

EXERCISE X.

THE DEVELOPMENT OF STRENGTH IN THE INDIVIDUAL FINGERS.

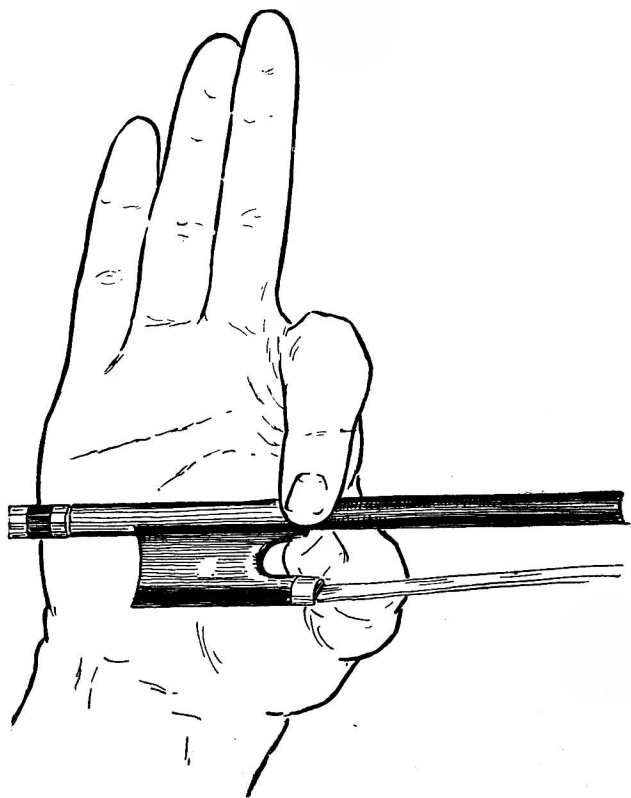
The starting position for the hand is the same as in Exercise I. The bow should be well balanced, and the student should be careful to keep it so throughout the exercise. He should strive to intensify the firm grasp of thumb and forefinger, and raise and drop the remaining fingers (the second, third and fourth), in the same manner as in the first three exercises.

This is most easily done in the case of the second finger, with its firm hold, since it lies opposite the thumb and thus secures the proper balance of the bow. Yet in order to maintain this balance, the first, second and fourth fingers must move either down or up toward the point of contact with the thumb on the opposite side. The two last-named fingers are those handicapped by nature; the third by a hampering muscle, the fourth because it is the weakest finger. Both these fingers, therefore, should receive more patient attention than the others.

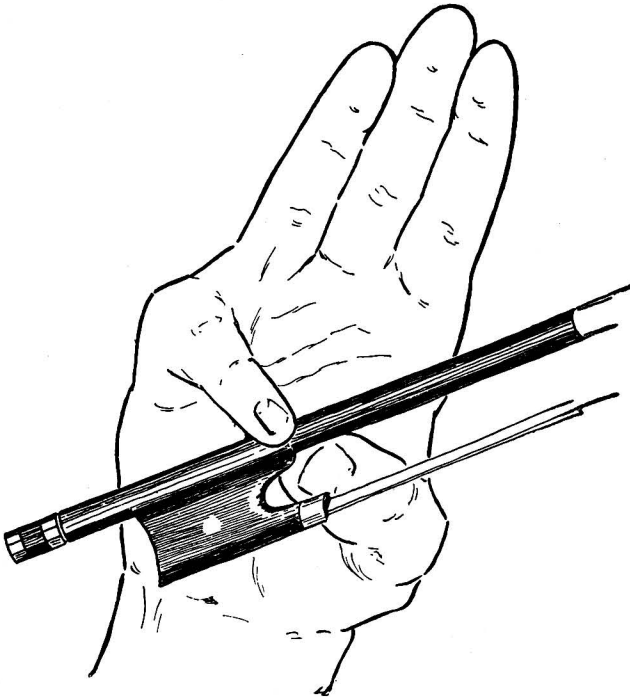
Exercise the remaining fingers by raising them in the following manner:

With the second the 1 - 3 - 4, with the third the
1 - 2 - 4, with the fourth, the
1 - 2 - 3.

This exercise should be repeated four times.



III. Xa.—Position of the hand with first finger holding the bow.



III. Xb.—Position of the hand with fourth finger holding the bow.

EXERCISE XI.

TO ACQUIRE A FLEXIBLE WRIST.

The starting position is the usual one. Fingers and thumb should hold the bow lightly, as though a *legato* passage were to be performed, *piano*, with the middle of the bow.

Then, as though about to write on a blackboard with chalk, the student should carry out a series of gentle, curved, yet decided, movements. To develop the simile—he should write his A-B-C's in the air. In this manner the exercise gains definite form and duration. As though actually playing, fingers and thumb follow the movements of the wrist; the arm should be unconstrained—*not stiff*—yet the student should not forget that the exercise is primarily intended for the wrist.

Practice the exercise with the bow thrust upward though playing at the nut. To do this the wrist should be well curved and turned toward the chest. Also practice with flexible downward movement of the arm and with wrist well curved up, as though playing at the point of the bow.

The use of this exercise in the following positions—which prevent premature fatigue of the right arm—is also recommended:

1. With the arm stretched out forward.
2. With the arm stretched out sideways
3. *With the wrist drawn near to the chest.

*The finger exercises for bowing, by Flesch, may be found in the latter's "Basic Studies" (Ur-Studien).

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