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INVENTION THROUGH THE HARMONICS OF STEFANO SCODANIBBIO:
A METHOD OF CREATIVE IMPROVISATION FOR THE CONTEMPORARY

DOUBLE BASSIST

by

Christian Paul Chesanek

A DOCTORAL DOCUMENT

Presented to the Faculty of

The Graduate College at the University of Nebraska

In Partial Fulfillment of Requirements

For the Degree of Doctor of Musical Arts

Major: Music

(Jazz Studies)

Under the Supervision of Dr. Hans Sturm

Lincoln, Nebraska

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INVENTION THROUGH THE HARMONICS OF STEFANO SCODANIBBIO:
A METHOD OF CREATIVE IMPROVISATION FOR THE CONTEMPORARY
DOUBLE BASSIST

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University of Nebraska, 2020

Advisor: Dr. Hans Sturm

This document is an inclusive method for the double bass and comprises etudes and exercises inspired by *Sei Studi* (1981/83) composed by the Italian double bass virtuoso Stefano Scodanibbio (1956-2012). The etudes and exercises in the method are based on the analysis of seven categories of harmonic gestures that exemplify Scodanibbio's "Avant Garde" style. The seven categories, each with its own chapter, feature selected harmonic gestures extracted from the *Sei Studi*. The seven categories include: 1) natural harmonics, 2) trilled and tremolo harmonic gestures, 3) *pizzicato/arco* and normal note gestures, 4) mixed normal and harmonic note gestures, 5) artificial harmonic gestures, 6) alternate notation gestures, and 7) harp harmonic gestures. In each chapter, the selected gestures are accompanied by exercises and supplemental musical materials for further application. Improvisation etudes are composed from previous and newly written material, which will serve as catalysts for students to generate their own improvisations.

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CHAPTER 1: INTRODUCTION

Stefano Scodanibbio (1956-2012) is considered a “pioneer” of contemporary music for the double bass by pushing the envelope of technique and expression on his instrument.² Scodanibbio was born in Macerata, Italy and from a young age, Scodanibbio became fascinated with the double bass.³ During his teenage years, he played the electric bass and cello. Scodanibbio didn’t start playing the double bass until he was eighteen.⁴ During the 1980s and 1990s, Scodanibbio was an active performer and composer at festivals such as the International Society of Contemporary Music festival, the Wittener Tage für neue Kammermusik festival, and the Rassengna di Nuova Musica festival, which he founded in 1983.⁵ He premiered and performed works by Sylvano Bussotti, John Cage, Franco Donatoni, Julio Estrada, Brian Ferneyhough, Fred Frith, Vinko Globokar, Salvatore Sciarrino, and Iannis Xenakis.⁶ John Cage states that, “Stefano Scodanibbio is amazing, I haven't heard better double bass playing than Scodanibbio's. I was just amazed...”⁷ While Scodanibbio was alive, he wrote over fifty works. One of his early works entitled *Sei Studi* (1981/83) is a set of six etudes for the double bass that features Scodanibbio’s vocabulary of natural harmonics found on all four strings and symbols used to describe alternate notation and techniques. In 2012, he died of

²“Stefano Scodanibbio (1956-2012),” Last modified July,2012. Accessed January 30, 2020. <http://web.b.ebscohost.com.libproxy.unl.edu/ehost/detail/detail?vid=3&sid=53d76891-4507-49e7-800a-ce4d78242c27%40pdc-v sessmgr02&bdata=JnNpdGU9ZWwhvc3QtbGl2ZQ%3d%3d#db=aph&AN=76603156>. Article mentions that Scodanibbio “was a genuine pioneer, a double bassist and composer who devised techniques that expanded the colour and range of his instrument in ways that were previously thought impossible.”

³ Maresa Scodanibbio, “Biography,” Accessed January 30, 2020. http://www.stefanoscodanibbio.com/biography_en.htm

⁴ Thelin, Interview. February 12, 2020.

⁵ Maresa Scodanibbio, “Biography,” Accessed January 30, 2020. http://www.stefanoscodanibbio.com/biography_en.htm

⁶ Scodanibbio, “Biography,” 2.

⁷ Scodanibbio, “Contributions,” 1.

Amyotrophic Lateral Sclerosis (ALS) in Cuernavaca, Mexico. He is survived by his wife, Maresa Scodanibbio.⁸

Influence from Improvised Music

Scodanibbio was influenced by improvised music from both African-American and European traditions. George E. Lewis distinguishes between improvised music coming from “Afrological” and “Eurological” traditions.⁹ According to Lewis, these terms “refer metaphorically to musical belief systems and behavior which, in [his] view exemplify kinds of musical ‘logic.’”¹⁰ He also states that the “terms are intended to historicize the particularity of perspective characteristic of two systems that have evolved in such divergent cultural environments.”¹¹ To state his case, Lewis uses two influential figures to represent both sides of improvised music history: Charlie Parker, to represent the Afrological tradition, and John Cage to represent the Eurological tradition.¹²

Charlie Parker represents the musical and social aspects of be-bop, which as described by Lewis, brings a “theme of resistance” held by African-Americans to express their oppression from society.¹³ The resistance of be-bop came to world-wide attention, challenging the Western norms of “structure, form, and expression.”¹⁴ Two musical characteristics of be-bop, discussed by Lewis, are the use of prewritten material or “heads,” and the expansion of “harmonic sequences” for improvisation.¹⁵ The application

⁸ “In Memory,” International Society of Bassists, accessed February 25, 2020, <https://www.isbworldoffice.com/in-memory.asp>.

⁹ George E. Lewis, “Improvised Music after 1950: Afrological and Eurological Perspectives.” *Black Music Research Journal*, 16, no.1, (Spring 1996): 93.

¹⁰ Lewis, “Improvised Music”, 93.

¹¹ *Ibid.*, 93.

¹² *Ibid.*, 93.

¹³ *Ibid.*, 94.

¹⁴ *Ibid.*, 94.

¹⁵ *Ibid.*, 94.

of “harmonic sequences” for improvisation come from well-known tunes from vaudeville and Broadway. John Cage represents the “resurrection” of European musical characteristics by reincorporating improvisation.¹⁶ Lewis talks about three different terms that exemplify Cage’s musical practices in improvisation. The first term “indeterminacy” refers to musical elements that are not predetermined in a composition.¹⁷ Cage uses *Art of the Fugue* by J.S. Bach to give examples of indeterminacy, stating that “Bach’s non-specification of timbre and amplitude characteristics identifies these elements not as absent but simply as non-determined but necessary material, to be realized by a performer.”¹⁸ The second term “chance operations” refers to Cage’s application of Chinese *I Ching* in his piece *Music of Changes*.¹⁹ The compositional process of *I Ching* is designed to “generate musical material within parameters chosen by the composer.”²⁰ The third term “experimental music” refers to Cage’s “spontaneity and uniqueness” from Daisetz Suzuki’s teachings on Zen.²¹ Lewis also makes the distinction that Cage did not consider jazz as a significant style of music.

Scodanibbio can be considered to have a strong influence from both Afrological and Eurological traditions. By composing *Sei Studi*, Scodanibbio’s influence from European aesthetics is evident in his development of musical vocabulary for the bass. Lewis defines “Improvised music” as “a social location inhabited by a considerable number of present-day musicians, coming from diverse cultural backgrounds and musical practices, who have chosen to make improvisation a central part of their musical

¹⁶ Lewis, “Improvised Music”, 96.

¹⁷ *Ibid.*, 97.

¹⁸ *Ibid.*, 97.

¹⁹ *Ibid.*, 97.

²⁰ *Ibid.*, 97.

²¹ *Ibid.*, 97-98.

discourse.”²² Within this definition, Lewis defines the growth of an improviser within the lens of both Afrological and Eurological practices. He states that “improvised music is regarded as encompassing not only the formation of individual musical personalities but the harmonization of one’s musical personality with social environments, both actual and possible.”²³ With these two ideals about improvised music, placing Scodanibbio as an improviser can be ascertained from his experience and exposure to various European composers that held “Eurological” ideals about improvisation, such as John Cage. One principal statement that Lewis makes in his article about improvised music is the idea of composers writing pieces for improvisors. He states, “Creating compositions for improvisors (again, rather than a work which ‘incorporates’ improvisation) is part of many an improviser’s personal direction.”²⁴ Lewis gives examples of composers like John Zorn and Roscoe Mitchell that “provide examples of work that retain the extended interpretation that improvisors must do – thus reaffirming a role for the personality of the improvisor – per-formers within the work.”²⁵ Though the *Sei Studi* by Scodanibbio may sound improvised, the detail in the notation of phrasing, dynamics, and bow control are expressed. Scodanibbio’s attention to detail is also seen with his other compositions for solo double bass.²⁶

Scodanibbio’s influence from the Afrological tradition comes from his work with free improvisation. One recording that exemplifies Scodanibbio’s work in free improvisation with jazz bassist William Parker is *William Parker & Stefano Scodanibbio*

²² Lewis, “Improvised Music”, 110.

²³ *Ibid.*, 111.

²⁴ *Ibid.*, 113.

²⁵ *Ibid.*, 113.

²⁶ Solo bass piece written by Scodanibbio include *e/statico* (1980), *Due pezzi brillanti* (1985), *Alisei* (1986), and *... & Roll* (2007).

Bass Duo.²⁷ In the liner notes, bassist Mark Dresser distinguishes that the recording is “totally improvised and both are playing acoustically.”²⁸ Dresser also elaborates upon the two traditions that both bassists bring to the table, distinguishing Scodanibbio as coming from a tradition where “Composition tends to be explicit in all parameters – including the notation of extended techniques, microtonal pitch, hyper specificity of rhythm, articulation, dynamics – and generally there is no improvisation.”²⁹

Defining a Gesture

Below the author has identified seventy unique gestures used by Scodanibbio throughout the *Sei Studi*. A gesture is defined as a smaller segment of a larger phrase, as determined by specific left or right hand technique prescribed by Scodanibbio’s score. First, larger musical phrases are typically broken by staves in Scodanibbio’s manuscript a majority of the time. One instance where a musical phrase goes over on to the next stave is in the third etude “Upward.” (See Figure 1.1).³⁰

Figure 1.1 Musical phrase from “Upward.”

The image shows a handwritten musical score for a bass piece. The first staff begins with the tempo marking 'a tempo' and 'T=P' above the staff, and a dynamic marking 'f' below. The music consists of a sequence of notes with various accidentals (sharps and naturals). A dynamic change to 'p' (piano) is indicated, followed by a 'poco' marking. A box highlights a specific note with a 'sub.' marking. The second staff starts with a dynamic marking 'p' and a 'crescendo' marking below, and 'M (sciolte)' above. The music continues with a sequence of notes and accidentals. A box highlights a specific note with a 'sub.' marking.

²⁷ William Parker and Stefano Scodanibbio. *William Parker & Stefano Scodanibbio Bass Duo*. Liner notes by Mark Dresser and William Parker. Centering Records, 2017.

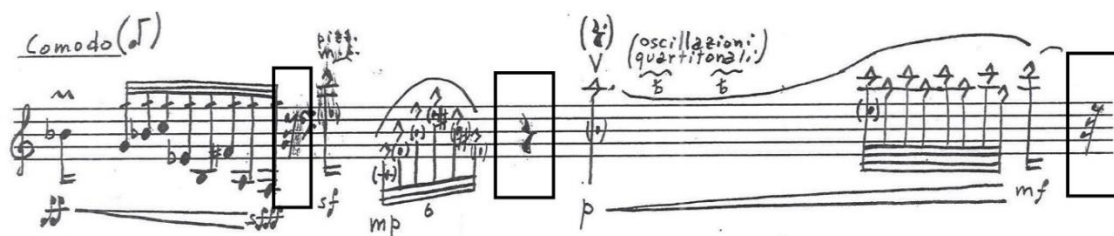
²⁸ Parker, *Parker and Scodanibbio*, Liner notes by Mark Dresser.

²⁹ *Ibid.*,.

³⁰ Scodanibbio, “Upward” from *Sei Studi*, (Italy) 1981-83, 6. (second and third staves in page 6).

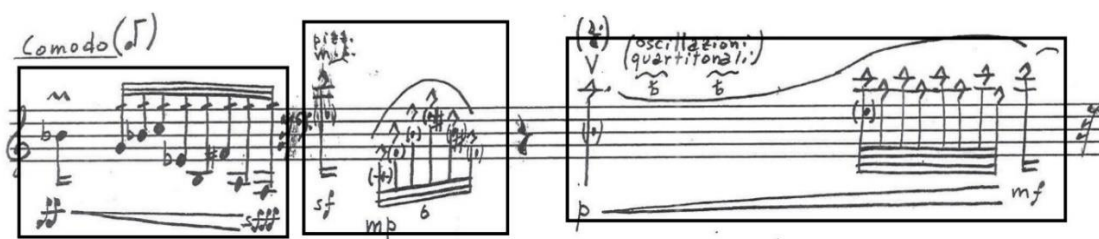
Second, rather than using time signature and bar lines, Scodanibbio marks the ending of phrases with breath marks, rests, or fermatas. For example, the first stave in the etude “Joke” (See Figure 1.2) is segmented by two thirty-second rests and a quarter-note rest.³¹

Figure 1.2 First stave of the etude “Joke” segmented by two thirty second-note rest and a quarter-note rest.



The presence of rests breaks the passage into three micro-phrases (See Figure 1.3). The first phrase is a short trill with a descending two-note tremolo line; the second phrase is a left hand *pizzicato* harmonic and a legato line comprised of natural harmonics across all four strings; and the third phrase is a natural harmonic with a pitch bend to a nine note harmonic line alternating between the fifth and seventh partials at the crook of the neck.³²

Figure 1.3 Three different musical phrases from the first stave of “Joke.”



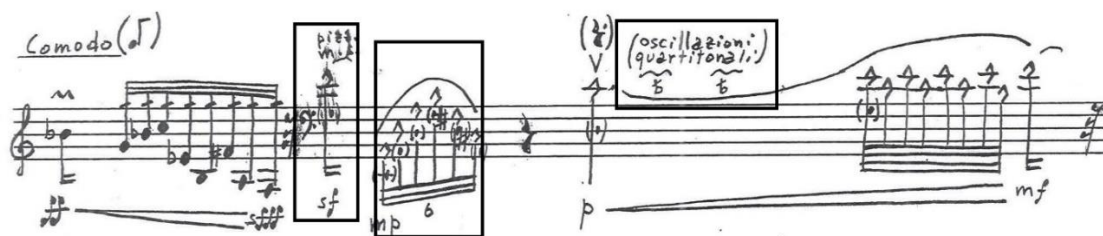
After the three musical phrases have been identified by their technical attributes, it is time to determine what will be a gesture. The first musical phrase has traditional left and right hand techniques and notation. The next two phrases (See Figure 1.4) display

³¹ Scodanibbio, “Joke,” 1.

³² Ibid., 1.

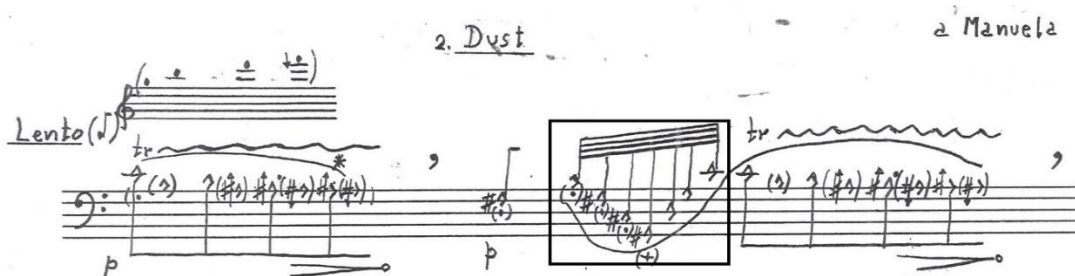
unique technical attributes that occur in *Sei Studi*; those being the left hand *pizzicato* of a natural harmonic a legato line comprised of natural harmonics across all four strings, and the natural harmonic pitch bend.³³

Figure 1.4 Three technical attributes of the second and third musical phrases.



Cataloging the gestures occurred in etude order in order to avoid duplicate gestures that are used in more than one study. Gestures that are found in the first etude that recur in later studies have been cataloged once.³⁴ The following five etudes are dissected in a similar fashion. The process for finding additional gestures is by comparing gestures that have already been determined as a reference. For example, the musical material in the first stave of the second etude “Dust” is also a legato line comprised of natural harmonics (See Figure 1.5), as found in the first etude “Joke.”³⁵

Figure 1.5 Legato natural harmonics in the second etude “Dust.”



³³ Scodanibbio, “Joke,” 1. The left hand *pizzicato* of a natural harmonic is cataloged later in the seventy gestures. (See Chapter 9, Harp Harmonics).

³⁴ Gestures 17 and 18 in Chapter four could be considered as variations rather than gestures. The author has decided to include them as gestures because of the left and right hand technique needed to perform each gesture.

³⁵ Scodanibbio, “Dust,” 3.

Though the shape of the phrase is different than the previous material in “Joke,” this musical material is considered a variation rather than a stand-alone gesture. The musical material is still a legato line comprised of natural harmonics across all four strings.

Segmenting the gestures in *Sei Studi* provides a piece of musical material for the bassist to apply as concepts rather than just learning the prewritten manuscript. Deciphering Scodanibbio’s gestures as concepts allows the opportunity to move, transpose, and vary the gestures to fit the purpose of the bassist. The bassist then can learn to play the gesture, understand the left and right hand technical elements to perform each gesture, and finally apply the overall concept and execution of each gesture to develop one’s own vocabulary.

The Method

There are many bass methods to help bassists learn to improvise in the jazz tradition (See Review of Literature, 20). However, within bass pedagogy, there is a lack of methodologies to help bassists learn to improvise using “Avant-Garde” materials – for example trill harmonics and harp harmonics – like those employed by improviser/composer Stefano Scodanibbio. The inspiration to create a modern improvisational method for the double bass led to the development of the present document for the double bass including etudes, exercises, and examples inspired by Scodanibbio’s *Sei Studi*. The goal for developing this method is to continue improvisational double bass pedagogy with musical vocabulary from the *Sei Studi*. The importance of this research is to give double bassists the opportunity to view the *Sei Studi*

under the lens of dissociative practice,³⁶ as well as an understanding of how to decipher the various categories of gestures in each etude.

The content within this method analyzes the gestures, creates new material derived from each gesture, and encourages bassists to improvise using both new and original material derived from the process of studying and analyzing each gesture. Håkon Thelin, in his article states that:

For the musician who works on developing novel playing techniques, the process of transformation is not complete until he is satisfied with his ability to use those techniques in his own or others' music. Etudes, transcriptions, improvisations, new arrangements and original compositions constitute the performer's documentation of his instrumental endeavors.³⁷

Scodanibbio's etudes were composed in the spirit of facilitating the exploration of the double bass by utilizing the harmonic series and nodal locations of partials. By combining natural harmonics in unique settings, Scodanibbio has created a new world of sounds, techniques, and gestures. Analysis and application of Scodanibbio's gestures, as well as newly composed etudes, further aid bassists in developing the ability to improvise with a suitable vocabulary of gestures derived from *Sei Studi*.

This method focuses on the analysis of gestures that exemplify Scodanibbio's style within the *Sei Studi*.³⁸ From analysis of the *Sei Studi*, the author has extracted and organized 70 gestures into seven categories: 1) natural harmonic gestures, 2) trill and

³⁶ Dissociative practice is defined as the process of isolating and practicing each musical element of a phrase independently, such as practicing the pitches slowly without rhythm, or practicing the rhythm on a single pitch.

³⁷ Håkon Thelin, "A Folk Music for the Double Bass," 5. accessed January 30, 2020. <http://haakontheelin.com/multiphonics/uploads/files/5%20Folk/A%20Folk%20Music%20for%20the%20Double%20Bass.pdf>.

³⁸ For the purpose of this document, there are two types of gestures. Normal gestures and harmonic gestures. Harmonic gestures are defined as a short musical excerpt comprised of natural harmonic partials. Normal gestures are gestures using normal finger technique on the double bass without harmonics. Each gesture spans from two to sixteen beats and can be envisioned as a short musical phrase.

tremolo harmonic gestures, 3) mixed *pizzicato* harmonic gestures and normal gestures, 4) normal and harmonic mixed note gestures, 5) artificial harmonic and bouncing bow gestures, 6) alternate notation gestures, and 7) harp harmonic gestures. Each chapter features a single group of gestures and each gesture is discussed and examined through exercises and etudes. Chapter 1 is an introduction of the research and methodology for this method; Chapter 2 focuses on the harmonic series; Chapters 3-9 focus on the seven categories of gestures; and Chapter 10 is a conclusion. Within each chapter, there are five tiers of information. The first tier is comprised of the gestures themselves, which are labeled in boldface and numbered from 1-70. The second tier is comprised of exercises labeled in coordination with the correlating chapter. When there is more than one exercise for a gesture, the exercise will be identified by the appropriate chapter followed a lower-case letter. For example, there are six exercises that accompany Gesture 1 in Chapter three. The first is labeled 3.1a, the second 3.1b, the third 3.1c, and so on. The third tier is comprised of written examples, which are notated supplemental materials that accompany gestures and exercises. The examples are labeled beginning with arabic numeral 1 in each chapter. Examples are musical material written by the author. The fourth tier is comprised of figures, which are excerpts of musical material from the original scores of the *Sei Studi* and other scores referenced in the document. The fifth and final tier is comprised of improvisation etudes. Within each improvisation etude, there are numbered boxes that correspond with the number of the gesture to be used in the improvisation. Bassists are required to play material based on the gesture indicated within the box. The gestures used in each etude are provided above each improvisation etude, so bassists will not have to flip back multiple pages to be reminded of the gestures.

Early Influences

Fernando Grillo (1946-2013) was an Italian double bass virtuoso and composer referred to as the “Buddha of the Double Bass” by Karlheinz Stockhausen.³⁹ Before Grillo played the bass, he played the guitar and it was not until 1966 that he pursued the bass at the Perugia Conservatory. While there, Grillo was interested in exploring timbral and sonic textures on the double bass such as the harmonic series. He became fascinated with the instrument’s harmonic overtone series and placement of harmonics on the instrument.⁴⁰ Grillo eventually created a compendium of gestures and techniques that employ harmonics as an addition to the traditional pedagogy for the double bass. After Grillo graduated from Perugia Conservatory, Roman composer Giacinto Scelsi became interested in Grillo’s discoveries. Grillo and Scelsi began a fruitful collaboration. Grillo would eventually go on to win first place at the Gaudeamus contemporary music competition.⁴¹ Among the highlights of his career, Grillo commissioned and premiered solo double bass music by composers such as Iannis Xenakis, Christian Wolff, and Klaus Huber. As a composer, Grillo wrote solo double bass pieces using the harmonic and timbral discoveries made during his time at the conservatory. In 2000, Grillo was chair of double bass at the ‘Santa Cecilia’ Conservatoire of Music in Rome.⁴²

Repertoire

Grillo exerted a considerable influence on Scodanibbio. While studying with Grillo, Scodanibbio imitated Grillo’s way of playing the bass as well as adapting Grillo’s

³⁹ “Fernando Grillo (1946-2013),” Last modified August 6,2013. Accessed January 29, 2020. <https://www.thestrads.com/fernando-grillo-1946-2013/2195.article>.

⁴⁰ “Fernando Grillo (1946-2013),”

⁴¹ Ibid.,.

⁴² Ibid.,.

notation and symbols. Scodanibbio was highly influenced by Grillo's piece *Paperoles*. Scodanibbio had become enamored with the piece because it contained over thirty unique techniques, despite its brevity. *Paperoles* influenced Scodanibbio's first composition in 1980 entitled *e/statico*.

Håkon Thelin observed that "the similarity between the two pieces in their dissection and isolation of the sound object and in elaborate notation of sounds and actions is striking."⁴³

Scodanibbio uses identical symbols in *e/statico* as found in Grillo's work *Paperoles*. (See Figures 1.6 and 1.7)⁴⁴

⁴³ Thelin, "Folk Music," 5.

⁴⁴ Fernando Grillo, *Paperoles*, (Milano, Edizioni Suvini Zerboni), 1. Stefano Scodanibbio, *e/statico*, (Scodanibbio), 1.

Figure 1.6 Fernando Grillo, “Note and Mode of Reading Symbols” from *Paperoles*.

































-  Arco normale – al tallone, alla punta – alla metà tra la fine del tasto e il ponte.
Plain bowing – at the neel, at the tip, mid-way between end of fingerboard and bridge.
-  Arco al tasto.
Bowing on the fingerboard.
-  Arco al ponte.
Bowing on the bridge.
-  Arco al disotto delle corde: crine alla I e IV corda.
Bow below the strings; hair on the I and IV string.
-  Arco condotto in senso circolare al tallone, diametro 1/4 della lunghezza dei crini; l'azione circolare completa corrisponde ad ogni valore di durata.
Move bow so as to describe a circle, at the neel, the diameter of the circle should be 1/4 the length of the hair; the complete circular action will correspond to each duration value.
-  Arco condotto nel senso verticale della corda, al tallone, dal ponte al tasto.
Move the bow lengthwise along the string, at the neel, from bridge to fingerboard.
-  Arco col legno.
Bowing with the wood.
-  Arco condotto in senso circolare alla punta col legno, diametro e azione come sopra.
Move bow in a circle, with wood, at the point. Diameter and action as above.
-  Arco col legno battuto alla punta e alla metà – ponte/capotasto – della corda.
Bowing with the wood, hitting at the point and at the midway-bridge/head of fingerboard (capotasto) – of the string.
-  Arco col crine battuto alla punta.
Hit the strings with the hair, at the point.
-  Percuotere la corda col nasello all'intacca del crine.
Strike the string with the nut, on the point where the hair is attached.
-  Pizzicato con la mano destra.
Right hand pizzicato.
-  Pizzicato con la mano destra e con l'unghia del medio, al disopra della posizione.
Right hand pizzicato and with middle finger nail, above the position.
-  Pizzicato con la mano destra: tirare la corda in alto e liberarla colpendo il tasto.
Right hand pizzicato: pull the string up and free it by striking the fingerboard.
-  Pizzicato simultaneo e in senso opposto del pollice e medio della mano destra.
Simultaneous pizzicato, and in the opposite direction with thumb and middle finger of the right hand.
-  Pizzicato e posizione con la mano destra: realizzare la posizione col pollice e pizzicare con l'unghia del medio.
Right hand pizzicato and position; hold the position with the thumb, do pizzicato with the nail of the middle finger.

Figure 1.7 Stefano Scodanibbio, "Key to the Symbols" from *e/statico*.

-  Arce normale - tallone, punta.
 Plain bowing - at the heel, at the tip.
-  Arce al ponte.
 Bowing on the bridge.
-  Arce al di sotto delle corde: crine alla I e IV corda.
 Bow beneath the strings: hair on the I and IV string.
-  Arce al di sotto delle corde: crine sul piano armonico.
 Bow beneath the strings: hair on the body.
-  Arce a metà tra il ponte e il tasto. Posizione a metà tra l'arco e il ponte.
 Bow midway between the bridge and the fingerboard. Position midway between the bow and the bridge.
-  Arce nel senso circolare, la velocità d'azione e il diametro sono liberi.
 Move the bow in a circular movement, free speed and free diameter of the circle.
-  Arce nel senso verticale della corda, dal ponte al tasto.
 Keeping the bow horizontal, hair on the string, move it up vertically from the bridge to the fingerboard.
-  Arce col legno nel senso verticale della corda, dal ponte al tasto.
 Ditte, but wood on the string.
-  Col legno battute.
 Striking the bowstick against the strings.
-  Pizzicate con la mano destra.
 Right hand pizzicate.
-  Pizzicate con la mano sinistra.
 Left hand pizzicate.
-  Pizzicate con la mano destra al di sopra della posizione.
 Right hand pizzicate above the position.
-  Realizzare la posizione col pollice della mano destra, pizzicare con l'unghia del medio.
 Holding the position with the right hand thumb, do pizzicato with the nail of the middle finger.
-  Pizzicate alla Bartok.
 Bartok pizzicate.
-  Il mignolo della mano sinistra realizza la posizione segnata in parentesi (o),
 diteggiare al di sopra con l'anulare, il medio e l'indice.
 The left hand little finger holds the position indicated in brackets (o),
 fingering above the position with the ring finger, the middle finger and the fo-
 refinger.
-  Pizzicare il legno del ponte con l'unghia del medio della mano destra.
 Right hand pizzicate on the bridge wood with the nail of the middle finger.

The symbols Scodanibbio uses to indicate *arco* techniques in *e/statico* are exactly the same as used by Grillo in *Paperoles*. Scodanibbio adds two additional symbols to expand the original symbol key found in Grillo's *Paperoles* (See Figure 1.8 and 1.9).⁴⁵

Figure 1.8 Symbol for "Bowing on the bridge," from Grillo's *Paperoles*.



 Arco al ponte.
Bowing on the bridge.

Figure 1.9 Symbols for "Bowing on the bridge," from Scodanibbio's *e/statico*.⁴⁶

 Arco al ponte.
Bowing on the bridge.

Grillo's symbol for bowing below the strings was adopted by Scodanibbio, who also adds an upside-down up-bow symbol, clarifying that the bow may move up and down beneath the strings (See Figures 1.10 and 1.11).⁴⁷

Figure 1.10 Symbol for "Bow below the string," from Grillo's *Paperoles*.



 Arco al disotto delle corde: crine alla I e IV corda.
Bow below the strings; hair on the I and IV string.

Figure 1.11 Symbols for "Bowing beneath the strings," from Scodanibbio's *e/statico*.⁴⁸

 Arco al di sotto delle corde: crine alla I e IV corda.
Bow beneath the strings: hair on the I and IV string.

Scodanibbio eventually abandoned Grillo's notation and symbols and became influenced by composers Salvatore Sciarrino, Luigi Nono, and Franco Donatoni.⁴⁹

⁴⁵ Grillo, *Paperoles*, 11.

⁴⁶ Scodanibbio, *e/statico*, 12.

⁴⁷ Grillo, *Paperoles*, 11.

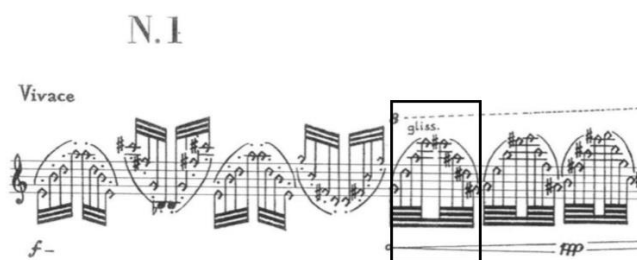
⁴⁸ Scodanibbio, *e/statico*, 12.

⁴⁹ Thelin, "Folk Music," 2.

6 Capricci

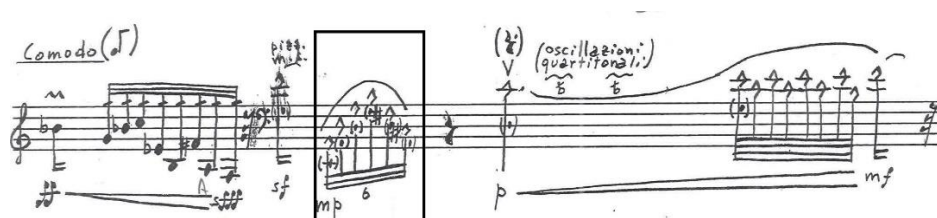
Sciarrino's six etudes, entitled *6 capricci*, influenced the notation of gestures and symbols in Scodanibbio's *Sei Studi*. Similar to the *Sei Studi*, harmonic note heads are used to display the location of nodes for legato harmonic gestures across all four strings. Figure 1.12 features a swooping legato harmonic gesture from the first etude in *6 capricci*.

Figure 1.12 Swooping legato harmonic gesture from "No.1" from *6 capricci*.



This gesture is similar in notation and shape (See Figure 1.13) to the swooping harmonic gesture seen in the first etude by Scodanibbio entitled "Joke."⁵⁰

Figure 1.13 Swooping legato harmonic gesture in "Joke" from *Sei Studi*.



Another example of a symbol adopted by Scodanibbio from *6 capricci* is the *sul tasto* to *sul ponticello* swishing bow technique. (See Figure 1.14)⁵¹

⁵⁰ Stefano Scodanibbio, "Joke" from the *Sei Studi*, (Italy), 1.

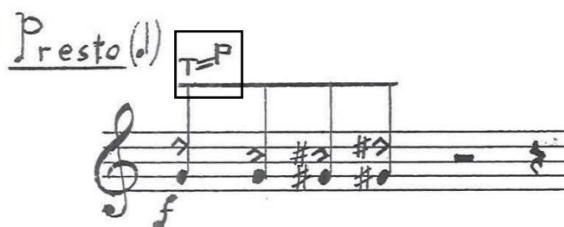
⁵¹ Sciarrino, No. 3 from *6 capricci*, 6.

Figure 1.14 Swishing bow technique in “No.3” from *6 capricci*.



The symbol used by Scodanibbio is similar to Sciarrino’s but has two less hash marks, featured in, “Upward,” the third etude. (See Figure 1.15)⁵²

Figure 1.15 Swishing bow technique in “Upward,” from *Sei Studi*.



Sei Studi

Sei Studi is a set of six etudes by Scodanibbio that exemplify his writing style and techniques for the double bass and is the work from which this document is derived.⁵³

Each of the six etudes were written between the years 1981 and 1983. The six pieces are entitled “Joke” (1981), “Dust” (1982), “Upward” (1982), “Faraway” (1983), “On turning” (1983), and “Farewell” (1983).⁵⁴

The notation of the gestures in *Sei Studi* are formatted irregularly compared to traditional music engraving practices. For example, Scodanibbio leaves out key

⁵² Scodanibbio, “Upward” from *Sei Studi*, 5.

⁵³ Scodanibbio, *Sei Studi*, (Italy) 1981-83.

⁵⁴ *Ibid.*,.

signatures, time signatures, and bar lines. Musical content however has traditional beaming and note values, and each phrase is segmented by breath marks, rests, or fermatas rather than traditional bar lines.⁵⁵ Figure 1.16 is from the second etude “Dust.” This excerpt shows the separation of phrases by breath marks.⁵⁶

Figure 1.16 Breath marks for phrasing in “Dust” from *Sei Studi*.

