

EXERCISE III.

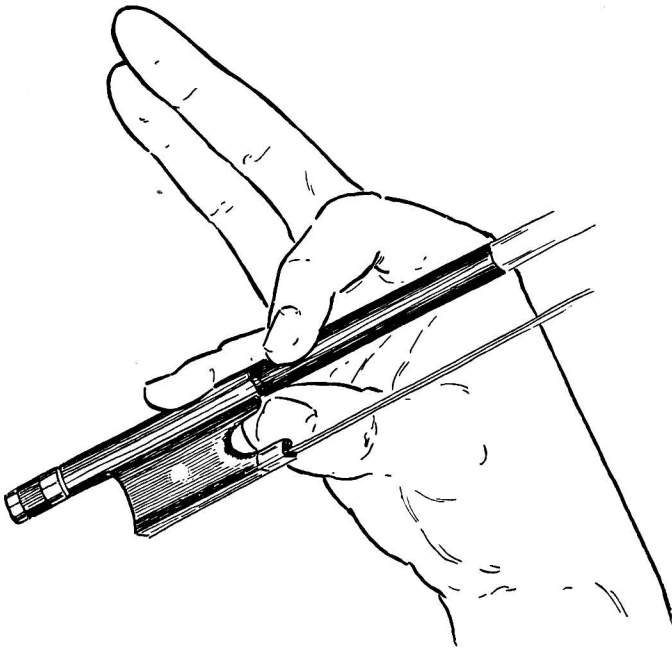
Here the raising and dropping back of the fingers should take place in the same manner, with the difference that *two fingers* are now raised and dropped at the same time. The combination of fingers to be exercised in this way is as follows:

First and fourth finger
Second and third finger
First and second finger

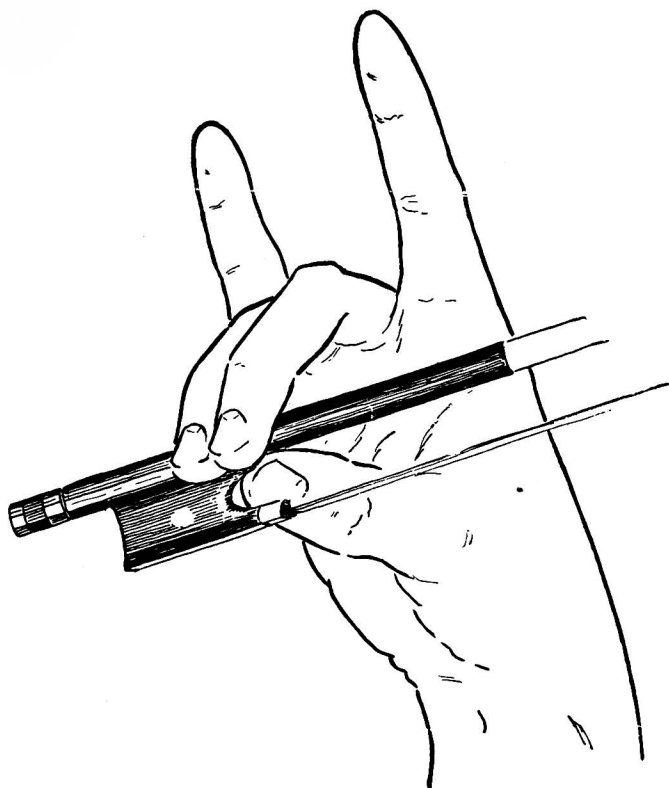
Third and fourth finger
First and third finger
Second and fourth finger

Each of the individual combinations should be practiced four times, followed by four repetitions of the entire exercise.

This exercise may be dropped, should the hand be sufficiently strengthened after two weeks of these gymnastics, since it would mean a small saving of time in the daily study.



III. IIIa.—Position of the hand with second and third fingers raised.



Pl. IIIb.—Position of the hand with first and fourth fingers raised

EXERCISE IV.

