

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

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 VIII.

2^d - 7th Position.

Contents.

Consonant and Dissonant Chords.

CONSONANT CHORDS: Placing the fingers for the double-stop of the perfect Fifth, with bowing-exercises in the 2^d - 4th position. - Preparation of the double-stop of the perfect Fifth when later on the lower or upper tone of the Fifth is sounded, in the 2^d - 4th position. - The Major and Minor Triad in double-stops in the 2^d - 7th position. - The broken Triad in various keys, with changes of bowing, in the 2^d - 7th position.

DISSONANT CHORDS: The diminished Triad with enharmonic changes in single tones and double-stops through various keys in the 2^d - 7th position.

ABTEILUNG VIII.

2. - 7. Lage.

Inhalt.

Konsonierende und dissonierende Akkorde.

KONSONIERENDE AKKORDE: Aufsetzen der Finger für den Doppelgriff der reinen Quinte, mit Bogenübungen in der 2. - 4. Lage. - Vorbereitung des Doppelgriffes der reinen Quinte bei späterem Erklängen des unteren oder oberen Tones der Quinte in der 2. - 4. Lage. - Der Dur- und Moll-Dreiklang in Doppelgriffen in der 2. - 7. Lage. - Der gebrochene Dreiklang in verschiedenen Tonarten, mit Stricharten, in der 2. - 7. Lage.

DISSONIERENDE AKKORDE: Der verminderte Dreiklang mit enharmonischen Veränderungen in einfachen Tönen und Doppelgriffen durch verschiedene Tonarten in der 2. - 7. Lage.

PARTIE VIII.

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

Table des Matières.

Accords consonants et dissonants

ACCORDS CONSONANTS: Manière de placer les doigts pour la double corde de la quinte juste, avec exercices du coup d'archet, à la 2^{me} - 4^{me} position. - Préparation de la double corde de la quinte juste, quand le son inférieur ou supérieur de la quinte est jouée plus tard, à la 2^{me} - 4^{me} position. - L'accord de trois sons majeur et mineur en doubles cordes à la 2^{me} - 7^{me} position. - L'accord brisé de trois sons en diverses tonalités, avec coups d'archet, à la 2^{me} - 7^{me} position.

ACCORDS DISSONANTS: L'accord diminué, avec changements enharmoniques, en cordes simples et en doubles cordes, en diverses tonalités à la 2^{me} - 7^{me} position.

1.

The placing of the fingers for the double-stop of the perfect fifth in the 2^d Position.

Aufsetzen der Finger für den Doppelgriff der reinen Quinte in der 2. Lage.

Manière de placer les doigts pour la double corde de la quinte juste à la 2^{me} Position.

1st Finger.
1. Finger.
1^{er} Doigt.

*)

*) M., Fr., Sp. ad libitum.

2d Finger.
2. Finger.
2me Doigt.

Musical staff for 2nd finger exercise, first line. It begins with a treble clef and a common time signature. The first measure contains a whole note G4 with a '2' above it and a '2' above a slur over the next two notes. The second measure contains a whole note F4 with a '1' below it. The rest of the staff contains a sequence of eighth notes with various accidentals and slurs.

Musical staff for 2nd finger exercise, second line. It contains a sequence of eighth notes with various accidentals and slurs, starting with a '2' above a slur.

Musical staff for 2nd finger exercise, third line. It contains a sequence of eighth notes with various accidentals and slurs, starting with a '2' above a slur.

Musical staff for 2nd finger exercise, fourth line. It begins with a treble clef and a common time signature. The first measure contains a whole note G4 with a '2' above it and a '2' above a slur over the next two notes. The second measure contains a whole note F4 with a '1' below it. The rest of the staff contains a sequence of eighth notes with various accidentals and slurs.

Musical staff for 2nd finger exercise, fifth line. It contains a sequence of eighth notes with various accidentals and slurs, starting with a '2' above a slur.

Musical staff for 2nd finger exercise, sixth line. It contains a sequence of eighth notes with various accidentals and slurs, starting with a '2' above a slur.

