School of Intonation

On an Harmonic Basis
for
Violin
in XIV PARTS
by
Otakar Ševčik

OP. 11.

Contents of Book III.

INTERMEDIATE STUDIES

FROM THE 2nd TO THE 7th POSITION

Price Each Part $1.75

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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.

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62 WEST 45th STREET, NEW YORK
CHAPPELL & CO., Ltd., LONDON, ENGLAND

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PART IX.

Dissonant Chords in the 2nd - 7th Position.

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Dissonant Chords.

a) The diminished triad in the 2d - 7th position. (Continuation of the exercises in Part VIII.)

ABTEILUNG IX.

Dissonierende Akkorde in der 2.-7. Lage.

Inhalt.

Fortsetzung des verminderten Dreiklanges. Der übermässige Drei - klang in der 2. -7. Lage in einfachen Griffen und in Doppelgriffen, mit Fin- ger-und Bogenübungen.

Dissonierende Akkorde.

a) *Der verminderte Dreiklang in der 2.-7. Lage. (Fortsetzung der Übungen der VIII Abteilung.)*

PARTIE IX.

Accords dissonants à la 2me-7me Position.

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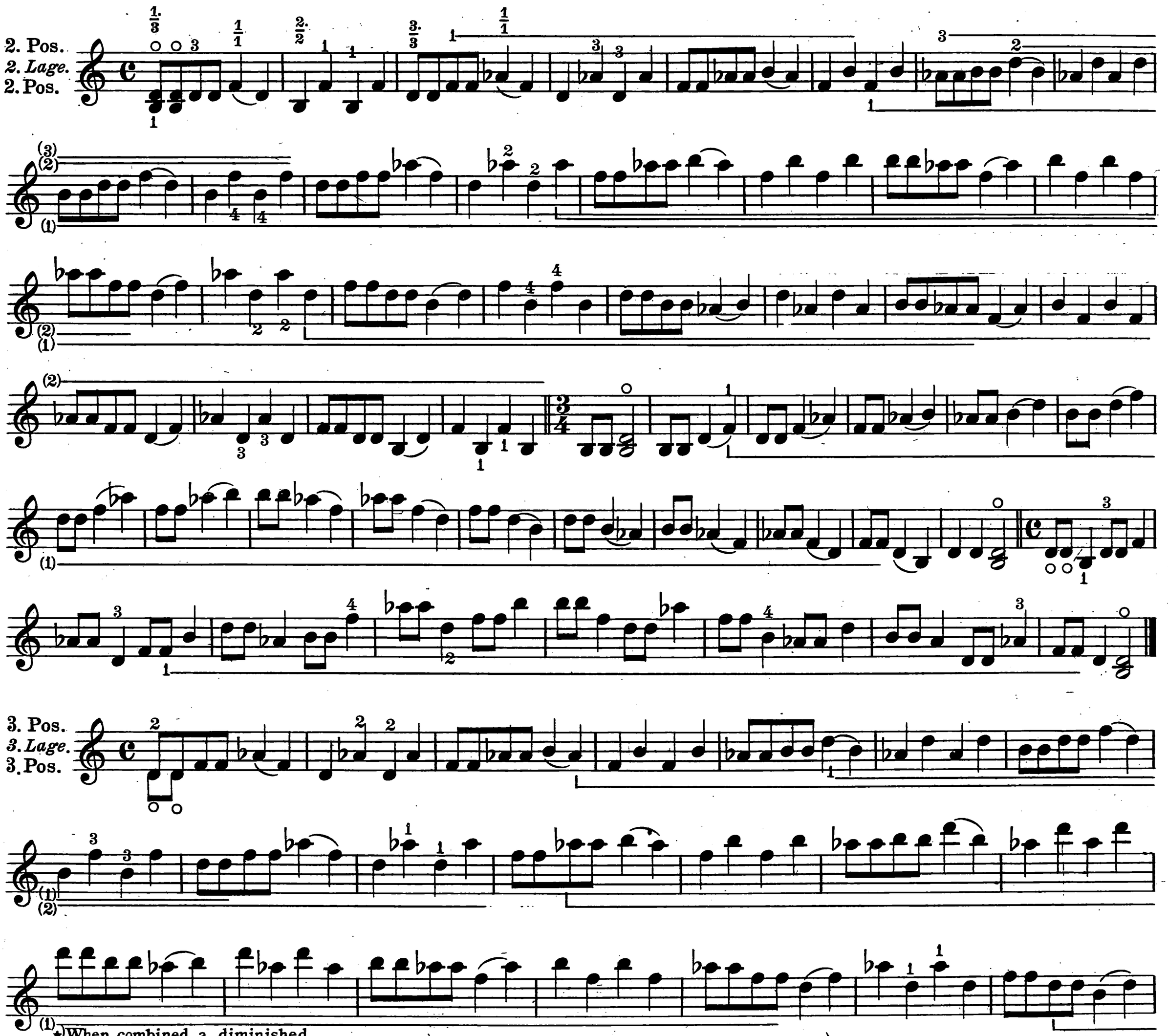
Continuation de l'accord diminué. L'accord augmenté à la 2me - 7me position en cordes simples et en doubles cordes, avec exercices pour les doigts et pour le coup d'archet.

Accords dissonants.

a) L'accord diminué á la 2me - 7me position. (Continuation des exercices de la Partie VIII.)

1.

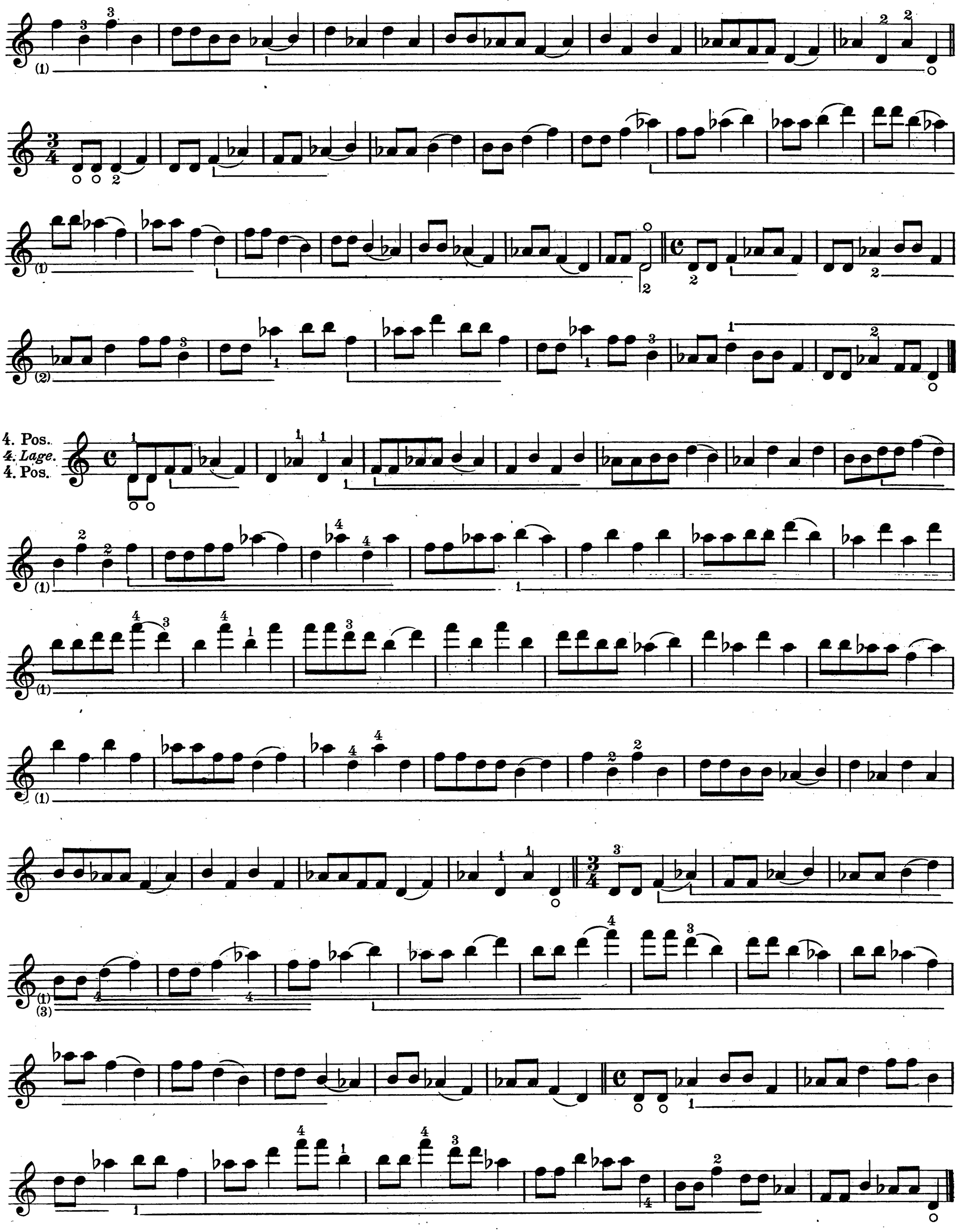
The diminished triads:
Die verminderten Dreiklänge:
Les accords diminués:



*) When combined a diminished seventh chord is the result.

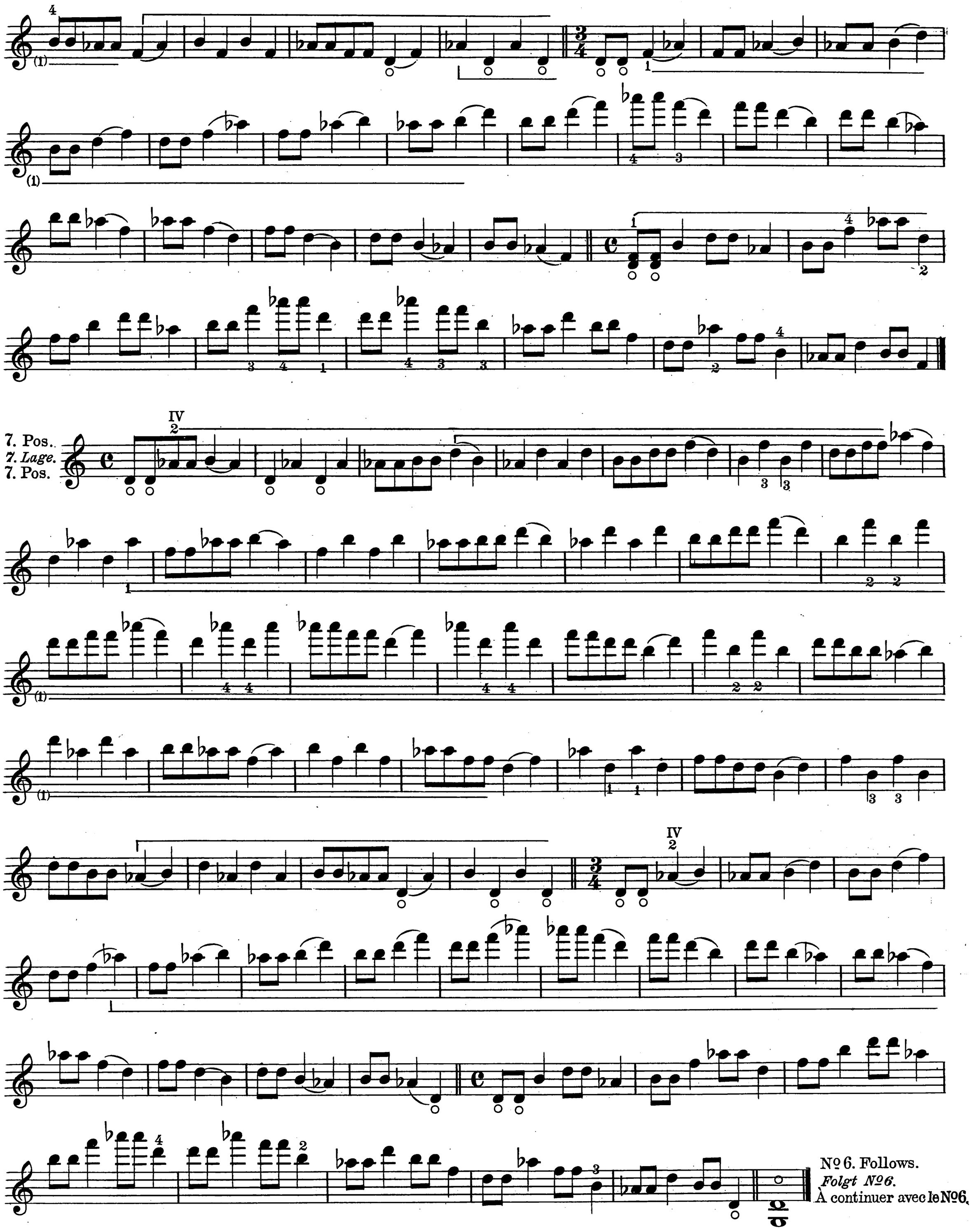
*) *Durch Verbindung entsteht ein verminderter Septimen- Akkord.*

*) Quand on combine les deux cordes on obtient un accord de septième diminuée.


