

Undergraduate Studio String Bass Lesson Requirements and Grading Criteria

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The following plan of study is intended as a guide toward the development of minimal standards in the music curriculum at University of Mississippi. The plan must remain somewhat flexible to allow for different needs among students. Examples of literature are intended to indicate the level of musical and technical difficulty required.

Attendance

Students will be expected to be present and on time for one fifty-minute lesson each week throughout the semester. If for some reason you must be absent from a lesson, you must notify me in advance. Missed lessons will be rescheduled if they have been excused. Lessons missed without notification or excused absence will receive a failing grade and will not be made up.

Grading

In order to make sufficient progress Music Education majors should practice at least an hour a day. Performance majors should expect to practice two-three hours daily. The majority of the final grade (80%) will be derived from grades given at the weekly lessons. Students will receive a grade for each lesson. Grades will be determined by the following: preparation of assigned materials, overall improvement, regular attendance and promptness, attitude, effort, and completion of listening assignments. In addition, students may be required to attend some recitals and concerts.

All students will play a final jury, which will constitute the 20% of the grade.

Music majors and minors must earn a grade of C or better to receive credit in this course.

Juries

The jury performance will be played during the week of final exams. It consists of a 10-minute period during which students will perform scales, etudes and solos which have been studied during the course of the semester. Two or more music faculty members will listen to the performance, write comments, and determine if the student should pass to the next level.

Several weeks before the jury we will choose the literature to be played. It is the student's responsibility to sign up for a jury time, and to obtain a jury sheet, to fill it out, and to bring it to the lesson before the jury. (Sign-up sheets will be posted a week or two before juries.)

Materials

Students must obtain all required music and materials as quickly as possible. Photocopied materials may be used only temporarily, not as a substitute for purchasing music. Students who do not already own them may be asked to purchase a metronome and/or tuner.

Disability Accommodations

It is University policy to provide, on a flexible and individual basis, reasonable accommodations to students who have disabilities that may affect their ability to participate in course activities or meet course requirements. Students with disabilities, which have been verified through the [Office of Student Disability Services](#), are encouraged to contact their instructors to discuss their individual needs for accommodations.

STBS 100: Preparatory String Bass

STBS 100 is a preparatory course that can serve the needs of students who play bass as a secondary instrument, a non-music major who wants to increase skills, or a music major or minor whose background is not adequate to be successful in STBS 121.

The course of study will be flexible and will concentrate on the skills which need remedial work. The goal of this course is to develop the art of music making through emphasis on basic holding position, bow grasp, tone, music reading, basic knowledge of the instrument, and musicality.

Study materials should include some of the following:

Elementary and Intermediate String Bass Method books, My First Simandl, major scales in one or two octaves up to two sharps and two flats, elementary solo or duet pieces, solos appropriate to the level of the student.

A student may exit STBS 100 when:

1. There is evidence of sufficient knowledge of the instrument's holding position.
2. Major scales up to two sharps and flats have been mastered in reasonable quality of sound and intonation.
3. The exercises of the elementary and intermediate method have been mastered.
4. A jury at the end of the semester is performed successfully, and the instrumental jury recommends passing to String Bass 121.

STBS 121: Freshman String Bass I

STBS 121 is the first course in the sequence of applied music required for a music major or minor whose principal instrument is string bass. With the approval of the instructor, STBS 121 may be taken by the non-major or non-string bass principal whose level of ability meets the requirements for exiting STBS 100.

Emphasis in this course will be on correctness and consistency of fundamentals. The goal of this course is to develop the art of music making, through emphasis on intonation, quality of tone, technical facility, music and rhythm reading and musicality. In addition there will be emphasis on the development of vibrato.

Study materials should include some of the following:

Intermediate string bass method books, major scales in two or more octaves up to three sharps and flats, New Method for String Bass by F. Simandl, Intermediate Scales and Bowings, by Whistler/Hummel, Melodic Foundation Studies (easy to moderate) by T. Gale, solos appropriate for the level of the student.

