

School of Intonation

On an Harmonic Basis
for

Violin

in XIV PARTS

by

Otakar Ševčík

OP. 11.

Contents of
Book 1

ELEMENTARY STUDIES
IN THE FIRST POSITION

Price Each Part
\$1.00

PART I: GENERAL INTRODUCTION:
System of Tuning the Violin.—*Normal and Tempered Finger Position.*—Holding the Violin and the Bow.—True Strings.—EXERCISES.—The Open Strings.—Placing of the Fingers.—*Tempering Intervals in relation to an open String.*—Formation of Double-Stops.—29 Duettinos for two Violins.

PART II^a: The *Semitone* and *Tritone* in the Major Scales of G, C, F, B^b, D and E^b with 256 *Rhythmical Exercises* (110 with a second Violin).

PART II^b: The *Semitone* and *Tritone* in A, A^b, E, D^b, B and G^b Major, Twelve Major Scales with *Semitone* and *Tritone* through the Circle of Fifths, 12 Major Scales also in Chromatic succession, with 395 *Rhythmical Exercises*.

PART III: Chromatic Shifting and Chromatic Tone-succession. — *The Augmented Second.* — Harmonic and Melodic Scales, with Bowing Exercises for *Legato, Martellato, Staccato, Spiccato and Saltato.*—Consonant Chords.—Double-Stops of the *Perfect Fifth.*—The *Broken Triad* in a Variety of Movement and Form.

PART IV: Dissonant Chords.—The *Diminished and Augmented Triad* in Single Tones and Double-Stops in various Keys, with Changes of Bowing.—The Chord of the *Diminished and Dominant Seventh* in Single Tones and Double-Stops in various Keys, with Changes of Bowing.—The *Broken Chord of the Dominant Seventh* in a variety of Movement and Form through all Keys, with Exercises for Bowing.

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

Printed in U. S. A.

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PART IV.

First Position

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b. The augmented Triad through all keys in single tones and double-stops, with changes of Bowing.

c. The Chord of the Diminished Seventh with enharmonic changes in single tones and double stops, with scales within the compass of the Diminished Seventh, in various Keys, with changes of Bowing.

d. The Chord of the Dominant Seventh through all keys in single tones and double-stops, with changes of Bowing. The broken Chord of the Dominant Seventh in a variety of Movement and Form through all Keys, with exercises for Bowing.

The diminished triad alternating with the diminished fifth, with enharmonic changes.

Enharmonic changes of the triads:

Enharmonische Veränderungen der Dreiklänge:

Changements enharmoniques des accords:

The musical score consists of seven staves of music. The first staff is a treble clef with a common time signature, starting with a diminished triad in C minor (C4, E4, G4) and moving through various key signatures: C major, D minor, E minor, F major, G major, A minor, B major, and C minor. The subsequent staves contain various bowing exercises, including scales, arpeggios, and double-stops, with fingerings (1-4) and bowing directions (up/down) indicated. The exercises are labeled with numbers 1 through 4, corresponding to the sections described in the text.

ABTEILUNG IV.

Erste Lage

Inhalt.

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b. Der übermäßige Dreiklang durch alle Tonarten in einfachen Griffen und Doppelgriffen, mit Bogenübungen.

c. Der verminderte Septimenakkord mit enharmonischen Veränderungen, in einfachen Griffen und Doppelgriffen, mit Tonleitern im Umfange der verminderten Septime, in verschiedenen Tonarten, mit Bogenstrichübungen.

d. Der Dominant-Septimenakkord durch alle Tonarten in einfachen Griffen und Doppelgriffen, mit verschiedenen Bogenstrich. Der gebrochene Dominant-Septimenakkord in verschiedener Bewegung und Form durch alle Tonarten, mit Bogenübungen.

1.

Der verminderte Dreiklang im Wechsel mit der verminderten Quinte, mit enharmonischen Veränderungen.

PARTIE IV.

Première Position

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b. L'accord augmenté dans tous les tons en cordes simples et en doubles cordes, avec changements du coup d'archet.

c. L'accord de septième diminuée avec changements enharmoniques, en cordes simples et en doubles cordes, avec des gammes dans la limite de la septième diminuée en diverses tonalités, avec changements du coup d'archet.

d. L'accord de septième de dominante dans tous les tons en cordes simples et en doubles cordes, avec changements du coup d'archet. L'accord brisé de septième de dominante en divers mouvements et diverses formes dans tous les tons, avec exercices pour le coup d'archet.

