



## Exploring the Pedagogical Process of Contrabass Learning through Édouard Nanny's Études: A Qualitative Case Study of Technical and Musical Skill Development in Higher Education

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**Abstract:** This study aims to describe the pedagogical process of contrabass instruction in the Music Education program through the use of Édouard Nanny's études and to analyze the development of students' technical and musical skills following the instructional process. The research employed a qualitative approach using a case study method. The participants were students from the Music Education program at Universitas Pendidikan Indonesia (UPI), selected through purposive sampling. Data were collected through participant observation, in-depth interviews with students and lecturers, and document analysis, including sheet music and learning notes. The data were analyzed using the interactive model of Miles and Huberman, which consists of data reduction, data display, and conclusion drawing and verification. The findings indicate that Édouard Nanny's études effectively enhance students' fundamental contrabass techniques, particularly in bowing, fingering, and shifting. In addition, these études contribute to the development of students' musical abilities, including dynamics, articulation, and phrasing. Students reported feeling both challenged and motivated to practice consistently due to the progressive structure of the études. Overall, the results suggest that Édouard Nanny's method can serve as an effective pedagogical approach for contrabass instruction in higher education. The études not only support the mastery of fundamental techniques but also promote the development of more advanced musical skills. Future research may explore how Édouard Nanny's études can be pedagogically adapted within Indonesian higher music education, particularly in response to existing instructional and curricular challenges.

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## Introduction

As a higher education institution with a strong mandate in developing prospective educators, the Indonesia University of Education (UPI), through its Music Education Study Program under the auspices of the UPI Faculty of Arts and Design Education (FPSD), views music education not merely as a process of transferring musical skills, but as a space for developing well-rounded human competencies. Music education is understood as an integrative medium that bridges artistic mastery, pedagogical sensitivity, and the social and cultural awareness of prospective music teachers (Gunara & Sutanto, 2021; Supiarza & Tjahjodiningrat, 2021). In this context, the Music Education curriculum is consciously designed to respond to the complexity of the demands of the music teacher profession in the 21st century. Strengthening pedagogical, artistic, and professional competencies is seen as an inseparable necessity, in line with the view that music education in higher education contributes significantly to the formation of comprehensive competencies in students, covering intellectual, creative, moral, and humanistic aspects (Xu, 2018). Thus, students are not only



prepared as skilled musicians, but also as reflective educators who are able to interpret music in diverse social and cultural contexts.

Music education, as reflected in national curriculum policies and practices, also emphasizes a balance between aesthetic experience, self-expression, and character building. This is reflected in learning outcomes that place instrumental and vocal practice, the creative process, and musical reflection as essential elements in the learning experience of students (Riyadi & Budiman, 2023). This approach affirms that music learning is not merely about mastering techniques, but rather a meaningful learning process that fosters artistic sensitivity and self-awareness as educators. Furthermore, the choice of major instruments in music education at UPI provides space for students to deepen their musical identity in a personal and contextual manner. The opportunity to choose Western instruments or traditional instruments, such as gamelan or kecapi, demonstrates the institution's commitment to preserving musical diversity and encouraging dialogue between tradition and modernity (Riyadi & Budiman, 2023; Supiarza & Tjahjodingrat, 2021). From the researchers' perspective, this approach has strategic value in building intercultural competence and cultural awareness among students as future music teachers in a multicultural society (Gunara & Sutanto, 2021). This reflects an inclusive approach based on the development of individual interests in arts education (Steven et al., 2024). This policy presents its own challenges for study programs in preparing quality learning that is in line with competency achievements and the demands of the professional music world, one of which is in the contrabass instrument (Ambarita & Simanulang, 2023).

The contrabass occupies a strategic yet problematic position. Musically, various studies confirm that the contrabass is a fundamental instrument in ensembles, especially orchestras, as it serves to strengthen the rhythmic and harmonic foundation, add sonority, and shape the overall musical phrasing (Romey, 2019; Smărăndescu, 2024). This role makes the contrabass not only a supporting instrument, but also a determinant of musical structure stability in various performance contexts, ranging from orchestral music to jazz and contemporary popular music. However, this musical significance is not always matched by pedagogical readiness in the context of formal education. The contrabass is known as an instrument that demands a complex combination of technical, musical, and cognitive skills, ranging from mastery of finger positioning, intonation control across a wide register, to the ability to read and realize harmonic functions in an ensemble (Hidayatullah et al., 2024). This complexity is compounded by the physical characteristics of the large instrument, its heterogeneous tessitura with many registers, and its relatively inconsistent construction and notation history, making the learning process more challenging than other instruments in the string family (Borém, 2020).