STBS 122: Freshman String Bass II

Freshman String Bass II is the second course in the sequence of applied music required for a music major or minor whose principal instrument is the string bass. With the approval of the instructor, STBS 122 may be taken by the non-major or non-string bass principal whose level of ability meets the requirements for exiting STBS 121.

The goal of this course is to develop the art of music making, through emphasis on intonation, quality of tone, technical facility, music and rhythm reading and musicality. Exercises for vibrato and expansion of range will be included.

Study materials should include some of the following:

Scales in major keys up to four sharps and flats, intermediate string bass method books, New Method for String Bass (Vol. I) by F. Simandl, Vade Mecum by G. Vance, solos from Progressive Repertoire (Vol. I) by G. Vance, Bach for the Young Bass Player by Zimmermann.

STBS 221: Sophomore String Bass I

Sophomore String Bass I is the third course in the sequence of applied music required for a music major or minor whose principal instrument is the string bass. With the approval of the instructor, STBS 221 may be taken by the non-major or non-string bass principal whose level of ability meets the requirements for exiting STBS 122.

The goal of this course is to develop the art of music making through emphasis on intonation, quality of tone, technical facility, music reading (tenor clef) and musicality. Further exercises for vibrato and expansion of range will be included.

Study materials should include some of the following:

Scales in all major keys, New Method for String Bass (parts I and II) by F. Simandl, Vade Mecum by G. Vance, Bach for the Young Bass Player by Zimmermann, Sonatina by T. Pitfield, Progressive Repertoire, (Vol. 2) by G. Vance.

STBS 222: Sophomore String Bass II

Sophomore String Bass II is the fourth course in the sequence of applied music required for a music major or minor whose principal instrument is the string bass. With the approval of the instructor, STBS 222 may be taken by the non-major or non-string bass principal whose level of ability meets the requirements for exiting STBS 221.

The goal of this course is to develop the art of music making through emphasis on intonation, quality of tone, technical facility, music reading (tenor and treble clef) and musicality.

Study materials should include some of the following:

Scales in all major and minor key, New Method for String Bass (parts I and II) by F. Simandl, 86 Etudes, (Book 1) by J. Hrabe, Vade Mecum by G. Vance, Sonatas by Marcello, Sonatina by T. Pitfield, solos from Progressive Repertoire (Vol. 2) by G. Vance.

STBS 321: Junior String Bass I

Junior String Bass I is the fifth course in the sequence of applied music required for a music major or minor whose principal instrument is the string bass. With the

approval of the instructor, STBS 321 may be taken by the non-major or non-string bass principal whose level of ability meets the requirements for exiting STBS 222.

The goal of this course is to develop the art of music making through emphasis on intonation, quality of tone, technical facility, music reading (tenor and treble clef) and musicality. This course will emphasize facility in the upper range of the instrument.

Study materials should include some of the following:

Scales in all major and minor keys, New Method for String Bass (part II) by F. Simandl, 86 Etudes, (Book 1) by J. Hrabě, 12 Studies, Op. 31 by S. Lee, solos from Progressive Repertoire (Vol. 3) by G. Vance, Sonata in D Major by B. Marcello, Bass Solo Sampler by C. Hoag.

STBS 322: Junior String Bass II

Junior String Bass II is the sixth course in the sequence of applied music required for a music major or minor whose principal instrument is the string bass. With the approval of the instructor, STBS 322 may be taken by the non-major or non-string bass principal whose level of ability meets the requirements for exiting STBS 321.

The goal of this course is to develop the art of music making through emphasis on intonation, quality of tone, technical facility, music reading (tenor and treble clef) and musicality. This course will emphasize facility in the upper range of the instrument.

Study materials should include some of the following:

Scales and arpeggios in all major and minor keys, New Method for String Bass (part II) by F. Simandl, 86 Etudes, (Book 1) by J. Hrabě, Vade Mecum by G. Vance, Concerto in G Major by G. Telemann, Progressive Repertoire (Vol. 3) by G. Vance, 20 Progressive Solos by S. Applebaum, Solo Album for Double Bass and Piano by L. Drew, standard orchestral excerpts.