L'accord de trois sons diminuée alternant avec la quinte diminuée, avec changements enharmoniques.

1a Fr.

1b Sp.

Detailed description of the musical score: The score is divided into two parts, 1a and 1b. Part 1a is labeled 'Fr.' (Fingerings) and part 1b is labeled 'Sp.' (Speed). Both parts are written in treble clef with a common time signature (C). The music consists of six staves each. The key signature starts with one sharp (F#) and changes to two sharps (F# and C#) in the second measure of each part. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), slurs, and fingerings (numbers 1-4). Part 1a includes some notes with circles around them, possibly indicating specific articulation or fingering. Part 1b includes some notes with circles around them, possibly indicating specific articulation or fingering.

M.

2.

Fr.

2a.

3. *Sp.*

3a *M.*

3b *Fr.*

The diminished triad in single notes and double-stops.

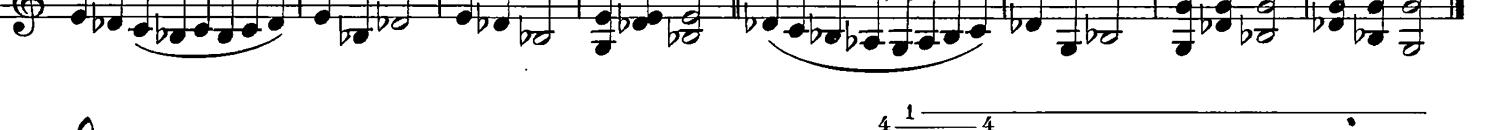
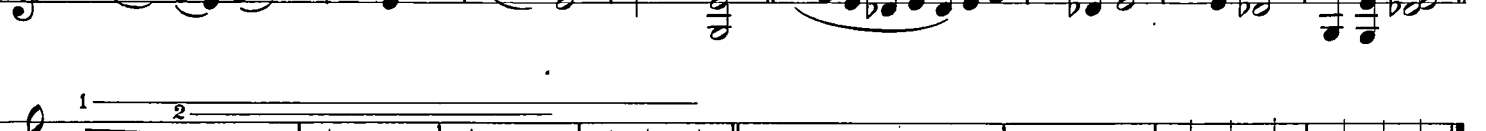
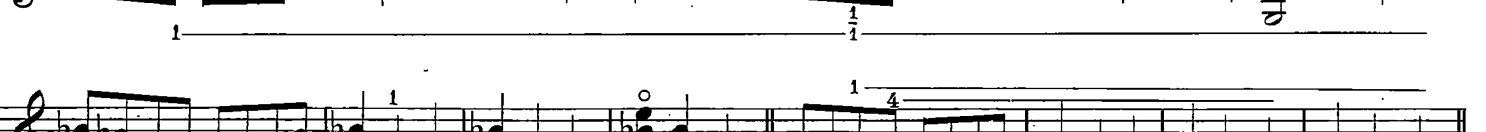
Diatonic progressions within the diminished fifth and the augmented fourth. With changes of bowing.

Vermindertes Dreiklang in einfachen Griffen und Doppelgriffen.

Diatonische Fortschreitung innerhalb der verminderten Quinte und der übermäßigen Quarte. Bogenstricheränderungen.

Accord diminué en cordes simples et en doubles cordes.

Progressions diatoniques dans la limite de la quinte diminuée et de la quarte augmentée. Variantes du coup d'archet.



The musical score on page 6 of Ševčík's Op. 11-IV consists of 11 staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The music is characterized by intricate rhythmic patterns, including frequent triplets and sextuplets. Fingerings (1-4) and breath marks (circles) are clearly indicated throughout the piece. The score concludes with a final double bar line.

1. 2. 3.



1.



2.



3.



2^b
1. 2.

1.

2.

The diminished triad in combination with its enharmonic changes with various bowings.

Der verminderte Dreiklang in Verbindung mit seinen enharmonischen Veränderungen, mit Wechsel des Bogenstriches.

L'accord diminué en combinaison avec ses changements enharmoniques, avec variantes du coup d'archet.

1.

2.

3.

The augmented triad of the Medi-
ant alternating with the tonic,*) in all
keys.

Der übermässige Dreiklang der Medi-
ante, im Wechsel mit der Tonika, *) in
allen Tonarten.