In the context of the contrabass major curriculum in higher education, including at UPI, these conditions present their own challenges. Students entering the contrabass major class often have diverse backgrounds in terms of ability, while the curriculum requires them to achieve standards of technical competence, musicality, and pedagogy in a relatively limited time. On the other hand, contrabass learning has historically been dominated by a mechanical technical approach oriented towards the needs of professional orchestras, as reflected in classical methods. However, this approach is considered to not fully address the needs of modern music education, which emphasizes reflection, learning motivation, and student independence (Filho, 2021). Recent studies show that the effectiveness of contrabass learning is highly dependent on systematic and targeted learning designs, especially those that support students' self-regulation abilities. The aspects of exercise planning, learning process monitoring, performance reflection, and exercise result evaluation have been proven to play an important role in improving the quality of contrabass learning in higher education (Hidayatullah et al., 2024). These findings become even more relevant when linked to the



development of technology-based learning, such as the use of live video in online learning, which requires students to be prepared from the early stages to be able to manage independent practice effectively (Hidayatullah et al., 2025). Furthermore, developments in contemporary music repertoire and practice require double bass majors to not only master basic techniques, but also various extended techniques, exploration of extreme registers, and creative interpretive approaches (Borém, 2020; Bullock, 2010).

These demands reinforce the argument that the contrabass major curriculum in higher education needs to be supported by a learning model that is designed in a tiered, contextual, and pedagogical research-based manner, so that students are not only able to play the instrument, but also understand the musical and pedagogical logic behind the practice. Therefore, When students decide to specialize in this musical instrument, they need to prepare several important aspects, one of which is a basic understanding of music, an understanding of the contrabass instrument, physical and mental readiness, a supportive learning environment, good time management, and most importantly, teaching materials (Lavergne P.J, 2021). In the context of music education at the university level, learning the contrabass is similar to learning other musical instruments in that it aims not only to build students' technical skills but also to develop their musicality, artistic sensitivity, and ability to adapt to various professional musical situations. Therefore, a systematic method, reference, and approach are needed in the learning process (Hidayatullah, 2024). In addition to the use of methods, one of the main factors supporting practical and technical mastery in playing the contrabass is etudes.

An etude is a form of development in music. The word "etude" comes from French, which literally means "lesson." In the context of music, an etude refers to a composition specifically designed to train technical skills in playing a musical instrument (Celentano, 1966). Etudes are usually used as teaching materials that provide specific exercises to develop one or more technical aspects arranged in short pieces of music (Tunca, 2004). Musicians usually play etudes that are specifically designed to practice certain techniques so that they can master them perfectly (Kohn, 2007). Many composers have created etudes tailored to the needs of specific instruments, with the aim of honing skills, thereby making it easier for musicians to play other major works. In addition, etudes also play a role in building a solid technical foundation for a musician (Herzog, 2019). Referring to the above statement, it can be concluded that etudes play a very important role for musicians, especially in developing a player's technical and musical skills. As in learning, there are various etudes designed to hone specific techniques in depth. One example is Simandl Etudes, which focuses on shifting techniques and mastery of basic to advanced positions with a systematic approach. In addition, there are also Storch-Hrabe 57 Studies, which cover various techniques such as intonation, *bowing*, *shifting*, and dynamic control in one book (Do Amaral, 2018). The diversity of etudes provides a wide range of options for contrabass players and teachers in choosing material that suits the needs of students, both in deepening specific techniques and training skills as a whole.

In this study, the researcher examined one of the etude books that is the main learning material for students of the Music Education Study Program at the Indonesia University of Education, namely *Méthode complète pour la contrebasse à quatre et cinq cordes* (Complete Method for the Four and Five Stringed Double Bass). The etude was created by a famous French contrabass player named Édouard Nanny. Nanny lived in the first half of the 20th century and was a teacher at the Paris Conservatory for many years. In an article entitled "An Overview Of Pedagogical Materials For The Double Bass" written by Braun, (2020) states that Nanny's teaching method greatly influenced François Rabbath, who is also a great



