

School of Intonation

On an Harmonic Basis
for

Violin

in XIV PARTS

by

Otakar Ševčík

OP. 11.

Contents of
Book II.

ELEMENTARY STUDIES

Price Each Part
\$1.50

FROM THE 2nd TO THE 7th POSITION

PART V: INTRODUCTION TO THE POSITIONS (2nd to 7th).—Placing the Fingers on one String.—*Diatonic Succession of Five Tones.*—Passing from one String to another.—*Intonation of Intervals relative to an Open String.*—Exercises within the Compass of Five Tones.

PART VI^a: The *Semi-tone* and *Tritone* in the Major Keys of C, F, G, B^b, D and E^b, with 374 *Rhythmical Exercises.*

PART VI^b: The *Semi-tone* and *Tritone* in the Major Keys of A, A^b, E, D^b, B and G^b, with 316 *Rhythmical Exercises.*

PART VI^c: REMARKS ON INTERPRETATION.—REMARKS ON THE TREMOLANDO (with Exercises).—40 Duettings (*Bohemian Melodies*) for Two Violins, as Studies for *Interpretation, Position and Bowing.*

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PART VI^a, VI^b, VI^c.

2nd-7th Position.

The Semi-tone and Tritone in all Major Scales in the 2nd-7th Position

and

Rhythmical Major Scales for the development of Bowing in the higher Positions with 690 Exercises. Followed by 40 Duettinos.

PART VI^a.

Contents.

The Semi-tone and Tritone in the Major keys up to 2 sharps and 3 flats (C, F, G, B \flat , D and E \flat) with 374 Rhythmical Exercises.

Semi-tone and Tritone in C major (2nd-7th Position) with rhythmical exercises.

2nd Position.

ABTEILUNG VI^a, VI^b, VI^c.

2-7 Lage.

Der Halbton und Triton in allen Dur-Tonarten in der 2-7. Lage

und

Rhythmisierte Dur-Tonleitern zur Ausbildung des Bogenstriches in den höheren Lagen mit 690 Übungen. Dazu 40 Duettinen.

ABTEILUNG VI^a.

Inhalt.

Der Halbton und Triton in den Dur-Tonarten bis zu 2 Kreuzen und 3 Beenen (C, F, G, B, D und Es) mit 374 rhythmischen Übungen.

1.

Halbton und Triton in C-dur (2-7. Lage) mit rhythmischen Übungen.

2. Lage.

PARTIES VI^a, VI^b, VI^c.

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

Le Demi-ton et le Triton dans les tons majeurs à la 2^{me}-7^{me} position

et

Gammes Majeures Rythmiques pour développer le coup d'archet aux positions supérieures avec 690 exercices. Suivies de 40 Duettinos.

PARTIE VI^a.

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Le Demi-ton et le Triton dans les tons majeurs jusqu'aux tons en 2 dièses et 3 bémols (Ut, Fa, Sol, Sib, Re et Mi) avec 374 Exercices rythmiques.

Demi-ton et Triton en Ut majeur (2^{me}-7^{me} position) avec exercices rythmiques.

2^{me} Position.

2.

Rhythmical exercises.
Rhythmische Übungen.
 Exercices rythmiques.

1.*)

3.

5.

6.

7.

8.

10.

11.

*) During the rests the bow remains on the string. *) Während der Pausen wird der Bogen auf der Saite behalten. *) Pendant les silences l'archet reste toujours sur la corde.

3rd Position.

3. Lage.

3^{me} Position.

1.

2.

Rhythmical exercises.
 Rhythmische Übungen.
 Exercices rythmiques.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

1.

Rhythmical exercises.
 Rhythmische Übungen.
 Exercices rythmiques.

1. 2. 3.

4. 5. 6. 7. 8. 9. 10.

5th Position.

5. Lage

5^{me} Position.

The musical score is divided into two systems, labeled '1.' and '2.'. Each system contains six staves of music. The first system (1.) begins with a treble clef, a common time signature, and a key signature of one flat. It features a variety of musical textures, including single-note lines, chords, and arpeggiated figures. Fingerings are indicated by numbers 1-4. Position markers 'IV', 'II', and 'III' are placed above the staff. The second system (2.) continues the piece with similar textures and includes a '1' in a circle at the beginning of the first staff. The notation is clear and detailed, showing note heads, stems, beams, and slurs.

Rhythmical exercises.
Rhythmische Übungen.
 Exercices rythmiques.

1.

2.

