

Double “Bass”ics: Guiding The Beginning & Intermediate Player

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Common Beginner Challenges

Poor instrument

- thick neck
- high action
- poorly cut bridge
- terrible tone

Posture

- endpin height
- bass angle
- collapsed right hand
- raised right wrist

- right hand pain
- locked right hand fingers and wrist (levers not spiders)
 - wiggle string before pulling to “ignite”
- flat left hand fingers
- sharp 1st finger
- poor shifts via squeezing, specifically with thumb

Quick Resources For Posture Checks

- ☐ [Jason Heath Article](#) (Double Bass Blog)
- ☐ [String Technique Channel](#) (Prof. Michael Hopkins)
- ☐ Upright Standing Posture- thoughts from a physical therapist- [VIEW VIDEO](#)
- ☐ Discoverdoublebass.com - [VIEW VIDEO](#)/ [YOUTUBE CHANNEL](#)

Quick General Resources For Bass

- ☐ [String Bass Online](#) (Dr. Robin Kay Deverich)
 - ☐ [Bluegrass Bass Instruction](#) (Bradley Laird)
 - ☐ [Zoltan’s Bass Lounge](#)
 - ☐ [Double Bass Blog Main Site](#) (Jason Heath)
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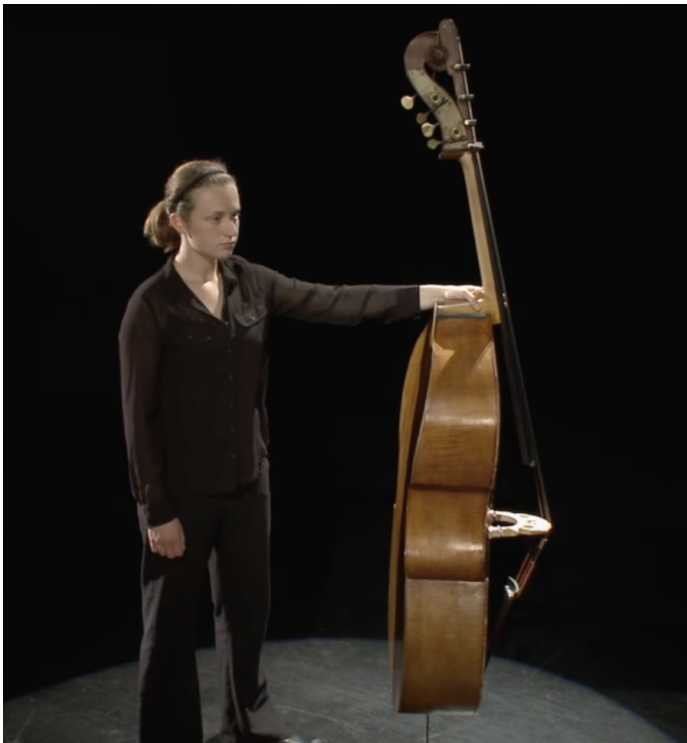
Standing With The Bass

Advantages of Standing

- more natural posture for right arm
 - body doesn't mute instrument
 - more body freedom
 - ability to find the exact right position for every register of the bass
- right arm power more readily available
 - easier to use large muscle groups when playing (this can be done in seated positions as well—it just takes more initial work)

Disadvantages of Standing

- more difficult to balance instrument
 - easy to put a lot of tension on the left hand thumb
 - can cause problems with tension (from trying to balance the bass)
- shifting significantly harder at first
 - moving between neck and thumb positions more difficult



Endpin Length

Similarities with Cello- Instrument can cross the body slightly, on diagonal from left shoulder to right knee to make the reach easier for the bow arm. Endpin length should remain consistent for consistent intonation. Main concern: placement of the bow

Differences with Cello- Generally for fairly vertical instruments, the nut should be between the eyebrow and hairline. For taller players it may be a bit lower, and shorter players a bit higher.

BOTTOM LINE- Trust your eye! If a player's setup looks odd, it probably is.

Sitting With The Bass

Advantages of Sitting

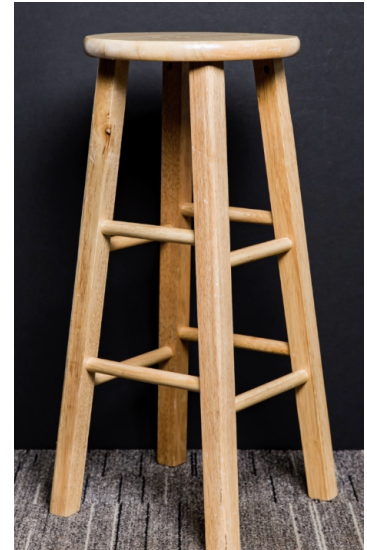
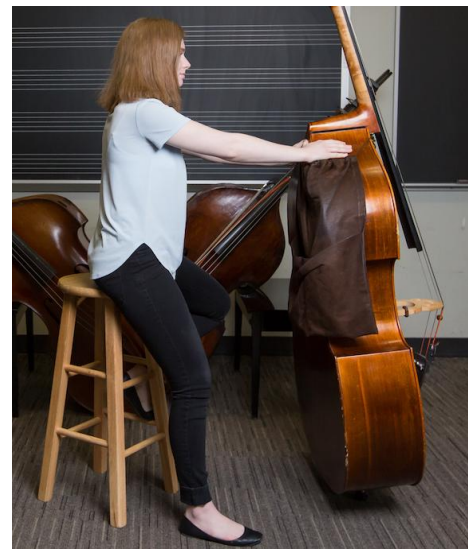
- less fatigue (who has to stand for hours at a time in rehearsal and performance?)
- easier for left hand to navigate bass
- shifting significantly easier
- bridging neck and thumb positions easier
- instrument more stable

