

INDIVIDUAL INSTRUCTION APPLIED LESSONS: DOUBLE BASS

MUSA 1190 | MUSA 1195 | MUSA 3295

JESUS APODACA
JDAPODACA2@UTEP.EDU
OFFICE: M339
PHONE: 915-204-8236

OFFICE HOURS:
MONDAY 7:30-9:30AM
BY APPOINTMENT ONLY

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MEETING TIMES AND LOCATIONS

LESSONS

Time: TBD

Location: Fox Fine Arts M339

STUDIO CLASS

Time: Monday 4:30-6:30PM

Location: M340

RECITAL

Time: Fridays 1:30-2:50PM

Location: Fox Fine Arts M101 or Recital Hall for Departmental Recitals

REQUIRED ATTENDANCE

- 14 One and a half hour Lessons
- 12 Two hour Studio Classes
- 12 Area and/or Departmental Recitals
- Jury (Final Exam)

REQUIRED TECHNIQUE BOOKS AND MATERIALS AND POLICY

All students must acquire the required technique books, materials, and accessories listed in the attachment below no later than the second Thursday of the fall semester. Failure to acquire the required technique books, materials, and accessories will result in 2 points being deducted from the student's overall grade at a rate of 5 points per week.

If for any reason students are unable to acquire the required books, materials, and accessories by the aforementioned date (financial limitations, etc.) the student should notify me immediately.

PREPARATION AND PROFESSIONAL ETIQUETTE POLICY

It is the sole responsibility of the student to be prepared for all performance opportunities. Students should be adequately prepared for all performance opportunities and should arrive at all performance opportunities with ample time to unpack, tune, warm up, etc. Failure to comply with this policy will result in points being deducted from the student's overall grade at a rate of 5 points per week.

LESSONS

Lessons will be one-on-one meetings with Mr. Apodaca, held once weekly, at an agreed upon time and day. A grade will be taken for each lesson. Grading will be determined by a combination of several factors including but not limited to:

- Attendance
- Practice between lessons
- Completion of previous week's assignments, repertoire goals, etc.
- Technical and artistic improvement
- Attentiveness during lessons
- Positive attitude and response to critique, recommendations

GENERAL GUIDELINES AND BREAKDOWN OF WEEKLY LESSON GRADES WILL BE AS FOLLOWS.

At the teacher's discretion, the grading scale may be changed on an as needed basis.

PRACTICE TIME BETWEEN LESSONS: 60%

ATTENTIVENESS, ATTITUDE, ETC.: 15%

COMPLETION OF ASSIGNMENTS, GOALS: 15%

TECHNICAL AND ARTISTIC IMPROVEMENT: 10%

If a student does not attend a meeting, the above points cannot be awarded and the lesson grade will thus result in a zero (0).

All students enrolled in Individual Instruction will practice at least **12 hours per week**.

Practice time should be equally distributed throughout the week.

For practice time between lessons, the following grading scale will be used to calculate how many points (of a possible 60 points) will be awarded. Each hour is worth 5 points.

TIME (IN HOURS)	POINTS AWARDED
12+	60
11	55
10	50
9	45
8	40
7	35
6	30
5	25
4	20
3	15
2	10
1	5
0	0

Students will keep track of their practice time. Students should use a consistent method of tracking their practice time. This can be a practice journal, on their phones in a Notes app or other tracking app, etc. Students should be prepared to produce this evidence on a weekly basis at each lesson. If it cannot be produced, zero points will be awarded for practice between lessons. Practice time logged should only include "bow on string" time. For example, if you are in the room for 2 hours but take two 15 minute breaks, you have only practiced 1.5 hours.

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STUDIO CLASS

Attendance and active participation in studio class is mandatory for all students in music major Applied Lessons. A grade will be assigned to each student for each Studio Class. Attendance and grading will follow the same policy as Applied Lessons. A respectful, collegial, positive studio environment is mandatory. Absences due to gigs, dates, homework, "busy this week", etc. will not be accepted as excused absences.

Studio class will cover technique and orchestral repertoire. At times it may also be a performance/mock audition venue if students are preparing for auditions/competitions.

