

Bass Studio Handbook and Syllabi

for Academic Years 2011-2013

UA School of Music

Patrick Neher - Professor



Copyright ©: 2011 by Patrick Neher

Copying or electronically transferring this document is not allowed without permission
This document is protected by Copyright Laws of the United States and other countries.

Please do not reproduce, alter or reprint any of this document in any manner without permission of the author.

Welcome to the most progressive bass studio in academia!

The bass studio at the U of A is unique in that each student is allowed to follow specific genre Tracks of study (see syllabi below). Also unique to the UA bas studio: you are allowed to devise your own Plan of Study (with consultation from the instructors. See appendix), and this studio has a permanent Assistant Professor that integrates differing perspectives. By integrating your own personal evaluation via a Goals Completion and Evaluation (see appendix), grading is fair and mutually determined. We are here to learn bass playing, simple as that (!), in all genres of music.

The bass studio at the School of Music consists of undergraduate and graduate performance, music-education, and jazz majors, as well as non-music majors, and bass minors. All levels and genres of bass playing are represented by the students in the class. Your participation is vital to the creativity and the health of the class.

For what have you signed-up?: Consider the class a full-year class. You will receive apx. fifteen private, one-half hour or one hour, lessons per semester, generally one per week. You will also receive a group lesson for one to two hours per week (Bass Class.) In addition, there are Bass Class concerts and recordings done "ad-hoc." Lessons for beginners and non-performance majors may be taught by an Assistant.

Open door policy: I have an open door policy, which means: YOU MAY ENTER into my studio ANYTIME you wish, without knocking - IF the door is unlocked. If it is locked, please knock and if I am there, I generally will answer. Only occasionally does a student wish not to be disturbed in his/her lesson and the door will not be answered after a knock. I encourage you all to observe others' lessons (with the permission of the student receiving a lesson), thereby expanding your knowledge and creating comradeship.

Bass Class and Lesson Notices: The bulletin board next to the bass storage room (rm. 216) is where all notices for the general bass class will be posted. The schedule for the semester and ensemble groups will be posted there. Notices to individuals, regarding lessons and juries, as well as notices about scholarships and positions open will be posted next to the bass studio (rm. 221). Also view the String Area Board for notices on concerts and festivals.

Bass Storage Room: Room 216 is the bass storage room for all students taking bass lessons, and a few other bassists in ensembles. Bassists may store their instruments, chairs, and sheet music. Bass amps can also be stored there but priority is to instruments, so once it gets full, amps gotta go! Don't mess it up or you will loose your privilege. Students use the room for warm-up one hour before their appointed lesson time. The schedule is organized by the students. Get a key-code by applying online. Dryness is a major problem especially for basses stored in room 216 and for those coming from humid climates. It is recommended that you keep your bass bagged with Dampits™ or other humidifiers inside at all times you are not playing the instrument. If you do not, cracks (and therefore costly repairs) are likely. A few water spots are not as bad as a cracked top!

Grading: You are graded individually by your level of dedication and participation in your lessons and in the activities of the Bass Class (or Master Classes) that meets once a week. We will design a Plan of Study (see appendix) together that reflects your interests and goal, and will determine the Track or

Copyright ©: 2011 by Patrick Neher

Copying or electronically transferring this document is not allowed without permission

This document is protected by Copyright Laws of the United States and other countries.

Please do not reproduce, alter or reprint any of this document in any manner without permission of the author.

Tracks you wish to pursue (see Tracks in Syllabus below). Then we will evaluate your progress at the end of the semester, using the Goals Completion and Evaluation (see appendix) as one component of the evaluation. Usually there are four to five grades given during the semester. They are averaged for your final grade, with the heaviest weighting first given to the individual development, then group participation, overall attendance, and to the annual jury (second sem.). I must also weigh your grade considering the level (185 - 685) and number of credits (2-4) for which you have signed-up, and how your progress relates to your Plan of Study. For a two-unit, 185 student, I would grade more leniently than a four-unit, 185 student. I also grade majors and non-majors differently. The bass studio grading structure: 3.8 - 4 = A, 2.8 - 3.79 = B, 1.8 - 2.79 = C, 0.8 - 1.79 = D, 0 - 0.79 = E. I consider a C to be average. So, if you get a C, that is considered average progress for a student of bass - as related to the international-bass-scene and to what I have experienced in numerous years of teaching university music. It means you are performing with average progress. B is above average, A is way above average.

