

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.

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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 X.

Dissonant Chords
in the 2nd-7th Position.

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ABTEILUNG X.

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1.

Der Dominant-Septimenakkord durch alle Tonarten in der 2. Lage.

PARTIE X.

Accords dissonants
à la 2me-7me Position.

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L'accord de septième de dominante dans tous les tons à la 2me Position.

The musical score on this page is a single melodic line in treble clef, set in a key of three sharps (F#, C#, G#). It contains 12 staves of music. The piece is characterized by its technical complexity, with frequent use of triplets, slurs, and specific fingering instructions (1, 2, 3, 4). The notation includes various rhythmic values and articulation marks, such as accents and slurs, throughout the piece.

This page of musical notation consists of 16 staves of music, arranged in two systems of eight staves each. The music is written in a single melodic line on a treble clef staff with a common time signature (C). The key signature is one flat (B-flat). The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. There are numerous technical markings throughout, including:

- Fingerings: Numbers 1, 2, 3, and 4 are placed above or below notes to indicate which finger to use.
- Slurs: Long horizontal lines above groups of notes, indicating they should be played smoothly together.
- Ties: Horizontal lines connecting notes across bar lines, indicating they are held for the duration of both measures.
- Accents: Small 'o' marks above notes, indicating they should be played with emphasis.
- Trills: Rapid alternations between two notes, often marked with a 'tr.' above.
- Grace notes: Small notes played before the main note of a measure.

The piece concludes with a double bar line and repeat dots at the end of the final staff.

A page of musical notation for a piano piece, featuring ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The notation includes various rhythmic patterns, slurs, and fingering numbers (1-4). The first staff begins with a first fingering (1) over a series of eighth notes. The second staff has a first fingering (1) and a second fingering (2) over eighth notes, followed by a fourth fingering (4) and a third fingering (3) over a sixteenth-note triplet. The third staff has a third fingering (3) and a second fingering (2) over a sixteenth-note triplet. The fourth staff has a fourth fingering (4) and a third fingering (3) over a sixteenth-note triplet, followed by a first fingering (1) over a sixteenth-note triplet. The fifth staff has a first fingering (1) over a series of eighth notes. The sixth staff has a fourth fingering (4) and a second fingering (2) over a sixteenth-note triplet, followed by a third fingering (3) over a sixteenth-note triplet. The seventh staff has a first fingering (1) over a series of eighth notes. The eighth staff has a first fingering (1) over a series of eighth notes. The ninth staff has a first fingering (1) over a series of eighth notes. The tenth staff has a first fingering (1) over a series of eighth notes. There are also some markings like (b) and $\frac{1}{1}$ throughout the piece.

2 (9*)

The Chord of the Dominant Seventh
in the

*Der Dominant-Septimenakkord in
der*

L'accord de septième de dominante à
la

3rd Position.

3. Lage.

3me Position.

*) No. 9 is to be taken before No. 2, in order to alternate with the diminished seventh chord.

*) No. 9 ist vor No. 2 vorzunehmen um mit dem verminderten Septimenakkord abzuwechseln.

*) Le No. 9 devrait être étudié avant le No. 2 pour alterner avec l'accord de septième diminuée.

This page of musical notation consists of ten staves of music, all in treble clef and G major (one sharp). The time signature is common time (C). The notation includes various rhythmic patterns, slurs, and fingerings. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below notes. Some notes are marked with a '0', likely indicating a natural harmonium or a specific fingering technique. The music is written in a single system across ten staves, with some staves containing double bar lines to indicate measures. The overall style is characteristic of early 20th-century technical studies for piano.

