

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

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PART XIV.

Intonation of Double stops.

Contents.

Shifting of two fingers on two strings:

- a) on two adjacent strings,
- b) on two strings not adjacent,
- c) on the outer strings,
- d) with the distance between the fingers remaining unchanged (succession of similar intervals),
- e) with the distance between the fingers changing (succession of dissimilar intervals),
- f) by skips of thirds and fourths in diatonic progression.

Intonation of the double-stops of the sixth, the fourth, the third, the second, the diminished seventh and the tenth. — Intonation of the Trill.

Shifting of two adjacent fingers, with the distance between them remaining unchanged,

on the E- and D-string.

*) Both fingers to be shifted simultaneously.
Ševčík Op. 11. XIV

ABTEILUNG XIV.

Intonierung der Doppelgriffe.

Inhalt.

Gleiten mit zwei Fingern auf zwei Saiten:

- a) *auf zwei neben einander liegenden Saiten,*
- b) *auf zwei von einander entfernten Saiten,*
- c) *auf den äusseren Saiten,*
- d) *mit stets gleicher Spannung der Finger (Folge gleicher Intervalle).*
- e) *mit wechselnder Spannung der Finger (Folge ungleicher Intervalle).*
- f) *in Terzen- und Quartenschritten in diatonischer Folge.*

Intonierung der Doppelgriffe der Sexte, der Quarte, der Terz, der Sekunde, der verminderten Septime, und der Dezime. — Intonierung des Trillers.

1.

*Gleiten mit zwei neben einander liegenden Fingern, in stets gleicher Spannung,**auf der E- und D-Saite.*

*) *Mit beiden Fingern gleichzeitig rücken.*

PARTIE XIV.

Intonation des doubles cordes.

Table des Matières.

Glissement de deux doigts sur deux cordes:

- a) sur deux cordes voisines,
- b) sur deux cordes non voisines,
- c) sur les cordes extérieures,
- d) sans changer l'écartement des doigts (succession d'intervalles égaux),
- e) avec écartement des doigts changeant (succession d'intervalles inégaux),
- f) par sauts de tierces et de quarts en progression diatonique.

Intonation des doubles cordes de la sixte, de la quarte, de la tierce, de la seconde, de la septième diminuée, et de la dixième. Intonation du Trille.

Glissement de deux doigts voisins, sans changer l'écartement,

sur les cordes de Mi et de Ré.

*) Le glissement des deux doigts doit être simultané.

This musical score consists of ten staves of piano exercises. The first five staves are in 1/1 time and feature a sequence of triplets (marked with a '3' below the notes) and pairs of notes (marked with a '2' above the notes). The sixth and seventh staves are in 3/4 time and feature a sequence of fourths (marked with a '4' below the notes) and triplets (marked with a '3' above the notes). The eighth, ninth, and tenth staves are in 4/4 time and feature a sequence of fourths (marked with a '4' below the notes) and triplets (marked with a '3' above the notes). The score includes various musical notations such as treble clefs, stems, beams, and slurs. A Roman numeral 'III' is placed at the end of the third staff. The page number '2' is located in the top left corner.

On the A-and G-string.

Auf der A-und G-Saite.

Sur les cordes de La et de Sol.

The musical score consists of 12 staves of music, each beginning with a treble clef and a common time signature (C). The piece is divided into two main sections by a double bar line. The first section, from the beginning to the double bar line, features a sequence of eighth-note patterns. The first four staves use a 1-2 fingering pattern, while the last four staves use a 2-3 fingering pattern. The second section, following the double bar line, continues with similar eighth-note patterns, but the first four staves use a 1-2 fingering pattern and the last four staves use a 3-4 fingering pattern. The score includes various musical notations such as slurs, accents, and dynamic markings like $\frac{1}{1}$ and $\frac{1}{2}$. The piece concludes with a final cadence marked with a double bar line and a fermata.

In skips of thirds.

In Terzenschritten.

En sauts de tierces.

*)

*) To be practised also in A. Ševčík Op. 11. XIV

*) Auch in A dur zu üben.

*) À travailler aussi en La.

In skips of fourths.

In Quartenschritten.

En sauts de quartes.

sul A-G. sul La-Sol.

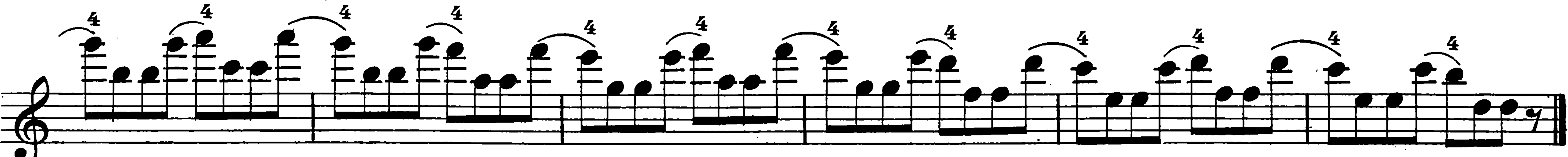
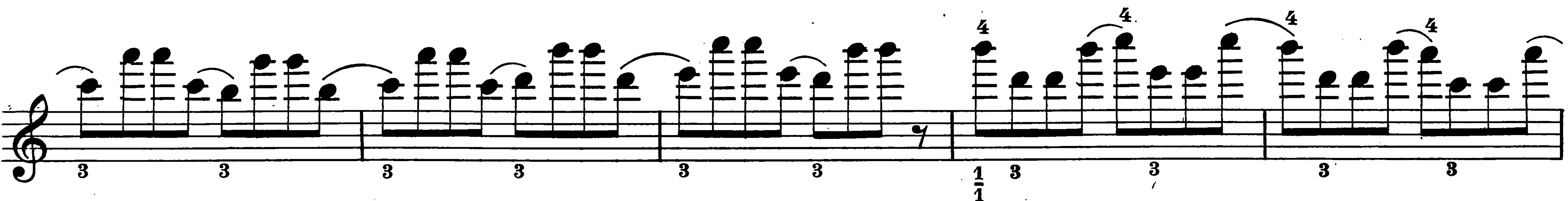
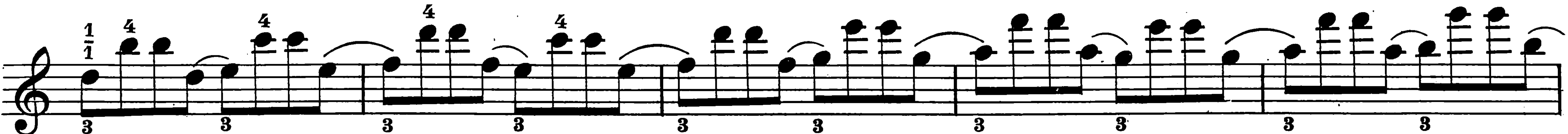
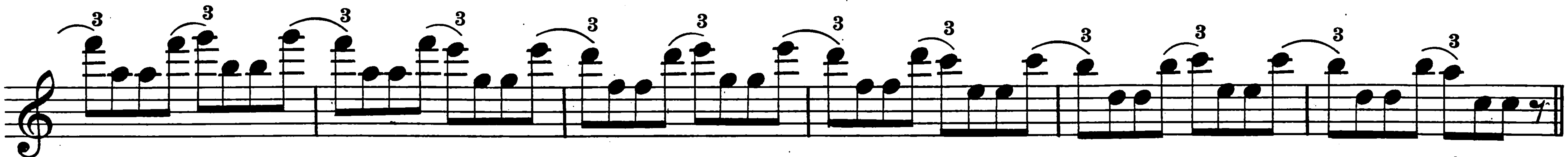
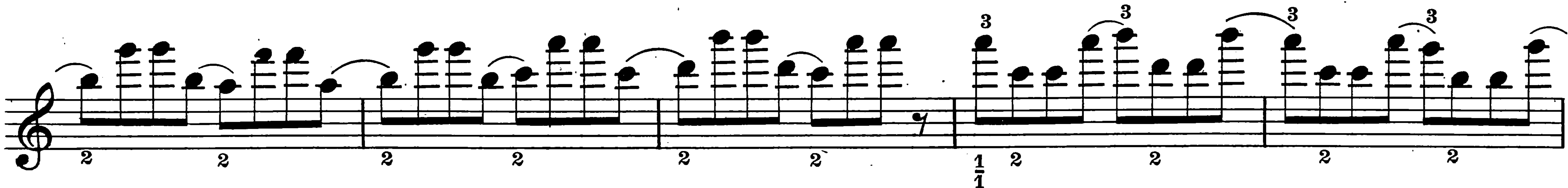
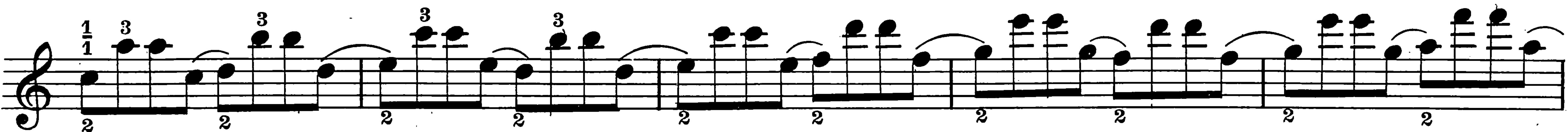
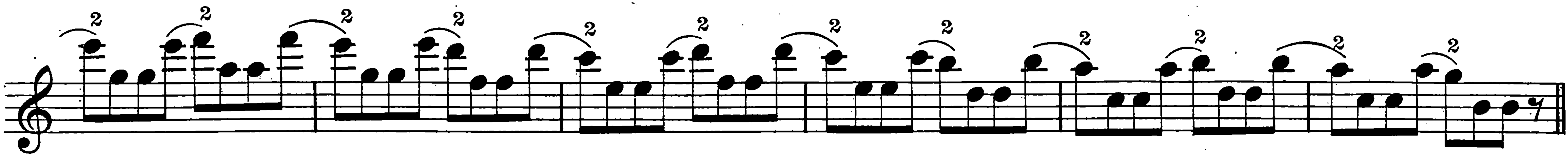
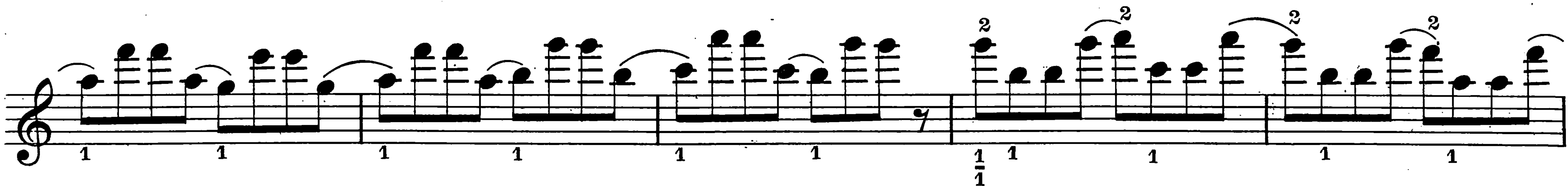
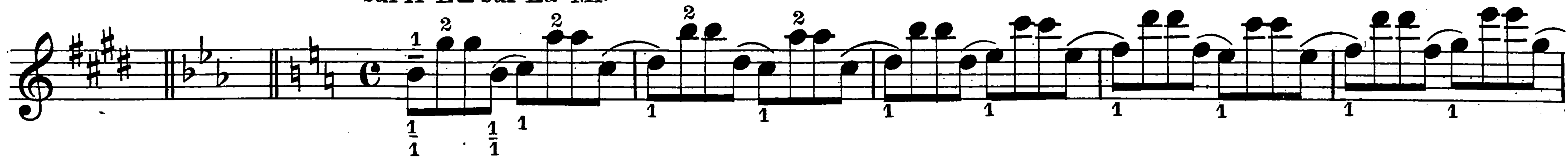
Intonation of the double-stop of the sixth, with the distance between two adjacent fingers changing.