Juries: All students in the bass class will take a Final Performance Exam in December, and a Final Jury Exam in May. The repertory for each will be decided by you and your bass teacher. Each is a ten minute performance. December's exam is in front of the bass class only. The one in May is before all string faculty.

Ensemble Requirement: You must participate in the Orchestra, or other appropriate large ensemble, if you are an undergrad. This is the "policy" of the School of Music. Graduate students are also required to be in Orchestra, but have the ability to be released for various reasons. This must be negotiated with the Orchestra's Conductor and the Director of the School. A special form is available and required to be filed for release from large conducted ensemble obligations.

Chamber music (MUS201, 401, 501): may be required in your degree program. Chamber music for Strings is organized by the String Faculty, and occurs at the beginning of each semester. If you have a group already formed, please let your instructor know. Bass players are often not placed in a string group. If this happens to you, by the third week of classes, let me know, and we'll organize a bass ensemble for credit. There are also improvisation ensembles available.

Concert attendance is required of all students in the bass class, at concerts of other bass players - students, faculty and guests, and at ALL bowed string faculty concerts. I take a visual attendance and I guarantee you that if you are not there, I will notice. Your attendance, or lack thereof, will affect your studio grade (on a "participation" level). It is assumed that learning string playing is why you are here, and observation (aurally too) is paramount to your progress.

If you do not have your own instrument, there are some basses available for check-out. Most are in poor shape, so I recommend you have your own. There is a rental fee and form (see the Facilities Coordinator). Store these in room 216.

Scholarships are often available throughout the year. If you are in financial need, please make me aware of it, and I will do what I can to find financial assistance for you. Be sure to often check the bulletin boards. Also let me know if you have special projects or research. There are numerous scholarships and grants available.

The Arizona Bass Symposium Library of video taped performances and master classes is available for viewing and studying. Other recordings and magazines are available for check-out in Prof. Neher's office. I am working on getting these onto DVD. If you would like to help, please tell me!

It is recommended that you join **The International Society of Bassists!** CHEAP for students! (In some studios around the nation, you will not receive your second lesson without joining! It costs less than a pizza!) Log on to www.ISBworldoffice.com.

Photocopying of music is generally illegal and will not be done in this class. You must purchase the texts and sheet music used. Do not copy a friend's music to use in class.

General regulations

All students **MUST AUDITION**, and must meet minimum standards to be in the class.

Lessons are either one hour or one-half hour depending on your registration and your major. For example, register for 185N if you are a performance major, freshman, 4 units. If you are a non-major, you must audition for the class for placement and to see if there is space in the class. All students must register for the proper level (182N - 785N) after consultation with Prof. Neher. Bassists in remedial or BA degree programs may receive group lessons. Generally, all lessons will be given and are required. You will have apx.15 lessons each semester. There will be no lessons missed on your part unless one of the following conditions are met:

- a. You must have a gig that is paid, and two days notice must be given.
- b. You are ill with a condition that demands that you be in bed. A physician's note of genuine illness will be required to be allowed a make-up lesson.
- c. You have extenuating circumstances beyond your control, and you advise me of the problem two days in advance.

If you do not meet the conditions above, and you do not show up for a lesson, you will forfeit the lesson and no make-up will be scheduled. Two lesson missed in a row (without notification) will result in an automatic "D" lessons grade. Any three lessons missed during the semester, without notification, will result in an E lesson grade. Three lessons missed, WITH notification but not rescheduled on your part, will lower your final grade by one letter. Lessons meeting the notification conditions above can be made up during the semester, or in some circumstances, by the end of the season. This is subject to your level of motivation to reschedule them. I give you the same courtesy. When I must miss our appointed lesson time, I will give you two days notice, minimum, unless I have sudden illness. In both these circumstances your lesson(s) will be rescheduled. Master class, also called Bass Class, is part of your studio grade and is required of all bassists registered for lessons. Your dedicated participation in the ensemble class and the class performances is expected. Please reserve the entire two hour time: 2:00 - 4:00 on Thursdays for Bass Class

If you are not prepared for a lesson, I reserve the right to cancel the lesson immediately, and have you go to a practice room - using the lesson time to practice. This class requires you to practicing a minimum of four hours per week per unit for which you are registered. In addition, I expect you to meet your obligations, appointments, and assignments (ON TIME!) You will act as a professional in this class, and will be treated as one. You are expected to participate in any Guest Artists' visits if you are a music major (jazz or classical) and to attend all, and any, bass recitals in Tucson (especially those of your classmates and your instructor(s)). It is also required that you attend all String Area Faculty recitals and ensemble concerts. Failing to attend will affect your lessons grade.

