Performance Edition of Franz Simandl’s 30 Etudes for the String Bass With Critical Commentary

Austin Gaboriau

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PERFORMANCE EDITION OF FRANZ SIMANDL’S
30 ETUDES FOR THE STRING BASS
WITH CRITICAL COMMENTARY

by

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ABSTRACT

More than 100 years after František, “Franz,” Simandl’s (1840–1912) death, his pedagogical works are still widely used by aspiring double bassists. Simandl’s methodology codified in these works standardized lower position left-hand technique for most modern bass players. His 30 Etudes for the String Bass is still commonly studied, but existing editions don’t provide adequate instruction to students who haven’t already worked through Simandl’s New Method. With many more recent beginner method books available to present day students, it can’t be expected that students always work through the New Method before moving on to 30 Etudes for the String Bass as was originally intended.

This document presents a performance edition of the 30 Etudes for the String Bass that gives more instruction to students coming from diverse pedagogical backgrounds. This edition provides a recommended fingering for every note, changes suboptimal fingerings from the original, fills in implied bowings, fixes some tempo change misprints, and comes with critical commentary that helps focus student practice for each etude. This document also outlines and justifies the methodology for these changes and additions.
# TABLE OF CONTENTS

ACKNOWLEDGMENTS ............................................................................................................................... ii

ABSTRACT.................................................................................................................................................. iii

LIST OF FIGURES ........................................................................................................................................ v

LIST OF EXAMPLES ...................................................................................................................................... vi

CHAPTER 1: SIMANDL AND THE 30 ETUDES ......................................................................................... 1

CHAPTER 2: METHODOLOGY .................................................................................................................... 10

CHAPTER 3: CRITICAL COMMENTARY .................................................................................................... 30

CHAPTER 4: PERFORMANCE EDITION OF 30 ETUDES FOR THE STRING BASS ................................. 43

BIBLIOGRAPHY .......................................................................................................................................... 103

APPENDIX A: LIST OF EDITORIAL CHANGES ...................................................................................... 106
LIST OF FIGURES

Figure 2.1 Ex. from *Etude 4* of the Kalmus edition of Simandl’s *30 Etudes*.................11
Figure 2.2 Ex. from *Etude 4* of this document’s edition of Simandl’s *30 Etudes*..............11
Figure 2.3 Ex. from *Etude 18* of the Kalmus edition of Simandl’s *30 Etudes*.................13
Figure 2.4 Ex. from *Etude 18* of this document’s edition of Simandl’s *30 Etudes*............13
Figure 2.5 Ex. from pg. 50 of the fourth edition of Simandl’s *New Method*......................15
Figure 2.6 Ex. from pg. 51 of Stuart Sankey’s edition of the *New Method*......................15
Figure 2.7 Ex. from *Etude 20* of the Carl Fischer edition of Simandl’s *30 Etudes*..........16
Figure 2.8 Ex. from *Etude 20* of this document’s edition of Simandl’s *30 Etudes*..........16
Figure 2.9 Ex. from *Etude 3* of the Carl Fischer edition of Simandl’s *30 Etudes*............17
Figure 2.10 Ex. from *Etude 3* of this document’s edition of Simandl’s *30 Etudes*............17
Figure 2.11 Ex. from *Etude 23* of the Kalmus edition of Simandl’s *30 Etudes*..............19
Figure 2.12: Ex. from *Etude 23* of this document’s edition of Simandl’s *30 Etudes*.........19
Figure 2.13 Ex. from *Etude 26* of the Carl Fischer edition of Simandl’s *30 Etudes*........21
Figure 2.14 Ex. from *Etude 26* of this document’s edition of Simandl’s *30 Etudes*........21
Figure 2.15 Ex. from *Etude 6* of the Kalmus edition of Simandl’s *30 Etudes*..............22
Figure 2.16 Ex. from *Etude 6* of this document’s edition of Simandl’s *30 Etudes*............22
Figure 2.17 Ex. from *Etude 17* of the Kalmus edition of Simandl’s *30 Etudes*..............23
Figure 2.18 Ex. from *Etude 17* of this document’s edition of Simandl’s *30 Etudes*........23
Figure 2.19 Continued example from this document’s edition of *Etude 17*......................24
LIST OF EXAMPLES

Example 4.1 Performance edition of Etude 1 ................................................................. 42
Example 4.2 Performance edition of Etude 2 ................................................................. 44
Example 4.3 Performance edition of Etude 3 ................................................................. 46
Example 4.4 Performance edition of Etude 4 ................................................................. 48
Example 4.5 Performance edition of Etude 5 ................................................................. 50
Example 4.6 Performance edition of Etude 6 ................................................................. 52
Example 4.7 Performance edition of Etude 7 ................................................................. 54
Example 4.8 Performance edition of Etude 8 ................................................................. 56
Example 4.9 Performance edition of Etude 9 ................................................................. 58
Example 4.10 Performance edition of Etude 10............................................................. 60
Example 4.11 Performance edition of Etude 11............................................................. 62
Example 4.12 Performance edition of Etude 12............................................................. 64
Example 4.13 Performance edition of Etude 13............................................................. 66
Example 4.14 Performance edition of Etude 14............................................................. 68
Example 4.15 Performance edition of Etude 15............................................................. 70
Example 4.16 Performance edition of Etude 16............................................................. 72
Example 4.17 Performance edition of Etude 17............................................................. 74
Example 4.18 Performance edition of Etude 18............................................................. 76
Example 4.19 Performance edition of Etude 19............................................................. 78
Example 4.20 Performance edition of Etude 20............................................................. 80
Example 4.21 Performance edition of *Etude 21* ................................................................. 82
Example 4.22 Performance edition of *Etude 22* ................................................................. 84
Example 4.23 Performance edition of *Etude 23* ................................................................. 86
Example 4.24 Performance edition of *Etude 24* ................................................................. 87
Example 4.25 Performance edition of *Etude 25* ................................................................. 89
Example 4.26 Performance edition of *Etude 26* ................................................................. 91
Example 4.27 Performance edition of *Etude 27* ................................................................. 93
Example 4.28 Performance edition of *Etude 28* ................................................................. 95
Example 4.29 Performance edition of *Etude 29* ................................................................. 97
Example 4.30 Performance edition of *Etude 30* ................................................................. 99
CHAPTER 1

SIMANDL AND THE 30 ETUDES

More than a hundred years after František, “Franz,” Simandl’s (1840–1912) death, his pedagogical works are still widely used by aspiring double bassists. Being the most famous member of the Prague Double Bass School from the nineteenth century, Simandl’s method and style of fingering codified in these works are commonly considered to have standardized left-hand technique for the majority of modern bass players.¹ Even with many new techniques developed since Simandl’s time (Rabbath’s pivot, “crab” technique, 3rd finger extensions, and movable thumb to name a few), most bassists still use Simandl’s chromatic 1-2-4 (index, middle finger, and pinky) positioning as the core of their lower position technique.¹

The purpose of this document is to add further instruction to and modernize Simandl’s 30 Etudes for the String Bass. This book of etudes was originally intended to be played after the student worked through Book One of Simandl’s New Method, his treatise on bass playing and fingering concepts.² Unlike the New Method, the 30 Etudes have very little direction in the way of fingerings and bowings presumably with the

understanding that the student would have already encountered many of them in the *New Method*. With the past century bringing many new playing paradigms and method books, beginner and intermediate students may not work through the *New Method* at all before working on the *30 Etudes*. This performance edition and accompanying critical commentary are an attempt to bridge that possible gap in knowledge while also incorporating some modern Simandl derived concepts.

Franz Simandl was born in Batna, Bohemia in 1840. He studied under Joseph Hrabě at the Prague Conservatory and is considered to be the most influential member of the Prague School of Double Bass, a collection of prominent bassists with lineage tied to the Prague Conservatory. Bass pedagogy began at Prague Conservatory in 1811 under Vaclav “Wenzel” House. Other bassists with lineage to the Prague School include Joseph Hrabě, Gustav Laska, Joseph Wrany, Josef Houdek, Ludwig Manoly, Hermann Reinshagen, Frederick Zimmerman, and Vaclav Jiskra to name a few.³

After studying in Prague, Simandl became the principle bassist for the Vienna Court Orchestra and taught at Vienna Conservatory starting in 1869. He also worked with Wagner in Bayreuth.⁴ Double bass historian David Hayes claims that “as a player, Simandl was renowned for his outstanding technique, using a new approach to the thumb position, and producing a sound which was both powerful and lyrical.”⁵ Also Simandl’s

⁴. Blumenthal, 46.
accompanist, pianist and composer Bretislav Lvovský, is credited with comparing Franz
Simandl to double bass figurehead Giovanni Bottesini by saying:

Some concert-goers preferred Bottesini because he used a so-called salon
double bass with thin strings, whereas Simandl employed a traditionally built
instrument (from 1893, on a majestic Maggini double bass) with normal
strings. Specialists who have had the chance to hear both virtuosi in the same
pieces give the edge to Simandl for strength and quality of tone as well as for
his superb technique.6

SIMANDL’S PEDAGOGICAL IMPACT

Today, Franz Simandl is mostly remembered for his contributions to bass
pedagogical repertoire. Book One of the New Method codifies standard lower position
technique. Book Two extends the range of exercises into thumb position. Gradas Ad
Parnasseum is a collection of 24 very difficult study pieces that focuses on advanced left
hand and bowing techniques over a continuous string of notes. Lastly, the focus of this
document is his 30 Etudes, a collection of study pieces that explore a wide range of
musical ideas and progressively increase in difficulty.