This page contains ten staves of musical notation for Ševčík, Op. 11-X. The music is written in G minor (one flat) and common time (C). The notation includes various rhythmic patterns, slurs, and technical markings such as fingerings (1-4), accents, and dynamic markings. The first staff begins with a circled '1' under a first-measure rest. The second staff has a circled '3' under a first-measure rest and a circled '2' above a second-measure rest. The third staff has a circled '2' under a first-measure rest. The fourth staff has circled '1/1' markings above the first, second, and third measures. The fifth staff has circled '1' markings above the first and second measures. The sixth staff has circled '1' and '2' markings above the first and second measures, and circled '2' and '3' markings below the first and second measures. The seventh staff has circled '2' and '0' markings below the first and second measures. The eighth staff has circled '4' and '3' markings above the first and second measures, and a circled '1/1' marking above the eighth measure. The ninth staff has circled '2', '4', and '2' markings above the first, second, and third measures, and circled '0', '0', and '0' markings below the first, second, and third measures. The tenth staff has circled '1' and '1' markings above the first and second measures, and circled '2' and '0' markings below the first and second measures. The final staff has circled '0' and '2' markings below the first and second measures, and circled '1/1' markings above the eighth and ninth measures.

The musical score consists of 13 staves of music. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The notation includes various rhythmic values, slurs, and technical markings such as fingerings (1, 2, 3, 4), accents, and dynamic markings. The piece concludes with a double bar line and a fermata over the final note.

No. 10 follows.
 Folgt No. 10.
 A continuer avec le No. 10.

3 (10)

The chord of the dominant seventh
in the 4th Position.

*Der Dominant-Septimenakkord in
der 4. Lage.*

L'accord de septième de dominante à
la 4me Position.

The musical score consists of ten staves of music in E major (one sharp) and 4/4 time. The key signature is E major, and the position is the 4th position. The exercises include:

- Staff 1: A sequence of eighth-note chords starting with a dominant seventh chord (B7) in the 4th position, followed by a descending eighth-note scale.
- Staff 2: Similar to Staff 1, but with a descending eighth-note scale that includes a trill on the final note.
- Staff 3: A sequence of eighth-note chords, including a dominant seventh chord, followed by a descending eighth-note scale.
- Staff 4: A sequence of eighth-note chords, including a dominant seventh chord, followed by a descending eighth-note scale with a trill.
- Staff 5: A sequence of eighth-note chords, including a dominant seventh chord, followed by a descending eighth-note scale.
- Staff 6: A sequence of eighth-note chords, including a dominant seventh chord, followed by a descending eighth-note scale.
- Staff 7: A sequence of eighth-note chords, including a dominant seventh chord, followed by a descending eighth-note scale.
- Staff 8: A sequence of eighth-note chords, including a dominant seventh chord, followed by a descending eighth-note scale.
- Staff 9: A sequence of eighth-note chords, including a dominant seventh chord, followed by a descending eighth-note scale.
- Staff 10: A sequence of eighth-note chords, including a dominant seventh chord, followed by a descending eighth-note scale.

 Fingerings are indicated by numbers 1-4 above or below notes. Some notes are marked with a '2' or '3' above them, possibly indicating a second or third fingering. The score concludes with a double bar line.

The musical score is written for a single melodic line in G major (one sharp) and 2/4 time. It consists of 12 staves of music. The notation includes various rhythmic patterns, slurs, and fingerings (1-4). The piece concludes with a double bar line on the final staff.

The musical score is written on 14 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of a single melodic line with various rhythmic patterns and technical exercises. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Slurs and ties are used to group notes and indicate phrasing. The score includes several measures with rests, often marked with a '0' or a circle. The notation is clear and professional, typical of a technical exercise book.

No. 11 follows.
 Folgt No. 11.
 A continuer avec le No. 11

4 (11)

The Chord of the Dominant Seventh
in the
5th Position.

*Der Dominant-Septimenakkord in
der
5. Lage.*

L'accord de septième de dominante à
la
5me Position.

The musical score on page 15 of Ševčík's Op. 11-X is a single melodic line in treble clef, D major, and common time. It consists of 12 staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often grouped with slurs. Fingering numbers (1, 2, 3, 4) are placed above notes to indicate fingerings. There are also some rests and ties. The piece concludes with a final cadence on the twelfth staff.

The musical score on page 17 consists of 14 staves of music. The notation includes various rhythmic values, slurs, and technical markings such as fingerings (1-4) and accents. The music is written in a single melodic line on a treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The piece concludes with a final cadence and a double bar line.

