BALDWIN HIGH SCHOOL STRING ORCHESTRA

Bass

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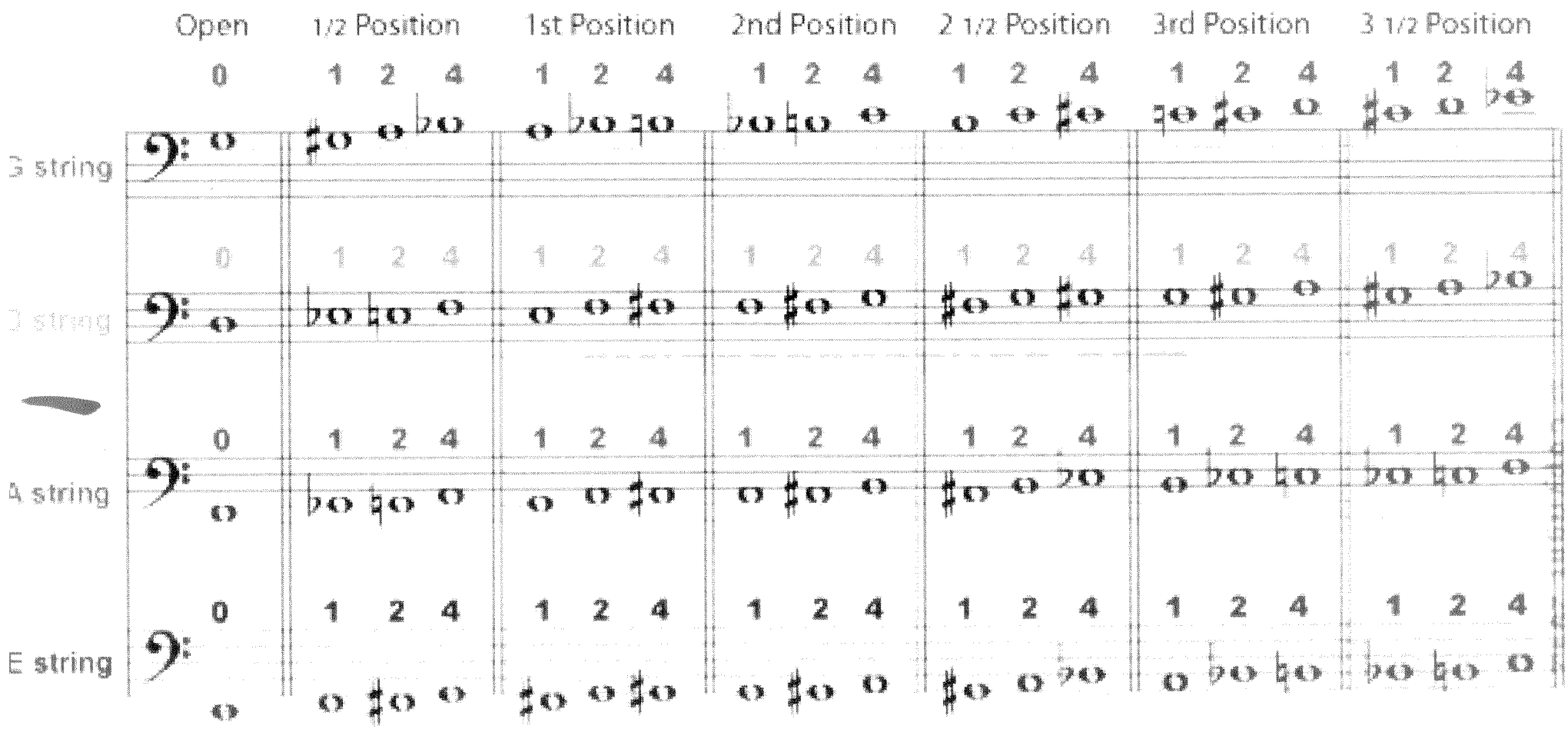
Bass

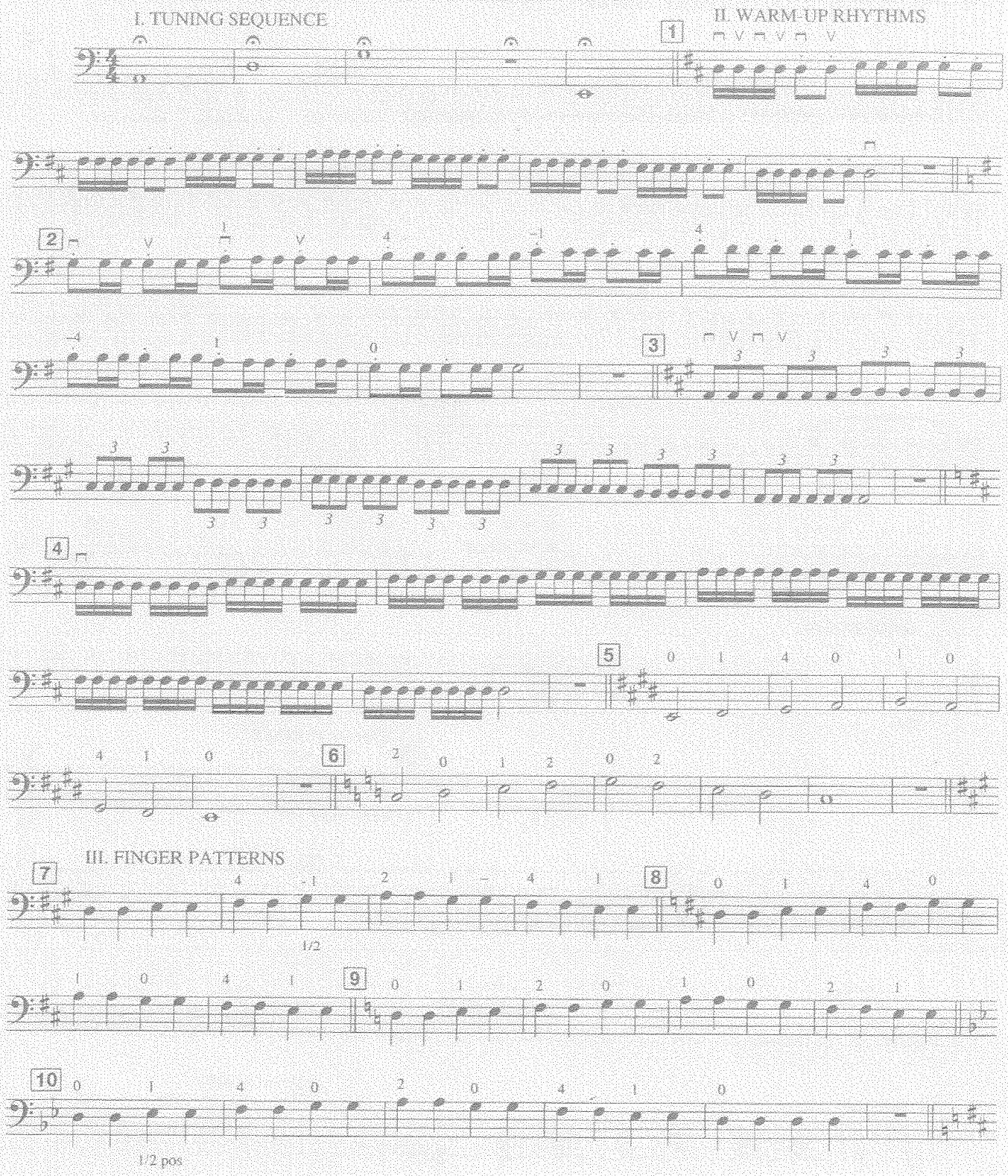

Open
1/2 Position
1st Position
2nd Position
2 1/2 Position
3rd Position
3 1/2 Position
G string
D string
A string
E string

DAILY WARM-UPS

For String Orchestra

DOUBLE BASS

MICHAEL ALLEN



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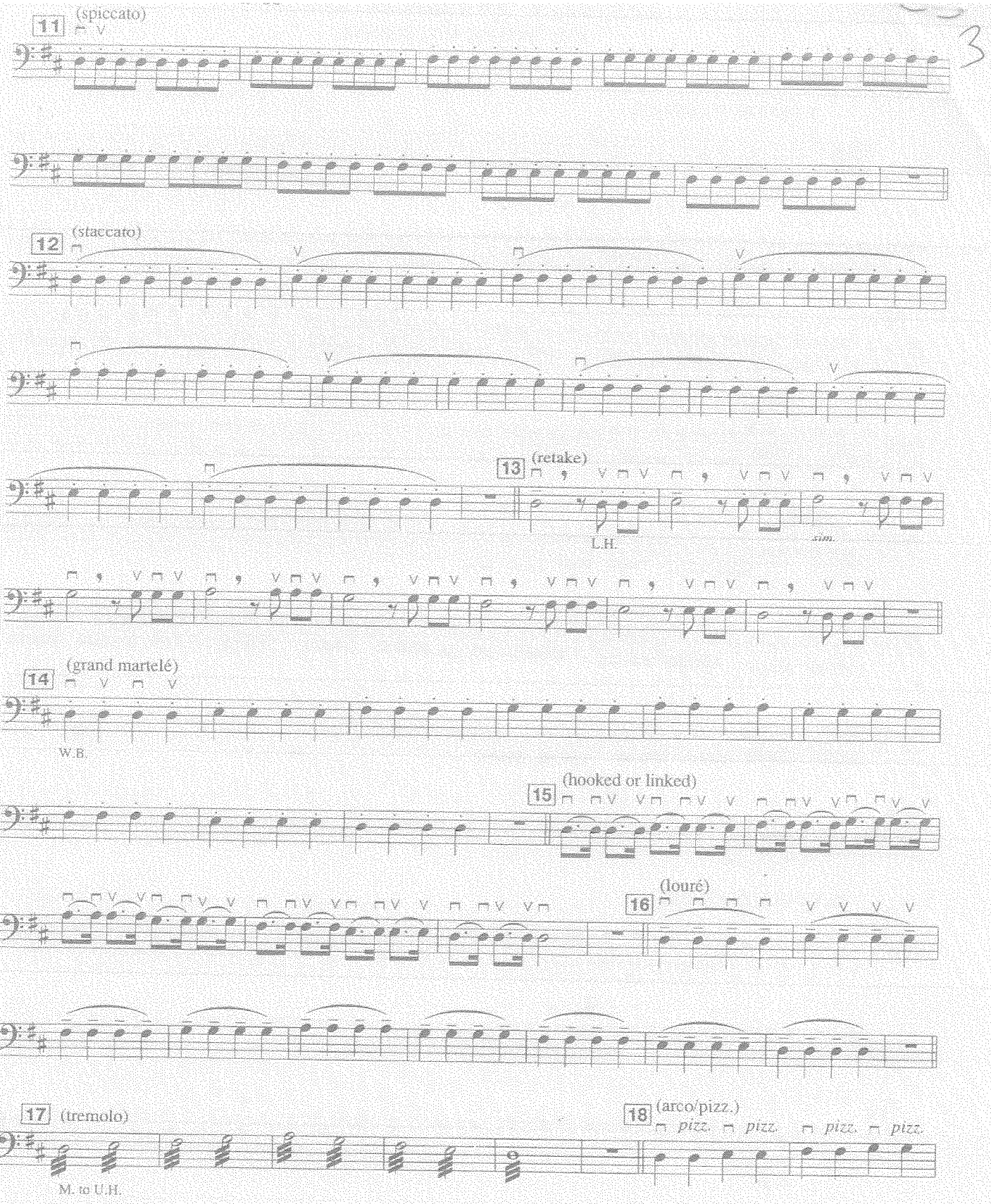
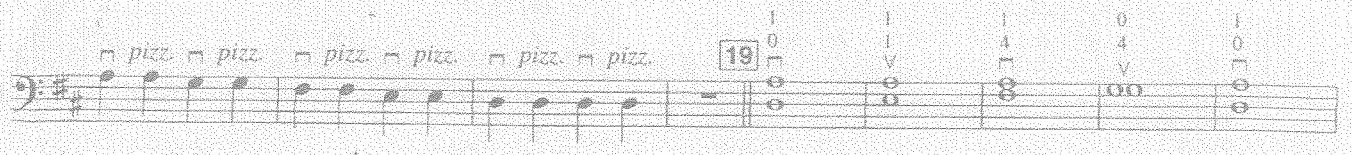
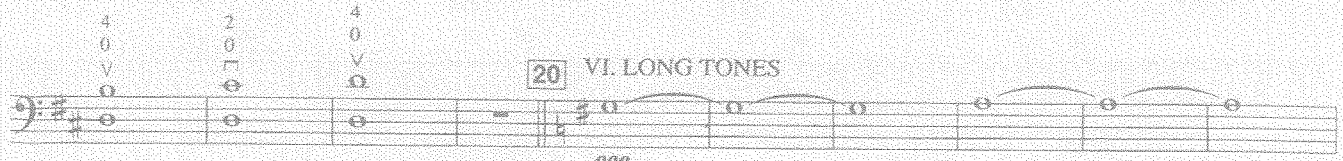

11 (spiccato)
12 (staccato)
13 (retake)
L.H.
sim.
14 (grand martelé)
W.B.
15 (hooked or linked)
16 (louré)
17 (tremolo)
M. to U.H.
18 (arco/pizz.)
pizz.
pizz.
pizz.
pizz.

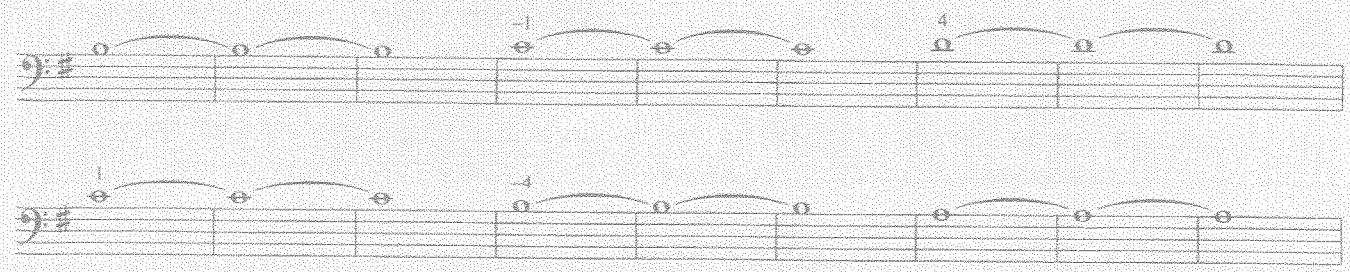
V. DOUBLE STOPS



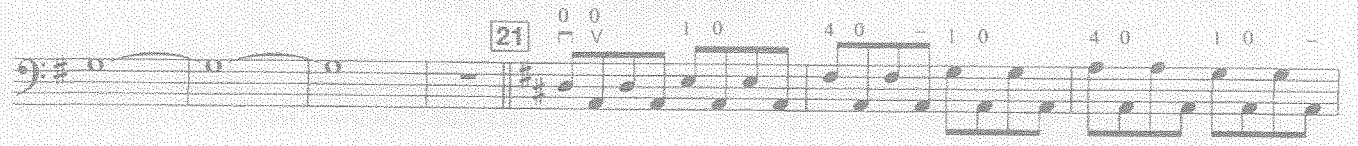
VI. LONG TONES

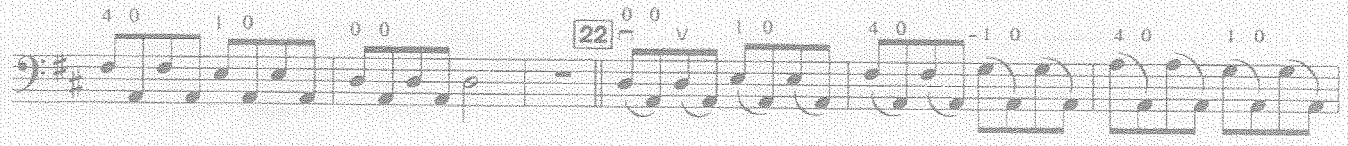


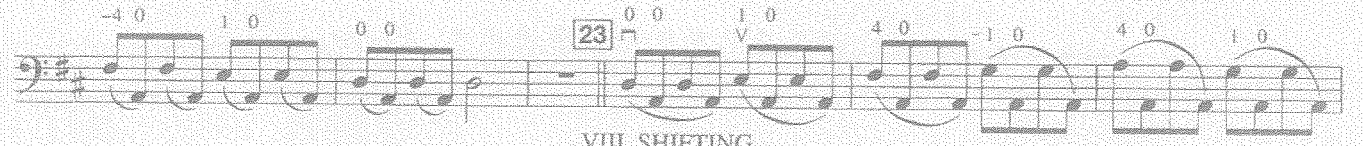
fff



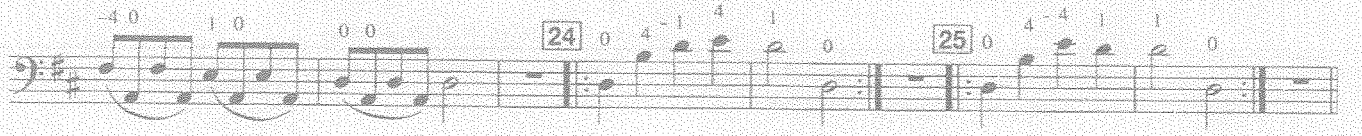
VII. STRING CROSSING

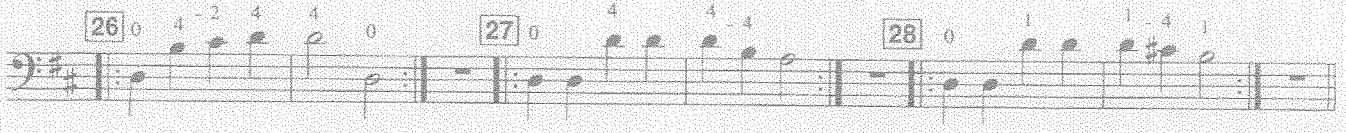


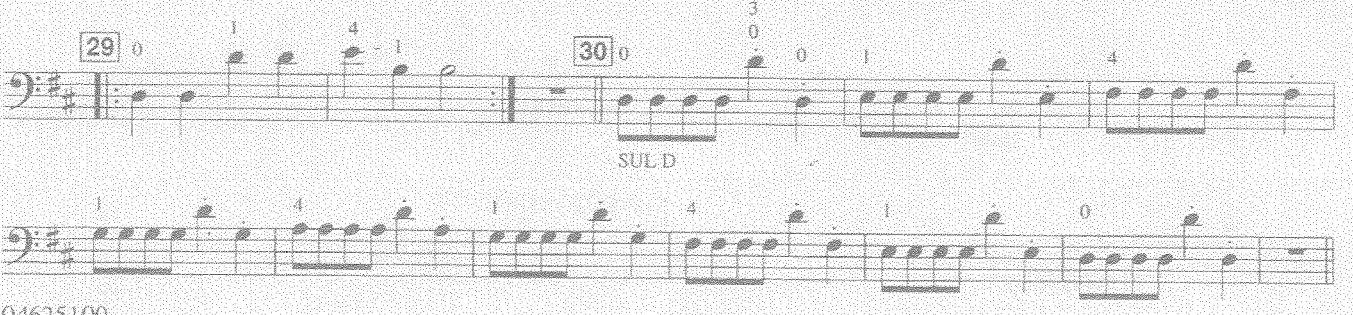




VIII. SHIFTING



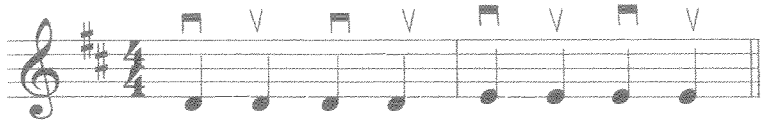




Crucial Bowing Skills

For use first on a single open string and later with a scale

1

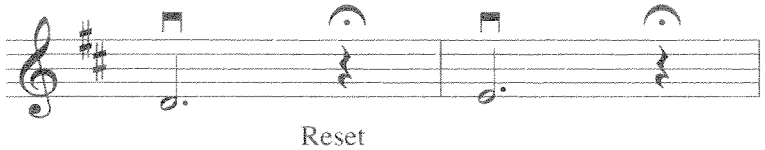


Détaché: Middle of bow. On the string. One bow per note. Legato, not stopped. Beware frozen joints.

2

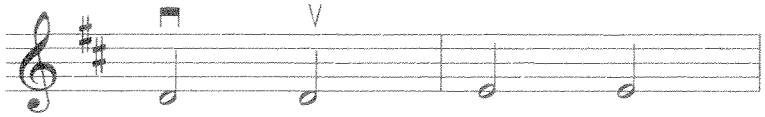
Middle to Frog: Keep bow 90 ° to the string by bending at the wrist. Keep elbow relaxed.

3



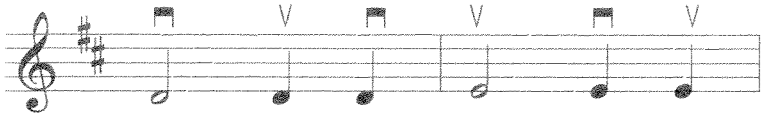
Middle to Tip: Keep bow 90° to the string by opening the elbow.

4



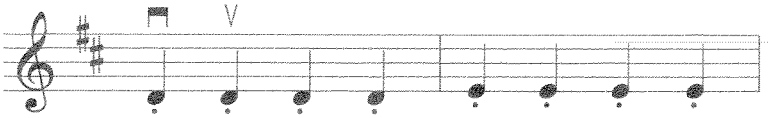
Whole bows: Adapt with wrist and elbow as in exs. 2 & 3. Maintain 90° degree angle- bow to

5



Whole, half, half: Use the whole bow on the long note and "localize" the short ones near the tip or frog.

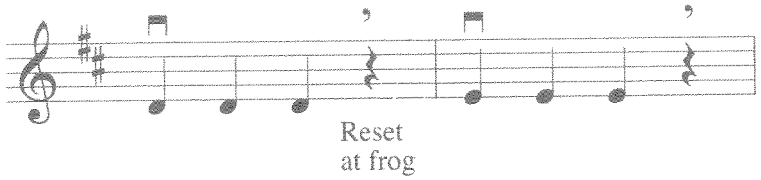
6



Staccato/ Martelé: Very small strokes at the middle with clear attacks and releases. Start with "T" or "K" sound. Martelé more accented.

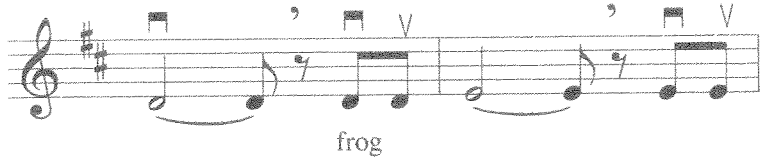
5

7



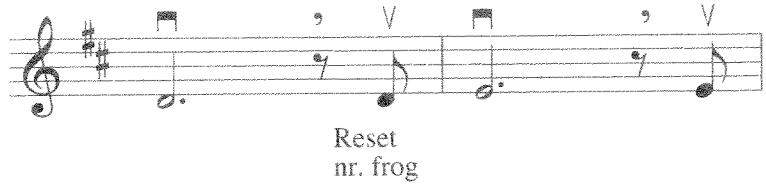
Retakes: Control the bow while lifting; relax after setting at frog. Limit the size of motions.

8



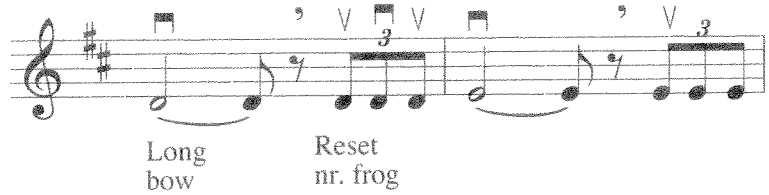
Retakes: Use a generous stroke for the long note; relocate near the frog for the 8ths.

9



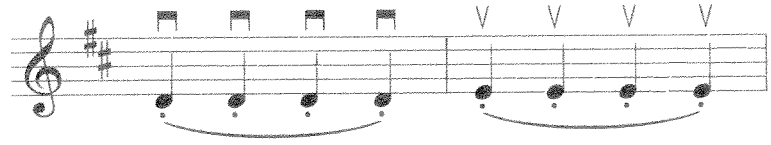
Resetting for the pickup: Use a long down-bow; relocate near the frog for the pickup. Keep a steady beat, subdivide in 8ths.

10



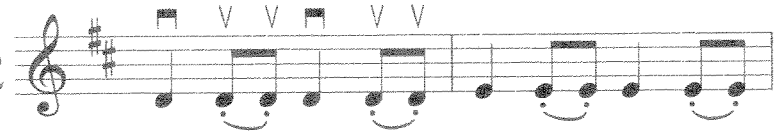
Resetting for the triplet: Similar to example 9.

11

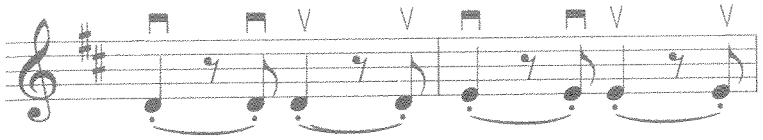


Slurred staccato/Linked/Hooked: Divide the bow equally and match articulation. When dashes are used, this stroke is called Louré .

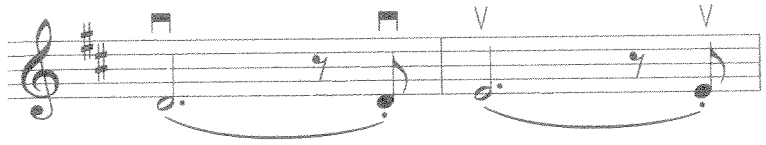
12



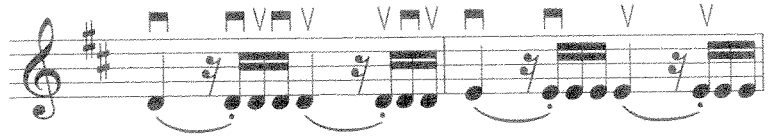
Double ups: Finish the quarter on the string; start the first up from the string. In fast tempi the ups may come off the string.

13 

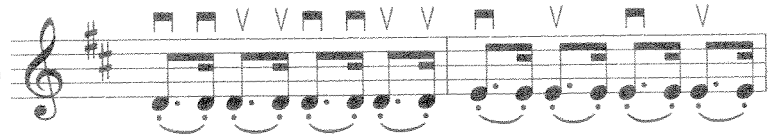
Double pull, double push:
Divide lengths appropriately.
Amount of stop to be decided.
Subdivide by 8ths.

14 

Hook the pickup: Save bow to make the 8th clear and precise.
Subdivide by 8ths.

15 

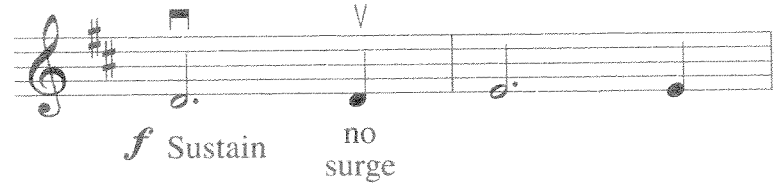
Chain pickups: Divide bow wisely. Be metronomically precise by subdividing by 16ths.

16 

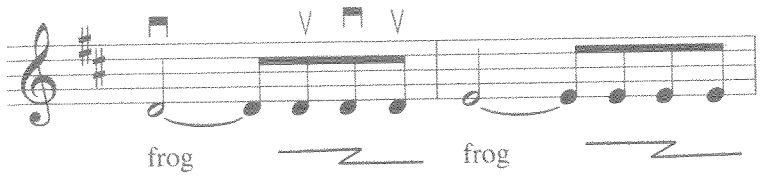
Dotted 8ths & 16th: Limit bow especially on the 16th.
Subdivide by 16ths.

17

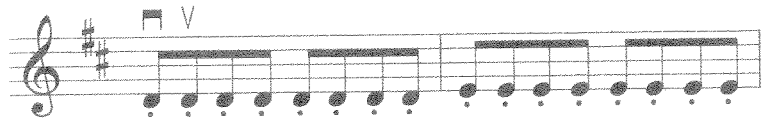
Dynamics against the grain:
Practice at *grave* tempo. Save bow and vary bow weight especially at tip.

18 

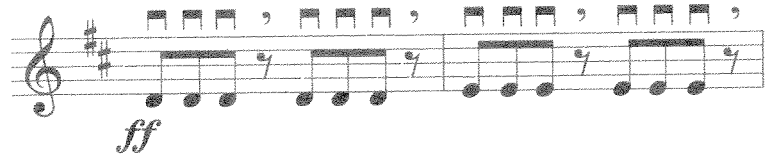
Control the upbow: Avoid an accent on the quarter; sustain the slow bow, lighten the fast up bow.