Simandl also did some editing of bass pedagogical works. His most
extensive editing is in Eighty-Six Etudes for String Bass by Joseph Hrabě for which
Simandl arranged and provided fingerings.7 For editing of Simandl’s works, newer
editions of the New Method like those by Stuart Sankey and Lucas Drew offer some
updated concepts within Simandl’s framework of a 1-2-4 based lower position. These
modernizations serve as a model for some of the fingering changes made in this
document’s edition of the 30 Etudes.

In Book One of his *New Method*, Simandl addresses teaching new players through positions organized chromatically that each contain 3 notes per string. Each position is given a few exercises, and lots of detail is given as to what fingering is to be used. The reason for this level of detail is given in the introduction of Simandl’s *New Method*:

Although the methods for Double Bass which have appeared in print up to the present time have not been lacking in many good qualities, I have come to the conclusion that the majority are either not complete enough, or too complicated for general understanding to supply the student with a thorough education on this particular instrument in an easy and practical manner and in accordance to present-day requirements.

In consequence there-of, and in answer to a special request of the Vienna Conservatory of Music, I was prompted to write this present Method and have directed my special attention towards arranging the instructive material contained there-in, in as progressive and explicit a manner as possible.  

Simandl wished to make this instructional book as clear as possible, and because of his success this method is the foundation of technique for a great many double bassists. With the hundred-plus years of technical improvement on the instrument since the *New Method*, Simandl’s fingering paradigm has been altered in a few subtle ways into what might be considered a more “modern” Simandl technique. In Stuart Sankey’s edition of the Simandl *New Method*, more detail is given to some of the exercise fingerings, and some fingerings have been changed for increased efficiency. Beyond Sankey’s changes, other modern concepts have been built off the foundation of Simandl’s *New Method* including Jeff Bradetich’s progressive note groupings and the 3rd finger usage on F-sharp on the G string to help facilitate movement into higher positions.

---

At the end of Book One in the fourth edition of his *New Method*, Franz Simandl recommends “the pupil to study my *30 Etudes*, for the acquisition of a fine tone and rhythmic surety, very thoroughly” before moving on to Book Two, which focuses on thumb position.\(^\text{10}\) Much like Stuart Sankey’s edition of the *New Method*, this document’s performance edition provides more specific instruction to students trying to master the lower positions of the double bass. Considering the lack of specificity and detail in the currently available versions of the *30 Etudes*, it is beneficial for students to have similar levels of instruction in the *30 Etudes for the String Bass* book as with the *New Method* books especially if they haven’t been exposed to the *New Method*. This performance edition includes detailed recommended fingerings similar to updated versions of Simandl’s method book and some general detail on the stylistic execution for these etudes that “develop positions and rudiments of music.”\(^\text{11}\)

*30 Etudes for the String Bass* is one of the most popular etude books that students work through, and even some college professors use it to help students solidify lower position technique as well as some bowing concepts. In a survey conducted in 1996, college professors of double bass cited Simandl as their most used method book (by a two to one margin with Rabbath being the second most popular) with most replies mentioning specifically using Simandl’s etudes. Professors also frequently replied that

\begin{center}
_________________________
\end{center}

this method in particular is valuable to help students develop concepts of fingering positions.  

Current available editions of the 30 Etudes have very little instruction about execution in contrast to the New Method books. Because of this, teachers are tasked with not only ensuring that students correctly perform concepts addressed in each etude but also making sure that they are using logical fingerings as well. This performance edition will be a valuable resource to help guide students through some of the minutiae in these etudes as well as simplify time spent in lessons with teachers, so that teachers can spend less time on fingerings and more time on underlying musical concepts such as sound production, articulation, rhythm, posture, etc.

CURRENTLY AVAILABLE EDITIONS OF THE 30 ETUDES

There are four available editions of Simandl’s 30 Etudes book: the Carl Fischer edition (a reproduction of the original), the Kalmus edition (also a reproduction of the original), Fredrick Zimmerman’s edition published by International Music Company (original with very little editorial change), and the recent Music Minus One edition edited by Andrew Kohn and published by Hal Leonard. Throughout the rest of this document, the Carl Fischer and Kalmus editions will interchangeably be referred to as the “standard edition” because of their wide distribution and identical content. Kohn’s

edition makes the most editorial changes in all available modern editions. Here is the outline of editorial changes given in the forward:

Though the Thirty Études are the bread-and-butter of many teenage bassists’ training, their piano accompaniments are long out of print and are virtually forgotten. This is a real loss, since they provide not only tonal anchorage and a metric framework but also clues to character and tempo, and even include additional fingerings and minor corrections to the solo part. Examples include a tempo for the middle section of Étude 6, a fermata at the end of the first section of Étude 8, dynamics for several etudes, and a corrected note in Étude 15. All such corrections are included in the edition without comment, as are the additions of occasionally absent articulations when included in parallel passages, such as the downbeat tenutos in Étude 29, mm.25, 49, and 57. In addition, two editorial changes were made: the tempo of Étude 13 was slowed from 88 to 80 and the metric modulations of Étude 20 were altered to eighth=eighth.¹⁷

These aren’t the only changes made in the Kohn edition of the Simandl 30 Études for the String Bass. The Kohn edition also shows the rhythm for the piano part above or below the first measure of the bass part as well the first measure of any new section with a contrasting tempo. The main addition of the Kohn edition is an accompanying CD or digital download code featuring Andrew Kohn performing these etudes alongside a pianist as well as a recording of the piano alone for student practice.

Alluded to in the previous paragraph, Simandl composed a piano accompaniment for these etudes that is no longer in print. The first edition of the piano score¹⁸ is available from IMSLP (the International Music Score Library Project) and includes the features mentioned in the above quote from Andrew Kohn’s foreword. The extra details in the piano score are also present in the edition accompanying this document.

¹⁷. Kohn and Simandl, 30 Études for the Double Bass with Piano Accompaniment, 4-5.
All of these different versions of Simandl’s 30 Etudes for the String Bass are lacking in the high level of detail that Simandl’s New Method and newer versions of the New Method are so meticulous in conveying for beginner and intermediate students. There are occasional fingerings in for tricky passages, but they are quite sparse when compared with any version of the New Method. Also, articulations and bowings are sparse and sometimes omitted when they are implied by repeated material or sequencing. For students playing these etudes that average three to five minutes in length, it is useful to show these details throughout each etude to help simplify execution for students that may also be concentrating on a difficult passage. An example of this problem can be seen in Etude 4 of any one of the currently available editions of Simandl 30 Etudes; the etude revolves around the concept of hooked bowings in ¾, but the articulated slur markings aren’t present throughout any of these editions, which might cause the student to forget to execute the hook and leave his/her bow backwards at the beginning of the next measure.

Beyond these editions of Simandl’s 30 Etudes, Simandl’s other works help fill in the of lack of detail in his 30 Etudes. His New Method offers brief descriptions on different bowing articulations and styles that are found throughout the 30 Etudes. For example, he describes legato, mordents, grace notes, and gruppetti in the New Method and writes etudes with these elements without commentary in his 30 Etudes. The critical commentary for this performance edition sheds light on these concepts, emulating the informative paragraphs between sections in the New Method.
CHAPTER 2

METHODOLOGY

Simandl’s overarching framework informs most bass pedagogy today, so there are many different schools of thought that are based on Simandl’s method. This edition and supporting materials only engage with concepts developed within the strict, traditional Simandl left-hand position framework (no pivoting or extended fingerings), and there are modern concepts included based on Simandl technique such as “progressive” groupings developed by Jeff Bradetich codified in his “Double Bass: The Ultimate Challenge”\textsuperscript{19} and block fingerings for arpeggios developed by Craig Butterfield.

Each of the 30 etudes has been re-written in a notation software using the Carl Fisher reprint of the original as a guide. All the original notes and other markings have been kept intact excluding those listed in Appendix A. Most of those changes are fixing misprints, keeping articulations uniform, adding bowings, and fixing sub-optimal fingerings. Those fingering changes and concepts will be expanded on later in this chapter. This edition fills in the many implied articulations and markings that don’t get written in with each iteration, such as the Etude 4 example mentioned earlier with all bowings marked in Ex. 4.04, and all these additions are similarly listed in Appendix A. Also, measure numbers are added, which aid in lesson and rehearsal spot

\textsuperscript{19} Jeff Bradetich, \textit{Double Bass: The Ultimate Challenge} (Music For All To Hear, 2009)
checking. Lastly, the accompanying critical commentary that appears as Chapter 3 of this document gives the student a brief primer on the main concepts to concentrate on for each etude.

BOWINGS AND ARTICULATIONS

Additional bowings and articulations are the most common alterations that this edition makes. Frequently, the standard edition omits repeated bowings and articulations after a precedent has been set, and this performance edition fills in these details. *Etude 4* is an example of the kind of change made. In Figure 2.01 below, the first three lines of the standard edition (in this case the Kalmus version) of *Etude 4* are shown. There are hooked articulations present for measures 2, 6, and 17 with *tenuto* markings and separate bow markings for the measures 18 and 19. This leaves measures 10 and 14 somewhat unclear since they are left unmarked with the same rhythm. Since there are two different bowings and articulations for the half note paired with quarter-note pattern in these first two lines of the etude, students may not be clear on which bowing to use for the measures with that pattern in the third line (measures 22, 23, and 26) and may not make note of all the unmarked hooked bowings later in the etude and resultingly find their bow backwards. Immediately following the standard edition’s excerpt, Figure 2.02 shows this document’s edition of the same selection of music. This edition adds hooked bow markings wherever implied by either bowing direction or musical pattern, leaving half-note and quarter-note measures straightforward for the player. The full version of this etude found in Ex. 4.04 continues the logical bowing pattern following these first few lines. For example, the octave leaping hooked pattern from measure 2 is continued whenever that octave pattern comes back except in cases where it will reverse the bow as
in measures 67 and 71. Similarly, the leaping thirds two measure pattern with separate bows in measures 18 and 19 informs the separate bowing pattern for related material later in measures 22–23 and 50–51 among others.

