

Sevcik

# Shifting the Position and Preparatory Scale Studies, op. 8

## PREFATORY NOTE

**T**HE 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

## VORBEMERKUNG

**D**IE 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

## Lagenwechselübungen.

Bei dem Einüben dieser Beispiele wiederhole man in gemässigtem Tempo:

- jeden einzelnen Takt,
- jeden Takt mit dem nächstfolgenden (1-2, 2-3, 3-4 usw.)
- alle Takte, die auf derselben Saite angezeigt sind (im 1<sup>ten</sup> Beispiele Takte 1-6, 7-12, 13-18, 19-25),
- das ganze Beispiel in folgenden Tonarten, gebunden und gestossen:



## Shifting (Changing the Position).

When practising these exercises repeat in moderate tempo:

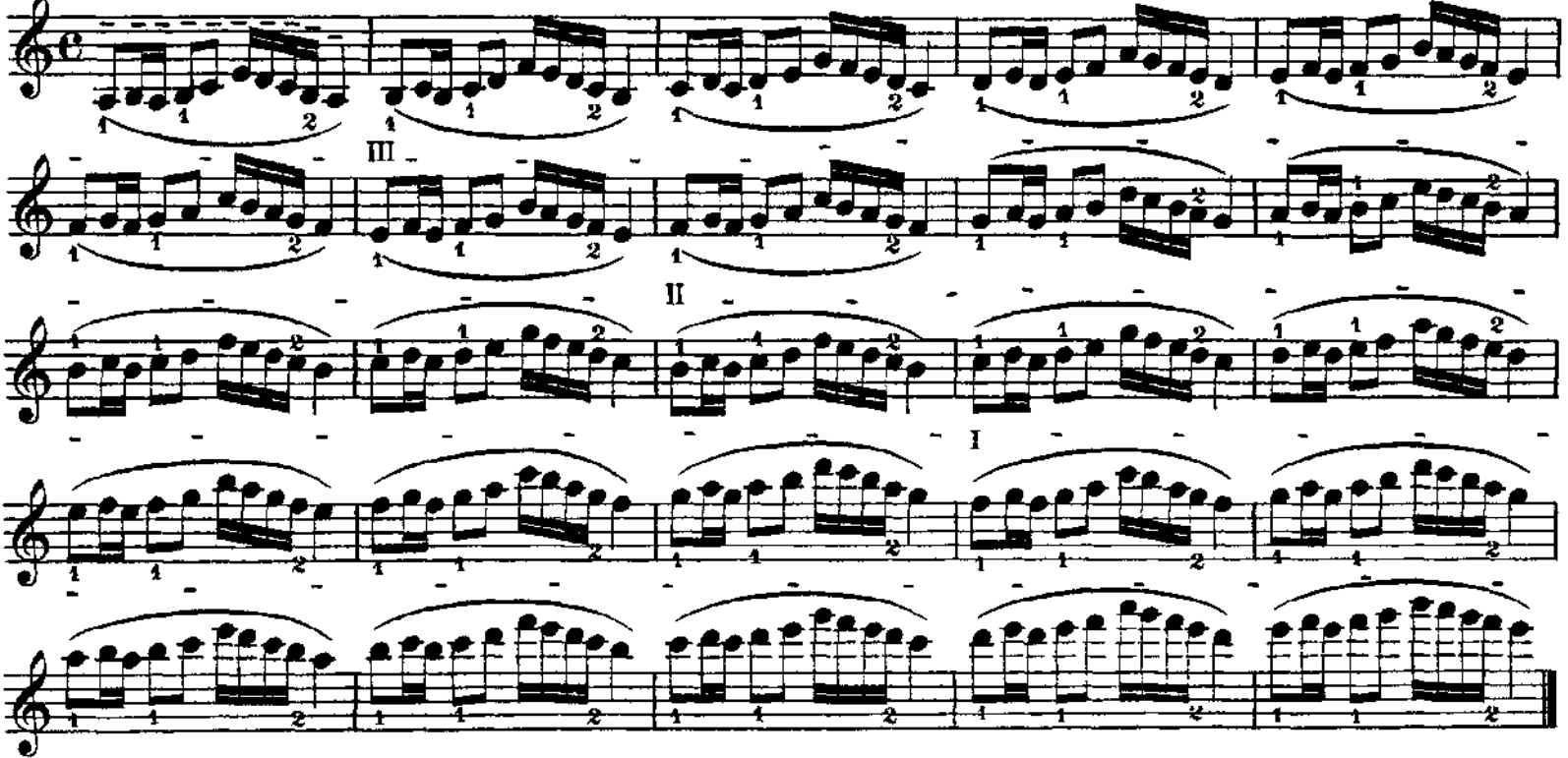
- Each measure separately;
- Each pair of successive measures together; for instance 1 with 2, 2 with 3, 3 with 4, etc.;
- All groups of measures marked as to be played on the same string;— in the 1st Exercise measures 1 to 6, 7 to 12, 13 to 18, 19 to 25;
- The entire exercise in the keys given below,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