19 

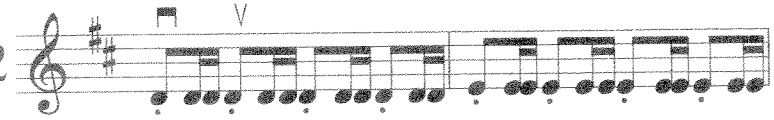
Zig-zag stroke: Slow, heavy down-bow; "fudge" the 8ths and return to the frog by the end of the bar. Even dynamic.

20 

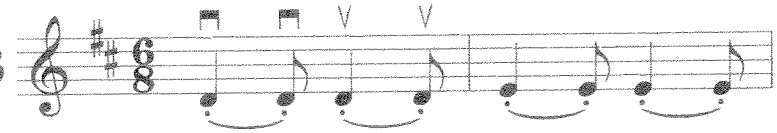
Spiccato: Stay near balance point; bounce off the string. Control height of the bounce. Explore "dry" vs "brushed"

21 

Multiple down-bows: All at the frog. With energy.

22 

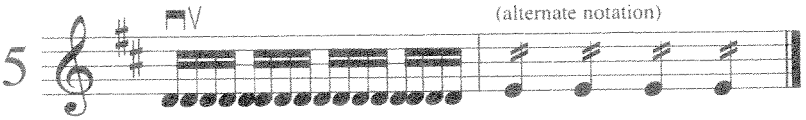
Galloping rhythm: Use small strokes at the middle. Stop the 8th cleanly and noiselessly.

23 

6/8 rhythm: Achieve a true 2/3 to 1/3 ratio; different than items 13 or 16 above. Divide bow length wisely. Subdivide by 8ths.

24

Fortepiano: Attack strongly then drop at once to *piano*. Control bow speed and weight.

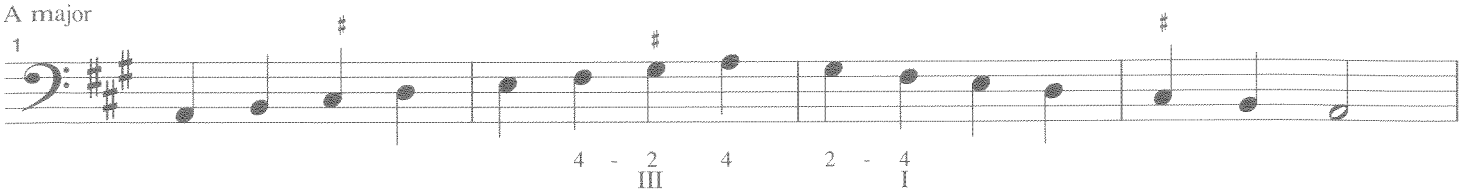
25 

Sautillé: Tiny strokes near the balance point; bow bounces itself. Only possible in faster tempi.

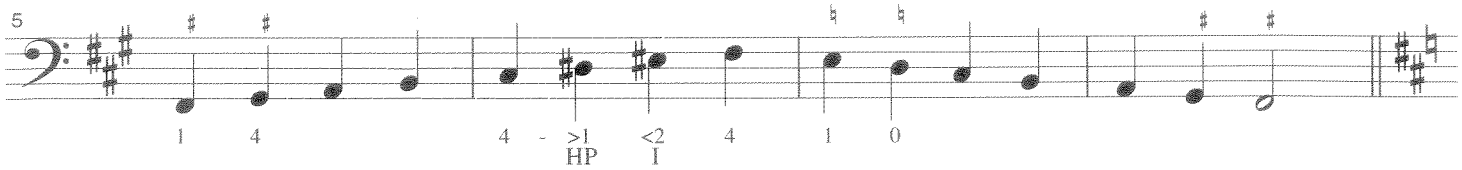
One Octave Scales in Series

Bass

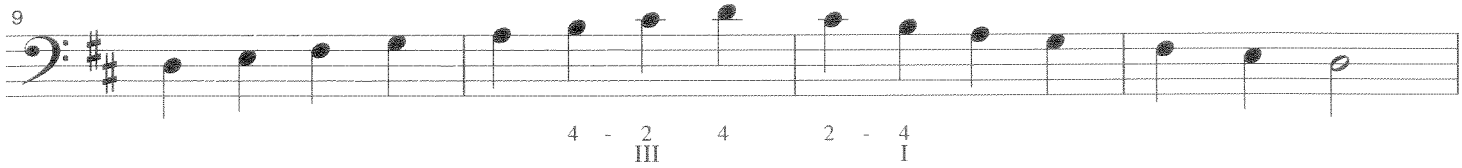
A major



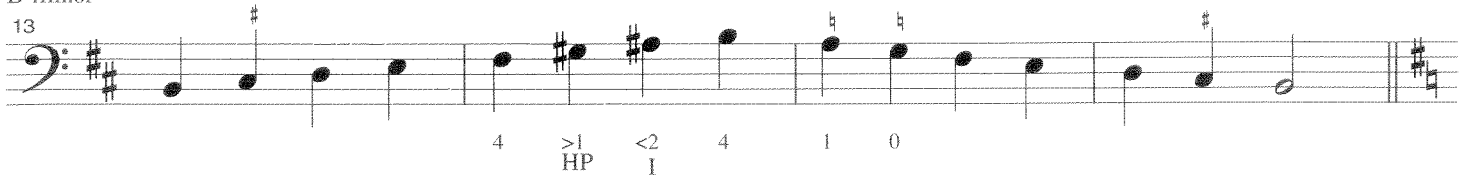
F# minor



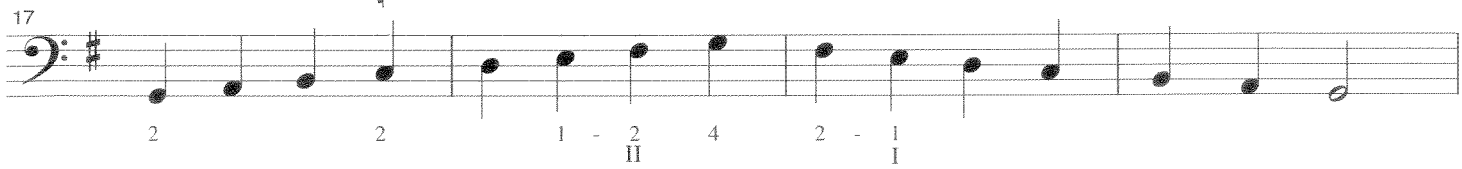
D major



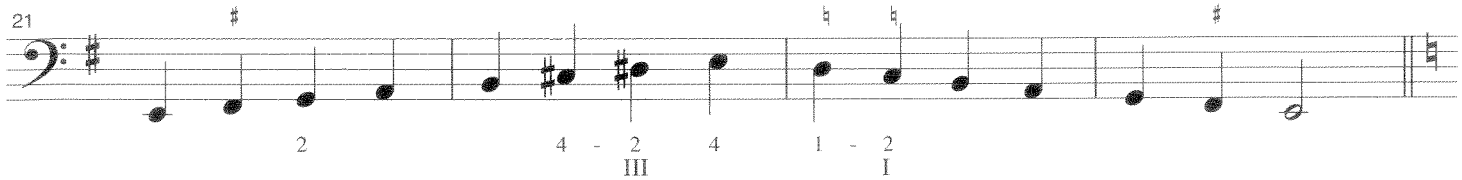
B minor



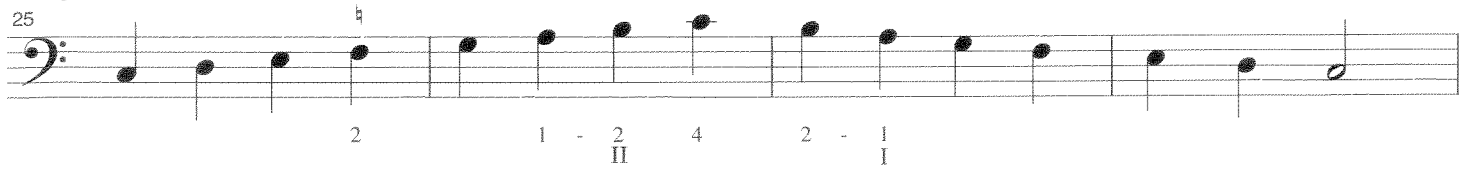
G major



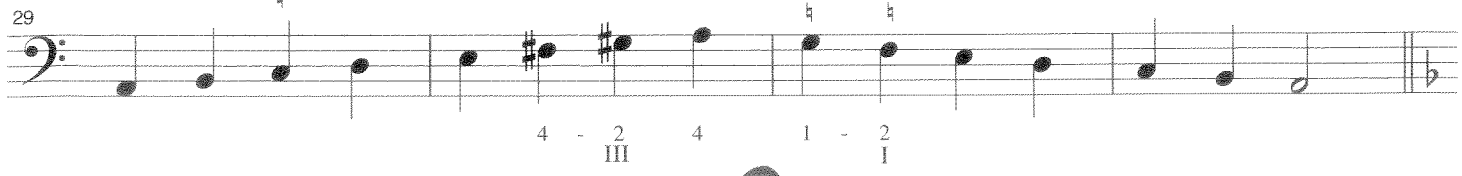
E minor



C major

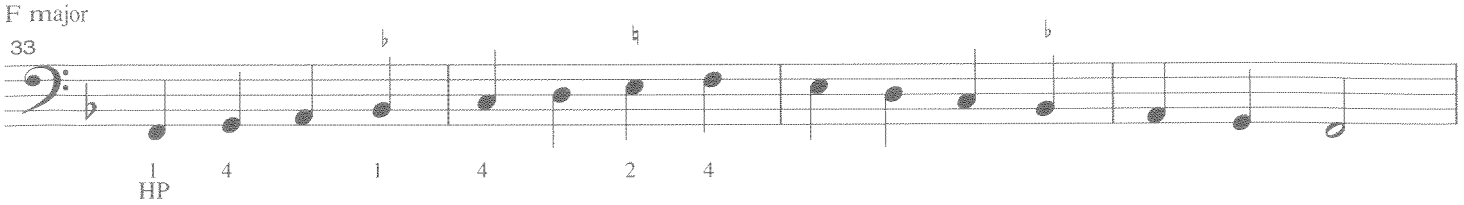


A minor

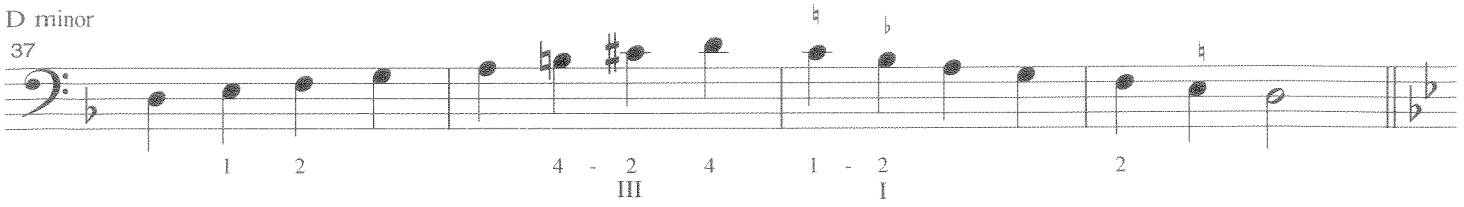


9

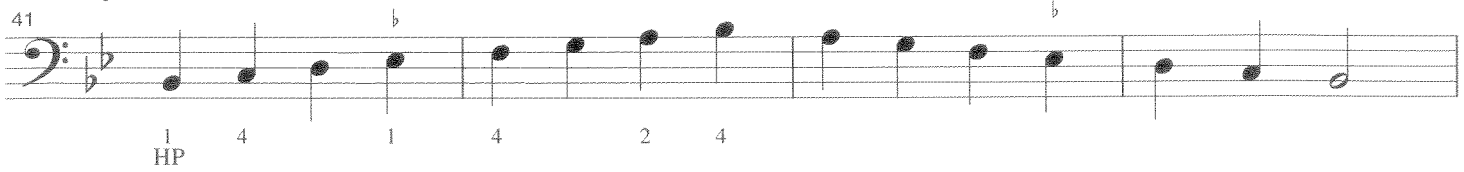
F major



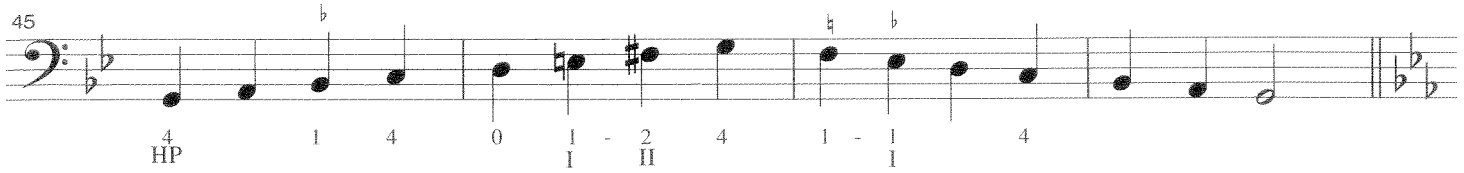
D minor



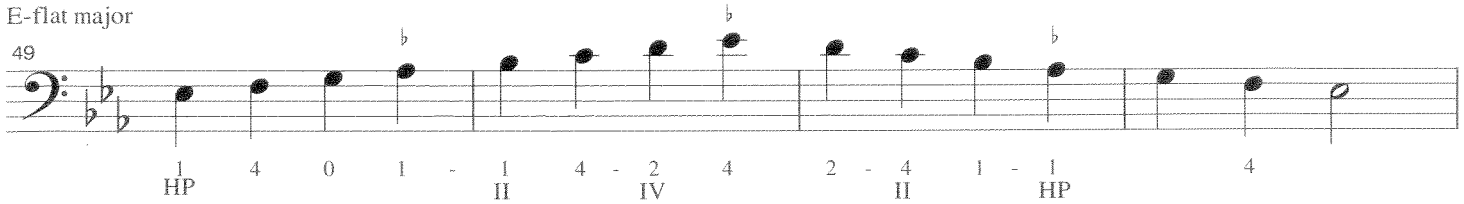
B-flat major



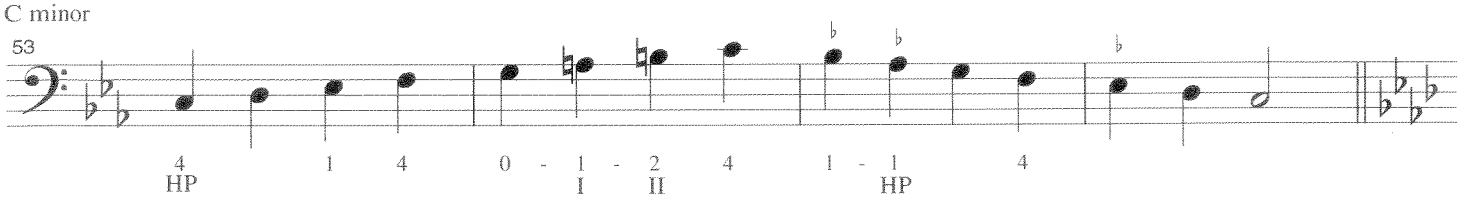
G minor



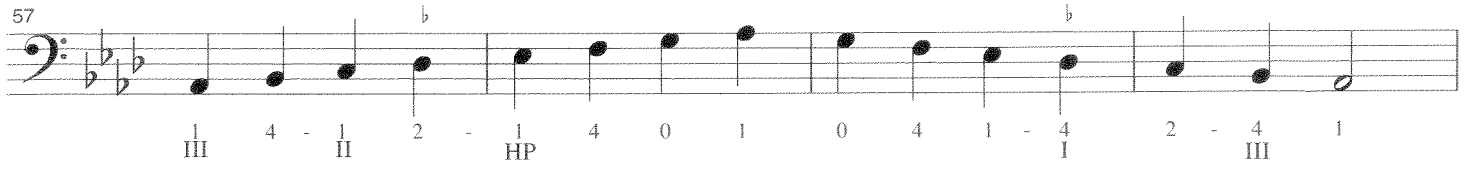
E-flat major



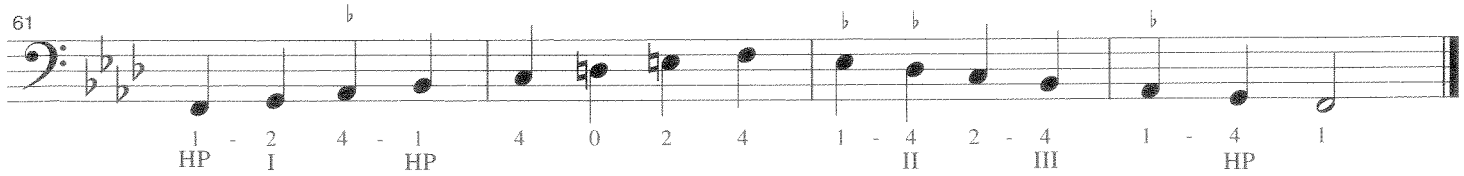
C minor



A-flat major



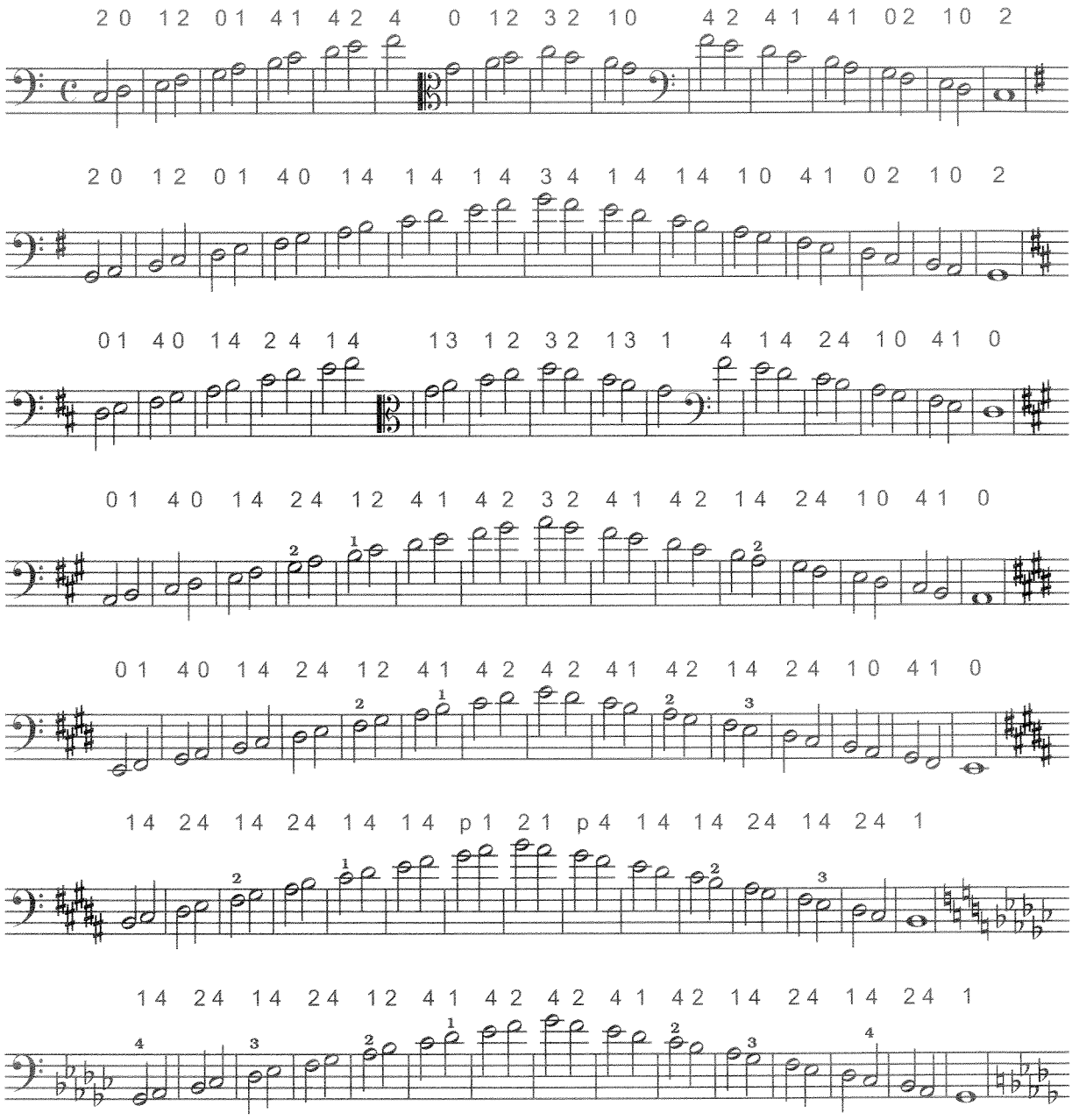
F minor

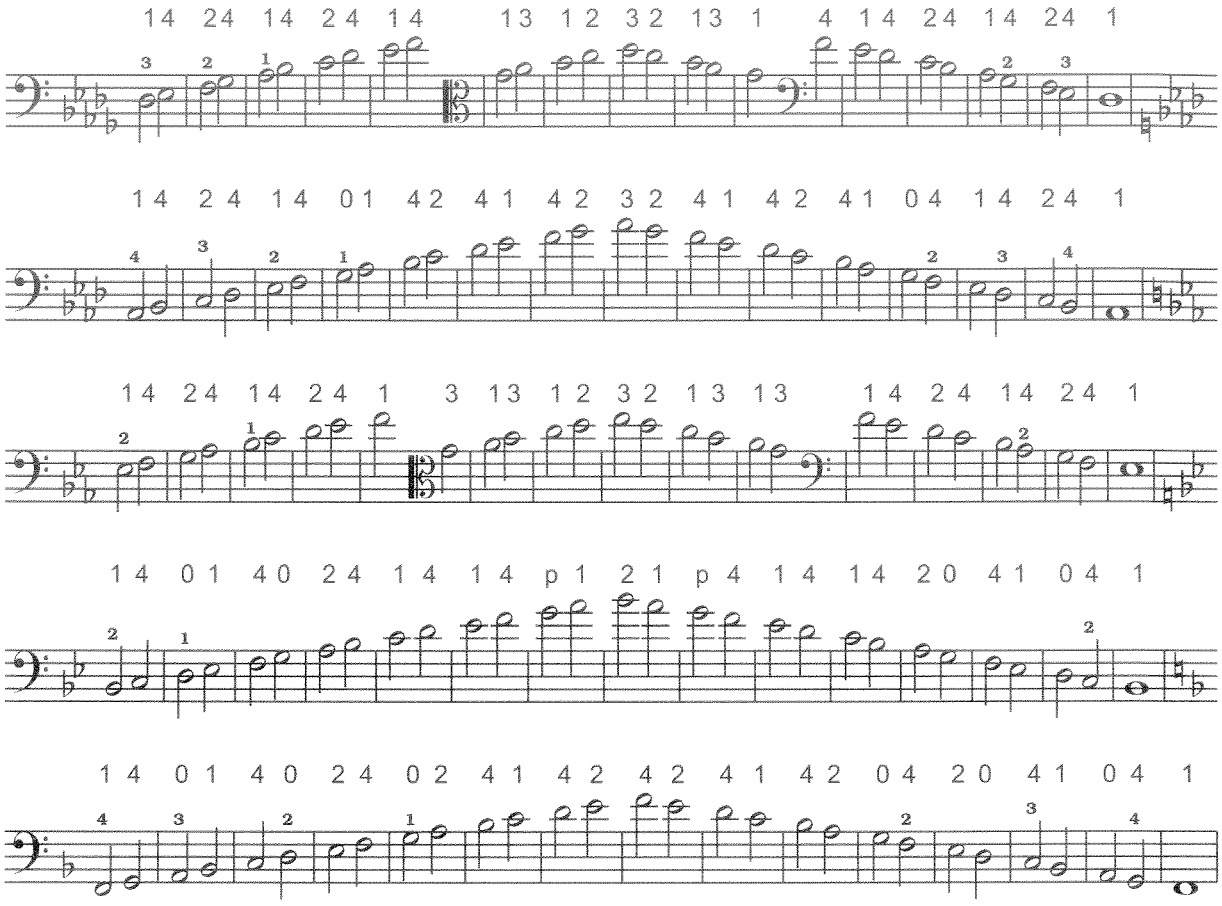


Two Octave Upright Bass Major Scales

Fingerings by Klaus Trumpf

Copyright © 2005 by Ted Burmas





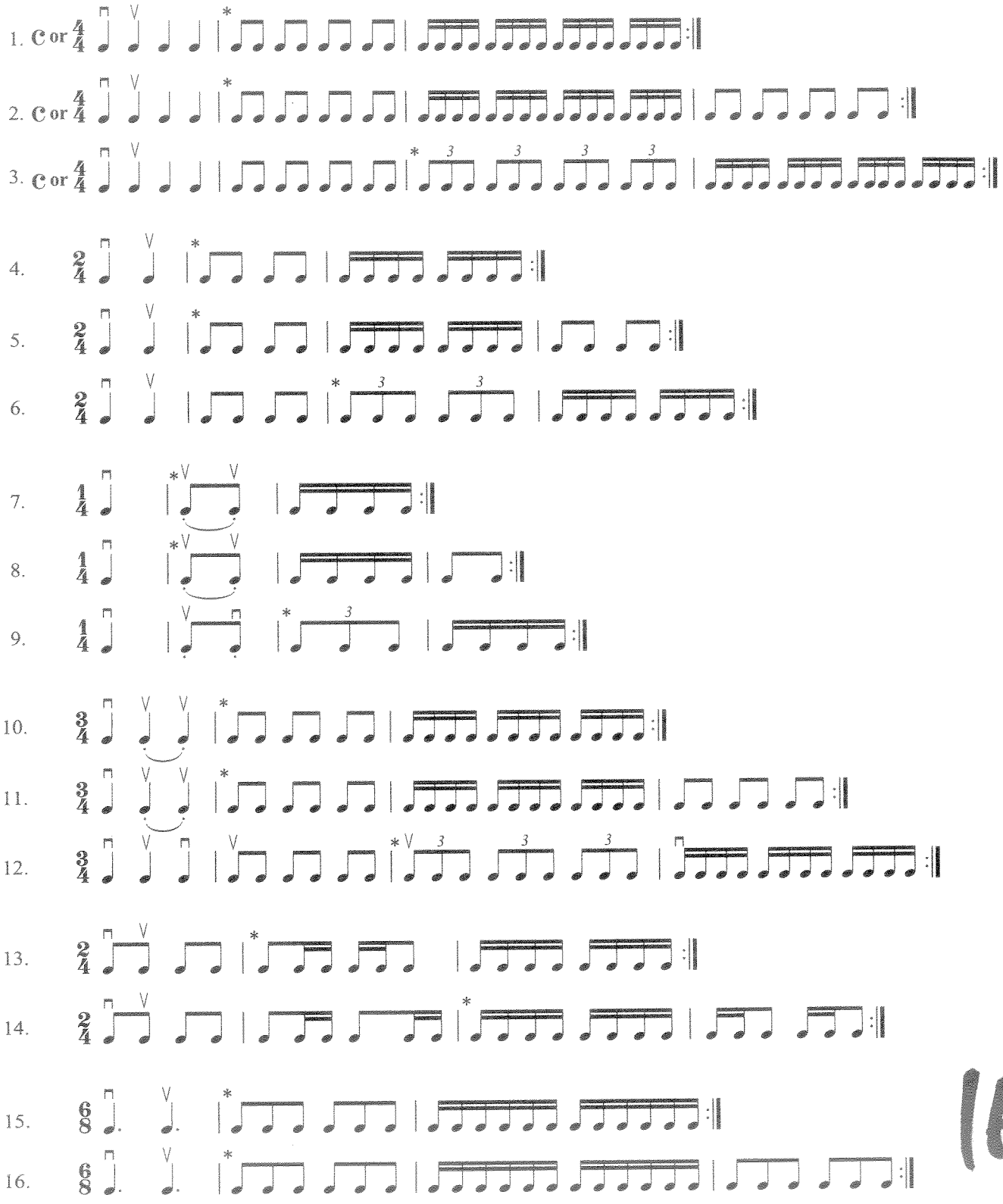
Notes:

- Focus on intonation, tone quality and tone control
- Left−hand fingerings are in large font above each note
- Strings are indicated by numbers in small font where 1=G, 2=D, 3=A and 4=E
- Whenever the scale high register notes end in "1 2 3" it is preceeded by "1 3" (except for the C scale which uses a harmonic instead of a "p")
- The only scale with the "1 3 1 3" pattern is Eb
- Only the B and the Bb scales have a "1 4 1 4 p 1 2" pattern
- Only the A and the Ab scales have a "2 4 1 4 2 3" pattern
- The double "1 4 2 4" pattern is used by the Ab, B, Gb, Db, and Eb scales. However, the Ab & Db scale's "1 4 2 4" patterns "climb" in the opposite direction from these other scales.

