

# 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*

- 1

1a

etc.

1b

etc.

1.b.

2 5 2 5 2 5  
2 5 3 5 3 5  
3 5 3 4 2 4  
2 4 2 2 1 2  
1 2 1

etc.

etc.

2 1 2 2 4 2  
4 2 4 3 5 3  
5 3 5 2 5 2  
1 2 1 2 1

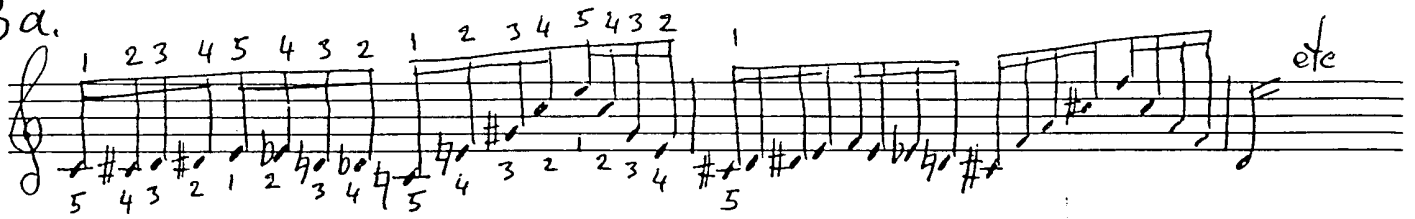
2a

etc etc

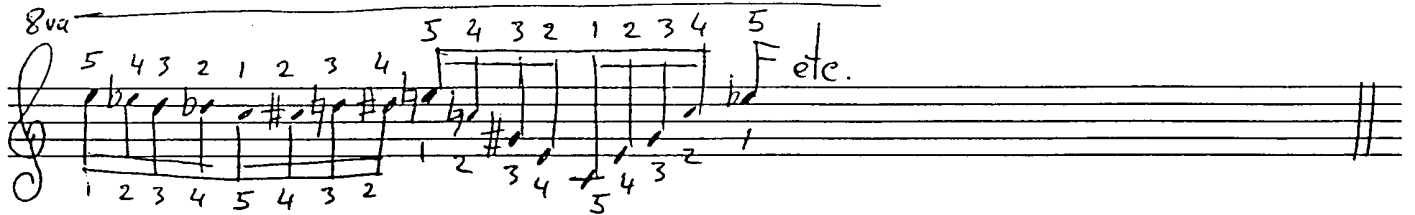
Handwritten musical score for guitar, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The score includes a melodic line with various accidentals (sharps, flats, naturals) and a bass line with fingerings (1-5). The piece concludes with a double bar line and repeat signs.

R.B.

3a.

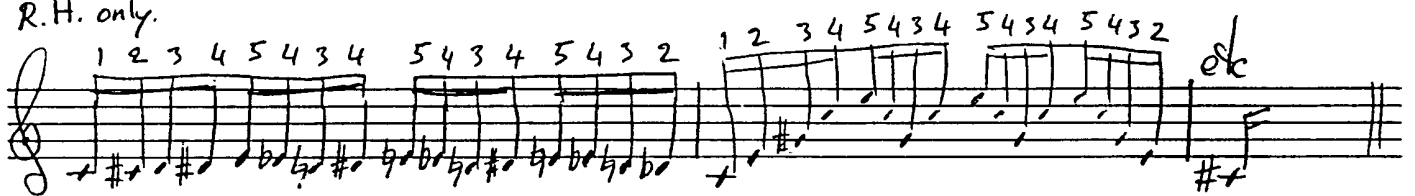


8va

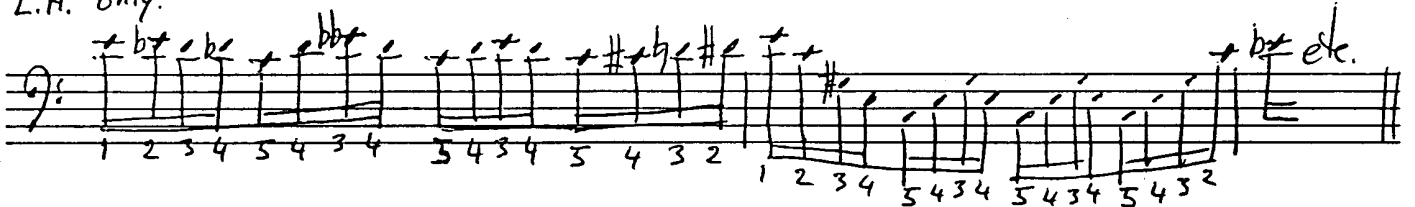


3b.