Disadvantages of Sitting

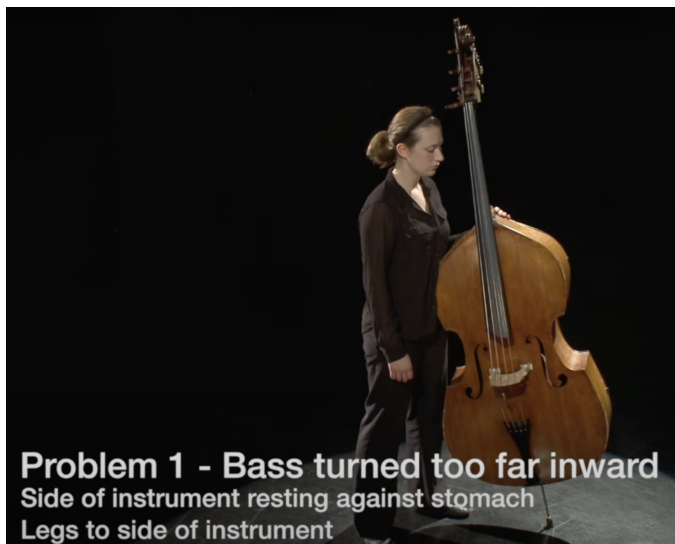
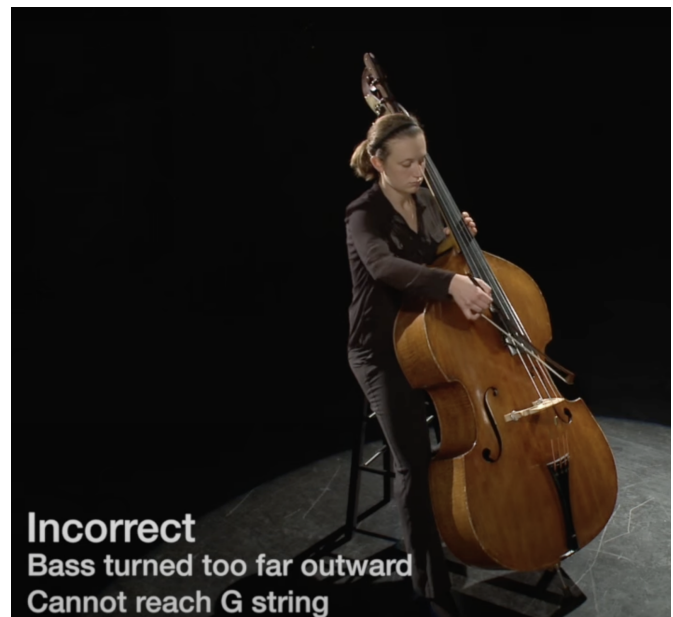
- easy to slouch or develop poor posture
- body may mute the instrument
- less available right hand power (certain techniques can negate this tendency)
- upper left bout more likely to interfere with playing
- one becomes addicted to a particular stool and may not be able to play well without it
- one can easily lose the ability to play standing when sitting exclusively
- have to carry a stool everywhere

Stool choice

- stool height (high/low/medium)
- stool rung arrangement (high/low)
- stool design (wooden/metal; padded/hard; drum throne)
- use of footstool (guitar foot stool, built-in footstool)
- endpin strap ([Xeros strap](#), homemade strap)
- stool angle (flat/angled)



Common Body Setup Problems

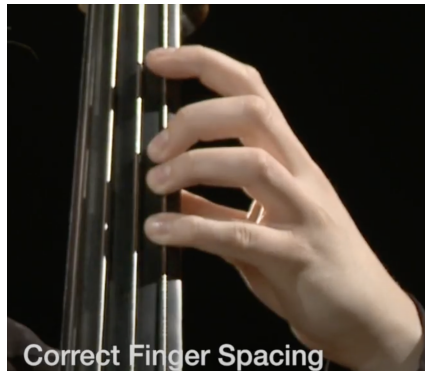


BEWARE OF ONE OF THESE ---->

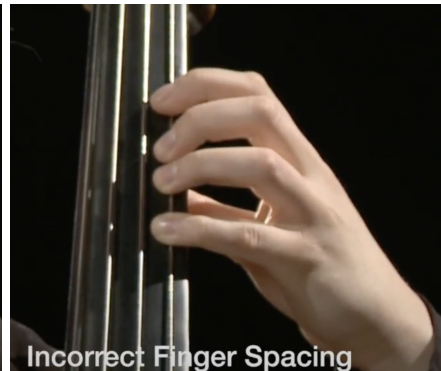
**JONATHAN GLAWE,
HALLOWEEN 4TH GRADE**



Left Hand Set Up



Correct Finger Spacing



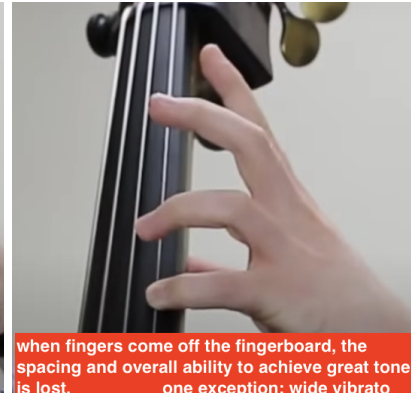
Incorrect Finger Spacing



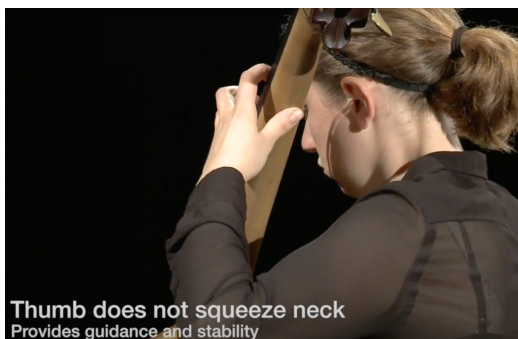
collapsed hand reduces the spacing needed to play in tune