Figure 1.17 is an excerpt of the fifth etude entitled “On Turning.” Note that phrasing is segmented by eighth, sixteenth, and thirty-second rests and a fermata marking rather than breath marks.⁵⁷ This aspect of Scodanibbio’s music is important since it is his alternative way of showing phrasing.

⁵⁵ From this point forward, the term “phrase” refers to the combination of one to eight gestures separated by a rest, breath, or fermata marking.

⁵⁶ Scodanibbio, “Dust,” 3.

⁵⁷ Scodanibbio, “On Turning,” 11.

Figure 1.17 Rest for phrasing in “On Turning” from *Sei Studi*.

The image shows a handwritten musical score for the piece "5. On turning" from the *Sei Studi* by Gianfranco LeLi. The score is written for bass clef and includes various musical notations such as slurs, accents, and dynamic markings like "p" and "espress." The notation is dense and includes many slurs and accents, indicating a complex phrasing structure. The score is divided into two systems, with the first system starting with a "Mutavole (♩)" marking and the second system starting with a "6" marking. The score is written in a style that is both technical and expressive, with many slurs and accents throughout.

In the first five etudes, the notation, gestures, and symbols are similar. The last etude, “Farewell,” is set apart from the other etudes since Scodanibbio utilizes a technique he developed called Harp Harmonics.⁵⁸ This technique requires the use of both hands to pluck natural harmonics to create two to four note chords. Harp harmonics are further discussed in Chapter 9.

Purpose of method

“Invention Through the Harmonics of Stefano Scodanibbio” utilizes the *Sei Studi* as a foundation for developing an improvisational method, by dissecting gestures from each etude so the bassist may imitate, assimilate, and then create one’s own improvisations. Scodanibbio wrote the *Sei Studi* for the bass as a result of his experimentation in improvisation on the instrument. The creative process of his improvisations was integral to the development of his music. Thelin explains the difference between the process by which a composer writes for an instrument they do not play versus a composer writing for one’s own instrument:

⁵⁸ Mark Dresser, “A Personal Pedagogy,” in *Arcana: Musicians on music*, ed. John Zorn (New York: Hips Road and Granary Books, 2000), 252.

Where the composer usually observes the transformations as a result of the compositional process - where he has worked with form and structure, but also with instrument and playing techniques - the performer follows the opposite path. For him the transformations begin with physical explorations of the instrument - progressively, by acquiring knowledge of its fundamental techniques and by gradually transcending them with new ways of using the instrument - which initiates the creation of new expression."⁵⁹

Rather than the compositional process starting from form and structure, Scodanibbio's compositional process begins from becoming familiar with the bass and its capabilities. By having a deeper understanding on the bass, Scodanibbio is able to create compositions based on his discoveries. This improvisation to composition process is integral to *Sei Studi*. This music is written on the bass and for the bass.

Review of Literature

Since jazz has traditionally been propagated through an oral tradition, performers develop improvisational abilities by imitating other jazz artists and thereby their own musical vocabulary. For example, Lester Young was directly influenced by (among others) the tone and technique of C-melody saxophonist Frankie Trumbauer.⁶⁰ Yet as time progressed, theoretical texts that specialized in jazz were developed and as they became more available, musicians expanded their resources to include such texts in addition to studying prerecorded solos.⁶¹ According to Robert Witmer and James Robbins, improvisational method publications in jazz date back as far as the 1920s.⁶²

⁵⁹ Thelin, "Folk Music," 5.

⁶⁰ Eunmi Shim, "Trumbauer, (Orie) Frankie." *Grove Music Online*. (New York: Oxford University Press).

⁶¹ Paul Berliner, "A Very Structured Thing: Jazz Compositions as Vehicles for Improvisation." In *Thinking in Jazz: The Infinite Art of Improvisation* (Chicago: The University of Chicago Press, 1994), 73.

⁶² Robert Witmer and James Robbins. "A Historical and Critical Survey of Recent Pedagogical Materials for the Teaching and Learning of Jazz." *Council for Research in Music Education Bulletin* no. 96 (Spring 1983): 7. Witmer mentions the texts *How to Play Breaks and Endings* (1924) by Edward Winn, *Jazz Bass for Piano* (1925/27) and *Up-To-The Minute Jazz Breaks* (1925) by Art Shefte, *Christensen's Instruction Book For Song and Novelty Piano Playing* (1927) by Axel Christensen and *Das Jazz-Buch* (1926) by Alfred Baresal. He also mentions how *Down beat* featured "how -to" columns on jazz since 1934.

Further, Witmer and Robbins observed that notable jazz figures such as Bugs Bower, John Mehegan, Jerry Coker, Jamey Aebersold, and David Baker developed texts to help actively engage students when learning how to play jazz.⁶³ In addition to general jazz methods, critical texts that focus on traditional jazz bass pedagogy include *Ray Brown's Bass Method: Essential Scales, Patterns, and exercises* (1963, revised 1999), *The Evolving Bassist* (1974, revised 2000) by Rufus Reid, and *The Improvisor's Bass Method* (1979) by Chuck Sher.⁶⁴ All of these texts are still in print and are considered valuable resources for jazz double bass education.

Ray Brown's Bass Method (1963, revised 1999) – Ray Brown

This text focuses on the harmonic and melodic content created by effective walking bass lines. One aspect of Brown's method is that interval etudes range from intervals of a third to an interval of a tenth. Brown also focuses on the development of the bassist's ability to play major and minor triads up and down the fingerboard.

The Evolving Bassist (1974, revised 2000) – Rufus Reid

Reid covers a wide variety of topics pertaining to body posture, right hand dexterity, overall sound production, and the development of walking bass lines. Like most jazz bass methods, *The Evolving Bassist* focuses on the harmonic and melodic content in bass lines. Chapter 4 entitled "Walking Bass Line Construction," has a variety

⁶³ Witmer. "Pedagogical Material," 6-11. Witmer mentions *Complete Chords and progressions* (1952) and *Ad Lib* (1953) by Bugs Bower as an early resource pertaining to methods written for Jazz. Other texts mentioned are *Tonal and Rhythmic Principles* (1959) and *Jazz Rhythm and the Improvised Line* (1962) by John Mehegan, *Improvising Jazz* (1964) and *The Jazz Idiom* (1975) by Jerry Coker, thirty volume series *A New Approach to Jazz Improvisation* (1967) by Jamey Aebersold, and *A Method for Developing Improvisational Technique* (1968) by David Baker.

⁶⁴ Ray Brown, *Ray Brown's Bass Method*. (Milwaukee: Wisconsin), 1963-99. Rufus Reid, *The Evolving Bassist*. (Teaneck: New Jersey) 2000. Chuck Sher, *The Improvisor's Bass Method* (Petaluma: California), 1979.

of etudes. One of the etudes featured in the text is the development of Latin Bass lines at the end of chapter four.⁶⁵

The Improvisor's Bass Method (1979) – Chuck Sher

Chuck Sher's publication is an effective pedagogical text for bassists because (1) it covers a variety of topics on essential skills to have as a bass player; (2) is progressive in nature in that the exercises start simply and gradually become more advanced; and (3) each etude introduced can be used as a vehicle for improvisation.⁶⁶ Sher, after illustrating the written musical example, describes the possibilities of how to vary each exercise.

In addition to jazz bass - centric methods, other pedagogical texts and research pertaining to the double bass include the following texts.

The Contemporary Contrabass (1974, revised 1989) – Bertram Turetzky

The Contemporary Contrabass is one of the most important resources for composers to understand the double bass in new music including alternate notation and extended techniques. Turetzky's text includes musical excerpts from a variety of pieces that demonstrate how composers have notated alternative techniques in modern bass music. Turetzky's text covers a variety of techniques for the double bass including artificial harmonics, percussion notation for the bass, vocal and speech sounds with the bass, and two-handed *pizzicato* technique.⁶⁷ Turetzky indicates that his three primary reasons for writing this text are: (1) to articulate the real musical potential of the double bass; (2) to advocate for bassists and composers to communicate and aide each other in

⁶⁵ Rufus Reid, *The Evolving Bassist*. (Teaneck: New Jersey) 2000, 114.

⁶⁶ Chuck Sher, *The Improvisor's Bass Method* (Petaluma: California), 1979, ii. Chuck Sher states at the beginning of the text, "All the exercises and ideas in this book are designed to improvise on. The longer you spend varying each exercise, the more useful it will become to you..."

⁶⁷ Bertram Turetzky, *The Contemporary Contrabass* (Los Angeles: University of California Press,) 1989.

the creation of new music; and (3) to help enhance interest for composers to write for the double bass.⁶⁸ The text discusses contemporary pieces by George Crumb, George Perle, and Peter Phillips.⁶⁹

Modes of Playing the Double Bass: A Dictionary of Sound (1995) - Jean-Pierre Robert

Robert's book is a catalogue of double bass techniques for bassists and composers. Similar to the Turetzky text, musical excerpts from contemporary bass literature are used to describe alternate and conventional notation on a variety of topics. Techniques addressed in this book include micro-intervals, bi-tones, multiphonics, bowing techniques, and *pizzicato* techniques.⁷⁰ At the end of the text, Robert has compiled an Index of Symbols, a key for alternate notation derived from the pieces he reviewed in the text.⁷¹

Guts (2010) - Mark Dresser

Mark Dresser's CD/DVD *Guts* is a project combining Dresser's third studio CD with a DVD lecture demonstrating his extended techniques. Some of the techniques discussed include higher harmonic partials on the double bass, falsetto flautando, subharmonics, and multiphonics among others. Moreover, Dresser provides a deeper understanding of the harmonic series and nodal locations past the ninth partial, as well as PDFs of exercises, written examples, and his compositions *Bacachaonne*, and *K-Tude*.⁷²

⁶⁸ Turetzky, *Contrabass*, IX.

⁶⁹ Ibid., There are a wide variety of pieces used for analysis. Some of these pieces are: *Three Madrigals for Soprano, Vibraphone and Contrabass* (1965) by George Crumb, *Monody No.2 for Solo Double Bass* (1962) by George Perle, and *Sonata for String Bass* (1964) by Peter Philips.

⁷⁰ Jean-Pierre Robert, *Modes of Playing the Double Bass: A Dictionary of Sound* (Musica Guild, 1995) 6.

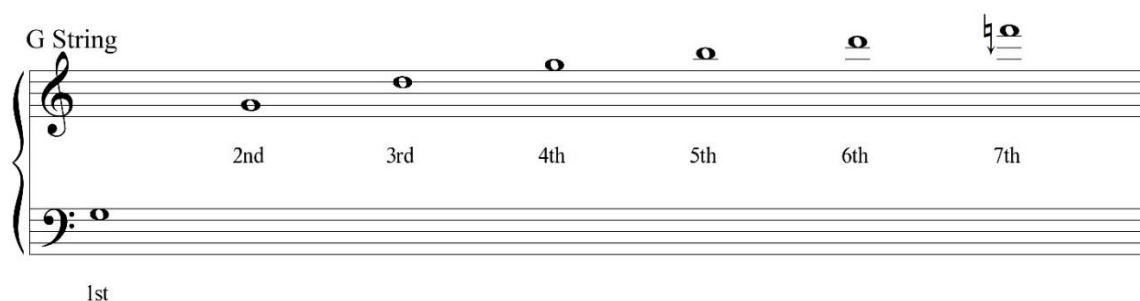
⁷¹ Robert, *A Dictionary of Sound*, 70-71.

⁷² Mark Dresser, Booklet from *Guts: Bass Explorations, Investigations and Explorations* (Jerusalem, Israel: Kadima Collective Recordings, 2010), 2.

CHAPTER 2: THE HARMONIC SERIES

In order to effectively interpret Scodanibbio's music, it is important to have a working knowledge of the harmonic series and understanding of nodal locations on the fingerboard. Example 2.1 displays the nodal locations of the partials that exist in the upper-half of the fingerboard. ⁷³

Example 2.1 Nodal locations in the upper-half of the fingerboard (G String).



The same partials found above the second partial are also found below in the lower-half of the fingerboard. Nodes located in the lower half of the fingerboard are notated with a harmonic note head. The location of the harmonic note head indicates where the prescribed left hand finger should be placed to play the partial. Occasionally, quarter tone accidentals are used to provide further information on where to place the prescribed left hand finger.

Examples 2.2-2.5 display the nodal locations of partials in the lower-half of the fingerboard on all four strings (below the second partial).

⁷³ Nodes are the locations of natural partials on the string where individual harmonics can be found. From "Explanations – A studio Demonstration" in the DVD *Guts* by Mark Dresser.

Example 2.2 Nodal locations in the lower-half of the fingerboard (G string).

G String

2nd 3rd 4th 5th 6th 7th 8th 9th

1st

Example 2.3 Nodal locations in the lower-half of the fingerboard (D string).

D String

2nd 3rd 4th 5th 6th 7th 8th 9th

1st

Example 2.4 Nodal locations in the lower-half of the fingerboard (A string).

A String

3rd 4th 5th 6th 7th 8th 9th

1st 2nd

Example 2.5 Nodal locations in the lower-half of the fingerboard (E string).

E String

3rd 4th 5th 6th 7th 8th 9th

1st 2nd

Exercise 2.1

Using Examples 2.2-2.5, become comfortable playing up to the ninth partial. Feel free to use the bow with a variety of speed, weight and placement to find the different harmonics.

One characteristic of Scodanibbio's music is the use of partials found in multiple nodal locations on the instrument. Throughout the *Sei Studi*, Scodanibbio uses the fifth, seventh, and ninth partials in different nodal locations on the fingerboard (See Examples 2.6-2.9).

Example 2.6 Nodal locations of the fifth, seventh, and ninth partials (G string).

G String

5th Partial

7th Partial

9th Partial

Example 2.7 Nodal locations of the fifth, seventh, and ninth partials (D string).

D String

5th Partial

7th Partial

9th Partial

Example 2.8 Nodal locations of the fifth, seventh, and ninth partials (A string).

The diagram shows three measures of music for the A string. Each measure is divided into two staves: a treble clef staff (top) and a bass clef staff (bottom). The key signature has one sharp (F#).
 - Measure 1: Labeled '5th Partial'. The treble staff has a whole note with a diamond marker on the second line (F#). The bass staff has a whole note with a diamond marker on the second space (F#).
 - Measure 2: Labeled '7th Partial'. The treble staff has a whole note with a diamond marker on the second space (F#). The bass staff has a whole note with a diamond marker on the second space (F#).
 - Measure 3: Labeled '9th Partial'. The treble staff has a whole note with a diamond marker on the second space (F#). The bass staff has a whole note with a diamond marker on the second space (F#).
 Arched lines connect the diamond markers across the staves in each measure, indicating the harmonic relationship between the partials.

Example 2.9 Nodal locations of the fifth, seventh, and ninth partials (E string).

The diagram shows three measures of music for the E string. Each measure is divided into two staves: a treble clef staff (top) and a bass clef staff (bottom). The key signature has one sharp (F#).
 - Measure 1: Labeled '5th Partial'. The treble staff has a whole note with a diamond marker on the second line (F#). The bass staff has a whole note with a diamond marker on the second space (F#).
 - Measure 2: Labeled '7th Partial'. The treble staff has a whole note with a diamond marker on the second space (F#). The bass staff has a whole note with a diamond marker on the second space (F#).
 - Measure 3: Labeled '9th Partial'. The treble staff has a whole note with a diamond marker on the second space (F#). The bass staff has a whole note with a diamond marker on the second space (F#).
 Arched lines connect the diamond markers across the staves in each measure, indicating the harmonic relationship between the partials.

Exercise 2.2

Similar to Exercise 2.1, use Examples 2.6-2.9 to become familiar with the multiple nodal locations of the fifth, seventh, and ninth partials. For the ninth partial, some of the nodal locations require two fingers to be placed on two nodes to create the partial, which is notated by two harmonic note heads stacked on top of one another.

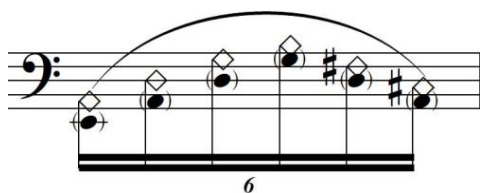
Exercises in Chapter 2 aid in mastering the rudimentary and secondary partials located in the lower-half of the fingerboard. Understanding the resonance of each partial is necessary to master the gestures from the *Sei Studi*. The bassist is encouraged to refer back to Chapter 2 as a reference until one is comfortable with the nodes and partial locations for the proceeding etudes.

CHAPTER 3: NATURAL HARMONIC GESTURES

Natural harmonic gestures focus on the natural harmonics played in the upper or lower-half of the fingerboard.

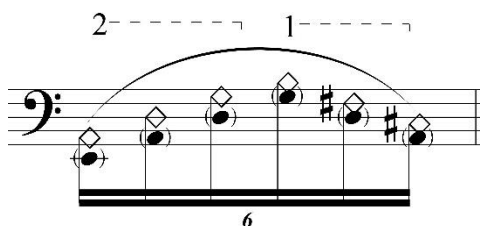
Natural harmonics played in the lower-half of the fingerboard

Gesture 1

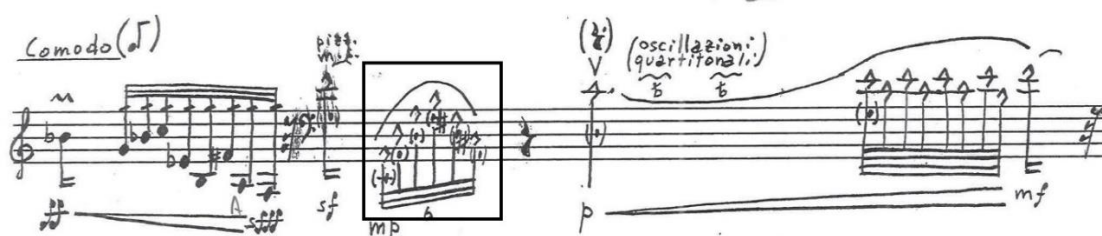


Gesture 1 is an example of a legato gesture using six natural harmonics. Gesture 1 is made possible by placing the second finger on the fourth partial for the first three pitches and then quickly changing to the first finger on the fifth partial for the remaining three pitches (See Example 3.1).⁷⁴ When playing natural harmonics, the left hand finger should never be completely depressed like a normal note. Instead, the finger should gently lay across the partial; touching the string just enough to activate the harmonic.

Example 3.1 Finger placement of the fourth and fifth partial.



⁷⁴ From this point forward, first finger refers to index finger; second finger refers to the middle finger; third finger refers to ring finger; and fourth finger refers to the pinky.

Figure 3.1 Gesture 1 from “Joke.”⁷⁵

In order for the harmonics to sound clearly, the bow should be placed relatively close to the bridge and should be moved quickly with little weight. Depending on the placement of the bow, the harmonics will sound less reverberant closer to the fingerboard (*sul tasto*), or raspy or distorted with multiple upper partials close to the bridge (*sul ponticello*). The speed of the bow will vary depending on which string the harmonic is located. For example, in Gesture 1, the bow speed will be slower for the fourth harmonic partial on the thicker E string than it will be on the fifth harmonic partial on the thinner G string. Though Gesture 1 requires the bow to move in one smooth motion, it is important to play each natural harmonic in the gesture alone to understand the speed, weight, and placement for maximum sound production.⁷⁶ Then, the bassist will play the entire gesture as one motion. Gesture 1 requires the use of the entire bow.

Gesture 1 is common within the *Sei Studi* and is a distinct sample of Scodanibbio’s musical vocabulary. Variations of Gesture 1 are seen in the second etude “Dust” and the fifth etude “On Turning.” The common partials used for this gesture are the fourth, fifth, and sixth partials in the lower-half of the fingerboard. The next set of

⁷⁵ Scodanibbio, “Joke” from *Sei Studi*, (Italy) 1981-83, 1.

⁷⁶ François Rabbath, *Nouvelle Technique de le Contrebasse: Cahier 4* (Paris: Alphonse Leduc,) 2012. xi.

exercises and examples will be for the bassist to become familiar with playing the left and right hand concepts of Gesture 1 in various partial locations.

Example 3.2 First finger over the fourth, fifth, and sixth partial.⁷⁷

The image displays three musical examples labeled '4th Partial', '5th Partial', and '6th Partial'. Each example consists of two staves. The top staff is a bass clef staff with diamond-shaped markers representing the left hand's finger position on the strings. The bottom staff is a treble clef staff with note heads representing the sounding pitch. The 4th partial shows the first finger on the G string, the 5th partial on the F# string, and the 6th partial on the E string. A curved line connects the diamond markers in each example, indicating the harmonic structure.

Exercise 3.1a

- a.) Play Example 3.2 to become familiar playing one partial on all four strings.
- b.) Play each partial in Example 3.2 using the first, second, third, and fourth left hand finger.

⁷⁷ For written examples, the top staff is the notated position of the fingers and the bottom staff is the sounding pitch. The notated position of the harmonic note head indicates a left hand finger.

Example 3.3 Partial variations between the fourth and fifth partials.

Example 3.3 consists of six variations (a-f) of a musical phrase. Each variation is presented in two staves: a bass clef staff and a treble clef staff. The bass clef staff shows a sequence of notes with fingerings 2 and 1, while the treble clef staff shows a sequence of notes with fingerings 1 and 2. The variations are arranged in two rows of three.

Example 3.4 Partial variations between the fifth and sixth partials.

Example 3.4 consists of six variations (a-f) of a musical phrase. Each variation is presented in two staves: a bass clef staff and a treble clef staff. The bass clef staff shows a sequence of notes with fingerings 2 and 1, while the treble clef staff shows a sequence of notes with fingerings 1 and 2. The variations are arranged in two rows of three.

Exercise 3.1b

Using Gesture 1, play Examples 3.3 and 3.4 to create variations between the fourth and fifth partials, and fifth and sixth partials.

Example 3.5 Partial variations between the fourth, fifth, and sixth partials.

The image displays six variations (a-f) of a musical exercise, arranged in two rows of three. Each variation consists of a bass clef staff and a treble clef staff. The bass clef staff contains a sequence of notes with fingerings indicated by numbers 1, 2, 4, and 1. The treble clef staff contains a sequence of notes with a slur over them. The variations are as follows:

- a.) Bass: 4 1; Treble: 4 1
- b.) Bass: 4 2 1; Treble: 4 1
- c.) Bass: 4 2 1; Treble: 4 2 1
- d.) Bass: 1 4; Treble: 1 4
- e.) Bass: 1 2 4; Treble: 1 2 4
- f.) Bass: 1 2 4; Treble: 1 2 4

Exercise 3.1c

Play the different variations expanding over the fourth, fifth, and sixth partials in Example 3.5.

Example 3.6 Partial variations between the third and fifth partials near the crook of the neck.

The image displays six variations (a-f) of musical notation for a string instrument, likely a violin or viola, focusing on partials near the crook of the neck. Each variation is presented in two staves: a bass clef staff and a treble clef staff. The notation includes fingerings (1 and 4) and diamond-shaped symbols indicating specific partials. The variations are arranged in two rows of three.

- a.) Bass clef: 1 (first partial), 4 (fourth partial). Treble clef: notes corresponding to the partials.
- b.) Bass clef: 1 (first partial), 4 (fourth partial). Treble clef: notes corresponding to the partials.
- c.) Bass clef: 1 (first partial), 4 (fourth partial). Treble clef: notes corresponding to the partials.
- d.) Bass clef: 4 (fourth partial), 1 (first partial). Treble clef: notes corresponding to the partials.
- e.) Bass clef: 4 (fourth partial), 1 (first partial). Treble clef: notes corresponding to the partials.
- f.) Bass clef: 4 (fourth partial), 1 (first partial). Treble clef: notes corresponding to the partials.

Exercise 3.1d

Utilize Gesture 1 implemented around the third and fifth partials. Partial combinations are written in Example 3.6.

Example 3.7 Variations between the third and fourth partials.

Example 3.7 consists of six variations (a-f) of a gesture between the third and fourth partials. Each variation is presented in two staves: a bass staff and a treble staff. The variations are:

- a.) Bass staff: 4-1, Treble staff: 1-4
- b.) Bass staff: 4-1, Treble staff: 1-4
- c.) Bass staff: 4-1, Treble staff: 1-4
- d.) Bass staff: 1-4, Treble staff: 1-4
- e.) Bass staff: 1-4, Treble staff: 1-4
- f.) Bass staff: 1-4, Treble staff: 1-4

Exercise 3.1e

Implement Gesture 1 around the third and fourth partials.

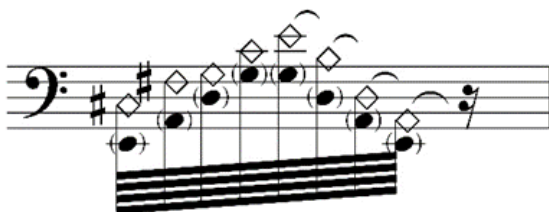
Example 3.8 Partial variations between the fifth and fourth partials.

Example 3.8 consists of six variations (a-f) of a gesture between the fifth and fourth partials. Each variation is presented in two staves: a bass staff and a treble staff. The variations are:

- a.) Bass staff: 1-4, Treble staff: 1-4
- b.) Bass staff: 1-4, Treble staff: 1-4
- c.) Bass staff: 1-4, Treble staff: 1-4
- d.) Bass staff: 4-1, Treble staff: 4-1
- e.) Bass staff: 4-1, Treble staff: 4-1
- f.) Bass staff: 4-1, Treble staff: 4-1

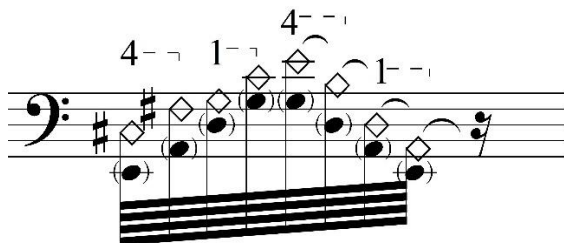
Exercise 3.1f

Utilize Gesture 1 implemented around the fifth and fourth partials.

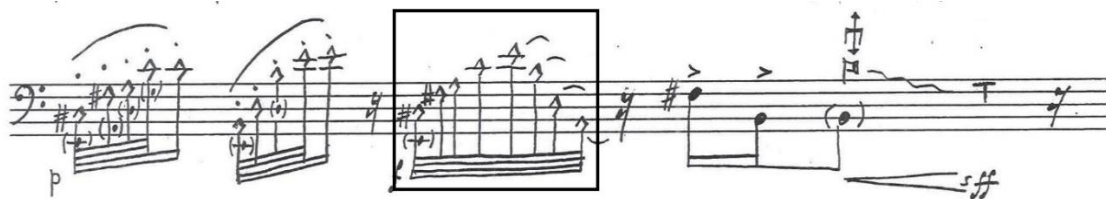
Gesture 2

The shape of Gesture 2 is similar to Gesture 1, however the pitches are no longer connected by a slurred bowing. The left hand is situated at the crook of the neck and pivots back and forth for the fourth finger to play the fifth partials and the first finger to play the fourth partials (See Example 3.9).

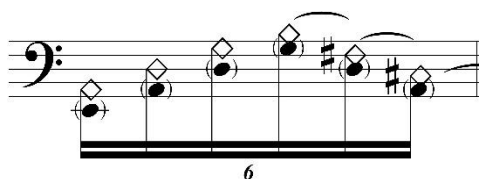
Example 3.9 Fingering for Gesture 2.



Rather than the bow moving in one smooth legato stroke, Gesture 2 has a separate bow stroke for each note. The same right hand concepts for playing harmonics from Gesture 1 also apply to Gesture 2. In order for the harmonics to sound clearly, the bow should be placed relatively close to the bridge and move quickly with little weight. Playing from the middle to the tip of the bow will accommodate the light weight and fast bow speed needed to achieve clear harmonics. If the bassist is having difficulty with coordination with both hands, one suggestion would be to explore Gesture 2 using less bow.

Figure 3.2 Gesture 2 from “Joke.”⁷⁸

Example 3.10 Realization of bowing from Gesture 2 on Gesture 1.

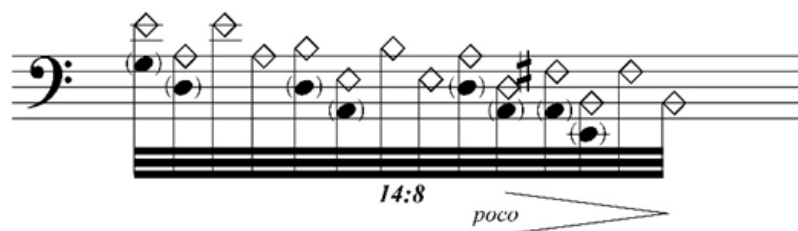


Exercise 3.2

Utilize and play Examples 3.2-3.8 from Gesture 1 with the bowing from Gesture

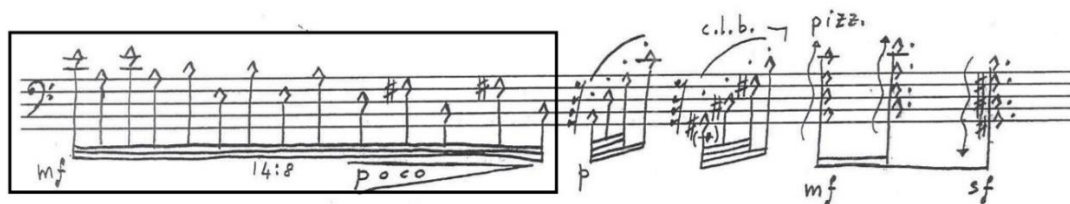
2.

Gesture 3



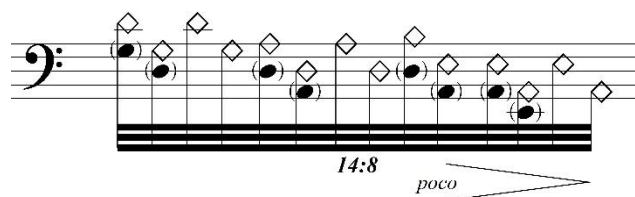
The contour of Gesture 3 comprises descending pairs of pitches with a separate bow stroke for each note. Gesture 3 requires the bassist to play three sets of string crossings from G to D, D to A, and A to E. The nodal locations for each set of string crossings is an interval of a major second apart with a hand shape of a perfect fifth. The same rule for playing Gesture 2 from the middle to the tip of the bow is applied to Gesture 3.

⁷⁸ Scodanibbio, “Joke” from *Sei Studi*, (Italy) 1981-83, 1.

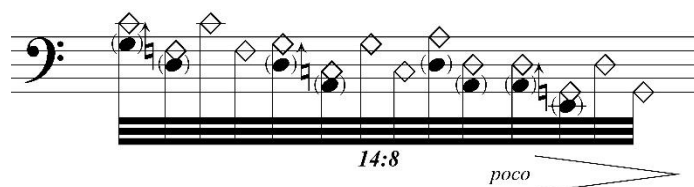
Figure 3.3 Gesture 3 from “Joke.”⁷⁹

Gesture 3 can be moved to other locations on the fingerboard (See Examples 3.11 and 3.12).

Example 3.11 Gesture 3 between the third and fourth partials.



Example 3.12 Gesture 3 between the fourth and sixth partials.

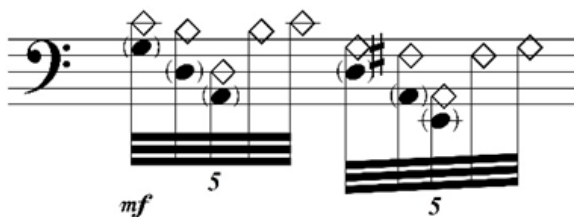


Exercise 3.3

Play with the shape of Gesture 3 at different nodal locations of the fingerboard.

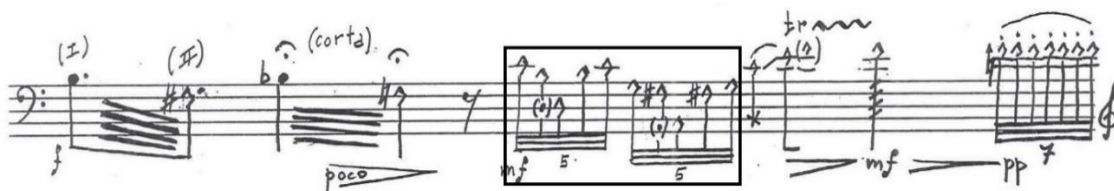
⁷⁹ Scodanibbio, “Joke” from *Sei Studi*, (Italy) 1981-83, 1.

Gesture 4



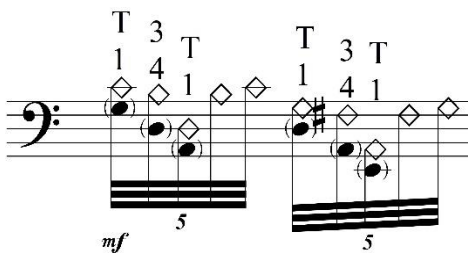
Gesture 4 is spread across the fourth to fifth partial at the crook of the neck. The shape of the gesture, rather than an arc, is a valley.

Figure 3.4 Gesture 4 from “Joke.”⁸⁰



There are two different fingerings possible for Gesture 4. One fingering option is similar to Gesture 2 where the left hand pivots back and forth at the crook of the neck, where the first finger plays the fourth partial and the fourth finger plays the fifth partial. The second option requires the bassist to lay their thumb on the fourth partial and the third finger on the fifth partial. The numbers in Example 3.13 above each note represent the finger to use on that note. The use of the thumb is represented by a capital T.

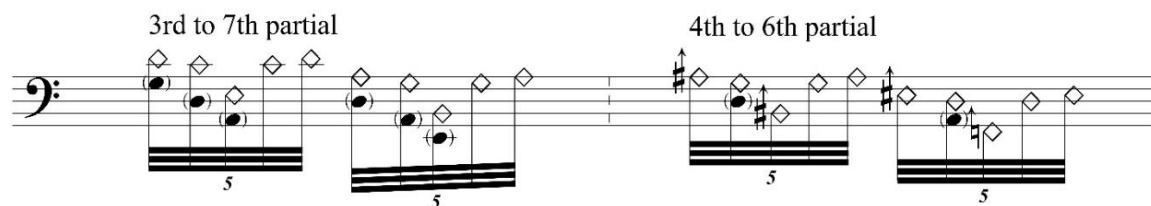
Example 3.13 Different fingerings for Gesture 4.



