

# School of Intonation

On an Harmonic Basis  
for

## Violin

in XIV PARTS

by

## Otakar Ševčík

OP. 11.

Contents of  
Book IV.

**ADVANCED STUDIES**

Price Each Part  
\$2.25

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

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

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

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

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## PART XIII.

Studies for Change of Position.  
Diatonic Scales in various forms  
in all Positions.

## Contents.

The Transition-tone<sup>\*\*</sup> in single stops. Passing from one position *a*) to the next, *b*) to the second next. — Skipping over one position, with fingering preparatory to the diatonic scales. — Skipping over two positions as preparation for the broken triad through three octaves. — Combination of various positions on two alternating strings. — Diatonic scales on two strings within the compass of the Twelfth in all keys, beginning on each step of the scale, with various kinds of bowing.

Diatonic scales through three octaves in all major and all melodic and harmonic minor keys, with modulation into the key of the adjacent chromatic step, with various kinds of bowing.

## ABTEILUNG XIII.

Lagenwechselstudien.  
Diatonische Tonleitern in verschiedener Form durch alle Lagen.

## Inhalt.

*Der Lagenverbindungston bei einfachen Griffen. Verbindung einer Lage a) mit der nächsten, b) mit der zweitnächsten. — Überspringen einer Lage mit vorbereitendem Fingersatz zu den diatonischen Tonleitern. — Überspringen zweier Lagen als Vorbereitung zu Zerlegungen des Dreiklangs durch drei Oktaven. — Verbindung verschiedener Lagen auf zwei abwechselnden Saiten. — Diatonische Tonleitern auf zwei Saiten im Umfange der Duodezime in allen Tonarten, von jeder Stufe der Tonleiter ausgehend, mit Stricharten.*

*Diatonische Tonleitern durch drei Oktaven, in allen Dur- und allen melodischen und harmonischen Moll-Tonarten, mit Modulation in die Tonart der nächsten chromatischen Stufe, mit Stricharten.*

## PARTIE XIII.

Études pour changer de position.  
Gammes diatoniques en diverses formes dans toutes les positions.

## Table des Matières.

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Gammes diatoniques sur trois octaves dans tous les tons majeurs et mineurs, mélodiques autant qu'harmoniques, avec modulation à la tonalité du degré chromatique suivant, et avec variantes du coup d'archet.

## 1.

The Transition-tone with single stops.  
Passing from one position to the next.  
From the 1<sup>st</sup> to the 2<sup>nd</sup> Position.

*Der Lagenverbindungston bei einfachen Griffen.  
Verbindung einer Lage mit der nächsten.  
Von der 1. zur 2. Lage.*

Note de transition dans le passage des cordes simples.  
Passage d'une position à la suivante.  
De la 1<sup>re</sup> à la 2<sup>me</sup> Position.

The image shows four staves of musical notation for Exercise 1. Each staff represents a different variation of the transition from the 1st to the 2nd position. The first staff (a) shows a transition with a single stop, with fingerings 1, 4, 4, 4, 4, 4, 4, 4. The second staff (b) shows a transition with a shortened note, with fingerings 1, 3, 3, 3, 3, 3, 3, 3. The third staff (c) shows a transition with a finger shift, with fingerings 1, 2, 2, 2, 2, 2, 2, 2. The fourth staff (d) shows the execution of the transition, with fingerings 2, 2, 4, 4, 4, 4, 4, 4. The notation includes various note values, rests, and bowing directions.

<sup>\*)</sup> In a) the transition-tone is indicated by an eighth note; in b) it is shortened to a sixteenth; in c) the line shows how the finger shifts to the silent transition tone; d) execution.  
<sup>\*\*</sup>) Transition-tone (shifting tone)

<sup>\*)</sup> In a) ist der Lagenverbindungston durch die Achtelnote angedeutet; in b) verkürzt; c) der Querstrich zeigt das Gleiten des Fingers auf den stummen Verbindungston; d) Ausführung.

<sup>\*)</sup> Dans a) la note de transition est indiquée par la croche; dans b) la même note en double croche. c) la ligne transversale indique le glissement du doigt jusqu'à la note de transition (non jouée); d) exécution.



III

II

I

This section contains six staves of musical notation. The first staff is labeled 'III' and the second 'II'. The third staff is labeled 'I'. The notation includes various note values, slurs, and fingering numbers (1, 2, 3, 4) indicating finger placement. There are also some plus signs (+) above certain notes.

2.

From the 2<sup>nd</sup> to the 3<sup>rd</sup> Position.

Von der 2. zur 3. Lage.

De la 2<sup>me</sup> à la 3<sup>me</sup> Position.

IV

III

This section contains five staves of musical notation. The first staff is labeled 'IV' and the fourth 'III'. The notation includes various note values, slurs, and fingering numbers (1, 2, 3, 4) indicating finger placement. There are also some plus signs (+) above certain notes.

3.

From the 3<sup>rd</sup> to the 4<sup>th</sup> Position.

Von der 3. zur 4. Lage.

De la 3<sup>me</sup> à la 4<sup>me</sup> Position.



# 4.

From the 4<sup>th</sup> to the 5<sup>th</sup> Position.

Von der 4. zur 5. Lage.

De la 4<sup>me</sup> à la 5<sup>me</sup> Position.

This musical score for exercise 4 is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of eight staves of music. The first staff is labeled 'IV' and contains a sequence of eighth and sixteenth notes with fingerings 1, 1, 4, 1, 1, 3, 1, 3, 1, 1, 1, 2, 1, 2, 1. The second staff continues the sequence with fingerings 2, 2, 3, 2, 3, 2, 2, 2, 4, 2, 4, 2, 3, 3, 4, 3, 4, 3. The third staff is labeled 'III' and has fingerings 1, 4, 4, 4, 1, 3, 3, 3, 1, 1, 2, 2, 2, 1. The fourth staff has fingerings 2, 2, 3, 2, 3, 2, 2, 2, 4, 2, 4, 4, 2, 3, 3, 4, 3, 4, 4, 3. The fifth staff is labeled 'II' and has fingerings 1, 4, 4, 4, 1, 1, 3, 1, 3, 3, 1, 1, 1, 2, 1, 2, 2, 1. The sixth staff has fingerings 2, 2, 3, 2, 3, 2, 2, 2, 4, 2, 4, 4, 2, 3, 3, 4, 3, 4, 4, 3. The seventh staff is labeled 'I' and has fingerings 1, 1, 4, 4, 1, 1, 3, 1, 3, 3, 1, 1, 1, 2, 1, 2, 2, 1. The eighth staff has fingerings 2, 2, 3, 2, 3, 2, 2, 2, 4, 2, 4, 4, 2, 3, 3, 4, 3, 4, 4, 3. The score includes various musical notations such as slurs, ties, and dynamic markings.

# 5.

From the 5<sup>th</sup> to the 6<sup>th</sup> Position.

Von der 5. zur 6. Lage.

De la 5<sup>me</sup> à la 6<sup>me</sup> Position.

This musical score for exercise 5 is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff is labeled 'IV' and contains a sequence of eighth and sixteenth notes with fingerings 1, 1, 4, 1, 1, 3, 1, 3, 1, 1, 1, 2, 1, 2, 1. The second staff continues the sequence with fingerings 2, 2, 3, 2, 3, 2, 2, 2, 4, 2, 4, 2, 3, 3, 4, 3, 4, 3. The third staff is labeled 'III' and has fingerings 1, 4, 4, 4, 1, 1, 3, 1, 3, 3, 1, 1, 2, 2, 2, 1. The fourth staff has fingerings 2, 2, 3, 2, 3, 2, 2, 2, 4, 2, 4, 4, 2, 3, 3, 4, 3, 4, 4, 3. The score includes various musical notations such as slurs, ties, and dynamic markings.

6.

From the 6<sup>th</sup> to the 7<sup>th</sup> Position.

Von der 6. zur 7. Lage.

De la 6<sup>me</sup> à la 7<sup>me</sup> Position.



Passing from one position to the second next.

Verbindung einer Lage mit der zweitnächsten.

Passage d'une position à la seconde qui suit immédiatement la première.

7.

From the 1<sup>st</sup> to the 3<sup>rd</sup> Position.

Von der 1. zur 3. Lage.

De la 1<sup>re</sup> à la 3<sup>me</sup> Position.

The musical score consists of 12 staves of music, organized into four sections labeled I, II, III, and IV. Each section contains three staves of music. The exercises focus on passing from the 1st to the 3rd position. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. Fingering numbers (1, 2, 3, 4) are placed below the notes to indicate fingerings. Bowing directions are indicated by 'V' for up-bow and 'V' with a slash for down-bow. Dynamic markings like 'p' and 'f' are used throughout. The key signature changes from C major to D major, then to E major, and finally to F major. The time signature is consistently 4/4.

