COLLECTION OF VIOLIN TECHNIQUE FUNDAMENTALS

Compiled by Patricio Flores under the supervision of Prof. Annette-Barbara Vogel

This book provides a sampling of exercises and studies for violin playing. It serves as both a collection of useful materials and a reference to other studies and exercises aimed at the playing level of an average incoming violin student at Western University. This compilation of exercises is sorted according to the fundamental aspect of violin technique that each exercise addresses.

Much of the book is made up of patterns and variations on studies and exercises that are sorted by skill and designed to be reusable and useful for other studies beyond this book, as well as violin repertoire. It is not intended as a violin method, but rather as a complementary resource for students' private instruction.

The materials referenced can all be found online free of charge at imslp.org, since they are in the public domain.

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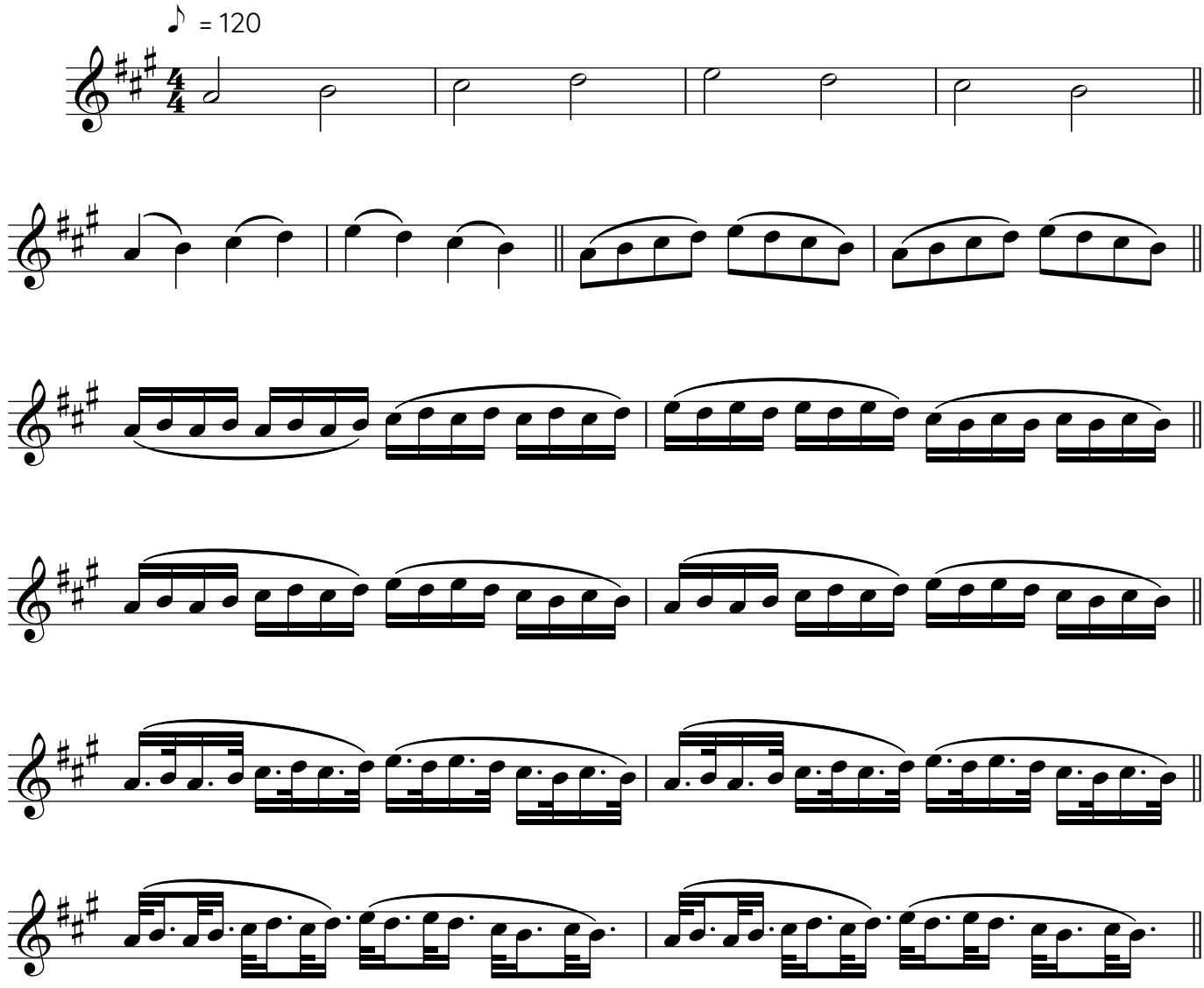
Left Hand Chapter 1: Handframe and Finger Spacing

Schradieck Book 1: Variations on Sections I and II

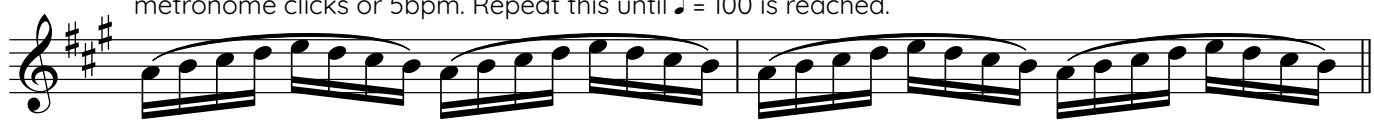
The following variations can be applied to any exercises in Book 1 of Henry Schradieck's *School of Violin Technics*.

Begin with sections I and II from Book 1, learning each exercise first with these variations and then as written. Pay special attention to reinforcing consistent and accurate intonation, and ensure that the notes land exactly with the metronome. At the same time, maintain a resonant, even sound quality from the bow.

Repeat each variation, as marked by the double barlines, as many times as necessary to achieve these goals consistently, and play only as fast as will allow you to focus on intonation, rhythm, and sound quality.

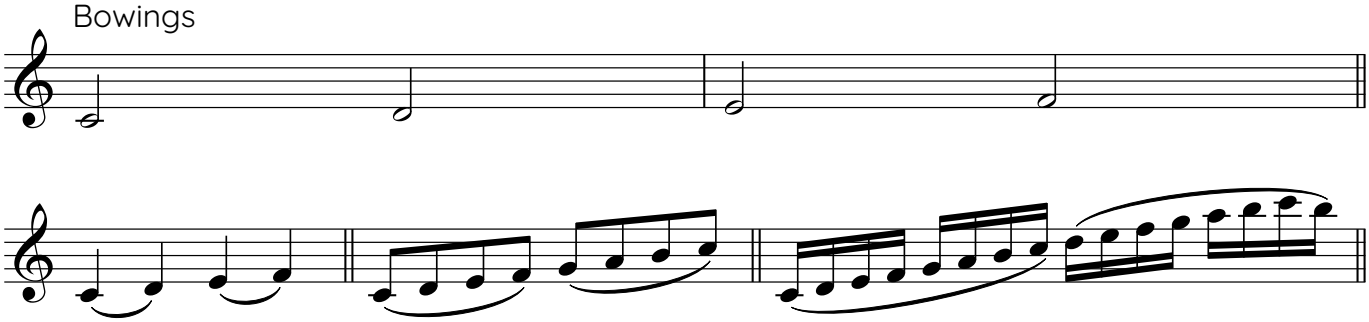


Following this final variation, play the exercise as written in *School of Violin Technics.* Start at ♩ = 60, and once consistent intonation, rhythm, and sound quality are achieved, accelerate by two metronome clicks or 5bpm. Repeat this until ♩ = 100 is reached.



Scales, Modes and Arpeggios in One Position

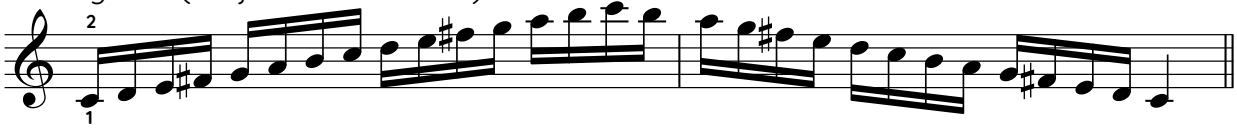
Bowings



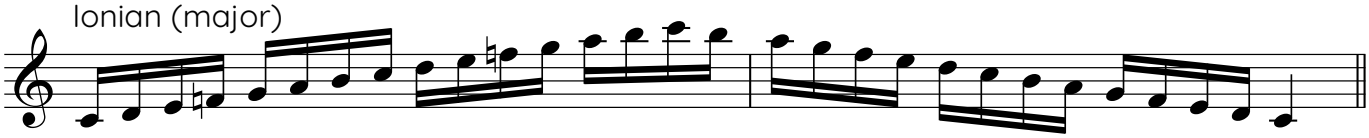
Begin with the patterns above at a tempo of ♩ = 60, only moving to faster patterns once accurate rhythm and intonation, even and resonant sound quality, and ease of motion in both hands is achieved. Practice the sequences starting on G-B in first position before moving onto higher positions. The variations on Schradieck on Page 2 can also be applied.

Starting on C - ♪ = 80-144

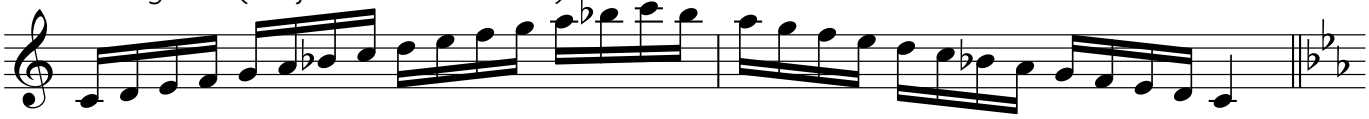
Lydian (major with raised 4)



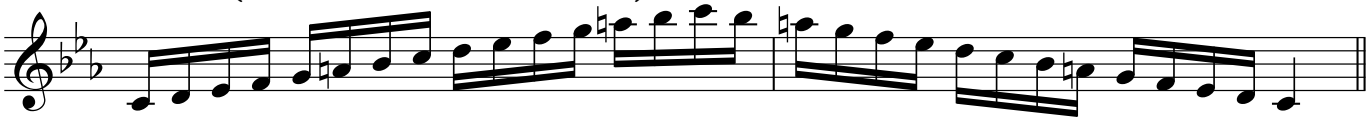
Ionian (major)



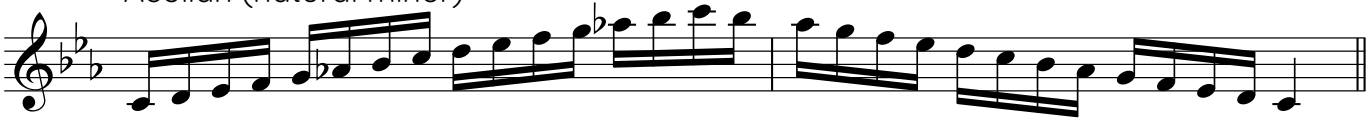
Mixolydian (major with lowered 7)



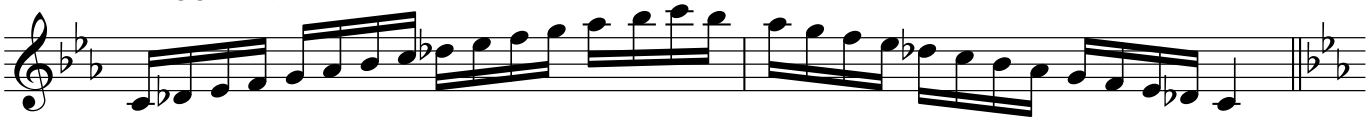
Dorian (natural minor with raised 6)



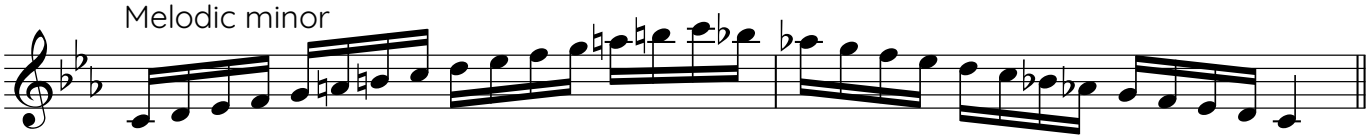
Aeolian (natural minor)



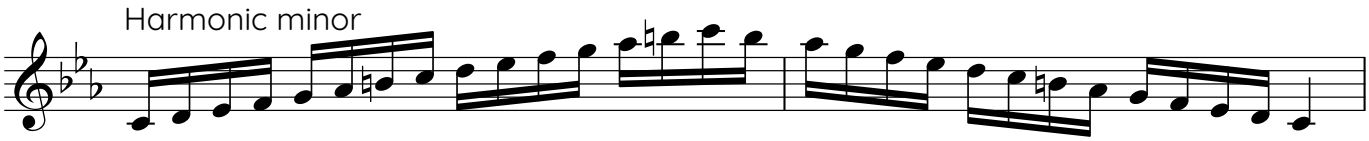
Phrygian (natural minor with lowered 2)



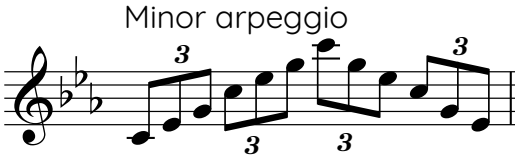
Melodic minor



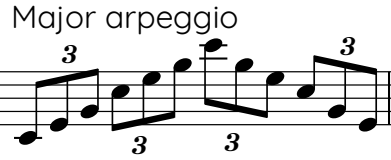
Harmonic minor



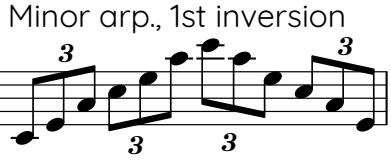
Minor arpeggio



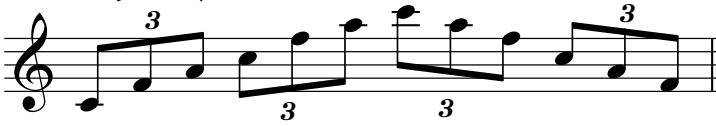
Major arpeggio



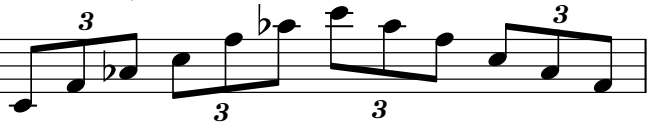
Minor arp., 1st inversion



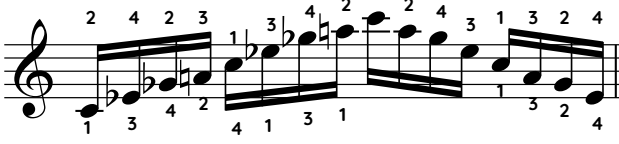
Major arp., 2nd inversion



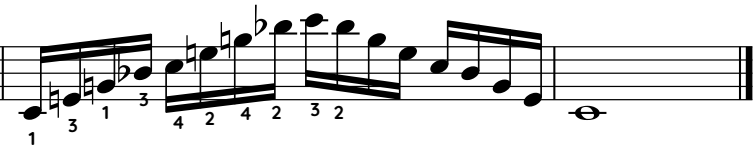
Minor arp., 2nd inversion



Diminished 7th

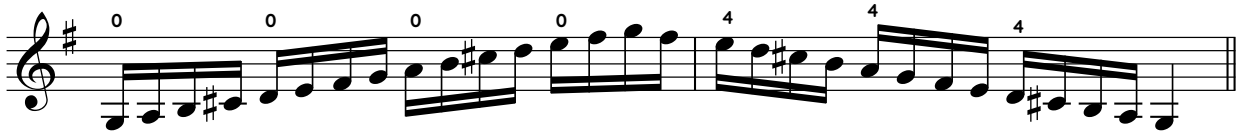


Dominant 7th

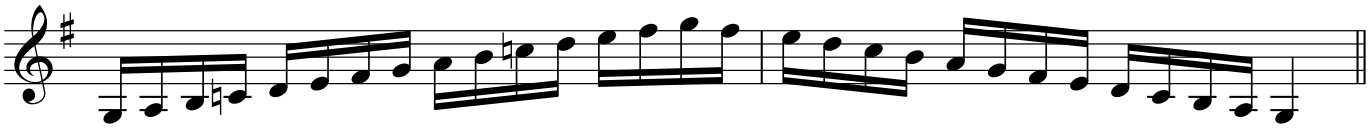


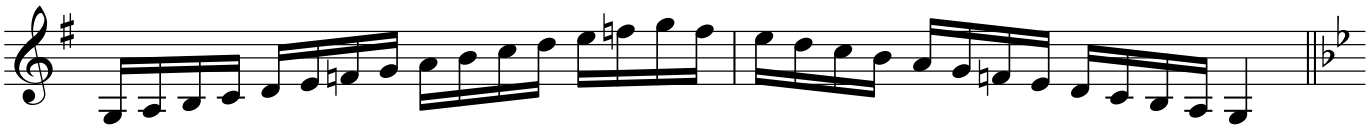
These fingerings can be used for any key starting on the 1st or 2nd fingers

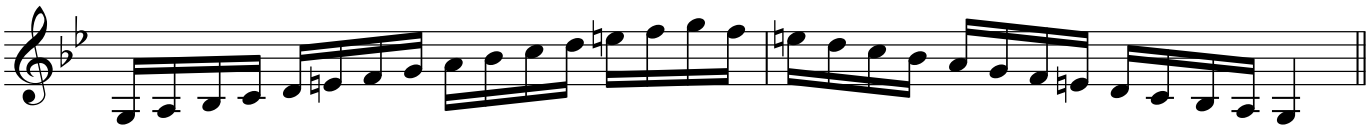
Starting on G

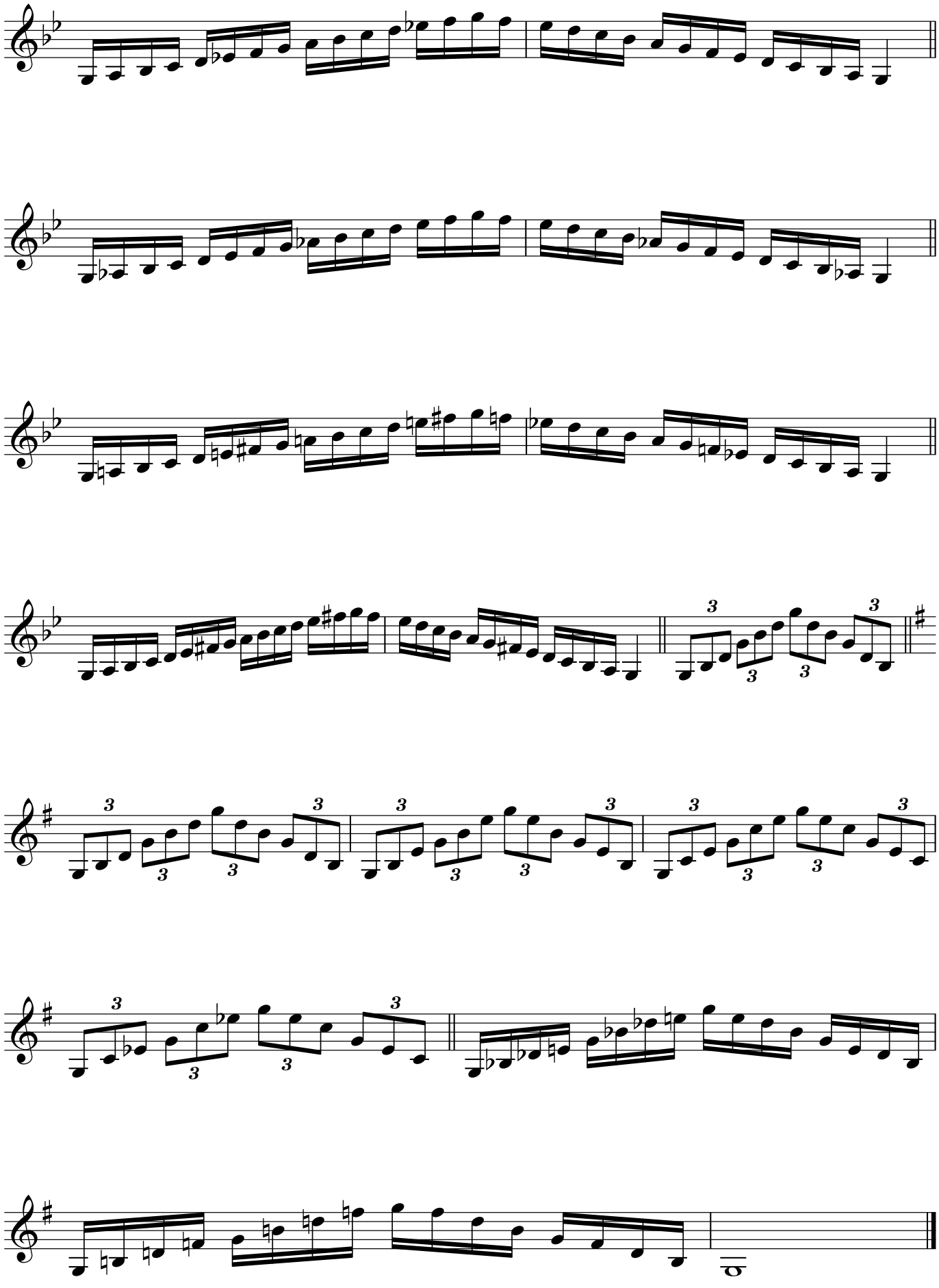


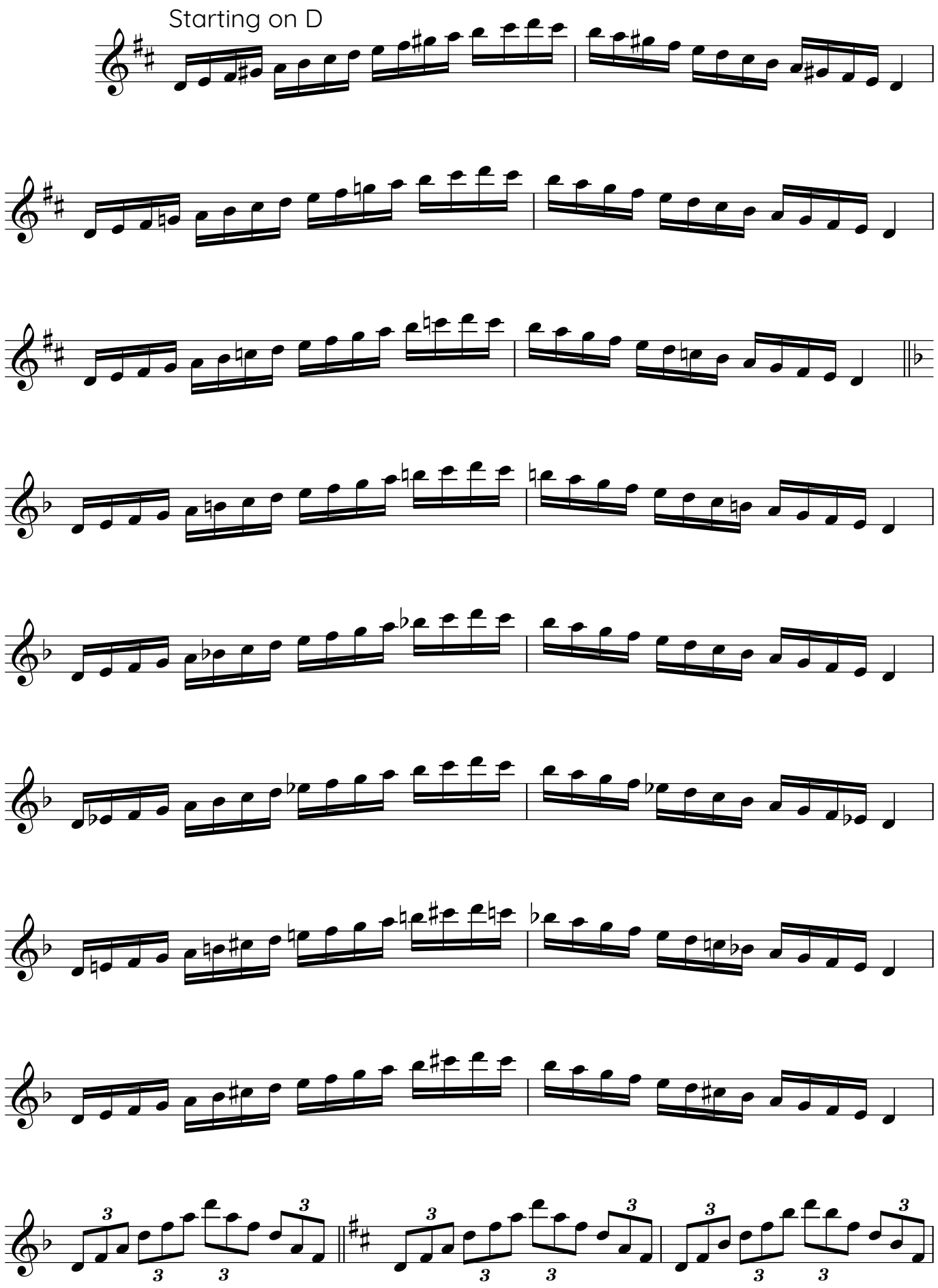
Scales are generally played with open strings going up, and fourth finger going down

