

UNIVERSITY OF WISCONSIN OSHKOSH
DEPARTMENT OF MUSIC
139/339 Violoncello
138/338 Double Bass
All Sections
Fall 2008 Syllabus

Instructor: David Cowley
Studio: AC N112
Phone: 424-7016

I. What is expected from each student:

- a. Individual practice – all students are expected to practice a minimum of five (5) hours a week for each registration credit.
- b. Cello/Bass seminar – all music majors are required to attend. Everyone else is strongly encouraged to attend. In addition to student performances and video tapes, pedagogical cello/bass issues will be discussed. Two short written papers will also be required.
- c. Repertoire practiced by each student will fall into the following categories:
 - Scales/ etudes
 - Solo
 - Orchestral/chamber music
- d. Each student should strive to reach his/her full potential.
- e. Each student should come to lesson/seminar with an alert, inquisitive and open mind.
- f. All students are encouraged to perform in music department convocations. The terms of this arrangement will be determined by the instructor and student.
- g. All students are required to perform for a faculty jury at the end of each semester.

II. What is expected from the instructor:

- a. This instructor will offer weekly applied music lessons on the following basis:
 1. 1 credit hour – one (1) 30 minute lesson or one (1) 60 minute group lesson (two students)
 2. 2 credit hours – one (1) 60 minute lesson
 3. 4 credit hours – two (2) 60 minute lessons
- b. This instructor is expected to map out a clear “plan-out” schedule of repertoire each semester in conjunction with each individual student.
- c. This instructor is expected to help each student learn how to practice correctly; how to get the most out of energy expended.
- d. This instructor is expected to set an example which, hopefully, will help inspire a sincere and dedicated love of making/teaching music in each student. This example should include excellent applied teaching and a high standard of performance as a cellist.
- e. When a B.M. Performance student has two lessons per week the following schedule will be used:
 1. Lesson No. 1: solo repertoire
 2. Lesson No. 2:

- a. weeks 1, 3, 5, 7, 9, 11, 13
 - 1. pedagogical issues
 - a. articles by performer/teachers
 - b. performance analysis (written paper)
 - c. broad discussion of performance/pedagogical issues and how to convey this information to other students
- b. weeks 2, 4, 6, 8, 10, 12, 14
 - 1. orchestral literature
 - a. work on prime passages
 - b. mock audition during lesson #14

III. Student recitals (music majors):

- a. Students in the BME, BA, BS and BM (Merchandising/Recording Technology, Music Therapy) degree programs must present a senior recital (full/half/public/studio) as part of their degree requirements. At the end of the Junior year, the Faculty Jury will evaluate the student's progress to determine whether to authorize the recital. At least four weeks prior to the recital, a recital hearing must be held. At this hearing, the student, along with all parties involved, must present his/her entire recital to the string faculty. This is the last step to authorization of the senior recital.
- b. Students in the BM (Performance) degree program must present a full public recital in both their Junior and Senior years.
- c. All other students (non-music majors) are eligible to perform either a half or full public recital in their senior year. The terms of the arrangement will be determined by the instructor and student.

IV. Grading – the scale to be used is as follows:

- a. A – Exceptional work and progress
- b. B – Very good work and progress
- c. C – Acceptable work and progress
- d. D – Unacceptable work and progress
- e. F – No basis for a college-level grade

V. Attendance Policy:

- a. Attendance at all scheduled lessons is required.
- b. Unexcused absences can automatically lower the student's semester grade.

VI. Performance Majors.

All string performance majors must complete a comprehensive unit in *String Pedagogy* under the supervision of the primary applied studio instructor. This study will be an adjunct to the primary applied lessons at the upper level. It will include the following:

Observation of lessons in all of the string studios, including that in which the student is enrolled; *Observation* of a string Techniques Class; *Perusal* of the major pedagogical material (books, journal articles, and etudes and technical studies) in the student's primary applied area and a survey of that available for the other string instruments; and *Presentation* of the student's findings to the string faculty and students in a seminar.

VII. Closing Remarks:

- a. If any student is not measuring up to this instructor's (and hopefully their own) expectations this instructor will react by clearly and positively informing the student in question. At this time clear solutions will be presented to the student by the instructor.
- b. Conversely, the instructor would also expect input from his applied students. How can I better help you and guide you? How can we all be at our best?

In addition to regular academic fees, an applied music instruction fee of \$90 per unit (credit hour) will be charged to all students enrolled in applied study. This fee is waived for students registered for a large ensemble (band, choir, orchestra). The applied music fee is not assessed at the time of enrollment but will appear on the 2nd billing statement (after the 4th week of the term).

Repertoire Study:

Students will become familiar with all of the major cello/double bass solo and chamber repertoire either through performance, through score study and listening to recordings, or through attending live performances. A list of required listening will be distributed at the beginning of each semester. The major solo repertoire includes all of the following:

Sample Repertoire -- Cello

Year 1:

Etudes:

Duport (21 Etudes)
Schroeder (Vol. II)

Repertoire:

J. S. Bach; suite #1 or 2
Beethoven Sonatas: 1 or 2
Faure; Elegie
Saint Saens; Concerto #1
Haydn; Concert in C Major

Year 2:

Etudes:

Franchomme; 12 Caprices
Schroeder (Vol. III)

Repertoire:

J. S. Bach; Suite #3
Beethoven, Sonata #3
Brahms: Sonata #1
Lalo; Concerto in d minor
Boccherini; Concerto in Bb major
Popper; Hungarian Rhapsody

Year 3:

Etudes:

Franchomme; 12 Caprices

Repertoire:

J. S. Bach; Suite #4
Beethoven; Sonata #4
Brahms; Sonata #2
Schumann; Concerto in a minor
Elgar; Concerto in e minor
Popper; 'Tarantela'

Year 4:

Etudes:

Popper; High School of Cello Playing

Repertoire:

J. S. Bach; Suite #5
Beethoven; Sonata #5
Shostakovich; Sonata
Tchaikovsky; Rococo Variations
Dvorak; Concert in b minor
Crumb; Solo Sonata

Sample Repertoire – Double Bass

Year 1:

Etudes:

Simandl; Vol. I

Repertoire:

Zimmerman (ed.); ‘Solos for the Double Bass Player’
Vivaldi (arr. Drew) Sonatas 1, 2, or 3
Capuzzi; Concerto
Rachmaninoff (arr. Sankey); ‘Vocalise’
Saint-Saens; ‘The Elephant’

Year 2:

Etudes:

Simandl; Vol. II

Repertoire:

Zimmerman (ed.) ‘Solos for the Double Bass Player’
Vivaldi (arr. Drew); Sonatas 4, 5 or 6
J. S. Bach (arr. Sterling); Suite #1
Simandl; Concerto
Sydeman; ‘For Double Bass Alone’

Year 3:

Etudes:

Nanny; Complete Method, Vol. II

Repertoire:

Zimmerman (ed.); ‘Solos for the Double Bass Player’
Marcello; Sonatas 1, 2, or 3
Bottesini; Concerto 1 or 2
Turetzky; ‘Collage I’
Bruch (ed. Drew); Kol Nidre

Year 4:

Etudes:

Childs; Contemporary Etudes for Double Bass

Repertoire:

Zimmerman (ed.) Solos for the Young Bass

J. S. Bach (arr. Sterling) Suite #3
Boccherini (ed. Drew) Suite #3
Koussevitzky; Concerto #3
Mozart (arr. Nanny); Concerto