BASS STRING LEVEL

THREE

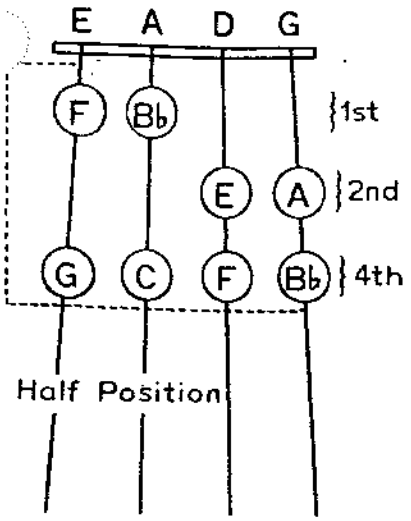
SCALES:
C, G, D, F, Bb
ONE OCTAVE

Flats

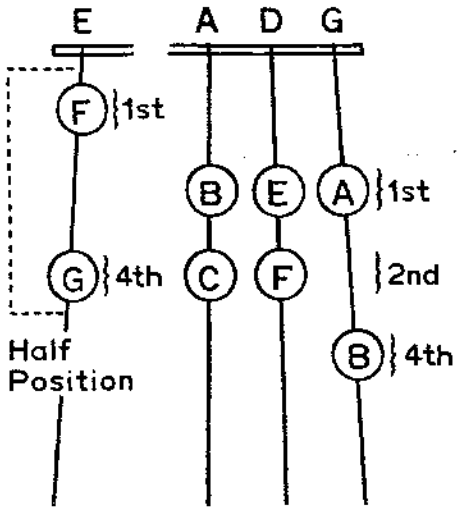
Finger Patterns

Sharps

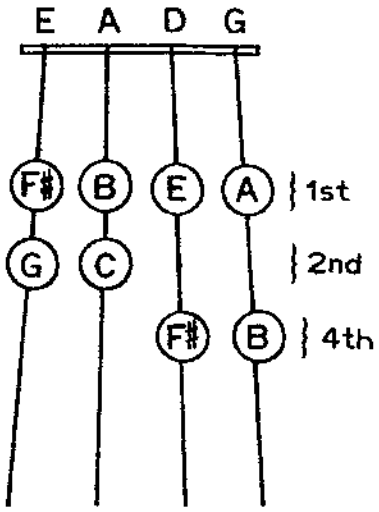
F Major



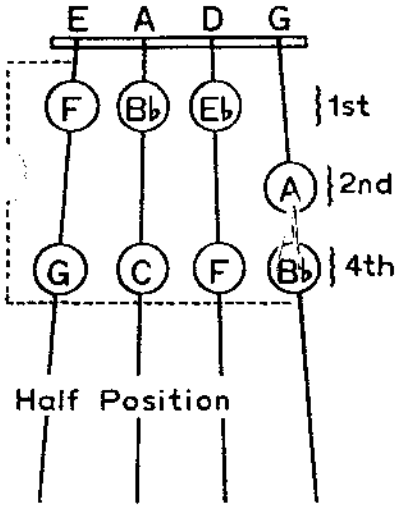
STRING BASS



G Major

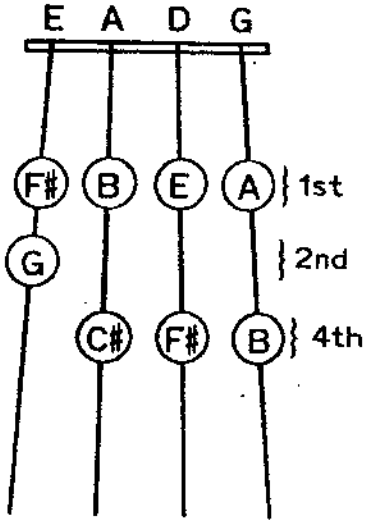


B♭ Major

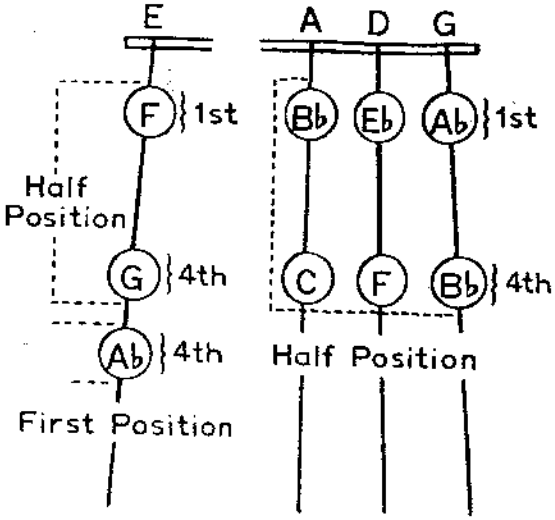


C Major

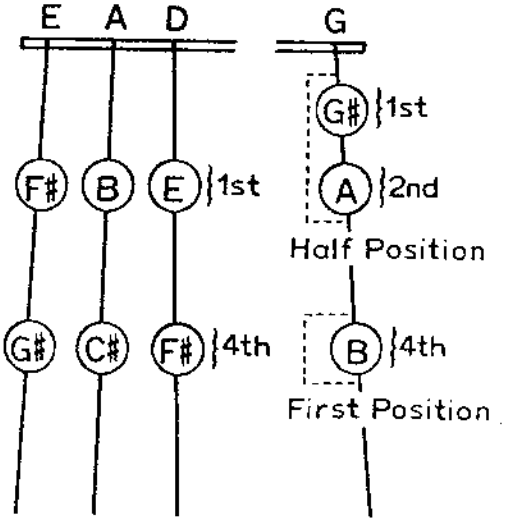
D Major



E♭ Major



A Major

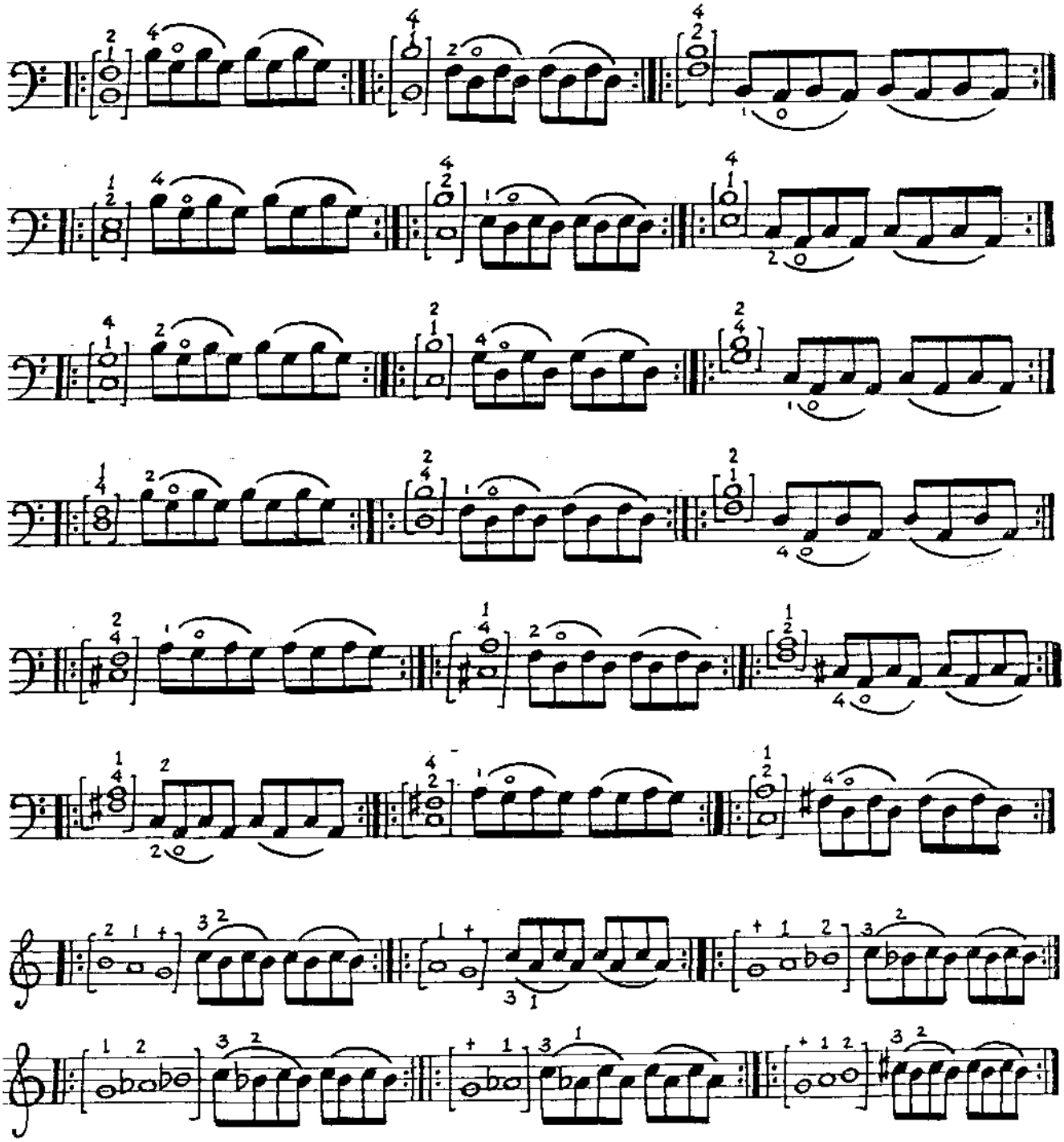


David Allen
(after D.C. Dounis)

Warm-up for Bassists

Instructions for practicing:

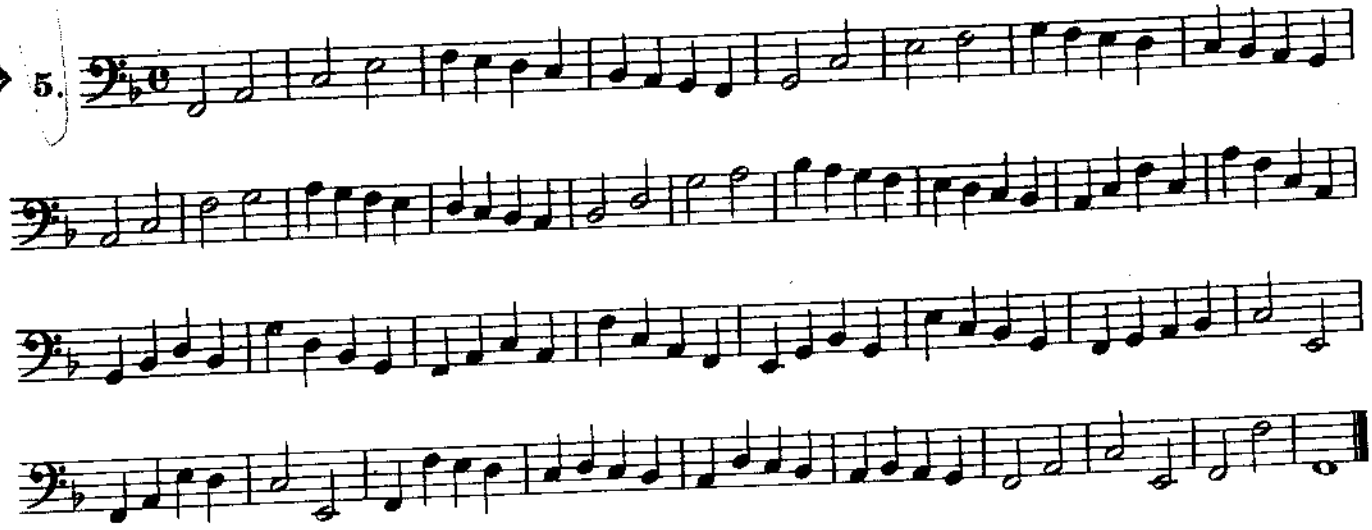
1. Set fingers firmly on bracketed whole notes 2. Finger and bow the eighth notes "f"
3. Repeat each bar 4 times, Moderato 4. When fatigue sets in, stop; let arms hang relaxed 15 seconds, then resume practicing. 5. SMILE ☺



1-19-04 2-9

F Major Scale. | F-dur Scala. *(Tonleiter)*

5.



