

Syllabus for
MUS 011-01 – Applied Music (Double Bass)
1 Credit Hour
Spring 2024

I. COURSE DESCRIPTION

Private, 25-minute lesson per week to improve student's ability to play the double bass.

Prerequisite: Department Approval

Applied Lesson Fee: \$250.00 per credit hour for non-majors.

II. COURSE GOALS

This course will enable the student to do the following:

- A. Play in orchestra, jazz groups, or praise and worship groups.
- B. Develop ability and clarity of tone on the instrument.
- C. Gain an understanding of performance styles

III. ASSOCIATED PROGRAMS

- A. To provide opportunities for students to develop their music capabilities and interests through the use of music as a socializing force, as an aid to compassionate understanding of themselves and their environment and as an avenue of self-expression.
- B. To stimulate an appreciation and love for music through the study of its various disciplines.
- C. To develop techniques for mature evaluation of musical standards.
- D. To give an adequate background for further study in graduate school and cultivate tools for teaching in public and private schools, teaching in private studios, performing in professional organizations and working in related musical fields
- E. Prepare for various ministries and worship.

IV. UNIVERSITY OUTCOMES

This course aligns with the following University Outcomes as indicated on the last page

- A. Spiritual Integrity
- B. Personal Reliance
- C. Intellectual Pursuit
- D. Global Engagement
- E. Bold Vision

V. STUDENT LEARNING OUTCOMES FOR THIS COURSE

As a result of successfully completing this course, the student will be able to do the following:

- A. Play various scales and exercises.
- B. Play etudes, solos and orchestral excerpts.

VI. TEXTBOOKS AND OTHER LEARNING RESOURCES

A. Required Materials

- 1. Textbooks to be selected from the following:
 - Higgins, John. *Essential Elements 2000*. Milwaukee, WI 2001. ISBN 10:0634038206
 - Simandl, Franz. *Simandl New Method for Double Bass*. Chicago: Carl Fisher Publishing, 1958. ISBN 0-8258-0362-4

 - Simandl, Franz. *Thirty Etudes for Double Bass*. New York: MMO Music Group, 2005. ASIN B002LHRLJ8
- 2. Other
 - Solo (to be assigned by instructor)
 - Orchestra Musicians CD Rom Library*, Milwaukee, WI, 2004 ISBN 10:0634066013

(volume to be assigned)

- B. Optional Materials
 - 1. Textbooks
None
 - 2. Other

VII. POLICIES AND PROCEDURES

- A. Department Policies and Procedures – See Music Student Handbook.
- B. Course Policies and Procedures
 - 1. Evaluation Procedures
 - a. All lessons must be attended by students unless excused by the instructor. Any unexcused absence will result in an F for weekly lesson grade. Two unexcused absences will lower student's semester grade by one letter grade.
 - b. Students must have a playable instrument and be responsible for getting all textbooks needed.
 - c. Course grade will be determined by an average of all weekly lesson grades.
 - 2. Whole Person Assessment Requirements
There are no WPA requirements for this course.

VIII. COURSE CALENDAR

Week I – Introduction of materials and evaluation of student's level.

Week II – Introduce regular lesson format of assignments and evaluations covering the following areas: 1) Warm-up; 2) Scales; 3) Chordal studies; 4) Rhythm sight reading 5) Note reading 6) Styles studies 7) Solos 8) Emphasis area of gospel, jazz, rock or classical.

Week III – V -- Evaluation of warm-up, scale, chordal studies and technical studies. Assign next week's warm-up, scale, chordal studies, etude and solo pieces.

Week VI- Audio recording. Fill out evaluation of recording.

Week VII- Turn in evaluation of recording.

Week VIII- Fall or Spring Break

Week IX-XI- Continue lesson format of warm-up, scales, chordal studies, rhythm sight reading, note reading, style study, solo, and emphasis study.

Week XII- Video Evaluation

Week XIII-XIV Regular lesson format

Week XV – Final playing evaluation or jury.

Program Outcome Alignment: MUSIC UNIT/MUSIC ARTS

This program contributes to the University outcomes as indicated below:

Significant Contribution – Addresses the outcome directly and includes targeted assessment.

Moderate Contribution – Addresses the outcome directly or indirectly and includes some assessment.

Minimal Contribution – Addresses the outcome indirectly and includes little or no assessment.

No Contribution – Does not address the outcome.

Program Outcome alignment with University Outcomes		Significant	Moderate	Minimal	None
Spiritual Integrity					
Outcome 1	Students will apply a Biblical and Christian Worldview when creating, performing, teaching, worshiping, and analyzing a variety of styles of music.		X		
Personal Resilience					
Outcome 2	Students will demonstrate active engagement and self-motivation in the preparation for recitals, classroom teaching, worship sets, research, audio projects, and presentations in music.		X		
Intellectual Pursuit					
Outcome 3 NASM 8.B.2.a-b	Students will develop the technical performance skills for artistic expression in at least one major performance area at a level appropriate for the major or concentration.		x		
Outcome 4 NASM 8.B.1.c	Students will develop ability to read at sight with fluency in their major performance area relevant to professional standards for the particular music concentration.		x		
Outcome 5 NASM 8.B.2.a	Students will develop aural skills to identify intervals, melodic structures, chord qualities, and harmonic progressions.		x		
Outcome 6 NASM 8.B.2.a	Students will demonstrate an understanding of the theory, harmonic progressions, and forms of a variety of styles of music when studying, listening, performing, and teaching music.		x		
Outcome 7 NASM 8.B.4	Students will acquire and develop the basic knowledge of music history and repertoire through the present time for a variety Western music cultures and styles.		x		
Global Engagement					
Outcome 8	Students will engage and analyze music from a wide variety of musical periods including Western and non-Western musical traditions (and worship).		X		
Bold Vision					
Outcome 9 NASM 8.B.1.f	Students will demonstrate vision, leadership, and artistry in performance through expression in phrasing, dynamics, articulations, and accepted practice for musical works in a variety of settings including the stage, classroom, therapeutic settings, and worship services.		x		