Copyright ©: 2011 by Patrick Neher

Copying or electronically transferring this document is not allowed without permission

This document is protected by Copyright Laws of the United States and other countries.

Please do not reproduce, alter or reprint any of this document in any manner without permission of the author.

Minimum Texts Required: Generally you will purchase about \$100-\$200 worth of sheet music each semester. We will determine what music is needed depending on the Track(s) that you chose to study under (see syllabus), but be aware that you will need to purchase sheet music to compile a library, and so that you can make marks and truly study the music. The Music Library in the School of Music has many titles required by the bass studio, but these should only be considered suitable for brief study while you are waiting for your purchased copies to arrive. See purchase sources later in this handbook.

~**BASS STUDIO SYLLABI and TRACKS**~

also see it all on-line at www.u.arizona.edu/~neher

Undergraduate Student

A student of the Bass Studio at the University of Arizona receives 15 to 16 lessons per semester that will cover a range of literature and techniques required of the chosen Track(s) (see below). There will also be 14 to 15 Master Classes (also called Bass Class) per semester. And students will also participate in bass ensemble performances held during String Area Recitals or special evening performances.

The weekly Master Classes (Bass Class) will cover orchestral, ensemble, pedagogical, solo, and improvisation literature and techniques, on all basses, with primary emphasis being on body form, psychology, and playing efficiently. Additionally, students have the opportunity to student teach and learn recording technologies. Each semester there will be a final performance exam, and students may be required to compose music for an ensemble of basses.

Office hours are held at varying times and the Studio maintains an "open door" policy, even during lessons. Students are encouraged to observe their peers' lessons. Career and music commitment consultation is always available.

TRACKS:

"Tracks" of Repertory Study:

Pedagogically, a student is allowed to cross tracks, mix tracks, or stay on a single track. All students will be allowed and encouraged to perform lessons and concerts on basses appropriate to the repertory being studied. For example, one lesson might be focusing on the techniques required to play Bottesini's Elegy, another lesson on the playing of a jazz solo by Paul Chambers, another lesson on playing Americana changes on electric bass. Each Track will have repertory determined by the student along with specific pieces required by the instructor. A Plan of Study will be devised each year that will specify the Track and repertory, and the techniques needed for each Track, combined with those that are cross-Track. A Goals Completion and Evaluation will be used as self-evaluation. Grades will be based on self-evaluation combined with instructor evaluation.

Pan-Instrument Techniques for playing comfortably, easily, and musically on the bass (acoustic and electrified) will be cross-track, cross-platform, cross-genre and include: Natural Forms and Balance; Sound Production Quality; Techniques for Musical Interpretation; "Two Concepts" Fingering Efficiency (Rhythmic and Positional); Bowing and Pizzicato (plucking) Techniques; Scales and Arpeggios; General Repertory. Weekly group class (Bass Class) will focus on ensemble playing, collaboration, improvisation, transposing, and rhythm studies.

<p>Classical Bass Solo, orchestral, & chamber techniques and repertory. Double bass. Rep. Composer Examples: Bottesini, Miskak,</p>	<p>Contemporary Bass Solo, orchestral, & chamber techniques and repertory. Double bass, electronics, etc. Rep. Composer Examples:</p>	<p>Jazz Bass Solo and ensemble repertory and techniques. Double bass and Electric bass. Rep. Composers Examples:</p>	<p>Pop & Rock Bass Covers, originals, transcribing, transposing techniques and repertory. Double bass and Electric basses.</p>	<p>Folk & Ethnic Bass Ensemble repertory, transcribing, transposing, techniques. Double bass, Electric basses, Bass guitars/gitarons. Rep. Writers</p>
--	--	---	--	---

