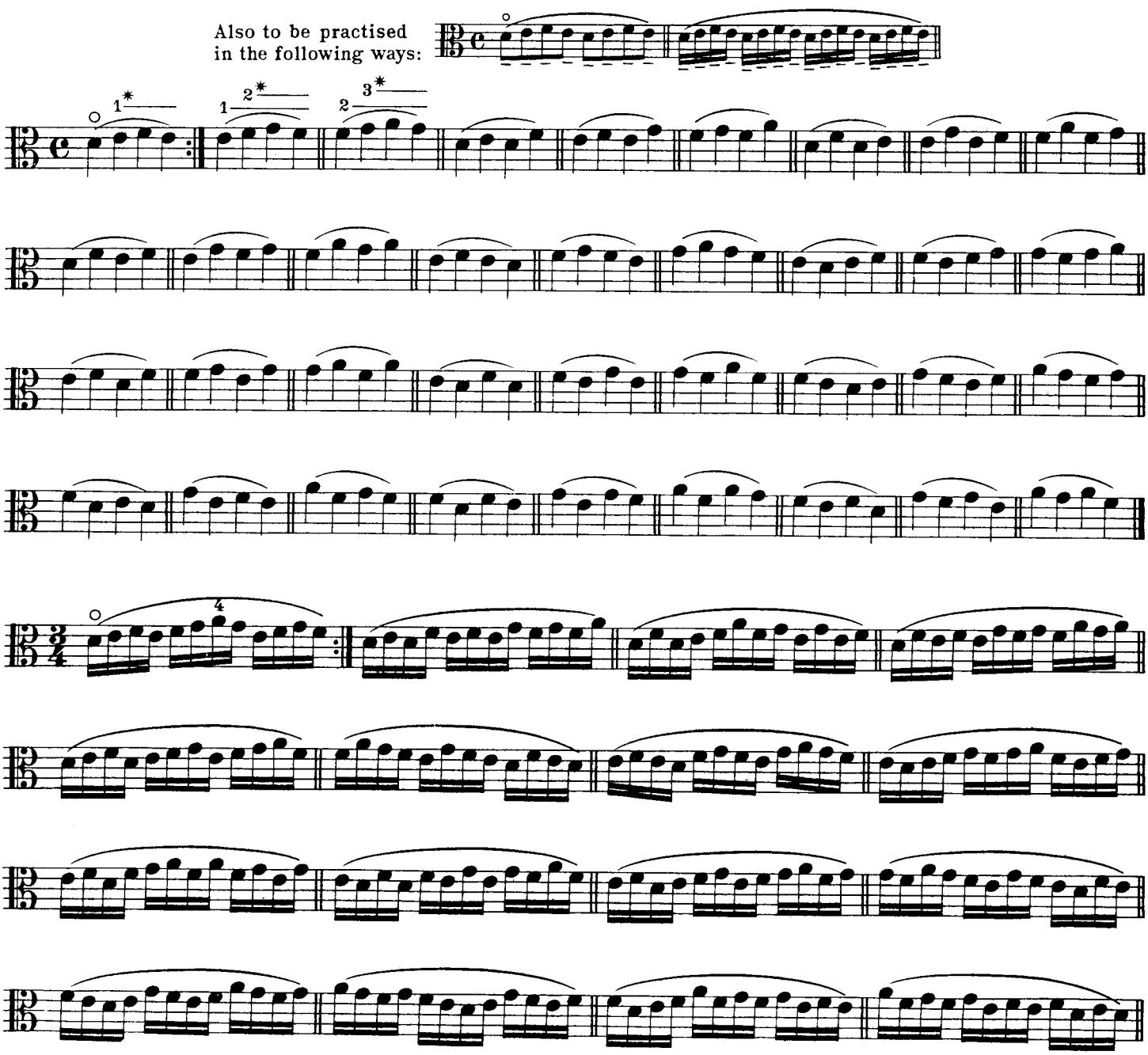
Selected Studies in the First Position

Otakar Ševčik
Transcribed and edited by
Samuel Lifschey

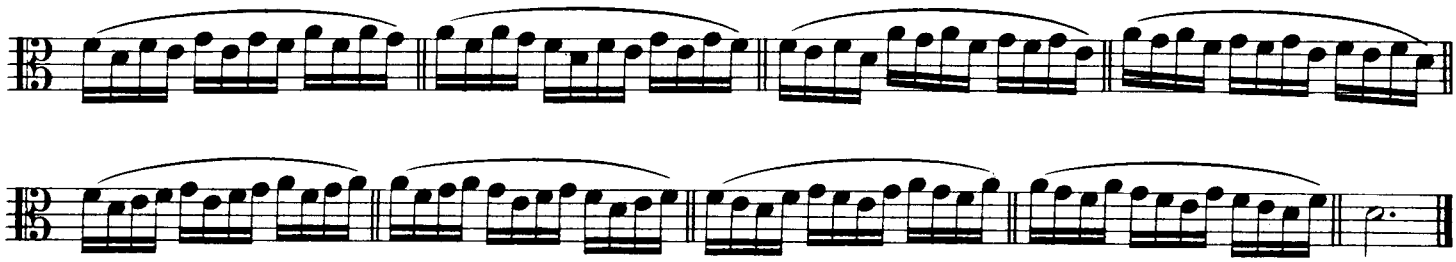
Repeat each measure several times, slowly at first and ultimately at a quick tempo, playing them both *détaché* and legato. The fingers, well-rounded, should be brought down on the strings with a firm hammer-stroke. These exercises should be practised with rhythmic accuracy. At the same time maintain an even tone throughout with the bow. This means exerting increasing pressure between the thumb and fingers of the right hand as the bow approaches the point.

1

Also to be practised in the following ways:



*Keep the fingers down firmly.



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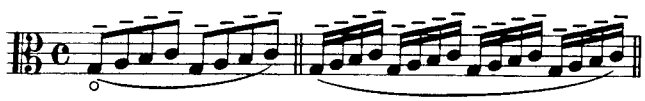

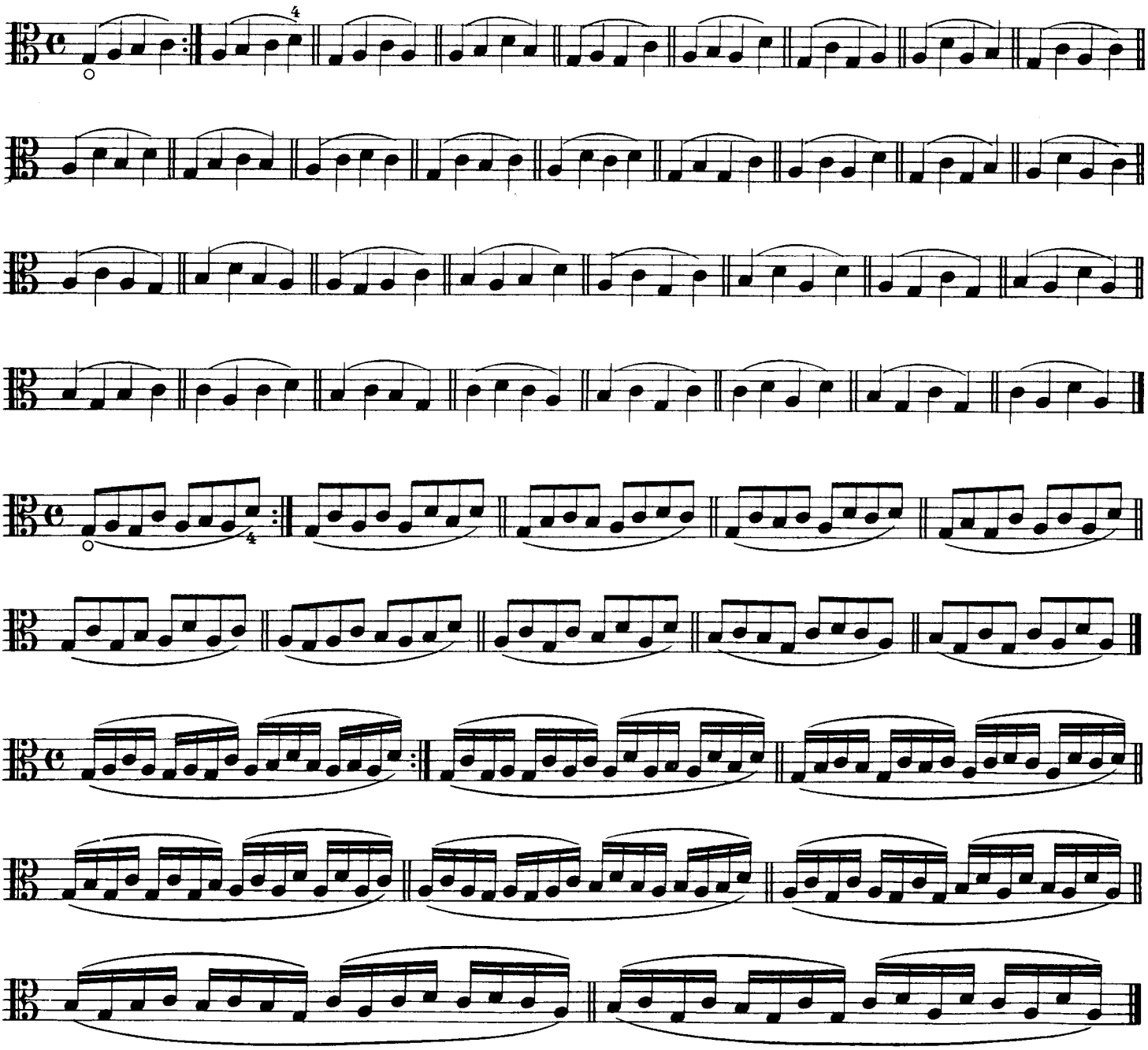

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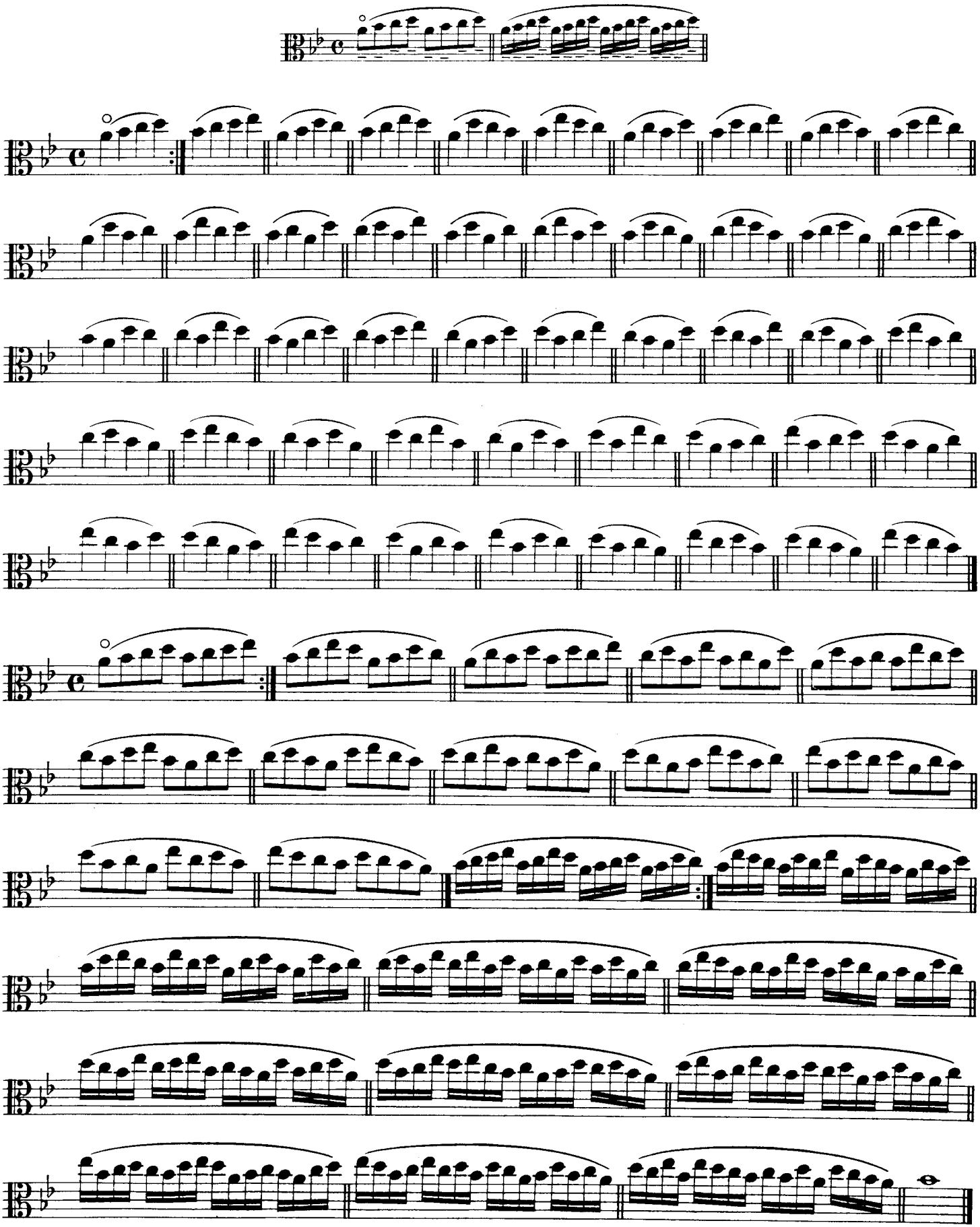
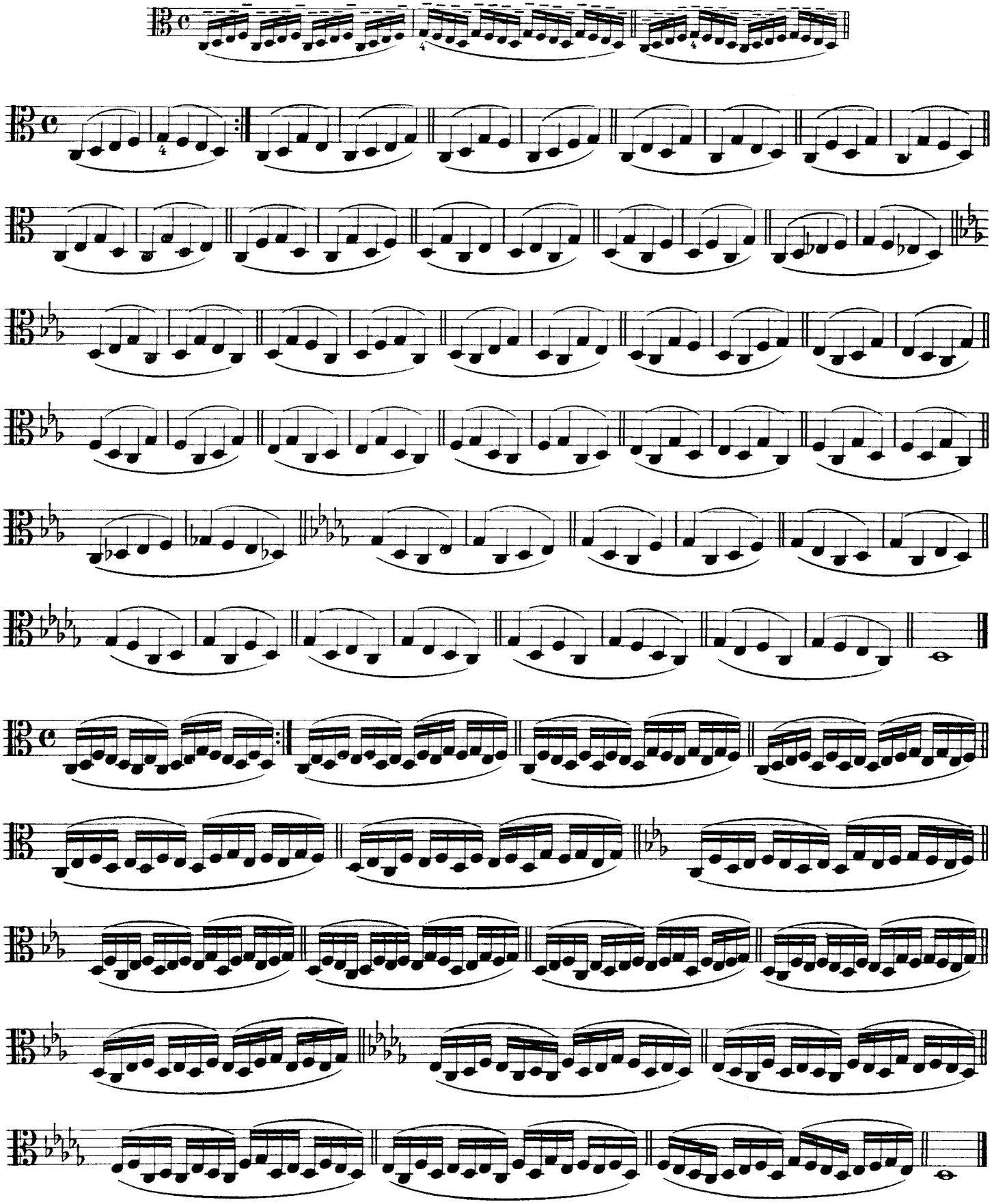
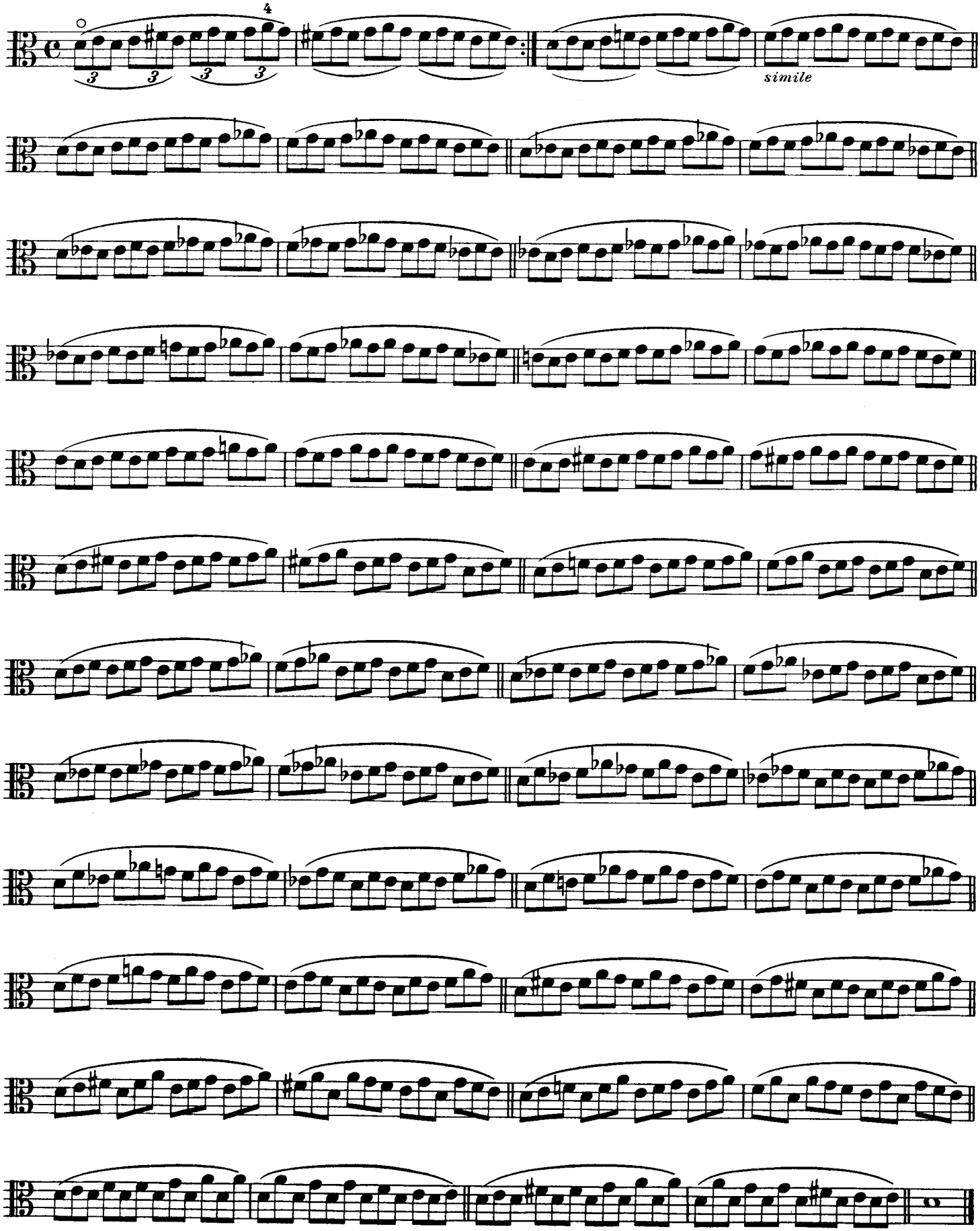
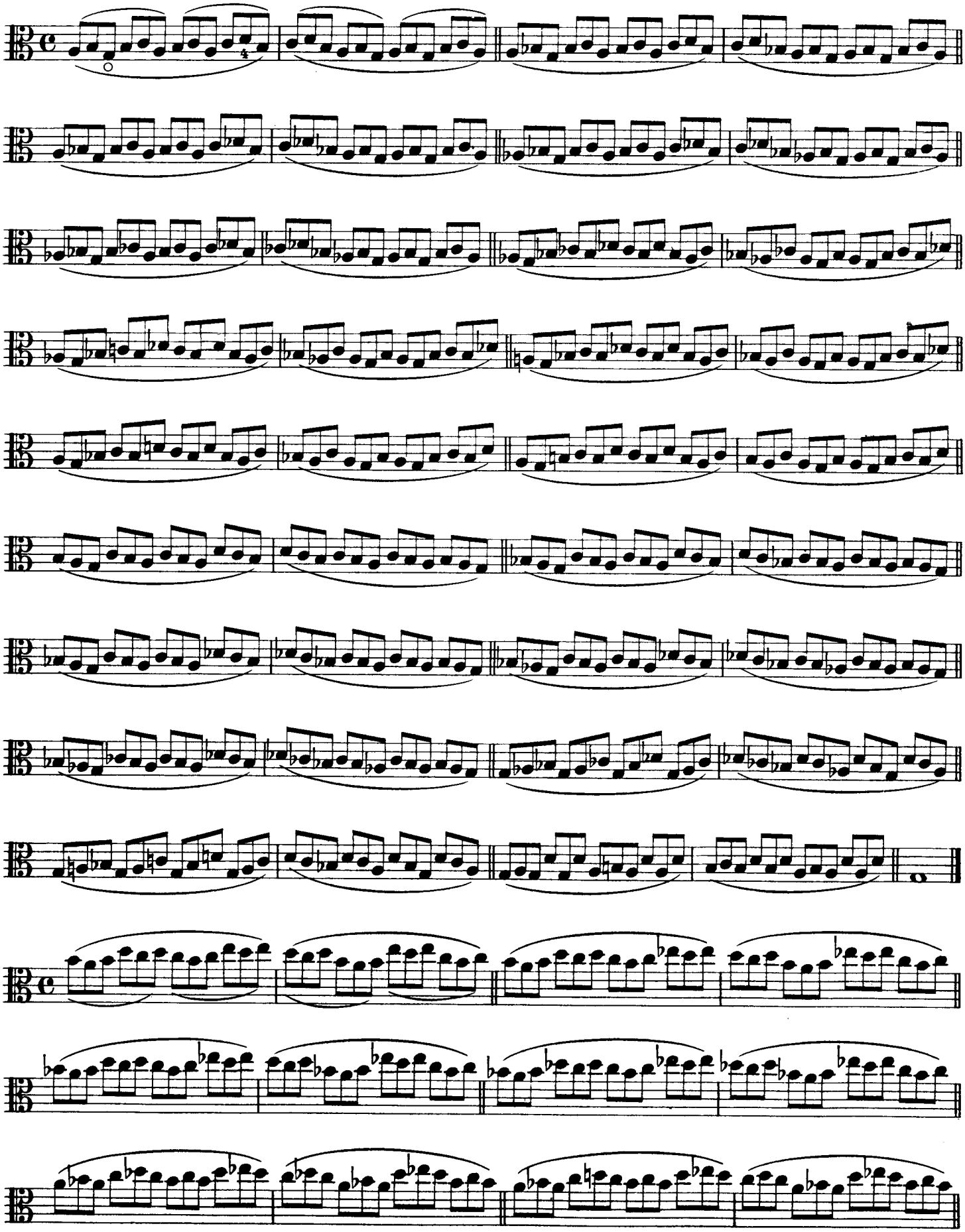


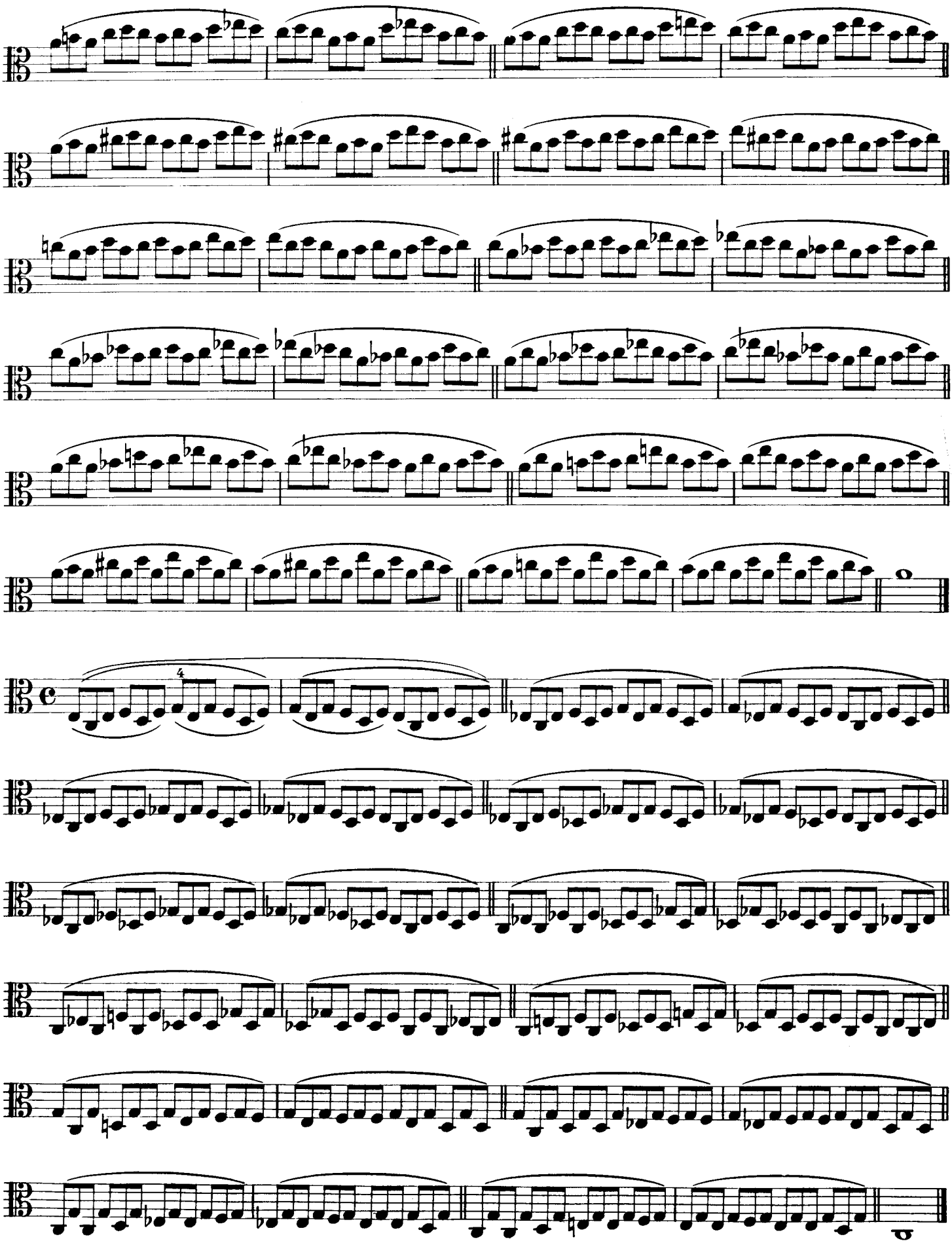
4

Repeat each measure by itself at first; then repeat the two measures as indicated.




simile





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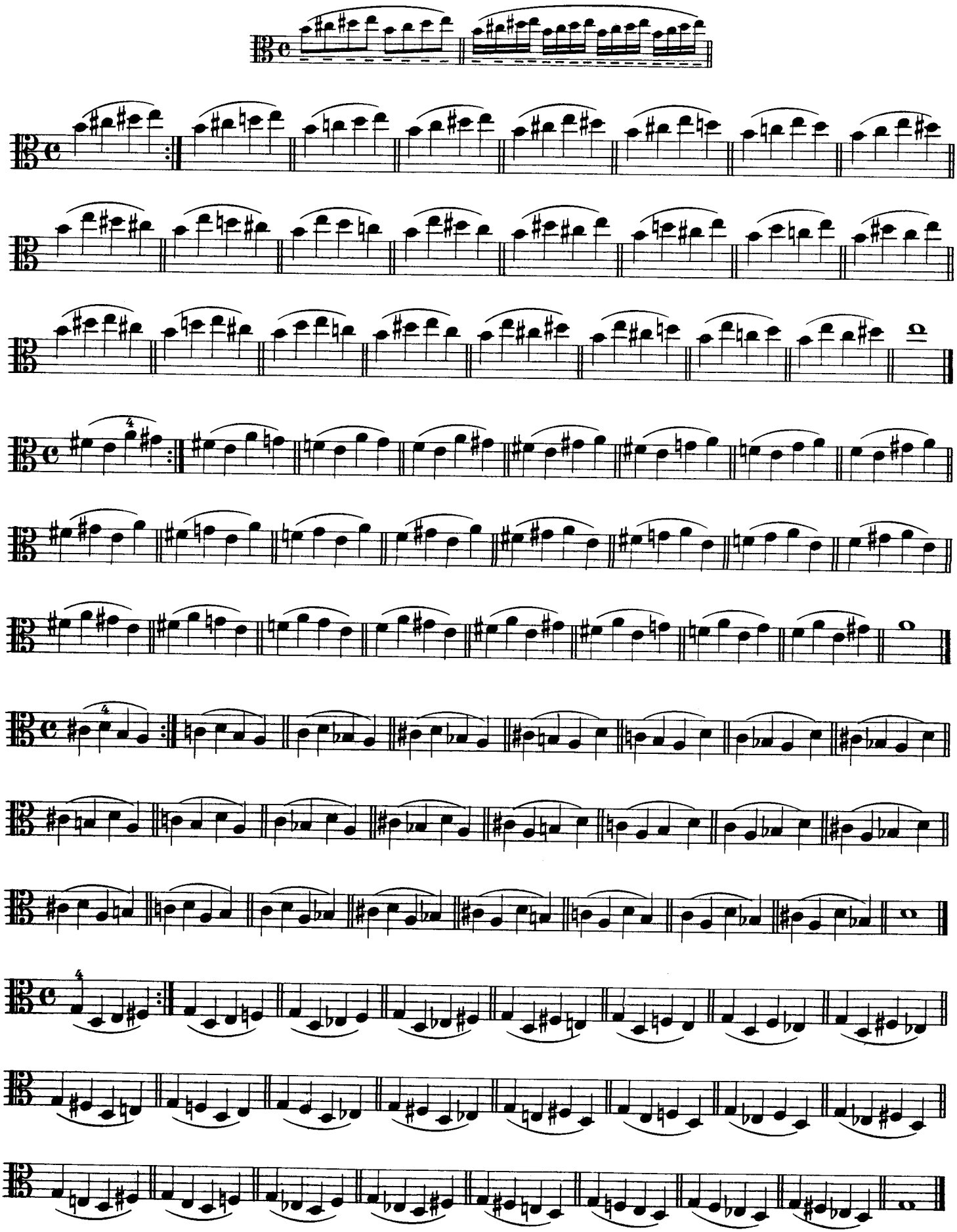

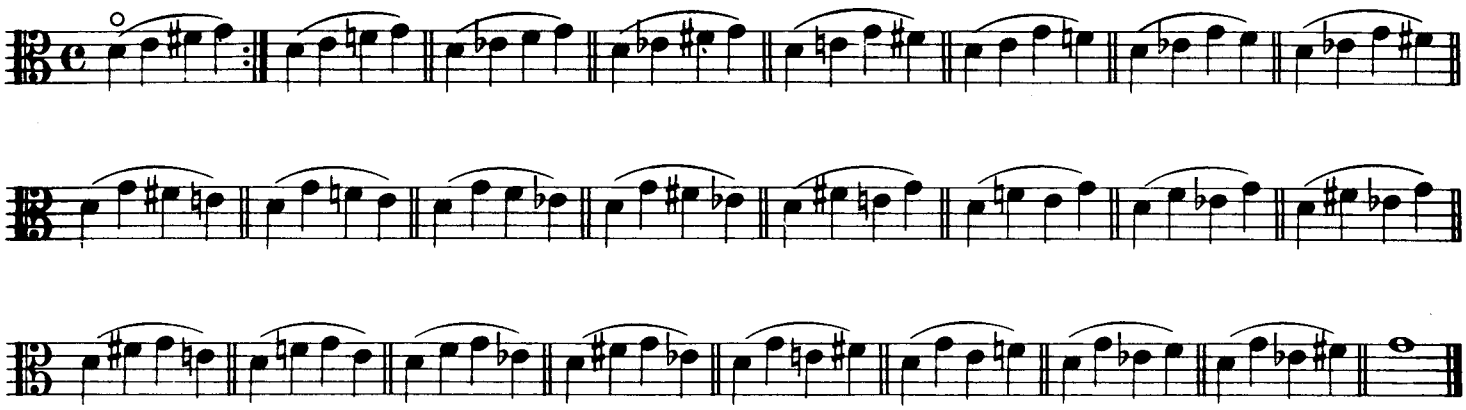

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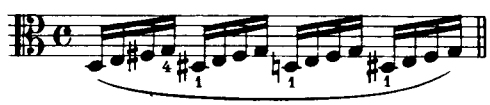

