

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 (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.

This page contains nine numbered musical exercises for violin, arranged in a single column. Each exercise is written on a single staff in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The exercises are as follows:

- Exercise 1:** A continuous eighth-note pattern starting on G4, moving up stepwise to D5, then down stepwise to G4.
- Exercise 2:** A continuous eighth-note pattern starting on G4, moving up stepwise to D5, then down stepwise to G4, with a repeat sign at the end.
- Exercise 3:** A continuous eighth-note pattern starting on G4, moving up stepwise to D5, then down stepwise to G4, with a repeat sign at the end.
- Exercise 4:** A continuous eighth-note pattern starting on G4, moving up stepwise to D5, then down stepwise to G4, with a repeat sign at the end.
- Exercise 5:** A continuous eighth-note pattern starting on G4, moving up stepwise to D5, then down stepwise to G4, with a repeat sign at the end.
- Exercise 6:** A continuous eighth-note pattern starting on G4, moving up stepwise to D5, then down stepwise to G4, with a repeat sign at the end.
- Exercise 7:** A continuous eighth-note pattern starting on G4, moving up stepwise to D5, then down stepwise to G4, with a repeat sign at the end.
- Exercise 8:** A continuous eighth-note pattern starting on G4, moving up stepwise to D5, then down stepwise to G4, with a repeat sign at the end.
- Exercise 9:** A continuous eighth-note pattern starting on G4, moving up stepwise to D5, then down stepwise to G4, with a repeat sign at the end.

II.

This musical score, labeled "II.", consists of 12 numbered measures of music written on a single staff in treble clef. The key signature is one sharp (F#), and the time signature is common time (C). The music is characterized by a steady eighth-note rhythm, often grouped in pairs or fours with slurs and ties. Measure 1 begins with a first ending bracket. Measure 2 contains a second ending bracket. Measure 3 features a first ending bracket. Measure 4 has a first ending bracket. Measure 5 includes a first ending bracket. Measure 6 contains a first ending bracket and a second ending bracket. Measure 7 has a first ending bracket. Measure 8 features a first ending bracket. Measure 9 includes a first ending bracket and a second ending bracket. Measure 10 has a first ending bracket. Measure 11 contains a first ending bracket. Measure 12 features a first ending bracket and a final double bar line.

III.

1. 2. 0 1

0 1 2 3 1

3. 1 4

4. 3 4

5. 6. 4 4 4 4

7. 4 4 4 4

8. 9 4

2 4 10. 2

11. 2

0 4 1 12. 0

IV.

This musical score, titled "IV.", is written for a single melodic line in G major (one sharp) and 3/4 time. It consists of nine staves of music, each beginning with a measure rest and a first ending bracket. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. Slurs are used to group notes across measures. Fingerings are indicated by numbers 1, 2, 3, and 4. The score features several repeat signs and first ending brackets, with some sections containing two different endings. The key signature remains consistent throughout, and the time signature is 3/4. The music is characterized by its flowing, melodic lines and frequent use of slurs and ties.

V.

This page of musical notation, titled 'V.', contains ten staves of music for guitar. The key signature is G major (one sharp) and the time signature is 3/4. The notation is divided into eight numbered sections, each beginning with a repeat sign:

- Section 1:** Starts with a treble clef, a common time signature 'C', and a key signature of one sharp. It features a complex melodic line with slurs and ties, including a double bar line and a 'V' symbol above the staff.
- Section 2:** Continues the melodic development with various slurs and ties.
- Section 3:** Includes a double bar line and a 'V' symbol above the staff.
- Section 4:** Continues the melodic line.
- Section 5:** Continues the melodic line.
- Section 6:** Continues the melodic line.
- Section 7:** Continues the melodic line.
- Section 8:** Continues the melodic line.

The notation includes various guitar-specific techniques such as slurs, ties, and fingering numbers (1, 2, 3, 4, 0). The piece concludes with a final double bar line and a repeat sign.

1.

VII.

This musical score, titled "VII.", consists of ten numbered measures of music. The notation is written in a treble clef with a key signature of two sharps (F# and C#). The time signature is common time (C). The music is characterized by intricate rhythmic patterns, often involving sixteenth and thirty-second notes, with frequent use of slurs and ties. Measure 1 begins with a first ending bracket. Measure 2 includes a second ending bracket and a fermata. Measure 3 also features a second ending bracket. Measure 4 contains trill ornaments (tr) and a first ending bracket. Measure 5 includes a fermata, a first ending bracket, and a dynamic marking of *mf*. Measure 6 features a first ending bracket and a dynamic marking of *mf*. Measure 7 includes a first ending bracket. Measure 8 contains a first ending bracket. Measure 9 includes a first ending bracket. Measure 10 is divided into two first ending brackets, labeled "1. 4" and "2.", and concludes with a final cadence.

