

CHAPTER 1

Right-hand Exercises

These exercises are designed to familiarize the right hand with pizzicato playing by practicing on open strings. The fingerings for the right hand are designed to strengthen the fingers, and develop flexibility by practicing different combinations of the 1st and 2nd fingers.

Keep the right hand facing down, as if holding a tennis ball between the 1st and 2nd finger and thumb. The thumb is placed on the side of the fingerboard.

Try to produce the longest, smoothest tone without getting a 'pop' at the beginning of each note. This is attained by rolling the finger around the string instead of snapping it against the fingerboard.

♩ = 100-186
counting one two three four

right hand

Fingerings for the four exercises:
1) 1 1 1 1 | 2 2 2 1
2) 2 1 2 2 | 2 1 1 2
3) 2 1 1 1 | 2 1 2 1
4) 2 2 1 2 | 1 2 2 1 | 2 1 1 2

Pull the right hand fingers through the string instead of pulling away from the fingerboard or snapping the string.

CHAPTER 2

The A flat Position

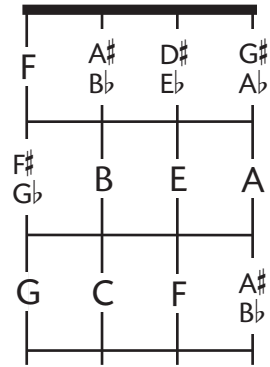
When placing the fingers on the string, do not let the joints of the fingers collapse. Keep the fingers arched, with the string on the pads of each finger, more toward the tip than the joint.

Place the 1st finger of the left hand approximately one inch from the nut on the G string. It should now be over a G# (or A \flat), the note a half-step away from the open G. (Listen closely to this interval and check it with a piano).

The distance from the 1st and 2nd finger is equal to the distance between the 2nd and 4th fingers. This is very important for good intonation. The 2nd finger should be over an A, and the 3rd finger over B \flat , or A#.

Fig. 1A The Fingerboard in the A flat Position

The half-steps from A \flat (1st finger) to A# (2nd finger) to B \flat (4th finger) are equal distances. The spaces between the 1st finger to the 2nd finger, and between 2nd finger to 4th finger should also be equal.



The Notes in the A flat Position

G String

0 1 2 4 4 2 1 0

The 3rd finger is not used alone in the lower positions. or

D String

0 1 2 4 4 2 1 0

A String

0 1 2 4 4 2 1 0

E String

0 1 2 4 4 2 1 0

Exercises in the A flat Position

On the G String:

0 4 0 4 2 1 0

4 2 4 1 0 1 4 0

On the D String:

2 4 1 2 0 2 4 1

4 1 2 4 1 0

On the D String:

The palm of the left hand should now be touching the neck.

0 4 1 0 2 4 1 0

4 2 1 0 1 2

On The E String:

The neck is now inside the palm. Pull back on the neck with the bicep.

0 4 2 1 4 2 1

2 4 1 2 4 2

* Double sharp (the same note as a G \sharp)

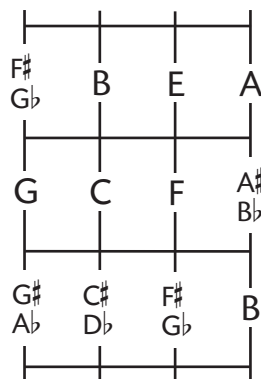
CHAPTER 3

The A Position

To reach the A position, move the 1st finger of the left hand one half-step up from the A \flat position. It should now be over an A, the note a whole-step away from the open G. (Again, listen closely to this interval, and check it with a piano).

The 2nd finger should be over a B \flat , (or A \sharp) the 3rd finger over B natural.

Fig. 2A The Fingerboard in the A Position.



