

# Otakar Ševčík's Opus 2 and Opus 3: The School of Bowing Technique

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(Received on October 11, 2007)

## Introduction

Otakar Ševčík's Opp. 2 and 3 (1892)<sup>1</sup> deal with bowing, taking the pupil from a series of exercises in the use of the right hand (Op. 2) to easy variations (Op. 3) with piano accompaniment.<sup>2</sup> By Ševčík's time the technicalities relating to violin playing had been settled. The physical shape and size of the violin had been established by Antonio Stradivari (1644–1737) by the early eighteenth century, and further technical advances had taken place when François Tourte (1747–1835), a French bow maker, had made a new form of the bow, some time between 1782 and 1790. Aware of the limitations of existing designs, Tourte fashioned his bow from pernambuco wood and gave it the incurved shape now used everywhere. In addition, he standardised its length and degree of tapering, and devised a method of fixing and tightening the hairs by means of an adjuster. These advances made the new Tourte bow more versatile than its predecessors. In effect, the Tourte bow was to the right hand what the Stradivarius had been to the left.<sup>3</sup>

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1 Otakar Ševčík (1852–1934), *School of Bowing Technique*. Leipzig: Hug Committee, 1892.

2 Accompaniment by Hanuš [Jan] Trneček (1858–1914), Czech pianist, harpist, conductor and composer. London: Bosworth, 1901. Op. 3 was also published by Bosworth (1910), with an accompanying violin part by Max Kaempfert.

3 See John Dilworth, "The Violin and Bow – Origins and Development". In Robin Stowell (Ed.), *The Cambridge Companion to the Violin* (pp. 1 – 29). Cambridge: ↗

Ševčík was therefore in the fortunate position of not having to concern himself with these matters, and was able to concentrate on giving the pupil a new and rigorous training in the use of such a modern bow. Bowing technique had, naturally, altered side by side with the technical advances of the violin and the bow. From F. Geminiani (1687–1762)<sup>4</sup> through Leopold Mozart (1719–1787)<sup>5</sup> to Baillot (1771–1842)<sup>6</sup> the opinions regarding grip, fingering, the position of the elbow, vibrato, pizzicato, phrasing, bow apportionment, and so forth were constantly debated.<sup>7</sup> Baillot's views finally became the standard for the nineteenth century (see pictures 1 and 2 in Appendix 4). But what had not been done was to produce practical materials that would enable the pupil to master the essential technicalities of bowing. This lacuna was what Ševčík started to fill in Op. 1 and continued in Opp. 2 and 3. The relationship between Op. 2 and Op. 3 is that the former consists of analytic and systematic exercises, while the latter contains music specially composed by Ševčík himself. The essence of this training was a combination of mental and practical works, and therefore has been called the psycho-physical method; that is, the performance is enhanced by sensitivity.<sup>8</sup> We shall begin by looking at the contents of Op. 2.

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↙ Cambridge University Press, 1992.

4 Francesco Geminiani, *The Art of Playing on the Violin* (London edn. 1751).

5 Leopold Mozart, *Versuch einer gründlichen Violinschule* (Augsburg, 1756).

6 Baillot, *L'Art du Violon* (Paris, 1834).

7 See Robin Stowell, *Violin Bowing in Transition: A Survey of Technique in Instruction Books c.1760–c.1830 Early Music*, 12, pp. 317–327. Also Robin Stowell, “Technique and Performing Practice”. In Robin Stowell (Ed.), *The Cambridge Companion to the Violin* (pp. 122–142). Cambridge: Cambridge University Press, 1992.

8 Šeřl, Vladimír (1953). *Otakar Ševčík: Sborník Statí a Vzpomínek* [Memorial Volume of Essays and Memoirs on Otakar Ševčík], p. 30. Praha: Státní Nakladatelství Krásné Literatury, Hudby a Umění.

## **Opus 2: Set out Under six Heads, and Practising of the Right Hand with 4,000 Bowings**

The Bosworth (1901) edition of Ševčík's works contains the following introduction to Op. 2, by H. Brett:

The bowing-exercises presented here are divided into two groups:

1. Exercises for the Right Arm. Parts I and II
2. Exercises for the Wrist. Parts III to VI.<sup>9</sup>

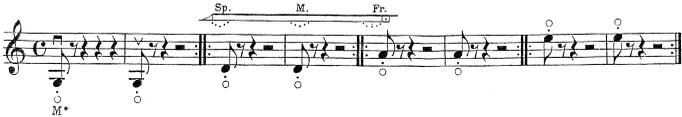
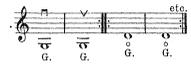
Each group is independent and complete in itself, but the two groups must be studied simultaneously, because the training of the arm must proceed parallel with that of the wrist. When the student has reached No. 5 of Part I it is necessary for him to, at the same time, occupy himself with the exercises contained in Part III, in order to have for daily practice a few bowing-exercises for both the arm and the wrist (p. 3).

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<sup>9</sup> The text shows confusion regarding the word 'Part'. In reality the division is as follows: Part I (Sections 1 & 2); Part II (Sections 3 and 4); Part III (Sections 5 and 6). Further, each Section contains a number of sub-sections, called No. 1, No. 2, etc., following Ševčík's arrangement.

**Figure 1. Part 1, Section 1. Preparatory Exercises**

(See Appendix 2 for an explanation of technical terms. Appendix 3 shows a visual representation of the same terms, from Dounis).