⁸⁰ Scodanibbio, “Joke” from *Sei Studi*, (Italy) 1981-83, 2.

Just like Gesture 3, Gesture 4 can be moved to other partial spacings (See Example 3.14).

Example 3.14 Gesture 4 between the third to seventh and fourth to sixth partial.



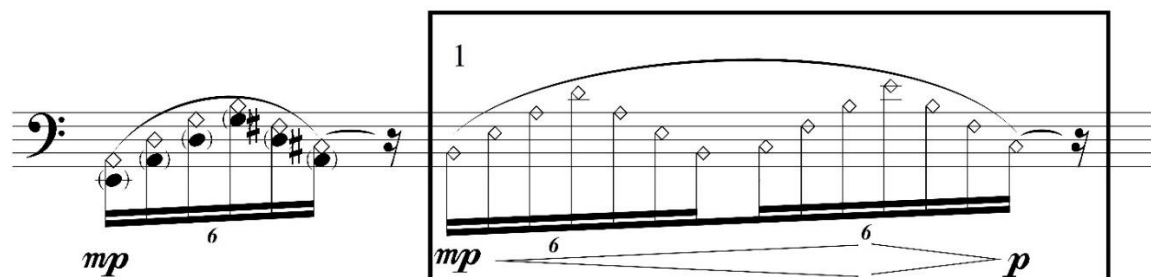
Exercise 3.4

Play Gesture 4 from the third to seventh partial at the crook of the neck, as well as between the fourth to sixth partial. Play Gesture 4 between different partial spacings in the lower-half of the fingerboard.

Improvisation Etude 1

Each etude has a set of boxes with a number inside. The number within each box corresponds with the gesture used for improvising. The notes inside the box are aleatoric in that they are determined by the bassist based on the gesture number in the box. Below is a realized example of an improvised aleatoric box.

Example 3.15 Realization of Gesture 1 in an aleatoric box.

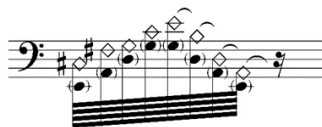


Here are the gestures used in this etude.

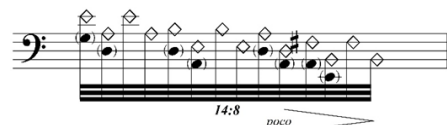
Gesture 1



Gesture 2



Gesture 3



For the first twelve Improvisation Etudes, realizations of potential note and phrasing choices will be shown. For visual reference, each improvisation etude has a video with a YouTube link in a footnote and hyperlink in the title.

Example 3.16 Improvisation Etude 1 (Realized etude)

Improvisation Etude 1 (Realized etude)⁸¹

The musical score is presented in five systems. The first system shows a melodic line with a sixteenth-note arpeggiated accompaniment, marked *mp* and a fingering of 6. A boxed section labeled '1' contains a similar melodic line with a different fingering. The second system features a long melodic phrase with a sixteenth-note accompaniment, marked *p* and *mf*. The third system is divided into three parts: a boxed section labeled '2' marked *f*, a middle section marked *mf* with a fingering of 5, and a boxed section labeled '3' marked *p*. The fourth system is a long melodic phrase with a sixteenth-note accompaniment, marked '1'. The fifth system is a single melodic phrase with a sixteenth-note accompaniment.

The realized sections in Improvisation Etude 1 are choices made by the author.

Sections marked with an arabic numeral 1 are variations of Gesture 1. The material in the first box moves from the third to fifth partial at the crook of the neck; the second box material moves from the fourth to fifth partial; and the third box material moves from the sixth partial in the lower-half of the fingerboard to the fifth partial at the crook of the

⁸¹ Refer to video of Improvisation Etude 1 from <https://youtu.be/zedFsFuyL6y>.

neck. The purpose of the consecutive partial choices for Gesture 1 is to show the bassist how the gesture can move from one partial to another. The box labeled with an arabic numeral 2 is a note-for-note duplication of Gesture 2. The box labeled with arabic numeral 3 is a variation of Gesture 3 in thumb position starting from the second partial. The gesture utilizes the fifth partial in thumb position, a major third interval from the second partial, and the seventh partial, a minor third interval from the second partial.

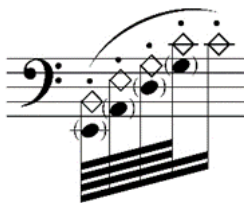
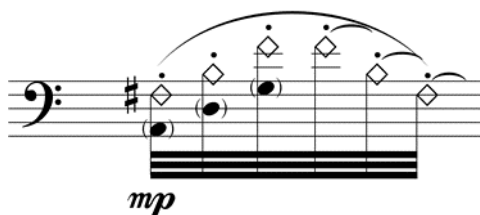
Example 3.17 Improvisation Etude 1 (Blank).

Improvisation Etude 1 “Joke”⁸²

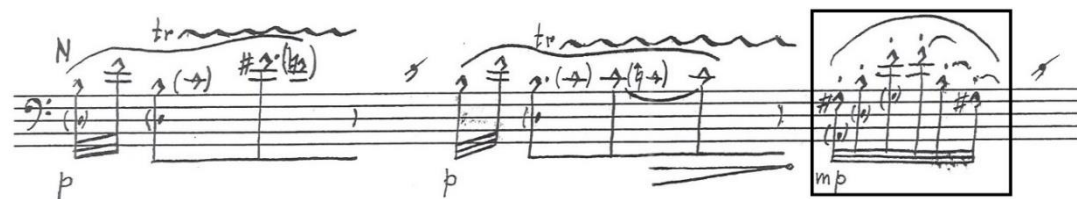
The musical score is written in bass clef and consists of three systems. The first system begins with a melodic line of sixteenth notes, marked with a '6' and a dynamic of *mp*. This is followed by a blank rectangular box labeled with the number '1'. The second system starts with another melodic line of sixteenth notes, marked with a '6' and a dynamic of *p*. This is followed by a blank rectangular box labeled '2', and then a melodic line of sixteenth notes with a dynamic of *mf* and a '5' marking. The third system begins with a blank rectangular box labeled '3', followed by a blank rectangular box labeled '1', and then a melodic line of sixteenth notes with a dynamic of *p* and a '7' marking.

The purpose for a blank etude is for the bassist to add their own notes and ideas for their version of the etude. There are blank versions of all fourteen improvisation etudes.

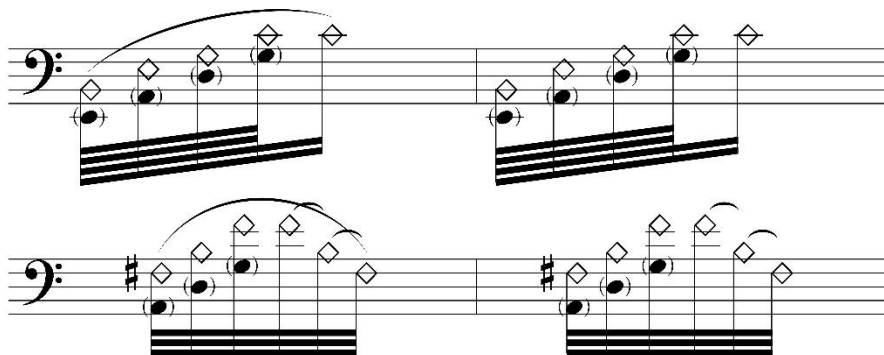
⁸² Improvisation Etude 1 utilizes Gesture 1, 2, and 3 found in Scodanibbio's *Sei Studi* entitled "Joke."

Gesture 5**Gesture 6**

Gesture 5 utilizes the fourth and third partials and Gesture 6 utilizes the fifth and seventh partials at the crook of the neck. Both gestures feature staccato markings above each pitch indicating a *jeté* or bouncing bow stroke. For these gestures to be as resonant as possible, the left and right hand must coordinate together. The fingers of the left hand, as stated before, should be placed across the partials gently, rather than depressing the string while the right hand bow arm bounces across each strings. Since Gestures 5 and 6 require a bouncing bow, it is important to use the upper-half (tip) of the bow while playing both gestures. To determine the shape and amount of bow required to bounce on each string, the bassist should play each of the gestures with a legato bow stroke. Once the amount of bow is determined for each gesture, the bassist should throw the bow in the same direction and shape of the legato bow stroke.

Figure 3.5 Gesture 5 from “Joke.”⁸³Figure 3.6 Gesture 6 from “Dust.”⁸⁴

Example 3.18 Gestures 5 and 6 played with a legato stroke and single note stroke.



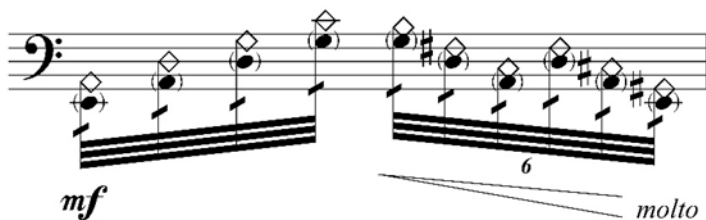
Exercise 3.5

Play Gestures 5 and 6 with and without the *jeté* bouncing stroke (See Example 3.18).

⁸³ Scodanibbio, “Joke” from *Sei Studi*, (Italy) 1981-83, 1.

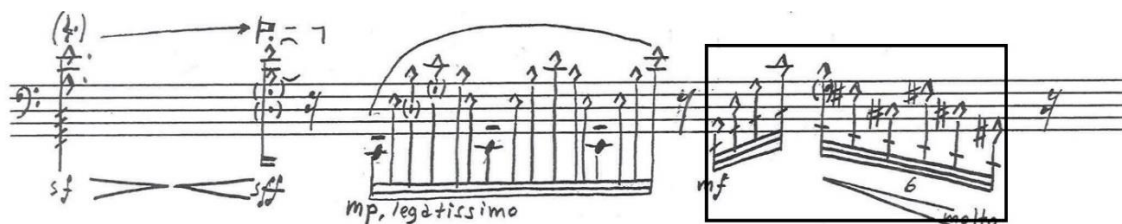
⁸⁴ Scodanibbio, “Dust”, 3.

Gesture 7

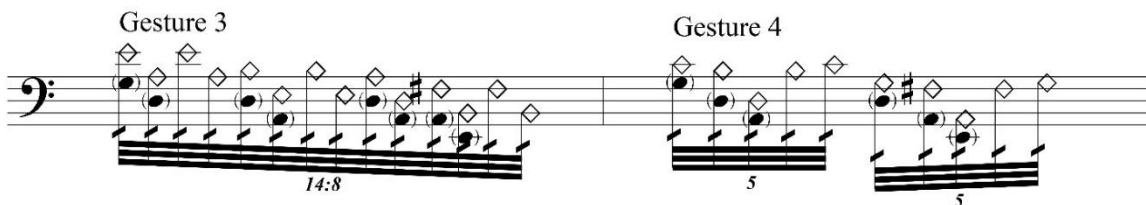


Gesture 7 is similar to Gesture 1 but with subdivision markings indicating a two-note tremolo per pitch. The two-note tremolo is effective when played near the middle of the bow, just past the balance point. The same left hand principles for harmonics are applied to Gesture 7.

Figure 3.7 Gesture 7 from “Joke.”⁸⁵



Example 3.19 Gestures 3 and 4 applying the two-note tremolo from Gesture 7.



Exercise 3.6

Play Gestures 3 and 4 by applying the two-note tremolo per pitch stroke from Gesture 7 (See Example 3.19).

⁸⁵ Scodanibbio, “Joke”, 1.

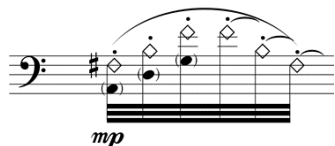
Improvisation Etude 2

As in the first improvisation etude, Improvisation Etude 2 alternates between composed gestures and aleatoric improvisation boxes. Improvisation etude 2 uses Gestures 5, 6, and 7.

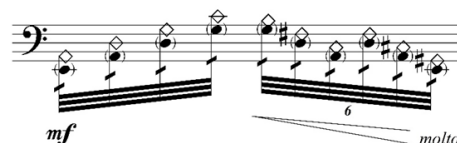
Gesture 5



Gesture 6



Gesture 7



Example 3.20 Improvisation Etude 2 (Realized).

Improvisation Etude 2 (Realized Etude)⁸⁶

Like Improvisation Etude 1, the boxes in Improvisation Etude 2 are realized by the author. The first box marked with an arabic numeral 5 is a variation of Gesture 5

⁸⁶ Refer to video of Improvisation Etude 2 from <https://youtu.be/jl0sjXv7DNI>.

utilized around the fourth and fifth partials in the lower-half of the fingerboard. The second box is a note-for-note duplication of Gesture 5. The box marked with an arabic numeral 6 is also a note-for-note duplication of Gesture 6. The box marked with an arabic number 7 is a variation of Gesture 7. The variation of Gesture 7 utilizes the second partial on the A, D, and G strings. As well as the third partial an interval of a perfect fifth from the second partial in upper-half of the fingerboard. The last partial utilized is the fifth partial between the second and third partial in the upper-half of the fingerboard. Like the variation of Gesture 3 in Improvisation Etude 1, the variation of Gesture 7 is in the upper-half of the fingerboard, to provide an example of moving a gesture from the lower-half of the fingerboard to the upper-half. The blank improvisation etude below is provided for the bassists to add notes and ideas for their own version of the etude.

Example 3.21 Improvisation Etude 2 (Blank).

Improvisation Etude 2 “Joke” and “Dust”⁸⁷

The musical score consists of three systems of bass clef staves. Each system contains a sequence of musical gestures and blank boxes for improvisation. The first system starts with a gesture marked *p*, followed by a box labeled '5', then a gesture marked *p*, and finally a gesture marked *mf*. The second system begins with a box labeled '5', followed by a box labeled '6', then a gesture marked *mf*, and ends with a gesture marked *molto*. The third system starts with a gesture marked *mp*, followed by a box labeled '7', and ends with a gesture marked *mp*. The score includes various musical notations such as notes, rests, and dynamic markings.

⁸⁷ Improvisation Etude 2 is based on Gestures 5, 6, and 7 which are found in Scodanibbio’s *Sei Studi* “Joke” and “Dust.”

Natural Harmonics on the Upper-half of the fingerboard

The harmonic partials found in the lower-half of the fingerboard can also be found in the upper-half. The left hand fingers in the upper-half of the fingerboard are at an angle due to the angle of the arm coming in contact with the upper left hand corner of the bass. For bassists who are familiar with playing harmonics in the upper-half of the fingerboard, these gestures will appear to be more familiar.

Gesture 8

Gesture 9

Both Gestures 8 and 9 are examples of natural harmonic gestures in the upper-half of the fingerboard. The same principles for playing natural harmonics in the lower-half of the fingerboard also apply to harmonics in the upper-half of the fingerboard. Both gestures have string crossings. The string crossings in Gesture 8 are from A to D and D to G, while the string crossing in Gesture 9 are from A to D. Both gestures also require the

left hand thumb to reside on the beginning harmonic partial of each gesture. Additionally, Gesture 9 is more of a legato phrase with one bow while Gesture 8 has three separate bow strokes for each of the three string crossings. Consequently, the bow for Gesture 8 is required to move quickly and with little weight near the middle of the bow across two strings at a time. Gesture 9, on the other hand, requires one bow across all four strings. Like Gesture 1, the fourth harmonic partial on the A string in Gesture 9 will require a little more bow for resonance. For this reason, the bow will move slower at the beginning of the gesture and then slightly faster to make the fifth and sixth partials resonate.

Figure 3.8 Gesture 8 from “Joke.”⁸⁸

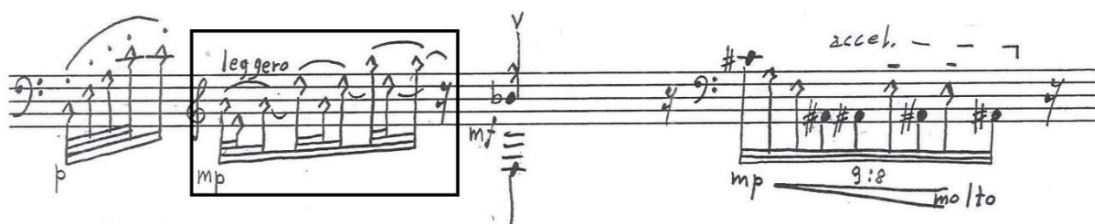
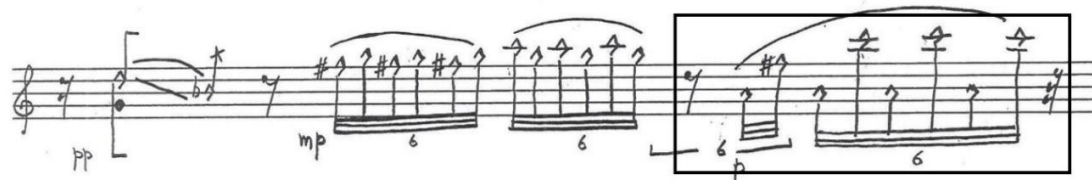


Figure 3.9 Gesture 9 from “Joke.”



⁸⁸ Scodanibbio, “Joke”, 1. Scodanibbio, “Joke”, 2.

Example 3.22 Gesture 8 between the second and fifth partials in the Upper-half of the fingerboard

Leggero

Example 3.23 Gesture 9 between the second fifth and third partials in the Upper-half of the fingerboard.

Exercise 3.7

Use both Gestures 8 and 9 as catalysts to explore various partials both above and below the original gesture.

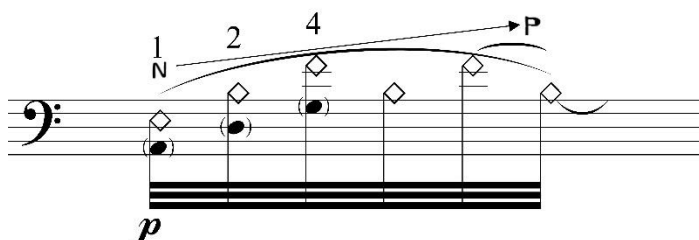
Gesture 10

Like Gesture 1, Gesture 10 has a legato stroke. The partials used in Gesture 10 are all near the crook of the neck, connecting the lower and upper-half of the fingerboard.

The partials utilized are the third, fifth, and seventh partials across the A, D, and G

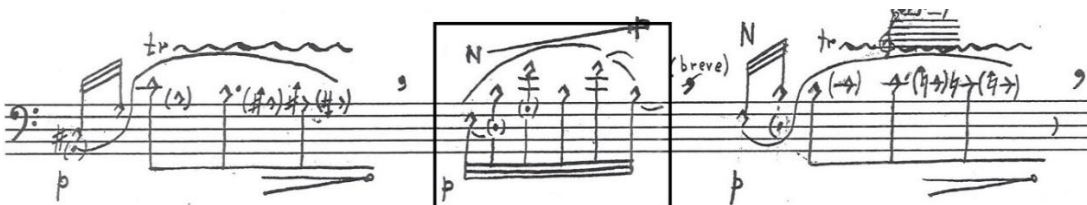
strings. The left hand thumb is situated at the crook of the neck; with the first finger on the third partial, second finger on the fifth partial, and the fourth finger on the seventh partial (See Example 3.24).

Example 3.24 Left hand finger placement for Gesture 10.



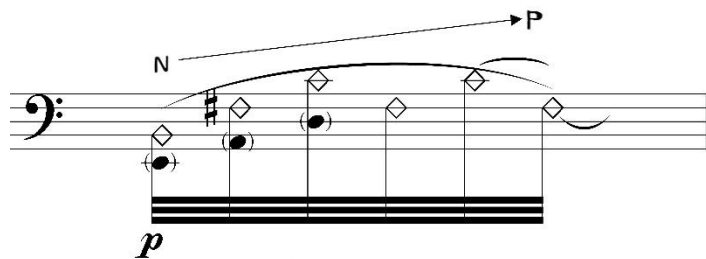
Gesture 10 is the first gesture in the method to exhibit specific bow markings *normal* (N) and *sul ponticello* (P), requiring the player to move the bow gradually from the *normal* position progressively closer to the bridge. In order for the gesture to sound smooth, the bassists should play each of the harmonic partials by themselves to determine the speed, weight, and placement of each harmonic. Since each partial in Gesture 10 is progressively higher in pitch than the previous, the location of the bow in relation to the fingerboard and bridge will be slightly different. Incorporating the (T) *sul tasto* to (P) *sul ponticello* bow technique will accommodate for the different bow location to access the three different partials.

Figure 3.10 Gesture 10 from “Dust.”⁸⁹



⁸⁹ Scodanibbio, “Dust”, 3.

Example 3.25 Gesture 10 starting on the E string.



Exercise 3.8

Play Gesture 10 starting on the E string.

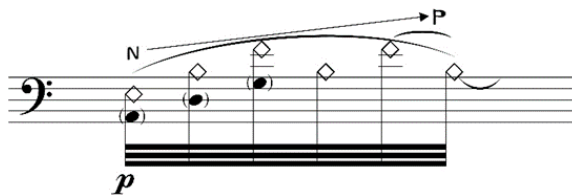
Improvisation Etude 3

The written material in Improvisation Etude 3 is comprised of alternate variations of Gestures 8, 9, and 10. The written material gives the opportunity to play altered versions of Gestures 8, 9, and 10.

Gesture 8



Gesture 10



Example 3.26 Improvisation Etude 3 (Realized)

Improvisation Etude 3 (Realized Etude)⁹⁰

There are only two sections for the bassist to improvise in Improvisation Etude 3.

The first box with an arabic numeral 8 is a variation of Gesture 8. This variation utilizes the fifth, third, and seventh partials in the upper-half of the fingerboard. The gesture requires a left hand shape of a minor third by placing the thumb on the fifth partial and first finger on the third partial. To reach the seventh partial above the fifth partial, the third finger will open up, resulting in an interval of a minor third on the G string. The box marked with an arabic numeral 10 is a variation of Gesture 10 with the same rhythm and shape of Gesture 9. This is also an example of having more than one variation of a gesture in an aleatoric box. Both variations move across three strings between the fourth, fifth, and sixth partials in the upper-half of the fingerboard. The thumb, first, and second finger are used to create a hand shape comprised of a perfect fifth between the fourth and sixth partial, and a major third hand shape between the sixth and fifth partials.

⁹⁰ Refer to video of Improvisation Etude 3 <https://youtu.be/qzaFyE6TDU8>.

Example 3.27 Improvisation Etude 3 (Blank)

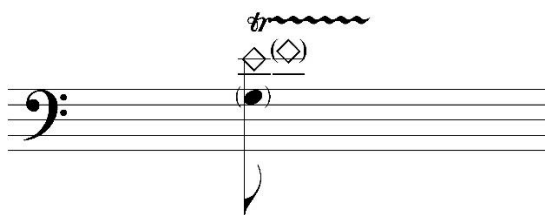
Improvisation Etude 3 “Joke,” and “Dust”⁹¹

The musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains two measures of music, each with a sixteenth-note scale-like pattern starting on G4 and ending on D5, marked with *mp* and a '6' below. The third measure is a blank box labeled '8'. The middle staff is in treble clef with a key signature of one sharp and a common time signature. It contains four measures: the first is a sixteenth-note scale starting on G4, marked with *p* and a '6' below; the second is a sixteenth-note scale starting on G4, marked with a '6' below; the third and fourth are quarter-note chords (G4-A4-B4 and G4-A4-B4) with a fermata over the second measure. The bottom staff is in bass clef with a key signature of one sharp and a common time signature. It contains two measures: the first is a blank box labeled '10'; the second is a sixteenth-note scale starting on G3 and ending on D4, marked with *p* and 'N' above. The third measure is a sixteenth-note scale starting on G3 and ending on D4, marked with 'P' above. The fourth measure is a sixteenth-note scale starting on G3 and ending on D4, marked with 'N' above.

⁹¹ Improvisation Etude 3 is based on Gestures 8, 9, and 10 found in Scodanibbio's *Sei Studi* entitled "Joke" and "Dust."

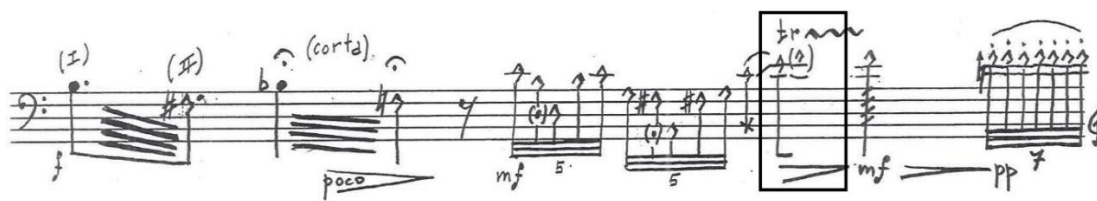
CHAPTER 4: TRILL AND TREMOLO HARMONIC GESTURES

Gesture 11



Gesture 11 is an example of a trilled harmonic gesture. In order to play the gesture, the bassist must rapidly alternate back and forth between two harmonic partials to create a trill. Unlike a normal note trill, the left hand finger on the starting harmonic partial must be off the string in order for the second harmonic partial to resonate. In order for trill harmonics to sound clear, the bow should be placed relatively close to the bridge and move quickly with little weight. Gesture 11 requires the bassist to use a full bow with little weight.

Figure 4.1 Gesture 11 from “Joke.”⁹²



⁹² Scodanibbio, “Joke” from *Sei Studi*, 2.

Example 4.1 Gesture 11 played across all four strings.

The musical score for Example 4.1 consists of two staves: a bass staff and a treble staff. The bass staff is divided into four measures, each labeled with a string: 'G string', 'D string', 'A string', and 'E string'. Above each measure in the bass staff is a trill symbol (a diamond with a circle inside) and a wavy line representing the trill. The treble staff shows the corresponding notes for each string: G4, D4, A3, and E3. The notes are beamed together in pairs across the four measures.

Exercise 4.1a

Play Gesture 11 across the D, A, and E string between the fifth and seventh partials at the crook of the neck. The speed of the bow will be reduced when playing Gesture 11 on the D, A, and E strings because of the gradual increase in thickness of each string.

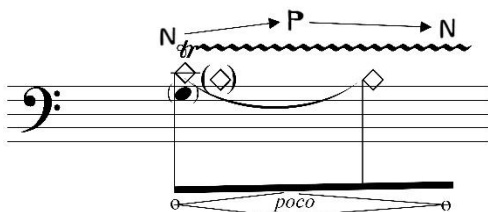
Example 4.2 Gesture 11 placed between the third and fifth partials across all four strings.

The musical score for Example 4.2 consists of two staves: a bass staff and a treble staff. The bass staff is divided into four measures, each labeled with a string: 'G string', 'D String', 'A string', and 'E string'. Above each measure in the bass staff is a trill symbol (a diamond with a circle inside) and a wavy line representing the trill. The treble staff shows the corresponding notes for each string: G4, D4, A3, and E3. The notes are beamed together in pairs across the four measures.

Exercise 4.1b

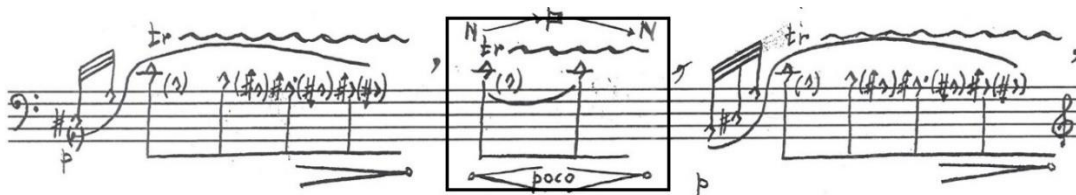
Play Gesture 11 between the third and fifth partials with the fifth partial at the beginning of the trill (See Example 4.2).

Gesture 12

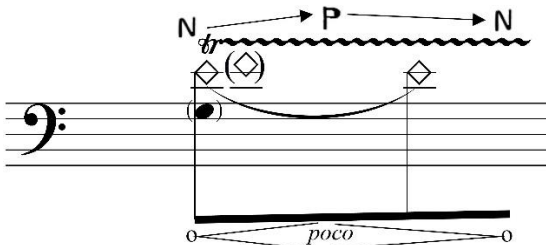


Gesture 12 is a trill harmonic gesture between a harmonic partial below the starting note. The bow markings for *normal* (N) and *sul ponticello* (P) are indicated, requiring the bassist to move the bow from *normal* playing position progressively closer to the bridge and then back to the *normal* playing position while playing the gesture. The same left and right hand concepts from Gesture 11 also apply to Gesture 12. Gesture 12 will also require multiple bow changes in order to give the maximum resonance of the gesture.

Figure 4.2 Gesture 12 from “Dust.”⁹³



Example 4.3 Gesture 12 between the fifth and seventh partial at the crook of the neck.

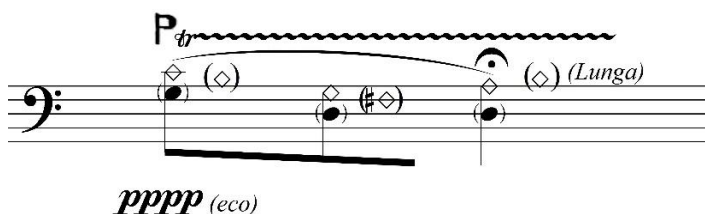


⁹³ Scodanibbio, “Dust” from *Sei Studi*, 3.

Exercise 4.2

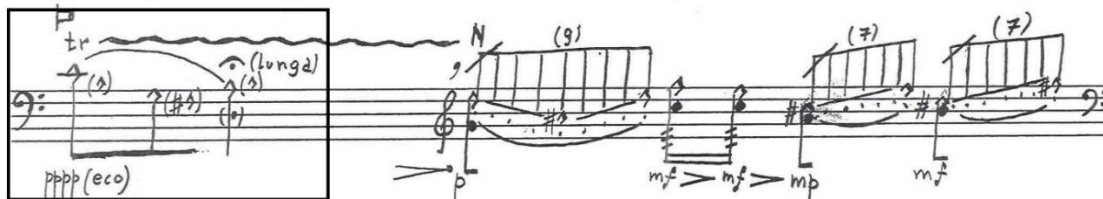
Play Gesture 12 with partials above and below the target partial, utilizing the same bowing instructions indicated in Gesture 12.

Gesture 13



Gesture 13 incorporates trilled harmonics that alternate above or below the target partial. The first two trill harmonics require the second and first finger to alternate between the fourth and fifth partials in the lower-half of the fingerboard, while the third trill harmonic requires the first and fourth finger to play the third and fifth partials at the crook of the neck. Gesture 13 is played entirely *sul ponticello* (P) and has written instruction to sound like an echo (“eco”) written next to the dynamic marking of the gesture. Regardless of the slur, the bassist may use more than one bow change to play the entire gesture.

Figure 4.3 Gesture 13 from “Dust.”⁹⁴



⁹⁴ Scodanibbio, “Dust” from *Sei Studi*, 4.

Example 4.4 Gesture 13 on the D and A and A and E string.

Exercise 4.3

Play Gesture 13 across the D and A string and the A and E string.

Gesture 14

Gesture 14 is an example of a trilled gesture that moves from the lower-half to upper-half of the fingerboard. Like Gesture 13, Gesture 14 has written instruction to sound like an echo while moving the bow closer to the bridge starting on the B harmonic located in the upper-half of the fingerboard. The partials utilized in this gesture are the fourth, fifth, and seventh partials in the lower-half of the fingerboard, and the fifth and eighth partials in the upper-half of the fingerboard. The entire gesture is played on the G string. Gesture 14 is from the second etude “Dust.”⁹⁵

⁹⁵ Scodanibbio, “Dust” from *Sei Studi*, 3.

Figure 4.4 Gesture 14 from “Dust.”

Handwritten musical score for Figure 4.4, Gesture 14 from "Dust." The score is written on a grand staff (treble and bass clefs). It features a complex melodic line with trills (tr) and slurs. Dynamics include *ppp(er.a)*, *mf*, *p*, and *mf*. A tempo marking *poco rall.* is present. A box encloses the first two measures. A fermata is placed over the final measure. The score includes various musical notations such as accidentals, slurs, and trills.

Exercise 4.4

Play each of the following trilled harmonic gestures as written.

Example 4.5 Trilled harmonics above and below the target partial located at the fifth and third partials on the upper-half of the fingerboard.

Musical score for Example 4.5, showing trilled harmonics on the G and D strings. The score is written on a grand staff (treble and bass clefs). It consists of two systems, one for the G string and one for the D string. Each system has four measures. The G string system shows trilled harmonics above and below the target partial (indicated by a diamond symbol) at the fifth and third partials. The D string system shows trilled harmonics above and below the target partial at the fifth and third partials. The score includes various musical notations such as accidentals, slurs, and trills.

A string

E string

Improvisation Etude 4

For Improvisation Etude 4, play the trill harmonic gestures as written.

Improvisation Etude 4 is the first to use breath markings for phrasing. Etude 4 features Gestures 11, 12, 13, and 14.

Gesture 11

Gesture 12

Gesture 13

Gesture 14

Example 4.6 Improvisation Etude 4 (Realized)

Improvisation Etude 4 (Realized Etude)⁹⁶

The musical score consists of five systems of music. The first system shows a bass line with a trill harmonic on the G string (marked 11) and a trill harmonic on the A string (marked 11). The second system shows a trill harmonic on the upper half of the fingerboard (marked 12) and a trill harmonic on the D string (marked 13). The third system shows a trill harmonic on the A string (marked 14) and a trill harmonic on the A string (marked 14). The fourth system shows a trill harmonic on the A string (marked 11) and a trill harmonic on the A string (marked 11). The fifth system shows a trill harmonic on the A string (marked 11) and a trill harmonic on the A string (marked 11). The score includes dynamics like *pppp* (eco) and *P*, and articulation like *(Lunga)*. The score also includes the instruction *Sul D*.

