

BASS

7th Grade

Summer Music Packet

Congratulations on completing another year of orchestra! Every year that you spend learning how to play an instrument adds another year of individuality to your repertoire. You are honing a skill that average people do not have! You are a part of a long tradition of musicians who are working hard to become better than they were.

I hope by now you are feeling more confident in your personal performance. You have done well in orchestra! Seriously! This year you learned 14 scales! Vibrato! Difficult rhythms! Shifting! So many new things! These are really challenging skills, and no matter where you are in your ability with these you have learned more than you knew before.

Keep practicing! If you feel like you are falling behind the class this summer is a great opportunity to catch up. No matter where you're at you could benefit from taking lessons with a private teacher. They will help guide you in new techniques and music appropriate for your level. If you do not take lessons unpack your instrument at least once a week. Let it get some fresh air, maybe pluck the strings a little bit. I know it can be challenging to find the motivation to practice, so set a goal for yourself at the beginning of the summer and challenge yourself to stick with it!

Summer instrument care:

- Appropriate temperature: 60-70 degrees Fahrenheit
- Appropriate humidity: 35%-50%
- These are general rules. Do the best you can to maintain proper instrument health!
- If your instrument goes very out of tune take it to Marshal Music or Shar and they will tune it for you! Use the pegs VERY carefully.

What to practice:

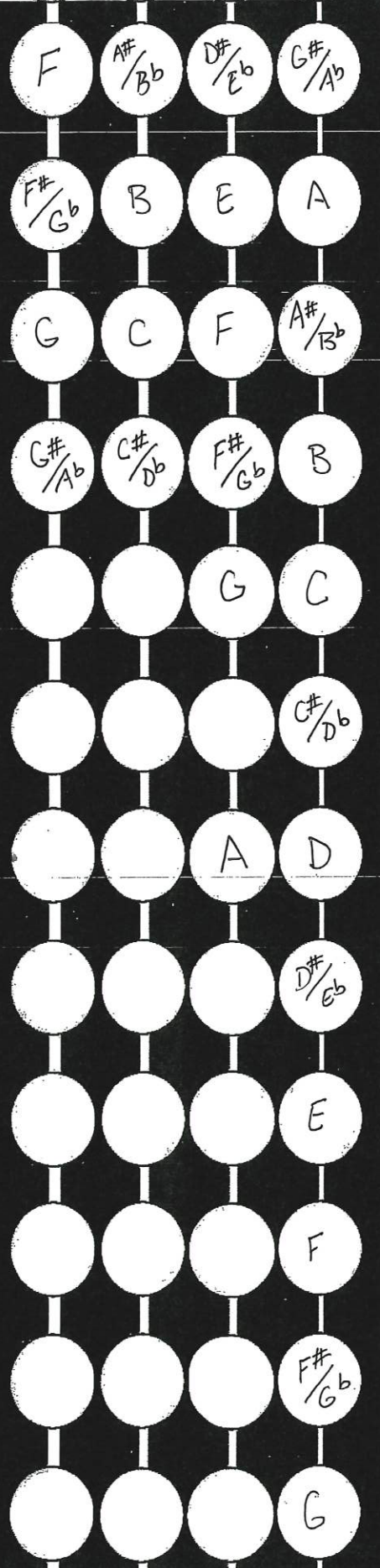
- This summer music packet!
- Suzuki books 3-4
- Cool music you find online/ resources from the class website

Classroom Website: GMSOrchestra.weebly.com

Have a wonderful summer! I am beyond excited to see you as 8th graders this fall!!!

-Ms.Burdek

E A D G



-1

1
2
4

1st position

1
2
4

3rd position

1
2
4

5th position

3
0 (harmonic)

VIOLA

FIDDLING A-ROUND

by John Caponegro

Moderately

p *mf* *f* *mf* *f* *mf* *f* *mp* *f*

(A) (B) (C) (D) (E) (F)

7

cresc.

molto rit.

Shifting Preparation

Musical notation for a shifting preparation exercise in the bass clef, common time. The exercise consists of a sequence of notes with fingerings: 4, 1, 1, 1, 4, 4, 1. The notes are grouped into three pairs, each labeled with a position: 2nd Pos., 3rd Pos., and 2nd Pos. Slurs connect the notes within each pair.

2

Minuet No. 2

Andantino

J.S. Bach

Musical notation for the first four measures of Minuet No. 2 in the bass clef, 3/4 time. Measure 1 starts with a forte (*f*) dynamic and includes fingerings 2, 1, 4, 4, 0, 2, 4. Measure 2 has a fingering of 1 and a breath mark (V). Measure 3 has a fingering of 2 and a breath mark (V). Measure 4 has a fingering of 1 and a breath mark (V). Positions are labeled as 2nd Pos. for measures 1-2 and 1st Pos. for measures 3-4.

Musical notation for measures 5-8 of Minuet No. 2. Measure 5 starts with a fingering of 5 and a breath mark (V). Measure 6 has fingerings 4, 1, 1, 4. Measure 7 has fingerings 1, 4, 2. Measure 8 has a breath mark (V). Positions are labeled as 3rd Pos. for measure 5, 2nd Pos. for measure 6, and 1st Pos. for measure 7.

Musical notation for measures 9-12 of Minuet No. 2. Measure 9 starts with a forte (*f*) dynamic. Measure 10 has a breath mark (V). Measure 11 has a breath mark (V). Measure 12 has a breath mark (V). Positions are labeled as 1st Pos. for measure 9 and 2nd Pos. for measure 10.