Number	Areas for Practice
1.	<p>How to hold the bow.<sup>10</sup> Practice the following example with very little bow length: (a) in the middle, (b) at the point, (c) at the frog.<sup>11</sup></p>  <p><i>During the pauses</i> allow the bow to rest on the string and count the beats of the bar out loud.<sup>12</sup></p>
2.	<p>Movements of the bow. Play the 18 examples below without raising the bow in the following six styles:</p> <div style="display: flex; justify-content: space-around;"> <div data-bbox="240 726 565 790"> <p>I </p> </div> <div data-bbox="644 726 868 790"> <p>II </p> </div> </div> <div style="display: flex; justify-content: space-around;"> <div data-bbox="240 821 565 885"> <p>III </p> </div> <div data-bbox="644 821 924 885"> <p>IV </p> </div> </div> <p>First with the lower and then with the upper half of the bow. “H” (= half-bow) should be followed carefully whenever it is marked.</p> <div style="display: flex; justify-content: space-around;"> <div data-bbox="240 997 565 1061"> <p>V </p> </div> <div data-bbox="644 997 868 1061"> <p>VI </p> </div> </div>

10 See Appendix 1 for abbreviations and signs in the music.

11 All the bowings marked M\* of Op. 2 to be practised in the middle, at the point and at the frog.

12 “There are two advantages to the method of counting loudly demanded at times by Ševčík: first, it is more reliable than beating with the foot which will automatically accelerate as the number of notes increases, and, secondly, loud counting promotes independence of play.” A. Mingotti, *How to Practise Ševčík’s Masterworks*. London: Bosworth, 1957, p. 39.

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3.	<p>Rhythmic exercises and dividing up the bow length. Practice each variant right through the whole of each example. Example in semibreves with 57 variants.</p>  <p><b>Variants.</b></p> <ul style="list-style-type: none"> <li>◆ Whole bow. During the pauses the bow must rest on the string (1–15).</li> <li>◆ Half-bow length, (16–24).</li> <li>◆ With half and with whole bow length (25–32).</li> <li>◆ In the middle: 2<sup>nd</sup> and 3<sup>rd</sup> quarters of bow length (33–39).</li> <li>◆ Picchettato (40–46).</li> <li>◆ With a third of the bow length (47–57).</li> </ul>
4.	<p>For 2 violins: study in minims with 75 variants.</p>  <p><b>Variants.</b></p> <ul style="list-style-type: none"> <li>◆ Whole-bow length (1–14).</li> <li>◆ Half-bow length (15–25).</li> <li>◆ Whole- and half-bow length (26–33).</li> <li>◆ In the middle (34–53).</li> <li>◆ Legato and staccato (54–61).</li> <li>◆ One-third length (62–69).</li> <li>◆ Dotted crotchets (70–75).</li> </ul>
5.	<p>For 2 violins: study in crotchets, with 260 variants. In order to develop the bowing in the high positions, each variant must be practised in the 6<sup>th</sup> position as well (see No. 8 below).<sup>13</sup></p> 

13 Mingotti (*op. cit.*) suggests that together with the 5<sup>th</sup> exercise, the 29<sup>th</sup> exercise from Part II of the “Bowing Technique” should be started (see pp. 39–40).



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	<ul style="list-style-type: none"> <li>◆ Bowing styles, including détaché, staccato and legato (1–38).</li> <li>◆ From the wrist (39–73).</li> <li>◆ Dotted quavers with preparatory exercise (74–98).</li> <li>◆ Syncopes (99–109).</li> <li>◆ Staccato (slurred staccato and portato) (110–160).</li> <li>◆ Spiccato, including flying staccato and ricochet (161–193).</li> <li>◆ Sautillé (194–198).</li> <li>◆ At the frog (199–202).</li> <li>◆ Strike at the point (203–206).</li> <li>◆ Crescendo-decrescendo (207–214).</li> </ul>
7.	<p>Study in quavers in 6/8 time, with 91 changes in bowing styles (repeat in the 5<sup>th</sup> position, see No. 9 below).</p>  <ul style="list-style-type: none"> <li>◆ Bowing styles including détaché and legato (1–25).</li> <li>◆ Dotted quavers, with preparatory exercises (26–41).</li> <li>◆ From the wrist (42–57).</li> <li>◆ Dotted semiquavers (58–70).</li> <li>◆ Spiccato, including flying staccato and ricochet (71–86).</li> <li>◆ Sautillé, including détaché and spiccato (87–91).</li> </ul>
8.	<p><b>Using the previous bowing exercises in the high positions.</b> In the 6<sup>th</sup> position, with the bowings of No. 5 (above).</p> 
9.	<p><b>Using the previous bowing exercises in the high positions.</b> In the 5<sup>th</sup> position with the bowings of No. 7 (above).</p> 
10.	<p><b>Using the previous bowing exercises in the high positions.</b> In the 7<sup>th</sup> position with the bowings of No. 6 (above).</p> 
11.	<p><b>Exercises in arpeggios (broken chords) on 3 and 4 strings, using the preceding bowing-exercises.</b> In the 1<sup>st</sup> position with the bowings of 1 – 198 of No. 6 (above).</p>

	
12.	<p><b>Exercises in arpeggios (broken chords) on 3 and 4 strings, using the preceding bowing-exercises.</b></p> <p>In the 4<sup>th</sup> position with the bowings of 1 – 198 of No. 6 (above).</p> 

Figure 2. Part 1, Section 2.

