

A Conceptual Analysis of Otakar Ševčík's Method

A Cognitive Approach to Violin Teaching and Learning

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To my father and my mother....

Abstract

Among music educators and particularly violinists, Otakar Ševčík and his violin method are accepted as important parts of the music education heritage. Starting from the initial stages of teaching and learning the violin, and reaching the most advanced thematic constructs, Ševčík's educational work is the only one which covers in its content the widest – if not the whole – breadth of violin education, and debates in the most fervent way many variable approaches on musical and technical topics.

However, even if its educational value is constantly acknowledged, nowadays it is not widely used in music teaching, as it is characterised by many instrumentalists as boring, complex, or difficult to understand. The surprising fact to all this is that during the end of the nineteenth and till the mid-twentieth century, more than a thousand registered students were effectively taught directly by Ševčík through this method, while many others supported, used and were devoted to it, reaching through its path of knowledge their highest performing or teaching potential.

My research, seeking to define a deeper understanding of the Ševčík 'phenomenon', offers a conceptual analysis to his entire educational approach, based on correlated to his life and work explicit and implicit links of information. Using three different but equally important sets of data – the context of the method's existence, the content of the method's 26 *Opuses*, and the method's aspects of teaching and learning – my thesis finally justifies the hypothesis that *Ševčík's work, indeed, comprises a complete teaching and learning method, which provides the opportunity for a solid and holistic study on violin performance.*

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- As the 3rd chapter of this research work includes illustrations and examples directly extracted from Ševčík's *Opus 6 Parts I-VII: Violin Method for Beginners*, it is strongly advisable for a copy of it to accompany the reading of this thesis.
- All photographs and manuscripts published in this thesis are legally released to the author either (a) by the Archives and Library of the Prague Conservatory, (b) the Prachenske Museum in Pisek or (c) the National Museum in Prague. All rights reserved. Please consult the author for further referencing.
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Finally, I would like to apologise for any possible omissions I might have done up to this point, and conclude, by thanking all these friends, colleagues and 'advisors' I consulted during the last few years, and intentionally or not, contributed in their own way to this, very important to me, accomplishment.

Introduction

Among music educators, and violinists in particular, Otakar Ševčík's work on violin teaching and learning seems to be accepted as an important part of music education heritage. Starting with the initial stages of teaching and learning the violin, and reaching the most advanced thematic constructs, it covers a wide range of violin education, and debates many variable approaches to musical and technical topics.

However, since I completed Otakar Ševčík's 'method' as a student and started to teach professionally myself, I always had these questions in my mind: how could it be possible for a man who had so many students,¹ who offered such positive potential for teaching, and provided so much different information about the violin's educational journey, not to have incorporated into his writings a fundamental teaching and learning procedure – a teaching and learning concept *per se*? Was it Ševčík's dedication to and talent for teaching that made a difference to the learning outcome, or is there a missing link excluding us from reproducing the same effective educational results as Ševčík himself achieved?

¹ Ševčík taught more than a thousand students. A list of most of them is included in part 2 of the Appendix of this thesis as a tribute and further reference to his teaching achievements. The list has been copied from the *Seznam Žáků Prof. Otakara Ševčíka* by Norbert Kubát, an excerpt included in *Otakar Ševčík, Sborník statí a vzpomínek*, Vladimír Šelf, 1953, Státní nakladatelství, Krásné literatury, Hudby a Umění.

The Hypothesis

Twenty-five years of experience with Ševčík's work led me to realise that nothing is random in its content. There are always further implicit connections and associations between the huge number of different exercises, or the musical-technical variations. Thus, from my point of view, if a violinist – student or teacher alike – uses this work with a critical yet open-minded approach, then a complete training and mastery of the specific instrument can be achieved, no matter the educational circumstances or the person's individual musical or technical characteristics and potential.

For all this then, the notion that *Ševčík's work comprises a complete teaching and learning method, providing the opportunity for a solid and holistic study on violin performance* might well prove accurate. However, this latter statement can be expressed only as my main hypothesis at this point, as no explicit elements exist for its justification in the limited bibliography concerning Otakar Ševčík, his life and work (Winn, 1905; Hayes, 1912; Sass, 1909; Nopp, 1948; Šelf, 1953; Mignotti, 1957). Moreover, in this same literature, no personal testimony from Ševčík confirms whether or not he worked towards a consistently interconnected synthesis of variations, exercises and musical pieces, or even a sum of teaching and learning approaches which cover the whole range of violin performance: *a complete method of violin education*.

My Research Approach

Following the path of my personal hypothesis, this thesis will address Otakar Ševčík's violin teaching and learning work, exploring answers to the aforementioned research questions. This might lead the reader to expect a 'performance practice' orientated investigation, as my topic is usually linked to that part of the music domain. However, not intending to follow such a single-faceted *modus operandi*, I will adopt a multidisciplinary research methodology which is capable of embracing in the process of research, disciplines such as music education, psychology of music, music analysis and historical musicology. In this manner, I believe that a more functional analysis can be achieved, and deeper meaning extracted from my research's content.

Because of this multi-faceted outlook I intend to employ, I would also suggest that readers from a range of backgrounds might find this research informative. This range might include music academics, violin teachers, violin performers as well as performers of other instruments. The wider spectrum of musicians could adopt elements of my thesis, incorporating them into their own engagement with their own disciplines as best befits the specificities of their field.

Suggesting such a readership for a subject that seems perhaps narrow may seem extravagant, however. Therefore, let me explain further, in order to provide a clearer picture of the course I have chosen to take to explore my topic.

Considering the title of my thesis (*A Conceptual Analysis of Otakar Ševčík's Method: A Cognitive Approach to Violin Teaching and Learning*), I try to present certain branches of music that I intend to work with from the outset. These branches are music education, music analysis, performance practice and historical musicology. Each of these will be employed in order to reveal the idea and underlying meanings of Ševčík's work, and to assess the ways in which they have an impact on our understanding (Tight, 2003: 196). I intend to use these different areas in conjunction with each other in order to examine:

1. the musical environment that existed and still exists around Ševčík and his work (using the *historical musicology* discipline);
2. the work's musical and technical construct (using the *music analysis* discipline);
3. the notions and elements of instrumental teaching and learning relevant to Ševčík's work (using the *music education* and *psychology of music* disciplines).

Finally, in an attempt to answer as better as I can the central research questions which motivate this thesis, I will assemble an in-depth view of the function and meaning behind the many *Opuses*, which according to my hypothesis comprise Ševčík's complete violin method.

For all these, I plan to engage two interconnected approaches. These will structure, permeate and shape my end product.

The first approach will be philosophical in nature. I will elaborate, for instance, on Ševčík's philosophy in undertaking such a task, the work's character as it derives from its content, and the final impact this violin teaching and learning work

achieved during Ševčík's lifetime. Considering the limited critical attention which Ševčík has received to date, this thesis will attempt to redress the balance, positioning Ševčík as a central figure in the history and technical and musical developments of the violin.

I need to mention, nevertheless, that to identify why and how Ševčík created such an important work will not be my only aim here. I would rather say that, despite the explicit nature of this information, it remains a means to an end. For me, a major outcome and achievement of this thesis would be to initiate thoughts concerning the wider philosophical regime existing around works of instrumental music teaching and learning and instrumental mastery. Towards the end of my thesis, I hope that I will be able to offer at least a few relevant stimuli regarding this direction.

Referring to the second approach, it will be more 'technical' in nature, mainly incorporating the relevant teaching and learning concepts comprised in such an educational construct. For this, I do not claim that this aspect of my research transforms my thesis intentionally into a 'how-to' manual of teaching and learning, though I will provide a thorough analysis of Ševčík's work at many different levels. What I intend to achieve is to provide a grounding framework for how we might understand this work educationally rather than how we practise it; that is, to consider the questions of whether there is a specific educational system permeating the content, if there is inherently a consciously established teaching and learning concept – a cognitive approach to violin teaching and learning *per se*.

Methodology

Researching this topic of violin education from an academic point of view is a complex task. It is also the very first attempt at investigating Otakar Ševčík's work so extensively, and is naturally limited in its scope. There is no basis from which to start, and there are so many ideas to explore. Nevertheless, understanding that I need to specifically formulate my quest and present my thoughts and findings in a certain order so as to achieve my goal, I decided to develop my argument in three stages.

The first stage (first chapter) will offer contextual research, a biographical overview, and an empirical investigation of both the past and our present times. This will provide the first impression of 'the Ševčík phenomenon'. Ševčík's biography will be deployed as the basic source of historical information concerning his work, while further research on related literature and opinions – past and present – will be extensively conducted.

Of course, my intentions in this will not be only to offer raw data on the aforementioned subjects. On the contrary, by thinking critically, I will try to reveal the reasons that inspired Ševčík to undertake such an educational task. I will try to bring to the fore historical elements concerning Ševčík's pursuit, and I will try to discern if there is a particular reason for the huge decrease in esteem this method experienced over time. This will help us to rediscover the essence of Ševčík's *oeuvre*.

The second stage (second chapter) will comprise a thorough analysis of the work's content. Through this analysis, an educational coherence will be established, approaching for the first time in a single academic work all the 26 *Opuses* (plus an

Opus posthumous) of Ševčík's work. The *Opuses* will be analysed one by one, leading to an overview of their explicit and implicit information. This will create a holistic perception and understanding of their content and character.

Finally, at the third stage (third chapter), I will establish an objective view of the work's teaching and learning mechanism. Presenting an experiment on the learning process as well as an educational analysis based on teaching methods-strategies, I will reveal aspects of the learning and teaching concepts respectively included in Ševčík's writings.

Chapter 1 – The context

Since beginning my musical education at the age of five, I have been trying in every possible way to improve my violin performance. Through this process, I have realised that musical and technical development does not occur solely through the simple pursuit of practising and studying educational or musical compositions – a ‘surface’ (Ramsden, 2003) and limited approach, from my point of view – but also through observing and studying elements of composers’ or educators’ work, life, related literature and historical presence – their related ‘context’ *per se*. A “deep” learning initiative (Ramsden, 2003) is thus more possible, and a more efficient adaptation of the content in use can be better achieved in a given teaching and learning situation. According to the teaching results I have experienced, this ‘wider’ approach offers a better view of the ‘big picture’, comparing and ‘feeding back’ signs relevant to the correctness and coherence of the study’s approach to that of the ‘Intended Learning Outcomes’ (Biggs and Tang, 2007) of the educational content under consideration.

Unfortunately, research suggests that the above mentioned ‘deep’ learning approach may be a rare privilege experienced by only a few instrumental students whose teachers offer analogous teaching explanations and analyses of the content they study. As Jørgensen states, there generally exists a huge gap of information between teachers and students in instrumental teaching and learning (Jørgensen, 2000: 67-77). And by the same token, in the case of this thesis, there is no reason to believe otherwise of Ševčík’s work, which, being generally under-researched and misrepresented, could easily fall into that regime of misuse, misunderstandings and half-knowledge from both the side of teachers and students.

Fortunately, contradicting all the above, many great yet different research efforts to form a more informed path towards a better approach to and understanding of the music education content exist nowadays. These efforts, which have recently been encapsulated in the term ‘Musical Excellence’ (Williamon, 2008), incorporate various levels and angles of musical research, comprising subjects like effective teaching and learning (i.e. Hallam, 2001; Chaffin and Lemieux, 2008; Jørgensen, 2008) to historical performance practice (i.e. Boyden, 1965; Stowell, 1985), as well as aesthetics and music analysis (i.e. Rink, 2003). As these collaborative research efforts try to articulate functional educational links between seemingly unrelated but yet neighbouring musical subjects, they form a more effective educational basis, which hopefully closes the teaching and learning ‘gap of flowing information’ that Jørgensen postulates in his study.

Drawing stimuli and knowledge from the wider research endeavour in music teaching and learning identified above, this chapter of my thesis takes a collaborative approach to the use of ‘historical musicology’ and ‘music education’ disciplines in order to approach more efficiently Ševčík’s work. Thus, in researching and presenting elements and facts sourced not only from Ševčík’s life but also from contemporary to his life opinions as well as from current to our times stances to his work, with this part of my research I will endeavour to construct a more rounded attitude towards the ‘person’ and ‘educational work’ I examine here.

Central preoccupations of this chapter of my thesis – the aim of Ševčík’s work, its breadth, its contextual character and its links to final educational results in different eras – will be explored from a historical point of view, with evidence given in support of the work’s original conception, of the application for which it was

originally intended, and of the work's transformed educational character throughout the passing years. I will also examine perceptions of the work in past and present years and provide a related literature overview. Ultimately, all this will go some way to creating a grounding knowledge of the educational characteristics of Ševčík's wider 'context', offering further fertile ground for an even deeper analysis of how this work could constitute, according to my hypothesis, a complete violin method.

1.1. Ševčík's Era – His Life

It is widely accepted (Boyden, 1965; Stowell, 1985) in violin performance history that the eighteenth and the early nineteenth centuries laid the foundations for experimentation and evolution of violin performance, in addition to sowing the 'seed' for further advancements in music teaching and learning. With the passing of the first half of the eighteenth century, despite the continued dominance of Italy, and, to a lesser extent, of Germany and France, many other countries – Belgium, Russia, Switzerland, America, Poland, Hungary and Scandinavia – saw the beginning of a violin tradition, and an improvement in its level of performance. Violin performers and pedagogues like Geminiani (1751), Tartini (1771; 1798), Leopold Mozart (1756), Campagnoli (1797) and Jean-Baptiste Cartier (1798) represented a new aspect of violin education in the European continent, while through their work, a more detailed and demanding pedagogical framework started to emerge.

It was in the early nineteenth century, however, that the dissemination of music enjoyed its greatest polyphonia, embracing men from different social classes, with different artistic concerns and expressive needs, men who created and lived entirely through music. The violin had survived the social and cultural upheavals and the general turmoil of the last two hundred and fifty years as a faithful companion to the musician, creating by this point a versatile and powerful tradition which rapidly evolved into a complex discipline. For all this, a more specific need for educational support and technical achievement emerged, and it was not long before composers and performers like Rode, Baillot and Kreutzer (1803), Baillot (1834), Viotti –

Habeneck (1840), Mazas (1830; 1832), Spohr (1832), Paganini, Zimmerman (1840), Wohlfahrt (1840), Corret (1831), and Wlczek (1833), among others, started to shape a far more qualitative and specialised framework for violin studies and treatises compared to the previous century. Countries like Austria, Poland and Czechoslovakia established a more refined network of music schools and venues, taking as a result the first steps towards the Eastern European musical mastery that would follow.

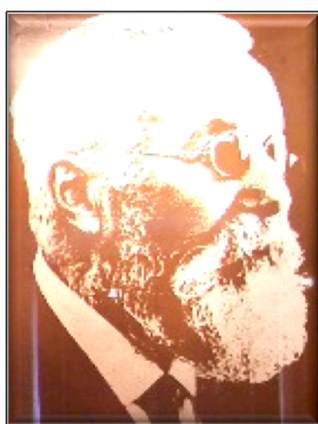


Figure 1. Otakar Ševčík

In this distinctive relocation of the violinistic art and education, from the European west to its east, Otakar Ševčík (Figure 1), son of Josef and Josefa Ševčík, was born in the Czech village of Horažďovice on 22 March 1852, and would go on to dedicate his life to violin education and to the composition of a distinguished – as it appeared from its results later on – teaching and learning violin work. His father was a teacher at a local school, and although he had no direct connection with the world of music, he did conduct the local church choir. This is the reason why the young Otakar became involved in singing, his first contact with music being church hymns and vocal music. Starting singing lessons with his father at the age of six (1857), he

learned to read music without great difficulty and just a year later (1858) was singing in church services. Anxious not to waste time, his father began to teach him first the piano and a little later the violin.

Ševčík took to the violin immediately and made rapid progress. His affection for the instrument and his talent as a performer were clear from the start and in 1861 he made his first public appearance as a violinist, performing in the little town of Horažďovice a rather difficult piece for a boy of his age, the *Variations* by Kalliwoda.

Although it seemed that Ševčík could look forward confidently to an illustrious career, his father had other plans. He did not wish his son to pursue a formal music education, and thus enrolled him at the Academic High School (1862) although the boy would continue his regular violin lessons, studying under W. Bauer. With little interest in his school lessons and with no particular fondness for the sciences, Ševčík did not last long at school. He tried to find more and more time for the violin, failing many of his school exams and finally leaving at the age of fourteen.

It was a different story with the violin, however. Ševčík made continual progress and in 1865 gave his first solo recital, once again in the little town of Horažďovice.² He then decided to take the entrance exams for a place at the Prague Conservatory. Despite three attempts, he failed to secure a place. The committee's justification for rejecting him was that he had no talent, as Ševčík himself reported in a personal discussion with Ben Hayes.³ Finally, after much studying and practice, he managed to pass the Conservatory exams in 1866, entering the second-year class

² Confirmed by testimony which appears in Nopp's (1948) *The life and work of Prof. Ševčík*.

³ "Talent! Vocation! Why, when I was a youngster, I was rejected three times at the preliminary examination at the Prague Conservatorium on the ground that I was 'absolutely lacking in talent'" (Hayes, 1912).

under Mildner and, later, Antonin Sitt. The following year (1867), he changed teacher for a third and last time, entering the class of Antonin Bennewitz, whose teaching methods were controversial.⁴

All this time, while excited by his violin success, the young Ševčík did not study particularly diligently. Nevertheless, this suddenly changed, and with the help and encouragement of his father, Ševčík reorganized his study habits and increased the time he spent practising. Often, he was taking it to unreasonable extremes. He himself relates that:

After I had given up my grammar school career and was admitted at the conservatoire, all I had to do was to play the violin. I lived like a carefree baron and practiced only two to three hours a day, assuming that this would be enough. During the summer holidays I went home where my father soon found out that I was not working hard at all. One day he woke me up early in the morning. He took me to his study, in which a music stand was placed next to a small table. My father used to sit down at this table to work on his scores. This time he showed me the studies which I was supposed to practise. The clock struck 9, 10 and finally 11 o'clock. My father kept on writing at his table. I had no choice, I had to keep on practicing, even though I had the feeling that I could not go on. At noon I had lunch with my father. This schedule was repeated daily for a whole week. After a while I did not find practising as hard and sometimes I even practised 7 hours a day. One time I went as far as practising for 12 hours, but most probably this was nonsense!

(Nopp, 1948⁵).

This unexpected development was not only a personal metamorphosis for the violinist Otakar, but also had positive results for his early ideas about the

⁴ A week before Ševčík had to play the Beethoven Violin Concerto in an exam, Bennewitz asked "Tell me, how do you hold the bow?" Ševčík showed him how he held the bow, touching the hair with his thumb. Bennewitz replied "Excellent!" Ševčík asked: "But Gerstner [a fellow student] does not press his thumb against the hair and his tone is much bigger". Bennewitz answered "That's also fine!" (Nopp, 1948).

⁵ Unfortunately, Nopp's book was in a very bad condition when I found it during my research. Therefore, no page numbers were retrieved for further reference.

creation of a 'method' for the violin. It was a change which encouraged the realisation on the part of the young Ševčík that violin teaching material at the time left much to be desired, and that he would have to find another way to help him. Thus, he himself tells us, in an article written much later for *Cassell's Magazine*,⁶ that:

The violin training in Prague at that time was pursued much on the same lines on which it is conducted in most German Conservatoriums. The students were supposed, by some occult process, to inhale violin method from the air of the institution itself; they were never taught it systematically. Some pupils – sensitive and gifted – really do thrive in this atmosphere. They acquire facility, they themselves hardly know how; by instinct and intuition they play marvelously well, achieving effects which charm their audiences whenever they appear on a public platform. The beauty and intelligence of their interpretation are often incontestable and, in so far as their individual development is concerned, the result of their studies is eminently satisfactory; but when called upon to train others less gifted than themselves they are often at a loss, and sometimes fail signally. What they have never learned they cannot teach.

(Ševčík in Hayes, 1897: 3)

On this same matter, Ben Hayes has written of Ševčík that:

Young Ottokar,⁷ very soon after entering the Conservatorium, became conscious that there was something rotten in the state of Denmark. Feeling the necessity for gaining a good technical groundwork, he had endeavored to procure volumes of exercises, which would aid him. This was no easy matter. The Conservatorium pupils, as a rule, had not the means to purchase such works, and they used borrowed copies whenever they could get possession of them, passing them from one to the other, and sometimes copying them out in their entirety. Ševčík has still some faded old MS. concertos which, with infinite care and patience, he at this period of his life copied out note by note from editions taken out of the Conservatorium library, or lent by some kind-hearted music seller. The library had in former days been well furnished, but

⁶ *Professor Ševčík's Life Story, The Career of the Famous Violin Teacher*, by Hayes, cited in *Cassell's Magazine*, 1897.

⁷ According to the Czech language, this is another way of expressing Ševčík's first name.

technical manuals which it had once possessed had been borrowed continually, and had either been returned in a tattered condition, or very frequently had not been brought back at all; so that when Ottokar entered the institution, works of technical instruction were principally conspicuous by their absence, the shelves devoted to them being empty of nearly everything except Kreutzer Études.

(Hayes, 1897: 4)

This was, one might say, the background to the young violinist's decision to devise the violin 'method' which, almost thirty years later, would win disciples around the world.

His career as a student ended on 21 June 1870, when he passed his final exams at the Prague Conservatory. Accompanied by the Conservatory orchestra, he gave a superb performance of Beethoven's Concerto for Violin and Orchestra and was singled out for special praise over fourteen other candidates.

Thus began his career as a professional violinist. For three years, commencing in 1870, he worked as a concert-master in the Mozarteum Orchestra in Salzburg. In 1872, his first solo recital in Prague was hailed as a great success, and the next year, in 1873, he went to Vienna. There, on the 13th of February of the same year, he made such a favourable impression performing, at the Bösendorfer Hall, works by Paganini, Ernst and Bach, that he was offered a post with the Vienna Comic Opera, remaining there for a year. This was the year in which the young Ševčík would undergo the first operation on his eye, an attempt to correct a defect in the interior of it. Unfortunately the operation was unsuccessful and the problem would continue to afflict him for several years.

Between appearances at the Comic Opera, Ševčík regularly visited Prague, where he performed a number of times as a concert-master in the orchestra of the

Provisional Theatre of Prague, conducted by the composer Bedřich Smetana.⁸ He also performed with his friend, the cellist Bohdan Krecmann. What is notable about these concerts is that the two musicians often changed places at the piano (Figure 2), accompanying one another in various pieces. These concerts often included works by Schubert (Lieder) sung by Ševčík⁹.



Figure 2. Ševčík playing piano

In October 1874 financial problems caused the closure of the Vienna Comic Opera and Ševčík was obliged to move to Krakow, where in October of the same year he accepted an invitation to join the city opera as concert-master. Unfortunately, and much to his dismay, he discovered on his arrival in the city that the opera house had not yet been constructed and that the orchestra was working in the most wretched conditions. Without wasting a moment he made his way to Kiev (1875), where he was commissioned, along with his compatriots Václav (Váša) Suk (a

⁸ April-June 1874.

⁹ This is evidence that Ševčík was a typical nineteenth century musician, with a command of more than one instrument.

student of Bennewitz) and Alois Muzikant (cello), to found and organise the strings department of the Imperial Music School.¹⁰ At that time Czech musicians played a special role and enjoyed much esteem in Czarist Russia; a fact which enabled Ševčík to find work easily and settle down without much delay.

During the next few years it occurred to Ševčík that there was absolutely no material available on violin teaching, giving him a powerful incentive to write his own manuals, the *School of Violin Technique, Opus 1 & 2*.¹¹ The first of these to be published was *Opus 1* (1881), brought out at the author's own expense, since initially no-one else was sufficiently interested to sponsor the project. While composing his violin manuals, Ševčík was also busy performing in concerts all over Czechoslovakia, organised with the assistance of the National Theatre and received with great acclaim. The one cloud on the horizon, and a daily impediment to his activities, was the chronic problem with his eye, which deteriorated to such an extent that in 1883 he was obliged to undergo another operation – again a complete failure. Undaunted by this medical problem, he continued with his writing, as well as with his attempts to set up a musical foundation in Kiev. Finally, in 1887, he was offered the post of director of the school. However, unwilling to convert to Orthodox Christianity – a condition of the job – he declined the offer and remained a normal teacher. In the same year, he was awarded the St. Stanislav prize as a token of appreciation for his contribution to the world of music.

Early in 1892, he decided to return to Czechoslovakia and teach at the Prague Conservatory (1892-1906), at that time under the direction of Antonin Dvořák. Partly because of his great love of young people, and partly because of his eye complaint,

¹⁰ The school was founded in 1867.

¹¹ He began work on *Opus 1* in 1877.

he decided that he wished from now on to concentrate on teaching, dedicating himself absolutely to it as well as the writing of his educational project. In 1892 he completed *Opus 2* and also accepted into his class Jan Kubelik, a student whose technical skills and musical talent would bring him great fame. Jan Kubelik's success, helped to spread Ševčík's reputation as a teacher around the world and later bore the first fruits of his comprehensive violin education system.

In 1892, Ševčík also underwent a third operation on his eye, again unsuccessful, and in the following year, anxious to end the ordeal, he underwent a fourth and final operation, in which the surgeon removed the eye – which had now been blind for several months. Relieved of the malady which had weighed heavily on him for so long, he now dedicated himself even more completely to his teaching, with increasingly positive results. His students in Prague – Jan Kubelik, Jaroslav Kočian and Emanuel Ondříček among others – brought him great fame, together and offers of teaching posts at music schools around the world. He was resolved, however, to remain in Prague and to complete his work as an author.

In 1895, Ševčík finished *Opus 8 (Exercises for Position Changes)*; two years later, in 1897, the first students graduated from his class. The following year (1898), Jan Kubelik graduated, however, not before he and Ševčík had performed together at the architecture and engineering fair in Prague. In the same year Ševčík completed *Opus 9 (Preparatory Exercises for Double Stops)*, and by 1900 he had finished *Opus 3 (40 Variations for the Violin)*, *Opus 7 (Preparatory Studies to the Shake and Development in Double Stops)* and *Opus 6 (Violin Method for Beginners)*. These works were devoted more specifically to matters of technique. At their

completion (1900), Ševčík entered into a contract with the London publishing house Bosworth, which eventually undertook the European marketing of his books.

Expanding to this ‘marketing’ element at this point, it should be noted that the numbers of the published works (*Opuses*) do not correspond strictly to the order in which they were written. Ševčík actually wrote them in a completely different sequence; for example, *Opus 6* was the last work of this period. It was his publisher who was responsible for the different order, changing his mind on the sequence in which the works should be brought out and, in all probability, deciding on the numbers without consulting the author.¹²

In 1901, Ševčík took over the violin class at the Prague Conservatory, and in the same year Jaroslav Kočian and Maria Herites graduated from the school. Mary Hall, an English student, graduated in 1902, and a little later (1903), returning from London to Prague, she encouraged Ševčík to start giving summer seminars in performance and interpretation, a proposal to which he eventually agreed.¹³

In 1904, seventy-four of his students gave a unison performance of Paganini’s *Moto Perpetuo*, in the Rudolfinium Theatre, Prague. The event was an enormous success. In the same year the Ševčík Quartet (Figure 3) was founded, with Ševčík’s approval and encouragement, and a year later he was awarded the Austrian Franz Josef Order.

¹² *Opus 6*, for example, was originally to have been published as *Opus 4, 5, & 6*, but the publisher (Bosworth & Co. editions) believed that all three works should appear in the same volume, and this is what finally happened (Self, 1953).

¹³ “Marie Hall wrote to Professor Ševčík that, instead of giving lessons in Prague during the summer, he must come out into the Forest” (Hayes, 1912).



Figure 3. The Ševčík Quartet

In 1906 he decided to stop teaching the violin at academies, remaining faithful to his decision for three years. During this time (1906-1909), he moved to Prachatice, where he concentrated on giving private lessons, while at the same time the first articles began to appear on his unique violin teaching system, and on the whole *School of Ševčík*. In 1907 he moved his teaching practice from Prachatice to Písek, and also underwent another operation – not on his eyes this time, but on his thyroid gland (Switzerland, 1907). In 1909 he returned to academy teaching, specifically at the Vienna Music Academy, where he remained until 1918. There, he established an international class with such names as Efrem Zimbalist, Zigmund Feuermann and Erica Morini (Figure 4), as well as a host of other violinists who were to reach the highest levels of technical and interpretational achievement.



Figure 4. Ševčík's international class

Now a calmer and more mature individual, he enjoyed the opportunity to put into practice his own written work of teaching, with superb results. Attaching great importance to technical training, but without overlooking the music itself, he brought all his students, without exception, to very high standards. His success attracted frequently malicious criticism, with accusations that he had set up a factory which churned out innumerable 'Paganinis', something that many other teachers could do if they were inclined. This was patently untrue, since the only 'rival' worthy of Ševčík at that time, was Auer, then teaching in St. Petersburg.

Throughout his teaching career, Ševčík was a model of dedication, attaching the highest priority to education and the teaching of the violin. He was always anxious to find time to improve, to teach and to write. In order to have the time he needed for all this, he observed a very strict daily routine. He would wake in the

morning and set off immediately on his morning walk, which he said he would not miss for anything, whatever the weather – rain, sun or snow. It is said that the purpose of the walk was to establish whether or not his students were awake and studying. As soon as he returned, he worked on refining and writing his educational system until nine o'clock. Then lessons began, continuing until the evening without a break. As he taught he snacked on his beloved cheese, the smell of which was a source of complaint for all his students. When teaching was over for the day, teacher and students gathered in the village bar to talk, tell stories, and exchange experiences from their lessons. Without a trace of fatigue, Ševčík would sit calmly until his bedtime in an armchair specially designed for him.

Always close to his students, and anxious to be a good educator, he never had favourites and treated all the students equally. A characteristic example is the case of an American student,

who remembered how Ševčík once gave him a picture on which he had written 'for my best student'. Ševčík looked at the picture, thought for a while and changed the word 'best' to 'dearest.'

(Martens, 1919: 62)

Every summer up to the end of the first decade of the century, Pišek was transformed into a violinists' Mecca. Musicians of every level, from every social class and country made their way there to learn the violin or to improve their technique. Ševčík welcomed them all without exception, tirelessly working to achieve the best – for himself and for others. Czech violinist Josef Ullrich remembers how one day he heard terrible violin playing from another student in Ševčík's class. After the student left, he dared to ask the old master why the boy was so unprepared. Ševčík smiled

and said merely that “this poor young man has no talent for the violin at all. But from him I learn how to teach the less talented” (Nopp, 1948).

Without neglecting either his students or his writing project, Ševčík organised frequent concerts, both small and large, so that his students could enjoy as much exposure as possible to the public. One of these events was a successful tour undertaken with six of his students, in 1911, starting in Vienna and travelling as far as London.

In 1912, after a ten-year break from writing, he completed his *Opus 5* (24 *Caprices by Dont Op. 45*), and then during the 1st World War, in 1915, went on to complete *Opus 4* (2nd, 3rd, 4th Finger Extensions).

In 1918, after the formation of the independent Czech Republic, Ševčík left the Vienna Academy to teach only in Prague through the winter and in Pišek in summer. During the academic year (1919-20) following his arrival at the Prague Conservatory, he was appointed Professor of the Master Class of the Prague Conservatory. Ševčík retained this title¹⁴ until 1921, and *pro forma* until 1925 even if he was absent, when he finally left the Conservatory, annoyed that he had not been given a permanent post.

During the next decade, the 1920s, he made a number of trips to America. His first visit to the States lasted from 3 January 1921 to 16 January 1922 and was dedicated to the promotion and dissemination of his educational work. Throughout this period, he worked at the Ithaca Conservatory, directed at that time by one of his

¹⁴ As for the term ‘Mistrovská škola’ (Master Class), it means a special type of class at the Prague Conservatory for the best students. At first it was only for teaching composition (for instance the composer Antonín Dvořák had such a master class at the Prague Conservatory in his time), but after the First World War, in the Czechoslovak Republic, the violin too had its own special master class at the Prague Conservatory. Otakar Ševčík was nominated to the post.

students, Grant Egbert. There, in Ithaca, he also completed one of the most important but least-known works in the violin world, *Opus 11 (School of Violin Intonation)*. After much effort and many discussions he managed to reach an agreement with the Harms Company publishing house in New York, making the new work available to a broader audience in America. At first regarding this as a success, he later regretted it, realising that it meant the work could not be issued again in Europe; its publication was therefore suspended.

In 1922, after his return from America, a special concert was staged to mark his seventieth birthday in the Smetana Room at Obecní dům in Prague. Before he had been back a year, he decided to set off once again for America; thus, the year 1923 saw him back in the States, promoting his work and giving lessons – no longer at the Ithaca Conservatory, but in New York and Chicago. He spent his summer at the Bush Conservatory in Chicago, and the autumn of the same year in New York, where he gave conducting lessons at the Otakar Bartík Dance Studio at the Metropolitan Opera. There, he completed *Opuses 12-15*, returning to Czechoslovakia in time to attend the unveiling of a commemorative plaque on the wall of his family home in the town of Horažďovice.

In 1927, while he was recovering from a heart attack, a concert was organized to mark his seventy-fifth birthday. Encouraged by the support of his students and friends, and unwilling to give up his teaching, he began to give lessons at Mondsee, Salzburg, continuing until 1930. He carried on with his writing, completing *Opus 16 (The School of Violin Performance and Interpretation based on Melody)*. Always anxious to promote his work, and to ensure it was correctly used,

he organised a third trip to America, traveling to New York and Boston, where he became a visiting professor at the National Association Studio of Music.

In 1932 his eightieth birthday was celebrated with the unveiling of a plaque in the town of Pišek, while a year later (1933) he made his last journey, to London, where he taught at the Guildhall School of Music. During these last two years, he brought to an end his work on violin teaching and learning, completing *Opuses 17-26*.

After a highly eventful and difficult life, full of hardship and pain, Otakar Ševčík breathed his last on 18 January 1934, in the small and peaceful Czech town of Pišek.

1.2. A Relevant Connection with Previous Literature – The Aims

Summing up his life, it could be said that Ševčík managed to connect his name and work with many different violinistic cultures, experiencing and living in various violinistic environments. This is evident from his career as a teacher and performer, as well as from his trips and his work in Prague, Salzburg, Vienna, Kiev, New York, Chicago, Boston and London. Therefore, it would be difficult to prove that his knowledge was not perhaps as broad as it might have been, or that he had no notion of the impact of other teaching and performing methods or educational path. Rather, the broader context of the violinistic world served to stimulate his mind and develop his teaching character.

However, with reference to his mental connection with and awareness of the previous literature of the violin, unfortunately, there is little straightforward evidence. It is difficult to establish without doubt that Ševčík started to compose his studies in order to deliberately develop the technical and musical frame of violinistic education as such. After all, his initial ambition was to improve his own violin practice, as the educational resources, like books and manuscripts, were rare even inside the well-informed environment of Prague's conservatory. After only a few years of writing and teaching the violin, he realised that this could be a whole new approach to violin education. And this, to a certain extent, was the fuel that pushed him to complete his endeavour.

Understanding all this, then, could we possibly suggest that after a first period of ‘pure instinctive action’, Ševčík consciously used the methods and educational information previous to his time in order to direct his aims and finally form his outcome? Although it is difficult to offer a conclusive answer to this as well, I believe we can assume a few things by briefly comparing his work to the previous literature. Further, I am raising this issue because it seems to me that the quantity and quality of Ševčík’s information, as well as the structure of his work, is far beyond the normal standard for the period. Something like this could not have happened without at least a basic knowledge of pre-existing material. Such a focused approach is predicated upon a knowledge of the educational background; in my view, Ševčík knew of this context, and determined to improve upon it.

Indeed, applying a direct comparison between Ševčík’s work and, for instance, Leopold Mozart’s treatise (1756) – a dominant work in violin teaching and learning until Ševčík’s lifetime – one can find many similarities in content although the former applies a more developed mode of presentation. To be more specific, let us focus, for example, on the proposals and statements concerning rhythmical values permeating both works. In Mozart’s work, although there is an extensive debate on this subject (i.e. first chapter, sections one to three), there are no systematic comments or exercises presenting a possible way to achieve the desired technical or musical outcome. To clarify: in chapter six, page 103 of Mozart’s treatise (Mozart, 1756 as in Knocker, 1951) the author describes the ‘trioles’ or the so-called ‘triplets’. In his presentation, although there is a straightforward reference to their substance – their value and their relevance to the time-measure, that is – no direct example exists of how someone can achieve technical assurance with them on the

violin. After a detailed description of their ‘meaning’, Mozart provides only a warning about their possible misuse or the different applications of them in varied musical structures. There is no hands-on example, nor a reference to a practical work exercising this rhythmical element. Ševčík’s work, on the other hand, supplements Mozart’s treatise, not only following the same educational path, but also giving practical examples, adding very logically what is missing. This is evident for instance in his entire *Opus 6*, while other relevant examples of rhythm and its usage are included in *Opus 2* and again in *Opus 1*.

Kreutzer’s *42 Studies or Caprices* (1817), Baillot’s, Rode’s, and Kreutzer’s (1803) *Méthode de Violon*, or even Baillot’s treatise *The Art of the Violin* (1835) can all be approached in similar terms. In this latter work for example, while a more explanatory path is followed and more systematic examples of musical pieces are given when compared with Mozart’s treatise, no consistent anadiplosis of a technical or musical mentality takes place. Too much information is assumed. The sixth chapter outlines the general picture (Baillot, 1835 in Goldberg, 1991: 29-41). Therein, the first steps in fingerings, keys, scales, rhythm and various bowings are well presented, but without establishing an obvious technical or musical path of education. Once more, Ševčík’s work builds on this ground: while it replicates some elements of Baillot’s content, his method appears to be even more ‘scientific’ and explanatory in nature. *Opus 8* and *Opus 9* form two great examples on this. In their structure, Ševčík undertakes an extended approach in order to debate the technical and musical issues included, proposing a clear line of analysis – all points that I fully address in the next chapter of my thesis.

Extracting the common ground from the above, it can be seen that before Ševčík's time, violinists and pedagogues tended to address and teach technique through music rather than analysing the technique *per se*. Explicitly, or even implicitly, no articulation of a wider plan with a rational process can be found in them. Ševčík on the other hand, whose acquaintance with these shortcomings seems clear, began to construct a solution to the problem. In my opinion, not only did he gather in a vast educational warehouse all the existing information, notions and essentials of what had previously constituted violinistic life in its entirety, but by gradually analysing and adding new features and approaches to violin teaching and learning, Ševčík succeeded in providing for his contemporaries an evolved educational tool. This view is also supported by Hayes – an important musician and critic of that time – who wrote in his article *Professor Ševčík's Life Story* (Cassell's Magazine [1897]), that “other masters tell the pupil how he should play; Ševčík is almost the only one who can show him how to work” (quoted in Hayes, 1912: 35).

1.3. Opinions and Figures Related to Ševčík's Work; The Past

The driving force behind this thesis is the desire to investigate Ševčík's educational work in such a way as to reveal and present his concept of teaching and learning the violin; to explore the extent to which his educational plan forms a complete method. As a part of this, Ševčík's life has been presented up until now, with a rationale to follow a research into his work's content, so as to gain a first hand perception of its breadth and of its educational approaches and elements.

Nevertheless, before moving on to a methodical analysis of this considerable collection of exercises, an exploration of the mental impact of this work's creation will shed helpful light, not only on the past, but also on contemporary practice. This sort of analysis not only will give us the opportunity to discover more information regarding this great pedagogue and his masterwork, but will also establish a wider frame of reference regarding the ways this educational work was and is still applied. We can, thus, expand our insight concerning a later approach to the work's content, as well as reveal in the real sphere of actions the work's actual usage, now and then.

Beginning with the first years of the work's creation and dissemination – which took place in Ševčík's lifetime – there is considerable, often controversial, information available. For the most part, this information shows that the work enjoyed a positive response among violinists, and this situation is strongly persuasive in constructing Ševčík's 'method' and system of teaching and learning the violin as more than functional.

Students of Joachim's appreciated Ševčík's 'method', saying that their teacher kept them practicing Ševčík's work "industriously"; he valued it greatly (Hayes, 1912). Hans Sitt from Leipzig said that the exercises "are monumental; my daughter practises them daily" (Hayes, 1912). Professor Stoeving from London Guildhall School of Music and Trinity College suggested that "*Opus 6* is the foundation of left hand technique. *Opus 1* is the most monumental work ever written for the left hand, but the crown of all is *Opus 2*, the Bowing Technique" (Hayes, 1912: Critics in his Appendix). Additionally, in his book *Story of the Violin* (Stoeving, 1904) Stoeving suggests that:

No-one who has given these works a close and unprejudiced perusal can fail to see there a will and a master mind fathoming the depth of violin didactics. It is a whole Darwinian world of finger and bowing development. Unless another comes next with a sort of flying balloon method to carry fiddle students into the promised land, O. Ševčík's remarkable works may stand a good chance of becoming the violin method of the twentieth century.

(quoted in Hayes, 1912: 1)

Furthermore, Marteau, who was Joachim's successor in Berlin, felt "...the Ševčík works to be the most important written for twenty five years. Every artist and player must know them".¹⁵

On the other hand, I should also mention that occasionally there were examples of less positive references to the name of Ševčík and his work. Sometimes even Ševčík's students expressed such doubts, which were mainly focused on the technical character of the work.

¹⁵ Press criticisms in Hayes' Appendix (Hayes, 1912).

For instance, musicians like David Hochstein mentioned that “...Ševčík was in many ways a wonderful teacher, yet inclined to overemphasize the mechanical side of the art; ... he literally taught his pupils how to practise, how to develop technical control by the most slow and painstaking study” (Martens, 1919: 61). Even violinists like Leon Sametini (a director – and a very ‘strict’ teacher – of the violin department of the Chicago Music College) suggested that:

Musical beauty, interpretation, in Ševčík’s case were all subordinated to mechanical perfection. With him the study of some inspired masterpiece was purely a mathematical process, a problem in technic and mental arithmetic, without a bit of spontaneity.

(Martens, F. H. 1919: 125)

Nevertheless, what was officially acceptable, not only in the violinistic environment but in the global artistic community too, is represented by many different articles published by great newspapers and magazines of that time. Praising Otakar Ševčík and his pedagogical system, the *Strad* magazine for instance proclaimed that the “*Opus 8*, for teaching the positions, is Ševčík’s greatest achievement. There is nothing like this in the violin literature. A book for advanced players and young students alike”.¹⁶ In another case, the *Sunday Times* (December 1911), offering a critique of a relevant concert and referred to Ševčík and his teaching results, said that:

Professor Ševčík’s concert afforded an interesting demonstration of the results of his methods on a cosmopolitan range of temperaments, the six pupils whom he presented being respectively of Canadian, Galician, Australian, Russian and Austrian nationalities. It is sufficient to say that one and all of them demonstrated that while the Professor’s methods are singularly effective for the cultivation of a brilliant and

¹⁶ Press criticisms in Hayes’ Appendix (Hayes, 1912).

resourceful technique, they are in no way repressive of the individuality of the student, but on the contrary helpful to its artistic development.¹⁷

Even the *Pall Mall Gazette*, criticising one concert by Ševčík's students, wrote that:

...they [the students] showed, too, that it is possible to combine individuality of character with the highest technical efficiency, and that the most thorough training in the mechanism of violin playing that has yet been conceived is no hindrance to the development of artistic faculties.¹⁸

All the above responses may seem overwhelmingly positive. But what I realised, discussing the relevant issues with colleagues, is that none of these facts provides definitive evidence unless the real performance facts underpin it. Fortunately for us, performances like Kubelik's and Hall's¹⁹ – two of the most distinguished students of Ševčík – were recorded and preserved, giving us a good idea of what this educational system could offer. Being a constant source of evidence, these recordings stand as direct witnesses of the outcome of Ševčík's educational work, shaping a critical connection with the past, and exhibiting the potential and dynamic of its content.

To sum up, I think that it would be understandable for us to agree that Ševčík's work was an integral element of violin education during that time; an educational work accepted by even the severest critics as functional and helpful. However, this interpretation would not be so valuable to us were we not able to keep in our minds the following suggestion: Ševčík's work was educationally functional and effective even when Ševčík was not present. Its positive results have

¹⁷ Press criticisms in Hayes' Appendix (Hayes, 1912).

¹⁸ Press criticisms in Hayes' Appendix (Hayes, 1912).

¹⁹ Included as sound files in Part 4 of the DVD attached to my thesis.

been, indeed, seen in various educational environments and settings. The variety of students, teachers and authorities expressing their minds on the previous pages had not always a direct connection with Ševčík's teaching after all. Thus, it seems that it was not Ševčík's *persona* which substantially made the specific system of violin teaching and learning valuable. It was probably the mentality and possibly the will of the individuals – including of course Ševčík – to use it correctly that brought the positive side of it to the fore. If this is true, then this could lead us to persuasive evidence in support of my suggestions regarding the work's effectiveness and completeness. Ševčík's system could still be of a great value in our times.

1.4. A Questionnaire about Ševčík; the Present

An old article by Jan Munkacsy written specially for *The Musical Observer* (New York, c.1920), entitled *The Ševčík Method*, made me realise that its subtitle *The Most Scientific but Least Understood of all Methods* represented not only then, but also in the contemporary context, a crucial standpoint on Ševčík's work. I have often encountered this attitude when discussing my research, and it is clear that recognition of that subtitle's significance does exist. However, no structured investigation ever pursued for this ambiguous stance referring to Ševčík and his work. Thus, no formal evidence can be submitted – at least at this point – relevantly to this matter.

Finding crucial for my research to clarify the contemporary violinists' opinions on Ševčík's violin teaching and learning system, I decided to conduct a piece of empirical research. Creating a questionnaire which focused on violin teaching methodology – and collaboratively on Ševčík's work – I more formally investigated the topic 'of present opinions', pinpointing this way another aspect which could finally help me to back up or reject my hypothesis.

1.4.1. The Field

To date, music education research and, more specifically, instrumental music research, has included many questionnaires. Therefore, it cannot be said that my idea to use a questionnaire is a totally new approach in the context this thesis

represents. Relevant information on, or examples of questionnaires are included in various other papers, theses, books or published material written; for instance, Gabrielsson (2003), Jorgensen and Lehmann (1997), Parncutt and MacPherson (2002), Hallam (1995), Rink (2002), and Nielsen (2008). However, as I investigated this field, I found that these particular questionnaires brought forth elements and data regarding performance practice, which mainly derived either from a direct observation of practical engagement, or from interview-like semi-structured discussions. This represented a completely different approach from my own, as I was keen to emphasise quantitative registration of opinions and dispositions.

Ultimately, I was not surprised at all when I realised that everything I found agreed with the conclusions pointed out in Gabrielsson's article *Music Performance Research at the Millennium*, in which he states that "Measurements of performances is still the largest area in terms of the numbers of reports..." (Gabrielsson, 2003: 257). After all this, I knew that I needed a differently structured questionnaire, which would investigate and question specifically violin educational literature and Ševčík's work.

1.4.2. The Research Method

The timeline for this newly devised questionnaire – meaning to structure, test, distribute and interpret it – sums up to ten months. In this questionnaire, I tried to include as many aspects of violin teaching and learning elements as possible,

while of course many topics debated Ševčík's work, directly or as an offshoot of inquiring about him or his work.

Because of the questionnaire's topic, I targeted a very specific group of musicians as my sample, including mainly violin performers, students or teachers related to higher or adult education. This way, I aimed to ensure an adequate knowledge of and experience concerning the wider violin pedagogical setting. I intended to approach and analyse my findings later on through the defined lens of entry and exit educational expectations in the context of higher and adult education (Learning Outcomes for Higher Music Education and the 'Polifonia/Dublin' Descriptors, The Bologna Declaration and Music, 1999) while also attempting to equalise the content of my sample to that sample of adult education and musical performance to which the findings of my previous research chapter referred (see 1.3. Opinions and Figures Related to Ševčík's Work; The Past). Especially with this latter aspect, a more solid and homogeneous investigation could thus be achievable, offering the opportunity for a more justified comparison between past and present opinions. Relevantly to my sample's volume, I endeavoured to receive feedback from as many as possible relevant sources in Europe, including universities, music schools, and conservatories, obtaining hopefully a more rigorous research methodology.

To ensure the quality of the questionnaire's content and its ethical engagement, I co-operated with an experienced academic psychologist, Dr. Helen Aretouli of the Aristotle University of Thessaloniki, Greece. Dr. Aretouli kindly provided professional guidance, and she also conducted a thorough examination of my questionnaire according to various psychological and educational standards. According to these standards, the questionnaire, being first tested and evaluated by

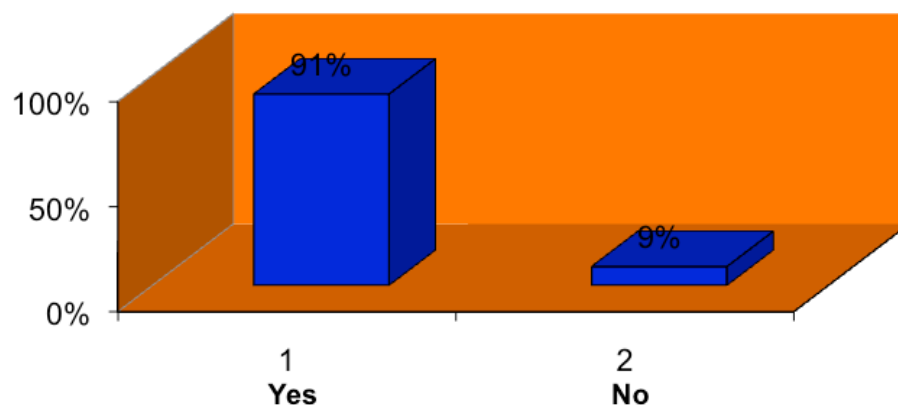
a group of students and a teacher in the University of East Anglia, Norwich, was later on sent to a large number (130) of higher education music departments and universities in Europe. All the essential materials and clarifications for the completion of the questionnaires were also sent via post, asking the relevant institutions to help ensure the best possible response. Despite this considerable sample, only fourteen institutions replied. Consequently, only sixty-six students completed the questionnaire, ultimately.

1.4.3. The Questionnaire

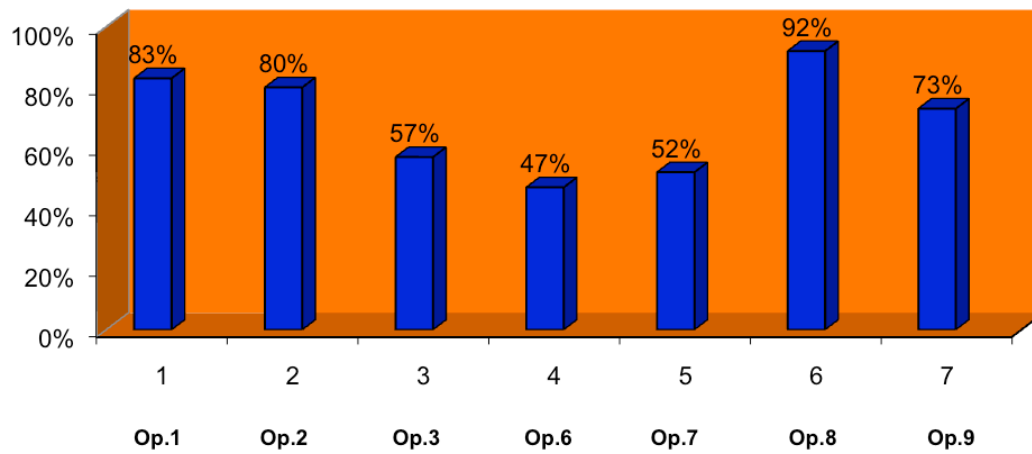
1.4.3.1. Quantitative Results

These are the questions comprising the questionnaire, as distributed during the research process. The following graphs provide for each question the correlated quantitative results:

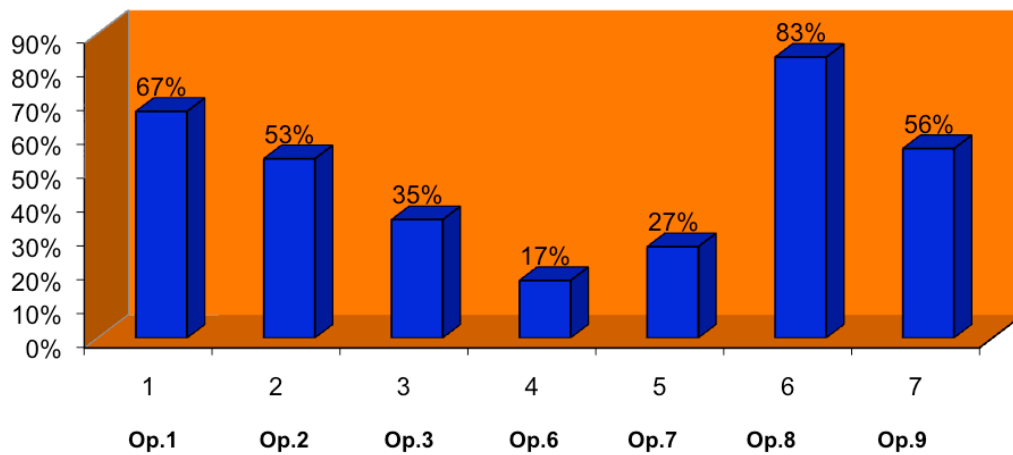
1) Do you know the method of teaching of O. Ševčík?



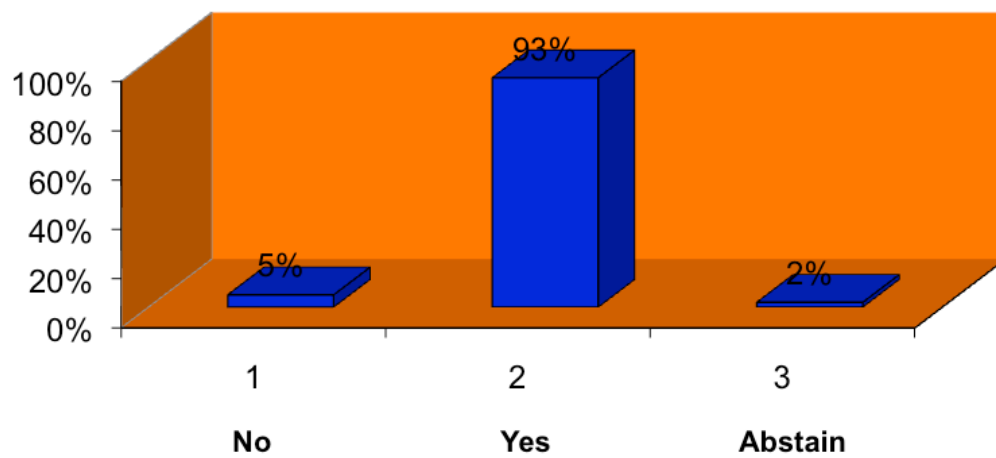
2) How many books of this method are you aware of?



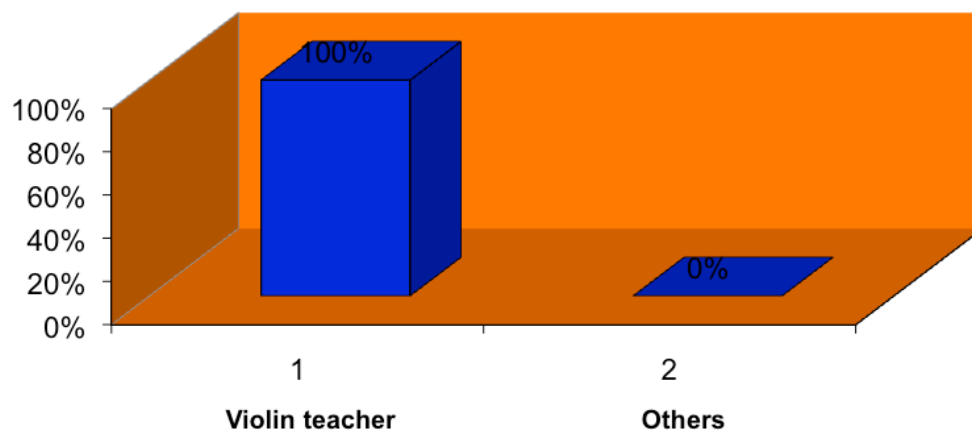
3) Which books of this particular method have you studied?



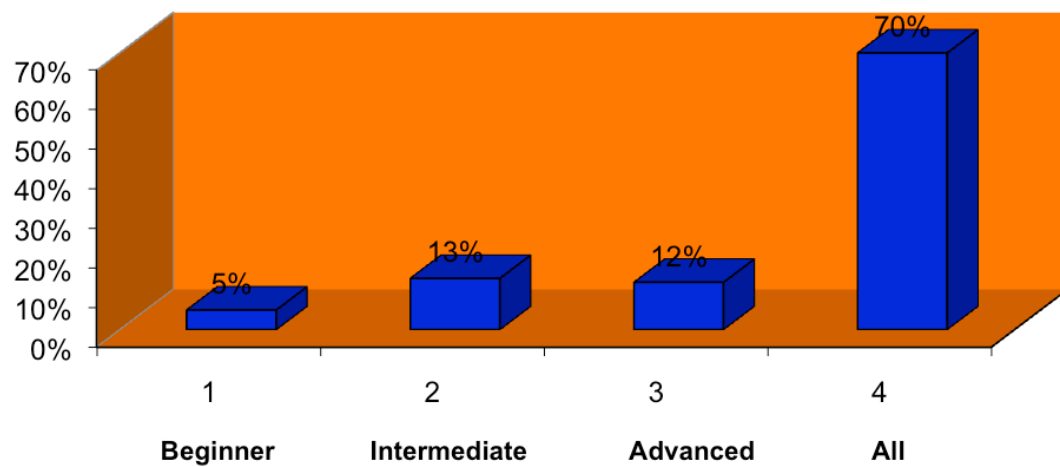
4) Do you know other violinists who have studied this particular method?



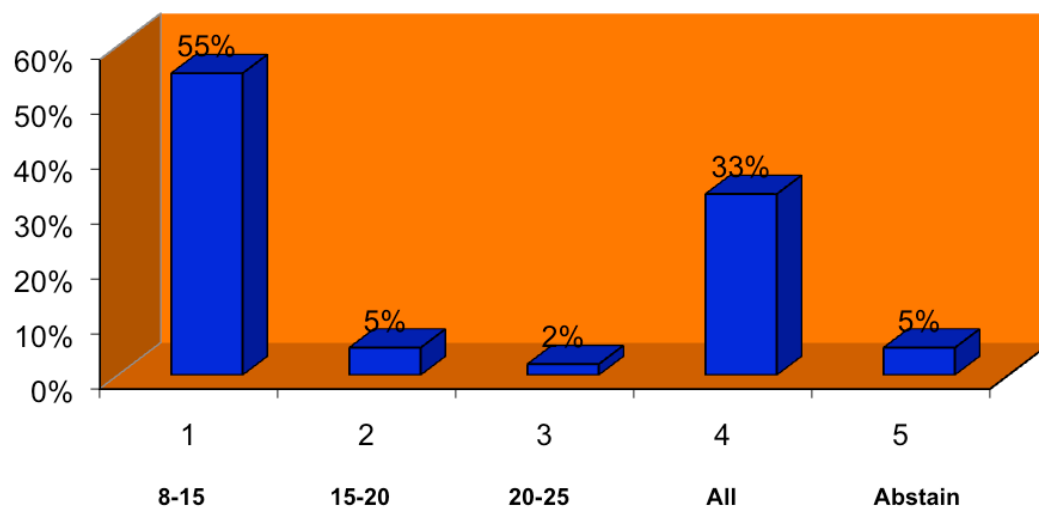
5) How did you hear about O. Ševčík and his method of teaching for the first time?



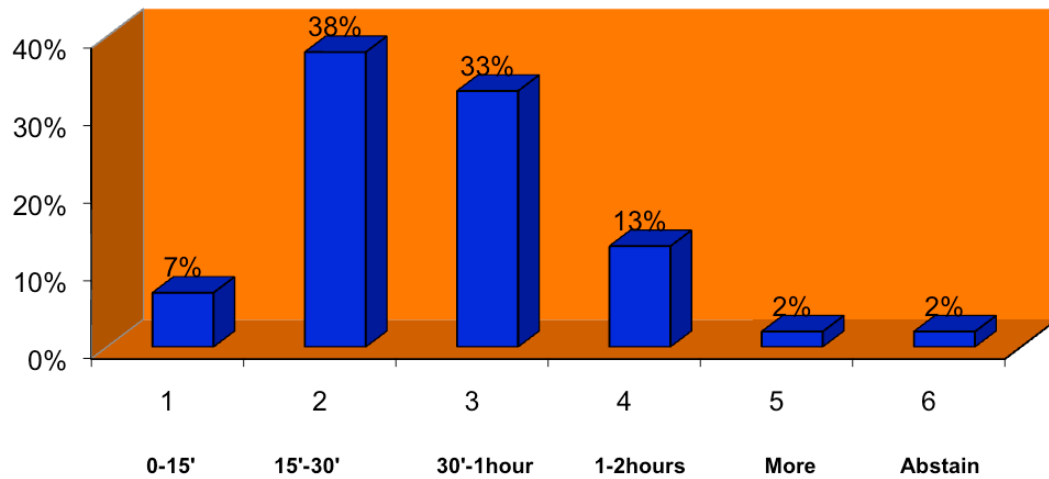
6) Which is the most suitable level, in your opinion, for this method to be offered?