contrabass player. The discovery of this method was a turning point in Rabbath's musical journey. Many people think that Rabbath suddenly emerged as a great musician, but the fact is that the starting point of Rabbath's musical journey was inspired by Nanny. This is clearly seen in the way Rabbath approaches the technique of playing the contrabass and how he developed his own learning method. Nanny's method is similar to Simandl's method in that it starts half a step from the open string and develops chromatically along the fingerboard. However, instead of considering each half step as a new position or even an "intermediate" position, Nanny introduced the concept of positions and "levels" within positions. For example, the first position in Nanny's method includes what is traditionally called the "half-position" and "first position" (Braun, 2020). Music schools, conservatories, and colleges often use Édouard Nanny's Etudes as the main material in contrabass technique learning. Nanny created a series of etudes specifically designed to develop the basic techniques and musical expression of contrabass players. Nanny's etudes are known for their systematic progressive structure, starting from simple exercises to more complex ones. Nanny's approach is considered highly effective in helping double bass players build a strong technical foundation and develop improvisational skills (Sabuncu, 2023). Thus, the selection of Édouard Nanny's études is positioned not merely as an arbitrary choice, but as a pedagogically grounded response to the gap between curriculum demands at Universitas Pendidikan Indonesia (UPI) and students' actual technical and musical competencies in practice, particularly at the basic and intermediate levels of double bass learning in the Music Education Program at UPI.

Based on the above background, this study aims to describe the learning process of music education students playing the contrabass using Edouard Nanny's etudes, as well as to analyze the improvement in students' technical and musical abilities after participating in this learning process. Although there have been many studies on learning musical instruments, research specifically discussing the effectiveness of Édouard Nanny's etudes in contrabass learning, especially in the context of higher education in Indonesia, is still very limited. This presents an interesting research gap that warrants further investigation.

## **Research Method**

This study uses a qualitative approach with a case study method to examine in depth the process of learning the contrabass in the Music Education Study Program at the Indonesia University of Education. The focus of the study is on the development of contrabass playing skills in students and the dynamics of learning that occur between students and lecturers in lectures. The research participants consisted of Music Education students at Universitas Pendidikan Indonesia (UPI) who were selected through purposive sampling and had completed at least two semesters of contrabass instruction using Édouard Nanny's études. In addition, the lecturer who taught the course was included as a key informant to provide a comprehensive pedagogical perspective.

Data collection was conducted through participant observation, in-depth interviews, and document analysis. Participant observation was used to observe the learning process in the classroom, lecturer and student interactions, the use of Édouard Nanny's etudes, and student responses during practice. Interviews were conducted to explore students' learning experiences and understand the teaching approach and reasons for choosing Édouard Nanny's etudes as teaching material by lecturers. Document analysis included the etude scores, learning notes, and student learning evaluation results.

The data were analyzed descriptively using a thematic approach with reference to Miles and Huberman's (2018) qualitative data analysis model, through the stages of data



reduction, data presentation, and conclusion drawing and verification. This process enabled the identification of contrabass learning patterns and an understanding of the relationship between etude material and learning practices in higher education. To ensure credibility, data triangulation was implemented by cross-verifying classroom observations with interview data from students and lecturers, as well as documented instructional materials.

## Results and Discussion

The results of this study are grouped into two parts, namely the contrabass learning process using Edouard Nanny's etudes, and the improvement in students' technical and musical abilities after using Edouard Nanny's etudes. At this stage, the researcher also explains the supporting data and practical test results as well as the long-term impact obtained by students in contrabass learning using etudes.

### The Process of Learning Contrabass Using Edouard Nanny's Etudes

The learning of etudes in musical instrument education in higher education cannot be separated from the framework of a curriculum based on learning outcomes and competency standards. In the context of vocational music education in Indonesia, the curriculum places mastery of technical and musical competencies as the main objectives that must be achieved in a measurable manner through a consciously and systematically designed learning process (Fu'adi et al., 2024; Riyadi & Budiman, 2023). Therefore, etudes are not merely understood as routine exercises but as strategic pedagogical tools that serve to build the technical foundation and musical readiness of students.

Conceptually, etudes are defined as technical studies oriented towards developing left-hand and right-hand skills, as well as serving as a bridge between technical exercises and more complex musical repertoire, such as concertos, sonatas, and other solo works (Garibaldi & Farant, 2022). In the context of contrabass learning, Édouard Nanny's etudes occupy an important position because they are designed not only to train the mechanical aspects of playing, but also to prepare students for the musical demands of solo, ensemble, and orchestral repertoire. Thus, Nanny's etudes can be seen as an integral part of the contrabass major curriculum, rather than as additional material separate from the main learning objectives.

