

# OTTAKAR ŠEVČÍK

Op. 2

## The School of Bowing Technic

Escuela de la Técnica del Arco

Systematically and Progressively  
Graded Bowing Exercises for the Violin

Preparatory exercises. Rhythmic exercises and dividing of the bow-length. Detached and hopping styles of bowing. Exercise in sustained tones and in economizing the bow-length, i. e., holding it back as much as possible.

English Translations by  
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## Abbreviations and Signs

W	Whole length of bow.
H	Half length of bow.
lH	Lower half of bow.
uH	Upper half of bow.
$\frac{1}{3}$	One-third of bow.
N	Nut of bow.
M	Middle of bow.
P	Point of bow.
M*	In the middle, then at point, then at nut.
▢	Down-bow. (1)
∨	Up-bow.
—	Broad detached stroke (détaché). (2)
·	Staccato or martellato (martelé).
∨	Thrown stroke (spiccato) or saltato (sautillé).
)	Lift bow from string.

(1) When no sign appears at the beginning of an exercise, the first note is always to be taken at the nut with down-bow.

(2) Notes over which no sign for bowing is set, are to be played détaché.

## Abreviaciones y Signos

W	Todo el Arco
H	Mitad del Arco
lH	Mitad inferior del Arco
uH	Mitad superior del Arco
$\frac{1}{3}$	Un tercio de Arco
N	Talón (base del Arco)
M	En el medio
P	En la punta del Arco
M*	En la mitad del Arco y de ahí hacia la punta ó hacia el talón (base del Arco)
▢	Hacia abajo *
∨	Hacia arriba
—	Destacado largo **)
·	Staccato (picado) ó martellato (martillado)
∨	Spiccato (brincado) ó Saltato (Saltillo)
)	Levantar el Arco de las cuerdas

\*) De no hallarse ninguna señal al principio de un ejercicio, debe comenzarse siempre la primera nota en el talón con la arcada hacia abajo.

\*\*\*) Cuando no se especifique la clase de golpe de arco, cada nota debe ser destacada.



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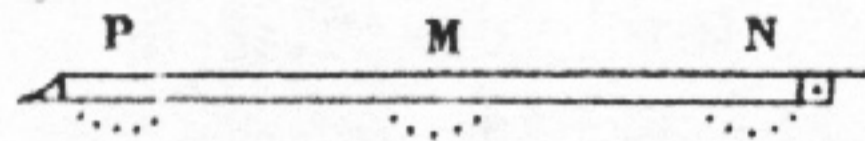
## Part I

## Preparatory Exercises

## No. 1

## How to Hold the Bow

Practise the following with very short bows: (a) In the middle; (b) at the point; (c) at the nut. During the rests let the bow lie on the string while you count the beats aloud.



Example  
Ejemplo

## No. 2

## How to Guide the Bow

Play the eighteen examples given below in six different ways, as shown:

With whole bow  
Todo el Arco

With half-bow  
Medio Arco

In middle of bow  
Con la mitad  
del Arco

\*) First with lower half, then with upper half of the bow.

\*) Primeramente con la mitad inferior y después con la mitad superior del Arco

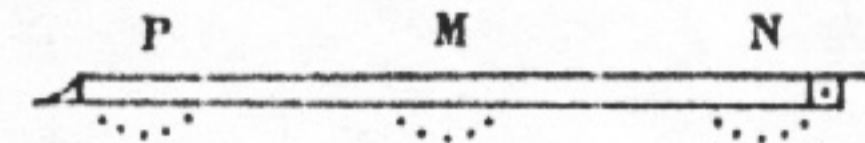
## Parte I

## Ejercicios Preparatorios

## No 1

## Como sostener el Arco

Trabájense los siguientes ejercicios con muy poca extensión de Arco: (a) en la mitad, (b) en la punta, (c) en el talón. Durante los silencios déjese descansar el Arco sobre las cuerdas y cuéntense los tiempos del compás en voz alta.



