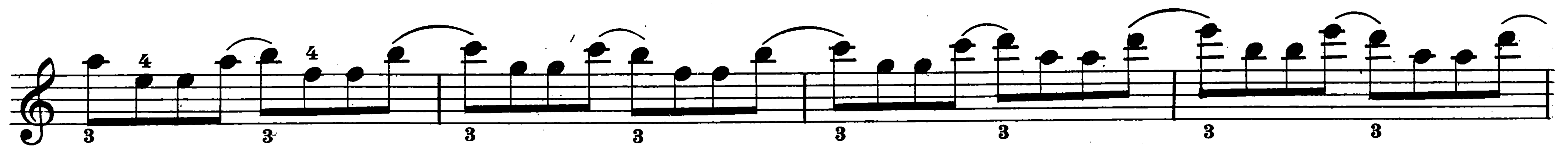
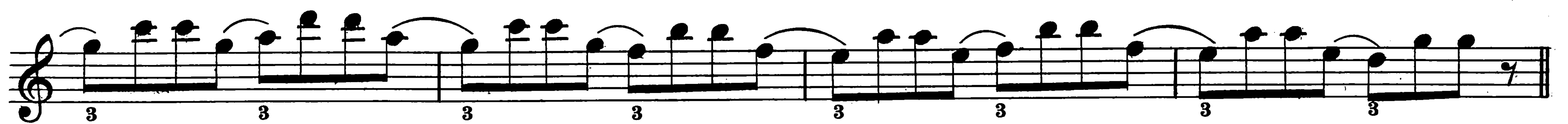
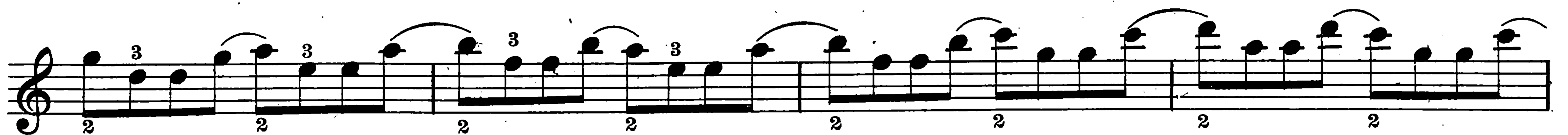
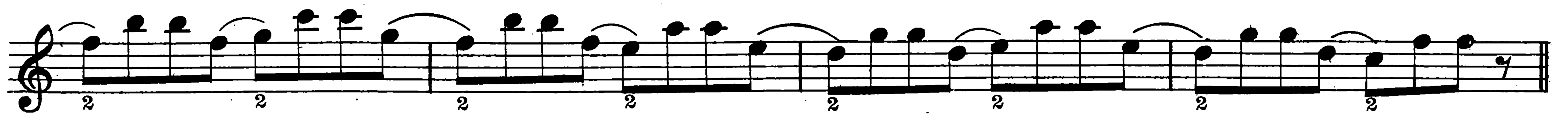
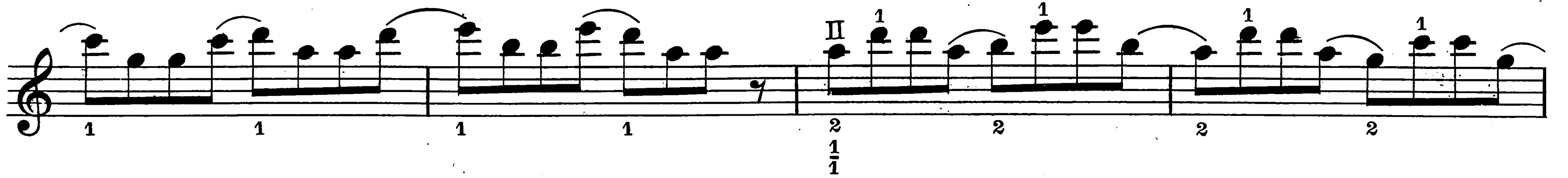
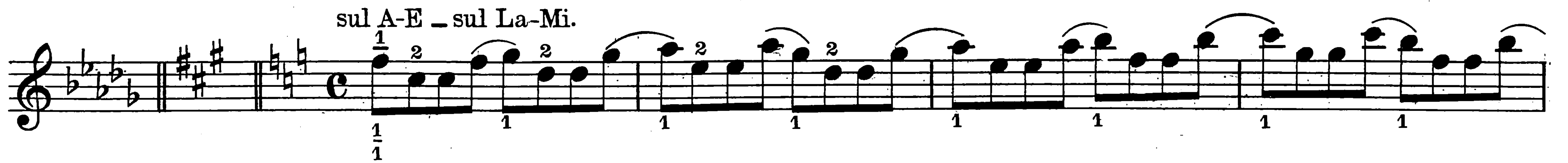
En sants de quartes.

sul A-E sul La-Mi.

Intonation of the double-stop of the fourth, with the distance between two adjacent fingers changing.

Intonierung des Quarten-Doppelgriffes mit wechselnder Spannung der zwei neben einander liegenden Finger.

Intonation de la double corde de la quarte, avec écartement changeant entre deux doigts voisins.



sul D-A _ sul Ré-La.

The first section consists of six staves of music. Each staff begins with a treble clef and a common time signature (C). The notes are grouped into pairs, with the first note of each pair marked with a '1' and the second with a '2'. The first staff has a '1' above the first note and a '1' below the first pair. The second staff has a '2' below the first note and a '1' below the first pair. The third staff has a '2' below the first note and a '3' below the first pair. The fourth staff has a '3' below the first note and a '3' below the first pair. The fifth staff has a '3' below the first note and a '4' below the first pair. The sixth staff has a '4' below the first note and a '4' below the first pair. Each staff ends with a fermata and a final note.

sul G-D _ sul Sol-Ré.

