# Flexibility Exercises

Care should be taken not to overstretch the fingers when using these exercises. Widening the space between pairs of fingers beyond what is comfortable could result in injury. The 3rd and 4th fingers are particularly vulnerable.

The intervals given in exercises 1, 2, 3, 4 and 6 are a guide only and are based on an average sized male hand (mine). They should be adapted to suit each individual's hand shape so that the intervals reached should give no more than a comfortable – even pleasurable – stretch. The player should be aware that the left hand may be a different size from the right and that the stretch between each pair of fingers is likely to vary.

The hands should be well warmed up before playing, hands and arms should remain as relaxed as possible, and the exercises should be played without force and for short periods of time only.

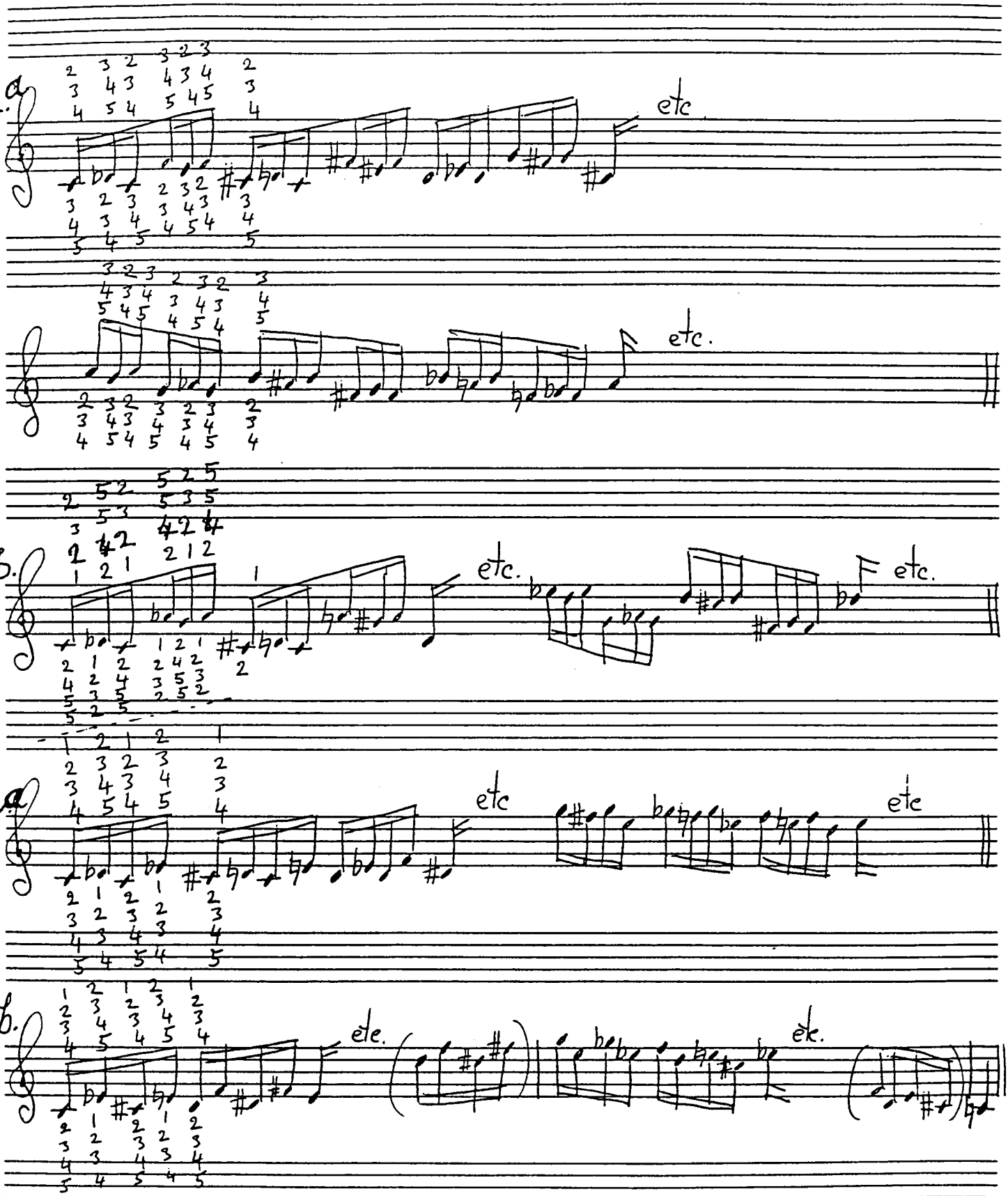
The aim is to achieve flexibility and comfort in playing. Speed may be a by product but is not the primary objective, so the exercises should be practised at a pace which allows full concentration and awareness of the feeling in the hand.