STBS 421: Senior String Bass I

Senior String Bass I is the seventh course in the sequence of applied music required for a music major or minor whose principal instrument is the string bass. With the approval of the instructor, STBS 421 may be taken by the non-major or non-string bass principal whose level of ability meets the requirements for exiting STBS 322.

The goal of this course is to develop the art of music making through emphasis on intonation, quality of tone, technical facility, music reading (tenor and treble clef) and musicality. In addition, this course will emphasize facility in the upper range of the instrument, and excellence in ensemble playing.

Study materials should include some of the following:

Scales and arpeggios in all major and minor keys, New Method for String Bass (part II) by F. Simandl, 86 Etudes, (Book 1) by J. Hrabě, Vade Mecum by G. Vance, Sixth Practical Course Book with Concert Studies (Vol. 7) by I. Billé, Concerto by Capuzzi, Solos for the Double Bass Player by O. Zimmermann, Solo Album for Double Bass and Piano by L. Drew, standard orchestral excerpts.

STBS 422: Senior String Bass II

Senior String Bass II is the eighth course in the sequence of applied music required for a music major or minor whose principal instrument is the string bass. With

the approval of the instructor, STBS 422 may be taken by the non-major or non-string bass principal whose level of ability meets the requirements for exiting STBS 421.

The goal of this course is to develop the art of music making through emphasis on intonation, quality of tone, technical facility, music reading (tenor and treble clef) and musicality. In addition, this course will emphasize facility in the upper range of the instrument, and excellence in ensemble playing.

Study materials should include some of the following: New Method for String Bass (part II) by F. Simandl, 86 Etudes, (Book 1) by J. Hrabec, Vade Mecum by G. Vance, Sixth Practical Course Book with Concert Studies (Vol. 7) by I. Billé, Solos for the Double Bass Player by O. Zimmermann, Solo Album for Double Bass and Piano by L. Drew, standard orchestral and chamber excerpts.

PERFORMANCE STUDIO STRING BASS

STBS 241 SOPHOMORE STRING BASS PERFORMANCE I (4 hours credit)

Sophomore Applied String Bass I is the third course in the sequence of lessons satisfying the studio instruction requirements of students majoring in string bass performance. *Since the performance major does not begin the performance applied sequence until the sophomore year, the student must receive permission from the STBS 122 instrumental jury to enroll in STBS 241. This jury can be accomplished at the STBS 122 jury time by performing a 20 minute (double time slot) jury.* The contents of this course include exercises for the development of music making skills including tone, articulation, vibrato, technical facility, music reading (rhythm), and musicality.

Study materials may include: Scales in all major keys, New Method for String Bass (parts I and II) by F. Simandl, Vade Mecum by G. Vance, Bach for the Young Bass Player by Zimmermann, Sonatina by T. Pitfield, Progressive Repertoire, (Vol. 2) by G. Vance.

To move to STBS 242, the student must receive the recommendation of the instrumental jury at the end of semester.

STBS 242 SOPHOMORE STRING BASS PERFORMANCE II (4 hours credit)

Sophomore Applied String Bass II is the fourth course in the sequence of lessons satisfying the applied lesson requirement of students majoring in string bass performance. The contents of this course include exercises for the development of music making skills including tone, articulation, vibrato, technical facility, music reading (rhythm), and musicality.

Study materials may include: Scales in all major and minor key, New Method for String Bass (parts I and II) by F. Simandl, 86 Etudes, (Book 1) by J. Hrabec, Vade Mecum by G. Vance, Sonatas by Marcello, Sonatina by T. Pitfield, solos from Progressive Repertoire (Vol. 2) by G. Vance.

To move to STBS 341, the student must receive the recommendation of the instrumental jury at the end of semester.