From the 2<sup>nd</sup> to the 4<sup>th</sup> Position.

Von der 2. zur 4. Lage.

De la 2<sup>me</sup> à la 4<sup>me</sup> Position.

The image displays a musical score for violin, consisting of 12 staves of music. The score is organized into four groups, each labeled with a Roman numeral indicating a position: IV, III, II, and I. Each group contains three staves of music. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), slurs, and fingerings (indicated by numbers 1-4). There are also dynamic markings such as accents and hairpins. The key signature is one flat (B-flat), and the time signature is 4/4. The exercises focus on technical skills like shifting between positions, bowing techniques, and articulation.



# 9.

From the 3<sup>rd</sup> to the 5<sup>th</sup> Position.

Von der 3. zur 5. Lage.

De la 3<sup>me</sup> à la 5<sup>me</sup> Position.

The musical score is divided into four sections, each labeled with a Roman numeral: IV, III, II, and I. Each section contains two staves of music. The first staff of each section shows the melodic line with various fingering numbers (1-4) and slurs. The second staff shows the corresponding bowing patterns, including slurs and accents. The key signature is one sharp (F#) and the time signature is 4/4. The exercise focuses on transitioning between positions and maintaining a consistent rhythmic and technical approach.

# 10.

From the 4<sup>th</sup> to the 6<sup>th</sup> Position.

Von der 4. zur 6. Lage.

De la 4<sup>me</sup> à la 6<sup>me</sup> Position.

The image displays a musical score for a violin exercise, numbered 10. It consists of 12 staves of music, arranged in two columns of six. The key signature is G major (one sharp), and the time signature is 4/4. The exercise is titled "From the 4<sup>th</sup> to the 6<sup>th</sup> Position" in English, "Von der 4. zur 6. Lage" in German, and "De la 4<sup>me</sup> à la 6<sup>me</sup> Position" in French. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1 through 4. Bowing techniques are marked with 'V' for vibrato and 'V' for accents. The exercise is designed to practice moving between the 4th, 5th, and 6th positions on the violin.



Skipping over one position, with fingering preparatory to the diatonic scales under N<sup>o</sup> 20.

*Überspringen einer Lage, mit vorbereitendem Fingersatz zu diatonischen Tonleitern unter N<sup>o</sup> 20.*

Omettant une position avec doigté préparatoire aux gammes diatoniques. (Voir N<sup>o</sup> 20).

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

2-4. Pos. IV  
2-4. Lage.

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

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

IV

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

IV

6-8. Pos.  
6-8. Lage.

IV

Nº 20 follows.  
Folgt Nº 20.  
A continuer avec le Nº 20.



Changing the position on the same tone.

*Wechsel der Lage auf demselben Tone.*

Changement de position sur la même note.

Passing into the next position.

*Übergang in die nächste Lage.*

Passage à la position suivante.

12.(20)\*

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

2-3. Pos.  
2-3. Lage.

\* No 20 is to be practised before or also with No 12 and 13.

\* No 20 ist vor oder auch mit No 12 und 13 vorzunehmen.

\* No 20 devrait être travaillé avant ou conjointement aux No 12 et 13.

3-4. Pos.  
3-4. Lage.

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

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

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



Passing into the second next position on the same tone.

*Übergang in die zweitnächste Lage auf demselben Tone.*

Passage sur la même note à la seconde position qui suit immédiatement la première.

IV

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

III

II

I

I

2.-4. Pos.  
2.-4. Lage.

II

III

IV

IV

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

III

II

I

Detailed description of the musical score: The exercise is presented in four groups, each corresponding to a different starting position. Each group consists of four staves labeled I, II, III, and IV. The first group (1.-3. Pos.) starts with a treble clef and a common time signature. The notation includes eighth and sixteenth notes, often beamed together, with various fingering numbers (1, 2, 3, 4) indicating fingerings. The second group (2.-4. Pos.) follows a similar pattern but with different fingering requirements. The third group (3.-5. Pos.) also follows the same structure. The fourth group (3.-5. Pos.) is identical to the third. The exercise demonstrates the technique of moving to the second next position on the same tone.

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

Staff I: Musical notation for positions 4-6, first fingerings. It shows a sequence of chords and intervals on a treble clef staff, with fingerings 1, 2, 3, and 4 indicated above the notes.

II

Staff II: Musical notation for positions 4-6, second fingerings. It shows a sequence of chords and intervals on a treble clef staff, with fingerings 1, 2, 3, and 4 indicated above the notes.

III

Staff III: Musical notation for positions 4-6, third fingerings. It shows a sequence of chords and intervals on a treble clef staff, with fingerings 1, 2, 3, and 4 indicated above the notes.

IV

Staff IV: Musical notation for positions 4-6, fourth fingerings. It shows a sequence of chords and intervals on a treble clef staff, with fingerings 1, 2, 3, and 4 indicated above the notes.

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

IV

Staff I: Musical notation for positions 5-7, first fingerings. It shows a sequence of chords and intervals on a treble clef staff, with fingerings 1, 2, 3, and 4 indicated above the notes.

III

Staff II: Musical notation for positions 5-7, second fingerings. It shows a sequence of chords and intervals on a treble clef staff, with fingerings 1, 2, 3, and 4 indicated above the notes.

II

Staff III: Musical notation for positions 5-7, third fingerings. It shows a sequence of chords and intervals on a treble clef staff, with fingerings 1, 2, 3, and 4 indicated above the notes.

I

Staff IV: Musical notation for positions 5-7, fourth fingerings. It shows a sequence of chords and intervals on a treble clef staff, with fingerings 1, 2, 3, and 4 indicated above the notes.

6-8. Pos.  
6-8. Lage.

I

Staff I: Musical notation for positions 6-8, first fingerings. It shows a sequence of chords and intervals on a treble clef staff, with fingerings 1, 2, 3, and 4 indicated above the notes.

II

Staff II: Musical notation for positions 6-8, second fingerings. It shows a sequence of chords and intervals on a treble clef staff, with fingerings 1, 2, 3, and 4 indicated above the notes.

III

Staff III: Musical notation for positions 6-8, third fingerings. It shows a sequence of chords and intervals on a treble clef staff, with fingerings 1, 2, 3, and 4 indicated above the notes.

IV

Staff IV: Musical notation for positions 6-8, fourth fingerings. It shows a sequence of chords and intervals on a treble clef staff, with fingerings 1, 2, 3, and 4 indicated above the notes.



Passing into the next position from  
the upper string to the lower.

*Übergang in die nächste Lage von  
der oberen Saite auf die untere.*

Passage à la position suivante de la  
corde supérieure à l'inférieure.

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

2.-3. Pos.  
2.-3. Lage.

3.-4. Pos.  
3.-4. Lage.

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



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

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

## 15.(21)

Skipping over two positions with fingering preparatory to the scales under N<sup>o</sup> 20 and to the broken triads under N<sup>o</sup> 17.

*Überspringen zweier Lagen mit vorbereitendem Fingersatz zu Tonleitern unter N<sup>o</sup> 20 und zu Zerlegungen des Dreiklangs unter N<sup>o</sup> 17.*

Omettant deux positions avec doigté préparatoire aux gammes (Voir N<sup>o</sup> 20) et à la triade brisée (Voir N<sup>o</sup> 17).

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

2-5. Pos. 3-5. Lage. IV



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

IV

III

II

I

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

IV

III

II

I

Scales of 7 notes on one string, shifting once through three positions.

*Tonleitern im Umfange von 7 Tönen auf einer Saite mit einmaligem Wechsel durch drei Lagen.*

Gammes de 7 notes sur une corde avec un seul changement par trois positions.

The musical score is organized into 12 staves, each representing a different fingering and shifting pattern for a 7-note scale on a single string. The staves are labeled with Roman numerals indicating the starting position: IV, IV, III, II, II, I, II, II, III, II, III, IV. Each staff contains a sequence of notes with specific fingerings (1, 2, 3, 4) and slurs. The patterns include ascending and descending scales, as well as more complex rhythmic exercises involving eighth and sixteenth notes. The final staff concludes with a double bar line.



Broken triad through 3 octaves.

*Gebrochener Dreiklang durch 3 Okta-  
ven.*

Triade brisée sur 3 octaves.

To be practised in all keys.\*)

*In allen Tonarten auszuführen.\*)*

À travailler dans tous les tons.\*)

Exercise 17 consists of four staves of musical notation. Each staff shows a broken triad (root, third, fifth) moving through three octaves. The first staff starts with a treble clef and a 3/4 time signature. The notation includes fingerings (1, 2, 3, 4) and repeat signs (II). The second and third staves continue the exercise with similar fingerings and repeat signs. The fourth staff concludes the exercise with a final measure.

Rhythmical changes.

*Rhythmische Veränderungen.*

Variations rythmiques.

