

# Viennese Bass Method

## Lesson 9. Thumb Position: Higher Registers

www.viennesetuning.com

This lesson will cover the thumb position register spanning from the octave harmonic to the second octave harmonic, however only on the regular pitches - not the harmonics. Since the harmonics are used abundantly in the upper positions too, their use will be presented in the subsequent lessons.

The range of regular pitches in the solo repertoire spans the entire modern fingerboard and reaches to the second octave harmonic on the first string, similarly to the modern use. The second string is used only periodically in that range, while the third and fourth strings are not used above the octave harmonic position. The Exercise 62 presents the range on the first string and Exercise 63 on the first and second strings, while the pitches remain the same in both.

The "Ottava" markings is also reintroduced here as an integral part of the period notation, along with the "Loco" sign which simply denotes the place where the "Ottava" range stops. You are advised to approach these exercises with patience and in slow pace first, before attempting to reach the real tempos.

### Exercise 62. Thumb Position Scales up to Second Octave Harmonic, A string

8<sup>va</sup>-----

I ----- II I -----

(8<sup>va</sup>)-----

I ----- II ----- I ----- II -----

III II ----- I ----- II ----- III ----- II ----- I -----

I ----- II ----- III ----- IV ----- III ----- II ----- I -----

I ----- II ----- III ----- IV ----- III ----- II ----- III ----- IV -----

### Exercise 63. Thumb Position Scales up to Second Octave Harmonic, A and F# strings

Exercise 63 consists of five staves of music in treble clef, key signature of two sharps (F# and C#). The music is divided into five systems, each with a dashed line labeled "8va" indicating an octave shift. The first system has fingering diagrams labeled I and II. The second system has I and II. The third system has III, II, I, II, III, II, I. The fourth system has I, II, III, IV, III, II, III, IV, III, II. The fifth system has II, IV, III, II, I, II, III.

### Exercise 64. Figurations based on Sperger Concerto no. 18, 2nd Movement pattern.

This exercise is based on the actual example from the Sperger's concerto and it presents almost an ideal didactic example from the real literature that can teach the register change fingerings in ascending scale figurations.

Exercise 64 consists of two staves of music in treble clef, key signature of two sharps (F# and C#), and 2/4 time signature. The first staff has fingering diagrams labeled III, II, III, II, I, III, II, I. The second staff has I, II, III, I, II, III, II, III.

## Exercise 65. Hoffmeister, Solo Quartet no. 1, 3rd Movement "Polonese - Rondeau"

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

IV III II I II III II I

3 1 2 3 2 3 2 3 3<sup>va</sup>----- Loco 3 1 1 1-3 tr

I III II I II III

## Exercise 66. Hoffmeister, Solo Quartet no. 3, 3rd Movement, Variation 2.

III II I II I III II I

II I II III II I II I II III I II

II I II III I II

## Exercise 67. Hoffmeister, Solo Quartet no. 4, 4th Movement, excerpt

I II I II I

I II III II III II I II I II III II I

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

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

I \_\_\_\_\_  
 8va- - - - -  
 tr

Exercise 68. Hoffmeister, Concerto no. 1, 1st Movement (Sightreading - explore fingerings)

8va- - - - -

(8va)- - - - - Loco

8va- - - - -

(8va)- - - - -

tr