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Vol. 844

# ŠEVČIK

Op. 1

# School of Violin Technics

Part I

Exercises in the First Position

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# OTAKAR ŠEVČIK

Op. 1

# School of Violin Technics

Edited by

PHILIPP MITTELL

IN FOUR PARTS

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Library Vol. 844

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## Erster Teil.

### Erste Lage.

### Fingerübungen auf einer Saite.

Man wiederhole jeden Takt mehrere Male, langsam und schnell, gestossen und gebunden, und achte, dass die Finger gleichmässig und fest aufschlagen. Siehe Anmerkung zu Op. 8.

## Part First.

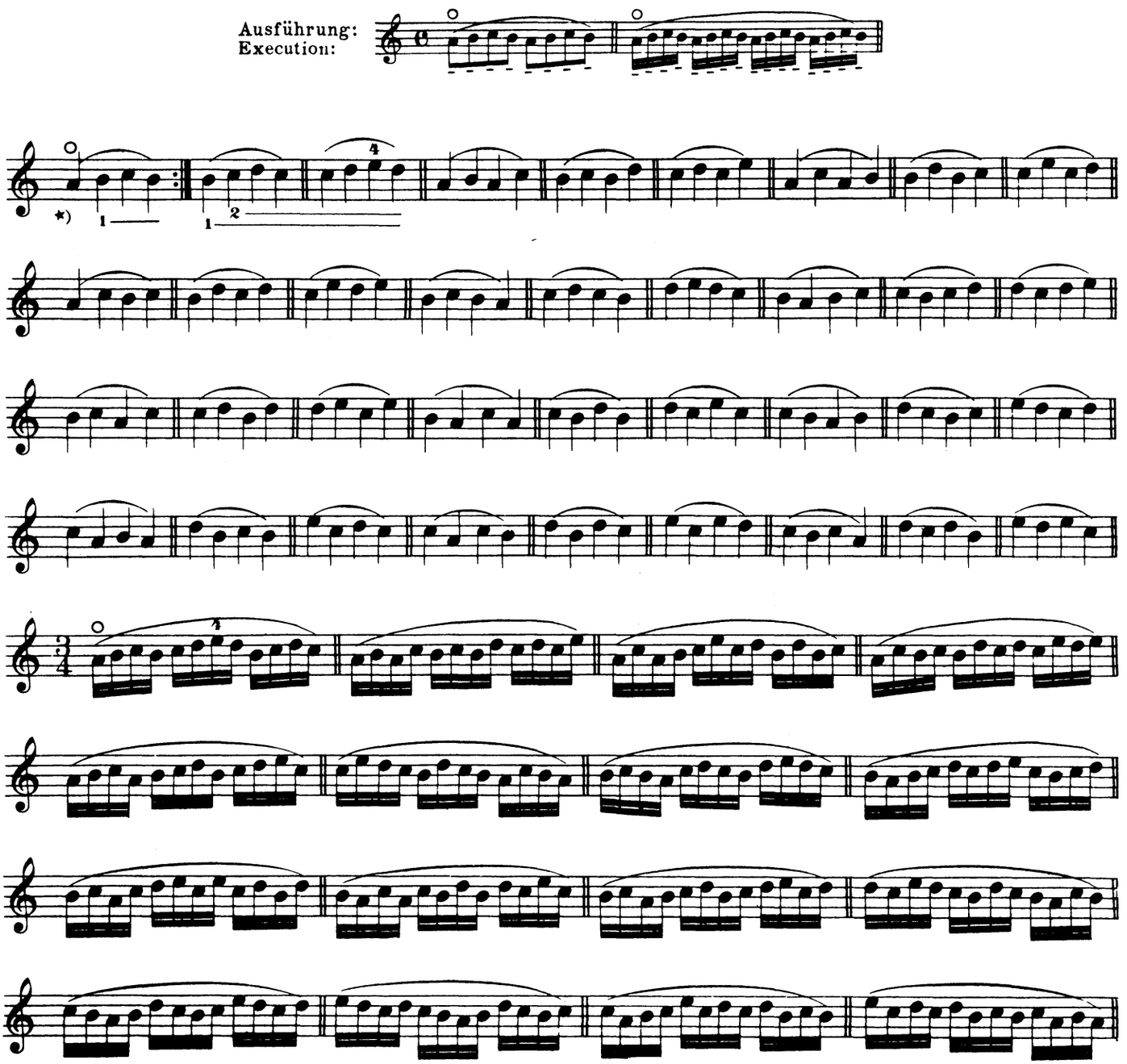
### First Position.

### Finger-exercises on One String.

Repeat each measure several times, both slowly and quickly, *détaché* and legato; and be careful that the fingers make the stops evenly and firmly. Read the Remarks at the head of Opus 8.

## 1.

Ausführung:
Execution:



*) Die Finger fest liegen zu lassen.

*) Keep the fingers down firmly.

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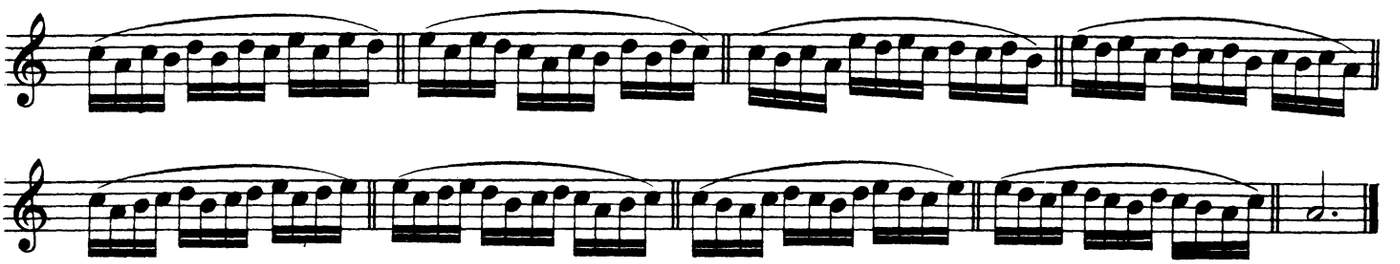

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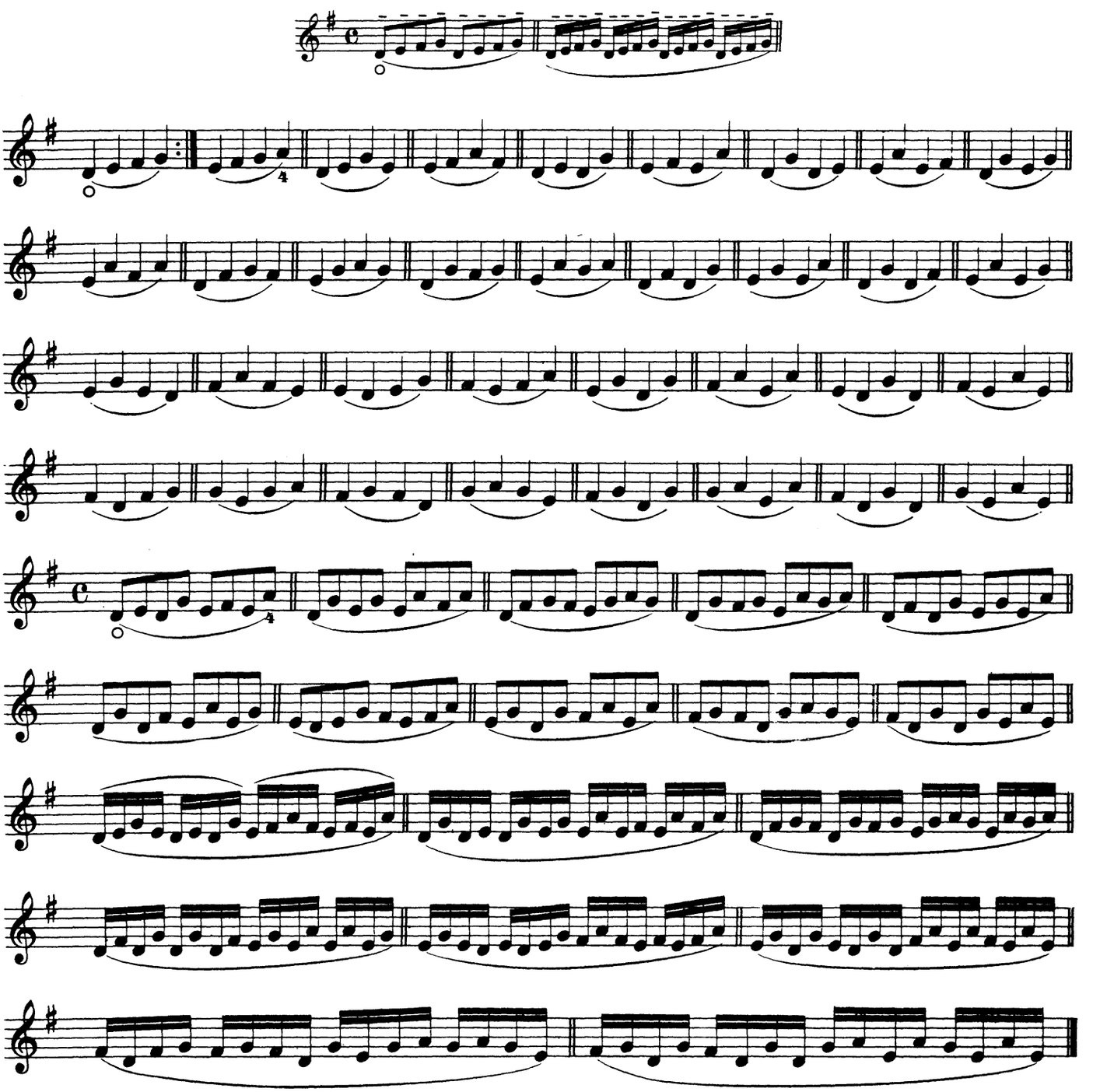

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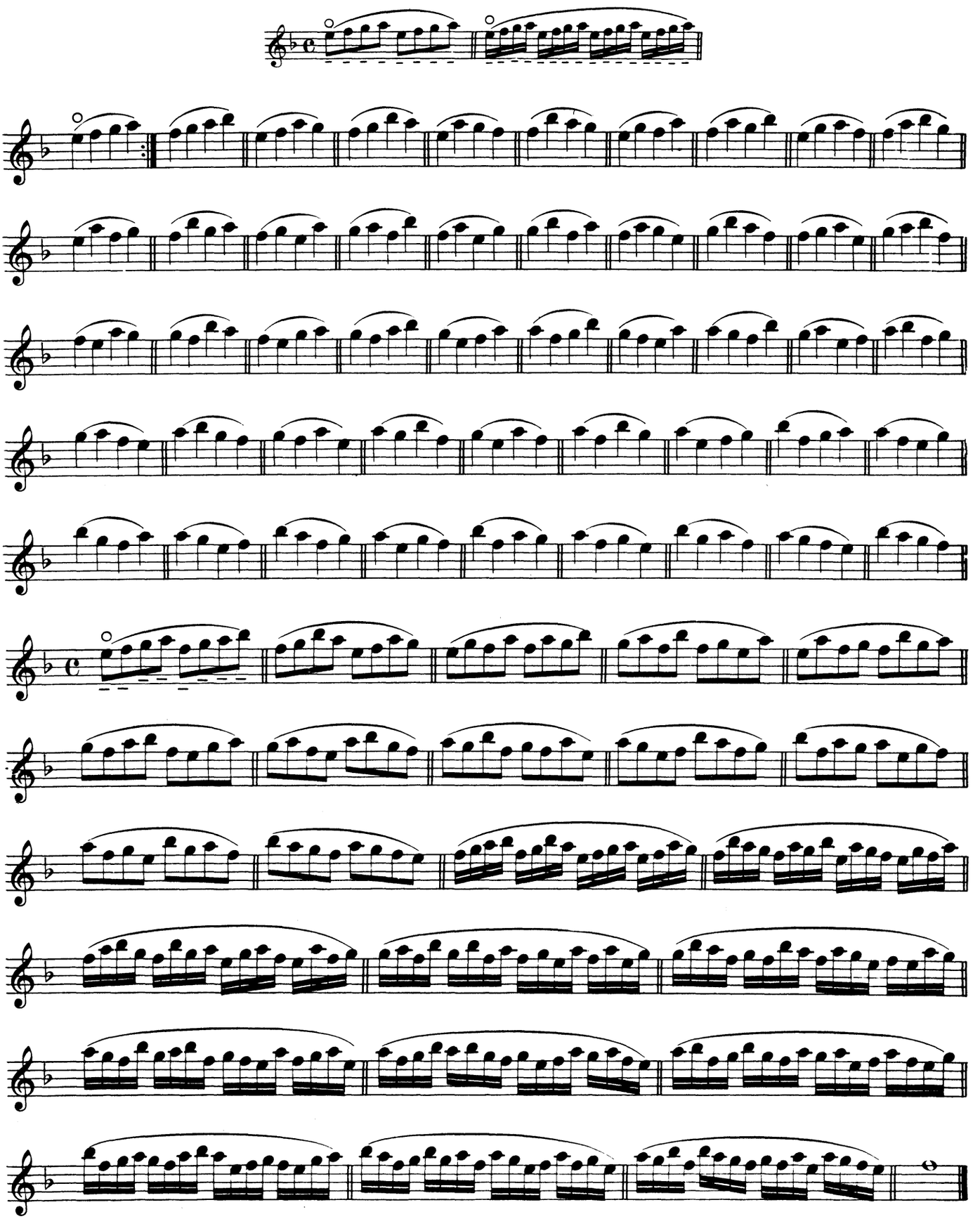
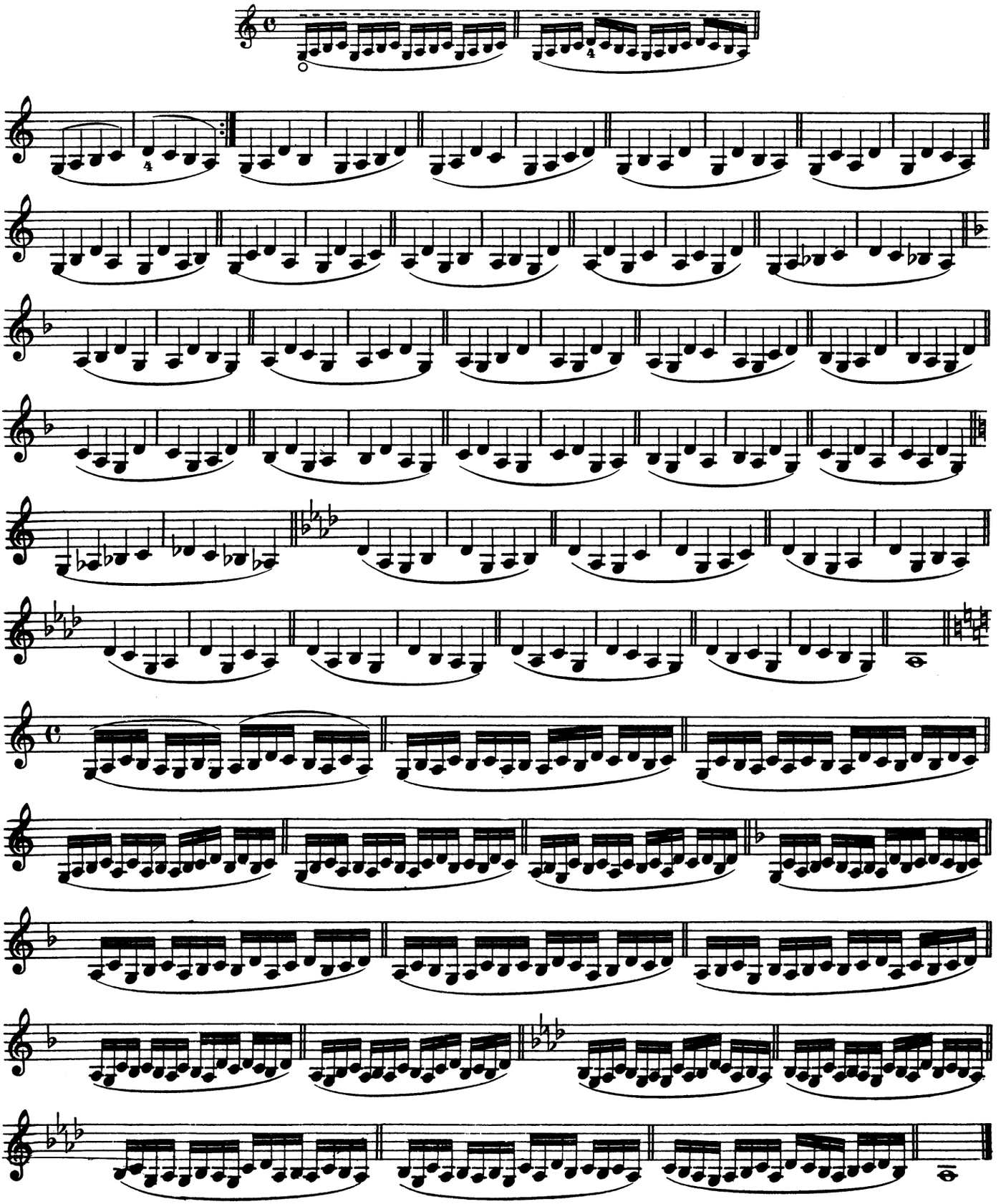


# 4.

Man wiederhole zuerst jeden Takt einzeln, dann zu zweien.

Repeat each measure by itself at first; then 2 together.



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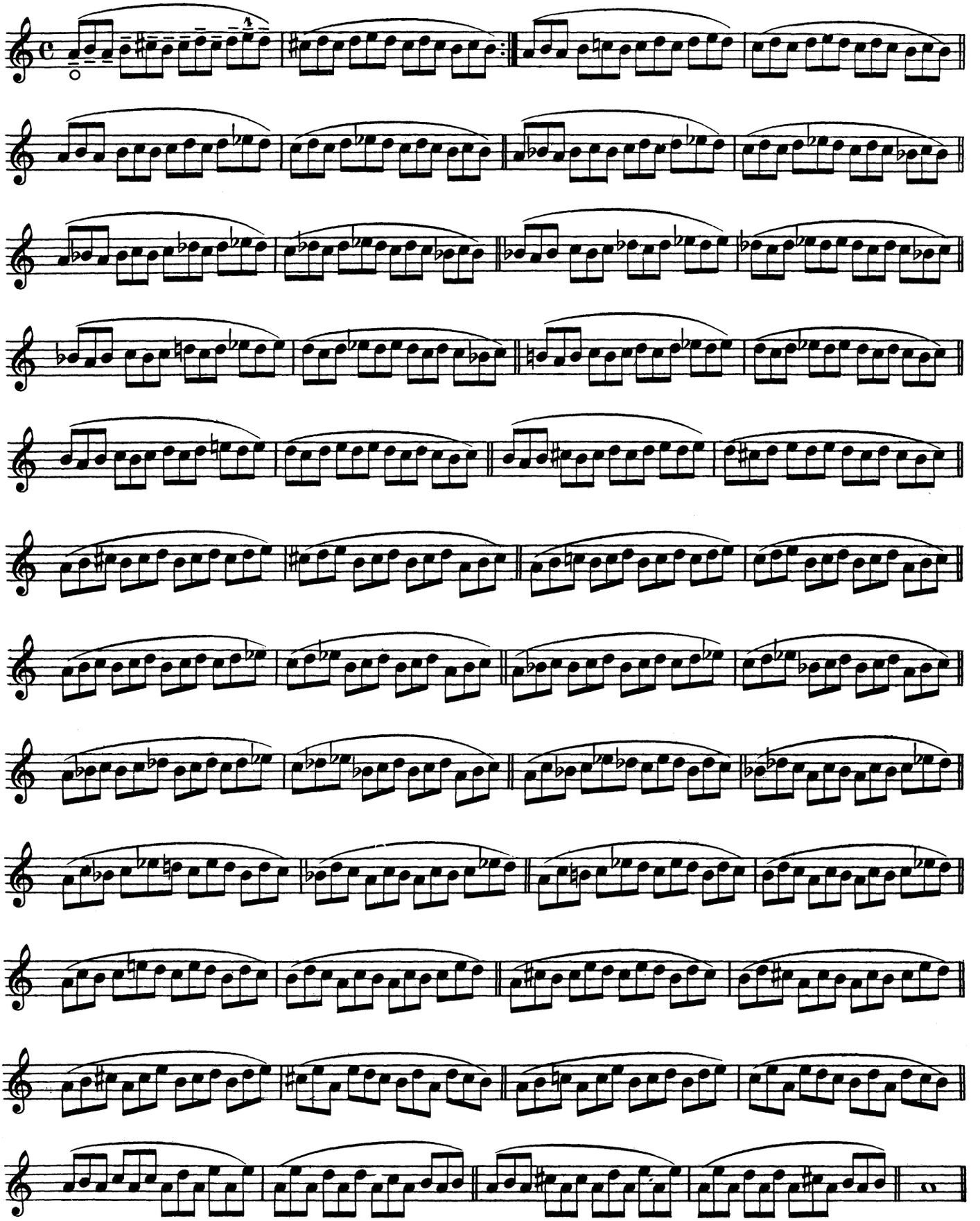