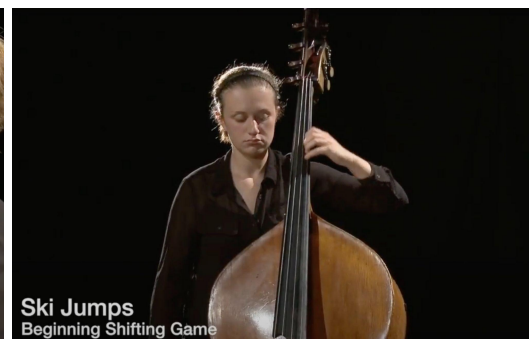
collapsing fingers



when fingers come off the fingerboard, the spacing and overall ability to achieve great tone is lost. one exception: wide vibrato



Thumb does not squeeze neck
Provides guidance and stability

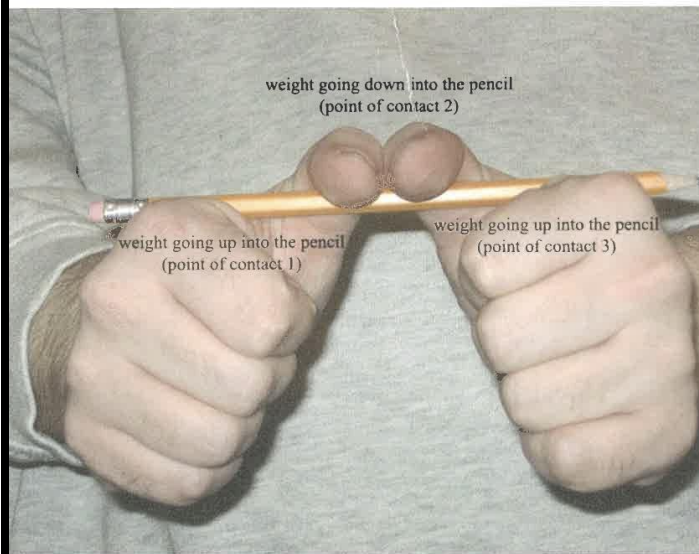


Ski Jumps
Beginning Shifting Game

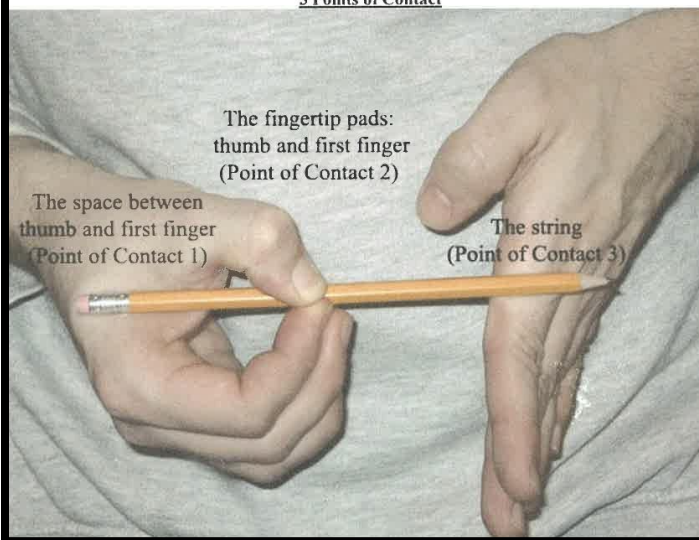
Rosin

Pops	<p>Pops rosin is easily the best selling and most popular bass rosin in the world. It comes in the unmistakable red plastic container and is consistently good, reliable rosin. It is popular because it often works just about everywhere.</p> <p>This rosin works and after you put it on, you're good almost for the whole session, if not the whole day. It tends to stay consistent on your bow. Cons: Be careful and don't over do it.</p>
Nymans or Carlssons	<p>Why did we put these two brands in the same box? Because they are the same exact recipe. The Carlsson has a nicer plastic canister with a snap on lid. (Like the Pops has.)</p> <p>These two rosins also do really well throughout the year and also reliable, popular rosins. They are not as soft as the Pops and there is less risk of hair glossing. Sometimes they can 'cool off' a bit after a break and might take a little more playing to get them going or a little more put on.</p>
Kolstein Soft	<p>It's good rosin. Just about everyone in the world get's cold, dry wintery weather at some point of the year and when your Pops or Carlsson/Nymans won't get it done, the Kolstein Soft will work. It's great to apply (on the stage) before you start playing. Don't use this in the summer and easy does it (even in winter) especially with new bow hair. When it is only 10% humidity and cold, this will work when no other rosin will.</p>
Kolstein All Weather	<p>Good Marketing! It's less soft than their "Soft". The All Weather stuff is just a harder rosin than Kolstein's Soft. So it is less risky to use in hotter, more humid climates. Not so great when it is cold and dry outside.</p>

