Schradieck

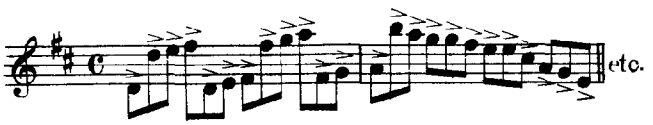
The School of Violin Technics

Book 3: Exercises in Different Methods of Bowing

In Book III of this revised edition the author has made some changes, a number of styles of bowing having been added which were not included in the former edition.

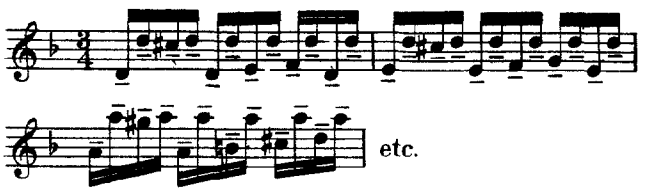
The first seven sections (I to VII) contain chiefly exercises on the staccato. In the remainder, excepting the last (№ XVII) the bowings which are to be executed with springing bow are treated (*spiccato* arpeggios).

In order to acquire a good staccato, special attention must be paid to strengthening the arm-muscles. The violin-player should not neglect to strengthen his arms by daily gymnastic exercises. The best preliminary exercise for the staccato is the detached wrist-stroke, which should be executed quite near the point of the bow. Each note must be firmly attacked, but without stiffening the wrist in the least. By this stroke all the muscles chiefly concerned in producing the staccato are strengthened in no common degree. — Practise in this manner all exercises in Section II; e. g.,



As one of the best studies for this bowing, the E major Caprice by Rode should be noted here (№ IX).

The broad detached stroke has a peculiarly strengthening effect on the muscles of the forearm. This stroke is executed between middle and point of bow, with the forearm alone. The upper arm should not move at all; consequently, the elbow-joint must be perfectly loose. Avoid perceptible breaks between the tones. For the study of this stroke, all exercises in Nos. I, III, and V may be utilized; e. g.,



Also practise Studies VIII and X (in F♯ minor and C♯ minor) of the Rode Caprices with this stroke.

The exercises in Nos. I, II, III and V are marked with two bowings. The best way to practise them is as follows:

(1) Employ only the bowing marked above.

(2) Employ only the bowing marked below.

(3) Employ, for each individual exercise, at first the upper bowing, and on repetition the lower bowing.

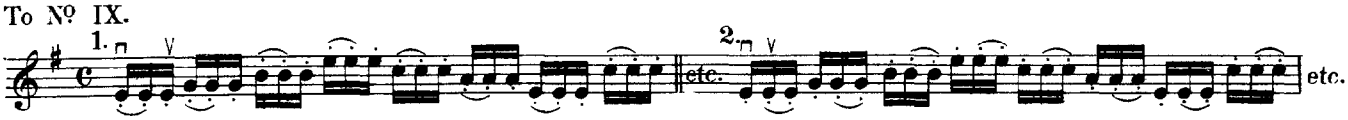
It will also be very helpful to play all the exercises in any section throughout with any one of the given bowings. As so many different bowings are indicated, the student will have to make a suitable selection.

The Springing Bow (*spiccato*) forms the foundation of all bowings to be executed with a "jumping" bow. This bowing cannot be practised too much; it is, therefore strongly recommended to utilize the entire contents of this Book as material for the practice of this bowing.

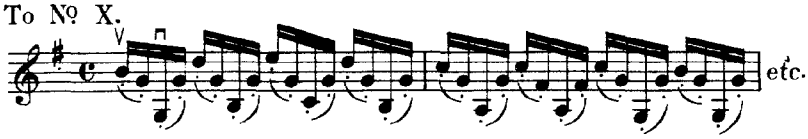
The *spiccato* (and, for that matter, all bowings executed with a "jumping" bow) is executed with a perfectly loose wrist about the middle of the bow, near the centre of gravity of the stick. This centre of gravity can be readily found by balancing the bow across the back of the violin; as a guide for the eye, the exact point may be marked with chalk.

It will also be very useful to the pupil to practise the exercises in Sections IX to XV in the following manner:

To № IX.

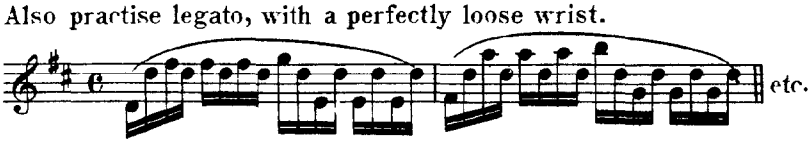


To № X.



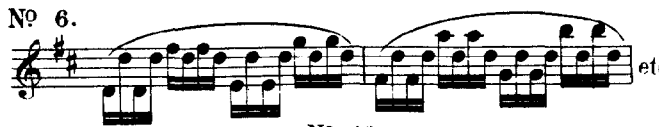
To № XI.

Also practise legato, with a perfectly loose wrist.



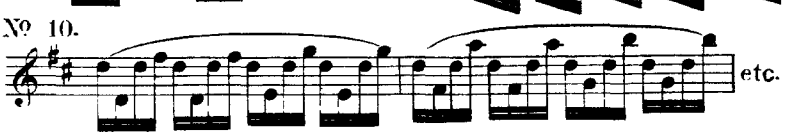
№s 6, 9 and 10 must then be varied as follows; e. g.,

№ 6.



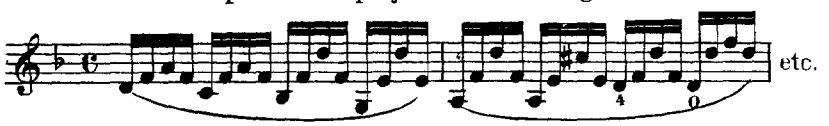
№ 9.

№ 10.



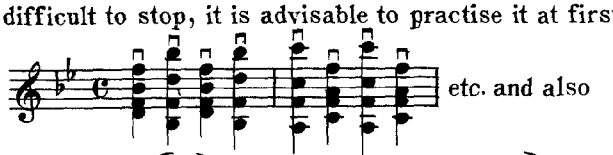
To № XII.

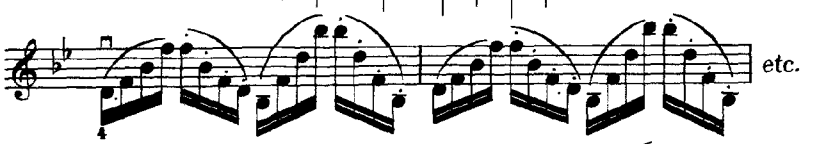
It is also excellent practice to play this section legato:



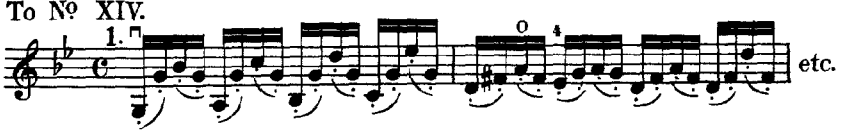
To № XIII.

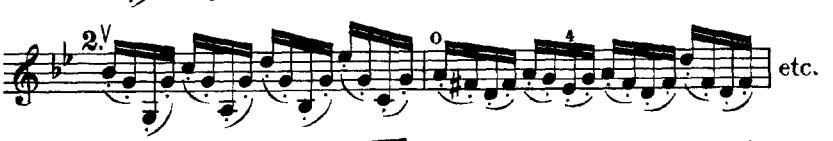
Various chords in this section being difficult to stop, it is advisable to practise it at first as follows:

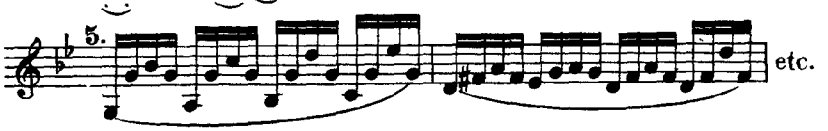


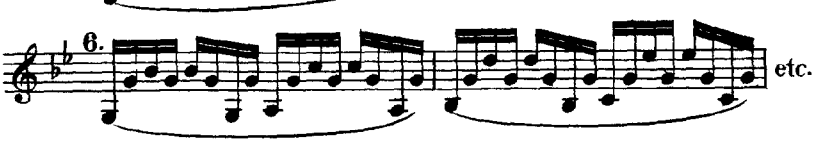


To № XIV.









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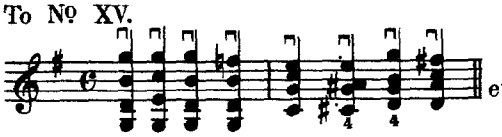

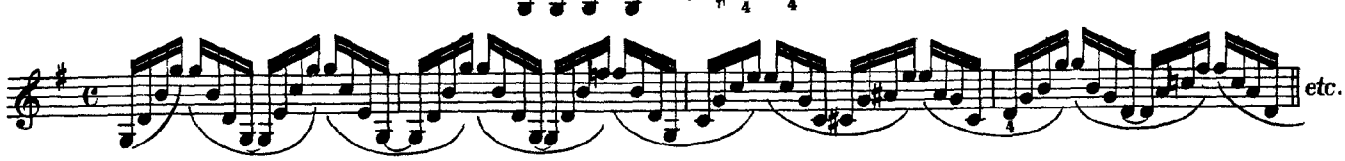

To № XVI.

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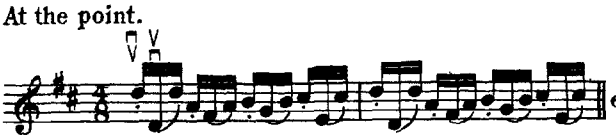

The School of Violin-technics.

Section III.

Exercises in Various Bowings.

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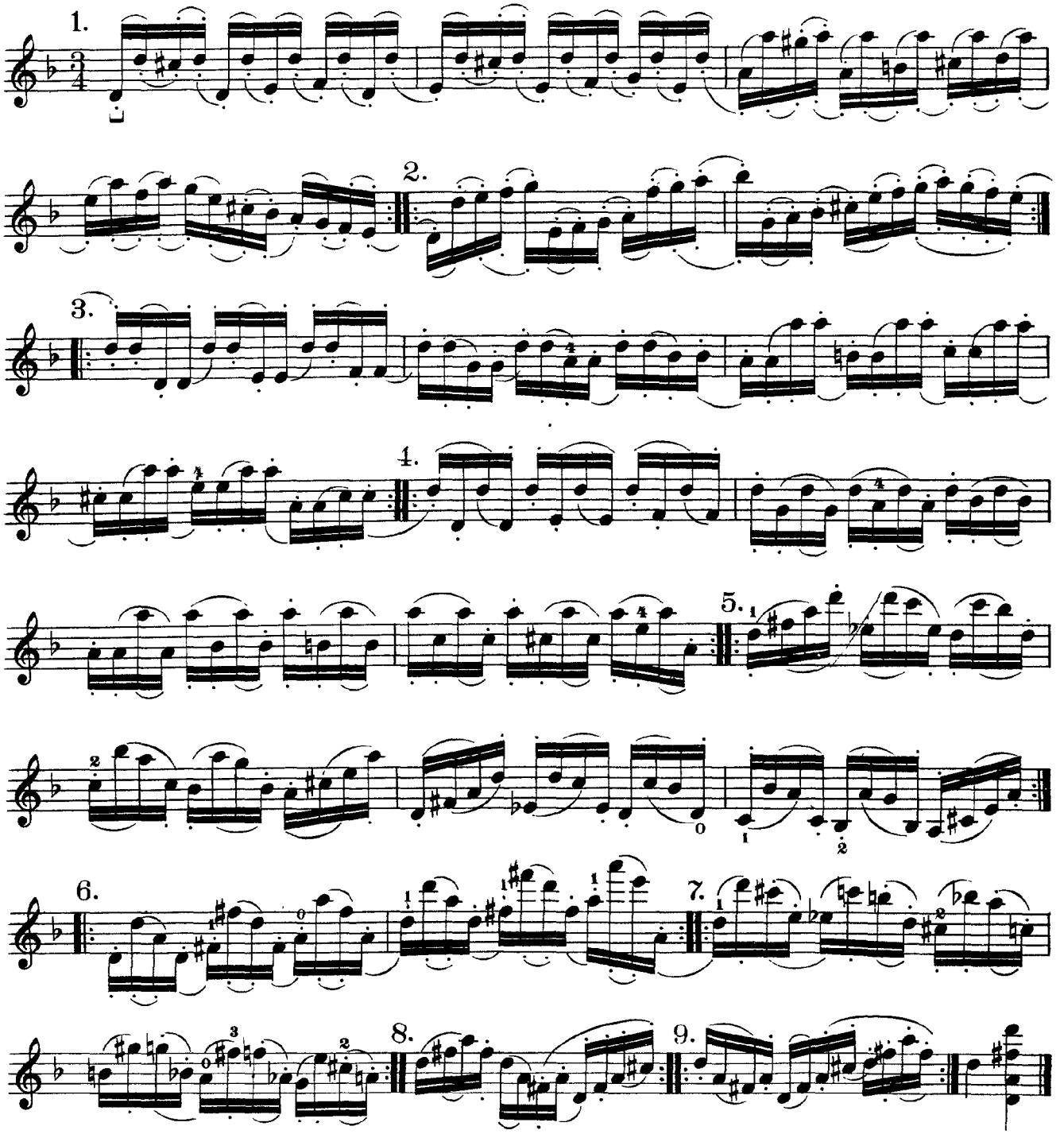
HENRY SCHRADIECK.