STBS 341 JUNIOR STRING BASS PERFORMANCE I: (4 hours credit)

Junior Applied String Bass I is the fifth course in the sequence of lessons satisfying the studio instruction requirements for students majoring in string bass performance. The contents of this course include exercises for the development of music making skills including tone, articulation, vibrato, technical facility, music reading (rhythm), and musicality.

Study materials may include: Scales in all major and minor keys, New Method for String Bass (part II) by F. Simandl, 86 Etudes, (Book 1) by J. Hrabec, 12 Studies, Op. 31 by S. Lee, solos from Progressive Repertoire (Vol. 3) by G. Vance, Sonata in D Major by B. Marcello, Bass Solo Sampler by C. Hoag.

To move to STBS 342, the student must receive the recommendation of the instrumental jury at the end of semester.

STBS 342 JUNIOR STRING BASS PERFORMANCE II (4 hours credit)

Junior Applied String Bass II is the fifth course in the sequence of lessons satisfying the studio instruction requirements of students majoring in string bass performance. *The student is required to present one half-length recital in partial fulfillment of course requirements for the performance degree. To proceed with the recital, the student must present a recital jury two weeks prior to the scheduled recital. The jury may grant permission to proceed with the recital, or require the student to postpone the recital.* The contents of this course include exercises for the development of music making skills including tone, articulation, vibrato, technical facility, music reading (rhythm), and musicality.

Study materials may include: Scales and arpeggios in all major and minor keys, New Method for String Bass (part II) by F. Simandl, 86 Etudes, (Book 1) by J. Hrabec, Vade Mecum by G. Vance, Concerto in G Major by G. Telemann, Progressive Repertoire (Vol. 3) by G. Vance, 20 Progressive Solos by S. Applebaum, Solo Album for Double Bass and Piano by L. Drew, standard orchestral excerpts.

To move to STBS 441, the student must receive the recommendation of the instrumental jury at the end of semester.

STBS 441 SENIOR STRING BASS PERFORMANCE I (4 hours credit)

Senior Applied String Bass I is the fifth course in the sequence of lessons satisfying the studio instruction requirements of students majoring in string bass performance. The contents of this course include exercises for the development of music making skills

including tone, articulation, vibrato, technical facility, music reading (rhythm), and musicality.

Study materials may include: Scales and arpeggios in all major and minor keys, New Method for String Bass (part II) by F. Simandl, 86 Etudes, (Book 1) by J. Hrabec, Vade Mecum by G. Vance, Sixth Practical Course Book with Concert Studies (Vol. 7) by I. Billé, Concerto by Capuzzi, Solos for the Double Bass Player by O. Zimmermann, Solo Album for Double Bass and Piano by L. Drew, standard orchestral excerpts.

To move to STBS 442, the student must receive the recommendation of the instrumental jury at the end of semester.

STBS 442 SENIOR STRING BASS PERFORMANCE II (4 hours credit)

Senior Applied String Bass II is the eighth course in the sequence of lessons satisfying the studio instruction lesson requirements of students majoring in string bass performance. *A full recital should be given as partial fulfillment of course requirements for the performance degree. To proceed with the recital, the student must present a recital jury two weeks prior to the scheduled recital. The jury may grant permission to proceed with the recital, or require the student to postpone the recital.* The contents of this course include exercises for the development of music making skills including tone, articulation, vibrato, technical facility, music reading (rhythm), and musicality.

Study materials may include: New Method for String Bass (part II) by F. Simandl, 86 Etudes, (Book 1) by J. Hrabec, Vade Mecum by G. Vance, Sixth Practical Course Book with Concert Studies (Vol. 7) by I. Billé, Solos for the Double Bass Player by O. Zimmermann, Solo Album for Double Bass and Piano by L. Drew, standard orchestral and chamber excerpts.

To move to STBS 541, the student must receive the recommendation of the instrumental jury at the end of semester

Graduate Studio String Bass Lesson Requirements and Grading Criteria

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Course Description and Content

Graduate string bass study is intended to strengthen the student's technique and musicianship through the use of standard literature and technical material. Emphasis will be placed on the student's areas of weakness. The plan must remain somewhat flexible to allow for different needs among students. Examples of literature are intended to indicate the level of musical and technical difficulty required.

