

School of Intonation

On an Harmonic Basis
for

Violin

in XIV PARTS

by

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OP. 11.

Contents of
Book 1

ELEMENTARY STUDIES
IN THE FIRST POSITION

Price Each Part
\$1.00

PART I: GENERAL INTRODUCTION:
System of Tuning the Violin.—*Normal and Tempered Finger Position.*—Holding the Violin and the Bow.—True Strings.—EXERCISES.—The Open Strings.—Placing of the Fingers.—*Tempering Intervals in relation to an open String.*—Formation of Double-Stops.—29 Duettinos for two Violins.

PART II^a: The *Semitone* and *Tritone* in the Major Scales of G, C, F, B^b, D and E^b with 256 *Rhythmical Exercises* (110 with a second Violin).

PART II^b: The *Semitone* and *Tritone* in A, A^b, E, D^b, B and G^b Major, Twelve Major Scales with *Semitone* and *Tritone* through the Circle of Fifths, 12 Major Scales also in Chromatic succession, with 395 *Rhythmical Exercises*.

PART III: Chromatic Shifting and Chromatic Tone-succession. — *The Augmented Second.* — Harmonic and Melodic Scales, with Bowing Exercises for *Legato, Martellato, Staccato, Spiccato and Saltato.*—Consonant Chords.—Double-Stops of the *Perfect Fifth.*—The *Broken Triad* in a Variety of Movement and Form.

PART IV: Dissonant Chords.—The *Diminished and Augmented Triad* in Single Tones and Double-Stops in various Keys, with Changes of Bowing.—The Chord of the *Diminished and Dominant Seventh* in Single Tones and Double-Stops in various Keys, with Changes of Bowing.—The *Broken Chord of the Dominant Seventh* in a variety of Movement and Form through all Keys, with Exercises for Bowing.

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PART IV.

First Position

Contents.

Dissonant Chords.

a. The diminished Triad with enharmonic changes in single tones and double-stops through various Keys; with changes of Bowing.

b. The augmented Triad through all keys in single tones and double-stops, with changes of Bowing.

c. The Chord of the Diminished Seventh with enharmonic changes in single tones and double stops, with scales within the compass of the Diminished Seventh, in various Keys, with changes of Bowing.

d. The Chord of the Dominant Seventh through all keys in single tones and double-stops, with changes of Bowing. The broken Chord of the Dominant Seventh in a variety of Movement and Form through all Keys, with exercises for Bowing.

The diminished triad alternating with the diminished fifth, with enharmonic changes.

Enharmonic changes of the triads:

Enharmonische Veränderungen der Dreiklänge:

Changements enharmoniques des accords:

The musical score consists of seven staves of music in treble clef, 3/8 time signature. The first staff is a single line with a '1.' above it. The second staff has a '(1)' above it. The third staff has a '(1)' below it. The fourth staff has a '3' below it. The fifth staff has a '(1)' above it. The sixth staff has a '4' above it. The seventh staff has a '1' above it. The music features various triads and intervals, with fingerings (1-4) and bowing directions (up and down bows) indicated throughout.

ABTEILUNG IV.

Erste Lage

Inhalt.

Dissonierende Akkorde.

a. Der verminderte Dreiklang mit enharmonischen Veränderungen in einfachen Griffen und Doppelgriffen durch verschiedene Tonarten, mit Veränderung des Bogenstriches.

b. Der übermässige Dreiklang durch alle Tonarten in einfachen Griffen und Doppelgriffen, mit Bogenübungen.

c. Der verminderte Septimenakkord mit enharmonischen Veränderungen, in einfachen Griffen und Doppelgriffen, mit Tonleitern im Umfange der verminderten Septime, in verschiedenen Tonarten, mit Bogenstrichübungen.

d. Der Dominant-Septimenakkord durch alle Tonarten in einfachen Griffen und Doppelgriffen, mit verschiedenem Bogenstrich. Der gebrochene Dominant-Septimenakkord in verschiedener Bewegung und Form durch alle Tonarten, mit Bogenübungen.

1.

Der verminderte Dreiklang im Wechsel mit der verminderten Quinte, mit enharmonischen Veränderungen.

PARTIE IV.

Première Position

Table des Matières.

