

Double Bass

Cy Creek Warm Ups

Bowing Patterns for Scales & Arpeggios

Aaron Johnston

Original Pattern



Variant 1

2 note slurs



Variant 2

4 note slurs



Variant 3

8 note slurs

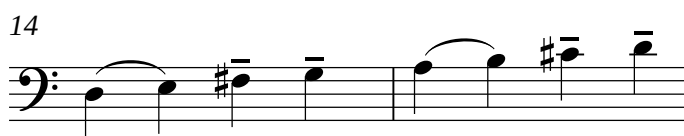


Variant 4

8 note slurs



Variant 5



Variant 6



Variant 7



Variant 8



Variant 9



Variant 10



Variant 11



Variant 12



Variant 13



Variant 14



Double Bass

Variant 16

Accent - sudden increase in both pressure and speed.

No air space btwn strokes

2

Variant 15

34



Variant 17

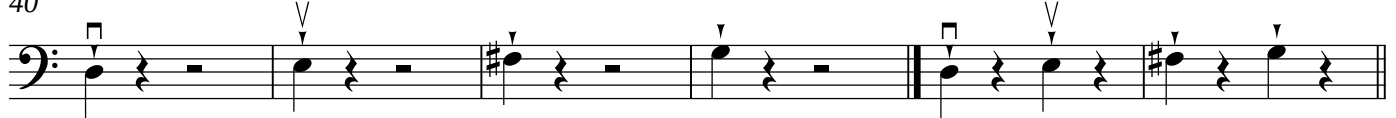
Martele - grip the string with downward pressure and then release the the pressure upon starting the note. It is often described as "pinching" the string.

Variant 18

40

Beginning Martele Exercise

Martele Exercise No. 2



Variant 19

Variant 20

46

Martele Exercise No. 3

Crescendo over long notes

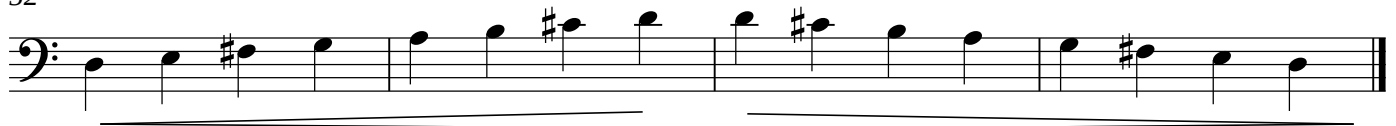


Variant 21

Regular Crescendo -

Increase the amount of bow use for each note in the crescendo and decrease the amount of bow used for each note in the decrescendo.

52



Variant 23

Variant 22

Brush Stroke 2.

Brush Stroke 1.

56



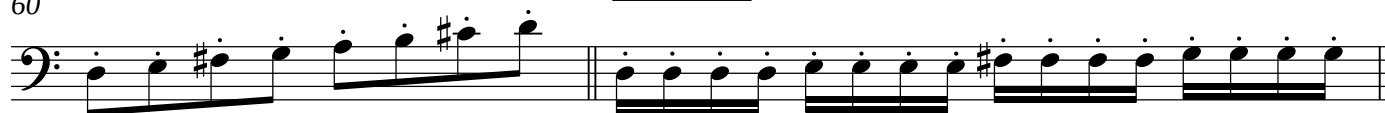
Variant 24

Variant 25

Brush Stroke 3.

Spiccato 1.

60



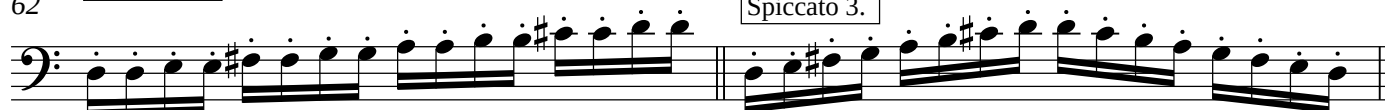
Variant 26

Variant 27

Spiccato 2.