The second section consists of six staves of music. Each staff begins with a treble clef and a common time signature (C). The notes are grouped into pairs, with the first note of each pair marked with a '1' and the second with a '2'. The first staff has a '1' above the first note and a '1' below the first pair. The second staff has a '2' below the first note and a '1' below the first pair. The third staff has a '2' below the first note and a '3' below the first pair. The fourth staff has a '3' below the first note and a '3' below the first pair. The fifth staff has a '3' below the first note and a '4' below the first pair. The sixth staff has a '4' below the first note and a '4' below the first pair. Each staff ends with a fermata and a final note.

*) To be practised only on absolutely true strings. | *) Nur auf quintenreinen Saiten zu üben. | *) A jouer seulement sur des cordes absolument justes.

In skips of thirds.

In Terzenschritten.

En sauts de tierces.

musical score with three systems of exercises:

- System 1:** sul A-E - sul La-Mi. Includes a small introduction with a key signature change and a sequence of exercises with first and second fingerings.
- System 2:** sul D-A - sul Ré-La. Includes exercises with first and second fingerings, and a section marked III.
- System 3:** sul G-D - sul Sol-Ré. Includes exercises with first and second fingerings, and sections marked IV.

The exercises consist of various rhythmic patterns and intervals, including eighth and sixteenth notes, and rests. Some exercises are marked with Roman numerals (II, III, IV) and include a '7' symbol, possibly indicating a specific fingering or technique.

In skips of fourths.

In Quartenschritten.

En sants de quartes.

sul A-E sul La-Mi. etc.

sul D-A sul Ré-La. III

sul G-D sul Sol-Ré. IV

Intonation of the double-stop of the octave, with the distance between the 1st and 4th finger remaining unchanged.*)

Intonierung des Oktaven-Doppelgriffes mit stets gleich bleibender Spannung des 1. und 4. Fingers.)*

Intonation de la double corde de l'octave sans changer l'écartement entre le 1^{er} et le 4^{me} doigt.*)

sul A-E_sul La-Mi.

sul D-A_sul Ré-La.

sul G-D_sul Sol-Ré.

*) The middle fingers slide on the upper string without being raised.

*)*Die Mittelfinger gleiten auf der oberen Saite mit, ohne gehoben zu werden.*

*) Les doigts intérieurs glissent sur la corde supérieure sans être levés.

In skips of thirds.

In Terzenschritten.

En sauts de tierces.

sul A-E sul La-Mi.

sul D-A sul Ré-La.

sul G-D sul Sol-Ré.

4^b

In skips of fourths.

In Quartenschritten.

En sauts de quartes.

The musical score for exercise 4^b consists of six staves of music. The first two staves are in C major and feature a sequence of eighth-note chords with a skip of a fourth between each chord. The third staff begins with a key signature change to D major, indicated by the text "sul D-A_sul Ré-Mi." and a sharp sign above the first note. The fourth and fifth staves continue the exercise in D major. The sixth staff changes key signature to G major, indicated by the text "sul G-D_sul Sol-Ré." and a sharp sign above the first note. The music includes various fingering numbers (1, 4) and articulation marks (accents, slurs). Roman numerals I, II, and III are placed below the staves to indicate the starting notes of the chords.

4^c

In skips of fifths.

In Quintenschritten.

En sauts de quintes.

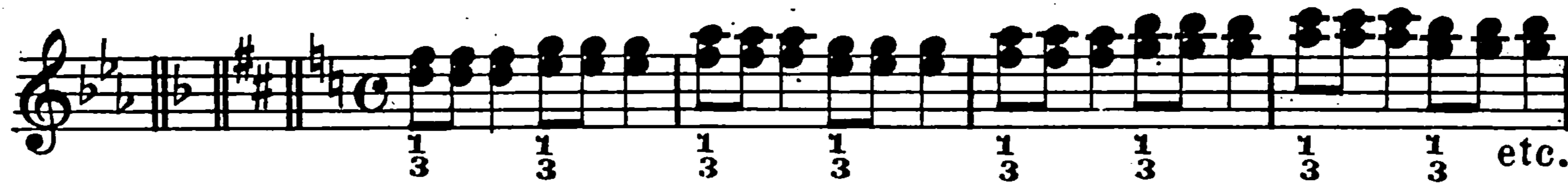
The musical score for exercise 4^c consists of three staves of music. It features a sequence of eighth-note chords with a skip of a fifth between each chord. The first two staves are in C major. The third staff begins with a key signature change to G major, indicated by the text "8 4" above the first note. The music includes various fingering numbers (1, 4) and articulation marks (accents, slurs). Roman numerals I and II are placed below the staves to indicate the starting notes of the chords.

5.

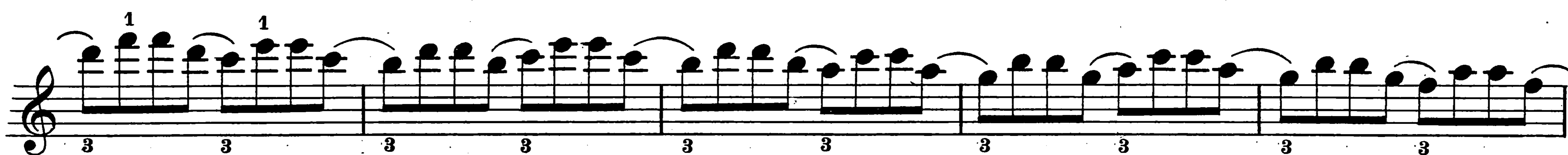
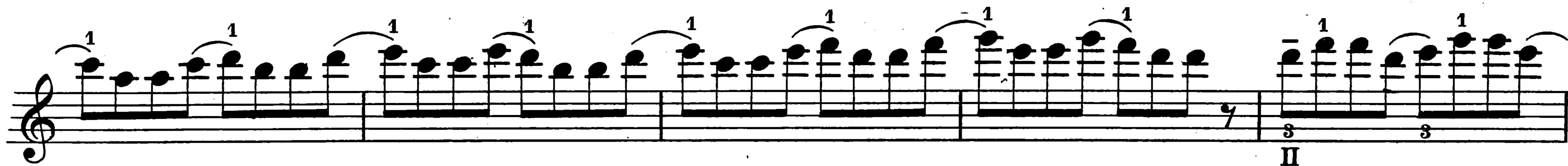
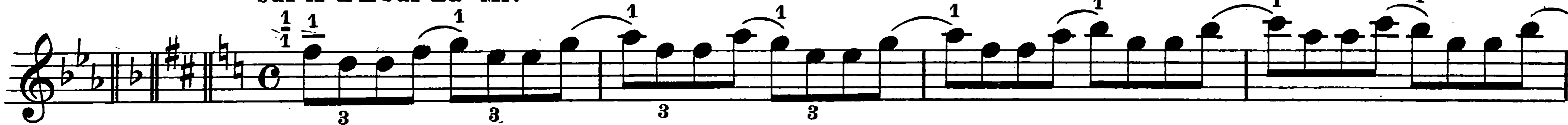
Intonation of the double-stop of the third, with the distance between the 1st-3rd and 2nd-4th fingers changing.

