



Repertorio para aprender el cambio de posición

- Dancla, Etude n°20 (primera-tercera posición)
- Dancla, Etude n°19 (primera-segunda-tercera posición)
- Escalas y arpeggios de do mayor, re bemol mayor, re mayor, en 2 octavas
- Sevcick op.8, gradualmente
- Mazas, Etude n°20
- Kreutzer, Etude n°3, a partir de la cuarta línea
- Kreutzer, Etude n°11
- Kreutzer, Etude n°12
- Schradieck, school of violin technics, n°8 a n°20, gradualmente y muy lento
- Fiorillo, Caprice n°31
- Fiorillo, Caprice n°14
- Fiorillo, Caprice n°22
- Escalas completas en 3 y 4 octavas
- Rode, Caprice n°3
- Rode, Caprice n°12
- Wieniawski, l'école moderne op.10, Etude n°2, "la vélocité"



Ejercicios de nota de paso

La nota de paso es: el dedo del cual venimos que va a la nueva posición, de la cuerda inicial

ESTUDIANTE

Violon

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

8 1 2 1 2 1 2 2 3

12 3 4 1 4 1 4 2 1

16 1 3 1 4 4 2 2 3

20 3 1 1 2 2 1 2 3

24 3 2 3 4 4 3 3 1

28 1 2 3 2 2 1

31 1 2 2 1



Ejercicios de nota de paso

La nota de paso es: el dedo del cual venimos que va a la nueva posición, de la cuerda inicial

PROFESOR

Violon

The exercise consists of 8 staves of music, each containing 4 measures. The notes and fingerings are as follows:

- Staff 1: G4 (4), A4 (1), B4 (1, 4), C5 (1, 1, 4)
- Staff 2: D5 (4), E5 (1), F5 (1), G5 (2)
- Staff 3: A5 (2), B5 (2), C6 (4), D6 (2, 2, 3)
- Staff 4: E6 (2), F6 (2), G6 (1), A6 (2, 2, 1)
- Staff 5: B6 (3), C7 (3), D7 (4), E7 (1, 1, 4)
- Staff 6: F7 (1, 1, 4), G7 (4, 4, 2), A7 (2, 2, 3)
- Staff 7: B7 (3, 3, 1), C8 (1, 1, 2), D8 (2, 2, 1), E8 (2, 2, 3)
- Staff 8: F8 (3, 3, 1), G8 (3, 3, 4), A8 (4, 4, 3), B8 (3, 3, 1)

28

31

19^e ÉTUDE.

POUR APPRENDRE A DÉMANCHER.

Pour que la main puisse passer facilement d'une position à l'autre, il faut toujours que la main et les doigts avancent ou reculent par un seul et même mouvement. Lorsque l'on veut avancer les doigts, on a souvent la mauvaise habitude de reculer la main: c'est un mouvement très vicieux.

EXERCICE.

4^e Corde. 2^e Pos. 1^{re} Pos.

2^e Pos. 3^e Pos. 2^e Pos. 1^{re} Pos.

2^e Pos. 3^e Pos. 2^e Pos. 1^{re} Pos. 4^e 3^e P.

MÉLANGE DES 3 POSITIONS.

Moderato

1/2 ton. 2^e Pos. 3^e Pos. 1^{re} Pos.

1/2 ton 2^e Pos. 1^{re} Pos. 2^e Pos. 1^{re} Pos. 2^e Pos. 3^e Pos.

2^e Pos. 1^{re} Pos. 2^e Pos. 1^{re} Pos. 2^e Pos. 1^{re} Pos.

2^e P. 3^e Pos. 2^e P. 1^{re} Pos. 2^e Pos. 3^e Pos. 4 4 0

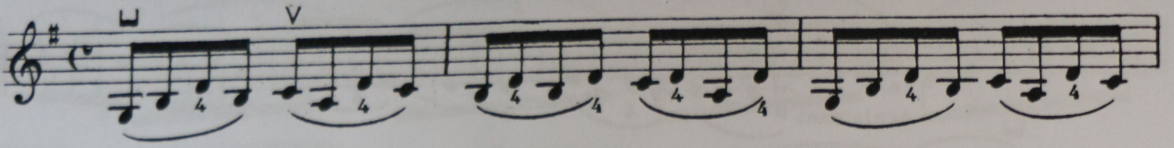
4 0 1^{re} Pos. 1/2 ton. 2^e P. 3^e Pos. 4 0 1^{re} Pos. 1/2 ton.

2^e Pos. 3^e Pos. 1^{re} Pos. 2^e Pos. 3^e Pos.

1^{re} Pos. 3^e Pos. 1^{re} Pos. 3^e Pos. 1^{re} Pos.

