

# School of Intonation

On an Harmonic Basis  
for

## Violin

in XIV PARTS

by

## Otakar Ševčík

OP. 11.

Contents of  
Book IV.

**ADVANCED STUDIES**

Price Each Part  
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FROM THE 2<sup>nd</sup> TO THE 7<sup>th</sup> POSITION

**PART XII: INTRODUCTION TO SHIFTING.**—Finding the Individual Tones of the Scale.—The Double-Stop of the Octave.—Shifting through nine Positions.—Shifting and Placing the Fingers for the Double-Stops of the *Third* and *Fourth* in all Positions.—Shifting the Fingers through all Positions, Skipping one or two Positions.—Shifting of the Individual Fingers on one String through all Positions, with *Controlling Open Strings*.—Finger-Exercises within the Compass of Four Tones.

**PART XIII: CHANGE OF POSITION.**—*Diatonic Scales* in all positions.—The **TRANSITION-TONE.**—Combination of various Positions on two alternating Strings.—*Diatonic Scales* on two Strings within the Compass of the *Twelfth* in all Keys.—*Diatonic Scales* through three Octaves in all *Major* and all *Melodic* and *Harmonic Minor* Keys, with various kinds of Bowing.

**PART XIV: DOUBLE STOPS.**—Shifting of two Fingers on two Strings.—Intonation of the Double-Stops of the *Sixth*, the *Fourth*, the *Third*, the *Second*, the *Diminished Seventh* and the *Tenth*.—**THE TRILL.**—Daily Exercises in *Octaves* and *Tenths*.

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## PART XII.

### Introduction to Shifting.

Finding the tones in 9 positions.

#### Contents.

Locating the individual tones of the scale by shifting the fingers into the positions in regular order. Locating the individual notes of the scale by shifting the 1st finger. The double-stop of the octave. Shifting of the individual fingers from one position to the next, ascending and descending, through 9 positions, with exercises for the fingers and for bowing. Shifting of the fingers and placing them for the double-stops of the Third and Fourth in all positions, with exercises for the fingers and for bowing. Shifting of the fingers through 11 positions, skipping one or two positions, with exercises for the fingers and for bowing. Shifting of the individual fingers through several positions. Shifting of the individual fingers on one string through all positions, with controlling open string. Bowing-exercises on two alternating strings. Finger-exercises within the compass of 4 tones on the individual strings through all positions, with various kinds of bowing.

Locating the individual notes of the scale by shifting the fingers into the positions in regular order.

## ABTEILUNG XII.

### Einführung in den Lagenwechsel.

Auffinden der Töne in 9 Lagen.

#### Inhalt.

*Auffinden der einzelnen Töne der Tonleiter mit Rücken der Finger in die Lagen nach der Reihe. Auffinden der einzelnen Töne der Tonleiter mit Rücken des 1. Fingers. Der Doppelgriff der Octave. Rückungen der einzelnen Finger von einer Lage zur nächsten, aufwärts und abwärts durch 9 Lagen, mit Finger- und Bogenübungen. Rückungen der Finger mit Aufsetzen der Doppelgriffe der Terz und Quarte in allen Lagen, mit Finger- und Bogenübungen. Rückungen der Finger durch 11 Lagen, mit Überspringen einer oder zweier Lagen, mit Finger- und Bogenübungen. Gleiten der einzelnen Finger auf einer Saite durch mehrere Lagen. Gleiten der einzelnen Finger auf einer Saite durch alle Lagen, mit kontrollierender leerer Saite. Bogenübungen auf zwei abwechselnden Saiten. Fingerübungen im Umfange von 4 Tönen auf einzelnen Saiten durch alle Lagen, mit Stricharten.*

#### 1.

*Auffinden der einzelnen Töne der Tonleiter mit Rücken der Finger in die Lagen nach der Reihe.*

## PARTIE XII.

### Introduction au démanché.

Manière de trouver les sons dans 9 positions.

#### Table des Matières.

Manière de trouver les sons individuels de la gamme en glissant les doigts aux positions par ordre de succession. Manière de trouver les sons individuels de la gamme en glissant le 1re doigt. La double corde de l'octave. Glissement des doigts individuels d'une position à la suivante, en montant et en descendant, par 9 positions, avec exercices pour les doigts et pour le coup d'archet. Glissement des doigts et manière de les placer pour les doubles cordes de la tierce et de la quarte, en toutes les positions, avec exercices pour les doigts et pour le coup d'archet. Glissement des doigts par 11 positions, omettant une ou deux positions, avec exercices pour les doigts et pour le coup d'archet. Glissement des doigts individuels par plusieurs positions. Glissement des doigts individuels sur une corde par toutes les positions, avec contrôle d'une corde à vide. Exercices pour le coup d'archet sur deux cordes alternantes. Exercices pour les doigts dans la limite de 4 sons sur les cordes individuelles par toutes les positions, avec variantes du coup d'archet.

Manière de trouver les sons individuels de la gamme en glissant les doigts aux positions par ordre de succession.