2

Exercise 3, first system. Two staves of music. The first staff contains five measures of music, each with a slur over a group of notes and a fingering number (1, 2, 3) below. The second staff contains five measures of music, each with a slur over a group of notes and a fingering number (1, 2, 3) below. A Roman numeral 'I' is placed above the first measure of the second staff.

3.

Exercise 3, second system. Five staves of music. The first staff is labeled 'IV' and contains five measures of music with slurs and fingering numbers (1, 1, 4). The second staff is labeled 'III' and contains five measures of music with slurs and fingering numbers (1, 1, 4). The third staff is labeled 'II' and contains five measures of music with slurs and fingering numbers (1, 1, 4). The fourth staff is labeled 'I' and contains five measures of music with slurs and fingering numbers (1, 1, 4). The fifth staff contains five measures of music with slurs and fingering numbers (1, 1, 4).

4.

Exercise 4, first system. Five staves of music. The first staff is labeled 'IV' and contains five measures of music with slurs and fingering numbers (1, 1, 4, 3, 1). The second staff is labeled 'III' and contains five measures of music with slurs and fingering numbers (1, 1, 4, 1, 1, 4). The third staff is labeled 'II' and contains five measures of music with slurs and fingering numbers (1, 1, 4, 1, 1, 4). The fourth staff is labeled 'I' and contains five measures of music with slurs and fingering numbers (1, 1, 4, 1, 1, 4). The fifth staff contains five measures of music with slurs and fingering numbers (1, 1, 4, 1, 1, 4).

5.

Exercise 5 consists of five staves of music. The first staff is marked with a Roman numeral IV and contains four measures of music with eighth-note patterns and fingerings 1, 3, 3, 1, 3, 3, 1, 3. The second staff is marked with III and contains four measures with similar patterns and fingerings 1, 3, 3, 1, 3, 3, 1, 3. The third staff is marked with II and contains four measures with patterns and fingerings 1, 3, 3, 1, 3, 3, 1, 3. The fourth and fifth staves are marked with I and contain four measures each, featuring sixteenth-note patterns with fingerings 1, 3, 3, 1, 3, 3, 1, 3.

6.

Exercise 6 consists of five staves of music. The first staff is marked with a Roman numeral IV and contains four measures of music with eighth-note patterns and fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4. The second staff is marked with III and contains four measures with similar patterns and fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4. The third staff is marked with II and contains four measures with patterns and fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4. The fourth and fifth staves are marked with I and contain four measures each, featuring sixteenth-note patterns with fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4.

7.

Exercise 7 consists of two staves of music. The first staff is marked with a Roman numeral IV and contains four measures of music with eighth-note patterns and fingerings 3, 2, 3, 2, 3, 2, 3, 2. The second staff is marked with III and contains four measures with similar patterns and fingerings 3, 2, 3, 2, 3, 2, 3, 2.

II

8.

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

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

IV

III

II

I

9.

IV

III

II

I

10.

IV  
III  
II  
I

11.

IV  
III  
II  
I

12.

IV  
III  
II  
I

13.

Exercise 13 consists of five staves of guitar tablature. Each staff begins with a Roman numeral indicating the fret position: IV, III, II, I, and I. The music is written in a treble clef with a common time signature (C). The notation includes notes on the staff with corresponding fret numbers (1, 2) and fingering numbers (1, 2) written below. Slurs are used to group notes across measures. The exercise progresses from the fourth fret down to the first fret.

14.