No. 12 follows.
 Folgt No. 12.
 A continuer avec le No. 12.

5 (12)

The chord of the dominant seventh
in the
6th Position.

*Der Dominant-Septimenakkord in
der
6. Lage.*

L'accord de septième de dominante à
la
6me Position.

The image displays a page of musical notation for a piano piece, consisting of 12 staves. The notation is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Slurs and accents are used throughout to indicate phrasing and dynamics. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below notes. Specific markings include 'IV' above the first staff, '(1)' below the second and eighth staves, and various numbers (1, 2, 3, 4) indicating fingerings. The music is dense and technically demanding.

IV
2

1

(1)

2

3

3

1

2

1

1

1

3

2

1

(1)

2

2

3

3

2

2

1

1

1

IV
1

1

(1)

1

2

2

2

2

1

1

1

1

4

3

1

1

4

3

1

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

The chord of the dominant seventh
in the
7th Position.

*Der Dominant-Septimenakkord in
der
7. Lage.*

L'accord de septième de dominante à
la
7me Position.

The musical score consists of 12 staves of music in G major (one sharp). The exercise is in common time (C) and focuses on the dominant seventh chord in the 7th position. The notation includes various fingering techniques such as double stops, arpeggios, and slurs. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Some notes are marked with a circled 'o', likely indicating natural harmonics or specific articulation. The piece concludes with a Roman numeral 'IV' and a final cadence.

IV
1

IV
3

IV
1

III
1

IV
1

The chord of the dominant seventh in arpeggios through the circle of fifths, in the 1st-8th position, with various kinds of bowing.

Arpeggierter Dominant-Septimenakkord durch den Quintenkreis in der 1-8. Lage, mit Stricharten.

L'accord de septième de dominante en arpèges parcourant l'échelle des quintes, à la 1re-8me position, avec variantes du coup d'archet.

1. *f* $\frac{1}{3}$ $\frac{1}{1}$ $\frac{3}{3}$ $\frac{1}{1}$ $\frac{3}{4}$ $\frac{5}{6}$ *f* *M. spiccato* $\frac{7}{8}$ *staccato*

1. Pos. $\frac{4}{2}$ *1. Lage.* *1. Pos.* *segue*

a) M.
b) Fr.
c) Sp.

2. Pos. $\frac{4}{2}$ *2. Lage.* *2. Pos.* *segue*

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

Musical staff for 3rd position, first line. It begins with a treble clef, a 4/2 time signature, and a key signature of two flats. The first measure contains a triplet of eighth notes with fingerings 4 and 2. The staff continues with a series of eighth and sixteenth notes, including a triplet of eighth notes with a flat and fingerings 4 and 3.

Musical staff for 3rd position, second line. It continues the melodic line with various accidentals (flats and naturals) and rhythmic patterns.

Musical staff for 3rd position, third line. It features a triplet of eighth notes with a sharp and fingerings 3 and 3, followed by more eighth and sixteenth notes.

Musical staff for 3rd position, fourth line. It continues the melodic line, ending with a whole note chord.

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

Musical staff for 4th position, first line. It begins with a treble clef, a 4/2 time signature, and a key signature of two flats. The first measure contains a triplet of eighth notes with fingerings 4 and 3. The staff continues with a series of eighth and sixteenth notes, including a triplet of eighth notes with a flat and fingerings 4 and 3.

Musical staff for 4th position, second line. It continues the melodic line with various accidentals and rhythmic patterns.

Musical staff for 4th position, third line. It features a triplet of eighth notes with a sharp and fingerings 3 and 3, followed by more eighth and sixteenth notes.

Musical staff for 4th position, fourth line. It continues the melodic line, ending with a whole note chord.

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

Musical staff for 5th position, first line. It begins with a treble clef, a 4/2 time signature, and a key signature of two flats. The first measure contains a triplet of eighth notes with fingerings 4 and 2. The staff continues with a series of eighth and sixteenth notes, including a triplet of eighth notes with a flat and fingerings 4 and 3.

Musical staff for 5th position, second line. It continues the melodic line with various accidentals and rhythmic patterns.

