A COURSE OF STUDY FOR THE DOUBLE BASS

A Thesis
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Master of Arts

by
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TABLE OF CONTENTS

ACKNOWLEDGEMENTS................................................. ii

CHAPTER I......................................................... 1

Statement of the Problem....................................... 1

Purpose of the Study........................................... 4

Procedure....................................................... 5

Limitations..................................................... 5

CHAPTER II............................................................ 6

The Analysis of Fifteen Published Double Bass Methods....................... 7

Criteria for the Evaluation of Double Bass Methods.......................... 56

CHAPTER III.......................................................... 59

An Original Course of Study for the Double Bass.......................... 59

BIBLIOGRAPHY...................................................... 217
CHAPTER I

STATEMENT OF THE PROBLEM

The public school string teacher and the private teacher who are non-professional double bass players have difficulty in selecting an effective course of study (a method book) for the double bass student. As the writer will show in Chapter II, most authors who write double bass methods assume that the teacher has a thorough knowledge of bass pedagogy as well as the ability to demonstrate the fundamental playing techniques on the bass. However, many double bass teachers have had only a few weeks of bass instruction in their college methods course and are not qualified to begin teaching the instrument without further study and assistance. Dorothy Spencer, a prominent violinist and string teacher describes the situation in the following paragraph:

How do you teach string bass if you are a violinist? How in the world do you teach anyone to feel comfortable with this unwieldy instrument? The controversies over how to handle it persist. Do you stick the left knee in the back of the instrument? Do you stand behind the instrument or to the side of it? Do you hold up the instrument with the left hand or the body? How do you prevent the instrument's turning? Do you teach positions early or delay them until the student is comfortable in the first position? Is it better to start with the French bow or the German bow? Is the French bow held exactly like the cello bow or is the thumb placed a little differently? Where do you place the little finger with the German bow? My questions are endless, and
are probably the source of much laughter to the bassist. I have taught string classes at all levels - beginning, junior high, high school and college for seventeen years, and the correct answers to these questions still evade me. Oh, I have discussed the problems with many bassists - both performers and teachers, and have as many different solutions.

...We hear a lot about teaching techniques for the violin, viola, and cello but the proper handling of the string bass is not so widely publicized. Thus we push it aside like a step-child and few ever really understand it.

I suppose the best solution is to have a professional bassist teach your bass students; but this is not practical, or even possible in many school situations. Let there be more exploiting of the instrument and the techniques of teaching it by those who really know. . . .

In addition, the writer finds that most double bass methods that are currently available do not contain sufficient pedagogical information and references to current supplementary materials for the teacher to use in guiding the student. The methods that do include pedagogical information and supplementary references have a cluttered appearance and a lack of musical examples. The teacher who attempts to use more than one method book simultaneously is confused by conflicting points of view as to the most effective way to learn to play the double bass.

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1Dorothy Spencer, "The String Class Teacher’s Dilemma," The Bass Soundpost, II (February, 1970), 10.
There is a need for a course of study that not only appeals to the student but also provides enough pedagogical information and supplementary references for the teacher to use in guiding the student.

Other double bass specialists also see the need for new and better method books. Anthony Salatino states in his dissertation on double bass playing:

Of major importance for the understanding of the instrument and for the improvement of double bass performance and teaching, is the need for more published material about the double bass and the methods and techniques of playing. Authoritative and documented writings would help fill the gaps in the professional literature and would aid the performer and student in overcoming difficulties which they encounter in playing the double bass. More explicit information about the instrument and the techniques and methods in playing would serve as an aid to instruction.\(^2\)

Gary Karr, world reknown bassist and the Director of the International Institute for the String Bass, included the following comments in a prospectus designed to aid in the future development of the bass:

It is felt that the greatest benefits of the Institute, for both the general public and the aspiring bassists, can be realized by directing our resources in the following areas:

A. Educational

1. Development of improved teaching techniques and necessary aids, such as new method books, . . . 3

Finally, Mr. James L. Clute, speaking as a member of the International Institute for the String Bass says:

A look into the future might also be beneficial. Now that we are finally in a "bassists of the world unite" situation, perhaps we can discover some ideas that might upgrade our situation. Commissions for new compositions for bass on all levels of playing, scholarships, new and better method books . . . are a few ideas that could help. 4

PURPOSE OF THE STUDY

The purpose of this study is to combine the most effective pedagogical and musical ideas that are found in existing double bass publications with those that have been discovered in the writer's experience into a course of study that will be helpful to the public school double bass student and his teacher.


PROCEDURE

A study of books, unpublished research papers, methods no longer in print, and magazine articles, will be made in order to discover the varied approaches to double bass playing and teaching. Selected double bass method books that are currently available for purchase, will be analyzed in order to discover, in the author's opinion, their relative strengths and weaknesses. The most effective pedagogical and musical ideas that are found in the above sources will then be combined with those of the writer's into a course of study that can be effectively used by the public school double bass student.

LIMITATIONS

The scope of this study will be limited to the development of the double bass technique through the third and one-half position. (III\frac{1}{2}).
CHAPTER II

The following are the writer's analyses of fifteen published double bass methods. The first nine methods are designed to be used for private instruction only. The six remaining methods can be used for both private and class instruction.
Bass Method - A School of Modern Rhythmic Bass Playing

Bob Haggart, author; Robbins Music Corporation, pub.
1775 Broadway, Suite 715
New York, N. Y. 10019

Strengths:

1. The explanation and photographs of the proper left hand position are accurate and effectively presented.

2. The author presents a good explanation of the proper bowing technique for the German bow.

3. The technique of using the note names of a series of musical tones to spell words is an aid in learning to read music and in developing listening skills.

4. The author presents a thorough explanation of the construction of scales, accidentals, intervals, and enharmonics.

5. A series of photographs illustrating the position of the left hand and arm as it moves into the higher positions on the fingerboard is helpful.

6. The author presents exercises that are built on diatonic sequences to help the student learn the scales and the notes in a given position more thoroughly.

7. Fingerings are omitted in some of the exercises in order to allow the student to make correct choices on his own.

8. The author combines bowing studies with scales and
Bass Method -
A School of Modern Rhythmic Bass Playing (cont.)

etudes in order to help the student to develop independent movement between the right and left hands.

9. Familiar songs are used in the early part of the book in order to encourage the student to listen more critically to his own playing. Also, some of the same compositions are repeated later in the method, in a different key, to be used for the same purpose.

10. Exercises built on arpeggios are used to improve technique and intonation.

11. Two-octave scales are presented in the latter part of the method.

12. The author introduces a page of rhythmic patterns with an accompanying etude that utilizes all the individual rhythms.

13. A variety of pizzicato styles are explained and pictured in the method.

14. Chromatic studies are introduced after the student has learned the major scales.

Weaknesses:

1. A discussion of the French bow is completely left out of the method.

2. The identification of the German bow parts is left
Bass Method -
A School of Modern Rhythmic Bass Playing (cont.)

out of the method.

3. The book should include a photograph that illustrates the back view of the left hand in playing position.

4. The use of bowing styles other than the detache are not considered in the method.

5. Some of the photographs are unclear and faded.

6. The fingering chart appears cluttered and confusing.

7. The rudiments of music are not included in the method.

8. A half-position approach is used by the author.

9. There is very little helpful pedagogical information for the teacher. Rote material, for example, is not presented in the method. Also, the author omits an explanation of the basic elements of tone production.

10. There are no supplementary music references included in the book.

11. The author uses too many editing marks in the music. Many times they are more distracting than helpful to the student.

12. The book should contain more melodic material to balance out the number of exercises that are presented.

13. There are no classical melodies, duets, or rounds
14. The proper method of caring for the bass and bow is not discussed in the book.
Findeisen Complete Method for String Bass

Lunsford Morris Corzine (Translated and adapted); M. Baron Co., pub.
Box 149, Oyster Bay, N. Y. 11771

Strengths:

1. The author advocates the use of a mirror during practice.

2. The book contains an effective explanation of the proper height adjustment of the bass.

3. There are no fingerings written in the music.

4. The author uses instructive phrases as titles for the musical examples.

5. A list of helpful comments for the teacher and student are included at the top of strategic pages.

6. A variety of bowings are included with the scales.

7. Exercises for strengthening the fingers of the left hand are included in the method.

8. Chord studies are used for ear training.

9. The author includes supplementary music references for the teacher.

10. The exercises thoroughly cover the notes in each position.

11. The student is exposed to all styles of bowing in the method.
Findeisen Complete Method for String Bass (cont.)

Weaknesses:

1. The method has a cluttered and aged appearance. The print and music notation is so small and closely spaced that they are hard to read from a playing position. Also, the paper is grey in color.

2. There is only one photograph in each of the two volumes in the method. Both pictures are faded in appearance. The photograph in Volume 1 that illustrates the correct playing position does not show the bow hand and arm. The bass is being held incorrectly in the photograph in Volume 2. Also, the diagrams of the bow are very poorly drawn and hard to understand.

3. There is a lack of pedagogical information for the teacher in the method.

4. An explanation of the proper playing position is not included in the method.

5. The parts of the bass and bow are not identified.

6. The author uses an whole and half note approach rather than a quarter note approach in the method.

7. The half position approach is used in the book.

8. Familiar music is excluded from the method.

9. The student is required to control the whole bow too early.

10. The author emphasizes the use of a "short jerk"
Findeisen Complete Method for String Bass (cont.)

rather than a smooth, accurate motion with the left hand and arm while shifting.

11. The Chromatic scale is introduced after only one major scale has been learned.

12. The author does not include enough composed melodies in the method.

13. After 40 pages of bowing studies, the author finally discusses the proper hold of the French and German bow.

14. The text and music are placed very close together on the page, creating a cluttered appearance.

15. The thumb pizzicato is the only type of pizzicato that is explained.

16. Rote material is not included in the method.

17. The author uses no duets, rounds, or classical excerpts in the book.

18. Descriptive titles are left out of the method.
New Method for Double-Bass

Isaia Bille, author; G. Ricordi & Co., pub.

Strengths:

1. The method contains an abundance of open string exercises.

2. The exercises are designed so that the student becomes thoroughly familiar with all the notes in each position.

3. The author includes exercises designed to strengthen the left hand.

4. The strings are indicated by the use of a Roman numeral while the fingerings are indicated by an Arabic numeral.

5. The author reduces the use of fingerings as the student becomes more familiar with the notes in a given position.

6. All major and minor keys are introduced in the method.

7. Bowing and rhythmic variations are included with certain etudes.

8. The use of Harmonics are thoroughly explained.

9. Exercises to develop facility in both hands are used, including daily studies for the bow.

10. The method is written in three languages - French, Italian, and English.

11. The book is written for both the four stringed and five stringed bass.
New Method for Double-Bass (cont.)

Weaknesses:

1. There are no photographs or diagrams of the bass, bow, or the proper playing position.

2. There is no information about the care of the instrument and bow.

3. The method contains no pedagogical information for the teacher.

4. The rudiments of music are not explained. The book is designed for a student who can already read music that is written in the bass clef.

5. The author advocated the half position approach.

6. The Italian fingering system is used in the book. This fingering system involves the use of the 1st, 3rd, and 4th finger while playing. The German fingering system, which is being used in the United States at the present time, involves the use of the 1st, 2nd, and 4th finger while playing.

7. Ear training is based on the use of chromatic scales rather than the major scales.

8. The author does not use descriptive titles for the composed exercises.

9. Major and minor scales are introduced at the same time. The writer feels that the student should learn all of the major scales before considering the minor scales.
New Method for Double-Bass (cont.)

10. The scales are not introduced in a sequential order. For example, the student is asked to play in the key of "F-sharp" major before learning to play in the key of "D" major.

11. The method contains no familiar songs or classical excerpts.
The Fundamentals of Double Bass Playing

Barry Green, author; Piper Co., pub.
Box 1713, Cincinnati, Ohio 45201

Strengths:

1. Photographs that illustrate the proper playing position of the instrument and bow are clear. Also, the author pictures the subject from a variety of different angles. For example, photographs of the proper position of the left hand on the fingerboard is shown from both the front and the back of the bass.

2. The book contains information about the origins of the double bass, German and French bows, and tuning systems.

3. Photographs that show the external and internal parts of the bass are included in the method.

4. The author describes the use of a stool while playing the bass.

5. The book contains a thorough discussion of the care of the bass and bow.

6. The author describes the proper transfer of the right arm and hand weight while bowing.

7. The author includes a series of sound production exercises that are based on the manipulation of the bow speed, arm weight on the bow, and the distance of the point of contact of the bow hair from the bridge.
The Fundamentals of Double Bass Playing (cont.)

8. Shifting is thoroughly discussed in the method. The author introduces a series of shifting exercises that are based on various interval patterns that require the use of a combination of fingering patterns in order to play them properly.

9. The author used diagrams to aid in explaining concepts such as the martele bowing stroke. In this case, he uses a rectangular figure to represent a sound that has a definite beginning, a definite end, and a constant volume of sound.

10. Two-octave scales are introduced in the method.

11. Bowing styles and bow recovery are discussed in the method.

12. The author recommends the procedure of analyzing a piece of music in terms of its patterns of string crossings.

13. A discussion of vibrato is introduced at the end of the method.

14. The author explains the three forms of the minor scale.

15. A recording of the musical examples that are used in the book is available with the method.

16. The author presents a fingering system that is based on the identification of certain key spots on the "D" string that are used as points of reference in
The Fundamentals of Double Bass Playing (cont.)

in determining where the left hand is to be placed.

For example, \( \textcolor{red}{A} \) signifies that the hand is

in the traditional first position with the 2nd finger on "F" and the 4th finger on "F".

Weaknesses:

1. The explanation and diagram of the fingering system appear on separate pages.

2. The book contains neither rote activities nor a rote system of notation.

3. The fingering charts indicate the names of the notes but do not show their location on the staff. Also, the charts are drawn on a different scale (size) from one page to the next.

4. The rudiments of music are not explained in the method. The book is designed for a student who already reads music that is written in the bass clef.

5. The author advocated teaching the beginner to tune the bass by using the third position harmonics. The writer feels that, at this stage of development, it is better that the student learn to tune the bass by using either the open strings or the half-string harmonics.

6. Neither exercises nor music are used to systematically teach the student to become thoroughly familiar

...
The Fundamentals of Double Bass Playing (cont.)

with all the notes in each position.

7. The author advocates a half note approach rather than a quarter note approach.

8. The beginning student is required to control the entire length of the bow before he has learned to perform a controlled détaché bowing stroke in the lower half of the bow.

9. The author introduces a one-octave "G" major scale, (starting on open "G") after only six pages of instruction. Most beginning students are not capable of properly executing the shifting motions that are required to perform this scale.