Intonierung des Terzen-Doppelgriffes mit wechselnder Spannung des 1.-3. und 2.-4. Fingers.

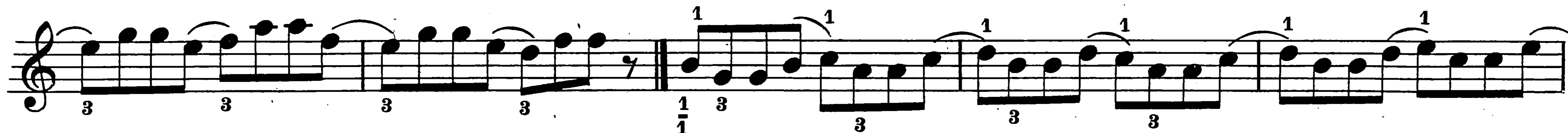
Intonation de la double corde de la tierce, avec écartement changeant entre le 1er-3me et le 2me-4me doigt.



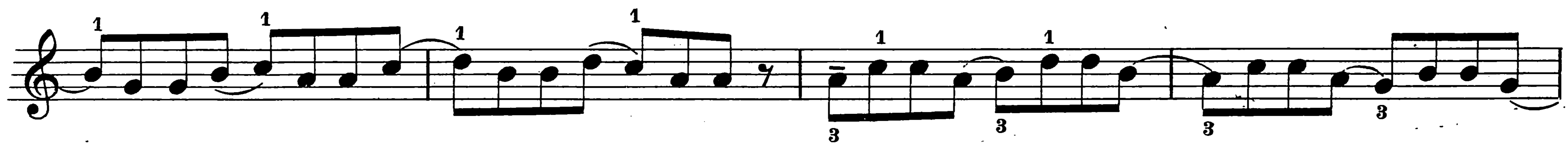
sul A-E sul La-Mi.



sul D-A sul Ré-La.



sul G-D sul Sol-Ré.



sul G-E - sul Sol-Mi.

6^a

In skips of thirds.

In Terzenschritten.

En sauts de tierces.

sul A-E - sul La-Mi

sul D-A - sul Ré-La.

*) Shift with the 1st and 4th finger: simultane-
ously into the 2nd position etc.*) Mit dem 1. und 4. Finger gleichzeitig
in die 2. Lage rücken u.s.w.*) Glissement simultané du 1^{er} et 4^{me} doigt à
la 2^{me} position etc.

In skips of fourths.

In Quartenschritten.

En sauts de quartes.

Musical score for guitar, consisting of ten staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a single melodic line, featuring a series of intervals of a fourth. The notes are often beamed in groups of four, with a '1' above each group indicating the first finger. The score is divided into sections by Roman numerals II, III, IV, and V.

The sections are labeled as follows:

- Staff 1: *sul E-A sul Mi-La.* (Section II)
- Staff 2: *sul A-D sul La-Ré* (Section III)
- Staff 3: *sul G-D sul Sol-Ré* (Section IV)
- Staff 4: *sul E-D sul Mi-Ré.* (Section III)
- Staff 5: *sul G-A sul Sol-La.* (Section IV)
- Staff 6: *sul E-G sul Mi-Sol.* (Section IV)

The notation includes various musical symbols such as slurs, accents, and dynamic markings. The piece concludes with a final cadence on the tenth staff.

In skips of thirds.

In Terzenschritten.

En sauts de tierces.

sul D-E sul Ré-Mi.

sul G-A sul Sol-La.

Musical score for exercise 8b, consisting of four staves. The first staff begins with a treble clef and a 1/1 time signature. The music features a sequence of chords and intervals, with many notes marked with a '4' above them, indicating fourths. The second and third staves continue the melodic and harmonic development, with some notes marked with a '2' and a '7'. The fourth staff concludes the exercise with a final cadence and a '7' marking.

8^b

In skips of fourths.

In Quartenschritten.

En sauts de quartes.

Musical score for exercise 8c, consisting of four staves. The first staff begins with a treble clef and a 1/1 time signature. The music features a sequence of chords and intervals, with many notes marked with a '3' above them, indicating thirds. The second and third staves continue the melodic and harmonic development, with some notes marked with a '1' and a '4'. The fourth staff concludes the exercise with a final cadence and a '7' marking.

8^c

In skips of fifths.

In Quintenschritten.

En sauts de quintes.

Musical score for exercise 8d, consisting of four staves. The first staff begins with a treble clef and a 1/1 time signature. The music features a sequence of chords and intervals, with many notes marked with a '3' above them, indicating thirds. The second and third staves continue the melodic and harmonic development, with some notes marked with a '1' and a '4'. The fourth staff concludes the exercise with a final cadence and a '7' marking.

