

GRADUATE DOUBLE BASS RECITAL

SIWAWUT WATTANAWONGKEEREE

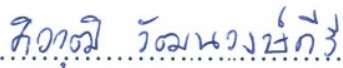
**A GRADUATE RECITAL DOCUMENT SUBMITTED
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ARTS (MUSIC)
FACULTY OF GRADUATE STUDIES
MAHIDOL UNIVERSITY
2017**

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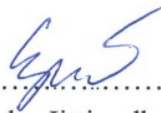
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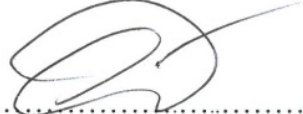
was submitted to the Faculty of Graduate Studies, Mahidol University for the degree
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ACKNOWLEDGEMENTS

Firstly, I would to thank my fellows TPO members for advicing and playing together, it really helps me practice all the time. The success of this graduate double bass recital can be succeeded by the attentive support from my double bass teacher, Ajarn Maris who taught me how to practice and played the pieces. I would like to thank my dad and mom who have always been suportive with my education, my wife and my lovely daughter for all wonderful times, all the laughters and all helps in every possible way. I greatly benefited from my advisor, Ajarn Wannapha who gave me her time and advisory, Ajarn Karnyapha who gave me ideas and sugguestions in my recital document. I would like to acknowledge Non and Junior for their performance in the recital, Ajarn Bakthiyor who was so kind to be my accompanist. Lastly, I would like to thank all my friends for your heart warming supportive words and for reminding me how important this graudate recital was. I really appreciated.

Siwawut Wattanawongkeeree

GRADUATE DOUBLE BASS RECITAL

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M.A. (MUSIC)

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ABSTRACT

This study aimed to reinforce and develop the player's technique and skills in Double Bass playing. In order to promote a successful performance recital, the player had researched and found outstanding pieces to perform in the recital. The chosen pieces were selected from their unique characteristics and how the pieces manifested the player's skills and musical interpretation, some of the selected pieces were also used by many leading Orchestras in their auditions. The Graduate Double bass recital was held at the College of Music, Mahidol University on Thursday 23th , March 2017. The program consisted of pieces as followed:

1.A Suite in The Olden Style No. 5 Suite im Alten Stil - Gavote I & II by Hans Fryba 2.Valse Miniature in A by Serge Koussevitzki 3. Concerto in E Major for Double Bass and Piano by Karl Ditter von Dittersdorf : I)Allegro moderato, II)Adagio and III)Allegro 4.Elegia in D by Giovanni Bottesini 5.Concerto for Double Bass No.2 in b minor by Giovanni Bottesini : II) Andante and III)-Allegro 6. Bass Motives for 3 Double Bases by Michael Norris :I)- Quasi cool and III)- Quasi cake walk The recital was presented and resulted in successful performance. The combination of selected pieces made a very enjoyable recital. The researcher was able to show required technique and virtuosity in each piece. Some pieces featured captivating yet very difficult part that soloist and accompanist were able to brilliantly handle. The acoustic balance was nice as thoughtfully planned. The study perfectly implied essential ideas for an excellent Double Bass performance.

KEY WORDS: MASTER'S DEGREE DOUBLE BASS RECITAL / DOUBLE BASS

52 pages

การแสดงเดี่ยว ดับเบิลเบส ระดับบัณฑิตศึกษา

GRADUATE DOUBLE BASS RECITAL

ศิววุฒิ วัฒนวงษ์คีรี 5538090 MSMS/M

ศศ.ม. (ดนตรี)

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บทคัดย่อ

รายงานการแสดงเดี่ยวนี้มีวัตถุประสงค์ เพื่อพัฒนา ศักยภาพในการบรรเลงเครื่องดนตรี Double Bass เพื่อศึกษาวิธีการจัดการแสดงเดี่ยว Double Bass ผู้จัดแสดงได้เลือกบทเพลงในการแสดงจาก บทเพลงที่สามารถแสดงถึงความสามารถของนัก Double Bass ทั้งในด้าน เทคนิคการปฏิบัติ อารมณ์ของบทเพลง สไตส์เพลง และวิธีการซ้อมในแบบต่างๆ และยังเป็นเพลงที่ วง Orchestra ส่วนใหญ่จะนำบทเพลงเหล่านี้มาใช้ในการ ออ디션เพื่อเข้าวง Orchestra อีกด้วย การแสดงดนตรีจัดแสดง ณ วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล วันพฤหัสบดีที่ 23 มีนาคม พ.ศ. 2560 รายการแสดงประกอบด้วยเพลงดังต่อไปนี้ 1.A Suite in The Olden Style No. 5 Suite im Alten Stil - Gavote I & II by Hans Fryba 2. Valse Miniature in A by Serge Koussevitzki 3. Concerto in E Major for Double Bass and Piano by Karl Ditter von Dittersdorf I- Allegro moderato II-Adagio III-Allegro 4. Elegia in D by Giovanni Bottesini 5. Concerto for Double Bass No.2 in b minor by Giovanni Bottesini II- Andante III- Allegro 6. Bass Motives for 3 Double Bases by Michael Norris I- Quasi cool III- Quasi cake walk รวมเวลาทั้งหมด 60 นาที โดยประมาณ

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CHAPTER I

INTRODUCTION

1.1 Introduction

In order to fulfill the objectives of the recital, the study of composer's life and works, background and literature, as well as performance practice of the selected repertoires for the recital have to be examined thoroughly. The execution of each selected repertoire in its authentic sonority is expected as a result from acquiring adequate skills, techniques, and accurate musical interpretation. The graduate recital for Double bass, therefore, intends to present the double bass instrument in its diversified capabilities, bringing forth the virtuosic techniques through concerto repertoire, as well as displaying various characters and styles from various periodical repertoires.

Most of the pieces that were selected in this study are all standard repertoires for Bass player, composed by composer in late classical to romantic period. These pieces are frequently used in solo recitals, and, the characteristic of the pieces are easy to listen to. Furthermore, one contemporary piece was selected to perform in this recital to present style and identity of the composition. With each piece having its own distinction and displays unique characteristic, the program of the graduate recital for double bass comprised of the following pieces:

Hans Fryba: *Gavote I & II from A Suite in The Olden Style No. 5 Suite im Alten Stil.*

This is a well-known piece for double bass solo. The notable character of this piece is found in *Gavote II*, where the player has to play each note with distinct *harmonic* technique.

Serge Koussevitzki: *Valse Miniature in A.*

The reason this piece is selected to perform is the composer, who is a

famous composer that compose many pieces for double bass. One of the noteworthy works that I selected is Valse, because its liveliness and also easy yet remarkable to listen to.

Karl Diiter von Dittersdorf: *Concerto in E Major for Double Bass and Piano*

This is an important piece, it is an orchestra excerpt that all double bass players have to use when auditioning for the orchestra.

Giovanni Bottesini: *Elegia in D*.

This piece was composed specifically in a slow tempo to provide a beautiful singing melody and also pleasurable to listen to.

Giovanni Bottesini: *Concerto for Double Bass No. 2 in b minor*.

This piece is a popular piece that most double bass players choose to perform with an orchestra.

Michael Norris: *Bass Motives for 3 Double Basses*

This piece is considered the newest piece in this recital, it was composed in a contemporary pop-jazz style.

The eighteenth century repertoires are well known for their artistry in manifesting musical materials, characteristic styles, and instrumental techniques of their time among double bass players. Correspondingly, double bass could also display itself at its full potentiality through the music, although the composers mainly use the double bass to provide harmonic and rhythmic foundation in order to bring weight and power to the orchestral and ensemble music in western orchestras. Eventually, because of its unique timbre, composers have advanced its role from a supporting instrument in the orchestra to a solo function, expanding the realm of its repertoire to a number of 200 concerti.