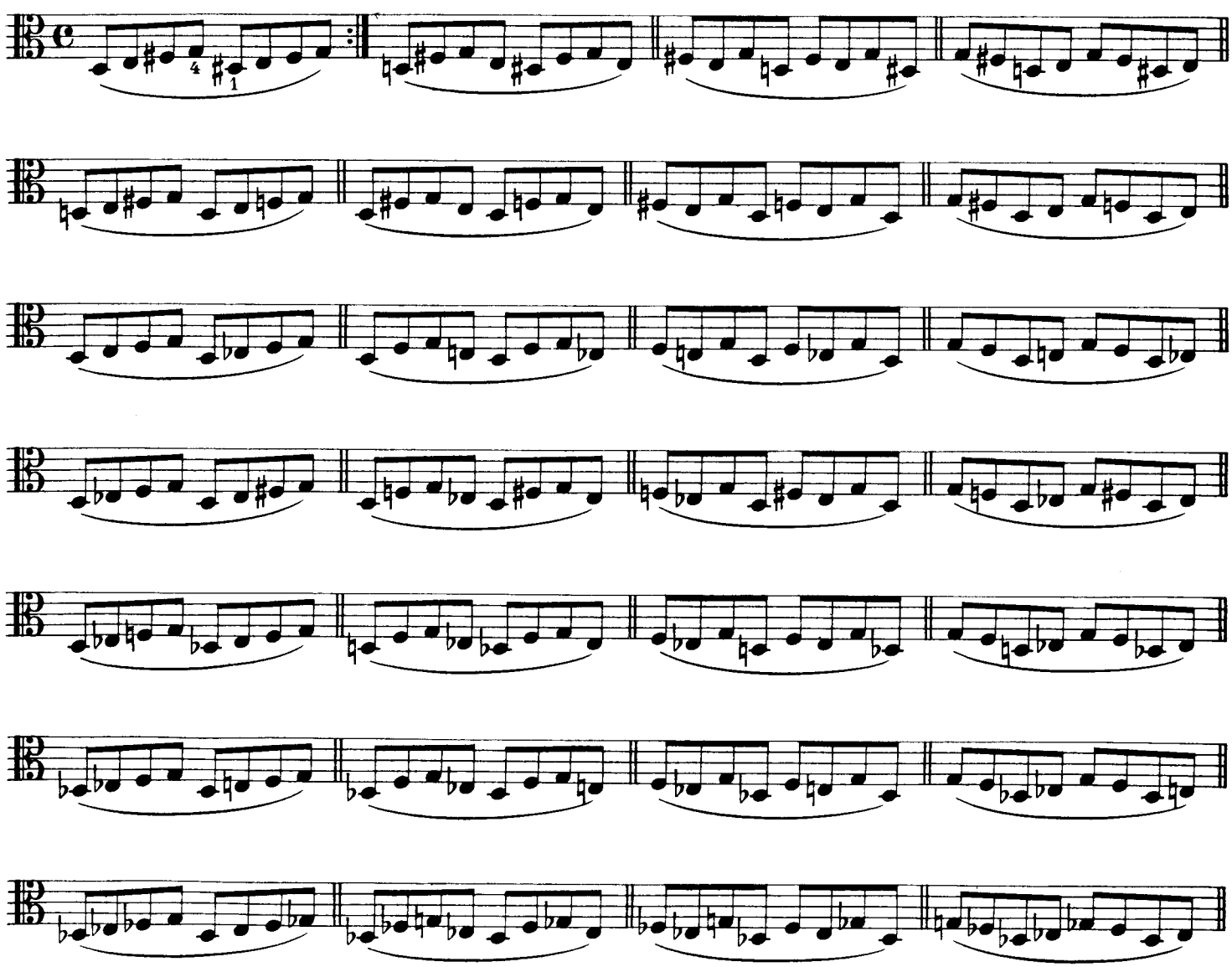

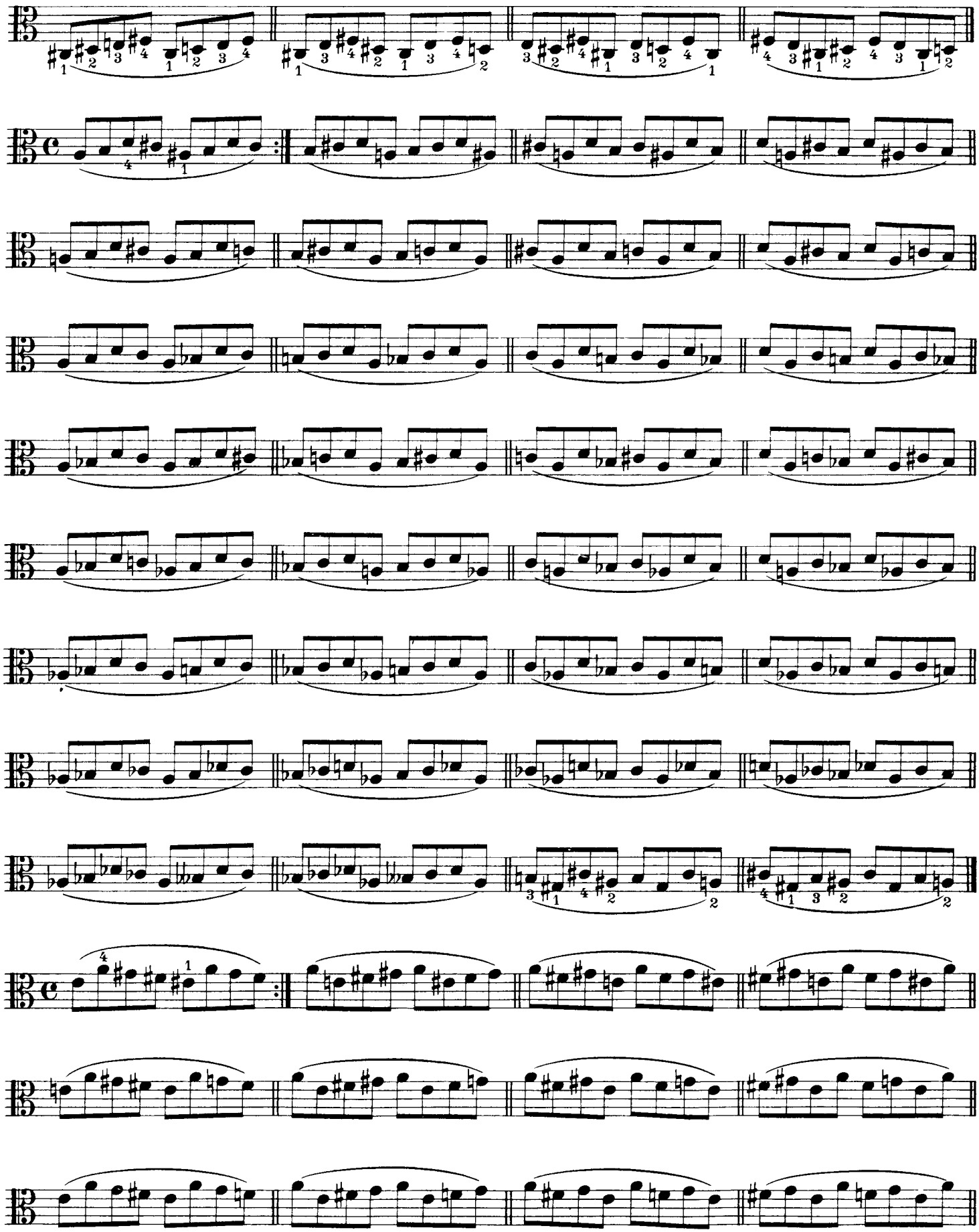

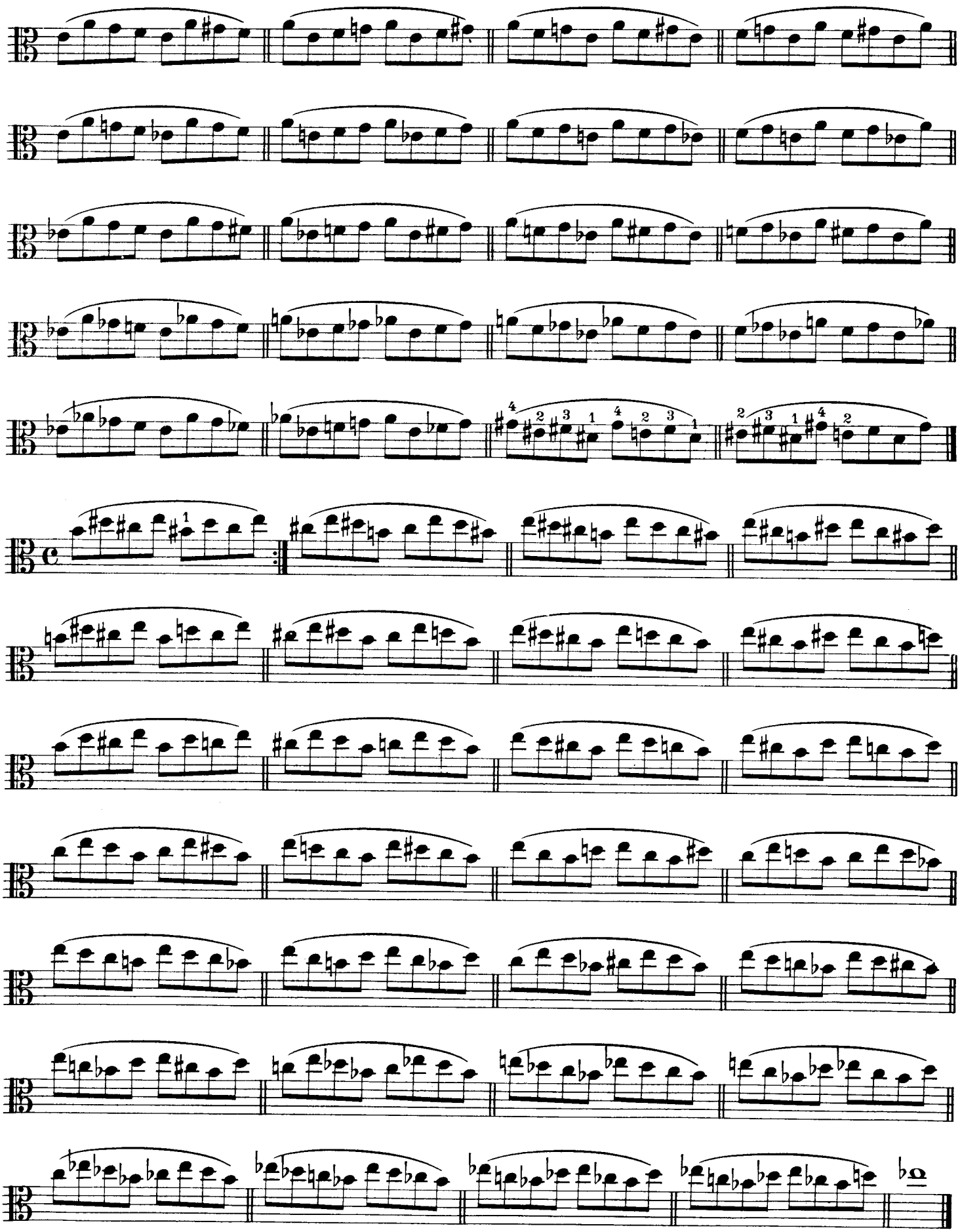

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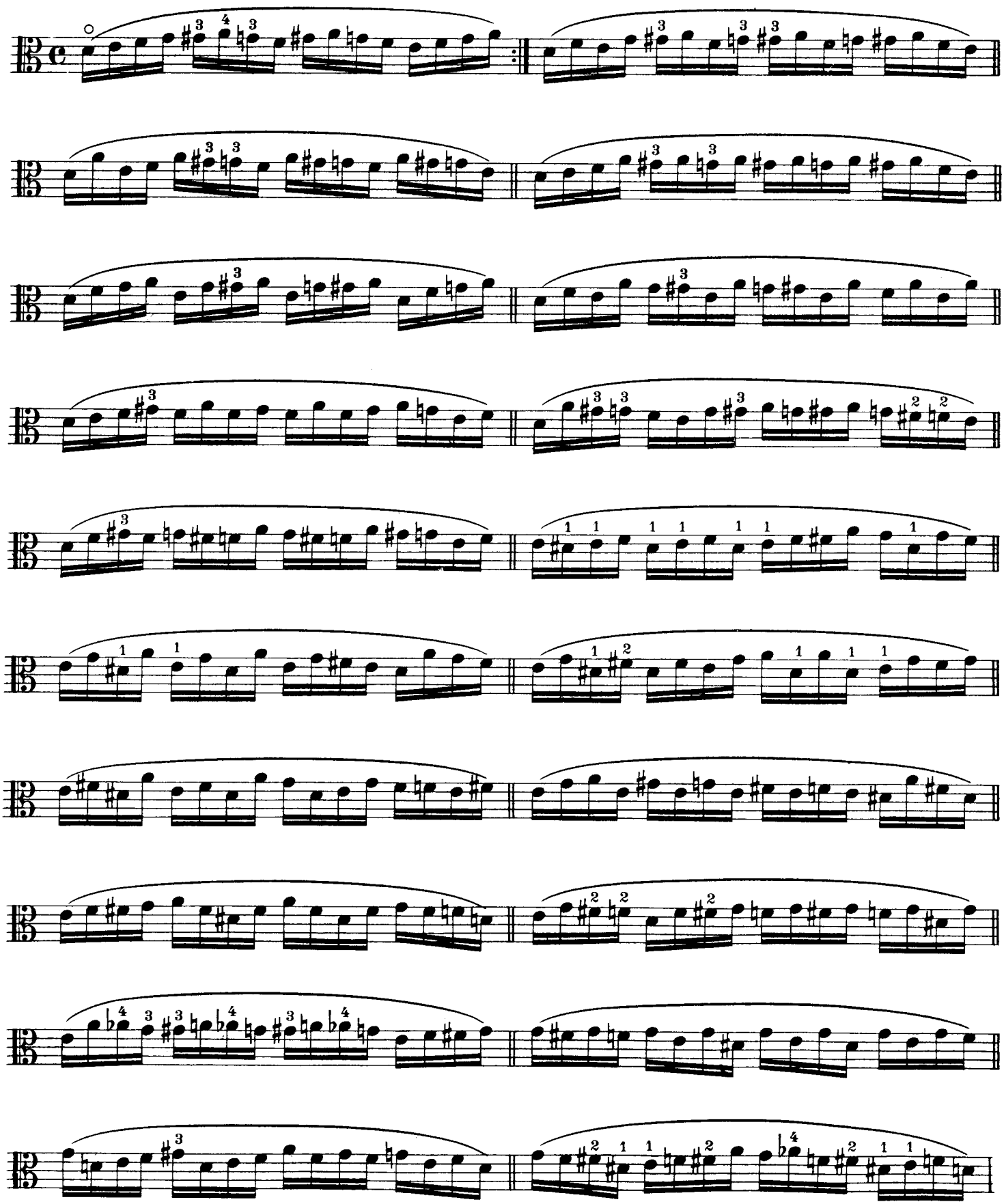
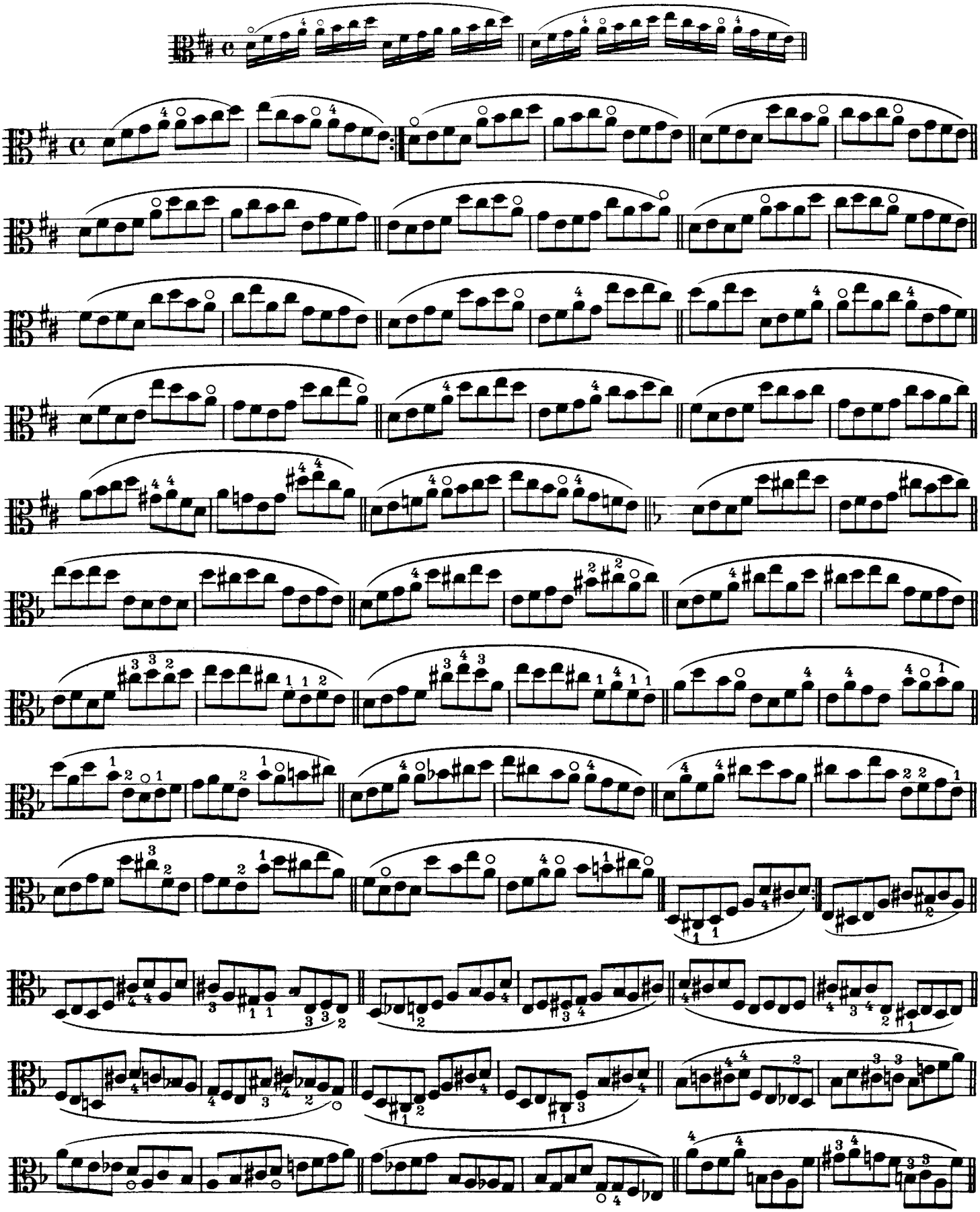
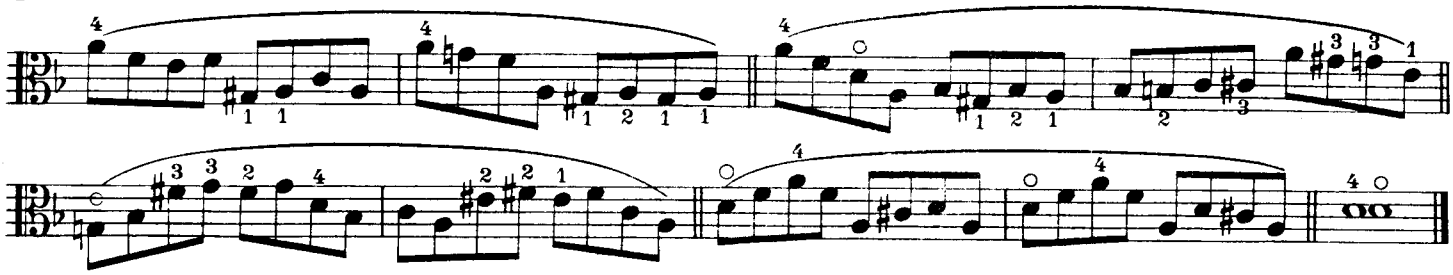


9

Exercises on Two Strings

Repeat each measure by itself at first; then repeat each two measures.

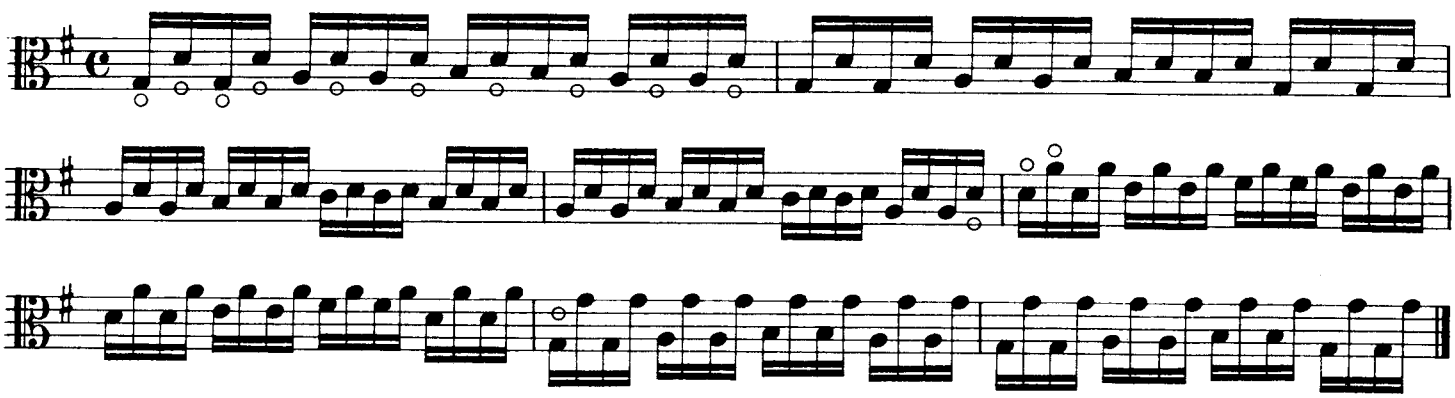


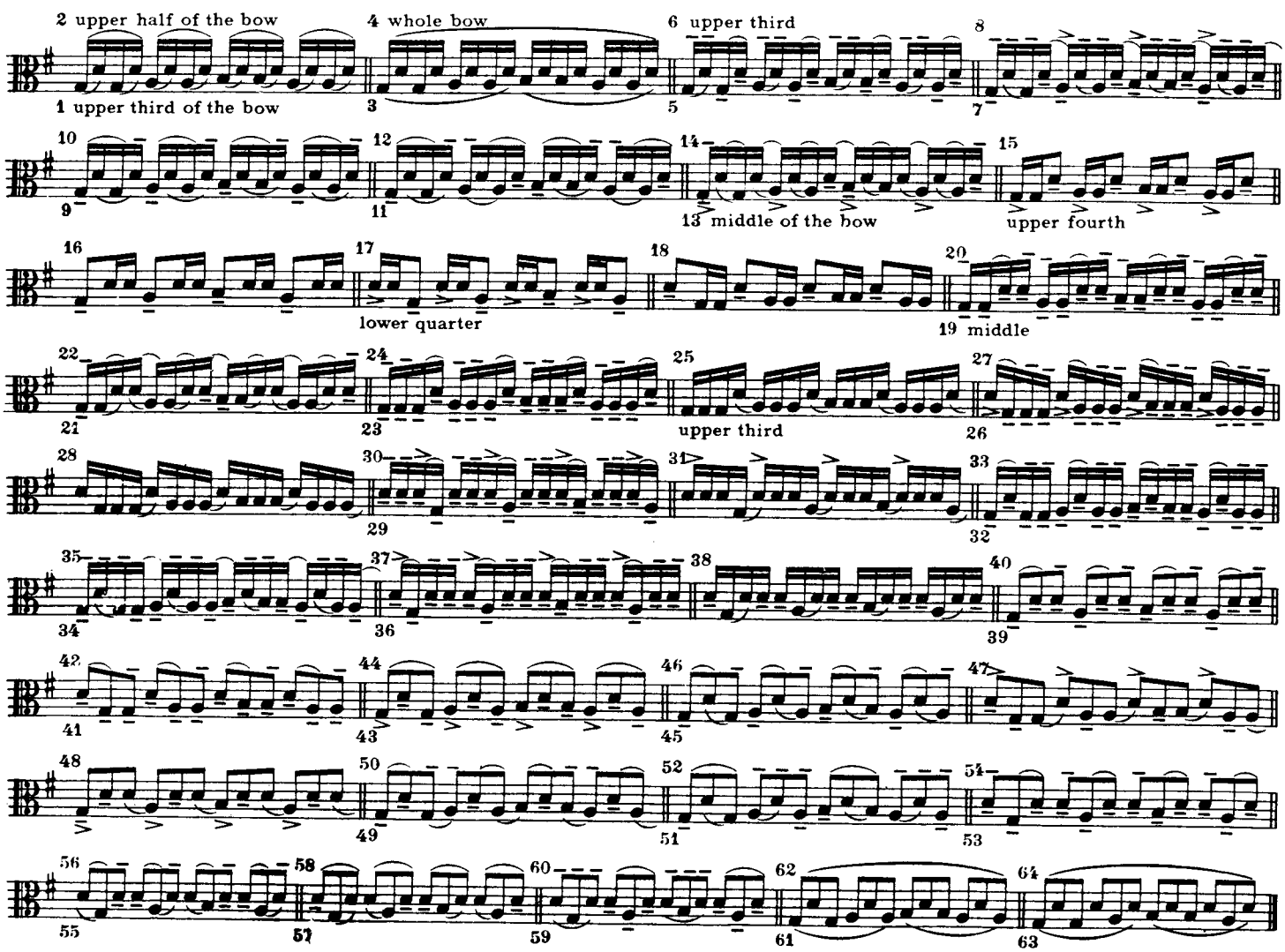


10

Exercises for the Right Wrist

Practise this exercise with each of the bowings marked below.