8^d

In skips of sixths.

In Sextenschritten.

En sauts de sixtes.

8^e

The same with the opposite placing of the fingers.

Dasselbe mit umgekehrtem Griff der Finger.

Le même exercice avec placement renversé des doigts.

Intonation of the double-stop of the tenth, with the distance between the 1st and 4th finger changing.

Intonierung des Dezimen-Doppelgriffes mit wechselnder Spannung des 1. und 4. Fingers.

Intonation de la double corde de la dixième avec écartement changeant du 1er et du 4me doigt.

The musical score is divided into three main sections, each with its own key signature and time signature:

- Section 1: sul A-E - sul La-Mi.** This section is in the key of A major (one sharp) and 3/4 time. It begins with a treble clef and a common time signature (C). The first staff shows a sequence of double-stop exercises with fingering numbers 1 and 4. Subsequent staves continue this pattern with various rhythmic values and slurs. A dotted line indicates a continuation of the exercise.
- Section 2: sul D-A - sul Ré-La.** This section is in the key of D major (two sharps) and 3/4 time. It starts with a treble clef and a common time signature (C). The first staff shows double-stop exercises with fingering numbers 1 and 4. The second staff includes a measure with a 3/4 time signature, indicating a change in the exercise's tempo or rhythm.
- Section 3: sul G-D - sul Sol-Ré.** This section is in the key of G major (one sharp) and 3/4 time. It begins with a treble clef and a common time signature (C). The first staff shows double-stop exercises with fingering numbers 1 and 4. The second staff includes a measure with a 1/1 time signature, indicating a change in the exercise's tempo or rhythm.

In skips of thirds.

In Terzenschritten.

En sauts de tierces.

sul E-A_sul Mi-La.

sul D-A_sul Ré-La.

sul G-D_sul Sol-Ré.

9_b

In skips of fourths.

In Quartenschritten.

En sauts de quartes.

sul A-E_sul La-Mi.

sul D-A_sul Ré-La.

sul G-D_sul Sol-Ré.

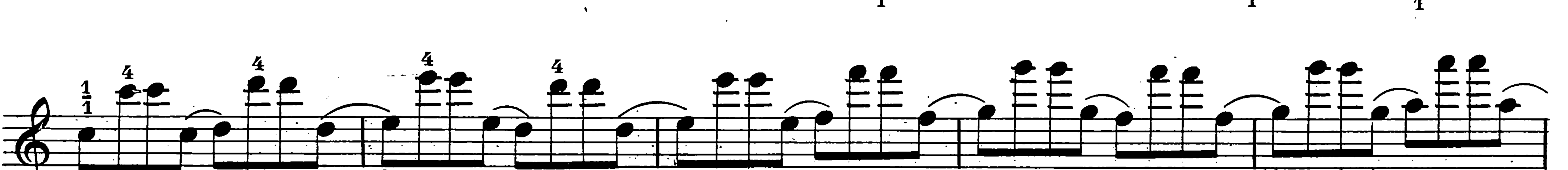
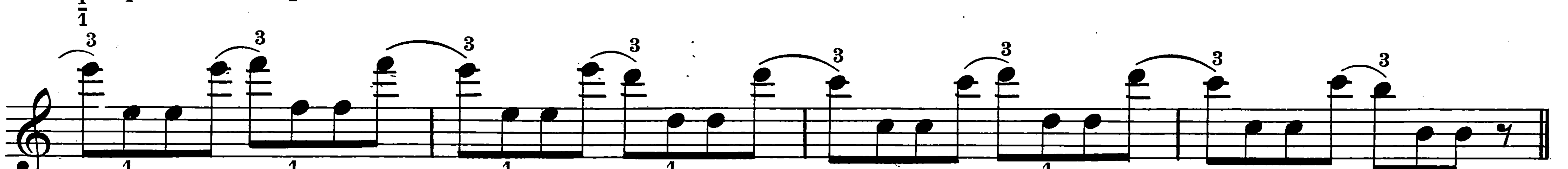
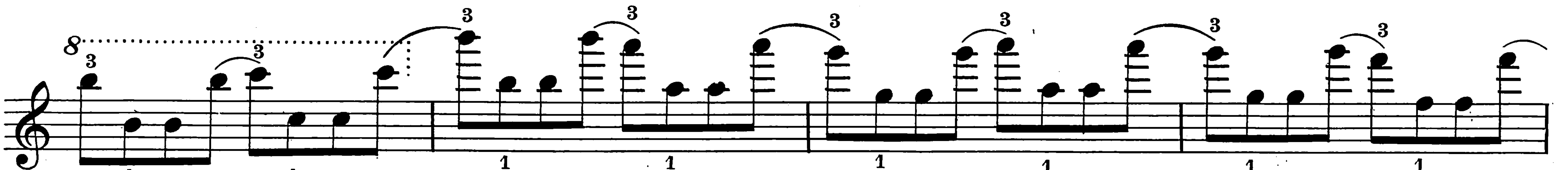
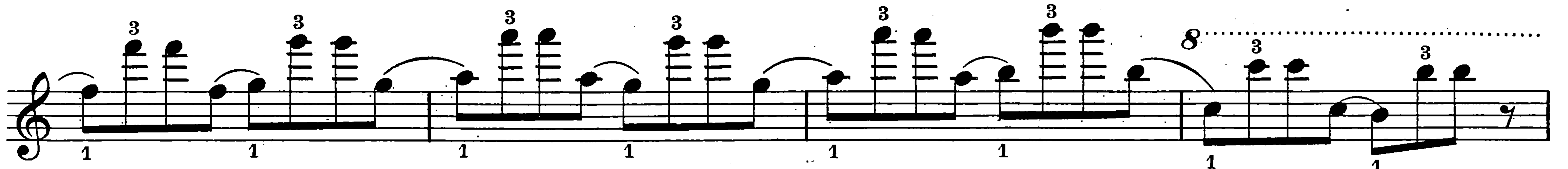
Intonation of the double-stop of the octave with the 1st and 3rd, and with the 2nd and 4th finger.