Musical staff for 5th position, third line. It features a triplet of eighth notes with a sharp and fingerings 3 and 3, followed by more eighth and sixteenth notes.

Musical staff for 5th position, fourth line. It continues the melodic line, ending with a whole note chord and a final measure with a 4/2 time signature.

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

*) With the fingering of the 1st position.
Ševčík, Op. 11-X

*) Mit dem Fingersatz der 1. Lage.

*) Avec le doigté de la 1re position.

The chord of the dominant seventh in arpeggios through the circle of fifths, in the 1st-7th position, in a-bridged form.

Arpeggiierter Dominant-Septimenak-kord durch den Quintenkreis in der 1-7. Lage in verkürzter Form.

L'accord de septième de dominante en arpèges parcourant l'échelle des quintes à la 1re-7me position en forme abrégée.

1. 2. 3. 4. 5. 6. 7. 8.

1. Pos.
1. Lage.
1. Pos.

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

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

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

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

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

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

Dissonant chords.

The chord of the diminished seventh in the 2nd-7th position.

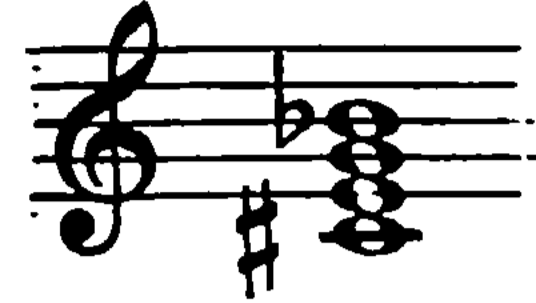
Dissonierende Akkorde.

Der verminderte Septimenakkord in der 2.-7. Lage.

Accords dissonants.

L'accord de septième diminuée à la 2^{me}-7^{me} position.

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



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

*) No. 9 is to be taken before No. 2 so as to alternate with the chord of the dominant seventh.

*) No. 9 ist vor No. 2 vorzunehmen um mit dem Dominant-Septimenakkord abzuwechseln.

*) Le No. 9 devrait être étudié avant le No. 2 pour alterner avec l'accord de septième de dominante.

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

The musical score consists of ten staves of music. The first staff is labeled '3. Pos.', '3. Lage.', and '3. Pos.'. The notation includes treble clefs, a common time signature (C), and various note values (quarter, eighth, and sixteenth notes). There are numerous accidentals (sharps, flats, and naturals) and fingerings (numbers 1-4) indicated throughout. The score is divided into measures by vertical bar lines, with repeat signs (double bar lines with dots) appearing in several places. The music features a variety of rhythmic patterns and melodic lines, with some sections marked with dynamics like 'p' (piano) and 'f' (forte). The final staff ends with a double bar line and a fermata over the final note.

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

The musical score is written on 12 staves in treble clef with a common time signature. It begins with the instruction "4. Pos. 4. Lage. 4. Pos." indicating the fourth position and fourth fingering. The music consists of eighth and sixteenth notes, often beamed together. There are several slurs and dynamic markings such as accents (>) and hairpins. Fingerings are indicated by numbers 1, 2, 3, and 4. The key signature has one sharp (F#). The score includes various musical notations like rests, slurs, and dynamic markings.

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

IV

The musical score is written on 14 staves in treble clef with a 2/4 time signature. It begins with a key signature of one sharp (F#) and a common time signature. The first staff includes the instruction '5. Pos.' and '5. Lage.' repeated. The piece is marked with a Roman numeral 'IV' at the beginning. The notation includes various note values, slurs, and ornaments. Fingerings are indicated by numbers 1, 2, 3, and 4. Dynamics include 'f' (forte). There are several first endings marked with '1' and a section labeled 'IV'. The piece concludes with a double bar line.