Accords dissonants.

a. L'accord diminué avec changements enharmoniques, en cordes simples et en doubles cordes en diverses tonalités, avec changements du coup d'archet.

b. L'accord augmenté dans tous les tons en cordes simples et en doubles cordes, avec changements du coup d'archet.

c. L'accord de septième diminuée avec changements enharmoniques, en cordes simples et en doubles cordes, avec des gammes dans la limite de la septième diminuée en diverses tonalités, avec changements du coup d'archet.

d. L'accord de septième de dominante dans tous les tons en cordes simples et en doubles cordes, avec changements du coup d'archet. L'accord brisé de septième de dominante en divers mouvements et diverses formes dans tous les tons, avec exercices pour le coup d'archet.

L'accord de trois sons diminuée alternant avec la quinte diminuée, avec changements enharmoniques.

1a Fr.

1b Sp.

M.

2.

Fr.

2a.

3. *Sp.*

3a *M.*

3b *Fr.*

The diminished triad in single notes and double-stops.

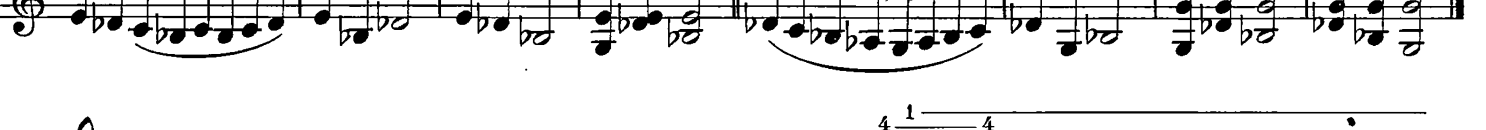
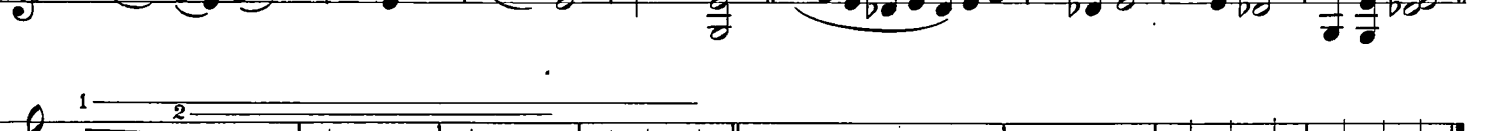
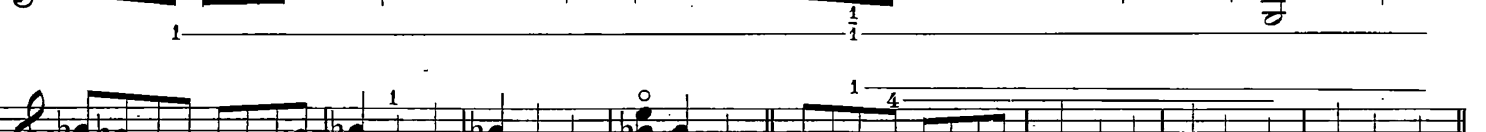
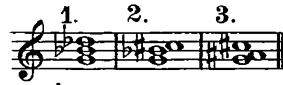
Diatonic progressions within the diminished fifth and the augmented fourth. With changes of bowing.

Vermindertes Dreiklang in einfachen Griffen und Doppelgriffen.

Diatonische Fortschreitung innerhalb der verminderten Quinte und der übermäßigen Quarte. Bogenstricheränderungen.

Accord diminué en cordes simples et en doubles cordes.

Progressions diatoniques dans la limite de la quinte diminuée et de la quarte augmentée. Variantes du coup d'archet.



1. 2. 3.



1.



2.



3.



2^b
1. 2.

1.

2.

The diminished triad in combination with its enharmonic changes with various bowings.

Der verminderte Dreiklang in Verbindung mit seinen enharmonischen Veränderungen, mit Wechsel des Bogenstriches.

L'accord diminué en combinaison avec ses changements enharmoniques, avec variantes du coup d'archet.

1.

2.

3.

The augmented triad of the Mediant alternating with the tonic,*) in all keys.

Der übermässige Dreiklang der Medianten, im Wechsel mit der Tonika, *) in allen Tonarten.

L'accord augmenté de Médiane alternant avec la Tonique *) dans tous les tons.