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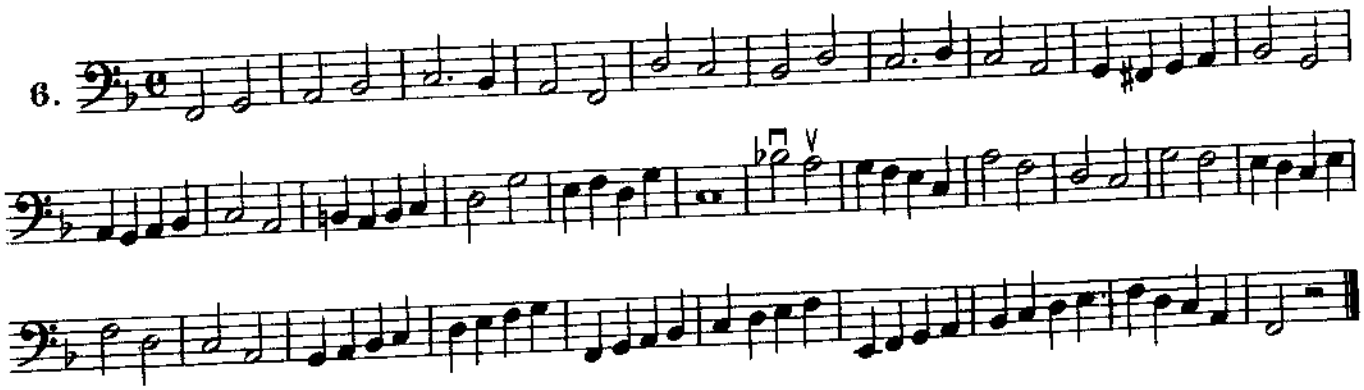
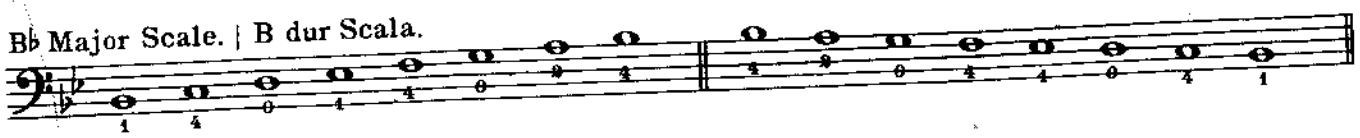


Bb Major Scale. | B dur Scala.



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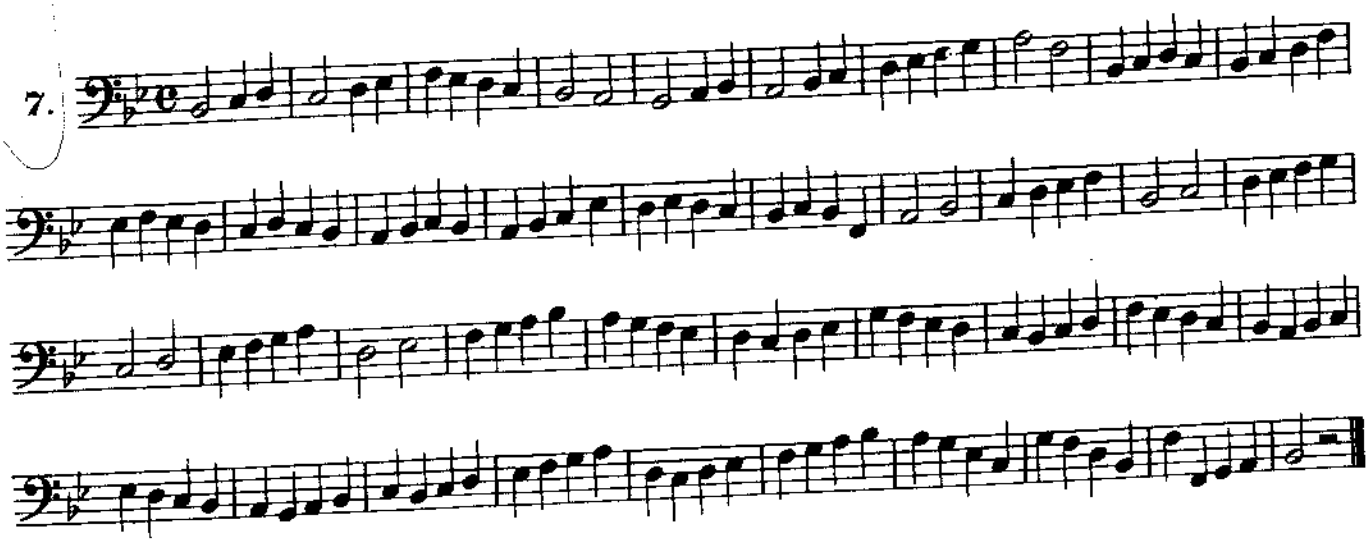
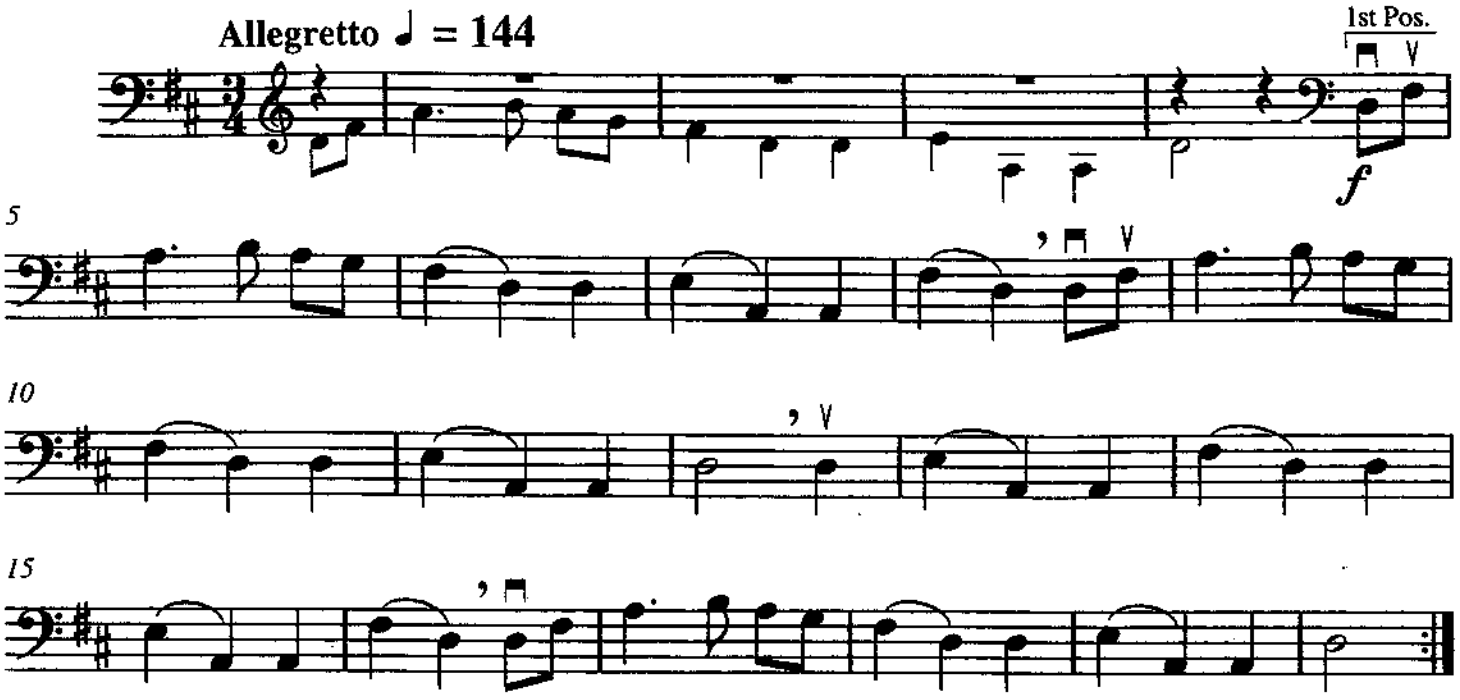


PROGRESSIVE REPERTOIRE FOR THE DOUBLE BASS VOL. I
GEORGE VANCE & ANNETTE COSTANZI / Pub:CARL FISCHER

TRACK 26

Did You Ever See A Lassie?

Folk Song
Arranged by George Vance



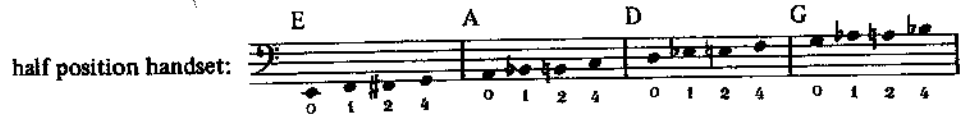
Rags, Boogies & Blues for Young Bassists

Five Easy Single-position Pieces

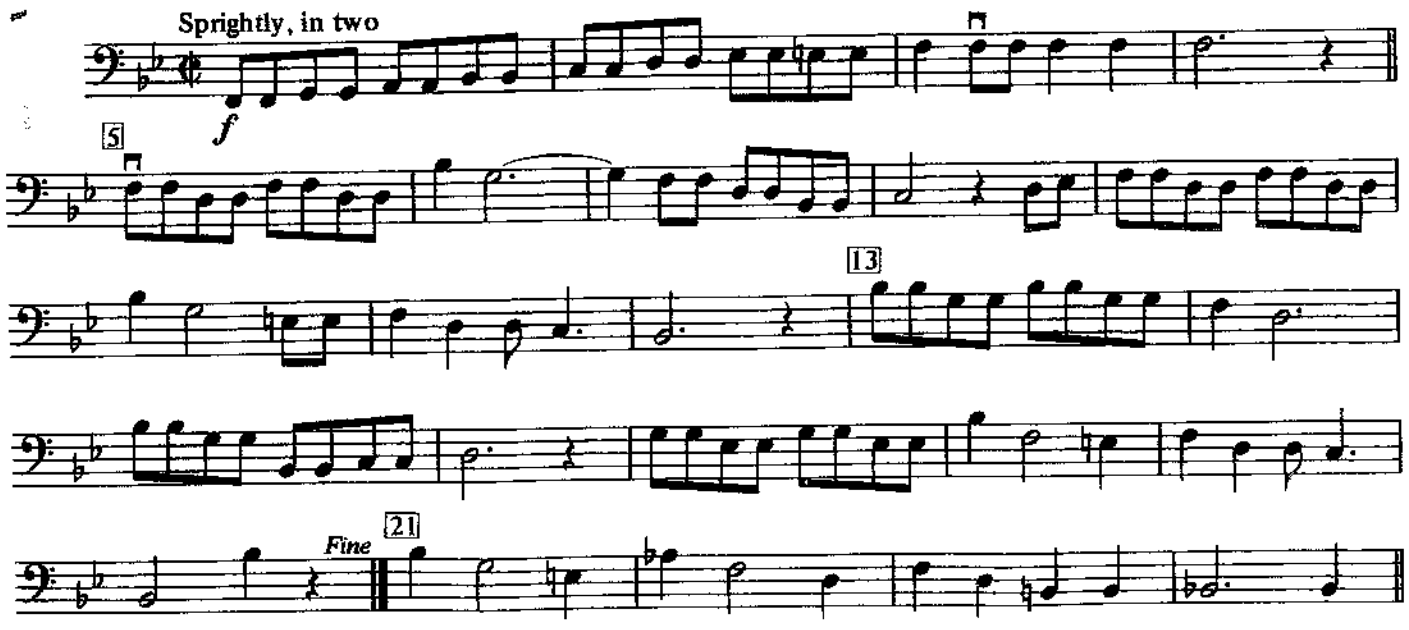
for Double Bass and Piano

Double Bass

CHARLES HOAG



The Half Position Rag



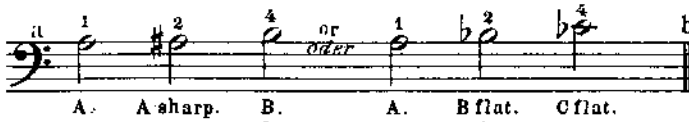
I. Position.

In moving one-half tone higher from the "Half" Position, the hand is placed in the "First" Position, which contains the following intervals: –

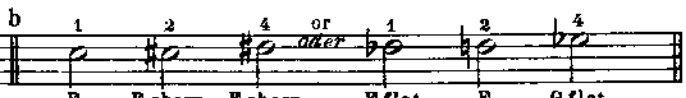
I. Lage.