There are five boxes for the bassist to improvise in Improvisation Etude 4. The two boxes marked with the number 11 are both variations of Gesture 11. The first box is a trill harmonic that alternates between the fifth and fourth partials on the G string, while the second trill harmonic alternates between the fourth and fifth partials on the A string. The box marked with the number 12 is a variation of Gesture 12. This trill harmonic gesture utilizes the third and seventh partials in the upper-half of the fingerboard. The box marked with the number 13 is a variation of Gesture 13. The first trill harmonic alternates between the fourth and fifth partials on the D string. The next two trill harmonics are located on the A string, utilizing the fourth and fifth partials in the lower-half of the fingerboard and the third and fifth partials at the crook of the neck. The box marked with

⁹⁶ Refer to video of Improvisation Etude 4 <https://youtu.be/4PU423Lxhwc>.

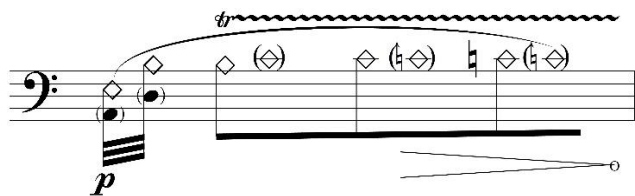
the number 14 is a slight variation of Gesture 14. The main difference between the original Gesture 14 and the variation is that the last two trill harmonics start with the eighth partial rather than the third partial. The variation of Gesture 14 is played on entirely on the G string.

Example 4.7 Improvisation Etude 4 (Blank)

Improvisation Etude 4 “Dust”⁹⁷

⁹⁷ Improvisation Etude 4 is based on Gestures 11, 12, 13, and 14 found in Scodanibbio’s *Sei Studi* entitled “Dust.”

Gesture 15



Gesture 15 is a trill harmonic gesture that starts with a two-note legato gesture between the third to fifth partial. Once the fourth finger plays the fifth partial, quickly replace the fourth finger with the first finger to play the trill located between the fifth and seventh partials. Both trill harmonics are played with the first and second finger and located between the fifth and seventh and seventh and ninth partials (See Example 4.8). Like previous gestures, multiple bow changes after the legato gesture are welcomed to accommodate for the faster bow speed required to play the trill harmonics.

Example 4.8 Fingering for Gesture 15.

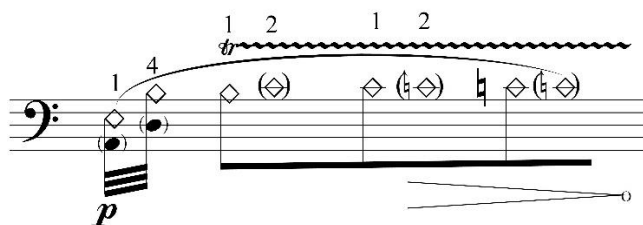
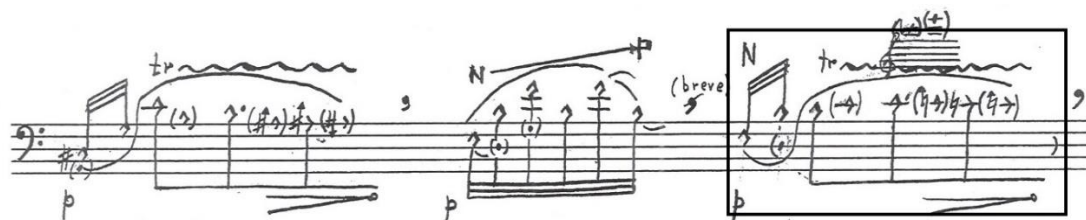


Figure 4.5 Gesture 15 from “Dust.”⁹⁸



⁹⁸ Scodanibbio, “Dust” from *Sei Studi*, 3.

Example 4.9 Gesture 15 starting on the D and E string.

Exercise 4.5

Play Gesture 15 starting on the third partial at the D and E string (See Example 4.9).

Gesture 16

Gesture 17

Gesture 18

Gestures 16, 17, and 18 are continuous trill harmonic gestures over a single slur with partial locations between the fourth and sixth partials in the lower-half of the

fingerboard. The trill harmonics in all three gestures should sound seamless, avoiding any break in sound between one trill harmonic to another. A possible fingering for all three gestures is utilizing the fourth and second finger for the fourth and fifth partials, and the first and second finger for the fifth and sixth and sixth and seventh partials (See Example 4.10). Though Gesture 17 is played one string above Gesture 16, the speed of the bow will be slightly slower with a little more weight than in Gesture 16. In order to play Gesture 18, the left hand fingers will be placed on two partials at a time. The bow in Gesture 18 will gradually move towards the bridge from *normal* playing position indicated by the (P) *sul ponticello* symbol. When playing these gestures, the consistency of the left hand contact with the partials is key and will aid in making each gesture sound seamless. Regardless of the slur marking, multiple bow changes are required for all three gestures to make each gesture as resonant as possible.

Example 4.10 Fingering option for Gestures 16 through 18.

The musical notation shows a sequence of notes on a bass clef staff with a key signature of one sharp (F#). The notes are G₂, A₂, B₂, C₃, D₃, and E₃. Above the notes are diamond-shaped fingering symbols: 4, 2, 2, 1, 2, 1. A slur covers the entire sequence. A *p* dynamic marking is at the beginning, and a hairpin symbol with a '0' at the end is at the conclusion.

Figure 4.6 Gesture 16 from “Dust.”⁹⁹

Handwritten musical score for Figure 4.6, titled "2. Dust" and "a Manuela". The score is in bass clef and marked "Lento". It features a trill (tr) and a series of notes with accidentals. A box highlights a section of the score. Dynamics include "p" and "p".

Figure 4.7 Gesture 17 from “Dust.”

Handwritten musical score for Figure 4.7. It shows a bass clef staff with a "serra to" marking and a "sim." marking. The score includes a trill (tr) and a series of notes with accidentals. A box highlights a section of the score. Dynamics include "mp" and "p".

Figure 4.8 Gesture 18 from “Dust.”

Handwritten musical score for Figure 4.8. It shows a bass clef staff with a "lunga" marking and a "pppp(eco)" marking. The score includes a trill (tr) and a series of notes with accidentals. A box highlights a section of the score. Dynamics include "mp", "(mp)", "p", and "pppp(eco)".

Example 4.11 Gesture 16 on the D and E string.

Printed musical score for Example 4.11, showing Gesture 16 on the D and E string. It features a bass clef staff with a trill (tr) and a series of notes with accidentals. Dynamics include "p" and "p".

⁹⁹ Scodanibbio, “Dust” from *Sei Studi*, 3. Scodanibbio, “Dust” from *Sei Studi*, 4. Scodanibbio, “Dust” from *Sei Studi*, 4.

Exercise 4.6a

Play Gesture 16 on the D and E string (See Example 4.11).

Example 4.12 Gesture 18 on the G and D and A and E string.

The image shows two musical staves. The left staff is for Exercise 4.6a, and the right staff is for Example 4.12. Both staves are in bass clef and show two measures of music. The notation includes diamond symbols and arrows indicating bow movement. The dynamics are marked as *p* and *mf*.

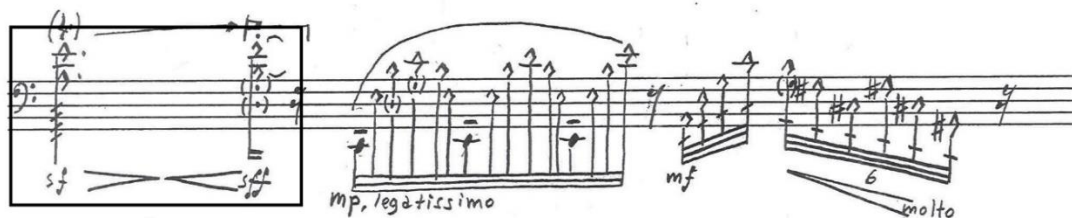
Exercise 4.6b

Play Gesture 18 across the G and D, and A and E strings (See Example 4.12).

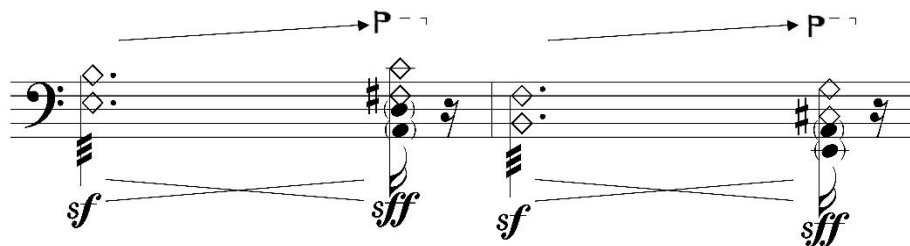
Gesture 19

The image shows a musical staff in bass clef. It depicts a double-stop tremolo harmonic gesture. The notation includes diamond symbols and arrows indicating bow movement. The dynamics are marked as *sf* and *sff*.

Gesture 19 is a double-stop tremolo harmonic gesture, utilizing the (N) and (P) symbols for the bow to move from *normal* playing position to closer to the bridge. When playing harmonic double-stops, be sure to gently lay each finger on the indicated partial without depressing each note. The bow for Gesture 19 will move swiftly at the beginning of the gesture in order to play the sforzando dynamic marking. While the bow gradually moves toward the bridge, the bow will gradually move from the tip towards the frog to be ready to play the second harmonic double-stop.

Figure 4.9 Gesture 19 from “Joke.”¹⁰⁰

Example 4.13 Gesture 19 played across the D and A and A and E strings.



Exercise 4.7

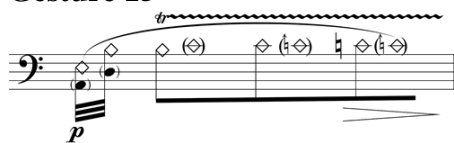
Playing Gesture 19 across the D and A string, and A and E string.

¹⁰⁰ Scodanibbio, “Joke” from *Sei Studi*, 1.

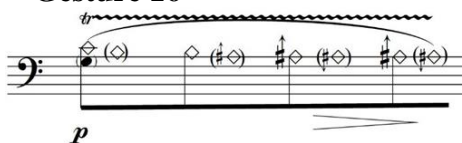
Improvisation Etude 5

In the second system, an aleatoric box indicates that the bass player must pick one's own partials to create trill harmonics. The first box in the non-realized Improvisation Etude 5 gives the option of picking either one or both of the gesture numbers.

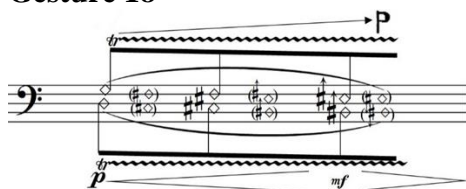
Gesture 15



Gesture 16



Gesture 18



Example 4.14 Improvisation Etude 5 (Realized)

Improvisation Etude 5 (Realized Etude)¹⁰¹

Lento (♩)

The musical score is written in bass clef with a tempo marking of **Lento** and a half note (♩) as the time signature. It features three systems of music. The first system begins with a trill on G₂ and a sequence of notes: A₂, B₂, C₃, D₃, E₃, F₃, G₃. A box labeled '16' highlights a variation of this sequence. The second system continues with trills on G₂, A₂, B₂, C₃, D₃, E₃, F₃, G₃. A box highlights a section of this line. The third system shows a melodic line with trills on G₂, A₂, B₂, C₃, D₃, E₃, F₃, G₃. A box labeled '16' highlights a variation of this sequence. Dynamics include *p*, *mf*, *sf*, and *f*. A hairpin indicates a crescendo from *p* to *P*, and another from *sf* to *f*.

There are three boxes where the bassist is able to improvise in Improvisation Etude 5. The first box marked with the number 17 is a note-for-note duplication of Gesture 17. In the blank etude, the bassist is able to choose between Gesture 15, 16, or 17. As long as the gesture sounds seamless, the bassist is welcome to choose another string and or various trill harmonic locations to play a variation of either Gesture 15, 16, and 17. The second box is not marked with a number. Instead, the bassist is instructed to choose their own trill harmonics to complete the remainder of the phrase. The author decided to add the third and fifth partials at the crook of the neck on the A and E string for the realized etude. The last box is marked with the number 16 which is a variation of Gesture 16. Instead of staying on one string, the variation of Gesture 16 utilizes the A, D, and G

¹⁰¹ Refer to video of Improvisation Etude 5 <https://youtu.be/AkZahC3jKrg>.

string for trill harmonic locations. The gesture moves from the fourth and fifth partials in the lower-half of the fingerboard on the A and D string to the third and fifth partials at the crook of the neck on the G and D string. The bassist may use multiple bow changes on all three realized gestures to make each trill harmonic speak clearly and sound seamless.

Example 4.15 Improvisation Etude 5 (Blank)

Improvisation Etude 5 “Dust”¹⁰²

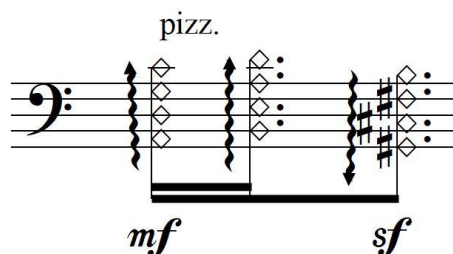
Lento (♩)

The musical score is written in bass clef and Lento tempo. It features three staves of music. The first staff begins with a trill harmonic gesture, marked with a diamond symbol and a circled diamond, and dynamics *p* and *P*. A box labeled "15 and or 16" is placed above the staff. The second staff continues the gesture with a circled diamond and a diamond, with dynamics *P* and *P*. A box labeled "Choose your own harmonies." is placed above the staff. The third staff has a trill harmonic gesture with dynamics *p* and *mf*, and a box labeled "16 and or 18" is placed above the staff. The piece concludes with dynamics *sf* and *f*.

¹⁰² Improvisation Etude 5 is based on the Gestures 15, 16, 17, and 18 found in Scodanibbio’s *Sei Studi* entitled “Dust.”

CHAPTER 5: MIXED PIZZICATO HARMONIC GESTURES AND NORMAL NOTE
GESTURES

Gesture 20



Gesture 20 is a rolling *pizzicato* harmonic gesture, accomplished by placing a left hand finger across all four strings at the location of one partial in the lower-half of the fingerboard. Like other harmonic gestures in the method, the left hand finger should be placed gently over the indicated partial to play harmonics, never depressed like a normal note. The same principle for playing *arco* harmonics are similar to playing *pizzicato* harmonics with the right hand. The location which the right hand is placed between the fingerboard and bridge will determine the clarity and resonance of the *pizzicato* harmonics. It is recommended by the author for the bassist to play each rolling *pizzicato* harmonic separately to find the best place for the right hand to play each *pizzicato* harmonic.

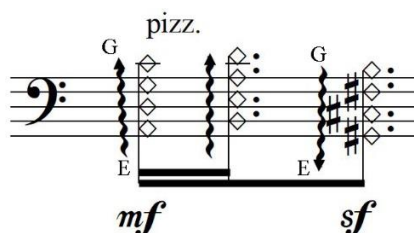
Figure 5.1 Gesture 20 from “Joke.”¹⁰³



¹⁰³ Scodanibbio, “Joke” from *Sei Studi*, 1.

The right hand thumb or first finger is used to pluck in the direction of the arrows indicated in the gesture.

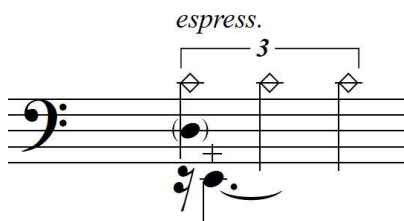
Example 5.1 Rolling *pizzicato* gesture string indications.



Exercise 5.1

Play rolling *pizzicato* harmonics on the third, fourth, fifth, sixth, and seventh partials. Utilize the eighth and ninth partials once comfortable with partials three through seven.

Gesture 21



Gesture 21 is an example of playing an open string *pizzicato* note with an *arco* natural harmonic. The fourth finger is placed on the seventh partial of the D string and played with the bow. While playing the harmonic, the left hand first finger or thumb will pluck the open E string, resulting in a two-note chord. It is important to make sure the fourth finger on the seventh partial is gently placed on the partial while playing the open E string. In order for the seventh partial to be resonant, use a light bow with lots of speed.

Figure 5.2 Gesture 21 from “On Turning.”¹⁰⁴

Example 5.2 Various open note *pizzicato* notes over the fourth partial on the D string.

Exercise 5.2

Play Gesture 21 with different variations of *pizzicato* and *arco* notes to create different chords (See Example 5.2).

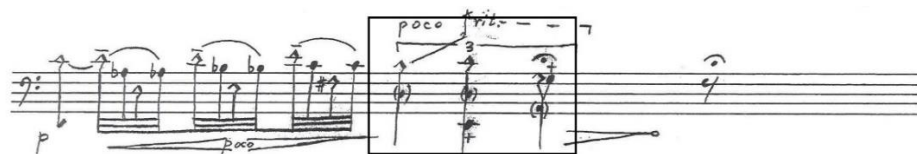
Gesture 22

Gesture 22 is an example of playing two different chords comprised of an open string *pizzicato* and an *arco* natural harmonic note. Gesture 22 has two, two-note chords comprised of a *pizzicato* open string and an *arco* harmonic. The first chord is a *pizzicato* open E string with an *arco* harmonic on the seventh partial of the D string. The second chord is a *pizzicato* open note G string with an *arco* harmonic on the seventh partial of the A string. The same left and right hand concepts for Gesture 21 also apply to Gesture

¹⁰⁴ Scodanibbio, “On Turning” from *Sei Studi*, 11.

22. The bassist is encouraged to play each two-note chord separately to practice coordination between the left and right hand.

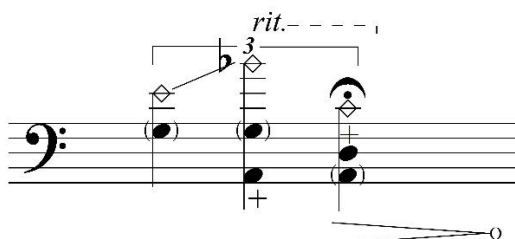
Figure 5.3 Gesture 22 from “On Turning.”¹⁰⁵



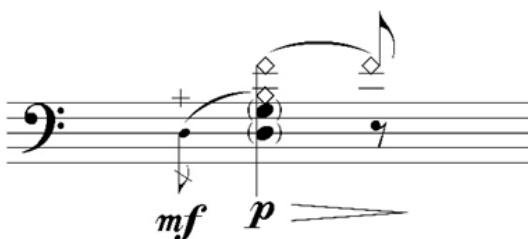
Exercise 5.3

Play Gesture 22 starting on the fifth partial of the G string. The written-out realization of Exercise 5.3 is seen in Example 5.3.

Example 5.3 Gesture 22 on the fifth partial of the G string.



Gesture 23



Gesture 23 is also a *pizzicato* harmonic gesture that requires the player to pluck an open string with the left hand while proceeding to play a double-stop harmonic with the bow. For efficiency, the left hand should be situated at the crook of the neck with the

¹⁰⁵ Scodanibbio, “On Turning” from *Sei Studi*, 12.

second finger on the D string fifth partial and fourth finger on the G string seventh partial. Once the left hand is situated, the second finger is ready to play the *pizzicato* note and ready to be placed back on the fifth partial to play the harmonic double-stop (See Example 5.4).

Example 5.4 Fingering for Gesture 23.

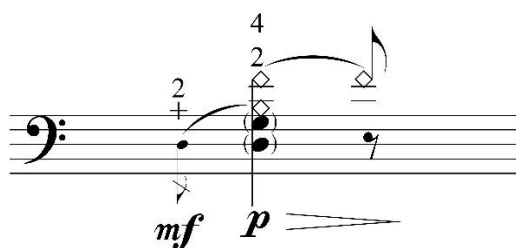
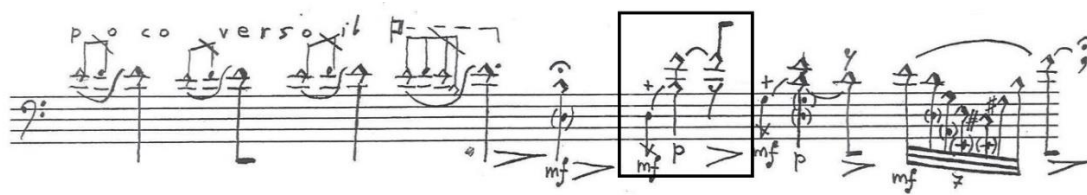


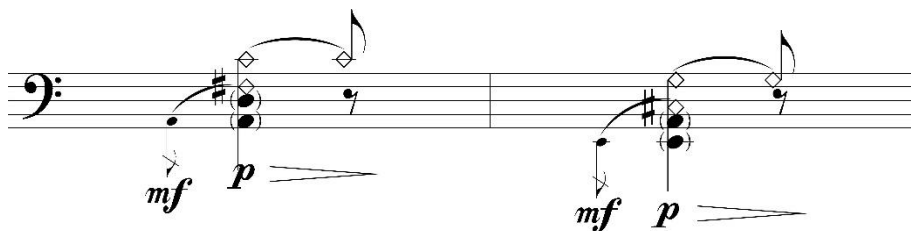
Figure 5.4 Gesture 23 in “On Turning.”¹⁰⁶



Exercise 5.4

Play Gesture 23 on the D to A and A to E strings. Exercise 5.4 is written out in Example 5.5.

Example 5.5 Gesture 23 played on the D to A and A to E strings.

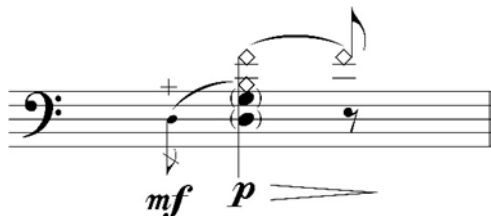


¹⁰⁶ Scodanibbio, “On Turning” from *Sei Studi*, 13.

Improvisation Etude 6

The boxes with rhythmic note heads inside require the bassists to choose their own partial locations while playing the written rhythm.

Gesture 23



Example 5.6 Improvisation Etude 6 (Realized)

Improvisation Etude 6 (Realized Etude)¹⁰⁷

There are four boxes for the bassist to improvise in Improvisation Etude 6. The first two boxes are not labeled with a number pertaining to a gesture. Instead, the bassist is encouraged to choose their own partials for rolling *pizzicato* harmonics. The first box

¹⁰⁷ Refer to video of Improvisation Etude 6 from <https://youtu.be/7XR311C1AJA>.

utilizes the third and fifth partials at the crook of the neck. The second box utilizes the fifth, sixth, seventh, and eighth partials in the lower-half of the fingerboard for rolling *pizzicato* harmonics. The two remaining boxes marked with the number twenty-three are variations of Gesture 23. The two variations are located in the lower-half of the fingerboard. The first variation is located on the fourth partial on the G string and the fifth partial on the D string, with an open string *pizzicato* A with the second finger. The second variation is located on the sixth partial on the G string and the seventh partial on the D string, with an open string *pizzicato* E.

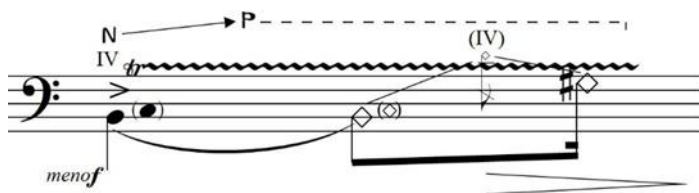
Example 5.7 Improvisation Etude 6 (Blank)

Improvisation Etude 6 “Joke” and “On Turning”¹⁰⁸

The musical score consists of four staves of bass clef notation. The first staff begins with a *pizz.* instruction and a dynamic marking of *f*, followed by a series of chords and a melodic line. It then transitions to an *arco* section with a dynamic marking of *mf*. A box labeled "Choose your own partials" is placed over a specific melodic phrase. The second staff continues with *arco* playing, featuring dynamic markings of *mf* and *p* with hairpins. It includes another "Choose your own partials" box. The third staff starts with a *pizz.* section at *f*, followed by an *arco* section at *mf*. The fourth staff contains two boxes labeled "23" and concludes with a triplet of notes.

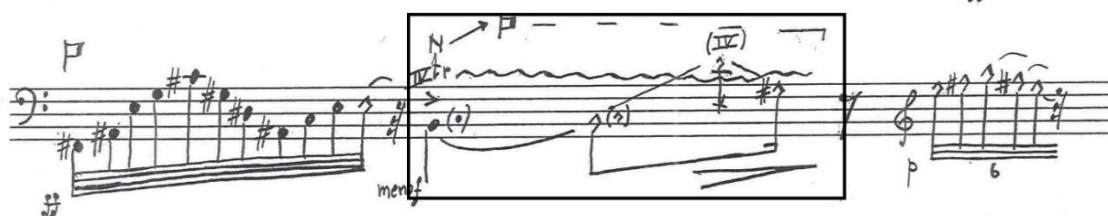
¹⁰⁸ Improvisation Etude 6 is based on Gestures 20, 21, 22, and 23 found in Scodanibbio’s *Sei Studi* entitled “Joke” and “On Turning.”

Gesture 24



Gesture 24 is a normal note trill that gradually becomes a harmonic note trill while moving the bow closer to the bridge. Once the bow is near the bridge, the trill builds up to a left hand glissando up to the third partial on the E string and back to the fifth partial between the second and third partials. In order for the normal note B to C trill to sound as a trill harmonic, the bow, while moving closer to the bridge, will move quicker and with more bow to activate the harmonics. Once the normal note trill becomes a harmonic trill, the bassist can use multiple bow changes to play the remainder of the gesture.

Figure 5.5 Gesture 24 in “Joke.”¹⁰⁹

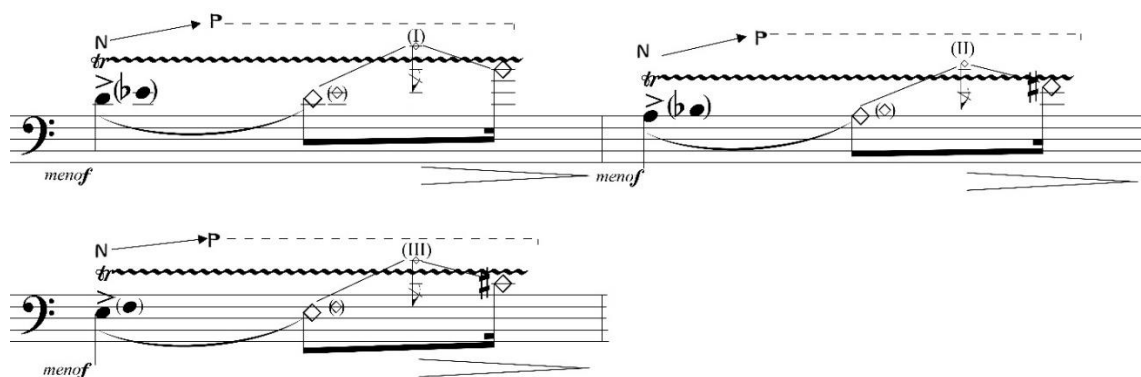


Exercise 5.5

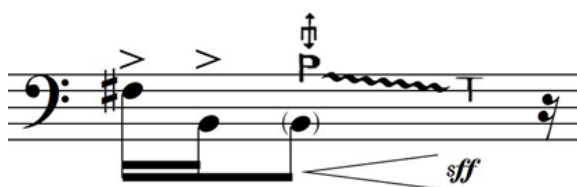
Play Gesture 24 starting on the G, D, and A string on the third partial near the crook of the neck (See Example 5.8).

¹⁰⁹ Scodanibbio, “Joke” from *Sei Studi*, 1.

Example 5.8 Gesture 24 on the G, D, and A string.



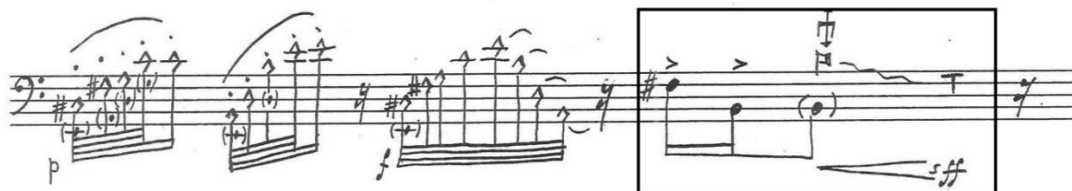
Gesture 25



Gesture 25 introduces a new marking found in the Symbol Key (Appendix A), which indicates that the bow is to swipe quickly upward in the direction of the fingerboard. The direction of movement of the bow is clarified by the symbol *sul ponticello* (P) to *sul tasto* (T) connected by a glissando. Besides the beginning of Gesture 24, Gesture 25 is the first normal note gesture in the method. Gesture 25 is played on the A and D string with the first and fourth left hand fingers creating a hand shape of a perfect fifth. The bow will have more weight with less bow speed to play the normal notes. Gesture 25 is from the first etude “Joke.”¹¹⁰

¹¹⁰ Scodanibbio, “Joke” from *Sei Studi*, 1.

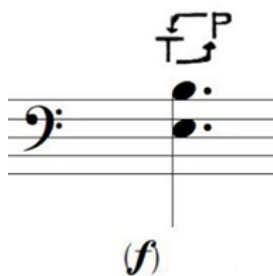
Figure 5.6 Gesture 25 in “Joke.”



Exercise 5.6

Play Gesture 25 and practice the symbol specified in the gesture. First, use the bow swipe marking in Gesture 25 on open strings and then other stopped notes.

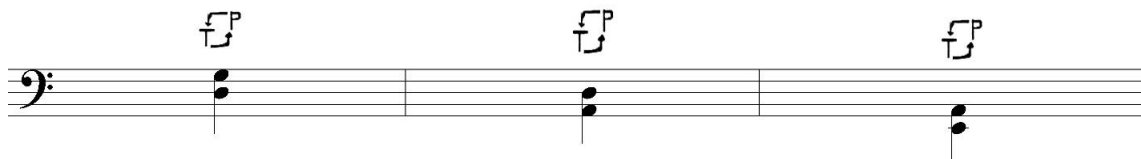
Gesture 26



Gesture 26 features a marking similar to the marking in Gesture 25. However, instead of swiping the bow upwards, the bow is required to move in a circular motion between the fingerboard and bridge creating an oscillating effect with a normal note double-stop. Like Gesture 25, the left hand creates a hand shape of a perfect fifth on the D and G string, with the first finger on the E and fourth finger on the B.

Figure 5.7 Gesture 26 in “Joke.”¹¹¹

Example 5.9 Symbol from Gesture 26 on open strings.



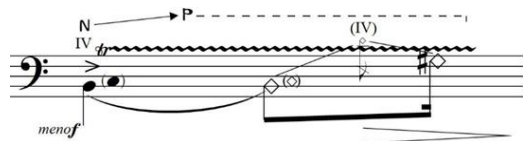
Exercise 5.7

Play the symbol featured in Gesture 26 first with open strings and then incorporate the double-stop.

Improvisation Etude 7

Similar to Improvisation Etude 6, when a box is used to outline rhythmic figures, use double-stop intervals of a fourth, fifth, and tritone.

Gesture 24



Gesture 25



¹¹¹ Scodanibbio, “Joke” from *Sei Studi*, 2.

Example 5.10 Improvisation Etude 7 (Realized)

Improvisation Etude 7 (Realized Etude)¹¹²

Improvisation Etude 7 has three different boxes for the bassist to improvise. The first box, like previous etudes, has no number to indicate the gesture. The blank improvisation etude has quarter-note rhythmic notation instructing the bassist to pick their own normal note double-stops from an interval of a perfect fourth, perfect fifth, or tritone left hand shape. The realized etude utilizes double-stops with the left hand shape of a perfect fifth. The second box is a variation of Gesture 25. While incorporating the (P) to (T) marking, the normal note double-stops are a tritone between F# and C, a perfect

¹¹² Refer to video of Improvisation Etude 7 from https://youtu.be/bkqy_TfpEgY.

fifth between the E and B, and another perfect fifth between the G and D. The last box in Improvisation Etude 7 is a variation of Gesture 24, with a normal note trill beginning on D# on the A string. After the normal note trill becomes a harmonic trill, the left hand first finger will slide up to the third partial and back down to the fifth partial in the upper-half of the fingerboard on the A string.

Example 5.11 Improvisation Etude 7 (Blank)

Improvisation Etude 7 “Joke”¹¹³

Play 4ths, 5ths and Tritones.

f *p* *sff* *f* *pp*

25 24

f *ff* *pp*

¹¹³ Improvisation Etude 7 is based on Gestures 24, 25, and 26 found in Scodanibbio’s *Sei Studi* entitled “Joke.”

Gesture 27



Gesture 27 is comprised of regularly stopped notes (non-harmonics), except for the final pitch. Although the gesture lacks many harmonics, the fingering is framed within the partial spacing of the fourth and third partial (See Example 5.12).

Example 5.12 Reduction of Gesture 27 between the fourth and third partials.

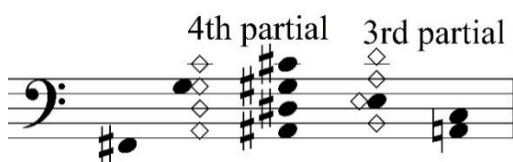
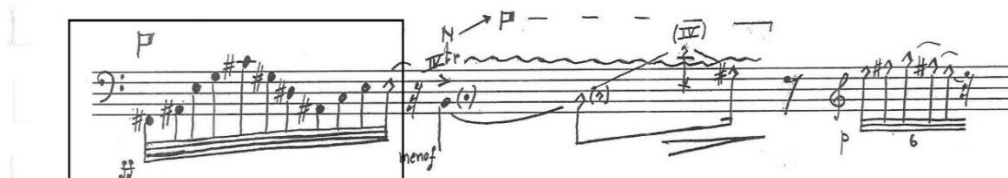


Figure 5.8 Gesture 27 from “Joke.”¹¹⁴



Gesture 27 is played quickly in the context of the etude; the goal of the performer is to maintain the melodic shape of the gesture. The bow arm should coordinate with the left hand, with each note having a separate bow stroke. Though the effect of the gesture is to sound rapidly with little clarity, Gesture 27 should be played at a slower speed for comfortability, as well as left and right hand coordination to play each note.

¹¹⁴ Scodanibbio, “Joke” from *Sei Studi*, 1.

Example 5.13 Gesture 27 between the third and fifth partials.



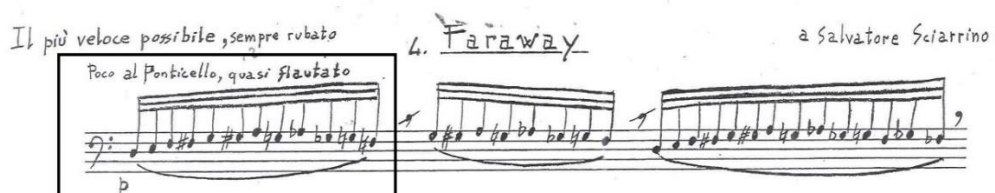
Exercise 5.8

Play Gesture 27 in a variety of different partial positions. The main goal is to create a melodic shape out of normal notes.

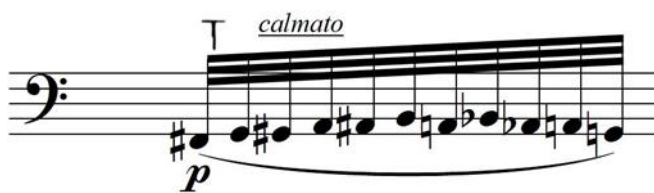
Gesture 28



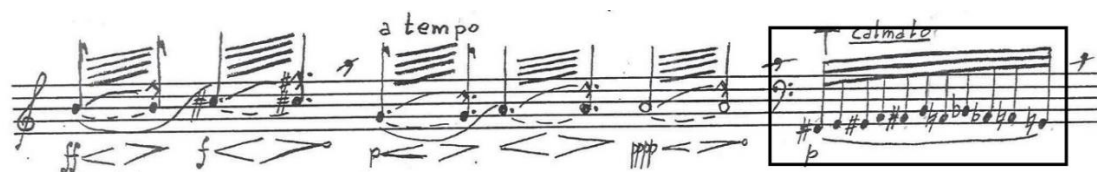
Gesture 28 is an example of playing a fast-stopped note passage with the bow near the bridge. The gesture is played entirely on the D string with the left hand moving chromatically up to the A. For reference, the normal note A is also located on the third partial of the D string. The bow weight will be heavier than playing natural harmonics, but with faster speed and located close to the bridge to make the gesture *quasi flautato*, as indicated above Gesture 28.

Figure 5.9 Gesture 28 from “Faraway.”¹¹⁵

Gesture 29



Gesture 29 is similar to Gesture 28 but utilizes *sul tasto* (T) rather than *sul ponticello* (P). Like Gesture 28, Gesture 29 is played entirely on the E string with the pitch B located at the third partial. The bow should be placed close to or on top of the end of the fingerboard.

Figure 5.10 Gesture 29 from “Faraway.”¹¹⁶

Example 5.14 Gestures 28 and 29 in the upper-half of the fingerboard.



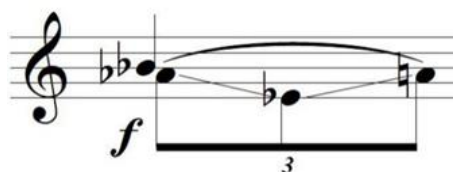
¹¹⁵ Scodanibbio, “Faraway” from *Sei Studi*, 8.

¹¹⁶ Scodanibbio, “Faraway” from *Sei Studi*, 9.

Exercise 5.9

Play Gestures 28 and 29 in a variety of different locations. Practice using both *sul ponticello* (P) and *sul tasto* (T) (See Example 5.14).

Gesture 30



Gesture 30 uses sliding double-stops in the upper-half of the fingerboard to create an “ambulance siren” sound effect. To play this gesture, place the left hand thumb on the Bb on the G string and the left hand second finger on Ab on the D string. Once the bow comes in contact with the strings, the left hand second finger will slide down toward Eb. The second finger will switch to the first finger around F# in order to play Eb. The first finger placed on the Eb on the D string will result in having the first finger be above the thumb (See Example 5.15). The left hand shape created by having the first finger above the thumb will be an interval of a perfect fifth between the Eb on the D string and Bb on the G string.

Example 5.15 Fingering for Gesture 30.

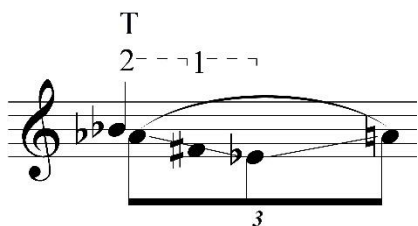


Figure 5.11 Gesture 30 from “Joke.”¹¹⁷

Example 5.16 Gesture 30 in the lower-half of the fingerboard.

Exercise 5.10

Play Gesture 30 on the lower and upper-half of the fingerboard.

Improvisation Etude 8

Notice in Improvisation Etude 8 that both breath marks and rests are used to signify ends of phrases.

Gesture 28

Poco al Ponticello, quasi Flautato

Gesture 29

T calma

Gesture 30

¹¹⁷ Scodanibbio, “Joke” from *Sei Studi*, 2.

Example 5.17 Improvisation Etude 8 (Realized)

Improvisation Etude 8 (Realized Etude)¹¹⁸

Poco al Ponticello, quasi Flautato

The musical score consists of two staves: a bass clef staff and a treble clef staff. The piece is marked *Poco al Ponticello, quasi Flautato*. The score includes several dynamic markings: *p*, *pp*, *sfz*, *mp*, *P*, *f*, and *ppp*. There are three boxed sections for improvisation, each marked with the number 28. The first box is in the bass clef, the second is in the bass clef, and the third is in the treble clef. The score includes various musical notations such as slurs, accents, and triplets.

There are only three boxes for the bassist to improvise in Improvisation Etude 8.

The first box marked with the number 28 is a variation of Gesture 28. While the original gesture starts from an open string, this variation starts from G located on the fourth partial on the D string. The second box marked with the number 28 is another variation of Gesture 28. This variation starts on the open E string and moves up to B located on the

¹¹⁸ Refer to video of Improvisation Etude 8 from <https://youtu.be/ExEKw7yzHbl>.

third partial. The last box marked with the number thirty has two variations of Gesture 30. Both variations require the thumb to be placed on the G string. The resultant hand shapes for both variations are a major second (between A and B and F and G) and a major third (between G and B, Ab and C, D#[Eb] and G, and E and G#).

Example 5.18 Improvisation Etude 8 (Blank)

Improvisation Etude 8 “Joke” and “Faraway”¹¹⁹

Poco al Ponticello, quasi Flautato

The musical score consists of five systems of music, each with a blank box for improvisation. The systems are as follows:

- System 1:** Bass clef, starting with a *p* dynamic. A slur covers a series of notes leading to a blank box labeled "28".
- System 2:** Treble clef, starting with a *pp* dynamic. A slur covers a series of notes leading to a blank box labeled "29".
- System 3:** Bass clef, starting with a *sfz* dynamic. A slur covers a series of notes leading to a blank box labeled "28".
- System 4:** Bass clef, starting with a *ppp* dynamic. A slur covers a series of notes leading to a *ff* dynamic. This is followed by a 7-measure rest, then a *f* dynamic section with triplet markings, and finally a *P* dynamic section.
- System 5:** Treble clef, starting with a *P* dynamic. A slur covers a series of notes leading to a blank box labeled "30". This is followed by a *sfz* dynamic section.

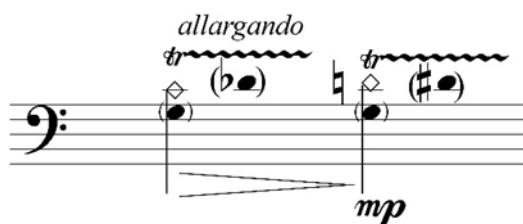
¹¹⁹ Improvisation etude eight is based on Gestures 28, 29, and 30 found in Scodanibbio’s *Sei Studi* entitled “Joke” and “Faraway.”

CHAPTER 6: NORMAL AND HARMONIC MIXED NOTE GESTURES

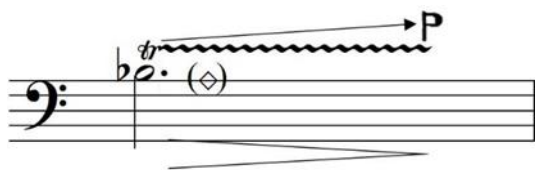
The majority of gestures in *Sei Studi* are normal and harmonic mixed note gestures. The first subcategory in Chapter 6 is mixed harmonic and normal note trilled gestures.

Mixed Harmonic and Normal note Trilled Gestures

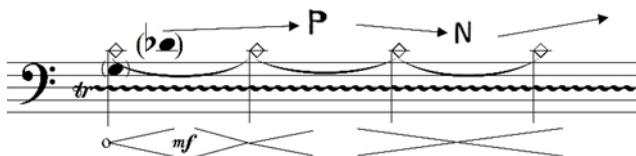
Gesture 31



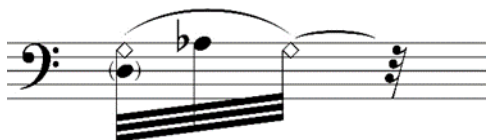
Gesture 32



Gesture 33



Gesture 34



Gestures 31-34 are trill gestures that incorporate a harmonic and normal note.

Figure 6.1 Gesture 31 from “On Turning.”¹²⁰

Figure 6.2 Gesture 32 from “On Turning.”



Figure 6.3 Gesture 33 from “On Turning.”

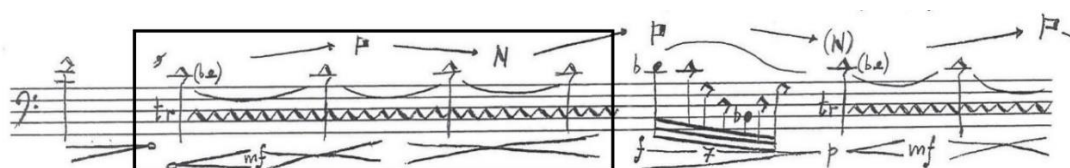


Figure 6.4 Gesture 34 from “On Turning.”

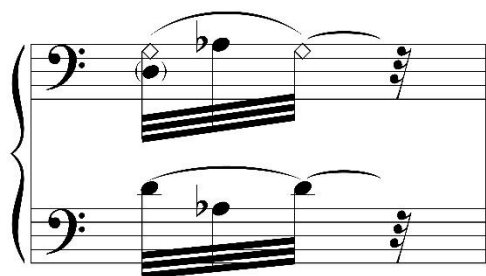


For mixed harmonic and normal note gesture, both left hand fingers may reside on the string while playing trills. The left hand finger placed on the harmonic must not be depressed while playing each gesture, but doesn't need to be off the string to play the normal note. For example, when the bassist plays Gesture 31, the first finger will gently

¹²⁰ Scodanibbio, “On Turning” from *Sei Studi*, 11. Scodanibbio, “On Turning” from *Sei Studi*, 11. Scodanibbio, “On Turning” from *Sei Studi*, 11. Scodanibbio, “On Turning” from *Sei Studi*, 11.

lay on top of the C harmonic while the normal note Db will be depressed. Since the harmonic is above the normal note, the first finger can reside on the harmonic partial without interfering with the resonance of the normal note. Another factor to consider is the speed of the gesture. The speed at which the gesture is played will determine whether the normal note in the gesture will be heard at notated pitch or minor second above the previous harmonic. At a slower speed, the stopped notes will sound at pitch (See Example 6.1).

Example 6.1 Gesture 34, Normal note at pitch. MM sixteenth note equals 25.



At a faster speed, the normal note will sound a minor second above the previous harmonic note (See Example 6.2).

Example 6.2 Gesture 34, normal note sounding a minor second above the previous harmonic. MM sixteenth note equals 50.



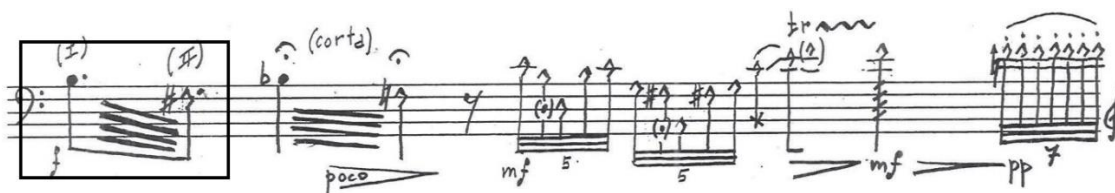
The bassist should become familiar with playing all four gestures at a slower and faster speed to be able to access both resultant pitches of the normal note.

Exercise 6.1

Play Gestures 31-34 and play each gesture at MM sixteenth-note equals 25 and sixteenth note equals 50. Notice how the speed of the gesture affects the pitch of the normal note.

Mixed note Double-stop Gestures**Gesture 35**

Gesture 35 is a tremolo gesture that incorporates both a normal note and harmonic partial for a double-stop chord. There are two different fingerings possible for Gesture 35. The first option is to place the second finger on the B and first finger on the fifth partial on the D string. The second option is to place the first or second finger on both the B and fifth partial. The issue with the second fingering is that the weight required for the B might interfere with the fifth partial on the D string. When playing mixed harmonic and normal note double stops, the speed of the bow will be determined by the harmonic partial. For Gesture 35, the speed of the bow will be determined by the fifth partial on the D string.

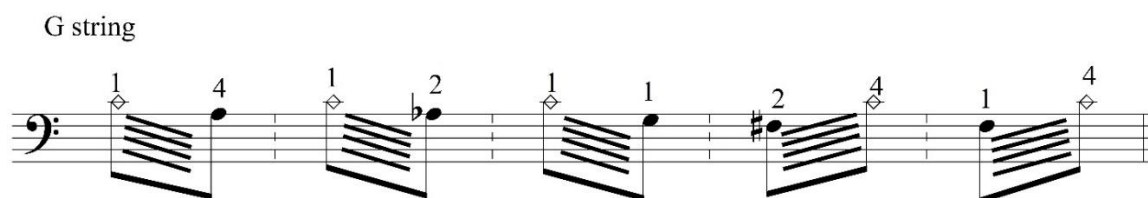
Figure 6.5 Gesture 35 from “Joke.”¹²¹

The Roman numerals above each note in Gesture 35 is an indication to what string the note should be played.

Exercise 6.2

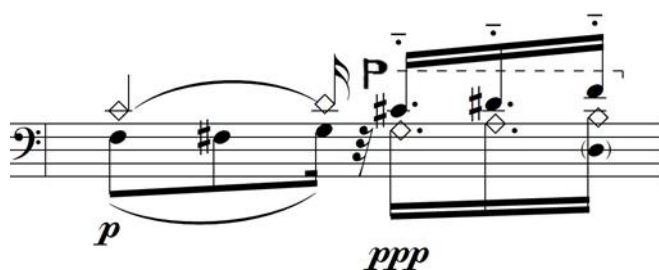
Below are examples of different interval shapes related to Gesture 35. The example written below will aid the bassist in understanding the various left hand shapes possible for playing mixed normal and harmonic note double-stops (See Example 6.3). Again, the speed of the bow is determined by the harmonic partial in the double-stop. Numbers above each note indicate the left hand finger to be placed on that note.

Example 6.3 Etude for practicing mixed normal and harmonic note double-stops.



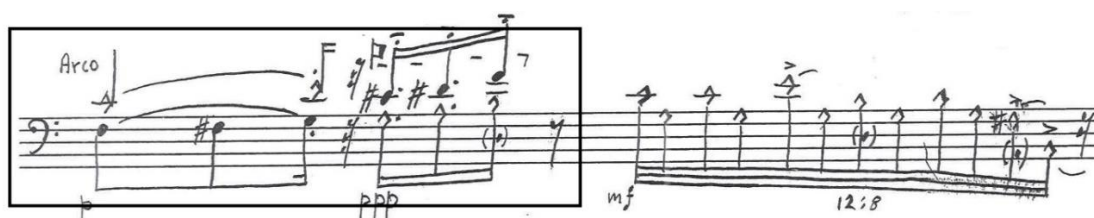
¹²¹ Scodanibbio, “Joke” from *Sei Studi*, 2.

Gesture 36



Gesture 36 is an example of multiple mixed harmonic and normal note double-stops. The first two stopped notes in Gesture 36 move upwards chromatically while the fourth partial (C note head) is held. The second section of Gesture 36 comprise three different mixed harmonic and normal note double-stops starting on the fourth, third, and fifth partials on the D string. The resultant hand shape for all three double stops spans the interval of a tritone. In order for the harmonic note to speak clearly, the speed, weight, and placement of the bow for mixed harmonic and normal note double-stops will be determined by the harmonic partial.

Figure 6.6 Gesture 36 from “Joke.”¹²²



Exercise 6.3a

Below is a short example for practicing the left hand motion of the first two beats in Gesture 36. Example 6.4 moves across the G string playing the third, fourth, and fifth partials. Again, the numbers above each note indicate the left hand fingers to use for each double-stop. The bottom number represents the bottom note while the top number

¹²² Scodanibbio, “Joke” from *Sei Studi*, 1.

represents the top note of the double-stop. For example, the first measure has three different hand shapes. The first hand shape is a perfect fifth between the first and fourth finger; the second hand shape is a tritone between the second and fourth finger; and the third hand shape is a perfect fourth with the fourth finger over the G and fourth partial on the G string.

Example 6.4 Left hand exercise for harmonic and normal note double-stops.

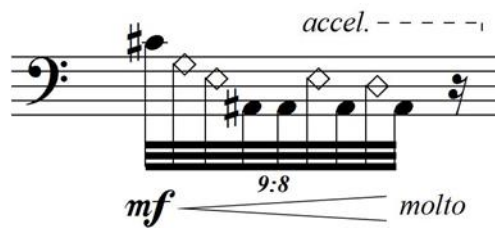
Example 6.4 shows a left hand exercise on the G string in 4/4 time. The exercise is divided into three measures, each containing three double-stops. The first measure is labeled '4th Partial' and the second '3rd Partial'. The notes are G (4th partial), B (4th partial), and D (4th partial) in the first measure; G (3rd partial), B (3rd partial), and D (3rd partial) in the second; and G (5th partial), B (5th partial), and D (5th partial) in the third. Fingerings are indicated by numbers 1, 2, 4 above the notes.

Example 6.5 Left hand exercise played across the D and A and A and E string.

Example 6.5 shows a left hand exercise across the D and A strings, and then the A and E strings, in 4/4 time. The exercise is divided into three measures, each containing three double-stops. The first measure is labeled '4th Partial' and the second '3rd Partial'. The notes are D (4th partial), A (4th partial), and E (4th partial) in the first measure; D (3rd partial), A (3rd partial), and E (3rd partial) in the second; and D (5th partial), A (5th partial), and E (5th partial) in the third. Fingerings are indicated by numbers 1, 2, 4 above the notes.

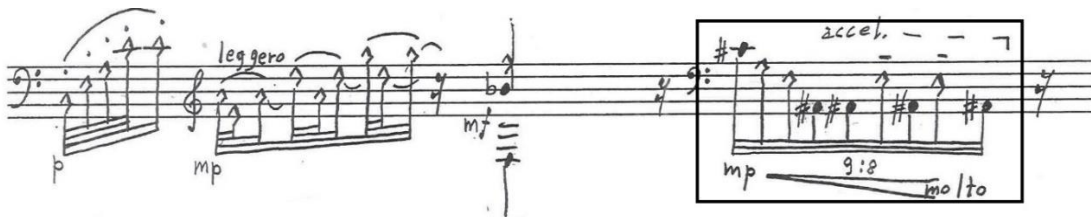
Exercise 6.3b

Play Example 6.4 across the D and A and A and E strings (See Example 6.5).

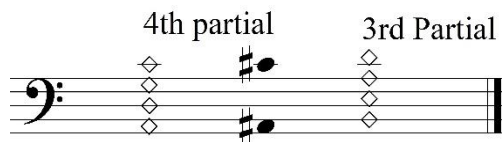
Mixed Harmonic and Normal note gestures**Gesture 37**

Gesture 37 utilizes normal notes between the third and fourth partials.

Figure 6.7 Gesture 37 from “Joke.”¹²³



Example 6.6 Reduction of Gesture 37 between the fourth and third partial.

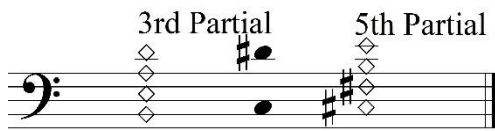


With the reduction of Gesture 37 (See Example 6.6), one can move the same location of the normal notes and move the shape between the third and fifth partials (See Examples 6.7 and 6.8) and the sixth and fourth partials (See Examples 6.9 and 6.10). The concept for understanding the partial locations of Gesture 37 is so the bassist has a

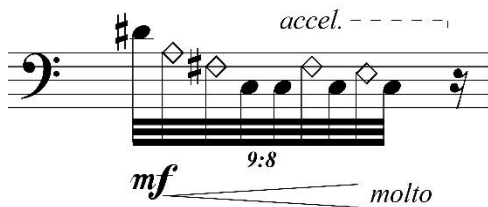
¹²³ Scodanibbio, “Joke” from *Sei Studi*, 1.

reference as to the physical shape of the gesture and understanding of where the normal notes are located in relation to the partials.

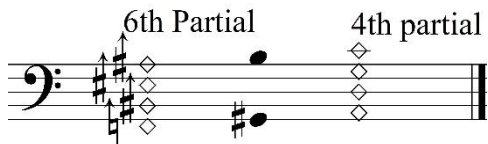
Example 6.7 Reduction of Gesture 37 between the third and fifth partial.



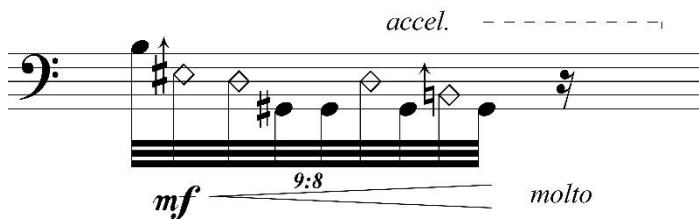
Example 6.8 Realization of Gesture 37 between the third and fifth partials.



Example 6.9 Reduction of Gesture 37 between the sixth and fourth partials.



Example 6.10 Realization of Gesture 37 between the sixth and fourth partials.

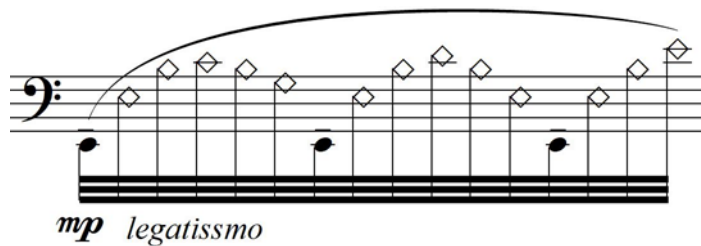


The bassist is encouraged to play each note in Gesture 37 separately to understand the speed, weight, and placement of the bow.

Exercise 6.4

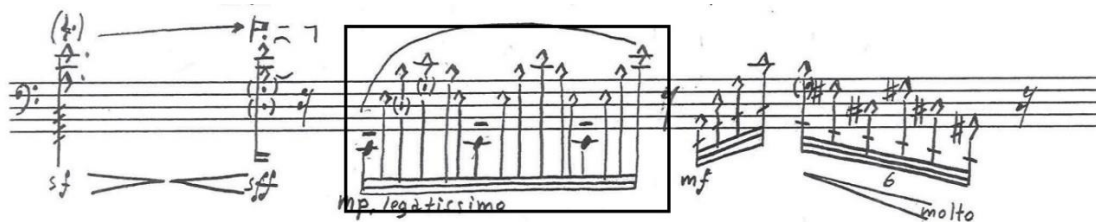
Play Gesture 37 at different partial spacings as indicated in Examples 6.6-6.10.

Gesture 38



Gesture 38 is an open E drone against a legato harmonic note gesture, which is located at the fourth, third, and fifth partials. The speed, weight, and placement of the low open E string will be significantly different than the legato harmonics. For this gesture to be as resonant as possible, play Gesture 38 without the E string drone to determine the speed of the bow for the harmonics. Then add the open E string drone back in to the gesture. The goal for Gesture 38 is to have the resonance of the open E string be present with the resonance on the legato harmonics.

Figure 6.8 Gesture 38 from “Joke.”¹²⁴



Gesture 38 can be moved up and down the fingerboard, utilizing other partial spacings. There are two different fingerings for Gesture 38, realized in Examples 6.11 and 6.12.

¹²⁴ Scodanibbio, “Joke” from *Sei Studi*, 1.

Example 6.11 Fingering option 1 for Gesture 38.

Musical notation for Example 6.11, showing a bass clef staff with a melody line and a bass line. The melody line features a sequence of notes with diamond-shaped fingering markers. The fingering sequence is 1, 4, 1, 1, 1, 4. The bass line consists of three notes. The dynamic marking is *mp*.

Example 6.12 Fingering option 2 for Gesture 38.

Musical notation for Example 6.12, showing a bass clef staff with a melody line and a bass line. The melody line features a sequence of notes with diamond-shaped fingering markers. The fingering sequence is 1, 3, T, T, 3. The bass line consists of three notes. The dynamic marking is *mp*.

Example 6.13 Gesture 38 between the fourth, fifth, and sixth partials.

Musical notation for Example 6.13, showing a bass clef staff with a melody line and a bass line. The melody line features a sequence of notes with diamond-shaped fingering markers. The bass line consists of three notes. The dynamic marking is *mp*.

Exercise 6.5

Play Gesture 38 between different partial spacings. Example 6.13 is between the fourth, fifth, and sixth partials with an open E string.

Gesture 39



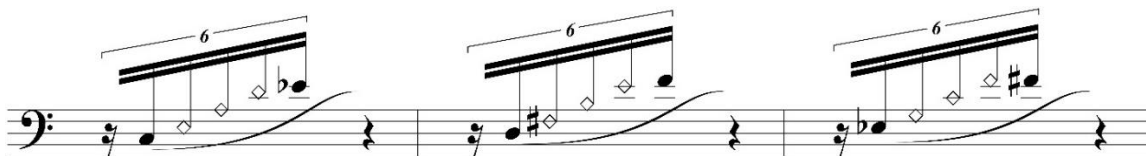
Gesture 39 is a hybrid by combining the legato phrasing of Gesture 1 and the alternation of normal to harmonic notes in Gesture 37. While the first finger is placed on the fourth partial, the second finger depresses the Bb on the E string and Db on the G string right beside the first finger. The concept of resonance for mixed harmonic and normal note gestures from Gesture 38 also applies to Gesture 39. The Bb on the E string will have a slower bow speed with more weight than the harmonic partials. The placement of the bow will be determined by the placement of where the harmonic partials will most resonant. Since the location of the bow is determined by the harmonic partials, the normal note Bb and Db will speak clearly with slower speed and more weight in the bow while playing the normal notes.

Figure 6.9 Gesture 39 from “On Turning.”¹²⁵

Gesture 39, much like Gestures 1 and 37, can move to various partial spacings on the fingerboard (See Example 6.14).

¹²⁵ Scodanibbio, “On Turning” from *Sei Studi*, 11.

Example 6.14 Realization of Gesture 39 on the third, fifth, and seventh partials.



Exercise 6.6a

Play Gesture 39 between different partial spacings on the fingerboard.

The lower normal note in Gesture 39 can be moved to different strings. Examples 6.15-6.17 displays the normal note from Gesture 39 to the A, D, and G string. The normal note for each of the preceding examples will have slower speed and more weight than the harmonic partials.

Example 6.15 Gesture 39, normal note on the A string.



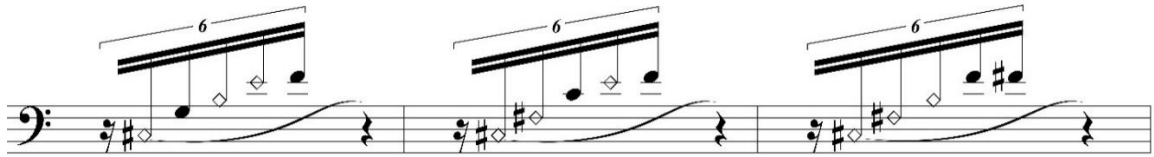
Example 6.16 Gesture 39, normal note on the D string.



Example 6.17 Gesture 39, normal note on the G string.



Example 6.18 Examples 6.15-6.17 realized at the fifth partial.



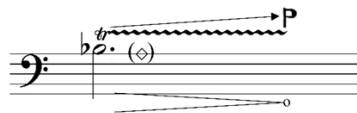
Exercise 6.6b

Play Examples 6.15-6.17 on different partial locations. Example 6.18 displays Examples 6.14-6.17 on the fifth partial near the crook of the neck.

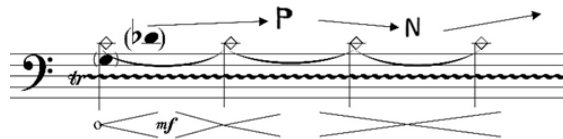
Improvisation Etude 9

Improvisation Etude 9 uses Gestures 32, 33, 35, 36, and 39 by incorporating variations, note-for-note replication, and overall concepts.

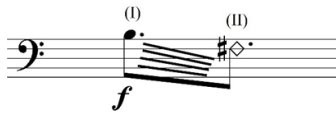
Gesture 32



Gesture 33



Gesture 35



Gesture 36



Gesture 39



Example 6.19 Improvisation Etude 9 (Realized)

Improvisation Etude 9 (Realized Etude)¹²⁶

The musical score is written in bass clef and consists of six staves. The first two staves feature a melodic line with a long slur and a trill. The third staff contains a box labeled '35 and 36' with a sixteenth-note pattern. The fourth staff contains a box labeled '39' with a sixteenth-note pattern and a slur. The fifth staff contains a box labeled '33' with a sixteenth-note pattern, a slur, and a 'P' symbol. The sixth staff continues the melodic line. Dynamics include *mp*, *mf*, *p*, *f*, and *sf*. Performance instructions include 'P' (sul ponticello) and 'N' (normal).

There are four boxes in Improvisation Etude 9 for the bassist to improvise. The first box is a variation of Gesture 32. The gesture alternates between the fourth partial on the D string and normal note Ab. The gesture also requires the bow to gradually move closer to the bridge, indicated with an arrow pointing toward the (P) *sul ponticello* symbol. The second box is a variation of both Gestures 35 and 36. The variation of

¹²⁶ Refer to video of Improvisation Etude 9 from <https://youtu.be/QO88qJTzLvM>.

Gesture 35 has a left hand shape of a tritone between Ab on the D string and the third partial on the G string. The variation of Gesture 36 starts with a double-stop of a perfect fourth with D on the A string and the fourth partial on the D string. The gesture moves up a whole step keeping the same perfect fourth hand shape utilized on the third partial. The left hand shape then changes from a perfect fourth hand shape to a major third with F above the third partial and then a minor third hand shape with an F# above the third partial. The third box is a variation of Gesture 39. The hand shape and location of normal notes in the variation of Gesture 39 is the same as the original gesture. The difference is that the harmonics from the variation are located on the fifth partial rather than the fourth partial. The fourth and final box is a variation of Gesture 33. The variation alternates between the fifth partial on the D string and the normal note G. Like the original Gesture 33, the bassist may use more than one bow to play the variation of Gesture 33.

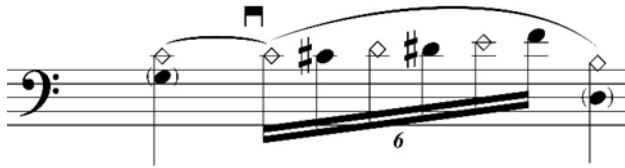
Example 6.20 Improvisation Etude 9 (Blank)

Improvisation Etude 9 “Joke” and “On Turning”¹²⁷

The score consists of five staves of music in bass clef with a 7/8 time signature. The first staff begins with a *mp* dynamic and a long melodic line with diamond-shaped ornaments. The second staff continues this line and includes a box labeled '32'. The third staff features a *mf* dynamic and a box labeled '35 and or 36'. The fourth staff starts with a *p* dynamic, includes a sixteenth-note run with a '6' above it, and a box labeled '39'. The fifth staff begins with a *mp* dynamic, includes a trill marked 'tr' and a box labeled '33', and ends with a *sf* dynamic. Various performance instructions like 'tr', 'P', and 'P' are scattered throughout the score.

¹²⁷ Improvisation Etude 9 is based on Gestures 31- 39 found in Scodanibbio’s *Sei Studi* entitled “Joke” and “On Turning.”

Gesture 40



Gesture 40 is a chromatic line comprised of harmonics and normal notes. The gesture begins on the fourth partial on the G string and ends on the fifth partial on the D string. Similar to mixed harmonic and normal notes trills, the resulting pitch of the normal notes are dependent on the speed of the gesture. Depending on the speed of Gesture 40, the normal notes will sound a minor second above each harmonic at a quicker tempo or at pitch at a slower tempo. The fingering for Gesture 40 is shown below.

Example 6.21 Fingering for Gesture 40.

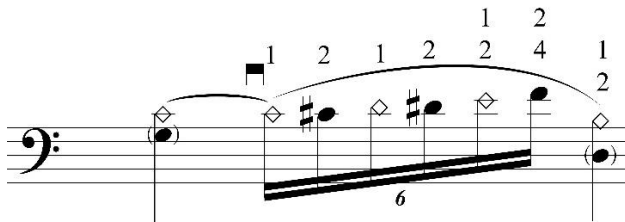
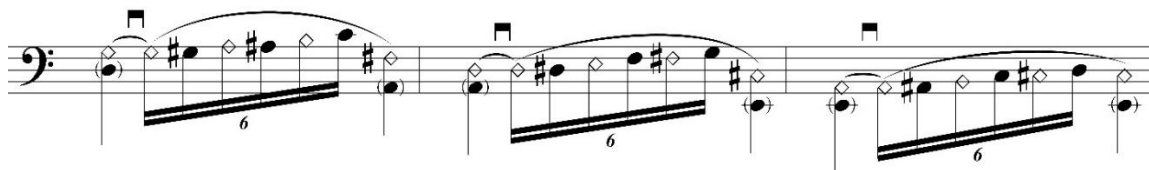


Figure 6.10 Gesture 40 from “On Turning.”¹²⁸

Mutevole (♩) 5. On turning. a Gianfranco Leli

¹²⁸ Scodanibbio, “On Turning” from *Sei Studi*, 11.

Example 6.22 Realization of Gesture 40 on the D, A, and E string.



Exercise 6.7a

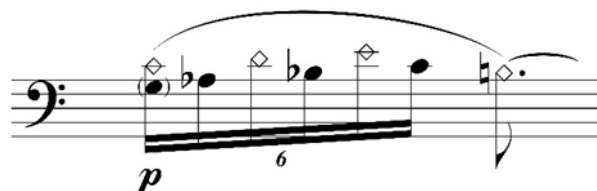
Play Gesture 40 on the D, A, and E string starting from the fourth partial (See Example 6.22).

Exercise 6.7b

Play Example 6.22 at MM eighth-note equals 25 and eighth-note equals 50.

Notice that the stopped notes sound at pitch when Gesture 40 is played at a slower tempo.

Gesture 41



Gesture 41 has the same shape as Gesture 40 but with normal notes alternating on the D string, creating a series of major third, left hand shapes. The normal notes will sound at pitch since they are no longer preceding a harmonic partial. The bow speed and placement of Gesture 41 will be determined by the harmonic partials. Due to the minimal arm weight and fast bow speed required to play the harmonics, it is common for the fingered notes to sound less full due to the light arm weight and fast bow speed required to play the harmonics. The fingering for Gesture 41 is similar to Gesture 40.

Example 6.23 Fingering for Gesture 41.

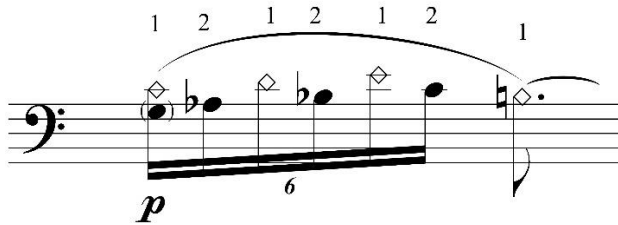
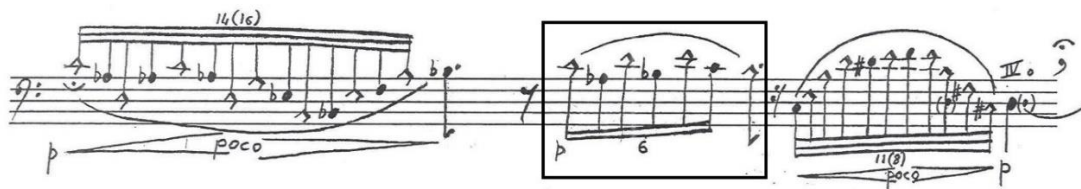
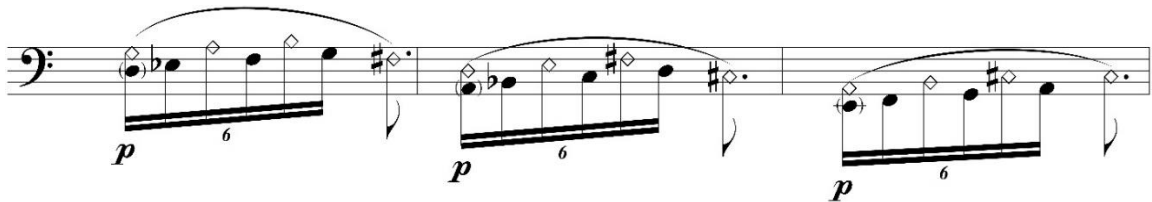


Figure 6.11 Gesture 41 from “On Turning.”¹²⁹



Example 6.24 Realization of Gesture 41 on the D and A and A and E strings.



Exercise 6.8

Play Gesture 41 on the D and A, and the A and E strings (See Example 6.24).

Gesture 42



Gesture 42 is the same shape as Gestures 40 and 41 but now moving chromatically across all four strings between the fourth, third, and fifth partials. Like

¹²⁹ Scodanibbio, “On Turning” from *Sei Studi*, 12.

Gestures 40, the normal notes will sound a minor second above each harmonic at a quicker tempo and at pitch at a slower tempo. The fingering for Gesture 42 is similar to Gesture 40 (See Example 6.25).

Example 6.25 Fingering for Gesture 42.

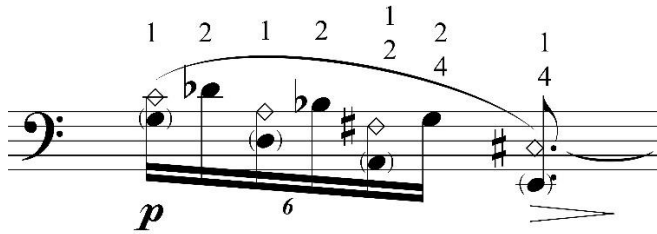
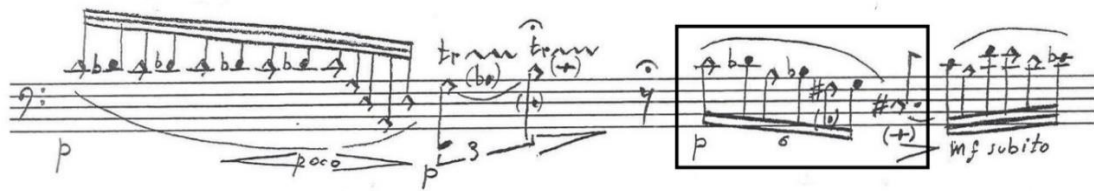
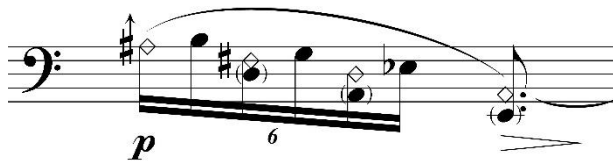


Figure 6.12 Gesture 42 from “On Turning.”¹³⁰



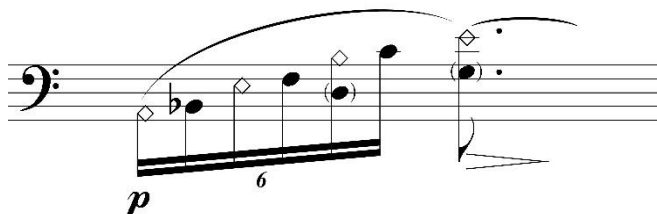
Example 6.26 Realization of Gesture 42 played between the sixth, fifth, and fourth partials.



Gesture 42 can also be played moving from the E string to the G string.

¹³⁰ Scodanibbio, “On Turning” from *Sei Studi*, 11.

Example 6.27 Gesture 42 starting on the E string.



Exercise 6.9

Play Gesture 42 at various partials beginning on the G string. Example 6.20 is a written example of Gesture 42 played between the sixth, fifth, and fourth partials in the lower-half of the fingerboard.

Gesture 43

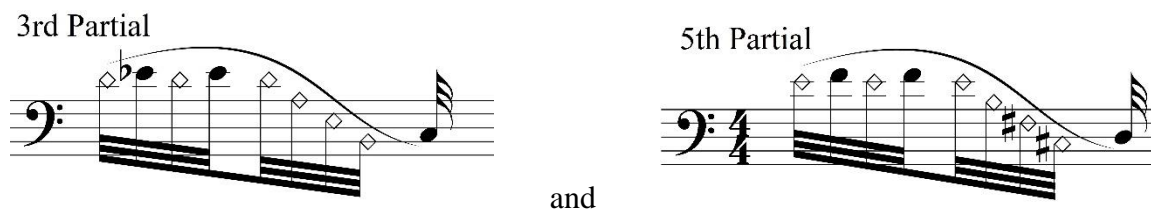


Gesture 43 is a hybrid of Gestures 31 and 39 and combines a trill mixed note gesture with a four-note legato harmonic gesture. In order to play Gesture 43, the first finger should be situated over the G and D string on the fourth partial during the trill. Having the first finger situated on the G and D string of the fourth partial will make it easier for the bassist to quickly move the first finger over all four harmonics for the legato harmonic gesture. The normal notes in the trill will sound a minor second above the harmonic partial. The speed and weight of the bow are determined by the harmonics of Gesture 43.

Figure 6.13 Gesture 43 from “On Turning.”¹³¹



Example 6.28 Gesture 43 starting on the third and fifth partial.



Exercise 6.10

Play Gesture 43 on different partials of the upper and lower-half of the fingerboard.

Gesture 44



Gesture 44 is a normal note gesture incorporating harmonic and normal note double-stop hand shapes. The resulting hand shapes for the double-stop are a perfect fourth on the third partial, a diminished fourth (enharmonic major third) between the D harmonic and A#, and a minor third between the D harmonic and the pitch B. The bow should be placed near the bridge indicated by the (P) *sul ponticello*. A suggested fingering for Gesture 44 is below. Gesture 44 is from the fourth etude “Faraway.”

¹³¹ Scodanibbio, “Joke” from *Sei Studi*, 11.

Example 6.29 Fingering for Gesture 44.

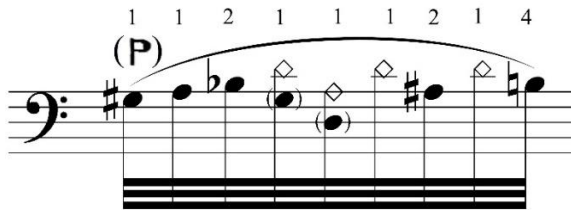
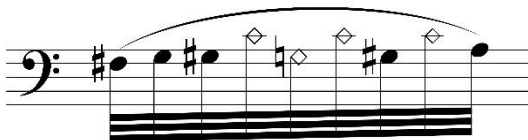


Figure 6.14 Gesture 44 from “Faraway.”¹³²



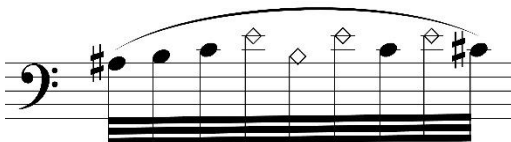
Here are two different examples of moving Gesture 44 to the fourth and fifth partial.

Example 6.30 Gesture 44 on the fourth partial.



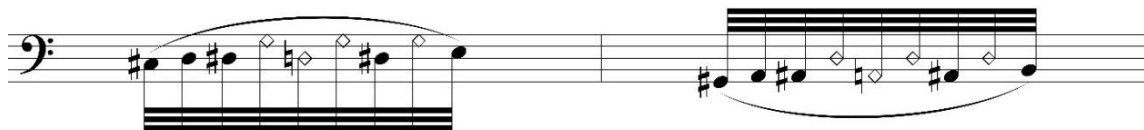
Also, the fifth partial.

Example 6.31 Gesture 44 on the fifth partial.



¹³² Scodanibbio, “Faraway” from *Sei Studi*, 8.

Example 6.32 Gesture 44 on the D and A and A and E strings at the fourth partial.



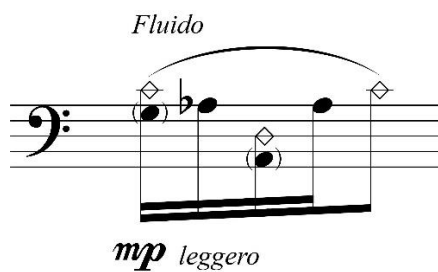
Example 6.33 Gesture 44 on the D and A and A and E strings at the fifth partial.



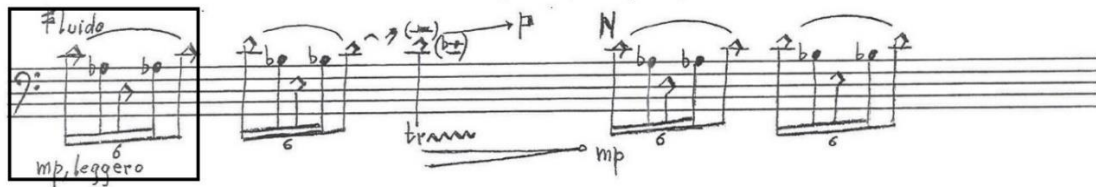
Exercise 6.11

Play Gesture 44 on the D and A, and A and E strings on the fourth and fifth partial (See Examples 6.32 and 6.33).

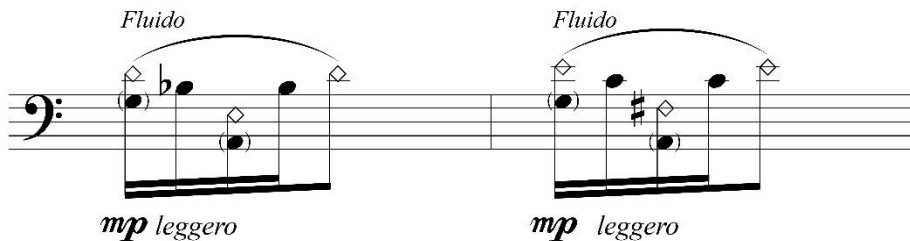
Gesture 45



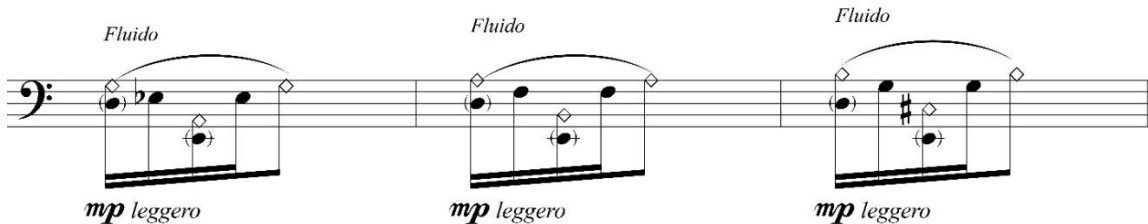
Gesture 45 requires the first finger to be placed on the fourth partial while also adding a normal note above the fourth partial on the D string with the second or fourth finger. Like many gestures before, the bassist is encouraged to play each harmonic and normal note separately to determine the speed, weight, and placement of the bow for each note. The speed and weight of the bow will be reduced with the normal note between the two harmonic partials. It is also an option to have the normal note sound less full to accommodate for the speed, weight, and placement of the bow required to play the harmonic partials.

Figure 6.15 Gesture 45 from “On Turning.”¹³³

Example 6.34 Gesture 45 played on the third and fifth partials.



Example 6.35 Gesture 45 played from the D and E string; also realized on the third and fifth partials.

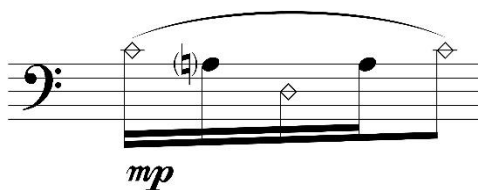


Exercise 6.12a

Play Gesture 45 on the third and fifth partials, as well as on the D to E strings

(See Examples 6.34 and 6.35).

Example 6.36 Fourth finger playing the stopped note.



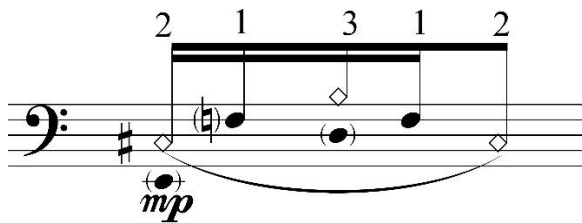
¹³³ Scodanibbio, “On Turning” from *Sei Studi*, 11.

Exercise 6.12b

Use both the second and fourth finger to play the normal note.

The inverse of Gesture 45 is to have the normal note below the two harmonics on the fingerboard rather than above. This procedure is accomplished by placing the first finger on a normal note while the second and third finger are placed on harmonic partials on either side of the normal note. This handshape requires the hand to shift vertically on the fingerboard, similar to the angle required to play in the upper-half of the fingerboard.

Example 6.37 Inverse of Gesture 45.



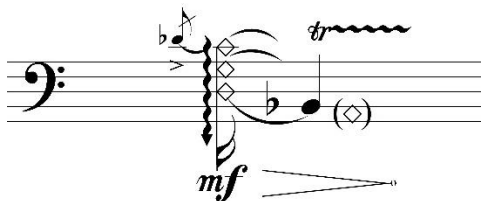
Example 6.38 Inverse of Gesture 45 on the fourth, third, and fifth partials from the A to G string.



Exercise 6.12c

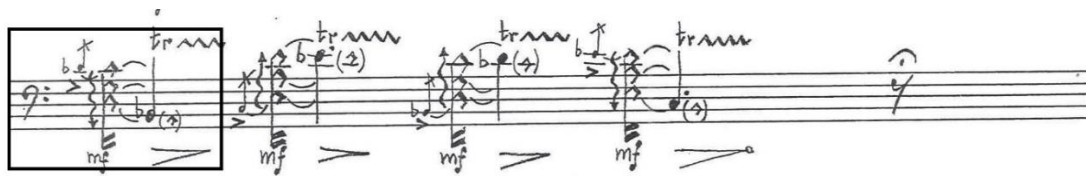
Play the inverse of Gesture 45 at different partials on the fingerboard (See Example 6.38).

Gesture 46

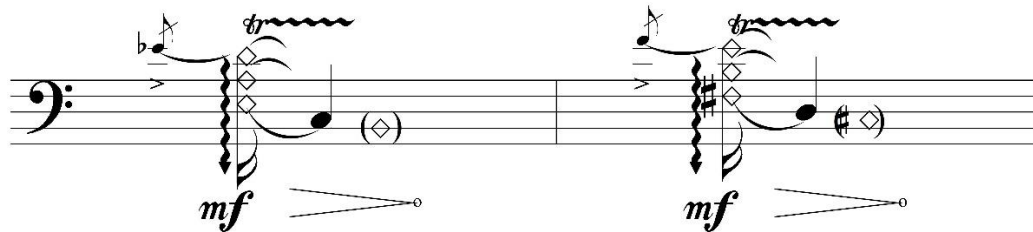


Gesture 46 is the same hand shape as Gesture 39 but played faster to create a rolled chord effect. The Bb normal note in the trill will sound at pitch and will require less speed and more weight from the bow. The overall speed, weight, and placement of the bow will be determined by the three-note harmonic roll.

Figure 6.16 Gesture 46 from “On Turning.”¹³⁴



Example 6.39 Gesture 46 on the third and fifth partials.



Exercise 6.13

Play Gesture 46 on the third and fifth partials (See Example 6.39).

¹³⁴ Scodanibbio, “On Turning” from *Sei Studi*, 11.

Improvisation Etude 10

Use down bows for the rolled chords in the second system. Improvisation Etude

10 uses gestures 40, 41, 42, 44, and 45.

Gesture 40



Gesture 41



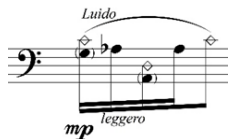
Gesture 42



Gesture 44



Gesture 45



Example 6.40 Improvisation Etude 10 (Realized)

Improvisation Etude 10 (Realized Etude)¹³⁵

There are seven boxes for the bassist to improvise in Improvisation Etude 10. The first box is a variation of Gesture 40. This variation is similar to the original gesture, except now the variation starts on the fourth partial on the D string. A similar situation occurs with the box marked with the number 41. The variation based on Gesture 41 also starts on the fourth partial of the D string. The hand shapes in this variation, like Gesture 41, are an interval of a major third. The next two boxes are variations of Gesture 44. The first variation of Gesture 44 is in the same partial location and hand shape as Gesture 44, but now utilized between the D and A string. The second variation of Gesture 44 is

¹³⁵ Refer to video of Improvisation Etude 10 from <https://youtu.be/gk1xDMGRNUU>.

located at the fourth partial on the D and A string. The next two boxes are variations of Gesture 42. The first variation of Gesture 42 moves across all four strings but stays on the fourth partial. The second variation is an example of moving stepwise chromatically up to the third partial on the G string, then moves down on the D and A string still on the third partial. The normal notes in the variations of Gesture 42 will sound a minor second above the harmonic note. The last box marked with the number 45 is a variation of Gesture 45. Both variations of Gesture 45 have the same hand shape as the original gesture, but now utilized on the fifth partial at the crook of the neck.

Example 6.41 Improvisation Etude 10 (Blank)

Improvisation Etude 10 “Faraway” and “On Turning”¹³⁶

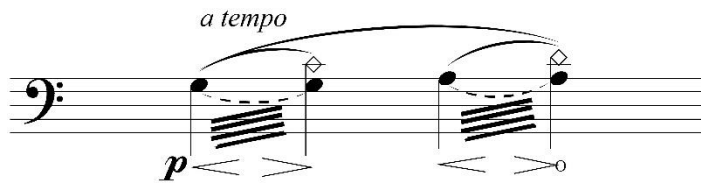
The musical score consists of five systems of bass clef notation. Each system contains musical notation with various dynamics and articulations, and several measures are enclosed in empty rectangular boxes for improvisation.

- System 1:** Starts with a sixteenth-note scale-like figure marked *mp* and a sixteenth-note rest. This is followed by a box labeled 40, then another sixteenth-note scale-like figure marked *mp* and a sixteenth-note rest, followed by a box labeled 41.
- System 2:** Features a complex passage with trills, slurs, and dynamic markings *mf* and *ppp*. It includes a box labeled 44.
- System 3:** Begins with a sixteenth-note scale-like figure marked *f*, followed by a box labeled 44, and then a sixteenth-note scale-like figure marked *f*.
- System 4:** Contains two boxes labeled 42, each preceded by a sixteenth-note scale-like figure marked *p*.
- System 5:** Starts with a sixteenth-note scale-like figure marked *mp* and the instruction *Leggero*, followed by a box labeled 45, and then a sixteenth-note scale-like figure marked *mp*.

¹³⁶ Improvisation Etude 10 is based on Gestures 40-46 found in Scodanibbio’s *Sei Studi* entitled “Faraway” and “On Turning.”

CHAPTER 7: ARTIFICIAL HARMONIC AND BOUNCING BOW GESTURES

Gesture 47



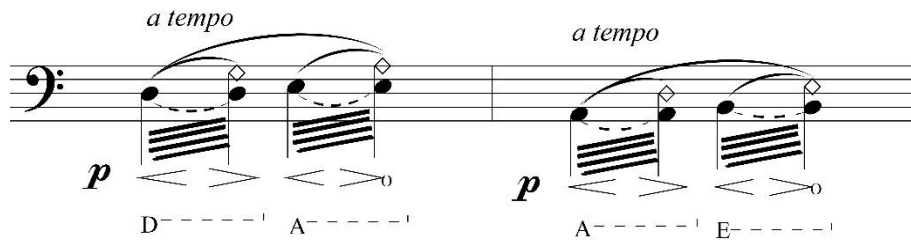
Artificial harmonics are traditionally played in thumb position ascending from the second partial. Gesture 47 is an example of an open string artificial harmonic using the fourth partial harmonic on an open string and a lower thumb position artificial harmonic on the D string. The four hash marks represent a trill alternating between the thumb and third finger. The speed, weight, and placement of the bow for artificial harmonics is similar to playing natural harmonics. The placement of the bow will be located closer to the bridge with little weight and lots of speed. In order for the normal note to sound in an artificial harmonic trill, the bow should be situated slightly above the desired location to play the artificial harmonic. Having the bow slightly above the desired location of the artificial harmonic will result in hearing both the normal note and artificial harmonic clearly in the trill.

Figure 7.1 Gesture 47 from “Faraway.”¹³⁷



¹³⁷ Scodanibbio, “Faraway” from *Sei Studi*, 9.

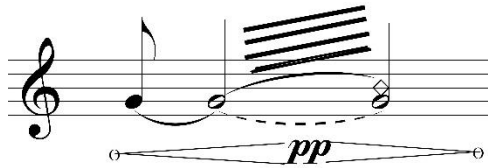
Example 7.1 Gesture 47 played on the D and A string.



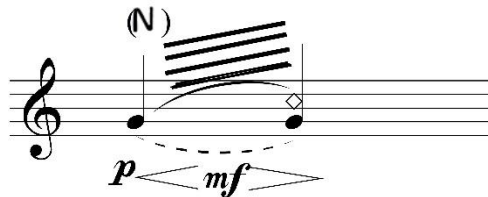
Exercise 7.1

Play Gesture 47 on the D and A string (See Example 7.1).

Gesture 48



Gesture 49



Gesture 48 and 49 are examples of trills played between a pressed note and an artificial harmonic. The distance between the fingers in Gesture 48 is an interval of a major third. The resulting pitches are the fingered G and B an octave above where the partial would sound (two octaves above the pressed pitch at the same place on the fingerboard). The distance between fingers in Gesture 49 is an interval of a perfect fourth. The resulting pitches are the fingered G and G an octave above the register of the G located above the second partial. In order for the normal note to sound in an artificial

harmonic trill, the bow should be situated slightly above the desired location to play the artificial harmonic to audibly hear the stopped note and artificial harmonic.

Figure 7.2 Gesture 48 from “On Turning.”¹³⁸

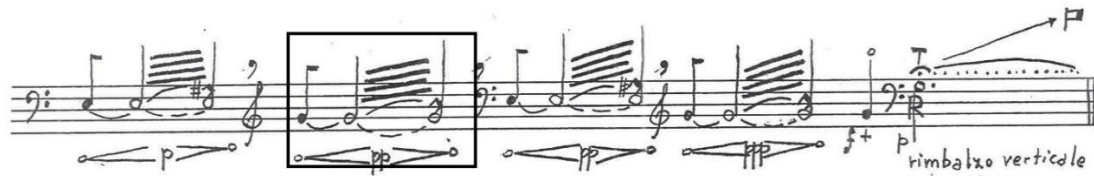
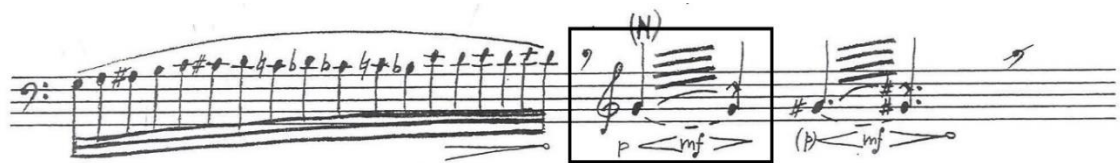
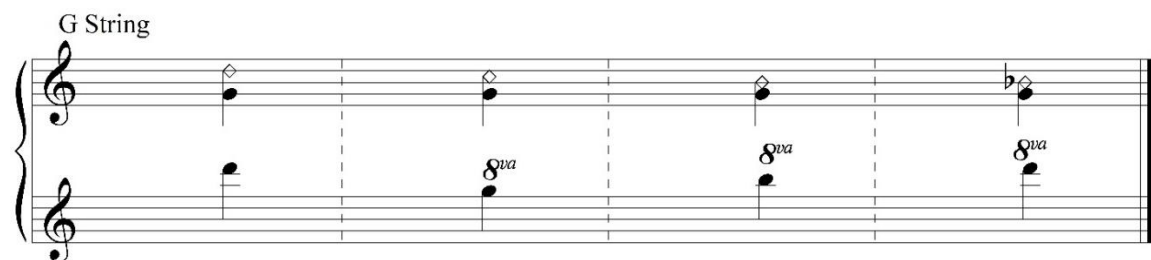


Figure 7.3 Gesture 49 from “On Turning.”



Below is an example showing different interval spacings possible for artificial harmonics. These interval shapes are transposable all around the fingerboard.

Example 7.2 Various intervals spacings for artificial harmonics starting on the second partial.



Exercise 7.2a

Learn the different interval spacings possible for artificial harmonics. These intervals for artificial harmonics are transposable anywhere on the fingerboard.

¹³⁸ Scodanibbio, “On Turning” from *Sei Studi*, 13. Scodanibbio, “Faraway” from *Sei Studi*, 8.

Example 7.3 Whole-step above and below Example 7.2.

Whole step above original

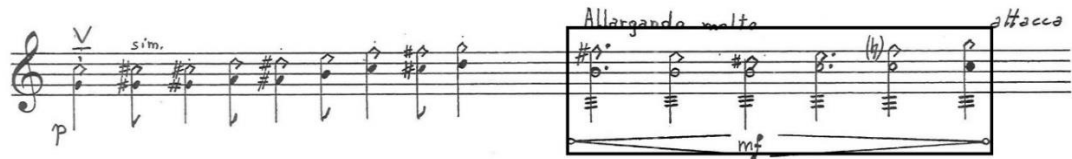
Whole step below original

Exercise 7.2b

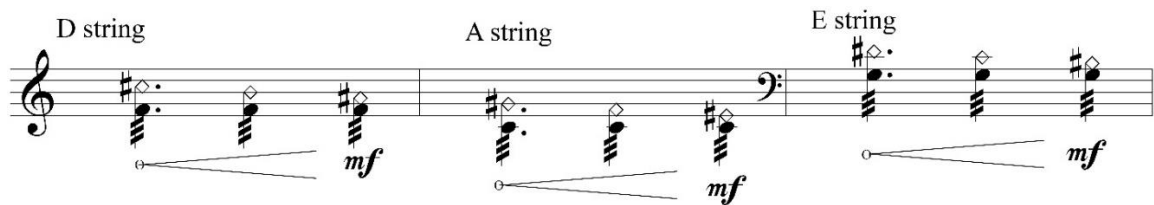
Play Example 7.3 a half and whole step above and below the second partial.

Gesture 50

Gesture 50 is an example of a tremolo effect using artificial harmonics. Gesture 50 is also an example of different interval spacings to create different artificial harmonics. The placement of the bow will be close to the bridge with little weight and lots of speed.

Figure 7.4 Gesture 50 from “Upward.”¹³⁹

Example 7.4 Gesture 50 on the D, A, and E string.



Exercise 7.3

Play Gesture 50 on the D, A, and E string. Use Example 7.2 as reference for the various interval spacings possible for artificial harmonics.

Gesture 51



Gesture 52



Both Gestures 51 and 52 are trill artificial harmonic gestures that move above and below the original artificial harmonic. By maintaining the interval shape of a perfect

¹³⁹ Scodanibbio, “Upward” from *Sei Studi*, 6.

Example 7.6 Gesture 52 on the D, A, and E string.

Exercise 7.4

Play both Gestures 51 and 52 across the D, A, and E string (See Examples 7.5 and 7.6).

Gesture 53

Gesture 53 is an example of a trill artificial harmonic oscillating between two different interval shapes. Gesture 53 is possible by using two fingers in the left hand to oscillate back and forth between two interval shapes. The two interval shapes in Gesture 53 are a perfect fifth and perfect fourth. Unlike the previous trill artificial harmonic gestures, the bow placement required to play Gesture 53 is one location since there are no normal notes in the gesture. Both artificial harmonics will be audible with the bow placed close to the bridge with little weight and lots of speed.

Figure 7.7 Gesture 53 from “Dust.”¹⁴¹

Handwritten musical score for Gesture 53 from "Dust." The score is written on a single staff with a treble clef. It features a series of notes with various accidentals (sharps, naturals, flats) and slurs. Above the staff, the instruction "ancora più lento" is written in italics. Below the staff, the dynamic marking "pp, sempre" is present. The notes are grouped into several measures, with some notes having a diamond-shaped symbol above them.

Example 7.7 Gesture 53 with various interval spacings played across the D, A, and E string.

Example 7.7 shows Gesture 53 with various interval spacings played across the D, A, and E string. The example is presented in three systems, each corresponding to a different string: G String, D string, and A string. Each system consists of two staves: a treble clef staff for the string and a bass clef staff for the lower strings. The G String system shows an interval of 8va between the treble and bass staves. The D string system shows an interval of 8va between the treble and bass staves. The A string system shows an interval of 8va between the treble and bass staves. The notation includes notes with slurs and diamond-shaped symbols above them, consistent with the original score.

¹⁴¹ Scodanibbio, "Dust" from *Sei Studi*, 4.

Exercise 7.5

Play Gesture 53 across the D, A, and E string (See Example 7.7). Practice playing different interval shapes between the two oscillating fingers.

Gesture 54

Gesture 54 is an artificial harmonic gesture that slides up and down the fingerboard, maintaining the interval shape of a perfect fourth. Though the gesture specifies the pitches to be played, the goal of the bassist is to maintain the intervallic shape of the gesture and slide the hand shape around to create an audible sliding effect. Like other gestures, the bow needs to be close to the bridge with little weight and lots of speed.

Figure 7.8 Gesture 54 from “Joke.”¹⁴²

Example 7.8 Gesture 54 played on the D, A, and E string.

Exercise 7.6a

Play Gesture 54 on the D, A, and E string (See Example 7.8).

Example 7.9 Gesture 54 with intervals spacings of a major third.

Exercise 7.6b

Play Gesture 54 with different interval spacings of a major third, minor third, and perfect fifth.

¹⁴² Scodanibbio, “Joke” from *Sei Studi*, 2.

Improvisation Etude 11

The plus signs above the note F in the first system and second system of the “unrealized” Improvisation Etude 11 represent left hand *pizzicato*.

Gesture 47

Gesture 48

Gesture 51

Gesture 54

Example 7.10 Improvisation Etude 11 (Realized)

Improvisation Etude 11 (Realized Etude)¹⁴³

¹⁴³ Refer to video of Improvisation Etude 11 from <https://youtu.be/OBULUegNmJI>.

There are four boxes for the bassist to improvise in Improvisation Etude 11. The first box is a note-for-note duplication of Gesture 47. The second box is a variation of Gesture 48 utilizing the second partial on the D string. The interval spacing is a perfect fourth up to the G. The box marked with the number fifty-one is a variation of Gesture 51. This gesture moves up and down a minor second from the second partial with the artificial harmonic interval of a perfect fourth. The last box marked the number 54 is also utilized on the D string. The left hand shape of a perfect fourth moves from E on the D string to F#, G, and then down to D for the variation of Gesture 54.

Example 7.11 Improvisation Etude 11 (Blank)

Improvisation Etude 11 “Joke,” “Dust,” “Upward,” and “Faraway”¹⁴⁴

The musical score consists of five staves. The first staff is in treble clef, starting with a forte (*f*) dynamic and a square breath mark. It contains a melodic line with slurs and accidentals, followed by a rectangular box labeled '47'. The second staff is also in treble clef, starting with a forte (*f*) dynamic and a plus sign (+) below the staff. It contains a melodic line with slurs and accidentals, followed by a rectangular box labeled '48'. The third staff is in bass clef, starting with a piano (*p*) dynamic and a forte (*f*) dynamic. It contains a melodic line with slurs and accidentals, followed by a rectangular box labeled '51'. The fourth staff is in treble clef, starting with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. It contains a melodic line with slurs and accidentals, followed by a rectangular box labeled '54'. The fifth staff is in bass clef, starting with a piano (*p*) dynamic and a forte (*f*) dynamic. It contains a melodic line with slurs and accidentals, followed by a rectangular box labeled '54'.