Figure 2.1 Ex. from *Etude 4* of the Kalmus edition of Simandl’s *30 Etudes*

Another example of bowing additions comes from *Etude 18*. In Figure 2.03 below, the first three lines of *Etude 18* from the standard edition are shown. Only the first measure and the second to last measure shown (measure 18) show any bowings. One could infer from the first measure that all of the measures with a half note followed by
two quarter notes should be played with a double downbow, but then the bowing for measure 8 isn’t obvious because the previous measure starting with a dotted quarter, measure 6, is all separately bowed. Measure 8 works best starting with a double down because it forces a downbow at the beginning of the next measure and fits stylistically with the opening of the etude. Furthermore, the first measure after the key change (measure 17) has an accent on the second beat, which works best as downbow as well. In the standard edition shown below, there is no downbow marking on that second beat after the key change, and there is no precedent set earlier with the same pattern. Unknowing students might just play that measure with all separate bows, which happens to work out to a downbow on the downbeat of the next measure. In that case, students are likely to run out of bow on the half note or add more emphasis to the first beat by using a fast bow speed trying to get to the tip of the bow in preparation for the coming half note. In either case, the desired accent on the second beat won’t be properly placed in the bow to get optimal pressure in the string for the sudden change in dynamic if the student doesn’t play the double downbow for that measure and the subsequent measures of the same pattern. Also, the sixteenth notes at the end of that measure are best played starting with a downbow as well, so yet another downbow reminder is necessary. Figure 2.04 shows this excerpt of music in the performance edition included in this document. In it, all the unmarked and implied bow retakes from the standard edition are clearly marked.
Figure 2.3 Ex. from *Etude 18* of the Kalmus edition of Simandl’s *30 Etudes*

FINGERINGS

Fingerings for this edition are chosen following the basic framework set forth in the *New Method*, with an eye to more modern concepts outlined in the newer editions of the work as well as concepts developed by Jeff Bradetich and Craig Butterfield. The general approach of this edition is to use a fingering that maximizes efficiency by minimizing the length and frequency of shifting. Another important consideration is how the fingering affects the musicality of the line. For example, shifting during a slur is
avoided whenever possible; open strings are assessed for their usefulness compared to their tonal qualities; sequential patterns are played in the same way whenever possible; hand shape shifts are avoided that create musical gaps; and lyrical passages keep string crossings and other breaks in sound to minimum. The only alteration to the Simandl system made here is the use of the 3rd finger a half-step before octave harmonic, which on the G string would be F-sharp. In most cases, there is a clearly optimal fingering for a given passage, but for cases when there are many valid options, a fingering has been chosen that makes sense in context of the musical content and pattern presented.

The fingering markings are numbers above the note in this performance edition. 1 calls for the index finger while 2, 3, and 4, are for the middle, ring, and pinky fingers. Every shift is marked with a hyphen (-). Shifts to notes that are not played in the lowest possible position with that finger are always marked with the string letter below the note to indicate which string that post-shift note is to be played. There are also string indicators for shifts that break a pattern and shifts that may have other logical endpoints. Every subsequent note after the shift is to be played in position until there is another hyphen. Also, position numbers are not used in this edition because position numbers are not universal between different fingering schools in modern bass playing. Simandl,20 Sankey,21 and Rabbath22 have different names for the position with first finger on the C over the G string.

With the very few fingerings included in available editions of Simandl’s etude book, there are very few opportunities to diverge with the given fingerings, and all those discrepancies are listed in Appendix A with justification. As an outside example of newer editions modernizing Simandl’s recommended fingerings, the following is a discrepancy between the Simandl and Sankey versions of the *New Method*.

![Figure 2.5 Ex. from pg. 50 of the fourth edition of Simandl’s New Method](image1)

**Figure 2.5** Ex. from pg. 50 of the fourth edition of Simandl’s *New Method*\(^{23}\)

![Figure 2.6 Ex. from pg. 51 of Stuart Sankey’s edition of the New Method](image2)

**Figure 2.6** Ex. from pg. 51 of Stuart Sankey’s edition of the *New Method*\(^{24}\)

Even non-bassists can see that the numbers on the bottom (the fingerings) are different for these two excerpts. The real heart of the difference between these two fingerings is that Simandl’s fingering stays in the lower position (first and half position), while Sankey’s fingering explores a more sequential style of staying on a single string and playing positions a little higher on the neck. The numbers on top of the notes in the Sankey edition offer an alternative fingering that opts to stay in a higher position. Sankey’s fingerings are still “Simandl technique” in that they still conform to the rule-set developed by Simandl, but Sankey’s fingerings are a more modern application that end up being more efficient by moving less (starting with a ½ step shift in contrast to

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Simandl’s starting step and a half shift) and more musical by keeping the sequence on the same string (switching strings changes tone color and is harder to connect with the bow).

Lastly, the alternative fingering in the second half of Figure 2.06 is a great example of staying in a higher position to maximize efficiency by shifting less and utilizing a common major scale shape.

As an example of maximizing efficiency and utilizing Craig Butterfield’s block arpeggio approach, the following is a changed fingering for Etude 20 made in this edition of the *30 Etudes*.

![Figure 2.7 Ex. from Etude 20 of the Carl Fischer edition of Simandl’s 30 Etudes](image)

![Figure 2.8 Ex. from Etude 20 of this document’s edition of Simandl’s 30 Etudes](image)

In the standard edition of Simandl’s *30 Etudes* (Figure 2.07), the 4 and 1 fingering above the A and C necessitate a step and a half shift back from the high F from the measure before. In this document’s version of the etude (Figure 2.08), that same passage is found in measure 31. The fingering chosen here is just a half-step back from the high F.
and calls for a fingering derived from Craig Butterfield’s block approach for major arpeggios.25

The next highlighted fingering change focuses on avoiding hand shape shifts that affect the musical line and utilizes a common and efficient arpeggio fingering. The following two figures show an excerpt from Etude 3 from the 30 Etudes.

Figure 2.9 Ex. from Etude 3 of the Carl Fischer edition of Simandl’s 30 Etudes

Figure 2.10 Ex. from Etude 3 of this document’s edition of Simandl’s 30 Etudes

In this case, the discrepancy to address is the 4 and 2 over the A-flat and C in the fourth measure of Figure 2.09 and the 2 and 1 in the first measure of the second line in Figure 2.10. In the standard version, the 4th finger on A-flat is implied to be proceeded by the 4th finger on C because the earlier E-flat requires the hand to be in ½ position, and

without any indication otherwise it is assumed that there is no preparatory shift during the
open D. The shift from the 4th finger on C to the 4th finger on A-flat in this moderately
fast eighth-note passage is very inefficient because the fourth finger has to move up a step
and a half as well as across to the D string at the same time. This shift in hand shape
causes an unnecessary gap in the sound as the fourth finger leaves the C to move both
laterally and horizontally for this shift. Additionally, the high E-flat following that
position is then a whole step shift from the 2nd finger on C. In this document’s edition of
_Etude 3_, measure 60 is played in half position (just like the implied fingering in
Simandl’s version), but the shift to A-flat is instead made to the middle finger. The initial
shift to A-flat is a longer shift in this version by an extra half-step, but the 2nd finger can
be placed on the D string while playing the C before the shift (indicated by the asterisk)
to help prepare the shift and avoid lifting the pinky early. Unlike the standard edition’s
fingering, the student doesn’t have to move their finger both vertically and laterally
(across strings) all in the same fast shift. Additionally, the 2nd finger on A-flat more
easily enables the shift up to E-flat, which sets up the common 2,1-4 major arpeggio
block pattern codified by Craig Butterfield for the major triad (A-flat-C-E-flat). 26 Despite
the slightly larger initial vertical shift, this mechanically simple fingering choice is more
efficient horizontally for the first shift and vertically for the second shift.

When slurring between notes, the clearest sound is achieved by minimizing shifts
in order to connect the sound of each note as fluidly as possible. For this fingering

paradigm, *Etude 23* from the *30 Etudes* offers a pronounced difference between the standard and this edition’s approaches.

![Figure 2.11 Ex. from Etude 23 of the Kalmus edition of Simandl’s 30 Etudes](image1)

![Figure 2.12 Ex. from Etude 23 of this document’s edition of Simandl’s 30 Etudes](image2)

As evidenced by these two figures, the different editions have contrasting approaches to shifting during the slur. In all of the measures with fingerings in the standard edition (measures 17, 19, 21–22, and 25), the fingerings are different in this document’s edition. For measures 17, 19 and 25, the difference lies in the timing of the shift. Generally, it is best to avoid shifting 4-4 in ascending shifts because the dragging friction of the shift can narrow the position of the fourth finger in the hand due to it being
the weakest finger.\textsuperscript{27} However in this case, it is best to connect the notes in this slur due to the lyrical and slower nature of this particular etude. Therefore, those shifts in measures 17, 19, and 25 are best made during the bow change, which naturally has a slight break in sound.

