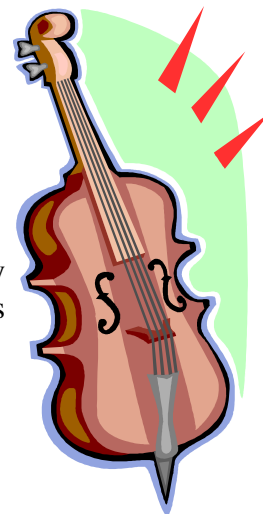


INTERNATIONAL MUSIC CAMP

Suggested Study Materials

Rev. '02



Double Bass

This is a suggested list of materials for use in private lesson instruction. You may want to bring one instruction book and one solo to work on. However, materials you bring **DO NOT need to be from this list. This is only a suggestion.**

Level I

Solos

Progressive Rep. for the Double Bass Vol. I	George Vance	C. Fischer
Bass is Best	Caroline Emery	Galaxy Music
Dance Preludes.....	Alan Ridout.....	Yorke
Night Song	Everette Gates	
The Jolly Dutchman	Merle J. Isaac	C. Fischer

Level II

Solos

Progressive Rep. for the Double Bass Vol. II	George Vance	C. Fischer
Menuet	Hugo Schlemuller	C. Fischer
The Elephant's Gavotte.....	David Walter.....	Yorke/Galaxy
Prelude to the Meistersinger	Wagner/Isaac	
34 String.....		Belwin Mills
Lento & Zapateado.....	Harold Johnson	

Level III

Solos

Progressive Rep. for the Double Bass Vol. III.....	George Vance	C. Fischer
Solos for the Double Bass Player.....	F. Zimmerman	G. Schirmer
Sonata in G Minor.....	Henry Eccles	International
Sonata in E Minor	Antonio Vivaldi	International
Marcello Sonatas (any)	Benedetto Marcello.....	
Concerto in F Major.....	Antonio Capuzzi	Boosey & Hawkes
Concerto in A Major	D. Dragonetti	International
Concerto.....	Serge Koussevitsky.....	
Allegro Appassionato.....	Saint Saens.....	International
Vocalise.....	Rachmaninoff.....	International

Instruction Books

Melodic Foundation Studies for the Double Bass.....	Thomas B. Gale	Liben Pub.
Yorke Studies Vol. I & II.....	Yorke	
110 Studies	Sturm.....	International
New Technique for the Contrabass Vol. I & II.....	Francois Rabbath	Liben Pub.

Sources for music, recordings and materials

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Lemur Music 1-800-246-BASS

Audition Repertoire for Double Bass

1. All students should prepare a major scale to be played at a comfortable speed of the player's choice. More advanced players should play 2 or 3 octave scales. Students may be asked to demonstrate slurring patterns as part of the scale.
2. Students should be prepared to play a solo excerpt of their choice. If the student does not have a solo, a challenging passage from a school orchestra piece would serve the purpose.
3. Students will be asked to sight read a short passage.
4. The accuracy of intonation, rhythm, tone quality and playing positions will also be assessed as part of the