Intonierung des Sexten-Doppelgriffes mit wechselnder Spannung der zwei neben einander liegenden Finger.

Intonation de la double corde de la sixte, avec écartement changeant des deux doigts voisins.



sul A-E sul La-Mi.



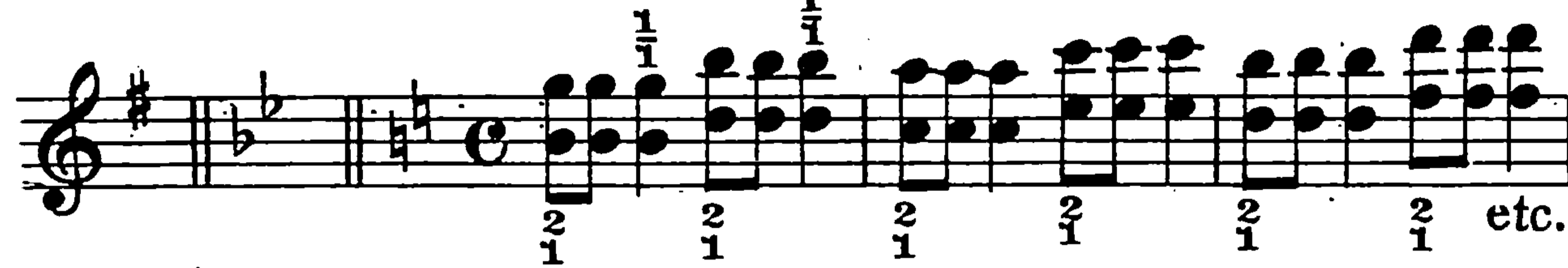
sul D-A _ sul Ré-La.

sul G-D _ sul Sol-Ré.

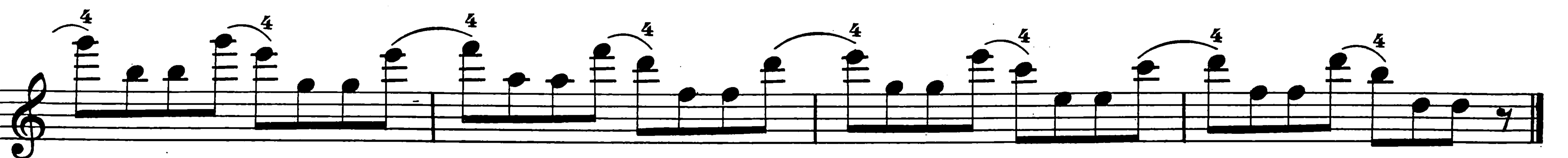
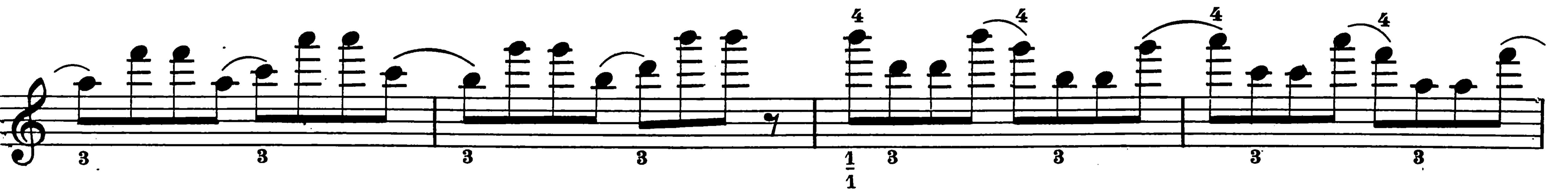
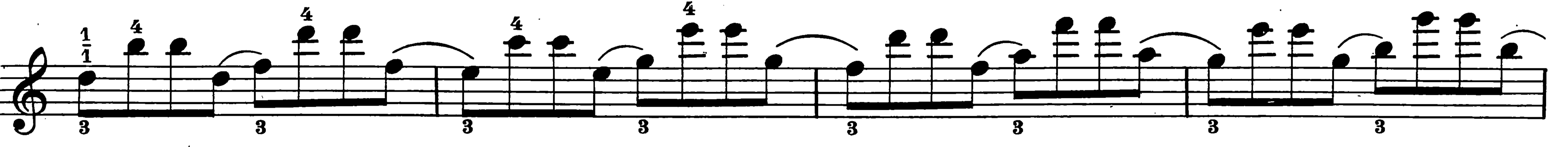
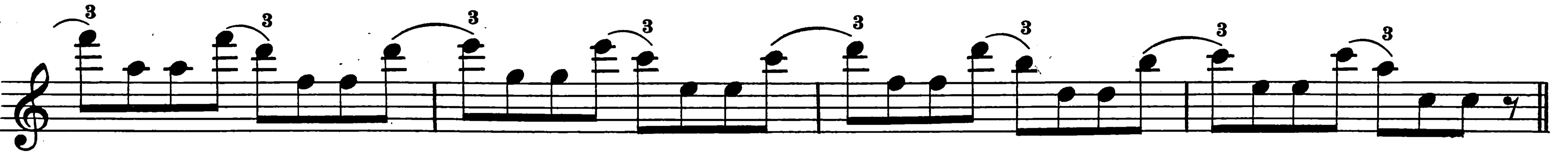
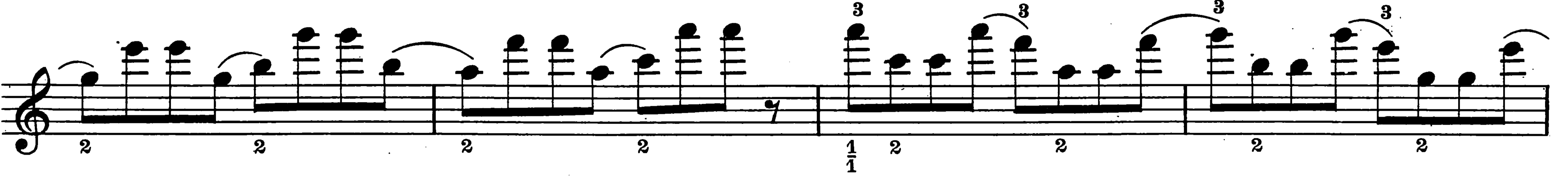
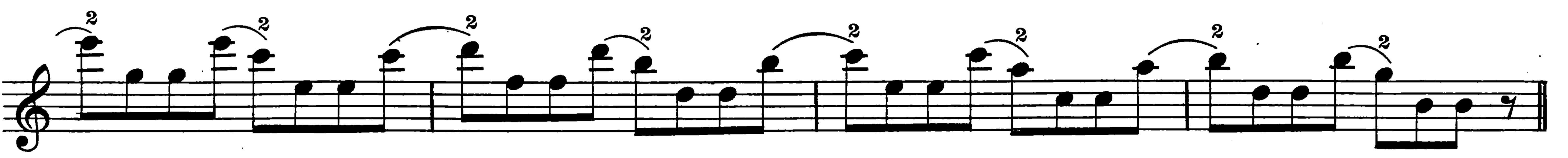
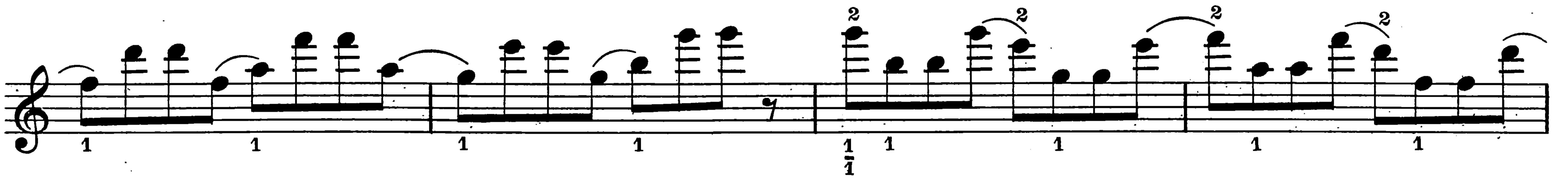
In skips of thirds.