Number	Areas for Practice
13.	<p>Studies in triplets, with 105 changes of style in bowing. (Repeat in the 7<sup>th</sup> position, see No. 26 below).</p> <p><i>Allegro.</i></p>  <ul style="list-style-type: none"> <li>◆ Bowing styles including détaché and legato (1–44).</li> <li>◆ Staccato (martelé, slurred staccato and portato) (45–73).</li> <li>◆ spiccato, including flying staccato and sautillé (74–97).</li> <li>◆ crescendo-decrescendo, including legato, détaché, spiccato and sautillé (98–105).</li> </ul>
14.	<p>Study in triplets (3/4 time) with 77 changes of bowing style (repeat in the 4<sup>th</sup> position, see No. 25 below.)</p> <p><i>Allegro.</i></p>  <ul style="list-style-type: none"> <li>◆ Bowing styles, including détaché and legato (1–44).</li> <li>◆ Spiccato, with <i>p</i> in the middle, <i>f</i> at the frog, and sautillé (45–71).</li> <li>◆ Staccato (slurred staccato) (72–77).</li> </ul>
15.	<p>Study in semiquavers in 6/8 time with 64 changes of bowing style (repeat in the 4<sup>th</sup> position, see No. 27 below).</p> <p><i>Allegro moderato.</i></p> 

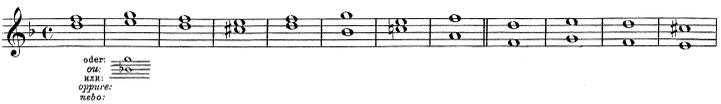
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	<ul style="list-style-type: none"> <li>◆ Bowing styles including détaché and legato (1–40).</li> <li>◆ Spiccato, including sautillé (41–64).</li> </ul>
16.	<p>Study in semiquavers in 3/4 time with 68 changes in bowing style.</p> <p><i>Allegro moderato.</i></p>  <ul style="list-style-type: none"> <li>◆ Bowing styles including détaché and legato (1–40).</li> <li>◆ Spiccato including sautillé (41–68).</li> </ul>
17.	<p>Study in semiquavers in 4/4 or <i>common time</i>, with 131 changes of bowing style (repeat in the 5<sup>th</sup> position, see No. 28 below).</p> <p><i>Allegro.</i></p>  <ul style="list-style-type: none"> <li>◆ Bowing styles including détaché and legato (1–52).</li> <li>◆ Staccato (slurred staccato) (53–79).</li> <li>◆ Dotted semiquavers (80–100).</li> <li>◆ Spiccato including flying staccato and sautillé (101–131).</li> </ul>
18.	<p><b>Exercises in <i>pp</i> over the finger-board, for the development of softness of tone.</b> For 2 violins. Study with 30 variants, in 3<sup>rd</sup> and 4<sup>th</sup> positions.</p> <p><i>Andante</i> ♩ = 69.</p>  <ul style="list-style-type: none"> <li>◆ With the whole-bow length (1–9).</li> <li>◆ With the half bow (10–15).</li> <li>◆ With half- and whole-bow length (16–22).</li> <li>◆ In the middle of the bow (23–30).</li> </ul>
19.	<p><b>Exercises in <i>pp</i> over the finger-board, for the development of softness of tone.</b> Study with 59 variants.</p> <p><i>Moderato</i> ♩ = 80.</p> <p>IV<sup>me</sup> Corde</p>  <ul style="list-style-type: none"> <li>◆ Variants including dotted notes.</li> </ul>

<p>20.</p>	<p>Exercises in sustained tones and in economizing the bow length, i.e., <i>holding it back</i> as much as possible. Practice the preceding exercises Nos. 3–7 and 13–17 in the following styles of bowing, namely:</p> <p>(a) in groups of 2 bars to 1 stroke of the bow <i>f</i>.                  (b) in groups of 4 bars to 1 stroke of the bow <i>p</i>.                  (c) in groups of 8 bars to 1 stroke of the bow <i>ppp</i>.</p> 
<p>21.</p>	<p><b>Exercises in arpeggios (broken, harp-like chords) across 3 and 4 strings, using the preceding styles of bowing.</b>                  With the bowings shown in Nos. 1–97 of No. 13 above.</p> 
<p>22.</p>	<p><b>Exercises in arpeggios (broken, harp-like chords) across 3 and 4 strings, using the preceding styles of bowing.</b>                  With the bowings shown in No. 16 above.</p> 
<p>23.</p>	<p><b>Exercises in arpeggios (broken, harp-like chords) across 3 and 4 strings, using the preceding styles of bowing.</b>                  With the bowings shown in No. 17 above.</p> 
<p>24.</p>	<p><b>Exercises in arpeggios (broken, harp-like chords) across 3 and 4 strings, using the preceding styles of bowing.</b>                  With the bowings shown in No. 15 above.</p> 
<p>25.</p>	<p><b>Using the preceding bowing styles in the high positions.</b>                  In the 4<sup>th</sup> position with the bowing styles of No. 14 above.</p> 

26.	<p><b>Using the preceding bowing styles in the high positions.</b>                  In the 7<sup>th</sup> position with the bowing styles of No. 13 above.</p> 
27.	<p><b>Using the preceding bowing styles in the high positions.</b>                  In the 4<sup>th</sup> position with the bowing styles of No. 15 above.</p> 
28.	<p><b>Using the preceding bowing styles in the high positions.</b>                  In the 5<sup>th</sup> position with the bowing styles of No.17 above.</p> 

