

ISB Presentation Examples

"Bachrilege: Pizzicato Articulation from Bach to Bebop"

Suite 1 Allemande, mm. 1-4 (Hammer on technique, random, featuring weak-strong accents)

Two staves of musical notation in bass clef, key of D major, and 4/4 time. The first staff contains measures 1-4 with hammer-on (H) markings above notes in measures 1, 2, 3, and 4. The second staff contains measures 5-8 with hammer-on (H) markings above notes in measures 5, 6, and 7.

Suite 1 Allemande, mm. 1-4 (Hammer on technique featuring strong-weak accents)

Two staves of musical notation in bass clef, key of D major, and 4/4 time. The first staff contains measures 1-4 with hammer-on (H) markings above notes in measures 1, 2, 3, and 4. The second staff contains measures 5-8 with hammer-on (H) markings above notes in measures 5, 6, and 7.

Ornithology, mm. 1-4 (Hammer on technique featuring strong-weak accents)

One staff of musical notation in bass clef, key of D major, and 4/4 time. The staff contains measures 1-4 with hammer-on (H) markings above notes in measures 1, 2, 3, and 4.

Donna Lee, mm. 1-4 (Pull off technique, strong-weak pattern)

Donna Lee, mm. 1-4 (Pull off technique, weak-strong pattern)

Strong-Weak Pull Off Exercise

Weak-Strong Pull Off Exercise

Suite 1 Prelude, mm. 1-4 (Rake technique)

Ornithology, mm. 7-11 (Rake technique)

Three staves of musical notation in bass clef, key of D major (one sharp), and 4/4 time. The notation illustrates the Rake technique, where notes are played in a sequence that creates a sliding effect. The first staff shows measures 7 and 8, with 'R' markings above the notes. The second staff shows measures 9 and 10, also with 'R' markings. The third staff shows measure 11, with two 'R' markings above the notes. The notes are connected by slurs, and the overall effect is a continuous, sliding melodic line.

Menuet 2, mm. 1-8 (Combination of micro-legato techniques)

Four staves of musical notation in bass clef, key of B-flat major (two flats), and 3/4 time. The notation illustrates a combination of micro-legato techniques. The first staff shows measures 1 and 2, with 'P' and 'R' markings above the notes. The second staff shows measures 3 and 4, with 'P', 'H', and 'R' markings above the notes. The third staff shows measures 5 and 6, with 'P' and 'R' markings above the notes. The fourth staff shows measures 7 and 8, with 'P', 'H', and 'R' markings above the notes. The notes are connected by slurs, and the overall effect is a continuous, sliding melodic line.

Confirmation, Bridge (Combination of techniques featuring slide technique)

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Ornithology, mm. 1-11, naked score

Ornithology, mm. 1-11, naked score

Ornithology, mm. 1-11, with quasi phrase legato

Ornithology, mm. 1-11, with quasi phrase legato

Ornithology, mm. 1-11, with phrase markings over micro articulations

The image displays three staves of musical notation for the piece 'Ornithology' (measures 1-11). The notation is in bass clef with a key signature of one sharp (F#). The score includes various micro-articulations and phrase markings:

- Staff 1:** Measures 1-4. A large slur covers measures 1-4. Above the notes in measures 1-3 are three 'H' markings, each with a small slur over it. Measure 4 contains a whole rest.
- Staff 2:** Measures 5-8. A large slur covers measures 5-8. Above the notes in measures 5-6 are 'R' and 'H R' markings. Above the notes in measures 7-8 are 'R P R R' markings.
- Staff 3:** Measures 9-11. A large slur covers measures 9-11. Above the notes in measure 9 is a 'Slide' marking. Above the notes in measure 10 is an 'R' marking. Above the notes in measure 11 are two 'R' markings.

Bachrilege

Suite 1 Prelude Edition

Notes and Symbol key

Score Copies:

This edition contains three copies of the same arrangement of the score:

- a “naked” score that contains notes and rhythms only
- an articulated score that shows slurs and legato articulation
- a fingered score that show how every note is fingered in the left hand as per the performance at the beginning of the corresponding video.

