

Viennese Bass Method

Lesson 10. Thumb Position: Arpeggios on Harmonics

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This lesson presents the arpeggio-harmonic style technique that is peculiar to the Viennese bass and not transferable to the modern instrument. It is based on the unique instrument's convenience to produce an extended spectrum of harmonics and the Viennese triadic tuning benefit. When combined, these two offer an extraordinary palette of pitches from which a variety of scale and arpeggio figurations can be formed.

The initial arpeggio exercises will gradually introduce harmonics that reach in to the highest registers on the common keys of A, D major and F sharp minor. These exercises are designed to cover all pitch options - including some that may not have been used in the period but are presented for didactic purpose to demonstrate a variety of options and accustom student to the period way of thinking.

All the harmonics in this lesson are notated with small circles, yet these markings are completely absent in the period literature. Thus, when facing the original literature one should be able to recognize harmonics among the unmarked notes and use them when available. You are advised to take as much time as you need in order to get familiar with harmonic on all strings because this skill is essential prerequisite for approaching the period music. All the notes, treble clef and Ottava markings are presented here exactly as they appear in the extant manuscripts.

Exercise 69. Thumb Position, D major Arpeggios.

8^{va}-----

III II I _____ II III II III II III II III II I _____ II III III II III _____ II III

(8^{va})-----

III II I _____ II III II III II III II III II I _____ II III

Exercise 70. Thumb Position range, A major Arpeggios.

8^{va}-----

III II I _____ II III II I _____ II I _____ II III IV

(8^{va})-----

III II I _____ II III II I _____ II I _____

(8^{va})

I II I II III II I II III

Loco

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

Exercise 71. Thumb Position, F# minor Arpeggios.

8^{va}

II I II I II I II I II I II I II I II

(8^{va})

II I II I II I II I II I II I II I II

Exercise 72 Entire range, D major Arpeggios.

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

(8^{va})

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

(8^{va}) *Loco*

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

Exercise 75. Hoffmeister, Solo Quartet no. 2, 1st Movement

II I, II III II I, II, I, II III II I, II

II III II I II I, II III II I II I, II, I

Exercise 76. Hoffmeister, Solo Quartet no. 4, 2nd Movement, Trio

II I, II I, II I, II I, II I, II I, II I, II I, II I, II I

II III II, I II I

Exercise 77. Sperger, Concerto No. 11, 1st Movement

I, II, I, II

I, II, I

Exercise 77. Sperger, Concerto No. 11, 1st Movement

I I I II III I II I

II I

(8va)

I III II I

(8va) Loco V 3 2 1 1-3 tr

I IV I II I

Exercise 78. Sperger, Concerto No. 11, 2nd Movement

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

II

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

II

Loco *8va*----- Loco *8va*-----

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

(*8va*)-----

I

Exercise 84. Vanhal, Concerto, 3rd Movement

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

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

(*8va*)----- Loco *8va*-----

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

(I -----)

Exercise 85. Sperger, Concerto No. 11, 1st Movement - Sight-reading: Fill in your fingerings

8va-----

(*8va*)-----