

Sevcik

Shifting the Position and Preparatory Scale Studies, op. 8

PREFATORY NOTE

THE chief difficulty in these exercises consists in shifting (changing the position) so smoothly that it is hardly perceptible. Shifting downward, from a higher to a lower position, offers peculiar difficulties. In order to effect it smoothly, hold the violin firmly with the chin, and try to use the thumb as little as possible when shifting. Later these exercises are even to be practised without using the thumb, which is then held under the neck of the instrument.

It is highly beneficial to practise these exercises *détaché* at first, and then legato in moderate tempo.

THE EDITOR

VORBEMERKUNG

DIE Hauptschwierigkeit in diesen Übungen besteht darin, die Verbindungen der Lagen so zu bewerkstelligen, dass dieselben kaum hörbar sind. Besondere Schwierigkeiten bietet der Wechsel von den höheren nach den tieferen Lagen. Um diesen Wechsel glatt zu machen, halte man die Violine mit dem Kinne fest und versuche, beim Lagenwechsel den Daumen der linken Hand so wenig wie möglich zu benutzen. Später sollen diese Übungen sogar ohne Hilfe des Daumens geübt werden, wobei der Daumen unter dem Hals der Geige gehalten wird.

Es ist von grossem Nutzen, wenn man diese Übungen zuerst gestossen, dann in mässigem Tempo gebunden übt.

DER HERAUSGEBER

Lagenwechselübungen.

Bei dem Einüben dieser Beispiele wiederhole man in gemässigtem Tempo:

- jeden einzelnen Takt,
- jeden Takt mit dem nächstfolgenden (1-2, 2-3, 3-4 u.s.w.)
- alle Takte, die auf derselben Saite angezeigt sind (im 1^{ten} Beispiele Takte 1-6, 7-12, 13-18, 19-25),
- das ganze Beispiel in folgenden Tonarten, gebunden und gestossen:

Shifting (Changing the Position).

When practising these exercises repeat in moderate tempo:

- Each measure separately;
- Each pair of successive measures together; for instance 1 with 2, 2 with 3, 3 with 4, etc.;
- All groups of measures marked as to be played on the same string;— in the 1st Exercise measures 1 to 6, 7 to 12, 13 to 18, 19 to 25;
- The entire exercise in the keys given below, both legato and *détaché*.

Wechsel der Lagen: 1-2, 2-3, 3-4 u.s.w.

Changes of position: From 1st to 2d, 2d to 3d, 3d to 4th, etc.

Saite
String IV -

2.

Exercise 3, first system. Two staves of music. The first staff contains five measures of music, each with a slur over a group of notes and a fingering number (1, 2, 3) below. The second staff contains five measures of music, each with a slur over a group of notes and a fingering number (1, 2, 3) below. A Roman numeral 'I' is placed above the fourth measure of the first staff.

3.

Exercise 3, second system. Five staves of music. The first staff is labeled 'IV' and contains five measures of music with slurs and fingering numbers (1, 4). The second staff is labeled 'III' and contains five measures of music with slurs and fingering numbers (1, 4). The third staff is labeled 'II' and contains five measures of music with slurs and fingering numbers (1, 4). The fourth staff is labeled 'I' and contains five measures of music with slurs and fingering numbers (1, 4). The fifth staff contains five measures of music with slurs and fingering numbers (1, 4).

4.

Exercise 4, first system. Five staves of music. The first staff is labeled 'IV' and contains five measures of music with slurs and fingering numbers (1, 4, 3, 4). The second staff is labeled 'III' and contains five measures of music with slurs and fingering numbers (1, 4). The third staff is labeled 'II' and contains five measures of music with slurs and fingering numbers (1, 4). The fourth staff is labeled 'I' and contains five measures of music with slurs and fingering numbers (1, 4). The fifth staff contains five measures of music with slurs and fingering numbers (1, 4).

5.

Exercise 5 consists of five staves of music. The first staff is marked with a Roman numeral IV and a common time signature (C). It contains four measures of music, each with a slur and a '3' below it, indicating a triplet. The second staff is marked with a Roman numeral III and contains four measures of music, each with a slur and a '3' below it. The third staff is marked with a Roman numeral II and contains four measures of music, each with a slur and a '3' below it. The fourth and fifth staves are marked with a Roman numeral I and contain four measures of music, each with a slur and a '3' below it. The music is written in a treble clef and features a variety of note values and articulations.

