
Instructor: Jeremy Kurtz-Harris
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About your lessons:
Music majors in performance will receive thirteen sixty-minute lessons per semester. All majors in Music Education and General Music will receive thirteen thirty-minute lessons per semester. At the beginning of the semester you will receive a regular lesson time for the entire semester. Due to variations in my rehearsal and performance schedule, lessons may need to be rescheduled from time to time. Please be punctual for your lessons.

Requirements:
Preparation is a vital key for a successful and nurturing lesson. We only meet for thirty or sixty minutes per week, and the vast majority of your work needs to happen outside of the lesson. Come prepared to your lesson. Please remember: you cannot “cram” for a lesson. Steady practicing is much more important than skipping multiple practice days and then doing one or two marathon days.

I expect for you to have marked bowings and fingerings that you plan to use (in pencil, of course) in your music before the lesson. These can always be changed, but I consider part of your preparation—and grade—to include making initial decisions about these by lesson time. Playing off an unmarked page is not helpful for your performance, or for our ability to efficiently discuss fingering and bowing choices in the lesson.

Music Performance Majors: In order to due the necessary work on your repertoire and to develop proper technique, I expect you to practice three hours per day, six days a week. I also expect you to make all efforts to expose yourself to top-notch bass playing and ear-opening musical experiences, including (but not limited to) visiting bass classes at USC and Colburn in Los Angeles, attending symphony and chamber music concerts, listening extensively to recordings of great musicians, attending bass festivals and seminars, and attending high-level summer programs. I also expect you to find or create performance opportunities where you can play solos, chamber music, or challenging orchestral repertoire.

Music Education/Music Minors: Plan on practicing at least two hours a day, with one day off a week. I also expect you to be proactive about your musical growth, and do as many of the other activities listed above as possible.

Grading:
You will receive a good grade if you show 100% commitment and effort. Grading will be subjective. The degree to which you are able to consistently put into practice the things discussed in lessons (i.e. good bow technique, good left hand position and shifting, good
phrasing, etc) will largely determine your success as a performer and your grade for the semester. Half of your final grade will be given by me, the other half by the jury that is required at the end of each semester.

**Make-up policy:**
If you cannot come to your lesson time, contact me at least 24 hours in advance. I will try to find a different lesson time. I will not make up a lesson if you call or email me the same day of your lesson.

**Required Materials:**
You are expected to keep a lesson notebook where you will write assignments and other notes, and bring it to every lesson. In addition to keeping your equipment (bass, strings, bow, hair, rosin, etc) in good working order, it is also necessary to own a metronome and tuner. There will be various technique books and solo music that I will recommend that you buy through the course of your studies. While it is sometimes possible to check these out from the library, I would suggest that you buy all these materials when possible, as you will want them in the future—both for yourself and for your future students. Photocopies of copyrighted music or editions are not acceptable, except for the instance where you own the piece yourself and are simply keeping an extra copy as a “working copy”.

I also suggest that you record lessons so that you can refer to them later in the week (and semester). This will be helpful to give you an accurate sense of your playing, remind you of topics that were covered, and also give you a record of your progress throughout the semester.

**Bass Classes:**
Attendance at weekly bass classes is highly recommended for your development as a bassist and overall musician. It will give more opportunities to perform and receive feedback from everyone who attends, and also give you the chance to watch and learn from others’ performances.

**Website and Schedule:**
Information on SDSU bass classes, bass events, important local concerts, music festivals, and other schedule items will be posted at: [http://jeremykurtzharris.com/sdsu](http://jeremykurtzharris.com/sdsu)

This page includes recommended Youtube videos, which I suggest you watch throughout the semester.

In addition, I would suggest that you look over the articles posted on my website, as these will cover topics that I am sure we’ll touch on at some point or another in lessons: [http://jeremykurtzharris.com/writing](http://jeremykurtzharris.com/writing)
Technique Books and Other Recommendations:
Here is list of the most commonly used books and music in the SDSU Bass Studio

Beginning Technique:
George Vance “Vade Mecum for the Double Bass”

Intermediate and Advanced Technique:
Francois Rabbath: A New Technique for the Double Bass Volume III
Harold Robinson: Strokin’ {transcription of Sevcik bowing book}*
Harold Robinson: Boardwalkin’ *
*these are currently only available from Robertson and Sons Violin Shop:
1-800-A-VIOLIN

Excerpts:
Oscar Zimmerman Edition: Complete Orchestral Works of ____
Mozart
Beethoven
Brahms
[Please note: this is different from the Fred Zimmerman excerpt books]

Another option is to download orchestral parts from imslp.org which now has most of the bass parts for major orchestral works that are in the public domain.

Recommended:
The Tuning CD [www.thetuningcd.com] or other method of creating drone sounds for intonation practice

Portable Recorder: There are several options available, but I’d recommend having something better than your phone to use for recording lessons and practice sessions. One route is getting an external mic for your phone or iPod (like the Tascam iM2), and another is to have a stand-alone audio recorder like the Zoom H1 or Olympus LS-12. At this point, video recorders are getting much less expensive, and any of the Zoom recorders video recorders, which have high quality microphones, are good options.

Resources:
3000+ Chamber works with bass: A comprehensive listing of works for small ensemble that include bass
http://www.paulnemeth.com/basschamber.htm

IMSLP List of Compositions Featuring the Double Bass
http://imslp.org/wiki/List_of_Compositions_Featuring_the_Double_Bass#Orchestral_parts

International Society of Bassists: http://www.isbworldoffice.com/