Do not try to complete the entire set in one sitting. Take only one or two at a time.

*Richard Beauchamp*

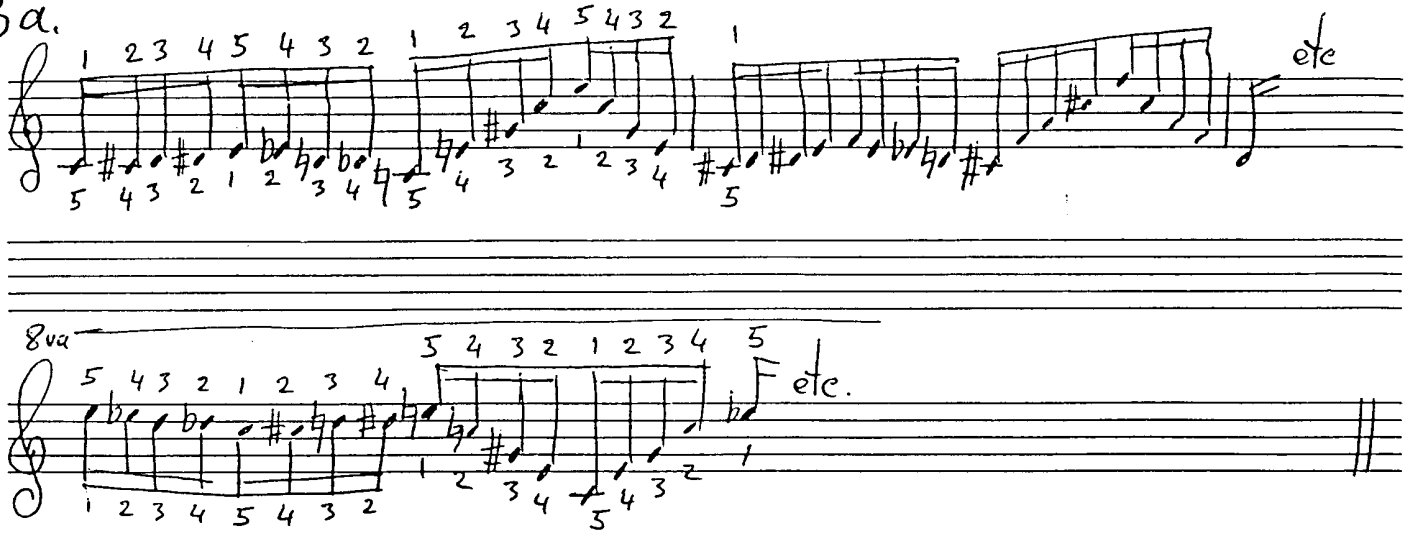
Note that the pages which contain exercises by Brahms and Tausig have their own numbering and do not affect the sequence on other pages.