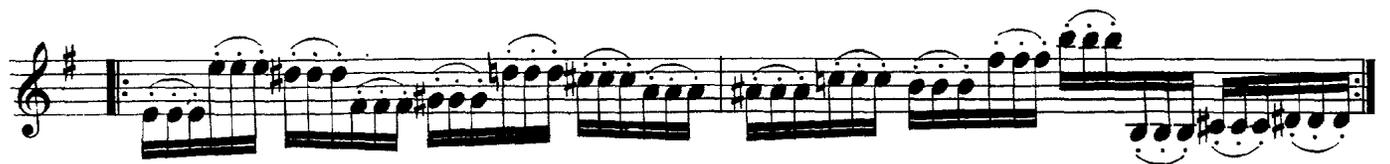
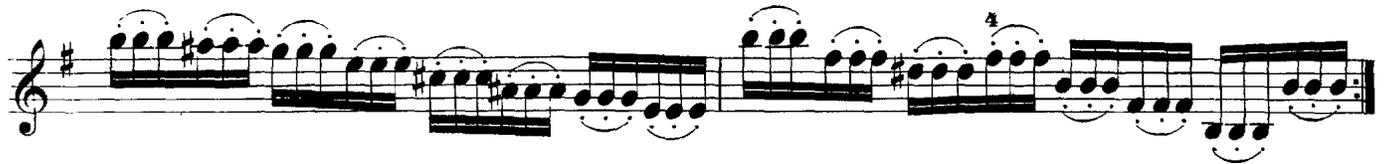
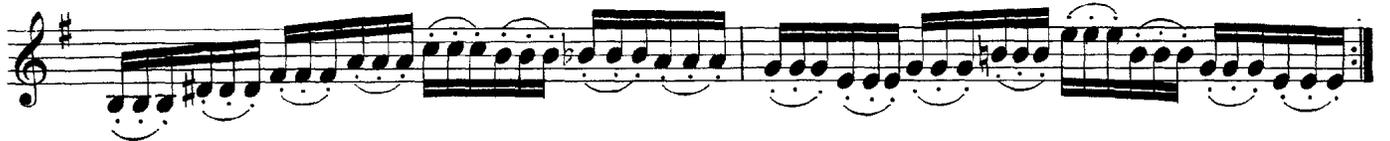
VIII.

This musical score, titled "VIII.", is written for a single melodic line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece is divided into five distinct sections, each marked with a number:

- Section 1:** The first staff begins with a treble clef, a sharp sign, and a common time signature. It contains a series of eighth-note patterns with slurs and accents.
- Section 2:** The second staff continues the melodic development with similar eighth-note figures and includes a measure with a "0" (open string) and a first-finger ("1") marking.
- Section 3:** The third staff features a more complex rhythmic pattern with sixteenth-note runs and slurs.
- Section 4:** The fourth staff continues with intricate sixteenth-note passages and includes a measure with a "4" marking.
- Section 5:** The fifth staff concludes the piece with a final melodic phrase, including a measure with a "0" marking.

The notation throughout the score is dense, utilizing slurs, accents, and various fingering indications to guide the performer. The overall texture is that of a virtuosic technical exercise or a short, rhythmic study.

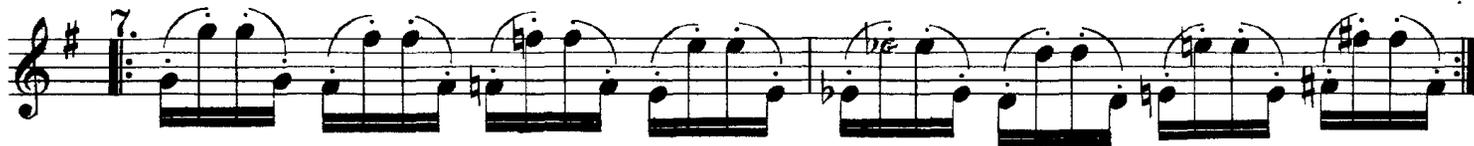
IX.





X.