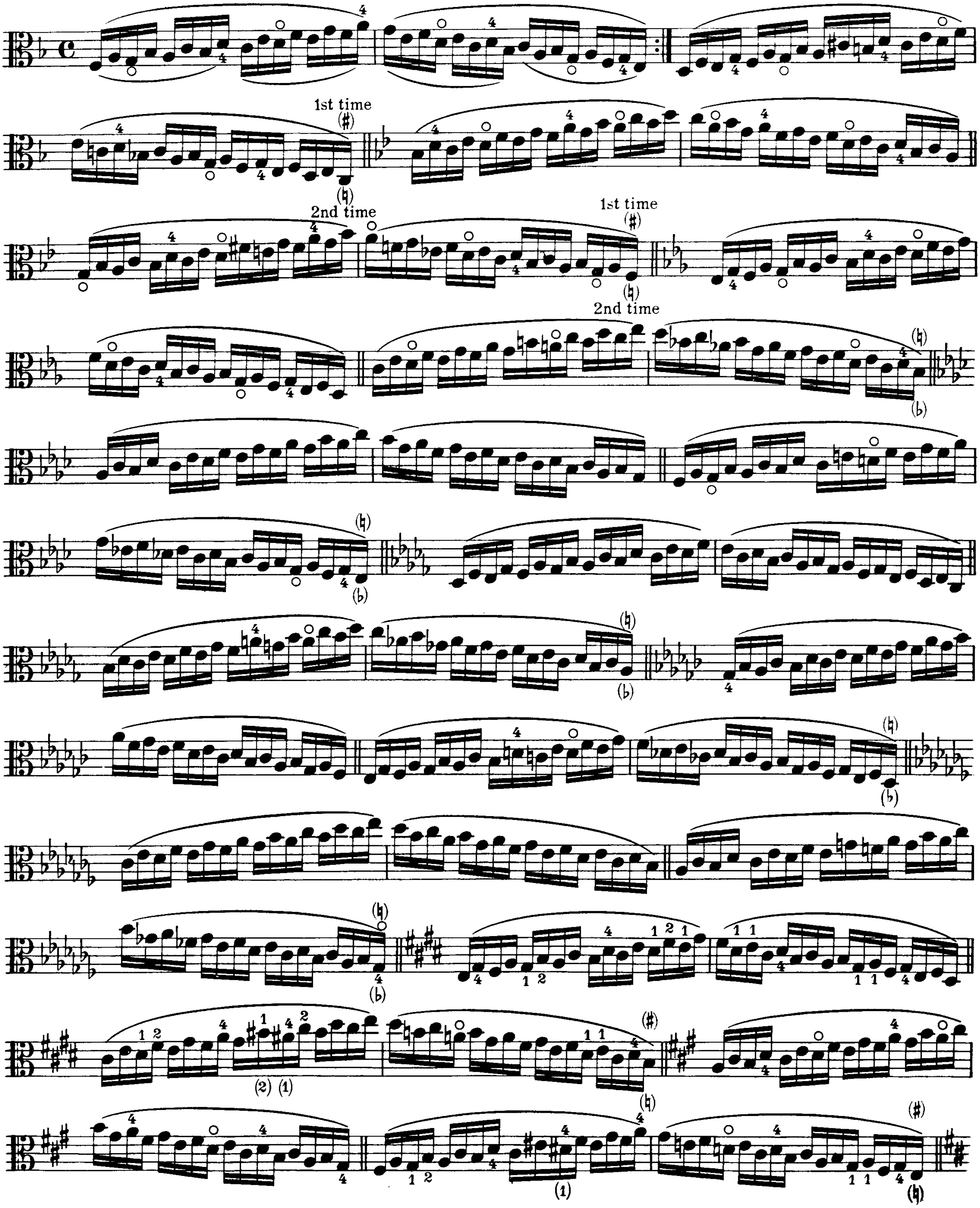


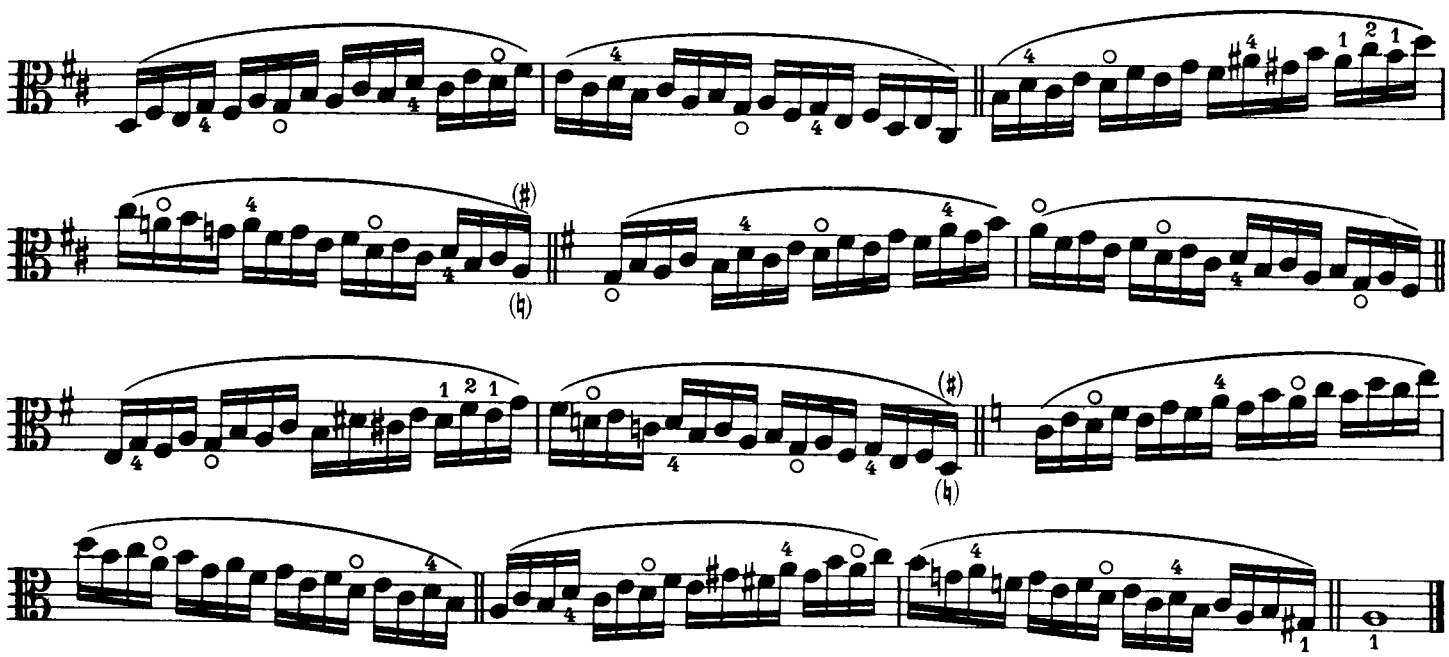


11

Scales in Thirds

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

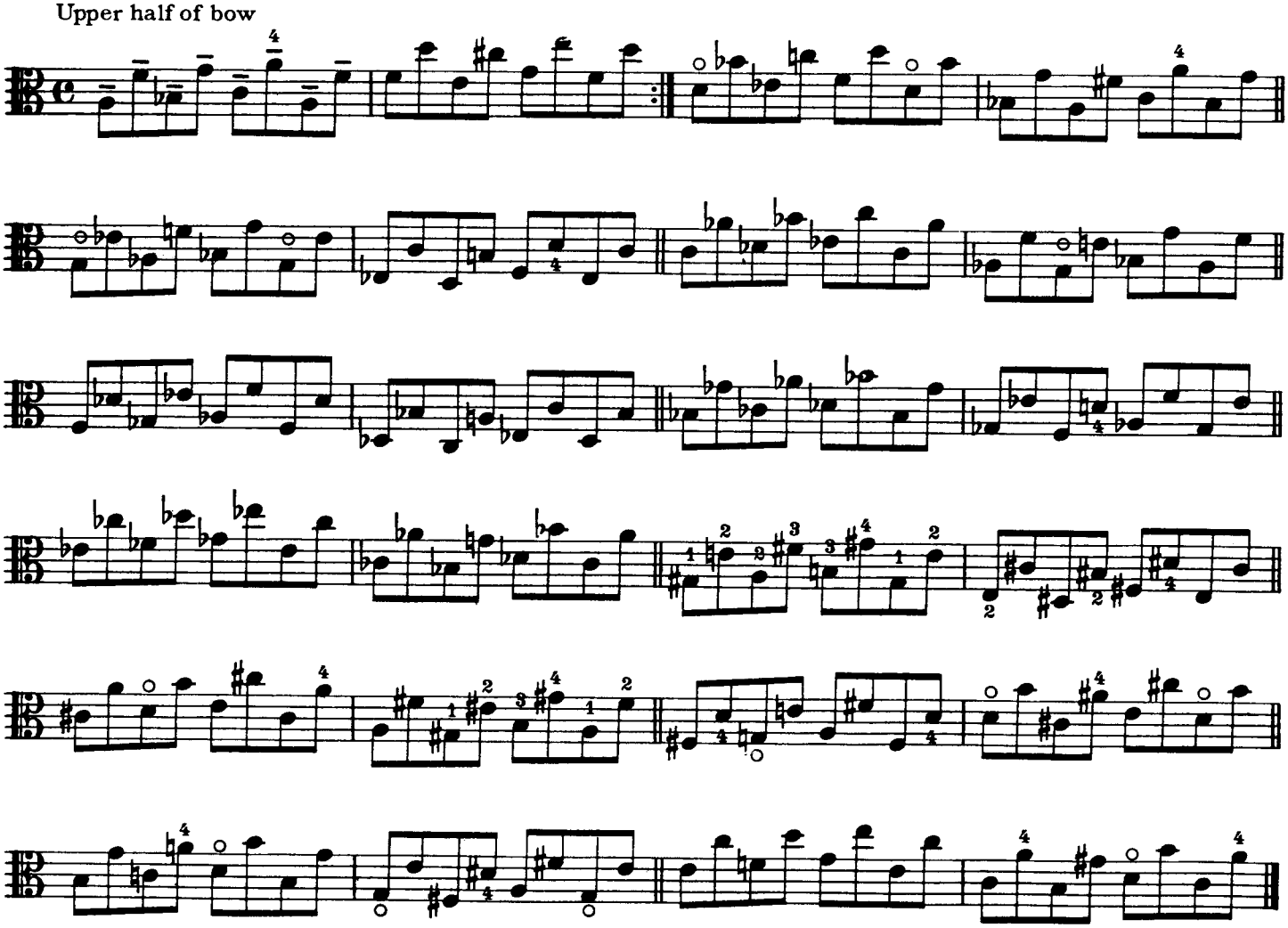




12

Exercise in Sixths

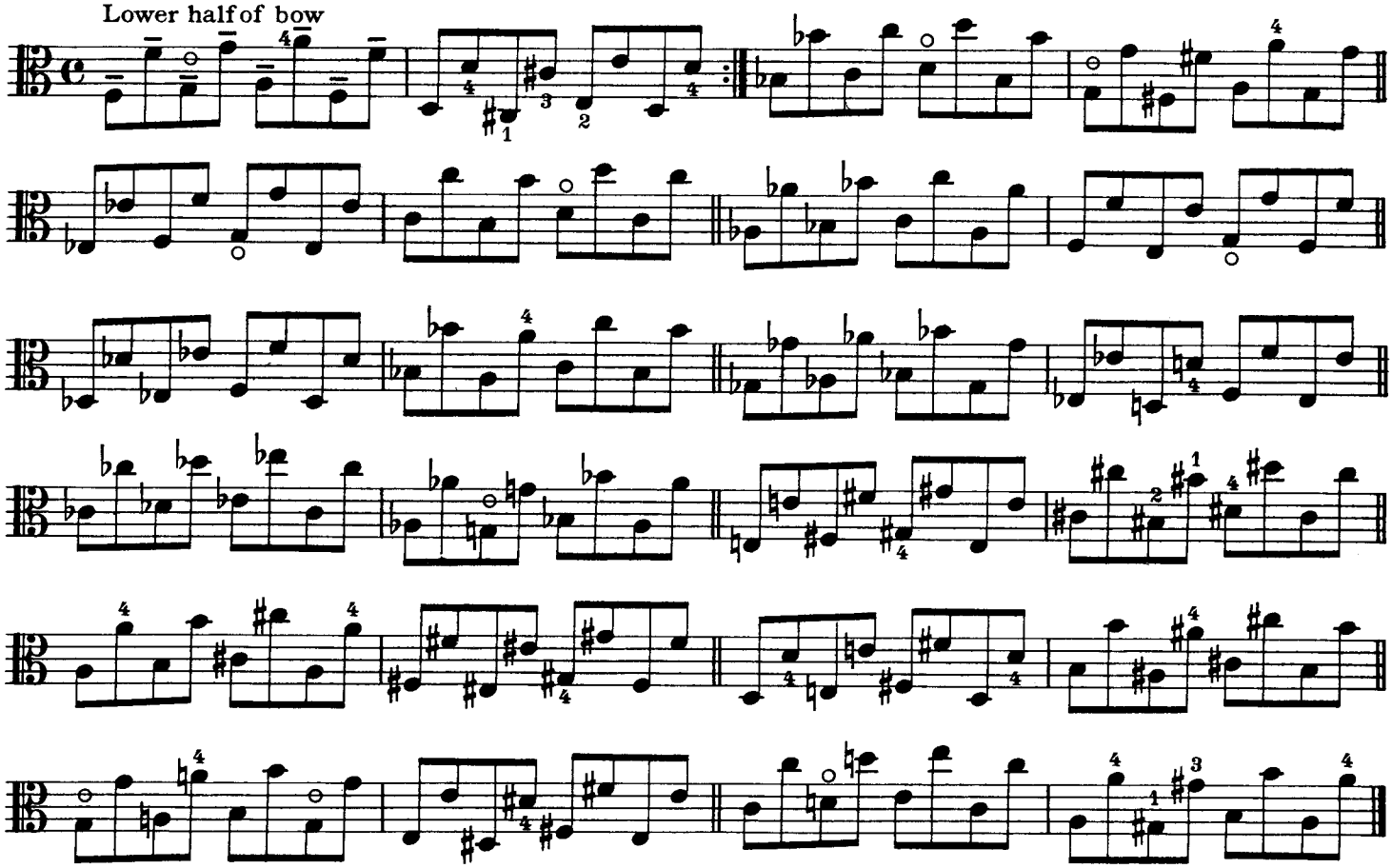
Upper half of bow



13

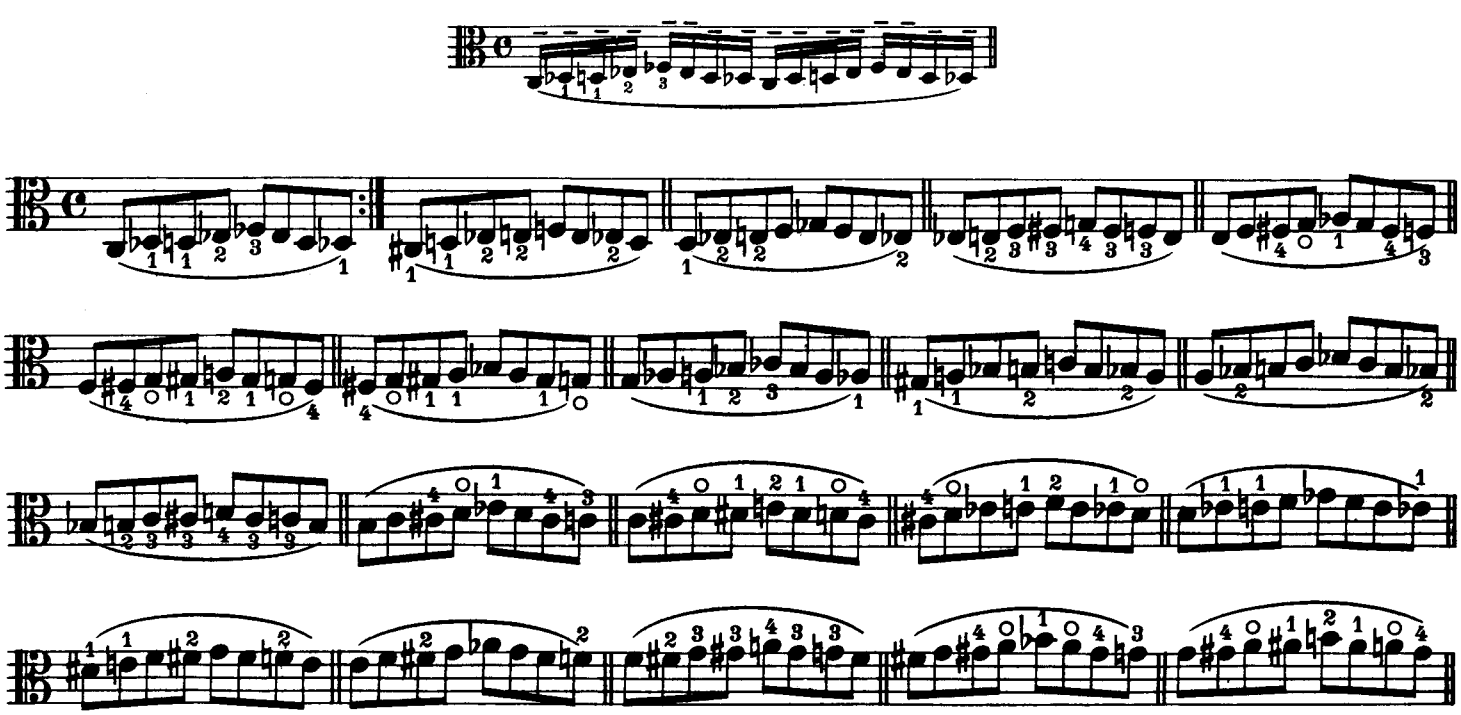
Octaves

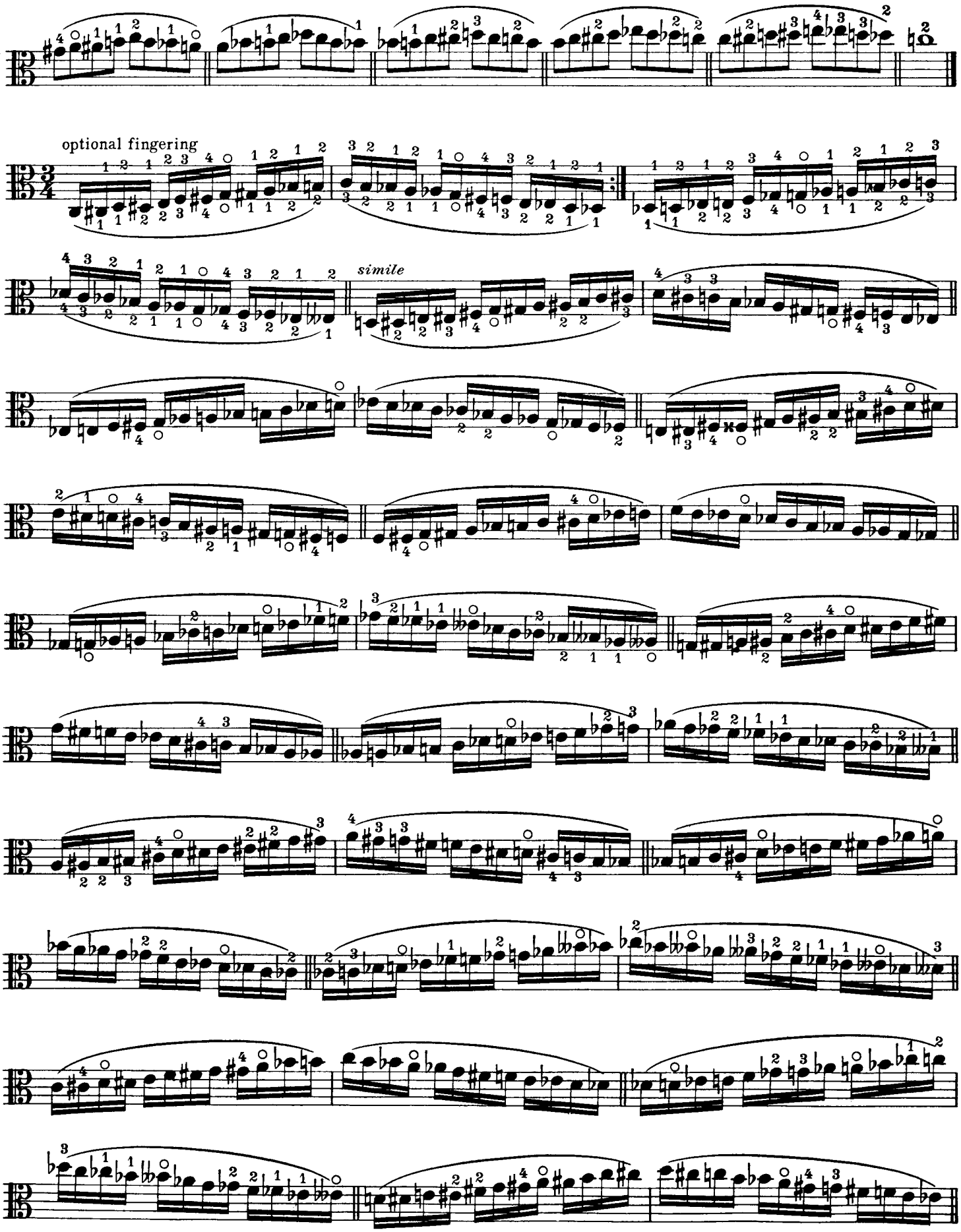
Lower half of bow

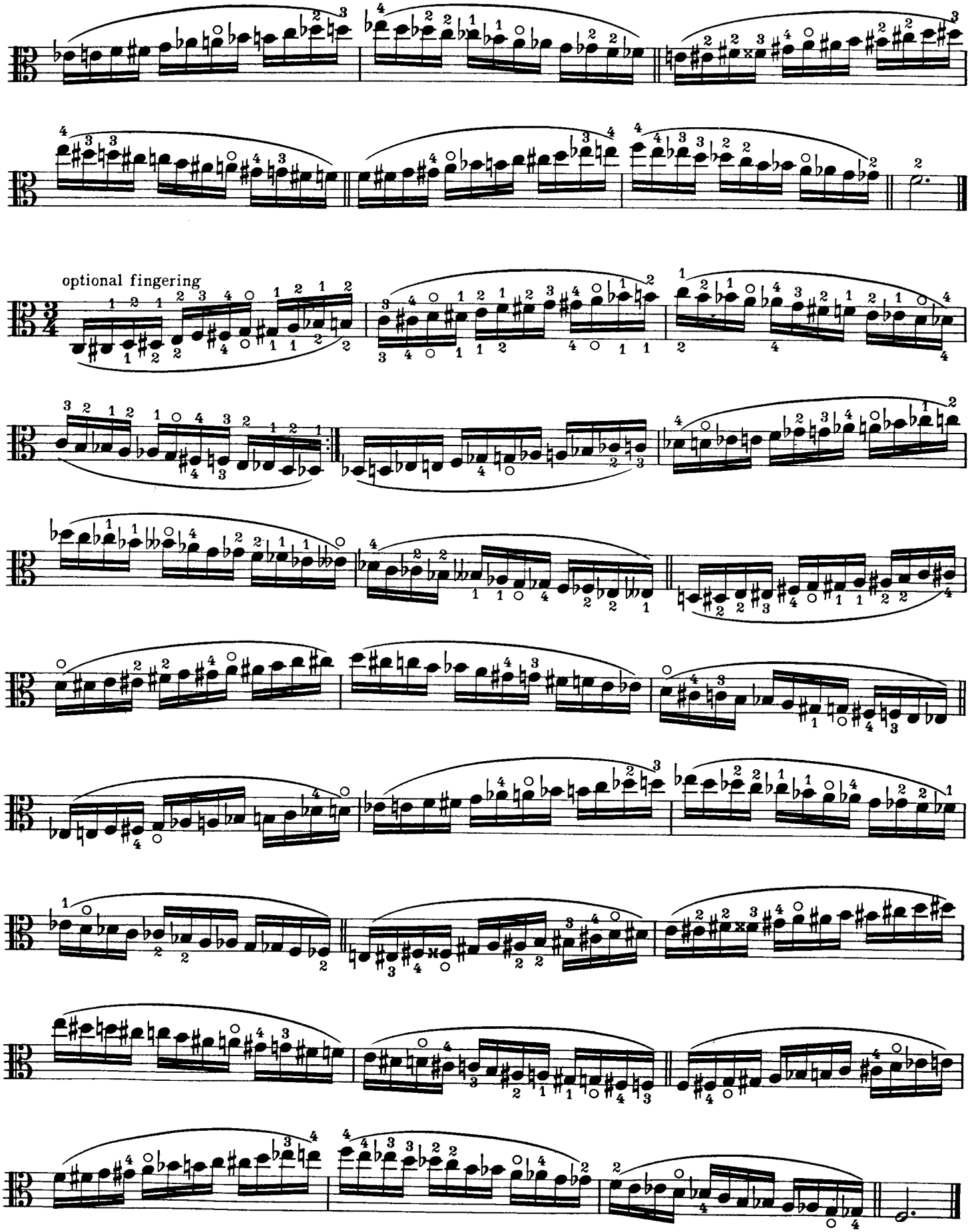


14

Chromatic Scales



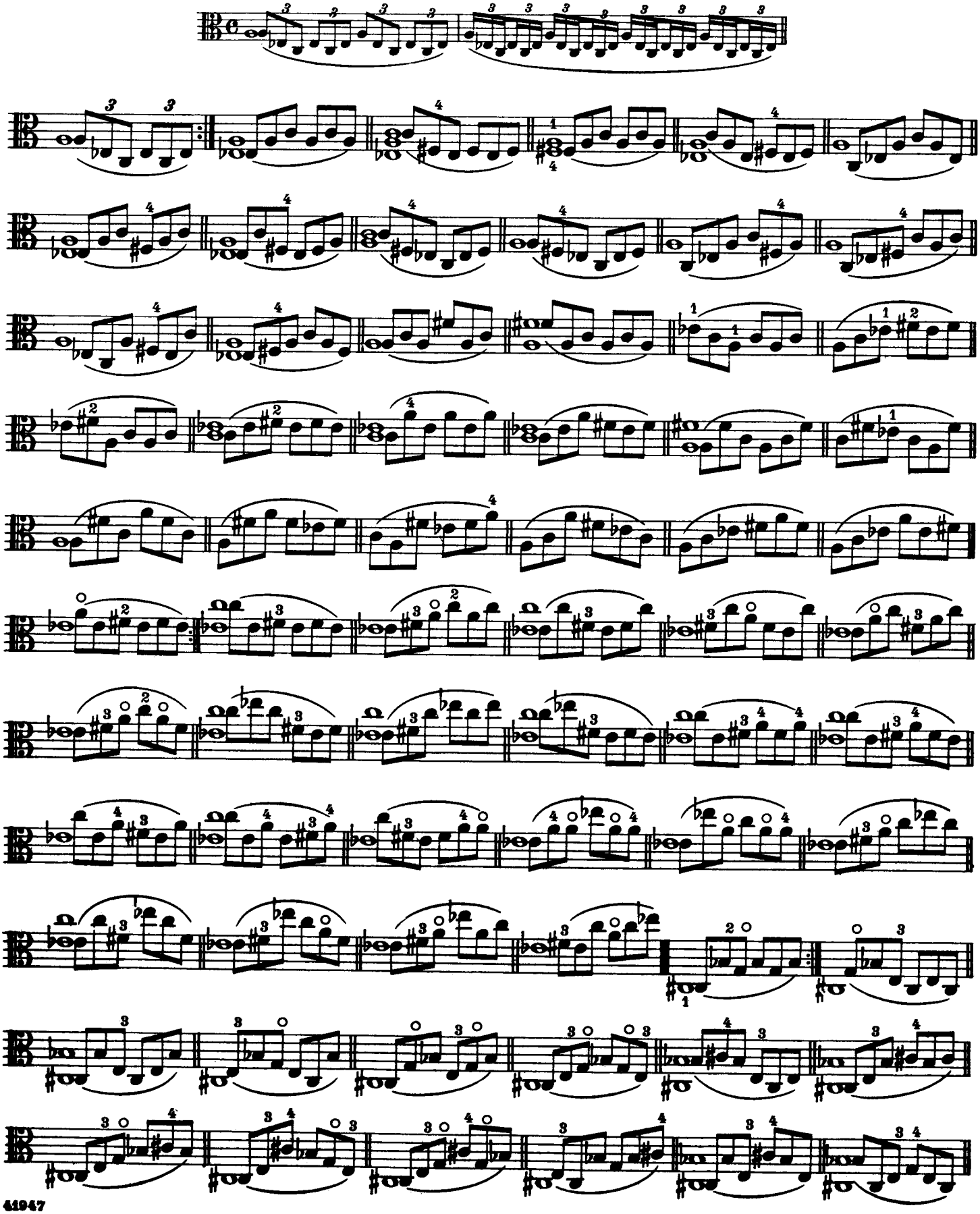

optional fingering
simile

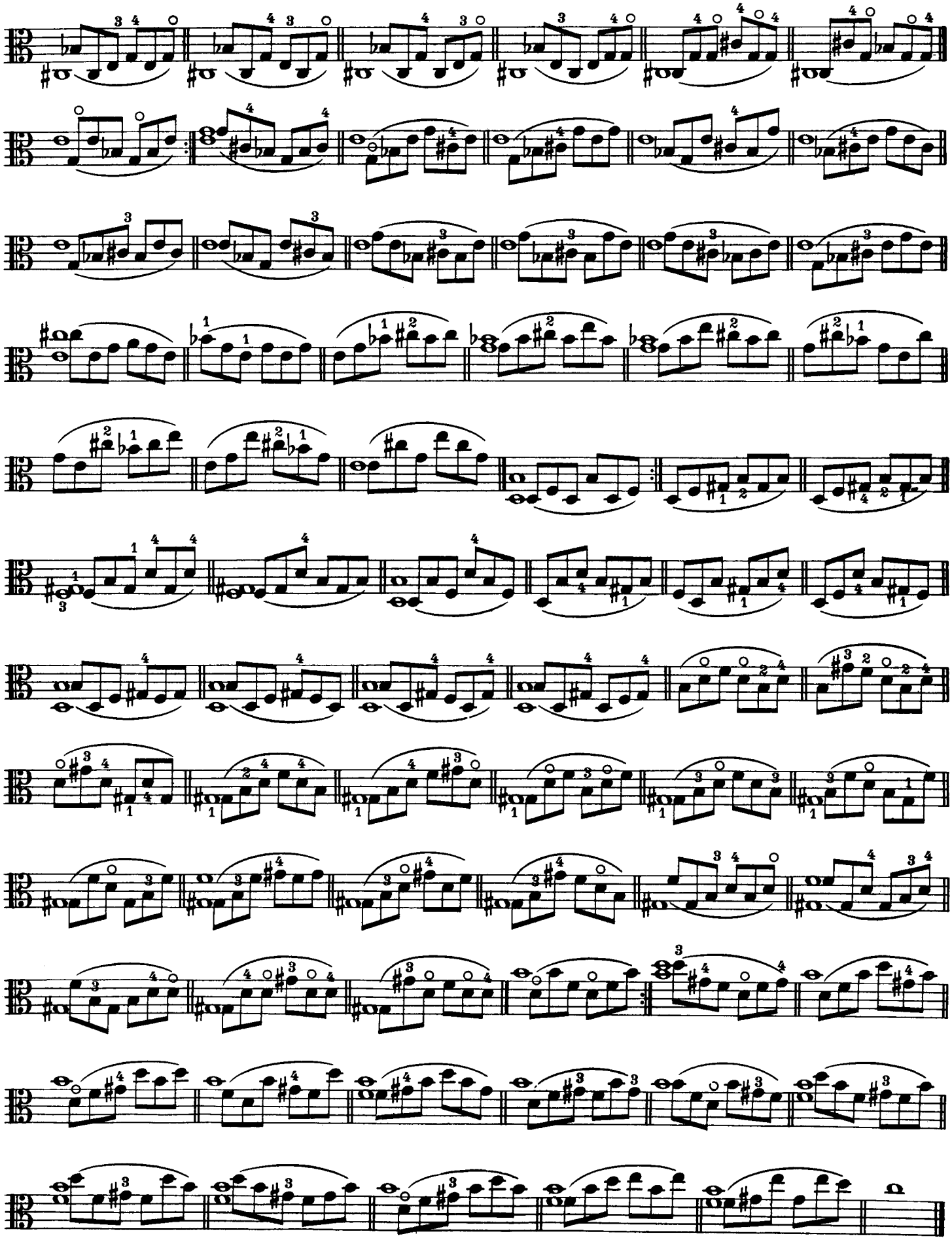

optional fingering

15

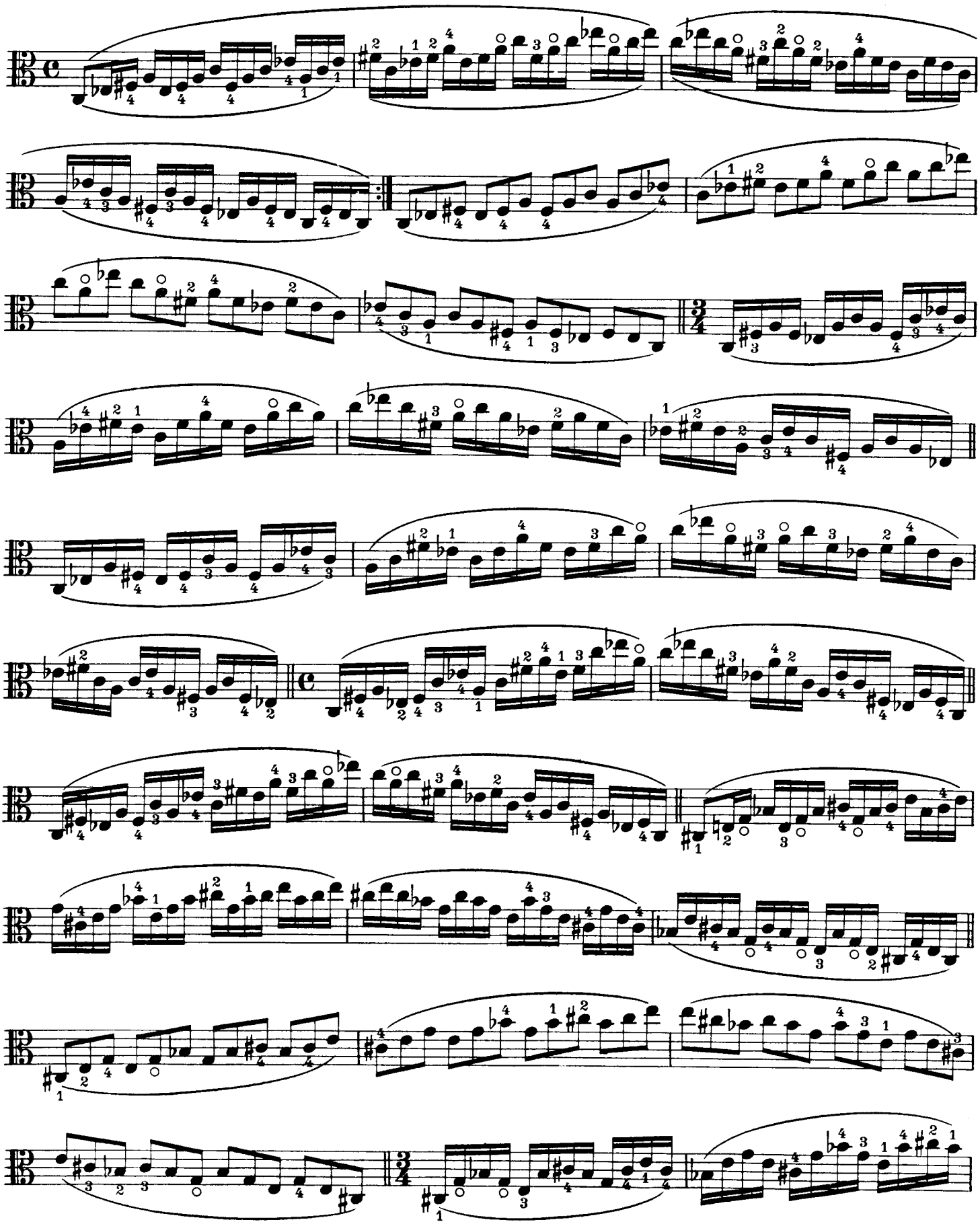
Chord of the Diminished Seventh

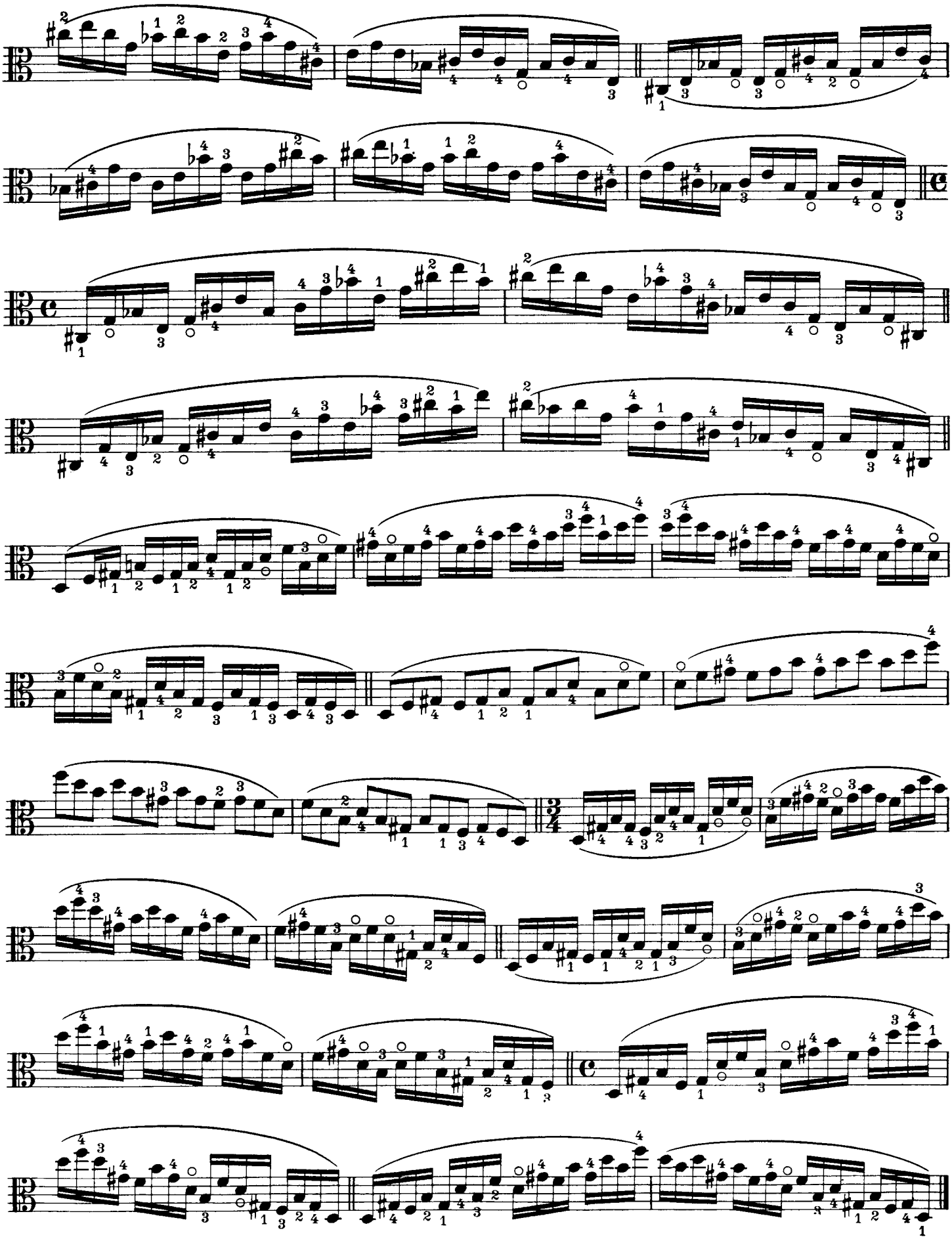
Keep fingers down on whole-notes without playing them.





16





PART II

School of Bowing Technic

Explanatory Abbreviations and Signs

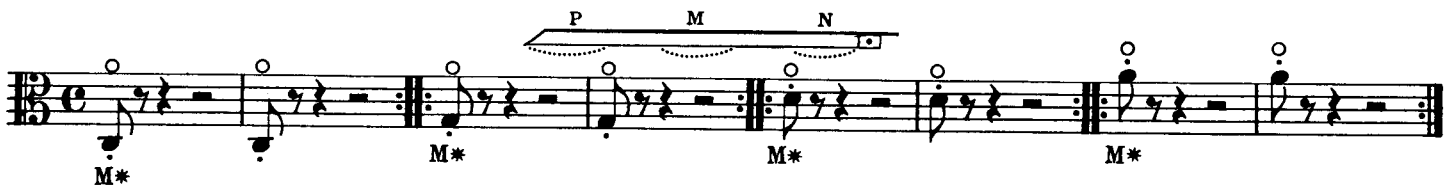
W	Whole length of the bow
H	Half length of the bow
LH	Lower half of the bow
UH	Upper half of the bow
1/3	One third of the bow
N	Nut of the bow
M	Middle of the bow
P	Point of the bow
M*	In the middle, then at point, then at nut of the bow
⊓	Down-bow (Also when no sign appears at the beginning of an exercise, start down-bow)
V	Up-bow
–	Détaché (broad detached stroke)
·	Staccato or martellato (martelé)
▾	Thrown stroke (spiccato) or saltato (sautillé)
↑	Lift the bow from the string

Note: If the student will constantly keep the bow parallel to the bridge, or at right angle to the strings, the position of the arm and wrist will automatically become correct. Thus the angle of the arm with the body and the amount of the bending of the wrist will be regulated by the physical build of the student

1

Exercises for Holding the Bow

To be practised with very short strokes in the middle, at the point, and at the nut. During the rests let the bow lie on the string while counting the rests aloud.