Musical staff for 2nd finger exercise, seventh line. It begins with a treble clef and a common time signature. The first measure contains a whole note G4 with a '2' above it and a '1' above it. The second measure contains a whole note F4 with a '2' above a slur over the next two notes. The rest of the staff contains a sequence of eighth notes with various accidentals and slurs.

Musical staff for 2nd finger exercise, eighth line. It contains a sequence of eighth notes with various accidentals and slurs, starting with a '2' above a slur.

Musical staff for 2nd finger exercise, ninth line. It contains a sequence of eighth notes with various accidentals and slurs, starting with a '2' above a slur.

3d Finger.
3. Finger.
3me Doigt.

Musical staff for 3rd finger exercise, first line. It begins with a treble clef and a common time signature. The first measure contains a whole note G4 with a '3' above it and a '3' above a slur over the next two notes. The second measure contains a whole note F4 with a '1' below it. The rest of the staff contains a sequence of eighth notes with various accidentals and slurs.

Musical staff for 3rd finger exercise, second line. It contains a sequence of eighth notes with various accidentals and slurs, starting with a '3' above a slur.

Musical staff for 3rd finger exercise, third line. It begins with a treble clef and a common time signature. The first measure contains a whole note G4 with a '3' above it and a '1' above it. The second measure contains a whole note F4 with a '3' above a slur over the next two notes. The rest of the staff contains a sequence of eighth notes with various accidentals and slurs.

Musical staff for 3rd finger exercise, fourth line. It contains a sequence of eighth notes with various accidentals and slurs, starting with a '3' above a slur.

(1)

4th Finger.
4. Finger.
4^{me} Doigt.

(2)

2.

The placing of the fingers for the double-stop of the perfect fifth in the 3^d Position.

Aufsetzen der Finger für den Doppelgriff der reinen Quinte in der 3. Lage.

Manière de placer les doigts pour la double corde de la quinte juste à la 3^{me} Position.

The musical score on page 6 of Ševčík Op. 11 VIII consists of 12 staves of music. The key signature is G major (one sharp) and the time signature is 2/4. The piece is characterized by its intricate rhythmic patterns, including eighth-note runs, triplets, and sixteenth-note passages. The notation includes slurs, accents, and dynamic markings such as *mf* and *ff*. The score is divided into two systems of six staves each. The first system (staves 1-6) begins with a treble clef and a key signature of one sharp. The second system (staves 7-12) continues the piece, featuring a first ending bracket over the final two staves. The piece concludes with a final cadence on the last staff.

The placing of the fingers for the double-stop of the perfect fifth in the 4th Position.

Aufsetzen der Finger für den Doppelgriff der reinen Quinte in der 4. Lage.

Manière de placer les doigts pour la double corde de la quinte juste à la 4^{me} Position.

The musical score consists of eleven staves of music in treble clef, 2/4 time. It begins with a key signature of one sharp (F#). The exercises are designed to train finger placement and control for double-stopping the perfect fifth (D5 and A5) in the fourth position. The first staff shows a simple ascending and descending scale with fingerings 1, 2, 3, 4, 5 and 4, 3, 2, 1. Subsequent staves introduce more complex patterns, including slurs, accents, and specific fingering instructions such as (1) and (2) with arrows. Some staves feature double-stops or chords that require precise finger placement. The exercises progress from basic scale runs to more intricate rhythmic and melodic patterns, all centered around the double-stop of the perfect fifth.

Musical staff 1: Treble clef, 2/2 time signature. Features a melodic line with a 2-measure rest at the beginning, followed by eighth notes and quarter notes. Accents are placed under several notes.

Musical staff 2: Treble clef, 2/2 time signature. Continues the melodic line with eighth notes and quarter notes.

Musical staff 3: Treble clef, 2/2 time signature. Continues the melodic line with eighth notes and quarter notes.

Musical staff 4: Treble clef, 2/2 time signature. Features a complex texture with sixteenth notes and chords. A first ending bracket is marked with a '1' and a fermata.