Pencil Demonstration

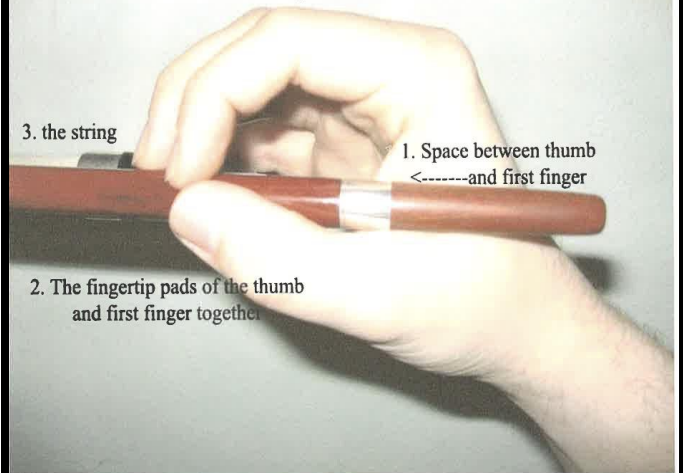


3 Points of Contact

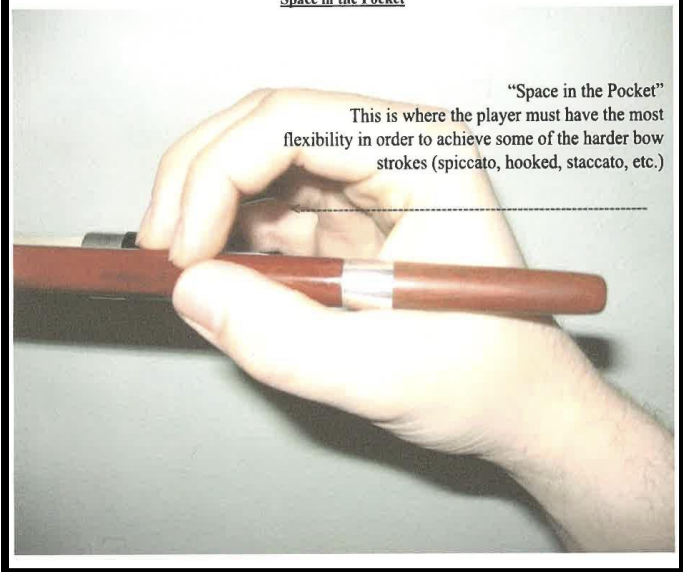


3 Points of Contact

(will vary depending on the player, but will still use the same principles)
weight going up----- weight going down----- weight going up
*See the pencil demonstration



Space in the Pocket



FRENCH BOW SETUP - [VIDEO](#)



GERMAN BOW SETUP - [VIDEO](#)



Beginner Expectations (Years 1-2)

- **1-octave scales** with superb LH shape (= delay $\frac{1}{2}$ position or flat keys)
 - Major = D, C, G / A, Bb, F
 - Natural Minor = d, a, e, b, g, c
- Perform on A, D, and G strings with **clear tone**
 - $\frac{1}{8}$, $\frac{1}{4}$, half, whole notes
 - Slurred string crossings
 - Harmonics
- Recognize and shift fluidly between $\frac{1}{2}$, **I, II, III positions**
- Demonstrate **resonant tones**
 - As precise as a violinist and harder to hear (range and being on top of the instrument = press ear to neck)
 - Our advantage = resonance and sympathetic vibrations
- **Tune** using harmonics
- Sense of double bass **community**
 - Jaws, So Fresh & So Clean, Crazy Train

Intermediate Expectations (Years 3-4)

- **1- and 2-octave scales** with superb LH shape (= focus on $\frac{1}{2}$ position, flat keys, and 3-notes per string)
 - 2-Octave Major = G, F / E (=3 fingered notes on D-string)
 - 1-Octave Major = C, D, A, Bb, Eb / Ab (= 3 fingered notes on certain strings)
 - 2-Octave natural minor = e, g
 - 1-Octave natural minor = a, d, c, b / f (= 3 fingered notes on certain strings)
- Perform in $\frac{1}{2}$ **position on all strings** with good intonation and clear tone
- Recognize and shift fluidly between $\frac{1}{2}$ - **VI positions**
- Introductory rote understanding of **thumb position** and upper harmonics
- Ability to **vibrate** with a relaxed arm in a slow and wide motion
- **Chamber music** playing (=beautiful music for 2 stringed instruments)
- Performances in **other mediums** (=band, jazz, marching band, electric bass)

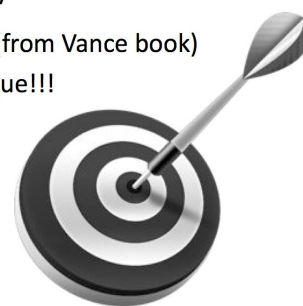
Intermediate Teaching Concepts

- Vibrato
- Bigger Shifts
- Ability to create several fingering options (=playing “across” the instrument)
- Ability to play with good tone in $\frac{1}{2}$ position and thumb position

By the time they leave for HS...

If I had to boil it down to two goals:

1. Tune quickly and accurately
2. Perform Gossec's *Gavotte* (from Vance book)
 - It's all about the technique!!!



Resource: [Double Bass For Band Directors](#)

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9 Gavotte

Allegretto F.J. Gossec

mf

Fine

Ensemble Norms With Bass

- Make them a part of ensemble culture. They are not to be laughed at, or have the expectations lowered.
- They should tune with the ensemble.
- Every single rehearsal, find a way to provide meaningful feedback to your basses.
- Get your hands dirty. Go back there and model.
- Use language about the foundation of the ensemble, rhythmic integrity is a must for your basses.
 - Just play on down beats? Surprise! This means you subdivide more than ANYONE ELSE!

Ratio of Basses (not an exact ratio, but worthy of thinking about..)

Consider using this chamber orchestra ratio.

For every 8 violins, 4 violas, 2 cellos, 1 bass.

16 violins, 8 violas, 4 cellos, 2 basses

32 violins, 10-12 violas, 10-14 cellos, 4-5 basses

40 violins, 12-14 violas, 14-16 cellos, 6 basses

Storage of Basses

It is hard to knock something down when it is already on the floor!

