

School of Intonation

On an Harmonic Basis
for

Violin

in XIV PARTS

by

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OP. 11.

Contents of
Book IV.

ADVANCED STUDIES

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FROM THE 2nd TO THE 7th 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.

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

ABTEILUNG XII.

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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.

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

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 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 descending direction. Fingerings are indicated by numbers 1-4 above the notes. Double-stop octaves are indicated by Roman numerals I-IV above the notes. The positions are labeled as follows:

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

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 10 staves, divided into two main sections: *sul G* (top 5 staves) and *sul D* (bottom 5 staves). Each section contains ascending and descending passages through 9 positions, with specific fingering and bowing instructions.

- Staff 1 (sul G):** Ascending passage through positions 1 to 4. Fingering: 1, 3, 2, 1, 2, 4. Bowing: 2.
- Staff 2 (sul G):** Descending passage through positions 4 to 1. Fingering: 1, 3, 2, 1, 2, 4. Bowing: 1.
- Staff 3 (sul G):** Ascending passage through positions 5 to 8. Fingering: 1, 3, 2, 1, 2, 4. Bowing: 1.
- Staff 4 (sul G):** Descending passage through positions 8 to 5. Fingering: 1, 3, 2, 1, 2, 4. Bowing: 1.
- Staff 5 (sul G):** Ascending passage through positions 9 to 1. Fingering: 1, 3, 2, 1, 2, 4. Bowing: 1.
- Staff 6 (sul D):** Ascending passage through positions 1 to 4. Fingering: 1, 3, 2, 1, 2, 4. Bowing: 1.
- Staff 7 (sul D):** Descending passage through positions 4 to 1. Fingering: 1, 3, 2, 1, 2, 4. Bowing: 1.
- Staff 8 (sul D):** Ascending passage through positions 5 to 8. Fingering: 1, 3, 2, 1, 2, 4. Bowing: 1.
- Staff 9 (sul D):** Descending passage through positions 8 to 5. Fingering: 1, 3, 2, 1, 2, 4. Bowing: 1.
- Staff 10 (sul D):** Ascending passage through positions 9 to 1. Fingering: 1, 3, 2, 1, 2, 4. Bowing: 1.

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 $\frac{1}{1}$. Annotations include *2. Pos. 2. Lage* and $\frac{1}{1}$.
- Staff 2:** Starts with *IV*. Annotations include *5. Pos. 5. Lage*, *6. Pos. 6. Lage*, and *7. P. 7. L.*
- Staff 3:** Starts with *IV*. Annotations include *8. Pos. 8. Lage*, *7. Pos. 7. Lage*, and *6. Pos. 6. Lage*.
- Staff 4:** Starts with *IV*. Annotations include *5. Pos. 5. Lage*, *4. Pos. 4. Lage*, and *3. Pos. 3. Lage*.
- Staff 5:** Starts with *IV*. Annotations include *2. Pos. 2. Lage* and *1. Pos. 1. Lage*.
- Staff 6:** Starts with *sul D* and accents. Annotations include *2. Pos. 2. Lage*, *3. Pos. 3. Lage*, and *4. P. 4. L.*
- Staff 7:** Starts with *III*. Annotations include *5. Pos. 5. Lage*, *6. Pos. 6. Lage*, and *7. P. 7. L.*
- Staff 8:** Starts with *III*. Annotations include *8. Pos. 8. Lage*, *7. Pos. 7. Lage*, and *6. Pos. 6. Lage*.
- Staff 9:** Starts with *III*. Annotations include *5. Pos. 5. Lage*, *4. Pos. 4. Lage*, and *3. Pos. 3. Lage*.
- Staff 10:** Starts with *III*. Annotations include *2. Pos. 2. Lage* and *1. Pos. 1. Lage*.

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.

The musical score consists of ten staves of music, each representing a different exercise or variation. The exercises are organized into two groups based on the starting position of the 3rd finger:

- Group 1 (Staves 1-5):** Exercises starting with the 3rd finger in the 1st position (1. Lage).
- Group 2 (Staves 6-10):** Exercises starting with the 3rd finger in the 2nd position (2. Lage).

