

# 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<sup>a</sup>:** The *Semi-tone* and *Tritone* in the Major Keys of C, F, G, B<sup>b</sup>, D and E<sup>b</sup>, with 374 *Rhythmical Exercises*.

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

**PART VI<sup>c</sup>:** 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<sup>b</sup>

Contents.

The Semi-tone and Tritone in the Major Keys of A, A<sup>b</sup>, E, D<sup>b</sup>, B and G<sup>b</sup>, with 316 rhythmical Exercises.

ABTEILUNG VI<sup>b</sup>

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Der Halbton und Triton in den Dur-Tonarten A, A<sup>s</sup>, E, Des, H und Ges, mit 316 rhythmischen Übungen.

PARTIE VI<sup>b</sup>

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7.

Semi-tone and Tritone in A major (2<sup>nd</sup> - 7<sup>th</sup> Position). Scale of A major with rhythmic changes.

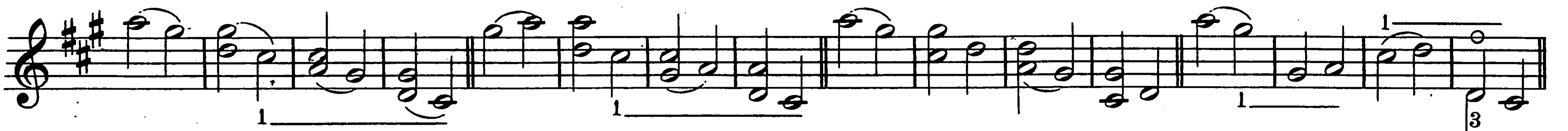
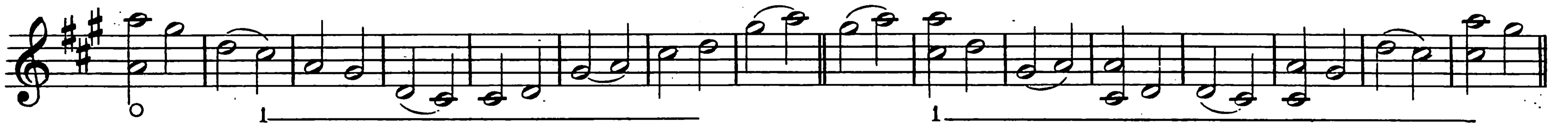
2<sup>nd</sup> Position.

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

2. Lage.

Demi-ton et Triton en La majeur (2<sup>me</sup> - 7<sup>me</sup> Position). Gamme rythmique de La majeur.

2<sup>me</sup> Position.



Rhythmical exercises.  
Rhythmische Übungen.  
Exercices rythmiques.

The main musical score consists of 11 numbered staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The exercises are as follows:

- Exercise 1:** 2/4 time, starts with a whole note G4, followed by eighth notes.
- Exercise 2:** 2/4 time, starts with a quarter note G4, followed by eighth notes.
- Exercise 3:** 3/4 time, starts with a quarter note G4, followed by eighth notes.
- Exercise 4:** 2/4 time, starts with a quarter note G4, followed by eighth notes.
- Exercise 5:** 2/4 time, starts with a quarter note G4, followed by eighth notes.
- Exercise 6:** 2/4 time, starts with a quarter note G4, followed by eighth notes.
- Exercise 7:** 2/4 time, starts with a quarter note G4, followed by eighth notes.
- Exercise 8:** 2/4 time, starts with a quarter note G4, followed by eighth notes.
- Exercise 9:** 2/4 time, starts with a quarter note G4, followed by eighth notes.
- Exercise 10:** 2/4 time, starts with a quarter note G4, followed by eighth notes.
- Exercise 11:** 2/4 time, starts with a quarter note G4, followed by eighth notes.

7a

3rd Position.

3. Lage.

3me Position.

This section contains two staves of music for exercise 7a, in treble clef with a key signature of three sharps (F#, C#, G#). The first staff shows a sequence of notes with fingerings (1, 2) and accents. The second staff shows a similar sequence with fingerings (1, 2) and accents.

