The Origin and the Evolution of the Double Bass

Patrick James Lavergne

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THE ORIGIN AND THE EVOLUTION OF THE DOUBLE BASS

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

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ABSTRACT

This dissertation will trace the double bass from the 16th century to the 21st century. The double bass is the largest and lowest pitched member of the string family. The members of the string family are the violin, viola, cello, and the double bass. The pitch of the double bass sounds one octave lower than the written pitch. The double bass is sometimes called the contrabass, string bass, upright bass, or bass fiddle. It is used in different genres of music such as classical, jazz, blues, bluegrass, country & western, and even rock.
INTRODUCTION

The double bass is considered to be the oldest member of the string family. It was originally used to play the lowest notes as a member of the viol family as seen in some of the drawings from the 16th century. It was made with six strings and had frets. The tuning of the strings consisted of both fourths and thirds. Later the double bass was modified and only three strings were used. The three strings were tuned in fifths to the notes G, D, A, which are the names of the first three strings of the cello. Later the double bass was made with four strings. The four strings were tuned in fourths to the notes E, A, D, G. This became the standard tuning method and is still used. Double basses made with five strings were made to play notes which were lower than the low E on the four string double bass. The low fifth string is commonly called the C string. However, the low fifth string is usually tuned to a low B instead of low C.

This document will examine the changes in the development and role of the double bass from the 16th century to the 21st century. The descriptions of the development of the double bass will be illustrated through various drawing in the different centuries. The different types of bows, strings, and material used to make the double bass will be discussed. A list of double bass makers and players is provided in Chapter 7. A list of double bass method books and repertoire is provided in chapter 8.
CHAPTER 1. THE DOUBLE BASS IN THE 16th CENTURY

The double bass existed in Germany as early as the sixteenth century.¹ The role of the double bass was to double the low notes producing pitches an octave lower. The types of wood used to make the instruments were walnut and fruit woods.² The double bass was known under the names of Grande Viole basse, Contrabasso de Gamba, and Violone. The Contre-basse da Gamba or Violone, part of the viol family of string instruments, was looked on in the same way as the current double basses.³ Figure 1 is a drawing of musicians playing viol instruments. Bowed instruments were in a very primitive form and shape up to the sixteenth century. The great Italian maker, Gasparo da Salo, was the first to raise the making of bowed instruments from a rude state to an art. Gasparo da Salo made many grand double basses. These basses were the stepping stone to Italian violin making. They were in use long before the first era of the violin. Both the viol family and violin family are bowed string instruments. However, the instruments of the viol family had fretted fingerboards, sloped shoulders, flat backs, and six or seven strings. Instruments of the violin family has fretless fingerboard, broad shoulders, round back and four strings. “The number of basses at that time, compared with the violins, was ten to one, a fact which goes far to prove that the bass was the principal instrument then, and that the violin, which we all naturally look upon as the most important of stringed instruments, is only the great grandchild of the double bass.”⁴ Gasparo Da Salo was born in 1542 and died in 1609. He was also known as Gasparo Bertolotti which was his birth name. He changed his last name to Salo after the name of the town where he lived. He was generally considered to the originator of the

Figure 1. Drawing of musicians playing viols, German National Museum in Nuremburg, 1518.
double bass. He gave it the violin shape and the \( f \) soundholes design. The size of his basses varied from about 5 feet 3 inches to well over full sizes. The larger instruments had a slower response time and were very difficult to handle.\(^5\)

Some of his basses have plain heads and others have carved heads as seen in Figure 2 and Figure 5. The \( f \) soundholes are rather large for the entire length. They are usually close to the outer edges of the bass top. The tone of a Gasparo da Salo double bass is superb. The price of a Gasparo double bass is very high. There are only a few genuine Gasparo basses still in existence.\(^6\) “Before Gasparo’s time the bass instruments were violones and gambas, with gut frets of the viol model and having soundholes in the shape of C’s. Gasparo retained the flat back of the viols, but formed the bend into the neck root.”\(^7\) Figure 2 is a picture of a Violone built by Gasparo da Salo in 1580 which originally had six strings made of sheep guts. The view of the scroll shows that there were six peg holes on the peg box. Only four are used since it has been converted into a 4 string instrument. The Contre-basse da Gamba or Violone was use in the first operas as stated here by Raymond Elgar:

> The Violone was one of the string instruments used in the first operas as support for the general instrumental effect. In a dramatic performance given at the Court of Florence in 1539 one can already see a Violone is represented.
> There were four of them in a fete of the same kind which took place in 1566. Lastly Claudio Monteverdi, in 1607, used two Contre-basses de Viole in “Orfeo” to accompany Orpheus.\(^8\)

The viola da gamba usually had six strings with the two pairs of outer strings tuned in fourths and the two middle strings tuned in thirds. The viola da gamba was held between the

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\(^{7}\) Ibid., 18
\(^{8}\) Ibid., 14-15
Figure 2. Gasparo da Salo “Ex-Tarisio” Violone, 1580 (picture by Duane Rosengard)
knees or calves and was played with a bow held from underneath with the palm of the right hand facing upward.⁹

Three other Italian luthiers of notable mention during the 16th century were Andrea Amati, Girolamo Amati and Nicolo Amati. Andrea worked in Cremona from about 1555 to the early 1600s. According Raymond Elgar, Andrea Amati made some very fine double basses which are very rare and valuable. Girolamo Amati, the son of Andrea, worked in Cremona from 1556 to 1630. He made a large number of double basses but the tone was not very powerful and the instrument had a high arch. Nicolo Amati, the son of Girolamo, worked in Cremona from 1596 to 1684. He was considered to be the best of the Amati family. The double basses Nicolo Amati made were of the highest quality. The tone of his basses was very rich. One of his double basses later became known as the Karr-Koussevitzky double bass. Antonio Stradivarius was a student of Nicolo Amati.¹⁰

The double bass originally had three strings. An illustration of this is shown in Figure 3. In Italy and England the three stings were tuned in fourths to the notes A, D, G. In France the three strings were tuned in fifths to the notes G, D, A. In Germany they had four strings tuned in fourths to the notes E, A, D, G. The four strings of the modern day double basses are still tuned to the notes E, A, D, G.¹¹

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Figure 3. Drawing by Jost Amman Drey Geiger, “Regola Rubertina,” 1568
The bow used during the 16th century had a very arched stick which resembled an archery bow as shown in a drawing by Raymond Elgar in Figure 4.\textsuperscript{12} The stick of the bow was made of rattan. Rattan is similar to wicker. Rattan was later replaced with wood. Wood is not as elastic as rattan. The stick of the European bow was made of wood. Hair from the tail of a horse was tied to the stick. A small piece of wood was wedged between the stick and the hair at the larger end of the bow and was wrapped with cloth to hold it in place. Later the wedge was attached to the stick and was called the nut. The hair was still wrapped around the stick and was held in place by being squeezed between the nut and the stick.\textsuperscript{13} A drawing of the latter is shown in Figure 5. The drawings in Figure 4 and Figure 5 are from the “Introduction to the Double Bass” by Raymond Elgar. By the end of the 16th century the double bass had several different names.