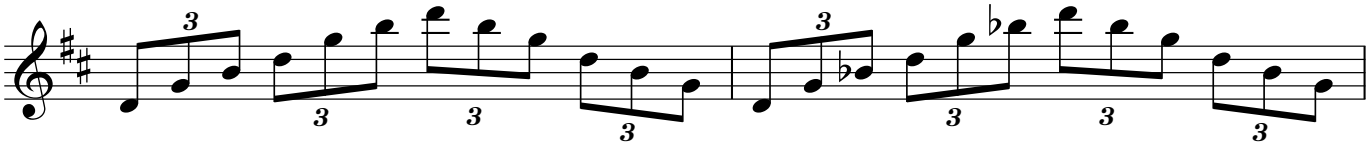


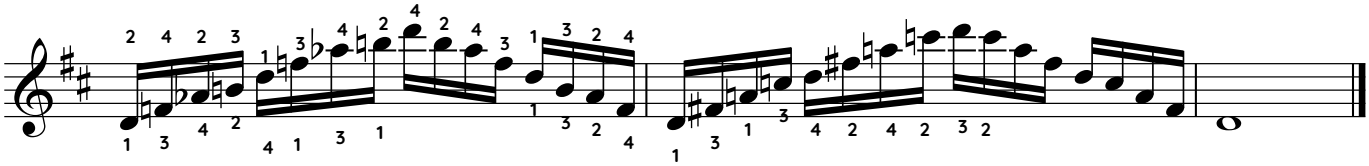




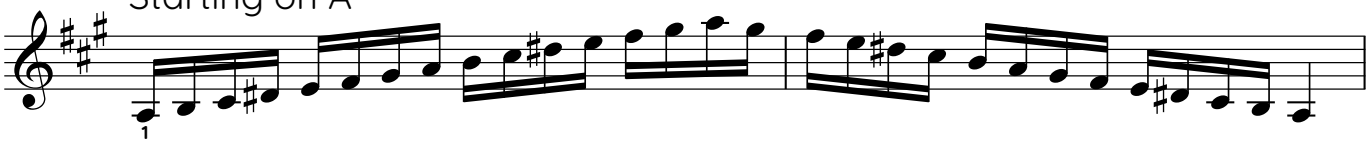


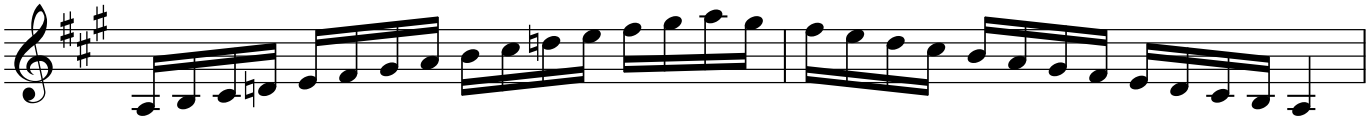

Starting on D

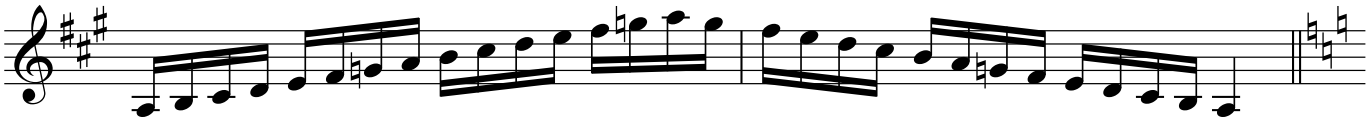


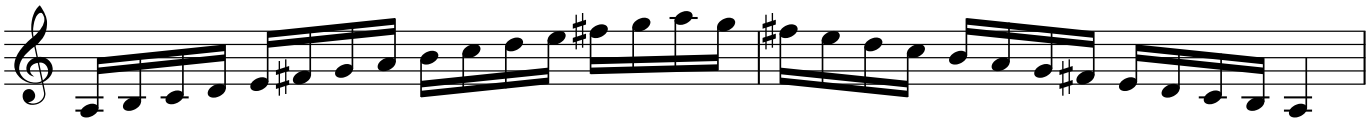


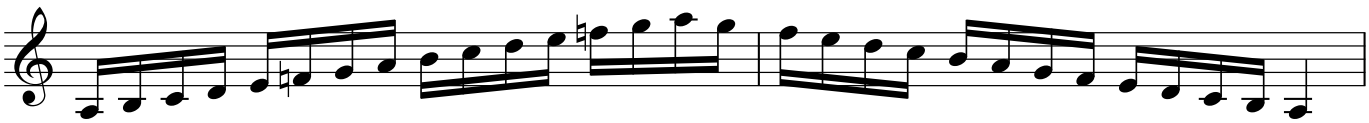
Starting on A

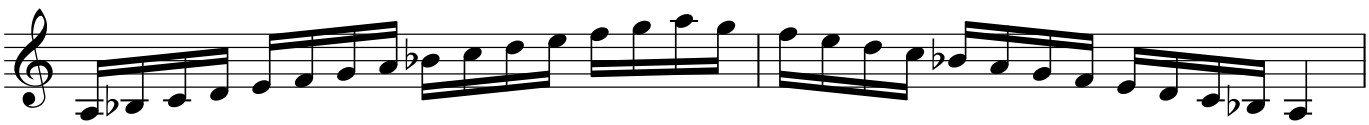


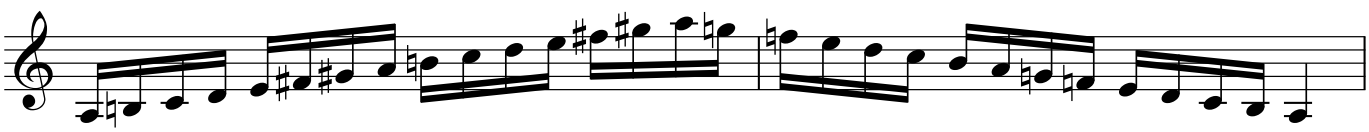


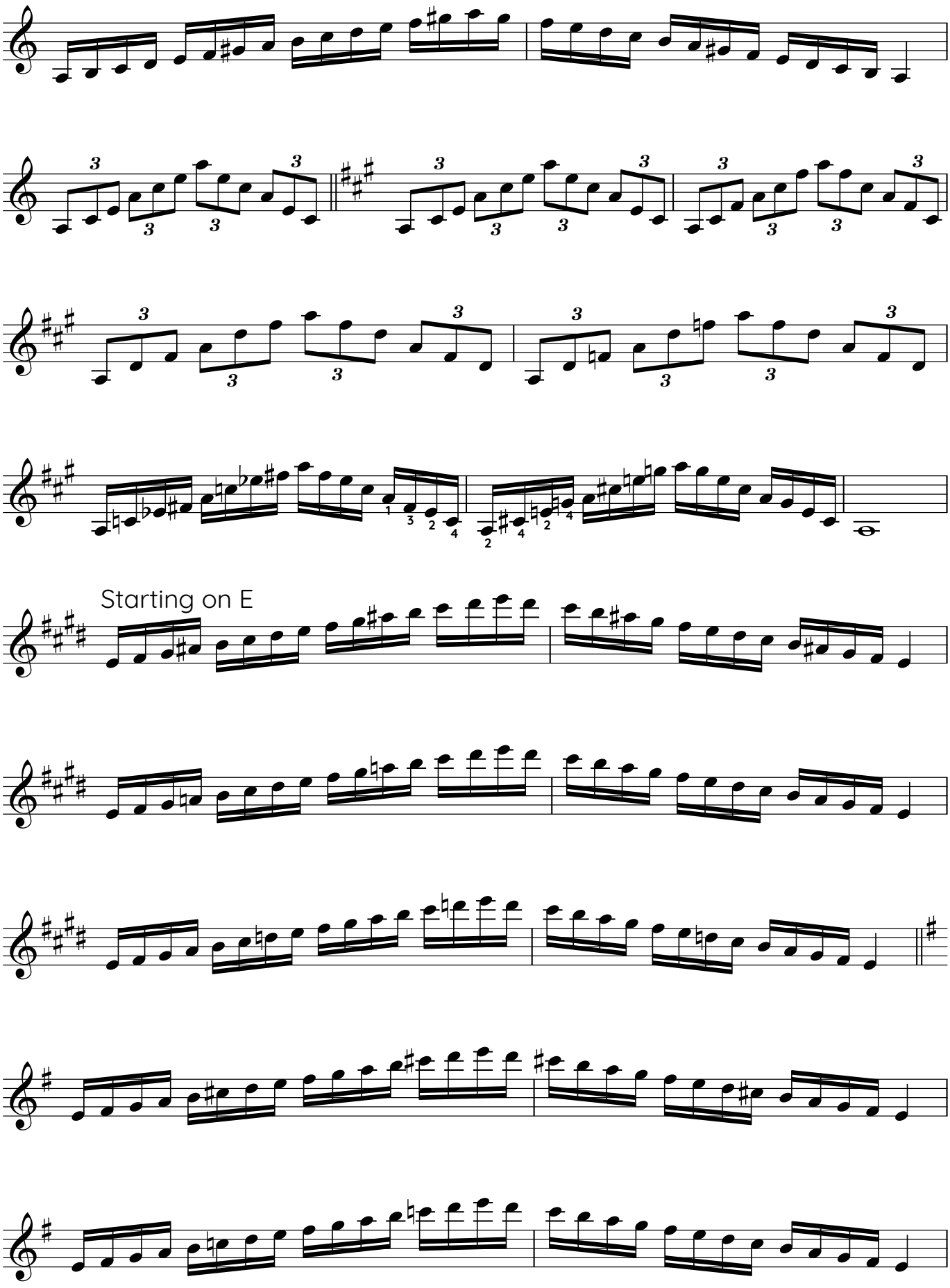


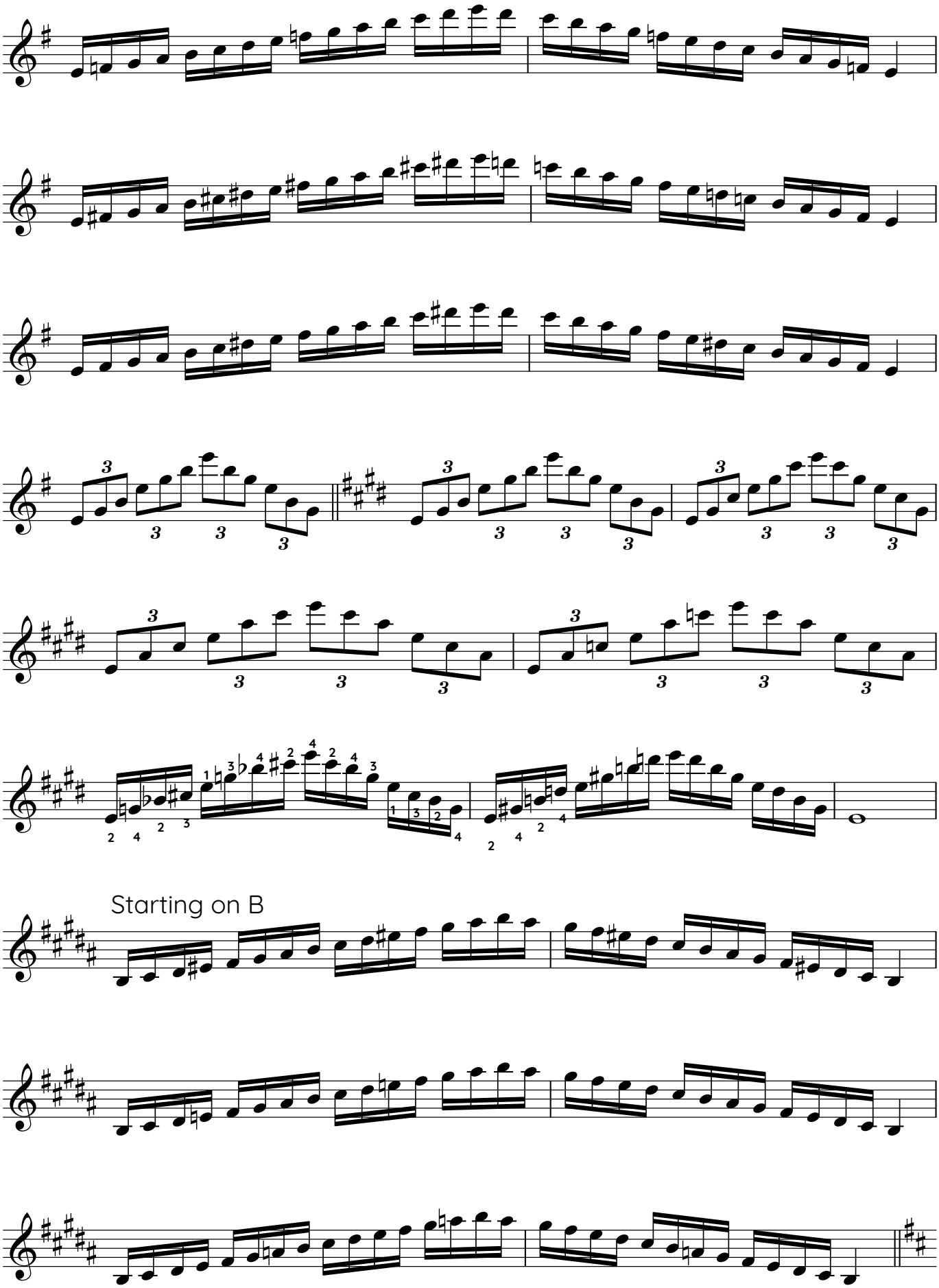


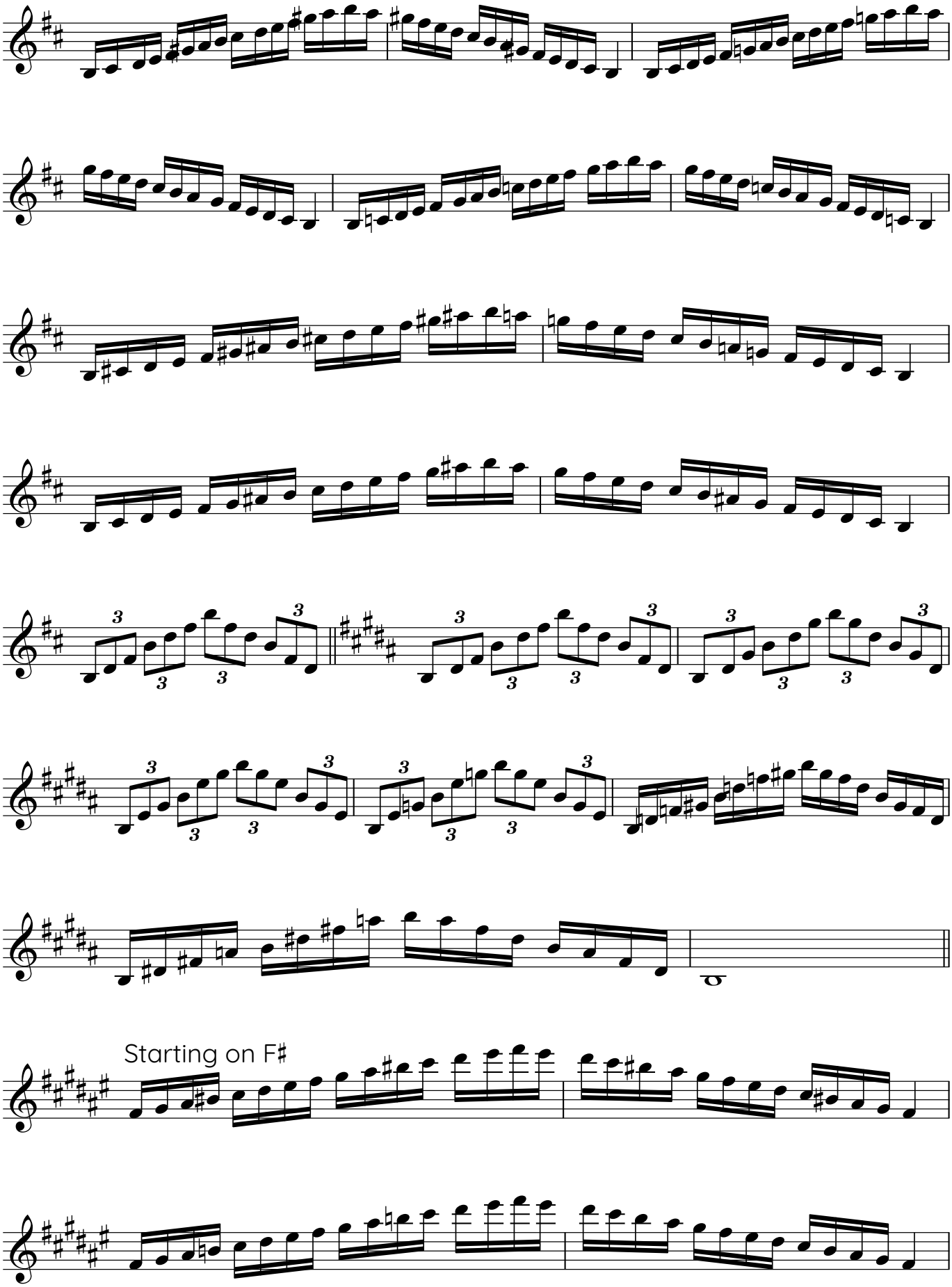


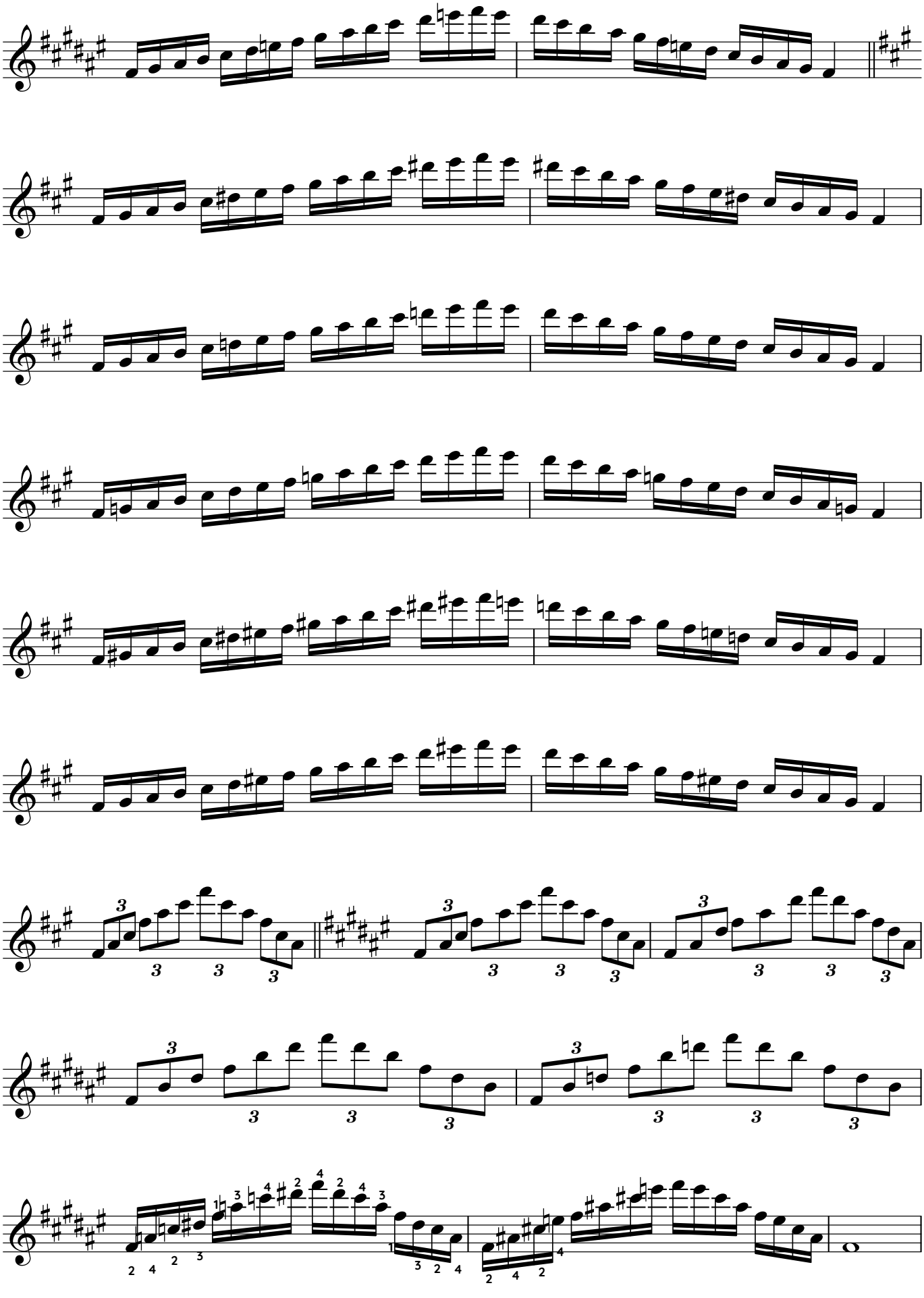




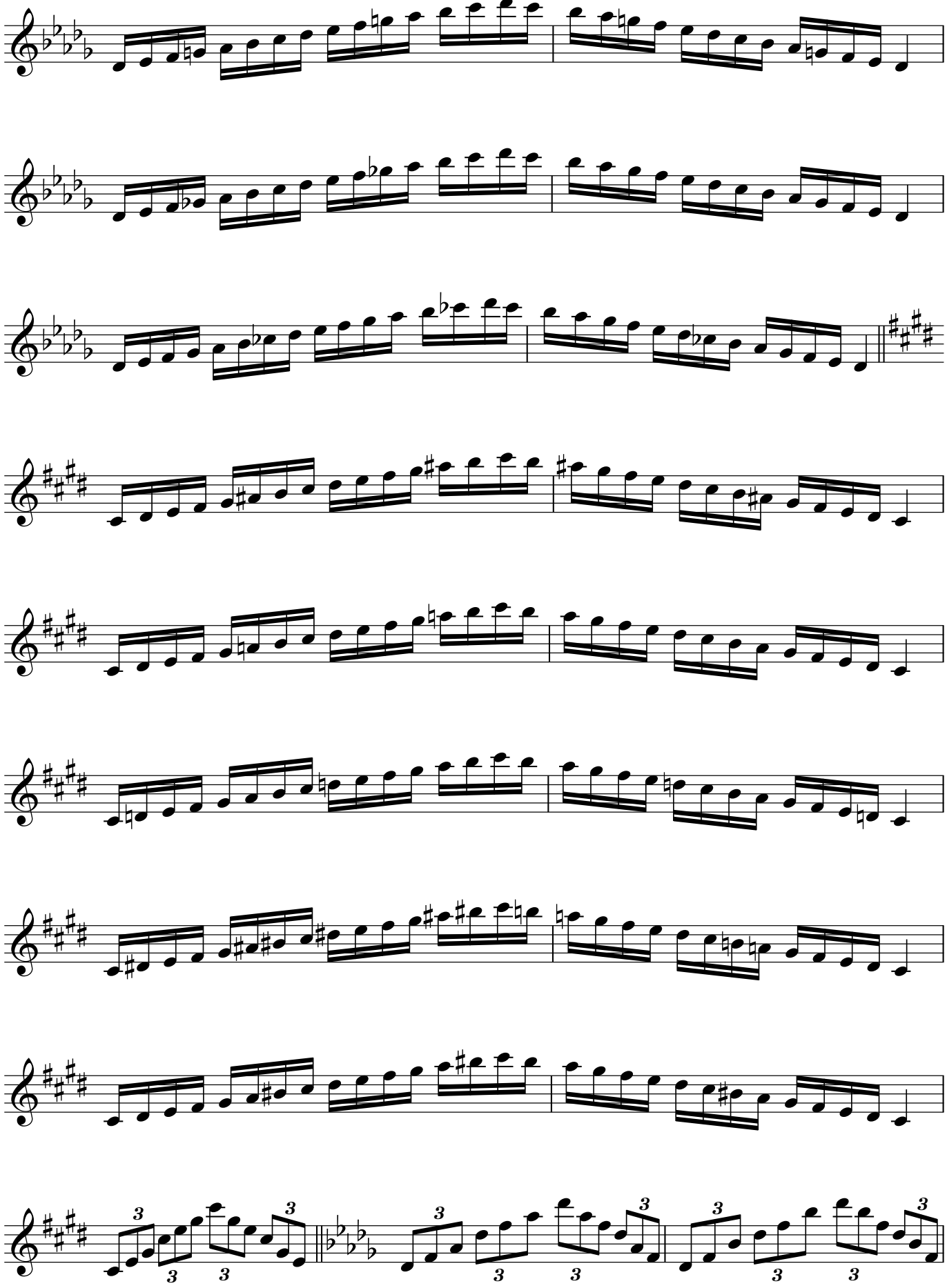

Starting on E

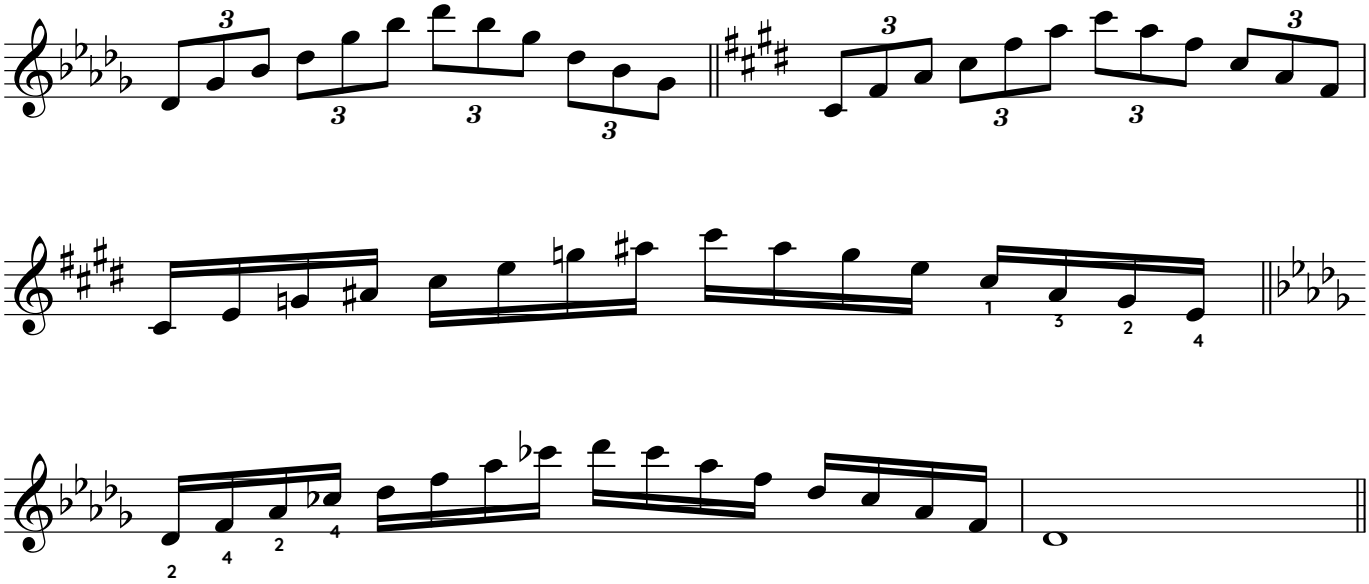

Starting on B


Starting on F#

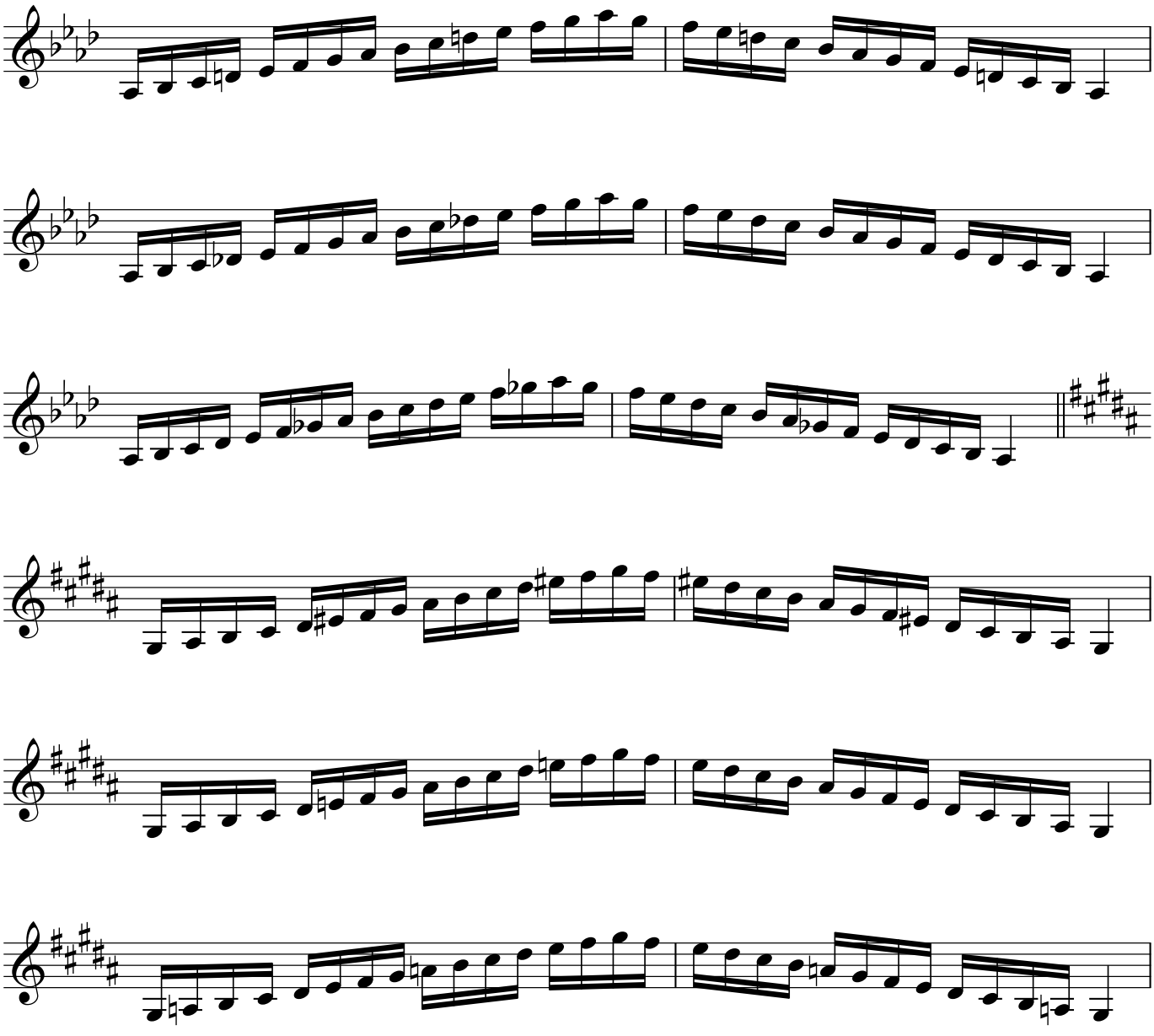


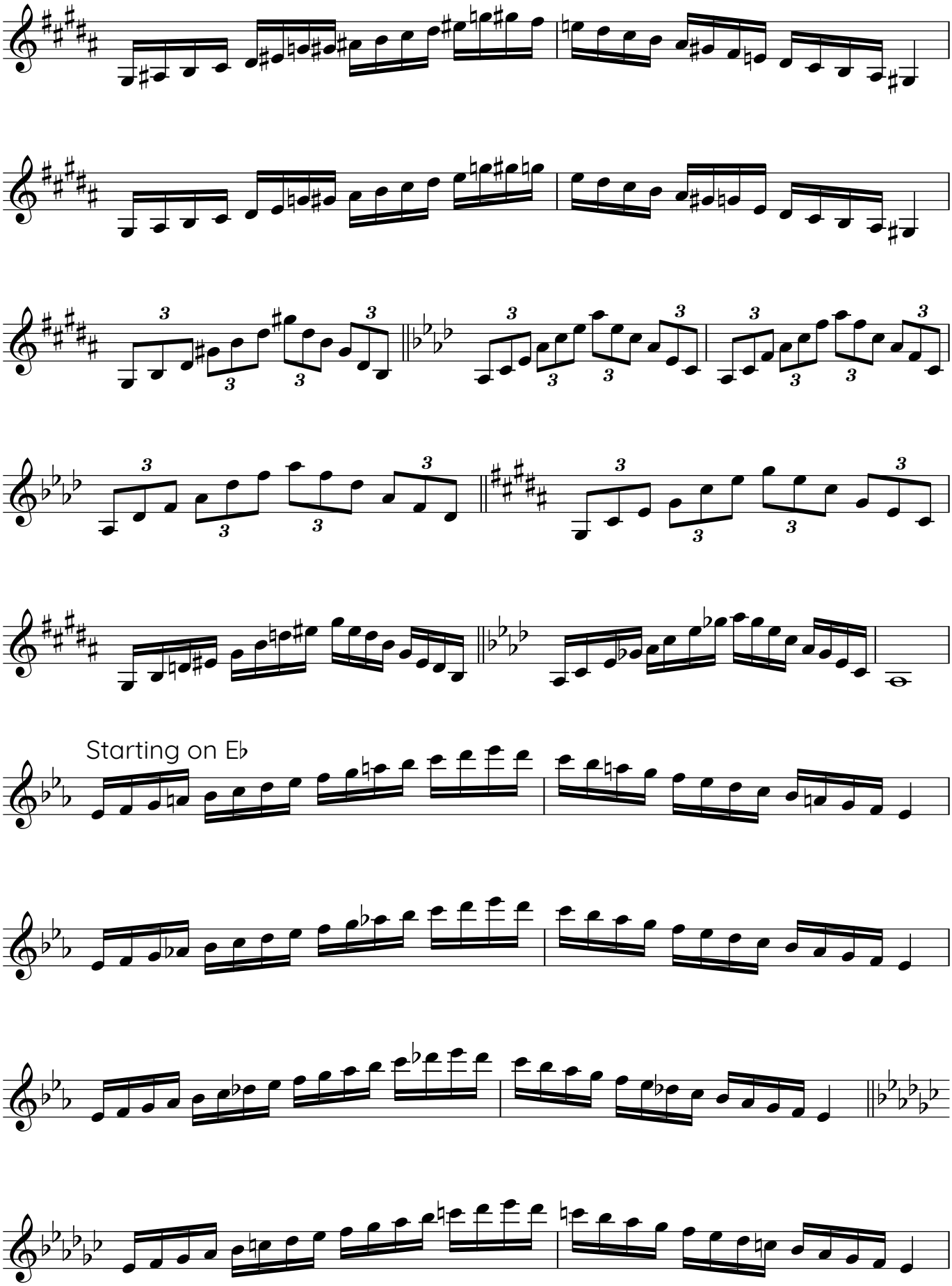
Starting on D♭/C♯

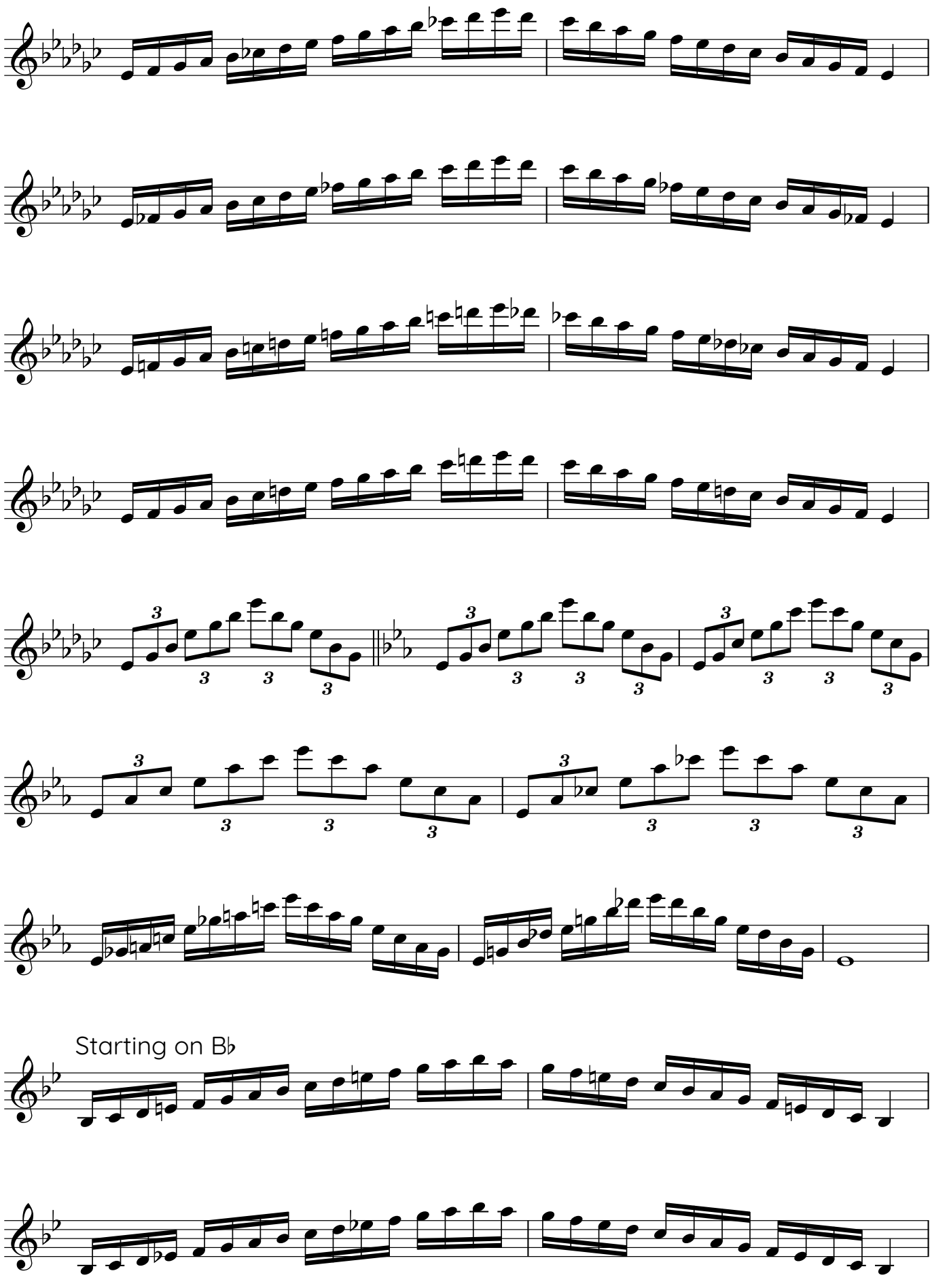


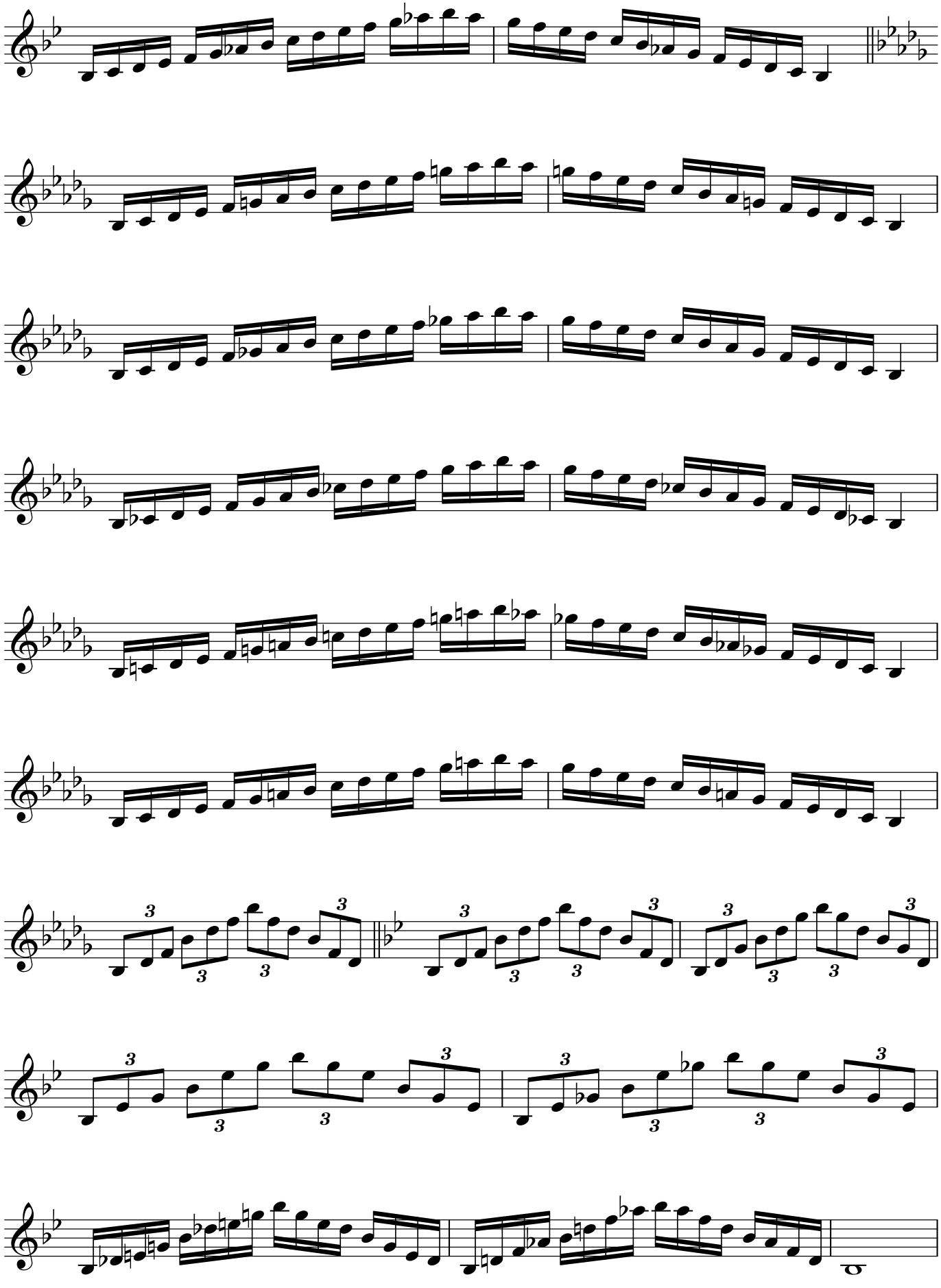


Starting on A♭/G♯

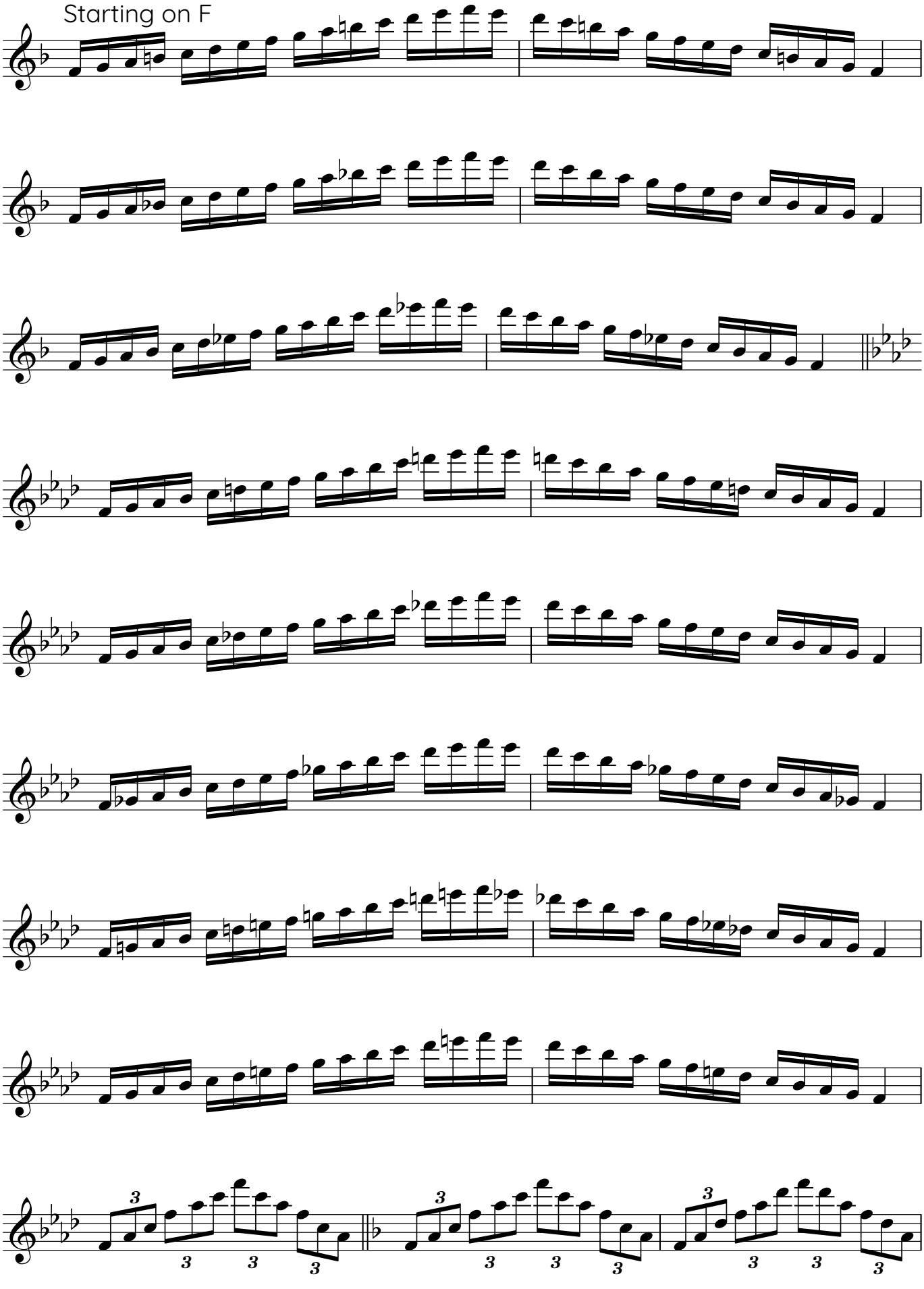


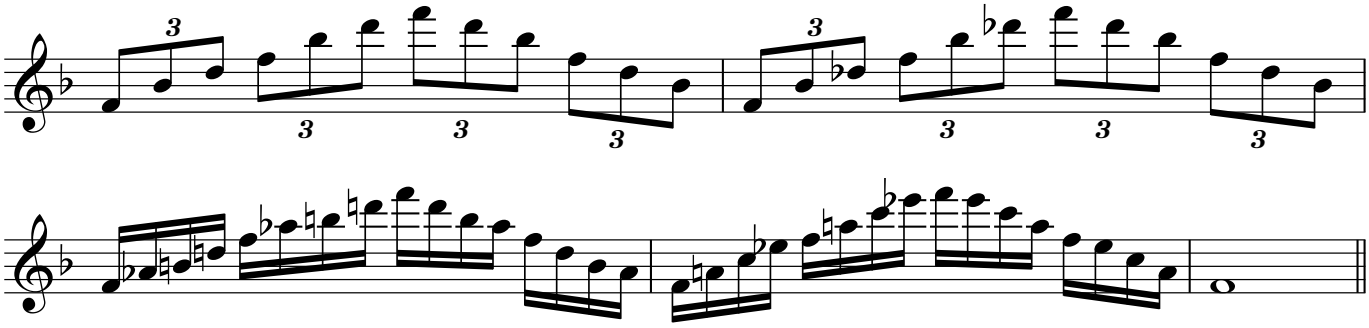

Starting on E♭


Starting on B♭

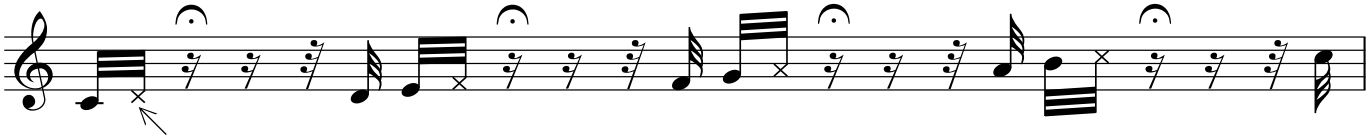


Starting on F

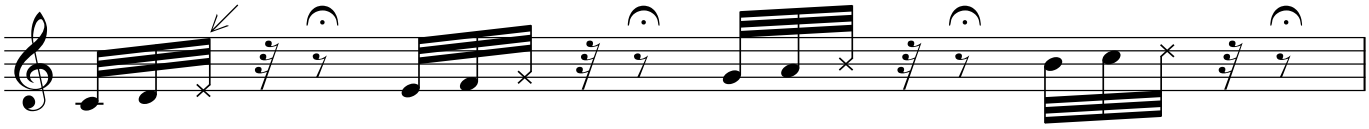




Additional patterns and practice techniques



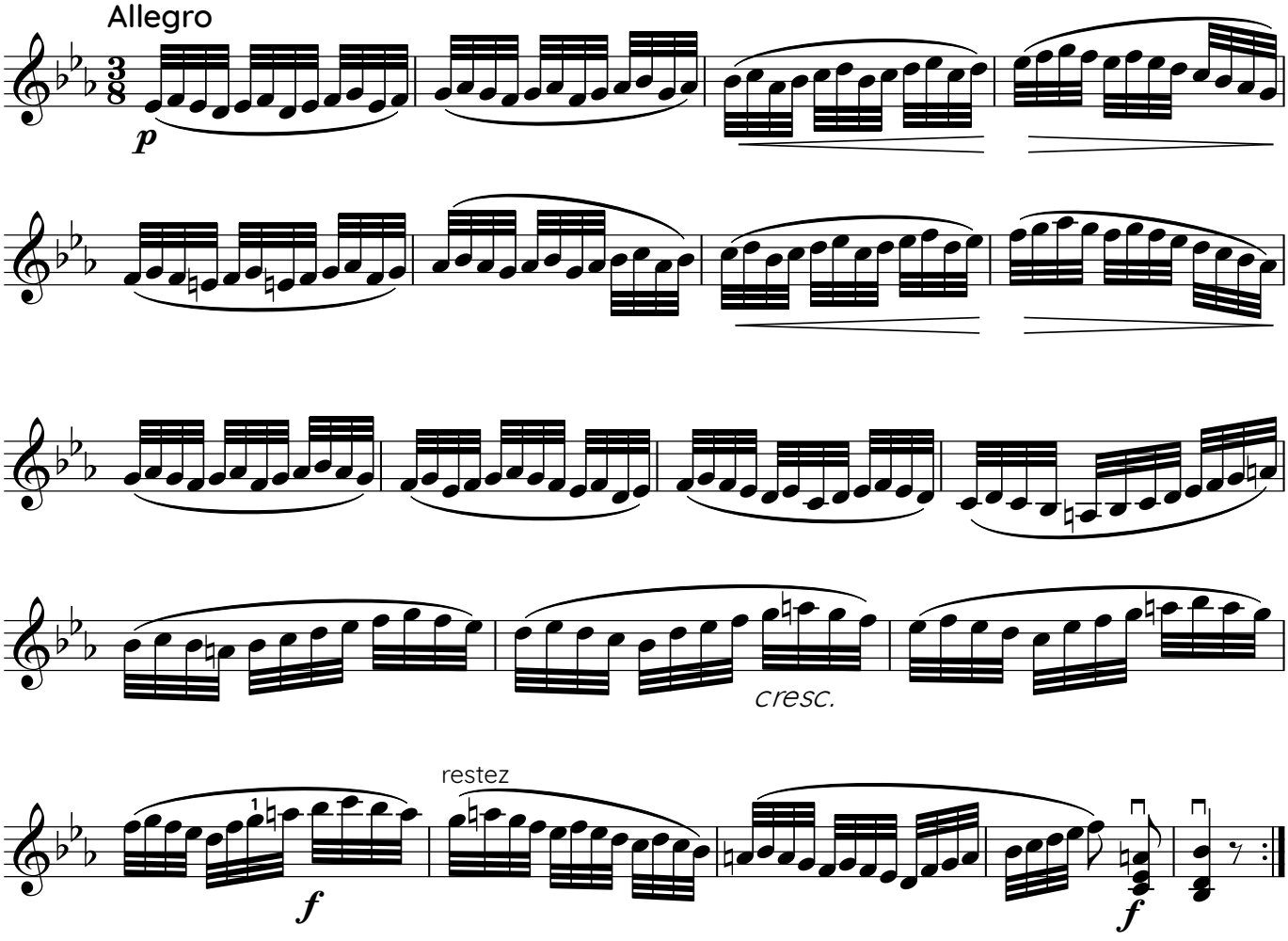
place next finger immediately,
prepare string crossing if any

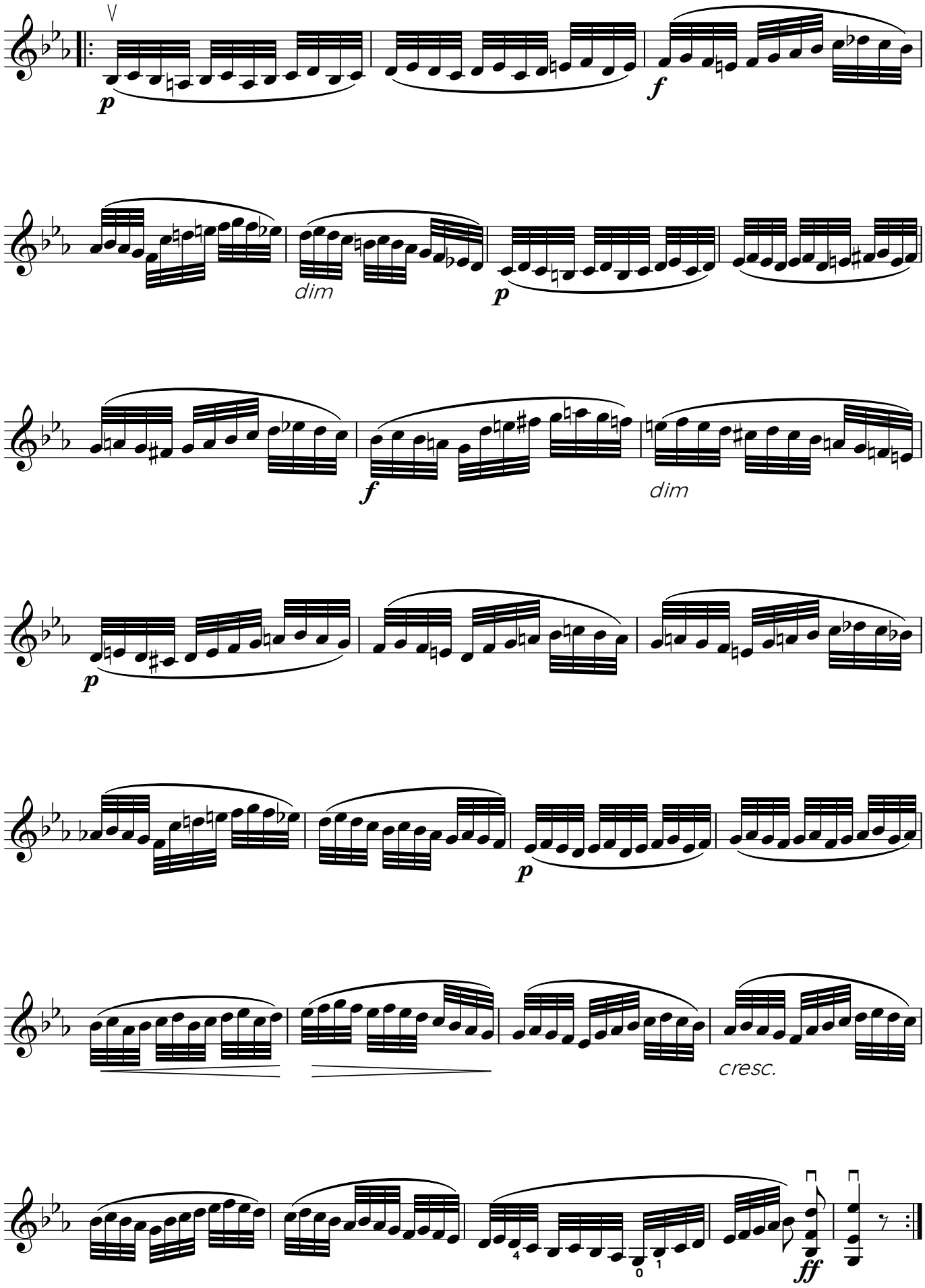


Exercise 1

from 24 Preparatory Exercises op. 37

Jakob Dont



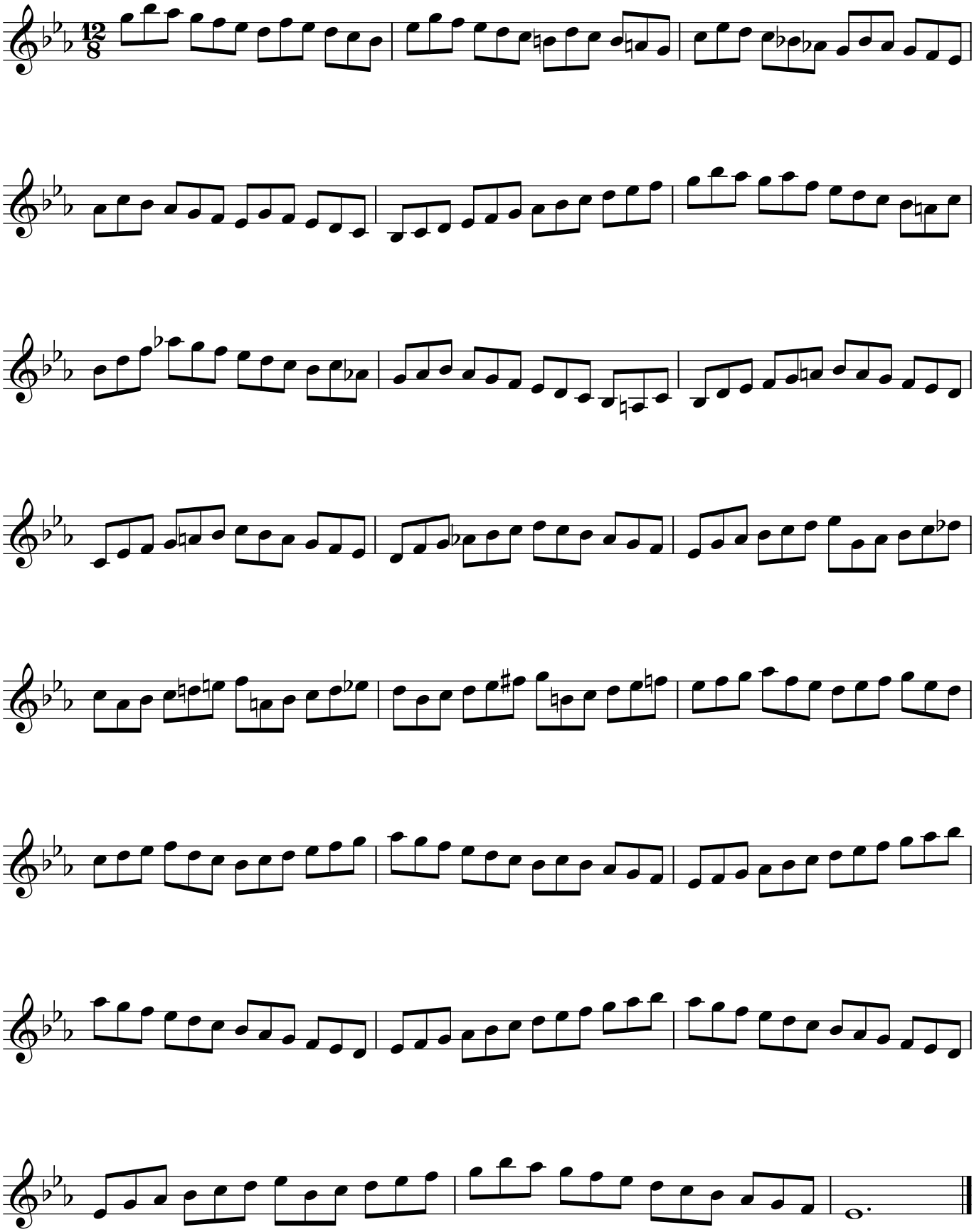

V
p
f
dim
p
f
dim
p
p
cresc.
4
0
1
ff

Etude 5

from 42 Etudes and Caprices

Rodolphe Kreutzer

Allegro moderato

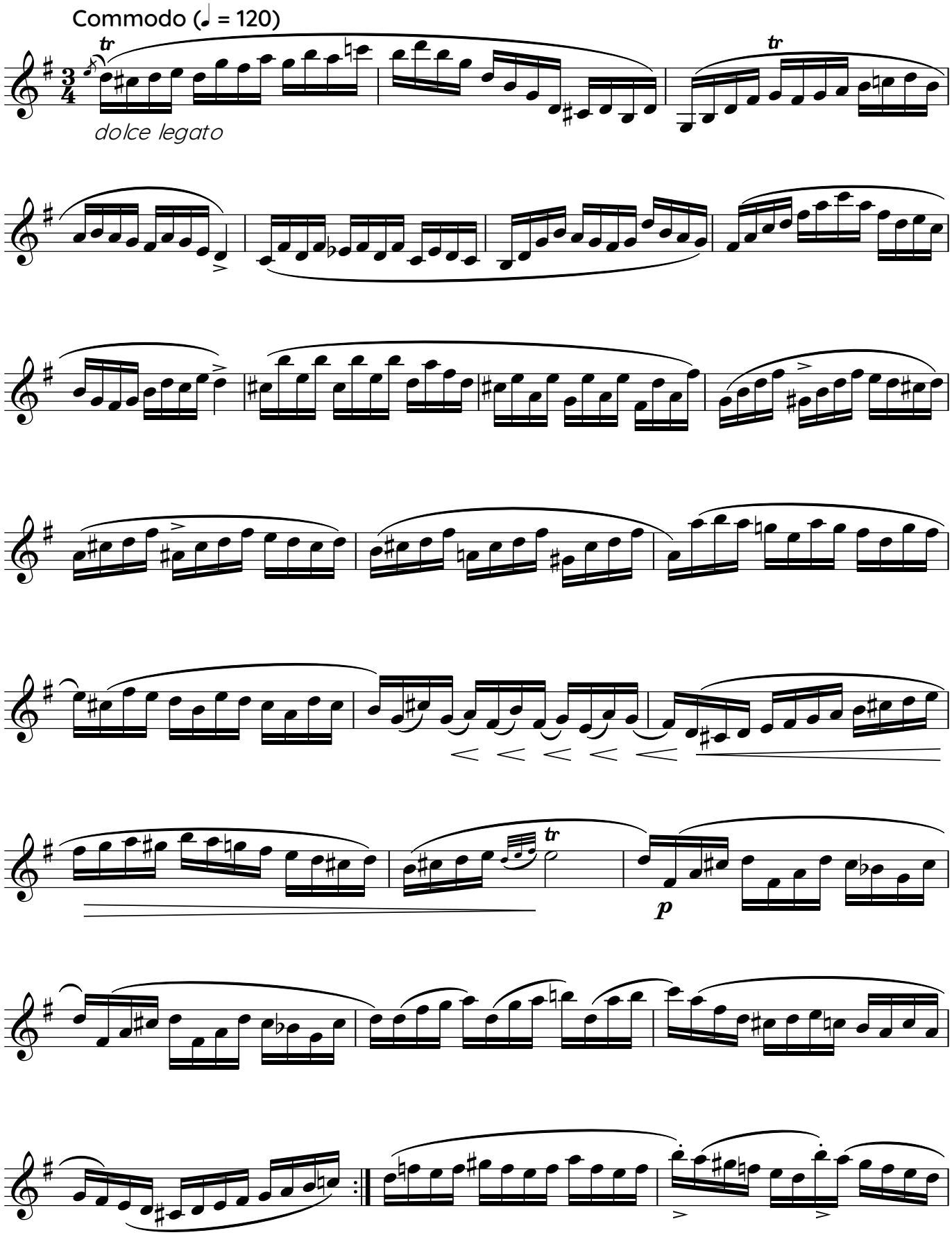


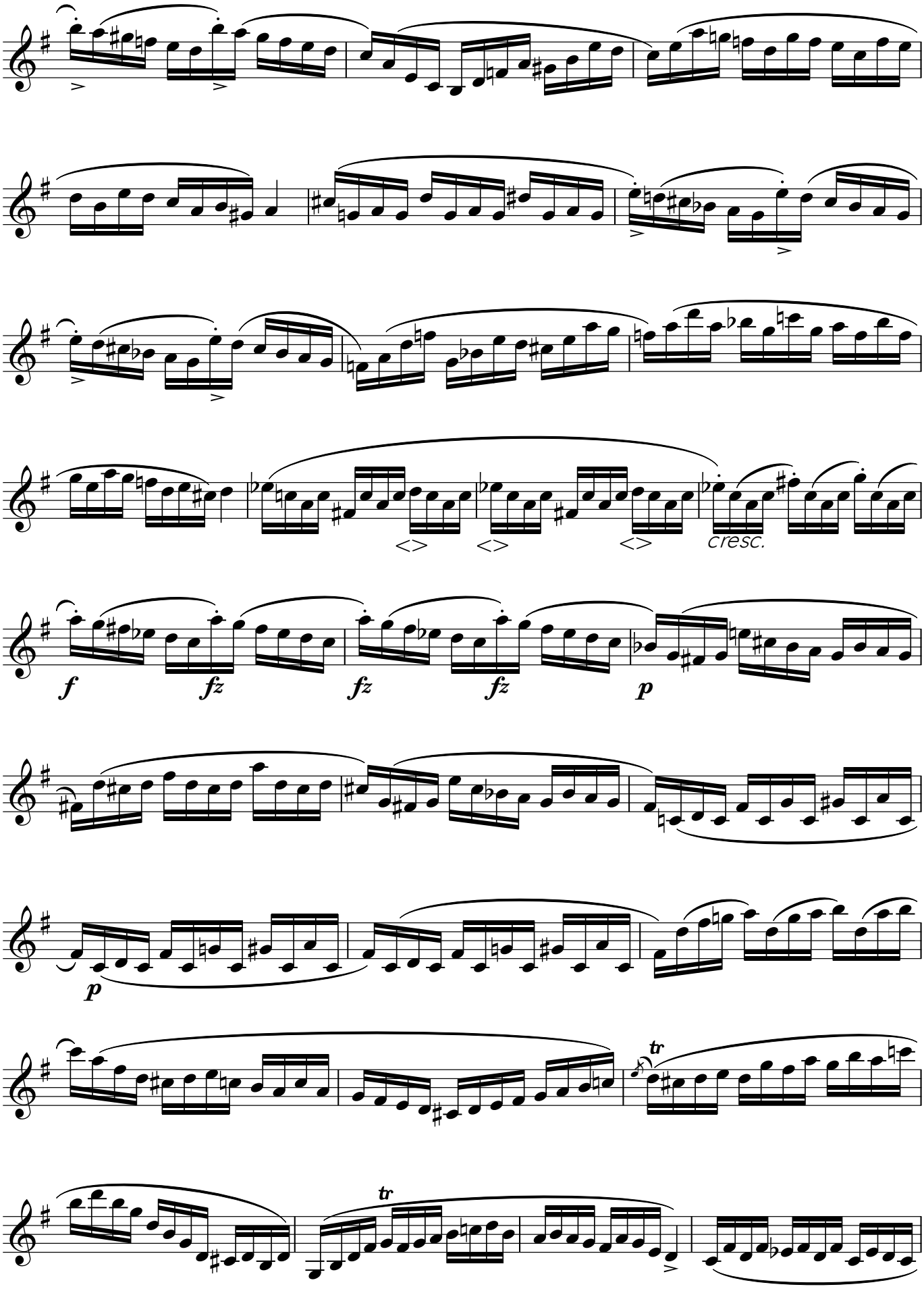
Caprice 3

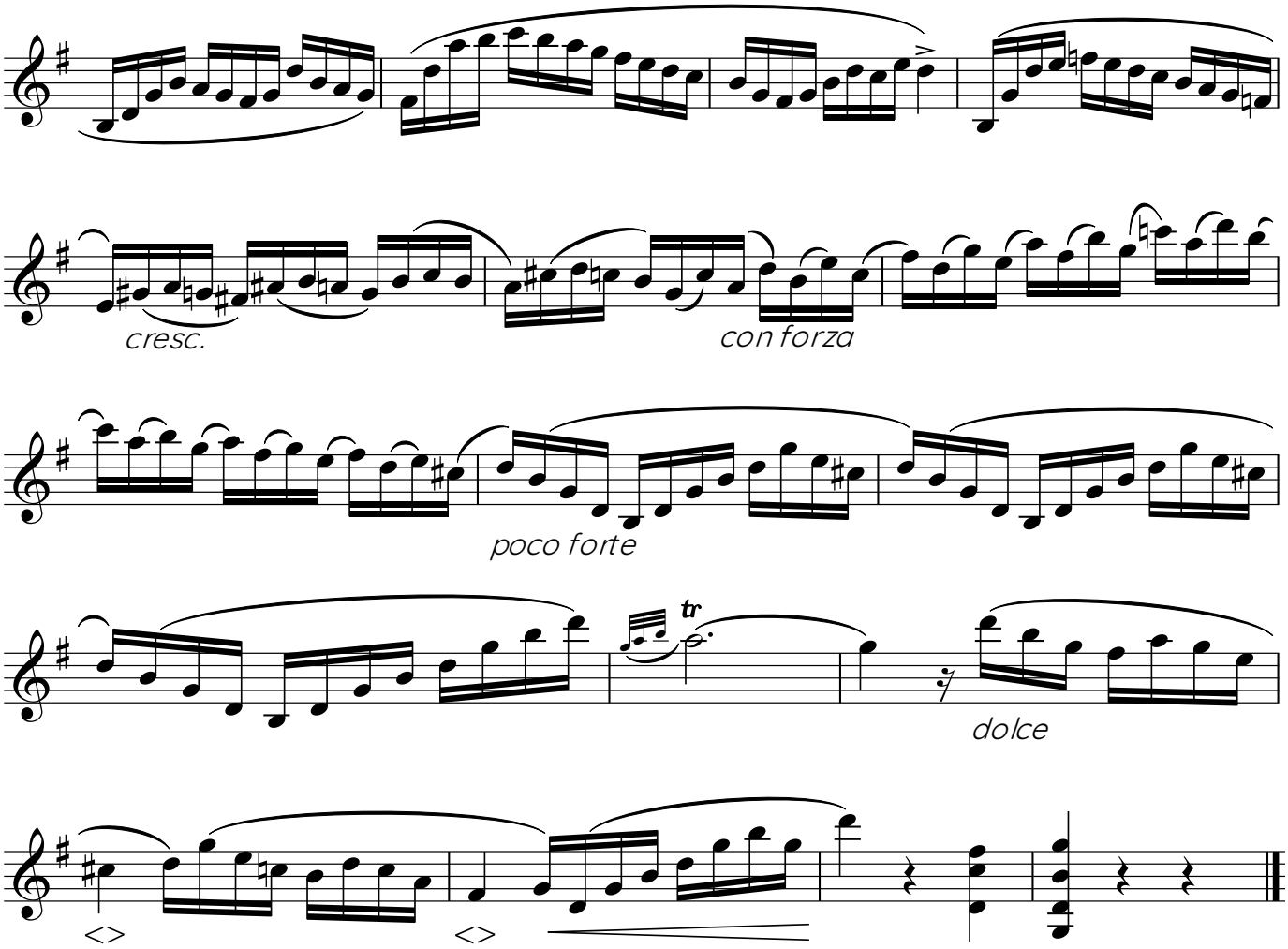
from 24 Caprices

Pierre Rode
ed. Ferdinand David

This study should be played entirely in the second position.




cresc.
f
fz
fz
fz
fz
p
p
tr
tr



For further practice on Handframe and Finger Spacing:

Otakar Ševčík - *School of Violin Technique* op. 1
Book 1 - Exercises 1 to 9 (1st position)
Book 2 - Exercises 1 (2nd pos.); 12, 13, and 15 (3rd pos.); 21 and 23 (4th pos.); 30, 32, and 33 (5th pos.); 35, 36, and 38 (6th pos.); 39 and 41 (7th pos.)

Henry Schradieck - *School of Violin Technics,* Book 1 - Sections VIII (2nd pos.), X (3rd pos.), XII (4th pos.), XIV (5th pos.), XVI (6th pos.), XVIII (7th pos.)

Jakob Dont - *24 Exercises* op. 37: 13 (generally 1st pos.), 14 (generally 3rd pos.), and 17 (generally 3rd pos., focused on building finger agility)

Rodolphe Kreutzer - *42 Etudes or Caprices:* 9 (generally in 1st pos, focused on building finger agility)

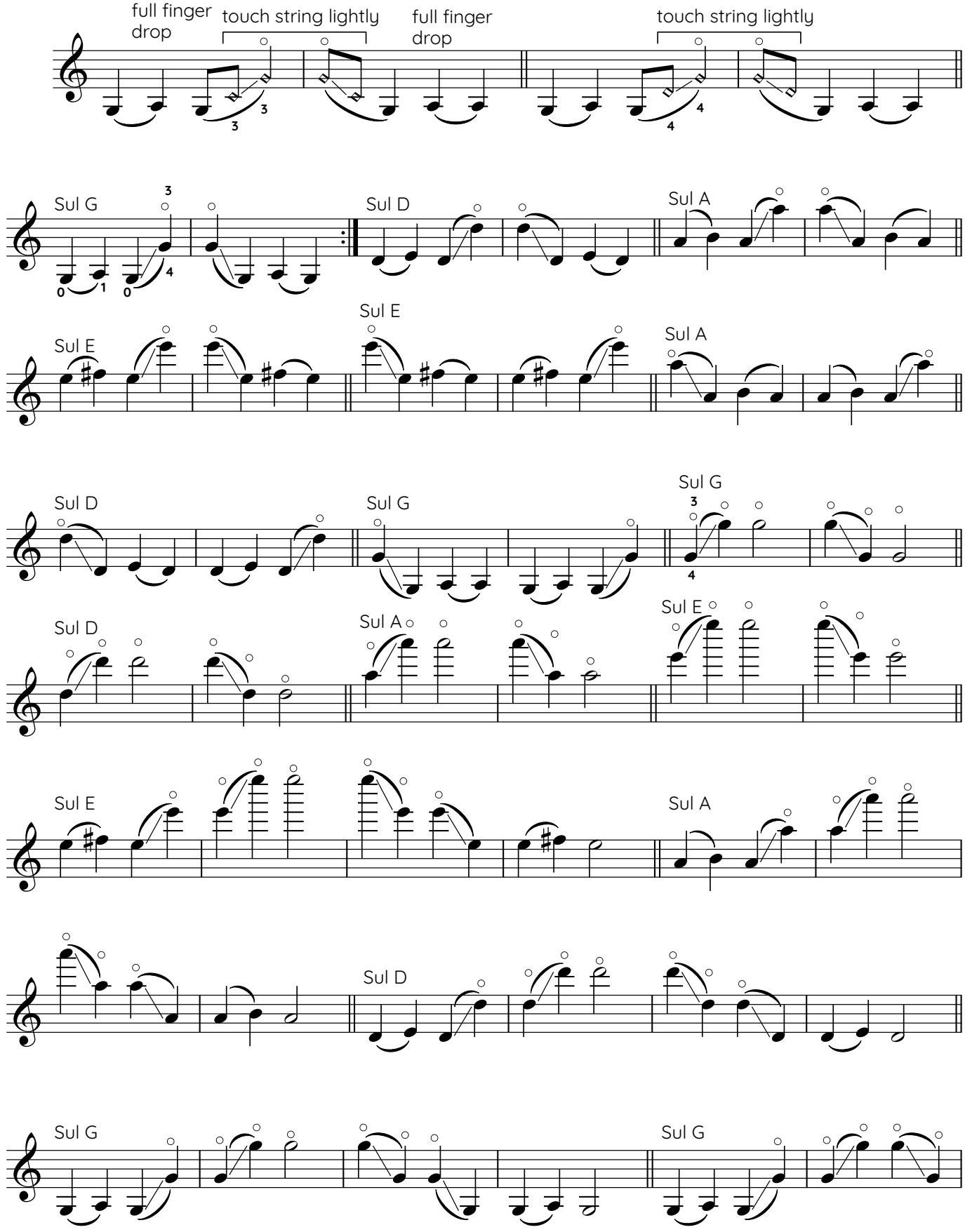
Jakob Dont - *Etudes and Caprices op. 35:* 2 and 3

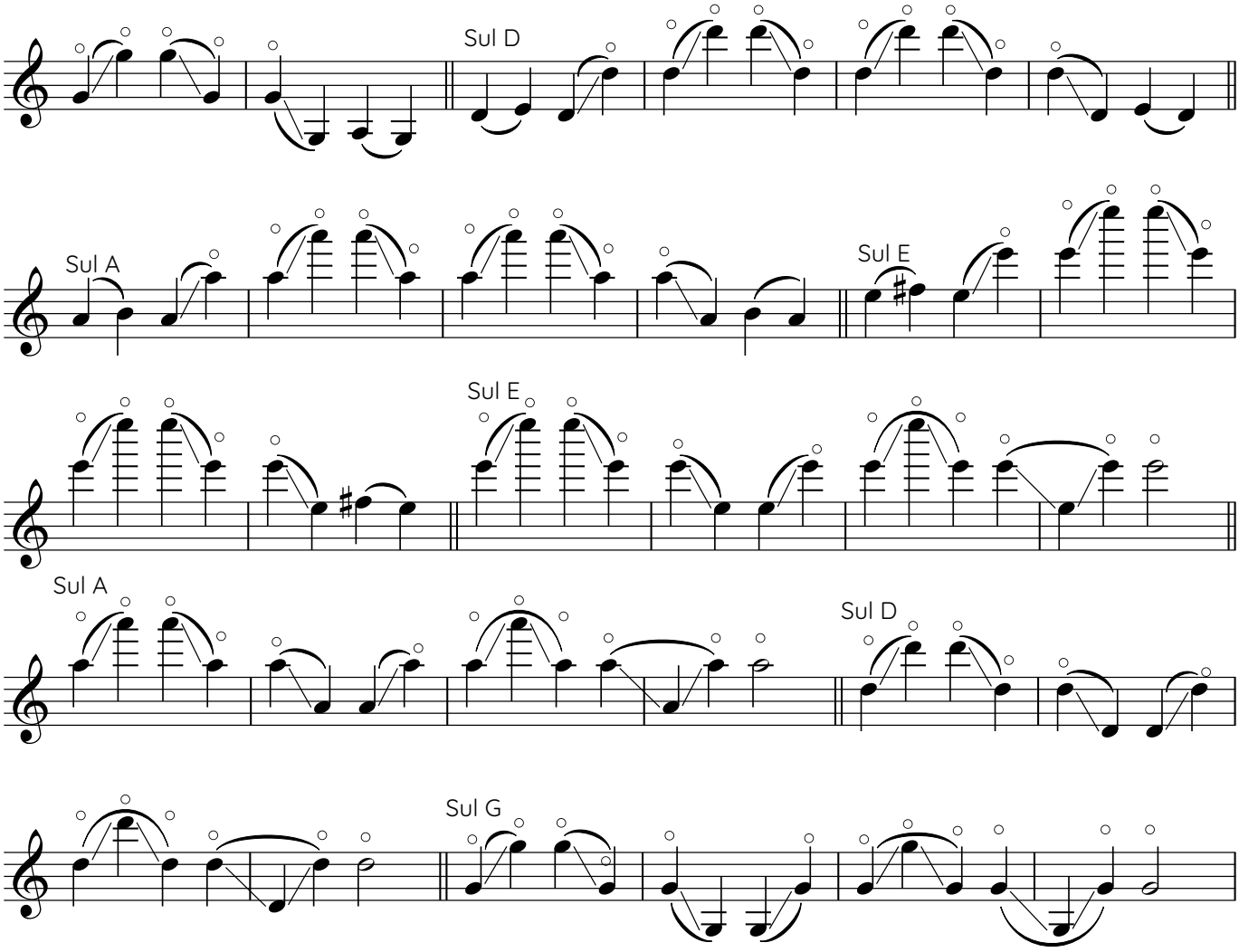
The additional rhythm and bowing patterns in this chapter can be applied to these studies and exercises for left hand practice.