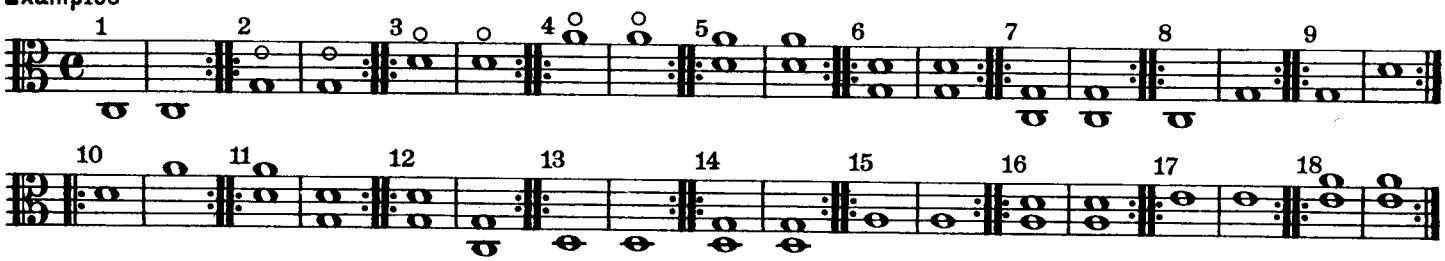


2

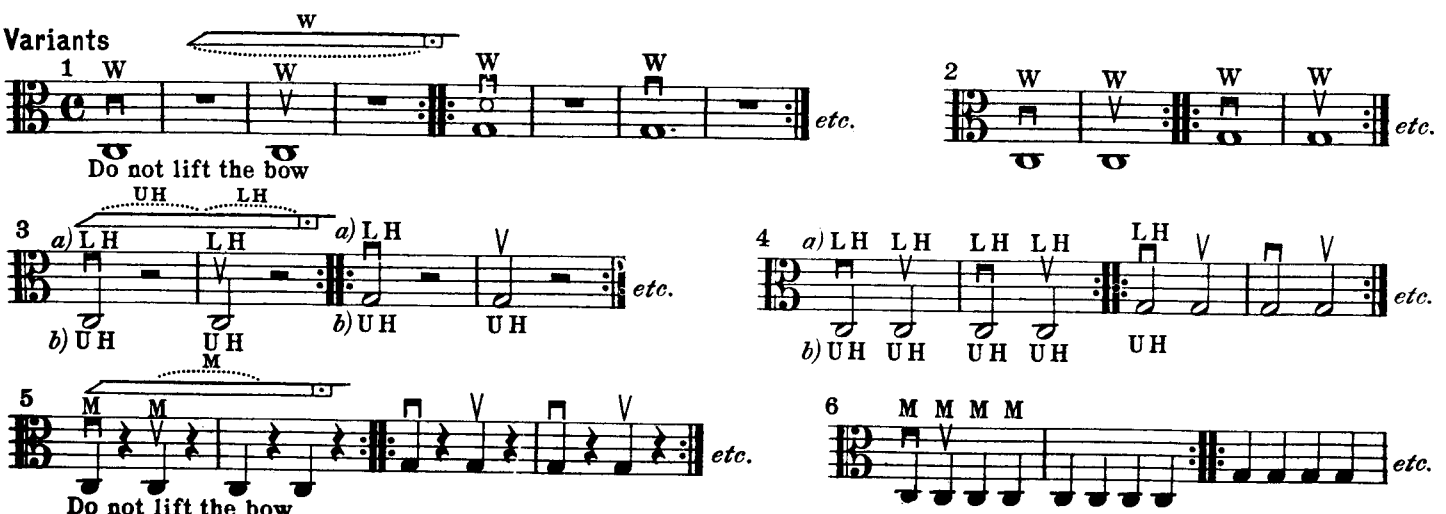
Exercises for Guiding the Bow

Eighteen Examples with Six Variants

Examples



Variants

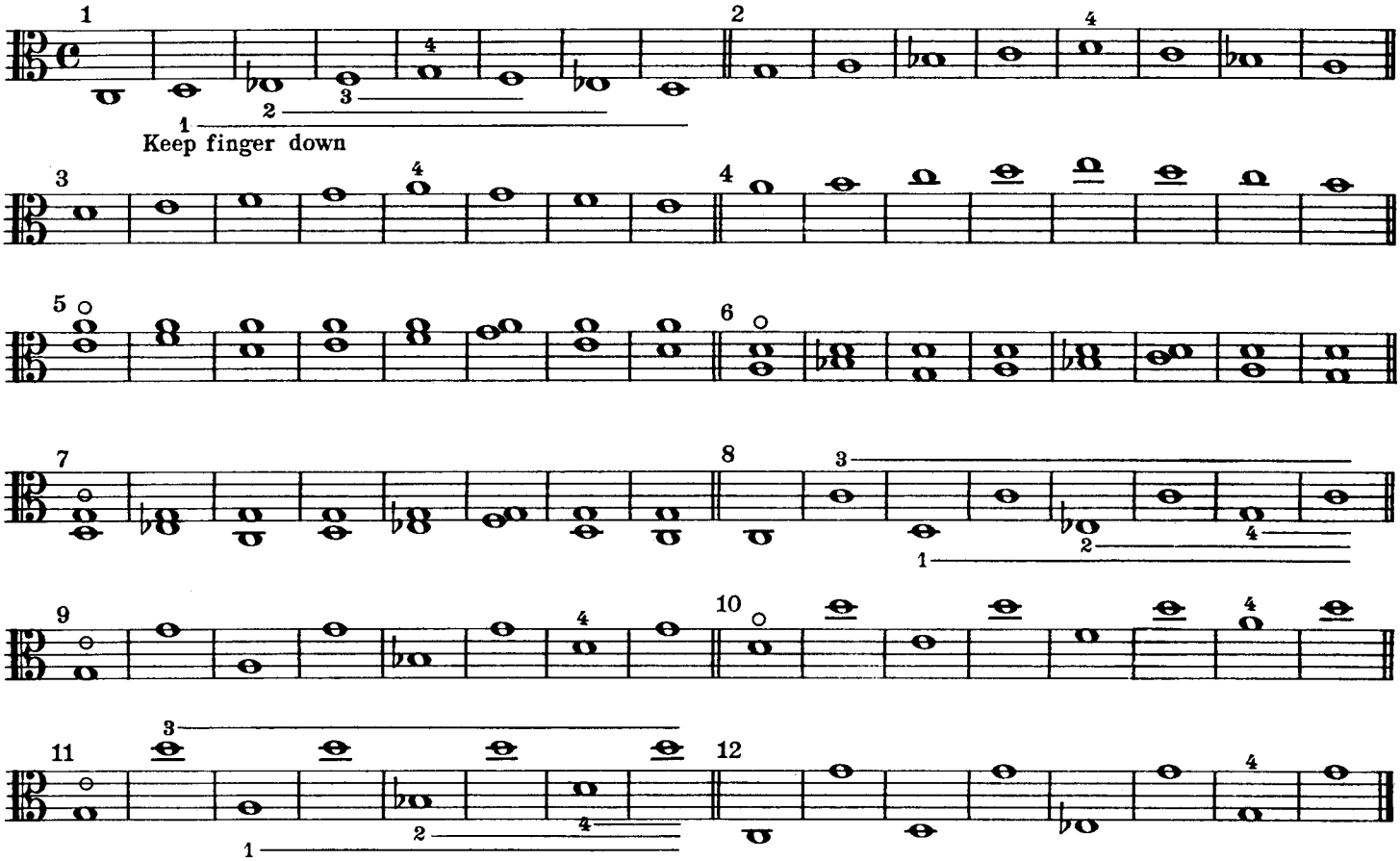


3

Rhythmic Exercises

For Whole Bow and Subdivisions of the Bow

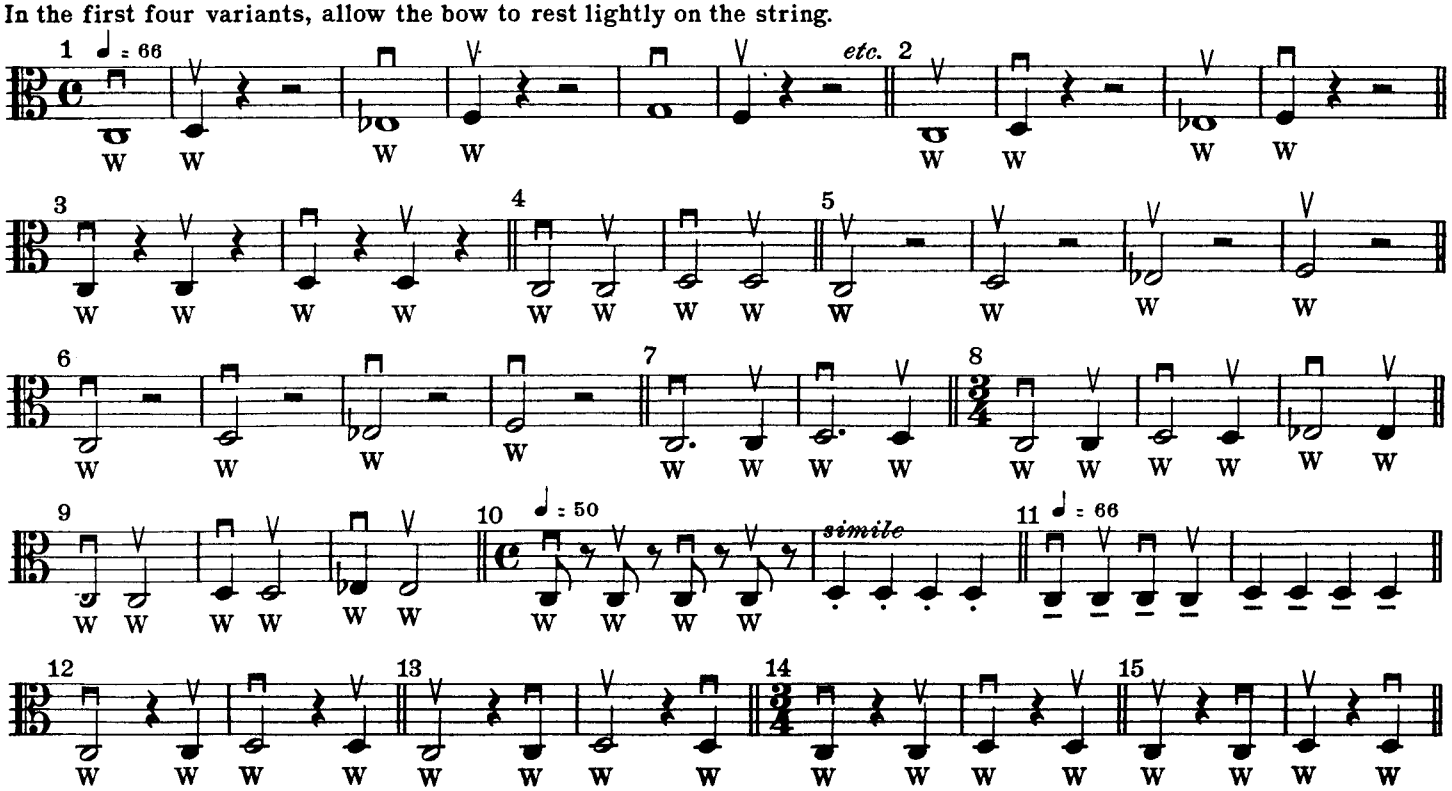
Examples



57 Variants to be applied to each of the above 12 Examples

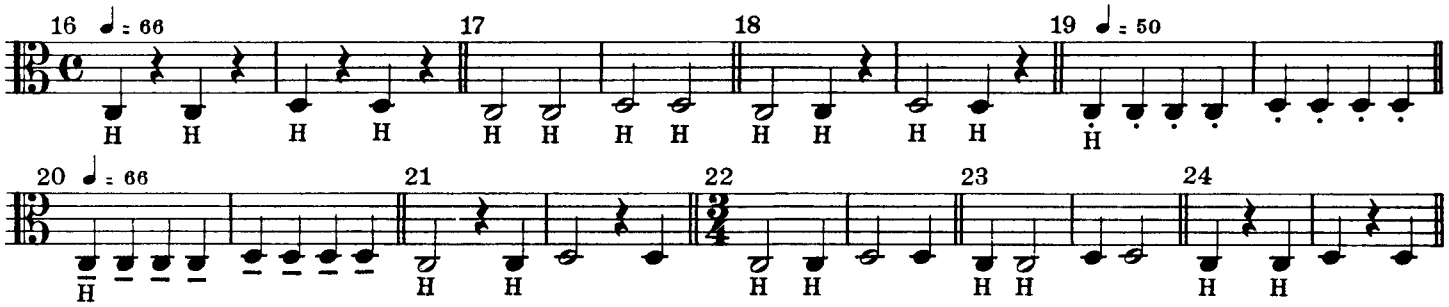
Whole Bow

In the first four variants, allow the bow to rest lightly on the string.

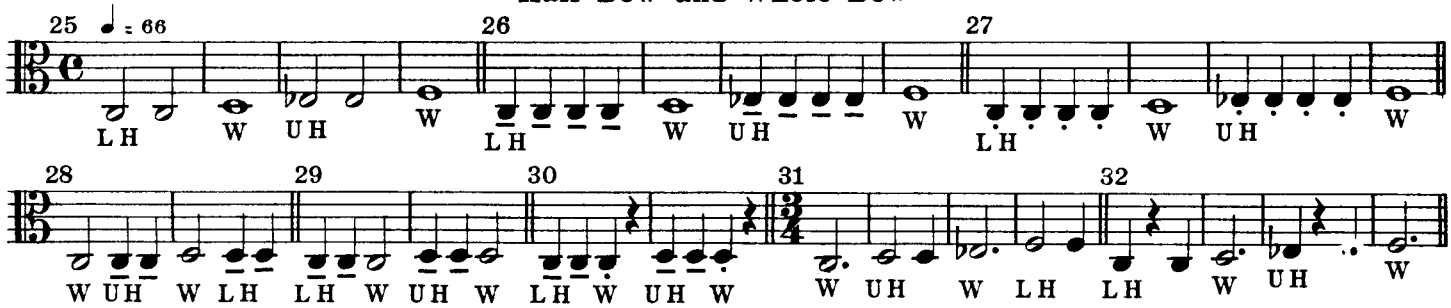


Half Bow

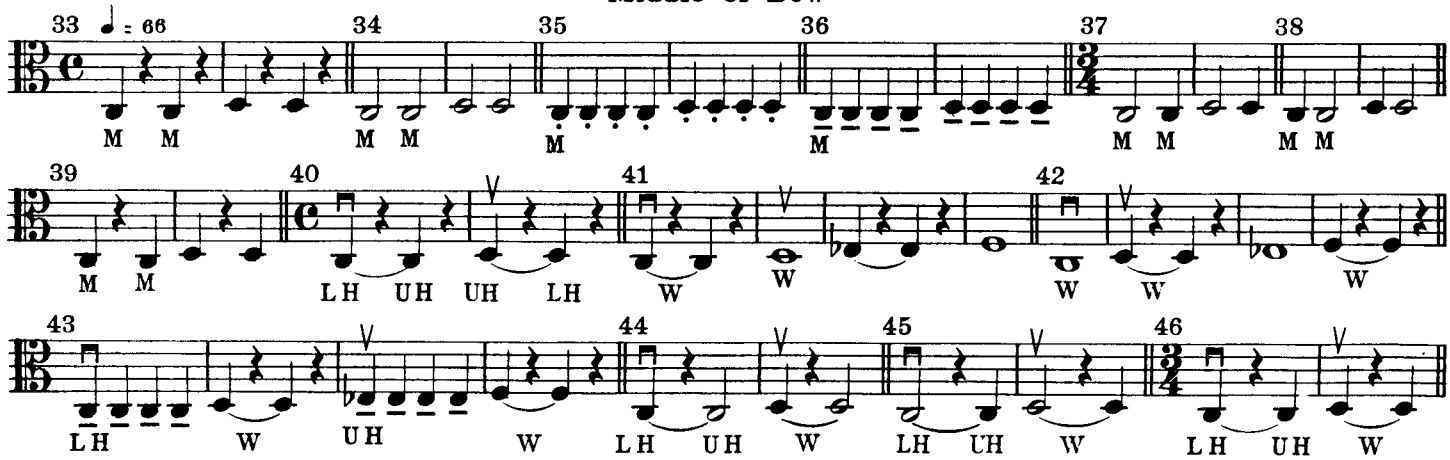
Practise with lower, and then upper half of bow