L'accord augmenté de Médiante alter-
nant avec la Tonique *) dans tous les
tons.

E minor.
E moll.
Mi mineur.

A minor.
A moll.
La mineur.

*) Tonic (the I step) supertonic (II).
Mediant (III), subdominant (IV).
Dominant (V), submediant (VI).
Leading-tone or subtonic (VII)

*) Tonika (die I Stufe), Supertonika (II).
Mediante (III), Subdominante (IV).
Dominante (V), Submediante (VI).
Leiton oder Subtonika (VII).

*) Tonique (le 1er degré), supertonique (II).
Médiante (III), sous-dominante (IV).
Dominante (V), sous-médiante (VI).
Sensible ou sous-tonique (VII).

D minor.
D moll.
Ré mineur.

1 2

Musical score for D minor, first system. It consists of four staves of music. The first staff has two measures marked with '1' and '2' above them. The music features eighth and sixteenth notes with various accidentals (sharps and naturals) and some notes with circles underneath. The second and third staves continue the melodic line with similar rhythmic patterns and accidentals. The fourth staff concludes the system with a final cadence.

G minor.
G moll.
Sol mineur.

Musical score for G minor, first system. It consists of four staves of music. The first staff has two measures marked with '1' and '2' above them. The music features eighth and sixteenth notes with various accidentals (sharps, naturals, and flats) and some notes with circles underneath. The second and third staves continue the melodic line with similar rhythmic patterns and accidentals. The fourth staff concludes the system with a final cadence.

C minor.
C moll.
Ut mineur.

(b)

Musical score for C minor, first system. It consists of four staves of music. The first staff has two measures marked with '(b)' above them. The music features eighth and sixteenth notes with various accidentals (sharps, naturals, and flats) and some notes with circles underneath. The second and third staves continue the melodic line with similar rhythmic patterns and accidentals. The fourth staff concludes the system with a final cadence.

F minor.
F moll.
Fa mineur.

First system of musical notation for F minor. It consists of three staves. The top staff begins with a treble clef and a common time signature. The music features a series of eighth and sixteenth notes, with some accidentals (flats) and dynamic markings. The second and third staves continue the melodic line with various articulations and fingerings indicated by numbers like 2, 3, and 4.

Bb minor.
B moll.
Si b mineur.

First system of musical notation for Bb minor. It consists of three staves. The top staff begins with a treble clef and a common time signature. The music features a series of eighth and sixteenth notes, with some accidentals (flats) and dynamic markings. The second and third staves continue the melodic line with various articulations and fingerings indicated by numbers like 2, 3, and 4.

Eb minor.
Es moll.
Mi b mineur.

First system of musical notation for Eb minor. It consists of three staves. The top staff begins with a treble clef and a common time signature. The music features a series of eighth and sixteenth notes, with some accidentals (flats) and dynamic markings. The second and third staves continue the melodic line with various articulations and fingerings indicated by numbers like 1 and 2.

G# minor.
Gis moll.
Sol# mineur.

C# minor.
Cis moll.
Ut# mineur.

*) Half position. Thumb and fingers shift back a half-step.
 **) Half-position.
 ***) Move thumb and fingers into the 1st position.

*) Halbe Lage. Mit Daumen und Fingern um halben Ton tiefer rücken.
 **) Halbe Lage.
 ***) Mit Daumen und Fingern in die 1. Lage vorrücken.

*) Demi-position. Il faut placer le pouce et les doigts un demi-ton plus bas.
 **) Demi-position.
 ***) Avancez le pouce et les doigts à la 1re position.

F# minor.
Fis moll.
Fa# mineur.

The first section of the score is for F# minor. It consists of six staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music features a series of eighth and sixteenth notes, often beamed together. Fingering numbers (1, 2, 3, 4) are placed above the notes to indicate fingerings. Some notes are marked with a '3' over a '3', indicating a triplet. There are also markings for slurs and accents. The second staff continues the melodic line with similar rhythmic patterns and fingering. The third staff includes a circled '2' at the beginning, possibly indicating a second ending or a specific fingering. The fourth staff shows more complex rhythmic patterns with slurs and accents. The fifth staff features a circled '3' at the beginning, followed by a circled '1', indicating a first ending. The sixth staff concludes the section with a final cadence.

B minor.
H moll.
Si mineur.