Musical staff 5: Treble clef, 2/2 time signature. Continues the complex texture with sixteenth notes and chords.

Musical staff 6: Treble clef, 2/2 time signature. Continues the complex texture with sixteenth notes and chords.

Musical staff 7: Treble clef, 2/2 time signature. Continues the complex texture with sixteenth notes and chords.

Musical staff 8: Treble clef, 2/2 time signature. Continues the complex texture with sixteenth notes and chords.

Musical staff 9: Treble clef, 2/2 time signature. Continues the complex texture with sixteenth notes and chords.

Musical staff 10: Treble clef, 4/4 time signature. Features a melodic line with quarter notes and half notes. A first ending bracket is marked with a '1' and a fermata.

Musical staff 11: Treble clef, 4/4 time signature. Continues the melodic line with quarter notes and half notes.

The preparation of the double-stop of the perfect fifth where the lower or upper tone is played later, as the arrow shows.

2^d Position.

Vorbereitung des Doppelgriffes der reinen Quinte bei späterem Erklängen des unteren oder oberen Tones, wie der Pfeil zeigt.

2. Lage.

Préparation de la double corde de la quinte juste, quand la note inférieure ou supérieure est jouée plus tard, comme l'indique la flèche.

2^{me} Position.

*) In repeating the measure the first note is placed simultaneously with the last note as a double-stop.

Ševčík Op. 11 VHI

*) Beim Wiederholen des Taktes wird die erste Note zugleich mit der letzten als Doppelgriff aufgesetzt.

*) En répétant la mesure la première note doit être placée simultanément avec la dernière comme double corde.

The musical score is written in G major (one sharp) and 2/4 time. It consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by intricate sixteenth-note patterns and rhythmic complexity. Key features include:

- Staff 1:** Starts with a quarter rest, followed by a half note G4. The first measure contains a triplet of eighth notes (G4, A4, B4) marked with a '2' above. The rest of the staff is filled with sixteenth-note runs and chords.
- Staff 2:** Continues the sixteenth-note patterns, featuring several measures with sixteenth-note chords grouped under a '6' (sixteenth notes).
- Staff 3:** Introduces triplet markings (e.g., '3 3 3') and further develops the sixteenth-note textures.
- Staff 4:** Shows a first ending bracket labeled '(1)' and includes more triplet markings.
- Staff 5:** Features a triplet of eighth notes marked with a '3' and an upward-pointing arrow.
- Staff 6:** Contains a triplet of eighth notes marked with a '3' and a downward-pointing arrow.
- Staff 7:** Includes a triplet of eighth notes marked with a '3' and an upward-pointing arrow.
- Staff 8:** Shows a triplet of eighth notes marked with a '3' and a downward-pointing arrow.
- Staff 9:** Features a triplet of eighth notes marked with a '3' and an upward-pointing arrow.
- Staff 10:** Includes a triplet of eighth notes marked with a '3' and a downward-pointing arrow.
- Staff 11:** Shows a triplet of eighth notes marked with a '3' and an upward-pointing arrow.
- Staff 12:** Features a triplet of eighth notes marked with a '3' and a downward-pointing arrow.
- Staff 13:** Includes a triplet of eighth notes marked with a '3' and an upward-pointing arrow.
- Staff 14:** Features a triplet of eighth notes marked with a '3' and a downward-pointing arrow.

The preparation of the double-stop
of the perfect fifth in the
3rd Position.

Vorbereitung des Doppelgriffes der
reinen Quinte in der
3. Lage.

La Préparation de la double corde
de la quinte juste à la
3^{me} Position.

The musical score consists of 12 staves of music, each containing a series of exercises for double-stop preparation. The exercises are organized into four groups of three staves each, separated by double bar lines. The first group (staves 1-3) is in C major and features exercises with first and second fingerings (1, 2) and accents. The second group (staves 4-6) is in D minor and includes exercises with first and second fingerings, accents, and slurs. The third group (staves 7-9) is in E major and features exercises with second and first fingerings (2, 1) and accents. The fourth group (staves 10-12) is in F major and includes exercises with second and first fingerings, accents, and slurs. The exercises involve various rhythmic patterns, including eighth and sixteenth notes, and often include slurs and accents to indicate phrasing and emphasis.