# FLEXIBILITY EXERCISES.

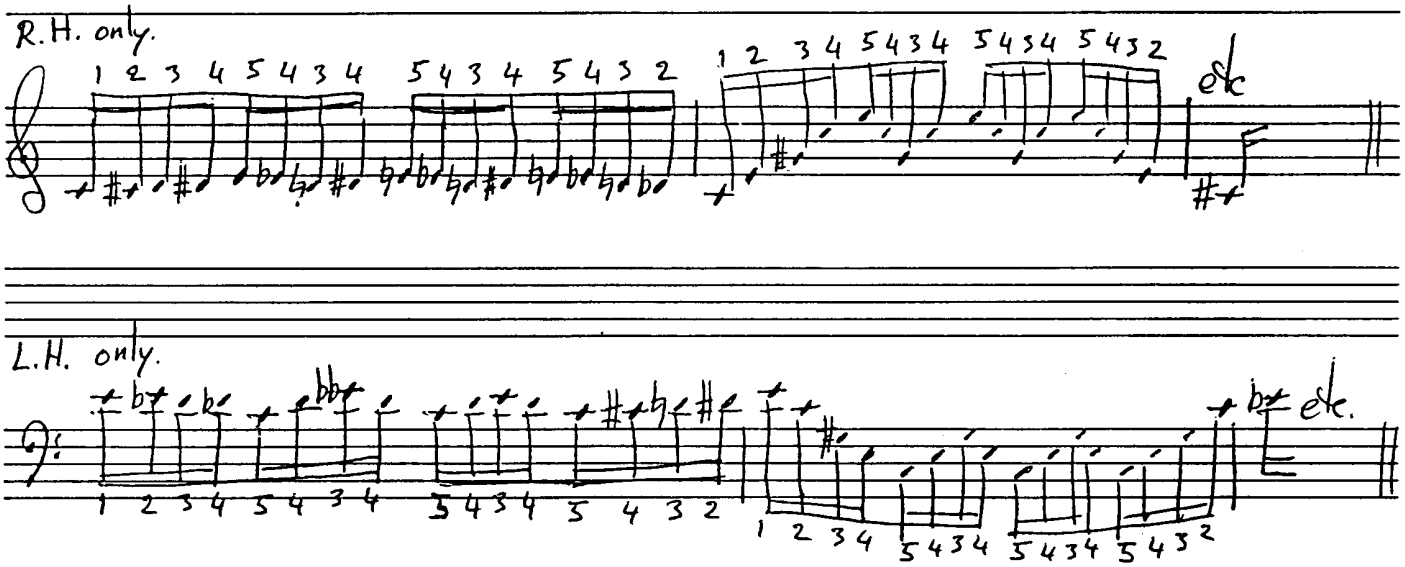



R.B.

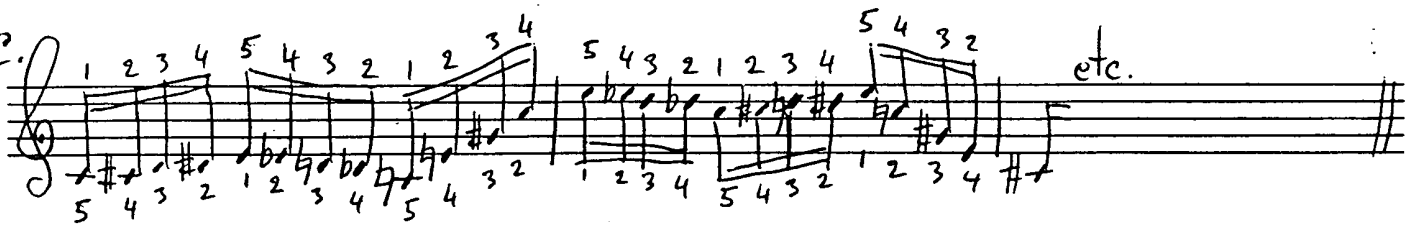
3a.



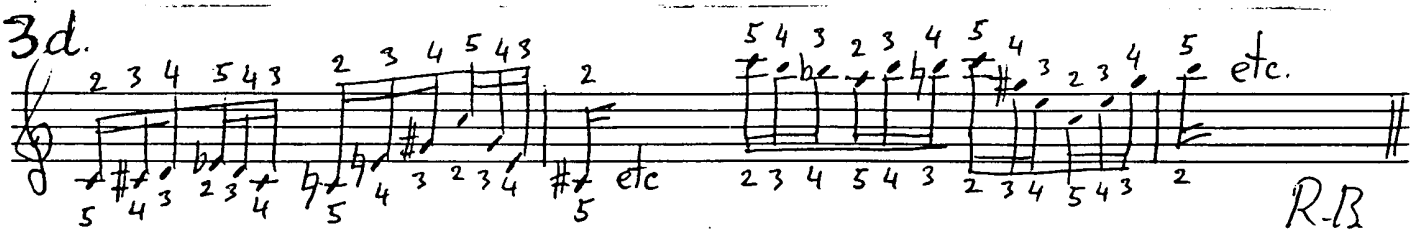

3b.




3c.

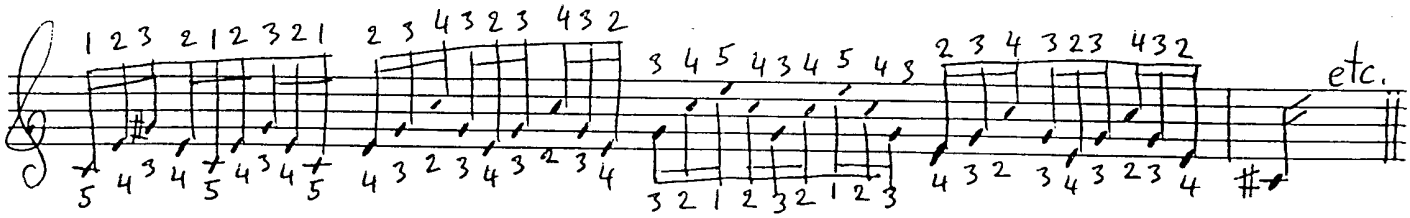



3d.