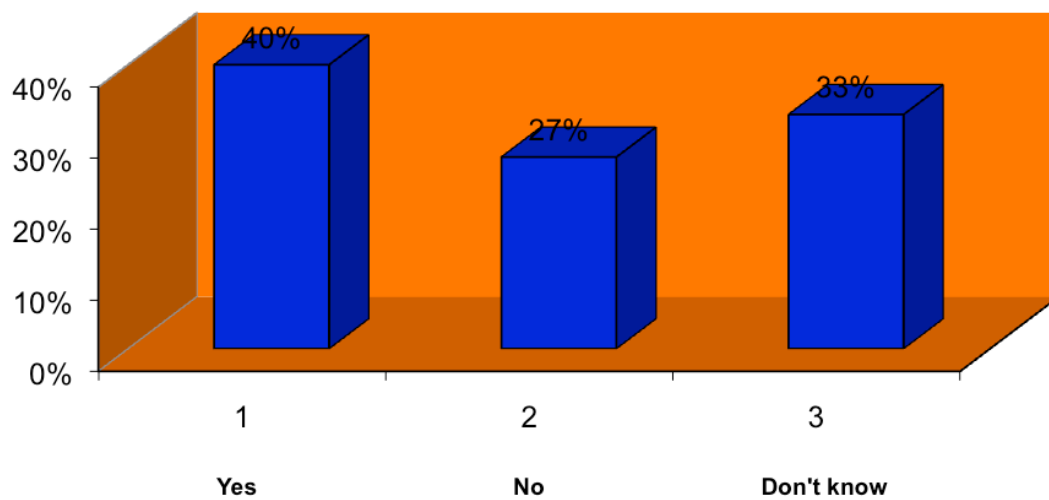
7) And which is the best age for this method to begin with?



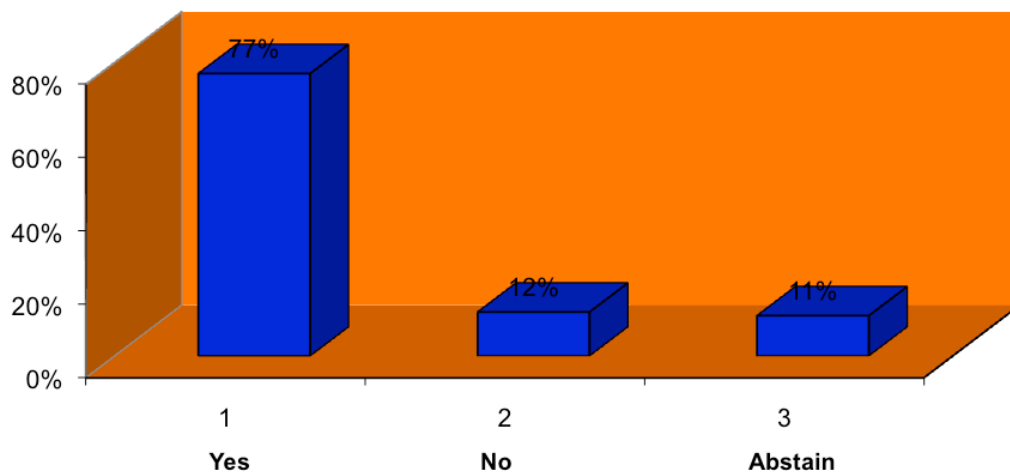
8) How many hours daily does a violinist need, in your opinion, to practise this particular method well?



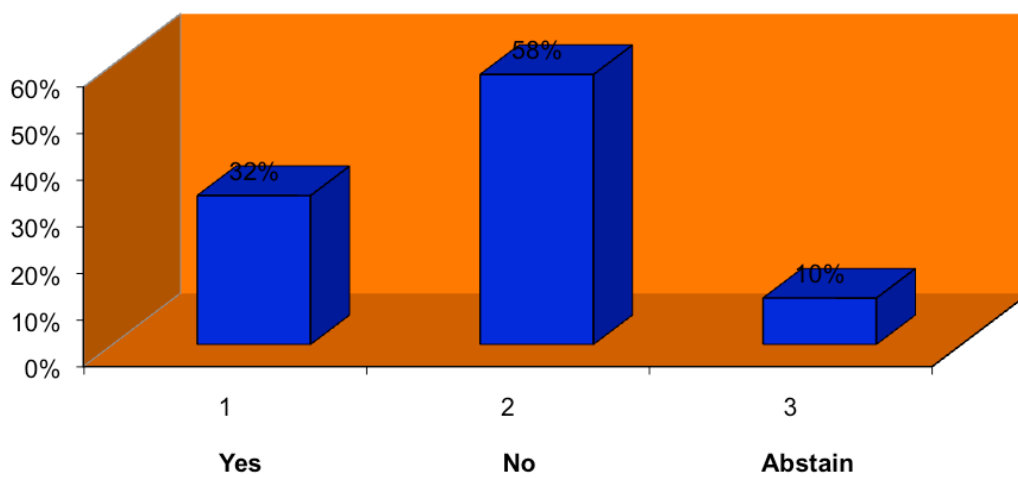
9) Do you believe, from the violin studies you have experienced, that Ševčík wrote a complete method of violin teaching?



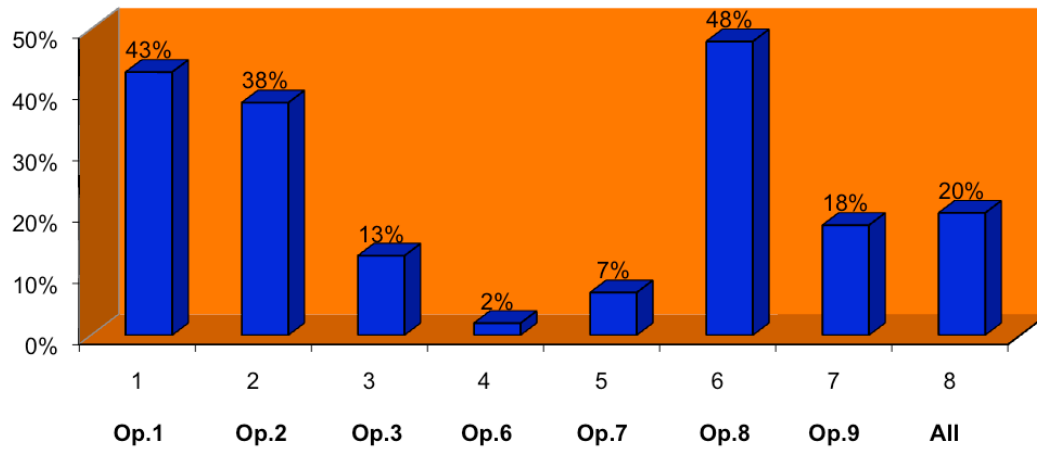
10) Does this method reach high levels of technique?



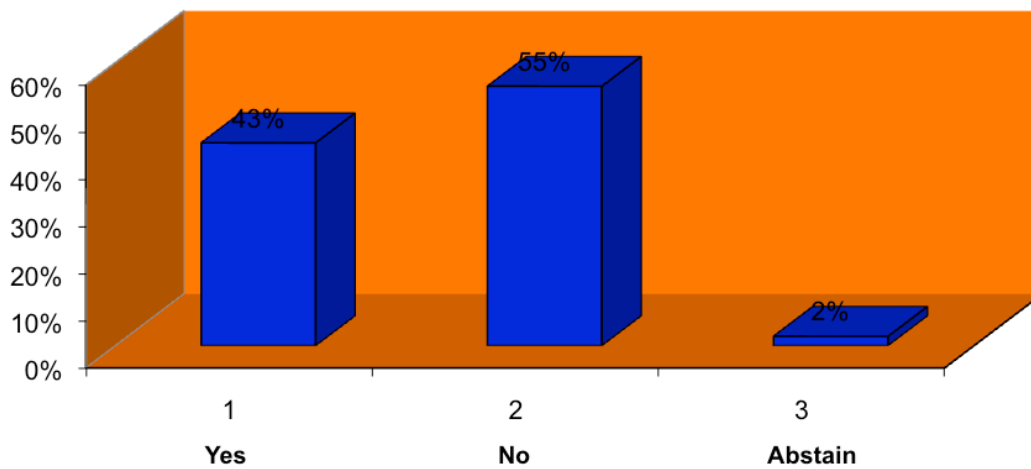
11) Do you believe that the method of O. Ševčík contributes as much to the musical progress of the violinist, as to the technical?



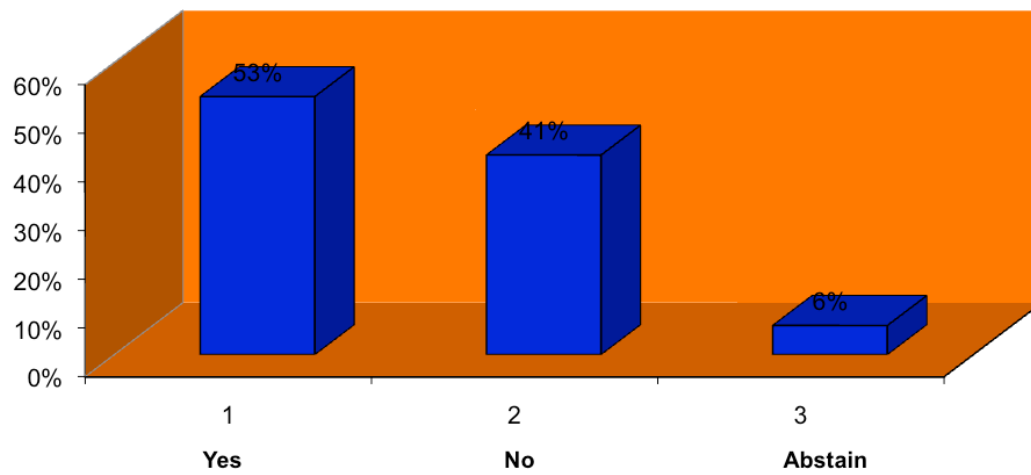
12) Which books, of all these that you know, are the most important within Ševčík's method?



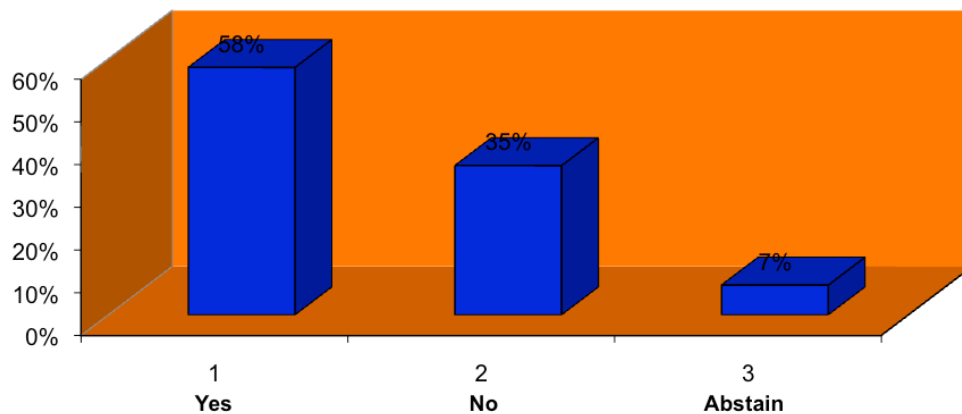
13) Do you believe that it is difficult for a student to understand each individual exercise of this method?



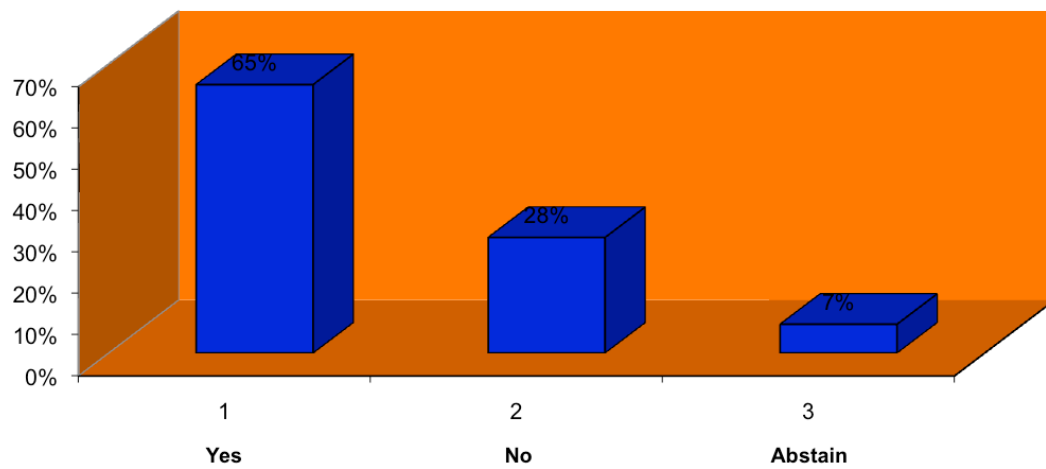
14) In your opinion, is this method boring?



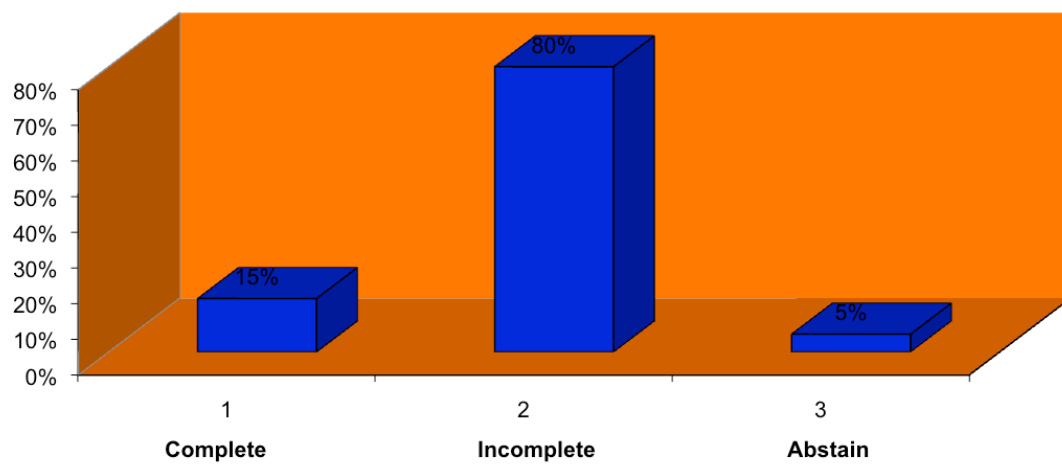
15) Are the instructions clear enough for how to practise each exercise within each Opus?



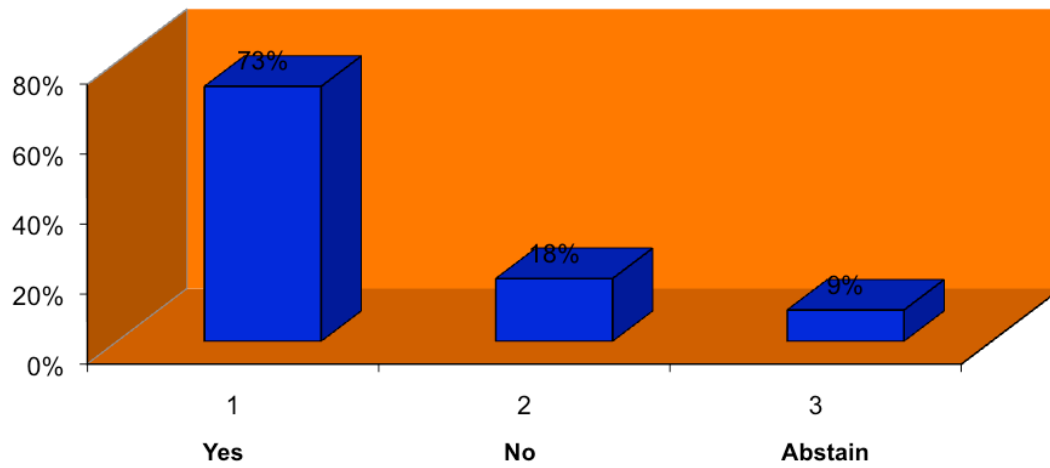
16) Do you believe that a teacher, in order to teach the method, should be taught it first?



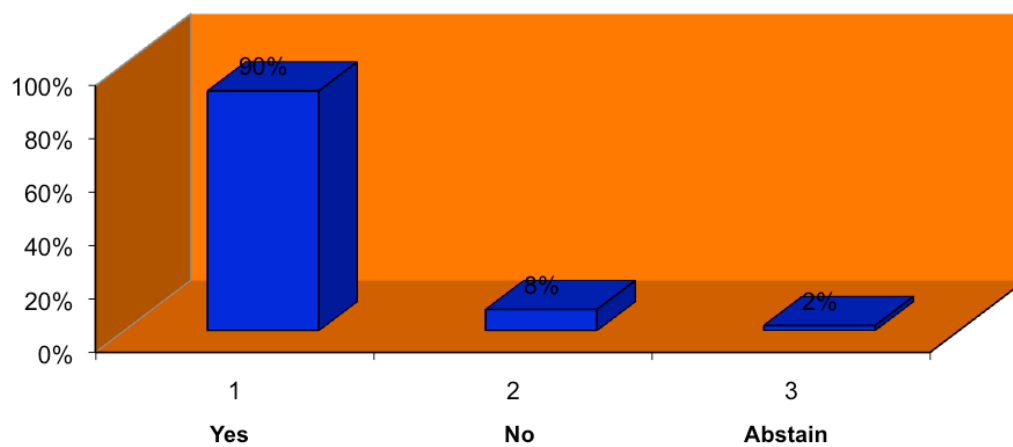
17) Should a teacher teach the complete method (all the Opuses) of O. Ševčík?



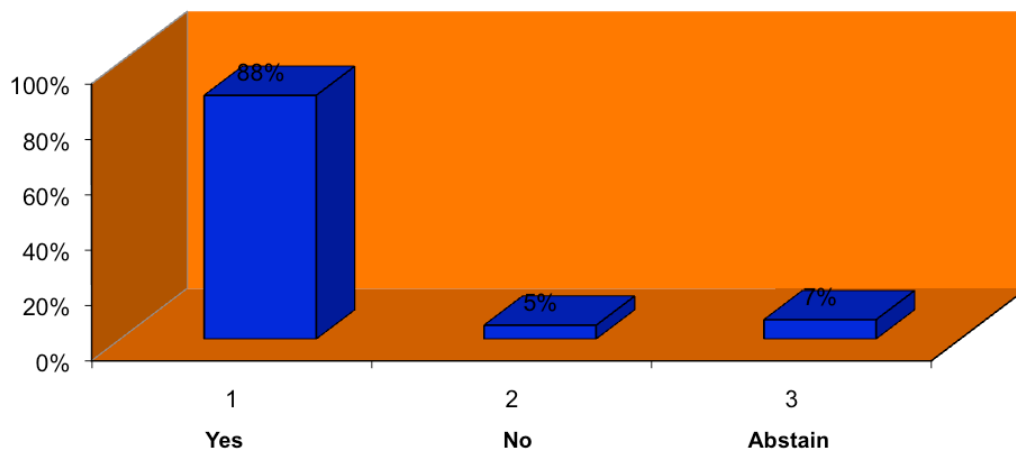
18) Do you think that if a violin student is not taught the complete method, would attain the same level of violin competence?



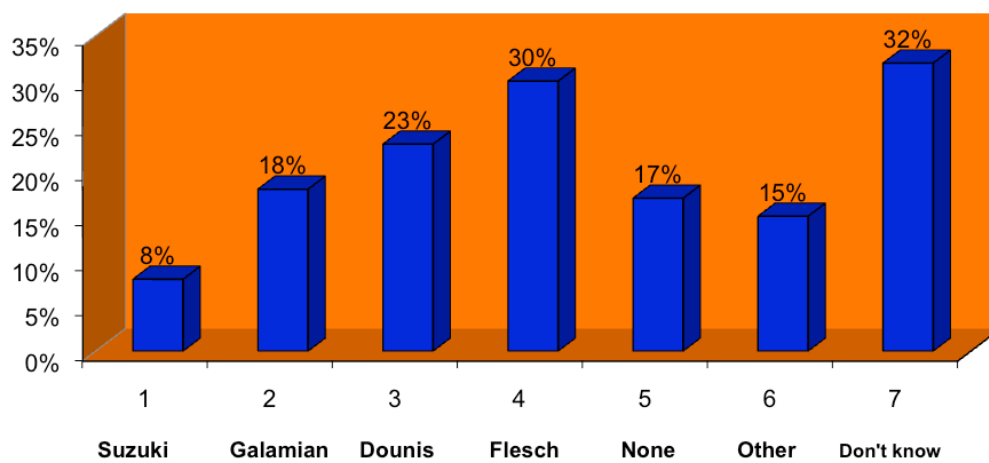
19) Do you believe that this particular method helps the violinist to systematise his/her study?



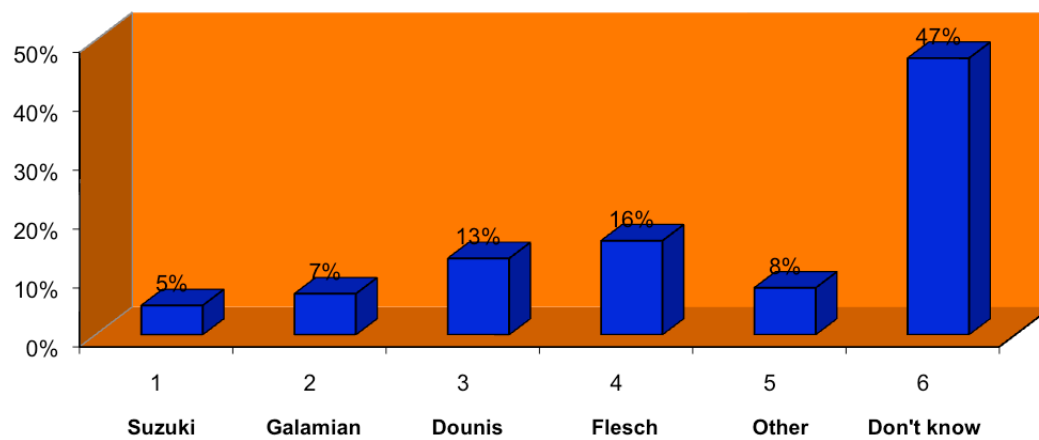
20) Supposing you have the opportunity to be taught the method of O. Ševčík, would you teach it to your own students?



21) Is there another method that performs the same function?



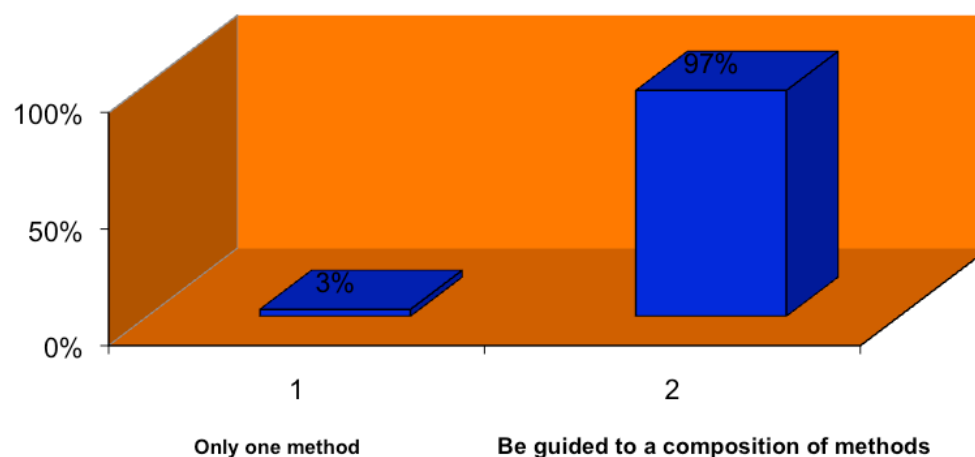
22) In your opinion, with which of the methods below could it be compared?



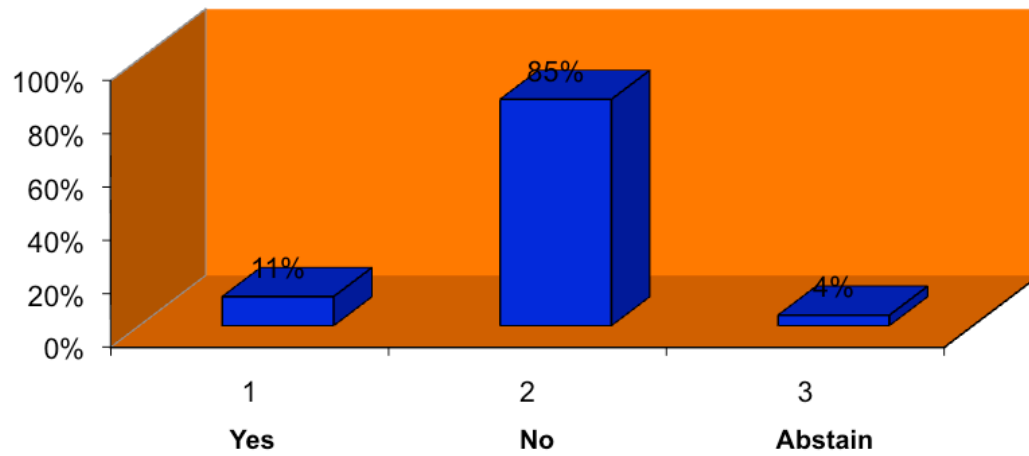
23) Which other method do you know?

Dalmasso, Campagnoli, Alard, Mozart, Curci, Yost, Grossman, Rol, Laourex, Weber, Kaiser, Nelson, Roland, Crickboom, Suzuki, Kreutzer, Mazas, Joahim, Galamian, Hoffmann

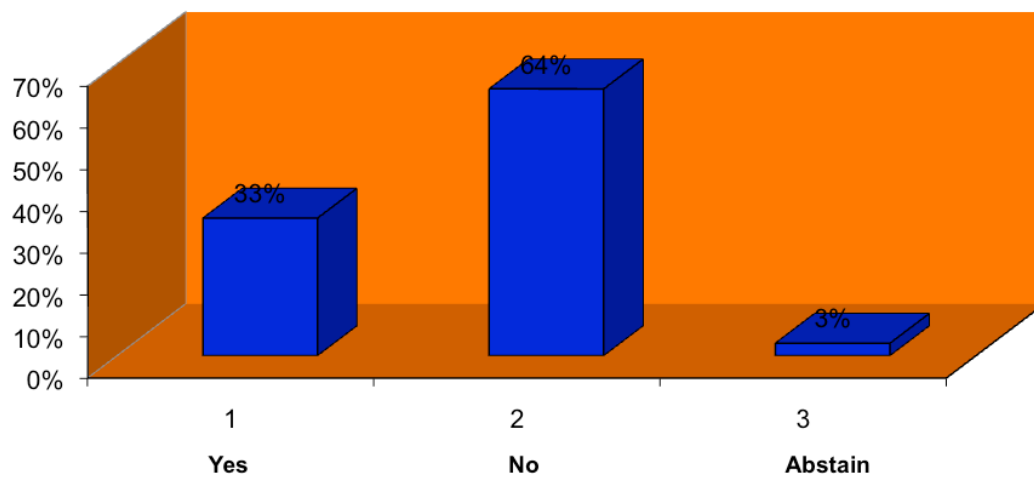
24) Do you believe that the student, during the whole period of his/her study, should deal with one method only, or be guided by the teacher in a composition of methods?



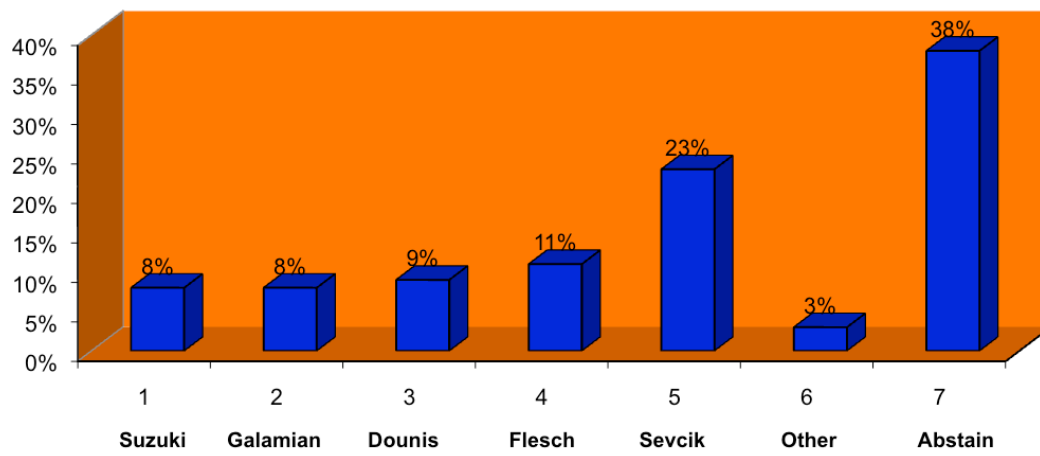
25) Do you believe that there should exist a concrete and unique method for violin teaching and learning?



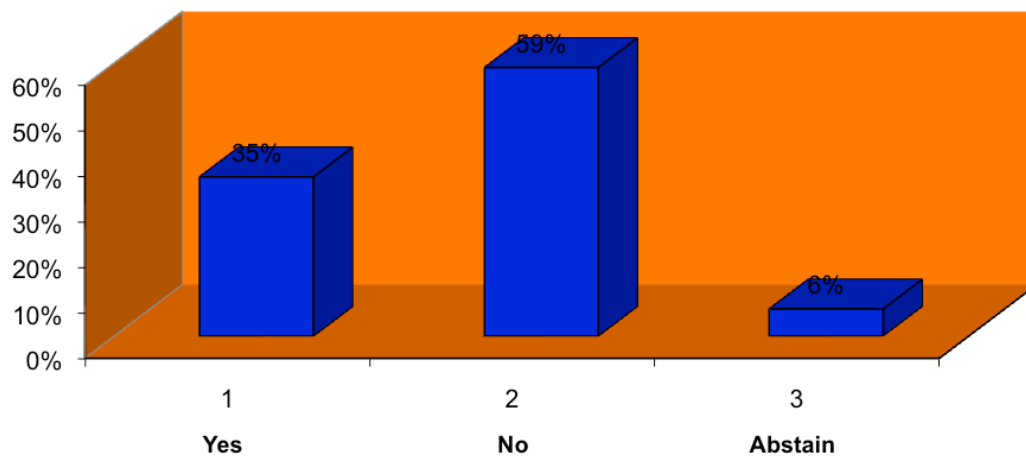
26) Do you want to be taught a complete violin method?



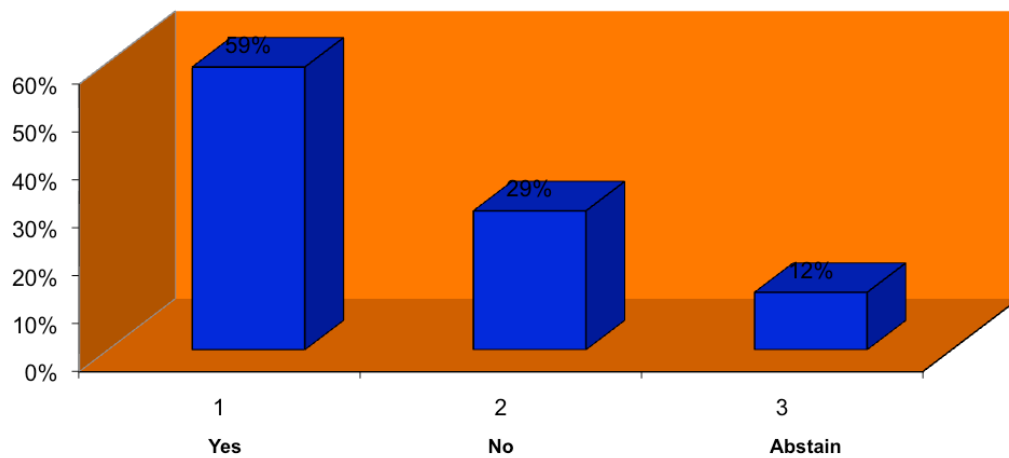
27) If yes, which one?



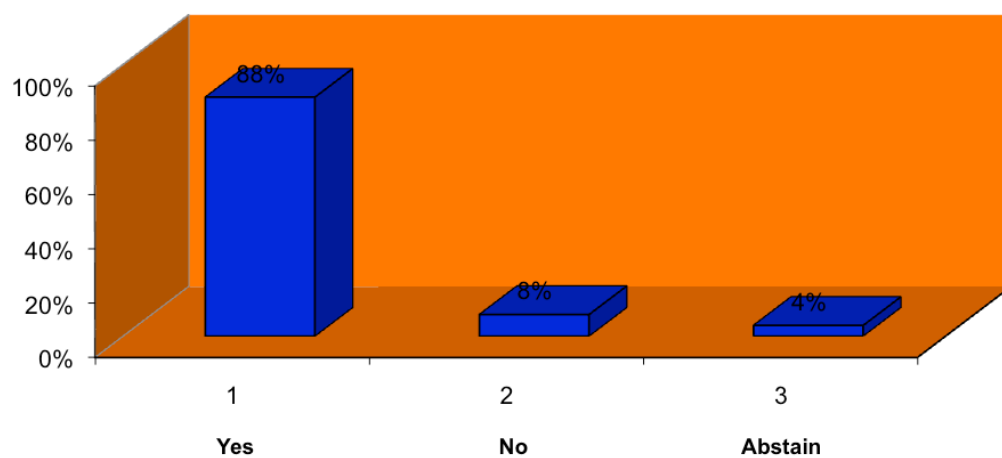
28) Do you believe that a violinist should separate the music from technique during his study?



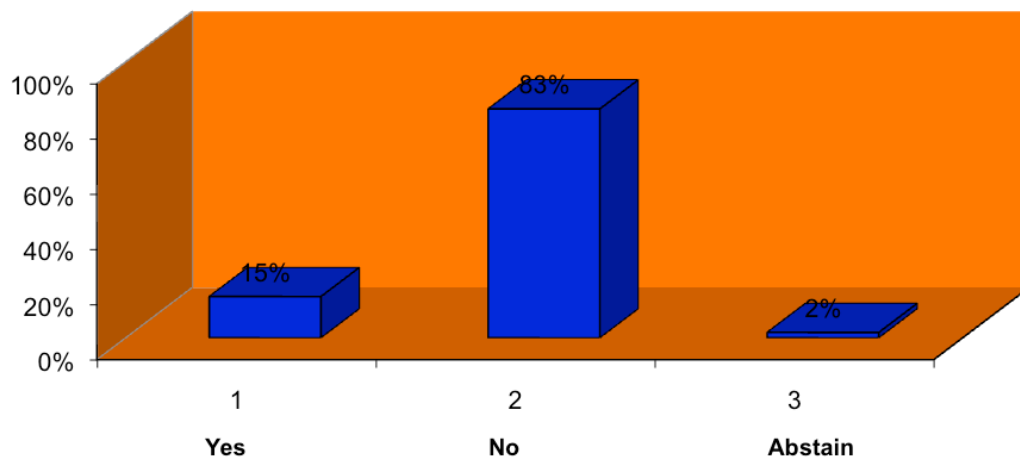
29) Should we do the same with the method of O. Ševčík?



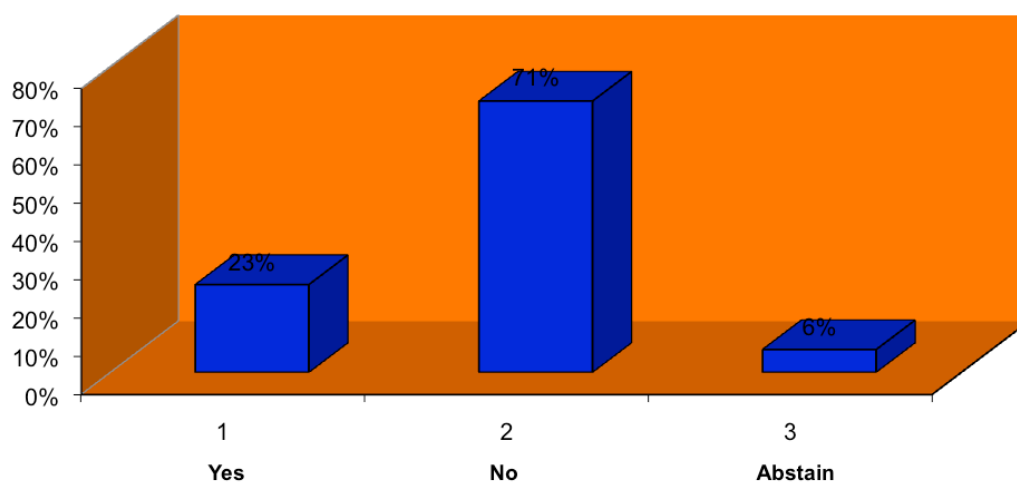
30) Do you believe that a manual for teaching each method is a useful tool for the teacher and the student?



31) Should a teacher that uses a particular method, teach all the students the same way?



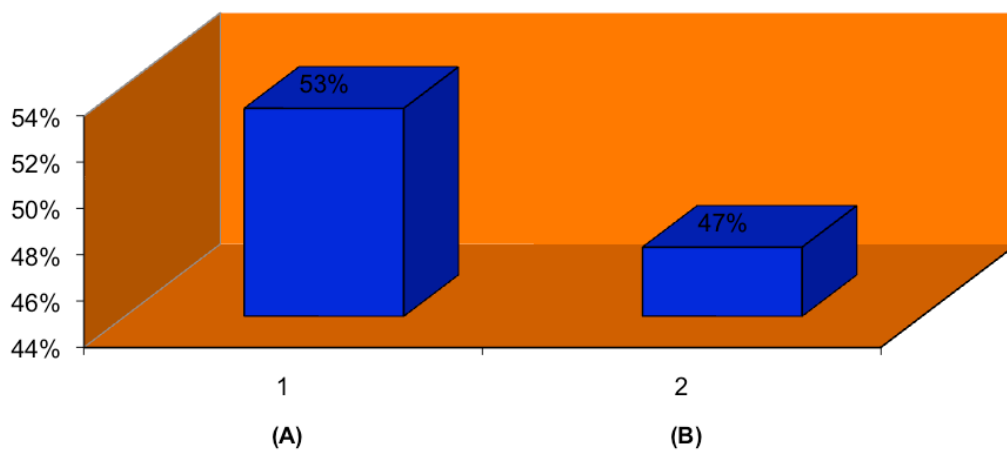
32) Do you know what the system of the semitones for the violin is?



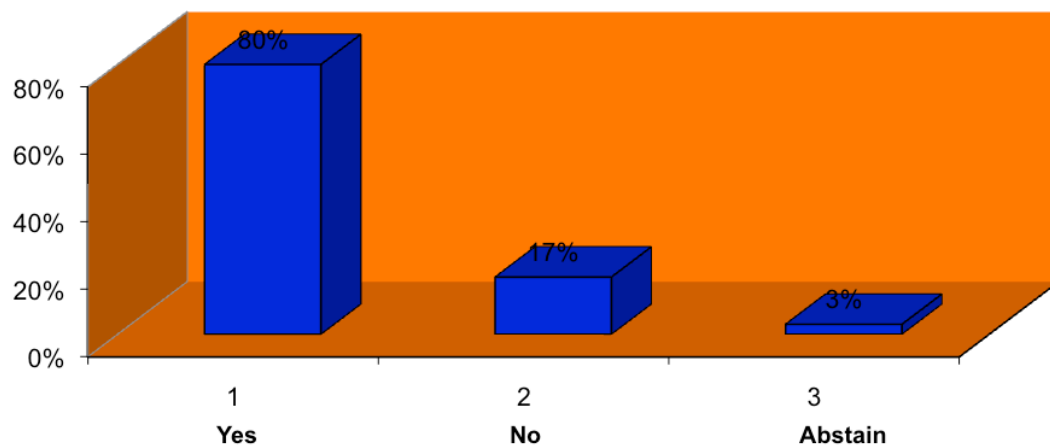
33) Who created it?

- Suzuki (0)
- Galamian (2)
- Dounis (1)
- Flesch (9)
- Other..... [Ševčík (5)]

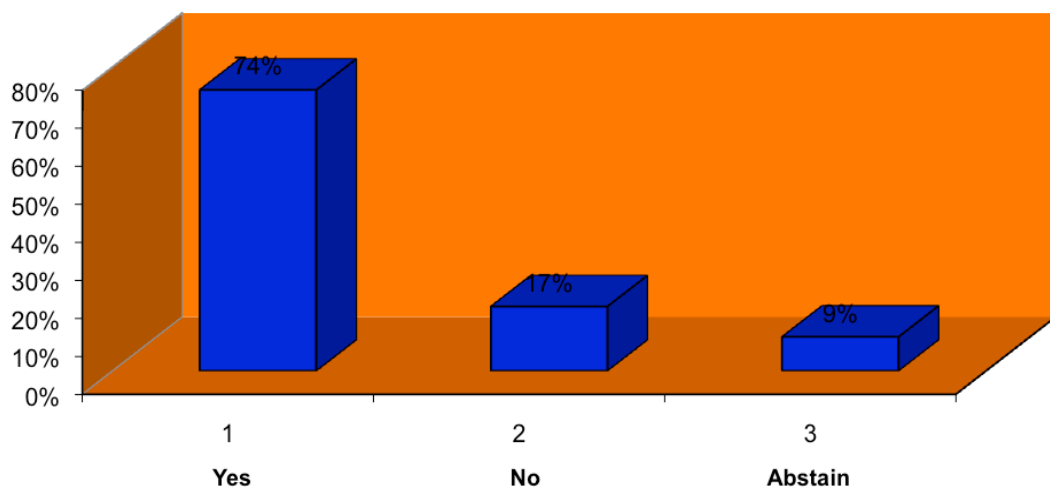
34) In which way do you believe a violinist learns the technique of the instrument better? When (a) he/she follows a concrete method, or when (b) he/she tries to absorb the technique through each musical piece?



35) Do you believe that a student is limited technically by only practising technical exercises without combining them with studying musical works?



36) Does it limit him/her musically?



1.4.3.2. Analysis Approach and Limitations

Researching Ševčík's work in combination with the general pedagogical literature of the violin was, indeed, beneficial to this thesis. On the one hand, my questionnaire threw light on various elements of actual violinists' perceptions of the different violin methodologies that are used during the teaching and learning

process – for example the practising timelines and the breadth of educational literature violinists encompass – while on the other hand this wider questioning approach demonstrated the variable dynamics opinions on violin teaching and learning methods may undergo if deliberately biased to a certain questioning direction – that of Ševčík’s work in our case. How does this better help towards my research goal? Considering that there is a unified – with interconnected aspects and links, that is – educational ‘context’, I thought that it would be more appropriate to approach people and their believes through this wider lens of perception, as it could provide a more symmetrical and real projection of opinions. However, we should also remember that as this thesis’s primary aim is not to identify and expose data concerning the wider spectrum of the violin’s educational literature, but mostly to exhibit the frame of opinions surrounding Ševčík’s work, limited referencing will be made in the former direction. With this caveat in mind, as some of the findings are more than indirectly relevant to Ševčík’s work, and thus more helpful to the overall process of establishing its contemporary framework and perception, they are intentionally favoured.

1.4.3.3. Discussion

By and large, it would be fair to conclude that in our times – as in Ševčík’s – a high level of acceptance and acknowledgment is evident among the violinists concerning Ševčík’s educational work and system. This is suggested by the continuous republication of the *Opuses* numbered 1, 2, 3, 6, 7, 8 and 9 throughout

the years.²⁰ To narrow this however, I should also mention that in the European context, only *Opuses 1* and *8* – those which cover elements of basic technique – receive a more detailed attention. Such an approach is completely understandable if we take into account the single and mono-dimensional exposure Ševčík's *Opuses* usually suffer because of the fact that no academic or other scholarly acceptable study and critique of the work in its entirety has ever emerged. Many violinists, expressing indirectly their opinion on this, claimed that they would like to be better informed about Ševčík's work whole content (question n.30; 88% of the sample); that is, what is included, its usage and way of approach. This claim goes a long way to underlining the significance of my thesis and its goal, too.

Relevantly to the questionnaire's results, an emerging oxymoron must be signified: although not all of Ševčík's system of practice and development is deeply pursued by the majority of the violinists, the same majority of violinists do acknowledge the system's valuable and wide educational character. The widespread believes that a) there is much more to Ševčík's work than the obvious debate on basic skills and b) that Ševčík composed a complete 'method' witness as such. 40% of the questionnaire's sample (question n.9) confirmed this view; 73% including the undetermined part of the sample, it seems, if more information could be collected to clarify this.

To further present elements on this part of the discussion, I should say that the majority of the violinists who filled out this questionnaire seem to comprehend the aims of the work's content and the level to which these aims refer (questions

²⁰ As numbered by Bosworth & Co. Edition.

n.9; n.10; n.13; n.15). Nevertheless, some also feel that Ševčík's system is boring and often hyper-informative, leading to a waste of time (questions n.14; n.17; n.18). I believe that these views are misguided. I wonder how a student or teacher could learn or teach a subject through an educational construct, respectively, if they do not understand the latter's explicit and implicit information and handling? Can they really place or achieve a specific goal knowing only half of its substance? It is my experience that violinists show a more positive engagement with the content of Ševčík's work when they become more active within it. When this is not the case, signs of 'boredom' occur, which could probably explain the oppositional stance derived from some answers in questions n.14, n.17 and n.18. By the same token, I could also say that violin mastery is not something indeterminate and thus explainable in a totally personal way alone. On the contrary: an overview, with the requisite tools for its delineation, is essential. Chaffin and Lemieux (2008: 19-39) refer to this as the 'big picture'. I think that the same applies for Ševčík's work, where, if someone wants to achieve the best from it, knowing the overall picture it is vital.

Unfortunately, the reality is often opposed to this latter approach, shaping a predisposed and sometimes unexplained negation to Ševčík's work real content and aim (questions n.2, n.3, n.12, n.32). This brings a point of ignorance to crucial parts of the structure, and this, by its turn as an element, expectedly feeds the vicious cycle found in the answers to questions n.16 and n.30, which show that there is a limited flow of information from teacher to student.

Regarding the character of Ševčík's work, many musicians believe that there exists no musical thought and value inside the exercises (question n.11); and that it is presented in a rather barren technical manner, as well as including a torrent of unnecessary requirements (question n.17). Additionally, it is believed that there is no connection between technique and music; an opinion that I also encountered during discussions with other colleagues after I conducted my questionnaire. This belief is consistent with opinions existing in the past, and one which might be convincing, if we consider (a) that the whole work seems at first to offer too much unconnected information and (b) that a huge number of different explanations and approaches seems to permeate the educational process for the same kind of problems.

Countering all this, I could claim that as there are books of Ševčík's work which remain almost unknown to the violinists, it is impossible for the dominant and important synthesis of information to be revealed and used. Ultimately, preliminary findings and elements presented in the next pages suggest that there is plenty of information concerning music in Ševčík's educational system (see 2.3. The Content), and that, according to several past opinions, there is inherent an approach that associates technique with music itself (see 1.3. Opinions and Figures Related to Ševčík's Work; The Past); suffice it to say that a study of all the *Opuses* is also needed.

Another remarkable conclusion indicated by this questionnaire, and probably directly explains the contemporary 'negative' stance for Ševčík's work, is that few violinists really know how to distinguish the structure and usage of an instrumental method from the wider violin teaching and learning literature. This is reflected in

their answers concerning the comparison of different teaching and learning tools of violin education, which revealed that people cannot clearly tell the difference between a method, musical studies or other forms of violin teaching and learning constructs (questions n. 21-22). Presenting mostly a bias towards the 'I do not know' answer (32% and 47% respectively), we see violinists confusing the educational 'role' and structure of the proposed educational material in the relevant questions, thus pointing a 'cloudy' perception on this matter. This, to a certain extent, suggests that most of the violinists do know in theory what to practise – probably from previous experience and advice – but they do not know why (for which purpose) and how they need to practise it. At this point, the findings of Cantwell and Millard (1994 in Hallam, 2001: 8) – which agree with the idea that “...students adopting a deep approach [concerning cognitive complexity in relation to their practice behaviour and strategy use] define practising problems in musical rather than technical terms ...” – could perhaps be able to explain this situation. Practically, however, the explicit opinion of the violinists (questions n.28; n.29), that technique is not something separate from music, seems to directly contradict this notion.

In my point of view, the aforementioned conclusion of the questionnaire, may suggest that terms like 'Planning in Performance' (Hallam, 2001a; Gabrielsson, 1999) and 'Quality of Practice' (Chaffin and Lemieux in Williamon, 2008: 22) are not always defined in the best possible way in violin practice and generally in musical teaching and learning as such, hence explaining the 'misunderstood' approach to Ševčík's work.

Based on all the above, as an important contradiction to the negative stances of present times concerning Ševčík's work, I should finally mention question number 19, which revealed that 90% of the sample believes that Ševčík's work approaches practice with great systematisation. It seems, nevertheless, strange that almost all of the violinists stated that it helps to achieve an efficient as well as effective way of practising, when at the same time, most of these violinists are persuaded that it is boring and without a deeper meaning (i.e. question 14).

Perhaps, it could be said that every instrumentalist can realise subconsciously what is good for their violinistic development. We can all define more or less which educational tools we accept as valuable, and therefore try to employ later on in our practice.²¹ However, it seems also that simply to know the point of validity for an educational tool is somewhat different from identifying and finally employing the path of valid knowledge that is inherent in it. This can be seen to a certain extent in the fact that violinists might use exactly the same educational content, yet not all of them will achieve the same level of performance.

The contradiction inherent in questions n.14 and n.19 brings me to think once more that something is neglected or misunderstood in Ševčík's work, and that we therefore need a deeper and more detailed study of its educational path and content so as to achieve its greatest potential.

²¹ For this topic, related research has been made by McPherson and McCormick (1999: 98-102) as well as by Chaffin *et al.* (2002), among others.

1.5. Conclusions for Then and Now: A Basis for Further Research

The previous pages presented the context surrounding Ševčík's work, both during his lifetime and in the contemporary context. Starting with a brief outline of his biography, an investigation of Ševčík's contemporary opinions and perceptions relevant to his work followed, finishing with an empirical research project which revealed aspects of present opinions of Ševčík's educational system and of the content of his work.

The above research path helped me to establish why and how Ševčík decided to write his educational work, in which order he drafted the content of his *Opuses*, how he lived his life in connection to the vast writing and teaching task he undertook, how his life and work was perceived by contemporary media in the musical environment, and how we, the contemporary students and teachers, seem to approach his system now.

To summarise the most significant findings, it firstly appears that Ševčík consciously decided to write this huge work, so as to fully fill what he perceived to be gaps in violin education. Did he achieve his ambition to produce a complete and enduring method? This is something we will investigate later on in this thesis. However, up to this point, the evidence of his life shows that he worked towards this direction, adding content to his work consistently and devotedly.

Secondly, we may say that violinists do accept Ševčík's work as one of the most important intellectual and practical tools of the violin teaching and learning

regime; and that they use it on a great level during the educational process. Ševčík's work still evokes the same positive thoughts as it did during his time, and this as a diachronic educational element suggests evidence of methodological completeness (Stables, 2002).

Thirdly, I believe we should keep in mind that most violinists still perceive Ševčík's work as a greatly systematised tool and complete in its outcome. Statements like: "I hold Ševčík studies in high esteem and think that they are as valuable now as ever before" as well as "Ševčík's exercises are a whole drugstore of possible remedies" (quoted in Mnatzaganian, 1998, by Kim Kaskashian, Itzhak Perlman, Victor Danchenko and Ivry Gitlis for example) suggest that I am not the only one to form such judgements. After all, the quote "Wer vieles bringt, wird manchem etwas bringen" (translation by the author: He who brings much will bring something for everybody) by Goethe (1808) points to completeness, and forms – in my point of view – a good fit for Ševčík's work if all the above considered.

For my thesis's research economy I should stress, as a last point, that in no case the research orientation of this part was to be 'vertically' exhaustive; or that other parameters or aspects, which might reveal more detailed information, do not exist. On the contrary: topics of discussion, which include historical and social extensions, could certainly produce many more pages of deep analyses, further and counter-arguing thoughts or assumptions.

However, we should understand that this first chapter was intentionally meant to undertake a more 'horizontal' path of investigation, aiming to collate and collaboratively present the most important information coming from Ševčík's

‘context’. As such, the content of my writings up until now should be seen as grounding knowledge for the rest of the thesis and, in parallel, to be approached (a) as a deeper interpretation of my hypothesis (what is the real impact of Ševčík’s work?) and (b) as an indirect definition of the problem which pushed me to investigate this hypothesis (the contemporary perceptions and usage of this work). All this, in connection with what comes next, will ultimately serve a fuller and more functional ‘pervasion’ into Ševčík’s world.

Chapter 2 – The Work's Complete View

2.1. *Ševčík's Approach*

As already stated, it can be argued that Ševčík's work enjoyed and still enjoys a respectful acceptance among violinists and educators. The positive opinions and applications around this work form an impressive judgement. Nevertheless, a different situation is encountered in relation to the quantity of information or literature directly connected to it and relevant to its teaching and learning process.

Starting with Ševčík himself, while it is evident that he wrote a few things to interact with and explain his own work, it may be argued that he did not make a great effort to deliver his work using an educationally functional approach; there are relatively few notes offered as further contextualisation for the main core of the work. In fact, the major impetus for both its study and teaching took place mainly inside classrooms, or more informally, through meaningful discussions in taverns, cafés or long walks in parks.

But why did Ševčík not explain his teaching information more concisely, using a definite educational analysis, in order to deliver and establish his knowledge and approach to violin teaching and learning more efficiently? Would not he want to 'pass the torch' to following generations? For that, unfortunately, no straight answer exists. Nevertheless, one possible interpretation could be that the size of the task undertaken in completing the actual method did not leave Ševčík time for such a task. The writing for the main core of his vast work, plus the actual advertisement and dissemination – involving extensive teaching, travelling and publishing – was an enormous achievement for one person alone during that period of time. It is also

possible that he might have been confident that his students would do this job for him. This was true, to a certain extent, as will be shown later on.

Whatever explanation we accept, I am convinced after my extended experience of Ševčík's work that he did not try to conceal information or approaches and opinions relevant to his educational beliefs, not intentionally at least. This can be seen in the developed material presented for the same areas of technique or music – in his revision of *Opus 6* to *Opus 11* as a starting point for beginners, for instance – or in the extensive analysis of concerti and musical pieces in *Opuses 16-21*.

2.2. *The Relevant Literature*

Focusing now on literature produced by other authors, a selected few works have established certain facts regarding Ševčík and his work. These efforts revolved mainly around Ševčík's students. Winn (1905) and Hayes (1912) were the first to present Ševčík's life in a book, while the first to explain parts of Ševčík's work in an educational sense – or at least to embark upon this kind of research – was Leopold Sass, with his book *The Secret of acquiring in a short time a beautiful, clear and penetrating tone (on the violin and violincello) and an infallible rhythmical staccato* (Sass, 1909). Sass, also a student of Ševčík's, tried to describe for the first time the professor's lessons as a process, providing valuable information in so doing. His book, although limited in breadth and content, included a very important 'Plan of Study', which was recommended by Ševčík as 'most practical and useful' (Sass, 1909); we will return to this plan later in this thesis.

Paul Stoeving, a professor of violin in Guildhall School of Music in London, was the first of Ševčík's outer educational circle to critique and analyse the latter's work. Stoeving's book *The Elements of Violin Playing and a Key to O. Ševčík's Works* (Stoeving, 1914) presented a more technical description and evaluation of Ševčík's work, though it neglected many fundamental parts and elements. Having encountered Ševčík on his many visits to London – as he states in the preface of his own book – Stoeving obviously spent considerable time attending master classes, lectures or simply lessons conducted by Ševčík. Nevertheless, it seems that he either did not have the opportunity to study the whole breadth of the work's content, or

he knew it and intentionally did not try to enclose it in his analysis. Whichever the case might be, it may well be assumed that Stoeving's attempt, to fully approach Ševčík's educational construct, could not qualify as a comprehensive one.

After Ševčík's death in 1934, further efforts were made to approach Ševčík's work and life, establishing better sources of information about them. The first book was written by Nopp in 1948, while another one shortly followed by Šelf in 1953. Both books focused on Ševčík's life for the most part, and they provided a great amount of information for his activities, inside and outside of the classroom. As they both were his students, Nopp and Šelf tried to mostly analyze and present thoughts and facts from Ševčík's life, but also some aspects of his teaching and educational process. However, not including a functional educational analysis as well as many of the important parts of the work's content, they both did not provide an academically critical and comprehensive approach.

An article relevant to Ševčík's work – entitled as *Elaborating a Technique* – was also published during 1952 in Oraba in the newspaper *Czechoslovak Life*, while probably the most important book from that period of time was Mignotti's *Wie übt man Ševčík's Meisterwerke* (Mignotti, 1957). With this book, Mignotti attempted to approach Ševčík's work educationally, presenting its technical and musical points clearly. However, without mentioning once more the whole range of the *Opuses*, it is impossible for the reader to acquire a full picture of the content. Mignotti describes in his own way how he perceived lessons with Ševčík, and how particular studies and exercises should be dealt with according to his experiences, finally forming a limited personal view rather than a fully extended academic study on Ševčík's violin teaching and learning approach.

In more recent times, despite there being a vast number of resources which might help with researching education, there are still relatively few attempts at explaining this important work of instrumental teaching and learning. Despite its being widely used and practised, limited research has occurred concerning Ševčík's work teaching values, mental approaches and relevant usage by students and teachers. Probably, this falls into line with the general existing sense of an inadequate research movement concerning instrumental teaching material, behaviour and framework (Gabrielsson, 2003).

The earliest example I could find during the last thirty years or so, which directly concerned Ševčík's work, was a book by Václav Stary. This book is also included as a reference within the relevant chronological list below and completes a range of literature which covers the period 1960 to 2009.

- I. Stary Václav *et al.*, *Otakar Sevcik v Prachaticch*, 1967, published by Odbor Školstv a Kultury Rady ONV Prachatice, Czech Republic.
- II. Samajevova, Kira, *Kyjevskéobdobí cinnosti Otakara Ševčíka (The activities of Otakar Ševčík in Kiev)*, 1973, Article in the periodical *Hudební Rozhledy*, 26 (12) 566-69, Czech Republic.
- III. Kratina, Jan, *Otakar Ševčík, sein Leben, Werk und Vermächtnis für heute*, 1975, an article in Symposium "Violinspiel und Violinmusik in Geschichte und Gegenwart: 142-148 (1972, Graz), published by Universal Edition, Wien, Austria.
- IV. Lorković, Radovan, *Violintechnik zwischen Sevcik und Flesh*, 1978, Article in the periodical "Schweizerische Musikzeitung/Revue musicale Suisse, 118(3) 149-55, Switzerland.

- V. Zhang, Guozhu, *Ševčík's compositions and their value in violin teaching*, 1979, Article in Xinghai Yinyue Xueyuan xuebao/Journal of Xinghai Conservatory of Music (1:1) 40-44, China.
- VI. Bonnet, M.E., *Viooltegniek soos bespreek deur Carl Flesch en Ivan Galamian met spesiale verwysing na die oefeninge van Otakar Ševčík*, 1991, BMus dissertation from University of Pretoria, South Africa.
- VII. Stöckl, Ernst, *Das Wirken böhmischer und mährischer Musiker in Rußland von 1720 bis 1914*, 1994, Article a Symposium: Aktuelle lexikographische Fragen: Bericht: 48-65.
- VIII. Prchal, Martin, *The Man Behind the Exercises*, September 1998, Article in "The Strad", 943-946, London, UK.
- IX. Mnatzaganian Sarah, *Ševčík's Legacy*, 1998, Article in "The Strad", London, UK.
- X. Fintan Murphy, *Bowing Techniques for Ševčík Variations*, 2002, published by Twofold Media as a CDROM, Australia.
- XI. Seiffert Reinhard, *Von Ševčík bis Galamian: Zur Entwicklung des Violinspiels im 20. Jahrhundert*, 2003, Article in "Das Orchester: Zeitschrift für Orchesterkultur und Rundfunk-Chorwesen, 51(4) 8-18, Germany.
- XII. Mojžíš, V. (2004) *Otakar Ševčík (1852 – 1934) a česká houslová škola: katalog výstavy*, Praha, Národní Muzeum, British Library Catalogue.
- XIII. Nakaune Minori, *Otakar Ševčík: The Enduring Legacy*, 2005, Studies in the Humanities and Sciences, 46(1), 109-129, Hiroshima Shudo University.
- XIV. Nakaune Minori, *Otakar Ševčík's Opus 1: The Basis of Modern Violin Pedagogy*, 2007, Studies in the Humanities and Sciences, 47(2), 1-34, Hiroshima Shudo University.

- XV. Nakaune Minori, *Otakar Ševčík's Opus 2 and Opus 3: The School of Bowing Technique*, 2008, *Studies in the Humanities and Sciences*, 48(2), 109-145, Hiroshima Shudo University.
- XVI. Nakaune Minori, *Otakar Ševčík Opus 10: Seven Dances for the Violin*, 2009, *Studies in the Humanities and Sciences*, 49(2), 193-211, Hiroshima Shudo University.

According to this list – which I claim to be exhaustive at my thesis's submission time – only Zhang's, Fintan's, Minori's and Stary's works deal with Ševčík's work having an educational character. Even then however, none of these four authors analyzes, critically or not, the entire corpus of Ševčík's work.

Following these findings, a full exploration of Ševčík's writings seems to be the next rational step. And I assert so because this way, both the familiar and neglected elements of the work's content will be presented homogeneously for the first time, and a more comprehensive overview of its structure will be formed. This, in turn, will encourage the undertaking of a well-informed analysis of the work's teaching and learning framework, which as an outcome will lead to a critical base of thinking, and formation of a justifiable conclusion to my initial hypothesis.

2.3. *The Content*

Otakar Ševčík's work consists of twenty-six *Opuses*. Of all these *Opuses*, only *Opus 10* comprises original musical compositions; for violin and piano, that is. The others are entirely dedicated to the teaching and learning of techniques for violin performance and its general elements of music production (dynamics, colour tones, etc.).

As has been previously mentioned, the young Ševčík's need for a concise and comprehensive manual of technique during his student years was probably what prompted him to compose this numerous – in terms of *Opuses* – work. However, the content's expanded and structurally developed nature may well witness that Ševčík went far beyond the production of just a manual. Based on this assumption, and attempting a preliminary explanation for the level and structure of the *Opuses* that we will meet further below, this could be said: while the whole enterprise began in a perhaps simple and more accessible form,²² as the work developed, it would appear that Ševčík felt the need to expand on his original aim, enriching thus the content with all sorts of cross-references to both technique and music. Such an assertion may be perceived from both the detailed amplification of content some of the *Opuses* undergo – for instance the forty-six parts of *Opus 16* (see page 136) – as well as from the individually presented technically and musically advanced topics inherent in some of them – for example *Opus 4* (see page 102).