Rückt man aus der gewöhnlichen Lage um einen halben Ton höher, so befindet sich die Hand in der ersten Lage, in welcher nachstehende Tönenthalten sind:

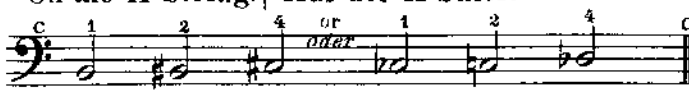
On the G String. | Auf der G Saite.



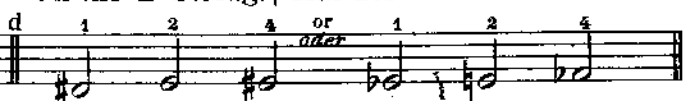
On the D String. | Auf der D Saite.



On the A String. | Auf der A Saite.



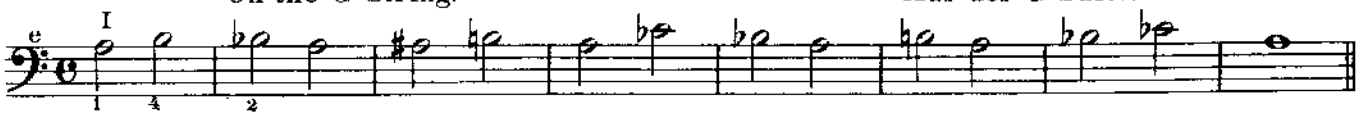
On the E String. | Auf der E Saite.



Exercises on the Separate Strings.

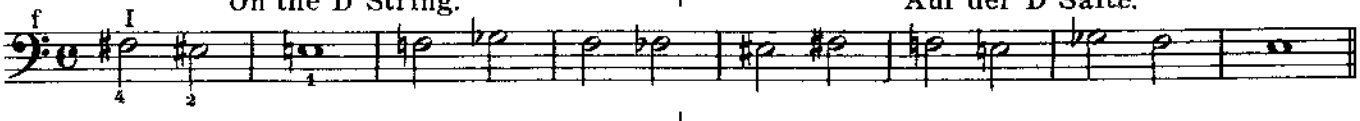
Übungen auf den einzelnen Saiten.

On the G String.



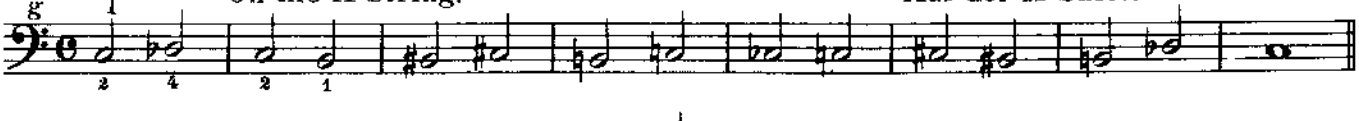
Auf der G Saite.

On the D String.



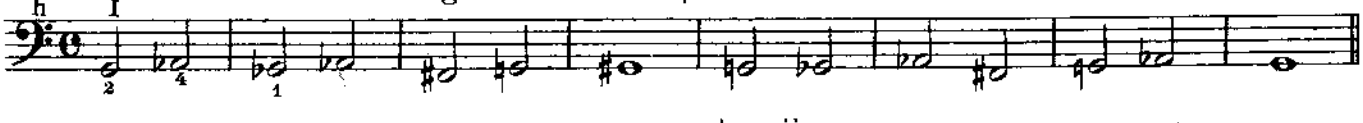
Auf der D Saite.

On the A String.



Auf der A Saite.

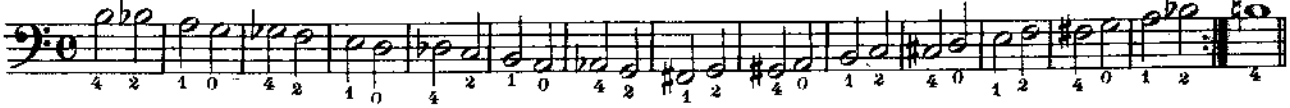
On the E String.



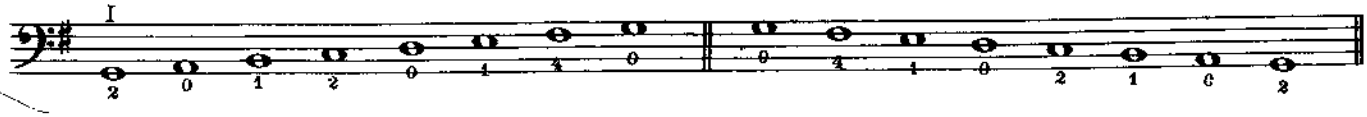
Auf der E Saite.

Exercises for the Connection of the Four Strings. | Übungen auf allen vier Saiten.

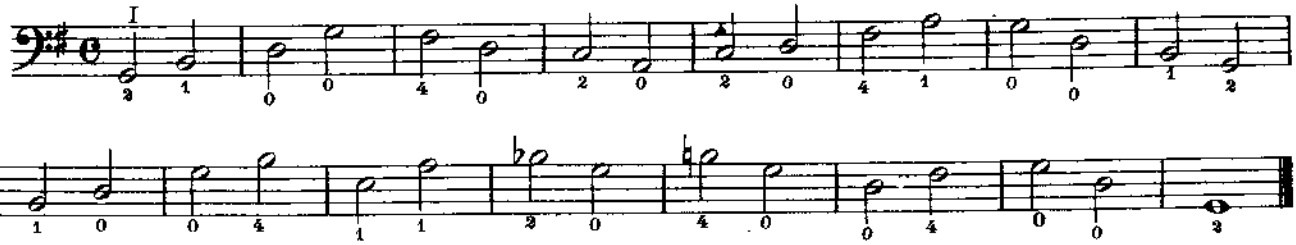
1.

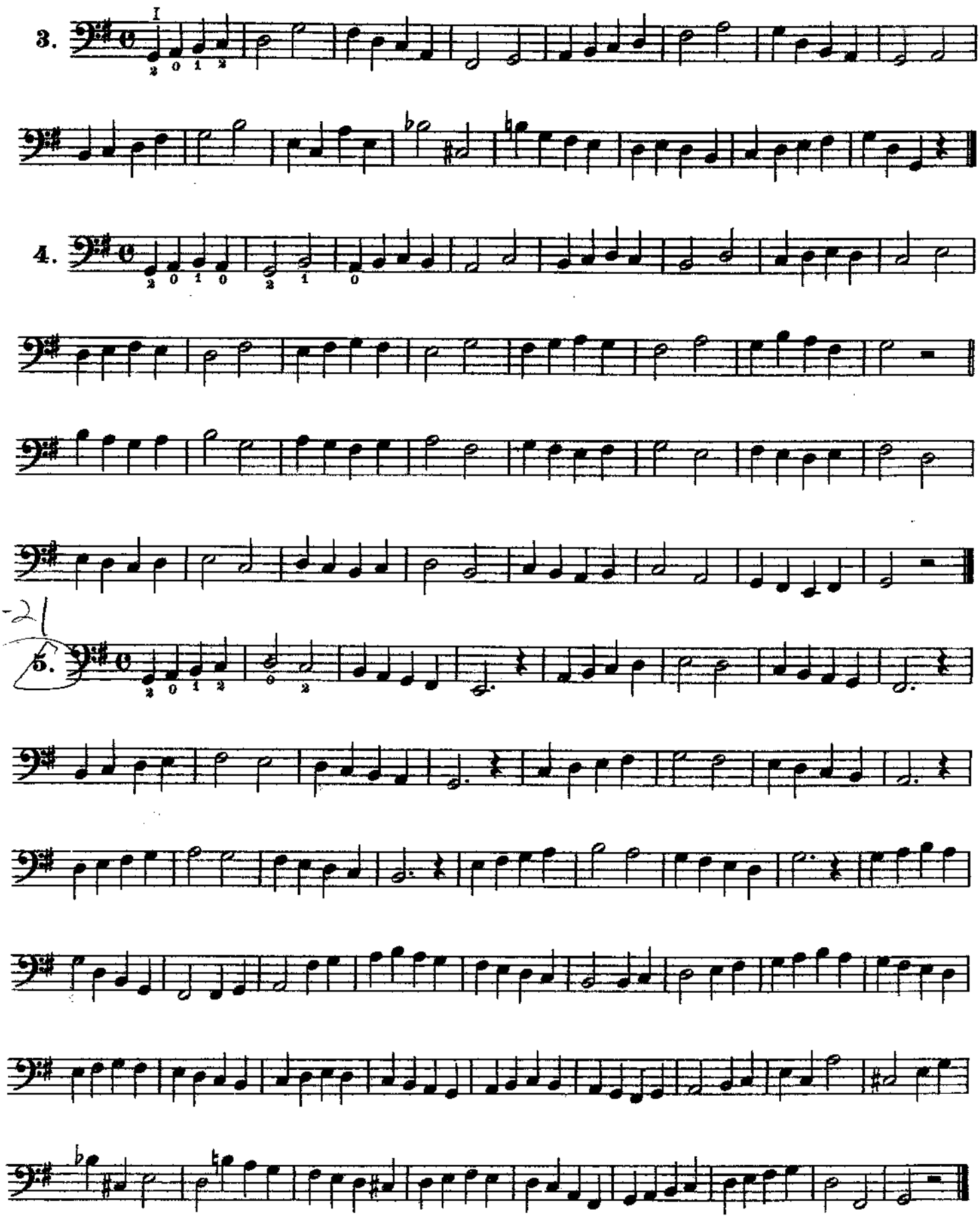


G Major Scale. | G dur Scala.



2.

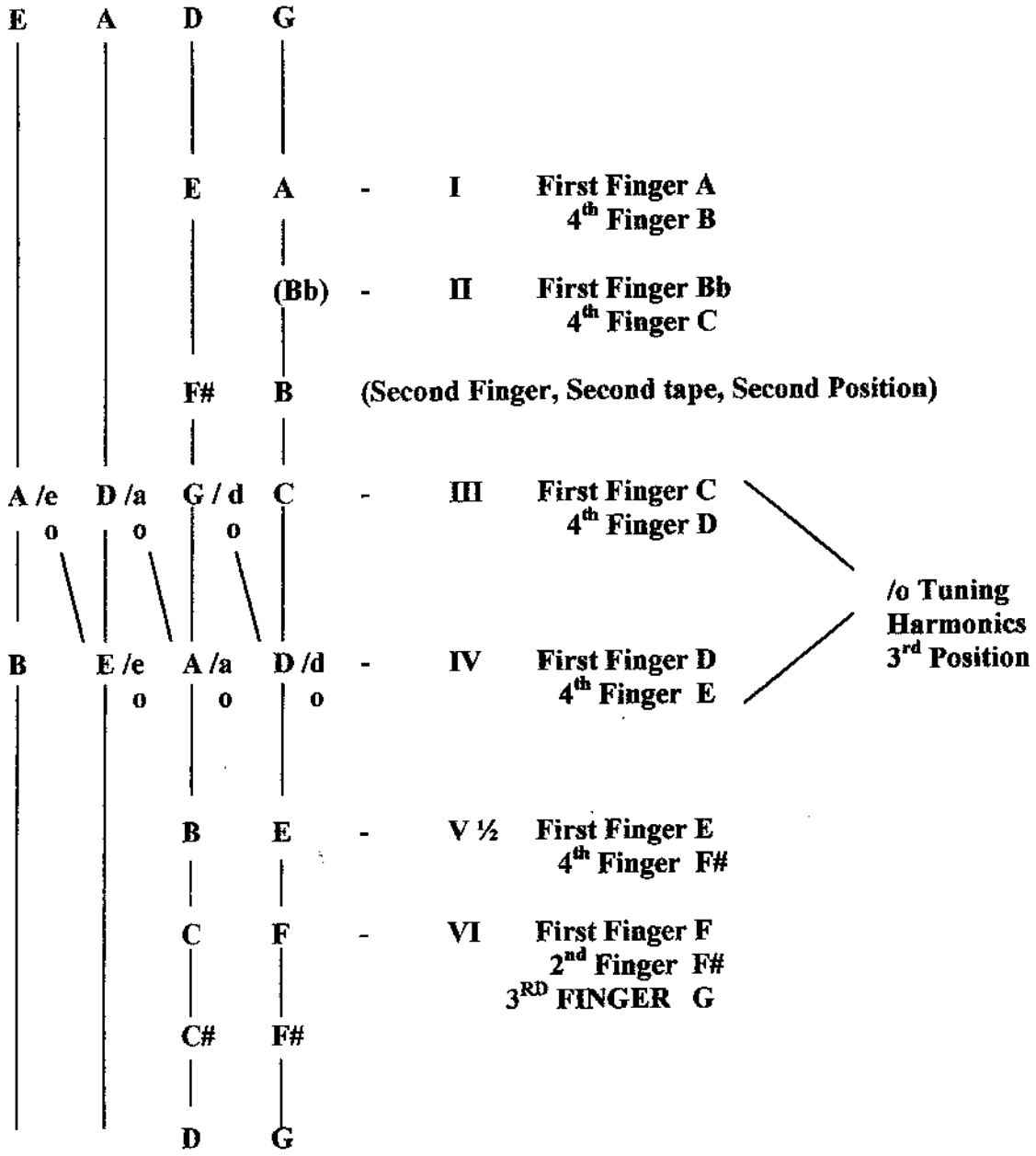



3.
4.
12-21
5.

