

AN ANNOTATED BIBLIOGRAPHY FOR DOUBLE BASS METHODS AND STUDIES

by

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(Under the Direction of Milton Masciadri)

ABSTRACT

This document is an annotated bibliography of double bass methods and studies accompanied by a brief history of the double bass schools. It describes the contents of each source as well as its pedagogical approach. The inclusion of brief histories of several international double bass schools contextualizes the sources.

INDEX WORDS: Double bass pedagogy; Double bass methods, Double bass studies;
Double bass history; Double bass techniques;

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DEDICATION

To my wife for believing that this degree would be possible, for sacrificing her career, and for supporting me in every way possible.

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CHAPTER 1

INTRODUCTION

PURPOSE OF STUDY

The purpose of this research is to build an annotated bibliography of double bass methods and studies accompanied by a brief history of double bass schools. The annotated bibliography is intended to be the most comprehensive, representative, and current document of double bass pedagogy. An accompanying section, covering the history of double bass schools, serves as a support for understanding the annotated bibliography by providing context for the methods and studies described within the history of double bass pedagogy.

THE PROBLEM AND NEED FOR STUDY

In researching the methods and studies for double bass, I faced many challenges. The first was gathering a representative number of the pedagogical materials written for this instrument up to the present day. Gathering these materials was difficult because there are only a few sources that catalogue methods and studies and they are not readily accessible to researchers.

Furthermore, these sources are sometimes found as a part of other works whose primary focus is not to describe pedagogical materials. These works are usually books about general aspects of the double bass or double bass history. In addition, these sources diverge greatly and appear as

partially independent from each other, meaning some do not encompass previous ones. For example, the catalogue found in Alfred Planyavsky's¹ *Geschichte der Kontrabasses* is often overlooked because it is a German work and has not been translated into other languages. The lack of translation prevents scholars from benefiting from each other's works. Still another issue has to do with the lack of recent reviews of those lists. Some of the available sources do not encompass recent research and feature erroneous or missing information. These gaps and others are the reason why it is necessary to compile a more up-to-date bibliography.

A significant issue with the double bass literature is the lack of circulation of certain materials. That is, a number of methods and studies virtually do not leave their national contexts. The legacy of pedagogues like Lajos Montag or Frantisek Posta are still not known for most bassists from Western Europe and the Americas. This has to do with cultural and political barriers as shown by David Heyes² in his examination of the development of an independent double bass school in the Czech Republic during the Soviet period. The barrier in this case, the iron curtain, has impacted also the circulation of Russian and Chinese materials. This study will search for methods that, for this or other reasons, were not featured in previous sources. Therefore, one of the expected outcomes of the research will be an improvement of the visibility of those methods and the broadening of the array of pedagogical choices.

Listing all the pedagogical resources written for the double bass since its invention is an impossible task. Some of the sources used throughout history were never printed, while others are only found as manuscripts. In addition, some libraries which host them do not have their catalogs online, requiring manual research (as is the case with some conservatory libraries). However,

¹ Alfred Planyavsky, *Geschichte des Kontrabasses*. (1970; reprint Tutzing: Hans Schneider, 1985).

² David Heyes, "After the fall." *Double Bassist* 36, (Spring2006): 48.

much has been done in recent years to allow a representative and comprehensive list of double bass pedagogical works to come to life. The growing number of libraries with digital catalogs has facilitated the study of manuscripts. It is understandable, however, that some of the materials found remained unexplored in this research due to their extensive number, difficulty to access, and time constraints. With this in mind, my intention was to cover the most representative number of methods and studies possible, and doing so, open the terrain for further and more specific research.

Continuous developments in double bass websites are also helping researchers to collaborate and exchange information about the instrument and its recent academic production. Thus, it is possible to access wider and more current information on the subject. In this research, these new findings were incorporated to the already existing literature in order to provide a more comprehensive list in the annotated bibliography.

Currently, researchers, teachers and students do not have an appropriate reference source for obtaining information about pedagogical materials for the double bass. With few exceptions, the majority of the sources found containing double bass methods and studies do not give much information about them or their contents. Relying on commercial catalogs, whose purpose is not scientific, to get this information is also problematic. In contrast, researchers of more general music subjects have a variety of efficient annotated bibliographies, reference guides and catalogs available. It is my belief that a similar initiative, applied to the double bass, will greatly benefit its research and the research of its pedagogy. Therefore, one of the major outcomes of this annotated bibliography would be facilitating future research on the double bass pedagogical materials.

Besides the lack of a satisfactory bibliography, there is no book dedicated to the history and development of the teaching of the double bass. This complicates the task of reconstructing the trajectory of the different double bass schools and their different pedagogies. Although recent

studies have produced much information on this subject, this information is still very fragmented and rarely put together. This project thus aims to gather the broad and varied research on the subject and present it in a concise and synthetic way, creating an overview of the development of the different double bass teaching traditions. This was a point of fundamental importance for the proposed research once it helps to understand the context in which the methods and studies listed in the annotated bibliography were produced as well as its pedagogical significance within the scope of the history of the double bass. This was accomplished mainly by including biographies of players and pedagogues, their influences as well as their pedagogical and musical legacy. One of my expectations for this research is that it will support and facilitate further approaches to the theme.

DELIMITATIONS

The focus of this research is on materials from the Western classical tradition. Sources that cover techniques with a focus on jazz and other musical genres are beyond the scope of this research. The same is valid for materials that cover electric bass. However, attention is given to methods that are multi genre, or hybrid methods whose focus is in two or more styles. That is the case with Rufus Reid's method,³ for example, which is aimed for both jazz and classical players, and both double bass and electric bass. Double bass methods for young players and methods intended for string project teaching were also left out. Due to their mainly introductory approach, they do not present significant innovations or contributions to the main teaching literature. They rather constitute subjects better fit for music educational analyses. The research also excluded

³ Rufus Reid, *The Evolving Bassist: An Aid in Developing a Total Musical Concept*. (Teaneck, New Jersey: 1983).

materials which consist mainly of orchestral excerpts, though some methods analyzed do feature excerpts as part of their pedagogical content.

REVIEW OF RELATED LITERATURE

Raymond Elgar's two books *Introduction to the Double Bass* (1960)⁴ and *More About the Bass* (1963)⁵ include annotated bibliographies of double bass methods. Although not containing big catalogues of double bass methods and studies, the ones found in these books do present the materials in a concise way. Between the two books, Elgar includes about fifty titles, most of them featuring comments and sometimes even his personal opinions. Some of these opinions, however, are problematic. In his comments about the materials, he mentions several times the use of the 1-3-4 fingering system as obsolete.⁶ Although the majority of double bass players nowadays seem to use the 1-2-4 system, there is a significant number of players who use the 1-3-4 fingering. In my view, the use of one system or the other does not constitute an evolution of fingering techniques. An explanation of that can be found by considering the context in which these works were written, the early 1960s in Britain when communication between playing traditions was scarce.

Perhaps the most comprehensive study of double bass didactic materials along with historic information is the huge work by Alfred Planyavsky⁷ *Geschichte der Kontrabasses* (1984). In this work, which covers various aspects of the history of the double bass, Planyavsky describes the main double bass schools, their basic characteristics, and representative players

⁴ Raymond Elgar, *Introduction to the Double Bass*. (1960; reprint Princeton, NJ: Stephen W. Fillo, 1987).

⁵ Raymond Elgar, *More About the Bass*. (1963; reprint Princeton, NJ: Stephen W. Fillo, 1987).

⁶ *Ibid.*, 143-46.

⁷ Alfred Planyavsky, *Geschichte des Kontrabasses*. (1970; reprint Tutzing: Hans Schneider, 1985).

while making reference to some didactic materials. Although this is a comprehensive reference on double bass history, it has not been used by scholars as much as it could, particularly in English speaking countries. As stated in the introduction, one of the reasons for that is the lack of an English translation. The language barrier seemed to be also a problem for this author as well, since he mistakenly listed a drum method as if it were a double bass one.⁸ The explanation for that can be found in the common use of the word bass, used for both the string instrument or the lowest drum. The impossibility of translating such a long work (with more than 900 pages), for the purpose of this research accounted for its limited and partial use. Many of the methods described by Planyavsky are also missing bibliographical information, such as the place and date of publication. By reviewing his work and crossing referencing its data with others, it was possible to have more complete information regarding the materials listed. Additionally, with more than thirty years since its publication, Planyavsky's list does not encompass the recent achievements in the field of double bass teaching. In face of that, a more current list of double bass didactic literature was needed. It was my belief also that the important information contained in Planyavsky's book could be more readily accessible if presented in an annotated bibliography style.

In 2008, a list of various materials for double bass was organized by Murray Grodner⁹ for the International Society of Bassists. It features many methods and studies for double bass. Although a more recent publication, this catalogue lacks many methods of historical significance

⁸ Planyavsky, 718. He probably got confused about the use of the word Bass to designate tuba and sousaphone used in one book as well as the percussion one referred as snare and drum by Pease.

⁹ Murray Grodner, and International Society of Bassists, *Comprehensive Catalog of Music, Books, Recordings, and Videos for the Double Bass: Volume I, Volume 2*. (Madison, Wis.: Omnipress, 2008).

such as the ones by Asioli,¹⁰ and by Rossi and Anglois¹¹ for example. Like Planyavsky, it does not feature any annotations about the materials it describes, obligating the reader to search for it somewhere else.

An even more comprehensive and up to date list is the one found at the Academic Bass Portal.¹² Among the many resources for scholars and students of the double bass, this website presents a catalogue of didactic materials written for the instrument. Although there are many useful links to the scholarly production about double bass, it does not feature descriptions and comments on the listed works.

In the beginning, the access to manuscripts seemed to be a great barrier in accomplishing this research. Fortunately, resources such as the digital archive Gallica¹³ of the *Bibliothèque nationale de France* provided access to many of the materials that would not be possible to analyze otherwise. The same is valid for the *Biblioteca Digital Hispánica*¹⁴ of the *Biblioteca Nacional de España*. These online libraries contributed immensely to the realization of this research.

Another valuable electronic resource is the website¹⁵ of Vito Liuzzi, Professor of Double Bass at "G.Paisiello" Musical Institute Taranto, Italy. Through it has a journalistic and informal approach, this website has helped double bass players share a variety of information about the double bass, from new compositions to recent academic research and double bass literature.

¹⁰ Bonifazio Asioli, *Elementi Per Il Contrabasso: Con Una Nuova Maniera Di Digitare*. (Milano: Gio. Ricordi, 1823).

¹¹ Luigi Felice Rossi and Giorgio Anglois, *Metodo per il contrabbasso d'orchestra*. (Torino: Giudici e Strada, 1846).

¹² <http://www.academicbassportal.com>

¹³ <http://gallica.bnf.fr>

¹⁴ <http://www.bne.es/es/Catalogos/BibliotecaDigitalHispanica/Inicio/index.html>

¹⁵ <http://www.vitoliuzzi.com>

Still another source for accessing reviews of double bass materials, biographies of pedagogues and acquiring more recent information regarding published research is the ISB/George Vance Online Research Library.¹⁶ It comprises different magazines, newsletters, and convention programs published by the International Society of Bassists during its 49 years of existence.

Regarding the structure of the annotated bibliography, a reference and general format model was Duckles' *Music Reference and Research Materials: an Annotated Bibliography*.¹⁷ A comprehensive reference guide, its entries are brief although efficient in the information they provide. I believed a similar approach could be very useful for bassists as well. The exception to this format was applied to entries of historically important methods. Due to their important role in the history of double bass pedagogy, they received major coverage and more detailed analyses.

Paul Brun's *A New History of the Double Bass* is a great resource for the history of the double bass and an aid in the understanding and contextualization of the production of the materials studied.¹⁸ The focus of this work is mainly in the French, Italian, German, and English traditions. Along with Panyavsky,¹⁹ it is one of the most complete sources for the history of the double bass. It provides valuable information regarding the evolution of the double bass and its playing techniques. Included in this work are biographies of important double bass players. This book however, features some common misunderstandings in the bass history literature, such as wrongly attributing the co-authorship of Anlois' method to Luigi Rossi, Bottesini's professor. In the

¹⁶ <http://www.isbworldoffice.com/members-library-2.asp>

¹⁷ Vicent H. Duckles., Ida Reed, and Michael A. Keller, *Music Reference and Research Materials: an Annotated Bibliography*. (New York: Schirmer Books. London: Prentice Hall International, 1997).

¹⁸ Paul Brun, *A New History of the Double Bass*. (Villeneuve d'Ascq: P. Brun Productions, 2000).

¹⁹ Panyavsky.

present annotated bibliography, I tried to clarify these common misunderstandings through the light of recent research.

Some works were also used for the study of double bass schools which have not been covered much in the standard literature. One example is the work by Gándara.²⁰ It describes the double bass schools in Spain, Portugal and their influence in the Americas. This work also makes it possible to trace the strong Italian influence in those countries and continent. His description of Spanish double bass methods was directly related to the interests of the proposed research. Although the majority of these methods were not printed, Gándara discusses them and makes it is possible to glimpse some technical concepts covered, and discover the repertoire that these bassists played.

In order to analyze the different existing teaching traditions, I used the concept of music “school”. It is important to define what this ambiguous concept can mean. One example of a narrow definition of school is the one given by Nettl: “the group of students and perhaps their students as well.”²¹ This definition however, limits the participants to only three generations. It serves however, for describing smaller schools within major “national ones”. A national school, on the other hand, is understood as the broader set of playing characteristics such as bow technique and fingering systems. Perhaps a useful definition for school in the context of the proposed research would be a: “group of performers who share a common set of technical and aesthetic beliefs”. Therefore, for the purpose of this research, the word school was used indiscriminately to designate both smaller traditions and bigger national ones. The “National” schools are commonly referred as French, Italian, German, among others. They sometimes differ

²⁰ Xosé Crisanto Gándara, “La escuela de contrabajo en España,” *Revista de Musicología* 23, no. 1 (June 2000): 147-186.

²¹ Bruno Nettl, *Heartland Excursions: Ethnomusicological Reflections on Schools of Music* (Urbana: University of Illinois Press, 1995), 70.

or intersect in technical and aesthetic aspects rendering an ideal description²² almost impossible.²³ One example of how the use of a national nomenclature can be problematic can be seen when analyzing what is called the German school. It is generally described as the style of playing which uses the underhand (or endways²⁴) bow holding and the 1-2-4 fingering system. However, if one examines the history of the development of the so called German bow,²⁵ will trace its origin to the Dragonetti bow and the viol bow holding. Therefore, by Dragonetti inclusion, one can claim its Italian origin. Moreover, the final design of the discussed bow was established by Simandl who studied in Prague and lived in Vienna. The national nomenclatures can also be attached with more subjective opinions that involves national prides and identity issues. To illustrate that, it will be useful to cite a phrase heard in a conversation with a recognized Italian double bass teacher, spoken emphatically, “Both bows are Italian! One is Bottesini bow. The other is Dragonetti bow.”²⁶ Therefore, there is a constant conflict between historical accuracy and the common use of these names. However, since the common “national” nomenclatures are widespread, this research makes use of them without excessive specialized differentiation.

²² In Weberian terms.

²³ Scuola lombarda x scuola napoletana (same as German fingering)

²⁴ Brun, 206 citing ‘History of the bow’, in *New Grove dictionary of Music and Musician*, 1995. ‘the Simandl bow and its predecessor the Dragonetti bow were never played underhand like the early viol, but were grasped endways, almost like a saw’.

²⁵ Brun, 189-208.

²⁶ Personal Communication.

BRIEF HISTORY OF DOUBLE BASS SCHOOLS

A) ITALIAN SCHOOL

Italy has been one of the most important centers of the double bass playing tradition since the invention of the instrument in that “country” in the late 16th century. Since that, its double bass tradition has constantly influenced many schools and styles of playing worldwide. The main figures of that tradition are Domenico Dragonetti and Giovanni Bottesini. Although differing in style and active in two different historical contexts, they were very influential in setting trends that were followed by the different double bass schools.