E minor.
E moll.
Mi mineur.

A minor.
A moll.
La mineur.

*) Tonic (the I step) supertonic (II).
Mediant (III), subdominant (IV).
Dominant (V), submediant (VI).
Leading-tone or subtonic (VII)

*) Tonika (die I Stufe), Supertonika (II).
Mediante (III), Subdominante (IV).
Dominante (V), Submediante (VI).
Leiton oder Subtonika (VII).

*) Tonique (le 1er degré), supertonique (II).
Médiane (III), sous-dominante (IV).
Dominante (V), sous-médiane (VI).
Sensible ou sous-tonique (VII).

F minor.
F moll.
Fa mineur.

First system of musical notation for F minor. It consists of three staves. The first staff begins with a treble clef and a common time signature. The music features a series of eighth and sixteenth notes, with some accidentals (flats) and dynamic markings. The second and third staves continue the melodic line with various articulations and fingerings indicated by numbers like 2, 3, and 4.

Bb minor.
B moll.
Si b mineur.

First system of musical notation for Bb minor. It consists of three staves. The first staff begins with a treble clef and a common time signature. The music features a series of eighth and sixteenth notes, with some accidentals (flats) and dynamic markings. The second and third staves continue the melodic line with various articulations and fingerings indicated by numbers like 2, 3, and 4.

Eb minor.
Es moll.
Mi b mineur.

First system of musical notation for Eb minor. It consists of three staves. The first staff begins with a treble clef and a common time signature. The music features a series of eighth and sixteenth notes, with some accidentals (flats) and dynamic markings. The second and third staves continue the melodic line with various articulations and fingerings indicated by numbers like 1 and 2.

G# minor.
Gis moll.
Sol# mineur.

C# minor.
Cis moll.
Ut# mineur.

*) Half position. Thumb and fingers shift back a half-step.
 **) Half-position.
 ***) Move thumb and fingers into the 1st position.

*) Halbe Lage. Mit Daumen und Fingern um halben Ton tiefer rücken.
 **) Halbe Lage.
 ***) Mit Daumen und Fingern in die 1. Lage vorrücken.

*) Demi-position. Il faut placer le pouce et les doigts un demi-ton plus bas.
 **) Demi-position.
 ***) Avancez le pouce et les doigts à la 1re position.

F# minor.
Fis moll.
Fa# mineur.

The first section of the score is for F# minor. It consists of six staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a single melodic line. The first staff contains several measures with fingering numbers 1, 3, 1, 3, 1, 1. The second staff continues with measures including a 4-finger fingering. The third staff has a (2) marking and a 2-finger fingering. The fourth staff has a 4-finger fingering. The fifth staff has a 3-finger fingering and a 1-finger fingering. The sixth staff has a (3) marking and a 2-finger fingering. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some rests.

B minor.
H moll.
Si mineur.

The second section of the score is for B minor. It consists of six staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a single melodic line. The first staff contains several measures with fingering numbers 1, 2, 4, 4. The second staff continues with measures including a 2-finger fingering and a 1-finger fingering. The third staff has a (1) marking and a 1-finger fingering. The fourth staff has a (1) marking and a 3-finger fingering. The fifth staff has a 2-finger fingering and a 4-finger fingering. The sixth staff has a 4-finger fingering. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some rests.

The augmented triad in single notes
and double-stops, in all keys.

*Der übermäßige Dreiklang in ein-
fachen Griffen und Doppelgriffen in al-
len Tonarten.*

L'accord augmenté en cordes simples
et en doubles cordes dans tous les tons.

F# minor.
Fis moll.
Fa# mineur.

B minor.
H. moll.
Si mineur.

E minor.
E moll.
Mi mineur.

Musical score for E minor (Mi mineur). The score consists of five staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with various fingerings (1, 4, 1, 4, 1, 1, 1, 1, 1, 1, 4) and slurs. The second staff continues the melodic line with similar fingerings (1, 1, 4, 1, 1, 4, 1, 1, 1, 1, 2, 1). The third staff shows a more complex melodic line with fingerings (2, 1, 2, 3, 1, 2, 3, 1, 1, 2, 1) and slurs. The fourth staff continues with fingerings (4, 4, 4, 4, 4, 3, 4, 4, 4, 4, 4, 4). The fifth staff is a bass clef with a common time signature, featuring a bass line with fingerings (1, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4) and slurs.