Exercise 17 continues with seven staves of musical notation, each showing a different rhythmic variation of the broken triad. The notation includes various rhythmic patterns (e.g., eighth notes, quarter notes, half notes) and fingerings (1, 2). The exercise concludes with the word "etc." at the end of each staff.

\*In D $\flat$  and G $\flat$  the triad beginning with the open G-string is to be omitted.

\*In Des und Ges ist der mit der leeren G-Saite beginnende Dreiklang wegzulassen.

\*En Ré $\flat$  et Sol $\flat$  il faut omettre l'accord commençant par le sol à vide.

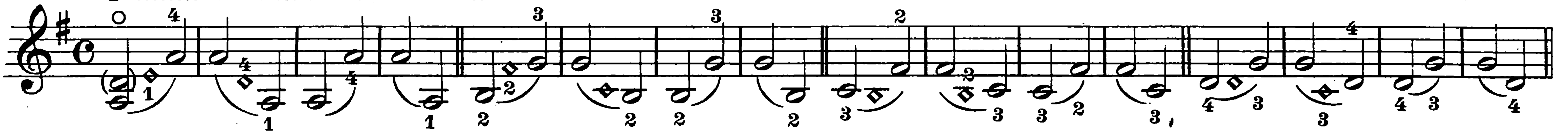
Skipping over four positions on one string.

*Überspringen von vier Lagen auf einer Saite.*

Omettant quatre positions sur une corde.

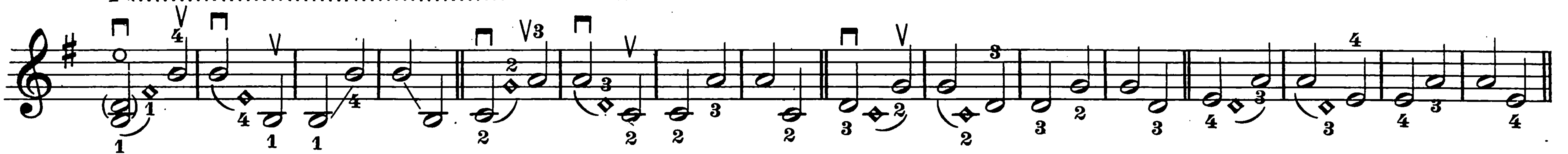
1-5. Pos. 1-5. Lage.

IV.....



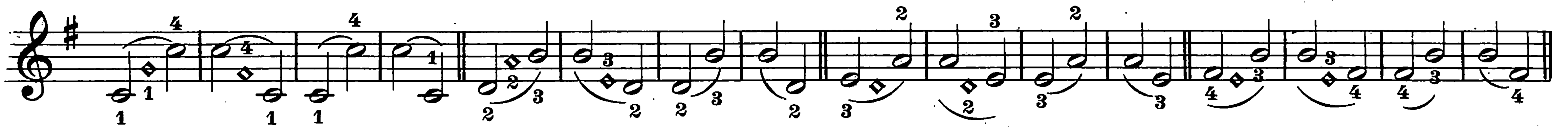
2-6. Pos. 2-6. Lage.

IV.....



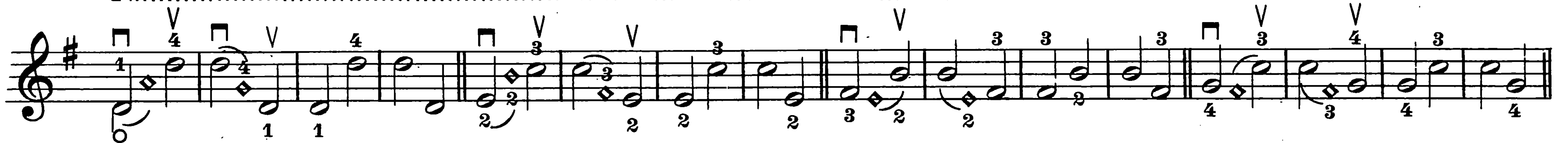
3-7. Pos. 3-7. Lage.

IV.....



4-8. Pos. 4-8. Lage.

IV.....



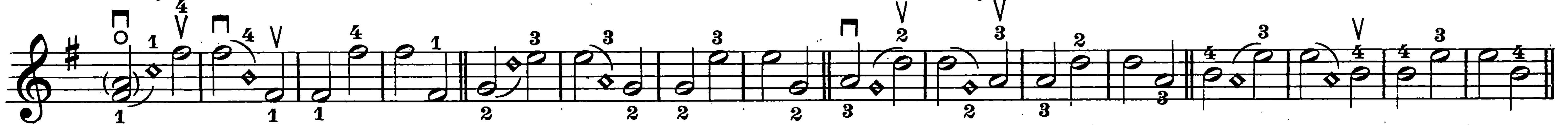
1-5. Pos. 1-5. Lage.

III.....



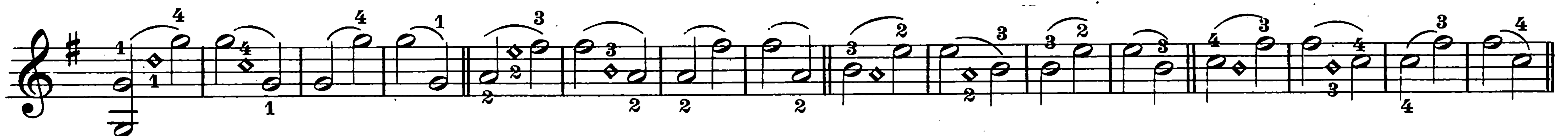
2-6. Pos. 2-6. Lage.

III.....



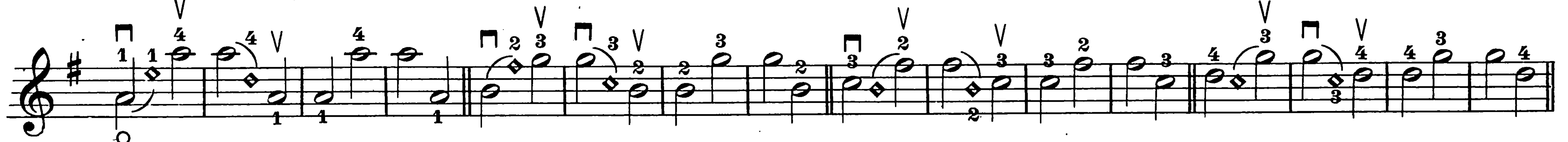
3-7. Pos. 3-7. Lage.

III.....



4-8. Pos. 4-8. Lage.

III.....



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

II

Musical staff for positions 1-5, second part (II). The staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings (1, 2, 3, 4) and slurs. The notes are: G4 (1), A4 (4), B4 (4), C5 (3), D5 (2), E5 (3), F#5 (2), G5 (3), A5 (3), B5 (2), C6 (3), D6 (4), E6 (3), F#6 (4), G6 (4), A6 (3), B6 (4).

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

II

Musical staff for positions 2-6, second part (II). The staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings (1, 2, 3, 4) and slurs. The notes are: A4 (1), B4 (4), C5 (4), D5 (3), E5 (2), F#5 (3), G5 (2), A5 (3), B5 (3), C6 (2), D6 (3), E6 (3), F#6 (4), G6 (3), A6 (4), B6 (4), C7 (3).

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

II

Musical staff for positions 3-7, second part (II). The staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings (1, 2, 3, 4) and slurs. The notes are: B4 (1), C5 (4), D5 (4), E5 (3), F#5 (2), G5 (3), A5 (2), B5 (3), C6 (3), D6 (2), E6 (3), F#6 (4), G6 (3), A6 (4), B6 (4), C7 (3).

4-8. Pos. 4-8. Lage.

I

Musical staff for positions 4-8, first part (I). The staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings (1, 2, 3, 4) and slurs. The notes are: C5 (1), D5 (4), E5 (4), F#5 (3), G5 (2), A5 (3), B5 (2), C6 (3), D6 (3), E6 (2), F#6 (3), G6 (3), A6 (4), B6 (3), C7 (4), D7 (3), E7 (4).

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

Musical staff for positions 1-5, first part (I). The staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings (1, 2, 3, 4) and slurs. The notes are: D5 (1), E5 (4), F#5 (4), G5 (3), A5 (2), B5 (3), C6 (2), D6 (3), E6 (3), F#6 (4), G6 (3), A6 (4), B6 (4), C7 (3).

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

Musical staff for positions 2-6, first part (I). The staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings (1, 2, 3, 4) and slurs. The notes are: E5 (1), F#5 (4), G5 (4), A5 (3), B5 (2), C6 (3), D6 (2), E6 (3), F#6 (4), G6 (3), A6 (4), B6 (4), C7 (3).