Rhythmical exercises. During the rests the bow remains on the string.  
 Rhythmische Übungen. Während der Pausen wird der Bogen auf der Saite behalten.  
 Exercices rythmiques. Pendant les silences l'archet doit rester sur la corde.

4th Position.

4. Lage.

4me Position.

1.

2.

Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques.

5th Position. 7<sup>o</sup> 5. Lage. 5<sup>me</sup> Position.

1.

Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques.

7d

6th Position.

6. Lage.

6me Position.

Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques.

7<sup>e</sup>

7<sup>th</sup> Position.

7. Lage.

7<sup>me</sup> Position.



Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques.

Semi-tone and Tritone  
in A♭ major (2nd - 7th Position).  
Scale of A♭ major with rhythmic-  
al changes.

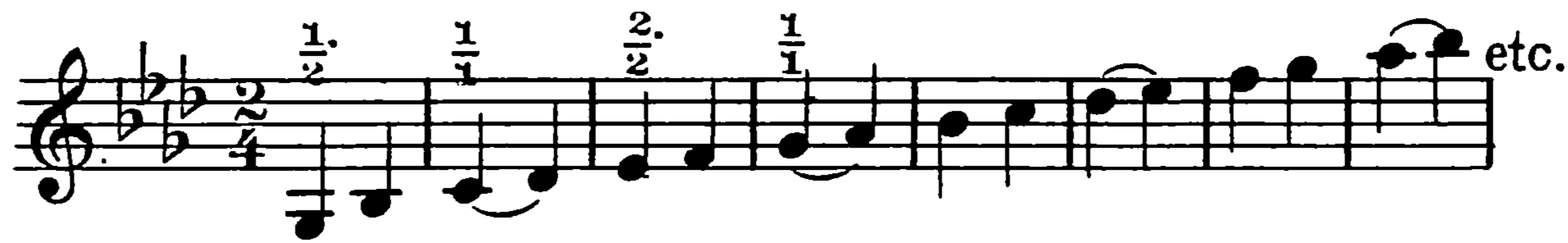
2nd Position.

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

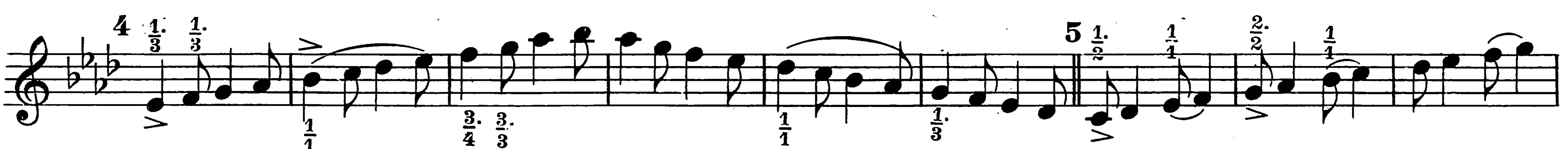
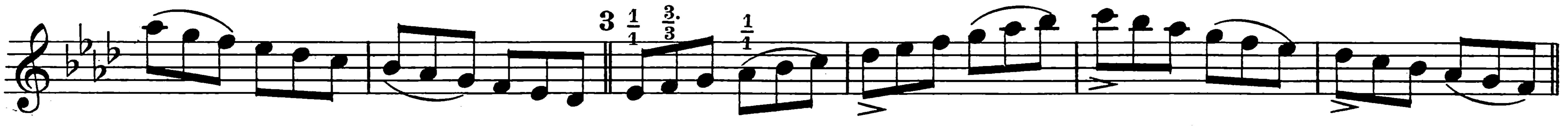
2. Lage.

Demi-ton et Triton  
en La♭ majeur (2<sup>me</sup> - 7<sup>me</sup> Position).  
Gamme rythmique de La♭ majeur.