Learning Objectives

After completing this course students will have:

- improved their playing ability as much as possible within the period of one semester.
- made progress in overcoming technical deficiencies (i.e. intonation, tone production, rhythm, etc.)
- mastered new repertoire.
- gained sophistication in their ability to interpret music.
- gained performing experience by playing on student recitals and area meetings.

Course Format and Expectations

Students will be expected to be present and on time for one fifty-minute lesson each week throughout the semester. Students must notify the teacher in advance if they must be absent from a lesson. Missed lessons will be rescheduled if they have been excused. Lessons missed without notification or excused absence will receive a failing grade and will not be made up.

In order to make sufficient progress students should practice a minimum of one hour a day. Performance majors should expect to practice two-four hours daily.

Grading

Grades will be determined by the following: preparation of assigned materials, overall improvement, regular attendance and promptness, attitude, effort, performing on student recitals, and completion of any listening assignments. In addition, students may be required to attend some recitals and concerts.

Music majors and minors must earn a grade of C or better to receive credit in this course.

Independent Learning and Problem Solving

Study of the string bass promotes independent learning and problem solving in that most of what a student learns is the result of practice outside of the lesson. The teacher's main function is to guide this practice by assigning appropriate material to be studied. It is, however, the student who ultimately must meet the challenges of playing the string bass.

One of the specific "problems" in string bass playing is the use of good fingerings and bowings. In learning new music the player must make many decisions in this regard. While undergraduate students generally need the teacher's input here, graduate students are expected to work out their own solutions to these problems (i.e. fingerings and bowings). Graduate students are also expected to develop their own ideas in regard to nuances of interpretation. Graduate students should develop the maturity that allows them to become independent of a teacher.

Materials

Materials will be determined according to the student's level and ability. Students must obtain all required music and materials as quickly as possible. Photocopied materials may be used only temporarily, not as a substitute for purchasing music. Students who do not already own them will be asked to purchase a metronome and/or tuner.

Disability Accommodations

It is University policy to provide, on a flexible and individual basis, reasonable accommodations to students who have disabilities that may affect their ability to participate in course activities or meet course requirements. Students with disabilities, which have been verified through the Office of Student Disability Services, are encouraged to contact their instructors to discuss their individual needs for accommodations.

STBS 521 ADVANCED STRING BASS I

Advanced String Bass I is an applied music course designed for the advanced senior or graduate student whose principal instrument is the string bass. The contents of this course include exercises for the development of music making skills including intonation, vibrato, quality of tone, technical facility, sight reading, rhythm and musicality. Emphasis will be on expanding the student's knowledge of string bass literature and musical styles. Graduate students enrolled in this course will be expected to master more literature than undergraduates, and will also receive more emphasis on pedagogical concepts during their lessons.

Study materials may include:

24 Etude-Caprices by I. Billé, *Double Bass Method (Vol. 4 & 5)* by L. Montag, *18 Studies* by Kruetzer/Simandl, *A Contemporary Concept of Bowing Technique for the Double Bass* by F. Zimmermann, *Fantasia for Solo Bass* by H. Eccles,

Concerto for Double Bass and Strings by A. Ridout, *Song without Words* by F. Mendelssohn, *Mahler Symphonies 1-5* by O. Zimmerman.

STBS 522 ADVANCED STRING BASS II

Advanced String Bass II is an applied music course designed for the advanced senior or graduate student whose principal instrument is the string bass. The contents of this course include exercises for the development of music making skills including intonation, vibrato, quality of tone, technical facility, sight reading, rhythm and musicality. Emphasis will be on expanding the student's knowledge of string bass literature and musical styles. Graduate students enrolled in this course will be expected to master more literature than undergraduates, and will also receive more emphasis on pedagogical concepts during their lessons.