Rhythm Runners develop right hand skill (bowing) by accelerating rhythms from quarter notes to sixteenth notes. Rhythm Runners can be applied to the Finger Dexterity and Chromatic exercises in $\frac{3}{4}$ and $\frac{4}{4}$ time. Three (3)-measure Runners should be used for exercises in $\frac{3}{4}$ time and with arpeggios: four (4)-measure Runners for exercises in $\frac{4}{4}$ time and with scales and scale etudes.

Rhythm Runners can be applied to exercises in a variety of ways:

1. Play a runner on each note (pitch) of the exercise.
2. Play each measure (one rhythm) of a runner on each note of the exercise.
3. Play a runner in reverse order (var. 1 or 2), starting with the fastest bow strokes (16th notes).
4. Play a runner as a two-part round. The 2nd entrance is marked with an asterisk (*).



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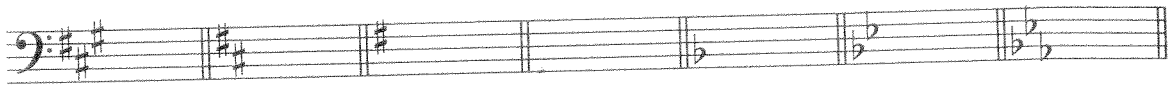
Section I: Technique, Tone, Tuning

Finger Dexterity

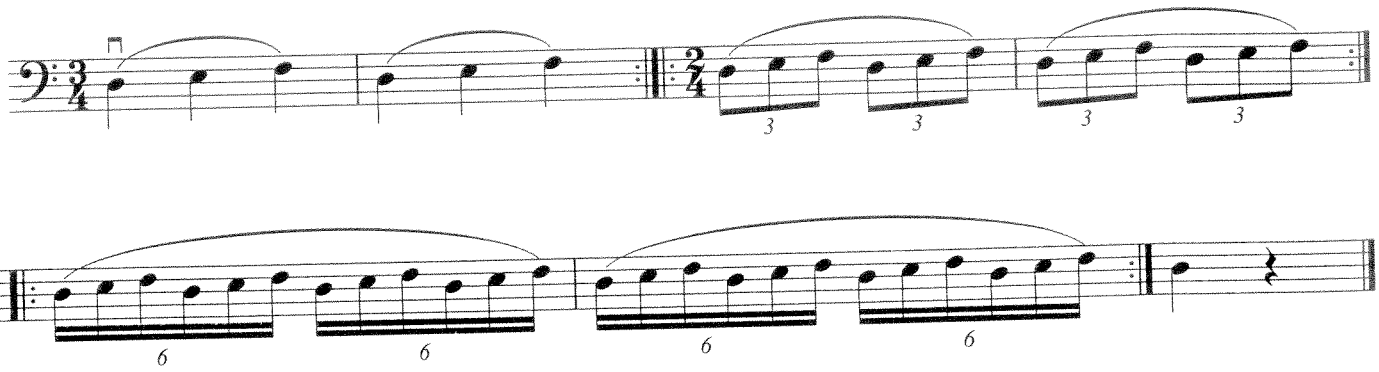
The word "dexterity" means agility or skill when using the hands. These exercises cover a multitude of left hand finger combinations using various patterns and rhythms so that left hand technique can strengthen. For full benefit, each example and exercise should be played using the key signatures shown directly below.

Key Signatures



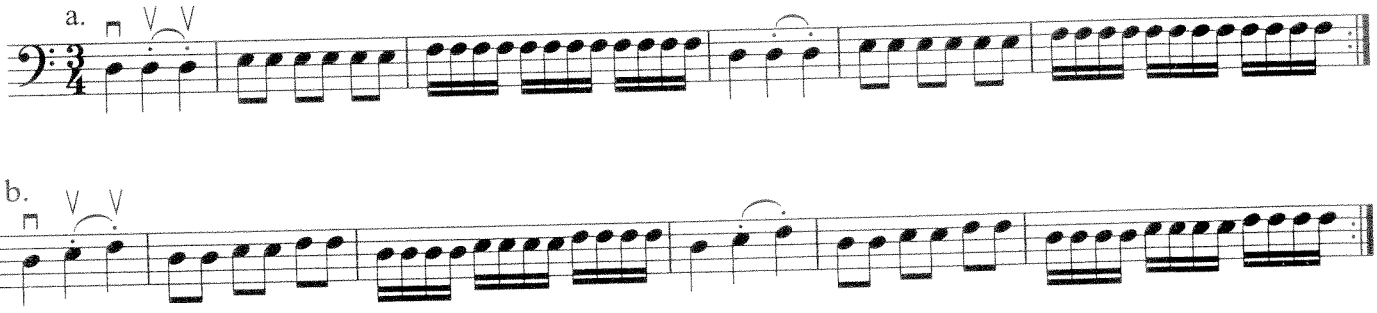
Example 1

Finger Runners



Example 2

Rhythm Runners in $\frac{3}{4}$



The following Note Patterns can be played in a variety of ways and in various combinations:

1) Use each of the key signatures located above the Finger Runners.
2) Repeat each 2-bar segment (a.-h.) four times.
3) Use the Rhythm Runners (in $\frac{3}{4}$ time) when playing the note pattern segments.
4) Play on other strings.

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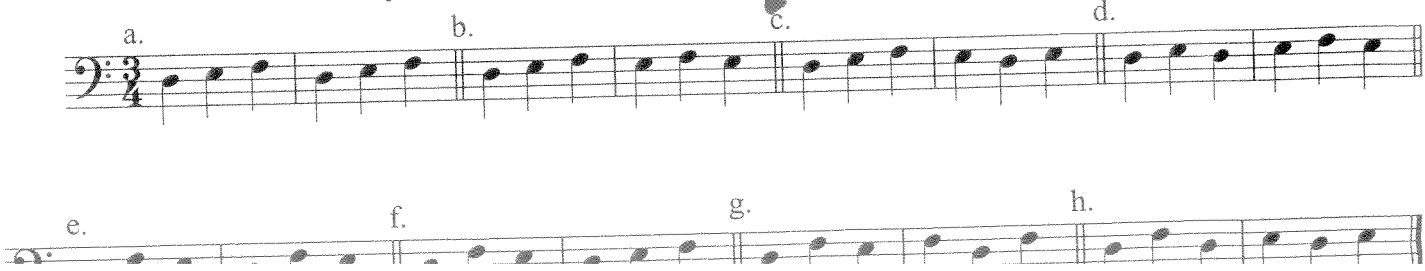
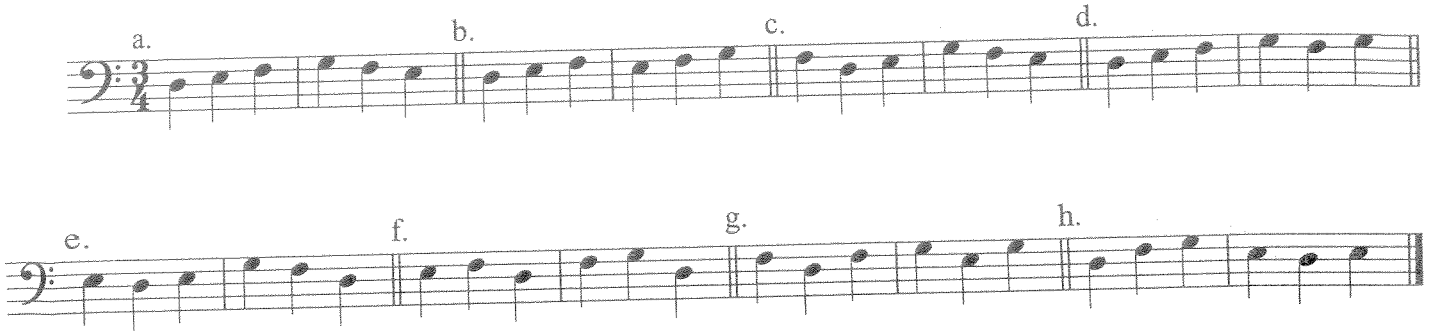
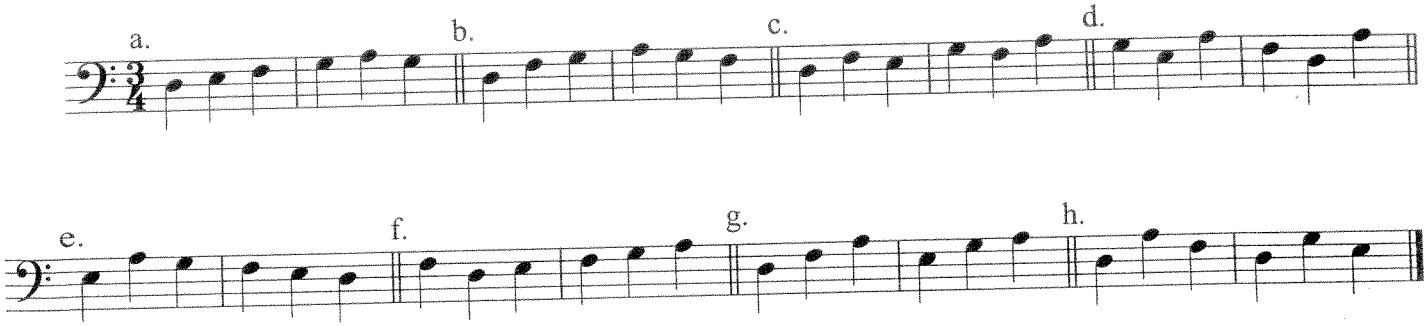
1. Three-Note Patterns in $\frac{3}{4}$ Time



2. Four-Note Patterns in $\frac{3}{4}$ Time

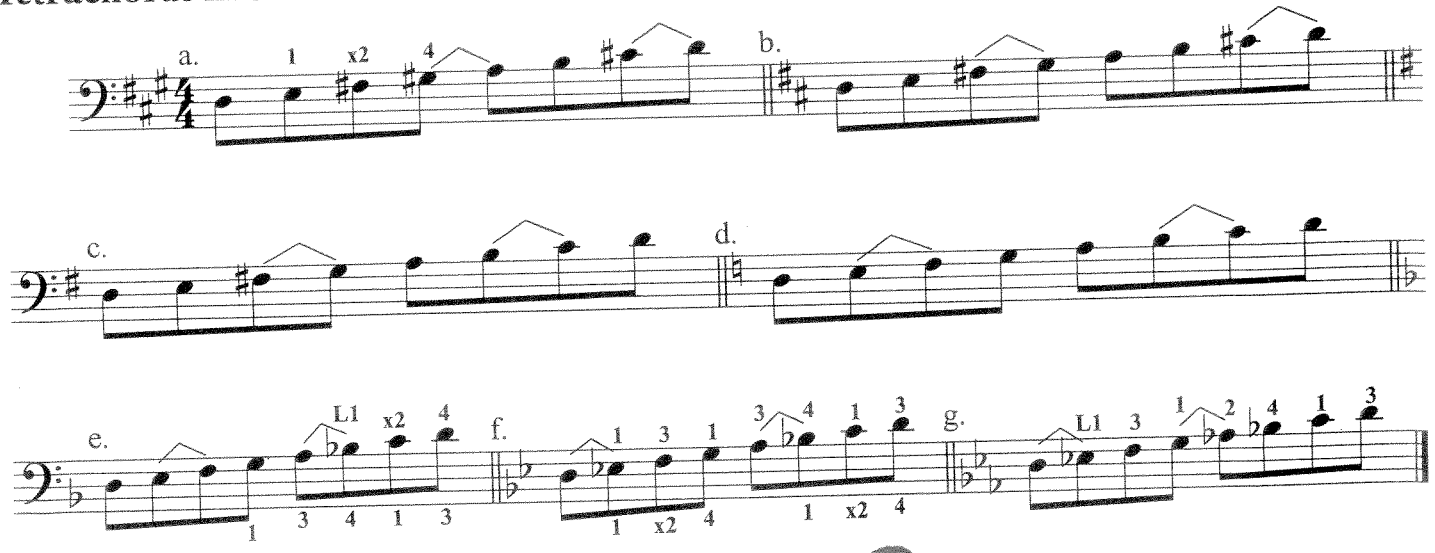


3. Five-Note Patterns in $\frac{3}{4}$ Time



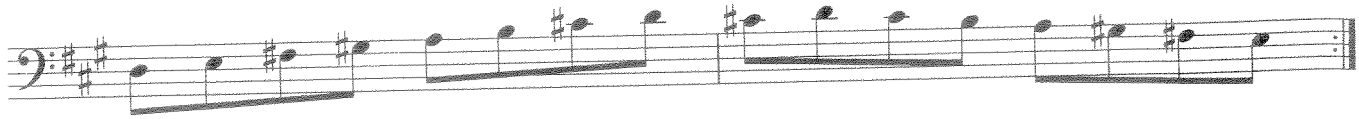
Play each scale four times as written. Add in slurs; try combinations of 2, 4, 8 notes per bow. Incorporate the complete ascending and descending scale as shown below.

4. Tetrachords in Scales



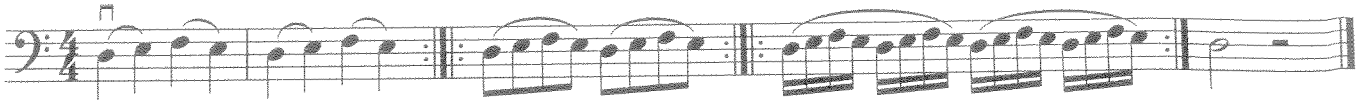
18

4a. Tetrachord Scale Pattern



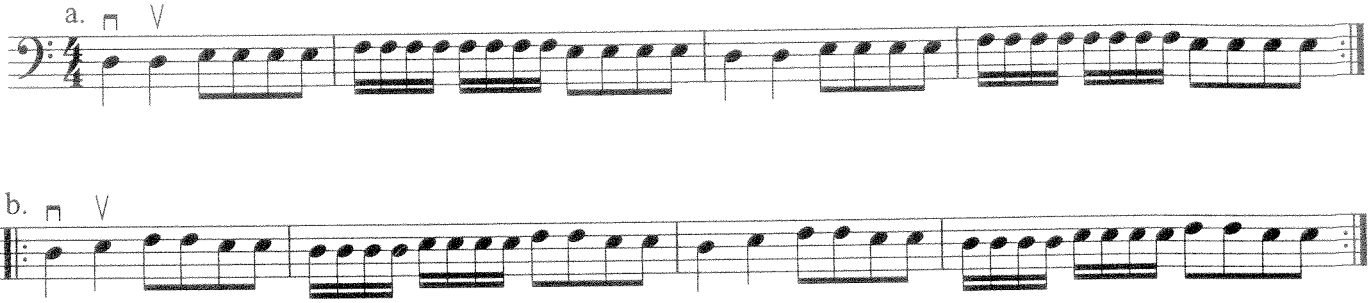
Example 3

Finger Runners in $\frac{4}{4}$



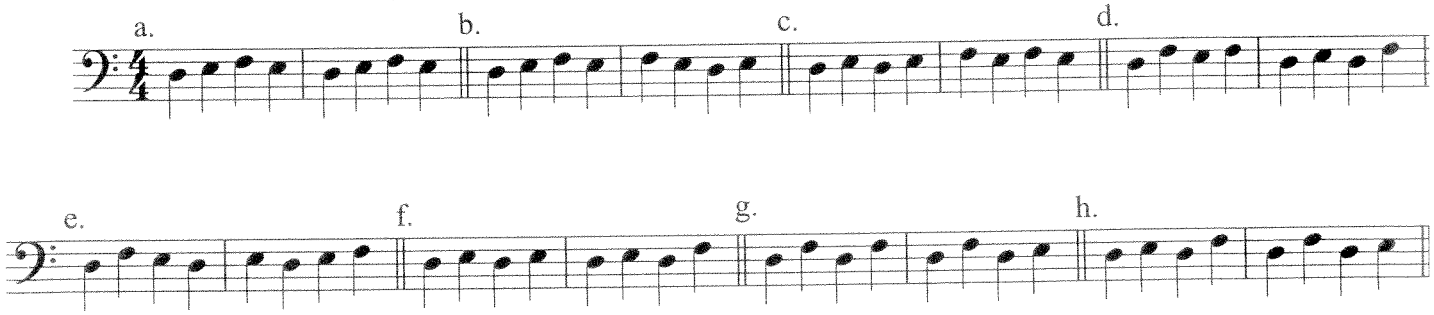
Example 4

Rhythm Runners in $\frac{4}{4}$

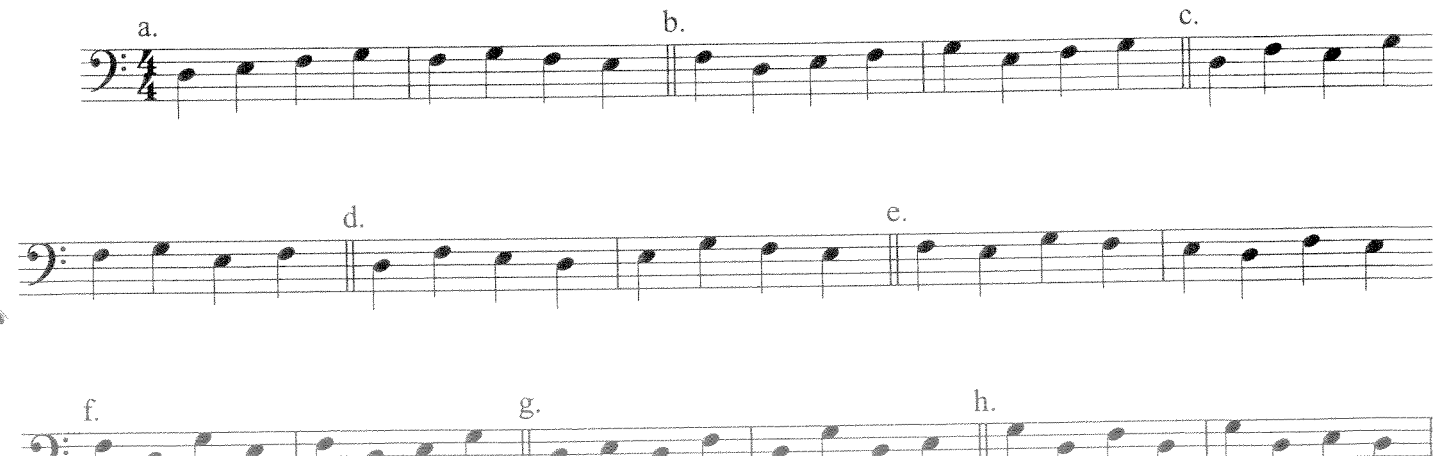


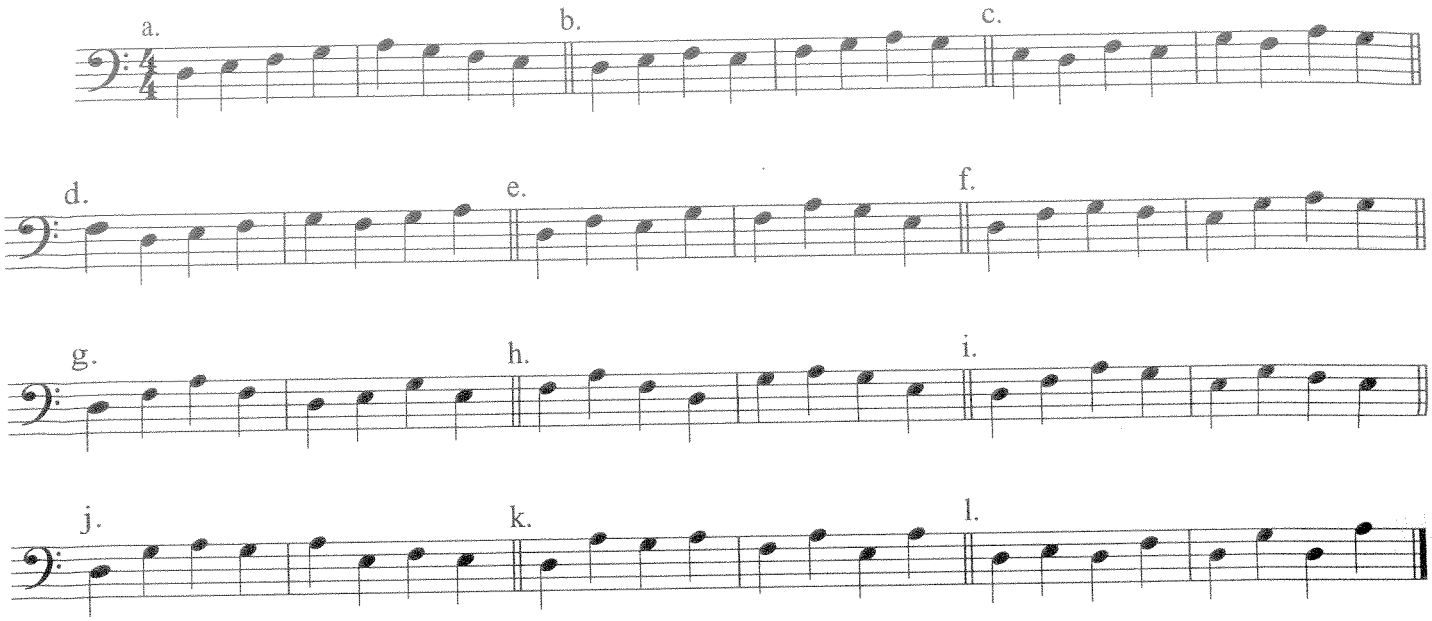
Play the exercises found in #5, #6, and #7 using the key signatures found on page 2. Repeat each exercise 4 times; then, play using **Finger Runners in $\frac{4}{4}$** for each exercise and in each key. Once finger patterns have been firmly established, play on other strings. Also, play using **Rhythm Runners** found on the Inside Front Cover.

5. Three-Note Patterns in $\frac{4}{4}$ Time



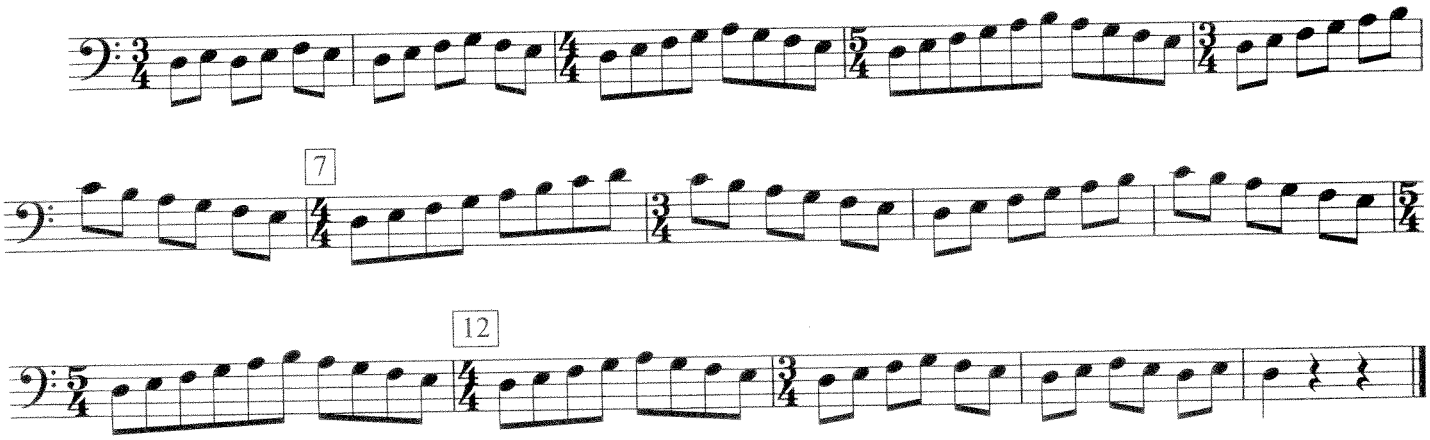
6. Four-Note Patterns in $\frac{4}{4}$ Time



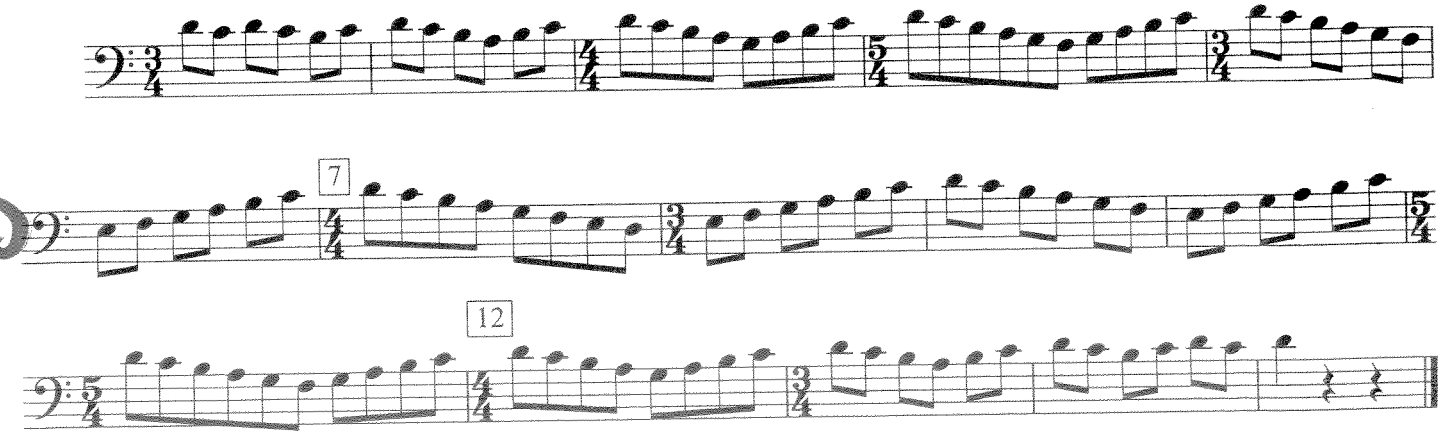


Play the ascending and descending versions with a détaché bow stroke. Once the left hand is comfortable, incorporate various slurring combinations. Also play using the key signatures found on page 2.

8. Running the Scale-Ascending



9. Running the Scale-Descending

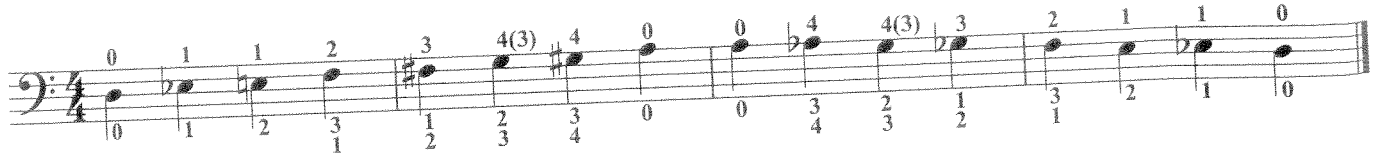


Chromatics

Chromatic exercises are the natural next step after each tetrachord pattern has been learned. They should be practiced using **Finger Runners** and **Rhythm Runners**. Once the chromatic sequences are learned, they should be practiced on other strings.