In Terzenschritten.

En sauts de tierces.



sul A-E - sul La-Mi.



sul D-A _sul Ré-La.

This section consists of five staves of music. The first staff is marked with a '2' above the notes and a '1' below. The second staff is marked with a '2' above and a '1' below. The third staff is marked with a '3' above and a '2' below. The fourth staff is marked with a '3' above and a '2' below. The fifth staff is marked with a '3' above and a '3' below. Each staff contains a sequence of notes with slurs and fingerings, ending with a fermata.

sul G-D _sul Sol-Ré.

This section consists of five staves of music. The first staff is marked with a '2' above and a '1' below. The second staff is marked with a '2' above and a '2' below. The third staff is marked with a '3' above and a '2' below. The fourth staff is marked with a '3' above and a '3' below. The fifth staff is marked with a '4' above and a '3' below. Each staff contains a sequence of notes with slurs and fingerings, ending with a fermata.

In skips of fourths.

In Quartenschritten.

En sants de quartes.

sul A-E sul La-Mi.

sul D-A _ sul Ré-La.

This section consists of six staves of music. The first staff is in treble clef with a 1/1 time signature and contains a melodic line with fingerings 1 and 2. The second staff is marked with a Roman numeral II and contains a similar melodic line with fingerings 1 and 2. The third staff has a 1/1 time signature and contains a melodic line with fingerings 1 and 3. The fourth staff is marked with a Roman numeral II and contains a melodic line with fingerings 1 and 3. The fifth staff has a 1/1 time signature and contains a melodic line with fingerings 1 and 3. The sixth staff has a 1/1 time signature and contains a melodic line with fingerings 1 and 4.

sul G-D _ sul Sol-Ré.

This section consists of six staves of music. The first staff is in treble clef with a 1/1 time signature and contains a melodic line with fingerings 1 and 2. The second staff is marked with a Roman numeral III and contains a melodic line with fingerings 1 and 2. The third staff has a 1/1 time signature and contains a melodic line with fingerings 1 and 3. The fourth staff is marked with a Roman numeral III and contains a melodic line with fingerings 1 and 3. The fifth staff has a 1/1 time signature and contains a melodic line with fingerings 1 and 4. The sixth staff is marked with a Roman numeral III and contains a melodic line with fingerings 1 and 4, with a Roman numeral IV also present.

Intonation of the double-stop of the fourth, with the distance between two adjacent fingers changing.

Intonierung des Quarten-Doppelgriffes mit wechselnder Spannung der zwei neben einander liegenden Finger.

Intonation de la double corde de la quarte, avec écartement changeant entre deux doigts voisins.

The musical score is written in C major and 2/4 time. It consists of ten staves of music. The first staff shows the initial double-stop on the first and second strings, with a distance of 1/2 between the fingers on the first string. The subsequent staves show the distance increasing to 1, 2, 3, and 4. The second string is played with a consistent interval of 1/2. The score includes fingering numbers (1, 2, 3, 4) and dynamic markings like 'sul A-E - sul La-Mi.' and 'II'.

sul D-A _ sul Ré-La.

This section contains six staves of musical notation. Each staff begins with a treble clef and a common time signature (C). The notes are grouped into measures, with fingerings (1, 2, 3, 4) and slurs indicating phrasing. The first staff uses fingerings 1 and 2. The second staff uses 2 and 1. The third staff uses 2 and 3. The fourth staff uses 3 and 1. The fifth staff uses 3 and 4. The sixth staff uses 3 and 4. The piece concludes with a fermata over the final note.

sul G-D _ sul Sol-Ré.

This section contains six staves of musical notation. Each staff begins with a treble clef and a common time signature (C). The notes are grouped into measures, with fingerings (1, 2, 3, 4) and slurs indicating phrasing. The first staff uses fingerings 1 and 2. The second staff uses 2 and 1. The third staff uses 2 and 3. The fourth staff uses 3 and 1. The fifth staff uses 3 and 4. The sixth staff uses 3 and 4. The piece concludes with a fermata over the final note.

*) To be practised only on absolutely true strings.

*) Nur auf quintenreinen Saiten zu üben.

*) A jouer seulement sur des cordes absolument justes.

In skips of thirds.

In Terzenschritten.

En sauts de tierces.

sul A-E - sul La-Mi. etc.

sul D-A - sul Ré-La.

sul G-D - sul Sol-Ré.

In skips of fourths.

In Quartenschritten.

En sants de quartes.

sul A-E_sul La-Mi.

sul D-A_sul Ré-La.

sul G-D_sul Sol-Ré.

Intonation of the double-stop of the octave, with the distance between the 1st and 4th finger remaining unchanged.*)

Intonierung des Oktaven-Doppelgriffes mit stets gleich bleibender Spannung des 1. und 4. Fingers.)*

Intonation de la double corde de l'octave sans changer l'écartement entre le 1^{er} et le 4^{me} doigt.*)

sul A-E_sul La-Mi.

sul D-A_sul Ré-La.

sul G-D_sul Sol-Ré.

*) The middle fingers slide on the upper string without being raised.

*)*Die Mittelfinger gleiten auf der oberen Saite mit, ohne gehoben zu werden.*

*) Les doigts intérieurs glissent sur la corde supérieure sans être levés.

In skips of thirds.

In Terzenschritten.

En sauts de tierces.

sul A-E sul La-Mi.

sul D-A sul Ré-La.

sul G-D sul Sol-Ré.

4^b

In skips of fourths.

In Quartenschritten.

En sauts de quartes.

The musical score for exercise 4^b consists of six staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line with various intervals and fingerings. Annotations include '1' for fingerings and '4' for intervals. A first ending bracket is present in the second staff. The third staff includes the instruction 'sul D-A_sul Ré-Mi.' above the notes. The fourth staff has a 'II' marking. The fifth staff has a 'III' marking. The sixth staff includes the instruction 'sul G-D_sul Sol-Ré.' above the notes. The piece concludes with a final cadence.

4^c

In skips of fifths.

In Quintenschritten.

En sauts de quintes.

The musical score for exercise 4^c consists of three staves of music. It follows the same format as exercise 4^b, with a treble clef and common time signature. The music features intervals of a fifth. Fingerings are indicated by '1' and intervals by '4'. A first ending bracket is present in the second staff. The piece concludes with a final cadence.

sul D-A sul Ré-La.

sul G-D sul Sol-Ré.

4d

In skips of sixths.

In Sextenschritten.

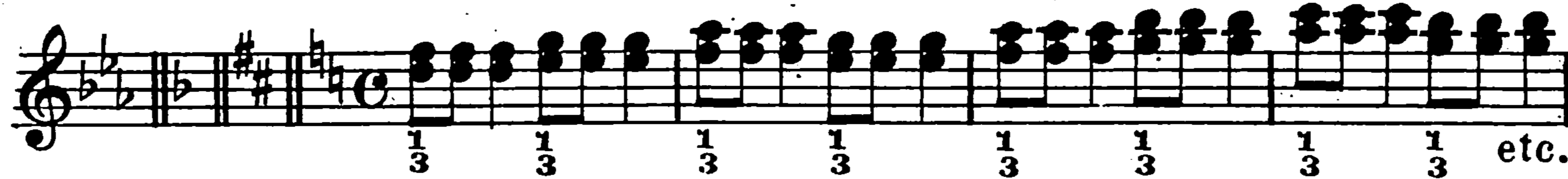
En sauts de sixtes.

5.

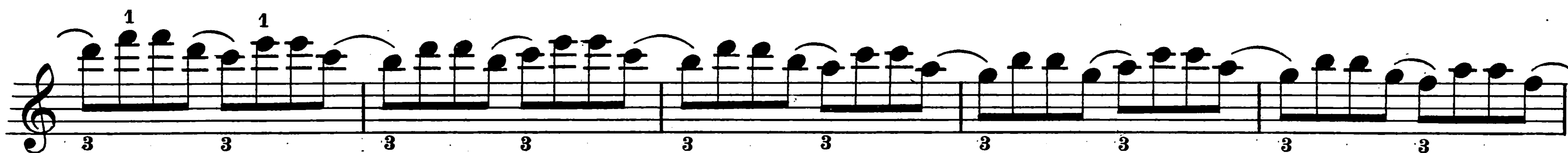
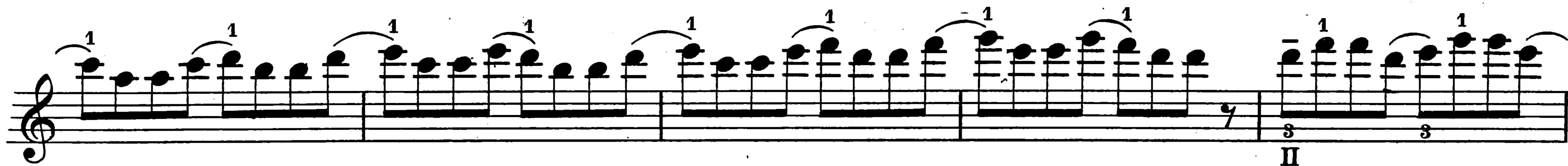
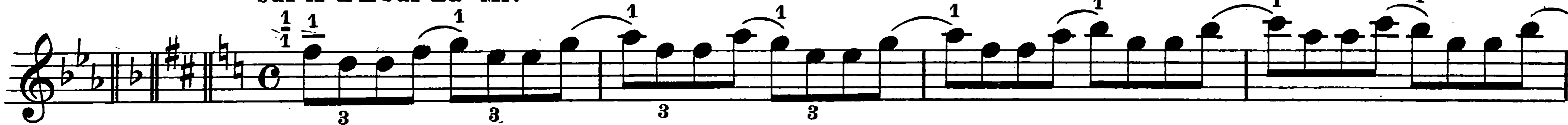
Intonation of the double-stop of the third, with the distance between the 1st-3rd and 2nd-4th fingers changing.