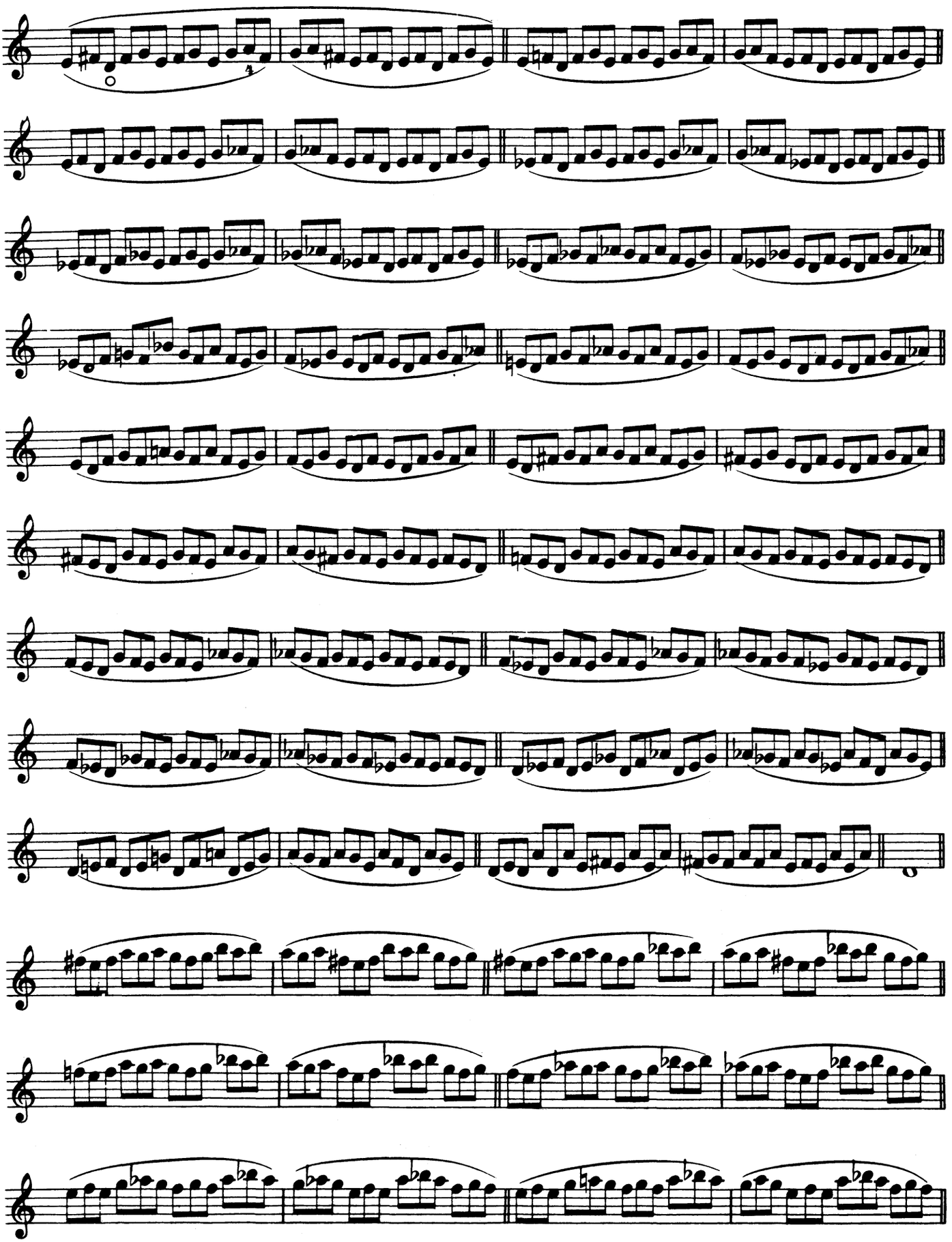

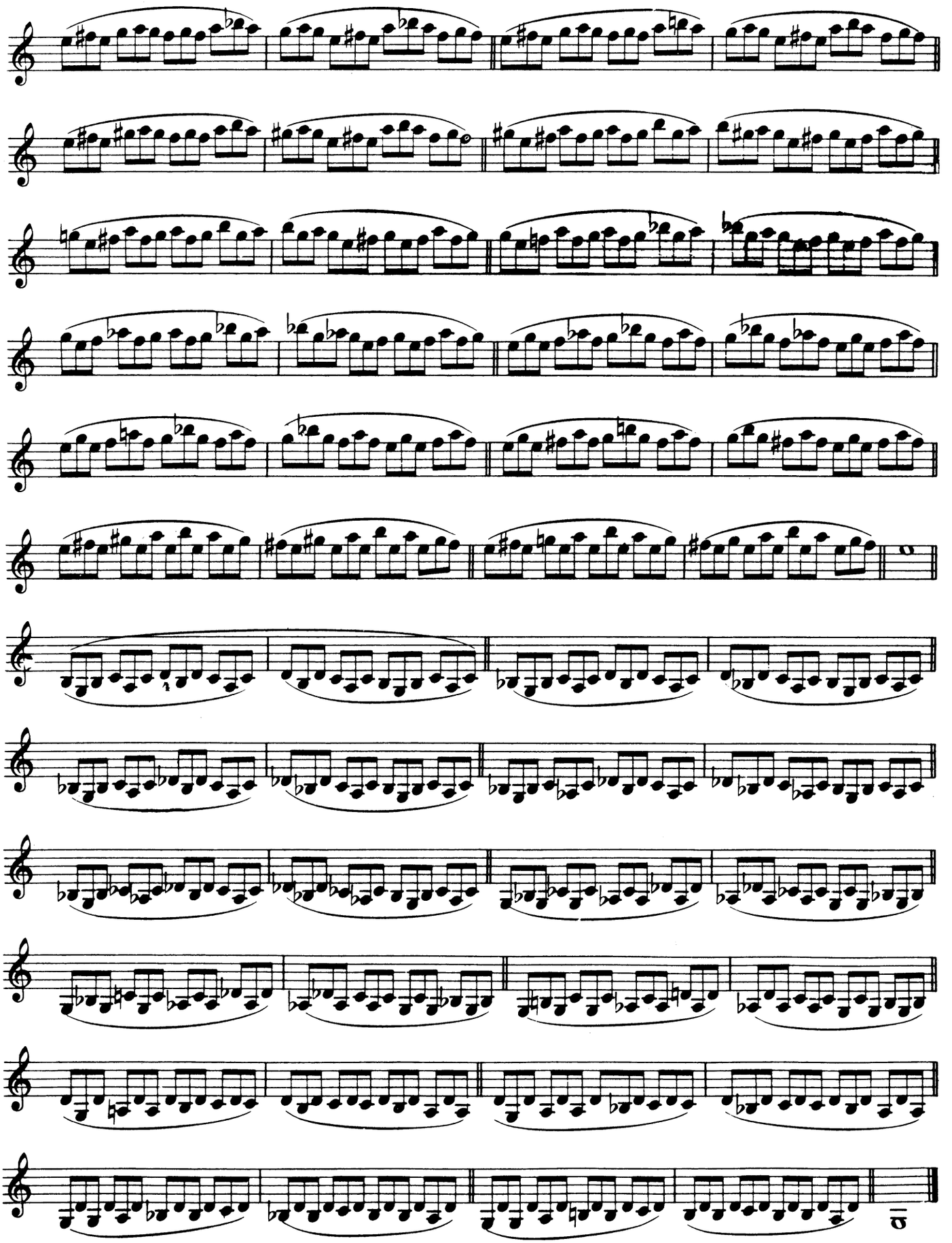

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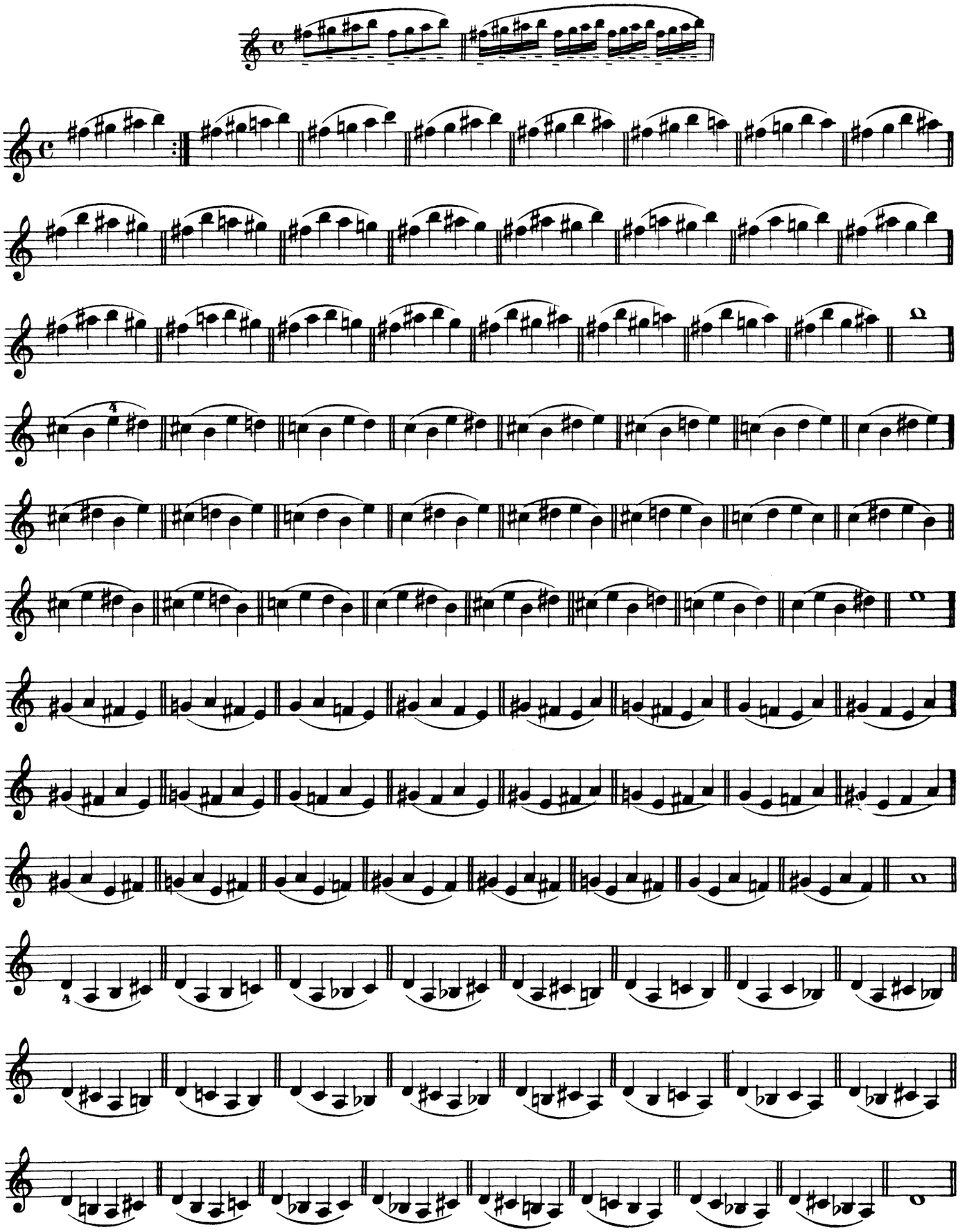

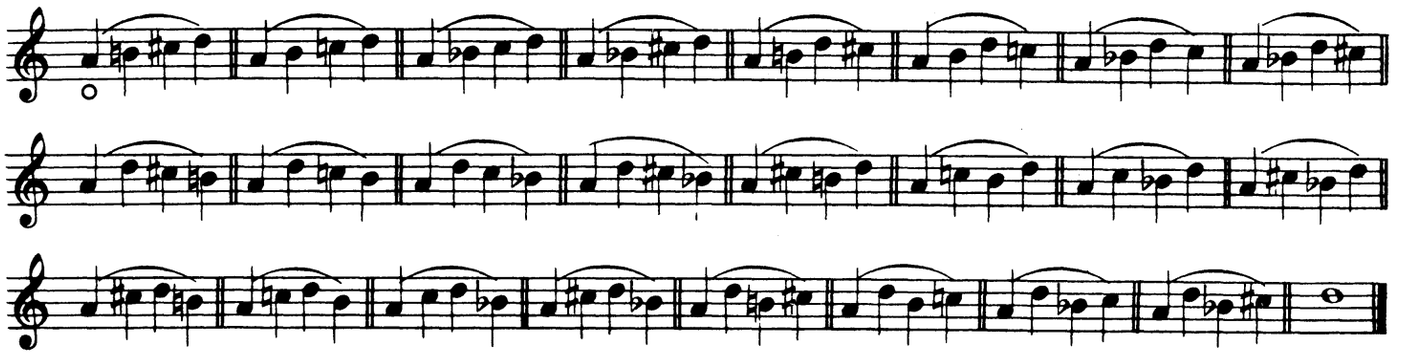

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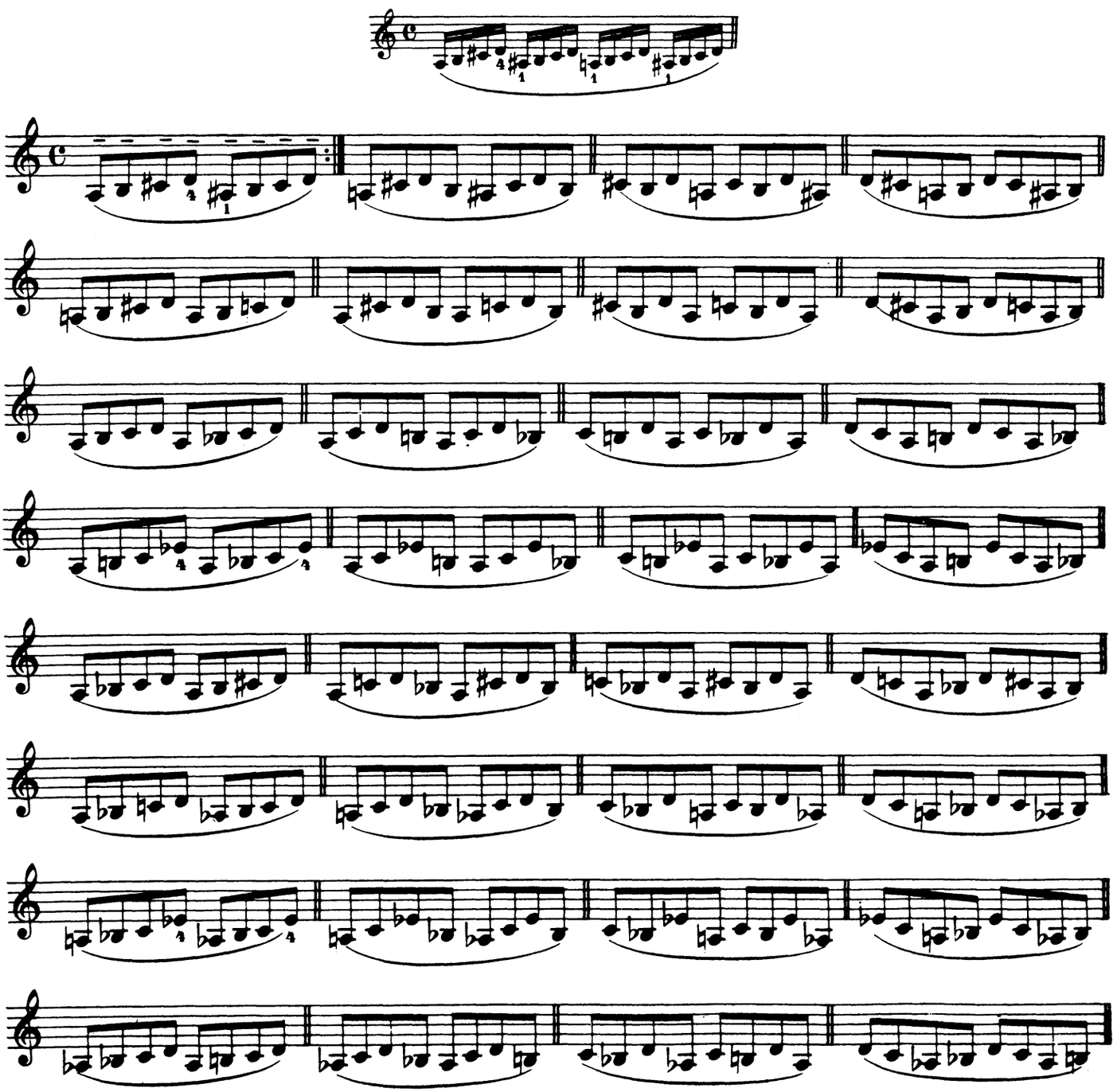
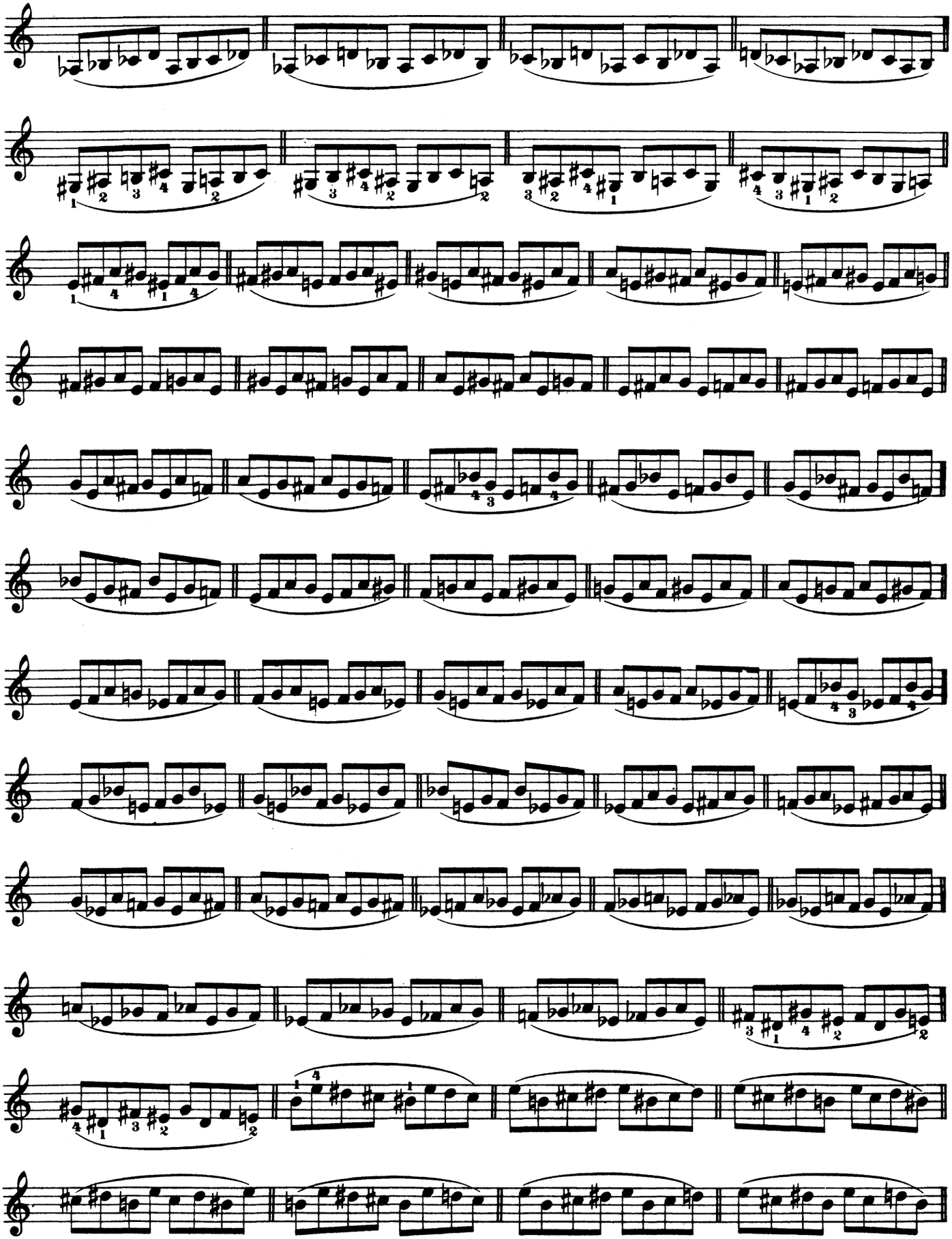
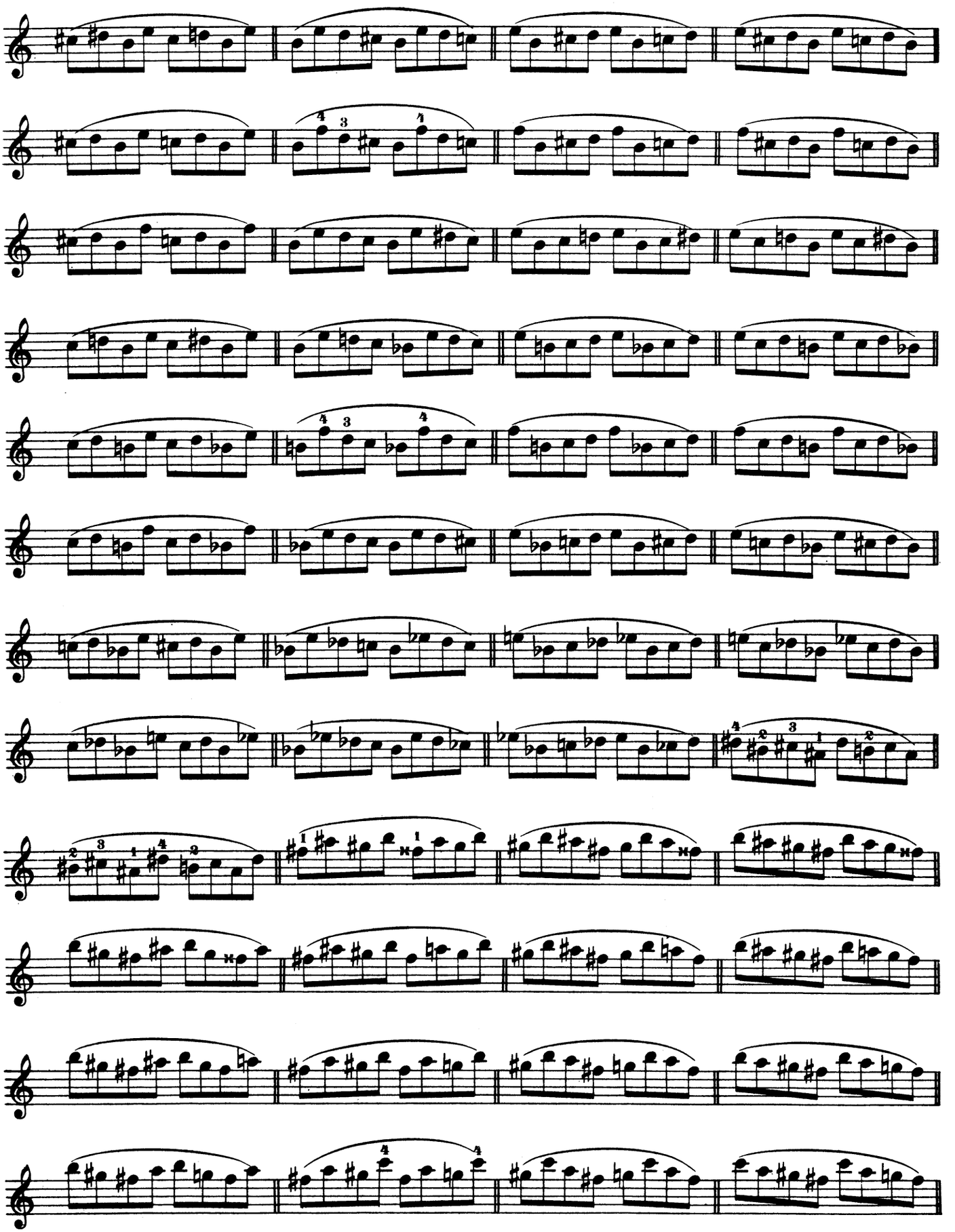
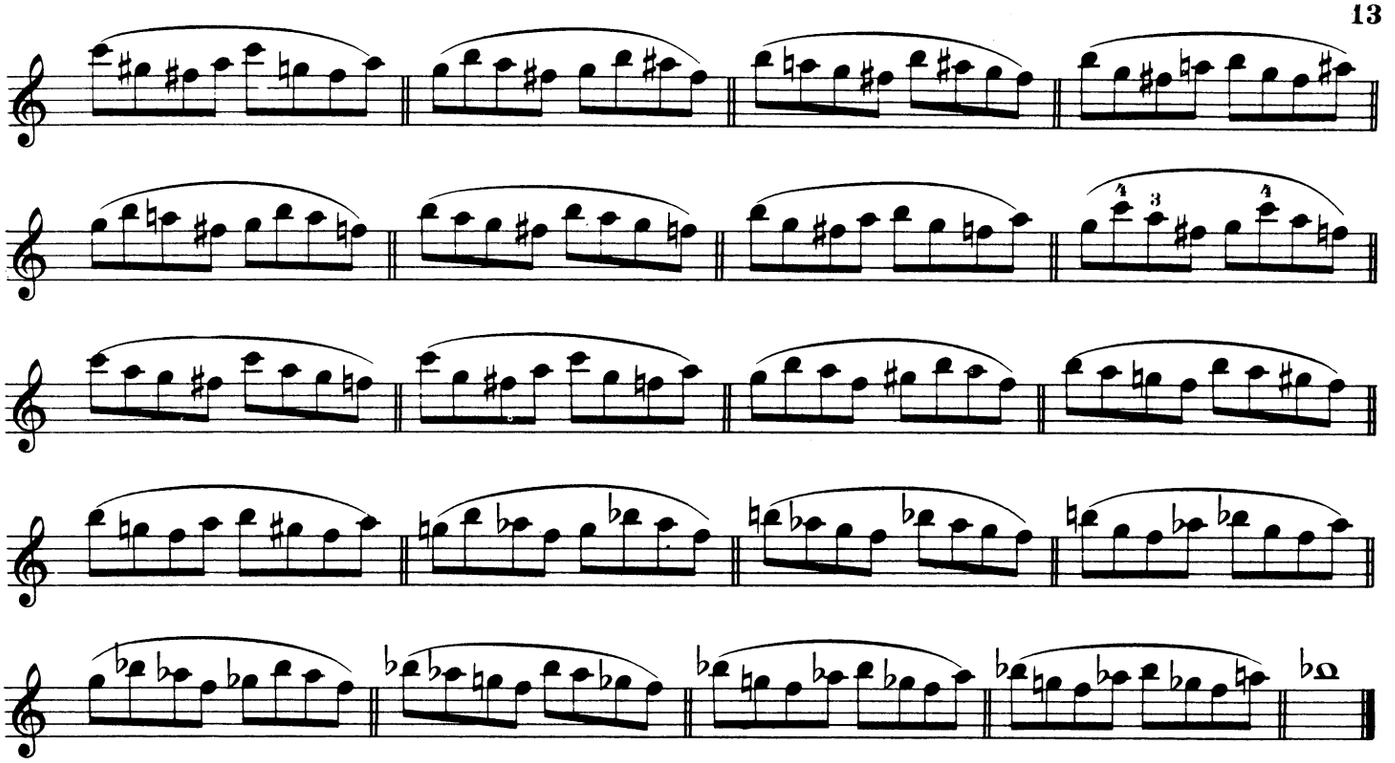
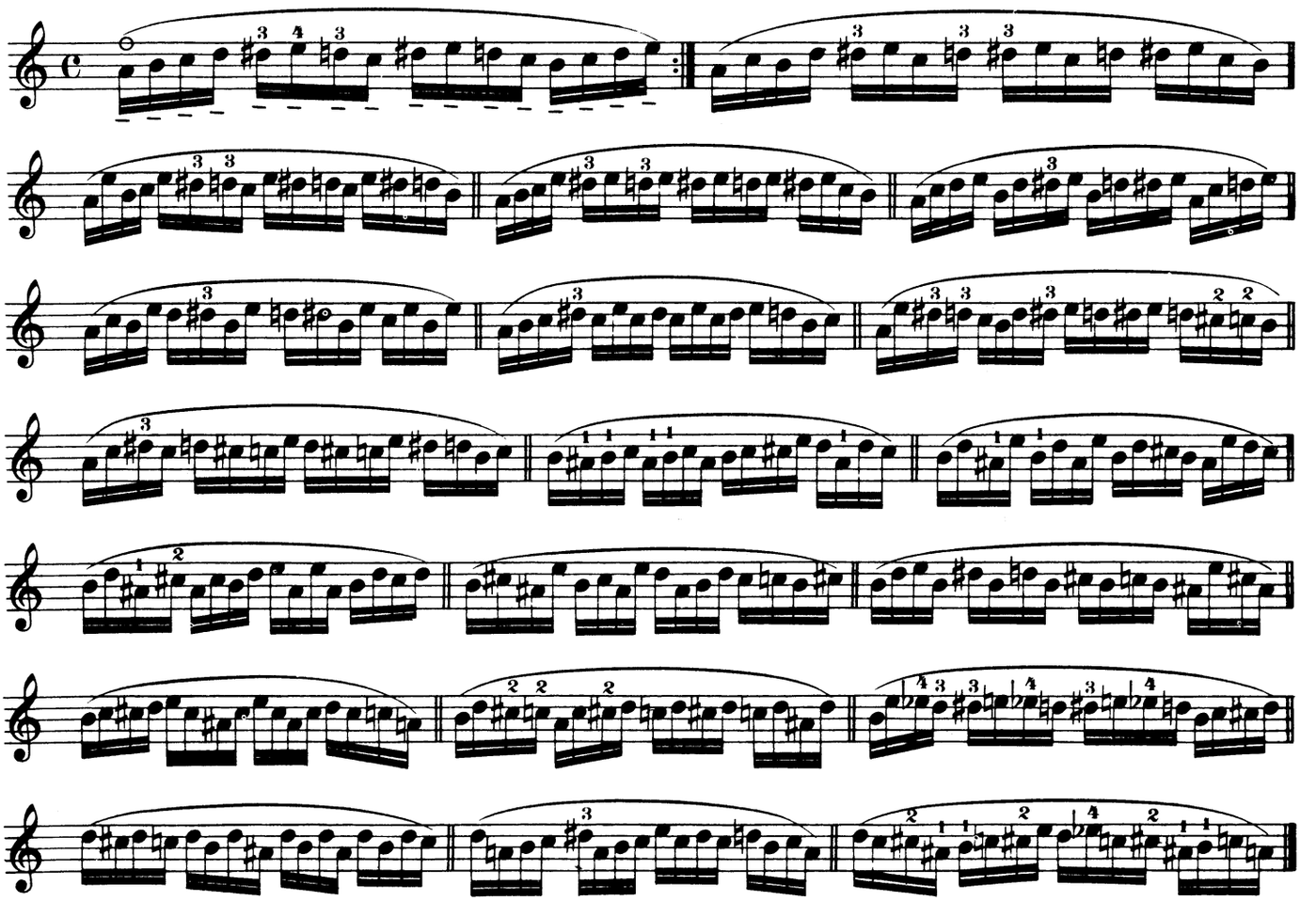