Naturally, the intent of the series is to encourage all double bass players to explore the music of Bach as both a source of technical etudes and also for purely musical reasons. This arrangement represents my personal take on one way to approach this movement for double bassists who wish to play this music with the fingers of the right hand instead of/in addition to with the bow. The articulations and fingerings are suggestions only, and all players are encouraged to find their own way through this and any music, as always.

Articulation Key:

This arrangement of the piece focuses on legato articulation. Where there is no articulation marked, assume “articulated legato” (see video for further details).

Short slurs represent one of the three legato phrasings below:

- **H:** indicates a hammer on left hand articulation from a lower note to a higher note on the same string
- **P:** indicates a pull off left hand articulation from a higher note to a lower note on the same string
- **R:** equals a rake articulation where the right hand plays one note on a higher string followed immediately by a note on the next lower adjacent string

Fingering Key:

The traditional left hand fingering numbers are used throughout.

- **1:** Index
- **2:** Middle
- **3:** Ring
- **4:** Pinky or “little finger”
- **+**: Thumb

Shifts:

Shifts within a left hand position designating something other than the usual 1-2-4 whole step span of the hand are shown on the score using a hyphen (-). Shifts from one position to another along the G string are usually assumed rather than notated.

String Numbers:

Numbers designating the string a note is to be played on are notated as Arabic numbers in a circle and placed immediately on top of the fingering for that note.

Prelude

(from Cello Suite 1, BWV 1007)

J. S. Bach

arr. Chris Fitzgerald



15



17



19



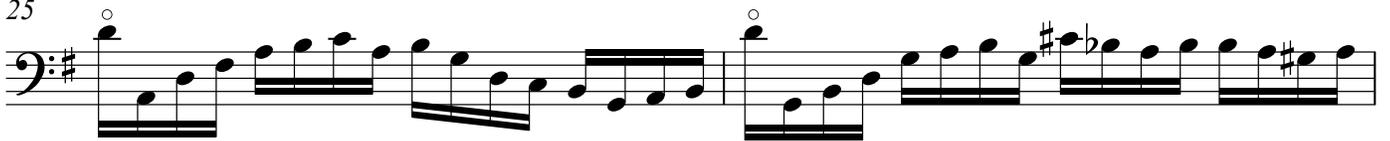
21



23



25



27



Prelude

(from Cello Suite 1, BWV 1007)

J. S. Bach
arr. Chris Fitzgerald

1 2 3 4

3 4 5 6 7 8

5 6 7 8 9 10 11 12

7 8 9 10 11 12 13 14 15 16

9 10 11 12 13 14 15 16 17 18 19 20

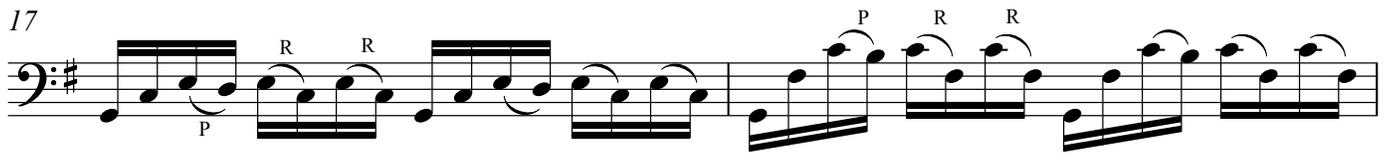
11 12 13 14 15 16 17 18 19 20 21 22 23 24

13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

15



17



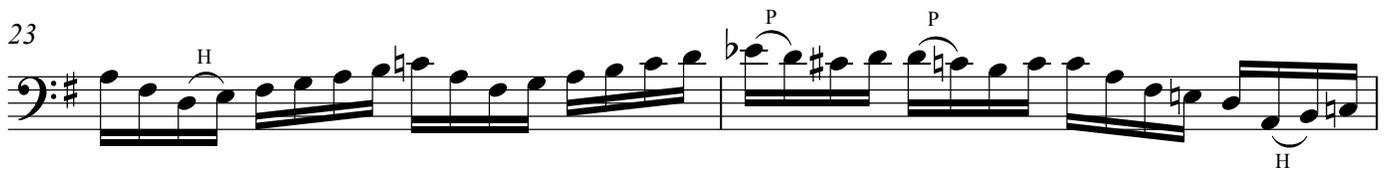
19



21



23



25



27



29

Musical notation for measures 29-30. Measure 29 starts with a circled 'o' above the first note. Measures 29-30 feature a sequence of eighth notes with 'P' (piano) markings above them.