Exercise 14 consists of four staves of guitar tablature. Each staff begins with a Roman numeral indicating the fret position: IV, III, II, and I. The music is written in a treble clef with a common time signature (C). The notation includes notes on the staff with corresponding fret numbers (1, 2, 3, 4) and fingering numbers (1, 2, 3, 4) written below. Slurs are used to group notes across measures. The exercise progresses from the fourth fret down to the first fret.

15.

Exercise 15 consists of four staves of guitar tablature. Each staff begins with a Roman numeral indicating the fret position: IV, III, II, and I. The music is written in a treble clef with a common time signature (C). The notation includes notes on the staff with corresponding fret numbers (1, 2, 3, 4) and fingering numbers (1, 2, 3, 4) written below. Slurs are used to group notes across measures. The exercise progresses from the fourth fret down to the first fret.

Wechsel der Lagen: 1-4, 2-5, 3-6 u.s.w.

16.

Changes of position: From 1st to 4th, 2d to 5th, 3d to 6th, etc.



19.

Exercise 19 consists of four staves of music, labeled IV, III, II, and I from top to bottom. Each staff contains four measures of music. The notation includes eighth and sixteenth notes, often beamed together in groups. Fingerings are indicated by numbers 1, 2, 3, and 4. Slurs are used to group notes across measures. The music is written in a common time signature (C).

20.

Exercise 20 consists of five staves of music, labeled IV, III, II, and I from top to bottom. Each staff contains four measures of music. The notation includes eighth and sixteenth notes, often beamed together in groups. Fingerings are indicated by numbers 1, 2, 3, and 4. Slurs are used to group notes across measures. The music is written in a common time signature (C).

21.

Exercise 21 consists of four staves of music, labeled IV, III, II, and I from top to bottom. Each staff contains four measures of music. The notation includes eighth and sixteenth notes, often beamed together in groups. Fingerings are indicated by numbers 1, 2, 3, and 4. Slurs are used to group notes across measures. The music is written in a common time signature (C).

22.

Exercise 22 consists of four staves, labeled I, II, III, and IV from bottom to top. Each staff contains a sequence of eighth-note chords. The chords are grouped into four measures per staff. Fingerings (1, 2, 3, 4) are indicated for each note. Slurs are used to group the notes within each chord and across the measures.

23.

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

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

Exercise 23 consists of four staves, labeled I, II, III, and IV from bottom to top. Each staff contains a sequence of eighth-note chords. The chords are grouped into four measures per staff. Fingerings (1, 2, 3, 4) are indicated for each note. Slurs are used to group the notes within each chord and across the measures. The exercise illustrates changes of position, as indicated by the text above.

24.

Exercise 24 consists of four staves, labeled I, II, III, and IV from bottom to top. Each staff contains a sequence of eighth-note chords. The chords are grouped into four measures per staff. Fingerings (2) are indicated for each note. Slurs are used to group the notes within each chord and across the measures.

25.

IV  
III  
II  
I

26.

b) IV  
a)  
III  
II  
I

27.

IV  
III  
II  
I



31.

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.

33.

## 34.

Exercise 34 consists of four staves, labeled I, II, III, and IV. The music is written in a common time signature (C) and features a complex rhythmic pattern. The notes are grouped into measures, with slurs indicating phrasing. The patterns are highly technical, involving many sixteenth and thirty-second notes. The first staff (IV) starts with a '2' below the first measure. The second staff (III) starts with a '2' below the first measure. The third staff (II) starts with a '2' below the first measure. The fourth staff (I) starts with a '2' below the first measure.

## 35.

Exercise 35 consists of four staves, labeled I, II, III, and IV. The music is written in a common time signature (C) and features a complex rhythmic pattern. The notes are grouped into measures, with slurs indicating phrasing. The patterns are highly technical, involving many sixteenth and thirty-second notes. The first staff (IV) starts with a '1' below the first measure. The second staff (III) starts with a '1' below the first measure. The third staff (II) starts with a '1' below the first measure. The fourth staff (I) starts with a '1' below the first measure.