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

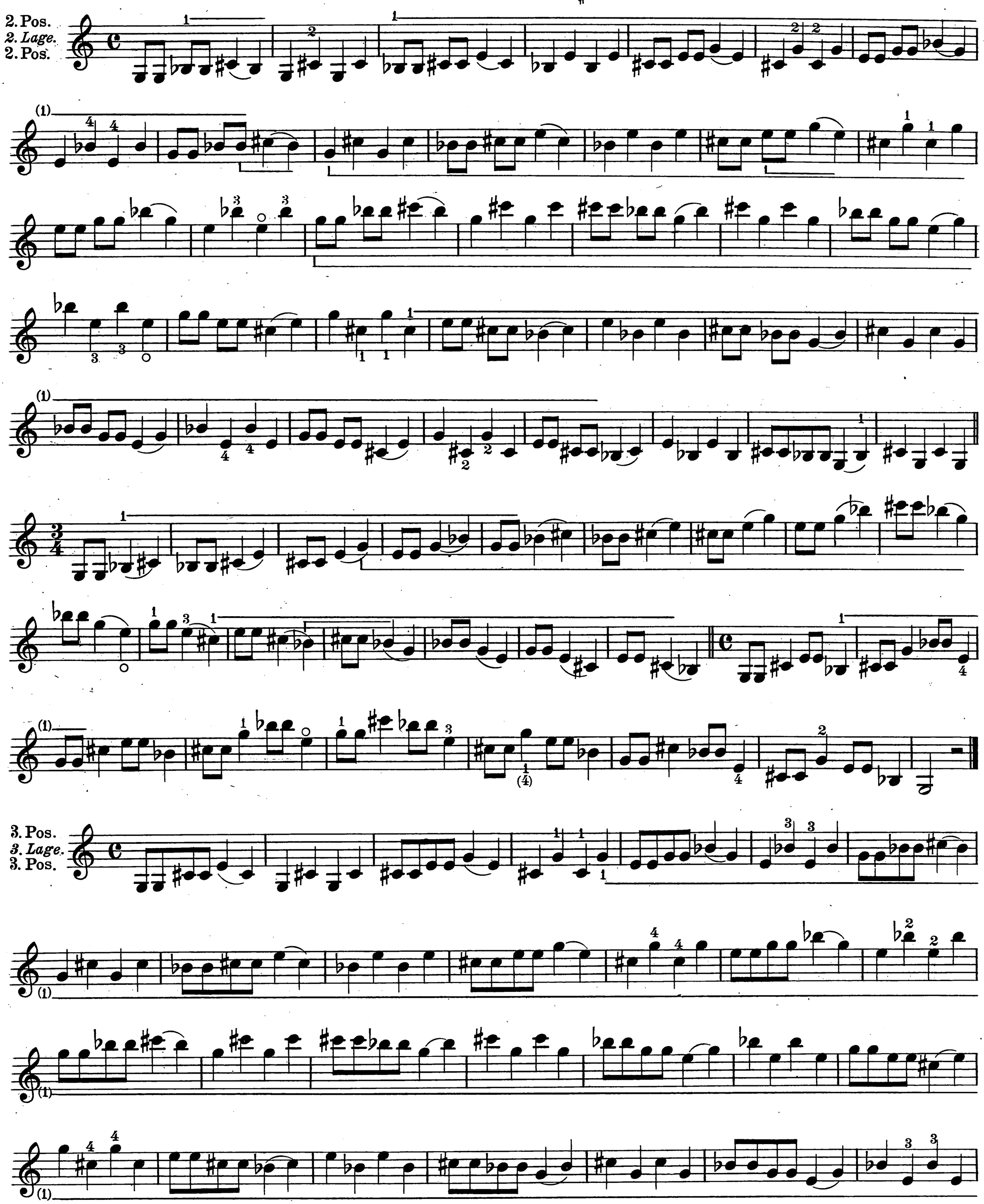
5. Pos.
5. Lage.
5. Pos.

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


7. Pos.
7. Lage.
7. Pos.
IV
IV
Nº 6. Follows.
Folgt Nº 6.
À continuer avec le Nº 6.

2.(6*)

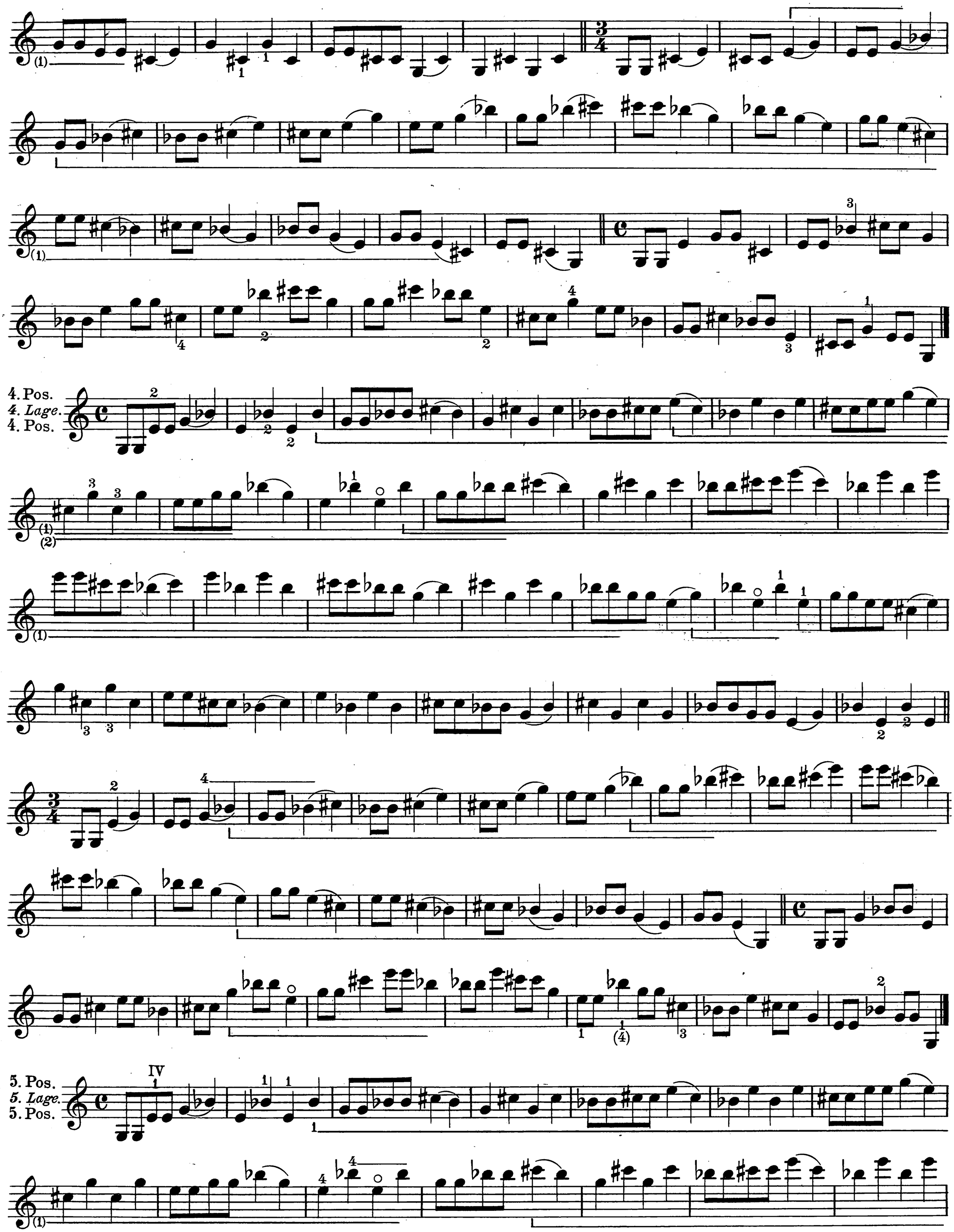
The diminished Triads:
Die verminderten Dreiklänge:
Les accords diminués:



*) № 6 is to be taken before № 2 in order to alternate with the augmented triad.

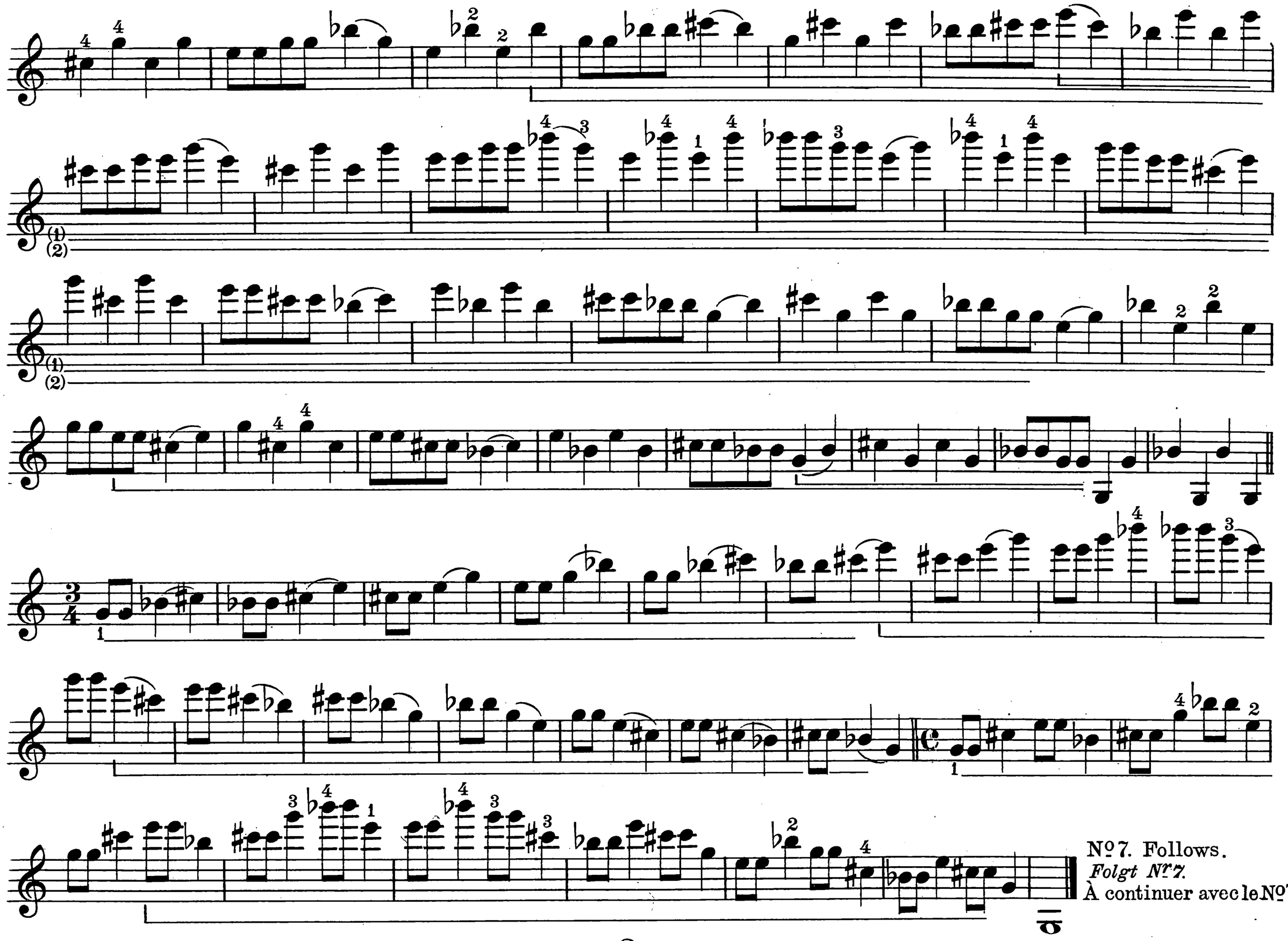
*) *№ 6 ist vor № 2 vorzunehmen um mit dem übermässigen Dreiklang abzuwechseln.*

*) Le № 6 doit être étudié avant le № 2 pour alterner avec l'accord augmenté.


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

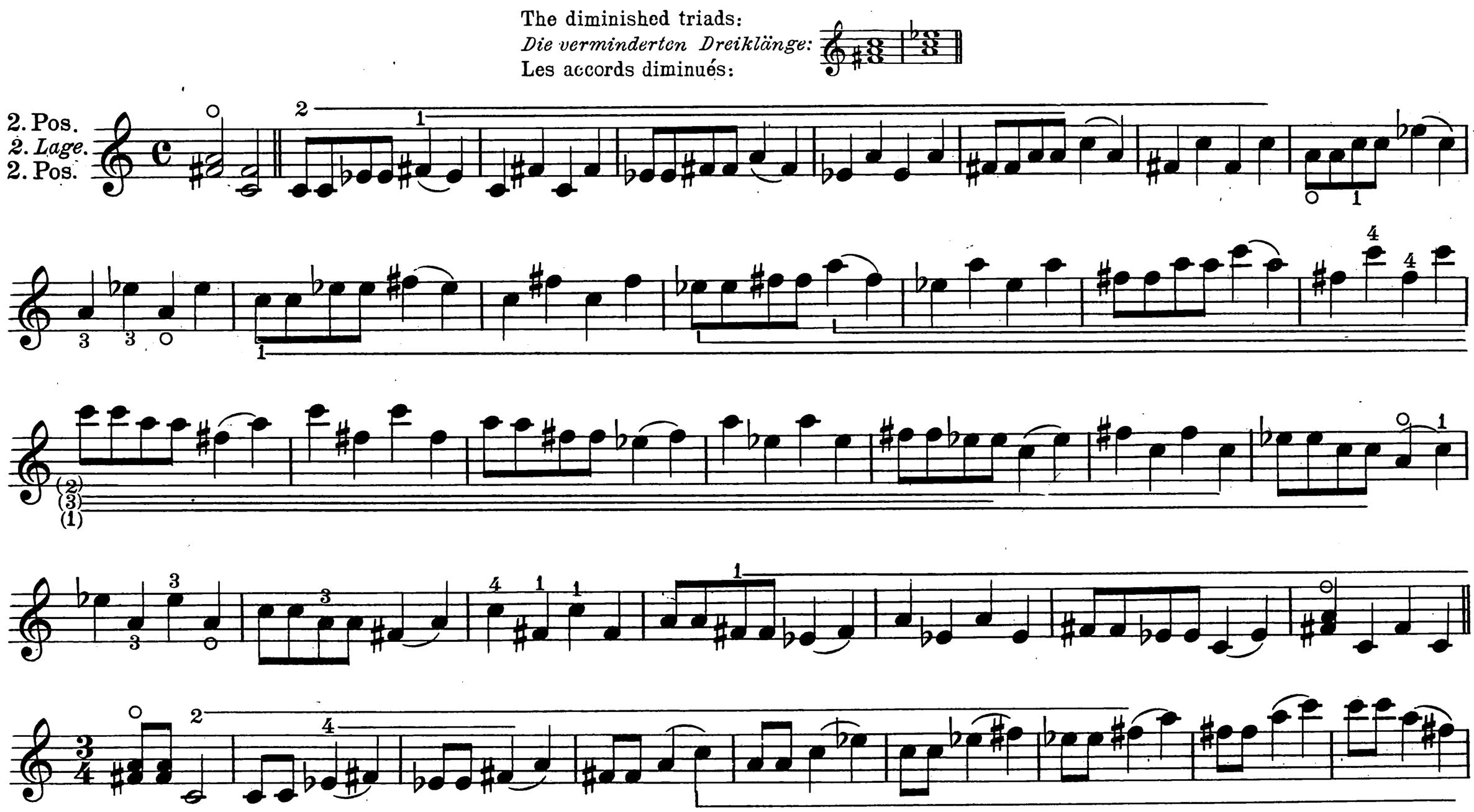
6. Pos.
6. Lage.
6. Pos.

