

“Gh. Dima” Music Academy – Cluj-Napoca  
Faculty of Musical Performance  
Department of String, Wind Instruments and Percussion

**LIVIU MOGA**

MAJOR IN INSTRUMENT PERFORMANCE

**DOUBLE BASS**

SYLLABUS

FOR

the second cycle of studies

This course aims to form the future **double bass** performers therefore providing graduates the opportunity to perform on stage as members of symphonic or chamber orchestras, chamber ensembles, soloists and double bass teachers within educational institutions.

Objectives specific to the second cycle of studies:

- the study of emblematic works pertaining to the music of different musical periods
- knowledge of the methods meant to achieve the means of expression and the technical and timbral effects that are characteristic of the double bass
- extensive absorption of the studies pertaining to the world literature
- psychological training in view of publicly performing the musical works studied.

**Assessment methods**

Students are to be assessed by means of term exams that may be individual or group recitals or concerts.

**Observation:** in the elaboration of the syllabus, the term lesson comprises the course as well as the practical works.

The peculiarities of the field of musical education do not allow for a strict delimitation of the two learning units.

First year

First semester

LEARNING UNITS	LESSONS	OBJECTIVES / COMPETENCIES
I. Technical exercises. Studies	4	Study, formation and absorption of complex technical performing means
II. Virtuosity and expression in the Classical and Romantic repertoire of the double bass	4	Approaching virtuosity as means of expression having the peculiarities of the musical language as a starting point
III. Studies pertaining to the orchestral literature of the Classical period	2	Integrating the performer within the orchestral ensemble
IV. Studies pertaining to the orchestral literature of the Romantic period	3	Integrating the performer within the orchestral ensemble
V. Thinking and focusing techniques needed for public performances	1	Psychological training in view of publicly performing the musical works studied

**Repertoire**

1. Studies:

Simandl: Gradus ad Parnassum für Kontrabass Heft I-II, 24 Etuden

Nanny: Vingt etudes de virtuosite

2. Sonatas:

Misek: Sonata no. 1 op. 5 in A Major

Sonata no. 2 op. 6 in E Minor

3. Concerts:

Bottesini: Double bass and orchestra Concerto no. 1 fis Moll

Double bass and orchestra Concerto no. 2 in H-Moll

Double bass and orchestra Concert no. 3 in A Major

Geissel: Concerto for double bass and piano op. 32 in A Major

Geier: Concerto for double bass and piano in E Major

Findeisen: Concerto for double bass and orchestra Op. 15

Koussevitzky: Concerto fis-moll for double bass and orchestra

4. Pieces:

Bottesini: Theme and Variations "Ne1 cor piu non mi sento"

Fantasy on "La Sonnambula in A Major"

Madenski: Tarantella in E Major

Zbinden: Hommage a J. S. Bach op. 44

Teppo Hauta-aho: Kadenza

5. Studies pertaining to the orchestra literature:

Beethoven: Symphonies I-V

Brahms: Symphonies I-IV

## Lesson 1

Technical methods for learning and absorbing the instrumental execution with the bowing techniques: staccato, staccato articulation, flying staccato, martellato, spiccato.

## Lesson 2

Technical methods for learning and absorbing the instrumental execution with the bowing techniques: gettato, fonette.

## Lesson 3

Technical methods for learning and absorbing the instrumental execution with the bowing techniques: tremolo, retake or recovery.

## Lesson 4

Analysis and study of variations in regard to the usage of the bow on the double bass and variations that produce shifts in colour, timber and intensity.

## Lesson 5

Intonation issues in intemperate performance.

## Lesson 6

In regard to the technique of changing positions from the two points of view, namely technical and aesthetic.

## Lesson 7

About fingering as the most important means of expression for string instruments.

## Lesson 8

About vibrato as means of expression and learning methods.

## Lesson 9

About dynamics. Knowledge of the signs in terms of dynamic indications.

## Lesson 10

Absorption of the technical means to achieve a crescendo and a diminuendo.

## Lesson 11

Achievement of sudden shifts in nuance.

## Lesson 12

Psychological as well as musical knowledge in view of performing on stage the repertoire selected by the performer.

#### Lesson 13

Psychological as well as musical preparation in view of performing on stage the repertoire selected by the performer.

#### Lesson 14

Thinking, focusing and self-control techniques in musical performance within the chamber as well as the orchestral ensemble.

Assessment methods: Exam.

### First year

#### Second semester

LEARNING UNITS	LESSONS	OBJECTIVES / COMPETENCIES
I. Virtuosity pieces pertaining to the Classical and Romantic periods	5	Absorption of the necessary theoretical and technical-interpretative knowledge in view of the public presentation of the selected work
II. The Sonata in the Romantic period	2	Absorption of different artistic methods pertaining to the act of performing based on the chamber ensemble – Duo –
III. Studies pertaining to the orchestral literature of the Classical period	3	Integrating the double bass performer within the orchestral ensemble
IV. Studies pertaining to the orchestral literature of the Romantic period	3	Integrating the double bass performer within the orchestral ensemble
V. Thinking and focusing techniques needed for public performances	1	Psychological training in view of publicly performing the musical works studied

### **Repertoire**

1. Virtuosity pieces:

Dragonetti: Andante und Rondo — D Major

Stein: Theme with variations op. 9

Bottesini: Tarantella

Introduction and Gavotte in A Major

Elegy in D Major

Reverie

Introduction and variations on the theme "Venetian Carnival"