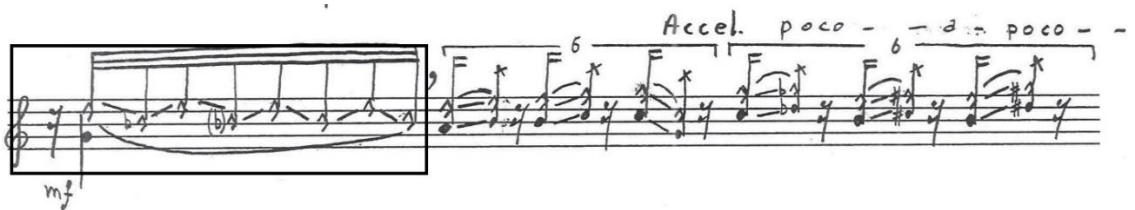
¹⁴⁴ Improvisation Etude 11 is based on Gestures 47-54 found in Scodanibbio’s *Sei Studi* entitled “Joke,” “Dust,” “Upward,” and “Faraway.”

Gesture 55

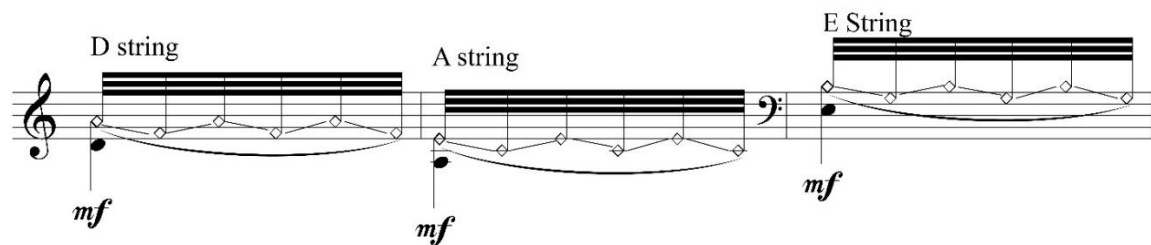


Gesture 55 is an artificial harmonic gesture that changes interval shapes between the thumb and third finger to create an oscillation effect between two sounding artificial harmonic pitches. The motion of the left hand is an open and closed glissando motion. The bow, like other artificial harmonics, should be placed close to the bridge with little weight and lots of bow.

Figure 7.9 Gesture 55 from “Joke.”¹⁴⁵



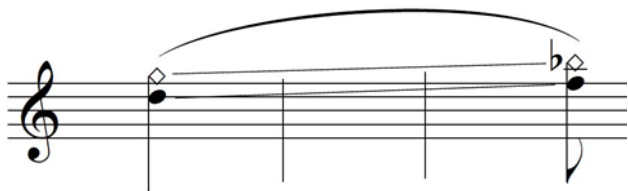
Example 7.12 Gesture 55 on the D, A, and E string.



Exercise 7.7

Play Gesture 55 on the D, A, and E string (See Example 7.12).

¹⁴⁵ Scodanibbio, “Joke” from *Sei Studi*, 2.

Gesture 56**Gesture 57**

Both Gestures 56 and 57 keep the interval shape of a perfect fourth in the left hand while sliding up to create a slow ascending pitch effect. Gesture 56 incorporates bowed tremolo while the left hand makes an ascending glissando motion. For Gesture 56 and 57 to be effective, the interval between the thumb and third finger will come closer together when moving up the fingerboard. When the hand shape stays the same all the way up the fingerboard, the pitch will quickly jump back down and break the continuous ascending glissando effect. When play Gesture 56, using the tip of the bow will be effective for creating a quick bow tremolo.

Figure 7.10 Gesture 56 from “Upward.”¹⁴⁶

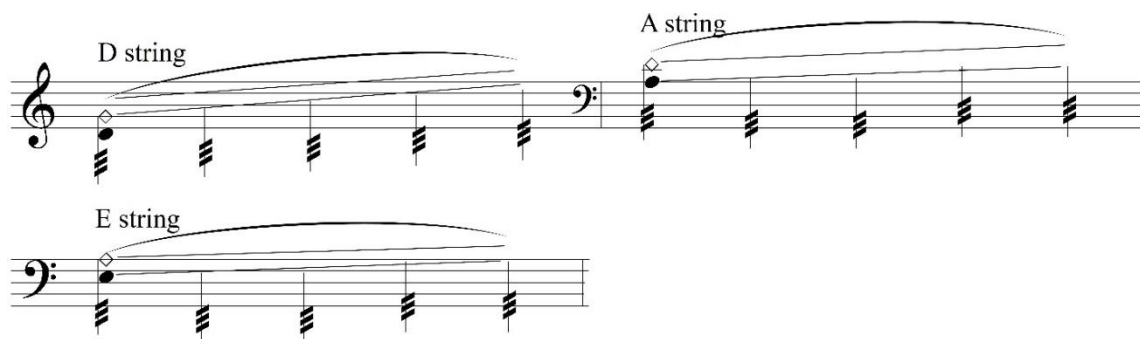


¹⁴⁶ Scodanibbio, “Upward” from *Sei Studi*, 5. Scodanibbio, “Upward” from *Sei Studi*, 5.

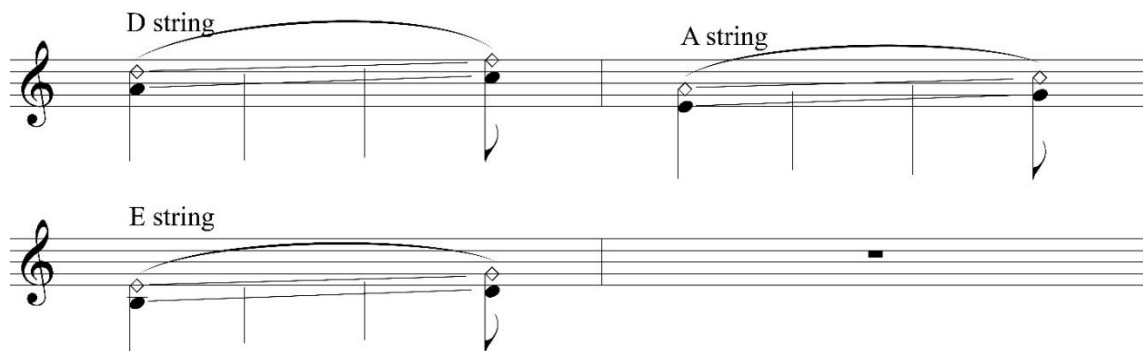
Figure 7.11 Gesture 57 from “Upward.”



Example 7.13 Gesture 56 played on the D, A, and E string.



Example 7.14 Gesture 57 played on the D, A, and E strings.

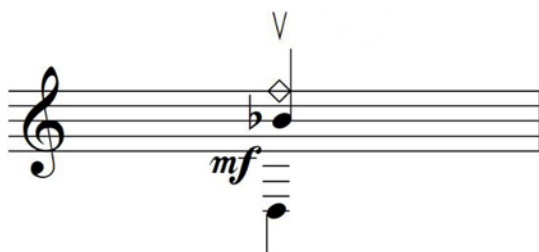


Exercise 7.8

Play Gestures 56 and 57 on the D, A, and E strings (See Examples 7.13 and 7.14).

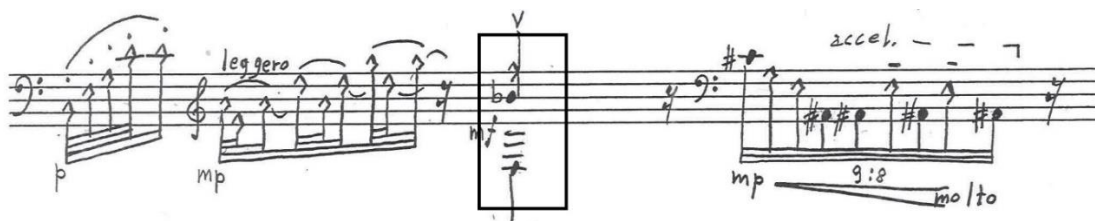
Keep in mind that the further the left hand moves up on the fingerboard, the closer the finger spacing is between the thumb and third finger to maintain a perfect fourth.

Gesture 58

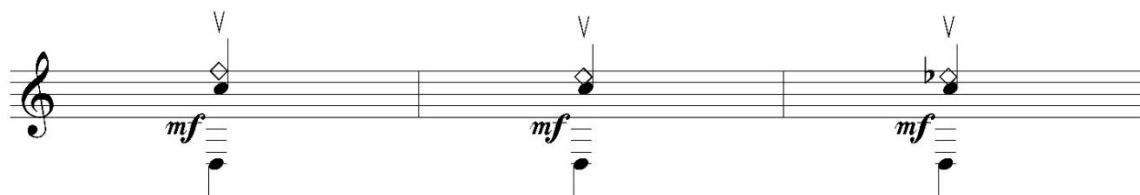


Gesture 58 is a double-stop comprised of an artificial harmonic and open string. The bow speed of Gesture 58 is determined by the artificial harmonic rather than the open string. The speed and location of the bow can be determined by first playing the artificial harmonic alone with the bow and then incorporate the open string with the artificial harmonic. However fast or slow, the speed of the bow required to play the artificial harmonic is the speed to be used also on the open D string. Depending on the location of the bow, the open string D may sound less full in comparison to an open D with the bow placed in its correct spot.

Figure 7.12 Gesture 58 from “Joke.”¹⁴⁷



Example 7.15 Gesture 58 up a whole step with different interval spacings for the artificial harmonic.

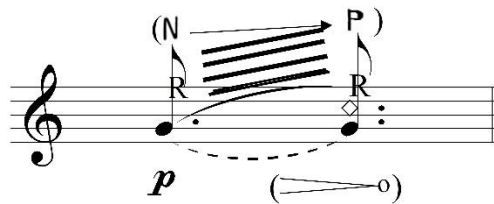


¹⁴⁷ Scodanibbio, “Joke” from *Sei Studi*, 1.

Exercise 7.9

Play Gesture 58 with at a variety of locations on the fingerboard, along with different interval spacings for artificial harmonic.

Gesture 59



Gesture 59 is both a trill and tremolo gesture. The capital (R) represents *ricochet*, which indicates the performer should let the bow bounce on the string. In this gesture, the bow is required to bounce freely down to the bridge indicated by the *normal* (N) and *sul ponticello* (P). While the bow is bouncing down to the bridge, the thumb and third finger trill between an interval of a perfect fourth. When letting the bow *ricochet* towards the bridge, the technique is most effective when using the tip of the bow. If the bassist feels the audible product is rather thin, they are encouraged to practice the *ricochet* bowing separate from the trill artificial harmonic. Left and right hand coordination is key to effectively playing Gesture 59.

Figure 7.13 Gesture 59 from “Faraway.”¹⁴⁸



¹⁴⁸ Scodanibbio, “Faraway” from *Sei Studi*, 10.

Exercise 7.10

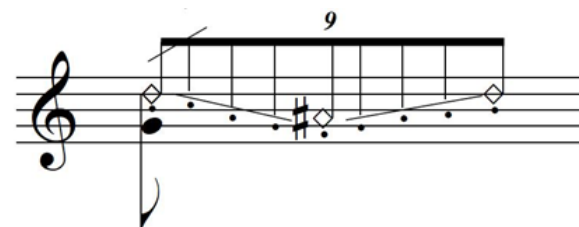
Practice Gesture 59 in four different ways.

- a.) Play the artificial harmonics only.
- b.) Add the trill, alternating between the thumb and third finger.
- c.) Incorporate the ricochet bow.
- d.) Practice the ricochet bow just with the artificial harmonic and then add in the left hand trill.

Gesture 60



Gesture 61



Both Gestures 60 and 61 are artificial harmonics that incorporate the *jeté* bouncing bow stroke. Similar to Gesture 55, the left hand shape changes during the duration of the gesture. Gesture 60 moves from an augmented second to a perfect fifth, while Gesture 61 moves from an interval of a perfect fifth to an augmented second back to a perfect fifth. Same as Gesture 59, Gesture 60 and 61 will be most effective if the bassist utilizes the tip of the bow.

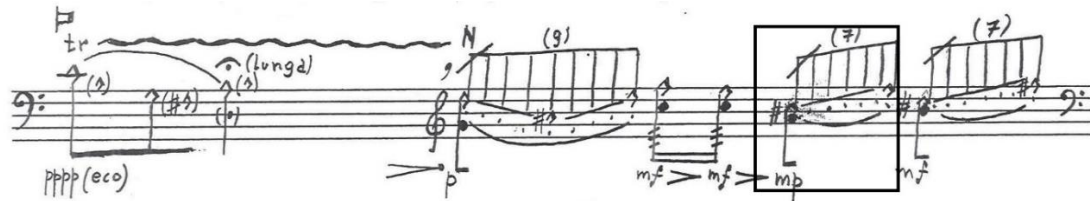
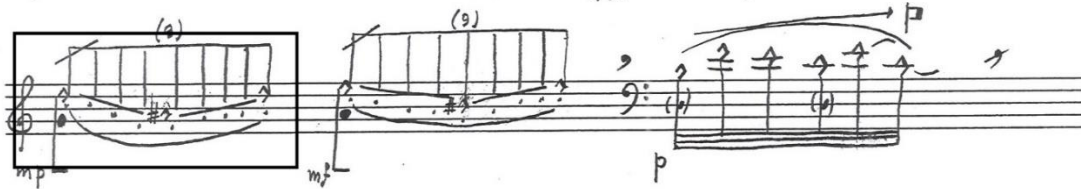
Figure 7.14 Gesture 60 from “Dust.”¹⁴⁹

Figure 7.15 Gesture 61 from “Dust.”



Example 7.16 Gesture 60 and 61 without the jeté bouncing bow.



Exercise 7.11a

Practice the jeté bouncing bow on an open string and then play the artificial harmonic.

Exercise 7.11b

Practice both Gesture 60 and 61 by playing the gesture without the *jeté* bouncing bow. This exercise will look similar to Gesture 55 but will be much slower and with a septuplet and nonuplet subdivisions. Use Example 7.8 below as a reference for practicing different subdivisions for bouncing the bow.

¹⁴⁹ Scodanibbio, “Dust” from *Sei Studi*, 4. Scodanibbio, “Dust” from *Sei Studi*, 3.

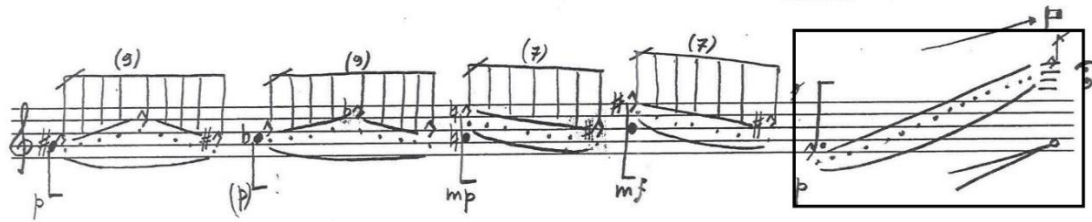
Example 7.17 Subdivisions exercise for bouncing bow control.

Exercise 7.11c

Practice bouncing the bow with different subdivisions.

Gesture 62

Gesture 62 is an example of *jeté* bouncing bow using natural harmonics. This gesture requires the bow to bounce freely while the left hand slides up from the seventh partial at the crook of the neck up to the eighth partial in the upper-half of the fingerboard. Similar to Gesture 59, the best results for the *jeté* or ricochet bow is to utilize the tip of the bow.

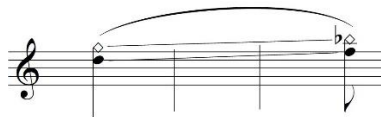
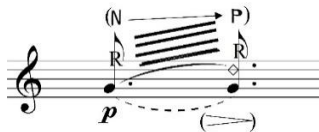
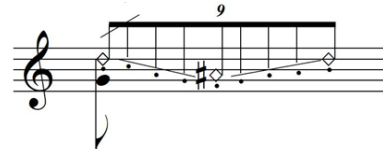
Figure 7.16 Gesture 62 from “Dust.”¹⁵⁰

Exercise 7.12

Use Gesture 62 to practice the *jeté* bouncing bow technique across all four strings while the left hand slides between the seventh partial near the crook of the neck to the eighth partial in the upper-half of the fingerboard.

Improvisation Etude 12

Improvisation Etude 12 uses Gestures 57, 59, 60, and 61. Variations of Gestures 55 and 58 are realized in etude 12.

Gesture 57**Gesture 59****Gesture 60****Gesture 61**

¹⁵⁰ Scodanibbio, “Dust” from *Sei Studi*, 4.

Example 7.18 Improvisation Etude 12 (Realized)

Improvisation Etude 12 (Realized Etude)¹⁵¹

The musical score consists of five systems. The first system is in bass clef, starting with a forte (*sf*) dynamic. The second system also starts with *sf* and includes two boxed improvisation sections labeled '59'. The third system is in treble clef, starting with a mezzo-forte (*mf*) dynamic and includes a boxed improvisation section labeled '57'. The fourth system is in bass clef, starting with *mf* and includes a boxed improvisation section labeled '61'. The fifth system is in bass clef, starting with a forte (*f*) dynamic and includes a boxed improvisation section labeled 'V'.

There are four boxes for the bassist to improvise in Improvisation Etude 12. The first two boxes marked with the number 59 are variations of Gesture 59. In the blank etude, the second box indicates the bassist to choose to play either a variation of Gesture 59 or Gesture 60. Both variations are artificial harmonic trill variations played on the D string. The left hand has an interval spacing of a perfect fourth starting on an E right above the second partial on the D string. The third box marked with the number 57 is a variation of Gesture 57. The interval spacing between the left hand thumb and third

¹⁵¹ Refer to video of Improvisation Etude 12 from <https://youtu.be/UNxWNDQUMOA>.

finger is a perfect fourth starting from the second partial on the D string. The left hand shape slides up the D string to where the left hand thumb resides on C. The bassist is welcome to use any artificial harmonic interval spacing to play a variation of Gesture 57. The last box marked with the number 61 contains two variations of Gesture 61. In the blank etude, the bassist has the option to play a variation of Gesture 60 or Gesture 61. The realized etude utilizes both the D and string A for the variations of Gesture 61. Both variations move from an interval of a perfect fifth to an augmented second back to a perfect fifth. The *jeté* bouncing stroke for the variations of Gesture 61 is most effective when played at the tip of the bow.

Example 7. 19 Improvisation Etude 12 (Blank)

Improvisation Etude 12 “Joke,” “Dust,” “Upward,” and “Faraway”¹⁵²

The musical score consists of five systems of notation:

- System 1:** Bass clef. Starts with a *sf* dynamic. Includes a slur over a series of notes, followed by a key signature change to one sharp (F#). Ends with two measures of notes marked *p*, each with a slur and a fingering of 0.
- System 2:** Bass clef. Starts with a *sf* dynamic. Includes a slur over notes, followed by a key signature change to one sharp. Ends with two measures of notes marked *p*, each with a slur and a fingering of 0. To the right are two empty rectangular boxes labeled "59" and "59 or 60".
- System 3:** Treble clef. Starts with an empty rectangular box labeled "57". Followed by two measures of notes with a slur and a fingering of 7.
- System 4:** Treble clef. Starts with a slur over notes marked *mf* and a fingering of 9. Followed by an empty rectangular box labeled "60 or 61". Ends with a slur over notes marked *p* and a fingering of 9.
- System 5:** Bass clef. Starts with a *sf* dynamic and a *8va* marking. Includes a slur over notes, followed by a *f* dynamic and a long, sweeping slur over notes.

¹⁵² Improvisation Etude 12 is based on Gestures 55-62 found in Scodanibbio's *Sei Studi* entitled "Joke," "Dust," "Upward," and "Faraway."

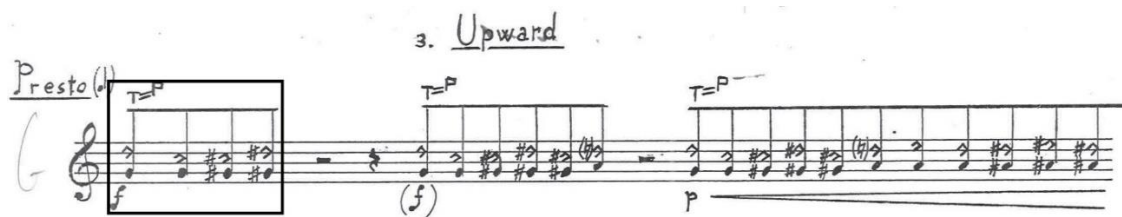
CHAPTER 8: ALTERNATE NOTATION GESTURES

Alternate notation gestures feature several of the markings found in the Symbol Key in Chapter 3. These next gestures were selected under the alternate notation category because they have alternate notation symbols and occur sparsely throughout the *Sei Studi*.

Gesture 63

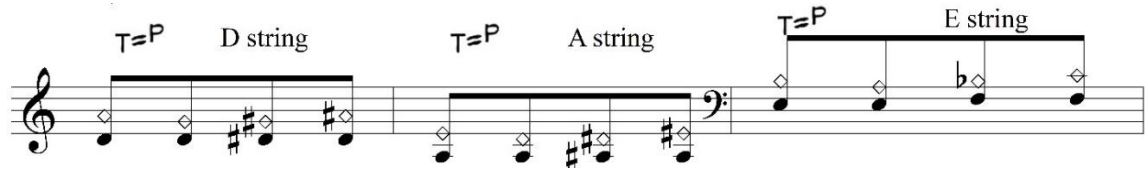
Gesture 63 is an artificial harmonic gesture that incorporates the (T) = (P) symbol (indicated above the first harmonic), which means to swipe the bow up and down vertically from the bridge to the fingerboard repeatedly to create a swishing “brushy” effect. The interval spacing between the left hand thumb and third finger is a perfect fifth to a perfect fourth. This gesture is another instance where traditional bow grip may not be as effective as holding the bow in the palm of the hand, much like holding a stick. Another tip for the bassist would be to utilize the middle to the tip of the bow for the swishing “brushy” effect.

Figure 8.1 from “Upward.”¹⁵³



¹⁵³ Scodanibbio, “Upward” from *Sei Studi*, 5.

Example 8.1 Gesture 63 played on the D, A, and E string.

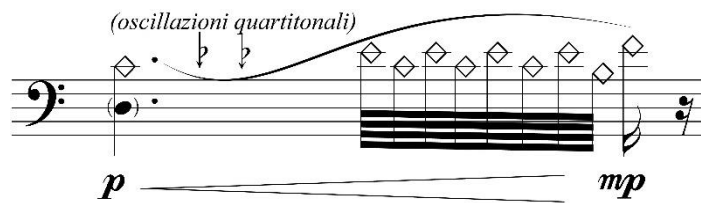


Practice the bow technique in Gesture 63 on open strings, normal notes, and double-stops (normal note and mixed harmonic note).

Exercise 8.1

Play Gesture 63 on the D, A, and E string.

Gesture 64



Gesture 64 is an example of playing a partial while using the left hand finger to bend the pitch by gently manipulating the string. This left hand technique is possible by gently placing the finger second finger on the seventh partial and then, while sounding the indicated partial, pulling the string toward the palm of the hand. The same speed, weight, and placement for natural harmonics should be utilized for Gesture 64.

Figure 8.2 from “Joke.”¹⁵⁴

Example 8.2 Gesture 64 on the fourth partial in the D string.

Exercise 8.2

Play the left hand pitch bend from Gesture 64 on all the natural harmonics on all four strings.

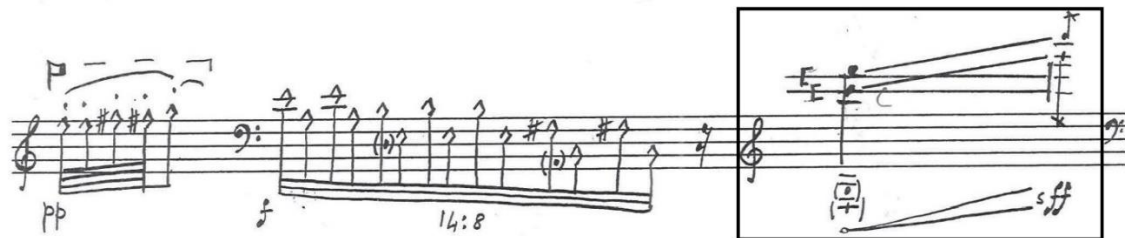
Gesture 65

Gesture 65 is an indication of how Scodanibbio notates *arco* multiphonics. While playing an upper partial fingered above the end of the fingerboard, place the bow between the fingers and the end of the fingerboard rather than between the fingers and the bridge. The resulting sound is a multi-note chord comprised of multiple harmonics above

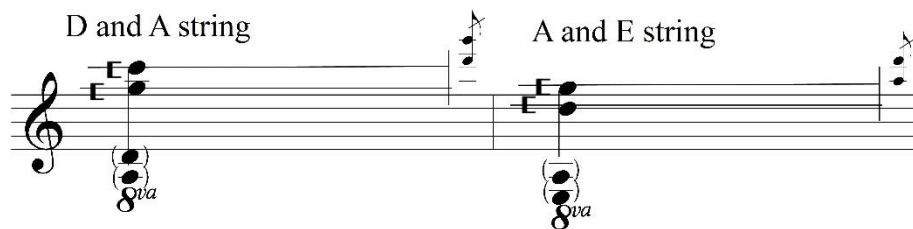
¹⁵⁴ Scodanibbio, “Joke” from *Sei Studi*, 1.

the fingered harmonic partials. The bassist should experiment placing the bow in different locations between the end of the fingerboard and left hand fingers. Different bow place will result in different sounds and harmonics.

Figure 8.3 from “Joke.”¹⁵⁵



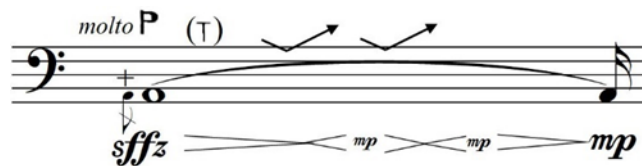
Example 8.3 Gesture 65 on the D and A and A and E strings.



Exercise 8.3

Play gesture 65 on the D and A and A and E strings (See Example 8.3).

Gesture 66

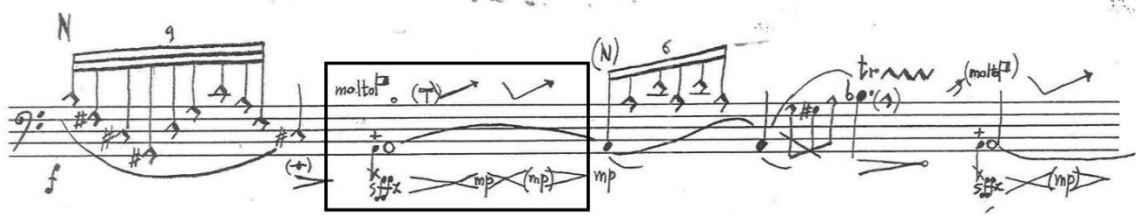


Gesture 66 combines both *pizzicato* and *arco* right hand technique. By plucking the open A string indicated in the gesture, the bow quickly pulls the string near the fingerboard to create a sudden distortion of the pitch and tone. The arrow markings above

¹⁵⁵ Scodanibbio, “Joke” from *Sei Studi*, 1.

the A indicate the direction of the bow to create an oscillating effect, moving from close to the fingerboard to the bridge. The bow has the freedom to move between the bridge and fingerboard to keep the A drone consistent.

Figure 8.4 from “On Turning.”¹⁵⁶



Example 8.4 Gesture 66 on the G, D, and E string.

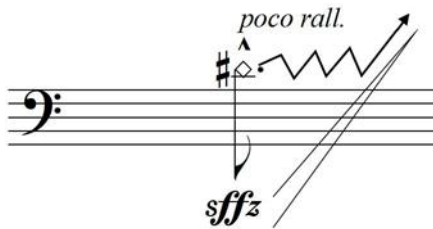
Exercise 8.4

Play Gesture 66 on the G, D, and E string (See Example 8.4).

Gesture 67

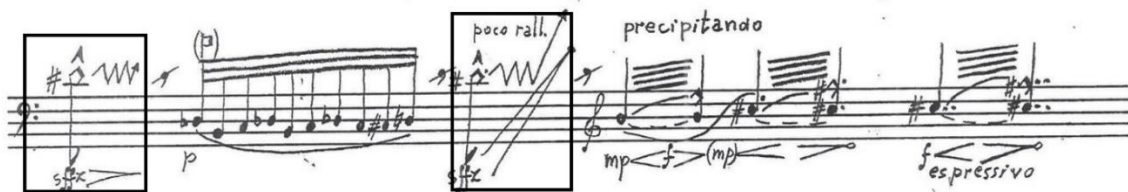
¹⁵⁶ Scodanibbio, “On Turning” from *Sei Studi*, 13.

Gesture 68

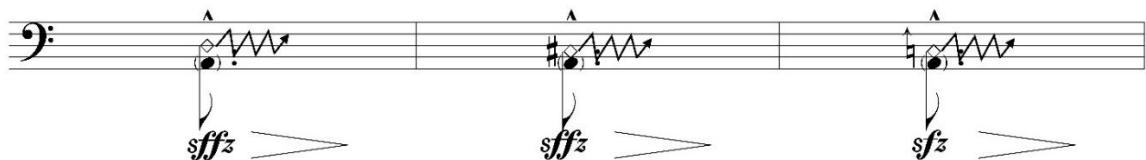


Both Gestures 67 and 68 express playing a partial to create a vibrato distortion effect. After the bow aggressively attacks the harmonic, the left hand finger moves up and down rapidly to create an oscillating distortion effect. Gesture 68 has a longer arrow stem to indicate the first finger in the left hand to slide up the string after the sound effect. The bow will move quickly at the beginning of the gesture to activate the harmonic and create overtones which will distort the original sounding pitch. Though it is not indicated in the score, one could put the bow near the end of the bridge to aid creating the distorted sound characteristic of the gesture.

Figure 8.5 Gesture 67 and 68 from “Faraway.”¹⁵⁷



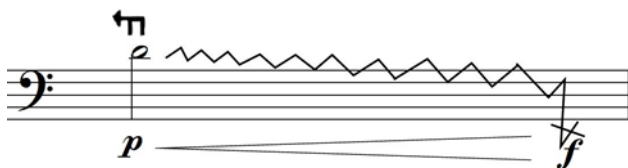
Example 8.5 Alternate notation marking from Gesture 67 on the fourth, fifth, and sixth partial in the A string.



¹⁵⁷ Scodanibbio, “Faraway” from *Sei Studi*, 9.

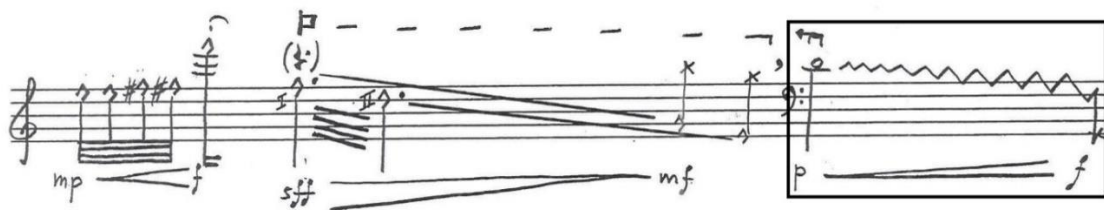
Exercise 8.5

Play the alternate notation markings from Gestures 67 and 68 on various partials on all four strings.

Gesture 69

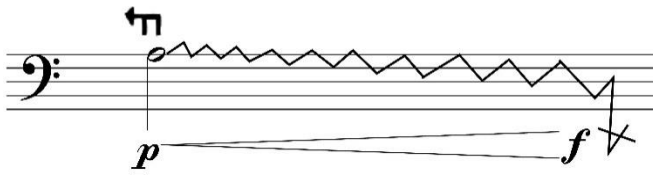
Gesture 69 uses a down bow symbol with an arrow pointing to the left hand side. The symbol indicates to place the bow near the nut end of the fingerboard. Once the bow is placed near the nut, the prescribed left hand finger will gradually glissando up toward the nut end of the fingerboard while sliding up and down sporadically. To glissando up rather than down towards the bridge will result in the pitch of the gesture to ascend rather than descend. The bassist is encouraged to not worry about traditional bow technique in the right hand for Gesture 69. Since the bow is at the nut end of the fingerboard, the bow is no long between the fingerboard and bridge but above the head. The overall sound effect can be compared to letting the air out of a balloon.

Figure 8.6 Gesture 69 from “Joke.”¹⁵⁸



¹⁵⁸ Scodanibbio, “Joke” from *Sei Studi*, 2.

Example 8.6 Gesture 69 on the D string starting on A.



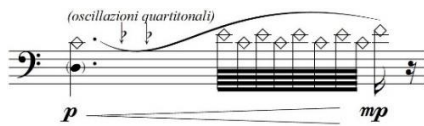
Exercise 8.6

Play gesture 69 on all four strings. Experiment playing different pitches at the beginning of Gesture 69.

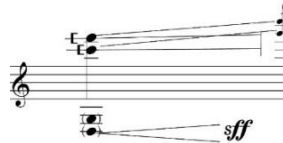
Improvisation Etude 13

Notice the aleatoric box in the second system requires the bassist to choose any string they desire to vary Gesture 66.