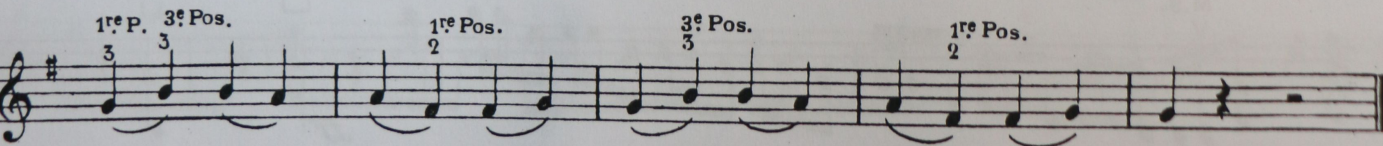
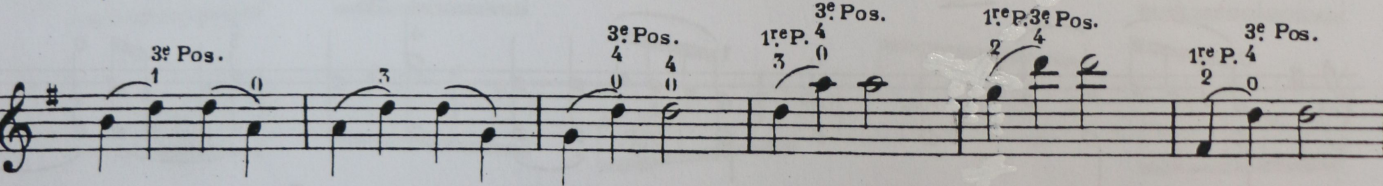
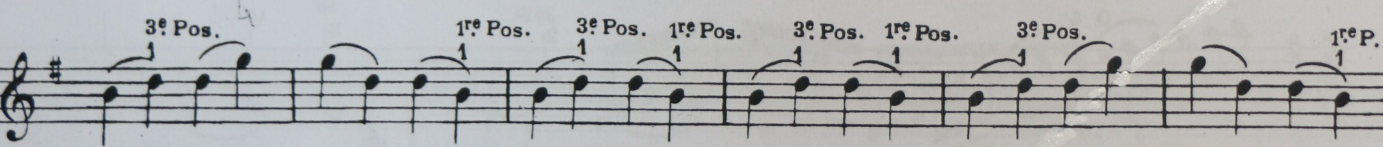
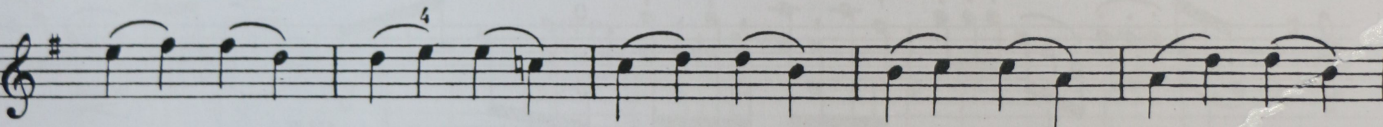
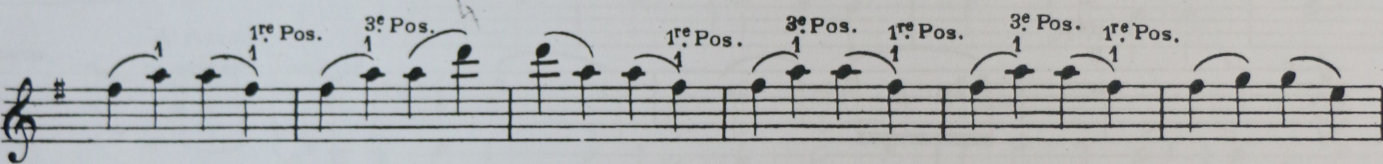
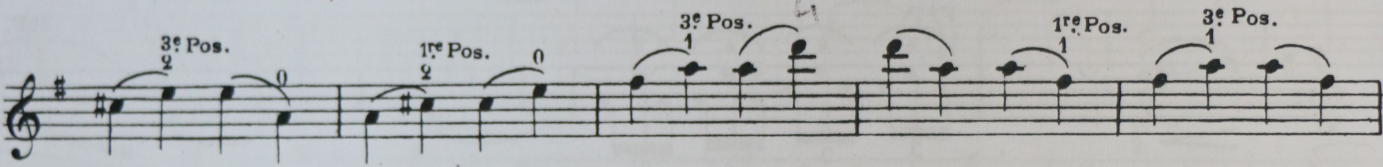
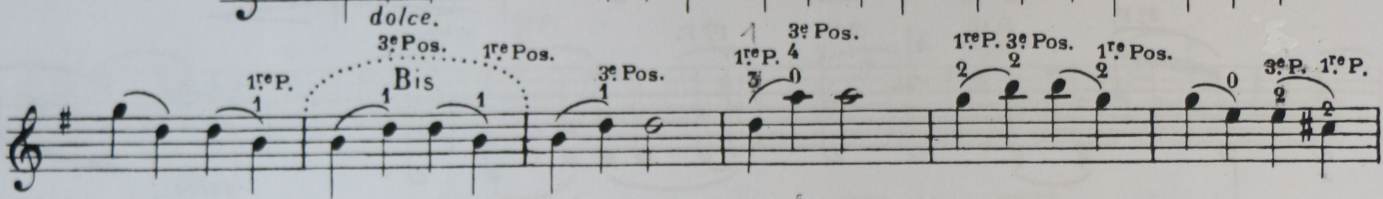
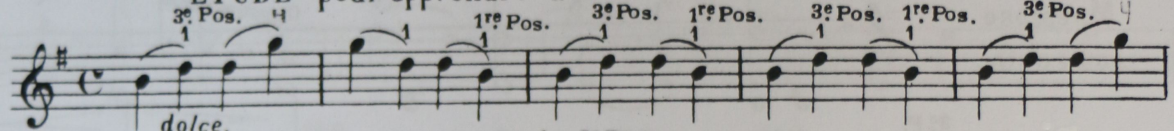
20^e ÉTUDE.

