



# Summary of Volume 5

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# Introduction

## Book 1

Posture and Position

## Book 2

Systematic  
Whole Bow Training

Tonalization

## Book 3

Shifting

Vibrato

Double-Stops

## Book 4

The Intermediate  
Phase



# Volume 5

## RIGHT HAND

- Control of bow speed
- A feel for the appropriate bow weight
- A feel for the appropriate sounding point
- Mastery of smooth bow changes
- Mastery of a straight bow stroke
- Control of a wide dynamic range
- The ability to change sound points
- A feeling for the amount of bow hair and bow stick angle being used
- Use of musically meaningful bow divisions
- Parlando bowing (*portato*) "Casals Tone Exercise"



# Volume 5

## LEFT HAND

- Command of various vibrato variables (fast, slow, narrow, wide, continuous, combinations, etc.)
- Excellent intonation based on resonance
- Flat placement of the fingers in *cantilena* passages
- Vertical placement of fingers during trills and ornaments
- The ability to vary finger pressure (in shifting, for example)
- A growing confidence in shifting and playing in positions



# Volume 5

## GENERAL ISSUES

- Coordination of the right and left hands
- Feeling for natural phrasing
- Combination of breathing with the musical line
- Broadening of rapid notes for expression
- Playing slow notes in a flowing manner



# PIVOTAL MOMENTS

**The learning of slow movements now allows us to study complete violin concertos!**

Playing all of the movements of the Concerto in A minor and the Concerto in G minor by *Antonio Vivaldi* in succession is exceptional training for **musical, mental, and physical endurance.**

# FURTHER TECHNICAL THEMES

- Three octave scales (with a particular emphasis on G minor)
- Immersion in 4<sup>th</sup> and 5<sup>th</sup> positions
- Long chains of up bow staccato
- The introduction of bouncing bow strokes
- Further study of three and four note chords
- Further development of finger motion and wrist flexibility (through *collé* exercises and implementation in repertoire)
- Sound quality and tone production exercises with the emphasis on learning the proportions of tonalization (slow/heavy/close to the bridge vs. fast/light/far from the bridge)

# EXAMPLE BOW EXERCISES

- **Up-bow circles (in connection with Bach, *Gavotte*)**
- **A basic exercise to develop finger flexibility (for all work in Volume 5)**
- **Up-bow staccato (in connection with Weber, *Country Dance*)**
- **The elastic bow stroke in 3/8 time (in connection with Dittersdorf, *German Dance*)**







# EVERYTHING IS EASIER WITH MUSIC!

**RECITAL TRAINING, Volume 2** contains many important musical experiences to support students' technical training during Book 5:

- *Marionette Dance* in Fifth Position
- *Morning Stars* (G Major and G minor - Three Octave Scales)
- *Staccatissimo* (Two Octave Scales in up-bow staccato)
- Shifting and Intonation Exercises (for Vivaldi - Concerto in G minor)
- Chord Study Exercise
- Four Short Etudes (Preparatory Exercises for Bach - Concerto for Two Violins, *Violin I*)

**Exciting repertoire is waiting for you in  
Volume 6 – including Corelli, *La Folia*!**