11
A

POSITION NUMBERING GUIDE

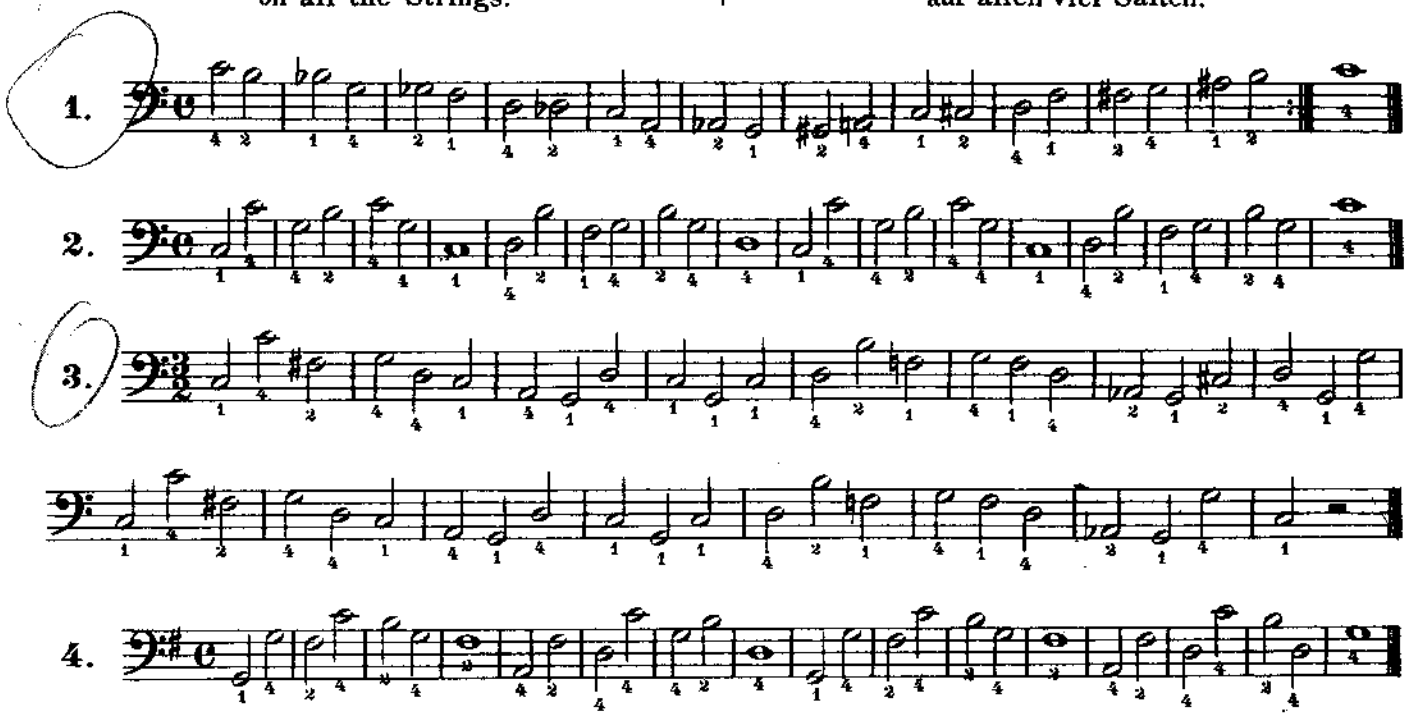
Franz Simandl
Corresponding to tapes



Simandl's Position numbering follows the first finger being placed on notes of a Bb major scale. The Position Numbers without a ½ marking land on note in the key of Bb. As in the above example: V ½ postion is on an E natural. For Fifth position, the first finger would be on Eb.

Exercises in the II. Position
on all the Strings.

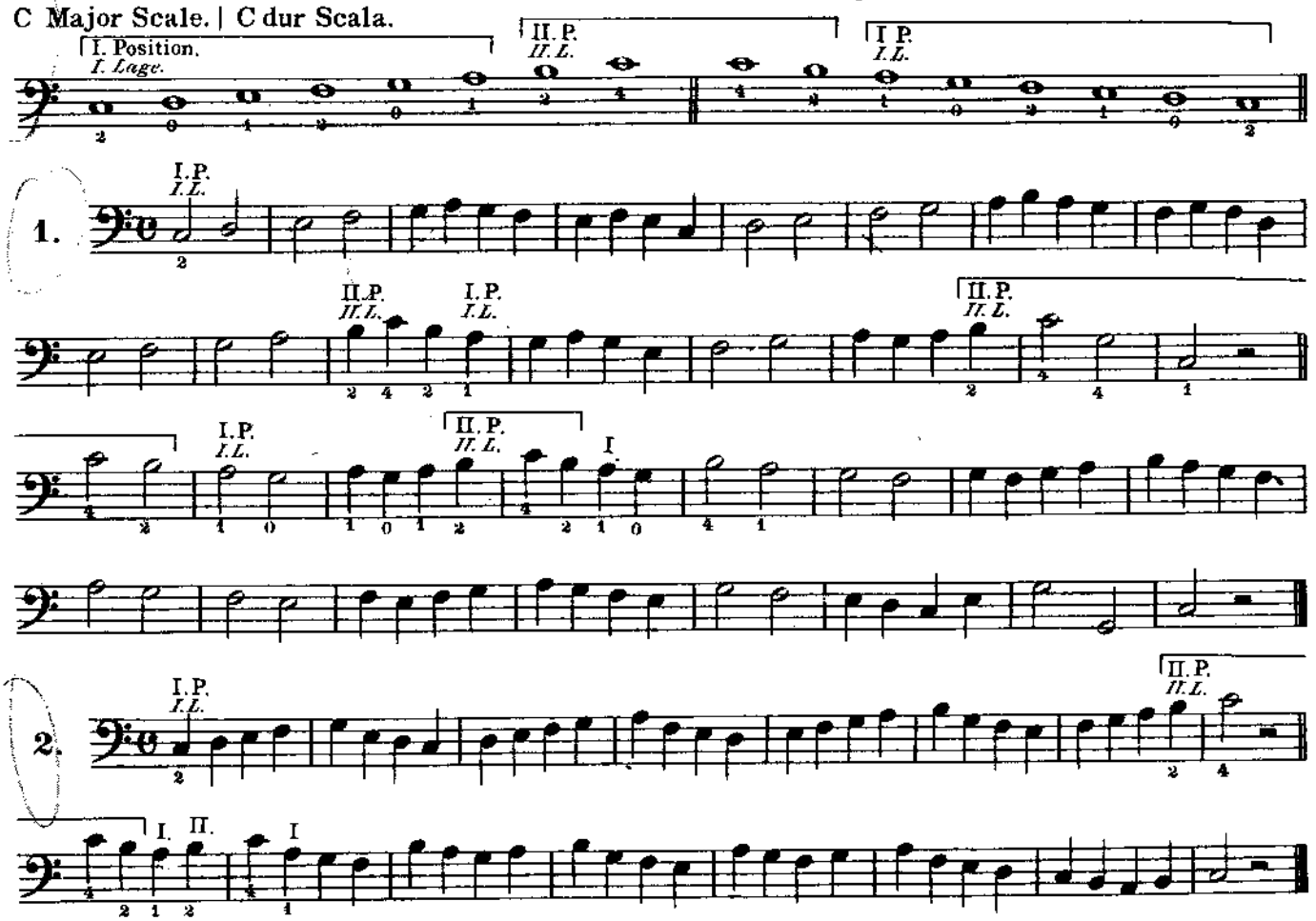
Übungen in der II^{ten} Lage
auf allen vier Saiten.



Exercises in the I. and II. Position.

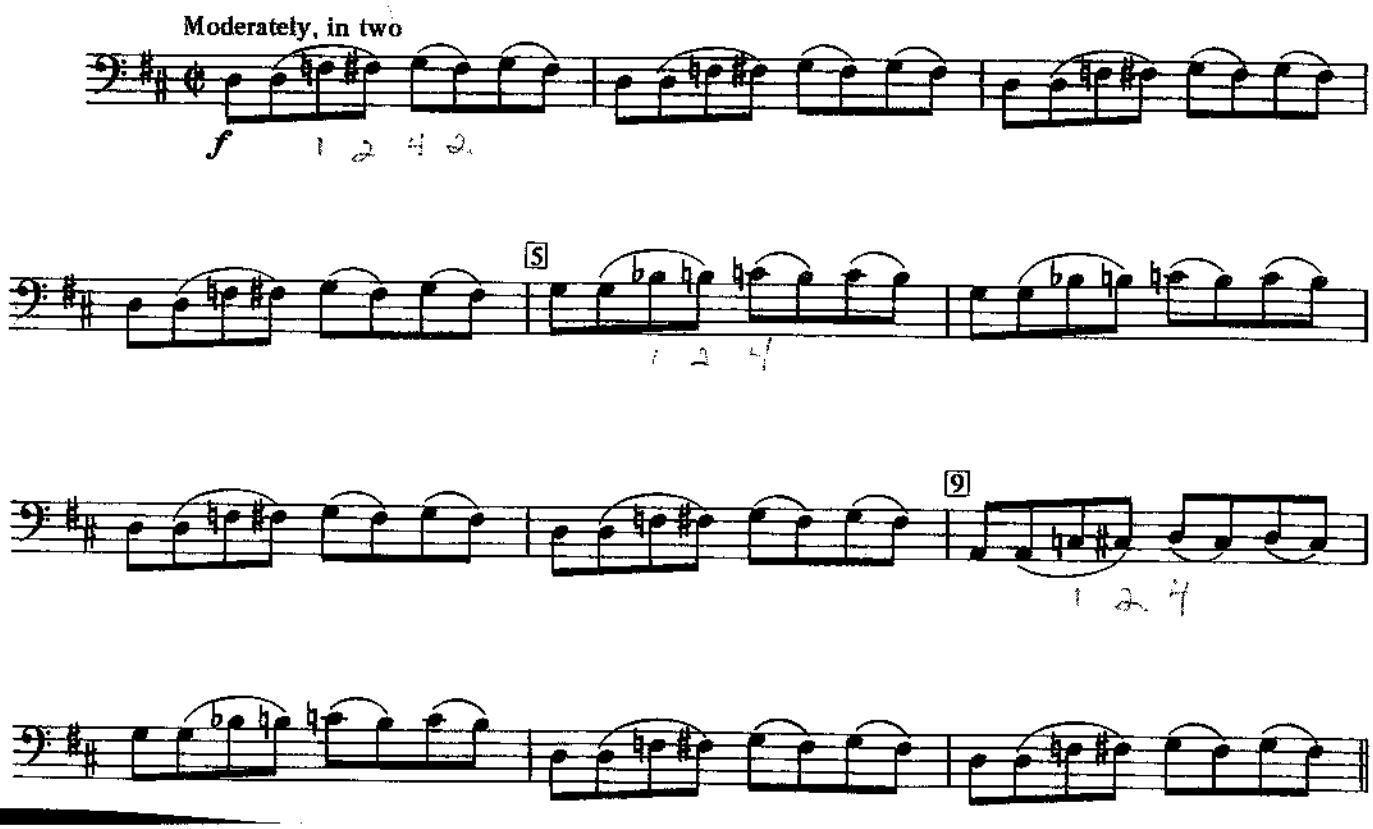
Übungen in der I. und II. Lage.

C Major Scale. | C dur Scala.