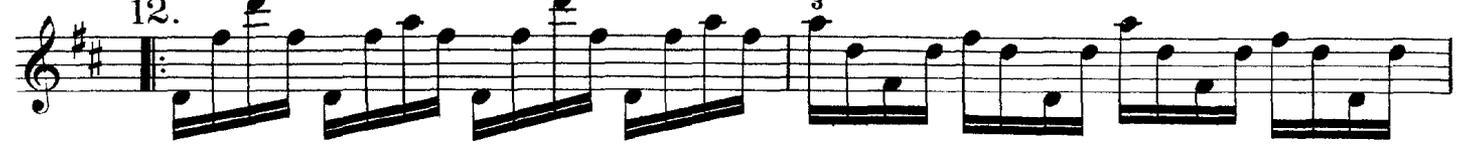
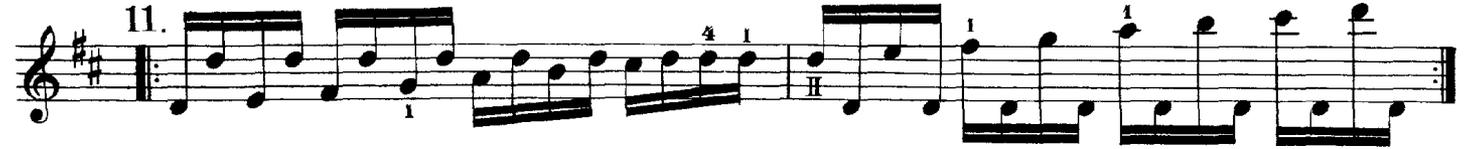




XI.

This musical score, titled "XI.", consists of six numbered sections of rhythmic exercises. Each section is written on a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The exercises are as follows:

- Section 1:** A sequence of eighth-note patterns with various rests and accents, starting with a first-measure repeat sign.
- Section 2:** A sequence of eighth-note patterns, including a triplet of eighth notes in the second measure.
- Section 3:** A sequence of eighth-note patterns, including a triplet of eighth notes in the second measure.
- Section 4:** A sequence of eighth-note patterns, including a triplet of eighth notes in the second measure.
- Section 5:** A sequence of eighth-note patterns, including a triplet of eighth notes in the second measure.
- Section 6:** A sequence of eighth-note patterns, including a triplet of eighth notes in the second measure.



XII.

1.

4

2.

3.

4.

5.



XIII.

This musical score, titled "XIII.", is presented in a single system with four numbered sections. Each section consists of two staves of music. The key signature is one flat (B-flat), and the time signature is common time (C). Section 1 begins with a treble clef and a common time signature, followed by a 4-measure rest. Section 2 starts with a repeat sign and a 4-measure rest. Section 3 also begins with a repeat sign and a 4-measure rest. Section 4 starts with a repeat sign and a 4-measure rest. The notation includes various rhythmic values, slurs, and fingerings (1-4) for the right hand. The score concludes with a double bar line and repeat dots at the end of the final staff.

Musical staff 1: Treble clef, key signature of two flats (B-flat and E-flat), 4/4 time signature. The staff contains a sequence of eighth notes, mostly beamed in pairs, with some triplets. The notes are primarily in the lower register of the staff.

Musical staff 2: Treble clef, key signature of two flats. Labeled with a circled '5.' at the beginning. The staff contains a sequence of eighth notes, mostly beamed in pairs, with some triplets. The notes are primarily in the lower register of the staff.

Musical staff 3: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes, mostly beamed in pairs, with some triplets. The notes are primarily in the lower register of the staff.

Musical staff 4: Treble clef, key signature of two flats. Labeled with a circled '6.' at the beginning. The staff contains a sequence of eighth notes, mostly beamed in pairs, with some triplets. The notes are primarily in the lower register of the staff.

Musical staff 5: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes, mostly beamed in pairs, with some triplets. The notes are primarily in the lower register of the staff.

Musical staff 6: Treble clef, key signature of two flats. Labeled with a circled '7.' at the beginning. The staff contains a sequence of eighth notes, mostly beamed in pairs, with some triplets. The notes are primarily in the lower register of the staff.

Musical staff 7: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes, mostly beamed in pairs, with some triplets. The notes are primarily in the lower register of the staff.

Musical staff 8: Treble clef, key signature of two flats. Labeled with a circled '8.' at the beginning. The staff contains a sequence of eighth notes, mostly beamed in pairs, with some triplets. The notes are primarily in the lower register of the staff.

Musical staff 9: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes, mostly beamed in pairs, with some triplets. The notes are primarily in the lower register of the staff.

Musical staff 10: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes, mostly beamed in pairs, with some triplets. The notes are primarily in the lower register of the staff.

Musical staff 11: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes, mostly beamed in pairs, with some triplets. The notes are primarily in the lower register of the staff.

XIV.

This musical score, titled "XIV.", consists of five numbered sections, each presented as a pair of staves (treble and bass clef). The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together, and rests. Section 1 begins with a treble staff and a bass staff. Section 2 starts with a repeat sign in the treble staff. Section 3 also begins with a repeat sign. Section 4 and Section 5 follow the same two-staff format. The score concludes with a double bar line and repeat dots at the end of the fifth section.



XV.

This musical score, titled "XV.", is a piano accompaniment piece in G major (one sharp) and common time (C). It is divided into five numbered sections, each consisting of two staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. Fingerings are indicated by numbers 1-4 above or below notes. Section 1 begins with a treble clef and a common time signature. Section 2 starts with a repeat sign. Section 3 also begins with a repeat sign. Section 4 features a key signature change to G major. Section 5 concludes with a repeat sign and a final cadence. The piece is characterized by its rhythmic complexity and melodic flow.