10. The student is asked to perform techniques such as slurring, string crossing, etc., without proper preparation. For example, double stops should have been learned in preparation for string crossing.

11. The major and minor scales are presented simultaneously. The writer feels that all of the major scales should be thoroughly learned before considering the minor scales. Also, the major scales are presented out of sequence. For example, the student is asked to play the "D" major scale immediately after learning the keys of "F" major and "B" major. The writer feels that the student will learn the major scales more rapidly and understand
The Fundamentals of Double Bass Playing (cont.)

them more thoroughly if they are presented in a sequence where the key signatures progress from one through six sharps and one through six flats.

12. The language used in the explanations is too technical to be understood by most elementary and junior high school students. The teacher will have to interpret most of the written text for the student.

13. The author excludes all supplementary music references.

14. Most of the musical examples are excerpts from orchestral bass parts. A more melodic approach would appeal to elementary and junior high school students.
Rubank Elementary Method - String Bass

Sylvan D. Ward, author; Rubank, Inc., pub.
16215 NW 15th st.
Miami, Fla. 33169

Strengths:

1. The author uses verbal phrases at the beginning of the musical examples to describe how they should be played.

2. Interesting and descriptive titles are used for the composed melodies.

3. The elements of music are introduced in an effective sequence in the method.

4. The author asks the student to name the notes and clap the rhythms in the songs before playing them on the instrument.

5. String crossing exercises are included in the method.

6. Special etudes are used to develop flexibility.

7. The musical selections are written so that the student thoroughly learns the notes in each position.

8. The student is asked to choose his own fingerings in some of the exercises. The emphasis is on choosing the best set of fingerings.

9. The tremolo is used to check the amount of tension in the bow arm and hand.

Weaknesses:

1. The drawings that show the student holding the bass and bow in position are unclear.
2. The proper method of holding the French bow is not illustrated.

3. Information on holding the bass and German bow is vague and incomplete.

4. The explanation of tuning by half-string harmonics is inadequate.

5. The author uses a whole note and a half position approach.

6. The student is asked to play songs with mixed rhythms without adequate preparation.

7. There is no pedagogical information for the teacher, especially concerning the execution of the various bowing techniques.

8. The "Reference Chart of Fingering and Position" is cluttered and confusing. Also, photographs should be used to illustrate the new fingerings and positions.

9. The concept of rhythm is not adequately explained.

10. Some of the print is too small to be read from a playing position.

11. The duets are written in such a low range that they sound unclear.
Progressive Method for Double Bass

H. J. Butler, author; Carl Fischer, Inc., pub.
56-62 Cooper Square
New York, N. Y. 10003

Strengths:

1. The exercises are written so that the student has a chance to thoroughly learn all of the notes in each position. They are also effective in learning to shift from one position to another.

2. The author indicates a change in position by placing the fingering above the first note in the new position.

3. The book contains a page of bowing studies to help the student develop independence between the right and left hand.

4. A page of daily finger exercises are included in the book.

5. When introducing the note in a new position, the author indicates a note's enharmonic counterpart and the fingering. For example: $\text{G}^{\#}$

Weaknesses:

1. The photograph shows the left hand position in an incorrect position.

2. The author advocates the use of the tips of the left hand fingers rather than the pads.
Progressive Method for Double Bass (cont.)

3. There are no rote exercises included in the book.

4. A Half position approach is used.

5. The method does not include enough open string exercises.

6. The "Rudiments of Music" are presented only in the front of the book. They are not identified as they occur in the musical examples throughout the rest of the book.

7. The written instructions are vague and hard to follow.

8. The instrument and bow parts are not identified in the method.

9. Whole notes, half notes, and quarter notes, are the only kinds of notes that are used in the method. Music that contains dotted rhythms, eighth notes, and sixteenth notes is not included.

10. The following items have been left out of this method:

A. Piano accompaniments, duets and rounds

B. Familiar melodies

C. Composed melodies with descriptive titles

D. Classical selections

E. A sequence of ear training

F. Supplementary music references

G. Tuning by harmonics
Progressive Method for Double Bass (cont.)

H. Use of the metronome and mirror as a practice aid
I. Use of a stool while playing
J. A discussion of vibrato
K. The care of the instrument and bow
L. Bowing styles

11. It's cluttered appearance and lack of melodic material tends to make the book uninteresting to a young student.
**Carl Fischer Basic Method for the String Bass**

Nino Marcelli, author; Carl Fischer, Inc., pub.
56-62 Cooper Square
New York, N. Y. 10003

**Strengths:**

1. The author uses a diagram of the left hand on the fingerboard to illustrate the placement of the fingers in each of the positions.

2. When placing the fingers of the left hand on the fingerboard, the student is encouraged to maintain the proper finger spacing so that each finger is either on or directly above the notes in a given position.

3. The author encourages the student to rest frequently during the beginning stages of development.

4. The book includes a thorough explanation of the procedure of holding the bass and the bow.

5. Piano accompaniments are used to add interest and support as the student is learning to play the open strings on the bass.


7. Musical examples are used to illustrate each topic as it is discussed.

8. Bow control is thoroughly discussed in the book.

9. The book includes supplementary references and pedagogical information for the teacher.
Weaknesses:

1. The rudiments of music are presented on two pages at the beginning of the book; but, are not reviewed as they occur in the music.

2. The student is asked to perform complex rhythms before he has been properly prepared.

3. Some of the photographs are faded. Others are unclear because they were taken at an improper angle. As a result, the student receives false impressions of the proper playing position, the distinction between the German and the French bow, and the proper method of holding the German bow.

4. The author gives no specific information as to the proper height adjustment of the bass.

5. The method of holding the German bow is incorrect.

6. The German bow is used to illustrate the correct hold of the French bow.

7. The author uses a whole note approach rather than a quarter note approach.

8. There are too many exercises and written instructions in the beginning of the method. A melodic approach would be more interesting to the student.

9. The written instructions are vague and hard to follow.

10. Some of the print is so small that it is impossible to read from a playing position.
11. The author uses a half-position approach.
12. The scales are not identified in terms of half steps and whole steps.
13. The titles that are given to the exercises are not interesting.
14. The chromatic scale is presented before the student has had a chance to learn the sound of the major scale.
15. The selection of familiar melodies is not appealing to students.
16. The author does not properly identify the musical terms that are used in the book.
17. The book excludes a sequence of ear training development.
18. The use of the French bow is recommended to the German bow. However, the writer feels one is not superior over the other.
19. The author does not discuss the use of a stool.
20. Vibrato is not discussed in the method.
21. The general appearance of the book is cluttered and cramped because of poor spacing and an excess of written material.
Elementary Double-Bass Method

0. G. Zimmerman, author; G. Schirmer, Inc., pub.
866 3rd Ave. New York, N. Y.
10022

Strengths:

1. The exercises are written so that they thoroughly cover the notes in each position.

2. Scales are considered immediately after the introduction of a new position.

3. An etude with bowing variations is used to develop bow control and independence between the right and left hands.

4. Arpeggios are included in the method.

5. A section of classical excerpts is included in the back of the book.

6. A minimum of fingering markings are used in the music. This forces the student to look more carefully at the note heads as he reads the music.

Weaknesses:

1. In the photograph that shows the right hand bow grip, the position of the fingers is incorrect. The violin grip is pictured rather than a bass grip. Also, the placement of the third finger in the German bow grip is incorrect.

2. The author used a whole note approach in the method.

3. The method begins with a half position approach.
Elementary Double-Bass Method (cont.)

4. There is a lack of composed and familiar music throughout the book.

5. There is a lack of melodic material that is designed to help the student learn how to shift properly from one position to another.

6. The author includes very little written explanation of the elements of music or helpful pedagogical information for the teacher.

7. The sequence of scales that is presented is a result of introducing the positions in numerical order. For example, in the first position, the scales of "C" major and "G" major are introduced. In the second position the scales of "Db" major and "Gb" major are considered. The writer feels that the student would learn the scales more thoroughly if he considered the key signatures in a sequence of one to six sharps and one to six flats.

8. There are no supplementary references included in the book.

9. The bow technique is not developed thoroughly enough in the method.

10. The author excludes any rote material, duets, or rounds.

11. The book excludes information on the care of the instrument and bow.
New method for String Bass

Simandl, author (Newly revised and edited by Stuart Sankey); International Music Company, pub. 511 5th Ave. New York, N. Y. 10017

Strengths:

1. The musical examples help the student to become thoroughly familiar with all the notes in each position. Exercises are also included in the book that help the student learn to shift from one position to the next.

2. A section entitled "Various Examples and Combinations of Bowing" is designed to develop bow control and independence between the right and left hand.

3. The elements of music thoroughly explained in the method.

4. Mr. Sankey has added verbal phrases to the musical examples that aid the student in performing the music.

5. The method contains exercises that are designed to strengthen the fingers of the left hand.

6. New notes are introduced in connection with scales. Also, two-octave scales are included in the method.

7. The student is introduced to minor scales after he has learned all the major scales.

8. Alternate fingers and bowings are given in the musical examples.

9. Ornamentation and bowing styles are discussed in the method.
New Method for String Bass (cont.)

10. The author uses détaché bowing until all the major scales and positions are covered. He then introduces more advanced bowing techniques.

11. When placing the fingers of the left hand on the fingerboard, the student is encouraged to maintain the proper finger spacing so that each finger is either on or directly above the notes in a given position.

12. The method contains accurate photographs of the proper playing position.

Weaknesses:

1. Photographs that identify the parts of the bass and bow are excluded from the method.

2. The author excludes helpful pedagogical information for the teacher.

3. Rote material is not included in the method.

4. Neither familiar melodies nor descriptive titles are used with the musical examples.

5. The half position approach is used rather than a first position approach.

6. Supplementary music references are not included in the book.

7. The first scale that the student is asked to play is the "F" major scale, starting on the "E" string.
New Method for String Bass (cont.)

For most beginners this is physically the most difficult scale to play. The writer feels that the student should begin with a scale that starts on a higher pitched string.

8. Eighth notes and syncopation are introduced without adequate preparation and explanation.

9. The sequence of scales that is presented is a result of introducing the positions in numerical order. The author introduces the "F", "B♭", "G" and "C" major scales. Then he asks the student to learn the "D♭" and "A♭" major scales. The writer feels that the student will learn the scales more thoroughly if he considers the key signature in a sequence of one through six sharps and one through six flats.

10. Mr. Sankey has renumbered the positions "H.P.", "I", "II", "III", etc., thus avoiding the use of "1/2" positions, such as "II 1/2" position. The "II 1/2" position is called "III" position by Mr. Sankey.

11. There is an excessive use of enharmonics and chromaticism throughout the first book; especially, in the section that is designed to help the student learn the major scales.
Applebaum String Method (A Conceptual Approach)

Samuel Applebaum, author; Belwin Mills, pub.
Melville, N. Y. 11746

Strengths:

1. The author emphasizes the importance of the student memorizing the physical sensations that occur when properly playing the double bass.

2. The book is designed to develop technical playing skills by rote before performing them during note-reading.

3. Rote games continue to be presented throughout the book, even after the student begins to read music.

4. References to supplementary music are included in the method.

5. Photographs are used to present a sequence of activities that aid the student in learning the proper playing position for the bass and bow.

6. The author uses isometric exercises to help the student strengthen the hands and arms.

7. The author uses a first position approach.

8. A quarter note approach is used.

9. The rudiments of music are effectively presented.

10. The author advocated the use of a detache stroke in the middle of the bow during the early stages of development.

11. The book contains a thorough explanation of the
Applebaum String Method (cont.)

use of a stool while playing the bass.

13. Rote games that are designed to develop rhythmic sensitivity are used in the method.

14. Descriptive titles are given to the composed exercises.

15. Rounds and duets are used in the method to help the student to develop a sense of harmony and rhythmic independence.

16. The author includes a good selection of classical, folk, and composed music in the method.

17. An effective sequence of bow development is included in the method. The music is marked so that the student learns to control all the bow. As for bowing style, the student is required to use the detaché bowing stroke until he is able to perform a controlled crescendo-decrescendo in one bow stroke.

18. The author divides the area between the end of the fingerboard and the bridge into five "lanes" in order to illustrate to the student the effect of bow placement on tone production.

19. Independent movement between the right and left hands is developed in musical examples rather than in etudes or scales with accompanying bowing patterns.

20. Pages that include scales, arpeggios, rhythm patterns, and double stop exercises, are included at the end.
Applebaum String Method (cont.)

of the second book.

21. A practice card is included in the method.

Weaknesses:

1. The method excludes the use of the German bow.

2. The student is asked to play the upper tetrachord of the "D" major scale an octave lower than normal. Because of this, the beginning student develops a false sense of the sound and construction of a major scale.

3. The method excludes a system of notating the rote songs that the student can refer to during his home practice between lessons.

4. The author uses a half note approach rather than a quarter note approach.

5. The left hand pizzicato that is used in the method is not an effective teaching device because the student has to pull the left hand out of position in order to execute the motion.

6. The first book of the method has a cluttered appearance because the words and music are too close together. Also, the print is too small to be read from a playing position.

7. A more effective sequence of ear training should be included in the method. The author does not present enough exercises that require the student to match
Applebaum String Method (cont.)

unisons and octaves.

8. The explanation and rote preparation for shifting is inadequate.
Learn to Play a Stringed Instrument (Book 1, 2, 3,

Ralph Matesky and Ardelle Womackm, authors;
Alfred Music Co., pub.
75 Channel Dr.,
Port Washington, N. Y. 11050

Strengths:

1. The book contains information on the care of the
   bow, instrument, and accessories.

2. The author advocates use of a mirror to check playing
   position, especially during the early stages of
   development.

3. The method begins with a pizzicato approach which
   allows the student to concentrate more on the use
   of the left hand. Pizzicato playing also develops
   more strength in the left hand.

4. In order to establish the use of the proper left
   hand position while playing, the student is asked
   to always place all four fingers down on the string
   in the position where the first note occurs before
   beginning to play. He should then lift the proper
   number of fingers in order to play the first note
   of the passage.

5. The method contains a variety of familiar, classical,
   and composed melodies with descriptive titles.

6. Duets are used to add interest and to develop a
   sense of harmony.

7. The method contains a reference list of musical terms.
Learn to Play a Stringed Instrument (Book 1, 2, 3) (cont.)

3. Arrows are placed between notes to indicate that a shift is needed.

9. Half steps are marked with the sign $\uparrow$.

10. The method contains clear and concise written instructions.

Weaknesses:

1. Certain notes in familiar tunes are not written in the proper octave which makes the song sound "wrong" to the student.

2. The explanation and illustrations of the position of the notes on the fingerboard are confusing.

3. The explanation of an element of music (such as the key signature) and its musical example do not appear on the same page in the method.

