



## CONTRA BASS IN THE PERFORMING ART OF INSTRUMENTAL INSTRUMENTS OF THE 21ST CENTURY

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**Abstract:** the article highlights the importance of the most famous double bass schools in the world today and, as far as the scope of the article allows, gives the specific features of their formation and development. The findings may be of interest to anyone interested in the problems of music and performance schools, as well as problems of the development and history of double bass art.

**Key words:** contrabass, musical art, music education, performance, school, educational system.

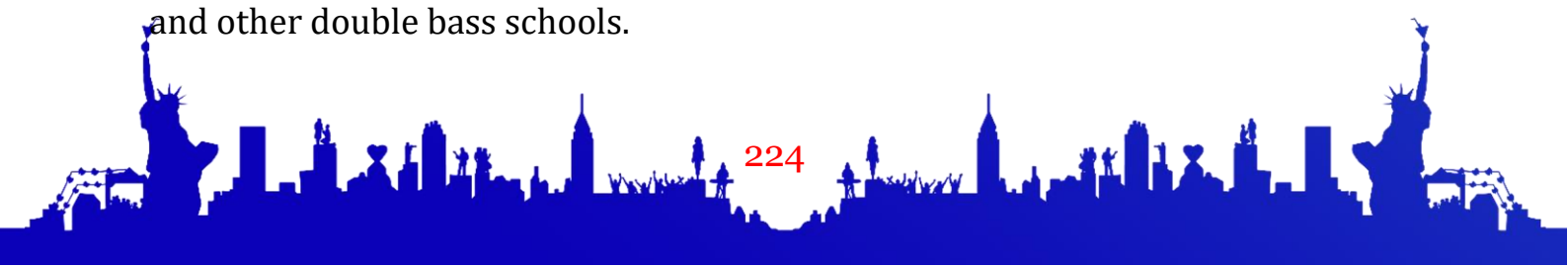
### **Introduction:**

Double bass performance has its own history, in which famous performers, teachers and composers have found their place.

Currently, the performance of this instrument is at a very high level, which is confirmed by the achievements of such famous double bass players as Christine Hook, Jeff Bradetich, Michael Karg, Roman Patkolo, Dominic Wagner, Rustem Gabdullin, Yevgeny Levinzon, etc. Double bass schools play a very important role in shaping the skills of these musicians drank

The school phenomenon in the field of musical art and education seems to be very complex and, moreover, has not found a clear understanding among researchers. Based on the generalization of the results of the analysis of many sources, by schools we mean traditions, stylistic standards, artistic features, teaching methods and approaches, repertoire, methodological and didactic framework of the educational process, which prepare performers and teachers. We understand educational organizations that have the characteristics of continuity in relation to their support.

It should be remembered that schools in the field of musical arts can reflect two directions: performance and education, and this creates certain nuances in the understanding of the school phenomenon. It should also be remembered that the concept of school can be interpreted as a collective one, because within the framework of one state or enclave there may be many educational institutions that train performers and teachers according to the rules and norms established in them. It can be associated with modern Italian, Czech, American and other double bass schools.





It is known that the first conservatories to start studying the double bass were Milan and Prague, which "from the day of their establishment (the first in 1808, the second in 1811) included double bass in the curriculum" [1]. Later, double bass classes began to open in many European music schools. In the 19th century, schools in Italy, Germany, and the Czech Republic were recognized, and they trained highly professional double bass players. These schools are famous for the names of excellent teachers and performers, among them the brightest and truly brilliant double bass players: D. Dragonetti, D. Botezzini, Y. Sperger and others.

Over time, these schools have undergone significant changes in their development. Consider this in the example of some schools.

Italian school. At the beginning of the 19th century, Italian contrabass training was conducted in various cities (Milan, Rome, etc.), where experienced performers worked as pedagogues. Nowadays, studies in the double bass take place in Italian universities and conservatories, which (like the Czech Republic) have lost their role as a leading center of double bass education. This can be shown by a modest list of well-known players on the double bass, of which Franco Petracchi and Enrique Fagone stand out the most. The centers of double bass training in Italy have been the Conservatorio Santa Cecilia in Rome.

The Czech school was perhaps the most representative of all the schools of the 19th century. Famous Czech double bass players were Václav Gause, Josef Grabbe, Franz Simandl and Gustav Laska. Iosif Rombausek (1845-1901), who taught for a time at the Moscow Conservatory, was also of Czech origin. Among his students, in particular, there was Sergey Kusevitsky, R. Azarkhin noted [2]. Currently, academic and jazz double bass are taught in the Czech Republic at the Academy of Performing Arts at the Academy of Arts in Prague and at the Faculty of Music at the Janáček Academy in Brno.

The German school, which inherited the experience of the Czech and Italian schools, can be considered one of the best. It should be noted that the German double bass players Johann Matthias Sperger and Joseph Kempfner took double bass lessons from F. Pichelberger, a musician of the Dittersdorf chapel, about whose teachers, unfortunately, nothing is known [3]. The German school remained very successful and representative throughout its existence. Currently, its bright representatives are Klaus Trumpf, Klaus Stoll, Christine Hook, Michael Karg, who received education and performance training at the universities of Munich, Nuremberg, Berlin, Frankfurt, and Cologne.





American Double Bass School. The history of the American double bass school has a relatively short period of development. The training of double bass players in the United States was associated with two factors: the emergence of symphony orchestras in the United States in the middle of the 19th century and the development of jazz.

In the first symphony orchestras in the United States, immigrants played the double bass, because there were no educational institutions in the country that taught how to play this instrument. With the emergence of symphony orchestras, double bass parts were performed by professionally trained musicians, which was associated with the opening of the first music education institutions in the United States.

In the US, the jazz direction in teaching the double bass took a different approach. "Throughout the early history of jazz, double bass players learned the instrument informally or received classical training early on" [4]. It was not until the 1980s and 1990s that colleges and universities began to introduce diplomas and degrees in jazz performance. The performance course for jazz musicians at the Juilliard School was opened only in 2001.

There is a wide network of educational organizations in the USA, but it is difficult to talk about one double bass school. Educational centers include the Juilliard School, the oldest and leading educational institution in the United States, and the Curtis Institute in Philadelphia, as well as a number of colleges and universities that provide high-level training for double bass players.

Currently, US double bass performance is represented by a galaxy of outstanding jazz and academic double bass players, including Jeff Bradetich, Ron Carter, Charles Mingus, and others.

Based on the study of the problem and the analysis of facts and sources, it can be noted that the fate of double bass schools in the world is determined by geopolitical and cultural factors and processes. Thus, in the process of further rapprochement of countries and cultures in Europe, which began after 1945, previously recognized separate double bass schools (Italy, France, Czech Republic) began to lose their distinctive features and leading position, which can be evaluated based on the activities of the representatives of these schools. On this basis, one can distinguish German-Austrian, Russian schools, as well as a number of special educational organizations in the world (for example, Juilliard), which currently employ the best representatives of the double bass performance art and teachers who train high-level double bassists.





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