## 36.

Exercise 36 consists of four staves, labeled I, II, III, and IV. The music is written in a common time signature (C) and features a complex rhythmic pattern. The notes are grouped into measures, with slurs indicating phrasing. The patterns are highly technical, involving many sixteenth and thirty-second notes. The first staff (IV) starts with a '1' below the first measure. The second staff (III) starts with a '1' below the first measure. The third staff (II) starts with a '1' below the first measure. The fourth staff (I) starts with a '1' below the first measure.

37.

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. The top staff is marked with a treble clef and a common time signature (C). It contains four measures of music, each starting with a slur and a triplet of eighth notes. The notes are G4, A4, B4, C5, B4, A4, G4. The first measure is labeled 'IV' and has a '3' above the notes. The second measure has a '3' above and a '1' below. The third measure has a '3' above and a '1' below. The fourth measure has a '3' above and a '1' below. The second and third staves continue the pattern with similar slurs and triplets, with the second staff labeled 'II' and the third staff labeled 'I'. The bottom staff has a '1' below the first note of each measure.

41.

Exercise 41 consists of three staves of music. The top staff is marked with a treble clef and a common time signature (C). It contains four measures of music, each starting with a slur and a triplet of eighth notes. The notes are G4, A4, B4, C5, B4, A4, G4. The first measure is labeled 'IV' and has a '4' below. The second measure has a '4' below. The third measure has a '4' below. The fourth measure has a '4' below. The second and third staves continue the pattern with similar slurs and triplets, with the second staff labeled 'II' and the third staff labeled 'I'. The bottom staff has a '1' below the first note of each measure.

42.

Exercise 42 consists of three staves of music. The top staff is marked with a treble clef and a common time signature (C). It contains four measures of music, each starting with a slur and a triplet of eighth notes. The notes are G4, A4, B4, C5, B4, A4, G4. The first measure is labeled 'IV' and has a '4' below. The second measure has a '4' below. The third measure has a '4' below. The fourth measure has a '4' below. The second and third staves continue the pattern with similar slurs and triplets, with the second staff labeled 'III' and the third staff labeled 'II'. The bottom staff has a '2' below the first note of each measure.

43.

Exercise 43 consists of two staves of music. The top staff is marked with a treble clef and a 3/4 time signature. It contains four measures of music, each starting with a slur and a triplet of eighth notes. The notes are G4, A4, B4, C5, B4, A4, G4. The first measure is labeled 'IV' and has a '1' below. The second measure has a '3' below. The third measure has a '2' below. The fourth measure has a '2' below. The bottom staff continues the pattern with similar slurs and triplets, with the first measure labeled 'III' and having a '1' below. The second measure has a '1' below. The third measure has a '2' below. The fourth measure has a '2' below.



II

I

44.

This system contains two staves of music. The top staff is labeled 'II' and the bottom staff is labeled 'I'. Both staves feature a sequence of four measures, each containing a sixteenth-note triplet. The notes in each measure are grouped by a slur and have a '3' written above them. The notes in the first measure are G4, A4, B4, and the notes in the second measure are A4, B4, C5. The notes in the third measure are B4, C5, D5, and the notes in the fourth measure are C5, D5, E5. The notes are beamed together in pairs.

IV

III

II

I

45.

This system contains five staves of music. The top staff is labeled 'IV', the second 'III', the third 'II', and the fourth and fifth are labeled 'I'. Each staff contains four measures of music. The notes are grouped by a slur and have a '3' written above them. The notes in the first measure are G4, A4, B4, and the notes in the second measure are A4, B4, C5. The notes in the third measure are B4, C5, D5, and the notes in the fourth measure are C5, D5, E5. The notes are beamed together in pairs.

IV

III

II

I

This system contains four staves of music. The top staff is labeled 'IV', the second 'III', the third 'II', and the fourth is labeled 'I'. Each staff contains four measures of music. The notes are grouped by a slur and have a '3' written above them. The notes in the first measure are G4, A4, B4, and the notes in the second measure are A4, B4, C5. The notes in the third measure are B4, C5, D5, and the notes in the fourth measure are C5, D5, E5. The notes are beamed together in pairs.

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



II

55.

IV

III

II

I

56.

IV

III

II

I

Tonleitern durch 3 Oktaven.

57.

Scales Throughout 3 Octaves.

C dur.  
C major.

The main score consists of eight staves of music, each representing one octave of the C major scale. The notes are written in a treble clef with a common time signature. Each staff includes specific fingering numbers (1-4) and articulation marks (accents and slurs) to guide the performer. The scale is presented in both ascending and descending directions.