4. The explanation of bow control, bow recovery, and bowing styles is inadequate.

5. The authors do not discuss the use of a stool.

6. All of the charts in the books, such as the fingering chart and major scale chart, are confusing.

7. An explanation and musical illustration of the 4th and 5th positions are excluded from the book.

8. The method contains inadequate pedagogical information and supplementary references.

9. The authors exclude the use of scales as an aid in ear training.
Learn to Play a Stringed Instrument (Book 1, 2, 3,) (cont.)

10. The explanation of "Learning to Tune Your Bass" is confusing and incomplete.

11. The rote system of musical notation in the beginning of Book 1 is more complicated than learning to read music.

12. The photographs that illustrate the proper method of holding the bass and bow are unclear and incorrect. For example, the left hand fingers are improperly spaced and the right arm is not shown in the correct position.

13. The authors present music with complex combinations of whole notes, half notes, and quarter notes in the beginning of the method. The writer feels that the rhythms should be more simple at this stage of development.
Work and Play String Method

Cecile Vashaw and Julia Smith, authors;
Theodore Presser Company, pub.
Bryn Mawr, Pa. 19010

Strengths:

1. The drawings of the bass and bow are clear.
2. The authors advocate pizzicato playing in the beginning.
3. The book contains a page of theory along with each page of musical examples.
4. Piano accompaniments are included in the method.
5. All composed music and exercises have descriptive titles.
6. The books contain rounds and duets.
7. A first position approach is used.
8. The method contains a graded supplement of additional solo and ensemble pieces.
9. A daily practice chart is included.
10. The methods contain an abundance of composed, familiar, and classical music.
11. The explanation of syncopation is clear and concise.
12. The method includes exercises in all of the minor keys.
13. The fundamentals of music are clearly identified in the musical examples.

Weaknesses:

1. The notes on the "E" string in first position appear
in the musical examples without proper explanation.

2. The fingering chart in the back of each book is confusing.

3. The books have a cluttered look because the words and music are too close together.

4. The books contain very little pedagogical information for the teacher.

5. The authors do not consider the use of a stool, metronome, or mirror during practice.

6. The method excludes bowing exercises that are needed to develop independent movement between the right and left hands.

7. The description of the proper method of holding the bass and adjusting its height is inaccurate.

8. The method contains an inadequate number of rote exercises.

9. The photographs that show the proper playing position at the bass are unclear and confusing because they were taken at a bad angle.

10. A half note approach is used.

11. The early musical exercises require too much string crossing. The student should first develop more control on a single string before attempting complex string crossings.

12. There is a lack of familiar melodies in the begin-
Work and Play String Method (cont.)

13. Much of the print and many of the notes are too small to be read from a playing position.

14. The sound of the scale is lost when the student is required to play the upper tetrachord an octave lower than normal.
The Visual Method for Strings

Carl Gordon, Ross Beckstead, and Gregory Stone, authors;
Highland Music Company, pub.
1311 N. Highland Ave.
Hollywood, California 90028

Strengths:

1. A section entitled "The Care of your Instrument and Bow" is included in the beginning of the first book.

2. The photographs that show the proper method of playing pizzicato while holding the bow are clear.

3. The general appearance of the method is attractive. For example, the size of print and the notes are readable from a playing position. Also, the material on the pages is well spaced.

4. The elements of music are introduced one at a time in an effective sequence.

5. The author uses short, concise explanatory phrases to introduce musical examples.

6. Descriptive titles are given to the composed melodies and exercises.

7. Photographs that show the left hand on the fingerboard are used to illustrate new notes and new positions.

8. A practice record is included in the back of the book.

9. The author uses a first position approach.
The Visual Method for Strings (cont.)

Weaknesses:

1. The photographs that show the position of the bass and the left hand in playing position are incorrect.
2. The book excludes photographs that show the right arm in playing position at the bass.
3. The authors do not present enough songs that contain quarter notes. The book moves to half notes too soon.
4. Rote material is excluded from the method.
5. Familiar melodies are altered from their original form. This change is confusing to the student.
6. Slurs are introduced too soon. Students need more practice on music that requires deteche' bowing before learning to play slurs.
7. The major scales are not introduced soon enough in the beginning of the first book. Also, there should be more scales and scale exercises introduced throughout the method.
8. The entire method covers only the first and second positions.
10. The authors do not include a system of marking position changes in the music.
11. The rhythm is used in the music without proper
The Visual Method for Strings (cont.)

explanation.

12. There are no supplementary references in the books.

13. An ear training sequence is excluded from the method.

14. The authors do not explain how to tune the bass.
Muller-Rusch String Method (for Class or Individual Instruction)

J. Frederick Muller & Harold W. Rusch, authors; Neil A. Kjos Co., pub.
525 Busse, Park Ridge, Ill. 60068

Strengths:

1. The method includes a page of "Fundamentals of Music". These same fundamentals are redefined in the musical examples throughout the books.

2. A sequence of bowing techniques and rhythmic development is included in the method.

3. The authors include a diagram that effectively illustrates the proper method of tuning the bass.

4. The rote training in the beginning of the method helps to establish more control over the instrument and makes playing by note easier.

5. The authors encourage pizzicato playing, especially at the beginning.

6. The method contains familiar tunes throughout the books.

7. The idea of connecting a picture of the left hand on the fingerboard with a diagram showing the corresponding notes on the staff, is effectively used in the method.

8. Instructive phrases are used at the tops of the pages and in front of musical selections to remind the student of the important musical concepts that are involved.
Muller-Rusch String Method (cont.)

9. The authors use a system of signs to aid students in using the bow properly.

10. Some of the same familiar songs that are to be played by rote in the beginning are later introduced in notation form to aid the student in learning to read music.

11. A system of notating the rote songs is used, along with the written notes on the staff, to aid in understanding where the written notes occur on the fingerboard.

12. Notes are introduced in a sequence that results in the formation of a scale.

13. The authors use a quarter note approach.

14. The composed music has interesting and descriptive titles.

15. The music is effectively used to illustrate the techniques that are being studied.

16. Shifting is introduced in connection with the sound of the major scale.

17. Half steps and whole steps are taught in connection with major scales.

18. References to supplementary materials are used throughout the method.

19. A discussion of playing pizzicato while holding the bow is included in the first book.
Muller-Rusch String Method (cont.)

20. The method contains duets and rounds.

21. A song that has already been learned is used to illustrate a new technique.

22. Most of the fingerings are omitted from the music so that the student has to make the correct choice by himself.

23. Bowing exercises are used to help the student develop control and independence of the hands.

Weaknesses:

1. The sound of familiar songs and scales is changed by writing notes an octave lower than normal when they are out of the students range.

2. The musical examples are not written so the student has a chance to learn all the notes in a given position.

3. The authors' explanation of eighth notes is confusing.

4. The photograph of a person playing a cello is used to illustrate the proper method of performing a bass vibrato.

5. The fingerling diagrams do not show the student where the notes are in relation to the bass fingerboard.

6. The picture of the French bow hold does not give a clear view of the position of the right hand thumb.

7. The book should include more information about the proper method of holding the bass and bow, the move-
Muller-Rusich String Method (cont.)

- Movement of the right and left hand, the use of a stool, and the care of the instrument and bow.
- Double stop exercises should be studied in preparation for string crossings.
- The authors should have included more classics and a sequence of ear training in the method.
Action With Strings

Robert H. Klotman, author; Southern Music Company, pub. Box 329, San Antonio, Texas 78200

Strengths:

1. A page entitled "Care of the String Bass" is included in the method.

2. The author uses photographs with students of different ages as models to demonstrate the proper playing techniques.

3. Rote exercises are included in the method to help the student develop the proper bow control.

4. A practice record for the entire year is included at the end of the method.

5. The author uses a quarter note approach.

6. At the top of each page, there is an explanatory section entitled "Vocabulary" which describes the new fundamentals of music that are included on that page. Each item is numbered and a corresponding number is used to identify the place in the music where that particular item appears.

7. Descriptive titles are used to identify the composed music.

8. Creative activities are included in the method. For example, the student is asked to use a select group of notes to create a melody of his own.

9. At the end of each lesson, there is a musical com-
Action With Strings (cont.)

position that summarizes all of the skills that are
learned on that page.

10. The author identifies the half step and whole steps
in the scales.

11. The student is asked to play preparatory notes in
order to form the left hand into the proper position
before beginning a song.

12. The author uses a first position approach.

13. The fingers of the left hand are identified in the
photographs by numbers that are placed on the finger-
nails.

Weaknesses:

1. The discussion of the parts of the German Bow and
it's proper grip is incomplete.

2. The author does not mention that the length of the
right arm is an important factor in determining the
proper height adjustment of the bass.

3. The photographs are inconsistent as to the proper
position of the bass to the player's body and the
proper finger position of the left hand on the
fingerboard.

4. The position of the right arm while playing with the
French bow is not illustrated in any of the photo-
graphs.

5. The method excludes pizzicato playing during the
Action With Strings (cont.)

beginning period of instruction.

6. The author attempts to teach the open strings by
asking the student to sing the words to a familiar
song while he strums the proper open strings on the
bass. The writer feels that a melodic approach would
be more effective in teaching the open strings rather
than the harmonic approach that is used by the author.

7. The student is asked to play with a controlled tone
at the tip and at the frog of the bow before he has
mastered a detache' bowing stroke, using the middle
one-third of the bow hair.

8. The method does not contain enough helpful pedagogical
material for the teacher.

9. Scales and familiar melodies often contain notes
that are an octave lower than originally written.

10. The major and minor scales are presented simultane-
ously. The writer feels that the beginning student
should first learn the sound of the major scales be-
fore proceeding to the minor scales.

11. The pictures of the left hand that illustrate the
new notes and new positions show neither the proper
curvature of the knuckles nor the relationship of the
left hand to the nut of the bass.

12. The author improperly introduces the notes on the "E"
Action With Strings (cont.)

string that occur in the half and first position.

13. Rhythms are introduced in an ineffective sequence and without proper explanation.
The following is a list of items that the author feels should be included in an effective double bass method:

**CRITERIA FOR THE EVALUATION OF DOUBLE BASS METHODS**

**Format:**

- Attractive appearance
- Clear and accurate photographs
- Legibility
  - Readable and varied size of print
  - Readable notation
  - Good spacing of items on the page

**Contents:**

- Photographs
- Explanation of instrument and bow parts
- "Rote-before-note" approach
- Written instructions that are easily understood
- 1st position approach
- Helpful pedagogical material for the teacher
- Balanced musical content
- Fundamentals of music
  - Scales
  - Rhythm
  - Intervals
  - Harmony
  - Terminology
  - Dynamics
  - Accents
  - Phrasing
- Familiar melodies
- Arrangements of classics
Composed material by the author

Descriptive titles

Supplementary music references

A sequence of ear training

Accompaniments

Chord symbols for guitar or piano

Duets

Technical material

Bowing markings

Fingering markings

Position system

Tuning procedure

Open string and harmonic tuning

Practice and rehearsal procedures

Use of a pencil, metronome, and mirror

Organization and Presentation:

Technical problems

Body stance

sitting and standing

Left hand and arm position

Right hand and arm position

French and German bow

A sequence of development of the left hand technique

Relaxation  Vibrato
Strength    Speed development
Fingerings  Slurring
Shifting    Independence
A sequence of development of the right hand technique

Tone production
(weight, speed
& placement)
Bowing styles
Slurring
Independence
Pizzicato
Bow recovery
String crossing
Relaxation
Bow control (all parts)
Articulation
Wrist and arm motion

Handling, storage, and adjustment of the bass, bow, cover, stool, strings, etc.

Selecting a good bass, bow, cover, rosin, etc.

A method based on sound psychological and educational principles

The course of study should be interesting to the student
CHAPTER III

The following is the writer's course of study for the Double bass. The contents and the method of presentation are based on the writer's experiences as a teacher of and performer on the double bass and the effective ideas that were discovered from the analyzations in Chapter II. The musical content is drawn from familiar melodies, folk songs, classical literature, and the writer's original compositions.

CHOOSING THE PROPER SIZE BASS FOR THE STUDENT

Most basses that are presently being used by public school and college students are either "1/2" or "3/4" size instruments. The student should not be playing a "1/2" size bass if he can handle the "3/4" size instrument because the tonal capabilities are usually much better on the latter, due to its larger size.

The most important factor in determining the proper size bass is the student's ability to stretch the distance of a whole step with the first and fourth fingers of the left hand in half position. If the hand is too small for the "3/4" size instrument, the student should try the "1/2" size bass. If the student's hand is still too small, he probably should wait a few years or try another musical instrument.
Another important factor is the student's ability to properly manipulate the bow arm while the left hand is in position. This problem usually arises when the body of the bass is too large to allow the student's bow arm to reach the proper playing area. If the left hand is large enough and the height of the bass is properly adjusted, the student should search for a bass with a smaller body.

**ADJUSTING THE PROPER HEIGHT OF THE BASS**

The bass is at the proper height when the player can touch the bridge with the first joint of the first finger while standing in front of the bass.

![Figure 1](Image)
1. Stand up straight, facing your bass. Make certain that the bass is vertical with the floor and the bridge of the bass is close to you.

2. Drop your right arm with the fingers extended and check to see if the first joint of the first finger is in line with the bridge. If so, the height of the bass is properly adjusted.

3. If the first finger and the bridge are not in line, adjust the endpin to the proper height.

**STANDING CORRECTLY**

The bass player's stance is somewhat like that of a boxer.
1. Stand erect with the heels together.

2. Move the left foot about 12" to the left and forward so that the heel of the left foot is almost across from the toe of the right foot.

3. Slightly bend at the knees and shift your weight back and forth from one foot to the other, like a boxer.

4. Now, stand up straight and shift your weight back and forth. Remember to maintain a relaxed feeling in your knees. Relaxing the knees will promote relaxation throughout the rest of the body. Also, this stance will allow the student to effectively maneuver the bass while playing. Both relaxation and maneuverability will lead to free and expressive movement while playing.
THE DOUBLE BASS

SCROLL
PEG BOX
NUT
TUNING PEGS
NECK
FINGERBOARD
PURFLING
STRING
BRIDGE
TAILPIECE
SADDLE
-END PIN

THE FRENCH BOW
(The German Bow parts are the same).
TIP
HAIR
STICK
BOW WINDING (GRIP)
FROG
ADJUSTING SCREW

"F" HOLE
(The SOUNDPOST is inside the bass and can be seen through the "F" HOLE. The SOUNDPOST is a wooden dowel that extends from the top to the back of the bass)
CARE OF THE BASS

1. WHEN CARRYING THE BASS, ALWAYS GRASP A SOLID PART OF THE BASS BODY. Do not grab the strings, bridge, or place the fingers inside the "F" hole when picking up the instrument. When transporting the bass in a car, do not lay the instrument so that the weight is on the neck. The neck is weak and can easily be broken.