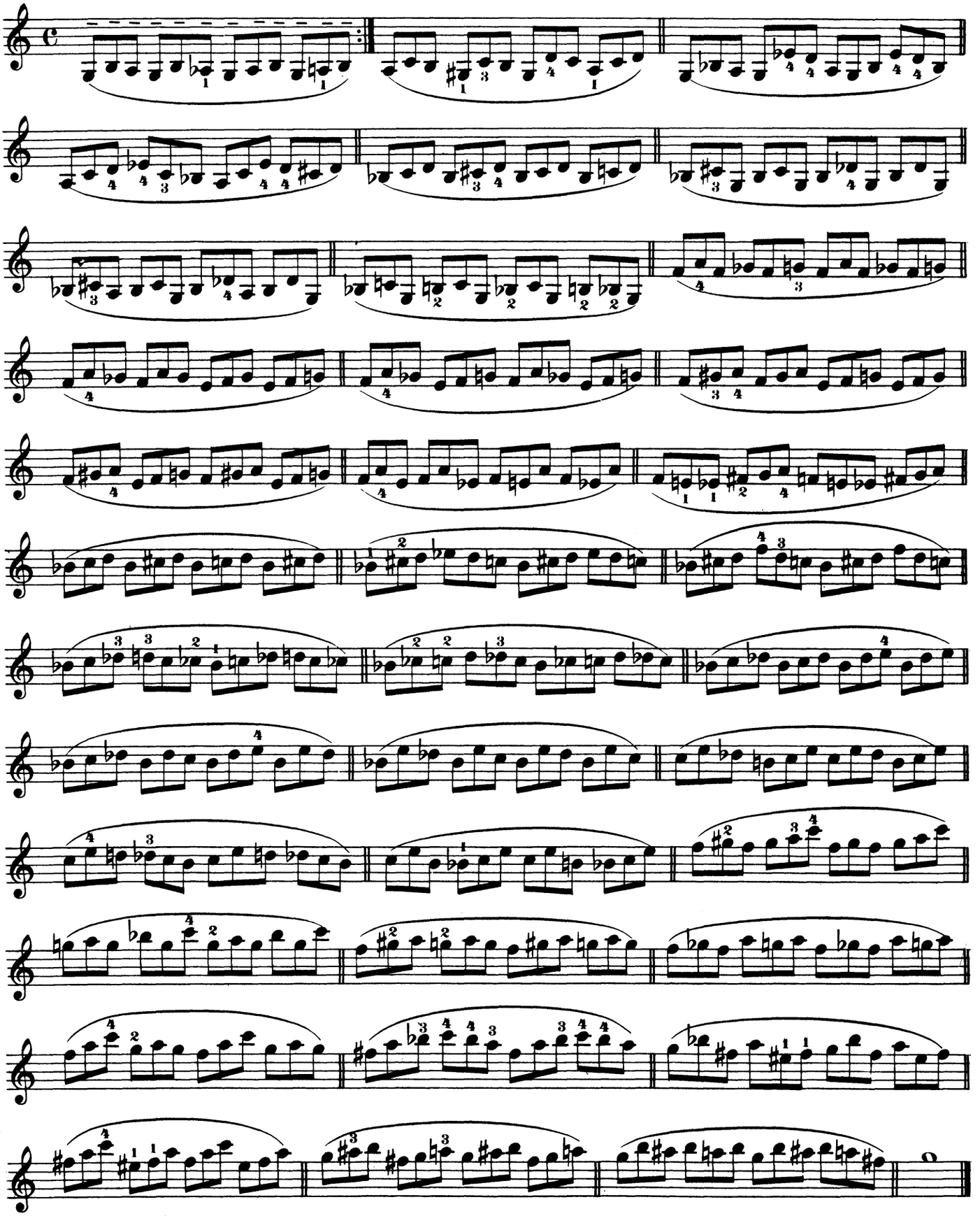
## 8.*)



*) Diese Übungen sollen auf jeder Saite geübt werden.

*) Practise these exercises on each string.

# 9.



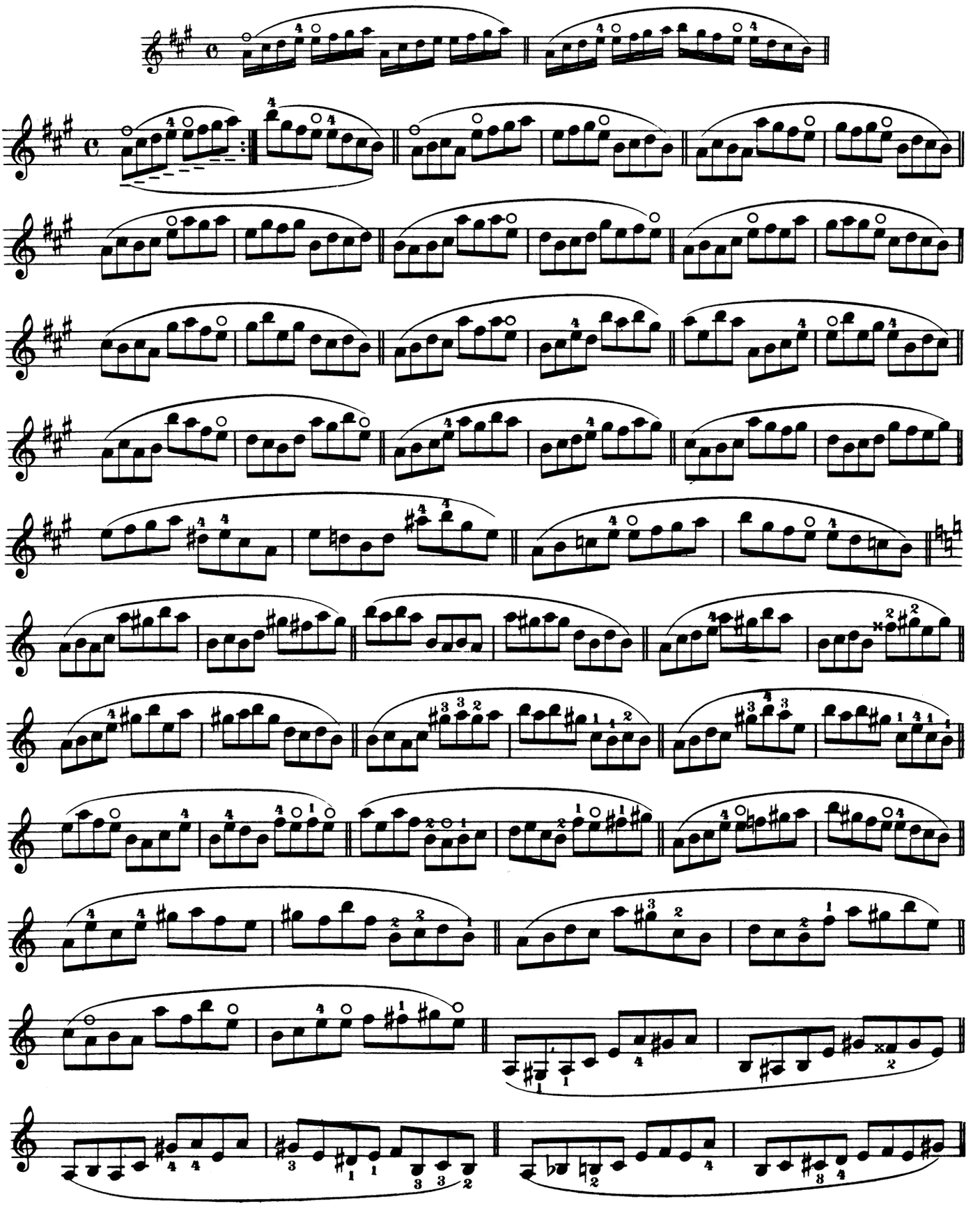
# 10.

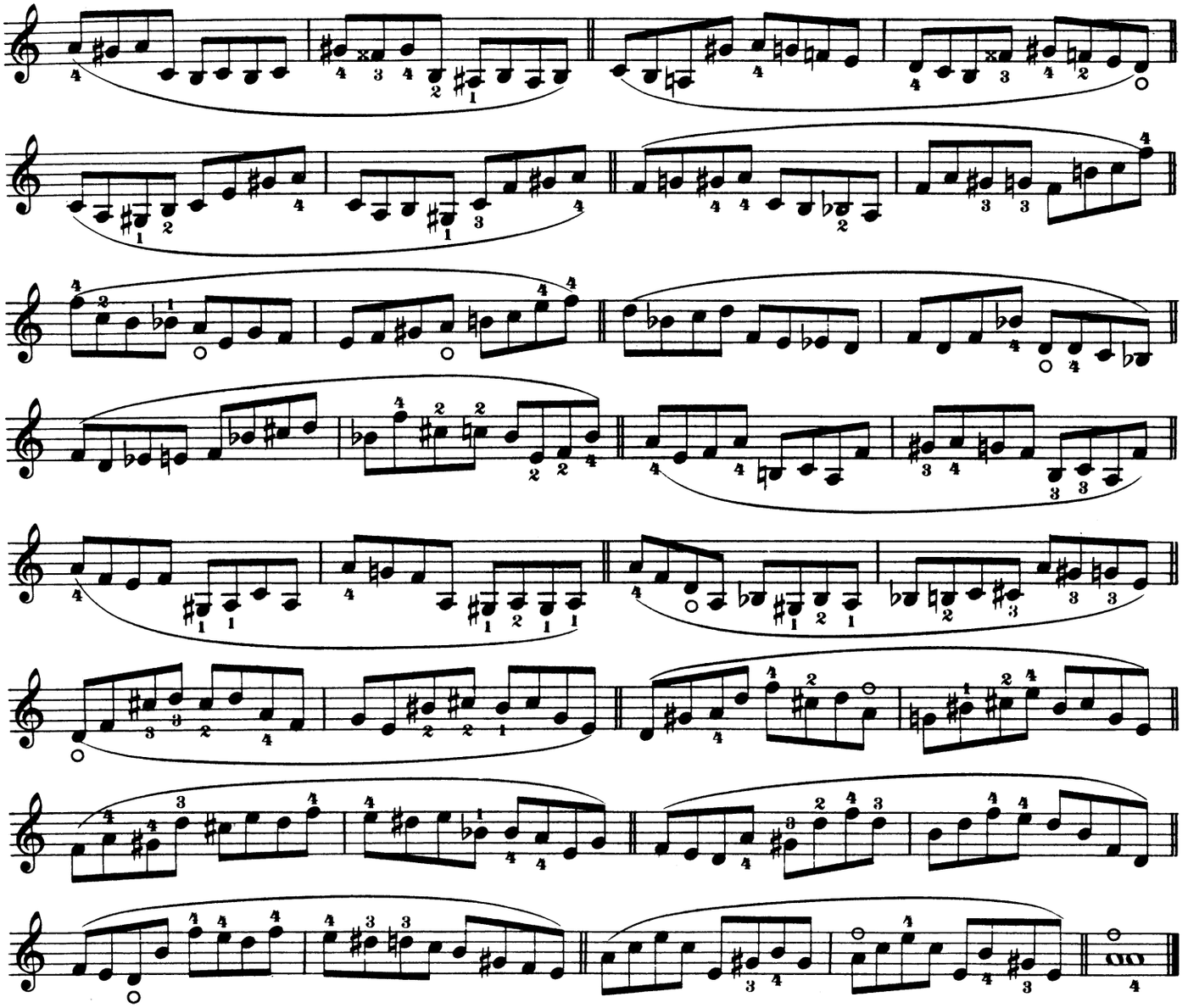
## Übungen auf zwei Saiten.

Man wiederhole zuerst jeden Takt einzeln, dann zu zweien.

## Exercises on Two Strings.

Repeat each measure by itself at first; then 2 together.





## 11.*)

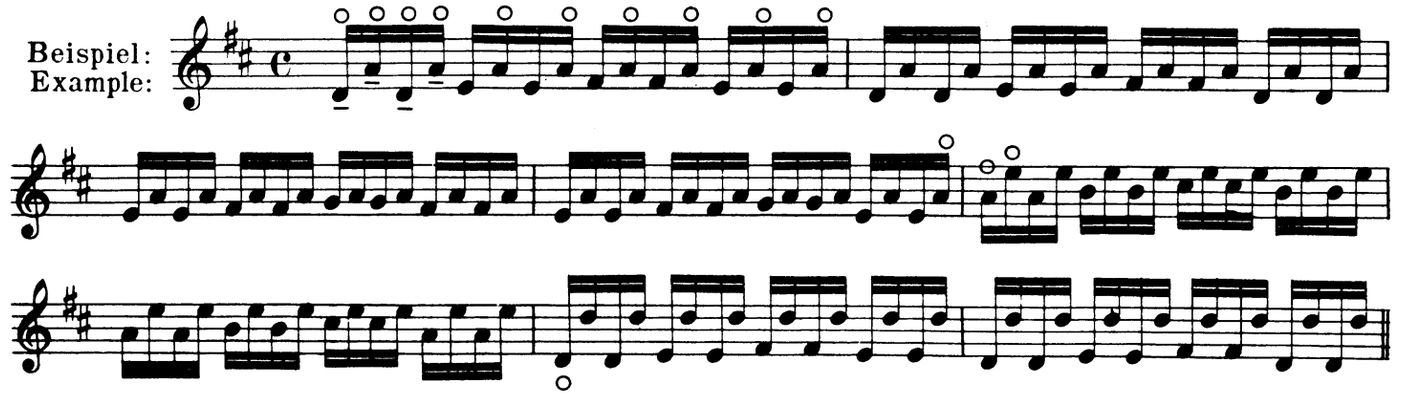
### Übung des rechten Handgelenks.

Dieses Beispiel ist mit allen folgenden Strichar-ten auszuführen.

### Practice for the Right Wrist.

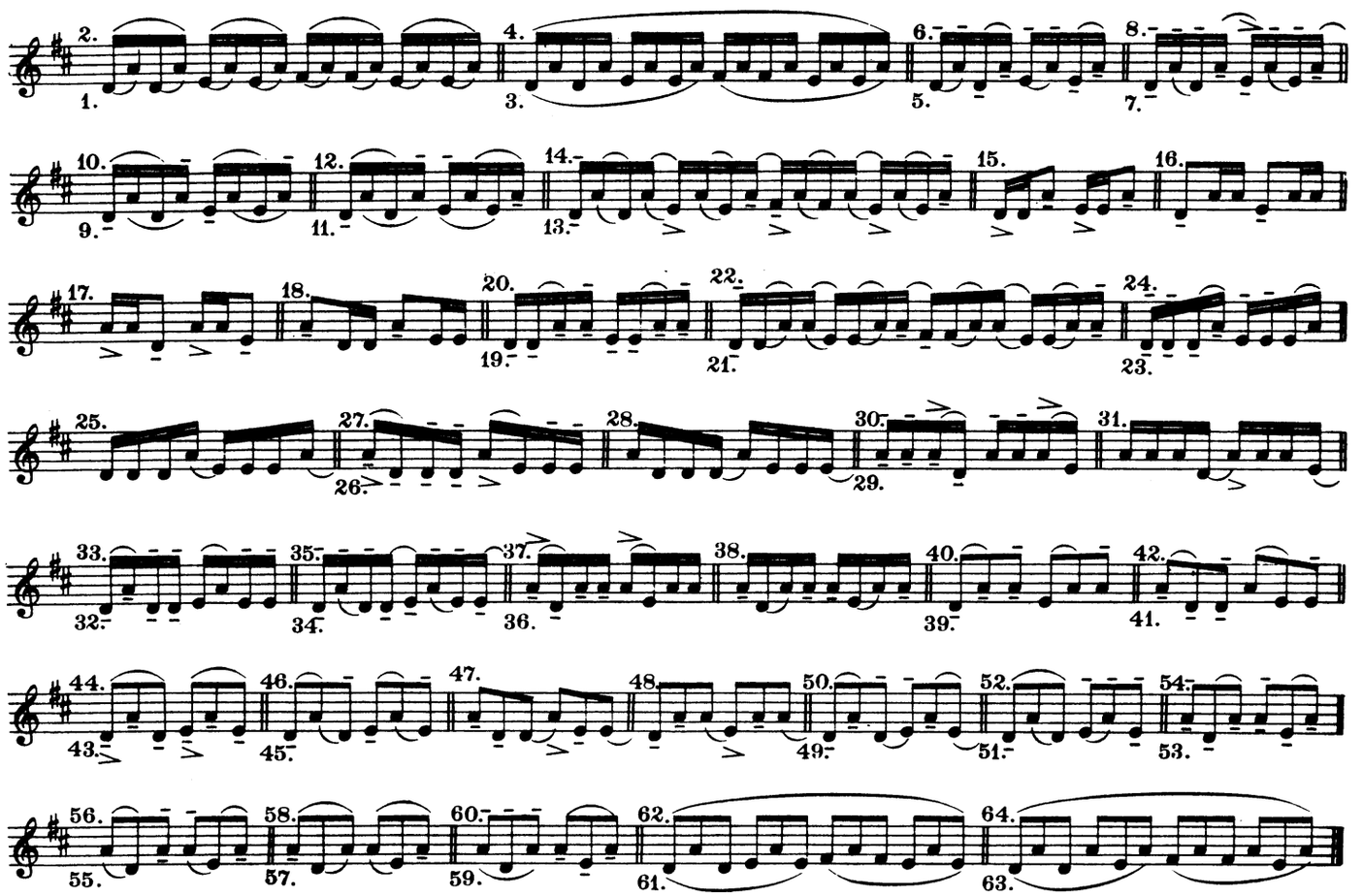
Practise this exercise with each of the bowings marked below.

Beispiel:
Example:



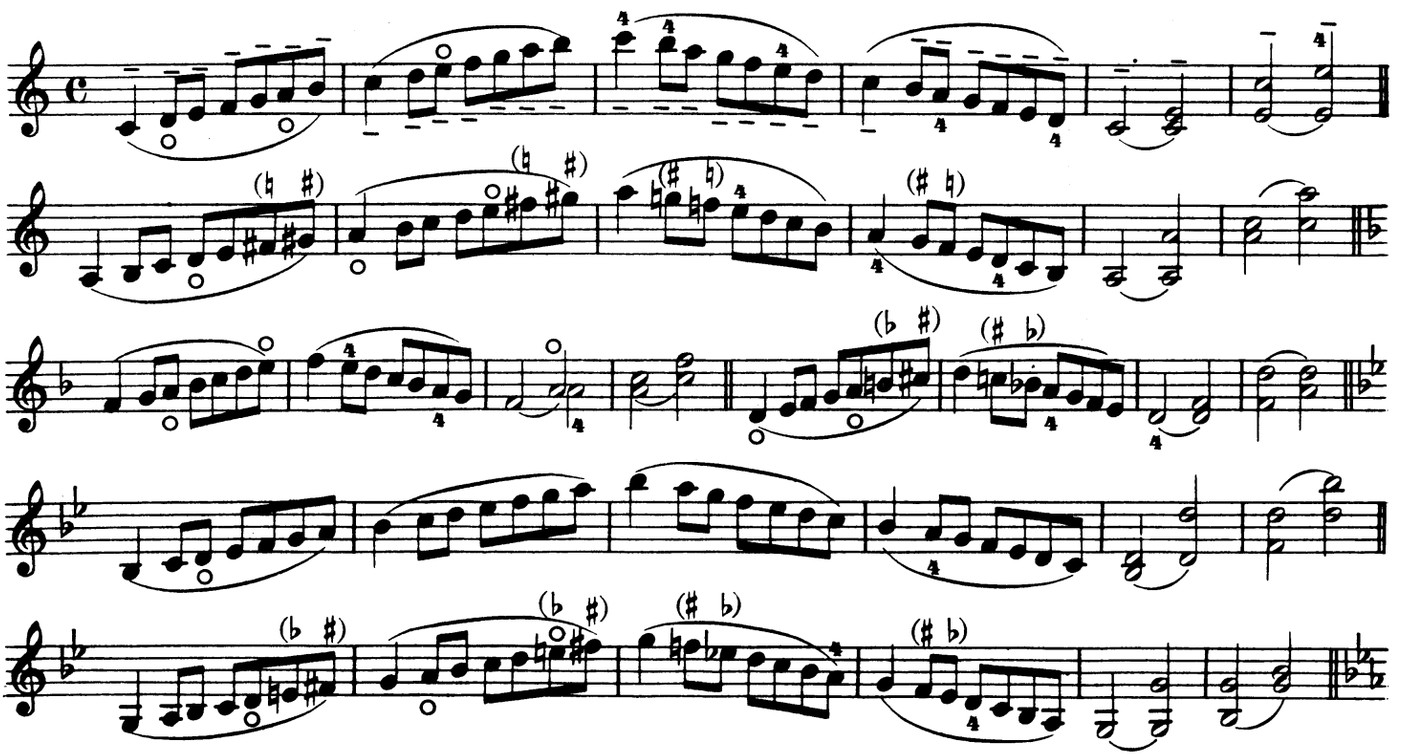
*) Man übe diese Übung langsam in der Mitte, dann erst an der Spitze und am Frosch.

*) Practise this exercise slowly in the middle of the bow; after this, at the point and the nut.



