

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 (N^o 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 (N^o 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

To N^o IX.



To N^o X.



To N^o XI.

Also practise legato, with a perfectly loose wrist.



N^{os} 6, 9 and 10 must then be varied as follows; e. g.,

N^o 6.



N^o 9.



N^o 10.



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 N^o XII.



It is also excellent practice to play this section legato:



To N^o XIII.

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



To N^o XIV.



To N^o XV.



To N^o XVI.

At the point.



The School of Violin-technics.

Section III.

Exercises in Various Bowings.

I.

HENRY SCHRADIECK.

The image displays a page of sheet music for violin exercises. It contains nine numbered exercises, each on a single staff in 3/4 time. The key signature is one flat (B-flat). The exercises are as follows:

- Exercise 1:** A continuous eighth-note pattern with slurs and accents.
- Exercise 2:** A sequence of eighth-note groups with slurs and accents, ending with a repeat sign.
- Exercise 3:** A sequence of eighth-note groups with slurs and accents, ending with a repeat sign.
- Exercise 4:** A sequence of eighth-note groups with slurs and accents, ending with a repeat sign.
- Exercise 5:** A sequence of eighth-note groups with slurs and accents, ending with a repeat sign.
- Exercise 6:** A sequence of eighth-note groups with slurs and accents, ending with a repeat sign.
- Exercise 7:** A sequence of eighth-note groups with slurs and accents, ending with a repeat sign.
- Exercise 8:** A sequence of eighth-note groups with slurs and accents, ending with a repeat sign.
- Exercise 9:** A sequence of eighth-note groups with slurs and accents, ending with a repeat sign.

II.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

III.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

IV.

This page contains nine staves of violin sheet music, numbered 1 through 9. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single melodic line and features a variety of technical exercises, including:
 - Slurs and phrasing marks
 - Accents
 - Fingerings (1, 2, 3, 4)
 - Rehearsal marks (double bar lines with repeat dots)
 - Dynamic markings such as *mf* and *ff*
 - Trills and grace notes
 - Slurs over multiple measures
 - Some staves include first and second endings (labeled 1 and 2)
 - The key signature changes to two sharps (F# and C#) in the final measure of the ninth staff.

1.
 2.
 3.
 4.
 5.
 6.
 7.
 8.
 9.
 10.

VII.

This page contains ten numbered exercises for violin, arranged in ten systems of two staves each. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The exercises are as follows:

- Exercise 1:** A continuous eighth-note pattern with slurs and accents.
- Exercise 2:** Similar to Exercise 1, but with a repeat sign and a fermata over the final measure.
- Exercise 3:** Similar to Exercise 1, but with a repeat sign and a fermata over the final measure.
- Exercise 4:** Features trills (tr) and accents over eighth notes.
- Exercise 5:** Includes trills and accents, with a fermata over the final measure.
- Exercise 6:** Similar to Exercise 1, but with a repeat sign and a fermata over the final measure.
- Exercise 7:** Similar to Exercise 1, but with a repeat sign and a fermata over the final measure.
- Exercise 8:** Similar to Exercise 1, but with a repeat sign and a fermata over the final measure.
- Exercise 9:** Similar to Exercise 1, but with a repeat sign and a fermata over the final measure.
- Exercise 10:** Similar to Exercise 1, but with a repeat sign and a fermata over the final measure.

VIII.

This page contains five numbered sections of violin sheet music, each consisting of two staves. The music is written in treble clef with a key signature of one sharp (F#). Section 1 begins with a common time signature (C) and features a sequence of eighth-note patterns with various fingerings (1, 0, 1, 2). Section 2 continues with similar eighth-note patterns. Section 3 and 4 introduce more complex rhythmic figures, including sixteenth-note runs and slurs. Section 5 concludes with a final melodic phrase. The exercise focuses on technical precision, including bow control and finger placement.

IX.

This page contains nine staves of violin sheet music for exercise IX. The music is written in G major (one sharp) and common time (C). The exercise consists of a series of slurred eighth-note patterns. The first staff begins with four groups of triplets, each marked with a '3' above the notes. The subsequent staves continue with various rhythmic and melodic patterns, including slurs, ties, and dynamic markings. The final staff includes a first ending bracket and a fermata over the final notes. The piece concludes with a double bar line and repeat dots.

This image displays a page of violin sheet music from Schradieck's 'The School of Violin Technics, Book 3'. The page contains ten staves of music, all written in treble clef with a key signature of one sharp (F#). The music is characterized by dense, sixteenth-note passages, often grouped in pairs or fours, and frequently featuring slurs and accents. Fingerings are indicated by numbers 0, 1, 2, and 3. The notation includes various articulations such as slurs, accents, and phrasing slurs. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

X.

1.
 3
 2.
 3
 4
 3.
 4
 4.
 1
 4
 III.
 4
 5.
 4
 4
 4
 1

6. ⁴

7.

8. ₀

9. ¹

10. ¹ II.

11. ₂

12. ₂

XI.

1. *Exercise 1*: Treble clef, one sharp (F#), common time. First staff: slurs over eighth notes, accents on eighth notes. Second staff: slurs over eighth notes, accents on eighth notes, fingerings 3 and 4.

2. *Exercise 2*: Treble clef, one sharp (F#), common time. First staff: slurs over eighth notes, accents on eighth notes. Second staff: slurs over eighth notes, accents on eighth notes.

3. *Exercise 3*: Treble clef, one sharp (F#), common time. First staff: slurs over eighth notes, accents on eighth notes, fingerings 4 and b. Second staff: slurs over eighth notes, accents on eighth notes, fingerings b and b.