Domenico Dragonetti was very influential not only on his instrument but on European music as a whole. His style of playing embodied the time keeping characteristics of the classical bass lines. In Dragonetti’s playing, the double bass assumed a conducting and leading character, responsible for holding the ensemble together, sometimes rivaling its role in the orchestra with the conductor. Dragonetti was very influential in the music of Beethoven, especially from the 5th Symphony on. Another composer who praised Dragonetti, was Gioachino Rossini. This composer, after hearing the Italian virtuoso and his ability to produce clear and articulated staccatos, wrote a duo to him and Salomons.²⁷

Although it is possible to find some reference to students,²⁸ Dragonetti was never dedicated consistently to teaching and never assumed a position in any conservatory. In fact, when Cherubini decided to open a double bass class at the Paris Conservatory, Dragonetti was invited but refused. His influence was especially felt in London where his standards remained for

²⁷ Anthony Scelba, “Dragonetti: The Man and His Music,” *Bass World*, IV (Fall, 1977): 97.

²⁸ Brum, p.252: “Dragonetti declined an invitation to establish a double bass class at the Paris Conservatoire and never accepted the position of professor at Royal Academy of Music”.

a long time²⁹ as seen in the three-string double bass tuned A-d-g and the use of the “Dragonetti bow.” This bow was the basis of what would become popularly known today as “German bow.” Sometimes described as an underhand bow, a more precise definition of this holding can be endways or saw-like. This definition also helps in differentiating it from the viola bow style, which is truly an underhand bow. However, both Dragonetti’s and the viol-bow featured a common characteristic, the players’ fingers on the hair sometimes tightening it or losing it to achieve different tensions. As to his pedagogical output, Dragonetti only left some studies³⁰ and perhaps a lost method.³¹



Figure 1.1 - Painting and photograph of Domenico Dragonetti

The other great Italian name was Giovanni Bottesini. Besides being a double bass virtuoso, he was also a composer and conductor. A native of Crema, he studied double bass at the Milan Conservatory under Luigi Rossi. As a double bass player, Bottesini was known for bringing the bel canto style into his double bass compositions. His level of virtuosity explored the whole register of the double bass and influenced many double bass players since then.

²⁹ Brun p. 141.

³⁰ Some of his studies were published by Cuneo.

³¹ Brun p. 244.

Bottesini is also credited with popularizing the overhand bow when the rule was the Dragonetti's method.

In the last year of his life, Bottesini was director and double bass teacher at Parma Conservatory. He left some students in Italy and abroad during his sojourns. As his pedagogical contribution, he left a double bass method which was not used very often, probably because of his preference for the three-string bass which was losing space in orchestras by that time. Among his achievements as a conductor was the premiere of Verdi's *Aida* in Cairo, Egypt as well as the many operas which he directed in Europe and the Americas.

Italy has been in the forefront of double bass teaching. Pedagogical materials still found today are testimony to that tradition. Among them are the methods by Asioli, Luigi F. Rossi and Giorgio Anglois, Bottesini, and Billè. The last one is still widely used today. Other recognized pedagogues have also produced important works with studies like Montanari, Caimmi, Mengoli, and more recently Francesco Petracchi.

Surprisingly, the first published double bass method in Italy was not written by a double bass player, but by a theorist, Bonifazio Asioli. He was the first director of the Milan Conservatory and believed the level of double bass playing could be improved by making available a method for it. Besides being a composer and theorist, Asioli was also a cello player. Perhaps this influenced his fingering innovations as found in his method. By proposing the 1-3-4 fingering pattern, he intended to substitute the system of 1-4 fingering, or fistcuffs for both whole and half-steps in vogue during that time. This innovation did not enjoy immediate approval by double bass players, since Luigi Rossi's method, the second teacher at the Milan Conservatory, still featured the 1-4 pattern. Somehow, this fingering became popular and is present in many double bass methods by Italian players.

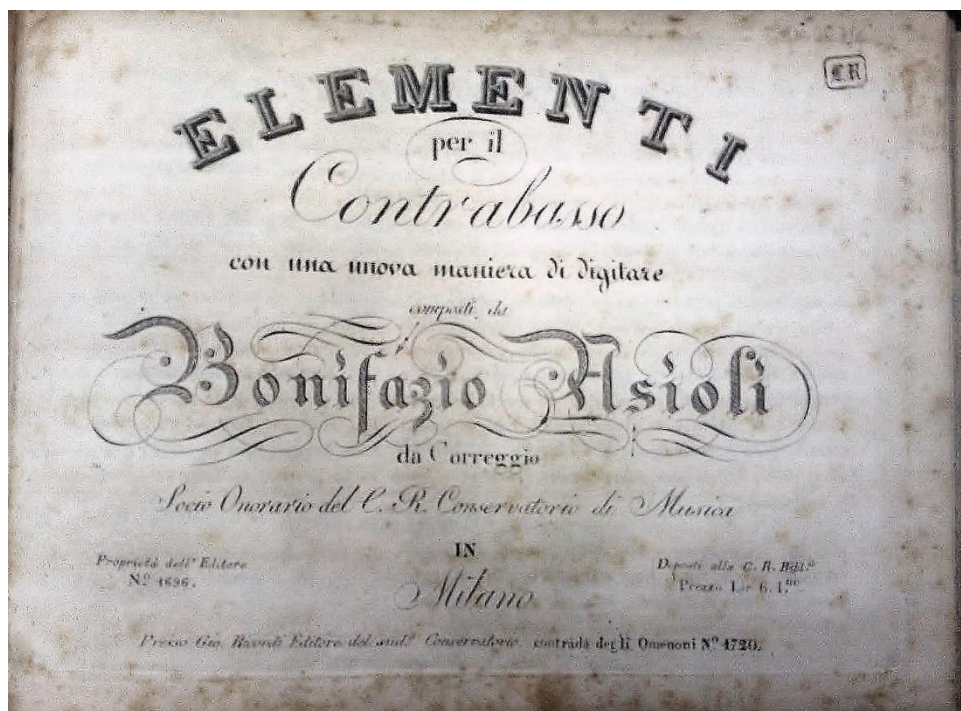


Figure 1.2 - Asioli's *Elements for the Double Bass*

The second method published in Italy was by Giorgio Anglois and Luigi Felice Rossi, in 1846. It was intended to be an addition to double bass study literature since the only method available was Asioli's. This method was immediately followed by Bottesini's, first printed in 1865. In 1922, Billè published his method which was made standard in most Italian conservatories and also very popular abroad. Today, Italy features a vibrant double bass scene and an interesting production of materials on the double bass like the ones by Alfredo Trebbi, for example.

B) THE GERMAN, PRAGUE, VIENNESE, AND HUNGARIAN SCHOOLS

What is commonly understood as the German school is actually a basic set of playing characteristics that developed in central and eastern Europe during the 18th and 19th centuries.

The main characteristics of this playing tradition are the use of an endways, saw-like bow grip and the 1-2-4 fingering system. In order to allow sufficient space for the player to hold the bow this way, the frog needs to be wider, and consequently, the hair is farther away from the stick. The tuning and the use of the four string double basses present in the German countries would also become standard for European orchestras by the end of the 19th century. This was mainly due to the requirements of the Romantic repertoire for darker, and lower pitches. A turning point for the acceptance of the four string double bass in other countries is usually illustrated by Verdi's *Otello* solo which uses pitches lower than the ones on the third string. One can also trace more subjective playing characteristics like different musical concepts, but this is beyond the focus of this research. The saw-like bowing style is commonly known as German bow, or less frequently as Simandl's bow, since this player was responsible for establishing its current design. Simandl's accomplishment consisted in taking the inward curve of the French bow and applying it to a Dragonetti bow with its wide frog. Some literature refers to this bow simply as underhand bow, however this description would be more appropriate if used for the viol-bow style. The common use of the national adjective "German" to describe this bow was criticized by Frantisek Hertl who in a letter³² to Gary Karr, upon the creation of the International Society of Bassists, argued for the primacy of the Czech playing tradition and suggested that the referred bow should be called "Czech bow" instead. According to the many sources of historical research already cited in this work, it is probable that the first Czech players used a variation on Dragonetti's bow. The Czech playing tradition that Hertl is referring to is also known as the Prague School. This school directly influenced the playing style of the neighboring regions and set up standards that would characterized the so called "German school". Prague standards would influence the

³² Frantisek Hertl, "The 'Czech Bow'," *The Bass Soundpost*, (February 1967): 7.

playing of musicians in Vienna, Berlin, and later even Moscow and New York. Although a more multicultural construction, this tradition of playing came to be popularly known as German. A brief overview of the important figures on that tradition will help to understand its historical development.

The main figure of the Prague school and its founder was Wenzeslas Hause (1754-1845). Alternative spellings of his name appear as Václav House (perhaps the original as in Hertl's letter), Wenzel Hause and even the Italianized versions of Guglielmo and Vincenzo Hause. According to Brum,³³ by 1792 he was part of Prince Lobokowitz's Chapel at Prague. No reference has been found regarding Hause's contact with Beethoven, however due to the dates in which both were in the service to the Prince, it is probable that they meet each other, if not worked together. Hause was named the first double bass teacher at the Prague Conservatory, where he taught from 1811-1845. The importance of this conservatory was stressed by Brum³⁴. From him, it is possible to trace a very successful and influential playing and teaching tradition that includes names like Josef Hrabe, G. Geissel, F. Laska, F. Simandl, Fr. Shima (first teacher at Vienna Conservatory), E. Storch, V. Sladek, Jos. Rambousek (Professor at Moscow and teacher of Serge Koussevitzky).

His method, *Kontrabass Schule*, published in 1809, was very influential being translated in several languages. Brun states it was "instrumental in the re-introduction of the 4th string in France."³⁵ A more comprehensive and detailed analysis of the aforementioned method is available in the annotated bibliography section.

³³ Brum, 256.

³⁴ Ibid., 256.

³⁵ Brum, 256.

A student of Hause, Josef Hrabe (1816-1870) perpetuated his master's tradition at Prague Conservatory. He authored 86 studies for double bass. Among his students are Rambousek and Franz Simandl. Rambousek assumed the position of double bass teacher at the Moscow Conservatory and had Serge Koussevitzky as his most celebrated student.

Franz Simandl (1840-1912) was the principal bassist at the Vienna Court Opera. Among his publications are *New Method for the Double Bass*, 30 studies, and *Gradus et Parnassum*. As stated above, Simandl is credited with achieving the standard form of what is now called German bow. Through his student Manoly, who emigrated to the U.S., Simandl's pedagogical approach along with his methods and studies were introduced in that country where they enjoyed extreme popularity.

An example of pedagogical materials that are not very popularized outside its geographical context, are the ones by Theodor Albin Findeisen. He was a teacher and performer who developed his career around Leipzig. According to Damhus and Preben,³⁶ his work although recognized by its pedagogical content, was not distributed abroad due both to the start of WWII and his death in 1936.

More recent contributions from the practitioners of that tradition are Ludwig Streicher's books,³⁷ reflecting this virtuoso approach to the double bass. The former principal bass of Berlin Philharmonic Klaus Stoll has recently released a video³⁸ in which he covers both his orchestral and solo approaches.

³⁶ Ture Damhus and Fahnøe Preben, "Theodor Albin Findeisen (1881-1936)," *Bass World: The Magazine of the International Society of Bassists* 29, no. 1 (June-September 2005): 17-20.

³⁷ Ludwig Streicher, *Mein Musizieren auf dem Kontrabaß* (Vienna: Doblinger, 1977).

³⁸ Klaus Stoll, *Klaus Stoll: teaches and demonstrates bowing and style, audition programs, and solos*. Performed by Klaus Stoll. NBB Records. DVD.

Recently, there is also a growing interest among some double bass players to rediscover and popularize the Viennese double bass playing school. This school developed around Vienna and used different tuning systems, the most common being F-A-d-f#-a. However, the most astounding difference is in the use of the double bass viol, or *violone* instead of the double bass violin, which is the focus of this research. The Viennese *violone* had better clarity of sound and required less effort on the part of the players, allowing a more agile style of playing than its counterpart, the double bass violin. Brum cites many players who worked along composers like Haydn and Mozart. He dedicates a chapter in his book in which he calls the period “The Golden Age of Virtuosity.”³⁹ The repertoire of that tradition is being increasingly performed by double bass players, paralleling the incorporation of the function and repertoire of the violone by the double bass in the orchestra that happened in the previous centuries. Discussions about the genealogy of the double bass did not receive much detail in this research due to the extensive discussion that is already present in the literature.

From the Hungarian tradition, Lajos Montag (1906-1988) is recognized as an important pedagogue. His method, comprised of six volumes, is partially discussed in the annotated bibliography. Notable is his detailed study of the thumb position. It even includes symbols for the different combination of fingers in that section of the fingerboard.

C) THE FRENCH SCHOOL

Different than other European countries, France double basses were tuned in fifths until around the 1830s, when Cherubini opened a double bass class at the Paris Conservatory. Chenié,

³⁹ Brun, 99-112.

the first teacher at that institution, however, continued to teach the three-string double bass tuned in fifths (G-d-a) from 1827 until his death in 1832. He also used a Dragonetti bow⁴⁰ in despite of the French preference for the overhand bow hold.

Another important player in France was Achille Gouffé. He was responsible for the re-introduction of the four-string double bass in that country. Being an innovative pedagogue, he developed his own program of study shown in his *Traité sur la Contre-Basse à quatre cordes*, one of the first double bass methods from 1839. He also published a collection of 45 studies by different composers which includes an adaptation of *The Art of Bowing* by Tartini and Baillot's scale studies.

Edouard Nanny, teacher at the Paris Conservatory from 1920 to 1940 is also an important name in the French double bass tradition. He published a complete method and many studies which are featured in the annotated bibliography section.

In the last thirty years, France-based, Lebanese player François Rabbath has been in the mainstream of the double bass scene. Besides being a virtuoso in many different styles, he has also produced many methods. In them, he covers various technical aspects he is famous for introducing, being the most marking his use of the pivot technique. His method is cited by Leavitt as very popular in the United States.⁴¹ The distinguished player and pedagogue Jean-Marc Rollez also contributed a method.

⁴⁰ Brun, 239.

⁴¹ Tod Leavitt, *The Status of Contrabass Instruction at Selected Colleges and Universities in the United States of America*. DMA diss., Ohio State University, 1997.

D) THE SPANISH SCHOOL

The most comprehensive work about the development of the double bass schools in Spain is by Gándara.⁴² In that work, he traces the beginning of the double bass schools in Spain and Portugal as well as their influence in the Americas. The Iberian double bass schools were highly influenced by the Italian school, especially in the use of three string double basses and the A-d-g tuning. This standard was kept during the 19th century until the turn of the century when four string double basses took over and became the new standard. As with the Italian school, players of the Spanish school were very influential in the Americas. Many players travelled there and established successful teaching careers. The Italian influence would be even stronger after Bottesini's presence in Barcelona for three years and his frequent visits to Spain. When looking at the didactic materials used by the first Spanish double bass teachers it is possible to find Bottesini's method along with methods and studies of other Italian pedagogues. The Catalan bassist Pedro Vals is an example of a player who was highly influenced by Bottesini. Although not being a direct student of the Italian virtuoso, Vals had his musical upbringing in the Barcelona bass scene which was greatly influenced by Bottesini. During his staying in Buenos Aires, Vals also studied with José Roveda who is said to have studied with Bottesini. André Torello, a student of Vals, perpetuated this tradition. The latter moved to the United States where he is acknowledged for introducing the French bow.

⁴² Xosé Crisanto Gándara, "La escuela de contrabajo en España," *Revista de Musicología* 23, no. 1 (June 2000): 147-186.

E) THE AMERICAN SCHOOLS

As one of the most prolific double bass scenes, the United States has contributed to the development of double bass playing mainly by the expansion of its university system from 1958 on. It currently constitutes a space in which players from different countries and backgrounds are able to share. A great example of this is the International Society of Bassists, an initiative by Gary Karr which promotes conventions biannually and many activities involving the double bass.