2<sup>me</sup> Position.



Rhythmical exercises.  
*Rhythmische Übungen.*  
Exercices rythmiques.



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

7  $\frac{1}{4}$   $\frac{1}{4}$   $\frac{1}{4}$  8  $\frac{3}{4}$   $\frac{1}{4}$

9

10

11  $\frac{1}{4}$   $\frac{2}{4}$  12  $\frac{1}{2}$   $\frac{2}{4}$

8a

3rd Position.

3. Lage.

3me Position.

1.

2.

Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques.

4th Position.

8<sub>b</sub>  
 4. Lage.

4me Position.

The first section of exercises consists of seven staves of music in G major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a sequence of eighth and sixteenth notes with various fingerings (1, 4, 1) and slurs. The second staff continues the sequence with similar rhythmic patterns and includes a first ending bracket labeled (1). The third staff features a sequence of eighth notes with slurs and fingerings (1, 3, 1, 3). The fourth staff continues with eighth notes and includes a first ending bracket (1) and a final measure with a triplet of eighth notes. The fifth staff starts with a second ending bracket labeled 2. and continues with eighth notes and slurs. The sixth staff features a sequence of eighth notes with slurs and fingerings (1, 3, 1). The seventh staff concludes the section with eighth notes and slurs.

Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

The second section of exercises consists of six staves of music in G major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a sequence of eighth notes with various time signatures (1, 1/2, IV, 1/1, 2, 1/3, 3/1) and slurs. The second staff continues the sequence with eighth notes and slurs, including a first ending bracket labeled 3. The third staff features a sequence of eighth notes with slurs and time signatures (4, 1/2, 1/1, 5, 1/3, 1/1). The fourth staff continues with eighth notes and slurs, including a first ending bracket labeled 6. The fifth staff features a sequence of eighth notes with slurs and time signatures (7, 1/3, 1/1, 8, 1/3, 1/1). The sixth staff concludes the section with eighth notes and slurs, including a first ending bracket labeled 9.

13

10  
1/3 1/1 3/3 1/1

11

12

5th Position. | 8<sup>o</sup> 5. Lage. | 5<sup>me</sup> Position.

1. IV

3 3 3 2 2 0 1

(1) 3 3 1

(1) 3 1 2 2 3 3

(1) 1 3 3 2 2 3 3

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

(1) 1 3 1 1 3 3

(1) 1 3 3 2 2 3 3

Rhythmical exercises.  
Rhythmische Übungen.  
Exercices rythmiques.

1 2/3 IV 2 4/4

1 1/1 1/1

6th Position.

8d  
6. Lage.

6me Position.

Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

7<sup>th</sup> Position.

8<sup>e</sup>  
 7. Lage.

7<sup>me</sup> Position.



1

2.

IV

3

4

Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques.

5

6

7

8

9

10

9.

Semi-tone and Tritone  
in E major (2nd - 7th Position).  
Scale of E major with rhythmic  
changes.

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

Demi-ton et Triton  
en Mi majeur (2<sup>me</sup> - 7<sup>me</sup> Position).  
Gamme rythmique de Mi majeur.

2<sup>nd</sup> Position.

2. Lage.

2<sup>me</sup> Position.



1.

2.

Rhythmical exercises.  
*Rhythmische Übungen.*  
Exercices rythmiques.

9a

3rd Position.

3. Lage.

3me Position

Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

9b

4th Position.

4. Lage.

4me Position.

1. *2* *2* *2* *3* *1* *1*

2. *4* *4* *4* *4* *1* *3* *4*

(1) *4* *4* *1*

*4* *1* *1* *0*

Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

*3* *1* *1* *3/4*

*2* *1* *segue* *3*

*4* *1*

*5* *1*

9<sup>c</sup>

5<sup>th</sup> Position.

5. Lage.

5<sup>me</sup> Position.

1. *IV* *1*

*3* *3* *3*

*4* *3* *2* *0* *2*

Musical score for rhythmic exercises, measures 1-10. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Some notes have slurs or accents. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10 are marked below the staff.

Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

Musical score for rhythmic exercises, measures 11-15. The score continues in the same key signature and clef. It includes dynamic accents (>) and slurs. Measure 11 is marked with a '1 1/2' above it. Measure 12 is marked with a '2' above it. Measure 13 is marked with 'segue' above it. Measure 14 is marked with a '4' above it. Measure 15 is marked with a '3' above it. Measure numbers 11, 12, 13, 14, and 15 are marked below the staff.

9d

6th Position.

6. Lage.

6me Position.

Musical score for exercise 9d, measures 1-2. The score is written in treble clef with a key signature of three sharps. It features a Roman numeral 'III' above the first measure. Fingerings are indicated by numbers 1 and 2. Measure numbers 1 and 2 are marked below the staff.

2.

Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

segue

9e

7<sup>th</sup> Position.

7. Lage.

7<sup>me</sup> Position.

1.

The first section of the score consists of seven staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 below the notes. There are also some rests and dynamic markings. The section concludes with a double bar line.

Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques.

The second section of the score consists of five staves of music. It continues with the same key signature and time signature. The rhythmic patterns become more complex, featuring many sixteenth and thirty-second notes. There are numerous accents (>) and slurs. Fingerings are clearly marked. The section ends with a double bar line.



Semi-tone and Tritone  
in D $\flat$  major (2 $^{nd}$  - 7 $^{th}$  Position).  
Scale of D $\flat$  major with rhythmic-  
al changes.

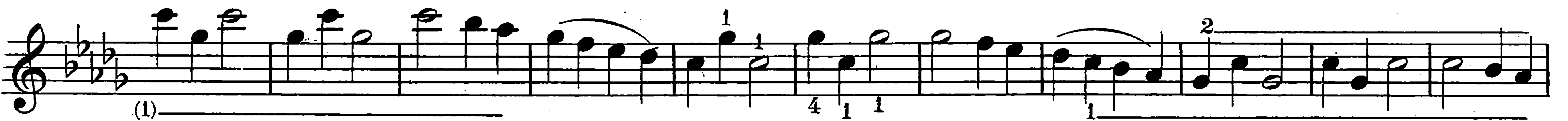
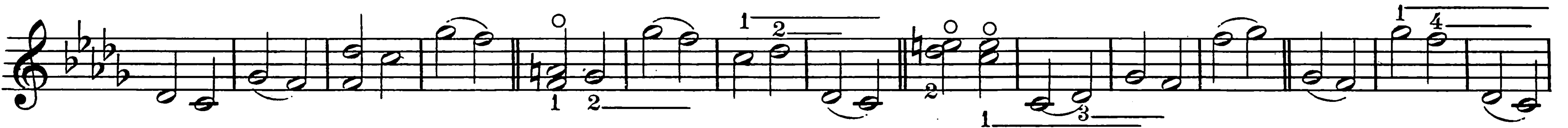
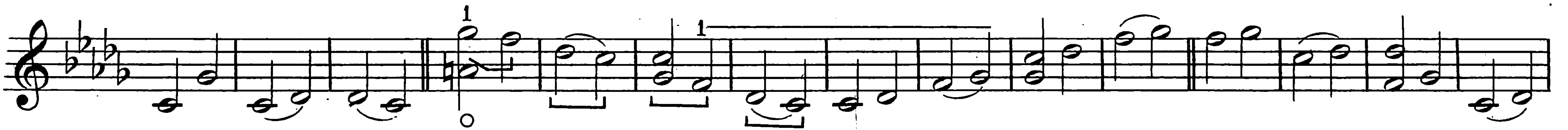
2 $^{nd}$  Position.