The Notes in the A Position

G String



or

D String



or

A String



or

E String



or

Major Scales in the A Position

G Major:

fingering 2 0 1 2 0 1 4 0

scale degree I II III IV V VI VII VIII

0 4 1 0 2 1 0 2

12-Bar Blues in G

G7 C7 G7

0 0 1 0 4 2 1 2 4 0 1 2 4 0 2 0 4

C7 G7 F7 E7

2 1 0 1 2 1 0 4 0 0 2 2 1 1 1 2

A-7 D7 G7 E7 A-7 D7

1 0 1 2 0 1 2 4 0 2 1 2 1 2 0 0 0

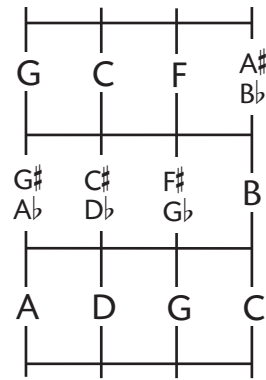
CHAPTER 4

The B flat Position

To reach the B \flat position, move the 1st finger of the left hand one half-step up from the A position. It should now be over a B \flat , the note a minor 3rd away from the open G. (As before, make sure to listen closely and learn the sound of this interval, and check it with a piano).

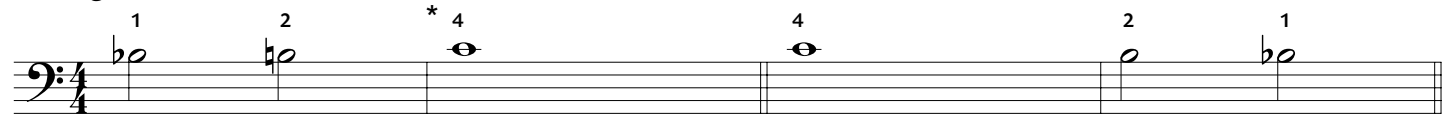
The 2nd finger should be over a B natural, the 3rd finger over C natural.

Fig. 3.1 The Fingerboard in the B flat Position



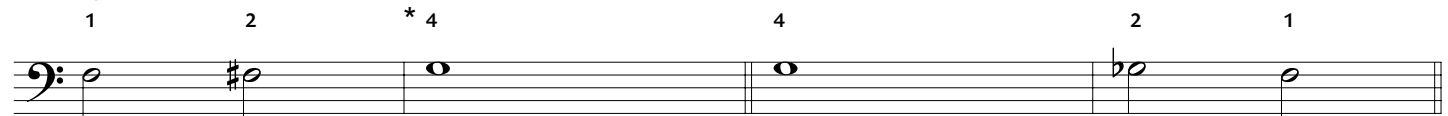
The Notes in the B flat Position

G String



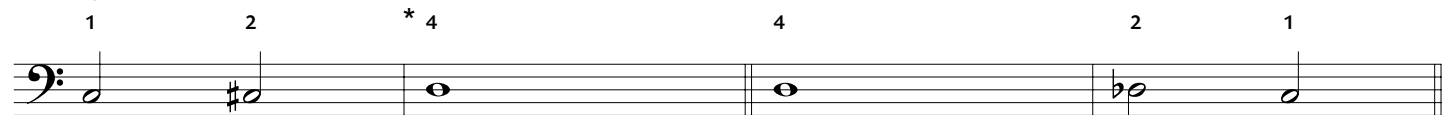
or

D String



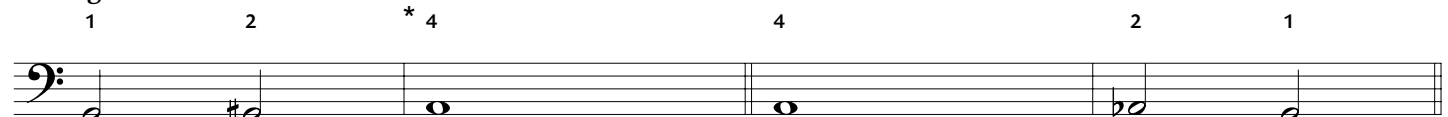
or

A String



or

E String



or

* Try playing this note on the string as well as the open string above it to check the intonation.

Major Scales in the B flat Position

The C Major Scale

The C major scale requires the use of more than one position. Begin in the A position, and to reach the octave C natural, shift to the B \flat position.

