

Double Bass Study at the University of Florida

MVS 1414, MVS 2424, MVS 3434, MVS 4444

Fall, 2013

Mr. Kevin Casseday
MUB 121
904-735-0723(C)
E-mail: KLCasseday@aol.com

Office Hours
Mondays: 9:35 A.M.-5:00P.M.

Objectives

- 1: Develop the musicianship of each student, consistent with the performance levels of the School of Music.
- 2: Study the history of the instrument through literature, audio recordings, and ensemble work.
- 3: Learn teaching techniques and strategies by studying different methods, etudes, orchestral literature, solo literature, and the study of related literature: Bach, Jonathan Livingston Seagull, and Daniel Coyle, The Talent Code.

Course Grading

The **final grade** for each semester will be determined by a number of factors:

- 1: **Quality** and **quantity** of work presented at each lesson. The music assigned each week will be agreed upon by both student and instructor with an expectation that a certain amount of progress will be attained. Preparation of the music is the student's responsibility. Each week's work will be graded and compiled throughout the semester.
- 2: **Participation** in the weekly studio class is a must. We will be doing both solo and ensemble work, so your presence is always important. Absences need to be excused before each class.
- 3: **Final Jury Grade** will count as 25% of the final grade for each semester. Preparation of music to be presented at the jury will commence no later than the fourth week of the semester. Students will begin working with an accompanist beginning the eighth week of the semester, with subsequent performances in studio class. You must be at your Jury on time, with an accompanist. Failure to do so will result in lowering of your Jury grade.
- 4: **Attendance** is required each week. Lessons missed for legitimate reasons (documented medical, family, or personal emergencies) by notifying the instructor 24 hours in advance will be rescheduled(see below). However, each unexcused absence will not be rescheduled, and will result in lowering the final grade by one-half letter grade.

General Policies and Communication

Students should communicate using their ufl.edu email accounts, checking for teacher updates during the week. Any communication regarding missed lessons and/ or rescheduling must be done no later than 24 hours prior to the lesson time.

Students will receive one 50 minute lesson per week. In addition, a weekly studio class will be held at 12:50P.M. on each Monday of the semester. Individual lessons will be structured to address the student's weaknesses, and to build on the existing strengths. The literature chosen will be geared to the particular degree track chosen by the student, with regard to both technical and musical demands.

Course Content and Materials

MVS 1414

Studies through the ninth position, two octave scales. Focus on expanding the technical strengths needed to perform the music below.

Technical Studies: New Method for String Bass, Book I, Edited by Stuart Sankey (International); 30 Etudes, F. Simandl; The Six Week Warm Up, K. Casseday

Solo Literature: Light Pieces for Double Bass, Klaus Trumpf; Six Sonatas, Antonio Vivaldi; Solos for the Double Bassist, Oscar Zimmerman; Sonatas of Marcelllo and Scarlatti; Modal Solos, Milton Wienstein.

Orchestra Excerpts: Meistersinger Overture, Richard Wagner; Solo from Symphony #1, Mahler; Recitative, from Symphony #9, Beethoven; Second mvt., Concerto in E Major, J.S. Bach.

MVS 2424

Basic techniques acquired in MVS 1414 continue to be developed. Begin study of music in the thumb positions. Repertoire is built with increasingly mature works.

Technical Studies: New Method for String Bass, Book II, F. Simandl; 57 Etudes, Storch- Hrabe; The Six Week Warm Up, K. Casseday.

Solo Literature: Concertos of Capuzzi and Sperger. Sonatas of Telemann, Vivaldi; Twelve Waltzes for Solo Bass, Dragonetti; Short pieces of Rachmaninoff, Faure, and Debussy, Koussevitzky.

Orchestra Excerpts: Solo from Lt. Kije, S. Prokofiev; Act II from Rigoletto, G. Verdi; Symphonies #5, #7, Beethoven, Symphony#39, Mozart; Symphony#1, Brahms.

MVS 3434

Continued development of technique to accommodate advanced solo and orchestral repertoire. More emphasis placed on performance, and participation in chamber ensembles.

Technical Studies: 18 Etudes for Double Bass, Kreutzer, ed. F. Zimmerman; Etudes for Double Bass, Bk I, G. Bottesini; Ten Caprices for Double Bass, E. Nanny; New Concepts of Bowing Techniques, F. Zimmerman.

Solo Literature: Sonatas of Eccles, Handel, J.S. Bach, Miskak; Kol Nidre, M. Bruch; Suite in the Olden Style, H. Fryba; Concerti of Dragonetti, Koussevitzky, Dittersdorf.

Orchestra Literature: Symphonies # 3, #6, #8, Beethoven; Symphony #40, Magic Flute Overture, Mozart, Symphonies#3, #4, Brahms; Solo from Othello, G. Verdi.

MVS 444

Technical demands of Major works is built through the study of advanced study material. Recital performance and orchestra auditions, along with advanced pedagogical work is emphasized.

Technical Studies: 20 etudes for the Virtuoso, E. Nanny; The Six Week Warm Up, K. Casseday; Etudes for Double Bass, Bk II, G. Bottesini; New Concepts of Bowing Techniques, F. Zimmerman.

Solo Literature: Concertos of Bottesini, Simandl, Tubin, Van Hall; Solo Suites for 'Cello, J.S. Bach; Sonatas of Bach, Protopopescu, Schubert, Hindemith, Beethoven, Franck, Four Pieces, R. Gliere, Concert Etudes of Simandl and Nanny, Short solo music of Bottesini.

Orchestra Literature: Symphonies#2, #4, #5, #9 of Beethoven, Symphonies # 35, 41, Mozart, Symphony #2, Brahms, Symphony #2, Mahler, Tone Poems of R. Strauss.

Lessons will take place on Monday of each week, at a time mutually agreeable to the student and teacher. Additional work may be scheduled throughout the semester to help facilitate the performance demands of the students.