A minor.
A moll.
La mineur.

Musical score for A minor (La mineur). The score consists of four staves of music. The first staff is a treble clef with a key signature of no sharps or flats and a common time signature. It features a melodic line with fingerings (4, 3, 3, 3, 4, 4, 4, 4, 4, 4, 4, 4) and slurs. The second staff continues with fingerings (4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4). The third staff shows a more complex melodic line with fingerings (4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4). The fourth staff continues with fingerings (4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4).

D minor.
D moll.
Ré mineur.

Musical score for D minor (Ré mineur). The score consists of four staves of music. The first staff is a treble clef with a key signature of two sharps (F#, C#) and a common time signature. It features a melodic line with fingerings (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1) and slurs. The second staff continues with fingerings (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1). The third staff shows a more complex melodic line with fingerings (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1). The fourth staff continues with fingerings (1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1).

G minor.
G moll.
Sol mineur.

Musical score for G minor (Sol mineur). The piece is written in a single system with three staves. The first staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It features a melodic line with various ornaments and fingerings (2, 3, 4, 3, 2). The second and third staves are in bass clef, providing harmonic support with chords and bass lines. The piece concludes with a double bar line.

C minor.
C moll.
Ut mineur.

Musical score for C minor (Ut mineur). The piece is written in a single system with three staves. The first staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It features a melodic line with various ornaments and fingerings (2, 2, 1, 2, 1). The second and third staves are in bass clef, providing harmonic support with chords and bass lines. The piece concludes with a double bar line.

F minor.
F moll.
Fa mineur.

Musical score for F minor (Fa mineur). The piece is written in a single system with three staves. The first staff is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It features a melodic line with various ornaments and fingerings (2, 2, 1, 2). The second and third staves are in bass clef, providing harmonic support with chords and bass lines. The piece concludes with a double bar line.

Bb minor.
B moll.
Sib mineur.

Musical score for Bb minor (Sib mineur). The piece is written in a single system with three staves. The first staff is in treble clef with a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). It features a melodic line with various ornaments and fingerings (4, 4, 3, 4). The second and third staves are in bass clef, providing harmonic support with chords and bass lines. The piece concludes with a double bar line.

E♭ minor.
Es moll.
Mi♭ mineur.

G♯ minor.
Gis moll.
Sol♯ mineur.

C♯ minor.
Cis moll.
Ut♯ mineur.

Continuation of the augmented triads.

Fortsetzung der übermässigen Dreiklänge.

Continuation des accords augmentés.

F minor.
F moll.
Fa mineur.C minor.
C moll.
Ut mineur.

E minor.
E moll.
Mi mineur.

Musical score for E minor, Op. 11-IV, measures 1-12. The score is written in treble clef with a key signature of one flat (E minor). It features a complex melodic line with numerous slurs, ties, and fingerings (1, 3, 4). The rhythm is primarily eighth and sixteenth notes, with some quarter notes. The piece concludes with a double bar line.

B minor.
B moll.
Si mineur.

Musical score for B minor, Op. 11-IV, measures 13-24. The score is written in treble clef with a key signature of two flats (B minor). It continues the complex melodic style with slurs, ties, and fingerings (1, 2, 3, 4). The rhythm remains consistent with the previous section. The piece concludes with a double bar line.

6.

The chord of the diminished seventh with enharmonic changes.

Der verminderte Septimenakkord mit enharmonischen Veränderungen.

L'accord de septième diminuée avec changements enharmoniques.

1.

1a

1b

2.

2a

3.

3a

3b

(1)

The diminished seventh chord on the 7th step, in single notes and double-stops. Scales within the compass of the diminished seventh.

Der verminderte Septimenakkord der 7. Stufe in einfachen Griffen und Doppelgriffen. Tonleitern im Umfange der verminderten Septime.

L'accord de septième diminuée sur le 7me degré, en cordes simples et en doubles cordes. Gammes dans les limites de la septième diminuée.

Changes of bowing.

Bogenstrichveränderungen.

Variantes du coup d'archet.