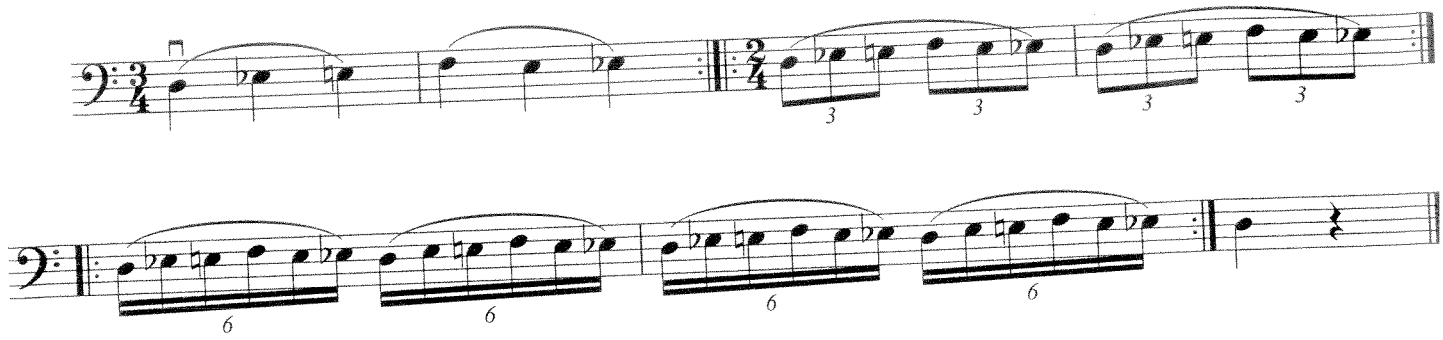
Example 5

Chromatic Fingerings



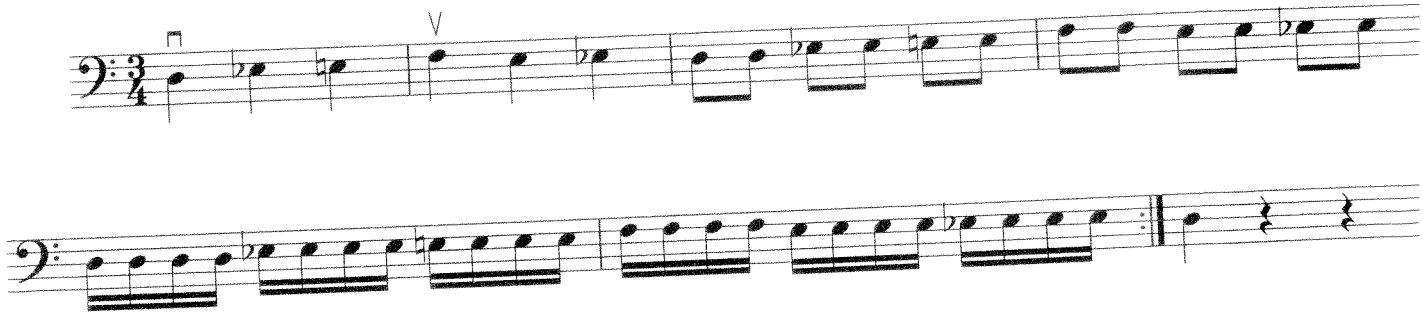
Example 6

Chromatic Finger Runners



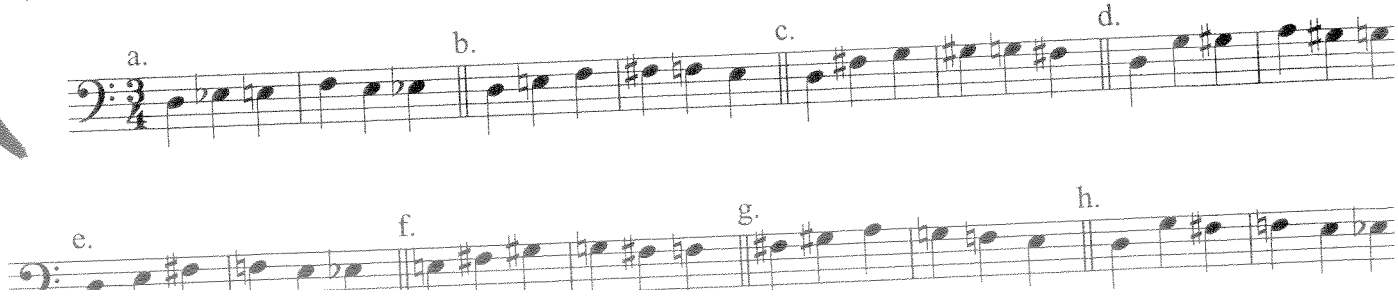
Example 7

Rhythm Runners in $\frac{3}{4}$



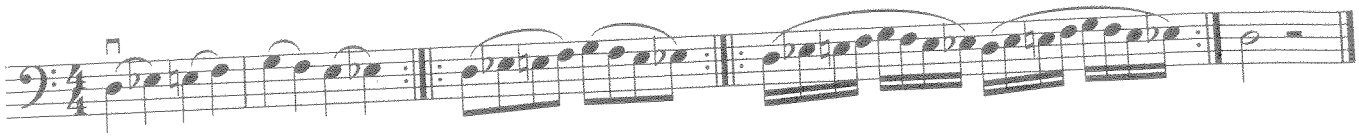
Repeat each segment 4 times; then play using **Finger Runners** and **Rhythm Runners** for each exercise. Once Chromatic Patterns have been further established, play on other strings.

10. Chromatic Patterns in $\frac{3}{4}$ Time



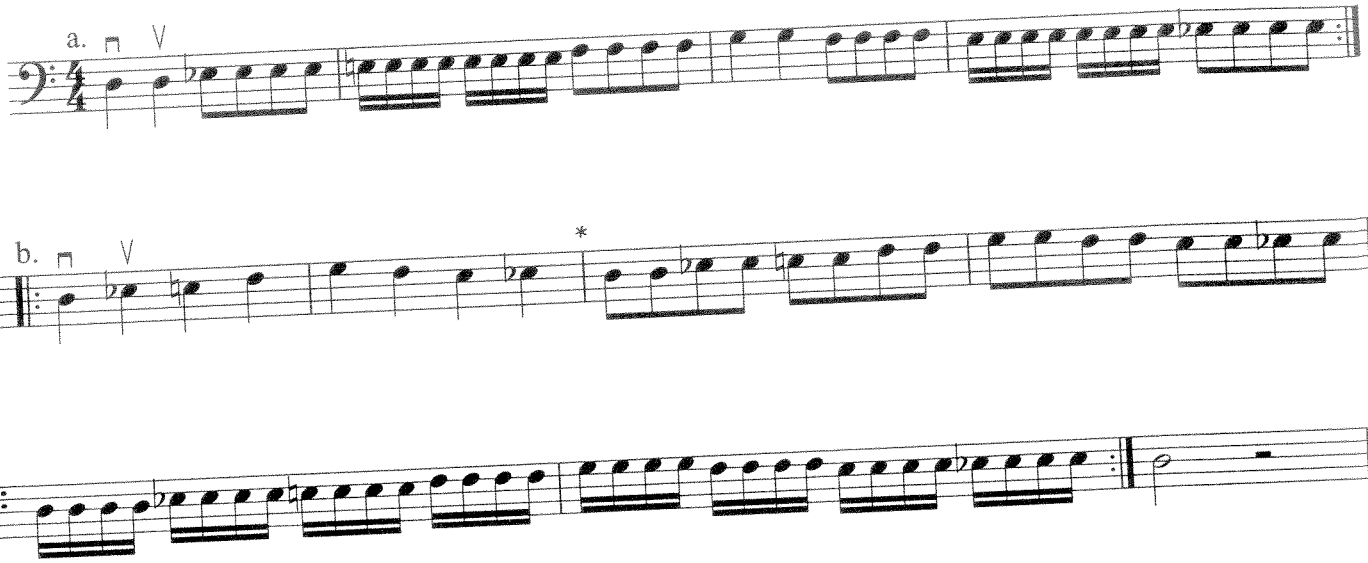
Example 8

Finger Runners in $\frac{4}{4}$



Example 9

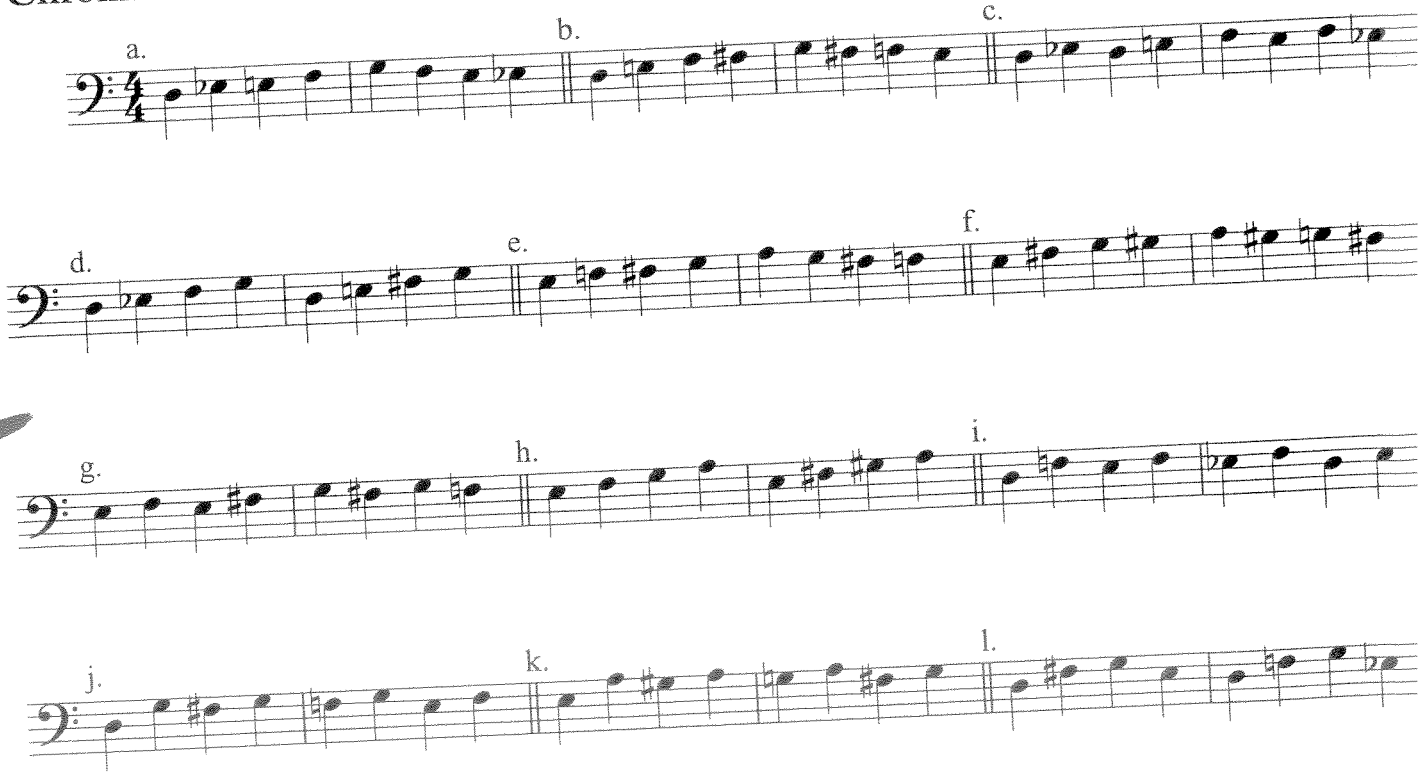
Rhythm Runners in $\frac{4}{4}$



* = Round Entrance

Repeat each exercise 4 times, then play using **Finger Runners** and **Rhythm Runners** for each exercise. Once Chromatic Patterns have been firmly established, play on other strings.

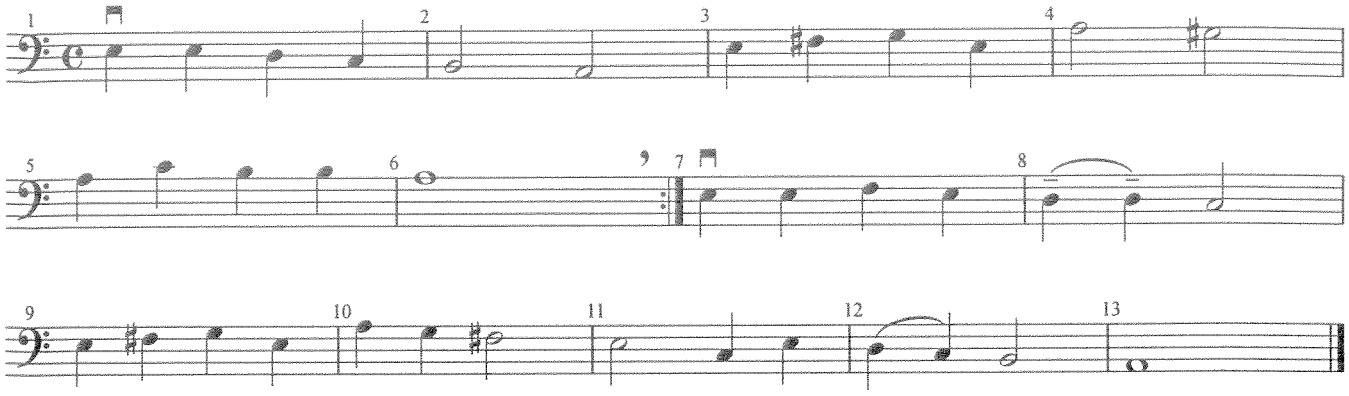
13. Chromatic Patterns in $\frac{4}{4}$ Time



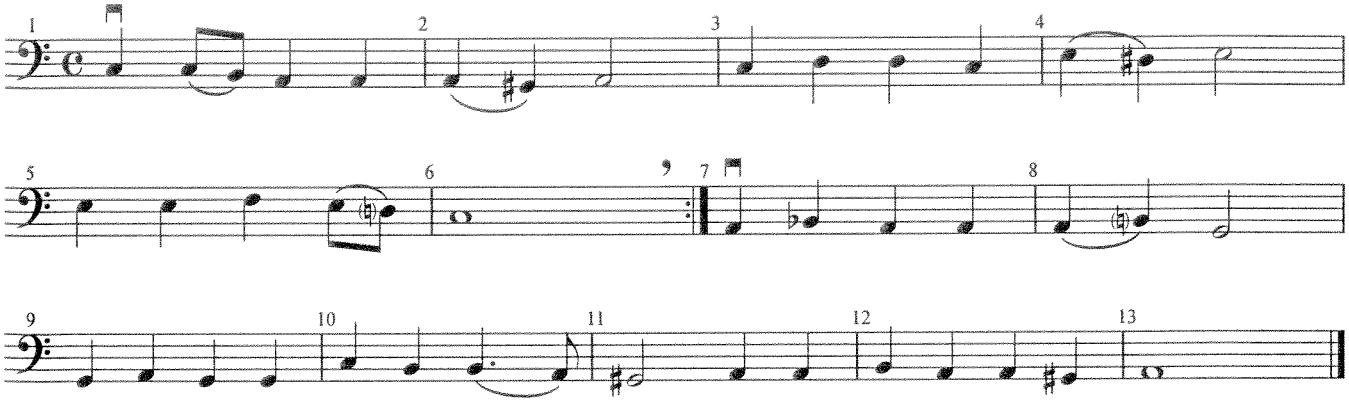
CHORALE NO. 1

Johann Crüger (1598-1663)

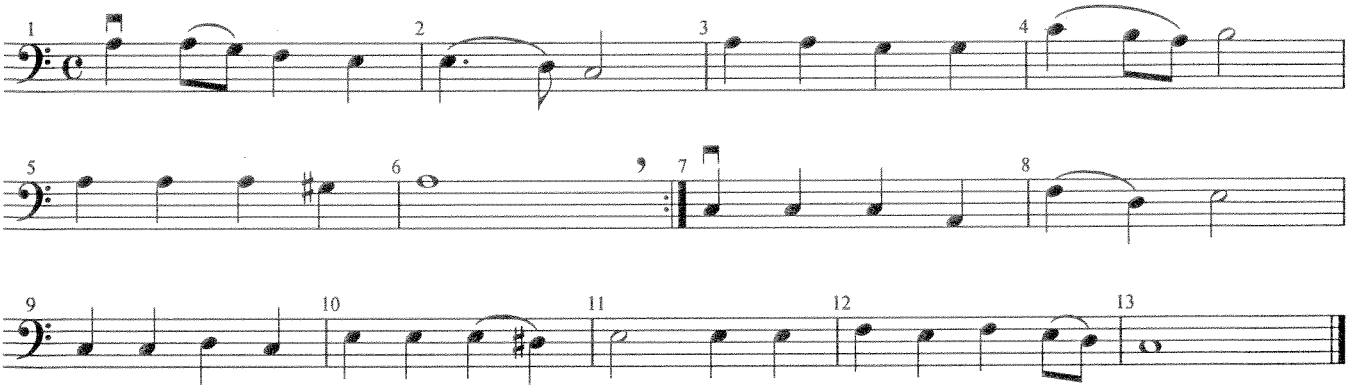
Soprano



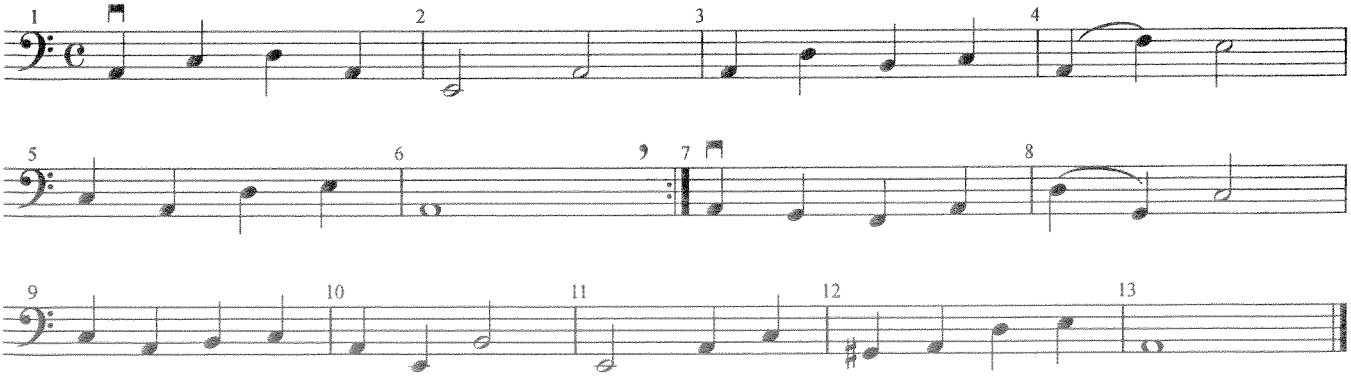
Alto



Tenor



Bass

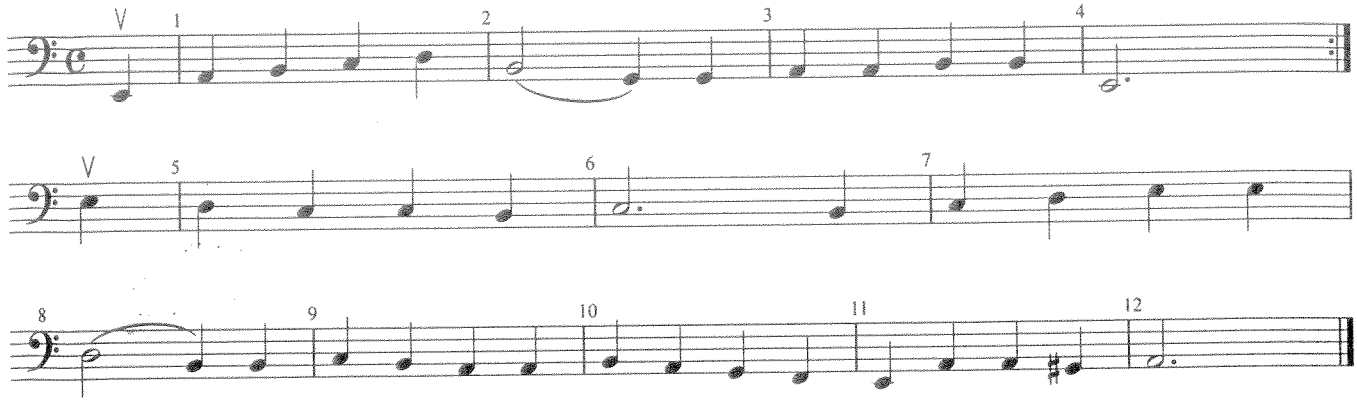


13

CHORALE NO. 2

Johann Sebastian Bach (1685-1750)

Soprano



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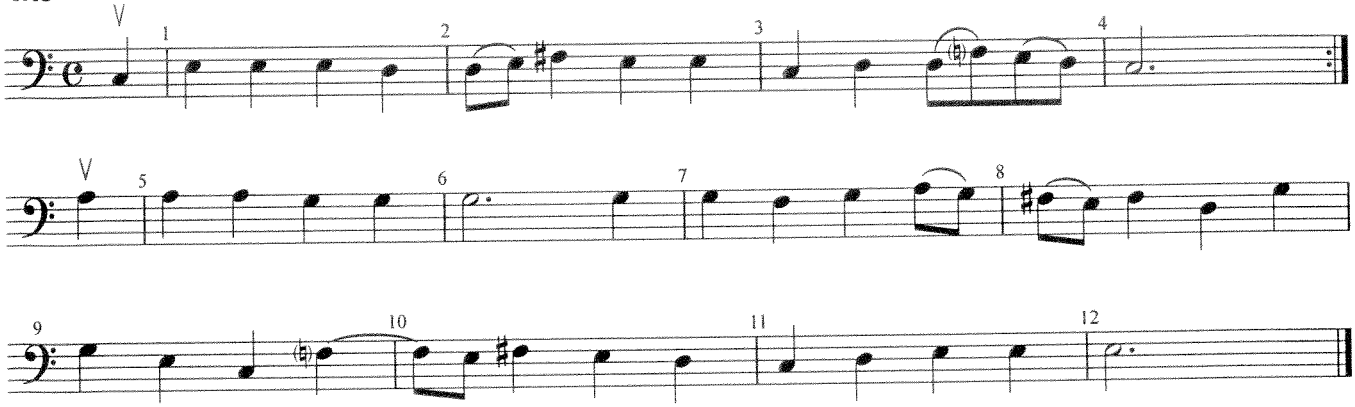

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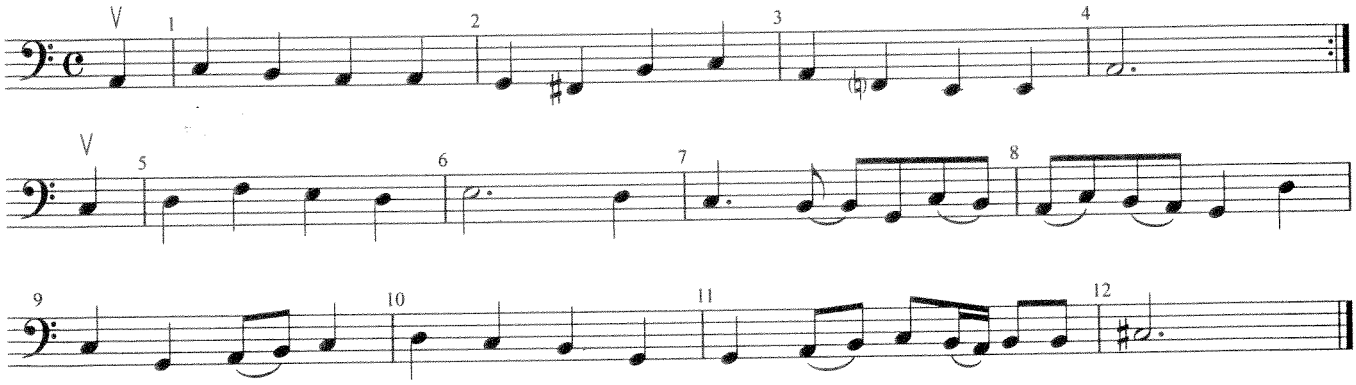
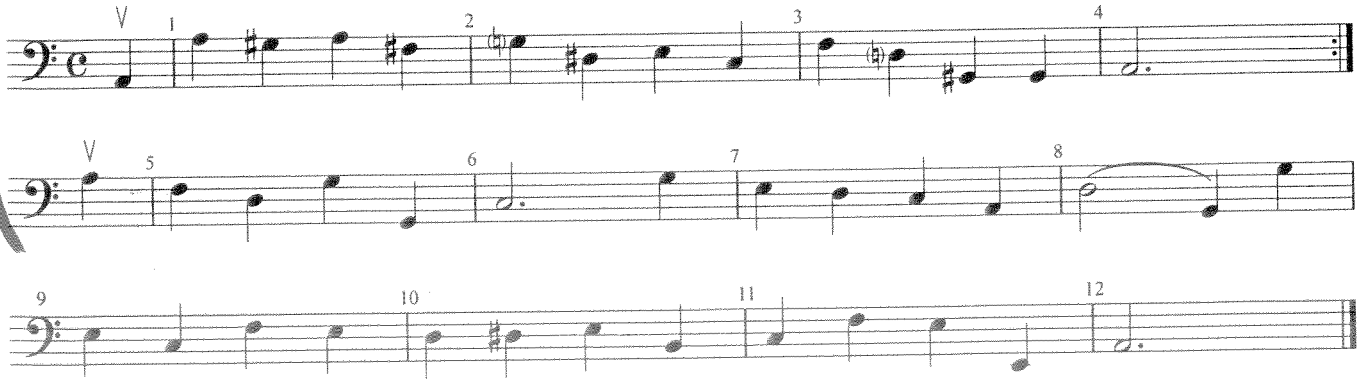


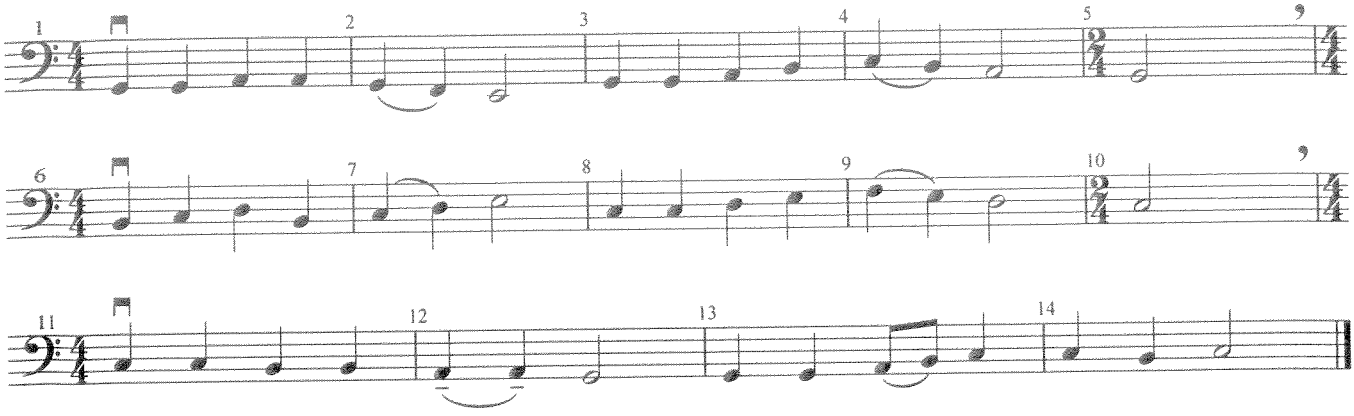
Bass



CHORALE NO. 3

Johann Adam Hiller (1728-1804)

Soprano



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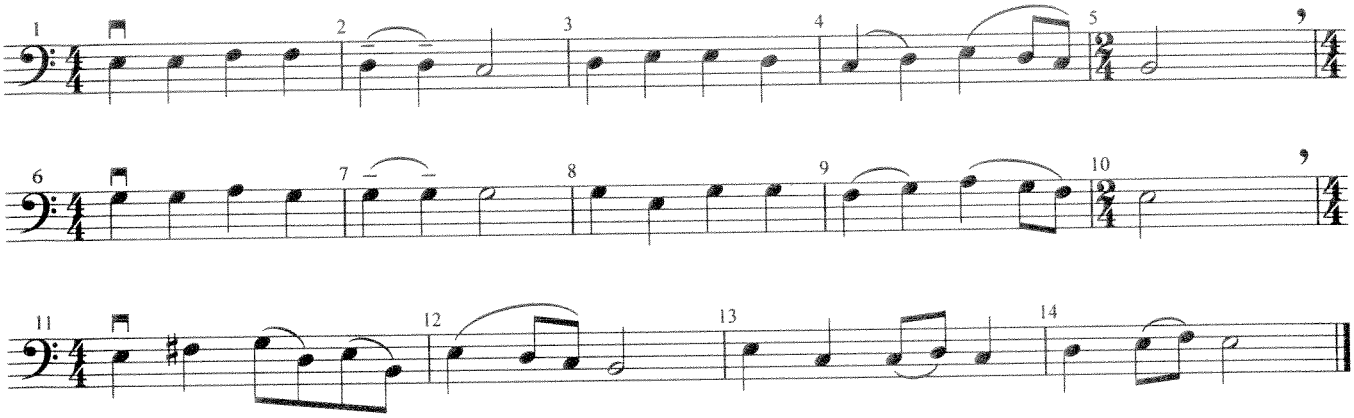