Intonierung des Oktaven-Doppelgriffes mit dem 1. und 3., und mit dem 2. und 4. Finger.

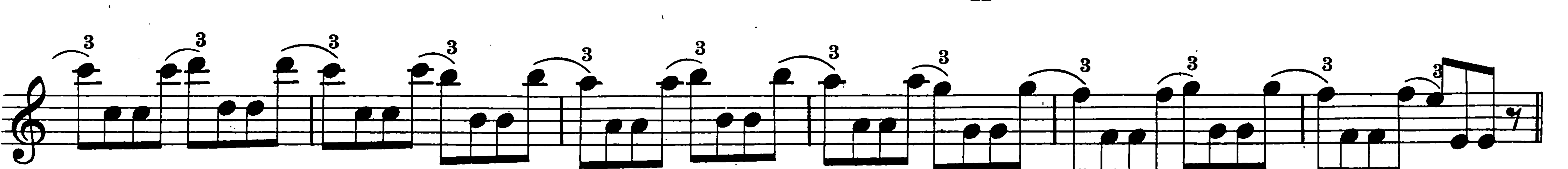
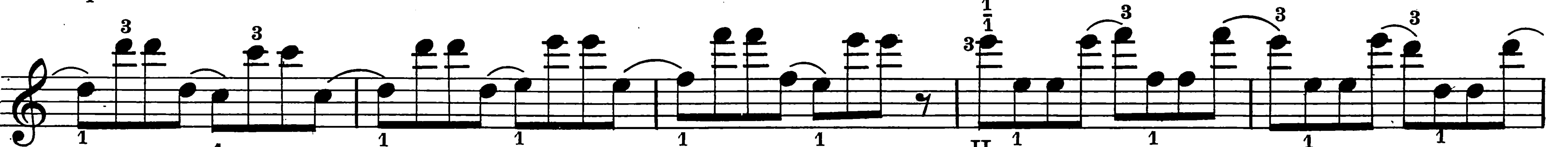
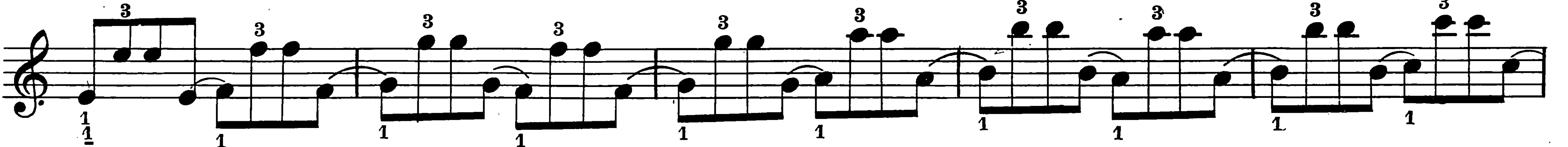
Intonation de la double corde de l'octave avec le 1er et 3me doigt et aussi avec le 2me et 4me.



sul A-E - sul La-Mi.



sul D-A - sul Ré-La.



sul D-A sul Ré-La.

sul G-D sul Sol-Ré.

In skips of fourths.

In Quartenschritten.

En sauts de quartes.

sul A-E sul La-Mis

sul D-A sul Ré-La.

sul G-D sul Sol-Ré.

Shifting of two adjacent fingers, with the distance between them changing, on two strings not adjacent.

Gleiten mit zwei neben einander liegenden Fingern, mit wechselnder Spannung, auf zwei von einander entfernten Saiten.

Glissement de deux doigts voisins, avec écartement changeant, sur deux cordes non voisines.

sul D-E sul Ré-Mi.

The first section of the exercise consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 1/4 time signature. It contains a series of eighth notes with slurs and fingerings (1, 2). The second staff continues with similar patterns, including slurs and fingerings (1, 2). The third staff introduces triplets with fingerings (1, 2, 3). The fourth staff continues with triplets and fingerings (1, 2, 3). The fifth staff introduces quadruplets with fingerings (1, 2, 3, 4). The sixth staff continues with quadruplets and fingerings (1, 2, 3, 4). The section concludes with a fermata over the final note.

sul G-A sul Sol-La.

The second section of the exercise consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 1/4 time signature. It contains a series of eighth notes with slurs and fingerings (1, 2). The second staff continues with similar patterns, including slurs and fingerings (1, 2). The third staff introduces triplets with fingerings (1, 2, 3). The fourth staff continues with triplets and fingerings (1, 2, 3). The fifth staff introduces quadruplets with fingerings (1, 2, 3, 4). The sixth staff continues with quadruplets and fingerings (1, 2, 3, 4). The section concludes with a fermata over the final note.

In skips of thirds.
sul D-E_sul Ré-Mi.

In Terzenschritten.

En sauts de tierces.

This section consists of six systems of two staves each. The first system is in 1/1 time and features a treble clef with a key signature of two sharps (F# and C#). The music is characterized by intervals of a third, with notes beamed together and fingerings (1 and 2) indicated below. The second system continues this pattern. The third system introduces triplets, with a '3' above the notes and a '2' below. The fourth system features quadruplets, with a '4' above the notes and a '3' below. The fifth system continues with quadruplets. The sixth system concludes the section with a final note and a fermata.

sul G-A_sul Sol-La.

This section consists of six systems of two staves each. It begins in 1/1 time with a treble clef and a key signature of one sharp (F#). The music continues with intervals of a third, using fingerings (1 and 2). The third system introduces triplets, with a '3' above the notes and a '2' below. The fourth system features quadruplets, with a '4' above the notes and a '3' below. The fifth system continues with quadruplets. The sixth system concludes the section with a final note and a fermata. A Roman numeral 'IV' is placed above the staff in the fifth system.