Important: Students enrolled in 1190 must attend studio class, but will not be expected to play all materials. They should be present for exposure to materials which they'll cover more thoroughly upon being accepted into 1195.

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STRING AREA AND DEPARTMENTAL RECITALS

Attendance is required weekly at all string area or departmental recitals. The department grading policy will be attached to this syllabus.

JURIES

Each student enrolled in Individual Instruction will have a Jury at the end of each semester, except when presenting a recital in partial fulfillment of the requirements of your degree.

The jury is essentially a final exam for Individual Instruction. During the Jury, members of the string faculty will, in conjunction with Mr. Apodaca, listen to your prepared materials/repertoire and assign a grade for your Jury which will be a portion of your Individual Instruction grade.

General guidelines of what will be required will be attached to this syllabus.

RECITALS

All repertoire to be presented in a recital must be approved by Mr. Apodaca. The recital will be graded and the grade for the recital will be a portion of your Individual Instruction grade.

General guidelines of what will be required/recommended for recitals will be attached to this syllabus.

EXTRA CREDIT

Students will receive extra credit for the following activities"

- Applying for summer music festivals/camps
- Receiving a private lesson from a notable teacher outside of El Paso (zoom or in person)
- Applying for a professional or semi-professional orchestral position
- Attending professional classical music concerts or dress rehearsals
(EPSO, LCSO, El Paso Pro-Musica, etc.)

If other opportunities arise and students are interested in participating/attending for extra credit, please send an email to discuss.

GENERAL GRADING POLICY

- A OUTSTANDING** : Work is at the highest level that could be expected reasonably from a student in your current course number. Exemplary, perfect, or near-perfect, exceptional and consistent. You may receive an A if: you have very clearly practiced far beyond the minimum and are likely practicing 2–3 hours daily. You are clearly demonstrating a high level of playing. You are observing dynamics, articulations, tempo markings, style, etc. This level of playing would be appropriate for a public lesson or master class.
- B CLEARLY ABOVE AVERAGE**: Going beyond the average expectation - clearly above what would be the bare minimum and on the way to exceptional. You may receive a B if: you show up, have clearly practiced above the minimum or average, are very close to or at performance tempos, are implementing vibrato and advanced phrasing, are demonstrating high working knowledge of fingering concepts, are observing dynamics, articulations, style.
- C AVERAGE AND CLEARLY ADEQUATE**: Work that meets the minimum requirements. No additional effort above bare minimum is shown, but the bare minimum has indeed been accomplished. You may receive a C if: you show up, have practiced more than the minimum amount, have learned all notes/measures/passages requested, have made noticeable progress toward performance tempos, have worked out fingerings that work for you, are observing dynamics, articulations, making strides toward playing in the correct style, etc.
- D BELOW AVERAGE AND BARELY ADEQUATE**: Work but still adequate to show that sufficient work has been done to earn credit. Credit will be given but improvement is needed. You may receive a D if: you show up, have practiced a minimum or below minimum amount, have learned the notes/measures you were assigned, but have not spent sufficient quality practice time with the music past simply learning/playing through the notes. Music is under tempo, accidentals/key signatures not observed, inappropriate style, articulations not observed, etc.
- F UNACCEPTABLE**: Far below what would be considered average or what would be expected. You may receive an F if: you show up but have clearly not prepared the materials or at the exact same place you were the previous week.
- I INCOMPLETE**: The grade of Incomplete is reserved for extreme circumstances in which the student is by no fault of their own unable to complete the semester. Up to this point, the student had been on pass to earn a high grade and had been displaying a high level of work. An Incomplete will be issued at the sole discretion of the professor under the consultation of the String Area Coordinator and the Director of the Music Department.