The Master's degree in music performance program is the academic

program that offers a musical training for musicians who wish to advance the skills of their specializing instruments including techniques, styles, expressions, musical interpretations, and performing skills. Through the instrumental training, students are expected to develop research skills, academic writing skills, critical thinking skills, and professionalism as well. Graduate students in music performance major are also expected to perform at the professional level. Implying that a professional music performer must have broad knowledge of their repertoires in various aspects, such as historical background of the composers and pieces, being able to identify required techniques, being able to establish performance instructions and determine accurate styles and expressions in order to achieve correct interpretation and communicate successfully through the music with the audiences. In addition, knowing and understanding composers and pieces will vigorously help the performer to engage the audience with the music in a positive way.

1.2 Objectives

1.2.1 To study the composers biographies, notable contributions, and music literature of the selected repertoires

1.2.2 To study techniques, musical styles, performance practices of the selected repertoires of certain time

1.2.3 To provide owns' performance interpretations based on the studies of composers biography and repertoires.

1.3 Scope of the study

This study is directed toward different playing styles and different performance practices including the use of ornamentations, articulations, rhythms, and bowing techniques, to provide an accurate musical interpretations of the selected repertoires in the recital program.

1.4 Expectations

1.4.1 To understand the musical styles and performance practices of the mainly focused music period, the eighteenth century

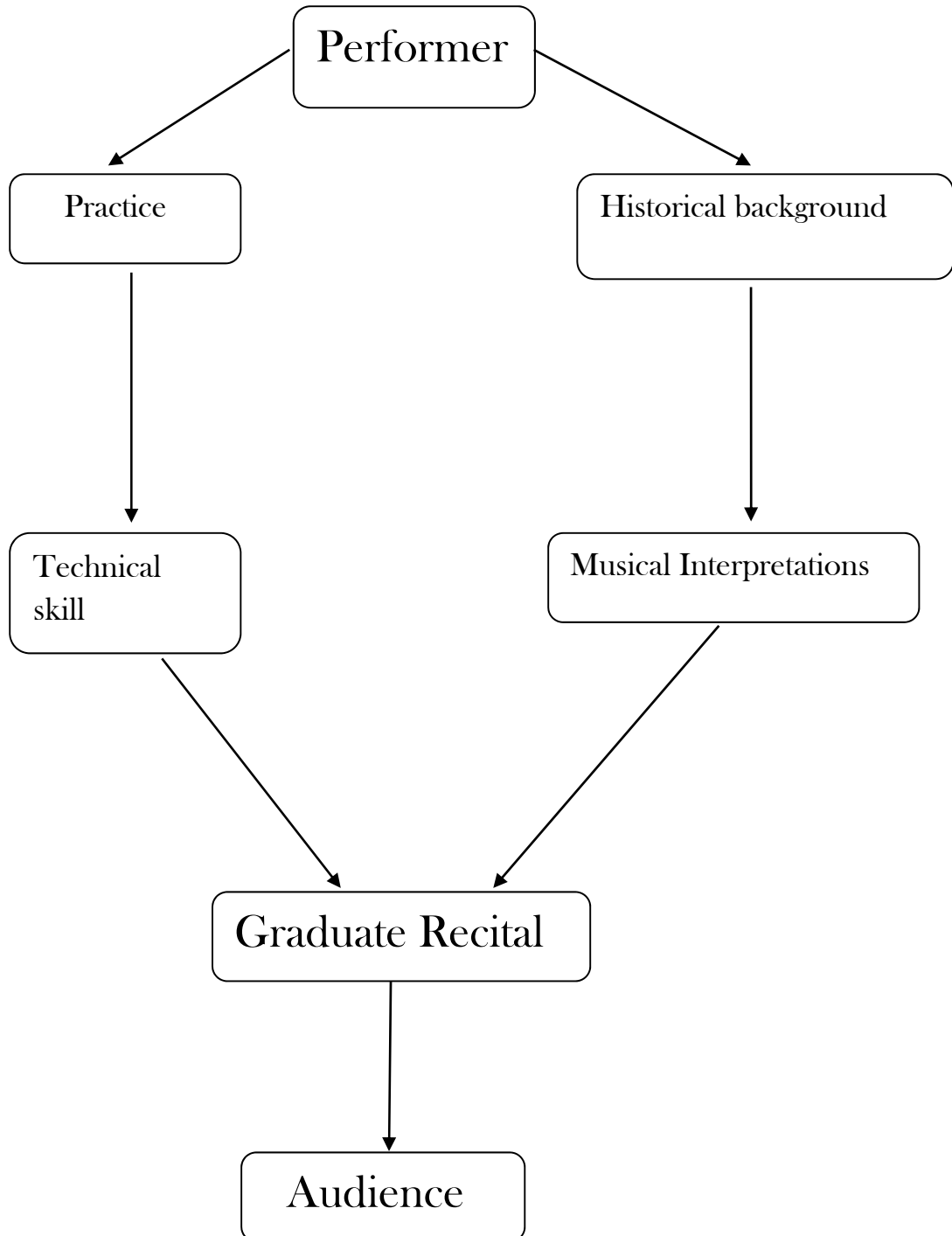
1.4.2 To acquire and develop crucial skills and techniques of double bass

1.4.3 To be able to perform the selected repertoires with accurate musical interpretations

1.4.4 To be able to integrate scholarly musical knowledge of music literature and music history into musical performance

1.5 Conceptual Framework

Preparation chart of the graduate double bass recital



CHAPTER II

LITERATURE REVIEW

2.1 The Double Bass - Origins and Development

2.1.1 Double Bass History

Double bass is the biggest size and lowest-pitched string instrument. It can be played either by bow or by fingers. Providing the basic rhythmic foundation in the orchestra, double basses are considered important string instruments. Although the earliest basses were violone, or had shapes of the violins, they did not belong to neither violin nor viol families. In *A New History of the Double Bass*, Paul Brun described double bass's origin as the true bass of the violin family. Although the outside structure of the double bass resemble the viola da gamba, the internal construction of the double bass is nearly identical to that of other instruments in the violin family, which is different from the internal structure of the viols. The earliest painting evidence of a double bass appeared in 1516, while the earliest writing evidence of the double bass was found in 1493 when Prospero wrote "viols as big as myself." (Brun, 2000)

In the early seventeenth century, the use of five-string bass was mostly common among other type of basses. During this period, there was some alternation in the materials of the strings, the over wound gut strings came in to replace the old thick gut strings. With these thinner strings, the bass became easier to play by fingers or by a bow. Though the strings were lighter and smaller, they still enabled player to play the same octaves as before. Michael Praetorius observed the standard procedure for double bass players and noted that bass players had to read the notation for the bass line and the sounds they played were an octave lower than the line they read. (Slatford, 1980)

During the eighteenth century, the role of double bass in the orchestra was unidentified. Domenico Dragonetti became the first famous virtuoso of double bass

instrument, he was responsible for the significant changes made in the orchestra. Double bass had claimed its permanent spot in the orchestra by then, and later on had its own playing parts apart from the cello's. Ever since, double bass has become a standard member of the band. While double bass's role in the orchestra became more important, it was also a popular instrument for playing solo as well. Another significant change to the instrument in this period was the strings. The number of strings was reduced to three strings that was commonly tuned A'-D-G or G'-D-G. (Slatford, 1980).