Left Hand Chapter 2: Shifting

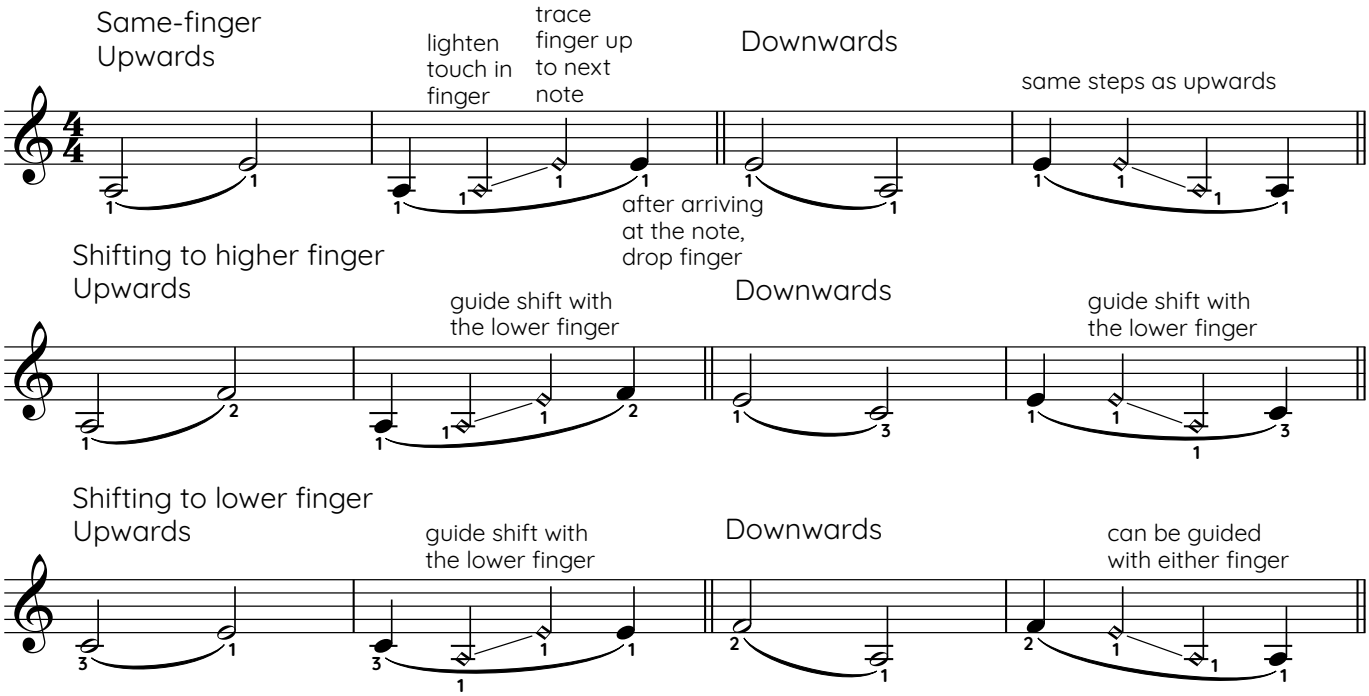
Natural Harmonics Shifting Exercises

When an exercise involves an open string, lightly touch the string with the finger to be used in the harmonic before shifting. Trace it lightly along the string during the shift, as follows:



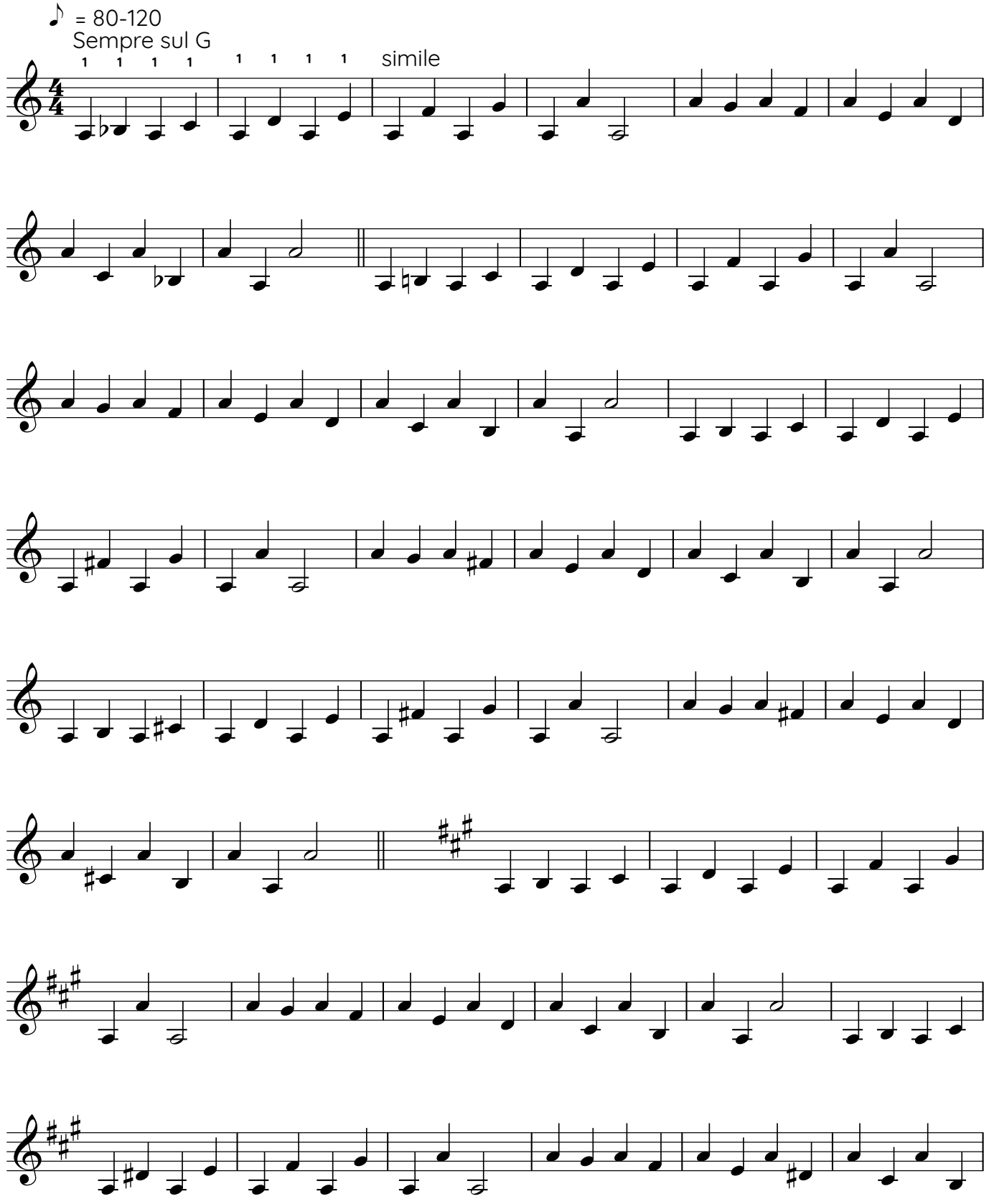


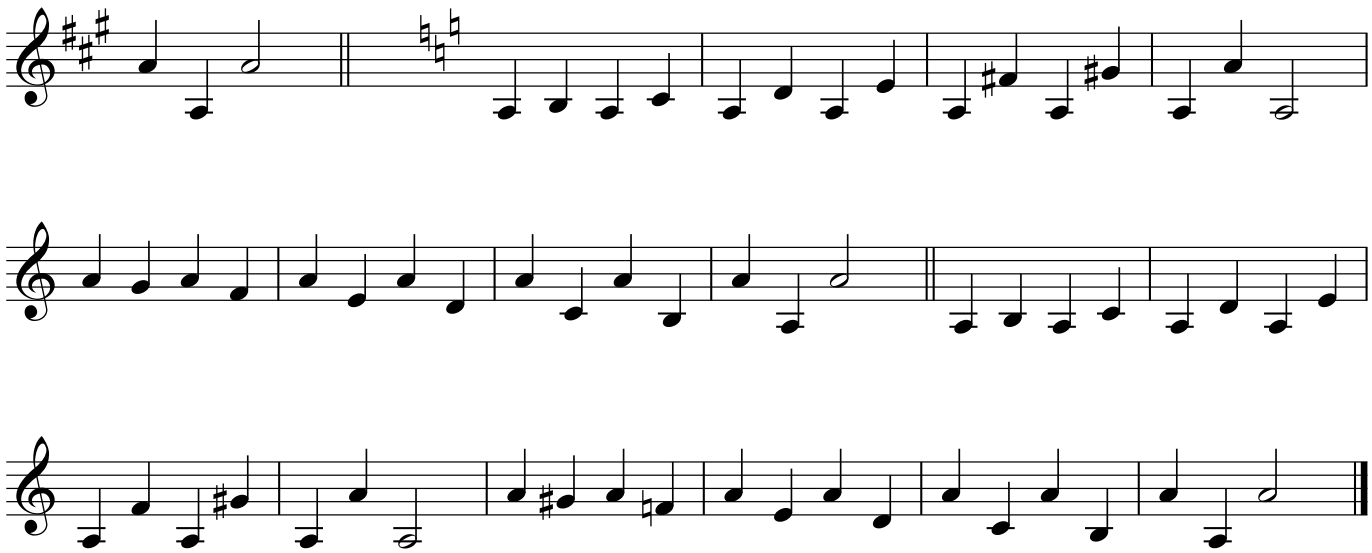
Steps in each type of shift



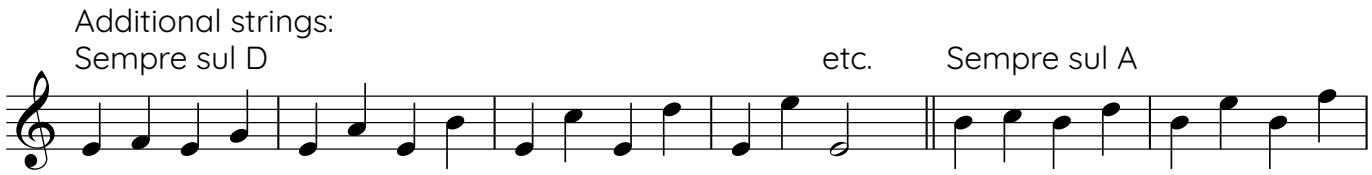
One-String Scale Exercises: Line Drills

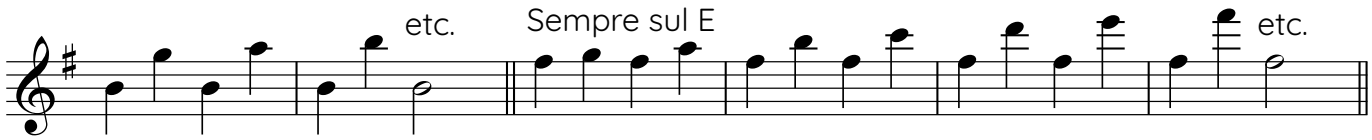
Begin with the additional bowings listed on page 29, first with an audible shift and then with an inaudible one. Trace the finger lightly along the string during the shift, only letting it drop fully after arriving at the note. Look for accurate intonation and rhythm, even and resonant tone quality, and ease of motion in both hands.



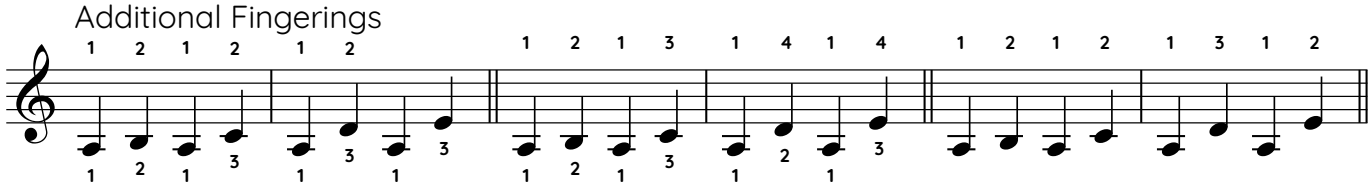


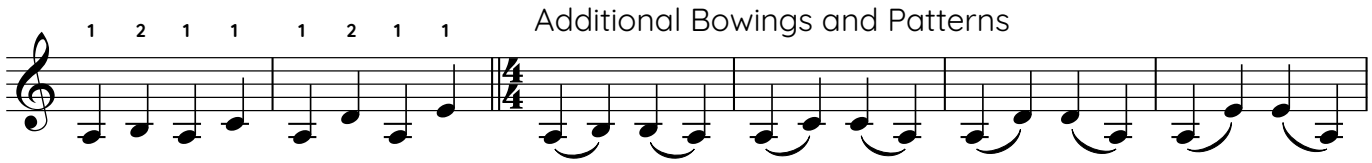
Additional strings:

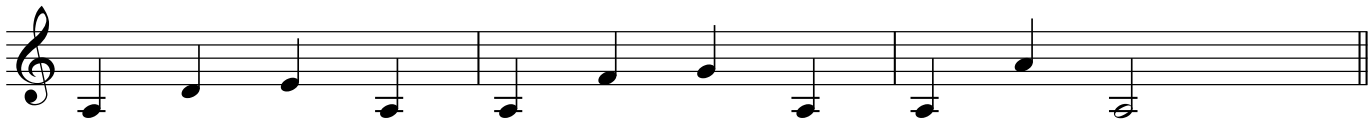




Additional Fingerings



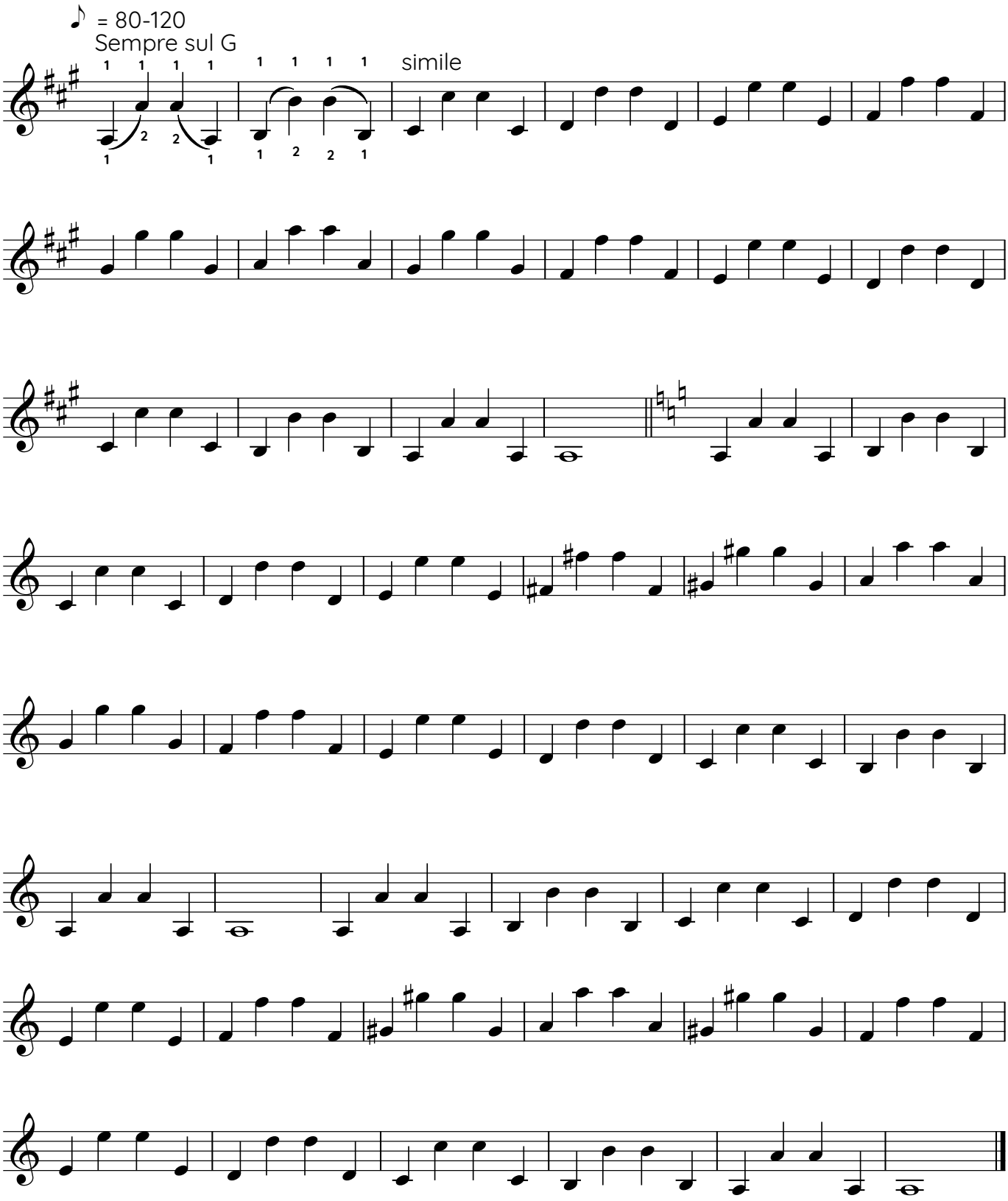




One-String Scale Exercises: Octaves

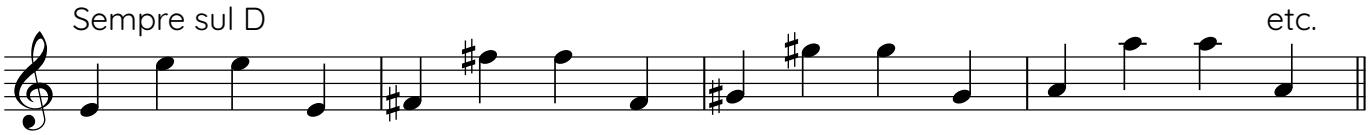
Begin with an audible shift and then with an inaudible one. Trace the finger lightly along the string during the shift, only letting it drop fully after arriving at the note. Look for accurate intonation and rhythm, even and resonant tone quality, and ease of motion in both hands.

See additional fingerings and bowing patterns on page 31.

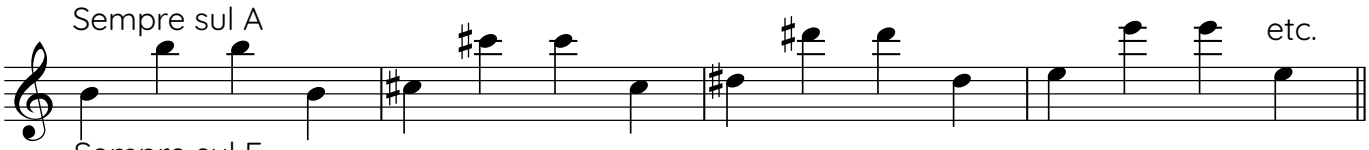


Additional Strings

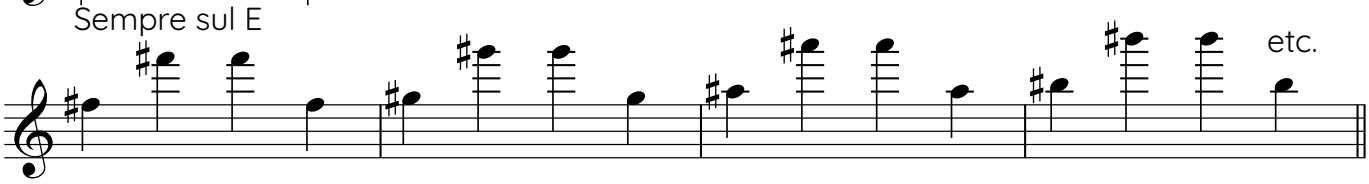
Sempre sul D



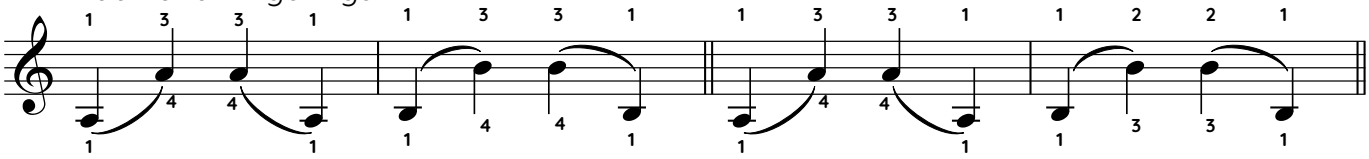
Sempre sul A



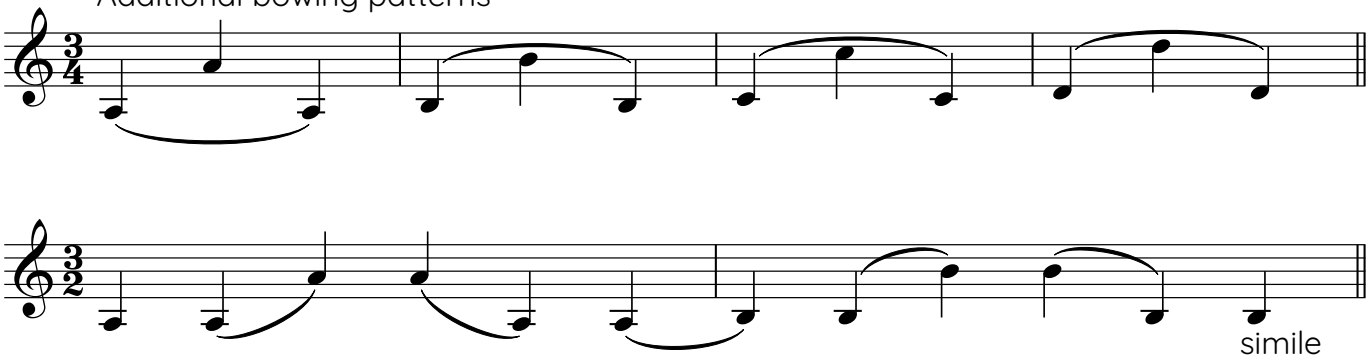
Sempre sul E



Additional fingerings



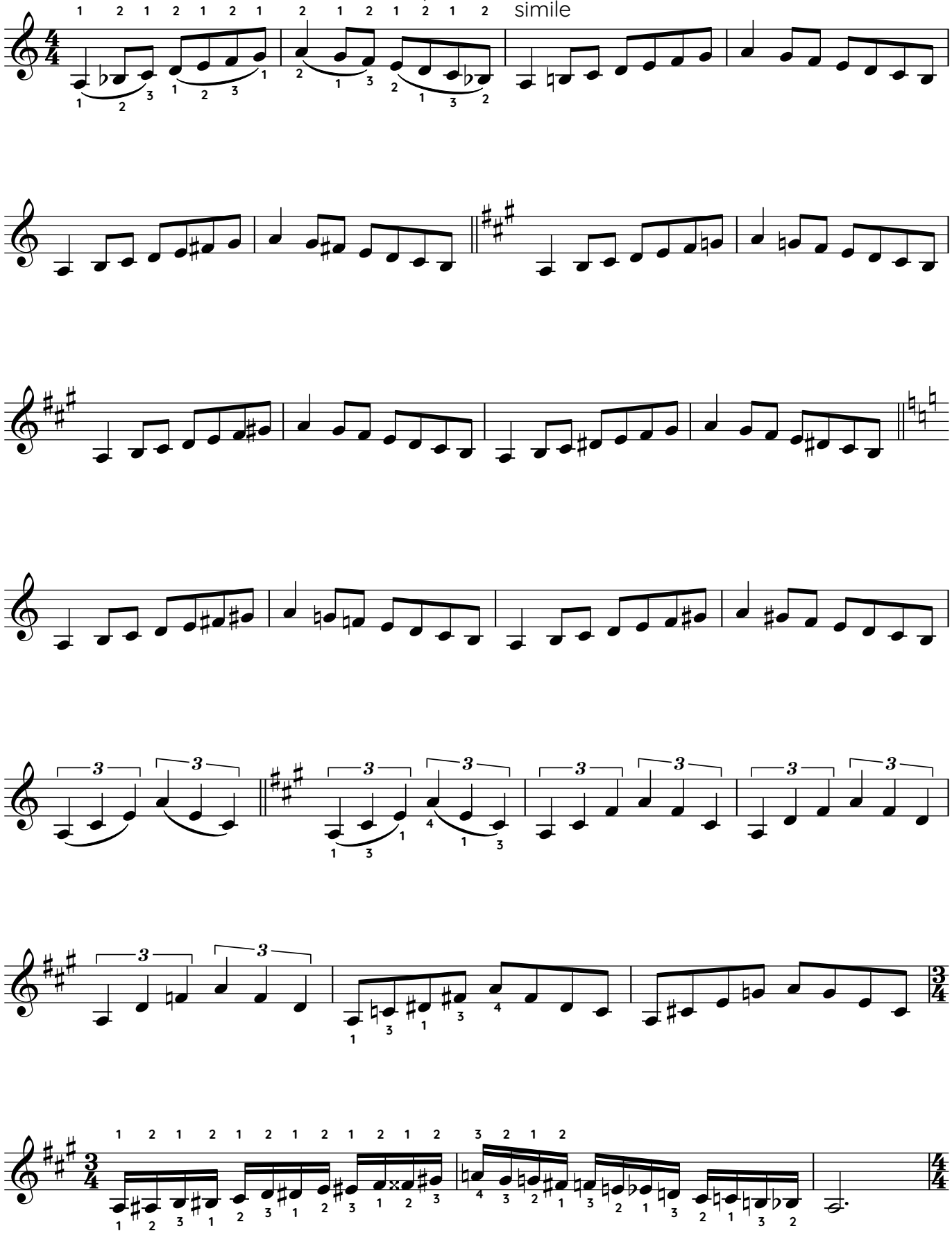
Additional bowing patterns

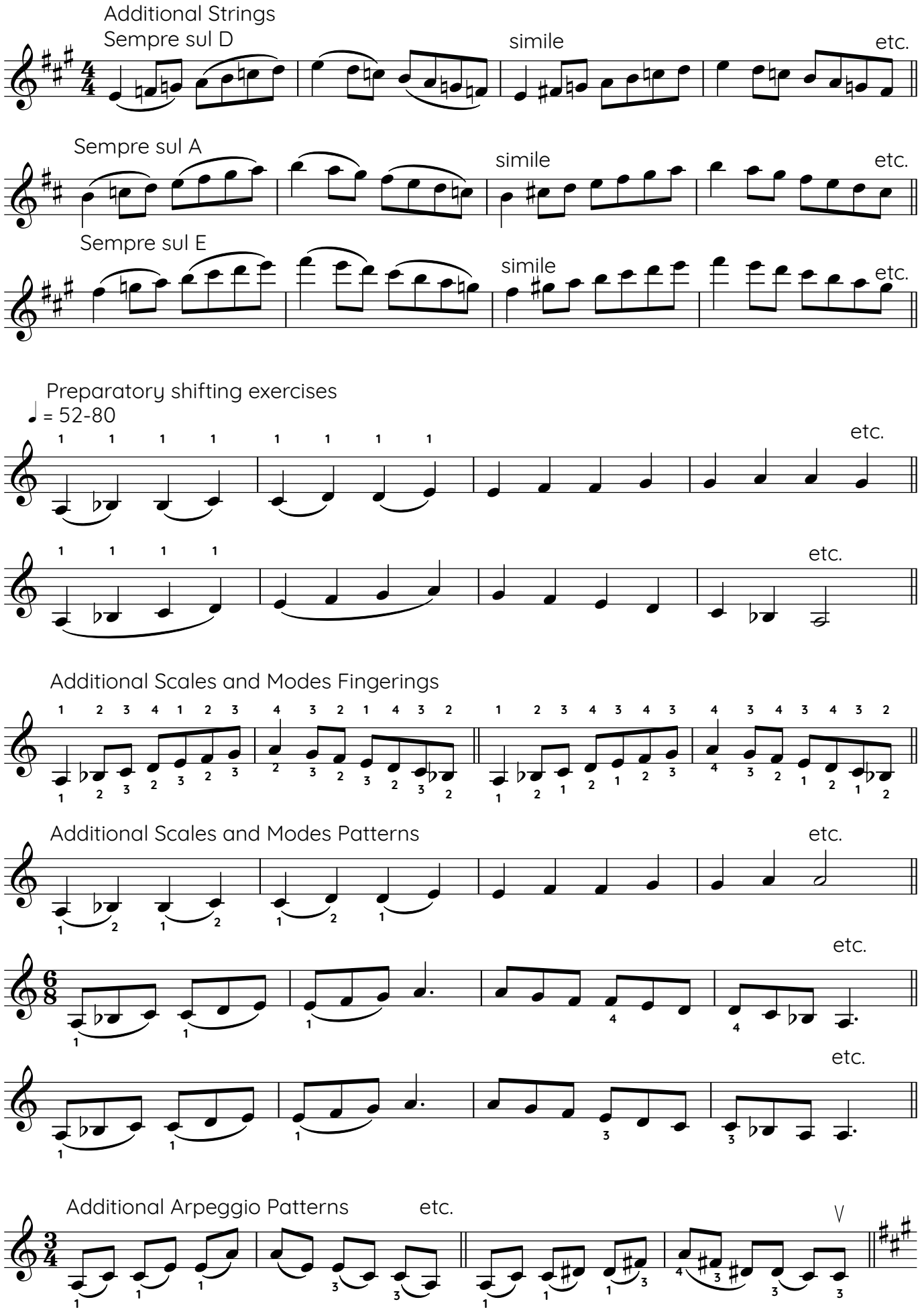


One-String Scales, Modes, and Arpeggios

♩ = 80-120
Sempre sul G

Start with the preparatory shifting exercises on Page 33, then proceed with other fingerings and patterns.

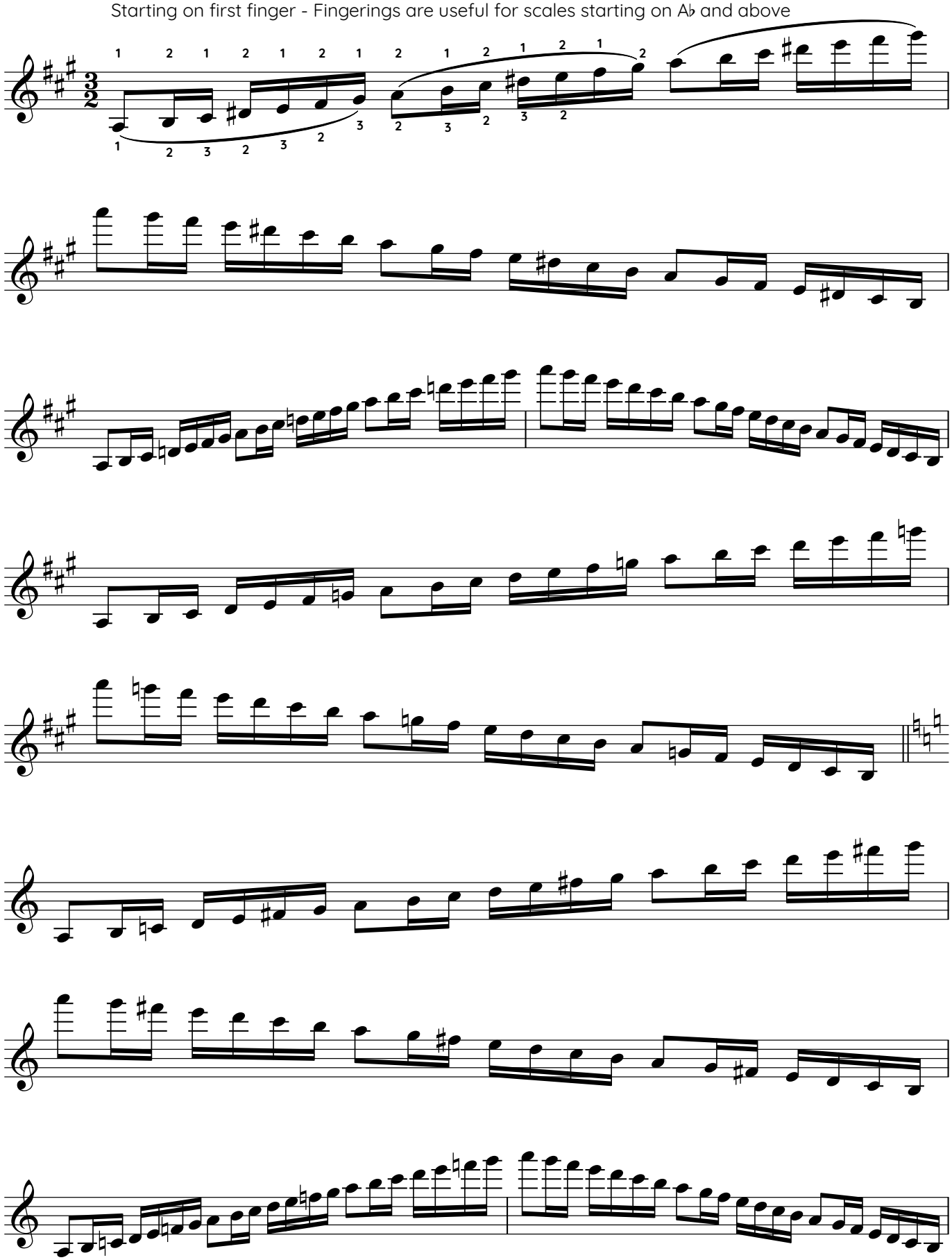


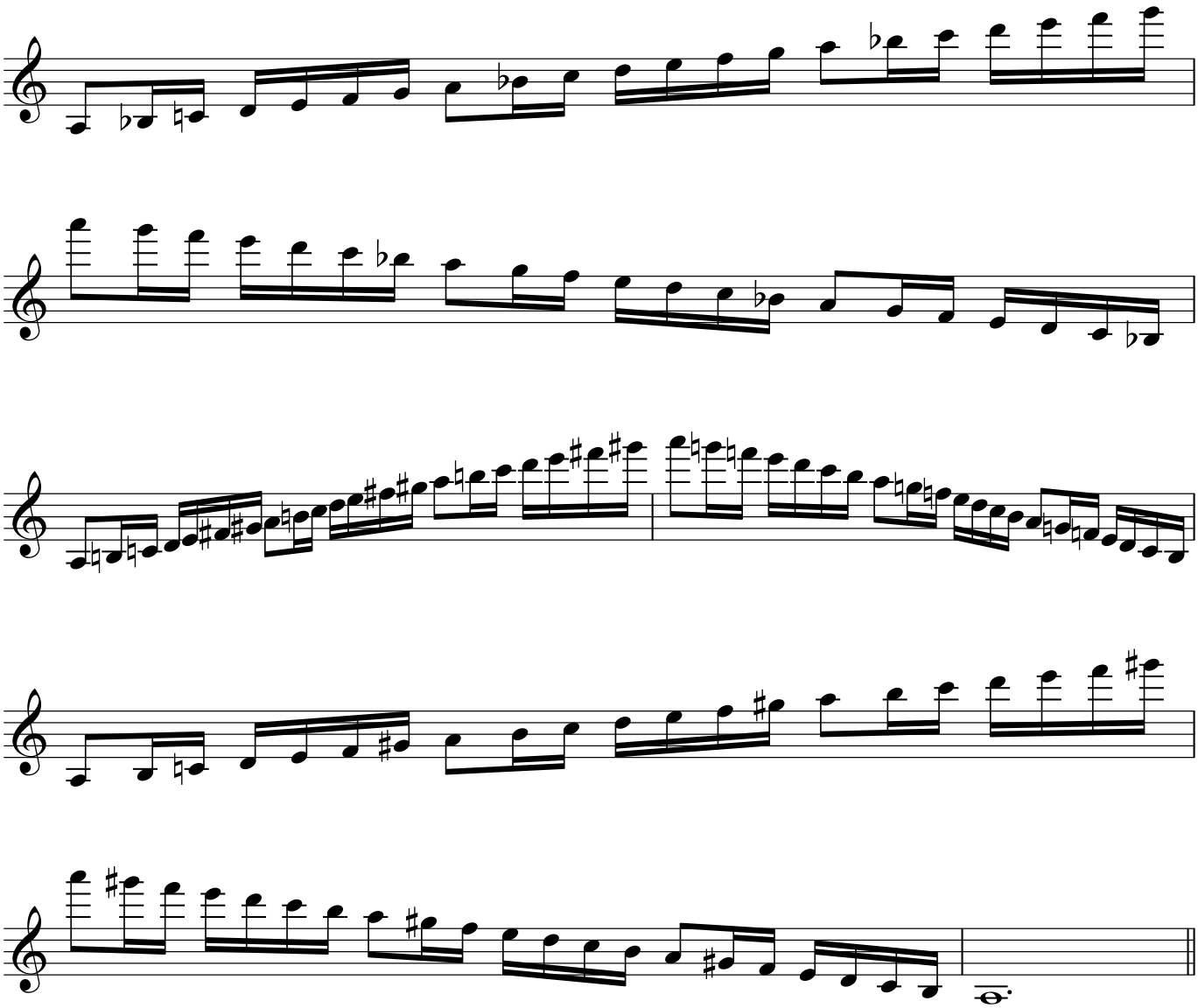

Additional Strings
Sempre sul D
simile
etc.
Sempre sul A
simile
etc.
Sempre sul E
simile
etc.
Preparatory shifting exercises
♩ = 52-80
etc.
etc.
Additional Scales and Modes Fingerings
Additional Scales and Modes Patterns
etc.
etc.
etc.
Additional Arpeggio Patterns
etc.

Three-Octave Scales, Modes and Arpeggios

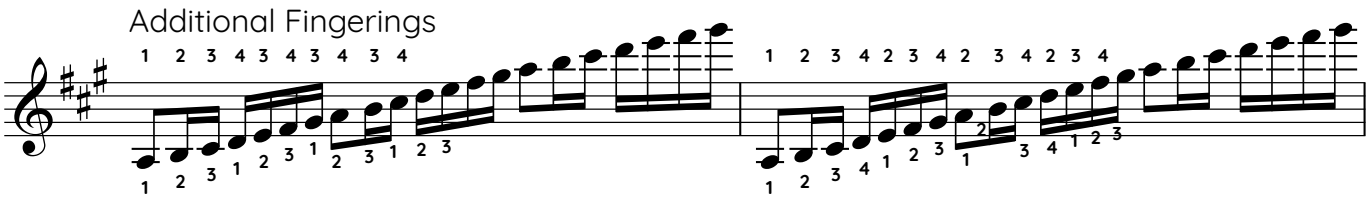
Scales and Modes with repeating fingerings

Starting on first finger - Fingerings are useful for scales starting on A♭ and above

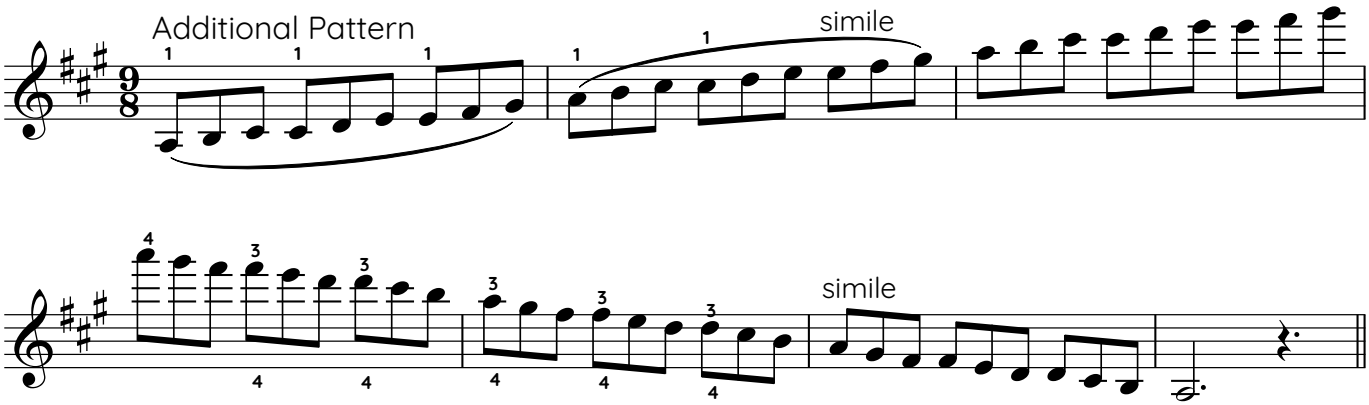




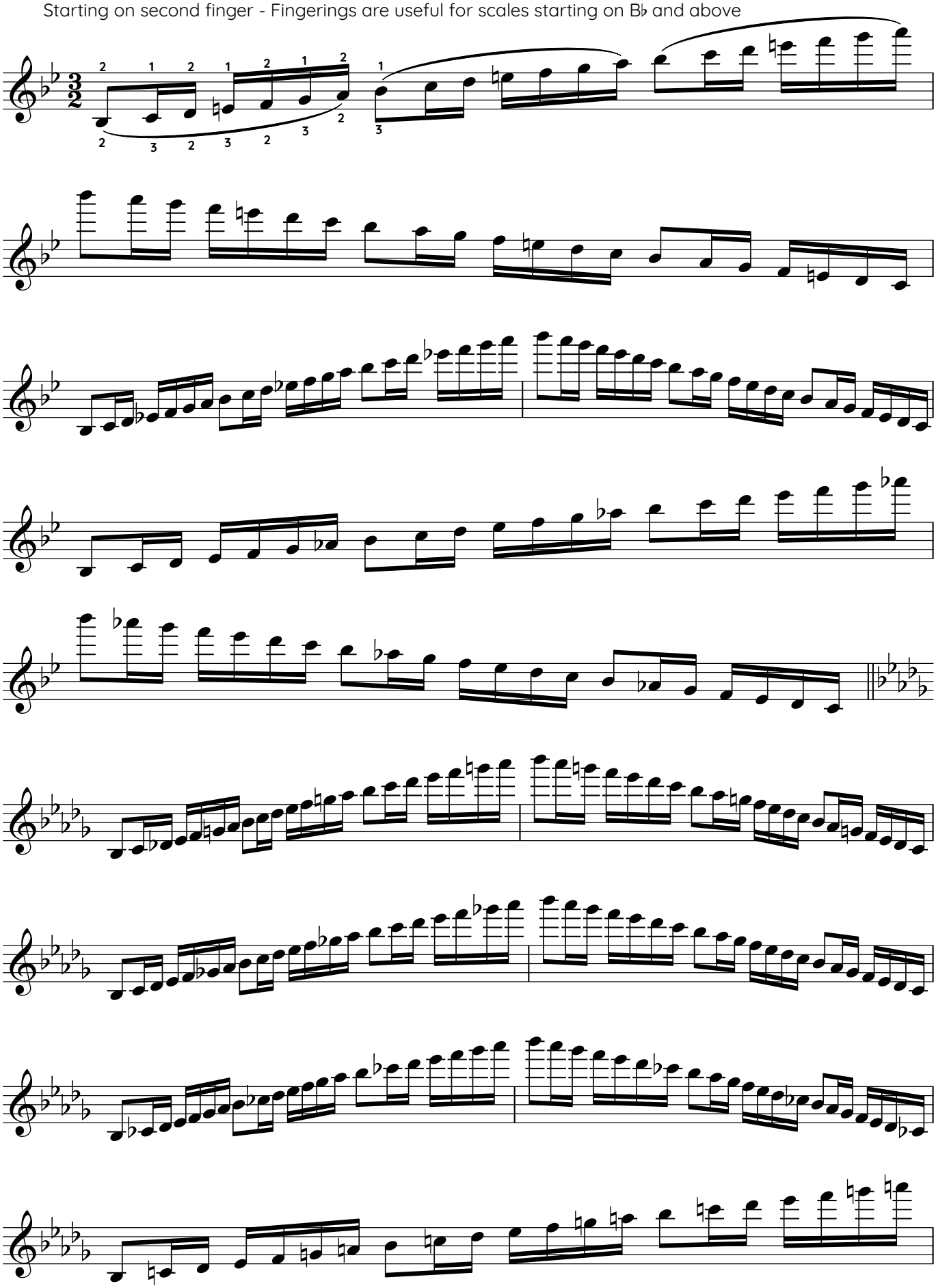
Additional Fingerings

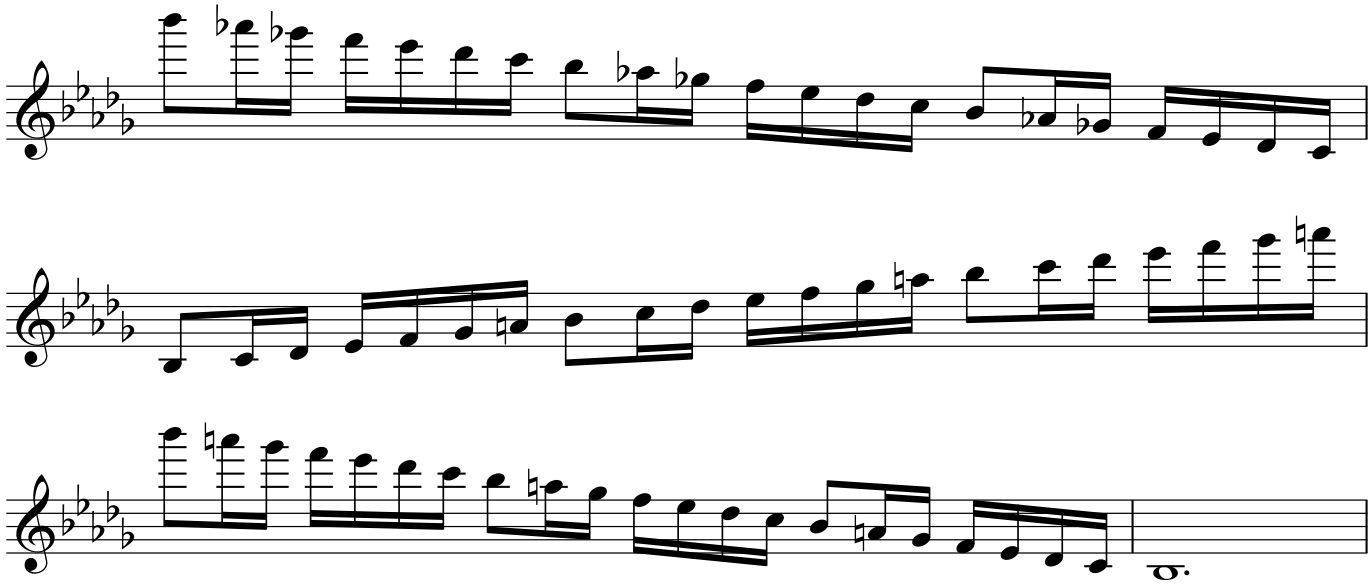


Additional Pattern

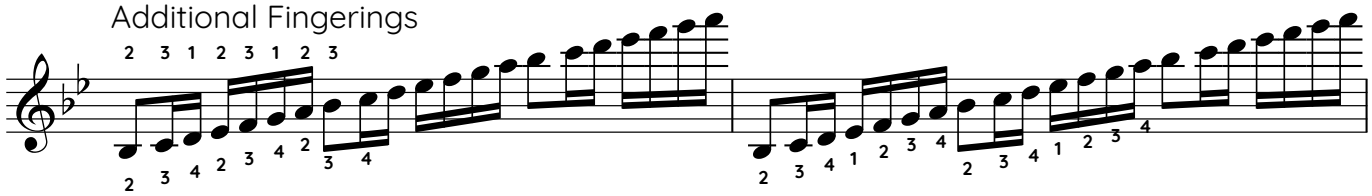


Starting on second finger - Fingerings are useful for scales starting on B♭ and above