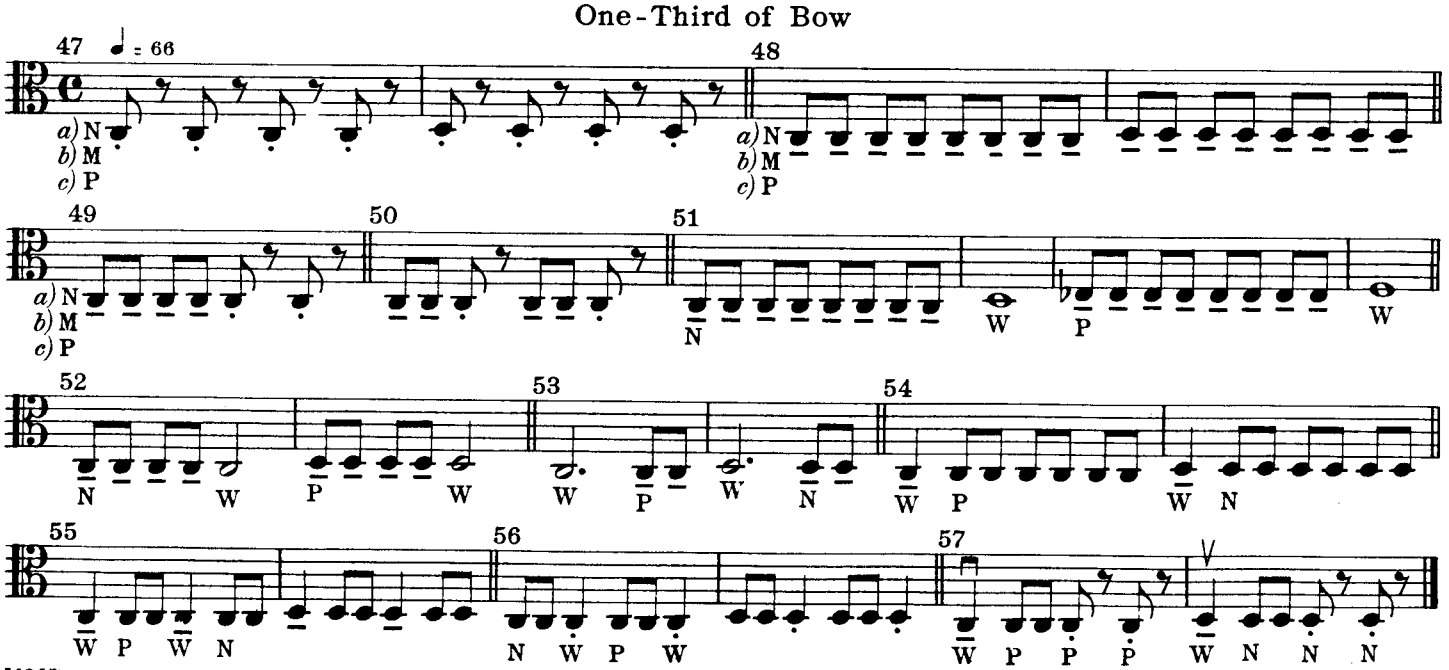
Half Bow and Whole Bow



Middle of Bow



One-Third of Bow

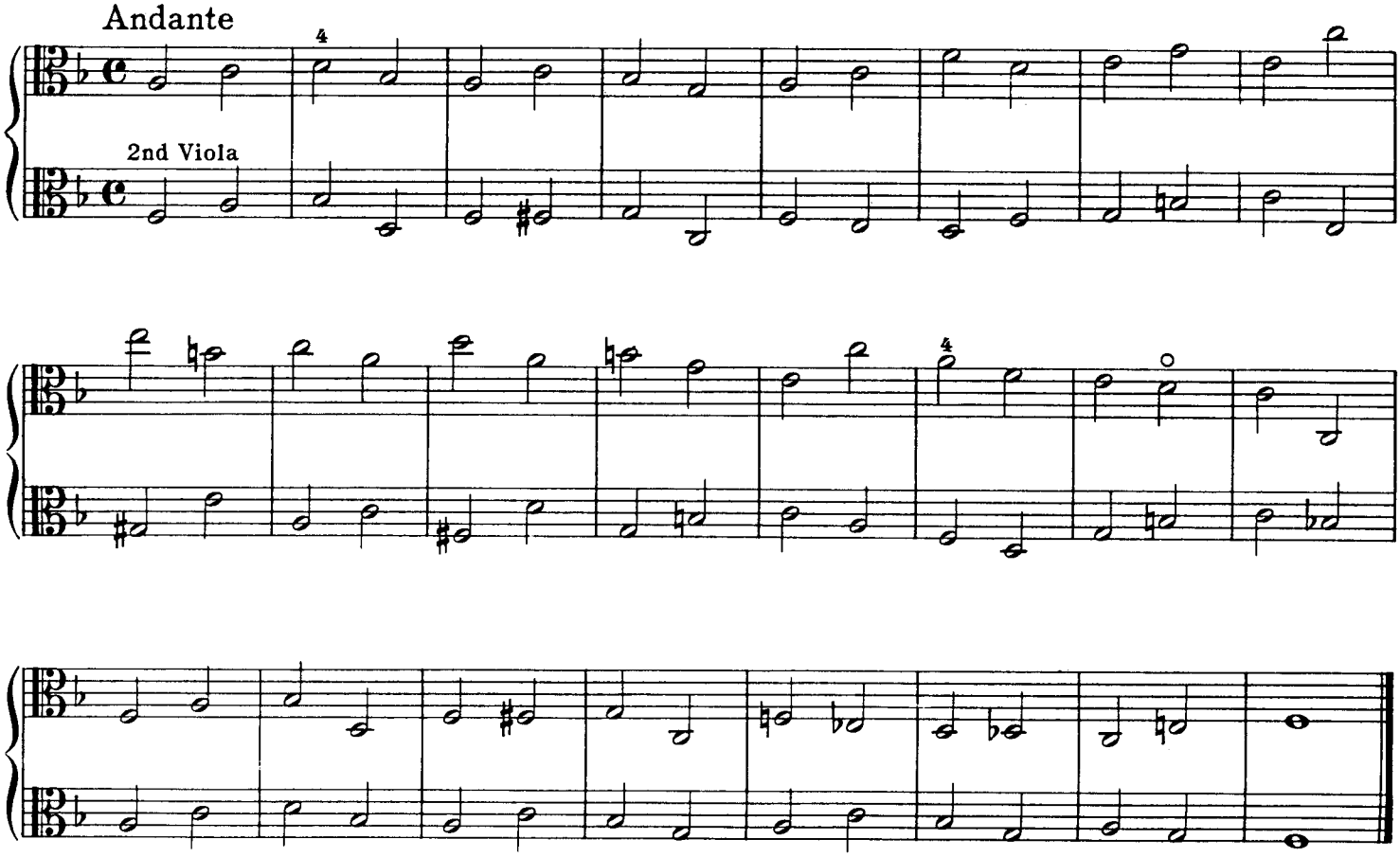


4

Study in Half-Notes with 75 Variants

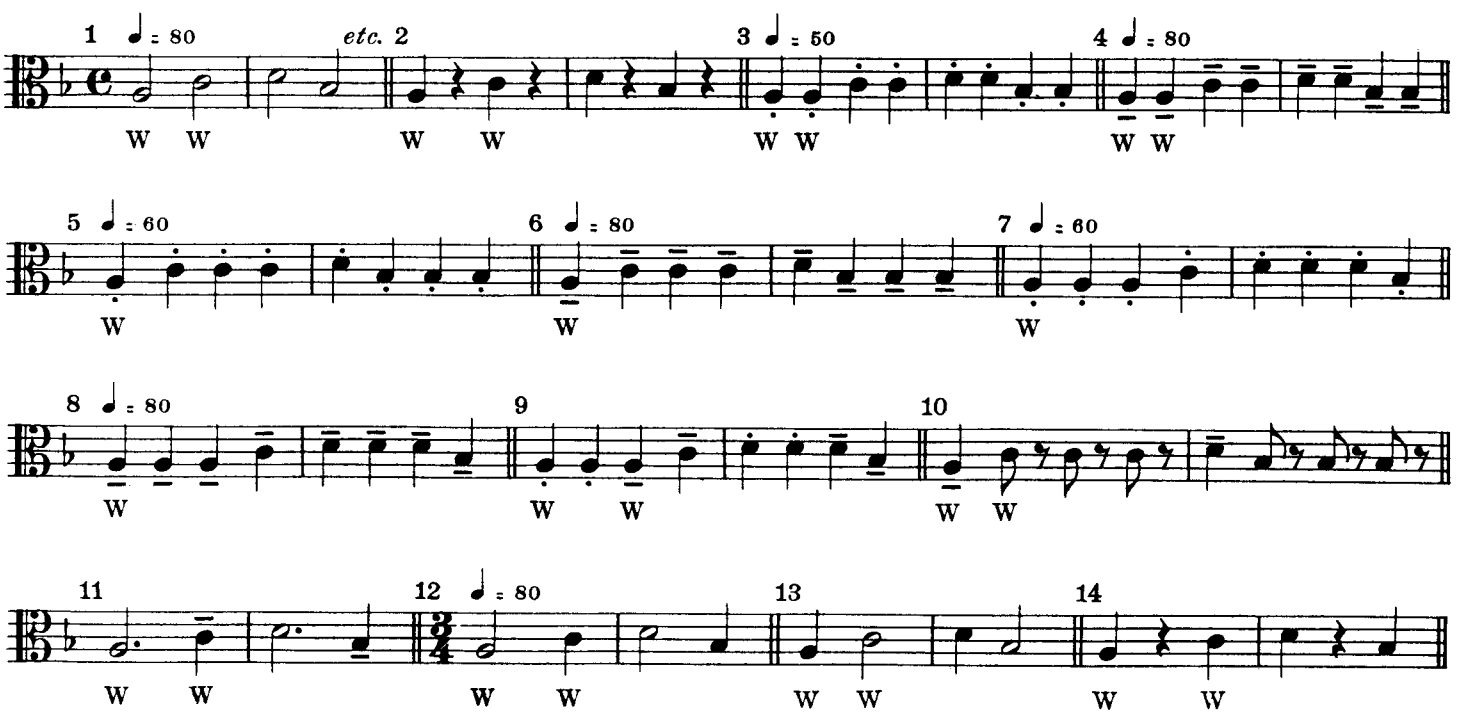
Andante

2nd Viola

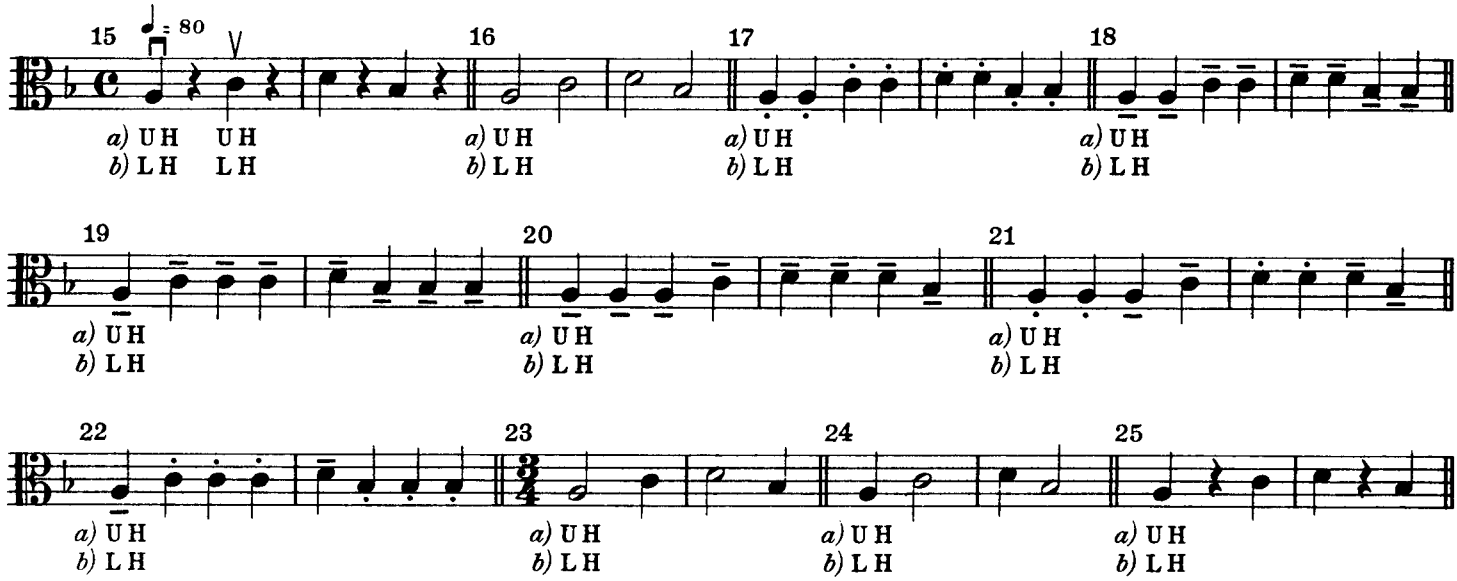


Variants

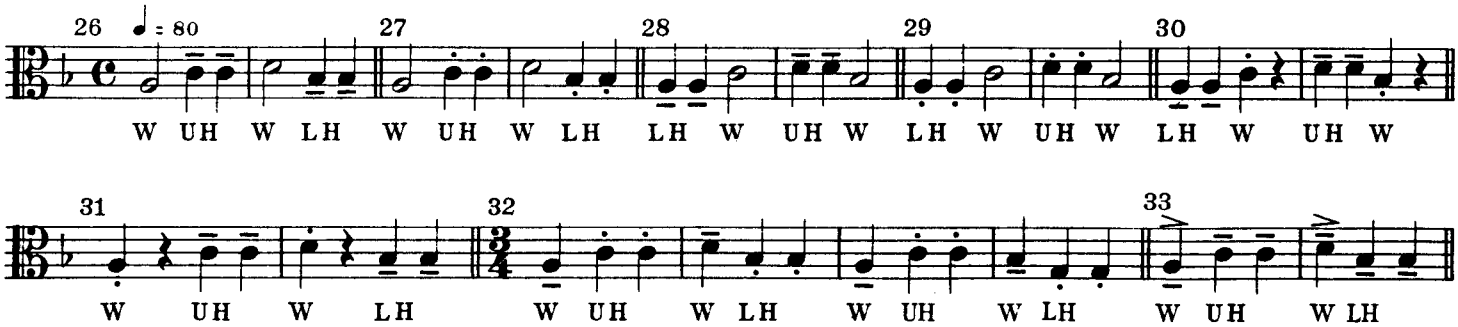
Whole Bow



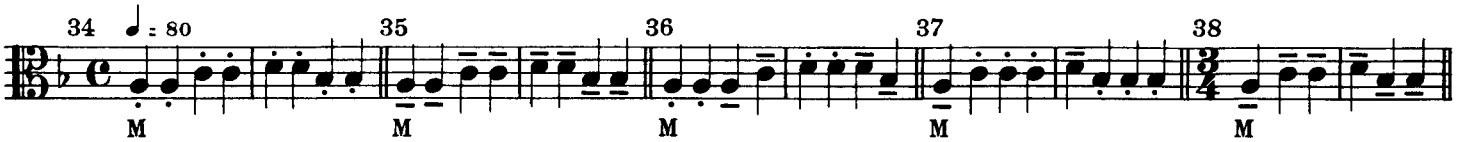
Half Bow



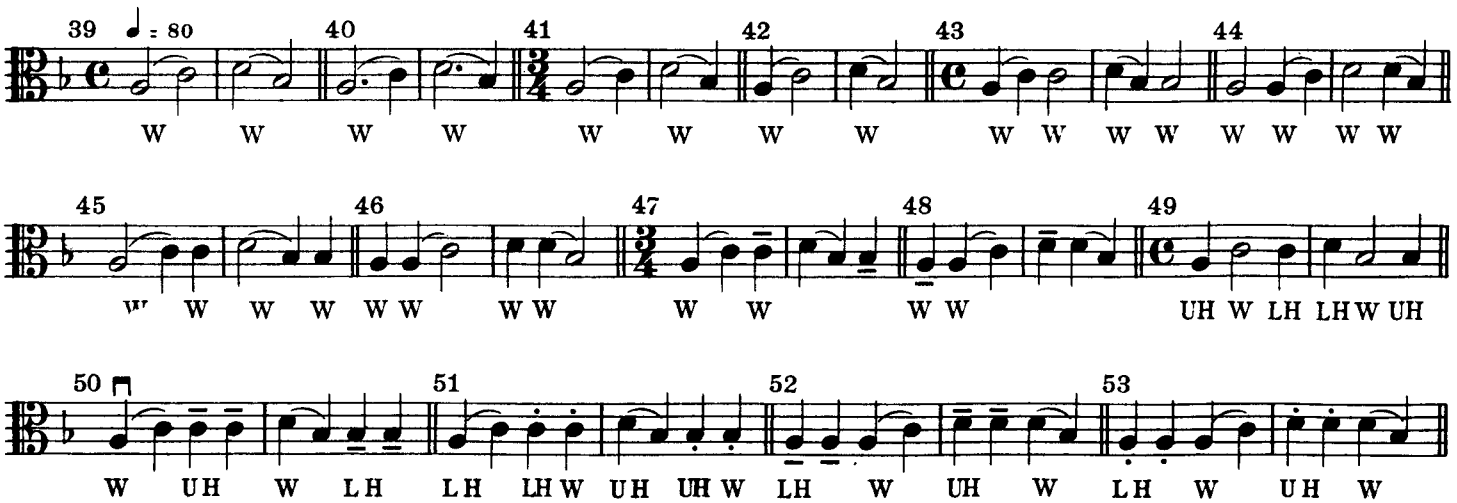
Whole Bow and Half Bow



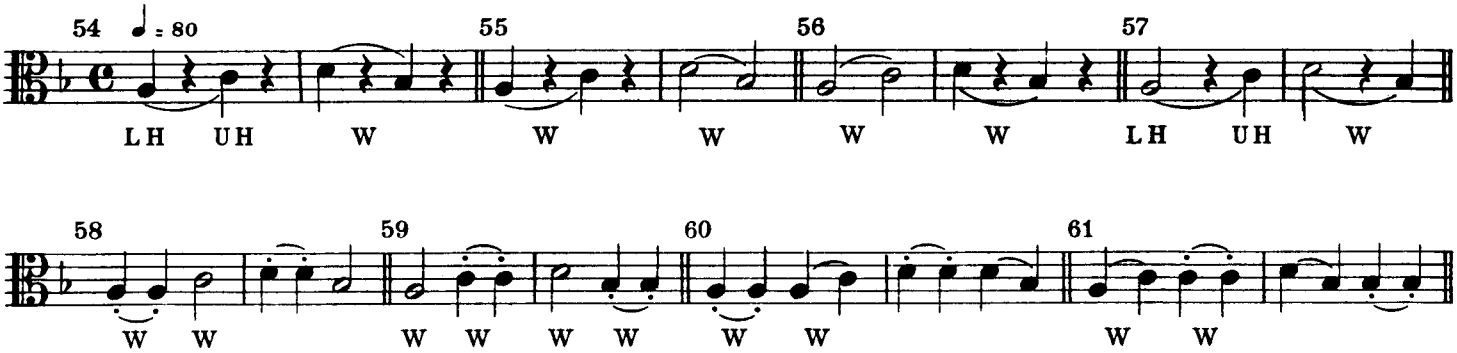
Middle of Bow



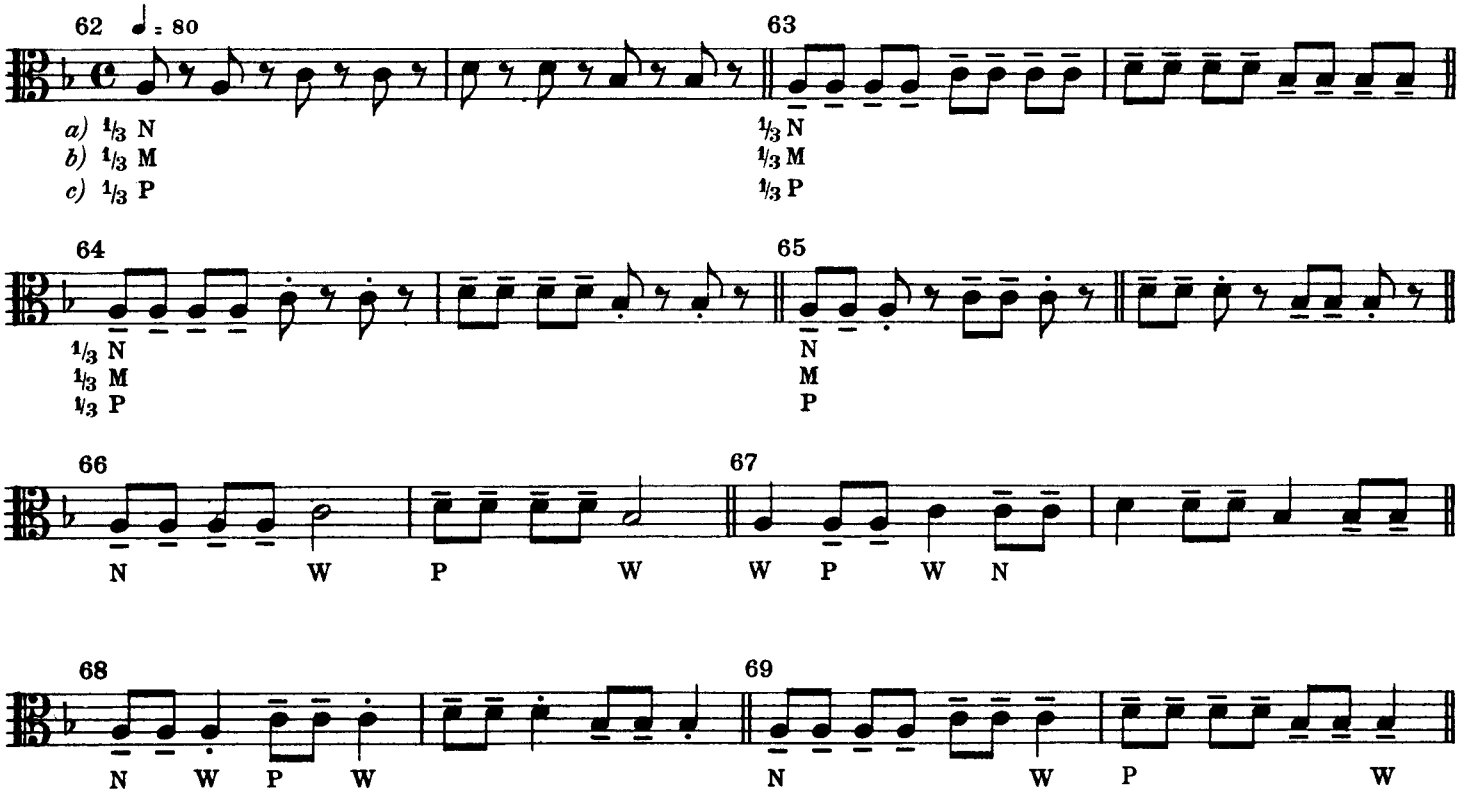
Slurred Bowing: Whole Bow and Half Bow



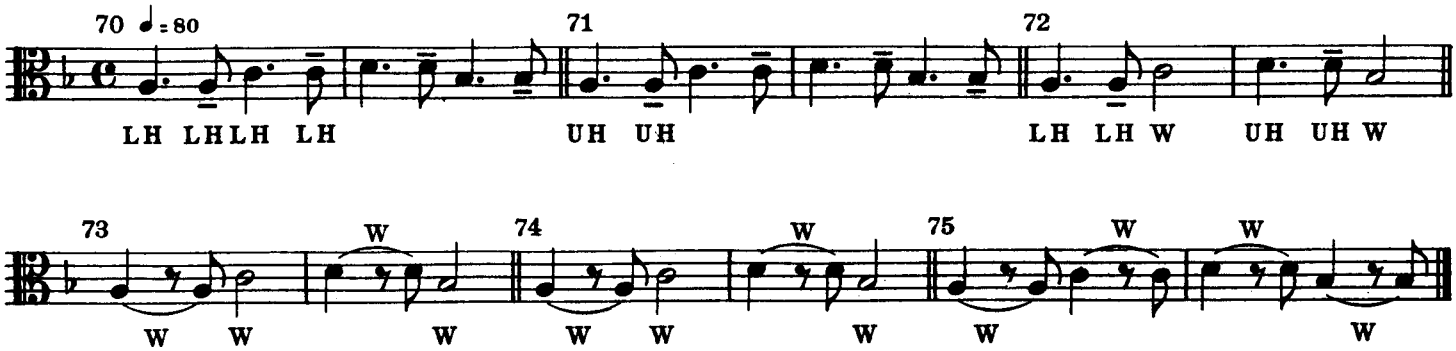
Preparation of Staccato



One-Third of Bow



Dotted Quarter-Notes



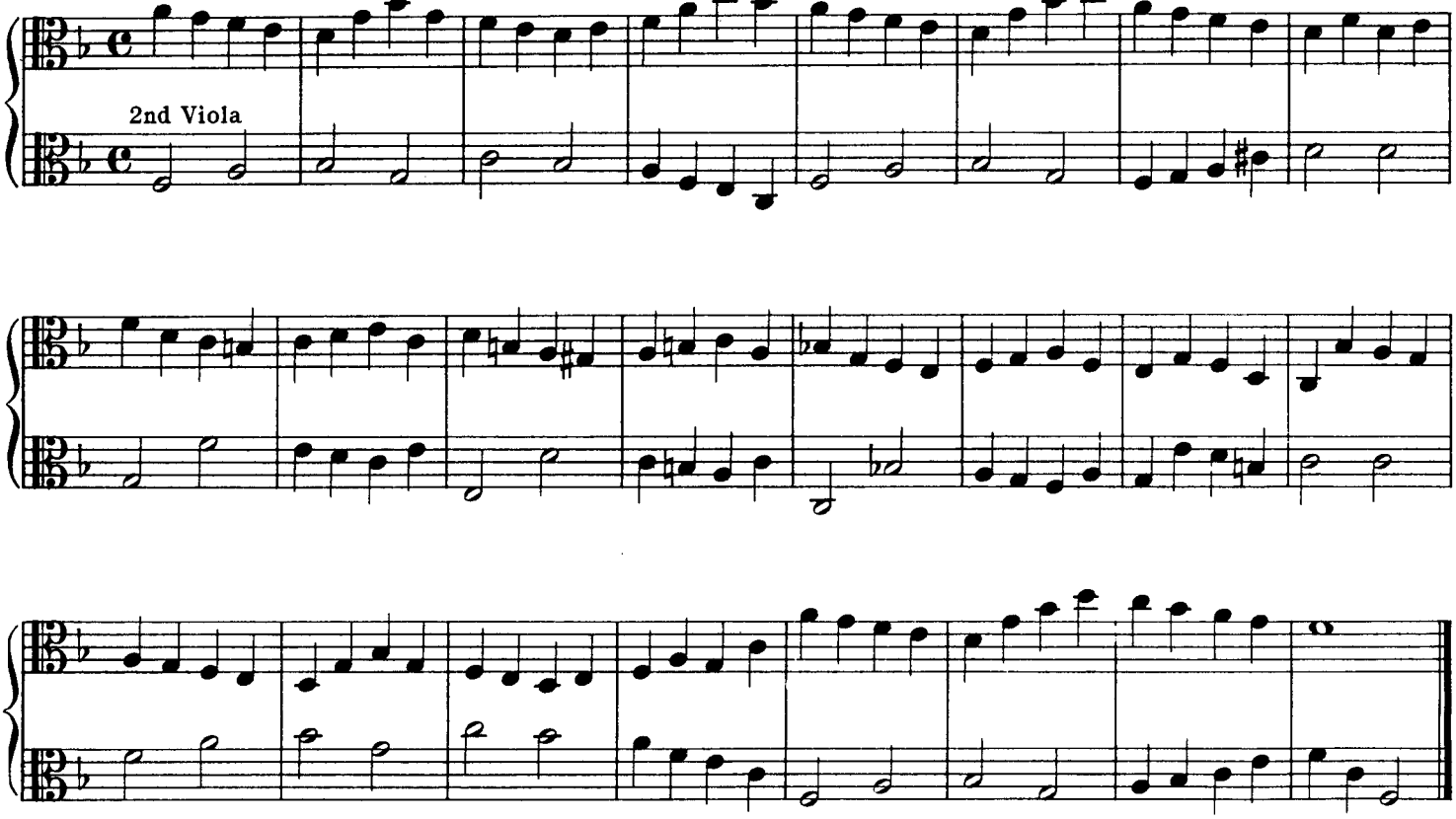
5

The Détaché and Springing Bow

Study in Quarter-Notes with 260 Variants

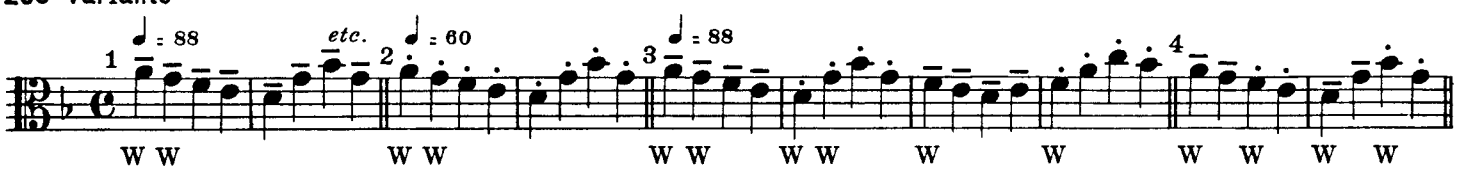
Moderato

2nd Viola

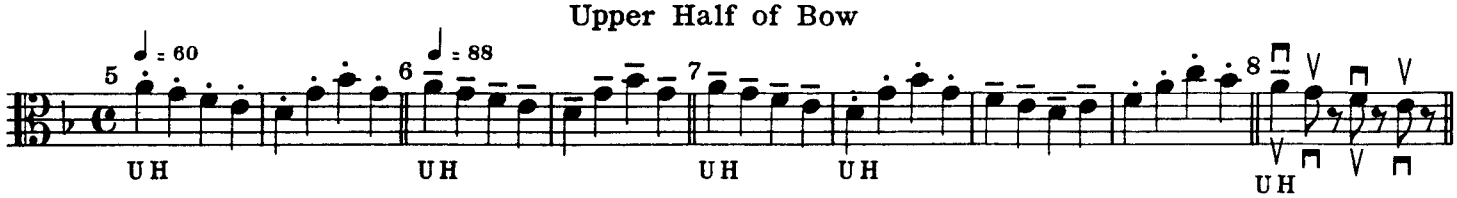


260 Variants

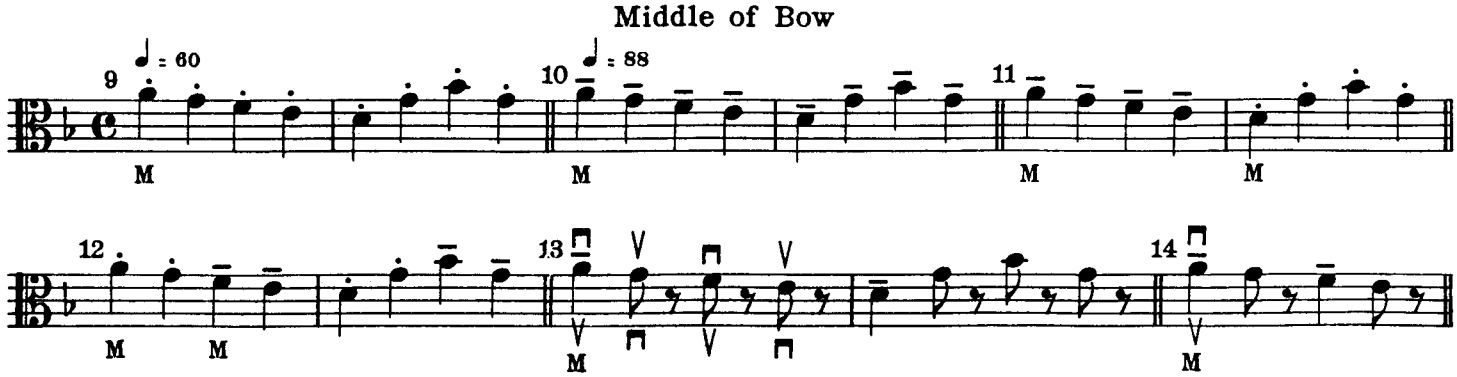
Whole Bow



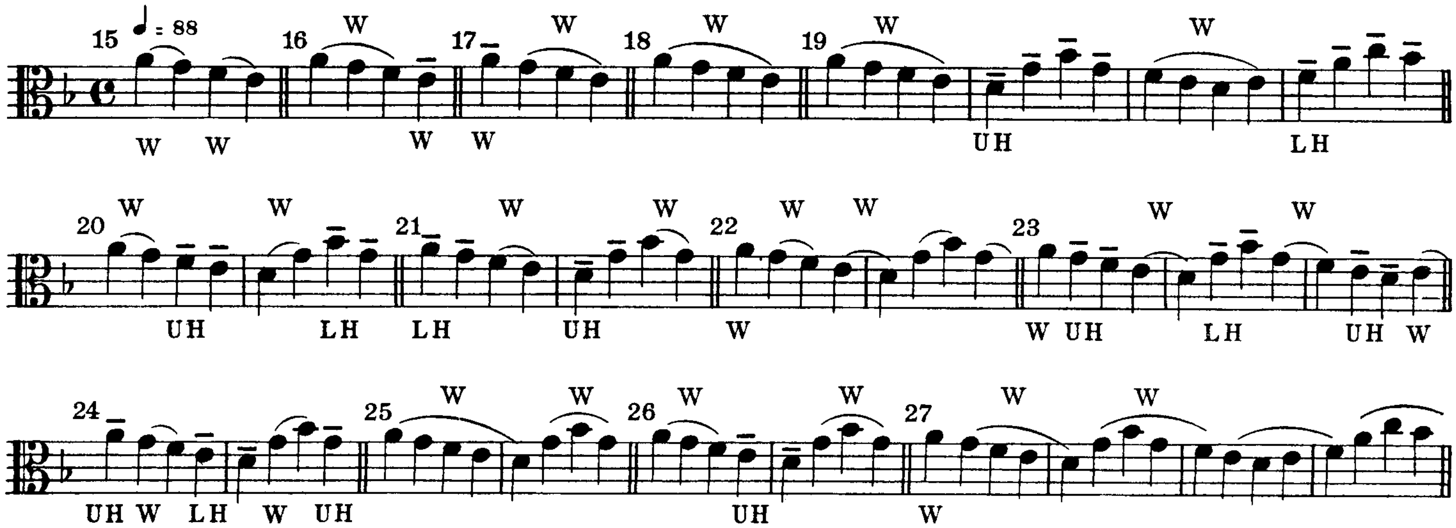
Upper Half of Bow



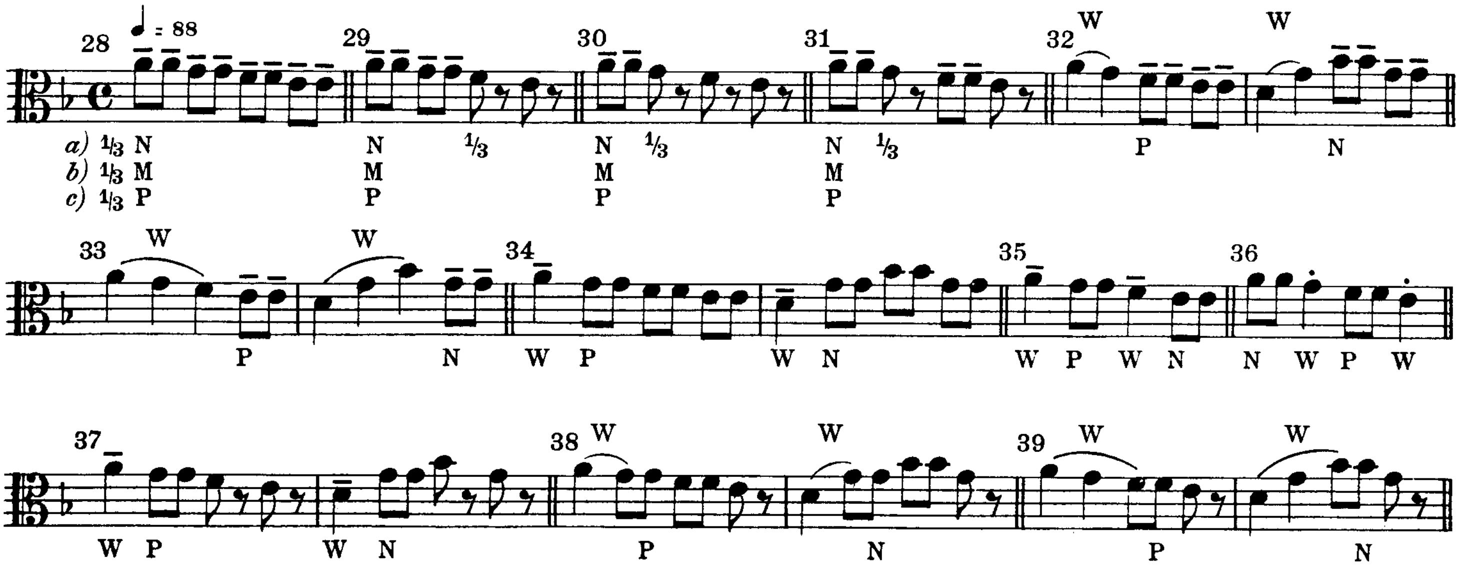
Middle of Bow



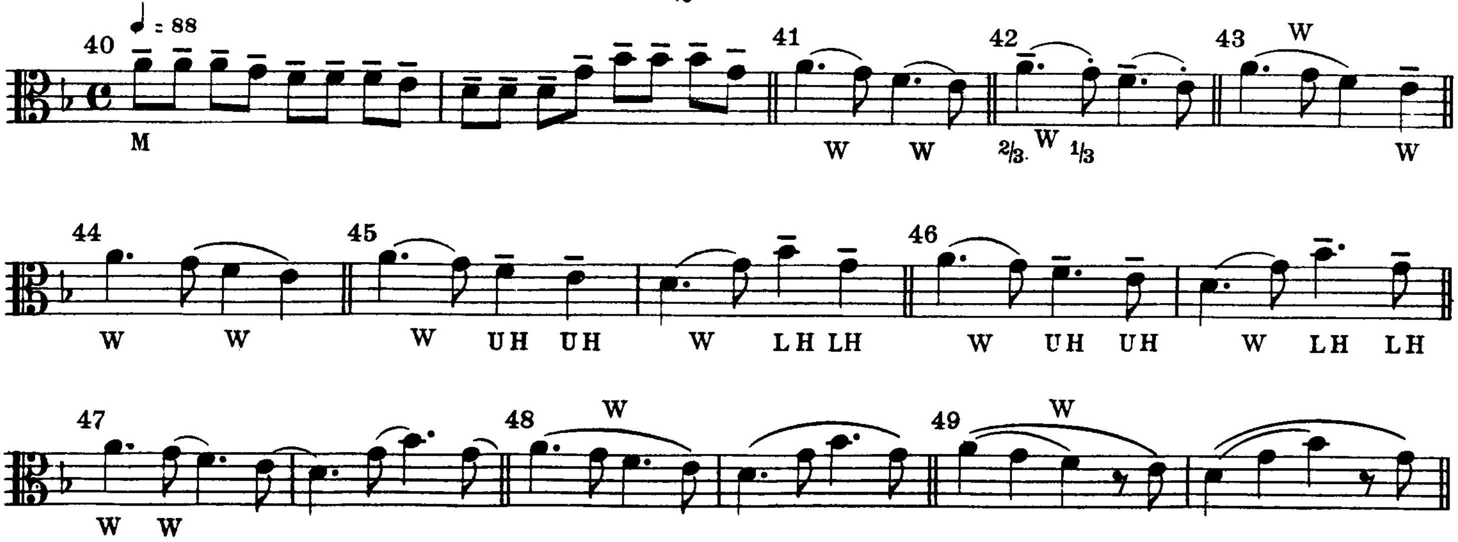