EXERCICE.



ÉTUDE pour apprendre à démancher.

Moderato.





14.

$\text{♩} = 60$

Adagio.

IV^o C...

15.

Allegro.

Segue



31.

$\text{♩} = 76$

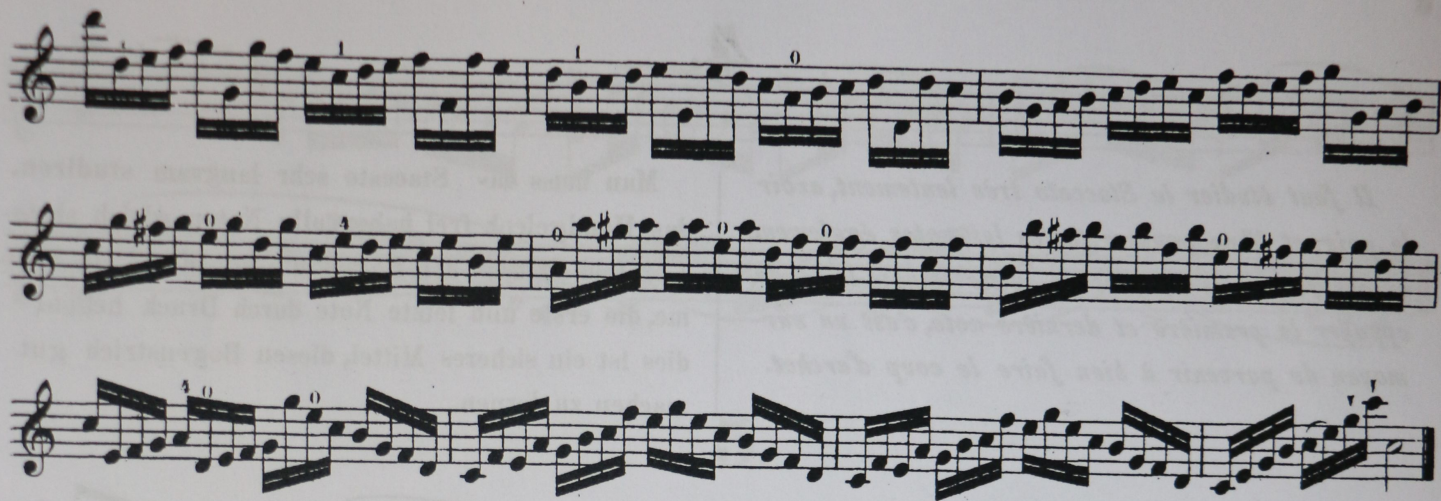
Moderato.