The musical score consists of seven staves of music in G major, illustrating various shifting exercises. Each staff includes notes, fingerings (1-4), and bowing directions (up/down). The exercises are as follows:

- Staff 1:** Ascending scale from G4 to G5. Positions 1 to 4. Fingerings: 1, 2, 3, 1.
- Staff 2:** Ascending scale from G4 to G5. Positions 5 to 7. Fingerings: 3, 1, 2, 3, 1.
- Staff 3:** Descending scale from G5 to G4. Positions 4 to 1. Fingerings: 3, 1, 2, 3, 1.
- Staff 4:** Ascending scale from G4 to G5. Positions 1 to 5. Fingerings: 1, 2, 3, 4, 1.
- Staff 5:** Ascending scale from G4 to G5. Positions 6 to 8. Fingerings: 3, 1, 2, 3, 1.
- Staff 6:** Ascending scale from G4 to G5. Positions 5 to 2. Fingerings: 3, 1, 2, 3, 1.
- Staff 7:** Ascending scale from G4 to G5. Positions 5 to 1. Fingerings: 3, 4, 3, 4, 1.

1. Pos. 1. Lage      2. Pos. 2. Lage      3. Pos. 3. Lage      4. Pos. 4. Lage      5. Pos. 5. Lage

6. Pos. 6. Lage      7. Pos. 7. Lage      6. Pos. 6. Lage

5. Pos. 5. Lage      4. Pos. 4. Lage      3. Pos. 3. Lage      2. Pos. 2. Lage      1. Pos. 1. Lage

1. Pos. 1. Lage      2. Pos. 2. Lage      3. Pos. 3. Lage      4. Pos. 4. Lage      5. Pos. 5. Lage

6. Pos. 6. Lage      7. Pos. 7. Lage      6. Pos. 6. Lage

5. Pos. 5. Lage      4. Pos. 4. Lage      3. Pos. 3. Lage      2. Pos. 2. Lage      1. Pos. 1. Lage

1. Pos. 1. Lage      2. Pos. 2. Lage      3. Pos. 3. Lage      4. Pos. 4. Lage      5. Pos. 5. Lage      6. Pos. 6. Lage

7. Pos. 7. Lage      8. Pos. 8. Lage      7. Pos. 7. Lage      6. Pos. 6. Lage

5. Pos. 5. Lage      4. Pos. 4. Lage      3. Pos. 3. Lage      2. Pos. 2. Lage      1. Pos. 1. Lage

1. Pos. 1. Lage      2. Pos. 2. Lage      3. Pos. 3. Lage      4. Pos. 4. Lage      5. Pos. 5. Lage      6. Pos. 6. Lage      7. Pos. 7. Lage

8. Pos. 8. Lage      9. Pos. 9. Lage      8. Pos. 8. Lage      7. Pos. 7. Lage

6. Pos. 6. Lage      5. Pos. 5. Lage      4. Pos. 4. Lage      3. Pos. 3. Lage      2. Pos. 2. Lage      1. Pos. 1. Lage



Locating the individual notes of the scale in 8 positions by shifting the 1st finger. Placing the fingers for the double-stop of the octave.

*Auffinden der einzelnen Töne der Tonleiter in 8 Lagen mit Rückung des 1. Fingers. Aufsetzen der Finger für den Doppelgriff der Oktave.*

Manière de trouver les sons individuels de la gamme dans 8 positions au moyen du glissement du 1er doigt. Manière de placer les doigts pour la double corde de l'octave.

The musical score consists of eight staves, each representing a different position of the scale. The notes are written in a treble clef with a key signature of one flat (B-flat). The scale is played in a sequence of positions, with the first finger shifting to find each new position. The positions are labeled as follows:

- Staff 1: 1. Pos. 1. Lage (0), 2. Pos. 2. Lage (1), 3. Pos. 3. Lage (2)
- Staff 2: 5. Pos. 5. Lage (4), 6. Pos. 6. Lage (5), 5. Pos. 5. Lage (6)
- Staff 3: 3. Pos. 3. Lage (3), 2. Pos. 2. Lage (4), 1. Pos. 1. Lage (5)
- Staff 4: 1. Pos. 1. Lage (6), 3. Pos. 3. Lage (7), 4. Pos. 4. Lage (8), 1. Pos. 1. Lage (9)
- Staff 5: 6. Pos. 6. Lage (8), 7. Pos. 7. Lage (9), 6. Pos. 6. Lage (10), 4. Pos. 4. Lage (11)
- Staff 6: 3. Pos. 3. Lage (10), 1. Pos. 1. Lage (11), 3. Pos. 3. Lage (12)
- Staff 7: 4. Pos. 4. Lage (11), 5. Pos. 5. Lage (12), 7. Pos. 7. Lage (13), 8. Pos. 8. Lage (14), 7. Pos. 7. Lage (15)
- Staff 8: 5. Pos. 5. Lage (13), 4. Pos. 4. Lage (14), 1. Pos. 1. Lage (15)

Double-stop octaves are indicated by Roman numerals I, II, III, and IV, showing the fingerings for the octave chords in each position.