Legato



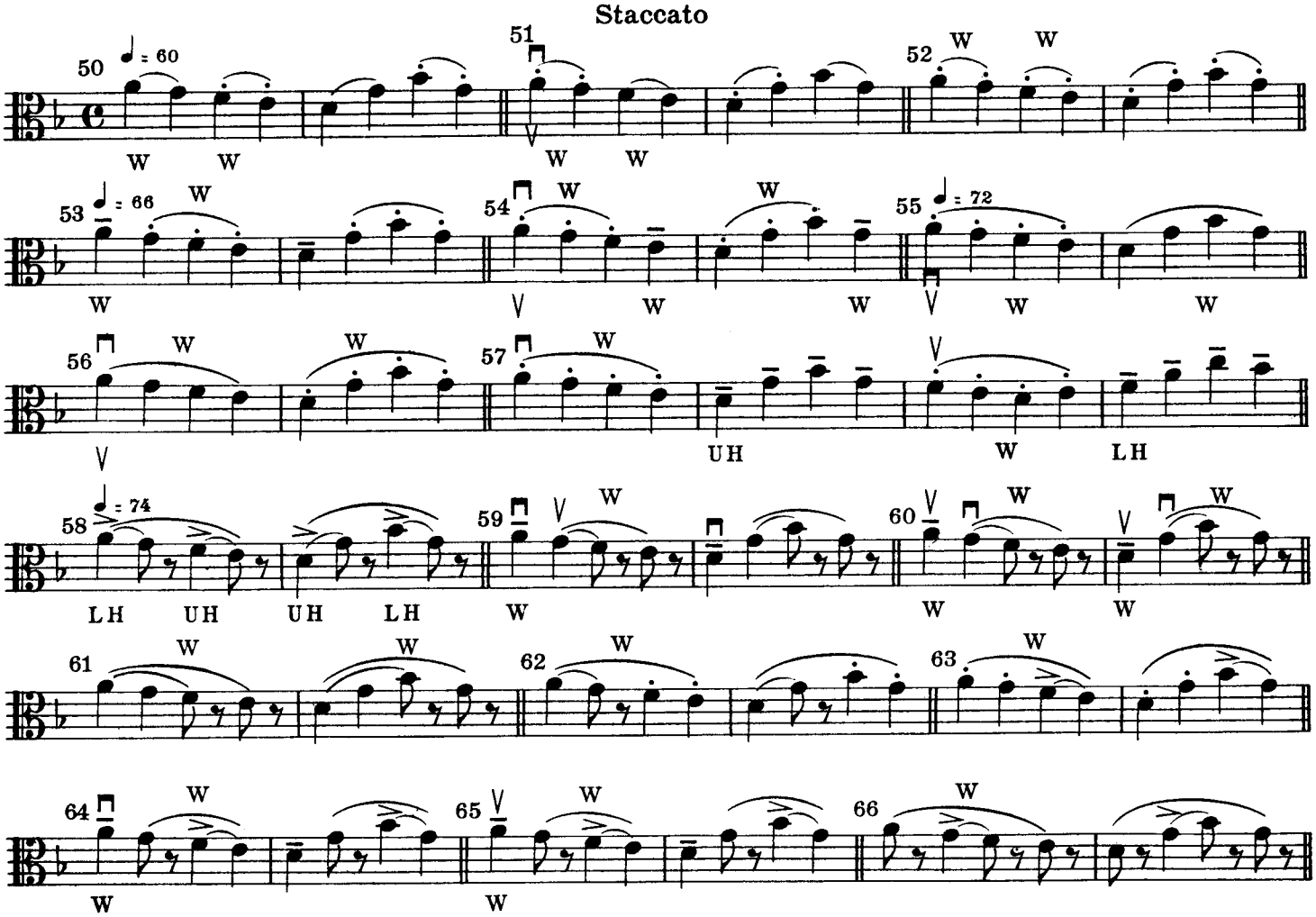
With One-Third of Bow



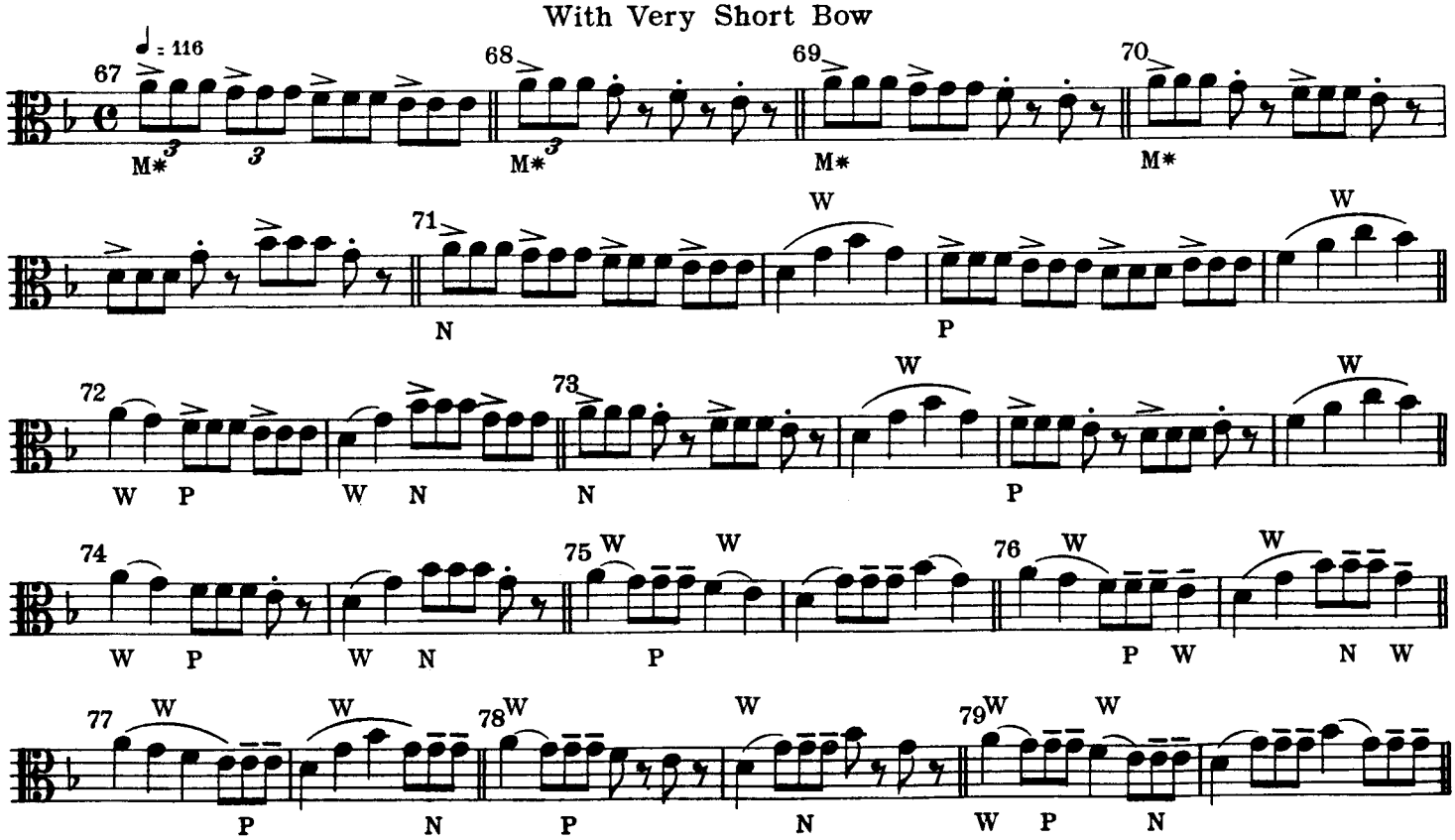
Dotted Quarter-Notes



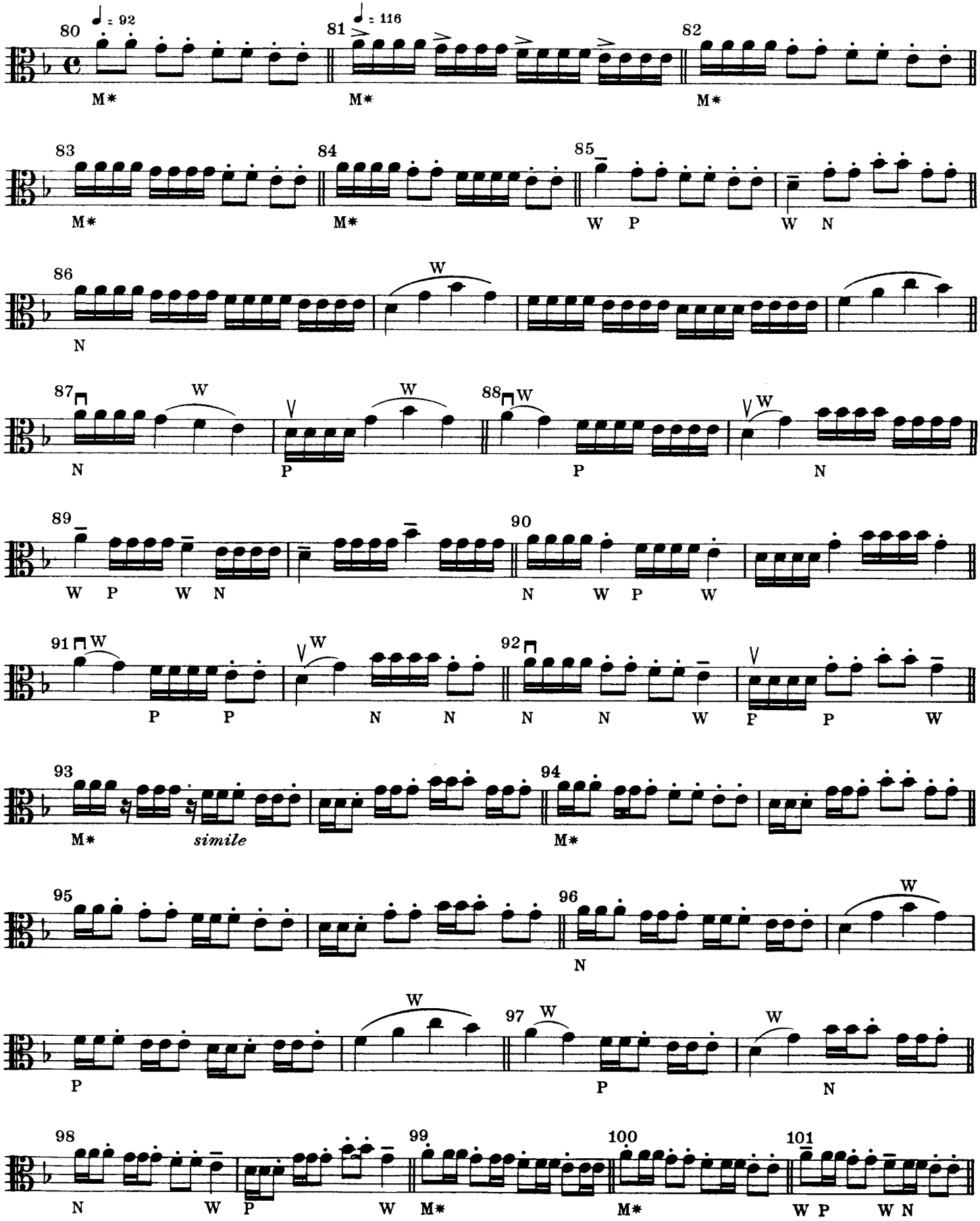
Staccato



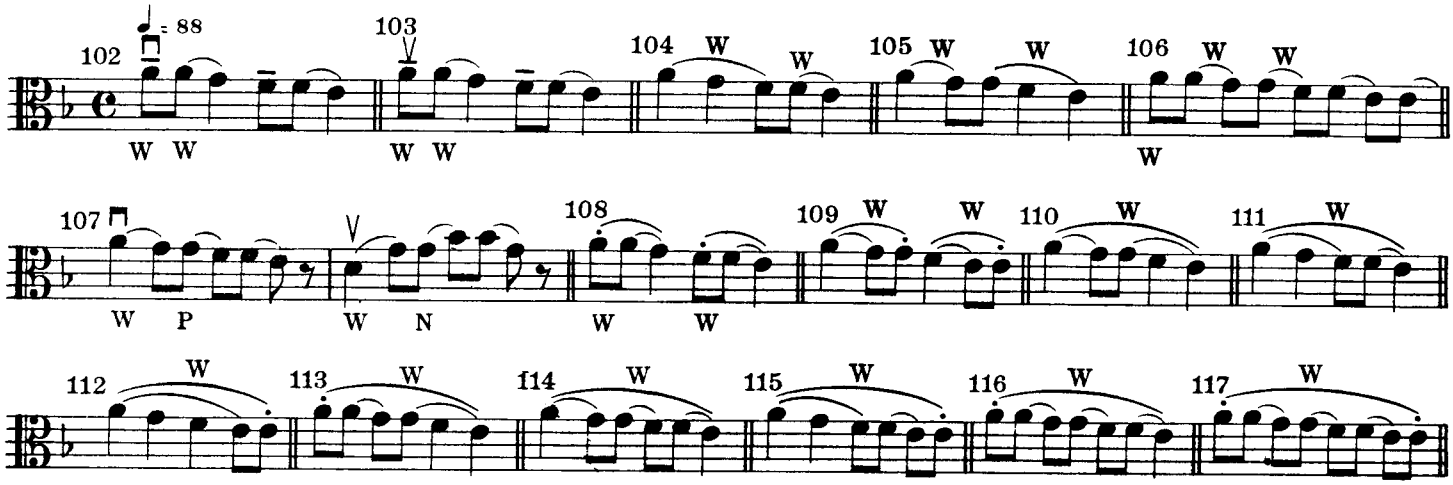
With Very Short Bow



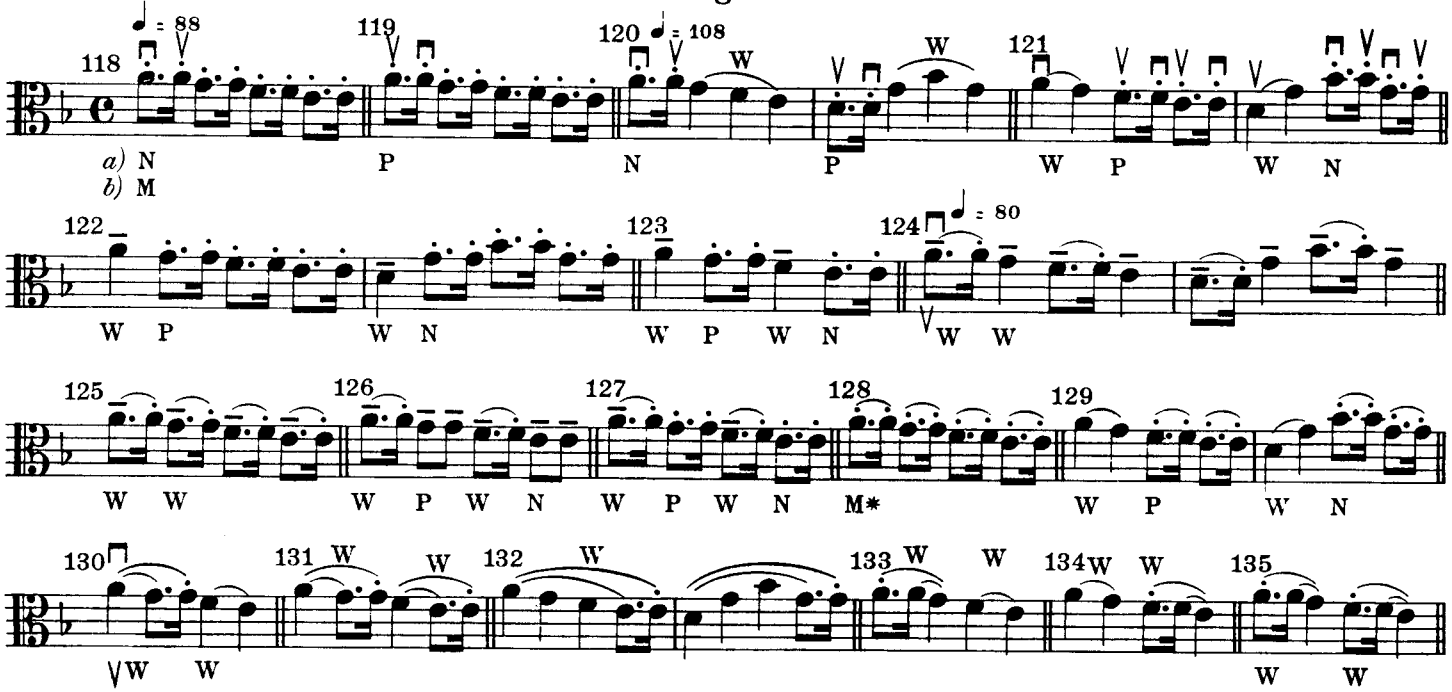
With the Wrist Only



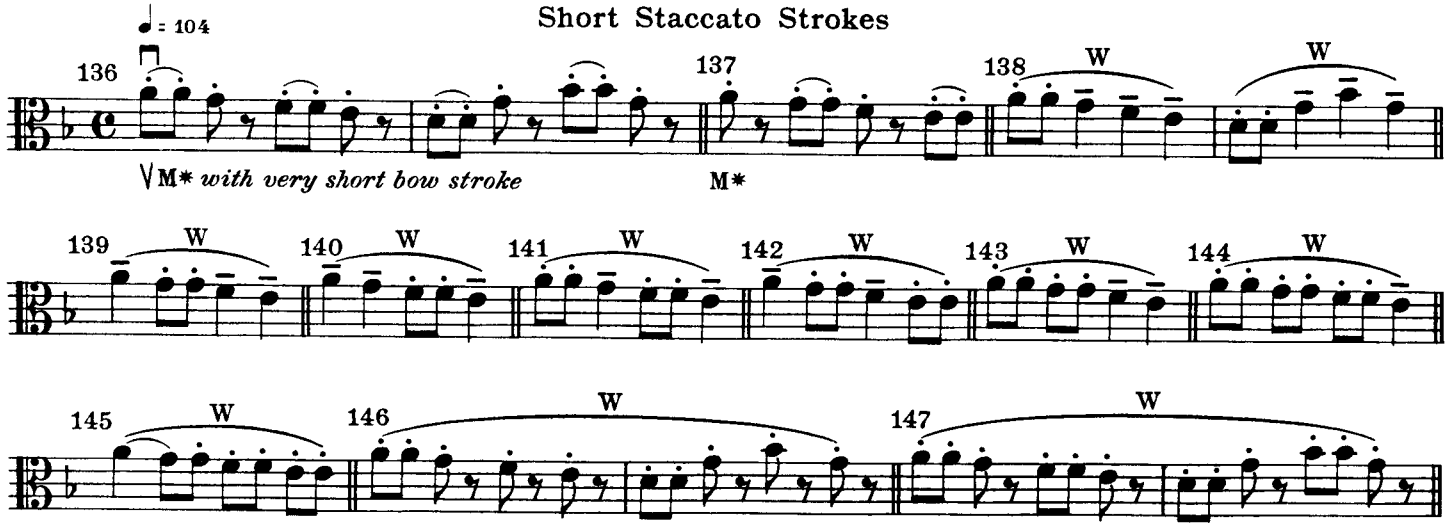
Syncopated Legato Notes

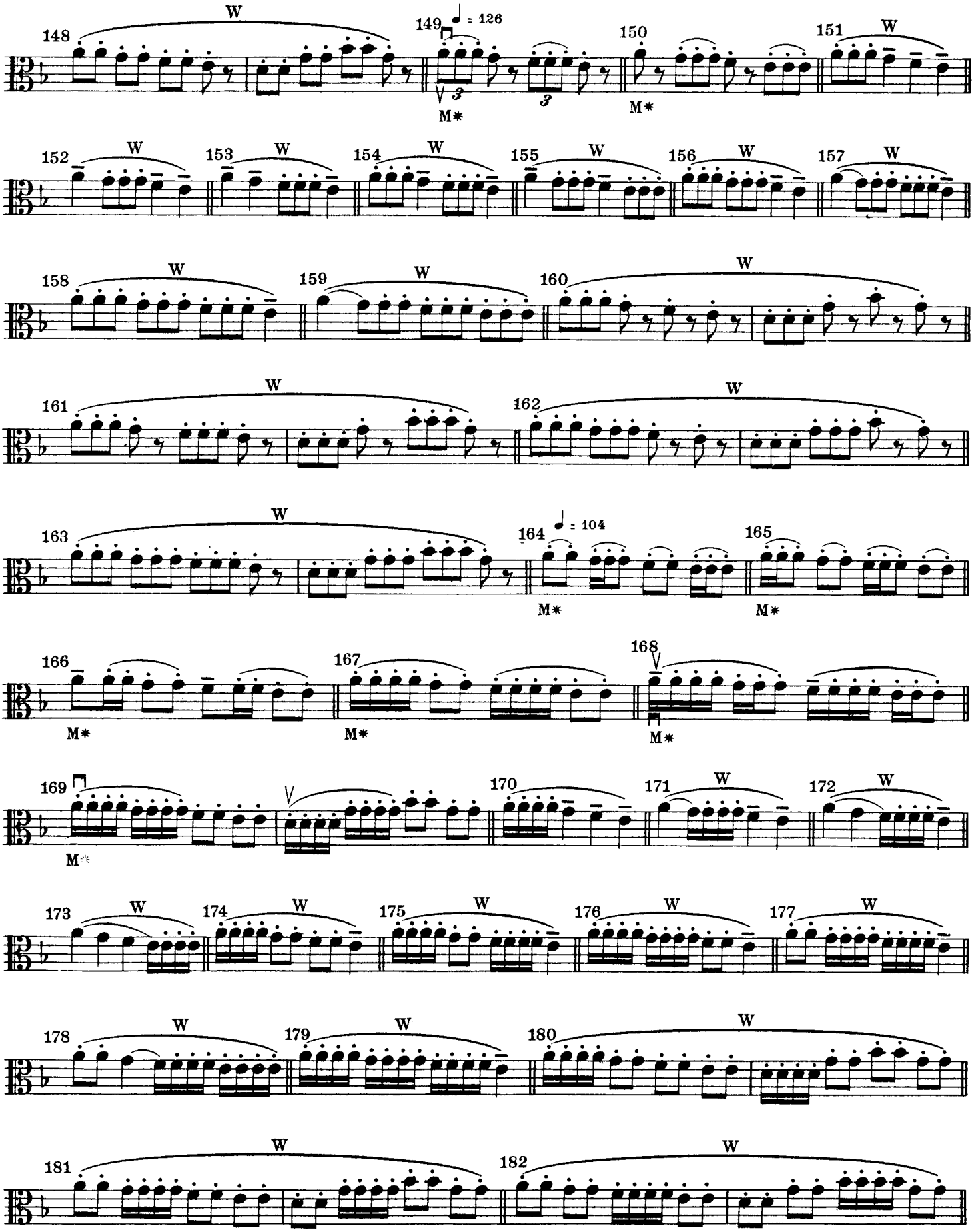


Dotted Eighth-Notes



Short Staccato Strokes




148
W
149
♩ = 126
M*
150
M*
151
W
152
153
154
155
156
157
158
159
160
161
162
163
164
♩ = 104
M*
165
M*
166
M*
167
M*
168
M*
169
M*
170
171
172
173
174
175
176
177
178
179
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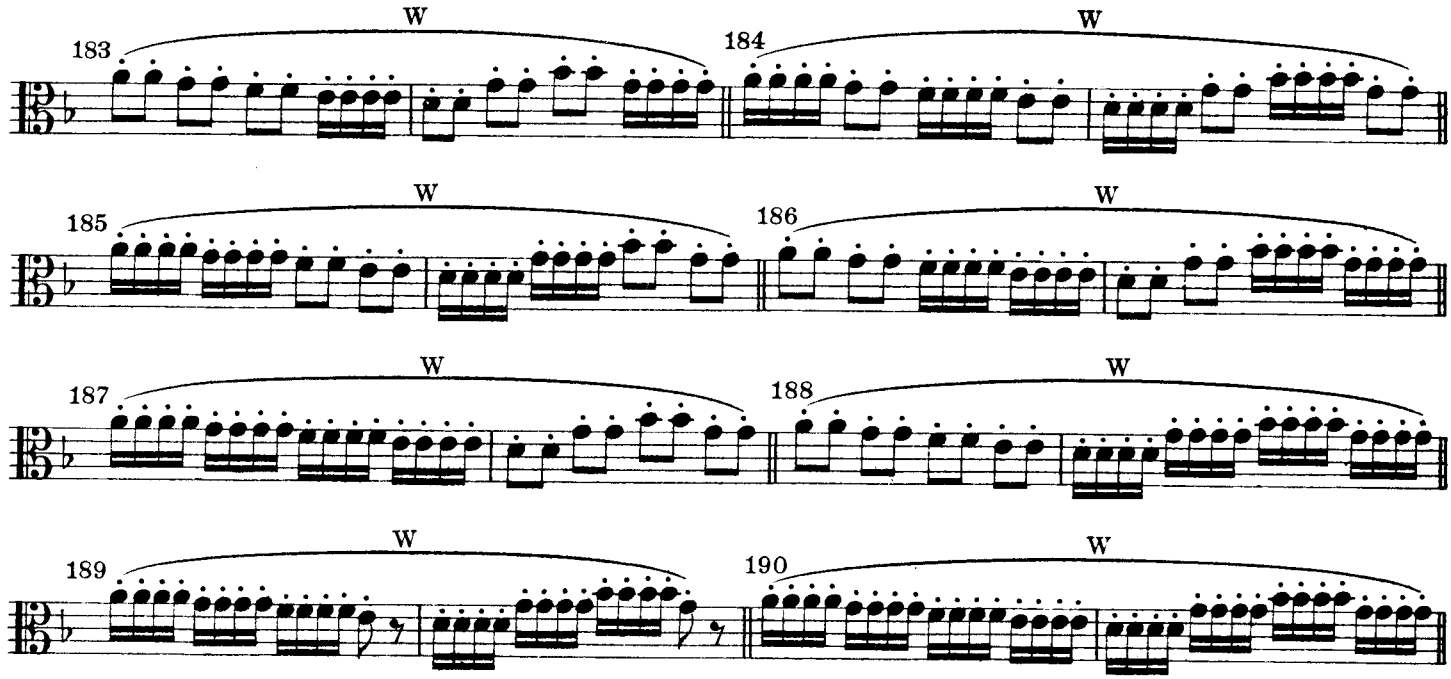
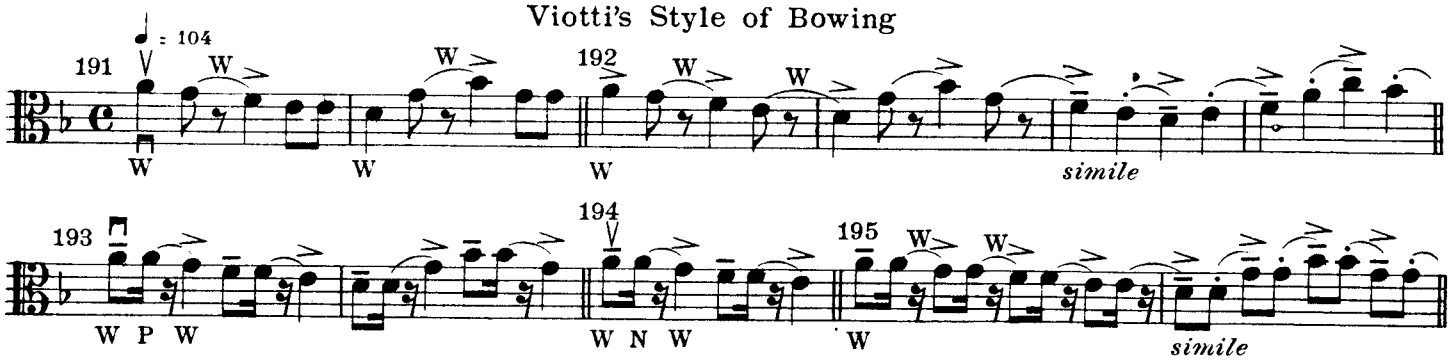
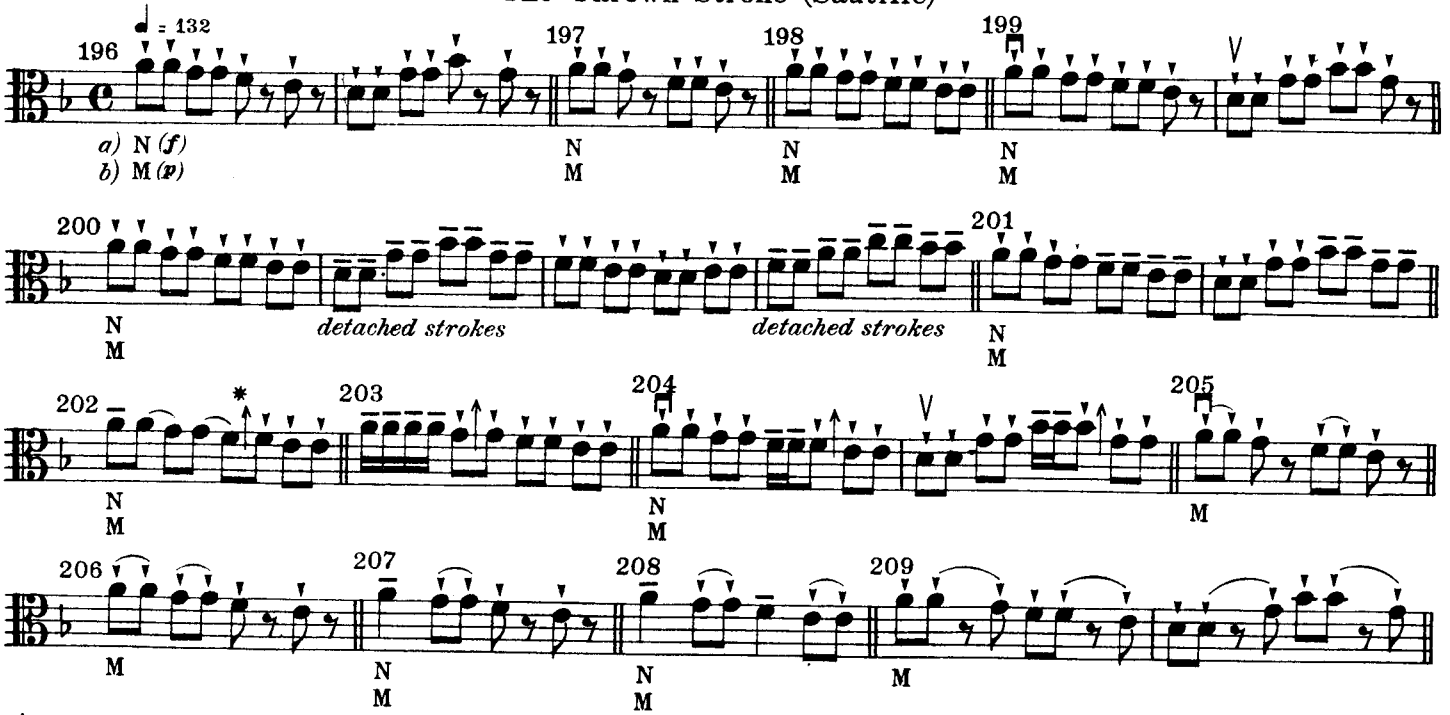
181
182



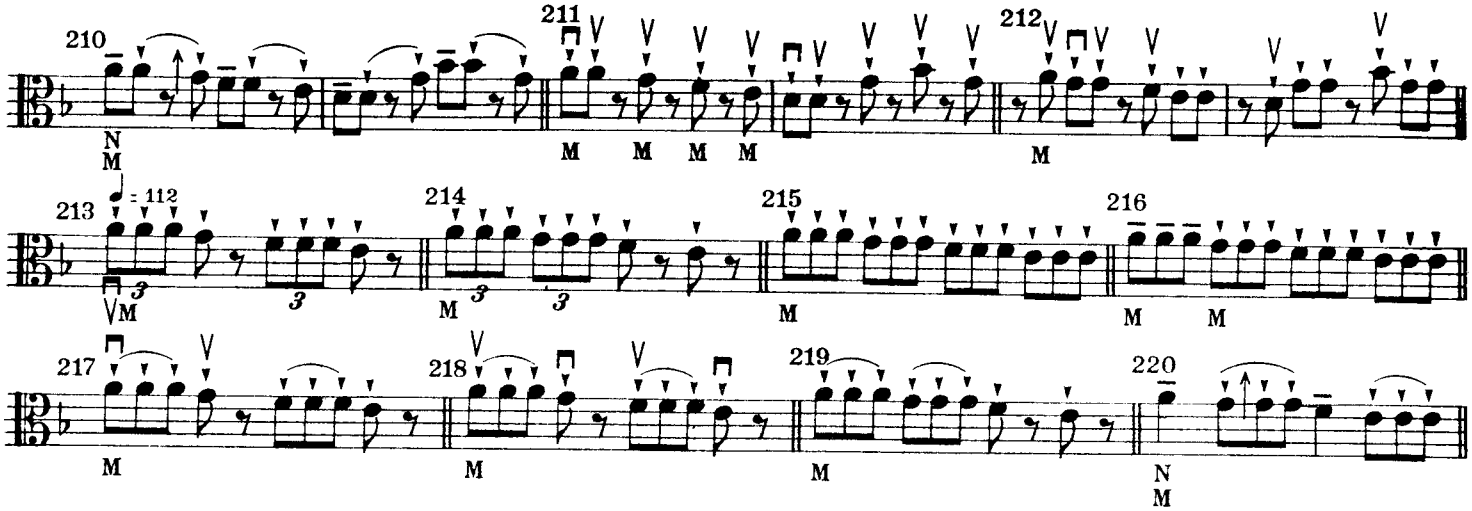
Viotti's Style of Bowing



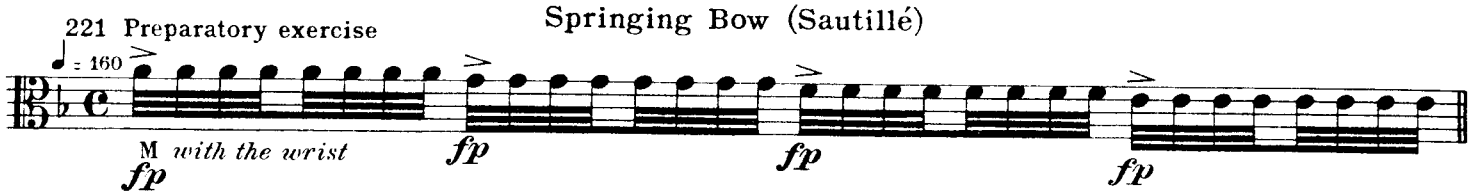
The Thrown Stroke (Sautillé)

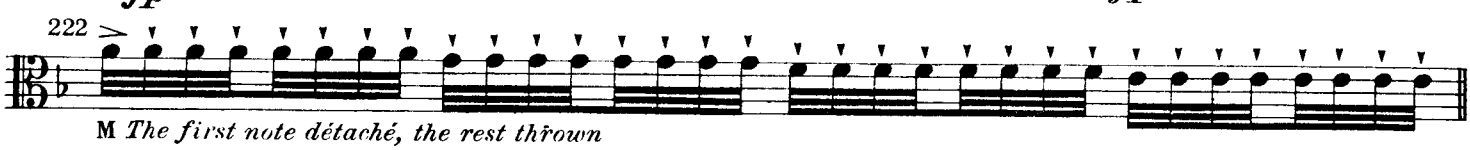


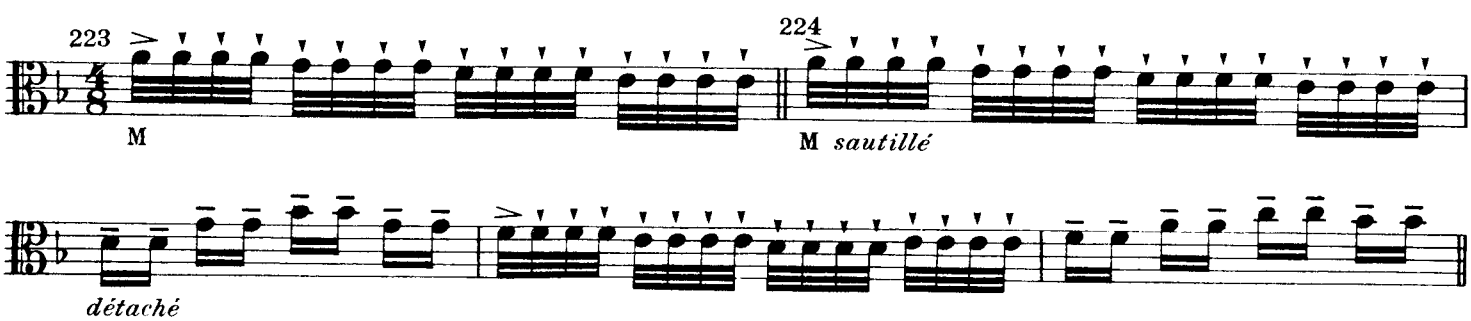
* ↑ This mark shows where the bow should be lifted



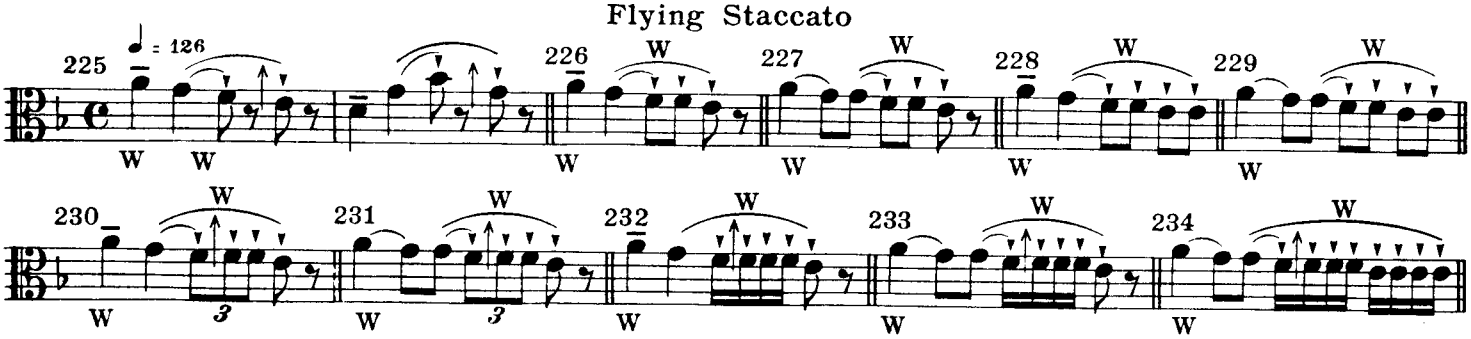
Springing Bow (Sautillé)