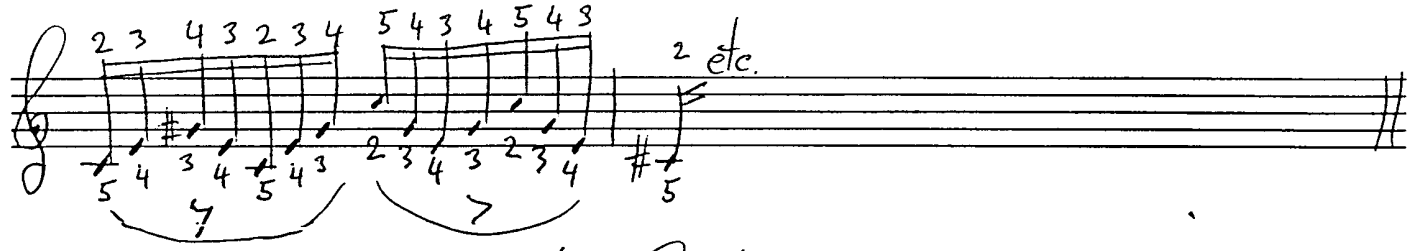



R.B

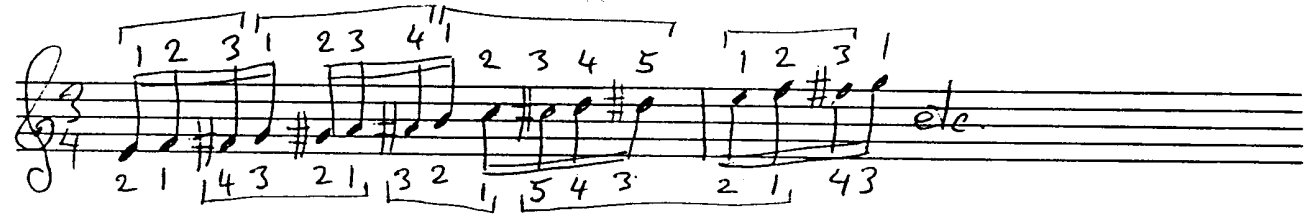
4a.




4b.

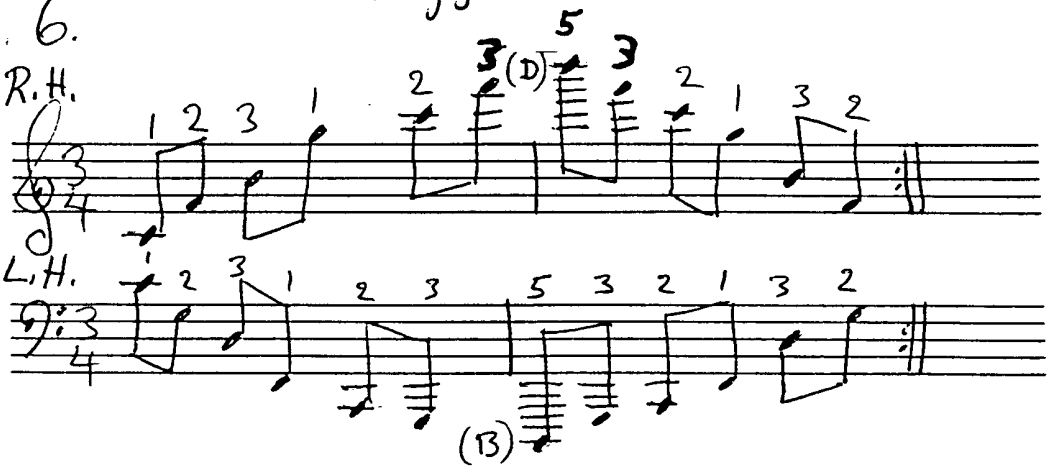



5. Fast Chromatic Scale.



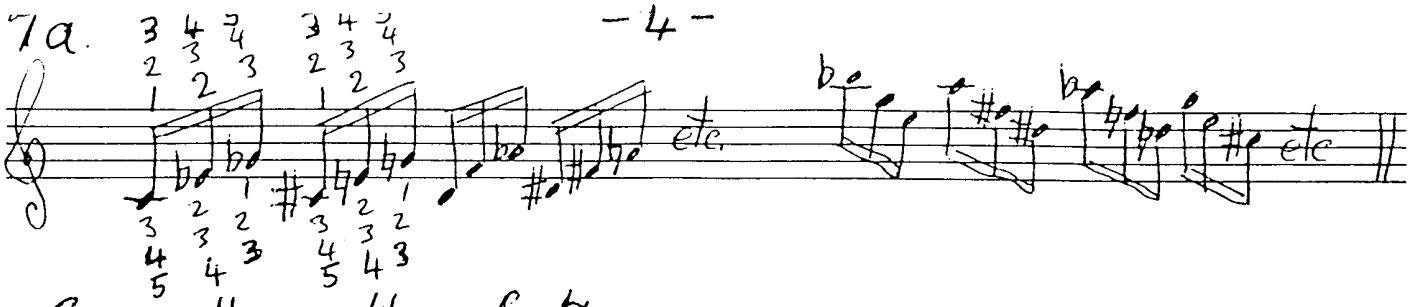

Giant Arpeggio.