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

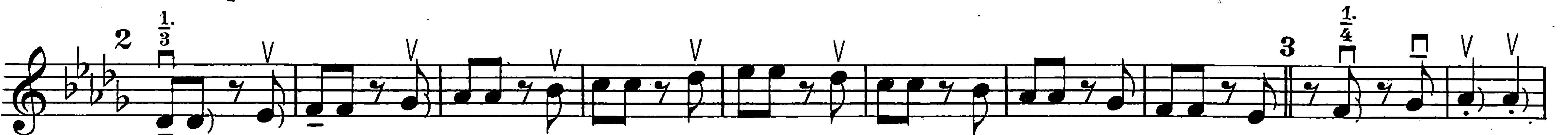
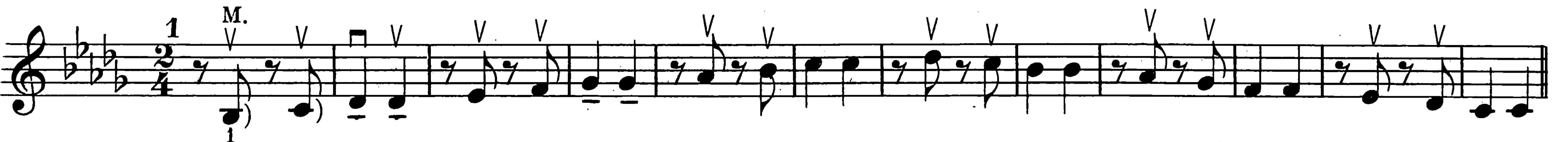
2. Lage.

Demi-ton et Triton  
en R $\acute{e}\flat$  majeur (2 $^{me}$  - 7 $^{me}$  Position).  
Gamme rythmique de R $\acute{e}\flat$  majeur.

2 $^{me}$  Position.



Rhythmical exercises.  
*Rhythmische Übungen.*  
Exercices rythmiques.



10a

3rd Position.

3. Lage.

3me Position.

Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

\*) During the rests raise  $\frac{1}{2}$  the bow and replace it quickly.  
 Ševčík, Op. 11. VIb

\*) Während der Pausen den Bogen heben und rasch wieder aufsetzen.

\*) Pendant les silences il faut lever l'archet et le remettre tout de suite.

10b

4th Position.

4. Lage.

4me Position.

Rhythmical exercises.  
Rhythmische Übungen.  
Exercices rythmiques.

1  $\frac{1}{3}$

2  $\frac{1}{4}$   $\frac{1}{2}$   $\frac{1}{4}$

3 M.  $\frac{3}{2}$  Sp.  $\frac{3}{2}$  M.

4 M.

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

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

7 M.

8  $\frac{3}{2}$   $\frac{1}{1}$  9  $\frac{1}{1}$

10c

5th Position.

5. Lage.

5me Position.

1 IV

2 1 2

Rhythmical exercises.  
Rhythmische Übungen.  
Exercices rythmiques.

6th Position.

10d

6. Lage.

6me Position.

1.

2.

Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques.

Musical score for violin, measures 1 through 9. The score is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. It features various musical notations including slurs, accents (>), and dynamic markings such as *Sp.* (Sforzando) and *Fr.* (Forzando). Measure numbers 1 through 9 are indicated at the start of their respective staves. A measure rest of 5 measures is marked in measure 5.

7th Position.

10<sup>e</sup>  
7. Lage.

7me Position.

Fingerings section for the violin, starting with measure 1. It shows various fingering patterns and techniques, including slurs, accents, and dynamic markings. The section is divided into three parts, each starting with a measure number (1, 1, 1) and ending with a measure rest of 4 measures. The first part is marked with a Roman numeral IV.



Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques.

Semi-tone and Tritone  
in B major (2<sup>nd</sup> - 7<sup>th</sup> Position).  
Scale of B major with rhythmic  
changes.