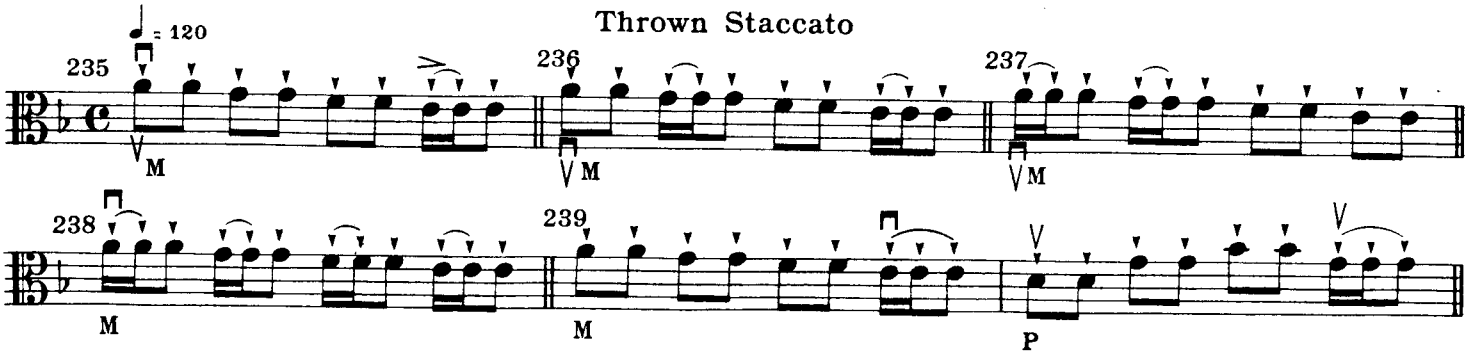


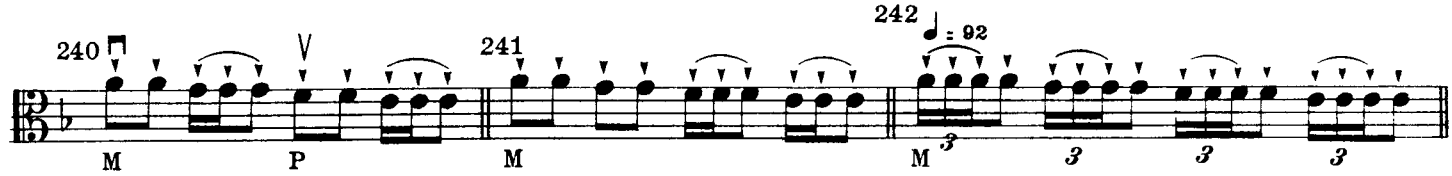


Flying Staccato

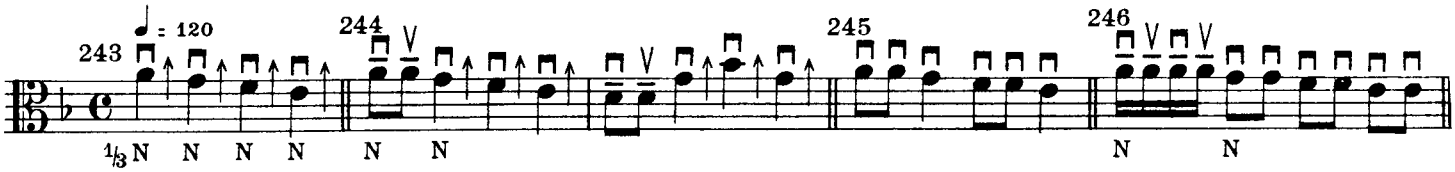


Thrown Staccato

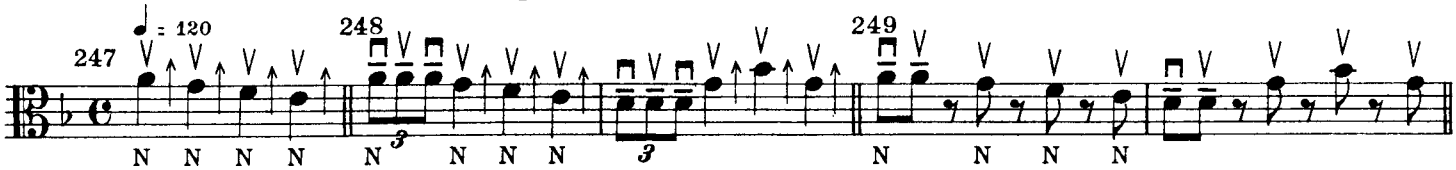




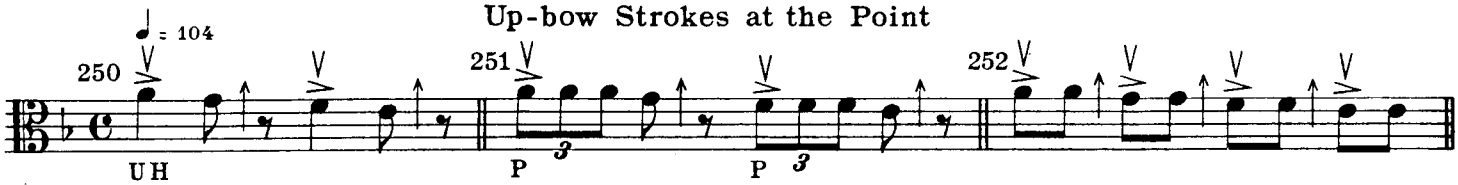
Down-bow Strokes from the Nut



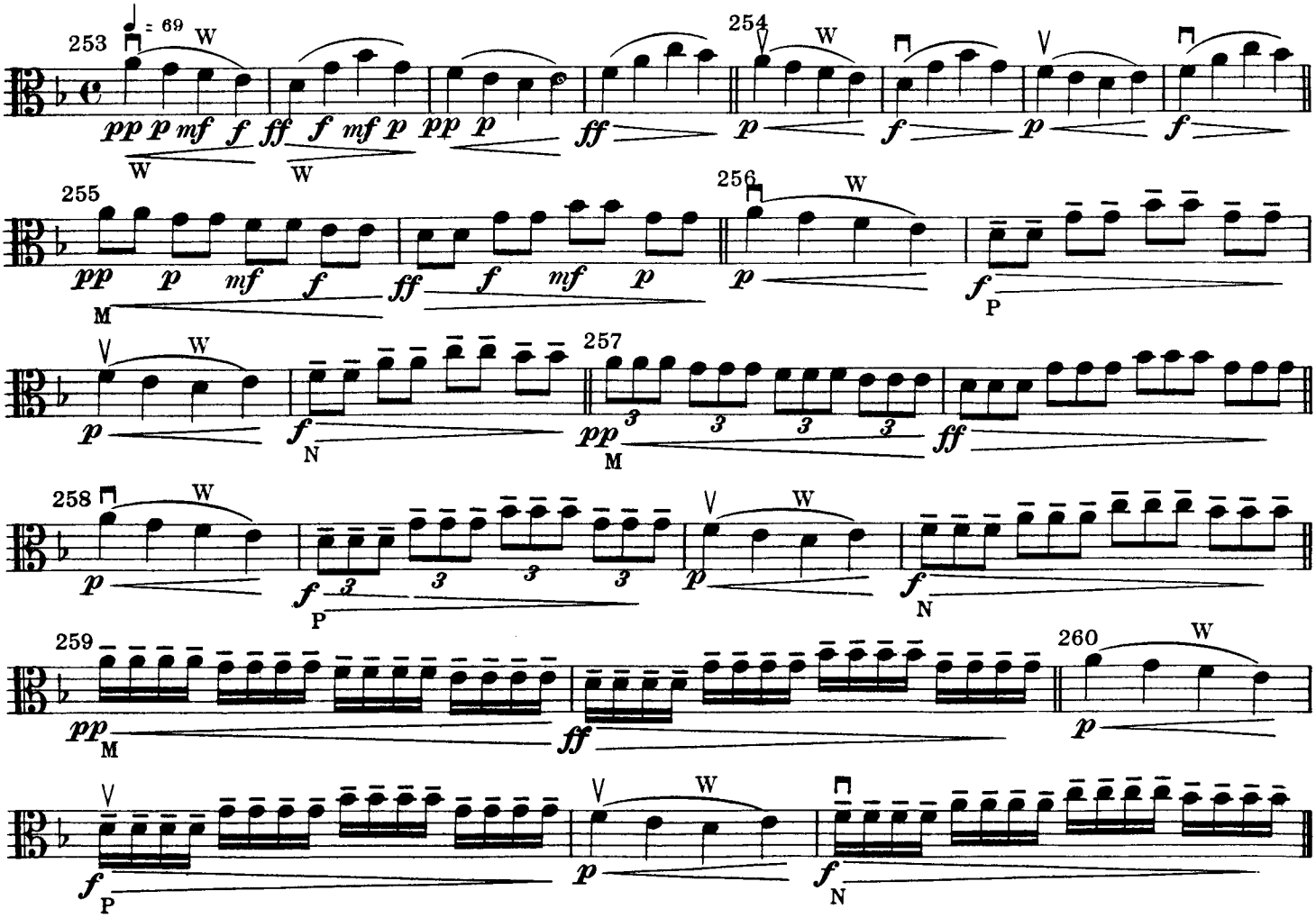
Up-bow Strokes at the Nut



Up-bow Strokes at the Point



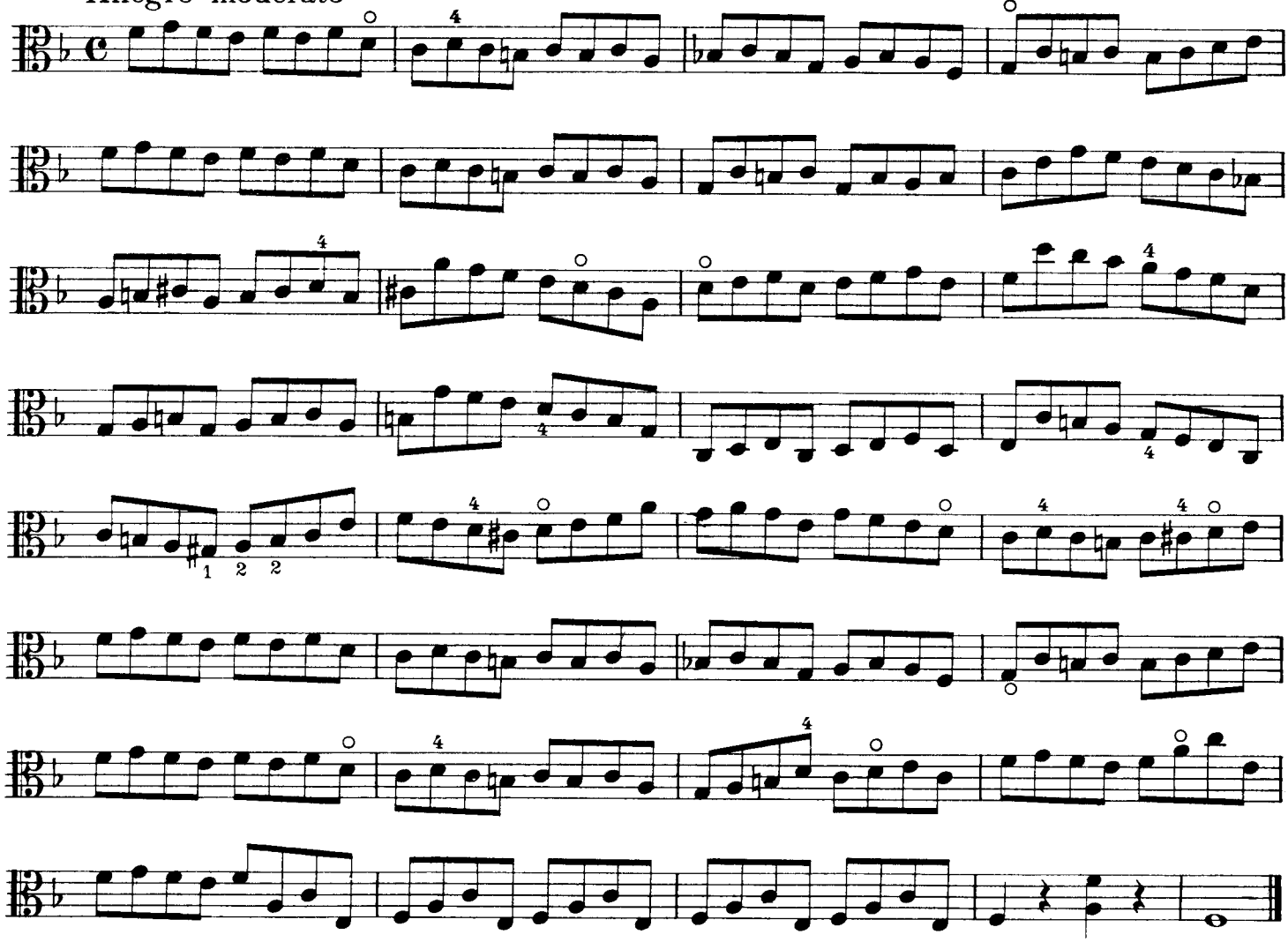
Crescendo and Decrescendo



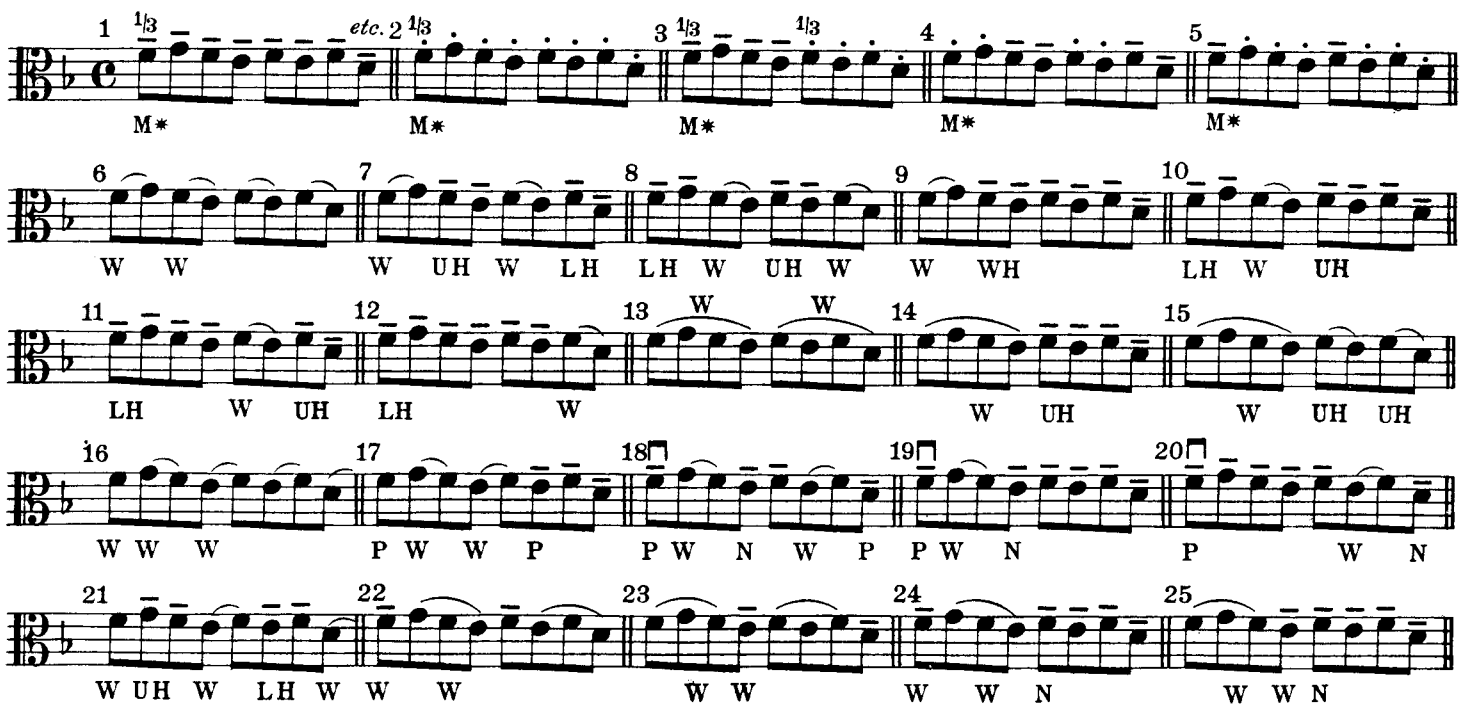
6

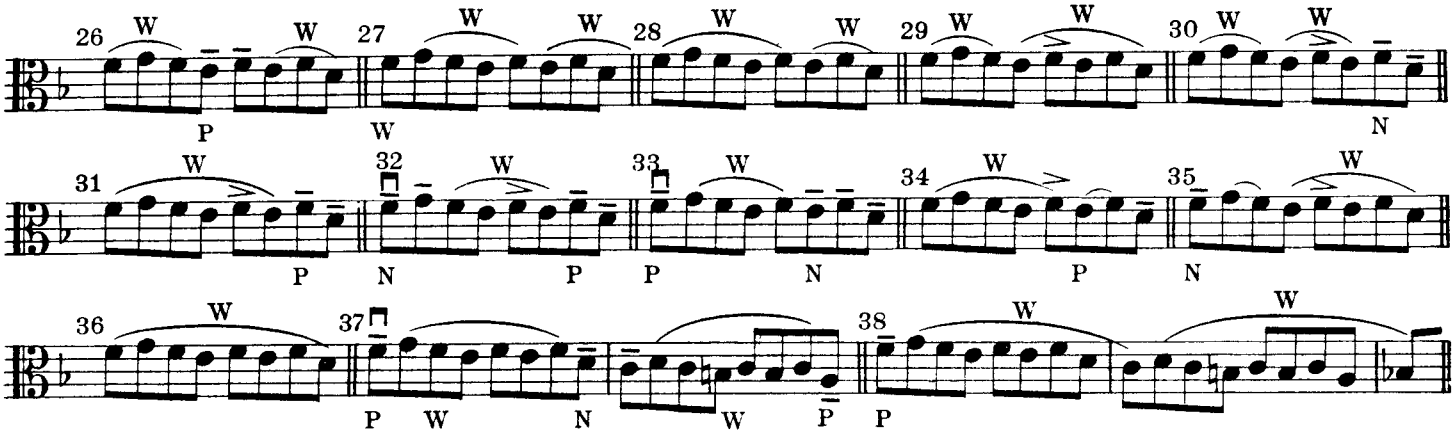
Study in Eighth-Notes with 214 Variants

Allegro moderato

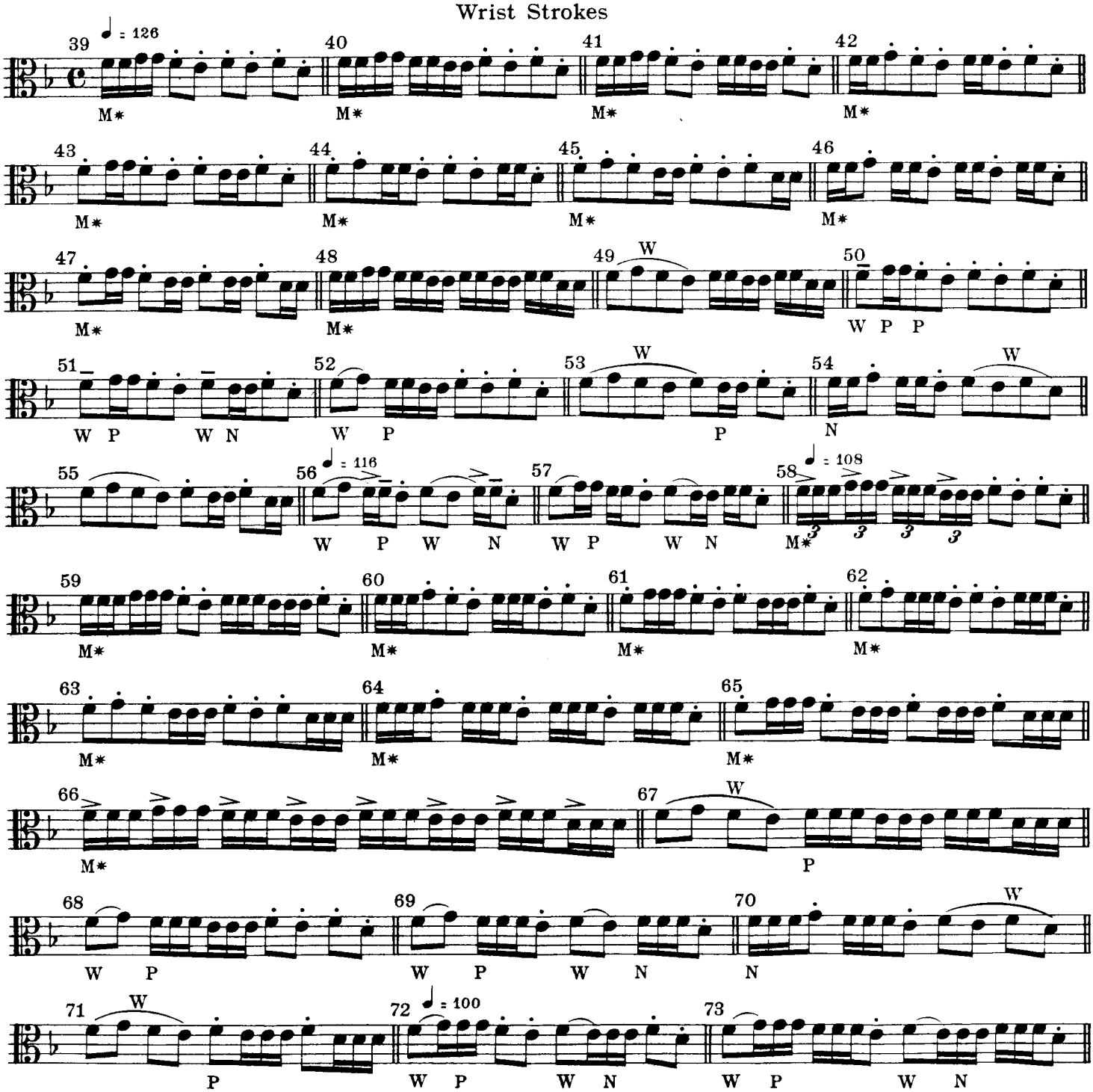


Varied Bowings



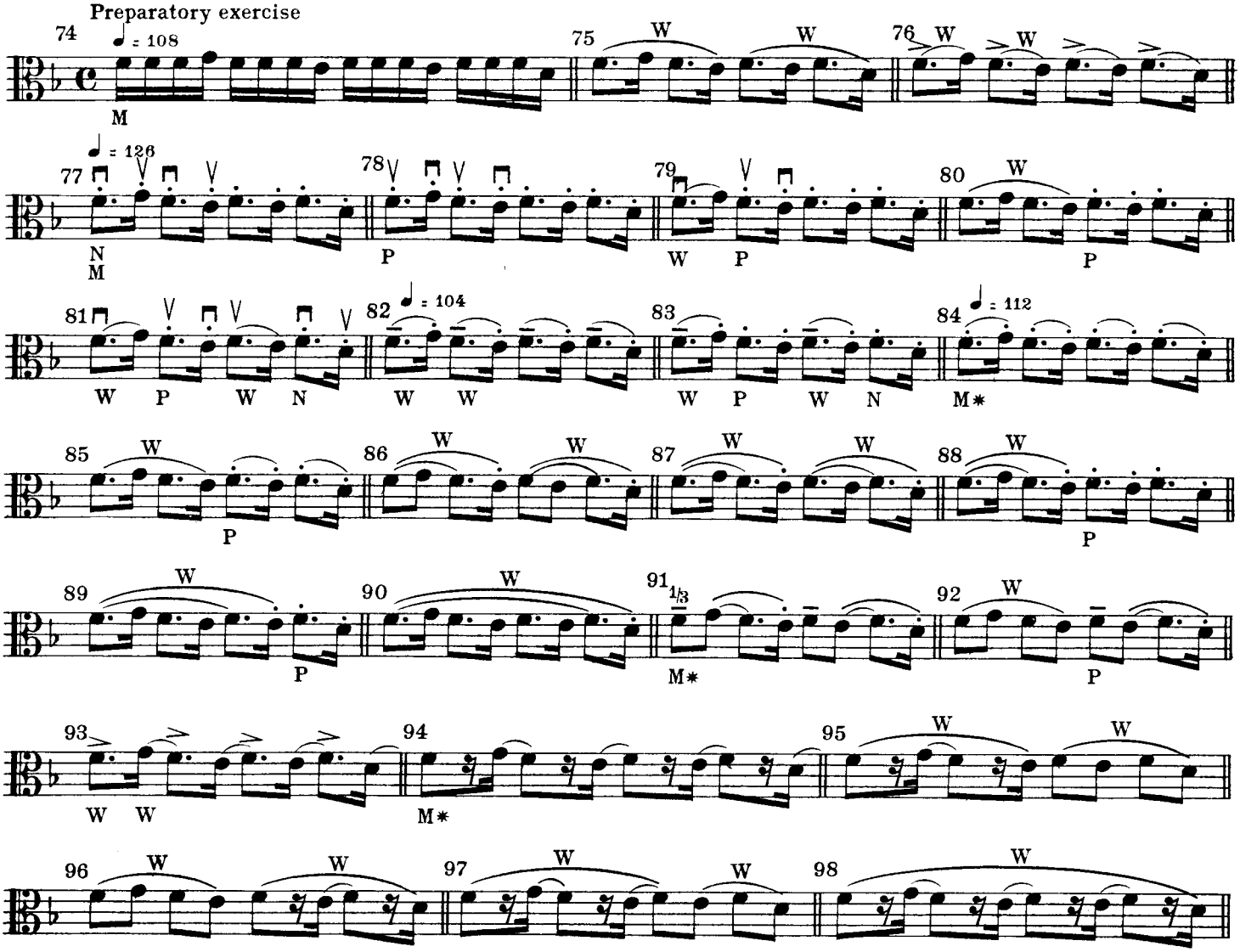


Wrist Strokes

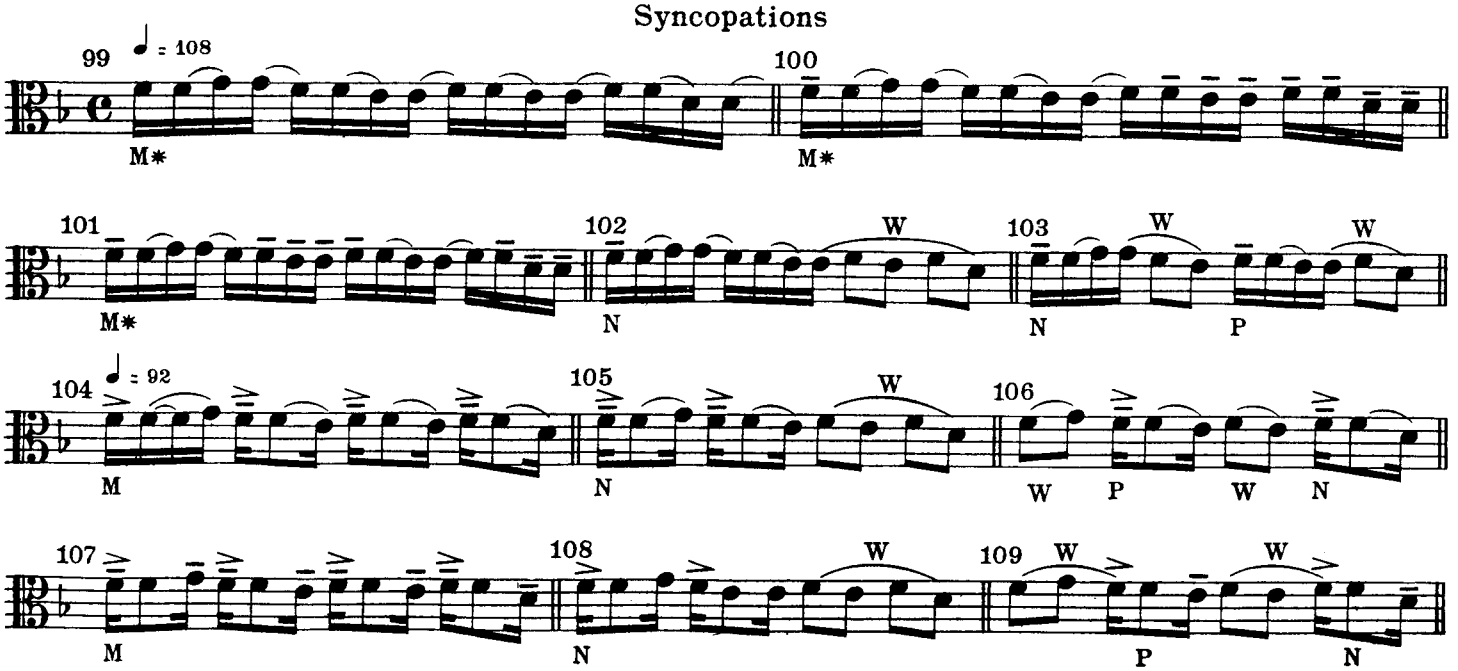


Dotted Eighth-Notes

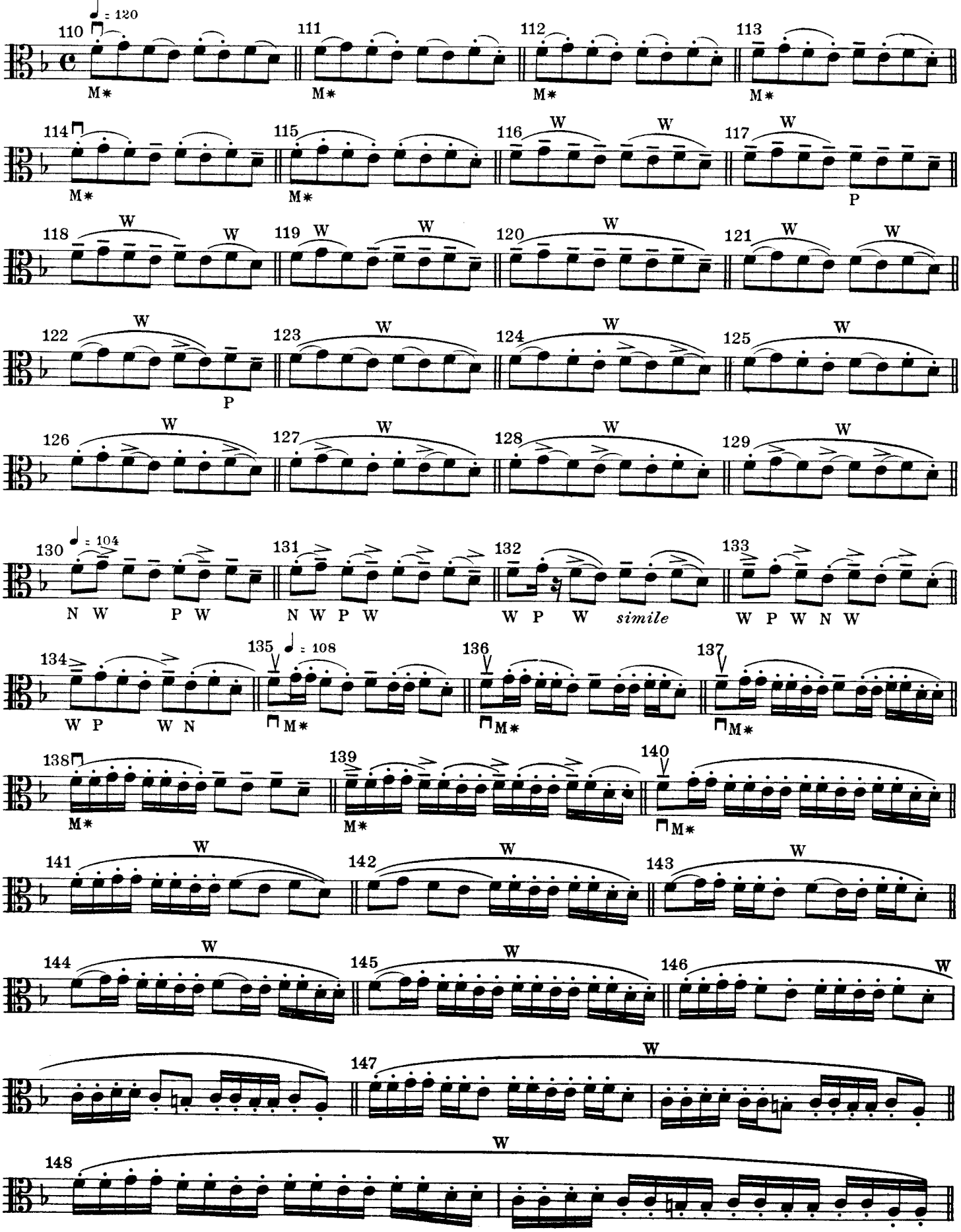
Preparatory exercise

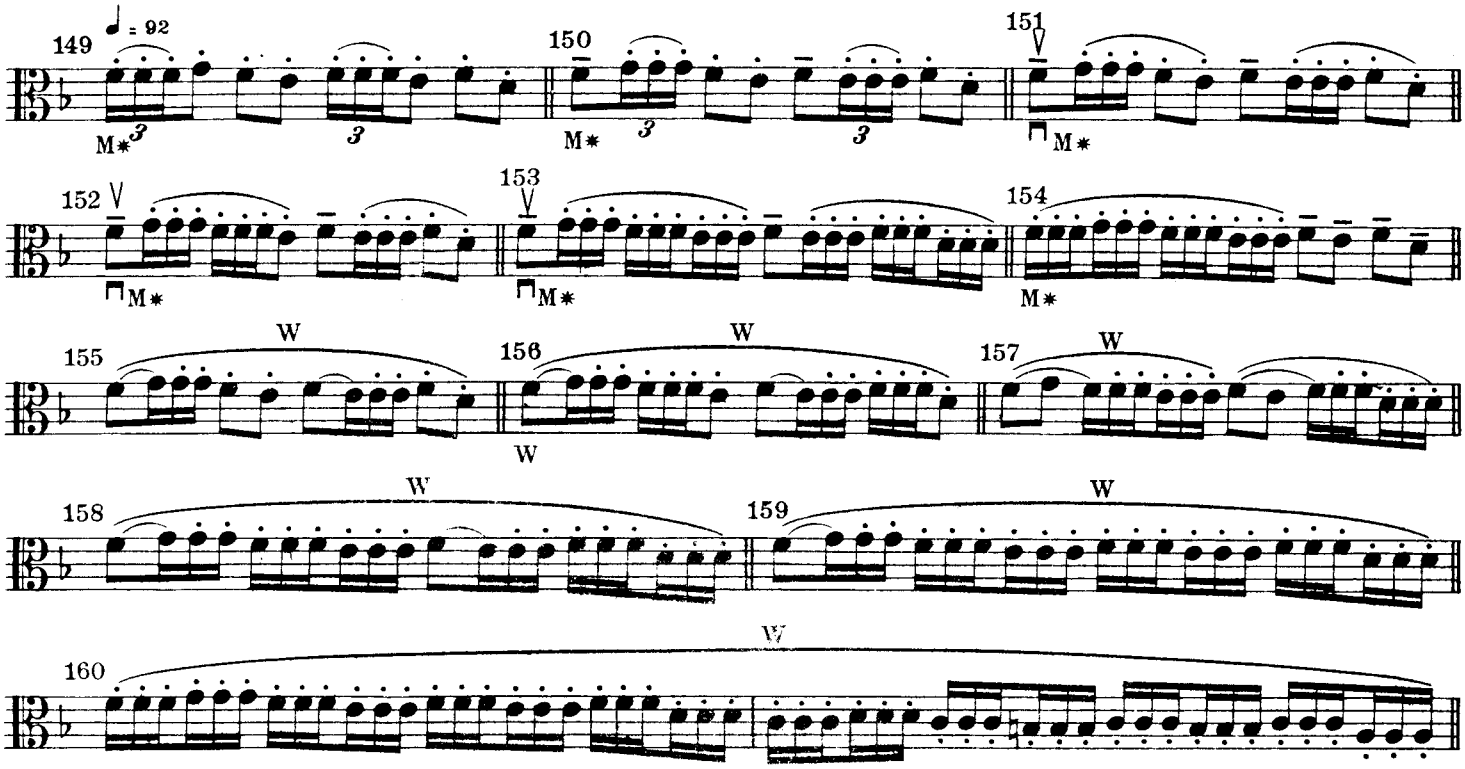


Syncopations

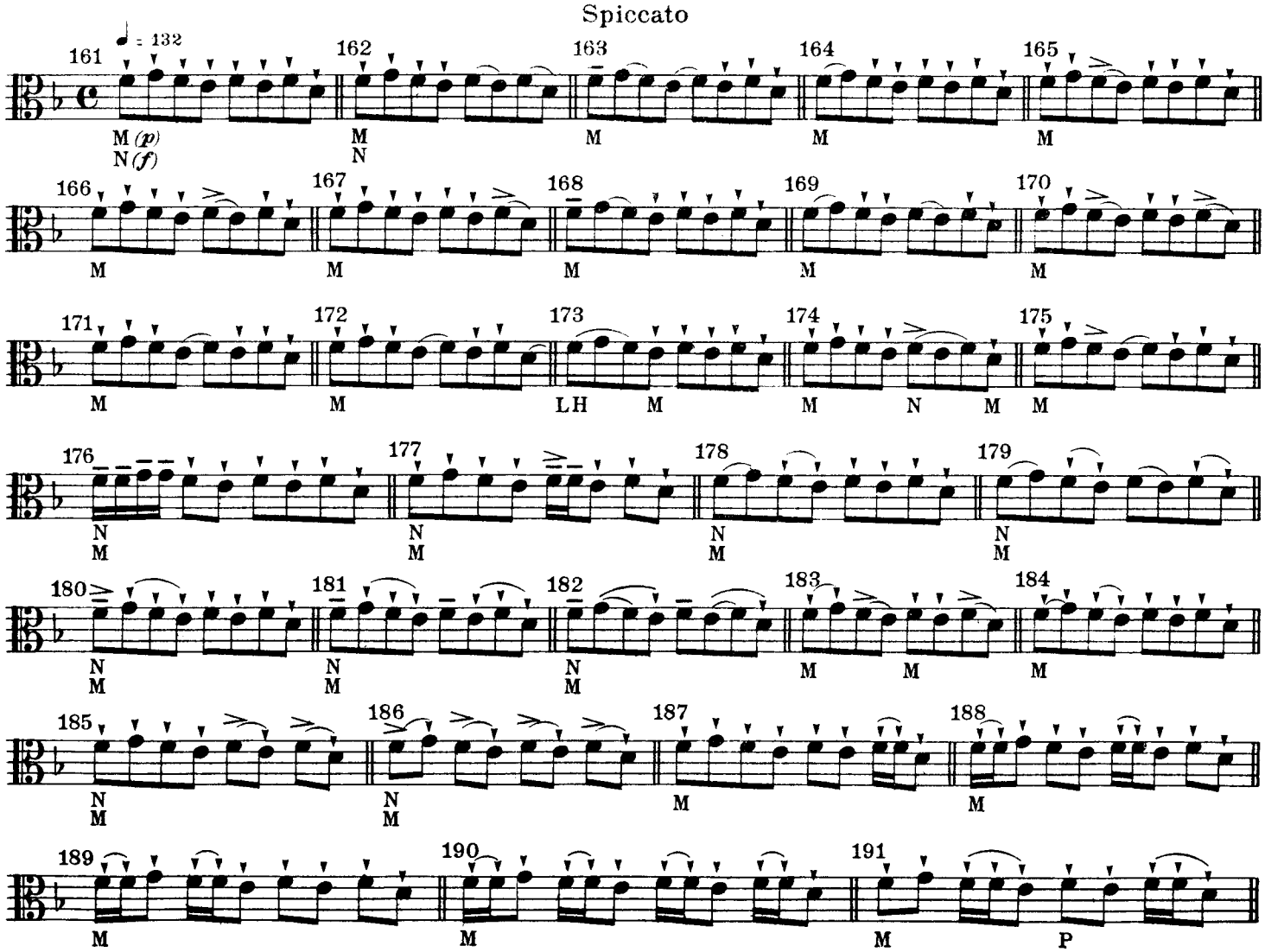


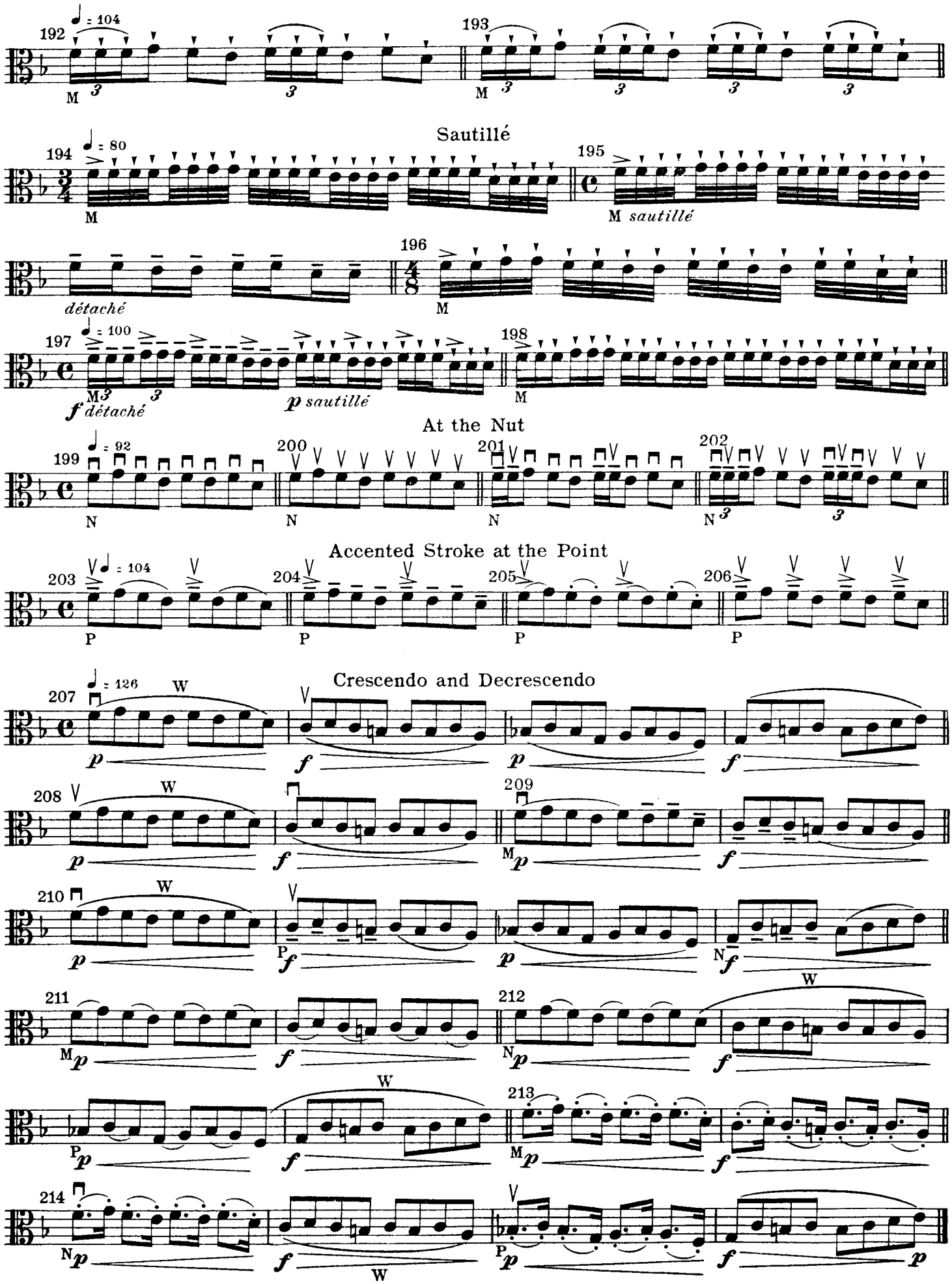
Staccato


♩ = 120
110
M*
111
M*
112
M*
113
M*
114
M*
115
M*
116 W W
117 W
P
118 W W
119 W W
120 W
121 W W
122 W
P
123 W
124 W
125 W
126 W
127 W
128 W
129 W
♩ = 104
130
N W P W
131
N W P W
132
W P W simile
133
W P W N W
134
W P W N
135 ♩ = 108
M*
136
M*
137
M*
138
M*
139
M*
140
M*
141 W
142 W
143 W
144 W
145 W
146 W
147 W
148 W


149
♩ = 92
150
151
152
153
154
155
156
157
158
159
160
W

Spiccato

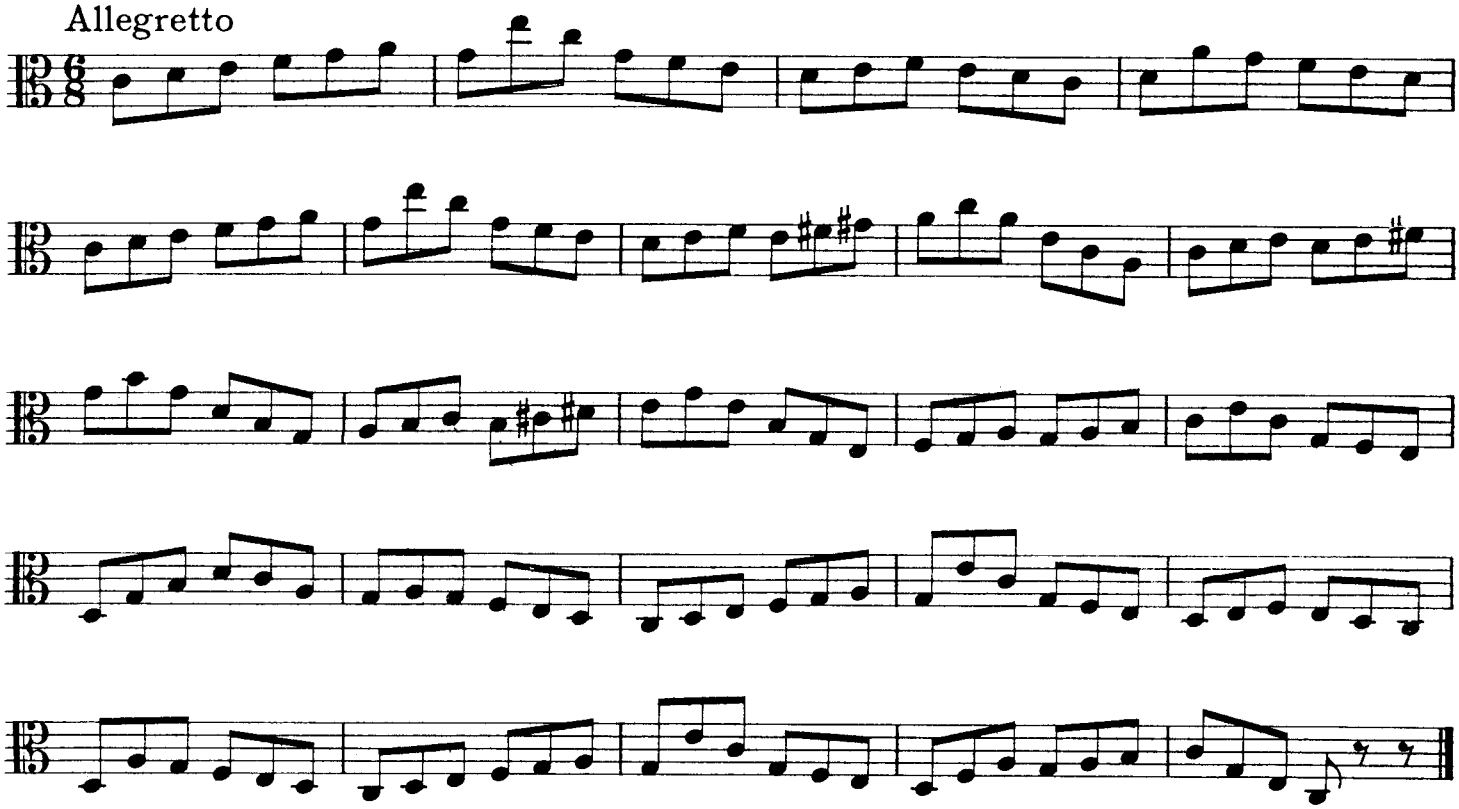

161
♩ = 132
M (p)
N (f)
162
163
164
165
166
167
168
169
170
171
172
173
174
175
176
177
178
179
180
181
182
183
184
185
186
187
188
189
190
191
LH
P


192
♩ = 104
193
M
Sautillé
194
♩ = 80
195
M sautillé
détaché
196
197
♩ = 100
198
f détaché
p sautillé
At the Nut
199
♩ = 92
200
201
202
N
Accented Stroke at the Point
203
♩ = 104
204
205
206
P
Crescendo and Decrescendo
207
♩ = 126
W
208
209
210
211
212
213
214
p
f