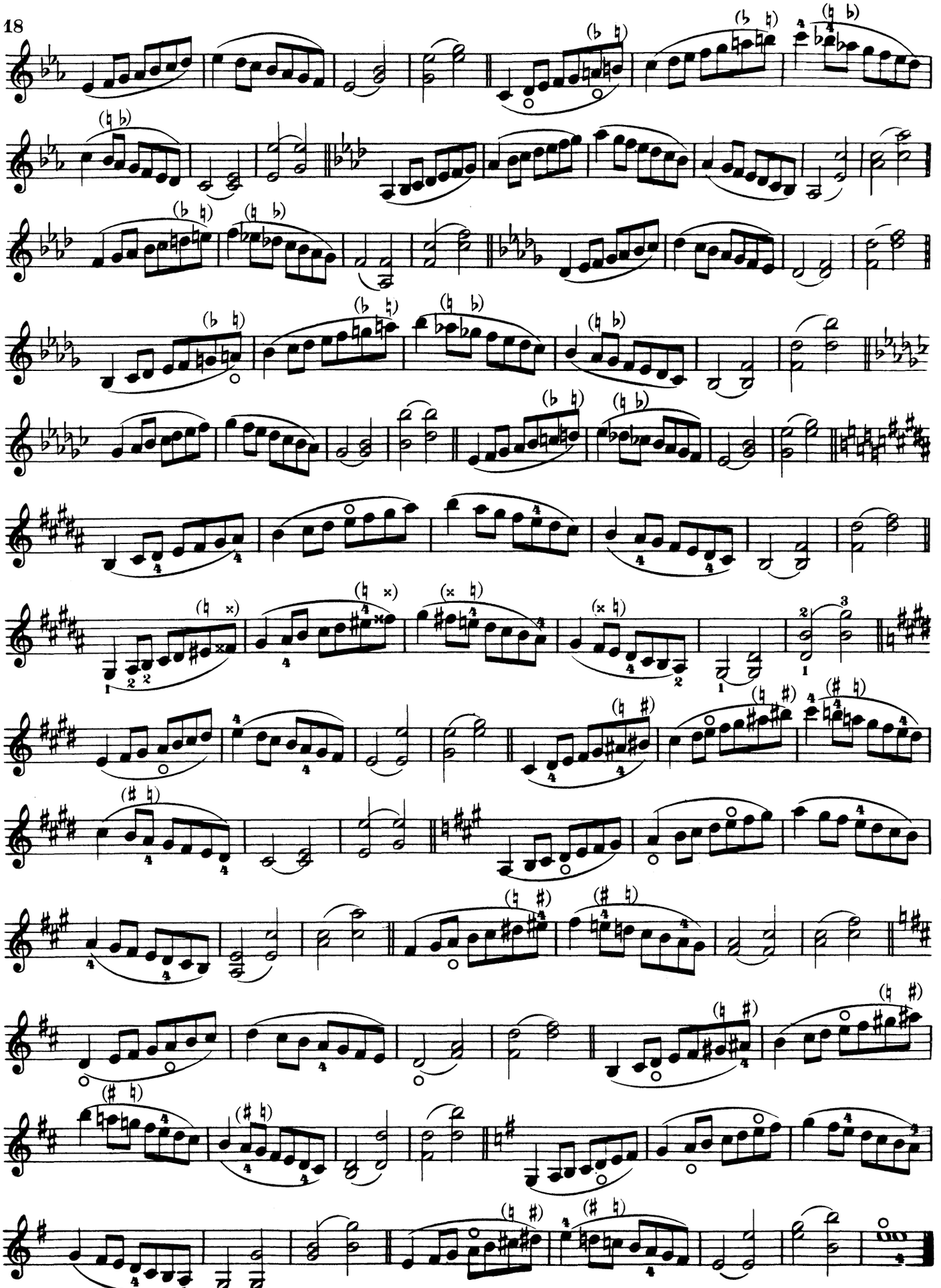
## 12.

Tonleitern.*) | Scales.*)



*) Auch sind die harmonischen Tonleitern zu üben.

*) Also practise the harmonic scales.



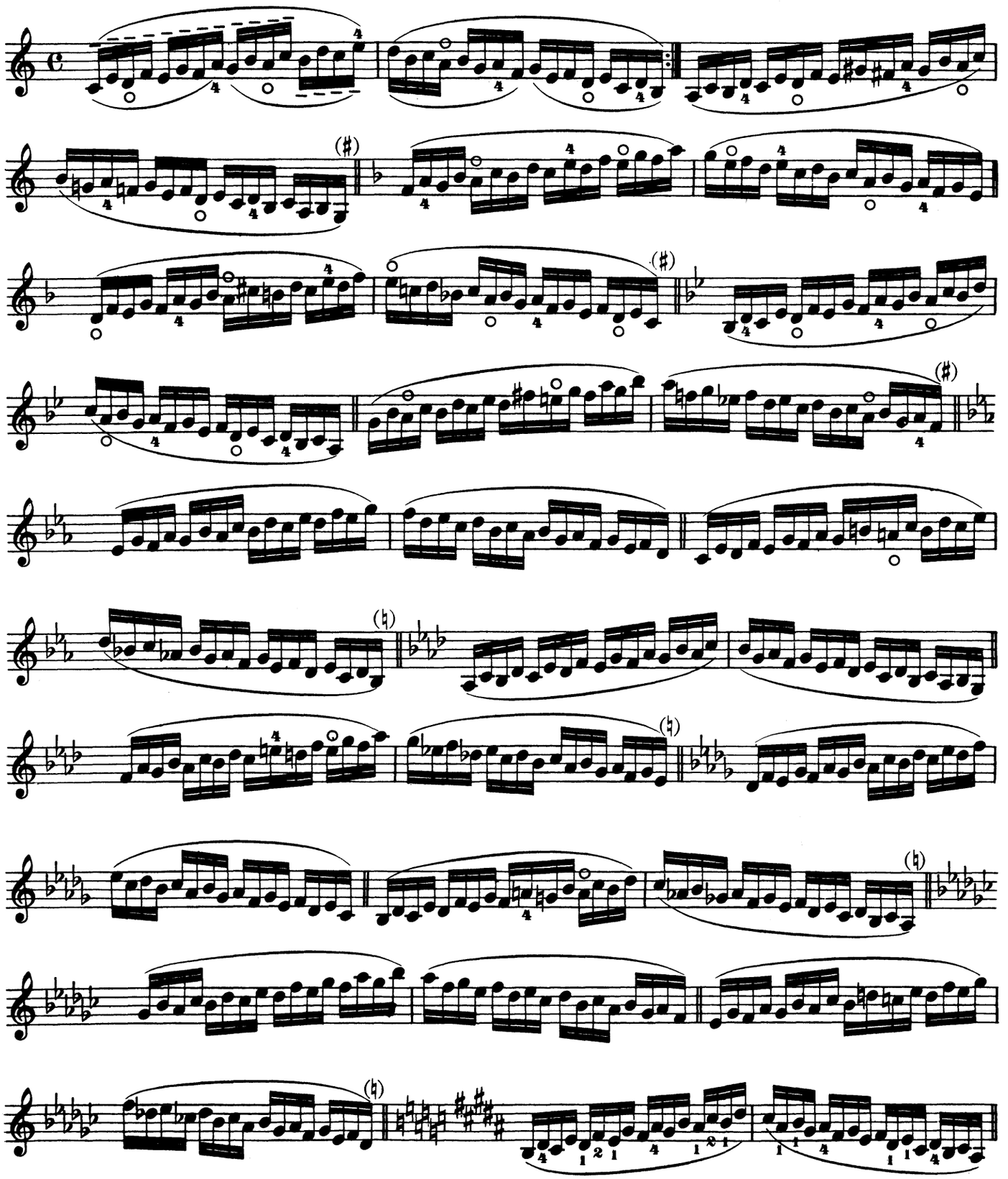
# 13.

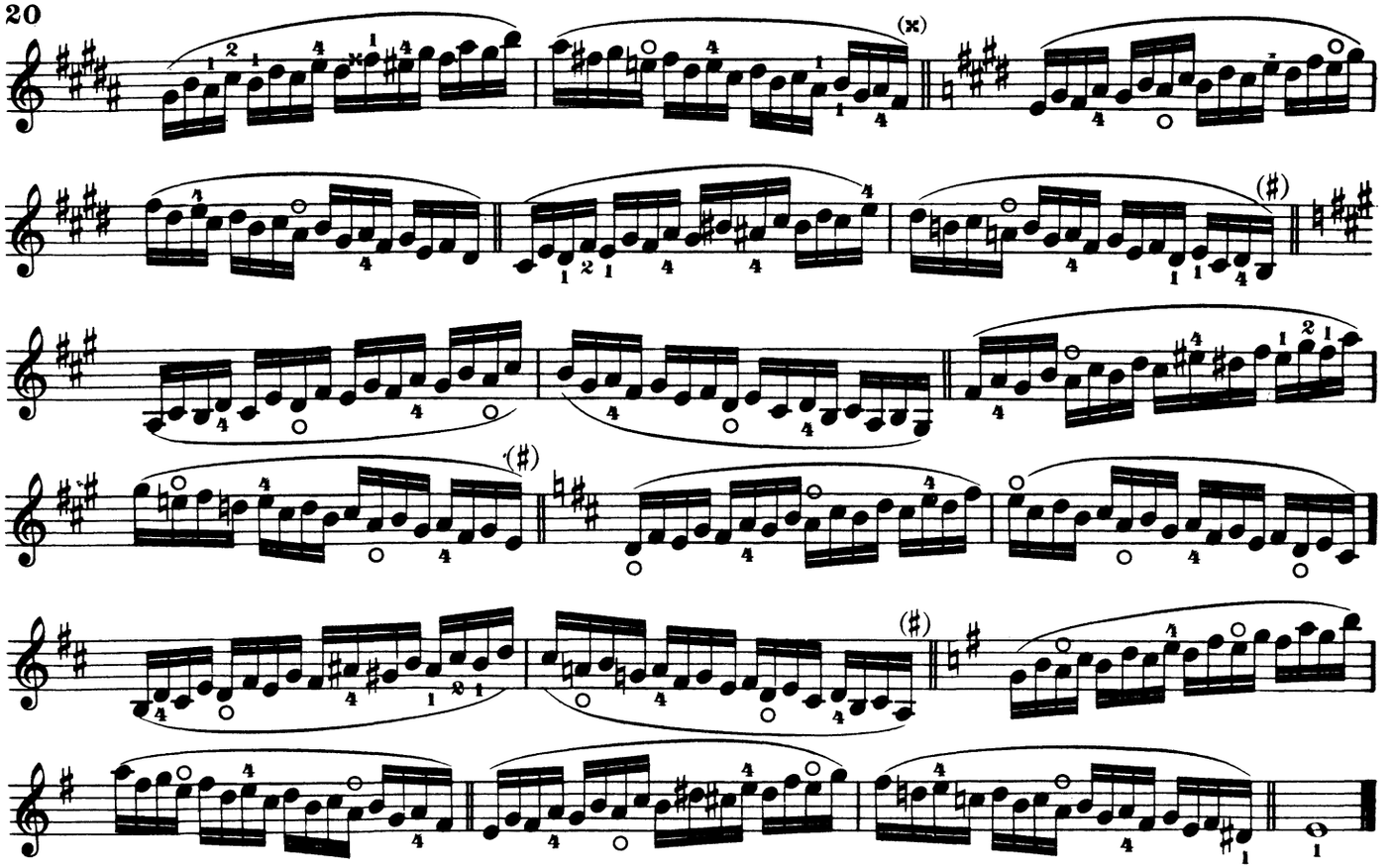
## Tonleitern in Terzen.

Die eingeklammerten Zeichen ♯, 𝄪, ♮, sind nur bei der Wiederholung der einzelnen Moll-Tonleitern zu beachten.

## Scales in Thirds.

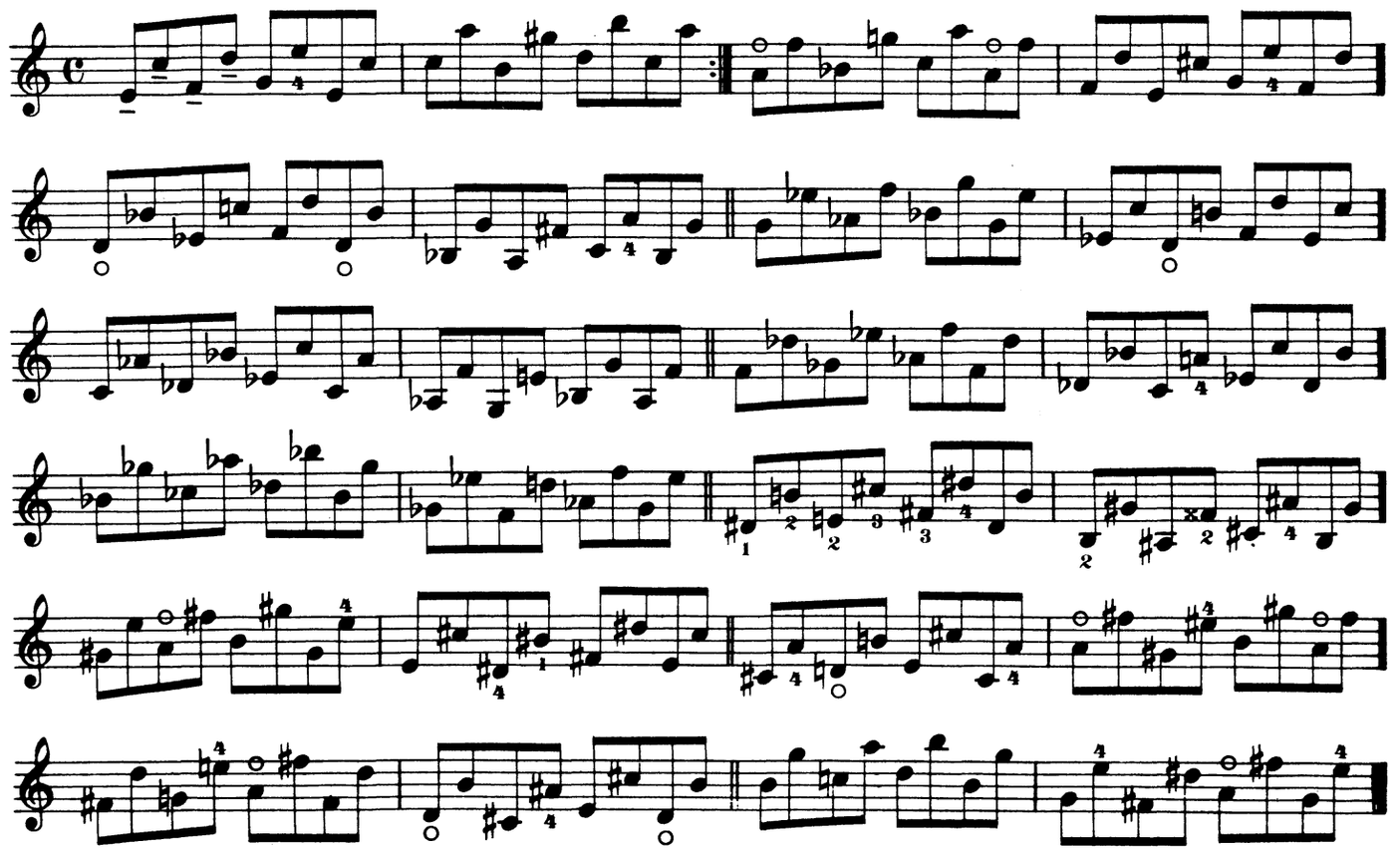
The signs (♯),(𝄪) and (♮) are to be observed only at the repetition of the minor scales.





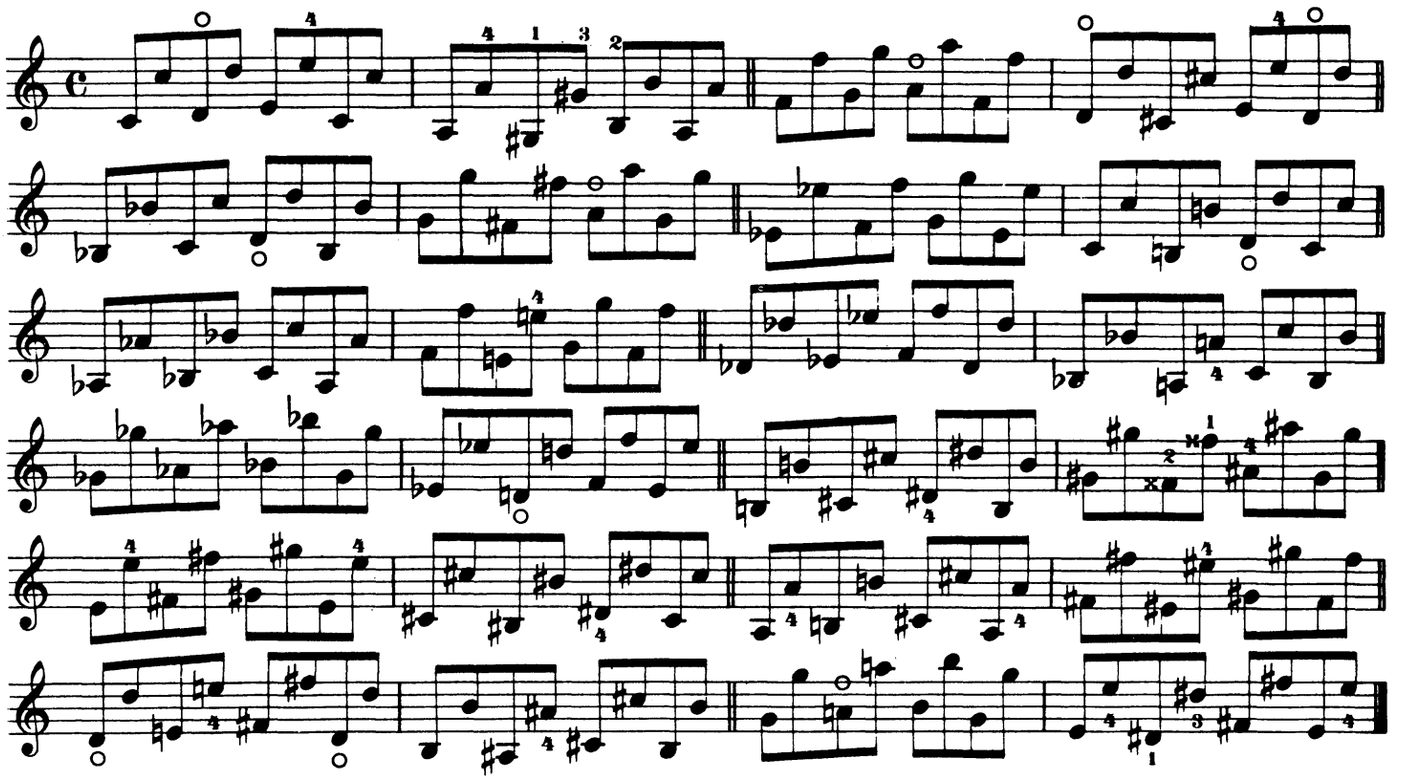
## 14.

Übung in Sexten. | Exercise in Sixths.



## 15.

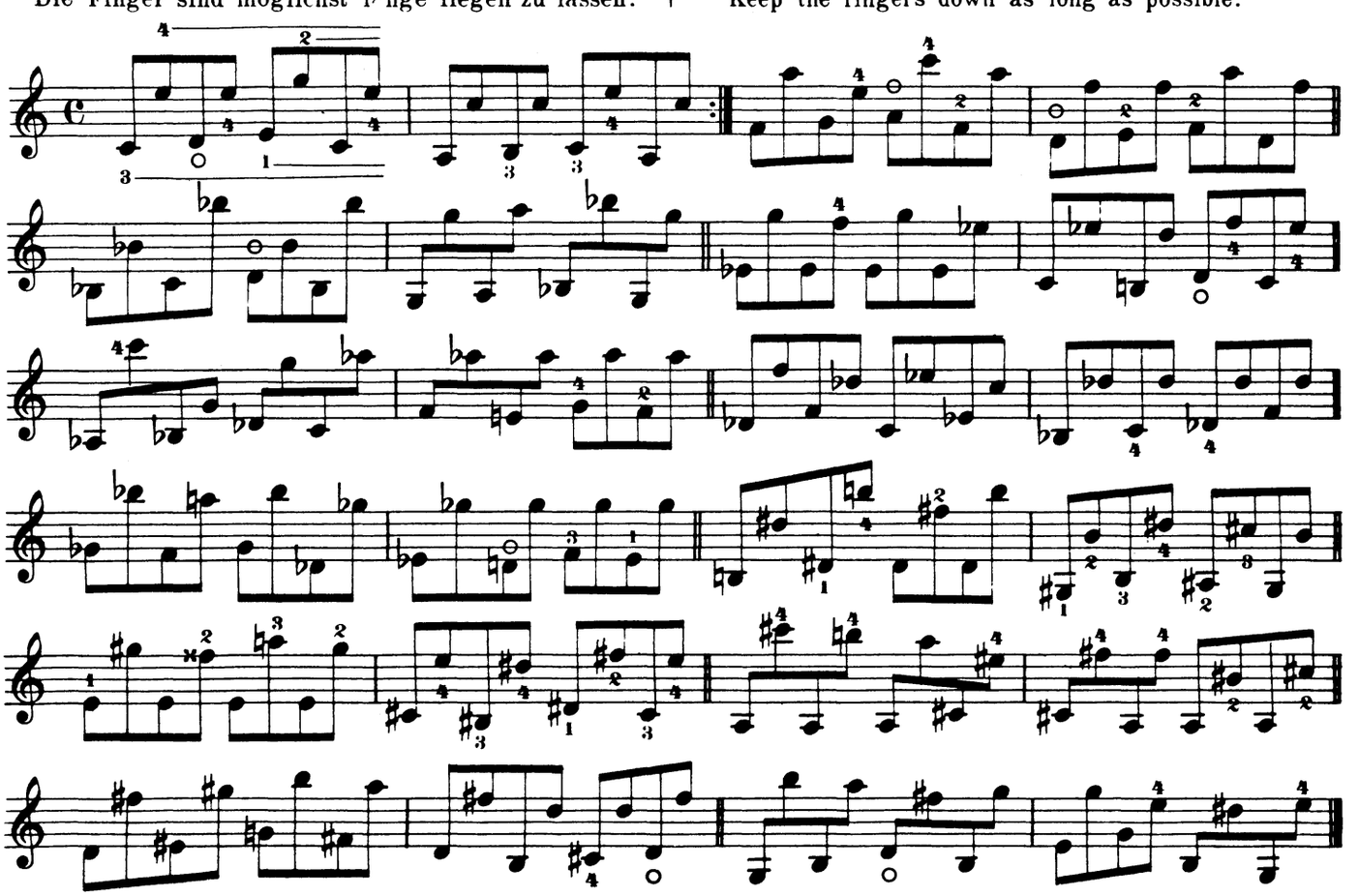
Oktaven. | Octaves.