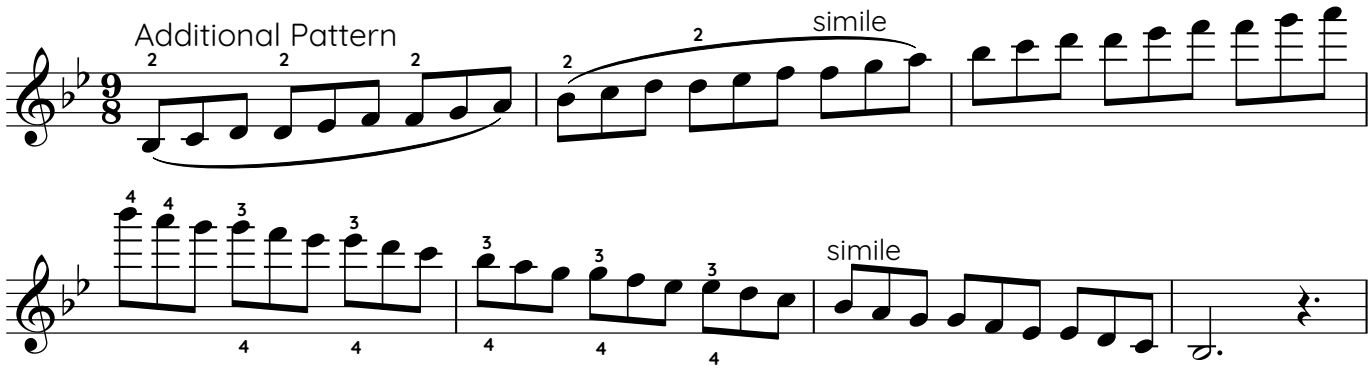




Additional Fingerings

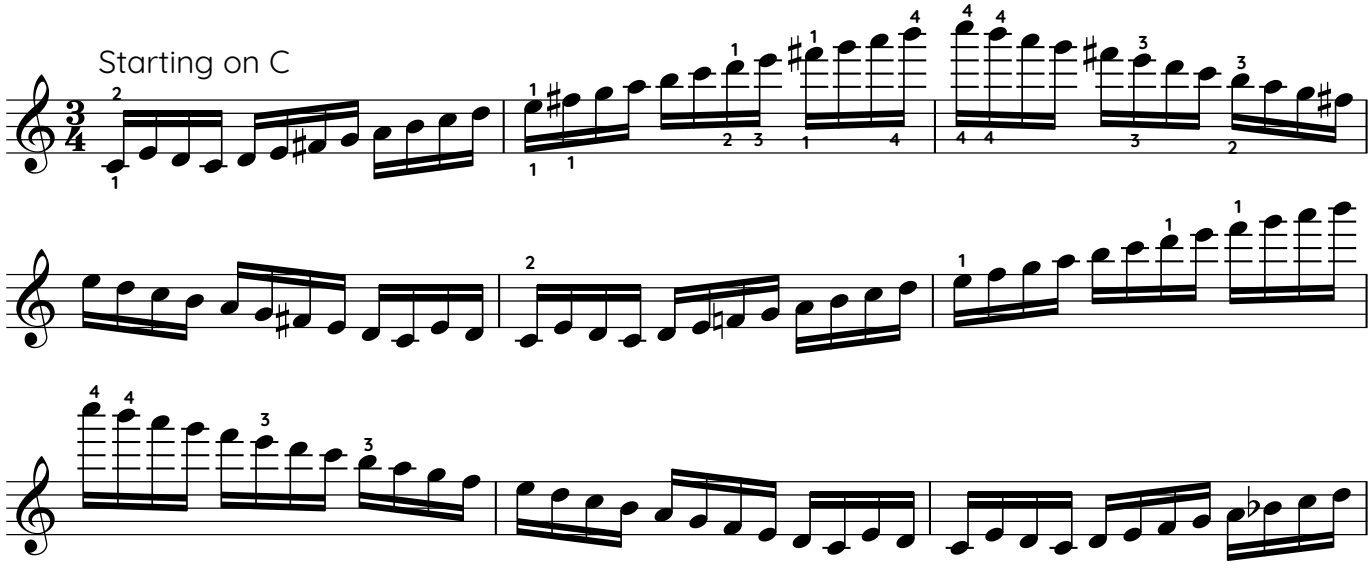


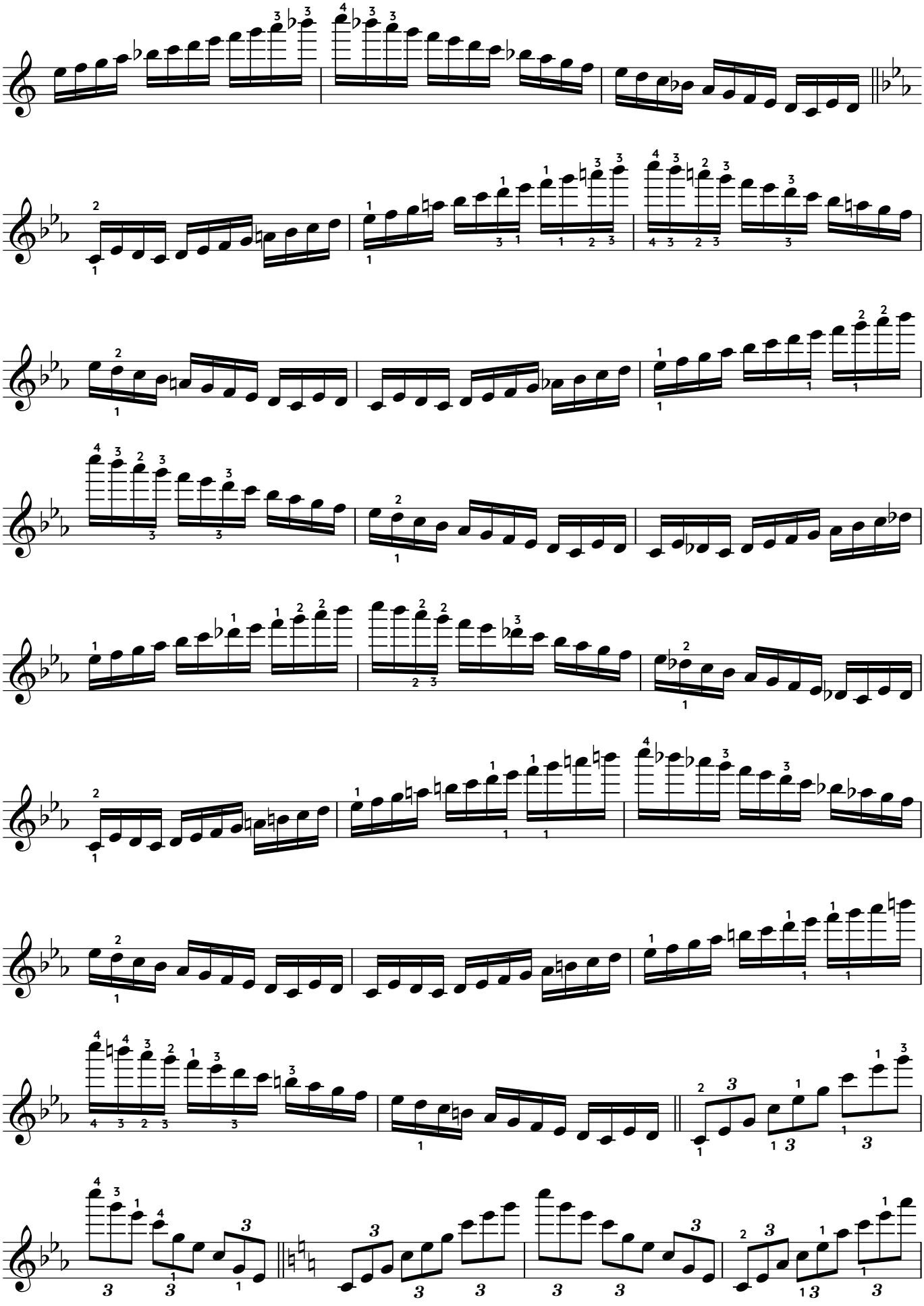
Additional Pattern

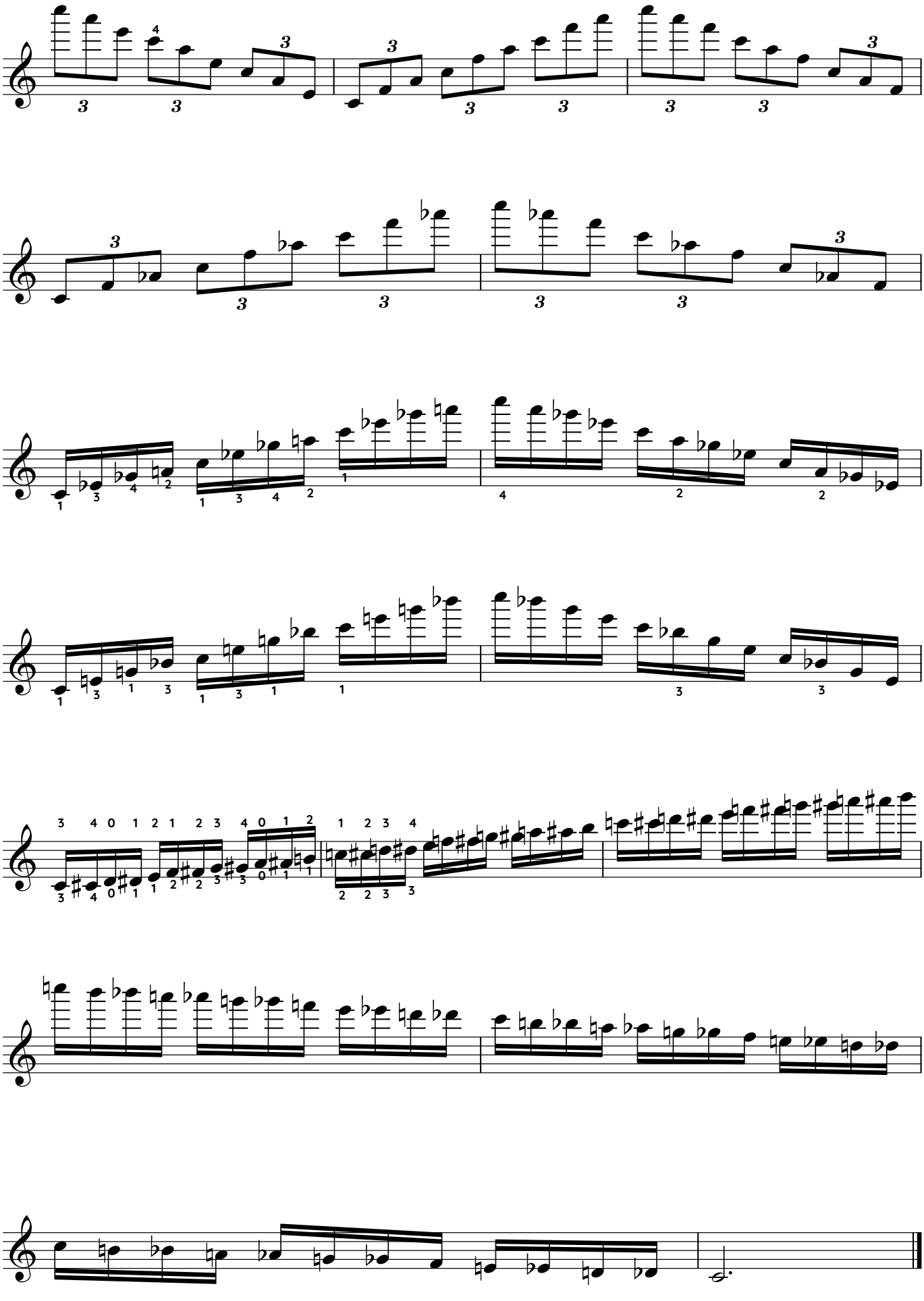


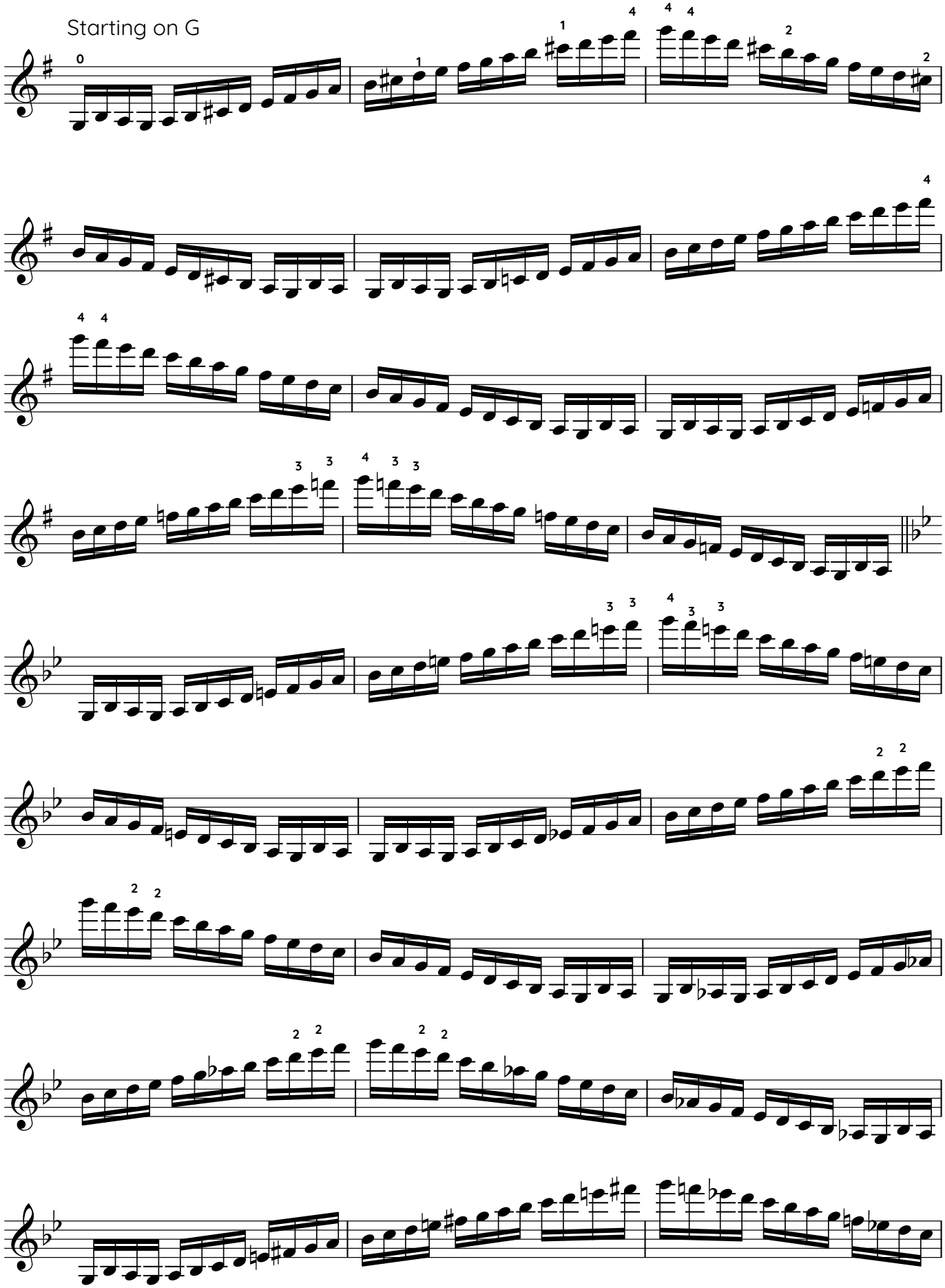
Three-Octave Scales, Modes and Arpeggios with Flesch Fingerings

