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# Chapter 1

## Stamina

The left hand must become strong. Holding down two notes at once takes a lot of strength in your hands. These double stop exercises may be quite taxing for a while. Have patience and keep at it. With persistent and consistent practice, you will develop the strength needed to play these effortlessly.

Start by retaking the bow for the beginning of each measure. This is indicated by the word *simile*. The retake will give you a little break, and you will appreciate it. Later on you can try not retaking the bow and play as the bowing comes naturally, with no breaks.

### No. 1 - Double Stops - 3rds, Key of C

*Lento*

The musical score is written for the bass clef in 4/4 time. It consists of four staves of music. The first staff begins with a measure number '1' and includes bowing marks: a square symbol (□) above the first measure, a 'v' symbol above the second measure, another square symbol (□) above the third measure, and the word 'simile' above the fourth measure. The second staff begins with a measure number '5'. The third staff begins with a measure number '9'. The fourth staff begins with a measure number '13' and ends with a double bar line. The music features double stops of thirds, with the left hand holding two notes simultaneously while the right hand plays a single note. A large, semi-transparent watermark 'STINNETT MUSIC' is overlaid across the center of the page.

The following bowing exercises are quite challenging. As with many things, slow and sustained is harder than fast. Try to “save the bow” and do not run out of bow at the end of each stroke. Learning to save the bow is a big step in your development.

No. 13 - Save the Bow, C major scale

*Andante*

1

5

9

13

17

21

Add this bowing exercise to all your scale practice, in all keys.

No. 18 - Pattern 12344321, Key of Eb

*Andante Moderato*

1

5

No. 19 - Pattern 12344321, Key of Ab

*Andante Moderato*

1

5

No. 20 - Pattern 12344321, Key of Db

*Andante Moderato*

1

5

## No. 27 - Pattern 12321, Key of C

*Allegretto*

1

5

## No. 28 - Pattern 12344321, Key of F

*Allegretto*

1

5

## No. 29 - Pattern 12344321, Key of Bb

*Allegretto*

1

5

No. 48 - 4 attacks, 2 attacks, 1 attack, per note.

♩ = 94

1

4

7

10

No. 49 - 2 notes, 4 notes, 8 notes, per bow.

♩ = 160

1

5

9

This next etude is slow and expressive. It requires bowings to facilitate the phrasing and flow. Add your own bowings. If you listen to great players like Gary Karr, you will begin to hear and feel how specific bowing patterns create the desired sound and phrasing, and shape your music. To develop your own sense of phrasing, it is vital that you listen to master players.

No. 62 - Etude

*Largo Tranquillo*

1 *mp*

5

9 *f*

13

17 *mp*

21

Learning to play in thumb position is a big undertaking. This is just an introduction. Thumb position will be covered in depth in book 3. It is fun to jump into the higher register of the bass. It is also difficult for most students. Like anything else, with consistent practice it will become easy.

The exercises below will help you gain strength and help your hands learn the basic shapes used while playing in thumb position. The fingering indication for playing with your thumb is a plus sign, + .

- Play on the tips of your fingers. Keep all of your fingers curved - no collapsing fingers at the joints.
- Keep your left arm off of the bass. Do not rest it on the body of the bass.
- Keep your arm above your hand. (lift the elbow) The weight of the arm helps hold the notes down.
- The arm and the wrist should be curved. Do not collapse the wrist at the joint.

Play the exercises below with a long and smooth sound.

No. 66 - Thumb Position - Shapes whole-step, whole-step

♩ = 50 + 1 2 1 +

1

No. 67 - Thumb Position - Shapes whole-step, half-step

♩ = 50 + 1 2 1 +

1

No. 68 - Thumb Position - Shapes half-step, whole-step

♩ = 50 + 1 2 1 +

1



No. 74 - Etude

*Moderato*

1

5

9

13

17

21

25

29