C. 6.

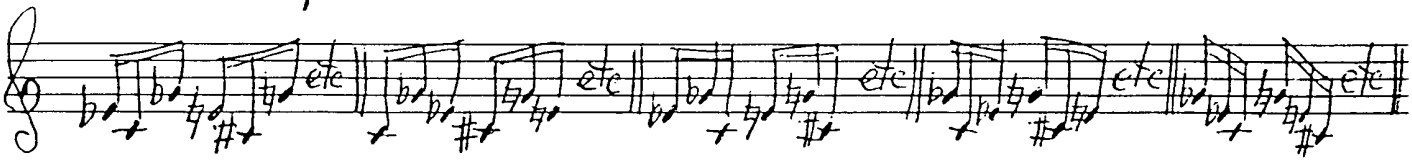



R.B. June, '91.

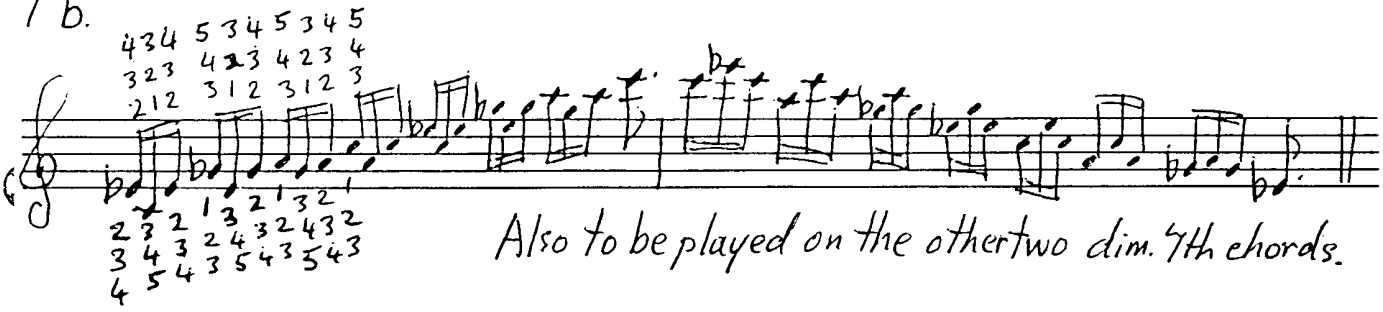
7a.




Some other patterns for 7a.

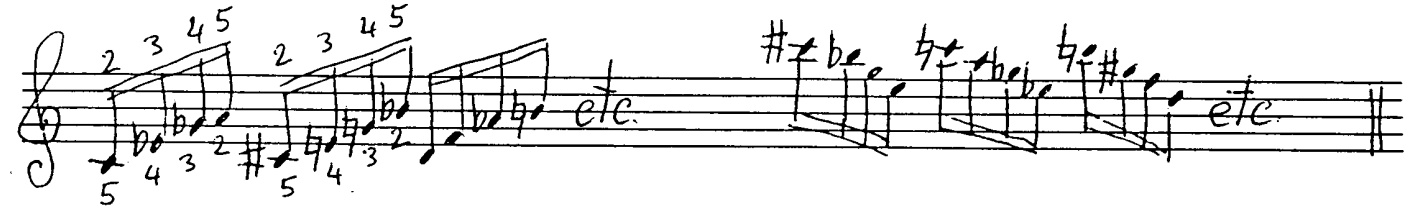



7b.



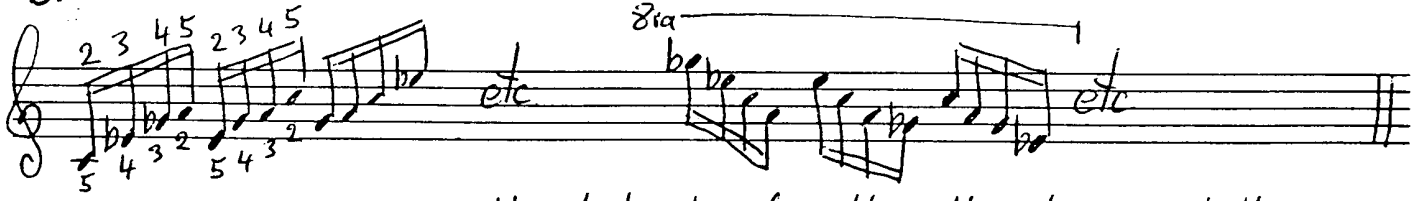
Also to be played on the other two dim. 7th chords.

8a.



