

# Viennese Bass Method

## Lesson 11. Thumb Position: Double Stops on Harmonics

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The solo Viennese music features the double stop figurations on harmonics in far greater variety than the modern bass repertoire. Their use is not limited only to the top two strings but can span all four in various double, triple and even quadruple stop combinations. These are often performed within the same position and related to the triadic convenience, although in some instances their position arrangements may appear unexpectedly creative and daunting. This is the reason why the first exercise covers the entire fingerboard range and offers a complete harmonic stops pitch reference.

Within the Viennese system the harmonics can also be performed on the upper and lower parts of the fingerboard as on the modern bass (above and below the octave harmonic). This fact was well known to the period bassists and in certain pieces the exact location of harmonics can easily be deduced from the location of common pitches that follow them. In the case of Dittersdorf concerti, it is obvious that harmonic figurations are intended for the lower part of fingerboard in the region of 5th and 7th position. The same approach can be found in the Hoffmeister concerto harmonics excerpt presented here (*Flautino* marking is the equivalent of *8va* marking).

The remaining examples are based on the advanced Sperger technique and will require a bit of patience at first. It will be of help if one is well familiar with previous lessons before attempting this one.

### Exercise 86. Thumb Position: Double Stops on Harmonics

Based on Sperger, Concerto No. 17, 2nd Movement

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

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

(8<sup>va</sup>) Loco 4 4

II I III II III II III IV III II III



64 Exercise 90. Sperger, Solo Quartet C III-23, 2nd Movement

*8va*

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

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*(8va)*

III II I III I II III III II I

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*(8va)* *Loco*

III II III I II III I I II II III

Exercise 91. Sperger, Concerto No. 17, 2nd Movement, Sight-reading sample

*dolce*