²² This can be observed if one reads *Opus 1* in isolation.

But why is it so important to expose this aspect of a ‘developed content’ that Ševčík – intentionally or not – embedded in his pursuit? It is important because its implied existence could positively suggest a coded web of knowledge unfolding between the content’s lines. And if this is the case, developing an efficient and fully informative presentation for the content, must be the result of a thorough and cumulative decoding of both its straightforward and inferred information. This is what is shown in the succeeding tables, following a specific arrangement of analysis distinguishing the explicit from the implicit information I found and believe to permeate Ševčík’s work and path of educational development.

For the following analysis, nevertheless, I should mention two things. The first one is that all the explicit information are based solely on findings and facts derived from the work’s direct content, using either existing printed books by Bosworth & Co. Publications and Arco Iris Publications, or pictures and manuscripts legally released to me by the National Museum of Prague and the National Archive of Music of the Prague’s Conservatory.

During the process of my research, I physically rediscovered eleven of the twenty-six *Opuses* – as they were resting unseen in the archives for a long time according to the authorities – and officially applied to bring them forth through the relevant publication of my thesis. These *Opuses* are numbers 12, 15, 16, 17-21, 25, 26 and an *Opus posthumous*. Additionally, through this time-consuming and cumbersome reinstatement of all the *Opuses* research process, I also collected evidence for five more *Opuses* (numbers 5, 13, 14, 22, 23) which, unfortunately, I was not able to physically recover and thus study. Although I searched in every possible place connected with Ševčík’s work and life, asking knowledgeable people in

relevant archive authorities in Prague, in Pisek, in Horažďovice and in the USA, no positive result came up. On this thorough and deep research I did during the last few years on this matter, I also base my statement later on in my writings that they are still unseen – at least for the wider music education community – as their physical existence could be completely questioned.

The second thing I would like to mention for the following analysis is that all the implicit information mostly renders to be a personal approach of what is extracted and assumed after a well-informed and long-term study (almost twenty years) of the *Opuses* details. Of course, this personal approach does not approve a unique justification of implicit facts. However, it generally projects the wider frame that such information could develop in the content of Ševčík's work.

2.3.1. Opus 1

School of Violin Technique, completed in 1880

The first *Opus* of Otakar Ševčík's work, referring mainly to the learning of notes and their application on the strings, shapes clearly the multifaceted technique of the left hand in four different parts. As it is presented further in the relevant table, training starts from a very simple and consecutive lining-up of notes in the first position. It is extended later on to the sixth position using, in the end, various combinations of fingerings.

Table 1. *Opus 1: Implicit and Explicit Information*

	Explicit information	Implicit information
Op.1 Part 1	<ul style="list-style-type: none"> ➤ Learning of notes → combination of different intervals and showing of different rhythmical values. ➤ Scales with consecutive notes. ➤ Training in first position in single notes, double / triple / quadruple stops. ➤ Primary training in extensions. 	<ul style="list-style-type: none"> ➤ Training in micro-movements of left hand²³. ➤ Management of energy of left hand in first position. ➤ Training of fingering 'sense' between left and right hand²⁴. ➤ Specific course of intonation's development, deriving from consecutive exercises. ➤ Mental specification and particularization of multi-sectional movements. ➤ Primary level of extensions in 1st position.
Op.1 Part 2	<ul style="list-style-type: none"> ➤ Training in all previous information of Part 1, now in positions 2 to 6. 	<ul style="list-style-type: none"> ➤ Management of energy of left hand in positions 2 to 6. ➤ Coding of posture of left hand, depending on position → Different angle of left elbow according to position on the fingerboard. ➤ Coding of posture of right hand according to position that the left hand is performing on the fingerboard. ➤ All the previous elements of Part 1, now in positions 2 to 6.
Op.1 Part 3	<ul style="list-style-type: none"> ➤ Showing of and training in diatonic scales in all positions. ➤ Different forms of analysis in a consecutive – concerning the notes – form. 	<ul style="list-style-type: none"> ➤ Summarized approach to intonation by combining many different parts of exercises. ➤ Primary level of chords' coding in all positions through scales²⁵. ➤ Primary level of extensions inside scales.
Op.1 Part 4	<ul style="list-style-type: none"> ➤ Training in scales in different positions (1-6) applied in a vertical form. ➤ Advanced technique of fingering combinations on more than one string (double-stops, chords, flageolets). 	<ul style="list-style-type: none"> ➤ Higher level of extensions. ➤ Development of technical approach – Maturing of technical metacognition²⁶. ➤ Harmonic presentation of scales. The student learns how to use, combine and transform the vertical form of diatonic scales. ➤ 'Sense' training of fingers. Multiple engagements of fingerings.

At this point, I can understand that for someone unfamiliar with violin teaching and learning material – and more specifically, not sufficiently familiar with Ševčík's educational mentality *per se* – the above table (Table 1) might seem ambiguous. I say so because no theory can easily be understood if its practical application is absent, or at least, if there is no direct link with the final product this theory underpins. With this in mind, I decided to present the table's information in a direct way, applying it to two different examples. These examples being a part of the

²³ That is for example the height of fingers of left hand during performance or combinational placement and replacement of fingers.

²⁴ That is the exact timing mechanism for both hands during performance.

²⁵ The specific placement-usage of fingers derived from the previous parts, unfolds in a primary level the structure of chords.

²⁶ Finding and adapting effective solutions according to biological skills.

aforementioned *Opus* mainly for reasons of coherence, they bring to the fore the relevant information in practical terms, showing finally the implicit and explicit character. The same procedure will be followed for every single *Opus* of Ševčík's work during this stage, where applicable, in order to present an actual connection between the theoretical and practical dimensions.

Example n.1:

Figure 5. *Opus 1 Part II, Exercise n. 4*

4.

Übungen auf der 1^{ten} und 2^{ten} Lage. Exercises in the 1st and 2nd Positions. Упражнения на 1^{ой} и 2^{ой} позиции.

Esercizi in 1^a e 2^a posizione. Exercices à la 1^{re} et 2^e Position. Cvičení v 1. a 2. poloze.

B. & C. 4273

In exercise number 4 of *Opus 1 Part I* (Figure 5), it is obvious that there are different combinations of notes under the same slur of a sixteen-note pattern. The latter refers of course to the correct placement of fingers on the strings and the production of accurate intonation. Relative to the previous table, this information can be seen as explicit. Nevertheless, what is not so evident and straightforward to the violinist's mind – either a student's or a teacher's – is that this exercise, as a whole, addresses the 'energy management and regulation' issue. This means – implicitly – that although its structure appears to be homogeneous and easily perceivable, the relevant presentation is meaningfully extended by Ševčík to train endurance as well. This fact broadens the exercise's outcome and should always be kept in mind regarding its performance and pace.

Example n. 2:

Figure 6. *Opus 1 Part III, Exercise n. 12*

The image shows a page of a musical score, page 25, from 'Opus 1 Part III, Exercise n. 12'. The score is written for a violin and consists of ten staves. The key signature is one sharp (F#), indicating G major. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. Bowing techniques, such as slurs and accents, are also present. The page number '25' is in the top right corner. At the bottom center, there is a small number 'B. 9 C9 4274'.

Using another example from *Opus 1* (Figure 6), a combination of explicit and implicit information is once again evident. Ševčík's explicit approach to this exercise is to train intonation and soft movements of the hand on the fingerboard. This happens through a direct comparison of the same notes – and of course their pitch – in different positions and on different strings. However, what is not so obvious – and thus appears as implicit information – is the engagement with different postures of the left hand. This means that the violinist must deliberately change and adapt the hand posture, consciously training this sequence and adjustment.

2.3.2. Opus 2

School of Bowing Technique, completed in 1892

Opus 2 could be characterised as the ‘Bible’ of the violin’s right hand technique. Ševčík, seemingly a fervent supporter of the Franco-Belgian school of holding the bow (see illustrations in Ševčík, 2000, *Opus 6, Part I: 4*), would have known that an appropriate exercise would be vital for the effectiveness and facilitation of sound production. Therefore, providing more than four thousand variants and exercises, in this *Opus* he presents all the possible combinations and characteristics that a violinist may come across in the course of study and performance (Table 2).

Table 2. *Opus 2*: Explicit and Implicit Information

	Explicit information	Implicit information
Op. 2 Part 1	<ul style="list-style-type: none"> ➤ Primary movements of the right hand on all parts of the bow. ➤ Exercises for primary division of the bow. ➤ Training in styles of <i>detachée</i>, <i>staccato</i>, <i>legato</i> and others, at a primary level. ➤ Primary usage of wrist in triplets and semiquavers. ➤ Presentation of dynamics through right hand technique. ➤ Extended usage of point and heel of the bow. 	<ul style="list-style-type: none"> ➤ Equal training in parts of the bow from the very beginning; complete and solid foundations establishing technical continuation. ➤ Studies of rhythm through right hand technique.²⁷ ➤ Direct usage and comparison of rhythm and technique. ➤ Distribution and regulation of energy. ➤ Training in performance discipline. ➤ Metacognitive approach of right hand technique.²⁸
Op. 2 Part 2	<ul style="list-style-type: none"> ➤ Over 534 variants for the whole system of the right hand. ➤ Bowing styles in triplets with and without string crossings. ➤ Bowing styles in semiquavers with and without string crossings. ➤ Faster performance of bowing styles. ➤ Exercises-variants for the development of softness of tone. ➤ Exercises in sustained tones and division of bow. ➤ Variants using arpeggios across 3-4 strings in triplets and semiquavers. 	<ul style="list-style-type: none"> ➤ Preparation of wrist for the next parts.²⁹ ➤ Endurance in faster tempos and addition of movements for the whole right hand. ➤ All the previous elements from Part 1. ➤ Presentation of more ‘phraseological tools’ through technical combinations.³⁰

²⁷ For example, dotted crotchets section of the 5th exercise (variant 40-49).

²⁸ The student learns how to define and analyze the reason of existence, structure, course of development and aim of every right hand technical style; this results obtainment of independence and critical thinking.

	<ul style="list-style-type: none"> ➤ Variants using all the above in various positions. 	
Op. 2 Part 3	<ul style="list-style-type: none"> ➤ Primary level of exercises for developing suppleness of wrist, using two consecutive strings. ➤ Exercises for skipping over one or two strings at a primary level. 	<ul style="list-style-type: none"> ➤ Development of micro movements.³¹ ➤ Clearance of tone; 'shrinking' of performance tactics. ➤ Preparation of movements for wider, faster and more complicated crossings of strings.³²
Op. 2 Part 4	<ul style="list-style-type: none"> ➤ Variants applied to arpeggios on two strings. ➤ Variants applied to arpeggios in groups of 3, 4, 6 and 8 notes. ➤ Variants for alternation of double stops with single notes. 	<ul style="list-style-type: none"> ➤ Higher level of training in movements of the right hand's wrist. ➤ Smoothing of tone through different strings. ➤ Combination of fast bowing changes with fast changing of fingers; both on the same or different strings.³³ ➤ Preparation for exercises for strengthening of the wrist.³⁴ ➤ Higher combinational level of performance of notes and rhythm.
Op. 2 Part 5	<ul style="list-style-type: none"> ➤ Exercises for developing the power of the wrist. ➤ Arpeggios on three strings using 1040 variants. 	<ul style="list-style-type: none"> ➤ Higher level of endurance in bowing styles. ➤ Parallel development and progress of right and left hand technique.
Op. 2 Part 6	<ul style="list-style-type: none"> ➤ Bowing variants using arpeggios on four strings. ➤ 726 variants. 	<ul style="list-style-type: none"> ➤ All the previous elements of Part 5. ➤ Maturing of previous techniques through 'pushing-to-the-edge' mentality.

²⁹ Slight advancement of fingers' and wrist's movements aiming towards the softness of tone.

³⁰ For example, legato strokes in semiquavers with crescendo and diminuendo signs.

³¹ Using fingers of right hand when changing strings for example.

³² For example, intentional jumping and crossing of strings. This leads to faster and more regulated movement of wrist and arm.

³³ For example exercise n.35.

³⁴ For example exercise n.36.

Example:

Figure 7. *Opus 2 Part III, Exercise n. 29*

<p>Heft III Uebungen für die Entwicklung der Biegsamkeit und Geschmei- digkeit des Handgelenkes. fascicolo III Esercizi per lo sviluppo della morbidezza del polso.</p>	<p>Section III EXERCISES FOR DEVELOPING SUPPLENESS OF WRIST. Cahier III Exercices pour le dévelop- pement de la souplesse du poignet.</p>	<p>Тетрадь III 3 Упражнения для развитія гибкости кисти. Sešit III. Cvičení v docilení ohebnosti ohbí ruky.</p>
<p>Traduzione italiana di M. PELISSIER. Uebungen auf zwei Saiten. Beispiel mit 575 Varianten. Esercizi sopra due corde. Esempi con 575 varianti.</p>	<p>Nº 29. Exercises on 2 strings. Example with 575 Variants. Exercices sur deux cordes. Exemple avec 575 variantes.</p>	<p>Český překlad Josefa Bartovského. Упражнения на двухъ струнахъ. Примеръ съ 575 вариантами. Cvičení na 2 strunách. Příklad s 575 varianty.</p>

Edited and translated by H. Brett.



Varianten des vorhergehenden Beispiels. Varianten on the foregoing example. Varianty předěšlého příkladu.

Varianti sull'esempio precedente. *Variantes sur l'exemple précédent.* *Варианты предыдущаго примѣра.*

Whole bow-length. (Métr: ♩ = 66) *Comincia dalla nota inferiore*
 Mit ganzem Bogen. 1 G. G. *Comincia dalla nota superiore*
 Tout l'archet. 2 G. G. etc. etc.
 Цѣлымъ смычкомъ. Die untere Note fängt an. etc. Die obere Note fängt an. etc.
 Tutto l'arco. La note inférieure commence. La note supérieure commence.
 Цѣлымъ смычкомъ. Нижняя нота начинается. Верхняя нота начинается.
 C'è l'arco. The lower note begins. The higher note begins.
 Spodni nota počíná. Vrchní nota počíná.

Half bow-length. (Métr: ♩ = 72) *Colla metà inferiore dell'arco, e poi colla superiore.*
 Mit halbem Bogen. 17 H. H. 18 H. H. 19 H. H. 20 H. H. 21 H. H.
 Moitié de l'archet. Mit der unteren, dann mit der oberen Hälfte. Avec la moitié inférieure, et puis avec la supérieure.
 Половиною смычка. Нижней, затѣмъ верхней половиною. Spodní, pak horní polovinou.
 Meta dell'arco. First with lower, then with upper half.

For some variants of *Opus 2* – those numbered 7 to 16 for instance (Figure 7) – Ševčík explicitly asks the student to practise their relevant combination of notes with two styles of bowing: a) staccato and b) detachée. Therefore, he emphatically instructs the student in the use of the wrist as well as advising on the right amount of bow. Explicitly structuring the crossing of two strings, the whole activity should

include the bow's usage from heel to point and vice versa. Consequently, the student realises the application of different bowing styles to the same pattern of notes – and thus movements – coding unconsciously the different technical cause or causes that produce every particular result: abrupt use of the wrist for the staccato, soft changes for *detachée*.

However, what is not so clear, although it is trained through these variants, is how the student employs in his or her mind the concise comparison between a slower and a faster movement – the staccato with the legato respectively – as both are actualised at the very ends of the bow. This in fact helps the maturing of micro-movements of the right hand – meaning all these movements come from the fingers and palm – implicitly training the right hand for a faster and more precise performance.

2.3.3. Opus 3

40 Variations for the Violin, completed in 1892

While similar in terms of the mentality of training, to *Opus 2*, *Opus 3* differs considerably in its overall structure. Presenting, in turn, variants on an initial melody for developing the right hand technique, nonetheless it does not follow the path of presentation of the former. As a result, *Opus 3* is considered to be unique in the work's entirety.

The initial 'Tema' is followed by 40 variations in different tonalities, absolutely linked to each other, bearing an inductive plan (Table 3). Training is not

based only on a well-structured technical informational scheme, but is also clearly supported by a piano accompaniment with a different tone-colour and style for each variation. Such a fact highlights the musical representation and thought arising from technical approaches. For the student, the outcome is angled towards artistic knowledge and musical apprehension.

Table 3. *Opus 3*: Explicit and Implicit Information

	Explicit information	Implicit information
Opus 3	<ul style="list-style-type: none"> ➤ Technical variants for the right hand. ➤ Methodological analysis within the common structure of a 'Tema' (Theme) and 40 variations. ➤ Usage of different styles of musical notation (crotchets, triplets, quavers, semiquavers and sometimes demisemiquavers). ➤ Focused usage of a single technical style for every different variant. 	<ul style="list-style-type: none"> ➤ Inductive development of the right hand through a full-proof progress of technical advancement; all variations are connected to each other. ➤ Technical development of the right hand through a musical progress; variations are connected through related keys. ➤ Chamber music engagement. ➤ Presentation of future technical structures and characteristics inside the method (mainly 39 and 40 var.). ➤ Involvement of the same right hand technique with different keys; improvement of technical perception through music.

Example:

Figure 8. *Opus 3*, Variation n. 6 (Violin part)

Allegro. $\text{♩} = 132$.

✓ Var. 6.

Figure 9. *Opus 3, Variation n. 6 (Piano part)*

The image displays the piano part of Variation 6 from Opus 3. The music is written for piano and features a treble and bass staff. The tempo is marked 'Allegro' with a metronome marking of 132. The key signature is one sharp (F#). The variation is labeled 'Var. 6.' on the left. The score consists of four systems of music. The first system shows the beginning of the variation with a treble and bass staff. The second system continues the melody and accompaniment. The third system shows a change in dynamics and phrasing. The fourth system concludes the variation with a final cadence. Dynamics include *mf*, *p*, and *f*. The score is labeled 'Var. 6.' on the left.

In this particular variation (Figure 8), the training of right hand spiccato technique is evident. Explicitly marked as a dot or a wedge above every quaver or semiquaver respectively, differentiations on the spiccato speed occur, enhancing control of the right hand's movement. Nevertheless, what is not clearly evident, and is thus implicitly exercised in this variant, is the musical representation of the relevant technical elements. The student, following the musical accompaniment

provided by the piano (Figure 9), firms up the technical result of spiccato, not only by following the repeated technical notation, but by sensing and projecting into the performance the relevant musical schema deriving from the relevant technique. Thus, during the violin's semiquavers, the piano follows at first a musical path of accentuation. Later on, with a relaxation of the right hand's movement towards the end of the bar, whilst continuing the double quavers' pattern, the accentuation of the first quaver, and the relaxation for the second, parallels the musical projection from the piano; the quaver chord followed by a pause, that is.

2.3.4. Opus 4

Stretching Exercises for the 2nd, 3rd and 4th Fingers, completed in 1915

Until recently, 1999, *Opus 4* could not be found in classrooms, given that it had never been published or presented in a print form. The first person to recover it and bring it into its contemporary form was Professor Foltyn. Being a violin teacher at the Prague National Conservatory, and a direct violinistic descendant of Ševčík himself (at least concerning the environment that he grew up in), he decided to edit this book in order to bring to light not only its important information about the technical aspects of fingering stretching that “all the violinists miss so much” (Ševčík, 1999: introductory notes), but also a ‘new’ and focused training scheme of fingering extensions, as is rarely found in the violin's educational literature (see Table 4). During a discussion that I had with him while attending one of his lessons at the Prague Conservatory, he claimed that he still uses Ševčík's method, and, more

specifically, *Opus 11*. Both *Opuses 4* and *24* were edited by him straight from the manuscript.

Regarding *Opus 4*, it should be noticed that even if it is entitled with an early *Opus* number, Ševčík drafted it relatively late in his endeavour to compose a complete educational work. Thus, it covers the mature period of his teaching. As mentioned in the previous paragraph, its technical character is mainly focused on the training of the left hand fingers, and it covers multi-functional combinations of extensions for all the four fingers on the fingerboard. Its primary way of training is based on the gradual, yet intensive, exposure to intervals.

Table 4. *Opus 4*: Explicit and Implicit Information

	Explicit information	Implicit information
Opus 4	<ul style="list-style-type: none"> ➤ Extensions of a third between fingers 1+3 and 2+4 and a fifth between fingers 1+4. ➤ Intervals of a second using fingers 1+3. ➤ Intervals of a prime using fingers 1+4. ➤ Extensions of a sixth between fingers 1+4. ➤ Octaves using fingers 1+3 and 2+4. ➤ Ninths using fingers 1+4. ➤ Sevenths using fingers 1+2 and 2+3. ➤ Tenths as extension applying increasing and decreasing interval mechanisms. ➤ Extensions and various double-stop intervals.³⁵ ➤ Elevenths using fingers 4+1. ➤ Twelfths using fingers 4+1. 	<ul style="list-style-type: none"> ➤ Obtainment of independence between the two hands. ➤ Endurance of extensions. ➤ Training of multi-combinational thinking. ➤ ‘Mapping’ of the fingerboard in terms of double stopping.

³⁵ For example fingered octaves using intervals of a third during performance.

Example:

Figure 10. *Opus 4*, Exercise n. 21

21

Septima 1. a 2., oktava 1. a 3., nona 1. a 4. (3.) a decima 1. a 4. prstem.
The seventh with fingers 1 and 2, the octave with fingers 1 and 3, the ninth with fingers 1 and 4 (3), and the tenth with fingers 1 and 4.

sul G, D

sul D, A

sul A, E

This exercise of *Opus 4* (Figure 10) shows clearly the primary goal of training. Explicitly structuring step-by-step intervals of a second, the consecutive notes of the upper system of fingerings are combined with a lower system of a repeated note, producing in the end the interval of a tenth.

However, what is implicitly manufactured and exercised in the course of this study is not only the strengthening of the two middle fingers of the left hand – which would have been impossible to train with a normal scale of tenths – but the training and regulation of the left hand’s posture wherever the performing position on the fingerboard might be. This fact brings an appropriate level of training of individual control of the two hands, resulting in an indirect training of sound, too.

2.3.5. Opus 5

Preparatory Studies for the 24 Caprices by Dont Op.45, completed in 1912

Opus 5 is the first book in order of appearance in Ševčík’s work that has never been presented to the public, remaining unseen up until today. Despite the conscientious efforts I have made for its rediscovery, the results have been inconclusive as no factual evidence could be found for the manuscript’s existence.

However, after investing time on thorough research in the last few years, I have been able to collect information about this book through personal discussions with librarians and teachers in Prague. The result of this research was the establishment of probable evidence for the manuscript – including a couple of Ševčík’s other works – existing in the possession of the later editorial house Chapel Music Co., a company now known as Warner Music Co. in the USA.

According to Nopp (1948), the above information could be true, as he states that Ševčík paid Chapel Music Co. for the editing and publishing of several of his *Opuses*, including *Opus 5*. This happened on one of his trips to America. Whilst he

was trying to garner the best possible exposure of his educational work, a conflict with the publishing house occurred, resulting in the manuscripts being left there. In the end, Ševčík received neither a return of his money (intended for the costs of publication), nor the manuscripts of the books. However, it could be possible that the manuscripts were returned to the Czech Republic, to somewhere unconnected to the Conservatory, its Music Archive, or the National Museum, all of which I have searched extensively.

With regard to its content, according to Nopp (1948), *Opus 5* was a book which espoused the same philosophy as that of *Opus 26*, in which Kreutzer's 'Caprices' are analysed and explained. Taking this into consideration, then, and as the subject of analysis is the 24 'Caprices' by Dont in *Opus 5*, we might presume that Ševčík employs an exhaustive analysis of the Caprices' bars for each exercise, leading to their effective, complete and effortless execution. Unfortunately, not much more can be said on this subject as a detailed analysis presupposes the study of the actual book.

2.3.6. Opus 6

Violin Method for Beginners, completed in 1900

Opus 6 constitutes, according to Ševčík's given title on the manuscript, the very first contact for the beginner with violin teaching and learning. Comprising seven parts – according to the numeration of Bosworth & Co. – it includes the analysis of the semitone system on which the entire work is based. Ševčík, using the

semitones as his main tool, introduces the student to violin performance and handling, encoding the fingerboard across the whole of its length in a homogeneous and consistent manner. Setting out the following figure (Figure 11), it can be seen that the semitone system is structured through relevant fingering combinations, applied not only to the first position – as it appears here – but to all the others, too.

Figure 11. The Semitone System

Illustration of the semitone system

The diagram illustrates the semitone system across the violin fingerboard, organized into four main sections corresponding to different semitone intervals:

- Semitone from 1st. to 2nd. finger.**
 - Includes a fingerboard diagram showing positions 0 to 4 on the E string.
 - Shows scales with the same semitone (e.g., E major, A major, D major, G major).
 - Includes intervals with the 1st. and 2nd. fingers.
- Semitone from 2nd. to 3rd. finger.**
 - Includes a fingerboard diagram showing positions 0 to 4 on the D string.
 - Shows scales with the same semitone (e.g., G major, D major, A major).
 - Includes intervals with the 2nd. and 3rd. fingers.
- Semitone from the open string to the 1st. finger.**
 - Includes a fingerboard diagram showing positions 0 to 4 on the A string.
 - Shows scales with the same semitone (e.g., C major, F major, B flat major).
 - Includes intervals from the open string, or from the 4th. to the 1st. finger.
- Semitone from 3rd. to 4th. finger.**
 - Includes a fingerboard diagram showing positions 0 to 4 on the G string.
 - Shows scales with the same semitone (e.g., A major, E major, B major).
 - Includes intervals with the 3rd. and 4th. fingers.

Additional exercises include:

- Connecting the semitones:** from the open to the 1st., and from the 3rd. to 4th. finger.
- Chromatic shifts of the 2nd. finger on the same string.**
- Chromatic shifts of the 2nd. finger alternately on two strings.**
- Scale with the same semitones.** (e.g., G major scale in the whole compass of the 1st. Position).
- Connecting the semitones: finger 0-1, 1-2, 2-3.** Chromatic shifts of 1st. and 2nd. fingers.
- Chromatic shifts of the 1st. finger alternately on two strings.**
- Scales with the same semitones.** (e.g., G major in the compass of the 1st. Position, A minor, D minor, G minor).
- Connecting the semitones: fingers 0-1, 1-2, 2-3, 3-4.** Chromatic scale.
- Chromatic shifts of the 3rd. finger.**
- Scales.** (e.g., A minor, E minor, B minor).

The student, through studying the semitone system, learns how to place the fingers on the fingerboard not according to the sound each finger produces in a certain place, but by relating a finger placement to other finger placements and combinations and, as a result, the sound this placement produces. Developing an optical and acoustical ‘map’ of the notes on the strings, this system is used as scaffolding for the performance of the diatonic scale, resulting in a more flexible and expanded application of every different aspect of left hand technique later on. *Opus 6* includes aspects concerning the posture of the violinist and the holding of the violin and the bow, as well as questions and answers related to music and the violin. Following the previous cases, here too implicit and explicit information exists, bringing forth a distinctive level of expertise (Table 5).

Table 5. *Opus 6*: Explicit and Implicit Information

	Explicit information	Implicit information
Op. 6 Part 1	<ul style="list-style-type: none"> ➤ Learning how to hold the violin and bow. ➤ Study of the music notation. ➤ Study of the rhythm. ➤ First approach to violin playing. ➤ Study on how to place the fingers on the strings using the first level of the semitone system.³⁶ 	<ul style="list-style-type: none"> ➤ Primary stages of bow division. ➤ Strengthening of the left hand fingers. ➤ Strengthening of the right hand fingers using open or stopped chords – control. ➤ First approach to the chamber music environment; details of how to communicate and cooperate. ➤ First approach to musical performance. ➤ ‘Mapping’ of the first position.
Op. 6 Part 2	<ul style="list-style-type: none"> ➤ Training in the second and the third level of the semitone system. ➤ Introduction to musical and technical notations such as legato and détachée. ➤ Introduction to different keys. ➤ Introduction to quavers. 	<ul style="list-style-type: none"> ➤ All the previous elements from Part 1.
Op. 6 Part 3	<ul style="list-style-type: none"> ➤ Training in the fourth level of the semitone system. ➤ Introduction to different keys and rhythms of performance. ➤ Introduction to triplets and dotted notes. 	<ul style="list-style-type: none"> ➤ Preparation of double stops. ➤ Development of intonation. ➤ Primary mechanisms of scales structuring (only in first position).
Op. 6 Part 4	<ul style="list-style-type: none"> ➤ Training in the fifth, sixth, seventh and eight levels of the semitone system. ➤ Structuring and performance of all music keys on the violin in the first position. ➤ Extensive performance of music melodies. 	<ul style="list-style-type: none"> ➤ Full ‘mapping’ of the first position; maturing of relevant perception. ➤ Progress in intonation.

³⁶ For more information on the semitone system read Ševčík’s *Opus 6*.

	➤ Introduction to the semiquavers.	
Op. 6 Part 5	➤ Finger placement exercises using various intervals in the first position.	➤ Training in bow division because of repeated rhythmical structure. ➤ Improvement of sound. ➤ Strengthening of right hand. ➤ Relaxation of the left hand. ➤ Endurance in performance. ➤ Improving speed of fingers' placement. ➤ Improving reading of music (faster and more precise). ➤ Preparatory exercises for <i>Opus 7</i> .
Op. 6 Part 6	➤ Introduction to the second, third and fourth positions.	➤ Further 'mapping' of the fingerboard. ➤ Engagement with double stops in other than the first positions. ➤ Implicit presentation of intonation control mechanisms in the related positions.
Op. 6 Part 7	➤ Connections between positions: 1 st -2 nd , 1 st -3 rd , 3 rd -4 th , 1 st -4 th , 3 rd -5 th , 1 st -5 th . ➤ Introduction to the fifth position. ➤ Scales on one string. ➤ Introduction to broken chords in the first five positions.	➤ Indirect induction to the position shifting scheme (relevant to <i>Opus 8</i>). ➤ Relaxation of the wrist and fingers on the strings. ➤ Training in bow division.

Example:

Figure 12. *Opus 6 Part VII, Exercise n. 3*

3.

Glissade du doigt. *Gliding of the Fingers:* *Portamenti.*

a) de la 1^{ère} à la 2^{ème} position. — *From the 1st to the 2nd Position:* — *Dalla 1^a alla 2^a posizione.*

b) de la 1^{ère} à la 3^{ème} position. — *From the 1st to the 3rd Position:* — *Dalla 1^a alla 3^a posizione.*

As an example of *Opus 6*, I present an excerpt taken from *Part VII* (Figure 12).

This exercise is explicitly devoted to training in changing positions. Gliding from the first position to the second and third, all the relevant fingering combinations are presented, promoting soft and stable movements.

Bringing to the fore the implicit information on the other hand, it is not obvious to the student or the teacher that this exercise refers to the right hand

technique as well. Aiming for a clear tone and correct division of the bow, Ševčík intentionally produces a conflict between the values of notes, shifts and bowings, in the end achieving a better collaboration of these elements.

2.3.7. Opus 7

Preparatory Studies to the Shake and Development in Double Stops, completed in 1898

Wishing to extend the training of the fingers' kinesiology with respect to their speed and fast placement on the fingerboard, Ševčík presents the relevant sequence of exercises in *Opus 7*. Proposing a single juxtaposition of notes, and performing a variable structure of combinations and intervals on them, the execution of the trill in each possible posture and existing position on the fingerboard is developed throughout this Opus (Table 6).

Table 6. *Opus 7*: Explicit and Implicit Information

	Explicit information	Implicit information
Op. 7 Part 1	<ul style="list-style-type: none"> ➤ Exercises with trills in the first position. ➤ Usage of the semitone system as a tool to develop the whole structure of the <i>Opus</i>. ➤ Extensions of the 4th finger. ➤ Intervals training. 	<ul style="list-style-type: none"> ➤ Development of intonation. ➤ Performance endurance. ➤ Development of phraseological skills; internal course of music and phraseology. ➤ Bow handling and division. ➤ Development of music reading.
Op. 7 Part 2	<ul style="list-style-type: none"> ➤ Trill exercises in the 2nd, 3rd, 4th and 6th position. ➤ Usage of the semitone system. ➤ Intervals training. ➤ Training of speed of finger placement and general performance in various positions. ➤ Development of double stopping. 	<ul style="list-style-type: none"> ➤ Higher level of development of endurance than the previous book. ➤ Improving 'sense' of fingers on the fingerboard. ➤ Improving sound and right hand independence. ➤ Improving left hand adaptability on positions.

Example:

Figure 13. *Opus 7 Part I*, Exercise n. 12

14

Trillo senza la terminazione.
Triller ohne Nachschlag.

12.

Trille bez dorážky.
Trille sans terminaison.

Трель без закінчення
Trill without aftertone.

1. *Trillo senza la terminazione.*
Triller ohne Nachschlag.

2. *Trille bez dorážky.*
Trille sans terminaison.

3. *Трель без закінчення*
Trill without aftertone.

4. *Трель без закінчення*
Trill without aftertone.

Exercise 1: *Trillo senza la terminazione.*
Triller ohne Nachschlag.

Exercise 2: *Trille bez dorážky.*
Trille sans terminaison.

Exercise 3: *Трель без закінчення*
Trill without aftertone.

The excerpt of *Opus 7* shown above (Figure 13) clearly identifies the trill as its main goal in training. Using different fingerings for the production of trills included in every single bar, strengthening and endurance of repetitive motion is acquired, enhancing as a result speed and trill homogeneity. This is by and large the general explicit approach of the whole *Opus*, too. As previously, however, there is also implicit information here, further promoting the technical and/or musical engagement of the student. I suggest, then, that even if the trill is explicitly dominant, elements of musical phrasing and training of reading fluency are also evident, structuring and exercising to a certain extent scales and their relevant fingerings, too. Following this interpretation, a primary synthesis of double stops comes to the fore, while a better posture for the left hand emerges.

2.3.8. Opus 8

Changes of Position & Preparatory Scale Studies, completed in 1892

Even if not of great length, this particular book constitutes one of the most important *Opuses* of Ševčík's work. By assembling fifty-nine methodical exercises – each one of them not exceeding six or seven actual lines – this book underlines and underpins by its content (Table 7) the importance of stable, soft and equable changing of positions on the fingerboard, while different mechanisms of position changes lead to an extensive knowledge of finger placing and thus positions handling.

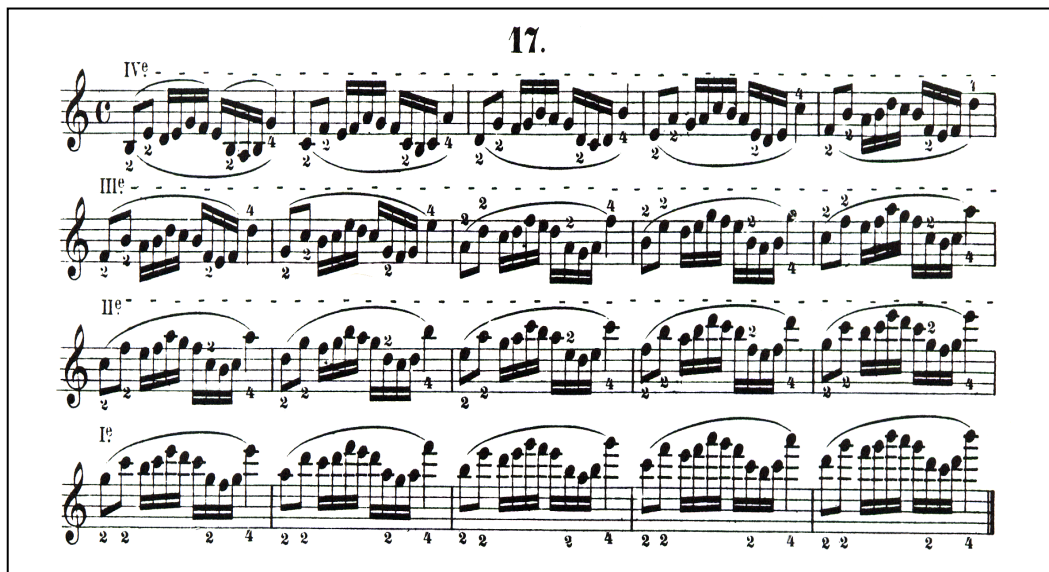
Table 7. *Opus 8*: Explicit and Implicit Information

Opus 8	<ul style="list-style-type: none">➤ Changes of positions between intervals of a 2nd, 3rd, 4th, 5th, 6th, 7th and 8th.➤ Training of shifts.➤ Preparatory scales studies.	<ul style="list-style-type: none">➤ Training in bow division.➤ Preparation for <i>Opus 1</i> – Parts 2, 3 and 4.➤ 'Mapping' of the fingerboard using single note shifts.➤ Presentation of music phraseology mechanisms included in the technical structure.➤ Development of the fingerboard 'sense'.➤ Endurance of the whole body's posture³⁷.
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³⁷ When the left hand gradually changes positions on the fingerboard, it is usually common for the whole body to try and follow it, thus producing bad posture results. With this kind of division and step-by-step repetition and progress of movements, the student learns how to analyze the right body stance and keep it under control for as long as is needed.

Example:

Figure 14. *Opus 8, Exercise n. 17*



It is fairly easy for someone to realise that Ševčík intentionally exposes in this exercise (Figure 14) not only the importance of accurate intonation during the changing of positions, but also the relaxation needed to acquire an even tone. The gradual structuring of the interval of a sixth (G to E) on the one hand, and the parallel usage of the second finger for two consecutive notes and positions on the other, underscore this assumption.

Speaking for the implicit functions, nevertheless, it should be mentioned that in order for someone to achieve the above results, and perform evenly the similar pattern occurring in every bar, a good bowing division is necessary as well as the maintenance of the body's correct posture, whichever position the left hand performs on the fingerboard.

During performance, especially in higher fingerboard positions, the violinist tends to unconsciously change posture so as to achieve the desired outcome of

intonation and sound. Such an approach, though, produces tension and a defective pressure on performance, ultimately affecting the overall sound and music-technical result. With these series of exercises, Ševčík provides a tool for this problem's regulation, although it is achieved almost as a by-product of the regimen.

2.3.9. Opus 9

Preparatory Studies in Double Stopping, completed in 1889

Opus 9, to which Ševčík referred as the book of exercises of double-stops preparation, includes in an analytical and completely methodical form all types of combined and simultaneously performed intervals. Although a relevant approach was presented in several parts of the previously mentioned *Opus 6*, in the content of *Opus 9* training towards a greater expertise in this field is evident (Table 8). Larger sets of exercises develop endurance and stretching of fingers, while a wider yet more direct application of intervals exists within a scale-like environment.

Table 8. *Opus 9*: Explicit and Implicit Information

	Explicit information	Implicit information
Opus 9	<ul style="list-style-type: none"> ➤ Development of double stops including 2nds, 3rds, 4ths, 6ths, 8ths and 10ths. ➤ Simple exhibition of flageolet tones. 	<ul style="list-style-type: none"> ➤ Exercises structured on the semitone system. ➤ Improvement of intonation for both single notes and double stops; comparison of intervals. ➤ Preparatory exercises for extensions. ➤ Improvement of the bow 'sense'; combinational performance of pressure, speed, division and left hand's relevant involvement. ➤ Preparation for <i>Opus 15</i>.

Example:

Figure 15. *Opus 9, Exercises nos. 29 & 30*

12

29.

Octaven.
Offave.

Octaves.
Octaves.

Oktavy.
Октавы.

IV et III - - - - -

III et II - - - - -

III et II - - - - -

IV et III - - - - -

30.

etc.

Both of these exercises – examples in our case – explicitly propose a training scheme concerning octaves (Figure 15). Either as a direct double-stop, which combines a changing of positions to an interval of a third (exercise n. 29), or as a diatonically proposed ornament inside the range of each octave’s interval (exercise n. 30), a structured and well-maintained verification of intonation and the left hand’s posture is evident.

On the other hand though, in my opinion, what is ostensibly trained differs from what forms an implicit consequence of this training: the control of sound and the bow within both exercises. With the first of these exercises, the higher it gets on the fingerboard, the stronger the conflict between the formation and performance of the octaves and the quality of the sound. Therefore, additional attention should

be paid to developing better posture, and a more consistent and rational bow division should be applied in order to achieve a more relaxed and powerful final outcome. For the second exercise, as the movements of the left hand's fingers may interfere with the correct balance of the bow on the strings (a fact which is practically evident to all violinists during their initial performances of double-stops), an intentional weighing of the bow on the strings should be proposed as an aid to the verification and control of intonation.

2.3.10. Opus 10

Czech Dances and Songs for Violin and Piano, completed in 1889

- *Holka Modrooká*
- *Když jsem k vám chodíval*
- *Bez Názvu*
- *Fantasie*
- *Břetislav*
- *Furiant*
- *Opus 10a, Czech Dance No 7 for violin and piano*

Opus 10 is the only book in the spectrum of works by Otakar Ševčík which includes musical compositions. Presenting seven different Czech dances and pieces for violin and piano or violin and orchestra, this part of the method proves conclusively, apart from Ševčík's composing taste, his ability to include in various

forms, and to impart through this explicit and implicit information for technical development and musical maturity. Composed using popular Czech melodies, *Opus 10* promotes the usage of dominant technical styles of that period, while its relevant musical engagement proves to be mostly aligned with a generally Eastern European musical character, emphasising passion, strength and nuance.

Thanks to the University of East Anglia, its Symphony Orchestra and especially Dr. Sharon Choa, I was able to perform the première³⁸ of the fourth piece of *Opus 10*, entitled *Fantasie* (version for violin and orchestra). This piece demonstrates clearly the aforementioned characteristics, which are also explored in the following analysis-description.

As a first consideration, it is easily understood that the *Fantasie* displays four considerable and individual parts in its structure (see Appendix, part 4). The whole composition takes the form of a *Theme with Variations*, while it embodies all the possible musical and technical subtleties and individualities such a musical construct could include; different musical characteristics for every individual part, different tempi, variable approaches to technical styles including octaves, staccati, ricochets, double flageolets, left-hand pizzicati and others.

The main *Tema* is preceded by a prologue, a musical statement if I may say, which works in a simple way to introduce the folklore characteristics of the piece. Additionally, its existence enhances the more virtuosic and extrovert nature of the theme. From the specific *Tema* on, a more complex development – both in terms of music and of technique – arises, keeping the same compositional character until the

³⁸ A recording of this live performance exists in the DVD (Part 2) attached to my thesis.

middle part of the third variation, where more relaxed and simple writing appears. Producing an alternative presentation of two *Allegri* and three *Andante* parts, the *Fantasie* reaches its conclusion, involving an explosive technical performance for the solo violin.

Approaching and studying the composition's score (see Appendix, part 6), it is clear that there is a full usage of the colour of the orchestra, while the compositional as well as the acoustic balance between the violin and the orchestra seems to work at a very effective level (for an acoustic example, please consult the appended DVD). Wherever the violin needs to be heard, the orchestra produces a well-balanced nuance – without disappearing dynamically – and whenever the orchestra needs to back up the violin solo, a relevant motif usually appears in its simplest form, filling sound gaps that the violin cannot. Concerning the sound colour, a good example appears in this variation with the double flageolet notes. For the balance of dynamics, a characteristic part occurs towards the end of the piece, where, although the violin has a lot of difficult notes to perform, the orchestra follows a loud yet simple statement of the initial theme. This approach supplements cleverly the final outcome of the violin's solo, producing the peak of energy and temperament that this final part of the piece requires – a part which is often lost in the group's overall loudness.

Being given the opportunity to perform *Fantasie* in front of an audience, I can now say that a lot of elements were revealed to me, concerning not only its own content *per se*, but also its real connection with Ševčík's wider work, aims and mentality. This experience made me realise that a profound set of implicit and

explicit information is also embodied here, implying an identical mentality with the rest of Ševčík's work. This in turn suggests that *Opus 10* is a crucial part of the whole. But let me unfold my thoughts further and explore this suggestion in greater detail.

First of all, it would be difficult to deny that inside the content of this musical piece there is a huge variety of technical requirements and combinations. Finding elements such as octaves – both normal (first-fourth 'fingerings'³⁹) and *doigtée* ones (first-third and second-fourth fingerings in combination) – extended staccati, double flageolets, extended passages of consecutive notes, left-hand pizzicati and melodic lines on high positions on the G string among others, what comes into my mind is a formal performance, and thus a more demanding setting, of what has been learnt in most of Ševčík work's other books. In other words, this is a clear application of the work's content to real performance situations. Of course, it could be argued that this is not a very important note, as clearly all methods are made to be applied in practical performances and musical activities. However, I believe that it is important to stress this connection here, presenting this way the interrelated mentality of technique to music and vice versa that Ševčík's writings include.

It is noteworthy that every single note in the *Fantasie* seems to interrelate the two parts, so that ultimately the whole musical composition seems to have been built upon a logical and justified basis of musical and technical combination. Following the simple rules of his system, Ševčík never puts the performer under irrational pressure, and whenever a more specialised execution is needed to promote music or technique, proper technical preparation comes into place for a

³⁹ With the term 'fingerings' I mean the way that we, the violinists, use our fingers on the fingerboard, following a specific order of numbering them. This will also be the way this term will be used from now on.

few bars in advance, producing the final outcome naturally. Everything comes in its time – both music and technique – and without forcing the hands excessively, music and nuances deploy in favour of technique, or vice versa.

For instance, starting at the very beginning, it is quite obvious that the technical line unfolds step-by-step into a more complex system, using first simple notes, then normal octaves and after that, intervals of a third. Physically, and in relation to the tension produced because of the left hand's position, octaves are less stressful than the thirds. Thus, it is very rational to exhibit such a technical path. On the other hand, and concerning mainly the music of this same initial part of the piece, it can be said that although nuances and harmony follow the technique's rational path of development – increasing from a simpler to a more complex level, that is – phrases develop reversely. Ševčík, wisely adapting music and rhythm in favour of technique, starts with the composition of longer phrases for the simpler technical styles, while as the variations develop and technique becomes more demanding, phrases follow a less complex and shorter redeployment.

The same can be observed in another example relating to the various finger extensions in the piece, where their ratio of appearance decreases as the pace of music increases. Firstly, as more slow notes permeate the main core of phrases, an increased stretching activity is applied (flageolets in the second variation for example), while later on, as the music becomes faster, finger extensions become fewer and more rapid, in terms of their individual placement, as can be seen in the chords in the last Allegro Molto for example. From what we, the violinists, know it is less painful for the left hand to perform finger extensions at a slow pace than at a faster one.

Finally, it can be noticed that for the whole piece, the music seems to rely on the performer's parallel technical development, resulting in individual phrasal variations of the same technical base to be found, later on, in one bigger phrasal frame, favouring thus musical expression and variety. The two different applications of the left hand pizzicato in one of the very first variations of the piece, once performed on the top of the bow and once on its lower part, prove this point.

2.3.11. Opus 11

School of Intonation, completed in 1921-22

Opus 11, comprising fourteen (fifteen in a second edition) different parts (see Table 9), is perhaps the most extended informational system of music and technique in Ševčík's whole work. Entitled the *School of Intonation*, it presents in a very rational way all the likely scenarios of execution of consecutive notes, starting from the very beginning of the violin teaching and learning procedure. Towards its end, it embraces and encourages an advanced level of performance practice, defining clearly its different stages and technical engagement. Including a range of demands relevant but not limited to scale motifs, scales, bowings, changing of positions and production of vibrato, the quality and quantity of information appears at the highest possible degree. The main teaching system still appears to be the semitones system, as well as the rational deployment of technical and musical information while, as before, explicit patterns of practice are distinct through the whole structure of the *Opus*, followed by implicitly underpinning elements. At this point, I should mention

that this is one of the few *Opuses* about which we have clear information from Ševčík, at least in relation to its explicit application. Therefore, all the information included in the ‘Explicit Information’ column further down can also be found in the very beginning of every single part of the *Opus*’s manuscript.

Table 9. *Opus 11*: Explicit and Implicit Information

	Explicit information	Implicit information
Op.11 Part 1	<ul style="list-style-type: none"> ➤ General introduction: system of tuning the violin. ➤ Normal and tempered finger position. ➤ Holding the violin and the bow. ➤ Exercises: The open strings. ➤ Placing of fingers. ➤ Tempering intervals in relation to an open string. ➤ Formation of double stops. ➤ 29 duettinos for two violins. 	<ul style="list-style-type: none"> ➤ Training in discipline, endurance and concentration during practicing. (There is always a visible target that the student has to achieve. That provides him with the sense of discipline and will to practise; partial regulation of motivation.) ➤ A shorter ‘projection’ of technique’s ‘big picture’. ➤ Matching of technique with music; providing the mentality of musical practice. ➤ Information on technical matters that no other methodology engaged with before. ➤ Cognitive and metacognitive structuring of technique through extended sets of exercises.
Op.11 Part 2a	<ul style="list-style-type: none"> ➤ The semitone and tritone in the major scales of G, C, F, B\flat, D and E\flat with 256 rhythmical exercises (110 with a second violin). 	
Op.11 Part 2b	<ul style="list-style-type: none"> ➤ The semitone and tritone in A, A\flat, E, D\flat, B and G\flat major, twelve major scales with semitone and tritone through the circle of fifths, 12 major scales also in chromatic succession, with 395 rhythmical exercises. 	
Op.11 Part 3	<ul style="list-style-type: none"> ➤ Chromatic shifting and chromatic tone succession. ➤ The augmented second. ➤ Harmonic and melodic scales with bowing exercises for legato, martellato, staccato, spiccato and saltato. ➤ Consonant chords. ➤ The broken triad in a variety of movement and form. 	
Op.11 Part 4	<ul style="list-style-type: none"> ➤ Dissonant chords. ➤ The diminished and augmented triad in single tones and double stops in various keys with changes of bowings. ➤ The chord of the diminished and dominant seventh in single tones and double stops in various keys with changes of bowing. ➤ The broken chord of the dominant seventh in a variety of movement and form through all keys with exercises of bowing. 	
Op.11 Part 5	<ul style="list-style-type: none"> ➤ Introduction to the positions (2nd to 7th). ➤ Placing the fingers on one string. ➤ Diatonic succession of five tones. ➤ Passing from one string to another. ➤ Intonation of intervals relative to an open string. ➤ Exercises within the compass of five tones. 	

Op.11 Part 6a	<ul style="list-style-type: none"> ➤ The semitone and tritone in the major keys of C, F, G, B\flat, D and E\flat with 374 rhythmical exercises.
Op.11 Part 6b	<ul style="list-style-type: none"> ➤ The semitone and tritone in the major keys of A, A\flat, E, D\flat, B and G\flat with 316 Rhythmical Exercises.
Op.11 Part 6c	<ul style="list-style-type: none"> ➤ Remarks about interpretation. ➤ Remarks on the tremolando (with exercises). ➤ 40 Duettinos (bohemian melodies) for two violins as studies of interpretation, position and bowing.
Op.11 Part 7	<ul style="list-style-type: none"> ➤ Chromatic shifting on one and on two strings with controlling open string. ➤ The augmented second. ➤ Harmonic minor scales with bowing exercises for detachée, legato, staccato and spiccato.
Op.11 Part 8	<ul style="list-style-type: none"> ➤ Consonant chords: Placing the fingers for double stop of the perfect fifth with exercises for bowing. ➤ Preparation for the double stop of the perfect fifth. ➤ The major and the minor triad in double stops. ➤ The broken triad in various keys with changes of bowing. ➤ Dissonant chords: The diminished triad with enharmonic changes in single tones and double stops.
Op.11 Part 9	<ul style="list-style-type: none"> ➤ The diminished triad continued. ➤ The augmented triad in single tones and double stops with exercises for fingering and bowing.
Op.11 Part 10	<ul style="list-style-type: none"> ➤ The chord of the dominant seventh in all keys. ➤ The chord of the dominant seventh in arpeggios through the circle of fifths in all positions with various kinds of bowing. ➤ The chord of the diminished seventh in various keys with exercises for fingering and bowing.
Op.11 Part 11	<ul style="list-style-type: none"> ➤ The chord of the diminished seventh continued. ➤ Uniform shifting of fingers on one string with a controlling open string. ➤ The same on two strings. ➤ Shifting of the double stops of the diminished fifth, the diminished seventh, the minor third and the major sixth with a controlling open string. ➤ Exercises for shifting positions and finger exercises employing different combinations of stops for the chord of the diminished seventh. ➤ Stretching of fingers.
Op.11 Part 12	<ul style="list-style-type: none"> ➤ Introduction to shifting. ➤ Finding the individual tones of the scale. ➤ The double stop of the octave. ➤ Shifting through nine positions. ➤ Shifting and placing the fingers for the double stops of the triad and fourth in all positions.

	<ul style="list-style-type: none"> ➤ Shifting the fingers through all positions, skipping one or two positions. ➤ Shifting of the individual fingers on one string through all positions with controlling open strings. ➤ Finger exercises within the compass of four tones. 	
Op.11 Part 13	<ul style="list-style-type: none"> ➤ Change of positions. ➤ Diatonic scales in all positions. ➤ The transition tone. ➤ Combination of various positions on two alternating strings. ➤ Diatonic scales on two strings within the compass of the twelfth in all keys. ➤ Diatonic scales through three octaves in all major and all melodic and harmonic minor keys with various kinds of bowing. 	
Op.11 Part 14	<ul style="list-style-type: none"> ➤ Double stops. ➤ Shifting of two fingers on two strings. ➤ Intonation of the double stops of the sixth, the fourth, the third, the second, the diminished seventh and the tenth. ➤ The trill. ➤ Daily exercises in octaves and tenths. 	

Example:

Figure 16. *Opus 11, Book 2, Part V, Exercise n. 3*

3.

<p>To be played from memory.</p> <p>Diatonic progression of 5 notes beginning on each step of the scale. Name every note aloud and before each new group name also the 1st and 5th note, in order to know up to which note to play</p> <p style="text-align: center;">2nd Position.</p> <p>from b to f. von h bis f. de si jusqu'à fa.</p>	<p>Auswendig zu spielen.</p> <p><i>Diatonische Folge von 5 Tönen, ausgehend von jeder Stufe der Tonleiter.</i></p> <p><i>Jeden Ton laut aufsagen und vor jeder neuen Gruppe den 1. und 5. Ton laut nennen um zu wissen, bis zu welchem Ton man zu spielen hat.</i></p> <p style="text-align: center;">2. Lage.</p> <p>from c to ? von c bis ? d'ut jusqu'à ?</p>	<p>À jouer par cœur.</p> <p>Progression diatonique de 5 notes à partir de chaque degré de la gamme.</p> <p>Nommez à haute voix chaque note, et au commencement de chaque nouveau groupe nommez aussi la 1^{re} et la 5^{me} note pour savoir jusqu'à quelle note il faut jouer.</p> <p style="text-align: center;">2^{me} Position.</p> <p>from e to ? von e bis ? de mi jusqu'à ?</p>
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Ševčík Op.11.V

Presenting exercise number 3 (Figure 16) as an example of *Opus 11*, it is clearly evident that the structuring of scales in second position, as well as their verification of intonation, takes place. Ševčík asks the student to acknowledge the range of used notes in order to form the relevant scale motif (see relevant note above the specific exercise), whilst a memory task is combined for further

development and facilitation of the exercise. Pauses exist to distinguish the steps towards the structuring of the main scale.

All these probably sound easily applicable to start with, and explicitly straightforward as to their meaning. However, decoding the implicit intentions of this example, it is important to understand that this particular approach embraces a hint of a deliberate metacognitive engagement concerning the relevant task. That is, Ševčík not only asks for the particular straightforward result of the scale performance but, additionally, he ‘forces’ the student to deeper perceive the different components of its structure. This means better perception as well as regulation of the final outcome of the whole scale, and of course better handling of the latter in the various technical or musical situations that could occur in a musical piece.

Example:

Figure 17. *Opus 11, Book 4, Part XIV, Exercise n. 1*

<p>PART XIV. Intonation of Double stops.</p> <p>Contents.</p> <p>Shifting of two fingers on two strings:</p> <ul style="list-style-type: none"> a) on two adjacent strings, b) on two strings not adjacent, c) on the outer strings, d) with the distance between the fingers remaining unchanged (succession of similar intervals), e) with the distance between the fingers changing (succession of dissimilar intervals), f) by skips of thirds and fourths in diatonic progression. <p>Intonation of the double-stops of the sixth, the fourth, the third, the second, the diminished seventh and the tenth. — Intonation of the Trill.</p> <p>Shifting of two adjacent fingers, with the distance between them remaining unchanged,</p> <p>on the E- and D-string.</p>	<p>ABTEILUNG XIV. Intonierung der Doppelgriffe.</p> <p>Inhalt.</p> <p><i>Gleiten mit zwei Fingern auf zwei Saiten:</i></p> <ul style="list-style-type: none"> a) auf zwei neben einander liegenden Saiten, b) auf zwei von einander entfernten Saiten, c) auf den äusseren Saiten, d) mit stets gleicher Spannung der Finger (Folge gleicher Intervalle). e) mit wechselnder Spannung der Finger (Folge ungleicher Intervalle). f) in Terzen- und Quartenschritten in diatonischer Folge. <p><i>Intonierung der Doppelgriffe der Sexte, der Quarte, der Terz, der Sekunde, der verminderten Septime, und der Dezime. — Intonierung des Trillers.</i></p> <p>1.</p> <p><i>Gleiten mit zwei neben einander liegenden Fingern, in stets gleicher Spannung,</i></p> <p><i>auf der E- und D-Saite.</i></p>	<p>PARTIE XIV. Intonation des doubles cordes.</p> <p>Table des Matières.</p> <p>Glissement de deux doigts sur deux cordes:</p> <ul style="list-style-type: none"> a) sur deux cordes voisines, b) sur deux cordes non voisines, c) sur les cordes extérieures, d) sans changer l'écartement des doigts (succession d'intervalles égaux), e) avec écartement des doigts changeant (succession d'intervalles inégaux), f) par sauts de tierces et de quarts en progression diatonique. <p>Intonation des doubles cordes de la sixte, de la quarte, de la tierce, de la seconde, de la septième diminuée, et de la dixième. Intonation du Trille.</p> <p>Glissement de deux doigts voisins sans changer l'écartement,</p> <p>sur les cordes de Mi et de Ré.</p>
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*) Both fingers to be shifted simultaneously. | *) Mit beiden Fingern gleichzeitig rücken. | *) Le glissement des deux doigts doit être simultané.

Ševčík Op. 11. XIV

Bringing another example to the spotlight for this *Opus* (Figure 17), it is explicitly stated by Ševčík that the task of exercise number 1 (*Opus 11 Part XIV*) includes the training of double-stops' intonation. Of course, as is obvious, it is not meant to be a clear performance of 'vertical' double-stops, but on the contrary a

horizontal indication of fingerings, planned to be performed as double-stops in the future. Training in the changing of positions is included; ostensibly, no further requirements are demanded.

On the other hand, implicitly speaking, it is not only bow division training which takes place during the actualization of this exercise: a great amount of training of the right hand's technique is also evident and applicable to the whole. Therefore, the student needs to realise that the correct intonation will not only be produced because of the proper left hand finger placement, but it is facilitated by – if not predicated on – the proper levelling of the right elbow, too. If the latter system of the right hand is relaxed and correctly used during performance, then the left hand's outcome will be also more efficient. A better and more stable sound can thus be achieved through the levelling of the right elbow, which consequently brings about more flexible positioning for the left hand's fingers.

2.3.12. Opus 12

*School of Double Stopping, completed in 1923*⁴⁰

The *School of Double Stopping*, numbered as *Opus 12*, is also one of the books that has never been published. During my research in Prague though, I found some information relevant to it in a part of Ševčík's notes, held in the Archive of Prague's National Conservatoire. The notes revealed the original manuscript of the work. The following photographs of the examples n.1 (Figure 18), n.2 (Figure 19) and n.3 (Figure 20) illustrate the *Opus*'s content.

⁴⁰ Opuses 12-15 consist the School for Virtuosos according to Ševčík.

Briefly, *Opus 12* mainly refers to double-stops exercises, developing the particular technique to an advanced level. Beginning with the initial stages of technical adaptation, the exercises demonstrate the ideal level of execution of double-stops, leading to the possible conclusion that, in Ševčík's mind, this book may have been the succession to *Opus 9*. Although many things could be said about its content and application, I will refrain from further comment on its implicit and explicit information, keeping in mind that I do not have access to the whole work, rendering any analysis of limited value.

Example n.1:

Figure 18. Opus 12 (manuscript 1)

Der Sexten-Doppelgriff | *The double-stop of the sixth*

Aufstellung und Abkürzung | *The placing and intonation*
des Sexten-Doppelgriffes | *of the double-stop of the sixth*
in der 1. Lage | *in the 1st position*

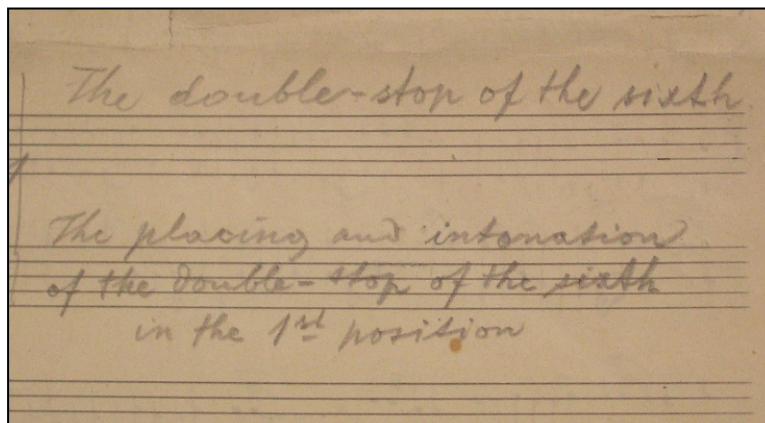
Vorbereitung in Sexten in der 1. Lage | *Preparatory exercise in sixths in the 1st position*
mit den Vorzeichen aller Tonarten | *To be practiced with the signatures*
auszuführen. Stricharten 1-16. Bei jedem | *of all keys.*
and andere Zeichen im verschiedenen Tempo anzuwenden

Texten-Übung mit Vorausgreifen der Finger | *Exercise in sixths, placing the fingers in*
an Vorzeichen des Vortreffens der linken | *advance in order to prevent the open*
Seite | *string from stinging*

****) Die 32^{te} Note bezeichnet den Finger,* | ***) The 32nd note shows which*
welcher die unblönde leere D-Saite | *finger must cover the exposed open*
decken soll. | *D string*

Example n.2:

Figure 19. *Opus 12* (manuscript 2)



Example n.3:

Figure 20. *Opus 12* (manuscript 3)

The image shows a handwritten manuscript page on aged, yellowed paper. The page is filled with musical notation, including staves with notes, rests, and other musical symbols. The notation is written in a cursive hand. At the bottom of the page, there is a section of text in German and English. The German text reads: "Starker Versuchung in der 2. Lage. Auf der ersten Stange, also fünften." The English text reads: "Preparatory exercise in sixths in the 2nd position. To be practiced with the signatures of all keys." The page is numbered "2" in the top right corner.