## No 2

## Movimiento del Arco

Ejecútense los 18 ejemplos siguientes sin levantar el Arco, en las VI formas indicadas:

Examples

Ejemplos

Examples 1 through 18 are presented in three rows of musical notation. Each example is a single staff in treble clef with a common time signature (C). The notes are whole notes, and the exercises focus on rhythmic patterns and bow divisions. Examples 1-6 are in the first row, 7-12 in the second, and 13-18 in the third. Some examples include fingerings (e.g., '1' under notes) and bowing directions (e.g., 'di' for down-bow, 'al' for up-bow).

Rhythmic Exercises  
Whole Bows and Subdivisions of Bow

No. 3

Example in Whole Notes  
With 57 Variants

Practise each Variant of the given example from beginning to end of the latter.

Ejercicios rítmicos y división  
del Arco

Nº 3

Ejemplos en redondas  
con 57 Variaciones

Estúdiese cada variación con todo el ejemplo.

Sostenuto (Sustained)

The 'Sostenuto (Sustained)' exercise consists of six staves of musical notation. Each staff contains sustained notes (half notes) with various fingerings (1, 2, 3, 4) and bowing directions (di, al). The exercise is designed to be played with a sustained bow. The notes are primarily in the middle range of the treble clef.

Variants  
of the Preceding Example

Variaciones sobre  
el ejemplo precedente

During the rests the bow must lie on the strings  
Durante los silencios el Arco debe descansar sobre las cuerdas

(Metronome: ♩ = 66)

Whole bow  
Todo el Arco

Each note with the up-bow  
Cada nota con el Arco hacia arriba

Each note with the down-bow  
Cada nota con el Arco hacia abajo

Half-bows  
Medio Arco

At first with lower half, then with upper half, of the bow  
Primeramente con la mitad inferior, después con la mitad superior del Arco

With half-bows  
and whole bows  
Con la mitad y con  
todo el Arco

27 28 29

Handwritten musical notation for measures 27, 28, and 29. The notes are marked with 'IH' and 'W'. Measure 27 has notes on G4, A4, B4, C5. Measure 28 has notes on B4, A4, G4, F4. Measure 29 has notes on E4, D4, C4, B3.

30 31 32

Handwritten musical notation for measures 30, 31, and 32. The notes are marked with 'IH', 'W', and 'uH'. Measure 30 has notes on G4, A4, B4, C5. Measure 31 has notes on B4, A4, G4, F4. Measure 32 has notes on E4, D4, C4, B3.

In middle of bow \*)  
En la mitad del Arco\*)

33 (♩ = 66) 34 35 36 37 38 39

Handwritten musical notation for measures 33 through 39. The notes are marked with 'M'. Measure 33 has notes on G4, A4, B4, C5. Measure 34 has notes on B4, A4, G4, F4. Measure 35 has notes on E4, D4, C4, B3. Measure 36 has notes on G4, A4, B4, C5. Measure 37 has notes on B4, A4, G4, F4. Measure 38 has notes on E4, D4, C4, B3. Measure 39 has notes on G4, A4, B4, C5.

40 (♩ = 66) 41 42

Handwritten musical notation for measures 40, 41, and 42. The notes are marked with 'W' and 'uH'. Measure 40 has notes on G4, A4, B4, C5. Measure 41 has notes on B4, A4, G4, F4. Measure 42 has notes on E4, D4, C4, B3.

43 44 45 46

Handwritten musical notation for measures 43, 44, 45, and 46. The notes are marked with 'IH', 'W', and 'uH'. Measure 43 has notes on G4, A4, B4, C5. Measure 44 has notes on B4, A4, G4, F4. Measure 45 has notes on E4, D4, C4, B3. Measure 46 has notes on G4, A4, B4, C5.

With one-third of the bow  
Con la tercera parte del Arco

47 (♩ = 66) 48 49

Handwritten musical notation for measures 47, 48, and 49. The notes are marked with 'N 1/3', 'M', and 'P'. Measure 47 has notes on G4, A4, B4, C5. Measure 48 has notes on B4, A4, G4, F4. Measure 49 has notes on E4, D4, C4, B3.

50 51

Handwritten musical notation for measures 50 and 51. The notes are marked with 'N 1/3', 'M', 'P', and 'W'. Measure 50 has notes on G4, A4, B4, C5. Measure 51 has notes on B4, A4, G4, F4.