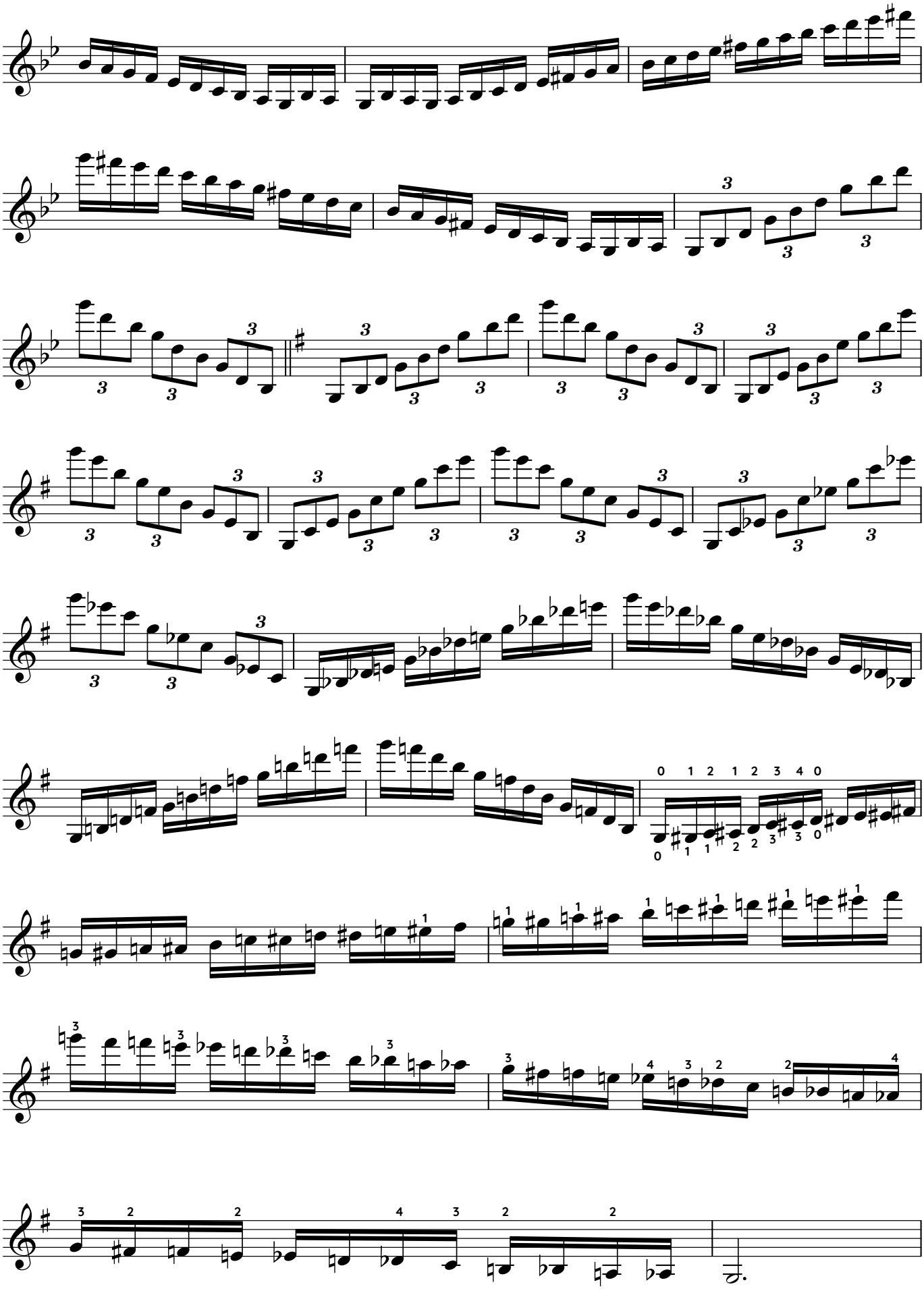
Starting on C

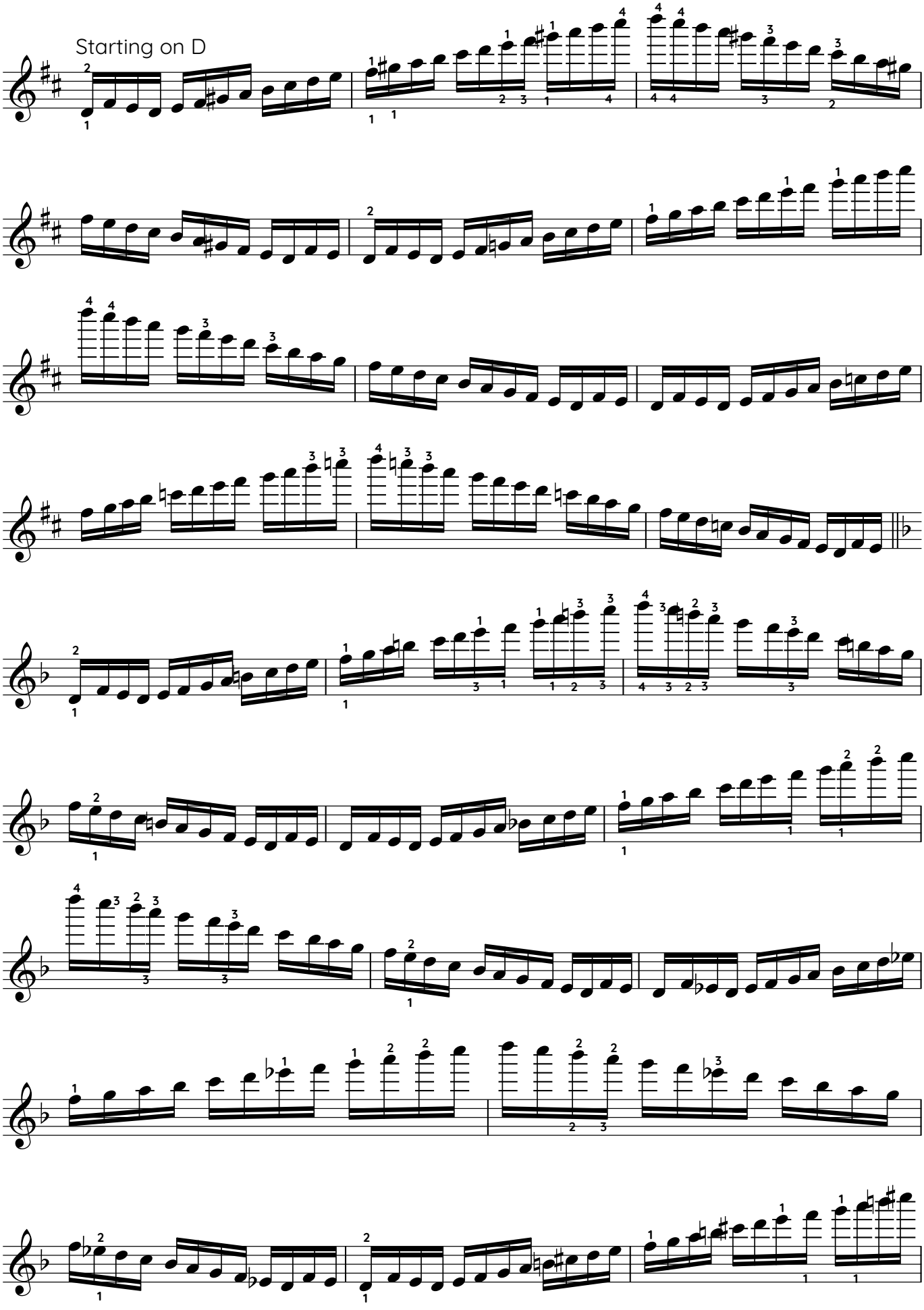


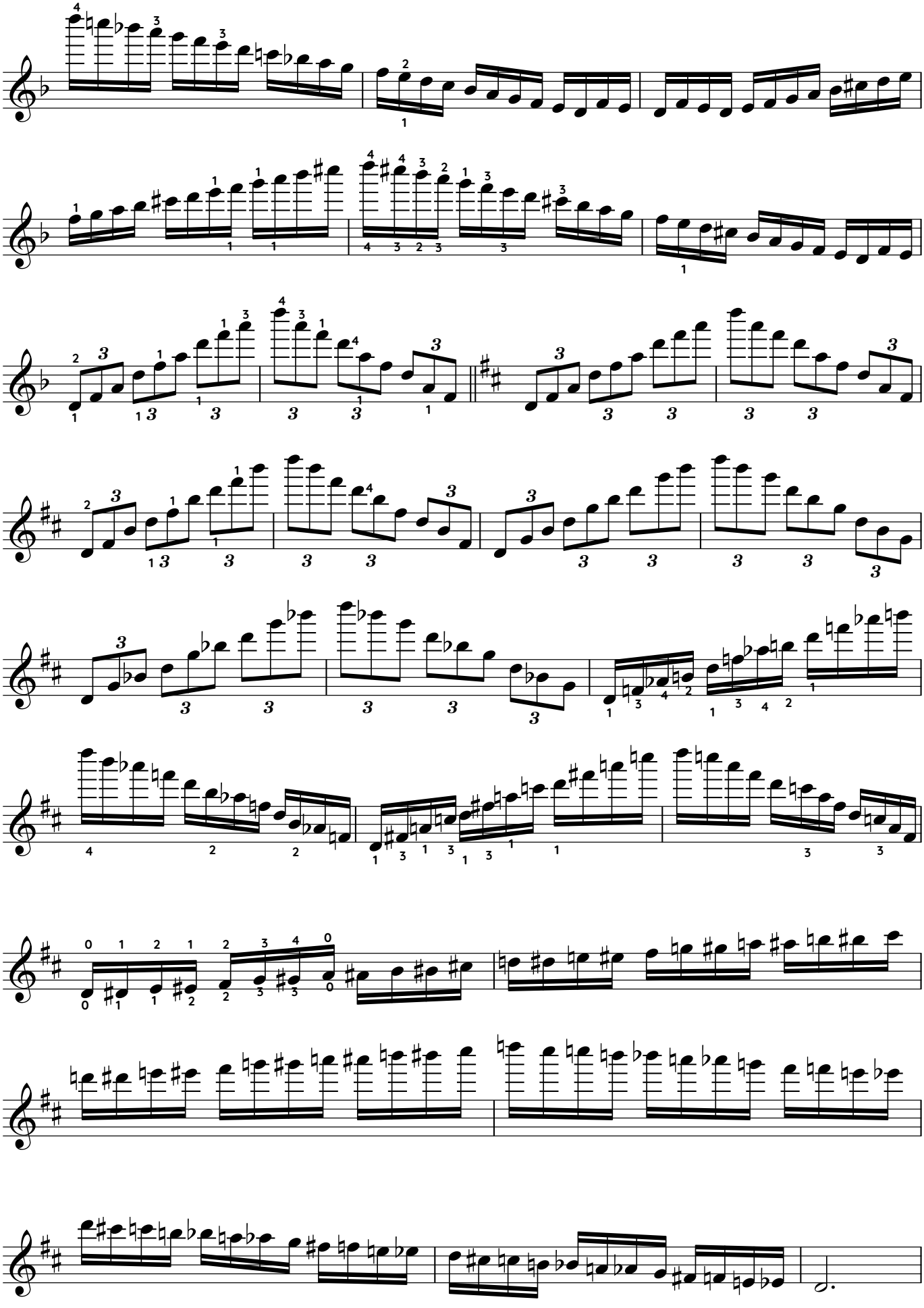




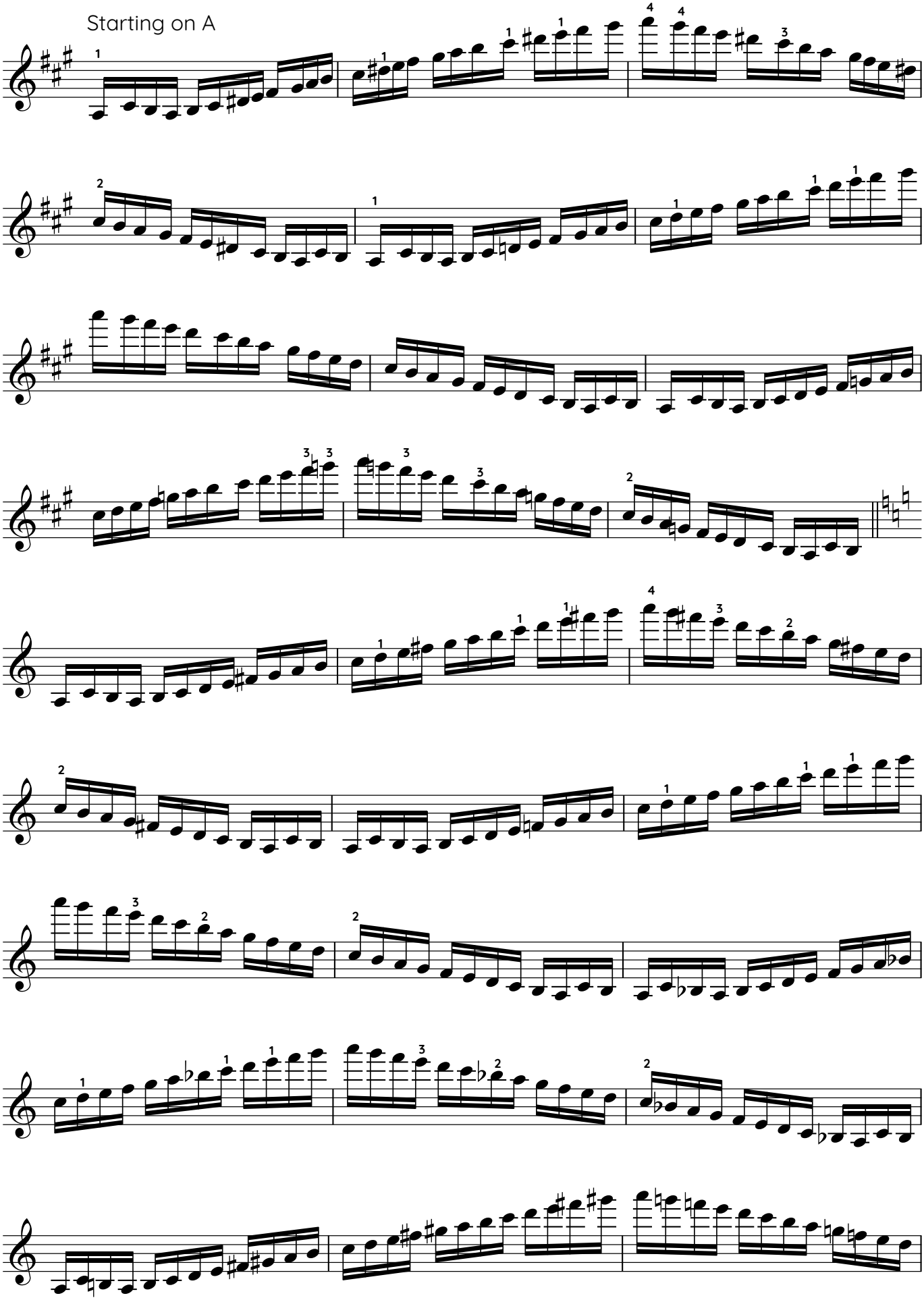

Starting on G

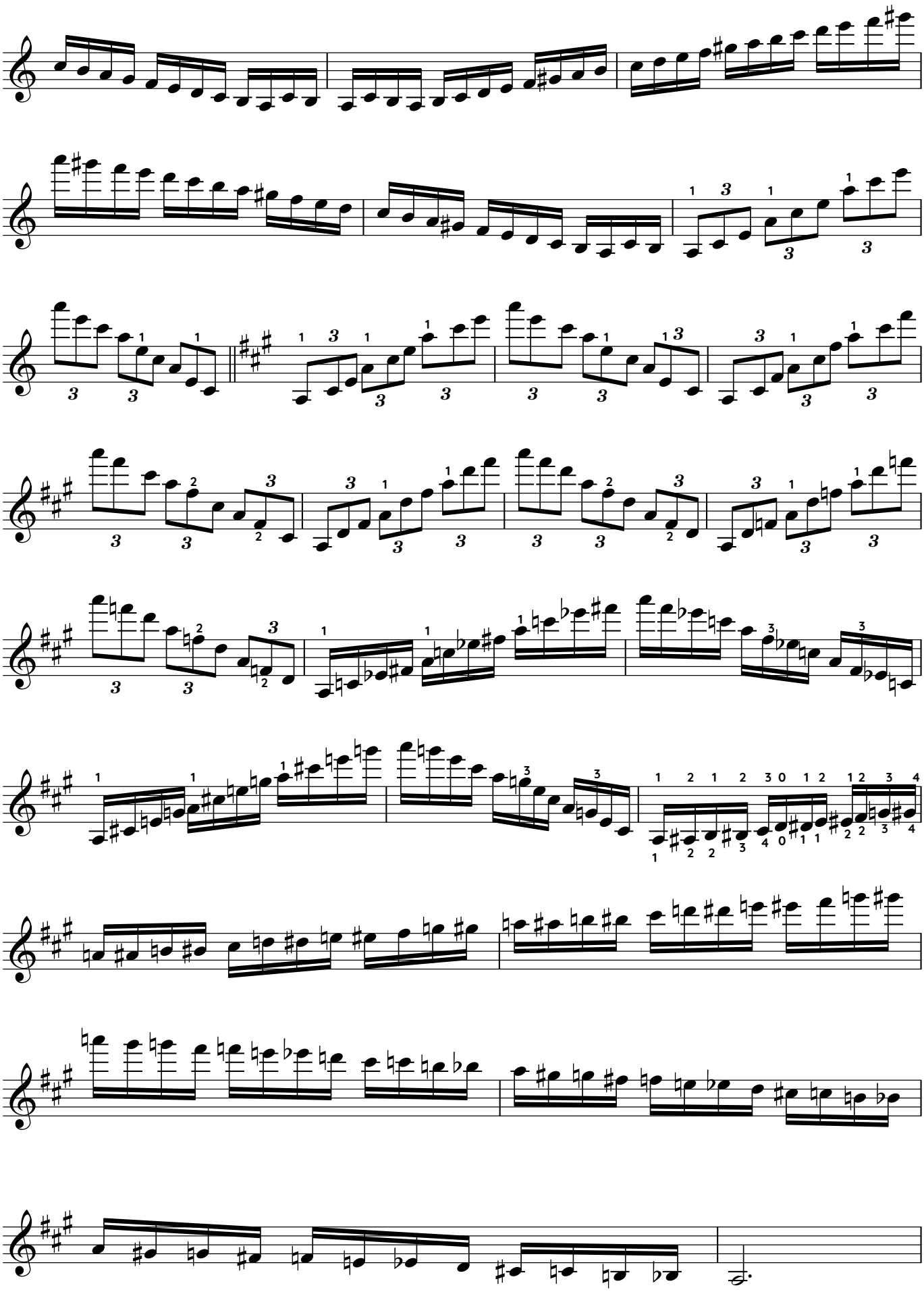



Starting on D

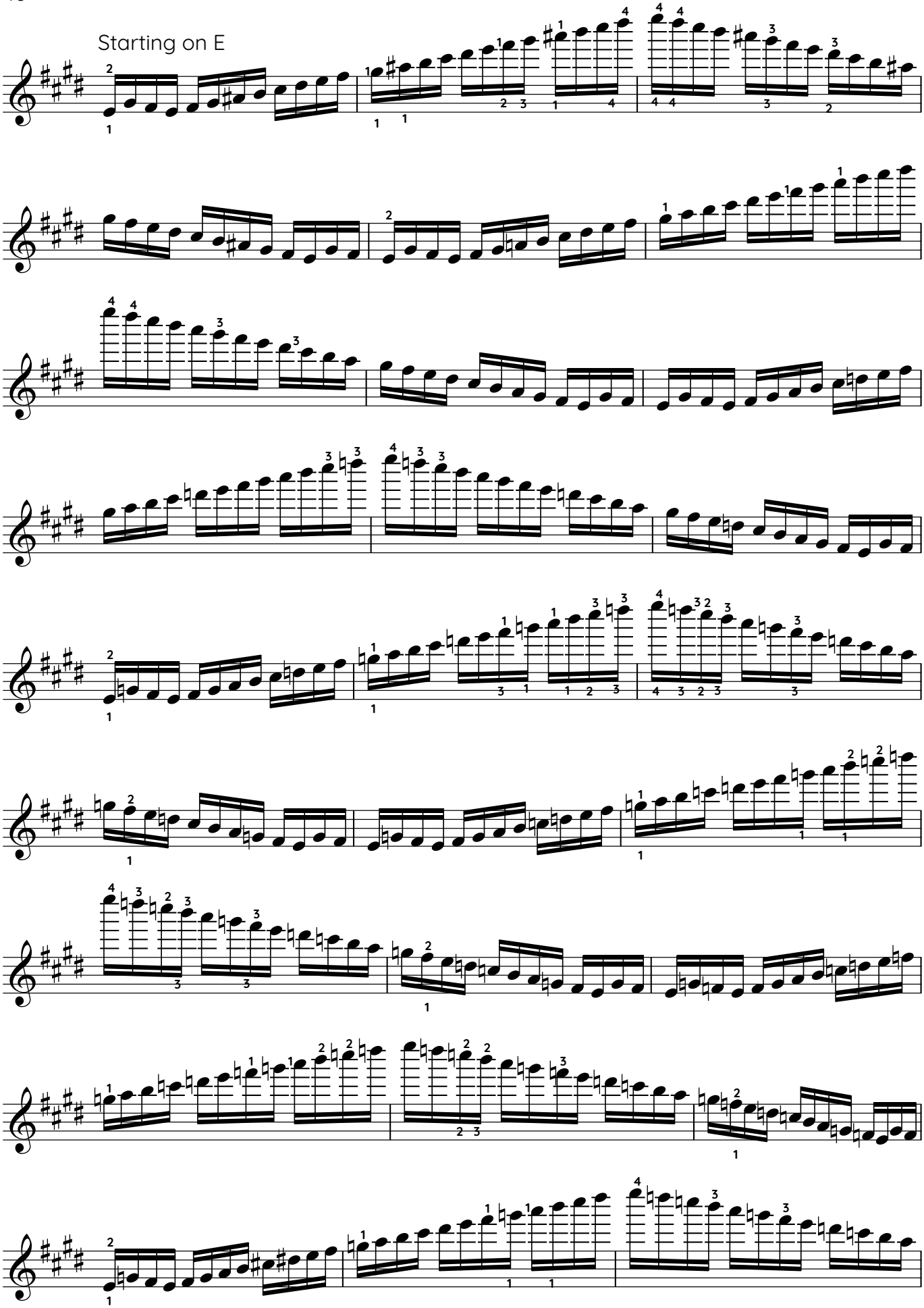


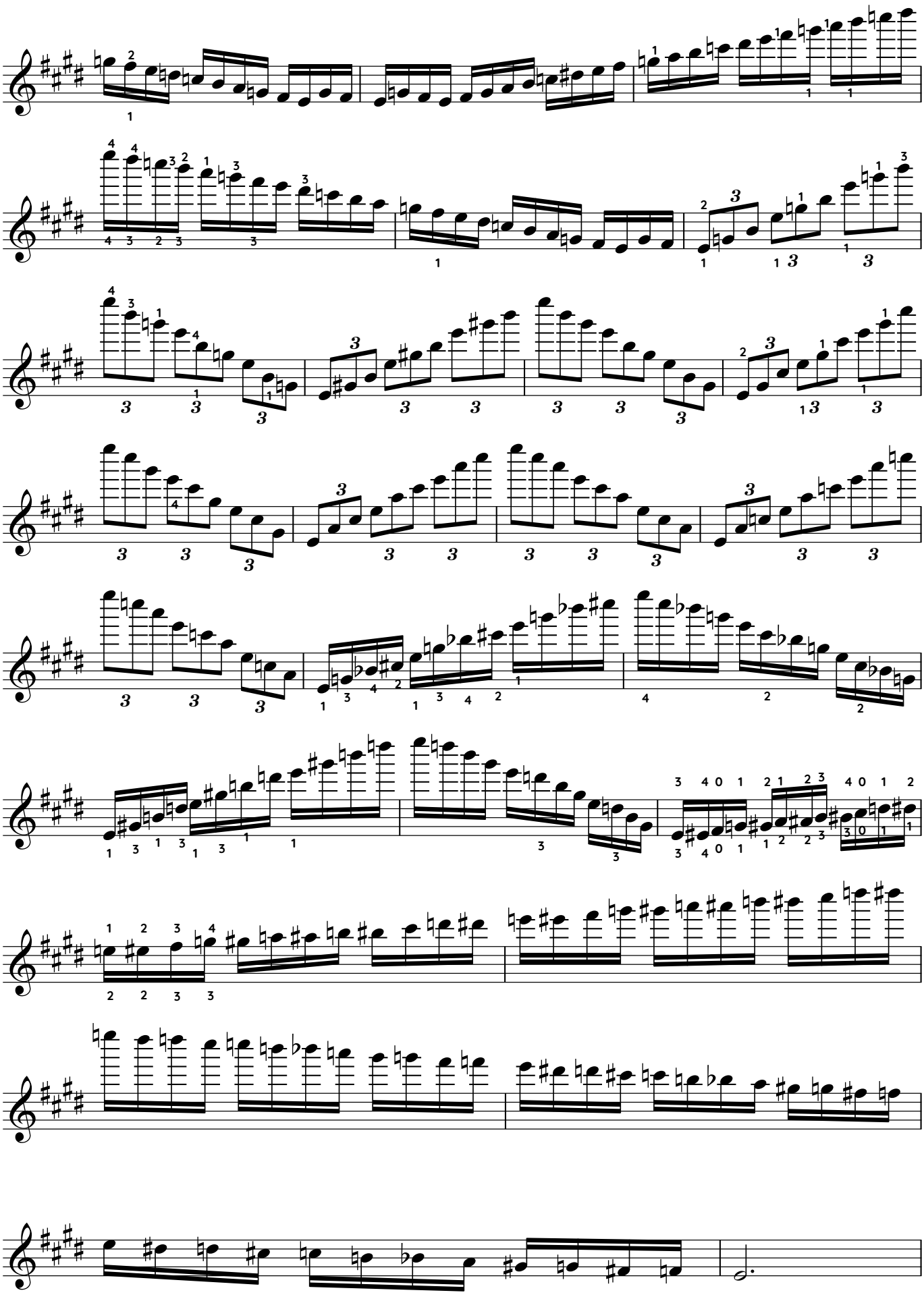
Starting on A



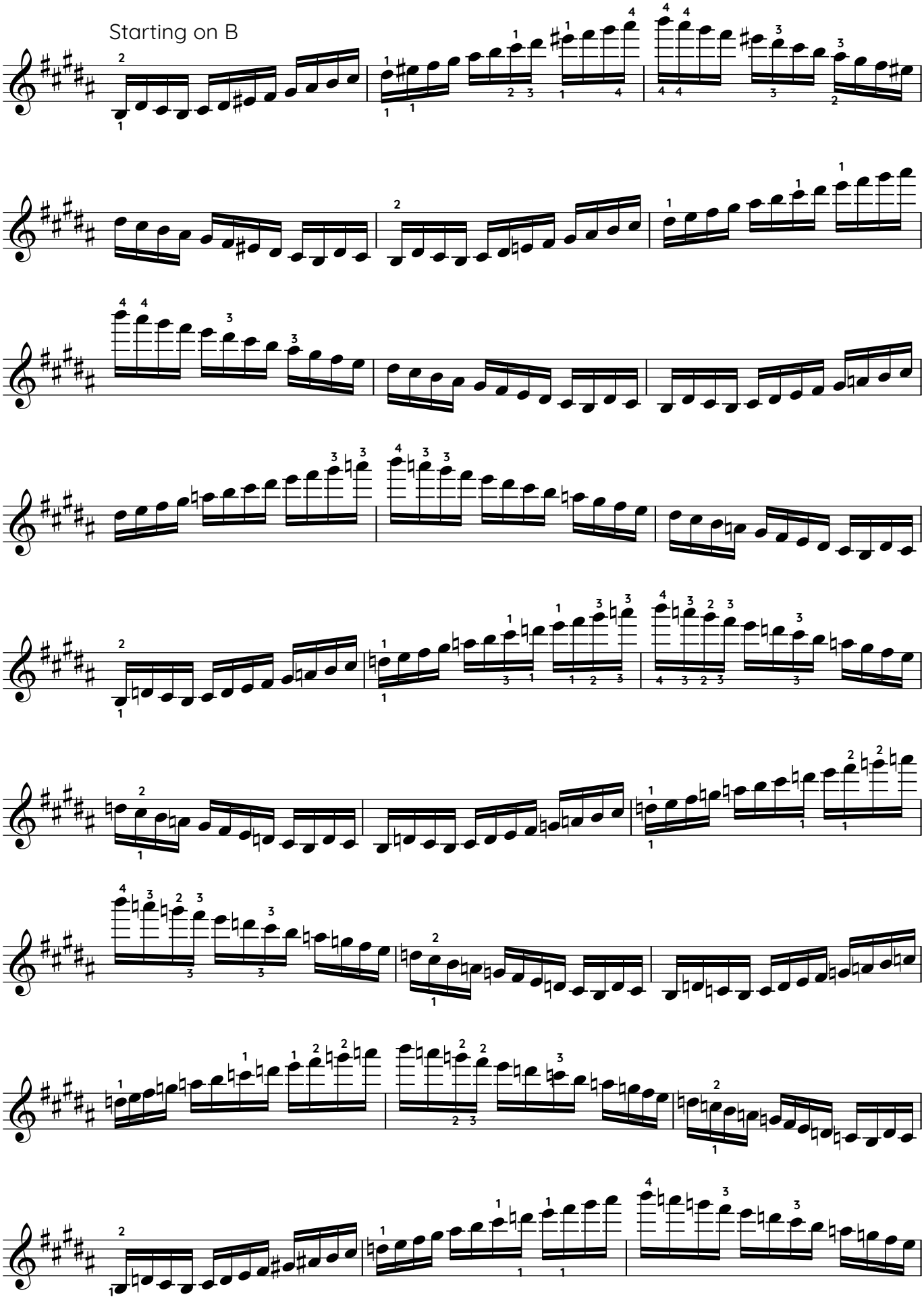


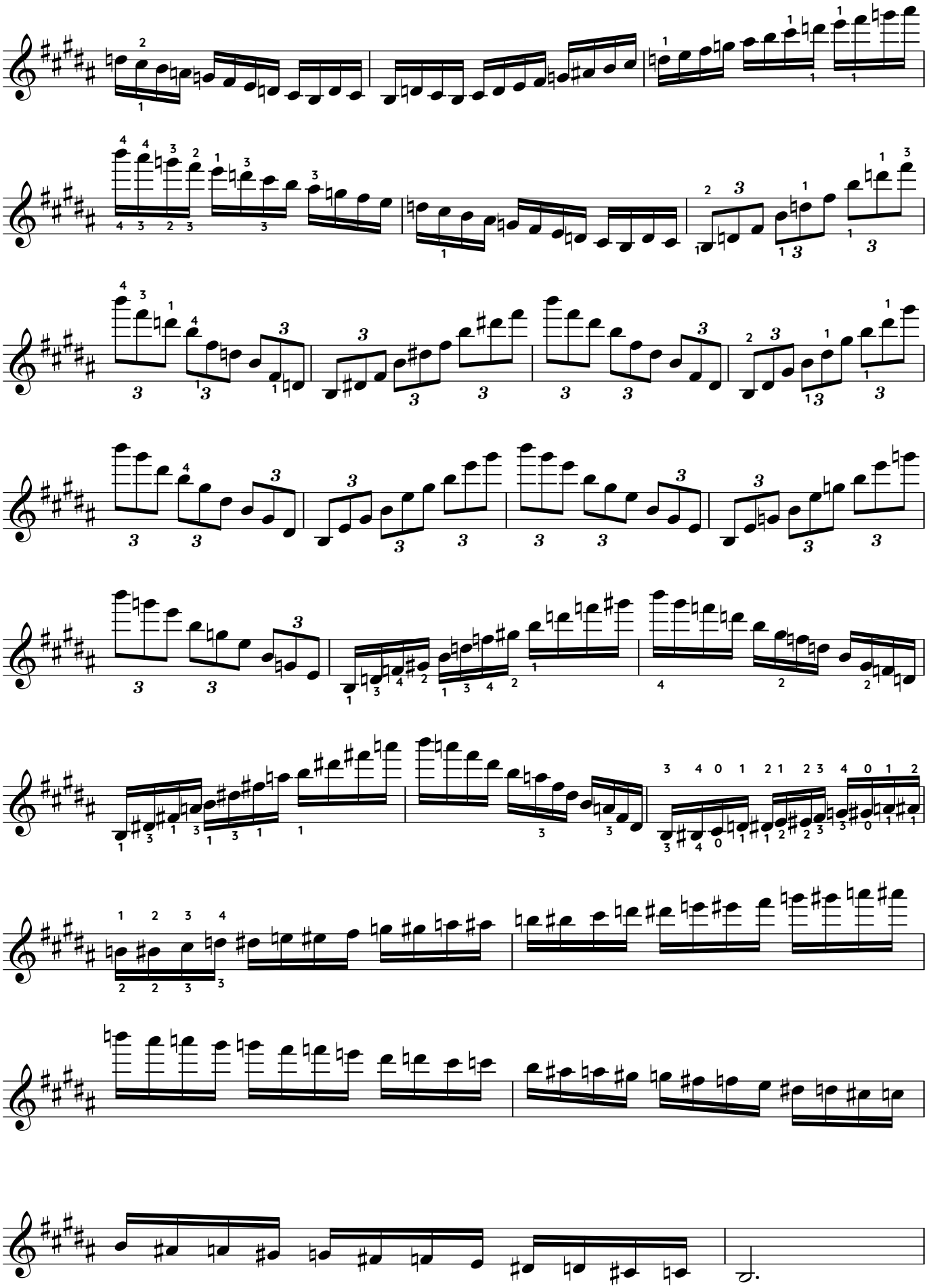
Starting on E

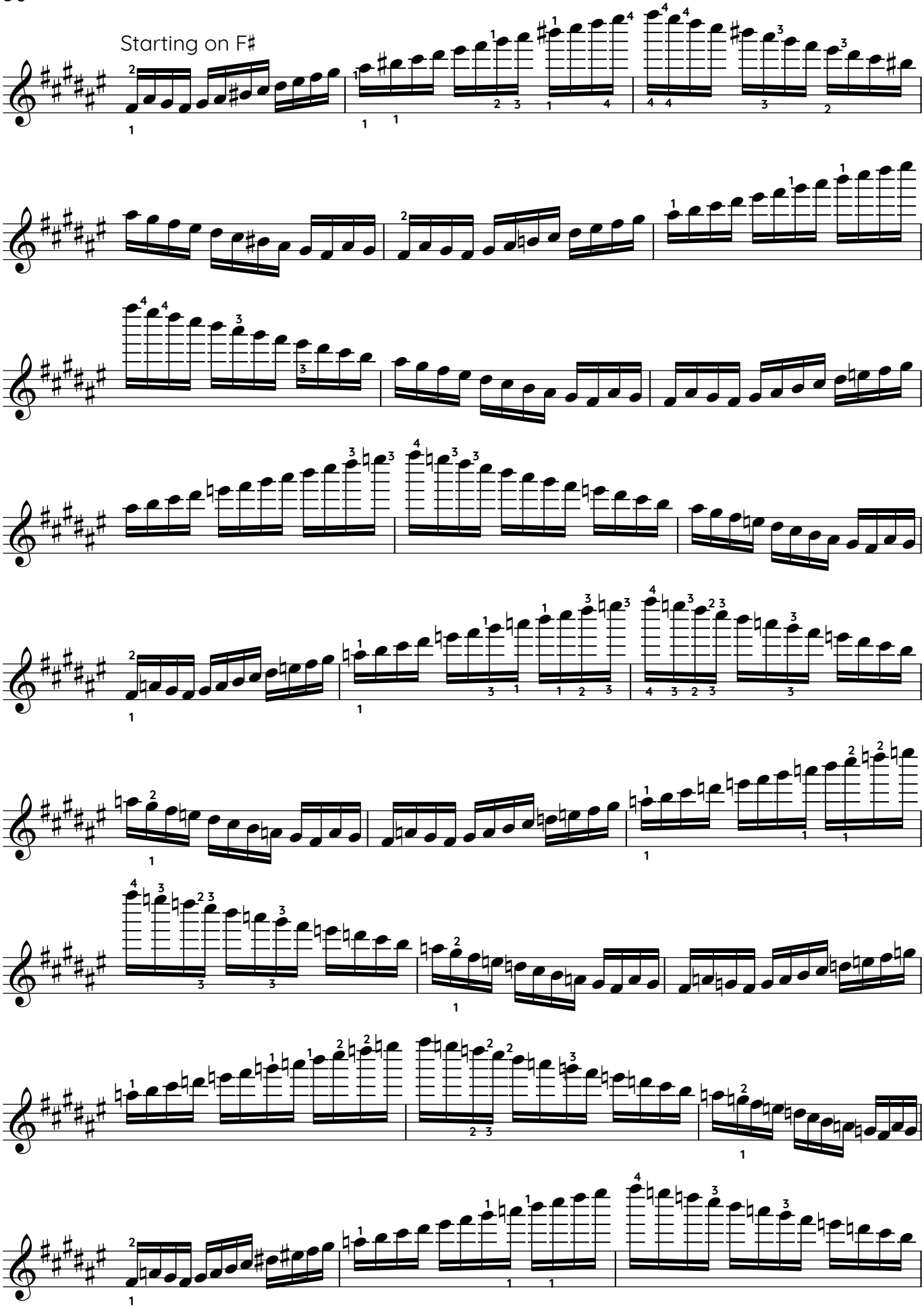


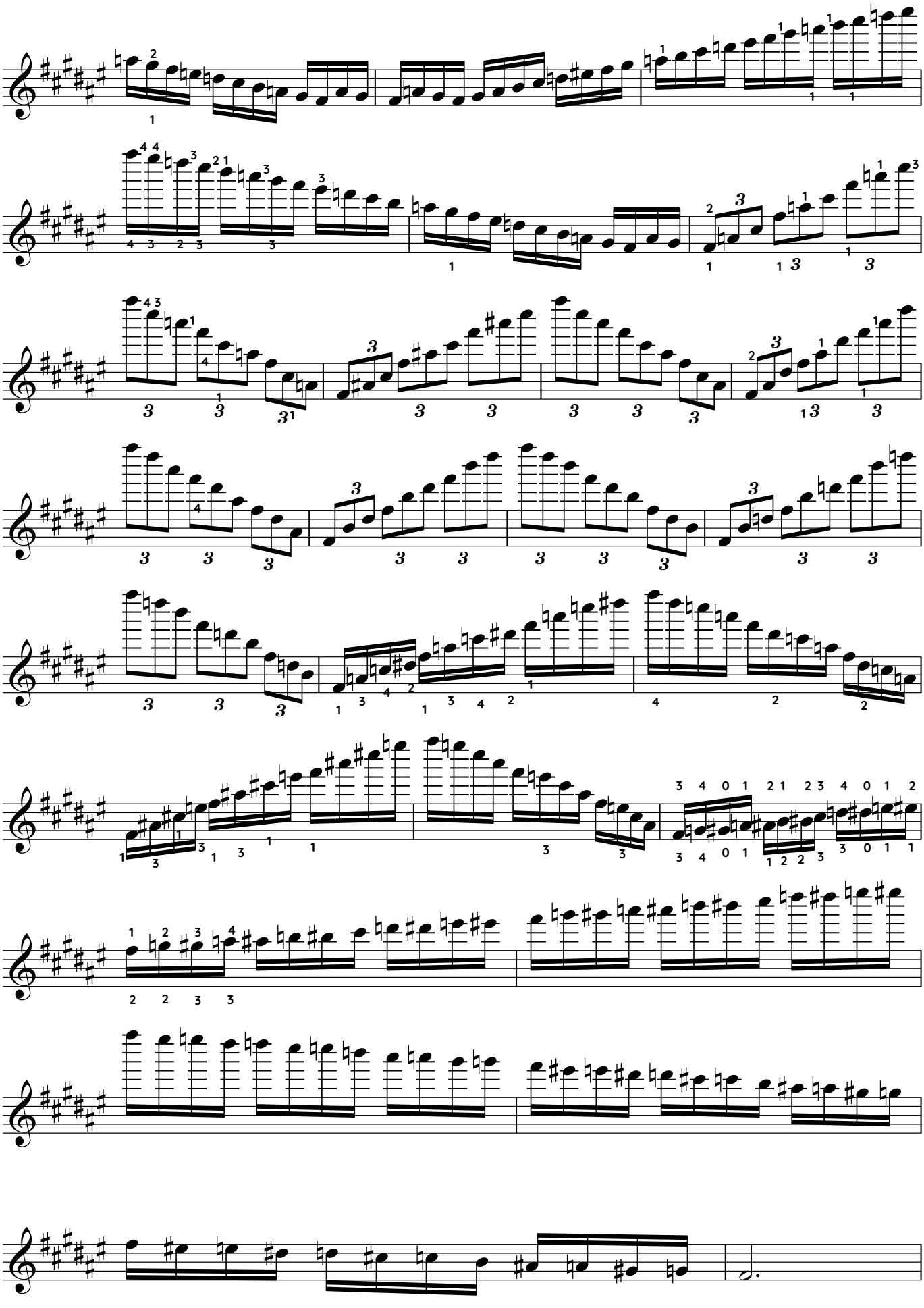


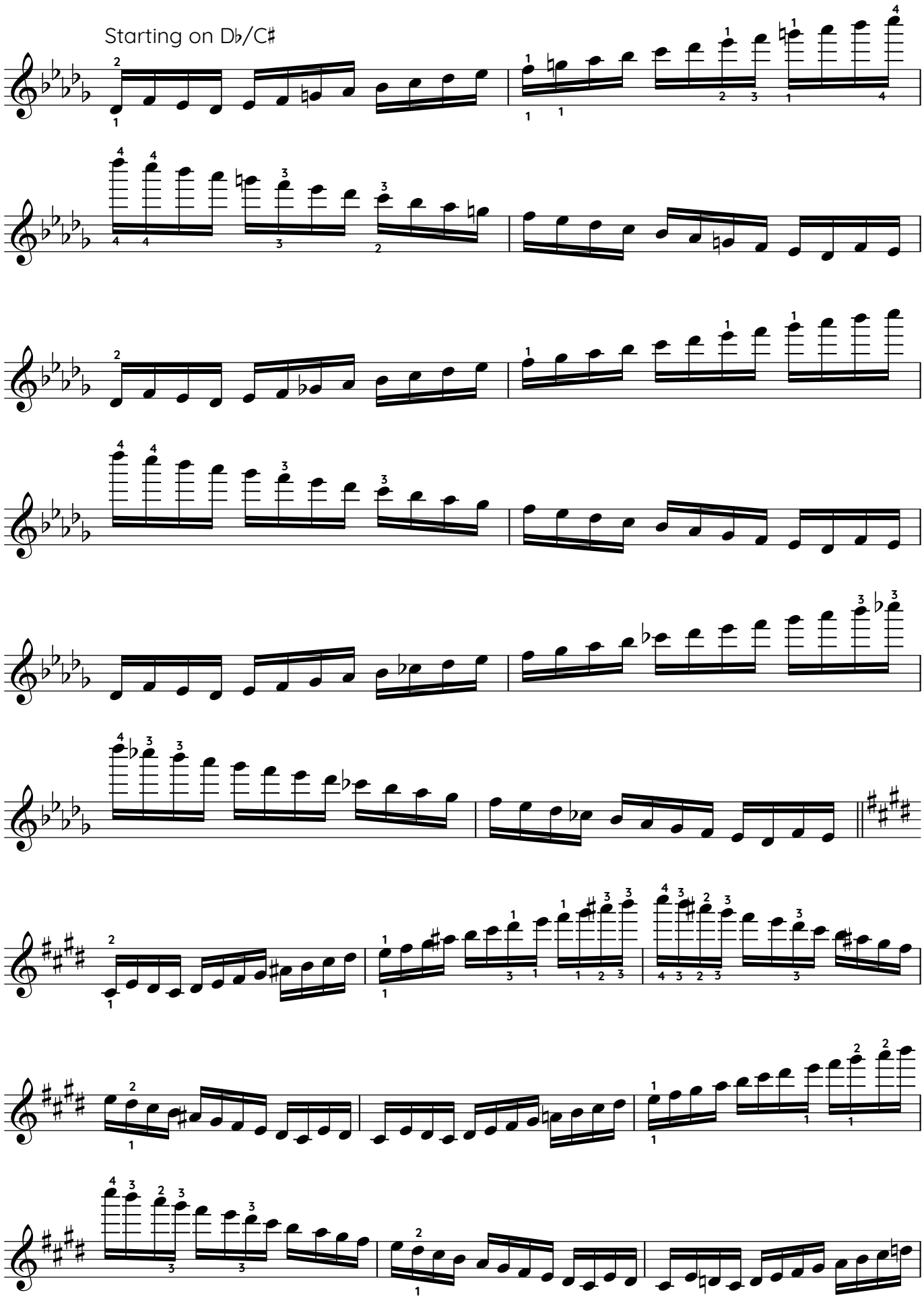
Starting on B

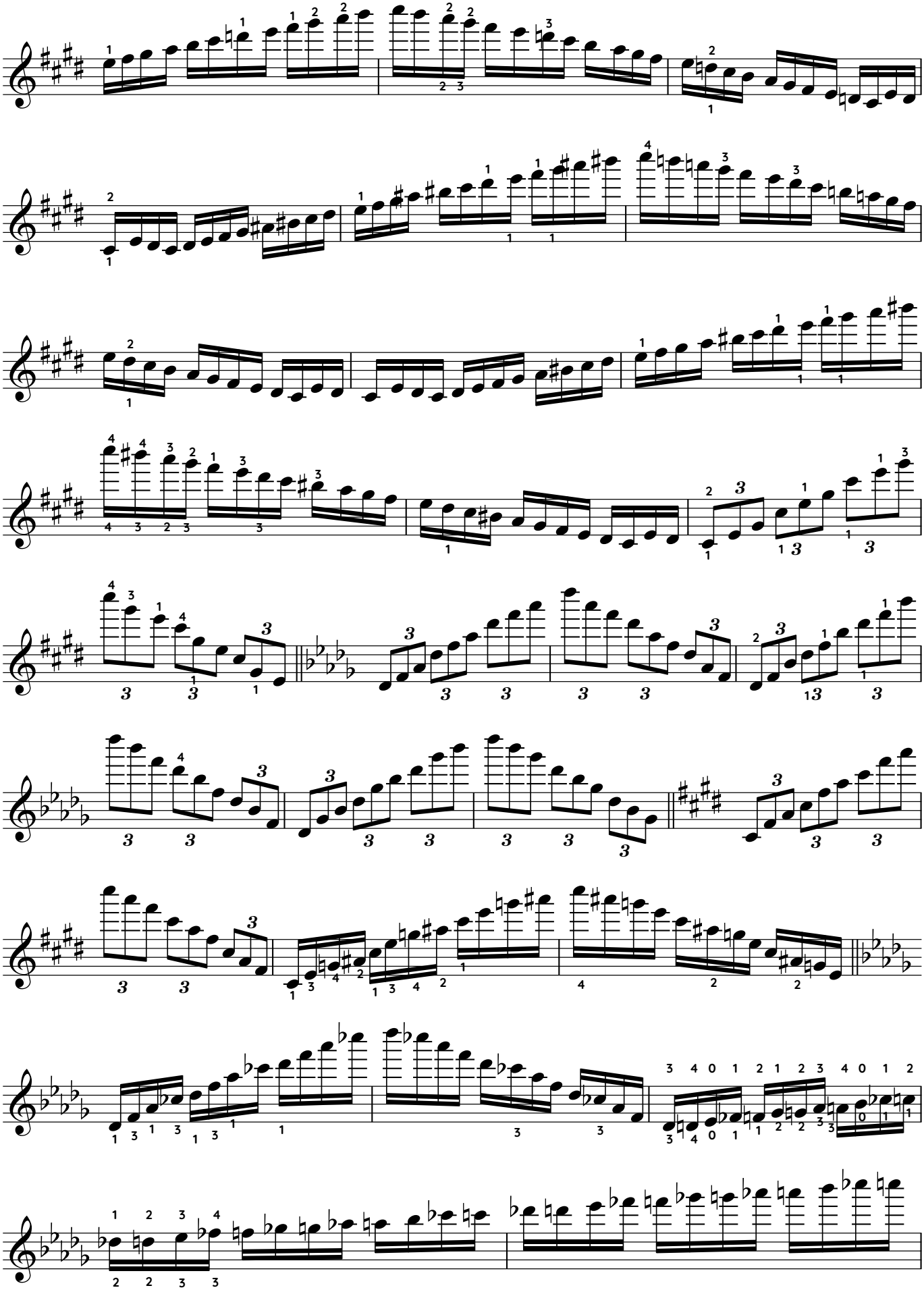


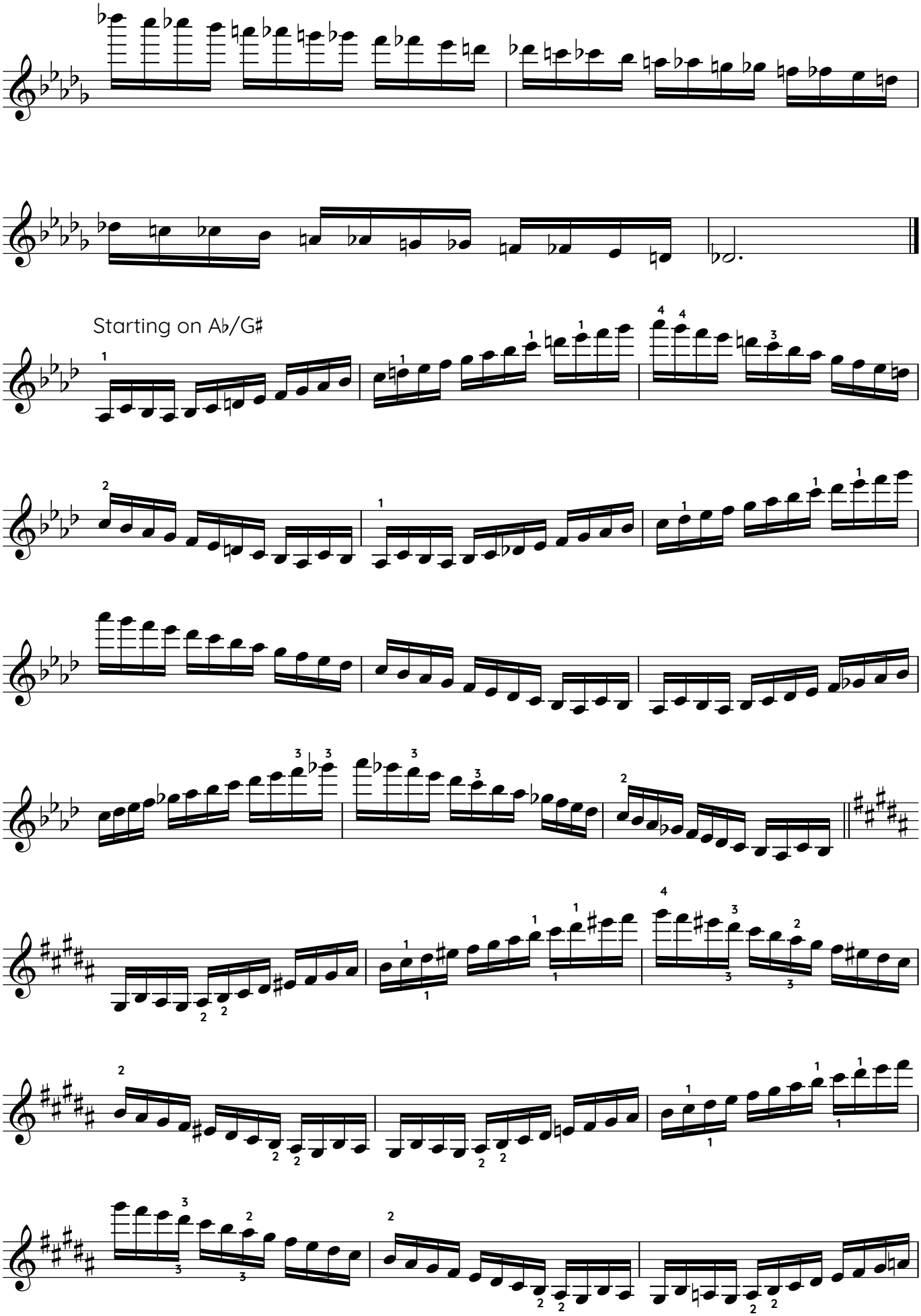


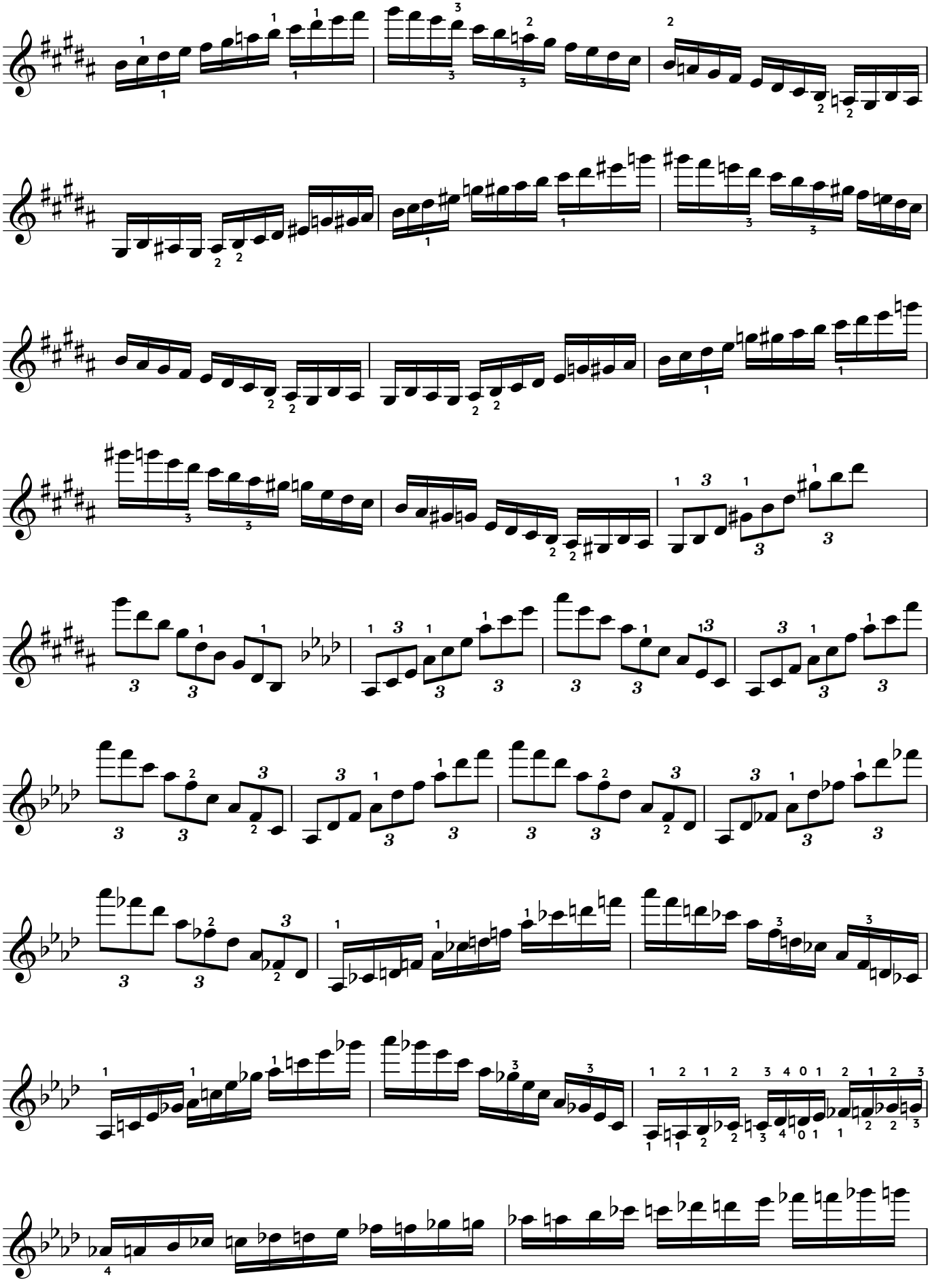

Starting on F#

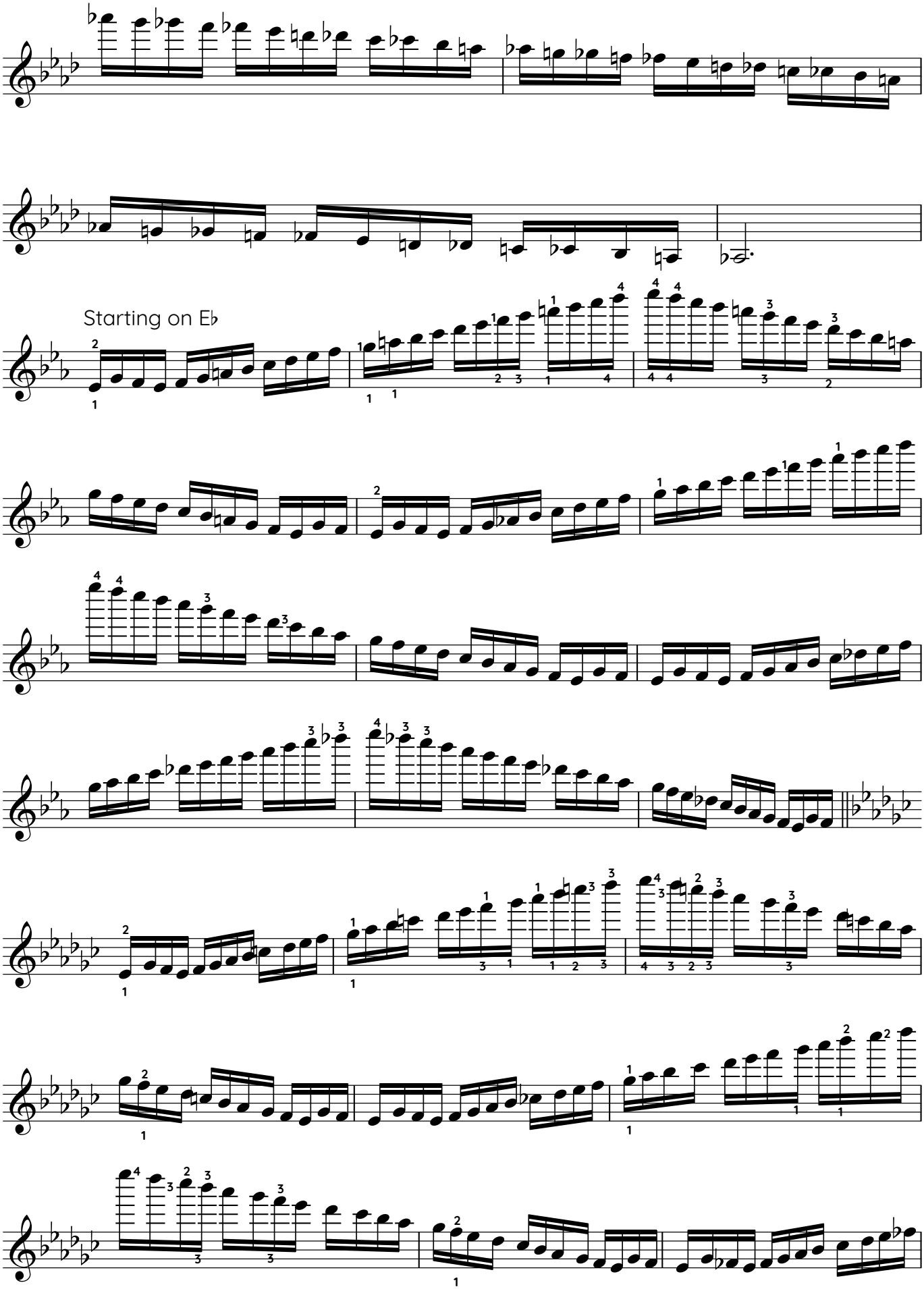


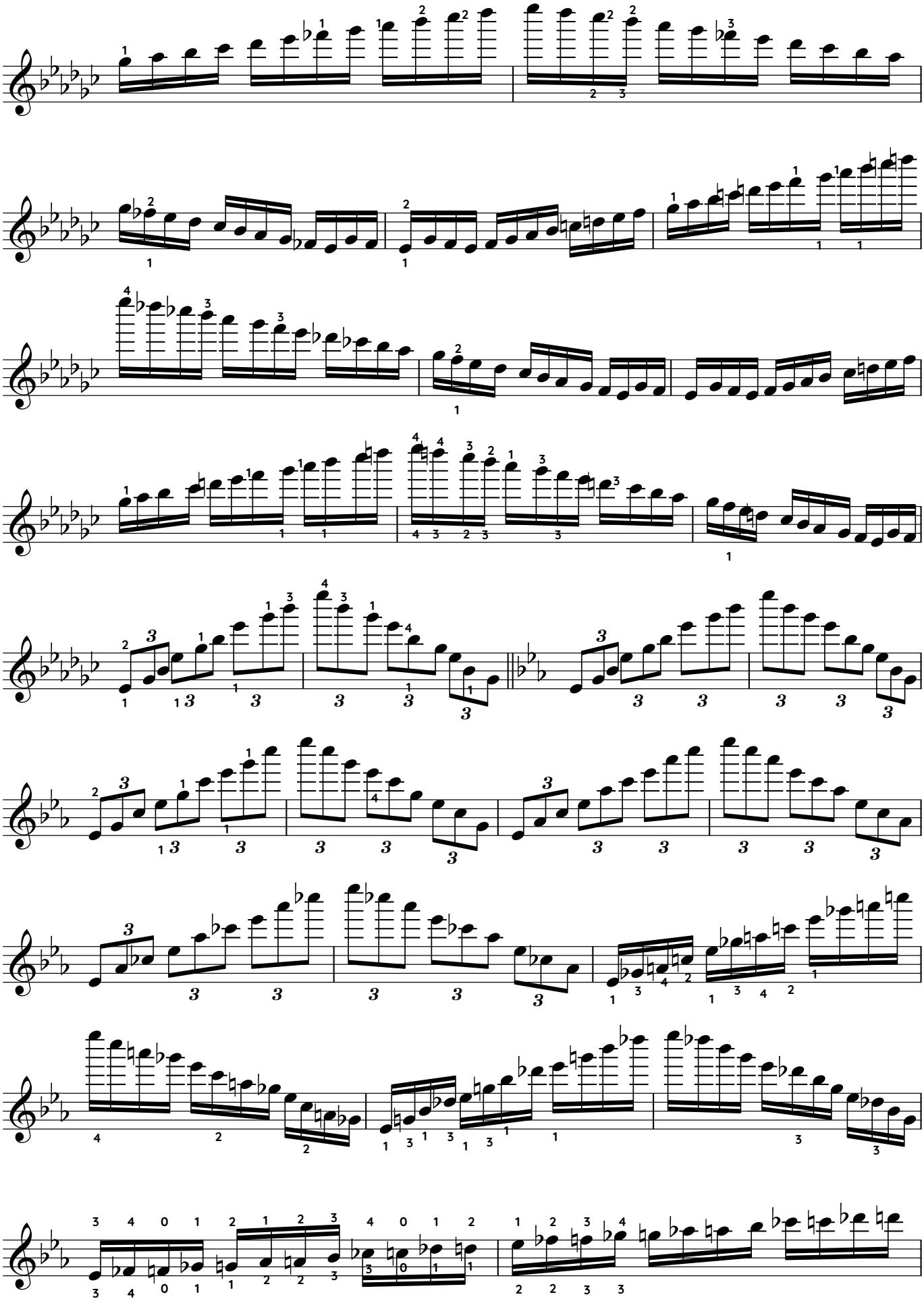

Starting on D♭/C♯

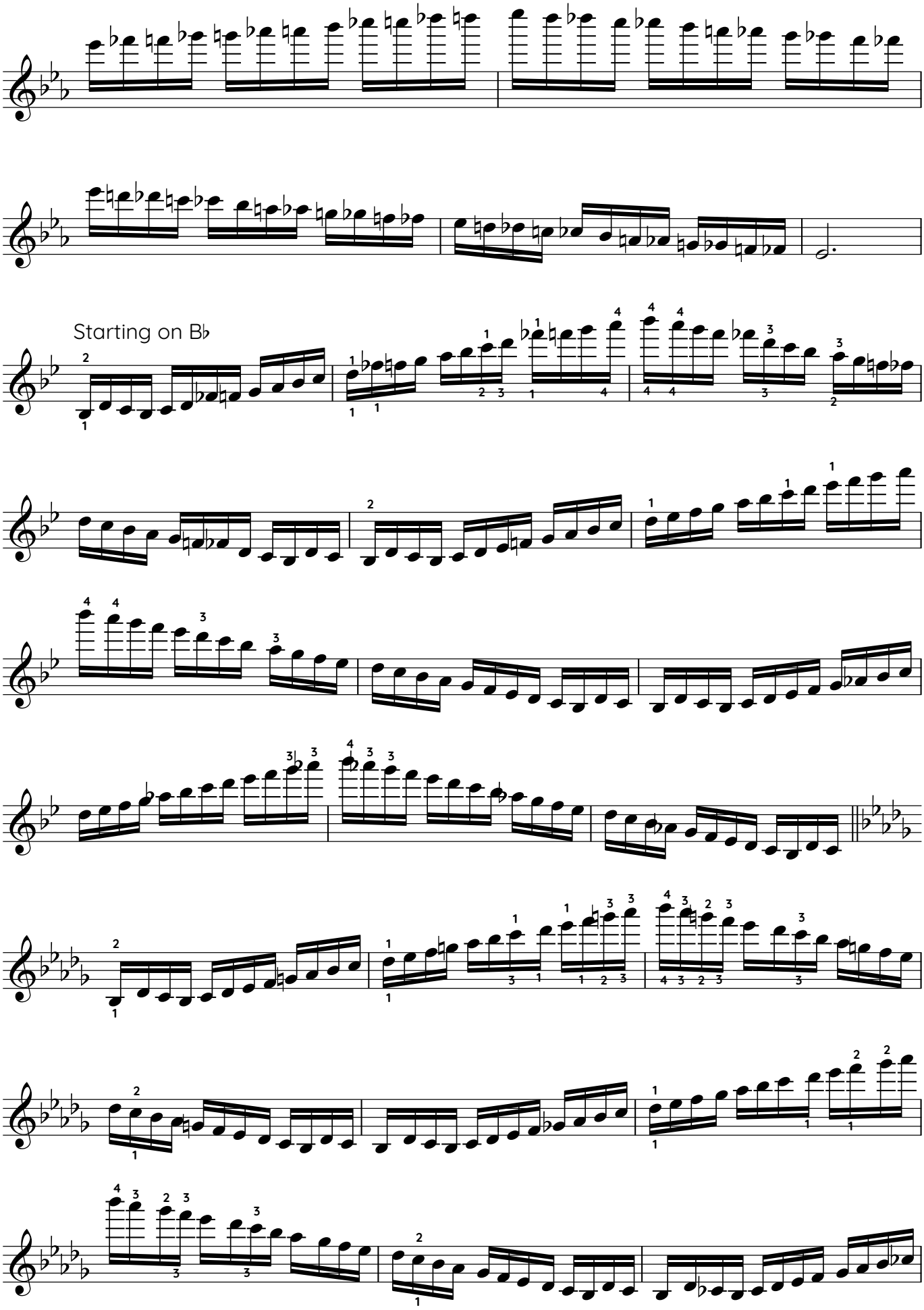


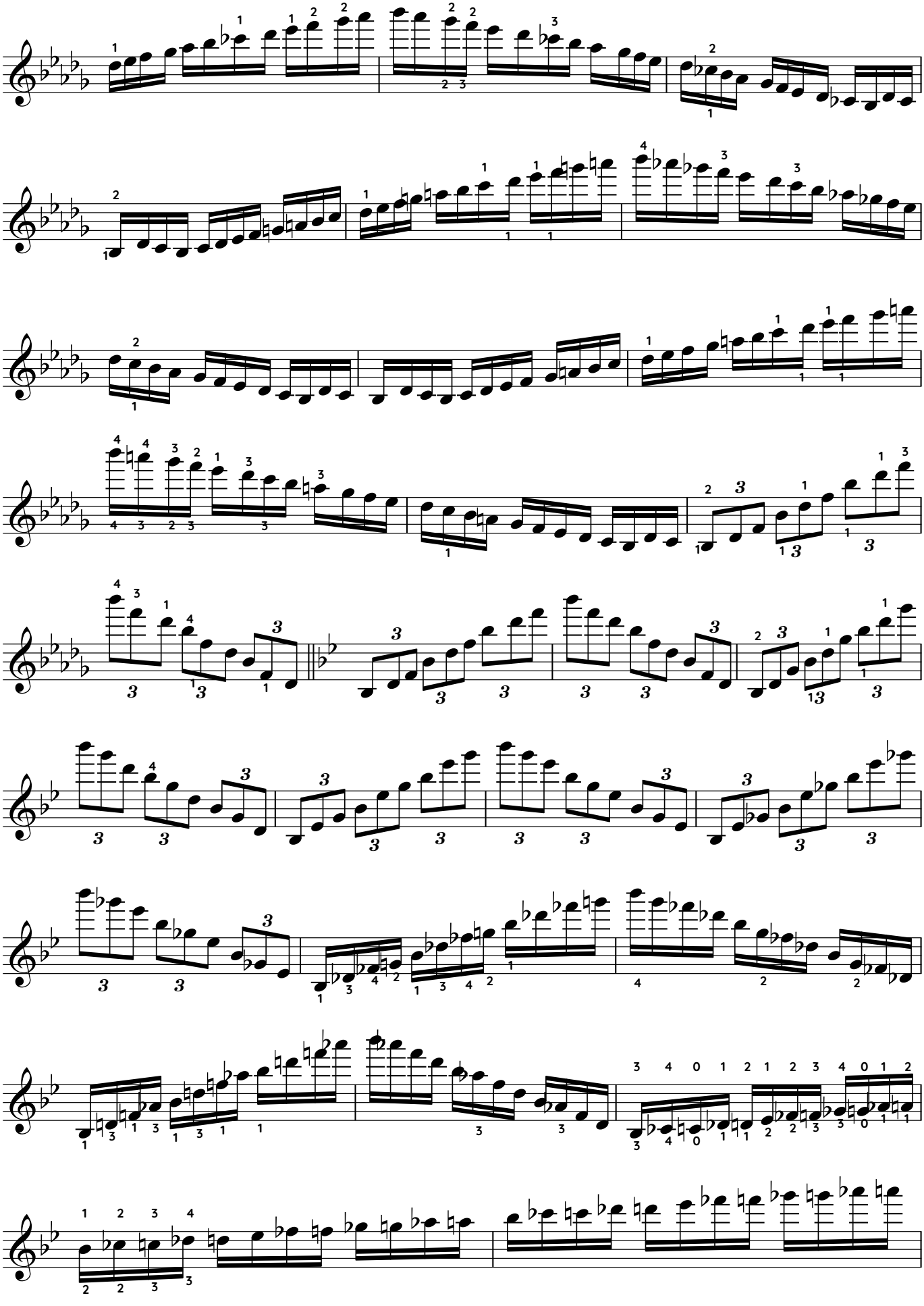

Starting on A♭/G♯

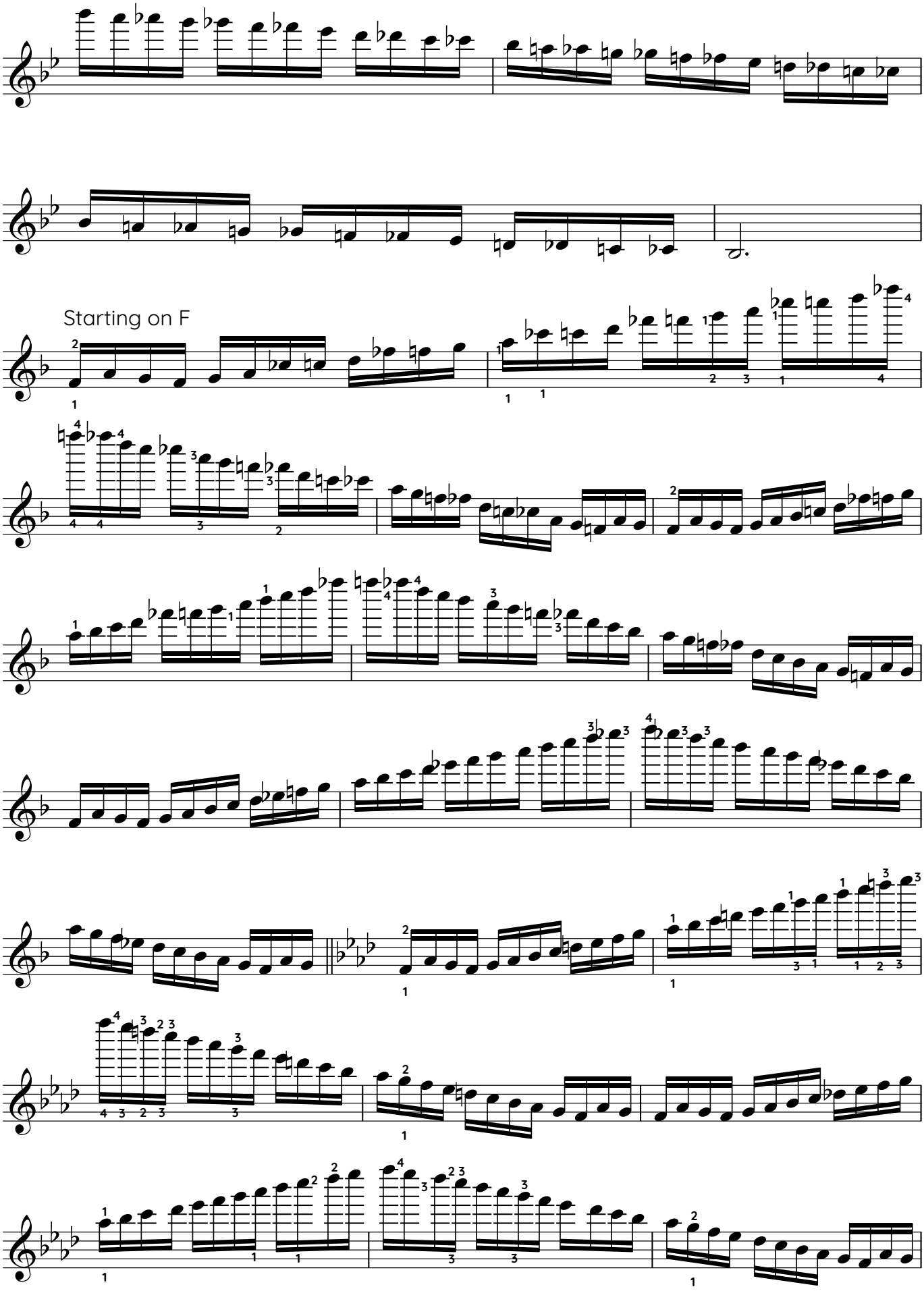


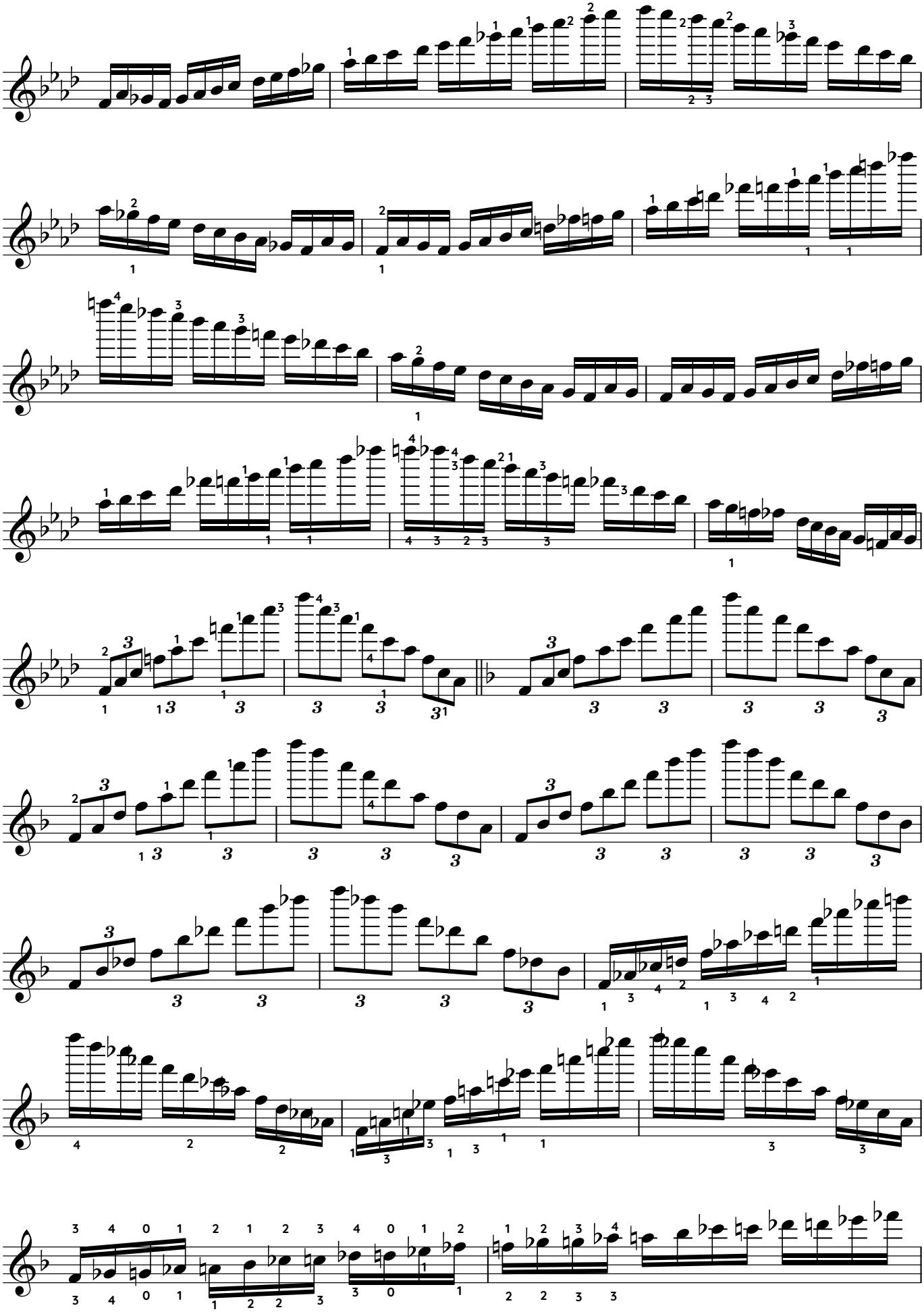

Starting on E♭

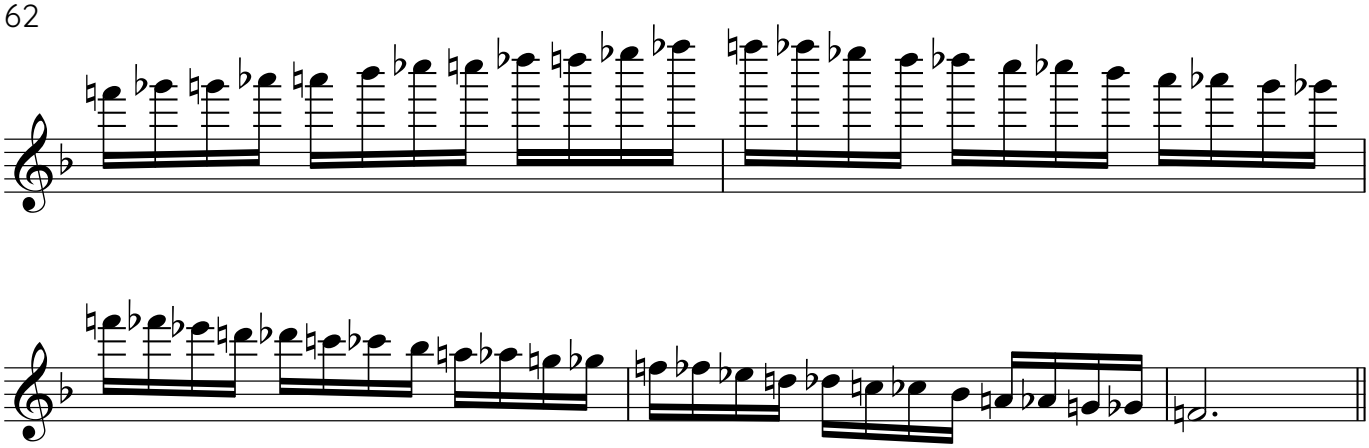



Starting on B♭




Starting on F

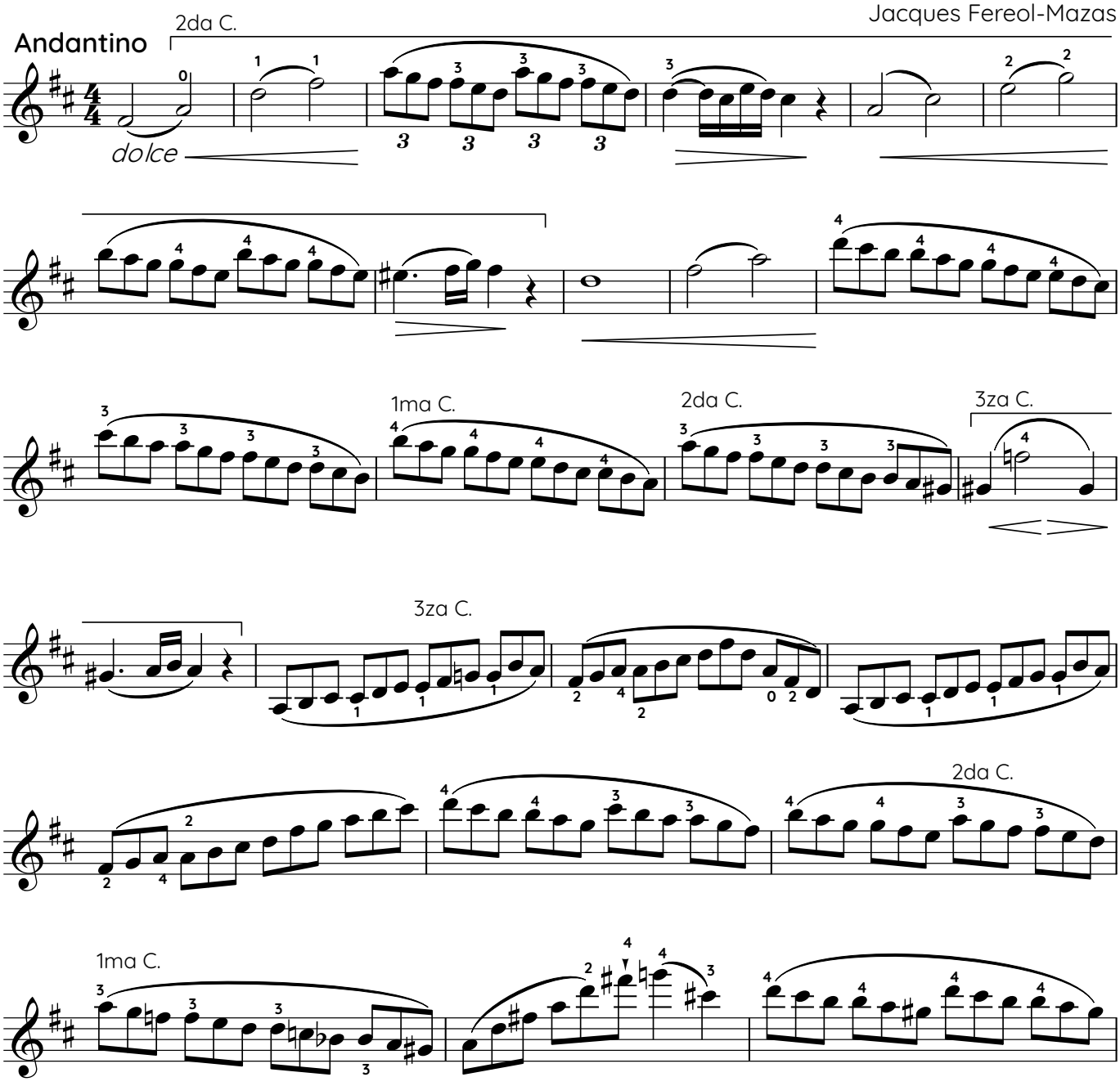


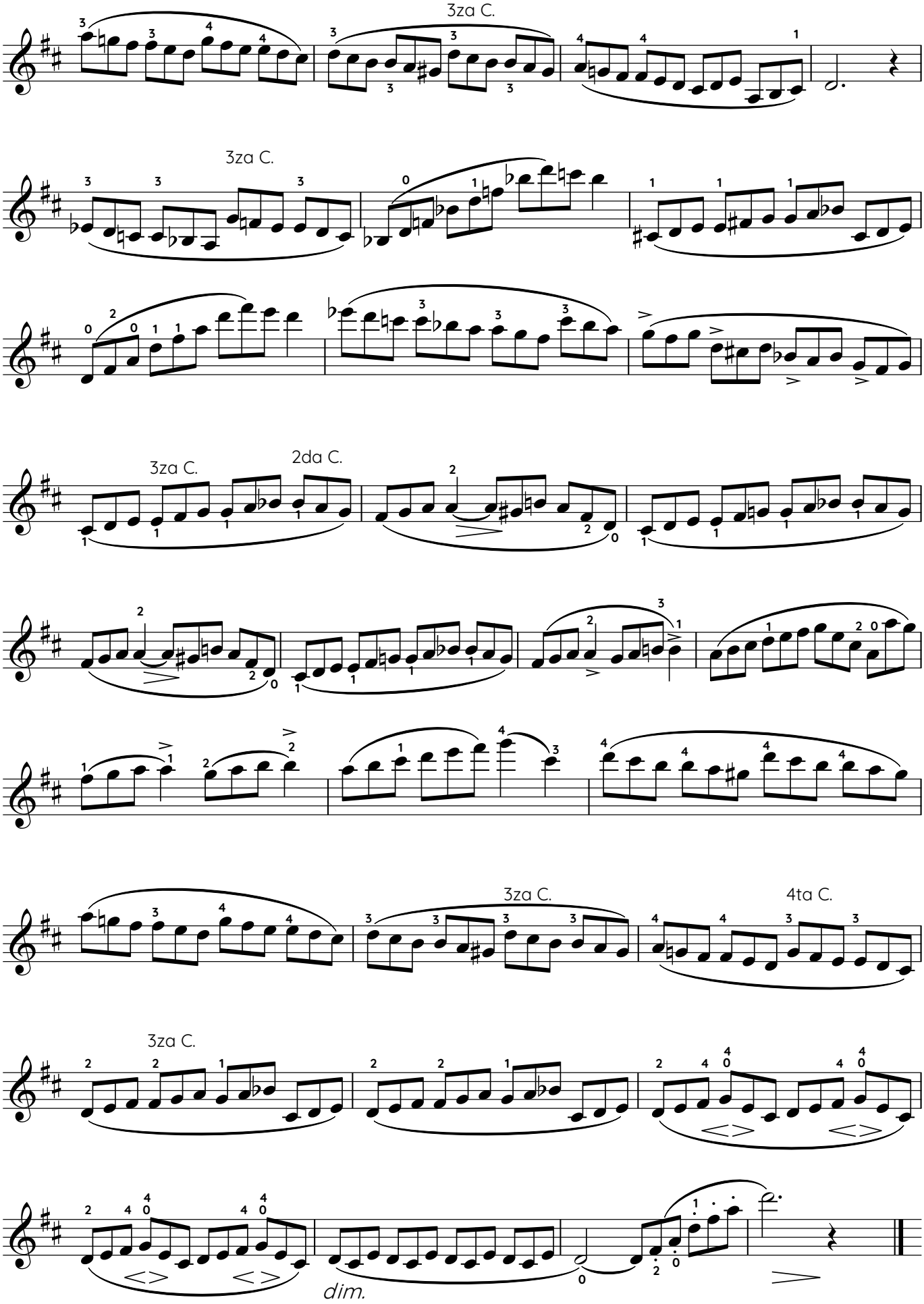


Study 20

from *75 Melodious and Progressive Studies:* Book 1

Jacques Fereol-Mazas




3za C.
3za C.
3za C.
2da C.
3za C.
4ta C.
3za C.
dim.