6.

Exercise 6 consists of five staves of music. The first staff is marked with a Roman numeral IV and a common time signature (C). It contains four measures of music, each with a slur and a '4' below it, indicating a quartet. The second staff is marked with a Roman numeral III and contains four measures of music, each with a slur and a '4' below it. The third staff is marked with a Roman numeral II and contains four measures of music, each with a slur and a '4' below it. The fourth and fifth staves are marked with a Roman numeral I and contain four measures of music, each with a slur and a '4' below it. The music is written in a treble clef and features a variety of note values and articulations.

7.

Exercise 7 consists of two staves of music. The first staff is marked with a Roman numeral IV and a common time signature (C). It contains four measures of music, each with a slur and a '3' below it, indicating a triplet. The second staff is marked with a Roman numeral III and contains four measures of music, each with a slur and a '3' below it. The music is written in a treble clef and features a variety of note values and articulations.

Exercise 8 consists of four staves of music. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth notes, with groups of three notes (triplets) indicated by a '3' above the notes and a slur. The sequence of triplets is 1-3, 2-3, 3-3, 4-3, 5-3, 6-3, 7-3, 8-3, 9-3, 10-3, 11-3, 12-3. The second staff is marked with a Roman numeral 'II' at the beginning. The third staff is marked with a Roman numeral 'I' at the beginning. The fourth staff continues the sequence of triplets.

Wechsel der Lagen: 1-3, 2-4, 3-5 u.s.w.

8.

Changes of position: From 1st to 3d,
2d to 4th, 3d to 5th, etc.

Exercise 9 consists of four staves of music. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth notes, with groups of four notes (quads) indicated by a '4' above the notes and a slur. The sequence of quads is 1-4, 2-4, 3-4, 4-4, 5-4, 6-4, 7-4, 8-4, 9-4, 10-4, 11-4, 12-4. The second staff is marked with a Roman numeral 'III' at the beginning. The third staff is marked with a Roman numeral 'II' at the beginning. The fourth staff is marked with a Roman numeral 'I' at the beginning. Fingering numbers (1, 2, 3, 4) are written below the notes to indicate fingerings.

9.

This block contains the same musical notation for exercise 9 as the previous block, showing four staves of music with slurs and fingering numbers. The first staff is marked with a Roman numeral 'IV' at the beginning. The second staff is marked with a Roman numeral 'III' at the beginning. The third staff is marked with a Roman numeral 'II' at the beginning. The fourth staff is marked with a Roman numeral 'I' at the beginning. Fingering numbers (2, 3, 4) are written below the notes to indicate fingerings.

10.

IV
III
II
I

11.

IV
III
II
I

12.

IV
III
II
I

13.

Exercise 13 consists of five staves of music in C major, 4/4 time. The first staff is labeled 'IV' and contains four measures of music. The second staff is labeled 'III' and contains four measures. The third staff is labeled 'II' and contains four measures. The fourth and fifth staves are labeled 'I' and contain four measures each. The music is primarily composed of eighth and sixteenth notes, with various fingering patterns indicated by numbers 1 and 2. Slurs are used to group notes across measures.

14.

Exercise 14 consists of five staves of music in C major, 4/4 time. The first staff is labeled 'IV' and contains four measures of music. The second staff is labeled 'III' and contains four measures. The third staff is labeled 'II' and contains four measures. The fourth and fifth staves are labeled 'I' and contain four measures each. The music features more complex fingering patterns, including numbers 1, 2, 3, and 4, and includes some triplets. Slurs are used to group notes across measures.

15.

Exercise 15 consists of five staves of music in C major, 4/4 time. The first staff is labeled 'IV' and contains four measures of music. The second staff is labeled 'III' and contains four measures. The third staff is labeled 'II' and contains four measures. The fourth and fifth staves are labeled 'I' and contain four measures each. The music features complex fingering patterns, including numbers 1, 2, 3, and 4, and includes some triplets. Slurs are used to group notes across measures.

Wechsel der Lagen: 1-4, 2-5, 3-6 u.s.w.