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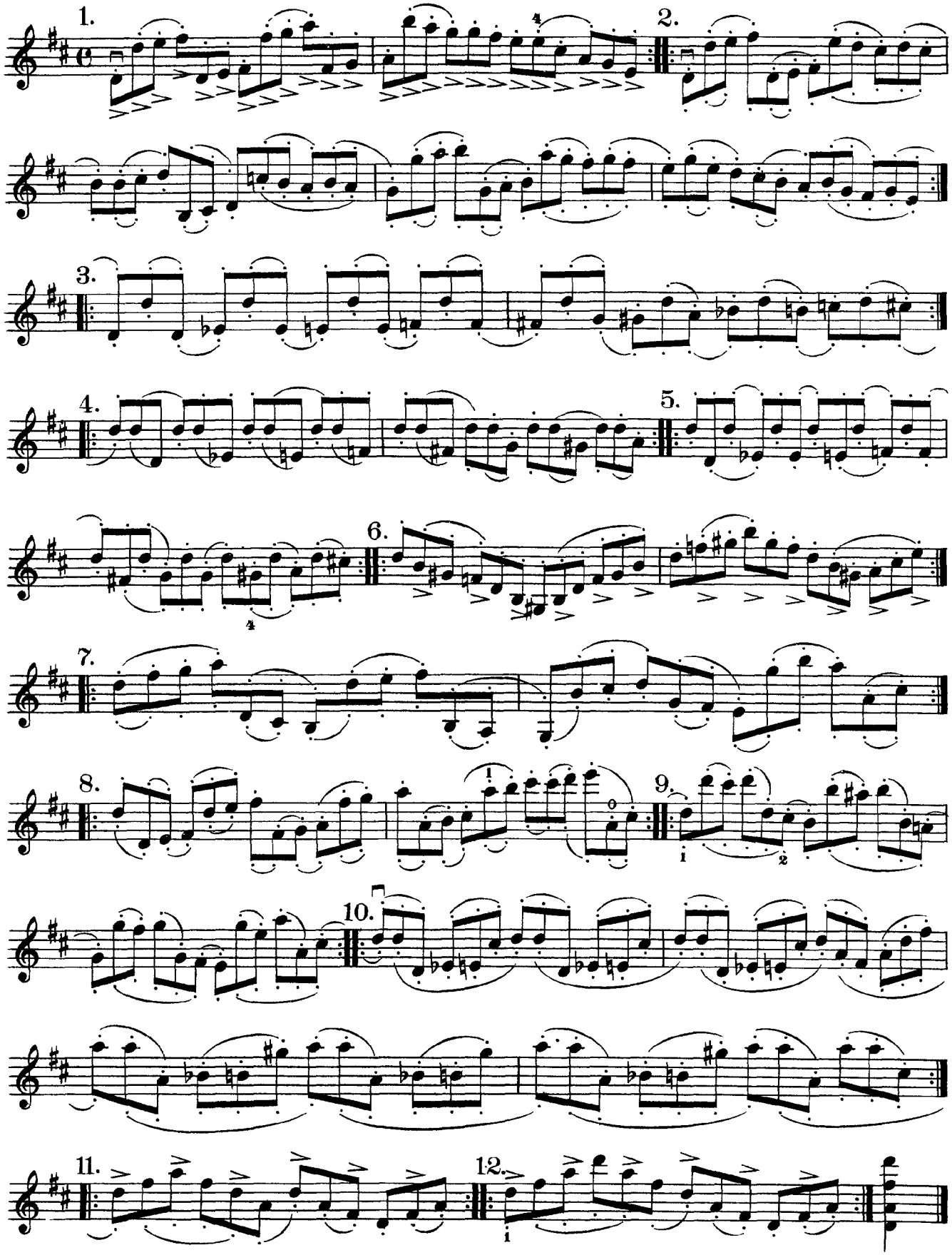

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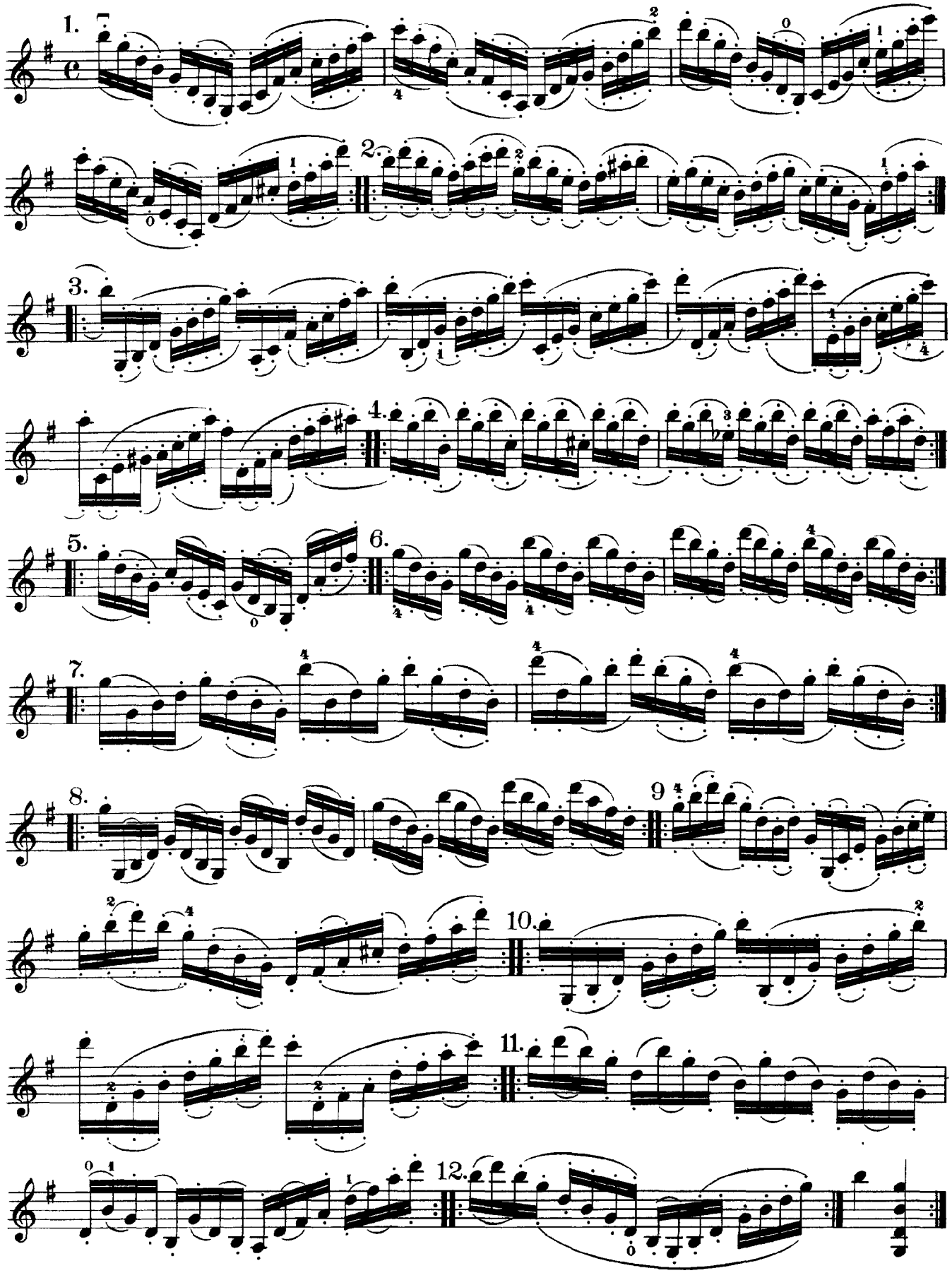

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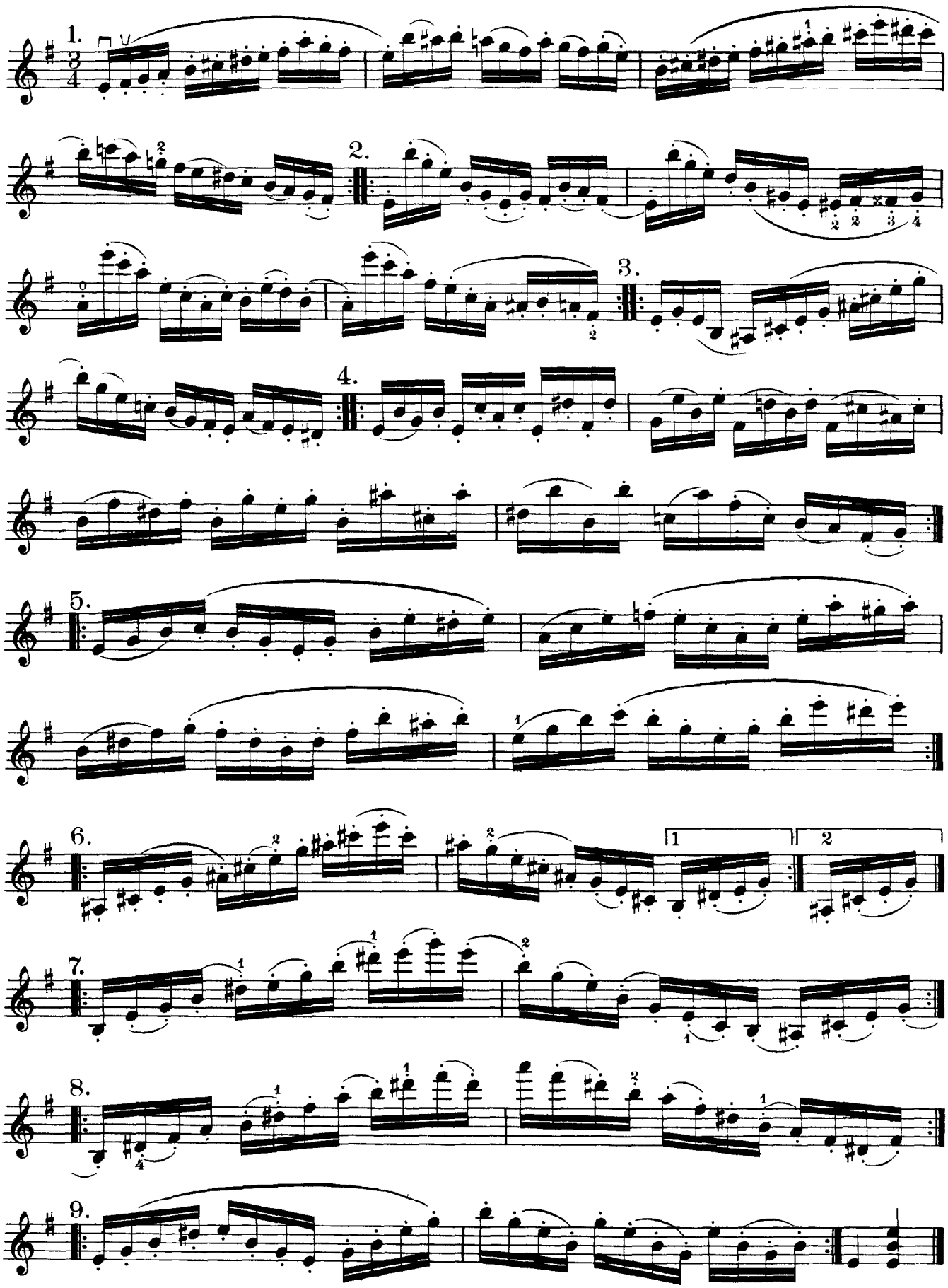

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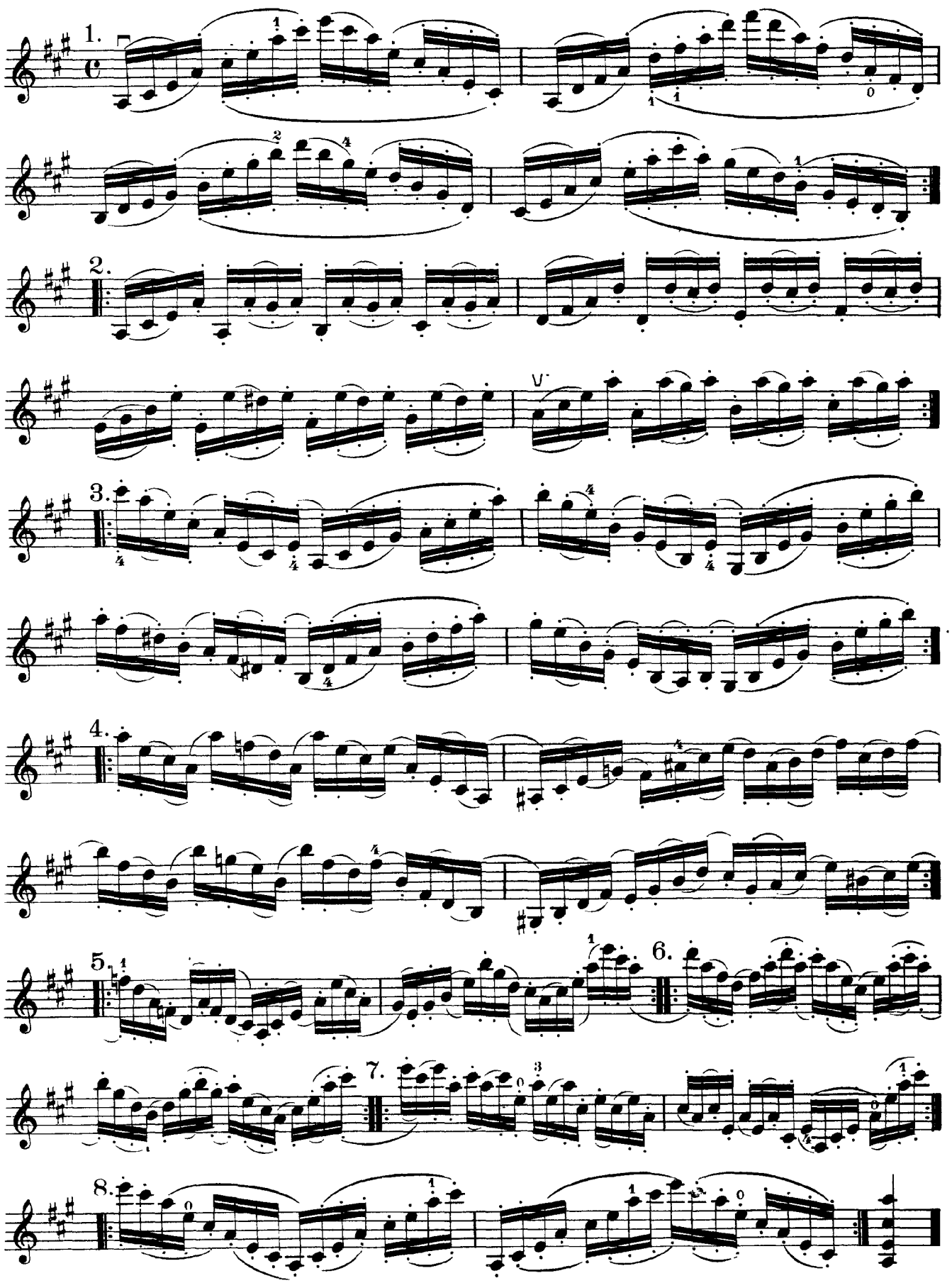