mf

p cresc. f

cresc. loco

V

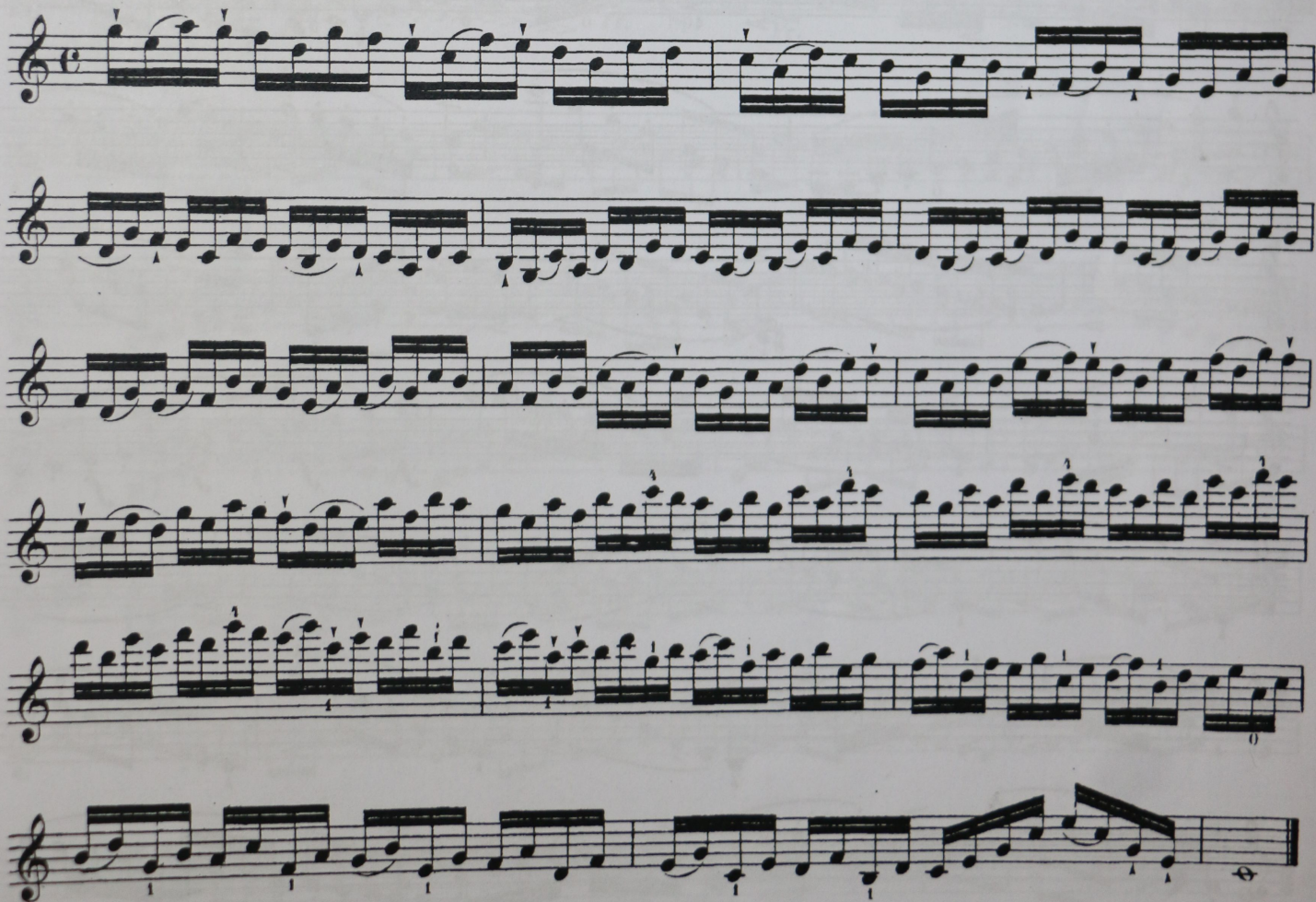


3.

Cette Etude peut se travailler avec les mêmes coups d'archet de la précédente.

Diese Übung kann mit denselben Stricharten wie die vorige, geübt werden.

Allegro moderato.



$\text{♩} = 100-104$



Shifting.

20. *Andantino.* *mp dolce* *2da C.*

(Do not press the neck with the wrist while shifting.)

cresc.

