Appendix 5.4

Survey responses from string players

5. Expressive fingering choices in Schubert example¹

Shunske Sato:



- Mostly under slurs
- Fingerings in brackets are for if he's feeling particularly slidy

Rachael Beesley:

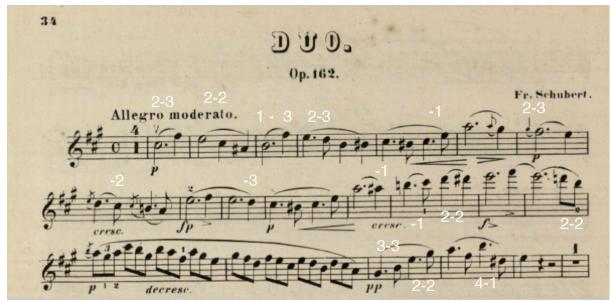


- All slides with guide or same finger (no destination), uses same finger 4th finger slide to harmonic
- Keeps lots of same string
- Slides for chromatic ascent in bar 16

Emlyn Stam:

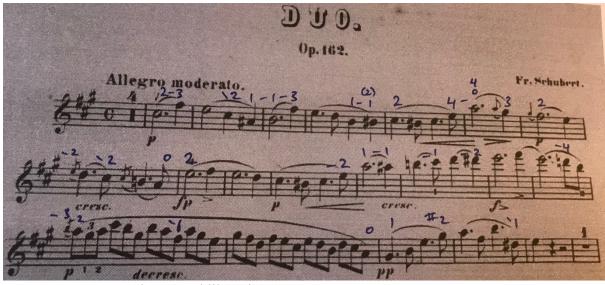
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¹ Score excerpt from: Franz Schubert, *Duos for Violin and Piano*, *Op. 162*, edited by Ferdinand David (Leipzig: Peters, c1867-1869), violin part, 34.



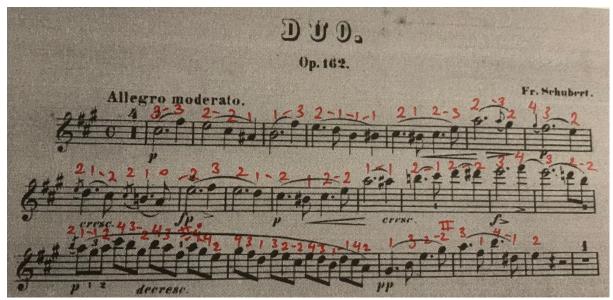
- Same fingerings in opening as Rachael and Shunske
- Doesn't slide up to a harmonic into bar 10
- Slides on appoggiatura
- Slides in chromatic ascent in bar 16
- Stays on A string for final pp phrase

Clive Brown:



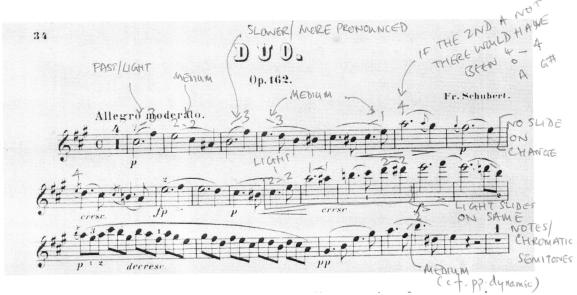
- Goes up A string at end like others
- Same opening shift
- Chromatic ascent on same finger each time
- Slides to harmonic
- Changes finger on E in bar 11-12

Leila Schayegh:



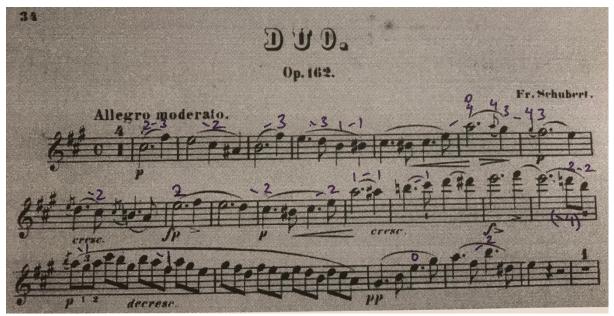
- 3-3 in opening
- Same finger shifts for chromatic
- A string at end
- Only shifts on repeated note once
- Doesn't use harmonic in bar 10

David Milsom:



- More detailed about execution of each shift
- Choses no harmonic because not repeated note
- Stays in 1st position at end instead of A string
- Specifies no slide on change of finger on repeated E into bar 12
- Mostly light-medium, only one slow and pronounced (bar 7)

Kati Debretzeni:



- Goes up to harmonic
- Stays in 1st position at end instead of going up A string
- Chromatic same-finger shifts