16.

Changes of position: From 1st to 4th, 2d to 5th, 3d to 6th, etc.

Exercise 16 consists of four staves of music in C major, 4/4 time. The first staff is labeled 'IV' and contains four measures of music with fingering 1-4, 1-4, 1-4, and 1-4. The second staff is labeled 'III' and contains four measures with fingering 1-4, 1-4, 1-4, and 1-4. The third staff is labeled 'II' and contains four measures with fingering 1-4, 1-4, 1-4, and 1-4. The fourth staff is labeled 'I' and contains four measures with fingering 1-4, 1-4, 1-4, and 1-4. Each measure contains a sequence of eighth notes, with the first note of each measure being a quarter rest followed by a quarter note.

17.

Exercise 17 consists of four staves of music in C major, 4/4 time. The first staff is labeled 'IV' and contains four measures of music with fingering 2-5, 2-5, 2-5, and 2-5. The second staff is labeled 'III' and contains four measures with fingering 2-5, 2-5, 2-5, and 2-5. The third staff is labeled 'II' and contains four measures with fingering 2-5, 2-5, 2-5, and 2-5. The fourth staff is labeled 'I' and contains four measures with fingering 2-5, 2-5, 2-5, and 2-5. Each measure contains a sequence of eighth notes, with the first note of each measure being a quarter rest followed by a quarter note.

18.

Exercise 18 consists of four staves of music in C major, 4/4 time. The first staff is labeled 'IV' and contains four measures of music with fingering 2-5, 2-5, 2-5, and 2-5. The second staff is labeled 'III' and contains four measures with fingering 2-5, 2-5, 2-5, and 2-5. The third staff is labeled 'II' and contains four measures with fingering 2-5, 2-5, 2-5, and 2-5. The fourth staff is labeled 'I' and contains four measures with fingering 2-5, 2-5, 2-5, and 2-5. Each measure contains a sequence of eighth notes, with the first note of each measure being a quarter rest followed by a quarter note.

19.

Exercise 19 consists of four staves of music, labeled IV, III, II, and I from top to bottom. Each staff contains four measures of music. The top staff (IV) features a melodic line with eighth-note patterns and fingerings 1, 3, 1, 1, 4, 1, 3, 1, 1, 4, 1, 3, 1, 1, 4. The second staff (III) continues the pattern with similar fingerings. The third staff (II) and fourth staff (I) show the progression of the exercise, with the bottom staff ending in a double bar line. The music is written in a treble clef with a common time signature (C).

20.

Exercise 20 consists of five staves of music, labeled IV, III, II, and I from top to bottom. Each staff contains four measures of music. The top staff (IV) features a melodic line with eighth-note patterns and fingerings 1, 1, 3, 1, 1, 3, 1, 1, 3, 1, 1, 3, 1, 1, 3. The second staff (III) continues the pattern with similar fingerings. The third staff (II) and fourth staff (I) show the progression of the exercise, with the bottom staff ending in a double bar line. The music is written in a treble clef with a common time signature (C).

21.

Exercise 21 consists of four staves of music, labeled IV, III, II, and I from top to bottom. Each staff contains four measures of music. The top staff (IV) features a melodic line with eighth-note patterns and fingerings 2, 4, 4, 3, 2, 2, 4, 3, 2, 2, 4, 3, 2, 2, 4, 3, 2. The second staff (III) continues the pattern with similar fingerings. The third staff (II) and fourth staff (I) show the progression of the exercise, with the bottom staff ending in a double bar line. The music is written in a treble clef with a common time signature (C).

22.

Exercise 22 consists of four staves, labeled I, II, III, and IV from bottom to top. Each staff contains a continuous eighth-note pattern. The notes are grouped in pairs, and the first note of each pair is marked with a '1' to indicate the starting finger. The patterns are identical across all staves, with the only difference being the vertical position on the staff.

23.

Wechsel der Lagen: 1-5, 2-6, 3-7 u.s.w.

Changes of position: From 1st to 5th, 2d to 6th, 3d to 7th, etc.