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

The musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It includes a dynamic marking of *p* and an articulation of *IV* above a quarter note. The second staff contains a *b2* marking above a note and a *1* marking above a note. The third staff has a *b2* marking above a note and a $\frac{1}{1}$ marking below a note. The fourth staff features a *b2* marking above a note and a $\frac{1}{1}$ marking below a note. The fifth staff has a $\frac{1}{1}$ marking below a note and a *2* marking above a note. The sixth staff includes a $\frac{1}{1}$ marking below a note and a *4* marking above a note. The seventh staff has a $\frac{1}{1}$ marking below a note and a *1* marking above a note. The eighth staff contains a $\frac{1}{1}$ marking below a note and a *1* marking above a note. The ninth staff has a $\frac{1}{1}$ marking below a note and a *1* marking above a note. The tenth staff includes a $\frac{1}{1}$ marking below a note and a *1* marking above a note. There are also several *b* (flat) markings throughout the score.

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

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

The chord of the diminished seventh:

Der verminderte Septimenakkord:

L'accord de septième diminuée:



2. Pos. 2. Lage. 2. Pos. Musical notation for the first staff, including fingering numbers (1, 2, 3) and accents.

Musical notation for the second staff, including fingering numbers (1, 2, 3).

Musical notation for the third staff, including fingering numbers (1, 2, 3).

Musical notation for the fourth staff, including fingering numbers (1, 2, 3, 4).

Musical notation for the fifth staff, including fingering numbers (1, 2, 3, 4).

Musical notation for the sixth staff, including fingering numbers (1, 2, 3, 4).

Musical notation for the seventh staff, including fingering numbers (1, 2, 3, 4).

Musical notation for the eighth staff, including fingering numbers (1, 2, 3, 4).

Musical notation for the ninth staff, including fingering numbers (1, 2, 3, 4).

Musical notation for the tenth staff, including fingering numbers (1, 2, 3, 4).

Musical notation for the eleventh staff, including fingering numbers (1, 2, 3, 4).

Musical notation for the twelfth staff, including fingering numbers (1, 2, 3, 4).

Musical notation for the thirteenth staff, including fingering numbers (1, 2, 3).

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

The musical score consists of 12 staves of music. The first staff is marked with '3. Pos.', '3. Lage.', and '3. Pos.'. The music is written in a single system with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and articulation marks. Fingerings are indicated by numbers 1, 2, 3, and 4. Dynamic markings such as accents (>) and hairpins (cresc. and decresc.) are present. The score concludes with a double bar line and repeat dots.

4. Pos.
4. *Largo.*
4. Pos.

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

III

IV

IV

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

The musical score consists of 12 staves of music. The first staff is marked with 'IV', '6. Lage.', and '6. Pos.'. The music is written in a single melodic line on a treble clef staff. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as 'p' (piano) and 'f' (forte), and articulation marks like accents and slurs. The key signature has one sharp (F#). The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The overall structure is a continuous melodic piece.

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

The musical score is written for guitar and consists of 14 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff includes a Roman numeral III above the first measure. The music is characterized by intricate fingering, including triplets and slurs. The key signature changes to G minor (two flats) at the end of the piece, indicated by a double bar line and a key signature change symbol.

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

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



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

The main musical score consists of 13 staves of music. It begins with a treble clef and a common time signature (C). The key signature is one sharp (F#), indicating G major. The first staff includes fingering numbers (0, 1, 2) and a dynamic marking (>). The second staff has a fingering number (1). The third staff has a fingering number (1). The fourth staff has a fingering number (3). The fifth staff has a fingering number (1). The sixth staff has a fingering number (2). The seventh staff has a fingering number (2). The eighth staff has a fingering number (2). The ninth staff has a fingering number (2). The tenth staff has a fingering number (2). The eleventh staff has a fingering number (3). The twelfth staff has a fingering number (3). The thirteenth staff has a fingering number (3). The score includes various musical notations such as slurs, ties, and dynamic markings.

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

The musical score is written on 15 staves in treble clef, 3/4 time. The key signature has one sharp (F#). The piece is marked '3. Pos.' and '3. Lage.'. The notation includes various musical symbols such as slurs, accents, and fingering numbers (1-4). The score is divided into several measures, with some measures containing complex rhythmic patterns and slurs. The piece concludes with a double bar line.