- Lie the bass on its side and close the endpin.
- Bow should be in the case. Bow if out of case, bow can rest between neck block and bridge, but not space efficient.
- Do not leave the bow on a music stand or put the bow in the F hole.
- Bass racks are great, but expensive to buy or build and accidents tend to be on a larger scale. Look for racks that prevent a domino effect of damage.
- Locker designs do NOT always work for the bass. Most damage comes from taking it in and out of this area. Oversized storage is best.
- Corner storage? As a last resort only

Two Position Systems at a Glance © Nicholas Walker 2008

(G string pitches indicated just below respective line)

Generic Names

First Position

Tuning Position

Block Position

Thumb Position

Half Pos.

1st Pos.

2nd Pos.

2nd and a half Pos.

3rd Pos.

3rd and a half Pos.

4th Pos.

5th Pos.

6th Pos.

7th Pos.

"Thumb Pos."

Open G

G#/Ab

A

A#/Bb

B

C

C#/Db

D

D#/Eb

E

F

F#/Gb

G 8va

G#/Ab

A

A#/Bb

B

C

C#/Db

D

D#/Eb

E

F

F#/Gb

G 16va

G#/Ab

A

A#/Bb

B

C

C#/Db

D

Open G string

Rabbath
(Vance/Green/Ellison/Robinson/Proto)

1st Pos.

2nd Pos.

3rd Pos.

4th Pos.

5th Pos.

6th Pos.

G harmonic (15ma)

D harmonic (8va above fingered pitch)

G harmonic (8va above open string)

D harmonic

G harmonic (8va above open string)

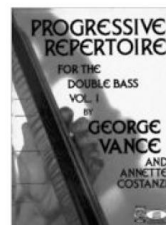
B harmonic

D harmonic

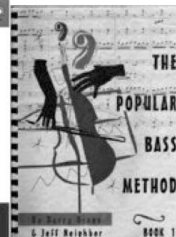
Simandl
(Zimmermann/Drew International ed., Applebaum, Essential Elements, String Explorer)

Block Position Solo Method Books

Progressive Repertoire for the
Double Bass, books 1-3 (George
Vance)



The Popular Bass Method, books
1-3 (Barry Green & Jeff
Neighbor)



New Technique for Double Bass,
vol. 1-4 (Francois Rabbath)



CLASSICAL STYLES SOLO BASS RESOURCES

Glawe's educational Faves

Level One (approx. 1-2 years of playing)

Applebaum, S.-Beautiful Music to Learn by Rote-Bass, Bk.II (Any I)

- Anonymous-A Maypole Dance
- Bach, J.S.-Musette in D Major
- Biihm, G.-A Graceful Minuet
- Burgmuller, F.-The Grasshopper Dance
- Dussek, A.-Rondo
- Ehmant, A.-A Graceful Waltz
- Lemoine, H.-The Robins
- Mozart, W.-Sonatina In C

Applebaum, S.-String Festival Solos, Vol.I (any I)

- Beyer, F.-The Bass Fiddle Waltz
- Brian, A.-March of the Giants
- Dandrieu, J.-Gavotte in Rondo Form
- Elgar, E.-Theme from Pomp and Circumstance
- Handel, G.F.-Sarabande and Minuet
- Hassler, J.W.-A Stately Dance
- Kingman, P.-Two Jovial Dances
- Lichner, H.-Dance of the Wooden Soldiers
- Pleyel, J.-Menuet

Buchtel, F.-Home on the Range

Carroll, I.-Five Simple Pieces for Double Bass (Any I)

- Gigue
- Prelude
- Sarabande

Harris, F.-Dance of the Bears

Merle, J.-Mummers

Whistler, H.-Solos for Strings

- Van Blon, F.-Nocturne

Level Two (approx. 2-3 years of playing)

Applebaum, S.-Beautiful Music to Learn by Rote-Bass, Bk.II (Any I)

- Beethoven, L.-Minuet in G #
- Clementi, M.-A Joyful Mood

Galliard, J.-Allegro in G #

Schubert, F.-Menuet

Carroll, I.-Five Simple Pieces for Double Bass (Either I)

- Courante
- Gavotte

Chopin, F./Zimmermann, F.-Maiden's Wish Etling, F.-Solo Time for Strings-Bass, Bk.II

Etling, F.-The Brook #

Etling, F.-Solo Time for Strings-Bass, Bk.III (Any I)

- Bach, J.S.-March
- Haydn, J.-Haydn Melodies

Gossec, F./Isaac, M./Lewis, R.-Gavotte #

Lancien, S.-Berceuse for Baby Hippopotamus

Russell, A.-Jovian Sonata (Mvt. I)

Scarmolin, A.-Introduction & Dance

Schlemuller, H./Price, S.-Menuet

Tuthill, B./Zimmerman, O.-Six for Bass (Any 2)

Warren, D.-Mantis Dance

Level Three (3+ years of playing)

Dare,M.-Menuet

Dragonetti,D./Slatford,R.-Three Waltzes (Any 2) #

Giovannini,C./Slatford,R.-Sonata in a minor (Any 2 Mvts.)

Gliere, R./Isaac,M.-Russian Sailors' Dance, Red Poppy

Gouinguene.C. -Homage a Vivaldi

Hoag,C.-Carman's Whistle A Double Bass Solo Sampler

Hoag,C.-Rags, Boogies & Blues for Young Bassists (Any 2 Mvts.)