Rhythmical exercises.
Rhythmische Übungen.
 Exercices rythmiques.

1.

4.

5.

6.

7.

8.

9.

10.

11.

2.

Semi-tone and Tritone in F major
(2nd-7th Position).

Scale of F major with rhythmical
changes.

*Halbton und Triton in F dur
(2.-7. Lage).*

Rhythmisierte F dur Tonleiter.

Demi-ton et Triton en Fa majeur
(2^{me} à 7^{me} position.)

Gamme rythmique de Fa majeur.

2nd Position.

2. Lage.

2^{me} Position.

1.

2.

2.

Musical notation for exercise 2, consisting of three staves of music in G major. The first staff has a 4-measure phrase, a 3-measure phrase, and a 3-measure phrase. The second and third staves continue the exercise with various fingerings and slurs.

Rhythmical exercises.
 Rhythmische Übungen.
 Exercices rythmiques

Musical notation for rhythmic exercises 1 through 9. Each exercise is on a single staff with a specific time signature and rhythmic pattern. Exercise 1 is in 3/4 time, 2 in 3/4, 3 in 3/4, 4 in 3/4, 5 in 3/4, 6 in 3/4, 7 in 3/4, 8 in 3/4, and 9 in 3/4. The exercises include various rhythmic figures, slurs, and accents.

2^b.

4th Position.

4. Lage.

4^{me} Position.

1.

Musical notation for exercise 1 in the 4th position, consisting of four staves of music. The first staff has a 1-measure phrase, a 1-measure phrase, and a 1-measure phrase. The second, third, and fourth staves continue the exercise with various fingerings and slurs.

2.

(1)

Rhythmical exercises.
 Rhythmische Übungen.
 Exercices rythmiques.

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

2. $\frac{1}{2}$ $\frac{1}{1}$ $\frac{2}{2}$ $\frac{1}{1}$ 3. $\frac{1}{1}$ $\frac{1}{1}$ $\frac{1}{2}$

4. $\frac{1}{2}$ $\frac{1}{1}$ 5. $\frac{3}{4}$ $\frac{1}{1}$ $\frac{3}{4}$

6. 7. $\frac{1}{2}$ $\frac{1}{1}$ $\frac{2}{2}$

8. $\frac{1}{1}$ $\frac{1}{2}$ $\frac{1}{1}$ 9. $\frac{1}{2}$ $\frac{1}{1}$

5th Position.

2^c.
 5. Lage.

5me Position.

1. IV

IV

(1)

IV

(1)

Rhythmical exercises.
Rhythmische Übungen.
 Exercices rythmiques.

6th Position. 2^d. 6^{me} Position.

Musical score for rhythmic exercises, measures 1-10. The score is written in a single system with a treble clef and a key signature of one flat (B-flat). It consists of ten measures of music. The first measure starts with a whole note G2, followed by a half note G2, and then a quarter note G2. The second measure has a quarter note G2, a quarter note A2, and a quarter note B2. The third measure has a quarter note C3, a quarter note D3, and a quarter note E3. The fourth measure has a quarter note F3, a quarter note G3, and a quarter note A3. The fifth measure has a quarter note B3, a quarter note C4, and a quarter note D4. The sixth measure has a quarter note E4, a quarter note F4, and a quarter note G4. The seventh measure has a quarter note A4, a quarter note B4, and a quarter note C5. The eighth measure has a quarter note D5, a quarter note E5, and a quarter note F5. The ninth measure has a quarter note G5, a quarter note A5, and a quarter note B5. The tenth measure has a quarter note C6, a quarter note B5, and a quarter note A5. There are various fingering numbers (1, 2, 3, 4) and slurs throughout the piece.

Rhythmical exercises.
Rhythmische Übungen.
 Exercices rythmiques.

Musical score for rhythmic exercises, measures 11-20. The score is written in a single system with a treble clef and a key signature of one flat (B-flat). It consists of ten measures of music. The first measure starts with a whole note G2, followed by a half note G2, and then a quarter note G2. The second measure has a quarter note G2, a quarter note A2, and a quarter note B2. The third measure has a quarter note C3, a quarter note D3, and a quarter note E3. The fourth measure has a quarter note F3, a quarter note G3, and a quarter note A3. The fifth measure has a quarter note B3, a quarter note C4, and a quarter note D4. The sixth measure has a quarter note E4, a quarter note F4, and a quarter note G4. The seventh measure has a quarter note A4, a quarter note B4, and a quarter note C5. The eighth measure has a quarter note D5, a quarter note E5, and a quarter note F5. The ninth measure has a quarter note G5, a quarter note A5, and a quarter note B5. The tenth measure has a quarter note C6, a quarter note B5, and a quarter note A5. There are various fingering numbers (1, 2, 3, 4) and slurs throughout the piece.