4. *Exercise 4*: Treble clef, one sharp (F#), common time. First staff: slurs over eighth notes, accents on eighth notes, fingerings 2 and 0. Second staff: slurs over eighth notes, accents on eighth notes, fingerings 2, 3, and 3.

5. *Exercise 5*: Treble clef, one sharp (F#), common time. First staff: slurs over eighth notes, accents on eighth notes, fingering 1. Second staff: slurs over eighth notes, accents on eighth notes, fingering 2.

6. *Exercise 6*: Treble clef, one sharp (F#), common time. First staff: slurs over eighth notes, accents on eighth notes, fingering 0. Second staff: slurs over eighth notes, accents on eighth notes, fingering 2.

This page contains six exercises for violin, numbered 7 through 12. Each exercise is presented on two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature is D major (two sharps). Exercise 7 consists of two measures of eighth-note patterns. Exercise 8 features eighth-note patterns with a triplet in the second measure. Exercise 9 is a continuous eighth-note exercise. Exercise 10 is a continuous eighth-note exercise with a final measure containing a whole note. Exercise 11 includes eighth-note patterns with fingerings (1, 4, 1) and a second staff with a double bar line and fingering (1, 1, 1). Exercise 12 features eighth-note patterns with fingerings (4, 0, 4, 4, 0, 4) and a triplet in the second measure.

XII.

1.

2.

3.

4.

5.

XIII.

This page contains four numbered sections of violin exercises, each consisting of two staves. The key signature is B-flat major (two flats).
Section 1: Features a rhythmic pattern of eighth notes with slurs and accents. The first staff starts with a '1.' and a '6' time signature. The second staff continues the pattern.
Section 2: Features a rhythmic pattern of eighth notes with slurs and accents. The first staff starts with a '2.' and a repeat sign. The second staff continues the pattern.
Section 3: Features a rhythmic pattern of eighth notes with slurs and accents. The first staff starts with a '3.' and a repeat sign. The second staff continues the pattern.
Section 4: Features a rhythmic pattern of eighth notes with slurs and accents. The first staff starts with a '4.' and a repeat sign. The second staff continues the pattern.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

XIV.

This page contains five numbered sections of violin sheet music, each consisting of two staves. The music is written in G minor (one flat) and 3/4 time. Section 1 starts with a treble clef and a common time signature, followed by a 3/4 time signature. Section 2 begins with a repeat sign. Section 3 also begins with a repeat sign. Section 4 starts with a repeat sign. Section 5 begins with a repeat sign. The notation includes various rhythmic patterns, slurs, and fingerings (e.g., 1, 2, 3, 4) indicated by small numbers below the notes. The exercise concludes with a double bar line and repeat dots.

This page contains ten staves of violin sheet music. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4. There are several repeat signs with first and second endings. A trill is marked with a '3' above it. The piece concludes with a double bar line and repeat dots.

XV.

1. **C**

2.

3.

4.

5.

The sheet music for exercise XV is organized into five numbered sections. Each section consists of two staves of music. Section 1 is marked with a common time signature 'C'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings (1-4) and accents are indicated throughout. Section 2 begins with a repeat sign. Section 3 also begins with a repeat sign. Section 4 includes a key signature change to one flat (B-flat major) in the second measure of the second staff. Section 5 begins with a repeat sign and includes a key signature change to one flat in the second measure of the second staff. The exercise concludes with a double bar line and repeat dots.

This page contains five exercises for violin, numbered 6 through 10. Each exercise is presented on a single staff with a treble clef and a key signature of one sharp (F#). Exercise 6 is in 4/4 time and consists of two measures. Exercise 7 is in 4/4 time and consists of two measures. Exercise 8 is in 4/4 time and consists of two measures. Exercise 9 is in 4/4 time and consists of two measures. Exercise 10 is in 4/4 time and consists of two measures. The exercises feature various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as accents and slurs. Some exercises include fingerings (e.g., 1, 2, 3, 4) and breath marks.

XVI.

1. *8* *8* *8* *8*

2. *3* *1*

3. *3* *1*

4.

5. *3* *2*

The sheet music consists of five numbered sections, each on a single staff in treble clef with a key signature of one sharp (F#). Section 1 is in 2/4 time and features eighth-note patterns with slurs and accents, marked with '8'. Section 2 is in 2/4 time and includes eighth-note patterns with slurs and accents, marked with '3' and '1'. Section 3 is in 2/4 time and features eighth-note patterns with slurs and accents, marked with '3' and '1'. Section 4 is in 2/4 time and features eighth-note patterns with slurs and accents. Section 5 is in 2/4 time and features eighth-note patterns with slurs and accents, marked with '3' and '2'. Each section concludes with a double bar line and repeat dots.

This page contains ten numbered exercises for violin, arranged in pairs of two staves each. The exercises are numbered 6 through 10. Each exercise is written on a treble clef staff with a key signature of one sharp (F#). Exercise 6 consists of two staves of eighth-note patterns. Exercise 7 consists of two staves of eighth-note patterns. Exercise 8 consists of two staves of eighth-note patterns, with fingerings (0, 2, 4, 0) indicated. Exercise 9 consists of two staves of eighth-note patterns. Exercise 10 consists of two staves of eighth-note patterns, with fingerings (1, 3, 4) indicated. The exercises are designed to develop technical skills such as fingering, bowing, and articulation.

XVII.

broadly

1. *broadly*

2.

3.

4.

5.

6.

7.

8.

9.

The sheet music consists of nine staves, each containing a numbered exercise. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The exercises feature a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. Some exercises include slurs and accents. The exercises are designed to develop technical skills such as bow control, articulation, and fingering accuracy.

10. 

11. 

12. 

13. 

14. 

15. 

16. 

17. 

18. 

19. 

20. 