1. Pos. 1. Lage

2. Pos. 2. Lage

5. Pos. 5. Lage

IV

6. Pos. 6. Lage

8. Pos. 8. Lage

6. Pos. 6. Lage

5. Pos. 5. Lage

2. Pos. 2. Lage

1. Pos. 1. Lage

1. Pos. 1. Lage

2. Pos. 2. Lage

3. Pos. 3. Lage

6. Pos. 6. Lage

7. Pos. 7. Lage

6. Pos. 6. Lage

3. Pos. 3. Lage

2. Pos. 2. Lage

1. Pos. 1. Lage

1. Pos. 1. Lage

3. Pos. 3. Lage

4. Pos. 4. Lage

7. Pos. 7. Lage

8. Pos. 8. Lage

7. Pos. 7. Lage

IV

4. Pos. 4. Lage

3. Pos. 3. Lage

1. Pos. 1. Lage

1. Pos. 1. Lage

2. Pos. 2. Lage

4. Pos. 4. Lage

5. Pos. 5. Lage

8. Pos. 8. Lage

IV

5. Pos. 5. Lage

4. Pos. 4. Lage

2. Pos. 2. Lage

1. Pos. 1. Lage

Shifting the individual fingers from one position to the next on one string, ascending and descending through 9 positions, with finger-and bowing-exercises.

*Rückungen der einzelnen Finger von einer Lage zur nächsten auf einer Saite, aufwärts und abwärts durch 9 Lagen, mit Finger- und Bogenübungen.*

Glissement des doigts individuels d'une position à la suivante sur une corde, en montant et en descendant par 9 positions, avec exercices pour les doigts et pour le coup d'archet.

3.

Shifting the 1st finger.

Rückungen des 1. Fingers.

Glissement du 1er doigt.

The musical score consists of ten staves of music, organized into two groups of five staves each. The first group is labeled 'sul G' and the second 'sul D'. Each group contains ascending and descending passages through nine positions. The staves are labeled with Roman numerals: IV, III, and II. Specific position and finger indicators are provided for each staff, such as '2. Pos. 2. Lage' and '1. Pos. 1. Lage'. Fingering (1-3) and bowing (1-2) markings are also present throughout the score.



1. Pos. 1. Lage

sul A

2. Pos. 2. Lage

3. Pos. 3. Lage

4. P. 4. L.

5. Pos. 5. Lage

6. Pos. 6. Lage

7. P. 7. L.

8. Pos. 8. Lage

7. Pos. 7. Lage

6. Pos. 6. Lage

5. Pos. 5. Lage

4. Pos. 4. Lage

3. Pos. 3. Lage

2. Pos. 2. Lage

1. Pos. 1. Lage

1. Lage

sul E

2. Pos. 2. Lage

3. Pos. 3. Lage

4. P. 4. L.

5. Pos. 5. Lage

6. Pos. 6. Lage

7. P. 7. L.

8. Pos. 8. Lage

9. Pos. 9. Lage

10. P. 10. L.

9. Pos. 9. Lage

8. Pos. 8. Lage

7. Pos. 7. Lage

6. Pos. 6. Lage

5. Pos. 5. Lage

4. Pos. 4. Lage

3. Pos. 3. Lage

2. Pos. 2. Lage

1. Pos. 1. Lage

Shifting the 2nd finger.

Rückungen des 2. Fingers.

Glissement du 2me doigt.

The musical score consists of ten staves of music, each with specific annotations:

- Staff 1:** Starts with *sul G* and a first position ( $\frac{1}{1}$ ) marking. It includes a *2. Pos. 2. Lage* marking.
- Staff 2:** Features a *5. Pos. 5. Lage* marking and a *6. Pos. 6. Lage* marking.
- Staff 3:** Features an *8. Pos. 8. Lage* marking and a *7. Pos. 7. Lage* marking.
- Staff 4:** Features a *5. Pos. 5. Lage* marking and a *4. Pos. 4. Lage* marking.
- Staff 5:** Features a *2. Pos. 2. Lage* marking and a *1. Pos. 1. Lage* marking.
- Staff 6:** Starts with *sul D* and includes a *2. Pos. 2. Lage* marking and a *3. Pos. 3. Lage* marking.
- Staff 7:** Features a *5. Pos. 5. Lage* marking and a *6. Pos. 6. Lage* marking.
- Staff 8:** Features an *8. Pos. 8. Lage* marking and a *7. Pos. 7. Lage* marking.
- Staff 9:** Features a *5. Pos. 5. Lage* marking and a *4. Pos. 4. Lage* marking.
- Staff 10:** Features a *2. Pos. 2. Lage* marking and a *1. Pos. 1. Lage* marking.

Throughout the score, Roman numerals (IV, III) and position/lage markings are used to indicate specific playing techniques and fingerings. The music is written in treble clef with a key signature of one sharp (F#).



sul A

2.Pos. 2.Lage 3.Pos. 3.Lage 4.P. 4.L.

II

5.Pos. 5.Lage 6.Pos. 6.Lage 7.P. 7.L.

II

8.Pos. 8.Lage 7.Pos. 7.Lage 6.Pos. 6.Lage

II

5.Pos. 5.Lage 4.Pos. 4.Lage 3.Pos. 3.Lage

II

2.Pos. 2.Lage 1.Pos. 1.Lage

sul E

2.Pos. 2.Lage 3.Pos. 3.Lage 4.P. 4.L.

5.Pos. 5.Lage 6.Pos. 6.Lage 7.P. 7.L.

8.Pos. 8.Lage 9.Pos. 9.Lage 10.P. 10.L.