Spiccato 3.

62



Variant 28

Variant 29

Fast Detache

64



Variant 30

66



Open String Exercises

67 1.



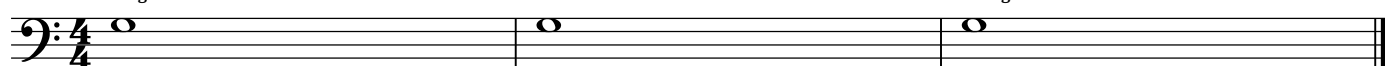
The bow over the finger board should be played as a full bow and each subsequent whole note should match the volume of the first tone by changing the bow weight and speed with the change of bow placement.

76 2.

finger board

middle

bridge



Matching Open Strings Exercises

Double Bass

4

79

1.



88

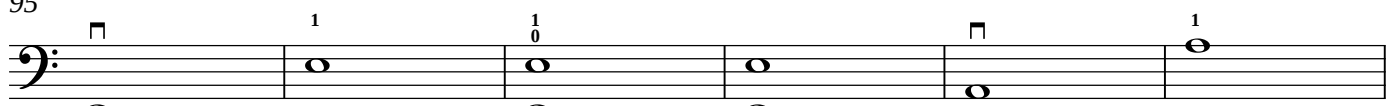


III

III

95

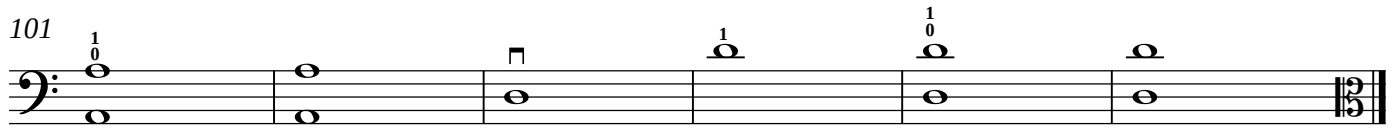
2.



IV

IV

101



IV

107

3.

Vla.