Intonierung des Terzen-Doppelgriffes mit wechselnder Spannung des 1.-3. und 2.-4. Fingers.

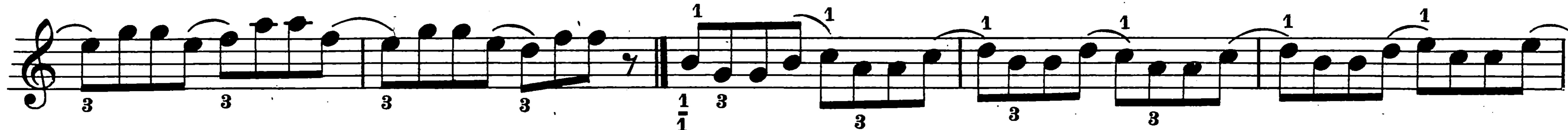
Intonation de la double corde de la tierce, avec écartement changeant entre le 1er-3me et le 2me-4me doigt.



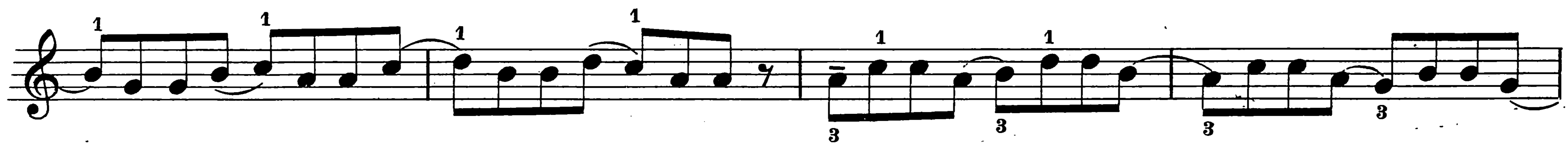
sul A-E sul La-Mi.



sul D-A sul Ré-La.



1 sul G-D sul Sol-Ré.



sul A-E - sul La-Mi.

sul D-A - sul Ré-La.

III

sul G-D - sul Sol-Ré.

IV

5^a

In skips of thirds.

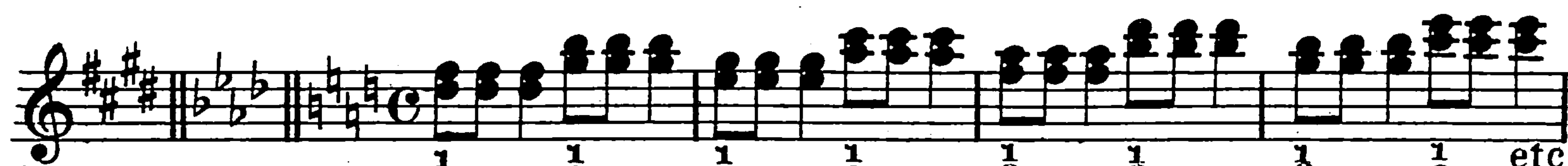
In Terzenschritten.

En sauts de tierces.

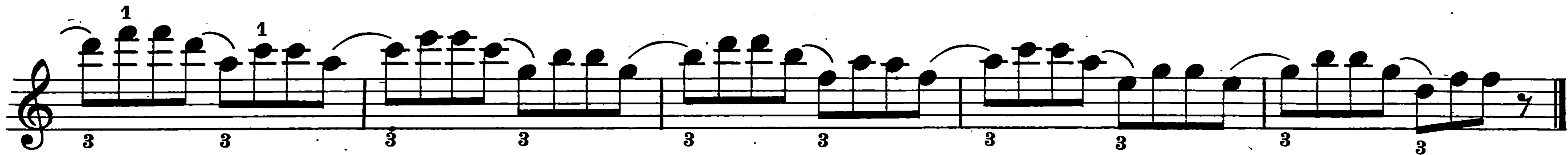
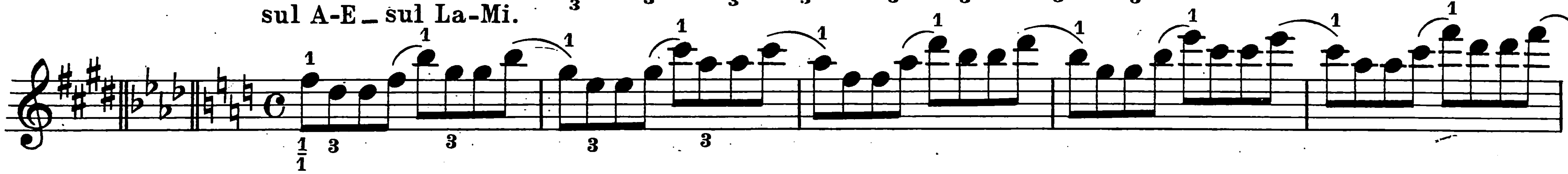
In skips of fourths.

In Quartenschritten.

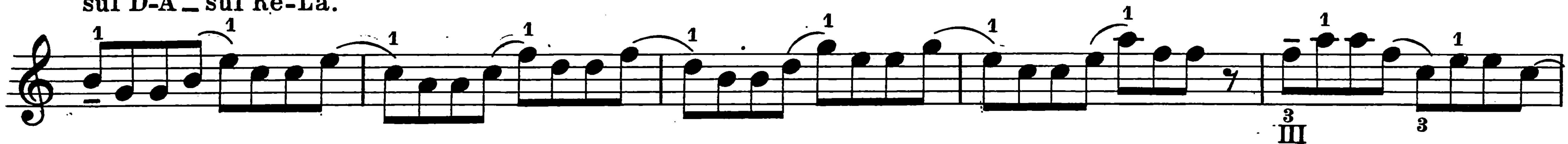
En sauts de quartes.



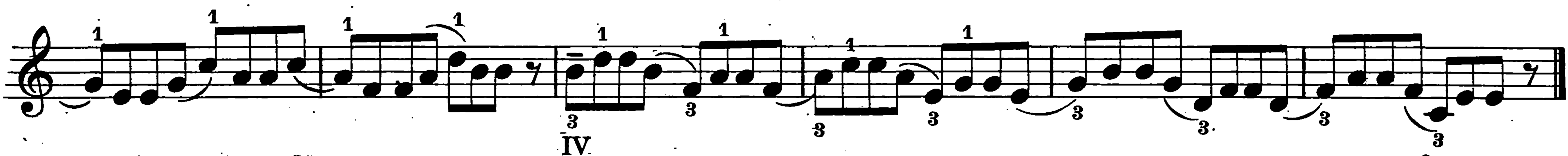
sul A-E sul La-Mi.



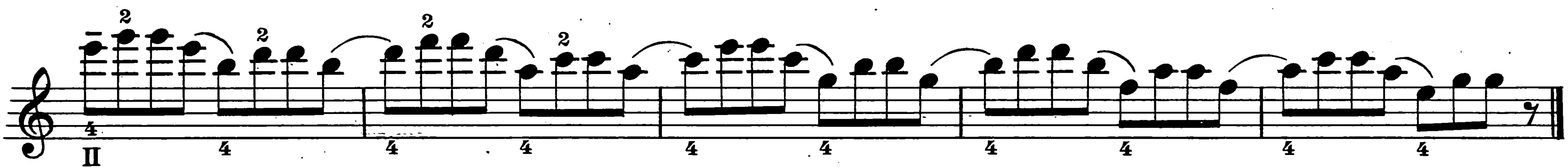
sul D-A sul Ré-La.



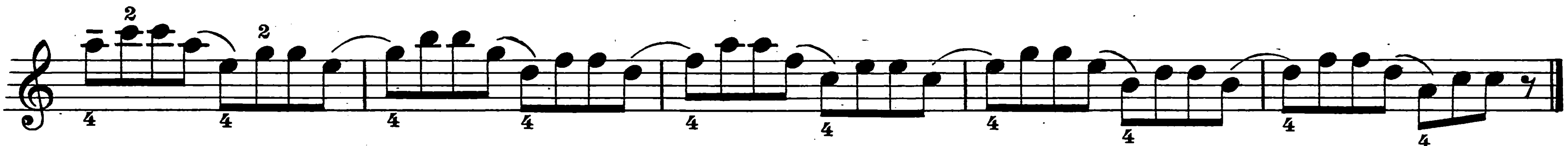
sul G-D sul Sol-Ré.



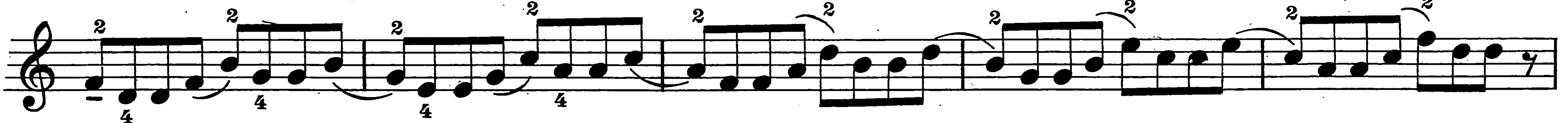
sul A-E sul La-Mi.



sul D-A sul Ré-La.



sul G-D sul Sol-Ré.



6.

Intonation of the double stop of the second with the distance between the 1st and 4th fingers changing.