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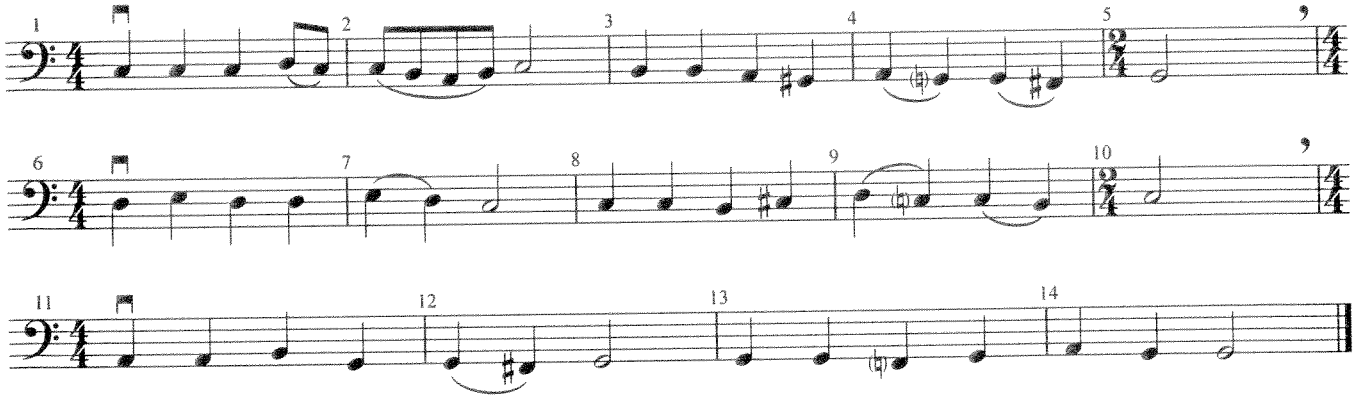

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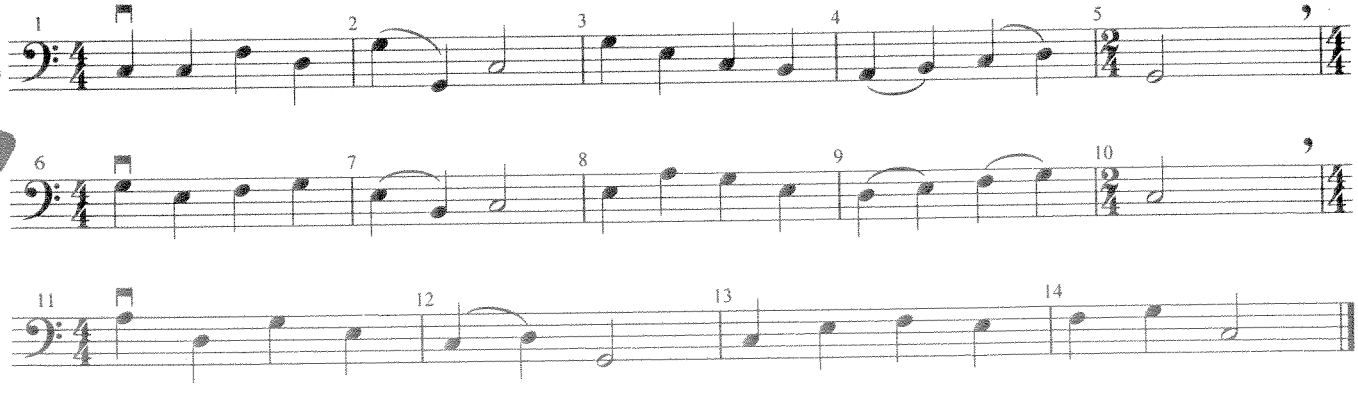
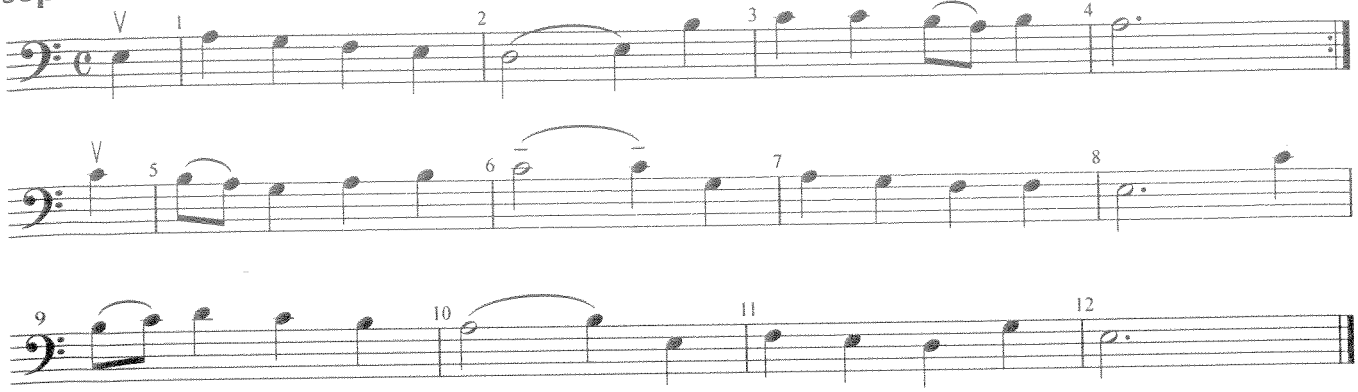


CHORALE NO. 4

Johann Sebastian Bach (1685-1750)

Soprano



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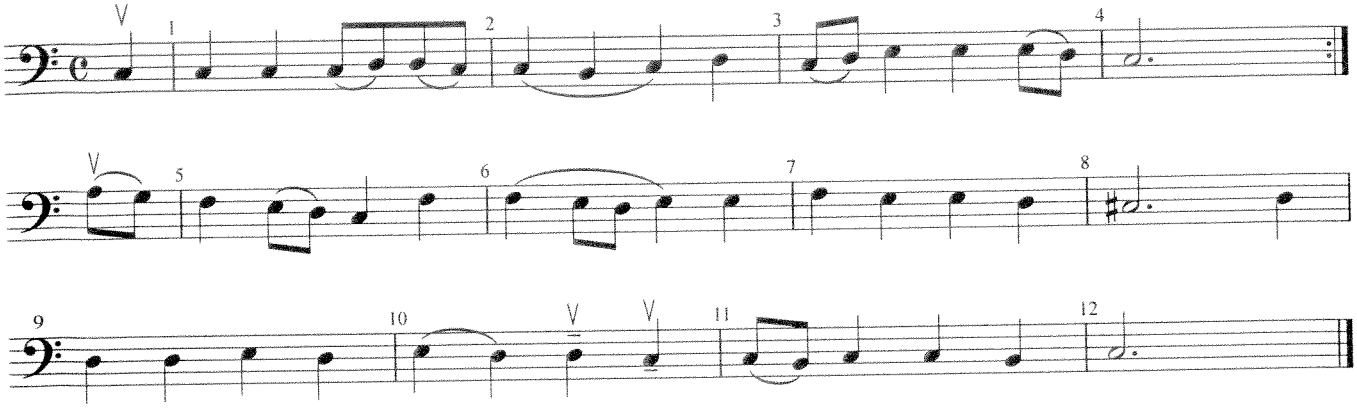

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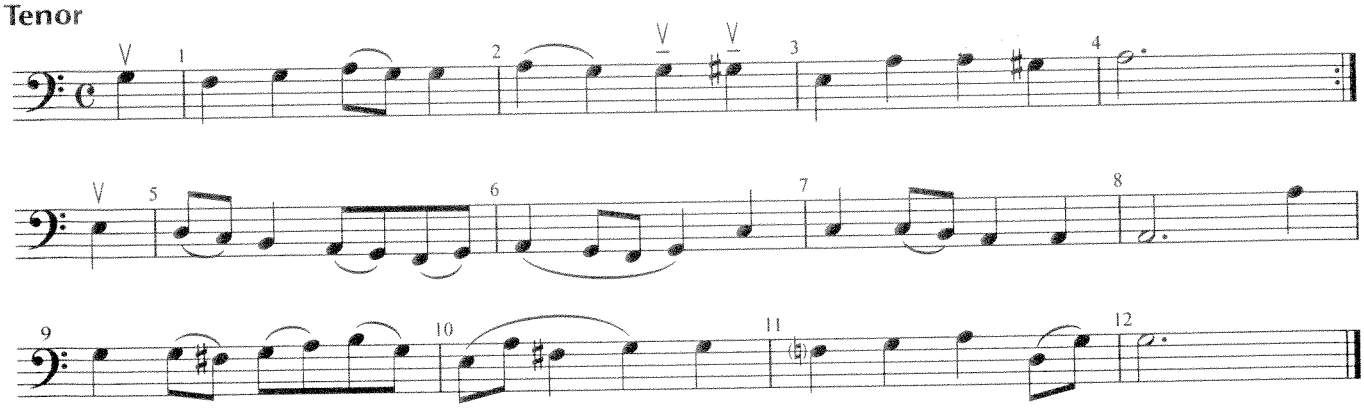

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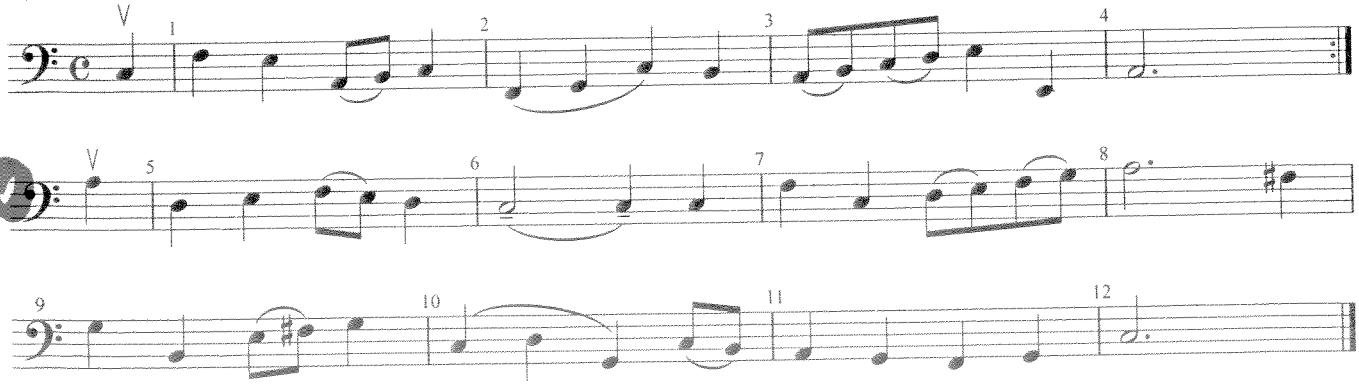
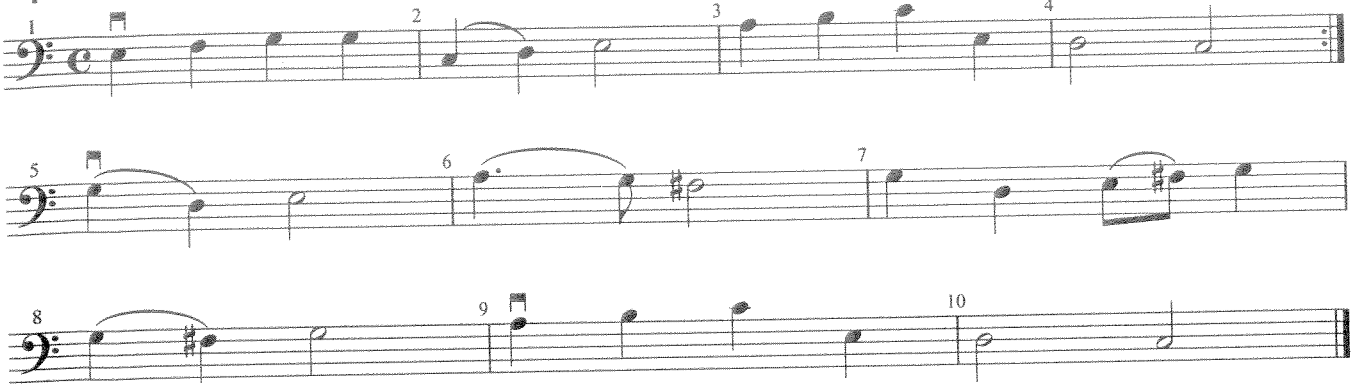


CHORALE NO. 5

Johann Sebastian Bach (1685-1750)

Soprano



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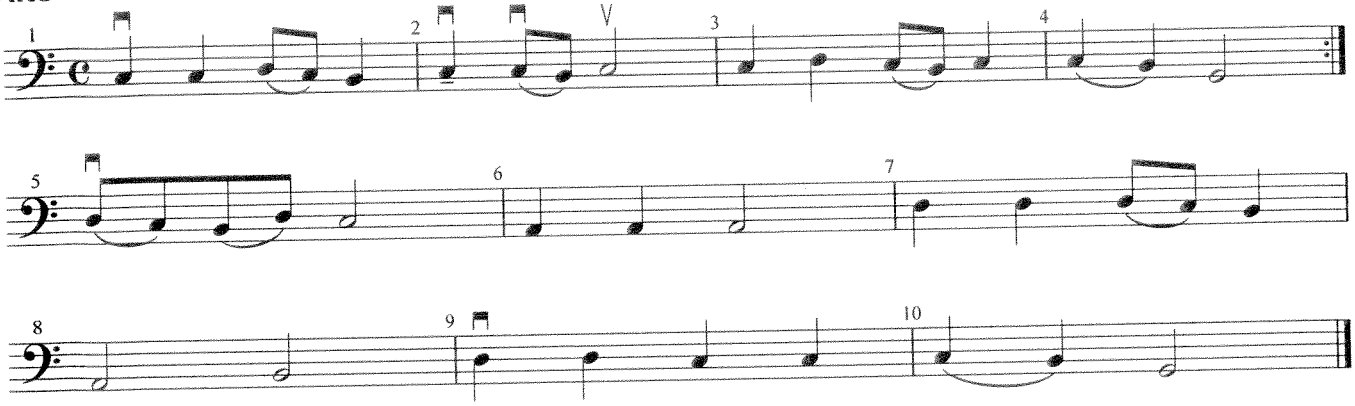

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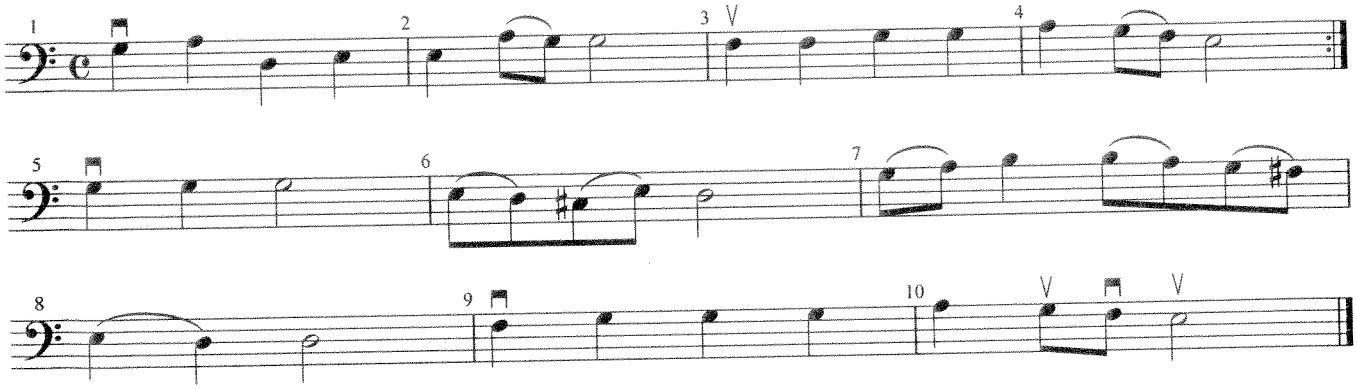
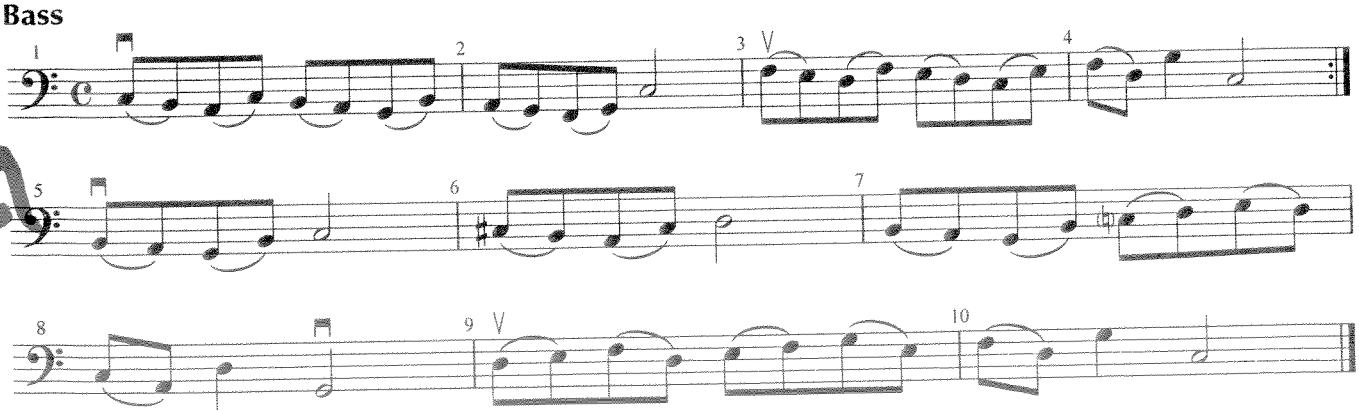


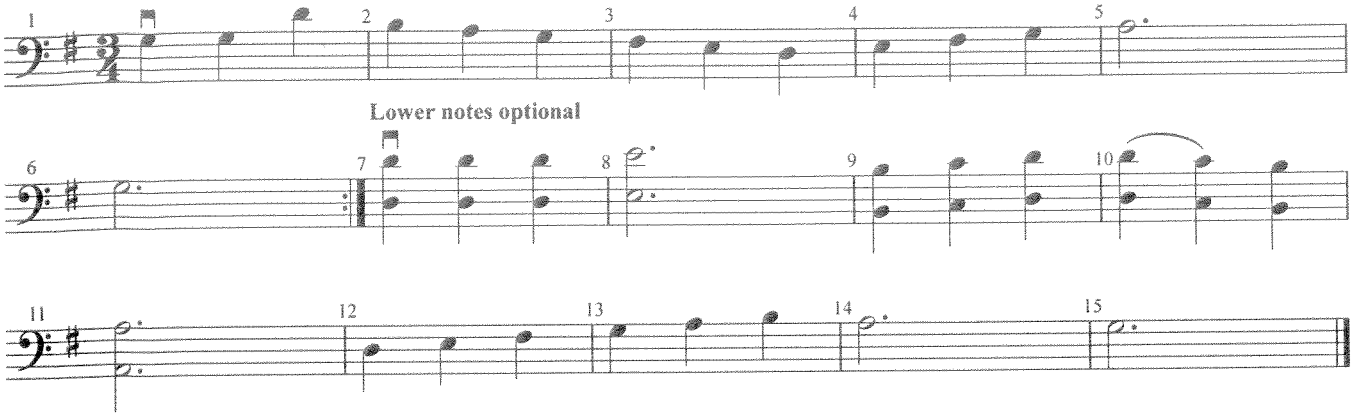
Bass



CHORALE NO. 6

Anonymous

Soprano



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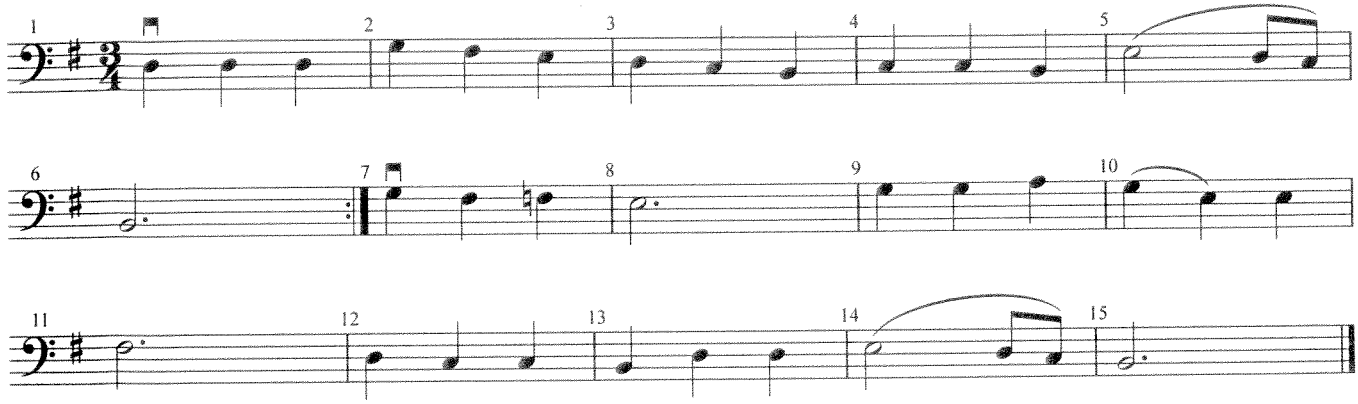
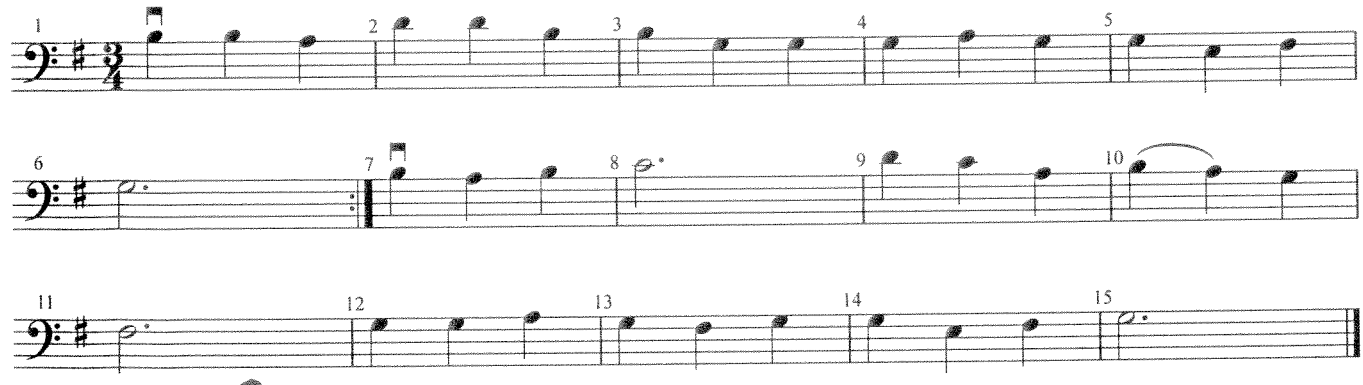
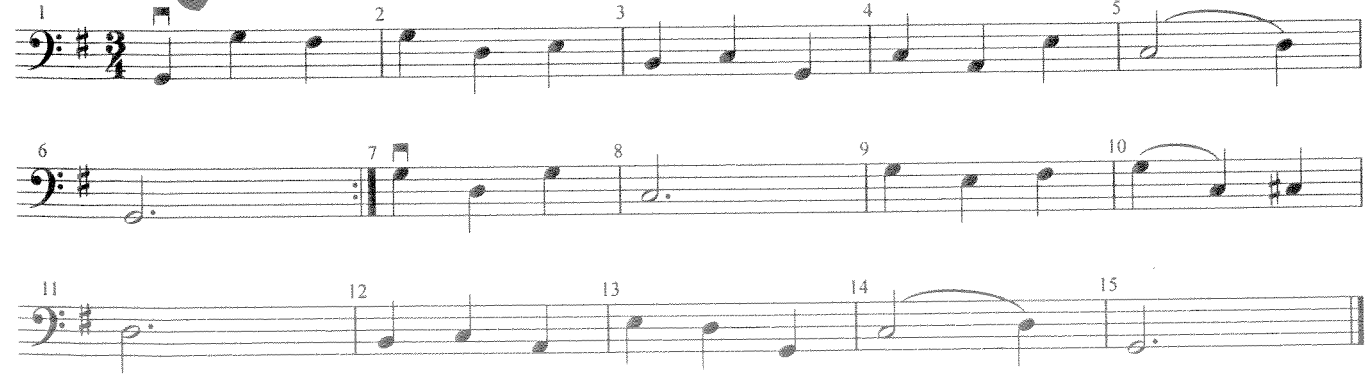


Tenor

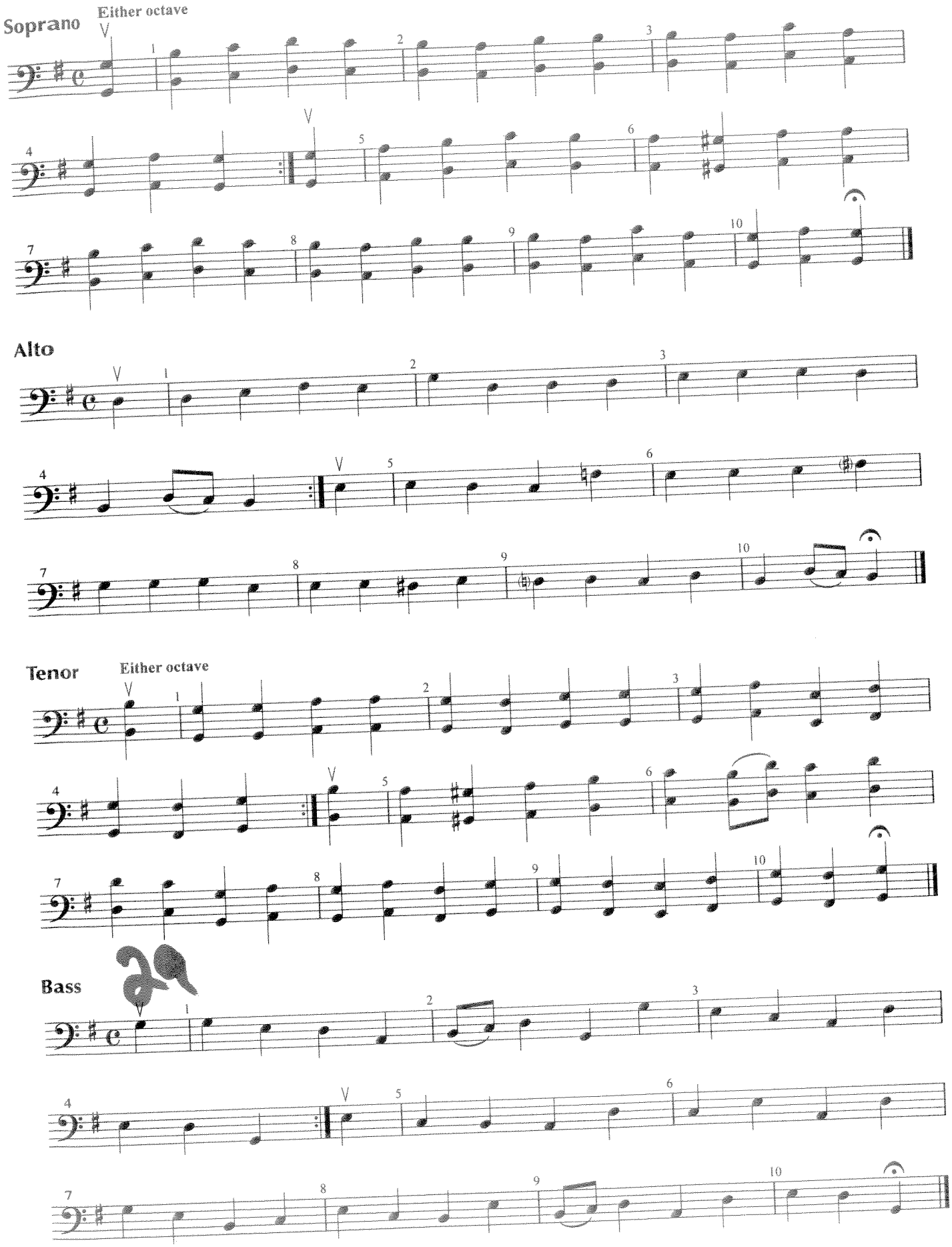


Bass



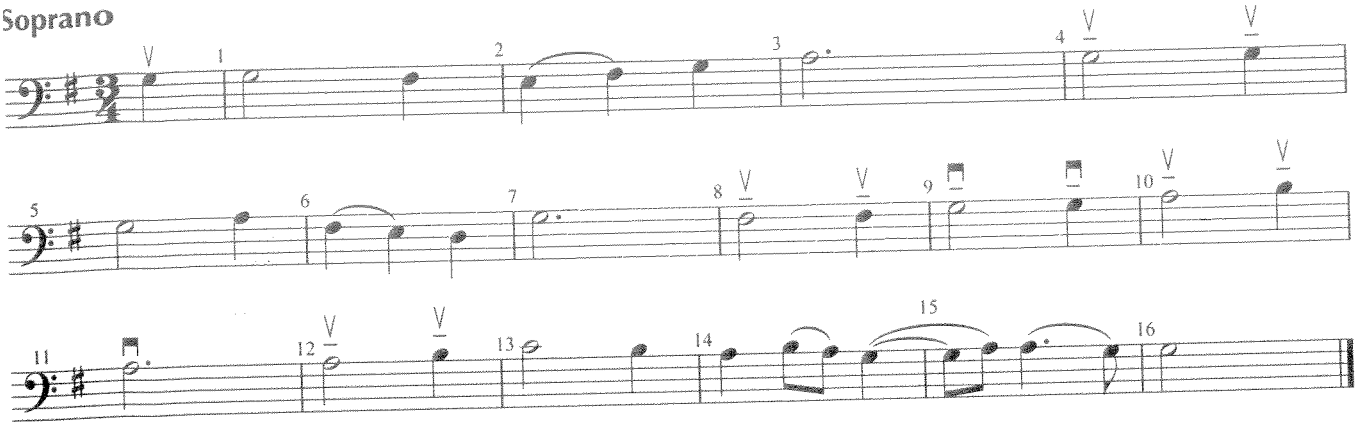
CHORALE NO. 7

Von Nicolaus Decius (1485-1546)