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



3.(7)

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

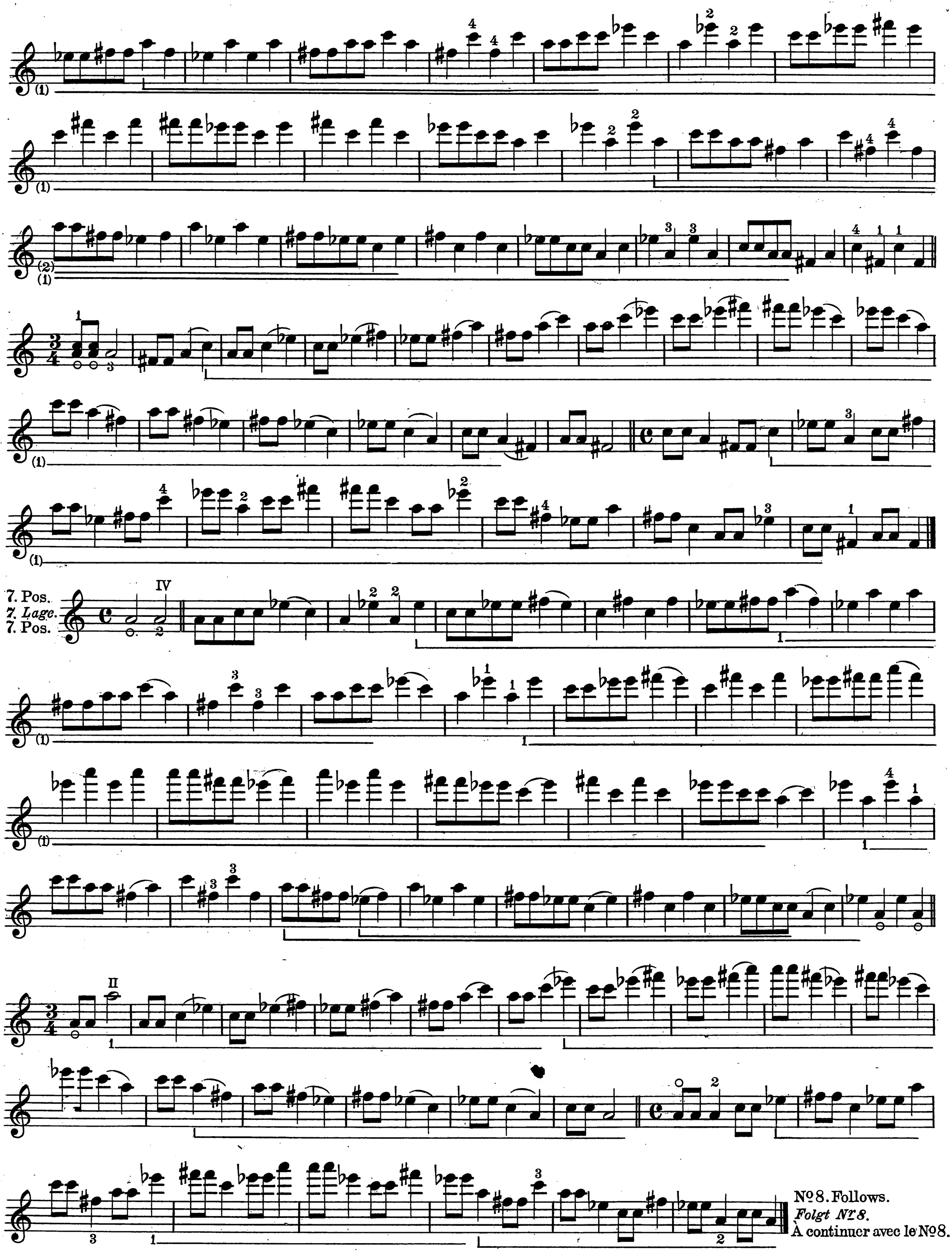


3. Pos.
3. Lage.
3. Pos.

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

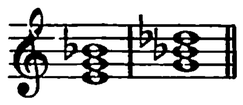
5. Pos.
5. Lage.
5. Pos.

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


7. Pos.
7. Lage.
7. Pos.
IV
II
№ 8. Follows.
Folgt Nr 8.
À continuer avec le № 8.

4.(8.)

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



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

M.

(1)

(1)

spiccato

segue

(2)

(1)

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

M.

(2)
(1)

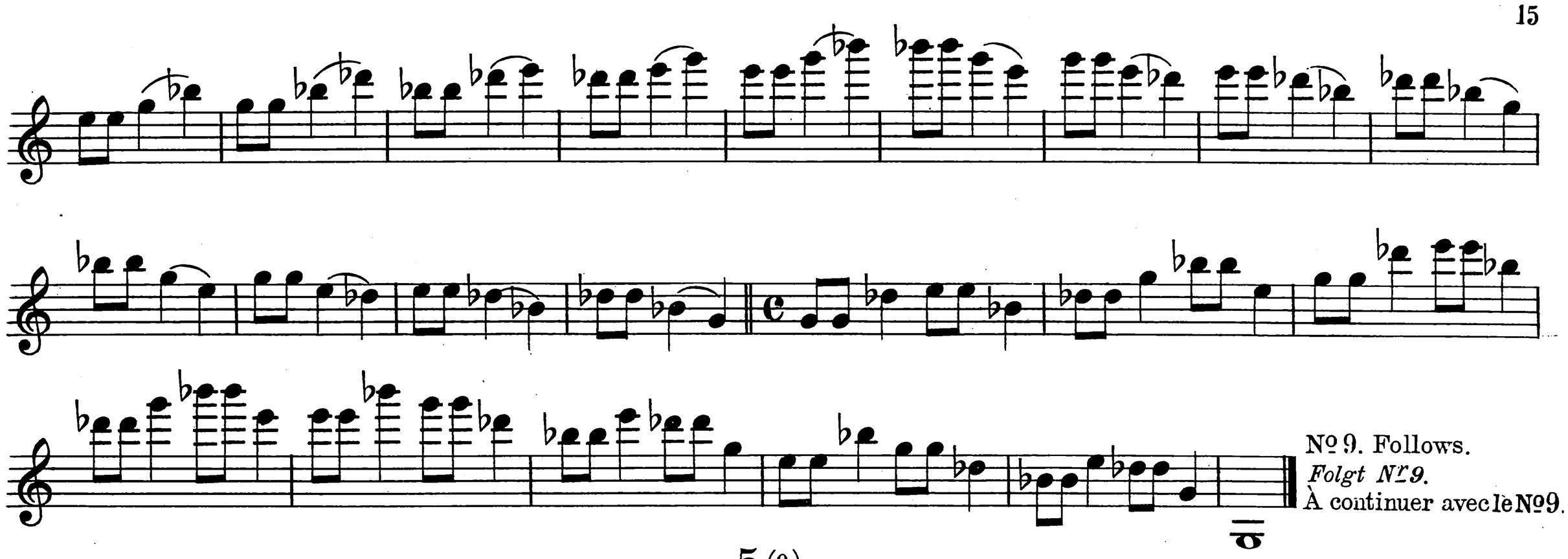
4. Pos.
4. Lage.
4. Pos.

M.

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

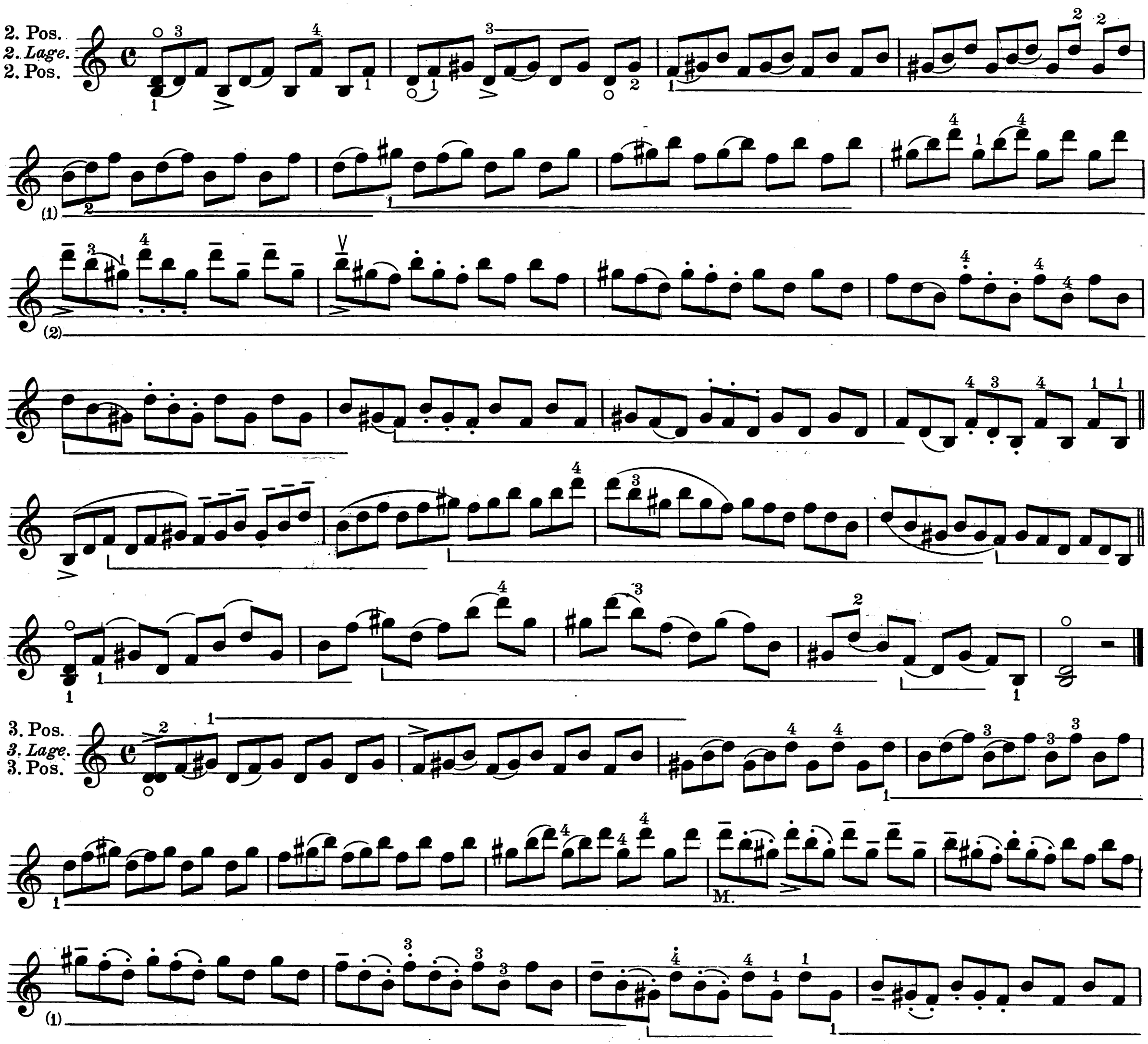
6. Pos.
6. Lage.
6. Pos.

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



5.(9.)

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



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

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

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

segue

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

Nº 10. Follows.
Folgt Nr. 10.
À continuer avec le Nº 10.

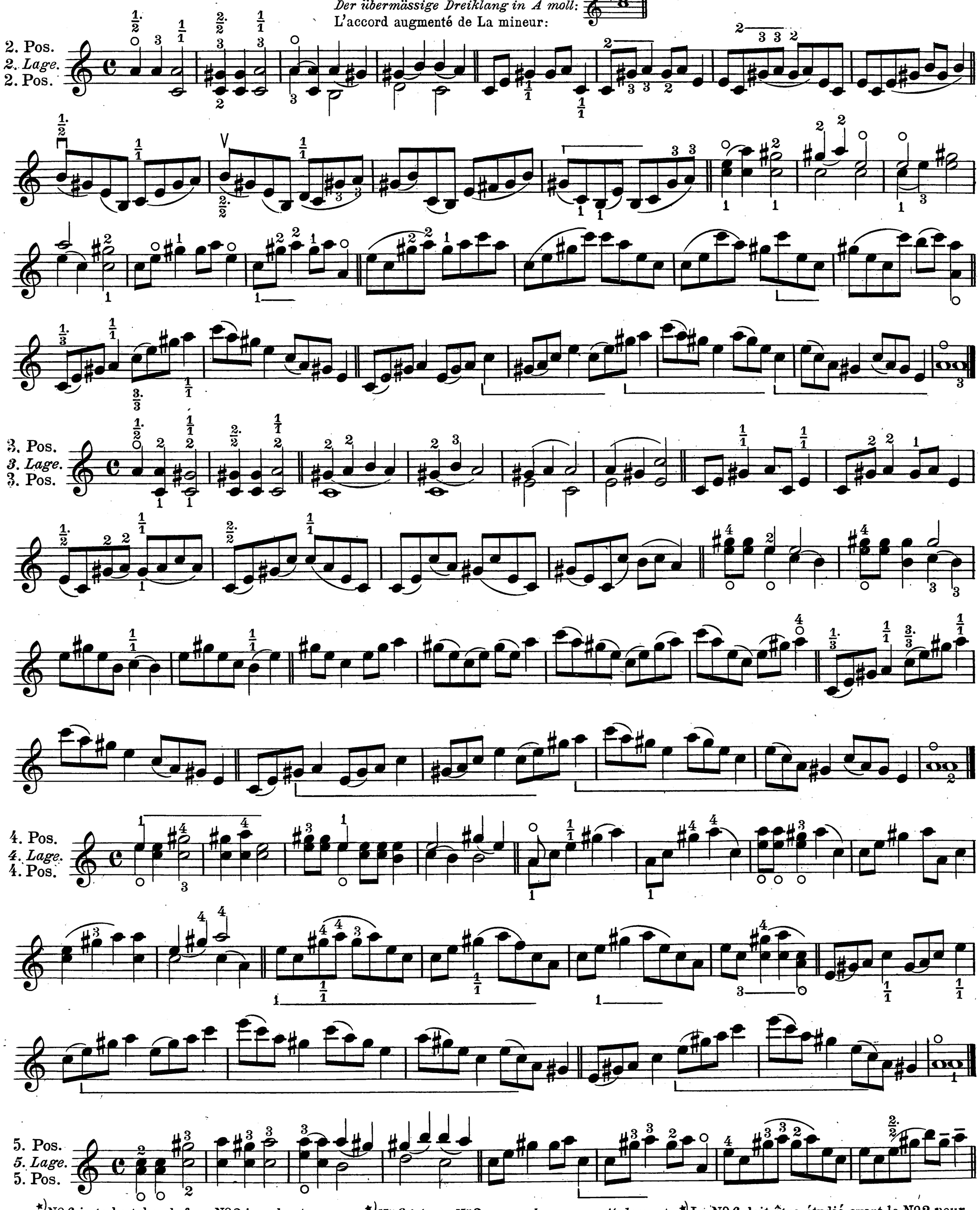
6.*)(2.)

b) The augmented triad in various keys in the 2nd - 7th position.

b) *Der übermässige Dreiklang in verschiedenen Tonarten in der 2. - 7. Lage.*

b) L'accord augmenté en diverses tonalités à la 2me - 7me position.