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

Musical staff for positions 3-7, first part (I). The staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings (1, 2, 3, 4) and slurs. The notes are: F#5 (1), G5 (4), A5 (4), B5 (3), C6 (2), D6 (3), E6 (2), F#6 (3), G6 (3), A6 (4), B6 (3), C7 (4), D7 (3), E7 (4).

4-8. Pos. 4-8. Lage.

Musical staff for positions 4-8, first part (I). The staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings (1, 2, 3, 4) and slurs. The notes are: G5 (1), A5 (4), B5 (4), C6 (3), D6 (2), E6 (3), F#6 (2), G6 (3), A6 (3), B6 (4), C7 (3), D7 (4), E7 (4), F#7 (3).

5-9. Pos. 5-9. Lage.

Musical staff for positions 5-9, first part (I). The staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingerings (1, 2, 3, 4) and slurs. The notes are: A5 (1), B5 (4), C6 (4), D6 (3), E6 (2), F#6 (3), G6 (2), A6 (3), B6 (3), C7 (4), D7 (3), E7 (4), F#7 (4), G7 (3).



Combination of various positions on two alternating strings.

Verbindung verschiedener Lagen auf zwei abwechselnden Saiten.

Combinaisons des diverses positions sur deux cordes alternatives.

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

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

The musical score consists of 12 staves of music, each containing a series of notes with various fingering and position markings. The notes are primarily eighth and sixteenth notes, often grouped in pairs or small groups. The markings include Roman numerals (I, II, III, IV) and Arabic numerals (1, 2, 3, 4) indicating fingerings and positions. Some notes are marked with a diamond symbol, possibly indicating a specific technique or emphasis. The staves are arranged in a vertical column, with the first staff at the top and the last at the bottom. The notation is clear and detailed, providing a comprehensive guide for the performer.

1-8. Pos.  
1-8. Lage.

Diatonic scales of various form through the positions.

*Diatonische Tonleitern in verschiedener Form durch die Lagen.*

Gammes diatoniques de formes diverses dans toutes les positions.

## 20.

Diatonic progressions in groups of 6 notes through the positions with fingerings a), b), c), d).

*Diatonische Tonfolge in Gruppen von 6 Tönen durch die Lagen mit Fingersätzen a), b), c), d).*

Suite diatonique en groupes de 6 notes dans toutes les positions, avec doigté a), b), c), d).

To be practised with the signatures of all keys (see N<sup>o</sup> 21).

*Mit den Vorzeichnungen aller Tonarten auszuführen (s. N<sup>o</sup> 21).*

À travailler avec les armatures de tous les tons (Voir N<sup>o</sup> 21).

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

The musical score consists of eight staves of music. The first staff is labeled 'a)' and shows a scale starting on C4 with a fingering of 1-1-2-2-3-3-4-4. The second staff is labeled 'b)' and shows a scale starting on C4 with a fingering of 1-2-3-3-2-1-2-3-4-4. The third staff is labeled 'c)' and shows a scale starting on C4 with a fingering of 4-3-4-3-4-3-4-3-4-4. The fourth staff is labeled 'd)' and shows a scale starting on C4 with a fingering of 4-1-1-4-1-4-2-2-3-3. The remaining five staves continue the exercise with various fingering patterns across the three positions, including patterns like 3-4-4-4-1-1-2-2, 4-3-3-2-2-1-3-4-4, 1-1-4-3-3-2-4-3-4-4, and 1-2-3-3-2-1-4-3-4-4.





The musical score consists of ten staves of music in treble clef. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often grouped with slurs and fingerings. The fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The score is divided into sections labeled with Roman numerals: II, III, and IV. Some sections are followed by ellipses (.....). The fifth staff begins with the text "4.-6. Pos." and "4.-6. Lage." followed by a C-clef and a common time signature. The music concludes with a double bar line on the fourth staff of the final system.

III  
1  
2  
1  
1  
3  
4  
IV.....

IV  
2  
3  
1  
2  
1  
1

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

IV.....  
1  
1  
2  
2  
3  
3  
4

1  
1  
1  
2  
2  
3  
III.....  
2  
3

III  
3  
4  
1  
1  
1  
2  
II.....  
1  
2

II  
2  
3  
3  
4  
1  
2

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

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

1  
2  
1  
1  
3  
4  
III  
IV.....

2  
3  
1  
2  
1  
4  
IV  
IV  
1  
1



## 21.\*)

Diatonic scales within the compass of the twelfth, on two strings, with one change of position on each string, with three kinds of fingering. Varieties of bowing.

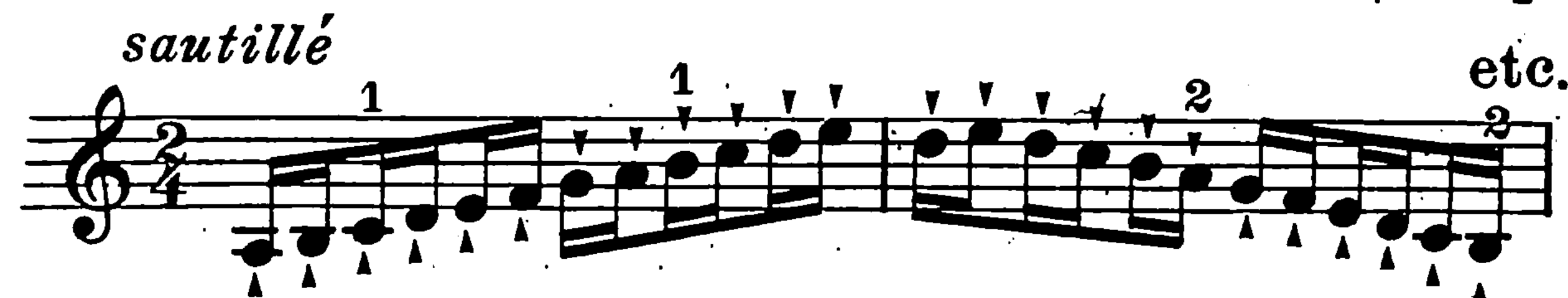
Practise these scales in various tempi, slow and fast to M.M. ♩ = 66.

*Diatonische Tonleitern auf zwei Saiten, im Umfang der Duodezime, mit einmaligem Lagenwechsel auf einer Saite, mit dreierlei Fingersatz. Stricharten.*

*Man übe die Tonleitern in verschiedenem Zeitmass, langsam und schnell bis M.M. ♩ = 66.*

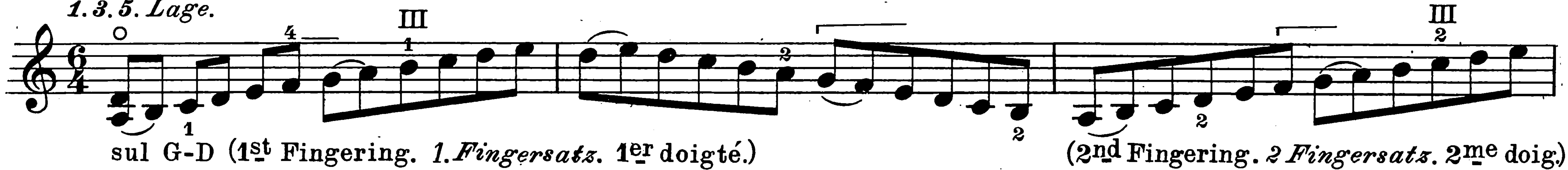
Gammes diatoniques dans la limite de la douzième, sur deux cordes, avec un changement de position sur chaque corde, avec trois espèces de doigté. Changement du coup d'archet.

Ces gammes doivent être travaillées en mouvements variés, lentement et rapidement jusqu'à M.M. ♩ = 66.



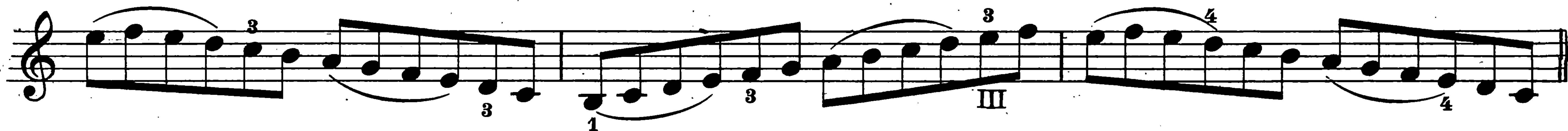
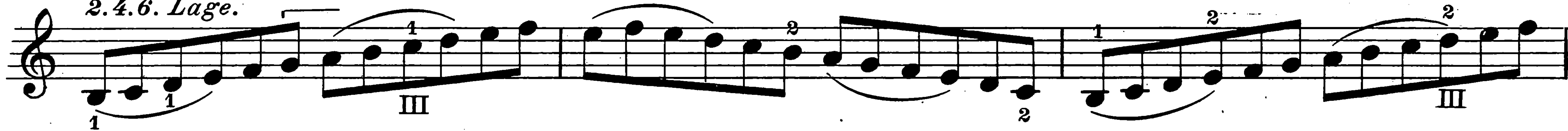
1. 3. 5. Pos.