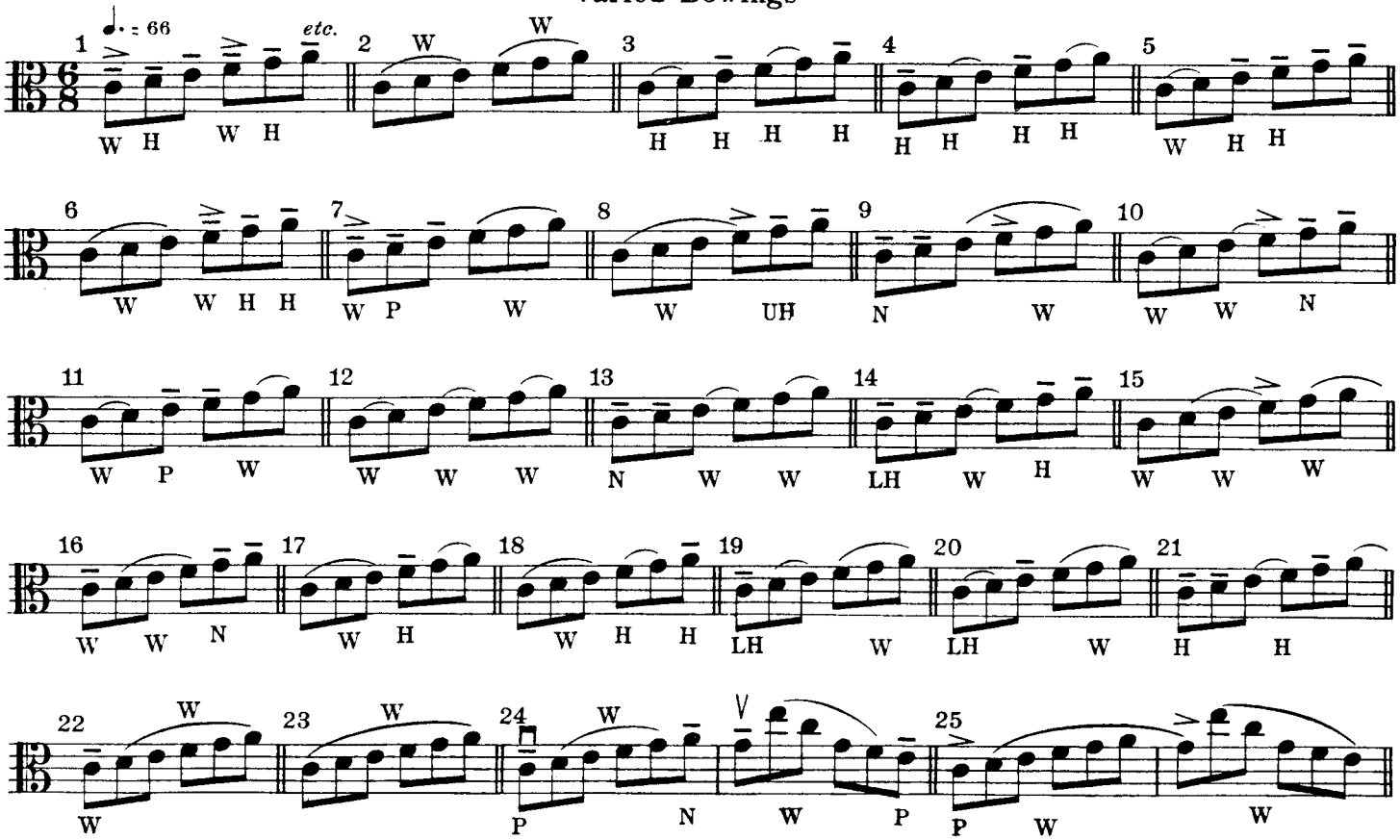
7

Study in Eighth-Notes in $\frac{6}{8}$, with 91 Variants

Allegretto

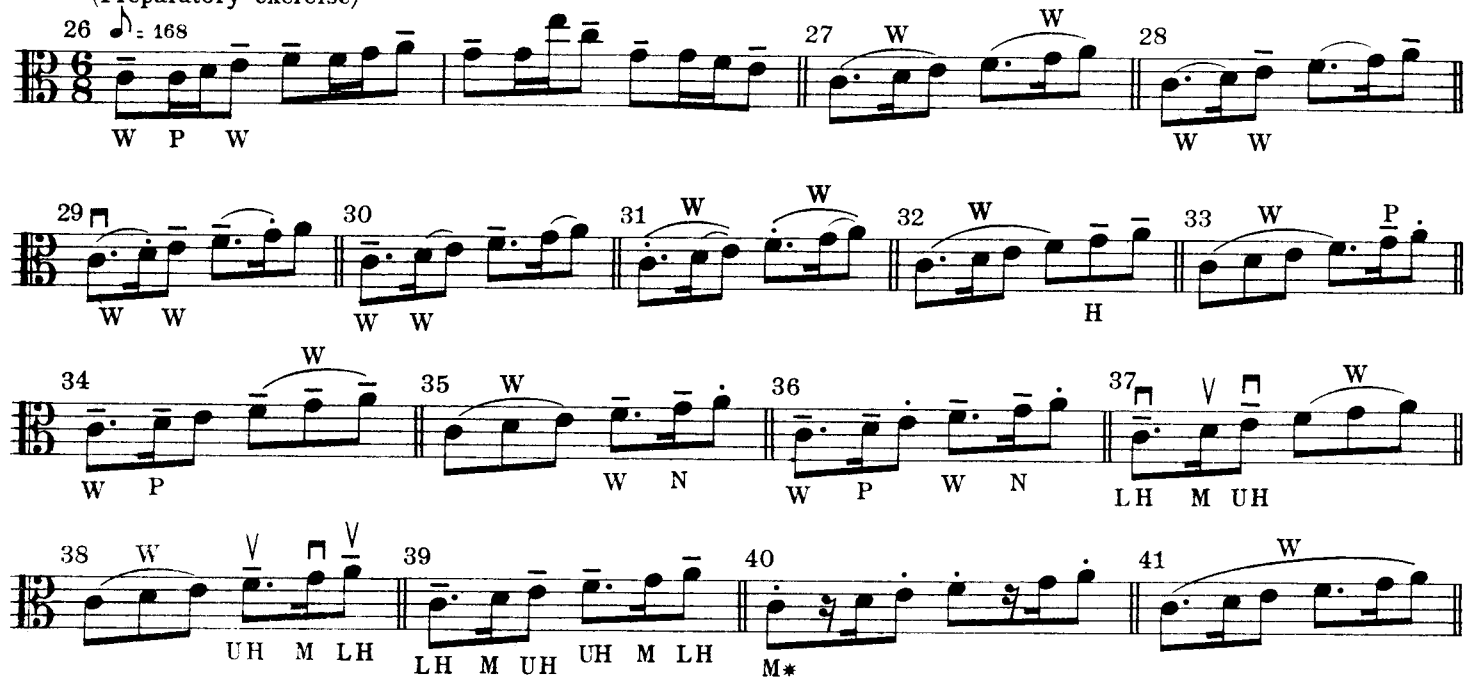


Varied Bowings

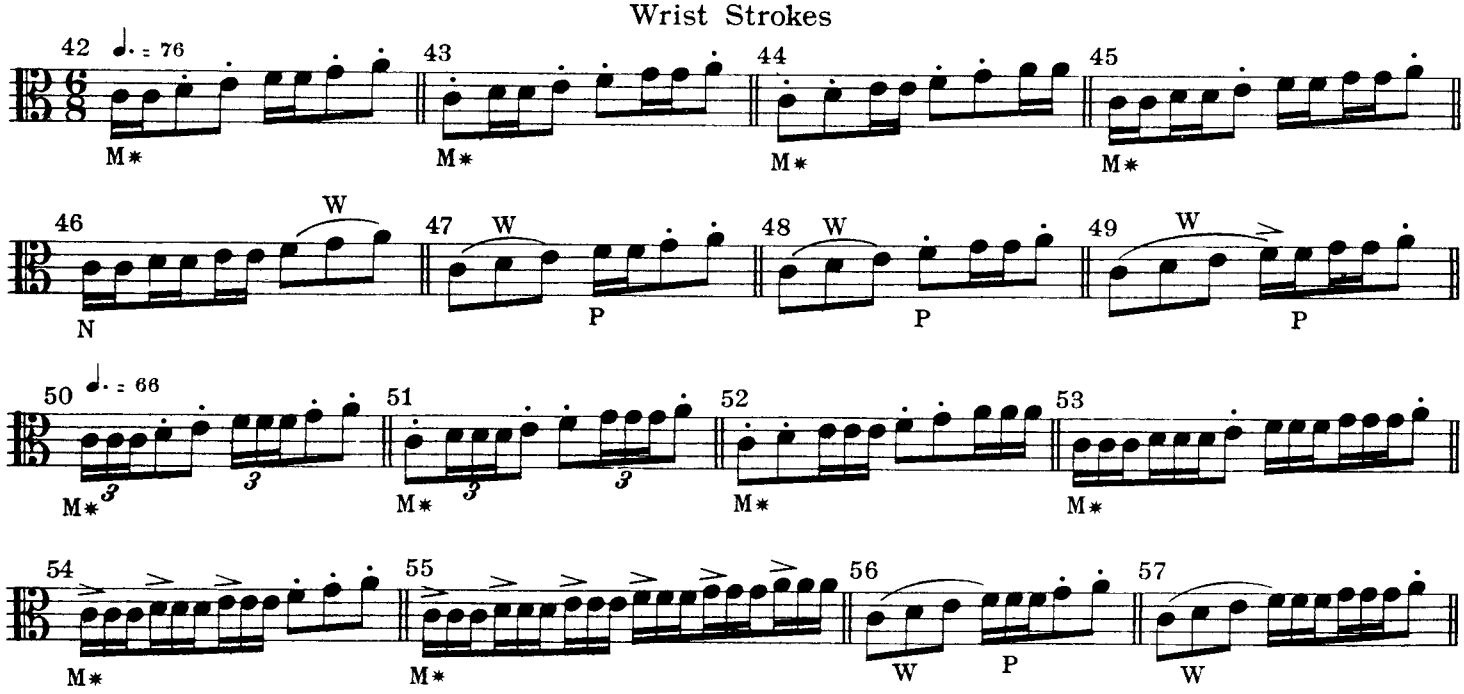


Dotted Eighth-Notes

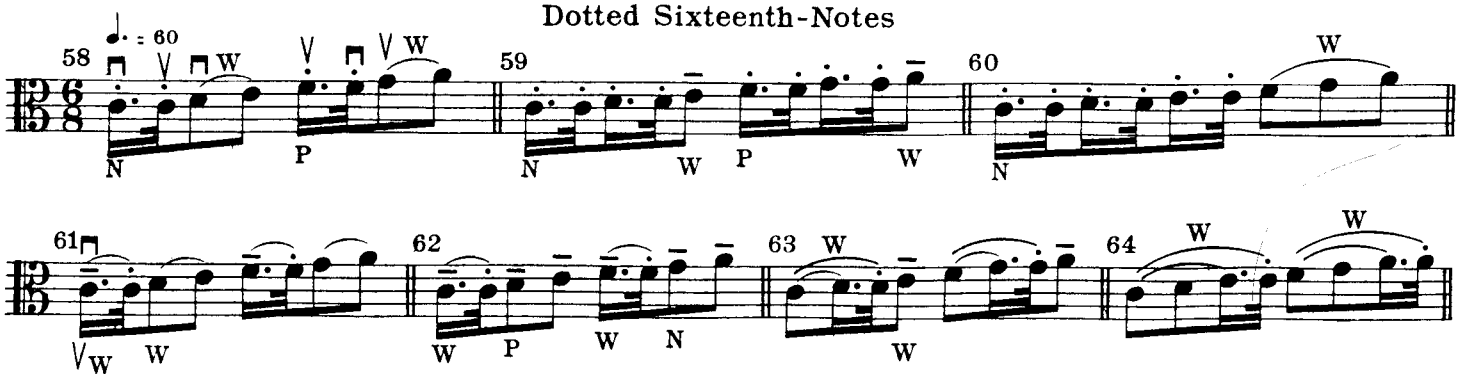
(Preparatory exercise)

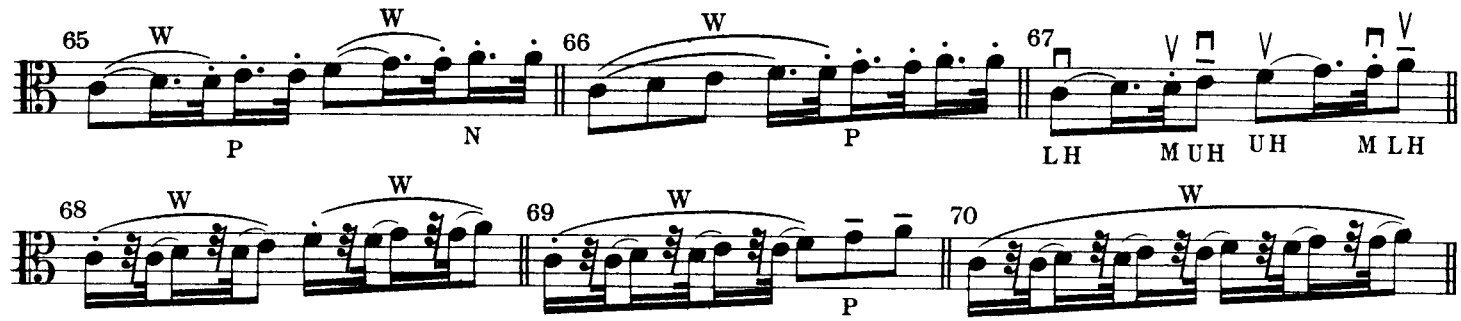


Wrist Strokes

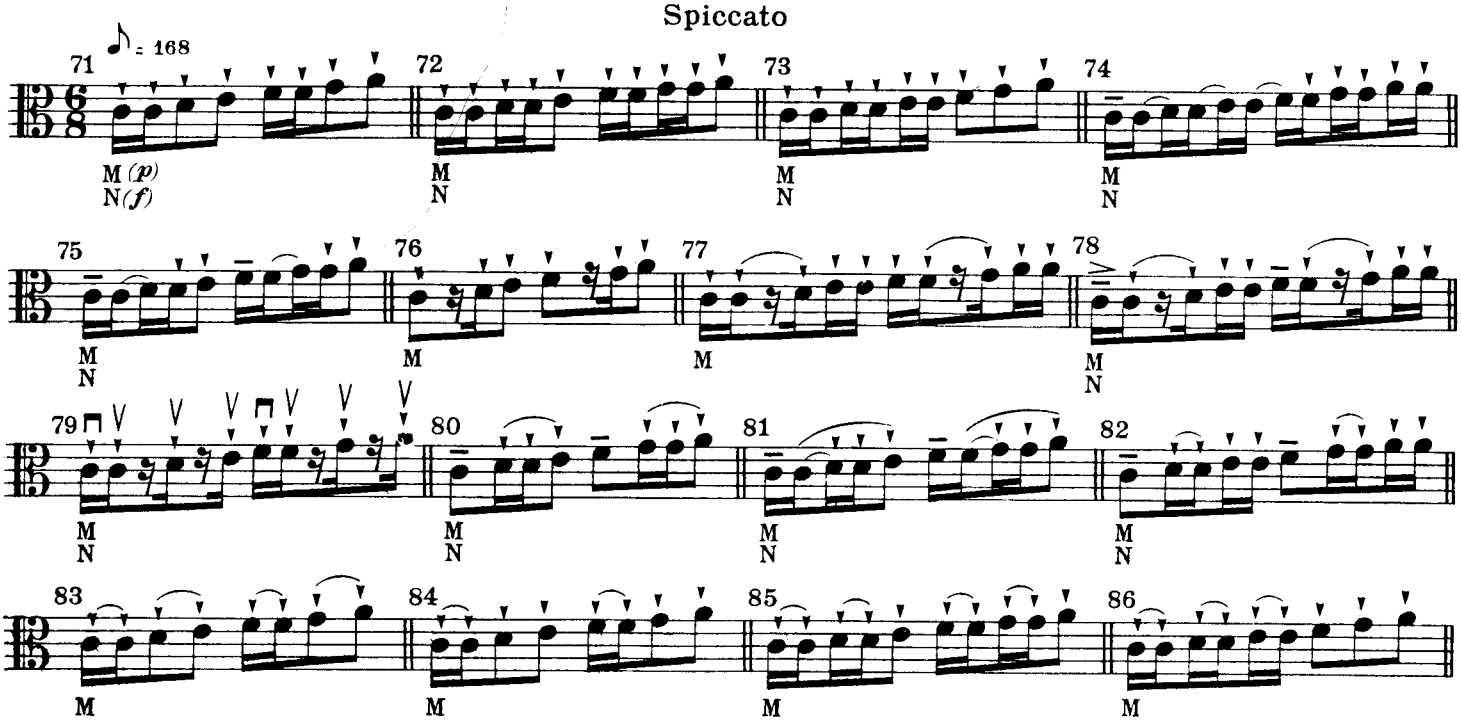


Dotted Sixteenth-Notes

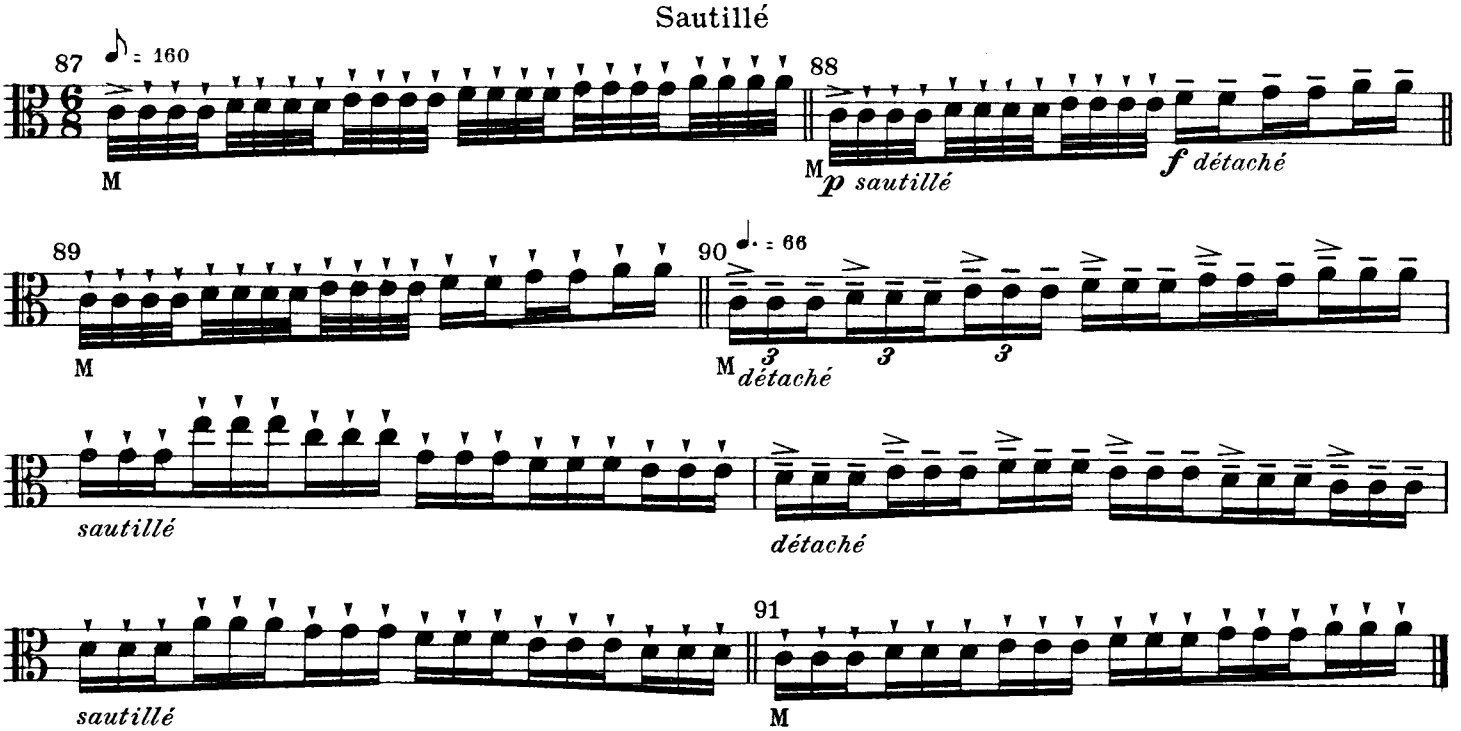




Spiccato



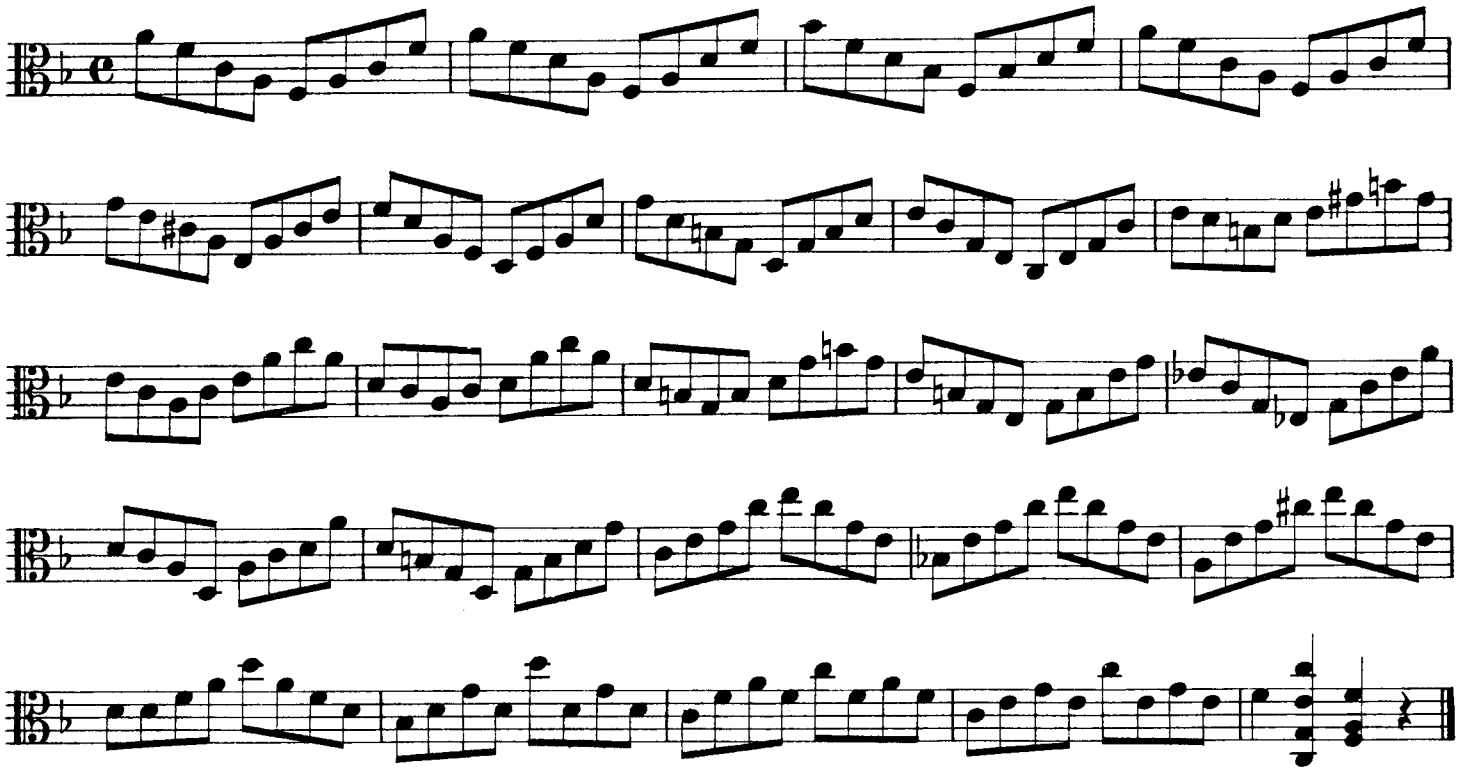
Sautillé



8

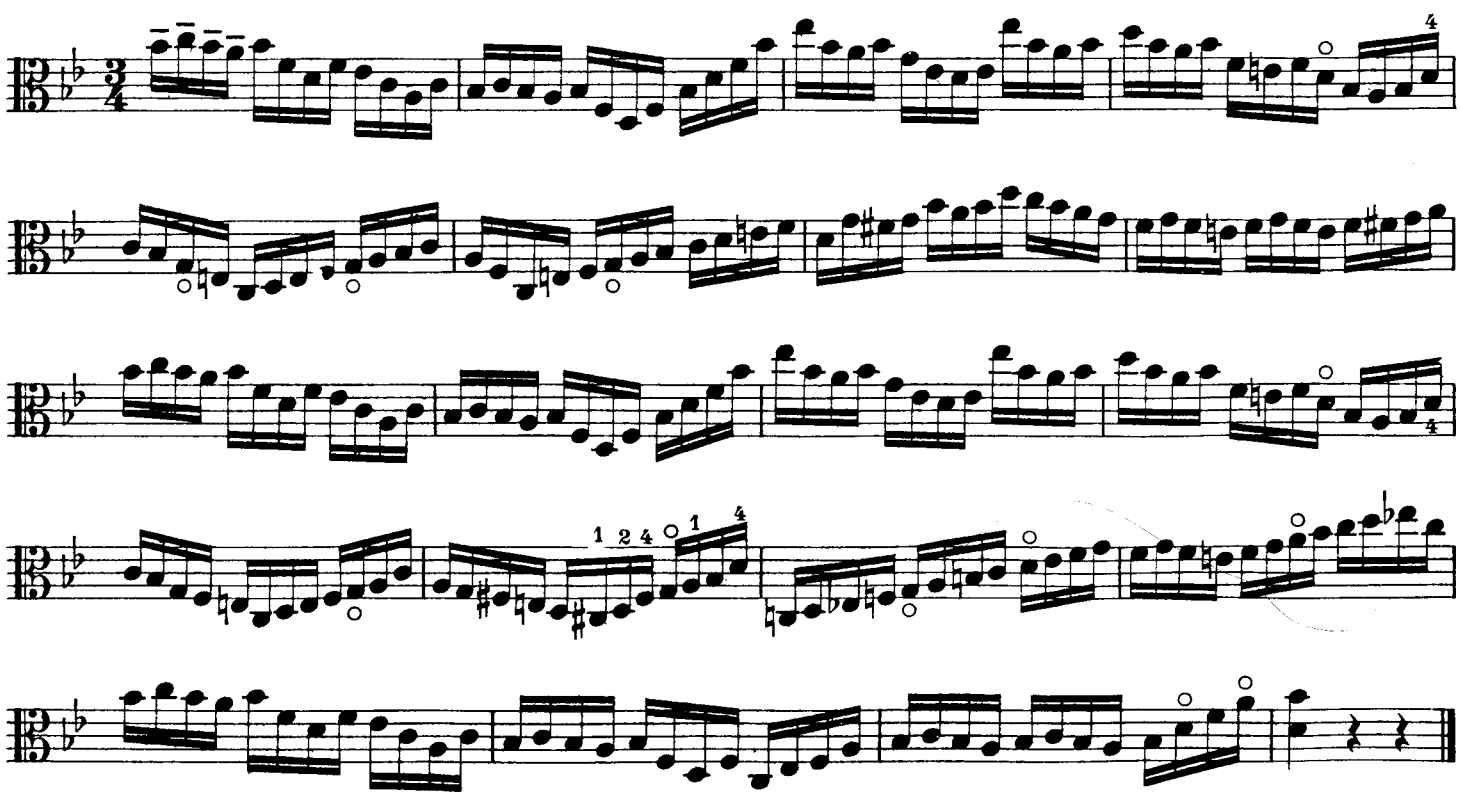
Arpeggio Etude

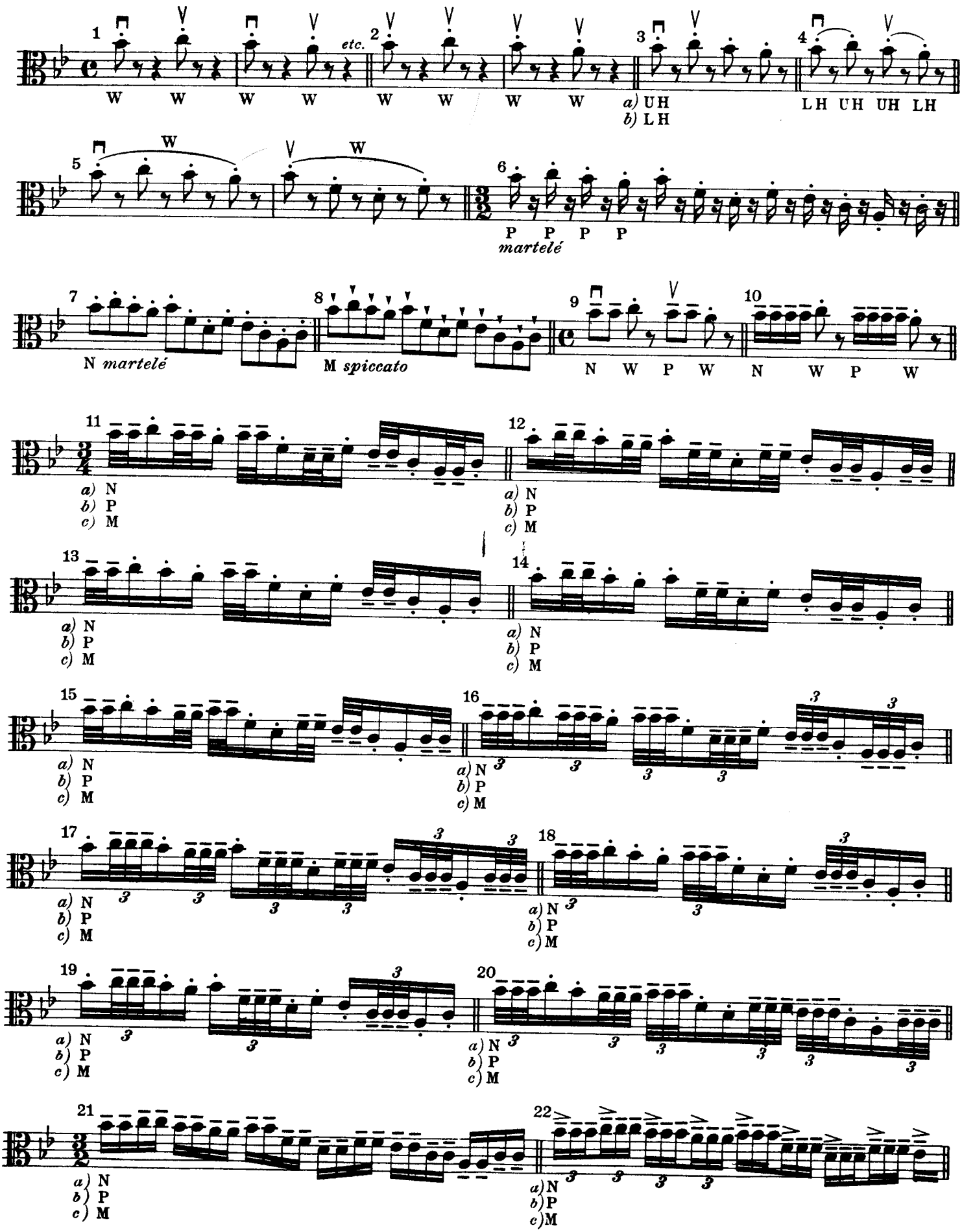
To be practised with Bowings 1 to 198 (pp. 40 - 45)

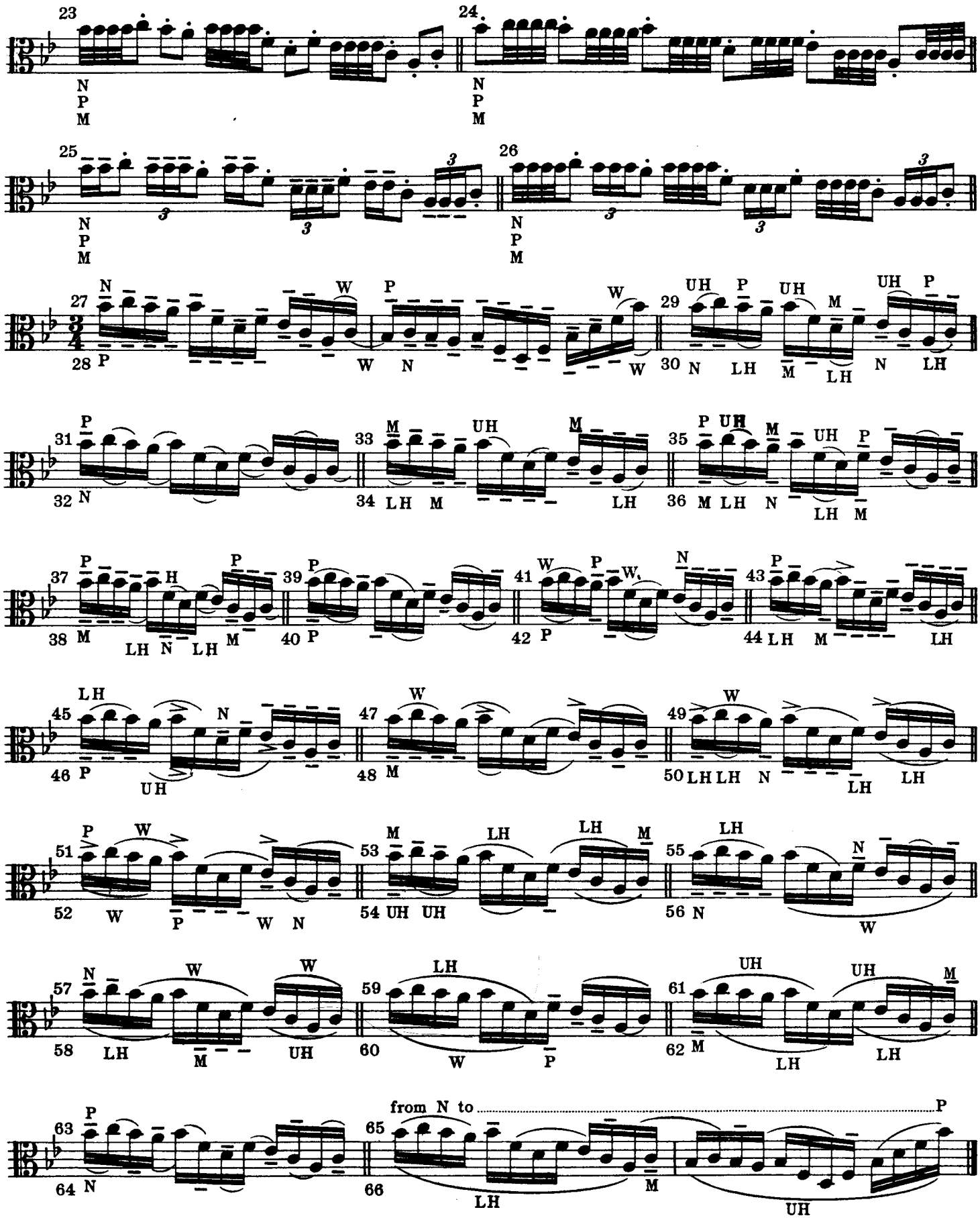


9

Study in Sixteenth-Notes with 66 Variants




1
W W W W
etc.
2
W W W W
3
a) UH
b) LH
4
LH UH UH LH
5
W W
6
P P P P
martelé
7
N martelé
8
M spiccato
9
N W P W
10
N W P W
11
a) N
b) P
c) M
12
a) N
b) P
c) M
13
a) N
b) P
c) M
14
a) N
b) P
c) M
15
a) N
b) P
c) M
16
a) N
b) P
c) M
17
a) N
b) P
c) M
18
a) N
b) P
c) M
19
a) N
b) P
c) M
20
a) N
b) P
c) M
21
a) N
b) P
c) M
22
a) N
b) P
c) M


23
N P M
24
N P M
25
N P M
26
N P M
27
28 P
W N
W
29
UH P UH M UH P
30 N LH M LH N LH
31
32 N
33
M UH M
34 LH M LH
35
P UH M UH P
36 M LH N LH M
37
H P
38 M LH N LH M
39
40 P
41
W P W N
42 P
43
44 LH M LH
45
LH N
46 P UH
47
W
48 M
49
W
50 LH LH N LH LH
51
P W
52 W P W N
53
M LH LH M
54 UH UH
55
LH N
56 N W
57
N W W
58 LH M UH
59
LH
60 W P
61
UH UH M
62 M LH LH
63
64 N
from N to P
65
66 LH M
UH