Measures 21–22 in this discrepancy are a different kind of case that also have to do with slurring. The central point of musical focus for these two measures is the F-sharp in measure 22. The fingering goal for this document’s edition is to minimize the shift to that F-sharp in order to maximize the connected sound. So the choice that had to be made was to either play the preceding D-sharp on the D string and cross strings for the F-sharp or to play the D-sharp with first finger on the G string in order to minimize the distance of the shift. The reason that the latter was chosen was both for the consistency in tone color by staying on a single string and for the extra dramatic effect of the shift sound coupled with the crescendo into the high point of the phrase, the F-sharp. From this point backward, the logical fingering couples the B, B-sharp, and C-sharp into a single position after shifting during the bow change after the A natural.

Open string usage is another major consideration when choosing fingerings. It can be useful for students to use open strings as a pitch reference, to connect material between shifts, and for moving/faster passages, but open string usage should be discouraged for longer notes and situations where the tone difference of an open string may distract from the musical line. The open G string for most basses has a very bright tone color in comparison to closed notes in the lower positions on the bass, so special

\textsuperscript{27} Bradetich, 55.
care may be needed for that particular open note. The following examples are from *Etude 26* and show a single case of open string usage.

Figure 2.13 Ex. from *Etude 26* of the Carl Fischer edition of Simandl’s *30 Etudes*

Figure 2.14 Ex. from *Etude 26* of this document’s edition of Simandl’s *30 Etudes*

The standard edition of *Etude 26* as shown in Figure 2.13 uses an open D string in the beginning of the fifth measure in this excerpt (measure 47) immediately following a closed D the eighth note before. This use of the open string allows the student to shift and execute the F-sharp either with first finger on the D string or the fourth finger on the A string in order to minimize shifting for the upcoming arpeggio. On the other hand, the edition presented in this document opts to close the D in order to keep the same tone color of the repeated note during this slower etude. Sometimes open strings after closed unisons can be a welcome tone color difference when the performer wants a tone color contrast for a musical reason, but in this case the timbre difference isn’t worth saving a half-step in the coming shift.

Sequential fingerings tend to keep the sound of musical ideas more consistent, and they are easier to learn and remember. Whenever possible in this edition, sequences are kept with the same general string crossing and fingering pattern unless significantly easier fingering possibilities are available. The following excerpts are from *Etude 6* of the
30 Etudes and illustrate an example of a fingerin change involving sequencing made in this edition.

Figure 2.15 Ex. from Etude 6 of the Kalmus edition of Simandl’s 30 Etudes

Figure 2.16 Ex. from Etude 6 of this document’s edition of Simandl’s 30 Etudes

The variation between these two editions in Figures 2.15 and 2.16 lies between measures 20 and 22 (starting in the second measure of the second line in Figure 2.15).

Measures 17–26 work well to have an alternating G string quarter note to D string quarter-note pattern with the dotted quarter followed by eighth on the G string connecting musical snippets. The standard edition calls for the student to stay on the G string for measures 20 and 21, breaking this possible string crossing pattern, and it also suggests a shift back to the 2nd finger on C-sharp in measure 22, which is a half-step further back than necessary. This document’s edition maintains the string crossing pattern from the G string to the D string until the D in measure 24, which leaves the bassist ready to play both the C-sharp and A-sharp in position for that next measure. The continuity in string
crossing for this passage simplifies the shift timing and string crossing pattern for the player as well as maintains the timbre shift pattern.

As mentioned earlier in this chapter, keeping shifts on the same string can give lyrical passages an expressive quality as well as keep the tone color consistent. These lyrical style fingerings often sacrifice efficiency for tone, shifting sound, and vibrato considerations. The *Cantabile* section of *Etude 17* is the quintessential example of lyrical playing in the *30 Etudes* and features lyrical style fingerings changes made by this document’s edition.

Figure 2.17 Ex. from *Etude 17* of the Kalmus edition of Simandl’s *30 Etudes*

Figure 2.18 Ex. from *Etude 17* of this document’s edition of Simandl’s *30 Etudes*
Figure 2.19 Continued example from this document’s edition of Etude 17

Figure 2.18 has the full Cantible section of Etude 17 from the standard edition of Simandl’s 30 Etudes, and Figure 2.19 has that same selection from this document’s edition. There are many discrepancies between these editions’ fingerings as well as clear examples of expressive lyrical fingerings, so this larger section is valuable to explore.

Regarding the difference in written fingerings, the first alteration is the A and C at the end of measure 35 (the fifth measure of Figure 2.17). In that case, this document’s edition keeps all three notes in the slur on the G string with a half-step shift instead of the string crossing and shift made by the standard edition. Second, measures 37–40 (the last 3 measures of the first line and the following measure in Figure 2.17) are similar excluding the G to F-sharp grouping to avoid the 1-1 shift during the slur and the use of the 4th
finger on the D in measure 40. Earlier in this chapter it was mentioned that occasionally it is appropriately expressive to have a unison repeated note using an open string and closed note; in this case it is appropriately expressive to use the darker D harmonic followed by the brighter D on the G string to compliment the crescendo to the end of the phrase. The second D is fingered with the 1st finger instead of the 4th finger because it is easier to vibrato and because it located in position with the following note. Lastly, measure 50’s (third measure of the third line in Figure 2.17) difference is purely that the shifting sound and brighter color of the G string are fitting for that musically growing section.

There are two other moments in this document’s edition of the *Cantible* section that reflect the nature of lyrical fingerings but don’t directly counter anything in the standard edition due to its absence of fingerings. Measures 36, 44, and 60 all have E played with the 2nd finger when it would be more efficient to shift to the 4th finger. The 2nd finger is the most balanced of the fingers and the easiest to vibrate on,\(^{28}\) so the 2nd finger ends of all those phrases with strong vibrato leading into the next phrase. Lastly, measures 47–48 and 63–64 end the same way musically but have different fingerings in this edition. The reasoning for this contrast is that the 63–64 fingering on the D string gives a darker more somber tone to the ending of the *Cantible* section and separates this repeated material from the similar phrase ending in the middle of the section.

Somewhat separate from sound-concept derived alterations, several fingering changes made between these editions are based on the preference of using the 3rd finger a half-step below the octave harmonic. Simandl’s traditional method reserves the 3rd

\(^{28}\) Bradetich, 55.
finger for the octave harmonic and above, but there are logical reasons to use it a half-step earlier. As outlined in Jeff Bradetich’s *Double Bass: The Ultimate Challenge.* “The 3rd finger, especially on F# on the G string, allows for much greater freedom and control than the 4th finger when moving from the middle positions to thumb position.” 29 To add a little more detail to this passage, the 3rd finger in that position also allows the player a more balanced finger to vibrate on when compared to the 4th finger. Because of the straightforward nature of this change, no examples will be given here, and they are all listed in Appendix A.

TEMPO CHANGES

The indicated tempo of *Etude 11* was increased to 80 beats per minute (BPM) for the dotted-quarter note from 176 BPM for the eighth note. This change was given because the hooked bowing pattern and repeated rhythm found here is frequently played at faster tempos, and that the left-hand challenges aren’t relatively difficult for this etude. In the fourth edition of the *New Method*, Simandl advises that this bowing pattern “must be specially observed and taken heed of in quick tempos.” 30

The *Cantabile* section of *Etude 17*, shown in Figures 2.17, 2.18, and 2.19, has a few tempo changes removed from the first half of the section in this document’s edition. There is a natural unwritten rubato quality to this *Cantabile* section, and the tempo changes in the end of the section are further emphasized with the earlier tempo fluctuations unwritten.

29. Bradetich, 55.
The given tempo of *Etude 19* of half note at 28 BPM is likely a misprint since the main large pulse of the piece is the dotted half note, so in this edition it is changed to the dotted-half note at 28 BPM. The tempo is still plenty slow, but it has much more musical direction.

*Etudes 15, 20, and 22* in the standard edition have typos in their tempo changes with metric modulation. These modulations are fixed in this document’s edition.
CHAPTER 3
CRITICAL COMMENTARY

Franz Simandl’s *30 Etudes for the String Bass*, written over one-hundred years ago, continues to be the standard study piece for modern beginner and intermediate double bassists. Graduating from the first etude to the last is a feat in learning that prepares the student for a wide range of orchestral playing. This edition is designed to give more detail to students that may not have worked through *Book 1* of Simandl’s *New Method* and may not have a solid framework for fingering and bowing concepts. Students should practice with a metronome and pitch reference, get guidance from an experienced teacher, and listen to recordings of themselves in order to get the most out of these etudes. Here is what Franz Simandl had to say to students about his work:

In the study of these Etudes stress is to be lain on the breadth of tone, precision of rhythm, and correct intonation (particularly on the A and E strings). Preceding the study of each Etude it is suggested that the scale of the key in which it is written be played through with various bowings. The Etudes are arranged in progressive order and should be practiced slowly at first.\(^{31}\)

*Etude 1* is frequently a bass player’s first etude, so there are many fundamental concepts that are often addressed with this study piece. In particular, this etude is good for teaching students sound production, long *legato* strokes, slight bow retakes for

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separate dotted-quarter notes and eights, hooked bowings, using open strings to facilitate shifts, and closing open strings (especially “G”) for even tone. Additionally, this etude is ideal for addressing set up and other fundamental issues that students may have because this etude is the least acrobatic.

*Etude 2* focuses on two main ideas: unequal bowings and fluency in F major. Being in 3/4 meter, students have to even out the half-note and quarter-note pattern in the bow either by cutting the half note short with a slight retake or by speeding up the quarter-note bow speed and lightening up the bow pressure for a more even sounding *legato* style. The first method stays musically consistent with the double downs that are occasionally written, but it is useful to also practice without the bow lift. Between measures 17 and 26, students need to play the eighth-note, eighth-note, quarter-note pattern in alternating parts of the bow by keeping the bow speed even. Lastly, the final two lines bring the student up and down the neck in a moderately fast two octave F major pattern.