C Major:

fingering 2 0 1 2 0 1 2 4
 scale degree I II III IV V VI VII VIII
 B \flat Position A Position

Diatonic Exercises in C

Thirds:

2 1 0 2 1 0 2 1 0 4 1 4 2 0 2 1
 0 1 0 2 1 2 1 0 2

Thirds:

2 1 0 1 2 0 1 0 2 4 1 2
 1 0 4 1 2 0 2

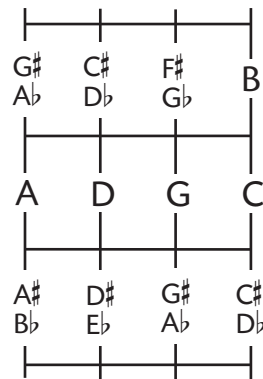
CHAPTER 5

The B Position

To reach the B position, move the 1st finger of the left hand one half-step up from the B \flat position. It should now be over a B natural, the note a major 3rd away from the open G.

The 2nd finger should be over a C natural, the 3rd finger over C \sharp , or D \flat .

Fig. 4A The Notes in the B Position



The Notes in the B Position

G String

1 2 4 4 2 1

or

D String

1 2 4 4 2 1

or

A String

1 2 4 4 2 1

or

E String

1 2 4 4 2 1

or

Etude in the B Position

♩ = 104

4 2 1 V 4 2 1 4 2 1 V 4 2 1 2

1st x *f*
2nd x *p*

4 2 1 V 4 2 1 4 2 1 V 4 2 1 2

1st x *f*
2nd x *p*

1 2 4 V sim.

pp

1 2 4 V sim.

ff

4 2 1 V 4 2 1 4 2 1 V 4 2 1

To smoothly play the triplet figures across three strings, use a rolling motion in the right hand while rotating the bow.

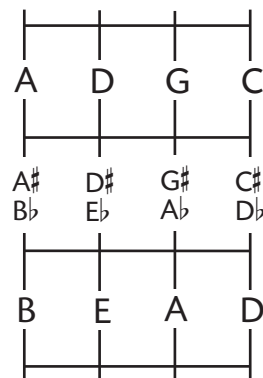
CHAPTER 6

The C Position – “The Tuning Position”

To reach the C position, move the 1st finger of the left hand one half-step up from the B position. It should now be over a C, the note a perfect 4th away from the open G.

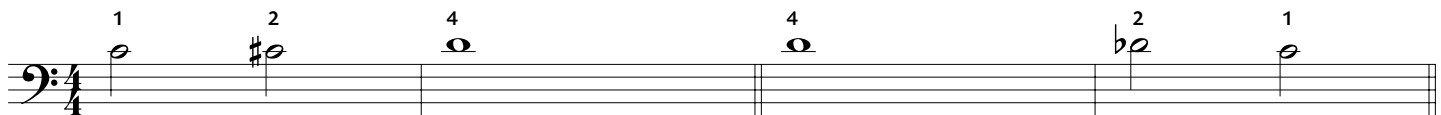
The 2nd finger should be over a D \flat (or C \sharp), the 4th finger over a D natural.