In the twentieth century, the fourth string was added to the instrument with the E' tuning and the four-string double bass became more common. However, with the influences of new music such as rock and jazz, the traditional acoustic bass was replaced by electronic bass guitar or sometimes played with synthesizers and amplification. (Heath,2006)

2.1.2 Structure of Double Bass

There are two basic designs for the structure of double bass: the viol-shaped bass and the violin-shaped bass. The viol-shaped bass was developed by the Germans. It has a flat back with sloping shoulders on the top. The violin-shaped bass was inspired by the Italians with the idea of the newer violin. It has violin corners with a curved back or sometimes a flat back. The size of double bass is various. It could be about 4 meters, first built by Jean- Baptiste Vuillaume in 1849, and the other one was about 4.5 meters, first built by Paul de Wit in 1889, it was then played by two men, while the smallest bass had the same size as a cello. However, normal size of the instrument, which can be found in the orchestra is about 115 centimeters. (Slatford, 1980)

2.1.3 Tuning Patterns

There are two methods for the tuning: one is to use only the fourth tuning and another one is to use the third-fourth tuning. The fourth, E'-A'-D-G, is considered a normal tuning for the four-string instrument. The third-fourth tuning was originally used for the six-string violone, which is the bass of the viol family.

For the five-string bass, the bottom string is normally tuned to B' or C'.

However, sometimes, instead of adding the fifth string on the four-string bass, it is also common to attach the lever on the side of the fingerboard. This device allows the player to extend the length of the fourth string and can play as low as C'. This method is quite useful for bass players in the orchestra.

There is also another method that can be used without having to place any levers to the instrument. Many solo repertoires require the use of scordatura or also known as "solo tuning." The bass is tuned in F#'-B'-E-A, which is the tuning pattern that gives a brighter sound. This tuning pattern is still considered common among soloists today.

2.1.4 The Bow

There are two types of bass bow: the French bow and the German bow.

The French bow was first used by Bottesini. It is similar to the violin bow but shorter and heavier than the cello's. The German bow was developed from Dragonetti's bow by Franz Simandl. It has a deeper frog and is held underhand.

Each type usually claims more advantages over one another.

2.2 Double Bass in Different Repertoires

2.2.1 Orchestra Excerpts

In classical repertoires, there are many orchestra excerpts for double bass such as the scherzo and trio from Beethoven's Fifth Symphony, which is a famous orchestral excerpt, and the recitative at the beginning of the fourth movement of Beethoven's Ninth Symphony, which is also an extremely famous orchestral excerpt. Both of these examples are frequently requested in orchestra auditions. Another prominent example would be the opening of the prelude to act I of Wagner's *Die Walküre* (Kurtz, 2010).

2.2.2 Quintets and Chamber Music

String quintet consists of two violins, viola, cello, and double bass. There are some famous string quintet pieces with double bass by Leslie Bassett, Luigi

Boccherini, Antonín Alistair Hinton, Vagn Holmboe, and Darius Milhaud.

There are several dedicated chamber music with double bass from many composers, but with the limited number of works: for example, Dvorak, Farrenc, Fesca, Francaix, Prokofiev, Ries, Schubert, Spohr, and Schubert. Many string quintets such as Nepomuk Fortepiano Quintet and the Ensemble Concertant Frankfurt had recently recorded these kind of works. (Kurtz, 2010)

2.2.3 Concertos

There were some virtuoso bass players who requested composers to write challenging pieces for them. For example, Domenico Dragonetti inspired Beethoven to write the most challenging double bass part in orchestra pieces. Joseph Haydn composed a concerto for double bass, Hob. VIIc 1, for Johann Georg Schwenda, but the manuscript has been missing (Kurtz, 2010). Haydn also wrote the solo passages for double bass in some of his compositions.

Karl Ditters von Dittersdorf wrote two concertos for double bass, one of them, the concerto for E major, will be presented in the graduate double bass recital. Johann Vanhal also wrote a concerto for double bass, it is one of the standard repertoires today. As virtuoso players, Johannes Matthias Sperger and Giovanni Bottesini composed a large number of works for double bass including concertos, and various chamber music for double bass. After the nineteenth century, concertos for double bass were written widely than before by many composers, including Serge Koussevitzky and Eduard Tubin.

2.2.4 Jazz

Double bass is considered an important instrument; it even has strong influences in jazz music throughout the jazz rising period. In jazz style, players usually play the walking bass line or scale based-line along with harmony by plucking, slapping, and sometimes bowing the string. Later on, jazz string bass techniques had developed in various aspects, such as improvisations, solo parts, and complicated jazz theory. It appears that it was undeniable that both the instruments and the players made many contributions in the evolution of jazz music. For example, the “cool” style of jazz was influenced by Scott LaFaro and Percy Heath, whose solos were melodic

(Simandl, 2006).

2.3 Notable Double Bass Players

The following people are the preeminent double bass players throughout the history. It is vital for the double bass players, performers, and students to study their lives, compositions, and their contributions in music and double bass.

- Domenico Dragonetti (1763-1846): virtuoso, composer, conductor
- Giovanni Bottesini (1821-1889): virtuoso, composer, conductor
- Franz Simandl (1840-1912): virtuoso, composer
- Edouard Nanny (1872-1943): virtuoso, composer
- Serge Koussevitzky (1874-1951): virtuoso, composer, conductor

2.3.1 Domenico Dragonetti (1763-1846)

An Italian double bass virtuoso and composer, Domenico Dragonetti, who was famous for the Dragonetti bow, was born in a musically nurtured family in Venice, Italy . He started playing music on his father's guitar and began playing double bass by teaching himself. At that time, unlike modern double bass, he played the three strings double bass. He worked at the Opera Buffa, the Chapel of San Marco, and the Grand Opera in Vicenza in Italy. After he became famous in Europe, he moved to London in 1794 to play in the orchestra of the King's Theatre. Having spent the rest of his life in London, he became a prominent figure in the musical events. He was acquainted with composers such as Joseph Haydn and Ludwig van Beethoven, whom he visited in several occasions in Vienna, and had a chance to show the possibilities of the double bass as a solo instrument.

2.3.2 Giovanni Bottesini (1821-1889)

Giovanni Bottesini, the Italian double bass player, was an accomplished conductor and composer. People often referred him as “the Paganini of the Double Bass.” Giovanni Bottesini was born in Lombardy region of the northern Italy. His father was a clarinet player and composer; therefore, he received music training from

his father at young age. His double bass was made by famous Carlo Giuseppe Testore in 1716, and it was well known for its unique sound. He was one of the first performers to adopt the French-style bow grip.

2.3.3 Franz Simandl (1840-1912)

Franz Simandl was born on August 1, 1840. Not only he was well known as a double bass player but also as a music educator. He was a professor at Vienna Conservatory and was honored as one outstanding double bass player and teacher. He wrote a method book called *New Method for the Double Bass*, which has been widely used as a standard study material for double bass technique and hand positions, despite the fact that it is over a century old. His method is to approach the use of the first, second, and fourth fingers of the left hand for stopping the strings in the lower register of the instrument, and to divide the fingerboard into various positions. Volume II of this book encourages the use of thumb position, which means to use the thumb, first, second, and third fingers to play solo in high register, and also to divide the fingerboard up into a concept of positions and to focus more in the playing of harmonics.

2.3.4 Edouard Nanny (1872-1943)

Respected professor of Paris Conservatory, Edouard Nanny, was one of the most important people for the double bass history. Aside from his career as an outstanding double bass player and teacher, he was also known for his compositions. His two concertos are listed as important repertoires to study. As an educator, his contributions in the field of pedagogy has been remembered and honored until these days, his études and caprices are still played by most double bass students in the advanced level.