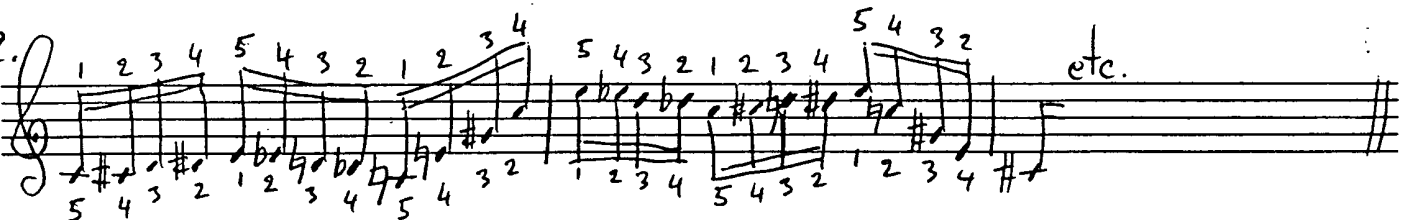
R.H. only.



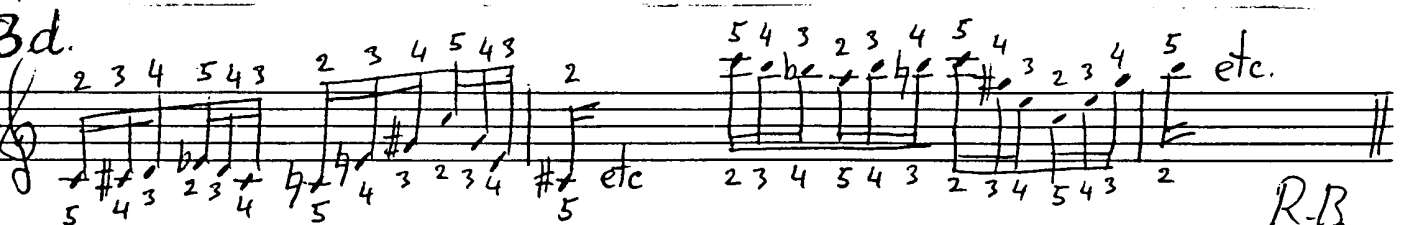
L.H. only.



3c.

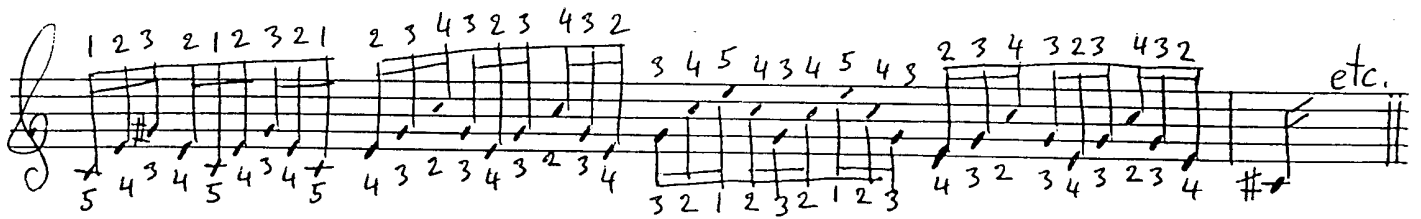


3d.



R.B

4a.



7a.  $-4-$

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.



5 1 2 3 4 5 1 2 3 4 etc.  
1 5 4 3 2 1 5 4 3 2 etc.  
R.B.

1 5 4 3 2 1 etc.  
5 1 2 3 4 5 etc.

Variant on Tausig No 1. without thumb.



5 2 3 4 5 2 3 4 etc.  
2 5 4 3 2 5 4 3 etc.  
2 5 4 3 2  
5 2 3 4 5 R.B.

8a *leggiero*

8b

etc.

From Brahms 51 EXERCISES.

Variant on Brahms No 8 - without thumb.

5  
3 2 4  
4 5 3

R.B.

9.a.

- 7 -

Handwritten musical notation for exercise 9.a. The notation is on a single staff with a treble clef. It begins with a series of eighth notes, followed by a series of sixteenth notes, and then a series of eighth notes. The notation is marked with "etc." at the end. Above the staff, there are two rows of numbers: 3 4 5 4 3 4 5 4 and 2 3 4 3 2 3 4 3. Below the staff, there are two rows of numbers: 4 3 2 3 4 3 2 3 and 5 4 3 4 5 4 3 4.

9b.

Handwritten musical notation for exercise 9b. The notation is on a single staff with a treble clef. It begins with a series of eighth notes, followed by a series of sixteenth notes, and then a series of eighth notes. The notation is marked with "etc." at the end. Above the staff, there are two rows of numbers: 3 4 5 3 4 5 4 and 2 3 4 2 3 4 3. Below the staff, there are two rows of numbers: 4 3 2 3 4 3 2 3 and 5 4 3 4 5 4 3 4.

9c

Handwritten musical notation for exercise 9c. The notation is on a single staff with a treble clef. It begins with a series of eighth notes, followed by a series of sixteenth notes, and then a series of eighth notes. The notation is marked with "etc." at the end. Above the staff, there are two rows of numbers: 5 4 3 5 4 3 and 4 3 2 4 3 2. Below the staff, there are two rows of numbers: 2 3 4 2 3 4 3 and 3 4 5 3 4 5 4.

R.B. 1991