31

Musical notation for measures 31-32. Measures 31-32 feature a sequence of eighth notes with 'R' (rings) markings above them.

33

Musical notation for measures 33-34. Measures 33-34 feature a sequence of eighth notes with 'R' (rings) markings above them.

35

Musical notation for measures 35-36. Measures 35-36 feature a sequence of eighth notes with 'R' (rings) markings above them.

37

Musical notation for measures 37-40. Measures 37-40 feature a sequence of eighth notes with 'R' (rings) markings above them, including some chromatic alterations.

(hold fingered notes - let entire figure ring as a chord)

39

Musical notation for measures 39-40. Measures 39-40 feature a sequence of eighth notes with a large slur over the notes, indicating they should be held together as a chord.

41

Musical notation for measures 41-42. Measures 41-42 feature a sequence of eighth notes with a large slur over the notes, followed by a final chord marked with a circled 'o'.

Prelude

(from Cello Suite 1, BWV 1007)

J. S. Bach

arr. Chris Fitzgerald

2 o 4 1 4 o 4 o (sim.) 2 1 4 2 4 1 4 1 (sim.)

(4-4) 2 - 2 4 2 4 2 1 2 4 2 4 2 1 o 4 1 - 2 4 2 4 (sim.) 2 - 1 -

5 2 1 4 2 4 o 4 1 o 4 o 1 o 4 1 4 o 2 o 2 o 2 o 1 (sim.)

7 1 - 4 4 2 4 - 2 - 1 4 - 1 - 4 1 4 o 4 1 o o 1 4 2 o 1 o 1 (sim.)

9 o 4 o 1 o 4 1 o o 4 1 4 2 - 4 1 o 4 1 o ① ② ① ② 4 - 2 - 4 - 1 - 4 o 1 4 1 o 4 1 o

11 1 o 2 1 2 o 1 o 4 (sim.) 2 1 1 4 4 1 1 o (sim.) 4 1

13 1 - 4 - 1 - 4 1 4 1 4 (sim.) o 4 1 o 4 o 1 4 o 4 1 o 2 1 o 2

29 ^②
³ 4 2 -1 o 4 1 o 4 2 -1 o 4 1 o 2 4 1 o 4 1 o 2 1 2 o 4 1 o 2 1

Gigue

(from Cello Suite 1, BWV 1007)

J.S. Bach
arr. Chris Fitzgerald



Gigue

(from Cello Suite 1, BWV 1007)

J.S. Bach
arr. Chris Fitzgerald

5

9

14

18

22

26

29

33

tr

R

H

P

1.

2.

Gigue

(from Cello Suite 1, BWV 1007)

J.S. Bach
arr. Chris Fitzgerald

o o 1 2 o o o 1 2 o 1 4 1 4 2 1 (1-2) tr -1

5 4 2 o 1 2 1 4 o o 4 2 1 o 4 1 1 o 1

9 2 1 o 4 1 2 P 2 1 o o 4 1. o o 1 2. 1 1

14 1 4 o 1 4 2 4 1 4 o 4 p 2 o 1 4 o 1 4 1 4 p 1

18 4 4 p 1 o 4 p 2 o 4 p 2 1 4 1 o 4 1 1 2 1 2 1 2 o o

22 1 4 o 1 H 2 -4 1 o 1 2 1 H 2 -4 1 2 o 1 1 4 -4 1 2 4 1 4 o

26 2 1 4 1 4 p 1 4 p 2 1 2 1 o o 4

29 o 1 2 o 2 1 o 1 2 1 2 1 1 -2 4 -1 2 4 2 4 o 1 4 1 2 -4

33 1 4 -4 1 2 -4 o 1 4 1 4 o 4 (o) o 1 2 1 1. 2.