III

IV

III

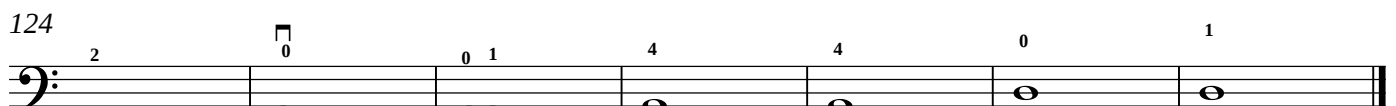
117



I

III

124

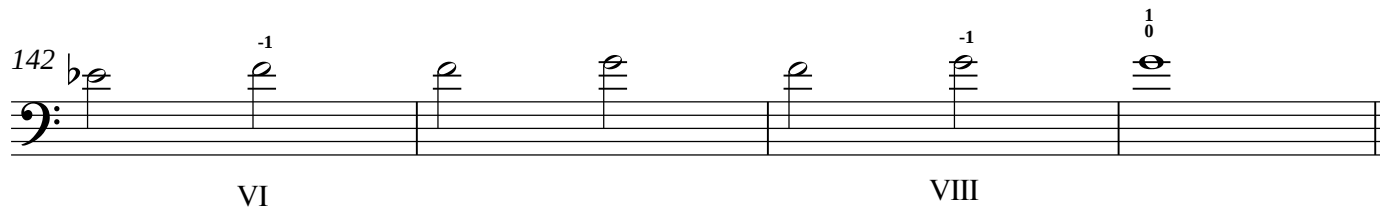
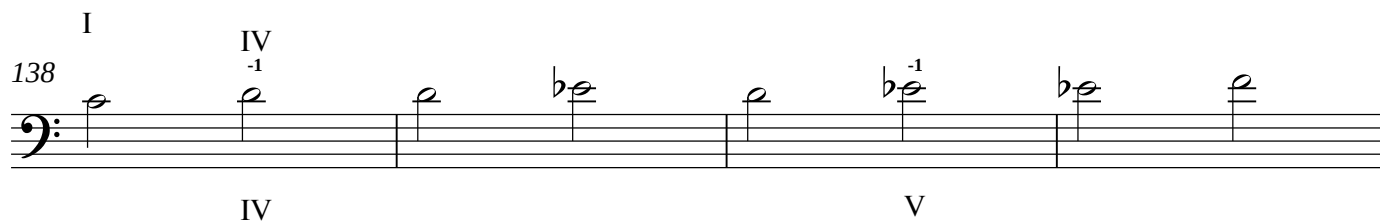
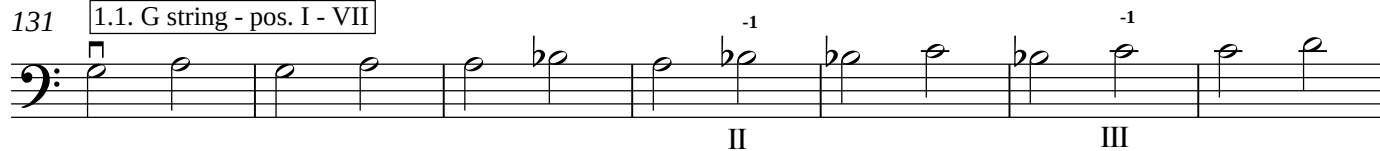


I

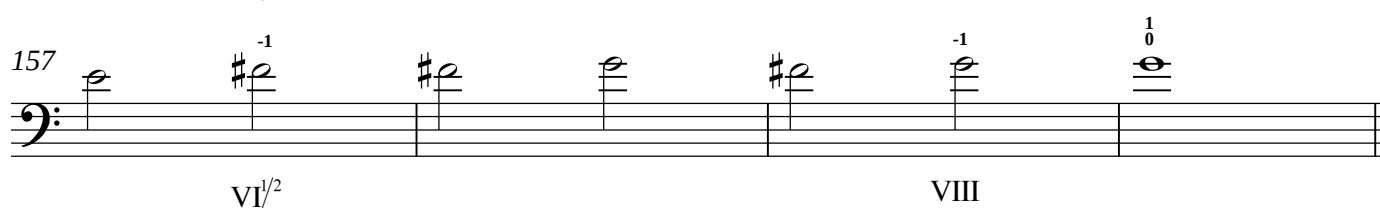
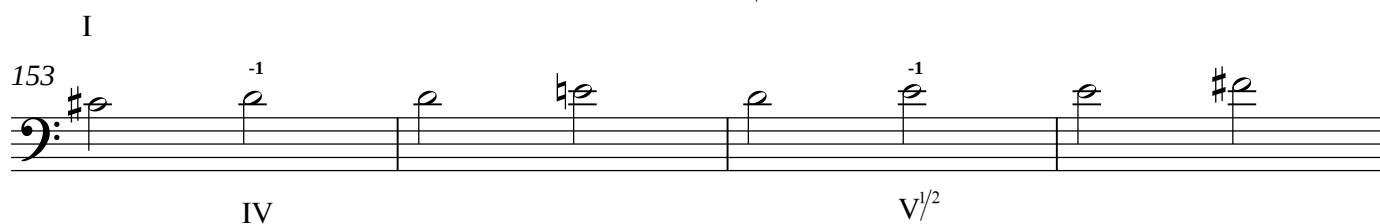
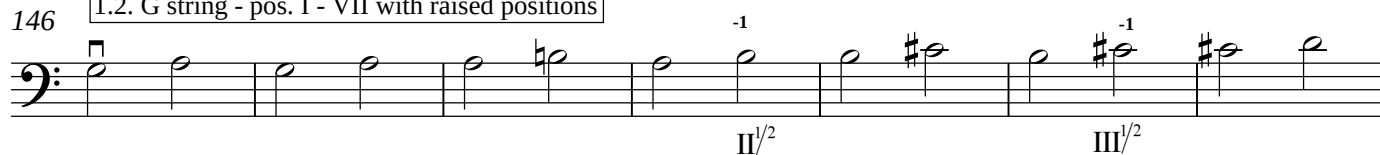
III