Fig. 2A The Fingerboard in the C Position



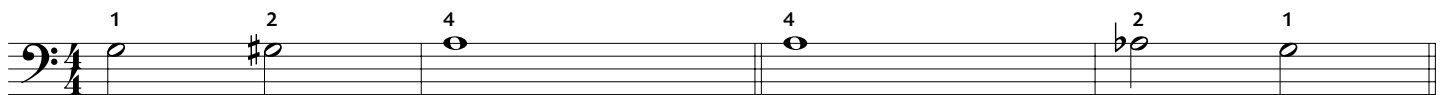
The Notes in the C Position

G String



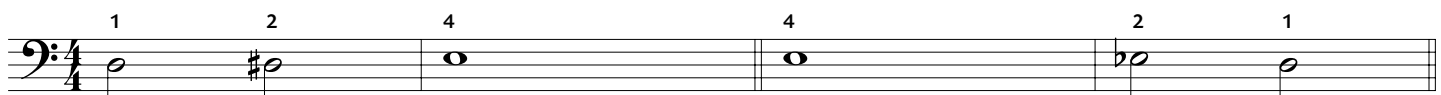
or

D String



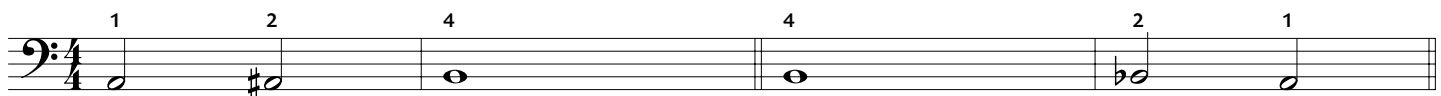
or

A String



or

E String



or

Major Scales in the C Position

D Major:

fingering 0 1 4 0 1 0 C Position 2 4

scale degree I II III IV V VI VII VIII

fingering 4 2 4 1 0 4 0

A Major:

fingering 0 1 4 0 1 4 C Position D string 2 4

scale degree I II III IV V VI VII VIII

fingering 4 2 4 1 0 4 1 0

Blues in D

Rock Feel $\text{♩} = 88$ D7 1 2 4 1 1 2 4 1 1 2 4 D7

G7 1 2 4 1 1 2 4 1 1 2 4 D7

A7 4 1 2 4 1 2 4 G7 4 1 2 4 D7

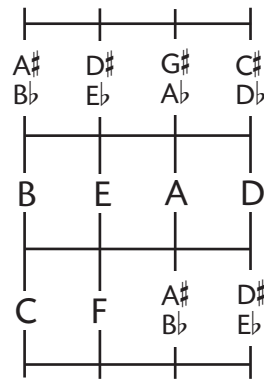
CHAPTER 7

The D flat Position or C sharp Position

To reach the D \flat position, move the 1st finger of the left hand one half-step up from the C position. It should now be over a D \flat , the note a tritone away from the open G.

The 2nd finger should be over D natural, the 4th finger over E \flat .

Fig. 6A The Fingerboard in the D flat Position



The Notes in the D flat Position or C sharp Position

G String

or

D String

or

A String

or

E String

or

Etude in the D flat Position

♩ = 168

f *p*

mf *f*

p

p

D.S. al Coda (no repeat)

ff *ff*

4 2 1 1 2 4

4 1 2 1 0 1 0 2 4

2 1

4-note groups:

D string

D string

D string

1 4 1 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 4 1 1 2 1 4 4 1 4 1 1

Triad and scale:

2 1 4 2 1 4 1 4 2 1 4 1 4 1 4 1 4 4 1 2 1 2 4 1 4 2 4 1

4 4 2 4 1 4 1 4 4 2 4 1 4 2 4 4 1 4 1 4 1 1 1 4 1 4 1 4

1 4 1 4 2 4 4

Bowing Exercises on Each String

Placing the bow on the strings between the bridge and fingerboard, tone is produced by the weight of the arm pressing the bow against the strings. The bow is kept at a right angle to the strings, with the wrist and shoulder forming a straight line. *Almost all the bow hair should be in contact with the string for the fullest possible sound*, keeping the stick of the bow turned slightly toward the player.

The bow should be taken off the string during rests. With the German bow, place the little finger into the curve of the bow, acting like a hook, letting go with the other fingers.

