

APPLIED JAZZ BASS SYLLABUS – COURSE NUMBER MU 256M & MU 256 N

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COURSE DESCRIPTION:

Applied double bass is a course designed to give the student professional performance competencies on the double bass. The emphasis in this class is on learning how to play the double bass and to develop skills essential to teaching this instrument in addition to transferring learned competencies to other areas of music such as conducting and the teaching of other applied music courses. Studies in applied double bass will focus on the attainment of skills in the basic fundamentals of correct position of the hands, tone production, posture, bowing, articulation, intonation, and care and maintenance of the instrument. In addition, the student will study appropriate methods and literature written for the instrument. Students who have reached the 500 level in this sequence will be considered candidates for the Bachelor of Music Education (BME), Bachelor of Arts (BA), or Bachelor of Music – Performance (BM) degree (depending on individual emphasis).

COURSE OBJECTIVES:

The student will learn to perform with musical understanding and technical proficiency on representative works of the past and present in solo and ensemble literature. To attain an understanding of current methods, materials, and literature appropriate to various instructional areas and levels in music education on the double bass. The student will also attain skills in performance and teaching of correct position of the hands, tone production, posture, bowing, articulation, intonation, and care and maintenance of the instrument.. Having reached the 500 level, the members of the string faculty consider the student capable of performing a senior recital as partial fulfillment of the requirements for the degree.

STUDENT OUTCOMES:

- The student will satisfactorily perform (as a requirement for completion of the degree) a public senior recital with musical understanding and technical proficiency on representative works of the past and present in solo and ensemble literature.
- The student will be able to independently make informed decisions regarding musical interpretations of performance of literature from the past and present.
- The student will demonstrate an awareness and understanding of various levels of methods, materials, and literature available for study on the double bass.
- The student will demonstrate through performance: an understanding of correct position of the hands, tone production, posture, bowing, articulation, and intonation.

INSTRUCTIONAL METHODS:

Weekly lessons of one half hour (contact) for one hour credit, one hour (contact) for two hours credit, or ninety minutes (contact) for three hours credit. Lessons may be recorded and the instructor will assign a grade for each lesson.

Periodic studio recitals, small ensembles, and other opportunities to perform on student recitals will be provided for the student.

REQUIREMENTS:

You are expected to be at each lesson. Missed lessons (unexcused absences) will not be made up and a grade of **F** will be recorded for the lesson. If the student must miss a lesson (University sanctioned event or family emergency), the professor must be notified prior to the absence.

EXPECTATIONS

- Come to lessons on time, prepared, and warmed up.
- Keep a notebook
- Whenever possible, record your lesson on tape, mini disc, etc.
- PRACTICE EVERY DAY! One hour (minimum) for students enrolled in one hour credit and two hours (minimum) for students enrolled in two hours credit.

EQUIPMENT

- You will need an instrument and signal cord of good (or at the very least, acceptable) quality: electric bass, double bass (or one of each). If you have the desire to study double bass, one may be provided for you at a nominal cost each semester through the Music Department.
- Double bass players: eventually, you will be required to purchase a good quality bow and quiver.
- You will also need rosin, a rosin rag, a towel, and a bow case.
- You will also be required to purchase all lesson materials.

COURSE EVALUATION:

GRADES

- Grades assigned at each lesson will be averaged. Items considered in each lesson grade are tone, pitch, rhythm, articulation, artistry, and progress on assigned materials.
- Final grades will be determined as follows:
 - Private lessons 75%
 - Jury examination 25%
 - The jury will consist of scales, one – three appropriate etudes, works, or movements of a work from the material studied during the semester. You may be requested to sight-read as well.

FOUR YEAR COURSE OUTLINE:

Freshman Year, Semester I - MU256

Scales with arpeggios:
Major: G, C, F, Bb, Eb, Ab
Natural Minor: e, a, d, g, c, f
Written bass lines: 10 lines
Improvised bass lines: 2 tunes
Transcriptions: 1

Freshman Year, Semester II - MU 266

Scales with arpeggios:
Major: Db, Gb, D, A, E, B
Natural Minor: bb, eb, b, f#, c#, g#
Written bass lines: 10 lines
Improvised bass lines: 2 tunes
Transcriptions: 1

Sophomore Year, Semester I - MU 266

Scales: add Harmonic Minor – ALL
“Freshman Semester I” Scales = two octaves
Written bass lines: 10 lines
Improvised bass lines: 2 tunes
Transcriptions: 2

Junior Year, Semester I - MU 466

All scales (two octaves)
Written bass lines: 10 lines
Improvised bass lines: 2 tunes
Intro to Funk
Transcriptions: 2
Solo/duet
Perform in a combo/jazz ensemble

Junior Year, Semester II - MU 466

All Scales (two octaves)
Written bass lines: 10 lines
Improvised bass lines: 2 tunes
Funk transcriptions: 2
2 solos/duets
Perform in a combo/jazz ensemble

Senior Year, Semester I - MU 566

All Scales (two octaves)
Written bass lines: 10 lines
Improvised bass lines: 2 tunes
Transcriptions: 2 (student’s choice)
2 Solos/duets

Solo/duet

Sophomore Year, Semester II - MU 266

Scales: add Melodic Minor – ALL

“Freshman, Semester II” Scales = two octaves

Written bass lines: 10 lines

Improvised bass lines: 2 tunes

Transcriptions: 2

Solo/duet

Perform in a combo/jazz ensemble

Perform in a combo/jazz ensemble

Senior Year, Semester II - MU 566

All Scales (two octaves)

Written bass lines: 10 lines

Improvised bass lines: 2 tunes

Transcriptions: 2 (student’s choice)

2 Solos/duets

Perform Recital (half or full)

COURSE MATERIALS: Selected from the following:

Technical Study Books:

Electric Bass:

You will need a book (or more than one). If you are an electric bass player, you probably already are in possession of a book of some sort. As long as it is NOT a tablature (tab) book, it should be sufficient as a jumping off point for our study. You MUST learn to READ NOTATION in order to be commercially viable, so be sure to get a book that deals with NOTATED PITCH, NOT TAB! The following books by Carol Kaye are excellent and are available on her website (Google: Carol Kaye): *How to Play the Electric Bass, Bass Lines* (books 1-4).

Double Bass:

If you intend to study double bass, you need to purchase the Millennium Edition of *The Evolving Bassist* by Rufus Reid (available through Flint Hills Music or Jamey Aebersold’s web site: www.aebersold.com). Each student’s ability is evaluated and a course of study is plotted out to fit the individual needs and desires (styles of music intended to be played by the student). This book focuses on development of a good jazz pizzicato sound (plucking the strings); however you will eventually need to learn good bowing technique. For this purpose, you must also purchase the Simandl *Double Bass Method* (also available at Flint Hills Music) and/or William Curtis *Modern Method for String Bass*.

Solos/Duets: Selected from assigned list.

Juries & Recital Performances: All students perform on string juries each semester. Juries are held during finals week. Student Convocation performances are required each semester, beginning the second semester of Sophomore Year. Students in the BM & BME degree programs are required to present at least a “half” recital in one of their last two semesters. Students in the BA degree program are encouraged to present a “half” recital in one of their last two semesters however it is not a degree requirement. I will work with Dr. Cuéllar to find a dependable and competent accompanist for you for both juries and recitals. Once one has been assigned to you, it is your responsibility to schedule rehearsals, etc. The student is also responsible for completing paperwork for recital performances and to furnish the string jury panel with a repertoire form each semester as well as ample photocopies of piece(s) to be performed.

400 LEVEL JURY: The purpose of this jury is twofold. It provides an intermediate level between the 200 and 500 levels. It also serves as an accurate barometer by which each candidate’s abilities, progress and likelihood of successful completion of their selected degree program will be assessed.

Each degree candidate must pass the “400 Level Jury” by the end of fourth (4th)* semester of study. Students with the desire to attempt to advance to the 400 level of applied study earlier may do so with the approval of their professor.

Transfer students who have studied at another institution for more than one year are encouraged to attempt to pass the “400 Level Jury” at the end of their first semester of study at ESU.

*Candidates who fail to pass the “400 Level Jury” at the end of the prescribed semester will be afforded a second attempt at the end of the following semester, provided all of the other criteria (see below) are met.

400 LEVEL JURY REQUIREMENTS: Candidates wishing to advance to the 400 level of study must perform the following at an average (grade of “C” minimum) level.

Scales: all majors, all minors (three forms) = one (1) octave plus arpeggio

Two etudes, and/or solo in contrasting styles.

Sight reading.

ASSESSMENT: Candidates’ fitness to continue in selected degree programs will be assessed through evaluation of a combination of the following criteria:

400 Level Jury grade

Cumulative GPA

Departmental GPA = no grade below a “C” will be accepted

Failure to meet the standard in any single criterion on the above list will result in the candidate’s failure to advance in the program.

500 LEVEL JURY: This is a benchmark for all undergraduate music majors. Students achieving the 500 level of performance are technically advanced on their individual major instruments and display a highly proficient level of physical and musical expertise. Students at the 500 level are well on their way toward final preparation of their senior recital and possess the necessary abilities to deal with the demands that a performance of this magnitude encompasses.

Minimally, one semester of study at the 500 level of applied study is a requirement for presenting a senior recital preview (a prerequisite for the senior recital). In order to be enrolled in the 500 level of study, students must successfully pass the “500 Level Jury.”

500 LEVEL JURY REQUIREMENTS: Candidates wishing to advance to the 500 level of study must perform the following at an average (grade of “C” minimum) level.

Scales: all majors, all minors (three forms) = two octaves plus arpeggio, chromatic = two octaves, and a whole tone scale = one octave.

Two etudes, and/or solo in contrasting styles which are/is representative of appropriate recital literature (number to be determined by professor).

Sight reading.

Emporia State University’s ADA Statement: Emporia State University will make reasonable accommodations for persons with documented disabilities. Students need to contact the Director of Disability Services and the professor as early in the semester as possible to ensure that classroom and academic accommodations are implemented in a timely fashion. All communication between students, the Office of Disability Services, and the professor will be strictly confidential.