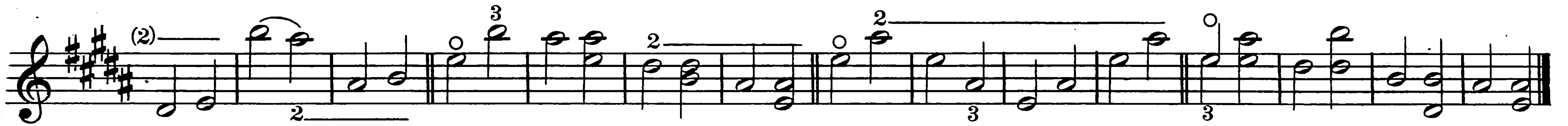
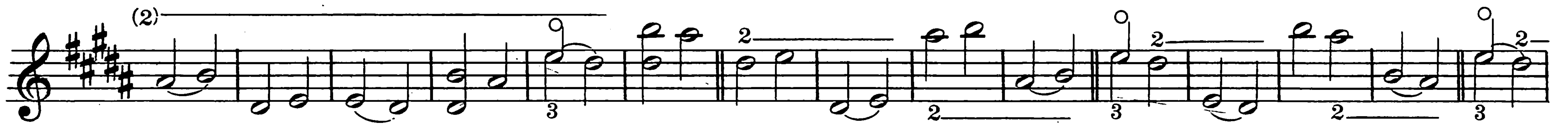
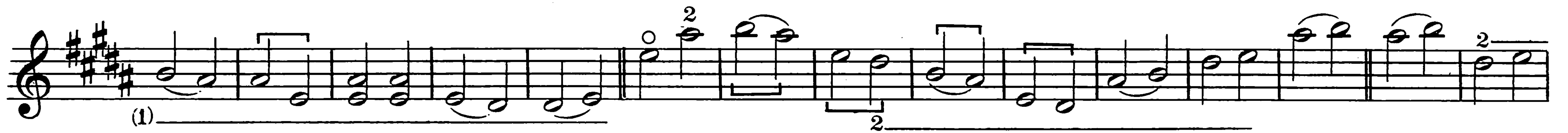
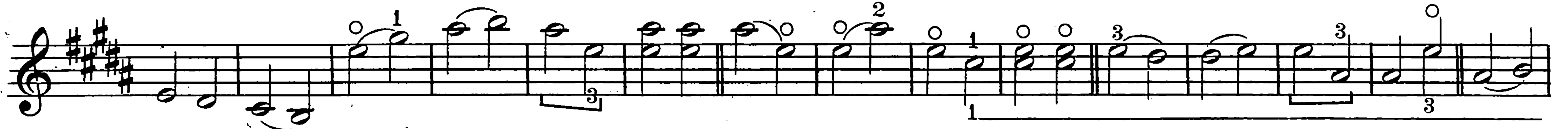
2<sup>nd</sup> Position.

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

2. Lage.

Demi-ton et Triton  
en Si majeur (2<sup>me</sup> - 7<sup>me</sup> Position).  
Gamme rythmique de Si majeur.

