

# Viennese Bass Method

## Lesson 5. String Crossings: Solo Music

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The goal of this lesson is to explore the string crossings in the actual period pieces, of which some may already be familiar to bassists through their study and auditions. Here the sections of those pieces will be presented with the complete Viennese fingerings and a commentary.

### Exercise 32. Dittersdorf, Concerto no. 2, 1st movement, opening section

On many occasions the opening section of this concerto was used as an illustration of the period writing that perfectly suites the Viennese tuning and its triadic convenience. A matter that becomes very apparent when we compare the opening phrase to the available open strings and octave harmonics.

However, in practice a different and perhaps more practical fingering has been found for the first bar, by which one does not need to cross the two strings in order to reach the D string octave harmonics of the fourth note. While this "two string" crossing was not uncommon at the period (Exercise 34, Haydn), it is likely that a period player would have avoided it if possible. You are welcome to try both the commonly assumed "open strings + harmonics" fingering and the one suggested here - and then decide which one suites your comfort better.

common: ○ ○ ○ 1 2 3 3 3 3 2 1 2 3 2 1 2 3 3

suggested: ○ ○ 1 2 4 3 3 3 3 2 1 2 3 2 1 2 3 3

suggested: III II III II I \_\_\_\_\_ II III II I II III II I \_\_\_\_\_

common: III II I III II I \_\_\_\_\_

I II I \_\_\_\_\_ II \_\_\_\_\_ III II \_\_\_\_\_

III I \_\_\_\_\_ II I \_\_\_\_\_ II \_\_\_\_\_ I II III

III I \_\_\_\_\_ II I II I III I \_\_\_\_\_ II \_\_\_\_\_ III I \_\_\_\_\_ II I II I III I \_\_\_\_\_ II \_\_\_\_\_





I IV III II I ——— II III IV III II I III II I ———  
 I IV III II I ——— III II I ——— II  
 II ——— I ——— II III II I ——— II III ——— II ———

Exercise 36. Roslaub, Concerto, 1st movement, condensed excerpt of 12 bars

IV III II I — II III IV — III II I — II III IV — III II I — II III IV  
 IV III II I — II III IV — III II I — II III IV — III II I — II III IV

Exercise 37. Roslaub, Concerto, 4th movement, excerpt

III II I II I II III II I II I II III II I II I II *simile*  
 III II I II I II IV II ——— IV ——— III II ——— I ———