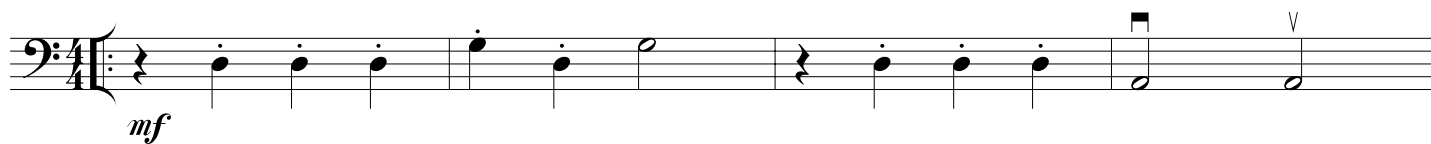
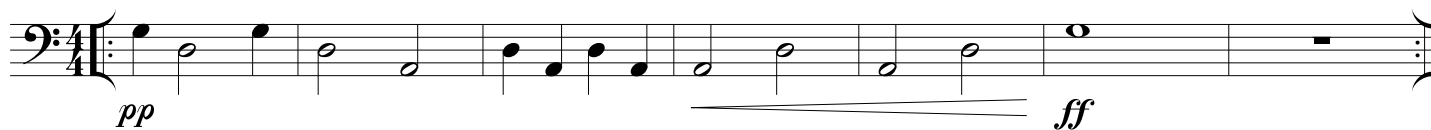
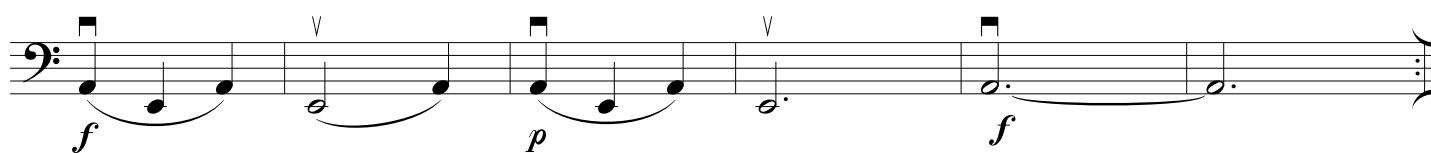
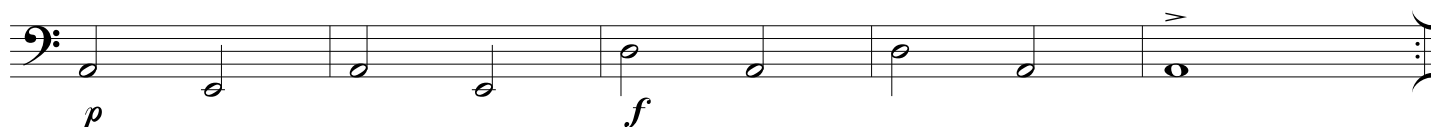
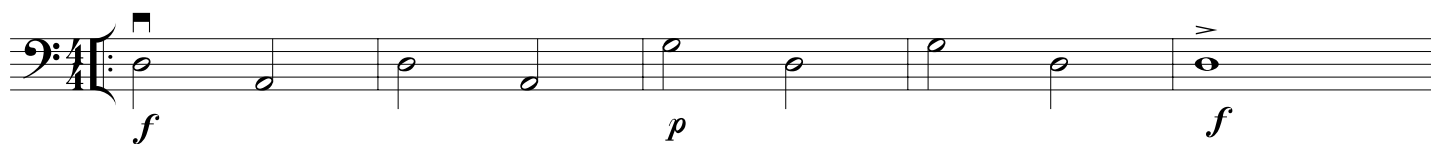
♩ = 66-108

The exercises are as follows:

- Staff 1: Bass clef, 4/4 time. Notes: G2 (Fr), G2 (tip), G2 (V), G2 (V), G2 (rest). Repeats 4x.
- Staff 2: Bass clef, 4/4 time. Notes: G2 (V), G2 (V), G2 (V), G2 (V), G2 (rest). Repeats 4x.
- Staff 3: Bass clef, 4/4 time. Notes: G2 (V), G2 (V), G2 (V), G2 (V), G2 (rest). Repeats 4x.
- Staff 4: Bass clef, 4/4 time. Notes: G2 (V), G2 (V), G2 (V), G2 (V), G2 (rest). Repeats 4x.
- Staff 5: Bass clef, 4/4 time. Notes: G2 (Fr), G2 (tip), G2 (V), G2 (V), G2 (Fr), G2 (M), G2 (V), G2 (V), G2 (V), G2 (V), G2 (V), G2 (rest). Repeats 4x. Labels: FB, LH.
- Staff 6: Bass clef, 4/4 time. Notes: G2 (V), G2 (V), G2 (V), G2 (V), G2 (V), G2 (V), G2 (V), G2 (V), G2 (V), G2 (V), G2 (rest). Repeats 4x. Labels: FB, UH.
- Staff 7: Bass clef, 4/4 time. Notes: G2 (Fr), G2 (tip), G2 (V), G2 (V), G2 (Fr), G2 (M), G2 (V), G2 (V), G2 (V), G2 (V), G2 (rest). Repeats 4x. Labels: Fr, M.

Remember:

- Tilt the bow when crossing strings.
- Bow at a right angle to the strings.
- Use the shoulder and the upper arm to press the bow to the strings. Stay Relaxed.



Flat Scales

1. F Major Scale (1 flat, B \flat)

Musical notation for the F Major Scale (1 flat, B \flat) in bass clef. The scale is written on a five-line staff with a bass clef. The notes are: I (F), II (G), III (A), IV (B \flat), V (C), VI (D), VII (E), VIII (F). The notes are placed on the lines and spaces of the staff: F on the first space, G on the first line, A on the second space, B \flat on the second line, C on the third space, D on the third line, E on the fourth space, and F on the fourth line.

2. B \flat Major Scale (2 flats, B \flat E \flat)

Musical notation for the B \flat Major Scale (2 flats, B \flat E \flat) in bass clef. The scale is written on a five-line staff with a bass clef and a key signature of two flats. The notes are: I (B \flat), II (C), III (D), IV (E \flat), V (F), VI (G), VII (A), VIII (B \flat). The notes are placed on the lines and spaces of the staff: B \flat on the first space, C on the first line, D on the second space, E \flat on the second line, F on the third space, G on the third line, A on the fourth space, and B \flat on the fourth line.

3. E \flat Major Scale (3 flats, B \flat E \flat A \flat)

Musical notation for the E \flat Major Scale (3 flats, B \flat E \flat A \flat) in bass clef. The scale is written on a five-line staff with a bass clef and a key signature of three flats. The notes are: I (E \flat), II (F), III (G), IV (A \flat), V (B \flat), VI (C), VII (D), VIII (E \flat). The notes are placed on the lines and spaces of the staff: E \flat on the first space, F on the first line, G on the second space, A \flat on the second line, B \flat on the third space, C on the third line, D on the fourth space, and E \flat on the fourth line.

4. A \flat Major Scale (4 flats, B \flat E \flat A \flat D \flat)

Musical notation for the A \flat Major Scale (4 flats, B \flat E \flat A \flat D \flat) in bass clef. The scale is written on a five-line staff with a bass clef and a key signature of four flats. The notes are: I (A \flat), II (B \flat), III (C), IV (D \flat), V (E \flat), VI (F), VII (G), VIII (A \flat). The notes are placed on the lines and spaces of the staff: A \flat on the first space, B \flat on the first line, C on the second space, D \flat on the second line, E \flat on the third space, F on the third line, G on the fourth space, and A \flat on the fourth line.

5. D \flat Major Scale (5 flats, B \flat E \flat A \flat D \flat G \flat)

Musical notation for the D \flat Major Scale (5 flats, B \flat E \flat A \flat D \flat G \flat) in bass clef. The scale is written on a five-line staff with a bass clef and a key signature of five flats. The notes are: I (D \flat), II (E \flat), III (F), IV (G \flat), V (A \flat), VI (B \flat), VII (C), VIII (D \flat). The notes are placed on the lines and spaces of the staff: D \flat on the first space, E \flat on the first line, F on the second space, G \flat on the second line, A \flat on the third space, B \flat on the third line, C on the fourth space, and D \flat on the fourth line.