\textsuperscript{13} Curt Sachs, \textit{The History of Musical Instruments} (New York: W.W. Norton, 1940): 369.
Figure 4. Drawing of a 16th Century Bow by Raymond Elgar, 1960

Figure 5. Drawing of a later 16th Century Bow by Raymond Elgar, 1960
CHAPTER 2. THE DOUBLE BASS IN THE 17th CENTURY

Changes in the size and shape of the double bass were made in the 17th century. The Victoria and Albert Museum in London has a double bass from the 17th century which is eight feet tall. The double bass of the 17th century German makers resembled the form of the viola da gamba. It had sloping shoulders, a flat back with a slanted upper part and deep ribs. Sometimes it had frets. When the fifth string was dropped it kept the tuning E1, A1, D, G. The Italian makers preferred the violin shape which had more of an arched back.14 An important transitory bass of the period was a six-string violone tuned to the notes G, C, F, A, d, g. These pitches were an octave lower than the strings of the lute.15

Raymond Elgar mentions the following:

Another large Double bass of three strings known as “The Giant” is in the London Victoria and Albert Museum. It is 8 ft. 6 inches in height by 3 ½ feet wide and was made in the 17th century. At one time it was the property of Signor Dragonetti, who was one of the most skilled performers upon the Double bass who has ever lived. It is not recorded, and very doubtful, that he ever publicly played on this monster. The instrument has a violin body contour but grossly enlarged, with swelled edges. The maker’s gouge marks are still visible on the belly.16

The Contre-basse de Viol later became the Contre-bass de Violone. The Contre-bass de Violone was less advantageous for the player than the Violes. The reason the Contre-bass de Violone was less advantageous for the player is because the body and the fingerboard was nearly twice as large and the strings were nearly twice as long and thick.17

In the 17th century the word Violone referred to a large bass viol with a string length of about 2 feet 7 ½ inches or a larger instrument about 114 centimeters. It was also referred to as

15 Mary Térey-Smith, Music & Letters 81, no. 2 (2000): 293.
17 Ibid., 15.
the largest member of the violin family.\(^{18}\) The average modern day double bass string length is 3 feet 6 inches.

Gut strings were still being used. The use of metal-wound strings started around the latter half of the 17\(^{th}\) century. The unwound low strings were thick, stiff, and hard to bow.\(^{19}\)

There were two main types of wood used to make the double basses in the 17\(^{th}\) century. Pine was used for the front, also called the belly, the blocks, linings, bars, and soundpost. Sometimes the bars and soundpost were made of willow. The fingerboard and wooden fittings were made of ebony. The other parts were made of maple. The quality of the wood was the most important aspect to produce the best tone.\(^{20}\)

Marco Dalla Costa was a famous double bass maker who worked at Treviso from 1640 to 1680. His basses are in the style of the Amati model. Francesco Barbieri was a bass maker who worked in Mantua from 1659 to 1750. He modeled his basses after the style of Andreas Guarnerius. His basses were very successful. He also made some in Verona. Alessandro Gagliano was a famous double bass maker who worked in Naples from 1640 to 1725. His basses are very rare. Gennaro Gagliano worked in Naples for 1698 to 1770. His basses are very beautiful in both model and varnish. The varnish is pale brown on a glorious golden yellow. Michaelangelo Garani worked as a double bass maker in Bologna from 1685 to 1720. He made basses based on the Stradivari model. They have a brownish-yellow varnish.\(^{21}\)

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Pictures of large string instruments with C shaped soundholes are depicted in Figure 6. Illustrations from the *Syntagma Musicum* by Michael Praetorius, 1609. They are of different sizes but all of them have six strings.

Figure 6. Drawing from the “Syntagma Musicum” by Michael Praetorius, 1609
The violone was the main contrabass in the large ensembles with strings. In the first “Brandenburg Concerto” by Johann Sebastian Bach, the string instruments listed are the following: Violino I, Violino II, Viola, Violoncello, and Continuo e Violone grosso. Bach used the violone to double the cello line. The sound produced was an octave lower than that of the cello.\textsuperscript{22} Perhaps that’s how the double bass got its name. The drawing in Figure 7 shows a 1648 violone by Jakob Stainer. This drawing is from the Landesmuseum Ferdinandeum in Innsbruck. It has four strings and a carved scroll.

\textsuperscript{22} Jon Finson, “The Violone in Bach’s Brandenburg Concerti” Journal of the International Society of Bassists vol. X no. 3 (1984): 36-38,
Figure 7. Drawing of Jakob Stainer Tyrolean Viololne, Landesmuseum Ferdinandeum, 1648
The 17th century bows had two different shapes. The drawing of the bow in Figure 8 shows the arch in the stick and the frog of the bow is larger and wider because the German model bow is held and played with an underhand grip. The bow in Figure 9 is a drawing of a French model bow which has a smaller frog and is played with an overhand grip. Both of these drawings are from the “Introduction to the Double Bass” by Raymond Elgar.

Figure 8. Drawing of a 17th Century German Bow by Raymond Elgar, 1960

Figure 9. Drawing of a 17th Century French Bow by Raymond Elgar, 1960
CHAPTER 3. THE DOUBLE BASS IN THE 18th CENTURY

The double bass in the 18th century had two primary forms. The illustration in Figure 10 by Michel Corrette shows the double bass in the gamba form. The soundholes are shaped like the letter C. It has a fretted fingerboard and sloped shoulders. The illustration in Figure 11 by Jean LaBorde shows the double bass in the violin form. The shoulders are broader and the soundholes are shaped more like the modern day double bass. Both Figure 11 and Figure 12 are from the “Regola Rubertina” by Sylvestro Ganassi.