Each staff includes specific technical markings:

- Staff 1:** Starts with *sul G 1* and *1* above the first note. Includes markings for 2. Pos. 2. Lage, 3. Pos. 3. Lage, and 4. P. 4. L.
- Staff 2:** Starts with *IV*. Includes markings for 5. Pos. 5. Lage, 6. Pos. 6. Lage, and 7. P. 7. L.
- Staff 3:** Starts with *IV*. Includes markings for 8. Pos. 8. Lage, 7. Pos. 7. Lage, and 6. Pos. 6. Lage.
- Staff 4:** Starts with *IV*. Includes markings for 5. Pos. 5. Lage, 4. Pos. 4. Lage, and 3. Pos. 3. Lage.
- Staff 5:** Starts with *IV*. Includes markings for 2. Pos. 2. Lage and 1. Pos. 1. Lage.
- Staff 6:** Starts with *sul D* and *1* above the first note. Includes markings for 2. Pos. 2. Lage, 3. Pos. 3. Lage, and 4. P. 4. L.
- Staff 7:** Starts with *III*. Includes markings for 5. Pos. 5. Lage, 6. Pos. 6. Lage, and 7. P. 7. L.
- Staff 8:** Starts with *III*. Includes markings for 8. Pos. 8. Lage, 7. Pos. 7. Lage, and 6. Pos. 6. Lage.
- Staff 9:** Starts with *III*. Includes markings for 5. Pos. 5. Lage, 4. Pos. 4. Lage, and 3. Pos. 3. Lage.
- Staff 10:** Starts with *III*. Includes markings for 2. Pos. 2. Lage and 1. Pos. 1. Lage.

sul A

sul E

Shifting the 4th finger.

Rückungen des 4. Fingers.

Glissement du 4me doigt.

The musical score consists of 12 systems of exercises, each with a treble clef staff and a bass clef staff. The exercises are organized into groups based on string position and fingerings:

- System 1:** *sul G.* (1. Pos. 1. Lage, 2. Pos. 2. Lage, 3. Pos. 3. Lage, 4. Pos. 4. Lage, 5. Pos. 5. Lage, 6. Pos. 6. Lage)
- System 2:** (7. Pos. 7. Lage, 8. Pos. 8. Lage, 7. Pos. 7. Lage, 6. Pos. 6. Lage, 5. Pos. 5. Lage)
- System 3:** (4. Pos. 4. Lage, 3. Pos. 3. Lage, 2. Pos. 2. Lage, 1. Pos. 1. Lage)
- System 4:** *sul D.* (1. Pos. 1. Lage, 2. Pos. 2. Lage, 3. Pos. 3. Lage, 4. Pos. 4. Lage, 5. Pos. 5. Lage, 6. Pos. 6. Lage)
- System 5:** (7. Pos. 7. Lage, 8. Pos. 8. Lage, 7. Pos. 7. Lage, 6. Pos. 6. Lage, 5. Pos. 5. Lage)
- System 6:** *sul A.* (4. Pos. 4. Lage, 3. Pos. 3. Lage, 2. Pos. 2. Lage, 1. Pos. 1. Lage)
- System 7:** (7. Pos. 7. Lage, 8. Pos. 8. Lage, 7. Pos. 7. Lage, 6. Pos. 6. Lage, 5. Pos. 5. Lage)
- System 8:** *sul E.* (1. Pos. 1. Lage, 2. Pos. 2. Lage, 3. Pos. 3. Lage, 4. Pos. 4. Lage, 5. Pos. 5. Lage)
- System 9:** (6. Pos. 6. Lage, 7. Pos. 7. Lage, 8. Pos. 8. Lage, 9. Pos. 9. Lage)
- System 10:** (8. Pos. 8. Lage, 7. Pos. 7. Lage, 6. Pos. 6. Lage, 5. Pos. 5. Lage)
- System 11:** (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, each containing a sequence of double-stop exercises. The exercises are organized into groups of three staves each, with the first staff of each group showing the fingering and the subsequent two staves showing the double-stop execution. The exercises are labeled with their respective positions and lages (e.g., 2. Pos. 2. Lage, 3. Pos. 3. Lage, etc.). The score includes various musical notations such as notes, rests, and slurs, along with specific fingering instructions (1, 2) and position change markers (marked with an asterisk). The key signature is one flat (B-flat), and the time signature is common time (C).