Isaac,M.-Jolly Dutchman #

Massenet,J./Zimmermann,F.-Melodie, Op.10

Merle,J.-Caballero #

Minkler,C.-A Gaelic Melody

Patachich,I.-Merry Tune (Works by Hungarian Composers - Montag, Vol.I)

Patachich,I.-Polka (Works by Hungarian Composers - Montag, Vol.I)

Turetzky,B.-Old Dances for Young Basses (Any 3)

Vance,G.-Repertoire for Double Bass Book I Lightly Row & Go Tell Aunt Rhody (p.16) #

Vanny,J.-Rural Dance (Works by Hungarian Composers - Montag, Vol.I) Weinstein,M./Zimmermann,F.-Contemporary Modal Solos (No.6 or 7)

Level Four (approx. 4+ years of playing)

Andersen,A.-Sonatina (Allegro or Rondo)

G Bach,J.S./Zimmermann,F.-Gavotte

G Corelli,A./Zimmermann,F.-Sarabande #

Elliot,V.-Odd Man Out

Etling,F.-Solo Time for Strings-Bass, Bk.IV (Any 1)

- Bach,J.S.-Minuet
- Beethoven,L.-Minuetto
- Beriot,C.de-Air Varie
- Breval, J.-Sonatina
- Gluck,C.-Andante
- Pleyel,1.-Sonatina No.2

Giovannini,C./Slatford,R.-Sonata in F Major (Mvt.I)

Gouinguene,C.-Adagio

Hoag,C.-Chaconne A Double Bass Sampler

Hoag,C.-Variations on a Tune by John Blow #

G Marcello,B./Zimmermann,F.-Sonata in e minor (Mvts.1&3) #

Patachich,I.-Tarantella (Works by Hungarian Composers - Montag, Vol.I)

Ratez,E.-Parade Russell,A.-Buffo Set (Any 2 Mvts.)

Simandl,F.-Larghetto

Turetzky,B.-Suite from the Eighteenth Century

Vance,G.-Repertoire for Double Bass Book II

- Bagatelle (p. 16)

Vance,G.-Repertoire for Double Bass Book III

- Song of the Volga Boatmen (p.10)
- Walton,J.-A Deep Song

Zimmerman,O.-Solos for the Double Bass Player

- Beethoven,L.-Sonatina

Zimmermann,F.-Ayres and Dances for Double Bass

Hervelois.Lrl' -Tambourino

Level Five (approx. 5+ years of playing)

Bach,J.S.-Fourth Cello Suite (Bourree Nos.1&2 + Gigue) #

Bach,J.S.-Gigue, First Cello Suite #

Bartok, Bela, Romanian Folk Dances #

Boccherini,L./Drew,L.-Celebrated Minuet

Capuzzi,A./Buccarella,L.-Concerto in D Major (Mvts.1 or 3) #

Dragonetti,D.-Andante, Andante und Rondo

Dragonetti,D.Turetzky,B.-Six Waltzes for Double Bass Alone (Any exc.3)

Etling,F.-Solo Time for Strings-Bass, Bk.IV

- Handel,G.-Bourree #

Faure,G./Zimmermann,F.-Apres un Reve

Leach,J.-Suite for Unaccompanied Double Bass

Lully,J./Nanny,E.-Menuet, Bourgeois Gentilhomme
 Marais,M./Drew,L.-Five Old French Dances (Mvts.1&2 or 3&4)
 Marcello,B.-Sonata in a minor (Mvts.1&2) #
 Marcello,B.-Sonata in e minor (Mvts.1&2 or 3&4)
 Marcello,B.-Sonata in F Major (Mvts.1&4 or 2&3)
 Marcello,B.-Sonata in g minor (Mvts.1&2)
 Pierne,G./Drew,L.-Piece in g minor
 Rameau,J.-Arabesque
 Rameau,J.-Novelette
 Sterling,H.-Tambourin, Two 18th Century Pieces
 Sydemann,W.-For Double Bass Alone
 Vance,G.-Repertoire for Double Bass Book IV

- Tee-Paz (p. 7)
- Flow Gently Sweet Afton (p.9) #

 Vivaldi,A.-Sonata No.3 in a minor (Mvts.3&4)
 Zimmerman,O.-Solos for the Double Bass Player (Either 1)

- Handel,G.-Sonata in c minor (Mvts.1 &2)
- Russell,A.-Chaconne

Level Six (approx. 6+ years of playing)

Aitken,H.-Suite for Solo Bass
 Albert/Adler-Concerto in D (Mvt.I)
 Bach,J.S.-Bourree, Third Cello Suite
 Bach,J.S.-Menuet, First Cello Suite
 Bach,J.S./Drew,L.-Three Sonatas BWV 1027-1029

- (any 2 contr.mvts. from I sonata)