**Figure 3. Part II. Exercises for Developing Suppleness of the Wrist.  
 Section 3.**

Number	Areas for Practice
29.	<p>Exercises on 2 strings. Study with 575 variations.</p>  <p>oder:                  ou:                  ugn:                  oppure:                  nabo:</p> <p><b>Variants on the previous example.</b></p> <ul style="list-style-type: none"> <li>◆ Whole bow length. Play the lower note first, and then the higher note; afterwards, <i>vice versa</i> (1–16).</li> <li>◆ Half bow length (17–30).</li> <li>◆ Whole and half-length bow (31–38).</li> <li>◆ In the middle of the bow (39–52).</li> <li>◆ Legato (53–78).</li> <li>◆ Different legati (79–97).</li> <li>◆ Staccato (slurred staccato) (98–135).</li> </ul> <p><b>Variants in quavers. However, the variants 1–74 of No. 30 must precede these.</b></p> <ul style="list-style-type: none"> <li>◆ With one third of the bow length (136–150).</li> <li>◆ Legato (151–178).</li> </ul>

- ◆ Different legati (179–224).
- ◆ Staccato (martelé) (225–259).

**Variants in triplets.**

- ◆ With little bow-hair (260–292).
- ◆ Legato (293–309).
- ◆ Different legati (use little bow hair) (310–338).
- ◆ Staccato (slurred staccato) (339–346).

**Variants in semiquavers.**

- ◆ With the wrist (347–373).
- ◆ Dotted quavers (374–397).
- ◆ Legato (398–425).
- ◆ Different legati (426–465).
- ◆ Staccato (slurred staccato) (466–475).
- ◆ Spiccato, with *p* in the middle and *f* at the frog (476–536).
- ◆ Sautillé (537–560).
- ◆ Thrown staccato (561–568).
- ◆ Hopping staccato with preparatory exercises (569–575).

30. Exercises for skipping over 1 or 2 strings. Study with 190 variants.



Figure 4. Part II.

Section 4: Arpeggios on 2 Strings.

Number	Areas for Practice
31.	<p>Study in 17 variants, with the bowing styles for each variant.</p> 
32.	<p>Arpeggios in groups of 3 notes, with 58 changes of bowing.</p> <p>(a) Two notes on the lower, 1 note on the higher string.</p> <p><i>Allegro moderato.</i></p>  <p>(b) One note on the lower, 2 notes on the higher string.</p> <p><i>Allegro moderato.</i></p>  <p>◆ Bowing styles including détaché, martelé, legato, spiccato and sautillé.</p>
33.	<p>Arpeggios in groups of 4 notes, with 75 changes of bowing.</p> <p>(a) One note on the lower string, 3 notes on the upper one.</p> <p><i>Allegro moderato.</i></p>  <p>(b) Three notes on the lower string, 1 note on the upper one.</p>  <p>(c) Two notes on each string.</p>  <p>◆ Bowing styles including détaché, martelé, legato, spiccato and sautillé.</p>
34.	<p>Arpeggios in groups of 6 notes, with 31 changes in bowing styles.</p> <p><i>Allegro moderato.</i></p>  <p>◆ Bowing styles including détaché, martelé, legato, spiccato and sautillé.</p>

35.	<p>Arpeggios in groups of 8 notes with 23 changes in bowing styles.</p> <p><b>Moderato.</b></p>  <p>◆ Bowing styles including legato.</p>
36.	<p>Alternation of double stoppings with single notes. Study with 174 variants.</p> <p>(a) Single notes on the lower string.</p>

**Figure 5. Part III. Exercises for Developing the Power of the Wrist.**

**Section 5. Arpeggios on 3 strings.**

Number	Areas for Practice
37.	<p data-bbox="228 316 484 339">Study with 1,040 variations.</p>  <p data-bbox="228 435 575 459"><b>Variants on the previous example.</b></p> <ul style="list-style-type: none"> <li data-bbox="228 464 950 488">◆ Whole bow length. Start alternately at low, high and middle notes (1–23).</li> <li data-bbox="228 493 950 517">◆ Half-bow length. First with the lower and then with the upper half (24–45).</li> <li data-bbox="228 521 770 545">◆ Lower half, upper half- and whole bow length (46–59).</li> <li data-bbox="228 550 950 606">◆ In the middle using second and third quarters of the bow hair, with martelé and détaché (60–78).</li> <li data-bbox="228 611 412 635">◆ Legato (79–107).</li> <li data-bbox="228 639 609 663">◆ Staccato (slurred staccato) (108–145).</li> </ul> <p data-bbox="228 699 430 722"><b>Variants in quavers.</b></p> <ul style="list-style-type: none"> <li data-bbox="228 727 950 751">◆ One-third bow length: at the frog, in the middle and at the point (146–161).</li> <li data-bbox="228 756 423 780">◆ Legato (162–229).</li> <li data-bbox="228 785 950 841">◆ Bowing styles including détaché, martelé, legato, spiccato, Viotti's bowing, flying staccato and slurred staccato (230–335).</li> <li data-bbox="228 845 950 901">◆ Double stoppings including détaché, martelé, slurred staccato, spiccato and flying staccato (336–400).</li> </ul> <p data-bbox="228 936 423 960"><b>Variants in triplets.</b></p> <ul style="list-style-type: none"> <li data-bbox="228 965 542 989">◆ With little bow hair (401–449).</li> <li data-bbox="228 994 423 1018">◆ Legato (450–495).</li> <li data-bbox="228 1023 950 1078">◆ Bowing styles including détaché, legato, slurred staccato, spiccato, thrown, flying staccato and ricochet (496–568).</li> <li data-bbox="228 1083 950 1139">◆ Double stoppings including détaché, legato, slurred staccato, spiccato and flying staccato (569–609).</li> </ul> <p data-bbox="228 1174 479 1198"><b>Variants in semiquavers.</b></p> <ul style="list-style-type: none"> <li data-bbox="228 1203 493 1227">◆ With the wrist (610–648).</li> <li data-bbox="228 1232 631 1256">◆ Legato, also with bowing-slur (649–711).</li> <li data-bbox="228 1260 609 1284">◆ Staccato (slurred staccato) (712–776).</li> <li data-bbox="228 1289 950 1345">◆ Bowing styles including détaché, legato, slurred staccato, spiccato, thrown, flying staccato and ricochet (777–936).</li> </ul>