(1)

(1)

(1)

(1)

(1)

(1)

(1)

(1)

(1)

(1)

(2)

(1)

The preparation of the double-stop of the perfect fifth in the 4th Position.

Vorbereitung des Doppelgriffes der reinen Quinte in der 4. Lage.

Préparation de la double corde de la quinte juste à la 4^{me} Position.

The musical score is written in treble clef with a 2/4 time signature. It consists of 12 staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The music is primarily composed of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4. There are several instances of double-stops (two notes played simultaneously) and slurs. Dynamic markings include accents (>) and slurs. The piece concludes with a double bar line.

Musical score for Ševčík Op. 11 VIII, page 14. The score consists of 12 staves of music in treble clef, 3/4 time signature. It features various musical notations including slurs, accents, and fingerings. The first staff has a '1' below the first measure. The second staff has '(1)' below the first measure and '6' below the last four measures. The third staff has '3' above the first measure and '3)' below the first two measures. The fourth staff has '6' below the last four measures. The fifth staff has '1' above the first measure and '3)' below the first two measures. The sixth staff has '(1)' below the first measure and '6' below the last four measures. The seventh staff has '4' above the first measure and '4)' below the first two measures. The eighth staff has '4)' below the first two measures and '6 1' below the last four measures. The ninth staff has '4)' below the first two measures and '1' below the last four measures. The tenth staff has '1' below the first measure and '6' below the last four measures. The eleventh staff has '4)' below the first two measures and '1' below the last four measures. The twelfth staff has '1' below the first measure and '6' below the last four measures.

Major and minor Triad in double-stops in various keys.

Der Dur- und Moll-Dreiklang in Doppelgriffen in verschiedenen Tonarten.

Accord de trois sons majeur et mineur en doubles cordes en diverses tonalités.

2^d Position.

2. Lage.

2^{me} Position.

The musical score consists of 12 staves of music, each containing a sequence of double-stop triad exercises. The exercises are organized into pairs of major and minor triads for various keys. The notation includes fingerings (1-4) and accents (circles) to guide the player. The keys represented include C major, G major, D major, A major, E major, B major, F# major, C# major, F major, C minor, G minor, D minor, A minor, E minor, B minor, F# minor, and C# minor. The exercises are performed in the 2^d position on the guitar. The first staff shows the beginning of the exercises in C major and C minor. The subsequent staves continue through the other keys, with some staves showing more complex patterns or variations of the triads.

Major and minor Triad in double-stops in various keys.

Der Dur-und Moll-Dreiklang in Doppelgriffen in verschiedenen Tonarten.

Accord de trois sons majeur et mineur en doubles cordes en diverses tonalités.

3^d Position.

3. Lage.

3^me Position.

The musical score consists of 12 staves of music, each containing a sequence of double-stop triad exercises. The exercises are organized into two groups of six staves each, corresponding to the '3^d Position' and '3. Lage' sections. Each staff begins with a treble clef and a common time signature (C). The exercises are written in various keys, including major and minor triads. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Some notes are marked with an 'o' to indicate natural harmonics. The exercises progress through different keys and positions, demonstrating the versatility of double-stop triads on the guitar.

Major and minor Triad in double-stops in various keys.

4th Position.

Der Dur- und Moll-Dreiklang in Doppelgriffen in verschiedenen Tonarten.

4. Lage.

Accord de trois sons majeur et mineur en doubles cordes en diverses tonalités.

4^{me} Position.

This musical score for exercise 9 is written for guitar in 4th position. It consists of 12 staves of music. The first staff is in C major, and the subsequent staves progress through various keys: C minor, D major, D minor, E major, E minor, F major, F minor, G major, G minor, A major, and A minor. Each staff contains a sequence of double-stopped chords (triads) with fingering numbers (1-4) and some accidentals (sharps and flats) indicating the specific notes and fingerings for each chord. The exercise demonstrates the construction and fingering of major and minor triads in double-stops across the fretboard.