2.3.5 Serge Koussevitzky (1874-1951)

Serge Koussevitzky, an American conductor and composer of the 20th century, was born in Vyshny Volochyok, Russia. At his young age, he started to learn trumpet first, then changed to double bass later. He was granted with scholarship to study double bass and music theory at the Musico-Dramatic Institute in Moscow at the

age of fourteen. (Kelley, 2006) He joined the Bolshoi theater orchestra at the age of twenty as a principal bassist. In 1903, he gave his first concert in Berlin as a solo recital. Koussevitzky married to his wife, Natalie Ushkov, in 1905 and moved to Germany at the same year. He began his new career as a conductor in 1908 and successfully proved himself as a brilliant conductor in Europe during 1909 to 1920. In 1920, he moved to Paris where he presented the new works by Prokofiev, Stravinsky, and Ravel. Four years later, he accepted the director position in the Boston Symphony Orchestra in United States. He conducted new music and gave the premiere performances of various works by American composers, such as Aaron Copland and Roy Harris with the Boston Symphony Orchestra. He was famous for his interpretations of works from Pyotr Ilyich Tchaikovsky, Jean Sibelius, and other Romantic composers.

CHAPTER III

METHODOLOGY OF PRESENTING

THE GRADUATE RECITAL

3.1 Performance Information

The six selected important double bass repertoires were chosen to perform by the performer as follows:

A Suite in The Olden Style No. 5 Suite im Alten Stil - Gavote I & II by
Hans Fryba (1899-1986)

Valse Miniature in A by **Serge Koussevitzki (1874-1951)**

Concerto in E Major for Double Bass and Piano by **Karl Ditter von Dittersdorf (1739-1799)**

I- Allegro moderato

II- Adagio

III- Allegro

Elegia in D by **Giovanni Bottesini (1821-1829)**

Concerto for Double Bass No.2 in b minor by **Giovanni Bottesini (1821-1829)**

II- Andante

III- Allegro

Bass Motives for 3 Double Basses by **Michael Norris**

I- Quasi cool

II- Quasi cake walk

The graduate double bass recital's repertoires were carefully selected through different styles and genres, they involved pieces from different era in order to present not only technical skills but also performance abilities. The performer is ;therefore, required to have massive knowledge of musical styles of different composers from different eras. The program contains well-known pieces from important composers whose works considered essential among double bass players. Moreover, this recital program contains different styles of music ranging from suite to contemporary works with addition of valse (waltz) and concertos. The main purpose of the performance is to bring enjoyment and variety of the music to the audience and deliver the most artistic and pleasurable performance.

3.2 Instruments

3.2.1 Double Bass

3.2.2 Piano Accompaniment

3.3 Process of Preparation of the Recital Documents

3.3.1 Discuss with private teacher on selection of the repertoires.

3.3.2 Create a research plan for the program and present the plan to the advisor.

3.3.3 Discuss with the advisor about final decision regarding the program.

3.3.4 Private practice on solo instrument and with piano accompaniment.

3.3.5 Study and collect information of the selected repertoires in order to prepare the presentation of the thematic paper. These sources are as follows:

- Books
- Journals
- Recordings
- Websites

3.3.6 Start writing the thematic paper and schedule a plan for approval from the advisor.

3.3.7 Set the proper proposal defense date by consulting all related

advisors.

3.3.8 Reserve a room for the recital at the facilities office, College of Music, Mahidol University.

3.4 Process of Preparation for the Recital

3.4.1 Select and discuss the pieces with private teacher.

3.4.2 Discuss the repertoires and make practice plan.

3.4.3 Plan for practicing individually and also plan for working with accompaniments.

3.4.4 Give a pre-recital to a certain audience to make the best preparation and to be able to manage and cope with performance anxiety.

3.4.5 Prepare the program notes using summarized information from the thematic paper's outline.

3.5 Time Line of Preparation of the Graduate Recital

3.5.1 Plan the schedule of studying and practicing

3.5.2 Propose a pre-recital hearing exam in March, 2017.

3.5.3 Confirm the recital date and time with the facilities manager at the College of Music.

3.5.4 Prepare the program notes.

3.5.5 Announce and advertise the concert by putting up poster and through social networks.

3.6 Presentation

This Graduate Double Bass Recital will be presented in one section with intermission. The audience will be introduced the program notes before the commencement of the performance.

3.7 Program and Approximate Duration

Hans Fryba: *A Suite in The Olden Style No. 5 Suite im Alten Stil - Gavote I & II* (6 mins)

Serge Koussevitzki: *Valse Miniature in A* (4 mins)

Karl Diiter von Dittersdorf: *Concerto in E Major for Double Bass and Piano* (18 mins)

I- Allegro moderato

II- Adagio

III- Allegro

Giovanni Bottesini: *Elegia in D* (6 mins)

Giovanni Bottesini: *Concerto for Double Bass No. 2 in b minor*
(13 mins)

II- Andante

III- Allegro

Michael Norris: *Bass Motives for 3 Double Basses*
(8 mins)

I- Quasi cool

II- Quasi cake walk

The approximate duration is 55 minutes in total and the intermission will take up to 10 minutes.

CHAPTER IV

THE GRADUATE RECITAL

4.1 Gavote I & II from A Suite in The Olden Style No.5 Suite in Alten Stil by Hans Fryba

Hans Fryba (1899-1986)

Hans Fryba, an Austrian contrabassist, was born in 1899 in Reisenberg. He studied double bass with Eduard Madenski at the Imperial Academy of Music and Dramatic Arts in Vienna for six years. He was highly praised by fellow conductors, musicians and critics for his excellent techniques and talent on the instrument. He was also honored as a respected teacher. In 1922, Fryba joined the Vienna Symphony Orchestra for three years and later moved to Athens to become the solo bassist of the Orchestra of the Megaron Mousikis, which was the most important concert hall in Greece. In 1929, he moved to the Orchestre de la Suisse Romande in Geneva where he spent the next forty years of his life. There, Fryba taught at Athens Royal Conservatoire and he was awarded the title of honorary professor of the Vienna and Geneva Conservatoire. Although he was not a major composer, he composed three original pieces for double bass. The three compositions are *Suite in the Olden Style* for unaccompanied double bass, *Arabesques* for unaccompanied double bass and *Concert Study* for double bass and piano. All of his works were published by the famous publisher, Josef Weinberger. (Heyes, 2014)

A Suite in the Olden Style No.5 Suite im Alten Stil- Gavote I & II

Fryba's suite featured a number of technical challenges in the solo register of the bass, thus, required strong and confident solo techniques. It was particularly composed for advanced skill bassists. *Suite in the old style* has six movements as followed:

I- Prelude

II- Allemande (*Adagio*)

III- Courante (*Allegro non troppo*)

IV- Sarabande (*Lento*)

V- I&II gavottes (*Allegro moderato*)

VI- Gigue (*Vivace*)

The fifth movement, I & II gavottes is in *Allegro moderato* and the first gavotte is repeated. Gavotte I, in D major, is probably the most charming and accessible music of the whole suite. It includes some double stops within the dance music, which makes the music more lively. (Picture)

Gavotte II modulates into G major. The use of the highest harmonics with beautiful and fun theme which moves into the lower register showing the charm of the movement, then, Gavotte I is repeated before launching into the lively and rhythmic Gigue (*Vivace*) in the sixth movement. (Heyes, 2014)

A Suite in the Olden Style

This solo piece is the double bass solo with the accompaniment. Different techniques such as legato (see example 4.1) and staccato will be used through out the piece. This first step of practicing is the intonation and check all the fingering. The player is advised to play with *detache* bowing first in slow tempo. While playing every note in slow tempo, the player should listen carefully for the intonation.