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Figure 10. Drawing of the Double bass in Gamba Form by Michel Corrette, 1773
Figure 11. Drawing of the Double bass in Violin Form by Jean LaBorde, 1780
The role of the double bass became more independent in the 18th century. The double bass was used to play solos. Domenico Dragonetti was the first to be recognized as a virtuoso solo double bass player. A double bass made by Gasparo da Salo called “The Tarisio” was given to Dragonetti by the monks of the monastery of St. Mark’s Basilica, Venice. It was originally built as a six-string bass. It was later converted to a three-string bass. The three strings were tuned to the notes A, D, G. Dragonetti was also a composer and conductor. Dragonetti composed 7 Concertos for the Double bass:

- Double bass Concerto in A major
- Double bass Concerto in G major
- Double bass Concerto No.1 in G major
- Double bass Concerto No.2 in D major
- Double bass Concerto No.3 in G major
- Double bass Concerto No.4 in G major
- Double bass Concerto No.5 in G major

Most of the strings used for the double bass in the 18th century was still made of sheep guts. The guts were put into a bucket of water as they were taken out of the animal’s body. Then they were cleaned by pulling one end of each gut with one hand and squeezing it strongly with the other hand as it slid between the thumb and index finger. That process was repeated twice in the same day. They would stir the guts in the water to wash them. The guts were then placed in fresh spring water and soaked for two or three days, depending on the weather. Each day they were scraped twice and the water was changed three times. The guts were put in a lye solution mixed with water. The lye solution aided in the removal of the fat from the guts. The fat was removed very carefully from each gut so it didn’t get damaged. After the cleaning and removal

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of the fat the guts were then twisted on a spinning wheel. The big guts were used to make big strings. The smaller and clearer guts were used to make smaller strings.25

The bow used in the early part of the 18th century still had an arched stick but less than those of the previous centuries as shown in Figure 12. The bow in Figure 13 has the stick near the tip being further from the hair than the stick near the frog end of the bow. Those bows were called the Dragonetti bows. Both of these drawings are from the “Introduction to the Double Bass” by Raymond Elgar.

Figure 12. Drawing of an 18th century German bow by Raymond Elgar, 1960

Figure 13. Drawing of a bow with a wider end near the tip by Raymond Elgar, 1960

In the latter part of the 18th century, the stick of the bow was made almost straight. Figure 14 is a drawing of a German model bow with the stick almost straight. Figure 15 is a drawing of a French model bow with the stick almost straight. Both of these drawings are from the “Introduction to the Double Bass” by Raymond Elgar.

Figure 14. Drawing of a German model bow with an almost straight stick by Raymond Elgar

Figure 15. Drawing of a French model bow with an almost straight stick by Raymond Elgar
CHAPTER 4. THE DOUBLE BASS IN THE 19th CENTURY

The pitch range of notes played on the double bass was increased in the 19th century. Composers wrote notes with pitches lower than the normal range of the four-string double bass. Some of the bass were made with five strings with the fifth string tuned to a low C. Other basses were modified by adding a mechanical extension that lowered the pitch of the fourth string from E down to a low C.

Giovanni Bottesini was an Italian virtuoso double bass player, composer, conductor, and music teacher. He is the most recognized virtuoso solo double bass player of the 19th century. Like Dragonetti, Bottesini preferred the three string double bass. His double bass was made by Carlo Antonio Testore in 1716 and is currently owned by Hiroyuki Tokukata in Japan.

Bottesini preferred the French model bow which is held and played with an overhand grip. Figure 16 is a drawing of a French model bow with an inward curved stick. Figure 17 is a drawing of the French model bow used by Bottesini. Both of these drawings are from the “Introduction to the Double Bass” by Raymond Elgar.

Another notable virtuoso double bass player of the 19th century is the Austrian-born Franz Simandl. He is mostly remembered for his double bass method books and system of positions which is still in use and popular. Simandl’s method books will be discussed more in detail in chapter 8.

The following is a list of classical double bass players of historic importance:

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

Figure 16. Drawing of a French model bow with an inward curved stick by Raymond Elgar

Figure 17. Drawing of the type of French bow Bottesini used by Raymond Elgar
CHAPTER 5. THE DOUBLE BASS IN THE 20th CENTURY

Serge Koussevitzky was the most recognized Russian virtuoso solo double bass player in the 20th century. His double bass was made by Nicolo Amati in 1611. He was also a composer and conductor. He was the music director of the Boston Symphony Orchestra from 1924 until 1949. His double bass was given to Gary Karr, the 20th/21st century double bass virtuoso, by Koussevitzky’s wife after his death.

Koussevitzky preferred the German model bow. Figure 18 is a drawing of a German model bow with an inward curved stick from the “Introduction to the Double Bass” by Raymond Elgar. This is the type of bow used by Koussevitzky. Unlike Dragonetti and Bottesini, Koussevitzky preferred the four-string double bass, tuned to the notes F#, B, E, A.28

Gut strings were still being made but the use of steel and nylon was becoming more popular. The sound of the steel strings is much more powerful than that of the gut and nylon strings.

The bows were usually haired with black horsehair because it is stronger and has more bite than the white hair. Some bass players prefer the bow with white hair.29

Figure 18. Drawing of the type of German bow Koussevitzky used by Raymond Elgar

CHAPTER 6. THE DOUBLE BASS IN THE 21st CENTURY

Gary Karr was the most recognized virtuoso solo double bass player in the 21th century until he retired. He played on the Amati double bass given to him by Serge Koussevitzky’s wife after his death. It became known as the Karr-Koussevitzky double bass. After Gary Karr retired, he donated his Karr-Koussevitzky double bass to the International Society of Bassists (ISB), which he founded in 1967, so it can be loaned out to different Universities for educational purposes. There are several current virtuoso solo double bass players. Two of my favorites are Yung-Chiao Wei and Edgar Meyer.

Other notable virtuoso double bass players are:

James Vandemark
Jeff Bradetich
Barry Green
Bertram Turetzky
Milton Masciadri
Francois Rabbath
Franco Petracchi
Eugene Levinson
Mark Dresser
Lawrence Wolfe
Linda McKnight
Peter Dominguez
Jeffrey Turner
Derek Weller
Frederick Zimmermann
Oscar Zimmerman
Edwin Barker
Bruce Bransby
Maximilian Dimoff
Timothy Cobb
David Currie
Diana Gannette
John Geggie
Larry Gray
Larry Hurst
Mark Morton
Albert Laszio
Salvatore Macchia
The double basses in the 21st century are usually made with a spruce top with maple wood used for the back, neck, and ribs. The fingerboard and tailpiece is made with ebony. There are many luthiers that makes great modern double basses that are easy to play. They are made in different sizes with an affordable price.