10.

Major and minor Triad in double-stops in various keys.

5th Position.

Der Dur- und Moll-Dreiklang in Doppelgriffen in verschiedenen Tonarten.

5. Lage.

Accord de trois sons majeur et mineur en doubles cordes en diverses tonalités.

5^{me} Position.

This musical score for exercise 10 is written for guitar in 5th position. It consists of two staves of music. The first staff is in C major and is marked with a Roman numeral 'IV' above the first measure. The second staff continues the exercise, showing various keys and double-stopped triads. The notation includes fingering numbers (1-4) and accidentals (sharps and flats) to specify the notes and fingerings for each chord. The exercise demonstrates the construction and fingering of major and minor triads in double-stops in the 5th position across different tonalities.

11.

Major and minor Triad in double-stops in various keys.

6th Position.

Der Dur-und Moll-Dreiklang in Doppelgriffen in verschiedenen Tonarten.

6. Lage.

Accord de trois sons majeur et mineur en doubles cordes en diverses tonalités.

6^{me} Position.

This section contains the musical notation for exercise 12, consisting of eight staves of guitar music. The notation includes various chords, primarily triads, with specific fingerings indicated by numbers 1-4. Some chords are marked with Roman numerals (III, IV). The music is written in a single melodic line on a treble clef staff.

12.

Major and minor Triad in double-steps.

7th Position.

Der Dur- und Moll-Dreiklang in Doppelgriffen.

7. Lage.

Accord de trois sons majeur et mineur en doubles cordes.

7^{me} Position.

This section contains the musical notation for exercise 12, consisting of four staves of guitar music. The notation includes various chords, primarily triads, with specific fingerings indicated by numbers 1-4. Some chords are marked with Roman numerals (III, IV, II). The music is written in a single melodic line on a treble clef staff.

Broken triads in various keys with different kinds of bowing.

Gebrochene Dreiklänge in verschiedenen Tonarten mit Stricharten.

Accords brisés de trois sons en diverses tonalités, avec variantes du coup d'archet.

2^d Position.

2. Lage.

2^{me} Position.

The musical score consists of ten staves of music, each featuring broken triads in various keys and bowing techniques. The notation includes fingerings (1, 2, 3, 4), bowing directions (up and down bows), and specific bowing techniques such as *M.* (marcato), *Fr.* (fricando), *Sp.* (spiccato), *martelé*, *spiccato*, and *sautillé*. The score is divided into sections by key signatures and bowing techniques, with some sections marked with 'a)' and 'b)' for variations. The first staff is in 2^d position, the second in 2. Lage, and the third in 2^{me} position. The score includes various rhythmic patterns and dynamic markings, such as accents and slurs, to guide the performer.

Broken triads with different kinds of bowing.

Gebrochene Dreiklänge mit Stricharten.

Accords brisés de trois sons avec variantes du coup d'archet.

3^d Position.

3. Lage.

3^{me} Position.

The musical score consists of ten staves of music in 3/4 time, featuring broken triads in the 3rd position. The notation includes various bowing techniques and dynamics:

- Staff 1:** Starts with a treble clef and a common time signature. It features a broken triad (G4, B4, D5) with a forte dynamic (f) and a 'M.' (marcato) marking. The first finger (1) is indicated on the G string.
- Staff 2:** Continues the broken triad pattern with a 'Sp.' (sforzando) marking.
- Staff 3:** Features a broken triad with a 'Fr.' (forzando) marking and a first finger (1) on the G string.
- Staff 4:** Continues with a 'M.' marking and a first finger (1) on the G string.
- Staff 5:** Continues with a 'Sp.' marking and a first finger (1) on the G string.
- Staff 6:** Continues with a 'Sp.' marking and a first finger (1) on the G string.
- Staff 7:** Continues with a 'Fr.' marking and a first finger (1) on the G string.
- Staff 8:** Continues with a 'Fr.' marking and a first finger (1) on the G string.
- Staff 9:** Continues with a 'M.' marking and a first finger (1) on the G string.
- Staff 10:** Continues with a 'M.' marking and a first finger (1) on the G string.