1ma C. *2da C.* *3za C.* *3za C.* *mf* *mf*

2da C. *1ma C.* *f*

3za C. *3za C.* *dim.* *p* *mp*

3za C. *2da C.* *mf*

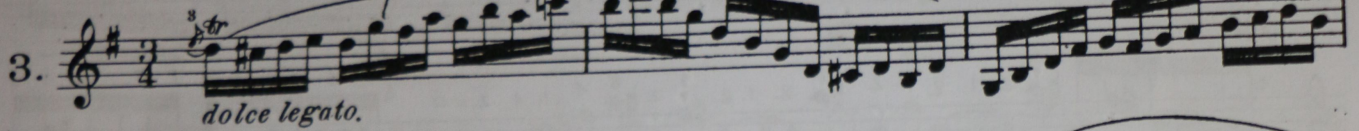
cresc. *f*

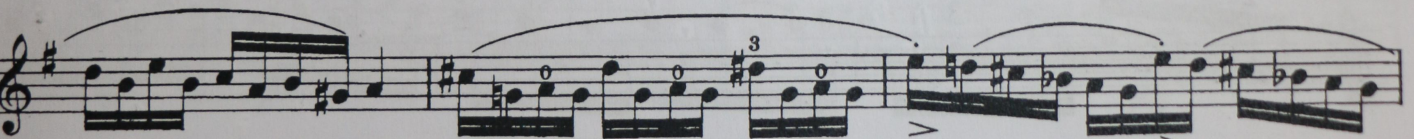

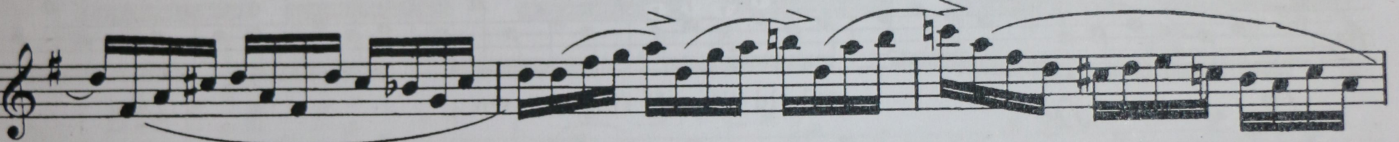
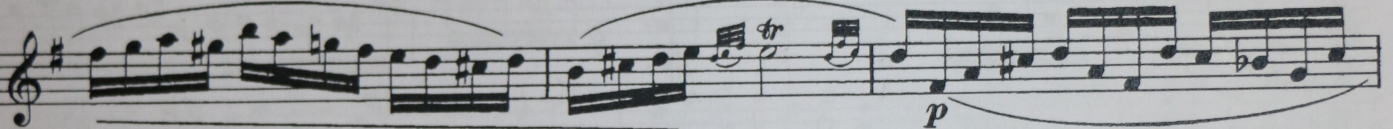
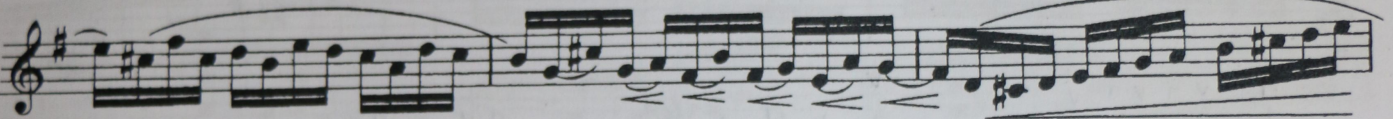
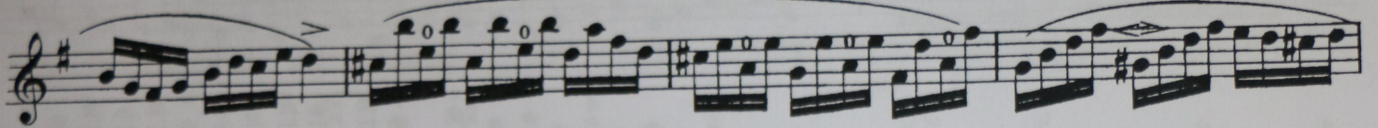
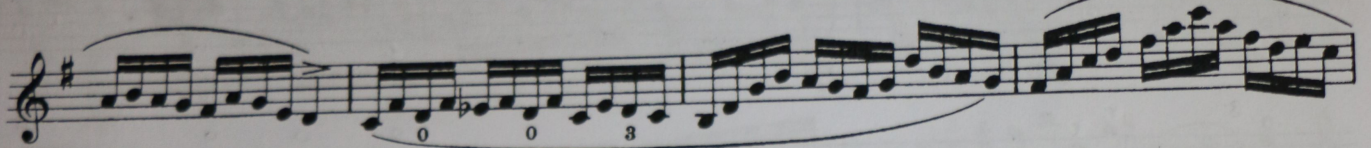
3za C. *4ta C.* *3za C.* *dim.*

dim. *Rit.*

6 This study should be played in the second position.

Commodo. (♩ = 120)

3.  *dolce legato.*



hold down 2nd finger.





Commodo. (♩ = 58)

12. *p dolce.*

mf

p

ext.

Poco ARCO

mf

mp

cre - scen - do

f

II

III

3

do not take too long bows. *cresc.* *mf*

mp *cresc.* *mf* *mp* *cresc.* (#)

p dolce *Poco ARCO*

fz

fz

mf *dim*

mf *p*

mf

Schirmer's Library of Musical
Classics



Vol. 848

O. ŠEVČÍK

Op. 8

SHIFTING (CHANGING THE POSITION)

AND

PREPARATORY SCALE-STUDIES

FOR THE

VIOLIN

EDITED BY

PHILIPP MITTELL

NEW YORK : G. SCHIRMER

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VORBEMERKUNG

DIE Hauptschwierigkeit in diesen Übungen besteht darin, die Verbindungen der Lagen so zu bewerkstelligen, dass dieselben kaum hörbar sind. Besondere Schwierigkeiten bietet der Wechsel von den höheren nach den tieferen Lagen. Um diesen Wechsel glatt zu machen, halte man die Violine mit dem Kinne fest und versuche, beim Lagenwechsel den Daumen der linken Hand so wenig wie möglich zu benutzen. Später sollen diese Übungen sogar ohne Hilfe des Daumens geübt werden, wobei der Daumen unter dem Hals der Geige gehalten wird.