*Etude 3* is best known for the two long running eighth-note sections that take a lot of practice especially for non-seasoned readers. These eighth-note passages are also great at getting students to practice two different bow strokes: *legato* and *marcato*. The eighth-note *legato* (connected) stroke should travel parallel to the bridge and have the same weight throughout. Try to even up the sound of the downbows and upbows by adjusting the pressure of the bow changes. The *marcato* (accented) stroke starts with a fast bow speed and heavy weight that quickly loses speed and weight after the initial attack to give space before the next attack all while the bow is on the string. After practicing and slowly building up speed, the bow will appear to have a bouncing quality while keeping the hair on the string. *Etude 3* also features some quick double downbows and upper mordents,
which are just quick turns starting on the written note going to its upper neighbor tone and back.

*Etude 4* is a workhorse for hooked bowings. The dotted-quarter and eighth-note hooked pattern should have a slight lift and retake before the eighth note, which allows the following quarter note to be more *legato* similar to the second measure. Non-hooked measures, like measures 18 and 19, should also have a slight lift and retake to facilitate a *legato* third beat. The three slurred quarter-note measures at the end (measures 114, 116, and 118) should be played legato without lift. In order to perform that 2:1 bow direction duration legato bowing pattern, the first two beats should be played with a slower, heavier bow stroke so that the bow doesn’t travel towards the tip for the beginning of the following measures. Half-step and whole-step shifts should be thought of as finger replacements, which can help accuracy. Measure 2 is a great example of this. That shift should be thought of as the first finger replacing where the fourth finger was. Students should practice that shift by playing that higher B flat with fourth finger and then shifting to play it with first finger.

*Etude 5* builds on the retake techniques from *Etude 3* and has the student play off beat 1 with some regularity. Students should be using retakes and partial retakes to stay close to the frog after long notes, especially during the forte passages in this etude. Rests should be observed for their full value and not rushed through. All of the etudes in this set should be played with metronome, but that kind of practice is especially important here. This is also the first etude in the set to introduce dynamic contrast, so students should observe the *mezzo forte* and the *crescendo* back to *forte*. This dynamic contrast is accomplished through bow weight.
Etude 6 is the first etude in the set with a contrasting middle section. Students are expected to play mezzo forte in 4/4 and then switch gears for the slightly slower, pesante, forte, 2/2 middle section with lots of retakes. In order to show this contrast, students need to use bow weight and location relative to the bridge to get the forte, pesante sound called for in the middle section. This is also a great opportunity for students to concentrate on getting bow weight through relaxing the arm as well as using the back and shoulder weight. Students should concentrate on “pulling” through the string and get used to the quality of resistance that produces a big, full sound. Lastly, measures 17–32 explore the fingerboard around the “crook” of the neck for an extended time for the first time in this set of etudes.

Etude 7 is the first in the set with sixteenth notes, and with a given tempo of 84 this etude contains the fastest passages found so far. Most of this etude takes place in the lower register of the bass, so students have to use appropriate weight, speed, and placement with the bow in order for these notes to speak clearly. The double down bowing pattern in the beginning implies a character that encourages a marcato (accented and non-legato) bow stroke throughout the rest of the piece. This bow stroke is further complicated by uneven bowings (3:1 bowings in the sixteenth notes), so students need to adjust weight and speed to not overly accentuate the unevenness in the bow.

Etude 8 is the first etude to use the alla breve time signature and builds on concepts introduced in Etudes 5 and 7. Similar to its predecessor, this etude has very unequal bowings (7:1 first found in measure 13 and 5:1 first found in measure 25) that require lifts before the subsequent upbows. Further bow management is addressed with double downs and the contrasting short and long bows (first appearing in measures 33 and 34).
Like \textit{Etude 5}, this study piece features some syncopation coming off the first beat. Because of the tempo, students will be developing some left-hand agility here, but most of the focus should be on producing a warm, full sound on both the short and long notes.

\textit{Etude 9} features frequent short shifts along with extended periods on the E and A strings. Students must overcome the resistance of the thicker strings while also having command of lots of half-step and whole-step shifts in ascending and descending patterns of three. This etude also introduces some hemiola and offbeat rhythm patterns in the left hand and bow that help build student’s mastery of compound meter and its variants.

\textit{Etude 10} combines the concepts of two previous etudes, numbers 5 and 8. From \textit{Etude 5}, we see lots of playing off the first beat with different kinds of retakes. There are retakes to downbow as well as partial retakes to upbow that require the student to have improved bow awareness. From \textit{Etude 8}, similar scalar material appears here in the \textit{mezzo forte} B section of the etude at a reasonably brisk tempo. Students should concentrate on getting a full sound with the proper application of bow lifts to play eighth notes close to the frog as well as be cognizant of keeping the tempo consistent during rests and long notes.

\textit{Etude 11} is all about dotted pattern hooked bowings and bow management. Students should implement a very slight lift and retake before the hooked downbow on the sixteenth note in order to keep the bow close to the balance point for the eighth-note upbow in the grouping. If this isn’t done, students will find themselves drifting closer to the tip of the bow. Also students should take care with the two slurred and one separate three eighth-note grouping; some of the third eighth notes are dotted, which leaves time for a retake before the downbow, but non-dotted third eighths should be played more
legato with a slightly faster bow speed and less weight in order to get back to the frog without an unnecessary accent.

*Etude 12* commonly has the student in less familiar left-hand positions and poses a syncopation test for bassists that commonly play on the beat. When playing the off-beat rhythms, students should have a strong sense of pulse and play alongside a metronome to avoid rushing. Be sure to always feel the beat that you are playing off. Take care to note that some measures start with an upbow because of patterns that take place over multiple measures.

*Etude 13* is mainly about playing in keys that utilize uncommon positions and few open strings. The first and last sections of this etude are in E-flat minor with a middle section in C-flat major. Arpeggios in this etude take some careful planning and often have the student playing higher up on the A string in order to avoid unnecessary and excessive shifting in the left hand. Due to the lack of open string use in this etude, it is especially important that students check their intonation accuracy with a drone or other pitch reference while practicing.

*Etude 14* again puts the student in an uncommon key: B major. Because this key is mostly played with short shifts in lower positions, it is useful for students to practice and think about these common half-step and whole-step shifts as finger replacements. The newer concept focused on in this etude is switching between duple and triple subdivisions. Practicing the rhythm away from the bass is helpful in learning this rhythm paradigm shift, and students should take special care not to rush the duple upbeat after playing triplets.
Etude 15, like number 6, has contrasting sections that have different time signatures and pulses. The Andantino sections with the eighth-note pulse instruct the student to play “molto tenuto” meaning legato and pulled back contrasting with the L’istesso tempo (meaning same tempo) sections with the quarter-note pulse that asks the student to play “cantando” meaning in a singing style. Molto tenuto sections should not be rushed and should feel like each note carries weight. The cantando sections should be played with vibrato and felt in 2 by adding a little emphasis to beats 1 and 4. Lastly, vibrato should be played towards the tip of the finger and practiced slowly and evenly with a metronome at first.

Etude 16 focuses on rhythmic drive with syncopation. The marking Allegro Marcato should clue the student into playing with a little space in between each note, especially the off-beat quarter notes. The double downs should always have the second downbow, found on the upbeat, accented to bring out the festive character in this etude. Students should do their best to bring out the upbeat of beat one and crescendo through each of the ascending scalar lines, which requires a dynamic drop at the beginning of each one. Lastly, students must be sure to keep up the rhythmic drive to the upbeat of beat one by not allowing the tempo to drag.

Etude 17 is one of the most frequently played of the 30 Etudes because it offers a beautiful, lyrical middle section in contrast to the forceful, marcato outer sections. Tempo di Polacca indicates that the etude should be played at the tempo of a polonaise, a Polish dance in ¾. The outer sections of the etude should be played forte close to the frog with a marcato stroke on the string. In contrast, the middle section should be played legato with long phrases and a singing vibrato. This section should be played rubato, meaning with a
dynamic push and pull of the tempo, and with exaggerated dynamic contrast to be as expressive as possible. Managing bow weight and speed along with vibrato is the key to getting connected and long phrases in this Cantabile section with unequal bowings.

*Etude 18* is another piece with contrasting styles that challenge bassists to vary their sound. The maestoso sections require a lot of bow awareness with retakes, accents on beat two, and hooked bowings. In the poco meno section, students must change gears to play a piano, arpeggiated pizzicato section, which utilizes open strings to help facilitate large shifts. This is the only etude to include pizzicato, so students should take special care in working on their pizzicato to arco transition and evenness of tone throughout the section. Lastly, measures 69–77 provide a difficult challenge in rhythm, left hand dexterity, string crossings, and bow distribution that will take special attention and slow practice to master.

*Etude 19* focuses on precise execution in a slow tempo. Bow location and speed management are especially important during slurs, and slurs between strings need to be smooth with a slow, fluid movement in order to avoid accenting the transition. Fast shifts during slow bow slurs pose a special problem for coordination. When the left hand moves quickly, the right hand often moves faster to match the right, which causes the shift to be accented. Instead, students should strive to do the opposite; the right hand should slow during the shift to help mask the sound of the left hand quickly moving between the two positions. This etude should be used to polish the student’s technique and sound, so that the result is a singing, silky tone with musical direction through the phrases.