## 16.

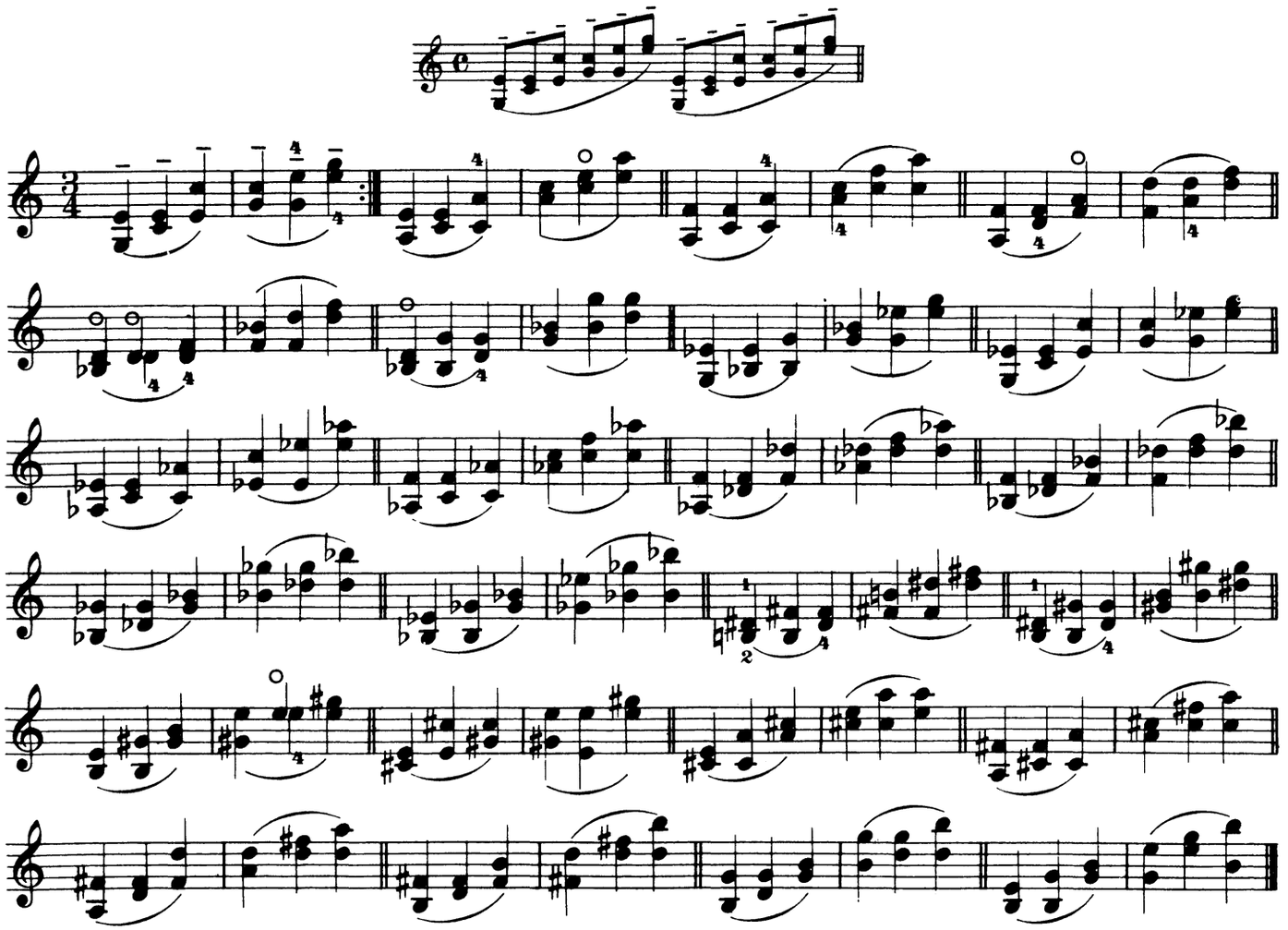
Nonen, Dezimen u.a. | Ninths, Tenths, etc.

Die Finger sind möglichst lange liegen zu lassen. | Keep the fingers down as long as possible.



## 17.

Dreiklang. | Tonic Triads.



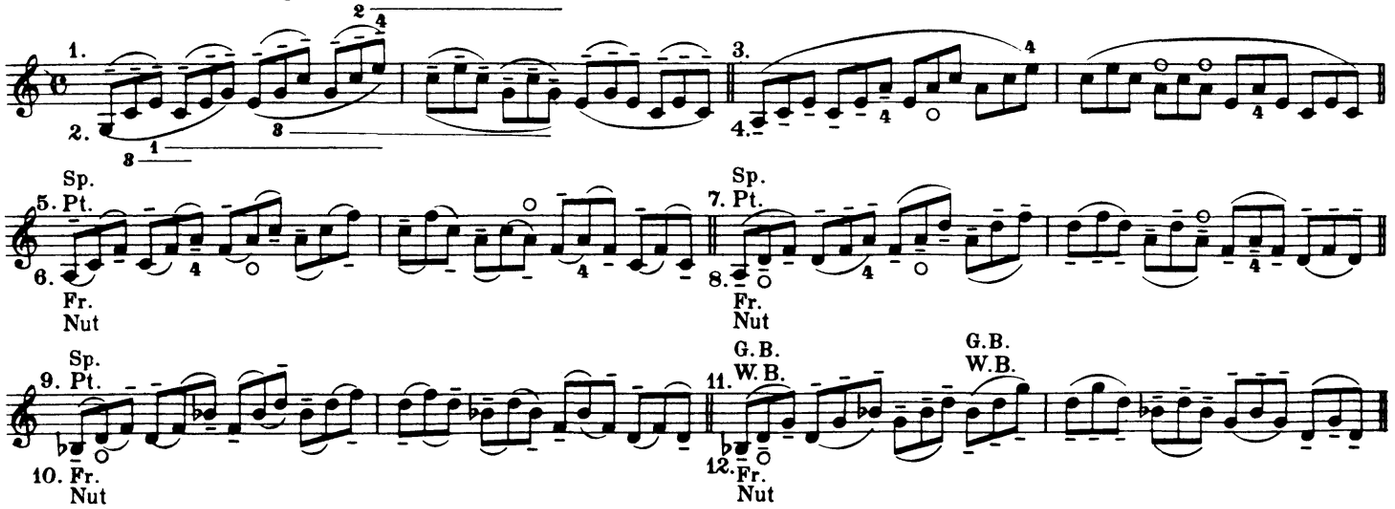
## 18.*) **)

Diese Übung ist mit jeder Strichart ganz auszuführen.

Sp. An der Spitze } des Bogens.
Fr. Am Frosch }
G.B. Mit ganzem Bogen.

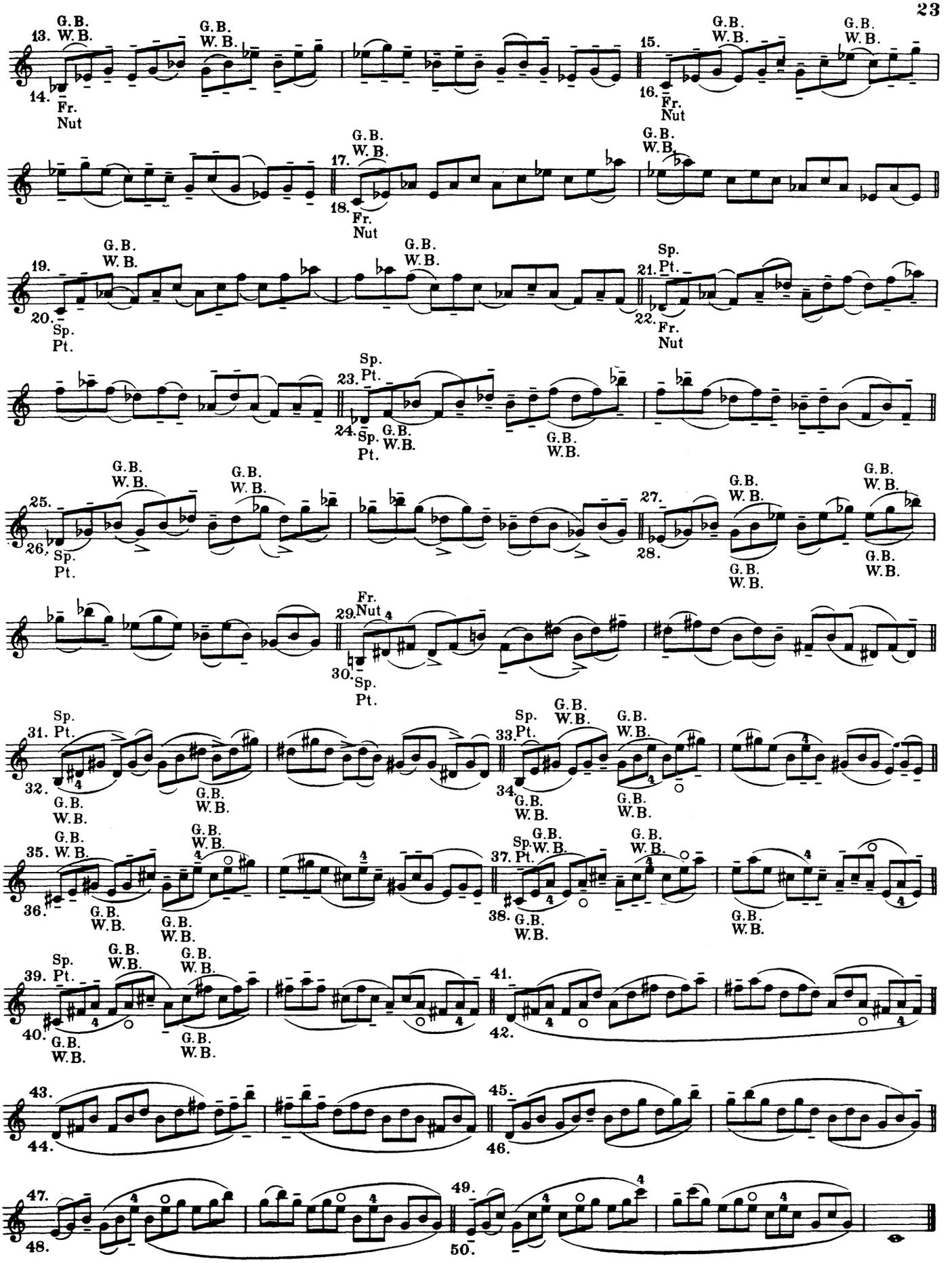
This entire exercise is to be practised with each of the given bowings.

Pt. Near the Point } of the bow.
Nut Near the Nut }
W.B. Whole bow.



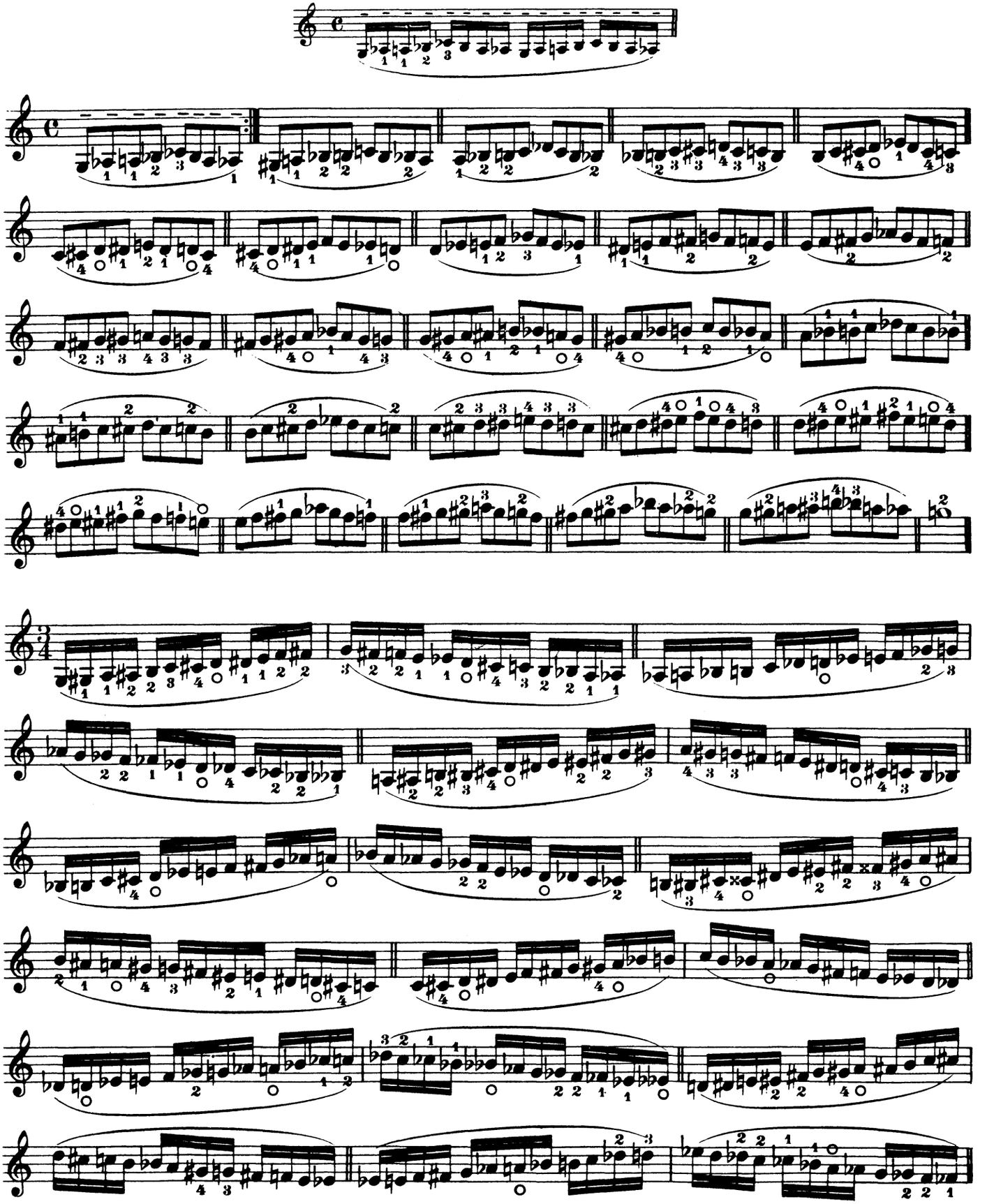

*)Die Finger liegen lassen.
**) Diese Uebung soll zuerst gestossen geübt werden.

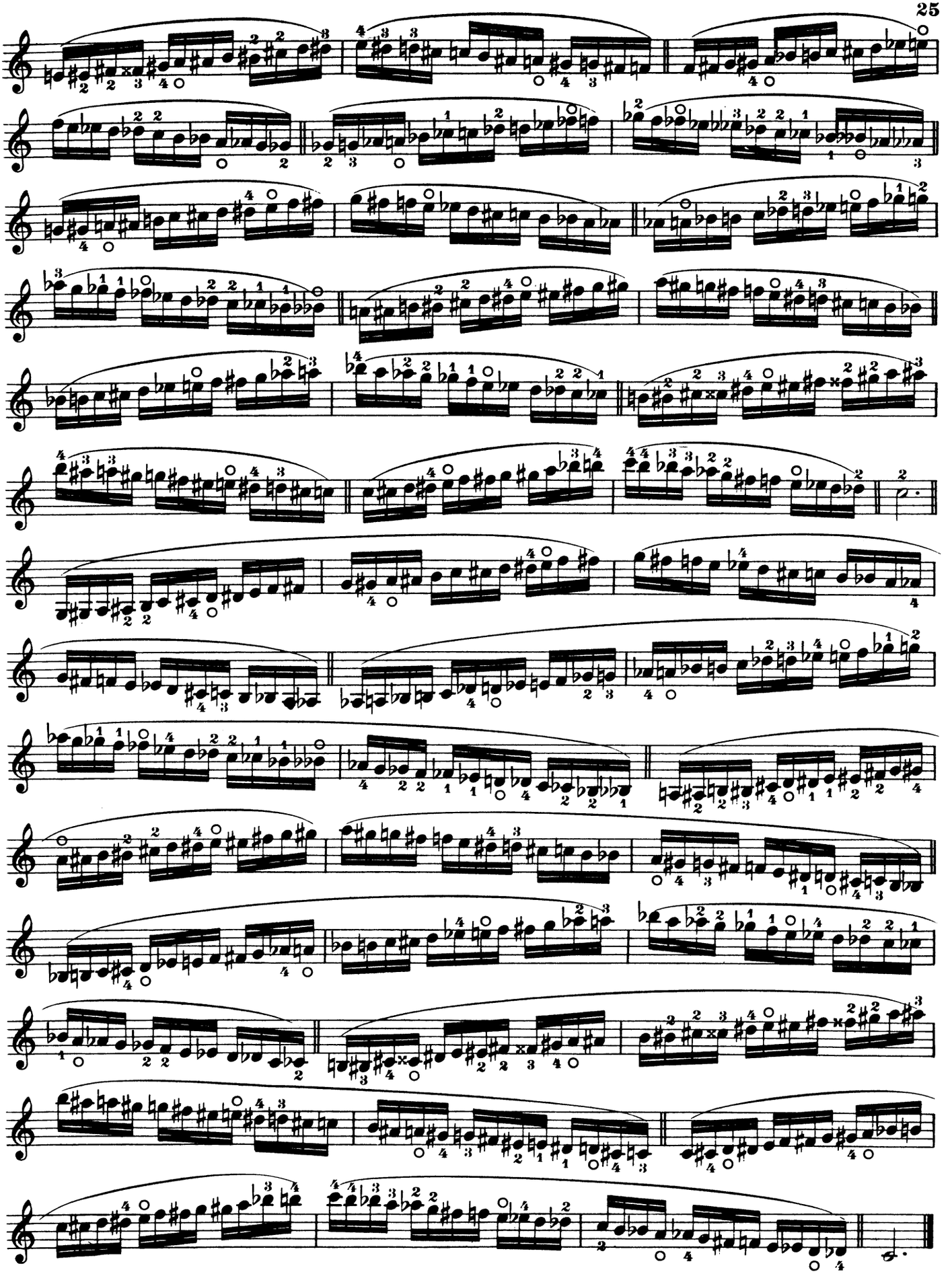
*) Keep the fingers down.


13. G.B. W.B.
14. Fr. Nut
15. G.B. W.B.
16. Fr. Nut
17. G.B. W.B.
18. Fr. Nut
19. G.B. W.B.
20. Sp. Pt.
21. Sp. Pt.
22. Fr. Nut
23. Sp. Pt.
24. Sp. Pt. G.B. W.B.
25. G.B. W.B.
26. Sp. Pt.
27. G.B. W.B.
28. G.B. W.B.
29. Fr. Nut
30. Sp. Pt.
31. Sp. Pt.
32. G.B. W.B.
33. Sp. Pt. G.B. W.B.
34. G.B. W.B.
35. G.B. W.B.
36. G.B. W.B.
37. Sp. Pt. G.B. W.B.
38. G.B. W.B.
39. Sp. Pt. G.B. W.B.
40. G.B. W.B.
41.
42.
43.
44.
45.
46.
47.
48.
49.
50.

# 19.

Chromatische Tonleiter. | Chromatic Scale.





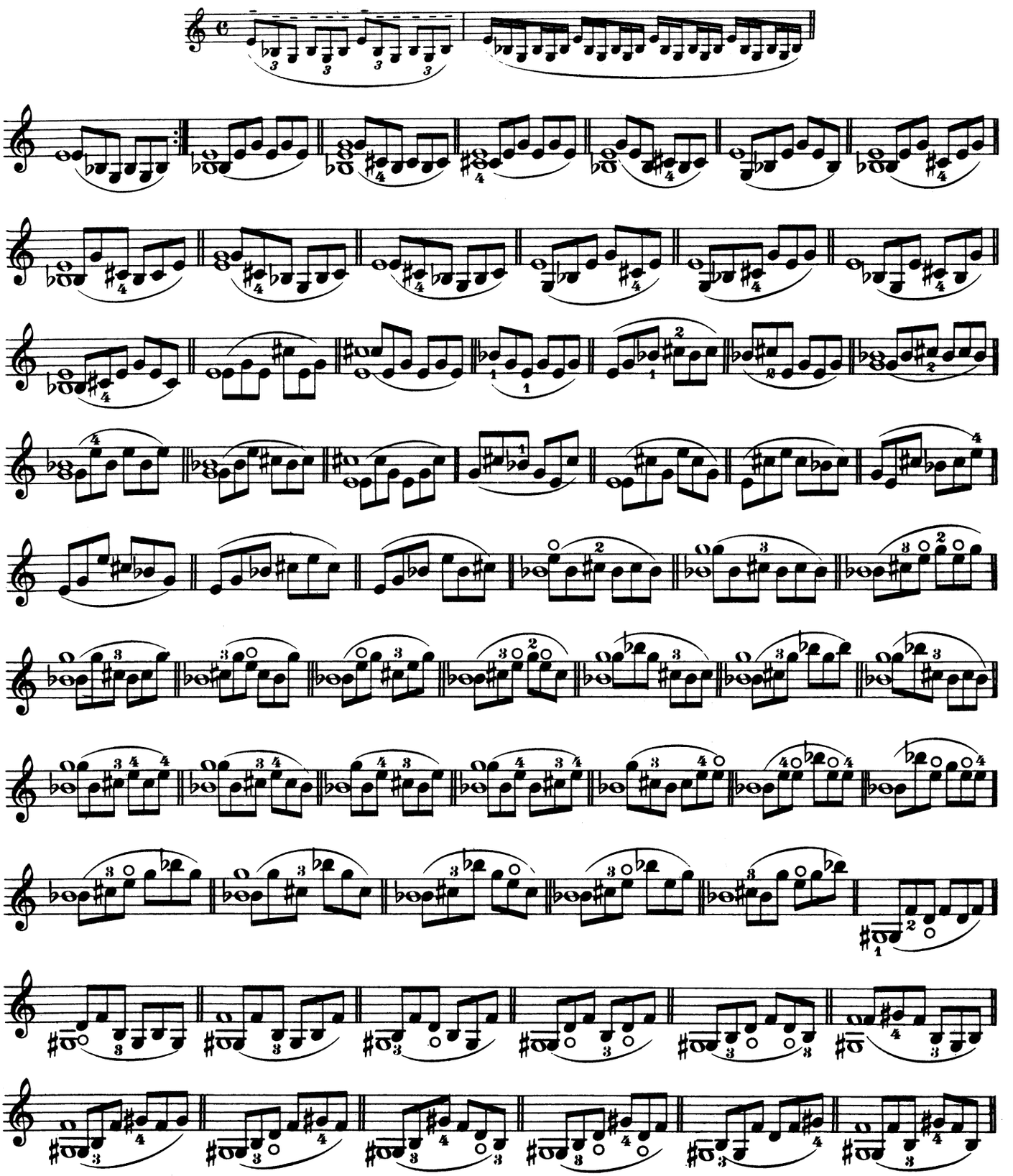
# 20.

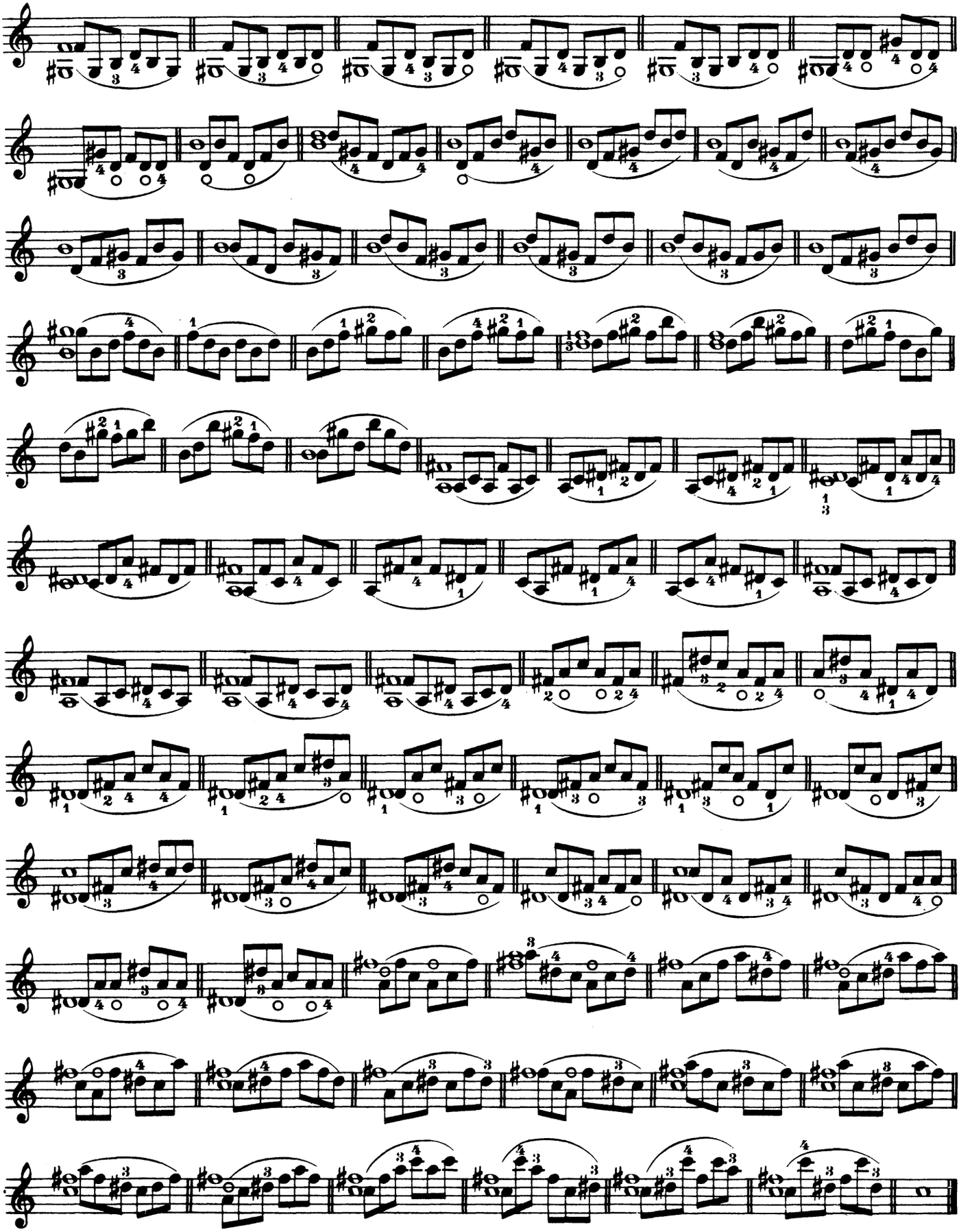
## Verminderter Septimenakkord.