2. DO NOT LEAVE THE BASS WHERE IT CAN FALL OR BE BUMPED. Always lay the bass on the floor so that it is laying on it's side (on the bouts) or on a sturdy bass stand when not in use. However, be careful when you lift the bass off the floor, that you do not scratch the edges of the lower bout.

3. HAVE THE TEACHER CHECK YOUR INSTRUMENT ONCE A WEEK FOR PROPER ADJUSTMENT. If you discover a break or crack in your bass or bow, do not attempt to repair it yourself. Take it to your teacher or a reputable string repairman to be fixed.

4. WIPE THE ROSIN, PERSPIRATION, AND DIRT OFF THE BASS WITH A CLEAN CLOTH AFTER EACH PLAYING SESSION (Include the strings). You should periodically clean and recondition gut or gut core strings with alcohol. Alcohol should be used to clean steel strings.

5. ALWAYS PUT THE COVER BACK ON THE BASS WHEN YOU HAVE
FINISHED PLAYING FOR THE DAY.

6. STORE THE BASS IN A ROOM WITH THE PROPER TEMPERATURE AND HUMIDITY. The room should have a temperature of 72-75 degrees and the humidity should be from 40-60 percent. If the air in the room is too dry, place a "Damp-it" or a damp sponge inside the bass, through the "F" hole. If you use a damp sponge, tie a string around the sponge and connect it to the leg of the bridge before putting the sponge inside the bass.

7. POLISH YOUR BASS ONCE EVERY 6 MONTHS. However, do not polish the strings or ebony parts. Be sure to use a polish that is specifically designed for stringed instruments. Do not use furniture polish.

8. LOOSEN THE STRINGS IF THE BASS IS NOT TO BE PLAYED FOR AN EXTENDED LENGTH OF TIME (all summer, for example). Even then, do not loosen the strings more than one whole step lower than the normal pitch. For example, the "G" string should not be lowered more than an "F".
CARE OF THE BOW

1. TAKE THE BOW OUT OF THE STORAGE POCKET BEFORE TAKING THE COVER OFF THE BASS.

2. LAY THE BOW IN A SAFE PLACE where it will not fall or be broken by someone stepping or sitting on it. Be careful not to hit the bow against a hard surface, especially at the tip. Also, do not place the bow between the legs of the bridge or in the "F" hole while playing pizzicato. This will scratch the stick and break the hairs.

3. TIGHTEN THE BOW PROPERLY BEFORE USING IT. Turn the adjusting screw until the hairs are all in line and the stick curves slightly towards the hair. Ask your teacher to check to see if your bow is tightened properly.

4. DO NOT TOUCH THE BOW HAIR WITH ANYTHING EXCEPT THE ROSIN CAKE. Oil from the hands and dirt will ruin the bow hair. If your bow hair gets dirty, consult your teacher. Also keep the rosin clean by not touching with your fingers.

5. PUT ROSIN ON THE BOW ONLY IF NECESSARY. After tightening the bow, check to see if the bow hair needs rosin by drawing it across the bass strings. If the strings vibrate properly, do not apply any rosin to the bow. When applying rosin to the bow hair, hold the rosin cake in the right hand and the bow in the left hand. Draw the hair across the rosin cake in one continuous
motion, moving from the frog to the tip. Repeat this stroke until an adequate amount of rosin is applied to the bow hair.

6. WIPE OFF THE BOW (ALL EXCEPT THE HAIR) WITH A CLEAN CLOTH AFTER EACH PLAYING SESSION.

7. LOOSEN THE BOW HAIR BEFORE PUTTING IT BACK INTO THE CASE. Constant tension of the bow will cause the stick to be stretched out of shape. To loosen the bow hair, turn the adjusting screw so that the hair and stick come closer together. The hairs should be as loose as possible, yet remain grouped in a straight line. Ask your teacher to check to see if your bow is loosened properly.

8. PUT THE BOW IN THE STORAGE POCKET AFTER PUTTING THE COVER ON THE BASS.

THE BASS PLAYER'S EQUIPMENT

The following articles should be kept in the double bass case:

1. EXTRA STRINGS (especially the "G" and "D" strings).

2. A "ROCK STOP" or similar device that fits in the end pin to keep the instrument from sliding out of control on the floor.

3. A CAKE OF GOOD QUALITY ROSIN such as Petz, "Swedish Rosin", or "Wiedeget's". The type of rosin used should be selected to fit the season
of the year. A harder grade rosin is best for hot weather and a softer grade of rosin is more effective in colder weather. Check with the music store clerk for the proper grade. Also, keep the rosin wrapped in plastic and keep it away from extremely high temperature that will cause it to melt.

4. A CLEANING CLOTH such as a chamois or a lintless cotton cloth such as a piece of white shirt material.

5. A SHARPENED PENCIL.

The following articles should be kept in the practice room:

1. A MUSIC STAND.

2. A METRONOME.

3. A MIRROR. The mirror should be large enough to reflect your whole image while playing the bass.

4. A STOOL. The stool should be at a height to allow your right foot to comfortably touch the floor. It is suggested that you purchase an inexpensive wooden stool and cut off the legs so that the stool will be the proper height. A commercially manufactured bass stool can also be purchased.
1. The normal tuning for a four-stringed double bass is illustrated above.

2. The pitches sound an octave lower than are written on the staff.

3. The smallest string is the "G" and the largest string is the "E".
HOLDING THE BASS WHILE STANDING

The bass is balanced against the player's body.

Figure 3 - Front View

Figure 4 - Back View

1. Assume the proper body stance.

2. Place the bass an arm's length in front of you with the back facing you and in a vertical position. Check to see that the endpin is about 12" in front and slightly to the right of the left foot (See Figure 3 for endpin placement).

3. Lean the top of the bass towards you so that the
back corner closest to your right hand fits into the groin. The back of the bass by the lower bout touches the inside part of the left knee. Adjust your body, if necessary, in order to get into this position (See Figure 4).

4. Once you are in position, check the height adjustment of the bass by:

A. Extending the fingers of the right hand to see if the second joint of the two middle fingers touches the two middle strings midway between the end of the fingerboard and the bridge.

B. Moving the arm across the bass in a bowing motion.

(1). Drop the right arm to the side in a relaxed position.

(2). Swing the whole arm from the shoulder, as though it were a pendulum in a grandfather's clock.

(3). Using the same relaxed motion, move the right arm across the strings as though you were bowing. Check to see that the second joint of the two middle fingers passes across the two middle strings halfway between the end of the fingerboard and the bridge.
FOR THE TEACHER * ROte ACTIVITY #1

Ask the student to establish the proper playing position (Figure 3) and move the hands slightly away from the bass to see if it will remain balanced for at least 3 seconds without beginning to fall. This is called the "Balance Game." If the bass is not balanced, help the student re-adjust the position in order to achieve a balance. The student should be able to increase his balance time as he practices the game. You should check the student's progress periodically.

Also, from this position, the student should be able to turn the bass by moving the left knee. The bass should be held loosely with the left hand during this maneuver. Relaxation in the body stance is an important factor when practicing both the "Balance Game" and the left knee control maneuver.

PLAYING PIZZICATO WITHOUT HOLDING THE BOW

"Pizzicato" means to pluck the string with the finger(s)
1. Ask the teacher to tune your bass.

2. Assume the proper playing position.

3. Hold the bass with the left hand. (Figure 5)

4. Place the ball of the right thumb on the side of the fingerboard nearest you so that the thumb is about four inches from the end of the fingerboard.

5. While leaving the thumb in place and the palm of the hand facing the floor, move the fingers as though you are waving "good-bye". This is the proper
motion of the fingers in playing this type of pizzicato.

6. With the thumb in position, place the index finger on the "D" string so that the left side of the finger touches the string. (Figure 5)

7. Pull the "D" string towards the tip of the thumb with the side of the index finger.

8. As the finger releases the string, move the tip of the finger downward towards the fingerboard.

9. Practice playing pizzicato on the other three strings.

10. The index finger and the middle finger can be used together to create a more powerful pizzicato sound; or they can be used alternately to achieve greater pizzicato speed.

FOR THE TEACHER * ROTE ACTIVITY #2

(These activities are designed to acquaint the student with the open strings of the bass and to begin to develop the student's listening ability.)

1. Ask the student to play pizzicato on the smallest string on the bass without touching the string with the fingers of the left hand. Tell him that he is playing the "Open G" string. Now, have him sing the letter "G" as he plays the "Open G" on his bass.
2. Repeat the same procedure on the "D" string.

3. Ask the student to identify the names of the strings as he plays them.

4. Using the piano or double bass, play a 5-note combination of evenly spaced pitches, using the open strings of the bass. For example:

\[
\begin{array}{cccccc}
\cdot & \cdot & \cdot & \cdot & \cdot & \\
\end{array}
\]

\[M.M. \quad \text{J} = 90\]

(If you are using a piano, remember to play the pitches an octave lower than the written notes)

Ask the student to figure out how to play this pattern on his own instrument.

5. Ask the student to name the pitches as he plays the pattern.

6. Play other 5-note combinations for the student. You may add more pitches to the pattern as the student improves his ability to distinguish the combinations.

7. Ask the student to write some patterns of his own during practice, and be able to play them at the next lesson.
FORMING THE PROPER LEFT HAND POSITION

An equal space between the 1st and 2nd fingers and the
2nd and 4th fingers should be maintained at all times.

1. Make a circle by touching the tips of the second
   (middle) finger and thumb of the left hand.
   While maintaining the circle, line up the fingernails of the 1st, 3rd, and 4th fingers with the
   fingernail of the 2nd finger, keeping all finger
close together. (Figure 6) Notice that the
   knuckles of the fingers and thumb are curved. It
   is important to maintain this curve at all times.

2. Move the thumb away from the fingers, forming a
   "C" with the thumb and 2nd finger.

3. While holding this "C" formation, move the rest of
   the fingers away from the 2nd finger, keeping the
   fingernails in line with each other.
4. Move the 1st finger away from the 2nd finger until the space between the first and 2nd finger is equal to the space between the 2nd and 4th fingers. Try to maintain a slight curve in the knuckles of the first finger. Your left hand now has the proper shape. (Figure 7).
HOLDING THE LEFT HAND AND ARM IN PLAYING POSITION

Figure 8 - Front View

Figure 9 - Back View

1. Assume a proper standing position at the bass.
2. Grasp the bass at the widest part of the neck with the right hand.
3. Let the left arm hang down at your side in a relaxed position.
4. Place the left hand on the smallest string so that the 2nd finger is approximately 6" from the nut of the "3/4" size bass (the distance is approximately 5" on the "1/2" size bass). Both the 2nd and 3rd fingers should be at right angles with the string and the 1st finger should point towards the ceiling. Also, check to see that the ball of the thumb is close to the center of the neck and the "C" formation between the thumb and 2nd finger is maintained (see Figure 9).

5. While the thumb and fingers are in place, completely relax the shoulder, wrist, and elbow. Next, move the elbow up and down a number of times. Stop the movement of the elbow at a point where the wrist is straight. This is the most effective position for the elbow during the transfer of strength from the back muscles, through the arm, and to the fingertips.

6. The tips of the 2nd, 3rd, and 4th fingers contact the string while the 1st finger contacts the string more on the side than the tip (see Figure 8).
AN INCORRECT LEFT HAND AND ARM POSITION

What is wrong with the posture of the left hand and arm in this picture?

Figure 10

TO THE TEACHER * ROTE ACTIVITY #3

(This activity is designed to illustrate the proper use of the left arm and hand in transferring the strength of the back muscles to the fingertips).
1. Grasp the neck of the bass with the right hand. (Figure 8)

2. Place the left hand in the proper playing position on the "G" string.

3. Move the left thumb straight back, away from the neck, about an inch.

4. While maintaining the curved shape of the fingers, move the whole left arm and hand forward so that the fingers move slightly away from the "G" string.

5. Pull the arm and hand straight back, causing the fingers to press the string firmly onto the fingerboard. Hold this position for 10 seconds.

6. Repeat the whole procedure 5 times.

**USING THE FINGERS OF THE LEFT HAND**

1. Place the fingers of the left hand in a curved position on the "G" string in the following order: 2nd finger, thumb, 3rd finger, 4th finger, and 1st finger. The fingers should be placed down in this order until the proper left hand position is established. The right hand should be in position to play pizzicato.

2. While keeping the thumb in place, lift the fingers of the left hand off the string by moving only at the base joint (the base joint is at the largest knuckles). The fingers should remain curved whether they are on or off the string. This is the proper finger motion.
for the left hand.

3. Play a pizzicato note on "Open G". This tone is indicated by the letter "0".

4. Put the first finger of the left hand down on the "G" string and play pizzicato. This tone is indicated by the number "1".

5. Put the second finger of the left hand down on the "G" string and play pizzicato. When the second finger is placed down, the first finger is also placed down at the same time. This tone is indicated by the number "2".

6. Put the fourth finger of the left hand down on the "G" string and play pizzicato. When the fourth finger is placed down, the 1st, 2nd, and 3rd fingers are placed down at the same time. The tone is indicated by the number "4".

TO THE TEACHER * ROTE ACTIVITY #4

(This rote activity is designed to aid the student in learning to manipulate the fingers of the left hand and to discover where the fingers should be placed on the string in order to achieve the proper intonation).

1. The student should establish a procedure for preparing the left hand each time prior to playing.

   (a). The fingers and thumb should be placed down on the string where the first note occurs in
the following order: 2nd finger, thumb, 3rd finger, 4th finger, and 1st finger. Be sure to maintain the proper shape of the hand position.

(b). If the song begins on one of the three largest strings, ask the student to play the smallest adjacent open string while maintaining a curved hand position on the larger string. For example, if the song starts on the "D" string, ask the student to play open "G" while the fingers are in place on the "D" string. The fingers should be curved so they do not hamper the vibrations of the open "G" string.

(c). Lift the proper number of fingers off the string in order to play the first note of the song.

2. The teacher should play the following passage on the piano or double bass:

\[
\text{M.M. } \texttt{\textbullet} = 90 \\
\text{PIZZ.}
\]

3. Ask the student to play the passage on the "G" string, using the fingering pattern "0-1-4-1-0". Insist on the use of proper hand position. Tell the student that the name of the passage is the "Do-Re-Mi" Song.

4. If the student has trouble playing the passage in tune, play a "G" major scale (See page 87). Tell the
student that the first three notes of the passage
sounds the same as the first three notes of the "G"
major scale. Then ask the student to sing the first
three notes, using the fingering numbers.
5. Ask the student to play the whole passage while sing-
ing the fingering numbers. If the intonation is still
faulty, move the student's fingers into the correct
positions and have him play the passage again in
order to experience the proper intonation.