Exercise 23 consists of four staves, labeled I, II, III, and IV from bottom to top. Each staff contains a continuous eighth-note pattern. The notes are grouped in pairs, and the first note of each pair is marked with a '1' and the second with a '4', indicating a change of position. The patterns are identical across all staves, with the only difference being the vertical position on the staff.

24.

Exercise 24 consists of four staves, labeled I, II, III, and IV from bottom to top. Each staff contains a continuous eighth-note pattern. The notes are grouped in pairs, and the first note of each pair is marked with a '2' and the second with a '4', indicating a change of position. The patterns are identical across all staves, with the only difference being the vertical position on the staff.

25.

Exercise 25 consists of four staves, labeled I, II, III, and IV. Each staff contains a sequence of notes grouped into triplets, indicated by a '3' above the notes and a slur. The notes are arranged in a pattern that moves across the staves, with some notes appearing on both the upper and lower lines of the treble clef. The exercise is written in a common time signature.

26.

Exercise 26 consists of four staves, labeled I, II, III, and IV. Each staff contains a sequence of notes grouped into pairs and triplets, indicated by '2' and '3' above the notes and slurs. Fingering numbers (1, 2, 3) are provided for many of the notes. The exercise is written in a common time signature.

27.

Exercise 27 consists of four staves, labeled I, II, III, and IV. Each staff contains a sequence of notes grouped into pairs and quadruplets, indicated by '4' above the notes and slurs. The exercise is written in a common time signature.

28.

IV

III

II

I

29.

IV

III

II

I

30.

IV

III

II

I

31.

IV

III

II

I

32.

Wechsel der Lagen: 1-6, 2-7, 3-8 u.s.w.

Changes of position: From 1st to 6th, 2d to 7th, 3d to 8th, etc.

IV

III

II

I

33.

IV

III

II

I

34.

Exercise 34 consists of four staves, labeled I, II, III, and IV. The music is written in common time (C). Each staff contains four measures of music. The notes are grouped into pairs and quadruplets, with some measures starting with a '2' indicating a half note. The patterns are consistent across all staves, showing a sequence of eighth notes and quarter notes.

35.

Exercise 35 consists of four staves, labeled I, II, III, and IV. The music is written in common time (C). Each staff contains four measures of music. The notes are grouped into pairs and quadruplets, with some measures starting with a '1' indicating a half note. The patterns are consistent across all staves, showing a sequence of eighth notes and quarter notes, with some measures featuring triplets.

36.

Exercise 36 consists of four staves, labeled I, II, III, and IV. The music is written in common time (C). Each staff contains four measures of music. The notes are grouped into pairs and quadruplets, with some measures starting with a '1' indicating a half note. The patterns are consistent across all staves, showing a sequence of eighth notes and quarter notes, with some measures featuring triplets.

37.

Exercise 37 consists of four staves labeled IV, III, II, and I. Each staff contains four measures of music. The notes are grouped into pairs, and each pair is marked with a '4' above it. Fingerings are indicated by numbers 1 and 2 below the notes. The exercise is written in C major and 4/4 time.

38.

Wechsel der Lagen: 1-7, 2-8, 3-9 u.s.w.

Changes of position: From 1st to 7th, 2d to 8th, 3d to 9th, etc.

Exercise 38 consists of four staves labeled IV, III, II, and I. Each staff contains four measures of music. The notes are grouped into pairs, and each pair is marked with a '3' above it. Fingerings are indicated by numbers 1, 2, and 3 below the notes. The exercise is written in C major and 4/4 time, demonstrating changes of position.

39.

Exercise 39 consists of four staves labeled IV, III, II, and I. Each staff contains four measures of music. The notes are grouped into pairs, and each pair is marked with a '2' above it. Fingerings are indicated by the number 2 below the notes. The exercise is written in C major and 4/4 time.

40.

IV III II I

41.

IV III II I

42.

IV III II I

43.

IV III

Exercise 44, first system. It consists of two staves. The top staff is labeled 'II' and the bottom staff is labeled 'I'. Both staves contain a sequence of eighth notes with fingerings 1, 2, 3, 2, 1, 1, 2, 3, 2, 1, 1, 2, 3, 2, 1, 1, 2, 3, 2. The notes are grouped into four measures, each with a slur over it.

44.