Hertl, Sperger, Bach, Dragonetti, etc. Beethoven, Brahms, Bach, Mozart, Haydn, Schostokovich, Stravinsky, etc.	Ives, Hindemith, Stravinsky, Boulez, Turetzky, Proto, Bartok, Part, Adams, Druckman, Dillman, Huata-aho, etc.	Chambers, Mingus, Coltrane, Herman, Kenton, Rollins, Clayton, Brookmeyer, McBride, Brown, etc.	Rep. Song Writers Examples: Bruce Springstein, Jerry Lee Lewis, Madonna, Sting, Incubus, Elton John, No Doubt, Lady Gaga, etc.	Examples: Imada. Randy Houser, Pagan Jug Band, Norah Jones, Jimmy LeFave, Arlo Guthrie, etc.
---	---	--	--	---

Also unique to Professor Neher's studio is the integration of an Assistant professor who will provide the pedagogy an alternative opinion and experience. In general, Professor Neher will focus on the student acquiring the technique to play the bass well (physicality, techniques, form, movement, natural forms, balance) and the ability to interpret music deeply, and express that interpretation easily. The Assistant professor will focus on repertory, commonly held expectations, projection, stage deportment, ensemble collaboration, and giving the student the necessary tools to compete in the genre he/she selects.

Undergraduate Exit Literature and Techniques by Track and Year:

A student must accomplish successful performance of “exit” literature and techniques to move on to next level (185/182 to 285/282, etc). Bachelor of Music requirements for Individual Studies include successfully passing a jury exam performance and completing 7 units of 485 (and 1 unit of Senior Capstone). Each level requires passing the year preceding. If you fail to accomplish any year of Individual Studies, you do not advance to the next year. Evaluation for advancement is done at the yearly performance jury. The 182-382 series of courses is not available in two tracks due to the level of proficiency required of those two tracks.

Classical Bass 185N:	Contemporary Bass 185N:	Jazz Bass 185/182N:	Pop & Rock Bass 185/182N:	Folk & Ethnic Bass 185/182N:
Solo literature Orchestral lit Techniques	Solo literature Orchestral lit Techniques	Solo literature Jazz Ensemble lit Techniques	Solo literature Ensemble & Band lit Techniques	Solo literature Techniques
285N: Solo literature Orchestral lit Techniques	285N: Solo literature Orchestral lit Techniques	285/282N: Solo literature Jazz Ensemble lit Techniques	285/282N: Solo literature Ensemble & Band lit Techniques	285/282N: Solo literature Ensemble lit Techniques
385N: Solo literature Orch & Chamber lit Techniques	385N: Solo literature Orch & Chamber lit Techniques	385/382N: Solo literature Jazz Ensemble lit Techniques	385/382N: Solo literature Band lit Techniques	385/382N: Solo literature Ensemble & Band lit Techniques
485N: Solo literature Orch & Chamber lit Techniques	485N: Solo literature Orch & Chamber lit Techniques	485N: Solo literature Jazz Ensemble lit Techniques	485N: Solos and Arrangements Band lit Techniques	485N: Solo literature Ensemble & Band lit Techniques

Copyright ©: 2011 by Patrick Neher

Copying or electronically transferring this document is not allowed without permission
This document is protected by Copyright Laws of the United States and other countries.

Please do not reproduce, alter or reprint any of this document in any manner without permission of the author.

Bass Studio Syllabus
Graduate Students (MM, DMA)
 September 2010

(also see it on-line at www.u.arizona.edu/~neher)

A student of the Bass Studio at the University of Arizona receives 15 to 16 lessons per semester that will cover a range of literature and techniques required of the chosen Track(s)(see below). There will also be 14 to 15 Master Classes (also called Bass Class) per semester. The student will also be expected to participate in bass ensemble performances held during String Area Recitals or special evening performances, especially when the ensemble performs works written by students of the Studio.

The weekly Master Classes (Bass Class) will cover orchestral, ensemble, pedagogic, solo, and improvisation literature and techniques, with primary emphasis being on body form, psychology, and playing efficiently. Additionally, students have the opportunity to student teach and learn recording technologies. Each semester there will be a final performance exam, and each year students may be required to compose music for an ensemble of basses.