Previous research results show that an effective learning process must be structured according to certain steps, including planning, selecting strategies and methods, and continuous evaluation of student learning achievements (Fu'adi et al., 2024; Riyadi & Budiman, 2023). This view is in line with the approach to developing learning tools in various disciplines that emphasizes the importance of structured learning design so that the learning process truly leads to the achievement of objectives (Hartini et al., 2018). In the context of contrabass etude learning, this principle implies that Nanny's etude needs to be clearly placed in the learning sequence, starting from the stage of introducing basic techniques to preparing for advanced repertoire.

Furthermore, etudes serve as a pedagogical transition stage that bridges students from technical exercises to mastering more complex repertoires. Studies on the creation of concerto etudes for the violin show that integrating educational and performative functions in etudes can increase the relevance of etudes to curriculum needs and student motivation in practicing (Garibaldi & Farant, 2022). The same principle can be paralleled in contrabass learning, where etudes and technical exercises are used as a structured preparation path for tackling repertoire works such as Nanny's version of Dragonetti's concerto (Sabuncu, 2021, 2023). Thus, etudes serve not only as a means of practice but also as a pedagogical roadmap



connecting specific technical challenges with the musical demands of the piece to be performed.

In this research framework, understanding of contrabass etude learning is not only built through analysis of curriculum documents and teaching materials, but also through direct observation of the learning process. The observation and interview approach has been widely used in music education research in higher education to reconstruct the learning process, identify ongoing pedagogical practices, and formulate indicators of effective learning (Fu'adi et al., 2024; Indrawan, 2015). Therefore, the results of observations and interviews in this study are an important basis for discussing how Édouard Nanny's etudes are taught, understood, and interpreted in the context of contrabass learning. At this stage, the researcher will explain the results of observations and interviews related to the learning process of students in playing the contrabass using Edouard Nanny's etudes.

Based on the observation results, the contrabass learning process using Édouard Nanny's etudes was attended by two students from the 2023 Music Education class who were in their third semester. However, when calculated in terms of the contract period for the major contrabass instrument course, students are generally only at the second level of learning. This is because the curriculum stipulates that major instrument courses are contracted starting from the second semester. Lectures last for two credits, which is equivalent to 50 minutes/credit. Therefore, students carry out learning activities for 100 minutes in the Contrabass Room, Faculty of Arts and Design (New) Building, 4th floor, Indonesia University of Education. This learning process is divided into three important stages: the initial stage, the core stage, and the final stage. Each stage is designed to provide a deep and continuous learning experience. The stages include:

#### **Initial Stage: Mastering the Basics**

In this stage, students are guided to perform warm-ups and stretching exercises first. This is done to help prepare the body, particularly the muscles and joints, for the physical activities required when playing an instrument. According to the theory presented by Janet Hovart in Nevita, (2024) stretching and physical preparation are crucial aspects in maximizing instrumental performance. This finding is also reinforced by various studies that place stretching and physical preparation as an essential part of a musician's performance readiness. Physical and mental warm-ups are understood as important strategies for optimizing playing quality while preventing injuries caused by repetitive and physically demanding instrument playing activities (Fleet, 2021; Henares, 2025; Santos, 2018). Controlled and regular stretching has been proven to reduce tension and discomfort during practice, thereby supporting sustained performance, especially for string instrument players (Cooper et al., 2012). Additionally, the demands of fitness, supporting muscle strength, and postural awareness in advanced music practice emphasize that physical preparation should be viewed as an integral part of music education, not merely a supplement to instrument practice (Araújo et al., 2020; Guptill & Zaza, 2010).

Furthermore, learning begins with an introduction to the basic concepts of Edouard Nanny's Etude, a practice book known for building a strong technical foundation for contrabass players (Sabuncu, 2023). The main focus is on mastering the correct body position (posture), left hand position, and basic bowing techniques. Stoops & Dell, (2011) state that a healthy and balanced posture is the key to success in playing all string instruments, especially the contrabass due to its large size. Additionally, students are taught how to maintain body balance while holding the contrabass to avoid fatigue and soreness. Although one student found it challenging to maintain proper body position for extended periods, they learned that



these fundamental techniques are essential for preventing injuries when playing the contrabass over the long term.

During the lecture, students used contrabasses of different sizes, namely H used a 4/4 size, and A used a 3/4 size. This was adjusted to the height and strength of male and female bodies. However, for the selection of bows, both chose to use German bows. They believe that German bows are more comfortable to use on the contrabass. This is also reinforced by the fact that many music educators consider German bows to be the easiest to teach at the basic level, but the most difficult to perfect. In his article Geib, (2024) also highlights two main advantages of the German bowing technique over the French bow: (1) It is easier to play off the string. (2) It is easier to produce a larger sound. Additionally, students are guided to understand finger placement on the fingerboard to maintain stable intonation.