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

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, 3.Pos. 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*

6. *4* *3* *4* *2*
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*

7. $\frac{7}{8}$ G major

1. Pos. 1. Lage

2. Pos. 2. Lage

3. Pos. 3. L.

4. Pos. 4. Lage

5. Pos. 5. L.

4. Pos. 4. Lage

3. Pos. 3. L.

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. Key markings include:

- 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:** 6. Pos. 6. Lage, 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:** 7. Pos. 7. Lage, 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

3. Pos. 3. Lage

2. Pos. 2. Lage

7. Pos. 7. Lage

6. Pos. 6. Lage

9. Pos. 9. L.

8. 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.

Musical staff with notes and fingerings (1, 1 1, 2 2, 3 3, 4 4, 4 4, 3 3, 2 2, 1 1).

Musical staff with notes and fingerings (1 1, 2 2, 3 3, 4 4, 1 1 1, 2 2, 3 3, 4 4, 4 4, 3 3).

Musical staff with notes and fingerings (1 1, 1 1, 2 2, 3 3, 4 4, 1 1, 2 2, 3 3, 4 4).

Musical staff with notes and fingerings (4 4, 3 3, 2 2, 1 1, 1 1, 1 1, 2 2, 3 3, 4 4, 1 1, 2 2).

Musical staff with notes and fingerings (3 3, 4 4, 4 4, 3 3, 2 2, 1 1, 1 1, 1 1, 2 2, 3 3, 4 4).

Musical staff with notes and fingerings (3 3, 4 4, 4 4, 3 3, 2 2, 1 1, 1 1, 1 1, 2 2, 3 3, 4 4).

Musical staff with notes and fingerings (1 1 1, 2 2, 3 3, 4 4, 4 4, 3 3, 2 2, 1 1).

Musical staff with notes and fingerings (1 1 1, 2 2, 3 3, 4 4, 1 1, 2 2, 3 3, 4 4, 4 4, 3 3).

Musical staff with notes and fingerings (2 2, 1 1, 1 1, 1 1, 2 2, 3 3, 4 4, 1 1, 2 2, 3 3, 4 4).

Musical staff with notes and fingerings (4 4, 3 3, 2 2, 1 1, 1 1, 1 1, 2 2, 3 3, 4 4, 1 1 1, 2 2).

Musical staff with notes and fingerings (3 3, 4 4, 4 4, 3 3, 2 2, 1 1, 1 1, 1 1, 2 2, 3 3, 4 4).

Musical staff with notes and fingerings (5.-7. Pos. IV, 1 1, 2 2, 3 3, 3 3, 2 2, 1 1).

Musical staff with notes and fingerings (1 1 1, 2 2, 3 3, 4 4, 1 1 1, 2 2, 3 3, 4 4, 4 4, 3 3).

Musical staff with notes and fingerings (2 2, 1 1, 1 1, 1 1, 2 2, 3 3, 4 4, 1 1, 2 2, 3 3, 4 4).

Musical staff with notes and fingerings (4 4, 3 3, 2 2, 1 1, 1 1, 1 1, 2 2, 3 3, 4 4, 1 1, 2 2).

Musical staff with notes and fingerings (3 3, 4 4, 4 4, 3 3, 2 2, 1 1, 1 1, 1 1, 2 2, 3 3, 4 4).

Musical staff with notes and fingerings (3 3, 4 4, 4 4, 3 3, 2 2, 1 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 containing a sequence of notes with fingerings indicated by numbers 1-4. The exercises are organized into four groups of three staves each. The first group (staves 1-3) starts with a treble clef and a common time signature. The second group (staves 4-6) continues the sequence. The third group (staves 7-9) includes a double bar line and a repeat sign. The fourth group (staves 10-12) concludes the exercise. Fingerings are often repeated for the same note to show different positions. Slurs are used to indicate phrasing across multiple notes.

*) 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.

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.