Intonierung des Sekunden-Doppelgriffes mit wechselnder Spannung des 1. und 4. Fingers.

Intonation de la double corde de la seconde, avec écartement changeant du 1^{er} et du 4^{me} doigt.

sul A-E sul La-Mi.

sul D-A sul Ré-La.

sul G-D_ sul Sol-Ré.

The first section of the musical score consists of five staves of music. The first staff begins with a treble clef, a 1/4 time signature, and a first finger (1) fingering. The music is written in a single melodic line with various rhythmic values and slurs. The second staff continues the melody. The third staff includes a 7/8 time signature change and a Roman numeral IV below the staff. The fourth and fifth staves continue the melodic line with consistent rhythmic patterns.

sul D-E_ sul Ré-Mi.

The second section of the musical score consists of two staves of music. The first staff begins with a treble clef, a 1/4 time signature, and a first finger (1) fingering. The music features a melodic line with slurs and accents. The second staff continues the melody and includes a Roman numeral III below the staff.

sul A-G_ sul La-Sol.

The third section of the musical score consists of three staves of music. The first staff begins with a treble clef, a 1/4 time signature, and a first finger (1) fingering. The music is written in a single melodic line. The second staff includes a 7/8 time signature change and a Roman numeral IV below the staff. The third staff continues the melodic line.

sul G-E - sul Sol-Mi.

6^a

In skips of thirds.

In Terzenschritten.

En sauts de tierces.

sul A-E - sul La-Mi

sul D-A - sul Ré-La.

*) Shift with the 1st and 4th finger: simultane-
ously into the 2nd position etc.

*) Mit dem 1. und 4. Finger gleichzeitig
in die 2. Lage rücken u.s.w.

*) Glissement simultané du 1^{er} et 4^{me} doigt à
la 2^{me} position etc.

sul G-D sul Sol-Ré.

sul D-E sul Ré-Mi.

sul G-A sul Sol-La.

sul G-E sul Sol-Mi.

In skips of fourths.

In Quartenschritten.

En sauts de quartes.

Musical score for guitar, consisting of ten staves of music. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The music features a series of exercises in fourths, with various fingering and breath markings.

The exercises are labeled as follows:

- Staff 1: *sul E-A sul Mi-La.* (Fingering: 1)
- Staff 2: *sul A-D sul La-Ré* (Fingering: 1)
- Staff 3: *sul G-D sul Sol-Ré* (Fingering: 1)
- Staff 4: *sul E-D sul Mi-Ré.* (Fingering: 1)
- Staff 5: *sul G-A sul Sol-La.* (Fingering: 1)
- Staff 6: *sul E-G sul Mi-Sol.* (Fingering: 1)

The score includes various musical notations such as slurs, accents, and dynamic markings. Roman numerals (II, III, IV) are placed below the staves to indicate specific sections or techniques. The music is divided into measures by vertical bar lines, with some measures containing rests or specific articulation marks.

7.

Shifting of the 1st-3rd and 2nd-4th fingers, with the distance between them changing, on two strings not adjacent.

Gleiten des 1.-3. und 2.-4. Fingers mit wechselnder Spannung auf zwei von einander entfernten Saiten.

Glissement du 1^{er}-3^{me} et du 2^{me}-4^{me} doigt, avec écartement changeant, sur deux cordes non voisines.

sul D-E sul Ré-Mi.

sul G-A sul Sol-La.

In skips of thirds.

In Terzenschritten.

En sauts de tierces.

sul D-E sul Ré-Mi.

sul G-A sul Sol-La.

Shifting of the 1st-3rd and 2nd-4th fingers, with the distance between them remaining unchanged, on the outer strings.

Gleiten des 1.-3. und 2.-4. Fingers in stets gleicher Spannung auf den äusseren Saiten.

Glissement du 1er-3^{me} et du 2^{me}-4^{me} doigt, sans changer l'écartement, sur les deux cordes extérieures.

8^a

In skips of thirds.

In Terzenschritten.

En sauts de tierces.

Musical score for exercise 8b, consisting of four staves. The first staff begins with a treble clef and a 1/1 time signature. The music features a sequence of chords and intervals, with many notes marked with a '4' above them, indicating a fourth interval. The second and third staves continue the melodic and harmonic development, with some notes marked with a '2' above them. The fourth staff concludes the exercise with a final cadence and a 7-measure rest.

8^b

In skips of fourths.

In Quartenschritten.

En sauts de quartes.

Musical score for exercise 8c, consisting of four staves. The first staff begins with a treble clef and a 1/1 time signature. The music features a sequence of chords and intervals, with many notes marked with a '3' above them, indicating a third interval. The second and third staves continue the melodic and harmonic development, with some notes marked with a '1' above them. The fourth staff concludes the exercise with a final cadence and a 7-measure rest.

8^c

In skips of fifths.

In Quintenschritten.

En sauts de quintes.

Musical score for exercise 8c, consisting of four staves. The first staff begins with a treble clef and a 1/1 time signature. The music features a sequence of chords and intervals, with many notes marked with a '3' above them, indicating a third interval. The second and third staves continue the melodic and harmonic development, with some notes marked with a '1' above them. The fourth staff concludes the exercise with a final cadence and a 7-measure rest.

8^d

In skips of sixths.

In Sextenschritten.

En sauts de sixtes.

8^e

The same with the opposite placing of the fingers.

Dasselbe mit umgekehrtem Griff der Finger.

Le même exercice avec placement renversé des doigts.

Intonation of the double-stop of the tenth, with the distance between the 1st and 4th finger changing.

Intonierung des Dezimen-Doppelgriffes mit wechselnder Spannung des 1. und 4. Fingers.

Intonation de la double corde de la dixième avec écartement changeant du 1er et du 4me doigt.

The musical score is divided into three main sections, each with its own key signature and time signature:

- Section 1: sul A-E - sul La-Mi.** This section is in the key of A major (one sharp) and 3/4 time. It begins with a treble clef and a common time signature (C), which then changes to 3/4. The music consists of multiple staves of double-stop exercises, with fingering numbers 1 and 4 clearly marked. A '3' is written above the first measure, and 'etc.' appears at the end of the first line.
- Section 2: sul D-A - sul Ré-La.** This section is in the key of D major (two sharps) and 3/4 time. It starts with a treble clef and a common time signature (C), which then changes to 3/4. The exercises continue with double stops and specific fingering (1 and 4).
- Section 3: sul G-D - sul Sol-Ré.** This section is in the key of G major (one sharp) and 3/4 time. It begins with a treble clef and a common time signature (C), which then changes to 3/4. The exercises focus on double stops with the first and fourth fingers.

In skips of thirds.

In Terzenschritten.

En sauts de tierces.

sul E-A_sul Mi-La.

sul D-A_sul Ré-La.

sul G-D_sul Sol-Ré.

9_b

In skips of fourths.

In Quartenschritten.

En sauts de quartes.

sul A-E_sul La-Mi.

sul D-A_sul Ré-La.

sul G-D_sul Sol-Ré.

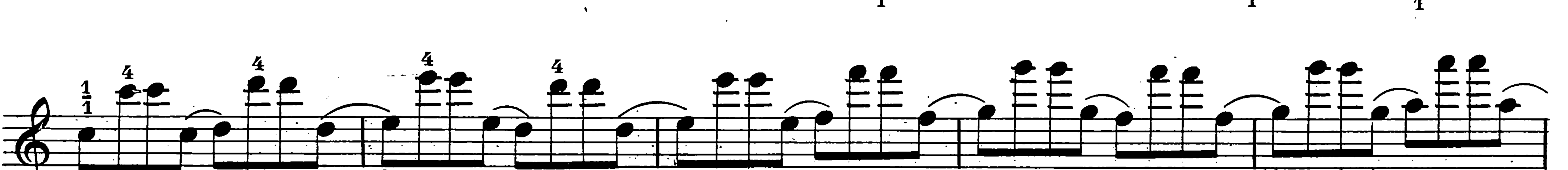
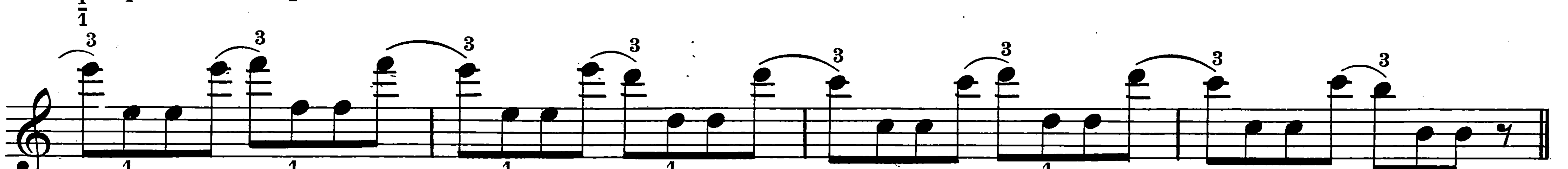
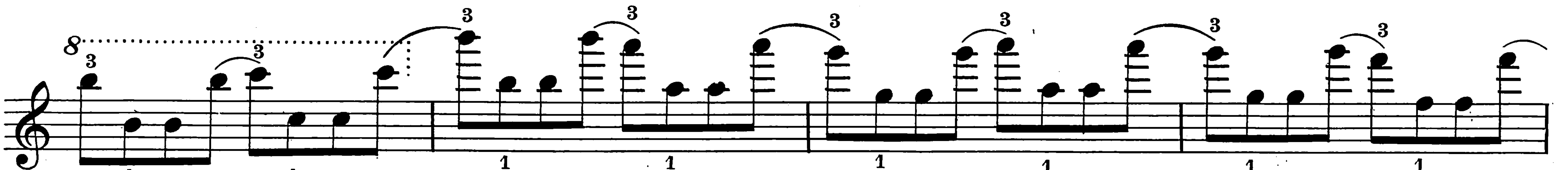
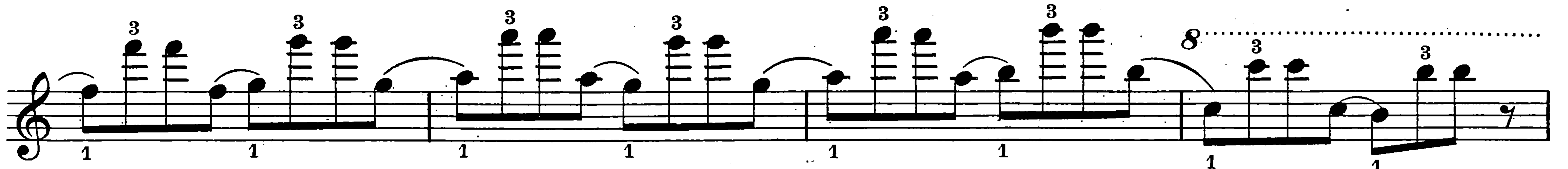
Intonation of the double-stop of the octave with the 1st and 3rd, and with the 2nd and 4th finger.

