

A Kalmus Classic Edition

0.
ŠEVČÍK

SCALES AND ARPEGGIOS

FOR VIOLIN

K 02106



Before studying read carefully remarks to the particular number as below.

O. ŠEVČÍK

Scales and Arpeggios

- No. 1. Scales.
- No. 2. Scales in Thirds.
The sharps (♯), double-sharps (x) and naturals, or cancelling-signs (♮) shown in parenthesis are only applicable when practising the minor scales.
- No. 3. Octaves.
- No. 4. Ninths, Tenth etc.
Keep the fingers down on the strings as long as possible.
- No. 5. Major and relative Minor Scales in two Octaves.
- | | | | |
|-----------------------------------------------------|---------------------------------------------------------|----------------------------------------------------------|------------------------------------------------------|
| I. $\frac{C \text{ major}}{A \text{ minor}}$ | II. $\frac{F \text{ major}}{D \text{ minor}}$ | III. $\frac{B\flat \text{ major}}{G \text{ minor}}$ | IV. $\frac{E\flat \text{ major}}{C \text{ minor}}$ |
| V. $\frac{A\flat \text{ major}}{F \text{ minor}}$ | VI. $\frac{D\flat \text{ major}}{B\flat \text{ minor}}$ | VII. $\frac{G\flat \text{ major}}{E\flat \text{ minor}}$ | VIII. $\frac{B \text{ major}}{A\flat \text{ minor}}$ |
| IX. $\frac{E \text{ major}}{C\sharp \text{ minor}}$ | X. $\frac{A \text{ major}}{F\sharp \text{ minor}}$ | XI. $\frac{D \text{ major}}{B \text{ minor}}$ | XII. $\frac{G \text{ major}}{F \text{ minor}}$ |
- No. 6. Triad (Major).
- No. 7. The whole of this exercise must be practised in each of the prescribed styles of bowing.
Sp. At the tip. Fr. At the frog. g. B. Whole length of bow-hair.
- No. 8. The Chromatic Scale.
- No. 9. Diminished Sevenths Chords.
- No. 10. Various arpeggiated (broken) Chords.
- No. 11. Exercises in Chords.
- No. 12. Scales in two Octaves included in the 2nd Position.
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|------------------------|-------------------------|---------------|
| I. B \flat major. | II. B \flat minor. | III. B major. |
| IV. B minor. | V. C major. | VI. C minor. |
| VII. C \sharp major. | VIII. C \sharp minor. | IX. D major. |
| X. D minor. | | |
- No. 13. Scales in Thirds, 2nd Position.
- No. 14. Triads, 2nd Position.
- No. 16. Diminished Sevenths Chords, 2nd Position.
- No. 17. Various arpeggiated Chords, 2nd Position.
Practise the same exercise in the 3rd and 4th Position. (See No. 31.)
- No. 18. Chromatic Scale, 2nd Position.
- No. 19. Scales in two Octaves included in 3rd Position.
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|-----------------------|------------------------|-----------------------|
| I. C major. | II. C minor. | III. D \flat major. |
| IV. C \sharp major. | V. C \sharp minor. | VI. D major. |
| VII. D minor. | VIII. E \flat major. | IX. E \flat minor. |
- No. 20. Triads, 3rd Position.
- No. 21. Sixths, Sevenths, Octaves, Ninths, &c., 3rd Position.
Hold the fingers down on the strings as long as possible.
- No. 22. 3rd Position.
Hold down the semibreves (whole notes) without sounding them.
- No. 23. Exercises in Chords, 3rd Position.
- No. 24. Scales in two Octaves included in the 4th Position.
- No. 25. Triads, 4th Position.
- No. 26/27. Various arpeggiated (broken) Chords, 4th Position.
- No. 28. Exercises in Chords, 4th Position.
- No. 29. Scales included in the 5th Position.
- No. 30. Triads, 5th Position.
- No. 31. Various arpeggiated (broken) Chords, 5th Position.
- No. 32. Exercises in Chords, 5th Position.
- No. 33—35. Scales throughout three Octaves.
Practise Nos. 33 to 35 in all the following keys both legato and staccato:
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|----------------------------------------------------------------|---------------------------------------------------------|----------------------------------------------------------|
| I. $\frac{C \text{ major}}{A \text{ minor}} \text{ harmonic.}$ | II. $\frac{G \text{ major}}{E \text{ minor}}$ | III. $\frac{D \text{ major}}{B \text{ minor}}$ |
| IV. $\frac{A \text{ major}}{F\sharp \text{ minor}}$ | V. $\frac{E \text{ major}}{C\sharp \text{ minor}}$ | VI. $\frac{B \text{ major}}{G\sharp \text{ minor}}$ |
| VII. $\frac{F \text{ major}}{D \text{ minor}}$ | VIII. $\frac{B\flat \text{ major}}{G \text{ minor}}$ | IX. $\frac{E\flat \text{ major}}{C \text{ minor}}$ |
| X. $\frac{A\flat \text{ major}}{F \text{ minor}}$ | XI. $\frac{D\flat \text{ major}}{B\flat \text{ minor}}$ | XII. $\frac{G\flat \text{ major}}{E\flat \text{ minor}}$ |
- No. 36. Changes of Position. Scales on one String.
Practise each exercise both staccato and legato.
- No. 37. Scales over three Octaves.
Practise the scales also as marked with Nos. 1, 2, 3 as well.
- No. 38. Arpeggios on one string.
- No. 39—41. Arpeggios over three Octaves.
- No. 42. The Chromatic Scale in two Octaves.
- No. 43. Diminished Sevenths Chords on all Strings.
- No. 44. Exercise on the 4th string.
Practise this exercise on each of the other strings, as well.
- No. 45. Exercises in Double Stopping: Octaves.
Practise this example in the following Major Keys: G, D, A, E, B, F, B \flat , E \flat , A \flat , D \flat , G \flat .
- No. 46. Exercises in Double Stopping: Octaves.
- No. 47. Thirds in Double Stopping.
Practise in same keys as No. 45.
- No. 48. Thirds in Double Stopping.
Practise the Minor Scales in the Harmonic form also.
- No. 49. Sixths in Double Stopping.
Practise in same keys as No. 45.
- No. 50. Sixths in Double Stopping.
Practise the Minor Scales in the Harmonic form also.
- No. 51. Tenth in Double Stopping.
Practise in same keys as No. 45.
- No. 52/54. Chord Exercises in Double Stopping.
- No. 55/56. Exercises in Harmonics. Scales and Chords.

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The image displays a musical score for guitar, consisting of ten staves of notation. The score begins with a treble clef and a common time signature (C). The first staff includes a 'b)' marking above the first measure and an 'a)' marking below the first measure. The notation is characterized by frequent use of slurs and ties, indicating a melodic line. Fingerings are indicated by numbers 0, 1, 4, and 4. The key signature changes from C major to G major (one sharp) in the second staff, then to D major (two sharps) in the third staff, and continues to change through various keys including E major, F major, and D minor. The score concludes with a double bar line and repeat dots. The overall style is that of a classical guitar piece, possibly a study or a short composition.