

Rhythm Runners

Rhythm Runners develop right hand skill (bowing) by accelerating rhythms from quarter notes to sixteenth notes. Rhythm Runners can be applied to the Finger Dexterity and Chromatic exercises in $\frac{3}{4}$ and $\frac{4}{4}$ time. Three (3)-measure Runners should be used for exercises in $\frac{3}{4}$ time and with arpeggios: four (4)-measure Runners for exercises in $\frac{4}{4}$ time and with scales and scale etudes.

Rhythm Runners can be applied to exercises in a variety of ways:

1. Play a runner on each note (pitch) of the exercise.
2. Play each measure (one rhythm) of a runner on each note of the exercise.
3. Play a runner in reverse order (var. 1 or 2), starting with the fastest bow strokes (16th notes).
4. Play a runner as a two-part round. The 2nd entrance is marked with an asterisk (*).

1. C or $\frac{4}{4}$

2. C or $\frac{4}{4}$

3. C or $\frac{4}{4}$

4. $\frac{2}{4}$

5. $\frac{2}{4}$

6. $\frac{2}{4}$

7. $\frac{1}{4}$

8. $\frac{1}{4}$

9. $\frac{1}{4}$

10. $\frac{3}{4}$

11. $\frac{3}{4}$

12. $\frac{3}{4}$

13. $\frac{2}{4}$

14. $\frac{2}{4}$

15. $\frac{6}{8}$

16. $\frac{6}{8}$

Appendix

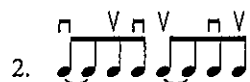
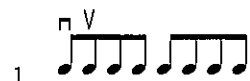
Bowings and Articulations

Use the bowings and articulations in this Appendix to further develop bowing technique on scales, arpeggios, and études found in Sections III and IIII.

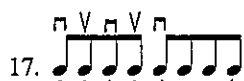
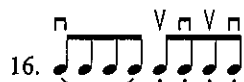
Note: The wide variety of bowings suggests that different tempos should be used for practice and performance, along with where the stroke is to be played on the bow, and the amount of bow used. Receive guidance regarding proper tempo and bow usage. Also remember that bow division and bow speed are important components to playing bowings properly and effectively.

C or $\frac{4}{4}$

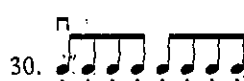
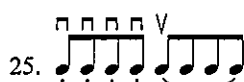
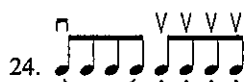
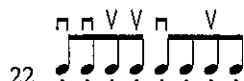
Détaché & Slurs



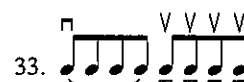
Martelé



Staccato



Louré or Portato



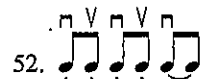
Bowings and Articulations

3
4

Détaché & Slurs



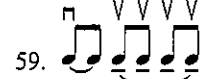
Martelé



Staccato



Louré or Portato

6
8

Détaché & Slurs



Martelé



Staccato



Louré or Portato



Bowings and Articulations



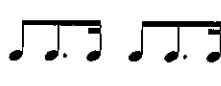

C or $\frac{4}{4}$

Spiccato & Sautillé

86. 
87. 
88. 
89. 

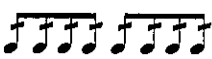
6
8

Dotted Rhythms


95. 
96. 
97. 
98. 

Tremolo

Measured

90. 

Unmeasured

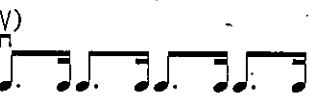
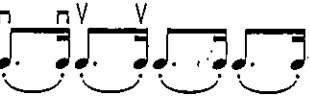
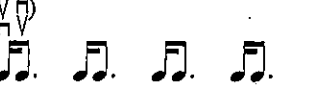
91. 

Syncopation


C or $\frac{4}{4}$

99. 
100. 

Dotted Rhythms

92. 
93. 
94. 

3
4

101. 
102. 