1. 3. 5. Lage.



2. 4. 6. Pos.

2. 4. 6. Lage.



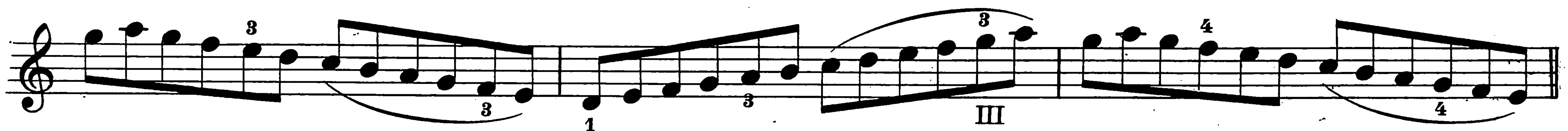
3. 5. 7. Pos.

3. 5. 7. Lage.



4. 6. 8. Pos.

4. 6. 8. Lage.



\* Practicing scales in this manner has the advantage of utilizing all the higher positions on all strings.

\* Tonleitern auf diese Art zu üben hat den Vorteil, dass man auf allen Saiten in die höchsten Lagen gelangt.

\* Travailler les gammes de cette façon a l'avantage qu'on monte jusqu'aux positions les plus élevées sur toutes les cordes.



sul A-E-sul La-Mi.

M.1 *spiccato*

II

II

II

II

II

II

II

II

II

II

II

II



To be practised in all keys: *In allen Tonarten auszuführen:* À travailler dans tous les tons:

F major.  
*F dur.*  
Fa majeur.

B $\flat$  major. *B dur.* Sib majeur. etc.

G major. *G dur.* Sol majeur. etc.

E $\flat$  major. *Es dur.* Mi $\flat$  majeur. etc.

D major. *D dur.* Ré majeur. etc.

A $\flat$  major. *As dur.* La $\flat$  majeur. etc.

A major. *A dur.* La majeur. etc.

D $\flat$  major. *Des dur.* Ré $\flat$  majeur. etc.

E major. *E dur.* Mi majeur. etc.

G $\flat$  major. *Ges dur.* Sol $\flat$  majeur. etc.

B major. *H dur.* Si majeur. etc.

Fingering for the scales beginning on the open string.

Fingersatz zu den mit der leeren Saite beginnenden Tonleitern.

Doigté pour les gammes commençant sur la corde à vide.

G major. *G dur.* Sol majeur. G minor (melodic) *G moll. (melodisch)* Sol mineur (mélodique)

(harmonic.) (harmonisch.) (harmonique.)

D major. *D dur.* Ré majeur. D minor.(mel.) *D moll.(mel.)* Ré mineur.(mél.)

(harm.) (harm.) (harm.)

A major. *A dur.* La majeur. A minor.(mel.) *A moll.(mel.)* La mineur.(mél.)

(harm.) (harm.) (harm.)

F major. *F dur.* Fa majeur. Bb major. *B dur.* Sib majeur.

Eb major. *Es dur.* Mib majeur. *segue*

*détaché*

Ab major. *As dur.* Lab majeur. *sautillé*

Diatonic scales within the compass of the twelfth, through all major and all melodic and harmonic minor scales, with modulation into the key of the next chromatic step. Varieties of Bowing.

*Diatonische Tonleitern im Umfang der Duodezime durch alle Dur- und alle melodischen und harmonischen Moll-Tonarten mit Modulation in die Tonart der nächsten chromatischen Stufe. Stricharten.*

Gammes diatoniques dans la limite de la douzième, dans tous les tons majeurs et mineurs, mélodiques et harmoniques, avec modulation à la tonalité du degré chromatique suivant. Variantes du coup d'archet.

On the G- and D-string.

*Auf der G- und D-Saite.*

Sur les cordes de Sol et Ré.

Ab major.  
As dur.  
La♭ majeur.

Ab minor. (melodic).  
As moll. (melodisch).  
La♭ mineur. (mélodique).

(harmonic).  
(härmonisch).  
(harmonique).

Modulation.

A major.  
A dur.  
La major.

A minor. (mel.)  
A moll. (mel.)  
La minor. (mél.)

(harm.)

III

Modulation.

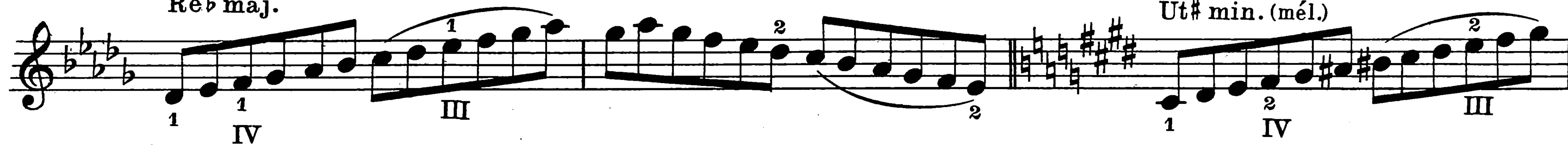


B $\flat$  maj.  
B dur.  
Sib maj.

B $\flat$  min. (mel.)  
B moll. (mel.)  
Sib min. (mél.)

*D<sup>b</sup> maj.*  
*Des dur.*  
*Réb maj.*

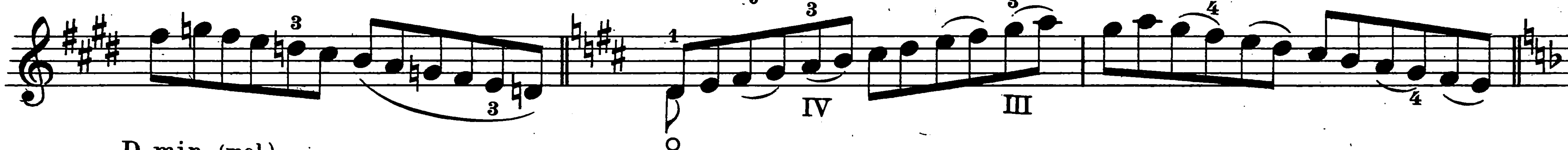
*C<sup>#</sup> min. (mel.)*  
*Cis moll. (mel.)*  
*Ut<sup>#</sup> min. (mél.)*



Modulation.



*D maj.*  
*D dur.*  
*Ré maj.*



*D min. (mel.)*  
*D moll. (mel.)*  
*Ré min. (mél.)*



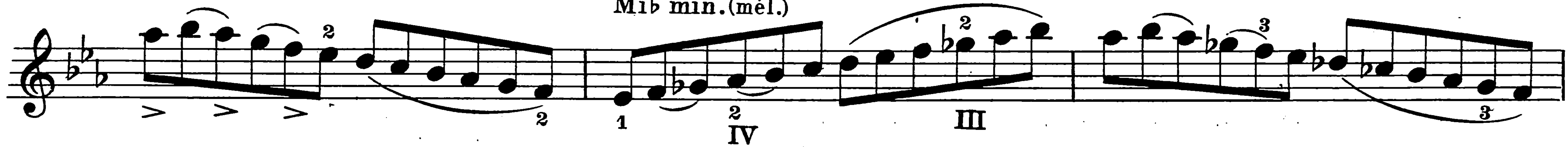
Modulation.



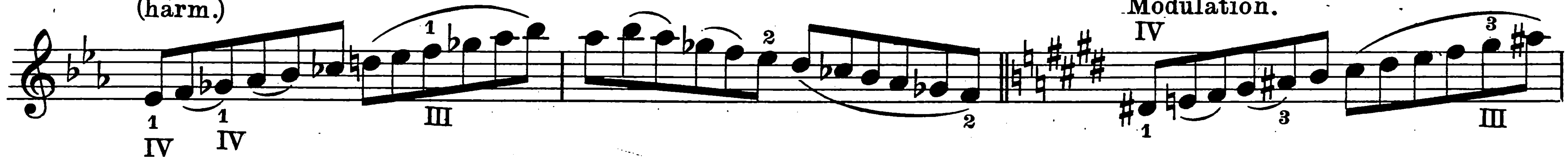
*E<sup>b</sup> maj.*  
*Es dur.*  
*Mib maj.*



*E<sup>b</sup> min. (mel.)*  
*Es moll. (mel.)*  
*Mib min. (mél.)*



(harm.)



On the D- and A-string.

Auf der D- und A-Saite.

Sur les cordes de Ré et La.

E maj.  
E dur.  
Mi maj.

E min. (mel.)  
E moll. (mel.)  
Mi min. (mél.)