The score also includes various bowing techniques such as *sautillé* (indicated in the 9th staff) and different fingerings (1, 2, 3, 4) for the strings. The dynamics range from *f* to *sfz*.

Broken triads with different kinds of bowing.

Gebrochene Dreiklänge mit Stricharten.

Accords brisés de trois sons avec variantes du coup d'archet.

4th Position.

4. Lage.

4^{me} Position.

Musical score for exercise 15, 4th position. The score is written in G major (one sharp) and consists of ten staves. It features broken triads with various bowing techniques. The notation includes fingerings (1, 2, 3), bowing directions (V for up-bow, > for accents), and dynamic markings (M., spiccato, sautillé). The key signature has one sharp (F#).

Broken triads with different kinds of bowing.

Gebrochene Dreiklänge mit Stricharten.

Accords brisés de trois sons avec variantes du coup d'archet.

5th Position.

5. Lage.

5^{me} Position.

Musical score for exercise 16, 5th position. The score is written in G major (one sharp) and consists of two staves. It features broken triads with various bowing techniques. The notation includes fingerings (1, 2, 3, 4), bowing directions (V for up-bow, > for accents), and dynamic markings (M.). The key signature has one sharp (F#).

17.

Broken triads with different kinds of bowing.
6th Position.

Gebrochene Dreiklänge mit Stricharten.
6. Lage.

Accords brisés de trois sons avec variantes du coup d'archet.
6me Position.

18.

Broken triads with different kinds of bowing.

7th Position.

Gebrochene Dreiklänge mit Stricharten.

7. Lage.

Accords brisés de trois sons avec variantes du coup d'archet.

7^{me} Position.

Dissonant chords.

The diminished triad with enharmonic changes in single notes and double-stops in various keys in the 2^d - 7th positions.

Dissonierende Akkorde.

Der verminderte Dreiklang mit enharmonischen Veränderungen in einfachen Tönen und Doppelgriffen durch verschiedene Tonarten in der 2.-7. Lage.

Accords dissonants.

L'accord diminué avec changements enharmoniques en cordes simples et en doubles cordes en divers tons à la 2^{me} - 7^{me} position.

The diminished triads:

Die verminderten Dreiklänge:

Les accords diminués:



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

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

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

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

IV

IV

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

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

The diminished triads:

Die verminderten Dreiklänge:

Les accords diminués:



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

First system of musical notation for the 2nd position, including a treble clef, a common time signature, and six staves of music with various fingerings and accidentals.

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

Second system of musical notation for the 3rd position, including a treble clef, a common time signature, and six staves of music with various fingerings and accidentals.

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

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

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

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

The diminished triads:
Die verminderten Dreiklänge:
Les accords diminués:



2. Pos. 2. Lage. 2. Pos. Musical notation for the first system of the second position exercise, including fingering (1, 2, 1) and breath marks.

Musical notation for the second system of the second position exercise, including fingering (1, 3, 1, 3) and breath marks.

Musical notation for the third system of the second position exercise, including fingering (4, 2) and breath marks.

Musical notation for the fourth system of the second position exercise, including fingering (4, 4) and breath marks.

Musical notation for the fifth system of the second position exercise, including fingering (2, 1) and breath marks.

Musical notation for the sixth system of the second position exercise, including fingering (3, 3, 3, 3) and breath marks.

3. Pos. 3. Lage. 3. Pos. Musical notation for the first system of the third position exercise, including fingering (1, 2) and breath marks.

Musical notation for the second system of the third position exercise, including fingering (4, 2, 2, 4, 4, 2) and breath marks.

Musical notation for the third system of the third position exercise, including fingering (1, 4, 1) and breath marks.