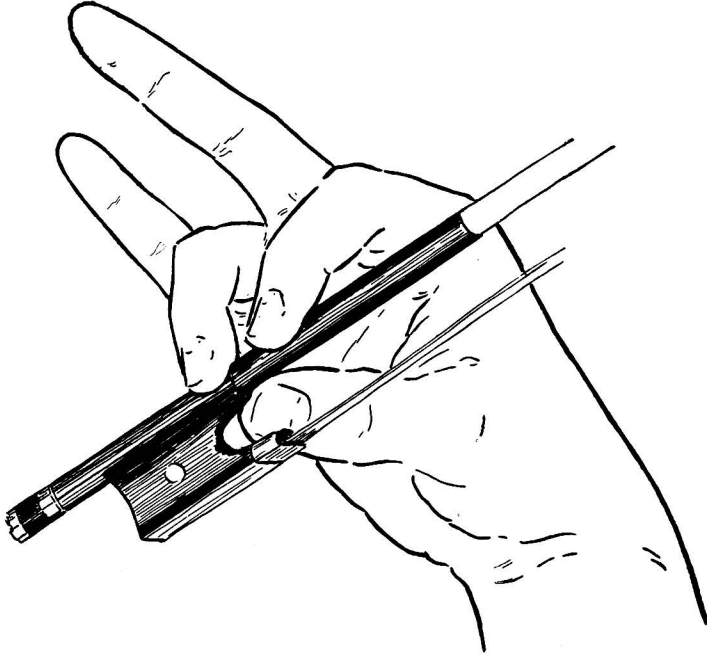
This exercise, like No. II, is an extended version of its predecessor. While the second and third fingers, which were first raised, drop back into place, the first and fourth fingers should be raised simultaneously. The number scheme is as follows:

$$\begin{cases} 2 \dots I \dots 2 \dots I \dots 2 \dots I \dots 2 \dots I \\ 3 \dots 4 \dots 3 \dots 4 \dots 3 \dots 4 \dots 3 \dots 4 \end{cases}$$

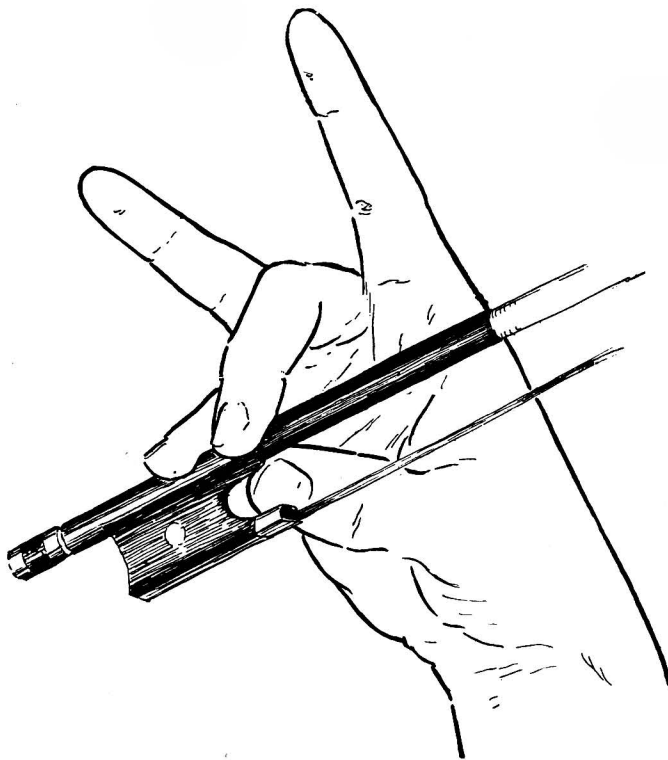
$$\begin{cases} 3 \dots I \dots 3 \dots I \dots 3 \dots I \dots 3 \dots I \\ 4 \dots 2 \dots 4 \dots 2 \dots 4 \dots 2 \dots 4 \dots 2 \end{cases}$$

$$\begin{cases} I \dots 2 \dots I \dots 2 \dots I \dots 2 \dots I \dots 2 \\ 3 \dots 4 \dots 3 \dots 4 \dots 3 \dots 4 \dots 3 \dots 4 \end{cases}$$

(This exercise should be repeated four times.)



III. IVa.—Position of the hand with second and fourth fingers raised.



III. IVb.—Position of the hand with first and third fingers raised.

EXERCISE V.