2^e.

7th Position.

7. Lage

7^{me} Position.

1.

2.

Rhythmical exercises.
 Rhythmische Übungen.
 Exercices rythmiques.

3.

Semi-tone and Tritone in G major
(2nd-7th position.)
Scale of G major with rhythmical
changes.

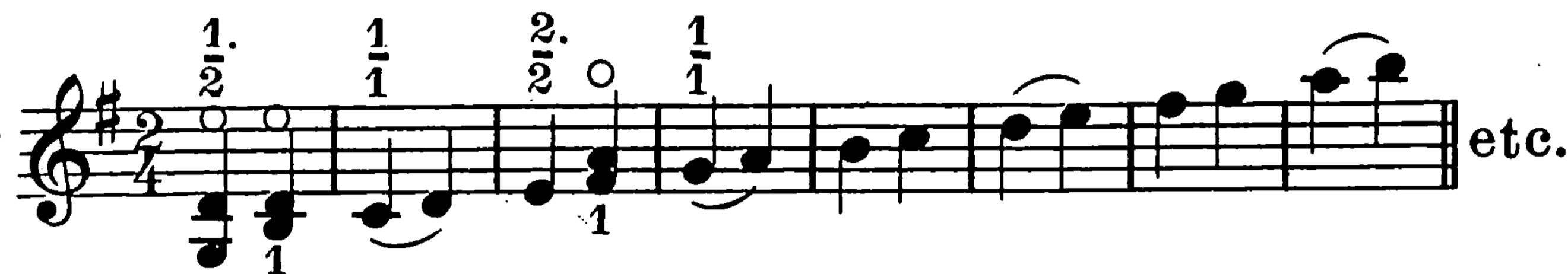
*Halbton und Triton in G dur (2.-7.
Lage.)
Rhythmisierte G-dur Tonleiter.*

Demi-ton et Triton en Sol majeur
(2^{me}-7^{me} Position.)
Gamme rythmique de Sol majeur.

2nd Position.

2. Lage.

2^{me} Position.



1.

2.

The first section of the score consists of six staves of music in G major. The first three staves feature eighth-note and quarter-note patterns with various fingerings (1, 2, 3, 4) and slurs. The fourth staff is marked with a '2' and includes a 'IV' fingering. The fifth and sixth staves continue with similar rhythmic exercises, including some sixteenth-note passages.

Rhythmical exercises.
 Rhythmische Übungen.
 Exercices rythmiques.

The second section of the score contains seven numbered exercises, each on a separate staff. Exercise 1 is marked with a '1' and includes a '1/1' notation. Exercise 2 is marked with a '2' and includes a '1/1' notation. Exercise 3 is marked with a '3' and includes a '1/1' notation. Exercise 4 is marked with a '4' and includes a '1/1' notation. Exercise 5 is marked with a '5' and includes '1/1', '1/1', and '1/2' notations. Exercise 6 is marked with a '6' and includes a '1/3' notation. Exercise 7 is marked with a '7' and includes '1/2', '3/4', and '4/4' notations. The exercises feature various rhythmic patterns, including eighth notes, quarter notes, and rests.

6th Position.

6. Lage.

6^{me} Position.

1.

2.

Rhythmical exercises.
 Rhythmische Übungen.
 Exercices rythmiques.

1. 1 1 1

2. 1 1

3. 1 1

4. 1 1 1 1 1 1

1. **IV**

2. **IV**

Rhythmical exercises.
Rhythmische Übungen.
 Exercices rythmiques.

1. **IV**

4.

Semi-tone and tritone in B \flat major.
Scale of B \flat major with rhythmical
changes.

*Halbton und Triton in B dur.
Rhythmisierte B dur Tonleiter.*

Demi-ton et Triton en Si \flat majeur.
Gamme rythmique de Si \flat majeur.

2nd Position.

2. Lage.

2^{me} Position.

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

1. \circ 1

\circ 3 1 3 3 3 3 3 3 2

(2) \circ 2 2 2 2 2 2 2 2

(2) \circ 3 4 3 4 2 2

\circ 2 2 2 2 2 2 2 3

2. \circ 1 1 1 1 1 1 1 1

(1) \circ 1 1 1 1 1 1 1 1

\circ 1

2.