52 53 54

Handwritten musical notation for measures 52, 53, and 54. The notes are marked with 'N', 'W', and 'P'. Measure 52 has notes on G4, A4, B4, C5. Measure 53 has notes on B4, A4, G4, F4. Measure 54 has notes on E4, D4, C4, B3.

55 56 57

Handwritten musical notation for measures 55, 56, and 57. The notes are marked with 'W', 'P', and 'N'. Measure 55 has notes on G4, A4, B4, C5. Measure 56 has notes on B4, A4, G4, F4. Measure 57 has notes on E4, D4, C4, B3.

\*)With the 2d and 3d quarters of the bow

\*) 2ª y 3ª cuartas partes del Arco

No. 4

Nº 4

Study in Half-Notes  
with 75 Variants

Estudio de blancas  
con 75 Variaciones

Andante

2d Violin Violín 2º

Variants

Variaciones

Whole bow  
Con todo el Arco

1 (♩ = 80) 2 etc. W W 3 (♩ = 50) 4 (♩ = 80)

5 (♩ = 80) 6 (♩ = 80) 7 (♩ = 60) 8 (♩ = 80) 9 (♩ = 80)

10 (♩ = 80) 11 (♩ = 80) 12 (♩ = 80) 13 (♩ = 80) 14 (♩ = 80)

At first with lower, then with upper half of bow  
Primeramente con la mitad inferior, después con la mitad superior del Arco

Half-bow  
Mitad del Arco

15 (♩ = 80) 16 17 18 19 20

21 22 23 24 25

Whole bows and  
half-bows  
Todo el Arco  
y mitad del Arco

26 (♩ = 80) 27 28 29

80 31 32 33

IH W uH W W uH W IH W uH W IH W uH W IH

In middle of bow  
En la mitad  
del Arco

84 (♩ = 80) 85 86 87 88

M M M M M

8 (♩ = 80) 40 41 42 48

W W W W W W W W

44 45 46 47 48

W W W W W W W W

49 50 51 52 53

W W W H W H W H W H IH W uH W IH W uH W

Staccato 54 (♩ = 80) 55 56

H H W W W W W W

57 58 59 60 61

W W W W W W W W

One third of bow  
Con la tercera  
parte del Arco

62 (♩ = 80) 63 64 65

N<sup>1/3</sup> M P N<sup>1/3</sup> M P N<sup>1/3</sup> M P N<sup>1/3</sup> M P

66 67 68 69

N W P W W P W N N W P W N W P W

Dotted quarter-notes  
Negras con puntillo

70 (♩ = 80) 71 72 73 74 75

IH uH IH W uH W W W W W W



The Détaché  
and Springing Bow

No. 5 \*)

Study in Quarter-notes  
With 260 Variants

In order to develop the bowing in the high positions, practise each Variant also in the 6th Position.  
(See No. 8.)

Golpes de Arco  
destacados y saltados

Nº 5 \*)

Estudio en negras  
Con 260 Variaciones

Para el desarrollo del Arco en las posiciones superiores, debe practicarse también cada variación en la posición 6ª (Véase Nº 8).

Moderato

2d Violin  
Violín 2º

Variants

Variaciones

Whole bow  
Todo el Arco

Half-bow  
Medio Arco

In middle of bow  
En el medio del Arco

1 (♩ = 88) 2 (♩ = 60) 3 (♩ = 88) 4

5 (♩ = 60) 6 (♩ = 88) 7 (♩ = 88) 8

9 (♩ = 60) 10 (♩ = 88) 11 (♩ = 88) 12 13 14

W W W W W W W W

H H H H H H H H

M M M 1/8 M 1/8 M 1/8 M

\*) See Remark on page 3

\*) Véase la observación de la página 3

Legato

15 (♩ = 88) 16 17 18 19

W W W W W uH W IH

20 21 22 23

W uH W IH IH W uH W W W W uH W IH W W

24 25 26 27

uH W IH W uH W W W uH W W W W W W

With one-third of bow  
Con la tercera parte del Arco

28 (♩ = 88) 29 30 31

N M P 1/3 N M P 1/3 N M P 1/3

32 33 34

W P W N W P W N W P

35 36 37

W N W P W N N W P W W P W N

38 39

W P W N W P W N

Dotted quarter-notes  
Negras con puntillo

40 (♩ = 88) 41 42 43

M W W W W W W

44 45 46 47 48 49

W W W H W H H W W W W W

Picchettato  
Staccato

50 (♩ = 60) 51 52 53 (♩ = 66) 54 55 (♩ = 72)

