Han Han Cho double bass  
Stefani Walens, harpsichord/piano  
Double Bass : Transcribed and Contemporary repertoire

Steve Tittle (1935-): *It Is All There All The Time*, five movements for double bass and harpsichord (1972)  

Intermission  
Prelude, Sarabande, Gavotte, Two Minuets, Prelude, Burlesca, and Echo.  
Aaron Copland (1900-1990): *Sonata for Violin and Piano* (1943) transcribed by Gary Karr (ca. 1980)  
I. Andante semplice, II Lento, III Allegro giusto

Contemporary work  
There are two contemporary works introduced in the first half of the repertoire tonight:  

*It Is All There All The Time*, five movements for double bass and harpsichord (1972): by Steve Tittle  

Steve Tittle (John Stephen Tittle) was born May 20, 1935 in Ohio. He is a composer and the founder of Canadian new music groups such as UPSTREAM, and MURPHY'S LAW. Tittle finished his BM in music education at Kent State University in 1965, and completed an MM and DMA studies in composition with Hilmar Luckhardt (1913-1984), Robert Crane (1919-2003) and Burt Levy (1936- ) at University of Wisconsin at Madison in 1974.  

Tittle is a prolific composer. In addition to his many works in the standard
concert-music genres, he has often composed for tape/live combinations, jazz groups, radio plays, dance and theatre productions, and other collaborations. He has also scored several documentary films (for the Canadian National Film Board and others) and has done arranging for everything from small groups to full orchestra. In composition, Tittle primarily likes smaller forms, and, drawing on influences from jazz, minimalist, and non-Western music, he creates in each piece an original statement that is subtle, novel, and engaging both for the performer and the listener.

In 1970 Tittle began a long teaching career in the Music Department of Dalhousie University in Halifax, Canada. Later in 1990 as associate professor of composition and theory, Tittle founded the new Halifax composer/performer-collective UPSTREAM ensemble, for which he continues to compose new (and re-arrange older) music. In addition, Tittle has been commissioned by the Atlantic Symphony Orchestra, the Canadian Electronic Ensemble, the Kronos Quartet, Oboist Lawrence Cherney, violinist Rivka Golani, violinist Philippe Djokic, the Karr-Lewis Duo, Scotia Festival, Technical University of Nova Scotia, and Dalhousie University… etc. On retirement from Dalhousie in the late 1990's, Tittle re-located to Victoria, Canada. In 1999, Tittle briefly performed in Halifax again, re-uniting with members of UPSTREAM as well as MURPHY'S LAW.

*It Is All There All The Time* was written for the Gary Karr and Harmon Lewis Duo from May though June in 1972. It is a piece about time, has five movements and is for double bass and harpsichord. At the time, Karr-Lewis Duo were the members of the music department at Dalhousie University where Tittle then taught. Soon they asked Tittle to write a piece for the combination of harpsichord with double bass. In this five movement piece, the organization is followed by the order of fast- slow-moderate-slow-fast. It starts with the fast movement in which the rhythmic aspect is the focal point, followed by a legato second movement full of various ornaments. In the first two movements, bass is usually playing the melodic and lyrical part. Later in the third movement, the bass and harpsichord the share leading voice lines and each has an individual cadenza. After a lyrical and cantabile fourth movement, the bass and harpsichord join together in a joyful, fast final movement.

*It Is All There All The Time* was recorded in 1974 by the Canadian Broadcasting Corporation (SM-269) by Karr-Lewis Duo in the LP called The Karr- Lewis Duo. Tittle’s other double bass work including *Mediterranean Eyes* (1984) for Flute/piccolo, piano and double bass.
In the Italian composer Franco Donatoni’s prolific life, he composed a large number of compositions for solo instrumentalists. These solo instrumental works have a charismatic musicality that most instrumentalists find attractive and impressive, because they “exemplify particularly well the relationship between materials and techniques”\(^1\). One of Donatoni’s solo instrumental works, *Lem* for double bass, for instance, demonstrates the playful relationship between materials and techniques. *Lem* is not metrically organized with time signatures or bar lines, which requires the player to take a further step and to analyze the work’s mathematical organization with specific compositional techniques the composer uses. Though the non-metric notation might seem at first glance a disadvantage, the inherent rhythmic complexity might not be revealed to the performer if the notation had been quantified in a conventional metric manner.