Rhythmical exercises.
Rhythmische Übungen.
 Exercices rythmiques.

4th Position

4^b.
4. Lage.

4^{me} Position.

1.

2.

Rhythmical exercises.
Rhythmische Übungen.
 Exercices rythmiques.

Rhythmical exercises.
Rhythmische Übungen.
 Exercices rythmiques.

5.

Semi-tone and tritone in D major (2nd-7th position).
 Scale of D major with rythmical changes.

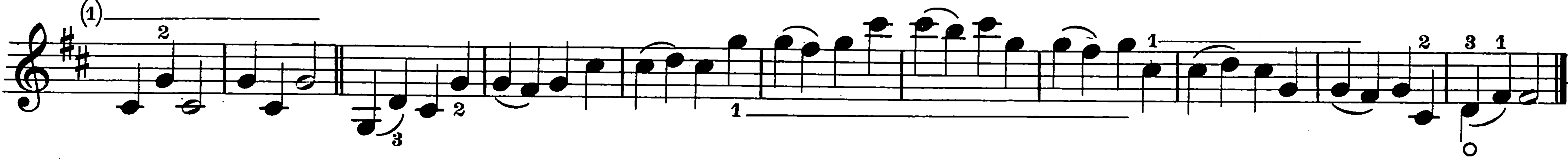
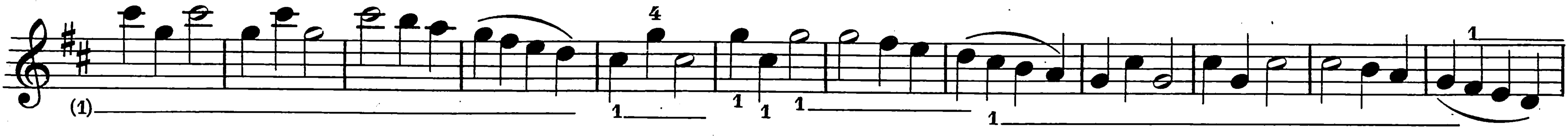
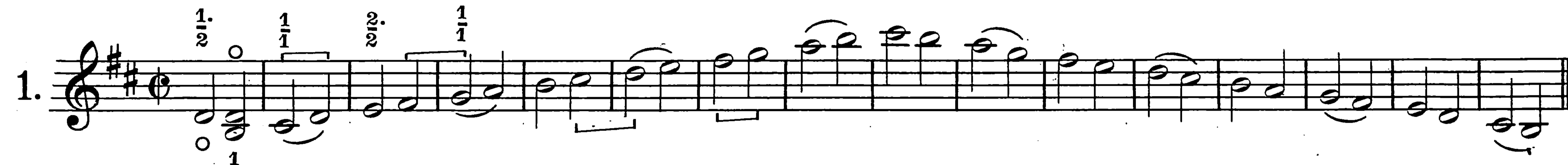
Halbton und Triton in D dur. (2.-7. Lage).
Rhythmisierte D-dur Tonleiter.

Demi-ton et Triton en Ré majeur (2^{me}-7^{me} position).
 Gamme rythmique de Ré majeur.

2nd Position.

2. Lage.

2^{me} Position.



2.

Rhythmical exercises.
 Rhythmische Übungen.
 Exercices rythmiques.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11.

4th Position.

4. Lage.

4^{me} Position.

1.

Rhythmical exercises.
Rhythmische Übungen.
 Exercices rythmiques.

5^c.

5th Position.

5. Lage.

5^{me} Position.

1. **IV.**

2.

Rhythmical exercises.
 Rhythmische Übungen.
 Exercices rythmiques.

1.

2.

3.

4.

5.

6.

7.

Rhythmical exercises.
Rhythmische Übungen.
Exercices rythmiques.

7th Position. 5^e. 7. Lage. 7^{me} Position.

6.

Semi-tone and tritone in E \flat major (2nd-7th position).
 Scale of E \flat major with rhythmical changes.

