

2024-25 MISSOURI 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

MAHLER SYMPHONY NO. 1



- Click [here](#) to learn more of the background and inspiration for this bass solo
- “Solemn and measured without dragging”
- There are many ways to approach this solo! It is a funeral march in a minor key and is meant to be evocatively mournful. Choose fingerings that you are very comfortable with. There is not one right answer.
- I like to split the bowing so each measure is two bows. Feel free to try starting both upbow and downbow to see which you prefer (both are acceptable).
- I prefer to use a sparse vibrato in this solo—only on notes I’ve selected.
- Notice the commas after each measure. Each measure is slightly separated from the next, but within the context of an eight-measure phrase.
- Make sure to use a mute (side note: my preference for tone color is a leather mute like [these](#), which, I think, sound the best)

MOZART SYMPHONY NO. 40

- [Here](#) is a cool performance played on original instruments. Note that the [bass used by Mozart](#) was a different instrument than what we normally play now. Sometimes these complicated bass parts are easier on the original instrument!
- Play the theme with direction—It’s a bird, it’s a plane, it’s a Mozart!

- I elected to start the theme with an up-bow and play as it come from there. I find this is a bit less fussy than the printed bowing (which is great!) for an audition situation.
- The stroke we want to use in the eighth note lines is an off-the-string spiccato. Explore where your bow can play this stroke and follow the shape of the line.

BRAHMS SYMPHONY NO. 1

- [Here's](#) a beautiful video to be inspired by.
- The complete tempo and expressive indications are: **Allegro non troppo, ma con brio** (quickly, but not too fast, but with fire!) as well as **animato** (lively).
- All of the eighth notes are on the short side, and the quarter notes have some space around them as well.
- There is a forte missing where the 16th notes begin. This allows you to play with more clarity on a simple, clean “scrub and rub” stroke.