According to the article of Italian musicologist Salvatore Colazzo, Donatoni’s second period of composition is after 1978\(^2\). Also according to the research of musicologist David Osmand-Smith (1946-2007), Donatoni resolved to stop composing in early 1975, and had taken up regular employment as an editor at his music publisher, Suvini Zerboni. But he had promised to write a piece for 1976 Accademia Musicale Chigiana. His wife Susan Park persuaded him to accomplish this commitment. Thus, the result was *Ash* (1976), a piece for eight instruments\(^3\). Osmond-Smith described it as Donatoni’s self-cremation. This is the end of the first period of Donatoni, in it he was also a new-born. After *Ash*, Donatoni began to write solo pieces for soloists he admired, and then he generated a game of detecting potential affinities between these works when superimposed. One can see a good example from Donatoni’s Guitar piece *Algo*(1977). In this piece, Donatoni started to

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\(^3\) Fl,ob,cl,pf,clav,cl,vla,vel.
adapt the new idea by using two small, glistening, jewel-like\textsuperscript{4} movements to generate a solo work. After Algo, Donatoni composed \textit{Ali} for viola (1977), and \textit{Argot} for violin (1979). When all three were combined together they generated another piece, \textit{About}…(1979).\textsuperscript{5}

This method of modular composing of \textit{Lame} for cello, \textit{Lem} for double bass, \textit{Ala} for cello and double bass, \textit{Allamari} for cello, double bass and piano, \textit{Rima} for piano, \textit{Lame II} for eight celli, \textit{Lem II} double bass concerto is following the same procedure. Osmond-Smith described Donatoni’s approach to compositional process in clear terms:

Donatoni has usually started with a fragment of material from his own previous work – and by employing spontaneously chosen rules of substitution, elimination and others, he could arrive at a chain of new blocks of material.

The following illustration is the order in this modeling composition series.

\begin{center}
\begin{tabular}{cccccc}
82 & 83 & 84 & 85 & 86 & 87 \\
\textit{Lame} \textsubscript{premiere} & \textit{Ala} \textsubscript{premiere} & \textit{Lem} \textsubscript{premiere} & \textit{Alamari} \textsubscript{premiere} & \textit{Rima} \textsubscript{premiere} &  \\
\hline
1996 \textit{Lame II} & \textit{Lem II} &  &  &  & \\
\end{tabular}
\end{center}

If one observes the other works as the same period of \textit{Lem}, \textit{Ala} is exactly the same as \textit{Lem} and \textit{Lame} combined, as if the structure were predetermined for both pieces. Whereas \textit{Allamari} based on \textit{Ala} and \textit{Rima} for piano, each part is based on the same materials, also, \textit{Lame II} for eight celli and \textit{Lem II} for bass and fourteen players. I believe this additive and subtractive game can be found in the motivic development in this chain process of generating this series of works such as Donatoni’s solo double bass work: \textit{Lem} and the related series of works. Donatoni composed \textit{Ala} for cello and

\begin{itemize}
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bass duo in 1983, and dedicated it to the cellists Rocco Filippini and Franco Petracchi. It was premiered by Petracchi and the French cellist Alain Meunier after *Lame* and *Lem* in 1985. *Lem* is identical with *Ala*'s bass part and *Lame* for cello is identical with *Ala*'s cello part. The two voices in *Ala* have lots of superimposed intervals of sevenths and seconds (for example, p.2 in *Ala*) which are well organized. Moreover, the two voices of cello and bass are made by modulation and canon-like structure in many places in *Ala*. It is believed that Donatoni predetermined the notes of *Lame* and *Lem* for the structure of *Ala*.