6. 

7. 



8. 





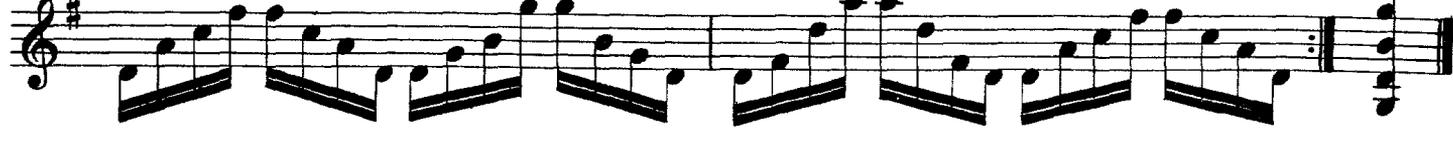


9. 



10. 





XVI.

1. *3* *3* *3* *3* *4*

2. *3* *1* *3* *4*

3. *3* *1* *3* *4*

4. *3* *1* *3* *4*

5. *3* *2*

Detailed description: This musical score, titled 'XVI.', is written for a single melodic line in treble clef. The key signature consists of two sharps (F# and C#), and the time signature is 2/4. The score is divided into five numbered sections, each beginning with a repeat sign. Section 1 starts with a first ending bracket over four measures, each containing a triplet of eighth notes. Section 2 features a first ending bracket over three measures, with a '1' marking the first measure and a '3' marking the third. Section 3 has a first ending bracket over three measures, with a '1' marking the first measure and a '3' marking the third. Section 4 has a first ending bracket over three measures, with a '1' marking the first measure and a '3' marking the third. Section 5 has a first ending bracket over three measures, with a '2' marking the second measure and a '3' marking the third. The score concludes with a double bar line and repeat dots.

This image shows a page of musical notation for guitar, consisting of ten numbered measures (6-10) arranged in five pairs. Each measure is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and fret numbers (0, 1, 2, 3, 4) placed above the notes to indicate fingerings. Measure 6 starts with a repeat sign and a double bar line. Measure 7 also starts with a repeat sign and a double bar line. Measure 8 includes a double bar line and a repeat sign. Measure 9 starts with a repeat sign and a double bar line. Measure 10 starts with a repeat sign and a double bar line. The notation is clear and legible, with a consistent layout throughout the page.

XVII.

broadly

1.

2.

3.

4.

5.

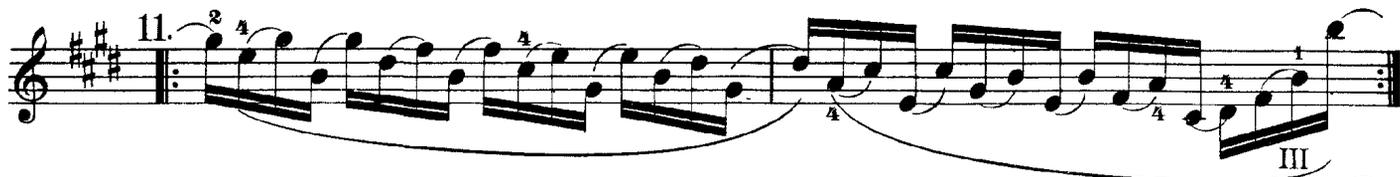
6.

7.

8.

9.

10.  Musical notation for exercise 10, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The exercise consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 4, 1, 0, 1, 4, 1, 1. A repeat sign is present at the beginning and end, with a 'III' marking at the end of the piece.

11.  Musical notation for exercise 11, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The exercise consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 2, 4, 4, 4, 4, 1. A repeat sign is present at the beginning and end, with a 'III' marking at the end of the piece.

12.  Musical notation for exercise 12, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The exercise consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 2, 4, 4, 3, 2.

13.  Musical notation for exercise 13, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The exercise consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 3, 2, 2, 4, 1, 2.

14.  Musical notation for exercise 14, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The exercise consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. A fingering of 1 is indicated at the beginning.

15.  Musical notation for exercise 15, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The exercise consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. A fingering of 0 is indicated at the beginning.

16.  Musical notation for exercise 16, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The exercise consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 0, 4, 4, 4.

17.  Musical notation for exercise 17, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The exercise consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 4, 2.

18.  Musical notation for exercise 18, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The exercise consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. A fingering of 4 is indicated at the beginning.

19.  Musical notation for exercise 19, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The exercise consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 1, 1, 1, 1, 1, 1, 1. A repeat sign is present at the beginning and end.

20.  Musical notation for exercise 20, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The exercise consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. A fingering of 1 is indicated at the beginning. A double bar line with repeat dots is at the end.