Study materials may include:

24 Etude-Caprices by I. Billé, *18 Studies* by Kruetzer/Simandl, *10 Etude-Caprices* by E. Nanny, *The New Scale Book-Foundation Studies in 20th Century Music for Double Bass* by C. Hoag, *Sonata "1963" for Double Bass and Piano* by F. Proto, *Scherzo Capriccioso, Op. 72* by F. Simandl, *Romance, Op. 51* by C. Saint-Saens, *36 Overtures* by O. Zimmerman.

STBS 621 GRADUATE STRING BASS I

Graduate String Bass I is an applied music course designed for the graduate student whose major instrument is the string bass. The contents of this course include exercises for the development of music making skills including intonation, quality of tone, vibrato, technical facility, sight reading, rhythm and musicality. This course will also emphasize advanced orchestral excerpts and studio teaching skills. Students may perform mock auditions as well.

Study materials may include:

3 Caprices by E. Nanny, *20 Etudes of Virtuosity* by E. Nanny, *The New Scale Book-Foundation Studies in 20th Century Music for Double Bass* by C. Hoag, *Concerto* by A. Russell, *Sonata* by G. Viozzi, *Rhapsodie Concertante Written for the Concours du Conservatoire in Paris* by P. Villette, *Strauss Tone Poems* by O. Zimmerman.

STBS 622 GRADUATE STRING BASS II

Graduate String Bass II is an applied music course designed for the graduate student whose major instrument is the string bass. The contents of this course include exercises for the development of music making skills including intonation, quality of tone, vibrato, technical facility, sight reading, rhythm and musicality. This course will also emphasize advanced orchestral excerpts and studio teaching skills. Students may perform mock auditions as well.

Study materials may include:

3 Caprices by E. Nanny, *20 Etudes of Virtuosity* by E. Nanny, *Creative Bass Technique* by H. Portnoi, *Sonata in a minor (Arpeggione)* by F. Schubert, *Andante Cantabile, Op. 11* by P. Tchaikovsky, *Sonata (1949)* by P. Hindemith, *Orchestral Excerpts (Classical and Modern Excerpts from Bach to Stravinsky)* by F. Zimmermann.

STBS 541 ADVANCED STRING BASS PERFORMANCE I

Advanced String Bass Performance I is a studio instruction course designed for the master's performance major whose major instrument is string bass. The contents of this course include exercises for the development of music making skills including tone, articulation, vibrato, technical facility, music reading (rhythm), and musicality. This level may include a recital. To proceed with the recital, the student must present a recital jury two weeks prior to the scheduled recital. The jury may grant permission to proceed with the recital, or require the student to postpone the recital. Study materials may include those listed for STBS 521.

STBS 542 ADVANCED STRING BASS PERFORMANCE II

Advanced String Bass Performance II is a studio instruction course designed for the master's performance major whose major instrument is string bass. The contents of this course include exercises for the development of music making skills including tone, articulation, vibrato, technical facility, music reading (rhythm), and musicality. This level may include a recital. To proceed with the recital, the student must present a recital jury two weeks prior to the scheduled recital. The jury may grant permission to proceed with the recital, or require the student to postpone the recital. Study materials may include those listed for STBS 522.

STBS 641 GRADUATE STRING BASS PERFORMANCE I

Graduate String Bass Performance I is the third graduate course in the sequence of studio instruction satisfying the lesson requirements for the graduate student in string bass performance. This level may include a recital. To proceed with the recital, the student must present a recital jury two weeks prior to the scheduled recital. The contents of this course include exercises for the development of music making skills including tone, articulation, vibrato, technical facility, music reading (rhythm), and musicality. Study materials may include those listed for STBS 621

STBS 642 GRADUATE STRING BASS PERFORMANCE II

Graduate String Bass Performance II is the fourth course in the sequence of studio instruction satisfying the lesson requirements of the graduate student in string bass performance. This level may include a recital. To proceed with the recital, the student must present a recital jury two weeks prior to the scheduled recital. The contents of this

course include exercises for the development of music making skills including tone, articulation, vibrato, technical facility, music reading (rhythm), and musicality. Study materials may include those listed for STBS 622