

Level I	Level II	Level III	Level IV	Level V	Level VI	Level VII	Level VIII	
Op. 6 VIOLIN SCHOOL FOR BEGINNERS vol.1.–5.	Op. 6 vol. 5.–7.	Op. 1 VIOLIN TECHNIQUE book I. No. 1–24., 27; book II. No. 1–5., 12.–16., 21.–25., 30, 31, 35, 36, 39.	Op. 1 completion I. book, book II, book III. No. 1.–4.	Op. 1., book III. No. 5–10; book IV. No.1, 4, 5, 10, 21, 32	Op. 1, book III. completion book IV. a selection	Op. 1, book IV.	completion and repetition	
Op. 2 SCHOOL OF BOWING TECHNIQUE vol. 1. No. 1.–4.	Op. 2 vol. 1. No. 5							
Op. 7 TRILL EXERCISES vol. 1. No. 1.–5.	Op. 7 vol. 1. No. 6.–12.	Op. 2 completion vol. 1, vol. 3	Op. 2 vol. 2, vol. 4	Op. 2. vol. 5	Op. 2, vol. 5, 6	Op. 2, vol. 6	completion and repetition	
to Op. 6 SUPPLEMENT: Melodic notes No. 1.–19.	to Op. 6 SUPPLEMENT: Melodic notes No. 20.–31.	Op. 3, 40 variations	Op. 3 completion	Op. 3 selection and repet.				
Op. 11 SCHOOL OF INTONATION book I.–III.	Op. 11 book IV.–VII	Op. 7 TRILL EXERCISES completion vol. 1, vol. 2.	Op. 7 vol. 2	Op. 7 selection and repet.				
to Op. 11 SUPPLEMENT: (also to Op. 6) A. Kappelaberger - rev. O. Ševčík vol. 1.–4., No. 1.–112.	to Op. 11 SUPPLEMENT: (also to Op. 6) “CZECH MELODIES” 1.–7. pos. (with 2. violin). Introduction to vibrato and interpretation	Op. 8 CHANGES OF POSITION	Op. 8 completion					
		Op. 9 PREP. EXERCISES IN DOUBLE-STOPPING	Op. 9 completion					
		Op. 11 VII.–XI.	Op. 11 XII.–XIV.	Op.11 selection and repet.				
		Op. 26 KREUTZER STUDIES, 1.–II.	continuation	continuation	continuation			
Op. 16 I. SCHOOL OF INTERPRETATION 1. RODE: Melody. Concerto No. 6 / I mvt. <i>Styles of bowings on eighths.</i> 2. RODE: Introduction to Rondo. Concerto No. 6 / III mvt. <i>Styles of bowing on eighths in 6/8 time.</i> 3. FIORILLO: Andante, Etude No. 13. <i>Shifting of position in various forms.</i> 4. WIENIAWSKI-WARLAMOFF: Romance from “Souvenir de Moscou”. <i>Bowing styles on triplets.</i> 5. ŠEVČÍK: Andante on the G string Op. 10./5. <i>Rhythmic studies.</i> 6. LECLAIR: Sarabande. <i>Introduction into 3/2 measure. Bowings for legato, martelé and staccato.</i>	Op. 16 I. 7. PAGANINI: Theme from “Non più mesta”. <i>Repeated raising of the bow at the up-stroke.</i> 8. MENDELSSOHN: Melody in G, Concerto E-minor, I mvt. <i>Shading and nuance of the tone.</i> 9. RODE: Adagio, Concerto No. 7. <i>Studies on the G string.</i> 10. RUST: Gigue. <i>Bowing style spiccato.</i> 11. BEETHOVEN: Melody in G-minor, Concerto in D / III mvt. <i>Rhythmical exercises in 6/8 time.</i> 12. RODE: Adagio, Concerto No. 6. <i>Drawn and sharp notes by turns.</i> 13. WIENIAWSKI: Thème original from Op. 15 14. ŠEVČÍK: Introduction to the natural and artificial harmonic tones.	