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UTEP PROVOST OFFICE COVID-19 PRECAUTION STATEMENT

Please stay home if you have been diagnosed with COVID-19 or are experiencing COVID-19 symptoms. If you are feeling unwell, please let me know as soon as possible, so that we can work on appropriate accommodations. If you have tested positive for COVID-19, you are encouraged to report your results to covidaction@utep.edu, so that the Dean of Students Office can provide you with support and help with communication with your professors. The Student Health Center is equipped to provide COVID-19 testing. The Center for Disease Control and Prevention recommends that people in areas of substantial or high COVID-19 transmission wear face masks when indoors in groups of people. The best way that Miners can take care of Miners is to get the vaccine. If you still need the vaccine, it is widely available in the El Paso area, and will be available at no charge on campus during the first week of classes. For more information about the current rates, testing, and vaccinations, please visit epstrong.org. For more information on COVID-19 visit the CDC website: cdc.gov/coronavirus/2019-ncov/if-you-are-sick/quarantine.html

CHEATING/PLAGIARISM

Cheating is unethical and not acceptable. Plagiarism is using information or original wording in a paper without giving credit to the source of that information or wording; it is also not acceptable. Do not submit work under your name that you did not do yourself. You may not submit work for this class that you did for another class. If you are found to be cheating or plagiarizing, you will be subject to disciplinary action, per UTEP catalog policy. Refer to: utep.edu/dos/acadintg.html for further information.

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ACCOMMODATIONS POLICY

The University is committed to providing reasonable accommodations and auxiliary services to students, staff, faculty, job applicants for admissions, and other beneficiaries of University programs, services and activities with documented disabilities in order to provide them with equal opportunities to participate in programs, services, and activities in compliance with sections 503 and 504 of the Rehabilitation Act of 1973, as amended, and the Americans with Disabilities Act (ADA) of 1990 and the Americans with Disabilities Act Amendments Act (ADAAA) of 2008. Reasonable accommodations will be made unless it is determined that doing so would cause undue hardship on the University. Students requesting an accommodation based on a disability must register with the UTEP Center for Accommodations and Support Services (CASS). Contact the Center for Accommodations and Support Services at 915-747-5148, or e-mail them at cass@utep.edu, or apply for accommodations online via the CASS portal: utep.edu/student-affairs/cass

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ATTACHMENT 1: REQUIRED MATERIALS

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BOOKS

- *Strokin'* by Hal Robinson (available from Robertson and Sons Violin)
- *Boardwalkin'* by Hal Robinson (available from Robertson and Sons Violin)
- *New Technique for Double Bass: Book 3* by Francois Rabbath
- *Fractal Fingering* by David Allen Moore

Approximate total cost of all required books is \$165. If for any reason, financial or otherwise, students are unable to acquire the required books by the aforementioned date, the student must notify Jesus Apodaca immediately.

ROSIN:

- Fresh* Rosin by Pops', Wiedoeft, Kolstein, Leatherwood
*Fresh Pops' rosin should be purchased from either the Bass Rosin Store (bassrosin.com) or from Quantum Bass Market (quantumbassmarket.com). Any rosin being used, regardless of brand, should not be more than one year old.
- Occasionally students may want to use Bernadel Violin Rosin for solos.

STRINGS

Good quality strings should be on your instrument at all times. Strings must be supplied by the student. Below is a short list of strings that I have found suitable, appropriate, and that tend to work well for most classical applications.

- Bel Canto by Thomastik
- Perpetual by Pirastro
- Flexocor Deluxe by Pirastro

All are available in orchestral and solo tuning.

If students are preparing a recital or to perform solos in public, they should expect to purchase a set of solo tuning strings.

BOW

Bows should be rehaired at least once a year before the school year begins. When possible, I will try to send bows or go to Robertson and Sons Violin Shop in Albuquerque, New Mexico. I typically get a combination of red and brown hair and would recommend that, however I also have found success with white hair.

MATERIALS DISCLAIMER

All materials required for appropriate technique, posture, sound production, quality instruction, quality learning, etc. as recommended by faculty. This includes but is not limited to: tuner, metronome, appropriate bow with adequate quality bow hair, practice log/planner/app/calendar, all relevant music, stool, yoga blocks, endpin(s), tapes and/or dots, fresh rosin, corrective eye glasses, etc. Failure to arrive at any lesson, rehearsal, master class, lecture, studio class, coaching, recital, jury, performance (hereafter known as performance opportunity/opportunities) will result in 2 points being deducted from the student's Applied Lessons grade per each infraction.