Introduction to Etude No. 1 by Édouard Nanny is the first step in developing an understanding of simple rhythms and coordination between the right and left hands. The exercise begins with a very basic approach. Students are asked to play long notes to practice bowing stability and maintain intonation. Additionally, by playing long notes, students will more quickly achieve tone quality, meaning that students tend to focus more on tone color and resonance, resulting in a richer and more beautiful sound (Utami, 2024). In addition, students are also taught breathing techniques that help create calmness while playing.

#### **Core Stage: Improving Technical Skills**

Entering the core stage, the focus of learning shifts to developing more complex technical skills. Students begin practicing scaling and arpeggios, adjusting the dynamics from piano to forte. These varied exercises aim to improve the consistency of the students' sound and intonation. In Etudes Nos. 2 and 3, students focus on mastering articulation, legato, staccato, and position shifting.

At this stage, students begin to understand that practice is not only about mastering technique, but also about patience and repetition. Through repetition, students will increasingly master the skills they are learning. This is also related to the opinion of Rusydi Ananda, (2016) who believes that "the repetition method, or drill method, is very suitable for developing students' physical and mental skills. Through repeated practice, a skill can be mastered step by step until it is fully mastered." In contrabass learning, students begin to realize that practice is not only about mastering technique, but also requires patience and consistent repetition. Through repeated practice (drills) on basic contrabass techniques such as fingering, hand position, and bow control, students' skills develop gradually until their movements become more stable and automatic (Triani, 2025; Yuwono et al., 2025). Repetition with focus helps students reduce technical errors and makes it easier for them to tackle more complex contrabass material or repertoire (Leizerowitz et al., 2023; Magallón et al., 2016). Thus, repeated practice not only improves contrabass playing ability but also fosters discipline, perseverance, and patience as important aspects of the instrument learning process.

Students are given the opportunity to try various bowing styles, including *detache*, *legato*, *spiccato*, and *staccato*. These bowing techniques often pose a challenge for them in playing the repertoire. During the learning process, students view every mistake as a learning opportunity. In addition, students are also invited to reflect on their playing process through group discussions. This helps to create a collaborative learning atmosphere. In addition, the discussion space in learning is a structured process where students can share information, views, and experiences to achieve mutual understanding among them (N. Sudjana, 2009).

Furthermore, students are invited to listen to audio-visual recordings of professional players performing Édouard Nanny's Etude. In this way, they can understand higher musical



standards and motivate themselves to continue developing. In the world of education, this is known as video-based learning (Putry et al., 2020).

### **Final Stage: Exploring Musicality**

In the final stage of learning, students are directed to play one complete etude that has been discussed in detail previously. At this stage, students must focus primarily on musical expression, phrasing, and interpretation. After the students play etudes No. 2 and 3 in their entirety, an evaluation stage is conducted, along with a discussion to talk about how to convey emotions through their playing. In this case, students are also given examples of how to regulate their breathing when playing each phrase. On this occasion, A said, "I feel that every musical phrase in this etude is rich in story. When we understand it, the playing feels more alive."

The exercises at this stage emphasized the importance of understanding the musical context. Students were taught not only to play the notation, but also to explore the meaning behind each musical phrase. They were encouraged to think about how dynamics, tempo, and tone color could reflect certain emotions. During the evaluation session, students showed significant progress. One of them began to demonstrate expressive playing with controlled dynamics. Although there were still some challenges in terms of technical consistency, the students appeared more confident than at the beginning of the semester. The evaluation was also conducted through a performance test in front of other string instrument students, which provided an opportunity for constructive criticism.

### **Improvement in Technical and Musical Skills**

After a full semester, the learning outcomes showed significant improvement. In terms of basic technique, students were able to maintain tone stability even in higher positions. Their bowing was more consistent, both in terms of pressure and speed. Not only that, the sound produced was also smoother. Their ability to play legato and staccato was much more developed and well controlled.

#### **Basic Technical Skills:**

- 1) **Intonation:** Students showed remarkable improvement in maintaining tone stability, even when shifting to higher positions. Repeated practice using major and minor scales has increased their sensitivity to tone.
- 2) **Bowing:** Mastery of bowing pressure and friction speed has become more consistent, resulting in a cleaner sound. A also said that the spiccato technique helped them achieve a more pronounced accent.
- 3) **Articulation:** Improvements are evident in legato and staccato playing, with significantly better dynamic control compared to the beginning of the semester.