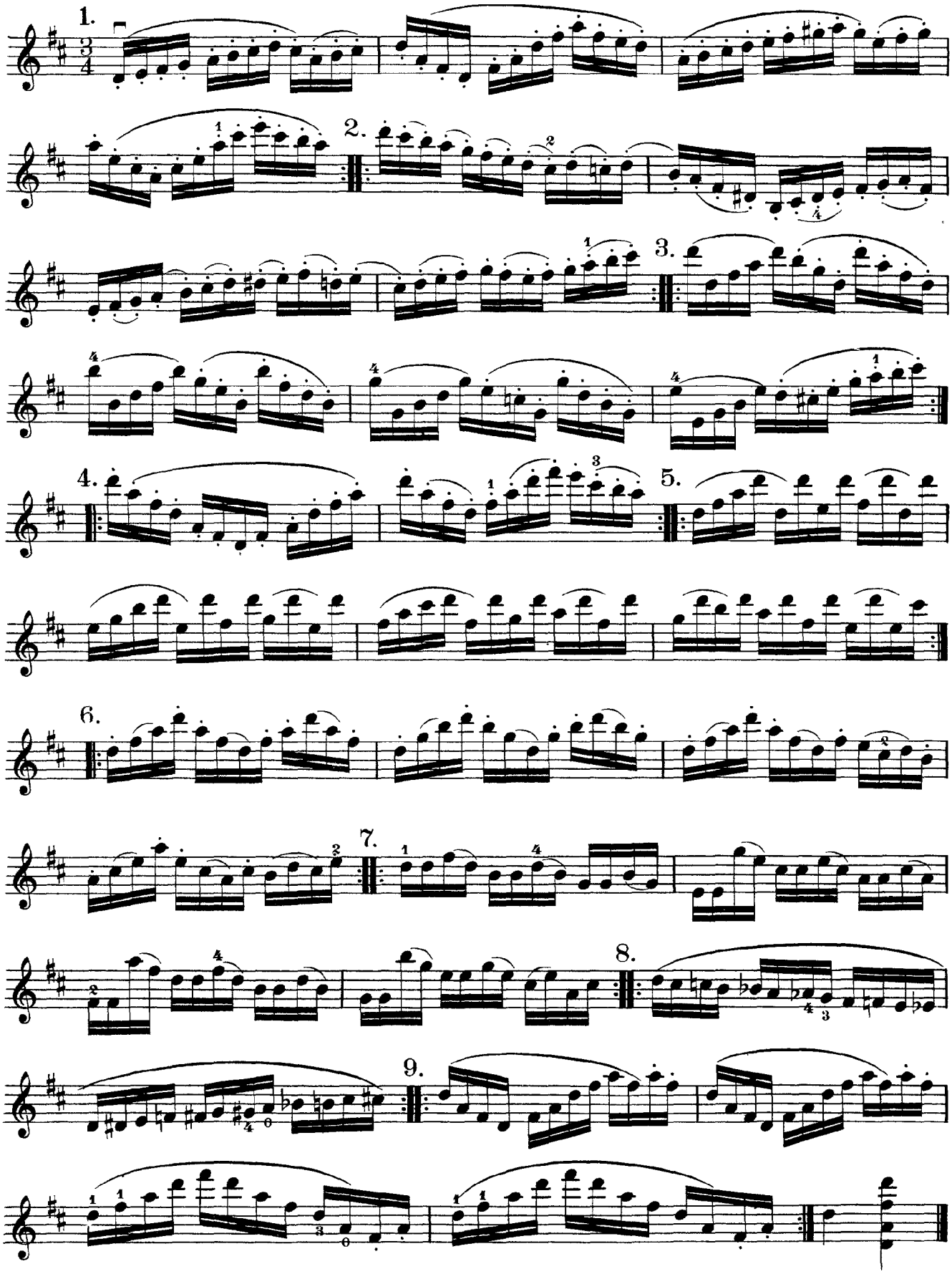
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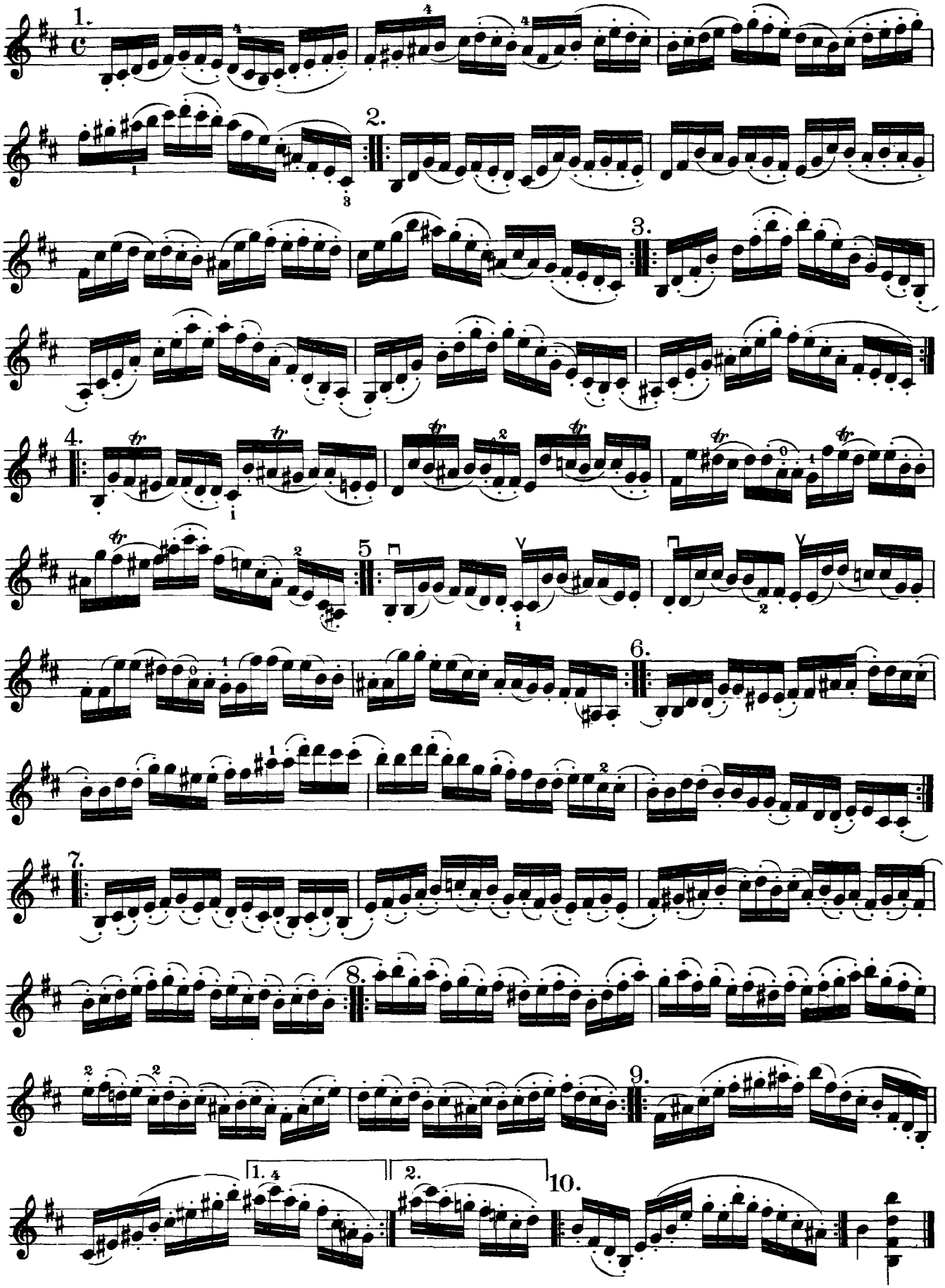

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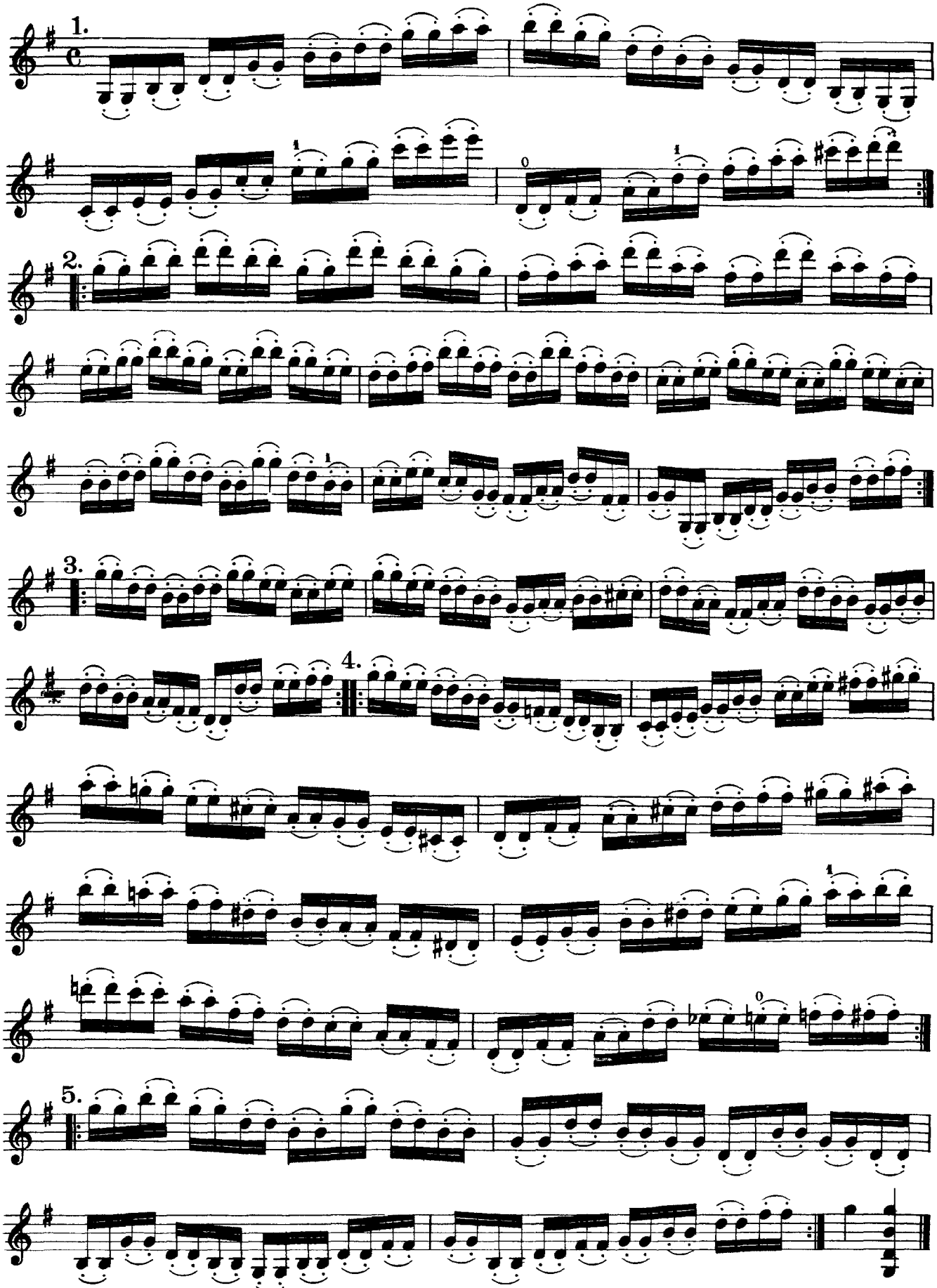