THE "DO-RE-MI" SONG

Your teacher has just shown you how to play the "Do-Re-
Mi" Song without the use of written music. Here is a way
to write the song on paper so that you can practice it at
home. The long, horizontal lines indicates that the left
hand fingerings you see are to be played on the "G" string.

The "Do-Re-Mi" Song
"G" String——0——1——4——1——0

Here is the same song written on the "D" string, using
pizzicato.

The "Do-Re-Mi" Song
"D" String——0——1——4——1——0
Play the song on the "A" string, using pizzicato. Check your hand position.

```
The "Do-Re-Mi" Song
"A" String: O-------1-------4-------1-------O
```

Play the "Do-Re-Mi" song on the "E" string.

```
The "Do-Re-Mi" Song
"E" String: O-------1-------4-------1-------O
```

**TO THE TEACHER * ROTE ACTIVITY #5**

1. Play "Mary Had A Little Lamb" on the piano or double bass. Tell the student that the first note is played with the fourth finger on the "G" string and ask him to try to figure out the rest of the song. If he cannot, then dictate the correct fingerings. Ask him to play the same song on each of the other three strings.

2. Play "At Perriot's Door" on the piano or double bass. Use the same procedure as in "Mary Had A Little Lamb".

3. Play the "D" major scale starting on

Ask the student to hum the scale. Ask him to tell you how many tones are in the scale. Ask him to play the first 6 tones of the scale, using "O-1-4" on the "D" string and "O-1-4" on the "G" string.
MORE SONGS TO PLAY
(Memorize each of the songs)

Mary Had A Little Lamb

"G" String—
4-1-0-1-4-4-4--1-1-1-4-4-4--4-1-0-1-4-4-4-1-1-4-1-0-

Also, play this song on each of the other strings, using the same fingering pattern.

"G" String—
0-0-0-1-4--1-0-4-1-1-0--0-0-0-1-4--1-0-4-1-1-0-

Play this song on each of the other strings, using the same fingering pattern.

We Play the First 6 Notes of the "D" Scale

"G" String-----------------------------0--1--4
"D" String-----------------------------0--1--4

1. Read the fingerings from left to right. You will play "0-1-4" on the "D" string and then "0-1-4" on the "G" string.

2. The dotted portion of the "G" string line that is without numbers does not indicate the distance from the nut where the finger is to be placed. It does mean that the "G" string is idle while the notes on another string is being played.
3. Play these first six notes and finish the scale by humming the last two notes.

<table>
<thead>
<tr>
<th>Using All the Strings to Play a Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;G&quot; String--------------------------0--</td>
</tr>
<tr>
<td>&quot;D&quot; String-------------------------0-----1---2-----0-----1---4------</td>
</tr>
<tr>
<td>&quot;A&quot; String-----------------------0-----1-----2-----------------------</td>
</tr>
<tr>
<td>&quot;E&quot; String------------------------2----------------------</td>
</tr>
</tbody>
</table>

1. Ask your teacher to play a major scale, starting on this note:

2. Place all four fingers on the "F" string and check to see that the space between the 1st and 2nd fingers is equal to the space between the 2nd and 4th fingers.

3. Play the scale that is written above. The hand remains in the same spot on the fingerboard throughout the scale. The first finger is "2" on the "F" string. The other three strings are not played during this first note.

4. Try to make your scale sound like the one that the teacher played.

**TO THE TEACHER * ROTE ACTIVITY #6**

(The following rote activity is designed to aid the student in learning to properly manipulate the French Bow with the Right hand).
1. Using the right hand, make a circle with the tip of the thumb and the tip of the middle (2nd) finger.

2. Line up the fingernails of all four fingers, keeping the thumb in place.

3. While maintaining the curved shape of the thumb and fingers, move the tip of the thumb so that it touches the first joint of the 2nd finger.

4. With the thumb and 2nd finger in position, spread the other three fingers slightly away from the 2nd finger, keeping all the fingernails in line.

5. Place a pencil (or a dowel of comparable size) inside the circle and across all four fingers so that the pencil contacts the middle two fingers at a spot halfway between the 1st and 2nd joint. The two middle fingers should be at a right angle to the pencil. The tip of the thumb should contact the pencil at a spot directly across from the 2nd finger.

   (a) Turn the hand so that the palm is facing the floor.

   (b) While keeping the thumb and two middle fingers in place, lift the index (1st) and little (4th) fingers off the pencil at the same time. Let the 1st and 4th fingers fall down on the pencil simultaneously. Repeat this motion a few more times. The student should observe that the 1st and 4th fingers will contact the
pencil closer to the first joint than do the two middle fingers. The point of contact of the 1st and 4th fingers on the pencil will vary according to the length of the individual student's fingers. The student should also realize that the largest knuckles are to be in line with the pencil. This is the proper shape of the hand while holding the French Bow.

6. With the fingers and thumb in place on the pencil, and the palm facing the floor, make a "good-bye" waving motion with the whole hand by moving only at the wrist.

   (a). From the same position, move the whole hand from side to side by moving only at the wrist.

7. With the pencil still on the hand, drop the right arm so it is hanging loosely at the student's side. The thumb should be slightly bent and the top of the hand should be facing to the front.

   (a). Practice lifting the 1st and 4th fingers on and off the pencil (as in 5b), keeping the pencil parallel with the floor.

   (b). With the thumb and 2nd finger acting as a pivot, move the ends of the pencil alternately up and down, in a "teeter-totter"
motion, by moving only the fingers (not the wrist). Check to see that the thumb remains relaxed.

(c). From the same relaxed position as above, move the tips of the fingers in a "good-bye" waving motion. Point out to the student that the more the fingertips curl upward, the more the first knuckle of the thumb bends outward.

8. Take the pencil out of the hand and let the whole arm and hand hang loosely down at the side as though it were "dead". Shake the arm and hand so that all the joints move freely.

(a). Ask the student to maintain a relaxed feeling while swinging the whole arm across in front of him like a pendulum in a grandfather's clock that is connected only at the shoulder socket. If you feel tension in the hand and arm, have the student "shake out the stiffness" before trying again.

9. Ask the student to put the pencil back into the right hand and swing the arm across in front of him, keeping the pencil parallel to the floor as he swings. Inform the student that the wrist must be relaxed and move so that the largest knuckles and the pencil will remain parallel to the floor as the arm swings. This is the proper bowing motion of the arm and hand.
1. Ask your teacher to check to see that the bow is tightened properly.

2. Hold the bow in front of you so that it is parallel to the floor and the hair is directly below the stick.

3. Grasp the middle of the stick with your left hand and hold it "chest-high." The frog should be in front of your right shoulder.

4. Assume the proper right hand position that was used to hold the pencil. The palm of the hand should be facing the floor.

5. Place the bow stick between the thumb and fingers in the same manner that the pencil was held.
   (a). The tip of the thumb touches the spot between the bow grip and the frog, where the stick and frog meet. (see the diagram)
   (b). The tip of the 2nd finger touches the hair immediately in front of the ferrule on the side of the frog that is opposite the thumb.

6. The largest knuckles are parallel to the stick and the thumb knuckle is slightly bent outward (see the
MOVING THE HAND AND ARM WHILE HOLDING THE FRENCH BOW

1. With the bow held properly in the right hand, perform the same movements that you learned while using the pencil.

   (a). Lift the 1st and 4th fingers on and off the stick. Check to see that the largest knuckles are in line with the stick.

   (b). Wave "good-bye" with the whole hand by moving only at the wrist.

   (c). Perform the two previous movements with the arms hanging straight down in front of the legs. The stick and hair should be on the same level and parallel with the floor.
(d). Perform the "good-by" waving motion with the right hand fingertips. The thumb should be relaxed and bend outwards as the fingertips curl upwards.

(e). Let go of the bow with the left hand and perform the "teeter-totter" motion with the right hand. The tip of the bow should move up and down as a result of the proper finger motion.

(i). Turn the top of the left hand so that it is facing to the front and make a loop around the bow stick with the thumb and first finger. Move the bow back and forth through the left hand loop using the proper bowing motion. The right arm should be straight from the shoulder to the wrist. The elbow should be relaxed. The wrist should be flexible as the arm and bow move. When the frog of the bow moves away from the loop, the motion is called "down-bow". When the frog of the bow moves toward the loop, the motion is called "up-bow".

(g). Lay the bow down and assume the proper playing stance. Relax your whole body, especially the knees. Take a deep breath and let the air out slowly as you shift your weight back and forth from the right to the left foot. Your arms should be hanging loosely at your
side. Now, swing your right arm across the front of your body in a bowing motion. You will notice that the upper part of your body, especially the shoulders, will move in a twisting motion. The swinging motion of the right arm should originate from the twisting motion in the upper part of the body. Perform these same movements with the bow in the right hand. Try to avoid any excess tension in any part of the body while holding and moving with the bow.

Lay the bow down and assume the proper stance at the bass. Repeat the same movements as described above while supporting the bass with the thumb of the left hand on the back of the bass neck. Control of the bass throughout the bow stroke is essential to good bass playing.
1. Ask your teacher to show you how to tighten the bow and apply rosin to the hair.

2. Assume the proper stance at the bass and hold the bow correctly in the right hand. Without touching the strings with the bow, swing the right arm across the front of the bass in a bowing motion. The arm should swing so that the full bow passes the area between the end of the fingerboard and the bridge in each direction.
of the stroke. Be sure that the bass is under control and the bow stroke is starting from the center of the body.

3. Place the middle of the bow hair on the "G" string, so that it is halfway between the end of the fingerboard and the bridge.

(a). The arm should be straight from the shoulder to the wrist; however, check to see that the elbow is not locked. Bend and straighten the elbow a few times without the bow in your hand. The whole arm should be very relaxed during this motion. Repeat the same procedure with the bow in your hand. Maintain a relaxed sensation in the elbow.

(b). The bow should be almost parallel with the end of the fingerboard; however, the tip should point slightly upward. Do not allow the tip to droop down towards the floor while playing. The proper bowing angle allows the bow hair to contact the string at the same point throughout the stroke. This type of contact results in the best tone production.

(c). The stick should be directly above the hair as it sits on the string (see Figure 13). From this position, all of the bow hair touches the string at once. Advanced bowing techniques
include playing on the side of the hair; however, the beginning student will develop more bow control if he plays on all of the hair.

4. Check the proper bowing angle by placing the bow on string at the following spots:
   (a). At the frog.
   (b). At the tip.
   (c). In the middle.

Relaxation in the right arm can be checked by moving the wrist up and down in a "waving" motion when the bow is on the string.

5. Place the bow hair on the "G" string about 6 inches from the ferrule.

6. Using the weight of the arm and hand, press the bow hair into the string.

7. Draw the full bow back and forth across the string with a relaxed, swinging arm motion. This is called a "detache" bowing stroke. Try to maintain a relaxed, steady tone as you smoothly change bow directions.

TO THE TEACHER * ROTE ACTIVITY #7
(The following rote activity is designed to aid the student in learning to properly manipulate the German Bow with the right hand).
1. Hold the right hand in front of the chest so that the knuckles are vertical to the floor and the palm of the hand is facing you.

2. Make the shape of a circle with the right hand by touching the tips of the thumb and the first two fingers. Line up the fingernails of the 3rd and 4th fingers with those of the first two fingers. The knuckles of the fingers and thumb should be curved.

3. Place a pencil (or wooden dowel of comparable size) in a writing position so that the tips of the first two fingers and that of the thumb encircle the pencil at approximately the same spot. Be sure to maintain the curve in the fingers and thumb. The back portion of the pencil should rest in the area between the second knuckle of the thumb and the largest knuckle of the 1st finger.

4. Use the tips of the thumb and the first two fingers to draw the pencil tip towards the hand. The student should observe that the fingers and thumb become more curved as the pencil tip is drawn towards the hand.

5. Use the tips of the thumb and the first two fingers to move the pencil tip away from the hand. The student should observe that the fingers tend to straighten when this is done.
6. Repeat the two previous movements; but this time, as the pencil tip is drawn closer to the hand, bend the wrist to the right. And, as the pencil tip is moved away from the hand, move the wrist to the left. Be sure to keep the arm still during both maneuvers.

(a). Perform both motions without stopping in between, so that there is a continuous flow of movement. Practice these motions until they can be performed smoothly. This is the proper movement of the wrist and fingers while using the German Bow.

7. Drop the right hand so that it hangs loosely at the side, in a vertical position to the floor. Swing the arm and hand so that the pencil moves in a straight line across the front of the body and remains parallel to the floor.

8. With the arm hanging loosely at the side, check to see that the wrist is straight. While holding the arm still, pull the pencil tip towards the hand as the wrist is moved to the right. Straighten the wrist again. This time, move the pencil tip away from the hand as the wrist is moved to the left.

9. With the arm hanging loosely at the side, move the hand and arm about 4 inches to the right, along a line that is described in #6. After moving the 4 inches, stop the arm but continue to move the wrist to the right;
and at the same time, move the pencil tip closer to the hand.

(a). Place the arm and hand back in a vertical position. Move the arm and hand about 4 inches to the left, along the same line. After moving the 4 inches, stop the arm but continue to move the wrist to the left and move the pencil tip away from the hand.

(b). Combine both the right and left movements so that the arm and hand are in continuous motion. This is the proper motion of the arm, wrist, and fingers while using the German Bow.

**HOLDING THE GERMAN BOW**

1. Ask your teacher to check to see that the bow is tightened properly.

2. Hold the bow in front of you so that it is parallel to the floor and the hair is directly below the stick.

3. Grasp the middle of the stick with your left hand and hold it "chest-high." The frog should be in front of
4. Assume the proper right hand position that was used to hold the pencil. The knuckles should be vertical to the floor and the palm of the hand is facing you.

5. Move the thumb away from the first two fingers, forming a "C" between the thumb and first finger. The fingers and thumb should remain curved.

6. Place the frog of the bow into the "C" formation so that the "butt" of the frog is about \( \frac{1}{2} \) - \( \frac{1}{4} \)" from the palm of the hand. The adjusting screw should lie across the crease of the largest joint of the first finger (this joint is across from the largest knuckle).

7. Keep the fingers curved as you:
   
   (a). Place the tip of the little finger under the frog on the ivory inset (or on the ferrule, depending on the length of the finger).

   (b). Bend the thumb sharply, so that the 1st knuckle is prominent. Move the 1st knuckle of the thumb over the top of the stick as far as it will go. The thumb should remain in a bent position and the tip should stay on the side of the stick that is nearest to the player.

   (c). The tips of the 1st and 2nd fingers touch the side of the stick that is furthest away from
the player (see Figure 14). You will notice that the tip of the thumb is further back along the stick than the tips of the 1st and 2nd fingers.