Position and Shifting Exercises

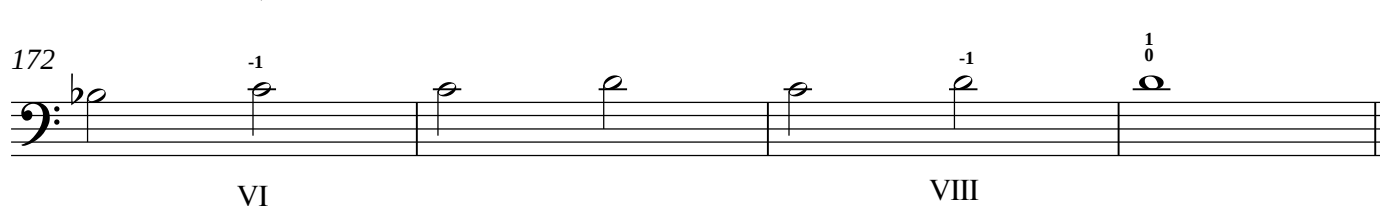
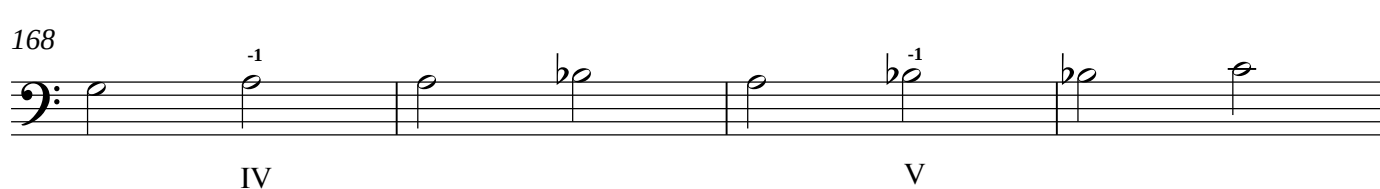
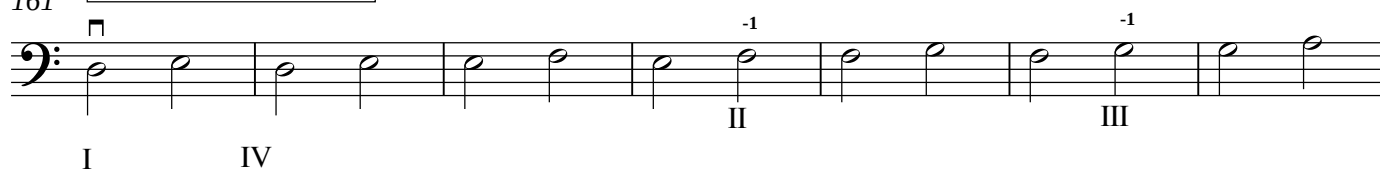
131 1.1. G string - pos. I - VII