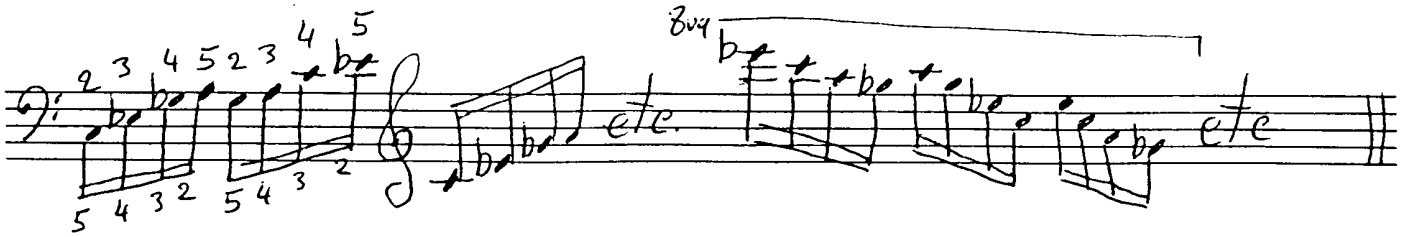

Examples of other patterns for 8a.

8b.




Also to be played on the other two Dim. 7ths.

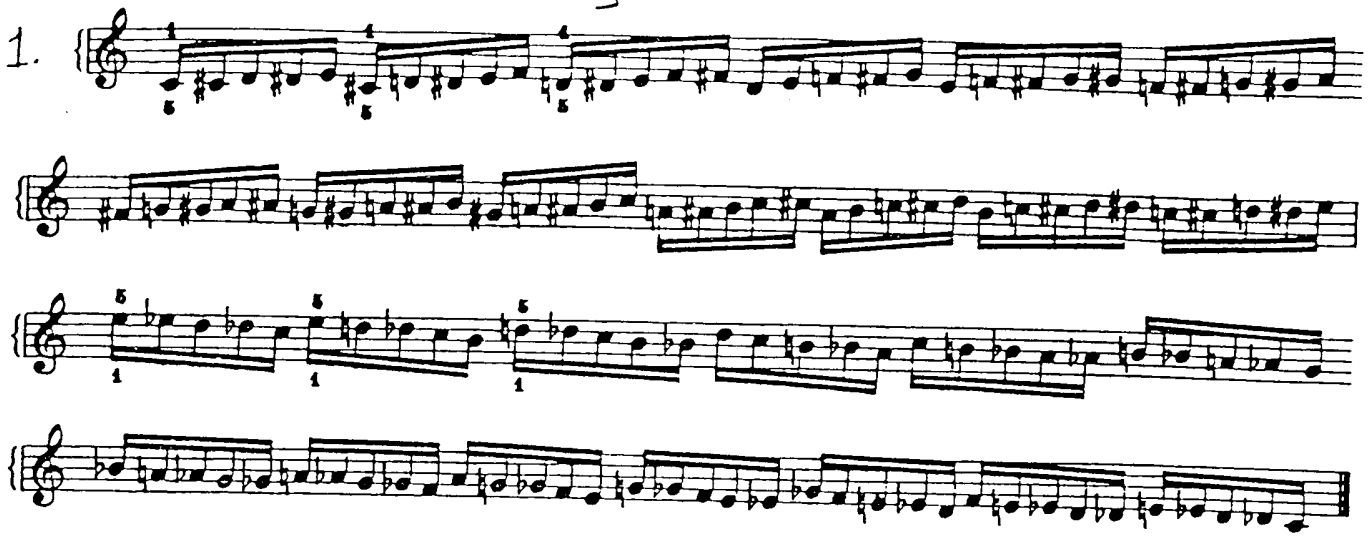
8c.