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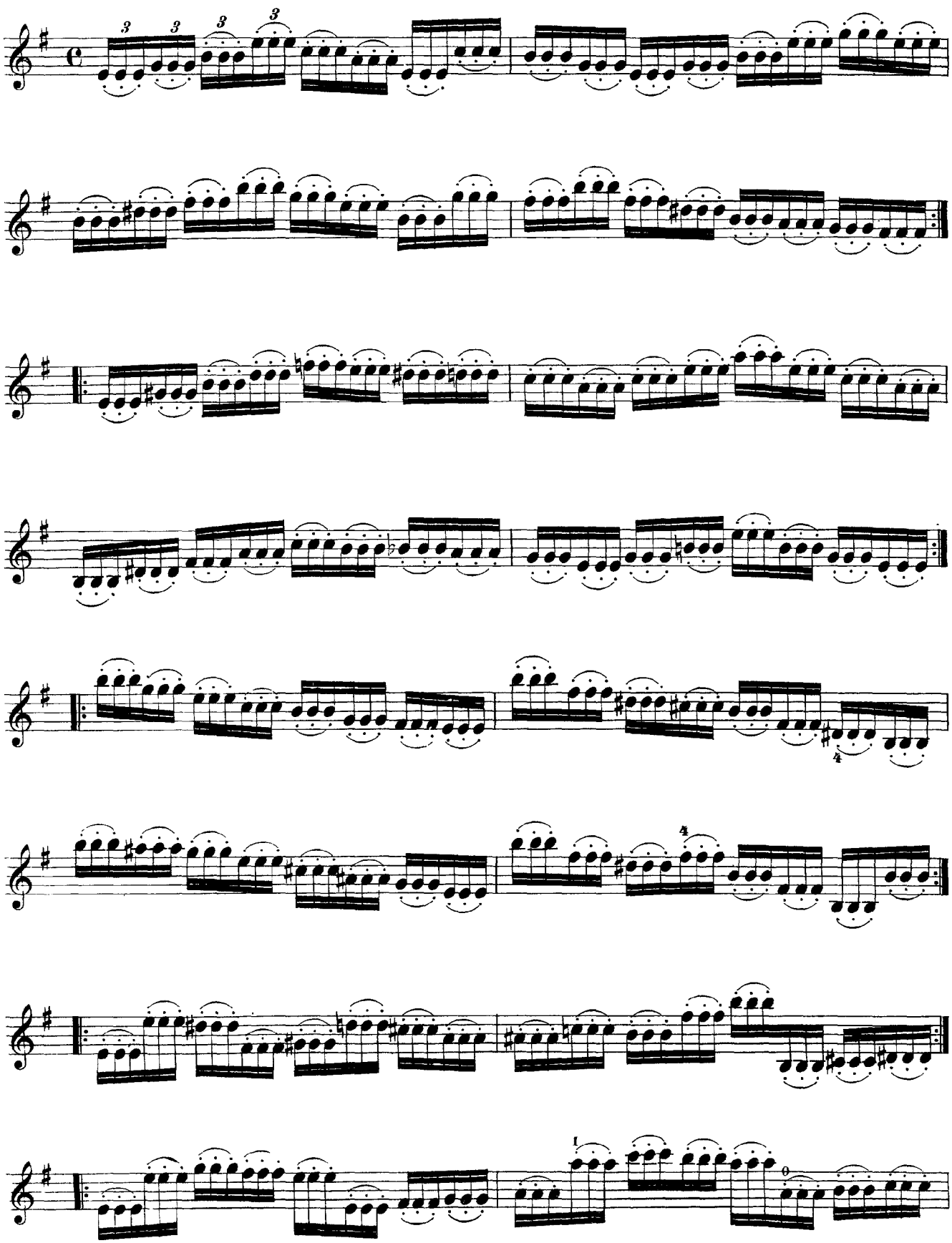

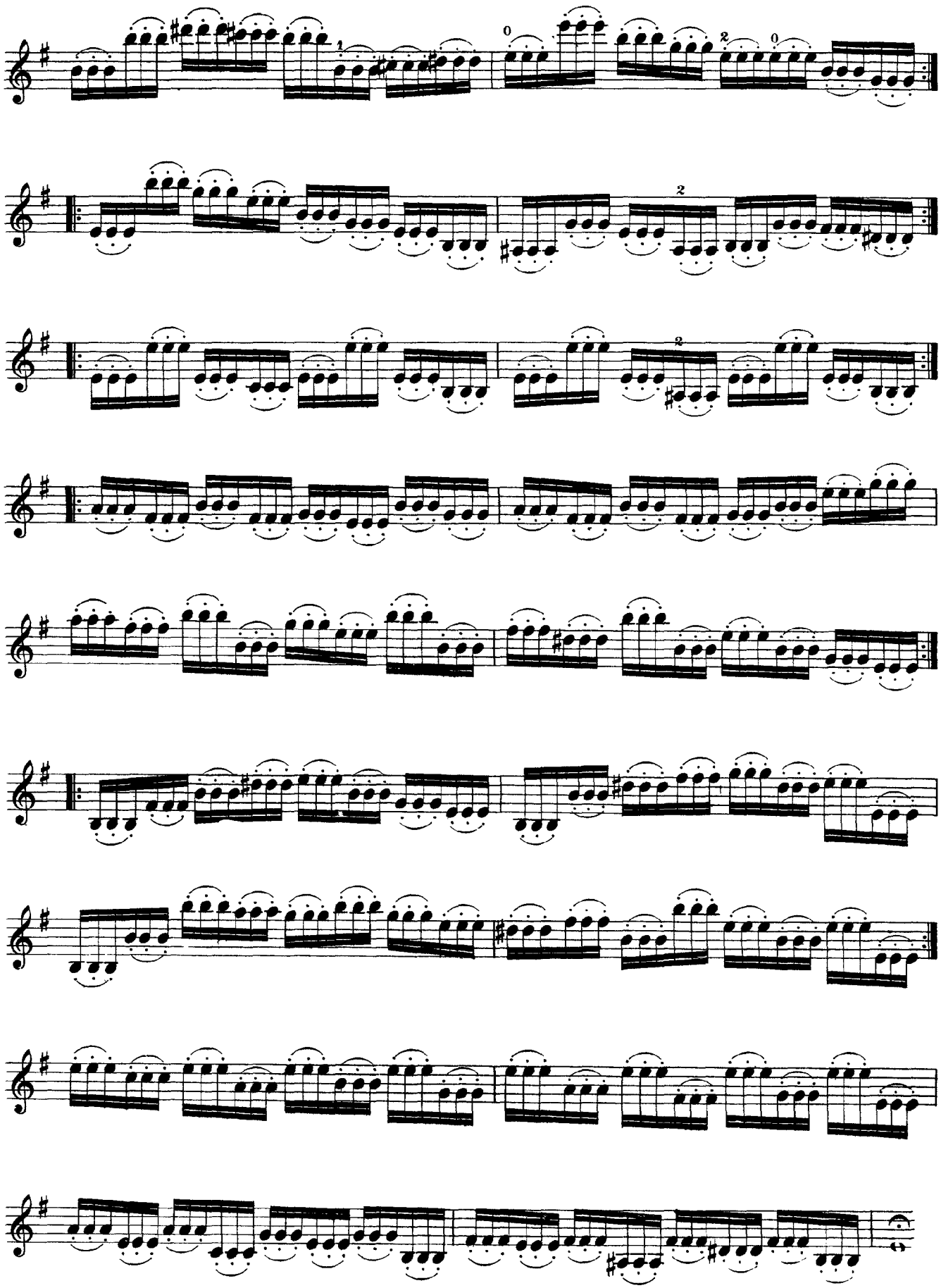

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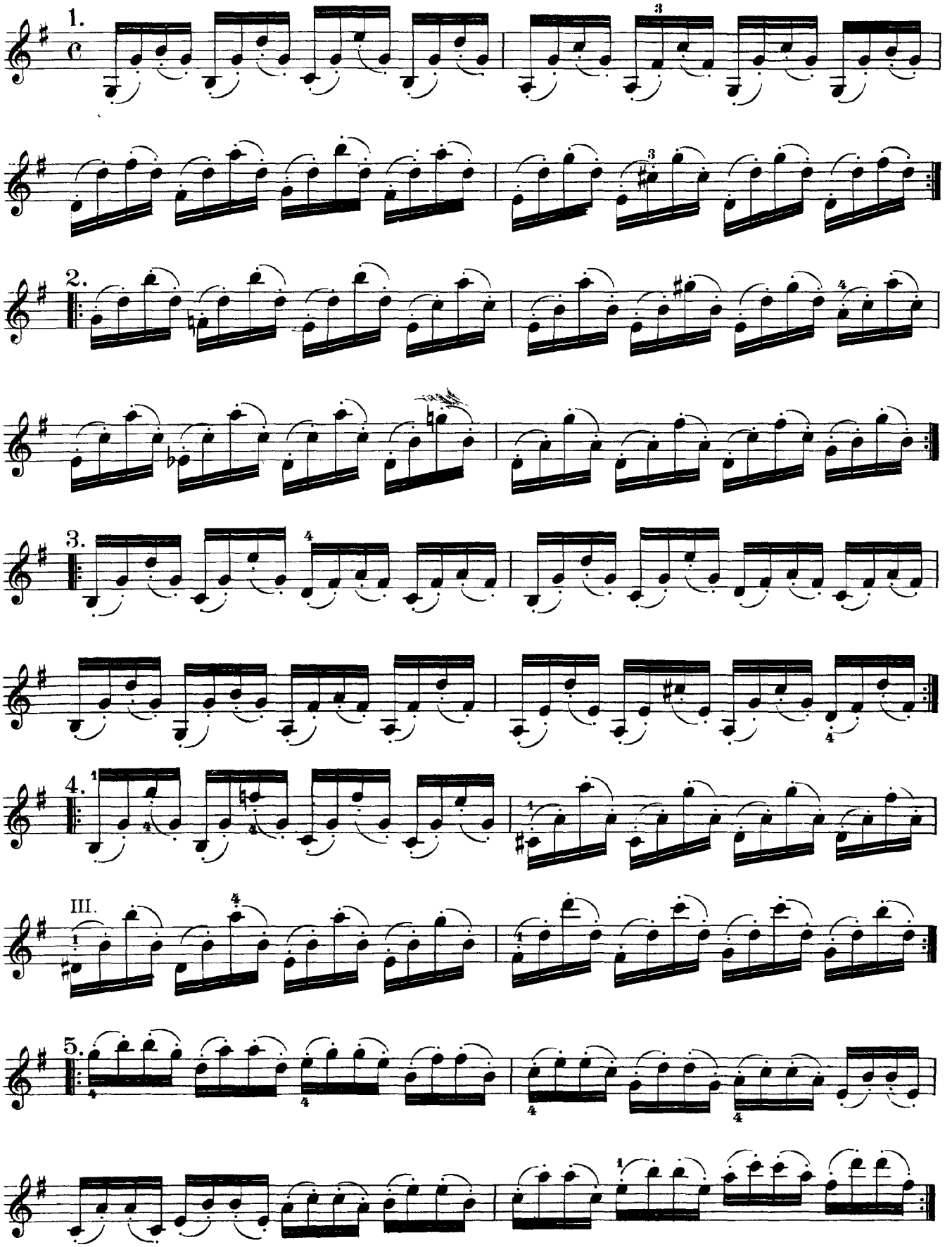