The chord of the diminished seventh in A:

Der verminderte Septimenakkord in A:

L'accord de septième diminuée en La:



Musical score for the diminished seventh chord in A major, featuring scales and double-stops. The score consists of 12 staves of music. The first staff shows the chord in single notes with fingerings (0, 2, 2, 2, 0, 0). Subsequent staves show various scale patterns and double-stops, including sixteenth-note runs, eighth-note patterns, and chords with slurs and accents. The key signature is one sharp (F#), and the time signature is common time (C). The piece concludes with a final chord in the key of A major.

8.

The chord of the diminished seventh in C.
Der verminderte Septimenakkord in C.
 L'accord de septième diminuée en Ut.



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



The exercises consist of ten staves of music in F major, focusing on the diminished seventh chord (F, A \flat , C \flat , E \flat). The exercises include:

- Staff 1: A series of eighth-note arpeggiated patterns with fingerings 1, 1, 1, 1.
- Staff 2: A series of eighth-note arpeggiated patterns with fingerings 1, 1, 1, 1.
- Staff 3: A series of eighth-note arpeggiated patterns with fingerings 1, 2, 1, 1.
- Staff 4: A series of eighth-note arpeggiated patterns with fingerings 1, 1, 1, 1.
- Staff 5: A series of eighth-note arpeggiated patterns with fingerings 1, 1, 1, 1.
- Staff 6: A series of eighth-note arpeggiated patterns with fingerings 1, 1, 1, 1.
- Staff 7: A series of eighth-note arpeggiated patterns with fingerings 1, 1, 1, 1.
- Staff 8: A series of eighth-note arpeggiated patterns with fingerings 1, 1, 1, 1.
- Staff 9: A series of eighth-note arpeggiated patterns with fingerings 1, 1, 1, 1.
- Staff 10: A series of eighth-note arpeggiated patterns with fingerings 1, 3, 2, 1, 4.

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



The musical score consists of 12 staves of music. It begins with a treble clef and a common time signature. The first staff contains a sequence of chords and melodic lines, with a diminished seventh chord (D, F, A-flat, C-flat) appearing early on. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Fingering numbers (1, 2, 3, 4) are placed above or below notes to indicate fingerings. The piece concludes with a final chord in the twelfth staff.

The chord of the diminished seventh in B:
Der verminderte Septimenakkord in H:
L'accord de septième diminuée en Si:



Musical score for piano, consisting of 12 staves of music. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs, accents, and dynamic markings. The piece is characterized by its dense texture and intricate fingerings, with many notes beamed together in groups of four or six. The notation includes numerous accidentals and fingering numbers (1-4) to guide the performer. The overall style is that of a technical exercise or étude, focusing on the manipulation of the diminished seventh chord.

12.

The chord of the diminished seventh in Bb:

Der verminderte Septimenakkord in B:

L'accord de septième diminuée en Sib:



Musical score for exercise 12, featuring ten staves of piano accompaniment. The score is written in a single system with ten staves. The key signature is Bb (two flats) and the time signature is common time (C). The music consists of a series of chords and melodic lines, primarily using the diminished seventh chord and its inversions. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), slurs, and fingering numbers (1, 2, 3, 4). The first staff begins with a treble clef and a key signature of two flats. The subsequent staves continue the exercise with different voicings and rhythmic patterns. The score concludes with a final chord in the tenth staff.

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



The image displays 12 staves of musical notation for exercises on the G diminished seventh chord. The exercises are as follows:

- Staff 1: A sequence of chords and arpeggios starting with G7b9, moving through various voicings.
- Staff 2: A scale-like exercise starting on G, moving through the chord's notes.
- Staff 3: A more complex exercise with slurs and fingerings (1, 2, 3, 4).
- Staff 4: A scale-like exercise with slurs and fingerings.
- Staff 5: A scale-like exercise with slurs and fingerings.
- Staff 6: A scale-like exercise with slurs and fingerings.
- Staff 7: A scale-like exercise with slurs and fingerings.
- Staff 8: A scale-like exercise with slurs and fingerings.
- Staff 9: A scale-like exercise with slurs and fingerings.
- Staff 10: A scale-like exercise with slurs and fingerings.
- Staff 11: A scale-like exercise with slurs and fingerings.
- Staff 12: A scale-like exercise with slurs and fingerings.

14.