For further practice on Shifting:

Henry Schradieck - *School of Violin Technics:* Book 1, Exercises in more than one position

Otakar Ševčík - *School of Violin Technique* op. 1
Book 3 - from 9 onwards

Jacques-Fereol Mazas - *75 Melodious and Progressive Studies:* Book 1: 20

Rodolphe Kreutzer - *42 Etudes or Caprices:* 11

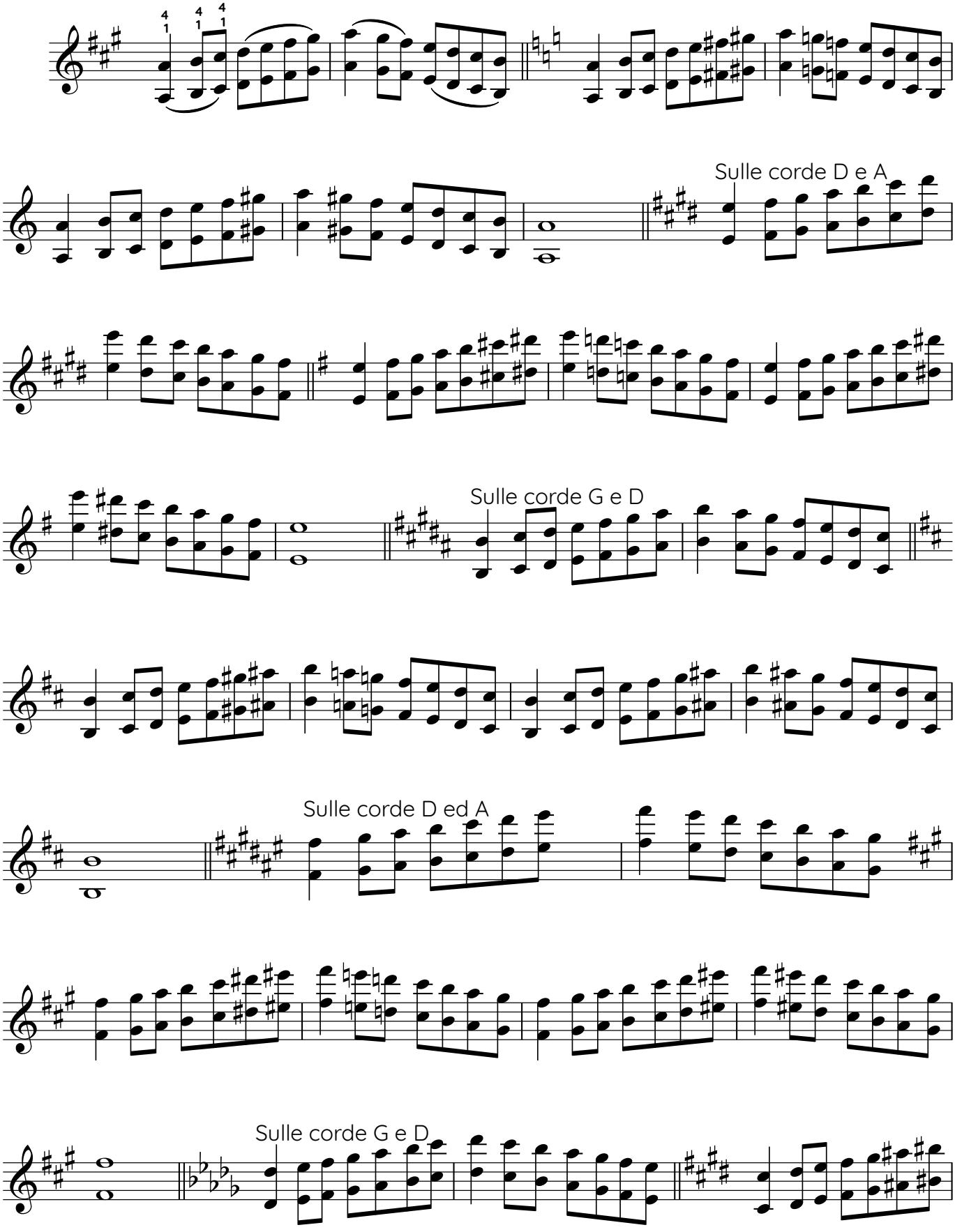
Jakob Dont - *Etudes and Caprices op. 35:* 17, 20

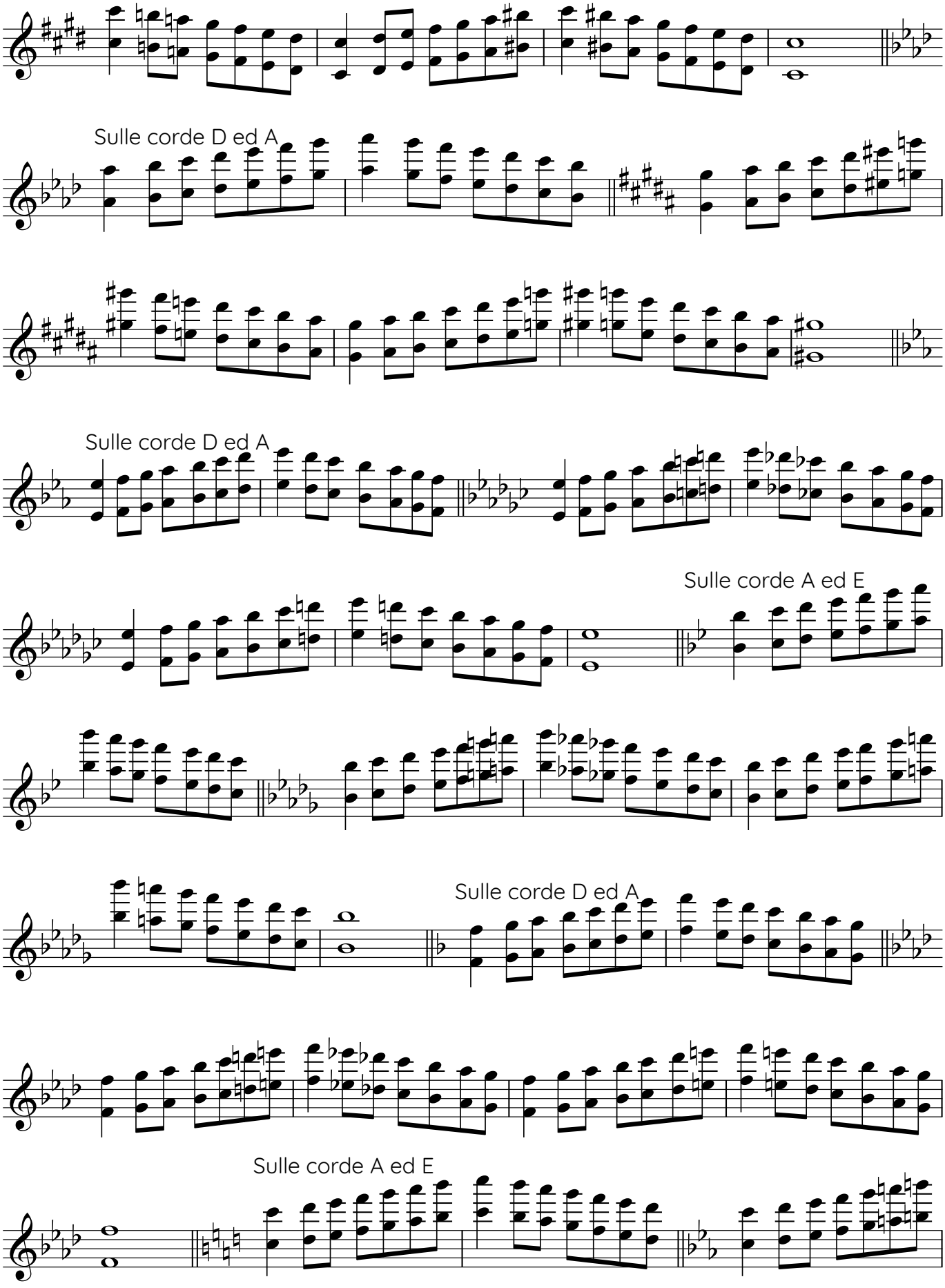
Left Hand Chapter 3: Double Stops

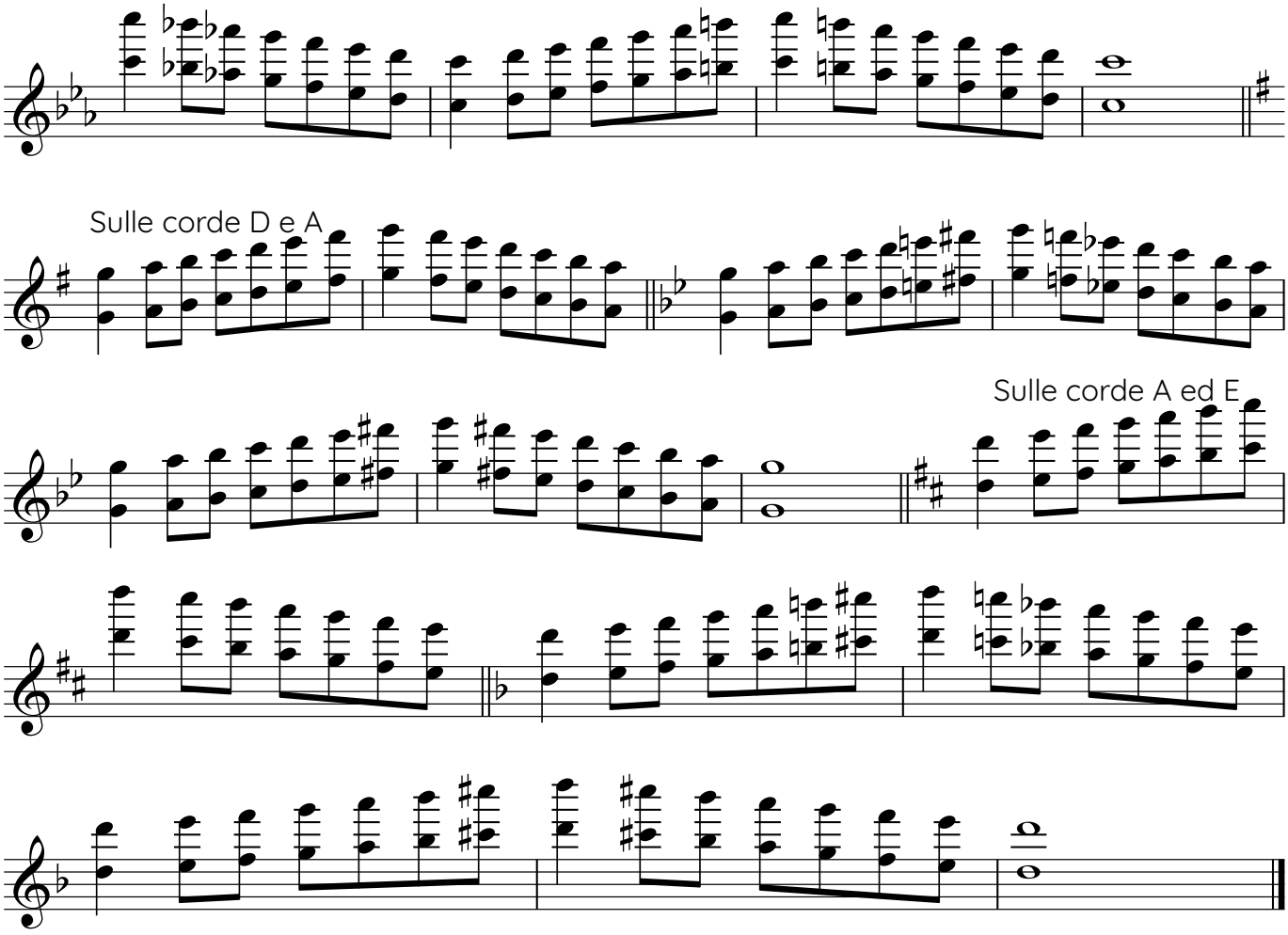
Octaves

One-string scale series

Sulle corde G e D



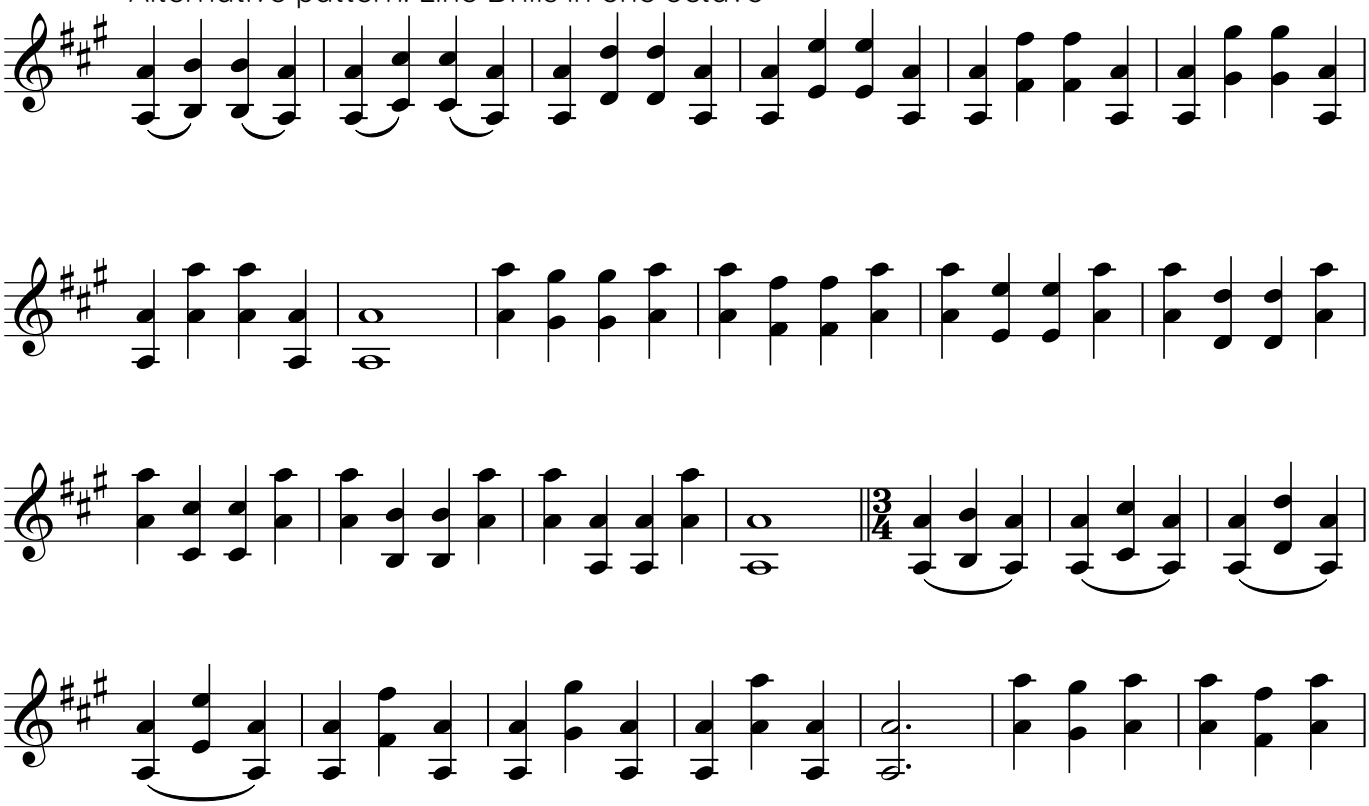

Sulle corde D ed A
Sulle corde D ed A
Sulle corde A ed E
Sulle corde D ed A
Sulle corde A ed E

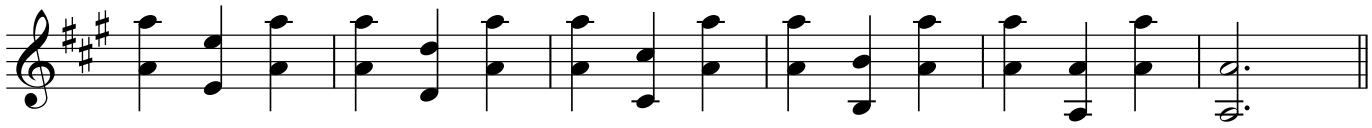


Sulle corde D e A

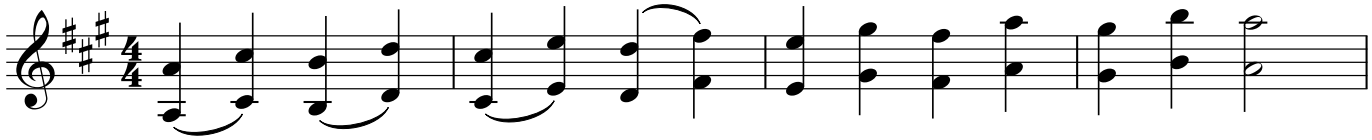
Sulle corde A ed E

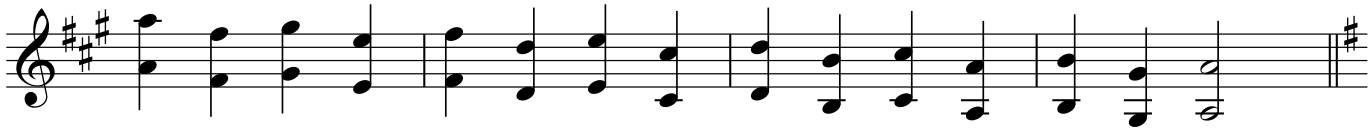
Alternative pattern: Line Drills in one octave



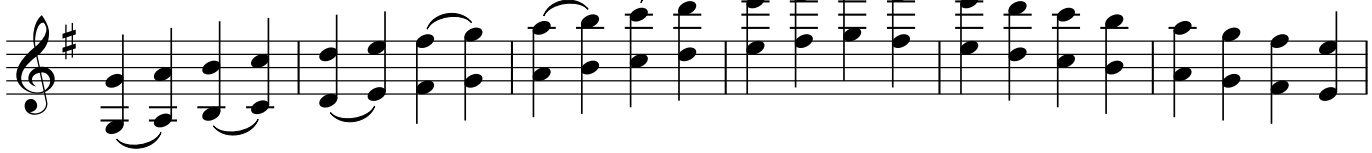


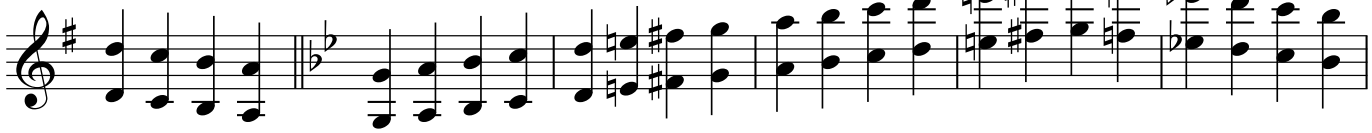
Alternative pattern: Broken thirds in one octave

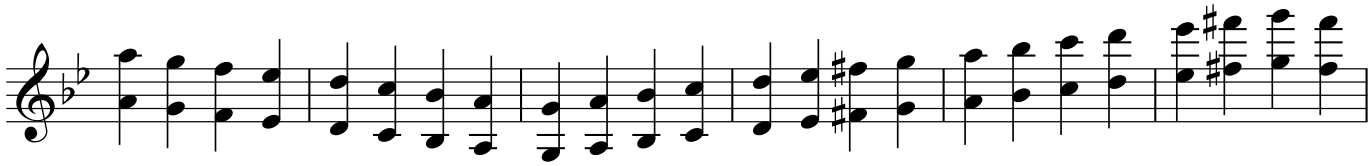


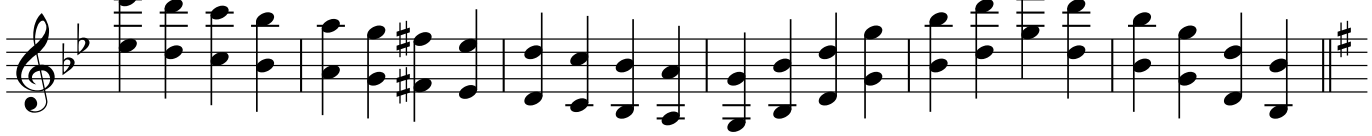


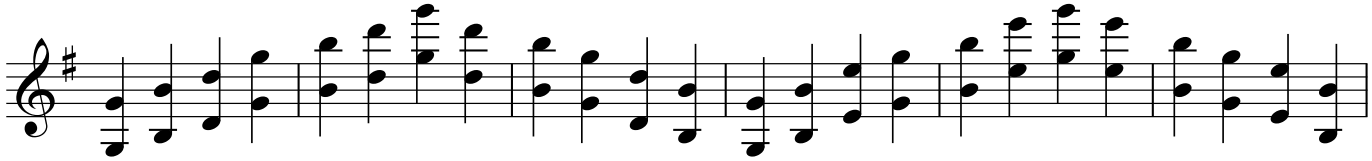
Two-Octave Scales and Arpeggios in Octaves

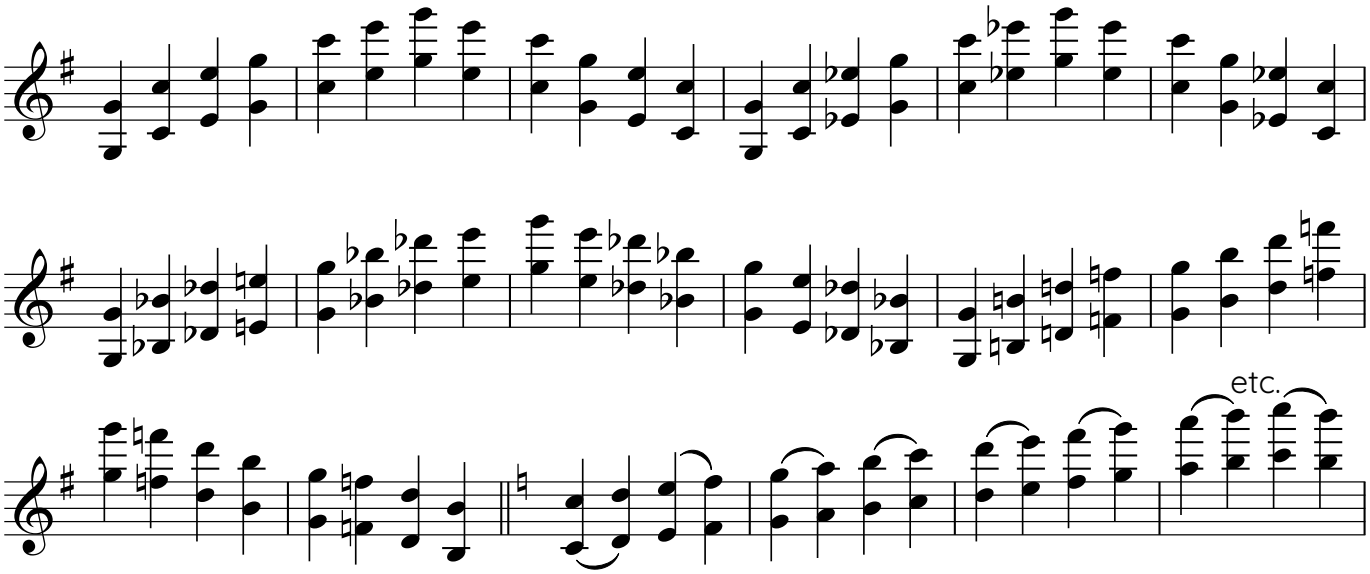






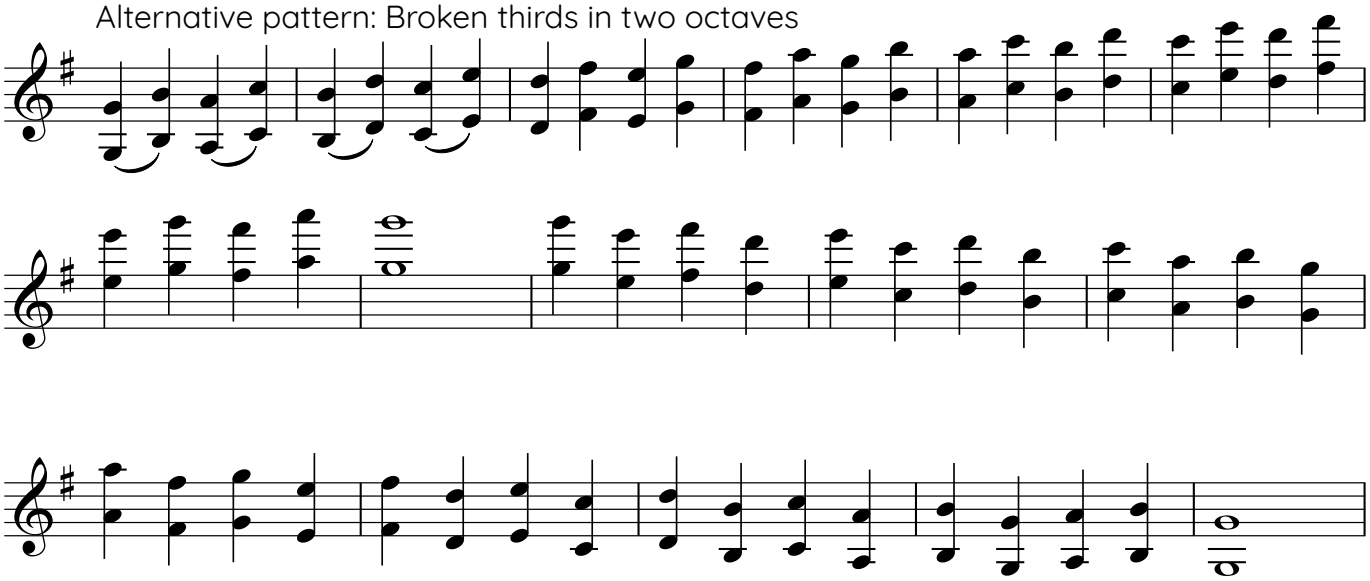




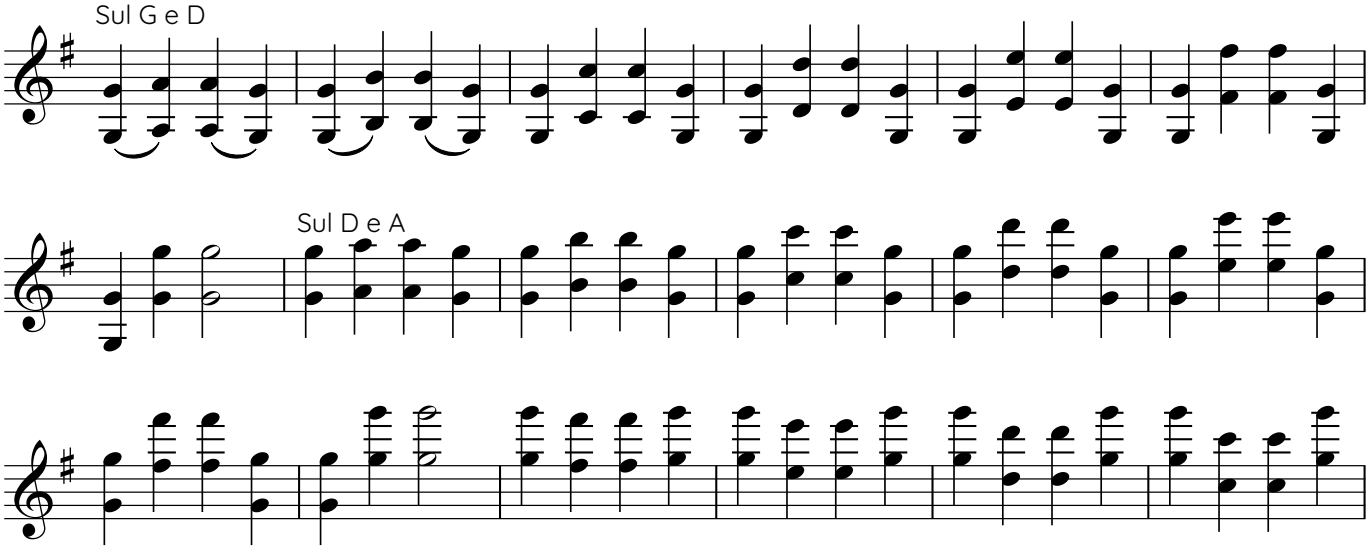


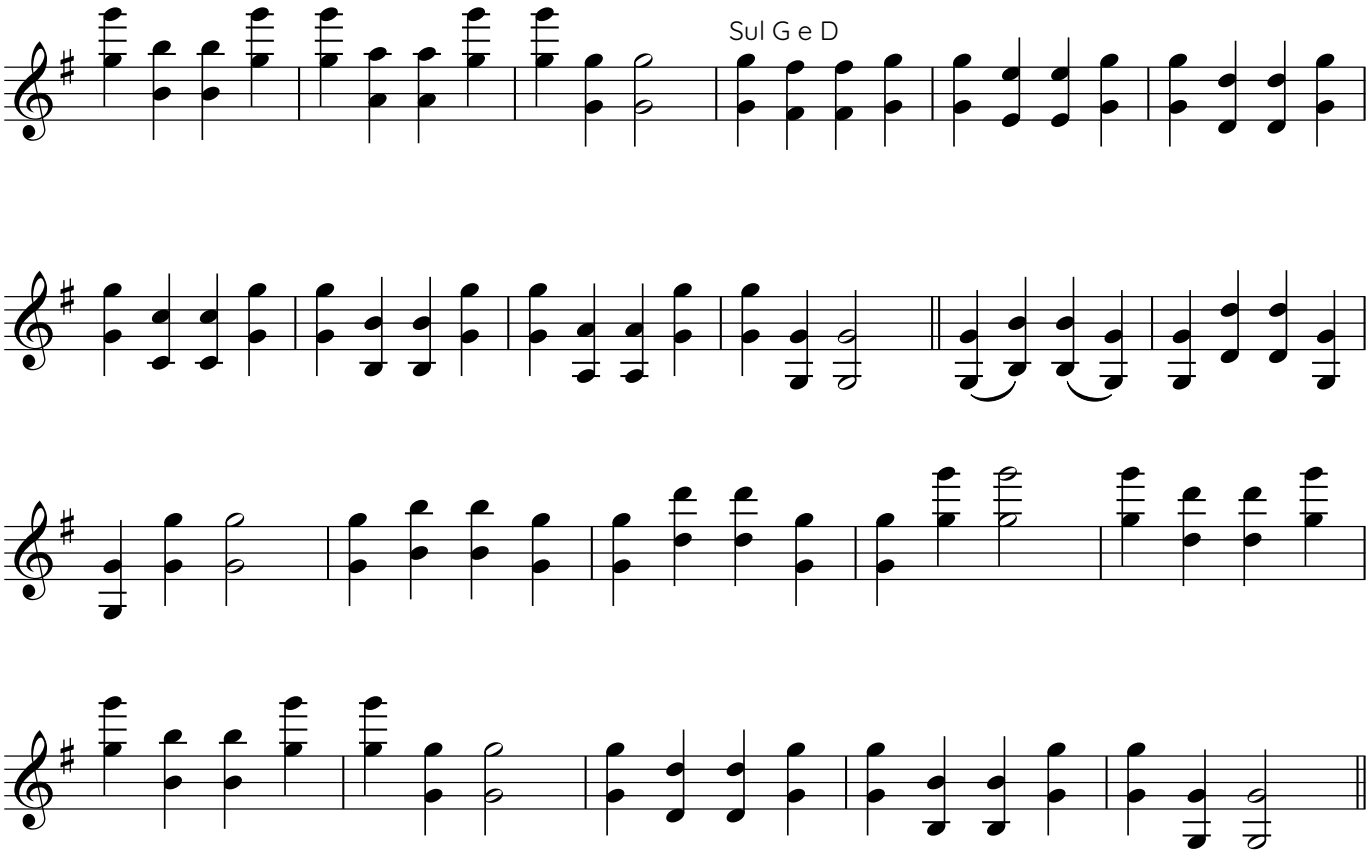
These octave patterns should be applied to all the two-octave scales on pages 3-18.

Alternative pattern: Broken thirds in two octaves



Alternative pattern: Line Drills in two octaves

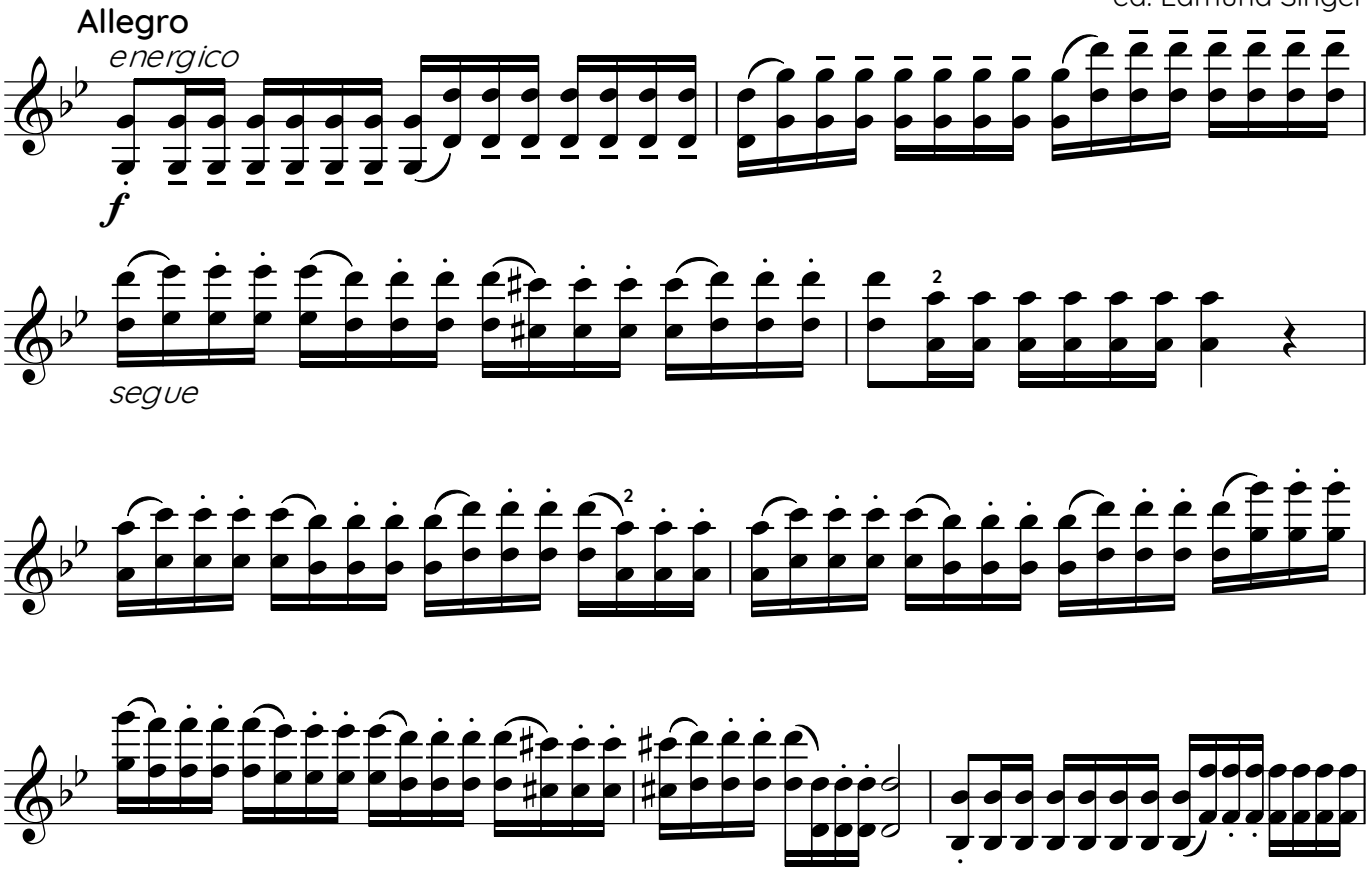


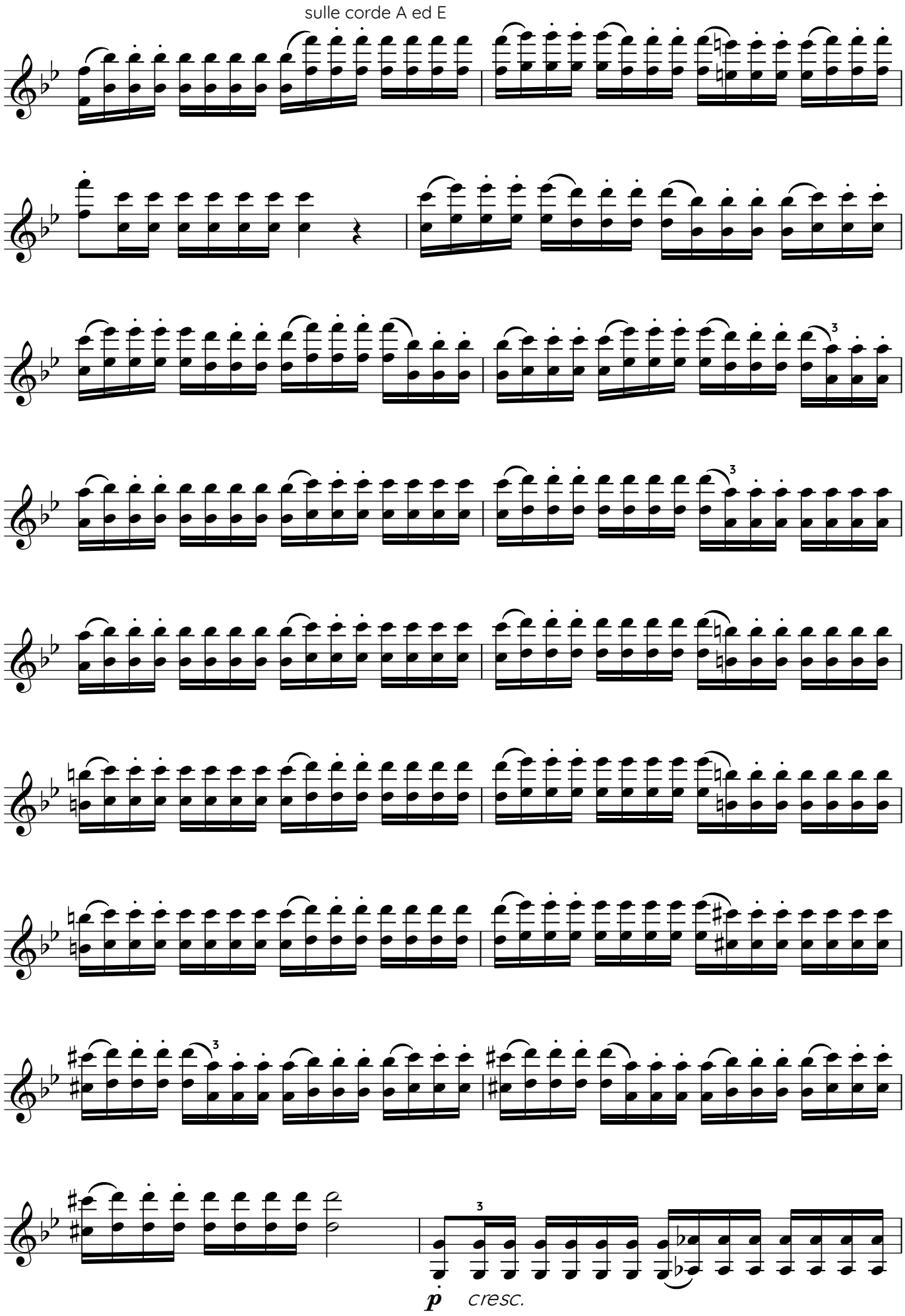


Etude 25

from 42 Etudes or Caprices

Rodolphe Kreutzer
ed. Edmund Singer




sulle corde A ed E
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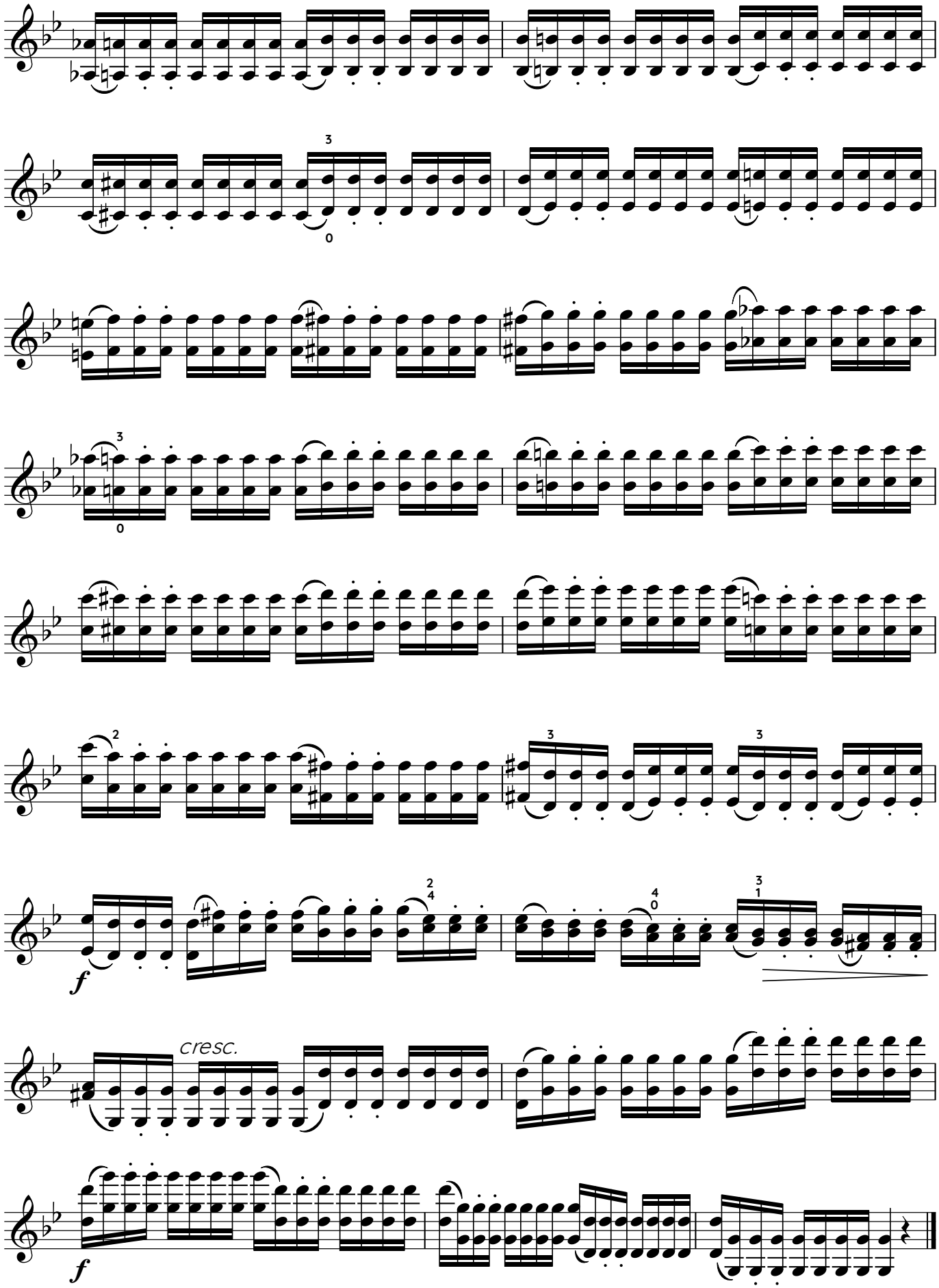
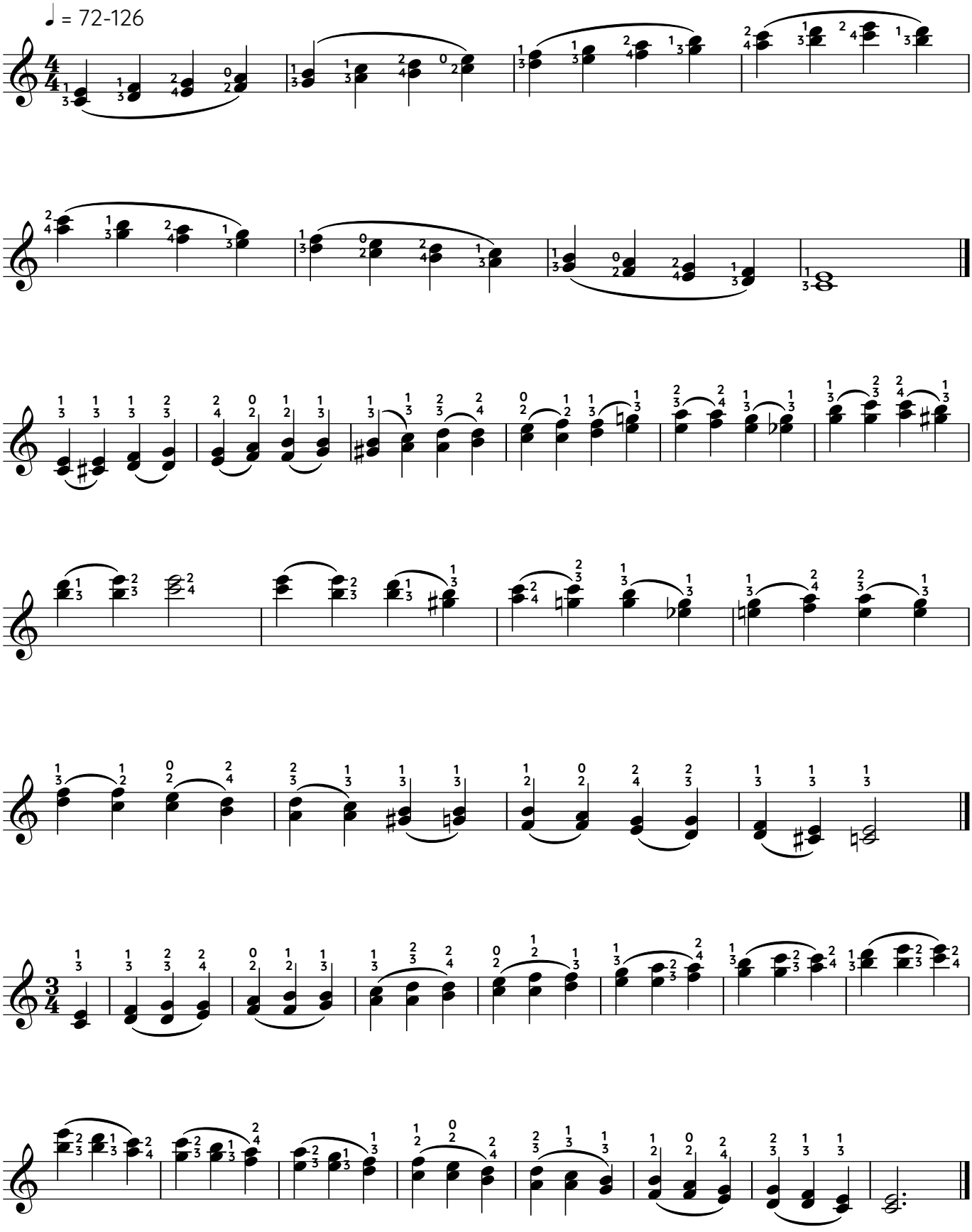
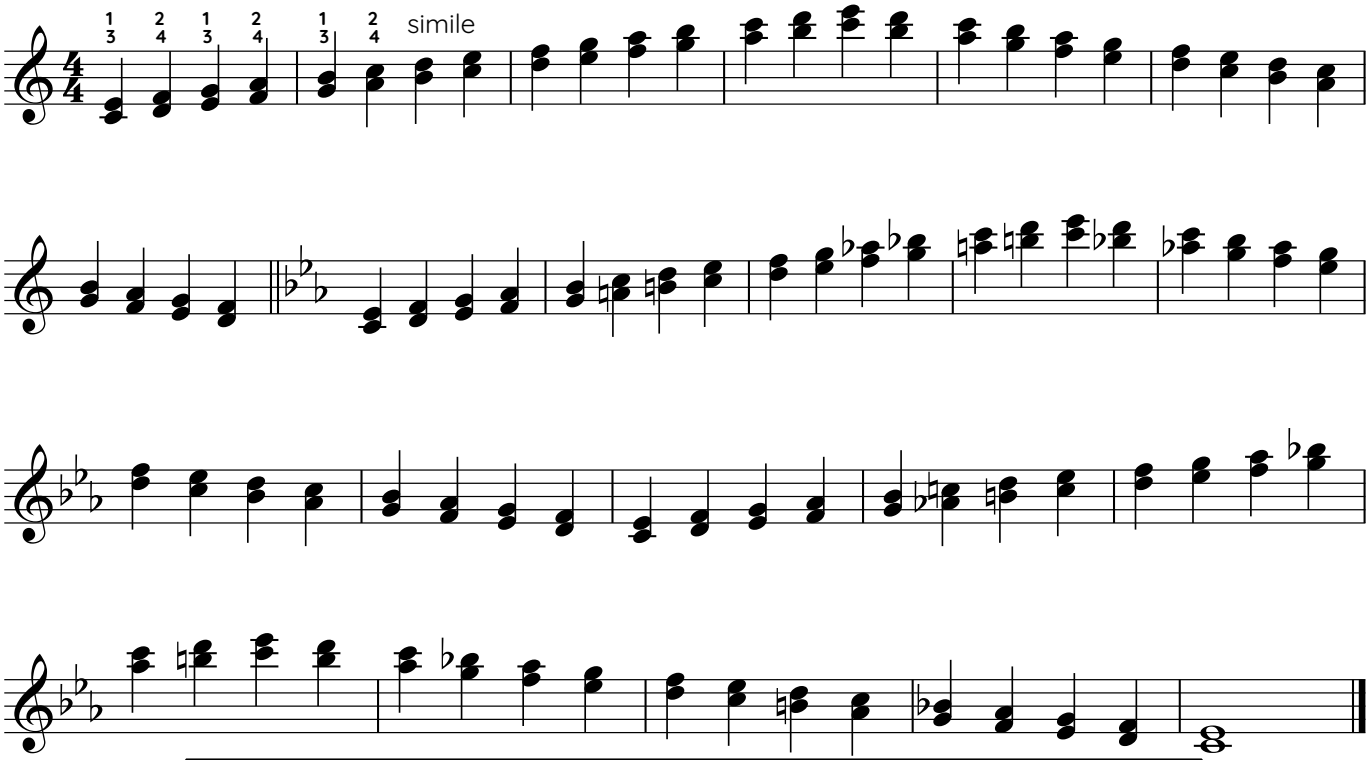
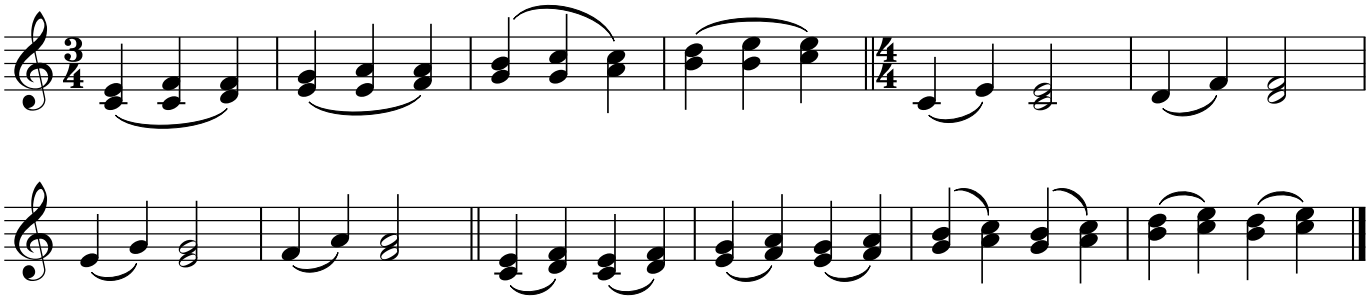

cresc.

Thirds





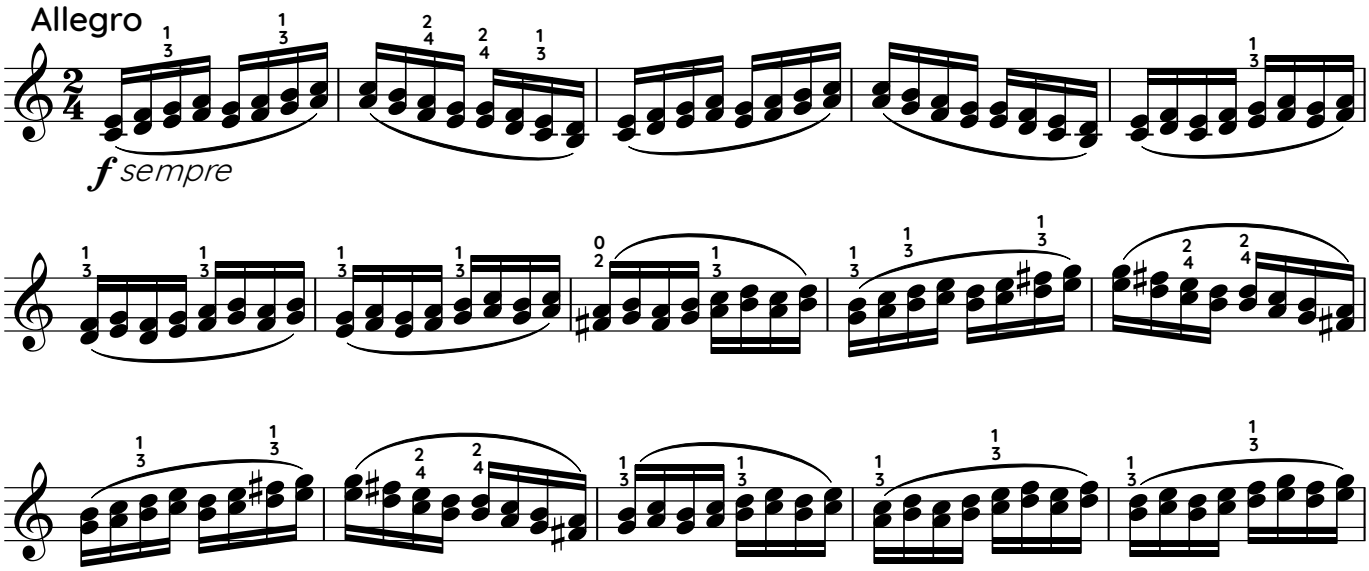
These fingerings can be applied to any of the two-octave scales on pages XX-XX.