The second section of the score is for B minor. It consists of six staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music features a series of eighth and sixteenth notes, often beamed together. Fingering numbers (1, 2, 4) are placed above the notes to indicate fingerings. There are markings for slurs and accents. The second staff continues the melodic line with similar rhythmic patterns and fingering. The third staff includes a circled '1' at the beginning, followed by a circled '1', indicating a first ending. The fourth staff shows more complex rhythmic patterns with slurs and accents. The fifth staff features a circled '1' at the beginning, followed by a circled '2', indicating a first ending. The sixth staff concludes the section with a final cadence.

The augmented triad in single notes
and double-stops, in all keys.

*Der übermäßige Dreiklang in ein-
fachen Griffen und Doppelgriffen in al-
len Tonarten.*

L'accord augmenté en cordes simples
et en doubles cordes dans tous les tons.

F# minor.
Fis moll.
Fa# mineur.

B minor.
H. moll.
Si mineur.

E minor.
E moll.
Mi mineur.

Musical notation for E minor (Mi mineur). The section consists of five staves of music. The first staff is a single melodic line with fingerings 1, 1, 4, 1, 4, 1, 1, 1, 1, 1, 1, 4. The second staff continues the melody with fingerings 1, 1, 4, 1, 1, 4, 1, 1, 1, 1, 2, 1. The third staff is a second melodic line with fingerings 2, 1, 2, 3, 1, 2, 3, 1, 1, 2, 1, 4, 4. The fourth staff is a third melodic line with fingerings 4, 4, 3, 4, 4, 4, 4, 4, 4, 4, 4. The fifth staff is a bass line with fingerings 1, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4.

A minor.
A moll.
La mineur.

Musical notation for A minor (La mineur). The section consists of four staves of music. The first staff is a single melodic line with fingerings 4, 3, 3, 3, 4, 4, 4, 4, 4, 4, 4. The second staff continues the melody with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. The third staff is a second melodic line with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. The fourth staff is a bass line with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4.

D minor.
D moll.
Ré mineur.

Musical notation for D minor (Ré mineur). The section consists of four staves of music. The first staff is a single melodic line with fingerings 1, 1, 3, 3, 3, 3, 4, 4, 4, 4, 4, 4, 4. The second staff continues the melody with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. The third staff is a second melodic line with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. The fourth staff is a bass line with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4.

G minor.
G moll.
Sol mineur.

C minor.
C moll.
Ut mineur.

F minor.
F moll.
Fa mineur.

Bb minor.
B moll.
Sib mineur.

E♭ minor.
Es moll.
Mi♭ mineur.

G♯ minor.
Gis moll.
Sol♯ mineur.

C♯ minor.
Cis moll.
Ut♯ mineur.

Continuation of the augmented triads.

Fortsetzung der übermässigen Dreiklänge.

Continuation des accords augmentés.

F minor.
F moll.
Fa mineur.



C minor.
C moll.
Ut mineur.



G minor.
G moll.
Sol mineur.

D minor.
D moll.
Ré mineur.

A minor.
A moll.
La mineur.

E minor.
E moll.
Mi mineur.

Musical score for E minor (Mi mineur) in 4/4 time, consisting of seven staves of music. The score includes various fingering and articulation markings such as slurs, accents, and finger numbers (1, 2, 3, 4). The key signature has one flat (Bb) and the time signature is 4/4.

B minor.
B moll.
Si mineur.

Musical score for B minor (Si mineur) in 4/4 time, consisting of seven staves of music. The score includes various fingering and articulation markings such as slurs, accents, and finger numbers (1, 2, 3, 4). The key signature has two flats (Bb, Eb) and the time signature is 4/4.

6.

The chord of the diminished seventh with enharmonic changes.

Der verminderte Septimenakkord mit enharmonischen Veränderungen.

L'accord de septième diminuée avec changements enharmoniques.

1.

1a

1b

2.

2a

3.

3a

3b

(1)

The diminished seventh chord on the 7th step, in single notes and double-stops. Scales within the compass of the diminished seventh.

Der verminderte Septimenakkord der 7. Stufe in einfachen Griffen und Doppelgriffen. Tonleitern im Umfange der verminderten Septime.

L'accord de septième diminuée sur le 7me degré, en cordes simples et en doubles cordes. Gammes dans les limites de la septième diminuée.

Changes of bowing.

Bogenstrichveränderungen.

Variantes du coup d'archet.