It is possible to trace two main double bass schools from which most of the American players descend. The start of the first significant double bass school in the U.S. is connected to the arrival of Antonin Dvorak. The composer brought Ludwig Emanuel Manoly (1856-1932), a student of Simandl to assume the position of principal double bass at New York Philharmonic as well as teacher at the National Conservatory of Music in New York.⁴³ In the picture of Manoly,⁴⁴ it is possible to see two major aspects of the Simandl school: the underhand bow holding and the 1-2-4 fingering system. Manoly taught Herman Reinshagen (1854-1944) who became assistant principal in the New York Philharmonic. Reinshagen retired in 1934 and moved to California where he was head of the bass department at the University of Southern California. Among his students are two of the most recognized exponents of double bass playing: Frederick Zimmermann and Gary Karr. Reinshagen also taught Jay Grauer, Milton Kestenbaum, the principal bass of the NBC Symphony under Arturo Toscanini, and Henry Lewis, bassist and former conductor of the New Jersey Symphony. The University of Southern California hosts the Jay Grauer and Herman Reinshagen Collection of Music for String Bass. This collection provides a glimpse into the

⁴³ <http://www.billbentgen.com/bass/players/others.htm#Reinshagen>

⁴⁴ <http://sandorostlund.com/iconography/>

tradition rooted in this West coast school. (if it is possible to call this way) There is a predominance of materials by Simandl and also from Simandl's lineage such as the ones by Storch and Hrabec, and by Hause, which inaugurates the Prague School. On the other hand, representatives of the Italian School such as Montanari and Luigi Negri make timid appearances in this collection.

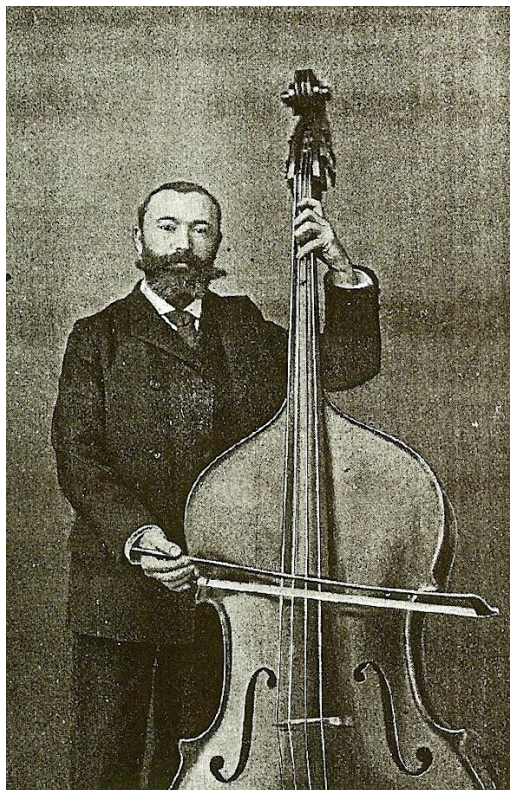


Figure 1.3 – Photograph of Ludwig Emanuel Manoly

The second most important double bass school in the United States was established by André Torelló Ros, a Catalan double bass player who was the first bass of the Philadelphia Orchestra as well as first teacher at Curtis Institute. He is regarded as having introduced characteristics of the Italian and Spanish tradition such as the French bow, and more indirectly Bottesini's influence in America.

In the 1960s, American virtuoso Gary Karr was responsible for increasing the visibility of the double bass as a solo instrument and initiated the network among the international community of double bassists with initiatives such as ISB, cited above. In addition to his performing career, he also published a method which is discussed in the annotated bibliography.

F) ARGENTINA AND URUGUAY

During the 19th century, the Prata region received a massive amount of Italian immigrants. This immigration influenced the development of national genres such as the tango for example, where the double bass has an important role. Italian traveling opera companies have also been present in its capital Buenos Aires as in the most important cities of the Americas. This cultural exchange allowed musicians to be influenced by the major European trends. At least at one time Bottesini's presence was documented in Argentina. According to Gándara, he has left a student in this country, José Roveda. Unfortunately, up to the present stage of the research it was not possible to find any additional information about this player besides being one of the teachers of André Torello. Another important Argentinian player was Ricardo Planas, who taught in both Argentina and Uruguay. Away from the great cosmopolitan centers like Buenos Aires and Montevideo, other double bass traditions also developed. One example of that is the school of Salvador Amato (1928-1994) around Mendoza. An interesting work about him was done by Carolina Melchiori.⁴⁵ Son of an Italian cellist and double bass player, Amato is mostly known by his compositions such as *Habanera* and *Fantasia Concertante*. Being isolated from the big centers like Buenos Aires and consequently access to double bass materials and compositions, he

⁴⁵ Carolina Melchiori, "Salvador Amato: Crossing borders with the double bass." *Bass World: The Magazine of The International Society of Bassists* 34, no. 1 (June-Sept 2010): 27-30.

decided to compose pieces for double bass that he used for performance and teaching. These compositions reflect the regional genres that were his soundscape such as in Malambo and Carnavalito. Amato also left two studies. As with many Latin American pedagogues, his pedagogy was Italian influenced by being based in Billè's method, with the use of the 1-3-4 fingering system and the overhand bow. Looking at the list of double bass teachers and their teaching approaches in Uruguay since 1856 provided by Carlos Weiske⁴⁶, it is possible to see a trend that is valid for other centers in Latin America. The predominately Italian playing characteristics in a first moment, giving space to more diverse approaches in a second moment, like the adoption of the 1-2-4 fingering and German bow. Methods from other traditions also found space in there. As a whole, in Latin America we can see a huge influence of Italian and Spanish players, followed by a more diverse presence of players and traditions of Central and Eastern Europe.

G) BRAZIL

It was in Brazil that one of the oldest known double bass methods was written. It was authored by Lino José Nunes in 1838 and dedicated to José Maurício Nunes Garcia. As with most of the double bass traditions in the American continent, the Brazilian one was highly influenced by the Italian school. Frequent trips by Italian opera companies contributed to this. Italian players also contributed directly to the establishment of the current double bass schools in Brazil. One example of that was the presence of Turinese virtuoso Luigi Anglois in Rio de Janeiro as first bass at the Teatro Lyrico in 1859. Although, until the present state of the research,

⁴⁶ http://www.carlosweiske.com/weiske/CJWBARCHIVOS/profesores_Uruguay.htm

it was not possible to locate an official register of Anglois teaching in Brazil, it was documented by Cernicchiaro⁴⁷ that he had at least one Brazilian student. This author also talks about Bottesini's visit to that country in 1879 as well as other important players who either performed or established residence in Brazil. Among those, he cites Riccardo Roveda, described as a distinguished Italian bass player who moved to Brazil in 1890. Roveda assumed a teacher position at the *Instituto Nacional de Música* among many other Italian emigres. Until the present stage of the research, it was not possible to establish if there was any relationship between him and José Roveda, student of Bottesini and professor of Pedro Valls. The date of Riccardo Roveda's arrival in Brazil is one year after the death of Bottesini. Among Roveda's many students in Brazil are Alfredo Aquino to whom Leopoldo Miguez dedicated his double bass concert⁴⁸ and Antonio Leopardi to whom Radamés Gnatalli dedicated his *dansa*.

More recent Italian immigrants also contributed to the development of the double bass teaching in Brazil, such as Sandrino Santoro. Living in Rio de Janeiro, he developed a great teaching and performer career. The double bass school established by Uruguayan double bass player Milton Romay Masciadri in Porto Alegre, southern Brazil, since the 1970s was also heavily influenced by the Italian school.⁴⁹ This school was characterized by the use of the overhand bow and *scuola lombarda* fingering. The methods of Billè, Petracchi, and Storch-Hrabe were his basic resources.

In the last decades, double bass players and pedagogues from other schools have also established successful careers in Brazil. Currently, German school players are found in the best

⁴⁷ Vincenzo Cernicchiaro, *Storia della Musica nel Brasile: dai tempi coloniali sino ai nostri giorni (1549-1925)*. Milano: Fratelli Riccioni, 1926.

⁴⁸ Antonio Roberto Roccia Dal Pozzo Arzzola, "Uma abordagem analítico-interpretativa do concerto 1990 para contrabaixo e orquestra de Ernest Mahle." MM diss., UniRio: 1996.

⁴⁹ Diogo Baggio Lima, *Milton Romay Masciadri: Narrativas (Auto)Biográficas sobre uma Escola de Contrabaixo*. Dissertação de Mestrado, UFSM, 2015

orchestras of that country such as São Paulo State Orchestra (OSESF) and Porto Alegre Symphony Orchestra (OSPA). Players who studied in the United States are also assuming important positions in Brazil's double bass scene.

H) OTHER DOUBLE BASS SCHOOLS IN THE AMERICAS

In Chile, the Italian school was represented by Giuseppe Marangoni and his student Gino Nuttini. Marangoni is the author of a method⁵⁰ that is covered in the annotated bibliography. In Lima, Peru, the Italian school was represented by Adolfo Farnesi who taught there in the 1930s.

⁵⁰ Marangoni, Giuseppe Maria, *Scuola Teoretica-Practica de Contrabbasso*. (Nuova Editione corretta con aggiunta di studi e scali di F. Francesconi). Bologna: Bongiovanni, 1938/39.

CHAPTER 2

ANNOTATED BIBLIOGRAPHY OF DOUBLE BASS METHODS AND STUDIES

This chapter features an annotated bibliography of double bass methods and studies. The comments on the entries are intended to be brief explanations of the contents and organization of each material analyzed. Some titles received more attention due to its historical significance within the double bass pedagogy, this was the case with the works by Anlgois and Asioli, for example.

BIBLIOGRAPHY

A) METHODS

Allen, Eric. *Success in All Keys*. Edited by Mark Urness. Batavia, IL: Better Bands and Orchestras, 2009.

This is a set of etudes and excerpts organized by scale. Its aim is to increase students' proficiency in different key signatures by omitting challenges in other aspects such as bowing and rhythms.

Anglois, Giorgio, and Luigi Felice Rossi. *Metodo per contrabbasso d'orchestra*. Torino: Magrini, 1846.

Being the second double bass method published in Italy and first by a double bass player in that country, this method will receive a larger discussion in this annotated bibliography. It was written by Giorgio Anlgois (1768-1826), principal bass at Teatro Regio in Turin and first teacher

of that city's conservatory. He was also father of three other bass players: Luigi, Giacomo, and Giuseppe Anglois, the first two also recognized players. The method was published 23 years after Asioli's *Elementi* and was intended to fill the gap when there was no double bass publication in Italy during that time, compared with other nations. It was also intended to include some aspects that Asioli had overlooked. An interesting study about the Anglois family was done by Fortunato D'Ascola.⁵¹ In it, he clarifies some mistakes in the literature, like the belief that the method was written by Giorgio Anglois in partnership with Luigi Rossi, Bottesini's professor. This co-authorship mistake was solved by Italian researchers who explained that the real co-author of the book was actually Luigi Felice Rossi. He was a composer, musicologist, music theorist, and was very influential in the Turinese music society. It is accepted among researchers that Rossi's contribution to the method was very small and that Anglois, or even his son Luigi, since it is a posthumous publication, has partnered with him due to the status and authority that his name would confer to the new double bass method.

The method is divided in two parts: a theoretical and a practical one. The theoretical part presents directions to the study of the double bass while the second comprises studies and exercises. Different than other methods and tutors, Anglois' method does not feature an initial section containing basic theory music principles such as those found in many 19th century methods like Bottesini's or Hause's for example. Rather, it is expected that the student will have sufficient basic music training to approach it.

Among the ideal physical qualities of a double bass players, he describes that he should be medium or tall in stature, and robust; He also talks about desirable musical qualities (*spirito*) that include having a good ear (intonation), being a good tempo-keeper, and being able to produce the loudest volume possible.

He describes the double bass as having an energizing role, very much akin to the descriptions and ideals personified by Dragonetti, like the functions of balancing and ordering the orchestra. Other articles, he describes the ideal proportions of a double bass (neck and strings), the best double basses at the time and acceptable ones, and the characteristics of a good bow which he believes should be around 68 cm and made of heavy and hard wood.

Then, the three different (national) tuning systems of the 19th century are presented: Italian A-d-g, German E-A-d-g, and French G-d-a. This table of tuning differentiation appears in various methods like Hause's and Fisher's. Anglois states that although the German system looks easier by allowing a greater range in one position, it limits volume and presents difficulty in avoiding touching more than one strings when playing forte. The French system, by its turn, is considered difficult in fingering. Eventually, he regards the Italian tuning system as the best one by allowing both an easy fingering and great use dynamic. Anglois also gives detailed information on the ideal thickness of the strings. He illustrates that by citing the violin method by Spohr which describes a system and a measuring instrument used to determine string proportions.

Another section covers issues of physical approach and left hand. Anglois advocates for playing standing up. He also describes an alternative thumb technique which will be the trademark of the Anglois family and for which his son Luigi will be recognized as an

⁵¹ Fortunato D'Ascola, "Gli Anglois," presentation at the Conservatory Giuseppe Verdi (Turin, 2013).

international soloist. This technique is not used anymore and I could not find any reference of a bassist who used it after them. In his *Treatise of Instrumentation and Orchestration*, Berlioz refers to this technique as imitating the crying of a woman. In fact, after reading Berlioz, Richard Strauss considered using Anglois technique as one of the options for Salome's decapitation scene. This technique consists of using the pointer and medium finger to hold the string by both sides while the thumb presses from below the string. Different than the modern day technique, it does not press the string on the fingerboard.

Anglois also make references to different ways of holding the bow such as Dragonetti's, Gouffé's, Asioli's, and an old French holding which uses the thumb on the hair. As the best one, he suggests the technique used by the Angloises described by him as the Naples school. In this particular hold, the pointer and thumb stay in the stick while the remaining three fingers touch in the hair. This hold seems to have its origin in the viol underhand hold. The whole theoretical part of the method features a lot of textual information. The bow section, for example, features explanations on sound production, dynamics with a focus on the quality of sound through the correct use of pressure and speed.

Regarding the left hand, Anglois numbers a total of six positions, naming them diatonically and using the first string as reference in the same way as Billé will do in the future (due to this, I suggest calling it Italian system of numbering positions). He divides this positions among *inferiori* (1st, 2nd, 3rd) and *superiori* (4th, 5th, and 6th).

When it comes to fingering, Anglois also proposes his own system. It consists of a mixed fingering system using the old Lombard 1-4 for the lower positions but also Hause's 1-2-4 when chromatic passages of three pitches are involved. When in higher positions, like the fourth, he uses 1-3, like the Asioli system, but in this case for both half and whole steps. When three chromatic semitones appear in succession, 1-2-3 will be used. I could not determine if Anglois' use of the 3rd finger in higher position was influenced by Asioli, or if this was already in use for higher positions. In fact, Anglois explicitly criticizes the latter by his innovative fingering propositions: "Here I am going to eliminate a principle that is generally accepted, by substituting an innovation. One does not achieve a laudable goal if he does not present an improvement. In our opinion, Mr. Asioli's attempt to be an innovator has done more damage than good to the art of double bass fingering" (14). Following that remarks, he will criticize the use of 1-3-4 in the lower positions by several reasons.

Among the many interesting suggestions that Anglois has to offer, the one of not changing the fingering inside a tied note seems very akin to modern practice.

Still another section presents transposition suggestions. Once the double bass and violoncello were reading from the same score, some modifications had to be made for the lack of pitches lower than A. In order to do that, Anglois provides tips on when to transpose pitches to a higher octave while respecting the musical phrase. The last subjects covered in the theoretical part are bowing, pizzicato, harmonics, and how to tune the bass. Before advancing to the second part of the method, Anglois provides an appendix that describes how the double bassist should adjust while in the orchestra. Among them is the recommendation that, if a bassist is not a skillful one, how he should simplify parts, a common practice well described by Brun in his chapter *The School of Simplifiers*.

