The Frederick Zimmermann Memorial Series for Double Bass

77 Baroque Basslines

For Double Bass (Cello or Viola da Gamba)

Compiled and Edited by Lucas Drew

Foreword

The Frederick Zimmermann Memorial Series for Double Bass

Frederick Zimmermann (1906–1967), one of the twentieth century's leading performers and teachers of the double bass, studied in New York City under Herman Reinshagen, succeeding his teacher at the Juilliard School of Music in 1936, where he served on the faculty until his death. He was a member of the New York Philharmonic Symphony Orchestra from 1930 to 1966, serving the last 18 years as Assistant Principal Bass. His more than 50 publications have enriched the double bass literature and helped to enhance the dignity of the bass, both as a solo instrument and as a prominent member of small ensembles.

His many successful pupils attest to his devotion to the pedagogy of his instrument; and his personal warmth, unselfishness, vast knowledge and dedication to his profession, both as a performer and teacher, have become legendary.

The concept of several double basses playing in ensemble as a method of study was one of Mr. Zimmermann's innovations in bass pedagogy, and he constantly searched for new literature that would aid in developing musicianship and ensemble performing abilities. As a result, he continually compiled, edited and transcribed a great deal of music for his instrument, and several additional collections were being prepared for publication at the time of his death.

University of Miami Music Publications is pleased to make available to bass players, students and teachers everywhere, this series of folio collections based on the rich accumulation of Mr. Zimmermann's manuscripts, including both solo and ensemble works.

77 Baroque Lines for Double Bass

This collection of "etudes," drawn from the basso continuo parts of various Baroque sonatas for flute and keyboard, as well as the chorales of J. S. Bach, will hopefully prove to be of musical as well as technical value to the student and aspiring professional performer on the double bass. Each of these lines should be studied for phrasing and sense of style, as well as technique, and the player should at all times be aware of the melodic and harmonic implications or functions of each note, in addition to the technical demands of fingering and bowing.

This collection may be used after the student has learned the various positions in order to help reinforce his knowledge of the fingerboard. Actual fingerings have been omitted in order to permit the player to make his own decisions here, consistent with the style and tempo of each line. Further, specific bowings have also been omitted to help the player make his own, relatively simple, decisions as regards direction of the bow.

In general, the following basic principles of bow direction should be utilized where applicable:

1. The note on the first beat of a measure is usually played down-bow.

2. The last note in a measure is usually taken up-bow.

3. An up-beat which is to be slurred over a bar line is played down-bow.

4. An odd number of notes (bows) before a bar line, and after a rest, starts up-bow, especially if the notes are of even value.

5. An even number of notes (bows) before a bar line, and after a rest, starts down-bow.

All of the major and minor keys are represented in this collection, and will be found to appear in the following sequence: C Major - A Minor, G Major - E Minor, F Major - D Minor, D Major - B Minor, B♭ Major - G Minor, etc.

In addition to the double bass, the material in this collection will also be found suitable for the cello and/or viola da gamba.

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Principal Bass
Miami Philharmonic Orchestra

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PRELUDE

JOHANN CHRISTIAN SCHICKHARDT

ANTONIO VIVALDI

ALLEMANDE

JOHANN CHRISTIAN SCHICKHARDT

Allegro (♩ = c.104)

Allegro (♩ = c. 104)

BENEDETTO MARCELLO