9.Pos. 9.Lage 8.Pos. 8.Lage 7.Pos. 7.Lage

6.Pos. 6.Lage 5.Pos. 5.Lage 4.Pos. 4.Lage

3.Pos. 3.Lage 2.Pos. 2.Lage 1.Pos. 1.Lage

Shifting the 3rd finger.

Rückungen des 3. Fingers.

Glissement du 3me doigt.

Musical score for guitar, consisting of ten staves of music. The score is divided into two main sections: the first five staves are marked with a Roman numeral **IV**, and the last five staves are marked with a Roman numeral **III**. The music is written in a single treble clef with a key signature of one flat (B-flat) and a common time signature (C). The piece features intricate fingering for the third finger, including triplets and slurs.

The first staff begins with the instruction **sul G 1** and includes a fingering diagram showing the first finger on the first string. The second staff includes the instruction **2. Pos. 2. Lage** and a fingering diagram showing the first finger on the second string. The third staff includes the instruction **3. Pos. 3. Lage**. The fourth staff includes the instruction **4. P. 4. L.**. The fifth staff includes the instruction **5. Pos. 5. Lage**. The sixth staff includes the instruction **6. Pos. 6. Lage**. The seventh staff includes the instruction **7. P. 7. L.**. The eighth staff includes the instruction **8. Pos. 8. Lage**. The ninth staff includes the instruction **7. Pos. 7. Lage**. The tenth staff includes the instruction **6. Pos. 6. Lage**. The eleventh staff includes the instruction **5. Pos. 5. Lage**. The twelfth staff includes the instruction **4. Pos. 4. Lage**. The thirteenth staff includes the instruction **3. Pos. 3. Lage**. The fourteenth staff includes the instruction **2. Pos. 2. Lage**. The fifteenth staff includes the instruction **1. Pos. 1. Lage**. The sixteenth staff begins with the instruction **sul D** and includes a fingering diagram showing the first finger on the second string. The seventeenth staff includes the instruction **2. Pos. 2. Lage**. The eighteenth staff includes the instruction **3. Pos. 3. Lage**. The nineteenth staff includes the instruction **4. P. 4. L.**. The twentieth staff includes the instruction **5. Pos. 5. Lage**. The twenty-first staff includes the instruction **6. Pos. 6. Lage**. The twenty-second staff includes the instruction **7. P. 7. L.**. The twenty-third staff includes the instruction **8. Pos. 8. Lage**. The twenty-fourth staff includes the instruction **7. Pos. 7. Lage**. The twenty-fifth staff includes the instruction **6. Pos. 6. Lage**. The twenty-sixth staff includes the instruction **5. Pos. 5. Lage**. The twenty-seventh staff includes the instruction **4. Pos. 4. Lage**. The twenty-eighth staff includes the instruction **3. Pos. 3. Lage**. The twenty-ninth staff includes the instruction **2. Pos. 2. Lage**. The thirtieth staff includes the instruction **1. Pos. 1. Lage**.



sul A

1. Pos. 1. Lage  
2. Pos. 2. Lage  
3. Pos. 3. Lage  
4. P. 4. L.

5. Pos. 5. Lage  
6. Pos. 6. Lage  
7. P. 7. L.

8. Pos. 8. Lage  
7. Pos. 7. Lage  
6. Pos. 6. Lage

5. Pos. 5. Lage  
4. Pos. 4. Lage  
3. Pos. 3. Lage

2. Pos. 2. Lage  
1. Pos. 1. Lage

sul E

2. Pos. 2. Lage  
3. Pos. 3. Lage  
4. P. 4. L.

5. Pos. 5. Lage  
6. Pos. 6. Lage  
7. P. 7. L.

8. Pos. 8. Lage  
9. Pos. 9. Lage  
10. P. 10. L.

9. Pos. 9. Lage  
8. Pos. 8. Lage  
7. Pos. 7. Lage

6. Pos. 6. Lage  
5. Pos. 5. Lage  
4. Pos. 4. Lage

3. Pos. 3. Lage  
2. Pos. 2. Lage  
1. Pos. 1. Lage

Shifting the 4th finger.

Rückungen des 4. Fingers.

Glissement du 4me doigt.

1.Pos. 1.Lage | 1 | 2.Pos. 2.Lage | 1 | 3.Pos. 3.Lage | 1 | 4.Pos. 4.Lage | 5.Pos. 5.Lage | 6.P. 6.L.

7.Pos. 7.Lage | 8.Pos. 8.Lage | 7.Pos. 7.Lage | 6.Pos. 6.Lage | 5.P. 5.L.

4.Pos. 4.Lage | 3.Pos. 3.Lage | 2.Pos. 2.Lage | 1.Pos. 1.Lage

sul D. 1. 1. | 2.Pos. 2.Lage | 3.Pos. 3.Lage | 4.Pos. 4.Lage | 5.Pos. 5.Lage | 6.P. 6.L.

1.Pos. 1.Lage | 7.Pos. 7.Lage | 8.Pos. 8.Lage | 7.Pos. 7.Lage | 6.Pos. 6.Lage | 5.P. 5.L.

4.Pos. 4.Lage | 3.Pos. 3.Lage | 2.Pos. 2.Lage | 1.Pos. 1.Lage

sul A. | 2.Pos. 2.Lage | 3.Pos. 3.Lage | 4.Pos. 4.Lage | 5.Pos. 5.Lage | 6.P. 6.L.