The strings usually have cores of steel or nylon. Gut strings are still available but are rarely used anymore. The length of the strings on most double basses is 42 inches.\(^{30}\)

The parts of the double bass:

1. Scroll
2. Peg
3. Peg box
4. Nut
5. Fingerboard
6. Neck
7. Top
8. Ribs
9. F hole
10. Bridge
11. Sound post
12. Tailpiece
13. Saddle
14. Tail gut
15. End pin

The parts of the bow:

1. Tip
2. Bow stick
3. Bow hair
4. Winding
5. Ferrule
6. Frog
7. Tension screw
CHAPTER 7. DOUBLE BASS MAKERS AND PLAYERS

ITALIAN DOUBLE BASS MAKERS:

Guiseppe Battista Abbati. Worked from 1770 to 1794 at Modena. Good craftsman copying the Cassini school. He usually used plain wood with brown varnish. His double basses were successful and have a good sound.

Sebastian Albanesi. Worked at Cremonaro from 1720 to 1744. He was a pupil of Carlo Bergonzi and he copied his work. His double basses are quite good.

Nicola Albani. Worked in Milan and Mantua from about 1755 to 1770. He was a good double bass maker.

Matthias Albani. Worked at Bolzano and Rome from 1650 to 1715. His double basses are rare and of the Stainer school. The quality of wood and workmanship varied.

Paolo Albani. Worked at Palermo from 1635 to 1680. He was a student of Amati. His double basses are of fine workmanship of the Cremonese school.

Ferdinando Alberti. Worked in Milan from 1735 to 1770. He worked in the Via Larga under the sign of the ‘Crown”, which was the center for Luthiers in Milan. His double basses are very successful.

Andrea Amati. Worked at Cremona from about 1555 to the early 1600s. He made some very fine double basses which are extremely rare and valuable.

Girolamo Amati. Worked at Cremona from 1556 to 1630. He made a large number of double basses. The tone not very powerful. His double basses are highly arched.

Nicolo Amati. Worked at Cremona from 1596 to 1684. The best of the Amati family. Stradivariys was his student. The beauty of the plates, great workmanship and varnish are of the highest quality. The tone is great and has a great sonority.

Gaetano Antoniazzi. Worked mainly at Milan around middle 1800s. A good workman. His double basses usually had a dark varnish.

Lorenzo Arcangioli. Worked in Florence for 1825 to 1849. He made some good double basses.

Carlo Guiseppi Arienti. Worked at Milan for 1810 to 1863. He was a fairly prolific double bass maker.

Luigi Baioni. Worked at Milan from 1838 to 1896. His double bass was well made and of small dimensions.
Guiseppe Baldentoni. Worked at Ancona for 1794 to 1873. He was a very good double bass maker. Some of his double basses were made without the center rib cavities being a full C shape. This is known as the ‘guitar’ model. The varnish is either brown or red and always of a fine quality. He is said to be the first Italian to cover double bass strings with copper wire.

Tommaso Balestrieri. Worked in Cremona from 1720 to 1750 and Mantua from 1750 to 1788. His double basses are well made and have a fine sound.

Venerio Baracchi. Worked at Modena from 1826 to 1916. He specialized in double bass making and his instruments are well made.

Francesco Barbieri. Worked at Mantua from 1659 to 1750. His double basses are quite successful.

Giovanni Bellosio. Worked in Venice around 1735. He copied the Montagnana double bass model.

Guiseppe Benedetti. Worked at Placenza in the early 1700’s.

Benettini. Work at Milan in the second half of the 19th century. His double basses are extremely well made. The varnish is red-brown.

Paolo Benvenuti. Worked in Pisa in the 18th century. His double basses are not considered successful.

Michaelangelo Bergonzi. Worked at Cremona from 1715 to 1765. He was a dedicated maker of double basses. His double basses have an unbeaten sonority.

Fausto Mario Bertucci. A 20th century double bass maker who work in Rome. His double basses are well made and has external linings.

Giovanni Battista Betti. A 19th century double bass maker who worked at Sarzanna. He made good double basses.

Guisepp Boccaccini. Worked at Pistoja from 1836 to 1889. He was a double bass player and also made good basses. Most of his double basses were made without the C cavities. The varnish is a transparent yellow-gold color.

Andrea Borelli. Worked at Parma from 1720 to 1746. He only made a few double basses. They were made in the style of Guadagnini.

Antonio Botti. Worked at Sassuol in the 19th century. He specialized in making double basses that were very successful.
Guiseppe Bracci. Worked at Florence in the first half of the 19th century. His double basses are slightly on the small side. He used a medium brown oil varnish.

Antonio Braglia. Worked at Modena from 1790 to 1820. His double basses are excellent. He was also a good bow maker.

Geminiano Braidi. Worked at Modena from 1792 to 1822. He made excellent double basses.

Domenico Busan. Worked at Vicenza and also Venice from 1740 to 1780. His double basses are well made with a modelled back and has an excellent tone. The varnish is usually good red oil.

Camillo Camilli. Worked at Mantua from 1714 to about 1760. He was a student of Stradivarius. Not all of his double basses are of the Stradivarius model. He used good quality wood and varnish of a yellow shade. The tone is excellent.

Fausto Casalini. Worked at Faenza in the early 20th century. He was a fine maker who only made double basses with four or five strings. Some of his double basses have carved animal heads. The tone is not always good.

Cosimo Casiglia, Worked at Palermo after 1830. He made excellent double basses.

Giovanni Petro Caspa. Worked at Venice after 1650. He is sometimes referred to as Caspani. His double basses are usually on the large side, 46 inches’ top plate length. Good work and tone.

Antonio Cassini. Worked at Modena from 1630 to 1710. Made double basses on the models of Ruggieri and Grancino. His double basses have a good tone.

Bartolomeo Castellani. Worked at Florence from 1770 to 1830. His double basses are slightly small in size and have a good sound. The varnish has a golden yellow shade.

Castro. Worked in Venice from 1680 to 1720. His double basses are in the style of Stradivarius and they have a good sound.

Luigi Cavallini. Worked at Arezzo from 1831 to 1903. His double basses are quite good but his son Oreste was a better maker.

Oreste Cavallini. Worked in Arezzo from 18680 to 1938. He was a fairly prolific maker of double basses and was also a skilled repairer.

Enrico Ceruti. Worked from about 1825 to 1881. He made good double basses. The varnish is an opaque orange-red.
Giovanni Battista Ceruti. Worked at Cremona from 1755 to 1817. His double basses are usually on the large side. The varnish is red. His double basses are flat backed and have a black strip at the center joint running the full length of the back. They are splendid sounding double basses.