2.3.13. Opus 13

School of Arpeggios and Modulations, completed in 1923

Opus 13 is also one of Ševčík's unpublished books, probably existing now only as a manuscript. Referred to as the *School of Arpeggios and Modulations*, it seems to deal with 'scale' elements, using not only a horizontal but a vertical developmental process. The word 'modulations' in its title seems to suggest the incorporation of various key changes in its content, extending the breadth of similarly structured exercises of arpeggios and chords found in *Opus 1*, for example. Unfortunately, it has proved impossible to find relevant photographic material, or the original manuscript, and as a result, no specific information is available.

2.3.14. Opus 14

School of Chords, completed in 1923

Opus 14 is also unpublished, and was impossible to recover in any format during my research in Prague or elsewhere. Nevertheless, what can be assumed according to its title is that it offers a broad technical synthesis and performance of double-stops. It seems likely that it focuses on different ways of producing and performing chords; its completion probably implies a higher level of expertise in this field, expanding upon similar content found in other *Opuses*. Unfortunately, its traces are lost, similarly to the aforementioned unpublished *Opuses*, and thus no further explicit or implicit information can be presented.

2.3.15. Opus 15

School of Harmonics and Pizzicato, completed in 1923

Opus 15 constitutes one of the two cases where an unpublished *Opus* of Ševčík's work remained in Prague and was not completely lost. After a thorough research of the relevant data existing in the Archive of Prague's National Conservatoire, I was able to recover the manuscript, saving all its material as a digital form (photographs) (Figure 21, Figure 22).

Concerning its analysis, I was concerned again that there might be missing parts, as with *Opus 12*. For this reason, I decided not to include a table of the explicit and implicit information I accumulated during my study of it. A general description, though, is provided as an alternative, as I believe that the information I gathered for this *Opus* is more than enough to form a justified opinion of it.

Scanning through *Opus 15* in terms of its explicit information, there are two separate parts forming its structure. The first one refers entirely to pizzicati, while the second covers harmonic notes, both natural and artificial.

Particularly in relation to the first part of this work, the one referring to pizzicati, it could be argued that it forms a precursor to *Opus 24*, including structured examples of exercises directly interwoven with the technique in question. Initially employing a very simple production of left-hand pizzicati, the first and fourth fingers are consecutively combined with the open strings, strengthening the finger muscles and coding the fingerboard in this specific way. Different combinations of pizzicati are presented progressively, while various notes are executed alternately by the bow. Finally, the student not only has the chance to learn but also to practise different and multifaceted approaches to this specialised technique, following a

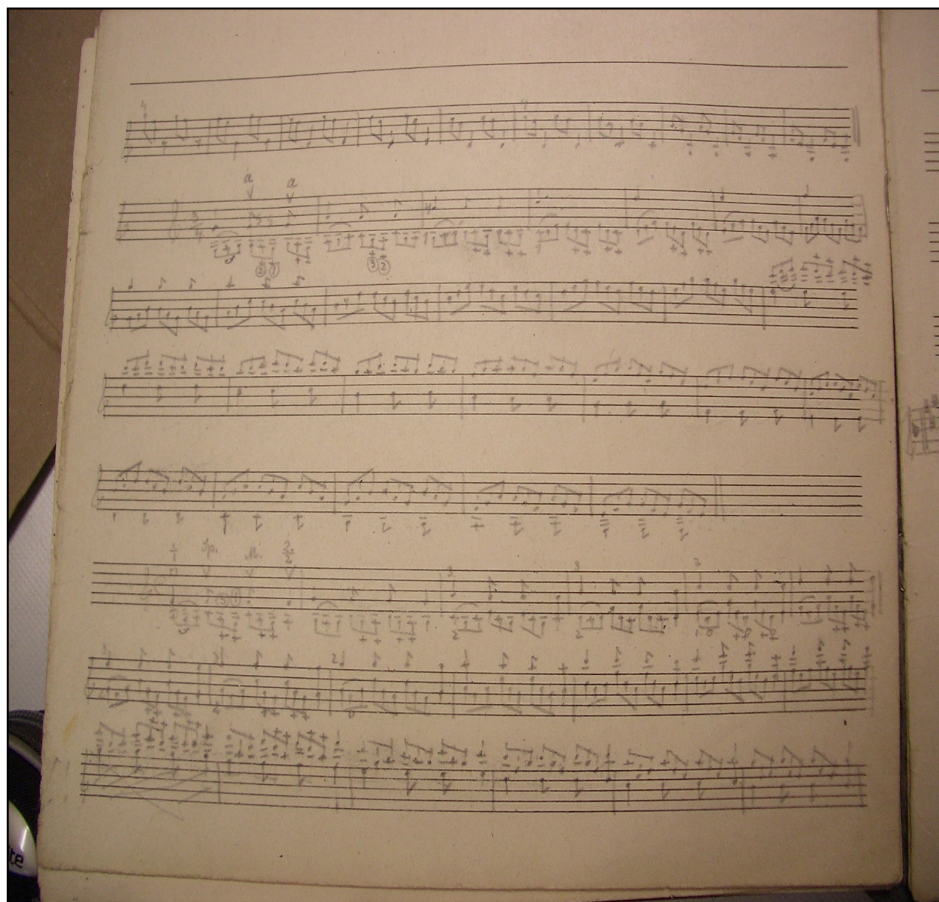
linear path of progress and execution. Practice reaches up to this point where different positions on the fingerboard are trained, while this part is completed with a mixed exposition of pizzicati (or not) notes, the latter being subdivided into semi-quavers or triplets.

The second part, meanwhile, it follows a similar analytical development to the previous one, although harmonics form the main content. Beginning with a simple presentation of natural flageolets, an essential course of integration of the particular technique is sketched, moving from a simple production of flageolet notes to a more complex form of presentation. Subdivisions of tempo, combined with consecutive fingering and performance in various positions form the overall outcome; implicitly speaking, it seems cumulatively to be a part of Ševčík's work which delivers a wholly new approach to realising the fingerboard in terms of position changing.

Throughout my teaching and performing career, I have heard of various teaching methods that include flageolets as their main means of training position changes. According to these approaches, as it is widely known that flageolet notes exist on the whole range of the violin fingerboard, the flageolet notes could form specific benchmarks, which can control or stabilise the left hand's performance and changing of positions. Ševčík, perhaps wanting to offer an alternative option to this topic, took a different approach to this information and the technical structures therein. We cannot be certain if he had something like this in his mind; nevertheless, by looking at the functional side of *Opus 15's* information, such implicit details could effectively shape a positive training scheme.

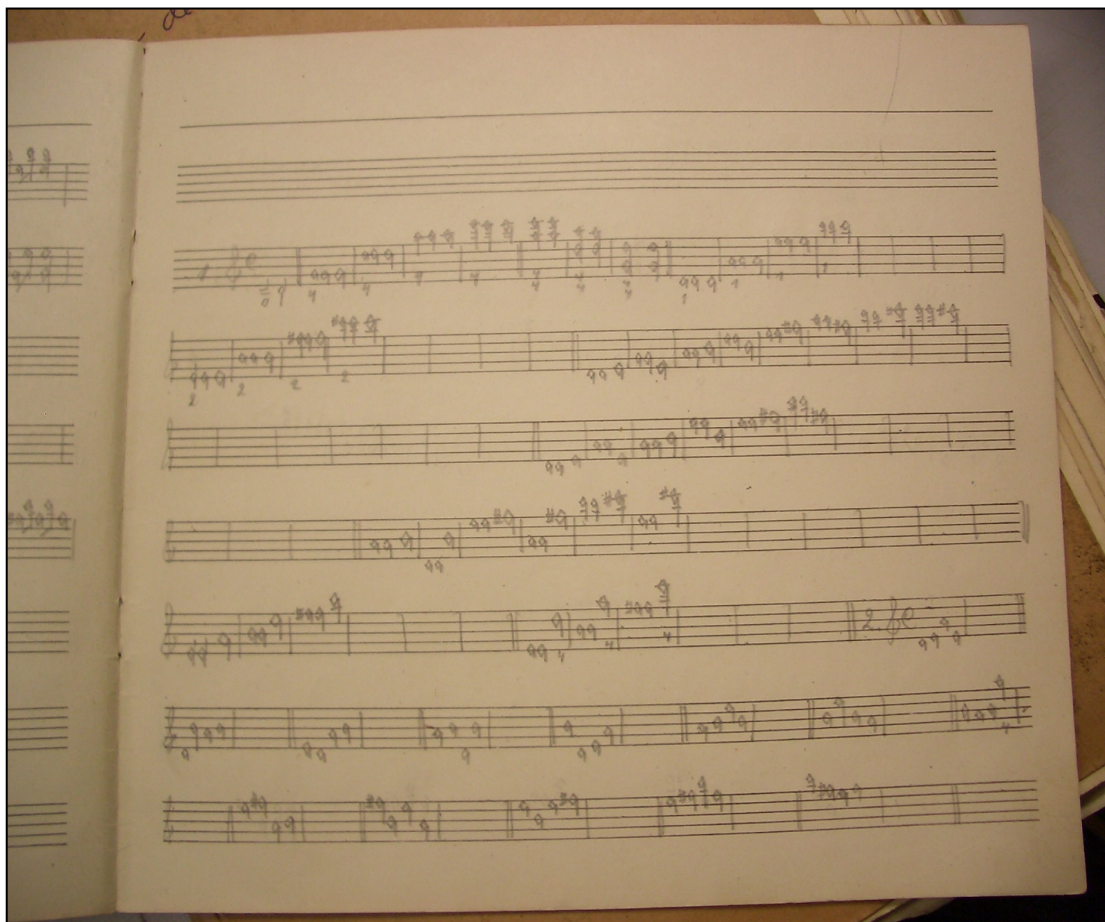
Example n.1:

Figure 21. *Opus 15* (manuscript 1)



Example n.2:

Figure 22. *Opus 15* (manuscript 2)



2.3.16. Opus 16

School of Violin Interpretation on a Melodical Basis, completed in 1929/1930-
second edition

It could be said that *Opus 16* constitutes the quintessence of Ševčík's entire work, as it demonstrates through a unique analytical process what he believed to be an effective technical and musical violin practice (Figure 23, Figure 24); how a violinist should analyse a musical piece in its different musical and technical parts; how to 'scaffold' it; how to synthesise the final product in technical and musical

terms. Comprising fifty pieces at different levels of performance (see Table 10), this book represents Ševčík's mentality in terms of teaching and learning music, and forms almost an imaginary pilot for his entire project, which aims towards the composition of a 'learning-music-through-performance' manual.

Beginning with the initial stages of performance, and thus the initial stages of an effective practice-training scheme, the book includes a plethora of details on how to approach technical and musical individual passages, aimed at the systematisation of reading and the creation of critical thought during practice. As the performance level advances, the student is given the possibility and responsibility of analysing the new parts of the musical pieces, an action which helps to create a more critical approach, becoming the base for an intellectual and productive artist.

It could be argued that *Opus 16* in its essence only gets technically and rationally involved with these different musical constructs, and that it never touches the pieces' musical aspect. It can be claimed that the specific approach Ševčík proposes for the analysis of these fifty different pieces actualises the same technical goal, ultimately, irrespective of the individual musical piece.

In my view, witnessing on the one hand the *Opus*'s usage and outcome in my personal teaching studio, and after performing on the other hand a full decoding study for the needs of this thesis, I would rather claim that *Opus 16*'s musical content is not shallow, as this interpretation might suggest, but rather that its character and method is considerable and extensive. Its implicit purpose – as I have myself experienced – is to promote musical independence and the weaning – if this expression may be used – of the student from the teacher. The technical structure that Ševčík uses to approach these pieces forms a very distinctive and functional way

of connecting technique with music, of explaining music through technique, and of structuring and approaching a musical piece more from a musical than a technical perspective. In the end, it can be argued that the more technical tools a violinist consciously uses to play music and to structure phrases, the better the options for expressing the music being performed.

Table 10. *Opus 16*: Explicit and Implicit Information

	Explicit information	Implicit information
Opus 16	<ul style="list-style-type: none"> ➤ Two parts of studies of violin pieces a) Introduction to solo playing b) Introduction to virtuoso playing. ➤ Ševčík's 'prescription' of ten general rules of how to practise and perform. ➤ Ševčík's 'prescription' on how to perform transition tones. ➤ Analysis of every piece's bar to its 'ingredients'; rhythm, notes, course of technical development. 	<ul style="list-style-type: none"> ➤ Study of practice discipline. ➤ Display of mechanisms of practice. ➤ Progressive course and analysis of music in the pieces: <ul style="list-style-type: none"> ➤ <i>There are no learning gaps or technical unsolved problems during final execution. The student is able to perform in the right stage of technical development whatever she is musically asked.</i> ➤ Usage in 'real' circumstances of the phraseological tools. ➤ Application and development of personal musical feelings, thoughts and generally apprehension. Learning of music in an educationally controlled environment.

Example n.1:

Figure 23. *Opus 16* (excerpt 1)

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II. - 44

N. PAGANINI, MOSES - FANTASIE.

CVIČENÍ - ÜBUNGSSTOFF - EXERCISES - ESERCIZI

Takty umístěné mezi tak-
tovými dvojčárkami něko-
likrát opakujte.

Takte zwischen zwei Takt-
strichen sind mehrmals zu
wiederholen.

Bars between two double
bar lines are to be repea-
ted several times.

Le misure fra le doppie
stanghette vanno più volte
ripetute.

Introduction.

Interv. 1 - 1½

V pohybu osminovém s
11 smyky.

In Achtelbewegung mit
11 Stricharten.

On eights with 11 styles
of bowing.

Movimento di crome con
11 colpi d'arco.

1 - 15, 29 - 32

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Example n.2:

Figure 24. *Opus 16* (excerpt 2)

2

Interv.-Cadenz.

39 - 52

Anal.-Cadenz.

Fr. Sp.

mp mf f

ff mf mp mf

f

mf

*) bez flageoletu.
**) V klouzání strunu
pevně přitlačiti 3. prs-
tem až k flageoletu.

*) ohne Flageolett.
**) Während des Rut-
schens die Saite mit dem
3. Finger bis zum Flageo-
lett fest niederdrücken.

*) without flageolet.
**) While gliding press
the string strongly with
the third finger.

*) non flautato.
**) Durante lo sposta-
mento della mano, pre-
mere la corda col 3.dito
sino al flautato.

G. P. 544a

The list of analysed pieces in *Opus 16 (as in 2nd edition)*:

1. RODE: Melody, Concerto 6, I. Movement.
2. RODE: Introduction to Rondo Concerto 6.
3. FIORILLO: Andante, Etude n. 13.
4. WIENIAWSKI-WARLAMOFF: 'Romance' from 'Souvenir de Moscou'.
5. ŠEVČIK: Andante on the G string, op. 10/5.
6. LECLAIR: Sarabande.
7. PAGANINI: Theme from 'Non piu mesta'.
8. MENDELSSOHN: Melody in G, Concerto E-minor I.
9. RODE: Adagio, Concerto n. 7.
10. RUST: Gigue.
11. BEETHOVEN: Melody G-minor, Concerto in D-major III.
12. RODE: Adagio, Concerto 6.
13. WIENIAWSKI: Theme original from op. 15.
14. SEVCIK: Introduction to the natural and artificial harmonic tones.
15. SPOHR: Introduction to I. Movement, Concerto n. 2.
16. ERNST: Melodic Scene in A-major from the III. Concerto in F sharp minor.
17. RODE: Introduction and Melody to the Concerto n.7-III .
18. MOLIQUE: F-major Melody, Concerto n. 5-I.
19. BEETHOVEN: Rondo theme from the Violin Concerto.
20. SPOHR: March scene, Concerto n. 8-III.
21. VIOTTI: Melody with Double-Stop Passages, Concerto n. 18-I.

22. WIENIAWSKI: Cantabile A-major Concerto 1-I.
23. VIEUXTEMPS: Theme from the 'Fantasia Appassionata'.
24. PAGANINI: Theme from 'I Palpiti'.
25. VIOTTI: Rondo with Double-Stop Passage, Concerto n. 28.
26. WIENIAWSKI: Theme from 'Carneval Russe'.
27. MOLIQUÉ: Ricochet-Scene from the Concerto n.5-III.
28. ERNST: Andante from the 'Hung. Melodies'.
29. WIENIAWSKI: Melody with Octaves from the Concerto n.1-III.
30. PAGANINI: 7 Variations from the 'Carneval of Venice'.
31. VIEUXTEMPS: Serenade A-major on the G string, Concerto n. 1-III.
32. SEVČIK: Andante, op. 10/4.
33. BÉRIOT: Melody in Octaves, Concerto n. 9-1.
34. TARTINI: Larghetto from the 'Devil's Sonata'.
35. SEVČIK: Theme in Octaves op. 10/4.
36. PAGANINI: Secondary Subject from the Concerto n. 2-II.
37. BÉRIOT: Adagio from the Concerto n. 7.
38. TARTINI: Largo and Allegro from the G-minor Sonata.
39. LAUB: Melody and Octaves from the Polonaise in virtuoso form.
40. BÉRIOT: Air varie n. 1.
41. RUST: Gigue for Solo Violin.
42. RUST: Courante.
43. SPOHR: Larghetto in Double-Stops.
44. VIEUXTEMPS: Andante sostenuto from the Concerto n. 2.
45. WIENIAWSKI: Scherzo-Tarantelle.

46. SARASATE: Gipsy Melodies.
47. ERNST: Hungarian Melodies.
48. BAZZINI: Dance of Gnomes.
49. PAGANINI: Moses-Fantasy.
50. PAGANINI: Witches' Dance.

Ševčík's *Opuses* numbered 17 to 21 constitute the work's *Concert Studies*. Based technically and musically on the same practice mentality as *Opus 16*, Ševčík analyses the most well-known concertos for violin and orchestra up to that time, linking piece-by-piece the small stones from the enormous mosaic of musical-technical ideas included in them. Providing an in-depth clarification of each bar's characteristics as in *Opus 16*, he exhibits beyond doubt the combined musical and technical educational character of his specific teaching and learning approach, boosting further the violinist's repertoire and musical understanding.

2.3.17. Opus 17

Detailed Analysis of the H. Wieniawski Violin Concerto, completed in 1929

Analysis of the concerto for violin and orchestra by H. Wieniawski, number 2 in D-minor (Figure 25).

Example:

Figure 25. Opus 17 (excerpt)

OT. ŠEVČÍK, op. 17.
STUDIE.

H. Wieniawski 2. Concerto in D-^{moll} minor

Urtheil des Konzer-
tst dann auszuführen,
in vorher alle diesbe-
zogen Studien vorgenom-
men.

Each section of the con-
certo should be played only,
when one has finished its
relative study.

On ne doit exécuter cha-
que section du concerto
qu'après avoir achevé tous
les exercices en apparte-
nant.

Cada parte del concierto de-
be ser ejecutada después de
haber practicado los estu-
dios correspondientes.

Каждый отрывок концерта
исполняется лишь после
того, как будут исполнены
отдельные упражнения.

złomek koncertu bu-
in teprve tehdy, když
rozcvičeny všechny kně-
islušné studie.

Każdą część koncertu mo-
żna będzie dopiero wtedy
odpowiednio oddać, kiedy
wykonane zostały odno-
szące się do niego studia.

Ogni frammento del con-
certo non deve essere ese-
guito che dopo lo studio
di tutti gli esercizi che si
riferiscono a quella sezio-
ne.

Allegro moderato. ♩ = 96 B 1 - 12

The musical score is written for violin in D minor (one flat). It begins with the tempo marking 'Allegro moderato' and a metronome indication of 96 beats per minute. The score is divided into sections labeled 'Sp.' (Spanish), 'Fr.' (French), and 'Segue'. The dynamics range from mezzo-piano (mp) to fortissimo (f). The score includes various musical notations such as slurs, accents, and fingerings. The key signature is one flat (B-flat).

2.3.18. Opus 18

Detailed Analysis of the J. Brahms Violin Concerto, completed in 1930

Analysis of the concerto for violin and orchestra by J. Brahms in D-minor

(Figure 26).

Example:

Figure 26. Opus 18 (excerpt)

OT. ŠEVČÍK, op.18.
STUDIE.
Johannes Brahms, Concerto in D - ^{dur}major

<p>Bruchteil des Konzerts dann auszuführen, wenn vorher alle diesbezüglichen Studien vorgenommen wurden, wobei es dem Erlernen des Studierenden freilich bleibt, die einzelnen Stücke je nach dem Grade der daraus erwachsenden Schwierigkeit zu behandeln.</p> <p>złomek koncertu budź spierve tehdy, kładź były ściężny wśedchny k němu ślůś studie a jest pone- yvli hráčově věnovati motlivým prvkům dle o pro něj vyplvajících.</p>	<p>Each section of the concerto should be played only when one has finished its relative study. But it lies entirely with the pupil to treat each section according to its grade of difficulty resulting from it.</p> <p>Ażby każda część koncertu należycie wykonać, trzeba przedtem odnośny do danej części koncertu podany materiał ćwiczebny dokładnie przerobić i zupełnie opanować a należyć zwrócić szczególną uwagę na miejsca, które sprawiają grającemu trudność.</p>	<p>Chaque section du concert ne sera exécutée qu'après en avoir étudié tous les exercices relatifs; mais il est laissé au jugement de l'élève de travailler chaque section selon les difficultés qu'il y rencontre.</p> <p>Si eseguirà ogni sezione del Concerto solamente dopo aver finito gli studi relativi. E' rimesso completamente al criterio dello studente il trattare ogni sezione in armonia al grado di difficoltà che riscontri in essa.</p>	<p>Se ejecutará cada sección del concierto sólo después de haber concluido los estudios relativos. Pero queda completamente al criterio del estudiante tratar cada sección en armonía al grado de dificultad que resulte de ella.</p> <p>Каждый отрывок концерта исполняется после того как были проработаны относящиеся к нему упражнения. Исполнитель сам убеждает внимание тем элементам исполнения, которые представляют для него трудности.</p>
------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

I.
ALLEGRO NON TROPPO.

♩ = 104 **B 7 - 4 $\frac{3}{4}$**

*) Indispensable for precise intonation. *) Indispensable pour une exacte intonation. *) Indispensable para una exacta intonación. *) Необходимо для точной интонации.

*) Niezbędne dla czystej intonacji. *) Indispensabile per una esatta intonazione.

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2.3.19. Opus 19

Detailed Analysis of the P.J. Tschaikowsky Violin Concerto, completed in 1930

Analysis of the concerto for violin and orchestra by P. J. Tschaikowsky in D-major (Figure 27).

Example:

Figure 27. Opus 19 (excerpt)

5

OT. ŠEVČÍK, op. 19.
STUDIE.
P. J. Tschaikowsky, Concerto in D - ^{dur}major

<p>theil des Konzer- dann auszuführen, vorher alle diesbe- Studien vorgenom- ten, wobei es dem Er- Studierenden frei- steht, die einzelnen je nach dem Grad aus erwachsenden Zeit zu behandeln.</p>	<p>Each section of the concer- to should be played only when one has finished its relative study. But it lies entirely with the pupil to treat each section according to its gra- de of difficulty resulting from it.</p>	<p>Chaque section du concert ne sera exécutée qu' après en avoir étudié tous les exer- cices relatifs; mais il est lais- sé au jugement de l'élève de travailler chaque section se- lon les difficultés qu'il y ren- contre.</p>	<p>Se ejecutará cada sección del concerto sólo después de ha- ber concluido los estudios re- lativos. Pero queda completa- mente al criterio del estudian- te tratar cada sección en ar- monía al grado de dificultad que resulte de ella.</p>
<p>smek koncertu budiž re tehdy, když byly y všechny k němu studie a jest pone- li hráčově věnovati livým prvkům dle z to něj vyplývajících</p>	<p>Ażeby każda część koncertu należycie wykonać, trzeba przedtem odnośny do danej części koncertu podany ma- teriał ćwiczebny dokładnie przerobić i zupełnie opano- wać a należy zwrócić specja- lną uwagę na miejsca, które sprawiają grającemu trudność.</p>	<p>Si eseguirà ogni sezione del Concerto solamente dopo a- ver finito gli studi relativi. E' rimesso completamente al criterio dello studente il trat- tare ogni sezione in armonia al grado di difficoltà che ri- scontrerà in essa.</p>	<p>Каждый отрывок концерта исполняется после того как были пробраны относящие- ся к нему упражнения. Ис- полнитель сам убеждает вни- мание тем элементам испол- нения, которые представля- ют для него трудности.</p>

23 - 28

The musical score is for measures 23-28 of the Violin Concerto in D major, Op. 19, by P.J. Tschaikowsky. It is a solo violin study. The score is written in D major (one sharp) and 2/4 time. The top staff is the violin part, and the bottom staff is the piano accompaniment. The violin part starts with a 'Solo.' marking and a 'p' dynamic. It features various articulations and dynamics throughout, including 'Sp.', 'Fr.', 'cresc.', 'pp', 'p', 'mf', 'f', 'dim.', 'mp', and 'p'. The piano accompaniment starts with a 'f' dynamic and includes triplets and other rhythmic patterns. The score is numbered '23 - 28' in a box above the first measure.

2.3.20. Opus 20

Detailed Analysis of the N. Paganini Violin Concerto, completed in 1932

Analysis of the concerto for violin and orchestra by N. Paganini number 1 in D-major (Figure 28).

Example:

Figure 28. Opus 20 (excerpt)

The image displays a musical score excerpt for Opus 20, featuring a violin part and an orchestra part. The violin part is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a dynamic marking of *mf* (mezzo-forte) and includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4). The orchestra part is written on multiple staves, including a bass staff and several treble staves. It features a variety of musical notations, including slurs, ties, and dynamic markings such as *f* (forte) and *M.* (marcato). The score is presented in a clear, professional layout with standard musical notation.

2.3.21. Opus 21

Detailed Analysis of the F. Mendelssohn - Bartholdy Violin Concerto, completed in 1931

Analysis of the concerto for violin and orchestra by F. Mendelssohn-Bartholdy in E-minor (Figure 29).

Example:

Figure 29. Opus 21 (excerpt)

5

OT. ŠEVČÍK, op. 21.
STUDIE.

F. Mendelssohn - Bartholdy, Concerto in E- moll.
minor.

Der Bruchteil des Konzerts erst dann auszuführen, wenn vorher alle diesbezüglichen Studien vorgenommen wurden, wobei es dem Er-
lern des Studierenden frei-
bleibt, die einzelnen
Theile je nach dem Grad
ihm daraus erwachsenden
Vierigkeit zu behandeln.

ly zlomek koncertu budíž
steprve tehdy, když byly
všechny k němu
uhně studie a jest pone-
stovili hráčové věnovati
důležitým prvkům dle z
to pro něj vyplývajících
il.

Each section of the con-
certo should be played only when
one has finished its relative
study. But it lies entirely
with the pupil to treat each
section according to its grade
of difficulty resulting
from it.

Azby každá čásť koncertu
naležycie wykonać, trzeba
przedtem odnośny do danej
części koncertu podany ma-
terjal ćwiczeby dokladnie
przerobić i zupełnie opano-
wać a należycie zwrócić specja-
lę uwagę na miejsca, które
sprawiają grającemu trudność.

Chaque section du concert
ne sera exécutée qu' après
en avoir étudié tous les exer-
cices relatifs; mais il est lais-
sé au jugement de l'élève de
travailler chaque section se-
lon les difficultés qu'il y ren-
contre.

Ogni singola sezione del con-
certo va eseguita solamente
dopo avere studiati i rispet-
tivi esercizi, i frammenti dei
quali possono essere trattati
facoltativamente ed a secon-
da del grado di difficoltà che
rappresentano per lo studio-
so.

Se ejecutará cada sección del
concerto sólo después de ha-
ber concluido los estudios re-
lativos. Pero queda completa-
mente al criterio del estudian-
te tratar cada sección en ar-
monia al grado de dificultad
que resulte de ella.

Каждый отрывок концерта
исполняется после того как
были пробраны относящие-
ся к нему упражнения. Ис-
полнитель сам убеждает вни-
мание тем элементами испол-
нения, которые представляют
трудности для него.

I.
ALLEGRO MOLTO APPASSIONATO.

1 - 24

*) Transition finger. *) Dito muto. *) Dito muto. *) Dito muto.

1 - 24

2.3.22. Opus 22

Changes of Positions with Single and Double Stopping, n.d (no date).

Opus 22, considering its title, could be the technical continuation and combination of Ševčík's *Opuses* numbered as 8 (*Changes of position & preparatory scale studies*) and 12 (*School of Double Stopping*). Perhaps with the aim of demonstrating further solutions to problems arising from the combined action of playing double-stops and shifting, Ševčík drafted this specific *Opus*, producing an expanded and detailed overview of the educational process. This *Opus* remains unpublished, and I was unable to access even a manuscript of the work.

2.3.23. Opus 23

Chromatics in all Positions, n. d.

Ševčík's 23rd *Opus* is the last of his works to remain unpublished since its completion. It may have covered a chromatic execution of notes in the entire spectrum of the fingerboard with various combinations and patterns; it is very likely that it constitutes an extension of those exercises presented in the *Violin Method for Beginners*, *Opus 6*, leading to a more detailed practice and a superior coding of the technique in question. Unfortunately, it was impossible to retrieve explicit or implicit information, as I was unable to trace a copy of the manuscript.

2.3.24. Opus 24

The Left Hand Pizzicato, n.d.

Opus 24 covers the left hand pizzicato, as well as the left hand's independence during performance (see Table 11). As Prof. Foltyn mentions in the preface of *Opus 24* (Ševčík, 1999, *Opus 24: Preface*), there probably exists a direct relation between this work and the unpublished *Opus 15*. Following the low-level training of the left hand's pizzicato technique encountered in this latter, the perfection of the same educational framework occurs in *Opus 24*, in a more extensive, detailed manner. Ševčík himself articulates the aim of the latter book, using two phrases: "Independence of the right arm. Training of bowings with left-hand pizzicato accompaniment." (Ševčík, 1999, *Opus 24*: 7)

Table 11. *Opus 24*: Explicit and Implicit Information

	Explicit information	Implicit information
Opus 24	<ul style="list-style-type: none">➤ Independence of the left hand's fingers.➤ Combination of left and right hand's techniques.	<ul style="list-style-type: none">➤ Training of extensions, relaxation and independence of left hand's fingers.➤ Realisation of the distances between strings.➤ Strengthening of left hand's wrist; control of elbow's angle during performance.➤ Experimenting and exhibiting different sound colours on the violin.

Example:

Figure 30. *Opus 24*, Exercise n. 28/a (excerpt)

28/A

The musical score for 28/A consists of two systems. The first system has two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains eight measures of music, each starting with a triplet or a group of four notes. The lower staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains eight measures of music, each starting with a quarter note followed by a triplet or a group of four notes. The first measure of the lower staff is marked *p* and has the articulation *c. sm.* and *wh. b.* below it. The second measure is marked *V* and has the articulation *c. sm.* and *wh. b.* below it. The third measure is marked *mp* and has the articulation *1* below it. The fourth measure is marked *V* and has the articulation *1* below it. The fifth measure is marked *mf* and has the articulation *simile* below it. The sixth measure is marked *2* and has the articulation *1* below it. The seventh measure is marked *2* and has the articulation *1* below it. The eighth measure is marked *mp* and has the articulation *0* below it. The second system also has two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains seven measures of music, each starting with a triplet or a group of four notes. The lower staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains seven measures of music, each starting with a quarter note followed by a triplet or a group of four notes. The first measure of the lower staff is marked *sfz* and has the articulation *1* below it. The second measure is marked *sfz* and has the articulation *1* below it. The third measure is marked *sfz* and has the articulation *1* below it. The fourth measure is marked *p* and has the articulation *0* below it. The fifth measure is marked *3* and has the articulation *1* below it. The sixth measure is marked *2* and has the articulation *1* below it. The seventh measure is marked *3* and has the articulation *1* below it.

As an example of this *Opus's* explicit and implicit approach, I cite exercise 28/A (Figure 30). Initially, it seems there is not much explicit information to point out. A straight presentation of the left-hand pizzicato is naturally evident, while a combination of alternative up and down strokes is identified as a match for the aforementioned technique. Subsequently, however, if we focus on the exercise's notation, it is clear that a differentiation of dynamics occurs, producing a variable and very 'sensitive' performing environment; *sfz*, accents, crescendi and diminuendi develop almost every other bar. This points to the exercise's implicit technical information, which can be identified by three different characteristics. First of all, an indirect training of bow division takes place. Every different notation of dynamics requires a specific bow handling and technical approach. Secondly, an overall exploration of phrasal balance occurs even if the musical expansion is limited. Varying notation underpins and encourages a multi-faceted phrasal format. Finally, a strengthening, including a sense of particularisation of the left hand's fingers, is

deployed. Their individual usage on the strings should not interfere with the aforementioned differentiation of dynamics, and therefore a totally cognitive engagement and control must prevail.

2.3.25. Opus 25

Analysis of Joachim's Cadenza for the Brahms Violin Concerto, completed in 1929

Ševčík, honouring the executive work of his well-known friend and violinist Joachim, considered it appropriate to analyse his cadenza for the violin concerto by Brahms. This eventually formed an informal supplement to *Opus 18*. Despite having been published with this particular number, conceptually, *Opus 25* could be included in the group of books numbered 17-21 as it employs precisely the same style of violin teaching and learning.

What is important, however, is that if we look more closely at its date of completion, it seems likely that *Opus 25* forms one of the first works relevant to the hyper-analytical technical and musical presentation Ševčík normally uses in other *Opuses*; *Opus 17* or *18* for example. This could mean that this specific *Opus* formed the impetus that pushed Ševčík to write the other similarly analytical *Opuses*, developing and encouraging Ševčík's pioneer approach to this kind of educational analyses. A copy of an old publication can be seen in Charles University's national library in Prague. Unfortunately, despite having the chance to access the document, I was unable to obtain it for presentation here.

2.3.26. Opus 26

Analysis of the Kreutzer Caprices, completed in 1931

Encompassing a similar level of analysis as that of *Opus 5*, *Opus 26* focuses on the 42 *Caprices and Studies* by Kreutzer (1817). Even though many consider Kreutzer's specific work to be complete, Ševčík, whose opinion of it may have differed, managed to create a more detailed version from Kreutzer's original guide to study. In fact, having studied myself Kreutzer's work for many years, I could say that, when I saw Ševčík's analysis in *Opus 26*, I formed in my mind a totally different view of what Kreutzer suggests for his studies. Ševčík's analysis is more focused on the combined 'production-of-music-through-technique' application of the exercises, arguably surpassing the well-structured yet 'narrow' – in my point of view – presentation that Kreutzer offers for his exercises.

Although I found and saw this particular *Opus*, I was unable to add it to my collection; it was previously published by Ol. Pazdirek Editions, Brno, and copies exist for reading and further research in the archive and national library of Charles University in Prague.

2.3.27. Opus Posthumous

Apart from the above-mentioned twenty-six *Opuses*, Ševčík's educational work also includes two more notebooks that he either did not wish or did not have the time to complete. The first of these refers to the analysis of the concerto for violin and orchestra by A. Dvořák, while the second analyses the first sonata for solo

violin by J. S. Bach. During my research in the archives of the Prague Conservatory, I happened to find these manuscripts, but as their form is somewhat incomplete, it was impossible to extract relevant technical, musical or other relevant educational information.

Chapter 3 – A Twofold Cognitive Approach to Violin Teaching and Learning

Up to this point in my thesis, a number of elements have been presented and related to Ševčík's life; related to past and present opinions connected to his work; related to the work's content, implicit and explicit. All this, to a certain extent, could provide fertile ground to initiate a debate on the ways in which Ševčík's work forms, or not, a complete method. However, before reaching this stage, it is my belief that the teaching and learning approaches introduced to violinists through Ševčík's work could also represent a rich area for research in terms of the final verification or rejection of my hypothesis. And I suggest this, because I do not think that an educational work can be called a method, and more importantly a complete method, if a consistent teaching and learning approach is not offered throughout. This view is also supported in the wider educational literature (Gagné, 1965; Vygotsky, 1978; Piaget, 1972), claiming that: if teaching and learning is to be productive and valid, there should always exist a process, and this process should form a consistent method, which combines, supports, scaffolds, presents, justifies or rejects evidence relevant to the subject matter (Piaget, 1972).

3.1. An Approach to Learning

Is there a learning process in Ševčík's work? Could Ševčík's aim in creating so substantial a work have been less specifically educational? To me, it seems unlikely that his only concern was what to deliver, and not how to deliver it. I find it difficult to agree with the suggestion that he treated his educational work as a simple repository of information rather than a tool for educational advancement. As I have already argued (in chapters 1 and 2) the facts suggest otherwise.

Being a student and a violinist himself, I presume that Ševčík had experienced most of the musical and technical stimuli that indicate a certain agenda for cognitive learning habits and the mental processes a student naturally employs. Practising so hard for all those years under his father's constant observation, he would have been the first to know that in order to deliver satisfactory results, even the simplest of the violin's performance elements needs to follow a certain process, requiring the necessary time to be learnt. If Ševčík achieved a certain kind of student mentality, then, would he not have tried to deploy this in his work, through a structured learning approach?

An exploration of the cognitive learning approach inherent in Ševčík's work forms a logical place to begin – to clarify all the above – together with an analysis of the extent to which this approach affects students' learning. This done, we can then comprehend one more functional aspect of the work's substance.

3.1.1. The Process of Learning – A Practical Example

“Knowledge grows with exploration, adding new facts, correcting old beliefs”
(Langer 1964: 123)

Consider a violinist who wants to produce a single, first note with the bow. She starts with so many thoughts in her mind, consciously or unconsciously, about the right posture, the movement and the suggested practical result. Then she tries. She realises that there is a problem. There is something wrong with the quality of sound. Despite thinking that she knew the right way, she did not achieve a good result. Gathering her knowledge again for a second try, she adjusts the whole procedure, taking a different approach. She uses her experiences; she investigates her past to determine if she has met the same problem before, if so, what the solution was. She tries again, differently this time, and here finds success. From now on, she knows the right approach. And because of this, she will not only be able to achieve the correct result repeatedly, but has also managed to mature her perception of violin performance practice.

Over-magnified and over-simplified, this is what happens in our minds during the learning process. According to Peters and Miller this is “a developmental process, based on experience that causes a change in behaviour” (Peters and Miller, 1982: 114). If somebody tried to practise Ševčík’s work with this aspect in mind, she would probably reach similar conclusions. However, is it that simple, understanding whether or not a cognitive learning approach effectively permeates Ševčík’s work? For me, it is not. Let me explain further, structuring a brief anaphora to the

substance of the ‘learning process’ before exploring Ševčík’s work more rigorously through experimentation.

3.1.2. The Process of Learning – A Method’s Efficiency

Psychologists have categorized the characteristics of the learning experience in three different domains. These domains are: a) the cognitive, b) the psychomotor, and c) the affective ones, involving the understanding of actuality, the connection of mind to motor skills, and the human qualities (feelings, thoughts etc), respectively. How does a student use these three domains practically in order to learn? Or to put it more specifically in relation to music, how can a student distinguish a poor result from a wrong one with the help of these domains, managing the actuality of a wrong note against the feeling of an out-of-tune note for instance, and thus learn?

Decisions and actions related to the process of learning are affected by the relevant (and, in our case, musical) perception the student has acquired during her life, as well as the realisation of a particular learning concept the student has formed. According to the conditions of learning and Gagné’s theory (Gagné, 1965 quoted in Gordon, 1971: 57) – a theory that is still valid and which fits music education well⁴¹ – eight different types of learning exist, encompassing both the perceptual and the conceptual realms. These types, arranged hierarchically, are:

⁴¹ Gagné was not, of course, the only one who expressed a relevant theory of the learning process. However, I decided to present his theory individually as all his learning types apply directly to musical learning, and thus easily form examples, extended from a simple understanding of sounds (Signal

- The Signal Learning
- The Stimulus-Response Learning
- Chaining
- Verbal Association
- The Multiple-Discrimination Learning
- The Concept Learning
- The Principle Learning
- The Problem Solving

The first four of these types form the perceptual group of learning, while the last four of them comprise the conceptual group. As the first group – the perceptual one – could include various musical stimuli and data in its substance, it forms a web of knowledge, building an initial learning concept in the student’s mind. This concept engages the last four conceptual mechanisms, and these in turn bring the ‘learn how to learn’ scheme into action. This latter forms an independence of judgment in musical matters, resulting in nine levels of musicians’ conceptions of the nature of interpretation and performance, including growing maturity and responsibility (Hallam, 1994: 2-10).

By and large, this is how we perceive and conceptualise musical learning and musical development, and there is no reason to believe that music education works do not try to follow the same cognitive rationale in their content so as to produce

Learning) to the more complex conceptual nature of musical activity. The conceptualization of different families of music, or even the endeavour to solve musical problems so as to contribute to general musical creativity, are two of them.

effective learning results. However, according to Nielsen (2001), there is an extra microstructure of learning in existence, which forms various self-regulatory learning strategies. These self-regulatory strategies refer to the degree that individuals are metacognitively,⁴² motivationally, and behaviorally involved in learning (Zimmerman, 1994), which as an element brings us at this point to assume reasonably that whichever learning process a method follows, it should be – apart from cognitively – at least *metacognitively*, *motivationally* and *behaviorally* ‘active’, if not uplifting. Considering this then, it might be also said that a complete method, in order to present a positive or at least an intelligible approach to learning, should combine effectively all the previous in order to a) “make the student think about her own thoughts, think of what she knows, what she is currently doing or what her current cognitive or affective state is” (Hallam, 2001b: 27, referring to metacognition), as well as b) “create a need for musical fulfillment, driving students to experience music” (Peters and Miller, 1982: 122, referring to motivation] and c) engage behaviours and thoughts, intending to influence the learner’s encoding process (Weinstein and Mayer, 1986: 315, referring to behaviour).

3.1.3. The Experiment

Presenting the aforementioned information is one way of explaining the ‘learning process’, and how a complete approach to learning could be structured and perceived in an educational work of music. However, this whole explanation will not

⁴² Metacognition, in education, is learning about the learning; how someone learns to learn. Flavell (1979) was one of the first to introduce this term.

be valid for us if it does not enable us to achieve a practical and a more functional 'diagnosis' for Ševčík work's formation and nature.

With this in mind, I decided to carry out an exploratory case study in order to investigate if and to what extent there is a definite learning approach inherent in Ševčík's work. This way, I will be able to further back up the research of my hypothesis, accordingly accepting or rejecting my assertion that Ševčík's work represents a complete method of violin teaching and learning.

I would not say that conducting an experiment which investigates the nature of Ševčík's learning approach was the easiest task in the research process of this thesis. I say this because both the formation as well as the realisation of this element of my work included unexpected difficulties. The whole experiment, being related to human beings, made the process of investigation more sensitive, and thus more difficult to overcome in relation to fundamental problems.

First of all ethical problems arose concerning the instrumentalists who would have been involved in this project, rendering it difficult to identify the right and above all functional – in terms of results – sample of subjects. It can be difficult to 'use' students for an experiment who are not your own students, who do not know the way you teach, your mentality, your credibility and yet, you try to get involved in their practice and overall mentality, especially when there will be a direct impact on their playing through corrective explanations. Secondly, it was difficult to find a convenient location for the experiment to take place, especially as this location required separated areas or rooms for isolation and therefore the avoidance of information exchange. I thought that the existence of different rooms or areas could

provide a possible simultaneous realisation of the experiment for all the subjects, ensuring an equable and homogenous context of reactions. Finally, the results, in order to be suitable for the discussion taking place in this research, needed to be registered in an accessible form for future reference, and thus for further scrutiny or explanation. A controlled research platform was needed, offering repeated access to the data gathered through the practical phase of the experiment, without physically involving the subjects.

I found solutions to the above problems by using first some of the violin students from the university where I teach (University of East Anglia), briefing them directly about the procedure and the desired goal of this experiment; I will refer to this in more detail later on. I also booked several rooms in the aforementioned university, arranging the environment in such a way that it could be easily controlled. The rooms were not close to each other – avoiding thus disturbance – but still close enough to provide me with a simultaneous sight of the subjects' actions. Finally, I used audiovisual event tracking, extensively videotaping the whole procedure. A copy of this referential material can be found attached to this thesis, edited in the form of a DVD.

3.1.3.1. The Subjects

The procedure to find and effectively engage the relevant sample of subjects in this experiment required from the very beginning a certain definition of several parameters. These parameters included the following elements:

- *Definition of the age focus.* As it could be difficult to achieve clear results through a widened age sample (because of different levels of musical and technical perceptions as well as reactions), I decided to include subjects only from the undergraduate level of higher education. For this reason, all my potential subjects were between the ages of 19 and 22.
- *Definition of the level of technical skills on the violin.* It goes without saying that in higher instrumental education, someone can meet different levels of technical and musical expertise. In any other case this would probably be an asset. However, this variable technical or musical expertise could result in variable and sometimes confusing approaches to violin learning in our case. Therefore, in order to serve better the purpose of this experiment I decided to find subjects with a similar level of technical skills on the violin. This meant that for the needs of my experiment, the subjects should be able to perform at least around Grade 8 – as designated by the Associated Board of the Royal Schools of Music [<http://www.abrsm.org/?page=home>] – having however no more than three years experience of violin playing after the award of this grade. Reinforcing this average level, a middle level of cognitive engagement with the scheduled tasks could be established, and yet, a direct activity of ‘problem solving’ related to Ševčík’s work could be evident.
- *Definition of the level of general musical knowledge and background.* It is generally evident that the reasons and aims for learning vary in

the context of higher education. Especially in higher instrumental learning, there are individuals who either study an instrument simply to complete credits towards their degree – supplementing their law or medical studies with a more enjoyable diversion, for example, in their musical studies – while, on the other hand, there are individuals who study their instruments with the intention of being a professional performer, thus aiming for the highest possible expertise. These people co-exist in the same environment. It is my belief that in order to produce an effective result concerning the work's correlated learning mentality, the sample of subjects should belong to the second of the aforementioned categories. In this category, of 'the professionals-to-be', I felt that it would not only be easier to find students who want a better technical and musical result, but students with a purpose, looking for the best possible way to achieve a better result through their own mental and learning development. This would be an advantage for this specific stage of my research, as their experiences, expectations and activity related to the violin could produce a more specific range of actions, and thus clearer research content.

- *Definition of the subjects' educational relation to me or my work.* One more crucial parameter relevant to the choice of the right subjects for my experiment was to eliminate – or at least minimise – possible personal influence. As this would be an indirect element of correlation with Ševčík's work – and thus his mode of deploying the

work's exercises which could cause wrong assumptions – I decided that my sample should know as little as possible concerning my thoughts, work or even the 'method' itself. This way, possible influences could be avoided, leading to a more objective result.

Defining and establishing these parameters throughout the process of my experiment was the very first step in my research. After this, deciding to undertake the whole project in the University of East Anglia – as the safest and more controlled educational environment both for me and the subjects under observation – I invited as many students as I could to take part. Conducting an informal interview so as to investigate and clarify the aforementioned parameters, my sample ended as five students, reduced to three as two of them were my own students and thus knew Ševčík's work through my teaching.

From the three remaining subjects – who were between 19 and 21 years old and enrolled on their first, second and third undergraduate years of studying music respectively – only one was my student for a short period of time (3 months) and was thus qualified to continue to the next stage. The other two had no previous contact with Ševčík's work. Stating during the informal interview their consent to take part in the experiment, the subjects were informed as to the purpose of the whole task, its process and my intention to videotape them for further research. They all expressed their agreement to being videotaped for the needs of this project as well as to the rest of the details involved.

Reaching this point, I would like to point out that even if the number of subjects was not very large, it was sufficient – as it will be shown later on – for

drawing respectable conclusions concerning the substance of Ševčík's work. Trying to devise an initial framework for a student's approach to Ševčík's specific educational system, I found it more important to deepen my investigation into the understanding and realisation of the learning process as such, rather than making it wider in terms of personalities and ways of thinking.

3.1.3.2. The Music

Continuing now to the part of my experiment which is relevant to the printed music and its handling throughout the experiment, I decided that I had to find and employ two contrasting elements. One of these elements should be clearly related to technique – and of course Ševčík's work – while the other should be related to music, used as a platform of analysis for Ševčík's work and its learning approach. For the first element, I decided to use excerpts from Ševčík's work itself, while for the second I used musical pieces.

Concerning these musical pieces, I thought that I should find something matching the average level of my experiment subjects' performance skills, so that they would be able to practise it fast, and would then be able to apply whatever I asked them to try on it, adjusting their practice and performance according to their beliefs and opinions. This would clearly show their involvement in the learning process, and also would designate how they perceive and actualise possible changes related to the learning approach they occasionally use.

We should remember at this point that this experiment is not a measurement of performance skills but an investigation referring to the learning approach permeating Ševčík's work. Thus, it would not be important to assess the

level of performance, but rather the path and reasoning of development of the subjects' performance.

For this experiment, I chose the following four pieces:

- *The Elves Dance* by E. Jenkinson (Figure 31)

Figure 31. *The Elves Dance* (excerpt)

The image displays a musical score for "The Elves Dance" by E. Jenkinson. The score is written for a single melodic line on a treble clef staff. The tempo is marked "Prestissimo" and the time signature is 3/4. The key signature has one sharp (F#). The score includes various dynamic markings such as *p santillo*, *cresc.*, *fp*, *dim.*, *pp*, *mf*, *sempre cresc.*, *f*, *ff*, *p cresc.*, *fp*, *cresc.*, *fp*, *dim. molto*, and *pp*. The score is divided into measures by bar lines. A red rectangular box highlights the first two staves of the excerpt. The composer's name "Э. ДЖЕНКИНСОН" is written in Cyrillic at the top right. The number "11073" is printed at the bottom center.

- *Concertino* op. 33 for violin and piano by A. Yiansinof (Figure 32)

Figure 32. *Concertino* Op. 33 (excerpt)

(В русском стиле) А. ЯНЫШИНОВ, соч. 33 (1871—1943)

Allegro moderato [умеренно скоро]

18

cresc.

p

cresc.

f

p

dim.

p

f

leggero

cresc. poco a poco

499

➤ *Playing With The Wooden Horse* by P.I.Tchaikowski (Figure 33)

Figure 33. *Playing With The Wooden Horse* (excerpt)

The image displays a page from a musical score for P.I. Tchaikowski's 'Playing With The Wooden Horse' (Op. 39, No. 3). The score is written for a single melodic line in D major, 2/4 time. The tempo is marked 'Allegro molto [Очень скоро]'. The first two staves are circled in red. The score includes various dynamic markings such as *mf*, *p*, and *pp*, as well as articulation marks like accents and slurs. A section marked '[a tempo]' begins on the seventh staff. The page number '619' is visible at the bottom.

➤ *Pioneer's March* by V.Vlasof (Figure 34)

Figure 34. *Pioneer's March* (excerpt)

HEMAL V. P.
(ETI-1)

Moderato

B. BJACOB

The musical score is an excerpt from 'Pioneer's March' by V.Vlasof. It is written for a string ensemble, with six staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Moderato'. The score includes dynamic markings such as 'f' (forte) and 'mf' (mezzo-forte). The bottom four staves are highlighted with a red border.

Concerning now the technical element of this experiment, I found it more practical to use Ševčík's work broadly rather than focusing on a group of exercises in particular. Why so? For two reasons: firstly, because it gave the subjects an opportunity to understand more readily the overall endeavour undertaken in this experiment. They had simply to choose and apply. Secondly, it gave me the opportunity to focus on one aspect of research alone, and later on analysis; if Ševčík's 'methodical' learning system could be translated into musical performance, then this could initiate the debate of 'if and to what extent' Ševčík includes in his work a functional learning approach.

With all this in mind, I chose the part of Ševčík's work related to the right hand's technique as it is extensively explored in *Opus 2 Part 1*. This choice made clearer the usage of the technical material, its application to pieces as well as the production of results. There was a complete freedom concerning the usage of Ševčík's aforementioned Opus – which usage I will explain fully later on – while the edition used during the experiment was that of *Bosworth & Co*.

3.1.3.3. The Procedure

The experiment was divided into three phases – phase A, B and C. Its total duration was fifty-five minutes. The first two of these phases – called from now on the 'practice period' – were each given twenty minutes, while phase C – 'the assessment period' – was given only fifteen.

Two minutes before the 'practice period' began, and after the course and the total time of the experiment were again explained and clarified, the subjects were presented with the four aforementioned musical pieces (Figure 31, Figure 32, Figure

33, Figure 34). In these four pieces, specific measures were noted by me in advance (see red circles), while further directions, given by me to the subjects, clearly indicated that the specific measures should be practised extensively. This would be the direct 'assessment material' later used during the 'assessment period', and the point of comparison producing results. Additionally, the subjects were provided with all the exercises and variants included in Ševčík's *Opus 2 Part I*.

Having all these on hand, the subjects' goal was to practise all four musical pieces as well as they could, using two different ways: the first one was to use their own knowledge and strategies of learning and practising, while the other one was to freely choose and use as many variants as they wish from *Opus 2 Part I* to achieve their best level of performance. The chosen variants should be directly applicable to the technique of the pieces.

For the purposes of the experiment, I decided to distinguish the two aforementioned different ways of practising, using two sets of pieces (2+2). These pieces were differently and presented randomly to each of the subjects; each subject had to practise two of these pieces with the help of *Opus 2 Part I*, and two without its help.

The final distribution of pieces occurred as follows:

Subject A:

Using Ševčík's work

- *The Elves Dance* by E. Jenkinson
- *Concertino* op. 33 for violin and piano by A. Yiansinof

Free Practice

- *Playing with the wooden horse* by P.I.Tchaikowski
- *Pioneer's March* by V.Vlasof

Subject B:

Using Ševčík's work

- *The Elves Dance* by E. Jenkinson
- *Playing with the wooden horse* by P.I.Tchaikowski

Free Practice

- *Concertino* op. 33 for violin and piano by A. Yiansinof
- *Pioneer's March* by V.Vlasof

Subject C:

Using Ševčík's work

- *Concertino* op. 33 for violin and piano by A. Yiansinof
- *Pioneer's March* by V.Vlasof

Free Practice

- *Playing with the wooden horse* by P.I.Tchaikowski
- *The Elves Dance* by E. Jenkinson

3.1.3.4. The 'Practice Period'

Phase A: At the start, the subjects had in their possession all the above information and they were asked to choose and practise as best as they could only those particular variants which would suit the pieces assigned to them. Their target was to acquire, in the frame of the first twenty minutes, the best possible technical and musical result from these variants. Videotaped material for this phase can be found in the DVD attached to this thesis (The "Blind Videotaping Process").

Phase B: This phase started directly after finishing Phase A. During this phase's twenty minutes, the subjects had to study all four pieces simultaneously. As was previously indicated, for two of these pieces, all subjects had to apply whatever they had acquired during Phase A. For the other two pieces, where the involvement and application of the variants of *Opus 2 Part I* was not necessary, they had simply to practise them, as they would develop their study outside the experiment's context.

Let me point out for further clarification that a) the management of practice time during Phase B was not regulated by me in any way, and that b) as was previously mentioned, videotaped material can be found in the DVD attached to this thesis for further reference.

3.1.3.5. The Approach to Analysis

I have already indicated during the ‘Process of Learning’ part of this chapter (see page 159), that for an educational work to embody an effective learning approach, it should follow inherently a process, deploying cognitive, metacognitive, motivational and behavioural character in its content. This process allows the student to develop perceptual and conceptual skills, which in turn allow for improvement to the overall instrumental performance, producing finally the outcomes a well-organised and structured method should offer. Bearing in mind this context, and the primary aim of my experiment being to research if and to what extent Ševčík’s work embodies a learning approach in its content, I believe that it would be logical to investigate the experiment’s results and data for:

1. The existence of cognitive selection in regard to the variants’ usage.

Did the subjects choose the variants rationally to improve their performance? And if there is such a rationale, in comparison to the ‘free practiced’ pieces, then does the quality of the pieces’ performance justify in any way the subjects’ selection, or was it just a ‘reflexive’ action, providing no fertile elements of improvement at all?

2. Any sign of the previously mentioned 'domains'. Can we perceive any actual sign related to these domains following the experiment's realisation?
3. Any metacognitive process inherent in the realisation of the various tasks. Did the subjects benefit metacognitively from the use of Ševčík's work?
4. Any influences that Ševčík's work imposes on the learner's encoding process. Are there any observable differences in the process of practice between the pieces encountered with and without the help of *Opus 2 Part I*?
5. Any sign of musical fulfilment through the usage of the variants. Do Ševčík's variants – and in essence his work – promote a musical fulfilment in any way?

3.1.3.6. *Validity and Limitations of the Experiment*

Of course, I would not argue that my experiment could be widened to all existing violin teaching and learning regimes; nor to the general instrumental educational context. This is an experiment focused on a certain educational work – Ševčík's – and furthermore it covers a small number of events and data. Therefore its sample and subject is far too small and narrow, respectively, to underpin a large number of situations or educational works.

However, having a clear and – most of all – a real basis of events in my hands, I feel capable of starting a productive debate on Ševčík's work in this educational

context. Through the whole process, I have tried to register as clearly as I could the events and elements comprised in this experiment, while further below, in order to investigate the data I gathered, I outline a structured path for their presentation and analysis.

3.1.3.7. The Data – The ‘Assessment Period’

Phase C: With the completion of the ‘Practice Period’, each subject – as was agreed during the beginning of the experiment – was examined separately. This phase lasted almost fifteen minutes and, following the procedure we had already agreed on, I examined the ‘assessment material’. This was a procedure carried out separately for each subject and, as had also been agreed, I videotaped the whole process. For this latter, there is a clear reference in the attached DVD (Part 3), under the chapters entitled ‘Subject A’, ‘Subject B’ and ‘Subject C’.

3.1.3.8. The Technical Data

After completing the forty-minute ‘practice period’ and the subsequent ‘assessment period’, the following data were formed for each subject as related to the experiment pieces:

Subject A

Wherever subject A had to use *Opus 2 Part I*, the following variants were chosen for every piece:

- For *The Elves Dance* by E. Jenkinson; Variants 86, 92, 102, 221, 225 and 235 from the exercise n.5.
- For the *Concertino* op. 33 for violin and piano by A. Yiansinof; Variants 1 and 111 from the exercise n.6.

Subject B

Wherever subject B had to use *Opus 2 Part I*, the following variants were chosen for every piece:

- For *The Elves Dance* by E. Jenkinson; Variant 221 from the exercise n.5.
- For the *Playing with the wooden horse* by P.I.Tchaikowski; Variant 67 from the exercise n.5.

Subject C

Wherever subject C had to use *Opus 2 Part I*, the following variants were chosen for every piece:

- For the *Concertino opus 33* for violin and piano by A. Yiansinof; Variants 7, 110 and 114 from the exercise n.6.
- For the *Pioneer's March* by V.Vlasof; Variants 118, 119, 124 and 128 from the exercise n.5.

3.1.4. The Findings – Results and Discussion

Discussing the findings of the experiment, it seems that the most direct results stem from the selected variants and their correlation to the pieces given to be practised. First of all, the experiment showed that a difference in selected variants existed for each piece between the subjects. This may lead initially to the assumption that Ševčík's work does not propose a clear path of practice; however, examining more closely the content of the variants selected for each musical piece, it is clear that their learning content – and thus approach – is not inconsistent at all. In their sum, each of the variants aims for the same direction of training, and indeed actually belonged to the same technical sector of *Opus 2 Part I* in each case.

Exemplifying this, I can bring to the fore the subjects' choices relevant to the *Elves Dance* piece by E. Jenkinson. For that particular piece, the subjects chose to practise variants from the specific sector of exercise number five, which has a certain focus on and level of engagement with the right hand's technique. Although other similar – but not identical – technical sectors and variants could be chosen inside this specific book, it seems that the final choice of variants for the assigned subject pieces was exactly the same. It could be argued that this was pure luck. Nevertheless, as the same also happened for the *Concertino opus 33* for violin and piano by A. Yiansinof – where both subjects chose once again the same technical sector from exercise number six – it seems unlikely that this was mere coincidence.

In light of all the above, it could be said that Ševčík's work has a clear structure of information, or that it projects at least in a straightforward manner the way to approach and use its learning information. This in turn provides an easily discernible framework of educational content, which makes it easier for a student to

target the right tools for technical and musical growth. This shows that a solid approach of positive educational incentives can be formed through Ševčík's work, engaging the students' behaviours and learning processes more deeply. In other words, the 'motivational', 'behavioural' and 'metacognitive' aspects that researchers propose for a learning process to be valid (see page 159) exist in part or as a whole in Ševčík's work, resulting in and justifying it as an efficient learning approach.

Interestingly, if we accept the above as well as the assumption that the same rules could apply to the whole structure of Ševčík's work – an assumption shaped by the way that Ševčík distributes and presents the work's content (see 2.3. The Content) – then another important verification appears. Following the idea that, although ostensibly detached, the exercises form a wider web of correlations between each other, then, a wider inner system of knowledge could permeate positively the whole breadth of Ševčík's work, pointing thus to a wider learning – and therefore performing – outcome. In effect, the first category of the learning types in Gagné's theory comes into play. This, by itself, has the potential for a higher state of conceptual adaptations into the learning process – remember here the second category of the learning types in Gagné's theory (see page 159) – which, if finally actuated, offers a wider range of shapes for musical and technical constructs. In other words, Ševčík's work not only offers a learning approach through its content, but this learning approach could be homogenously extended to the whole breadth of its content.