In addition, there are several specialties in *Lem*, two double bass solo pieces which is connected to the related works.
- Usually fast and complicated in rhythm
- Interesting title
- In two movements
- not metrically organized with time signatures or bar lines
- Linearization
- Cut phrases
- Gestures ending with long trills
- Double stops with pedal tones
- Repeating double stops
- Long notes double dotted
- Repeating notes with various frequency
- Mass amount of ornaments
- Accenting every other eighth note
- Deliberately notates duration ignoring the beat
- Use ponticello and sul tasto for timbre exchanges
- Use col legno battuto for ornaments after real notes
- Use harmonics

After observing the *Lem* and Donatoni’s other related pieces from the same period. One can observe that most of the Donatoni’s solo pieces in this period share the same gestures. However, *Lem* has its own special gestures, accenting every other note, having the part of many col legno battuto, and a large number of compound rests. Now, let us return to the argument of the non-metric organization. On one hand, the non-metric organization requires a rigorous deciphering of notation and analysis of the rhythmical structure which, one could argue, could be better served by using specifically notated meter. It is curious to note that in the later incarnations of the piece, i.e. *Alamari, Lame* II and *Lem* II, they are metered. On the other hand, the no bar line, no tempo marking style also creates a feeling of continuing direction and
forward motion while reading the music. It brings back to me the nostalgic memory of reading ancient writings from *Records of the Grand Historian* (Records of the Grand Historian) by historian Sīmǎ Qiān (Sīmǎ Qiān, Han Dynasty, ca. 145-90 BC), or the calligraphy *Lant’ingchi Hsū* (*Lant’ingchi Hsū*) by so called Sage of calligraphy, Chinese calligrapher Wang Xizhi (Wang Xizhi, 303-361). These ancient writings of Chinese original manuscripts have no punctuation marks. There are different editions which provide suggestions of phrasing and punctuation based on the knowledge of scholars from all the past dynasties to the present age. Please refer to the following illustration for the reading experience:

![Illustration of calligraphy](ill40.jpg)

Illus. 40. Wang Xizhi: *Lant’ingchi Hsū*

The direction of reading is from right top to right bottom in a line, followed by the next line all the way to the left. No punctuation, no breaking of paragraphs, every gesture can have different shapes, the brakes between the words varies, each gesture can be as simple as one or two strokes, to as much as twenty strokes. In a passionate gesture, the words are larger and with more dynamic looking, but in a calm situation, the words are relatively stable and well formed. For me, *Lant’ingchi Hsū* represents “no breaking, no dipping, continuing reading experience in calligraphy, just as the non-metric organization does.

While finding a good solution for preparing to practice *Lem*, I found it was a dilemma to choose which method to apply from one part to the other in this piece since none of the methods could cover the entire piece with one simple solution. On the other hand, the meticulous notation demands that the performer look at the music as an object from a very close distance. There is a Chinese saying, “*Viewing the mountain, recognizing a mountain; Viewing the mountain, yet unable to see it as such. Viewing the mountain and finally seeing the mountain.*”

Donatoni’s notational style for me is like the middle sentence; *Viewing the mountain, yet unable to see it as such.* But in his About…, Alamari, Lame II, Lem II,

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6 This is a marvelous translation of Chinese /Taiwan Expert Prof. Nancy Guy of “見山是山，見山不是山，見山仍是山”.
his composition style changed to be more like: *Viewing the mountain and finally seeing the mountain.* For me, I have to step out a few steps to see the whole structure of *Lem.* The two elements, meticulous notation and the non-metric organization, create the same result for me: they generate a feeling of forward motion for this piece.

Donatoni’s music has the abrupt, vivid, joyful musicality hiding behind these puzzle-like chain works. His craftsmanship of making music is full of mysterious details. I can see his signature-like gesture installed in all of his music. These musical elements are just like the parts of a house. Donatoni collected authentic windows, escutcheons, doorknobs, tiles, grates, faucets…etc in his bag. He used these parts to chop, cut, and reorganize a new work as a fine artisan. It is interested to realize how Donatoni started to adapt the new idea by using two small, glistening, jewel-like⁷ movements to generate a solo work.

**Transcription work**

In the past, compositions written by bassists as well as transcribed works from other instruments have played an important role in the bass literature due to the lack of significant major compositions by master composers. Since 1950, the traditional bass technique has significantly evolved⁸, due in part, to the relationship between the gifted virtuoso, who is able to perform on new technical levels and the composer who is able to exploit the musical potentials of this technique. As a result, newly commissioned works have enormously enriched the double bass repertoire. For example, double bass virtuoso Gary Karr has premiered more than thirty concertos written especially for him. Former UCSD professor, Bertram Turetzky, has had over two hundred new works composed for him which take advantage of his own particular style of playing, centered around unorthodox pizzicato and non-traditional bow techniques.

The contemporary double bassist has many stylistic genre choices in which or which she or he can perform: from the orchestra, to solo, chamber music, jazz performance, non-jazz improvisation and various kinds of popular music.