Die ganzen Noten sind zu greifen, ohne gespielt zu werden.

## Chord of the Diminished Seventh.

Hold down the whole notes without playing them.





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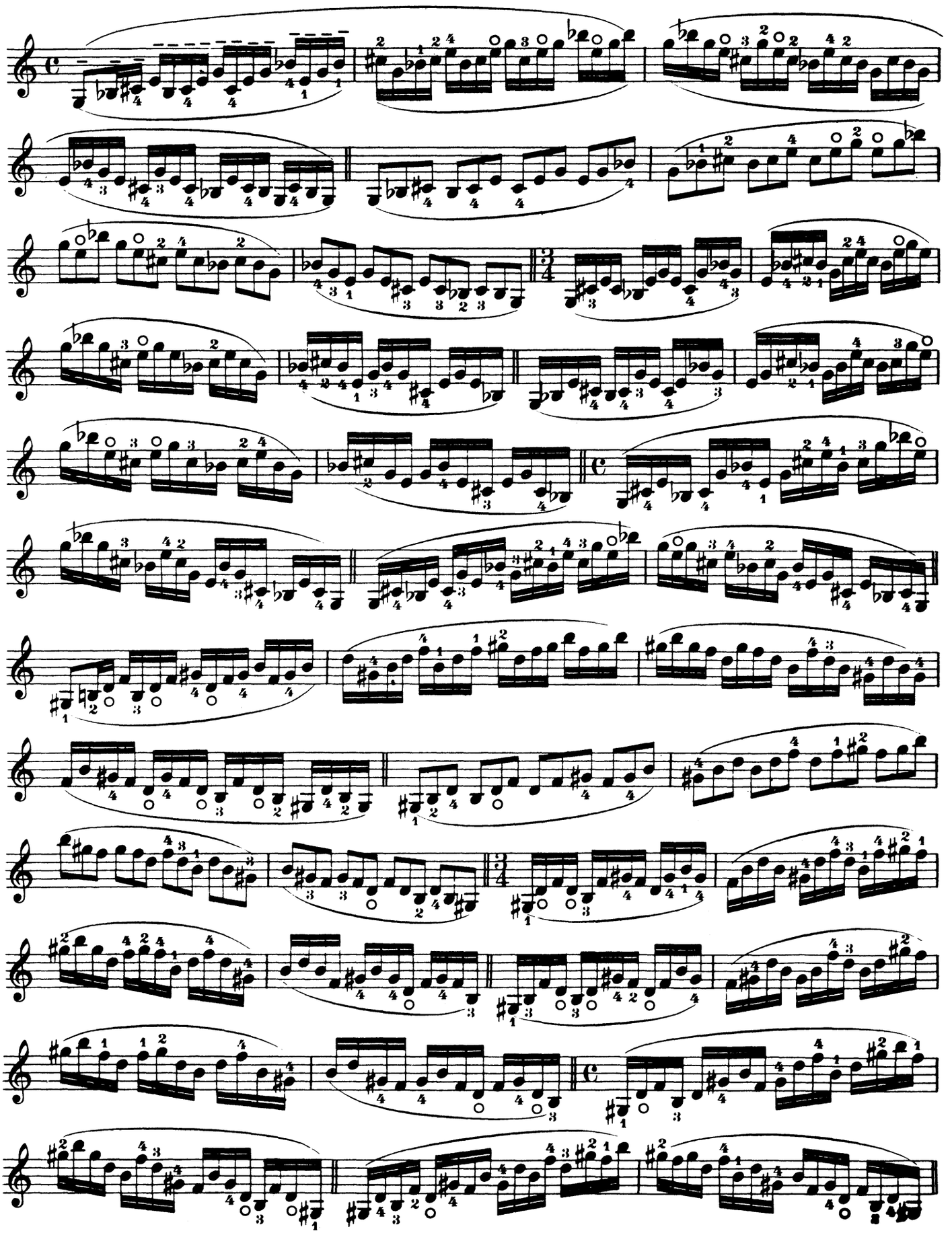
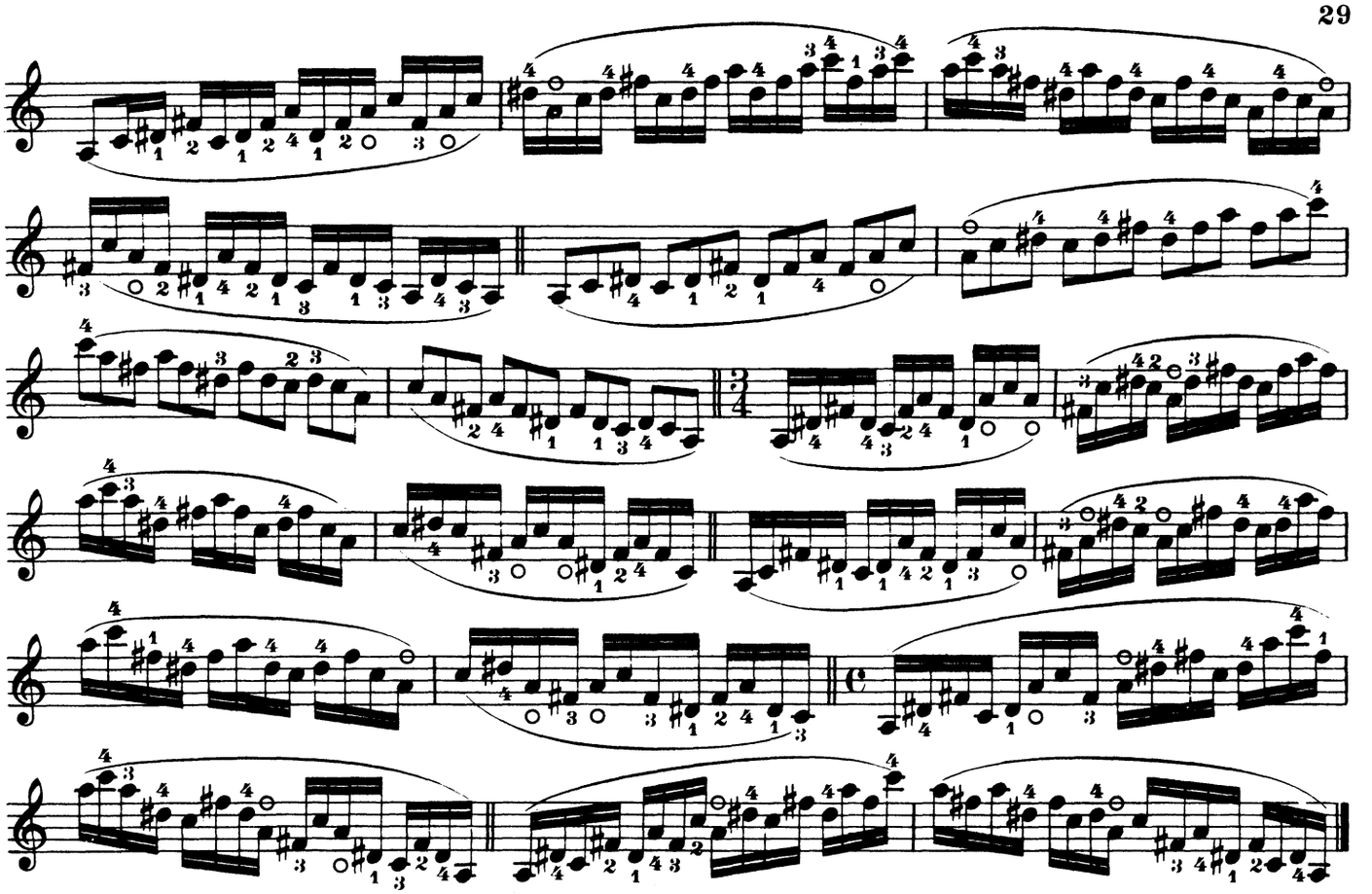
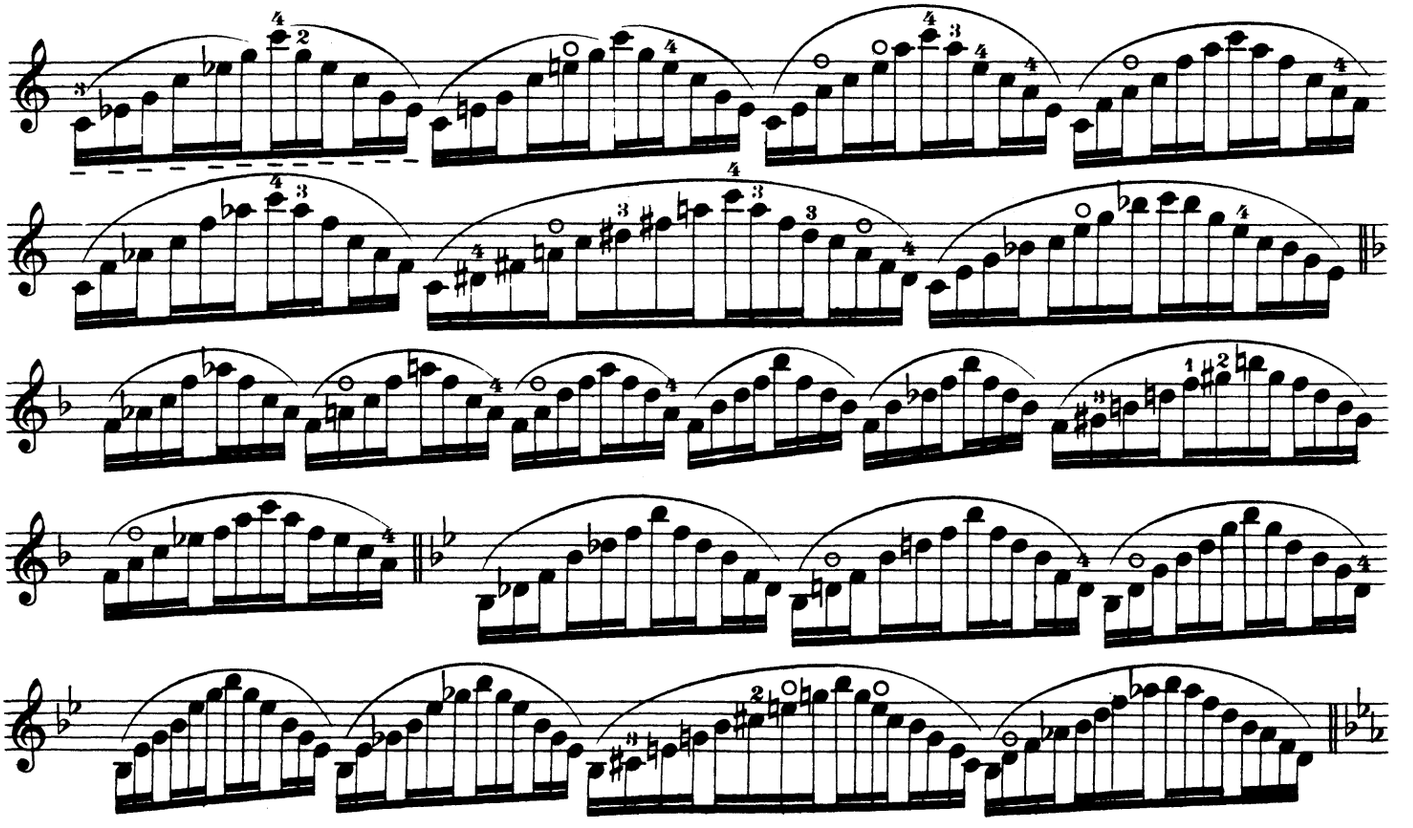
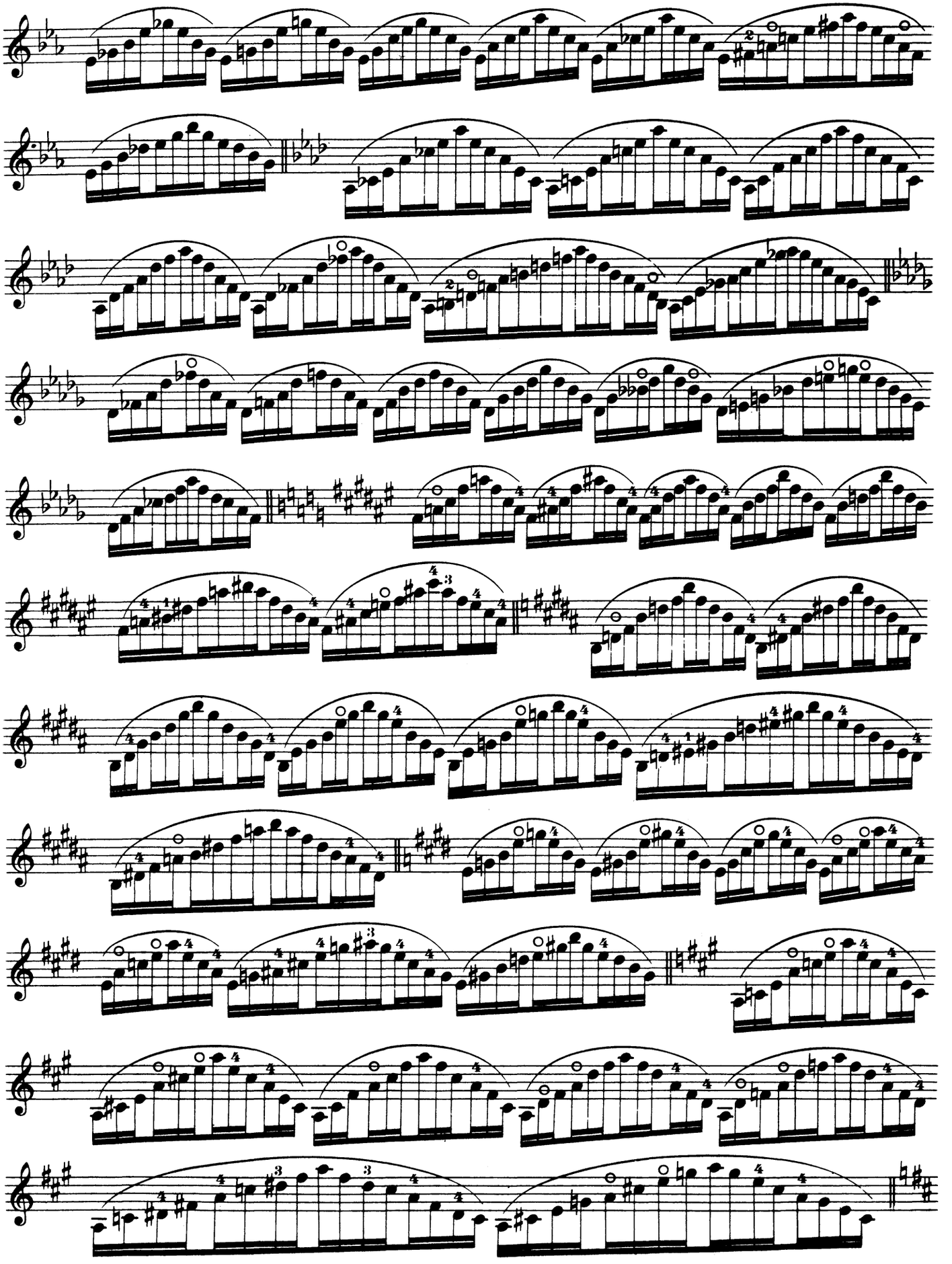


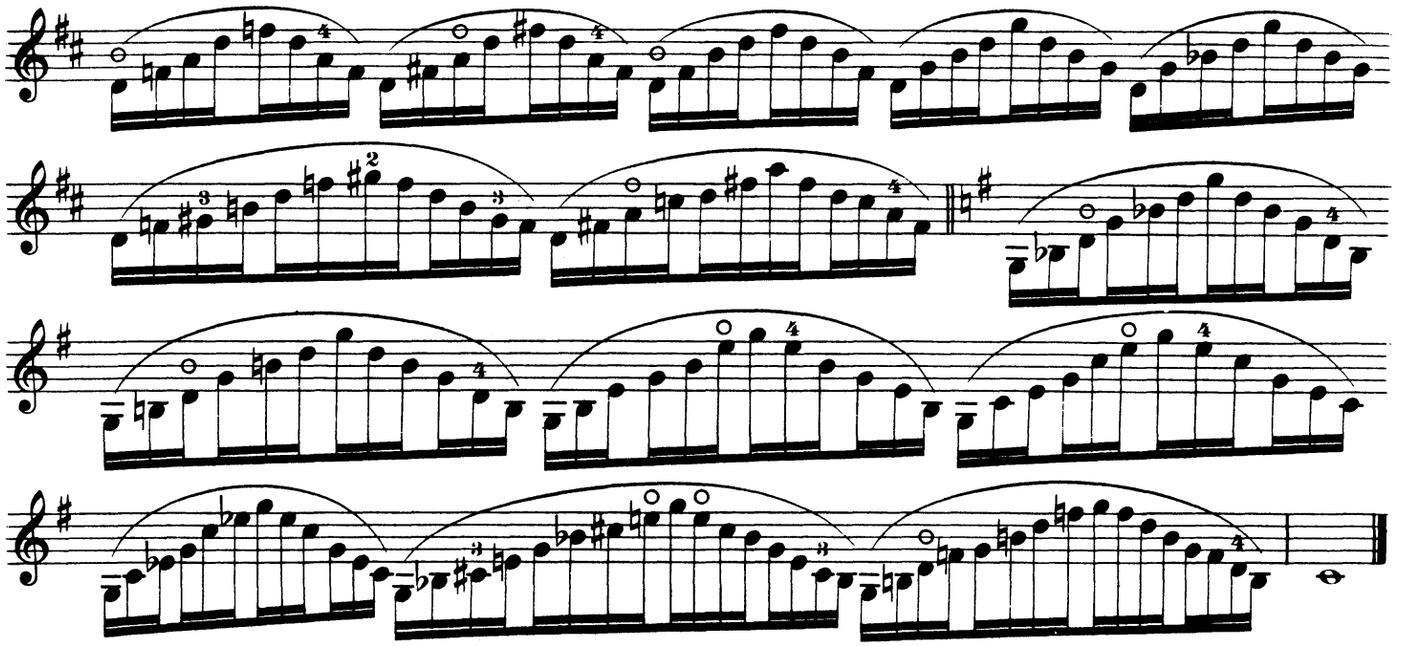


## 22.

Verschiedene Akkorde arpeggirt. | Arpeggios of Different Chords.

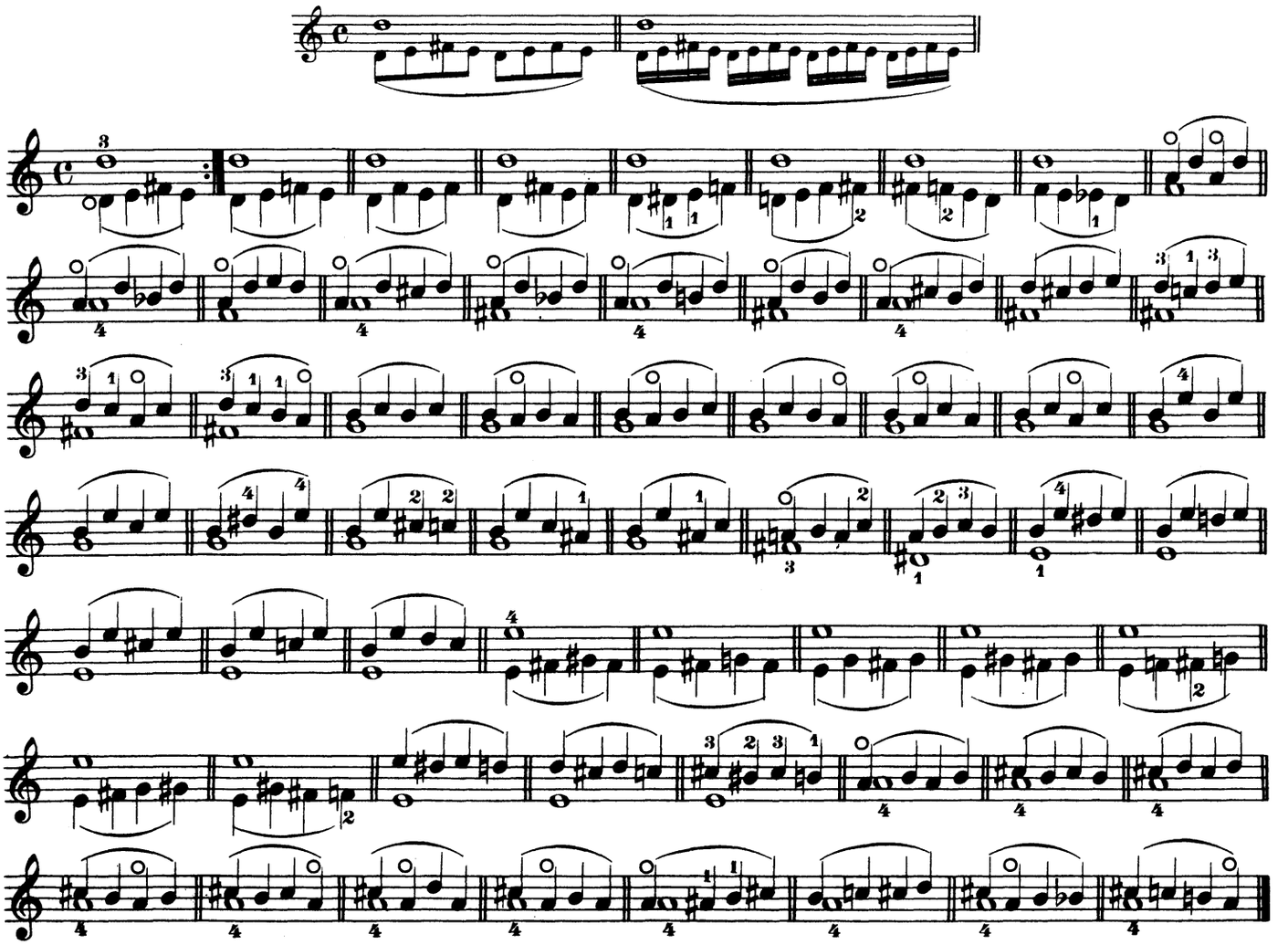






## 23.

Übungen in Doppelgriffen. | Exercises in Double-stops.