Es ist von grossem Nutzen, wenn man diese Übungen zuerst gestossen, dann in mässigem Tempo gebunden übt.

DER HERAUSGEBER

PREFATORY NOTE

THE chief difficulty in these exercises consists in shifting (changing the position) so smoothly that it is hardly perceptible. Shifting downward, from a higher to a lower position, offers peculiar difficulties. In order to effect it smoothly, hold the violin firmly with the chin, and try to use the thumb as little as possible when shifting. Later these exercises are even to be practised without using the thumb, which is then held under the neck of the instrument.

It is highly beneficial to practise these exercises *détaché* at first, and then legato in moderate tempo.

THE EDITOR

Lagenwechselübungen.

Bei dem Einüben dieser Beispiele wiederhole man in gemässigtem Tempo:

- a) jeden einzelnen Takt,
- b) jeden Takt mit dem nächstfolgenden (1-2, 2-3, 3-4 u.s.w.)
- c) alle Takte, die auf derselben Saite angezeigt sind (im 1^{ten} Beispiele Takte 1-6, 7-12, 13-18, 19-25),
- d) das ganze Beispiel in folgenden Tonarten, gebunden und gestossen:

Shifting (Changing the Position).

When practising these exercises repeat in moderate tempo:

- (a) Each measure separately;
- (b) Each pair of successive measures together; for instance 1 with 2, 2 with 3, 3 with 4, etc.;
- (c) All groups of measures marked as to be played on the same string;— in the 1st Exercise measures 1 to 6, 7 to 12, 13 to 18, 19 to 25;
- (d) The entire exercise in the keys given below, both legato and *détaché*.

Wechsel der Lagen: 1-2, 2-3, 3-4 u.s.w.

Changes of position: From 1st to 2d, 2d to 3d, 3d to 4th, etc.

Saite String IV -

2.

5.

Exercise 5 consists of five staves of music in treble clef. The first staff is marked with a Roman numeral 'IV' and contains four measures of eighth-note triplets, each starting with a '1' below the first note. The second staff is marked with a Roman numeral 'III' and contains four measures of eighth-note triplets, each starting with a '1'. The third staff is marked with a Roman numeral 'II' and contains four measures of eighth-note triplets, each starting with a '1'. The fourth staff is marked with a Roman numeral 'I' and contains four measures of eighth-note triplets, each starting with a '1'. The fifth staff contains four measures of eighth-note triplets, each starting with a '1'. All notes are beamed together and have a slur above them.

6.

Exercise 6 consists of five staves of music in treble clef. The first staff is marked with a Roman numeral 'IV' and contains four measures of groups of four eighth notes, each starting with a '1' below the first note. The second staff is marked with a Roman numeral 'III' and contains four measures of groups of four eighth notes, each starting with a '1'. The third staff is marked with a Roman numeral 'II' and contains four measures of groups of four eighth notes, each starting with a '1'. The fourth staff is marked with a Roman numeral 'I' and contains four measures of groups of four eighth notes, each starting with a '1'. The fifth staff contains four measures of groups of four eighth notes, each starting with a '1'. All notes are beamed together and have a slur above them.

7.

Exercise 7 consists of two staves of music in treble clef. The first staff is marked with a Roman numeral 'IV' and contains four measures of groups of three eighth notes, each starting with a '1' below the first note. The second staff is marked with a Roman numeral 'III' and contains four measures of groups of three eighth notes, each starting with a '1'. All notes are beamed together and have a slur above them.

II

I

Wechsel der Lagen: 1-3, 2-4, 3-5 u.s.w.

8.

Changes of position: From 1st to 3d, 2d to 4th, 3d to 5th, etc.

IV

III

II

I

9.

IV

III

II

I

10.

Musical score for exercise 10, consisting of four staves labeled IV, III, II, and I. Each staff contains a sequence of notes with fingerings (1, 3, 8) and slurs. The notes are primarily eighth and sixteenth notes, often beamed together. The exercise is written in a single system with a common time signature.

11.

Musical score for exercise 11, consisting of four staves labeled IV, III, II, and I. Each staff contains a sequence of notes with fingerings (1, 2, 4) and slurs. The notes are primarily eighth and sixteenth notes, often beamed together. The exercise is written in a single system with a common time signature.