Luigi Chiericato. Worked at Venice after 1880. He was a double bass player and an excellent workman. His double basses have a fine tone. The varnish is dark brown.

Antonio De Chisolis. Worked at Roverto in the 18th century. His double basses are well made and have a warm brown varnish.

Antonio Compostano. Worked in Milan in the late 17th and early 18th centuries. His double basses are in the style of Grancino. The varnish is brown on yellow base.

Bartolomeo Chistofori. Worked at Florence from about 1710 to 1731. His double basses vary in model and dimensions. His five-string double bass at Florence stands almost 7 feet high. The belly length is 49¼ inches. The wood was well chosen and has an unusual dovetail joint at the bend of the back. The varnish is brown oil.

Guiseppe Dall’Aglio (1st). Worked at Mantua from 1723 to 1775. His basses have a dark red varnish.

Guiseppe Dall’Aglio (2nd). Worked at Mantua from 1795 to 1840. His double basses were built in the style of Guarneri. The varnish is red and thickly laid on.

Marco Dalla Costa. Worked at Treviso from 1640 to 1680 and at Pietro from 1700 to 1768. His double basses are of the Amati model. 31

FRENCH DOUBLE BASS MAKERS:

Paul Bailly. Worked in France, America, Belgium and England. His double basses are not so plentiful. He applied a black solution to the wood to make grain fiber more pronounced before applying a brown varnish.

Pierre Claudot. Worked at Marseille in the 20th century. He made some double basses but he specialized in repairing double basses.

Rene Cune. Specialized in making double basses in the 20th century. His best quality basses have a belly length of 113 cm and his second quality double basses have a belly length of 110 cm. They were made like the pear model with sloping shoulders.

Marcel Deloget. Worked at Versailles in the 20th century and was so busy with repairs that he only made a few double basses.

Paul Hilaire. 20th century double bass maker who worked in Mirecourt. He was very esteemed all over France for his good work as a double bass maker and repairer. He made about 16 double basses every year.\textsuperscript{32}

Jean Baptiste Vuillaume. Worked in Paris in the 19th century. He made excellent double basses, usually like the Stradivari model. The wood was well chosen. He invented the Octobass.

ENGLISH DOUBLE BASS MAKERS:

William Baker. Worked at Brighton in the 19th century. He made about 18 highly esteemed double basses. The wood was well chosen.

James Brown. Worked at Huddersfield around the middle of the 19th century. He made full size double basses which has a 47\(\frac{3}{4}\) belly length.\textsuperscript{33}

GERMAN BASS MAKERS:

Hermann Pollmann. Hand made very good quality four-string and five-string double basses from around 1890.

Joseph Rieger. Worked at Mittenwald from the end of the 18th century to the early 19th century. He made full size double basses with carved heads.

Joseph Rubner. Worked at Markneukirchin from the late 19th century to the early 20th century. He made four and five-string double basses from good selected wood. They were made of the violin model.\textsuperscript{34}

AMERICAN BASS MAKERS:

Abraham Prescott. Worked from the end of the 18th and the beginning of the 19th centuries. He is considered to be the first American double bass maker. Most of his double basses are full size, with the exception of a few smaller chamber basses. They have a flat back and short soundholes located rather high. The sound is very good.

Paul Toenniges. A 20th century double bass maker in Los Angeles who made good violin model basses. The \(f\) soundholes are wide at the center nicks.\textsuperscript{35}

Aaron Reiley. A 21st century Luthier at the Guarneri House in Grand Rapids. He’s a double bass and C string extension maker. His double basses have a rich sound for orchestral playing and a very loud and articulate sound for playing jazz. He also does double bass repairs and restoration.\textsuperscript{36} Double basses are made in 1/4, 1/2, 3/4, 7/8, and 4/4 sizes.

\textsuperscript{33} Ibid., 35-36.
\textsuperscript{34} Ibid., 41.
\textsuperscript{35} Ibid., 42-43.
**FAMOUS DOUBLE BASS PLAYERS:**

Yung-chiao Wei. Taiwanese-American bassist Yung-chiao Wei is a virtuoso bassist and accomplished pianist. She has transcribed and recorded challenging master works such as the Elgar Cello Concerto, Butterfly Lovers Violin Concerto and two Brahms Cello Sonatas. She is the first female bassist to perform a solo recital in the Carnegie Hall and has been Professor of Double Bass at LSU since 2000.

James Vandermark. An American double bass virtuoso and professor of double bass at the Eastman School of Music in Rochester, New York. He has done many commissioned recordings, master classes, and performances. One of his teachers was Gary Karr.

Jeff Bradetich. An American double bass virtuoso and professor of double bass at the University of North Texas College of Music. Former Executive Director of the International Society of Bassists (ISB) from 1982 to 1990. Presented master classes throughout the world and transcribed over 100 solo pieces.

Gary Karr. An American double bass virtuoso. Founded the International Society of Bassists (ISB) in 1967. Gary was given Serge Koussevitzky’s double bass by Koussevitzky’s wife in 1961. It was made by the Amati family. Gary made a career as a solo double bassist and donated the Karr-Koussevitzky double bass to the ISB in 2002 when he retired.


Edgar Meyer. An American Bass virtuoso and composer who plays many different styles of music. Presented a master class and recital at LSU. Has done many commissioned recordings, master classes, and performances. One of his teachers was Stuart Sankey.

Stuart Sankey. An American Double bass virtuoso who taught at Juilliard and the Aspen Music Festival. Has done many transcriptions for the double bass. Some of his students included Yung-chiao Wei, Gary Karr, and Edgar Meyer.

Bertram Turetzky. An American double bass virtuoso soloist and composer. Author of “The Contemporary Contrabass.” Has recordings of unaccompanied double bass. Former Professor of Double bass at USC in San Diageo, California.


Franco Petracchi. An Italian double bass virtuoso, teacher, and author of the “Simplified Higher Technique” bass method book. Names like diatonic and chromatic are used for positions in the thumb position.

CHAPTER 8. DOUBLE BASS METHOD BOOKS AND REPERTOIRE

“New Method for the Double bass” by Franz Simandl.
This method book is the most popular of all the Double bass method books.
Book I focuses on the use of the 1st, 2nd, and 4th fingers, whereas the 3rd finger is used when the 4th finger is used below the thumb position. Each position is in line with the natural notes on the A string. The position between the natural notes are called intermediate positions. Book II focuses on the thumb position. The 3rd finger is used instead of the 4th finger in the thumb position. Book II also focuses on playing harmonic in the natural harmonic series and artificial harmonics.