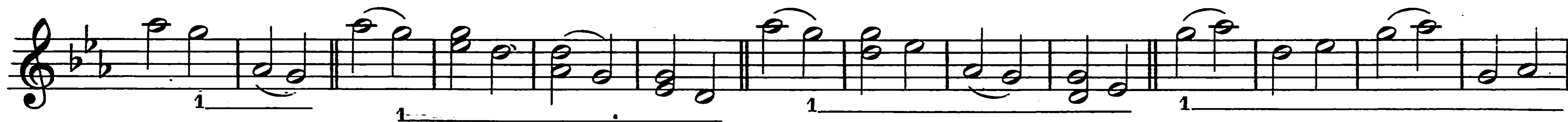
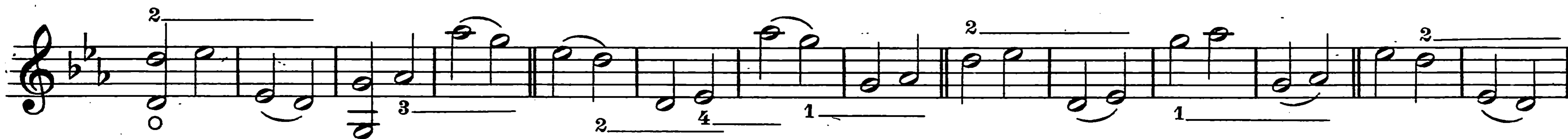
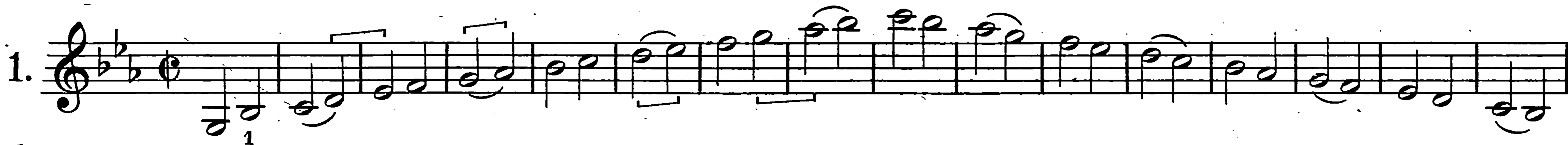
Halbton und Triton in Es dur (2. 7. Lage).
Rhythmisierte Es dur Tonleiter.

Demi-ton et Triton en Mi \flat majeur (2^{me}-7^{me} position).
 Gamme rythmique de Mi \flat majeur.

2nd Position.

2. Lage.

2^{me} Position.



Rhythmical exercises.
Rhythmische Übungen.
Exercices rythmiques.

3rd Position. 6^a. 3^{me}. Position.

Rhythmical exercises.
 Rhythmische Übungen.
 Exercices rythmiques.

6b.

4th Position.

4. Lage.

4^{me} Position.

6^c.

5th Position.

5. Lage.

5^{me} Position

1.

2.

Rhythmical exercises.
 Rhythmische Übungen.
 Exercices rythmiques.

1. *IV*

2.

3. *1*

4. *1. 2. 3.*

6^d.

6th Position.

6. Lage.

6^{me} Position.

Rhythmical exercises.
Rhythmische Übungen.
Exercices rythmiques.

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

2.

3.

4. $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{3}{4}$

5.

6. *p* *cresc.* *f*

7. *dim.*

8. *mf* *mf*

7th Position. 6^e. 7^{me} Position.

7. Lage. 7^{me} Position.

1. $\frac{1}{4}$ IV

IV 2 III 1 1 1 4

IV 1 1 1 4 1

(1) 2 1 4 2 4 4 1 4 2 4 1

(4) 1 2 1 4 1 1 4 1 2 IV 1 2 4 4 1 4 4 1 2

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. |
| $\frac{1}{2}$ | 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. |
| $\frac{1}{2}$ | 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, vier-
tes 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 wel-
chen 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. |
| $\frac{1}{2}$ | 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.

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By OTAKAR SEVCIK

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 †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. }
 “ **X** —2.-7. Lage. } **Dazu§**
 “ **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.
- “ **XII³** —2.-7. Lage.—Einführung in den Lagenwechsel. Dazu: Sonaten von W. A. Mozart, Nr. 4, 7, u. a.
- “ **XIII⁴** —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.

ARRANGEMENT DES MATIÈRES.

- Partie I** —Introduction à la première position.
- “ **IIa** —1re Position. }
 “ **IIb¹** —1re Position. } **Matières Supplémentaires.***
 “ **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**
 “ **VIb** —2me-7me Position. } **Supplémentaires†**
 †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**
 “ **X** —2me-7me Position. } **Supplémentaires§**
 “ **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.
- “ **XII³** —2me-7me Position.—Introduction au démanché. **Matières supplémentaires:** W. A. Mozart, Sonates pour violon et piano, Nos. 4, 7, etc.
- “ **XIII⁴**—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 Nüancierung 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.