Musical notation for measures 13-16 of Minuet No. 2. Measure 13 starts with a fingering of 4 and a breath mark (V). Measure 14 has fingerings 1, 2, 1, 4, 2. Measure 15 has a fingering of 3 and a breath mark (V). Measure 16 has a fingering of 2 and a breath mark (V). Positions are labeled as 3rd Pos. for measure 13, 1st Pos. for measure 14, 2nd Pos. for measure 15, and 1st Pos. for measure 16.

17 *p*

2nd Pos.
1st Pos. 2nd Pos.
1st Pos.

21

3rd Pos.
1/2 Pos. 2nd Pos.

25 *f*

1st Pos. *dim.*

29 *p*

2nd Pos. 3rd Pos.
2nd Pos. 1st Pos.

33 *f*

f

37

3

8 Bourree

Allegretto

G.F. Handel

4

mp *espress.*

4

mp *espress.*

4th Pos. 3rd Pos. 2 1/2 Pos.

7

mf *p* *mf* *mf* *mf*

3 1/2 Pos. 4th Pos.

11

p

15

p

19

p

23

f *rit. 2nd time* *mf*

Gavotte

F.J. Gossec

Allegretto

The score is written in bass clef with a key signature of one sharp (F#). It consists of nine staves of music, each with fret positions and fingerings indicated below the notes. The music is in 3/4 time and ends with a double bar line and repeat dots.

Staff 1: *mf*. Fret positions: 4th Pos., 3rd Pos., 6th Pos., 3rd Pos., 2 1/2 Pos., 3rd Pos. Includes a triplet of eighth notes in the 6th position.

Staff 2: Fret positions: 4th Pos., 3rd Pos., 1st Pos., 3rd Pos.

Staff 3: Fret positions: 2 1/2 Pos., 3rd Pos., 1st Pos., 2nd Pos., 3rd Pos., 2 1/2 Pos., 4th Pos., 3rd Pos.

Staff 4: Fret positions: 2 1/2 Pos., 3rd Pos., 4th Pos., 2nd Pos., 1st Pos. Ends with *Fine*.

Staff 5: Fret positions: 5th Pos., 6th Pos., 3rd Pos. Includes a triplet of eighth notes in the 6th position.

Staff 6: Fret positions: 4th Pos., 3rd Pos., 1st Pos.

Staff 7: Fret positions: 6th Pos., 2nd Pos., 1st Pos.

Staff 8: Fret positions: 3rd Pos.

Staff 9: Includes *L.H. pizz.* and *D.C. al Fine*. Fret position: 3rd Pos.

L' Elephant

from Le Carnaval des Animaux

Allegretto pomposo

C. Saint-Saens

4 *f* 1/2 Pos.

10

16 *mf*

3rd Pos. 3 1/2 Pos. 3rd Pos. 1/2 Pos. 2nd Pos.

22

3 1/2 Pos. 2nd Pos. 2 1/2 Pos. 2 1/2 Pos. 3 1/2 Pos. 2 1/2 Pos. 4th Pos. 3rd Pos. 3rd Pos. 2 1/2 Pos.

28

1st Pos. 1/2 Pos. 1st Pos. 1/2 Pos. 1st Pos. 1/2 Pos.

33 *f*

40 *ff* 2 1/2 Pos.

46

2nd Pos. 1/2 Pos. 2nd Pos. 3 1/2 Pos.

Jane and Josey

STRING BASS

American Folk Tunes
Arr. by Carrie Lane Gruselle

Moderato

3 "Little Liza Jane"

6 7 8 9 10

11 12 13 14 15

16 17 18 19 "Dance-Josey"

20 21 22 23 24 25 26 27

28 29 30 31 32 33

34 35 pizz. 36 37 arco

38 39 40

41 42 43 44

45 46 47 48 49 50

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"Finale"-Symphony No. 2 In C

The "Little Russian" Symphony

BASS

Peter Ilyich Tschaikowsky
arr. by Sandra Dackow

Moderato assai, very grand

2
ff

6

12

17

22 **B** Allegro **C** **D** Frog-off string *f* Lift

41 Lift

46 **E** on string - well accented *ff*

51 **F**

Detailed description: This is a bass line for the finale of Tchaikovsky's Symphony No. 2. It begins with a dynamic of *ff* and a tempo of Moderato assai. The score is divided into six systems. The first system (measures 1-5) features a series of eighth notes with fingerings of 2 and 1. The second system (measures 6-11) includes a first ending bracket labeled 'A'. The third system (measures 12-16) shows a sequence of notes with fingerings 2, 4, 1, 2, and 0. The fourth system (measures 17-21) continues the melodic line. The fifth system (measures 22-40) marks the beginning of a section labeled 'Allegro' (marked 'B'), featuring a 'Frog-off string' technique (marked 'C') and a dynamic of *f*. It includes several 'Lift' markings. The sixth system (measures 41-45) continues with 'Lift' markings. The seventh system (measures 46-50) is marked 'E' and 'on string - well accented' with a dynamic of *ff*. The eighth system (measures 51-55) is marked 'F' and features a long sustained note.

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Bass - 2

63 **G** Short fast bows
f

69 **H**

75 **I** Long bows with accents;
f *ff* Short bows for eighth notes

81

87 **J** pizz.
mf

94 arco Lift **K**
ff

101 **L**

108 **M**

114 **N**

120