7.Pos. 7.Lage | 8.Pos. 8.Lage | 7.Pos. 7.Lage | 6.Pos. 6.Lage | 5.P. 5.L.

4.Pos. 4.Lage | 3.Pos. 3.Lage | 2.Pos. 2.Lage | 1.Pos. 1.Lage

sul E. | 1.Pos. 1.Lage | 2.Pos. 2.Lage | 3.Pos. 3.Lage | 4.Pos. 4.Lage | 5.Pos. 5.Lage

6.Pos. 6.Lage | 7.Pos. 7.Lage | 8.Pos. 8.Lage | 9.Pos. 9.Lage

8 | 8.Pos. 8.Lage | 7.Pos. 7.Lage | 6.Pos. 6.Lage | 5.Pos. 5.Lage

4.Pos. 4.Lage | 3.Pos. 3.Lage | 2.Pos. 2.Lage | 1.Pos. 1.Lage



Shifting the fingers from one position to the next. Placing the fingers for the double-stop of the Third in 7 positions.

Rückungen der Finger von einer Lage zur nächsten. Aufsetzender Finger für den Doppelgriff der Terz in 7 Lagen.

Glissement des doigts d'une position à la suivante. Manière de placer les doigts pour la double corde de la tierce en 7 positions.

The musical score consists of 14 staves of music in a single system. The key signature is one flat (B-flat), and the time signature is common time (C). The exercise is divided into two main sections: the first section covers staves 1 through 7, and the second section covers staves 8 through 14. Each staff contains a sequence of chords and melodic lines, with specific fingering (1, 2) and position (1. Pos., 2. Lage, etc.) markings. The first section starts with a double-stop of the third in the first position and progresses through positions 2, 3, 4, 5, 6, and 7. The second section repeats this progression in reverse order, from position 7 back to position 1. The notation includes various rhythmic values, slurs, and accents to guide the performer.

Shifting the fingers from one position to the next. Placing the fingers for the double-stop of the Fourth in 9 positions, beginning on each step of the scale. With finger-and bowing-exercises.

*Rückungen der Finger von einer Lage zur nächsten. Aufsetzen der Finger für den Doppelgriff der Quarte in 9 Lagen, von jeder Stufe der Tonleiter ausgehend. Mit Finger-und Bogenübungen.*

Glissement des doigts d'une position à la suivante. Manière de placer les doigts pour la double corde de la quarte en 9 positions, à partir de chaque degré de la gamme. Avec exercices pour les doigts et pour le coup d'archet.

1. *3. Pos. 3. Lage* *4. Pos. 4. Lage* *5. Pos. 5. L.* *6. Pos. 6. Lage* *7. Pos. 7. Lage* *1 6. Pos. 6. L.* *5. Pos. 5. Lage* *4. Pos. 4. Lage* *4 3. Pos. 3. L.* *2. Pos. 2. Lage* *3. Pos. 3. Lage* *4. Pos. 4. L.* *5. Pos. 5. Lage* *6. Pos. 6. Lage* *5. Pos. 5. L.* *4. Pos. 4. Lage* *3. Pos. 3. L.* *2. Pos. 2. Lage* *1*

2. *1. Pos. 1. Lage* *2. Pos. 2. Lage* *3. Pos. 3. Lage* *4. Pos. 4. Lage* *5. Pos. 5. Lage* *6. Pos. 6. L.* *7. Pos. 7. Lage* *6. Pos. 6. Lage* *5. Pos. 5. L.* *4. Pos. 4. Lage* *1 3. P. 3. L.* *2. Pos. 2. Lage* *1. Pos. 1. Lage*

\*) The square note indicates with which finger the position must be changed.

\*) Die Quadratnote zeigt an, mit welchem Finger die Lage gewechselt werden soll.

\*) La note carrée indique avec quel doigt la position doit être changée.



3.

4.

5. *3* *2* *1*  
*2. Pos. 2. Lage* *3. P. 3. L.*

*4. Pos. 4. Lage* *5. P. 5. L.*

*6. Pos. 6. Lage* *7. P. 7. L.*

*8. Pos. 8. Lage* *9. Pos. 9. Lage* *10. P. 10. L.*

*9. Pos. 9. Lage* *8. Pos. 8. Lage* *7. P. 7. L.*

*6. Pos. 6. Lage* *5. P. 5. L.*

*4. Pos. 4. Lage* *3. P. 3. L.*

*2. Pos. 2. Lage* *1. Pos. 1. Lage* *4* *3* *2*

6. *4* *1. Pos. 1. Lage* *1* *2. Pos. 3. 2. Lage 3* *1* *3. P. 3. L.*

*4. Pos. 4. Lage* *5. P. 5. L.*

*6. Pos. 6. Lage* *7. Pos. 7. Lage* *8. P. 8. L.*

*7. Pos. 7. Lage* *6. Pos. 6. Lage* *5. P. 5. L.*

*4. Pos. 4. Lage* *3. P. 3. L.*

*2. Pos. 2. Lage* *1. Pos. 1. Lage* *4* *1*



7.  $\frac{7}{8}$   $\text{G minor}$

1. Pos. 1. Lage

2. Pos. 2. Lage

3. Pos. 3. L.

4. Pos. 4. Lage

5. Pos. 5. L.

3. Pos. 3. L.

4. Pos. 4. Lage

2. Pos. 2. Lage

3. Pos. 3. Lage

4. Pos. 4. L.

5. Pos. 5. Lage

6. Pos. 6. Lage

7. Pos. 7. L.

8. Pos. 8. Lage

9. Pos. 9. L.

8. Pos. 8. Lage

7. Pos. 7. L.

6. Pos. 6. Lage

5. Pos. 5. Lage

4. Pos. 4. Lage

3. Pos. 3. L.

2. Pos. 2. Lage

1. Pos. 1. Lage

Shifting the fingers through 11 positions, skipping one or two positions and beginning on each step of the scale.