The augmented triad of A minor:
Der übermässige Dreiklang in A moll:
L'accord augmenté de La mineur:



*) No 6. is to be taken before No 2. in order to alternate with the diminished triad.
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*) *Nr 6. ist vor Nr 2. vorzunehmen um mit dem verminderten Dreiklang abzuwechseln.*

*) Le No 6. doit être étudié avant le No 2. pour alterner avec l'accord diminué.

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

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

Nº 2. Follows.
Folgt Nr 2.
À continuer avec le Nº 2.

7.(3.)

The augmented triad of C minor:
Der übermässige Dreiklang in C moll:
L'accord augmenté d' Ut mineur:

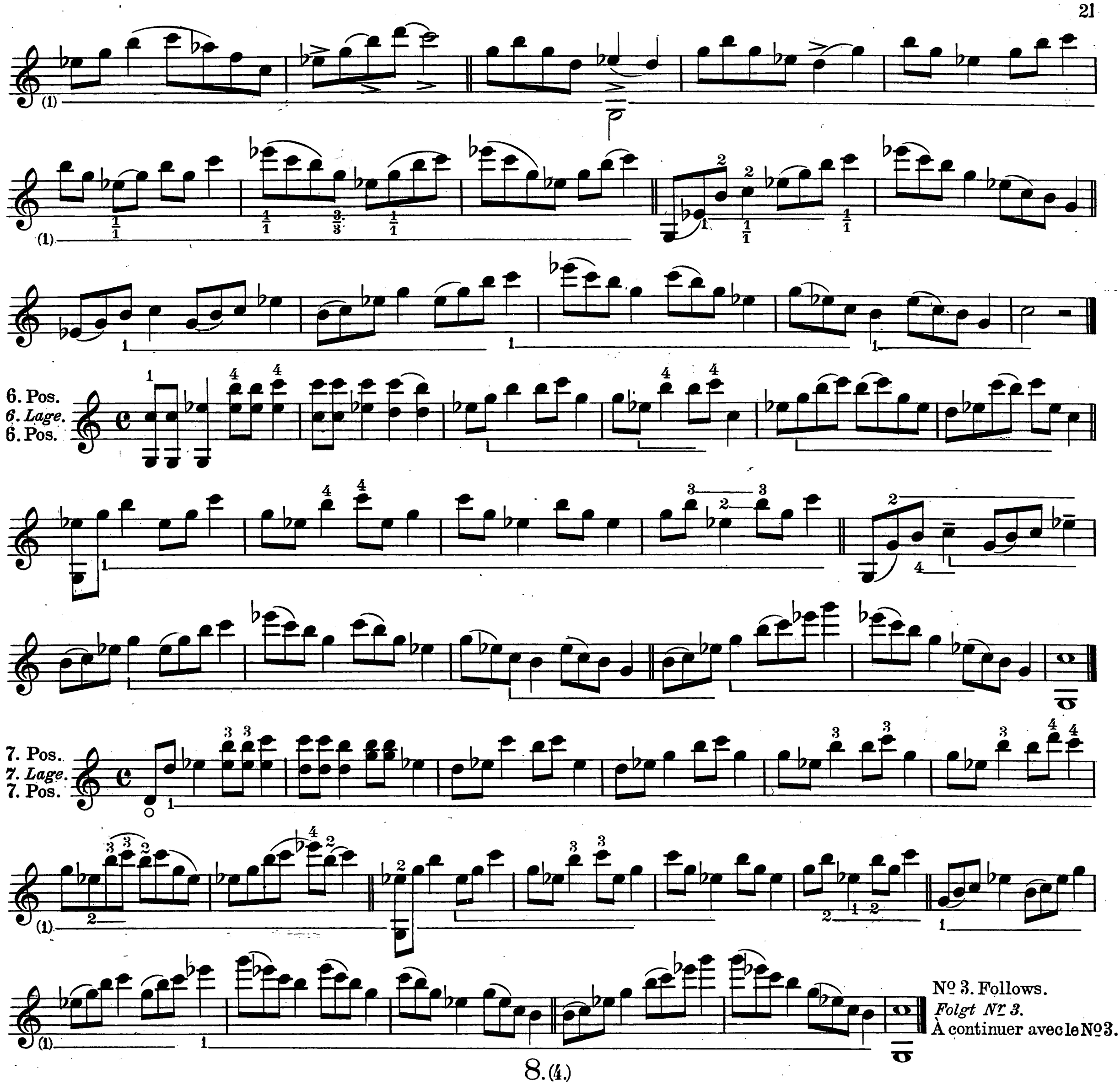
2. Pos.
2. Lage.
2. Pos.

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

(1)

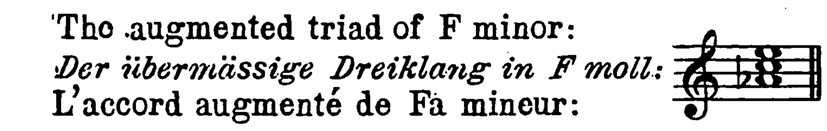
4. Pos.
4. Lage.
4. Pos.

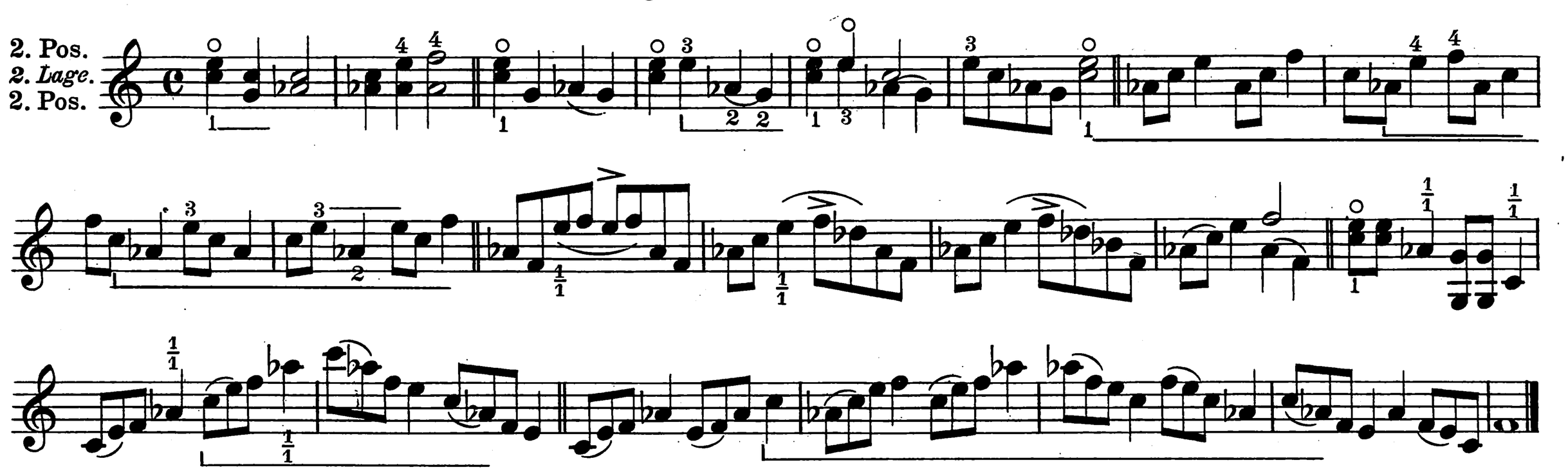
5. Pos.
5. Lage.
5. Pos.



8. (4.)

Tho augmented triad of F minor:
Der übermässige Dreiklang in F moll:
L'accord augmenté de Fa mineur:



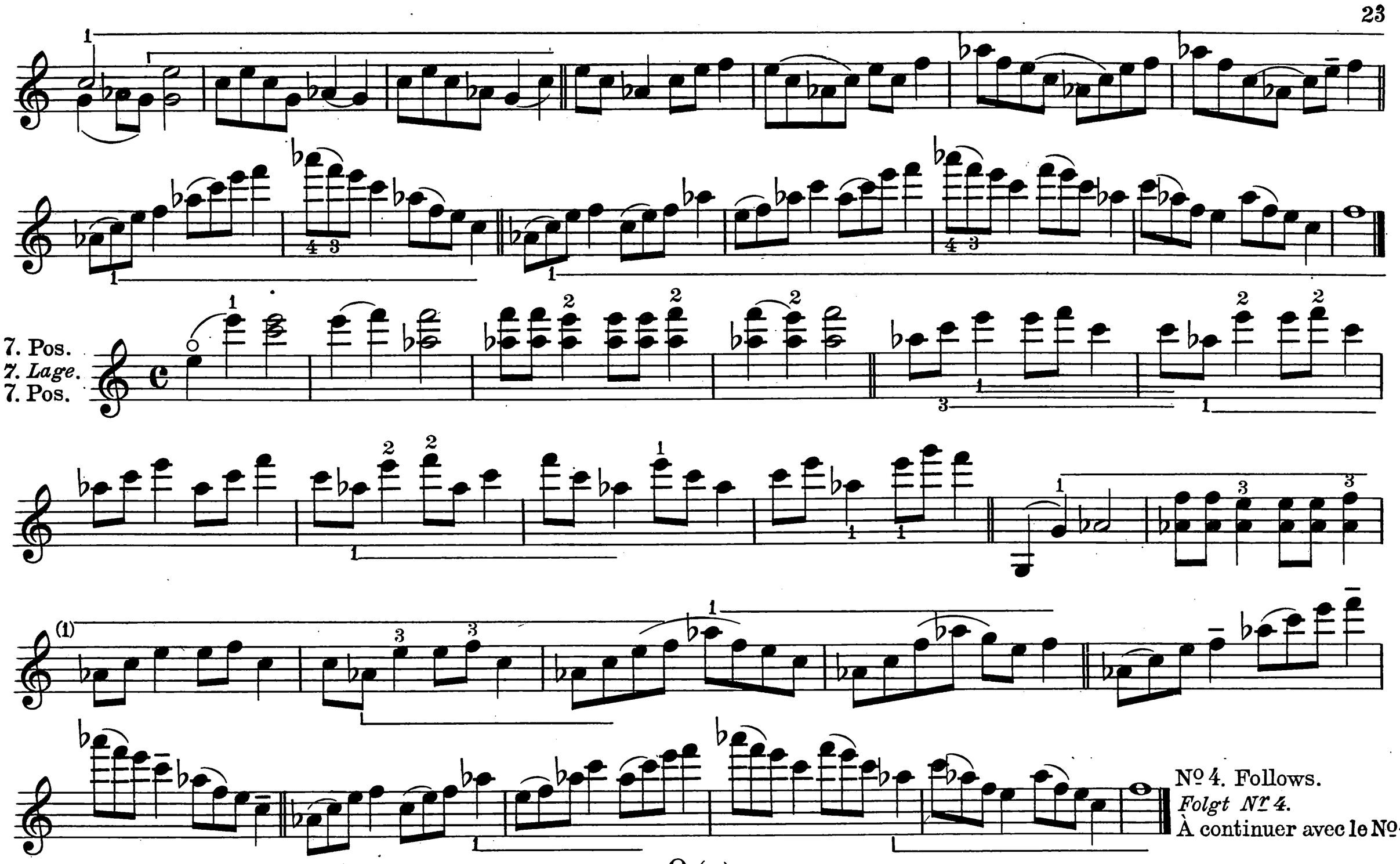


3. Pos.
3. Lage.
3. Pos.

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

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

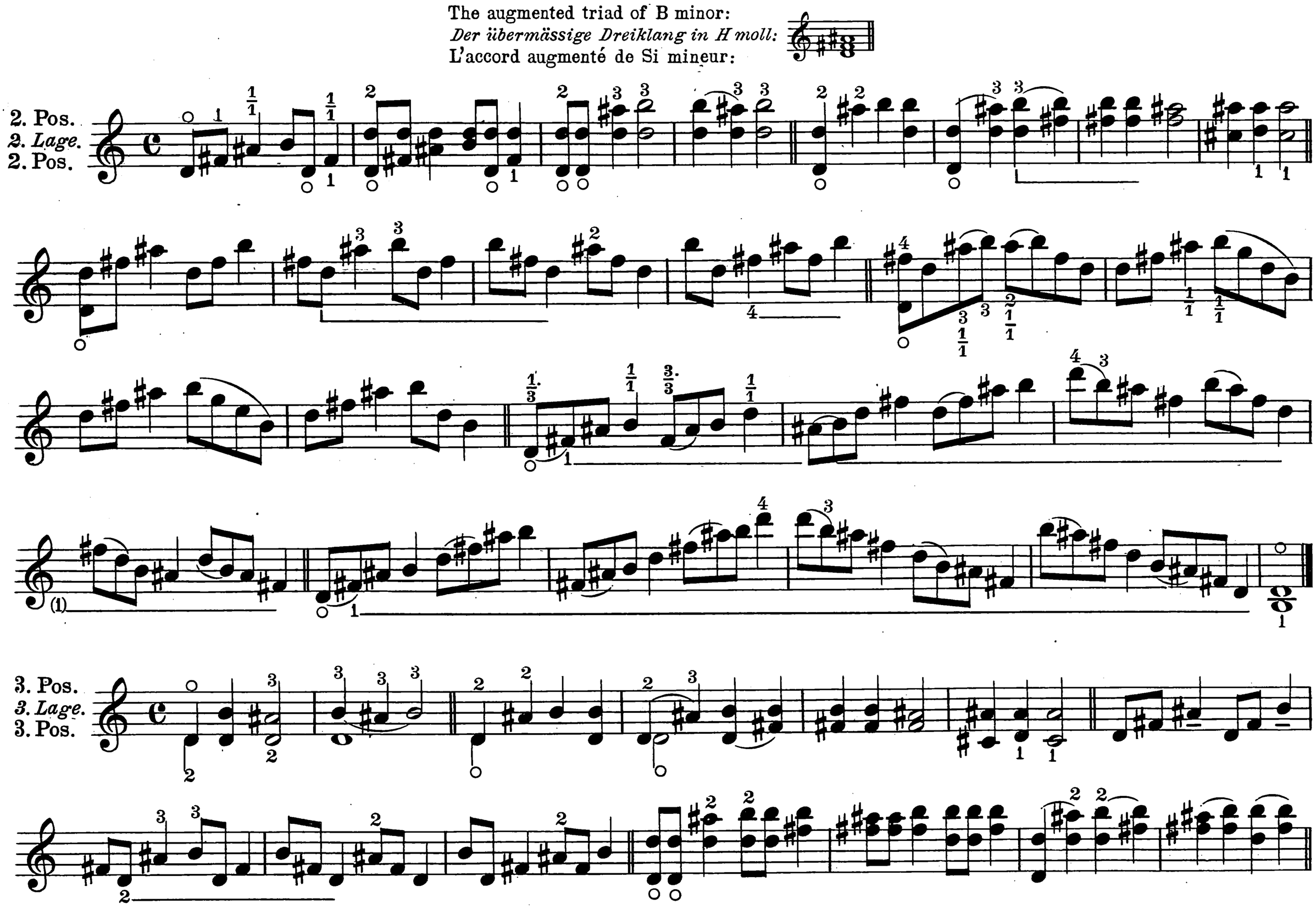
6. Pos.
6. Lage.
6. Pos.



Nº 4. Follows.
Folgt Nr 4.
À continuer avec le Nº 4.

9. (5.)

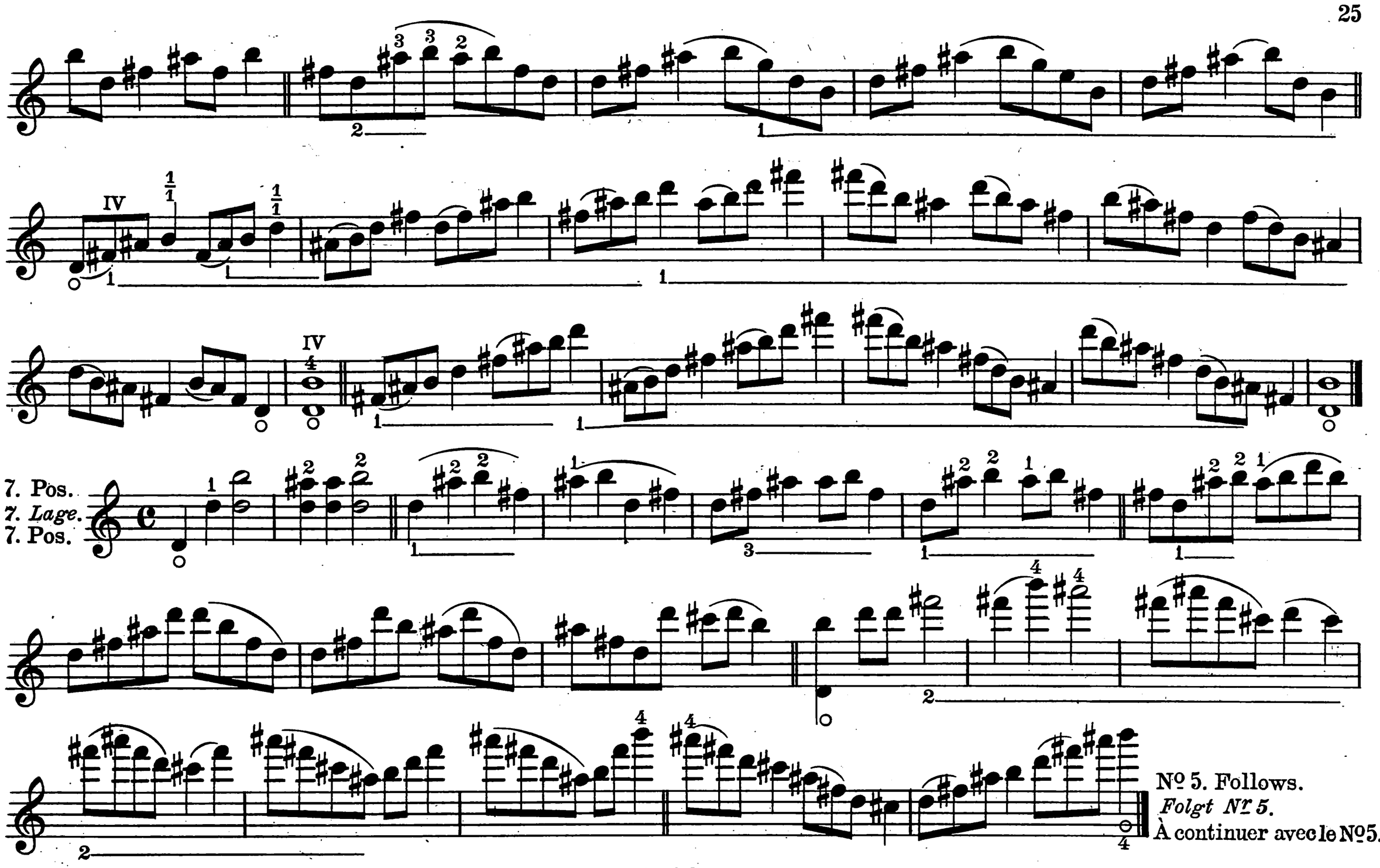
The augmented triad of B minor:
Der übermässige Dreiklang in H moll:
L'accord augmenté de Si mineur:



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

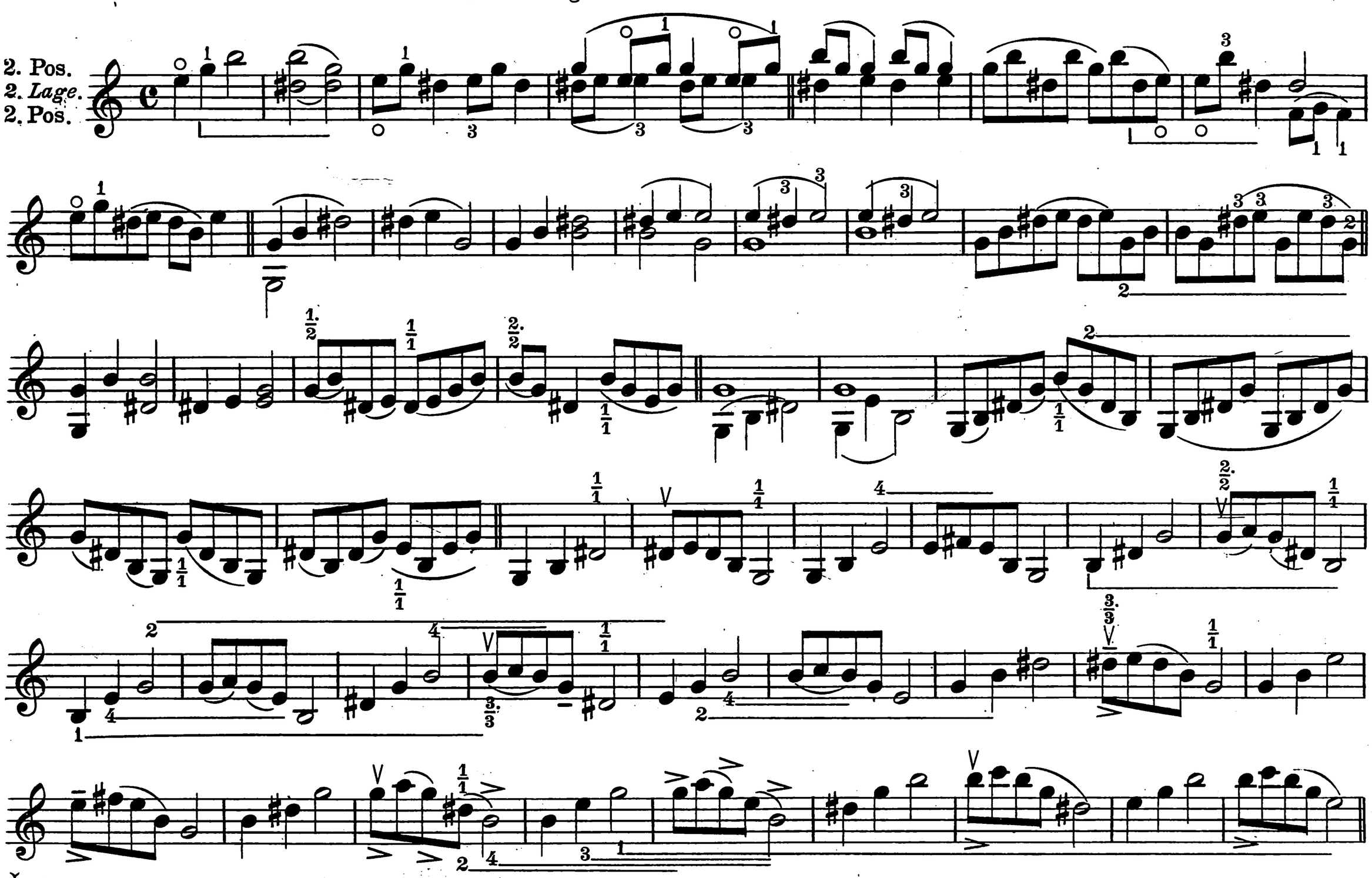
5. Pos.
5. Lage.
5. Pos.