146 1.2. G string - pos. I - VII with raised positions



161 2.1. D string - pos. I - VII



Double Bass

6

176 2.2. D string - pos. I - VII with raised positions

I II^{1/2} III^{1/2}

183

IV V^{1/2}

187

VI^{1/2} VIII

191 3.1. A string - pos. I - VII

I IV II III

198

IV V

202

VI VIII

206 3.2. A string - pos. I - VII with raised positions

I II^{1/2} III^{1/2}

213

IV V^{1/2}

217

VI^{1/2} VIII

Double Bass

4.1. E & C string - pos. I - VII

7

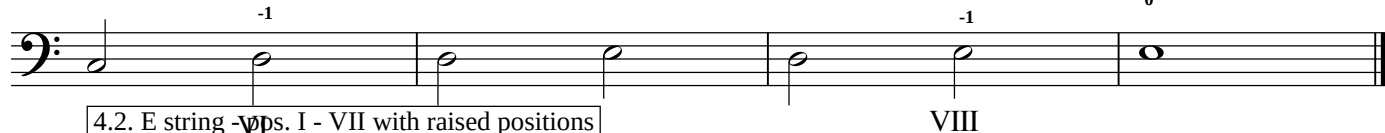
221



228



232

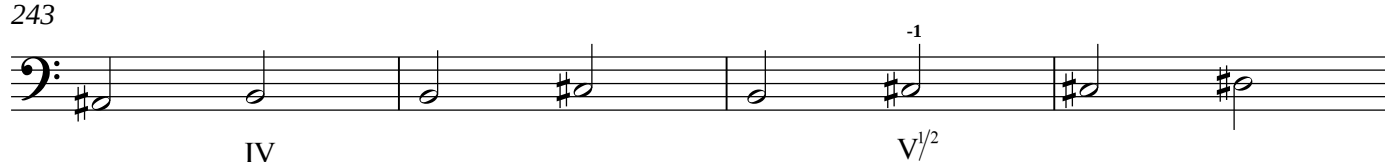


4.2. E string - pos. I - VII with raised positions

236



243



247



Shifting Exercises

251

1.a. 1 1 1 1

1.b. 4 4 4 4

1.c. 1 1 1 1

1.d. 4 4 4 4

I III I III III V III V

259

2.a. 1 1 1 1

2.b. 4 4 4 4

2.c. 1 1 1 1

2.d. 4 4 4 4

I III I III III V III V

267

3.a. 1 1 1 1

3.b. 4 4 4 4

3.c. 1 1 1 1

3.d. 4 4 4 4

I III I III III V III V

275

4.a. 1 1 1 1

4.b. 4 4 4 4

4.c. 1 1 1 1

4.d. 4 4 4 4

I III I III III V III V

283

5.a. play this line in 1st position

5.b. Vla.

5.c. 1 1 1 1

5.d. 4 4 4 4

Shifting from One Finger to Another in C major

291 1.a. 1.b. 1.c. 1.d. 1.e. 1.f.

297 2.a. 2.b. 2.c. 2.d. 2.e. 2.f.

303 3.a. 3.b. 3.c. 3.d. 3.e. 3.f.

309 4.a. 4.b. 4.c. 4.d. 4.e. 4.f.

315 5.a. play this line in vc. 1st position 5.b. 5.c. 5.d. 5.e. 5.f.