*Etude 20* synthesizes rhythmic ideas touched on in earlier etudes and requires students to keep track of 6/8’s inner pulse. Beyond the off-beat playing, students have to
transition back and forth between 6/8 and 3/4 while keeping the larger pulse the same. For the left hand, there are some quick scalar patterns, quick arpeggio sections, and a high four note descending pattern that should be familiar to students that have studied Jeff Bradetich’s four note scale exercises. With four key and meter changes, a ritardando into the last Tempo I section, and lots of playing off the beat, students are expected to have a strong inner rhythm to master this etude.

*Etude 21* like *Etude 11* focuses on a specific rhythmic figure. For this etude, the student is expected to master hooking a dotted-eighth note to sixteenth-note pattern with various string crossing patterns. Here there are *tenuto* markings for the bowing, so students should try to play the dotted eighths with some length while still leaving a little space before the sixteenth note. Aim for playing the full value of an eighth note for every dotted eighth, and the remaining sixteenth should be used to stop the bow to aid in the sixteenth note’s articulation. Students should also note that how the recommended fingerings shift during the lifts and leave the sixteenth and subsequent notes in position for easier facility at higher tempos.

*Etude 22* features a lot of unevenness. The opening and ending sections have short *marcato* accent markings that should be played loudly with a lot of bow and space between these accented notes; the slurred three eighth-note figure should be used to get back to the frog after the third accent which should bring the bow out towards the tip. The following 5/4 section is the only asymmetrical meter found in the *30 Etudes*, and it plays like a 5/8 section since the quarter note is equal to the eighth note of the previous section.

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32. Bradetich, 72.
This section should be felt as groupings of 3 then 2 as shown by the dotted bar line, and beat one should have a stronger emphasis than beat 4. Also, the octave playing that this etude employs is a fundamental skill that students should practice slowly with a pitch reference to develop a keen sense of position.

*Etude 23* is a standalone lyrical etude and expands on some ideas from *Etude 17’s* *Cantabile* section. Students should concentrate on playing with as singing a tone as possible through left hand vibrato and appropriate bow location and speed. The dynamic and tempo changes should be exaggerated and should feel fluid. The ends of phrases that often end with a half-step resolution downward should aim towards the top note and resolve at a much lower dynamic. Also, students should note how the recommended fingerings often leave slurs in position or on the same string with shifts in order to keep the musical line as smooth and unbroken as possible.

*Etude 24* expands on the ideas of *Etude 11* in many ways. The same main bowing pattern is here, but it is varied to a greater degree. Practice with a metronome is especially important with this etude because these rhythmic patterns and rests tend to rush with most players. The greatest difference between this etude and number 11 is clearly the key signature, so students should take special care to remember the C-flats and to try and shift during their retake of the bowing pattern. These etudes are excellent primers for Beethoven’s Seventh Symphony.

*Etude 25* focuses on sound production at a high tempo. Students should strive for evenness of length and tone in these fast eighth-note passages that often skip strings in the bow. This etude is also demanding of the left hand; it requires dexterity for fast shifts and utilizing open strings to seamlessly connect different positions. Once students are
comfortable with the left-hand technique for this etude, it is recommended to practice this study piece with *legato, marcato, and spiccato* bow techniques.

*Etude 26* tests the student’s ability to play in contrasting styles. The first and last sections of this etude make use of *forte* hooked bowings and natural bow lifts due to unequal note lengths in ¾, resulting in a *marcato* style of playing. The middle section is the opposite; it calls for the playing to play “*dolce e ben legato*” meaning sweetly and well connected at the given *piano* dynamic. This edition purposefully doesn’t give bowings for this middle section because it is valuable for students to practice it both starting downbow and upbow. When starting downbow it is easier to roll arpeggios, but starting upbow primes the student for the traditional bowing in the Third Movement of Beethoven’s Fifth Symphony.

*Etude 27* is about testing the amount of control the student has over the bow. After getting comfortable with the key signature, the player must manage their bow to play the long *legato* slurs and string crossings with frequent shifting during the slurs. When shifting, care should be taken not to accelerate the bow when the left hand shifts quickly to the new position. Most importantly in this etude, after the technical bow details are worked out, the student should focus on the very gradual dynamic change called for here. For the three very long *crescendos*, students should mark the intermediate dynamic levels at appropriate intervals to help assess their increase in volume over time.

*Etude 28* works on bow techniques at a fast tempo. Most notably, this etude has a lot of what is known as the “shoe-shine” bow stroke, also sometimes referred to as the
“upside-down” stroke or *pique*. The German and French text by the *Scherzando* section of this piece calls for the player to play at the tip of the bow for this shoe-shine stroke that uses mostly wrist and fingers for its fast motion. This bowing is more articulate than traditional hooking at higher tempos and can be found most notably in the Fourth Movement of Berlioz’s *Symphonie Fantastique*, the “March to the Scaffold.” Later, the pattern reverses to accommodate the string crossings for measures 50–52 since it is easier to perform that string crossing starting with an upbow. Additionally, this etude features tricky string crossings in the fast eighth-note sections and quick upbeat rhythms with hooked bowings and slurs.

*Etude 29* hones the student’s ability to play unequal bowings and slurs across strings. There are plenty of single eighth-note downbows followed by upbows with a five eighth-note duration. For those downbows, students should try to connect the sound without lifting by increasing the speed of the bow and decreasing the pressure into the string. Those downbows will still likely pop out of the texture, and certain music calls for strong accents with unequal bowing, but it is most valuable for students to work on the control of minimizing that unevenness. Lastly, the bow should roll into string changes to avoid any break in sound between strings; open strings should be used to mask shifts during slurs when possible; and shifts should be avoided during slurs whenever possible so that the sound can be continuous.

*Etude 30* calls for very fast crisp articulation, hooked bows, turns, and dynamic changes. *Leggiero*, meaning lightly and gracefully, implies a light bouncing stroke with

matching bouncing hooked downbows. Students should take special care to get the same sound with the separate and hooked bouncing strokes as well as the same pitch with any replacement fingerings for the repeated notes. The given tempo is quite fast, so students should practice slowly at first to work on evenness of sound and getting comfortable with the bowing pattern. With each accent suddenly popping out of the texture, it is important to immediately get back to piano to continue the dynamic contrast throughout the piece. This last etude performed at tempo is a feat in itself and a great primer for playing Mozart symphonies.
CHAPTER 4

PERFORMANCE EDITION OF

30 ETUDES FOR THE STRING BASS
Maestoso \( \frac{1}{4} = 100 \)

Example 4.1 Performance edition of *Etude 1*
Example 4.1 Performance edition of *Etude 1* continued
Example 4.2 Performance edition of *Etude 2*
Example 4.2 Performance edition of Etude 2 continued
Example 4.3 Performance edition of Etude 3
Example 4.3 Performance edition of *Etude 3* continued

*Place 2nd finger on the D String to prepare shift*
Example 4.4 Performance edition of *Etude 4*
Example 4.4 Performance edition of *Etude 4* continued
Example 4.5 Performance edition of *Etude 5*
Example 4.5 Performance edition of *Etude 5* continued
Example 4.6 Performance edition of *Etude 6*
Example 4.6 Performance edition of *Etude 6* continued
Example 4.7 Performance edition of *Etude 7*
Example 4.7 Performance edition of *Etude 7* continued
Example 4.8 Performance edition of *Etude 8*
Example 4.8 Performance edition of Etude 8 continued
Example 4.9 Performance edition of *Etude 9*
Example 4.9 Performance edition of *Etude 9* continued
Example 4.10 Performance edition of *Etude 10*
Example 4.10 Performance edition of *Etude 10* continued
Example 4.11 Performance edition of *Etude 11*
Example 4.11 Performance edition of *Etude II* continued
Example 4.12 Performance edition of *Etude 12*
Example 4.12 Performance edition of *Etude 12* continued
Example 4.13 Performance edition of *Etude 13*
Example 4.13 Performance edition of Etude 13 continued
Example 4.14 Performance edition of *Etude 14*
Example 4.14 Performance edition of *Etude 14* continued
Example 4.15 Performance edition of Etude 15
Example 4.15 Performance edition of Etude 15 continued
Example 4.16 Performance edition of *Etude 16*
Example 4.16 Performance edition of *Etude 16* continued
Example 4.17 Performance edition of *Etude 17*
Example 4.17 Performance edition of Etude 17 continued
Example 4.18 Performance edition of Etude 18
Example 4.18 Performance edition of *Etude 18* continued
Example 4.19 Performance edition of *Etude 19*
Example 4.19 Performance edition of *Etude 19* continued
Example 4.20 Performance edition of *Etude 20*
Example 4.20 Performance edition of *Etude 20* continued
Example 4.21 Performance edition of *Etude 21*
Example 4.21 Performance edition of *Etude 21* continued
Example 4.22 Performance edition of *Etude 22*
Example 4.22 Performance edition of *Etude 22* continued
Example 4.23 Performance edition of *Etude 23*
Example 4.24 Performance edition of *Etude 24*
Example 4.24 Performance edition of *Etude 24* continued
Example 4.25 Performance edition of *Etude 25*
Example 4.25 Performance edition of *Etude 25* continued
Example 4.26 Performance edition of *Etude 26*
Example 4.26 Performance edition of *Etude* 26 continued
Example 4.27 Performance edition of *Etude 27*
Example 4.27 Performance edition of *Etude* 27 continued
Example 4.28 Performance edition of *Etude 28*
Example 4.28 Performance edition of *Etude 28* continued

* Or alternatively barre 2nd finger across the G string to the A string then shift back to the Db
Example 4.29 Performance edition of *Etude 29*
Example 4.29 Performance edition of *Etude 29* continued
Example 4.30 Performance edition of Etude 30
Example 4.30 Performance edition of *Etude 30* continued
BIBLIOGRAPHY


APPENDIX A

LIST OF EDITORIAL CHANGES

*Etude 1* in this performance edition has fingerings throughout; added measure numbers; specified separate bows in measure 10 to differentiate from later hooked bowings; added bowings in measure 26 to aid any students unfamiliar with hooked bowings; copied implied articulation markings in measure 28; added a downbow in measure 33 to keep downbow beat emphasis on the downbeat; and added bowings to measure 77 to again aid students in the concept for hooked bowings.

