

# BASICS

## Warming up the right hand

Following on from last month's left-hand warm-up, here are key warm-up exercises for the right hand.

### 1 Flexing the fingers and knuckles

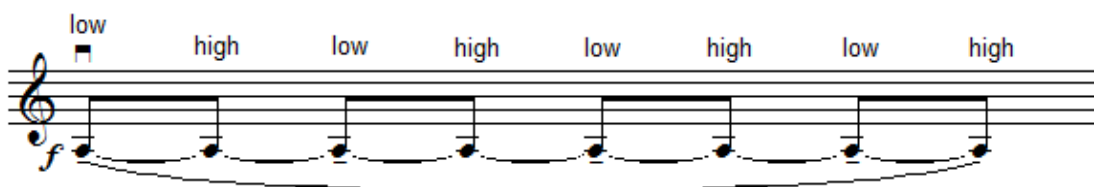
Play at the extreme heel. Move the bow with only the fingers: straighten the fingers to play the down-bows, flex to play the up-bows [see III. 1a and 1b, left].

III. 1a



Then without stopping, draw one long bow from the heel to the point while lowering and raising the knuckles [see III. 2a and 2b, left]. Allow the thumb and fourth finger to bend at the same time:

III. 1b



Having arrived at the point, repeat starting up-bow. Move the bow with only the fingers:

III. 2a



Then play a whole bow back to the heel while lowering and raising the knuckles as before.

Again without stopping, repeat but now play this string-crossing pattern instead of the four notes on one string. Continue to use only the fingers to move the bow, and play *forte*:

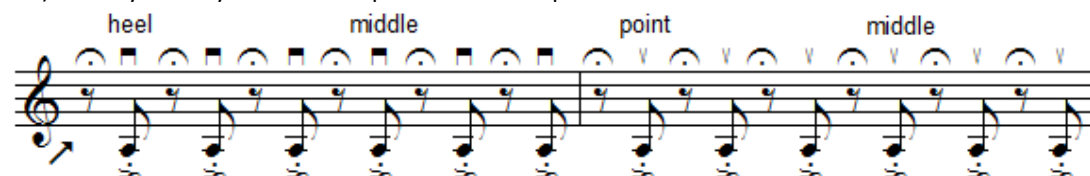
III. 2b



At the end of the pattern play the long bow while moving the knuckles up and down, and repeat the sequence on the up-bow as before.

### 2 Catching the string

Catch the string: bend it sideways without making a sound [see III. 3, right]. Push and pull the string to left and right a few times. Keep the contact, and then play a very short, accented stroke with a sharp 'bite' at the very beginning. Repeat a little higher up the bow (starting wherever you arrived at after the previous one). Work your way down to the point and back up to the heel:



Push and pull the string silently during each rest

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Continue in the same way on the other strings:

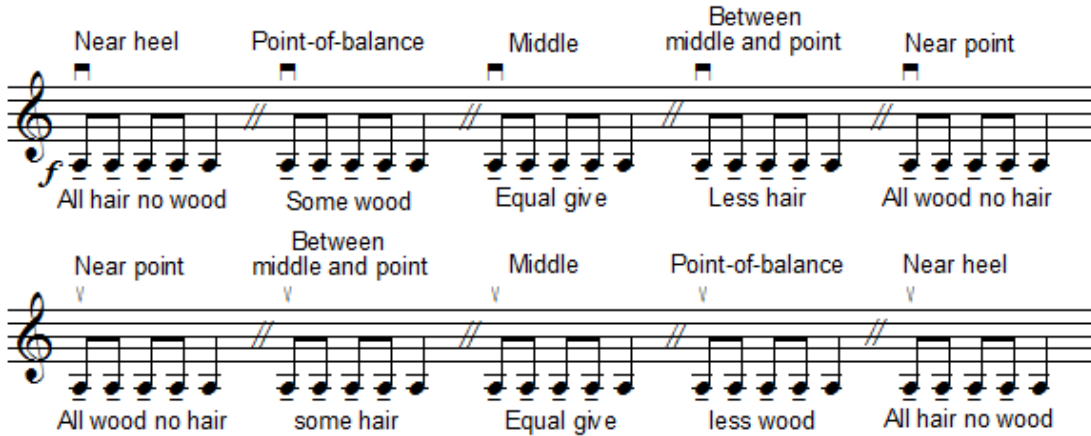


Each time you warm up choose a different note on each string.

III. 3

## 3 Feeling the give of the bow and the hair

At the heel, the hair gives and the wood of the bow is rigid. At the point, the wood gives (in the middle of the bow) and the hair (at the point of contact with the string) is rigid. In the middle of the bow both give equally. The sensations of drawing sound out of the string are therefore different in each part of the bow. Using very little bow, play a few solid, deep-into-the-string strokes in each part of the bow. Feel the changing balances of give in the hair and the wood:

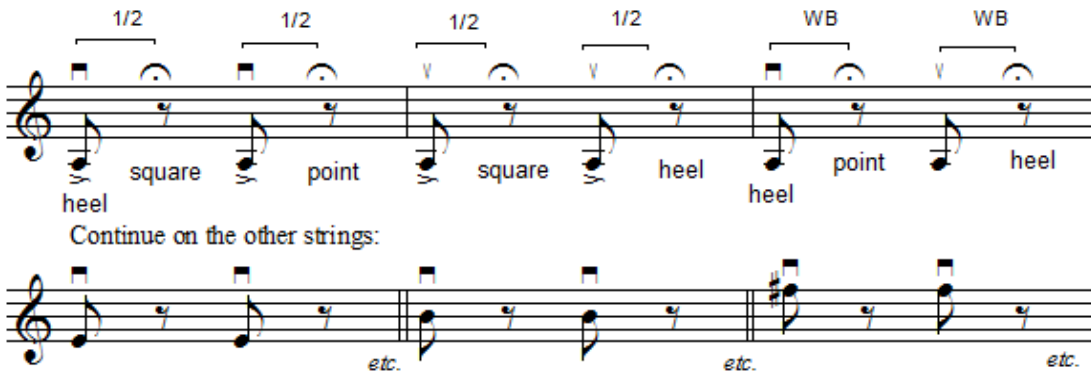


On different days experiment with other notes on other strings.

## 4 Bowing parallel with the bridge

You may like to do this exercise in front of a mirror. Starting at the heel, pull a sudden, fast stroke as far as the 'square' position. This is the place where there is a right-angle at the elbow, and between the bow and the forearm. Leave the bow on the string. Check that the bow is parallel to the bridge. Then make another fast stroke to the point. Check that the bow is straight. Repeat on the up-bow.

Then join the two actions and play a whole-bow on each stroke:



The bow-division '1/2' is approximate. Shorter arms may form a square at the middle of the bow; longer arms may have it higher up the bow.

## 5 Independence of the hands

Bow solidly and evenly on one string while fingering decisively on another string. Make up any finger combinations you like. Just make sure the left hand does not disturb the evenness of the bow.