G maj.  
G dur.  
Sol maj.

G min. (mel.)  
G moll. (mel.)  
Sol min. (mél.)

(harm.)

Modulation.

Ab maj.  
As dur.  
Lab maj.

Ab min. (mel.)  
As moll. (mel.)  
Lab min. (mél.)

(harm.)

Modulation.

A maj.  
A dur.  
La maj.

A min. (mel.)  
A moll. (mel.)  
La min. (mél.)

(harm.)

Modulation.

On the A- and E-string.

Auf der A- und E-Saite.

Sur les cordes de La et Mi.

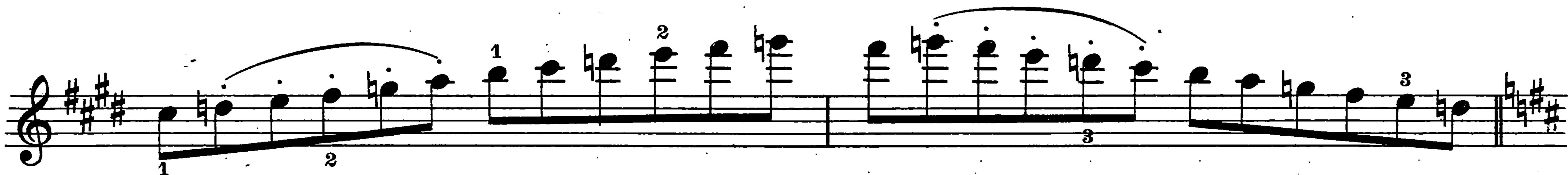
B $\flat$  maj.  
B-dur.  
Si $\flat$  maj.  
II

B $\flat$  min. (mel.)  
B moll. (mel.)  
Si $\flat$  min. (mél.)

C# maj.  
Cis dur.  
Ut# maj.



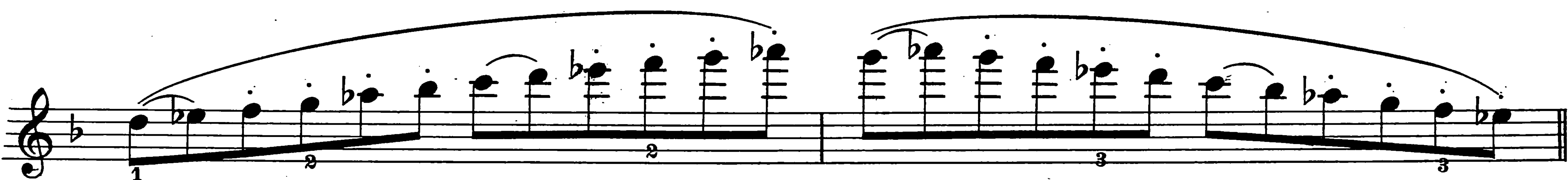
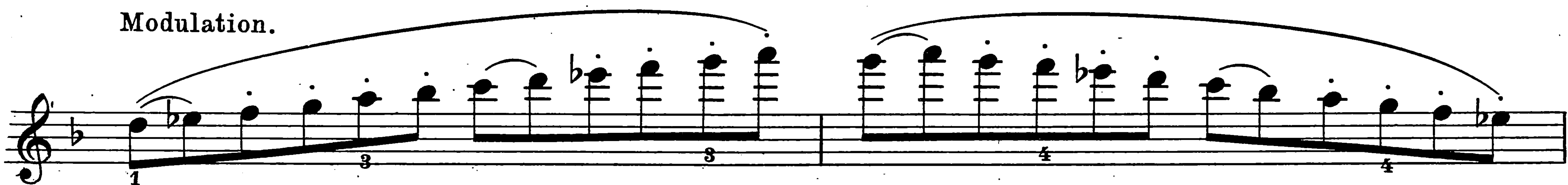
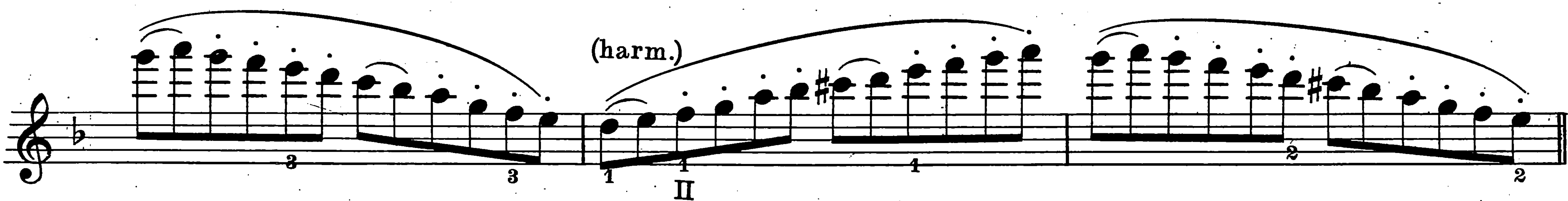
C# min. (mel.)  
Cis moll. (mel.)  
Ut# min. (mél.)



D maj.  
D dur.  
Ré maj.



D min. (mel.)  
D moll. (mel.)  
Ré min. (mél.)





E♭ maj.  
Es dur.  
Mib maj.

E♭ min. (mel.)  
Es moll. (mel.)  
Mib min. (mél.)

(harm.)

Modulation.

E maj.  
E dur.  
Mi maj.

E min. (mel.)  
E moll. (mel.)  
Mi min. (mél.)

(harm.)

Modulation.

F maj.  
F dur.  
Fa maj.

F min. (mel.)  
F moll. (mel.)  
Fa min. (mél.)







B maj. & min.  
H dur & moll.  
Si maj. & min.

1/1 *Vciss.* 1/1

(mel.)  
(mel.)  
(mél.)

(harm.) (b)

Modulation.

C maj. & min.  
C dur & moll.  
Ut maj. & min.

1. 3/8 1/1 *Vciss.* 8

(mel.)  
(mel.)  
(mél.)

(harm.) (b)

Modulation.

Db maj. & C# min.  
Des dur & Cis moll.  
Réb maj. & Ut# min.

The first exercise consists of six staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat major/C-sharp minor), and a 2/4 time signature. It features a sequence of eighth notes with fingerings (1, 1, 1, 4, 4, 2) and an '8' marking above a dotted line. The second staff includes a key signature change to three sharps (F-sharp major/C-sharp minor) and contains the annotation '(mel.)' repeated three times. The third staff is marked '(harm.)' and includes a key signature change to two sharps (D major/C minor). The fourth staff is marked 'Modulation.' and shows a key signature change to one sharp (F major/C minor). The fifth and sixth staves continue the melodic and harmonic patterns with various fingerings and articulation marks.

D maj. & min.  
D dur & moll.  
Ré maj. & min.

The second exercise consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major/C minor), and a 2/4 time signature. It features a sequence of eighth notes with fingerings (1, 1, 1, 4, 4, 2) and an '8' marking above a dotted line. The second staff includes a key signature change to one sharp (F major/C minor) and contains the annotation '(mel.)' repeated three times. The third staff is marked '(harm.)' and includes a key signature change to one flat (B-flat major/C minor). The fourth staff is marked 'Modulation.' and shows a key signature change to two flats (B-flat major/C minor). The fifth and sixth staves continue the melodic and harmonic patterns with various fingerings and articulation marks.

E♭ maj. & min.  
 E♯ dur & moll.  
 Mi♭ maj. & min.

E maj. & min.  
 E dur & moll.  
 Mi maj. & min.



F maj. & min.  
F dur & moll.  
Fa maj. & min.

1  
1

1

8

(mel.)  
(mel.)  
(mél.)

8

(harm.)

(b)

8

Modulation.

G $\flat$  maj. & F $\sharp$  min.  
Ges dur & Fis moll.  
Sol $\flat$  maj. & Fa $\sharp$  min.

8

8

(mel.)  
(mel.)  
(mél.)

8

Modulation.

8

G maj.  
G dur.  
Sol maj.

Scales on one string.  
(a) descending, (b) ascending.

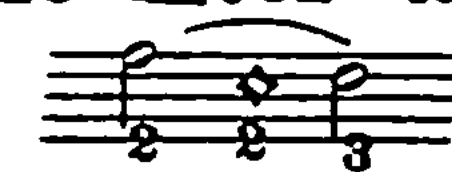
Tonleitern auf einer Saite.  
(a) absteigend, (b) aufsteigend.

Gammes sur unecorde.  
(a) descendantes, (b) montantes.