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

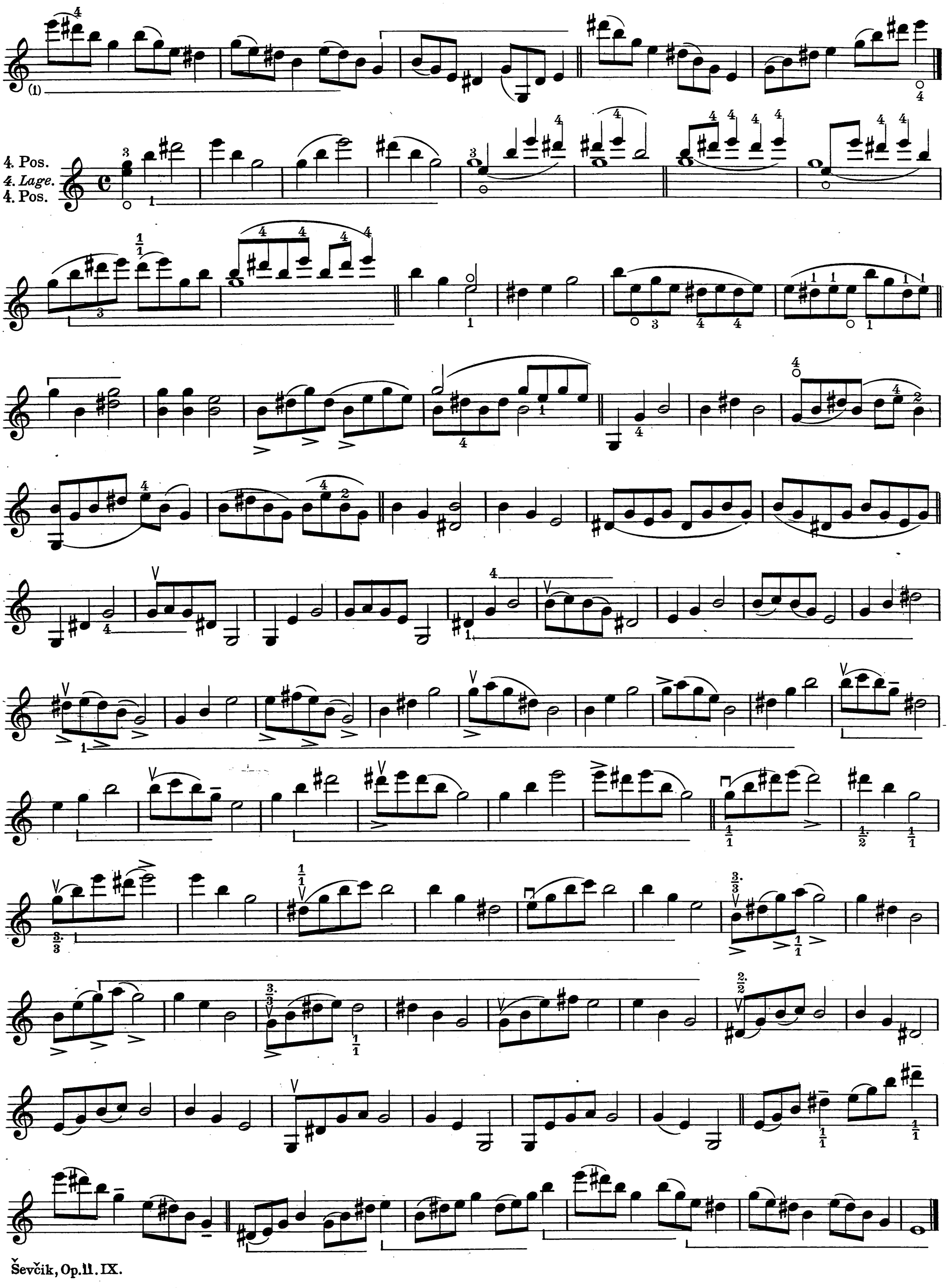


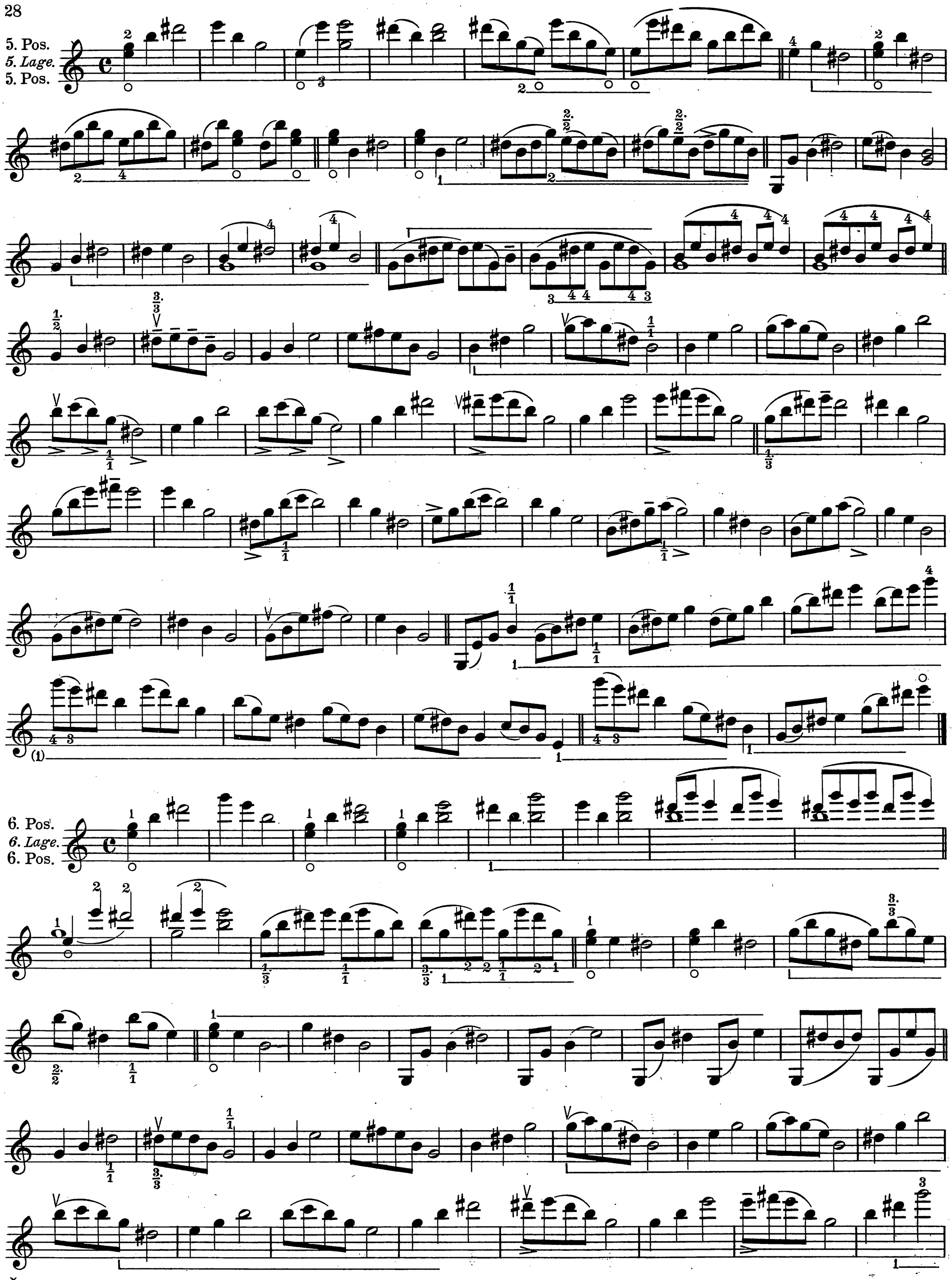
10.

The augmented triad of E minor:
Der übermässige Dreiklang in E moll:
L'accord augmenté de Mi mineur:



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


(1)
4. Pos.
4. Lage.
4. Pos.



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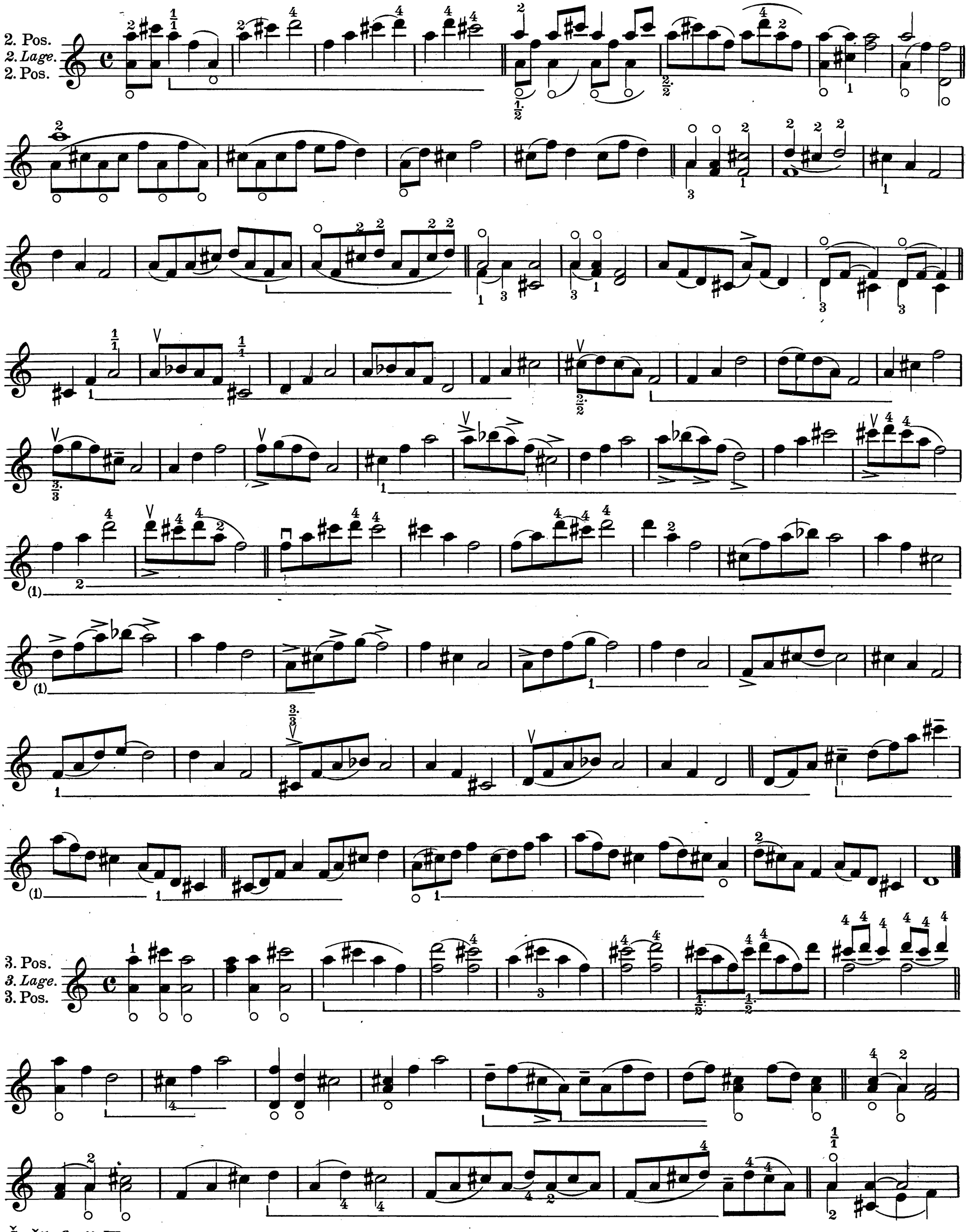
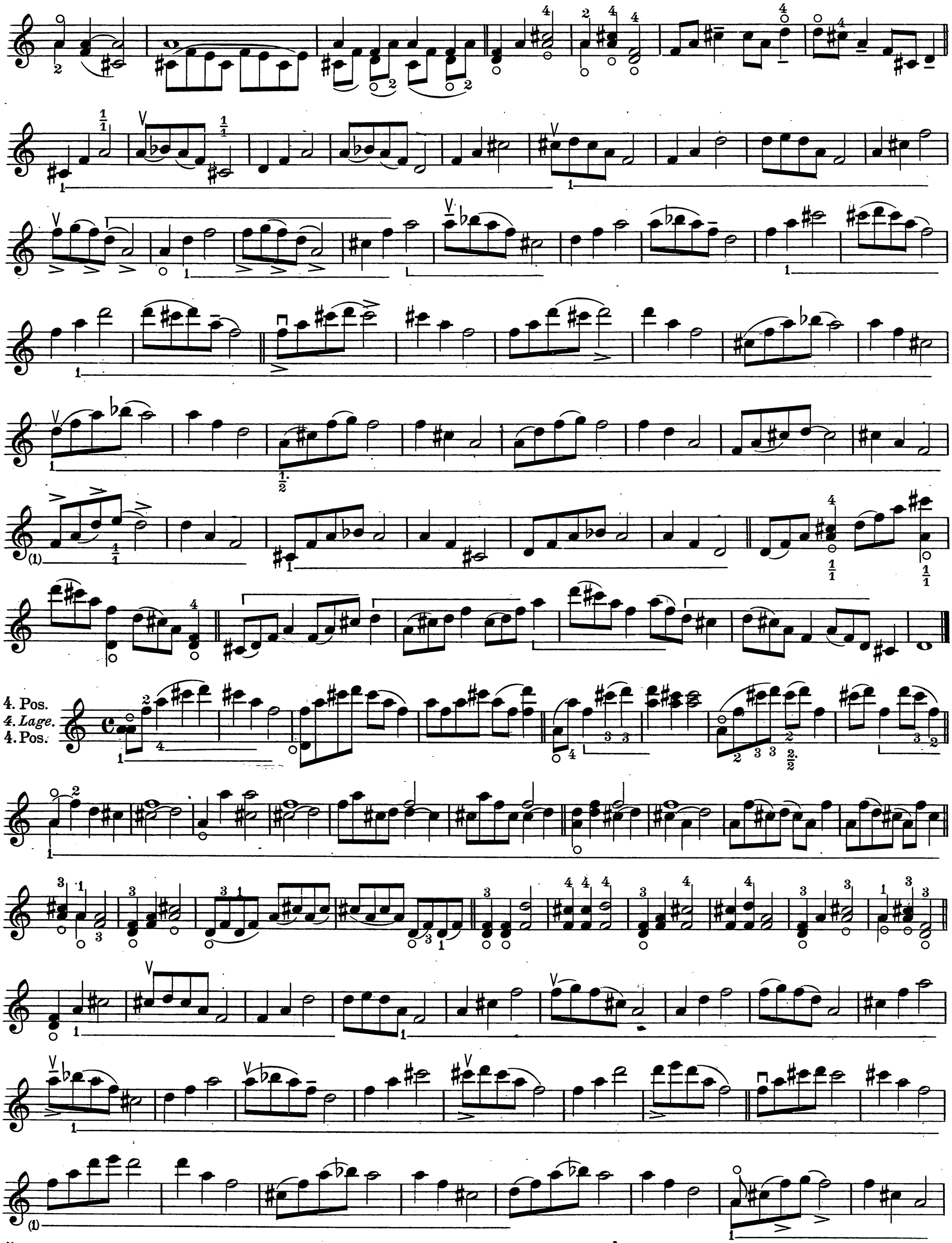
7. Pos.
7. *Lage.*
7. Pos.