Exercise 44, second system. It consists of five staves. The top staff is labeled 'IV' and contains a sequence of eighth notes with fingerings 3, 4, 4, 2, 1, 1, 1, 3, 4, 4, 1, 1, 1, 3, 4, 4, 1, 1, 1, 3, 4, 4, 1, 1. The remaining four staves are labeled 'III', 'II', 'I', and 'I' respectively. Each staff contains a sequence of eighth notes with fingerings 1, 3, 4, 4, 1, 1, 1, 3, 4, 4, 1, 1, 1, 3, 4, 4, 1, 1, 1, 3, 4, 4, 1, 1. The notes are grouped into four measures, each with a slur over it.

45.

Exercise 45, first system. It consists of five staves. The top staff is labeled 'IV' and contains a sequence of eighth notes with fingerings 1, 1, 1, 3, 3, 3, 1, 1, 1, 3, 3, 3, 1, 1, 1, 3, 3, 3, 1, 1, 1, 3, 3, 3. The remaining four staves are labeled 'III', 'II', 'I', and 'I' respectively. Each staff contains a sequence of eighth notes with fingerings 1, 1, 1, 3, 3, 3, 1, 1, 1, 3, 3, 3, 1, 1, 1, 3, 3, 3, 1, 1, 1, 3, 3, 3. The notes are grouped into four measures, each with a slur over it.

Wechsel der Lagen: 1-8, 2-9, 3-10 u.s.w. 47. Changes of position: From 1st to 8th, 2d to 9th, 3d to 10th, etc.

49.

IV
III
II
I

50.

IV
III
II
I

51.

IV
III
II
I

52.

Exercise 52 consists of five staves of guitar tablature. The first staff is labeled with the Roman numeral 'IV' and contains four measures of music. The second staff is labeled 'III' and contains three measures. The third staff is labeled 'II' and contains three measures. The fourth and fifth staves are labeled 'I' and each contains three measures. The music is written in a treble clef with a common time signature (C). The notes are represented by dots on the staff lines, and the fret numbers are indicated by numbers 1, 2, 3, and 4 below the notes. The exercise is a chromatic scale exercise, moving up and down the fretboard.

53.

Exercise 53 consists of five staves of guitar tablature. The first staff is labeled with the Roman numeral 'IV' and contains four measures of music. The second staff is labeled 'III' and contains three measures. The third staff is labeled 'II' and contains three measures. The fourth and fifth staves are labeled 'I' and each contains three measures. The music is written in a treble clef with a common time signature (C). The notes are represented by dots on the staff lines, and the fret numbers are indicated by numbers 1, 2, 3, and 4 below the notes. The exercise is a chromatic scale exercise, moving up and down the fretboard.

54.

Exercise 54 consists of two staves of guitar tablature. The first staff is labeled with the Roman numeral 'IV' and contains four measures of music. The second staff is labeled 'III' and contains three measures. The music is written in a treble clef with a common time signature (C). The notes are represented by dots on the staff lines, and the fret numbers are indicated by numbers 1, 2, 3, and 4 below the notes. The exercise is a chromatic scale exercise, moving up and down the fretboard.

Tonleitern durch 3 Oktaven.

57.

Scales Throughout 3 Octaves.

C dur.
C major.

The main score consists of eight staves of music. Each staff shows a three-octave scale starting from middle C. The first staff is the treble clef, and the second is the bass clef. The music is written in a 2/4 time signature. Fingering numbers (1, 2, 3, 4) are placed above or below notes to indicate fingerings. Some notes are marked with a circle, indicating a staccato or detached articulation. The scale is repeated three times, each time moving up an octave.

Man übe die N^o 57-59 in allen folgenden Tonarten, gebunden und gestossen:

Practise N^{os} 57-59 in all the following keys, both legato and *détaché*.

A moll (harmonisch).
A minor (harmonic).

A single staff of music showing the A minor scale. The key signature has one flat (Bb). The scale is written in a 2/4 time signature. It ends with "etc.".

G dur.- G major.

A single staff of music showing the G major scale. The key signature has one sharp (F#). The scale is written in a 2/4 time signature. It ends with "etc.".

D dur.- D major.

A single staff of music showing the D major scale. The key signature has two sharps (F#, C#). The scale is written in a 2/4 time signature. It ends with "etc.".