Example: 4.1. A Suite in the Olden Style Gavotte I, measure no. 1-3 (*Two notes legato per one bow*)

For Example: 4.1, the articulation is two notes legato per one bow. Before playing the passage as written, the player is advised to practice as mentioned above: ignore the articulation and play with *detache* bowing in slow tempo in order to check all the intonation and play as written after making sure of the correct notes, fingering and intonation are checked.



Example: 4.2 A Suite in the Olden Style Gavotte II measure 1-8 *Harmonic note in high position*

The harmonic will be used for all notes in this passage. Firstly, play this passage in restez style which means the player should play the notes without moving to another position. In this practice, the player is allowed to swift off the metronome and play in free tempo to be able to check all the harmonic sounds. Secondly, listen to the pitches carefully and advised to use the tuner if it is needed. After the harmonic sounds are correctly played and the player is used to with the fingerings, start to practice in slow tempo and rise up the tempo bit by bit until the player reach to the original tempo.



Example: 4.3 A Suite in the Olden Style measure 9-10 (*Two notes per bow with detache and crossing string*)

The difficulty of playing the Example: 4.3 is playing the two notes per one bow in legato style through crossing strings. At the first step of practicing, play two open strings with detache and string crossing. Then try to play with legato and string crossing without left hand and make sure the player can produced the legato sound well. After the player can play the legato well in open strings, play together with the left hand.



Example: 4.4 A Suite in the Olden Style measure 21-22 (*Double stop legato*)

To be able to play double stop, practice the two notes pairs together on the fingerboard without right hand (bow) to get used to with the fingering first. Add the right hand later and play the lower note and upper note separately with *detache* bowing in slow tempo before playing both register together. And then, play as written with *legato* bowing.

4.2 *Valse Miniature in A* by Serge Koussevitzky

Serge Koussevitzky (1874 - 1951)

Serge Koussevitzky was an Russian- American double bass player, conductor and composer. He was born in Vyshny Volochyok in 1874 but he became American citizen later. He was the principle bassist in the Bolshoi Theater Orchestra. He moved to Germany after married Naalie Ushkov in 1905. He started a conducting job when he was in Berlin. He used to conduct the Russian composers' works, such as Prokofiev, Stravinsky etc., in Paris before he became the director of the Boston Symphony Orchestra. (Maurice, 2006)

Valse Miniature in A

This piece is in fast tempo in $\frac{3}{4}$ time signature and count in one. There are many kind of rhythm and techniques, for example, eighth note *legato*, triplet chromatic and syncopated note.

The musical score consists of two systems. The first system shows the beginning of the piece with a mezzo-forte (mf) dynamic in the double bass and a pianissimo (pp) dynamic in the piano. The second system shows the continuation of the eighth-note legato line in the double bass and the piano accompaniment, ending with a piano (p) dynamic.

Example: 4.5 Valse Miniature in A bar 1-8 (8th note legato during whole bar)

Example: 4.5 is composed with eight notes legato in the whole measure in double bass part. In this kind of passages, practice with detache bowing in slow tempo first and listen to the intonation carefully. After that play with three notes legato and then, play with eight notes as written.

The image shows a musical score for a piece in A major, 3/4 time. It consists of two systems of music. The first system has three staves: a bass staff with a melodic line of eighth notes, a treble staff with chords, and a bass staff with a bass line. The second system also has three staves with similar parts. Dynamics like *f* and *mf* are indicated. The key signature has two sharps (F# and C#).

Example: 4.6 Valse Miniature in A measure 23-33 (8th notes legato with chromatic)

In Example: 4.6, the chromatic notes are the main challenge for the player. Therefore, practice the chromatic notes with *detache* bowing in slow tempo in the beginning and play as written when the player is confident with the pitches.

The image shows a musical score for a Valse Miniature in A, measures 59-65. The score is in 3/4 time and A major. It consists of two systems of staves. The first system includes a bass staff with a melodic line, a grand staff (treble and bass clefs) for piano accompaniment, and a bass staff with a bass line. The piano accompaniment starts with a piano (*p*) dynamic and moves to mezzo-piano (*mp*). The second system continues the piano accompaniment and the bass line, featuring a triplet in the right hand. The bass line of the piano part is intended to be used as a metronome.

Example: 4.7 Valse Miniature in A, measure 59-65 (*Middle part of Valse with syncopation rhythm*)

The main rhythmic material of this passage is syncopation. Practice it with metronome until getting used to. Practicing this passage with piano accompaniment is strongly recommended. When the player practices it with the piano accompaniment, listen to the bass line as metronome.

Example: 4.8 Valse Miniature in A, measure 79-81 (*Legato with arpeggio crossing string*)

The legato of this passage is different from another passage because it is arpeggio and difficult for shifting and string crossing. Practice with *detache* bowing before practicing eighth note legato as written.

Example: 4.9 Valse Miniature in A bar 86-89 Legato (*triplets arpeggio with chromatics*)

Practice it with *detache* bowing in very slow tempo until getting used to with left hand shifting on G string. Then, play as written with left hand fingering and right hand bowing with good coordination.

4.3 *Concerto in E major for Double Bass and Piano* by Karl Ditter von Dittersdorf

Karl Ditter von Dittersdorf (1739 –1799)

Karl Ditter von Ditterdorf was an Austrian composer and violinist, well known for his music administration and recognized as a leading figure of the Viennese classical music. His father was a tailor who made costume at the imperial court and theatre at Vienna. He studied at Jesuit school and received violin lessons from renowned violinist J.P. Ziegler. In 1750, when he was only eleven years old, he became a violinist at the Schottenkirche orchestra. One year later, he was appointed as Kammerknabe in the patronage orchestra of Prince Joseph Friedrich von Sachsen-Hildburghausen. During 1570s, he quickly gained his reputation as a talented composer and received the commissions for concertos and symphonies. Besides his compositions and being a Kapellmeister for several courts and orchestras, he claimed himself as virtuoso violinist. He acquainted with the great composer Christopher Willibald Gluck and he was played string quartets with Haydn, Mozart, and his outstanding student, Wanhal. Ditters composition style developed throughout his life time. His earlier symphonies hold small proportions, less energy and modest instrumentation, but the later ones tend towards more extended structures, simpler themes, richer harmony and more refined orchestration. (Grave and Lane, 2001)

Concerto in E major for Double Bass and Piano

The original manuscript of the *concerto in E major for Double Bass and Piano* by Karl Ditter von Ditterdorf, was not exist. The piece was originally written for a 5-string instrument, probably with frets, and the use of 3rd-4th tuning (A F# D A F) in D major. Therefore, to make the work fit to the modern double bass which tuned in 4ths, it has to be edited. The performer is required to judge and pour down the knowledge of the original writing and tradition of that time to be able to interpret and perform decently. The performer should have sufficient knowledge and interest in this long forgotten music and historical tunings. Nowadays, many editors are trying to get closer to the original style of Ditterdorf and we can find many excellent editions. Despite the fact that we cannot get to see the original manuscript. (Heyes, 2014)

Ditterdof concerto in E is the well-known piece for double bass. It is regularly performed by many double bass players as a solo piece and audition. Because challenging and demanding techniques for this piece, and it is also indicated how good of performance of that bass player. Shown below

The image shows a musical score for the first movement of Ditterdorf's concerto in E major. It covers measures 21 to 24. The score is written for a double bass (labeled 'Basse') and a piano (labeled 'Cemb.'). The double bass part features a major arpeggio starting on the A string, moving up to the E string. The piano part provides harmonic support with chords and arpeggios. Dynamics include *mf* and *p*. The score also includes parts for the first and second violins (I. Viol. and II. Viol.).