Another observation regarding the experiment's data could be that the subjects understood most of the time that more than one variant might bring good

results in their performance. Obviously, this was also the reason they used more than one variant to practise the assigned pieces. Such a reaction brings to the fore the established 'goal orientation' and 'cognitive problem solving' theories, which, if considered, back up the aforementioned (see 3.1.2. The Process of Learning – A Method's Efficiency) 'motivational', 'behavioural' and 'metacognitive' elements Ševčík's work embodies.

Referring to the 'goal orientation' term first of all, according to Hidi and Harackiewicz (2000: 151-79) there is essentially a distinction between two types of goal orientation: a task (mastery) goal orientation and one of ability (performance, ego). The first one implies that a student tries to increase competence by focusing on task mastery, while the second one suggests that the student focuses on demonstrating competence relative to others.

Reaching the point where the subjects confidently chose all those variants in order to complete as best as they could their goal in my experiment, it could be positively implied that Ševčík's work positively offers a 'task goal orientation' through its content.

This brings to my mind the way I employed Ševčík's method in order to achieve my goals when I was a student, where, altering for a personal use the Wood, Bruner and Ross 'method of scaffolding',⁴³ I used to use Ševčík's work not only to practise its information, but to support myself psychologically too, producing a

⁴³ In his study in a Danish conservatory of music, Klaus Nielsen (1998) describes a technique used by several teachers that resembles the method of 'scaffolding'. This concept was introduced by Wood, Bruner and Ross (1976), and the concept is usually associated with Lev Vygotsky's theory of 'the zone of proximal development' – the distance between the students' actual development level and the level of potential development. To close the gap between these two levels, the teacher must give the students a 'scaffold'; in Nielsen's words, 'The teacher structures an interaction by building on what he or she knows the learner can do' (1998: 120). This is then supposed over a period of time, to develop a co-operative interaction between teacher and student (Jørgensen 2000: 71).

platform of personal interaction and reflection, monitoring and closing the gap between my personal reflection on actual development and the belief in my potential development.

Desiring the highest possible level of performance for each part of my practice, I used to choose from Ševčík's work not only one variant or exercise relevant to my goal, but a sum of technical or musical drills, purposely backing up in many different ways my musical and technical development. In other words, this was a broader way to fulfil both my technical and psychological, temporary and long-ranged, educational concepts. This approach ultimately reinforced my attitude towards my skills and capabilities, a discovery which is supported by the findings of other researchers, stating that "adopting a task goal orientation...leads to more cognitive engagement..." (Nielsen, 2008: 236), or that "students with a task orientation would be more likely to engage in adaptive behaviours that should enhance their development of musical skill" (Maehr, Pintrich, and Linnenbrink, 2002: 361). Reading this in relation to my experiment's data, there is an analogous approach to both situations – if considered for further practical comparison –, suggesting once more a shaped learning approach.

Referring now to the 'cognitive problem solving' term (Mayer, 1994; VanLehn, 1989) that I posed as another extension to the experiment's findings earlier on, I could suggest that the subjects' deliberate choice of the specific sequence of variants acknowledge its positive existence. This in turn brings a sum of learning strategies to light, which finally affects all three domains (see page 159) of the learning process in Ševčík's work.

relevant cognitive problem-solving paths – the arrows depicted in Figure 35. These two parts of the process formed the different learning strategies observed in my experiment – subjects' different selection of variants towards the same goal – confirming from another point of view the existence of a valid learning approach. This learning approach, if we move further, could be able to affect the previously named 'domains' of the learning process, practically imposing therefore a viable performing development.

Of course, one could ask at this point why this whole process is not so obvious or so well-presented in this huge informational structure in Ševčík's work. What comes into my mind is the notion by Sneider and Weinert where they both agree that systematic learning, as a deliberate or purposeful process, is originally consciously applied, but normally undergoes automatisisation as a result of development and practice (Schneider and Weinert, 1990).

In Ševčík's case, I could say that the same notion is relevant, a fact that could be easily seen after the work's extensive study. Experience of Ševčík's rationale and its way of presenting educational material is needed in order for someone to be able to consciously realise and apply the full educational potential inherent in later stages of the work. This does not mean, however, according to the previous theory, that it cannot be clearly perceived at the very beginning.

Starting with *Opus 6*, for example, a very simple and understandable way is presented concerning the goals and the learning process. Simple notes exist in the very first pages, clear mechanisms of bowing for the right hand and so on. However, as technique, music, practice and general requirements become more advanced, the whole learning procedure in *Opus 6* becomes more sophisticated, presenting scales,

double notes and slurred bowings. Thus, from a conscious state of learning, the educational approach moves gradually into automatisisation as the learning process and its information develop, verifying in essence Sneider and Weinert's theory as well as the 'hidden' character of the previously suggested 'cognitive problem solving' learning approach.

A last important finding extracted from the experiment is that all subjects individually decided during the 'assessment period' to perform first the two pieces that were practised with Ševčík's work, leaving for last the 'free-practised' ones (consult the relevant parts in the attached to this thesis DVD). As a fact, something like this could mean that subjects promoted a certain behavioural representation of practice because of Ševčík's work, while they deliberately actualised a certain path of performance presentation that finally made them feel more secure or more effective.

In general educational literature, "it has been evident that some practice procedures are more effective than others" (Doris da Costa, 1999: 66), as well as that structured or organised practice would seem to promote skill acquisition and learning better than free practice (Santana 1978; Barry, 1992). In the experiment's case, as the subjects exhibited signs of favouring organised practice during their final performance presentation, it would be fair to assume that their reactions fall within the above statements. This suggests that the subjects "share[d] a common knowledge base...[that was] crucial for practising effectively' (Hallam, 2001: 37-38), which in turn indicates a well-organised infrastructure of information for Ševčík's work, as this was the only common practice element in relation to the subjects. In

other words, from this finding too, it could be implied that Ševčík's work forms an organised and structured learning approach.

3.2. An Approach to Teaching

In the previous pages of my thesis, we saw that apart from the extensive ‘warehouse’ of exercises and the positive impact these achieved in the world of music education, Ševčík’s work is also inherently permeated by a functional learning approach. There is a functional learning process connecting the seemingly unrelated exercises, which, as presented earlier on, could efficiently point towards a high conceptual and perceptual level of violin performance and mastery.

It is my opinion that these latter elements, as the previous ones related to the wider content and context of Ševčík’s educational work, could later supplement critically an extensive debate regarding the extent to which Ševčík’s masterpiece forms a complete method of violin teaching and learning. However, the path towards a well-formed argument, which could support or reject my hypothesis, does not end here.

As I have already mentioned during the beginning of this chapter, it would be rational, according to the relevant educational theory (see page 159), to try and understand if a teaching approach permeates Ševčík’s work, too. Through a relevant research and analysis, we would be able to better perceive the work’s substance from all its possible educational sides, while also project a more rounded picture of its inner methodical system; “a better grasp of the processes and structure of the material, rather than just bare matters of fact” (Jones, 2005: 6).

3.2.1. Sass's table

Following the research aspect of a 'teaching approach', I decided to investigate Ševčík's work for direct elements representing his thoughts about teaching, and how this would be perceived through his educational writings. Unfortunately, I discovered almost no available resources concerning a direct clarification of a possible teaching approach; firstly because no theory was ever explicitly included in the work's content, and secondly because Ševčík did not leave us any other personal documentation to either explain or establish his thoughts for the work's teaching application.

In light of this, I realised that in order to answer my questions and complete this part of my research, I had to consider turning to alternative and more indirect evidence. The only useful elements I found for this purpose were firstly the original small prefaces to the *Opuses* – which were written by Ševčík himself – and secondly, a well-structured teaching guide (a summary table shown as Figure 36) referred to as the 'Plan of Study for the Special School of Violinists'. A. L. Sass,⁴⁴ a student of Ševčík, had produced this table.

⁴⁴ A violinist, who also possessed a writing background. *The Secret of Beautiful Tone on the Violin* – published by Bosworth & Co. – is one of his important books.

Figure 36. Sass' Table

Plan of Study for the Special School of Violinists (Sevcik Method, Kubelik's Course &c) by A. L. SASS. Recommended by Professor SEVCIK as most practical and useful.			
<i>Class</i>	<i>Grade</i>	<i>From the Sevcik Method &c.</i>	<i>Additional, as necessary</i>
Elementary Class	Ia	Op. 6. School for Beginners. Book I	Op. 2. Parts I and II. Folk Songs &c.
	Ib	Op. 6. School for Beginners. Book II	
	Ic	Op. 3. Variations	
Middle Class	IIa	Op. 7. Preparatory Scale Studies	Op. 2. Parts III and IV. Duets, Solos, &c.
	IIb	Op. 8. Changes of Position. Preparatory Scale Studies	
	IIc	Op. 9. Preparatory Studies in Double Stopping	
Upper Class	III	Op. 1. School of Technic. Parts I, II and III	Op. 2. Parts V and VI. Easy Concertos, Sitt Op. 76, Rieding, Viotti, &c.
Orchestra Class	IV	Studies as necessary. Kreutzer, Rode, Sitt, &c. Difficult	Orchestra Solos. De Beriot Concertos
Artist's Class	V	Op. 1. Part IV. Sonatas, Studies, Gavottes, &c.	Bach, Spohr, Concertos, &c.
	VI	All the Classical and Modern Solos	Mendelssohn, Beethoven, Bruch, Paganini, Concertos, &c.

As nothing else came to light, I focused my further research on these two sources. Unfortunately, once more, the prefaces in Ševčík's *Opuses* could not provide me with adequate data or further connections through which to investigate Ševčík's teaching approach, due to their size and the basic nature of their content. Turning to the second source and studying the table of Sass, however, I found to my pleasure that this table was not merely the only teaching guide in existence referring to Ševčík's work, but most significantly, it was originally recommended by Ševčík himself as a guideline to his teaching. This represents a major finding for further study of his work. A thorough examination of its structure made me realise that

there really does exist an inherent educational rational and continuity, and this in its turn drove me to research further for a teaching approach.

3.2.2. The Content under Research

Even if my original wish as a violin performer and teacher was to analyse all the *Opuses* mentioned in Sass's table, ultimately, I concluded that in order to provide concise and significant results concerning the work's teaching approach, I had to choose a smaller part for my focus. Therefore, I chose initially the 'Elementary Class' (*Opuses* 6, 2, 3 in order of appearance in Sass's table), examining finally only the first one of the *Opuses* included in Sass' table; *Opus* 6, that is. I decided this because I thought that its limited – but yet enough for my research purpose – range of data would give me the opportunity not only to elaborate upon the details of my analysis, but to also correlate more easily my findings with the rest of Ševčík's work. For *Opus* 6, it seems that, as it is the first one in line according to Sass's table, someone would expect to include – apart from an easy learning path for the student – a simple teaching rational, thus further developing its content and approach in later *Opuses*.

In addition to all the above, I concluded that both a theoretical and a practical presentation of data would be valuable. This way a more comprehensible argument could be structured, if employing in parallel both aspects of theory and practice.

3.2.3. Towards the Research Framework – The Teaching Models

McIntyre in general terms suggests that whether an educational (teaching) practice is 'correct' is not defined by the use or non-use of a particular technique or strategy, but rather by the practice's impact on the learner. Therefore, he implies that teaching is acting so as to facilitate learning (McIntyre, 2000). Gagné (1976), on the other hand, approaches the issue of educational practice from a more practical point of view, stating that the practice of teaching incorporates both the planning and delivery of instruction.

Both statements are well-established in their own way, and make a strong point concerning the nature of teaching. However, even if they clearly follow separate paths for discussing the same matter, they have something in common: they both declare that what is important for teaching is to encapsulate an approach, irrespective of the way it is presented. But then again, a variety of means and modes is constantly evident in relation to the goal of every form of educational delivery (Gagné, 1976). Therefore,

it seems reasonable to expect [from the teacher], ... [to] make a host of individual decisions concerning what kinds of stimulation to present to the learner, what communications to make, what questions to ask, what sorts of confirmation of the learner's productions to provide, and many other decisions of this general sort. [And as] these decisions are based upon the teacher's understanding of what is happening to the student as a learner...they are influenced by the teacher's conceptualization of the processes of learning and the expected outcomes to which these processes lead.

(Gagné in Gage, 1976: 21)

From my point of view and by agreeing with the above, it is not only one activity or decision which brings the desired outcome during the teaching

process. By the same token, the teacher's own conceptualisation of the teaching process and her influence on the relevant material makes a difference, too. It makes a difference because, according to the teacher's conceptualisations and decisions (...as Gagné rightly points in the last quote), the educational material can be transformed and translated in various ways.

For all this, one could suggest that it is impossible to investigate or decode unilaterally a certain educational activity or material. For, if the analysis would be based only on one aspect of the teaching practice's content – be it the style or the presentation for instance – then the result would be at least one-dimensional. However, addressing this subject from another point of view, it could be said that it is possible to establish a certain teaching approach to an educational material or activity, if a general *framework of teaching* is used and employed as a point of reference. This *framework*, describing a group or even the sum of the teaching activities at a cognitive level – a level where these activities can be named and explained – would be essential to summarise and bring into a well-presented platform the inherent teaching properties of an educational work under scrutiny.

Indeed, such a *framework* has been described by many researchers either as a sum of teaching 'models' in general education (Gagné, 1976; Joyce & Weil, 1992; Joyce, Calhoun and Hopkins, 2009), or teaching 'styles' and 'strategies' in art or music education more specifically (Kostka, 1984; Rosenthal, 1984; Helper, 1986; Sang, 1987; Price, 1989; Gardner, 1990; Tait, 1992; Mosston and Ashworth, 1994; MANA, 1995; Young, Burwell and Pickup, 2003). Being aware of this, I decided to study the relevant music literature in order to find an adaptable

scheme so as to research, analyse and present a possible teaching approach in Ševčík's work. Unfortunately however, I realised that none of the established music research literature could bring the rounded outcome I was looking for in my investigation; even if it seems that a great engagement has taken place with the whole scope of music, as Young, Burwell and Pickup predicate in their study, research is generally limited concerning the wider subject of music teaching (Young *et al.*, 2003: 142). After all, Tait (1992), according to this opinion, identified the need for more work in this area (Tait, 1992: 526).

Understanding that I could not employ a pure 'musical' approach for my research inquiry, I had to turn to the wider yet well-researched theory of general education, basing my research *modus operandi* finally on Joyce, Calhoun and Hopkins's (2009) framework of *Models of Learning – Tools for Teaching*.

3.2.4. Joyce's, Calhoun's and Hopkins's Models of Learning, Tools for Teaching: An Application in Music

Reading the relevant book by Joyce *et al.* during my research, I realised that what they offer is a very useful and functional methodological research tool for music education, and violin teaching in particular. I thought so, not only because the models they propose can be used in various instructional settings, but because these models have been refined and tested in different contexts and cultures for a long time (Joyce *et al.*, 2009: 124); violin teaching and music teaching in general needs this kind of flexibility.

Additionally, these models are not referring to just one level of instruction, but to all of them. Starting with the lower, they extend towards the highest levels, a fact directly connected with Ševčík's work as its educational path works in the same fashion – at least according to Sass's table.

Finally, I thought that 'as there is evidence that [these models] work in enhancing students' ability to learn' (Joyce *et al.*, 2009: 124), their possible application to Ševčík's work could better underpin a well-presented teaching approach, partly by defining and establishing the work's wider educational framework and aim, and partly by clarifying whether Ševčík's one-to-one instrumental teaching approach is based on a master-apprentice sole relationship, or whether it embodies a more rounder educational engagement and a student-centred content.

3.2.5. Presenting the Models and their Function

The authors of the *Models of Learning-Tools for Teaching* managed to gather – as they claim – all teaching models in existence into certain 'families'. These families of models of teaching and learning are (Table 12, Table 13, Table 14, Table 15):

A) Information Processing Family of Models

Table 12. The 'Information Processing' family of models (as copied from Joyce *et al.*, 2009: 126-129)

Model	Developer (Redeveloper)	Purpose
1) Inductive Thinking	Hilda Taba (Bruce Joyce)	Development of classification skills, hypothesis building and testing and understanding of how to build conceptual understanding of content areas
2) Concept Attainment	Jerome Bruner, Fred Lighthall (Bruce Joyce)	Learning concepts and studying strategies for attaining and applying them. Building and testing hypothesis
3) Scientific Inquiry	Joseph Schwab and many others	Learning the research system of the academic disciplines – how knowledge is produced and organized
4) Inquiry Training	Richard Suchman (Howard Jones)	Casual reasoning and understanding of how to collect information, build concepts and build and test hypotheses
5) Cognitive Growth	Jean Piaget, Irving Sigel, Constance Kamii, Edmund Sullivan	Increase general intellectual development and adjust instruction to facilitate intellectual growth
6) Advance Organizers	David Ausubel and many others	Designed to increase ability to absorb information and organize it, especially in learning from lectures and readings
7) Mnemonics	Michael Pressley, Joel Levin (and associated scholars)	Increase ability to acquire information, concepts, conceptual systems and metacognitive control of information processing capability
8) Picture – Word Inductive	Emily Calhoun	Learning to read and write, inquiry into language

B) Social Family of Models

Table 13. The 'Social' family of models (as copied from Joyce *et al.* 2009: 126-129)

Model	Developer (Redeveloper)	Purpose
1) Group Investigation	John Dewey, Herbert Thelen, Shlomo Sharan, Rachel Hertz – Lazarowitz	Development of skills for participation in democratic process. Simultaneously emphasises social development, academic skills and personal understanding
2) Social Inquiry	Byron Massialas, Benjamin Cox	Social problem solving through collective academic study and logical reasoning
3) Jurisprudential Inquiry	James Shaver, Donald Oliver	Analysis of policy issues through a jurisprudential framework. Collection of data, analysis of value questions and positions, study of personal beliefs
4) Laboratory Method	National Training Laboratory (many contributors)	Understanding of group dynamics, leadership, understanding of personal styles
5) Role Playing	Fannie Shaftel	Study of values and their role in social interaction. Personal understanding of values and behaviour
6) Positive Interdependence	David Johnson, Roger Johnson, Elizabeth Cohen	Development of interdependent strategies of social interaction. Understanding of self – other relationships and emotions
7) Structured Social Inquiry	Robert Slavin and colleagues	Academic inquiry and social and personal development. Cooperative strategies for approaching academic study

C) Personal Family of Models

Table 14. The 'Personal' family of models (as copied from Joyce *et al.* 2009: 126-129)

Model	Developer	Purpose
1) Nondirective Teaching	Carl Rogers	Building capacity for personal development, self – understanding, autonomy and esteem of self
2) Awareness Training	Fritz Perls	Increasing self – understanding, self – esteem, and capacity for exploration. Development of interpersonal sensitivity and empathy
3) Classroom Meeting	William Glasser	Development of self – understanding and responsibility to self and others
4) Self – Actualisation	Abraham Maslow	Development of personal understanding and capacity for development
5) Conceptual Systems	David Hunt	Increasing personal complexity and flexibility in processing information and interacting with others

D) Behavioural Systems Family of Models

Table 15. The 'Behavioural Systems' family of models (as copied from Joyce *et al.* 2009: 126-129)

Model	Developer	Purpose
1) Social Learning	Albert Bandura Carl Thoresen Wes Becker	Management of behaviour. Learning new patterns of behaviour, reducing phobic and other dysfunctional patterns, learning self – control
2) Mastery Learning	Benjamin Bloom James Block	Mastery of academic skills and content of all types
3) Programmed Learning	B. F. Skinner	Mastery of skills, concepts, factual information
4) Simulation	Many developers. Carl Smith and Mary Foltz	Mastery of complex skills and concepts in a wide range of areas of study

	Smith provide guidance through 1960s when design had mature	
5) Direct Teaching	Thomas Good Jere Brophy Wes Becker Siegfried Englemann Carl Bereiter	Mastery of academic content and skills in a wide range of areas of study
6) Anxiety Reduction	David Rinn Joseph Wolpe John Masters	Control over aversive reactions. Applications in treatment and self – treatment of avoidance and dysfunctional patterns of response

As can be seen from the above, Joyce *et al.* distinguish a wide range of teaching models, referring to various teaching activities, circumstances and content. Considering now all these as tools for my research, I will now try to investigate if there really is an inherent teaching approach in Ševčík's work. I will use these models as my 'framework-point of reference' (see page 193) in order to explore Ševčík's *Opus 6*, looking at the extent to which there is a covered web of teaching tools. Ultimately, this last research process will be able to fulfil the research endeavour of my thesis, backing up as the last 'stone' in my final discussion, my hypothesis's acceptance or rejection.

3.2.6. The research method

I have previously mentioned (see page 192) that I intend to employ both a theoretical and a practical approach for this part of my research. For this reason, two different parts will follow, both investigating the relevant connections between


Ševčík's educational content and the Joyce *et al.*'s models of teaching in their own way.

In the theoretical part, the teaching models will be linked to the content of Ševčík's work (*Opus 6*), following as a mode of presentation the example shown in Figure 37. The analysis of the work's content (a), its possible correlation with one or more of the teaching models (b), and its musical illustration (c) will be included for every single variant or exercise comprising *Opus 6*, eventually structuring and proposing as a whole whether or not there is a teaching approach in Ševčík's work.

(A) → In exercise 16, the use of the natural G, D and A scales is practically analysed, while a gradual conception of the chords with a third is merely introduced, too. Then, Ševčík moves on to the interval of fourths using the same motif, and at the same time he introduces the arpeggios, breaking them up into different sections

(B) → (*Concept Attainment; Inductive Thinking*).

(C) → Example Exercise 16



The musical notation for Exercise 16 is presented on a single staff. It begins with the instruction 'Accords brisés.' followed by a series of broken chords. The next section is marked '- Broken chords...' and continues with more broken chords. The final section is marked 'Accordi arpeggiati.' and shows arpeggiated chords. The notation includes various musical symbols such as notes, rests, and chord symbols.

Figure 37. Example on presentation

On the other hand, in the practical part, excerpts from *Opus 6*'s content will be performed physically (videotaped for further illustration), showing practically this time the connection between *Opus 6*'s content and the teaching models. Before I move to the actual research part, however, I need to clarify the way Joyce *et al.*'s models could be understood, adapted and employed in such a music research pursuit.

There are twenty-six different models proposed in Joyce *et al.*'s research study. These models embody variable teaching applications, while they extend their fit in numerous different teaching and learning situations. As a result, we can find models referring to teaching episodes of a social character (i.e. the *Group Investigation* or the *Classroom Meeting* models), models referring to teaching episodes of a solely personal teaching orientation and character (i.e. the *Self-Actualisation* or the *Non-Directive Teaching* models), or models including the potential to refer to both (i.e. the *Positive Interdependence* or the *Conceptual Systems* models). Nevertheless, as Ševčík's research case is not educationally focused on wider social interactions but solely on one-to-one violin teaching and learning relationships, it would be functional in relation only to those models potentially or directly referring to one-to-one teaching episodes to be included. By identifying the content of the models which tend towards this direction, therefore, only the subsequent models will be used in my research, adapting the meaning of their purpose in the violin teaching process as follows:

- a) From the Information Processing family of models,
 - the **Inductive Thinking** model: to offer development of musical and technical reasoning on violin performance; the conceptual building, testing and understanding of violin performance content.
 - the **Concept Attainment** model: to learn concepts and studying strategies relevant to violin performance.
 - the **Scientific Inquiry** model: to learn how knowledge relevant to violin performance is produced and organised.

- the **Inquiry Training** model: to the casual reasoning and understanding of how to collect information and build concepts relevant to violin performance.
- the **Cognitive Growth** model: to increase musical and technical development and adjust instruction to facilitate intellectual growth.

b) From the Social family of models

- the **Role Playing** model: to offer personal understanding of values and behaviour in violin performance.
- the **Positive Interdependence** model: to offer development of interdependent strategies in musical interaction; understanding of self – other relationships and emotions.
- the **Structured Social Inquiry** model: to offer cooperative strategies for approaching the study of music.

c) From the Personal family of models,

- the **Nondirective Teaching** model: to build capacity for personal development in music and violin performance, for autonomy and esteem of self.
- the **Awareness Training** model: to increase self-understanding, self-esteem, and capacity for exploration in music performance.
- the **Self-Actualisation** model: to develop personal understanding and capacity for development.

- the **Conceptual Systems** model: to increase complexity and flexibility in processing musical and technical information.

d) From the Behavioural Systems family of models

- the **Social Learning** model: to learn how to manage behaviour in music performance matters; learning self-control.
- the **Mastery Learning** model: to the mastery of musical and/or technical skills and content.
- the **Programmed Learning** model: to learn how to master the path of musical or technical skills, concepts and factual information.
- the **Simulation** model: to learn how to master complex music and performance skills and concepts.
- the **Direct Teaching** model: to the mastery of musical and technical content and skills.

3.2.7. Theoretical Analysis of Opus 6 Parts I-VII: A Violin Method for Beginners

According to Sass's 'table', Ševčík refers beginner students, and by implication their teachers, to *Opus 6*. This *Opus* is the first to be used for learning the violin. *Opus 6* consists of seven parts and each of them deals with the violin positions and left hand technique. As Ševčík suggests, all the exercises are of a preparatory nature (Ševčík, 2000, *Opus 6, Part I*: 2). The first five parts contain exercises in the first position; the sixth part in the second, third and fourth positions, while the

seventh part contains exercises in the fifth position as well as combinations of all the previous positions.

3.2.8.1. *The Semitone System*

Ševčík, throughout his educational work, chose to make a conceptual leap and replace what we know as the diatonic system with the semitone system. Being the founder of this conceptual system in violin education, he seems to have decided to follow a teaching and learning approach to the violin technique which was totally new at this point. The results of his students proved its worth unique in the way someone learns initially, develops and finally masters violin performance.

The diatonic system does have some distinct benefits when learning the violin, given that it introduces the beginner to the fundamental system of the music she will be called on to play. However, it has not been developed specifically for the violin and therefore is not based on left-hand technique. The semitone system, on the other hand, is most clearly grounded in violin technique and in a basic understanding of its left hand technique.

How can this difference be identified? Let me explain. In the diatonic system, as Ševčík shows at the beginning of *Opus 6* (Ševčík, 2000, *Opus 6, Part I: 2*), there is a noticeable ‘anarchy’ in the line that the intervals of the notes follow when met in a structured musical scale (see Figure 38, Figure 39). The way the fingers are positioned on the strings is not based on any violinistic notion, while general music theory reinforces their placement. This latter fact prevents the possibility of someone being able to form and follow an easily retainable and repeatable fingering pattern on the violin, resulting in extra mental effort and study.

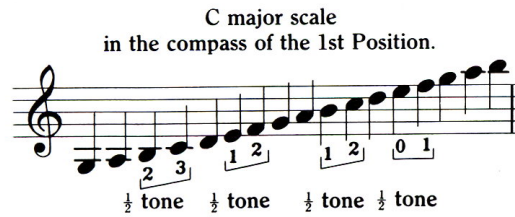


Figure 38. The C major scale in the compass of the 1st position

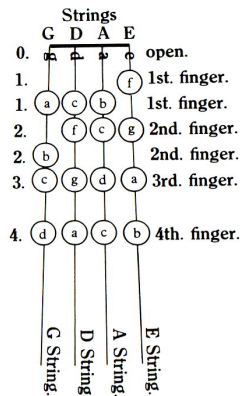


Figure 39. The diatonic finger system of a scale met on the 1st position

Given that there are no violin-specific rules in the diatonic system for the codified positioning of the fingers on the fingerboard, the student has to learn all of the intervals by heart – depicted in Figure 40 – and to recall their basic knowledge and placement whenever performing.

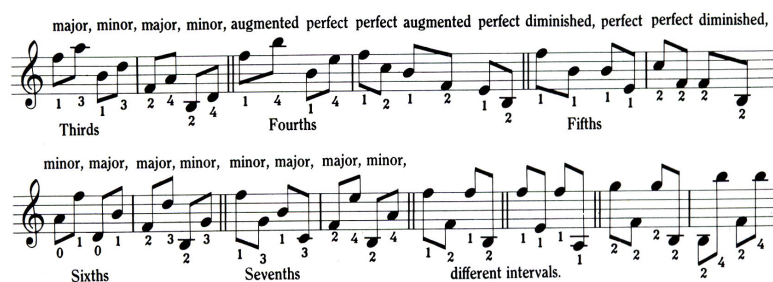


Figure 40. Intervals of the diatonic system

Ševčík's system, on the other hand, taking yet another step backwards – to before the diatonic system – focuses on a different codification of left hand

technique. Trying to override the ‘inconvenient’ regime that is evident in the first stage of learning the left hand technique, it brings the student even closer to placing the fingers on the fingerboard in a more efficient and rational manner, producing a systematic structure of patterns. For example, in the first finger pattern the student encounters in the semitone system, the first finger is placed close together to the second one, while the second, third and fourth fingers remain apart, structuring exactly the same pattern (1st and 2nd fingers together; 2nd and 3rd apart; 3rd and 4th apart) on all the strings as a base line (Figure 41).

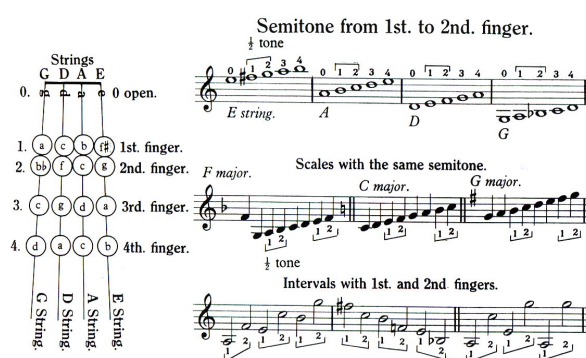


Figure 41. Representation of the first pattern of the semitone system

There are seven more patterns according to Ševčík – called levels from now on, considering that they deploy in a certain ascending way of complexity – and all of them are summarised in the following figures (Figure 42 – Figure 48):

Semitone from 2nd. to 3rd. finger.

Scale with the same semitone.

G major. D major. A major.

Intervals with the 2nd. and 3rd. fingers.

Figure 42. The second level of the semitone system

Semitone from the open string to the 1st. finger.

Scales with the same semitone.

C major. F major. B flat major.

Intervals from the open string, or from the 4th. to the 1st. finger.

Figure 43. The third level of the semitone system

Semitone from 3rd. to 4th. finger.

Scales with the same semitone.

A major. E major. B major.

Intervals with the 3rd. and 4th. fingers.

Figure 44. The fourth level of the semitone system

Semitone from the open to the 1st.,
and from the 3rd. to 4th. finger.

Scales with the same semitone.

B flat major. *E flat major.* *A flat major.*

Intervals with the 3rd. and 4th. fingers.

Figure 45. The fifth level of the semitone system

Connecting of the semitones:
from 1st. to 2nd. and from 2nd. to 3rd. finger.
Chromatic shiftings of the 2nd. finger on the same string.

Chromatic shiftings of the 2nd. finger alternately on two strings.

Scale with the same semitones.
G major scale in the whole compass of the 1st. Position.

Figure 46. The sixth level of the semitone system

Connecting the semitones: finger 0-1, 1-2, 2-3.
Chromatic shiftings of 1st. and 2nd. fingers.

Chromatic shiftings of the 1st. finger alternately on two strings.

Scales with the same semitones.
C major in the compass of the 1st. Position. *A minor.*
D minor. *G minor.*

Figure 47. The seventh level of the semitone system

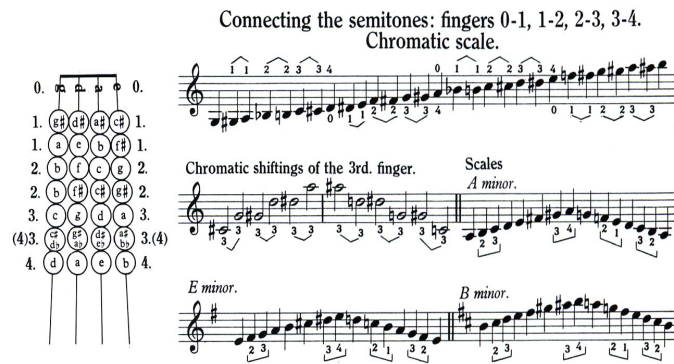


Figure 48. The eighth level of the semitone system

It is easy to understand from these illustrations that Ševčík points to ‘break up’ the fingerboard into very small sections that violin students will find easy to grasp and apply. As this analysis is laid out in the first two pages of *Opus 6*, it can be clearly said that its aim falls in with presenting the advantages of this approach when compared to the approach used in the diatonic system. These advantages, from Ševčík’s point of view (Ševčík, 2000, *Opus 6, Part I: 2*), are:

- “The beginner experiences no difficulty in finding the intervals, because all the stops are the same on each string and this materially helps him in acquiring pure intonation.”
- “As a result of the ease in stopping, the pupil can devote his entire attention to the holding of his violin and to the handling of his bow.”
- “The graded form of progression adopted by and adhered to by the author remains clear and intelligible to the pupil, because each succeeding section is the natural development of the preceding one.”
- “The system of itself shows in what sequence the individual stops are to be taken, whether such stops are single or double, and how the various

diatonic scales, whether major or minor, the individual chromatic intervals and the chromatic scale have to be treated.”

These points appear to form a solid methodological approach. But apart from that, it is my belief that this first attempt at explanations and an introduction indicates for the first time in Ševčík’s work the *Concept Attainment* model of teaching (Joyce *et al.*, 2009), too. As Ševčík presents the relevant information connected to finger placing and their performance on the strings, he expects the teacher to pass the related concept to the student, teaching the ‘strategy’ to maintain automatically the correct posture of the fingers on the strings.

This is the first hint of educational evidence – related to teaching models – inherent in the work’s content, and this is basically what motivated initially this part of my research, producing the educational analysis presented further below.

3.2.8.2. *Opus 6 – Part I*

Before beginning a more ‘scholarly’ analysis of the left hand technique – and thus a more thorough and specified usage of the teaching models – Ševčík took care to focus on other more fundamental topics such as how to hold the violin, the bow, or one’s stance.



Figure 49. The stance of the violinist

On page 4 of *Opus 6 Part I*, Ševčík illustrates the parts of the violin and the basic principles that determine the stance of the person playing it (Figure 49). He begins with the parts making up the main instrument and the bow, while he divides the parts of the violin into i) the clearly visible parts seen externally and ii) the internal parts that are located with the help of special tools. He then names the parts of the bow.

Note that Ševčík does not limit himself to the academic terminology, but also uses the jargon spoken by violinists. He also lists the materials used in the construction of a violin. Avoiding tired and convoluted concepts, Ševčík then goes on to explain and expand on the proper stance for the body when playing the violin:

The body must be perfectly upright while playing. Advance the right foot a little and allow the whole weight of the body to be borne by the left foot. Turn the face towards the music-desk in such wise that the glance passes over the bridge and the left hand on to the desk.

(Ševčík, 2000, *Opus 6, Part I: 4*)

A reference follows on holding the violin properly and how to position it correctly in relation to the chin and shoulder:

The Violin must rest on the left collar-bone and be so held in position by the pressure of the chin on the left side of the string-holder that it is slightly inclined towards the right. It is supported in a horizontal position by the left hand in such wise that the end of the fingerboard is in front of the middle of the shoulder. The neck of the violin rests lightly between the thumb and fore-finger of the left hand, but firmly enough held to prevent it descending on to the division between thumb and finger. That part of the hand where the little finger is, is brought as near as possible to the finger-board, in order that this short finger as well as the others may be brought down on to the strings in a curved position. The ball of the hand and the wrist must be kept apart from the neck and the body of the violin. Turn the left elbow inwards until it is directly under the middle of the violin, but do not rest the elbow against the body, as that would cause the violin to undulate too much.

The left shoulder must not be raised; in order to avoid this fault make use of the chin-holder, which must be fastened on to the left side of the violin, close to the tail piece.

(Ševčík, 2000, *Opus 6, Part I: 4*)

Clear instructions are thus provided on the stance and on all the parts of the body that contribute to it. Particular emphasis is placed on the fact that the violin is

held in position more with the chin than with the left hand, while the left elbow is angled slightly to the right, without touching the body.

His views on how the bow should be held are as follows:

The bow must be held with all the fingers of the right hand. Curve the thumb and place the tip of it against the oval side of the frog while the right side of the thumb-tip must rest against the wand of the bow, opposite to the middle-finger, in such wise that the thumb cannot slip in the space between the bow-hair and the frog. The bow-hair must be about 1/3rd of an inch distant from the thumb of which the first joint must describe a sharp angle with the wand.

The stick rests in the middle of the 2nd joint of the fore-finger, in the indentation of the 1st joint of the middle finger, in the middle of the 1st joint of the ring-finger and against the tip of the little-finger, therefore, in the direction from the tip of the little-finger to the 2nd joint of the fore-finger. Let the hand and fingers describe a natural curve, in which none of the joints must be prominent. Neither hold the fingers apart nor press them close together.

Place the bow-hair on the string at a distance of about 1 1/4 inches from the bridge and incline the wand slightly towards the finger-board. In so doing the wrist must be held high and the elbow, on the contrary, be kept lowered and as near as possible to the body. When placing the bow on the string the elbow must be close to the body without pressing the latter; in the transitions from the E- to the A-string, the A- to the D-string and the D- to the G-string the elbow is gradually and slightly raised and in the reversed motion equally gradually lowered.

In bowing one must be careful to keep the bow-hair always- parallel with the surface of the bridge.

(Ševčík, 2000, *Opus 6, Part I*: 5)

When looking at the sketches on page four of *Opus 6 Part I* (Figure 49), and compared with the facts cited in it, too, it is easy to conclude that Ševčík was a supporter of a mixed German and French bow hold, known a little later as the *Franco-Belgian* style. Like Joachim and Spohr (1832), Ševčík's sketches recommend a hold in which, generally speaking, the fingers are positioned relatively close

together, the wrist is held high and the elbow lowered. This position helps one to play more 'into' the string, rather than 'off' it, with a clear and delicate tone. For this, it is reasonable to assume that Ševčík, too, would teach all his exercises based on the principle of playing 'into' the string, applying a 'round' tone.

Page five also contains an extensive account of all the 'tools' of music. It begins with the stave, the five lines of the stave and its auxiliary lines, as well as the clef, which the violin uses. Then, it goes on to point out all the notes that the student will be using, not, however, beginning with G, which is the violin's open string, but with C. This starting choice is probably based on the basic order of notes that the student may be familiar with, mostly by instinct; namely the do, re, mi, fa, sol (C, D, E, F, G...) notes and so on. This can also be verified by personal experience in class, where most children tended to be aware of precisely this order – at least in these countries where the analogous notation system is used. On the same page, the sharp and flat symbols and how they are used to form notes, as well as all the intervals and signs that a new student is likely to encounter, are also mentioned.

In my opinion, by providing such great detail, Ševčík ensures that information is transferred from teacher to student in the right sequence, thus providing the learner right from the start with all the basic principles and tools needed in order to back up the aforementioned *concept attainment* effort.

In a further effort to make these tools easy to assimilate, Ševčík also provides a number of questions at the end of *Opus 6*, which the student is required to answer:

The pupil must learn to answer simultaneously with the explanations anent the holding of the violin and the passing of the bow across open strings.

A. Sound, Acoustics (or Resonance), Tone.

1. What results from the vibrations of a body? (Sound.)
2. What vibrations do we describe as regular? (Those in which the number thereof is uniform in equal sections of time.)
3. What name do we give to the sound which is produced by the regular vibrations of a body? (Tone.)
4. What do we call the sounds of music-instruments? (Tones, or sounds.)
5. Of what elements is sound composed? (Tones, or sounds.)
6. What is the collective term for sound? (Tone, or sound.)
7. What do we distinguish among sounds, or tones? (The pitch, the dynamic grade and the tone-colour.)
8. How do we distinguish the pitch of sounds? (By their relative height, and depth)
9. How do we distinguish the dynamic grade of sounds? (By their relative degree of loudness and softness.)
10. How do we distinguish the sounds of the various individual instruments? (By their respective tone-color.)
11. How is the art called which uses the sounds, or tones, as a means of expressing ideas, or emotions? (Music.)
12. How many tones are at present used in music? (Approximatively 100.)
13. How many fundamental tones are there? (Seven.)
14. Whence are the names of the fundamental tones taken? (From the first letters of the alphabet.)
15. How are these tones named, and what is their usual consecutive order? (c, d, e, f, g, a, b)

Practice naming the first four tones, ascending and descending!

(c, d, e, f – f, e, d, c)

In ascending and descending, name the 2nd, 3rd, 4th and 5th tones; the 3rd, 4th, 5th and 6th tones; the 4th, 5th, 6th and 7th tones; the 5th, 6th, 7th and 1st tones, rapidly.

Both ascending and descending, name rapidly in their natural consecutive order the complete range of the fundamental tones

(c, d, e, f, g, a, b – b, a, g, f, e, d, c).

Repeat, both ascending and descending, the tonal sequences beginning consecutively on d, on e, on f, etc.

B. Intervals, Scales, Whole Tones and Semitones (Half-tones).

1. How many tones are d distant from c, e from c and f from c? (2, 3, 4.)

2. How do we name the pitch-relation between two tones? (Interval.)

3. How do we name the interval c to c? (Prime, tonic, principal note, fundamental tone, or key-note.)

„ „ „ „ „ „ c „ d? (Second, or supertonic.)

„ „ „ „ „ „ c „ e? (Third, or mediant.)

„ „ „ „ „ „ c „ f? (Fourth, or subdominant.)

„ „ „ „ „ „ c „ g? (Fifth, or dominant.)

„ „ „ „ „ „ c „ a? (Sixth, or submediant.)

„ „ „ „ „ „ c „ b? (Seventh, subtonic, or leading note.)

4. How do we name the interval d to e? (a Second), a to b? (a Second), f to a? (a Third), e to b? (a Fifth), g to g (a Prime – or as above), from d to c i.e. the once marked c? (a Seventh.)

Practise similar examples!

The whole of the eight intervals starting from each fundamental note must be examined verbatim.

5. How do we name the sequence of tones which are arranged in graded form, according to fixed rules, in the compass of an octave? (A scale.)

6. What is the tonal sequence c, d, e, f, g, a, b, c? (A scale.)

7. How is this scale named in respect of its fundamental tone, or prime? (C.)

8. What do we notice when we compare other seconds occurring in the c-scale with the second c to d? (We find that the seconds e to f and b to c are smaller than that of c to d.)

9. How are these small seconds named? (Semitone, i.e. half-tones.)

10. How do we name the large seconds: c to d, d to e, f to g, g to a and a to b? (Whole tones.)

Repeat rapidly, ascending and descending, the two semitone-intervals of the C-scale! (e to f, f to e, b to c, c to b.)

Repeat in their regular consecutive order all the whole and the semitones of the c-scale!

C. The other Tones used in Music.

1. What tone lies between the whole-tone-interval c to d? (The semitone c[♯], or d[♭].)

2. How do you explain these two names for one tone? (Being raised a semitone from c it becomes c-sharp, whereas being lowered a semitone from d it becomes d[♭].)

3. What other tone lies between the whole-tone-interval d to e? (The semitone d[♯], or e[♭]); between f and g? (f[♯], or g[♭]); between g and a? (g[♯], or a[♭]); between a and b? (a[♯] or b[♭].)

4. What substitute can be found for a whole-tone? (Two semitones.)

5. What semitones may be substituted for the whole-tone interval c to d? (c to c \sharp , c \sharp to d, or c to d \flat , d \flat to d); for the like interval f to g? (f to f \sharp , f \sharp to g, or f to g \flat , g \flat to g); for the like interval g to a? (g to g \sharp , g \sharp to a, or g to a \flat , a \flat to a); from a to b? (a to a \sharp , a \sharp to b, or a to b \flat , b \flat to b.)

Practise out loud, both ascending and descending, all the semitone-grades in the compass of c to e! (c, c \sharp , d, d \sharp , e, – e, e \flat , d, d \flat , c); in the compass of c to g, and also in the compass of the octave c to c.

D. Notation (Music reduced to writing, or print).

1. What is the name used to describe the sign used to denote sound? (Note.)
2. How are the notes written? (With the aid of five parallel lines.)
3. How many spaces lie between the 5 lines of the stave? (Four.)
4. What is the name used to describe the 5 lines and the 4 spaces? (The stave.)
5. What sign is placed at the beginning of the stave? (The clef.)
6. What clef is used for the notation of violin-music? (The violin, or Treble-clef.)
7. On what letter is this clef based? (On G.)
8. Has this clef any other name in consequence? (Yes: the G-clef.)
9. On what line is this clef written? (On the second line.)
10. Why on this line? (Because it is the line on which the note g is written.)
11. What are the names of the notes on the 1st line? (e), on the 3rd? (b); on the 4th? (d); on the 5th? (f).

Repeat the names of the notes on the lines!

12. What are the names of the notes in the 1st space? (f); in the 2nd? (a); in the 3rd? (c); in the 4th? (e).

Repeat the names of the notes in the spaces!

Repeat the names of all the notes on the stave!

13. What are the names respectively of the notes immediately below and above the stave? (The first d, the other g.)
14. What is the name of the note on the 1st (small) ledger-line above the stave? (a), of the line below the stave? (c).
15. Where is the note b written above the stave? (Above the 1st ledger-line.)
16. What are the notes b, a and g written below the stave? (b under the 1st ledger-line, a on the 2nd ledger-line and g below the 2nd ledger-line.)

V. Marks of Alteration: sharps, flats, naturals (or cancelling-signs).

1. From what fundamental tone is c \sharp derived? (From c.)
2. Why is it called c \sharp ? (Because it has been sharpened, or raised.)
3. Which is, therefore, higher, c or c \sharp ? (c \sharp .)
4. What sign is used to convert c into c \sharp ? (The sharp: \sharp .)
5. Where is such sharp placed? (Before the note affected.)
6. To what extent does such sharp raise the note affected? (To that of a semitone.)
7. What is the German equivalent of sharp? (The monosyllabic affix "is".)
8. What sign is used in order to lower a note? (The flat: \flat .)
9. How is the flat described in German? (As "Be", the affix es being used.)
10. What sign is used to cancel the effect of the \sharp and of the \flat ? (The natural, or cancelling-sign; \natural .)
11. How are these signs collectively known? (As: "marks of alteration", also as "accidentals".)
12. What is the mark of alteration for raising a note? (\sharp): that for lowering it? (\flat) and that for cancelling (\natural).
13. How is c marked with a double-sharp ($\times=\sharp\sharp$) named? (In English c-double-sharp, in German: cisis.) Name the other notes: d, e, f etc. so affected!
14. How is a c with the prefix $\flat\flat$ named? (In English: c-double-flat, in German: ceses.)]

Finally, the student's first more substantial contact with the violin begins on page seven of *Opus 6 Part I*. After the teacher has demonstrated how to hold the instrument and the student has applied this knowledge, there follows the first reference to terminology pertaining to bowings and their use, as well as a reference to the four strings of the violin as indicated in Figure 50 below:



Figure 50. The four strings of the violin

What is remarkable and questionable regarding this initial presentation is the fact that Ševčík does not include a drawing indicating the parts of the violin, while he later devotes an entire page to photographs and sketches on the playing stance.

It is my belief that, wanting to establish a closer and more secure communication in the classroom, Ševčík tries to fuel and engage, as subtly as can be done, what I call in this specific educational procedure the 'Violin Teaching Triangle' (Figure 51). This 'Violin Teaching Triangle' is an identical parallel to Jones' (2005) *Learning Alignments*, and to a certain extent stresses the importance of all three substances of the learning and teaching process: The Learner (*Gatekeeper*), The Teacher (*Midwife*), and the educational Material (*Fellow Traveller*). This whole connection is actualised by feeding this three-folded relation with various educational characteristics – motivation for questioning, imitation, presentation – and produces an active, multi-informed, multi-faceted and above all balanced educational structure and environment.

Looking more deeply at the above notion and connecting it with what exists in Joyce *et al.*'s (2009) educational content, it is fair to assume that a correlation co-exists as well with the *Positive Interdependence* and *Role Playing* models of teaching. On the one hand, the *Positive Interdependence* model is actualised through the endeavour to establish a direct and straightforward relationship between the student and teacher, while on the other hand, the *Role Playing* model is produced via the critical position the student finds herself in, comparing and analysing on a personal basis the relevant data of performance.

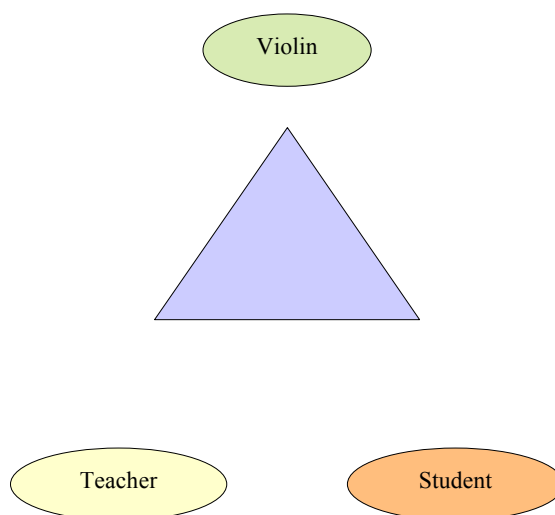


Figure 51. The Violin Teaching Triangle

On page seven of *Opus 6 Part I*, Ševčík introduces the first exercise in which direct performance is included, and with a brief note on execution, he urges the student to repeat it as many times as necessary to achieve the desired result: performance from all parts of the bow with the same ease.

Practise the following examples with a short piece of bow (two inches), letting it lie quietly on the string during the pauses. Count the beats loud and repeat the examples so long, until you learn to hold the bow and accustom yourself to the position of the right arm on each string.

(Ševčík, 2000, *Opus 6, Part I*: 7)

Example Exercise 1



Aiming to produce a relaxed movement along a horizontal axis between the bow's heel and point, Ševčík uses crotchets and rests, leading the whole mechanism of performance through the elbow and lower arm, rather than through the upper arm. This is a *Concept Attainment* model according to Joyce *et al.*'s educational theory, by aiming to present specific data in a rational sequence. In its turn, this rational sequence produces a performance strategy, which justifies the aforementioned model.

In the footnote indicated by the asterisk on this page of the book, Ševčík specifies that when performing the exercise the left hand must be held in a controlled position (Figure 52), being prepared for the moment when the fingers will be used.

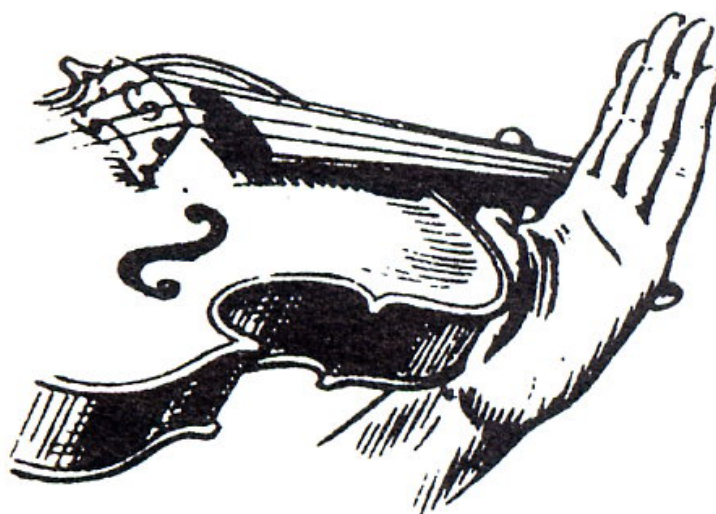


Figure 52. The left hand's stance according to Ševčík

The 2nd exercise introduces the bow's contrasting movement, which is relevant to the bow's vertical axis.

Example 1 Exercise 2



Example 2 Exercise 2



Example 3 Exercise 2



Example 4 Exercise 2



In this case, whole notes are used firstly as a rhythm value to move the bow from one string to another, developing later on the bow stroke with a combination of whole notes and crochets. In an effort to simulate the general movement of the student's right hand, Ševčík 'presents' the violin-and-arm system as the two sides of a divider, achieving the devised outcome by moving the arm, forearm and hand in an upward and downward motion with the fixed side being the violin and strings (Figure 53).

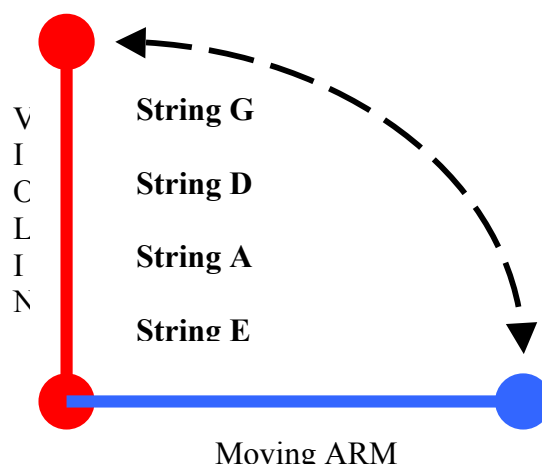


Figure 53. The 'moving' right hand

In his explanations, Ševčík is explicit about the hand not losing contact with the strings, while as the level of difficulty increases, the rests are removed and smaller and faster vertical and horizontal changes are indicated. The simplicity of these first exercises, and the time that they allow for the student to think, make it possible for her to explore and stabilise her sound as well as her hold on the bow. (The whole process indicates the *Concept Attainment* and the *Cognitive Growth* teaching models.)

Continuing, the first finger is introduced in *Opus 6's 3rd* exercise.

Example Exercise 3

Premier doigt. | 3. First finger. | 1^o dito.

Tout l'archet.
Whole bow.
Tutto arco.

Whole notes and whole rests are used at first, giving the beginner the time to achieve proper stopping; the whole concept is actualised by taking care to position the finger correctly on the string. This exercise contains for the first time the figure “1” with an unbroken line, indicating that the first finger must remain in place for the length of time depicted by the line.

While the first part of the exercise makes use of whole notes for better control, each subsequent part focuses on a different rhythm and handling of the bow, still, however, maintaining the same sequence of notes; from G to A with the first finger, then an A/D chord, A again, then an open D, and so on. This is a small, but important detail, as it helps the student to focus subconsciously on her sound and bow rather than on the notes, which in turn helps her to analyse motions in a more precise manner. (*Cognitive Growth*)

Exercise 4 presents a few short melodies.

Example Exercise 4

The image displays a musical score for Exercise 4, consisting of two staves. The top staff is labeled '1.' and the bottom staff is labeled '2.'. Above the staves, the word 'Mélodies.' is written in French, and 'Melodies.' is written in English. The top staff also includes the labels 'L'élève. - Pupil. - Alunno.' and 'Maitre. - Teacher. - Maestro.' The bottom staff includes the label 'u. H.' and 'o. H.'. The score contains various musical notations, including notes, rests, and fingerings. The first staff has a 'segno' marking and a '1' with a line underneath it. The second staff has a 'V' marking and a '4' with a line underneath it. The score is divided into three sections by vertical lines.

Ševčík, as already mentioned, places a great deal of importance on teacher–student cooperation. He achieves this through the melodic representations, which demand from the student an unfamiliar state of discipline and a higher level of concentration concerning the application of the technical information described so far.

In my personal experience, the existence of these melodic exercises encourages many students to achieve the best possible outcome in all the previous exercises, proving to be an indirect incentive for personal development and a goal for self-approval and joy. (*Positive Interdependence; Structured Social Inquiry; Awareness Training*)

The semitone system essentially begins in exercise 5.

Example 1 Exercise 5



Example 2 Exercise 5

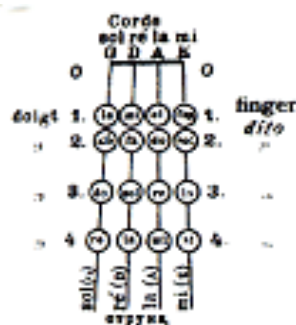


Figure 54. The first level of the semitone system as a guide

This exercise is preceded by a guide (Figure 54) addressed to the teacher which lists what is to follow. One could say that this presentation offers the quintessence of left hand technique, because it is the first time that all the fingers are placed on all the strings. The teacher must devote as much time as is required for the student to understand the function of the hand, to learn the notes on the strings and also to produce a good sound. (*Concept Attainment*)

It must not be forgotten that at this level the student has never played the violin before, and the muscles of her hand are untrained. Thus, special attention must be paid so that she should in no way feel pressurised, either mentally or physically. From what I have experienced as a teacher on this specific issue, I could say that it is more important, for instance, to reach the fourth finger's final position by stretching little by little each time, rather than by trying to achieve the final interval by straining for it.

Once the previous exercise has been practised, Ševčík provides exercise **6** in order to help the student with intonation errors and to train him to listen and to compare intervals.

Example Exercise 6



Based on my experience in the classroom again, it is my opinion that teachers should refrain from being absolute or demanding regarding the achievement of pure intonation in such exercises, especially when the student is a beginner. Instead, they should be flexible, urging the student to check herself by setting specific attainable goals; for example, to check a note with an open string whenever it exists, or to compare a note with the same note on the piano or the teacher's violin. This whole procedure will encourage performance towards a 'visible' target and finally a more correct intonation. (*Inquiry Training*)

The 7th exercise provides more detailed information on fingerings order.

Example Exercise 7



The notes are now presented in random order, always, though, on the same string. Rhythm, sound and bow-handling are once again the focal points, and with the help of the teacher, intonation errors are avoided. (*Cognitive Growth*)

New melodies based on new scales make their appearance in exercise 8. Ševčík asks the student to distinguish between semitones and tones, while the exercise leads to an ever better codification and understanding of finger spacing on the fingerboard. (*Cognitive Growth*)

Example Exercise 8



In the 9th exercise the fingerings are once more presented in a random order. Nevertheless, the whole process this time – compared to the previous exercise – takes place on two strings.

Example Exercise 9



Through this exercise, performance becomes more complicated, while greater discipline is required for coordinating the two hands. The instructions provided on how to place the fingers on the fingerboard must be ‘followed to the letter’, while the three variants at the beginning of the exercise are rhythmically more complex, introducing legato bowing as an extra feature. (*Cognitive Growth*)

Exercise **10** is kept at the same level to provide the opportunity for further practice.

Example Exercise 10



The variants mentioned here can be introduced between exercises 9 and 10 to save practice time, while once more the goal of this exercise is to achieve qualitative sound and to place the fingers properly. Without exceeding the student's endurance in search of perfection – with respect to the students' innate biological capacity – the first 'level' of the semitone system has now been mapped (semitone from first to second finger) and the student should no longer encounter any problems in playing, or recognising notes and intervals inherent to it. (*Programmed Learning*)

The first scales are introduced in exercise **11**, with the teacher once more accompanying the student when she performs.

Example Exercise 11



Correct tonal playing is achieved and monotony avoided, while the concept of 'chamber music' makes its appearance once again as an indication of the significance Ševčík has attributed to it throughout his work. (*Awareness Training; Positive Interdependence*)

3.2.8.3. Opus 6 – Part II

Exercise **12** is ideal for the student to learn how to handle double-stops in different 'broken' combinations (*Inductive Thinking*). It is also an introduction to energy-saving exercises, teaching the beginner violinist not to make unnecessary movements. The less the fingers move and the fewer the unnecessary shifts, the greater the stamina and stability of performance. Additionally, the division into small sections of patterns helps in understanding and recognising the needs of each separate finger movement. (*Concept Attainment*)

Example Exercise 12



Remaining with the first level of the semitone system (first to second finger) in exercise **13**, Ševčík presents intentionally and systematically the functions of intervals, beginning with the interval of a third and reaching an eighth. (*Cognitive Growth*)

Example 1 Exercise 13



Example 2 Exercise 13



Example 3 Exercise 13



Example 4 Exercise 13



By doing this, and while continuing the ‘mapmaking’ of the fingerboard, Ševčík prepares the violinist to play scales, while he presents a step-by-step application of intervals; a combination of the 1-2, 1-2-3, 1-2-3-4 fingering systems (*Cognitive Growth*). This particular exercise proves that Ševčík has, indeed, started one step before scales and the diatonic system, implementing in practice everything discussed at the beginning of this *Opus* concerning the semitone system. Not intending to neglect rhythmic progression to this point, he also presents the 6/4 metre as a new rhythmical element, providing a full informational scheme. (the *Simulation* model)

Ševčík progresses to melodies in exercise **14**, asking the student to find and name the semitones and tones.

Example 1 Exercise 14



Example 2 Exercise 14



These ten short melodies once again help to consolidate all the preceding exercises, making them better understood, while a sense of musical interaction is evident. (*Positive Interdependence*)

Exercise **15** moves to the second level of the semitone system, from the second to the third finger. Here too, the exercise is preceded by a guide to what will follow with respect to the fingers and their movements (Figure 55), though this is shorter here because of the previous level's practice experience. (*Inductive Thinking*)



Figure 55. The second level of the semitone system as a guide

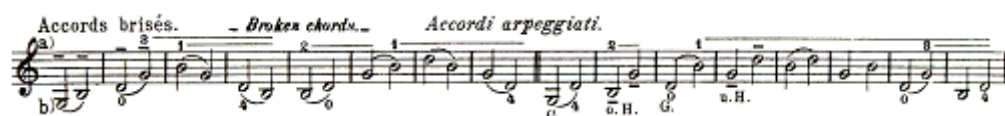
Ševčík first analyses the gradual transition from the first to the second level and the motions of the second finger in relation to the third one on each individual string. Later on, the movements of these fingers on two successive strings are explored practically. (*Cognitive Growth*)

Example Exercise 15



In exercise **16**, the use of the natural G, D and A scales is explored practically, while a conception of the chords with a third is gradually introduced too. Then, Ševčík moves on to the interval of fourth using the same motif, and at the same time he introduces the arpeggios, ‘breaking’ them up into different sections. (*Concept Attainment; Inductive Thinking*)

Example Exercise 16



Once again, the melodies in exercise **17** help the student to break the monotony and work cooperatively (*Positive Interdependence*). Additionally, the learner is provided with a more musical opportunity to check and verify whether she can perform the previously presented scales and pitch of notes. The semitones of the 1st to 2nd and 2nd to 3rd finger systems have by now been fully discussed, and all the necessary information on their movements and combinations has been presented.

Example Exercise 17



Exercise **18** combines the two semitone levels on one string, thereby enriching the ‘map’ of the fingerboard with a more complex combination of notes.

(Cognitive Growth)

Example Exercise 18



The introductory cycle of this semitone level is fully completed with exercise **19**, where the 1st to 2nd and 2nd to 3rd finger combinations are played on two strings.