12.

Musical score for exercise 12, consisting of five staves. The top four staves are labeled IV, III, II, and I. Each staff contains a sequence of notes with fingerings (1, 3, 2, 4) and slurs. The notes are primarily eighth and sixteenth notes, often beamed together. The exercise is written in a single system with a common time signature.

IV

III

II

I

14.

IV

III

II

I

15.

IV

III

II

I

IV

III

II

I

Detailed description: This block contains four staves of musical notation for exercise 16. Each staff is labeled with a Roman numeral (IV, III, II, I) and contains four measures of music. The notes are grouped in pairs, with a slur over each pair. Fingerings '1' and '4' are indicated below the notes. The exercise demonstrates changes of position from the 1st to the 4th position.

17.

IV

III

II

I

Detailed description: This block contains four staves of musical notation for exercise 17. Each staff is labeled with a Roman numeral (IV, III, II, I) and contains four measures of music. The notes are grouped in pairs, with a slur over each pair. Fingerings '2' and '4' are indicated below the notes. The exercise demonstrates changes of position from the 2nd to the 4th position.

18.

IV

III

II

I

Detailed description: This block contains four staves of musical notation for exercise 18. Each staff is labeled with a Roman numeral (IV, III, II, I) and contains four measures of music. The notes are grouped in groups of three, with a slur over each group. Fingerings '1', '2', and '3' are indicated below the notes. The exercise demonstrates changes of position from the 1st to the 3rd position.

IV

III

II

I

20.

IV

III

II

I

21.

IV

III

II

I

22.

Wechsel der Lagen: 1-5, 2-6, 3-7 u.s.w.

23.

Changes of position: From 1st to 5th, 2d to 6th, 3d to 7th, etc.

24.

25.

IV
III
II
I

26.

b) IV
a)
III
II
I

27.

IV
III
II
I

28.

Musical score for exercise 28, consisting of four staves labeled IV, III, II, and I. The music is written in treble clef with a common time signature (C). Each staff contains four measures of music. The notation includes eighth and sixteenth notes, often beamed together, and rests. Fingering numbers (1, 2, 3, 4) are placed below the notes. The exercise is characterized by a steady eighth-note rhythm.

29.

Musical score for exercise 29, consisting of four staves labeled IV, III, II, and I. The music is written in treble clef with a common time signature (C). Each staff contains four measures of music. The notation includes eighth and sixteenth notes, often beamed together, and rests. Fingering numbers (1, 2, 3, 4) are placed below the notes. The exercise features a steady eighth-note rhythm with some melodic variation.

30.

Musical score for exercise 30, consisting of four staves labeled IV, III, II, and I. The music is written in treble clef with a common time signature (C). Each staff contains four measures of music. The notation includes eighth and sixteenth notes, often beamed together, and rests. Fingering numbers (1, 2, 3, 4) are placed below the notes. The exercise features a steady eighth-note rhythm with some melodic variation.

31.

Exercise 31 consists of four staves, labeled I, II, III, and IV. Each staff contains four measures of music. The notes are arpeggiated chords. Fingerings are indicated by numbers 1, 2, 3, and 4. The first three staves (I, II, III) use a 3-4 fingering pattern, while the fourth staff (IV) uses a 1-4 fingering pattern. The exercise is written in treble clef with a common time signature.

Wechsel der Lagen: 1-6, 2-7, 3-8 u.s.w.

32.

Changes of position: From 1st to 6th, 2d to 7th, 3d to 8th, etc.

Exercise 32 consists of four staves, labeled I, II, III, and IV. Each staff contains four measures of music. The notes are arpeggiated chords. Fingerings are indicated by numbers 1, 2, 3, and 4. The exercise is written in treble clef with a common time signature. The text above the staves indicates that the exercise demonstrates changes of position, such as from 1st to 6th, 2nd to 7th, and 3rd to 8th.

33.

Exercise 33 consists of four staves, labeled I, II, III, and IV. Each staff contains four measures of music. The notes are arpeggiated chords. Fingerings are indicated by numbers 2, 3, and 4. The exercise is written in treble clef with a common time signature.

34.

Musical score for exercise 34, consisting of four staves labeled I, II, III, and IV. The music is written in a single system with a common time signature. Each staff contains a series of rhythmic patterns, primarily consisting of eighth and sixteenth notes, often grouped in pairs or fours. Slurs are used to indicate phrasing across multiple notes. The patterns are highly technical, involving rapid fingerings and precise timing.

35.

Musical score for exercise 35, consisting of four staves labeled I, II, III, and IV. The music is written in a single system with a common time signature. Each staff contains a series of rhythmic patterns, primarily consisting of eighth and sixteenth notes, often grouped in pairs or fours. Slurs are used to indicate phrasing across multiple notes. Fingerings (1, 2, 3, 4) are explicitly marked throughout the score to guide the performer. The patterns are highly technical, involving rapid fingerings and precise timing.