STRING FESTIVAL SOLOS VOL.II
Pub: BELWIN-MILLS/ WARNER BROS.
MINUET by Pleyel

The Second Position Boogie



THIRD POSITION
(III)

	E	A	D	G
1	A	D	G	C
2			G#	C#
4	B	E	A	D

Third Position

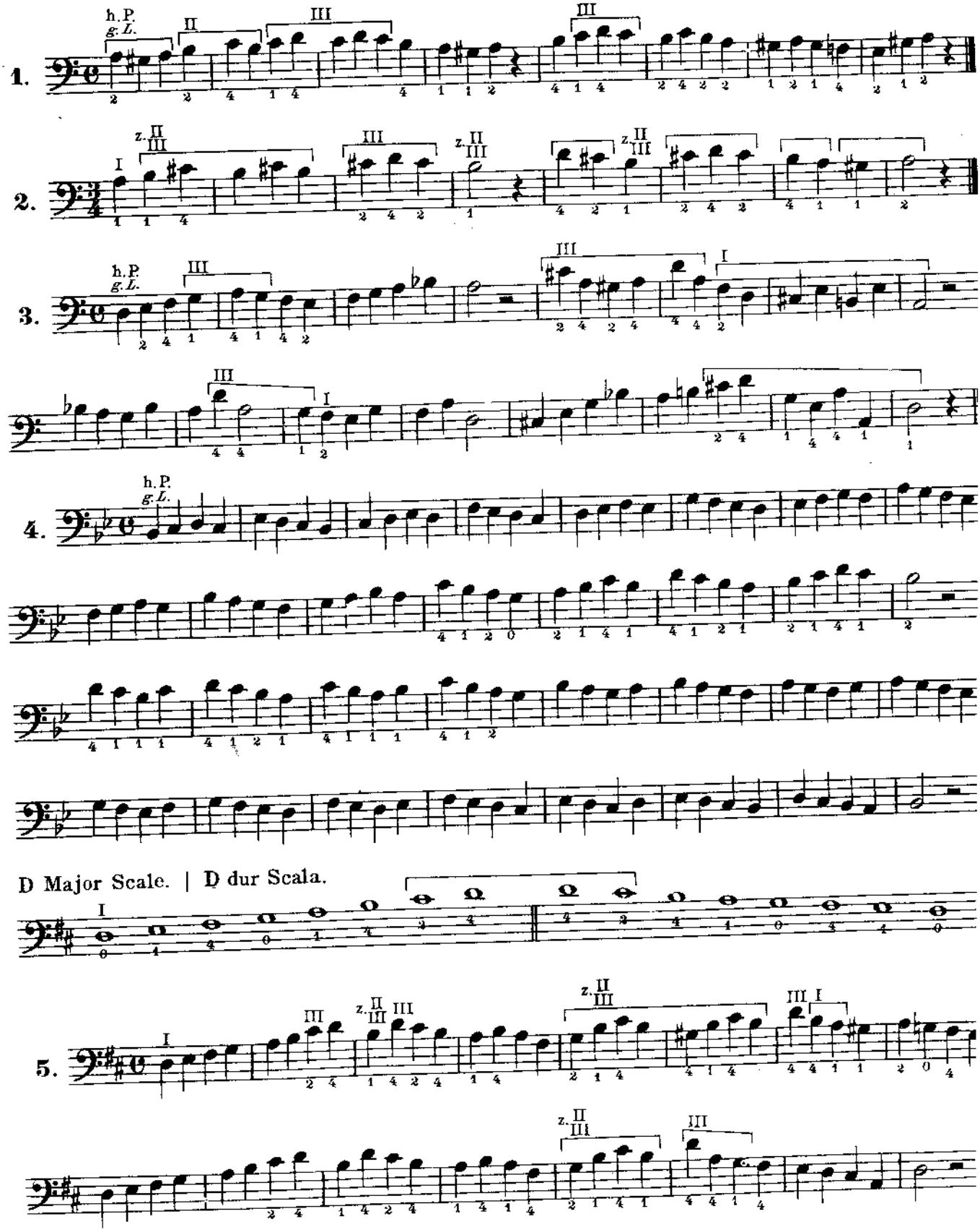
FOURTH POSITION
(IV)

	E	A	D	G
1	B	E	A	D
2	C	F	A#/Bb	D#/Eb
4	C#	F#	B	E

(Fourth position fingers like first position one string lower!!!)

Exercises in the III. Position
together with the preceding Positions.

Übungen in der III. Lage
mit Anschluss der Vorhergegangenen.



6.

A Major Scale. | A dur Scala.

or
oder

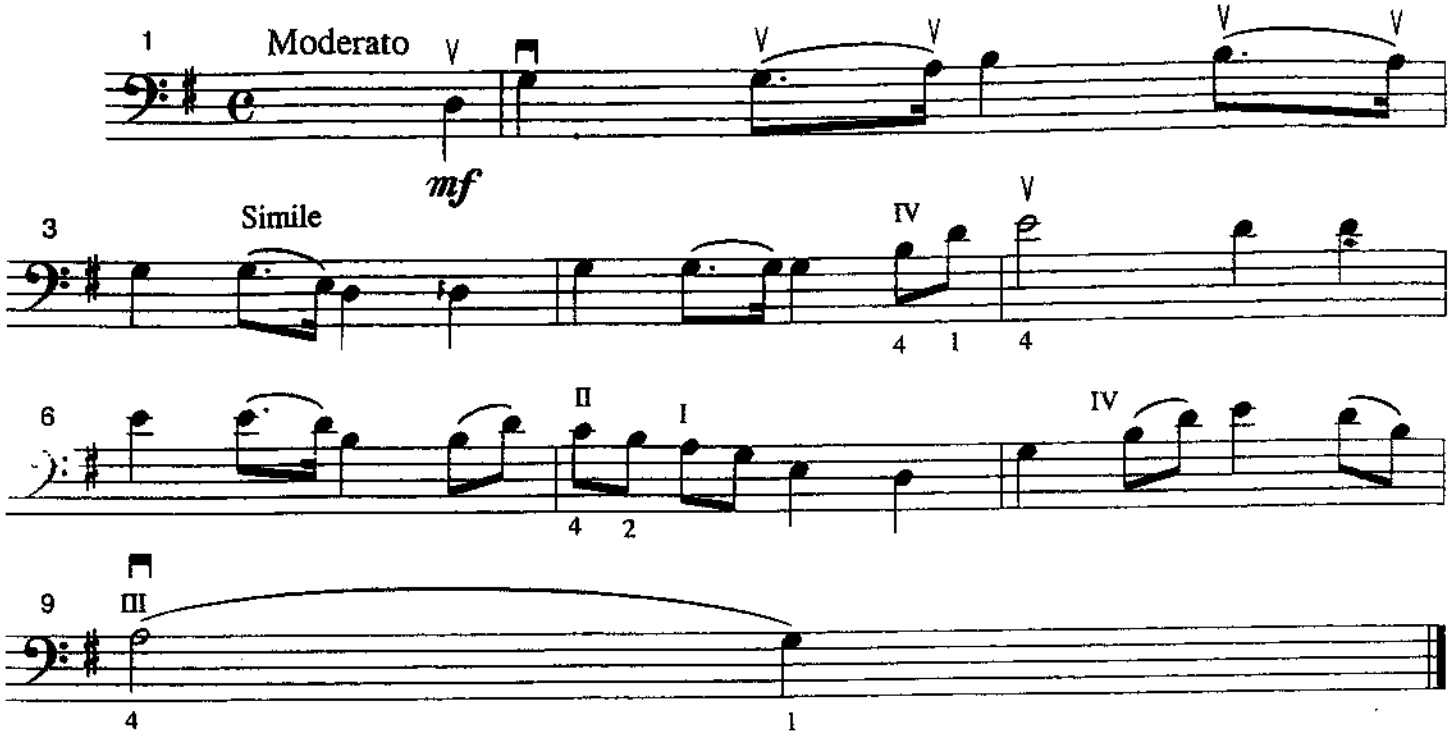
h. P.
g. L.

7.

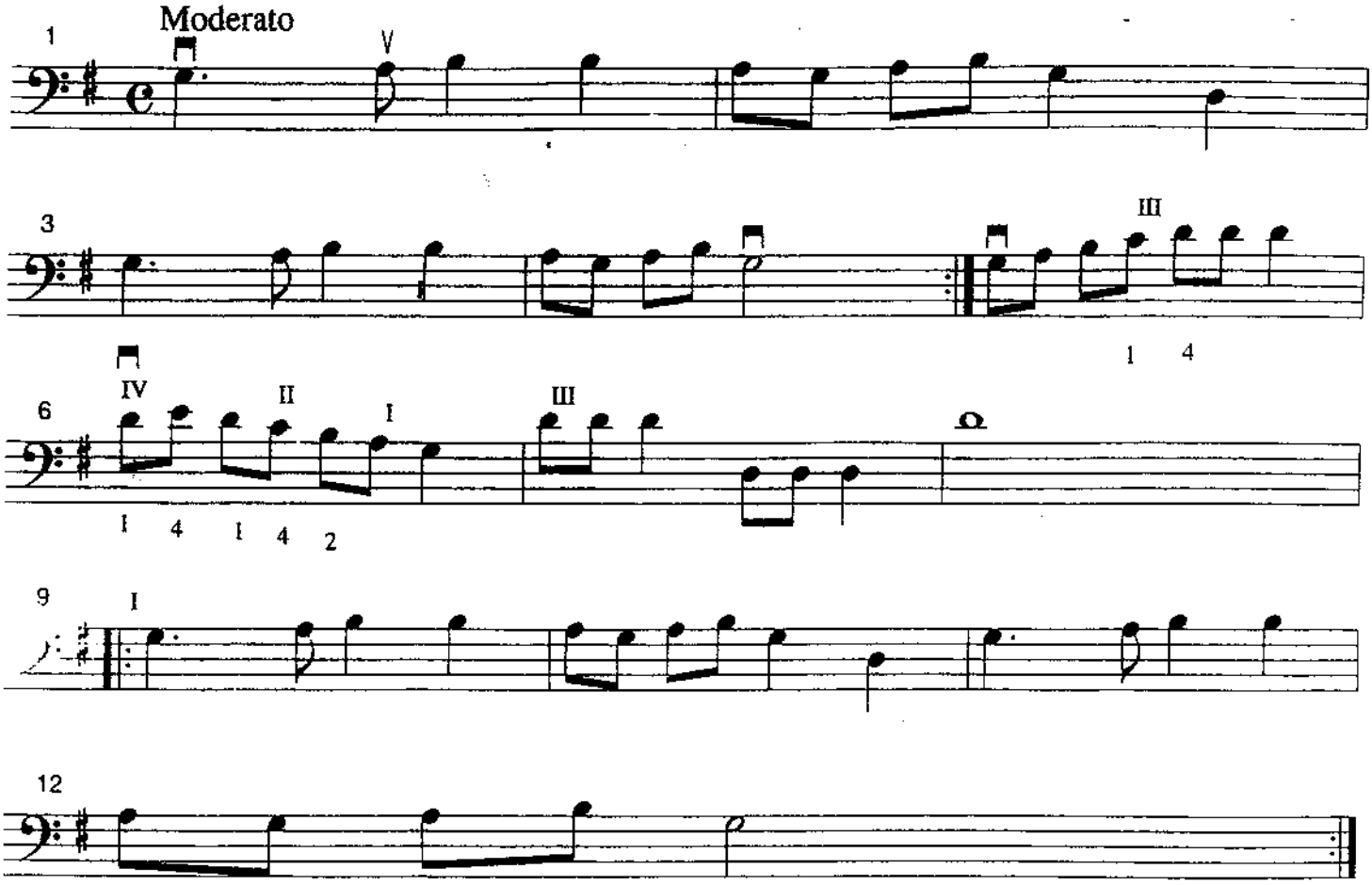
z. II III

h. P.
g. L.