Example: 4.10 Ditterdorf concerto in E, measure 21-24 first movement (*Basic Musical material of first movement using major arpeggio*)

In the beginning of practice of this passage, play each note individually in slow tempo and control right hand *detache* bow sustainably. Listen to the intonation carefully. Later on play as written with *legato* and *staccato* in slow tempo and gradually increase the speed to original tempo. There are various kind of articulations in this passage, therefore, check the articulation carefully while practicing.

The image shows a musical score for the first movement of Ditterdorf's concerto in E major, measures 38 to 41. The score is written for a double bass (labeled 'Basse') and a piano (labeled 'Cemb.'). The double bass part features a major arpeggio starting on the A string, moving up to the E string. The piano part provides harmonic support with chords and arpeggios. Dynamics include *p*. The score also includes parts for the first and second violins (I. Viol. and II. Viol.).

Example: 4.11 Ditterdorf concerto in E, measure 38-41 first movement (*Using Harmonic staccato on A and D string*)

In this passage, the player should practice using harmonic staccato on A and D string. At first play the notes with detache bow in slow tempo to correct intonation. Then, play it with staccato bow but control bow on string at the middle of the bow.



Example: 4.12 Ditterdorf concerto in E Cadenza first movement (*Use double stop sequence*)

In this passage is the cadanz and should play with the free manner in performance. Player should start to practice only the lower note and try to memorize the pitch. Add the higher note and try to tune both notes later. At the second measure of the example, play with accented note on double stop with force.

Example: 4.13 Ditterdorf concerto in E, measure 16-19, second movement (*using legato and staccato*)

The second movement of Ditterdorf concerto is slow; therefore, the player should be careful about intonation and articulation. The player should also control the right hand bow and play sustainably. The example shows the use of legato and staccato bowing right after one another.

Example: 4.14 Ditterdorf concerto in E, measure 25-27 2nd movement (Using *detache* triple with crossing string)

This passage should be practiced with *detache* bowing in slow tempo and try to listen to the intonation carefully, especially on shifting note. Then, follow the dynamic as written when the player feels more comfortable with the music.

Example: 4.15 Ditterdorf concerto in E, measure 42-43 2nd movement (6 triplets)

Since D and G string were used in this passage, the player should start to practice only open string D and G without left hand fingering to control string crossing. After getting used to the right hand string crossing, play the left hand fingering in slow tempo and gradually increase the tempo to the original tempo.

The image shows a musical score for three instruments: Contrabass, Piano, and Cemb. (Cembalo). The score is in E major (three sharps) and 2/4 time. The Contrabass part is written in a single bass clef staff. The Piano part is written in a grand staff with a treble clef on top and a bass clef on the bottom. The Cemb. part is written in a single treble clef staff. The music consists of four measures. In the first measure, the Contrabass plays a double stop of G#2 and B2, while the Piano and Cemb. play a chord of G#2, B2, and D#3. In the second measure, the Contrabass plays a double stop of B2 and D#3, while the Piano and Cemb. play a chord of B2, D#3, and F#3. In the third measure, the Contrabass plays a double stop of D#3 and F#3, while the Piano and Cemb. play a chord of D#3, F#3, and A3. In the fourth measure, the Contrabass plays a double stop of F#3 and A3, while the Piano and Cemb. play a chord of F#3, A3, and C#4. The music ends with a double bar line.

Example: 4.16 Ditterdorf concerto in E, measure 34-37 third movement (*Double stops with melody in march*)

Practice open strings starting from A D G and D A. Then, practice two notes above the bass note. Play the lower note of two note above bass and add the high note. After getting used to two note higher, add the bass note. Play the bass note with small length of bow and play two higher notes with longer bow.

I. Viol.

p

II. Viol. , Basse., Cemb.

7

Example: 4.17 Ditterdorf concerto in E, measure 133-144 third movement (*Legato, staccato and crossing different string*)

In this passage, player is suggested to practice each note with *detache* bow in slow tempo and listen to the intonation carefully. After getting used to, practice them with two notes *legato* bowing and four notes *legato* later. In the *staccato* passage, practice with *detache* bow on string in slow tempo and then play them with off string *staccato* as written.

The image shows a musical score for three instruments: Bass, Violin, and Double Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The Bass part (top staff) is marked *mf etuas belebter* and consists of a series of eighth notes. The Violin part (middle staff) is marked *p* and consists of chords. The Double Bass part (bottom staff) is marked *Basse.* and consists of a series of eighth notes.

Example: 4.18 Ditterdorf concerto in E, measure 218-221 third movement (*Ending of concerto, staccato with crossing string*)

Start to practice with only right hand *detache* on open string and gradually increase the tempo. Then, play right hand *staccato* and left hand fingering in slow tempo and gradually increase to the original tempo.

4.4 *Elegia in D* by Giovanni Bottessini

Giovanni Bottessini (1821 –1889)

Giovanni Bottessini was known as "the Paganini of the Double Bass". His musical training started at the early age by his father who was a clarinet player and composer. He played timpani when he was eleven years old and violin. He acquired scholarship award at Milan conservatory under Luigi Rossi guidance whom he dedicated his *Tre grandi duetti per contrabasso*. He acclaimed his virtuoso on double bass and his accomplishments on bass techniques, which set the strong image of the double bass as a versatile instrument. His bass was made by Carlo Giuseppe Testore in 1716 and it was well known for its unique sound. He was one of the first performers to adopt the French-style bow grip. Aside from being a virtuoso player, Bottessini was an accomplished conductor and composer. He conducted and composed operas and many various works for double bass. (Slatford,2001)

Elegia in D

Elegia in D for double bass and piano is one of the most popular solo works for double bass. It has dramatic singing style and beautifully shaped lyrical melodies which are significant and make the piece popular among the players and the audience. As a successful player and a master of bass techniques, Bottesini presented well on singing, drama, and sonorous qualities of the double bass through this work. Both sufficiently good technique and excellent musicality are required for the performer to be able to make a decent performance alongside with bow controlling and beautiful sound. (Slatford, 2001)

Bottesini *Elegia* is one of the beautiful short pieces of Bottesini. It is the standard piece for double bass which is performed by many bassist and many bassist students study this piece to progress instrumental skills.

The image shows a musical score for Bottesini's *Elegia in D*, measures 3-6. The score is in D major and 4/8 time. It features a double bass line and a piano accompaniment. The double bass line starts with a long note marked 'p espress' and is followed by a melodic line. The piano accompaniment consists of chords and arpeggiated figures.

Example: 4.19 Bottesini *Elegia in D*, measure 3-6 (Basic melodic material using legato with a maximum connected note)

The first four bars of this piece is played by long and sustain note with legato and staccato. The piece is opened with basic melody with legato and well connected notes.

The image shows a musical score for two systems. The top system consists of a single staff with a treble clef and a bass clef, indicating a double bass part. The bottom system consists of a grand staff with a treble clef and a bass clef, indicating a piano accompaniment. The key signature is one sharp (F#) and the time signature is 12/8. The score is divided into two measures, 25 and 26. In measure 25, the double bass part has a forte (f) dynamic, and the piano part has a forte (f) dynamic. In measure 26, the double bass part has a piano (p) dynamic, and the piano part has a piano (p) dynamic. The double bass part features arpeggiated chords with a wide interval between notes, and the piano part features a similar arpeggiated texture.

Example: 4.21 Bottesini Elegia in D, measure 25-26 (*Using arpeggio with harmonic*)

In Example: 4.21, the left hand fingering between each note is wide because of the harmonic note. The player is suggested to start practice this passage with *detache* bowing in slow tempo to find out the appropriate fingering. Later, play it as written in slow tempo and listen to the intonation, especially the arpeggio notes.