W W W W W W W W W W W W

56 57 58 (♩ = 74)

W W W W uH W IH IH uH

59 60 V 61 62 63 64 65 V 66

W W W W W W W W W W W W

With very short bows  
Con muy poca  
extensión de Arco

67 (♩ = 116) 68 69

70 71 72 73 74 75 76 77 78 79

With the wrist only  
Con la muñeca  
solamente

80 (♩ = 92) 81 (♩ = 116) 82 (♩ = 116)

83 84 85 86 87 88 89 90 91 92 93 94 95 96

*simile*

97 98

W P W N N W P

99 100 101

M\* M\* W P W N

Syncopted  
legato notes  
Ligaduras sincopadas

102 (♩ = 88) 103 V 104 105

W W W W W W W

106 107 108

W W W W W P W N W W

109 110 111 112 113

W W W W W W W

114 115 116 117

W W W W W W

Dotted eighth-notes  
Corcheas con puntillo

118 (♩ = 88) 119 V 120 (♩ = 108) V

N M P N W P W

121 122 123

W W P W N W P W N

124 (♩ = 80) 125 126 127

W W W W W P W N W P W N

128 129 130

M\* 1/3 W P W N W W

131 132 133 134 135

W W W W W W W W

136 (♩ = 104)      137      138      24

Staccato with the wrist\*)  
 Staccato con la muñeca\*)  
 With very short bows  
 Muy poca extensión de Arco

139      140      141      142      143

144      145      146      147

148      149 (♩ = 126)      150

151      152      153      154      155

156      157      158      159

160      161

162      163

164 (♩ = 104)      165      166      167

168 V      169      170

171      172      173      174      175

176      177      178      179

\*) Together with the bowings from 136 to 260, bowings 1 to 109 in No. 6 should be practised.

\*) Simultáneamente con los estudios de golpe de arco 136 - 260 deben trabajarse también los golpes de arco 1 - 109 del N.º 6.

180  
W

181  
W

182  
W

183  
W

184  
W

185  
W

186  
W

187  
W

188  
W

189  
W

190  
W

Viotti's style of bowing  
Golpe de Arco  
de Viotti

191 (♩ = 104)  
W W W W W W W

192  
W W W

Preparatory exercise  
Ejercicio preparatorio

193  
W P W W

*simile*

194  
W N W W

195  
W W W W

(♩ = 132)

*simile*

The thrown stroke  
Saltado

196  
N M (p)

197  
N M

198  
N M

199  
N M

200  
N M

*détaché  
destacado*

*détaché  
destacado*

201  
N M

202  
N M

203  
N M

204  
N M

205  
M

206  
M

207  
N M

208  
N M

209  
M

\*) This mark ) shows where the bow should be lifted for the first time.

\* El signo ) indica donde debe levantarse el Arco la primera vez.

210 211 212

213 (♩ = 112) 214 215 216

217 218 219 220

Preparatory exercise  
Ejercicio preparatorio

221 (♩ = 100)

Springing bow  
(sautillé)  
Saltillo

*fp* Wrist muñeca *fp* *fp* *fp*

222 *sautillé*  
saltillo

M The first note détaché, the rest thrown  
La primer nota destacada, las demás en Saltillo

223 224 *sautillé*  
saltillo

M M

*détaché*  
destacado *sautillé*  
saltillo *détaché*  
destacado

225 (♩ = 126) 226 227

Flying staccato  
Staccato volante

W W W W W W

228 229 230 231

W W W W W W W W

232 233 234

W W W W W W

285 (♩ = 120) 286 287

Thrown staccato  
Staccato  
(picado elástico)