36.

Musical score for exercise 36, consisting of four staves labeled I, II, III, and IV. The music is written in a single system with a common time signature. Each staff contains a series of rhythmic patterns, primarily consisting of eighth and sixteenth notes, often grouped in pairs or fours. Slurs are used to indicate phrasing across multiple notes. Fingerings (1, 2, 3, 4) are explicitly marked throughout the score to guide the performer. The patterns are highly technical, involving rapid fingerings and precise timing.

IV
III
II
I

38.

Wechsel der Lagen: 1-7, 2-8, 3-9 u.s.w.

Changes of position: From 1st to 7th, 2d to 8th, 3d to 9th, etc.

IV
III
II
I

39.

IV
III
II
I

40.

Exercise 40 consists of three staves of music in treble clef and common time. The first staff contains four measures of music, each starting with a triplet of eighth notes. The second staff contains four measures, each starting with a triplet of eighth notes. The third staff contains four measures, each starting with a triplet of eighth notes. The exercises are labeled with Roman numerals IV, III, II, and I from top to bottom.

41.

Exercise 41 consists of three staves of music in treble clef and common time. The first staff contains four measures of music, each starting with a slur over a group of notes. The second staff contains four measures, each starting with a slur over a group of notes. The third staff contains four measures, each starting with a slur over a group of notes. The exercises are labeled with Roman numerals IV, III, II, and I from top to bottom.

42.

Exercise 42 consists of four staves of music in treble clef and common time. The first staff contains four measures of music, each starting with a slur over a group of notes. The second staff contains four measures, each starting with a slur over a group of notes. The third staff contains four measures, each starting with a slur over a group of notes. The fourth staff contains four measures, each starting with a slur over a group of notes. The exercises are labeled with Roman numerals IV, III, II, and I from top to bottom.

43.

Exercise 43 consists of two staves of music in treble clef and 2/4 time. The first staff contains four measures of music, each starting with a slur over a group of notes. The second staff contains four measures, each starting with a slur over a group of notes. The exercises are labeled with Roman numerals IV and III from top to bottom.

II

I

44.

IV

III

II

I

45.

IV

III

II

I

IV
III
II
I

Wechsel der Lagen: 1-8, 2-9, 3-10 u.s.w.

47.

Changes of position: From 1st to 8th, 2d to 9th, 3d to 10th, etc.

IV
III
II
I

48.

IV
III
II
I

49.

IV
III
II
I

50.

IV
III
II
I

51.

IV
III
II
I

52.

Exercise 52 consists of five staves of guitar tablature. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line. The first staff is labeled 'IV' and contains four measures. The second staff is labeled 'III' and contains three measures. The third staff is labeled 'II' and contains two measures. The fourth and fifth staves are labeled 'I' and contain one measure each. The tablature uses numbers 1, 2, 3, and 4 to indicate fret positions. Fingering numbers 1, 2, 3, and 4 are placed above the notes to indicate which finger to use. The exercise features a sequence of eighth and sixteenth notes, often beamed together, with various rhythmic patterns and phrasing.

53.

Exercise 53 consists of five staves of guitar tablature. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line. The first staff is labeled 'IV' and contains four measures. The second staff is labeled 'III' and contains three measures. The third staff is labeled 'II' and contains two measures. The fourth and fifth staves are labeled 'I' and contain one measure each. The tablature uses numbers 1, 2, 3, and 4 to indicate fret positions. Fingering numbers 1, 2, 3, and 4 are placed above the notes to indicate which finger to use. The exercise features a sequence of eighth and sixteenth notes, often beamed together, with various rhythmic patterns and phrasing.

54.

Exercise 54 consists of two staves of guitar tablature. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line. The first staff is labeled 'IV' and contains four measures. The second staff is labeled 'III' and contains three measures. The tablature uses numbers 1, 2, 3, and 4 to indicate fret positions. Fingering numbers 1, 2, 3, and 4 are placed above the notes to indicate which finger to use. The exercise features a sequence of eighth and sixteenth notes, often beamed together, with various rhythmic patterns and phrasing.

II

55.

IV

III

II

I

56.

IV

III

II

I

Musical score for exercise 58, consisting of seven staves of music. The notation includes various fingerings (1, 2, 3, 4) and articulations (accents, slurs). The music is written in a single melodic line on a treble clef staff.

59.

Musical score for exercise 59, consisting of seven staves of music. The notation includes various fingerings (1, 2, 3, 4) and articulations (accents, slurs). The music is written in a single melodic line on a treble clef staff.

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