*Etude 2* in this performance edition has fingerings throughout; added measure numbers; added bowings in measures 1 and 2 to differentiate separate and hooked bowing patterns; added bowings in measures 17 and 18 to emphasize the separate bows; added bowing in measure 36 to show new slurring pattern; added double downbow to the last measure to add musical finality.

*Etude 3* in this performance edition has fingerings throughout; added measure numbers; added downbows to make double downs clearer in measures 2, 6, 10, 12, 14, 15, 34, 38, 42, 44, 46, 47, 66, 70, (implied by previous material in the following measures) 74, 75, 76, 78, and 79; downbows implied after rests added in measures 5, 9, 17, 33, 37, 41, 49, 65, 69, and 73; hooked bowing added to measures 7 and 39; added implied hooked pattern by previous markings in measures 41, 43, 45, 73, and 77; changed given fingering in measure 61 to allow for a smoother shift and to use the more efficient 2
1-4 fingering for the A-flat major arpeggio; and added further instruction with an asterisk for the shift into measure 61 to make it smoother.

*Etude 4* in this performance edition has fingerings throughout, added measure numbers; added courtesy bowings for first appearance of hooked bowings in measures 2 and 17; added hooked bowings implied by sequencing in measures 14, 20, 21, 24, 25, 26, 27, 29, 30, 31, 42, 46, 49, 52, 53, 56, 57, 59, 61, 62, 63, 65, 66, 68, 69, 70, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 98, 102, 105, 106, 107, 108, 109, 110, 111, 112, 113, 115, 117, and 119, added implied downbows after rests in measures 33 and 65; changed given fingering in measure 4, 92, and 115 because closing the open “G” before leads to a better tone; and changed fingering in measure 119 to close the open “G” and end with a traditional major arpeggio fingering.

*Etude 5* in this performance edition has fingerings throughout, added measure numbers; added bowings implied by sequencing in measures 1, 7, 10, 15, 17, 18, 19, 21, 24, 27, 28, 30, 33, 35, 37, 41, 45, 46, 57, 69, 70, 73, 74, 76, 79, 80, 81, and 91; removed downbow in measure 11 because of redundancy; added downbow to measure 90 to facilitate a strong downbeat in measure 91; changed given fingering in measure 34 to lessen the length of shifting within the eighth-note pattern; and changed given fingering in measures 50–51 to utilize a more efficient major arpeggio fingering.

*Etude 6* in this performance edition has fingerings throughout; added measure numbers; added dynamic changes found it original piano score to measures 14–17, 30–32, and 80–82; changed given fingerings in measures 20–22 in order to minimizing shifting by keeping the sequence of thirds across the G and D strings as well as changing C-sharp to third finger in order to keep that hand position consistent with other instances.
of F-sharp on the G string; changed given fingering in measures 26 and 27 in order to minimize distance of shifting; changed given fingering in measure 28 and 29 to maintain consistency with the 3rd finger on F-sharp on the G string and C-sharp on the D string; added a downbow in measure 33 to help clarify the coming double and triple downbows in the Poco Meno section of this etude; added tempo marking from original piano part to Poco Meno section starting in measure 33; changed given F-sharp fingering in measure 59 to 3 for consistency; added downbows in measures 53, 57, 58, and 60 that are implied by sequencing; changed given fingering in measures 86 and 87 to utilize the 3rd finger on C-sharp as well as keep first finger on the G string and end with first finger to help enable vibrato for the held last note.

Etude 7 in this performance edition has fingerings throughout; added measure numbers; marked double downbows (including first down) in measures 1, 3, 10, 12, 19, 21, 28, 30, 39, 43, 59, and 61 (implied from sequencing); marked hooked bow patterns in measures 4, 20, and 22 (implied from sequencing); added bowings to the first occurrence of new patterns in measures 5, 9, 40, 44, and 46–51; changed given fingering in measure 27 to stay in position during a slur; changed given fingering in measure 29 to keep the sequence on one string; and changed given fingering in measure 34 to stay in position during a slur.

Etude 8 in this performance edition has fingerings throughout; added measure numbers; marked downbows after rests in measures 5, 9, 33, 62, and 65; marked bowings implied by sequencing in original in measures 21, 29, 30, 31, 51, 52, 53, and 54; added down and up bowing to last note to emphasize dynamic contrast.
Etude 9 in this performance edition has fingerings throughout; added measure numbers; added bowings in measures 1, 2, 12, 20, 28, 29, 36, 37, and 38 to clarify new bowing patterns; added implied hooked bowing markings to measures 2, 4, 5, 6, 7, 8, 13, 21, 22, 23, and 24; added courtesy downbows to measures after rests in measures 3, 5, 13, 15, 21, and 23; added brackets to measures 9–12 to indicate what string to play on in order to copy Simandl’s markings in measures 17–20; changed fingering in measure 12 to keep the fingering on the A string and avoid unnecessary shifting to the D string; and changed fingering in measures 15 and 16 to save shifting an extra half-step.

Etude 10 in this performance edition has fingerings throughout; added measure numbers; added bowings for clarity in measures 1 and 2; added retakes to downbow in measures 3, 4, 9, 10, 31, 32, 81, 82, 87, and 88 (these retakes fit with the style of the etude by cutting off the long note in order to play eighths with force close to the frog similar to the standard edition’s retake in measure 5 and the implied partial retakes in measures 20 and 21); added up bows that are implied by earlier material that starts on the second beat in measures 17, 35, 37, 39, 91, 93, and 95; added upbows after long notes to avoid confusion in measures 18 and 22; added bowings to new rhythms in measures 20, 21, 77, and 78; changed given fingering in measures 56 and 57 to avoid using the D harmonic, as this fingering can be more expressive by adding vibrato to the D to give energy before leaping up a forth to play the highest note of the piece; and changed given fingering in measure 77 to avoid a quick string crossing from the E string to the D string.

Etude 11 in this performance edition has fingerings throughout; added measure numbers; increased the recommended tempo from eighth note at 176 to dotted quarter at 80; added hooked bow markings implied by the dotted-eighth and sixteenth rhythm in 6/8
in measures 1–31, 33, and 35–54; added courtesy bowings to the first two measures; added downbow retakes to new measures after rests in measures 3, 5, 9, 23, 25, 27, 49, and 51; and added a staccato dot indicator in measure 34 implied from measure 32.

*Etude 12* in this performance edition has fingerings throughout; added measure numbers; added bowings for clarity in syncopated passages in measures 1, 3 9, 12, 24, 25, 26, 29, 30, 31, 32, 33, 34, 35, and 36; added courtesy downbow for new phrase in measures 13 and 25; added a double upbow to measure 51 in order to get back to downbow for beat one of measure 52; added a courtesy hooked bowing in measure 56; changed given fingering in measure 26 to facilitate a standard major arpeggio fingering in measure 27 starting on C on the E string that avoids large shifts and playing the open G string for a quarter note; and changed given fingering in measure 50 to help prepare the shift in the last three eighth notes of that measure and also to keep a uniform fingering for the same pattern in the next measure.

*Etude 13* in this performance edition has fingerings throughout; added measure numbers; added courtesy bowings to measures 4 and 6 to make first time slurs clear; changed given fingering in measure 8 to use the 3rd finger on G-flat; changed given fingering in measure 9 to keep fingering pattern similar to measure 1; changed given fingering in measure 12 to avoid shifting back to half position and having to immediately shift back up; added courtesy bowings after rests in measures 25, 29, 61, and 65; added bowings to measures 41–55 including a hooked up bow that keeps the descending sequence the same; changed given fingering in measures 54 and 55 to avoid a big shift in favor of more connected smaller shifts down the D string; and changed given fingering in measures 65–67 to shift a half-step higher to accommodate two more notes in position.
Etude 14 in this performance edition has fingerings throughout; added measure numbers; added bowings for clarity in measures 1–5, 9–12, 17–29, 32, 35, 37, 41–44, and 55–58; and added hooked bowings and double downs in measures 1, 3, 7, 12, 23–24, 32–33, 35, 39, 44, and 56–57.

Etude 15 in this performance edition has fingerings throughout; added measure numbers; added bowings after downbeat rest in measures 1, 3, 5, 7, 13, 15, 37, 39, 59, 61–63, 65, 67, 69, and 71; added double downbow (following standard edition given bowing in measure 16) for the figures with an eighth note and two sixteenth notes in measures 2, 4, 10, 12, 14, 34, 36, 38, 58, 60, 66, 68, 70, and 72; added courtesy bowings for new sections and new phrases after rests in measures 17, 41, 43, and 45; fixed misprints in tempo changes that adjust the pulse from the eighth note to the quarter note and back in measures 17, 41, and 57; added expressive text “molto tenuto” as used in the beginning to the ¾ sections to contrast the “cantando” 6/4 sections; and added courtesy accidental in measure 41 to reinforce the note change to C-sharp.