(Cognitive Growth)

Example Exercise 19



As a tool for further activity, the **20th** exercise is devoted to the G major scale to which the student applies all that she has learnt so far. The evolution of performance towards a two-octave scale is exhibited, further underpinned by divisions into small sections. *(Cognitive Growth)*

Example Exercise 20



In the next exercise, Ševčík for the first time presents ‘finger shifting’, the moving of a finger by dragging it from one point on a string to another. In this exercise – number **21** – the student must essentially learn to change semitones from the 1st to 2nd finger system to the 2nd to 3rd one, achieving this by sliding from point A – where the 1st and 2nd fingers are close together – to point B – where the 2nd and 3rd fingers join (Figure 56). It goes without saying that this technical development derives from the last levels’ content combination. (*Inductive Thinking*)

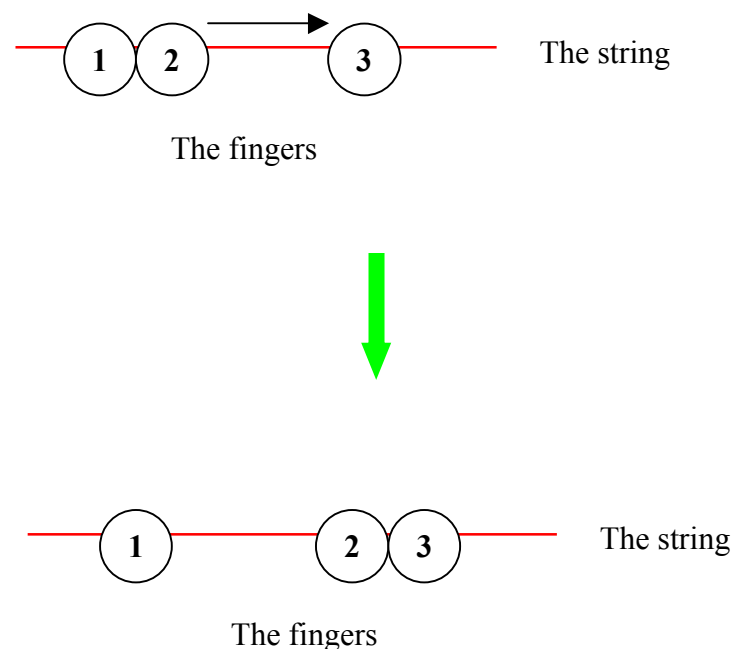


Figure 56. The finger shifting

Example Exercise 21



Now that the student is better informed and his technical horizon further expanded, Ševčík takes the opportunity, provided in exercise **22**, to present

something that is not widely used in violin performance – moving the 2nd finger from the first finger system (1st-2nd) to the second finger system (2nd-3rd) in order to change semitones which are not on the same string. Many violinists may consider something like this incorrect. Nevertheless, it successfully helps in developing the feeling on the fingerboard, while additionally it serves to further emphasise the distance between the two finger systems. This is due to the fact that each finger is not dragged on the string, but must be lifted from one and moved to another in order to play the required note. (*Cognitive Growth*)

Example Exercise 22



Continuing with more short melodies in exercise **23** and the application in them of all that has been learnt so far, Ševčík encourages the student to distinguish semitones from tones. Working in both a mental and a cooperative environment in this case, Ševčík tries in different ways to make the student constantly aware of her technical and musical situation, providing clear tools for this purpose. (*Role Playing; Awareness Training*)

Example Exercise 23



It should be noted that the last of these melodies introduces the rhythmic structure of quavers for the first time, where a linguistic pattern shows how to split a crotchet into quavers. Ševčík employs the first three words of the relevant Italian numbers – U-no, Du-e, Tre-e (Figure 57) – thus providing an indirect link of perception to the specific rhythmical pattern. (*Nondirective Teaching*)



Figure 57. The rhythmic structure of quavers

Exercise **24** takes us to the third level of the semitone system, which includes the particular semitone of the open string to the first finger. Starting gradually once again, from the 1st to 2nd semitone finger system, the student moves on to practise this semitone that involves the open string with the 1st finger. The practical section of this exercise is prefigured by a guide (Figure 58):



Figure 58. The third level of the semitone system as a guide

As we have already seen, it is worth mentioning that Ševčík never goes directly from one semitone finger system to another. For that, his work always

establishes a link between the relevant structures, which constitutes a linear and inductive approach. (*Inductive Thinking*)

Example Exercise 24



Ševčík decided to work with the F major and B flat major scales in exercise **25** in order to consolidate and raise the students' awareness of the last presented semitone interval (open string to the first finger). He writes down the scales in ascending and descending order, initially in two octaves and later with broken thirds, finally exploring chords in thirds, sixths and fourths. (*Cognitive Growth*)

Example Exercise 25



Exercise **26** brings the specific semitone level to a close. This exercise is a composition of melodies in which all of the above apply, while complex rhythmic elements – such as the dotted half note and the two quavers pattern – appear. (*Conceptual Systems; Positive Interdependence*)

Example Exercise 26



3.2.8.4. *Opus 6 – Part III*

Advancing to *Opus 6 Part III*, exercise **27** summarises the aforementioned three levels of semitone system learned this far. (*Mastery Learning*)

Example Exercise 27



Up to this point, a developmental process for the left hand's technique appears all the more evident, as the path of the semitone system is expanded, while it is also worth mentioning the student's firm engagement with the bowing technique.

Comprising exercise **28**, the C major scale is introduced as an outcome derived from all the available information, establishing the concept of the diatonic scale as widely used (*Inductive Thinking; Concept Attainment*). The practice introduced in this exercise formulates the scale's range up to two octaves where,

however, not wanting the student to be pressurised, Ševčík keeps a B as the highest note. This is to avoid excessive stretching of the left hand's fourth finger as well as a possible loss of the exercise's overall focus.

Example Exercise 28



Exercise **29**, indicates the D major, B minor, G major, E minor, C major, A minor, F major, D minor and B \flat major scales, exhibiting a 'broken' form of the chords relevant to these scales. Training is also supplemented with new ways of handling the bow (*Cognitive Growth*). Ševčík, using different slurs for a more targeted and versatile technical engagement in this exercise, expects the student to keep the fingers on the strings as much as possible, launching an initial posture for the chords' vertical formulation and performance in this way. (*Simulation*)

Example Exercise 29



By using the aforementioned ‘broken’ chords’ training, exercise number **30** raises the technical presentation referring to chords, throwing in a more complex and advanced option: the vertical formation (*Cognitive Growth*). In this new technical construct, intonation is always an important issue, while quality of sound should be sufficiently exercised in terms of bowing, too.

Example Exercise 30



Exercise **31** repeats the model of exercise 21 of this particular *Opus*, this time using two fingers at the same time for the relevant ‘shifting’; namely the 1st and the 2nd ones (*Cognitive Growth*). As with previous exercises, it is important for the student to have a relaxed left hand, while maintaining a good and consistent bow handling helps the overall progress.

Example Exercise 31



In exercise **32**, the shifting and movement of the first finger is dealt with again as an important element of this level of the semitone system, but this time in relation to two different strings. In fact, apart from the 1st finger’s movement, an

extra movement relevant to the 2nd finger is encountered, developing in result the training and thus performance outcome of the exercise numbered 22. (*Cognitive Growth*)

Example Exercise 32



In exercise **33**, by combining for the first time all the previous mentioned elements of the finger shifting process, Ševčík takes the opportunity to introduce the structure of the melodic minor and harmonic minor scales. A minor, D minor and G minor scales, fitting well with the currently examined level of the semitone system, are ideal for this purpose, while they even include the interval of the augmented second as an extra feature of harmony and performance. (*Cognitive Growth*)

Example Exercise 33



Exercise **34** encounters once again the technique already practised in melodies, keeping in mind the teacher's help and collaboration as an important element. As the melodies constitute an integral part of Ševčík's work, it is through these that student and teacher work together, enabling the latter to mobilise the former's innate learning impulse. Feelings of exhaustion and disappointment are

then avoided, while the student's self-confidence and self-esteem is bolstered.

Example Exercise 34

The fourth level of the semitone system is presented with exercise number **35**. The examined semitone now occurs from the 3rd to the 4th finger (*Mastery Learning; Cognitive Growth*). This fingering system is perhaps the most difficult of all – in physical terms – due to the fact that it requires the greatest possible extension, not only in order for the 3rd and 4th fingers to stay close together, but also in order for the 1st and 2nd fingers to remain on the fingerboard as much as possible. An initial teaching guide exists as a reference for this level, too, including both successive note and larger interval patterns (Figure 59).

Figure 59. The fourth level of the semitone system as a guide

Example Exercise 35

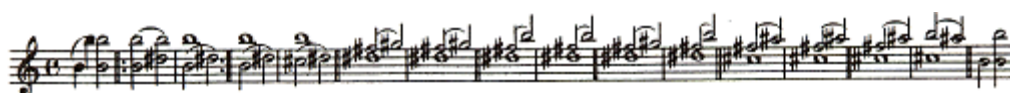


Being evident how *Opus 6* deploys its structure up to this point, exercise **36** brings to the fore a system entirely consistent with the previous exercises (*Cognitive Growth*). Making use of three newly presented scales – A major, E major and B major – the student once more applies the already examined third to fourth finger semitone, expanding in result not only technically but also theoretically her overall awareness.

Example 1 Exercise 36



Example 2 Exercise 36



The fourth level of the semitone system is once again practised through the melodies proposed in exercise **37**, while as student and teacher perform in a duet form, they employ in parallel scales and technical elements included in the previous parts of *Opus 6 Part III* (*Mastery Learning; Simulation; Positive Interdependence*). It should be noted that the 'upbeat' term (or 'levare' in Italian or 'auftakt' in German

as sometimes used in violin performance) is presented here for the first time, both musically and technically, expanding in result performance variety.

Example Exercise 37



Exercises **38**, **39** and **40** move along the same lines as exercises 27, 31 and 32, combining the levels of the semitone system that have been presented up to this point. Versatile bowing (38), chromatic formation of finger systems through the A, D and G scales (39), as well as replacement of parallel semitones from one string to another (40), form the developed characteristics of this left hand's training set. (*Cognitive Growth; Mastery Learning*)

Example Exercise 38



Example Exercise 39



Example Exercise 40



Further on, the scales in exercise **41** – A minor, E minor and B minor – help the student to practise better the semitones already mentioned for this level. By performing a technical preparation for every individual scale, a detailed ‘structural projection’ comes to the fore in advance, explaining and more clearly establishing in consequence the scales’ tonal core. (*Simulation*)

Example Exercise 41



Reaching the end of this part of *Opus 6*, the melodies included in exercise **42**, are of a more rhythmical nature.

Example Exercise 42



In them, Ševčík takes the opportunity to present new rhythmic elements such as the 3/8 rhythmic measure, while primarily using the concept of the dotted note as a dotted crotchet or minim, he explicitly evolves music through rhythm (*Inductive Thinking; Nondirective Teaching*). Also noteworthy is Ševčík's comment on melody 55, in which he requests the student to play pizzicato, explaining directly how it should be performed. (*Direct Teaching*)

3.2.8.5. Opus 6 – Part IV

Reaching *Opus 6 Part IV*, exercise **43** presents a more complex training scenario (fifth level of the semitone system) than the previous exercises, combining two previously examined semitone finger systems at the same time; that is, those relating to the open string with the 1st finger, and that which uses the 3rd and 4th fingers (*Inductive Thinking; Inquiry Training*). (Figure 60)



Figure 60. The fifth level of the semitone system as a guide

Example Exercise 43



What Ševčík basically does in this exercise is to combine the two previous levels to create a new one, requiring a higher level of skill. The student needs to follow a greater fingering coordination now, while minims and crotchets, with different bowings on all strings separately, form the main subject of training. The student is also instructed by Ševčík to combine different finger placements, by using up to two strings at the same time.

In exercises **44** and **45** respectively, three scales – B flat major, E flat major and A flat major – and a set of melodies further evolve the previous finger system combination, while various intervals of 3rds, 4ths and octaves are introduced musically and technically. (*Cognitive Growth; Mastery Learning*)

Example Exercise 44



Example Exercise 45



Inside the melodies, the role of accompaniment is introduced as a musical element. This means that the student accompanies the teacher, changing roles and acting as a minor melodic line. (*Role Playing; Positive Interdependence*)

A new combination of semitones is yet again employed in exercises **46**, **47**, and **48**, applying the well-known manner of presentation and structure. More specifically, in exercise **46** Ševčík uses distinctive motifs to analyse the semitones of the open string with the 1st finger and the 3rd with the 4th fingers simultaneously, while the semitones of the open string with the 1st finger, the 1st with the 2nd, the 2nd with the 3rd and the 3rd with the 4th fingers are accordingly articulated, being placed separately. (*Cognitive Growth*)

Example Exercise 46



In exercise **47**, Ševčík presents the chromatic shift of the 4th finger from one string to another, and at the same time the chromatic movement of all fingers on all strings, through a diversity of semitones (*Mastery Learning*). He also recommends the G minor and C minor scales for practising, while concerning the melodies of exercise **48**, a prolonged duration of performance is noted for the first time. Additionally to this latter, Ševčík includes for the first time not only his own compositions but also other musical pieces by Haydn & Lvov, so increasing the musical stimuli through new composing styles. (*Structured Social Inquiry*)

Example Exercise 47



Example Exercise 48



The next (sixth) level of the semitone system is presented in exercise **49**, including this combination of the semitones from the open string to the 1st finger and from the 2nd to the 3rd at the same time. Following the usual guide addressed to the teacher (Figure 61), the exercise begins on one string and is then extended to up to two strings. This allows the students to practise both of the semitones

Example Exercise 51



Together with these semiquavers, Ševčík also presents a versatile number of different rhythmical elements – quavers and triplets – leading to a straight technical comparison between them. This is a rather clever approach which, being beneficial to the student directly, clarifies initially the usage of the aforementioned rhythmical values, subsequently employing them in a more complex outcome and musical scenario. (*Inductive Thinking; Conceptual Systems*)

In exercise **52**, the seventh level of the semitone system is presented. For this one, the 1st and 2nd fingers are mostly placed towards the peg, while the other two should be kept apart, forming the relevant tones and semitones (Figure 62).



Figure 62. The seventh level of the semitone system as a guide

Example Exercise 52



It should be mentioned that the positioning of the first two fingers at the beginning of the fingerboard results in the learning of a new violin 'position', the one known as 'half'. This represents one of the many highlights and innovative approaches of Ševčík's educational method (*Programmed Learning; Mastery Learning*), not in terms of its use, but rather of the way it is presented and learnt. The 'half' position is clearly and systematically established through the elements this new level of the semitone system represents, while C flat major and G flat major scales finalise the relevant approach and technical introduction.

Continuing, Ševčík advises the student to study the melodies in exercise **54**, after she has practised in exercise **53** the replacement and shifting of the 2nd finger in a semitone interval. This latter is proposed through a direct application in different formations of B flat minor, E flat minor and A flat minor scales. (*Cognitive Growth; Simulation*)

Example Exercise 53



Example Exercise 54

Allegro moderato.

75.

According to a general observation I have made during the course of my research, I have reached the conclusion that from the very beginning of his work, Ševčík uses the melodies and not the exercises to develop the student's rhythmical training. From an educational point of view, this strategy could be considered more efficient for a multi-faceted teaching and learning approach, as a) the student gains a better understanding of the rhythmical element and b) assimilation in musical and technical matters occurs much faster. For all this, we can positively assume that Ševčík formed and embedded the specific strategy in his work *a priori*, encapsulating a simulation-like character and an interactive environment, hence aiming to create a definite path of musical and technical training.

Exercise **55** presents the final level of Ševčík's semitone system (eighth), introducing the positioning of the fingers on the fingerboard without forming any semitone intervals at all (Figure 63). For this level to be structured, no finger is joined to another while the fourth finger extends as far as possible in the first position, reaching up to B sharp or C in the third octave. The student ends up practising the B major, F sharp major, B minor and F sharp minor scales, which, as they have exactly the same characteristics as the finger system under examination, complete the 'mapping' of the fingerboard. (*Cognitive Growth; Mastery Learning*)

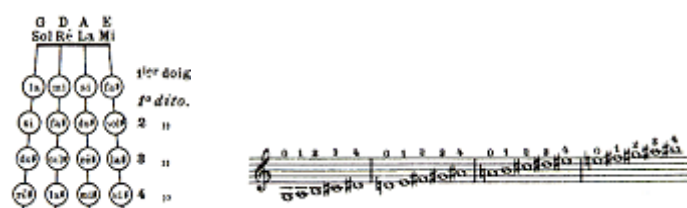


Figure 63. The eighth level of the semitone system

Example Exercise 55



Exercise **56** follows, introducing melodies that are based mainly on the previous scales and exercises. This time the melodies include syncopations and slurred bow strokes even from bar to bar as a new structural element (*Cognitive Growth*), while exercise **57** signifies the completion of the semitone system for the first position. In this last exercise all scales up to five sharps and six flats are included. (*Mastery Learning; Concept Attainment; Inductive Thinking*)

Example Exercise 56



Example 1 Exercise 57



Example 2 Exercise 57

Ré majeur. *D major. re maggiore.*
 Fa majeur. *F major. fa maggiore.*
 Mi♭ majeur. *E♭ major. mi♭ maggiore.*
 Mi majeur. *E major. mi maggiore.*
 Ré♭ majeur. *D♭ major. re♭ maggiore.*
 La majeur. *A major. la maggiore.*
 Sib majeur. *B♭ major. sib maggiore.*
 La♭ majeur. *A♭ major. lab maggiore.*
 Si majeur. *B major. si maggiore.*
 Sol♭ majeur. *G♭ major. sol♭ maggiore.*

Finally, exercise **58** is the ultimate combination tool. It refers back to the previous learned techniques, where diatonically developing motifs are employed in various rhythmic patterns in order to summarize and mature the previous information included in Parts I, II, III and IV. Using quavers and crotchets to achieve an essential variation of the previously mentioned scales (exercise 57), the mastery of the already ‘absorbed’ technical and musical performance level is double-checked, incurring consequently a wider representation of the semitone system’s ‘big picture’ and a fuller cognitive approach to it. (*Mastery Learning; Concept Attainment*)

Example Exercise 58

1. *G. Sp. G. Fr.*

3.2.8.6. *Opus 6 – Part V*

As is obvious from the content of *Opus 6 Part V*, Ševčík starts the numbering anew as the exercises are now of a different character and orientation. Knowing that the student has not yet acquired an increased endurance and discipline on the violin, Ševčík provides eleven exercises along the same pattern of repeating notes, using the previously established fingering combinations and rhythmic motifs. This whole pursuit aims to build up the strength of fingers and palm through repetitive movements.

More specifically, exercise **1** uses the level of the semitone system consisting of the semitone on the 1st and 2nd finger system. It begins with the A string, moving on to the D and G, and ending with the E string. The length of time for which fingers have to remain on the fingerboard is extended, while all possible fingering combinations are exercised repeatedly. The student has also to pay attention to the bow division for a qualitative and homogenous sound.

Example Exercise 1



At this point, it should be noted that, as regards the finger exercises included in *Opus 6 Part V*, Ševčík directly asks that – especially for the quavers – “the fingers be let fall on the string with force and equality” (Ševčík, 2000, *Opus 6, Part V*: 1). I believe that this is important for establishing this Part’s specific exercising manner

and for this reason it should be analysed further. Firstly, in my opinion, 'equality' refers to the movement of the fingers, as well as to the fact that equal use of the fingers without superfluous movements or energy must be employed. In other words, it should be assumed that each finger is not lifted very high or positioned at a different level from another, insofar as this is physically possible.

Secondly, in relation to the 'force', if judged from the context of the text marked with an asterisk at the end of the particular page including the previous quotation, it could be assumed that Ševčík wants the fingers to fall freely on the string with precisely the amount of momentum they possess. This is to be done without adding any extra perpendicular force, internal effort or artificial movement to reproduce the note. In this way, the muscles are trained isotonically,⁴⁵ without any additional strain, and develop freely their ability to move faster in any given situation. (*Concept Attainment*)

In exercise **2**, Ševčík uses the same variants for the bow, practising this time the second level of the semitone system, from the 2nd to the 3rd finger. We should note that in this exercise, regarding the fingers' placement on the strings, he goes beyond the use of just one string, particularly at the end, to employ two successive strings and thus achieves a more complex technical engagement. (*Cognitive Growth*)

⁴⁵ Isotonic are this exercises that empowering the muscles without using external tools (i.e weights).

Example Exercise 2



Using the 5th level of the semitone system in exercise **3** – namely the combinations between the open string and the 1st finger as well as the 3rd and 4th fingers respectively – Ševčík introduces an extensive technical engagement regarding the left hand, following the same rules and patterns of deployment as before (*Cognitive Growth*). Concerning the role and movements of the right hand in this exercise, a clear and robust sound should always be sustained, keeping in mind that no difficult or complicated bow strokes occur. In each bar, the bow's performance must clearly be smooth from beginning to end, whether it begins from the heel or the point, while a good bow division should be kept in mind. (*Mastery Learning*)

Example Exercise 3



In the **4th** exercise, proceeding with rules of performance similar to the previous for both the left and right hands, Ševčík provides all possible semitone fingering system combinations using the chromatic scale in a random order.

Example Exercise 4



Beginning with each string separately and employing as a start the interval of a second, the exercise ends up presenting a whole chromatic scale, starting from the lower G on the open string and reaching the third octave's B on the E string. This way, the entire range of the first position is gradually covered, while a smooth and gradual structuring of notes and movements brings a more conscious performing mentality to the fore. (*Inductive Thinking; Cognitive Growth*)

Using the semitone system as the constant basis of performance and the diatonic system as the means to produce a technically and musically informed environment, Ševčík presents exercise 5, in which all the scales are specifically deployed as a row of keys and mostly in the span of one octave. (*Mastery Learning*)

Example Exercise 5



In exercises **6** and **7**, Ševčík presents the very important intervals of the third and fourth, knowing that they are mainly created by fingering combinations not naturally strong enough to be performed properly unless extensive training occurs. Using predominantly the 1st to 4th, 1st to 3rd, 2nd to 4th and open string to 2nd fingering systems, the student has to deal with the tonal diversity these fingering systems produce in the first position, while developing finally a solid endurance (*Cognitive Growth*). From my point of view, the clear division between major and minor thirds and fourths in the 6th and 7th exercises respectively aims at a further clarification of the pitches' production and result. (*Concept Attainment*)

A summative presentation of the previously trained intervals of the major and minor third and fourth appears in exercise **8**, where, using both cases at the same time, the student learns how to place these fingerings in an alternating sequence. (*Cognitive Growth*)

Example Exercise 6



Example Exercise 7



Example Exercise 8



Exercise **9** presents the harmonic minor type of scales, which contains the interval of the augmented second. With this exercise, the student expands her technical and musical frame through a more integrated technical pursuit and engagement. (*Cognitive Growth*)

Example Exercise 9



Striving to take advantage of all the intervals, Ševčík continues his presentation with exercise **10** where intervals of the diminished fifth and the augmented fourth are evident. The student's theoretical scope is further expanded and a conscious programming of these intervals' intonation occurs, helping them to attain consistently accurate performance. (*Cognitive Growth*)

Example Exercise 10



With exercise **11** the group of exercises included in *Opus 6 Part V* is brought to a close. After presenting and employing in an intentionally structured developmental process almost all the possible intervals occurring in the semitone fingering systems, Ševčík proceeds to train the last, and perhaps the rarest, in technical terms, interval. This interval, being produced by extending the fourth finger while performing in the first position, is a difficult movement even when occurring once, let alone in a repeated process. Having already mentioned the existence of this extension in previous exercises, Ševčík now offers a prolonged repeated training, giving a rounded presentation of the entire left hand's technical scope when working at its highest level of attainment. (*Concept Attainment; Cognitive Growth*)

Example Exercise 11



3.2.8.7. *Opus 6 – Part VI*

In order to acquire skill in stopping tones lying in higher positions on the four strings than those hitherto practised namely, it is necessary to shift the left hand from its proximity to the nut (1st position) to corresponding with the height of the individual

notes, that is to say to bring it more or less near to the bridge. Various different Positions for the left hand are thus produced and such positions are named according to their respective distances from that of the 1st Position. If the left hand is shifted from the 1st Position to the extent of a minor or major second higher it is then in the 2nd Position. By shifting the left hand from the 1st Position to the interval of a third it is found in the 3rd Position. The shifting thereof from the 1st Position to an interval of a fourth places it in the 4th Positions, and so forth.

(Ševčík, 2000, *Opus 6, Part VI*: 1)

This is the foreword of *Opus 6 Part VI*, which contains Ševčík's explanation of how to structure and use the positions. Presenting in a simple manner the positions on the violin, their names and how they are achieved, Ševčík uses once more the semitone system as his primary 'tool', encouraging the student to view and 'handle' each new position as another 'first position'. This means that the way in which the student should decode the whole process remains basically the same as with the first position, and it could therefore be claimed, pedagogically, that the teaching model of *Inductive Thinking* is employed to achieve the desired outcome.

Just as in the first stages of the semitone system, this part begins with a guide to the relevant fingerings' structure and illustrations on which the study of each position will be based. Exercise **1** starts with a new numbering and a new position – the second one (Figure 64).

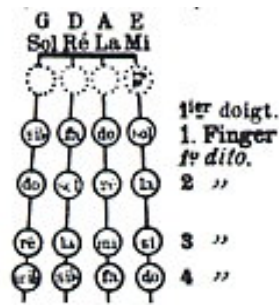


Figure 64. The second position

Beginning with simple yet important preparation from the first to the second position, Ševčík shows through a linear programme how the violinist should shift from one position to another. He also analyses how and to where the thumb must be moved during the change. (*Concept Attainment; Programmed Learning*)

In the first bar the first finger produces an F, while, in the second bar, the change of position occurs through playing a G with not the second but the first finger. At this point it should be said that it is not by chance that a whole note value is produced to establish this change. The student must focus closely on the shift and, once the finger has 'arrived' at G, she must pay attention to everything that is affected by this change: the position of the entire hand and palm, the position of the thumb, and the correct positioning of the finger on the string. Thus, the longest possible stay on the relevant note is important.

What takes place in the third bar is essentially a demand for tonal control of the note produced in this new position, while in the next two bars the student places

all her fingers on the fingerboard, constantly consulting the guide and making use of the semitone system to produce the correct notes. The subsequent bars provide different variations on the placing of the fingers, employing constant repetition on each different string as well as a basic formation of chords with the intervals of a 3rd, 4th, 6th and 8th. (*Concept Attainment; Mastery Learning*)

Example Exercise 1



Owing to the fact that the correct intonation of the fingers differs from string to string, from finger combination to finger combination and from position to position, Ševčík introduces a new kind of exercise (no. **2**) where the student practises how to play properly without making intonation errors. This is achieved by always using the open string as a means of comparison and verification.

Example Exercise 2



Following the procedure depicted in the above example, the student must discover that every note she plays does not always sound 'right' in the same place,

as its correct intonation depends on the position of the palm and hand on the fingerboard, as well as on which other note is played at the same time. An extensive and informative acoustic comparison is made evident throughout, formulating as a result a correct tonal articulation, a rationalisation of intonation through technique.

(Scientific Inquiry)

In exercise **3**, which consists of three separate parts sharing the same philosophy, Ševčík defines the fingering ‘map’ of the 2nd position to a better extent than the previous exercises (*Mastery Learning*).

Example Exercise 3



In the first part, by setting out twelve scales, he gives the student the opportunity to explore the second position and thus learn all the possible finger combinations that may arise. This is achieved through a successive usage of notes based mainly on the diatonic system, although the semitone system is accordingly employed as a more convenient and familiar environment. As a result, the student learns to recognise anew where she must place the fingers for a semitone or a tone

interval, codifying finally the full combination of notes contained in this position.

(Programmed Learning)

The second and third parts of this exercise share the same aim and tools – the aforementioned scales – although a difference lies in how these scales are presented; their notes are not consecutively presented but rather in the form of chords (broken and double-stopped 3rds, 5ths, 4ths and 6ths).

Ševčík sets out exercises **4** and **5** as an effort to make the student more aware of the general harmony, the chords' combined sounds, and the technical concepts of the second position. The interval of the diminished 5th is involved and presented initially, whereas in the second of these two exercises, the scales of C major, G major, D major, A major, F major, B flat major and E flat major appear, encapsulating the whole aforementioned process in a more rounded and complete form (*Cognitive Growth; Concept Attainment*). For these exercises it is important to point out that the main structure is specifically horizontal and not vertical, so as to match, in my view, the previous learning environment. This creates an opportunity for the student to realise the continuity of thought and engagement that Ševčík embodies practically in his teaching approach, without disorientating her in her new technical and musical environment, which probably needs to be practiced anew.

Example Exercise 4



Example Exercise 5



The codification of the 2nd position is essentially achieved by supplementing all the above with exercise **6**, which presents the chromatic shifting of the fingers. The semitones are alternated step-by-step in a horizontal linear process, while the student also learns how to check and maintain a proper intonation through the performance of different intervals and their relevant double-stops.

Example Exercise 6



In exercise **7**, and throughout the preceding exercises, Ševčík asks the violinist to perform once again the melodies found in *Parts II-IV*. By transposing all of them to the second position, a parallel musical and technical ‘maturing’ is brought about in the overall developmental process, and a more complex, although well-defined and reasoned engagement, improves the performance of the left hand. By the end of this exercise, the 2nd position is completed. (*Cognitive Growth; Mastery Learning*)

Exercise **8** presents the 3rd position for the first time. Given that Ševčík follows the same line of reasoning as with the previous position, he provides a guide

to the third position first (Figure 65), expanding with an appropriate illustration of the fingering systems included. (*Programmed Learning*)

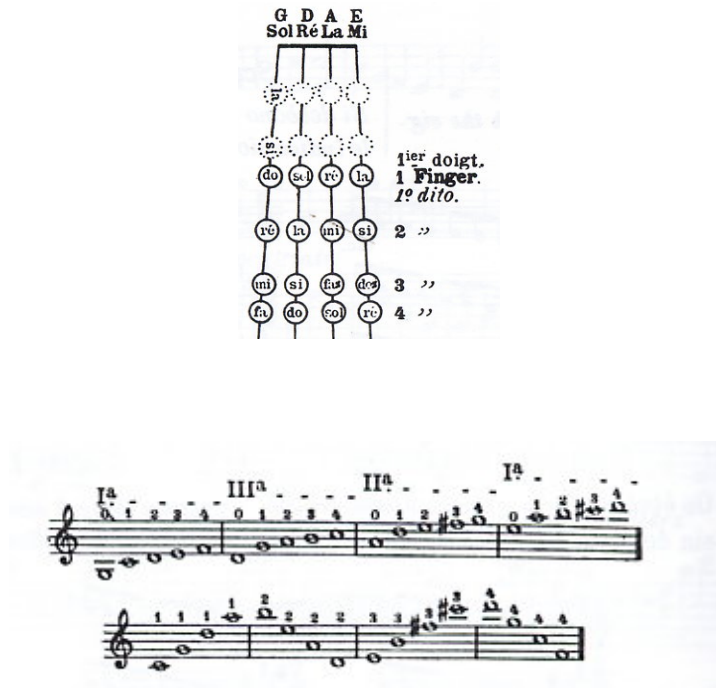


Figure 65. The third position

As is clear from the outset, Ševčík structures the exercise in such a way that the open strings are once again the first points of contact with the third position. This is to provide an acoustical basis as well as to formulate a solid beginning, where the change of position can emerge as a conscious, reasonable and repeatable action. Ševčík does not forget to make a reference to the movements of the hand and the palm, as well as to the position of the thumb, stating that “the left hand passes from the 1st position, and the 1st finger glides from the lower A to C, the thumb being placed opposite to the first joint of the 1st finger” (Ševčík, 2000, *Opus 6, Part VI*: 69). Moving through all the strings one by one, the exercise ends up demonstrating tonal

control of the notes and the correct positioning of the hand and palm with the use of chords. (*Cognitive Growth*)

Example Exercise 8



In the **9th** exercise, Ševčík demonstrates clearly how to control intonation in the third position. Producing a more extended structure for the relevant launching of the third position, he establishes a straight acoustical comparison between open strings and the notes of the specific position on the fingerboard. A proper positioning of the hand is thus achieved via a certain route of acoustical comparison, as well as through a cause-effect process of finger placing. (*Scientific Inquiry; Concept Attainment; Cognitive Growth*)

Example Exercise 9



Twelve scales are presented in exercise **10**, training the control and codification of semitones and tones. This exercise, like exercise 3 of the same *Part* of this *Opus*, is also divided into three different segments. Beginning with simple scales, it develops and ends with intervals of thirds, fifths, fourths, sixths, sevenths and eighths. The student gains a better grasp of the 3rd position, while she familiarises

herself further with it by playing notes horizontally and vertically and in a combinational mode. (*Cognitive Growth; Mastery Learning*)

Example 1 Exercise 10



Example 2 Exercise 10



Similarly to exercise 4 of this *Part*, exercise **11** also focuses on shifting the same finger from one string to another, in the third position this time, and presents the interval of the diminished 5th. A conscious engagement with the building of chords is offered through the presentation of elements of harmony, while technically speaking the role of proper intonation and hand-positioning is further established via the extended activity of the comparison and placing of notes. (*Cognitive Growth; Programmed Learning*)

Example Exercise 11



Using the same tactics and methods as with the two already presented positions, exercise **12** returns once more to the melodies. These melodies are

transcriptions based on the previously mentioned *Parts of Opus 6*, and thus create an early advantage concerning the performance of their content. The student already knows the analysed tunes from the previous exercises, hence she can focus more on a technical rather than a musical goal, enhancing in a gradual form the third position's application as well as the player's own sense of esteem in performing pieces of a higher technical level. Of course, the teacher plays a big part in this 'picture', interacting with the student and balancing the final outcome through the duets. (*Positive Interdependence*)

Using the seven scales of the diatonic system in a cyclic format once again, Ševčík presents in exercise **13** various finger system combinations and sequences so as to bring about the technical maturing of the specific position. It is important that the fingers stay on the strings for as long as possible particularly where more than two strings are used in a form of 'broken' double-stops. A relaxed posture always helps the exercise to proceed more smoothly, as intonation and clear sound – both outcomes of the relaxed posture – are further established. (*Cognitive Growth*)

Example Exercise 13



The shifting of a finger from one point to another – specifically for an interval of a second – is practised mainly in exercise **14**, while a 'hidden' formation of double

stops is inherent throughout the whole training process. This exercise is evidently based on the model of previous exercises of this kind, and this means that there should be no other concern apart from using the third position's fingerings in a proper manner, and from producing a more than acceptable level of intonation.

(Cognitive Growth)

Example Exercise 14



Ševčík, being aware of the major role the third position plays in the violin's performance setting, sets out melodies in exercise **15** once more, so as to familiarise the student as much as possible with it, both in a technical and musical way.

Perhaps the most important position after the first one because of its place and its relatively easy functionality on the fingerboard is the third position; training in this gives the opportunity for further enhancement of violin technique at all levels, providing a fertile ground for thorough technical mastery (*Mastery Learning*). The teacher should bear in mind that the second line to these melodies can also be studied and performed by the student – as Ševčík points out with previous melodies too – providing an ideal situation for musical interaction and further activity. (*Role Playing; Positive Interdependence*)

Example Exercise 15



Exercise **16** makes the ‘jump’ to the fourth position, while the model and order of the exercise remains in line with Ševčík’s familiar philosophy and goals. After providing the guide (Figure 66) illustrating the fingering systems, Ševčík proceeds to the main exercise, once again defining the way in which the student must shift his hand from the first to the fourth position. (*Programmed Learning*)

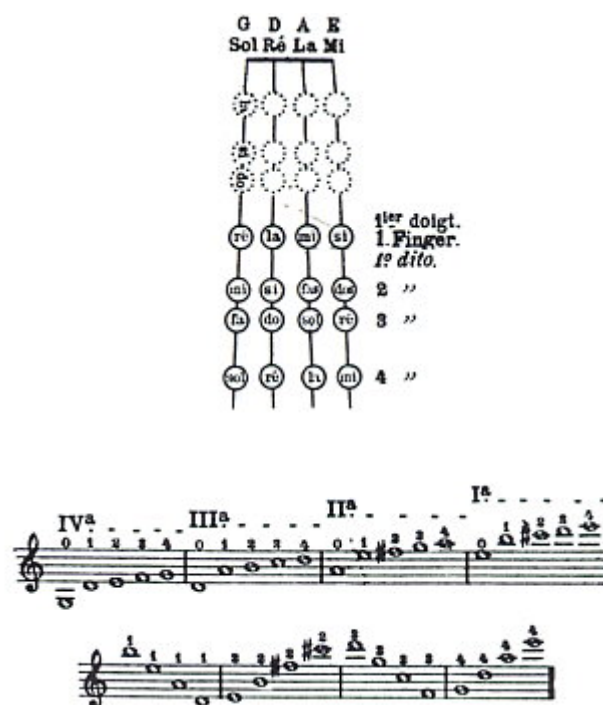


Figure 66. The fourth position

Using the same method as in the exercises for the 2nd and 3rd positions, he introduces the proper placing of the fingers in this position, enhancing this first approach with string alternations and chords; for maximum precision in hand positioning, he makes use of the intervals of 3rds, 4^{ths} and 6^{ths}.

Example Exercise 16



Following exercise 9 of this same *Part* of *Opus 6*, exercise **17** provides a study entirely focused on intonation, showing as an extra feature for this purpose the usefulness of *flageolet harmonics*. An open string in combination with another stopped finger in the fourth position initially provides the desired setting for handling intonation, while later on *flageolets'* performance is expanded so as to include double-stops as well as shifts between different positions. (*Cognitive Growth*)

Example Exercise 17



Through exercise **18** Ševčík is seeking to deploy the outcome of exercises 3 and 10 of this same *Part of Opus 6*, as the formation of the scales and how they work in finger placement are already known. Using all twelve scales for the first part of the exercise, the consecutive diatonic structure is used to codify the finger positions and their combinations in the fourth position, while in the second and third parts respectively, intervals of thirds, fifths, fourths, sixths, sevenths and eighths are used for a more complex yet rounded technical result. (*Programmed Learning*)

Example Exercise 18



Reaching the end of this part of *Opus 6*, exercise **19** goes on to deal with the transfer of the fingers from one string to another. It also employs a wider tonal exploration, using the diminished 5th as an interval of engagement – a very familiar approach presented in exercises 4 and 11 respectively (*Programmed Learning*). Exercise **20**, meanwhile, presents a series of melodies, this time in the fourth position. As mentioned earlier, applying these melodies to music training structures encourages further technical maturity, as well as contributing to feelings of positive interaction and self-esteem as the student is completely focused on self-control and exploration of the musical environment. (*Nondirective Teaching*)

Example Exercise 19



3.2.8.8. *Opus 6 – Part VII*

Even though the numbering begins anew in the last *Part* of *Opus 6*, in effect, all the exercises included in this are a continuation of the positions and thus a link to the previous *Part*. In exercise **1** – whose title indicates that it deals with the combination of the first and second positions – Ševčík uses one-octave scales to present the shift from one position to the other, basically employing a pattern of two bars (*Cognitive Growth; Concept Attainment*). The first position is deployed in the form of an octave scale in the first one of these bars, while the whole motif is completed in the second bar, where a shift to the new position occurs using an interval of a second.

Example Exercise 1



Aiming at a conceptual development and a physical sensitivity through the whole training plan, Ševčík uses the combination of the scale with either a crotchet and a pause, or a staccato minim, as a conceptual tool for the shifts' acoustical and

structural content, giving the opportunity to the student to become more familiar with the feel of the shift. With time (during the pause) to think about how she will perform the shift and position her hand correctly, the overall shifting concept further develops, establishing a rounder and more ‘gradual’ application of the specific technical angle. (*Conceptual Systems*)

A repetition of the previous exercise’s concept exists in exercise **2**, where the student practises the change to the third position. Although no pause is applied this time, the student should try to execute the particular technical demands with a continuous and solid sound, while this consistency of performance effectively makes the exercise more difficult (*Cognitive Growth*). It is important to note that the hand must be even more relaxed when making the relevant shift. The time and space of changing position is now expanded, and therefore a correlation between the shift’s tempo and the exercise’s overall tempo must exist in order to achieve a balanced and homogeneous outcome. If the exercise is performed at a slow tempo, the change of position must also be slow, and if the general tempo is faster, then so must the change be.

Example Exercise 2



In exercise **3**, continuing with the position shifting scheme, Ševčík proceeds to change the profile employed, as well as the desired goal. Prior to this, his primary goal was to develop a certain perception of the positions and the shifting points on the string. This was a rather limited approach, for every shift that was employed during the relevant training was not a direct one – meaning to start with one finger and finish with the same one. Now, wanting to expand and develop the feeling involved in applying this technical element, he presents the direct shift of each finger from one position to another.

Example Exercise 3



While the 3rd exercise examined the shift of only one finger from one position to another, exercise **4** presents in a combined form exercises 2 and 3 (*Cognitive Growth*). Employing only the indirect form of shifts and the relevant bow division from each exercise respectively, the arrangement of the structure is limited around the second position, while one more element enters the shift's equation: the use of semitone and tone intervals, which helps to 'build' the new position during the process of the hand's shifting. Given that technical links are created in the mind and that the student needs to be relieved of her intonation doubts that stem from the absence of acoustic data during the whole shifting process, the above explained method helps to codify the respective placing of the fingers, while produced a stable, and above all repeatable – in terms of good intonation – result.

The training presented here is likely to be the result of a thorough and complete study of all of the previous stated rules and exercises governing violin playing (*Inductive Thinking*); meaning by using the semitone system as the crucial structural element for position changing. Referring more technically to the process, as remarked by Ševčík himself in a footnote denoted with an asterisk under the first line of the specific exercise (Ševčík, 2000, *Opus 6, Part VII: 2*), when shifting, the student must always use the respective reference point indicated by the means of a 'diamond' shaped note [◆], without this latter being able to be heard very distinctly.

Example Exercise 4

Exemple.
Exemples.
Esempi.

Execution.
Mode of playing.
Modo di suonare.

De la 1^{ère} à la 2^{ème} position. — — From the 1st to the 2nd Position. — — Dalla 1^a alla 2^a posizione.

Ševčík presents exercise **5** as a continuation and development of the previous exercise. In this, the shift from the first to the third position is examined, while the information and outcome achieved through the previous material is offered. (*Cognitive Growth; Programmed Learning*)

Example Exercise 5

De la 1^{ère} à la 3^{ème} position. — — From the 1st to the 3rd Position. — — Dalla 1^a alla 3^a posizione.

Trying to apply the rule of ‘not neglecting the technical aspects of one hand in favour of the other hand’s progress’, Ševčík turns next to exercises **6** and **7**. Although these are governed by the previous position-shifting arrangement, they now make use of different types of bowings in each bar in order to produce a more informative and complex performance (*Mastery Learning*). Shifting from the first to the second position as a start and subsequently from the first to the third position, a combination and advanced exploration of shifting with separated bowings takes place in the course of the exercise, developing further the relevant path of knowledge and application.

Example Exercise 6



Example Exercise 7



Even though it does not refer exclusively to a shifting pattern, exercise **8** deals with the previously mentioned *flageolet* note which exists in the fourth position, showing mainly the shifting of the fourth finger from the third position to the fourth one. The student must hold her hand in a fixed third position posture, while each time she is expected to play a *flageolet* she must extend the fourth finger rather than move the entire hand. This is a new concept regarding the relevant positioning of the hand on the fingerboard and should be practised accordingly for optimum results. (*Concept Attainment*)

Example Exercise 8



Exercise **9** mainly deals with the scheme for shifting from the first to the fourth position. At first, the fingers are used one by one as a direct shift, while later

two different fingers are employed as central points of reference for producing an indirect shift. Ševčík clearly wishes to achieve the same educational result as the previous exercises in the second and third positions respectively (*Programmed Learning*). This way he saves valuable educational time by avoiding further technical and procedural explanations, as he builds on an accepted developmental basis.

Example Exercise 9



Exercise **10** appears to be a combination of the previous two exercises, as elements from both the flageolet exercise (8) and from the exercise dealing with the first to fourth position shifting (9) are incorporated. Ševčík trains the student to play harmonic notes ‘sourcing’ from the first position, while an expanded shifting process takes place in order to actualise the overall outcome (*Mastery Learning*). All the fingers are used alternately as a starting point for the flageolet note, while a descending structure of notes – starting from the *flageolet* – is also employed for further training.

Example Exercise 10



Ševčík presents exercise number **11**, as a smooth application of indirect shifts, employing the third, first and fourth positions. Just as in exercises 5 and 6, the ascending shifts must always be done with the first finger on the auxiliary note, while the descending ones must be performed with the finger which played the last note. This should happen without lifting the previous fingers from the fingerboard, while the auxiliary note may be heard at first. The final result of this exercise will be a diminishing of the acoustical effect of the auxiliary note, as shown before. (*Programmed Learning; Cognitive Growth*)

Example Exercise 11



In exercise **12** Ševčík returns to the learning of positions and related exercises, presenting the structuring of the fifth position this time. The fingering guide is once again presented for a summative theoretical approach (Figure 67), while practically speaking, the student employs firstly the fourth position as the starting point from which to establish a technical bridge. The required position is produced, using an inductive mode of knowledge, shifting from the fourth position to the fifth. (*Inductive Thinking*)



Figure 67. The fifth position

Different combinations of consecutive notes are employed for further reference as the exercise develops – as employed in previous relevant exercises (*Programmed Learning*) – while the whole presentation ends after the intervals of 6^{ths}, 3^{rds}, 4^{ths} and 8^{ths} have been trained simultaneously on two strings. For this whole process, it should be noted – as also suggested by Ševčík through a relevant note (Ševčík, 2000, *Opus 6, Part VII*: 5) – that the thumb of the left hand must not be next to the fingerboard; rather, it should be near the semicircular area of the violin's main body (Figure 68), where a better and more relaxed posture is achieved.

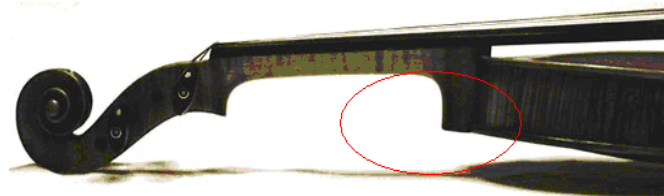


Figure 68. The place for the left hand thumb when performing in the fifth position

Example Exercise 12



Dividing exercise **13** into two parts, Ševčík uses the familiar and consistent formula of scales for more advanced finger training in the fifth position. In order to

stretch practice through this technical structure, he cleverly employs a concurrent crossing movement of fingers from string to string, while the variety of the keys invoked manages to incorporate all possible combinations inherent in this position.

(Programmed Learning; Cognitive Growth)

Example Exercise 13



With exercise **14**, the group of exercises dealing with the fifth position alone is brought to a close. Scales structured in one octave are employed to achieve further training – as in previous relevant exercises – while the main element under question is the diminished fifth interval. As a parallel to this latter, ascending or descending scales and arpeggios are applied in combination with string crossing. Leading to a deeper structural understanding, the whole process enables the student to gain fuller experience of this position. *(Cognitive Growth; Programmed Learning)*

Example Exercise 14



Exercise **15** is designed to train more combinations of fingerings, and to join two or more positions in one structural composition. It is based accordingly on the structure of previous and thus familiar exercises – namely the first and the second ones of this same *Part* – while quavers are used in an ascending and descending consecutive form, changing the proposed scale every four bars for further variety. (*Programmed Learning; Cognitive Growth*)

Example Exercise 15



In contrast, only the shifts from the first to the fifth position are dealt with in the following exercise, number **16**, where, using all four fingers, one by one at first (as a direct change) and then in combination, the student explores and identifies the distance required for their performance. This exercise is an evolution from the third exercise of this same part of *Opus 6*, and therefore the same rules of engagement and deployment apply. (*Programmed Learning*)

Example Exercise 16



Exercise **17** introduces all the possible shifts included in, or related to, the changing system of the fifth position or lower, employing consequently either the fourth-fifth, third-fifth, second-fifth or first-fifth changing systems of positions in alternating combinational forms (*Mastery Learning*). Performing the same rhythmical values across the exercise, a gradual descending pattern of positions is followed, with the exercise becoming all the more complex in terms of notes, tempo and bowing as the changing systems reach closer to the first-fifth positions system.

Example Exercise 17



Exercises **18** and **19** form not only the conclusion to all the previous technical schemes presented in these last Parts of *Opus 6*, but also a rounded outcome to the technical results achieved throughout the whole path of this *Opus*'s training (*Mastery Learning*). Getting to the essence of the shifting systems and their combined fingerings on all four violin strings and positions, these two exercises develop firstly the scales on one string in the range of an octave, while 'broken' chords in all five positions follow as an epilogue to this valuable educational path.

Example Exercise 18



Example Exercise 19



3.2.8. The Practical Examples

Reading my theoretical analysis, it is perhaps obvious that there is a vast quantity of extractable educational information permeating Ševčík's work in relation to the aforementioned models of teaching as proposed by Joyce *et al.* Every single technical or musical setting leads to a teaching model – in one way or another – and this attests to an inherent theoretical system of facilitation and an educationally-concerned teaching approach.

Nevertheless, considering more practically the content of the previous theoretical analysis of *Opus 6*, it could be argued that there is no connection here with the real educational context and that there is an element of disconnection with the actual teaching studio.

Keeping that in mind, I decided to include in my thesis a few practical examples in order to underpin my previous theoretical presentation. Through this,

the practical side of my previous approach will be shown, creating an audio-visual projection of my exploration of Ševčík's work and its connections with Joyce *et al.*'s (2009) teaching models.

For this more practical research process, I intend to employ the same methodology I employed in the analysis of *Opus 6*, while the relevant examples will be directly taken from the preceding theoretical content. I should also mention that I am the only subject who takes part in this procedure. Therefore, employing initially a descriptive and then a performing path of presentation for the chosen examples, I will try to demonstrate practically my understanding of the theory as correlated to practice. A more illustrative, to the previous theoretical dimension, approach will be suggested.

The above aspects are clearly included in a video clip I produced specifically for this purpose, which can be found in part one of the DVD attached to my thesis. The examples I use are depicted below as examples one, two, three and four, while their full content exists in the Appendix (Part 5).

Example 1:

The Bowings

(Concept Attainment & Cognitive Growth)

Excerpt of *Opus 6 Part I* Exercise n.1

Du milieu de l'archet.
With the middle of the bow.
Col mezzo dell'arco.

Sp.

Excerpt of *Opus 6 Part I* Exercise n.2

Avec la partie inférieure.
With the lower half.
Con la metà inferiore.

Tout l'archet.
Whole bow.
Tutto arco.

(Concept Attainment & Cognitive Growth)

Corde de la. A string. 2^a corda
 $\frac{1}{2}$ ton $\frac{1}{2}$ tone $\frac{1}{2}$ tone

The musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (B-flat). The notation shows a sequence of notes with fingerings (0, 1, 2, 3, 4) and bowing directions (up and down bows). The notes are: A2 (0), Bb2 (1), C3 (2), D3 (1), Eb3 (0), F3 (1), G3 (2), Ab3 (1), Bb3 (0), C4 (1), D4 (2), Eb4 (1), F4 (0), G4 (1), Ab4 (2), Bb4 (1), C5 (0). The notes are grouped into measures with bar lines. The first measure contains A2, Bb2, and C3. The second measure contains D3, Eb3, and F3. The third measure contains G3, Ab3, and Bb3. The fourth measure contains C4, D4, and Eb4. The fifth measure contains F4, G4, and Ab4. The sixth measure contains Bb4, C5, and D5. The seventh measure contains Eb5, F5, and G5. The eighth measure contains Ab5, Bb5, and C6. The ninth measure contains D6, Eb6, and F6. The tenth measure contains G6, Ab6, and Bb6. The eleventh measure contains C7, D7, and Eb7. The twelfth measure contains F7, G7, and Ab7. The thirteenth measure contains Bb7, C8, and D8. The fourteenth measure contains Eb8, F8, and G8. The fifteenth measure contains Ab8, Bb8, and C9. The sixteenth measure contains D9, Eb9, and F9. The seventeenth measure contains G9, Ab9, and Bb9. The eighteenth measure contains C10, D10, and Eb10. The nineteenth measure contains F10, G10, and Ab10. The twentieth measure contains Bb10, C11, and D11. The notation is for a 12-tone scale, with the first octave (A2 to A3) and the second octave (A3 to A4) being played. The notes are: A2, Bb2, C3, D3, Eb3, F3, G3, Ab3, Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6, Ab6, Bb6, C7, D7, Eb7, F7, G7, Ab7, Bb7, C8, D8, Eb8, F8, G8, Ab8, Bb8, C9, D9, Eb9, F9, G9, Ab9, Bb9, C10, D10, Eb10, F10, G10, Ab10, Bb10, C11, D11, Eb11, F11, G11, Ab11, Bb11, C12, D12, Eb12, F12, G12, Ab12, Bb12, C13, D13, Eb13, F13, G13, Ab13, Bb13, C14, D14, Eb14, F14, G14, Ab14, Bb14, C15, D15, Eb15, F15, G15, Ab15, Bb15, C16, D16, Eb16, F16, G16, Ab16, Bb16, C17, D17, Eb17, F17, G17, Ab17, Bb17, C18, D18, Eb18, F18, G18, Ab18, Bb18, C19, D19, Eb19, F19, G19, Ab19, Bb19, C20, D20, Eb20, F20, G20, Ab20, Bb20, C21, D21, Eb21, F21, G21, Ab21, Bb21, C22, D22, Eb22, F22, G22, Ab22, Bb22, C23, D23, Eb23, F23, G23, Ab23, Bb23, C24, D24, Eb24, F24, G24, Ab24, Bb24, C25, D25, Eb25, F25, G25, Ab25, Bb25, C26, D26, Eb26, F26, G26, Ab26, Bb26, C27, D27, Eb27, F27, G27, Ab27, Bb27, C28, D28, Eb28, F28, G28, Ab28, Bb28, C29, D29, Eb29, F29, G29, Ab29, Bb29, C30, D30, Eb30, F30, G30, Ab30, Bb30, C31, D31, Eb31, F31, G31, Ab31, Bb31, C32, D32, Eb32, F32, G32, Ab32, Bb32, C33, D33, Eb33, F33, G33, Ab33, Bb33, C34, D34, Eb34, F34, G34, Ab34, Bb34, C35, D35, Eb35, F35, G35, Ab35, Bb35, C36, D36, Eb36, F36, G36, Ab36, Bb36, C37, D37, Eb37, F37, G37, Ab37, Bb37, C38, D38, Eb38, F38, G38, Ab38, Bb38, C39, D39, Eb39, F39, G39, Ab39, Bb39, C40, D40, Eb40, F40, G40, Ab40, Bb40, C41, D41, Eb41, F41, G41, Ab41, Bb41, C42, D42, Eb42, F42, G42, Ab42, Bb42, C43, D43, Eb43, F43, G43, Ab43, Bb43, C44, D44, Eb44, F44, G44, Ab44, Bb44, C45, D45, Eb45, F45, G45, Ab45, Bb45, C46, D46, Eb46, F46, G46, Ab46, Bb46, C47, D47, Eb47, F47, G47, Ab47, Bb47, C48, D48, Eb48, F48, G48, Ab48, Bb48, C49, D49, Eb49, F49, G49, Ab49, Bb49, C50, D50, Eb50, F50, G50, Ab50, Bb50, C51, D51, Eb51, F51, G51, Ab51, Bb51, C52, D52, Eb52, F52, G52, Ab52, Bb52, C53, D53, Eb53, F53, G53, Ab53, Bb53, C54, D54, Eb54, F54, G54, Ab54, Bb54, C55, D55, Eb55, F55, G55, Ab55, Bb55, C56, D56, Eb56, F56, G56, Ab56, Bb56, C57, D57, Eb57, F57, G57, Ab57, Bb57, C58, D58, Eb58, F58, G58, Ab58, Bb58, C59, D59, Eb59, F59, G59, Ab59, Bb59, C60, D60, Eb60, F60, G60, Ab60, Bb60, C61, D61, Eb61, F61, G61, Ab61, Bb61, C62, D62, Eb62, F62, G62, Ab62, Bb62, C63, D63, Eb63, F63, G63, Ab63, Bb63, C64, D64, Eb64, F64, G64, Ab64, Bb64, C65, D65, Eb65, F65, G65, Ab65, Bb65, C66, D66, Eb66, F66, G66, Ab66, Bb66, C67, D67, Eb67, F67, G67, Ab67, Bb67, C68, D68, Eb68, F68, G68, Ab68, Bb68, C69, D69, Eb69, F69, G69, Ab69, Bb69, C70, D70, Eb70, F70, G70, Ab70, Bb70, C71, D71, Eb71, F71, G71, Ab71, Bb71, C72, D72, Eb72, F72, G72, Ab72, Bb72, C73, D73, Eb73, F73, G73, Ab73, Bb73, C74, D74, Eb74, F74, G74, Ab74, Bb74, C75, D75, Eb75, F75, G75, Ab75, Bb75, C76, D76, Eb76, F76, G76, Ab76, Bb76, C77, D77, Eb77, F77, G77, Ab77, Bb77, C78, D78, Eb78, F78, G78, Ab78, Bb78, C79, D79, Eb79, F79, G79, Ab79, Bb79, C80, D80, Eb80, F80, G80, Ab80, Bb80, C81, D81, Eb81, F81, G81, Ab81, Bb81, C82, D82, Eb82, F82, G82, Ab82, Bb82, C83, D83, Eb83, F83, G83, Ab83, Bb83, C84, D84, Eb84, F84, G84, Ab84, Bb84, C85, D85, Eb85, F85, G85, Ab85, Bb85, C86, D86, Eb86, F86, G86, Ab86, Bb86, C87, D87, Eb87, F87, G87, Ab87, Bb87, C88, D88, Eb88, F88, G88, Ab88, Bb88, C89, D89, Eb89, F89, G89, Ab89, Bb89, C90, D90, Eb90, F90, G90, Ab90, Bb90, C91, D91, Eb91, F91, G91, Ab91, Bb91, C92, D92, Eb92, F92, G92, Ab92, Bb92, C93, D93, Eb93, F93, G93, Ab93, Bb93, C94, D94, Eb94, F94, G94, Ab94, Bb94, C95, D95, Eb95, F95, G95, Ab95, Bb95, C96, D96, Eb96, F96, G96, Ab96, Bb96, C97, D97, Eb97, F97, G97, Ab97, Bb97, C98, D98, Eb98, F98, G98, Ab98, Bb98, C99, D99, Eb99, F99, G99, Ab99, Bb99, C100, D100, Eb100, F100, G100, Ab100, Bb100, C101, D101, Eb101, F101, G101, Ab101, Bb101, C102, D102, Eb102, F102, G102, Ab102, Bb102, C103, D103, Eb103, F103, G103, Ab103, Bb103, C104, D104, Eb104, F104, G104, Ab104, Bb104, C105, D105, Eb105, F105, G105, Ab105, Bb105, C106, D106, Eb106, F106, G106, Ab106, Bb106, C107, D107, Eb107, F107, G107, Ab107, Bb107, C108, D108, Eb108, F108, G108, Ab108, Bb108, C109, D109, Eb109, F109, G109, Ab109, Bb109, C110, D110, Eb110, F110, G110, Ab110, Bb110, C111, D111, Eb111, F111, G111, Ab111, Bb111, C112, D112, Eb112, F112, G112, Ab112, Bb112, C113, D113, Eb113, F113, G113, Ab113, Bb113, C114, D114, Eb114, F114, G114, Ab114, Bb114, C115, D115, Eb115, F115, G115, Ab115, Bb115, C116, D116, Eb116, F116, G116, Ab116, Bb116, C117, D117, Eb117, F117, G117, Ab117, Bb117, C118, D118, Eb118, F118, G118, Ab118, Bb118, C119, D119, Eb119, F119, G119,

[illegible]

(Concept Attainment, Programmed Learning & Cognitive Growth)

Excerpt of *Opus 6 Part VI* Exercise n.8



Excerpt of *Opus 6 Part VI* Exercise n.16



Example 4:

Expanding the Semitone System

(Programmed Learning & Mastery Learning)

Excerpt of *Opus 6 Part IV* Exercise n.43



Excerpt of *Opus 6 Part IV* Exercise n.44



Excerpt of *Opus 6 Part VI* Exercise n.11



3.2.9. Findings and Discussion

During the previous pages, a thorough theoretical and practical analysis took place, mainly focused on the content of Ševčík's work and its correlation to Joyce *et al.*'s (2009) teaching models. After deciding to include only Ševčík's *Opus 6* in my study, and research its content in detail, I found that a consistent application of the aforementioned teaching models seems to permeate the work's structure in its entirety, resulting in a decisive correlation of the two elements. For every single exercise or variant of *Opus 6*, a match with one or more teaching models was found, while the following rates of the models' appearance sum up to the content of *Opus 6*'s 108 exercises:

Awareness Training: 4.32%	Inquiry Training: 2.16%
Structured Social Inquiry: 2.16%	Inductive Thinking: 15.12%
Non-Directive Teaching: 3.24%	Role Playing: 3.24%
Cognitive Growth: 57.24%	Scientific Inquiry: 2.16%
Positive Interdependence: 9.72%	Direct Teaching: 1.08%
Conceptual Systems: 4.32%	Self – Actualisation: 1.08%
Concept Attainment: 18.36%	Social Learning: 1.08%
Programmed Learning: 18.36%	Mastery Learning: 24.84%
Simulation: 5.4%	

According to the above findings, a 5:5:4:3 ratio of the Behavioural & Cybernetic, Information Processing, Personal, and Social families of teaching models (see pages 196) occurs in Ševčík's work. Additionally, it seems that a cognition-related educational mentality (the *Cognitive Growth* model) is inherent, simultaneously embodying important characteristics of a combinational-like system

of information delivery (the *Mastery Learning* model) and an inductive frame of knowledge-production basis (the *Inductive Thinking* model). This, in the first place, means that Ševčík's work appears to be a systematic and logically structured educational construct, and this seems to support the inherent existence of a functionally formed teaching approach.