“Simplified Higher Technique for the Double bass” by Francesco Petracchi.
This method book has examples of the use of the thumb in both the thumb position and in the lower positions. The terms diatonic and chromatic are used for positions in the thumb position.

Gary Karr’s method book has exercises where the thumb is used to play consecutive whole notes up a 5th then down 5 notes consecutively.

“Techniques for the Contrabass” by Francois Rabbath.
Francois Rabbath’s method book uses the thumb and the 3rd finger in positions lower than the thumb position. His method divides the double bass fingerboard into 6 large positions and uses the pivoting technique to play notes in each position without shifting.

“Vade Mecum for the Double bass” by George Vance.
George Vance’s method book has exercises for the left hand alone to help strengthen the left hand fingers. His method divides the double bass fingerboard into 6 large positions and starts the student playing in the 3rd position which is at the neck block.

“Complete Method for Double bass” by Giovanni Bottesini.
Bottesini played a three-string double bass. The lowest note written for the exercises in his method book is A. His method book is divided into two parts. The first part pertains to the double bass in the orchestra. The second part pertains to the double bass as a solo instrument.

“Scale System for Double bass” by Carl Flesch.
This method book focuses on scales, arpeggios and double-stops in one, two, and three octave combinations.

“Sevcik School of Bowing Technique.”
The Sevcik bowing book presents various bow strokes and techniques in a logical and organized fashion and is one of the quickest way to advance the right hand.

“Contemporary Concept of Bowing Technique” by Zimmerman
This book is an in-depth analysis on how the bow works in various types of strokes.
Other double bass method books that are great for young grade school level players are:

- Strictly Strings
- Essential Elements for Strings
- All for Strings
- String Builder

The following is a list of popular solo double bass repertoire:

- Double Bass Concerto in A major by Domenico Dragonetti
- Double Bass Concerto No. 2 in B minor by Giovanni Bottesini
- Double Bass Concerto in E minor by Serge Koussevitzky
- Double Bass Concerto by Johann Baptist Vanhal
- Arpeggione Sonata by Franz Schubert
- Moses Fantasy by Niccolò Paganini
- Sonata in G minor by Henry Eccles
- Elegy by Gabriel Faure
- Sonata in F major by Benedetto Marcello
- Sonata by Paul Hindemith
- Concerto in F major by Capuzzi
- Ode D’Espagne by Francois Rabbath
- Six Sonatas by Marcello
- Six Sonatas by Vivaldi
- Concerto in E major by Dittersdorf
- Capriccio No. 2 by Anderson
- Sonata 1963 by Proto
- Assorted Solos for the Double Bass Player by Zimmerman
- Six cello suites by Johann Sebastian Bach (arranged for double bass)
- Violin Partita #3 by Johann Sebastian Bach (arranged for double bass)
- Le Grand Tango by Astor Piazzolla (arranged for double bass)
- Butterfly Lovers Violin Concerto by Zhanhao He and Gang Chen
- Cello Sonata No. 1 and No. 2 by Johannes Brahms

The following is a list of compositions for String Ensembles that includes the double bass:

- String Quintet No. 2, Op. 77 in G Major by Antonin Dvorak
  Composed in 1875, revised in 1888; 4 movements
  Instrumentation: 2 Violins, Viola, Cello, Double bass

- Adagio and Fugue in E minor by Cato Cleis
  Composed in 2012; 2 sections
  Instrumentation: 2 Violins, Viola, Cello, Double bass

- Air varie dans le style ancient in F Major by Edouard Broustet
  Composed in the Romantic Period; 8 movements/sections
  Instrumentation: 2 Violins, Viola, Cello, Double bass
Andante agitato by Auguste Ezecchiolini
   Composed in 2012; 1 repeated section
   Instrumentation: 2 Violins, Viola, Cello, Double bass

Andante ma non troppo in E minor by Pyotr Tchaikovsky
   Composed in 1863/64
   Instrumentation: 2 Violins, Viola, Cello, Double bass

Another Lowered Tone in Eb by Herbert Straus Gardner
   Composed in 2016
   Instrumentation: 2 Violins, Viola, Cello, Double bass

Antigona by Victor Carbajo
   Composed in 1998
   Instrumentation: 2 Violins, Viola, Cello, Double bass

Bak to the Future by Herbert Straus Gardner
   Composed in 2015
   Instrumentation: 2 Violins, Viola, Cello, Double bass

Berceuse in G Major by Sant’Anna Gomes
   Composed in the Romantic Period
   Instrumentation: 2 Violins, Viola, Cello, Double bass

Blackthorn Medley in D Major by Martin Frewer
   Composed in the Modern time Period
   Instrumentation: 2 Violins, Viola, Cello, Double bass

Porrapraelinn 1866 in D Major by Martin Frewer
   Composed in the Modern time Period
   Instrumentation: 2 Violins, Viola, Cello, Double bass

Brasstet by David Toub
   Composed in 1997
   Instrumentation: 2 Violins, Viola, Cello, Double bass

C Sharp? – Oh, No! by Herbert Straus Gardner
   Composed in 2018
   Instrumentation: 2 Violins, Viola, Cello, Double bass

Canzone del Sonne by Lance M. Hendricvksen
   Composed in 2014
   Instrumentation: 2 Violins, Viola, Cello, Double bass
Charlatan 4 by Mark Ingerman
  Composed in the Modern time Period
  Instrumentation: 2 Violins, Viola, Cello, Double bass

Concertstuk voor strijkers No.1 1973 by Willy Ostijn
  Composed in 1973
  Instrumentation: 2 Violins, Viola, Cello, Double bass

Cradle Song by Michael Hasshill
  Composed in 2012
  Instrumentation: 2 Violins, Viola, Cello, Double bass

D Major Goes Downstairs by Herbert Straus Gardner
  Composed in 2017
  Instrumentation: 2 Violins, Viola, Cello, Double bass

Dachs-Studie by Hans Rott
  Composed in 1877
  Instrumentation: 2 Violins, Viola, Cello, Double bass

Dances from ‘The Harlot’s House’ by Elaine Fine
  Composed in 2008
  Instrumentation: 2 Violins, Viola, Cello, Double bass

Dona Nobis Pacem by Julian Tuan Anh Nguyen
  Composed in the Modern time Period
  Instrumentation: 2 Violins, Viola, Cello, Double bass