6. G \flat Major Scale (6 flats, B \flat E \flat A \flat D \flat G \flat C \flat)

Musical notation for the G \flat Major Scale (6 flats, B \flat E \flat A \flat D \flat G \flat C \flat) in bass clef. The scale is written on a five-line staff with a bass clef and a key signature of six flats. The notes are: I (G \flat), II (A \flat), III (B \flat), IV (C \flat), V (D \flat), VI (E \flat), VII (F), VIII (G \flat). The notes are placed on the lines and spaces of the staff: G \flat on the first space, A \flat on the first line, B \flat on the second space, C \flat on the second line, D \flat on the third space, E \flat on the third line, F on the fourth space, and G \flat on the fourth line.

Four-note Chords

Four-note chords can be studied by labeling their pitches with arabic numerals.

Major 6th Chords (maj6, or 6)

This chord symbol can be divided into two parts: the major triad plus the addition of a major 6th interval above the root.

C major scale:

The C major scale is shown on a bass clef staff with notes C, D, E, F, G, A, B, C. The C6 chord is shown on a bass clef staff with notes C, E, G, A.

F major scale:

The F major scale is shown on a bass clef staff with notes F, G, A, B \flat , C, D, E, F. The F6 chord is shown on a bass clef staff with notes F, A, C, D.

Minor 6th Chords

6th chords can also be minor. A minor 6th chord consists of a minor triad plus the interval of a major 6th above the root.

C major scale:

(third lowered one half-step to create a minor triad)

The C minor scale is shown on a bass clef staff with notes C, D, E \flat , F, G, A \flat , B \flat , C. The C-6 chord is shown on a bass clef staff with notes C, E \flat , F, A \flat .

Exercises:

1. Write and play the following major 6th chords: D6, A6, E \flat 6, B \flat 6, G6, A \flat 6, F6.
2. Write and play the following minor 6th chords: D-6, A-6, E \flat -6, B \flat -6, G-6, A \flat -6, F-6.

→ If you have difficulty naming the notes in any chord, write out the respective scale and label the steps with the arabic numerals. Remember to include all sharps and flats.

Ex. 2 Roots and 5ths

Chords: F, D-7, G-7, C7

Chords: A-7, D7, G-7, C7

Try this same approach using roots and 3rds, as in the next example.

Ex. 3 Roots and 3rds

Chords: C, B \flat 7, E \flat , A \flat 7

Chords: D \flat , G7, C Δ

Now combine the roots, 3rds and 5ths and use the complete triad. Try to place notes on the 4th beat that allow the line to flow smoothly to the next downbeat.

Ex. 4 Triads

Chords: G, C, D, G

Chords: C, F, B \flat , E \flat

Chords: A \flat , D \flat , G \flat , B

Chords: E, A, D, G

Interpreting the Written Part

Given the various types of written bass parts, and the intent of some arrangers, there can be a great deal of confusion as to how certain parts should be played. We will look at several parts and try to resolve some of these problems.

Jazz ensemble bass parts are written in various degrees of completeness:

1. Fully written out, played as written
2. Fully written out with chord symbols
3. Only chord symbols
4. Chord symbols and a suggested walking bass line.

1. Fully Written Out and Played as Written

In this case, the arranger wants this part to be played as written. This can be inferred because there are no chord symbols and the pitches and rhythms have been chosen by arranger to enforce what the ensemble is doing.

♩ = 120

mf

dim.

mp

1.

cresc.

2.

cresc.

mf \rightrightarrows *p* *cresc.* etc.

Here is another example of a bass line that could be improved. Look carefully and see if you can find why parts of this line sound weak.

Measure 1 on its own seems fine, but the giant leap from the G to the F on the downbeat of the 2nd measure makes the line awkward. The line could be fixed by changing the octave of either the G or the F:

Could be played:

Having the 3rd of the chord on the downbeat of measure 3 doesn't outline the harmony as clearly as if the root had been used on the first beat. Measure 4 on its own would be fine, however, it is not a good idea to use the A natural on the 4th beat, when it is going to be used on the following down beat

Could be played: