

**THE MASTERY OF THE BOW
AND BOWING SUBTLETIES:
A TEXT-BOOK FOR
TEACHERS AND VIOLIN**

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The Mastery of the Bow and Bowing Subtleties: A Text-Book for Teachers and Violin by Paul Stoeving

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PAUL STOEVIING

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Yours sincerely
Paul Stoeving

THE MASTERY OF THE BOW
AND
BOWING SUBTLETIES

A TEXT BOOK
FOR
TEACHERS AND STUDENTS OF THE
VIOLIN

BY
PAUL STOEVIING

*Author of "The Art of Violin Bowing," "The Story of the Violin,"
and "The Elements of Violin Playing and a Key
to Sencik's Works," etc.*

SUPPLEMENTED BY
"RIGHT ARM GYMNASTICS"
A VOLUME OF SELECTED AND ANNOTATED BOWING STYLES
FOR
DAILY STUDY
(Published Separately)

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CARL FISCHER
1920

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TO MY FRIENDS,

Professor and Mrs. Charles H. Farnsworth



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THE MASTERY OF THE BOW

CHAPTER I

The right grip of the bow — what constitutes it — how to secure it — the thumb — its function and position — the middle finger — the ring finger — the little finger and the index finger — résumé — exercises for gripping the bow and loosening the finger joints.

Perhaps the most important thing in the all important correct beginning of violin study is the right grip of the bow. I say purposely the right grip, for a student may faithfully observe the book rules, general and specific, for holding the bow and yet not succeed in securing the right grip. Here already individuality shows itself. Not only are hands differently shaped, weak and strong, long and short, slender and bony, broad and fleshy, but the manner of taking hold of the bow whether according to strict rules or not, the very feeling of the hand for it varies with individuals and comes under the head of the right grip of the bow.

WHAT CONSTITUTES SUCH A GRIP AND WHAT IS IMPLIED BY IT?

The hand while presenting an all rounded, graceful, shell-like appearance should first: — hold the bow securely but not tightly; second: — it should balance its top heavy tip and yet not feel that it is balancing anything or in other words,

The right grip of the bow
What constitutes it