#### **Musical Ability**

- 1) **Dynamics:** Students' understanding of volume changes, such as piano, forte, crescendo, and decrescendo, has improved. They are now able to apply dynamics more expressively and in accordance with the markings in the score.
- 2) **Phrasing:** The interpretation of musical phrases has improved, with students able to highlight important elements in the melody.
- 3) **Musical Expression:** Students' ability to express emotions through their playing has improved. Group discussions have helped improve their understanding of how to convey the interpretation of a piece.

Based on data from interviews with students, it provides an in-depth view of the benefits of using Edouard Nanny's Etude. H said, "This etude really helps me understand the basic techniques well, especially since I started out with the electric bass, and sometimes it's difficult to adapt to the contrabass. By using the etude, the practice has a clear focus, so I can

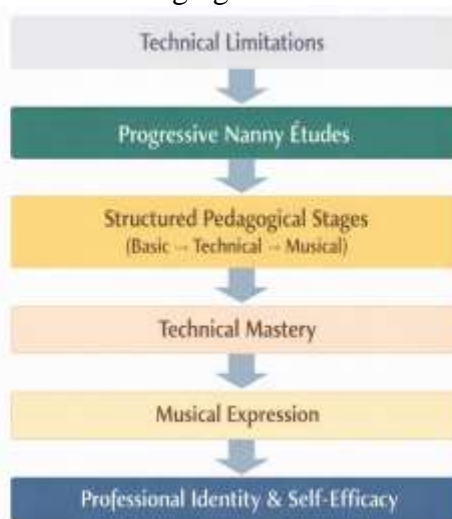
learn in a more structured way." Additionally, the weekly reflection journals written by the students provide evidence that this learning material helps them evaluate their progress and overcome challenges independently. Some noted that Etude No. 3 was challenging but provided significant improvement in coordination between the left and right hands.

### Practical Exam Results

At the end of the semester, students took a practical exam, demonstrating excellent progress compared to the beginning of the semester. Their performance showed notable improvement:

- **Technical Aspects:** The stability of intonation and mastery of bowing were evident in their playing.
- **Musical Aspect:** The dynamics and phrasing applied by the students left a deep impression on the audience.

Students who previously had difficulty with shifting were now able to do so with more confidence. One of them even began to explore a more complex solo repertoire, signaling their readiness for more challenging works.



**Figure 1. Conceptual Model of Technical to Musical Transformation through Édouard Nanny's Études**

More than just technical and musical improvement, this learning has had a long-term impact on how students view the learning process. They have learned that progress does not happen instantly, but through dedication, consistent practice, and deep reflection. Additionally, this experience has fostered the independent learning habits essential for a professional musician. This learning process extends beyond technical mastery and contributes to the construction of professional identity among pre-service music teachers. The development of resilience and discipline through mastering a technically demanding instrument such as the double bass fosters a sense of self-efficacy and professional confidence. Through sustained engagement with challenging repertoire, students begin to perceive themselves not only as performers but also as competent future educators capable of guiding their own students through similar learning challenges.

### Conclusion

Based on the findings of this qualitative case study, the pedagogical process of contrabass learning through Édouard Nanny's études demonstrates a structured and progressive approach that supports the development of students' technical and musical competencies. Beyond improving fundamental techniques such as intonation, fingering,



bowing, and shifting, the études also facilitate deeper musical understanding, including phrasing, articulation, and expressive interpretation. Furthermore, the progressive nature of the material encourages discipline, resilience, and consistent practice habits among students. Therefore, Nanny's method can be positioned as a pedagogically relevant approach for contrabass instruction in higher music education, particularly within the context of Indonesian university curricula.

### Recommendation

This study produced several suggestions that can be considered in the future. For students, practicing Édouard Nanny's études needs to be done continuously so that technical and musical skills can develop optimally. For lecturers, these études can be integrated with technology-based learning methods, such as the use of audio-visual media or exercise support applications, so that the learning process is more interesting and effective. The study program is expected to provide adequate contrabass instruments that meet the needs of students, considering that differences in instrument and bow size affect learning comfort and effectiveness. Meanwhile, future researchers are advised to conduct studies with a larger number of subjects, a longer research duration, and exploration of more complex repertoires, so that the findings can provide a more comprehensive picture.

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