The second part of the method, the practical part, presents the following order of contents: scales in every minor and major tonality (with fingerings), intervals, chromatic scale, exercises in every major and minor tonality, studies based on half steps, studies of the eight note, studies of the sixteenth note, and studies on different bowings. There are 58 studies in total.

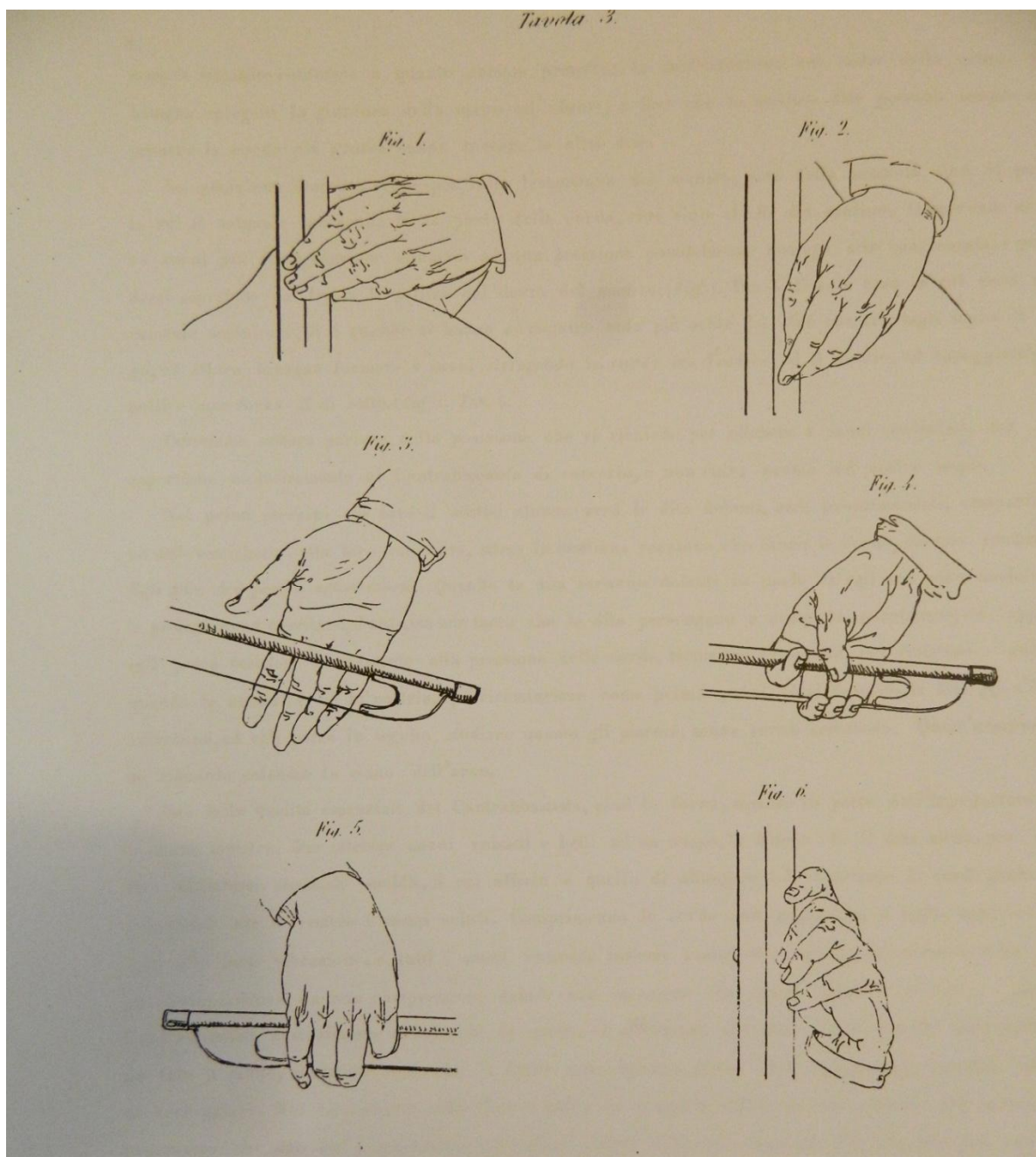


Figure 2.1 - Giorgio Angiolis' method depicting his approach for left hand, the characteristic thumb position technique and bow hold.

Asioli, Bonifazio. *Elementi per il contrabbasso con una nuova maniera di digitare*. Milano: Ricordi, 1823.

Bonifazio Asioli (1769-1832) was a composer and theorist. In 1808, he was appointed as the first director of the Milan Conservatory, a position that he kept until 1814. Although not a double bassist himself, Asioli wrote this double bass book in which he proposes a new way of fingering. This was also part of his effort to expand the library of the newly founded conservatory by providing foundational and reliable materials. The *Elementi* was published by Ricordi in 1823. However, I believe it had been available at the conservatory before that, once he was expelled from its direction by 1814. With the end of the French rule in Lombardia, Asioli was not well seen for being too tied to the French occupation, much like what happened with Fernando Sor in Spain, for example. I believe that this lack of popularity worked against him, in his aim to innovate the double bass left hand technique.

The book itself presents an introductory section which describes the role of the double bass in an ensemble, the physical qualities required to play it, as well as the three tuning systems in vogue in Europe at the time. These tunings were the French G-d-a, Italian A-d-g, and German E-A-d-g. In what concerns the right hand, he describes a French bow holding, “like the cello,” “with the four fingers over the stick” and “thumb in opposition to the second finger.” This description challenges some of the traditional bibliography which sees Bottesini as the first to use an overhand bow hold. According to Asioli, the suggested bow hold allows better control of dynamics and articulations.

Asioli starts the left hand in what would be called later the first position (In fact Asioli calls first position the regular one as well as the half and intermediate first). He has a specific way of calling the positions while not considering enharmonic intervals. That is, the first finger on B# in the third string would be called first position, while the position with this same finger at C, would be called 2nd. Apart from making differentiations from otherwise enharmonic intervals, the only difference in the way Asioli numbers the positions with Billè’s would be the seventh position, which is found on F# on the first string.

It is this section where Asioli presents his innovation of using the third finger, in a time when double bassists used only the first and fourth fingers. The use of the 1-4 fingering, called in the literature as fistcuff, clenched fingering, or old-lombard system, is explained by the use of gut string which were thicker and assembled much higher in the fingerboard than the regular metal covered strings used today. The strength required to play such a double bass was much greater than today. By introducing the third finger, Asioli expected more sureness in intonation, once the third and fourth fingers could play an individual note. In one of the first examples of its application, he presents chromatic scales. It is remarkable how the fingering proposed there would be the same as in Billè’s method, published a hundred years later, which represents the full assimilation of the 1-3-4 system. In order to train the fingers for this new system, Asioli provides some basic exercises in which one finger presses two strings simultaneously, like a guitar capo.

The next section of the book presents scales. The scales are organized according to the circle of fourths interspersed with their relative minors. In the suggested fingerings, it is possible to see both fingers 1 and 3 and 1 and 4 working together. However, fingers 3 and 4 do not appear

in succession until a section with studies on the intervals. Asioli also advises the reader to turn his hand when these two fingers are involved in order to achieve the correct intonation.

Yet another section covers bowing. Asioli assigns down and up bows to different notes in different measures and rhythmic patterns in order to organize the strong and weak beats.

In a section covering transpositions, he explains a set of rules while providing examples of the original pitches played by the cello and the resulting transposed bass part. After the player masters the exercises, Asioli recommends applying those rules to the bass parts by Fenaroli as additional training. Harmonics are also covered with instructions on how to find and play them.

Following that, Asioli presents many excerpts of works by Haydn, Mozart, and Beethoven featuring melodic orchestral lines. Different from the transposition exercises, these passages should not be transposed. In order to advise which string should be played, he makes use of the letters g, m, and c, meaning grave (low), media (middle), and cantino (highest) strings. This way of indicating strings would be substituted by the use of Roman numerals by future pedagogues. By the inclusion of orchestral excerpts from symphonic works rather than the opera, Asioli can also be considered an innovator. Despite writing one of the first double bass methods, he foresees the importance and centrality that the German symphonic repertoire of the classical period will occupy. The Italian opera-centered taste (it is important to remember that even Rossini was called *Il Tedeschino*, little German, due to his admiration for Mozart) accounted for the little emphasis on the symphonic repertoire in double bass methods from the 19th century. Even Billè, in the 1920s, would only include a few symphonic passages in his method.

In the “Protesta” section Asioli presents his defense of his method. He apologizes for writing a double bass book while not being a double bass player himself. However, he strongly defends his innovative system and foresees that it will face opposition for a long time. He directly chastises old players who, once accustomed to one way of playing, will not change even in the face of reason. He hopes that the new players will adopt it, but advises they also fight the fear of changing and will receive mockery by the part of the older. As examples of successful changes in playing standards that faced opposition, he cites the cello fingering and harpsichord *portamento*. He even challenges anyone to prove to him that it is not possible to play in the new way. At the end he states his desire to see all the arts united in progress.

Battesini, Rodolfo. *Breve metodo per contrabasso*. Padova: Guglielmo Zanibon, 1965.

This method features text in Italian and Spanish, perhaps a sign of Battesini’s intention to promote it in the countries in which he was active, Italy and Uruguay. As the title says, it is actually a brief method comprising only 28 pages. The exercises are also short, with the majority of them being about 15 measures. More complex exercises are also short, having about 30 measures each. Battesini suggests the 1-3-4 fingering of the Italian school. This pattern is used strictly with the absence of the second finger even in semi-tones played higher than the *capotasto* harmonic. Regarding the range, the exercises do not go higher than pitch A on first string. In a small note, he describes playing after the *capotasto* region on the 3rd and 4th strings as inutile. A trademark of Battesini’s methods is the frequent use of *balzato* articulation in the exercises. The organization/outline of the book follows a common pattern. It starts with exercises on open strings, then moves to positions and presents three short studies. Following that there are

exercises in *tutti i toni* fashion from less to more accented tonalities ones (exception is F# and its relative d#). The method ends with a daily study or *studio giornaliero*, also a common feature of double bass methods. As a whole, Battesini's method is marked by its synthetic approach covering the basic aspects of double bass playing and sometimes looking as a compressed version of other standard materials.

Billè, Isaia. *Nuovo metodo per contrabbasso*. 7 vols. Milano: Ricordi, 1922.

One of the most widely used methods for the study of the double bass. Its seven volumes are: Vol 1. *I Corso Teórico Pratico*; Vol 2. *II Corso pratico*; Vol 3. *III Corso pratico*; Vol 4. *IV Corso complementare* ; Vol 5. *IV* [sic] *Corso normale*; Vol 6. *V Corso pratico*; Vol 7. *VI Corso pratico: studi di concerto*.

The first three volumes of Billè's method, called *Corso teorico* (theory course), are intended to build the necessary skills required for ensemble playing. The remaining volumes are courses intended for the solo playing, to build the skills necessary to play at a concertist level. The method is intended for both four and five string basses. It features text in Italian, French, and English.

Vol. I. *Corso teorico – pratico*: Billè's first book is very detailed in the pedagogic intention of each exercise. In the introductory section, he makes a remark about the popularization of five-string basses and the need for a method that encompasses it. This issue is addressed in his method by providing alternative scoring of pitches lower than E on the first lower ledger line. The theoretical section of the method comprises 15 pages and starts by presenting pedagogical considerations, physical approaches, and some of the author's research on the genealogy of the double bass (somewhat outdated). It also covers the bow, making remarks and historical support explaining the adoption of the French-Tourte model. At the time Billè wrote the method, gut strings were still in use with the exception of the fourth and fifth strings which were covered by copper wire. The fingering employed by Billè is of the Italian school: 1-3-4. He uses it throughout the fingerboard, even in regions where the capotasto technique is usually employed, such as after half of the string.

The "practical course" section starts with bow exercises on open strings. Billè's approach is a very detailed one, but, on the other hand, it renders his method very extensive. It features 140 exercises just for scales, many others for bowing and positions. Following that is another large section of 22 pages whose focus is mainly on shifting. These last exercises are almost entirely chromatic. The method ends with a *studio gionalero*, daily study on bow.

Vol.2. *II. Corso pratico*: Billè's second book is divided in two parts. The first one deals with scales, intervals, and arpeggios, while the second one features bow technique. The method starts with major, minor melodic, and minor harmonic scales in two octaves in every tonality (*scale in tutti i toni*). He then present different fingerings on scales. Following that is a large section on intervals. It features all major scales and all the diatonic intervals. Intervals higher as the 15ths are featured in C major, as well as chromatic intervals. Arpeggios and two small modulatory exercises comprise the rest of the first part.

The second part, the school of the bow, is comprised of small melodic patterns in which bow variations are suggested. Some of them feature an extensive number of variations, as does exercise No. 4 with 124 or No. 9 with 138. Like the previous volume, it ends with a *studio giornalero*.

Vol. 3. *III Corso pratico*: This volume starts by introducing embellishments and portamento. After that, comes the central part of the book which presents scales in two octaves in all keys. Each scale is accompanied by its respective arpeggio as well as a set of studies. In total it features 72 studies. The last section is comprised of 10 perfecting studies (the last one being a daily study).

Vol. 4. *IV. Corso complementare*: The first half of this volume introduces the thumb or *capotasto* technique. The only thumb position covered is the one where the thumb touches half of the string. Introducing the technique and giving basic exercises, Billè then presents 24 exercises which are basically variations on a C major scale in three octaves, now possible through the thumb technique. Another 8 chromatic exercises follow. After that, there are 20 studies.

The second half of this volume is Billè's school of the orchestra. It is mainly comprised of orchestra excerpts introduced by a brief section on transposition. There is a total of 37 excerpts, most of them from operas. There is an example of a *divisi* where the two upper double basses are recommended to tune in fifths. In the recitative example, it is also possible to see the *al cembalo* technique in which the bass player plays the root of a chord, while the cello plays the remaining notes. The last excerpt presented, Lohengrin, figures as the customary *studio giornalero*.

Vol. 5. *IV Corso normale*: This volume starts with an introductory section in which Billè talks about the different approaches to the thumb position at the time. Billè's approach is similar to the one of Mengoli which pushes the string obliquely without touching the fingerboard. This technique is not used very often today, which perhaps accounts for the use of Billè's 5th volume not being so popular. This book presents a more detailed approach to the *capotasto* technique, and perhaps a revision of what Billè introduced in the previous book. It starts with 46 exercises on the various positions that use the thumb on half-string. Following that he introduces the first shift, which brings the thumb to the harmonic on D in the first string. Many other exercises and scales are presented in the similar fashion of the previous books.

Vol. 6. *V Corso normale*: This volume starts presenting 30 scales in three octaves, which are each followed by corresponding studies. Its organization and contents are similar to the third book, apart for the increased difficulty and use of a broader range of the double bass. An exception to that is the fugue study in No. 26. This book also features sections covering double stops, arpeggios (with a strong Bottesini influence), and two pieces with piano accompaniment by Billè himself.

Vol. 7. *VI Corso Pratico – Studi di concerto*: This last volume of Billè's method is intended to build the skills necessary for a solo concert player. In the introduction, he gives advice on interpretation and set up. For solo playing Billè uses the *suoni reali* notation. He also explains his system of stringing the double bass for solo playing in which he exchanges the place of the regular strings as well as adopts a harp string in the place of the G string. When it comes to harmonics, Billè also uses the real clef, a violin clef, different from the transposed violin clef used today for scoring higher register passages. With the regular register and violin clef, Billè presents various studies in the higher second half of the strings. Following that, the common approach of presenting scales followed by exercises, as seen in the previous volumes, is presented, now in this highest register region of the bass. In this book there are excerpts from Bottesini, featuring harmonics, as well as Billè's own compositions. Excerpts by Antonio Scontrino and Mengoli also appear. Another section features arpeggios in the whole extension of the strings. Harmonics in the first half of the string are also covered. Following that is a small

section featuring artificial harmonics. This volume features still 12 melodic studies which make use of the whole register of the double bass. Their form emulates solo pieces with usually two of three movement-like sections. At the end of the method, Billè includes a *Capriccioso* and a *Tema e variazioni in vecchio stile*, both of his own authorship and featuring piano accompaniment.