The musical score is a single melodic line in treble clef, 2/4 time. It is divided into ten staves. The first staff begins with a treble clef and a common time signature. The music consists of a sequence of notes with fingerings indicated above them. The first staff includes the word "segue" written below the notes. The subsequent staves are separated by dotted lines and labeled with Roman numerals (IV, III, II) indicating the position of the hand. The fingerings (0, 1, 2, 3, 4) are repeated across the staves, demonstrating the shifting of fingers through five positions. The notes are primarily quarter and eighth notes, often beamed together. The overall structure is a continuous exercise of shifting fingers through five positions.

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*

IV.

IV.

III.

III.

III.

II.

II.

II.

II.

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^b

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.)

13^c

On the D-string.

Auf der D-Saite.

Sur la corde de Ré.

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. $\frac{1}{3}$ 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 4 0 0

14^a

On the E-string.

Auf der E-Saite.

Sur la corde de Mi.

segue

1. 1/1

2. 1/1

3. Fr. 1/2 M.

4. M. 2/2

On the A-string.

Auf der A-Saite.

Sur la corde de La.

1. $\frac{1}{4}$ Sp. $\frac{1}{4}$ 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 key signature change to F major (one flat) and then to B major (two sharps). The music is characterized by continuous sixteenth-note patterns, often grouped in pairs or fours, and frequently slurred. Fingering numbers (1, 2, 3, 4) are placed above the notes to indicate fingerings. Bowing directions (up and down bows) are indicated by 'v' and '>' symbols. The score includes several double bar lines, some of which are accompanied by the Roman numeral 'II', indicating a second ending or a repeat. The piece concludes with a final double bar line.

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. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The music is divided into three sections by vertical lines: the first section is in C major, the second in B-flat major, and the third in A major. The notation includes slurs, accents, and dynamic markings such as > and >>. The staves are numbered 1 through 10, corresponding to the fingerings of the notes. The final staff ends with a double bar line.

15^c

On the G-string.
in C, E, and D^b major.

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

Sur la corde de Sol.
en Ut, Mi et Ré^b majeur.

The main score consists of nine staves of music. The first staff begins with a treble clef, a key signature of two flats (C major), and a 6/4 time signature. It contains a sequence of notes with fingering numbers 3, 2, 1, and 1. The subsequent staves continue the melodic line with various rhythmic patterns and fingering instructions (1, 2, 3) placed below the notes.

Varieties of bowing for No. 15^c - Stricharten zu No. 15^c - Coups d'archet pour No. 15^c

This section provides nine numbered examples of bowing techniques. Each example is written on a single staff with a treble clef and a 6/4 time signature. The examples are labeled as follows: 1. Sp., 2. Fr., 3. Fr., 4. Fr., 5. Fr., 6. Fr., 7. Fr., 8. Fr., and 9. Fr. Some examples also include 'Sp.' or 'etc.' to denote specific bowing styles or that the pattern continues.

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. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It features a sequence of quarter notes with fingerings 1, 2, 3, 4 indicated above and below. The second staff continues this sequence with a 'segue' marker. The third and fourth staves show more complex rhythmic patterns with fingerings 2 and 4. The fifth and sixth staves feature a 'segue' marker and Roman numeral 'I'. The seventh and eighth staves show patterns with fingerings 2 and 3, and a 'segue' marker with Roman numeral 'II'. The ninth and tenth staves show patterns with fingerings 3 and 4, and Roman numerals 'III' and 'IV' respectively. The score concludes with a final staff of music.

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, vier- tes 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 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. 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.

CONTENTS OF SCHOOL OF INTONATION

By OTAKAR SEVCIK

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- “ **XIV** —Intonation des doubles cordes. Matières supplémentaires: Continuation des Études de Concert et compositions des degrés III et 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.

¹ Da die rhythmischen Anlagen nicht bei jedermann die gleichen sind, können die rhythmischen Uebungen aus Abt. IIa und IIb selbständig vorgenommen werden, ohne mit den gleichlaufenden Uebungen für die linke Hand gleichen Schritt zu halten. In diesem Falle jedoch sind diese Bogenübungen bei den folgenden Abteilungen nachzuholen.

² Häufiges Spielen mit Klavier ist für den Anfänger von grösster Wichtigkeit. Die Klangverschiedenheit zwischen Geige und Klavier, die vollen Harmonien des Stückes, die feine 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.

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.