4.5 Concerto for double Bass No.2 in b minor by Giovanni Bottesini

Concerto for double Bass No.2 in b minor

This concerto is well-known for high standard solo concerto. Time consuming will be expected for this piece. The example will be shown below.

The image shows a musical score for Bottesini's Concerto No. 2 in B minor, 2nd movement, bars 9-16. The score is in 6/8 time and B minor. It features a violin part and a piano accompaniment. The piano part includes dynamics markings 'p' and 'f'.

Example: 4.22 Bottesini Concerto No.2 in b minor bar 9-16, 2nd movement (*Using legato and staccato*)

The beginning of this movement starts with legato and staccato. The performer starts to practice with detache. Then, practice it only the shifting note slowly and connect to shifting note without shifting sound. Later, practice as written. Play the legato note with full bow and staccato note in the middle of bow.

The image displays a musical score for Example 4.23, Bottesini Concerto No. 2 in b minor, measures 26-34, 2nd movement. The score is in 3/8 time and features a violin and piano. The violin part consists of a single melodic line with accents and a crescendo. The piano accompaniment features a steady eighth-note arpeggio in the right hand and a bass line in the left hand, also with accents and a crescendo. The key signature has two sharps (F# and C#).

Example: 4.23 Bottesini Concerto No.2 in b minor, measure 26-34, 2nd movement (*Using staccato on arpeggio and accent*)

Start to practice with detache bow for all notes and listen to the intonation carefully. Then practice only shifting note slowly. Then play as written in slow tempo and control left hand fingering and right hand bowing correspondingly.



Example: 4.24 Bottesini Concerto No.2 in b minor end of the piece, second movement, (*Using eight notes legato in one bow*)

This passage should be practiced with *detache* bow in slow tempo. Then practice it with four notes per bow and eight notes per bow. Later, practice four notes staccato in one bow slowly, and stop the bow between each note of them and divide bow for each note equally. Then play it as written.



Example: 4.25 Bottesini Concerto No.2 in b minor, measure 18-21, third movement (*using legato and staccato*)

As this movement is very fast, the player should practice all notes in this passage very slowly. Then, gradually increase the tempo and fast bow legato is used for the legato passage. Staccato bowing is played at the middle of the bow with off string.

Example: 4.26 Bottesini Concerto No.2 in b minor, measure 32-33, third movement
(using harmonic legato on D string)

The player is suggested to practice this passage with detache bow and try to find out the appropriate fingering. Later, play two notes legato and four notes legato. Be careful the shifting note. Then, play as written.

Example: 4.27 Bottesini Concerto No.2 in b minor, measure 41-45, third movement
(using staccato and accent)

This passage should be played with powerful energy. Shifting notes are used a lot, therefore, practice all notes slowly with detache. Then, practice it as written slowly with staccato bow. Use short bow at lower half of the bow.

Example: 4.28 Bottesini Concerto No.2 in b minor, measure 109-112, third movement, (*staccato, legato and thumb position*)

This passage is difficult because of the thumb position. Player is advised to starts practice only thumb position with shifting to be comfortable with the position. Then, play all notes with detache bowing and use upper half of the bow for this passage.

4.6 Bass motives for three double basses by Michael Norris

Michael Norris

A professional bassoon player, Michael Norris, was born in 1934 in Middlesex of London. He studied bassoon and composition at the Trinity College of Music in London and the Royal Academy of Music in London. (Slatford, 1987) He joined BBC Scottish Variety Orchestra from 1962 to 1966 and played at the BBC Scottish Symphony Orchestra from 1966 to 1986. After that in 1986, he started his studies at the University of Glasgow and graduated in 1990. As soon as he graduated, he became the music theory teacher at the Royal Scottish Academy of Music and Drama academic until 1999. He composed variety of works including vocal music, chamber music, orchestra, opera, wind band music and electronic music.

Bass motives for three double basses

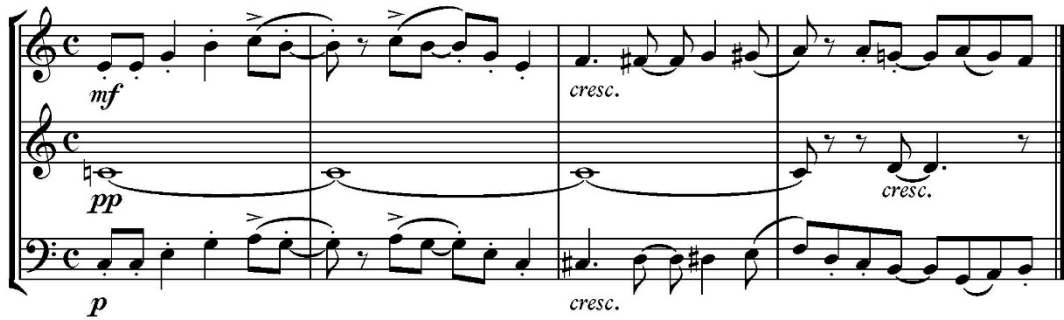
This piece is popular and easy to listen. It is composed for double bass ensemble and considered to be a good training for blue and dancing style exercise. This piece starts with melodic materials for all players in canon. Three of players have the solo parts. The example is shown.

$\text{♩} = \text{c.80}$ (quasi cool)

The musical score consists of two systems of three staves each, representing three double basses. The first system (measures 1-4) shows the first player (top staff) playing a melodic line with staccato and legato markings, starting with a *mf* dynamic. The second and third players (middle and bottom staves) are silent. The second system (measures 5-12) shows the second player (middle staff) entering in measure 5 with a similar melodic line, followed by the third player (bottom staff) in measure 9. The first player (top staff) continues to play harmonic accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example: 4.29 Bass motives for three double basses, measure 1-12, first movement
(using *staccato* and *legato* in canon style)

In example: 4.29, from the first to fourth measure is played by the first player. Measure five to eight is imitated by second player. Measure nine to twelve is imitated by third player and the harmony is played by the first player.



Example: 4.30 Bass motives for three double basses, measure 27-30, first movement (using staccato, legato and syncopation)

Example: 4.30 shows the first and third player plays the melody, but the third player play one octave lower with staccato, legato and syncopation. The first and third player should practice together and listen to the intonation. Then, the second player plays as sustain note.



Example: 4.31 Bass motives for three double basses end of the piece, first movement, Coda Time Signature Change

The melody of this passage is played by the third player. The first and second player should practice together as accompaniment and listen to each other carefully. Then, the third player will be added later.

The image shows a musical score for three double basses, measures 15-16. The score is written in C major and common time (C). The top staff is in bass clef, the middle in treble clef, and the bottom in bass clef. All three staves have a 'cresc.' marking. The music features syncopated rhythms with various note values and rests.

Example: 4.32 Bass motives for three double basses, measure 15-16, third movement, (*syncopation rhythm*)

All the players have different syncopation rhythm. Three players have to practice their own part with metronome. Then, practice together in slow tempo and gradually increase the tempo to original. When all the players play together, the music should sound like one player.

The image shows a musical score for three double basses, measures 35-41. The score is written in C major and common time (C). The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features staccato rhythms with various dynamic markings: *mp*, *mf*, and *f*. The score includes accents and slurs.

Example: 4.33 Bass motives for three double basses measure 35-41, third movement (*using staccato*)

The melody of this passage is played by the third player and the accompaniment is played by the first and second player. In the fourth measure of this passage, the first and second players play as a link to the melody on third player.

Example: 4.34 Bass motives for three double basses, measure 83-84, third movement, (*legato and syncopation*)

In this passage, the melody is played by the second player. The crescendo is played to move the expression. The music should sound like play by one player.