It might seem that, with all of these performance options, the transcription is no longer a relevant musical choice. On the contrary, there has been a huge amount of transcribed works for double bass published since 1950.

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The importance of transcription works in Double Bass Repertoire

Since originality and innovation is valued highly in academia, the use of borrowed work might appear as a critique and failing of a vital bass repertoire, suitable for academic examination. But let us trace back to the moment we initiated our first melodies while beginning to learn to play an instrument, whether it be a catchy tune from a folksong, or a short passage from a classical masterpiece or a popular song.

In studying an instrument, we value this ability to reproduce and duplicate melodies as a demonstration of musical talent; the ability to imitate and replicate. When we finally develop our musical skills enough to translate those wonderful tunes we heard in our inner ear into musical notation, it became our first transcription.

Since childhood, I have adored vocal works. I still remember the first time I had the urge to write down a piece of music was from a Hong Kong contemporary composer, Ch'ü Wen-chung’s (屈文中) opera work: Romance of the West Chamber(西廂記). At the time I was thirteen. Later I transcribed a piece that my classmate was playing, Gaspar Cassado’s Requiebros. At the time, I was only fifteen. I deeply believe that transcription is a natural tendency of musicians that want to sing or play what they hear from other instruments or singers. It is a dignified virtue, and it shouldn’t be underestimated for its pedagogical value and as legitimate means to expand a repertoire.

Let us examine contemporary string pedagogy and especially the success of the Suzuki Method which uses the same repertoire for teaching children the same melodies on all the string instruments, from violin to bass. It is a common experience world wide, to hear our neighbor's children play endless repetitions of Happy Birthday, a Bach Gavotte, and Twinkle Twinkle Little Star. It is very clear that Suzuki as well as other methods utilize the transcription as a major pedagogical tool, no matter which instrument.

In double bass pedagogical literature, there are a huge number of transcribed works, many from the collection of the early twentieth century American master performer and teacher, Herman Reinshagen⁹. Throughout his career Reinshagen made handwritten transcriptions and arrangements from original printings and manuscripts of major composers including bass virtuosos such as Domenico Dragonetti(1763-1846), Giovanni Bottesini(1821-1889)...etc. Reinshagen's colossal collections deeply influenced the American double bass playing tradition.

This tradition was passed on to the important American double bass pedagogue, Stuart Sankey, student of Herman Reinshagen, who throughout his career went on to transcribe many works for the double bass and made this statement quoted in the next

⁹ Formal collection is in UCLA.
“Since the double bassist cannot draw upon a standard body of literature to compare with that of violinists or cellists, he must therefore utilize existing compositions which are profitable, in the music sense, as well as appealing to the ear. Certainly, there is more to be learned from the music of Bach, Handel and Schubert than that of Vanhal, Schwabe, Sperger or Dragonetti. I feel that bassists must create a new body of bass literature predicated on the works of the masters.”

The opinion of highly esteemed bassist and teacher Stuart Sankey, who taught at Juilliard and Indiana University, is an authoritative justification, if not evidence, for the popularity of transcribed masterworks in this past century. Double Bassist Gary Karr has arranged, performed and recorded many transcribed masterworks for bass, which surpass the technical and musical level of much contemporary double bass literature. The great majority of his transcriptions have not been published. I presume that this initiated the published editions of many his students, such as Mark Bernat’s transcription of Johann Sebastian Bach’s *six suites*, Schumann’s *Phantasiestücke* op.73 in IMC edition.

Additionally, composer Paul Ramsier transcribed *Six Early Scriabin pieces*, J.S. Bach: *Preludes and Gallanties*, along with his “important contribution to the double bass repertoire: diverse concertos, *Eusebius Revisited, Divertimento Concertante on a Theme of Couperin, Road to Hamelin, Silent Movie, Low-Note Blues* etc.”

Ramsier, in my opinion, has contributed very significantly to the modern double bass repertoire.