Intonierung des Oktaven-Doppelgriffes mit dem 1. und 3., und mit dem 2. und 4. Finger.

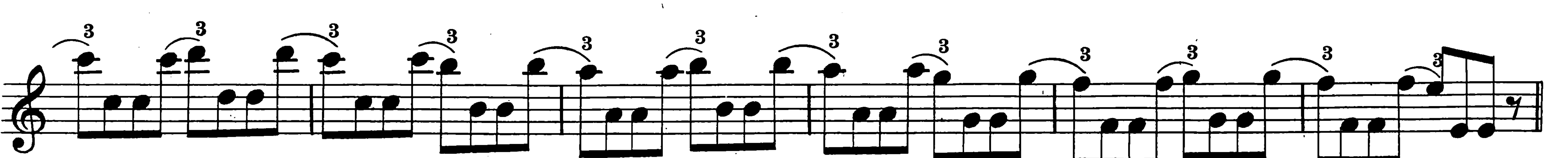
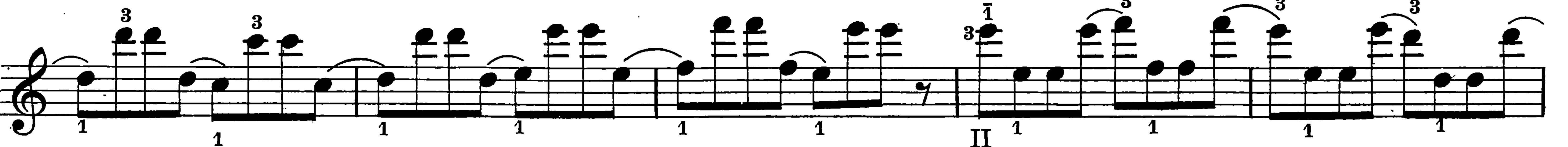
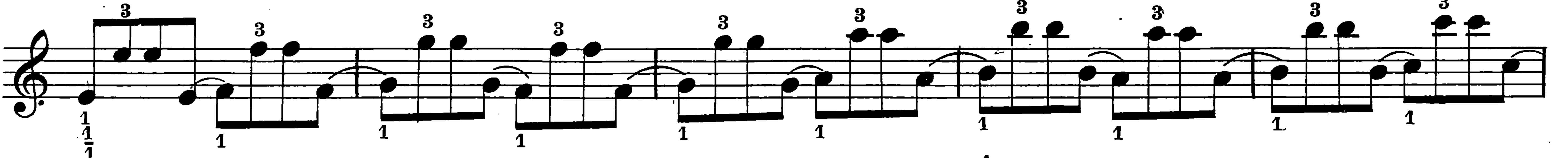
Intonation de la double corde de l'octave avec le 1er et 3me doigt et aussi avec le 2me et 4me.



sul A-E - sul La-Mi.



sul D-A - sul Ré-La.



sul D-A sul Ré-La.

The first section, titled "sul D-A sul Ré-La", consists of four staves of music. The first staff begins with a treble clef and a 1/4 time signature. It features a sequence of eighth notes with fingerings 1, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4. The second staff continues with similar eighth-note patterns, including slurs and fingerings 2, 2, 2, 2, 2, 2, 2, 2. The third and fourth staves show more complex patterns with slurs and fingerings 4, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2.

sul G-D sul Sol-Ré.

The second section, titled "sul G-D sul Sol-Ré", consists of eight staves of music. The first staff begins with a treble clef and a 1/4 time signature. It features a sequence of eighth notes with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. The second staff continues with similar eighth-note patterns, including slurs and fingerings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The third and fourth staves show more complex patterns with slurs and fingerings 3, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. The fifth and sixth staves show more complex patterns with slurs and fingerings 4, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. The seventh and eighth staves show more complex patterns with slurs and fingerings 4, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2.

In skips of fourths.

In Quartenschritten.

En sauts de quartes.

sul A-E sul La-Mis

sul D-A sul Ré-La.

sul G-D sul Sol-Ré.

Shifting of two adjacent fingers, with the distance between them changing, on two strings not adjacent.

Gleiten mit zwei neben einander liegenden Fingern, mit wechselnder Spannung, auf zwei von einander entfernten Saiten.

Glissement de deux doigts voisins, avec écartement changeant, sur deux cordes non voisines.

sul D-E sul Ré-Mi.

The first section of the exercise consists of six staves of music. The first two staves are in treble clef and show a sequence of notes with fingerings 1 and 2. The next four staves are in bass clef and show a sequence of notes with fingerings 1, 2, 3, and 4. The music is written in a 1/4 time signature and includes various articulations and slurs.

sul G-A sul Sol-La.

The second section of the exercise consists of six staves of music. The first two staves are in treble clef and show a sequence of notes with fingerings 1 and 2. The next four staves are in bass clef and show a sequence of notes with fingerings 1, 2, 3, and 4. The music is written in a 1/4 time signature and includes various articulations and slurs. A Roman numeral 'IV' is placed above the fourth staff of this section.

In skips of thirds.
sul D-E_sul Ré-Mi.

In Terzenschritten.

En sauts de tierces.

This section consists of six systems of two staves each. The first system is in 1/1 time and features a treble clef with a key signature of two sharps (D major). The melody is written in a single voice, with the right hand playing a sequence of eighth notes and the left hand playing a sequence of quarter notes. The notes are grouped into pairs of thirds, with fingerings 1 and 2 indicated. The second system continues this pattern. The third system introduces triplets of eighth notes in the right hand and quarter notes in the left hand, with fingerings 1, 2, and 3. The fourth system continues with triplets. The fifth system introduces groups of four notes (quads) in the right hand and quarter notes in the left hand, with fingerings 1, 2, 3, and 4. The sixth system continues with quads. The section concludes with a final cadence.

sul G-A _ sul Sol-La.

This section consists of six systems of two staves each. The first system is in 1/1 time and features a treble clef with a key signature of one sharp (F# major). The melody is written in a single voice, with the right hand playing a sequence of eighth notes and the left hand playing a sequence of quarter notes. The notes are grouped into pairs of thirds, with fingerings 1 and 2 indicated. The second system continues this pattern. The third system introduces triplets of eighth notes in the right hand and quarter notes in the left hand, with fingerings 1, 2, and 3. The fourth system continues with triplets. The fifth system introduces groups of four notes (quads) in the right hand and quarter notes in the left hand, with fingerings 1, 2, 3, and 4. The sixth system continues with quads. The section concludes with a final cadence.

Shifting of the chord of the diminished seventh with two adjacent fingers, the distance between them remaining unchanged.

Rückung des verminderten Septimenakkordes mittels zwei neben einander liegender Finger mit stets gleicher Spannung.

Glissement de l'accord de septième diminuée par deux doigts voisins, sans changer l'écartement.

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



sul A-E sul La-Mi.

sul D-A sul Ré-La.

sul G-D sul Sol-Ré.

The chord of the diminished seventh:

Der verminderte Septimenakkord:

L'accord de septième diminuée:



First staff of music: Treble clef, 1/1 time signature. Features a sequence of diminished seventh chords with fingering 1-3-2-2-2-2-2-2 and a final chord with fingering 0-2-2-2-2-2-2-2.

Second staff of music: Treble clef, 1/1 time signature. Features a sequence of diminished seventh chords with fingering 1-2-1-1-1-1-1-1 and a final chord with fingering 0-1-1-1-1-1-1-1.

Third staff of music: Treble clef, 1/1 time signature. Features a sequence of diminished seventh chords with fingering 1-4-3-3-3-3-3-3 and a final chord with fingering 0-3-3-3-3-3-3-3.

Fourth staff of music: Treble clef, 1/1 time signature. Includes the instruction "sul D-A_ sul Ré-La." and features a sequence of diminished seventh chords with fingering 1-2-1-1-1-1-1-1 and a final chord with fingering 0-1-1-1-1-1-1-1.

Fifth staff of music: Treble clef, 1/1 time signature. Features a sequence of diminished seventh chords with fingering 1-3-2-2-2-2-2-2 and a final chord with fingering 0-2-2-2-2-2-2-2.

Sixth staff of music: Treble clef, 1/1 time signature. Features a sequence of diminished seventh chords with fingering 1-4-3-3-3-3-3-3 and a final chord with fingering 0-3-3-3-3-3-3-3.

Seventh staff of music: Treble clef, 1/1 time signature. Includes the instruction "sul G-D_ sul Sol-Ré." and features a sequence of diminished seventh chords with fingering 1-2-1-1-1-1-1-1 and a final chord with fingering 0-1-1-1-1-1-1-1.