Bottesini, Giovanni. *Grande Méthode Compète de Contre-Basse*. Paris: Leon Escudier, 1869.

In this method is possible to see Bottesini's approach both as a conductor and composer. The conductor approach is seen especially in one of the first sections of the method which presents exercises divided by time signatures that include conducting gestures as reference. The method is not only of a practical character but also aimed at developing musicianship according to Bottesini's aesthetic view and experience. He presents the various fundamentals of music which are shown through double bass exercises. The composer approach is more clearly seen by the explanations of harmony and voice leading. It is followed by a résumé which comprises the previous sections. The beginning of the book has illustrations of a bass player who seems to be Bottesini himself. The bass pictured is a three-string one as used and advocated by the author. Also pictured are the regular bow (Bottesini's choice), Dragonetti bow, a proper holding of the instrument, and bow and left hand finger positions. Regarding bow specifications, he recommends a 55 cm one for orchestra and 62 cm for solo playing. With regard to the left hand technique, Bottesini starts on the first position, moving to the half position right after the first one is mastered. The fingering system most used in the method is the 1-4, or fistcuff technique which uses 1-4 fingering for both whole and half steps intervals. However, in the next pages he adopts Asioli's approach, but only in chromatic passages or when 1 and 4 need to be prepared to play other pitches. Finger 3 will be used in the C of second string and also for whole steps as in E-F# on first string. The 1-4 is impractical if keeping a strict shape of the hand as advocated in modern methods like Billè and Simandl. It is my belief that Bottesini's left hand technique included a kind of crab technique, extensions and pivots. He presents various suggestions on fingerings for scales. In the next section the method presents a basic scheme which repeats itself in different tonalities. It is a sequence of scales, exercises, intervals (thirds to octaves), and arpeggios. Another section focuses on embellishments and portamentos.

The second part of the method is called "The Double Bass as a Soloist Instrument." In this part Bottesini uses the *suoni reali* notation and G clef for the region at the end of the fingerboard. It includes scales and exercises in the thumb position. It also covers harmonics with some exercises. Also featured are exercises using the whole extension of the fingerboard. The melodic studies section features two compositions by Bottesini (*Elegy and Variations over Venice Carnival*) as well as others by Bellini, Verdi, and Donizetti. These pieces feature piano accompaniment and can be seen also as examples of Bottesini's influences.

Bottesini, Giovanni. *Method for Double Bass*. Part One. Edited by Rodney Slatford. London: Yorke Edition, 1982.

This is a collection of 117 exercises that gradually increase in rhythmic and scale complexity. It was written during Bottesini's last appointment at the Parma Conservatory. The edition by Slatford does not contain his text and supplemental material. The exercises resemble

the melodic and harmonic approaches found in his compositions. This first volume reaches A in the first string, which was considered the limit of orchestral playing at the time. The method was also adapted from the three string bass, for which it was intended, to the four string bass.

_____. *Method for Double Bass. Part Two*. Edited by Rodney Slatford. London: Yorke Edition, 1982.

The 73 exercises in this second volume are similar to the first volume. However, they explore the whole register of the double bass, including harmonics.

Bradetich, Jeff. *Double Bass: The Ultimate Challenge*. Moscow, Idaho: Music For All To Hear, 2009.

Written by Jeff Bradetich, double bass professor at University of North Texas. This method reflects his perspectives on the new techniques and developments of double bass playing. Topics are supported by detailed text information and a large amount of pictures. The accompanying booklet features twenty exercises that cover techniques discussed in the main book.

Butler, H. J. *New Progressive Method for the Contra Bass*. Boston: Thompsom & Odel, 1881.

This work is in three parts. The front page hints at the school this method is representing. There is a picture of a double bass player holding a German bow and the 1-2-4 fingering position on the left hand. This fingering is suggested in the exercises too. The third page of the method contains more information and perhaps its alternative title: “New Progressive Method for the Four Stringed Contra Bass. Including exercises selected from the works of some of the most celebrated masters. A Complete and practical system particularly adapted for the use of teacher or student.” Right below the author’s name is also the following statement, linking him to the German-Czech school, as well as giving him status and authority: “Pupil of the late E Storch, Leipsig”. Unfortunately, Part I was not present in the edition analyzed. Part II comprises scales and exercises in the 12 major tonalities. These exercises, according to the author statement above, could be excerpts from other works. It starts with a scale in C major followed by seven exercises in this same tonality. A similar scheme is applied as more chromatic alterations are added leading to more distant tonalities. This sequence is interrupted only by exercises on embellishments like trills, mordents, and turns. Part III covers the thumb position and presents five studies by Storch, Butler, Tracy, and Hrabec.

Carter, Ron. *Comprehensive Bass Method*. New York: C. Hansen Music & Books, 1977.

Written by celebrated jazz musician Ron Carter. This is a jazz influenced method for double bass. It is based on scales and arpeggios that progress towards the high register. It is a hybrid method intended for both classical and jazz musicians.

Ferraris, Benito. *Arpeggi in Tutti I Toni*. Milano: Le Chant du Monde, 1971.

Benito Ferraris was a teacher at the Milan Conservatory. In this book, he provides various exercises based on arpeggios. Its pedagogical goals are basically to help in intonation and left hand technique. The fingering used is the 1-3-4.

_____. *Nuovo Metodo per Contrabbasso – Scale*. Milano: Le Chant du Monde, 1971.

This book presents fingerings for the diatonic major and minor scales in in three octaves. Then follows a series of exercises with variants whose mainly focus is the study of the left-hand. They are aimed at developing skills like endurance, intonation, precision in shifts, and playing of complex rhythmic changes. Following the Billè fashion, the last section is a set of daily studies.

_____. *Scale – Arpeggi – Esercizi a Note Doppie per Contrabbasso*. n.e., n.d.

This book features scales, arpeggios, and exercises in double stops.

Findeisen, Theodor A. *Der Lehrer des Kontrbass-Spieles: eine Grundschule für die Höhere Langen-, Bogen- und Fingertechnik*. Leipzig: Friederich Hofmeister, 1938.

Although not well known, Findeisen's method is a comprehensive and thorough study of the double bass divided in 5 volumes. Findeisen was teacher at the Leipzig conservatory and played in the Gewandhaus orchestra. Heft 1 features a preface and introductory material giving advice and explanations on several aspects of the double bass such as suggested string thickness (for gut strings), explanation on different bow holdings, and information on bowing aspects and its division. It also presents pictures of proper holding of the bass, bow, and fingering. The French bow picture shows an old grip in which the thumb is placed over the frog. This edition features a folded map of the fingerboard with notes and position numbers. This first volume starts in the $\frac{1}{2}$ position going into Findeisen's $II\frac{1}{2}$ position, finger one on the B on first string. One of the notable characteristics of this method is the constant signaling of positions through Roman numerals on the score. Heft II covers the III position to $V\frac{1}{2}$. It also presents bowing techniques. Heft III covers position VI to VII. In Heft IV, Findeisen covers the thumb position.

As in the normal positions, he provides text and a fingerboard map as reference. Another topic covered is the study of the vibrato. Heft V seems like a conclusion to Findeisen's methodology. It presents scales, arpeggios and exercises which cover the whole register of the double bass. It features also a section on the study of the harmonics.

Fisher, Carl. *New and Revised Edition of Celebrated Double Bass Tutors: Method for the Three String Double Bass*. New York: Carl Fisher, 1891.

This method is written for the three string bass with the scordatura effect which makes up the G-d-g tuning, as it was common in England and Italy at the time. It was based on various pre-existing materials from various pedagogues. This tutor starts with a long section presenting the rudiments of music. After some exercises on open strings, it introduces the first position. The fingering employed is the 1-4 or fistcuff common at the time. Finger three is only used from the sixth position on. The organization of this method is pretty standard presenting scales, arpeggios, exercises on intervals, and small studies as well as various articulations and ornaments. Among music excerpts and quoted materials from other methods are a bass duo by Catel, two bass and cello duos by Cherubini, orchestra works by Handel, Haydn, Beethoven, several exercises by Hause, Gouffé, and Slama, Kummer, and solo pieces by Diessl, Neibig, A. C. White, E. Storch, J. Eisengräber, Rud. Bullerjahr, and Harry Prendiville.

Green, Barry. *Advanced Techniques of Double Bass Playing*. Edited by Paul Martin Palombo and Lucas Drew. Cincinnati: Piper Company, 1976.

Divided into two parts: Part I Bass Techniques and Part II Contemporary Double Bass Playing, this is one of the most complete double bass methods. Written by Barry Green, former Principal Double Bass of the Cincinnati Symphony, this method features one of the most detailed explanations of different bow strokes for both German and French bow techniques applied to a diverse amount of excerpts of orchestral and solo repertoire. Diagrams and photographs guide the reader throughout the book. It also features a large section about contemporary techniques as well as discussions regarding professional and psychological issues.

_____. *The Fundamentals of Double Bass Playing*. Cincinnati: Piper Co, 1971.

This method introduces the basic concepts of double bass playing through very detailed explanations. Its topics have many examples and exercises connected to solo, chamber and orchestral repertoire. Graphs, figures, and photographs help the reader throughout.

_____, and Jeff Neighbor. *The Popular Bass Method*. El Cerrito, Calif: 1999.

This multi-genre, multi-style method is intended to equally approach jazz, classical, popular, and folk learning traditions for beginner students. Exercises are written in two parts allowing the teacher to guide the student throughout.

Grodner, Murray. *An Organized Method of String Playing: Double Bass Exercises for the Left Hand*. New York: Peer International, 1977.

In this method, former double bass professor at Indiana University Murray Grodner, gathers different techniques for the left hand. It is based on a violoncello method *An Organized Method of String Playing* by Janos Starker. Special attention is paid to the thumb position.

Guettler, Knut. *A Guide to Advanced Modern Double Bass Technique*", London: Yorke Edition, 1992.

Guettler's guide is a complete method about the basic aspect of double bass playing. The section about bowing presents his intense research into acoustics without being challenging for the common reader. It is one of the most complete methods about the physics of double bass playing.

Hause, Wenceslas. *Méthode Complète de Contrebasse: Approuvée et Adoptée par la Direction du Conservatoire de Musique à Prague. Première Partie*. Paris: B. Schott, n.d.

Published around 1809, by Wenceslas Hause, first double bass teacher at the Prague Conservatory, this is probably the oldest published double bass method. It covers physical aspects of playing, bowing, and tunings. It explains the different number of strings and tunings in vogue by the second half of the 18th century and first half of the 19th and specifies that the method is intended for the four-string bass tuned in fourths. As explained by Brun, this method had an important role in the re-introduction of the four string double bass in France. The introductory section features a map of the fingerboard, explanations of the fingering system 1-2-4, and left hand positions. The positions are measured with finger one at G in the fourth string as position 1. From that their numbering increases chromatically. The highest position covered is the 8th, which reaches half the string with the fourth finger. Finally, scales are presented followed by short exercises. The tonal scheme of this section follows the circle of fourths starting with C major until Db interspersed with each correspondent parallel minor. After that, the exercises start to add sharps starting on G and following the circle of fifths. After covering all major and minor scales, Hause focuses on the intervals. There are exercises from every interval from thirds to octaves in all the major scales. The next section covers chromatic scales. It is followed by bow exercises. The last section of the method comprises accompanied recitatives that should be played with the help of a piano.

Hellouin, Pierre. *Le Coups d'archet a la contrebasse = Bowings for the Contrabass = Bogenführung auf dem Kontrabass*. Paris: Alphonse Leduc, 1979.

This book is a detailed study of the right hand. It features text in French, English, and German. It contains several small melodic patterns that are combined with different bowings. The last section presents string crossing exercises in somewhat a similar way as Zimmerman's book.

Heyes, David. *Double Bass Harmonics: A Beginners Guide*. Templecombe, UK: Recital Music, n.d.

Written by double bass professor at Wells Cathedral School, England. This is a set of exercises that serves as an introduction to the study of the harmonics of the double bass.

Javelot, Jules. *Petite méthode de contre-basse à 3 cordes*. Paris: Margueritat, 1863.

This method starts with an introductory four-page section covering basic aspects of music theory. It includes a section with French equivalents for Italian affect-tempo markings. Following that is an introductory section describing the basic aspects of double bass technique such as how to hold the instrument, its function in the orchestra, and bowing. This scheme is similar to other contemporary methods. It suggests an overhand bow hold with the thumb on the hair. This early technique, common in France at the time, was taken to Russia and from there to China where it survived until more recent times. The method also features a section on bow strokes. After that, there is a section covering all the major and minor scales, from the simplest ones to those containing more accidentals. The fingering suggested is 1-2-4, and by examining the open strings on the score, it is possible to conclude that the method was intended for a double bass tuned G-d-a, as was the rule in France during most of the 19th century. Some scales are repeated in exercises as sequences of thirds. The next section contains 16 studies. The method also covers thumb technique.

Karr, Gary. *The Gary Karr Double Bass Book*. 2 vols. 1. Oakdale, California: Amati Productions, 1996.

Book 1: Intended for beginning bassists, this is a revised edition of Gary Karr's method featuring an innovative approach. Instead of making use of the normal lower-register positions to introduce left hand technique, it uses the harmonics of the bass. In fact, the whole book only requires the student to play on harmonics. The harmonics work as references for future study of the fingerboard positions. The innovative aspect is that it approaches the fingerboard bass from the center to its edges/extremities. Karr describes four harmonic positions which are named after important double bass figures like Koussevitzky, Simandl, Dittersdorf, Dragonetti, and Bottesini. The method features several two-part music tunes by Alice Spatz in which the student can play accompanied by the teacher or the piano. As with most introductory methods, this contains many pictures and preliminary information about the double bass.

Labro, Charles. *Méthode de contre-basse*. Paris: L'Auteur, 1860.

The introductory section of this method presents many illustrations detailing bow differences, double bass parts, among other things. It includes two full page pictures of different holdings of the double bass. Although Labro shows different possible tunings for the double bass, the method is intended for the 4-string double bass in fourths. The fingering used is 1-2-4 with 1-2-3 pattern being used by the 6th position. A distinctive fingering characteristic of this method is the use of two fingers for the first half-step after the open strings. It also features sections on different bow strokes. After these preliminary sections, the method starts presenting the different left hand positions. For each position there are scales, exercises in the form of studies (a total of 52), and exercises on intervals. By the seventh position Labro introduces the thumb technique in which he only covers the first diatonic position. Another section introduces mixed positions, analogous to modern extension of pivot techniques. After that are all the diatonic major scales with their relative harmonic and melodic minor versions. The next section presents again the scales in a series of exercises intervals. When covering double stops Labro also presents scales and exercises. Still other subjects covered are pizzicato, chromatic scales, and the harmonics. The last section of the method comprises 15 exercises that can be played either by two double basses or bass and viola.

Latorre, D. Juan de Castro. *Método de Contrabajo Aplicable al de Tres y al de Cuatro Cuerdas*. Madrid: Antonio Romero, 1870.

This is a method intended for both the three and four string double bass, although four string was not popular in Spain at the time of publication. Latorre describes proper holding and physical aspects concerning the instrument. Regarding left hand technique, Latorre advises that the thumb should be in the same line of second finger. He also suggests the 1-2-4 fingering, not using finger 3 even for intervals like F#-G and G#-A on the first string. The method features a section with major and minor scales in all keys, exercises in the intervals with increasing rhythmic challenges in every tonality, and exercises based on arpeggios. The last part of the method, which comprises nearly one third of it, is filled with various opera excerpts. Gándara noted that this method approaches the fingerboard through scales and intervals like the Italian school, rather than by positions as in central European ones.