CHORALE NO. 8 Johann Sebastian Bach (1685-1750)

Soprano



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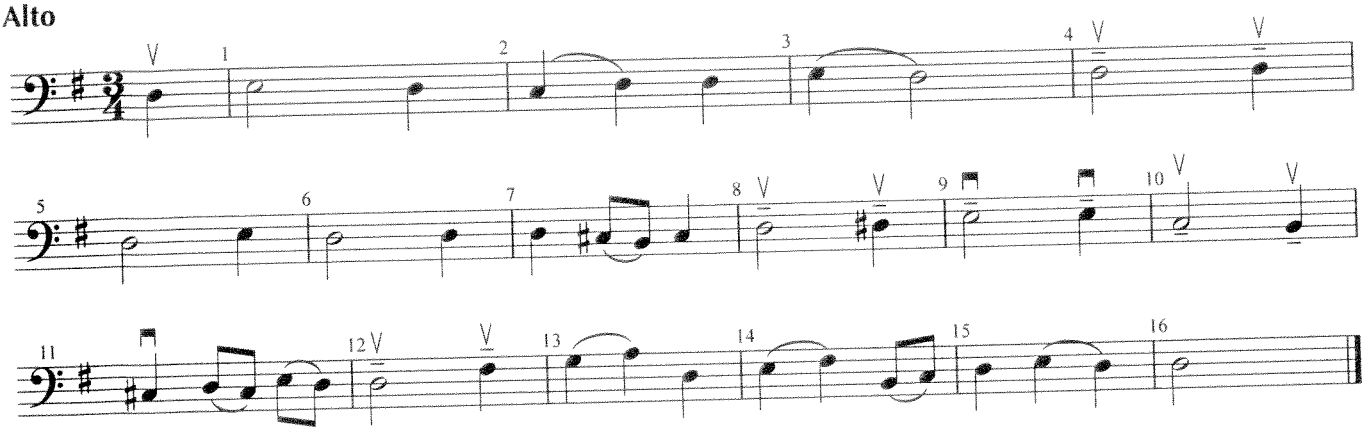

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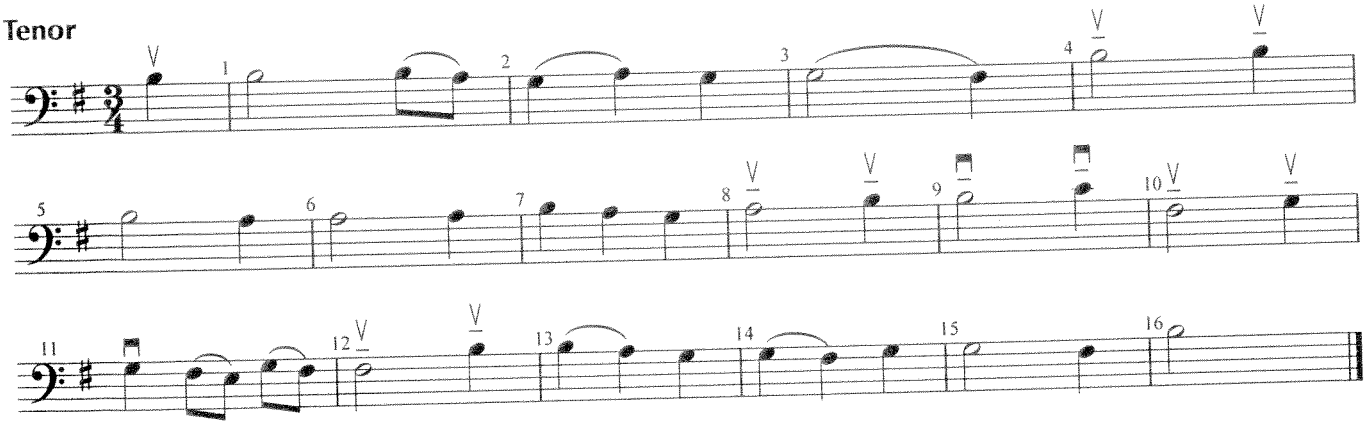
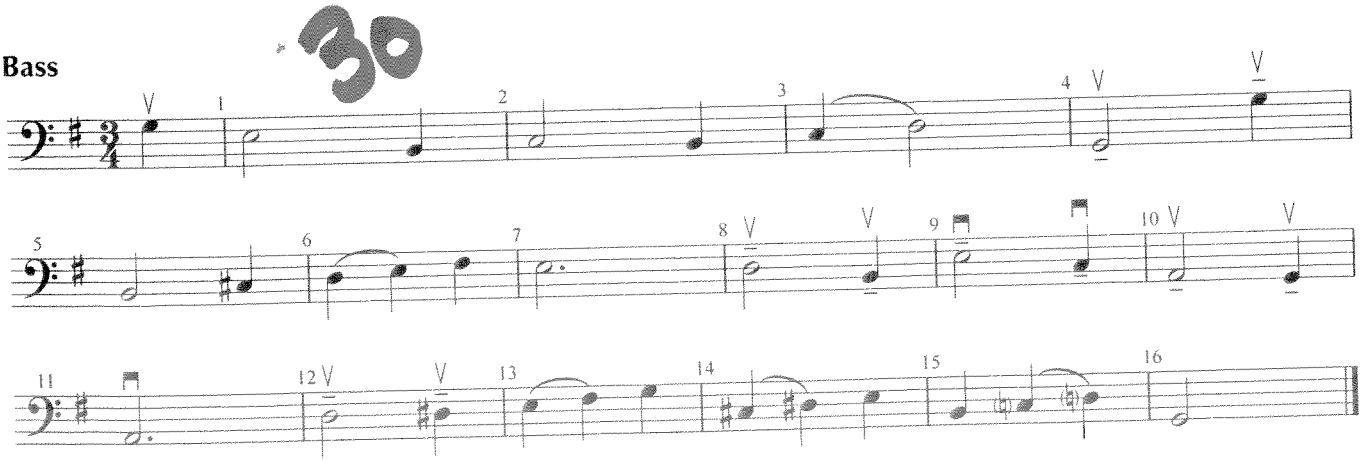


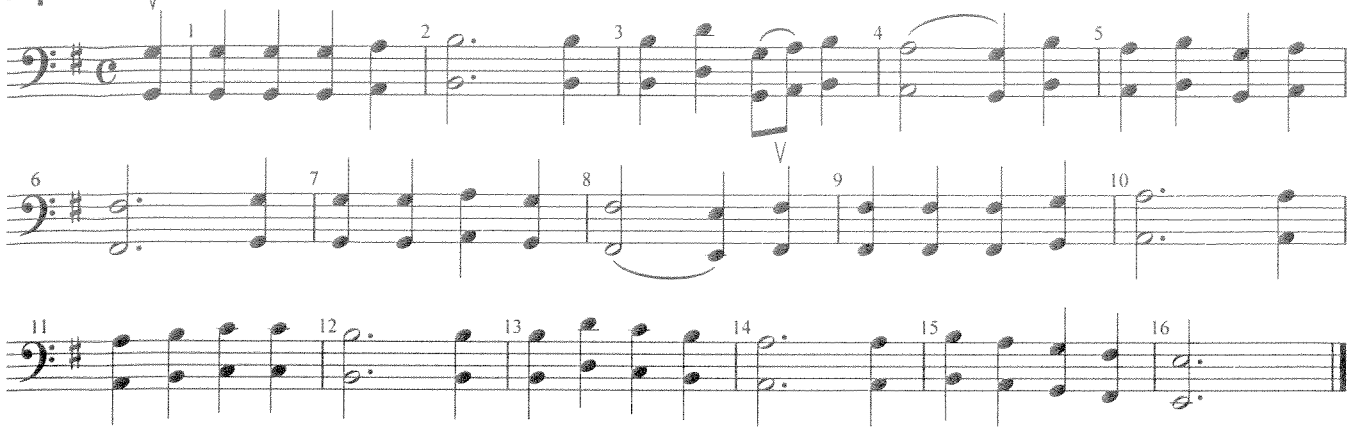
Bass



CHORALE NO. 9

Johann Sebastian Bach (1685-1750)

Soprano Either octave



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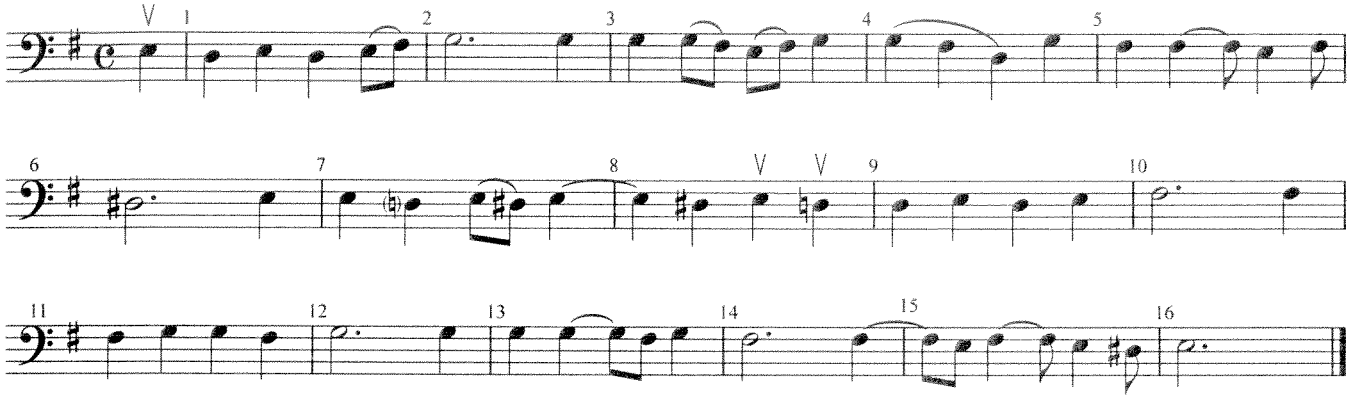

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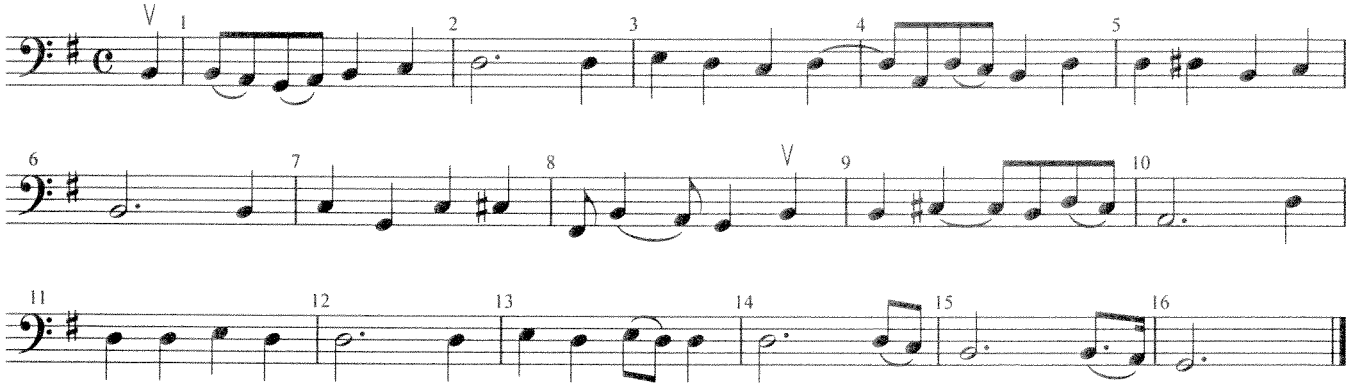
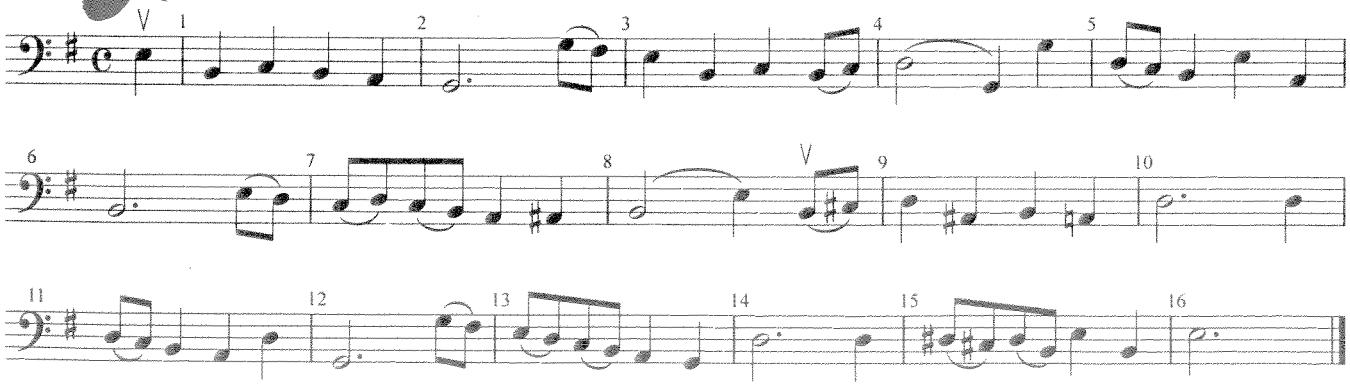


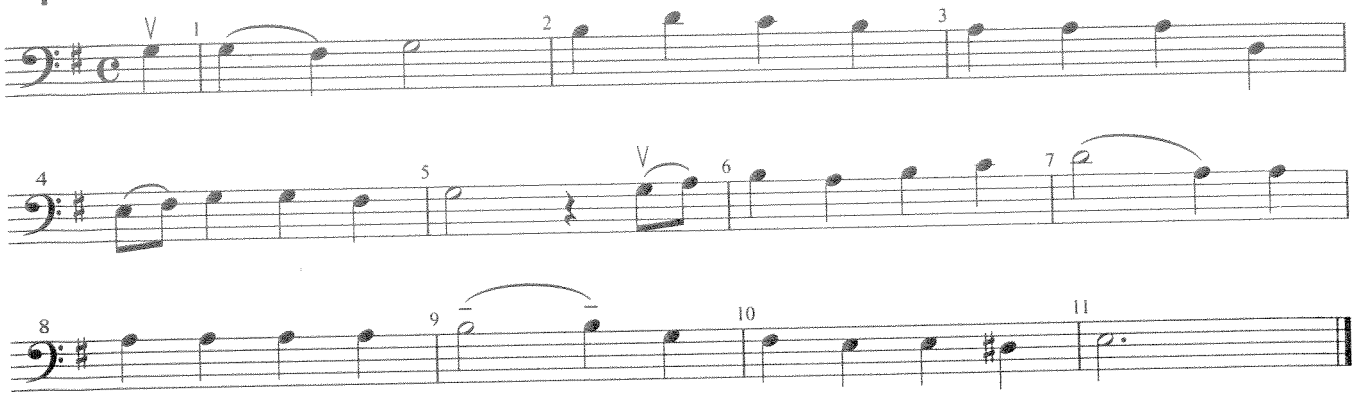
Bass 31



CHORALE NO. 10

Johann Sebastian Bach (1685-1750)

Soprano



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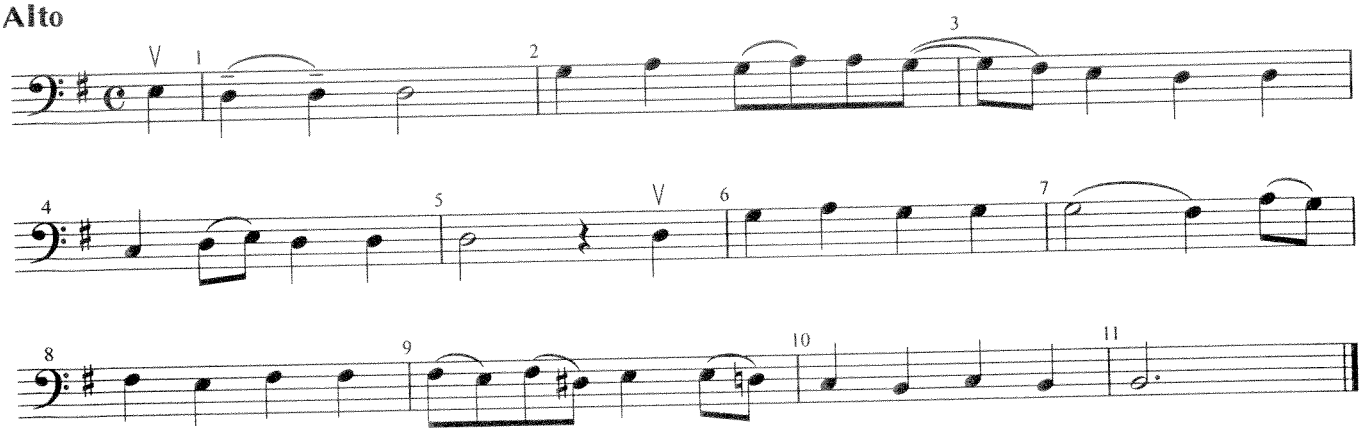

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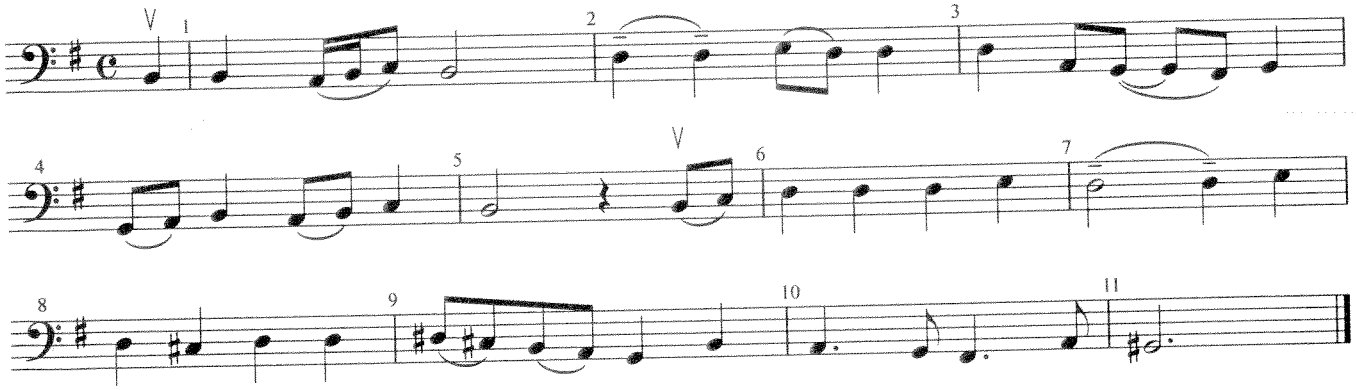
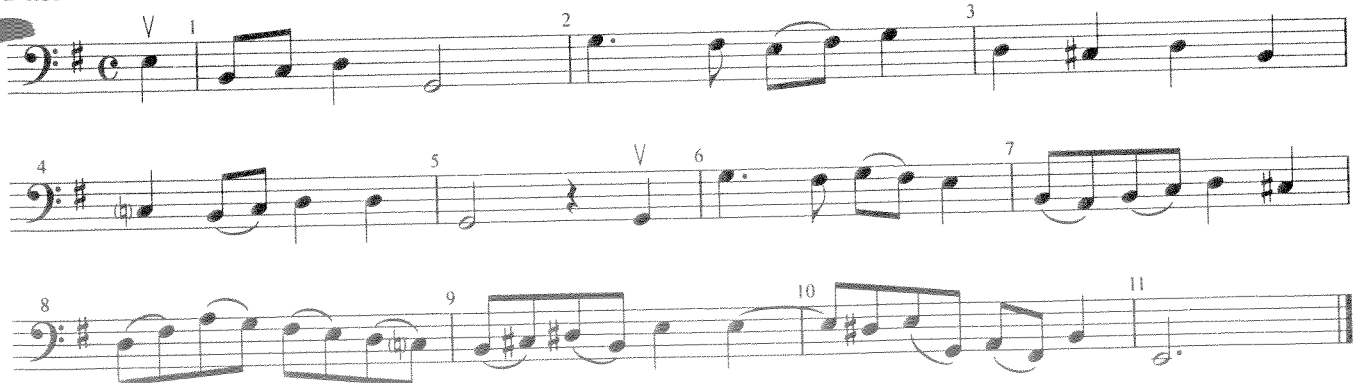


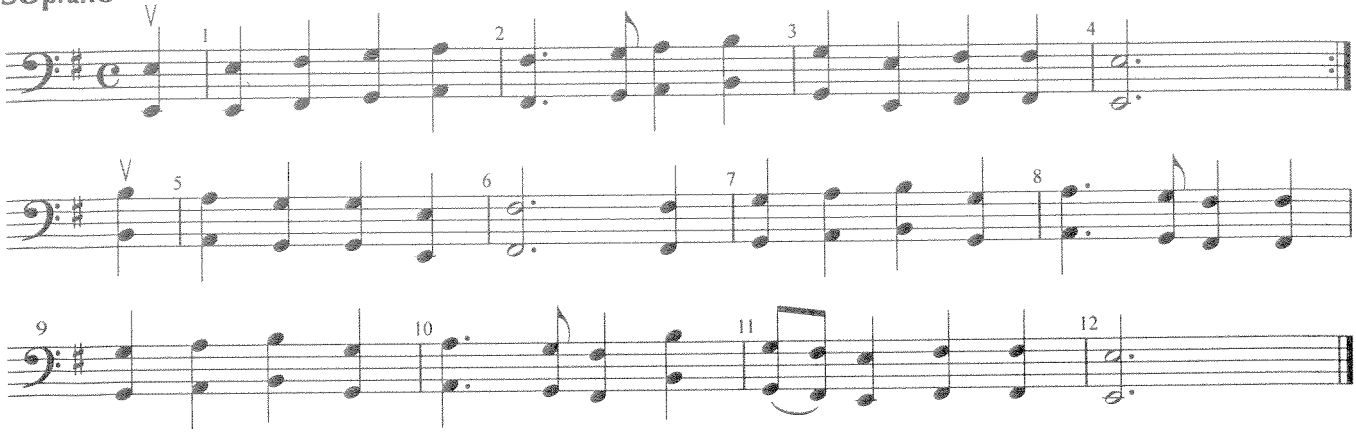
Bass



CHORALE NO. 11

Johann Sebastian Bach (1685-1750)

Soprano Either octave



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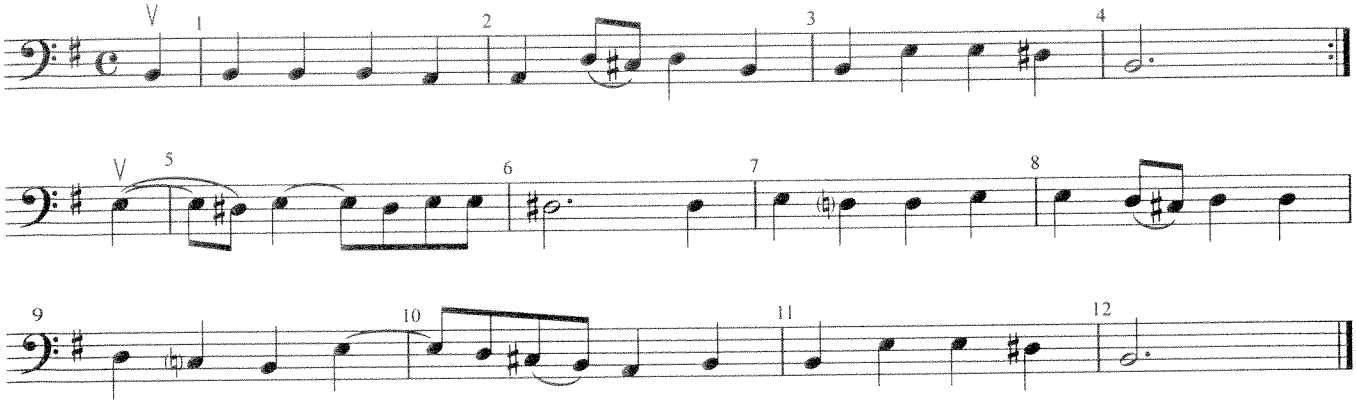

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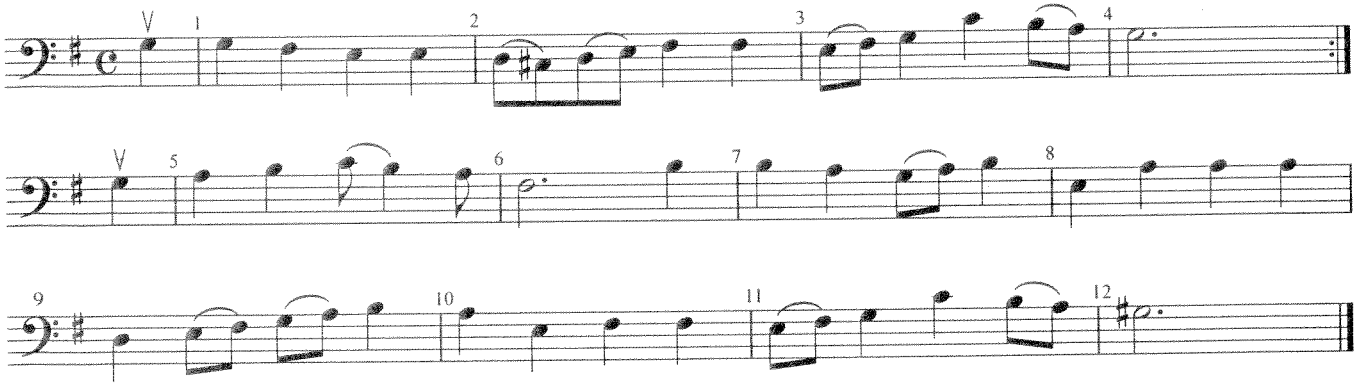
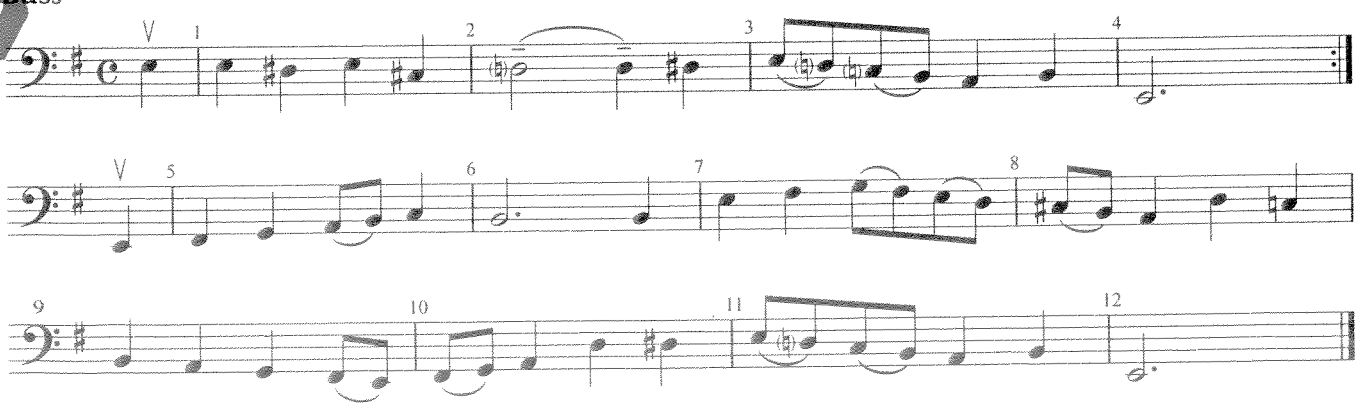