Rückungen der Finger durch 11 Lagen mit Überspringen einer oder zweier Lagen, ausgehend von jeder Stufe der Tonleiter.

Glissement des doigts par 11 positions, omettant une ou deux positions, à partir de chaque degré de la gamme.

The musical score consists of 11 staves of music, each representing a different starting position for the exercise. The notation includes various rhythmic values, slurs, and specific fingering instructions. Position and fingering labels are placed above or below the notes to guide the performer.

- Staff 1: 2. Pos. 2. Lage, 3. Pos. 3. Lage, 5. Pos. 5. L.
- Staff 2: 6. Pos. 6. Lage, 5. Pos. 5. Lage
- Staff 3: 3. P. 3. L. 1, 2. Pos. 2. Lage, 1. Pos. 1. Lage
- Staff 4: 1. Pos. 1. Lage, 3. Pos. 3. Lage, 4. Pos. 4. Lage
- Staff 5: 7. Pos. 7. Lage, 6. Pos. 6. Lage
- Staff 6: 4. Pos. 4. Lage, 3. Pos. 3. Lage, 1. Pos. 1. Lage
- Staff 7: 1. Pos. 1. Lage, 4. Pos. 4. Lage, 5. Pos. 5. Lage
- Staff 8: 8. Pos. 8. Lage, 7. Pos. 7. Lage
- Staff 9: 4. Pos. 4. Lage, 5. Pos. 5. Lage, 1. Pos. 1. Lage
- Staff 10: 1. Pos. 1. Lage, 2. Pos. 2. Lage, 5. Pos. 5. Lage
- Staff 11: 6. Pos. 6. Lage, 8. Pos. 8. Lage, 9. Pos. 9. L



2.Pos. 2.Lage

3.Pos. 3.Lage

7.Pos. 7.Lage

6.Pos. 6.Lage

9.Pos. 9.L.

7.Pos. 7.Lage

6.Pos. 6.Lage

3.Pos. 3.Lage

2.Pos. 2.Lage

4.Pos. 4.Lage

3.Pos. 3.Lage

8.Pos. 8.Lage

9.Pos. 9.L.

7.Pos. 7.Lage

8.Pos. 8.Lage

3.Pos. 3.Lage

4.Pos. 4.Lage

1.Pos. 1.Lage

2.Pos. 2.Lage

4.Pos. 4.Lage

5.Pos. 5.Lage

8.Pos. 8.Lage

9.Pos. 9.L.

11.Pos. 11.Lage

9.Pos. 9.Lage

8.Pos. 8.Lage

5.Pos. 5.Lage

2.Pos. 2.Lage

1.Pos. 1.Lage

4.Pos. 4.Lage

Shifting the fingers  
through several positions.

Gleiten der Finger  
durch mehrere Lagen.

Glissement des doigts  
par plusieurs positions. 19

# 10.

Shifting each finger through 3 positions.

*Gleiten der einzelnen Finger durch 3 Lagen.*

Glissement des doigts individuels par 3 positions.

1-3. Pos.  
1-3. Lage  
1-3. Pos.



3.-5. Pos.  
3.-5. Lage  
3.-5. Pos.

1 1 1 2 2 3 3 4 4 4 4 3 3 2 2 1 1

1 1 2 2 3 3 4 4 1 1 1 2 2 3 3 4 4 4 4 3 3

1 1 1 1 2 2 3 3 4 4 1 1 2 2 3 3 4 4

4 4 3 3 2 2 1 1 1 1 1 2 2 3 3 4 4 1 1 2 2

3 3 4 4 4 4 3 3 2 2 1 1 1 1 1 2 2 3 3 4 4

4.-6. Pos.  
4.-6. Lage  
4.-6. Pos.

1 1 1 2 2 3 3 4 4 4 4 3 3 2 2 1 1

1 1 1 2 2 3 3 4 4 1 1 2 2 3 3 4 4 4 4 3 3

2 2 1 1 1 1 1 2 2 3 3 4 4 1 1 2 2 3 3 4 4

4 4 3 3 2 2 1 1 1 1 1 2 2 3 3 4 4 1 1 1 2 2

3 3 4 4 4 4 3 3 2 2 1 1 1 1 1 2 2 3 3 4 4

5.-7. Pos.  
5.-7. Lage  
5.-7. Pos.

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

1 1 1 2 2 3 3 4 4 1 1 1 2 2 3 3 4 4 4 4 3 3

2 2 1 1 1 1 1 2 2 3 3 4 4 1 1 2 2 3 3 4 4

4 4 3 3 2 2 1 1 1 1 1 2 2 3 3 4 4 1 1 1 2 2

3 3 4 4 4 4 3 3 2 2 1 1 1 1 1 2 2 3 3 4 4

Shifting the fingers through 4 positions.