Lesinsky, Adam P. *Rhythm Master String Bass Method*. Chicago: Gamble Hinged Music Co., 1939.

Book I: This method covers introductory and elementary aspects of double bass playing. It was intended for school orchestras, the area of the author's expertise. In a certain way, it looks like the forerunner of the multitude of string methods available today. (EndNote: Although the purpose of these annotated bibliography was not to list materials used in string projects, this method was chosen to be included here due to its year of publication, which seems to precede many of the current similar works available today.) It is intended to be used both as class

material to be played with other strings and individually. Lesinsky's method emphasizes musical practice over extensive exercises, with many short songs presented throughout the books. Special attention is given to rhythm. Lesinsky claims to have developed an approach in which rhythmic patterns are introduced in a logical manner in a way that is the most beneficial to students. Book II: Part II is a study of the major and minor keys; major, minor, dominant sevenths, and diminished seventh arpeggios; new rhythms; rests and tuneful exercises developing these fundamentals. (according to description in Book I)

Levinson, Eugene. *The School of Agility: A Technical Method of the Scale System for String Bass*. New York: Carl Fischer, 2002.

Written by former New York Philharmonic Principal Double Bass, this method is focused on fingerings and the production of sound. It is aimed at improving players' agility and the improvement of basic skills.

Luboff, Abe. *Sevcik for Bass: An Entertaining Series of Exercises for Bow Technique*. Studio City, Calif: DeBabe Publishing Co., 1975.

This book is an adaptation of Sevcik "40 variations" for the double bass. Luboff, however, omits some of the variations stating that their difficulties can discourage the players. He also suggests fingerings and comments about particular bowings.

Madenski, E. *Kontrabass Studien: Instruktive Tonleiter and Akkordstudien = Etudes Pour Contrebasse: Etudes Instructive des Gammes et d'Harmonie = Double Bass Studies: Instructive Scale and Chord Studies*. Wien: Universal Edition A. G., [1941?], 1913.

This book is comprised of a series of scales and broken chords in every diatonic major and minor tonality. Seventh chords are also included. The most striking fact in this book is Madenski's use of the 4th finger in the *capotasto* region. Although the regular fingering system used in the book is the 1-2-4, when in the *capotasto* region fingerings patterns like 1-3-4 are shown. The book features text in German, French, and English.

Marangoni, Giuseppe Maria. *Scuola Teorico – Pratica del Contrabbasso: Nuova edizione corretta, riveduta, com aggiunta di studi e scale di F. Francesconi*. 7 vols. Bologna: Bongiovanni, 1962.

Carlin portrays Giuseppe Maria Marangoni (1866-1947) as a cosmopolitan and eccentric musician who used to wear a bear fur in his performances. He was a teacher in Florence, then Greece and Chile. His method is an important example of the Italian tradition of the late 19th century and early twenty. It features the traditional Italian 1-3-4 fingering pattern. The edition I analyzed has additions by Filippo Francesconi, who was 1st double bass at Bologna. A total of

seven volumes are described. I was not able to find the eight one, noted as “in preparation” in the other volumes. It is possible that Marangoni did not complete it.

Primo corso: Marangoni’s first course is very straightforward. It starts with 30 scales in two octaves. The scales are shown following the circle of fourths alternating with relative minor that are presented sometimes in their melodic form or harmonic one. The scales are intended to be used as references for more advanced exercises in the method. It follows a section with bow exercises on open strings. He then starts to present the left hand positions from the nut toward the bridge. Every new position is followed by exercises and studies. This edition, contains Marangoni’s preliminary studies which are followed by Francesconi’s studies. The presence of small duettos as exercises are a distinctive feature of this book. They are intended to be played by the student alongside the teacher and appear after every new position presented. This approach follows throughout the book until the last position is presented, the seventh, in which he still uses the 1-3-4 fingering. Exercises in articulation and changing of positions make up the rest of this volume.

Secondo corso (valore dei segni sopra le note): Like the first course, this one starts with a scale guide. This time however, they are presented in two octaves. This volume focuses on the diverse musical signs for articulation like staccato and legato. After intervals and arpeggios in different keys, the articulations introduced are presented in exercises, studies and duos.

Terzo corso (normale): This volume starts with the same scale pattern included by Francesconi in the previous volume. It seems like a continuation of the previous volume by presenting different articulations which are then combined with intervals and practiced in different keys through various studies. The volume also introduces embellishments. It also features a brief section in transposition and recitative accompaniment.

Terzo corso (complementare): This volume starts with pictures of a double bass player (probably Marangoni himself) holding the bass in a regular neck position and in the capotasto hand position at half string. The focus of this volume is the thumb position. It presents a variety of exercises and studies in different positions. Other contents are 6 studies in C major and an exercise based on thirds in the 24 major and minor scales. Similarly, the last section presents exercises on arpeggios in these same keys.

Quarto corso: The last three volumes of Marangoni’s method are comprised mainly of cello and bass duos. This volume presents 16 of them that start with duos from tonalities with no accidentals to those with more accidentals.

Quinto corso: This volume continues the presentation of cello and bass duos, with a total of 12. It also features small sections on *note puntate* and chromatic scales.

Sesto Corso: This volume follows the same approach as the others and presents 13 remaining duos by Marangoni in more chromatically altered key signatures. These last three volumes together have 43 of them. The sequence of duos is broken by exercises with different coups of bowing. Perhaps one of the most interesting parts of the book, at least from the musicological point of view, is the comparison of the different fingering schools. In this section, the scales of G major and its relative minor are presented according to fingerings prescribed by Dragonetti, Bottesini, Mengoli, and Simandl. Still in another section, called “Auxiliary Fingerings”, Marangoni describes the use of a system which uses all the fingerings. The last section briefly covers scordatura effects used in Wagner and Mascagni operas.

Michaelis, Theodor. *Schule für Contra-bass: Auch zum Selbstunterricht/Self-Instructor for Double Bass*. Leipzig: Zimmermann, ca.1891.

This is a double bass tutor, intended to be use for self-instruction. This edition features text in German, English, and Russian. According to the author, it comprises “prominent and difficult passages from the orchestra works of great masters.” However, I could not locate them in this edition. They could be the exercises which appear after the scales but since there is any title, this was not possible to find out. Regarding the physical approach to the instrument, the author advises the player to be erect and motionless. There is also a picture of a German bow hold. The bow pictured seems not to feature an inward curve, being of a pre-Simandl kind. Although there is no explicit reference to a fingering system, the picture shows a 1-2-4 position. This Tutor also features a basic music theory section. An interesting section is the extensive list of affect/tempo markings in four languages. Basically, in this work, Michaelis is familiarizing the double bassists with the orchestra score; like many other comprehensive methods, it presents exercises in open strings, dynamics, staccato and legato bowing. After presenting his description of left-hand positions, 30 short exercises on them follow. There are also exercises on arpeggios and intervals. In addition, the tutor features 24 scales (major and minor) followed by exercises. Lastly, it covers the use of Capotasto/Thumb technique in a section called “Scales in Higher shifts”, with the highest pitch being D#/Eb first string.

Mollenhauer, Edward. *Imperial Method for the Double Bass*. Cincinnati: The John Church Company, 1898.

This method is part of a series made for various instruments. It is a comprehensive method of 134 pages which covers various aspects of double bass technique such as scales, studies, bow strokes, intervals, and ornaments. It also features various orchestral excerpts which comprise about half of its length. Musical theory and terms are also explained. It is shaped in the way to provide the skills necessary for orchestral playing. The bow hold taught is the German one, likewise the fingering which is 1-2-4. Regarding the left hand, it starts in the first and second positions.

Montag, Lajos. *Nagybögöiskola. Vol 1*. Budapest: Editio Musica, 1955.

Volume 1 of Montag’s method covers the three first positions of the double bass and is intended for first year students. It is comprised of exercises similar in structure that focus on orchestra skills.

_____. *Nagybögöiskola. Vol 2*. Budapest: Editio Musica: 1956.

The second volume of Montag’s method covers the IV to VII positions and is intended for intermediate students. It also has scales, excerpts of Hungarian music, solo repertoire, and orchestral repertoire.

_____. *Nagybögö-Iskola*. Vol 3. Budapest: Zeneműkiadó Vállalat, 1964.

Not analyzed.

_____. *Nagybögöiskola*. Vol 4. Budapest: Editio Musica, 1976.

Intended to be used as a fourth year course book, this volume focuses on the thumb position. For that, Montag applies similar procedures used in the basic positions dividing the upper fingerboard into twelve positions (chromatically). The first four of them are covered in this book. As a whole, Montag's 4th volume of his method is an extensive and thorough study of these four thumb positions with 99 pages exclusively for that. It features technical exercises, studies, musical excerpts. Some of the musical excerpts feature piano accompaniment and many of them are by Hungarian composers. He also presents a method of transition from the basic positions to the first thumb position. His transition exercise consists in positioning the thumb on the string by the 6th position while moving the support of the bass to the shoulder. He uses symbols to mark when to do that. It is an interesting exercise for bassists who play standing and face problems involved with moving the bass.

Montag also stresses the importance of a correct setup to allow the playing on the high positions. Another interesting aspect is the role of symbols created by him to be used as an aid to the study of the thumb position. Some of these symbols relate to the ones used by Petracchi in his chromatic, semi-chromatic, and diatonic positions. Montag, on the other hand, uses open and closed angles like figures to mean major or augmented, and minor seconds intervals, respectively. This practice of small shifts inside a same position is another distinguished aspect of Montag's method. By looking at the materials he recommends to be used along with this method, Hrabe and Storch studies, it is possible to see which teaching tradition Montag is affiliated: the Czech-German School.

_____. *Nagybögöiskola*. Vol 5.

Covers the eight higher thumb positions of the double bass.

_____. *Nagybögöiskola*. Vol. 6.

This volume covers the use of harmonics, arpeggios, and double stops

Morton, Mark Alison. *Dr. Morton's Double Bass Technique: Concepts and Ideas*. Columbus, OH: Basso Profondo Publications, 1991.

This book was written by Mark Morton, double bass professor at Texas Tech University. Different from other methods by himself, this one does not feature extensive fingerings and scores. It is rather comprised of texts that explain his main concepts and ideas regarding double bass playing. It is divided in two parts. Part one deals with instrument and body, while part two focuses on the right arm. It also features a detailed chapter about pizzicato.

_____. *Dr. Morton's Primer Scale Fingerings for the Double Bass*. Columbus, OH: Basso Profondo Publications, 1991.

This is a collection of fingerings in the lower register for major, natural minor, harmonic minor, melodic minor, and chromatic scales in all keys. It is a short, nine page method that can be used by students as a reference guide to scales.

_____. *Dr. Morton's Miraculous Scale Fingerings for the Double Bass*. Columbus, OH: Basso Profondo Publications, 1991.

This method is a collection of scales in one, two, and three octaves including major, minor, harmonic minor, melodic minor, chromatic, whole-tone, diminished, and pentatonic.

_____. *Dr. Morton's Torturous Exercises for the Double Bass*. Columbus, OH: Basso Profondo Publications, 1991.

This is a collection of exercises intended to solve specific technical problems as well as refine intermediate and advanced players' techniques. It covers mainly aspects of tone production, vibrato shifting, and bowing.

_____. *Dr. Morton's Miraculous Arpeggio Fingerings for the Double Bass*. Columbus, OH: Basso Profondo Publications, 1991.

This is a collection of fingerings for a variety of arpeggios, including arpeggios with seventh, diminished, augmented intervals, and their variations.

Murelli, Piermario. *Nuova Didattica del Contrabbasso*. Milano: Ricordi, 2005.

This method is a comprehensive approach to the double bass. It is written by Milan Conservatory double bass teacher Piermario Murelli. It features text in Italian and English and is

divided in two parts. Part one presents a variety of aspects concerning double bass technique as its progress on the left hand positions. This method attends the need of simplifying the approach to basic technique for the double bass while also makes use of the traditional double bass didactic literature. Instead of starting in the half-position as traditional methods do, which constitutes a challenge for many students due to the great string tension in that region, Murelli starts right at the fourth. This allows students to correctly shape their hand position as well as advance in other aspects of playing. The method is comprised of short exercises, most of them extracted from works by Battioni, Billè, Bottesini, and Petracchi. It describes varied approaches to bowing and fingering that are supported by images. The second section of the method features scales and arpeggios in every tonality. His use of Bottesini's exercises as important pedagogical material is also great addition. In summary, Murelli's method is able to adapt the Italian double bass tradition to the present time, by linking the established methodology to modern pedagogical concepts.

Nanny, Edouard. *Méthode complète pour la contrebasse à quatre et cinq cordes*. Paris: Alphonse Leduc, 1920.

Nanny's method starts with a large first section of different rhythms and bowings over C major scale. A second section presents scales and arpeggios in all the major and minor modes. The third section presents exercises focused on intervals. Another section presents arpeggios in two octaves. It also presents them in high positions. Still other topics covered are chromatic scales, exercises of bowing on two strings, exercises for trills, double stops, and harmonics. The suggested fingering is 1-2-4 with finger 3 showing around half string.

Nunes, Lino José. *Methodo pratico ou estudos complettos para o contrabaxo*. Rio de Janeiro: UFRJ (Biblioteca Alberto Nepomuceno), 1838. (manuscript).

This is one of the first double bass methods written in the world, second method written by a double bass player, and the first double bass method in the Americas. This opera-influenced work was written in 1838 for composer José Maurício Nunes Garcia. It is intended for a three string bass and features the 1-4 fingering pattern. It is comprised of scales, exercises, and studies.

O'Brien, Orin. *Double Bass Notebook*. Unpublished manuscript.

Although available to buy in many stores, I could not find information regarding the publisher and date of publication. This method is comprised of exercises that the author uses with her students as well as a way to organize one study routine. Of special interest is the way in which she recommends methods and etudes.

Petracchi, Francesco. *Simplified Higher Technique*. London: Yorke Edition, 1982.

Published by double bass virtuoso and teacher at W. Stauffer Academy Francesco Petracchi, this method explains his approach to the thumb position. It is based on chromatic, semi-chromatic, and diatonic fingering patterns.

Rabbath, François. *Nouvelle Technique de La Contrabasse. Vol 1*. Paris: Alphonse Leduc, 1977.

Rabbath's *New Technique* introduces the basics of the double bass playing through a collection of exercises, scales, and studies. The central difference between this and other methods is the introduction of a different way of organizing left-hand positions in the double bass that will allow the use of pivot technique.

_____. *Nouvelle Technique de La Contrabasse. Vol 2*. Paris: Alphonse Leduc, 1980.

This second volume offers additional exercises in Rabbath's innovative approach presented in volume one. Exercises are similar but more complex.

_____. *Nouvelle Technique de La Contrabasse. Vol.3*. Paris: Alphonse Leduc, 1984.

The third volume of Rabbath's method gives multiple combinations of fingerings for diatonic scales and arpeggios. It also introduces the "crab technique," one of the innovations he is famous for. His exercises are connected to examples of both orchestral and solo repertoire, as well as compositions of his own. Furthermore, the method features photographs of Rabbath's unusual uses of the left hand. An introductory section dealing with the approach to the double bass and psychological issues is also worth reading.

_____. *Nouvelle Technique de la Contrebasse, Vol. 4*. Paris: Alphonse Leduc, 2012.

In this volume, Rabbath revisits and revises concepts developed in his previous methods while dealing with new developments in the double bass. It is a method focused on both technique and literature, presenting many unpublished compositions by Rabbath. A DVD accompanies the method.

Reid, Rufus. *The Evolving Bassist: An Aid in Developing a Total Musical Concept*. Teaneck, New Jersey: 1983.

This is a hybrid method for both double bass and electric bass. It features a series of etudes based on harmony progressions that help students to better understand role of the double bass in them. Additionally, the method covers exercises on complex articulations and rhythms.