A dur.- A major.

A single staff of music showing the A major scale. The key signature has three sharps (F#, C#, G#). The scale is written in a 2/4 time signature. It ends with "etc.".

E dur.- E major.

A single staff of music showing the E major scale. The key signature has four sharps (F#, C#, G#, D#). The scale is written in a 2/4 time signature. It ends with "etc.".

H dur.- B major.

A single staff of music showing the B major scale. The key signature has five sharps (F#, C#, G#, D#, A#). The scale is written in a 2/4 time signature. It ends with "etc.".

E moll.- E minor.

A single staff of music showing the E minor scale. The key signature has one sharp (F#). The scale is written in a 2/4 time signature. It ends with "etc.".

H moll.- B minor.

A single staff of music showing the B minor scale. The key signature has two sharps (F#, C#). The scale is written in a 2/4 time signature. It ends with "etc.".

Fis moll.- F# minor.

A single staff of music showing the F# minor scale. The key signature has three sharps (F#, C#, G#). The scale is written in a 2/4 time signature. It ends with "etc.".

Cis moll.- C# minor.

A single staff of music showing the C# minor scale. The key signature has four sharps (F#, C#, G#, D#). The scale is written in a 2/4 time signature. It ends with "etc.".

Gis moll.- G# minor.

A single staff of music showing the G# minor scale. The key signature has five sharps (F#, C#, G#, D#, A#). The scale is written in a 2/4 time signature. It ends with "etc.".

F dur.- F major.

A single staff of music showing the F major scale. The key signature has one flat (Bb). The scale is written in a 2/4 time signature. It ends with "etc.".

B dur.- Bb major.

A single staff of music showing the Bb major scale. The key signature has two flats (Bb, Eb). The scale is written in a 2/4 time signature. It ends with "etc.".

Es dur.- Eb major.

A single staff of music showing the Eb major scale. The key signature has three flats (Bb, Eb, Ab). The scale is written in a 2/4 time signature. It ends with "etc.".

As dur.- Ab major.

A single staff of music showing the Ab major scale. The key signature has four flats (Bb, Eb, Ab, Db). The scale is written in a 2/4 time signature. It ends with "etc.".

Des dur.- Db major.

A single staff of music showing the Db major scale. The key signature has five flats (Bb, Eb, Ab, Db, Gb). The scale is written in a 2/4 time signature. It ends with "etc.".

Ges dur.- Gb major.

A single staff of music showing the Gb major scale. The key signature has six flats (Bb, Eb, Ab, Db, Gb, Cb). The scale is written in a 2/4 time signature. It ends with "etc.".

D moll.- D minor.

A single staff of music showing the D minor scale. The key signature has two flats (Bb, Eb). The scale is written in a 2/4 time signature. It ends with "etc.".

G moll.- G minor.

A single staff of music showing the G minor scale. The key signature has two sharps (F#, C#) and one flat (Bb). The scale is written in a 2/4 time signature. It ends with "etc.".

C moll.- C minor.

A single staff of music showing the C minor scale. The key signature has no sharps or flats. The scale is written in a 2/4 time signature. It ends with "etc.".

F moll.- F minor.

A single staff of music showing the F minor scale. The key signature has one flat (Bb). The scale is written in a 2/4 time signature. It ends with "etc.".

B moll.- Bb minor.

A single staff of music showing the Bb minor scale. The key signature has two flats (Bb, Eb). The scale is written in a 2/4 time signature. It ends with "etc.".

Es moll.- Eb minor.

A single staff of music showing the Eb minor scale. The key signature has three flats (Bb, Eb, Ab). The scale is written in a 2/4 time signature. It ends with "etc.".

58.

Musical score for exercise 58, consisting of seven staves of music. The score is written in a single system with seven staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, and 3 above the notes. Some notes are marked with a 'p' for piano. The music is organized into measures, with some measures containing multiple notes. The overall structure is a continuous melodic line across the staves.

59.

Musical score for exercise 59, consisting of seven staves of music. The score is written in a single system with seven staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, and 3 above the notes. Some notes are marked with a 'p' for piano. The music is organized into measures, with some measures containing multiple notes. The overall structure is a continuous melodic line across the staves.