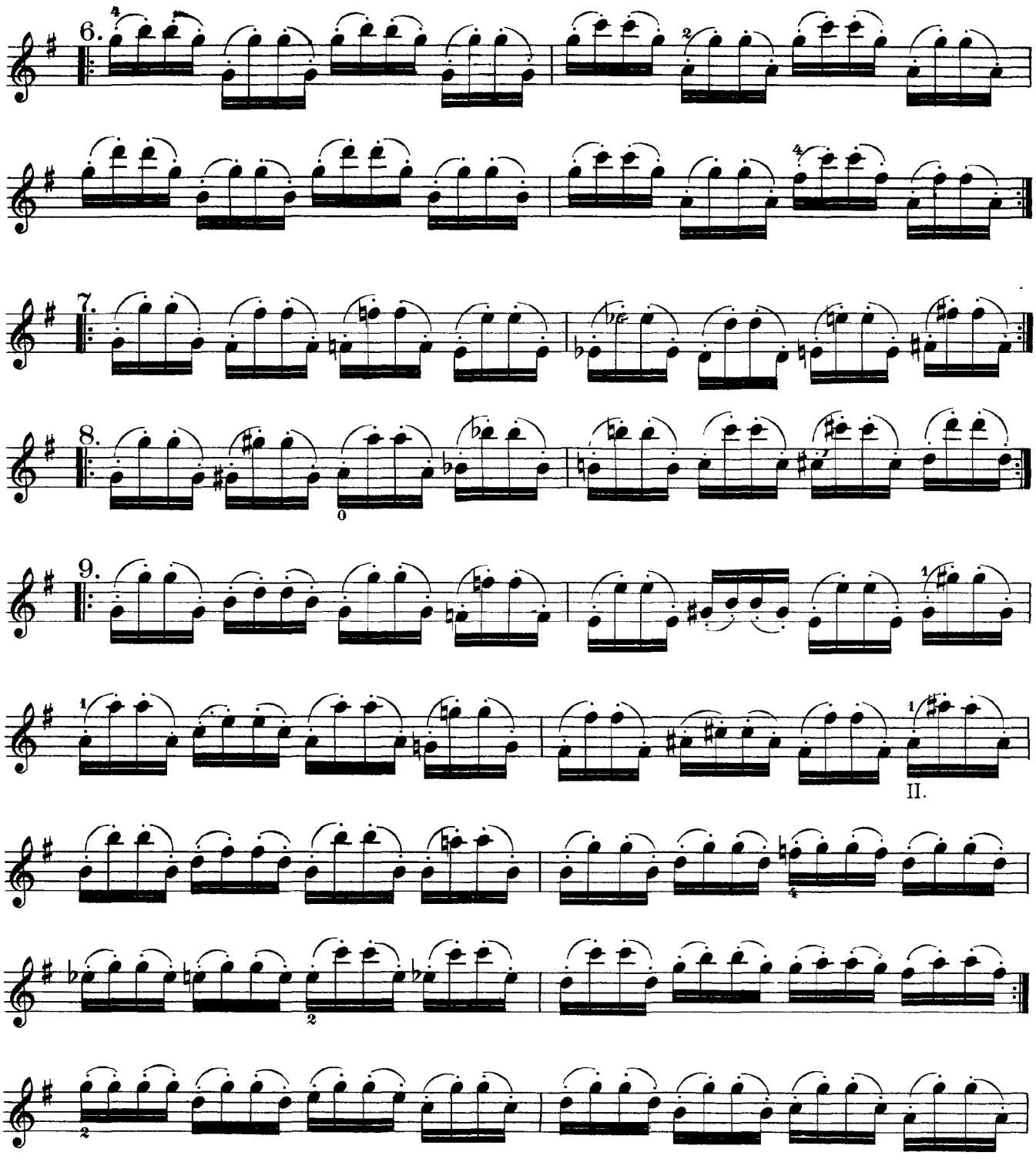
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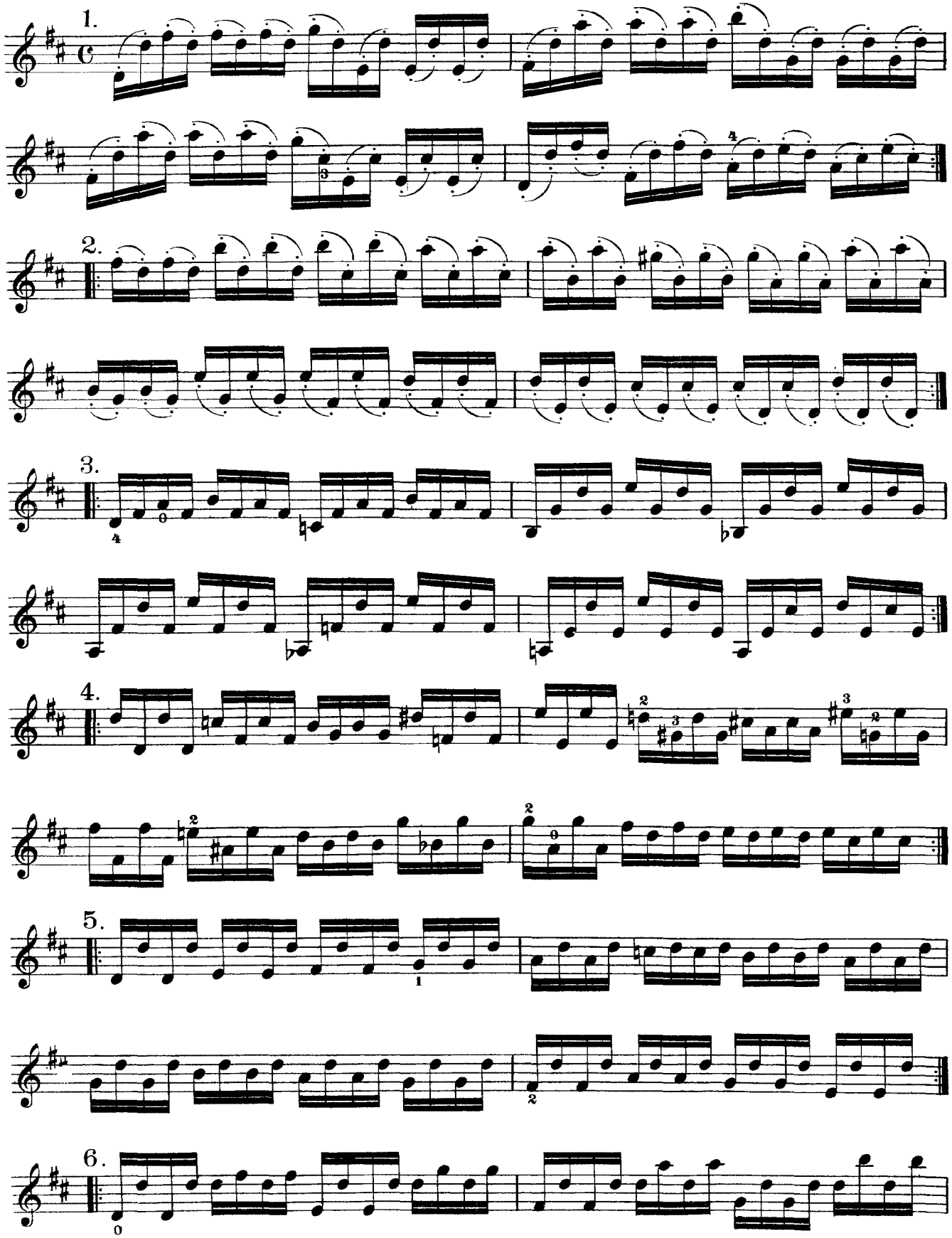

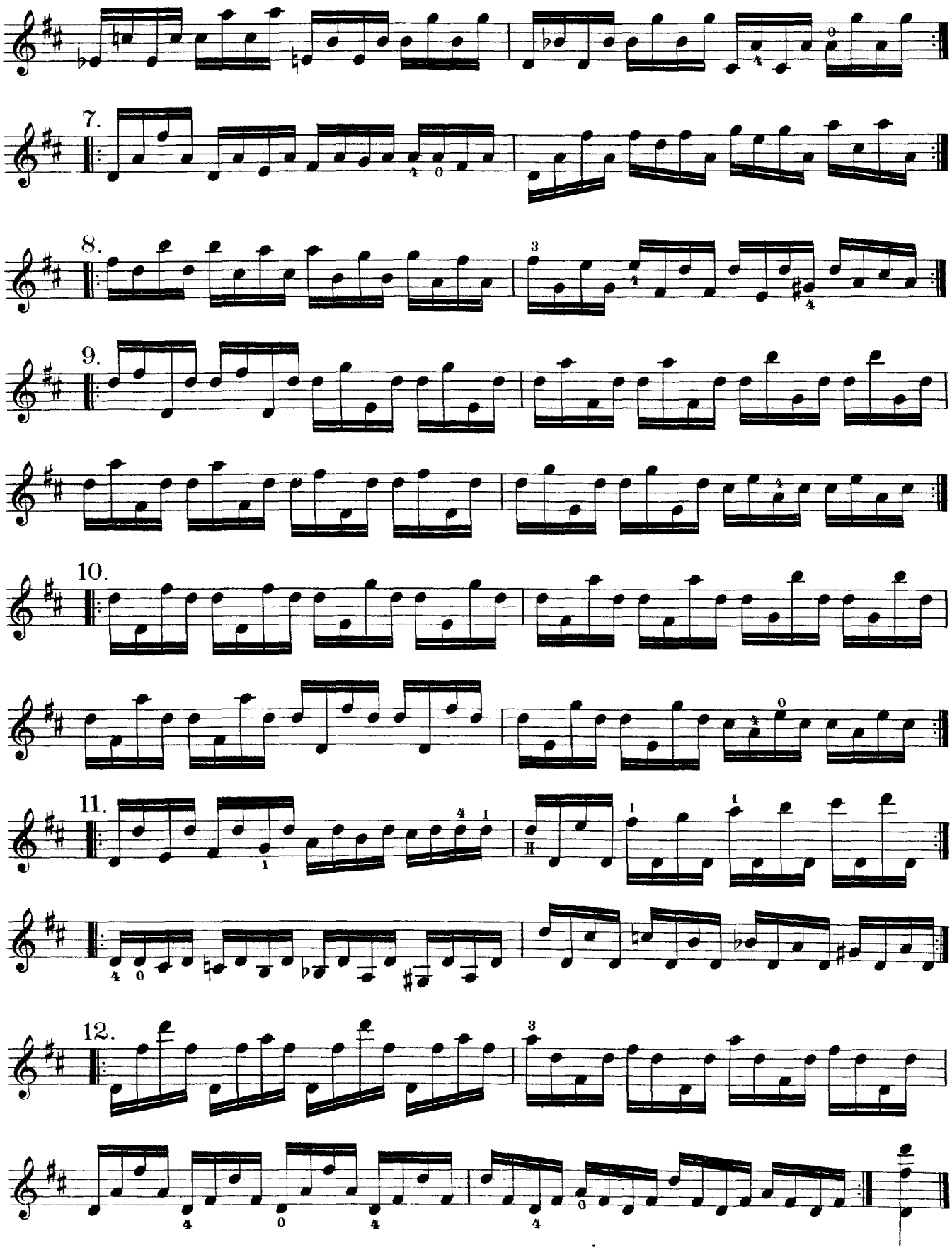
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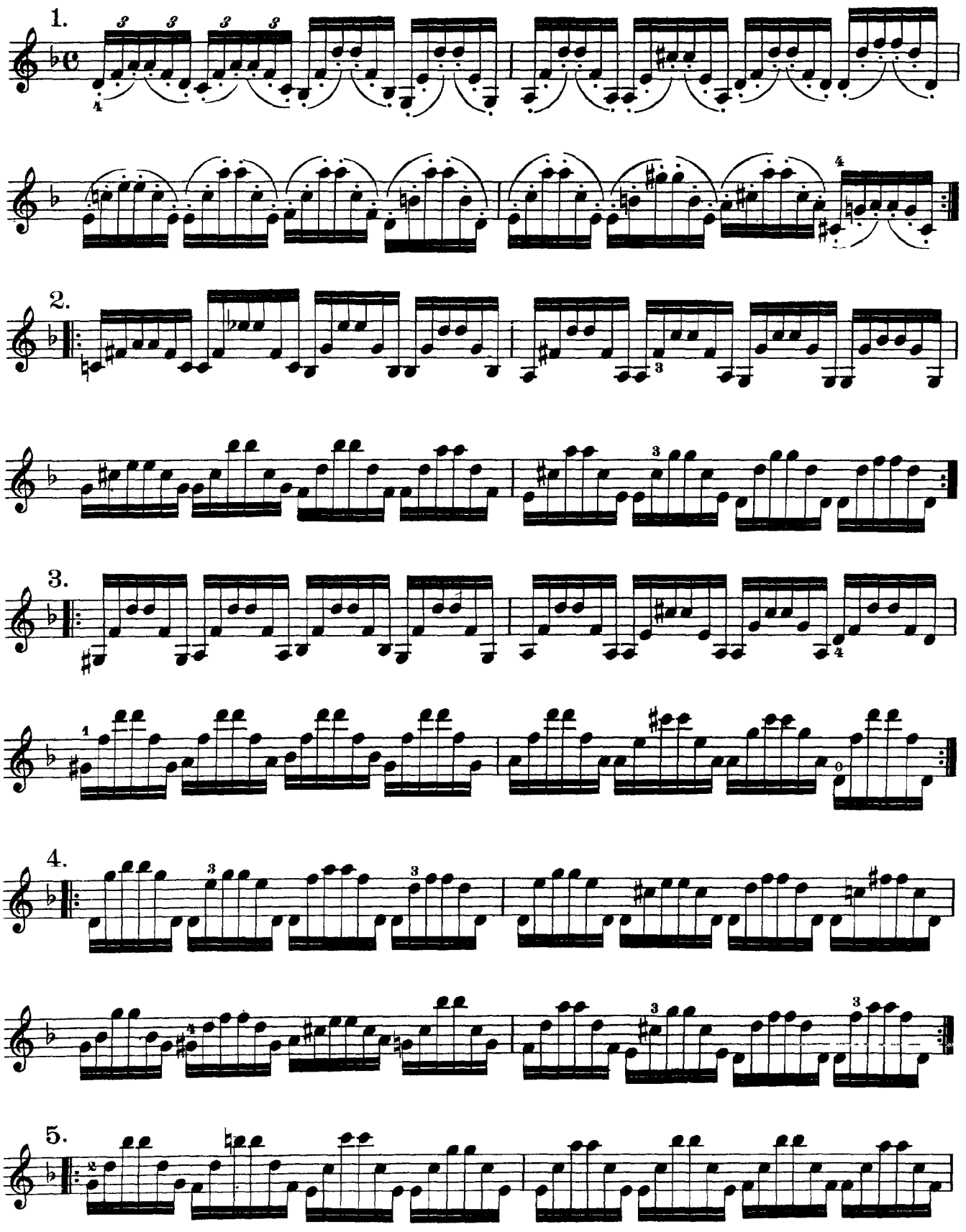