Shifting of the chord of the diminished seventh with two adjacent fingers, the distance between them remaining unchanged.

Rückung des verminderten Septimenakkordes mittels zwei neben einander liegender Finger mit stets gleicher Spannung.

Glissement de l'accord de septième diminuée par deux doigts voisins, sans changer l'écartement.

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



sul A-E sul La-Mi.

sul D-A sul Ré-La.

sul G-D sul Sol-Ré.

The chord of the diminished seventh:

Der verminderte Septimenakkord:

L'accord de septième diminuée:



First staff of music: Treble clef, 1/1 time signature. Features a sequence of diminished seventh chords with fingering 1-3-2-2 and 3-2-2-2.

Second staff of music: Treble clef, 1/1 time signature. Features a sequence of diminished seventh chords with fingering 1-2-1-1 and 2-1-1-1.

Third staff of music: Treble clef, 1/1 time signature. Features a sequence of diminished seventh chords with fingering 1-4-3-3 and 4-3-3-3.

Fourth staff of music: Treble clef, 1/1 time signature. Includes the instruction "sul D-A_ sul Ré-La." and features a sequence of diminished seventh chords with fingering 1-2-1-1 and 2-1-1-1.

Fifth staff of music: Treble clef, 1/1 time signature. Features a sequence of diminished seventh chords with fingering 1-3-2-2 and 3-2-2-2.

Sixth staff of music: Treble clef, 1/1 time signature. Features a sequence of diminished seventh chords with fingering 1-4-3-3 and 4-3-3-3.

Seventh staff of music: Treble clef, 1/1 time signature. Includes the instruction "sul G-D_ sul Sol-Ré." and features a sequence of diminished seventh chords with fingering 1-2-1-1 and 2-1-1-1.

Eighth staff of music: Treble clef, 1/1 time signature. Features a sequence of diminished seventh chords with fingering 1-3-2-2 and 3-2-2-2.

Ninth staff of music: Treble clef, 1/1 time signature. Features a sequence of diminished seventh chords with fingering 1-4-3-3 and 4-3-3-3.

The chord of the diminished seventh:

Der verminderte Septimenakkord:

L'accord de septième diminuée:



sul A-E_sul La-Mi.

Three staves of musical notation for the first exercise, 'sul A-E_sul La-Mi'. The first staff uses a 2-finger pattern (2, 2, 2, 2, 2, 2, 2, 2) with triplets of the 3rd finger. The second staff uses a 1-finger pattern (1, 1, 1, 1, 1, 1, 1, 1) with triplets of the 2nd finger. The third staff uses a 3-finger pattern (3, 3, 3, 3, 3, 3, 3, 3) with triplets of the 4th finger. Each staff includes a 1/1 time signature and a key signature of one sharp (F#).

sul D-A_sul Ré-La.

Three staves of musical notation for the second exercise, 'sul D-A_sul Ré-La'. The first staff uses a 2-finger pattern (2, 2, 2, 2, 2, 2, 2, 2) with triplets of the 3rd finger. The second staff uses a 1-finger pattern (1, 1, 1, 1, 1, 1, 1, 1) with triplets of the 3rd finger. The third staff uses a 3-finger pattern (3, 3, 3, 3, 3, 3, 3, 3) with triplets of the 4th finger. Each staff includes a 1/1 time signature and a key signature of one sharp (F#). A Roman numeral 'II' is placed above the second staff.

sul G-D_sul Sol-Ré.

Three staves of musical notation for the third exercise, 'sul G-D_sul Sol-Ré'. The first staff uses a 2-finger pattern (2, 2, 2, 2, 2, 2, 2, 2) with triplets of the 3rd finger. The second staff uses a 3-finger pattern (3, 3, 3, 3, 3, 3, 3, 3) with triplets of the 4th finger. The third staff uses a 4-finger pattern (4, 4, 4, 4, 4, 4, 4, 4) with triplets of the 3rd finger. Each staff includes a 1/1 time signature and a key signature of one sharp (F#). Roman numerals 'II' and 'III' are placed above the second and third staves, respectively.

Shifting of the chords of the diminished seventh with various fingers, the distance between them remaining unchanged, on two strings not adjacent.

Rückungen der verminderten Septimenakkorde mittels Gleiten mit verschiedenen Fingern, mit stets gleicher Spannung, auf zwei von einander entfernten Saiten.

Glissement de l'accord de septième diminuée au moyen de divers doigts, sans changer l'écartement, sur deux cordes non voisines.

The chords of the diminished seventh:

Die verminderten Septimenakkorde:

Les accords de septième diminuée:



1.

2.

3.

4.

5.

6.

Development and intonation of the Trill.

Entwicklung und Intonierung des Trillers.

Développement et intonation du Trille.

Stroke of the fingers.
One stroke.
The fingers remain on the string.

16.
Fingerschlag.
Ein Schlag.
Liegenlassen der Finger.

Battement de doigts.
Un battement.
Les doigts restent posés sur la corde.

The musical score consists of 11 staves of music. The first staff shows a sequence of notes with fingerings 1. and 2. above them. The second staff continues with similar patterns, including a trill marked with an asterisk (*). The third and fourth staves show more complex rhythmic patterns with fingerings 1. and 2. and a 'simile' marking. The fifth and sixth staves feature a series of notes with accents and dynamics like 'f' and 'p'. The seventh and eighth staves continue with alternating 'f' and 'p' dynamics and accents. The ninth and tenth staves show further rhythmic variations with fingerings 1. and 2. and dynamics 'f' and 'p'. The eleventh staff concludes with a final pattern of notes and dynamics.

*) Long appoggiatura.
**) Short appoggiatura.
Ševčík Op.11. XIV

*) Langer Vorschlag.
**) Kurzer Vorschlag.

*) Appoggiatura longue.
**) Appoggiatura brève.