From the above theoretical and practical research findings, it might also be suggested that there is a 'determinate meaning' (Meyer, 1994) in the way variants and exercises are offered, shaping consequently a 'determinate' teaching approach. The element of the 'determinate meaning' potentially presents a productive, stable and secure educational environment, which in essence agrees with an important principle of instrumental tuition: that acquisition of the physical skills will best be achieved when knowledge of the music being studied is in its most secure form (Cope, 1998:267).

However, we should not forget here the correlation of more than one teaching models to the same educational content. This suggests that no single, objectively defined specification of the aforementioned 'determinate meaning' can be achieved. Therefore, this leads us to think that a multi-sided teaching environment may be supported in Ševčík's work instead. In any case, the teaching models proposed here are flexible by nature (Joyce *et al.*, 2009) and may reproduce virtually inexhaustible configurations of the teaching approach we try to create. Of course, this assumption is not surprising if we take into consideration what Lefstein says about the teaching methods and approaches:

[The teaching]...methods are at least partially constituted by the person who employs them, and a complete account of teacher subjectivity must include the tools wielded by the teaching subject. [These]...methods provide rules, but do not and cannot specify rules for how to follow the rules – following the rules is made possible by our (personal) background understandings (Taylor, 1995). Thus, there is no one, correct way to 'do it by the book', but always an interpretation, a way of reading and acting upon the book.

(Lefstein, 2005: 348)

The findings of my research revealed that teaching models belonging to the *Information Processing Family*, like the *Cognitive Growth* (57.24%), the *Concept Attainment* (18.36%) and the *Inductive Thinking* (15.12%) approaches, are dominant in the work. This suggests strongly that Ševčík's work favours a student-centred teaching approach, as it addresses knowledge from the point of facilitation, processing and exploration, and not that of 'conduction'. It seems to deploy a design "for the development of creativity and discovery of alternatives and new concepts" (Mosston and Ashworth, 1994: 5-6), and thus comes close to a 'Self-teaching style' – approach – as proposed by Mosston and Ashworth (1994).

Finally, my theoretical and practical analysis propose that Ševčík's teaching approach seems to be permeated by an inner system of 'sequential patterns of instruction' (Yarbrough and Price, 1989). Different and seemingly unconnected parts of the work's content follow a certain path to the teaching models' deployment and usage, thus embodying in effect what Yarbrough and Price presented in their studies in three stages as: a) attention-grabbing before presenting the task, b) presenting the task to be learned and requiring the students to interact with the task and the

teacher, c) reinforcing by immediate praise or corrective feedback the student's right or wrong responses (Yarbrough and Price, 1989; Cheng and Durrant, 2007:192).

In Ševčík's case, the content leads the student to get involved in a task in variable and differentiated levels when for instance the *Concept Attainment*, the *Inductive Thinking* and the *Mastery Learning* teaching models come into effect for the same technical or musical issue across the span of the content (stage A according to Yarbrough and Price); a direct pursuit and interaction with both the task and the teacher takes place when for instance the Non-Directive or the *Structured Social Inquiry* teaching models are involved in the teaching process (stage B according to Yarbrough and Price), while a direct reinforcement and 'calibration' of the student's self-esteem and personal development becomes evident when, for instance, the *Positive Interdependence* and the *Role Playing* teaching models are connected to the content (stage C according to Yarbrough and Price).

3.2.10. Ševčík's Contemporary Approach to Teaching and Learning

Bearing in sum the above facts in mind, we may reach the point at which a conclusion can be drawn on Ševčík's violin teaching and learning approach. After all, I could suggest that Ševčík's work reveals a very active character of engagement, both on the student's and teacher's side. However, based on all the previous findings and thoughts, I could not also avoid asking myself to what extent all this was really what Ševčík was thinking when he composed his work; if these were really the

teaching and learning approaches he was using throughout his studio lessons, and if these were the elements he had in mind so as to produce a valid outcome.

I do not think that we will ever be able to answer these questions in a definite manner. Nevertheless, what made a huge impression on me after all this analysis was that Ševčík's system and work on violin education was not only functional for his time and its educational framework, but that it remains applicable to our contemporary educational structures and teaching regimes. Applying these modern theories and research to Ševčík's educational approach, written a little over a century ago, made me realise that what Harris identifies as the underlying direction of all good music teaching – 'to broaden and deepen our pupils' musical thinking and to develop their ability and confidence to make their own informed choices' (Harris, 2002: 12) – is firmly followed in Ševčík's work consistently; and that, contemporary thoughts like:

...instrumental teaching – and the teaching of performance in the broadest sense – must never be merely about technique and physicalities, but rather about the holistic development of musicianship, powers of thought, analysis, evaluation, communication, and self-development, including that of the teacher...

(Mawer, 1999: 180),

are clearly present throughout Ševčík's work, endorsing the diachronic educational character in its content.

Conclusions

My main pursuit during the research process presented in the previous pages was to determine if and to what extent Ševčík's work comprises *a teaching and learning method, which provides the opportunity for a solid and holistic study of violin performance*. To achieve my research goal, I investigated the 'context', the 'content' as well as the 'teaching and learning processes' surrounding Ševčík's educational construct, thus delivering a more substantial and functional interpretation.

Considering the 'big picture' my thesis could project, I would assert first of all that the 'context' presents for Ševčík's work elements of a genuine creation, providing evidence of a complete and well-arranged educational frame. My exploration of Ševčík's life, his educational initiative and the impact his work achieved and still achieves in music environments revealed on the one hand that he followed a methodological direction of writing and composing his masterpiece intentionally, while on the other hand arriving at the conclusion that his contemporary as well as his future educational surroundings – students, followers, teachers and critics – converged.

Secondly, the 'content' of this vast educational 'warehouse' strongly suggests that in no case was Ševčík's educational mentality biased either towards the side of technical achievements, or towards imposing educational generalities on music matters. On the contrary: there are numerous examples of clear musical *and* technical exercises, which corroborate a variable, multifaceted and above all balanced musical and technical educational expression.

Thirdly, the processes permeating the work's educational structure – as presented through my investigation – suggest a well-arranged set of teaching and

learning approaches, both in terms of knowledge facilitation and delivery as well as in terms of deep engagement when Ševčík's work is studied. It is my opinion that Ševčík's work seems to be a complete method of violin teaching and learning, envisaging a widespread training and achievement of instrumental development. Evidence and information comprised in the previous pages reinforce this notion of Ševčík's method including "[a] well structured content" of learning (Single, 1991, in Hamann, Baker, McAllister and Bauer, 2000: 103), and bring to the fore this notion for education embodying – and summarising – the four important approaches to the art of teaching⁴⁶: the *Instructional* – the *Discipline Inquiry* – the *Social Interactive* – the *Personal* (Lam and Kember, 2004). The fact, that all six dimensions – the 'What to achieve', the 'Content of art teaching', the 'Role of teacher', the 'Role of student', the 'Teaching methods' and the 'Assessment orientation' (Lam and Kember, 2004) – of these four approaches can be found throughout the content of the method supports this argument.

The way the method's content is presented – for example the semitone system – formulates first of all the 'what to achieve' dimension. There is a clear path of development the student and teacher need to follow. Then, the complete teaching and learning infrastructure, which extends from the very first levels of violin performance to the most advanced and demanding stages of technical and musical mastery – see for example *Opus 11* and *Opus 1* – point to and debate the 'content of art teaching' dimension. The 'roles of the teacher and the student' as different dimensions are explicitly proposed throughout the well-formed and substantially segregated teaching and learning character that many exercises expose – see for

⁴⁶ A major element to be included in all educational contexts of art as valid research has recently revealed (Lam and Kember, 2006).

example the melodies in *Opus 6*. The ‘teaching methods’ dimension is implicitly included in the whole body of the method’s content as argued throughout this thesis, while finally the ‘assessment orientation’ dimension is put forward in broader terms through the intended performance outcome and violin mastery which Ševčík’s method proposes.

All the above, indeed, demonstrate that Ševčík’s work enjoys a solid and well-reasoned educational hypostasis. However, by reaching this positive ratiocination, it should be also made clear that it is not automatically suggested that Ševčík’s method is educational in its nature, bringing positive outcomes only ‘by virtue’. Although there is, in truth, huge potential for performance advancement on the violin offered by Ševčík’s work’s inherent educational mentality and content, it should be always kept in mind that it is up to the prospective ‘user’ to bring to the fore the personal mechanisms which lead to success. After all, this method is a tool, a medium rather than a shortcut to violin mastery.

Deep study and scholarship will always be needed for the kind of educational constructs which Ševčík’s method represents, and therefore, it is my belief that many other explorations of instrumental methodologies and approaches to musical teaching and learning should be pursued. One-to-one music teaching and learning relationships and educational content are still at a very primary level of investigation, while the implications of the way music educators perceive and use the methodological content of instrumental teaching and learning are still ripe for further research. Valid projections of educational knowledge come from relevant investigations into works of teaching, and learning can be of great value for theory and practice in music education, and is thus worth explicit and extensive support.

Appendices

Part 1

Life and work of Otakar Ševčík

- 1852 – 22.3. – Otakar Ševčík was born in Horažďovice, West Bohemia
- 1857 – First singing lessons
- 1859 – Introduction to violin playing
- 1861 – First public appearance as a violin player (in Horažďovice)
- 1862 – Enters the Academic Gymnasium [High School] in Prague
- 1865 – First public appearance announced by the press (in Horažďovice)
- 1866 – Enters Prague Conservatoire (second form; studies violin with Antonín Sitt)
 - Otakar Ševčík's father dies
- 1867 – Changes his Conservatoire teacher and studies with Antonín Bennewitz
- 1868 – Meets the Czech violin virtuoso Ferdinand Laub
- 1870 – Graduates from Prague Conservatoire with a performance of Ludwig van Beethoven's D major Violin Concerto
- 1870 – 1873 - appointed "Konzertmeister" (orchestra leader) of the Mozarteum in Salzburg
- 1872 – First individual concert appearance in Prague
- 1873 – Individual concerts in Vienna
 - (April – June) "Konzertmeister" of the orchestra of the Provisional Theatre in Prague, the conductor of which is Bedřich Smetana
- 1873 – 1874 – "Konzertmeister" of the Komische Oper in Vienna
- 1874 – Concerts in Bohemia and Wroclaw [Breslau]
 - leaves for Charkov (Ukraine) and Moscow, concerts in Russia
- 1875 – 1892 - teacher at the Imperial Music School in Kiev, founded by the IRMO (Imperial Russian Musical Society).
- 1877 – Starts working on his first violin tutor
- 1881 – His tutor on violin technique, Schule der Violine-Technik, op. 1 is published at the author's expense
 - Concerts in Bohemia for the rebuilding of the burnt down National Theatre in Prague
- 1883 – Undergoes a serious eye operation
- 1887 – Awarded the St Stanislaus Order, and is offered the director's post at the Kiev Music School
- 1892 – Finishes his bowing tutor, Schule der Bogentechnik, op. 2
 - leaves Kiev suddenly, and returns home
- 1892 – 1903 - teacher at Prague Conservatoire
 - Jan Kubelík becomes his Conservatoire pupil
- 1893 – Official solo appearance at Prague Conservatoire concert
- 1894 – His left eye is removed in an operation
- 1895 – Tutor on left hand position and scales, Lagenwechsel und Tonleiter-Vorstudien, op. 8, is published
- 1897 – The first of Ševčík's pupils graduate from the Conservatoire (including Bohuslav Lhotský and Štěpán Suchý)

1898 – Otakar Ševčík and Jan Kubelík appear together at a concert organised during the Architecture and Engineering Exhibition in Prague
 – Jan Kubelík graduates from the Conservatoire

1900 – Ševčík starts his co-operation with the Bosworth publishing house in London

1901 – Appointed Head of the Violin Department of the Conservatoire
 – Jaroslav Kocian and Marie Heritesová (later to work and teach mainly in the U.S.A.) graduate from Prague Conservatoire

Trill and fingering tutor, Triller-Vorstudien und Ausbildung des Finger-Anschlages, op. 7, and double-stopping tutor, Doppelgriff-Vorstudien in Terzen, Sexten, Oktaven und Dezimen, op. 9, are published

1902 – The English violinist Marie Hall graduates from Ševčík's class at Prague Conservatoire

1903 – Ševčík leaves the Conservatoire
 – foundation of his private summer courses in Prachatiče, South Bohemia

1904 – Exceptionally successful concert of seventy-four Prague pupils of Ševčík's Foreigners' Colony, in Prague's Rudolfinum
 – Foundation of the Ševčík Quartet, lead by Bohuslav Lhotský, in Warsaw and first part of the violin tutor for beginners, the Violine-Schule für Anfänger, op. 6 (1904-1908), is published

1906 – Antagonistic reports on Otakar Ševčík and his violin teaching school are published by the Czech press

1907 – Ševčík and his pupils move from Prachatiče to Pišek, South Bohemia
 – He undergoes a thyroid operation in Switzerland

1909 – 1918 - appointed teacher at the Akademie für Musik und darstellende Kunst [Academy of Music and Arts] in Vienna

1911 – Successful concert tour of Otakar Ševčík and his six Viennese pupils to London

1918 – Named honorary member of the teachers' board of the Master School of Prague Conservatoire

1919 – Appointed a Professor of the Master School of Prague Conservatoire
 – resigns from Prague Conservatoire (officially, he is 'on leave', up to 1925)

1921 – Ševčík's first teaching tour to the U.S.A, to Ithaca

1922 – Festive concert to celebrate the 70th birthday of Otakar Ševčík, in the Smetana Hall of the Municipal House in Prague

1923 – Second teaching tour to the U.S.A, to Chicago and New York

1926 – Unveiling of a memorial plaque on Ševčík's house in Horažďovice where he was born

1926 – Serious stroke

1927 – Festive concert to celebrate the 75th birthday of Otakar Ševčík, in Pišek

1929 – Ševčík's melody-based interpretation violin tutor, Škola houslového přednesu na podkladě melodického, op.16, is published

1929 and 1930 – teaching at the summer "Hochschule" [College] music courses at Mondsee, in Austria

1931 – Second teaching tour to the U.S.A. to Boston and New York

1932 – Celebrations of Otakar Ševčík's 80th birthday; unveiling of memorial plaque in Pišek

1933 – Teaching tour to England, to the Guildhall School of Music and Drama, in London

1934 – Otakar Ševčík founds the Ševčík College Foundation, and writes his last will

1934 – January 18th, Otakar Ševčík dies in Pišek, at the age of 82

Part 2

List of Ševčík's students

*		
<i>Abbott Muriel</i>	Sev. Amerika	1905, 6, 7, 8, 9
<i>Abermeth</i>	USA	1923 – (Ch)
<i>Abt Kurt</i>	Německo (Kreefeld)	1930
<i>Acherer van Hanny</i>	Sev. Amerika	1910, 11, 12
<i>Ackers</i>	Německo	1903, 4, 5, 6
<i>Adam</i>	Německo	1904, 5
<i>Adler Margit</i>	Rakousko	1911, 20, 22, 25
<i>Aehle Elice</i>	USA (Texas, St. Louis)	1921, 22, 24, 25, 26
<i>Ahlgrimmer Hans prof.</i>	Rakousko (Innsbruck-Videň)	1920, 22, 24, 25
<i>Albala Lyca</i>	Jugoslavie (Bělehrad)	1927, 28, 29
<i>Alcalay Léon</i>	Bulharsko (Sofia)	1926, 27
<i>Alderson</i>	Holandsko	1905, 6, 7, 8
<i>Alderweich Shervin</i>	USA (Batavia N. Y.)	1907, 8
<i>Allen Margaret</i>	USA (West Roxbury Mass.)	1910, 11, 1931/32 – (B)
<i>Alves Waldemar</i>	Sev. Amerika	1910, 11
<i>Alvin Marie Andrée</i>	Francie (Paříž)	1921, 22, 24, 25, 26, 27, 31
<i>Altmann</i>	ČSR	1918, 19
<i>Anastasio</i>	Rumunsko (Bukurešť)	1902
<i>Andonegni</i>	–	1907
<i>Andrzejowski Adam</i>	Polsko	1905, 6
<i>Angermaier</i>	USA, Kalifornie	1913, 14
<i>Angove</i>	Sev. Amerika	1903, 4, 5
<i>Antonelli Guido</i>	USA (Quincy Mass.)	1907, 8, 1931/32 – (B)
<i>Appelová Marie</i>	ČSR (Brno)	1917
<i>Argiewicz</i>	–	1913, 14
<i>Argirev Boris</i>	Bulharsko	1927, 28
<i>Armarnik Ilja</i>	SSSR	1921, 22, 24
<i>Arndt Jos.</i>	Německo	1905, 7, 8
<i>Arnit Alexander</i>	SSSR (Riga)	1907, 8, 26, 27, 28
<i>Arnoldówna Stanisława</i>	Polsko (Lwów)	1902, 3, 4, 5, 7, 8
<i>Arzt Rosa</i>	Rakousko	1917, 18, 19
<i>Ash Ada</i>	Anglie (Newlyn)	1907, 8
<i>Ash Try</i>	Anglie (Penzance)	1907, 8
<i>Ast Anita</i>	Rakousko (Videň)	1920, 21, 22, 25
<i>Atkinson John</i>	Anglie (Bradford-Nottingham)	1927, 28
<i>Atkinson R.</i>	Anglie (Londýn)	1921, 22, 24
<i>Auber</i>	–	1919
<i>Augustine</i>	Sev. Amerika	1905, 6, 7, 8
<i>Avery Wilbert</i>	Kanada (Windsor)	1921, 22, 24, 25
<i>Award Edith</i>	Anglie (Maidstone)	1902, 05
<i>Away Mc Theresa</i>	–	1907, 08
<i>Ayres</i>	USA	1923 – (Ch)
<i>Baben Marco</i>	Egypt	1931
<i>Ballard-Goodwin Edward</i>	USA, Virginia (Williamsburg)	1931/32 – (B)
<i>Back Gilbert</i>	Rakousko (Videň)	1909, 1921, 22, 24, 25
<i>Bailey E. Lilly</i>	Skotsko	1930, 31

<i>Balokovič Zlatko</i>	Terst	1910–12, abs. AV, 1917
<i>Bancart Ethel</i>	Anglie (Exeter)	1903, 4, 5, 7, 8
<i>Bangyula</i>	–	1913, 14, 17, 18
<i>Bardach</i>	Polsko	1918, 19
<i>Barkl</i>	USA	1921 – (Ith)
<i>Barison Cesare</i>	Terst	1903, 4, 5
<i>Barera Erlando</i>	Italie	1926
<i>Barré Mc Georges</i>	Francie (Liège)	1907, 8, 9
<i>Bartfeld Amalie</i>	Rumunsko	1924
<i>Barthelotti John</i>	Jižní Amerika	1929, 30
<i>Bartík (Čechoameričan)</i>	USA	1923 – (Ch)
<i>Bartůnek Josef</i>	ČSR (Plzeň)	1918, 19, 29, 30, 31
<i>Bassani Anna Maria</i>	Italie (Turin)	1929, 30
<i>Bastař Jindřich</i>	ČSR (Plánice)	1895–1900, abs. KP
<i>Bastoggi Luigi</i>	Italie	1908, 9
<i>Bauer</i>	Rakousko	–
<i>Baum Joe C.</i>	USA (Brooklyn NY)	–
<i>Baume Rachel</i>	Francie	1907, 8
<i>Bauminger Adèle</i>	Polsko	1920, 21, 22, 25, 26, 27, 28, 31, 32
<i>Bažantová Vilma</i>	USA (NY City)	1928, 29, 30, 31
<i>Beanland Elsy</i>	–	1931
<i>Bendeke Francesca</i>	Norsko (Christiania)	1907, 8
<i>Bendeke Frank</i>	USA (Minneapolis)	1902
<i>Bennet Olga</i>	–	1931
<i>Beránek Adolf</i>	ČSR	1917, 18
<i>Berger Carl</i>	Rakousko	1912, 14, 16
<i>Berger Mariane</i>	Polsko	1914, 15, 17, 18, 19
<i>Berchmann Henry</i>	Německo (Berlin)	1905, 7, 8
<i>Bergler Antonín</i>	ČSR (Jindř. Hradec)	1892–95, abs. KP
<i>Bergmann Hugo</i>	ČSR (Praha)	1907, 8
<i>Bernstein Eva</i>	Německo (Mnichov)	1910, 11, 12
<i>Bienemann Paul</i>	–	1927
<i>Biganovský Václav</i>	ČSR (Písek)	1932
<i>Bignardi</i>	Italie	1905, 6
<i>Bile</i>	–	1912
<i>Billingsley Lucille</i>	Sev. Amerika	1905, 6, 7, 8
<i>Birring</i>	Sev. Amerika	1902
<i>Björk</i>	–	1909, 10, 11
<i>Bláha Antonín</i>	ČSR (Praha)	1898–1903, abs. KP
<i>Blahník Karel</i>	ČSR (Plzeň)	1930, 31, 33
<i>Blay M.</i>	Irsko	1910

<i>Bleech Harry</i>	Anglie (Londýn)	1921, 22, 25, 26
<i>Bleier Paula</i>	—	1916, 17, 18, 19
<i>Bligh Elvire</i>	Sev. Amerika	1905, 6, 7, 8, 9, 10, 11
<i>Bloc Alexander</i>	Sev. Amerika	1910
<i>Bloch Antonia</i>	Sev. Amerika	1904, 5, 10, 11, AV
<i>Bloxham T. V.</i>	Sev. Amerika	1905, 6, 7, 8
<i>Blum</i>	—	1905
<i>Boennecken Max</i>	Rakousko (Videň)	1929
<i>Boffa</i>	—	1912
<i>Bohušek</i>	—	1909
<i>Bonlay du William</i>	Australie (Beechworth)	1904
<i>Booth Bromley</i>	Anglie	1902
<i>Borsakowski Viktor</i>	Polsko	1904, 5, 7, 8, 12
<i>Bosco Erica</i>	USA (Chicago)	1926, 27
<i>Bosch</i>	—	1917
<i>Bostelman</i>	Anglie	1903, 4, 5
<i>Boxall W. U.</i>	—	1905, 6, 7, 8
<i>Boudreaux Josephina</i>	USA (Texas)	1921, 22, 24, 25, 26
<i>Bové Domenico</i>	USA (Boston)	1909–11, abs. AV, 1914
<i>Boyd Helen</i>	Irsko	1905, 6, 7, 8
<i>Böhm</i>	—	1915
<i>Bradley Mary</i>	Anglie (Leeds-Londýn)	1928, 29, 30
<i>Brant</i>	Německo	1904, 5
<i>Bratza-Jovanovič Milan</i>	Jugoslavič (Nový Sad)	1910, 11, 16–19, abs. AV, 1921, 22, 25
<i>Braun Raimund</i>	USA (Milwaukee)	1905, 6
<i>Braunstein-Laskant Josef</i>	Rumunsko (Bukurešť)	1903, 4, 5, 7, 8
<i>Breest Ernst</i>	Německo (Berlin)	1903, 4, 5
<i>Brekoff Recca</i>	USA (Boston Mass.)	1931/32 – (B)
<i>Bridson Dorothy</i>	Anglie (Londýn)	1902
<i>Brix Karel</i>	—	1932, 33
<i>Brokešová Ervina</i>	ČSR (Praha)	1919, 20, abs. MŠP, 1924, 25, 27
<i>Bronner Auguste</i>	Rakousko (Videň)	1917, 18, 21, 22, 24, 25, 26, 27, 28, 29, 30
<i>Brosche</i>	—	1905, 16
<i>Brosky Frank John</i>	USA (Pittsburg)	1902, 04
<i>Brož Josef</i>	ČSR	1917
<i>Bruce Edwin</i>	Sev. Amerika	1904, 5, 6
<i>Brucker</i>	USA	1921 – (Ith), 1923 – (Ch)

<i>Bruggmann Jean</i>	Švýcarsko	1928, 29
<i>Brunelle Eula</i>	USA (Boston Mass.)	1904, 5, 10
<i>Březinová Zdeňka</i>	ČSR (Praha)	1919, 20, abs. MŠP
<i>Buck</i>	USA	1923 – (Ch)
<i>Buchman</i>	Sev. Amerika	1903, 4, 5
<i>Budwitz</i>	Německo	1918, 19
<i>Burdley George</i>	Australie	1907, 8, 9
<i>Burton</i>	–	1910
<i>Bussins Minny</i>	Německo (Kolín n/R)	1903, 4, 5
<i>Butcher</i>	Sev. Amerika	1904, 5
<i>Callow Guy</i>	USA (Pontiac)	1902, 3, 4, 5
<i>Camp</i>	USA	1923 – (Ch)
<i>Canal Margueritte</i>	Francie (Paříž)	–
<i>Canale Ivonne</i>	Španělsko (Madrid)	1921, 22, 24, 25, 26, 27, 28, 32
<i>Cann Mc</i>	USA	1923 – (Ch)
<i>Canter M.</i>	SSSR (Moskva)	1903, 4
<i>Carl Hans</i>	Sev. Amerika	1907, 8
<i>Caroda</i>	Itálie	1902
<i>Carson Luise</i>	USA (Washington)	1904, 5
<i>Cartze</i>	–	1912
<i>Casch Eugène Jack</i>	Sev. Amerika	1931
<i>Casper</i>	Rakousko	1904, 5
<i>Cassabona Alberto</i>	Argentina (Buenos-Aires)	1921, 22, 25, 26
<i>Castro Orobio de</i>	Holandsko	1904, 5
<i>Caton A. Miss</i>	–	1928 – (M)
<i>Cetnar Josef</i>	–	1914
<i>Cimbalist viz Zimbalist</i>		
<i>Cink František</i>	ČSR (Praha)	1919, 20, abs. MŠP
<i>Clanner v. Engelshofen Steffi</i>	ČSR (Plzeň)	1904, 5, 7, 8, 10, 11, 15, 16
<i>Clare James Maurice</i>	Skotsko	1929, 30, 31
<i>Clark Frank jr.</i>	USA (Utica NY)	1921 – (Ith), 1931/32 – (B)
<i>Clean Mc Harcourt jr.</i>	USA (Brooklyn NY)	1904, 5
<i>Clean Mc Vernon</i>	USA (Brooklyn NY)	1904, 5
<i>Clements viz Park-Clements</i>		
<i>Cleerk Christine</i>	–	1912, 14
<i>Cleophas Cornelia</i>	–	1912, 14
<i>Cogswell</i>	USA	1923 – (Ch)

<i>Cohen Aide</i>	Sev. Amerika	1909, 10, 11
<i>Cochran Olea Wanda</i>	USA (Berklyn)	1920, 21, 22, 24
<i>Cochranino</i>	Sev. Amerika	1907, 8
<i>Colb</i>	—	1910, 11
<i>Collins</i>	USA	1923 — (Ch)
<i>Colbertson Saša</i>	USA (Portland)	1904, 5, 7, 8, 10, 11, 28
<i>Conne-Divinov Ida</i>	Sev. Amerika	1904, 5, 12
<i>Conrad</i>	USA	1921 — (Ith)
<i>Constantinov Boris</i>	—	—
<i>Cool (Miss)</i>	—	1928
<i>Cook Andrée</i>	Kanada (Montreal)	1905, 6, 28, 29
<i>Corosma ?</i>	—	1910, 11
<i>Coryne</i>	Francie	1902
<i>Couper</i>	Sev. Amerika	1903, 4, 5, 7, 8
<i>Conturier Louis</i>	Holandsko (Haag)	1904, 5
<i>Crammer</i>	Holandsko	1914, 15
<i>Crandall Jesse W.</i>	—	1907
<i>Craney Mc Margaret</i>	Sev. Amerika	1908
<i>Crawford Erwin T.</i>	Jižní Afrika (Denis)	1930, 31
<i>Criljemiva</i>	USA	1921 — (Ith)
<i>Croccow</i>	—	1912, 14
<i>Crown</i>	Sev. Amerika	1903, 4, 5, 10
<i>Czapó Jolán</i>	Maďarsko	1912
<i>Curman John</i>	Anglie (Londýn)	1930
<i>Czammer Eugen</i>	ČSR (Plzeň)	1926, 27
<i>Czapliński Henryk</i>	Polsko	1910, 11, 12, 14
<i>Čaban O. N.</i>	SSSR (Moskva)	Ki
<i>Čajkowski</i>	—	1903, 4, 5
<i>Čapek Jos. Eduard viz Chapek</i>		
<i>Čavov Olga</i>	Bulharsko (Sofia)	1914
<i>Černý František</i>	ČSR (Hodolany u Olomouce)	1892—96, abs. KP, 1907, 17, 18
<i>Černý Ladislav</i>	ČSR (Praha)	1918, 19
<i>Černý Oldřich</i>	ČSR (Olomouc)	1919, 20, MŠP
<i>Čuba</i>	SSSR	1904, 5
<i>Dampier Celia</i>	—	1910, 11
<i>Daniel František</i>	ČSR (Praha)	1910, 11, 12
<i>Darrow</i>	USA	1923 — (Ch)
<i>Dauber Doll</i>	Rumunsko (Moldava)	1918, 19

<i>Davidien</i>	Sev. Amerika	1904, 5
<i>Davidov Dragutin</i>	Bulharsko (Sofia)	1921, 22, 24, 25, 26, 27
<i>Davie Margaut</i>	Skotsko	1930
<i>Därr</i>	—	1912
<i>Dean Alice</i>	Sev. Amerika	1904, 5, 8, 10, 11
<i>Debowsky Louis</i>	USA (N. Y. City)	1921, 22, 25, 26, 27
<i>Degeller Jean R.</i>	Holandsko (Haag)	1902, 3, 4
<i>Delay</i>	Sev. Amerika	1905, 6
<i>Demandeur Eric</i>	Jižní Amerika	1929, 30
<i>Dennis Erwin</i>	Jižní Afrika	1930, 31
<i>Denny</i>	—	1910, 11
<i>Dewar Evelyn Margareth</i>	Skotsko	1932, 33
<i>Dědeček Pavel</i>	ČSR (Praha)	1912
<i>Diamantová</i>	—	1921
<i>Dickenson Mary</i>	Irsko (Dublin)	1902, 05
<i>Diem Bertold</i>	Švýcarsko (St. Gallen)	1915, 17
<i>Dietrichová</i>	Německo	1916, 17, 18, 19
<i>Dixon-Kosarova Nedda</i>	USA (Florida)	1926, 27, 28
<i>Dittershofen Annie</i>	Rakousko (Videň)	1927, 28, 29, 30
<i>Dobry Jaromír</i>	ČSR (Plzeň)	1927, 28, 29, 30, 31
<i>Dobrzańska</i>	Polsko	1914, 15, 16, 17, 18, 19
<i>Doknan</i>	—	1916
<i>Doktor</i>	—	1914
<i>Dolejší Robert (Čechoameričan)</i>	USA (Cicero Ill.)	1910–14, AV
<i>Doležel František</i>	ČSR	1912, AV
<i>Dombrowski</i>	—	1904, 5, 7, 10, 11
<i>Doregger Ernst</i>	Rakousko (Videň)	1926, 27, 28, 29, 30, 31
<i>Doregger Joseph</i>	Rakousko (Videň)	—
<i>Dospiewska Darling</i>	Bulharsko (Sofia)	1920, 21, 22, 24, 25, 26, 27, 28
<i>Doyle Harold B.</i>	USA (Boston Mass.)	1931/32 – (B)
<i>Drane</i>	USA	1923 – (Ch)
<i>Drtna</i>	ČSR	1926
<i>Drucker</i>	Rakousko (Videň)	—
<i>Dubrowski</i>	USA	1923 – (Ch)
<i>Duesberg Nora</i>	Rakousko (Videň)	1909–11, abs. AV, 1918, 19
<i>Dulfer Ary</i>	Holansko	1910, 11, 12, 13, 14, abs. AV
<i>Duncan Ita</i>	Skotsko (Hellensburg)	1908
<i>Dungan Dorothy</i>	—	1928
<i>Dumit Madeleine</i>	USA	1921 – (Ith), pak v Pisku

<i>Duriex</i> (Durice?)	USA	1923 – (Ch)
<i>Duttlinger</i> Gertrude	Německo	1904, 5, 7
<i>Duval</i> Madeleine	USA (New York)	1930, 31
<i>Dvořáková</i> Helena	USA	1923 – (Ch), 1932 – (NY)
<i>Early</i>	–	1923
<i>Eberts</i>	USA	1923 – (Ch)
<i>Eckstein</i>	–	1915, 16, 18, 19
<i>Eddy</i>	USA	1923 – (Ch)
<i>Ederer</i> Eduard	–	1923, 33
<i>Edvin</i> D.	–	–
<i>Egbert</i> Grant W.	USA (Ithaca)	1902, 3, 4, 5
<i>Egem</i> Josef	ČSR (Kladno)	1907, 8
<i>Egerton</i> Helen	Anglie	1902, 3, 4, 5
<i>Ehrlich</i> Emily	USA (New York)	1927
<i>Ehrlich-Kassarová</i> Rosa	Řecko (Soluň)	1907, 8, 10–12, abs. AV, 1917
<i>Ehrlich</i> Leonore R.	USA (New York)	1920, 21, 22, 23, 25, 27
<i>Eibenschütz</i> Felicitas	Německo	1918, 19
<i>Eichenlaub</i>	Sev. Amerika	1904, 5
<i>Eisenberg</i>	Německo	1904, 5
<i>Eitner</i>	USA	1923 – (Ch)
<i>Elsner</i> Jadwiga	Polsko	1915, 16, 17, 18, 19
<i>Emerich</i>	–	1902
<i>Emsellem</i> Sam	Franc. Afrika	1927, 28, 29, 30, 31
<i>Ende</i> van Helen	USA (New York)	1926
<i>Engel</i> Robert	Rakousko	1916, 17, 18, 19
<i>Enden</i> V.	–	–
<i>Enzen</i> Fritz	Švýcarsko	1920, 21, 22, 25, 26, 28
<i>Erdöly</i>	Maďarsko	1912
<i>Ereion</i>	Řecko	1905, 6
<i>Ernst</i> Lilly	Švýcarsko (Curych)	1927, 28, 29, 30
<i>Esbjorn</i>	–	1923 – (Ch)
<i>Evans</i>	Sev. Amerika	1904, 5
<i>Eylan</i>	Německo	1904, 5, 6
<i>Fábera</i> Jindřich	ČSR (Plzeň)	1918, 19
<i>Fabian</i> Gitta	Maďarsko (Budapešť)	1910, 11, 12, 14, 15, 17
<i>Fairhurst</i> Harold	Anglie (Londýn)	1920, 21, 22, 24
<i>Fairless</i> Margarethe	Anglie	1912, 14, 20, 21, 22
<i>Falk</i> Julius	USA (Philadelphia)	1904, 5

<i>Faller</i>	ČSR	1917, 18, 19
<i>Farkas</i>	Maďarsko	1902
<i>Fastofsky Jasha</i>	USA (Jamaica NY)	—
<i>Federer</i>	—	1913, 14, 17
<i>Fedorowsky Paul</i>	USA (Boston Mass.)	1910, 11, 14
<i>Feingold Kamila</i>	ČSR (Praha)	1902, abs. KP
<i>Feist Gottlieb</i>	ČSR (Josefov)	1898–1902, abs. KP
<i>Feld Jindřich</i>	ČSR (Praha)	1899–1903 KP (u prof. Suchého a Ševčíka)
<i>Felter Melania</i>	Sev. Amerika	1905, 6, 7
<i>Fennings Sarah</i>	Anglie (Londýn)	1903, 4, 20, 21, 22, 24 — se svými žáky
<i>Ferry</i>	Sev. Amerika	1903, 4, 5
<i>Feuermann Sigmund</i>	SSSR (Kolomea)	1909, 10, 11, 14, 17, 18, 19, 21, 22, 25
<i>Fichtenová Eugenia</i>	ČSR (Praha)	1930, 31
<i>Finnland</i>	—	1912
<i>Fischer</i>	—	1915
<i>Fisher Elsa</i>	USA (New York)	1905
<i>Flesch Carl</i>	Rumunsko (Bukurešť)	„korespondující žák“
<i>Florescu Silvio</i>	Rumunsko (Bukurešť)	1905, 6, 9
<i>Fodrea</i>	Rumunsko	1912, 17
<i>Forbes-Watson Dorothy</i>	Anglie	1902, 05, 30
<i>Forster Lätitia</i>	—	1915
<i>Fox Gordon</i>	USA	1923 — (Ch), 1932, 33
<i>Fracht Jack</i>	USA (Springfield Mass.)	1920, 21, 22, 24, 25, 26
<i>Francini Natalino</i>	USA (Chicago Ill.)	1921 — (Ith), 1921, 22, 24, 25, 26
<i>Frank Eduard</i>	Rakousko (Videň)	1914
<i>Franklin</i>	—	1905, 10
<i>Fraser Sterling Richard</i>	USA, Kalifornie (San Diego)	1931/32 — (B)
<i>Frederikson</i>	—	1921 — (Ith)
<i>Freedman Sidan</i>	Anglie (Londýn)	1907
<i>Freist Elsa viz Grudner Elsa</i>		
<i>French</i>	Sev. Amerika	1904, 5
<i>Freund Edward</i>	USA (Oak Park Ill.)	1905, 6, 7
<i>Freund Karl</i>	Polsko (Wrocław)	1926, 27
<i>Freund Walter</i>	—	—
<i>Fricker W.</i>	—	—
<i>Fried Anna</i>	Rakousko (Videň)	1912, 14, 15, 17

<i>Fried</i> Marco Maria	Rakousko (Viedeň)	1925, 29
<i>Friedrich</i> Gustav	Rakousko	1905, 10, 11, 12, 14, 15, 18, 19
<i>Frings</i>	—	1905
<i>Fritsche</i> Gustav	Německo (Dražďany)	1910—11, abs. AV
<i>Frommer-Elsner</i> Jadwiga	—	1930
<i>Fuhrberg</i> William	Sev. Amerika	1910, 11
<i>Fuchsgelb</i> Kurt	Rakousko (Viedeň)	1927, 28
<i>Fulton</i>	—	1914?
<i>Funkhouser</i> Frederick	—	1928, 30
<i>Gainsdorf</i> Garik	—	1931
<i>Gallicchio</i> Joseph	USA (Chicago Ill.)	—
<i>Gangh</i> Rudolf	Německo (Berlín)	1907
<i>Ganne</i> Paul	Francie (Paříž)	1913, 14
<i>Ganter</i> Mathilde	SSSR (Moskva)	1904, 5
<i>Garcia</i>	—	1908, 9
<i>Garnatowski</i>	—	1904, 5
<i>Garner</i> Will.	Anglie	1905, 6, 7, 10, 11
<i>Garpit</i> Dorothy	—	1931
<i>Gauntlett</i> Hilary	Anglie (Londýn)	1908, 9
<i>van Gelden</i> Emanuel	Holandsko (Haag)	1903, 4
<i>Gemberling</i> Josephine	USA (Philadelphia)	1921, 22, 23 — (Ch), 1924
<i>Gerhard</i> Frederick	Sev. Amerika	1910, 11
<i>Gerstner</i> Hans	Jugoslavie (Lublaň)	1918, 19
<i>Gerő</i>	Maďarsko	1918, 19
<i>Gessner</i> Le Roy	Sev. Amerika	1904, 5, 6
<i>Gibbons</i>	—	1912, 14
<i>Gillman</i>	Sev. Amerika	1905, 6
<i>Ginn</i>	USA	1921 — (Ith)
<i>Gnack</i>	USA	1921 — (Ith)
<i>Gluck</i> Marcel	Anglie (Londýn)	1902, 5, 7
<i>Godowski</i>	—	1912
<i>Golbertson</i> Saša viz Colbertson		
<i>Goldberg</i> Abraham	USA (New York)	1920, 21, 22, 24, 25
<i>Goldenberg</i>	Sev. Amerika	1905, 6
<i>Goldmann</i>	USA	1923 — (Ch)
<i>Goldsobel</i>	Polsko	1918, 19
<i>Goldwatter</i>	Sev. Amerika	1904, 5
<i>Golichin</i>	USA	1921 — (Ith)

<i>Golightly Gertrude</i>	Anglie (Liverpool)	1907, 8, 10, 11, 14, 22
<i>Gonet Tadeusz</i>	Polsko	1928
<i>Gondinian S.</i>	Francie	1905, 6
<i>Gonotič Ilja</i>	—	1910, 11
<i>Gonser Madeleine</i>	Švýcarsko (Vevey)	1928, 29, 30
<i>Goodwin Ballard Edward viz Ballard</i>		
<i>Gostomski</i>	Polsko	1918, 19
<i>Gottesmann Hugo</i>	Rakousko (Videň)	1915–1916, abs. AV
<i>Gottlieb Sadie</i>	USA (Ithaca)	1921 – (Ith), 1922
<i>Gough Hellen</i>	Skotsko (York)	1905, 6, 7, 12
<i>Grace</i>	USA	1921 – (Ith)
<i>Graham Reena</i>	Anglie (Londýn)	1902, 5
<i>Granchi Marco</i>	Italie	1926, 27
<i>Grankett</i>	Sev. Amerika	1907, 8
<i>Grantville Casey</i>	Anglie	1933
<i>Grassi Antonio de</i>	USA, Kalifornie (Oakland)	1907
<i>Greenup</i>	Kanada	1905, 6, 7
<i>Gregor Jan (Čechoameričan)</i>	USA (Chicago)	1919, 20
<i>Grendall Jessie</i>	Sev. Amerika	1910
<i>Grewenberg</i>	USA (New Orleans)	1920, 21, 22, 24
<i>Gross Margaut E.</i>	—	1912, 14
<i>Grubhofer Fanny</i>	Rakousko (Innsbruck)	1920, 21, 22, 25, 26, 27, 28
<i>Grundels Else</i>	Sev. Amerika	1907, 8, 9, 10
<i>Grundner -Freist Elsa</i>	Německo	1912
<i>Grundy Bessie</i>	Anglie (Rainhill)	1905
<i>Gruss</i>	ČSR (Pardubice)	1915, 17
<i>Grümmer</i>	—	1912
<i>Grünfeld</i>	—	1912
<i>Grünwald E.</i>	—	—
<i>Guick</i>	USA	1921 – (Ith)
<i>Giadotti Dario prof.</i>	Italie (Florence)	1907, 8
<i>Gucl Antonelli</i>	USA (Quincy Mass.)	—
<i>Guigan Mc Madeleine</i>	USA (New York)	1920, 21, 22, 25, 27
<i>Gurnay</i>	Sev. Amerika	1903, 4
<i>Gussow Suzanne K.</i>	USA (N. Y. City)	—
<i>Günther</i>	—	1908
<i>Gyred</i>	USA	1923 – (Ch)
<i>Hackman</i>	USA	1923 – (Ch)
<i>Hafkin Abraham</i>	SSSR (Simferopol)	1903, 4

<i>Hagspiel</i> Ludwig	Německo	1928, 29, 30, 31
<i>Hahn</i>	Sev. Amerika	1904, 5
<i>Haindl</i> Anton	Německo (Drážďany)	1902, 3, 4, 5, 10
<i>Hájek</i> Jaroslav	ČSR (Hradec Král.)	1896–1902, abs. KP
<i>Hájek</i> Vladimír	ČSR (Praha)	1913, 14, 15, 17, 18, 19
<i>Hakel</i> viz Lewis Hakel Fred		
<i>Hála</i> Tomáš	ČSR (Písek)	1918, 19
<i>Hall</i> Mary Pavla	Anglie (N. Castleton-Londýn)	1901–2, abs. KP
<i>Hallonen</i> Heikin	Finsko	1929
<i>Ham</i> A. T.	Anglie (Tennese)	1903, 4, 5, 7
<i>Hambourg</i> Jan	Německo	1902
<i>Hamilton</i> Harty	Anglie (Londýn)	1905
<i>Handeková</i>	Rakousko	1918, 19
<i>Hanén</i>	Francie	1907, 8
<i>Hans</i> Karl	—	1907
<i>Hansen</i>	USA	1921 – (Ith)
<i>Hanusch</i> Albert	—	1899, abs. KP
<i>Harbutt</i>	—	1912
<i>Harocz</i>	Anglie	1907, 8
<i>Harris</i>	USA	1923 – (Ch)
<i>Harvey</i> Stefan	Anglie (Londýn)	1905, 8
<i>Hasensaal</i>	—	1913, 14
<i>Hashins</i> Marie	Sev. Amerika	1907, 8
<i>Hasse</i>	—	1905
<i>Hauer</i> Emil	Maďarsko (Budapešť)	1913–14, abs. AV
<i>Hayashi</i> R.	Japonsko (Tokio)	1920, 21, 22, 23
<i>Hayza</i> Henry Karol	USA, Ohio (Youngston)	1921–(Ith), 1922, 24, 25, 26, 27
<i>Hayward</i> Marjorie	Anglie (Londýn)	1902, 3, 4, 5
<i>Hähmel</i>	—	1907
<i>Heckman</i>	USA	1921 – (Ith)
<i>Hedmondt</i> Erna (angl. Češka)	Německo (Lipsko)	1904, 5
<i>Heermann</i> Emil	Německo (Frankfurt n. M.)	1903, 4, 10, 14
<i>Hegedüs</i> Hermine	Maďarsko (Budapešť)	1918, 19
<i>Hegedüs</i> Margit	Maďarsko (Budapešť)	1918, 19
<i>Hegetschweiler</i> Rudolf	Švýcarsko (Basel)	1907, 8
<i>Hegenburg</i>	—	1913, 14
<i>Heinrich</i> Karl	Rakousko (Videň)	1910, 11, AV
<i>Heller</i> Amely Maria of Watter- ford	Rakousko (Videň)	1900–2, abs. KP, 05, 7, 8

<i>Heller Ilse</i>	—	1907, 8
<i>Helmi Iris</i>	—	1915, 16
<i>Henry Mc Miriam</i>	—	1928
<i>Heritesová-Kohnová Marie</i>	ČSR (Vodňany),	1894–1901, abs. KP, 1904, 5, 7
<i>Herrmann Augustin</i>	Německo (Berlín)	1910
<i>Herz Hilde</i>	Rakousko	1917, 18, 19
<i>Hidden</i>	Sev. Amerika	1903, 4, 5
<i>Hilger Maria</i>	USA (Lakewood N.Y.)	1913–14, 16–17, abs. AV
<i>Hill Ethel</i>	Anglie	1902, 3, 4, 5
<i>Hill Gladys</i>	Anglie (Londýn)	1905
<i>Hirschel D. Harry</i>	Rakousko (Vídeň)	—
<i>Hirt Fritz</i>	Švýcarsko (Lucern)	1904, 5, 6
<i>Hlaváček Ladislav</i>	ČSR	1932, 33
<i>Hobson</i>	—	1914
<i>Hobza</i>	USA	1923 – (Ch)
<i>Hoffmann Otto</i>	ČSR (Libeň)	1892–98, abs. KP
<i>Hoffmannová</i>	Rakousko	1917, 18, 19
<i>Hochstein David</i>	Sev. Amerika	1909–12, abs. AV
<i>Holding Frank</i>	Sev. Amerika	1905, 6
<i>Hollwell-Schwarz Colia</i>	—	—
<i>Holub Josef</i>	ČSR (Holice)	1918–19, AV, 1920, abs. MŠP
<i>Hood Florence</i>	Kanada (Montreal)	1903, 4, 5, 7, 14, 23 – (Ch)
<i>Hoogstratten Willy</i>	Německo (Kolín n. R.)	1909, 10
<i>Horn</i>	Kanada	1909, 10, 11, 1923 – (Ch)
<i>Hornstein baron Ferdinand</i>	Německo (Mnichov)	1930, 31
<i>Hosen Karl van</i>	USA (Rochester NY)	—
<i>Hoskins Margarethe</i>	Sev. Amerika	1909, 10, 11
<i>Hough-Forbes Miss</i>	Sev. Amerika	1905, 6
<i>Höhnel Grete</i>	ČSR (Teplice)	1924
<i>Höller</i>	—	1917
<i>Hrůša Jiří</i>	USA (Chicago)	1910
<i>Huarto</i>	—	1910, 11
<i>Huckerby Lesslie</i>	Anglie (Londýn)	1930, 31
<i>Huff</i>	USA	1921 – (Ith)
<i>Hull Charlotta</i>	USA (Carolina)	1907, 8
<i>Huml Václav</i>	ČSR (Beroun)	1893–99, abs. KP
<i>Hummel Anton</i>	ČSR (Karlovy Vary)	1910, 11, 26, 27

<i>Hunemann Edmund F.</i>	USA (Chicago Ill.)	1908, 9
<i>Hurstin Sulo</i>	Finsko	1904, 5, 6, 7
<i>Huxeth</i>	USA	1923 – (Ch)
<i>Hüttel Alexander</i>	ČSR	1928
<i>Hüttisch Pavel</i>	ČSR (Teplice)	1893–99, abs. KP,
<i>Healer Narda</i>	Norsko	1931
<i>Chalupecký Josef</i>	–	–
<i>Chalupný Franz</i>	Rakousko	1917, 18, 19
<i>Charliot</i>	–	1914, 15
<i>Chartres Vivien</i>	Italie	1902, 3, 4, 5
<i>Chapek Joseph Eduard</i>	USA (Chicago)	1921 – (Ith), 1926
<i>Chitty</i>	USA	1902
<i>Chorvát</i>	–	1910, 11
<i>Chrisman</i>	USA	1923 – (Ch)
<i>Christen</i>	USA	1921 – (Ith)
<i>Christian H.</i>	Norsko	1910, 11, 14, 15, 17, 18
<i>Chrystal Magda</i>	Jugoslavie (Bělehrad)	–
<i>Idle Harry</i>	Anglie	1914
<i>Ignatius Anja</i>	Finsko	1928, 29
<i>Iirth princ</i>	–	–
<i>Iwinney Ella</i>	Sev. Amerika	1903, 4
<i>Jackob Emil</i>	–	1910, 11, 15, 17, 18
<i>Jackson Leonore</i>	USA (Brooklyn NY)	1902
<i>Jaeger Wyllie</i>	Holandsko (Leyden)	1902, 3, 4
<i>Jakob Emil</i>	ČSR	1916, 18, 19
<i>Janoušek Václav</i>	ČSR	1902, abs. KP
<i>Jarnatowski</i>	Polsko	1905, 6
<i>Jaworski Tomasz</i>	Polsko (Varšava)	1927, 28
<i>Jaworska viz Umińska Eugenia</i>		
<i>Jaworowska</i>	Polsko	1910, 11
<i>Jecić Vlastimír</i>	Jugoslavie	1920
<i>Jedličková</i>	ČSR	1904, 5, 7
<i>Jejsk Lev</i>	SSSR (Kubáň)	(Ki)
<i>Jenkins Mabel</i>	Anglie (Londýn)	1903, 4, 5
<i>Jenry Carl</i>	Sev. Amerika	1904, 5, 7
<i>Jensen Artur (amer. Švéd)</i>	–	1909
<i>Jensen Hans</i>	Švédsko (Stockholm)	1930
<i>Jerzembek Otto</i>	Německo (Berlín)	–
<i>Joachim Henry M.</i>	Anglie (Londýn)	1927

<i>Johnson Milton</i>	USA (Chicago Ill.)	1923, 28, 29, 30
<i>Jonez Eli</i>	—	1917, 18, 19
<i>Jovanovič-Bratza viz Bratza</i>		
<i>Justh Adèle</i>	Rakousko (Videň)	1925, 26, 27
<i>Jüllig Hans</i>	Rakousko (Videň)	1910, 11, 14, 15, 18, 1929 — (M)
<i>Jüri Henri</i>	Švýcarsko	1905, 6, 7, 9
<i>Kaessmann Lilly</i>	Rakousko (Št. Hradec)	1926, 27, 28, 31
<i>Kaiser Václav</i>	ČSR (Písek)	1927, 28, 29, 30
<i>Kajanus Robert</i>	Finsko (Helsinki)	1930
<i>Kallmus Ignaz</i>	Rakousko (Videň)	1915
<i>Kalužskája</i>	SSSR	1907, 8
<i>Kalužský Isidor</i>	Kanada	1930, 31
<i>Kappelsberger Alvin</i>	Rakousko (Feldkirch)	1903, 4, abs. KP
<i>Karl Hans</i>	Německo (Norimberk)	1917
<i>Kasopolo</i>	—	1923 — (Ch)
<i>Kaufmann Anny</i>	—	1907, 8
<i>Kaufmann Richard</i>	Rakousko (Videň)	1902, 3, 4
<i>Kaufunger</i>	—	1910, 11, 12
<i>Kavka Rudolf</i>	ČSR (Teplice)	1902, 3, 4, 5
<i>Kazamek Juraj (amer. Slovák)</i>	Německo (Koblenc)	1933
<i>Keil Mc Rodewald William</i>	Sev. Amerika	1929
<i>Keller Adolf</i>	USA, Oregon (Portland)	1921 — (Ith), 1920, 21, 22, 24
<i>Kellner Hans</i>	ČSR	1902, 7, 8
<i>Kendal William</i>	Anglie (Sheffield)	1926, 28
<i>Kennedy-Fowler Daisy</i>	Australie (Adelaida)	1909—11, abs. AV, 1931
<i>Kent</i>	USA	1923 — (Ch)
<i>Kettelbey Harold</i>	Anglie (Londýn)	1902, 3, 4
<i>Kindal William</i>	Anglie (Londýn)	1926
<i>Kirsner Sylvan</i>	USA (New Rochelle NY)	1921—(Ith), 1921, 22, 24, 25, 26, 27, 28
<i>Kisch-Trojan Kamil</i>	ČSR	1914, abs. AV
<i>Kisjakov Alexander</i>	SSSR	1922, abs. MŠP, 1925
<i>Klausner Otto</i>	—	—
<i>Klavinsk Arnold</i>	SSSR (Riga)	1929, 30
<i>Klein Ferdinand</i>	ČSR (Znojmo)	1924, 25, 26, 27, 28, 29, 30, 31, 32, 33
<i>Klein Hermann</i>	ČSR (Karlovy Vary)	1925, 26
<i>Klein Lidus</i>	—	1905, 13, 14
<i>Kleiner Gustav</i>	—	—

<i>Kliethmann Alfred</i>	Rakousko	1917, 18, 19
<i>Klosiński</i>	Polsko	1905, 6
<i>Klumpke</i>	—	1910
<i>Knofličková</i>	USA	1921 — (Ith)
<i>Knoll</i>	Německo	1903, 4, 5
<i>Knowler</i>	USA	1921 — (Ith)
<i>Knox James</i>	USA (Springfield)	1923 — (Ch), 1926, 27
<i>Krude</i>	—	1912
<i>Kocian Jaroslav</i>	ČSR (Ústí n. Orlicí)	1896–1901, abs. KP
<i>Kogan Maria</i>	Polsko	1918, 19
<i>Kohler Leah</i>	—	1905, 7, 8
<i>Kohnová</i>	Rakousko	1918, 19
<i>Kohout Josef</i>	ČSR (Strakonice)	1929, 30, 31
<i>Koch Jan</i>	Bulharsko (Sofia)	1904, 5, 10, 11, abs. AV
<i>Kochanski Wacław</i>	SSSR (Petrohrad)	1903, 4, 5, 10, 11, 14
<i>Kochman Bedřich</i>	ČSR (Plzeň)	28, 29, 30, 31, 32
<i>Kolář Viktor</i>	Rumunsko (Kluž)	1903, 4
<i>Kolbe-Jüllig Margarethe</i>	Rakousko	1918, 19, abs. AV, 1929
<i>Koldowsky Adolf</i>	Kanada (Toronto)	1929, 30
<i>Kolisch Rudolf</i>	Rakousko (Klamm)	1913, 14, 18, 19
<i>Koltun Alexander</i>	—	1932
<i>Konečný Josef</i>	USA (Maywood Ill.)	1910
<i>Konstantinová</i>	Bulharsko	1918, 19
<i>Korecký Karel</i>	ČSR	1922
<i>Korosič</i>	—	1914
<i>Kortschak Hugo</i>	Rakousko (Št. Hradec)	1902–4, abs. KP, 1923 — (Ch)
<i>Kosarova Nedda viz Dixon-Kosarova</i>		
<i>Kouba Josef</i>	ČSR (Praha)	1893–99, abs. KP
<i>Kovářková</i>	USA	1921 — (Ith)
<i>Koudř Jih</i>	ČSR (Praha)	1928, 29, 30, 31
<i>Kozák</i>	—	1914
<i>Kögel Ruth</i>	Německo	1920, 21, 22, 25, 26
<i>Köhler</i>	—	1904, 5, 7, 8
<i>König Marieluise v. Kleist</i>	Německo	1932, 33
<i>Königsfest Josef</i>	—	1917
<i>Kratner Luigi W.</i>	USA (Providence)	1921, 22, 24, 25
<i>Kratina Josef (Čech)</i>	Německo (Draždany)	1904, 5
<i>Kraus Gertrud</i>	Německo	1929
<i>Krebs Florian</i>	ČSR (Praha)	—
<i>Krejza Jan</i>	ČSR (Mníšek)	1892–98, abs. KP
<i>Kresz Géza</i>	Maďarsko (Budapešť)	1900–02, abs. KP

<i>Kritsch W. E.</i>	Sev. Amerika	1905, 6, 7
<i>Kroupa Rudolf</i>	ČSR	1933
<i>Krsteu Fodor</i>	Bulharsko	1926, 27
<i>Kruse</i>	—	1905
<i>Krutý Samuel</i>	USA (Chicago Ill.)	1913, 14
<i>Křikava Karel</i>	ČSR (Praha)	1916, 17
<i>Křiváček Tomáš</i>	ČSR (Poprad)	1928, 29, 30, 31, 32, 33
<i>Křivan</i>	ČSR	1918, 19
<i>Křižová Zdeňka viz Tichovská</i>		
<i>Kubát Norbert</i>	ČSR (Plzeň)	1913, 14, 18, 19, 20, abs. MŠP
<i>Kubelík Jan</i>	ČSR (Praha)	1892–1898, abs. KP
<i>Kubelíková Anita</i>	ČSR (Praha)	1917, 18, 19
<i>Kubelíková Marie</i>	ČSR (Praha)	1918, 19
<i>Kubisch</i>	—	1914
<i>Kudláček František</i>	ČSR (Praha)	1918, 19
<i>Kuharec Ivan</i>	Jugoslavie	1917, 18, 19
<i>Kuchař Jan</i>	ČSR (Brno)	—
<i>Kunitz Luigi von</i>	USA (Pittsburg)	1902?
<i>Kurzbauer Elsa</i>	Rakousko (Videň)	1902, 4, 5, 21, 22, 24
<i>Kurzleitner</i>	USA	1923 – (Ch)
<i>Küttner Ineborg</i>	Polsko (Wrocław)	1921, 22, 25
<i>Kvapil-Volkmer Olivia</i>	ČSR (Znojmo)	1907, 9, 12
<i>Ladon</i>	USA (Chicago)	1923 – (Ch)
<i>Lamm Max</i>	Rakousko (Videň)	1920, 22, 24, 25
<i>Lang Albert</i>	Jugoslavie (Osijek)	1920, 22, 25
<i>Lang Hilda (Brunner)</i>	ČSR (Praha)	1924, 25, 27
<i>Lang Willy</i>	Německo (Stuttgart)	1902, 4, 5
<i>Lange Hans (Němec)</i>	Turecko (Cařihrad)	1895–1901, abs. KP, 1905
<i>Langton</i>	—	1905
<i>Lányi Il.</i>	—	1914
<i>Lasek Joseph</i>	Švýcarsko (Bern)	1924
<i>Laurin Mc</i>	—	1911
<i>Lazarus</i>	USA	1923 – (Ch)
<i>Lear-Keveltag</i>	USA	1923 – (Ch)
<i>Lears Richard</i>	—	1914
<i>Ledeč Egon</i>	ČSR (Praha)	1907, 8, 19, 20
<i>Ledvina Antonín</i>	ČSR (Praha)	1893–99, abs. KP
<i>Lee</i>	Sev. Amerika	1904, 5
<i>Legnani Francesco</i>	Italie	1920, 21, 22, 25, 26, 27

<i>Leikin Hersel</i>	Anglie (Londýn)	1928, 29, 30
<i>Leindörfer Adele</i>	Německo	1905, 6, 7, 8, 9
<i>Leiner Edith</i>	Švýcarsko (Konstanza)	1924, 25
<i>Leipnicher</i>	Německo	1903, 4, 5, 6
<i>Leitner</i>	USA	1923 – (Ch)
<i>Leod Mc Peerl</i>	Skotsko	1920, 21, 22
<i>Leopold Bohuslav</i>	ČSR (Praha)	1912
<i>Leurs Gladys</i>	Austrálie?	1907, 8
<i>Levakov Lawrence</i>	USA (Chicago)	1922
<i>Levnton</i>	SSSR	1914, 15
<i>Lewando Ralph</i>	USA (Pittsburg)	1922
<i>Lewine</i>	USA	1923 – (Ch)
<i>Lewická Anna</i>	–	1917
<i>Lewis-Hackel Fred</i>	USA, Kalifornie (San Diego)	–
<i>Lewy Anny</i>	USA, Texas (St. Antonio)	1903, 4, 5
<i>Lhotský Bohuslav</i>	ČSR (Libochovice)	1892–99, abs. KP
<i>Libschitz</i>	Německo	1907, 8
<i>Lilienthal Friedrich</i>	–	1915, 16, 17
<i>Lima Emirto de</i>	USA, Columbia (Barranquilla)	–
<i>Lins Edith</i>	Německo (Frankfurt n. M.)	1907, 8
<i>Lipkin-Bennet Arthur</i>	USA (Philadelphia)	1927
<i>Ljasota</i>	SSSR (Moskva)	(Ki)
<i>Load Mc</i>	–	1924
<i>Lořw André</i>	Švýcarsko	1928, 29
<i>Lommel</i>	–	1910
<i>Loring Joseph</i>	USA (New York)	1902, 3, 4
<i>Lottermann</i>	Německo	1903, 4, 5
<i>Louiský Jaroslav</i>	ČSR	1931
<i>Lowe Lilly</i>	USA (Philadelphia)	1920, 21, 22, 24
<i>Löwenbrän</i>	–	1911
<i>Löwy</i>	Rakousko	1918, 19
<i>Lucas Miram</i>	Anglie (Londýn)	1903, 4, 5
<i>Lukács Blanca</i>	Maďarsko	1914, 15, 16, 17, 18, 19
<i>Ludlow Godfrey</i>	Austrálie	1907, 8, 10–12, abs. AV
<i>Ludwig Risa</i>	Rakousko (Videň)	1902, 3, 4
<i>Lukašević Aljoša</i>	–	1932, 33
<i>Lukeš Václav</i>	–	1928