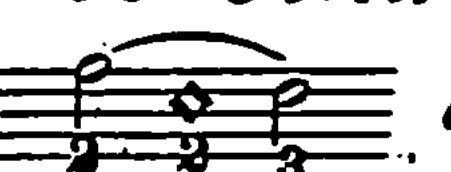
The musical score consists of two main parts, (a) and (b), each with six staves of music. Part (a) is for descending scales, and part (b) is for ascending scales. The notation includes notes, stems, and beams, with various fingering numbers (1-4) and bowing directions (up and down bows) indicated. The scales are divided into sections labeled I, II, III, and IV. Part (a) starts with a treble clef and a common time signature. Part (b) also starts with a treble clef and a common time signature. The score is written for a single string instrument, likely a violin or viola.




The transition-tone when the shifting finger is raised.

In sustained passages, where the finger connecting the positions must shift under the interval that is to be connected,  and where it is hardly possible to make inaudible the disturbing transition-tone, the finger, arriving at the lower tone of the interval, should leave the string just before reaching the position, in order to make place for the finger which takes over the lower tone of the interval.

Der Lagenverbindungston mit Heben des gleitenden Fingers.

Bei getragenen Gesangstellen, wenn der die Lage verbindende Finger unter das zu verbindende Intervall gleiten soll  und es kaum möglich ist den störenden Lagenverbindungston unhörbar zu machen, verlässt der Finger, an dem unteren Ton des Intervalls angelangt, die Saite noch vor dem Erreichen der Lage, um dem Finger, welcher den unteren Ton des Intervalls übernehmen soll, Platz zu machen.

La note de transition quand il faut lever le doigt glissant.

Aux passages de cantilène soutenue, où le doigt effectuant la transition doit glisser au-dessous de l'intervalle à joindre,  et quand il est presque impossible d'étouffer la fâcheuse note de transition, le doigt, arrivé au son inférieur de l'intervalle, quitte la corde avant de toucher la position, afin de faire place au doigt qui doit produire le son inférieur de l'intervalle.

Moderato.

1. 

sul A - sul La.

2. 

\*<sup>1</sup>) Raise the finger.

\*<sup>1</sup>) Den Finger heben.

\*<sup>1</sup>) Levez le doigt.



sul D - sul Ré.

3.

sul G - sul Sol.

4.

The Transition-tone when the shifting finger is raised, in the descending scales.

*Der Lagenverbindungston mit Heben des gleitenden Fingers bei absteigenden Tonleitern.*

La note de transition quand il faut lever le doigt glissant en gammes descendantes.

sul A - sul La

sul D - sul Ré

sul G - sul Sol



Shifting the thumb from the 3<sup>rd</sup> to the 1<sup>st</sup> position.

The thumb should shift into the lower positions simultaneously with the fingers, as the following examples show.

*Gleiten des Daumens von der 3. zur 1. Lage.*

*Der Daumen soll gleichzeitig mit den Fingern in die unteren Lagen gleiten, so wie es die folgenden Beispiele zeigen.*

Glissement du pouce de la 3<sup>me</sup> à la 1<sup>ère</sup> position.

Le pouce doit glisser aux positions inférieures en même temps que les autres doigts, comme l'illustreront les exemples suivants.

This section contains six staves of musical notation. Each staff shows a sequence of chords and arpeggios. The first staff starts with a C major triad (C4, E4, G4) and moves through various positions, with the thumb shifting from the 3rd to the 1st position. The second staff includes a 'segue' marking. The subsequent staves continue with similar exercises in different keys and positions, demonstrating the technique of simultaneous thumb and finger movement.

Shifting the fingers while the thumb remains in the 3<sup>rd</sup> position.

*Gleiten der Finger während der Daumen in der 3. Lage bleibt.*

Glissements des doigts pendant que le pouce demeure à la 3<sup>me</sup> position.

This section contains five staves of musical notation. Each staff shows a sequence of chords and arpeggios where the thumb remains in the 3rd position while the other fingers shift. The exercises are designed to improve finger independence and control while maintaining a stable thumb position.





Chromatic progressions with two changes of position with the 1st and 2nd finger.

In ascending the shifting Finger remains on the string; in descending after each change of position the shifting finger is raised. \*)

*Chromatische Fortschreitungen mit zweimaligem Wechseln der Lage, mit dem 1. und 2. Finger.*

*Im Aufsteigen wird der gleitende Finger auf der Saite behalten, im Absteigen nach jedem Wechsel gehoben. \*)*

Progressions chromatiques avec deux changements de position au moyen du 1er et du 2me doigt.

En montant le doigt qui glisse reste sur la corde, en descendant on le relève après chaque changement de position. \*)

The musical score is written in C major and consists of 13 staves. The first staff shows the beginning of the exercise with fingering numbers 1, 1, 1/1, 2, 1, 1, 1/1, 2, 1, 2, 1, 2, 2. The subsequent staves show ascending and descending chromatic progressions with various fingering and position changes (I, II, III, IV). The final staff is marked with an asterisk (\*) and shows a descending chromatic progression with fingering numbers 1 1)2 1 1)2 1 1)2 1 1)2 2 2)3 2)3 2)3 2)3 3 3)4 3 3)4 3)4 3)4.



The preceding exercise with the 2nd and 3rd finger.

Die vorhergehende Übung mit dem 2. und 3. Finger.

L'exercice précédent avec le 2me et le 3me doigt.

The musical score consists of ten staves of music, each beginning with a treble clef and a common time signature (C). The notes are primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 2 and 3 above the notes. The exercise is divided into sections marked with Roman numerals I through IV. The first staff includes fingerings 2, 2, 2, 2, 2, 3, 2, 3, 3, 3, 2, 3, 2, 3, 2. The second staff includes 3, 2, 3, 3, 3, 3, 2, 3, 2, 2, 2, 3, 3, 3. The third staff includes 3, 3, 2, 2, 2, 2, 3, 3, 3, III, 3, 2, 2, 2. The fourth staff includes 3, 2, 3, 2, 3, 3, 3, 2, 2, 3, 2, 2, 2, 3, 3. The fifth staff includes 3, 3, 2, 2, 2, 2, 3, 2, 3, 3, 3, 2, 3, 3, 2. The sixth staff includes 3, 3, 3, II, 2, 3, 2, 3, 2, 2, 2, 3, 3, 3. The seventh staff includes 3, 2, 3, 3, 2, 3, 2, 3, 3, 2, 3, 3, 2, 3, 3. The eighth staff includes 3, 2, 3, 3, 3, 2, 3, 3, 2, 3, 3, 2, 3, 3. The ninth staff includes 3, 3, 2, 3, 3, 2, 3, 3, 2, 3, 3, 2, 3, 3. The tenth staff includes 3, 2, 3, 3, 3, 2, 3, 3, 2, 3, 3, 2, 3, 3.



The preceding exercise with the 3rd and 4th finger.

Die vorhergehende Übung mit dem 3. und 4. Finger.

L'exercice précédent avec le 3<sup>me</sup> et le 4<sup>me</sup> doigt.

The musical score consists of ten staves of music in treble clef. The first staff begins with a treble clef and a common time signature. The music is written in a single line with various notes, rests, and articulations. Above the notes, there are numerous fingerings indicated by numbers 1, 2, 3, and 4. Some notes are grouped with slurs, and there are several trills. The score is divided into sections by Roman numerals: IV, III, II, and I. The first section (IV) spans the first two staves. The second section (III) spans the next two staves. The third section (II) spans the next two staves. The fourth section (I) spans the final two staves. The music concludes with a final chord on the tenth staff.

Chromatic scale within the compass of a sixth with the 1st and 2nd finger.

*Chromatische Tonleiter im Umfang einer Sexte mit dem 1. und 2. Finger.*

Gamme chromatique dans la limite d'une sixte avec le 1er et le 2me doigt.

The musical score is a single melodic line in treble clef, 2/4 time. It consists of 12 staves. The key signature has one sharp (F#). The exercise is a chromatic scale within a sixth, starting on G4 and ending on G5. The score is divided into sections labeled I through IV. Section I covers the first six staves, Section II covers staves 7-8, Section III covers staves 9-10, and Section IV covers staves 11-12. Fingering numbers (1, 2, 3, 4) are placed above the notes to indicate fingerings. Slurs are used to group notes within phrases. The exercise is performed with the first and second fingers.



The preceding exercise with the 2nd and 3rd finger.

Die vorhergehende Übung mit dem 2. und 3. Finger.

L'exercice précédent avec le 2me et le 3me doigt.

The musical score for exercise 31a consists of 12 staves of music. The notation includes various rhythmic values, accidentals, and fingerings. The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Some notes are grouped with slurs or ties. Roman numerals (I, II, III, IV) are placed below the staff to indicate chord positions or specific fingering patterns. The exercise progresses through various key signatures and rhythmic patterns, ending with a double bar line.



The preceding exercise with the 3rd and 4th finger.

Die vorhergehende Übung mit dem 3. und 4. Finger.

L'exercice précédent avec le 3me et le 4me doigt.