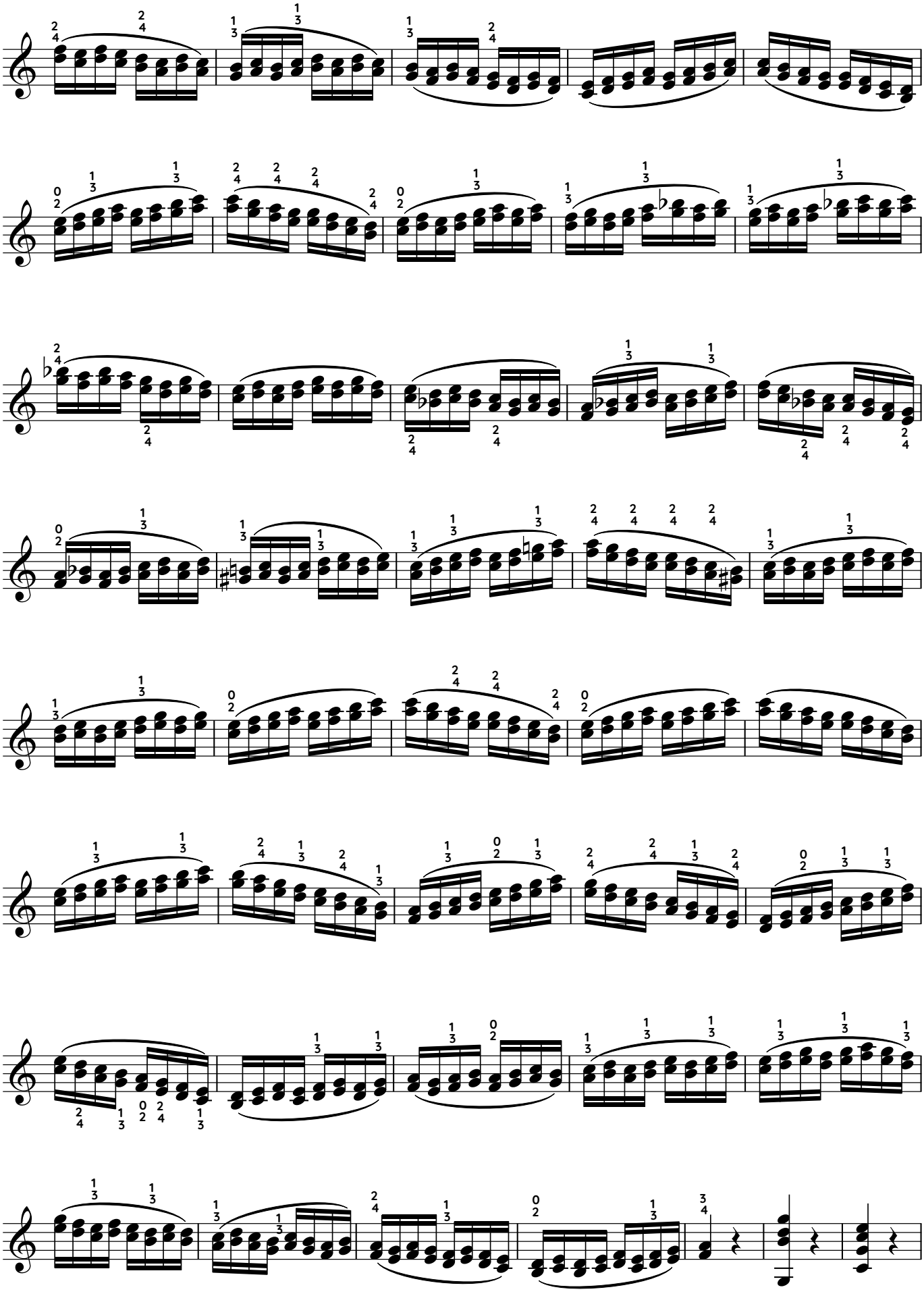


Etude No. 8

from *Etudes and Caprices op. 35*

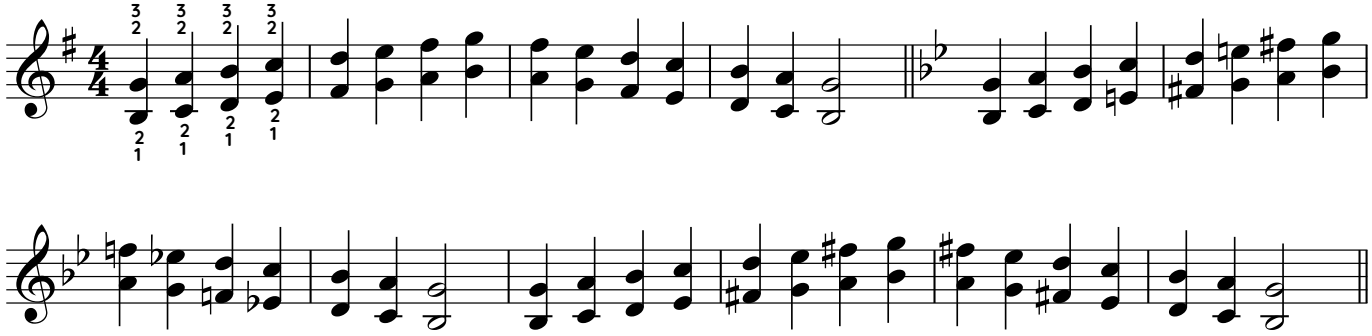
Jakob Dont



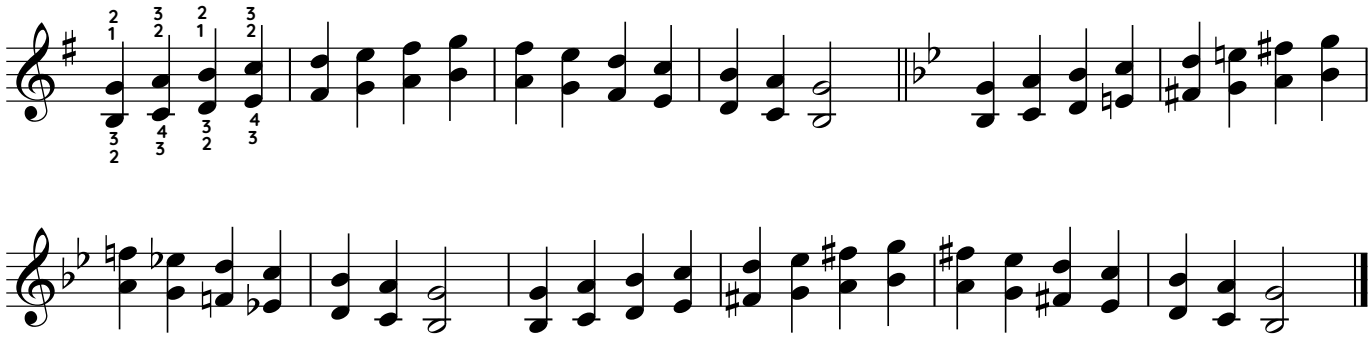


Sixths

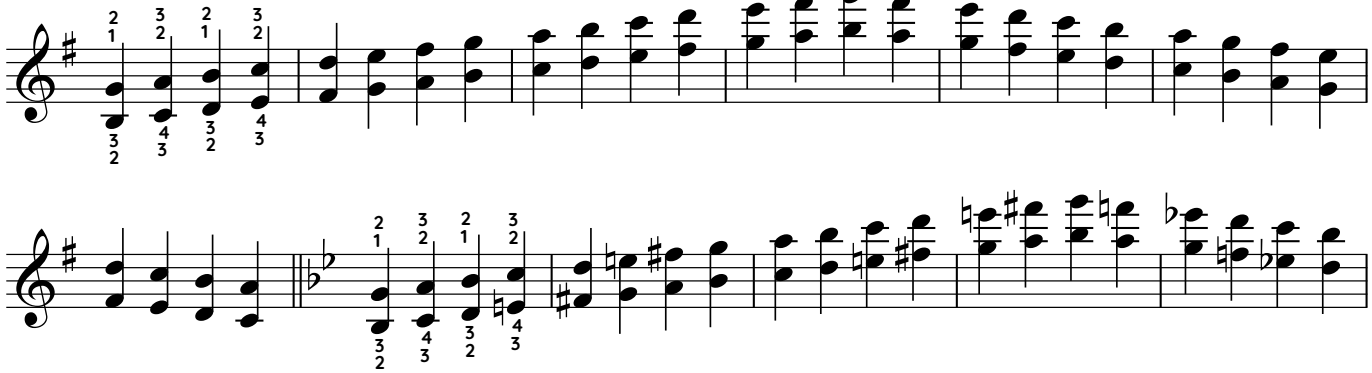
Same fingerings on one string

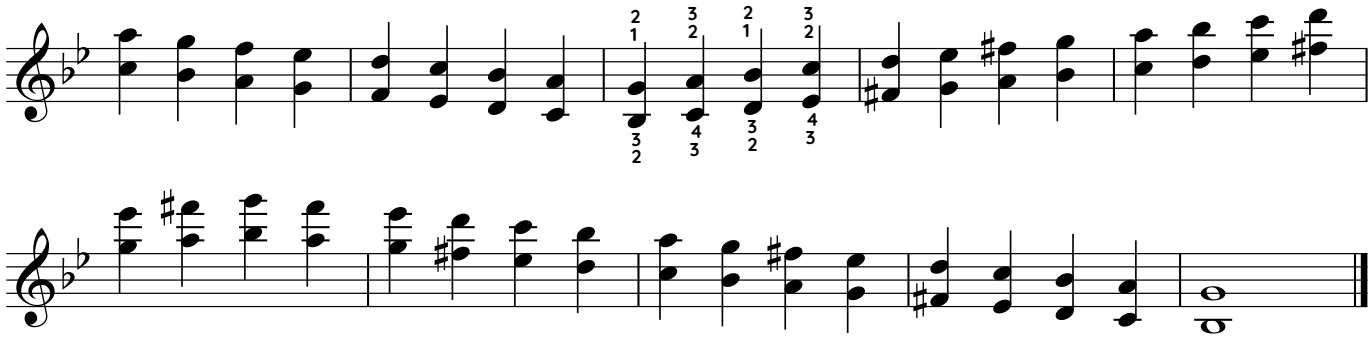


Alternating fingerings on one string

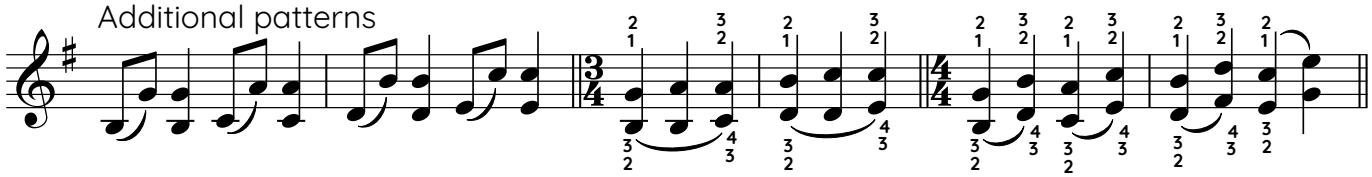


Alternating fingerings in two octaves





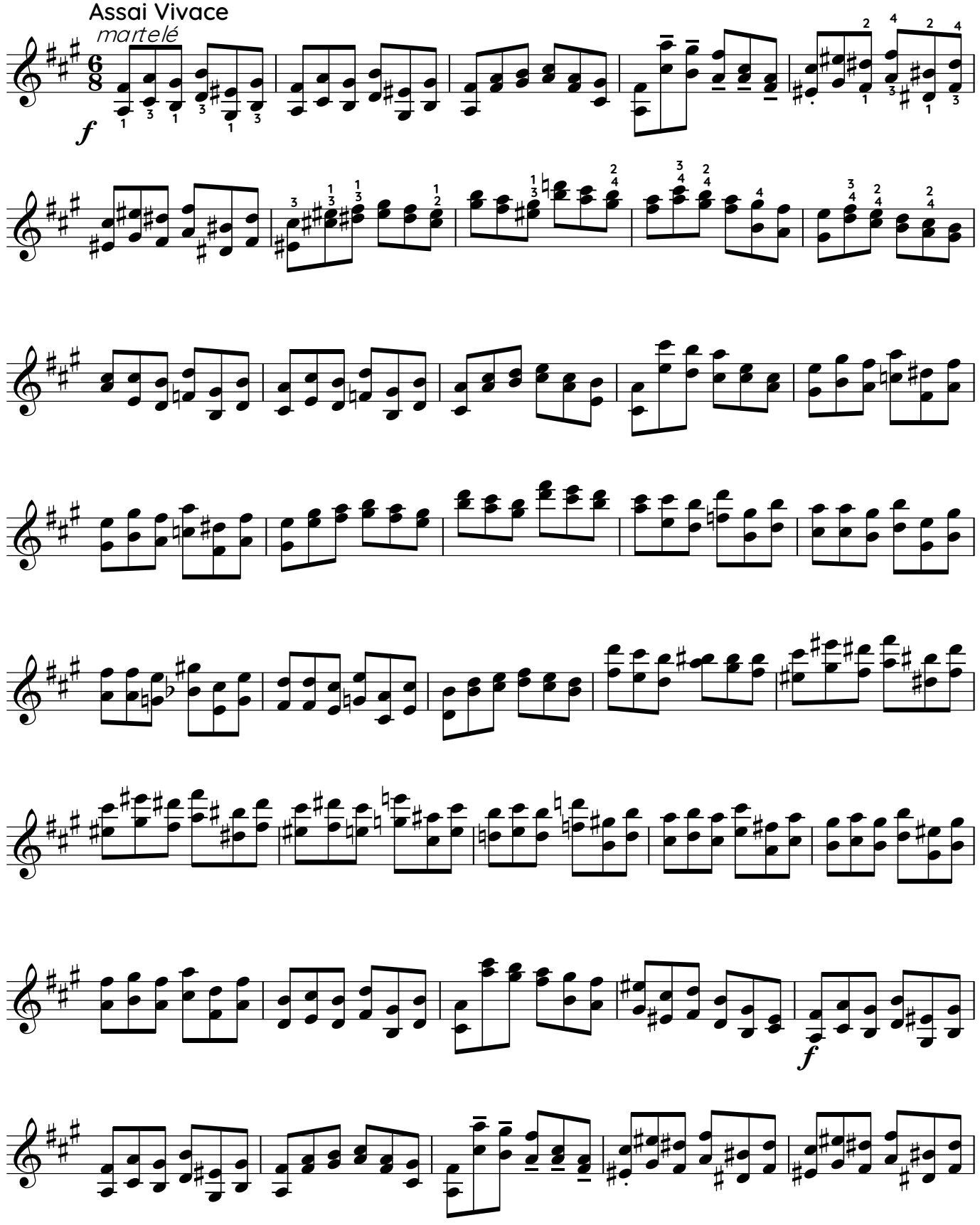
Additional patterns

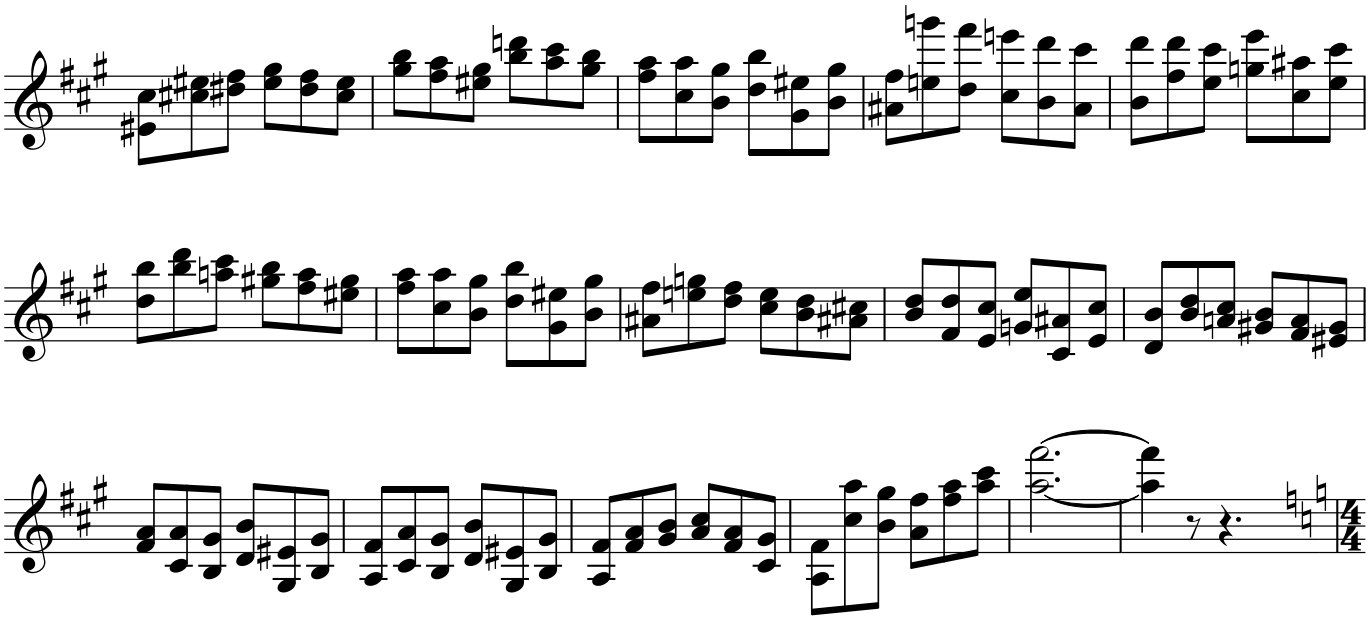


Etude No. 16

from *Etudes and Caprices op. 35*

Jakob Dont





For further practice on Double Stops:

Octaves

Henry Schradieck - *School of Violin Technics,* Book 2 - V and VI

Otakar Ševčík - *School of Violin Technique* op. 1
Book 4 - Exercises 1 to 4

Rodolphe Kreutzer - *42 Etudes or Caprices:* 25

Jakob Dont - *Etudes and Caprices op. 35:*

Thirds

Otakar Ševčík - *School of Violin Technique* op. 1
Book 4 - Exercises 5 to 9

Rodolphe Kreutzer - *42 Etudes or Caprices:* 25

Sixths

Rodolphe Kreutzer - *42 Etudes or Caprices:* 29

Combined

Rodolphe Kreutzer - *42 Etudes or Caprices:* 34, 35

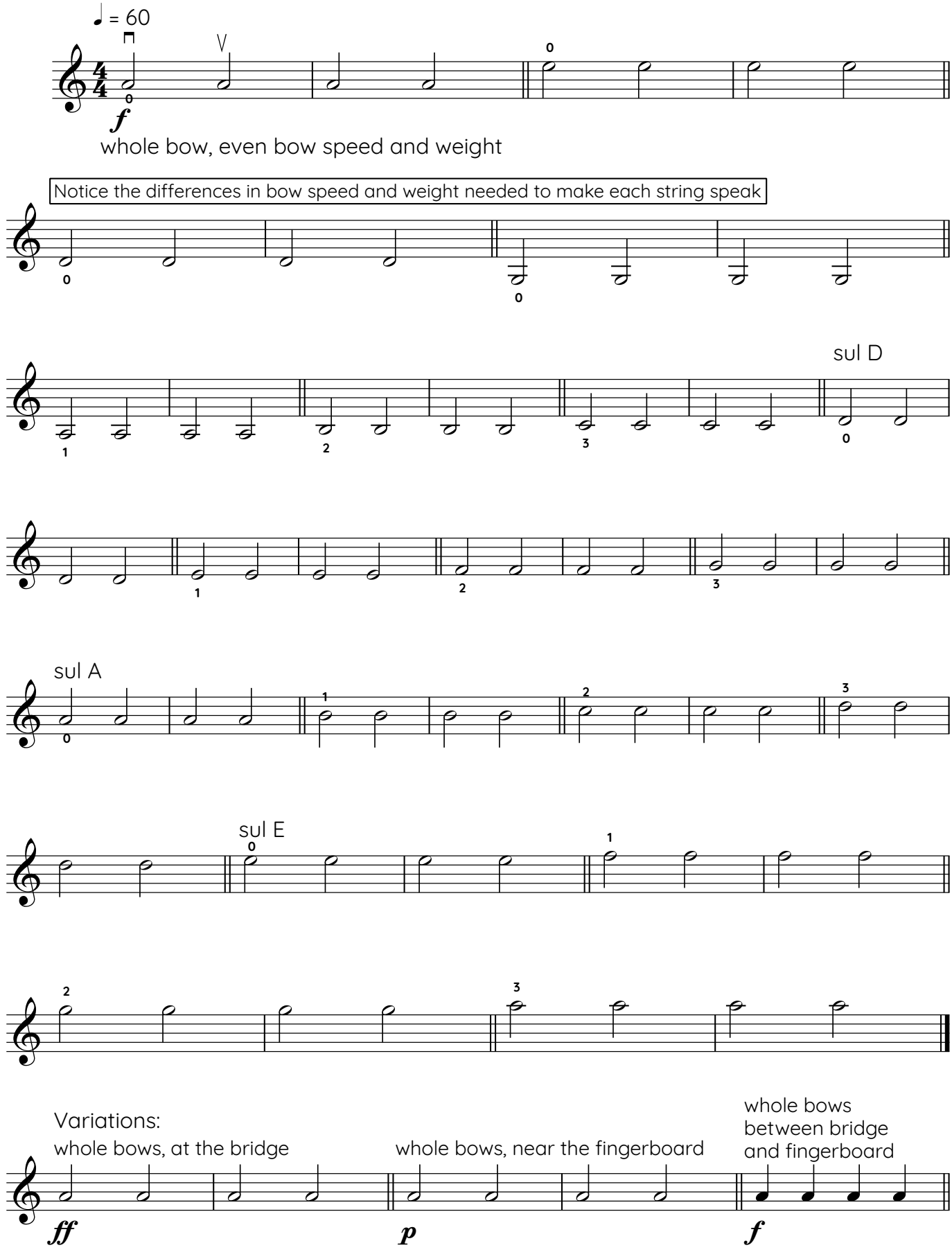
Jakob Dont - *24 Exercises op. 35:* 14, 18, 21

Right Hand
Chapter 1:
Legato and Detaché

Legato bowing exercises: Foundations

Even legato stroke

Open Strings

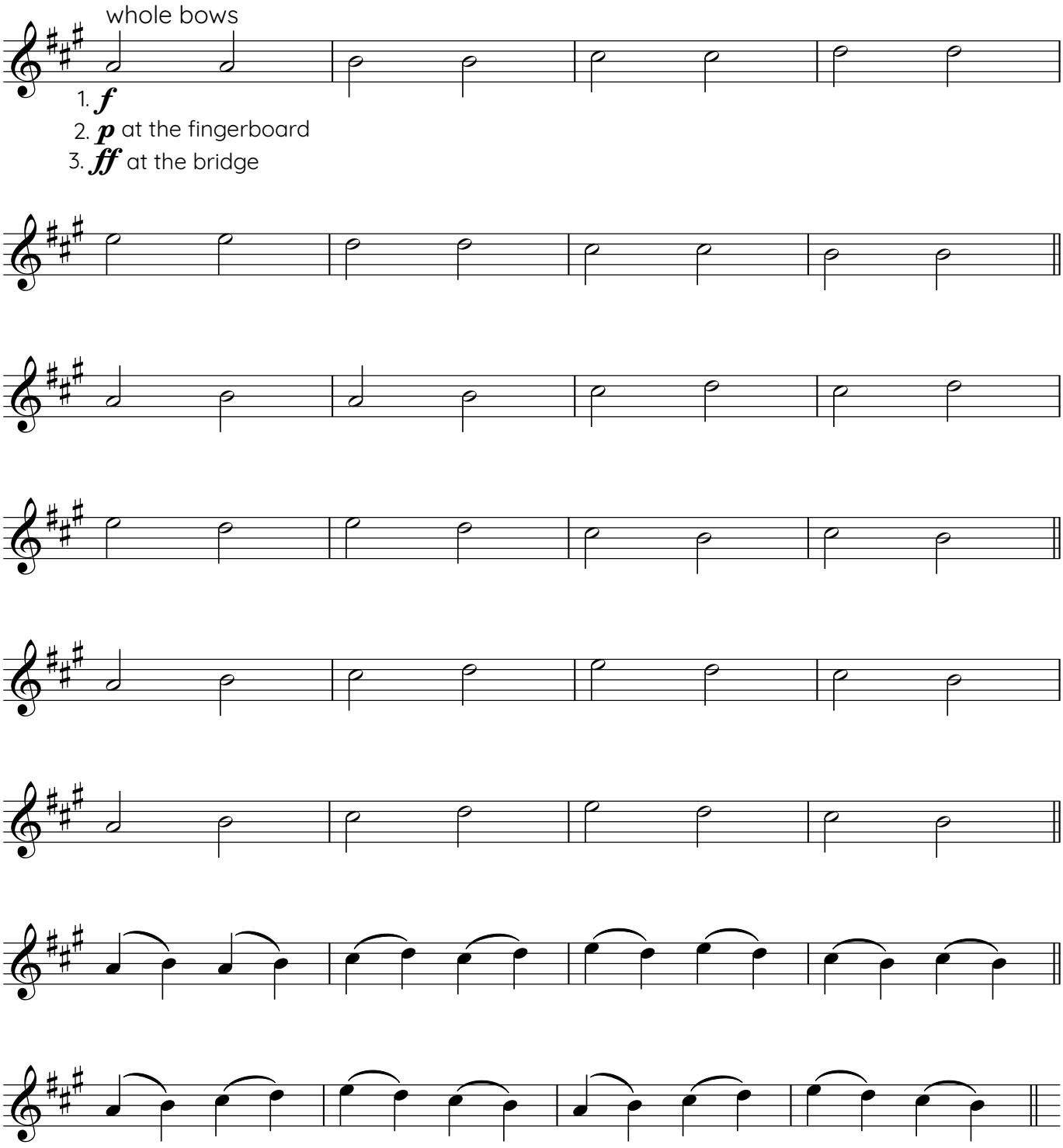


Legato: Schradieck

Each section on this page is a variation on Exercise I from Book 1 of Schradieck's *School of Violin Technics.*

Repeat each variation up to the double barline. Once you can play each exercise with resonant, even tone quality, accurate intonation, and ease of movement in both hands, you can play the rest of Exercise I with the same pattern or move on to a different variation.

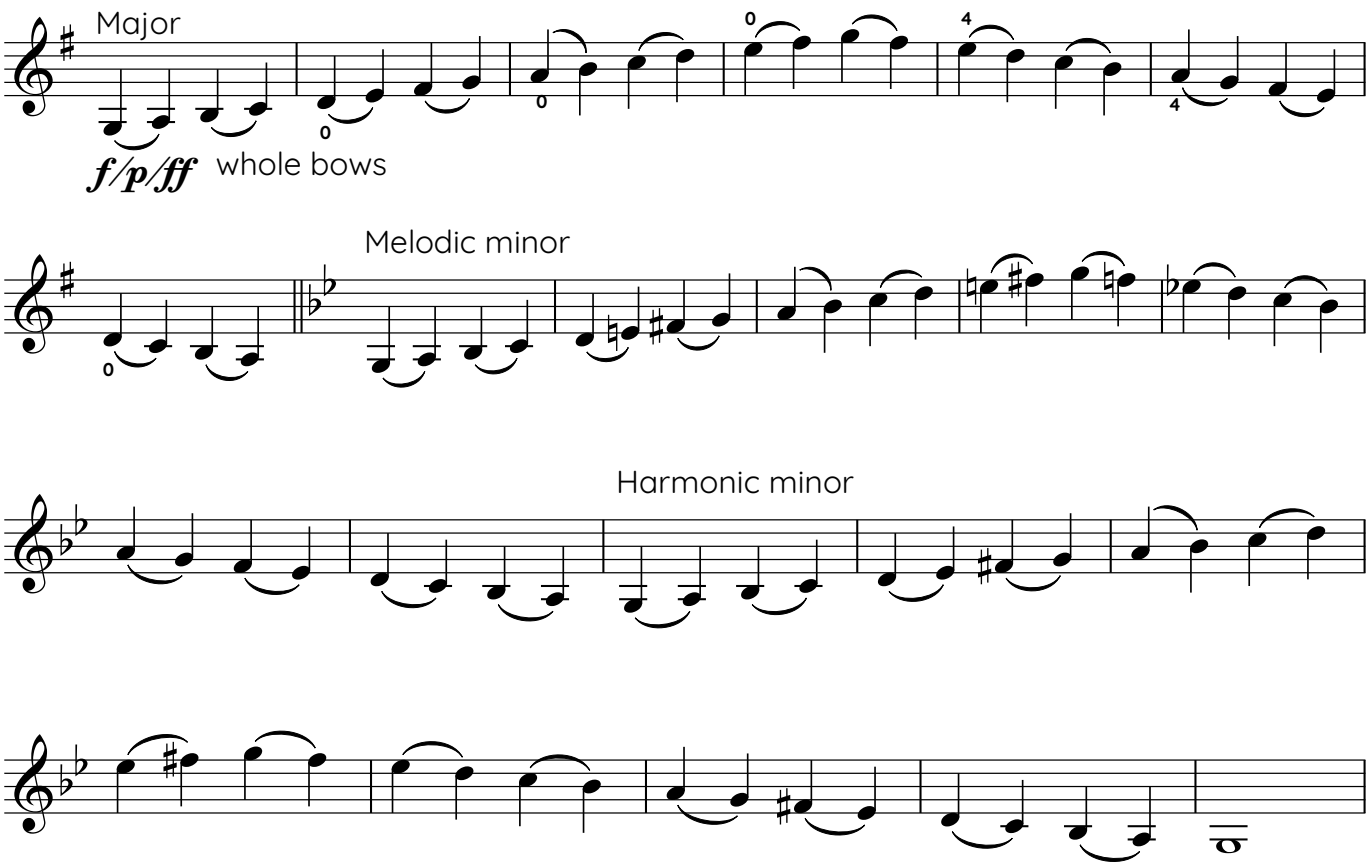
To keep the focus on the right hand, do not go faster than quarter notes at 60bpm.



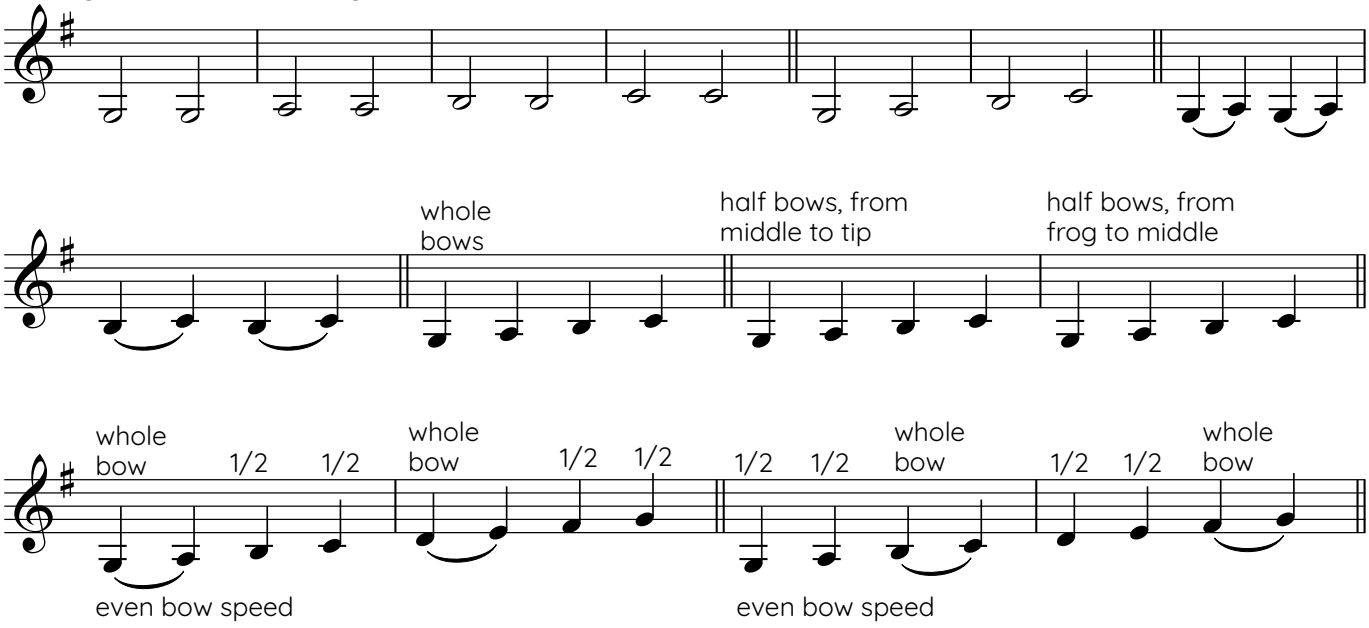
Legato: One-position scales

Focus on achieving a resonant, even tone quality, accurate intonation, and ease of movement in both hands, particularly at bow changes and string crossings.

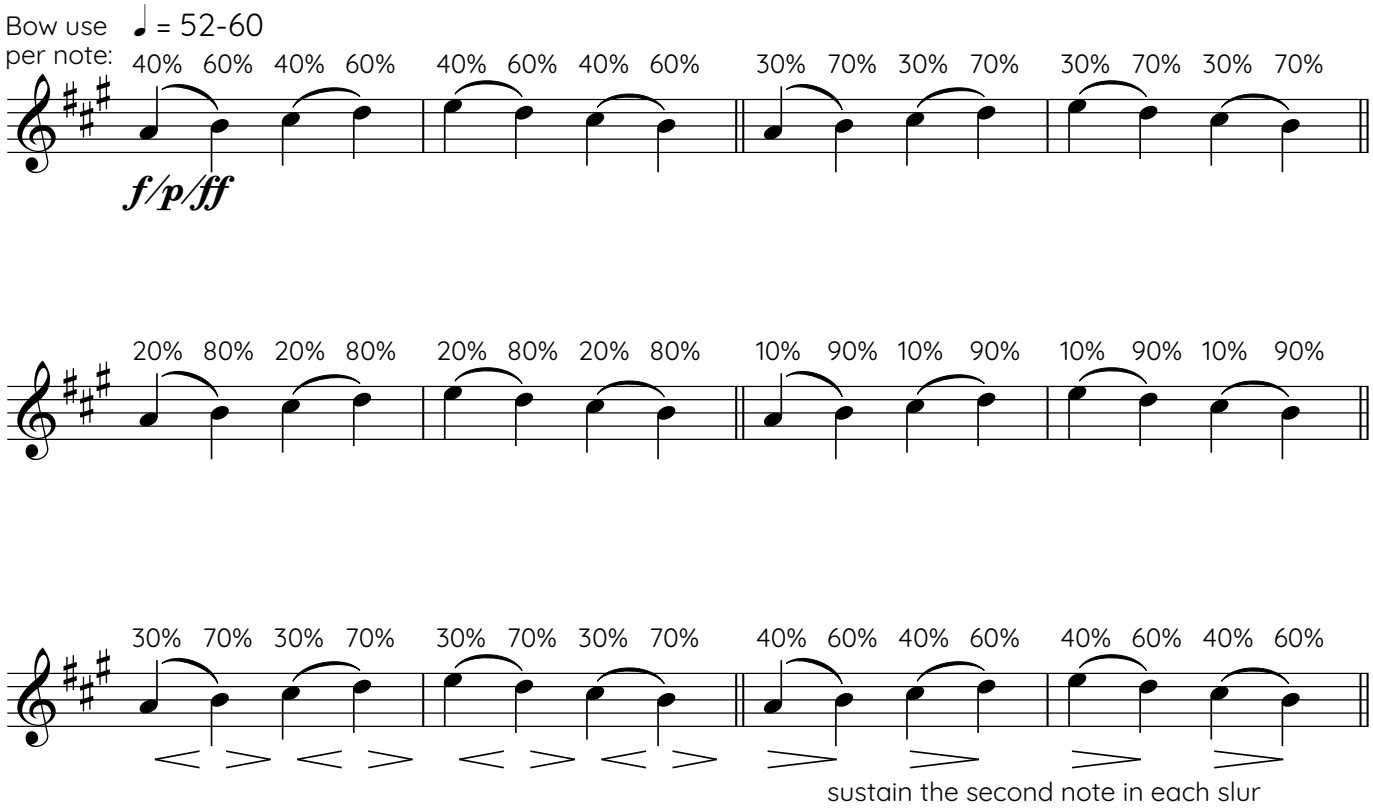
To keep the focus on the right hand, do not go faster than quarter notes at 60bpm. These bowing patterns can be applied to any one-position scale (see page XX), but master the bowing in G major before changing keys.



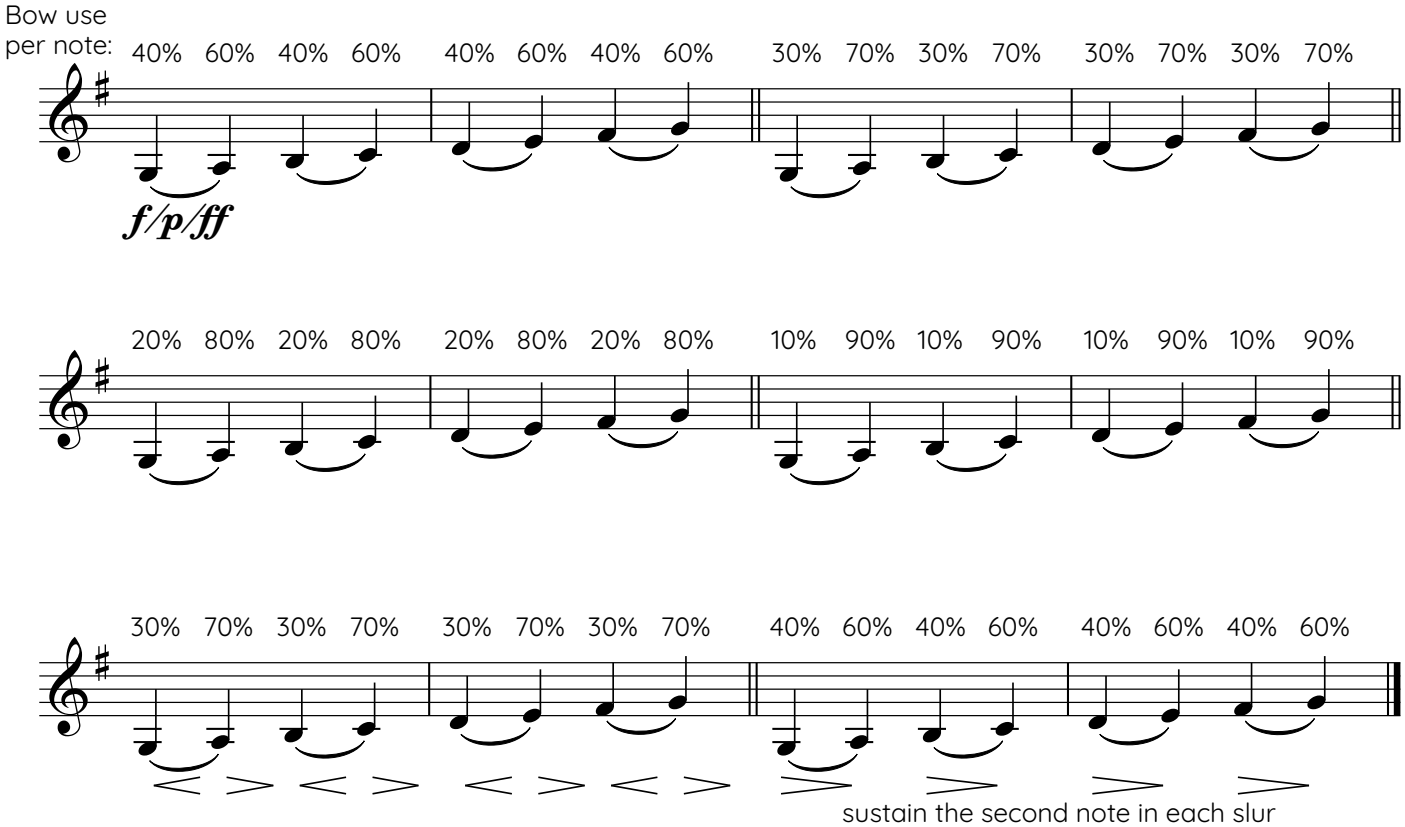
Additional bowing patterns - For each pattern, practice starting up-bow as often as starting down-bow. Always start at the extreme end of the bow.



Uneven Legato: Schradieck

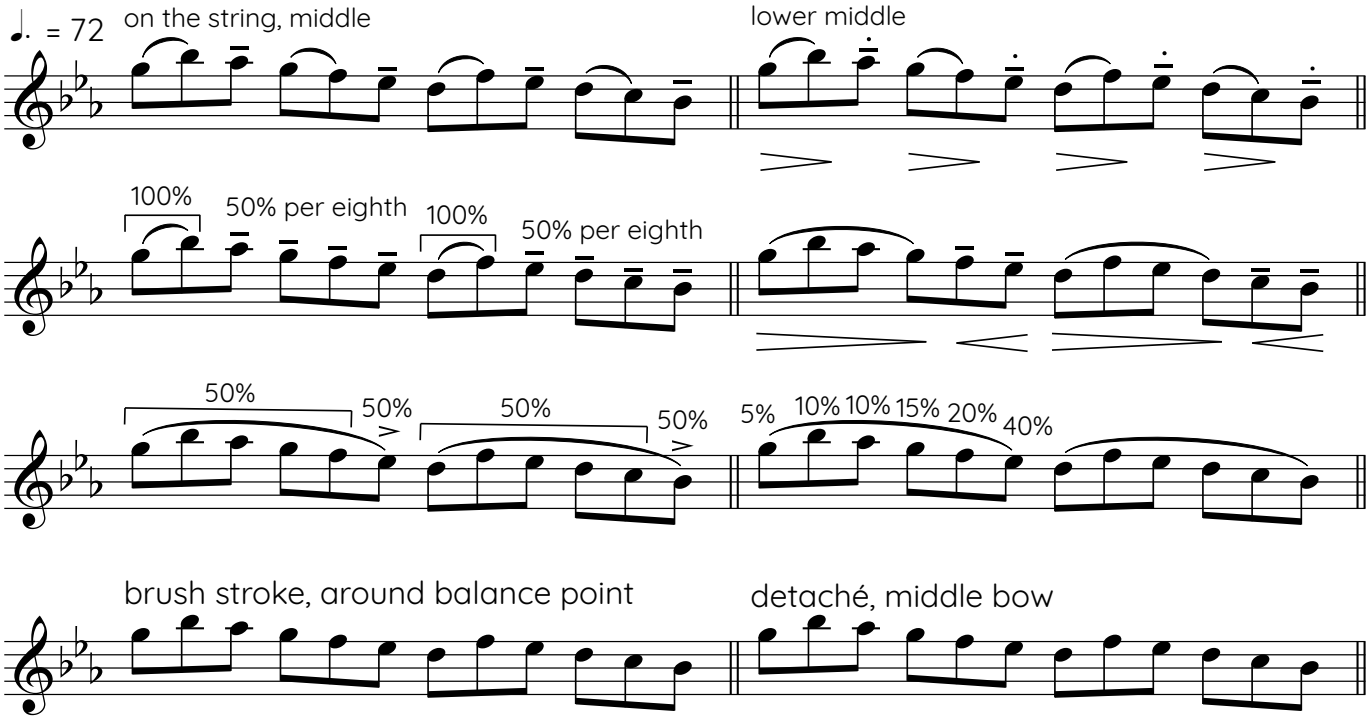


Uneven legato: One-position scales



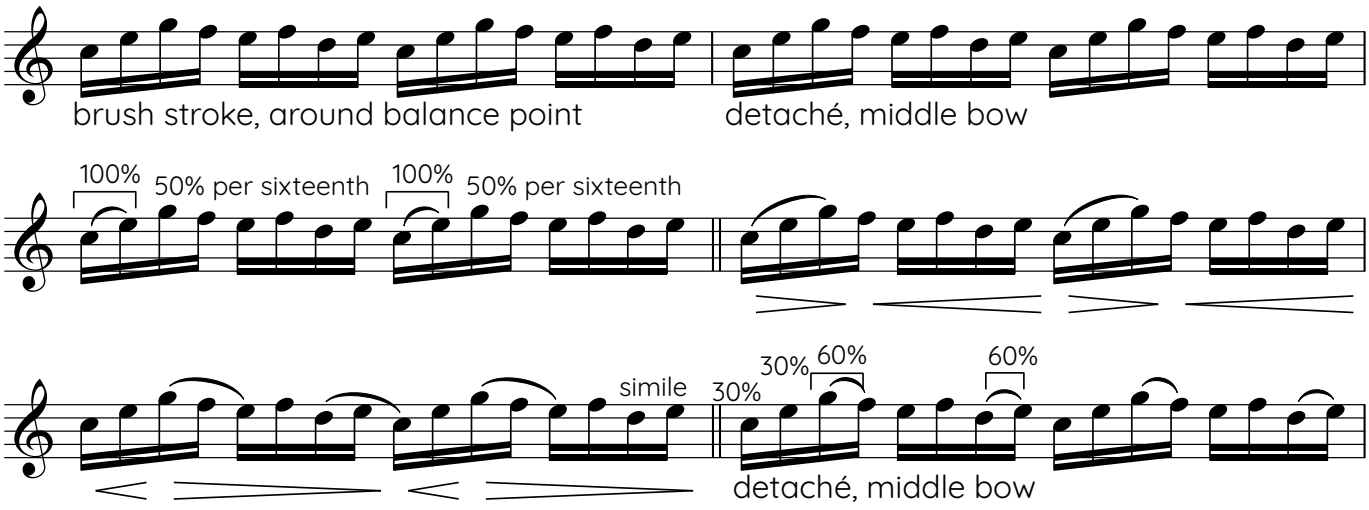
Legato and Detaché:
Compound Time Bowing Patterns

The compound time will expose any difference between the down- and up-bows. When the pattern is based on separate bows, ensure that down-bows and up-bows have the same attack, sustain, and release for each articulation. These patterns can be applied to any compound-time or triplet-heavy passage, such as Kreutzer Etude 5 (see page XX).



Detaché:
Simple Time Bowing Patterns

When patterns are presented in this book from this point onward, first apply them to Sections I and II of School of Violin Technics by Schradieck or a similar exercise without any string crossings or shifts. Then, apply them to the one-position scales in pages 3-18 or a similar exercise without any shifts. Finally, apply them to Kreutzer 2, or a similar exercise with some shifting. Examples of each pattern in this book will be based on Kreutzer 2 for simple-time bowings and Kreutzer 5 for compound-time bowings, but can be applied to any exercise with the respective type of meter.

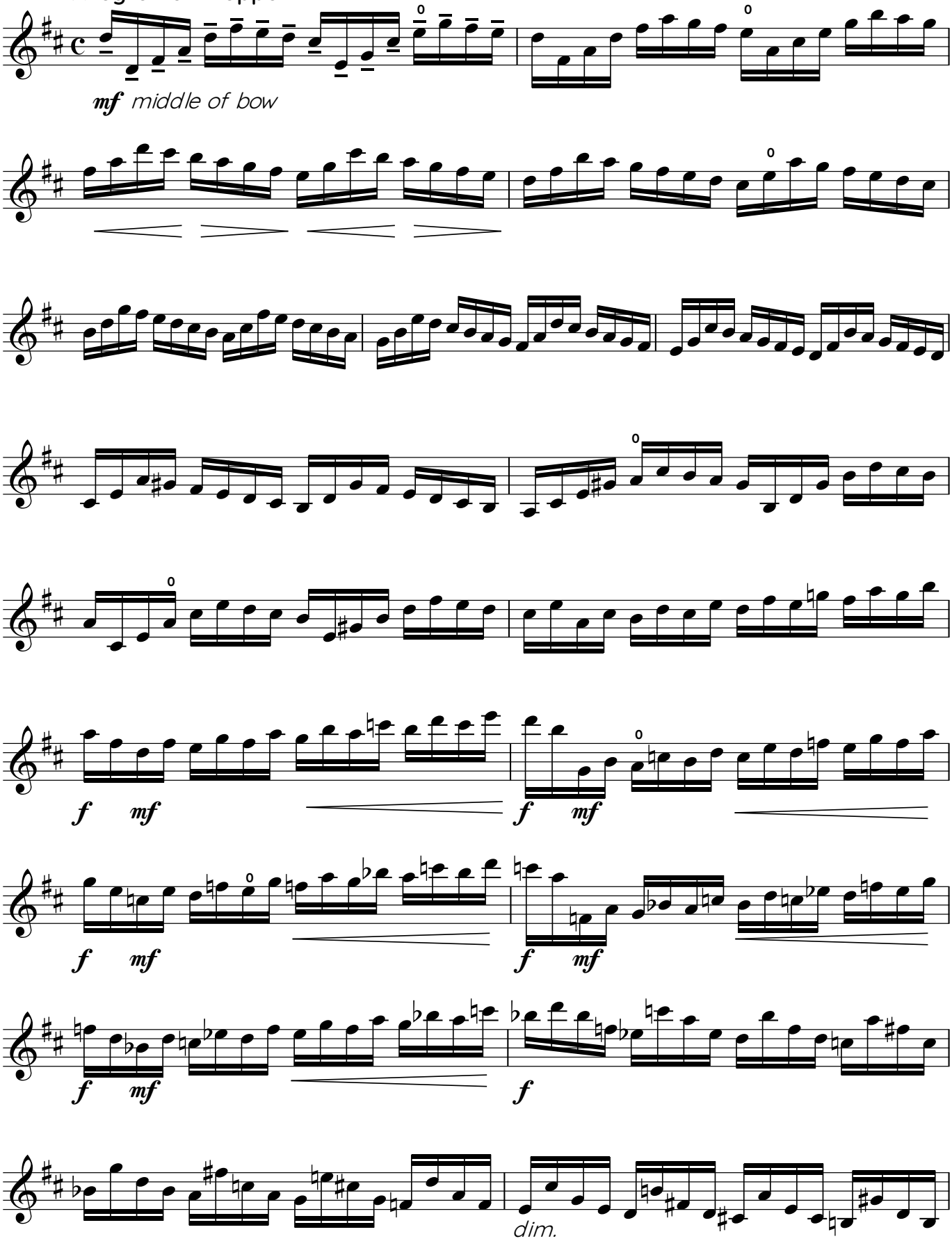


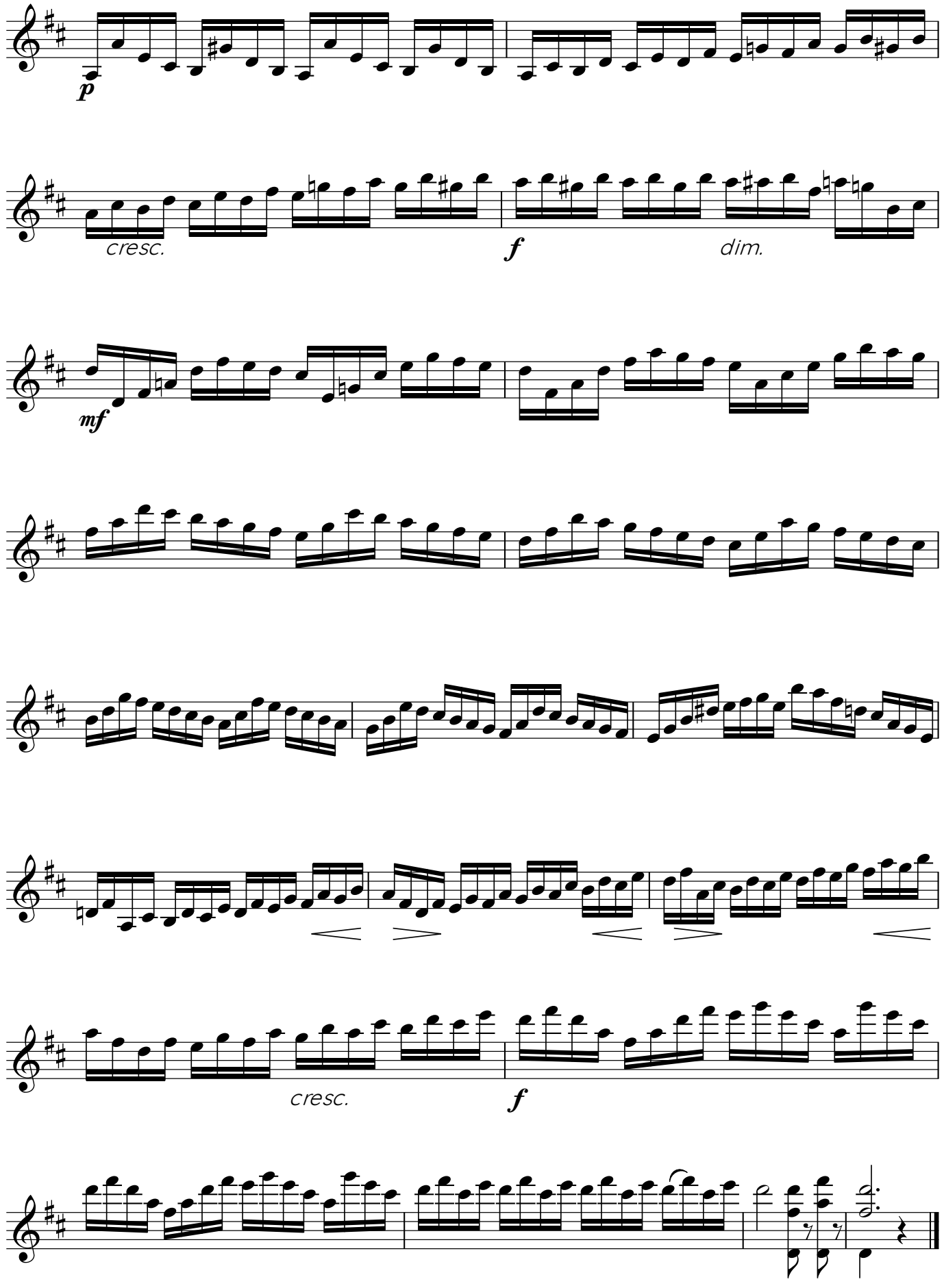
5: Detached Tones (Sustained)

from *75 Melodious and Progressive Studies:* Book 1

Jacques Fereol-Mazas

Allegro non troppo




p
cresc.
f
dim.
mf
cresc.
f

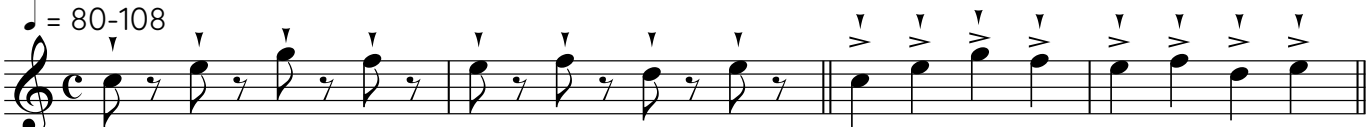
Right Hand
Chapter 2:
Additional Bowstrokes

Martelé Exercises

Simple Time

50% bow on each stroke, from middle to tip, with a clear bite on each note, always on the string

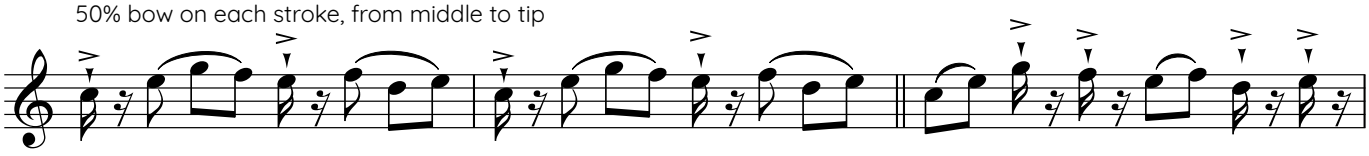
♩ = 80-108

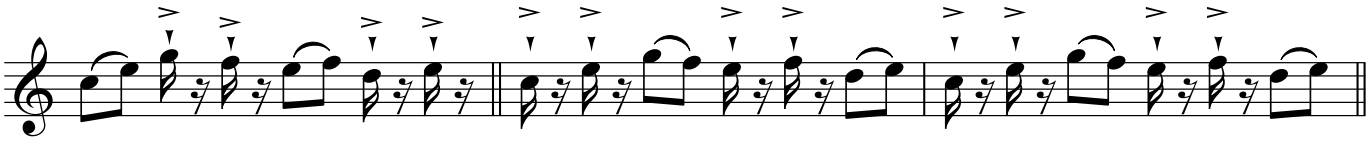


*1. **f** between bridge and fingerboard*
*2. **ff** at the bridge*

maintain some sound between notes,
but keep a clear bite on each attack

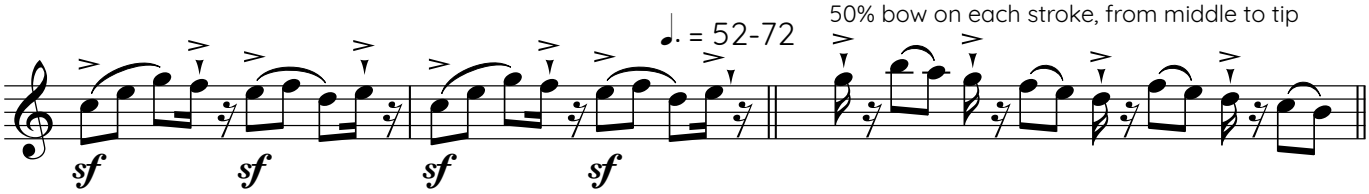
50% bow on each stroke, from middle to tip