Eighth staff of music: Treble clef, 1/1 time signature. Features a sequence of diminished seventh chords with fingering 1-3-2-2-2-2-2-2 and a final chord with fingering 0-2-2-2-2-2-2-2.

Ninth staff of music: Treble clef, 1/1 time signature. Features a sequence of diminished seventh chords with fingering 1-4-3-3-3-3-3-3 and a final chord with fingering 0-3-3-3-3-3-3-3.

The chord of the diminished seventh:

Der verminderte Septimenakkord:

L'accord de septième diminuée:



sul A-E_sul La-Mi.

sul D-A_sul Ré-La.

sul G-D_sul Sol-Ré.

This page contains three guitar exercises, numbered 4, 5, and 6. Each exercise is presented in three staves: a treble clef staff with a melodic line, a bass clef staff with a bass line, and a guitar-specific staff showing chord diagrams and fingerings. Exercise 4 is in G major (one sharp) and 4/4 time, featuring a sequence of chords and arpeggios. Exercise 5 is in D major (two sharps) and 4/4 time, with a similar melodic and harmonic structure. Exercise 6 is in D minor (two flats) and 4/4 time, introducing a different harmonic palette. The notation includes various note values, rests, and specific fingering instructions (e.g., '1', '4', '1/1').

Development and intonation of the Trill.

Entwicklung und Intonierung des Trillers.

Développement et intonation du Trille.

Stroke of the fingers.
One stroke.
The fingers remain on the string.

16.
Fingerschlag.
Ein Schlag.
Liegenlassen der Finger.

Battement de doigts.
Un battement.
Les doigts restent posés sur la corde.

The musical score consists of 11 staves of music. The first staff shows a sequence of notes with fingerings 1. and 2. above them. The second staff continues with similar patterns, including a trill marked with an asterisk (*). The third and fourth staves show more complex rhythmic patterns with fingerings 1. and 2. and a 'simile' marking. The fifth and sixth staves feature a series of notes with accents and dynamics like 'f' and 'p'. The seventh and eighth staves continue with alternating 'f' and 'p' dynamics and accents. The ninth and tenth staves show further development of the trill with fingerings 1. and 2. and dynamics 'f' and 'p'. The eleventh staff concludes the piece with a final trill and dynamics 'f' and 'p'.

*) Long appoggiatura.
**) Short appoggiatura.
Ševčík Op.11. XIV

*) Langer Vorschlag.
**) Kurzer Vorschlag.

*) Appoggiatura longue.
**) Appoggiatura brève.

Several strokes.

Mehrere Schläge.

Plusieurs battements.

The musical score consists of 12 staves of music. The first staff begins with a key signature of one flat (B-flat) and a common time signature (C). It features a sequence of chords and rhythmic patterns, with fingerings indicated by numbers 1, 2, and 3. The second staff continues with similar rhythmic patterns, including a 4-measure rest. The third and fourth staves show more complex rhythmic structures with fingerings. The fifth staff introduces dynamics, with *f* (forte) and *p* (piano) markings, and includes a *V* (accents) marking. The sixth staff continues with alternating *f* and *p* dynamics and includes a 4-measure rest. The seventh staff features a *V* marking and alternating *f* and *p* dynamics. The eighth staff includes a 3/4 time signature and alternating *f* and *p* dynamics. The ninth and tenth staves continue with alternating *f* and *p* dynamics and include a 4-measure rest. The eleventh and twelfth staves conclude the exercise with alternating *f* and *p* dynamics and include a 1-measure rest.

Trill without after-beat

Triller ohne Nachschlag.

Trille sans terminaison.

Trill - Triller - Trille. *)

*) Unlimited number of strokes.

*) Unbeschränkte Anzahl der Schläge.

*) Nombre indéterminé des battements.

Trill with after-beat

Triller mit Nachschlag.

Trille avec terminaison.

The musical score consists of ten staves of music. The first staff begins with a key signature change from one flat to one sharp, then to two sharps, and finally to one sharp. The music features a variety of trill patterns, some with after-beats (marked with a '7') and some with terminations (marked with a '2'). The notation includes eighth and sixteenth notes, often beamed together, and rests. Some staves have fingerings indicated by numbers 4, 5, and 7. There are also some specific markings like '*)' and '**)' throughout the piece.

*) A turn. **) After-beat.

*) Doppelschlag. **) Nachschlag.

*) Gruppetto. **) Terminaison.

The musical score is written in a single system with ten staves. The time signature is 1/1. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Trills are indicated by the 'tr' symbol above notes. Slurs are used to group notes across measures. The piece ends with a 'segue' marking at the bottom right of the final staff.

Exercise for the Trill in 6 positions. | Trillerübung in 6 Lagen.

| Exercice pour le trille en 6 positions.

Variation. Veränderung. Variante.

Musical notation for Variation. Veränderung. Variante. etc. The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it.

1. Pos. 1. Lage. a) $\frac{1}{3}$ $\frac{1}{1}$ tr $\frac{1}{3}$ $\frac{1}{1}$ tr $\frac{1}{3}$ $\frac{1}{1}$ tr $\frac{1}{3}$ $\frac{1}{1}$ tr $\frac{1}{3}$ $\frac{1}{1}$ tr $\frac{1}{3}$ $\frac{1}{1}$ tr

Musical notation for 1. Pos. 1. Lage. a). The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it. The notation includes a '3.' above the first trill and a '1.' above the last trill.

Musical notation for 1. Pos. 1. Lage. b). The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it.

Musical notation for 1. Pos. 1. Lage. c). The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it.

Musical notation for 1. Pos. 1. Lage. d). The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it.

2. Pos. 2. Lage.

Musical notation for 2. Pos. 2. Lage. The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it. The notation includes a '1' below the first trill and a '1' below the last trill.

Musical notation for 2. Pos. 2. Lage. b). The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it.

Musical notation for 2. Pos. 2. Lage. c). The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it.

Musical notation for 2. Pos. 2. Lage. d). The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it.

3. Pos. 3. Lage.

Musical notation for 3. Pos. 3. Lage. The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it. The notation includes a '1' below the first trill and a '1' below the last trill.

Musical notation for 3. Pos. 3. Lage. b). The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it.

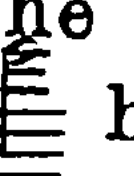
Musical notation for 3. Pos. 3. Lage. c). The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it.

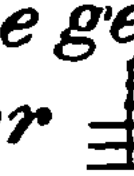
Musical notation for 3. Pos. 3. Lage. d). The staff shows a sequence of notes with trill ornaments (tr) and a final trill with 'etc.' written above it.

4. Pos.
4. Lage.

5. Pos.
5. Lage.

6. Pos.
6. Lage.

*) In the higher positions, where the distances are too close for broad fingertips, the trill must be played with the edge of the fingertip, after the 3rd finger  has been moved slightly towards the A-string. As a preparatory exercise play the e without a trill, the 4th finger striking against the bare fingerboard and gradually approaching the E-string. Sevcik Op.11. XIV

*) In höheren Lagen, in welchen die Mensur für breite Fingerspitzen zu eng ist, soll nur mit dem Rand der Fingerspitze getrillert werden, nachdem man den 3. Finger  ein wenig gegen die A-Saite gerückt hat. Als Vorübung spielt man das e ohne Triller, schlägt mit dem 4. Finger auf das bloße Griffbrett und nähert sich allmählich der E-Saite.

*) Aux positions élevées, où la distance est trop petite pour le bout des doigts larges, il faut exécuter le trille seulement avec le bord du bout, après avoir rapproché le 3me doigt un peu de la corde de La. Comme exercice préparatoire on joue le mi sans trille, descend le 4me doigt sur le bois de la touche, et par degrés on l'approche de la corde de Mi.

Daily exercises in Octaves.
Octaves employing the open strings
from the 1st-3d position.

Tägliche Übungen in Oktaven.
Oktaven mit Gebrauch der leeren
Saiten von der 1. zur 3. Lage.

Exercices journaliers en octaves.
Octaves employant les cordes à vide
de la 1re-la 3me position.



a) with the 1st and 4th finger.

a) mit dem 1. und 4. Finger.

a) avec le 1er et le 4me doigt.



b) with the 1st and 3rd finger.

b) mit dem 1. und 3. Finger.

b) avec le 1r et le 3me doigt.



c) with the 2nd and 4th finger.

c) mit dem 2. und 4. Finger.

c) avec le 2me et le 4me doigt.

d) alternating with the 1st and 3d and the 2d and 4th finger.

d) mit dem 1. und 3. und dem 2. und 4. Finger abwechselnd.

d) alternant avec le 1er et 3me et le 2me et 4me doigt.

Octaves avoiding the open strings
from the 1st-3rd position.

*Oktaven ohne Anwendung der leeren
Saiten von der 1. zur 3. Lage.*

Octaves évitant les cordes à vide
de la 1re-la 3me position.

a) with the 1st and 4th finger.

a) mit dem 1. und 4. Finger.

a) avec le 1er et le 4me doigt.

b) with the 1st and 3rd finger.

b) mit dem 1. und 3. Finger.

b) avec le 1er et le 3me doigt.

c) with the 2d and 4th finger.

c) mit dem 2. und 4. Finger.

c) avec le 2me et le 4me doigt.

d) with change of fingering.

d) mit wechselndem Fingersatz.

d) avec changement du doigté.

Exercise in octaves from the 2d-5th position.

Oktavenübung von der 2. zur 5. Lage.

Exercice en octaves de la 2me-la 5me position.

a) with the 1st and 4th finger.

a) mit dem 1. und 4. Finger.

a) avec le 1er et le 4me doigt.

b) with the 1st and 3d finger.

b) mit dem 1. und 3. Finger.

b) avec le 1er et le 3me doigt.

c) with the 2d and 4th finger.

c) mit dem 2. und 4. Finger.

c) avec le 2^{me} et le 4^{me} doigt.