<p><b>Variants with hopping bow.</b></p> <ul style="list-style-type: none"> <li>◆ Sautillé (937–984).</li> <li>◆ Flying staccato (985–998).</li> <li>◆ Thrown staccato (ricochet) (999–1010).</li> <li>◆ Hopping staccato (ricochet) (1011–1023).</li> </ul> <p><b>Variants in chords.</b></p> <ul style="list-style-type: none"> <li>◆ In arpeggiated chords (1024–1026).</li> <li>◆ On 3 strings simultaneously (1027–1040).</li> </ul>
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**Figure 6. Part III.**

**Section 6: Arpeggios on 4 strings.**

Number	Areas for Practice
38.	<p>Study with 726 variants.</p> <p><b>Variants on the previous example.</b></p> <ul style="list-style-type: none"> <li>◆ Whole-bow length (1–12).</li> <li>◆ Half-bow length (13–19).</li> <li>◆ In the middle (20–26).</li> <li>◆ Staccato (slurred staccato) (27–47).</li> <li>◆ Legato (48–82).</li> </ul> <p><b>Variants in quavers.</b></p> <ul style="list-style-type: none"> <li>◆ One-third of bow length (83–111).</li> <li>◆ Legato (112–152).</li> <li>◆ Bowing styles including détaché, legato, spiccato, slurred staccato, flying staccato and ricochet (153–247).</li> <li>◆ Double stoppings with détaché, legato, spiccato, slurred staccato, flying staccato and ricochet (248–300).</li> </ul> <p><b>Variants in triplets.</b></p> <ul style="list-style-type: none"> <li>◆ Using little bow-hair (301–322).</li> <li>◆ Legato (323–368).</li> <li>◆ Bowing styles including détaché, legato, slurred staccato, spiccato, flying staccato and ricochet (369–452).</li> <li>◆ Double stoppings with détaché, legato, slurred staccato, spiccato, flying staccato and ricochet (453–483).</li> </ul>

**Variants in Semiquavers.**

- ◆ From the wrist (484–494).
- ◆ Dotted quavers (495–508).
- ◆ Legato (509–568).
- ◆ Bowing styles including détaché, legato, slurred staccato, spiccato and flying staccato (569–616).
- ◆ Staccato (slurred staccato) (617–642).
- ◆ Sautillé (643–678).
- ◆ Hopping staccato (ricochet) (679–692).

**Variants in chords.**

- ◆ In arpeggiated chords (693–701).
- ◆ On 4 strings simultaneously using sautillé (702–726).

### Opus 3: Forty Easy Variations for the Violin, with Piano Accompaniment

Opus 3, as mentioned above, provides easy pieces (only 24 bars each) which allow the pupil to put into practice the techniques exercised in Opus 2. The pupil can now attempt different types of composition, including Mazurka, Siciliana, Waltz, and Funeral March, with piano accompaniment. The pieces were all composed by Ševčík, and a piano accompaniment was added for the 1901 publication. The theme shown below is in ternary form in E minor and should be played legato.

#### Theme

Thema. *Allegro. ♩. 132.*

The 40 variations that follow are in most keys. They contain up to 6 flats and 5 sharps, except for those in D-flat and G-flat major. They also show



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Play with *détaché f* and then stationary *spiccato p* using successive up-strokes in the middle. At the 4<sup>th</sup> bar raise the bow in the middle and at the frog, and the following minim is played with the lower half of the bow.

4.

Raise the bow with successive up-strokes at the frog, and in the following bar play with successive down-strokes *f* at the frog.

5.

Start at the point and play with flying *staccato* using the whole bow. The following minim should contain tension, like the dialogue between violin and piano accompaniment.

<p>6.</p>	<p>Allegro. <math>\text{♩} = 132</math>.</p>  <p>Allegro. <math>\text{♩} = 132</math>.</p>  <p>Allegro. <math>\text{♩} = 132</math>.</p>  <p>Détaché, putting accent at the beginning of each beat with <i>f</i> and in the following bar play with spiccato lightly in the middle.</p>
<p>7.</p>	<p>Allegro. <math>\text{♩} = 168</math>.</p>  <p>Allegro. <math>\text{♩} = 168</math>.</p>  <p>Allegro Alla Mazurka. <math>\text{♩} = 168</math>.</p>  <p>This variation is similar to Var. 5 above. It is entitled "Mazurka", and becomes more like dance music because of its accompaniment.</p>
<p>8.</p>	<p>Allegro. <math>\text{♩} = 132</math>.</p>  <p>Allegro. <math>\text{♩} = 132</math>.</p>  <p>Allegro. <math>\text{♩} = 132</math>.</p>  <p>Play with détaché and spiccato alternately, with <i>f</i> at the frog.</p>