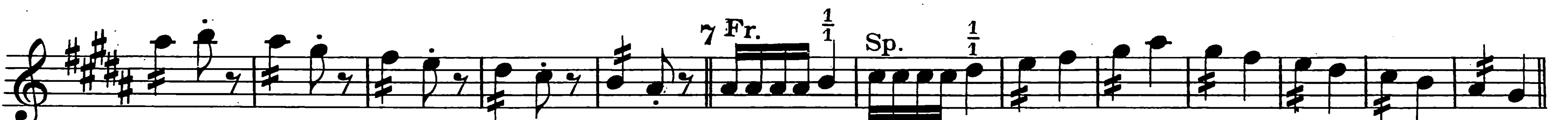
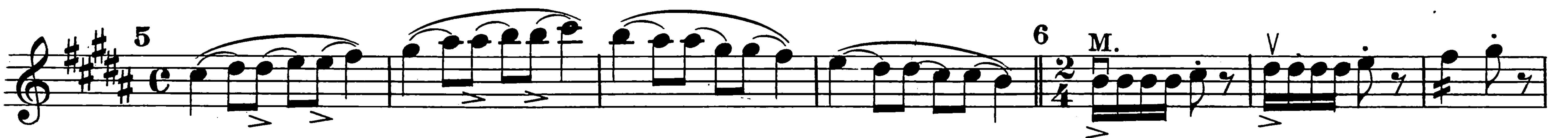
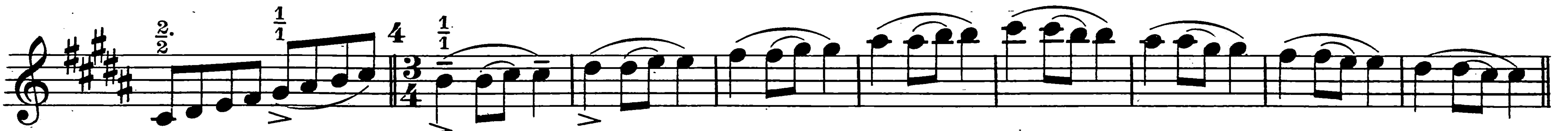
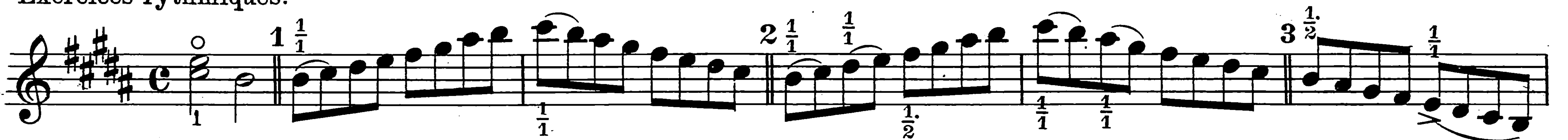
2<sup>me</sup> Position.



Rhythmical exercises.

*Rhythmische Übungen.*

Exercices rythmiques.



11a

3rd Position.

3. Lage.

3me Position.

Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques.

11b

4th Position.

4. Lage.

4me Position.

Measures 1-6 of the rhythmic exercises. The music is in treble clef with a key signature of three sharps (F#, C#, G#). It features various rhythmic patterns including eighth and sixteenth notes, often beamed together. Fingerings (1-4) and slurs are indicated throughout. Measure 2 is marked with a '2' above the staff. Measure 4 has a '4' above the staff. Measure 6 has a '4' above the staff.

Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques.

Measures 7-11 of the rhythmic exercises. Measure 7 includes slurs and accents. Measure 8 has a '3' above the staff. Measure 9 has a '4' above the staff. Measure 10 has a '5' above the staff, with 'Fr.' and 'Sp.' markings below. Measure 11 has a '6 M.' above the staff. Measure 12 has a '7' above the staff, with 'Sp.' and 'Fr.' markings below. The key signature remains three sharps.

11<sup>c</sup>

5th Position.

5. Lage.

5me Position.

1.

2.

Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques.

4  $\frac{1}{1}$  Sp.  $\frac{1}{1}$  Fr. 5  $\frac{1}{1}$  Fr.  $\frac{1}{1}$  Fr. Sp.

6 M.  $\frac{1}{1}$   $\frac{1}{1}$   $\frac{1}{1}$

7  $\frac{1}{1}$   $\frac{1}{1}$   $\frac{1}{1}$

8 M.

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

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

11d

6th Position.

6. Lage.

6me Position.

1. II

2

(2)

(1)

2 1

2 3 3 0 3

2. IV 1 1 3 3 4 1 3 1

Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques.

11<sup>e</sup>

7<sup>th</sup> Position.

7. Lage.

7<sup>me</sup> Position.



Rhythmical exercises.  
*Rhythmische Übungen.*  
Exercices rythmiques.

Semi-tone and Tritone  
in G♭ major (2nd - 7th Position).  
Scale of G♭ major with rhythmic  
changes.

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

Demi-ton et Triton  
en Sol♭ majeur (2<sup>me</sup> - 7<sup>me</sup> Position).  
Gamme rythmique de Sol♭ majeur.