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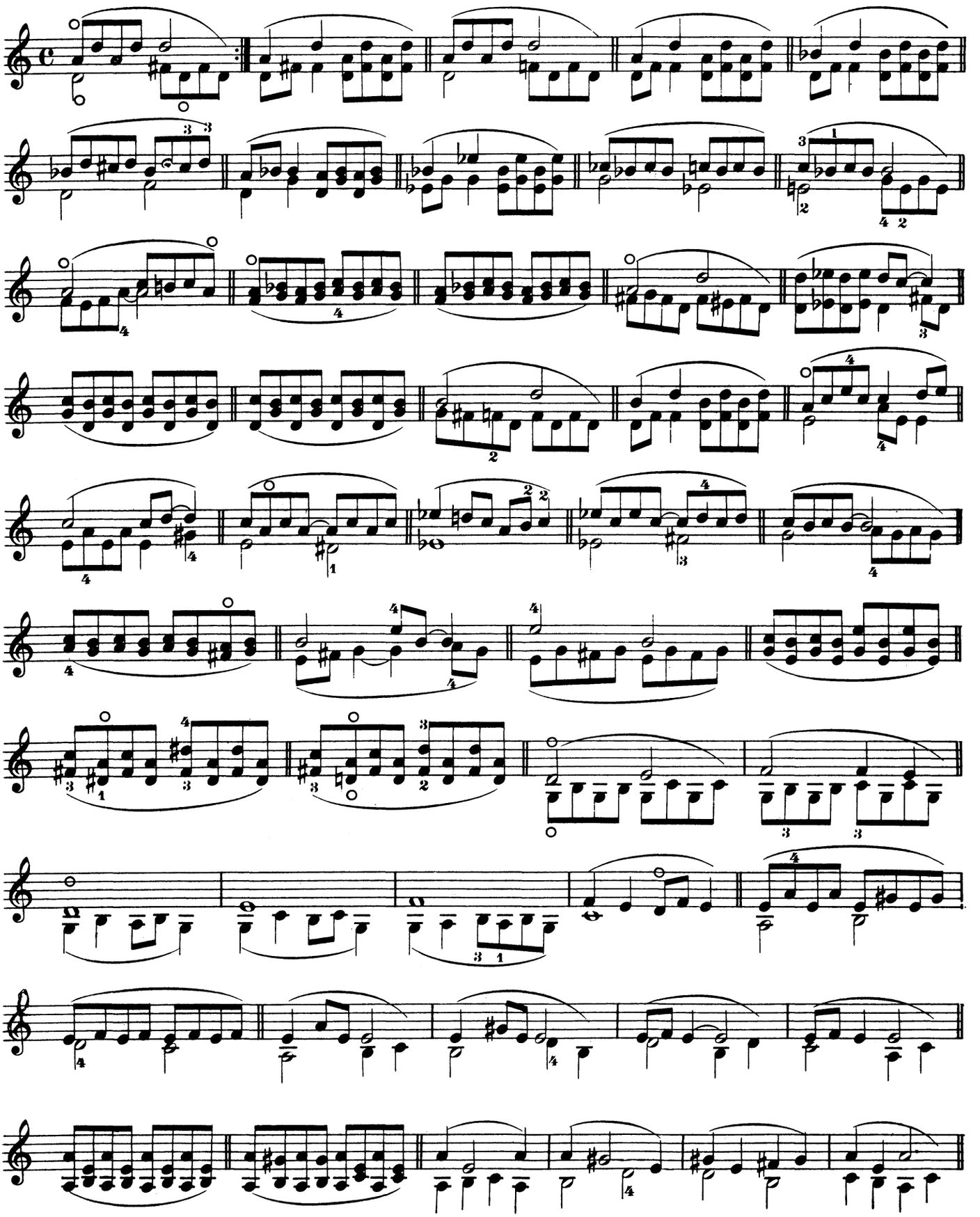

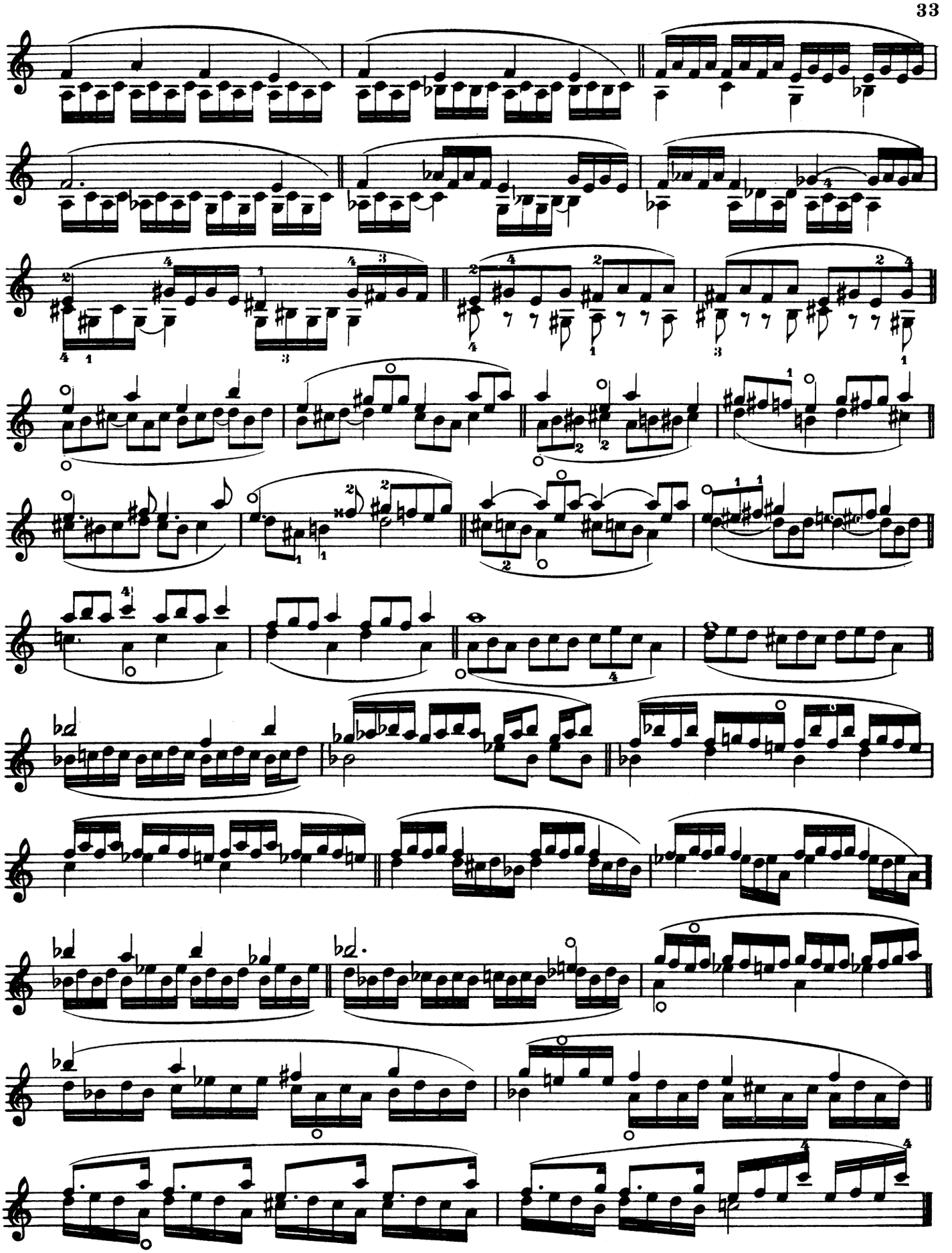

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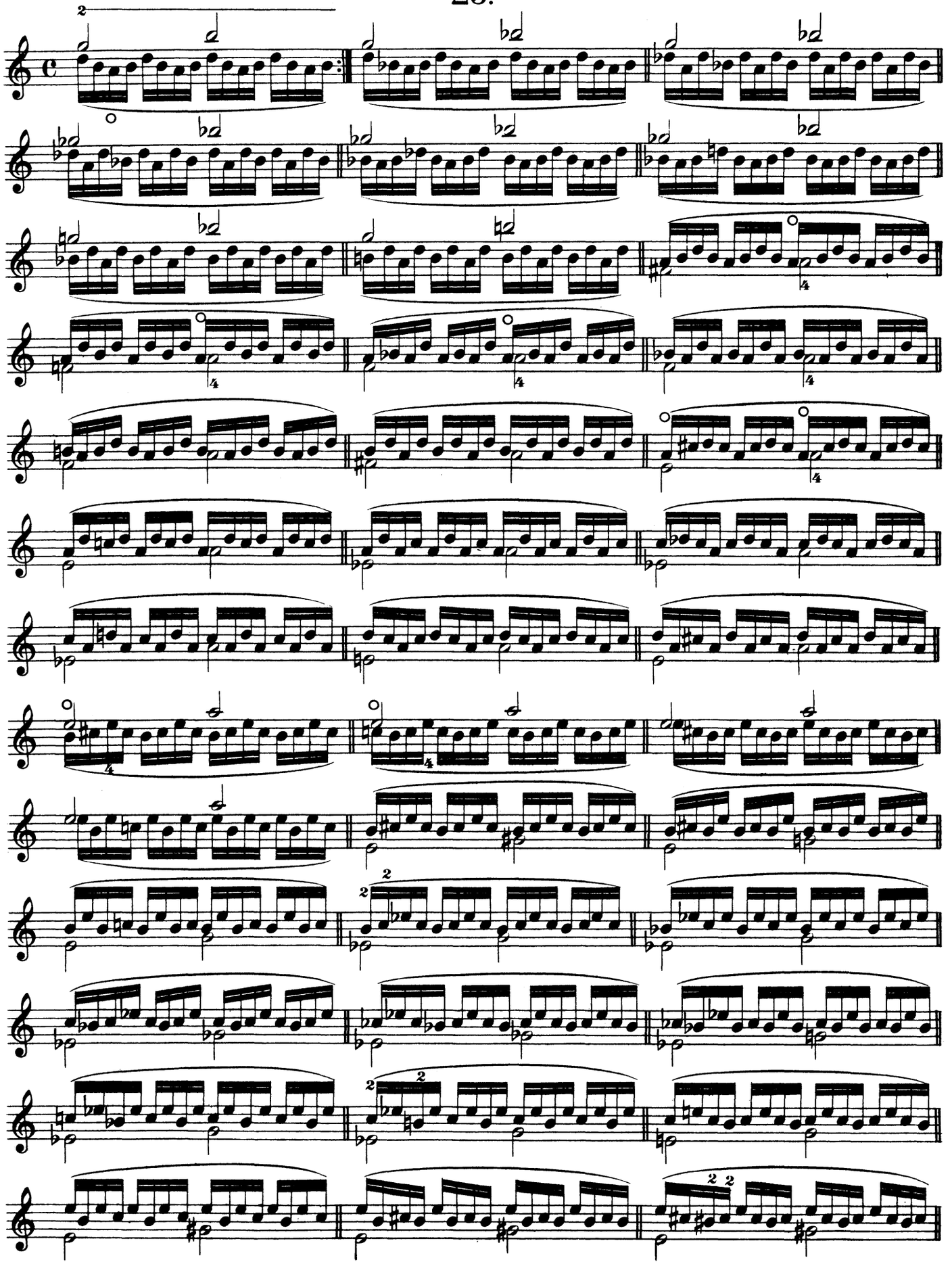
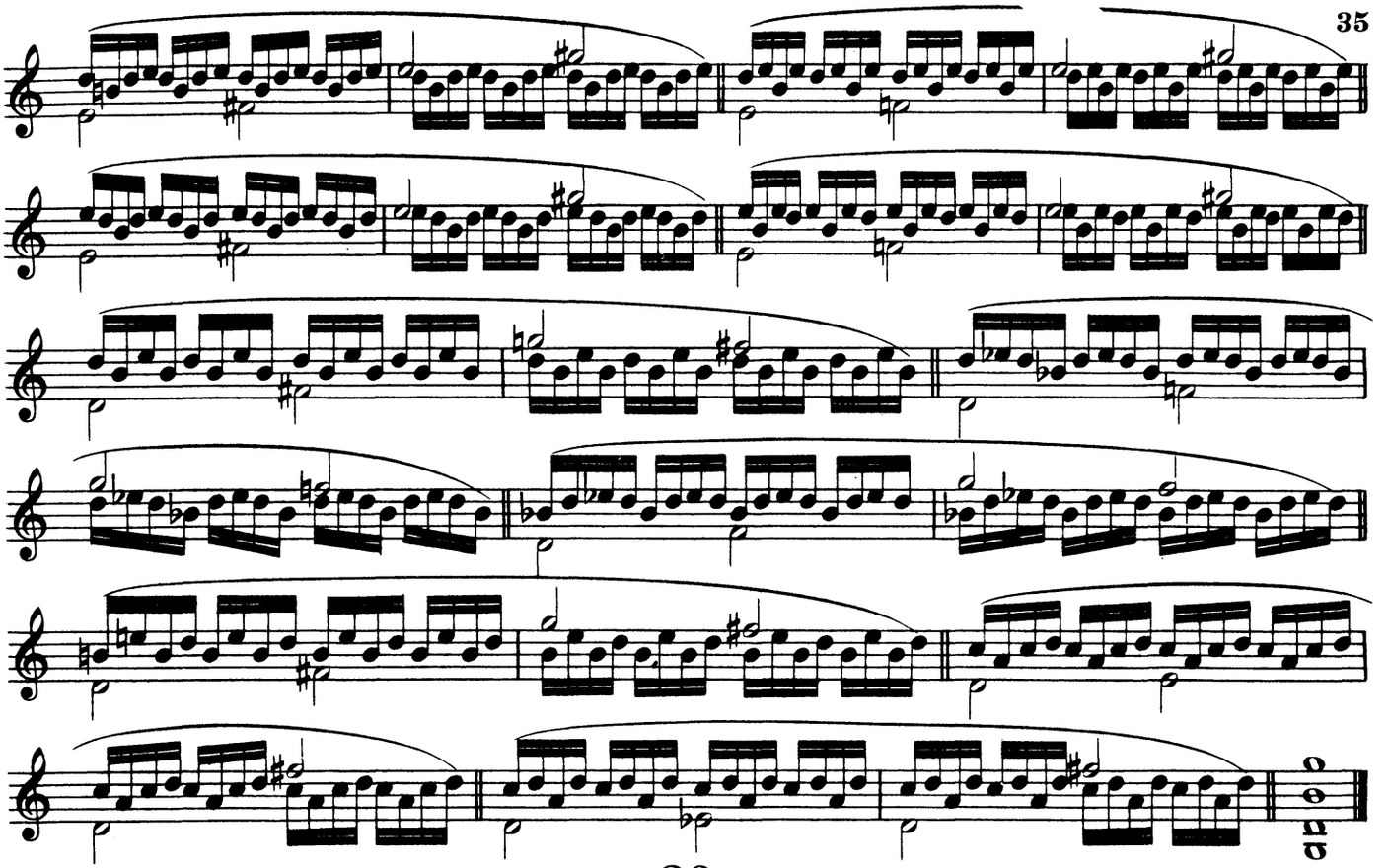
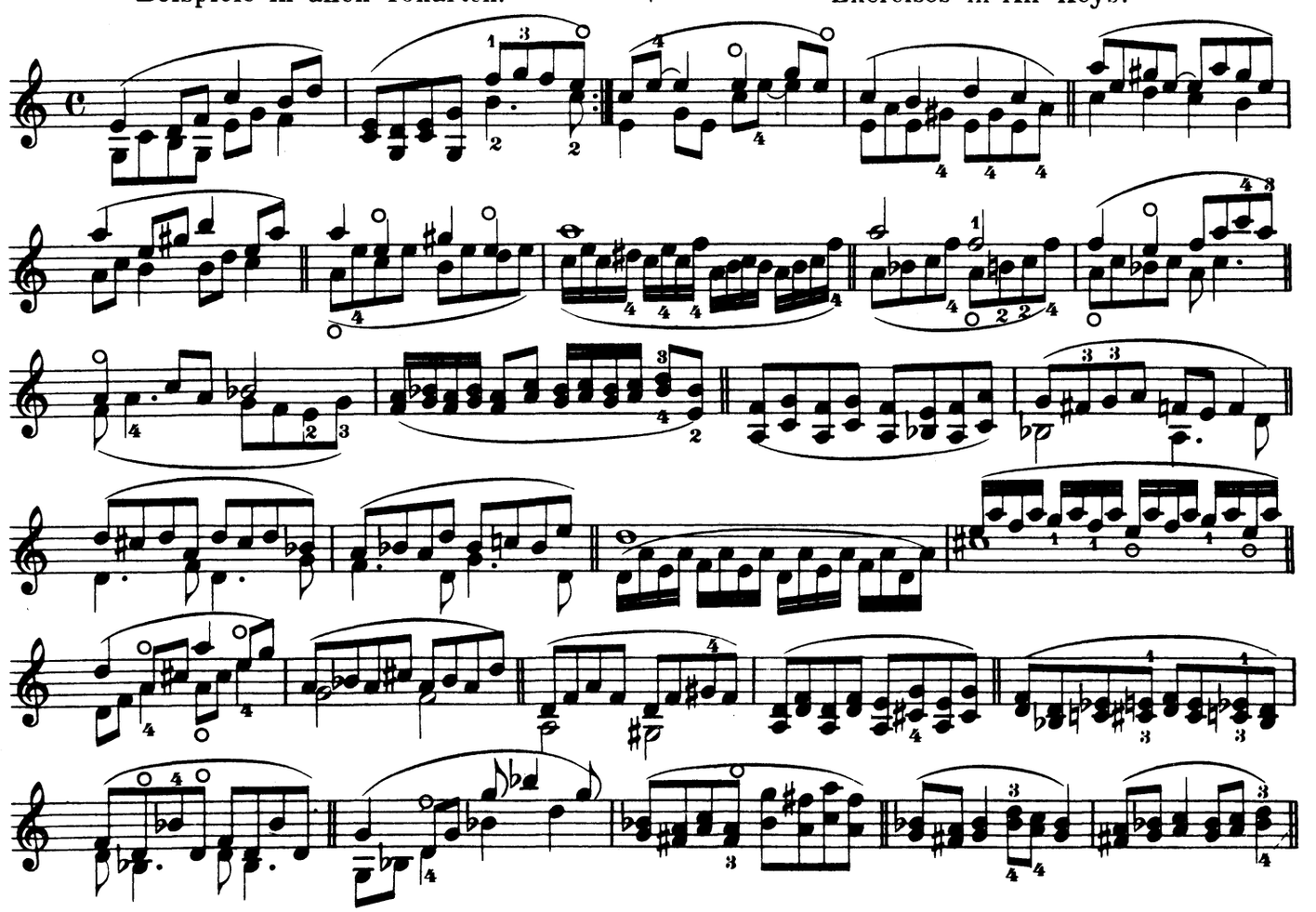
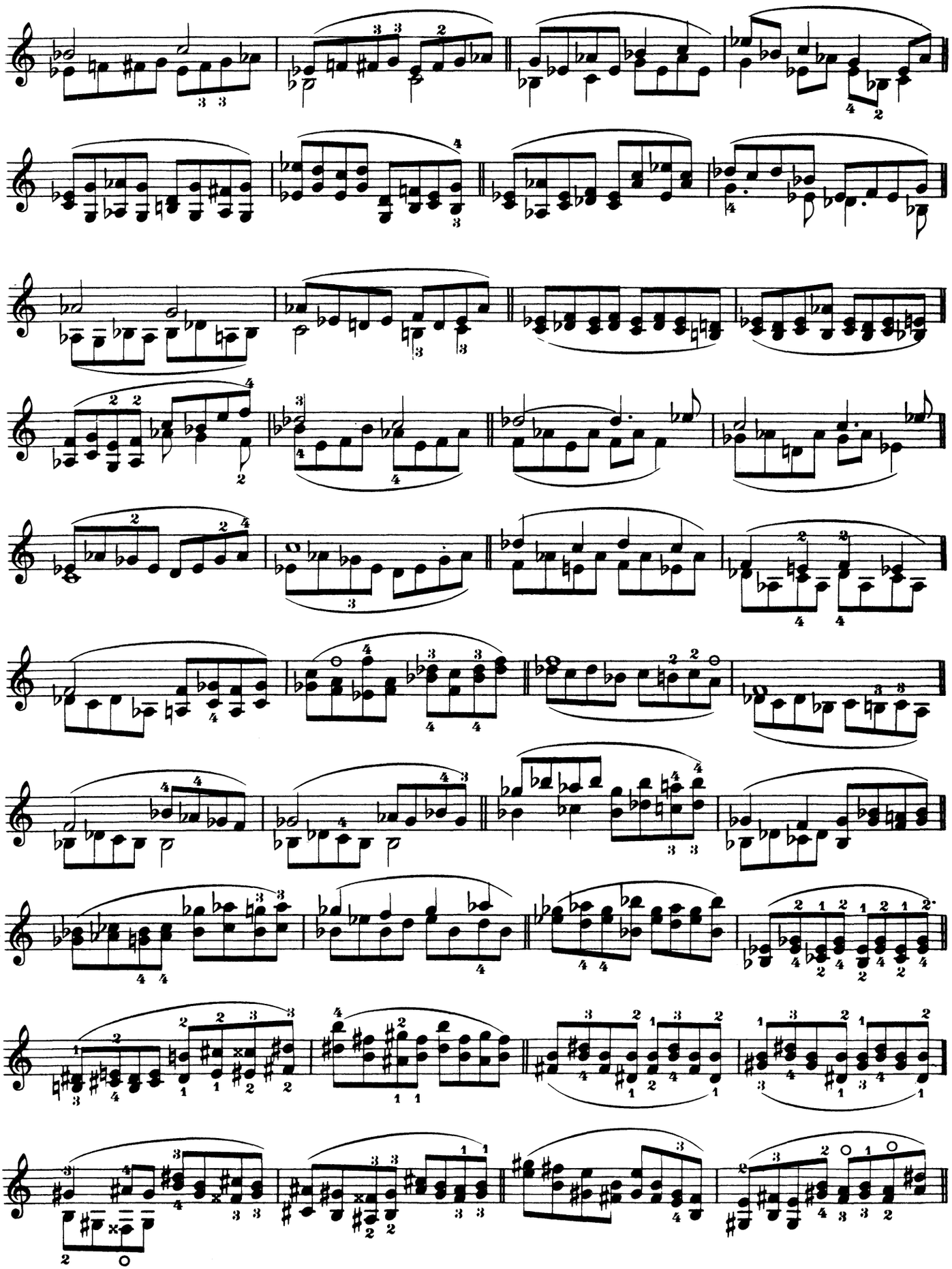


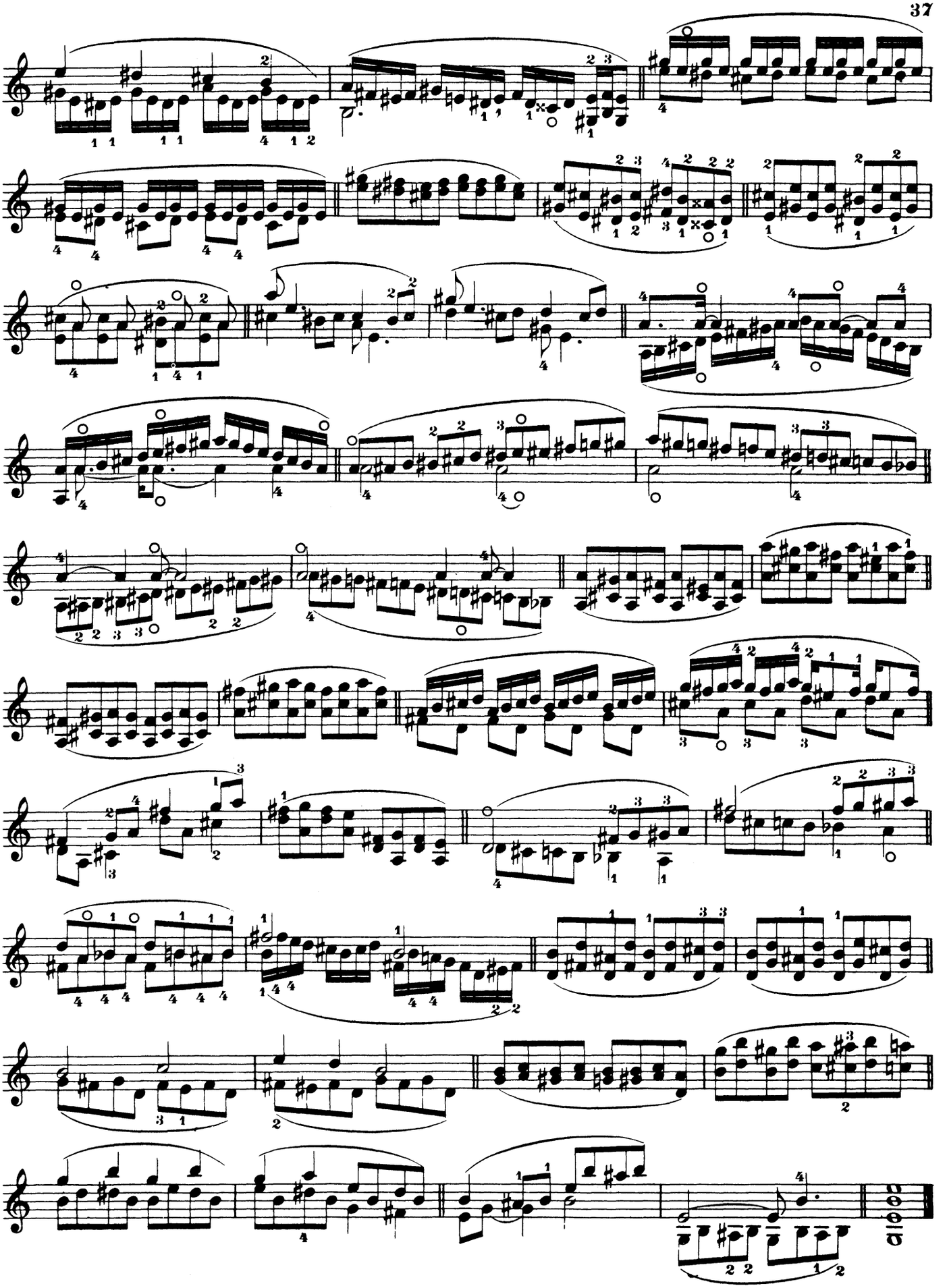


## 26.

Beispiele in allen Tonarten. | Exercises in All Keys.