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<p>9.</p>	<p><b>Allegretto.</b> <math>\text{♩} = 60.</math></p>  <p>Entitled “Siciliana”. Start at the point, and the semiquaver is played with a slight movement of the hand. The following quaver is to be raised up to the frog. Then the dotted crochet keeps its own tone with its accompaniment.</p>
<p>10.</p>	<p><b>Allegro.</b> <math>\text{♩} = 160.</math></p>  <p>Play with spiccato and legato alternately in the middle.</p>
<p>11.</p>	<p><b>Allegro.</b> <math>\text{♩} = 152.</math></p>  <p>At first play with the lower half of the bow, and in the following quavers employ spiccato, raising the bow in the middle.</p>

<p>12.</p>	<p><b>Allegro. <math>\text{♩} = 84</math>.</b></p>  <p>Start with a down stroke, holding the bow as tightly as possible at the point on the string. Play with flying staccato, dividing into upper and lower half bow with the up-stroke, and then 4 successive quavers are played legato using the whole bow.</p>
<p>13.</p>	<p><b>Allegro. <math>\text{♩} = 152</math>.</b></p>  <p>First play with spiccato <i>p</i> in the middle using down-stroke; next play with <i>f</i> at the frog using up-stroke. Employ 2 changes in bowing-styles including legato and détaché.</p>
<p>14.</p>	<p><b>Allegro. <math>\text{♩} = 152</math>.</b></p> 



Allegro.  $\text{♩} = 162$ . *Trappoli*

Allegro.  $\text{♩} = 162$ .

*mf*

The 1<sup>st</sup> bar is the same as Var. 16, and still needs rapid changing of strings. In the 2<sup>nd</sup> bar, the first quaver is hopped up to the point, and the following minim is hammered. Use the upper half-bow, starting from the point.

18. Allegro.  $\text{♩} = 120$ .

Allegro.  $\text{♩} = 120$ .

*p*

u. H. M. o. H. M. u. H. M. o. H. M. u. H.

Allegro.  $\text{♩} = 120$ .

Allegro.  $\text{♩} = 120$ .

*p*

The first down half-bow from the frog is legato, and after the following quaver, raise the bow and play with spiccato. In the 2<sup>nd</sup> bar, at the point the bow should be started with a delicate touch on the string, and after of 3 quavers (legato) with the upper half-bow, raise the bow and play spiccato in the middle.

19. Allegro.  $\text{♩} = 144$ .

Allegro.  $\text{♩} = 144$ .

*p*

*p sempre legato*

Use flying staccato with the up-stroke and then legato in the middle. In the 2<sup>nd</sup> part use the lower half-bow and in the 3<sup>rd</sup> part play with stationary spiccato *pp* in the middle.

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<p>20.</p>	<p><b>Allegro.</b> <math>\text{♩} = 88.</math></p>  <p>Play the 2 successive notes with ricochet. In the 3<sup>rd</sup> and 4<sup>th</sup> bars each quaver is played with thrown bow in the middle.</p>
<p>21.</p>	<p><b>Allegro.</b> <math>\text{♩} = 60.</math></p>  <p>Slurred playing with the whole bow and at the point. In the following bar flying staccato in 1 up-stroke.</p>
<p>22.</p>	<p><b>Allegro.</b> <math>\text{♩} = 126.</math></p>  <p>This typical spiccato music employs 7 changes in bowing-styles, including legato, détaché, flying staccato, ricochet, and sautillé.</p>

23. **Allegro.**  $\text{♩} = 98.$



Play the dotted crochets from the frog, and then with the up-stroke play the slurred and flying staccato, using the whole bow.

---

24. **Allegro.**  $\text{♩} = 152.$



At the quaver rest hold the bow on the string and with the up-stroke play stationary spiccato and sautillé in the middle.

---

25. **Allegro.**  $\text{♩} = 138.$

*di rimbalzo*  
M. jeter werfen - Mogené Jerk M. M. M. M. u. H. G.



Start with ricochet and then flying staccato, and after the slurred notes raise the bow. All notes are to be played in the middle.

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26.

**Allegro moderato.**  $\text{♩} = 104.$

Marcia funebre.

**Allegro moderato.**  $\text{♩} = 104.$

**Allegro moderato.**  $\text{♩} = 104.$

This is called “Funeral March”. Start at the frog, pulling down the whole bow. Then at the beginning of the second beat raise the bow, and play with thrown bow with up-stroke at the point. At the 3<sup>rd</sup> bar, play the last 3 quavers with down-stroke at the frog. In the following bar, use ricochet with down-stroke in the middle and nimbly thrown bow with up-stroke at the point.

27.

**Allegro.**  $\text{♩} = 144.$

sautillé

M. saltellato

**Allegro.**  $\text{♩} = 144.$

**Allegro.**  $\text{♩} = 144.$

Play with sautillé, with the accent at the beginning of each beat. Hop, crossing 2 strings in the middle. Employ 2 changes of bowing-styles.

28.

**Allegretto.**  $\text{♩} = 100.$

pochettato

volante

Volant flying

fliegend - volant<sup>3</sup>.

**Allegretto.**  $\text{♩} = 100.$

**Allegretto.**  $\text{♩} = 100.$

**Allegretto.**  $\text{♩} = 100.$

crise.





At first, the spiccato crossing the next string is to be *p* in the middle, and then *f* at the frog. Employ 17 changes in bowing-styles, including legato, détaché and sautillé.

35.