288 289

240 241 242 (♩ = 92)

243 (♩ = 120) 244 245 246

Down-bow  
from the nut  
Hacia abajo  
desde el talón

247 (♩ = 120) 248 249

Up-bow  
at the nut  
Hacia arriba  
desde el talón

250 (♩ = 104) 251 252

With a stroke  
at the point,  
up-bow  
Hacia arriba  
en la punta,  
muy acentuada

253 (♩ = 60) 254

Crescendo -  
decrescendo

255 256

257 258

259

260



Study in Eighth-notes  
With 214 Variants

Estudio en corcheas  
con 214 cambios de Golpes de Arco

For the same in the 7th Position, see No. 10

El mismo en la 7ª posición, véase Nº 10

Allegro moderato

The main musical score consists of six staves of eighth-note patterns. The first staff begins with a treble clef and a common time signature. The notes are primarily eighth notes, with some sixteenth notes and rests. There are several accidentals (sharps and naturals) throughout the piece. The second, third, and fourth staves contain four-measure rests marked with the number '4'. The fifth and sixth staves continue the eighth-note patterns.

Bowings  
Golpes de Arco

The bowings section consists of 25 numbered measures, each with a specific bowing technique indicated by letters and numbers above the notes. The techniques include:
 

- M<sup>\*</sup> (Mouth)
- W (Whole)
- H (Half)
- IH (In Half)
- uH (Up Half)
- W II (Whole II)
- H (Half)
- W H (Whole Half)
- P (Pizzicato)
- N (Narco)
- W W (Whole Whole)
- W W N (Whole Whole Narco)

 Some measures also have numerical values above them: 1 1/3, 2 1/3, 3 1/3, 1/3, 4 1/3, 1/3, 5 1/3, 1/3.

26 27 28 29 30

W P W W W W W W W W N

31 32 33 34 35

W W P W N W P N W

36 37 38

W P W N W P W

39 (♩ = 126) 40 41

With the wrist  
Con la muñeca

M\* M\* M\*

42 43 44 45

M\* M\* M\* M\*

46 47 48 49

M\* M\* M\* W

50 51 52 53

W P..... W P W N W W

54 55 56 (♩ = 116) 57

W W W W W P W N

58 (♩ = 108) 59 60

M\* 3 3 3 3 M\* M\*

61 62 63

M\* M\* M\*

64 65

M\* M\*

66 67

M\* W

68 69 70

W W P W N W

71 72 (♩ = 100) 78

W W P..... W N..... W P..... W N.....

Preparatory exercise  
Ejercicio preparatorio

Dotted eighth-notes  
Corcheas con puntillo

74 (♩ = 108) 75 76 > >

M W W W W

77 (♩ = 120) 78 V 79 80

N M P W W

81 82 (♩ = 104) 83 84 1/8 (♩ = 112)

W P W N W W W P W N M\*

85 86 87 88

W P W W W W

89 90 91 1/8 92

W W M\* N P

93 > > > 94 1/8 1/8 95

W W W M\* W W

96 97 98

W W W W

99 (♩ = 108) 100

M\* M\*

101 102 103

M\* N W N W P W

104 (♩ = 92) 105 106

M N W P W N

107 108 109

M N W P W N

Picchettato Staccato 110 (♩ = 120) 111 112 113 114 115 116

M\* M\* M\* M\* M\* M\* W

117 118 119 120 121

W P W W W W W

122 123 124 125 126

W W W W W

127 128 129 130 (♩ = 104)

W W W N W P W

131 132 133 simile 134

W W W P W W W W W W P N

135 (♩ = 108) 136V 137V 138

M\* M\* M\* M\*

139 140 141

M\* M\* 1/3 W

142 143 144

W W W

145 146 147

W W W

148

W

149 (♩ = 92)

150 151V 152V

153 154 155

156 157

158 159

160

161 (♩ = 132)