Rollez, Jean Marc. *Méthode de contrebasse*. 3 vols., Paris: Gérard Billaudot, 1980.

Vol 1/*Cahier 1 – Cours élémentaire*: This is the first part of a three volume method published by Paris Conservatory Professor Jean Marc Rollez. It is comprised of chromatic, semi-chromatic, and diatonic pattern-like exercises that explore the half position of the double bass (or first position if using Rollez terminology). They are intended to enhance students' resistance and agility as well as prepare finger positions for harder exercises. The fingering suggested in the book is 1-2-4.

Vol 2/*Cahier 2 – Cours moyen*: This volume features 24 scale studies and daily exercises. Each scale is presented with two possible fingerings. After each one, several variations are suggested. The aim of this book is to develop both left and right hand dexterity.

Vol 3/*Cahier 3 – Cours supérieur*: The approach and organization of this volume is identical to the second one. The only difference is the use of a wider range of the double bass. That is, in this volume the scales are presented in three octaves rather than two in the second volume.

Salles, Bernard. *Technique de la Contrebasse*. Paris: G. Billaudot, 1987.

Cahier no 1 covers techniques of the left hand such as pivot, extensions, scales, harmonics, and vibrato. *Cahier no 2* focuses on the right hand. It covers different bowings, string crossing, phrasing, and expressions, among other topics. *Cahier no 3* is dedicated to the study of bowings in connection to different rhythms. *Cahier no 4*, the last volume of Salles method, is dedicated to the study of fingerings. He provides possible fingerings for a variety scales.

Salvi, Luigi. *20 Esercizi Pratici per Contrabbasso*. Milano: Curci, 1965.

This book is a collection of left hand exercises. They are mostly based on small fingering patterns with variations. They employ capotasto and sometimes, extended positions. They are intended to be used as daily exercises. It features also scales and arpeggios in three octaves with Salvi's fingering.

Simandl, Franz. *New Method for the Double Bass*. New York: Carl Fisher, 1904.

Written as a request of the Vienna Conservatory, this was published in 1904. It is one of the most popular methods for the double bass, especially in the German and American traditions. It is divided into two parts. Book one is intended for teaching orchestral playing while book two is intended for solo playing. Book one contains excerpts of orchestral and chamber music.

Simandl, F. *New Method for the Double Bass*. Edited and enlarged by Frederick Zimmermann, 2 Vols. New York: Carl Fischer, 1948.

Book I: Before the preface, the book presents a picture of a double bass and bow with names and explanations of its parts. An interesting aspect of the picture is the early German bow which has a stick that runs parallel to the hair and a frog shape that is currently not in use. Since Simandl would be the one responsible for the current shape of the German bow, it is understood that by the time of publication the pictured bow was the most common. Visual aids added by the editor are pictures of Zimmermann himself showing hand positions and the French and German bow holds. The preface by Simandl explains that the publication was intended to fill in the gap of previous double bass methods that were either too simple or too complex. The method was written as a request of the Vienna Conservatory. This first book covers all the regular positions (including the seventh position), major and minor scales, intervals, bowing technique, and grace notes. Focusing on interpretative issues, Simandl also covers different styles of writing for the double bass with excerpts of classic works as well as opera. The influence of Hause's approach can be seen by the inclusion of recitatives. Regarding the method's outline, Part I starts with open string followed by the positions. Simandl numbers them diatonically like Billè, although some of them diverge in places. As more positions are introduced, major scales are presented as well as exercises. Part II, on the other hand presents all the twelve minor scales (melodic minor), each followed by a corresponding exercise. The next section is comprised of interval exercises, another common feature with Hause's method. Part III, in its turn, covers the bow articulations and signs of expression.

Simandl, Franz. *New Method for the Double Bass*. Revised by Frederick Zimmermann. Edited and Annotated by Lucas Drew. New York: Carl Fischer, 1987.

Book II: Simandl describes this volume as "a systematic guide for solo playing". Its focus is on the thumb position and also covers harmonics and presents exercises and studies. This edition was edited by Lucas Drew and features English and Japanese text. While preserving most of the original Simandl text, Drew adds footnotes which include commentaries in a separate chapter. These commentaries contain more up-to-date suggestions and approaches to the traditional content. The book presents a fingering chart in which Simandl explains his left hand fingering system. Part VI starts the study of the thumb position. The approach taken in this section consists of scales with their relative exercises and studies. The scales cover only the first positions of the thumb region being in two octaves in total. In Part VII, on the other hand, Simandl explores the higher positions of the thumb technique, this time presenting three octave scales and longer exercises. Part VIII consists of studies on scales and arpeggios in three octaves. Part IX focuses on harmonics, covering the ones of the highest thumb positions as well as the regular neck ones. Artificial harmonics are also included. After a brief section on double stops are two concert studies. Upon completion of this book, Simandl advises the student to practice Kreutzer studies and Romberg Sonatas as the next step to perfect these skills.

Streicher, Ludwig. *Mein Musizieren auf dem Kontrabaß: Anweisungen und Ratschläge für den beginnenden und den fortgeschrittenen Kontrabassisten = My way of Playing the Double Bass: Instruction and Advice for the Beginning and Advanced Double Bassist*. 5 vols. Vienna: Doblinger, 1977.

Although listed as a method in the present annotated bibliography, Streicher's book is not intended to be so. It is rather an insight into his characteristic way of playing and is suggested to be used for double bass players of different levels. It features German and English text.

Vol.1: This volume starts with a physical approach section featuring directions and pictures which illustrates Streicher's characteristic way of holding the bass with the help of the left foot. Pictures and directions are also used for explaining his approach to the right-hand providing detailed explanation of the role of every finger. After that, open string exercises are given, followed by dynamics, articulation, and string crossing. At this point Streicher is ready to introduce the lefthand, which he starts on the half-position. In fact, this whole volume just covers that unique position. It is extensive as Billè's method in its coverage of the half-position, however it compensates for its focus on music expression through constant changing of dynamics and articulations. Double stops are frequently used for intonation. Scales are presented, still in half position, as well as a folk song.

Vol. 2: In this volume Streicher starts to move forward from the half-position and focus on shifting technique. The positions covered extend from half to the intermediate between fourth and fifth. One of the characteristics of his left hand approach is the use of double-stops as intonation aids, as in the first volume. And in this volume, he also adds the harmonics as left hand reference points. Different dynamics and articulations are featured throughout the exercises emulating musical phrases. Streicher avoids presenting exercises with a simple mechanic approach or isolate one technical concept at time. He rather includes different musical elements in every new exercise presented. This volume includes many exercises but they are short and alternate with scales. A great number of orchestral excerpts are also featured. Unfortunately, they are not titled so a beginning player with little orchestral experience may not recognize them. In the English translation there is a certain inconsistency with the established vocabulary where the German *hochlage* is translated literally as "high position". A better and more standard translation would be "intermediate position".

Vol. 3: The third volume of Streicher's instructional work covers the fifth to the seventh positions. Its approach is very similar to the one of the previous books. By the sixth position, Streicher starts to use the third finger instead of the fourth.

Vol. 4: This volume introduces the thumb technique. As a result, not many orchestral excerpts are present. Streicher names the thumb positions in the same way as the neck ones. That is, G# on the first string after half of the string is called half-position. Within one position he divides different finger arrangements which he calls close position, position of the third and position of the fourth. These are analogous to Petracchi's chromatic, semi-chromatic and diatonic. Streicher's addition are the extended position and position of the fifth, comprising an augmented fourth and perfect fifth interval, respectively. The highest position covered is the "third high thumb position", where the thumb presses C# in the G string. It also features a section on shifting from the neck to thumb position.

Vol. 5: This volume covers the fourth thumb position to the seventh. It also includes the region of the harmonics after the end of the fingerboard. It has a similar approach as the previous

volumes. Among the exercises are excerpts of Bottesini's solo works. Again, titles are not included.

Tarlton, Neil. *The Essentials of Sevcik: Opus 2 School of Bowing Technique*. St. Albans: Chance Publications, 1997.

Published by double bass teacher of Royal College of Music, England, this book is an adaptation for double bass of Sevcik's *Opus 2 School of Bowing*. It is a thorough study of the right hand comprised of 33 exercises with variations (some featuring hundreds of variations). This book features text in English, German, and French.

Trumpf, Klaus. *Kontrabass-Bogentechnik*. 2 vols. Leipzig: Veb Deutscher Verlag für Musik, n.d.

Vol. 1: Not analyzed. Vol 2: This second volume is a collection of Studies by Gustav Laska, Otakar Sevcik, Rudolf Kreutzer, Franz Simandl, and Trumpf himself. These studies are followed by several bowing variations. Detailed written explanation of every articulation employed is present in the first section of the book. It features text in German and English.

Turetzky, Betram. *The Contemporary Contrabass*. Berkley: University of California Press, 1974.

This book covers contemporary approaches to the double bass mainly by the use of extended techniques. Some of the topics covered are pizzicato, new directions in bowing, the bass as a drum, vocal and speech sounds, harmonics, amplification, and electric effects. It also features excerpts from the contemporary repertoire.

Vance, George. *Progressive Repertoire for the Double Bass*. New York: Carl Fischer, 2000.

George Vance's method is entirely based on small music excerpts. It is based on the pedagogical precepts of François Rabbath and divided into three volumes. The intention of this method is to fulfill the lack of musicality of other materials. Exercises and technical concepts are presented as variations of popular songs, folk tunes, and music by classical composers. It also includes many duets. A CD with recordings of the songs is provided, featuring François Rabbath on the double bass. From Rabbath is also the sixth position system of left hand used by Vance. Volume 1 covers these six positions. Volume 2 introduces the pivot technique. Volume 3, on the other hand, contains only musical excerpts which are larger or even complete songs and movements. No new technique is introduced in this volume.

Vance, George. *Vade Mecum*. New York: Carl Fisher, 2000.

This book is a collection of exercises, scales, and arpeggios by George Vance. He suggests using them as preparatory material for the Rabbath method.

Verrimst, Victor Frédéric. *Méthode de contre-basse à 4 cordes suivie de 25 études progressives et d'un concertino avec accp.t de piano*. Paris: Gérard et C.ie, 1866.

This method starts with an introductory and preparatory section describing several aspects of the double bass and its practice (a theoretical section). Like Labro's method, the fingering employed by Verrimst is 1-2-4. He also uses finger two for the first half-step after the open string, what seems to be required due to the tension of the gut strings. The first section of the method is comprised of scales, each followed by an exercise. Another topic is the thumb technique, where various fingering combinations are presented in the first thumb position. As a way of practicing the thumb, as well as previous contents, Verrimst presents scales in three octaves. Following that are exercises on intervals. The last section of the method presents the 25 progressive studies, a canon for two double basses and a concertino featuring piano accompaniment.

Winter, Peter Von. *Méthode de Contre-basse*. Paris: J. Meissonnier, 1843.

Although mainly remembered as a composer, Peter Von Winter (1754-1825) was also a double bass player during his early years in Mannheim. His method starts with a 4 page introductory session covering general music principles. Like the method by Anglois and Rossi, it describes the major tuning systems in vogue in Europe. Interestingly, his description of the Italian tuning features a scordatura effect on the third string (G-D-G). The tuning used in this new edition is the French one: G-d-a. I was not able to discover if this was something adapted for the French edition or if Winter actually wrote for this tuning. Yet, perhaps the most astounding feature of this work is the proposition of a 1-2-3-4 fingering. The method features major and minor scales and exercises, exercises on intervals, chromatic scales, and bowing exercises. Some fugues, duos and a folia are also provided as exercises. There are works by Durante, Hasse, Catel, and Corelli. A few excerpts of Beethoven's Symphonies make up the rest of the method.

Zimmermann, Frederick. *A Contemporary Concept of Bowing Technique for the Double Bass*. New York: MCA Music, 1966.

This is an extensive method about string crossing/bow technique. It features numerous exercises on various bowing patterns, while connecting them with musical excerpts. Pictures are also a great aid for understanding how to practice the exercises. The book proposes abstraction and simplification of musical passages into simpler bowing strokes on the different strings. Once the right hand is mastered the passage can be executed in a clearer way. Zimmermann also provides graphs to demonstrate which sections and amounts of the bow should be used in the different exercises.

Zimmerman, Oscar G. *Elementary Double-Bass Method*. New York: G. Schirmer, Inc, 1939.

This method was intended for high school students. It features pictures explaining the parts of the double bass, bow, types of bow holds, and placement of the left hand. Zimmerman suggests that students use gut string for the G and D, and aluminum-wound gut for the A and E strings. The fingering suggested is 1-2-4 and the positions are listed in the same way as Simandl. It starts from the open string, then half-position, and advances until the sixth position. As positions are introduced, Zimmerman presents short exercises, scales, nursery rhymes, and folk songs. He also covers broken chords and pizzicato. The method ends with nine orchestral excerpts.

B) METHODS IN DVD FORMAT

Bradetich, Jeff. *Double Bass Technique with Jeff Bradetich*. Instructional DVD, 1998.

This is a short DVD to be used by high school and young college students. It covers the basic aspects of double bass playing.

Karr, Gary. *BASSically Karr*. The University of Wisconsin-Madison.

This is comprised of 3 DVDs and runs for more than 2 hours and 15 minutes. It features Gary Karr discussing various aspects of double bass playing as well as demonstrations. It is also available on VHS.

Rabbath, François. *Art of Bow*. Muncie, IN: Ball State University, 2005.

This DVD is an in-depth pedagogical study of the bass bowing techniques of concert artist François Rabbath. It includes interviews, performance excerpts, and 3-D animation of the biomechanics of Rabbath's technique. This DVD is recommended for students to use by itself or in conjunction with other Rabbath methods. It is a valuable resource for a bass player's right hand.

_____. *Art of the Left Hand*. Muncie, IN: Ball State University, 2010.

Following a similar approach as in his *Art of Bow* released five years before, François Rabbath's left-hand technique DVD includes interviews and the biomechanical aspects of the player shown through different camera angles. It is comprised of two discs. Disc one describes Rabbath's explanations of pivot, crab and other techniques mainly in the orchestral register, while disc two describes these same techniques and others when applied to the thumb position.

Stoll, Klaus. *Klaus Stoll: teaches and demonstrates bowing and style, audition programs, and solos*. Performed by Klaus Stoll. NBB Records, n.d. DVD.

In this DVD, former Berlin Philharmonic Principal Double Bass Klaus Stoll teaches orchestral and solo repertoire. The virtuoso makes various comments about style and interpretation.

C) STUDIES

Cerny, Frantisek. *30 Etudes Caprices*. Praha: Supraphon, 1961.

These are challenging studies which make use of the whole fingerboard. They are usually about two pages long and some are rhythmically complex. There is also a great use of dynamic changes. Some studies are based on a small melodic pattern which is then modulated continuously like numbers 1, 2, and 6, 10, 15, 17, 19, and 28. The fingering suggested is 1-2-4.

Cuneo, A. Francesco. *12 studi per contrabasso a 4 corde*. Milano: Carisch, 1963.

Cuneo was a former teacher at the Turin Conservatory (1896-1935) and first bass at the Teatro Regio in Turin. These studies are dedicated to Giovanni Bolzoni, a conductor, composer, violinist (teacher of Edgar Varèse), and director of the Turin Conservatory (1887-1916). According to this edition, these studies have been adopted in both Milan and Turin conservatories. They are not challenging, not going to the thumb position, and feature the Italian *scuola lombarda* fingering.

Cuneo, A. Francesco. *32 Esercizi e Studi per Lettura a Prima Vista*. Milan: G. Ricordi, 1955. (first printed in 1925.)

This book features text in five languages and is divided into four sections. The first section presents the thirty-two exercises. From exercise twenty-eight to thirty-two, Cuneo makes use of *suoni reali* as there is more use of the higher register. Studies that stand out are No. 30 on harmonics and No. 32 which is for three double basses. The second section features sixty different bowing and figurations applied to Kreutzer study No. 2. Section three contains one of the most interesting aspects of Cuneo's pedagogy, the suggestion of a mixed tuning system: C-G-d-g. The aim of this system is to allow a four string bass to produce the same lower pitches as a five string one. He provides scales and exercises in order to train players in this new system. The last section of the book is comprised of excerpts of Franco Alfano's opera *The Legend of Sakuntala*. It is to Alfano that this study book is dedicated. The excerpts feature various "impressionistic" harmonic effects including passages for three and four basses as well as solo passages.