<i>Lusk Milan</i>	USA (Chicago Ill.)	1913, 14, 15, 17, 20, 21, 22, 26, 28, 30
<i>Luzzato Nives</i>	Rakousko (Lubno)	1917
<i>Lynch</i>	—	1912
<i>Maazer-Berkova Frances</i>	—	1927
<i>Macek Antonín</i>	—	1893–99, KP
<i>Madison Watson Mabel</i>	USA	1923 – (Ch)
<i>Maglioni</i>	—	1910, 11
<i>Machek Václav</i>	USA (Berwyn Ill.)	1910, 11, 12
<i>Maillard</i>	Francie	1904, 5
<i>Majer Karel</i>	ČSR (Horažďovice)	1903, 4, 25
<i>Malkin Emily</i>	Anglie (Londýn)	1920, 21, 22, 24
<i>Malý Ladislav</i>	ČSR (Praha)	1898–05, abs. KP, 1907, 8
<i>Malta</i>	—	1913, 14
<i>Mandyczewska Katja</i>	Polsko	1921, 22, 24, 25, 29, 30
<i>Manzer Robert</i>	ČSR (Děčín)	1892–97, abs. KP
<i>Marcelli</i>	Italie	1907, 8
<i>Mariotti-Howard Vincent</i>	USA (Boston Mass.)	1907, 8
<i>Marco-Fried Marie</i>	Rakousko (Videň)	1926
<i>Markovič Alex. Borisov</i>	Francie (Nizza)	1920, 21, 22
<i>Markusov-Marco Marie</i>	Polsko	1918, 19, 20, abs. MŠP, 1921, 22
<i>Martinek</i>	—	1905
<i>Martin Gertrude Eloise</i>	USA (Brooklyn)	1931/32 – (B)
<i>Martini</i>	Italie	1918, 19
<i>Marty Benlah</i>	USA	1923 – (Ch), 1930
<i>Maschat</i>	Sev. Amerika	1904, 5
<i>Maste</i>	USA	1921 – (Ith)
<i>Mattauch Fritz</i>	Rakousko (Videň)	1920, 21, 22, 24, 25
<i>Matter Conrad</i>	USA (Pittsburg)	1926, 27
<i>Mayerosch Mathias</i>	Německo (Dražďany)	1902, 3, 4, 5
<i>Málek Stanislav</i>	ČSR (Písek)	1930?
<i>Mártay Béla de (amer. Maďar)</i>	—	1929, 30
<i>Mändl Vilma</i>	Rakousko (Videň)	1918, 19, 25, 26, 29
<i>Meiler Bruno</i>	Italie (Terst)	1913, 14
<i>Meinstein</i>	USA	1921 – (Ith)
<i>Mercer E.</i>	Sev. Amerika	1907, 8, 9
<i>Merlan W.</i>	Švýcarsko (Basel)	—
<i>Merocz</i>	—	1907, 8
<i>Merta Emanuel</i>	ČSR (Strakonice)	1926, 27, 28, 29

<i>Meyer Helen</i>	Francie (Montmorency)	1903, 4, 5, 7, 8
<i>Meyer Otto</i>	USA (Philadelphia Pen.)	—
<i>Michdlek Boh.</i>	ČSR	1904, 5
<i>Mikkelsen Hazel</i>	USA (Kenosha)	1926, 27
<i>Mikuli Anatol</i>	Německo	1907, 8
<i>Miller M. Rosalia</i>	Německo (Frankfurt)	1910, 11, 12
<i>Miller Em.</i>	—	1908
<i>Millrode Georg</i>	Španělsko (Toledo)	—
<i>Mills E.</i>	—	1929 — (M)
<i>Mills M.</i>	—	1929 — (M)
<i>Millstone Edward</i>	—	1927
<i>Minor Dean</i>	Kanada (Amherst)	1920, 21, 22, 24, 25, 26
<i>Mirimanjan Jolanta</i> (též Mirimanov)	SSSR, Kavkaz	1926, 27, 28
<i>Misserendino Ilum.</i>	—	1913, 14
<i>Mitchel O'Moore</i>	Australie (Sidney)	1904, 5
<i>Moebis Freder.</i>	USA (Detroit)	1904, 5
<i>Molzer Aug.</i>	USA, Nebraska	1904, 5, 18, 19
<i>Monatsewitch</i>	USA	1921 — (Ith)
<i>Money</i>	—	1910, 11
<i>Moniter</i>	—	1911
<i>Montelik Jaroslav</i>	ČSR (Hořovice)	1930, 31
<i>Moore Dim</i>	USA (Kansas City)	1912, 14, 15
<i>Morava J.</i>	Anglie (Bradford Nottingham)	—
<i>Moravec Karel</i>	ČSR (Pacov)	1893—1900, abs. KP
<i>Mordhorst M.</i>	—	1912, 14, 15
<i>Morgan-June Winifred</i>	Australie (S. Wales)	1905, 6, 7, 8
<i>Morini Erica</i>	Rakousko (Videň)	1913—17, abs. AV, 1921, 22, 24, 25, 26, 28
<i>Morse E. W.</i>	Německo (Wiesbaden)	1905
<i>Morton</i>	—	1913, 14
<i>Moser Beatrice</i>	Sev. Amerika	1928, 29, 30
<i>Mouncher Edgar</i>	Anglie (Southampton)	1910, 11, 12
<i>Möcher</i>	—	1905
<i>Mráz Jaroslav</i>	—	1897, abs. KP
<i>Mudroch Vratislav</i>	ČSR (Praha)	1898, abs. KP
<i>Munkácsy</i>	Maďarsko	1904, 5
<i>Murdak</i>	—	1914
<i>Murphy Magde</i>	Irsko (Dublin)	1902, 3, 4, 10, 11
<i>Musician</i>	—	1910, 11

<i>Muttern</i>	USA	1921 – (Ith)
<i>Muzika Josef</i>	ČSR (Plavý)	1910, 11, 12
<i>Müller Antonín</i>	ČSR (Praha)	1930, 31
<i>Müllerová W.</i>	Německo (Frankfurt n. M.)	1907, 8, 10, 11, 17
<i>Müller Gretelise</i>	Rakousko (Videň)	1927, 28, 29, 30
<i>Müller W. R.</i>	Anglie (Londýn)	1909, 11
<i>Myller</i>	Sev. Amerika	1902, 05, 10, 11, 14
<i>Nabholz</i>	Německo	1903, 4, 5, 6
<i>Nagy Géza</i>	Maďarsko (Budapešť)	1930
<i>Náhlovský Gustav</i>	ČSR (Rovensko)	1904, 5, 18, 19
<i>Nachér Joseph Albert</i>	Německo (Wiesbaden)	1925, 26, 27, 30
<i>Naradží Lodo</i>	Albánie	1930, 31
<i>Nauvinck Léon</i>	Francie (Paříž)	1910, 14, 17
<i>Navrátíl Anton</i>	USA, Texas (Beaumont)	1908, 9
<i>Neděla Václav</i>	ČSR	1908, 18, 19
<i>Nejedlý Josef</i>	ČSR (Praha)	1899, abs. KP
<i>Neliba Antonín</i>	ČSR (Strašice)	1892–98, abs. KP
<i>Nelson June</i>	Afrika, Maroko (Casablanca)	1927, 28
<i>Nesslerová Marie</i>	ČSR (Praha)	1904?
<i>Nesryová-Bächerová Julie</i>	ČSR (Praha)	1905, 6
<i>Netfort</i>	–	1905, 6
<i>Neu Gisella</i>	Maďarsko (Budapešť)	1922
<i>Neumann Fritz</i>	ČSR (Praha)	1926, 27, 28, 29
<i>Neumann</i>	–	1915
<i>Neumann Hans</i>	ČSR (Brno)	1927
<i>Neuss Maria</i>	Německo (Berlín)	1930, 31
<i>Nicachi Marietta</i>	Indie (Kalkuta)	1908, 9, 10, 11
<i>Nikel Otto</i>	–	1912
<i>Nikolič Petr</i>	Bulharsko	1926, 27
<i>Nixon David</i>	Francie (Paříž)	1932
<i>Noha Viktor</i>	ČSR (Písek)	1926
<i>Nopp Viktor</i>	ČSR (Brno)	1925, 26, 27, 28, 29
<i>Nordberger Karl</i>	Německo (Berlín)	1907, 8, 10, 12, 32
<i>Nubila</i>	–	1910, 11
<i>O'Hare</i>	–	1912
<i>Ochs Martha</i>	Německo (Frankfurt n. M.)	1907

<i>O'Moore Eileen</i>	Německo (Lipsko)	1904, 5
<i>Ondřejka</i>	—	1920, 21
<i>Ondrie</i>	—	1913, 14
<i>Ondříček Emanuel</i>	ČSR (Praha)	1894–99, abs. KP
<i>Ondříček Stanislav</i>	ČSR (Český Brod)	—
<i>Oppenheim Irma</i>	ČSR (Brno)	1905, 6, 7
<i>Ostač</i>	—	1910, 11
<i>Ostaszewska Emma</i>	Polsko	1920, 21, 22, 24, 25, 26
<i>Osuský Stefan</i>	Jugoslavie	1926
<i>Pacoushá-Borecká Milka</i>	ČSR (Písek)	1928
<i>Palice</i>	—	(Ki)
<i>Pâque Desirée</i>	Francie	1926, 27, 28
<i>Parez</i>	Sev. Amerika	1923 – (Ch)
<i>Park-Clements Mary</i>	USA (Washington)	1931, 32 – (B)
<i>Parker</i>	—	1927
<i>Paschka Fanny</i>	Rakousko (Videň)	1920, 21, 22, 25, 26
<i>Passini Sergio</i>	Italie	1920, 21, 22, 25, 26, 27, 28
<i>Paterson Helen</i>	Kanada (Mt. Claire)	1903, 4
<i>Paul</i>	Skotsko (Glasgow)	1909, 1921 – (Ith)
<i>Pedlow</i>	—	1905
<i>Peinlich Wolfgang</i>	Rakousko (Videň)	1927, 28
<i>Pekarskij</i>	SSSR (Moskva)	(Ki)
<i>Pellegrini Alfred</i>	Německo (Drážďany)	1898–1903, abs. KP
<i>Perce</i>	USA	1923 – (Ch)
<i>Perets Dr</i>	Rakousko	1918, 19
<i>Perguson</i>	—	1920, 21
<i>Perkoff Lesslie</i>	—	1929
<i>Perlmutter Louis</i>	—	1932
<i>Perlowska</i>	—	1923 – (Ch)
<i>Persicki</i>	Polsko	1904, 5
<i>Perthen Ada</i>	Německo	1917, 18, 19
<i>Peschke</i>	—	1907
<i>Pessach Joseph</i>	Jižní Afrika (Kapské Město)	1926, 28, 31
<i>Petschek Karl</i>	Rakousko	1915
<i>Pettersen</i>	Dánsko	1902
<i>Petrini</i>	—	1908, 9, 10, 11, 14, 15
<i>Petrovič Lubion</i>	—	1908
<i>Pfeferblum</i>	Maďarsko	1908, 9
<i>Pfeifer Léon</i>	—	1933
<i>Phail Mc William</i>	USA (Mineapolis)	1905

<i>Phallis Meyer</i>	Anglie (Londýn)	1930
<i>Pillitz Emerich</i>	—	1903, abs. KP
<i>Pick Roberto (Mangiagalli)</i>	Italie (Milán)	1903, 4, 5, 7, 18, 19
<i>Pincus John</i>	Afrika, Natal	1903, 4
<i>Pink Gladys</i>	Sev. Amerika	1933
<i>Plaxin</i>	—	1904
<i>Playrfair Elsie</i>	Francie (Paříž)	1904, 5
<i>Plocek Alexander</i>	ČSR (Praha)	1927, 28, 29, 30, 31
<i>Poch</i>	—	1917
<i>Pollak Liesl</i>	Rakousko (Viedeň)	1930
<i>Poohl</i>	Sev. Amerika	1903, 4, 5
<i>Poldřek Zikmund</i>	ČSR (Slaný)	1918, 19, 25, 26
<i>Pollacco-Ziffer viz Ziffer Carmen</i>		
<i>Popov Saša</i>	Bulharsko	1913–15, abs. AV, 1919, 20, 28
<i>Popow Viktor O.</i>	SSSR (Moskva)	1904, 5, 12
<i>Poppy Alba</i>	—	1912
<i>Pöschl</i>	—	1911
<i>Prasé Bernhard</i>	ČSR (Svitavy)	1905, 6, 7, 10, 11
<i>Pratecki</i>	USA	1921 – (Ith)
<i>Preissig Emil</i>	—	1906, abs. KP
<i>Presl Margit</i>	—	1918, 19
<i>Príbiševič Stojan</i>	Jugoslavie	1920, 21, 22, 25, 26
<i>Prins Henry</i>	Holandsko	1903
<i>Press Michael</i>	SSSR (Moskva)	1902, 1914
<i>Presmann S. V.</i>	SSSR (Rostov n. D.)	1905, 6, 7
<i>Procházka Karel</i>	ČSR (Domažlice)	1894–1900, abs. KP
<i>Procházka K.</i>	—	1906, abs. KP
<i>Prokopiev-Davidov Dragan</i>	Bulharsko (Sofia)	—
<i>Prochnitzki</i>	—	1912
<i>Protopopescu N.</i>	Rumunsko (Manesti – Rahovo)	1905, 6, 7, 8
<i>Protopopov</i>	—	1909
<i>Proudfoot</i>	—	1912, 14
<i>Příbík V.</i>	SSSR (Oděssa)	—
<i>Pudichová Božena</i>	Sev. Amerika	1930, 31, 32
<i>Pulikowski Julian</i>	Polsko	1902, 4, 5
<i>Pulver</i>	Anglie	1903, 4, 5
<i>Pulvermann</i>	Polsko	1905, 6
<i>Queta</i>	USA	1921 – (Ith)
<i>Quinan Ernest</i>	USA (New York)	1902, 3, 4

<i>Rabinovič</i>	—	1913, 14
<i>Rakov Avner</i>	USA	1921 — (Ith)
<i>Ramus</i>	Sev. Amerika	1905, 6
<i>Rawson John</i>	—	1932
<i>Ream Martha</i>	USA (Ithaca)	1921, 22, 24, 25
<i>Reed</i>	USA	1921 — (Ith)
<i>Reher</i>	—	1911
<i>Remiš Julius</i>	ČSR (Ostrava)	1924
<i>Reichel</i>	—	1928
<i>Reinöhl</i>	ČSR	1905, 6, 7
<i>Reissig Rudolf prof.</i>	ČSR (Brno)	1910
<i>Reitherford (Rutherford?)</i>	—	1907, 8
<i>Renton (paní)</i>	Skotsko	1905, 6
<i>Révai Rózsika</i>	Maďarsko	1913, 14, 15, 18, 19
<i>Revuelton</i>	USA	1921 — (Ith)
<i>Reynaert Marianne</i>	Francie	1913, 14, 27, 28
<i>Reznikov Vladimír</i>	SSSR (Novgorod)	1910–12, abs. AV, 1912, 14,
<i>Rice</i>	USA	1923 — (Ch)
<i>Riemer</i>	Sev. Amerika	1918, 19
<i>Righter</i>	USA	1923 — (Ch)
<i>Richards Mc Keespert Virginia</i>	USA	1920, 21, 22, 1923 — (Ch), 1925, 26
<i>Richter Julius</i>	Polsko	1912, 15, 18, 19, abs. AV
<i>Richter Christa</i>	Rakousko (Viedeň)	1917, 19, 20, abs. MŠP
<i>Ring</i>	—	1913, 14
<i>Ritchie</i>	Sev. Amerika	1903, 4, 5
<i>Ritter Camillo</i>	Skotsko (Glasgow)	1904, 5
<i>Rittersberg</i>	—	1910, 11
<i>Rjabčevskij</i>	SSSR	(Ki)
<i>Rob František</i>	Jižní Afrika (Kapské Město)	1920, 21, 22, 25, 26, 27
<i>Robinson (Rus)</i>	—	1914, 15
<i>Robley Jeane</i>	Skotsko	1920, 21, 22, 24
<i>Roda Joseph</i>	USA (Chicago Ill.)	—
<i>Rodewald Mc William</i>	Sev. Amerika	1929, 30
<i>Rodman</i>	USA	1921 — (Ith)
<i>Rojas José</i>	Mexiko	1921, 22, 25, 26, 27, 28, 30, 31
<i>Romanowska Anita</i>	Polsko (Gdansk)	1921, 22, 25, 26, 27, 28
<i>Rossa John prof.</i>	USA (Elmira)	1902, 3, 4, 7, 8, 11

<i>Rosdol</i> Sandy	—	1909, 12
<i>Rose</i>	USA	1921 – (Ith)
<i>Rosé</i> (Příhodová) Alma	Rakousko (Víděň)	1920, 21, 22, 25, 1929 – (M)
<i>Rosenbaum</i> Hanna	Rakousko	1916, 17, 18, 19
<i>Rosenberg</i>	USA	1911, 1921 – (Ith)
<i>Rosenberg</i> Catharina von	Francie	1927, 28, 29
<i>Rosenfeld</i> Rosa	Rakousko (Víděň)	1917, 18, 19
<i>Rosenthal</i>	—	1917, 18
<i>Rosenthauer</i> Elsa (Polka)	Německo (Bertchtesgaden)	1907, 8, 9
<i>Ross</i>	—	1907, 8
<i>Rothenberg</i> S.	—	1912, 14
<i>Rothenberg</i> Louis	Kanada	1928, 30
<i>Rotmühl</i>	—	1911
<i>Rothschild</i> Fritz	Rakousko	1909–10, abs. AV
<i>Rous</i> Rudolf (amer. Čech)	—	1929, 30, 31
<i>Roy</i> Dorothy	Skotsko	1930
<i>Rozsgonyi</i> Agnes	Maďarsko (Budapešť)	1910, 11, 18, 19
<i>Rundstrom</i>	USA	1921 – (Ith)
<i>Russel</i> Graham	USA	1906, 1923 – (Ch)
<i>Rupel</i> Carlo	Jugoslaviie (Lublaj)	1929
<i>Ruth</i>	USA	1921 – (Ith)
<i>Rutherford</i> W. Gerge	—	1907, 8
<i>Ryan</i>	USA	1921 – (Ith)
<i>Rybář</i> (Ryba?)	ČSR	1914
<i>Ryle</i> Winifred	Anglie	1912, 13, 14
<i>Ryzenberger</i> Henryk	—	1914
<i>Sack</i> Léon	Polsko (Drohobycz)	1927, 28
<i>Saibert</i> Karel	ČSR (Josefov)	1892–94, abs. KP
<i>Saikkola</i> Lauri	Finsko (Viborg)	1929, 30
<i>Salafio</i> Umberto	Malta	1913, 14
<i>Samethini</i> Léon	Holandsko	1903, abs. KP, 18, 19, 1923 – (Ch)
<i>Samuel</i> Harry	USA (Rochester)	1922
<i>Sandstrom</i> (Sahlström)	—	1910, 11, 1921 – (Ith)
<i>Salmela</i> Irma	Finsko (Viborg)	1930
<i>Salzmann</i> Richard	—	1927, 28
<i>Saradžev</i>	SSSR (Moskva)	(Ki)
<i>Saueracker</i> Alfred	Rakousko (Víděň)	(asi příbuzný prof. O. Š.)
<i>Sayn</i> Helen von	SSSR	1912

<i>Sciapiro Michel</i>	USA (N. Y. City)	1907, 1921 – (Ith)
<i>Scott Harold</i>	–	1907, 8
<i>Scott Willits</i>	USA (Chicago)	1907, 8, 1922
<i>Scoot Ruth</i>	–	1928
<i>Sears Richard</i>	Sev. Amerika	1910, 11, 12, 13, 14
<i>Segré Vanda Celeste</i>	Italie	1907, 8
<i>Seidel</i>	Německo	1918, 19
<i>Seling Hugo</i>	–	1905
<i>Senior</i>	–	1905
<i>Serbulov Michael</i>	SSSR	(Ki)
<i>Sicard Michael de</i>	SSSR (Kijev)	(Ki), 1918, 19
<i>Sidi Raphael</i>	Bulharsko	1920, 21, 22, 25, 26, 27
<i>Sieben Wilhelm</i>	Německo (Mnichov)	1903, 4
<i>Silvester Robert</i>	Anglie (Leicester)	1921, 22, 24
<i>Sinclair</i>	–	1909, 10, 11
<i>Singer</i>	–	1909
<i>Sirob Boris (fed. konservatoře)</i>	Finsko (Viborg)	1921, 22, 24, 25
<i>Shaw</i>	–	1905
<i>Shelden Fanny</i>	Německo	1905, 6, 7
<i>Shelding</i>	–	1905
<i>Sheller</i>	–	1910
<i>Sheridan</i>	–	1905
<i>Sherry David</i>	Sev. Amerika	1909, 10, 11
<i>Shervin Marjory</i>	USA (Batavia)	1902, 3, 4, 5
<i>Sherwood</i>	–	1912, 14
<i>Sládek Viktor</i>	ČSR (Plzeň)	1916, 17
<i>Sláma Rudolf</i>	ČSR (Čes. Budějovice)	1924, 25
<i>Slatin</i>	–	1909
<i>Slazáková</i>	ČSR	1917, 18, 19
<i>Smamnis</i>	USA	1923 – (Ch)
<i>Smit (Šmíd) Frank</i>	ČSR	–
<i>Smith</i>	Německo	1907, 8
<i>Smith Louis</i>	Sev. Amerika	1902, 1910
<i>Smith Winifred</i>	Anglie (Southampton)	1903, 4, 5
<i>Sniadowsky</i>	–	1912
<i>Snoek Karel</i>	Holandsko (Amsterdam)	1902, 3, 4
<i>Sochor Antonín</i>	ČSR (Karvinná)	1916, 24, 25
<i>Sochor František</i>	ČSR (Karvinná)	1930
<i>Sokol William</i>	USA (Ambridge, Pensylvanie)	1921 – (Ith), 1931/32 – (B)

<i>Sonnenschein Hedy</i>	Rakousko (Videň)	1927, 29, 30, 31
<i>Sorantin Erich</i>	Rakousko (Videň)	1915, 16, 17, 18, 19, 27
<i>Sparrow</i>	Anglie	1904, 5, 6
<i>Speed Sybill</i>	Anglie (Nottingham)	1903, 4, 5, 6
<i>Spence Bessie</i>	Skotsko (Glasgow)	1911, 1930
<i>Spohr</i>	—	1912
<i>Srb</i>	USA	1921 — (Ith)
<i>Staffler</i>	—	1912
<i>Stafford</i>	—	1905
<i>Stahl Beatrix</i>	Anglie	1904, 5, 7
<i>Stachelberg</i>	—	1912
<i>Stapleton Cyril</i>	Anglie (Londýn)	1930
<i>Steele Elise</i>	Austrálie (Sydney)	1922
<i>Stecher Eddy</i>	Rakousko (Videň)	Solnohrad
<i>Sein Elsy</i>	—	1914, 17
<i>Stein Miriam</i>	Jižní Afrika (Johannesburg)	1929, 30
<i>Steinbauer</i>	Rakousko	1918, 19
<i>Steiner Adèle</i>	Rakousko	1917, 18, 19
<i>Steiner W.</i>	Německo	1907, 8
<i>Sterling-Fraser viz Fraser-Sterling</i>		
<i>Stern</i>	—	1910, 11
<i>Sternberg Jules</i>	USA (Philadelphia)	1921, 22, 24, 25
<i>Stewensen Margaret</i>	Norsko	1905, 7, 8
<i>Stifelband Michel</i>	Polsko	1917, 18, 19
<i>Stiglitz Max</i>	Rakousko	1918, 19
<i>Stillerová Ella</i>	ČSR (Praha)	1900–06, abs. KP, 1905, 6, 7, 8
<i>Stiller Tillie</i>	Rakousko (Videň)	1907, 8
<i>Stillings-Kemp Miss</i>	USA (Boston Mass.)	1922, 24, 25
<i>Stoehr Anny</i>	Irsko	1909, 10, 11
<i>Stoewing Paul</i>	Německo	—
<i>Stock Oskar</i>	Rakousko (Videň)	1912, 14
<i>Stock Stella</i>	Rakousko (Videň)	1912
<i>Stocký Karel</i>	ČSR (Plzeň)	1929, 30, 31
<i>Stojanovič Štefan</i>	Jugoslaviie (Bělehrad)	1903, 4
<i>Storowitz</i>	USA	1921 — (Ith)
<i>Stöcker</i>	—	1905
<i>Strahl</i>	—	1910, 11
<i>Streicher Amelie</i>	—	1905, 7
<i>Streitenfels Irena</i>	SSSR	1902
<i>Strobl Hans</i>	ČSR (Karlovy Vary)	1924

<i>Stromengerówna Hilda</i>	Polsko (Lvov)	1902, 3, 4, 5
<i>Studery Herma</i>	Německo (Mnichov)	1900–03, abs. KP, 1918, 19
<i>Stupka František</i>	ČSR (Tedražice)	1895–1901, abs. KP
<i>Suchý Štěpán (Čech)</i>	Maďarsko (Arad)	1893–97, abs. KP, 1918, 19
<i>Sunderland Emma</i>	Anglie	1907, 8
<i>Sundström</i>	USA	1921 – (Ith)
<i>Süssermann viz Zacharjevič</i>		
<i>Svoboda Ant.</i>	ČSR (Topol)	1892–96, abs. KP
<i>Svobodova M.</i>	Italie (Nabresina u Terstu)	1913, 14, 15, 16, 17, 18, 19
<i>Sweerts-Pâque Michaela</i>	Italie (Milán)	1928, 29
<i>Synek Alois</i>	ČSR (Praha)	1910, 11
<i>Scharfberg</i>	–	1915
<i>Scharp Phillip</i>	USA (New York)	1921, 22, 24, 25, 26
<i>Scheiber</i>	–	1908
<i>Scheller (Schelden?)</i>	–	1905, 6, 7, 8, 10, 11
<i>Scherbo</i>	–	1909
<i>Scherek Paula</i>	–	1905, 6, 7
<i>Schick Grete</i>	Rakousko	1917, 18, 19
<i>Schiffer Adolf</i>	–	1915
<i>Schiller Erica</i>	Rakousko (Videň)	1929, 30
<i>Schindler</i>	Německo	1902
<i>Schlosser Gerta</i>	ČSR (Praha)	1915, 16, 17
<i>Schmack Anna</i>	Rakousko	1917, 18, 19
<i>Schmidt Josef</i>	Rakousko	1910, 11, 30
<i>Schmuller Alex.</i>	Holandsko (Amsterdam)	1914
<i>Schneiderhahn Walter</i>	Rakousko (Videň)	1912, 14, 15, 17, 20, 21, 22, 24
<i>Schneiderhahn Wolfgang</i>	Rakousko (Videň)	1920, 21, 22, 24, 25, 27, 29
<i>Schocken Wolfgang</i>	Německo (Berlín)	1926, 27, 28
<i>Schornstein Jadwiga</i>	Polsko	1907, 8
<i>Schramme Ruth</i>	Německo (Dortmund)	1930, 31
<i>Schrödter</i>	–	1909
<i>Schubert</i>	–	1913, 14
<i>Schuchardt Erich</i>	Francie	1905, 6, 7, 8
<i>Schulze-Prisca Walter</i>	USA (Chicago)	1902, 3, 4, 5, 12
<i>Schumpeter Felicitas</i>	Rakousko	1918, 19
<i>Schumpeter Karl</i>	Rakousko	1917, 18, 19

<i>Schurek</i>	—	1918, 19
<i>Schuster (ová)</i>	—	1912, 14, 18, 19
<i>Schutt</i>	Sev. Amerika	1905, 6
<i>Schuttman</i>	SSSR	(Ki)
<i>Schüller</i>	—	1910
<i>Schwaab</i>	—	1912
<i>Schwarz</i>	Jugoslavi	1911, 14
<i>Schwarz Paula</i>	Rakousko	1915, 16, 17, 18, 19
<i>Schwarzenstein</i>	—	1910
<i>Schweyda Willibald</i>	ČSR (Prachatice)	1904, 5, 6, 7, 8, 26
<i>Ščedrovič Jelizaveta</i>	SSSR (Petrohrad)	1904, 5, 11
<i>Šebellik J.</i>	ČSR (Liberec)	—
<i>Šedivka Jan</i>	ČSR (Slaný)	1927, 28, 29, 30, 31
<i>Šilhavý Otto</i>	ČSR (Litoměřice)	1896–1902, abs. KP
<i>Šilhouský Jaroslav (Čechoamer.)</i>	USA	1912, 14, 15
<i>Škola</i>	—	1903, 4
<i>Šlais Jan</i>	ČSR (Praha)	1920, 21
<i>Šlik Miroslav</i>	Jugoslavi (Záhřeb)	1929
<i>Šnáblůva Vlasta</i>	ČSR (Kladno)	1909
<i>Štefánek Gabriel</i>	ČSR (Těšín. Slezsko)	1924, 25
<i>Štěpančík Jáša (Rus)</i>	ČSR (Přerov)	1925, 26, 27
<i>Štěpánek Jaroslav</i>	ČSR (Kladno)	1924, 27
<i>Tabasvolikij Nikolaj</i>	SSSR (Oděssa)	(Ki)
<i>Talich Václav</i>	ČSR (Kroměříž)	1897–1903, abs. KP
<i>Tausz</i>	—	1915, 17, 18
<i>Tawrowskaja Míra</i>	Německo (Drážďany)	1907, 8, 9
<i>Taylor Smith Beatrice</i>	—	1910, 11
<i>Tesařová Elsa</i>	ČSR (Brno)	1902–5, abs. KP, 1904, 5, 7
<i>Theiner Mariana</i>	ČSR (Praha)	1927
<i>Thierry Priscilla</i>	USA (Cambridge Mass.)	—
<i>Thomann Karel</i>	ČSR (Ústí n. L.)	AV
<i>Thurn hr. Nalsarina Elsa</i>	—	1929
<i>Thursz Mieczysław</i>	Polsko (Varšava)	1918, 19, 30
<i>Thyne Mary</i>	Anglie (Londýn)	1903, 4, 5
<i>Tcherny S.</i>	Německo	1905, 6
<i>Tibaldi Arturo</i>	Francie (Paříž)	1907
<i>Tichovská-Křizová Zdeňka</i>	ČSR (Praha)	1919, 20, abs. MŠP, 1930
<i>Tischer Miss</i>	Sev. Amerika	1902

<i>Tiske</i>	USA	1921 – (Ith)
<i>Toch Lilli</i>	–	1917
<i>Tomkins</i>	Sev. Amerika	1905, 6
<i>Tran</i>	–	1915
<i>Trenlatsch</i>	–	1918, 19
<i>Trings</i>	Sev. Amerika	1902
<i>Trhan Josef</i>	ČSR (Brno)	1925, 27, 28, 29, 30, 31
<i>Trnka Alois</i>	USA (New York)	1903, abs. KP, 1911
<i>Trost</i>	USA	1921 – (Ith)
<i>Truss Mar.</i>	Polsko	1913, 14, 15
<i>Tsapulos</i>	Sev. Amerika	1905, 6, 7
<i>Tucher F.</i>	Německo (Breslau)	1926
<i>Tursch</i>	–	1930
<i>Tust (ová)</i>	–	1925
<i>Tweedy Poly</i>	Anglie	1930, 31
<i>Tytl František</i>	–	1898, abs. KP
<i>Ullrich Josef</i>	ČSR (Praha)	1929, 30, 31, 32
<i>Umiřská Eugenia</i>	Polsko (Varšava)	1927, 28
<i>Unglada Sebastian</i>	Sev. Amerika	1907
<i>Urbánek</i>	–	1913, 14
<i>Vaccari</i>	USA	1921 – (Ith)
<i>Vaile Hilda</i>	Anglie (Londýn)	1920, 21, 22, 25, 27
<i>Vault Clyde L. de</i>	Francie	1907, 8
<i>Vatelino</i>	USA	1921 – (Ith)
<i>Věra Oldřich</i>	ČSR (Hořice)	1892–1899, abs. KP
<i>Velínský Antonín</i>	ČSR (Čes. Budějovice)	1927, 28, 29, 30, 31
<i>Veit František</i>	ČSR (Teplice)	1893–98, abs. KP
<i>Vitkovská</i>	SSSR	1912
<i>Vlaštilová Karla</i>	ČSR	1918, 19
<i>Vodička František</i>	ČSR	1919–22, abs. MŠP
<i>Vogel</i>	Rakousko	1917, 18, 19
<i>Vogel Niel</i>	Holandsko	1909, 10
<i>Vogl Jaroslav</i>	ČSR (Plzeň)	1907, 8, 9, 10, 11
<i>Vohnout</i>	ČSR	1912, 14
<i>Volánek</i>	ČSR	1913, 14, 15
<i>Volkmer</i>	Německo	1905, 6, 7
<i>Voroncev Vladimír</i>	USA (Chicago Ill.)	1921, 22, 24
<i>Voss Robert von</i>	Německo (Mnichov)	1904, 5
<i>Vozzolo Henry</i>	USA (Boston Mass.)	1921, 22, 24
<i>Vychodil Antonín</i>	ČSR (Litoměřice)	1927, 28, 29

<i>Wagner</i> Edith	Německo	1905, 7, 8
<i>Wait</i> Luella	—	1907, 8
<i>Wald</i> Franz	Maďarsko	1904, 5
<i>Wald</i> Léon Dim.	—	1907
<i>Waldheim</i> Marie Ivon	Rakousko	1915, 16, 17, 18, 19
<i>Walker</i> Bertram	Anglie (Sheffield)	1917, 18, 19, 20, 23
<i>Wallace</i>	Anglie	1904, 5, 6, 1921 – (Ith)
<i>Waller</i> East	Australie (Sydney)	1907, 8
<i>Waller</i> Karel	ČSR	1907, 8
<i>Waller</i> Walter	—	1928
<i>Walton</i> Enid	—	1931
<i>Wanifuchi</i> Kenshu	Japonsko	1931
<i>Ward-Meyer</i> Magda	Anglie	1907, 8, 12
<i>Ware</i> Helen	Sev. Amerika	1910, 11
<i>Warson</i> Artur	—	1932
<i>Warwood</i> Muriel	Anglie (Londýn)	1902, 1904(?)
<i>Wassermann</i>	—	1914, 15
<i>Watson</i> Josua	Irsko (Dublin)	1904, 5
<i>Watson</i> Mabel	USA (Philadelphia)	1921, 22
<i>Watson</i> Vera	USA, Ohio (Lima)	1907
<i>Wattaron</i>	—	1902
<i>Wattauch</i> Fritze	Rakousko (Videň)	—
<i>Weil</i> Magda	Maďarsko (Arad)	1912, 15
<i>Weinreb</i>	Německo	1904, 5
<i>Weinstein</i>	USA	1923 – (Ch)
<i>Weiss</i>	Německo	1902
<i>Weisz</i> Josef	Maďarsko (Nagyvárad)	1917, 18, 19
<i>Wejř</i> Théodor	SSSR (Riga)	1927, 28
<i>Weller</i> Erica	—	1932
<i>Welz</i>	SSSR	1914
<i>Westen</i> Karl	SSSR (Riga)	1926, 27
<i>Wetmore</i> Ralph	Sev. Amerika	1909, 10, 11
<i>White</i> Thomas	USA, Georgia (Atlanta)	1921 – (Ith), 1922, 24, 25, 26
<i>Whitmore</i> Chalfont	USA	1921 – (Ith)
<i>Wienert</i> Eduard	SSSR (Riga)	1930, 31
<i>Wieniaszka</i> Henriette	Anglie (Londýn)	1902, 3, 4
<i>Wierdels</i> Hugo	Sev. Amerika	1905, 6
<i>Wiezre</i>	—	1910
<i>Wiggins</i> John	Anglie	1905, 6, 7, 8
<i>Wight</i>	Sev. Amerika	1903, 4, 5
<i>Wilhelmj</i> Adolf	Irsko (Dublin)	1904, 5

<i>Willie</i> Jessie	Skotsko	1930
<i>Williams</i> Frank	Sev. Amerika	1909–12, abs. AV
<i>Williams</i> Ursula	Anglie (Londýn)	1902, 5, 10, 11, 14
<i>Williamson</i> Anna	—	1930
<i>Willitz</i> Scott	USA (Chicago Ill.)	1921 – (Ith)
<i>Winton</i>	Sev. Amerika	1904, 5, 6
<i>Wise</i>	USA	1921 – (Ith)
<i>Wissatta</i> Roman	Rakousko (Hofgastein)	1921, 22, 24, 25, 26, 27
<i>Witman</i>	USA	1923 – (Ch)
<i>Witt</i>	—	1912
<i>Wittman</i> Franz	ČSR (Karlovy Vary)	1932, 33
<i>Wittels</i> Ludwig Theodor	Rakousko	1912, 13, 18, 19, AV
<i>Witters</i>	USA	1921 – (Ith)
<i>Witkowski</i> Peter	Německo (Berlín)	1927
<i>Wolek</i>	ČSR	1918, 19
<i>Wolf</i> Erich	Švýcarsko (Basel)	1904, 5
<i>Wolf</i> Hynek	ČSR (Brno)	1927, 28
<i>Volkenstein</i>	SSSR	1907, 8
<i>Wolski</i> Willy Henri	USA (Brooklyn NY)	1905, 6, 17, 18, 19, 26
<i>Wood</i>	—	1907, 8
<i>Woodburg</i> Mabel	USA (Marschalltown)	1902, 4
<i>Woodford</i> Ada	Anglie (Cardiff)	1907, 8, 9, 10, 11
<i>Woods</i>	—	1912
<i>Workmann</i> Cyrill	Anglie (Londýn)	1929, 30
<i>Wowers</i> Fritz	Německo (Donaueschingen)	1910, 11
<i>Wrenn</i>	Sev. Amerika	1903, 4, 5
<i>Wright</i> G. Cedric	USA, Kalifornie (Berkeley)	1907, 8
<i>Wright</i> Gertrude	Anglie	—
<i>Wright</i> Milred	USA, Kalifornie	1907, 8, 10, 11
<i>Wysocki</i> W.	—	1905, 7, 8
<i>Young</i> Agnes	Anglie (Sheffield)	1921, 22, 24, 25
<i>Young</i> Alice	Anglie	1903, 4, 5, 7
<i>Young</i> Edith	Anglie (Sheffield)	1924
<i>Young</i> Helen	Skotsko	1921, 22
<i>Young</i> Josephine	Anglie	1924
<i>Youts</i>	USA	1921 – (Ith)
<i>Zacharjevič</i> Michael	SSSR (Berdičev)	do 1892 (Ki), 1893–95, abs. KP,

<i>Zátkova Zdeňka</i>	ČSR (Praha)	1902, 3, 4, 5, 6
<i>Zawadzka—Jagoda Jadwiga</i>	Polsko (Varšava)	1929, 30
<i>Zelinka František</i>	Rakousko (Viedeň)	(adjunkt prof. O. Šev- čika ve Vídni)
<i>Ziffer-Polacco Carmen</i>	Italie (Bolzano)	1913, 14, 15, 17, 18, 19, AV
<i>Zichy Ernő</i>	Maďarsko	1904, 5, 12, 13, 14
<i>Zika František</i>	ČSR (Kladno)	1898—1901, abs. KP
<i>Zika Richard</i>	ČSR (Praha)	1916
<i>Zilver Ernest</i>	Holandsko (Amsterdam)	1903, 4
<i>Zima</i>	ČSR	1902
<i>Zimbalist Jefrem</i>	SSSR (Petrohrad)	1907
<i>Zino</i>	Italie	1905, 6, 7, 8
<i>Zinsheimer</i>	—	1912
<i>Zolotareňko</i>	SSSR (Moskva)	(Ki)
<i>Zoubek Karel</i>	ČSR	1918, 19
<i>Zuma Milan</i>	ČSR (Praha)	—
<i>Žebrowska Antoinette L. de</i>	Sev. Amerika	1912, 14
<i>Židbek Jaroslav</i>	ČSR (Plzeň)	1931, 33
<i>Žukovskaja Rosa</i>	SSSR (Kijev)	1903, 4, 5, 6
<i>Žukovskij Isay A.</i>	SSSR (Kijev)	1903, 4, 7

Part 3

An Article for Ševčík

Feuilleton.

Sevčíkova škola houslová.

Velectiný pane. redaktore,

požádal jste mne, abych Vám vylíčil vznik a vývoj své houslové školy. Ačkoliv se nedomnivám, že by takovéto podrobnosti bavily čtenáře Vašeho listu, sděluji s Vámi některá data, abych vyhověl žádosti Vaší.

Roku 1870 absolvoval jsem konservatoř. Hned po prvním svém veřejném vystoupení v Solnohradě (téhož roku) seznal jsem, že mi do dokonalosti technické velmi mnoho ještě schází. Zopakoval jsem znovu veškeren material, dle kterého se tehdy v konservatoři vyučovalo, ale nedostatky mé techniky tím nevymizely. Pátrati po novém vhodném učebním materialu v houslové literatuře nebylo mi možno, protože jsem neměl k tomu prostředků, a tak mně nezbyvalo nic jiného, než aby cli sám vymýšlel i sepisoval různá cvičení, která by byla mým prstům prospěšná.

Práce má sotva však byla by nabyla větších rozměrův a určitých obrysův, kdyby náhoda nebyla mě vrhla do ciziny na místo učitelské, a hlavně kdybych nebyl býval postižen očním neduhem, který mi působil po plných 21 roků nepřetržité, mučivé bolesti, na něž jsem zapomínal jen při intensivní mozkové práci, při sestavování svých houslových studií, jediném jasném bodu v děsné té pro mne době. Bádání na tomto poli stalo se proto jedinou mou radostí, podmínkou mého života, a jsem nyní neskonale šťasten, že se mi po třicítileté neúporné práci podařilo předsevzaté dílo ukončiti.

Roku 1880 dokončil jsem první svou práci — školu houslové techniky o 4 dílech, kde jest podán dostatečný materiál nejen virtuosovi, aby udržel svou techniku na stupni dokonalosti, ale i pokročilejšímu žákovi, aby dokonalosti té dosáhl. Neměl jsem arci naděje, že dílo tak objemné najde nakladatele, a proto, když jsem byl závčas nastřádal potřebný obnos k úhradě výloh tiskových, rozhodl jsem se vydati svůj op. I., věnovaný mému učiteli Bennewitzovi, nákladem vlastním. Tisk provedla lipská firma C. G. Ródera v r. 1880—81, a komisi převzali Jana Hoffmana vdova v Praze, B. Koreyow v Kijevě na Rusi, od roku 1884 též Hug & Co. v Lipsku a

Curichu. Čelnějším konservatořím cizozemským bylo zasláno po výtisku.

Na velké mé zklamání škola má zůstala v Čechách a v Praze až do r. 1892, kdy jsem byl z Ruska povolán na pražskou konservatoř, úplně neznáma.

Za to v Německu a všude v cizině vzbudila pozornost a byla znenáhla zavedena na většině konservatoří. Do r. 1892 bylo prodáno do ciziny na 3000 výtisků, v Praze (dle slov komisionářových) žádný.

Až do roku 1900 vyšlo 8 vydání, z nichž prodáno 7665 výtisků.

Vydání I. vyšlo r. 1881, vydání 11. r. 1886, vyd. lil. r. 1890, vyd. IV. r. 1893, vyd. V, r. 1896, vyd. VI. r. 1898, vyd. VII. r. 1899, vyd. VIII. r. 1900.

Roku 1887 došel mne dotaz od dvou mých komisionářů, zdali bych nebyl ochoten právo nakla-datelské jim prodati. Žádal jsem 3000 marek, ale cena ta zdála se jim příliš vysokou, aspoň na mé štěstí neuznali za vhodné mně odpovědět. Za 12 let nabízeli mi marně 20.000 marek.

Po ukončení op. I. měl jsem v úmyslu vydávati podobná cvičení i pro začátečníky, aby škola byla úplnou. Brzy však byl jsem nucen ukončení její odložit na dobu pozdější a přikročiti k spracování látky, které jsem pro své žáky nejvíce potřeboval, k sestavení učiva pro ruku pravou. Pro výcvik tento nebylo v houslové literatuře skorem žádných pomůcek, obor ten byl úplně zanedbán.

Za 12 let byl jsem se svým druhým dílem hotov, i vyšlo mým nákladem v letech 1893—94.

„Škola smyčkové techniky“ obsahuje přes 4000 systematicky postupujících cvičení smyku ve třech odděleních (každé o dvou sešitech) a vyšla s textem ruským, německým a francouzským. Dílo toto učinilo rozruch v houslovém světě a „Čtyři tisíce“ staly se brzy hledaným učebním materiálem začátečníků i pokročilých.

Jakožto doplněk k op. 2. vydal jsem r. 1894 op. 3., »40 variací ve snadném slohu« s použitím různých smyků obsažených v op. 2. Téhož roku zbavil jsem se šťastně svého očního neduhu a spěchat uspořádati a tiskem vydati všecek svůj rukopisný materiál, který jsem z Ruska byl přivezl. Byla to: »Houslová škola pro začátečníky«, sestavená na základě systému půltónového op. 6. (vydána 1900 až 1901); »Průprava k trillku a výcvik úderu prstů« op. 7. (vyd. 1899); »Průprava k výměně poloh« op. 8. (vyd. 1895); » Průprava k dvojhmátům v oktávách, terciích, sextách a decimách« op. 9. (vyd. 1898).

Všecka studia tato tvoří zároveň s op. I., » Školou houslové techniky«, jeden celek, jednu na základě systému půltónového sestavenou školu houslovou. Novým majetníkem (firmou Bosworth v Lipsku) byla nyní znova vydána ve 4 svazcích. Svazek I, (pro začátečníky) obsahuje op. 6. Svazek II. (pro méně pokročilé) obsahuje op. 7., 8., 9. Svazek III. (pro pokročilejší) obsahuje op. I. Svazek IV. (Škola smyčkové techniky) obsahuje op. 2. a 3. Svazek I. jest vydán v 9

řečech: anglicky, německy, česky, francouzsky, rusky, maďarsky, vlašsky, španělsky a dánsky. Za svou školu obdržel jsem honorář 4 'a krátě větší než svého času Gounod za Fausta.

Tof vše, co mi v té chvíli o mé škole na mysl připadá. Vyberte z toho pro Svůj list, co uznáte za dobré!

V Praze, dne 7. prosince 1901.

Váš upřímně oddaný

Otakar Ševčík.

Translation of the above:

Ševčík School of Violin

Dear Editor,

You asked me to describe the founding and development of my school of violin. Although I believe that such details will not be of interest to the readers of your newspaper, I will provide you with the information you requested.

In 1870 I completed my studies at the conservatory. Following my first public performance in the city of Solnohrad during that same year, I realised that I had wide gaps and a long way to go before I reached perfection in terms of technique. I revised all the material that was taught at the conservatory, however the gaps in my technique still remained. I could not search to find new material as I had no money, and thus there was nothing left for me to do other than think of and write down various exercises that would train my fingers.

My efforts would probably never have become specific and known if luck had not secured me a teaching position abroad, and above all, if I had not been struck by an eye disease. For 21 years this illness caused me unbearable pain, which could only be overcome through intensive work on devising violin exercises. That was the only thing that added light and meaning to that very difficult time in my life and I am today, after thirty years of hard work, happy to have achieved my goal.

In 1880 I completed my first work — *School of Violin Technique* in four volumes — in which I provide sufficient material for the virtuoso to keep his technique perfect, as well as for the advanced student to reach a level of perfection. I had no chance of finding a publisher for this large work and therefore, when I had collected the required amount for its publication, I decided to publish my first op. 1 at my own expense and dedicated it to my teacher Mr. Bennewitz. It was printed in Leipzig in 1880-81 by the company C. G. Roder and its distribution was undertaken by Jan Hoffman's widow in Prague, B. Koreyow in Kiev, Russia, and from 1884, Hug & Co. in Leipzig and Zurich. A copy was sent to the best conservatories abroad.

I was highly disappointed by the fact that my school remained unknown in Prague and in the Czech Republic in general till 1892 when I was invited to the Prague conservatory.

To the contrary, in Germany and many countries abroad, it raised great interest and was applied in most conservatories. Up until 1892, 3000 copies were sold in countries abroad and none (according to distributors) in Prague.

Up until 1900, eight editions were published and 7665 copies sold. The first edition was published in 1881, the second in 1886, the third in 1890, the fourth in 1893, the fifth in 1896, the sixth in 1898, the seventh in 1899 and the eighth in 1900.

In 1887 two of my distributors asked me if I was interested in selling my publishing rights to them. I agreed to sell them for 3,000 marks, however, they considered the amount to be too high and fortunately for me they never returned. Twelve years later I was offered 20,000 marks but did not accept.

After having published the op. 1, I wanted to publish similar exercises for beginners in order to complete the school. However, I had to postpone the completion of my school for later and dedicate my time to working on material that I deemed necessary for my students and on exercises for the right hand. There was hardly any literature on these exercises; this area was completely neglected.

Twelve years later I completed the second volume of my work and published it at my own expense between 1893 and 1894.

The *School of Bowing Technique* includes over 4,000 exercises that are systematically ordered in three sections (each section consists of two books) and was published in Russian, French and German. This work made a sensation in the violin world and these 4,000 exercises became the most sought after educational material by every beginner and advanced student.

As a supplement to op. 2, in 1894 I published op. 3, *40 Variations*, which made use of various techniques included in op. 2. That same year I was cured of my illness and started to plan and prepare for the publication of my manuscripts that I had brought along from Russia. These included *The School of Violin for Beginners* that was written based on the semitone system of op. 6 (published in 1900 and 1901); *Preparatory Trill Studies and Finger Tapping Exercises*, op. 7 (published in 1899); *Exercises in the Change of Position*, op. 8 (published in 1895); *Preparatory Exercises in Double-Stopping*, op. 9 (published in 1898).

All these works together with op. 1, *School of Bowing Technique*, constitute one unit, the school of violin that is based on the semitone system. The new owner (the Bosworth company in Leipzig) republished this school in four volumes. Volume I (for beginners) contains op. 6, Volume II (for the intermediate level) contains op. 7, 8 and 9, Volume III (for advanced students) contains op. 1 and Volume IV (*School of Bowing Technique*) contains op. 2 and 3. Volume I was published in nine languages: English, German, Czech, French, Russian, Hungarian, Rumanian, Spanish and Danish. I earned 4 to 5 times more money for my school than Gounod did for his *Faust*.

That is all that comes to mind about my school. Choose whatever you think is good for your newspaper!

Prague, 7 December 1901

Yours sincerely,
Otakar Ševčík

Part 4

Opus 10 Fantasie (violin part)

59A 794

Böhmische Tänze und Weisen.
(Drittes Heft.)

IV.
Fantasie.

VIOLINE.

Otakar Ševčík, Op. 10.

Allegretto. $\text{♩} = 112.$
dolce

rall. *a tempo*
mf


f *p rit.*

Allegro moderato. $\text{♩} = 104.$
Tema. *f* 4^a e 3^a Corda

sautillé
4^a e 3^a Corda

Meno mosso. $\text{♩} = 88.$
Var. I. *f* *restez.*

G. H. 2970



VIOLINE.

ricochet.

rall.

f

Allegro. ♩ = 126.

Var. II. *tranquillo*

a tempo

rit. longa

Allegro. ♩ = 126.

Var. III. *arco pizz.*

du talon

de la pointe

arco

f

G. H. 2970

3

G. H. 2970

VIOLINE.

Allegro molto. $\text{♩} = 80.$

restez.

a tempo $\text{♩} = 80.$

più mosso $\text{♩} = 96.$

più mosso $\text{♩} = 144.$

rit.

Part 5

Practical Analysis: Printed Material from *Opus 6*

1^{er} CAHIER.

Les premiers commencements
du violon.

(Système des $\frac{1}{2}$ tons)

Abbreviations et signes:

- G. Tout l'archet.
- H. Moitié de l'archet.
- u.H. La moitié inférieure.
- o.H. La moitié supérieure.
- Fr. Talon de l'archet.
- M. Milieu de l'archet.
- Sp. Pointe de l'archet.
- Tirez.
- ∨ Pousses.
- Détaché large.
- . Staccato.
- o Corde à vide.
- 1 — Laissez le doigt sur la corde.

Exercices de l'archet sur les cordes
à vide.

Part I.

The first steps
in Violin playing.
(Semitone system)

Abbreviations and signs.

- G. Whole bow.
- H. Half bow.
- u.H. Lower half of the bow.
- o.H. Upper half of the bow.
- Fr. Nut of the bow.
- M. Middle of the bow.
- Sp. Point of the bow.
- Down bow.
- ∨ Up bow.
- Broad detached.
- . Staccato.
- o Open string.
- 1 — Keep the finger in position.

Bowing exercises on the open
strings.



1.

Tenue de l'archet.

Dans les exercices suivants il faut
s'exercer avec très peu d'archet
(4 cent^m) et, pendant les silences,
le laisser tranquille sur les cordes.
Il faut compter haut, et répéter
les exemples jusqu'à ce qu'on sache
tenir l'archet et qu'on se soit ha-
bitué à la position du bras droit
sur chaque corde.

Holding of the bow.

Practice the following examples
with a short piece of bow (2 inches),
letting it lie quietly on the string
during the pauses. Count the beats
loud and repeat the examples so
long, until you learn to hold the
bow and accustom yourself to the
position of the right arm on each
string.

FASCICOLO I.

I primi passi nello studio
del violino.

(Sistema del semitono.)

Abbreviazioni e segni.

- G. Tutto arco.
- H. Metà dell'arco.
- u.H. Metà inferiore dell'arco.
- o.H. Metà superiore dell'arco.
- Fr. Tallone.
- M. Mezzo dell'arco.
- Sp. Punta.
- In giù.
- ∨ In su.
- Lungo staccato.
- . Staccato.
- o Corda vuota.
- 1 — Lasciare il dito posato sulla cor-
da.

Esercizi dell'arco sulle corde vuote.

Posizione dell'arco.

Studiare i seguenti esempi con
poco arco (4 cent.) lasciandolo fer-
mo sulle corde durante le pause.
Contare i quarti ad alta voce, e ri-
petere gli esempi finché si sia
imparato a tenere l'arco e si sia
abituati alla giusta posizione del
braccio destro sopra ogni corda.

Du milieu de l'archet.

With the middle of the bow.

Col mezzo dell'arco.



De la pointe.

With the point.

Con la punta.



Du talon.

With the nut.

Col tallone.



*) Les doigts de la main gauche doivent
être levés et tenus ensemble.

*) Hold the fingers of the left hand
erect and together.

*) Tenere le dita della mano sinistra alte
ed unite

Conduite de l'archet sur les cordes à vide.

Pendant le silence du violon et de l'archet, rectifier la tenue, et laisser l'archet sur la corde, pour obtenir la tranquillité du bras droit.

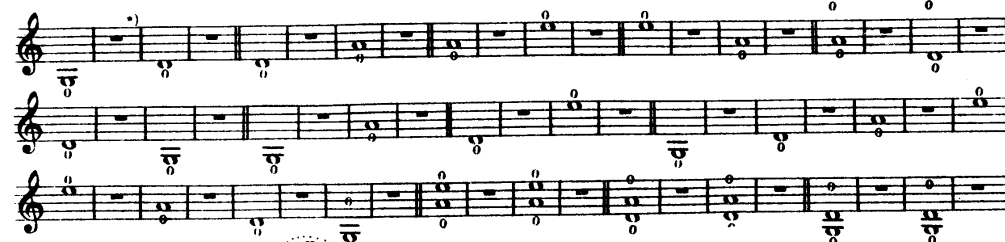
Management of the bow on the open strings.

Correct the holding of the violin and bow during the rests and let the bow lie quietly on the string, in order to obtain tranquillity of the right arm.

Condotta dell' arco sulle corde vuote.

Durante le pause correggere la posizione del violino e dell'arco, lasciando l'arco fermo sulle corde, per ottenere molta tranquillità nel braccio destro.

Avec tout l'archet.
Whole bow.
Tutto arco.

Avec la partie supérieure.
With the upper half.
Con la metà superiore.



Avec la partie inférieure.
With the lower half.
Con la metà inferiore.



Tout l'archet.
Whole bow.
Tutto arco.




Moitié supérieure
Upper half
Metà superiore.



Moitié inférieure.
Lower half
Metà inferiore.



*). Pendant le silence, l'archet doit déjà se poser sur la corde suivante, sans le soulever.
Pendant le changement d'archet, on ne doit entendre aucun arrêt dans la sonorité.

*). Place the bow during the pause on the next string, without lifting it.

**). No break may ensue between alternative strokes of the bow.

*) Durante la pausa, mettere l'arco sopra l'altra corda senza alzarlo.

**) Non ci deve essere interruzione di suono fra le diverse arcate.

Moitié supérieure.
Upper half.
Meta superiore.

Moitié inférieure.
Lower half.
Meta inferiore.

Avec la moitié et tout l'archet alternativement.
With half and whole bow alternately.
Con meta e tutto arco alternando.

12

Corde de la. A string. 2^a corda
1/2 ton 1/2 tone 1/2 tono

Corde de ré. D string. 3^a corda
1/2 ton 1/2 tone 1/2 tono

Corde de sol. G string. 4^e corda

Corde de mi. E string. 1^a corda o cantino
1/2 ton 1/2 tone 1/2 tono

Pose du doigt.
Demi-ton du 1^{er} au 2^{ème} doigt.
1/2 ton 1/2 tone 1/2 tono

Placing of the fingers.
Semitone from the 1st to the 2nd finger.
1/2 ton 1/2 tone 1/2 tono

Posizione delle dita.
Semitono dal 1^o al 2^o dito.

Succession du 1^{er} 2^{ème} 3^{ème} 4^{ème} doigt
The 1st 2nd 3rd 4th finger according to their order.
1^o, 2^o, 3^o e 4^o dito secondo il loro ordine.

1^{er} 2^{ème} 3^{ème} 4^{ème} doigt dans différents ordres.

Les exemples suivants en rondes seront faits de six manières différentes.

The 1. 2. 3. 4. finger in various order.

Practise these examples in semi-breves in the six following ways:

1^o, 2^o, 3^o, 4^o dito in ordine diverso.

Studiare questi esempi di semibreve nelle sei seguenti maniere.

1. *u.H.* etc.

2. *o.H.* etc.

3. *u.H.* *o.H.* *G.* *etc.*

4. *u.H.* *o.H.* *G.* *etc.*

5. *G.* *G.* *etc.*

6. *etc.*

***)

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

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

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


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

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



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

*) Les 2 notes dans un coup d'archet. Both notes with one stroke of the bow. *Tutte le due note con un colpo d'arco.*

FASCICOLO VI.
Studi delle posizioni.

Per eseguire sulle quattro corde anche note più alte di quelle praticate fin qui , la mano sinistra deve allontanarsi dalla posizione presso al capotasto (1ª posizione), avvicinandosi più o meno al ponticello a seconda della nota che si vuol raggiungere. Così si hanno per la mano sinistra parecchie differenti posizioni che prendono nome dalla loro rispettiva distanza dalla 1ª posizione. Se la mano sinistra è trasportata dalla 1ª posiz. alla distanza di una seconda maggiore o minore più alta, si dice che è in 2ª posiz. se l'intervallo è di una terza, che è in 3ª posiz. se è di una quarta, in 4ª posiz. e così di seguito.

Seconda posizione.

*) Il primo dito sale da  a 
opponendo il pollice alla prima falange del
1° dito.

**) Ripetere ogni battuta più volte legando e
staccando.

Troisième Position. | Third position. | Terza posizione. 69

G D A E
Sol Ré La Mi

1^{re} doigt.
1^{er} Finger.
1^o dito.

2^e " 2^a " 2^o "

3^e " 3^a " 3^o "

4^e " 4^a " 4^o "

1^{ère} pos.
1^a pos.
1^o pos.

3^{ème} pos.
3^a pos.
3^o pos.

IV^a

8.

74 Quatrième position. | Fourth position. | Quarta posizione.

G D A E
Sol Ré La Mi

1^{re} doigt.
1^{er} Finger.
1^o dito.

2^e " 2^a " 2^o "

3^e " 3^a " 3^o "

4^e " 4^a " 4^o "

1^{ère} pos.
1^a pos.
1^o pos.

4^{ème} pos.
4^a pos.
4^o pos.

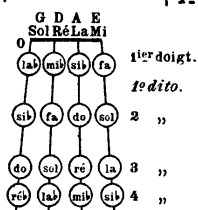
IV^a

16.

Demi-ton de la corde à vide au 1^{er} doigt
et du 3^{me} au 4^{ème} doigt:

*Semitone from the open string to the
1st and from the 3rd to the 4th finger:*

*Semitono dalla corda vuota al 1^o di-
to e dal 3^o al 4^o dito.*



43.

44.^{*)}

Gammes: Sib majeur; Mi♭ majeur; | Scales: B[♭] major, E[♭] major, A[♭] major. | Scale: sib maggiore, mi♭ maggiore, la♭ maggiore.

Sib majeur - B[♭] major sib maggiore.



Mi♭ majeur. E[♭] major, mi♭ maggiore.



La♭ majeur. A[♭] major. la♭ maggiore.



^{*)} Voir avec les mélodies du N° 45.

^{*)} There is the melodies from N° 45.

^{*)} Vedi le melodie dal N° 45.

Part 6

Opus 10, *Fantasie* (Excerpts of the orchestra score)

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2

FANTASIE

Ot. Sevcik

Allegretto

Flute

Oboe

Clarinet in A

Horn in F

SOLO

Violin I

Violin II

Viola

Violoncello

Contrabass

Tema

Allegro Moderato

14

Fl.

Ob.

Cl.

Hn.

SOLO

Vln. I

Vln. II

Vla.

Vc.

Cb.

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25

Fl.

Ob.

Cl.

Hn.

SOLO

Vln. I

Vln. II

Vla.

Vc.

Cb.

35

Fl.

Ob.

Cl.

Hn.

SOLO

Vln. I

Vln. II

Vla.

Vc.

Cb.

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pizz. p

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