It is important that a student learn to be self-evaluative. Evaluations and grades will consider each individual's musical and technical progress in lessons, and will consider the Plan of Study and the Goals Completion and Evaluation, chosen Track(s), and participation in Bass Class and ensemble recitals. A professional attitude will be required of all students, including respect for others and for public and personal property. Proficiency at performing Exit Literature will be the required in order to advance to next performance level. There may be Technical Juries and Performance Juries. A recital may fulfill Jury requirement.

Office hours are held at varying times and the Studio maintains an "open door" policy, even during lessons. Students are encouraged to observe their peers' lessons. Career and music commitment consultation is always available.

MASTER of MUSIC DEGREE (MM)

Classical Track:

This two-year course study will include as much solo and orchestral repertory as possible, with emphasis on the candidate's primary interest(s), but not to exclude music of all eras and especially that of the contemporary period(s). Composition for the bass will be explored and established as a fundamental skill. The course will include emphasis on either orchestral audition techniques or pedagogical techniques, or both depending on the candidate's career goals.

Master of Music Degree Graduation Exam: (685N)

Applicant will:

- Have a thorough knowledge of scales, arpeggios, pitch-centering, and rhythmic fingering; and will exhibit a proficient sight-reading ability.
- Perform in public concert a full-length recital that programs at least two selections from the following:
 - A sonata by Adolf Mises, a concerto by Bottesini or two contrasting short pieces of Bottesini (ie Elegy and Tarantella), the Koussevitzky Concerto, the Four Pieces of Gliere, Dragonetti - Andante and Rondo or Grand Allegro, Fryba - Suite in Olden Style, Hoffmeister - Solo Quartet (1,2,3, or 4), Rabbath - Iberique Peninsular, or other works by teacher approval.
 - And a contemporary work from: Hindemith – Sonata, Higueta – Fantasie, Jentsch – Sonata, Proto – Sonata 1963, Concerto or Caprice, Neher - Sonatina no. 2 or other, Persichetti – Parable, Huata-aho – Kadenza, or Other by permission
- Show proficiency on at least five of the major orchestral excerpt solos for either section or solo bass, i.e. Britten - Young People's Guide; Mahler - Symphony no.1; Haydn - Symphonies 6,7,8,71; Stravinsky -

Copyright ©: 2011 by Patrick Neher

Copying or electronically transferring this document is not allowed without permission

This document is protected by Copyright Laws of the United States and other countries.

Please do not reproduce, alter or reprint any of this document in any manner without permission of the author.

Pulcinella Suite; Verdi – Othello, etc; and knowledge of and proficiency at all major orchestral audition literature.

- Have a complete understanding of audition procedures, stage presence, and performance practices; stress management, pedagogy, and performance efficiency through relaxation.

Contemporary Track:

This two-year course study will explore the vast “classical” solo and ensemble repertory written in the 20th and 21st centuries. In addition, your own compositions for the bass will be explored and composing and arranging will be established as a fundamental skill. Expertise in performance skills and media will be expected.

Master of Music Degree Graduation Exam: (685N)

Applicant will:

- Have a thorough knowledge of scales, arpeggios, pitch-centering, and bowing and fingering systems, and will exhibit a highly proficient sight-reading ability.
- Perform in public concert a full-length recital that programs at least two selections from the following:
 - Sonatas written after 1950, concertos written after 1930
 And at least two compositions of sufficient challenge from composers & bassists of the 20th and 21st centuries:
 - Schuller, Higueta, Jentsh, Henze, Druckman, Proto, Neher, Turetsky, Wasserman, Persichetti, Huata-aho, Deak, Black, Dresser, Anderson, Leandre, etc.
- Show proficiency on contemporary orchestral literature and orchestral solos (Ginestera, Stravinsky, Henze, etc)
- Have a complete understanding of audition procedures, stage presence, and performance practices; stress management, pedagogy, and performance efficiency through relaxation.

Jazz Track:

This two-year course study will explore the vast jazz solo and jazz ensemble repertory, emphasizing those compositions written with bass as an integral player. In addition, your own compositions and arrangements for the bass will be explored, and transposing and transcribing will be established as fundamental skills. Expertise in overall performance skills and media will be expected.