The chord of the diminished seventh in A:

Der verminderte Septimenakkord in A:

L'accord de septième diminuée en La:



Musical score for violin, consisting of 12 staves. The score includes various exercises such as scales, arpeggios, and double-stops, all centered around the diminished seventh chord in A major. The exercises are marked with bowing directions and fingering numbers (1-4).

8.

The chord of the diminished seventh in C.
Der verminderte Septimenakkord in C.
 L'accord de septième diminuée en Ut.



The musical score consists of ten staves of piano exercises. Each staff contains various rhythmic and melodic patterns based on the diminished seventh chord in C major (C, E-flat, G-flat, B-flat). The exercises include:

- Staff 1: A sequence of chords and eighth-note runs.
- Staff 2: Sixteenth-note arpeggios and eighth-note patterns.
- Staff 3: A melodic line with eighth-note runs.
- Staff 4: A melodic line with eighth-note runs and slurs.
- Staff 5: A melodic line with eighth-note runs and slurs.
- Staff 6: A melodic line with eighth-note runs and slurs.
- Staff 7: A melodic line with eighth-note runs and slurs.
- Staff 8: A melodic line with eighth-note runs and slurs.
- Staff 9: A melodic line with eighth-note runs and slurs.
- Staff 10: A melodic line with eighth-note runs and slurs.

 Fingerings (1-4) and accents are clearly marked throughout the score.

The chord of the diminished seventh in F:
 Der verminderte Septimenakkord in F:
 L'accord de septième diminuée en Fa:



The chord of the diminished seventh in D:

Der verminderte Septimenakkord in D:

L'accord de septième diminuée en Ré:



The musical score consists of 12 staves of notation. The first staff begins with a treble clef and a common time signature. The music is written in D major, indicated by two sharps (F# and C#). The exercise features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingering numbers (1, 2, 3, 4) are placed above or below notes to indicate fingerings. There are several instances of the diminished seventh chord (D, F, A-flat, B-flat) throughout the piece. The notation includes many accidentals, particularly flats and naturals, which are essential for the harmonic structure of the exercise. The piece concludes with a final chord in D major.

The chord of the diminished seventh in B:
 Der verminderte Septimenakkord in H:
 L'accord de septième diminuée en Si:



12.

The chord of the diminished seventh in Bb:

Der verminderte Septimenakkord in B:

L'accord de septième diminuée en Sib:



The exercise consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. Fingering numbers (1, 2, 3, 4) are placed above or below notes to indicate fingerings. The notation includes many accidentals (flats and naturals) and dynamic markings. The piece concludes with a final chord in the key of Bb.

The chord of the diminished seventh in G:
 Der verminderte Septimenakkord in G:
 L'accord de septième diminuée en Sol:



The exercise consists of 12 staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single melodic line with various rhythmic values and slurs. Fingering numbers (1, 2, 3, 4) are placed above or below notes to indicate fingerings. The notation includes many accidentals (sharps and flats) and complex rhythmic patterns, including sixteenth and thirty-second notes. The exercise concludes with a final chord in the key signature.

14.

The chord of the diminished seventh in E:
 Der verminderte Septimenakkord in E:
 L'accord de septième diminuée en Mi:



The exercises consist of 12 staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The exercises are as follows:

- Staff 1: Arpeggiated eighth-note patterns starting with a whole note chord.
- Staff 2: Similar to Staff 1, but with a final measure containing a whole note chord.
- Staff 3: Sixteenth-note runs with slurs and fingering (1, 1, 4, 4).
- Staff 4: Sixteenth-note runs with slurs and fingering (1, 1, 4, 4).
- Staff 5: Sixteenth-note runs with slurs and fingering (1, 3, 2, 4).
- Staff 6: Sixteenth-note runs with slurs and fingering (4, 4, 1, 1, 3, 3, 4, 3).
- Staff 7: Sixteenth-note runs with slurs and fingering (4, 4).
- Staff 8: Sixteenth-note runs with slurs and fingering (1, 2, 1, 4).
- Staff 9: Sixteenth-note runs with slurs and fingering (4, 3, 4, 1, 4).
- Staff 10: Sixteenth-note runs with slurs and fingering (4, 4).
- Staff 11: Sixteenth-note runs with slurs and fingering (1, 1, 4, 4).
- Staff 12: Sixteenth-note runs with slurs and fingering (1, 2, 3, 4).

The chord of the dominant-seventh*)
in all keys, in single notes and double-
stops.