162 163 164

165 166 167 168 169

170 171 172 173 174

175 176 177 178 179

180 181 182 183

184 185 186 187

188 189 190

191 192 (♩ = 104) 193

Sciolto balzato  
Spiccato

194 (♩ = 80)  
*Sautillé*  
*Saltillo*  
 M

195 *sautillé*  
*saltillo*  
 M

*détaché*  
*destacado*

196 M

197 (♩ = 100)  
*détaché*  
 f M 3 3 3 3 p

*sautillé*  
*saltillo*

198 M

199 (♩ = 112)  
 At the nut  
 Con el talón  
 N

200 N

201 M V

202 3 V V V 3 V V V

203 (♩ = 104)  
 Stroke with the point,  
 strongly accented  
 Con la punta del Arco,  
 muy acentuada  
 P P P P P

207 (♩ = 126)  
*Crescendo-*  
*decrescendo*  
 W p f p f p

208 V W p f p

209 *détaché*  
 M p staccato f p

210 W p f p W N f p

211 M p f p N p W f p

212 N p W f p

213 M p p f p

214 N p f p P p W f p

# No.7

Study in Eighth-notes, in Six-Eight Time,  
with 91 Bowings

For the same in the 5th Position, see No.9.

# Nº 7

Estudio en corcheas (compas 6/8)  
con 91 cambios de golpes de Arco

El mismo en la 5ª posición, véase Nº 9.

Allegretto

Bowings  
Golpes de Arco

Preparatory exercise  
Ejercicio preparatorio

Dotted eighth-notes  
Corcheas con puntillo

34 35 36 37

W P W W N W P W N IH M uH W

38 39 40 41

W uH M IH IH M uH M IH M\* W

42 (♩ = 76) 43 44

With the wrist  
Con la muñeca

M\* M\* M\*

45 46 47 48

M\* N W W P W P

49 50 (♩ = 66) 51

W P M\* 3 3 M\* 3 3

52 53 54

M\* M\* M\*

55 56 57

M\* W P W

58 (♩ = 60) 59 60

Dotted  
sixteenth - notes  
Semicorcheas  
con puntillo

N W P W N W P W W

61 62 63 64

W W P W N W W W W

65 66 67

W P W N W IH uH IH

68 69 70

W W W P W



71 (♩ = 168)

Sciolto balzato  
Spiccato

72 73 74 75 76 77 78 79 80 81 82 83 84 85 86

87 (♩ = 160)

Sautillé  
Saltillo

88 *sautillé saltillo* *détaché destacado*

*p* *M* *f*

89 *sautillé saltillo*

90 (♩ = 60) *détaché destacado*

91 *sautillé saltillo*

Employment  
of the Foregoing Bowing-Exercises  
in the High Positions

Empleo de los Ejercicios  
de Arco precedentes  
en las Posiciones superiores **Propiedad de  
IOAN ROTA**

No. 8

Nº 8

With the Bowings of No. 5  
6th Position

Con los golpes de Arco del Nº 5  
6ª Posición

6th Position  
6ª Posición

No. 9

Nº 9

With the Bowings of No. 7  
5th Position

Con los golpes de Arco del Nº 7  
5ª Posición

5th Position  
5ª Posición

IVª corda

No.10

With the Bowings of No.6  
7th Position

Nº 10

Con los golpes de Arco del Nº 6  
7ª Posición

7th Position  
7ª Posición

IIª corda

7º pos.

Exercises in Arpeggios  
over Three or Four Strings  
Employing the Preceding  
Bowling-Exercises

No.11

With Bowings 1 to 198  
in No.6

Ejercicios de acordes arpegiados  
sobre 3 y 4 cuerdas,  
aplicándoseles los ejercicios  
de golpes de Arco precedentes

Nº 11

Con Golpes de Arco 1 a 198  
en el Nº 6

1st Position  
1ª Posición

Musical score for the first section, consisting of four staves of music. The notation includes various bowing techniques indicated by numbers (4) and circles (o) above the notes.

No.12  
With Bowings 1 to 198  
in No. 6

Nº 12  
Con Golpes de Arco 1 a 198  
en el Nº 6

4th Position  
4ª Posición

Musical score for the second section, starting with '4th Position' and '4ª Posición'. It consists of seven staves of music, with bowing techniques indicated by numbers (4) and (2) above the notes.