(d) The third finger lies suspended in the hollow part of the frog. This finger remains suspended and does not touch the frog.

Figure 14  Figure 15

MOVING THE HAND AND ARM WHILE HOLDING THE GERMAN BOW

1. Turn the left hand so that the palm is facing the floor and make a loop around the center of the bow stick with the thumb and first finger.

2. Perform the following movements, using the German Bow: (these movements have already been learned, using a pencil)

(a) Draw the tip of the bow closer to the hand by moving the tips of the finger and thumb toward the palm of the hand.
(b). Move the tip of the bow away from the hand by moving the tips of the fingers and thumb away from the palm of the hand.

(c). Move the wrist to the right as the tip of the bow is moved closer to the hand.

(d). Move the wrist to the left as the tip of the bow is moved further away from the hand.

(e). Perform the four previous movements that are described above with the arms hanging straight down in front of the legs. The stick and hair should be on the same level and are parallel with the floor.

(f). From the same position, swing the whole arm and hand back and forth through the loop formed by the left hand fingers, using the proper bowing motion. You will notice that the palm of the hand is facing across in front of you and the arm is straight. The elbow should remain relaxed.

(g). Add the proper wrist and finger motion to the arm movement.

3. When the bow is moving away from the left hand loop, the motion is called a "down-bow". When the frog of the bow is moving towards the loop, the motion is called an "up-bow". You will notice that, on the "down-bow", there is a space between the frog and the
palm of the hand; however, on the "up-bow", the frog tends to contact the palm of the hand. This contact should be a natural result of the arm pulling the bow rather than the arm pushing the bow with the palm of the hand. The control of the bow should be in the fingertips rather than the palm of the hand.

THE PROPER PLAYING POSITION, USING THE GERMAN BOW

![Figure 16](image)

1. Other than the bow grip, the method of tone production with the German Bow is similar to that of the French Bow. As a result, the section entitled PRODUCING
A TONE WITH THE FRENCH BOW can also be applied to the German Bow. The only principle that does not apply to the use of the German Bow is that of keeping the tip of the bow pointing slightly upwards while bowing. The natural tendency of the tip of the German Bow is to point downwards during the bowing motion.

PLAYING SONGS WITH THE BOW

1. Practice all songs while standing in front of a mirror.

2. Play the "Do-Re-Mi" Song on the "G" string.
   
   (a). Before playing this (or any other song), place all of the fingers and thumb of the left hand in the proper position on the string where the first note of the songs occurs. Then lift the necessary fingers off the string in order to play the first note. In order to prepare to play the "Do-Re-Mi" Song, place all of the fingers on the "D" string in the proper playing position. Then, lift all of the fingers slightly off the string in order to play the first note, which is open "G". Remember to:

   (1). Keep the fingers curved.

   (2). Keep the fingers above their proper place on the fingerboard when they
they are not pressing down the string.

(3). Move the whole finger from the bass joint.

3. Play the "Do-Re-Mi" Song on the "D" string.

4. Play "Mary Had A Little Lamb" on the "G" string.

5. Play "Mary Had A Little Lamb" on the "D" string.

(a). Check to see that your right arm is straight, but relaxed.

6. Play "At Perriot's Door" on the "G" string.

7. Play "At Perriot's Door" on the "D" string.

TO THE TEACHER * ROTE ACTIVITY # 8

(This activity is designed to aid the student in learning to properly execute string crossings).

1. Ask the student to

(a). Practice the "detache" bowing while alternating "up" and "down" bows on the "G" string. He should avoid hitting any other string with the bow.

(b). Play a series of double-stops on the open "D" and open "G" strings while alternating the "up" and "down" bows.

(c). Practice alternating back and forth from the open "G" to the open "D" string.

(1). Just prior to each attack, the bow
hair should be as close as possible to the string that is to be played. In order to cross from the open "G" to the open "D" string, the bow should be angling towards the open "D" string immediately after the attach on the open "G" string, and vice versa.

(2). When using the French Bow in string crossings, the hand should move from the wrist in a "good-bye" waving motion; therefore, minimizing the amount of right arm motion needed to execute the maneuver.

2. If the student is having difficulty in controlling the French Bow, he should try moving the tip of the thumb from it's spot on the stick to the flat part of the ferrule, under the frog. The rest of the fingers of the right hand should remain in the proper position.

OTHER SONGS TO PLAY WITH THE BOW

1. After you learn to play each song, sing the fingerings as you play.

2. Memorize each of the songs.

To the Teacher: The music for these songs can be found on page 127. Play each song for the student first
before asking him to play.

**Jingle Bells**

**Line One**

"C" String

```
----------1-------0-0-0-0-0------------------
```

"D" String

```
4-4-4-4-4-4-4-0-1-4-----------------4-4-4-4-4-1-1-4-1
```

**Line Two**

"C" String

```
----------1-------0-0-0-0-0-------1-1-0-------
```

"D" String

```
4-4-4-4-4-4-4-4-0-1-4-----------------4-4-4-------4-4-1
```

**Twinkle, Twinkle, Little Star**

**Line One**

"C" String

```
--------1-1-4-4-1-0-0-0-0-0-0-0--------
```

"D" String

```
0-0-0-0--------------------------4-4-1-0-------4-4-1-1
```

**Line Two**

"C" String

```
1-1-0-0-0-0----------------------1-1-4-4-1-0-0-0--------
```

"D" String

```
--------4-4-1-0-0-0----------------------4-4-1-1-0-0-
```
LONDON BRIDGE

"G" String
1-4-1-0-0-1-0-0-1-0-1-4-1-0-0-1

"D" String
4-1-4-1-4-1-4-1-4-1-4-1-4

TO THE TEACHER * ROTE ACTIVITY #3

(This activity is designed to aid the student in learning the names of the notes and where they are located on the bass).

1. Identify the "Musical Alphabet" as: A, B, C, D, E, F, G, A, B, C, D, etc.

   (a). Ask the student to observe that the letter "A" follows "G" in this alphabet. Inversely, the letter "G" precedes the letter "A".

2. Play a "G" major scale on the bass, starting on:

   (a). Tell the student that:

      (1). The scale that he heard was the "G" scale.

      (2). The "G" major scale starts on "G" and ends on a "G" that is eight notes higher.

      (3). As the sound of the pitches gets higher, the corresponding note names move forward in the alphabet. The
note names in the "G" major scale, from the lowest to the highest pitch are: G,A,B,C,D,E,F#,G. Demonstrate this on the bass.

(4). As the sound of the pitches get lower, the corresponding note names move backwards in the alphabet. The note names in the "G" major scale, from the highest to the lowest pitch are: G,F#, E,D,C,B,A,G. Demonstrate this on the bass.

3. Ask the student to name the notes as he plays the "G" major scale, using pizzicato. He should perform both the ascending and descending form of the scale.

### THE NAMES OF THE NOTES ON THE "G" AND "D" STRINGS

<table>
<thead>
<tr>
<th>&quot;G&quot; String</th>
<th>1st Finger</th>
<th>4th Finger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Note Name</td>
<td>&quot;G&quot;</td>
<td>&quot;A&quot;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>&quot;D&quot; String</th>
<th>1st Finger</th>
<th>4th Finger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Note Name</td>
<td>&quot;D&quot;</td>
<td>&quot;E&quot;</td>
</tr>
<tr>
<td></td>
<td>&quot;F- Sharp&quot;</td>
<td></td>
</tr>
</tbody>
</table>

1. Name the notes in the songs that you have already memorized.

2. Name the notes in the songs that you have already memorized as you play them on the bass, using the bow.
LEARNING TO READ MUSIC

1. Most music is either written on or in-between 5 long lines called a Staff. The area between two lines is called a Space. How many spaces are there?

![The Staff](image)

2. The Bass Clef Sign means that the music can be played by the double bass.

![The Bass Clef Sign](image)

3. The round part of the note is called the Head. It can be found on a line, in-between two lines (on a space), above the staff, or below the staff.
4. A Ledger Line is a short line that is written either above or below the staff. More than one ledger line can be used at a time.

5. The notes of a scale are written alternately on lines and spaces.
6. These are the names of the notes in the "G" Major Scale. As the names of the notes go forward in the musical alphabet, the notes are written higher on the staff. Inversely, as the names of the notes go backwards in the musical alphabet, the notes are written lower on the staff.

These are Sharps. The name of the note is "F-Sharp". The sharp is written on the left side of it's note.

G A B C D E F# G - G F# E D C B A G

(a). How would you describe the location of the note "E"?

(1). Answer: The note "E" is in-between
the 2nd and 3rd line from the top or
in the 2nd space from the top - either
answer is correct.

(b). Describe the location of the rest of the notes
in the "G" major scale to your teacher.

7. Practice naming these notes and describing their
location on the staff. Write the names of the notes
on the short lines below the staff and show them to
your teacher.

To The Teacher * Rote Activity #10
(This activity is designed to help the student to develop
the concept of a steady beat).

1. Show the student how to operate the metronome.

2. Set the metronome at 90 and let it operate. Tell the
student that each tick of the metronome represents a
beat. This steady rhythmic pulse is like a clock
with an endless string of evenly-spaced ticks.

3. If the student is at an age where he will not be em-
barrased, ask him to walk around the room in step to the metronome.

4. Ask the student to:

(a). Swing the right arm in a simulated bowing motion to the beat, without using a bow. Repeat the procedure with a bow in the right hand.

(b). Clap the hands in time with the metronome. Stop the metronome and try to maintain a steady beat. Restart the metronome and check the tempo.

(c). Snap the fingers in time with the metronome. Stop the metronome and try to maintain a steady beat. Restart the metronome and check the tempo.

(d). While the metronome is running, take a deep breath and slowly release the air in a steady stream over a period of 8 beats. Continue this procedure, taking a new breath every 8 beats.

(e). Using the bass, practice the fingering pattern "0-1-2-4-2-1-0" on the "D" string to the beat of the metronome.

(f). Using the bass, combine the right arm bowing motion (without the bow) with the foot tapping, left hand fingering, and breathing every 8
beats, as the metronome operates.

(g). Perform all of the previous activities at
different tempos.

LEARNING MORE ABOUT MUSIC READING

8. **Bar Lines** are vertical lines that divide the staff
into measures. A **Measure** is the space between two
bar lines. A **Double Bar Line** usually signifies the
end of a song or part of a song.

9. A **Time Signature** consists of two numbers, one on top
of the other.

(a). In order to discover the kind of note and
rest that gets one beat, place a "1" on top
of the bottom number in the time signature and consider it as a fraction.

<table>
<thead>
<tr>
<th>Time Signature</th>
<th>Fraction</th>
<th>Quarter Note</th>
<th>Quarter Rest</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \text{\eightrm 4} )</td>
<td>( \frac{1}{4} )</td>
<td>( \bullet )</td>
<td>( \text{\eightrm } )</td>
</tr>
</tbody>
</table>

(b). A quarter rest represents one beat of silence during the music, when the time signature is \( \frac{4}{4} \).

(c). How many quarter notes will it take to fill this measure? Using a pencil, fill in the proper number of quarter notes. The heads of the notes should be on the middle line like:

(d). How many quarter rests will it take to fill
this measure? Using a pencil, fill in the proper number of quarter rests. The quarter rests should look like:

10. Set the metronome at 80 and turn it on. Play the following music on the bass, using the bow. Use a "ping-glide" attack on each note.
These notes are open "D"'s.

These notes are open "G"'s.

These notes are open "A"'s.

These notes are open "E"'s.

Lift the bow off the string and take a breath.
11. "Up" Bows, "Down Bows, and Repeat Signs look like:

12. Play the following song.
   (a). Take a breath before each group of four notes.
   (b). Let the air out slowly as you play the notes.

   The Down, Up, Down, Up Song

13. The following practice procedure should be used until you have thoroughly learned the names of the notes and their fingerings:
(a). Say the names of all the notes in the song.

(b). Say the fingerings for all of the notes in the song.

(c). Pick up your instrument and play the song, using the correct rhythms.

Use this practice procedure on each new song.

NEW NOTES TO LEARN

1. The fingerings are written above the notes.

Notes on the "G" String

0 1 2 4
\[ G A A^* B\]

Notes on the "D" String

0 1 2 4
\[ D E F F^*\]

Notes on the "A" String

0 1 2 4
\[ A B C C^*\]

Notes on the "E" String

\[ E F^* G G^*\]

2. Using the fingering chart above as reference practice naming the notes; naming the fingerings; and then playing the notes in the following song.
(a). Prepare to play by:

(1). Setting the left hand in position on the "E" string.

(2). Lifting the four fingers of the left hand slightly off the string in order to play the open "E" string.

(3). Maintaining an equal space between the 1st and 2nd fingers and the 2nd and 4th fingers. Be sure to point the first finger upwards, towards the ceiling.

SONGS TO PLAY

Mary Had a Little Lamb
At Perriot's Door

London Bridge

A NEW KIND OF NOTE AND REST

1. A Half Note is equal to the time value of 2 quarter notes.
2. A **Half Rest** is equal to the time value of 2 quarter rests.

---

To the Teacher * Rote Activity #11

(This activity is designed to aid the student in learning to control and recover the bow).

1. Place a thin piece of adhesive (or masking) tape around the bow stick, halfway between the frog and
the tip.

2. Place the bow at the frog on the open "D" string. Silently move the bow back and forth, touching only the hair at the frog, in the middle (at the tape), and at the tip. The teacher should select and dictate the spots to be touched at random. For example, "touch the hair at the frog", "at the tip", "in the middle", "at the tip", "at the frog", etc. Make certain that the student:

(a). Swings the right arm from the shoulder.
(b). Keeps the right arm straight, but relaxed at the elbow.
(c). Keep the tip of the bow angled slightly upwards and away from the bridge.

3. Place the bow at the frog on the open "D" string and, while alternating "up" and "down" bows.

(a). Play a series of quarter notes, moving from the frog to the tape at the middle and back.

\[ \text{M.M., } \underline{\text{\( \frac{3}{4} \)}}, \text{ } 90 \]

\[ \text{\( \frac{3}{4} \)} \text{- } \text{- } \text{- } \text{- } \text{Etc.} \]

\[ \text{Frog-Middle-Frog-Middle-} \]
(b). Play a series of half notes, moving from the frog to the tape at the middle and back. The tempo should be the same as in the exercise on page 125. Tell the student that the bow must move more slowly on the half notes than on the quarter notes, when using the same amount of bow on both notes.

\[ M.M. \quad \text{\textdaggerleft} = 90 \]

\[ \frac{3}{4} \text{ } \text{Etc.} \]

Frog-Middle---Frog-Middle

4. Place the bow at the frog on the open "D" string. While playing a half note, move the bow to the middle-stop-lift the bow off the string, and replace it at the frog. Repeat the procedure until the student is able to perform it properly.

\[ M.M. \quad \text{\textdaggerleft} = 90 \]

\[ \frac{3}{4} \text{ } \text{Etc.} \]

This is called Recovering The Bow.
MUSIC THAT CONTAINS HALF NOTES AND HALF RESTS

Twinkle, Twinkle, Little Star

Jingle Bells
A ONE-HALF STEP AND A WHOLE STEP

1. The 1st, 2nd, and 4th fingers of the left hand, when properly spaced, are each One-Half Step apart. In other words, there is a half-step between the 1st and 2nd fingers, and another half-step between the 2nd and 4th fingers, which includes 2 half-steps, is a Whole Step.