The musical score consists of ten staves of music in treble clef, 2/4 time. The key signature has one sharp (F#). The exercise is a continuous melodic line with various rhythmic patterns and articulations. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Slurs and accents are used throughout. The piece concludes with a double bar line on the final staff.

Chromatic scale on one string within the compass of an octave with three kinds of fingering: with 1st and 2nd, 2nd and 3rd, 3rd and 4th finger.

*Chromatische Tonleiter auf einer Saite im Umfang einer Octave mit drei Arten des Fingersatzes: mit dem 1. und 2., 2. und 3., 3. und 4. Finger.*

Gamme chromatique sur une corde dans la limite d'une octave, avec trois espèces de doigté: avec le 1er et 2me, le 2me et 3me, le 3me et 4me doigt.

The musical score consists of ten staves of music, each representing a different fingering and position combination for a chromatic scale on one string. The staves are labeled with Roman numerals (IV, III) and numbers (1, 2, 3, 4) indicating fingerings and positions. The notes are chromatic, moving up and down the scale. The exercises are designed to be played within the compass of an octave.

\*) The change of position should take place on the accented note.

\*) *Der Lagenwechsel soll auf der akzentuierten Note stattfinden.*

\*) Le changement de position doit avoir lieu sur la note accentuée.



This page contains ten staves of musical notation, likely for guitar or piano, from Ševčík's Op. 11- XIII. The notation is highly technical, featuring complex fingerings (1-4), slurs, and various articulations. The staves are organized into groups, with some labeled 'III' and others 'II'. The key signature is primarily one flat (B-flat), and the time signature is 3/8. The exercises include a variety of rhythmic patterns and melodic lines, often with multiple slurs and accents. The first staff is labeled 'III' and the second through fourth are also labeled 'III'. The fifth staff is labeled 'III' and 'II', and the sixth through eighth are labeled 'II'. The ninth staff is labeled 'I' and the tenth is labeled 'I'. The notation includes many slurs, accents, and dynamic markings, indicating a highly technical and expressive piece.



This page of musical notation for guitar consists of ten staves of music. The first nine staves are in a single system, each containing a melodic line with intricate fingerings and slurs. The tenth staff is in a different system, marked with a 3/4 time signature, and features a more rhythmic, arpeggiated texture. The notation is dense with technical details, including specific finger numbers (1-4), slurs, and dynamic markings like accents and hairpins. The key signature is one sharp (F#), and the overall style is characteristic of early 20th-century guitar music.

Fingering for the chromatic scale in the 1st position without shifting the fingers on the chromatic steps.

*Fingersatz für die chromatische Tonleiter in der ersten Lage, ohne Gleiten der Finger auf den chromatischen Stufen.*

Doigté pour la gamme chromatique à la 1re position, sans glissement des doigts sur les degrés chromatiques.

The musical score consists of 13 staves of music, each containing a chromatic scale exercise. The exercises are written in treble clef and include various time signatures: 3/4, 4/4, 2/4, 3/2, and 3/4. The notes are chromatic, moving stepwise up and down across the first position of the piano keyboard. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Some notes are marked with a circled 'O', likely indicating a natural or specific fingering. The exercises are designed to be played without shifting fingers between chromatic steps.



## 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.
$\frac{1}{2}$	Second Half.
$\frac{1}{3}$	One Third.
$\frac{2}{3}$	Two Thirds.
$\frac{1}{3}$	First Third.
$\frac{2}{3}$	Second Third.
$\frac{3}{3}$	Third Third.
$\frac{1}{4}$	One Quarter.
$\frac{3}{4}$	Three Quarters.
$\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$	First, Second, Third, Fourth Quarter.
$\frac{2}{4}$ $\frac{3}{4}$	Second and Third Quarters.
▢	Down-bow.
∨	Up-bow. <sup>1)</sup>
—	Broad Bow.
..	Short, detached (staccato), hammered (martelé).
∩	Springing, bounding, (sautillé; spiccato; saltato).
)	Lift Bow.
/	Kunstpauze (Luftpauze) <sup>2)</sup>
I	First String, E.
II	Second String, A.
III	Third String, D.
IV	Fourth String, G. <sup>3)</sup>
○	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.
$\frac{1}{2}$	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. <sup>1)</sup>
—	Breit gestossen (gezogen).
..	Abgestossen, gehämmert (martelé staccato).
∩	Springend, geworfen (sautillé; spiccato).
)	Bogen heben.
/	Kunstpauze (Luftpauze) <sup>2)</sup>
I	Erste Saite, E.
II	Zweite Saite, A.
III	Dritte Saite, D.
IV	Vierte Saite, G. <sup>3)</sup>
○	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.
$\frac{1}{2}$	Seconde moitié.
$\frac{1}{3}$	Un tiers de l'archet.
$\frac{2}{3}$	Deux tiers de l'archet.
$\frac{1}{3}$	Premier tiers.
$\frac{2}{3}$	Deuxième tiers.
$\frac{3}{3}$	Troisième tiers.
$\frac{1}{4}$	Un quart de l'archet.
$\frac{3}{4}$	Trois quarts de l'archet.
$\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$	Premier, deuxième, troisième, quatrième quart.
$\frac{2}{4}$ $\frac{3}{4}$	Deuxième et troisième quart.
▢	Tirez
∨	Poussez. <sup>1)</sup>
—	Largement.
..	Bref, martelé (staccato).
∩	Sautillé (spiccato).
)	Levez l'archet.
/	Kunstpauze (Luftpauze) <sup>2)</sup>
I	Première corde, Mi.
II	Deuxième corde, La.
III	Troisième corde, Ré.
IV	Quatrième corde, Sol. <sup>3)</sup>
○	Corde à vide.
Sul Mi,	Sur le mi.
1	Retenez le premier doigt sur la corde.
—	Retenez le doigt indiqué par le crochet.
M.	Milieu de l'archet.
Fr.	Au talon de l'archet.
Sp.	À la pointe de l'archet.

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

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

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



# CONTENTS OF SCHOOL OF INTONATION

By OTAKAR SEVCIK

OPUS II

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<sup>1</sup> Because the sense of rhythm varies in individuals, the exercises in Parts IIa and IIb may be studied independently, without keeping pace with the parallel exercises for the left hand. In this case the omission of these exercises in bowing must be made up in the following Parts.

<sup>2</sup> It is of great importance for the beginner to play frequently with piano accompaniment. The difference in tone-color between the violin and the piano, the harmonic structure of the music, the fine nuances in the piano-part, all tend to guide, even urge, the beginner toward pure intonation, proper crescendos and decrescendos, and correct accentuation. Thus he is almost compelled to produce a more beautiful tone and to render the music with taste. For these reasons he may study, even at an early stage, in connection with Parts II-IV correspondingly easy pieces with piano accompaniment.

<sup>3</sup> To be studied concurrently with Parts VIa, VIb, VIc and VII.

<sup>4</sup> To be studied concurrently with Parts VIII, IX, X and XI.

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

<sup>2</sup> Häufiges Spielen mit Klavier ist für den Anfänger von grösster Wichtigkeit. Die Klangverschiedenheit zwischen Geige und Klavier, die vollen Harmonien des Stückes, die feine Nuancierung in der begleitenden Klavierstimme leiten und drängen den Anfänger zum reinen Intonieren, zum Anschwellen und Abschwächen, zum Akzentuieren der Töne. Er wird geradezu gezwungen den Ton schön zu bilden und das Musikstück geschmackvoll vorzutragen. Deshalb kann man schon neben Abt. II-IV entsprechend leichtere kleine Stücke mit Klavier vornehmen.

<sup>3</sup> Neben Abt. VIa, VIb, VIc und VII vorzunehmen.

<sup>4</sup> Neben Abt. VIII, IX, X und XI vorzunehmen.

<sup>1</sup> Le sens du rythme n'étant pas le même chez tous les individus, il est possible d'étudier les exercices rythmiques des Parties IIa et IIb indépendamment, sans égard aux exercices parallèles pour la main gauche. Dans ce cas il faut compléter plus tard ces exercices d'archet pendant l'étude des parties suivantes.

<sup>2</sup> Pour le commençant il est de la plus grande importance de jouer souvent avec accompagnement de piano. Le timbre différent du violon et du piano, les accords pleins de la composition les nuances de l'accompagnement, tout cela conduit, et même entraîne l'élève à une intonation juste, à faire les crescendos et decrescendos, à observer l'accentuation des notes. Tous ces détails le forcent à cultiver une belle sonorité et à interpréter les œuvres avec goût. Pour cela il peut déjà commencer l'étude de pièces faciles avec piano conjointement aux exercices des Parties II-IV.

<sup>3</sup> À étudier conjointement aux Parties VIa, VIb, VIc, VII.

<sup>4</sup> À étudier conjointement aux Parties VIII, IX, X, XI.