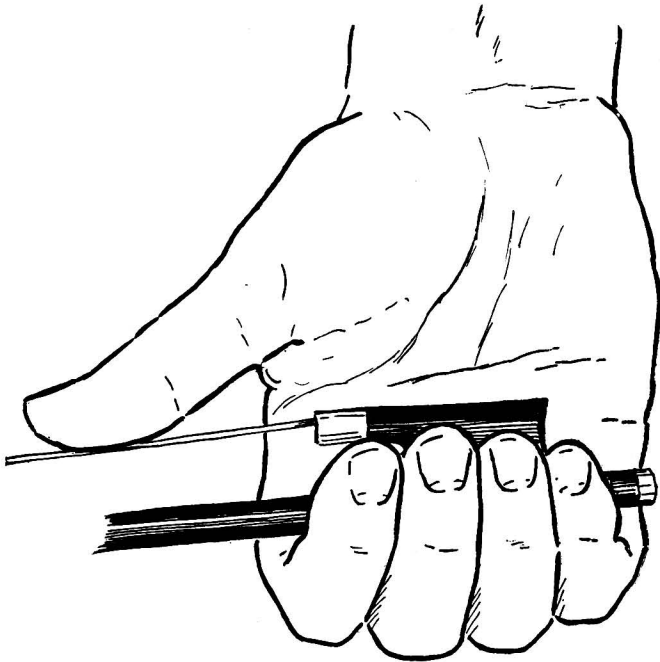
ROLLING MOTION OF THE THUMB.

The right thumb used in conjunction with the other fingers is one of the most important factors in the production of tone. And this, despite the fact that the finger in question is of all the most unschooled. Are the cramped, bent-in, lifeless thumbs we see due to the small and circumscribed nature of the practical work demanded of them? Are they the result of the teacher's final passing over of a fault which many directions and vain reproaches have not been able to correct? The young violinist has so many important aims to realize that lesser ones may easily come to be neglected. Yet these smaller issues often harm the proper development of larger ambitions. The rolling motion of the thumb, serving the purpose of imparting strength and flexibility, is applied in connection with the following three main positions:

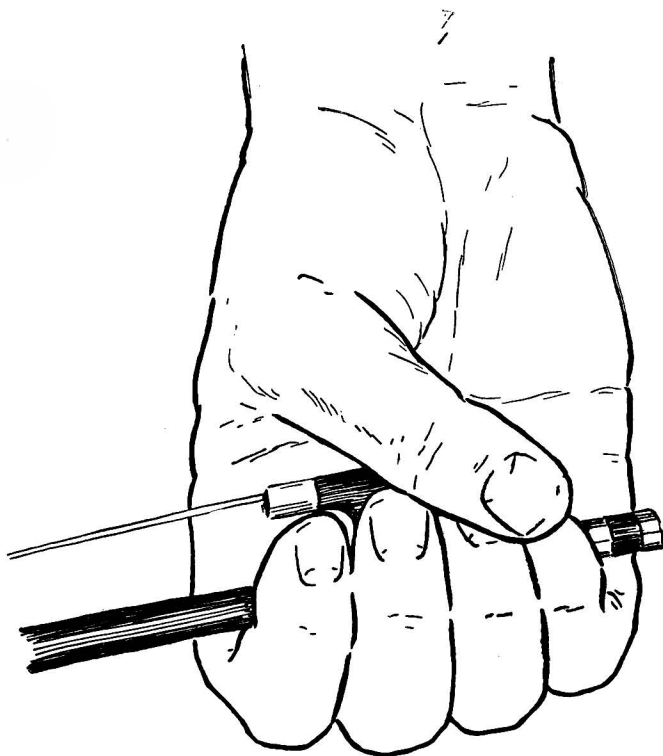
Figure Va. Take the bow at its lowest end between the fingers, turned upward and closing on it, so that it rests on their middle joints. The second and third fingers should rest firmly on the nut, in which position they should remain throughout the exercise. Bow-stick and hair should occupy a horizontal position to the right of the hand, with the thumb stretched out as far as possible over the hair of the bow.

Figure Vb. The out-stretched thumb should now be thrust forward first, while the hollow of the hand approaches the nut, gliding sideways over the closed fingers. During this sidelong movement, the out-stretched hollow of the hand lessens its tension, until the tip of the thumb extends over the little finger.

Figure Vc. From this position the thumb should be drawn in until it is closely bent under the fingertips. It should then be drawn, sideways, toward the right, beneath the tips of the fingers, and gradually stretched out until the first position, with which the exercise begins, has been reached. The entire exercise should be repeated sixteen times.



III. Va.—Original position of the thumb.



III. *Vb.*—The thumb stretched out to the little finger.