Several strokes.

Mehrere Schläge.

Plusieurs battements.

The musical score consists of 12 staves of music. The first staff begins with a key signature of one flat (B-flat) and a common time signature (C). It features a series of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Above the first staff, there are tempo markings: $\frac{1}{2}$, $\frac{1}{1}$, $\frac{2}{2}$, $\frac{2}{2}$, $\frac{1}{1}$, and $\frac{1}{2}$. The second staff has a $\frac{1}{1}$ marking above it. The third and fourth staves have $\frac{1}{1}$ markings above them. The fifth staff includes dynamic markings *f* and *p*, and a $\frac{1}{4}$ marking above it. The sixth staff has *f* and *p* markings and a $\frac{1}{4}$ marking above it. The seventh staff has *f* and *p* markings. The eighth staff has *f* and *p* markings and a $\frac{3}{4}$ marking above it. The ninth staff has *f* and *p* markings. The tenth staff has *f* and *p* markings and a $\frac{1}{2}$ marking above it. The eleventh and twelfth staves have *f* and *p* markings. The music is characterized by frequent changes in dynamics and rhythmic complexity, with many notes beamed together and slurs used to indicate phrasing.

Trill without after-beat

Triller ohne Nachschlag.

Trille sans terminaison.

Trill - Triller - Trille. *)

*) Unlimited number of strokes.

*) Unbeschränkte Anzahl der Schläge.

*) Nombre indéterminé des battements.

Trill with after-beat

Triller mit Nachschlag.

Trille avec terminaison.

The musical score consists of ten staves of music. The first staff begins with a key signature change from one flat to two sharps, followed by a series of trills. The second and third staves continue with trills and include a '2' marking above a note. The fourth staff features a '5' marking above a note and a '*)' symbol. The fifth and sixth staves show trills with '7' markings below notes. The seventh and eighth staves have '**)') markings above notes. The ninth and tenth staves conclude the exercise with trills and '4' markings above notes.

*) A turn. **) After-beat.

*) Doppelschlag. **) Nachschlag.

*) Gruppetto. **) Terminaison.

The musical score is written in a single system with ten staves. The time signature is 1/1. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Trills are marked with 'tr' above notes. The piece concludes with a 'segue' marking at the end of the final staff.

Exercise for the Trill in 6 positions. | Trillerübung in 6 Lagen.

| Exercice pour le trille en 6 positions.

Variation. Veränderung. Variante.

Musical notation for Variation. Veränderung. Variante. etc. The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it.

1. Pos. 1. Lage. a) $\frac{1}{3}$ $\frac{1}{1}$ tr $\frac{1}{3}$ $\frac{1}{1}$ tr $\frac{1}{3}$ $\frac{1}{1}$ tr $\frac{1}{3}$ $\frac{1}{1}$ tr $\frac{1}{3}$ $\frac{1}{1}$ tr $\frac{1}{3}$ $\frac{1}{1}$ tr

Musical notation for 1. Pos. 1. Lage. a). The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it. The notation includes a '3.' marking above the first trill.

Musical notation for 1. Pos. 1. Lage. b). The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it. The notation includes a '3.' marking above the first trill.

Musical notation for 1. Pos. 1. Lage. c). The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it. The notation includes a '3.' marking above the first trill.

Musical notation for 1. Pos. 1. Lage. d). The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it. The notation includes a '3.' marking above the first trill.

2. Pos. 2. Lage.

Musical notation for 2. Pos. 2. Lage. The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it. The notation includes a '3.' marking above the first trill.

Musical notation for 2. Pos. 2. Lage. b). The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it. The notation includes a '3.' marking above the first trill.

Musical notation for 2. Pos. 2. Lage. c). The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it. The notation includes a '3.' marking above the first trill.

Musical notation for 2. Pos. 2. Lage. d). The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it. The notation includes a '3.' marking above the first trill.

3. Pos. 3. Lage.

Musical notation for 3. Pos. 3. Lage. The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it. The notation includes a '3.' marking above the first trill.

Musical notation for 3. Pos. 3. Lage. b). The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it. The notation includes a '3.' marking above the first trill.

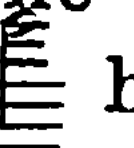
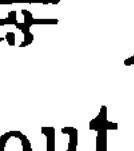
Musical notation for 3. Pos. 3. Lage. c). The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it. The notation includes a '3.' marking above the first trill.

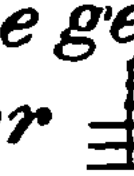
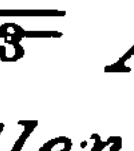
Musical notation for 3. Pos. 3. Lage. d). The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it. The notation includes a '3.' marking above the first trill.

4. Pos.
4. Lage.

5. Pos.
5. Lage.

6. Pos.
6. Lage.

*) In the higher positions, where the distances are too close for broad fingertips, the trill must be played with the edge of the fingertip, after the 3rd finger  has been moved slightly towards the A-string.  As a preparatory exercise play the e without a trill, the 4th finger striking against the bare fingerboard and gradually approaching the E-string. Sevcik Op.11. XIV

*) In höheren Lagen, in welchen die Mensur für breite Fingerspitzen zu eng ist, soll nur mit dem Rand der Fingerspitze getrillert werden, nachdem man den 3. Finger  ein wenig gegen die A-Saite gerückt hat.  Als Vorübung spielt man das e ohne Triller, schlägt mit dem 4. Finger auf das bloße Griffbrett und nähert sich allmählich der E-Saite.

*) Aux positions élevées, où la distance est trop petite pour le bout des doigts larges, il faut exécuter le trille seulement avec le bord du bout, après avoir rapproché le 3me doigt un peu de la corde de La. Comme exercice préparatoire on joue le mi sans trille, descend le 4me doigt sur le bois de la touche, et par degrés on l'approche de la corde de Mi.