4 2 4 2 II III I II
II III III IV 4 2 4 2
4 2 4 2

d) with change of fingering.

d) mit wechselndem Fingersatz.

d) avec changement du doigté.

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

Exercise in octaves from the 3rd - 6th position.

Oktavenübung von der 3. zur 6. Lage.

Exercice en octaves de la 3me-la 6me position.

a) with the 1st and 4th finger.

a) mit dem 1. und 4. Finger.

a) avec le 1er et le 4me doigt.

b) with the 1st and 3rd finger.

b) mit dem 1. und 3. Finger.

b) avec le 1er et le 3me doigt.

c) with the 2d and 4th finger.

c) mit dem 2. und 4. Finger.

c) avec le 2me et le 4me doigt.

d) with change of fingering.

d) mit wechselndem Fingersatz.

d) avec changement du doigté.

Exercises in octaves on the E-and A-string through the higher positions.

Oktavenübung durch hohe Lagen auf der E-und A-Saite.

Exercices en octaves sur la corde de Mi et de La par les positions supérieures.

a) with the 1st and 4th finger.

a) mit dem 1. und 4. Finger.

a) avec le 1er et le 4me doigt.

b) with the 1st and 3rd finger.

b) mit dem 1. und 3. Finger.

b) avec le 1er et le 3me doigt.

c) with the 2d and 4th finger.

c) mit dem 2. und 4. Finger.

c) avec le 2me et le 4me doigt.

Musical score for exercise c) with the 2d and 4th finger. The score consists of five staves of music in treble clef, 3/4 time. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. The music features a sequence of chords, each consisting of a pair of notes (2nd and 4th fingers) with a slur above them. The notes are: G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4, G4-F4, F4-E4, E4-D4, D4-C4, C4-B3, B3-A3, A3-G3, G3-F3, F3-E3, E3-D3, D3-C3, C3-B2, B2-A2, A2-G2, G2-F2, F2-E2, E2-D2, D2-C2, C2-B1, B1-A1, A1-G1, G1-F1, F1-E1, E1-D1, D1-C1, C1-B0, B0-A0, A0-G0, G0-F0, F0-E0, E0-D0, D0-C0, C0-B-1, B-1-A-1, A-1-G-1, G-1-F-1, F-1-E-1, E-1-D-1, D-1-C-1, C-1-B-2, B-2-A-2, A-2-G-2, G-2-F-2, F-2-E-2, E-2-D-2, D-2-C-2, C-2-B-3, B-3-A-3, A-3-G-3, G-3-F-3, F-3-E-3, E-3-D-3, D-3-C-3, C-3-B-4, B-4-A-4, A-4-G-4, G-4-F-4, F-4-E-4, E-4-D-4, D-4-C-4, C-4-B-5, B-5-A-5, A-5-G-5, G-5-F-5, F-5-E-5, E-5-D-5, D-5-C-5, C-5-B-6, B-6-A-6, A-6-G-6, G-6-F-6, F-6-E-6, E-6-D-6, D-6-C-6, C-6-B-7, B-7-A-7, A-7-G-7, G-7-F-7, F-7-E-7, E-7-D-7, D-7-C-7, C-7-B-8, B-8-A-8, A-8-G-8, G-8-F-8, F-8-E-8, E-8-D-8, D-8-C-8, C-8-B-9, B-9-A-9, A-9-G-9, G-9-F-9, F-9-E-9, E-9-D-9, D-9-C-9, C-9-B-10, B-10-A-10, A-10-G-10, G-10-F-10, F-10-E-10, E-10-D-10, D-10-C-10, C-10-B-11, B-11-A-11, A-11-G-11, G-11-F-11, F-11-E-11, E-11-D-11, D-11-C-11, C-11-B-12, B-12-A-12, A-12-G-12, G-12-F-12, F-12-E-12, E-12-D-12, D-12-C-12, C-12-B-13, B-13-A-13, A-13-G-13, G-13-F-13, F-13-E-13, E-13-D-13, D-13-C-13, C-13-B-14, B-14-A-14, A-14-G-14, G-14-F-14, F-14-E-14, E-14-D-14, D-14-C-14, C-14-B-15, B-15-A-15, A-15-G-15, G-15-F-15, F-15-E-15, E-15-D-15, D-15-C-15, C-15-B-16, B-16-A-16, A-16-G-16, G-16-F-16, F-16-E-16, E-16-D-16, D-16-C-16, C-16-B-17, B-17-A-17, A-17-G-17, G-17-F-17, F-17-E-17, E-17-D-17, D-17-C-17, C-17-B-18, B-18-A-18, A-18-G-18, G-18-F-18, F-18-E-18, E-18-D-18, D-18-C-18, C-18-B-19, B-19-A-19, A-19-G-19, G-19-F-19, F-19-E-19, E-19-D-19, D-19-C-19, C-19-B-20, B-20-A-20, A-20-G-20, G-20-F-20, F-20-E-20, E-20-D-20, D-20-C-20, C-20-B-21, B-21-A-21, A-21-G-21, G-21-F-21, F-21-E-21, E-21-D-21, D-21-C-21, C-21-B-22, B-22-A-22, A-22-G-22, G-22-F-22, F-22-E-22, E-22-D-22, D-22-C-22, C-22-B-23, B-23-A-23, A-23-G-23, G-23-F-23, F-23-E-23, E-23-D-23, D-23-C-23, C-23-B-24, B-24-A-24, A-24-G-24, G-24-F-24, F-24-E-24, E-24-D-24, D-24-C-24, 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a) employing the open strings.

a) *mit Anwendung der leeren Saiten.*

a) employant les cordes à vide.



b) without employing the open strings. b) *ohne Anwendung der leeren Saiten.* b) sans employer les cordes à vide.



c) from the 2d-5th position.

c) von der 2.-5. Lage.

c) de la 2me-la 5me position.

Musical score for section c) showing guitar fingerings for positions 2nd to 5th. It consists of five staves of music with various chord diagrams and fingering numbers (1, 2, 3, 4) indicated below the notes.

d) in the higher positions.

d) in hohen Lagen.

d) dans les positions supérieures.

Musical score for section d) showing guitar fingerings for higher positions. It consists of five staves of music with various chord diagrams and fingering numbers (1, 2, 3, 4) indicated below the notes.

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.
 \square Down-bow.
 \vee Up-bow.¹⁾
 $-$ Broad Bow.
 \dots 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⁾
 \circ Open String.
Sul E, — on the E-string.
 $\underline{\quad}$ First Finger remains on string.
 $\underline{\quad}$ The little hook indicates which finger is to remain on string.
M. Middle of the Bow.
Fr. At the Nut.
Sp. At the Point.

Abkürzungen und Zeichen.

Bezeichnung der Bogenlänge durch Bruchzahlen.

- $\frac{1}{1}$ Ganzer Bogen.
 $\frac{1}{2}$ Halber Bogen.
 $\frac{1}{2}$ Erste Hälfte.
 $\frac{2}{2}$ Zweite Hälfte.
 $\frac{1}{3}$ Ein Drittel des Bogens.
 $\frac{2}{3}$ Zwei Drittel des Bogens.
 $\frac{1}{3}$ Erstes Drittel.
 $\frac{2}{3}$ Zweites Drittel.
 $\frac{3}{3}$ Drittes Drittel.
 $\frac{1}{4}$ Ein Viertel des Bogens.
 $\frac{3}{4}$ Drei Viertel des Bogens.
 $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ Erstes, zweites, drittes, viertes Viertel des Bogens.
 $\frac{2}{4}$ $\frac{3}{4}$ Zweites und drittes Viertel.
 \square Herunterstrich.
 \vee Hinaufstrich.¹⁾
 $-$ Breit gestossen (gezogen).
 \dots 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⁾
 \circ Leere Saite.
Sul E, — Auf der E-Saite.
 $\underline{\quad}$ Liegenlassen des ersten Fingers.
 $\underline{\quad}$ Liegenlassen des Fingers auf welchen das Häkchen zeigt.
M. Mitte des Bogens.
Fr. Am Frosch.
Sp. An der Spitze.

Abréviations et Signes.

Division de l'archet au moyen de fractions.

- $\frac{1}{1}$ Tout l'archet.
 $\frac{1}{2}$ Demi-archet.
 $\frac{1}{2}$ Première moitié.
 $\frac{2}{2}$ Seconde moitié.
 $\frac{1}{3}$ Un tiers de l'archet.
 $\frac{2}{3}$ Deux tiers de l'archet.
 $\frac{1}{3}$ Premier tiers.
 $\frac{2}{3}$ Deuxième tiers.
 $\frac{3}{3}$ Troisième tiers.
 $\frac{1}{4}$ Un quart de l'archet.
 $\frac{3}{4}$ Trois quarts de l'archet.
 $\frac{1}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ Premier, deuxième, troisième, quatrième quart.
 $\frac{2}{4}$ $\frac{3}{4}$ Deuxième et troisième quart.
 \square Tirez
 \vee Poussez.¹⁾
 $-$ Largement.
 \dots 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⁾
 \circ Corde à vide.
Sul Mi, — Sur le mi.
 $\underline{\quad}$ Retenez le premier doigt sur la corde.
 $\underline{\quad}$ 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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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.

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- “ **XIV** —Intonieren der Doppelgriffe. **Dazu:** Fortsetzung der Konzertstudien und Vortragsstücke aus der 3. und 4. Stufe.

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

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

³ Neben Abt. VIa, VIb, VIc und VII vorzunehmen.

⁴ Neben Abt. VIII, IX, X und XI vorzunehmen.

ARRANGEMENT DES MATIÈRES.

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

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

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

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

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