**In the realm of contemporary repertoire for double bass**

In the field of contemporary music it is assumed that we will only find original works. However, there is evidence to the contrary; that transcriptions are still a vital part of contemporary double bass repertoire. The following are good examples:

The Italian double bassist Stefano Scodanibbio (1956–), who has premiered dozens of works written especially for him, recently transcribed and published the famous famous *Sequenza* number XIV, originally written for cello by Luciano Berio (1925-2003) into *Sequenza XIV B* 2004. In the introduction of Mr. Scodanibbio’s

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12 Composers such as Bussotti, Donatoni, Estrada, Ferneyhough, Frith, Globokar, Sciarrino, Xenakis.
edition, he declared that he was invited by Berio to “re-invent” (rather than transcribe) a version of Sequenza XIV, for bass. I believe it is a wonderful edition and Mr. Scodanibbio presents it impressively integrating his personal vocabulary into the structure of the piece. However, it is still a version of Berio’s Sequenza, and presumably not a totally original concept from Stefano Scodanibbio himself.

Recalling Brahms’, Variations on a Theme by Joseph Haydn, which is commonly understood as Brahms’s composition in contrast to Mahler’s arrangement of Beethoven’s String Quartet, op.95 or his arrangement of Schubert’s String Quartet in d minor, d810 for string ensemble. In both of the later cases there is no doubt that Beethoven and Schubert are the composers and Mahler, the arranger/transcriber.

In the case of Berio’s Sequenza XIV B, the ratio of Scodanibbio’s personal vocabulary is undeniable. Though the sonic and technical details are clearly Scodanibbios, the structure and the gestalt of the piece is clearly Berio’s. Through listening and comparing the two versions, XIV and XIVB, both are recognizable as Berio’s work. This piece is a major contribution by a major composer to the bass repertoire with an unusual personal contribution by Scodanibbio. Sequenza XIVB is a transcription in the broadest sense.

This is not the only example of a significant work by a major contemporary composer transcribed for double bass. Lucas Drew, the American double bassist and professor of music at the University of Miami, transcribed Hans Werner Henze’s (1926- ) Serenade (1949) in 1981. It was written after Henze’s solo-bass piece, S. Biagio 9 Agosto ore 1207(1977) and his Concerto for Double Bass and Orchestra (1966) were published. Moreover, they are all published by the same publisher, Schott.

It is clear that Drew found Serenade to be a dynamic vehicle for bass, so he generated a transcription of Henze’s Serenade. Also the violist virtuoso and former violist in Arditti quartet, Garth Knox, to whom Henze wrote his Viola Sonata, transcribed and published the same Serenade for viola at 2003. Garth Knox mentioned in the introduction of this edition “This cello Serenade has for a long time been a firm favorite with cellists, and also, incidentally, with double bass players.” This proves and gives clear evidence that universal affection for a work is the prime motivator for the transcription Henze’s Serenade; it is an attractive composition for violists as well as double bassists. It is a natural instinct for musicians to adapt beloved compositions for their own instruments even in the realm of contemporary music performance practice. Transcription still continues to be a relevant vehicle in the evolution of a dynamic body of contemporary music.

Conclusion

13 Schott edition.
The aforementioned transcribed contemporary masterworks are significant compositions in the modern double bass literature. They provide a wealth of choice for double bassists from which to select a varied and dynamic repertoire. Compared with the amount of choices of original repertoire for other instruments, the availability of major works for the bass is much less than other instruments. Moreover, the value of transcriptions has been historically valued and used for generations of double bassists. It is impossible to remove the transcription from our repertoire without devaluing and diminishing our musical possibilities. The transcription for the double bass continues to be a vital part of our tradition and should never be left out of our double bass literature. It represents the primacy of a love of music, whose need for pedagogic and musical evolution trumps the attitude that the only significant music must be conceived for the instrument itself. Above all, one should never overlook the value of transcriptions in the history of modern double bass playing.

There are two transcription works introduced in the repertoire tonight: J.S. Bach: Preludes and Gallantries, transcribed by American composer Paul Ramsier; and Aaron Copland Violin Sonata, transcribed by Double Bass virtuoso Gary Karr. Please observe the following program note.


As a double bassist, I find listening to most of Bach's keyboard music a divine experience. The contrapuntal structure within the voices, the dexterity requirement for playing complicated lines crisscrossing around the center of the octaves on the keyboard. All this is independently happening within a relatively short time. Bach's keyboard music is as sophisticated and compelling as a Chinese curio such as the Ivory curved ball sculpture with multi-layer carved with landscape and figures, or as the experience of watching the exquisite "Remember dreams Do Come True" fireworks in Disneyland.