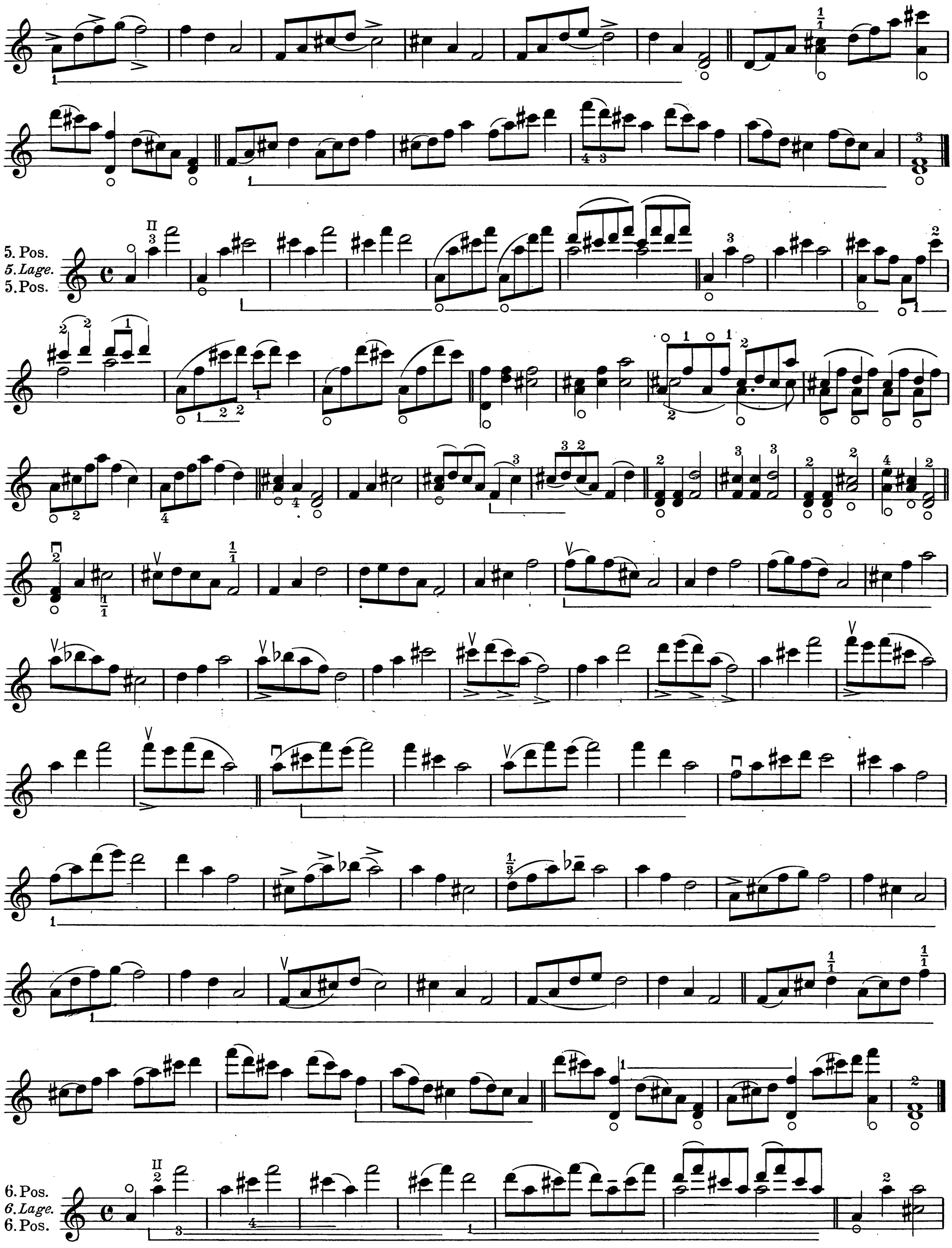
№ 11. Follows.
Folgt Nr 11.
À continuer avec le № 11.

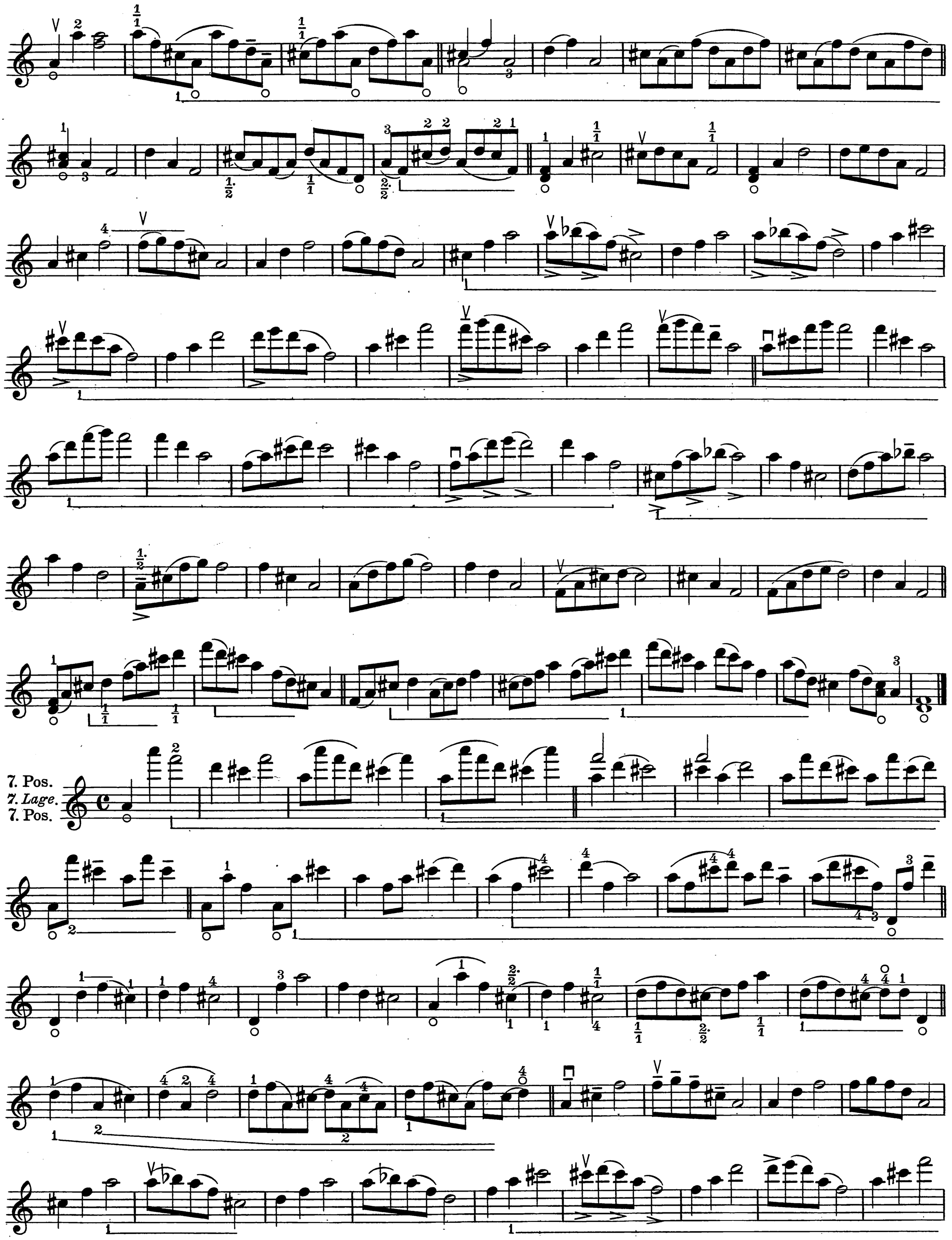
11.

The augmented triad of D minor:
Der übermässige Dreiklang in D moll:
L'accord augmenté de Ré mineur:



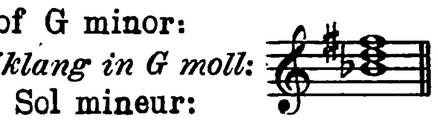

4. Pos.
4. Lage.
4. Pos.


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


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

12.

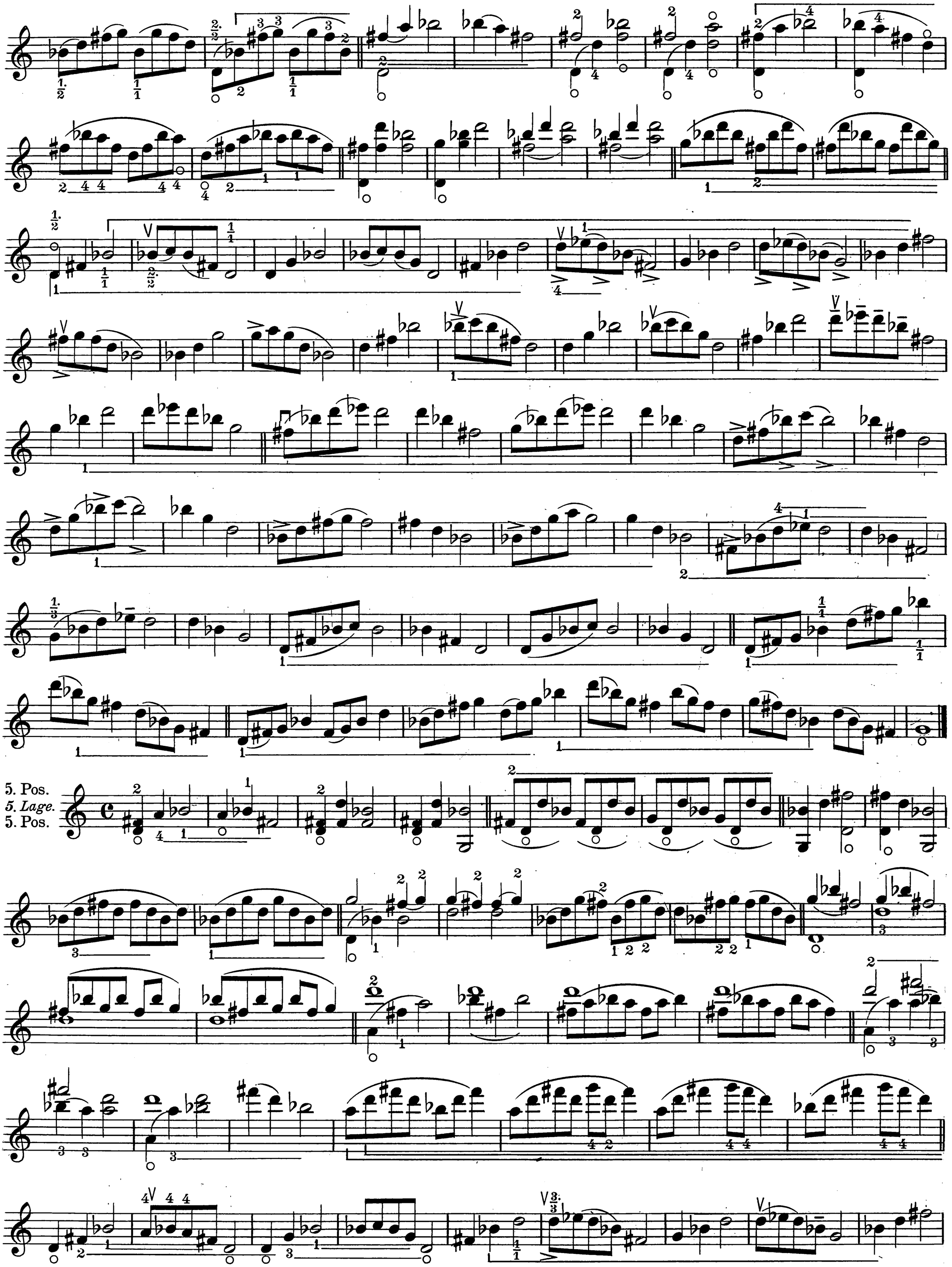
The augmented triad of G minor:
Der übermässige Dreiklang in G moll:
L'accord augmenté de Sol mineur:

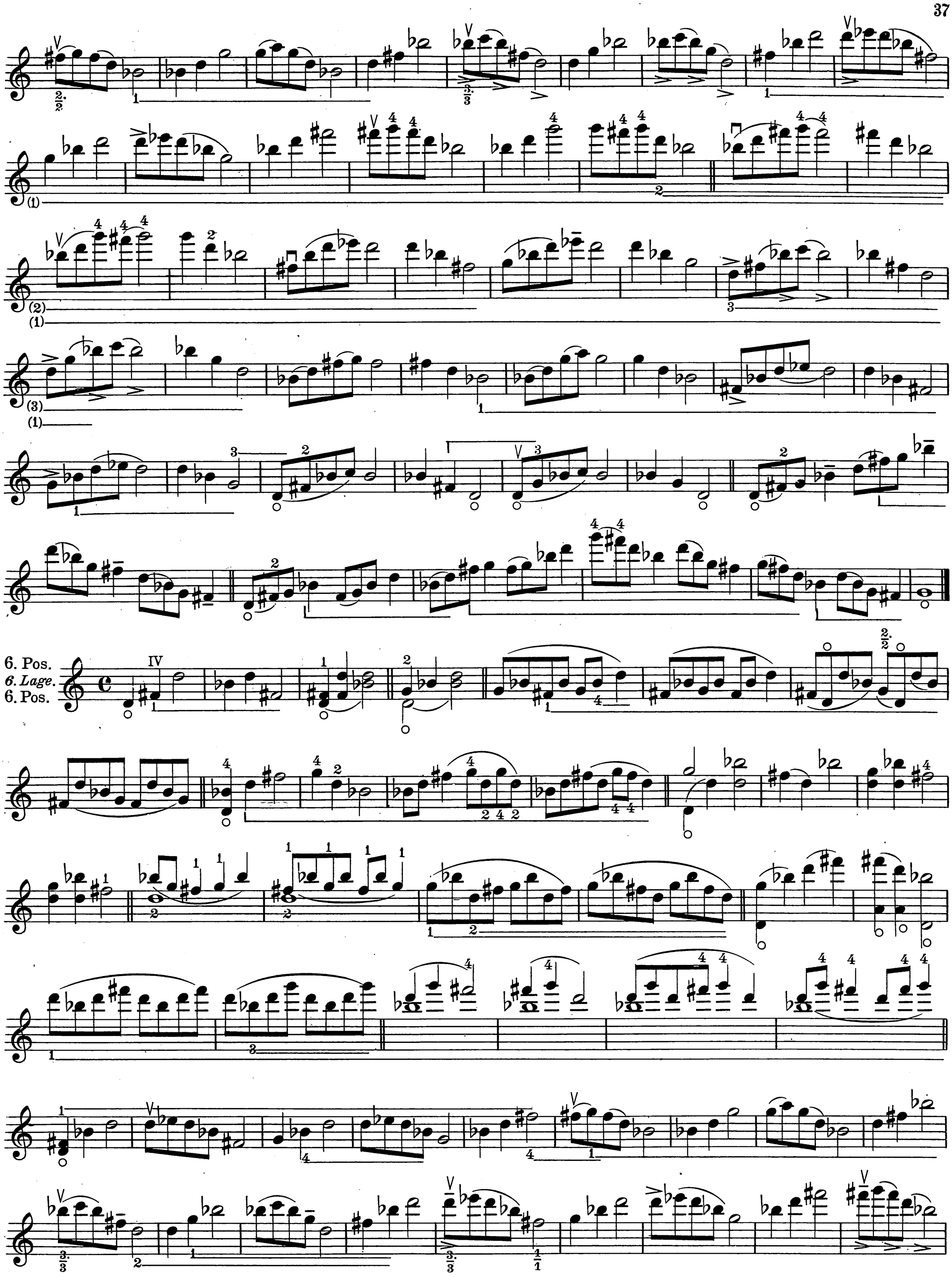


2. Pos.
2. Lage.
2. Pos.

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.