Daily exercises in Octaves.
Octaves employing the open strings
from the 1st-3d position.

Tägliche Übungen in Oktaven.
Oktaven mit Gebrauch der leeren
Saiten von der 1. zur 3. Lage.

Exercices journaliers en octaves.
Octaves employant les cordes à vide
de la 1re-la 3me position.



a) with the 1st and 4th finger.

a) mit dem 1. und 4. Finger.

a) avec le 1er et le 4me doigt.



b) with the 1st and 3rd finger.

b) mit dem 1. und 3. Finger.

b) avec le 1r et le 3me doigt.



c) with the 2nd and 4th finger.

c) mit dem 2. und 4. Finger.

c) avec le 2me et le 4me doigt.

d) alternating with the 1st and 3d and the 2d and 4th finger.

d) mit dem 1. und 3. und dem 2. und 4. Finger abwechselnd.

d) alternant avec le 1er et 3me et le 2me et 4me doigt.

Octaves avoiding the open strings
from the 1st-3rd position.

*Oktaven ohne Anwendung der leeren
Saiten von der 1. zur 3. Lage.*

Octaves évitant les cordes à vide
de la 1re-la 3me position.

a) with the 1st and 4th finger.

a) mit dem 1. und 4. Finger.

a) avec le 1er et le 4me doigt.

b) with the 1st and 3rd finger.

b) mit dem 1. und 3. Finger.

b) avec le 1er et le 3me doigt.

c) with the 2d and 4th finger.

c) mit dem 2. und 4. Finger.

c) avec le 2me et le 4me doigt.

d) with change of fingering.

d) mit wechselndem Fingersatz.

d) avec changement du doigté.

Exercise in octaves from the 2d-5th position.

Oktavenübung von der 2. zur 5. Lage.

Exercice en octaves de la 2me-la 5me position.

a) with the 1st and 4th finger.

a) mit dem 1. und 4. Finger.

a) avec le 1er et le 4me doigt.

b) with the 1st and 3d finger.

b) mit dem 1. und 3. Finger.

b) avec le 1er et le 3me doigt.

c) with the 2d and 4th finger.

c) mit dem 2. und 4. Finger.

c) avec le 2^{me} et le 4^{me} doigt.

4 2 4 2 II III I II

II III III IV 4 2 4 2

4 2 4 2

d) with change of fingering.

d) mit wechselndem Fingersatz.

d) avec changement du doigté.

3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2

4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2

3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2

3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2

4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2 3 1 4 2

Exercise in octaves from the 3rd - 6th position.

Oktavenübung von der 3. zur 6. Lage.

Exercice en octaves de la 3me-la 6me position.

a) with the 1st and 4th finger.

a) mit dem 1. und 4. Finger.

a) avec le 1er et le 4me doigt.

b) with the 1st and 3rd finger.

b) mit dem 1. und 3. Finger.

b) avec le 1er et le 3me doigt.

c) with the 2d and 4th finger.

c) mit dem 2. und 4. Finger.

c) avec le 2me et le 4me doigt.

d) with change of fingering.

d) mit wechselndem Fingersatz.

d) avec changement du doigté.

Exercises in octaves on the E-and A-string through the higher positions.

Oktavenübung durch hohe Lagen auf der E-und A-Saite.

Exercices en octaves sur la corde de Mi et de La par les positions supérieures.

a) with the 1st and 4th finger.

a) mit dem 1. und 4. Finger.

a) avec le 1er et le 4me doigt.

b) with the 1st and 3rd finger.

b) mit dem 1. und 3. Finger.

b) avec le 1er et le 3me doigt.

c) with the 2d and 4th finger.

c) mit dem 2. und 4. Finger.

c) avec le 2me et le 4me doigt.

d) with change of fingering.

d) mit wechselndem Fingersatz.

d) avec changement du doigté.



a) employing the open strings.

a) *mit Anwendung der leeren Saiten.*

a) employant les cordes à vide.



b) without employing the open strings. b) *ohne Anwendung der leeren Saiten.* b) sans employer les cordes à vide.



c) from the 2d-5th position.

c) von der 2.-5. Lage.

c) de la 2me-la 5me position.

Musical score for section c) showing guitar exercises in the 2nd to 5th positions. It consists of five staves of music with various fretting diagrams and fingering numbers (1, 2, 3, 4) indicated below the notes.

d) in the higher positions.

d) in hohen Lagen.

d) dans les positions supérieures.

Musical score for section d) showing guitar exercises in higher positions. It consists of five staves of music with various fretting diagrams and fingering numbers (1, 2, 3, 4) indicated below the notes.

Abbreviations and Signs.

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

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

Abkürzungen und Zeichen.

Bezeichnung der Bogenlänge durch Bruchzahlen.

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

Abréviations et Signes.

Division de l'archet au moyen de fractions.

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

1) Unless otherwise indicated, the first measure begins at the nut.

2) Lift Bow and make a brief rest.

3) No practising should be done on strings not true in the fifths.

1) Ohne Bezeichnung der Richtung beginnt der Anfangstakt immer am Frosch.

2) Bogen heben und kurze Pause machen.

3) Auf nicht quintenreinen Saiten soll nicht geübt werden.

1) Faute d'indication spéciale on commence la première mesure au talon.

2) Levez l'archet en faisant un bref silence.

3) On ne doit jouer que sur des cordes absolument justes.

CONTENTS OF SCHOOL OF INTONATION

By OTAKAR SEVCIK

OPUS II

CLASSIFICATION OF THE SUBJECT-MATTER.

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

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.

EINTEILUNG DES LEHRSTOFFES

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

¹ Da die rhythmischen Anlagen nicht bei jedermann die gleichen sind, können die rhythmischen Übungen aus Abt. IIa und IIb selbständig vorgenommen werden, ohne mit den gleichlaufenden Übungen 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.

ARRANGEMENT DES MATIÈRES.

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

¹ 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.