THE SHARP (#), FLAT (b), AND NATURAL (♮) SIGNS

1. When a Sharp Sign (#) is added to a note, the sound of that note is one-half step higher. For example:

\[ \text{\textbf{Fingerings}} \]
\[ \text{\textbf{A}} \quad \text{\textbf{A}^\#} \]

2. When a Flat Sign (b) is added to a note, the sound of that note is one-half step lower. For example:

\[ \text{\textbf{Fingerings}} \]
\[ \text{\textbf{B}} \quad \text{\textbf{B}^b} \]

3. A note that has neither a sharp or a flat in front of it is called a Natural. A Natural Sign (♮) is only used when a sharped note or a flatted note is changed to a natural note.
For example:

\[ \text{ENHARMONIC NOTES} \]

1. Enharmonic Notes are two notes that sound the same, but are written differently. For example, "A-sharp" and "B-flat" are written differently, but sound the same when played on the bass. Since they both have the same sound, they also have the same fingering, if they are both played on the same string.

\[ \text{ENHARMONIC NOTES} \]

1. The placement of the well-shaped left hand fingers and thumb on a particular spot on the fingerboard in order to play certain notes is called a Position.
The position that you have been using since you began playing is called the **first position**.

(a). You will notice that the notes in first position that are played with the 1st finger are directly across the string from each other. The same is true of the notes that are played with the 2nd and 4th fingers.
THE FIRST POSITION

The first position is identified with a "I".
EXPLORING NEW NOTES IN FIRST POSITION

1. Play the notes on the strings that are indicated.
2. If necessary, write in the fingerings above the notes.
LIGHTLY ROW

(Both notes are "F#" ask your teacher why)

THE KEY SIGNATURE

1. The Key Signature is written between the bass clef sign and the time signature.

2. The Key Signature indicates which notes in the song are to be played as flats, sharps, and naturals.

For example:

(a). A key signature that consists of one sharp means that all of the notes in the song are to be played as naturals except one. The one
note that should be played as a sharp is an "F".

All "F"'s are sharpened

1. Name all of the notes for your teacher.

THE "G" MAJOR SCALE

1. The "G" Major Scale has a key signature of one sharp.

2. All notes are played as naturals except one - "F - sharp".

3. Name the notes, and fingerings before playing the scale.

(a). The Arabic numbers represent the steps of the scale.
(b). The  indicates a whole step between two notes.
(c). The  indicates a one-half step between two notes.
(d). There are whole steps between the first and second, second and third, fourth and fifth, fifth and sixth, and the sixth and seventh steps of all major scales.
(e). There are one-half steps between the third and fourth steps and the seventh and eighth steps of all major scales.

WORKING YOUR WAY UP THE LADDER

I (Position)

\[\text{Diagram of musical notes and positions}\]
PEASANT'S DANCE

1. Play the whole song in first position.

THE CHORD AND THE ARPEGGIO

1. A Chord is a group of different tones that are played simultaneously. In this case, the chord consists of the 1st, 3rd, 5th, and 8th tones of the "G" Major Scale. Ask your teacher to play this chord for you on a piano or guitar.

2. An Arpeggio is a broken chord. The notes of the chord are played, one after the other.

3. Ask your teacher to play the chord while you play the notes in the arpeggio.

CHORD | ARPEGGIO

```
\[ \text{Chord Diagram} \]
\[ \text{Arpeggio Diagram} \]
```
THE WHOLE NOTE AND WHOLE REST

1. A Whole Note is equal to the time value of 4 quarter notes, 2 half notes, or a combination of 1 half note and 2 quarter notes.

A Whole Note

\[
\begin{align*}
0 & \quad \frac{\cdot \cdot \cdot \cdot}{4} \\
\text{Equals 4 beats} & \quad 4 \text{ beats} \quad 4 \text{ beats} \quad 4 \text{ beats}
\end{align*}
\]

(a). Clap the rhythms in each of the measures while keeping a steady beat with your foot.

(b). Clap the rhythms in the entire line while keeping a steady beat with your foot.

2. A Whole Rest is equal to the time value of 4 quarter rests, 2 half rests, or a combination of 1 half rest and 2 quarter rests.

A Whole Rest

\[
\begin{align*}
\frac{\cdot \cdot \cdot \cdot}{4} \\
\text{Equals 4 beats} & \quad 4 \text{ beats} \quad 4 \text{ beats} \quad 4 \text{ beats} \\
\text{rest} & \quad \text{rest} \quad \text{rest} \quad \text{rest}
\end{align*}
\]
(a). You will notice that the whole rest "hangs" from a line while the half rest "sits" on a line.

SUPPLEMENTARY MUSIC REFERENCES

Studies for the Progressing String Bass Player. Arranged by Barbara Shattuck Tellier. Published by the Boston Music Co., Boston, Massachusetts.

(1). This book can be used at the beginning of 1st. position.

Solos for Strings. Compiled and arranged by Harvey S. Whistler. Published by Rubank, Inc., Chicago.


Duets for Strings (Volumes 1, 2, & 3). Written by Samuel Applebaum. Published by Belwin, Inc., Rockville Centre, Long Island, New York.


(1). This book can be used after half notes have been introduced.

(1). This book can be used after quarter notes in 1st position have been introduced.


(1). Can be used after the 1st position has been introduced.

HOW TO USE THE DOUBLE BASS FINGERING CHART

1. The long lines represent the strings on the double bass.

2. The segments of staffs represent the spots on the strings where the notes are located.

3. To find the notes that can be played in a given position:

   (a). Locate the column of notes that are directly under the position that you are considering. The column will be played with the first finger.

   (b). Locate the adjacent column of notes that is furthest from the nut. This column will be played with the second finger.

   (c). Locate the next furthest adjacent column of notes. This column will be played with the fourth finger.
4. 12 different pitches can be played in each position. Two notes that are enharmonic are considered as one pitch.

5. The open strings of the bass are tuned in perfect fourth intervals.

6. In any given position, the following intervals are formed when the fingers are placed on two consecutive strings.

(a). The 1st finger on the lower string and:

(1). The 1st finger on the higher string produces a perfect fourth interval.

(2). The 2nd finger on the higher string produces an augmented fourth (or diminished fifth) interval.

(3). The 4th finger on the higher string produces a perfect fifth interval.

(b). The 2nd finger on the lower string and:

(1). The 1st finger on the higher string produces a major third interval.

(2). The 2nd finger on the higher string produces a perfect fourth interval.

(3). The 4th finger on the higher string produces an augmented fourth (or diminished fifth) interval.

(c). The 4th finger on the lower string and:

(1). The 1st finger on the higher string
produces a minor third interval.

(2). The 2nd finger on the higher string produces a major third interval.

(3). The 4th finger on the higher string produces a perfect fourth interval.

Similarly, in any given position, other intervals are formed when the fingers are placed on strings that are not consecutive. For example, the first finger on the "A" string and the fourth finger on the "G" string produces a perfect octave. All of the relationships that are described above are the same all over the fingerboard.
<table>
<thead>
<tr>
<th>Strings</th>
<th>Nut</th>
<th>Half Position</th>
<th>1st Position</th>
<th>2nd Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;G&quot;</td>
<td></td>
<td>#0</td>
<td>0</td>
<td>#0</td>
</tr>
<tr>
<td>&quot;D&quot;</td>
<td></td>
<td>#0</td>
<td>0</td>
<td>#0</td>
</tr>
<tr>
<td>&quot;A&quot;</td>
<td></td>
<td>#0</td>
<td>0</td>
<td>#0</td>
</tr>
<tr>
<td>&quot;E&quot;</td>
<td></td>
<td>0</td>
<td>0</td>
<td>#0</td>
</tr>
</tbody>
</table>
THE ONE-HALF POSITION (½)

1. The notes in the One-Half Position are all one-half step lower in sound than the corresponding notes in the first position. If you move all the fingers and thumb of the left hand so that they are one-half step closer to the nut than the first position, you will be in one-half position.
(a). The 1st finger should press down the string about 2½" from the nut (2" on the "Half-Sized" bass).

(b). The 2nd finger will press down the string at the spot where the 1st finger formerly touched when in the first position.

EXPLORING THE NOTES IN ONE-HALF POSITION

1. Play the notes on the strings that are indicated.
2. If necessary, write in the fingerings above the notes.
1. The "F" Major Scale has a key signature of one flat.

2. All the notes are played as Naturals except one-
   "B-flat."

3. Name the notes and fingerings before playing the
   scale.

---

WAVES

---

---
1. Play this song in front of a mirror in order to check your playing position.

   (a). Do not let the tip of the bow droop downward.

MORE SKIPS

1. Always set all of the fingers of the left hand in position on the "E" string before you begin to play the song.
LIMPING SOME MORE

1. When you lift your fingers off the string, keep them just above their proper places on the string.

THE "F" MAJOR CHORD AND ARPEGGIO

1. Ask your teacher to play the chord while you play the notes in the arpeggio.
OLD MAC DONALD

THE "B-FLAT" MAJOR SCALE

1. The flats are: "B♭", "E♭"
THE "B-FLAT CHORD AND ARPEGGIO"

1. Ask your teacher to play the chord while you play the notes in the arpeggio.

Chord

```
\[\text{Diagram of chord notation}\]
```

Arpeggio

```
\[\text{Diagram of arpeggio notation}\]
```
ARE YOU SLEEPING?

SHE'LL BE COMIN' ROUND THE MOUNTAIN

The flats are "B♭", "E♭", "A♭"
OOM PAH

1. Play all the notes in one-half position.

---

To the Teacher * Rote Activity #12

(This activity is designed to aid the student in learning to shift properly).

1. Ask the student to:

   (a) Review the "Balancing Game."

   (b) Lay the bow down and hold the bass with the right hand.

   (c) Place the left hand in the first position on the "G" string.

   (d) Lift the thumb approximately 1/4-inch off the back of the neck. Be sure to keep the thumb behind the 2nd finger.

   (e) Slide the fingers up and down the "G" string. The movement should be from the forearm rather than from the elbow.

(1). The elbow should remain relaxed
but should not move
ap and down during the shifting.

(2). The wrist should remain straight.

(3). The fingers should maintain their
proper spacing.

2. Ask the student to observe that:

(a). The fingers, thumb, wrist, and forearm
move as a single unit.

(b). The thumb should remain across from the
second finger at all times during the shif-
ting.

3. Ask the student to:

(a). Place the left hand in the first position
on the "G" string with the thumb contacting
the neck of the bass.

(b). Repeat the proper shifting motion until
the left hand and forearm move smoothly as
a unit.

(c). Use the bow on the next exercise.

(d). Make a "siren" sound (a glissando) by
sliding the fingers of the left hand up
and down on the "G" string, using the
proper shifting motion. Check to see that
the string is being held down by the
weight of the arm rather than by a clamping
motion of the thumb.

(e). Repeat the "Balancing Game" before repeating the "Siren" exercise again.

THE "A" MAJOR SCALE

THE SHARPS ARE: "F♯", "G♯", "C♯"

SHIFTING BETWEEN THE FIRST AND ONE-HALF POSITION
MORE THIRDS

CHOOSE YOUR OWN FINGERINGS

Use the first and one-half positions while playing this song.
THE "A" MAJOR CHORD AND ARPEGGIO

1. Ask your teacher to play the chord while you play the notes in the arpeggio.

Chord
\[ \text{\#\#\# \#\# I} \]

Arpeggio
\[ \text{\#\#\# I} \]

THE MARINE'S HYMN

D.C. (Da Capo) al Fine (End) means to go back to the beginning and play until you come to the term "Fine."
THE "E" MAJOR SCALE

1. The sharps are: "F♯", "G♯", "C♯", "D♯"
CHOOSE YOUR OWN FINGERINGS

Use the first and one-half positions while playing this song.

THE "E" MAJOR CHORD AND ARPEGGIO

1. Ask your teacher to play the chord while you play the notes in the arpeggio.

Chord | Arpeggio
A TISケット, A TASKIT

THE LITTLE BROWN JUG
A LITTLE JAZZ

1. Play the following song, using pizzicato.

2. What scales and arpeggios are included in the song?

THE "A" MAJOR SCALE

THE FLATS ARE: "B♭", "E♭", "A♭", "D♭"
To The Teacher * Rote Activity #13

(This activity is designed to aid the student in learning to produce a good tone at different dynamic levels on the bass).

1. Place the bow on the open "D" string, so that it is halfway between the end of the fingerboard and the bridge. Practice playing the open "D" string, using varying degrees of bow pressure on the string. The amount of weight applied to the bow from the arm determines the amount of pressure on the string. Keep the bow speed and placement constant during this activity. Ask the student to observe that, as the pressure is increased, the sound grows louder; and, as the pressure is decreased, the sound grows softer.

2. Play the open "D" string with constant bow speed and pressure, but periodically change the placement of the bow on the string. For example, play with the bow positioned very close to the bridge for 30 seconds. Then, move the bow so that it is next to the end of the fingerboard and play for another 30 seconds. Ask the student to observe that, as the bow is moved towards the bridge, the sound grows louder; and, as the bow is moved away from the bridge (towards the end of the fingerboard), the
sound grows softer.

3. Place the bow on the open "D" string so that it is halfway between the end of the fingerboard and the bridge. Play the open "D" string with constant pressure and placement on the string, but change the speed of the bow periodically. Ask the student to observe that, as the bow slows down, the sound grows softer; and, as the bow speeds up, the sound grows louder.

4. Practice making crescendos and diminuendos by changing the weight, speed, and placement of the bow.

5. Ask the student to experiment, using different degrees of bow pressure and speed, in order to get the best possible sound with the bow very close to the bridge. The teacher should demonstrate this technique so that the student will have an idea of the type of sound that is most desirable. After the student has accomplished this, he should repeat the same technique with the bow placement on other parts of the string.

6. All of the techniques above should also be played on the other three strings.

DYNAMICS

1. Dynamics refer to the relative degree of loudness and softness of a tone.
(a). A Crescendo (Cresc.) refers to a tone that grows increasingly louder. A Decrescendo (Decres.) refers to a tone that grows increasingly softer. The signs for each of these are indicated below.