Etude 16 in this performance edition has fingerings throughout; added measure numbers; added bowings for new rhythmic patterns in measures: 5, 7–8, 44–48, and 66; added double down in measure 19 to accent syncopated rhythm change and ensure that the third beat of measure 21 will have enough remaining bow; added courtesy downbow after a rest in measures 21 and 41; changed given fingering in measures 39–40 to avoid the tone difference between the open A string and the B-flat played on the E string; added a double up bow to allow for proper emphasis of strong beats in measures 39–40; and added double down to match given bowing in measures 49–51.
Etude 17 in this performance edition has fingerings throughout; added measure numbers; added upbows to clarify first hooked bowing in measure 2; removed unnecessary downbow on the downbeat of measures 3 and 67 because the second downbow shows the retake; added retake downbows to figures with an eighth note and two sixteenth notes to keep the same style and articulation throughout the etude in measures 5–6, 9, 11, 13–14, 17, 19, 21–22, 25, 27, 29–30, 69-70, 73, 75, and 77–78; removed unneeded courtesy accidentals that were unlikely to be misplayed in measures 8, 14, 21, 29, 70, 72, and 78; changed given fingering in measure 35 to keep the slur on the same string and accentuate the shift to the E while avoiding either 2 string crossings in a slur or a whole step shift in the slur; changed given fingering in measures 39 and 40 to avoid a 1-1 shift in the slur and opting to shift to first finger on the G string after using the D string harmonic to transition to the G string D; added a courtesy accidental for the F naturals after seeing a C-sharp in measures 46, 52, and 62; removed some tempo fluctuations in the first half of the Cantabile in order to give the end of the section more emphasis; changed given fingering in measure 50 in favor of a more lyrical G string shift fingering; changed dynamic in measure 61 from forte to mezzo-forte in order to leave more room for the crescendo in the next bar; and added a forte marking to measure 62 in the apex of the crescendo in order to give students a clear direction for their musical phrasing.

Etude 18 in this performance edition has fingerings throughout; added measure numbers; added downbow at beginning of measure 1 to clarify to the double downbow; added implied downbows to copy the style of measure 1 in measures 3, 5, 7–9, 11, 13, 15, 33, 35, 37, 39, 78, 80, 82, and 84; added downbows implied by accents and the style of
the beginning of the etude in measures 17, 19, 21, 23, and 27; changed hooked articulation marking in measure 26 to match measure 29 and 30 and match the heavy marcato style of this section of the etude; added hooked bow markings to measure 28 to match measure 26; added an asterisk in measure 64 with a footnote to indicate that the open D should be plucked with the left hand in order for the right hand to grab the bow at the same time; added courtesy bowing in measure 65 to clarify bowing of new rhythmic pattern; add hooked bowing pattern to facilitate longer tied notes into downbeats and avoid unequal bow distribution in measures 69–70, and 71–75; added courtesy bowings for the new pattern in measures 69–77.

*Etude 19* in this performance edition has fingerings throughout; added measure numbers; fixed likely misprint for the recommended tempo to dotted-half note (from half note) at 28 beats per minute in order to add a stronger sense of pulse while maintaining a slow tempo and fix a possible typo; added courtesy bowings for new rhythmic patterns in measures 3 and 15; added courtesy downbows at the beginning of new measures after rests in measures 5, 9, 21, 25, 29, 33, 37, and 49; added a courtesy accidental in measure 13 to make it clear that the octave higher “B” grace note isn’t sharp; removed a courtesy accidental on the “A” in measure 16 because it is reinforced in measure 15; changed given fingering in measure 18 to avoid a longer shift in the slur and instead have a half-step shift in the slur and a half-step shift with the bow change; changed given fingerings in measures 52 and 56 to keep the shifting pattern the same between measures 53–58; changed given fingering in measure 59 to avoid shifting during the slur and string change and instead shift during the bow change.
Etude 20 in this performance edition has fingerings throughout; added measure numbers; added courtesy downbows to continue bowing pattern to remind about double downs and downbows off of the downbeat in measures 3–7, 9–15, 20, 22, 35, 39, 41–47, 51, 55, 57, 65–71, and 73–79; changed tempo change markings to correctly indicate that the pulse says the same in measures 17, 41, and 49; changed given fingering in measure 31 to remain in the higher position and be more efficient in the arpeggio fingering; added a courtesy accidental in measure 50 that appears with the repeated material in measure 54; added courtesy accidentals in measures 57, 59, 61, and 63; and added courtesy double upbows in measure 58 to help indicate the hooked bowing.

Etude 21 in this performance edition has fingerings throughout; added measure numbers; continued pattern of tenuto marked hooked bowings throughout; added implied separate bowing in measures similar to measure 1 in measures 5, 25, 49, and 53; added courtesy bowings after rests in measures 6, 9, 17, 19, 21–23, 26, 29, 30, 33, 41, 43, 45–47, 50, 53, and 54; and marked separate bowings given in standard edition and similar material in measures 18, 20, 25, 29, 42, 49, and 53.

Etude 22 in this performance edition has fingerings throughout; added measure numbers; courtesy bowings for beginning of new pattern in measures 1 and 17; repeated implied continued articulations and bowings in measures 4–16, 18–24, 34, 35, 53–73, and 76; fixed tempo change misprint in measure 17; and added bowings to show change in bow direction in the beginnings of measures 25–32.

Etude 23 in this performance edition has fingerings throughout; added measure numbers; added downbows for new phrases that don’t work out as it comes in measures 3, 5, 9, 11, 13, 17, 19, 21, 25, 35, and 37; changed given fingering in measures 17, 19,
and 25 to keep the notes under the slur in position; and changed given fingering in measures 21 and 22 so that the shift from D-sharp to F-sharp under the slur is a half-step shift instead of a step and a half.

*Etude 24* in this performance edition has fingerings throughout; added measure numbers; added a courtesy bowing for the first measure; added hooked bowing markings for dotted-eighth and sixteenth-note figures in measures 1–3, 5–7, 9–23, 25–27, 29–35, 37–43, 45–47, 49–52, 55–59, 61–63, and 65–76; changed given fingering in measures 4 and 19 to avoid shifting after the fast sixteenth note resulting in a longer sixteenth note more even with the rest; added courtesy downbows for the downbeat after a break in measure 21; and removed extra given bowings after the example measure is given in measures 51 and 53–55.

*Etude 25* in this performance edition has fingerings throughout; added measure numbers; added a courtesy bowing for the first measure; added hooked bow markings implied from measure 34 for measures 1, 5, 9, 11, 13, 15, 36, 38, 40, 53, 59, 61, 63, 66, 68, 70, 72, 81, 85, 87, and 91; added courtesy downbows after rests that don’t work out as it comes in measures 5, 17, 53, 65, and 85; and changed given fingering in measure 42 to avoid fourth finger having to switch from the G string to the A string at a fast tempo.

*Etude 26* in this performance edition has fingerings throughout; added measure numbers; added courtesy bowings for first measure to reinforce the grace note bowing; added hooked bow markings that are implied from the standard edition’s markings for other dotted-eighth sixteenth-note patterns and some dotted-quarter eighth-note patterns in measures 3, 13–15, 17, 19, 21, 23, 25–28, 30, 31, 67, and 75–79; changed given fingering in measure 8 to avoid the unnecessary open string replacement and just opt to
shift during the hooking bow motion; added courtesy bowings for measures that start with up bows in measures 14, 31, and 78; added breaks in the hooking pattern similar to the bowing given in measure 11 to measures that would end the hooked bowing pattern in an up bow to measures 15, 24, 26, 28, 75, and 79; removed given courtesy accidental in measures 39, 40, 53, and 55 because the C-natural seemed well established from the previous measures marking the C-natural; changed given fingering in measure 43 to mask the shift during the bow change; changed given fingering in measure 47 to keep the “D” closed since there was no need to change timbre to an open string since there is no shift; and added a courtesy accidental to measure 70 to reinforce the key change.

\textit{Etude 27} in this performance edition has fingerings throughout; added measure numbers; changed given fingering in measures 14 and 64 to avoid shifting during the slur; and added downbows implied by other octave leaps accompanied by retakes in measures 9, 11, 15, 27, 29, 33, 39, 43, 49, and 65.

\textit{Etude 28} in this performance edition has fingerings throughout; added measure numbers; added a courtesy upbow to measure 19 to show the difference from measure 17; added clarifying bow directions to the hooked bowings in measures 29, 34, 39, 57, 65, 67, and 71; changed the hooked articulation from \textit{staccato} to \textit{legato} to match the hooked articulation of the rest of the piece in measures 34, 65, and 107; removed redundant given bowings in measures 36 and 37; added a courtesy accidental to measure 38 to mark the change back to C-flat; added courtesy downbows for measures 46–48 for clarity after the rests; added bowing for measure 53 to mark the return of the previous pattern; added hooked bowing in measure 57 to match the pattern in measure 29; added courtesy
downbows after rests in measures 73 and 77; and added bowings to the new pattern in measures 105–107.

*Etude 29* in this performance edition has fingerings throughout; added measure numbers; added courtesy bowings for the first time a pattern is seen in measures 1, 2, 10, 13, 14, 16, and 40; changed given fingering in measures 5, 7, 25, 26, 39, to avoid shifting during the slur; add courtesy downbows after fermatas in measures 17, 33, and 57; and changed given fingering in measure 46 to use the open A string to mask the shift back a half step.

*Etude 30* in this performance edition has fingerings throughout; added measure numbers; added courtesy bowings for new patterns in measures 1 and 8; added accents to the *subito forte* beats in measures 1–4 to match the given articulations in the rest of the etude; added “*sim.*” to measure 5 to indicate that there is a *subito forte* for each accented beat for the rest of the piece to continue the pattern in measures 1–4; and added courtesy downbows for retakes after rests in measures 19 and 39.