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

The musical score is written for guitar and consists of ten staves. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various rhythmic values, slurs, and fingering numbers (1, 2, 3, 4). There are also some specific markings like '1/1' above notes and '2/1', '3/1', '4/1' above groups of notes, possibly indicating intervals or specific fingering patterns. The piece concludes with a double bar line.

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

III
2

1.
3.
1.

1.
3.
1.

3
1
1
3
1

1
3
1
1
3
1

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

1
1
1
1
1
1
1
1

2
1
1
1
1
1
1
1

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

The musical score is written on 12 staves. It begins with a treble clef and a key signature of one sharp (F#). The first staff is marked with a Roman numeral 'III'. The piece contains various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1, 2, 3, 4) are placed above or below notes to indicate fingerings. There are several slurs and accents (v) throughout the score. The music concludes with a double bar line and repeat dots.

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

IV

II

II

II

IV

No. 4 follows.
 Folgt No. 4.
 À continuer avec le No. 4.

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



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

The musical score consists of 15 staves of music. It begins with a treble clef and a common time signature. The key signature has one flat (B-flat). The notation includes various rhythmic values, primarily eighth and sixteenth notes, often beamed together. Fingerings (1, 2, 3) and accents (>) are clearly marked. A double bar line appears after the fourth staff, indicating the end of the first section. The piece concludes with a final chord on the fifteenth staff.

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

1/2

rit.

4

4

2

4

4

2

2

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

The musical score consists of ten staves of music in G minor (one flat). The first staff includes the title and tempo markings. The notation includes various rhythmic values, slurs, and technical markings such as fingerings (1, 2, 3, 4), accents (>), and dynamic markings (p). The piece concludes with a double bar line.

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

III
2

The musical score is written on 14 staves. It begins with a treble clef and a common time signature. The first staff contains the title 'III' and the number '2'. The music is characterized by a high level of technical difficulty, with frequent use of flats and naturals, and complex rhythmic patterns. Fingerings are indicated by numbers 1, 2, 3, and 4 above notes. There are several trills and slurs throughout. The piece is marked 'III' and '2' at the beginning.

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

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

The musical score is written for guitar and consists of 14 staves. It begins with a treble clef and a common time signature. The key signature contains one flat (B-flat). The notation includes a variety of chords, often with multiple notes per string, and melodic lines with intricate fingerings (1-4) and slurs. There are several instances of the Roman numeral 'IV' above the staff, indicating specific chords or positions. The score is densely packed with notes and accidentals, reflecting the technical nature of the piece. The final staff ends with a chord marked with a '4', likely indicating a fourth finger or a specific voicing.

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.

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EINTEILUNG DES LEHRSTOFFES

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“ X	—2.-7. Lage.	
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“ 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.	
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“ V	—Introduction à la 2me-7me Position. Matières supplémentaires: Parties IIb, III et IV; aussi le second violon des 29 Duettini des Parties I, IIa et IIb.	
“ VIa	—2me-7me Position.	} Matières Supplémentaires†
“ VIb	—2me-7me Position.	
	†40 Mélodies bohémiennes dans la 2me-7me position.	
“ VIc	—2me-7me Position.—40 Mélodies bohémiennes. Matières supplémentaires: Parties VIa et VIb.	
“ VII	—2me-7me Position.—Matières Supplémentaires: Partie XII (Introduction au démanché).	
“ VIII	—2me-7me Position.	
“ IX	—2me-7me Position.	} Matières Supplémentaires.§
“ X	—2me-7me Position.	
“ XI	—2me-7me Position.	
	§Partie XII—Le second violon des 40 Mélodies bohémiennes (Partie VIc).—W. A. Mozart, Sonates pour violon et piano, Nos. 4, 7, etc.	
“ XII 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 wollen Harmonien des Stückes, die feine Nuancierung in der begleitenden Klavierstimme leiten und drängen den Anfänger zum reinen Intonieren, zum Anschwellen und Abschwächen, zum Akzentuieren der Töne. Er wird geradezu gezwungen den Ton schön zu bilden und das Musikstück geschmackvoll vorzutragen. Deshalb kann man schon neben Abt. II-IV entsprechend leichtere kleine Stücke mit Klavier vornehmen.

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

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

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

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

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

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