Downward Spiral by Sabrina Pena Young
  Composed in the Modern time Period
  Instrumentation: 2 Violins, Viola, Cello, Double bass

Dudu gallop by Sant’Anna
  Composed in 1892
  Instrumentation: 2 Violins, Viola, Cello, Double bass

Eine kleine Nachtmusik, K.525 by Wolfgang Amadeus Mozart
  Composed in 1787
  Instrumentation: 2 Violins, Viola, Cello, Double bass

Elegie and Serenade, Op. 9 by Gustav Strube
  First Publication: 1902 (Funeral music)
  Instrumentation: 2 Violins, Viola, Cello, Double bass
Esmeralda by Lia Rudeen
   Composed in 2017
   Instrumentation: 2 Violins, Viola, Cello, Double bass

Esquisse for String Quintet by Cato Cleis
   Composed in 2012
   Instrumentation: 2 Violins, Viola, Cello, Double bass

Fantasia for string choir by Willy Ostijn
   Composed in 1955
   Instrumentation: 2 Violins, Viola, Cello, Double bass

Flonzaley Favorite Encores by Alfred Pochon
   First Publication: 1920-28
   Instrumentation: 2 Violins, Viola, Cello, Double bass

Frederiquinho by Sant’Anna Gomes
   Composed in the Romantic Period
   Instrumentation: 2 Violins, Viola, Cello, Double bass

Gilsbakkapula by Martin Frewer
   Composed in the Modern time Period
   Instrumentation: 2 Violins, Viola, Cello, Double bass

Herz an Herz by Carl J. Latann
   Composed in 1860
   Instrumentation: 2 Violins, Viola, Cello, Double bass

Impromptu in B-flat minor by Aaron Alexander Cotton
   Composed in 2012
   Instrumentation: 2 Violins, Viola, Cello, Double bass

In memoriam, Op.1 No.9 by I Eon Byun
   Composed in 2018
   Instrumentation: 2 Violins, Viola, Cello, Double bass

Intermede-pizzicato by Louis Laporte
   Composed in 1892
   Instrumentation: 2 Violins, Viola, Cello, Double bass

Intermezzo by Alba Rosa
   Composed in 1952
   Instrumentation: 2 Violins, Viola, Cello, Double bass
Invenzione a 4 voci per archi by Luigi Rago
Composed in 2014
Instrumentation: 2 Violins, Viola, Cello, Double bass

The Itsy Bitsy Spider 6/8 by Herbert Straus Gardner
Composed in 2017 (For young string students)
Instrumentation: 2 Violins, Viola, Cello, Double bass

Jubilus Quintett by Kristof J. Weber
Composed in 2012
Instrumentation: 2 Violins, Viola, Cello, Double bass

Keep Ninth Trimtab to Peace by Yasunori Kanazawa
Composed in 2015
Instrumentation: 2 Violins, Viola, Cello, Double bass

Magnus raular by Martin Frewer
Composed in 2019
Instrumentation: 2 Violins, Viola, Cello, Double bass

A Major Goes Low by Herbert Straus Gardner
Composed in 2018
Instrumentation: 2 Violins, Viola, Cello, Double bass

MiniBajka by Maciej Zotnowski
Composed in 2011
Instrumentation: 2 Violins, Viola, Cello, Double bass

Minuet in A major, Op.43 No.3 by Aleksandr Nikolsky
Composed in 1920
Instrumentation: 2 Violins, Viola, Cello, Double bass

Minueto by Sant’Anna Gomes
Composed in 1910
Instrumentation: 2 Violins, Viola, Cello, Double bass

Mouse Time, 6/8 meter by Herbert Straus Gardner
Composed in 2017
Instrumentation: 2 Violins, Viola, Cello, Double bass

Der Mutter Wiegenlied, Op.254 by Adolf Reckzeh
First Publication: 1885 by Bremen Fischer
Instrumentation: 2 Violins, Viola, Cello, Double bass
Nene by Sant'Anna Gomes
Composed in 1894
Instrumentation: 2 Violins, Viola, Cello, Double bass

O Hanukkah by Herbert Straus
Composed in 2019
Instrumentation: 2 Violins, Viola, Cello, Double bass

Oseh Shalom by Herbert Straus Gardner
Composed in 2015
Instrumentation: 2 Violins, Viola, Cello, Double bass

Pavane by Alfredo D’Ambrosio
Published in 1901 by Paul Decourcelle
Instrumentation: 2 Violins, Viola, Cello, Double bass

Prelude on Jam Lucis Orto Sidere by James C. Burke
Composed in 2009
Instrumentation: 2 Violins, Viola, Cello, Double bass

Preludio, Intermezzo e Fuga by Ernesto Bertini
Composed in the Romantic Period
Instrumentation: 2 Violins, Viola, Cello, Double bass

4 Processions, Op.12 by Mark Alburger
Composed in 1978
Instrumentation: 2 Violins, Viola, Cello, Double bass

Les quatre saisons by Felicien David
First Publication: 1845 by Bureau central de musique
Instrumentation: 2 Violins, Viola, Cello, Double bass

A Quiet Moment by James C. Burke
Composed in 1979
Instrumentation: 2 Violins, Viola, Cello, Double bass

Quintet – Satz by Percy Hilder Miles
Composed in 1902
Instrumentation: 2 Violins, Viola, Cello, Double bass

Recitativo by Alba Rosa Vietor
Composed in 1959
Instrumentation: 2 Violins, Viola, Cello, Double bass
Rhapsody On A Palindrome by Robert Moore  
Composed in 2018  
Instrumentation: 2 Violins, Viola, Cello, Double bass

2 Scottish Dances By Herbert Straus Gardner  
Composed in 2017  
Instrumentation: 2 Violins, Viola, Cello, Double bass

Serenade, Op.11 by Louis Theodore Gouvy  
First Publication: 1852? By Richault  
Instrumentation: 2 Violins, Viola, Cello, Double bass

Sofou unga Astin min (Sleep My Young Love) by Martin Frewer  
Composed in the Modern time Period  
Instrumentation: 2 Violins, Viola, Cello, Double bass