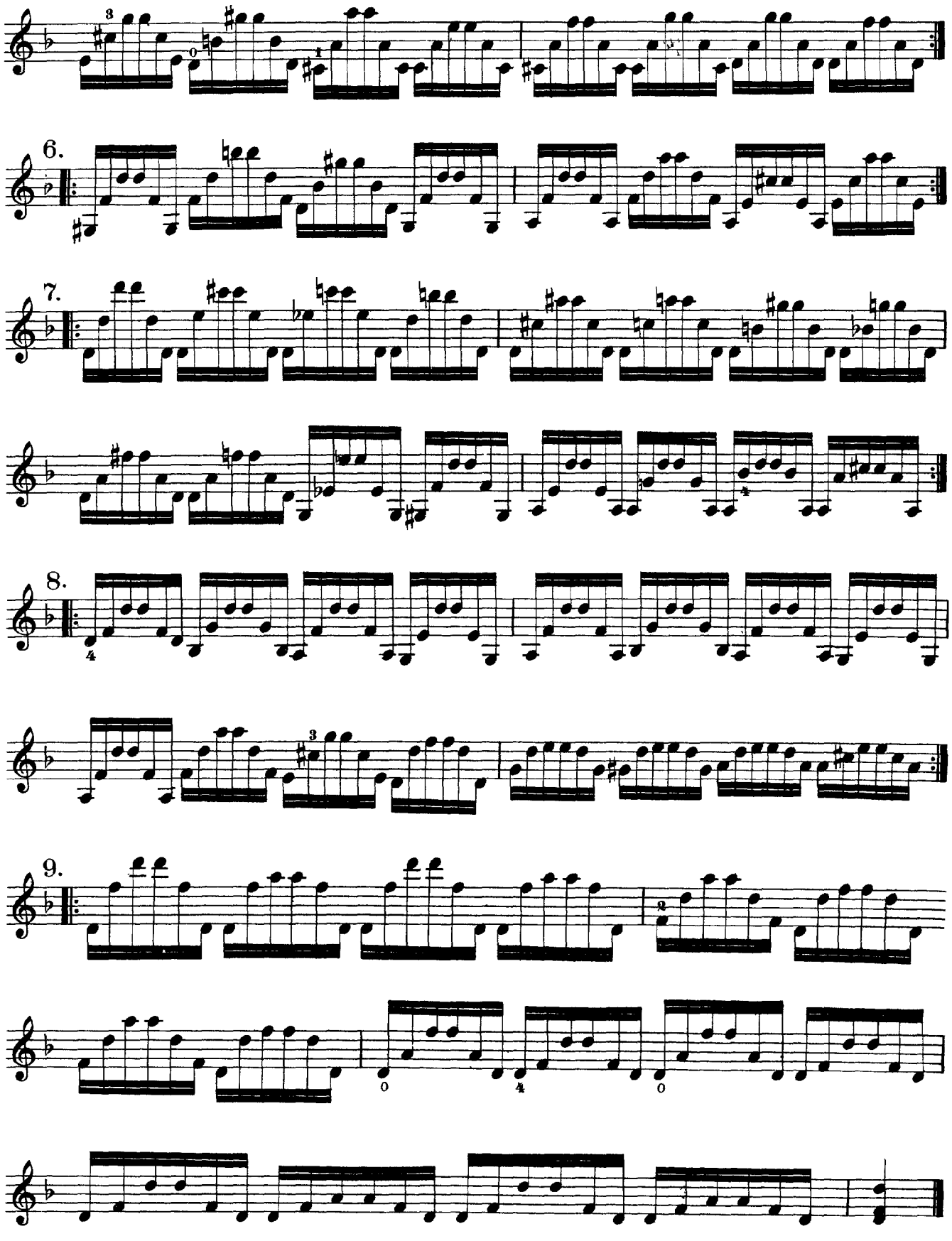
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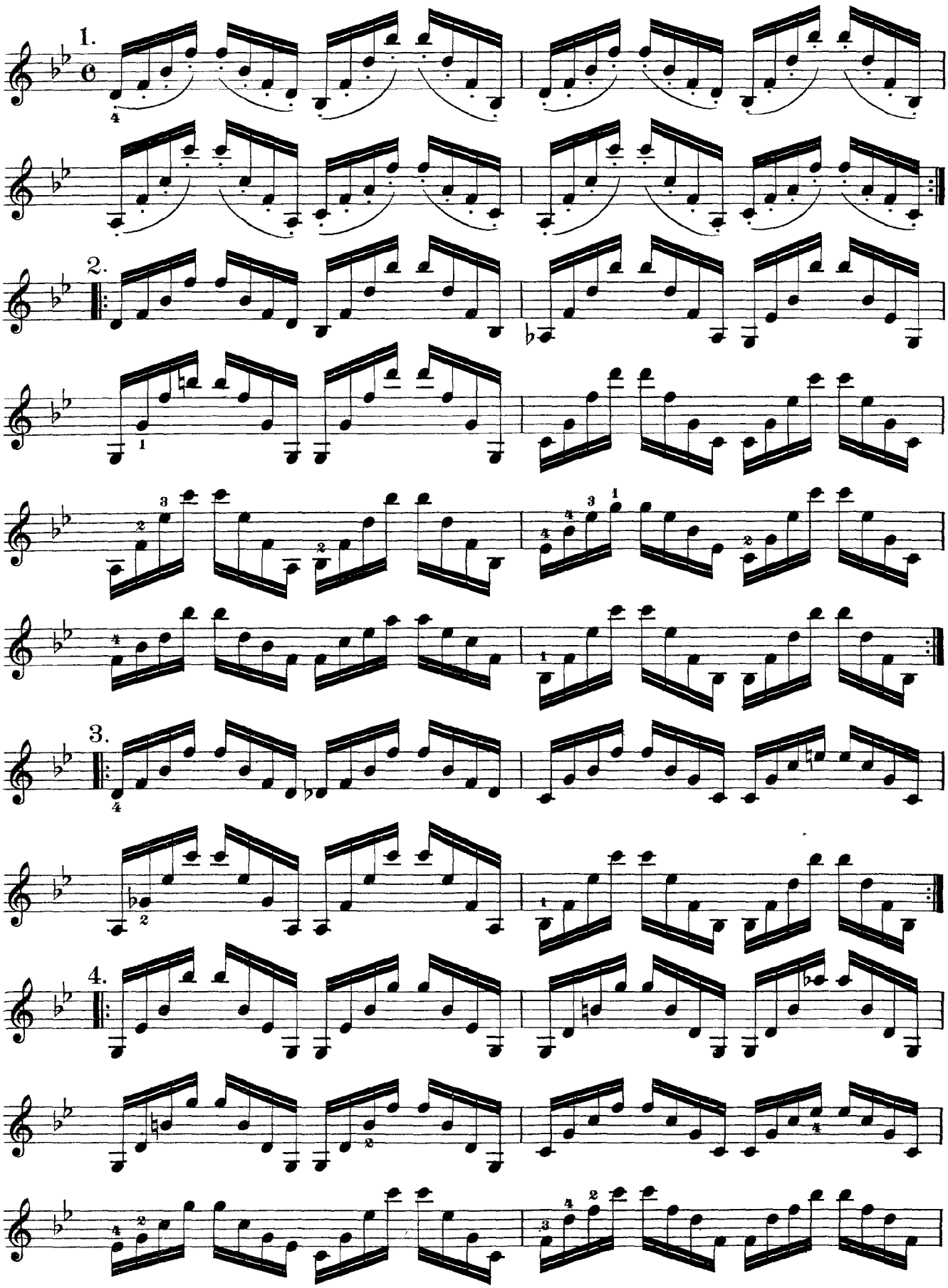

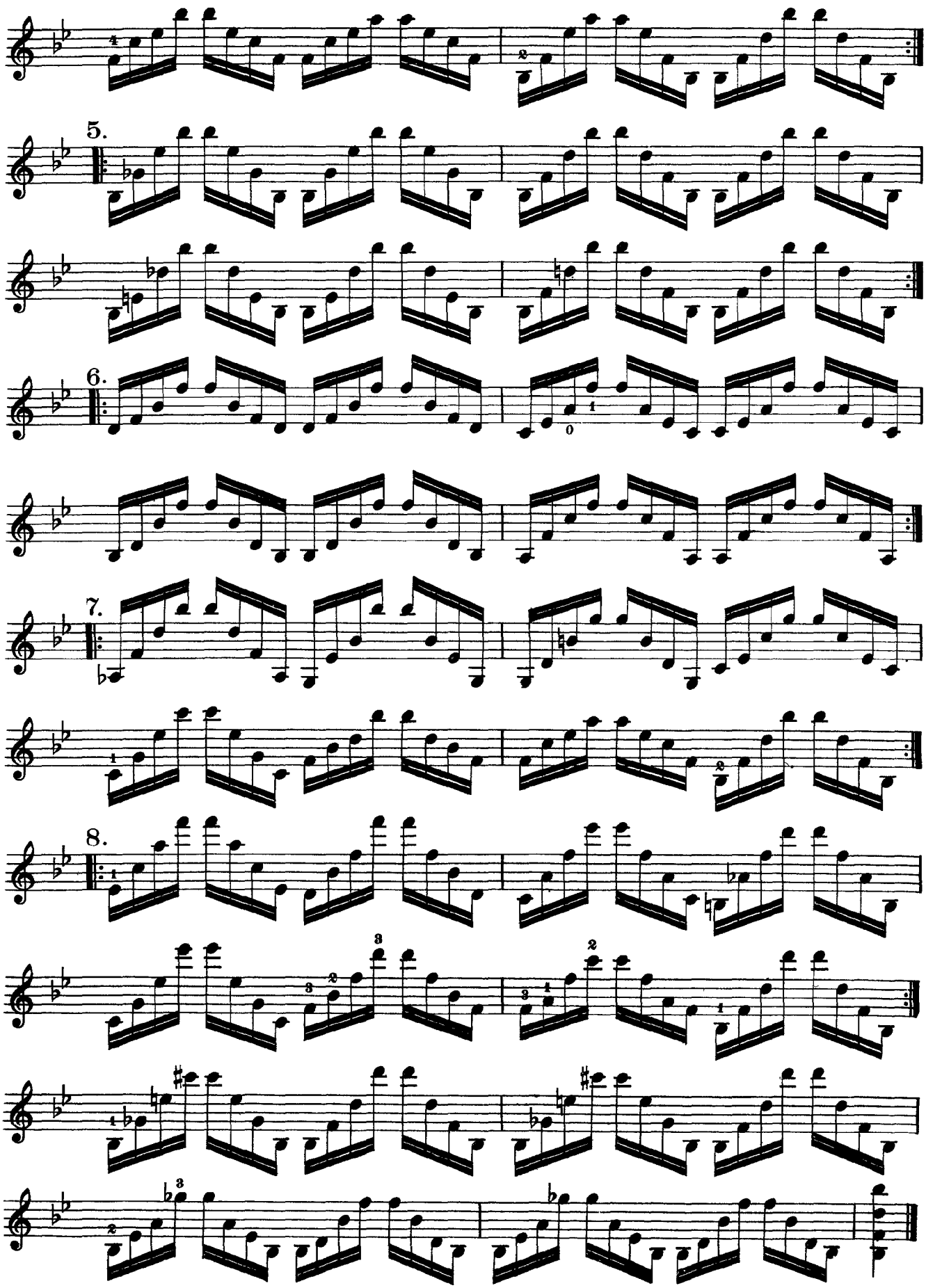
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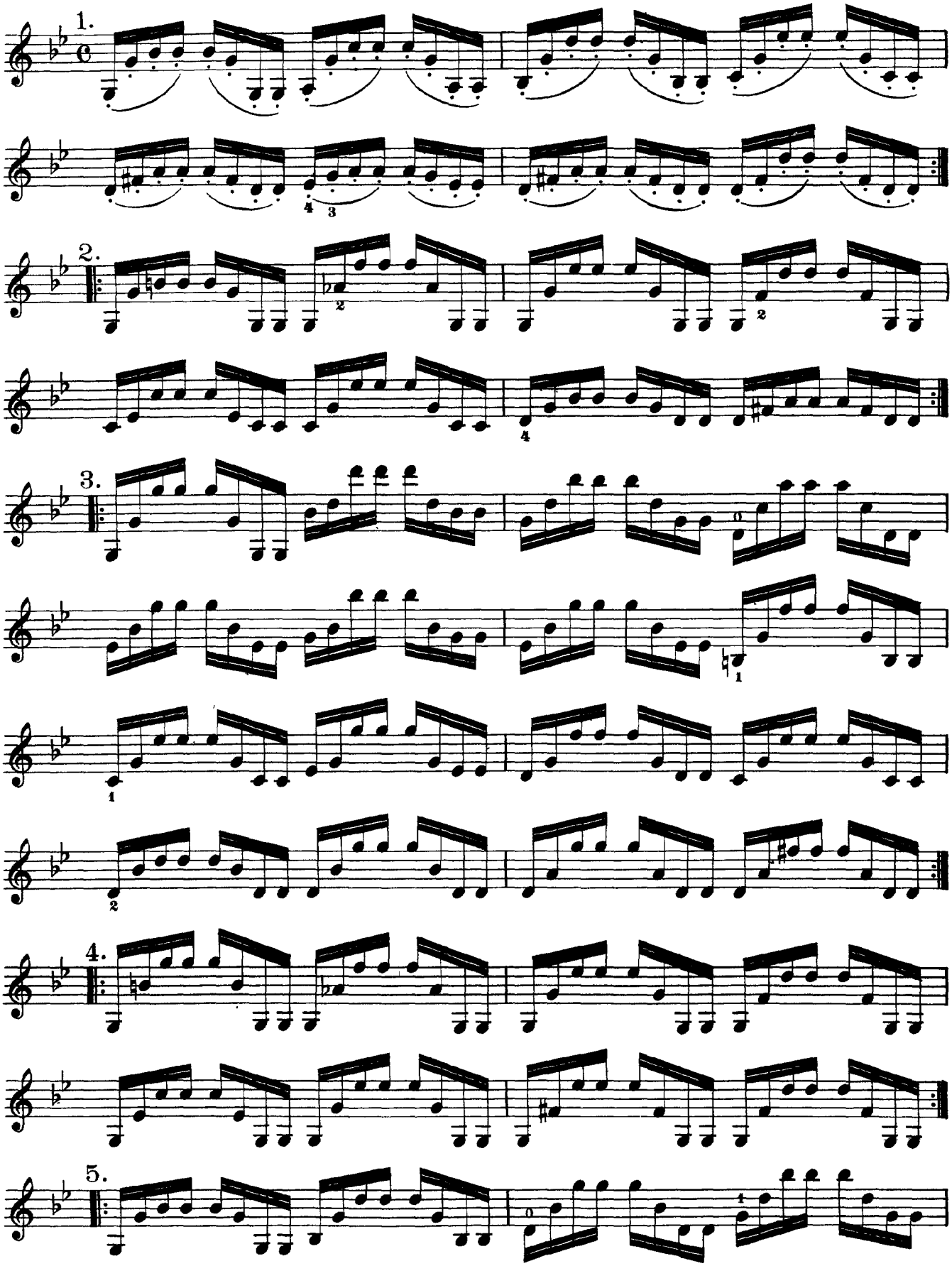

