

# Viennese Bass Method

## Lesson 7. Thumb Position

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The Thumb position on octave harmonic offers the unique figuration and double stop possibilities that are characteristic of the advanced Viennese repertoire. In addition, the period notation of the thumb position register uses almost exclusively treble clef in combination with *Ottava* (one octave higher) markings. In the opening two exercises the exact same material is presented with, and without *Ottava* markings, as it is very important to learn how to read the treble clef music in the proper register.

Since most of the material in this lesson is intended for thumb position on the octave harmonic, there was no need to clutter the exercises with additional "position" brackets, so these are omitted. Moreover, a notable feature of the Viennese thumb technique is a use of all 4 (or 5) strings. In order to use this technique most effectively one would need to have an evenly graduated fingerboard in Gamba style. However, given the realities of our time, it is understood that players will attempt to accommodate the original fingerings in the best way possible on their modern fingerboards too. For the thumb markings please consult again the Symbols Notation Map.

### Exercise 42. D major scale, Thumb Position

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

### Exercise 43. D major scale, Thumb Position, with Ottava marking

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







## Exercise 50. Vanhal, Concerto, 1st Movement

V

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

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

I III II I II *simile* III II I II *simile*

I III II I II *simile* III I \_\_\_\_\_ II III III \_\_\_\_\_

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

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

II III *simile* I II III IV III IV III II IV III II \_\_\_\_\_

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