Master of Music Degree Graduation Exam: (685N)

Applicant will:

- Have a thorough knowledge of scales, arpeggios, pitch-centering, bow use, and rhythmic fingering; and will exhibit a proficient sight-reading ability.
- Perform in public concert a full-length recital that programs at least two selections from the following:
 - Be-bop ensemble compositions with extended bass solo, Fusion ensemble compositions led by bassist
 And contemporary jazz works from at least three composers, arranged by you:
 - Clayton, Mingus, Coltrane, Turetzky, McBride, Eggilson, Wooten, Carter, Brown, Gray, etc.
- Show proficiency at creating bass lines for all styles of jazz (Be-bop, standards, fusion, etc) both with & without the bow
- Have a complete understanding of audition procedures, stage presence and deportment, performance practices, gear, stress management, pedagogy, and playing efficiency.

Pop & Rock Track:

This two-year course study will explore the vast pop and rock solo repertory, emphasizing those compositions written with bass as an integral player. In addition, your own songs and arrangements for the bass will be explored, and transposing and transcribing will be established as fundamental skills. Expertise in overall performance skills and media will be expected.

Copyright ©: 2011 by Patrick Neher

Copying or electronically transferring this document is not allowed without permission

This document is protected by Copyright Laws of the United States and other countries.

Please do not reproduce, alter or reprint any of this document in any manner without permission of the author.

Master of Music Degree Graduation Exam: (685N)

Applicant will:

- Have a thorough knowledge of scales, arpeggios, pitch-centering, and fingering; and will exhibit a proficient music reading ability.
- Perform in a public show that has on its program at least:
 - Two tunes written by your contemporaries where the bass is integral to the success of the tune and
 - Two tunes written before you were born by celebrated pop and rock ensembles
- Show proficiency at combining acoustic and electric basses in concert
- Have a complete understanding of audition procedures, stage presence, and performance practices; stress management, pedagogy, and performance efficiency through relaxation.

Folk and Ethnic Track:

This two-year course study will include as much solo and orchestral repertory as possible, with emphasis on the candidates primary interest(s), but not to exclude music of all eras and especially that of the contemporary period(s). Composition for the bass will be explored and established as a fundamental skill. The course will include emphasis on either orchestral audition techniques or pedagogical techniques, or both depending on the candidate's career goals.

Master of Music Degree Graduation Exam: (685N)

Applicant will:

- Have a thorough knowledge of scales, arpeggios, pitch-centering, and fingering; and will exhibit a proficient music reading ability.
- Perform in a public show that has on its program at least:
 - Two tunes written by your contemporaries where the bass is integral to the success of the tune and
 - Two tunes written before you were born by celebrated folk and ethnic ensembles
- Show proficiency at combining acoustic and electric basses in concert
- Have a complete understanding of audition procedures, stage presence, and performance practices; stress management, pedagogy, and performance efficiency through relaxation.

DOCTORATE of MUSICAL ARTS DEGREE (DMA)

A Doctoral Candidate understands that doctoral study at the UA Bass Studio is designed to prepare an individual for a career in academia or an academic-like setting. Research and communications skills are required to be developed to a high level. A candidate will essentially be enrolled in a two-track combination of Classical (traditional) and Contemporary (innovative) techniques and repertory. A specific live audition is required:

Perform all of the following, with accompaniment if the piece requires it. Sufficient proficiency to warrant Doctoral study must be exhibited:

Traditional Repertory:

- Gliere – Four Pieces or other Romanic Era sonata, concerto, or other accompanied solo composition – 15 minutes
- A Classical Era sonata or concerto – 10 minutes
- Any solo bass composition written between 1900 and 1975 (original work, not a transcription) – 10 minutes
- Orchestral or Chamber music excerpts up to 10 minutes total.

Innovative Repertory:

Copyright ©: 2011 by Patrick Neher

Copying or electronically transferring this document is not allowed without permission

This document is protected by Copyright Laws of the United States and other countries.

Please do not reproduce, alter or reprint any of this document in any manner without permission of the author.

- Any music for bass combined with other media (such as pre-recorded audio)
- Any solo bass piece that uses “extended techniques”
- A chamber work written within the past 20 years (bass part)

Doctor of Musical Arts Graduation Exam: (785N)

The student's major interest will be the focus of the program, with emphasis on great amounts of literature. If there are deficiencies, however, focus on that repertory and/or technique will be demanded.