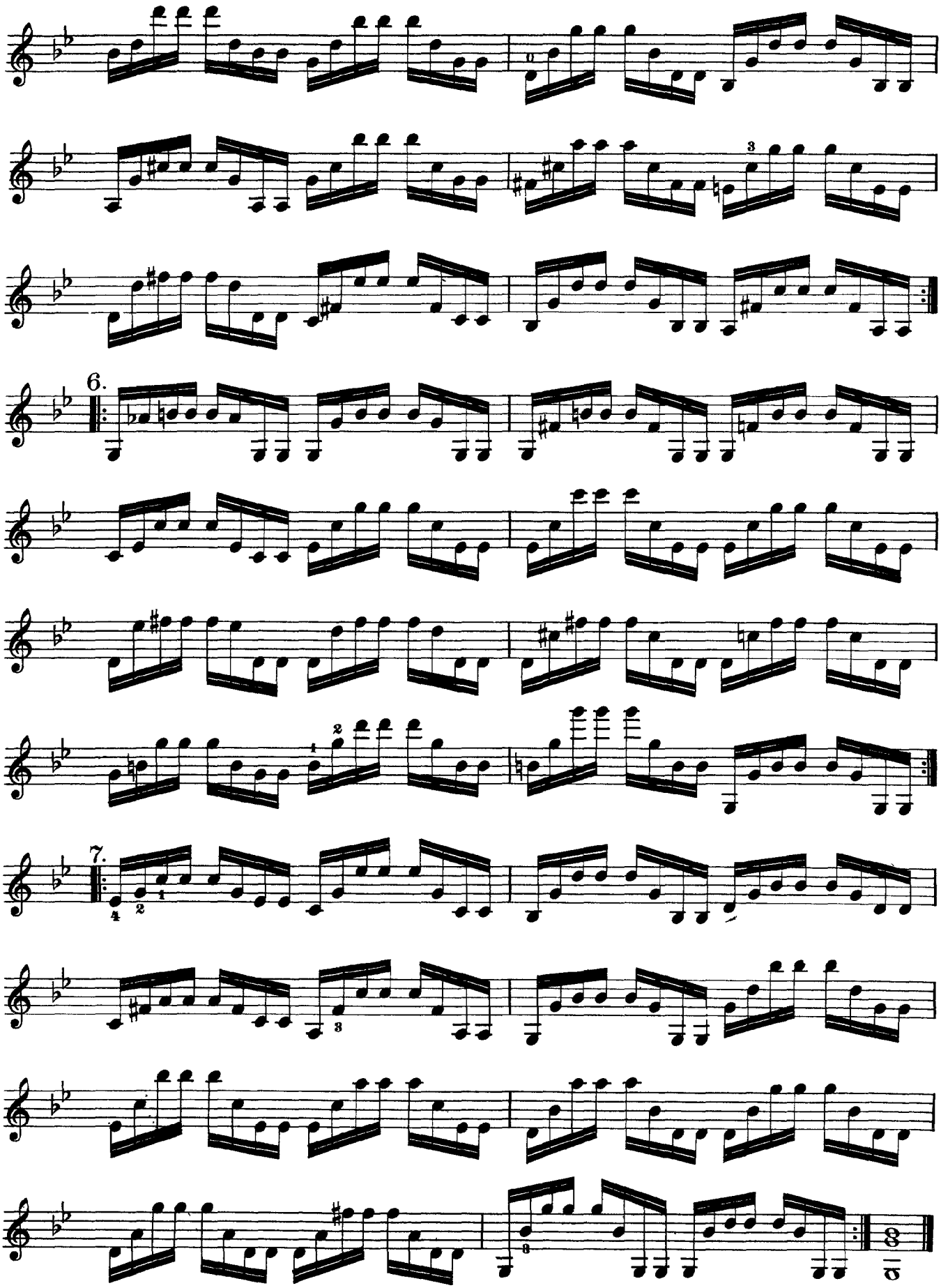
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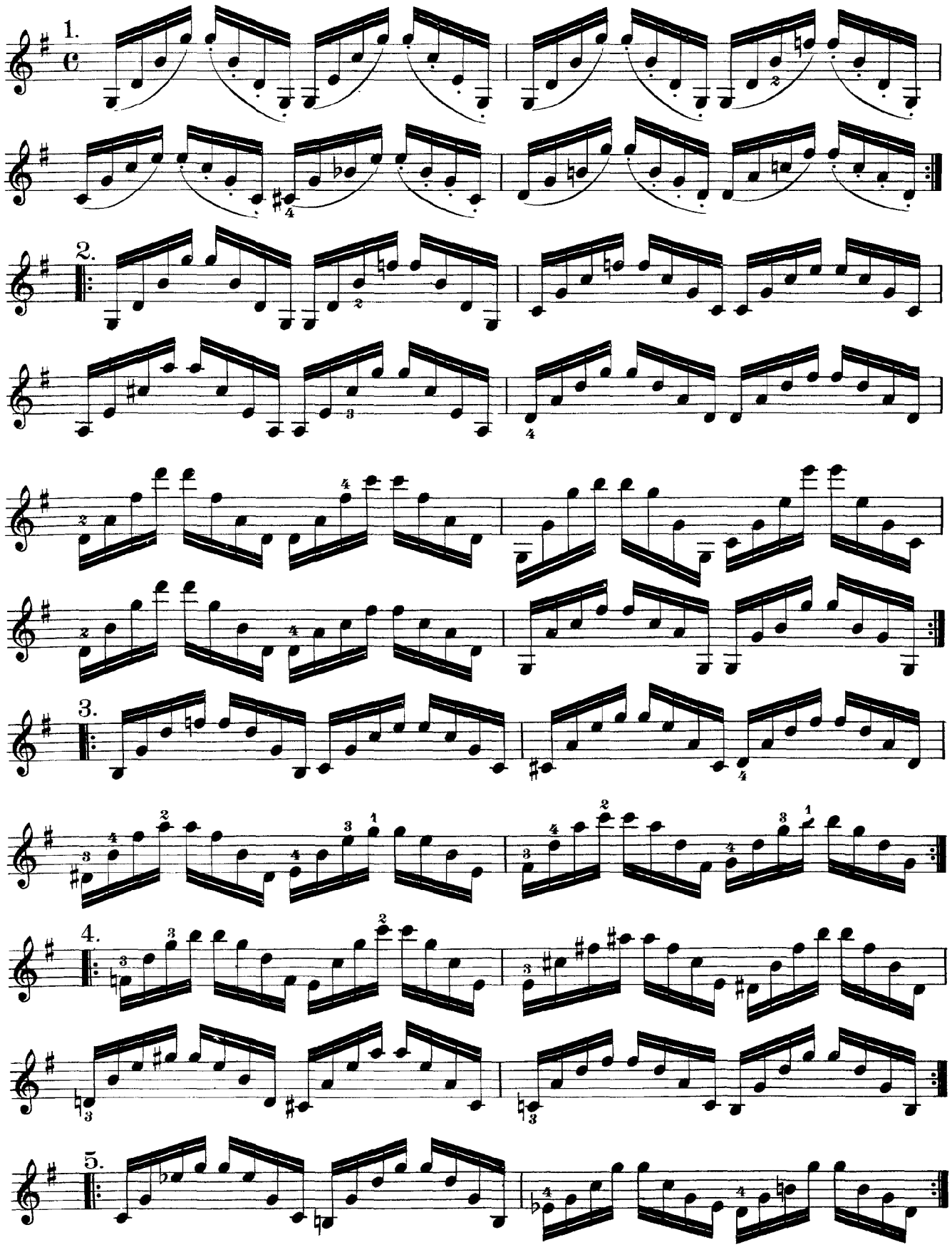

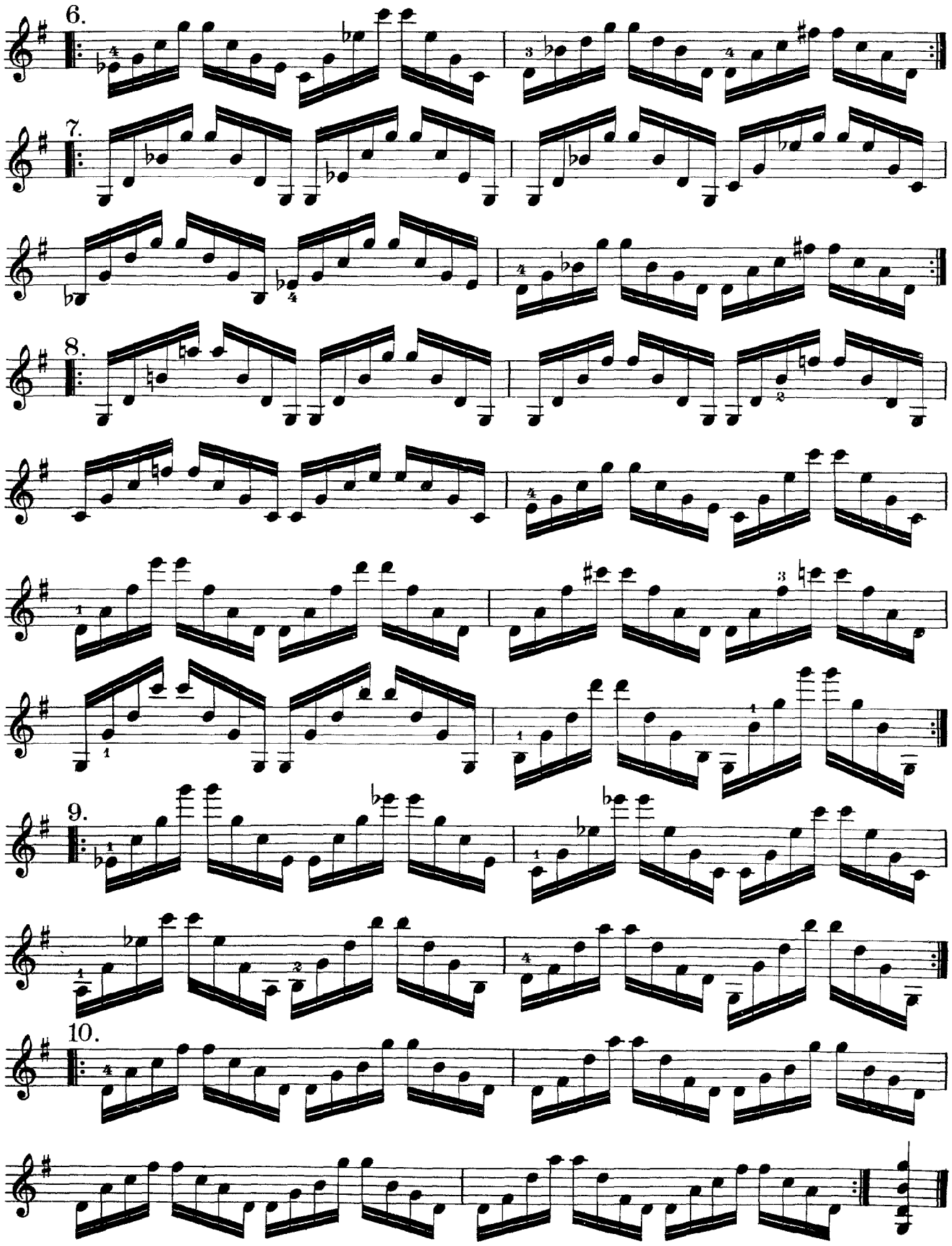
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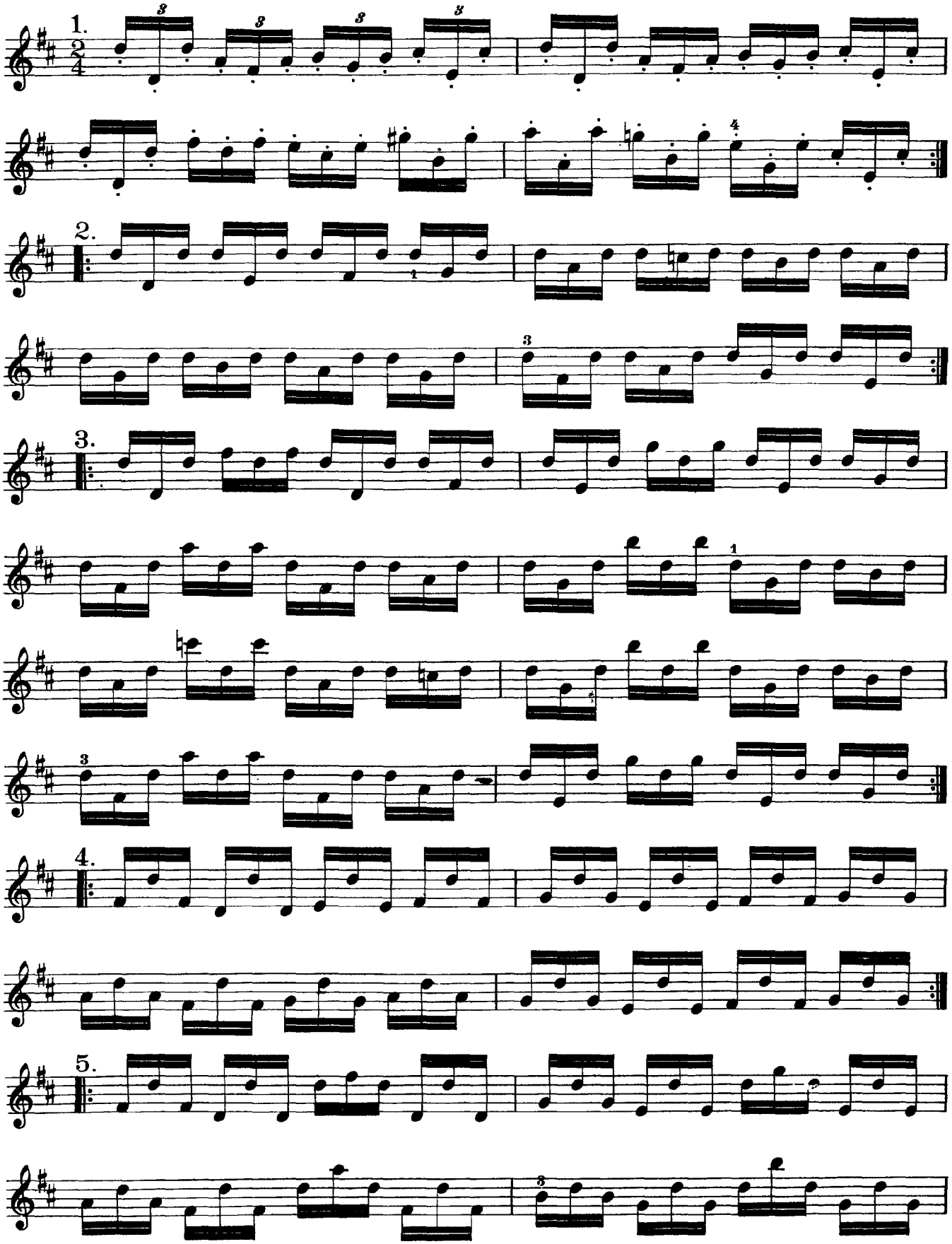