The chord of the diminished seventh in E:

Der verminderte Septimenakkord in E:

L'accord de septième diminuée en Mi:



in D.
in D.
en Ré.

in G.
in G.
en Sol.

in C.
in C.
en Ut.

in F.
in F.
en Fa.

in Bb.
in B.
en Sib.

in Eb.
in Es.
en Mib.

in Ab.
in As.
e.1 Lab.

in Db.
in Des.
en Réb.

in Gb.
in Ges.
en Solb.

The chord of the dominant-seventh in arpeggios through all keys in uninterrupted progression.

Zerlegter Dominant-Septimenakkord durch alle Tonarten, ununterbrochen fortschreitend.

L'accord de septième de dominante en arpèges dans tous les tons en progression ininterrompue.

The musical score consists of two main parts, labeled 1 and 2, each with multiple staves. Part 1 is in 4/2 time and includes markings for *spiccato*, *sautillé*, and *staccato*. Part 2 is in common time (C) and features various key signatures and accidentals throughout the progression.

Broken chord of the dominant seventh in all keys with changes of bowing

Gebrochener Dominant-Septimenakkord in allen Tonarten mit Veränderungen des Bogenstriches.

Accord de septième de dominante en arpèges dans tous les tons, avec variantes du coup d'archet.

in D.
in D.
en Ré.

M. ♩

in G.
in G.
en Sol.

Fr. Sp. M. Fr. Sp.

in C.
in C.
en Ut.

Fr. Sp.

This section is in C major and consists of ten staves of music. It begins with a treble clef and a common time signature. The first staff includes the tempo markings 'Fr.' and 'Sp.'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in fours or threes. There are several slurs and accents throughout. The piece concludes with a double bar line and a final cadence.

in F.
in F.
en Fa.

1/2 M. 1/2 Fr. Sp. M. Fr. Sp. Fr.

This section is in F major and consists of ten staves of music. It begins with a treble clef and a common time signature. The first staff includes the tempo markings '1/2', 'M.', and '1/2'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in fours or threes. There are several slurs and accents throughout. The piece concludes with a double bar line and a final cadence.

in Eb.
in B.
en Sib.

Musical score for the first system, featuring treble clef, common time, and various dynamics and articulations. The score includes notes with slurs, accents, and dynamic markings such as *Sp.* and *Fr.*. There are also numerical markings like '4' and '3' above some notes, and a '1' above a note in the fifth staff.

in Eb.
in Es.
en Mib.

Musical score for the second system, featuring treble clef, common time, and various dynamics and articulations. The score includes notes with slurs, accents, and dynamic markings such as *Fr.* and *Sp.*. There are also numerical markings like '4' and '1' above notes, and a '2' above a note in the seventh staff. The system concludes with a double bar line.

in Ab.
in As.
en Lab.

The first section of the score consists of ten staves of music. It begins with a treble clef and a common time signature (C). The key signature is three flats (Ab major/As minor). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *Fr.* (Forte) and *Sp.* (Sforzando) are used throughout. There are several first endings marked with a '1' over a bracket. The section concludes with a double bar line and a 3/4 time signature.

in Db.
in Des.
en Réb.

The second section of the score consists of ten staves of music. It begins with a treble clef and a common time signature (C). The key signature is three flats (Db major/Des minor). The music continues with the same complex rhythmic patterns as the first section. Dynamic markings include *Fr.*, *Sp.*, and *V.* (Vibrato). There are several first endings marked with a '1' over a bracket. The section concludes with a double bar line and a common time signature (C).

in Gb.
in Ges.
en Solb.

Fr. $\frac{1}{1}$ Sp. $\frac{1}{1}$

This section consists of six staves of music in G-flat major. It begins with a treble clef and a common time signature. The first staff includes the tempo markings 'Fr.' and 'Sp.' with a $\frac{1}{1}$ time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. There are several instances of triplets and four-note groups. The key signature has two flats (Bb and Eb).

in B.
in H.
en Si.

This section consists of ten staves of music in B major. It begins with a treble clef and a common time signature. The music is characterized by complex rhythmic patterns, including many sixteenth and thirty-second notes, often grouped with slurs and accents. There are numerous instances of triplets and four-note groups. The key signature has two sharps (F# and C#). The section concludes with a double bar line and a $\frac{3}{4}$ time signature.

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.

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 1) 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	—Lagenverbindungen. 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.