Der Dominant-Septimenakkord*) in
allen Tonarten, in einfachen Griffen und
Doppelgriffen.

L'accord de septième de dominante *)
dans tous les tons, en cordes simples et
en doubles cordes.

in B.
in H.
en Si.

in E.
in E.
en Mi.

in A.
in A.
en La.

*) Inversion of the chord of the seventh: a) chord of the fifth and sixth b) chord of the third and fourth c) chord of the second.
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*) Umkehrungen des Septimenakkordes: a) der Quintsext-, b) der Terzquart-, c) der Sekundakkord.

*) Renversements de l'accord de septième de dominante: a) accord de quinte et sixte. b) accord de tierce et quarte. c) accord de seconde.

in D.
in D.
en Ré.

in G.
in G.
en Sol.

in C.
in C.
en Ut.

in F.
in *F.*
en Fa.

in Bb.
in *B.*
en Sib.

in Eb.
in *E.*
en Mi.

in Ab.
in As.
e.1 Lab.

in Db.
in Des.
en Réb.

in Gb.
in Ges.
en Solb.

The chord of the dominant-seventh in arpeggios through all keys in uninterrupted progression.

Zerlegter Dominant-Septimenakkord durch alle Tonarten, ununterbrochen fortschreitend.

L'accord de septième de dominante en arpèges dans tous les tons en progression ininterrompue.

The musical score consists of two main parts, labeled 1 and 2, each with multiple staves. Part 1 is in 4/2 time and includes markings for *spiccato*, *sautillé*, and *staccato*. Part 2 is in common time (C) and features various key signatures and accidentals throughout the progression.

Broken chord of the dominant seventh in all keys with changes of bowing

Gebrochener Dominant-Septimenakkord in allen Tonarten mit Veränderungen des Bogenstriches.

Accord de septième de dominante en arpèges dans tous les tons, avec variantes du coup d'archet.

in D.
in D.
en Ré.

M. m

in G.
in G.
en Sol.

Fr. Sp. M. Fr. Sp.

in C.
in C.
en Ut.

Fr. Sp.

1/1 1/1

in F.
in F.
en Fa.

M. M. Fr. Sp. M. Fr. Sp. Fr.

1/2 1/2

in Eb.
in B.
en Sib.

Musical score for the first system, featuring treble clef, common time, and various dynamics and articulations. The score consists of six staves. The first staff begins with a treble clef, common time signature, and a key signature of one flat (B-flat). It includes dynamic markings such as *Sp.* (Sforzando) and *Fr.* (Forte), and articulation marks like slurs and accents. The notation includes eighth and sixteenth notes, often beamed together, with some notes marked with a '4' above them, possibly indicating a four-measure rest or a specific rhythmic value. The second staff continues the melodic line with similar rhythmic patterns. The third staff introduces a change in dynamics with *Sp.* and *Fr.* markings. The fourth staff features a key signature change to two flats (B-flat and E-flat) and includes a *Sp.* marking. The fifth and sixth staves continue the piece with various rhythmic and dynamic markings, including a *1/1* marking.

in Eb.
in Es.
en Mib.

Musical score for the second system, featuring treble clef, common time, and various dynamics and articulations. The score consists of six staves. The first staff begins with a treble clef, common time signature, and a key signature of one flat (B-flat). It includes dynamic markings such as *Fr.* (Forte) and *Sp.* (Sforzando), and articulation marks like slurs and accents. The notation includes eighth and sixteenth notes, often beamed together, with some notes marked with a '4' above them. The second staff continues the melodic line with similar rhythmic patterns. The third staff introduces a change in dynamics with *Sp.* and *Fr.* markings. The fourth staff features a key signature change to two flats (B-flat and E-flat) and includes a *Sp.* marking. The fifth and sixth staves continue the piece with various rhythmic and dynamic markings, including a *1/1* marking.

in Ab.
in As.
en Lab.

The first section of the score consists of ten staves of music. It begins with a treble clef and a common time signature (C). The key signature is three flats (Ab major/As minor). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Dynamic markings include *Fr.* (Forte) and *Sp.* (Sforzando). There are several first endings marked with a '1' over a bracket. The section concludes with a double bar line and a 3/4 time signature.

in Db.
in Des.
en Réb.