LOCH LOMOND

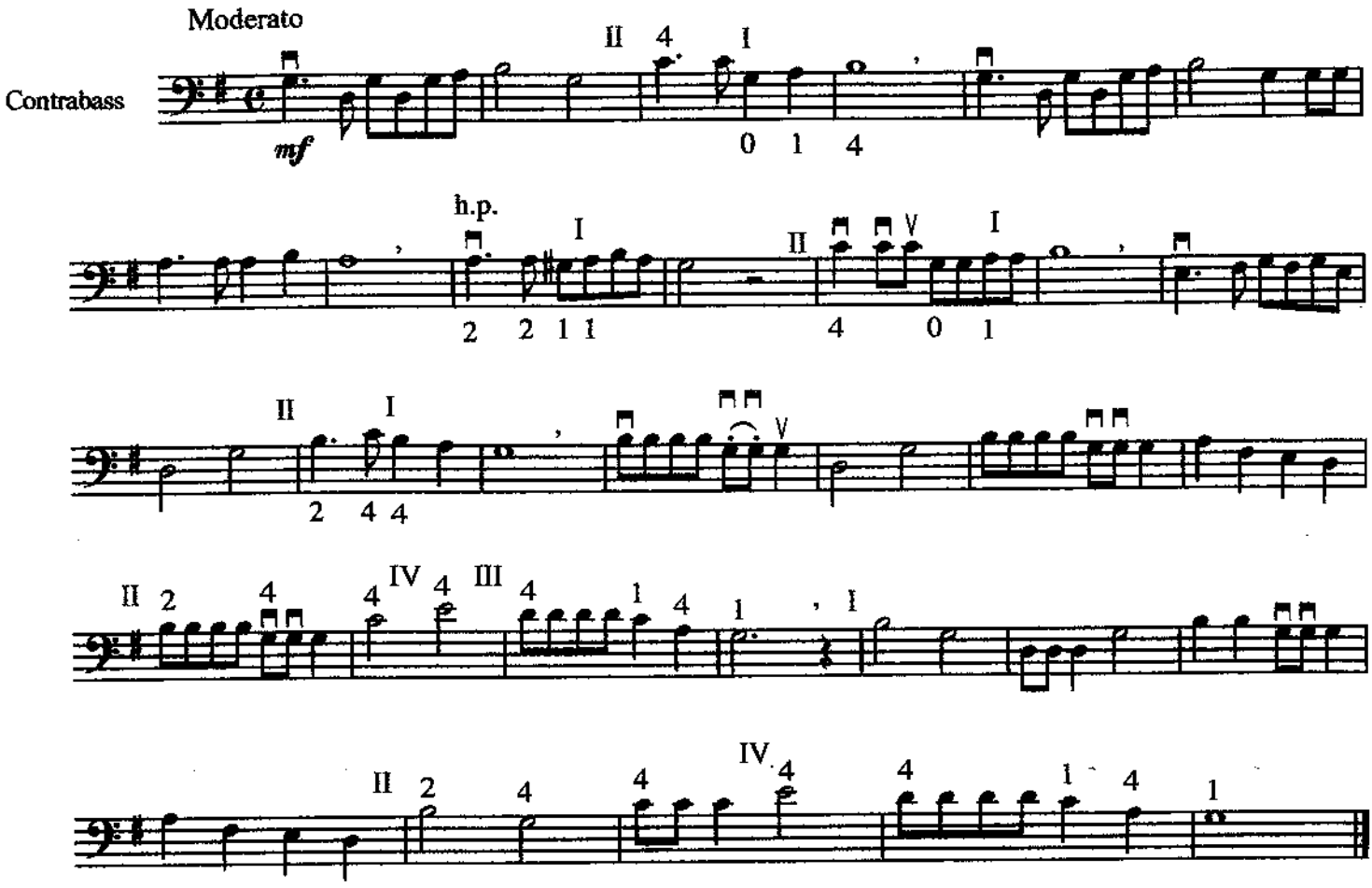


ALOETTE



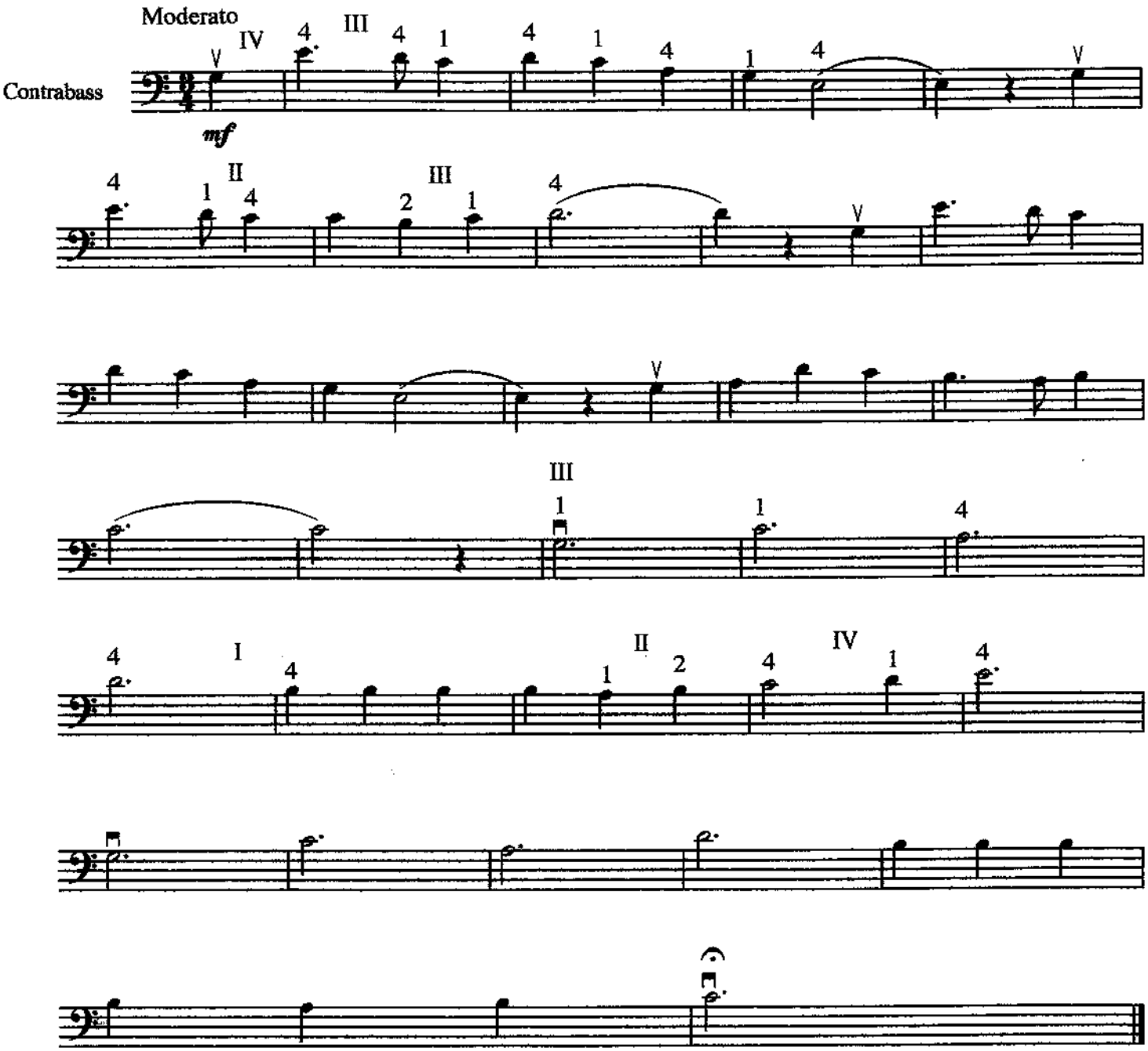
I've Been Working On The Railroad

The Levee Song/Traditional

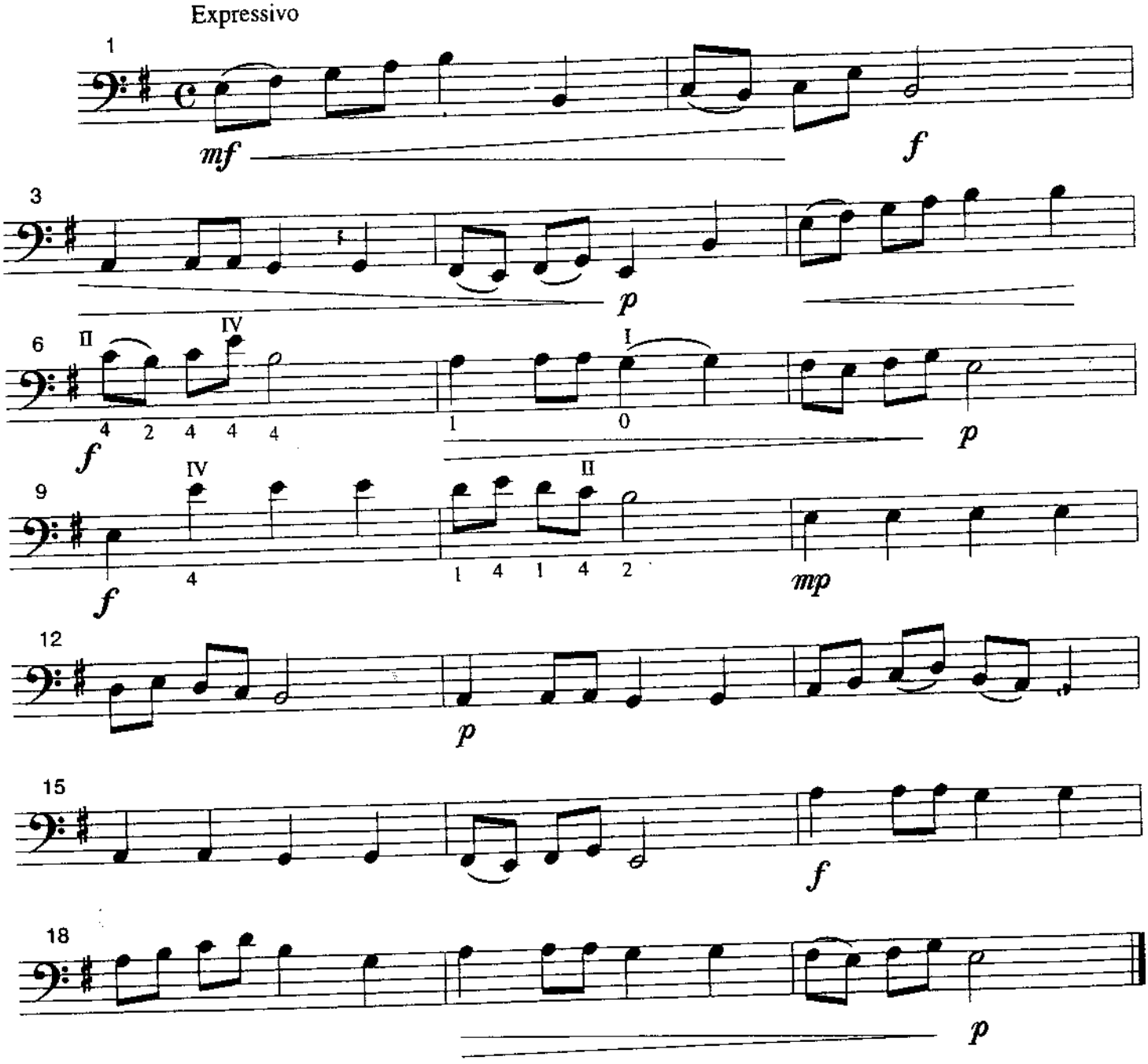


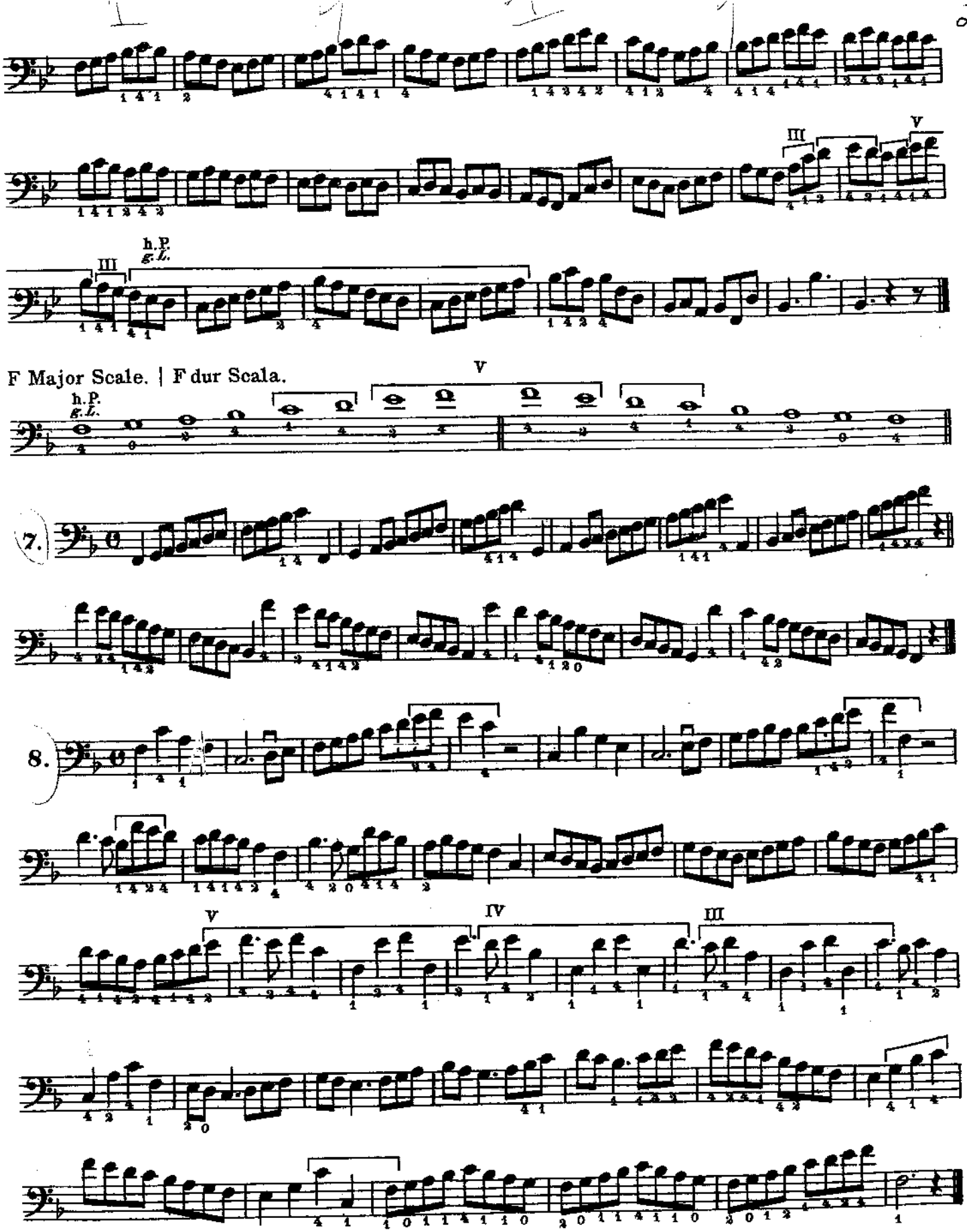
My Bonnie Lies Over The Ocean

Scottish Folk/ pos.C. E. Stuart



HATIKVOH (THE HOPE)

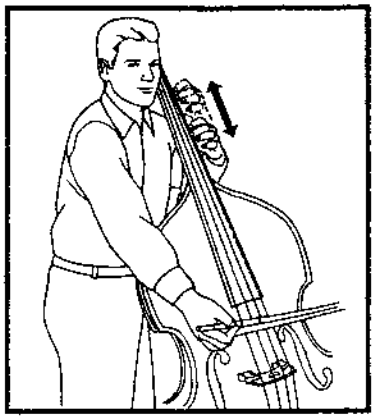



III
V
h.P.
g.L.
III
F Major Scale. | F dur Scala.
h.P.
g.L.
V
7.
8.
V
IV
III

VIBRATO

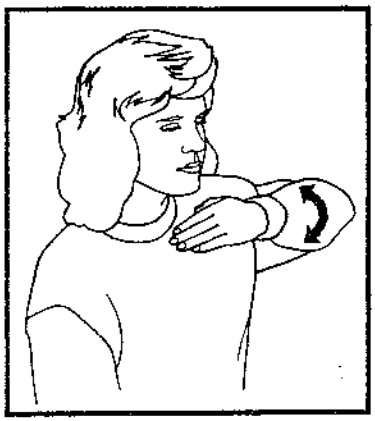
Work-outs

You can add beauty and feeling to your sound with VIBRATO, a smooth pulsation of the tone. It is created by varying the pitch slightly. Try these vibrato Work-outs as directed by your teacher.



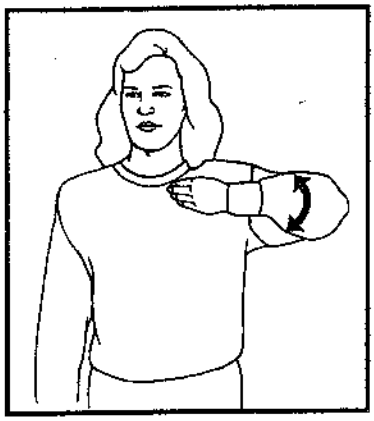
1. The Slide

Place your second finger on the A string. Slide up and down the string, covering the distance of 3 half-steps, then 2 half-steps, and finally 1 half-step. Your thumb should slide with the hand. Try this motion while using long, sustained bow strokes.



2. The Pivot

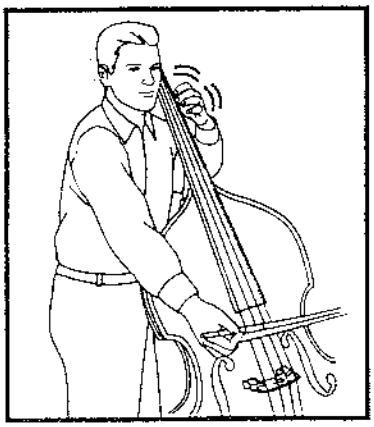
Touch the second finger of your left hand to your collarbone. Then pivot (rotate) your arm while keeping the elbow relatively still.