In order to play the music of Bach, generations of bassists have adapted the Bach unaccompanied cello suites for bass. Besides the cello suites, I believe that the
Preludes and Gallantries, arranged by Ramsier, provides a proper concert repertoire for double bass adapting from Bach's keyboard music without interfering with the proper value of the Bach's keyboard music. In Gallantries, for example, Gavotte, Minuets, Burlesca and Echo in this piece, the music emphasizes the melody with light accompaniment rather than an equal-voiced part-writing and fugal texture. The linear nature of these pieces are especially suited to the sonorous character of low strings.

There are seven movements in Preludes and Gallantries; Prelude, Sarabande, Gavotte, Two Minuets, Prelude, Burlesca, and Echo. In his introduction Ramsier indicates that the first unaccompanied prelude is from a collection of short clavier pieces, attributed to Bach. According to the German Scholar F. K. Griepenkerl's research, this piece is from Prelude and Fugue in a minor, among the collected works of composer Johann Peter Kellner (1705-1772). In addition, in this first prelude, the last note in bar 6 is different from the Schirmer Edition. It is possible that the last note should be a written B flat instead of B natural. The Sarabande and two Minuets are adapted from the first French Suite in d minor BWV 812. The Gavotte is adapted from the sixth French Suite in E major BWV 817. The following prelude is from the Prelude in d Minor BWV 940 of the Six little Preludes of Johann Peter Kellner. The following Burlesca is from the Third Partita in a Minor BWV 827. Finally, the Echo is from the Overture in the French Style BWV 831. In this transcription, every piece has dynamic and tempo markings made by the arranger. I personally believe that as a performer I must have some freedom of interpretation, and I take it.

Aaron Copland (1900-1990): *Sonata for violin and piano* (1943) transcribed by Gary Karr (ca. 1980)

In 1955 The New York Herald Tribune praised Aaron Copland’s *Sonata for Violin and Piano* saying it is “always good to hear, it is one of his best works.” For a foreigner like me, the simple cantabile beginning of the first movement represents the America’s horizon, and its geographical vastness. We hear great happiness revealed.

not only from Copland’s buoyant melody line, but also from the delightful, energetic rhythm in the first and third movements.

At the same time that he was writing the sonata Copland was composing for the film *North Star* as well as composing the *Appalachian Spring* ballet for Martha Graham. The Sonata was dedicated to the memory of a friend who died in World War II, Lieutenant Harry H. Dunham (1910-1943). Later in the 1980’s, Gary Karr made this transcription with Copland himself.

The Sonata is made up of three movements: Andante semplice, Lento, and Allegro giusto. The first movement starts with a brief chordal progression answered by a melody:

The first theme is followed by a simple second theme in a gentle homespun style with piano’s canon of the first theme.

Both themes, as well as the introductory ideas, are developed.

The second movement is in an A-B-A form with a slightly faster and melancholy middle section.
For me, the B section represents the sadness underneath the sunshine.

The third movement starts with a melody treated fugally:

The melody is syncopated, accented, and mixed with various melodic motives.
In the end the music returns to the introduction of the first movement, the dream-like music and the piece vanishes as if into the air.

**Bibliography**


Centre, Canadian Music. "Steve Tittle."


Lynan, Peter. "Galant."


Slatford, Rodney. "Double Bass."


Han Han Cho (Hsiao-wei Cho) double bass

Han Han Cho, the remarkable Taiwanese bass virtuoso, is attaining widespread recognition as well as critical acclaim. Han Han’s parents are not musician but both their children are professional musicians. She studied the bass at age 9 by misidentify the bass as first cello. In Taiwan, it is very common having female playing double bass. Since childhood, she won numerous first prizes in Taiwan’s music competitions. Han Han is currently pursuing doctoral studies with Prof. Mark Dresser at the University of California, San Diego.
She has been featured in the *Double Bassist* and *Bass world* magazines and 2008 ISB calendar.

Gary Karr, the great bass virtuoso, says: “Han Han Cho has got everything: charisma in abundance, gorgeous carrying sound, extraordinary technical mastery, musicality and soulfulness that oozes out of her, an embracing personality that can only be described as lovable, a broad knowledge of music and musicians, vast experience both as an orchestral and solo player and one of the brightest persons I know.”