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ATTACHMENT 2: STUDIO CLASS REPERTOIRE

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YEAR 1

FALL 1

Orchestral Excerpts

- Mahler 1
- Prokofiev Lt Kije
- Strauss Don Juan
- Mozart 35
- Beethoven 9
- Smetena Bartered Bride

Scales

- C major
- F Major
- Bb Major

SPRING 1

Orchestral Excerpts

- Britten YPG
- Bach Orchestral Suite No. 2
- Brahms 2
- Beethoven 7
- Mahler 2
- Beethoven 3
- Mozart Figaro
- Haydn 88

Scales

- Eb Major
- Ab Major
- Db Major

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YEAR 2

FALL 2

Orchestral Excerpts

- Strauss Ein Heldenleben
- Beethoven 5
- Mendelssohn 4
- Stravinsky Pulcinella
- Verdi Otello
- Mozart 39

Scales

- B Major
- E Major
- A Major

SPRING 2

Orchestral Excerpts

- Mozart 40
- Brahms 1
- Shostakovich 5
- Berlioz Symphonie Fantastique
- Schubert 9
- Ginastera Variaciones Concertantes

Scales

- D Major
- G Major
- C Major

ATTACHMENT 3: JURIES REPERTOIRE/MATERIALS

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PRE-MAJOR (1190)

FALL

- 1 solo
(chosen with approval of Mr. Apodaca)
- 1 orchestral excerpt
- 3 scales and arpeggios (3 octaves)

SPRING

- 1 solo (different from Fall semester,
chosen with approval of Mr. Apodaca)
- 2 orchestral excerpts
- 3 scales and arpeggios (3 octaves)

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MUSIC MAJOR LOWER LEVEL (1195)

FALL

- 1 solo of choice
- 2 orchestral excerpts**
- 3 scales and arpeggios (3 octaves)

Additionally, students should be prepared to demonstrate and/or verbally discuss any elements of technique discussed during lessons, studio class, or otherwise assigned for practice throughout the semester.

**excerpts must be either from current semester Studio Class repertoire or from "list" from auditions for summer festivals/camps, professional or semi-professional auditions, etc., and must be approved prior to the date of the Jury by Jesus Apodaca.

SPRING

- 1 solo of choice*
- 2 orchestral excerpts**
- 3 scales and arpeggios (3 octaves)

Additionally, students should be prepared to demonstrate and/or verbally discuss any elements of technique discussed during lessons, studio class, or otherwise assigned for practice throughout the semester.

*solo must be different than solo played for Fall jury
**excerpts must be either from current semester Studio Class repertoire or from "list" from auditions for summer festivals/camps, professional or semi-professional auditions, etc., and must be approved prior to the date of the Jury by Jesus Apodaca.

MUSIC MAJOR UPPER LEVEL (3295)

FALL

- 1 solo of choice
- 4 orchestral excerpts*
- 3 scales and arpeggios (3 octaves)

Additionally, students should be prepared to demonstrate and/or verbally discuss any elements of technique discussed during lessons, studio class, or otherwise assigned for practice throughout the semester.

**excerpts must be either from current semester Studio Class repertoire or from "list" from auditions for summer festivals/camps, professional or semi-professional auditions, etc., and must be approved prior to the date of the Jury by Jesus Apodaca.

SPRING

- 2 solos of choice
- 4 orchestral excerpts**
- 3 scales and arpeggios (3 octaves)

Additionally, students should be prepared to demonstrate and/or verbally discuss any elements of technique discussed during lessons, studio class, or otherwise assigned for practice throughout the semester.

**excerpts must be either from current semester Studio Class repertoire or from "list" from auditions for summer festivals/camps, professional or semi-professional auditions, etc., and must be approved prior to the date of the Jury by Jesus Apodaca.

ATTACHMENT 4: SENIOR RECITALS

SENIOR RECITAL

Senior Recital repertoire will be decided in conjunction with Jesus Apodaca.
All senior recital repertoire must be approved by Jesus Apodaca.