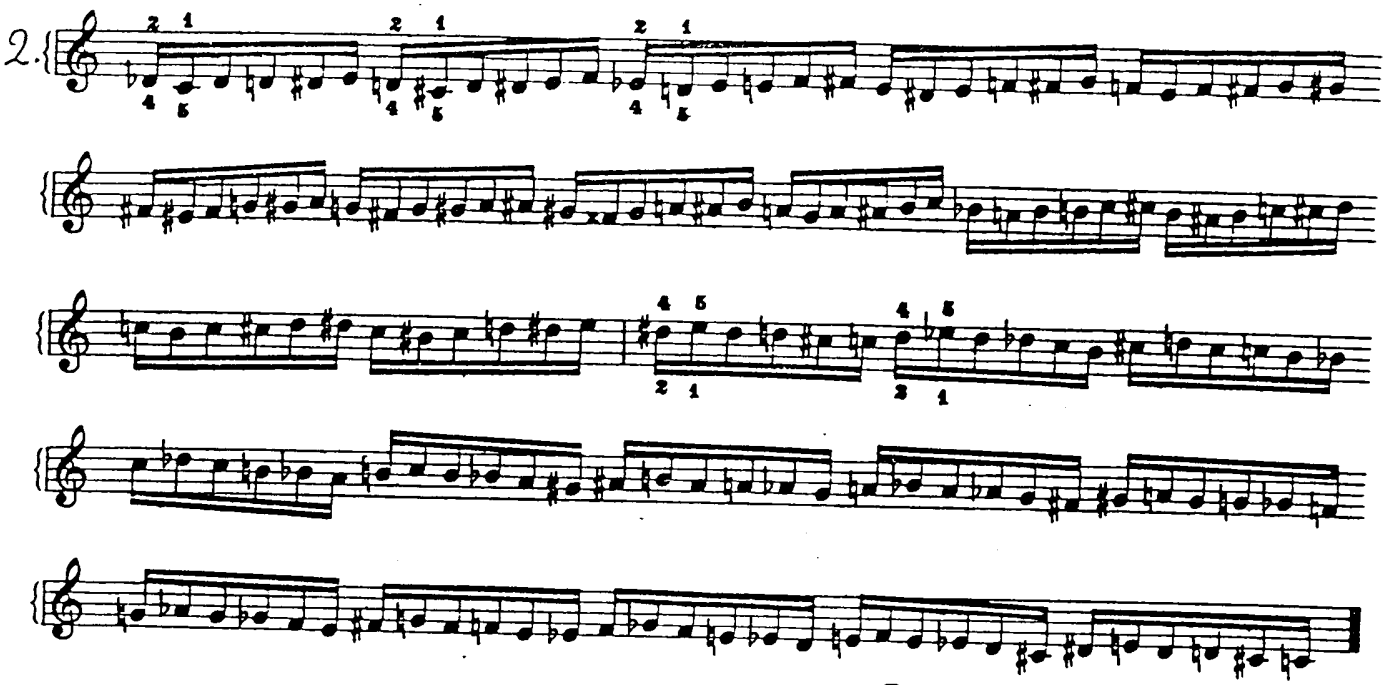

Also starting on C#, D, D#, E + F.

R.B. June, 91.

1.

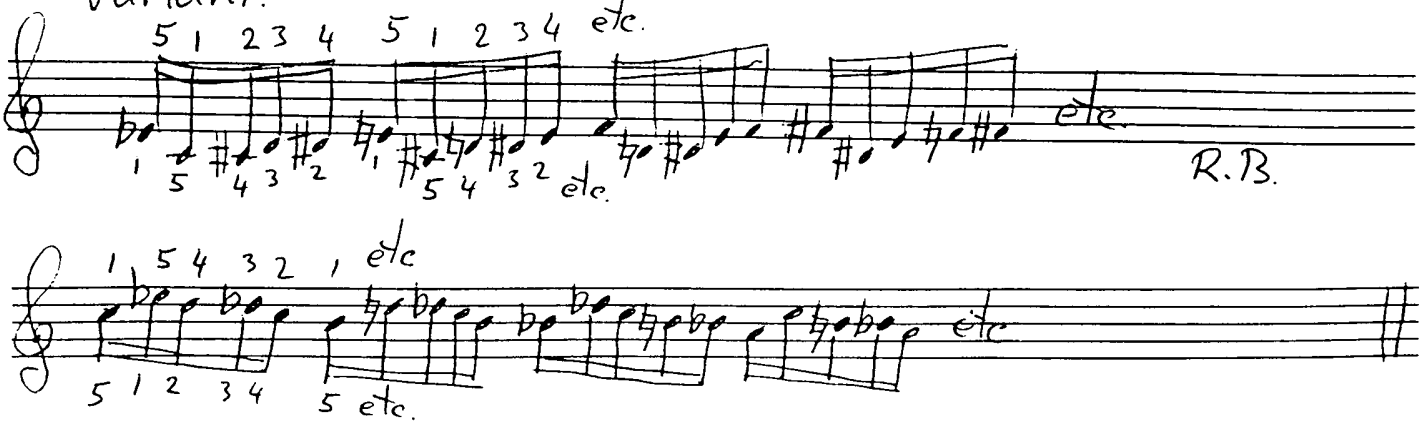


2.