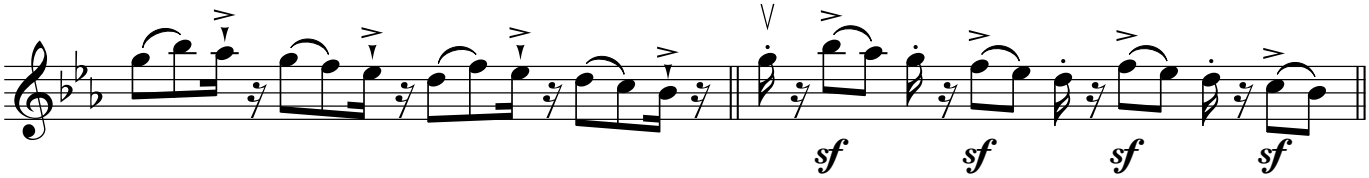


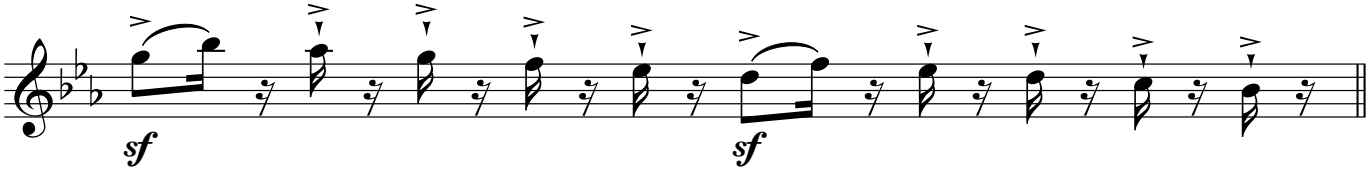


♩. = 52-72

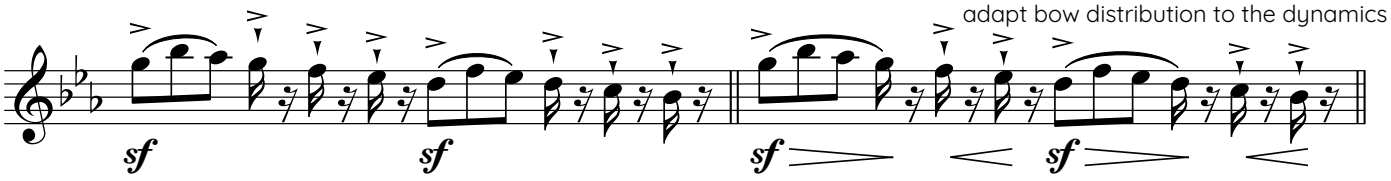
50% bow on each stroke, from middle to tip







adapt bow distribution to the dynamics



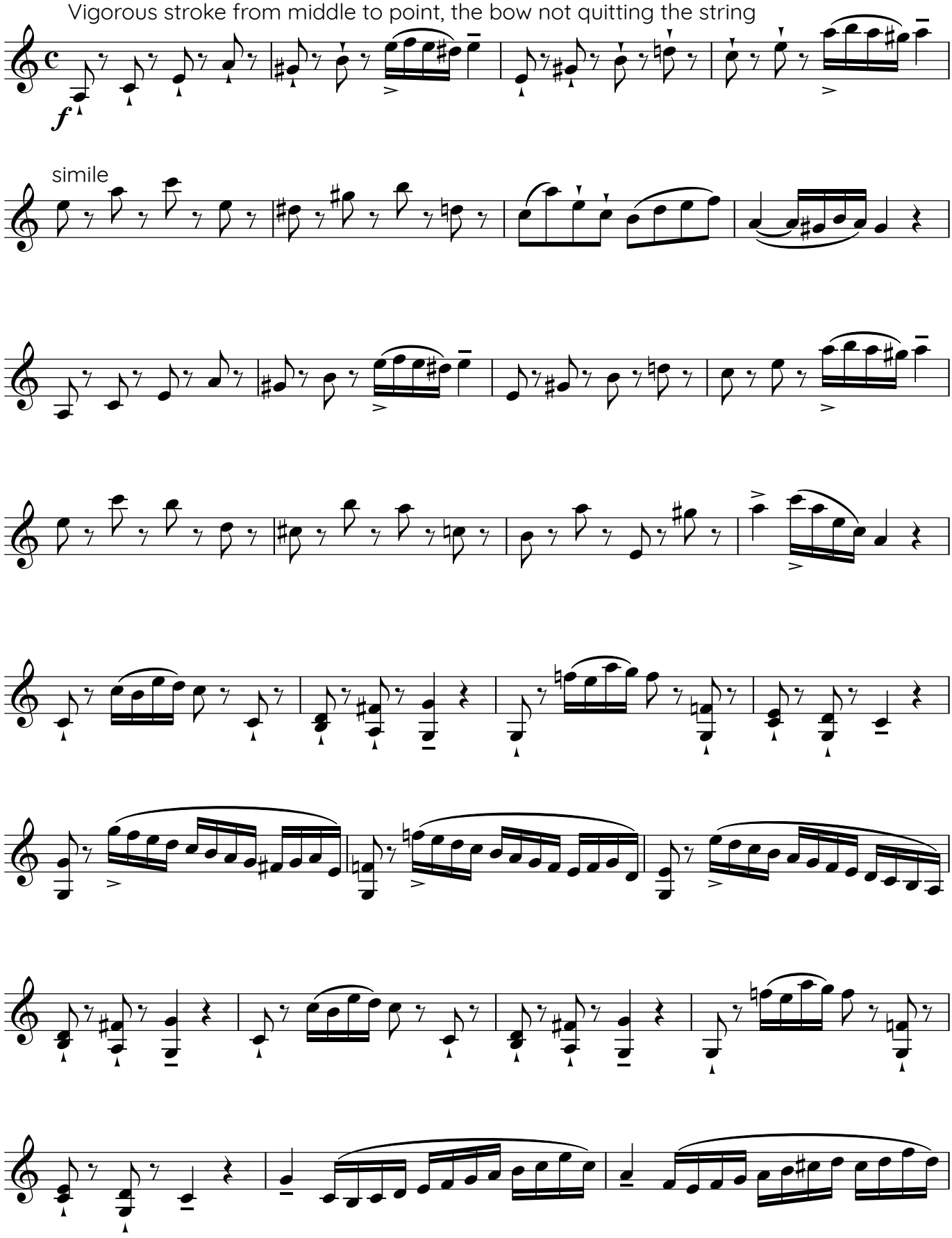
No. 3: The Firm Stroke

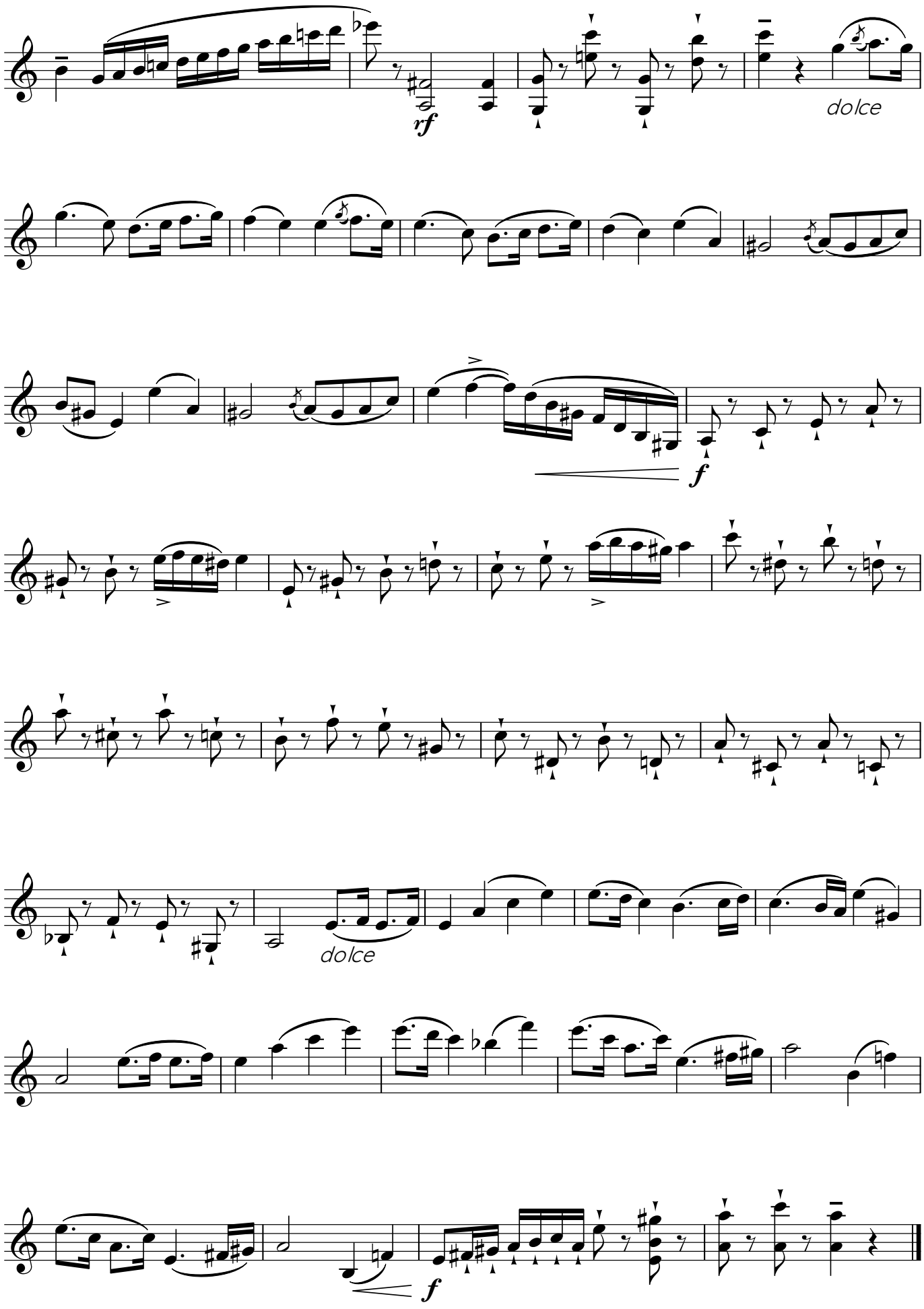
from 75 Melodious and Progressive Etudes

Jacques-Fereol Mazas

Allegro moderato

Vigorous stroke from middle to point, the bow not quitting the string

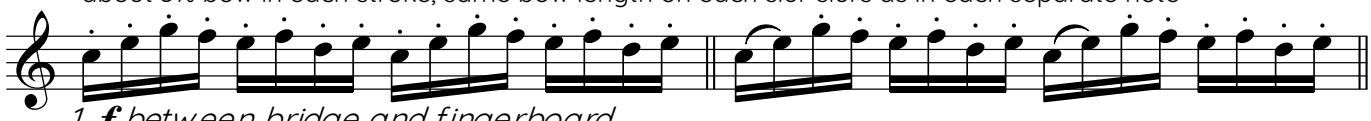



rf
dolce
f
dolce
f

Spiccato Exercises

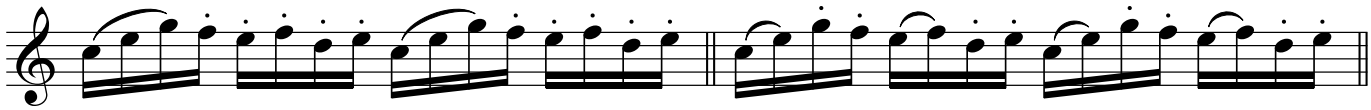
♩ = 100-144 balance point, lots of horizontal energy in each stroke

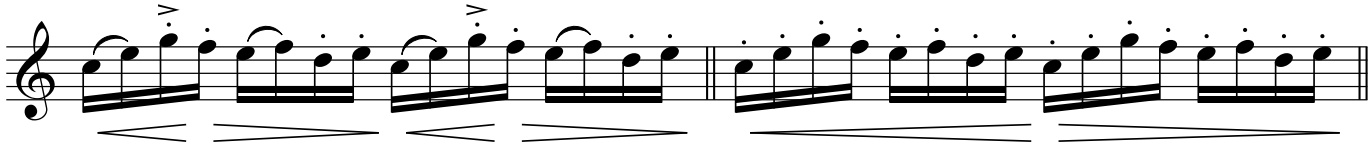
about 5% bow in each stroke, same bow length on each slur slurs as in each separate note



1. ***f*** *between bridge and fingerboard*

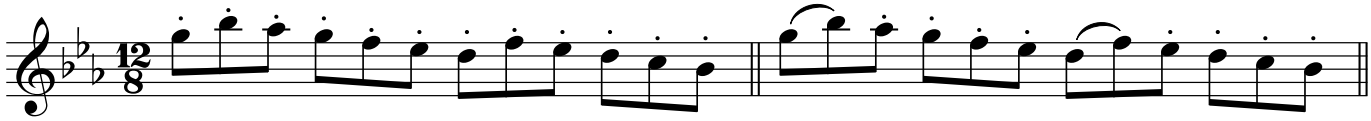
2. ***pp*** *at the fingerboard*

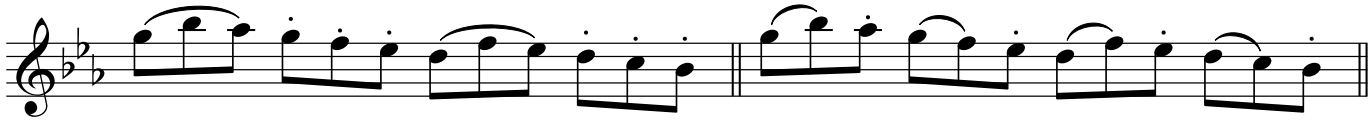


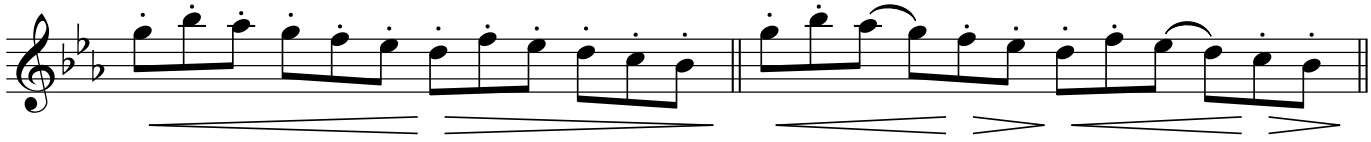


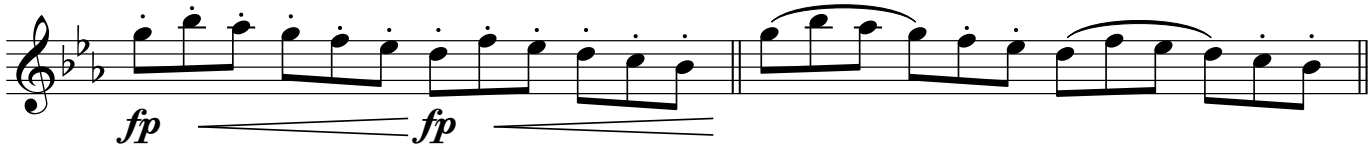
♩. = 120-138

about 5% bow in each stroke, same bow length on each slur as in each separate note





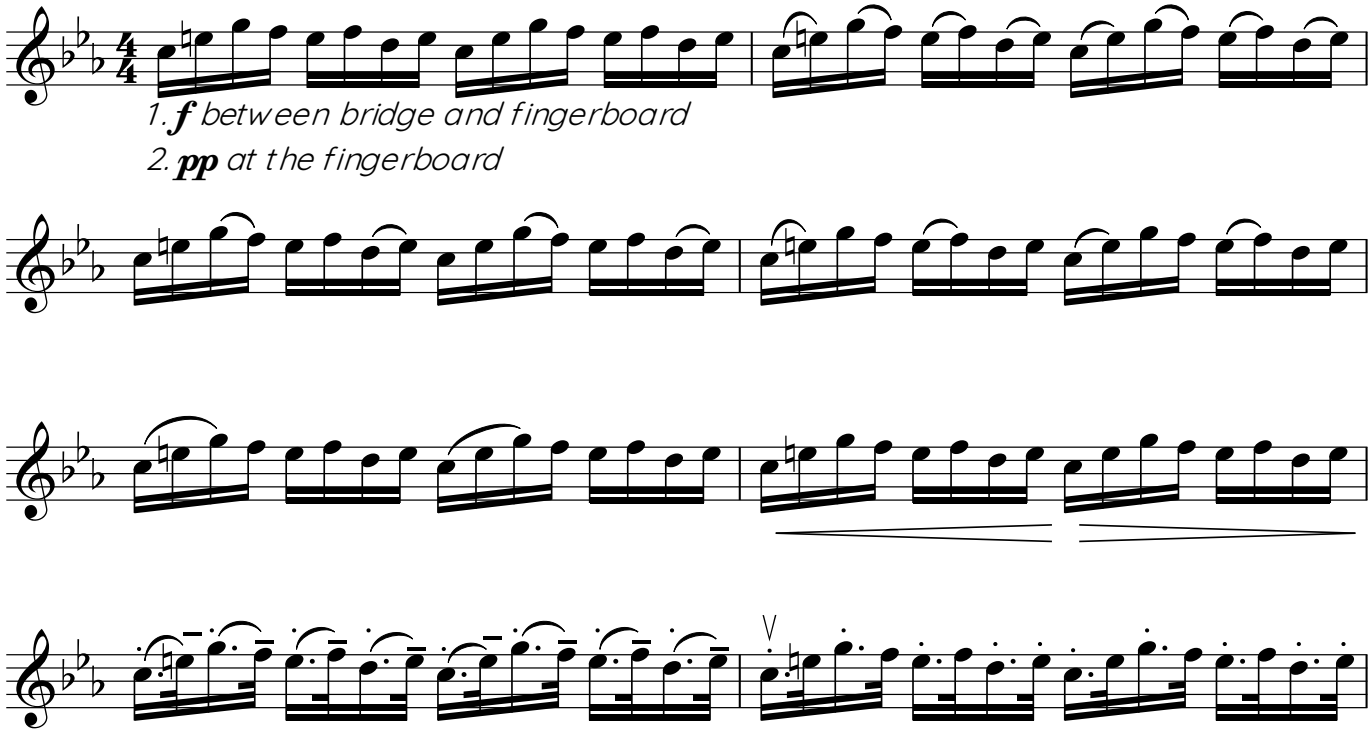




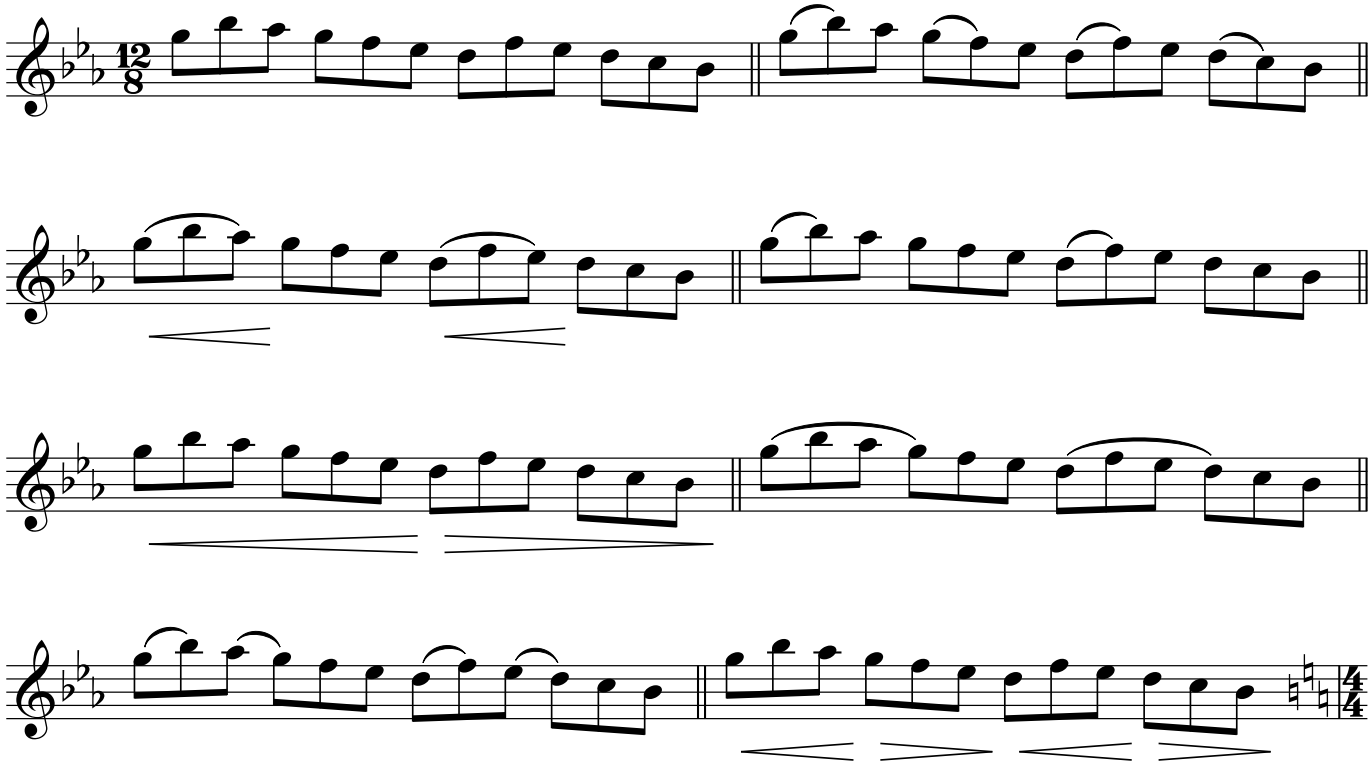
Colle and Bowing at the Tip

♩ = 80-132

only use the last 20% of bow at the tip, remain on the string



♩. = 108-132



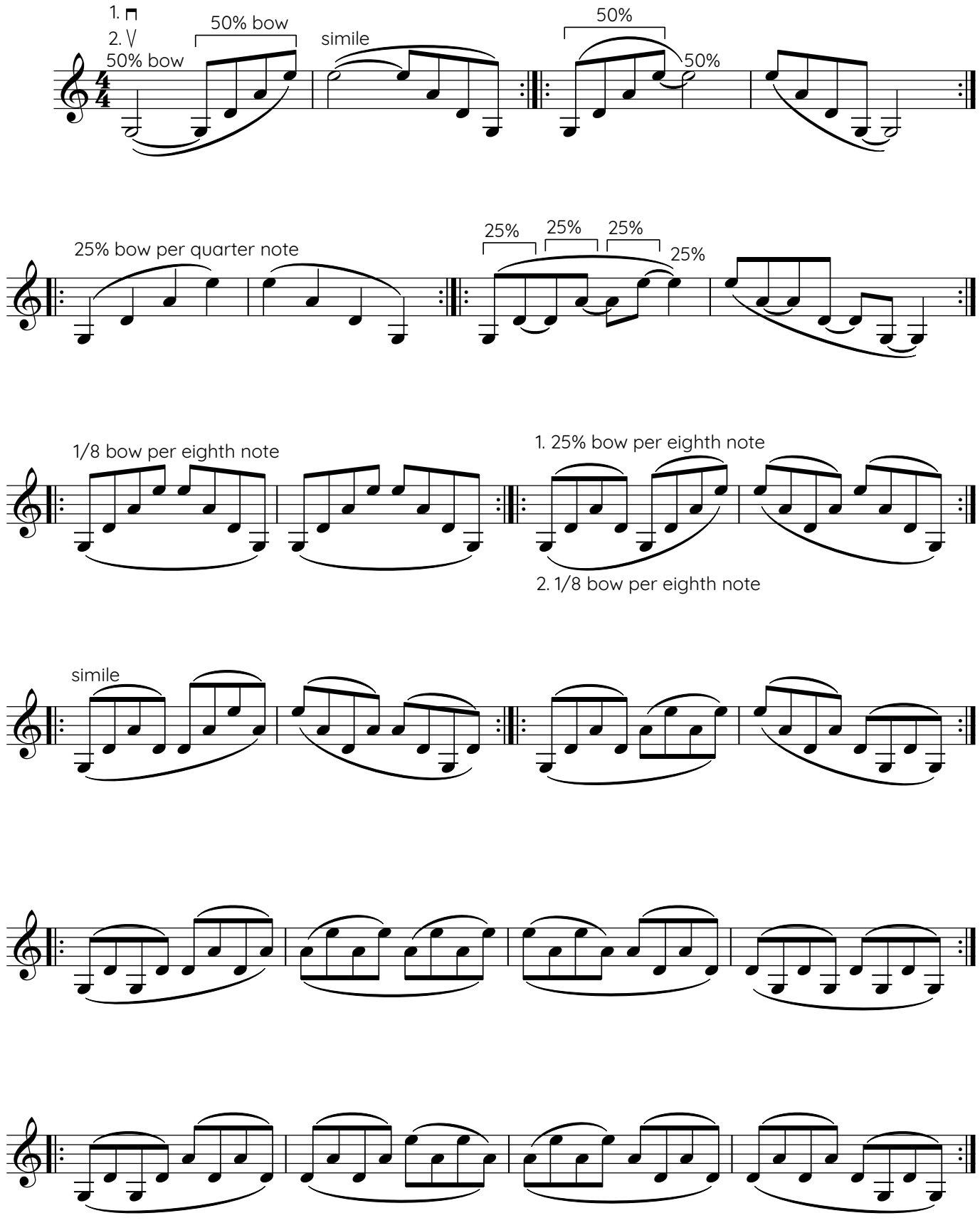
Right Hand
Chapter 3:
String Crossings

String Crossing Motion on Open Strings

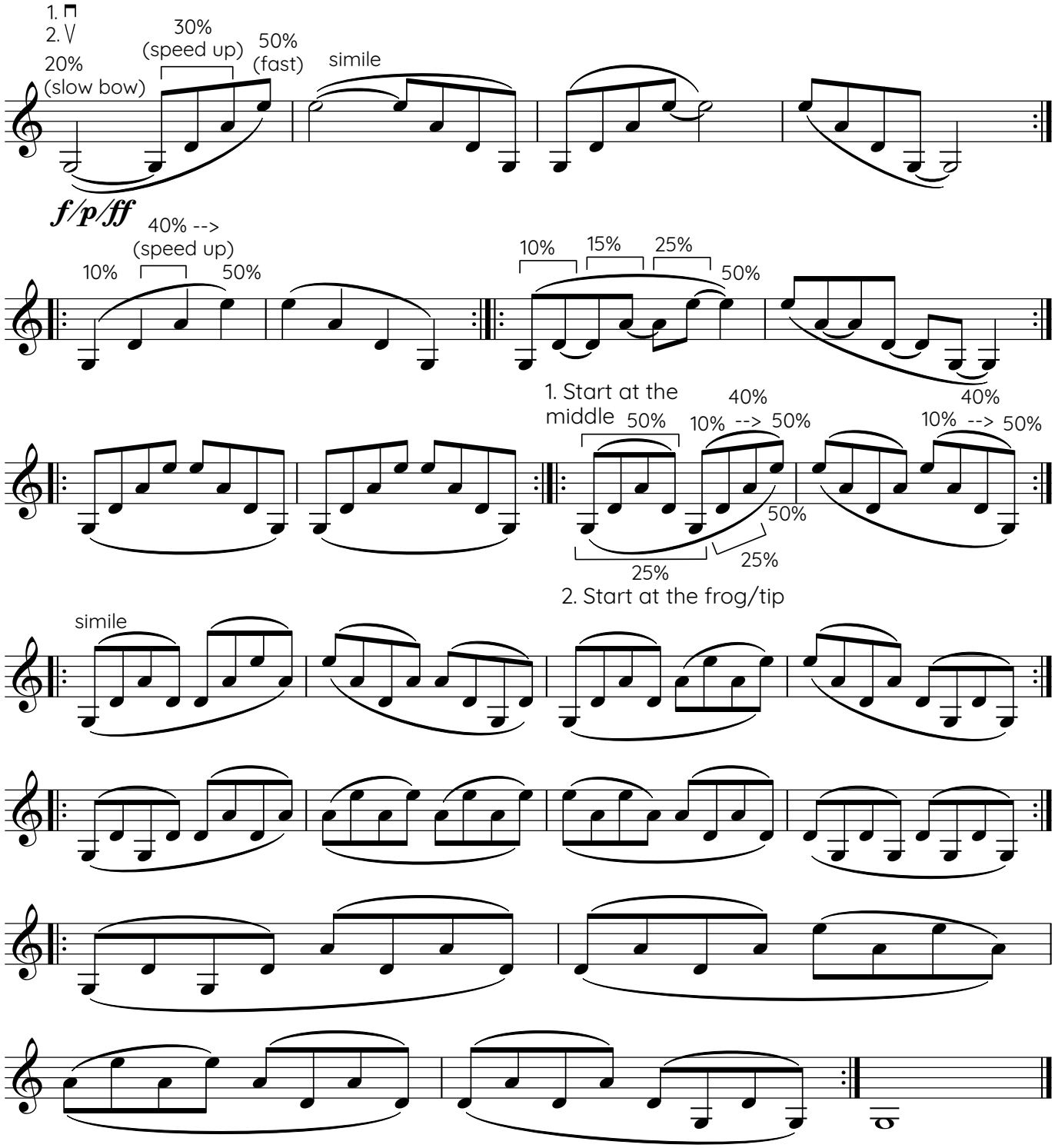
Legato String Crossings, whole bows

Even bow distribution

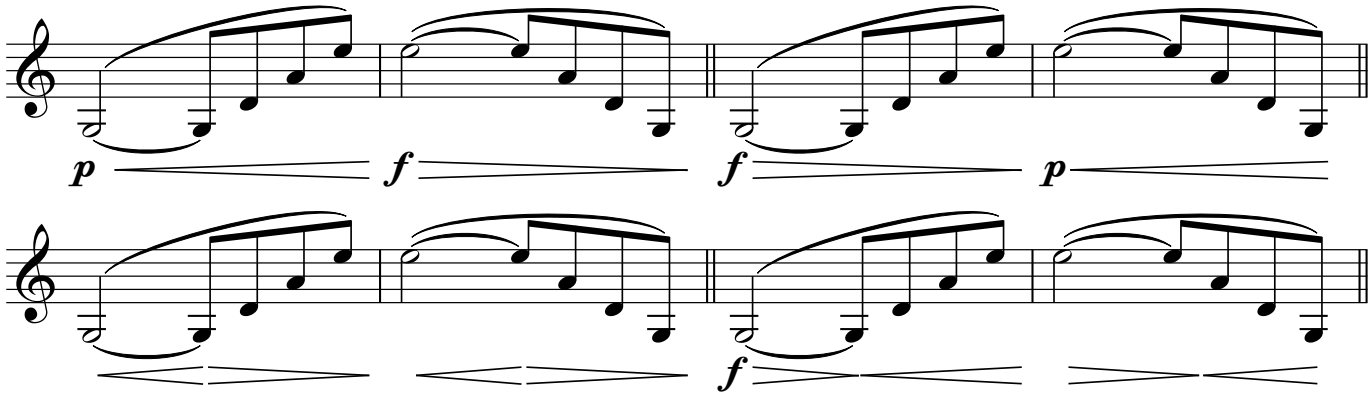
♪ = 80-100



Uneven bow distribution - Ensure that changes in bow speed are smooth and not sudden



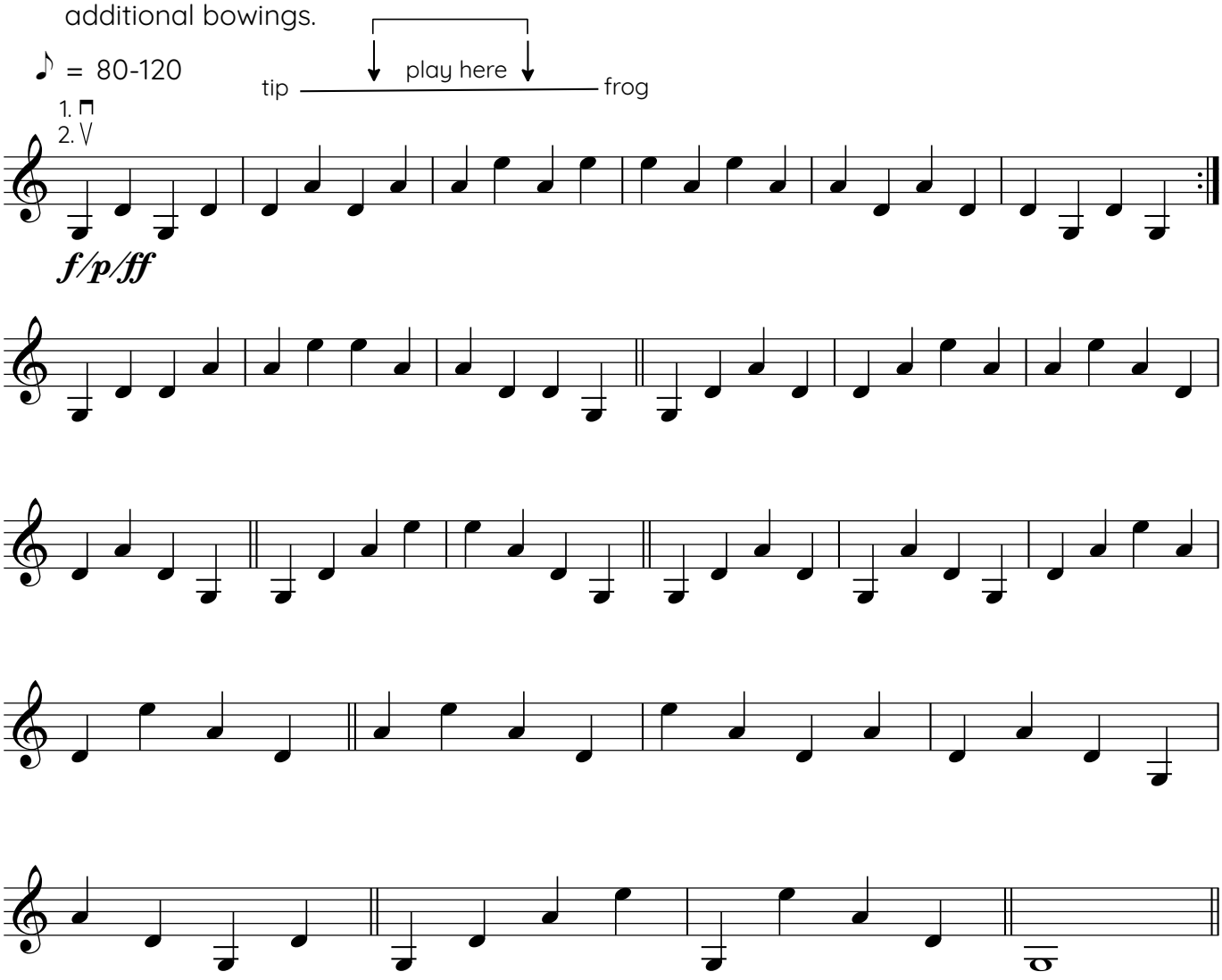
Variations: add dynamic changes



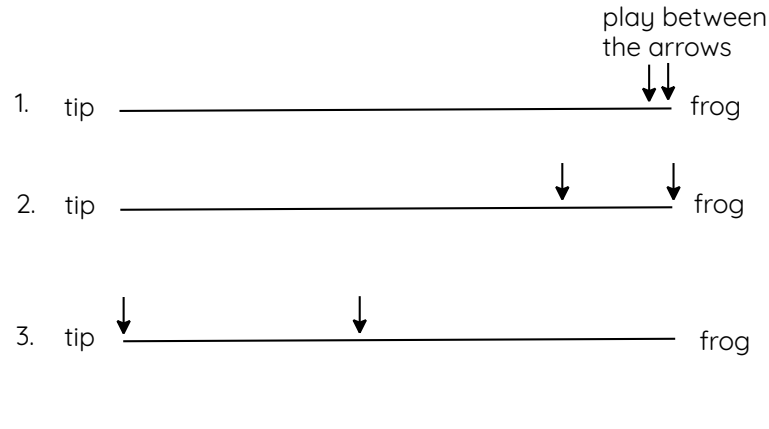
String Crossing Motion on Open Strings

Separate Bow String Crossings

Play these exercises at the middle of the bow. Once you can play them at the middle with even and resonant tone, accurate rhythm, and ease of motion in the hands, see the additional bowings.



Additional bow distributions:



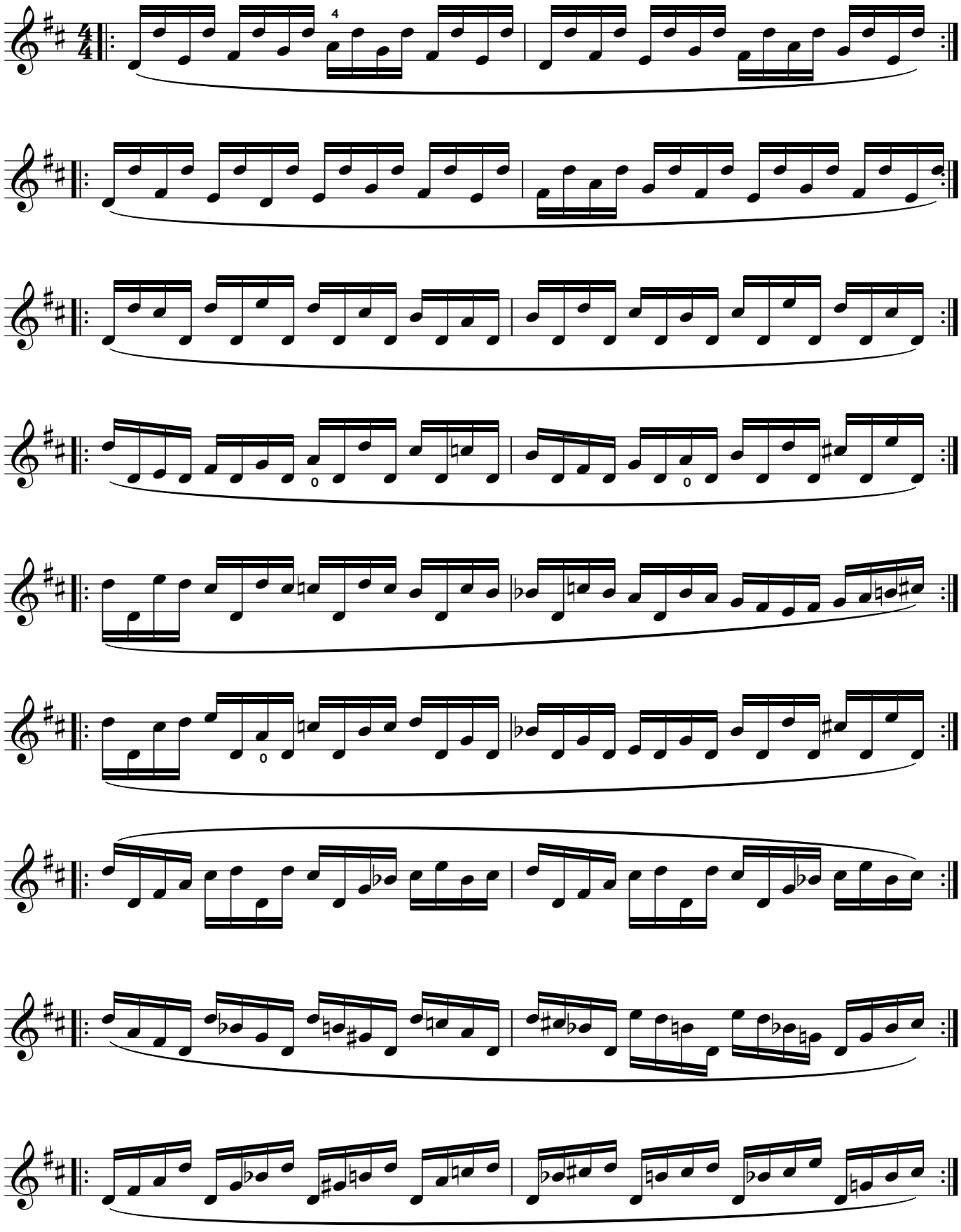
focus on pivoting motion from the first and fourth finger in the right hand. Focus on fluidity of motion rather than sound quality for Additional Bow Distribution 1.

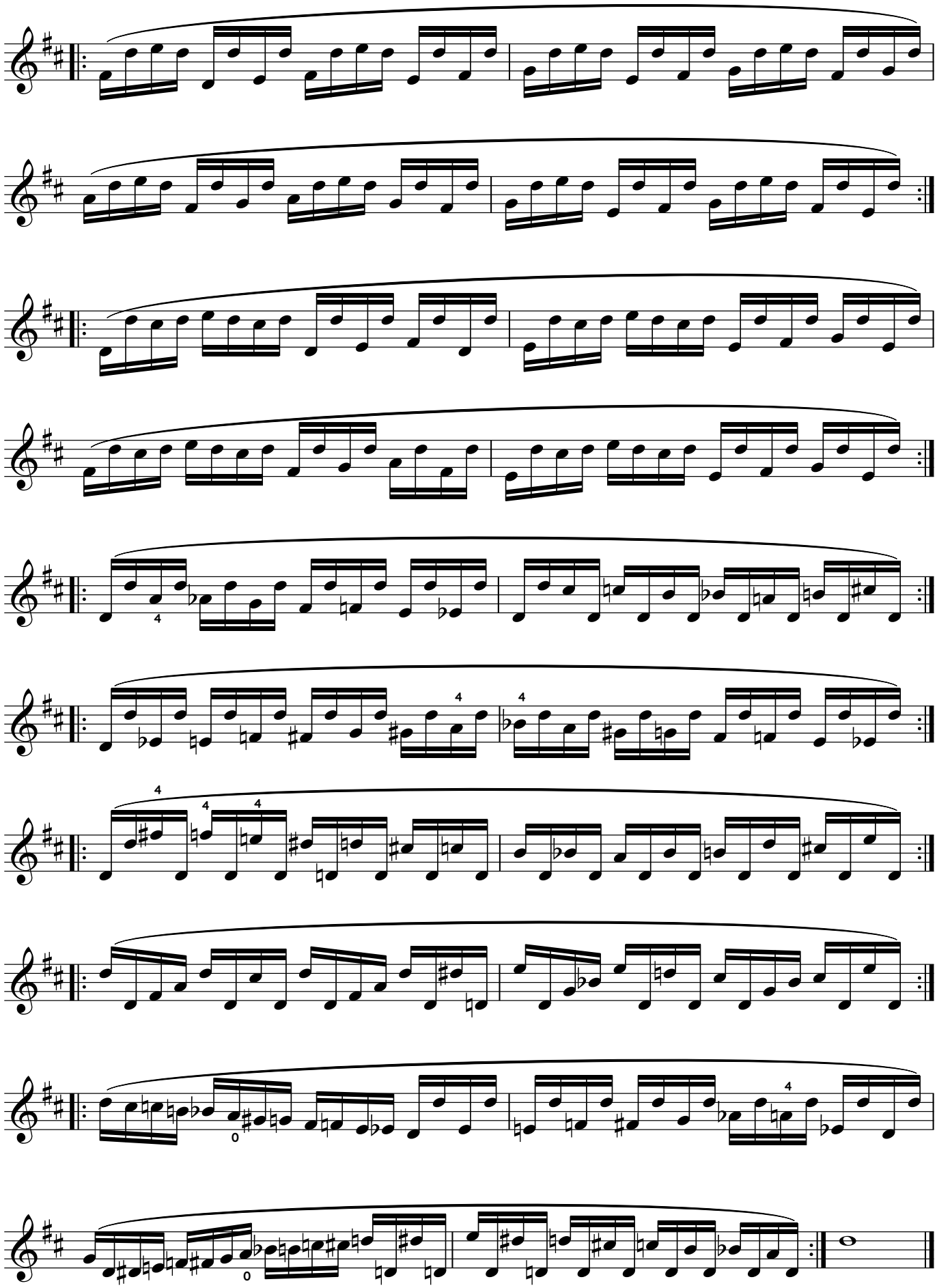
focus on arm motion during string crossings, switching string levels mainly with the forearm and the support of the back arm

4: Exercises on Two Strings

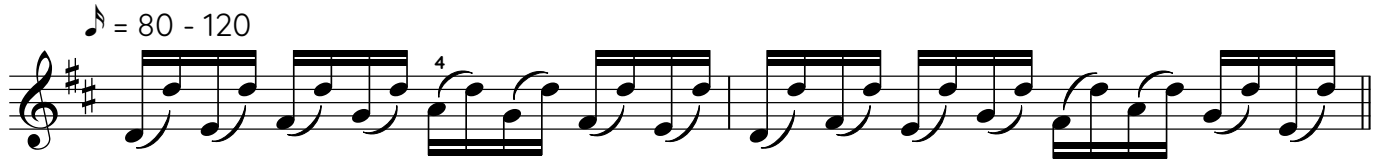
from *School of Violin Technics: Book 1* Henry Schradieck

See additional bowings on page XX for tempo and bowing suggestions

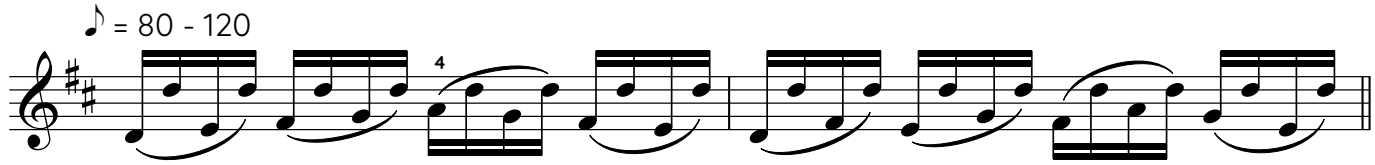


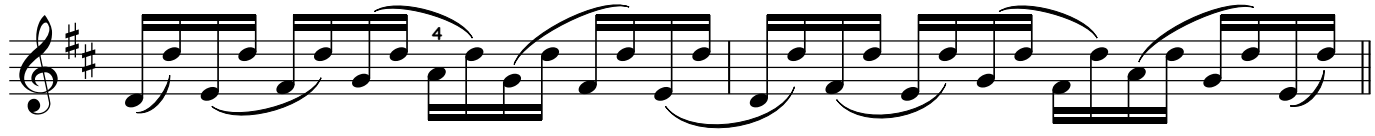


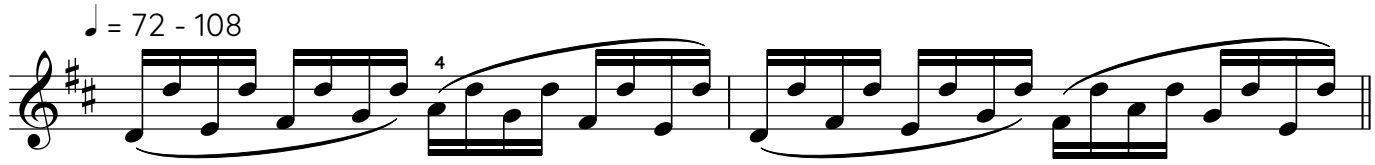
See sections 3 to 7 from Schradieck for string crossing practice with more left hand involvement.

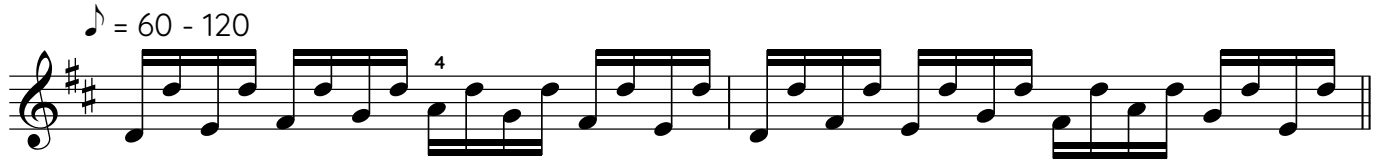


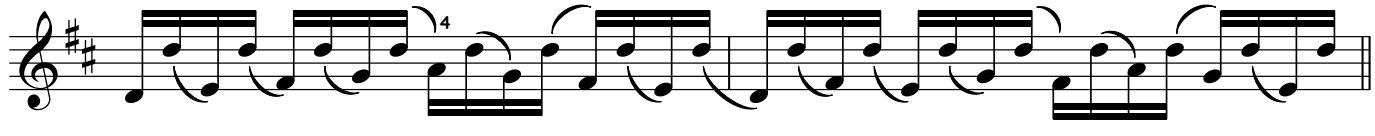
For more bowing practice, apply these bowings to the scales in one position and the etudes in Left Hand Chapter 1.

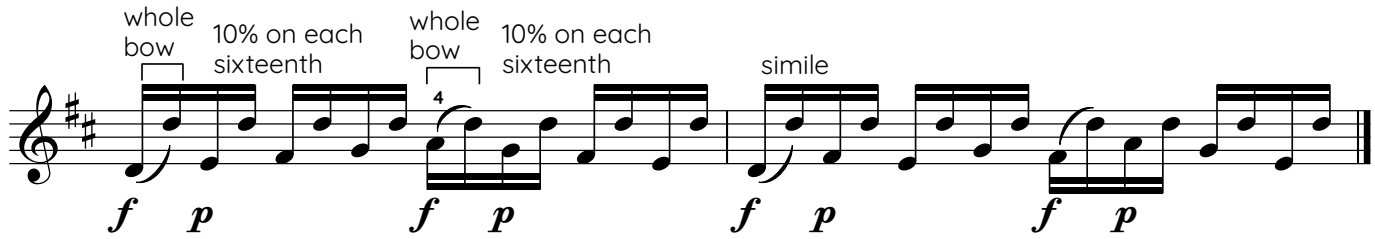












Additional Practice for the Right Hand:

For further practice on Legato and Detache:

August Casorti - *The Technique of Bowing op. 50:* First Fundamental Bowing

Jacques-Fereol Mazas - *75 Melodious and Progressive Studies:* Book 1: 1, 2, 4, 5, 7, 18

Jakob Dont - *24 Exercises op. 37:* 2, 3, 7

Rodolphe Kreutzer - *42 Etudes or Caprices:* 10, 13, 25, 37

Jakob Dont - *Etudes and Caprices op. 35:* 6

For further practice on Additional Bowstrokes:

August Casorti - *The Technique of Bowing op. 50:* Other fundamental bowings

Jacques-Fereol Mazas - *75 Melodious and Progressive Studies:* Book 1: 6, 12, 16, 17

Jakob Dont - *24 Exercises op. 37:* 2, 4, 6, 7, 10

Rodolphe Kreutzer - *42 Etudes or Caprices:* 10, 13, 25, 37

Jakob Dont - *Etudes and Caprices op. 35:* 6

For further practice on String Crossings:

August Casorti - *The Technique of Bowing op. 50:* Etudes I, VI

Jacques-Fereol Mazas - *75 Melodious and Progressive Studies:* Book 1: 11, 21, 22

Jakob Dont - *24 Exercises op. 37:* 2, 3, 7

Rodolphe Kreutzer - *42 Etudes or Caprices:* 10, 13, 25, 37

Jakob Dont - *Etudes and Caprices op. 35:* 6

URLs to the Referenced Resources:

Casorti, August. “The Techniques of Bowing, Op.50.” IMSLP. Accessed August 9, 2022. https://imslp.org/wiki/The_Techniques_of_Bowing,_Op.50_(Casorti,_August).

Dont, Jakob. “24 Etudes or Caprices, Op.35.” IMSLP. Carl Fischer. Accessed August 12, 2022. https://imslp.org/wiki/24_Etudes_or_Caprices%2C_Op.35_(Dont%2C_Jakob).

Dont, Jakob. “24 Preparatory Exercises, Op.37.” IMSLP. Carl Fischer. Accessed August 11, 2022. https://imslp.org/wiki/24_Preparatory_Exercises%2C_Op.37_(Dont%2C_Jakob).

Kreutzer, Rodolphe. “Études Ou Caprices.” Edited by Edmund Singer. IMSLP. Schirmer. Accessed August 13, 2022. https://imslp.org/wiki/%C3%89tudes_ou_caprices_(Kreutzer%2C_Rodolphe).

Mazas, Jacques Féréol. “Etudes, Op.36.” IMSLP. G. Schirmer. Accessed August 11, 2022. https://imslp.org/wiki/Etudes,_Op.36_(Mazas,_Jacques_F%C3%A9r%C3%A9ol).

Rode, Pierre. “24 Caprices for Solo Violin, Op.22.” Edited by Ferdinand David. IMSLP. G. Schirmer. Accessed August 12, 2022. https://imslp.org/wiki/24_Caprices_for_Solo_Violin%2C_Op.22_(Rode%2C_Pierre).

Schradieck, Henry. “School of Violin Technics.” IMSLP. G. Schirmer. Accessed August 10, 2022. https://imslp.org/wiki/School_of_Violin_Technics_(Schradieck%2C_Henry).