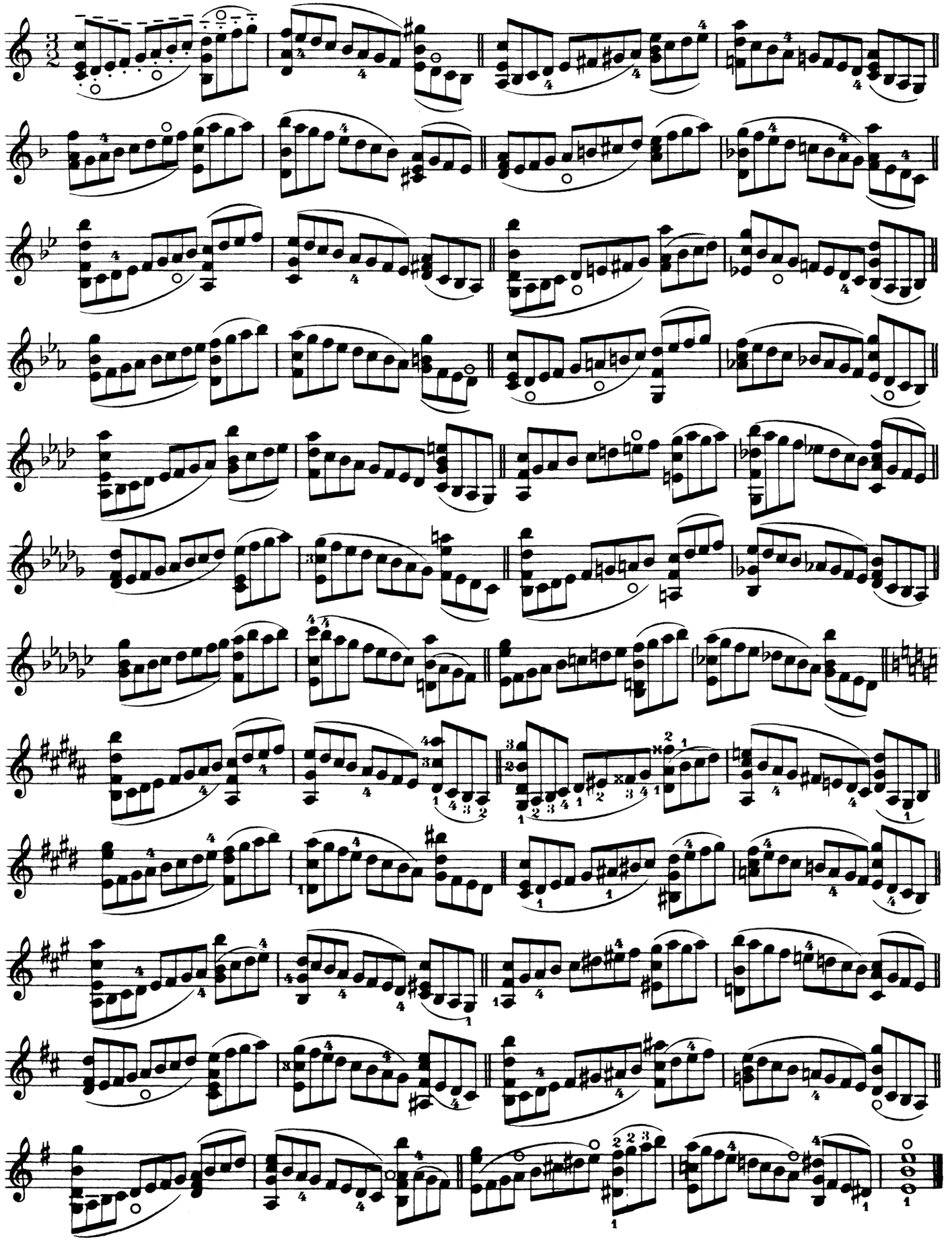






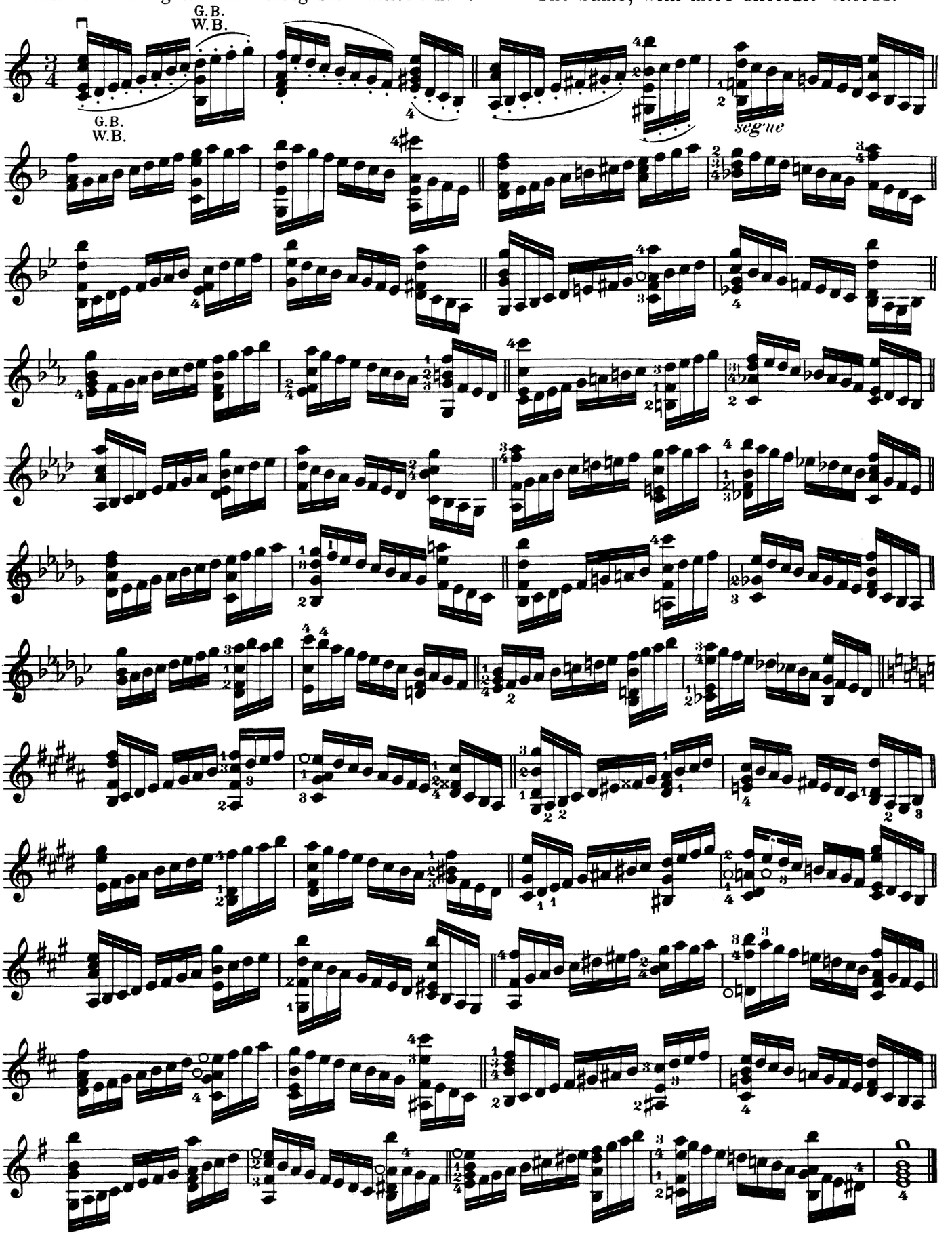
## 27.

Übung in Akkorden. Exercises in Chords.



# 27.

Dieselbe Übung mit schwierigeren Akkorden. | The Same, with more difficult chords.



# 29.

## Übung in verschiedenen Stricharten.

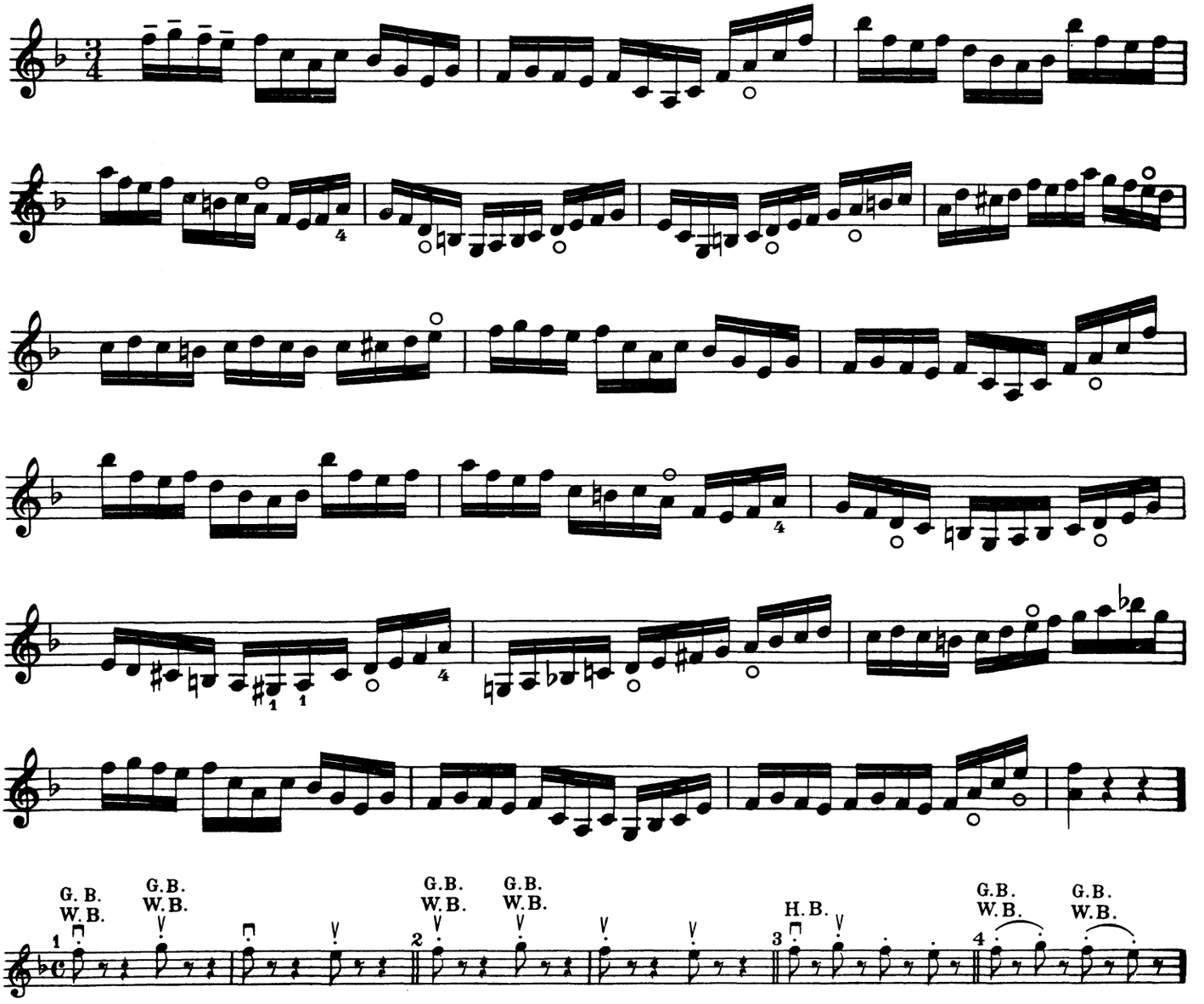
### Erklärung der Zeichen:

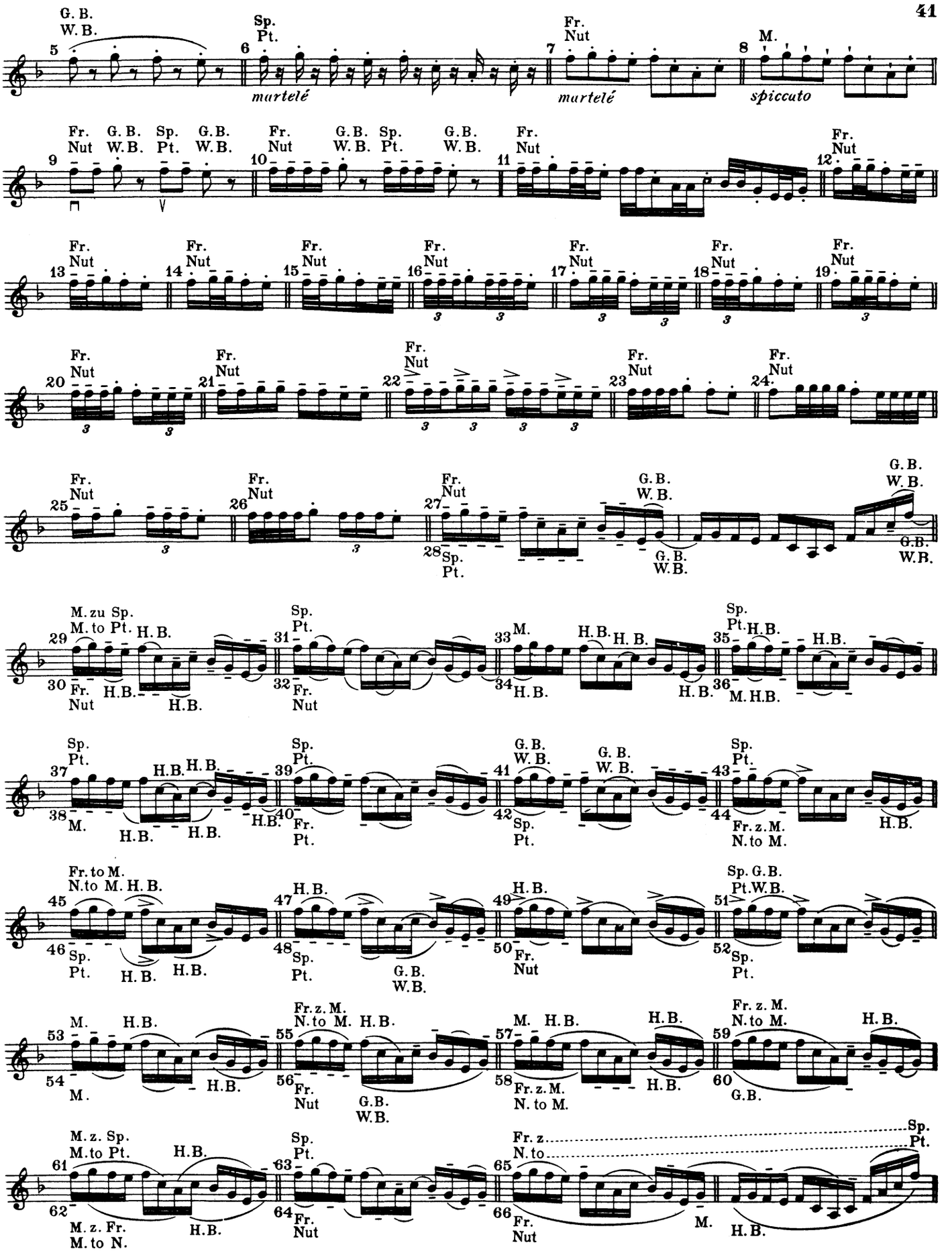
| | | |
|---|---|---|
| Sp. | An der Spitze | des Bogens. |
| M. | In der Mitte | |
| Fr. | Am Frosch | |
| Fr. z..... Sp. | Vom Frosch bis zur Spitze | |
| Fr. z..... M. | Vom Frosch bis zur Mitte | |
| M. z..... Sp. | Von der Mitte bis zur Spitze | |
| H. B. | Mit halbem Bogen. | |
| G. B. | Mit ganzem Bogen. | |

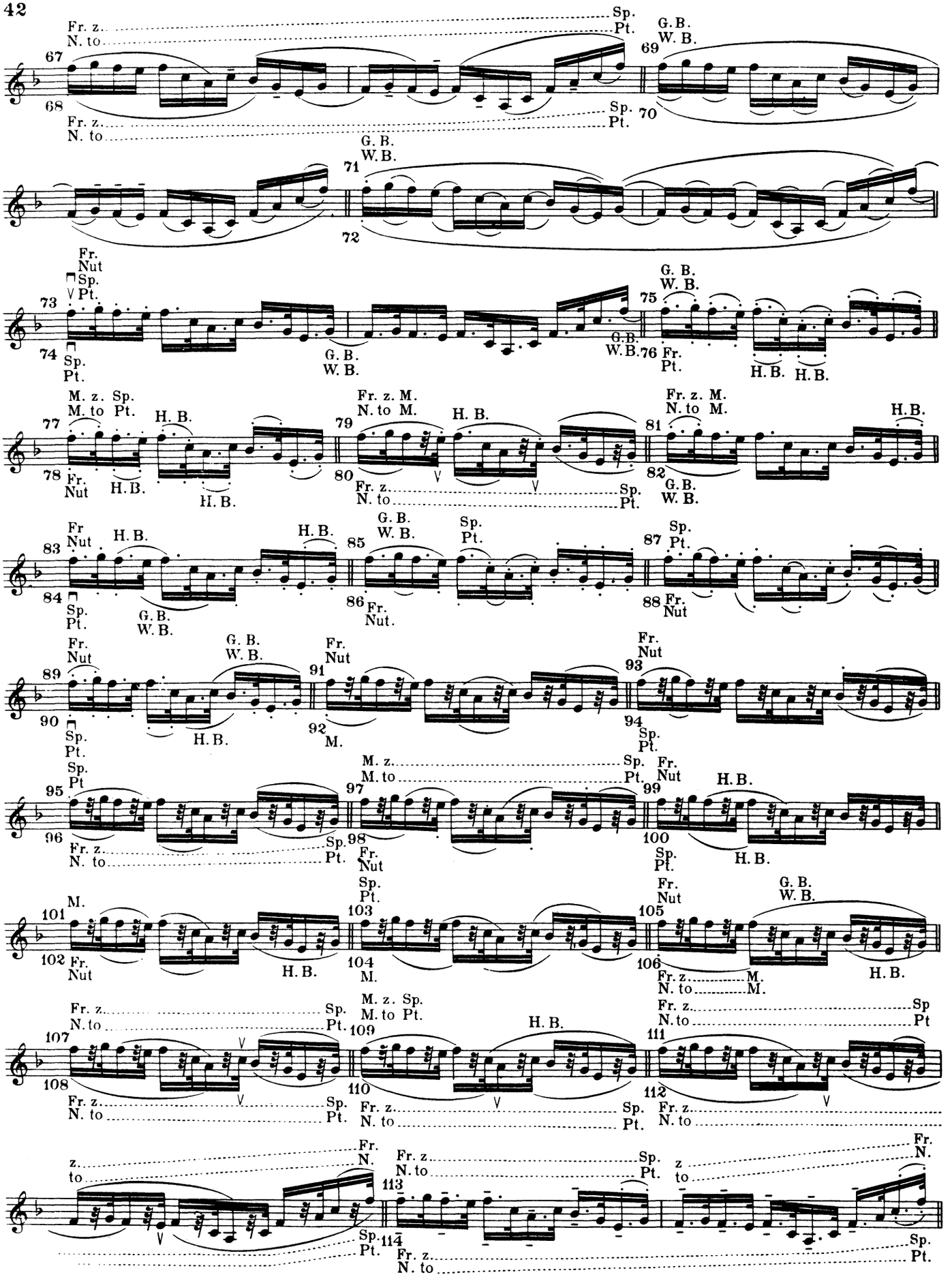
## Exercise in Various Bowings.

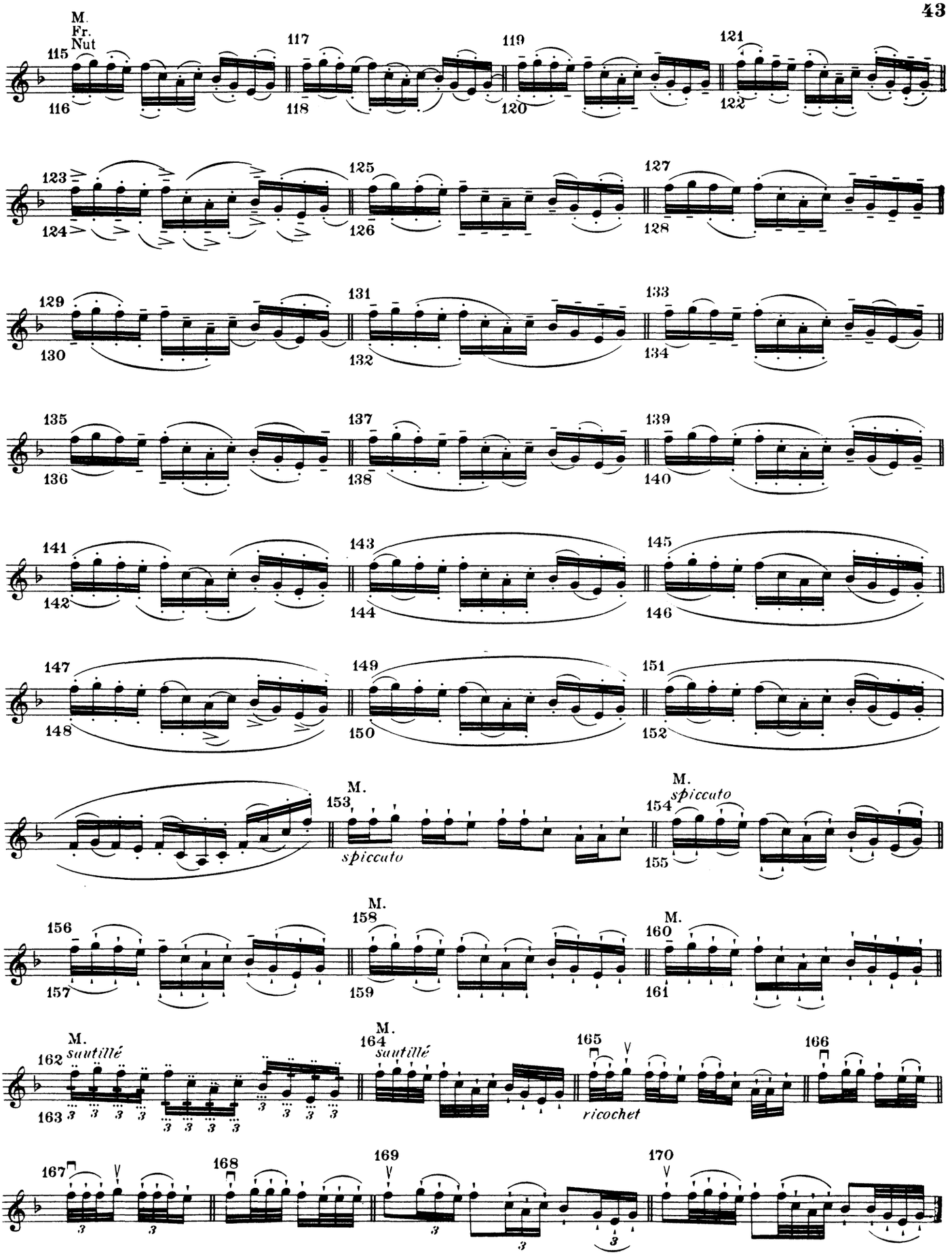
### Explanation of the Signs.

| | | |
|---|---|---|
| Pt. | Near the Point | of the bow. |
| M. | Near the Middle | |
| Nut | Near the Nut | |
| N. to ..... Pt. | From Nut to Point | |
| N. to ..... M. | From Nut to Middle | |
| M. to ..... Pt. | From Middle to Point | |
| H. B. | With half the bow. | |
| W. B. | With whole bow. | |




martelé
martelé
spiccato


Fr. z. Sp.
N. to Pt.
G. B.
W. B.
Fr. z. Sp.
N. to Pt.
Fr.
Nut
Sp.
Pt.
G. B.
W. B.
Fr.
Pt.
H. B.
M. z. Sp.
M. to Pt.
Fr. z. M.
N. to M.
Fr. z. M.
N. to M.
Fr.
Nut
Fr. z. Sp.
N. to Pt.
Fr
Nut
Sp.
Pt.
Fr.
Nut
M.
Fr. z. M.
N. to M.
Fr. z. Sp
N. to Pt
z. Fr.
to N.
Fr. z. Sp.
N. to Pt.
z Fr.
to N.


M.
Fr.
Nut
spiccato
M.
spiccato
M.
sautillé
M.
sautillé
ricochet