- 2 contrasting movements of unaccompanied Bach cello suites (required)
- 2 contrasting movements of standard major concerto, Koussevitzky, Bottesini, or Vanhal (required)
- 3 solo pieces written by Francois Rabbath, Sergei Koussevitzky, Giovanni Bottesini, Edgar Meyer, Nicholas Walker (at least two are required)*
- 1 contemporary piece written by composer such as Carter, Kurtág, Berio, Henze, Weinberg, or Persichetti**

*If a complete concerto is performed one solo piece by Rabbath, et al may be removed.

**If a full Bach Cello Suite is performed, the contemporary piece may be removed

OTHER POSSIBILITIES FOR SOLO REPERTOIRE:

- Music written by BICOP composers
- Popular music transcribed for either unaccompanied or accompanied double bass
- Transcriptions of cello sonatas, i.e. Brahms, Beethoven, etc.

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ATTACHMENT 5: RECITAL ATTENDANCE POLICY

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AREA AND DEPARTMENTAL RECITAL ATTENDANCE POLICY

1. All students enrolled in Applied Lessons must attend a minimum of 12 Area and Departmental recitals scheduled every Friday at 1:30 p.m., in the Department of Music. Failing to attend 12 required recitals will lower the student's final Applied Lesson grade by one letter. Students are responsible for signing in at each recital electronically. Students arriving late, or leaving early may have their attendance voided.
2. When a single area recital is canceled, students must either attend a different area recital held at the same time or attend a makeup event (see makeup procedures, below).

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RECITAL MAKEUP PROCEDURES

1. Students may make up Area and Departmental recital absences by attending UTEP Music Department concerts and recitals. Non-university concerts such as El Paso Opera, El Paso Symphony, El Paso Wind Symphony, and El Paso Pro-Musica, as well as any other performances given by our faculty and guests, will be accepted.
2. To receive credit for UTEP Music events with electronic programs, the student must complete the online recital makeup form, available by hyperlink within the electronic program.
 - To receive credit for events with physical paper programs, the student's program must be signed at the conclusion of the event by a music faculty member in attendance.
 - The student must submit the signed program with their name and ID number clearly written on the front page to the Music Office (M301). The student must also sign the makeup log. Without this information, the student will not receive credit. There will be no exceptions.
 - The deadline to turn in signed programs to the Music Office is Friday of finals week at 5:00p.m. There will be no exceptions.
3. Students are responsible for knowing how many recitals they have or have not received credit for attending. Students may check their recital attendance by visiting the Music Office.

ATTACHMENT 6: RECITAL SCHEDULE

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JANUARY 19
RECITAL HALL

MARCH 15
NO CLASS

JANUARY 26
M101

MARCH 22
RECITAL HALL
Strings Recital

FEBRUARY 2
M101

MARCH 29
NO CLASS

FEBRUARY 9
M101

APRIL 5
RECITAL HALL
Departmental Recital

FEBRUARY 16
M101

APRIL 12
RECITAL HALL
Marc-Andre Hamelin, Pianist

FEBRUARY 23
RECITAL HALL
Departmental Recital

APRIL 19
M101

MARCH 1
RECITAL HALL
Early Latin American Music Festival
Guest Lecture

APRIL 26
RECITAL HALL
Honors Recital

MARCH 8
M101

MAY 3
NO CLASS
Dead Day

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ATTACHMENT 7: LIST OF SUMMER FESTIVALS / CAMPS / MASTER CLASSES

- Aspen Summer Music Festival
- Bass Works MD
- Brevard Music Center
- Chautauqua Institution
- Colorado College Summer Music Festival
- DC Bass
- Domaine Forget
- Golden Gate Bass Camp
- Hot Springs Music Festival
- National Music Festival
- National Orchestral Institute and Festival
- National Repertory Orchestra
- National Symphony Orchestra:
Summer Music Institute
- Orford Music Festival
- Pittsburgh Double Bass Symposium
- Rabbath Institute Los Angeles
- Round Top Music Festival Institute
- San Francisco Winter Bass Bash
- Texas Music Festival
- UNT Camps - Bradetich Double Bass
Master Classes
- UNT Camps - Pirastro Elite Soloists

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