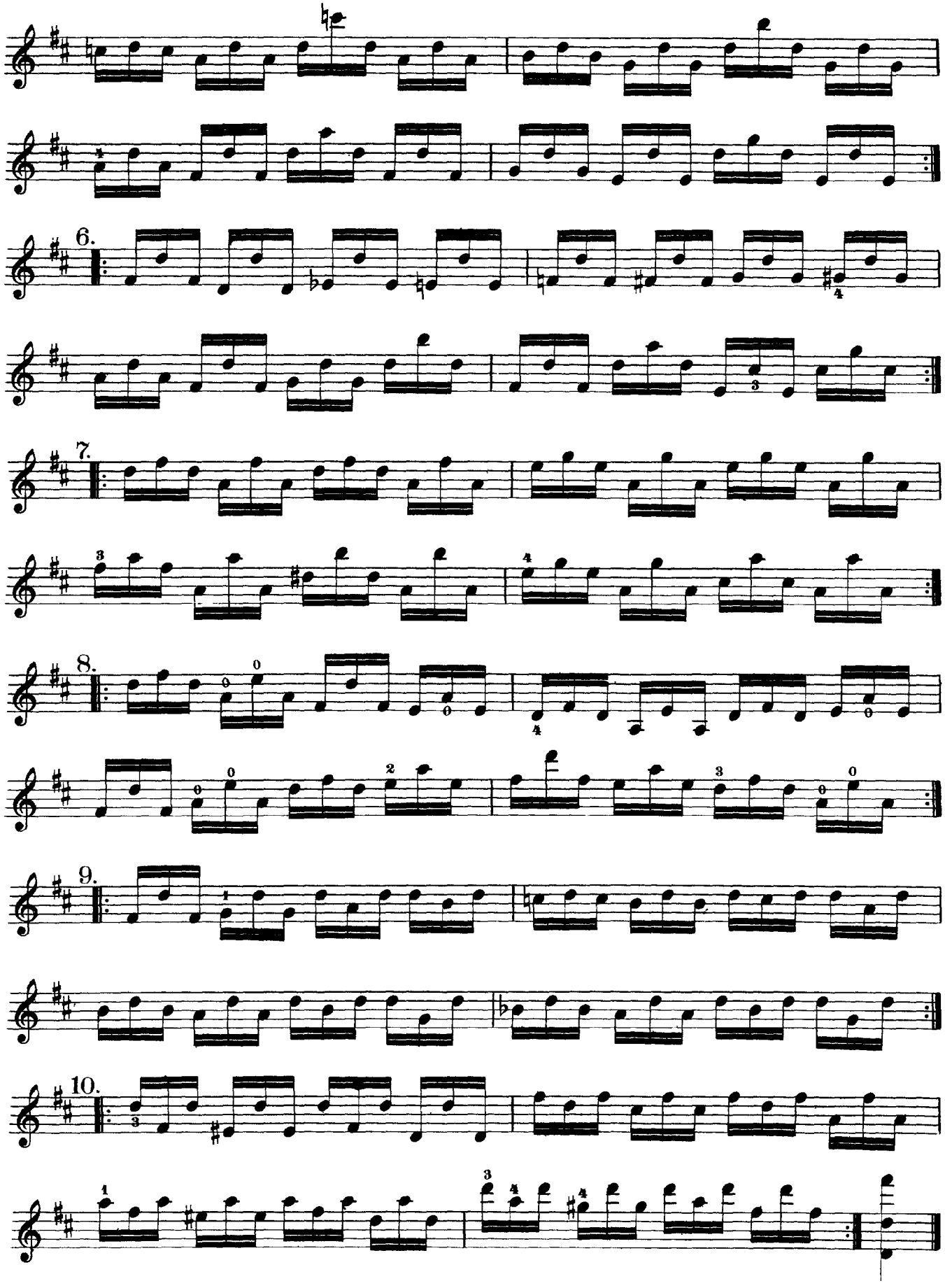
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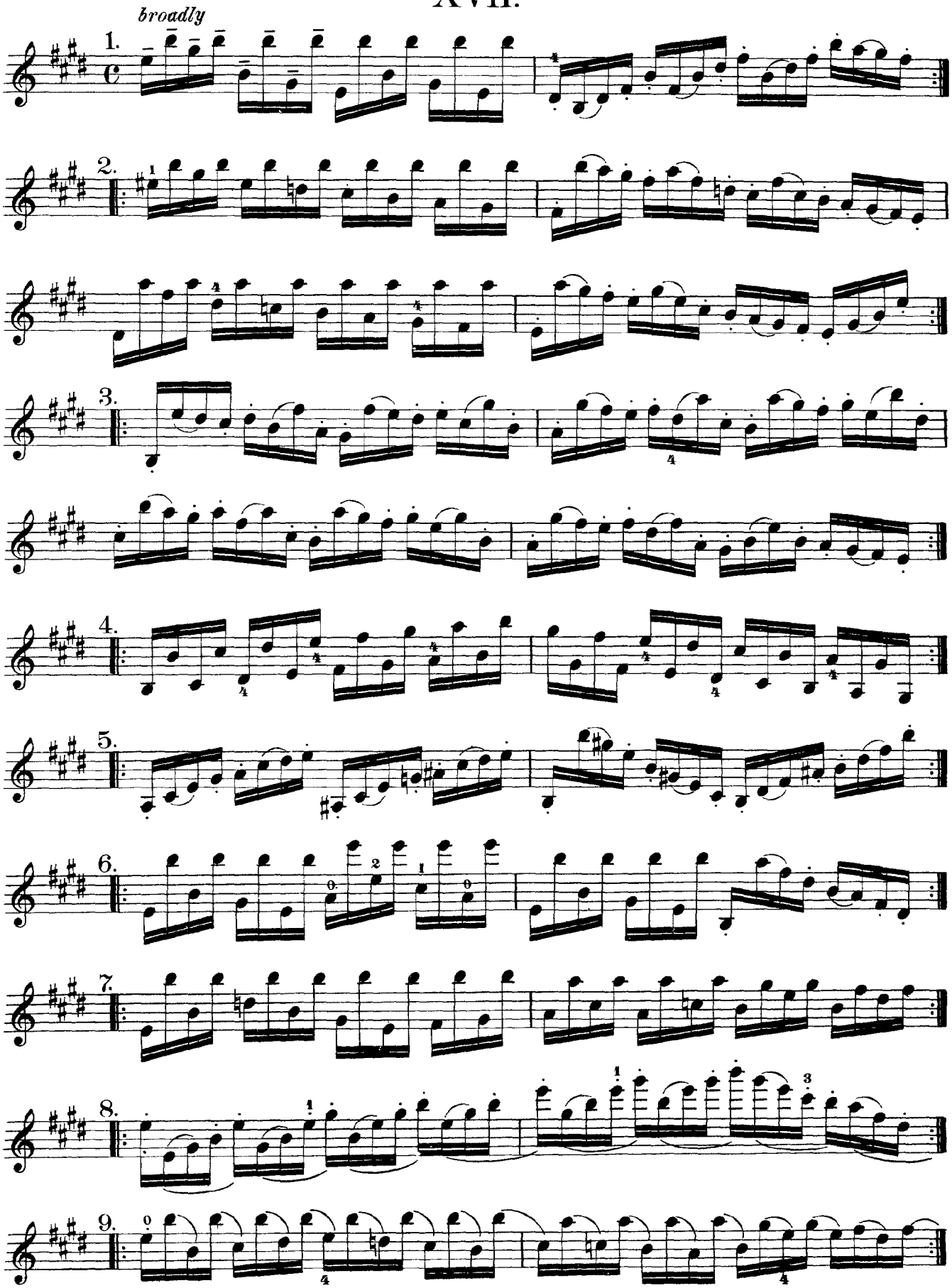

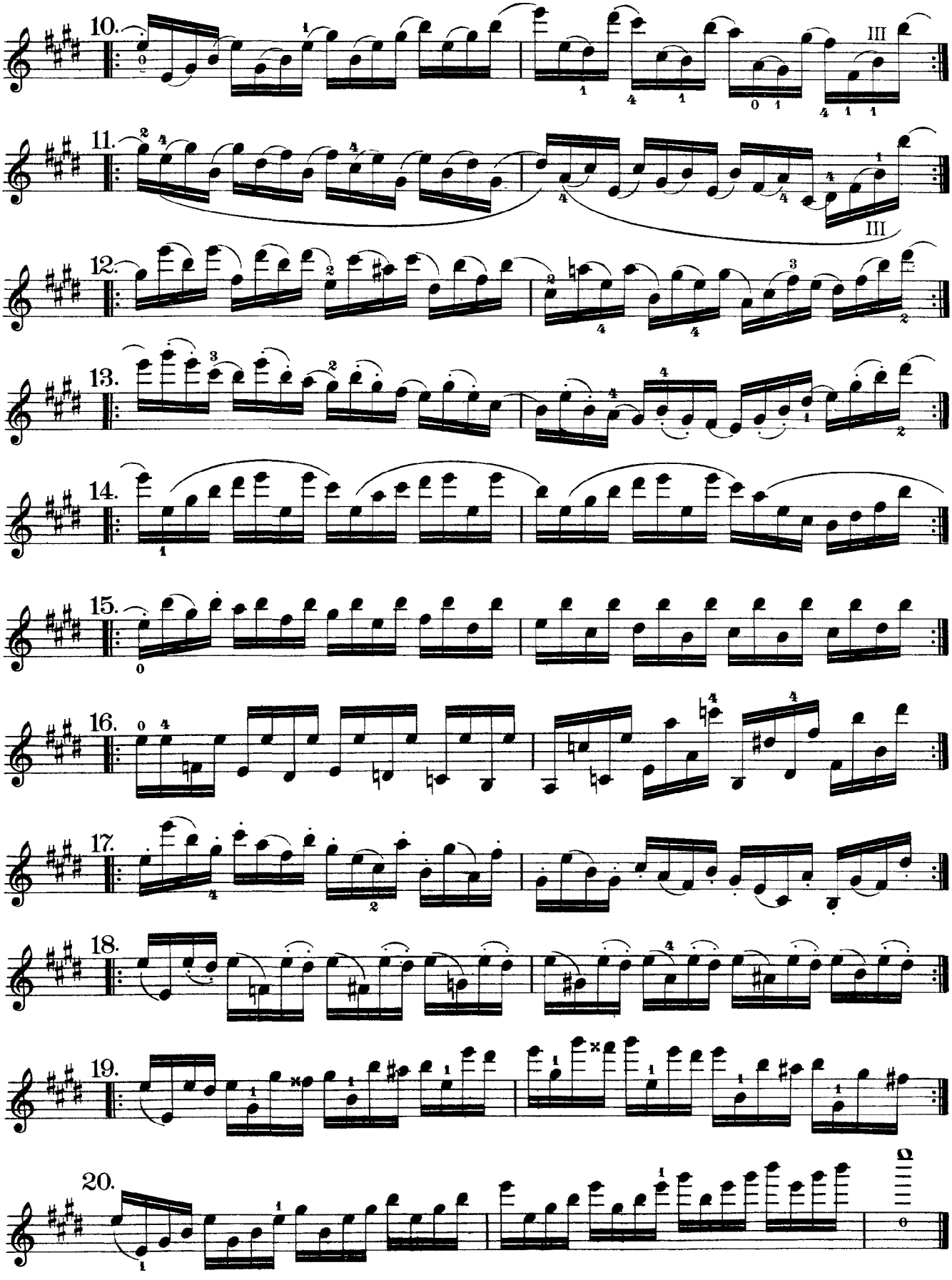
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