 Boccherini,L./Drew,L.-Sonata No.2 in G Major (Any Mvt.) #
 Bottesini,G./Slatford,R.-Complete Bottesini, Vol.I or II (Any Mvt.)
 Bottesini,G.-Concerto (Any Mvt.)
 Bottesini,G.-Elegy in D Major #
 Bruch,M./Drew,L.-Kol Nidrei, Op.47
 Cimador,G./Slatford,R.-Concerto in G Major for Double Bass (Mvt 1 or 3)
 Dittersdorf,K./Slatford,R.-Concerto No.1 (Mvt.1 or 3) #
 Dittersdorf,K./Slatford,R.-Concerto No.2 (Mvt. I or 3)
 Dohnanyi,E./Drew,L.-Theme with Variations, Op.8
 Dragonetti,D.-Concerto in A Major (Mvt.I or 3) #
 Dragonetti,D.-Grande Allegro (First Allegro & Allegro Vivace)
 Dragonetti,D.-Rondo, Adagio & Rondo in C Major
 Dragonetti,D.-Rondo, Andante & Rondo
 Eccles,H.-Sonata in g minor (Mvts.1&2)
 Faure,G./Drew,L.-Romance in A Major, Op.69
 Galliard,J./Zimmermann,F.-Sonata in F Major (Mvts.1&2)
 Gliere,R.-Four Pieces for String Bass (Any 1)
 Goens,D.van/Drew,L.-Scherzo #
 WBRO Hall,J.-Statements & Variants for Unaccompanied Double Bass
 Handel,G.-Concerto in g minor (Mvts.1&2)
 Handel,G.-Sonata in g minor (Mvts.1,2,4-All)
 Koussevitzky,S./Zimmermann,F.-Chanson Triste, Op.2 #
 Koussevitzky,S.-Konzert, Op.3 (Mvt.I or 3) #
 Nielsen,C./Drew,L.-Fantasy Pieces, Op.2
 Protopopescu,F.-Sonata 1963 (Mvt.I) #
 Simandl,F./Zimmermann,F.-Concert Study in e minor, Op.66
 Vivaldi,A./Sankey,S.-Sonata in d minor, Op.2, No.3 (Mvts.1&2) #
 Vivaldi,A.-Sonata No.3 in a minor (Mvts.1&2)
 Vivaldi,A.-Sonata No.4 in B' (Mvts.1&2)
 Vivaldi,A.-Sonata No.6 in B' Major (Mvts.1&2)
 Walker, Nicholas, Chorale, 2013
 Weber,C.von/Sankey,S.-Adagio and Rondo
 Zimmerman,O.-Solos for the Double Bass Player

- Andrieu,Lix-Prelude & Allegro

ALL STYLES SOLO BASS RESOURCES

Improvisation Level: Please note that the improvisation levels refer to the skills needed to perform an improvised solo within the piece. The scale(s) required for a particular improvisation level correspond with the grade headings.

Level 1: One scale works on all chords.

Level 2: Two closely related scales are needed. Chord tracking is easy.

Level 3: Three scales are needed. Chord tracking is of medium difficulty.

Level 4: Chord blocks such as ii-V-I appear in various keys.

Level 5: Knowledge of individual chord scale relationships necessary.

SOLO BASS Grade 1

Todd Phillips Essential Techniques for Acoustic Bass Lesson One Homespun Tapes
A DVD with Todd Phillips teaching the musical foundation for acoustic bass playing in all styles, with rhythm exercises, major scales and chords in both open and closed positions.

Schatz, Mark Bluegrass Bass Lesson 1 Homespun Tapes
On this DVD, Schatz demonstrates basic patterns and scales, fingerings, passing notes, chord progressions, walking lines, arpeggios and other important techniques needed to play most songs and instrumentals in the bluegrass repertoire.

Sher, Chuck Foundation Exercises for Bass Sher Music
Divided into 33 lessons, the book progresses from elementary to intermediate lessons on each topic including reading music, organizing notes into scales, basic ear training exercises, bass grooves and practicing improvisation.

SOLO BASS Grade 2

Todd Phillips Essential Techniques for Acoustic Bass, Lesson Two Homespun Tapes
A DVD with bassist Todd Phillips teaching the musical foundation for acoustic bass playing in all styles, with rhythm exercises, minor scales, leading tones, a variety of time signatures and more complex chord changes.

Schatz, Mark Bluegrass Bass: Lesson Two Homespun Tapes
A 60-minute DVD teaching intermediate bluegrass bass repertoire including formation of walking bass lines using chromatic scales, "slap" bass, syncopations, hammer-ons, pull-offs and more.

Sher, Chuck Foundation Exercises for Bass Sher Music
Divided into 33 lessons, the book progresses from elementary to intermediate lessons on each topic including reading music, organizing notes into scales, basic ear training exercises, bass grooves and practicing improvisation.

Sorenson, Dean Standard of Excellence Jazz Combo Sessions-bass Kjos Music Company
A collection of jazz compositions that can be played in a wide variety of 'combo' settings, solo or with a combination of instruments, including both wind and string players. Comes with an accompaniment CD with tunes as well as play along sections.

Wasserman, Rob &
Grisman, David Acoustic Bass Homespun Tapes
Wasserman teaches several acoustic bass styles and covers the basics—holding the bass, hand positions, picking technique, tuning, scale exercises—then moves on to improvisation, back-ups, runs, chords, more. Includes a music book and Six CDs.

Zisman, Michael, ed. The Real Easy Book, - Vol. 1 Tunes for Beginning Improvisers Bass Clef Sher Music
Easy, but classic jazz tunes give the beginning improviser a good start in learning the jazz repertoire. Sample piano voicings, guitar chord diagrams, sample bass lines and useful scales for improvisation are included with each tune, for easy reference. Level 1, 2 and 3 improvisation

SOLO BASS Grade 3

Cimorosi, Tony World Beat Grooves for Bass Hal Leonard
This is a fun book including some traditional Latin styles, but also lines from Africa and the Caribbean islands. Comes with a CD.

Dabczynski, Andrew &
Bob Phillips (arr.) Fiddler's Philharmonic and Encore(bass) Alfred
Fiddle tunes arranged for string orchestra or solo. Various lines accommodate beginner and intermediate players. Collection of 16 tunes.

Duncan, Craig [arr] American Fiddle Tunes for Solo and Ensemble Mel Bay
16 traditional fiddling tunes arranged in a theme and variation format. Accommodates various combinations from solo instrument with piano to duets and trios to full string quartet/orchestra. Includes parts for bass melody (solo), and bass harmony. Can be played as solo books with piano accompaniment as an ensemble.