To check the motion away from the instrument, touch your elbow to the wall while doing The Pivot.

3. Pivot And Bow

Continue doing The Pivot motion, while playing long tones on open strings.



4. Vibrato

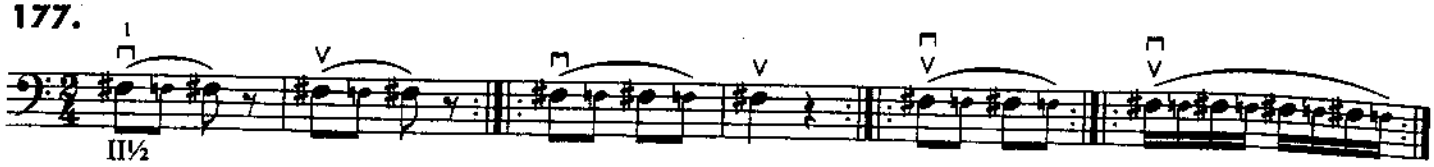
With your left thumb behind the neck, place your second finger on C on the A string and vibrate while playing a long, sustained bow stroke. Continue with third finger on C♯, then first finger on B, and finally with fourth finger on D.

Master these Work-outs before using VIBRATO in your playing!

VIBRATO EXERCISES

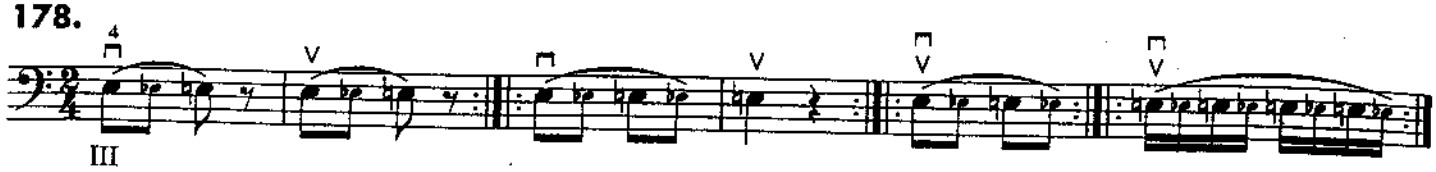
First practice these vibrato exercises without bowing. The lower part of the vibrato motion is shown in small notes, which do not denote actual pitches.

177.



Place only one finger on the string when you use vibrato.

178.



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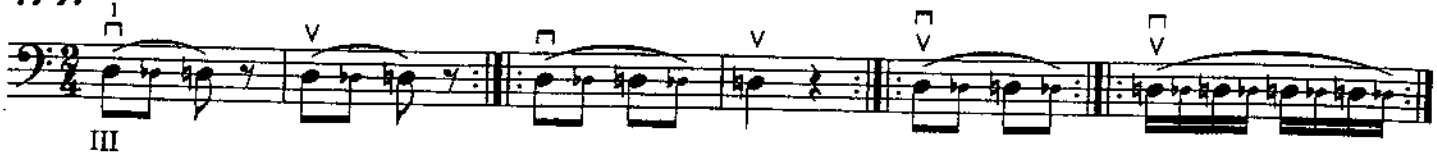
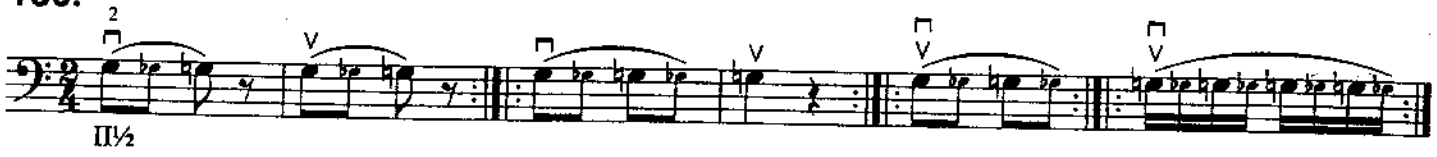
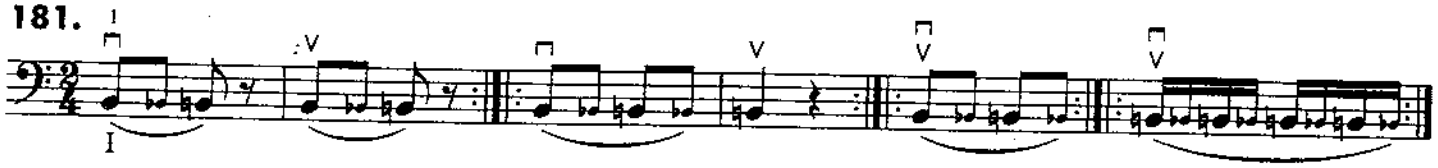


180.



181.



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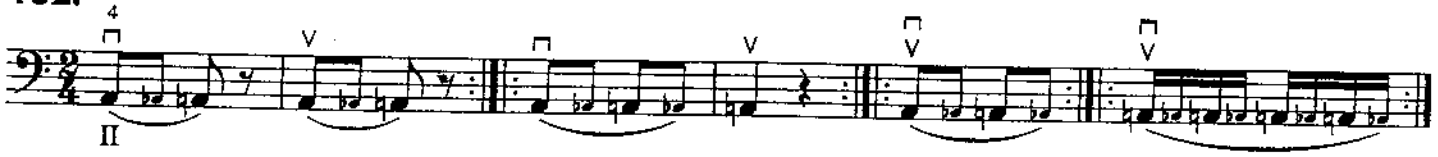

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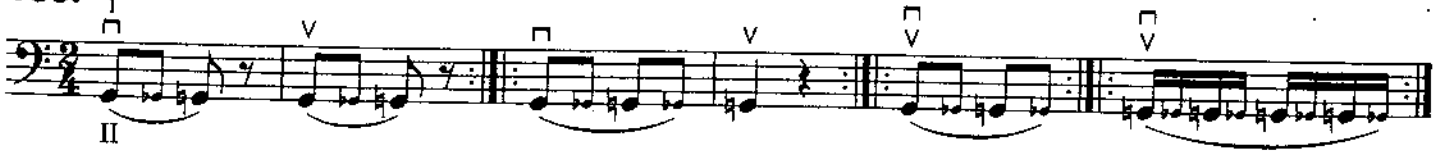