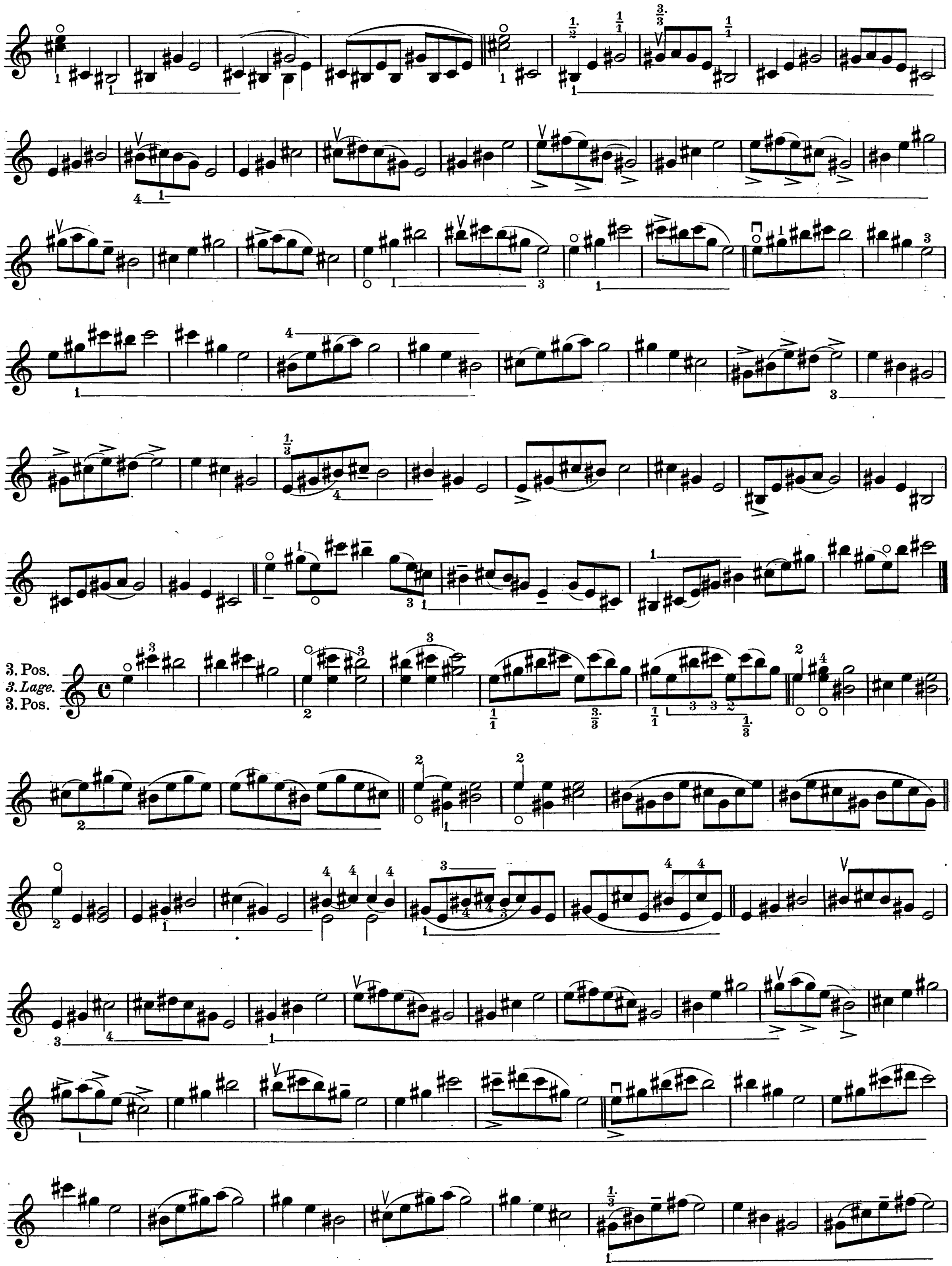
(1)

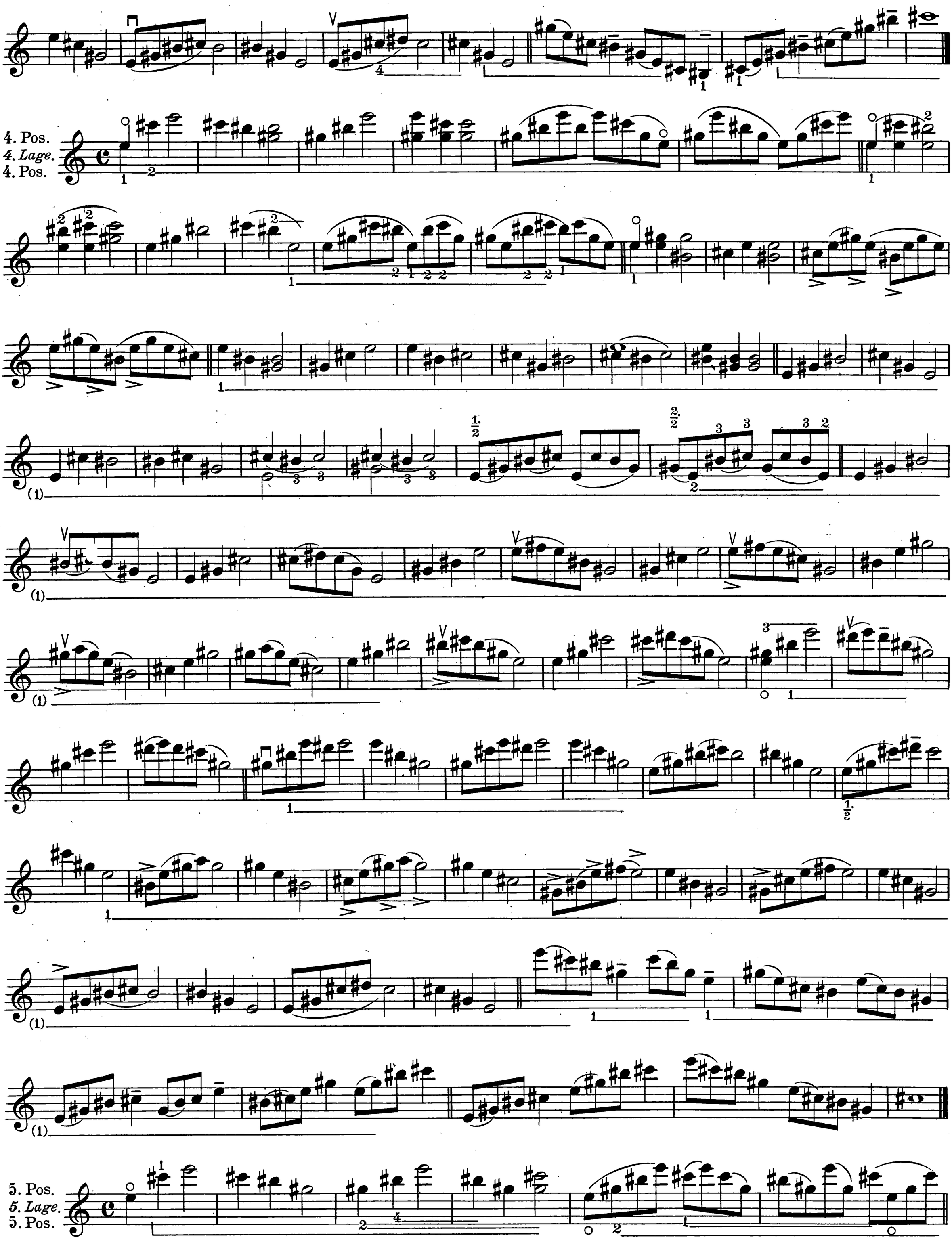
Nº 13. Follows.
Folgt Nr. 13.
À continuer avec le Nº 13.

13.

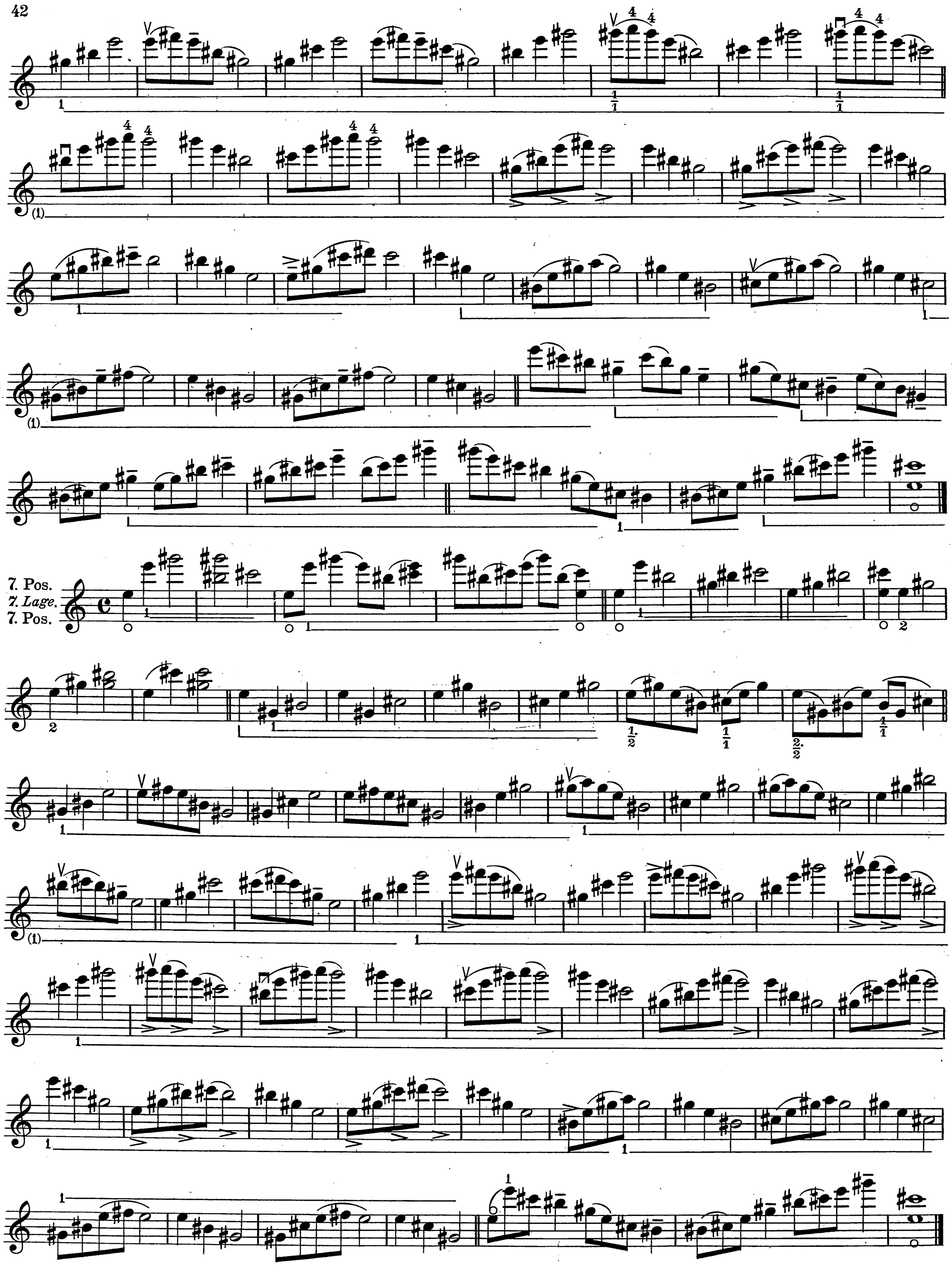
The augmented triad of C♯ minor:
Der übermässige Dreiklang in Cis moll:
L'accord augmenté d' Ut♯ mineur:

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.

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.
$\frac{2.\ 3.}{4}$	Second and Third Quarters.
⊓	Down-bow.
V	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.

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.

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.*
$\frac{2.\ 3.}{4}$	*Zweites und drittes Viertel.*
⊓	*Herunterstrich.*
V	*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.*

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.*

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.
$\frac{2.\ 3.}{4}$	Deuxième et troisième quart.
⊓	Tirez
V	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) 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 11

CLASSIFICATION OF THE SUBJECT-MATTER.

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" 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).

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§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 I*) *mit Klavier.*[2]

" *V* —*Einführung in die 2.-7. Lage. Dazu: Abt. IIb, III und IV, sowie die zweite Violinstimme zu den 29 Duettinen aus Abt. I, IIa und IIb.*

" *VIa* —2.-7. *Lage.* } *Dazu*†
" *VIb* —2.-7. *Lage.*

†40 *böhmische Weisen in der* 2.-7. *Lage.*

" *VIc* —2.-7. *Lage.*—40 *böhmische Weisen. Dazu: Abt. VIa und VIb.*

" *VII* —2.-7. *Lage.*—*Dazu: Abt. XII* (*Einführung in den Lagenwechsel*).

" *VIII* —2.-7. *Lage.*

" *IX* —2.-7. *Lage.* } *Dazu*§
" *X* —2.-7. *Lage.*
" *XI* —2.-7. *Lage.*

§*Abt. XII—Die zweite Violinstimme aus den* 40 *böhmischen Weisen* (*Abt. VIc*).—*W. A. Mozart, Sonaten für Violine u. Klavier, Nr.* 4, 7, *u. a.*

" *XII*[3] —2.-7. *Lage.*—*Einführung in den Lagenwechsel. Dazu: Sonaten von W. A. Mozart, Nr.* 4, 7, *u. a.*

" *XIII*[4] —*Lagenverbindungston. Diatonische Tonleitern in verschiedener Form durch* 3 *Oktaven. Dazu Konzertstudien: Rode, Konzert Nr.* 6; *Viotti, Konzert Nr.* 23 *und Vortragsstücke aus der* 3. *Stufe.*

" *XIV* —*Intonieren der Doppelgriffe. Dazu: Fortsetzung der Konzertstudien und Vortragsstücke aus der* 3. *und* 4. *Stufe.*

[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.*

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 Positon. } Matières Supplémentaires.§
" X —2me-7me Positon.
" XI —2me-7me Positon.

§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 entraine 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.