Duncan, Craig [arr] Celtic Fiddle Tunes for Solo and Ensemble, Bass Mel Bay
14 arrangements of 22 traditional tunes from Ireland. Accommodates various combinations from solo instrument with piano to duets and trios to full string quartet/orchestra. Includes parts for bass melody (solo), and bass harmony. Can be played as solo books with piano accompaniment or ensemble.

Houghton, Steve, &
Warrington, Tom. Essential Styles for the Drummer and Bassist (vol 1 and 2) Alfred
Contains written examples with accompanying recording for 50 jazz, Latin and commercial styles. Each example includes a brief commentary by the authors. Comes with CD

Peacock, Gary The Acoustic Bass, Musicianship and
Improvisational Techniques Homespun Tapes
Jazz master Peacock teaches three important aspects of playing -physical, mental and intuitive - which together form the complete process of creating jazz on the bass. Includes booklet and 75-minute DVD.

Sher, Chuck. The Improviser's Bass Method Sher Music
Manual for improvising and accompanying jazz improvisers on the bass.

Sher, Chuck & Marc Johnson Concepts for Bass Soloing Sher Music
Transcriptions of bass solos by jazz bass greats, exercises on using modes to solo, note choices for chords and typical jazz licks. Includes 2 CDs of Marc Johnson soloing on each exercise

Slutsky, Allan &
Silverman, Chuck The Funkmaster, the Great James Brown
Rhythm Sections 1960-1973 Alfred
This book contains complete rhythm section transcriptions for 23 of Brown's finest tunes. Each bass-line transcription is accompanied by an explanation and anecdotes about the rhythmic or harmonic choices made by the recorded bass player. An invaluable book. Comes with a CD.

Sorenson, Dean Standard of Excellence Jazz Combo Sessions-bass Kjos Music Company
A collection of jazz compositions that can be played in a wide variety of 'combo' settings, solo or with a combination of instruments, including both wind and string players. Comes with an accompaniment CD with tunes as well as play along sections.

Stagnaro, Oscar and Chuck Sher The Latin Bass Book: A Practical Guide Sher Music
Comprehensive book on how to play bass in authentic Afro-Cuban, Brazilian, Caribbean, Latin Jazz & South American styles. With a comprehensive study of jazz harmony and theory and transcriptions of Oscar Stagnaro playing each exercise. Includes 3 Play-Along CDs to accompany each exercise.

Zisman, Michael, ed. The Real Easy Book, - Vol. 1 Tunes for Beginning Improvisers Bass Clef Sher Music
Easy, but classic jazz tunes give the beginning improviser a good start in learning the jazz repertoire. Sample piano voicings, guitar chord diagrams, sample bass lines and useful scales for improvisation are included with each tune, for easy reference. Level 1, 2 and 3 improvisation

Zisman, Michael, ed The Real Easy Book - Vol. 2, Tunes For Intermediate Improviser's "Bass Clef" Sher Music
Intermediate level classic jazz tunes for intermediate improvisers through advanced. Includes scales for soloing, chord voicings, guitar diagrams and bass lines. Level 2, 3 and 4 improvisation

SOLO BASS Grade 4

Sher, Chuck & Marc Johnson Concepts for Bass Soloing Sher Music
Transcriptions of bass solos by jazz bass greats, exercises on using modes to solo, note choices for chords and typical jazz licks. Includes 2 CDs of Marc Johnson soloing on each exercise

Stagnaro, Oscar and Chuck Sher The Latin Bass Book: A Practical Guide Sher Music
Comprehensive book on how to play bass in authentic Afro-Cuban, Brazilian, Caribbean, Latin Jazz & South American styles. With a comprehensive study of jazz harmony and theory and transcriptions of Oscar Stagnaro playing each exercise. Includes 3 Play-Along CDs to accompany each exercise.

Zisman, Michael, ed The Real Easy Book - Vol. 2, Tunes For Intermediate Improvisers "Bass Clef" Sher Music
Intermediate level classic jazz tunes for intermediate improvisers through advanced. Includes scales for soloing, chord voicings, guitar diagrams and bass lines. Level 2, 3 and 4 improvisation

Digital

Gabriel, Edgar

String Groove App for iPad

iTunes

The book and CD "Ideas For Improvising" is presented in an App for iPad. Materials such as Call and Response, videos and other interactive teachings that are not possible with the book and CD are added. The app works for all strings the user can choose their clef. Each chapter has an advanced section for the advanced student or professional at levels 3-5.

Harmon, Jody

Variations Project

Jody Harmon

Contemporary arrangements of public domain tunes used in Suzuki Repertoire, published digitally as "albums". Each digital album contains: Recording of tune and sample improvised variation; Recording of accompaniment of tune, so students can use it to create their own variations; PDF sheet music for violin, viola, and cello; PDF theory worksheets used to help create variations for each tune. More tunes and worksheets are added regularly. Download only.

Harmon, Jody

<http://stringimprov.bandcamp.com>

Howes, Christian

Arpeggios for Jazz Violin, Cello and Viola

Christian Howes

Arpeggio worksheets allow users to practice all types of 7th chords, allowing the expansion of jazz vocabulary and improvisation in a comfortable manner. Available for download

Lieberman, Julie Lyonn

Strings Central App iTunes

Julie Lyonn Lieberman

Tips, resources, video, audio and string company links covering tuning, equipment, accessories, technique and musical skills. American and world styles, electrics and more. Coordinated with StringsCentral playlists on YouTube.

Jonathan Glawe

Pioneer High School Orchestras

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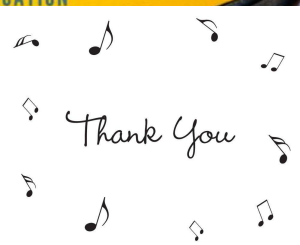
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