Allegretto.  $\text{♩} = 63.$

Allegretto.  $\text{♩} = 63.$

Allegretto.  $\text{♩} = 63.$

The first 2 bars are played by raising the bow after each pair of 32<sup>nd</sup> notes, using the whole bow on the up-stroke. At the 3<sup>rd</sup> and 4<sup>th</sup> bars, play in slurred and flying styles, with 1 up-stroke.

36.

Moderato.  $\text{♩} = 108.$

Moderato.  $\text{♩} = 138.$

Moderato.  $\text{♩} = 138.$

Use legato and stationary spiccato in the middle.

37.

Allegro.  $\text{♩} = 120.$

Allegro.  $\text{♩} = 120.$

Allegro.  $\text{♩} = 120.$

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	<p>As in Var. 31, after the descending <i>portando</i> use flying staccato with the whole bow, and then at the 4<sup>th</sup> beat use legato, also with the whole bow.</p>
38.	<p><b>Allegro.</b> <math>\text{♩} = 126.</math></p>  <p>M. (<i>p</i>) spiccato Fr. (<i>mf</i>) <i>sciolto balzato</i></p> <p><b>Allegro.</b> <math>\text{♩} = 126.</math></p>  <p><b>Allegro.</b> <math>\text{♩} = 126.</math></p>  <p><i>p</i> molto <i>espr.</i> <i>mf</i></p> <p>As in Var. 34, crossing the next string play spiccato <i>p</i> in the middle, and then <i>mf</i> at the frog. Employ 15 changes in bowing-styles using quadruplets and sextuplets with legato, flying staccato, ricochet and sautillé.</p>
39.	 <p>arpeggio</p> <p><b>Moderato.</b></p>  <p><i>p</i></p> <p>Arpeggios in chords on 3 strings. Employ 11 changes in bowing-styles using semiquavers, sextuplets and double stoppings with legato, sautillé and flying staccato. Finally, accomplish ricochet arpeggios.</p>
40.	 <p>arpeggio arpeggio</p> <p><b>Moderato.</b></p>  <p>Arpeggios in chords on 4 strings. Employ 10 changes in bowing-styles using semiquavers and double stoppings with legato, sautillé, and flying staccato. Finally accomplish ricochet arpeggios.</p>

The tempo of Op. 3 should first be moderate; later the pupil should follow the metronome beat indicated for the piece. Ševčík himself often accompanied his pupils on the piano, giving them the appropriate tempo (see pictures 3 and 4). Many of the materials in Opp. 2 and 3 later reappeared in Ševčík's *7 Czech Dances* (Opp. 10 and 10a), which were composed in Kiev at this time, and were published in 1898. These dances are full of the basic techniques which are analyzed above.

### Conclusion

Ševčík's work on the right hand was significant in its time, and even today, by virtue of the fact that he systematized what had previously been left to chance. The techniques which he put down in Opp. 2 and 3 still form the basis of advanced violin practice, that is, to those who are already on the verge of being performers. The exercises and pieces can be of benefit to all types of players, in any circumstances. The advanced student or player who uses these works, particularly under a skillful teacher, can perfect all the necessary techniques because of Ševčík's attention to the minute details of the role played by each part – the arm, elbow, wrist, hand and so forth.

These techniques have worked with a huge number of illustrious performers. One of the most prominent was Václav Talich (1883–1961), who studied under Ševčík from 1897 to 1903 in the Prague Conservatory. He became concertmaster in the Berlin Philharmonic Orchestra. Later, as a conductor, Talich applied Ševčík's method of analysis not only to the violinists, but also to the other performers. Jan Kubelík (1880–1940) made Ševčík's name famous worldwide through his international performances. Kubelík even sent his daughters to Ševčík for instruction; likewise, the daughter of the famous Polish violinist and composer Henryk Wieniawski (1835–1880) went to Ševčík in 1902–1904. Carl Flesch (1875–1944), though

not a direct pupil of Ševčík's, nevertheless sent his famous method to Ševčík to critique. Even Henri Marteau (1874–1934), the French violinist who was originally critical of Ševčík's method, finally came to appreciate its results. Kocian (1883–1950), possibly Ševčík's best pupil, was much admired as a performer and as a teacher. He taught Marie Hlouňová (1912–2006, picture 5), who in turn passed on her technique and experience to those of us who were her pupils. In particular, she introduced me to Op. 3, which gave me confidence to perform any bowing technique. This was a life-changing experience because it gave me the mental strength to play with greater exuberance and vitality than before.

Opp. 2 and 3 are not easy. They offer a long apprenticeship in which the pupil works over the material again and again. They require application and dedication, but the final results are both pleasing and lasting.

### **Acknowledgements**

I would like to remember my mentor, the late Professor Marie Hlouňová, and also to thank Professor Josef Hála for his encouragement and kindness. The Staff of Hiroshima Shudo University Language Lab. kindly assisted in the preparation of the photographs, in particular Mr. Seiji Fujishita. My thanks also to Dr. M. J. Benson, who helped in the preparation of this paper.

Appendix 1

All Ševčík's bowing techniques, as seen in Opp. 2 and 3.