2<sup>nd</sup> Position.

2. Lage.

2<sup>me</sup> Position.

1.

2.

Rhythmical exercises.  
*Rhythmische Übungen.*  
Exercices rythmiques.

5  
 $\frac{1}{4}$   $\frac{1}{1}$   $\frac{4}{4}$   $\frac{1}{1}$

6 M.

3<sup>rd</sup> Position.

12<sub>a</sub>  
3. Lage.

3<sup>me</sup> Position.

1.

2.

Rhythmical exercises.  
Rhythmische Übungen.  
Exercices rythmiques.

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

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

Fr. M.

5  $\frac{1}{4}$   $\frac{1}{1}$   $\frac{4}{4}$

6  $\frac{1}{4}$   $\frac{1}{1}$   $\frac{4}{4}$   $\frac{1}{4}$   $\frac{4}{4}$

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

### 12b

4th Position.

4. Lage.

4me Position.

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

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

Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques.

12<sup>c</sup>  
 5th Position. | 5. Lage. | 5me Position.

Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques.

6th Position.

12d  
 6. Lage.

6me Position.

Musical score for rhythmic exercises, measures 1-15. The score is written in a single system with five staves. The first staff contains a melodic line with various note values and rests. The second staff contains a bass line with chords and single notes. The third and fourth staves continue the bass line with more complex chordal textures. The fifth staff is a separate melodic line starting with a '2.' and a 'IV' marking. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

Musical score for rhythmic exercises, measures 16-20. The score is written in a single system with five staves. The first staff shows a melodic line with a 'III' marking and various note values. The second staff contains a bass line with chords and single notes, including a '3' marking. The third and fourth staves continue the bass line with more complex chordal textures. The fifth staff is a separate melodic line starting with a '5' marking. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

7th Position.

12<sup>e</sup>  
7. Lage.

7me Position..

1.

2.

Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques.



## 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. <sup>1)</sup>
—	Broad Bow.
..	Short, detached (staccato), hammered (martelé).
∩	Springing, bounding, (sautillé; spiccato; saltato).
)	Lift Bow.
/	Kunstpauze (Luftpauze) <sup>2)</sup>
I	First String, E.
II	Second String, A.
III	Third String, D.
IV	Fourth String, G. <sup>3)</sup>
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. <sup>1)</sup>
—	Breit gestossen (gezogen).
..	Abgestossen, gehämmert (martelé staccato).
∩	Springend, geworfen (sautillé; spiccato).
)	Bogen heben.
/	Kunstpauze (Luftpauze) <sup>2)</sup>
I	Erste Saite, E.
II	Zweite Saite, A.
III	Dritte Saite, D.
IV	Vierte Saite, G. <sup>3)</sup>
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. <sup>1)</sup>
—	Largement.
..	Bref, martelé (staccato).
∩	Sautillé (spiccato).
)	Levez l'archet.
/	Kunstpauze (Luftpauze) <sup>2)</sup>
I	Première corde, Mi.
II	Deuxième corde, La.
III	Troisième corde, Ré.
IV	Quatrième corde, Sol. <sup>3)</sup>
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 SEVČIK

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<sup>1</sup> 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.

<sup>2</sup> 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.

<sup>3</sup> To be studied concurrently with Parts VIa, VIb, VIc and VII.

<sup>4</sup> To be studied concurrently with Parts VIII, IX, X and XI.

<sup>1</sup> 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.

<sup>2</sup> 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.

<sup>3</sup> Neben Abt. VIa, VIb, VIc und VII vorzunehmen.

<sup>4</sup> Neben Abt. VIII, IX, X und XI vorzunehmen.

<sup>1</sup> 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.

<sup>2</sup> 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.

<sup>3</sup> À étudier conjointement aux Parties VIa, VIb, VIc, VII.

<sup>4</sup> À étudier conjointement aux Parties VIII, IX, X, XI.