Man übe die NNº 57-59 in allen folgenden Tonarten, gebunden und gestossen:

Practise N<sup>os</sup> 57-59 in all the following keys, both legato and *détaché*.

A moll (harmonisch).  
A minor (harmonic).

A single staff of music showing the A minor scale with a natural sign on the F note and a sharp sign on the C note. It includes fingering and an 'etc.' marking.

G dur. - G major.

A single staff of music showing the G major scale with a sharp sign on the F note. It includes fingering and an 'etc.' marking.

D dur. - D major.

A single staff of music showing the D major scale with sharp signs on the F and C notes. It includes fingering and an 'etc.' marking.

A dur. - A major.

A single staff of music showing the A major scale with sharp signs on the F and C notes. It includes fingering and an 'etc.' marking.

E dur. - E major.

A single staff of music showing the E major scale with sharp signs on the F, C, and G notes. It includes fingering and an 'etc.' marking.

H dur. - B major.

A single staff of music showing the B major scale with sharp signs on the F, C, and G notes. It includes fingering and an 'etc.' marking.

E moll. - E minor.

A single staff of music showing the E minor scale with a natural sign on the F note and a sharp sign on the C note. It includes fingering and an 'etc.' marking.

H moll. - B minor.

A single staff of music showing the B minor scale with a natural sign on the F note and a sharp sign on the C note. It includes fingering and an 'etc.' marking.

Fis moll. - F# minor.

A single staff of music showing the F# minor scale with a sharp sign on the F note and a sharp sign on the C note. It includes fingering and an 'etc.' marking.

Cis moll. - C# minor.

A single staff of music showing the C# minor scale with sharp signs on the F and C notes. It includes fingering and an 'etc.' marking.

Gis moll. - G# minor.

A single staff of music showing the G# minor scale with sharp signs on the F and C notes. It includes fingering and an 'etc.' marking.

F dur. - F major.

A single staff of music showing the F major scale with a natural sign on the F note. It includes fingering and an 'etc.' marking.

B dur. - Bb major.

A single staff of music showing the Bb major scale with a flat sign on the F note. It includes fingering and an 'etc.' marking.

Es dur. - Eb major.

A single staff of music showing the Eb major scale with flat signs on the F and C notes. It includes fingering and an 'etc.' marking.

As dur. - Ab major.

A single staff of music showing the Ab major scale with flat signs on the F and C notes. It includes fingering and an 'etc.' marking.

Des dur. - Db major.

A single staff of music showing the Db major scale with flat signs on the F and C notes. It includes fingering and an 'etc.' marking.

Ges dur. - Gb major.

A single staff of music showing the Gb major scale with flat signs on the F and C notes. It includes fingering and an 'etc.' marking.

D moll. - D minor.

A single staff of music showing the D minor scale with a natural sign on the F note and a natural sign on the C note. It includes fingering and an 'etc.' marking.

G moll. - G minor.

A single staff of music showing the G minor scale with a natural sign on the F note and a natural sign on the C note. It includes fingering and an 'etc.' marking.

C moll. - C minor.

A single staff of music showing the C minor scale with a natural sign on the F note and a natural sign on the C note. It includes fingering and an 'etc.' marking.

F moll. - F minor.

A single staff of music showing the F minor scale with a natural sign on the F note and a natural sign on the C note. It includes fingering and an 'etc.' marking.

B moll. - Bb minor.

A single staff of music showing the Bb minor scale with a flat sign on the F note and a natural sign on the C note. It includes fingering and an 'etc.' marking.

Es moll. - Eb minor.

A single staff of music showing the Eb minor scale with flat signs on the F and C notes. It includes fingering and an 'etc.' marking.

58.

Musical score for exercise 58, consisting of seven staves of guitar tablature. The notation includes fret numbers (1, 2, 3, 4) and rhythmic markings such as '1 8' and '2 2'. The exercise is written in a single system across seven staves.

59.

Musical score for exercise 59, consisting of seven staves of guitar tablature. The notation includes fret numbers (1, 2, 3, 4) and rhythmic markings such as '1 8' and '2 2'. The exercise is written in a single system across seven staves.