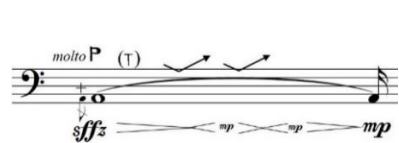
Gesture 64



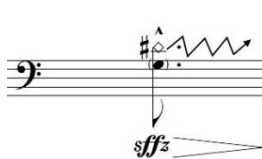
Gesture 65



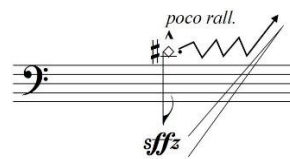
Gesture 66



Gesture 67



Gesture 68



Example 8.7 Improvisation Etude 13 (Blank)

Improvisation Etude 13 “Joke,” “Upward,” “Faraway,” and “On Turning”¹⁵⁹

$T=P$ (oscillazioni quartitonal)

f *p* *mf*

66 Choose any string *sfz* *sfz*

sfz *f* 67 or 68

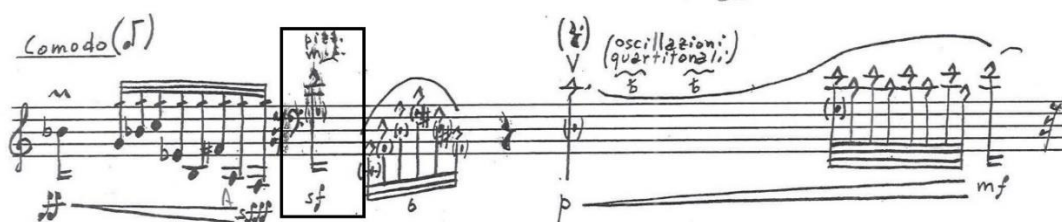
64 *p* 65

¹⁵⁹ Improvisation etude thirteen is based on Gestures 63-69 found in Scodanibbio’s *Sei Studi* entitled “Joke,” “Upward,” “Faraway,” and “On Turning.” Refer to video of Improvisation Etude 13 from <https://youtu.be/nioGYUgnD40>.

CHAPTER 9: HARP HARMONICS

Harp Harmonics are found in the sixth and final etude entitled “Farewell,” with the exception of one left hand *pizzicato* harmonic in the first etude “Joke.”¹⁶⁰

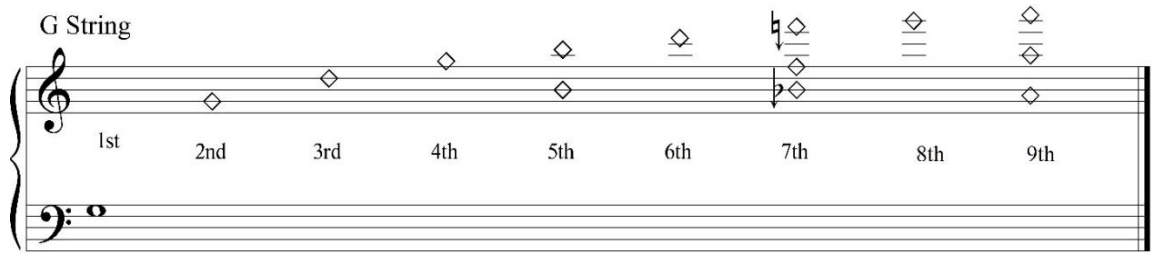
Figure 9.1 Harp Harmonic from “Joke.”



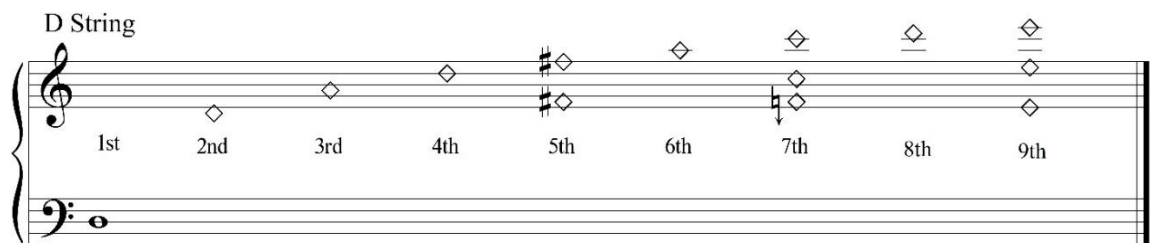
Harp harmonics require the use of both the right and left hand to sound pitches independently. The process for each hand is identical. One finger is placed on a partial and another finger on the same hand is used to pluck the string. A harp harmonic requires the same hand to both finger and pluck natural partials. By placing the thumb on a partial (for example the second partial) the middle or first finger will pluck with the rotation of the wrist. This same rotation motion between the thumb and prescribed finger is a technique created by harpists to play natural harmonics on each string, thus the term “harp harmonics.” Below are the locations of the second to ninth partials in the upper-half of the fingerboard. The seventh and ninth partials have multiple nodal locations on the upper-half of the fingerboard.

¹⁶⁰ Scodanibbio, “Joke” from *Sei Studi*, 1.

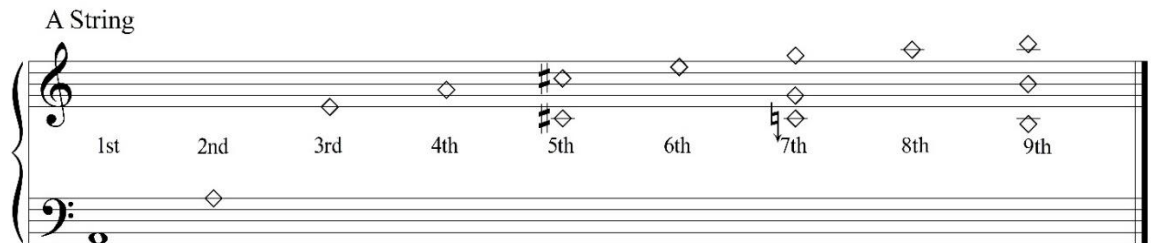
Example 9.1 Nodal locations for harp harmonics (G String).



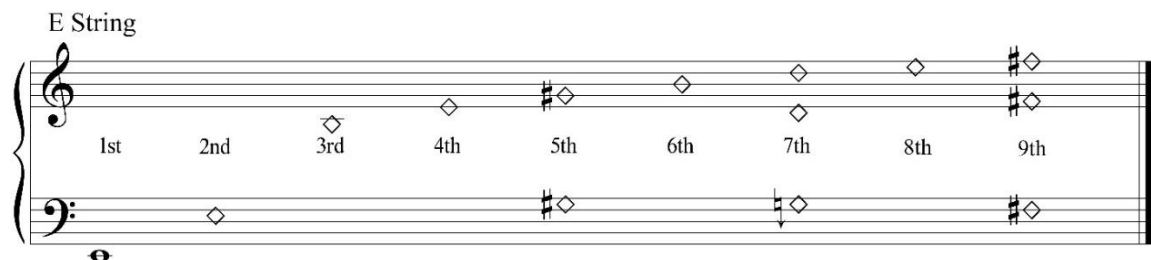
Example 9.2 Nodal locations for harp harmonics (D String).



Example 9.3 Nodal locations for harp harmonics (A String).



Example 9.4 Nodal locations for harp harmonics (E String).



The notation of harp harmonics determines which hand is to play a particular partial. A double staff is used to represent the left and right hand. The top staff is used to

indicate the pitches assigned to the left hand and the bottom staff represents the pitches assigned to the right hand.

Figure 9.2 Gesture 70 from “Farewell.”¹⁶¹

The image shows a handwritten musical score for the piece "6. Farewell *". It consists of two staves. The top staff is labeled "Left Hand" and the bottom staff is labeled "Right Hand". The tempo is marked "Allegro (♩)". The score includes various musical notations such as notes, rests, and fingerings. On the left side, there are handwritten instructions: "m.s. I e II corda quando non indicato diversamente" and "Pizz sempre". On the right side, there are instructions: "m.d. III e IV corda come sopra". The score is divided into measures by vertical dashed lines.

The double staff that is used to notate harp harmonics is similar to a grand staff. Gestures are often written across both staves, much like a piano score, where runs are written across the two staves. The last etude “Farewell” is the first instance in the *Sei Studi* where Scodanibbio uses time signatures. Scodanibbio encourages bassists to improvise, indicated on the second page of the piece, based on the written figures given.¹⁶² To further practice harp harmonics, here is an improvisational etude utilizing harp harmonics.

¹⁶¹ Scodanibbio, “Farewell” from *Sei Studi*, 14.

¹⁶² Scodanibbio, “Farewell”, 15 This study is improvised. “Only a few phrases are suggested here which can be repeated, elaborated (without prejudice to the use of harmonic *pizzs* only) and alternated with each other.” Translated from “Questo studio e a carattere improvvisato. Vengomo qui suggerite solo alcune frasi che possono essere ri petute, elaborate (fermo restando luso dei soli armonici *pizz.*) e alternate tra lore.”

Improvisation Etude 14

Improvisation etude 14 requires the bassist to choose one's own harmonic partials for improvisation. Within each aleatoric box, rhythms are written for the bassist to apply their choice of harmonic partials. Roman numerals are indicated above or below certain pitches to show which string to find the partial. One can repeat each section as many times as desired.

Example 9.5 Improvisation Etude 14 (Blank).

Improvisation Etude 14 "Farewell"¹⁶³

The score consists of three systems of music, each with a treble and bass staff. The first system is in 7/4 time and contains two boxed aleatoric sections with 6/4 and 4/4 time signatures. The second system is in 6/4 time and contains one boxed aleatoric section with a 4/4 time signature. The third system is in 4/4 time and contains one boxed aleatoric section with a 4/4 time signature. Roman numerals (I, II, III, IV, VI) are placed above or below notes to indicate string positions. The score ends with a double bar line.

¹⁶³ Improvisation etude fourteen is based on Gesture 70 found in Scodanibbio's *Sei Studi* entitled "Farewell." Refer to video of Improvisation Etude 13 from <https://youtu.be/9qmU8-8btOk>.

CHAPTER 10: BEYOND THE ETUDES

As a method, “Invention through the Harmonics of Stefano Scodanibbio” provides the bassist with an analysis of each gesture, new materials such as examples and improvisation etudes derived from selected gestures, and opportunities to improvise using new and original material. Although this concludes the consideration of this method, there are some notes and thoughts to consider.

The chosen gestures for each improvisation etude follow the organization of the combination of gestures listed in each category. Once the bassist has become comfortable with the written examples and improvisation etudes (realized and unrealized), the bassist is encouraged to make one’s own etudes and improvisations using any combination of gestures one prefers. Appendix B has been added at the end of the document as a reference for all gestures found in the method. For convenience, the gestures have been organized by category, also reflected in the organization of chapters. Hyperlinks and active URLs are added for each group of gestures so the bassist may have access to a YouTube video of short demonstrations on how to play each gesture. A paragraph after each realized improvisation etude explains the variations and musical material in each box marked with a gesture number. The goal for this method is for bassist to create their own improvisations after they have become familiar with Scodanibbio’s vocabulary.

Though this method focuses on improvisation, it is also a supplement to understanding Scodanibbio’s writing style and vocabulary from the *Sei Studi*. When the bassist has played through the entire method, they have been exposed to all symbols and concepts of the musical vocabulary derived from the *Sei Studi*. The bassist is encouraged to apply the left and right hand concepts discussed from each gesture in the method to the

pre-written material in *Sei Studi*. The author also encourages each bassist to play the entirety of the *Sei Studi* to further appreciate and understand Scodanibbio's.

To further this research into Scodanibbio's harmonic vocabulary, supplemental methods and academic papers by the author will follow to dissect other solo bass compositions by Scodanibbio including *Due pezzi brillanti* (1985) and *Geografia Amorosa* (1991). Another topic of research will be the transcription and analysis of pieces by Scodanibbio which feature harp harmonic gestures, namely the sixth etude "Farewell," as well as the second movement of *Voyage That Never Ends* entitled "Voyage Interrupted" (1998).

This method is by no means an end in aiding bassists to develop a vocabulary for free improvisation on the bass. It is the intent of the author that other bassists and readers will use this method as a guide to develop their own music and vocabulary derived from other musicians, composers and improvisors. It is crucial that we as artists continue to explore and develop a personal vocabulary from various inspirations.

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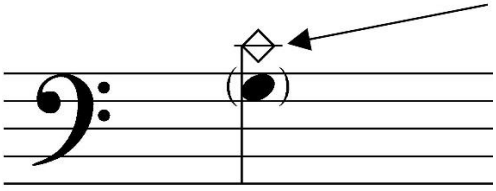
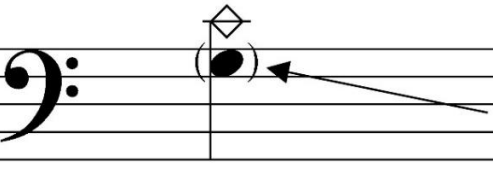
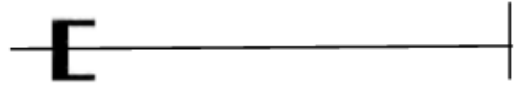

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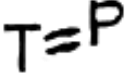



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APPENDIX A: SYMBOL KEY

Table A.1 Symbol Key¹⁶⁴

<p>1.)</p> 	<p>The harmonic note head has two functions. First, it is an indication of where the left hand finger should be placed on the lower-half of the fingerboard. Second, it serves as a natural harmonic partial on the upper-half of the fingerboard.</p>
<p>2.)</p> 	<p>The note head surrounded with parentheses is accompanied with a harmonic note head above. This symbol indicates on which string the harmonic partial is located in the lower-half of the fingerboard.</p>
<p>3.)</p> <p style="text-align: center;">N</p>	<p>Normal position of the bow. Place the bow between the end of the fingerboard and the bridge in a normal classical playing position.</p>
<p>4.)</p> <p style="text-align: center;">P</p>	<p><i>Sul ponticello</i>. Place the location of the bow very close to the bridge, which will result in the production of upper partials to ring. The fundamental partial will not be heard.</p>
<p>5.)</p> <p style="text-align: center;">T</p>	<p><i>Sul tasto</i>. Place the bow close to the fingerboard resulting in a dark, light sound.</p>
<p>6.)</p> 	<p><i>Arco</i> multiphonics. While playing an upper partial fingered above the end of the fingerboard, place the bow between the fingers and the end of the fingerboard rather than between the fingers and the bridge.</p>
<p>7.)</p> 	<p>Swipe the bow up and down vertically between the bridge and the fingerboard.</p>

¹⁶⁴ All of these symbols regard bow placement except number twelve.

8.) 	Move the bow in a circular motion between the fingerboard and bridge.
9.) 	Swipe the bow up and down vertically from the bridge to the fingerboard repeatedly.
10.) 	Place the bow near the nut end of the fingerboard.
11.) 	Move the bow gradually from the bridge to the fingerboard and then back to the bridge.
12.) 	Move the prescribed left hand finger along the string rapidly on a harmonic partial, making the selected partial sound distorted.

All of the Symbols in Appendix A were previously in the “Marks” section of the *Sei Studi* besides numbers 11 and 12. These symbols were added to the Symbol Key to aid the bassist for understanding fully the alternate notation of Scodanibbio’s *Sei Studi*.

APPENDIX B: GESTURES

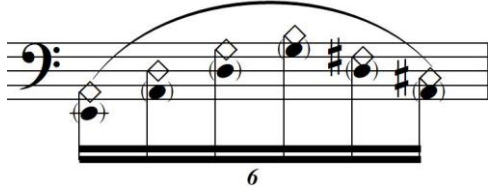
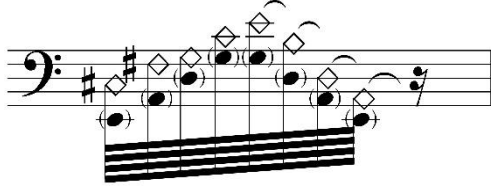
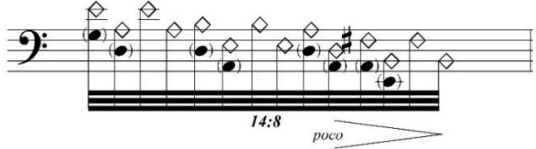
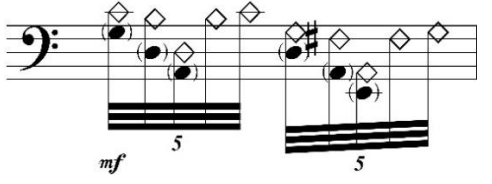
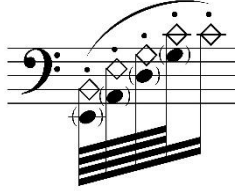
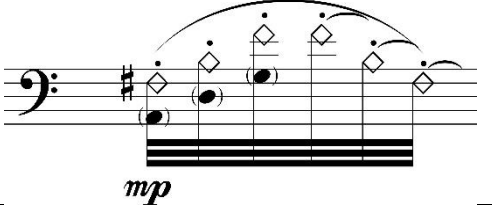
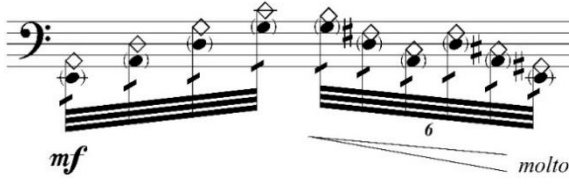
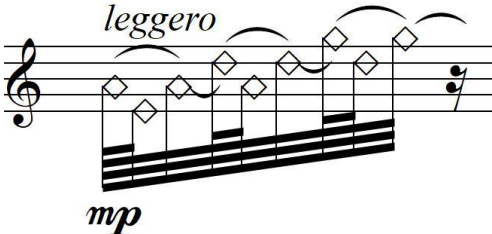
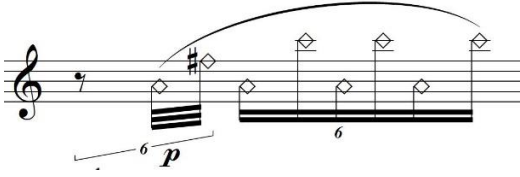
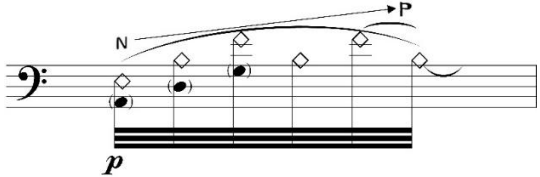
All the gestures listed below come directly from *Sei Studi*. For convenience, the gestures have been organized by category, also reflected above in the organization of chapters. At the end of *Sei Studi*, there is a Symbol Key dedicated to showing Scodanibbio's unique expressive markings.¹⁶⁵ The Symbol Key in Appendix A is modified with additional symbols seen in the *Sei Studi*. (See Appendix A) After the gestures table, please see the Symbol Key for detailed explanations for notation and markings.

¹⁶⁵ Stefano Scodanibbio, *Sei Studi*, 16.

Natural Harmonic Gestures

Natural harmonic gestures only utilize natural partials. Please see Chapter 4.

Table B.1 Natural Harmonic Gestures.¹⁶⁶

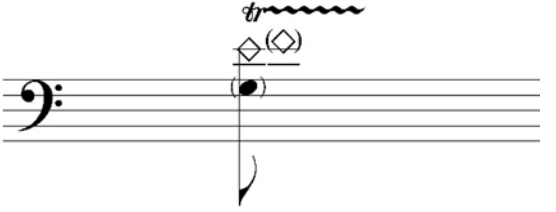
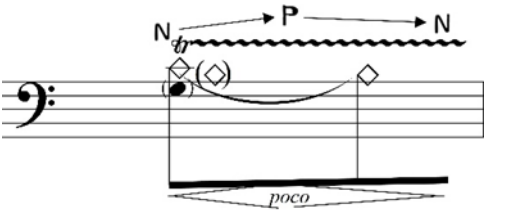
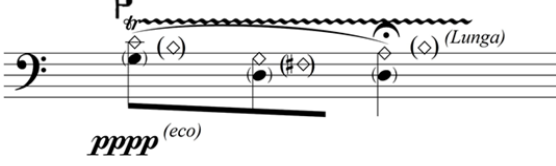
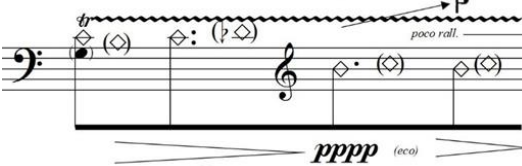
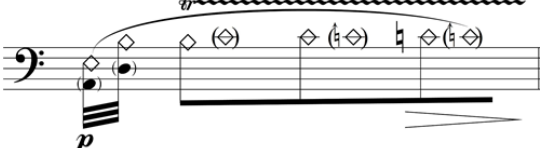

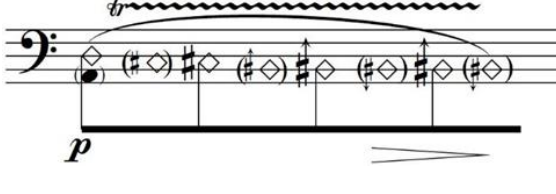
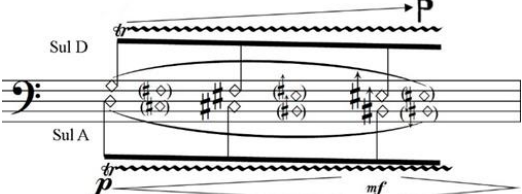
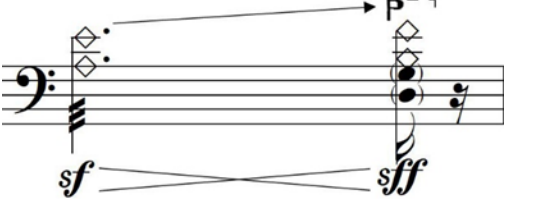
<p>1.)</p> 	<p>2.)</p> 
<p>3.)</p> 	<p>4.)</p> 
<p>5.)</p> 	<p>6.)</p> 
<p>7.)</p> 	<p>8.)</p> 
<p>9.)</p> 	<p>10.)</p> 

¹⁶⁶ Refer to video of Gesture 1-10 from <https://youtu.be/uNP3zfQGzQI>.

Trill and Tremolo Harmonic Gestures

Trill and tremolo harmonic gestures incorporate left hand trills between two partials or utilize the tremolo bow technique on natural partials. Please see Chapter 5.

Table B.2 Trill and Tremolo Harmonic Gestures.¹⁶⁷

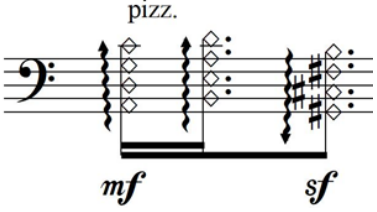
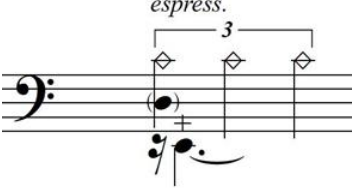
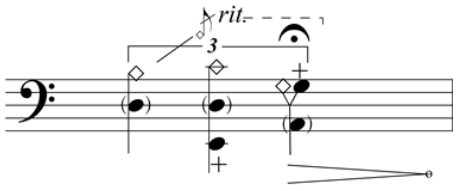
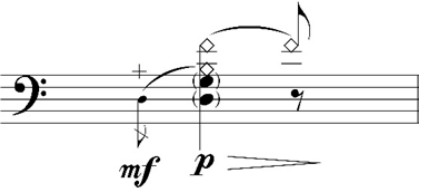
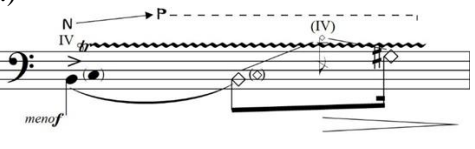
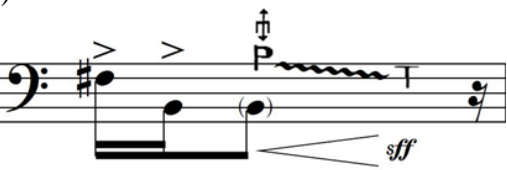
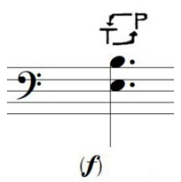

<p>11.)</p> 	<p>12.)</p> 
<p>13.)</p> 	<p>14.)</p> 
<p>15.)</p> 	<p>16.)</p> 
<p>17.)</p> 	<p>18.)</p> 
<p>19.)</p> 	

¹⁶⁷ Refer to video of Gesture 11-19 from https://youtu.be/4ONzEk_GIFg.



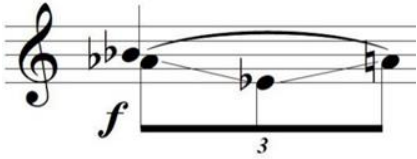
Mixed *Pizzicato* Harmonic Gestures and Normal Note Gestures

Mixed *pizzicato* harmonic gestures have an open string *pizzicato* note and a bowed natural harmonic. Gesture 20 is the only one that includes all *pizzicato* partials with no bowed harmonic. Normal note gestures incorporate traditional playing technique, without considering accommodations for natural harmonics. Please see Chapter 6.

Table B.3 Mixed *Pizzicato* Harmonic Gestures and Normal Note Gestures.¹⁶⁸

<p>20.)</p> 	<p>21.)</p> 
<p>22.)</p> 	<p>23.)</p> 
<p>24.)</p> 	<p>25.)</p> 
<p>26.)</p> 	<p>27.)</p> 

¹⁶⁸ Refer to video of Gesture 20-30 from <https://youtu.be/oJg9FPn7rE0>.

<p>28.)</p> <p><i>Poco al Ponticello, quasi Flautato</i></p>  <p><i>p</i></p>	<p>29.)</p>  <p><i>p</i></p> <p>T <i>calmato</i></p>
<p>30.)</p>  <p><i>f</i></p> <p>3</p>	

Normal and Harmonic mixed Note Gestures

Normal and harmonic mixed note gestures incorporate a mix of normal notes and harmonics. This category includes trilled gestures that start or end with a harmonic or normal note. Please see Chapter 7.

Table B.4 Normal and Harmonic mixed Note Gestures.¹⁶⁹

<p>31.)</p>	<p>32.)</p>
<p>33.)</p>	<p>34.)</p>
<p>35.)</p>	<p>36.)</p>
<p>37.)</p>	<p>38.)</p>
<p>39.)</p>	<p>40.)</p>

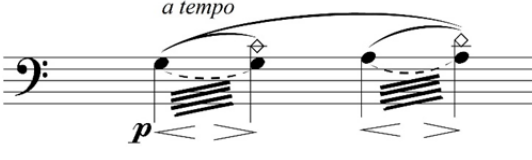

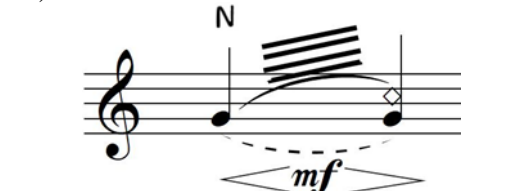
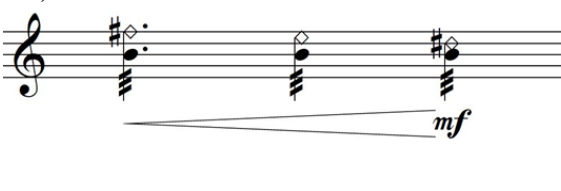


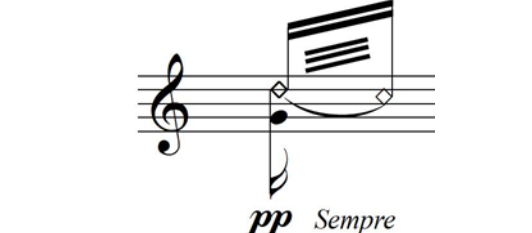
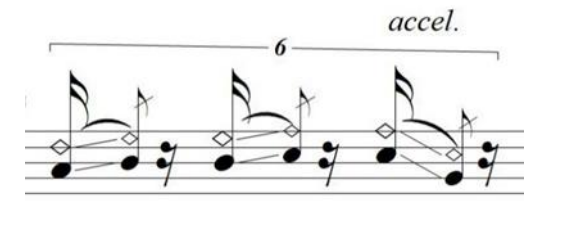
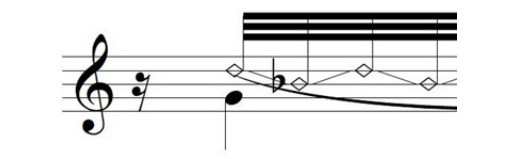
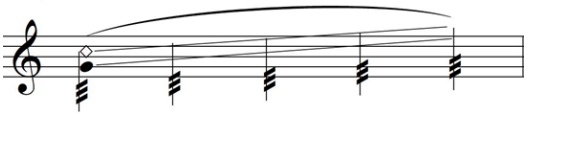
¹⁶⁹ Refer to video of Gesture 31-46 from <https://youtu.be/kU23epGxdUg>.

<p>41.)</p>	<p>42.)</p>
<p>43.)</p>	<p>44.)</p>
<p>45.)</p>	<p>46.)</p>

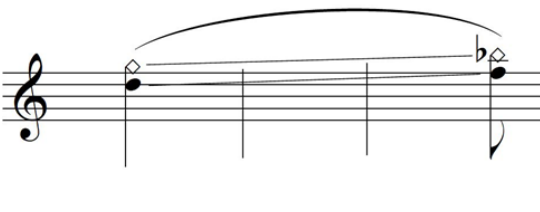
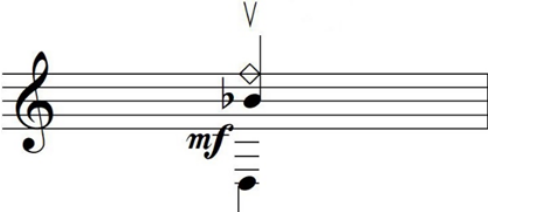
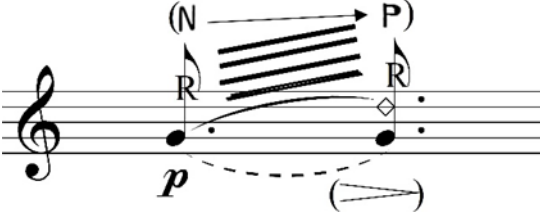
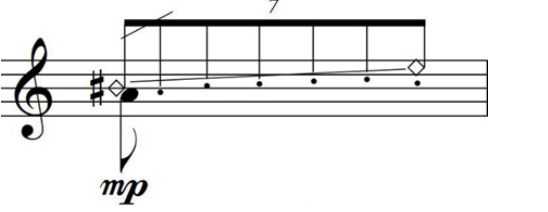

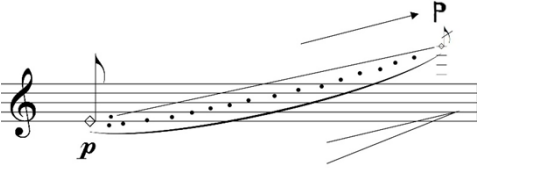
Artificial Harmonic and Bouncing Bow Gestures

Artificial harmonic gestures incorporate artificial harmonics created by using the left hand to produce upper partials beyond natural harmonics. Gestures 59-62 are artificial harmonic gestures that incorporate the *jeté* or ricochet bouncing bow. Please see Chapter 8.

Table B.5 Artificial Harmonic and Bouncing Bow Gestures.¹⁷⁰

<p>47.)</p> 	<p>48.)</p> 
<p>49.)</p> 	<p>50.)</p> 
<p>51.)</p> 	<p>52.)</p> 
<p>53.)</p> 	<p>54.)</p> 
<p>55.)</p> 	<p>56.)</p> 


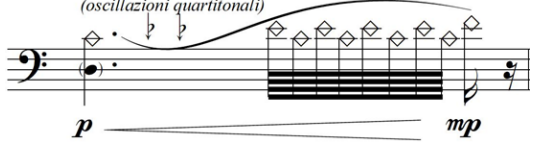
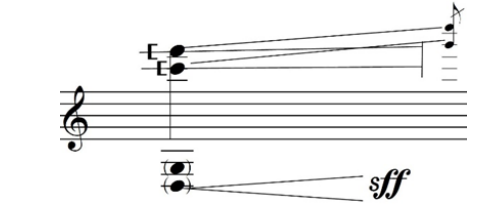
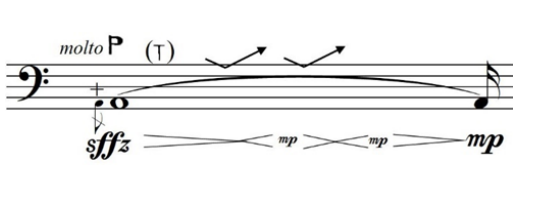

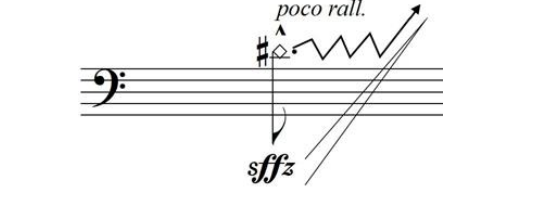
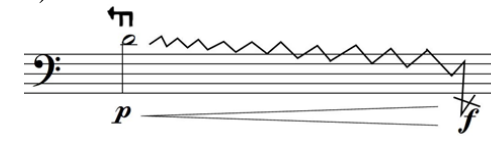
¹⁷⁰ Refer to video of Gesture 47-62 from <https://youtu.be/1CXvUFGbFvI>.

57.) 	58.) 
59.) 	60.) 
61.) 	62.) 

Alternate Notation Gestures

Alternate notation gestures incorporate the unique symbols created by Scodanibbio to describe physical actions required to play the six etudes. Please see Chapter 9.

Table B.6 Alternate Notation Gestures.¹⁷¹

<p>63.)</p> 	<p>64.)</p> <p><i>(oscillazioni quartitonal)</i></p> 
<p>65.)</p> 	<p>66.)</p> <p><i>molto P (T)</i></p> 
<p>67.)</p> 	<p>68.)</p> <p><i>poco rall.</i></p> 
<p>69.)</p> 	

¹⁷¹ Refer to video of Gesture 63-69 from https://youtu.be/w67epwL13_8.

Harp Harmonic Gestures

Harp harmonics require the left and right hand to play nodes in the upper-half of the fingerboard to create duple, triple, and quadruple stops. Harp harmonics are unique to the sixth and final etude entitled “Farewell.” Please see Chapter 10.

Table B.7 Harp Harmonic Gesture.¹⁷²

70.)

The musical notation for Harp Harmonic Gesture 70 is presented on a grand staff. The left hand (bottom staff) is marked with a 6/8 time signature. The right hand (top staff) is marked with a 1. The notation shows a sequence of notes with diamond-shaped markers indicating nodes. The notes are: G4 (left hand, III), A4 (right hand, II), B4 (right hand, I), C5 (right hand, III), and D5 (right hand, III). The notes are connected by lines, indicating a sequence of notes.

¹⁷² Refer to video of Gesture 70 from <https://youtu.be/BptpzcBMs>.