Op. 16 I. 15. SPOHR: Introduction to 1. mvt. Concerto No.2 16. ERNST: Melodic Scene in A-major, Concerto in F-sharp minor 17. RODE: Introduction and Melody to the Concerto No.7, III mvt. <i>On the dotted rhythm.</i> 18. MOLIQUE: F-major Melody, Concerto No.5, I mvt. <i>Bowing styles accompanied by 2nd violin.</i> 19. BEETHOVEN: Rondo theme from the Violin Concerto 20. SPOHR: Marchscene, Concerto No.8, III mvt. 21. VIOTTI: Melody with Double-Stops, Concerto No. 18, 1. mvt 22. WIENIAWSKI: Cantabile A-major Concerto No. 1, I mvt. <i>Rhythmical exercises in triplets.</i>	Op. 16 I. 23. VIEUXTEMPS: Theme from Fant. Appassionata. <i>Softness of tone.</i> 24. PAGANINI: Theme from “I Palpiti”. <i>Shading of the tone.</i> 25. VIOTTI: Rondo with Double-Stop Passage, Concerto No.28. 26. WIENIAWSKI: Theme from Carneval Russe. 27. MOLIQUE: Ricochet-Scene, Concerto No.5, III mvt. 28. ERNST: Andante from Hung. Melodies. <i>Graded Studies of tone.</i> 29. WIENIAWSKI: Melody with Octaves from Concerto No.1, III mvt. 30. PAGANINI: 7 Variations from the Carneval of Venice. <i>Rhythmical Studies.</i> 31. VIEUXTEMPS: Serenade A-major on the G-string, Concerto No.1, III mvt. ŠEVČÍK: Andante Op. 10 4. <i>Changing of tempo moderato and quick.</i> 32. BÉRIOT: Melody in Octaves, Concerto No.9, I mvt. <i>Independence of the fingers.</i> TARTINI: Larghetto from the Devil's Sonata. <i>Independence of the fingers.</i>	Op. 16 I. / II. 33. ŠEVČÍK: Theme in Octaves Op.10/4. <i>Preparation for the sautillé and glissando.</i> PAGANINI: Secondary Subject form the Concerto No.2, II mvt. 34. BÉRIOT: Adagio from the Concerto No.7. <i>Chain-trills.</i> LAUB: Melody and Octaves from the Polonaise in virtuoso form. 35. TARTINI: Largo and Allegro from the G-minor Sonata. <i>Double-stops and suppleness of the wrist.</i> 36. BÉRIOT: Air varié No. 1. <i>Double-stops and Chords in virtuoso form.</i> 37. RUST: Gigue for Solo Violin. <i>Left hand pizzicato.</i> RUST: Courante. <i>Suppleness of wrist in crossing two and three strings.</i> 38. SPOHR: Larghetto in Double-Stops. <i>Third double-stops in virtuoso form.</i> 39. VIEUXTEMPS: Andante sostenuto from the Concerto No.2 <i>Pliancy of Bowing.</i>	Op. 16 II. 40. WIENIAWSKI: Scherzo Tarantelle 41. SARASATE: Gipsy Melodies 42. ERNST: Hungarian Melodies 43. BAZZINI: Dance of Gnomes	Op. 16 II. 44. PAGANINI: Moses Fantasy 45. PAGANINI: Witches Dance	Op. 19 ČAJKOVSKIJ: Elaborate studies on Concerto D major Op. 35	
							Op. 17 WIENIAWSKI: Elaborate studies on Concerto d minor Op. 22	Op. 20 PAGANINI: Elaborate studies on Concerto D major Op. 6
							Op. 21 MENDELSSOHN: Elaborate studies on Concerto e minor Op. 64	Op. 18 BRAHMS: Elaborate studies on Concerto D major Op. 77