*Gleiten der Finger durch 4 Lagen.*

Glissement des doigts par 4 positions.

1.-4. Pos.  
1.-4. Lage  
1.-4. Pos.

The musical score consists of 12 staves of music. Each staff begins with a treble clef and a common time signature. The notes are primarily quarter and eighth notes, often beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Some notes have a small circle above them, possibly indicating a natural sign or a specific articulation. The exercise demonstrates various techniques for shifting fingers through four positions, with some measures showing glissando-like movements between positions. The overall structure is a continuous sequence of notes across the staves.

\*) Shift.- Gleiten.- Glissez.



shift  
gleiten  
glissez

2.-5. Pos.  
2.-5. Lage  
2.-5. Pos.

The musical score consists of 12 staves of music in C major, 2/4 time. The notation includes various rhythmic patterns and fingerings (1-4) for the right hand. Technical instructions 'shift', 'gleiten', and 'glissez' are placed above the first staff. The score is divided into two systems of six staves each. The first system includes a treble clef and a common time signature. The second system continues the piece with similar notation. The piece concludes with a double bar line at the end of the 12th staff.

3.-6. Pos.  
3.-6. Lage  
3.-6. Pos.

shift  
gleiten  
glissez



shift  
gleiten  
glissez

4.-7. Pos.  
4.-7. Lage  
4.-7. Pos.

The musical score consists of 12 staves of music in treble clef, 4/4 time. The notation includes various rhythmic patterns, slurs, and fingerings. The first staff begins with a circled '0' on the first string. The score is divided into two main sections: the first six staves feature a sequence of eighth-note patterns with slurs and fingerings (1, 2, 3, 4), while the second six staves feature a sequence of sixteenth-note patterns with slurs and fingerings (1, 2, 3, 4). The piece concludes with a final measure on the twelfth staff.

Shifting the fingers through 5 positions.

*Gleiten der Finger durch 5 Lagen.*

Glissement des doigts par 5 positions.

1.-5. Pos.  
1.-5. Lage  
1.-5. Pos.

0 1 1 1 1 1 2 2 2 3 3 3 4 4 4

IV segue

IV

IV 1 2 3 4 4 3 2 1 1 1

III

III 1 1 1 1 1 2 2 2 3 3 3 4 4 4

III

III 1 1 2 3 4 4 3 2 1 1 1

II

II 1 1 2 2 2 3 3 3 4 4 4 4 4

II

II 1 2 3 4 4 4 3 2 1 1 1

II

0 1 1 1 1 1 2 2 2 3 3 3 4 4 4

4 4 4 3 3 3 2 2 2 1 1 1

1 2 3 4 4 3 2 1



2-6. Pos.  
2-6. Lage  
2-6. Pos.

IV

IV

*segue*

IV

III

III

III

II

II

II

3-7. Pos.  
3-7. Lage  
3-7. Pos.

IV. *segue*



Shifting the individual fingers on one string through 8 positions, with a controlling open string. Bowing-exercises on 2 alternating strings.

*Gleiten der einzelnen Finger auf einer Saite durch 8 Lagen, mit kontrollierender leerer Saite. Bogenübungen auf 2 abwechselnden Saiten.*

Glissement des doigts individuels sur une corde par 8 positions, avec contrôle d'une corde à vide. Exercices pour le coup d'archet sur deux cordes alternatives.

# 13.

Shifting the individual fingers from one position to the next.

*Gleiten einzelner Finger von einer Lage zur nächsten.*

Glissement des doigts individuels d'une position à la suivante.

On the G-string.

Auf der G-Saite.

Sur la corde de Sol.

1st Finger. - 1. Finger. - 1er doigt.

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

2. 2nd Finger. - 2. Finger. - 2me doigt.

2 2 o o 2 2 o o 2 2 o o 2 2 o o 2 2 o o 2 2 o o 2 2 o o 2 2 o o 2

3. 3rd Finger. - 3. Finger. - 3me doigt.

3 3 o o 3 3 o o 3 3 o o 3 3 o o 3 3 o o 3 3 o o 3 3 o o 3 3 o o 3

4. 4th Finger. - 4. Finger. - 4me doigt.

4 4 o o 4 4 o o 4 4 o o 4 4 o o 4 4 o o 4 4 o o 4 4 o o 4 4 o o 4

On the E-string.

Auf der E-Saite.

Sur la corde de Mi.

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

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

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

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



# 13<sup>b</sup>

On the A-string.

Auf der A-Saite.

Sur la corde de La.

(the various kinds of bowing are to be practised slowly.)

(die verschiedenen Stricharten langsam zu üben.)

(Les diverses variantes du coup d'archet doivent être travaillées lentement.)

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

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

3. *spiccato* *M.*

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

II

# 13<sup>c</sup>

On the D-string.

Auf der D-Saite.

Sur la corde de Ré.

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

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

3. *M.* *spiccato*

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

Shifting the individual fingers skipping over one position with a controlling open string.

Gleiten der einzelnen Finger in die zweitnächste Lage mit kontrollieren der leerer Saite.