Abbreviations and signs:

- G. *Whole length of bow-hair.*
- H. *Half length of bow-hair.*
- u. H. *Lower half of bow-hair.*
- o. H. *Upper half of bow-hair.*
- $\frac{1}{3}$  B.  *$\frac{1}{3}$ <sup>rd</sup> half of bow-hair.*
- Fr. *Frog-end of bow.*
- M. *Middle of bow.*
- Sp. *Tip-end of bow.*
- M\* *In the middle, and then at the tip and at the frog.*
- ▣ *Down-stroke.*
- ∨ *Up-stroke.*
- *Broadly detached.*
- *Staccato (chopped), or martellato (hammered).*
- ∨ *Spiccato (thrown) or Saltato (sautillé, or hopping).*
- ) *Raise the bow from the string.*

## Appendix 2

### The Kinds of Bowing Technique

**Détaché:** literally, a “detached”, broad and vigorous bowstroke.<sup>15</sup>

**Martelé:** Hammered – using a series of short, sharp blows with the bow upon the string.<sup>16</sup>

**Spiccato:** A bouncing technique of medium rapidity, in which the springing effect is produced through co-operation of the hand and forearm in dropping and rebounding.<sup>17</sup>

**Sautillé:** (Also Saltando, Saltato) A short bowstroke played with the middle of the bow so that it bounces slightly.<sup>18</sup>

**Ricochet:** Rebound. Involves at least two notes being played in the same bowstroke (either up or down), the bow being “thrown” onto the string and the relevant notes articulated (usually in the upper third) through the natural bounce of the stick.<sup>19</sup>

**Staccato:** Staccato involves the playing of several martelé strokes taken rapidly in one bowstroke (either up or down). When the bow is allowed to spring slightly from the string, the stroke is known as “flying staccato”.<sup>20</sup>

**Legato:** Bound together. Play with one bowstroke so that there is no perceptible pause between notes, i.e., in a smooth manner.<sup>21</sup>

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15 Stowell, *op. cit.*, p. 263.

16 Kennedy, M. *A Dictionary of Music*. Oxford, 1994.

17 Mingotti, *op. cit.*, p. 40.

18 Latham, Alison (Ed.), *A Companion to Music*: Oxford, 2005.

19 Stowell, *op. cit.*, p. 265.

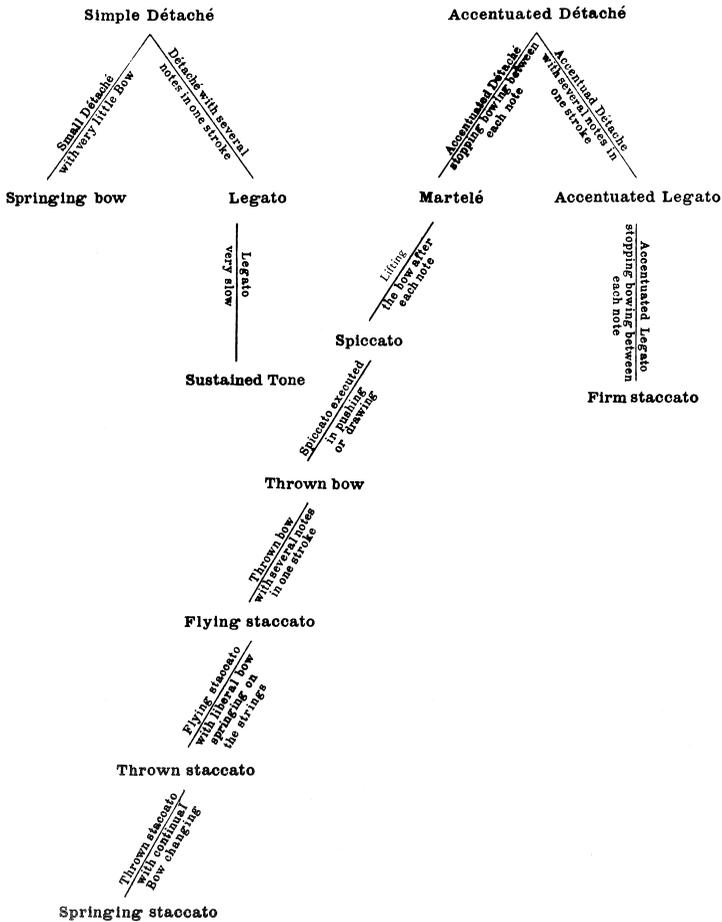
20 Stowell, *op. cit.* pp. 135–136, p. 265.

21 Kennedy, M. *A Dictionary of Music*. Oxford, 1994.

Appendix 3

As I have said in the first part of this method, "THE ENTIRE TECHNIQUE OF BOWING IS BASED ON THE SIMPLE AND THE ACCENTUATED DÉTACHÉ." When the bow is pushed or drawn without accenting the change of bow, it is called simple détaché. It becomes accentuated détaché when every stroke is vigorously accented at the start.

Genealogical Picture of Bow strokes.

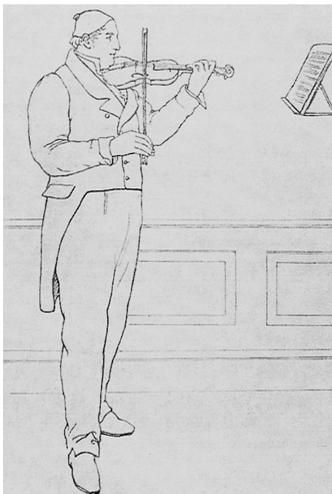


(from Demetrius C. Dounis (1887?-1955), Op. 12, Second Part, The Bow.)

Appendix 4



1. F. Geminiani using a pre-Tourte bow, 1740.



2. Louis Spohr (1784–1859) using a Tourte bow.



3. Otakar Ševčík holding the bow, c.1930.



4. Otakar Ševčík accompanying a pupil, c.1930.



5. Marie Hlouňová playing the violin, 1966.