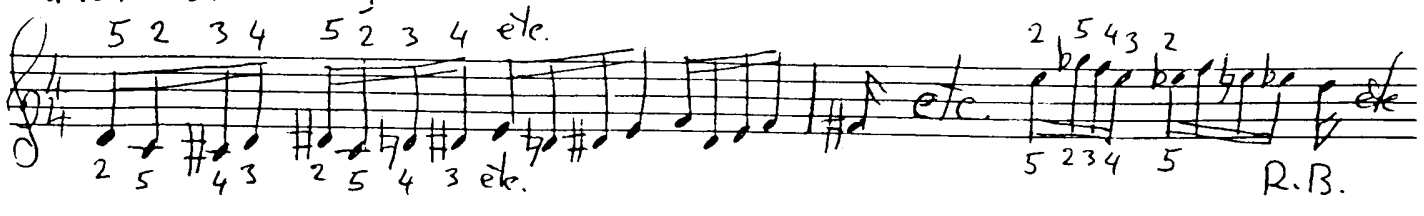


FROM DAILY STUDIES - CARL TAUSIG.

## Variant.




## Variant on Tausig No 1. without thumb.



8a

*leggiero*

8b

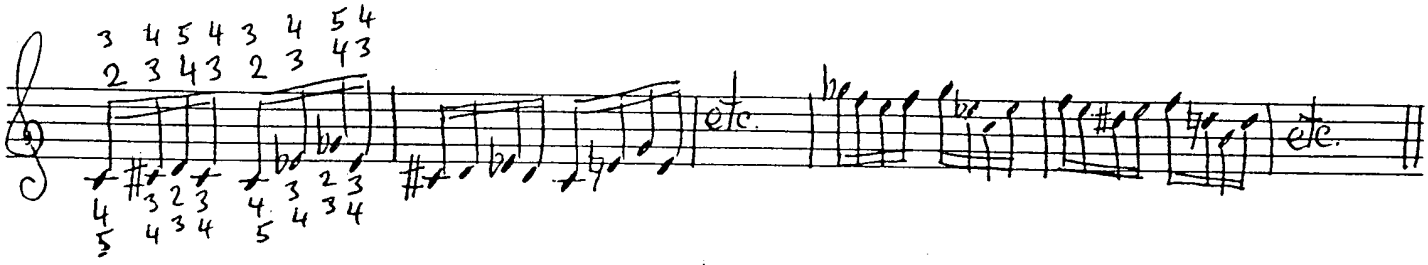
etc.

From Brahms 51 EXERCISES

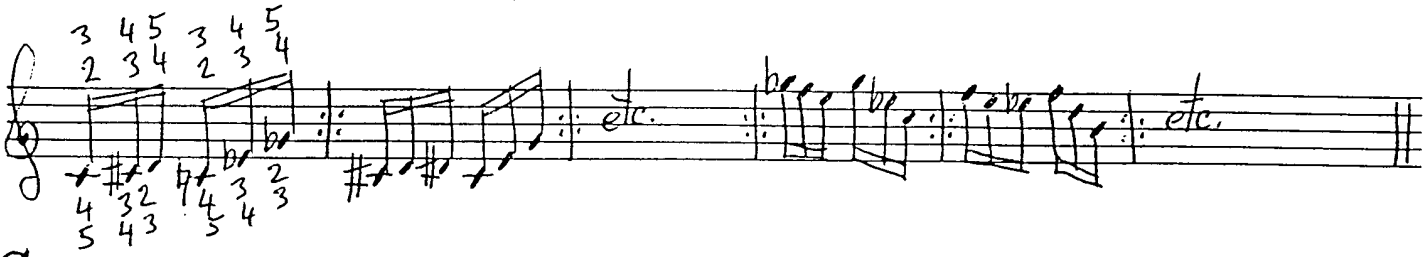
## Variant on Brahms No 8 - without thumb.

R.B.

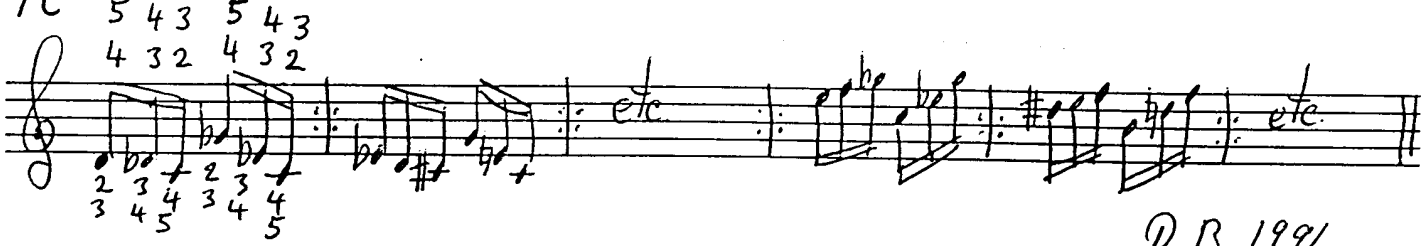
9.a.




9b.




9c




R.B. 1991