Sonata per Quintetto D’archi, Op.6 by Luca Ricci  
Composed in 2017  
Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quintet for Monika Lang by Frank Zintl  
Composed: 2007 – 2009  
Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quintet in C minor Giovanni Bottesini  
Composed in 1858  
Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quintet in D major by Joseph Eybler  
Composed in 1993  
Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quintet No. 1 in A major, Op.24 by Pierre Louis Hus-Desforges  
Composed in the Classical Period  
Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quintet No. 1 in B-flat minor by A. Marando  
Composed in 2011  
Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quintet No. 1, Op.7 by Ambroise Thomas  
Published in 1835 by Richault  
Instrumentation: 2 Violins, Viola, Cello, Double bass
String Quartet No. 1, Op.17 No.5 by Victor Alberto Alario Del Rio
  Composed in 2014
  Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quartet No. 1, Op.24 by Casimir Ney
  Published in 1847
  Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quartet No. 1 by Jordan Murray Holloway
  Composed in 2015
  Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quartet No.2 in C major, Op.26 by Pierre Louis Hus-Desforges
  Composed in the Classical Period
  Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quartet No. 2 in D minor by Domenico Dragonetti
  Composed in 1834 or earlier
  Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quartet No. 2, Op. 18 No.11 by Victor Alberto Alario Del Rio
  Composed in 2014
  Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quartet No.2 by Percy Hilder Miles
  Composed in 1901
  Instrumentation: 2 Violins, Viola, Cello, Double bass 13

String Quartet No. 3 in E minor, Op. 32 by Pierre Louis Hus-Desforges
  Composed in the Classical Period
  Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quartet No. 3, Op.21 by Adolphe Blanc
  First Publication: 1857 – Paris: Richault
  Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quartet No. 3, Op.22 No.2 by Victor Alberto Alario Del Rio
  Composed in 2014
  Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quartet No. 4 in D major, Op.33 by Pierre Louis Hus-Desforges
  Composed in the Classical Period
  Instrumentation: 2 Violins, Viola, Cello, Double bass
String Quintet No. 4, Op.22 by Adolphe Blanc
First Publication: 1857 – Paris: Richault
Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quintet No. 5 in F major, Op.34 by Pierre Louis Hus-Desforges
Composed in the Classical Period
Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quintet No. 6 in E-flat major, Op.35 by Pierre Louis Hus-Desforges
Composed in the Classical Period
Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quintet No. 6, Op.36 by Adolphe Blanc
First Publication: 1859
Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quintet No. 7, Op.50 by Adolphe Blanc
First Publication: 1866
Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quintet No. 8 in G minor, Op.46 by Pierre Louis Hus-Desforges
Composed in the Classical Period
Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quintet No. 10, Op.32 by George Onslow
Composed in 1826
Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quintet No. 10, Op.38 by Nicolaus Albert Schaffner
First Publication: 1839 – Paris: Richault
Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quintet No. 11, Op.33 by George Onslow
First Publication: 1827-28 – Leipzig: Breitkopf und Hartel
Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quintet No. 12, Op. 34 by George Onslow
Composed in 1827
Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quintet No. 13 in C major by Domenico Dragonetti
Composed in the Classical Period
Instrumentation: 2 Violins, Viola, Cello, Double bass
String Quintet No. 13, Op. 35 by George Onslow
  Composed in 1827/8
  Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quintet No. 18, Op. 43 by George Onslow
  First Publication: 1833 – Leipzig: F. Kistner
  Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quintet, Op. 10 by Matias Jose Arenas
  Composed in 2011
  Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quintet, Op. 21 by Matias Jose Arenas
  Composed in 2016
  Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quintet, Op. 26 by Karol de Kontski
  Publisher info. Paris: S. Richault (ca. 1856)
  Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quintet, Op. 32 by Nicolaus Albert Schaffner
  First Publication: 1834 ca. – Paris: Richault
  Instrumentation: 2 Violins, Viola, Cello, Double bass 16

String Quintet, Op. 33 by Nicolaus Albert Schaffner
  First Publication: 1836 – Paris: Richault
  Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quintet, Op. 34 by Nicolaus Albert Schaffner
  First Publication: 1835 – Paris: Richault
  Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quintet, Op. 36 by Nicolaus Albert Schaffner
  First Publication: 1836 ca. – Paris: Richault
  Instrumentation: 2 Violins, Viola, Cello, Double bass

3 String Quintets, G.337-339 (Op. 39) by Luigi Boccherini
  Composed in 1787
  Instrumentation: 2 Violins, Viola, Cello, Double bass

String Quintet by Gor Hovhannisyan
  Composed in 1997-2001
  Instrumentation: 2 Violins, Viola, Cello, Double bass
Suite No. 1 for String Quintet, Op. 42 by Cyril Plante
Composed in 1999
Instrumentation: 2 Violins, Viola, Cello, Double bass

The Tortured Interval, No. 3! by Herbert Straus Gardner
Composed in 2016
Instrumentation: 2 Violins, Viola, Cello, Double bass

Valse Noble by Vasa Laub
Composed in the Romantic Period
Instrumentation: 2 Violins, Viola, Cello, Double bass

Variations, Op. 4 by Karol Jozef Lipinski
Composed in the Romantic Period
Instrumentation: String quartet: Violin, Viola, Cello, Double bass

Want to be A minor? by Herbert Straus Gardner
Composed in 2018
Instrumentation: 2 Violins, Viola, Cello, Double bass

Widmungs-Romanze by Carl Machts
Composed in the Romantic Period
Instrumentation: 2 Violins, Viola, Cello, Double bass

Nocturne in D major by Theodore Akimenko
Composed in 1910
Instrumentation: Violins, Viola, Cellos, Double bass

Adagio for Strings by Samuel Barber
Composed in 1936
Instrumentation: Violins, Viola, Cellos, Double bass
CONCLUSION

The double bass has gone through the evolutionary process with the type of construction, strings, and bows. We now have a standardized tuning of the strings in fourths. The German bow is normally held with an under hand grip and the French bow in normally held with an over hand grip. However, the hand grip can be switched whenever it’s necessary. The four-string double bass with the C extension is more common and popular than the five-string double bass. Different tuning methods are used by performers. Double bass players are more advantageous to explore different kind of tuning when playing solo repertoire. Tuning in fifths, using high C strings for solo repertoire, Viennese tuning, and tuning the upper three strings up a whole step and keeping the low E string tuned to E is more common nowadays. There are many more living composers writing for double bass and many virtuoso bassists transcribing works originally written for other instruments to solos for the double bass. The double bass has evolved from the role of doubling the viola da gamba as a member of the viol family to the largest and lowest pitched instrument of the string family.
BIBLIOGRAPHY


VITA

Patrick James Lavergne, born in Lafayette, Louisiana. Worked as a music instructor for several years in Louisiana and California after receiving his master’s degrees from Louisiana State University. Upon completion of his doctorate degree, he will continue to teach at the Universities.