The second section of the score consists of ten staves of music. It begins with a treble clef and a common time signature (C). The key signature is four flats (Db major/Des minor). The music continues with complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *Fr.* (Forte), *Sp.* (Sforzando), and *V.* (Crescendo). There are several first endings marked with a '1' over a bracket. The section concludes with a double bar line and a common time signature (C).

in Gb.
in Ges.
en Solb.

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

This section consists of six staves of music in G-flat major. It begins with a treble clef and a common time signature. The first staff includes the tempo markings 'Fr.' and 'Sp.' with a $\frac{1}{1}$ time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. There are several instances of triplets and fourteenth-note patterns. The key signature has two flats (Bb and Eb).

in B.
in H.
en Si.

This section consists of six staves of music in B major. It begins with a treble clef and a common time signature. The music is characterized by complex rhythmic patterns, including many sixteenth and thirty-second notes, often with slurs and accents. There are several instances of triplets and fourteenth-note patterns. The key signature has two sharps (F# and C#). The notation includes various articulations such as slurs, accents, and dynamic markings.

in E.
in E.
en Mi.

in A.
in A.
en La.

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. ¹⁾
—	Broad Bow.
..	Short, detached (staccato), hammered (martelé).
"	Springing, bounding, (sautillé; spiccato; saltato).
)	Lift Bow.
/	Kunstpause (Luftpause) ²⁾
I	First String, E.
II	Second String, A.
III	Third String, D.
IV	Fourth String, G. ³⁾
o	Open String.
Sul E,	on the E-string.
1—	First Finger remains on string.
—	The little hook indicates which finger is to remain on string.
M.	Middle of the Bow.
Fr.	At the Nut.
Sp.	At the Point.

Abkürzungen und Zeichen.

Bezeichnung der Bogenlänge durch Bruchzahlen.

$\frac{1}{1}$	Ganzer Bogen.
$\frac{1}{2}$	Halber Bogen.
$\frac{1}{2}$	Erste Hälfte.
$\frac{2}{2}$	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. 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.

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. ¹⁾
—	Largement.
..	Bref, martelé (staccato).
"	Sautillé (spiccato).
)	Levez l'archet.
/	Kunstpause (Luftpause) ²⁾
I	Première corde, Mi.
II	Deuxième corde, La.
III	Troisième corde, Ré.
IV	Quatrième corde, Sol. ³⁾
o	Corde à vide.
Sul Mi,	Sur le mi.
1—	Retenez le premier doigt sur la corde.
—	Retenez le doigt indiqué par le crochet.
M.	Milieu de l'archet.
Fr.	Au talon de l'archet.
Sp.	À la pointe de l'archet.

1) Unless otherwise indicated, the first measure begins at the nut.
 2) Lift Bow and make a brief rest.
 3) No practising should be done on strings not true in the fifths.

1) Ohne Bezeichnung der Richtung beginnt der Anfangstakt immer am Frosch.
 2) Bogen heben und kurze Pause machen.
 3) Auf nicht quintenreinen Saiten soll nicht geübt werden.

1) Faute d'indication spéciale on commence la première mesure au talon.
 2) Levez l'archet en faisant un bref silence.
 3) On ne doit jouer que sur des cordes absolument justes.

CLASSIFICATION OF THE SUBJECT-MATTER.

Part I	—Introduction to the 1st Position.	
“ 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).	
“ VIII	—2d-7th Position.	
“ IX	—2d-7th Position.	} Supplementary§
“ X	—2d-7th Position.	
“ XI	—2d-7th Position.	
	§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 1) 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 Übungen aus Abt. IIa und IIb selbständig vorgenommen werden, ohne mit den gleichlaufenden Übungen 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 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.

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 Position.	} Matières Supplémentaires.§
“ X	—2me-7me Position.	
“ XI	—2me-7me Position.	
	§Partie XII—Le second violon des 40 Mélodies bohémiennes (Partie VIc).—W. A. Mozart, Sonates pour violon et piano, Nos. 4, 7, etc.	
“ 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 entraîne l'élève à une intonation juste, à faire les crescendi et decrescendi, à observer l'accentuation des notes. Tous ces détails le forcent à cultiver une belle sonorité et à interpréter les œuvres avec goût. Pour cela il peut déjà commencer l'étude de pièces faciles avec piano conjointement aux exercices des Parties II-IV.

³ À étudier conjointement aux Parties VIa, VIb, VIc, VII.

⁴ À étudier conjointement aux Parties VIII, IX, X, XI.