Glissement des doigts individuels en omettant une position, avec contrôle d'une corde à vide.

On the G-string.

Auf der G-Saite.

Sur la corde de Sol.

1.  $\frac{1}{4}$  Sp.  $\frac{1}{4}$  Fr. 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0 1

2.  $\frac{1}{2}$  2 0 0 2 0 0 2 0 0 2 0 0 2 2 0 0 2 0 0 2 0 0

3.  $\frac{1}{2}$  3 0 0 3 0 0 3 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0

*spiccato*

4.  $\frac{1}{4}$  4 0 0 4 0 0 4 0 0 4 0 0 4 0 0 4 0 0 4 0 0



# 14<sup>a</sup>

On the E-string.

Auf der E-Saite.

Sur la corde de Mi.

*segue*

1. 1 1

2. 2 2

3. Fr. 3 3 M. 3 3

4. M. 4 4

On the A-string.

Auf der A-Saite.

Sur la corde de La.

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

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

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

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

On the D-string.

Auf der D-Saite.

Sur la corde de Ré.

1. *segue*

2.

3.

4.



Finger-exercise within the compass of 4 notes through the positions with changes of bowing.

On the E-string.

To be practised in C, B $\flat$  and A major.

Fingerübung im Umfang von 4 Tönen durch die Lagen mit Veränderung des Bogenstriches.

Auf der E-Saite.

In C, B- und A-dur auszuführen.

Exercice pour les doigts dans la limite de 4 sons par toutes les positions, avec variantes du coup d'archet.

Sur la corde de Mi.

À exécuter en Ut, Sib et La majeur.

\*) First play the scale of the respective key.

\*) Vorerst die Tonleiter der angegebenen Tonart durchspielen.

\*) Avant de travailler l'exercice l'élève devrait exécuter la gamme de la tonalité respective.

# 15a

On the A string.  
in C, F and B major.

Auf der A-Saite.  
in C-, F- und H-dur.

Sur la corde de La.  
en Ut, Fa et Si majeur.

The musical score consists of 12 staves of music, all written on a single treble clef staff. The key signature is C major (no sharps or flats). The time signature is 6/4. The piece is titled '15a' and is intended for the A string. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. It contains a sequence of notes with fingerings 1, 2, and 1. The second staff starts with a double bar line and a second time signature of 6/4. The piece is divided into two systems, each containing six staves. The first system includes staves with fingerings 1, 2, 2, 2, 2, and 3. The second system includes staves with fingerings 3, 3, 3, 4, 4, and 4. The final staff concludes with a double bar line and a final fingering of 1. The notation includes various bowing techniques such as slurs and accents, and dynamic markings like  $\text{>}$  and  $\text{>}$ .



On the D-string.  
in C, B $\flat$  and A major.

Auf der D-Saite.  
in C-, B- und A-dur.

Sur la corde de Ré.  
en Ut, Sib et La majeur.

The musical score consists of ten staves of music, each containing a sequence of notes on the D-string. The notes are grouped into measures, with various fingerings indicated by numbers 1, 2, 3, and 4 above the notes. Some notes have accents (>) or slurs. The score includes several trills, indicated by the Roman numeral III below the notes. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. The music is written in a single melodic line, demonstrating various techniques such as slurs, accents, and trills.



# 15<sup>c</sup>

On the G-string.  
in C, E, and D<sup>b</sup> major.

Auf der G-Saite.  
in C-, E- und Des-dur.

Sur la corde de Sol.  
en Ut, Mi et Ré<sup>b</sup> majeur.

### Varieties of bowing for No. 15<sup>c</sup> - Stricharten zu No. 15<sup>c</sup> - Coups d'archet pour No. 15<sup>c</sup>

Exercise within the compass of 4 notes through 8 positions. The 1st and 3rd finger remain on the string. To be played from memory in various keys, naming the quarter-notes aloud.

Übung im Umfang von 4 Tönen durch 8 Lagen mit Liegenlassen des 1. und 3. Fingers. In verschiedenen Tonarten auswendig zu spielen und die Viertelnoten laut aufzusagen.

Exercice dans la limite de 4 sons par 8 positions. Le 1er et le 3me doigt restent posés sur la corde. À jouer par coeur en divers tons, en nommant les noires à haute voix.

The musical score consists of ten staves of music in treble clef with a common time signature. The exercise is a sequence of quarter-note patterns across eight positions on the string. The first staff shows the initial pattern with fingerings 1, 2, 3, 4. Subsequent staves show variations with different fingerings (e.g., 2, 4, 2, 4) and include section markers like 'segue' and Roman numerals I, II, III, IV. The patterns are repeated and varied throughout the ten staves.

## 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.
/	Kunstpause (Luftpause) <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, vier- tes 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.
/	Kunstpause (Luftpause) <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 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.
$\frac{2}{2}$	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.
/	Kunstpause (Luftpause) <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.



# CONTENTS OF SCHOOL OF INTONATION

By OTAKAR SEVCIK

OPUS II

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- “ **XII<sup>3</sup>** —2me-7me Position.—Introduction au démanché. Matières supplémentaires: W. A. Mozart, Sonates pour violon et piano, Nos. 4, 7, etc.
- “ **XIII<sup>4</sup>**—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.

<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.