Musical notation for the fourth system of the third position exercise, including fingering (3, 1, 4, 1) and breath marks.

Musical notation for the fifth system of the third position exercise, including fingering (3, 1) and breath marks.

Musical notation for the sixth system of the third position exercise, including fingering (2, 4, 2) and breath marks.

Musical notation for the seventh system of the third position exercise, including fingering (2, 2) and breath marks.

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

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

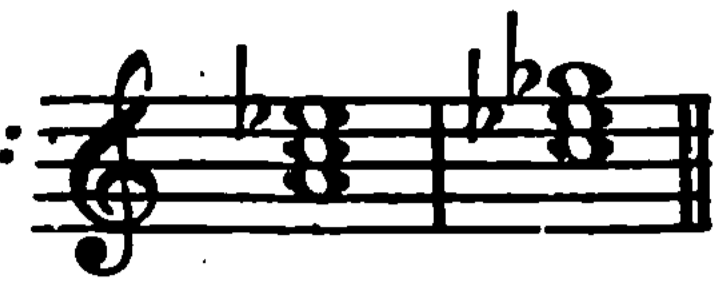
6. Pos.
6. Lage.
6. Pos.

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

The diminished triads:

Die verminderten Dreiklänge:

Les accords diminués:



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

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

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

The first exercise is written for the 4th position. It consists of seven 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 features a series of eighth and sixteenth notes, often beamed together. Fingering numbers (1, 2, 3, 4) are placed above notes to indicate fingerings. There are also articulation marks such as slurs and accents. The exercise concludes with a double bar line.

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

The second exercise is written for the 5th position. It consists of seven staves of music. The notation is similar to the first exercise, with a treble clef, one flat key signature, and common time. It features complex rhythmic patterns and extensive fingering. The exercise concludes with a double bar line.

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

This section contains six staves of musical notation. The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). It features a sequence of chords and melodic lines with various fingerings indicated by numbers 1, 2, 3, and 4. The notation includes slurs, ties, and dynamic markings. The subsequent staves continue the piece with similar complex rhythmic and melodic patterns, including triplets and sixteenth-note runs.

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

This section contains seven staves of musical notation. The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). It features a sequence of chords and melodic lines with various fingerings indicated by numbers 1, 2, 3, and 4. The notation includes slurs, ties, and dynamic markings. The subsequent staves continue the piece with similar complex rhythmic and melodic patterns, including triplets and sixteenth-note runs.

The diminished triads:
Die verminderten Dreiklänge:
Les accords diminués:



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

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

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

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

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

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

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

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

The diminished triads:
Die verminderten Dreiklänge:
Les accords diminués:



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

First system of musical notation for the 2nd position. It consists of five staves. The first staff contains a melodic line with a '2' above the first measure and a '1' below the first measure. The second staff contains a bass line with a '4' below the first measure. The third staff contains a bass line with a '2' below the first measure and a '4' below the second measure. The fourth and fifth staves contain bass lines with various fingering numbers (1, 2, 3, 4) and accidentals (flats) indicating diminished triads.

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

Second system of musical notation for the 3rd position. It consists of five staves. The first staff contains a melodic line with a '1' above the first measure and a '2' below the first measure. The second staff contains a bass line with a '3' below the first measure. The third staff contains a bass line with a '4' below the first measure. The fourth and fifth staves contain bass lines with various fingering numbers (1, 2, 3, 4) and accidentals (flats) indicating diminished triads.

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

Third system of musical notation for the 4th position. It consists of five staves. The first staff contains a melodic line with a '2' above the first measure and a '1' below the first measure. The second staff contains a bass line with a '4' below the first measure. The third staff contains a bass line with a '2' below the first measure and a '1' below the second measure. The fourth and fifth staves contain bass lines with various fingering numbers (1, 2, 3, 4) and accidentals (flats) indicating diminished triads.

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

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

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

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.

EINTEILUNG DES LEHRSTOFFES

ARRANGEMENT DES MATIÈRES.

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.	

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.	

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 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 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.

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 geradexu 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.