- 1) In addition to and as part of the requirements of the DMA degree, as outlined in the Doctoral Plan of Study filed with the Graduate College, a bass studio DMA applicant will create four public recital packages (qualifying, chamber, lecture, and solo) that will demonstrate the applicant's performing ability and musical understanding. Each recital must consist of at least two contemporary works (if possible at least one of these should be of the applicant's own composition). The applicant will be asked to prepare the lecture recital to be presented to the bass studio as well as for the public.
- 2) Applicant will possess an attitude of "Master Musician...with the bass as his/her primary instrument" but could apply his/her musical technique and interpretation skills to any medium of musical expression.
- 3) Have a complete understanding of production and marketing of media presentations, research, audition procedures, stage presence, and performance practices; stress management, pedagogy, and performance efficiency through relaxation.
- 4) Show proficiency at combining acoustic and electric basses, and a variety of media in concert.

Appendix

Plan of Study (one page, to be detached, signed and filed)

Goals Completion and Evaluation (one page, to be detached and used at course completion)

Purchase and other Sources of Interest (last page)

Copyright ©: 2011 by Patrick Neher

Copying or electronically transferring this document is not allowed without permission
This document is protected by Copyright Laws of the United States and other countries.

Please do not reproduce, alter or reprint any of this document in any manner without permission of the author.

Plan of Study

This page is a sort of contract between you and the bass studio instructors. It is designed to map your course of study for one full academic year (two semesters). You will designate tracks and repertory, techniques and musical goals, then in consultation with the instructors, this will be agreed as your course for the year. Deviation from this Plan is not recommended, but is a possibility, again as long as there is agreement between you and the instructors. Every year of study in the bass studio will require a new Plan of Study.

Name: _____ Studio Registration Number: (185n, etc) _____

Contact Info (address, email, phone): _____

_____ Date: _____

Circle Track Choice(s): **Classical** **Contemporary** **Jazz** **Pop & Rock** **Folk & Ethnic**

Specific repertory to be studied:

Composers/Songwriters: _____

Titles: _____

Specific technical studies:

Composers/Authors: _____

Titles: _____

Specific musical interpretation skills and/or other concepts: _____

Other Goals & Expectations (practice techniques, time, listening, reading, study, research etc):

“It is agreed that for academic year, _____, the above named student and the instructors of the bass studio will follow this Plan of Study.”

Student’s Signature: _____ Date: _____

Instructor(s) Signature: _____ Date: _____

Goals Completion and Evaluation

Name: _____ Studio Registration Number: (185n, etc) _____

Date: _____

Circle Track(s): **Classical** **Contemporary** **Jazz** **Pop & Rock** **Folk & Ethnic**

In reference to your Plan of Study for this academic year, please rate your performance at completing and/or meeting your goals and expectations: (rate from 0, lowest - E, to 8, highest - A)

Task:	Circle a single Rating:								
Completed repertory goals:	0	1	2	3	4	5	6	7	8
Completed technique goals:	0	1	2	3	4	5	6	7	8
Completed concepts goals:	0	1	2	3	4	5	6	7	8
Met practice/rehearsal goals:	0	1	2	3	4	5	6	7	8
Met listening & study expectations:	0	1	2	3	4	5	6	7	8

Commentary:

“Self Evaluation completed”

Signature of student: _____

Signature(s) of instructor(s): _____

Resources Page

Web Pages of Interest to Bassists:

www.u.arizona.edu/~neher(courses, compositions, links, information!)

www.ISBworldoffice.com (International Society of Bassists)

www.bobshouseofbasses.com (bass accessories and basses)

www.isgpublications.com (Neher's music and new editions)

www.robertsonsviolin.com

www.liben.com (sheet music)

www.sheetmusicplus.com

www.slavapub.com (sheet music and stuff)

www.basscafe.com (basses and cases in Phoenix, Steve Koscica)

and there are MANY more out there, so get on-line!

Purchase sources:

Robertson & Sons Violin Shop
3201 Carlisle NE
Albuquerque, NM 87110
1-800-284-6546

Liben Music
1191 Eversole Rd
Cincinnati, OH 45230
1-513-232-6920

Copyright ©: 2011 by Patrick Neher

Copying or electronically transferring this document is not allowed without permission
This document is protected by Copyright Laws of the United States and other countries.

Please do not reproduce, alter or reprint any of this document in any manner without permission of the author.