

2024-25 KANSAS ALL-STATE DOUBLE BASS TIPS

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It's been a pleasure to prepare and present this music for you and I hope these resources are helpful. I wish you all the very best as you prepare for your audition. Have fun and enjoy learning this great music!

GENERAL TIPS

- Note: All bowing/fingering suggestions are just that, suggestions, and are meant to serve as ideas for your own playing. Ultimately, you want to choose a performance strategy that works best for you!
- Is rosin fresh (for orchestral playing, I replace my Pops every 6 months or so)? If you use Pops, it's best to go straight to the source for the freshest batch: (bassrosin.com)
- Make sure that strings and bowhair are fresh (recommended changing every year), and your instrument is setup well.
- Listen carefully/study to orchestral excerpts
- Record yourself often
 - You're going to be a tough critic
 - Rehearse the audition
- Play for each other
- Use [random practice](#) to increase retention and improved performance
- Make sure you know what all of the words on the page mean

SCALES

- Aim for a resonant, non-pressed sound
- Show direction in your scales to make them sound musical
- Resources for scale practice:
 - It's fun to play with a [tanpura drone](#) to center you pitch
 - Challenge yourself by playing along with [these scales](#)
- Make sure to hold your last notes out for their entire written length

BEETHOVEN: SYMPHONY NO. 7

- Good article to read: [Beethoven's 7th Symphony Allegretto: Greatest. Music. Ever?](#)
- Going back to the source by looking at the [manuscript](#) (excerpt on pp. 60-61)
 - Some additions:
 - First note, tenuto added
 - There is a dot on the last note of the excerpt
 - Additional *sempre pp* added
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- Good video to be inspired by [here](#).
 - Note the different bowings in the main theme in this performance. There is one of many good and interesting options. The bowings in the included part are good for an audition of this nature.
- Definitions:
 - **Allegretto**: Slightly less fast than allegro, often implying a lighter texture or character as well.
 - **Tenuto**: Held, sustained
- Notice Beethoven's repeated request to stay *pp* (I've added one that was missing in the part).

WEBER: OVERTURE TO OBERON

- **Con fuoco**: With fire
- It's always fun to hear the Berlin Philharmonic play! [Here](#) is a good recording.
- Aim to have musical direction throughout your performance.
- In the 16th note passagework, don't overplay. Think clarity over horsepower!
 - Practice slurring groups of four to make sure your left hand is as clean as possible.
 - This stroke is a flex stroke—again, the hair stays on the string while the stick bounces above the hair. You will play this closer to the frog than the Beethoven 16th notes for additional power without pressing.

TCHAIKOVSKY: SYMPHONY NO. 4

- [Classic New York Philharmonic with Bernstein conducting](#) (see if you can spot bass legend [Orin O'Brien](#)—the first woman ever in the orchestra!). Our excerpt starts at about 3:15.
- **con anima:** With spirit; animatedly
 - Complete tempo indication in the score: *Moderato con anima (dotted quarter = In movimento di Valse)*
 - Therefore, think dance-like in your performance
- Starting dynamic is *f*.
- Feel free to take just a little time in the 2nd measure.
- Opening stroke should be detaché, don't work hard trying to make the notes too connected.
- Pace your crescendos throughout the excerpt
- Make sure you can play accurately with a metronome. Playing with good time is critical in this excerpt. After you are comfortable with that, play along with recordings to get a good feel for the push and pull of the music.