Example: 4.35 Bass motives for three double basses, measure 89-90, third movement (*staccato and legato on triplet*)

The melody is played by all players in this passage with triplet and the player who plays melody should play triplet in dynamic forte and play other notes in dynamic pianissimo to support the other players.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

I would like to discuss some pieces from the double bass recital in the sense of effectiveness of technique using in each piece and discuss some other important aspects.

A Suite in the Olden Style No.5 Suite im Alten Stil- Gavotte I & II

The fifth movement comprises two gavottes (Allegro moderato), with the first one repeated, and is probably the most charming music of the suite. Practicing the pieces by playing every note in slow tempo with *detache* bowing and check all the intonation and accidentals to be played as written :correct notes, good fingering and good intonation , proved to be very effective since the player could manage to play effectively in the recital. The key to achieve good double stop sound was by practicing the two notes pairs together on the fingerboard without right hand (bow) to get used to with the fingering first. Then, added the right hand later and played the lower note and upper note separately with *detache* bowing in slow tempo before playing both register together. And then, play as written with *legato* bowing.

2Valse Miniature in A by Serge Koussevitzky

Koussevitzky clearly intended his pieces to be played using solo tuning. However, it was not until David Walter's 2001 edition that the four short Koussevitzky compositions were accompanied by piano and bass parts written in the same key, indicating it should be played using orchestral tuning. ¹

By studying Koussevitzky's recording, when it comes to manipulating the tempo where no indication is made by the composer, there are essentially two types of *rubato*. The first deals with changing note values or rhythms without altering the beat. For instance, the accompaniment stays steady and the musician is free to stretch or push individual notes or rests, or to manipulate melodic passages throughout a phrase.

The second form of rubato, hereafter referred to as ‘type B’, deals with altering the beat. Wherein the basic pulse of the music changes either for a short time or for an extended passage for structural, dramatic or expressive purposes. The introduction in each performance foreshadows each musician’s interpretation. How I play was maintaining a steady beat during the four bar introduction, using a modest amount of the type A rubato, but generally maintaining a consistent downbeat (dotted half note equal to 54 beats per minute). It is not until entering the fifth bar that there was any large sense of tempo manipulation. Within the first A section (mm. 5-20) the downbeat stays relatively consistent. This section is divided into four phrases, four measures each, that play out as an antecedent-consequent, antecedent- consequent pattern which is repeated. Two-measure groupings are evident within each phrase. Example 5.1 shows the antecedent-consequent relationship.

(a) Antecedent 1: mm. 5-8 (also mm. 43-46, 91-94).



(b) Consequent 1: mm. 9-12 (also mm. 47-50, 95-98).



(c) Antecedent 2: mm. 13-16 (also mm. 51-54, 99-102).



(d) Consequent 2: mm. 17-20.



Example 5.1 Antecedent-Consequent relationship

The consequent increases to a tempo slightly faster than the original tempo established during the introduction to 60 beats per minute, only to give way to the restatement of the antecedent at the original tempo. Koussevitzky stays at 54 beats per minute until the middle of the next consequent where there is a slight acceleration into the first ending. Koussevitzky uses a slight, momentary rubato in mm. 5-6 as well as in subsequent statements of the antecedent. This manipulation gives the listener the impression of accelerating slightly at the beginning of m. 5 and holding back for the last three eighth notes of m. 6. This is achieved while generally maintaining a steady downbeat from measure to measure. The first consequent is steady and is followed by a restatement of the first antecedent. This statement of the antecedent mirrors the first statement. The following consequent seems to accelerate during mm. 17-18; however,

the overall tempo only increases slightly, with the piano slowing in m. 20 before the repeat.

The repeat of the A section, while varying to a slight degree from the pattern established above, follows the same general contour throughout until it reaches the second ending. At this point the pianist does not slow down, giving the impression of moving forward into the new section. There is a beat of indeterminate silence before the anacrusis to the B section. Overall the A section has a distinct sense of push and pull.

The result is an average tempo of 44 beats per minute, which is somewhat slower than the tempo established at the beginning, and supports the conclusion that Koussevitzky utilizes the type B rubato to a greater degree since his starting tempo and overall average tempo are significantly different.

It is during this variation on the A section that Koussevitzky makes his most dramatic changes in tempo. The syncopated effect is somewhat ambiguous throughout the section due to his use of both types of rubato, coupled with the way he connects the syncopated notes. The connectivity and fluid tempo sometimes obscures the syncopation. Another reason the syncopation sometimes seems unclear could have to do with the recording technology of the time. The bass is the most prominent sound on the recording, even when it should be in an accompanying role. When the motive first appears in the piano it is overpowered by the bass. This, coupled with the use of rubato throughout the performance, makes the beat difficult to find when this section begins and therefore further obscuring the syncopation. The listener is unsure whether there is a rhythmic error occurring or if the passage is being played accurately. It should be noted, however, that rhythmic accuracy did not take precedence over musical effect during the early twentieth century, and Koussevitzky's performance of the syncopated patterns is more likely a convention of that period. Koussevitzky's tempo, once established, is very similar to the opening and utilizes the type A rubato for the first several measures.¹

¹ Koussevitzky, *Four Pieces*, ed. Walter.

Concerto in E major for Double Bass and Piano

To successfully perform this piece, one should play each note individually in slow tempo and control right hand *detache* bow sustainably. Listen carefully for the intonation and later on play as written with *legato* and *staccato* in slow tempo and gradually increase the speed to original tempo. The *cadanz* should be played with free manner in performance. Player should start to practice only the lower note and try to memorize the pitch. Add the higher note and try to tune both notes later. At the second measure of the example, play with accented note on double stop with force.

Elegia in D by Giovanni Bottesini

Bottesini's music for double bass is still at the heart of the solo repertoire into the 21st-century, even though his orchestral and operatic music has generally fallen from favour, but his *Elegia* for double bass and piano is one of the most recorded works of the 20th-century.

I would like to discuss the *legato and staccato in 1 bow playing as important* as there are many passages require *arpeggio* with *legato* bowing and six notes *staccato* in one bow. The performer generally practice by playing with *detache* bow in slow tempo and try to listen to intonation carefully, especially on *arpeggio* notes. Then, practice six notes *staccato* in one bow in slow tempo and divide the bowing per a note equally as mentioned in chapter IV in order to produce great sound and continuing *legato* bow.

Bass motives for three double basses by Michael Norris

For double bass, several different kinds of music came together to shape musical idea at that time, including black spirituals, the cakewalk, work songs, and white hymns, popular songs, band marches, and popular piano pieces. Bass players bowed their instruments which was the practice in the European classical tradition. They supplied the harmonic backbone for the group, while at the same time fulfilling a rhythmic role playing with the drummer. This rhythmic quality was brought more to the fore once the rhythmic is syncopated, more over, plucking rhythmic manner revolutionised the playing of the double bass providing jazzy feelings with one of its most essential ingredients. The piece reflects the role of the bass line to not just

provide a secure harmonic backbone for the rest of the music but the bass now challenged all other instruments for space and self-expression.

As this document has demonstrated, it is possible to present a performance that is somewhat true without completely offending the twenty-first century audience. The main consideration is what aspects of performance practice to use, and the frequency of their use. The modern continuous vibrato has become so inherent in the expected sound of string instruments that the absence of it is considered an embellishment. For this reason, using a traditional-style vibrato would not be acceptable to the modern audience. In considering portamento and rubato, however, it is frequency that would determine acceptance by the modern listener. These devices are in use in modern performance practice. The goal of an historically informed performance is to incorporate enough of the idiosyncrasies of the era to tell the educated listener that one's performance was influenced by that period.

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