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**Title of Presentation:** Historical double bass techniques and their relevance to modern performers: an investigation based on A. Müller and F.C. Franke's discourse in the *Neue Zeitschrift für Musik*, 1848 - 1851.

**Content:**

My Master's research project centered on a published discussion between two mid-nineteenth century double bassists named August Müller and Friedrich Cristoph Franke, which appeared in the *Neue Zeitschrift für Musik* between 1849 - 1851. These articles stimulated my exploration of two aspects of historical double bass playing in particular: early fingering methods, and the practice of modifying orchestral double bass parts. In addition to comparing the authors' ideas to each other, to other historical sources, and to modern playing conventions, I also experimented with following their instructions in my own playing. Recordings of some of these trials allowed me to gain additional perspective and provide a point of reference for my assessment of the authors' ideas. My presentation will utilize these recordings to demonstrate the relevance of Franke's and Müller's writings to modern double bassists.

Recordings of both the written orchestral parts and Müller's suggested modifications will be used to demonstrate how these modifications sound when played by a cello/double bass section. To evaluate which of Müller's suggested modifications I might choose to apply in my own performances, I weighed their technical advantages against any audible disturbances to the effect of the bass line, while also considering the basses' musical function in context of the full score.

I used a video recording to compare Franke's and Müller's fingering systems. The split-screen video simultaneously shows the two fingering systems being used for a single excerpt and demonstrates the advantage (for this excerpt) of Franke's less popular 4-finger method over the 3-finger method used by Müller and most bass players today. Since I found that in many situations it is useful to alternate between the two fingering systems, I will also demonstrate how the two fingering methods can be combined.

One example from Beethoven's Ninth Symphony exemplifies the difference between Müller's and Franke's approaches to bass playing, particularly in regard to fingerings and modifying orchestral parts. Müller's more conservative playing style is reflected in his 3-finger fingerings and suggested modifications, while Franke's more optimistic views explain his 4-finger fingerings and opposition to modifying orchestral parts.

The recordings discussed are accessible online:

<http://www.researchcatalogue.net/view/103988/135390>

**Link with listed questions:**

*Do I integrate findings of my artistic research in my own artistic practice – including teaching practice - , and if so, how?*

I developed new fingering preferences based on the results of my research project. I see the potential for this to develop into a fingering method I can teach, both by personally

demonstrating and explaining my choices, and eventually by coming up with exercises that incorporate these fingerings into muscle memory. I am also more inclined to occasionally modify orchestral parts according to Müller's approach.

*Who are the peers I am relating to in my own artistic research project, and how do I relate to them? And what is the impact of this relationship with peers?*

My examination of the practice of reducing orchestral parts is most relevant to 'HIP' performers. This historical convention does not currently seem to be widely practiced by modern 'HIP' bassists.

The fingering concepts I researched are relevant to double bassists playing all styles of music. The concept of 'good technique' developed by modern players also helped me combine Müller and Franke's fingering systems without risking injury.

*Can I provide convincing examples of artistic research where it is very obvious that the artistic material itself makes the argument?*

My examples come from real orchestral repertoire and are evaluated from the perspectives of both a performer and a listener.