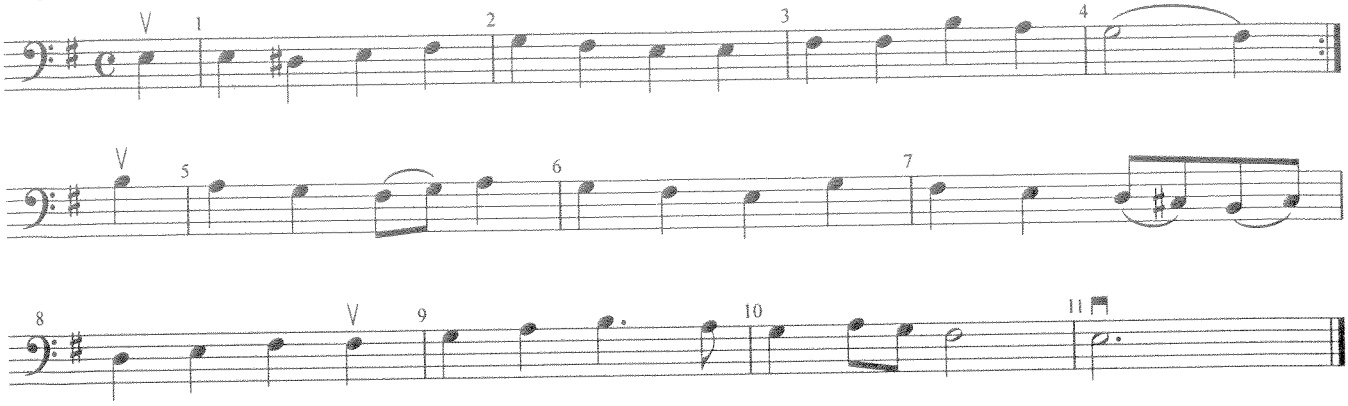
Bass



Chorale No. 12

Johann Sebastian Bach (1685-1750)

Soprano



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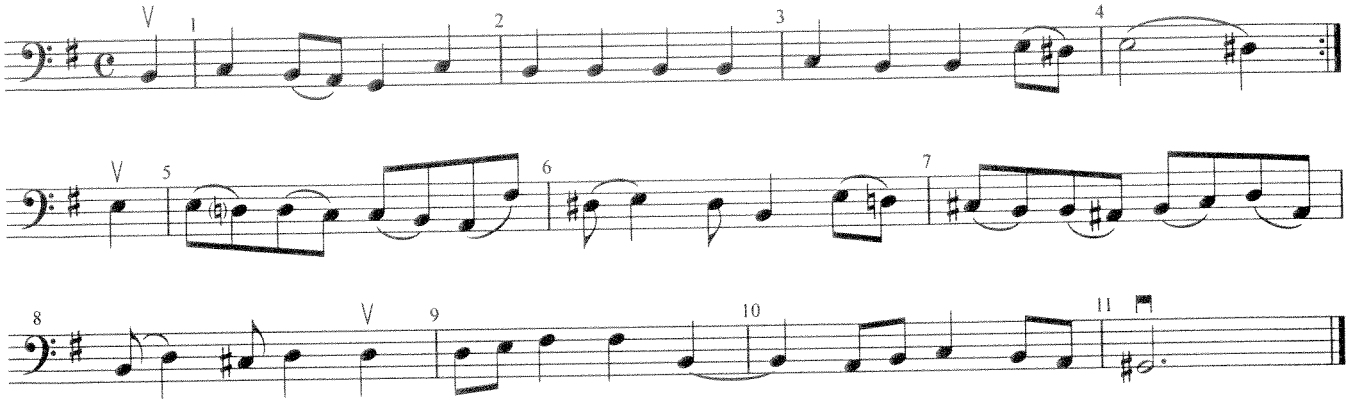

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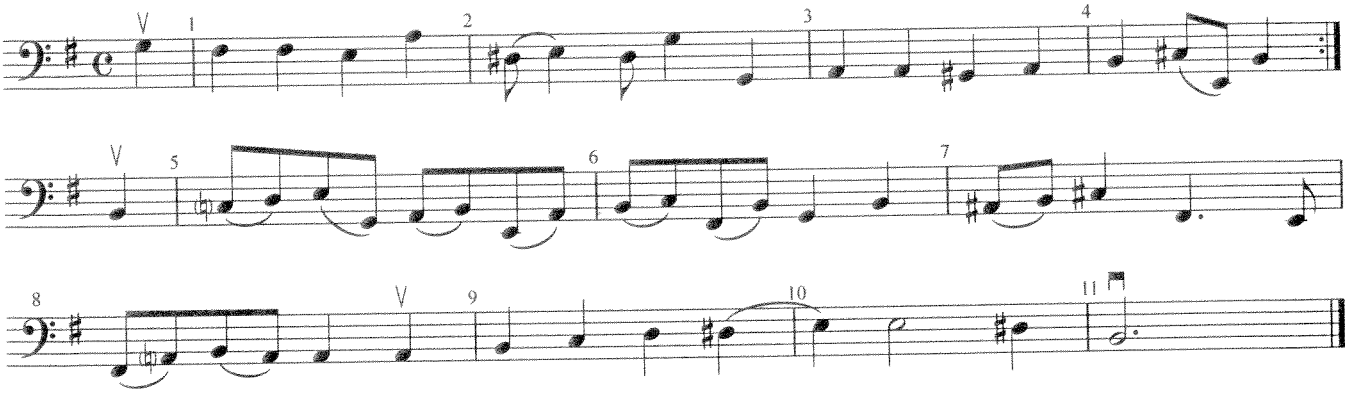

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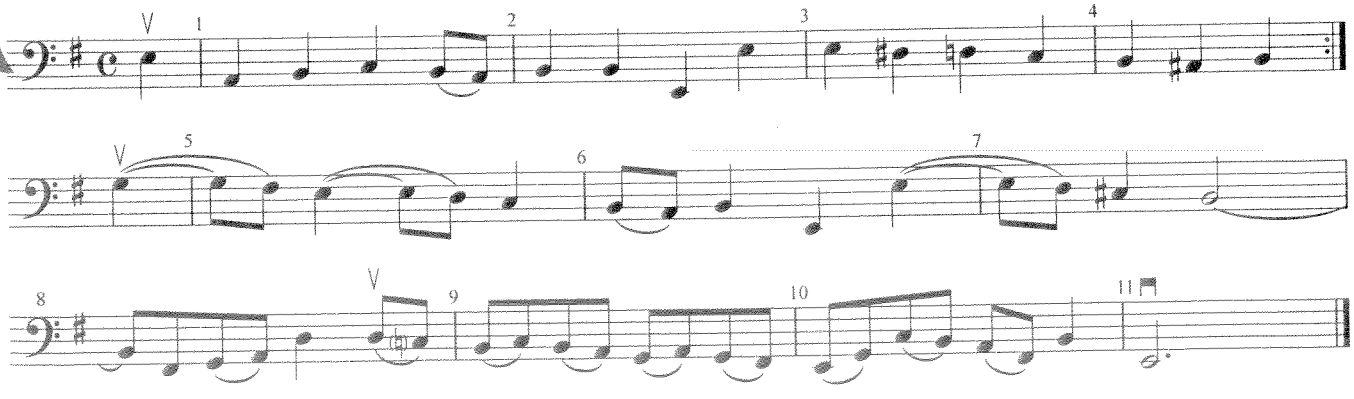
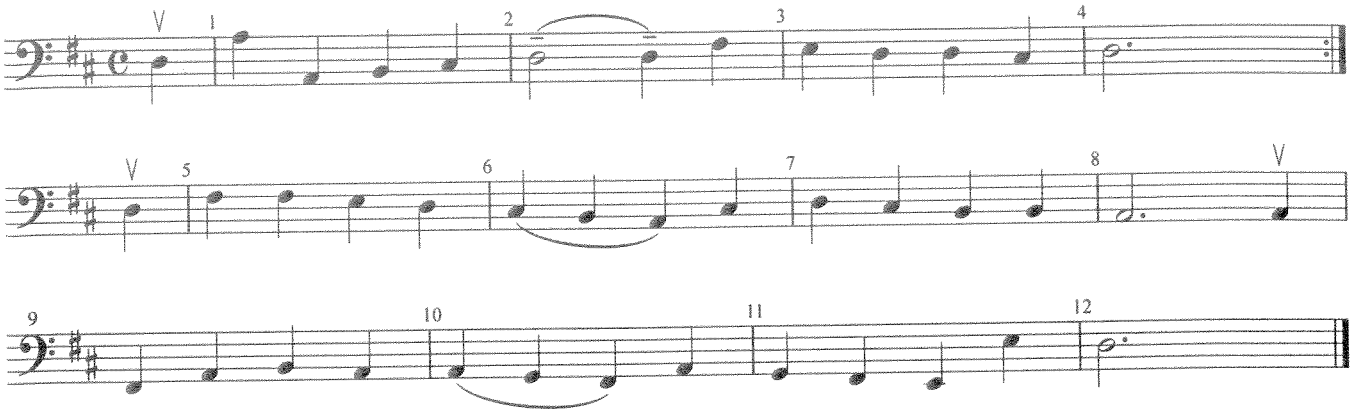


CHORALE NO. 13

Melchior Teschner (1584-1635)

Soprano



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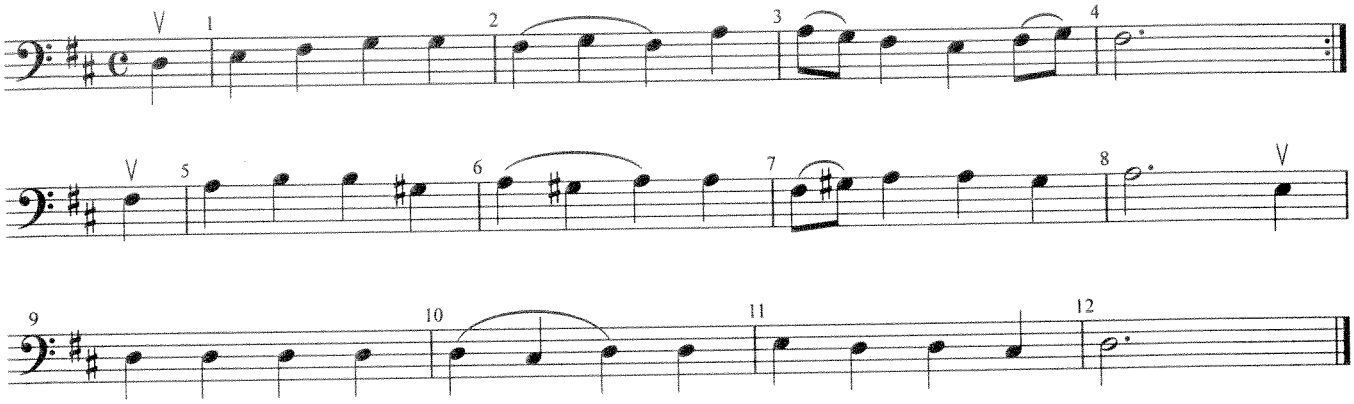

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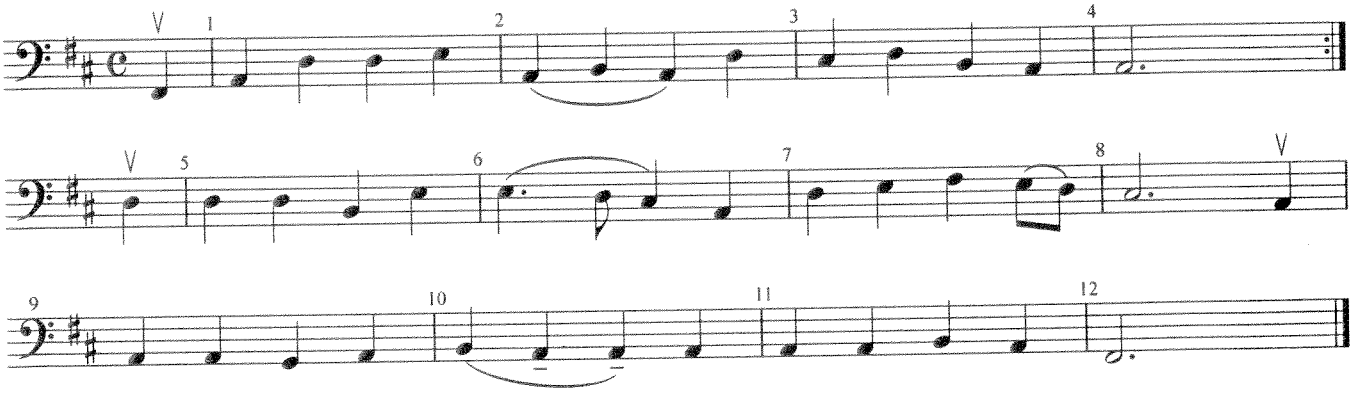

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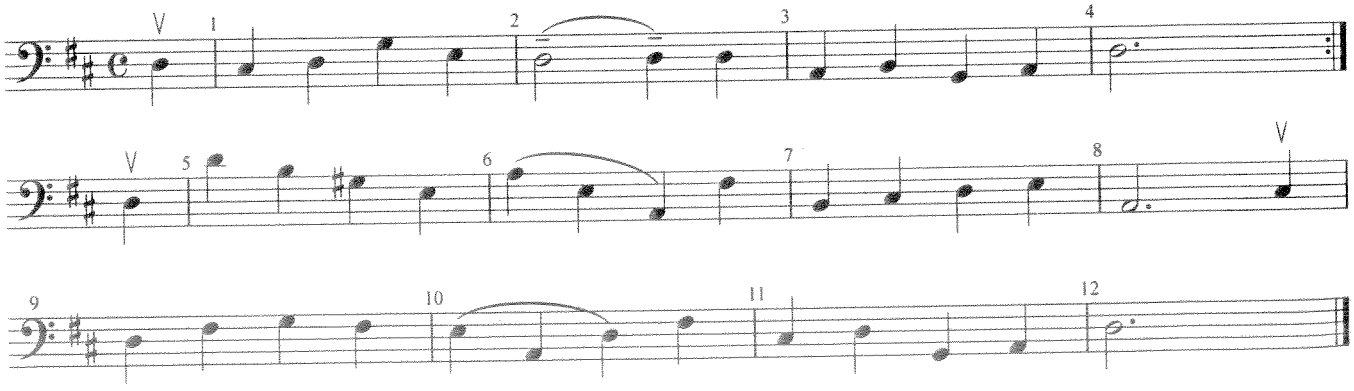
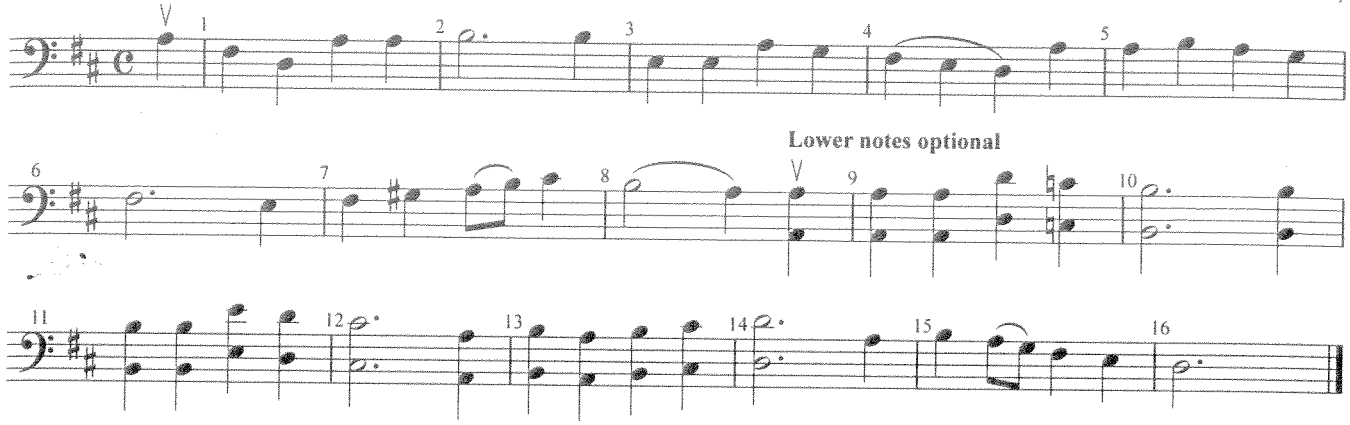


CHORALE NO. 14

Johann Friedrich Doles (1715-1797)

Soprano



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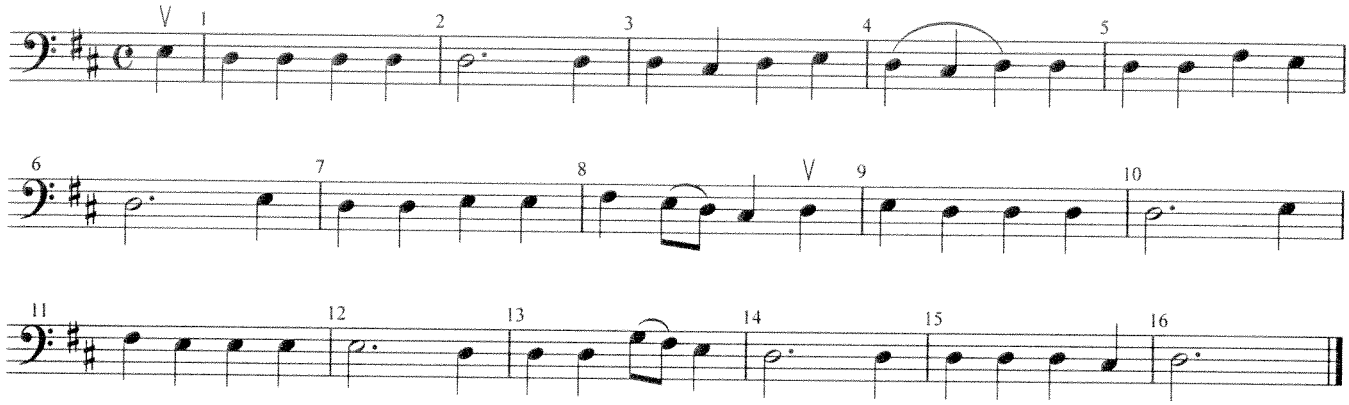

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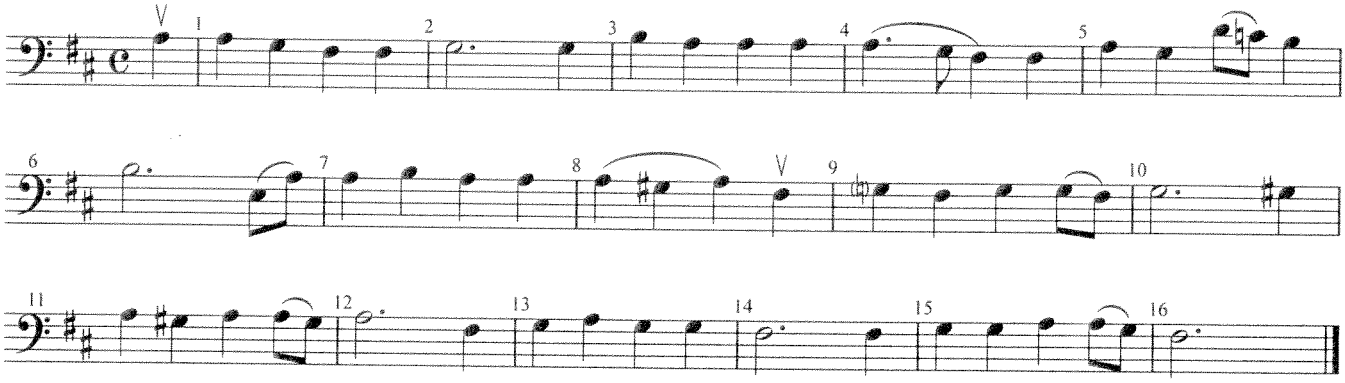

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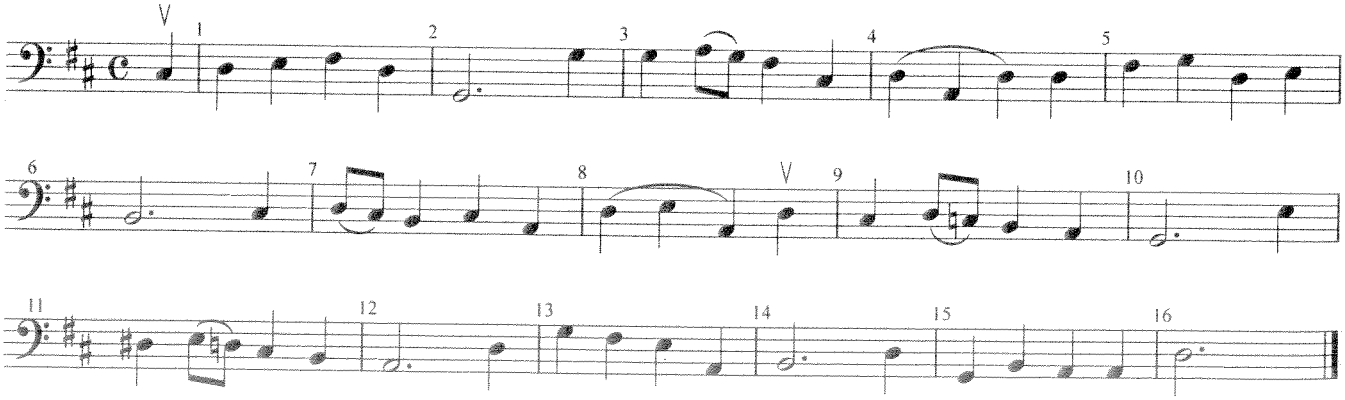
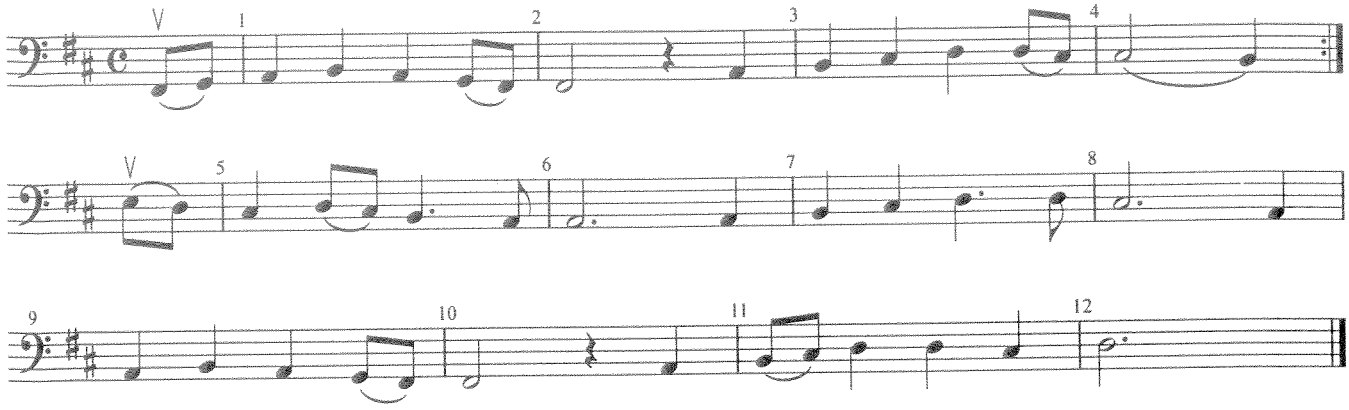


CHORALE NO. 15

Johann Sebastian Bach (1685-1750)

Soprano



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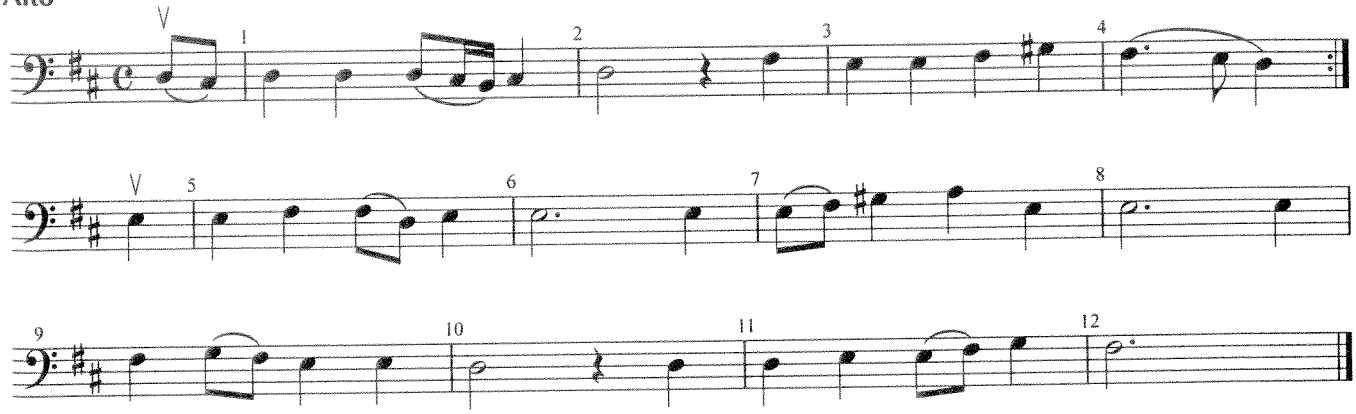

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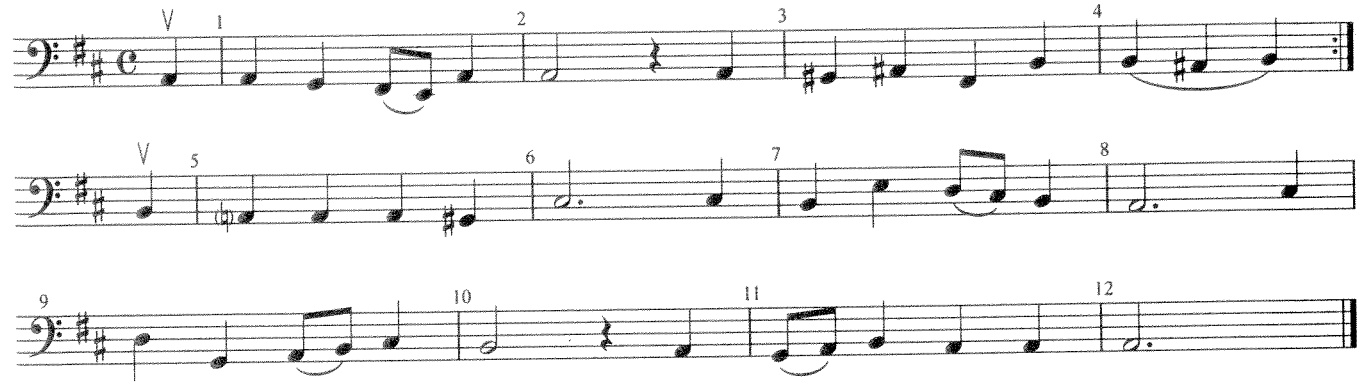

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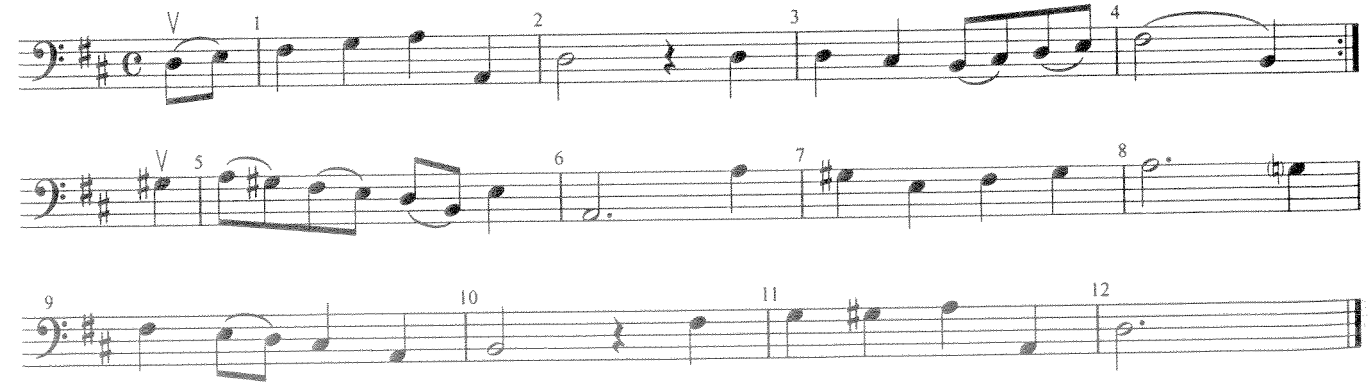
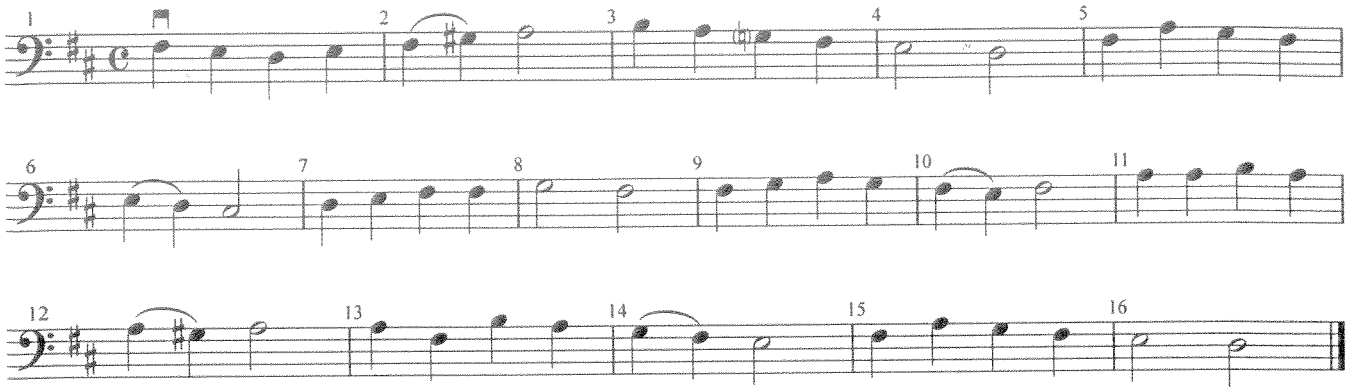