Dragonetti, Domenico. *5 Studies*. Edited by Emilio Salza. New York: Mills Musi Inc., 1938.

These studies are attributed to Domenico Dragonetti. However, their range goes beyond the three string double bass used at the time. Further study is needed to determine if this is an edition problem.

Hause, Wenzl. *55 Uebungen für den Contrabass*. n.e., n.d.

This book is comprised of 55 exercises (or studies) by Hause. It features an explanatory introduction on harmonics which are employed in some of the exercises. These exercises are similar to the ones written by his students Storch and Hrabe. The only different exercise is No. 42 which is a double bass duo. In this studies we can see the 1-2-4 fingering system that would become popular due to Hause's school.

Libon, Felipe. двенадцать этюдов [12 Double Bass Studies]. Moscow: Muzgiz, 1939.

Although not popular among double bass players, these transcribed violin studies present a high level of musicality. As a teaching tool, it is ideal for the study of thirds, string crossing, and dynamics. These same studies are featured in Negri's *Raccolta of Sessanta Studi*. In Negri's publication however, they appear in *suono reale*.

Mengoli, Annibale. *20 Concert Studies: For Double Bass*. Edited by Thomas Martin. New York: Excelsior Music, 1985.

These studies are the last part of Mengoli's Complete Method. They are complex studies that resemble the solo repertoire of the double bass. Like Bottesini, Mengoli praised the qualities of the three string bass. These 20 concert studies are a testimony of that, once they do not go lower in register than A. Bottesini considered these studies important for their technical fluency. The latter also described them as difficult. In this edition, the fingering suggested is 1-2-4. Regarding the melodic shape of these studies, they are based on the repetition of small rhythmic motives. Some, in contrast emulate multi-movement works.

Mengoli, Annibale. *40 Studi d'Orchestra per Contrabasso*. Revised and Adapted for 4 String Double Bass by Alfredo Trebbi. Preface by Franco Petracchi. 2 vols., Italy: G. Zanibon, 1989.

These 40 studies are the second part of Annibale Mengoli's (1851-1895) *Complete Method*. In this revision by Alfredo Trebbi the fingerings were adapted to fit modern technique by Alfredo Trebbi. The system of fingerings suggested is 1-3-4, with Petracchi's higher technique system on the thumb position. When using extended positions in the neck region, finger two will be also used. As customary with sets of studies, Mengoli's start from tonalities

featuring less to more accidentals. The first volume presents 20 studies while the second presents the remaining ones. As the title says these studies concentrate more in the orchestral register of the double bass and first capotasto positions.

Montanari, Carlo. *14 Studies*. Edited by Homer Mensch. New York: International Music Company, 1974.

Edited by Homer Mensch, these fourteen studies feature the 1-2-4 fingering. However, there are some sections in which the editor uses finger three. These sections are marked with brackets denoting that the four fingers system should be employed. Although the left hand of these studies is challenging, their tonalities are not. The studies range from one to four pages each.

Nanny, Edouard. *Dix études caprices*. Paris: Alphonse Leduc, 1994.

These are studies that feature high musicality. They can even be used by students in recitals.

_____. *Vingt études de virtuosité: difficulté transcendante: pour contrebasse à cordes*. Paris: Alphonse Leduc, 1921.

These are challenging studies that make use of the whole fingerboard. No. 17 is study on the double stops.

Negri, Luigi. *Raccolta di Sessanta studj per contrabasso*. Milano: F. Lucca, n.d. (1863?)

This is a collection of studies compiled/gathered by Luigi Negri, who succeeded Luigi Rossi as double bass teacher at the Milan Conservatory. It was adopted as double bass instructional material at the same conservatory. This collection is comprised of double bass studies and violin studies transcribed by Luigi Rossi. It features 11 studies by Kreutzer, 12 studies by Felipe Libon, 24 studies and a Gran Study by Negri himself, 3 by Joseph Mayseder, 1 study by Giovanni Battista Polledro, 4 studies by Louis Spohr, and 4 studies by Pierre Rode. In these studies we can see the use of *suono reale*, an Italian tradition in double bass scores as well as a partial continuation of the fingering system (Fistcuffs) used by Rossi. These studies are an example of a transitional work in fingering technique. It seems that many years after Asioli's method proposed the 1-3-4 fingering, double bass players finally started following his advice. Negri's school marks the transition of the fistcuff school and the assimilation of the fingering proposed by Asioli, starting what would be called *scuola lombarda*. Another interesting fingering approach is found in Negri's study No. 26 where he does the following suggestion: the C on second string to be played with the third finger, the Eb with the first and F with third. Here he is using fingers chromatically, a great innovation when looking at the other systems employed. Negri's studies are based on individual rhythmic patterns and end usually with chords.

His *Gran Studi* is remarkable in the use of double stops. The lower range of these studies is an A, an indication of the use of three-string double basses tuned in fourths as was the rule at the time.

Proto, Frank. *21 Modern Etudes*. Cincinnati, Ohio: Liben Music, 1984.

This is a collection of studies for the practice of sight reading complex intervals and rhythms.

Simandl, Franz. *30 Etudes for the String Bass: For the Acquisition of Correct and Broad Intonation Together with Rhythmic Precision*. New York: Carl Fischer, 1940.

As its title states, and also according to the author, these etudes are useful “for the acquisition of fine tone and rhythmic surety.” This work consists of a series of studies accompanied by piano and divided into three parts that increase in complexity. Interpretation issues are supported and stressed by the piano accompaniment.

Simandl, Franz, and Frederick Zimmermann. *Gradus ad Parnassum: 24 Studies for String Bass*. Edited by Frederick Zimmermann. New York City: International Music Co., 1957.

These studies are divided in two volumes: Part I and Part II. Following a tradition that comes from Fux, Clementi, and Czerny, Simandl writes a pedagogical musical work called *Gradus ad Parnassum*. Simandl’s exercises are long, featuring 70 or more measures. These books cover almost every major and minor tonality in their exercises. In this edition, special attention is given to the use of brackets by Zimmerman as an aid for planning fingerings. Through different brackets and their combination, he represents the “crab” technique (although not called so until Rabbath), extensions, and the Franke method of using the four fingers in sequence.

Storch, Josef Emanuel, and Josef Hrabě. *25 Etudes for String Bass*. Miami: Warner Bros. Publications, 2003.

Rich in melody and rhythmic organization, these studies are intended for intermediate students.

Storch, Josef Emanuel, and Josef Hrabě. *32 Etudes for String Bass*. Miami: Warner Bros. Publications, 2003.

Similar in shape to the *25 Etudes*, these additional 32 are intended to be their continuation. However, they are longer and more challenging, especially in their rhythmic figuration.

_____. *57 Studies*. 2 vol. ed. Fred Zimmermann. New York: International Music Company, 1948.

Vol I: These studies enjoy great popularity and are part of the bulk of standard double bass pedagogical material. As happens with most of the materials edited by Zimmerman and coming from the German tradition, the fingering suggested is 1-2-4. With the exception of No. 2, these studies do not present challenging key signatures. However, some of them do present challenging rhythmic figures. Although mainly focused on the orchestral register of the double bass, some studies make use of the thumb position going as far as pitch D on first string. The main issue, in this edition, for anyone interested in the study of double bass pedagogy is to find out the authorship of the individual 57 studies since there is no indication of which were written by Storch or Hrabe.

Sturm, Wilhelm. *110 Studies*, Op. 20, 2 Vol., ed. Fred Zimmerman. New York: International Music Company, 1963.

Vol I: The first volume of Sturm's studies is comprised of 55 studies which are mainly on the orchestral register of the bass. The fingering suggested is 1-2-4. Experienced double bass players will find explicit similarities with Sturm's studies and the standard orchestral double bass repertoire. This can be seen in study no. 39 which resembles the first movement of Beethoven Fifth Symphony, or study no. 40 which can be traced to the third movement of this same symphony. Study no. 23, in its turn, clearly resembles Mendelssohn's *Italian Symphony*. A more detailed analysis of Sturm's studies could probably show other orchestral references. In fact, the exercises in this volume look like orchestral excerpts with the exception of no. 31 which is an extensive modulatory sequence of arpeggios.

Vol II: This volume presents the remaining 55 studies that besides being more challenging, feature the same characteristics as the first ones. Orchestral repertoire influences are evident, especially in study No. 78 which is a variation on the 3rd movement of Beethoven Fifth Symphony.

Waud, James Pritchard. *30 Progressive Studies for the Double Bass*. Edited by David Hayes. Templecombe, UK: Recital Music, 2002.

These are a set of studies resembling double bass orchestral parts. They could be useful for intermediate level students.

CHAPTER 3

CONCLUSIONS AND PEDAGOGICAL CONSIDERATIONS

By comparing many different methods and studies, it was possible to analyze their similarities, differences as well as trace some and trends in the history of double bass pedagogy. They also provide documented evidence that can either complement the traditional double bass history or challenge it. In this chapter I briefly discuss two subjects: teaching the left hand approach, and the role of transcriptions. It is my hope that the gathered information in this work can spark interest in other comparative analyses.

LEFT HAND ISSUES

One of the trends I perceived concerns the starting point for the study of the left hand and how this technique should be approached when teaching beginning double bass students. Two of the most influential pedagogues, Billè and Simandl, propose in their methods to start the study of the left hand in the half position. That is, in the chromatic left hand position closer to the nut of the double bass. This approach seems to be followed by the majority of double bass teachers. Its drawback is that this is the region where more tension by the fingers is required due to the stretching necessary to achieve a correct hand position. For the beginner double bass student who has just started to train his left hand, this is usually a difficult process. The playing in half

position can be greatly facilitated by a setup that avoids an excessive high nut. But even with this, it will still be challenging. This difficulty in maintaining the correct position accounts for many problems in intonation. Playing in the half position would have been even more challenging for beginning players when gut strings were in use. The use of two fingers for the first chromatic pitch after the open strings in methods by Charles Labro and Frédéric Verrimist seems to be an indication of that. Although that region most characterizes the register of the double bass and its use in a large ensemble, the problems involved in making it the starting point for teaching the left hand should be taken into account.

Throughout the history of the double bass, these problems were perceived by some pedagogues and addressed in their methods. This was the case with Bottesini and Pedro Valls. These pedagogues suggested that the study of the left hand should start in the first position, just one step higher than the half position, but enough to avoid the unnecessary tension of that region for the beginner. This approach foreshadowed others that would suggest the start of the left hand technique even further in the fingerboard, and consequently, higher in register.

Contemporary methods have been emphasizing a more “natural” way of playing. Concerning the left hand, this means stretching the fingers less and making the hand less tense. Examples of methods showing this change are the ones by Gary Karr, François Rabbath, and Piermario Murelli. Book I of Gary Karr’s method starts exactly in the middle of the string, in the region where there is less tension and the strings yields easily to the pressure of the fingers. In fact, in this whole first book, he does not recommend students pressing the string toward the fingerboard at all. That is, the student plays only on harmonics. The five initial positions presented by Karr are all harmonics, starting from the center of the string towards the edges. Although the student is not able to produce a characteristic double bass sound of open strings or

a regular position, this method has the advantage of establishing important references for the left hand contributing to an early knowledge of the whole fingerboard. Another important contribution of this approach is that it demystifies the higher positions of the double bass by making them equivalent to the lower ones. Perhaps another important contribution of this approach would be in the aural sense. It allows the students to train the ear with the regular bass 8' register before moving to the more challenging 16' contrabass register. My criticism of Karr's method is that since his first book focuses entirely on harmonics, playing in an ensemble would be a difficult task for the beginner who would not be able to produce the characteristic double bass sounds.

Another alternative starting point for the study of the left hand is the one suggested by Piermario Murelli, teacher at the Milan Conservatory. In this method, he starts the study of the left hand right in the fourth position. Murelli states that this way, the student is able to achieve a more natural hand position. Approaches like this also avoid the effect of exhaustion caused by the excessive early exercising of the uncomfortable half position present in traditional methods, like in Billé's for example. This method takes 12 studies and 15 exercises, besides other preliminary exercises and scales just for the half position. In Murelli's method, after the shape of the left hand is ready in the more comfortable fourth position, other positions start to be explored. This approach also allows him to work right away into more complex aspects of double bass playing such as bowing and elaborated studies. This also adds variation to the pedagogical approach rather than a fixed forward "position march." After the fourth, the next left hand position presented in this method is the first, perhaps reflecting the influence of Bottesini since the last had many of his studies included in Murelli's method. The half position will only be studied in this method after the third, second, and fifth are presented.

Through personal experience and participating in masterclasses, I have also witnessed the psychological effects of the old and new approaches. The old approach can have the undesired effect of establishing the lower positions as a “comfort zone,” while the higher positions can be seen as more challenging, dangerous, uncertain, or even only allowed for soloists. By presenting higher positions first, the newer approaches to the left hand can avoid these misconceptions and have the positive point of demystifying the higher positions of the double bass.

It is my belief that other factors can also impact the relationship of double bass players with register. When examining the great virtuosos of the 19th century, one realizes that they had two main things in common: the use of three string basses and *suoni reali* notation. The three string bass, with A as its lowest pitch, was naturally more fit to vertical exploration. Added to that, the use of *suoni reali* notation, used mainly in Italy, approximates the bass to the cello register, making the regular bass octave (8') its normal register. Thus, playing in the high register seemed to be a normal task for these bass players.

In this section, I hoped to have shown how a standard nut towards the bridge left hand approach was gradually substituted by a center to extremities one. Pedagogues moved to that not only to avoid physical challenges but also to avoid the undesired exhausting effects of older approaches.

TRANSCRIPTIONS

Among many things perceived during the research was the important role of transcribed materials in double bass pedagogical literature. Transcriptions had an especially important role in early double bass teaching by providing double bassists with pedagogical materials when only a small number of them were available. As only the second double bass teacher in Milan, Luigi

Rossi probably did not have many studies available to use in his teaching program. A solution for that seems to have been transcribing violin studies. These studies were works by Rodolphe Kreutzer, Louis Spohr, Felipe Libon, Joseph Mayseder, Giovanni Battista Polledro, and Pierre Rode. They seemed to have been popular materials for violin. With the exception of Kreutzer and Rode, most of these exercises are not popular anymore either among double bassists or violinists. The Kreutzer studies still enjoy much popularity among double bassists as well as other string players. Studies by Kreutzer transcribed for the double bass are found in many books by authors like Luigi Rossi, Luigi Negri, Francesco Cuneo, Franz Simandl (a recent Zimmermann edition based on Simandl's transcription is also available), and Nanny. Nanny also transcribed studies by Fiorillo, which are featured in the same book as Kreutzer's. Perhaps one of the most successful adaptations of violin material after Kreutzer is Otakar Sevcik's *School of Bowing*.⁵² This last work featured arrangements for double bass by Lubof, Gerd Reinke, Neil Tarlton, and Klaus Trumpf. Achille Gouffé also adapted violin materials, such as Tartini's *Violin Treatise* and Baillot's *Scale Studies*. Cello material also makes its appearance in Murray Grodner arrangement of Janos Starker's *An Organized Method of String Playing*. The contribution of these materials allowed not only an improvement in playing techniques but also a greater technical dialogue among the instrument members of the violin family.

Many other aspects can be analyzed when comparing these different methods. The intention of this study was not to do a detailed comparison among them, but rather list their main characteristics and content. Other projects that could emerge from this research include the rise of new fingering patterns and their path to standardization and the role of chamber music approach in double bass pedagogy.

⁵² Otakar Sevcik, *School of Bowing*. (London: Bosworth & Co., 1901).

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