2. Play the "D" Major Scale with the following dynamics;

\[ \text{Crescendo} \quad \text{Decrescendo} \]

3. The following are indications of the different degrees of loudness and softness of a tone:

(a). "PP" (Pianissimo) means "very soft";
"P" (Piano) means "soft"; "MP" (Mezzo-Piano) means "medium soft"; "MF" (Mezzo-Forte) means "medium loud"; "F" (Forte) means "loud"; and "FF" (Fortissimo) means "very loud".
CHOOSE YOUR OWN FINGERINGS

Use the first and one-half positions while playing this song.

THE "A" MAJOR CHORD AND ARPEGGIO

1. Ask your teacher to play the chord while you play the notes in the arpeggio.

<table>
<thead>
<tr>
<th>Chord</th>
<th>Arpeggio</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I</td>
</tr>
<tr>
<td></td>
<td>i</td>
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<tr>
<td></td>
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<td></td>
<td>i</td>
</tr>
<tr>
<td></td>
<td>I</td>
</tr>
</tbody>
</table>
THE DOTTED-HALF NOTE (\(\cdot\))

1. A dot increases the length of a note by 50 percent.

\[ \text{\(\cdot\) } \quad \text{Equals 3 Beats} \]

(a). The dot adds 1 beat (50% of the half note) to the half note.

THE TIE

1. A Tie (\(-\)) combines 2 or more notes into one sound.

\[ \text{\(\cdot\) } \quad \text{1 Sound that lasts 4 Beats} \]

\[ \text{\(\cdot\) } \quad \text{1 Sound that lasts 8 Beats} \]

ROW, ROW, ROW YOUR BOAT

\[ \text{\(\cdot\) } \quad \text{I} \]

\[ \text{\(\cdot\) } \quad \text{I} \quad \text{(A TIE)} \]

\[ \text{\(\cdot\) } \quad \text{I} \]

\[ \text{\(\cdot\) } \quad \text{I} \]

\[ \text{\(\cdot\) } \quad \text{I} \]

\[ \text{\(\cdot\) } \quad \text{I} \]
THE SECOND POSITION (II)

1. The notes in the Second Position are all one-half step higher in sound than the corresponding notes in the first position. If you move all of the fingers and thumb of the left hand so that they are one-half step further away from the nut than the first position, you will be in second position.
2. Refer to the fingerling chart of page 143 in order to see the second position on the fingerboard.
EXPLORING THE NOTES IN SECOND POSITION

1. Play the notes on the strings that are indicated.
2. If necessary, write in the fingerings above the notes.

"G" STRING

"D" STRING

"A" STRING

"E" STRING

EXPRESSIVE MELODY

1. Play all the notes of the song in the same position.
THE "C" MAJOR SCALE

WARM-UP ETUDE
ETUDE FOR STRAIGHT BOWING

CHOOSE YOUR OWN FINGERINGS

Use the first and second positions while playing this song.
SCOTLAND'S BURNING (ROUND)

THE "G" MAJOR CHORD AND ARPEGGIO

1. Ask your teacher to play the chord while you play the notes in the arpeggio.

THE EIGHTH NOTE AND EIGHTH REST

1. An Eighth Note (\(\frac{1}{8}\)) is equal to one-half the time value of a quarter note.
(a). Eighth notes can be written with a flag or a beam.

(b). Clap the notes in the measure while keeping a steady beat with the foot.

(c). Eighth notes are counted aloud in the following manner:

"1" and "2" and "3" and "4" and

2. An Eighth Rest (\(\gamma\)) is equal to one-half the time value of a quarter rest.

2 Eighth Rests

\[\begin{array}{c}
\text{Equal 1 Beat Rest}
\end{array}\]

A Quarter Rest

\[\begin{array}{c}
\text{Equals 1 Beat Rest}
\end{array}\]
(a). Using a pencil, fill in the measure with the proper number of eighth rest.

(b). Eighth rests are counted aloud in the same manner as are eighth notes.

THE "C" MAJOR SCALE IN EIGHTH NOTES

1. Using the same pattern, play the other major scales that you have learned.
TO THE TEACHER * ROTE ACTIVITY #14

(This activity is designed to aid the student in learning to properly execute the "martelé" bowing).

1. Place the bow hair on the "G" string about 6 inches from the ferrule.

2. Using the weight of the arm and hand, press the bow hair into the string.

3. "Grab" the string with the bow hair and pull it slightly from side to side without making a sound.

4. While maintaining pressure on the string, suddenly move the bow in the direction of a "down-bow", causing the string to vibrate instantly. Once the tone (which is caused by the vibrating string) begins, the speed and pressure of the bow should be lessened until the beginning of the next tone. The beginning of a tone is called an "attack". The vibrations of the string can be stopped by simply stopping the bow on the string. The sharp attack of the tone, followed by the lessening of the speed and pressure of the bow is called the "martelé" style of bowing.

5. Lay the bow down and play the open "G" string, using pizzicato. Observe how freely the string vibrates. Pick up the bow and try to create the same vibrations of the string while bowing. Be sure to get a good attack.
6. Place the middle of the bow hair on the "G" string and practice the "martelé" bowing, using an "up-bow".

7. Practice the "martelé" bowing, alternating the "up-bow" and "down-bow". Be sure to stop each tone completely before starting the next one. Use the "teeter-totter" motion with the French Bow in order to adjust the tip to the proper angle. Also, make certain that the bow hair continually touches the string at the same spot as it moves from the middle to the frog and back.
PLAYING PIZZICATO WITH THE BOW IN THE HAND

Using the French Bow
1. The thumb is anchored on the side of the fingerboard.

2. Either the first finger, second finger, or both may be used in playing pizzicato.

Using the German Bow
1. The thumb is anchored on the side of the fingerboard.

2. Either the first finger, second finger, or both may be used in playing pizzicato.
ANDANTE FROM HAYDN'S "SURPRISE" SYMPHONY

1. The notes that have dots above or below them should be played short and lightly. This style of playing is called Staccato.

(a). The bow should stay on the string at all times, and stop completely after every stacatto note.

THE "G" MAJOR SCALE IN THE 2ND POSITION

1. Identify the whole steps and one-half steps in the scale.
PLAY THE QUARTER NOTES AT THE TIP AND FROG

WATCH THE LEFT HAND IN THE MIRROR
SMOOTH STRING CROSSING

Choose your own fingerings, using 2nd position whenever possible.

TO THE TEACHER * ROTE ACTIVITY #15

(This activity is designed to help prepare the student to be able to perform the technique of slurring). Ask the student to:

1. Place the hand in 1st position on the "G" string and perform a "Bird Call" (a trill) with the 1st and 2nd fingers. The bow should move very slowly during the trill.

2. Trill with the 2nd and 4th fingers of the left hand while in 1st position.

3. Trill with the 1st and 4th fingers of the left hand while in 1st position.
1. Play the exercise, using the other scales that you have learned.

ARE YOU SLEEPING? (ROUND)
ROWING LIGHTLY (IN 2ND POSITION)

SUPPLEMENTARY MUSIC REFERENCES:

24 String Bass Solos (With Piano Accompaniment). Published by Belwin, Inc.

1. This book can be used after the introduction of slurs.


1. Volume 1 can be used after slurs have been introduced.
Chamber Music For Two String Instruments (Volumes 1 & 2)
1. Volume I can be used after slurs have been introduced.

THE SECOND AND ONE-HALF POSITION (II½)

1. The notes in the Second and One-Half Position are all one-half step higher in sound than the corresponding notes in the second position. If you move all the fingers and thumb of the left hand so that they are one-half step further away from the nut than the second position, you will be in the second and one-half position.
2. Refer to the fingering chart on page 143 in order to see the second and one-half position on the fingerboard.
EXPLORING THE NOTES IN THE SECOND AND ONE-HALF POSITION

1. Play the notes on the strings that are indicated.

2. If necessary, write in the fingerings above the notes.

"G" STRING

"D" STRING

"A" STRING

"E" STRING

JIG

1. Play all the notes of the song in the same position.
THE "A♭" MAJOR SCALE IN 2ND ⅓ POSITION

THE WHOLE NOTES CREATE A MAJOR SCALE
SHIFT WITH THE WHOLE HAND AND FOREARM

CHOOSE YOUR OWN FINGERINGS

Use the "II" and "II 1/2" position while playing this song.
ROWING IN "II 1/2" POSITION

ROWING LIGHTLY IN "II 1/2" POSITION
SITTING ON A STOOL WHILE PLAYING THE DOUBLE BASS

1. The student should first learn to play the bass while standing before attempting to use a seated position on a stool.

2. The stool should be adjusted so that the entire bottom of the right foot can be placed comfortably on the floor.

3. The angle and height of the bass and bow, in relation to the player's body, is the same in both the standing and seated positions.
THE THIRD POSITION (III)

1. The notes in the Third Position are all one-half step higher in sound than the corresponding notes in the second and one-half position. If you move all the fingers and thumb of the left hand so that they are one-half step further away from the nut than the second and one-half position, you will be in the third position.
1. Refer to the fingering chart on page 143 in order to see the third position on the fingerboard.

EXPLORING THE NOTES IN THE THIRD POSITION

1. Play the notes on the strings that are indicated.
2. If necessary, write in the fingerings above the notes.

"G" STRING

"D" STRING

"A" STRING

"E" STRING
1. Play all the notes of the song in the same position.

THE "D" MAJOR SCALE IN THE 3RD POSITION

WAVES (IN 3RD POSITION)
BOWING VARIATIONS

Play the song above, using the following bowing variations

VARIATION 1

VARIATION 2

RUSSIAN DANCE

1. The term "Simile" means to continue in the same manner, playing stacatto.
CHOOSE YOUR OWN FINGERINGS

1. Use any of the positions that you have learned in order to play this song.

2. Use a full bow on each slur. The bow will move more slowly on the second and third lines.
"HOOKED BOWINGS"

1. A Hooked Bowing is used when two or more notes are to be played in one bow stroke.

(a). Use half of the bow length on each of the half notes.

(b). Hooked bowings are marked like:

(1). Use 2/3 of the bow length on the half note and the remaining 1/3 of the bow length on the quarter note.

(2). Stop the bow on the string between the half and quarter note.
1. Identify the whole steps and one-half steps in the scale.
MORE THIRDS

CHOOSE YOUR OWN FINGERINGS (Use 3rd position whenever possible)
BOWING VARIATIONS

Play the 3 previous songs, using the following bowing variations on the measures that contain all quarter notes.

Variation 1  Variation 2  Variation 3

THE DOTTED-QUARTER AND EIGHTH NOTE PATTERN (••)

Equals 2 Beats

Count: 1 and 2 and

Equals 2 Beats

Count: 1 and 2 and
1. Using the same pattern, play the other major scales that you have learned.
1. The first four measures are played before repeating back to the beginning of the song.

2. On the repeat, the First Ending is not played.
Rather, you should play the notes in the Second Ending before continuing the song.

THE "B♭" MAJOR SCALE IN THE THIRD POSITION
USE A "PING-GLIDE" ATTACK

CHECK YOUR PLAYING POSITION IN A MIRROR
CHOOSE YOUR OWN FINGERINGS

1. Use 3rd position whenever possible.

AMERICA, THE BEAUTIFUL
ARE YOU STILL SLEEPING? (ROUND)

A LITTLE MORE JAZZ

1. Play the following song, using pizzicato.

2. What scales and arpeggios are included in the song?

SUPPLEMENTARY MUSIC REFERENCE

Building Technique With Beautiful Music (Volumes 1, 2, 3, & 4) Written by Samuel Applebaum and published by Belwin, Inc., Rockville Centre, Long Island, N. Y.

1. Volume 1 can be used after 3rd position is introduced.
THE THIRD AND ONE-HALF POSITION

1. The notes in the Third and One-Half Position are all one-half step higher in sound than the corresponding notes in the third position. If you move all of the fingers and thumb of the left hand so that they are one-half step further away from the nut than the third position, you will be in the third position.

2. Refer to the fingering chart on page 143 in order to see the third and one-half position on the fingerboard.
EXPLORING THE NOTES IN THE THIRD AND ONE-HALF POSITION

1. Play the notes on the strings that are indicated.

2. If necessary, write in the fingerings above the notes.

"G" STRING

"D" STRING

"A" STRING

"E" STRING

STUDY IN "III\frac{1}{2}" POSITION

1. Play all the notes of the song in "III\frac{1}{2}" position.
THE "E♭" MAJOR SCALE IN "III½" POSITION

STAIRSTEPS
CHOOSE YOUR OWN FINGERINGS
(Use 3⅔ Position Whenever Possible)

1. Play the two songs above, using the bowing variations that you have learned.

THE "Eb" MAJOR CHORD AND ARPEGGIO IN "IIIIV" POSITION

1. Ask your teacher to play the chord while you play the notes in the arpeggio.

<table>
<thead>
<tr>
<th>Chord</th>
<th>Arpeggio</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
THE SIXTEENTH NOTE AND SIXTEENTH REST

1. A Sixteenth Note ($\frac{1}{16}$) is equal to one-half the time value of an eighth note.

<table>
<thead>
<tr>
<th>4 Sixteenth Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{\square}{\square}$</td>
</tr>
<tr>
<td>Equal 1 Beat</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2 Eighth Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{\square}{\square}$</td>
</tr>
<tr>
<td>Equal 1 Beat</td>
</tr>
</tbody>
</table>

A Measure of Sixteenth Notes

| 2 Flags | 2 Beams |

(a). Sixteenth notes can be written with either 2 flags or 2 beams.

(b). Clap the notes in the measure while keeping a steady beat with the foot.

(c). Sixteenth notes are counted aloud in the following manner:
2. A Sixteenth Rest (\( \text{\textbullet} \)) is equal to one-half the time value of an eighth rest.

(a). Using a pencil, fill in the rest of the measure with the proper number of sixteenth rests.

(b). Sixteenth rests are counted aloud in the same manner as are sixteenth notes.

(c). Play the following rhythm exercise. Use the same patterns on the other major scales that you have learned.
ROSSINI'S "LONE RANGER THEME"

D.C. AL FINE
THE DOTTED-EIGHTH AND SIXTEENTH NOTE PATTERN (₃₄)

Equals 1 Beat

COUNT: 1 E AN DAH

Equals 1 Beat

COUNT: 1 E AN DAH

A RHYTHM ETUDE IN THIRDS
EVEN MORE JAZZ

1. Play the following song, using pizzicato.

2. What scales and arpeggios are included in the song?

DAILY WARM-UP EXERCISE #1

1. Play "Arco" and "Pizzicato".
1. Play "Arco" and "Pizzicato".
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