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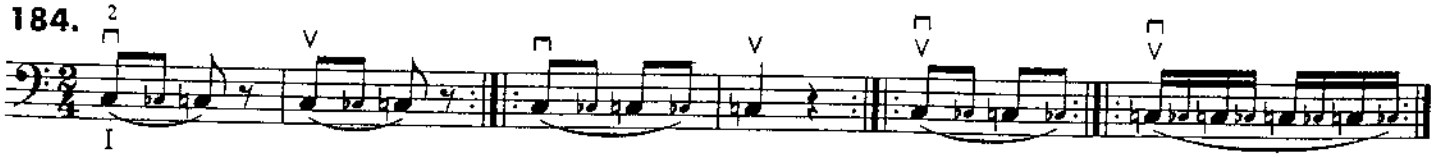
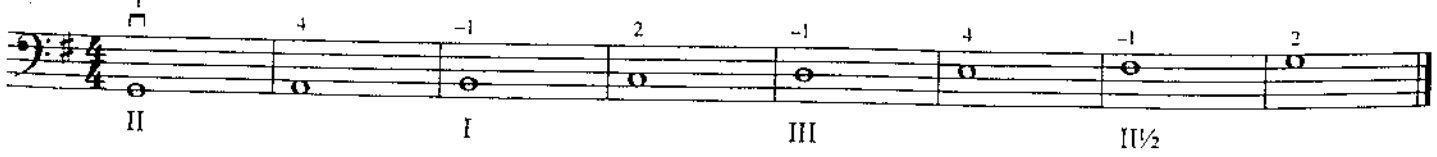


185. Now try VIBRATO, playing a G major scale.



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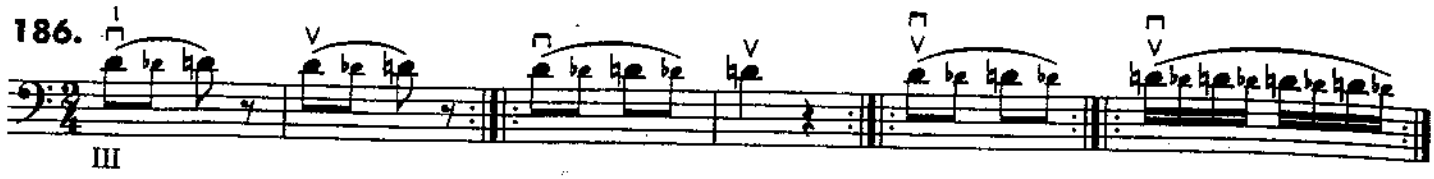

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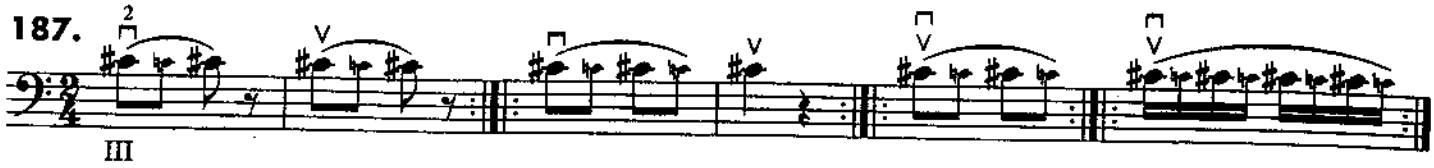

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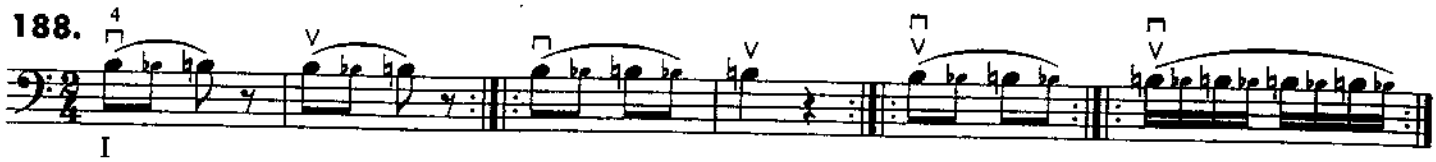

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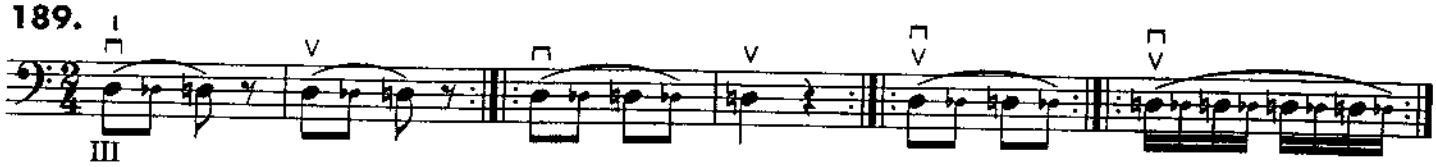

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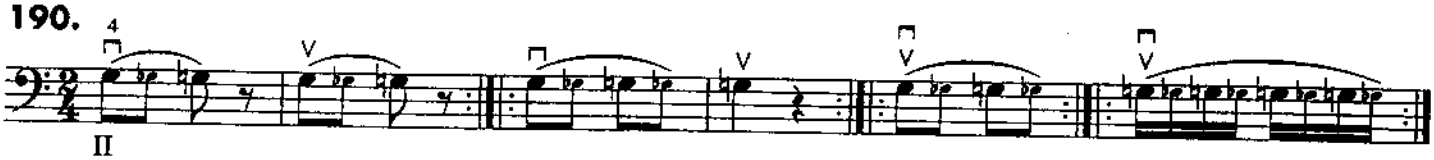

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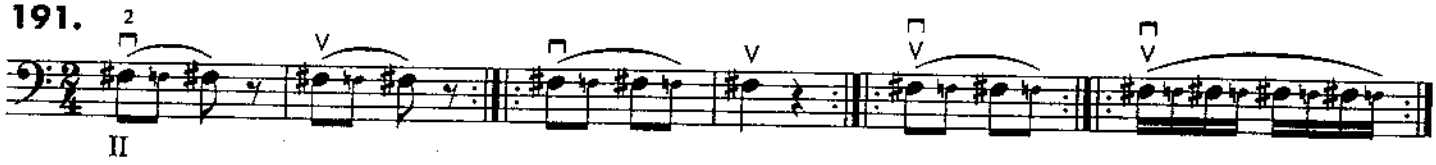

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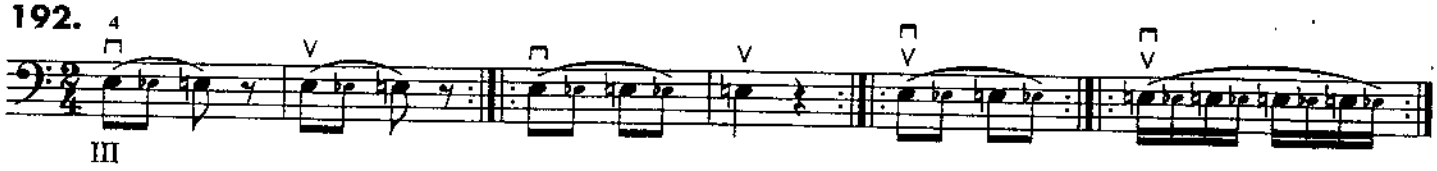

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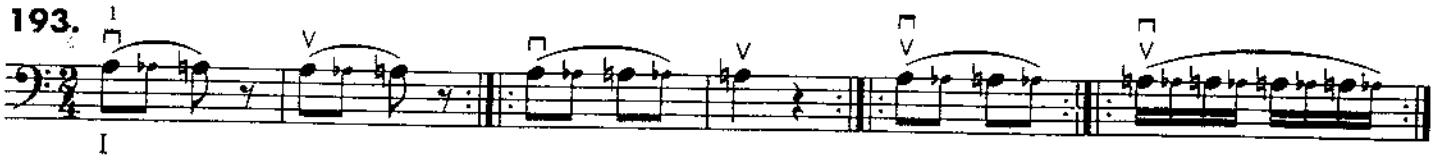
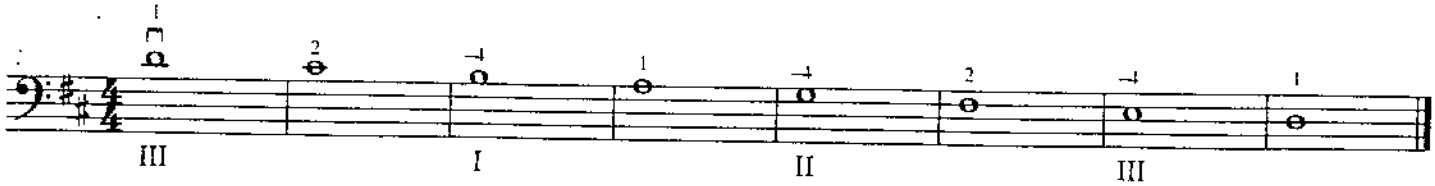


194. Use VIBRATO.

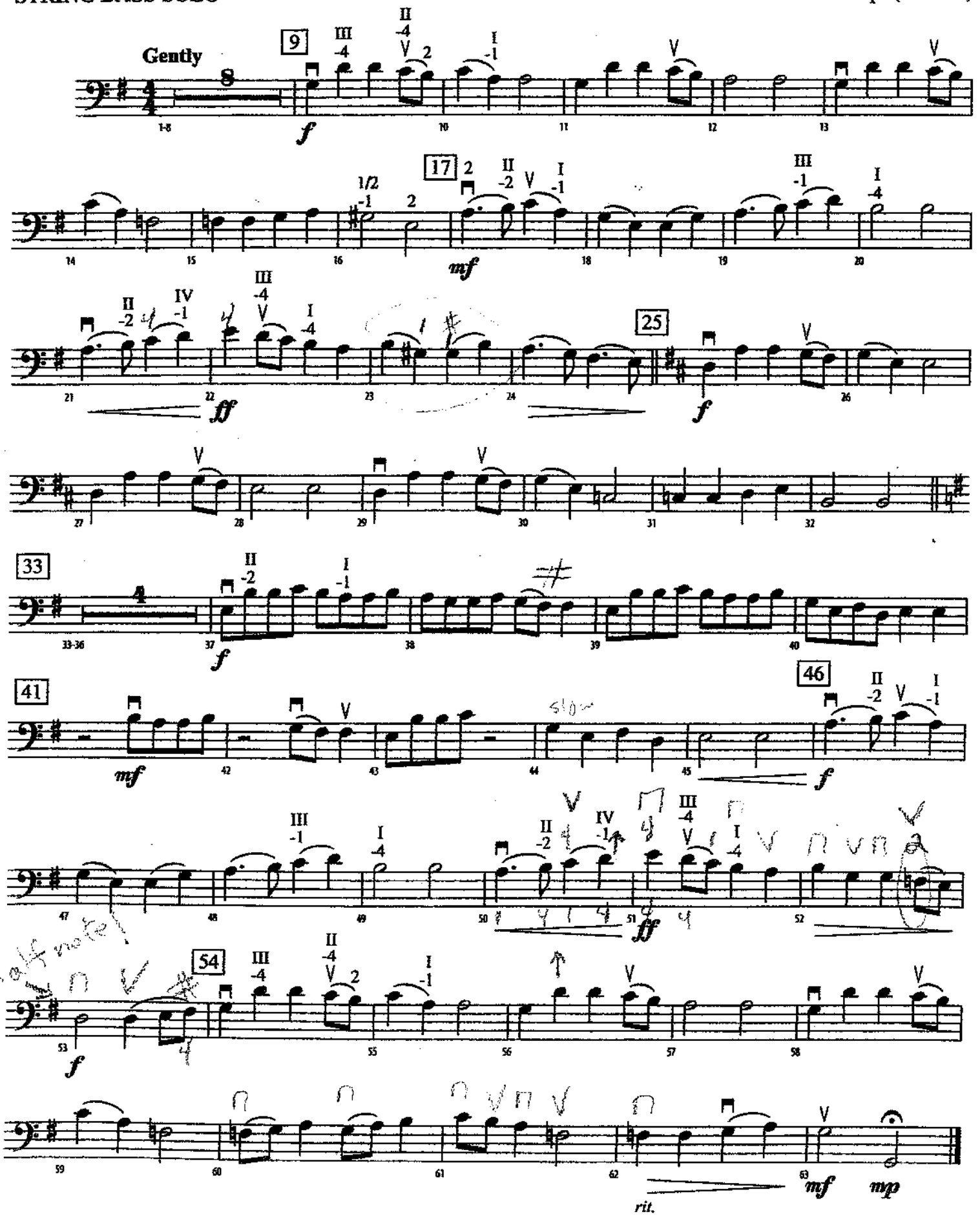


The Gentle Giant

(A Lyric Solo for Double Bass and Orchestra)

STRING BASS SOLO

Bob Phillips (ASCAP)



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