CHORALE NO. 16

Melchior Vulpius (1570-1615)

Soprano



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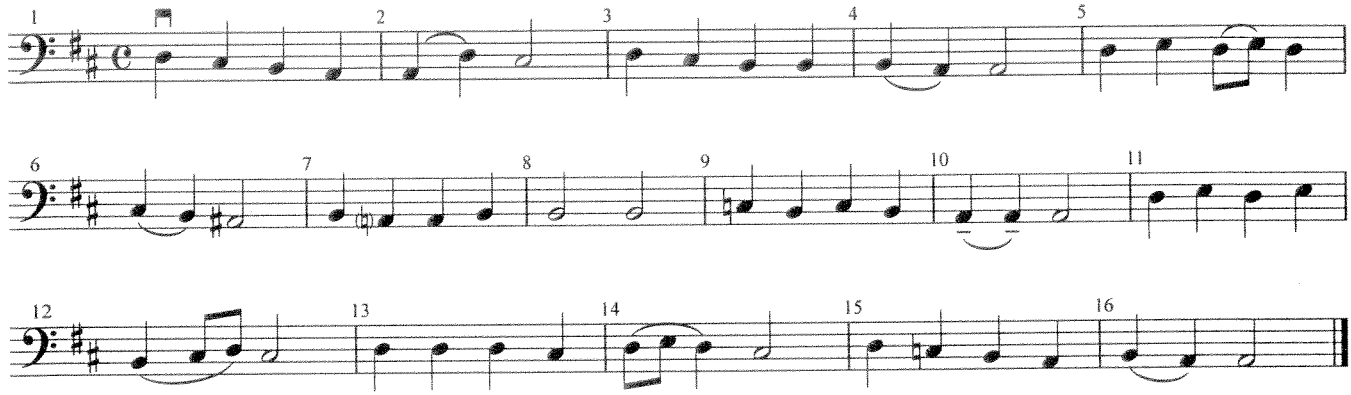

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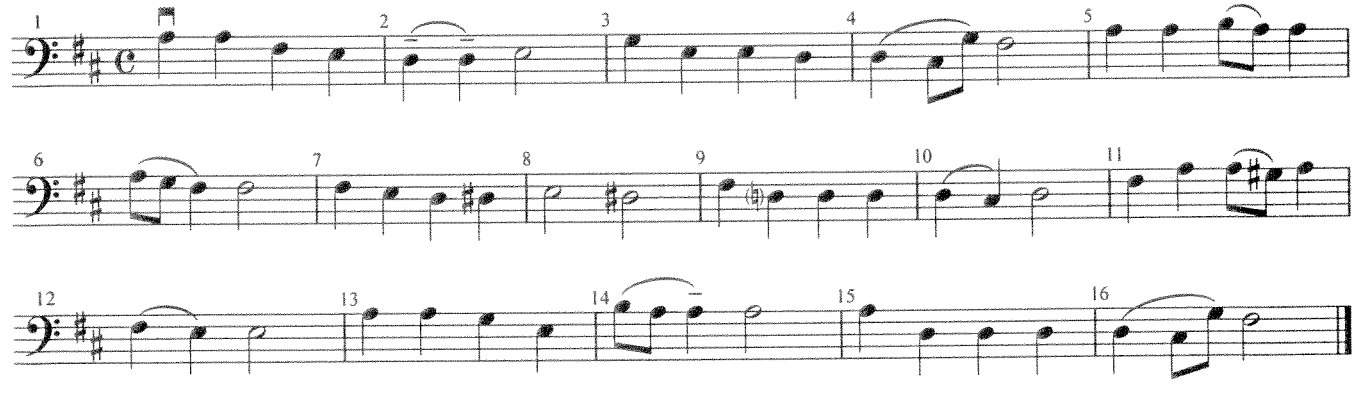

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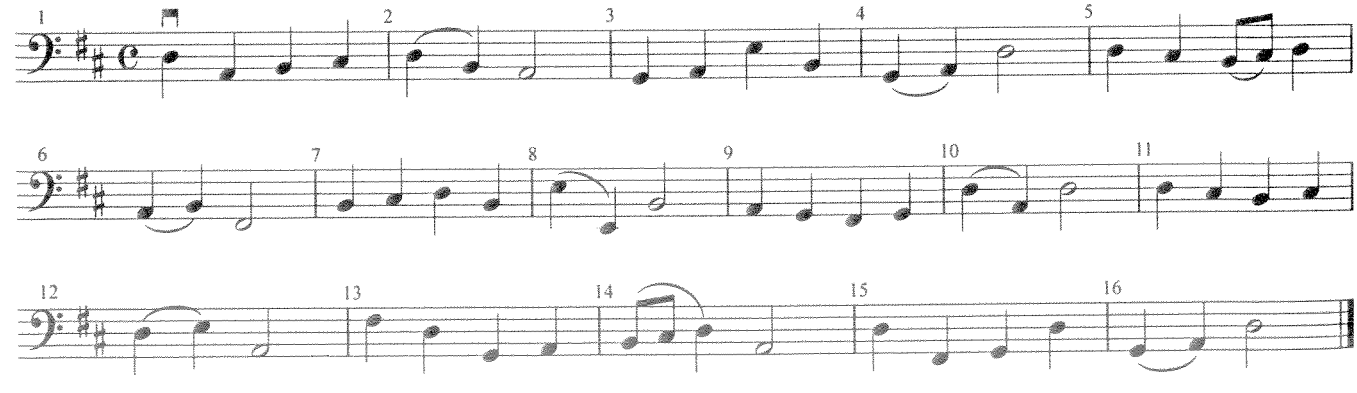
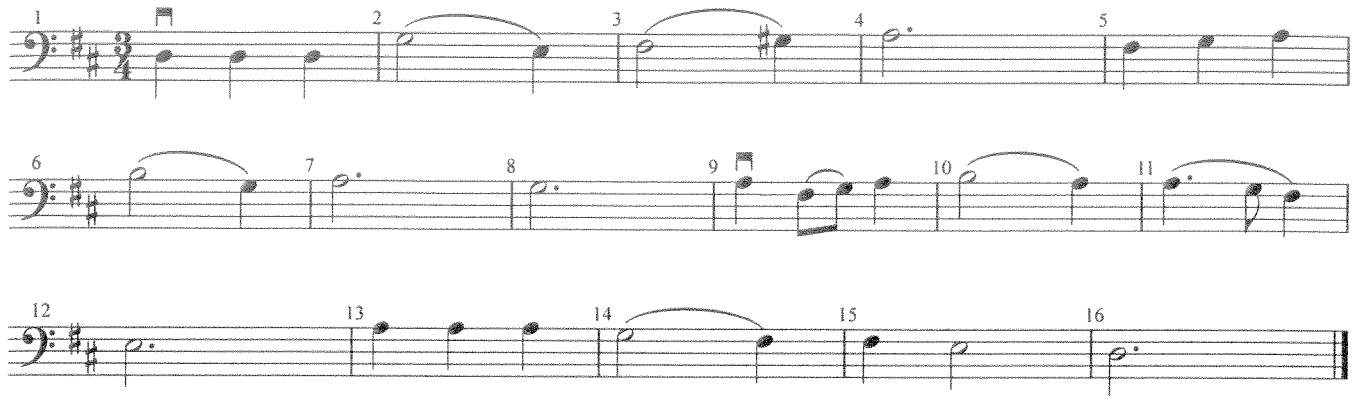


Chorale No. 17

Johann Sebastian Bach (1685-1750)

Soprano



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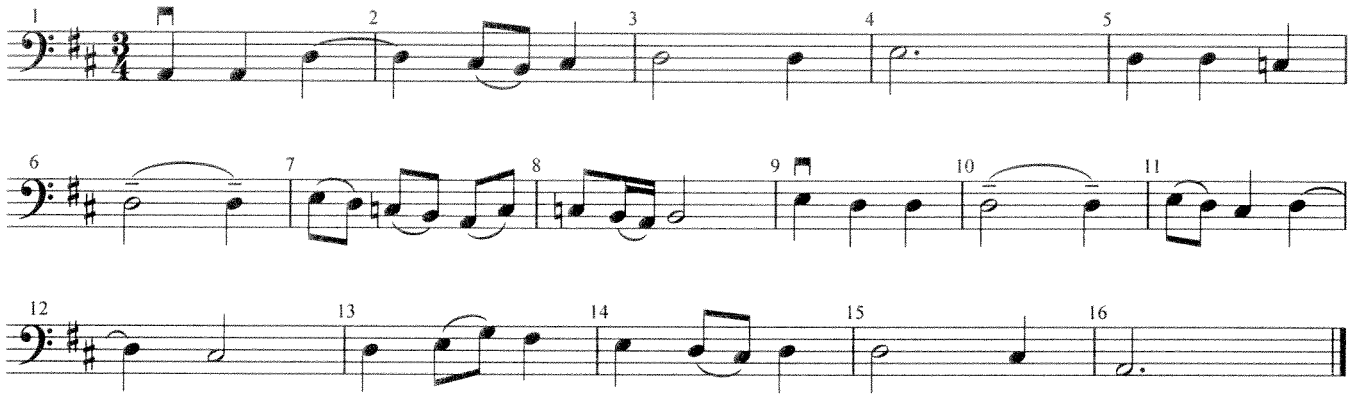

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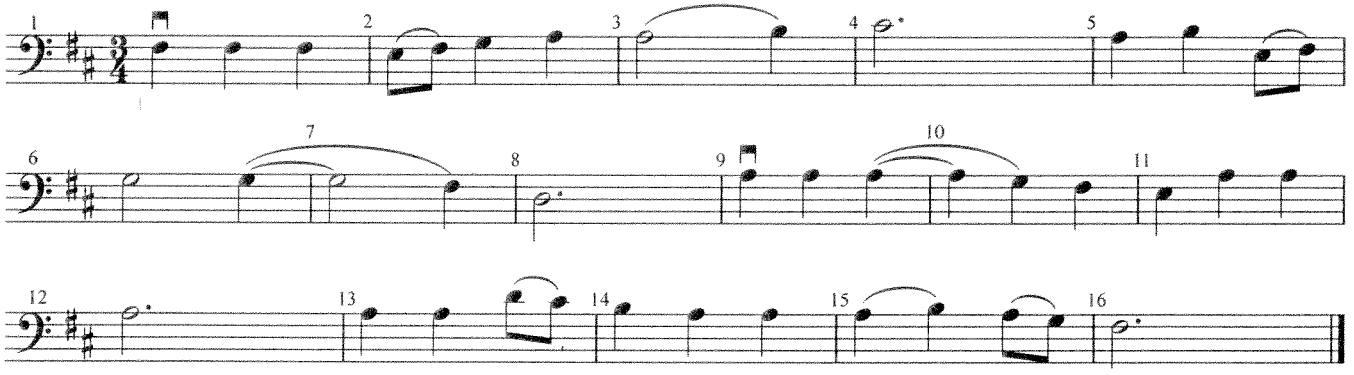

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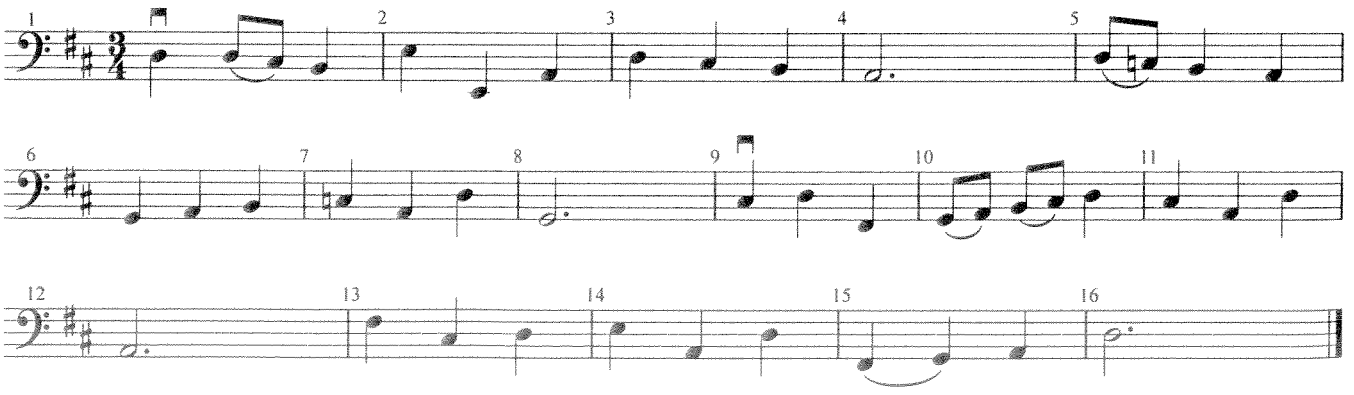
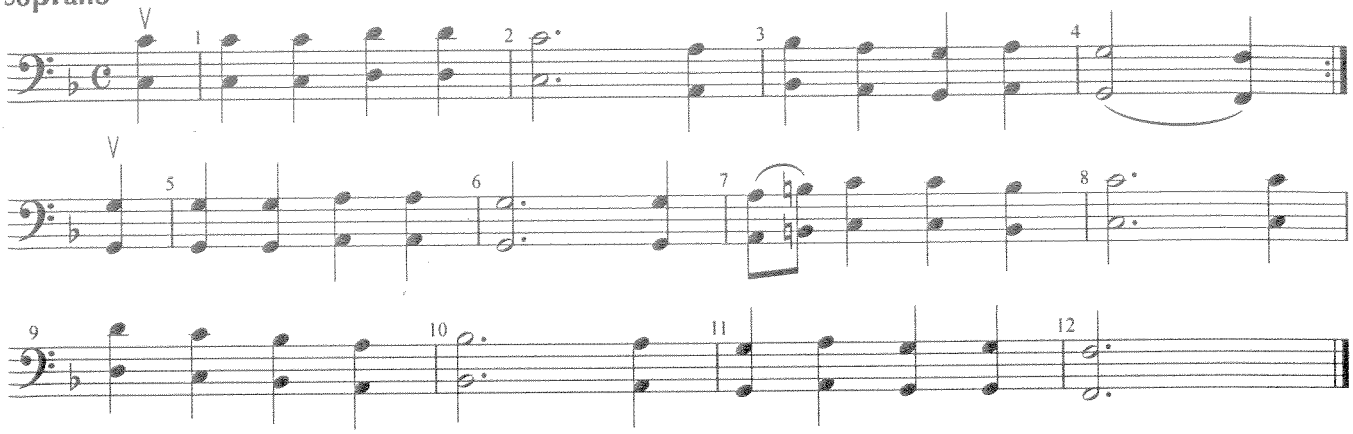


Chorale No. 18

Johann Crüger (1598-1663)

Soprano Either octave



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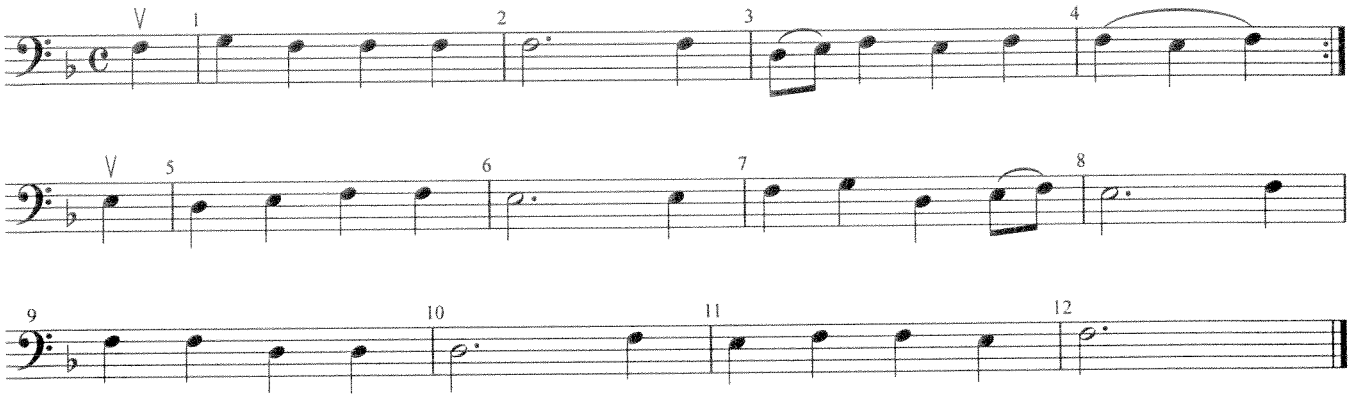
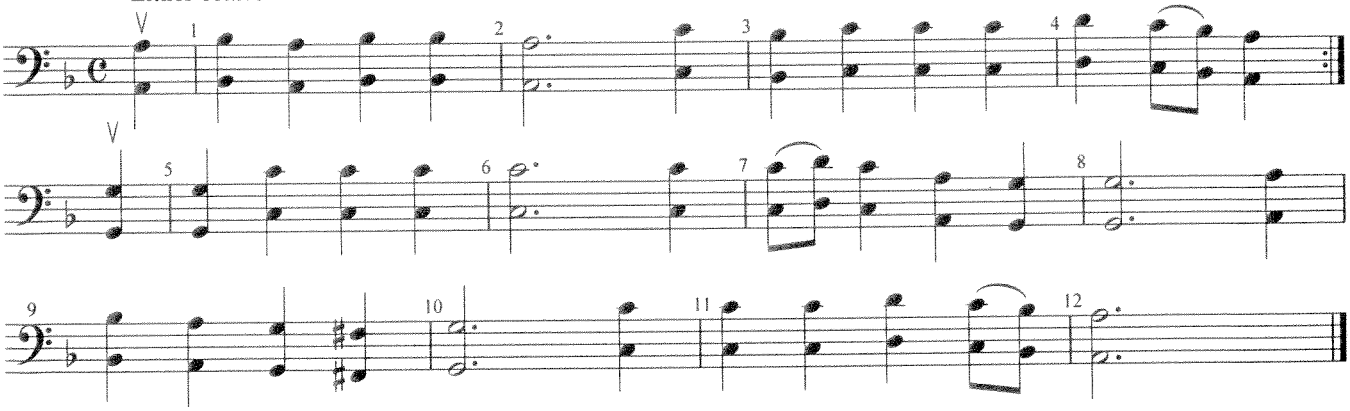
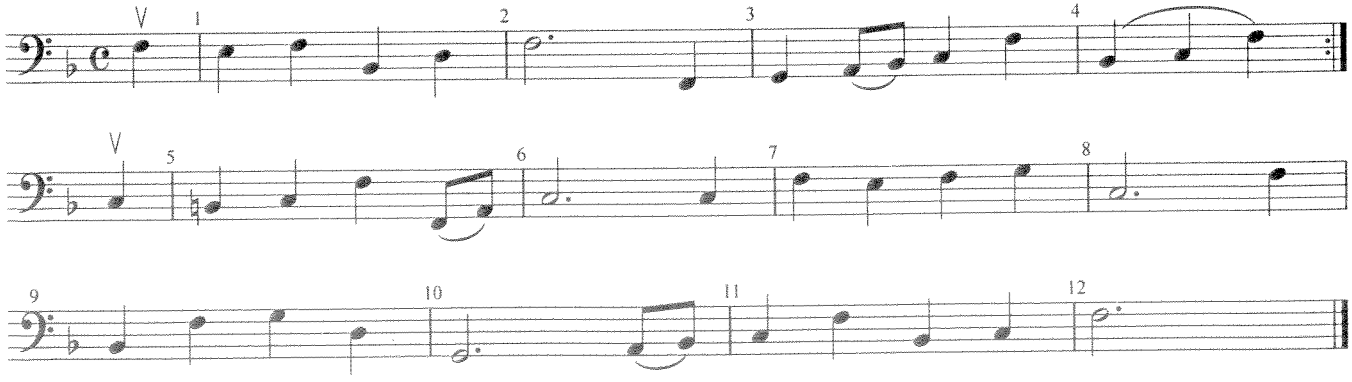


Tenor Either octave



Bass

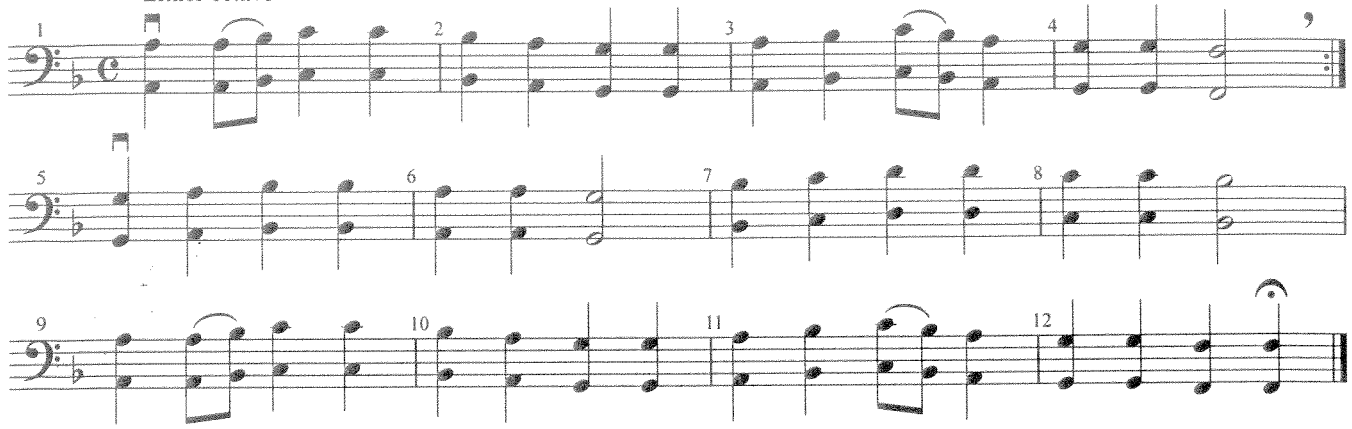


CHORALE NO. 19

Johann Schop (1590-1667)

Soprano

Either octave



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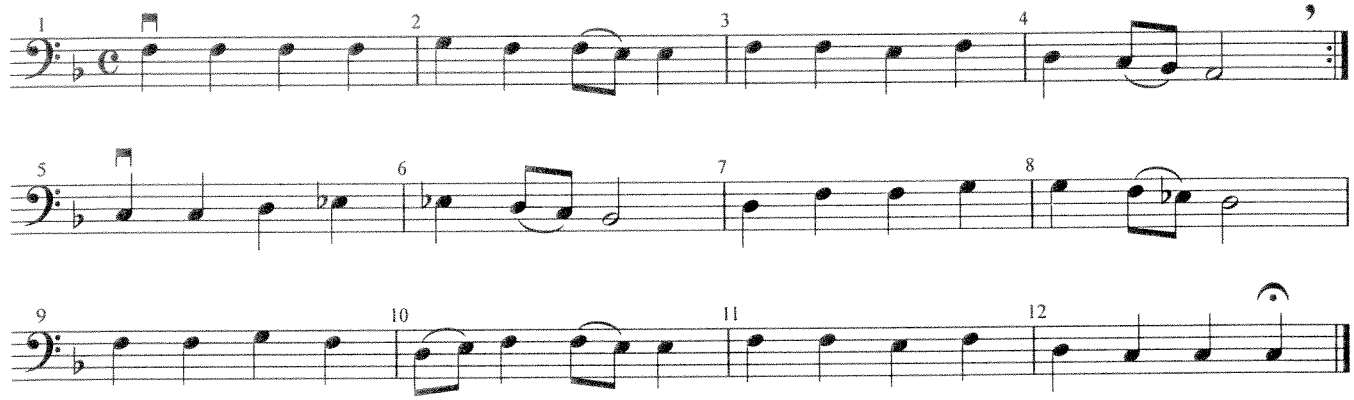
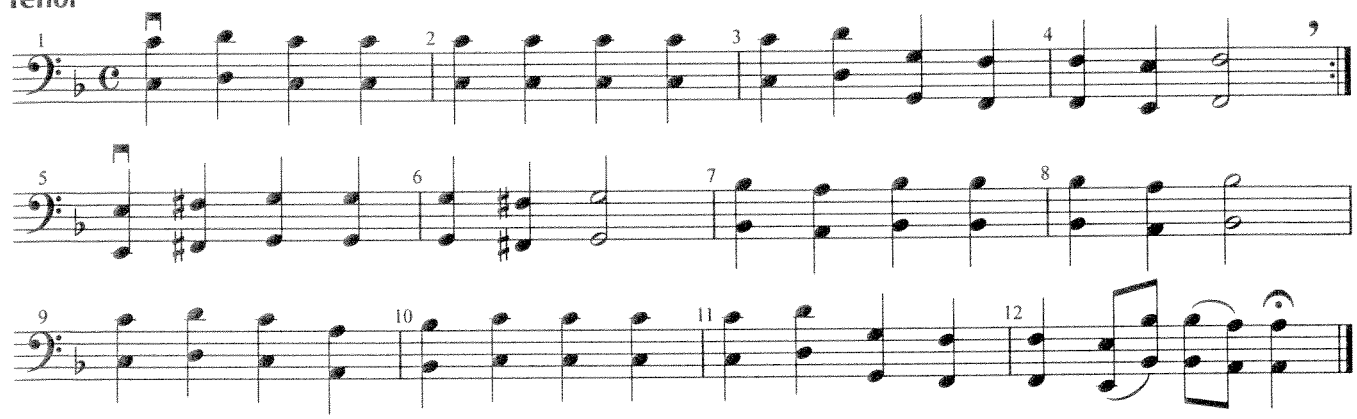
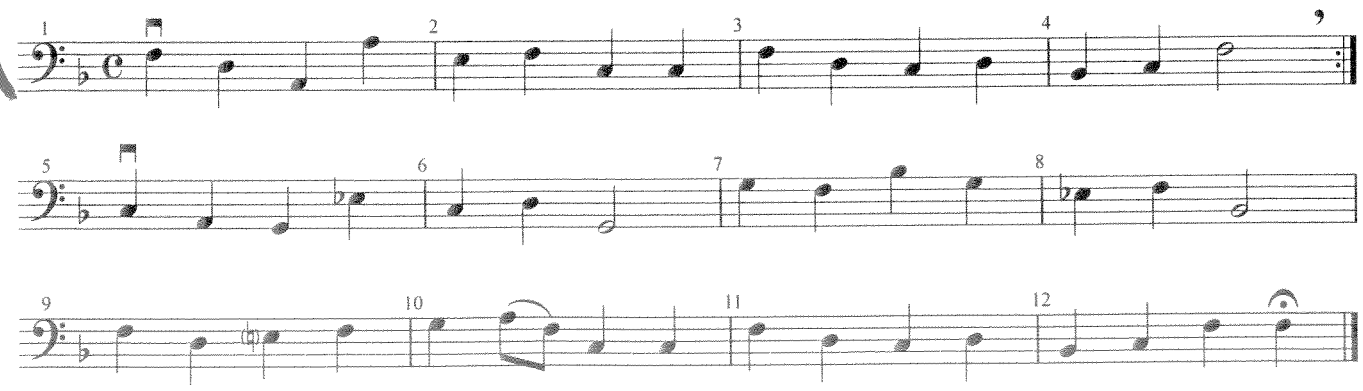


Tenor

Either octave



Bass