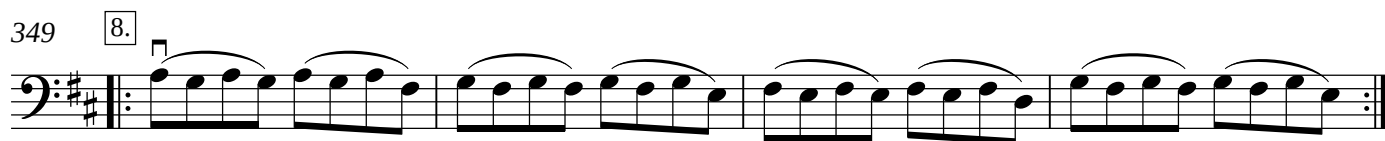
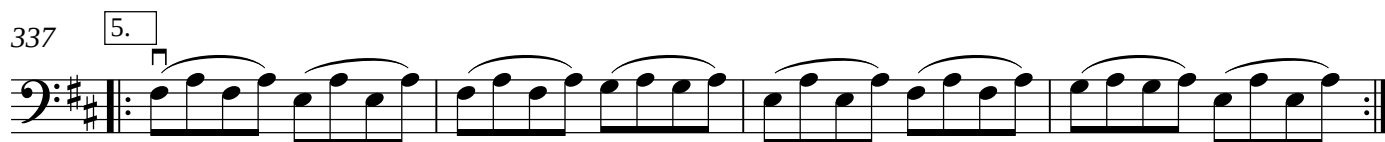
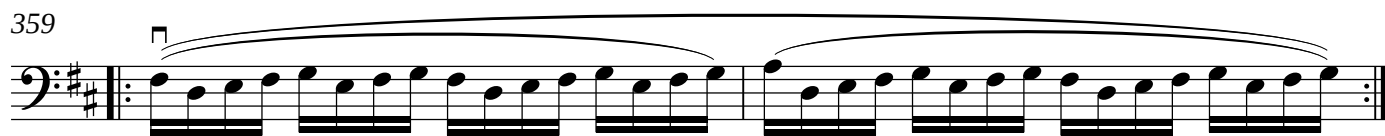
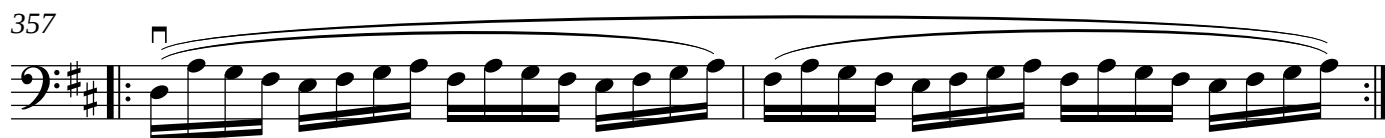
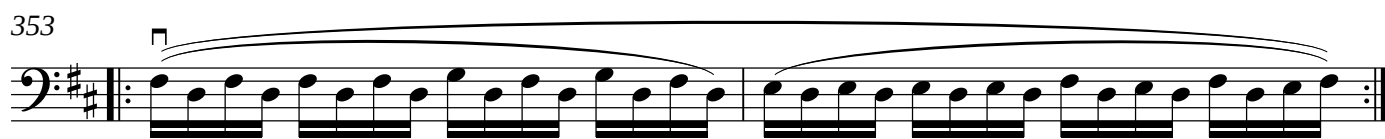
Schraedick Finger Exercise # 1

321 1. 0 1 4 -1 4 1 -4 1

325 2.

329 3.

10

**Schraedick Finger Exercise # 2**

361



363



365

**Schraedick Finger Exercise # 3**

367



369



371



373

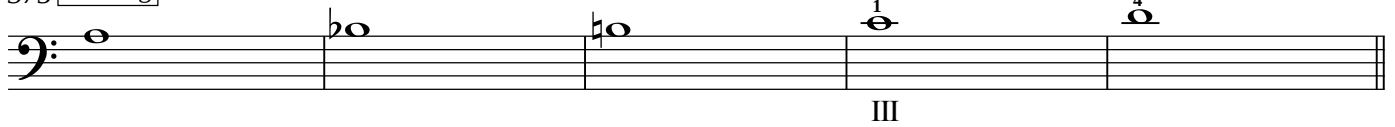


Double Bass

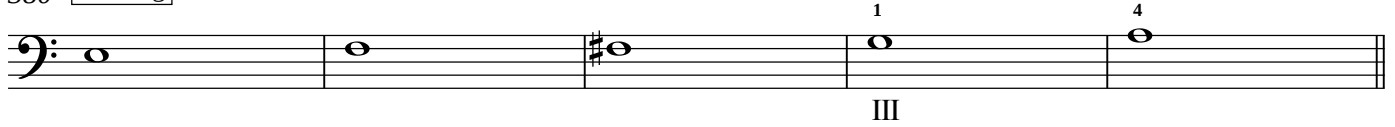
Vibrato Notes

12

375 G string



380 D string



385 A string



390 E & C string