Geissel: Konzertstück

2. Sonatas:

Schubert: Sonata for Arpeggione and piano

Waltzel: Sonata-Burlesca op. 37

3. Orchestral Studies pertaining to the Classical period:

Mozart: Symphonies no. 40 (g-Moll)

No. 41 (C Major)

Beethoven: Symphonies VI-IX

4. Orchestral Studies pertaining to the Romantic period:

Berlioz: Syniphonie Fantastique op.14

Dvorak: Symphony no. 9 "From the New World"

Schubert: Symphony no. 8 (C Major)

Lesson 1, 2

Explanations regarding the two opposite meanings of the term *virtuosity*:

- a) the positive one disseminated throughout France and designating a consummate artist;
- b) the pejorative one to be found England designating a performer with impeccable technique, but lacking artistic sensitivity.

Lessons 3, 4

The genre, the character of the piece are to be defined as they determine the atmosphere to be created.

Lessons 5, 6,

Formal and interpretative analysis of the works to be studied.

Lessons 7, 8

Methods used for the correct application of the technical and expressive procedures in performing the works according to the musical style.

Lessons 9, 10

The issue of “having to decipher”, sight reading. Often the performer does not have the time to read through the entire material pertaining to the symphonic literature; therefore the ideal situation would imply that the reading exercises to take place within the chamber ensemble.

Lessons 11, 12

As the music literature pertaining to the symphonic repertoire is very vast, it allows for the choice of the most varied symphonies (works) from the point of view of their degree of difficulty; therefore the performer may be easily integrated in such ensemble.

Lessons 13, 14

Study of the technical-interpretative issues and setting of the orchestral fingering for the works selected from the orchestral literature.

Assessment method: Exam.

## Second year

### Third semester

LEARNING UNITS	LESSONS	OBJECTIVES / COMPETENCIES
I. Virtuosity pieces pertaining to the Romantic period	3	Approach of virtuosity as means of expression having the peculiarities of the musical language as starting point
II. Virtuosity pieces pertaining to the Modern period	3	Approach of virtuosity as means of expression having the peculiarities of the musical language as starting point
III. The Sonata in the Modern period	4	Formation and absorption of the interpretative means of the modern period

IV. Studies pertaining to the orchestral literature	3	Integrating the double bass performer within the orchestral ensemble
V. Thinking and focusing techniques needed for public performances	1	Psychological training in view of publicly performing the musical works studied

## Repertoire

### 1. Virtuosity pieces:

Bottesini: Allegro di Concerto "Alla Mendelssohn"

Fantasia "Lucia di Lammermoor"

Glier: Intermezzo in A Major op. 9 no. 1

Tarantella in D Major op. 9 no. 2

Prelude in D Major op. 31 no. 1

Scherzo op. 32 no. 2

Laska: Konzertstück in D Major op. 54

### 2. Sonatas:

Misek: Sonatas no. 1 A Major and no. 2 E Minor

Hertl: Sonata

Hindemith: Sonata

Reinei: Sonata

Sprongl: Sonata

### 3. Studies pertaining to the orchestral literature:

Brahms: Symphonies I-IV

Bruckner: Symphonies no.6 and 7

Strauss: Till Eulenspiegels

Don Juan

Lessons 1, 2, 3

Comments on the emergence of the virtuosity pieces in the Romantic period.

Lessons 4, 5, 6

Comments on the emergence of the virtuosity pieces in the Modern period; a new type of compositional thinking to be noticed in the case of those composers interested in the timbral effects of the double bass.

Lessons 7, 8

Interpretative analysis of the following sonatas:

- A. Misk: Sonata no.1 op. 5 A Major  
Sonata no. 2 op. 6 C Minor

Lessons 9, 10, 11

Interpretative analysis of the following sonatas:

- Hertl: Sonata for double bass and piano  
Hindemith: Sonata for double bass and piano  
Reiner: Sonata for double bass and piano

Lessons 12, 13

Setting the orchestral fingering in Johannes Brahms' I-IV Symphonies.

Lesson 14

About long-term focusing.

## Second year

### Forth semester

LEARNING UNITS	LESSONS	OBJECTIVES / COMPETENCIES
I. Virtuosity pieces for solo bass pertaining to the Modern period	4	Absorption of the necessary theoretical and technical-interpretative knowledge in view of the act of performing
II. The sonata for solo bass in the Modern period	4	Absorption of different artistic methods pertaining to the act of performing the sonata solo

III. Technical and timbral effects employed by the composers of the 20 <sup>th</sup> century	2	Means of performing timbral effects
IV. Studies pertaining to the orchestral literature	3	Integrating the double bass performer within the orchestral ensemble
V. Thinking and focusing techniques needed for public performances	1	Psychological training in view of publicly performing the musical works studied

## Repertoire

1. Virtuosity pieces

T. Hauta-aho: Kadenza for solo double bass

Tabakov: VII Motiv

Klebe: Sechs stücke für contrabass

Zbinden: Hommage a J.S.Bach

Maw: The Old King's Lament

Segers: Dragonfils

Sankey: Quittarone

Rea: Four pieces

Werner Henze: S. Biagio 9 Agosto ore 1207

Ricordo per un contrabasso solo

A. Pop: Tempi for solo double bass

2. Sonatas

Jentsch: Sonata for solo double bass

Leach: Solo suite for double bass

Levittin: Sonata for solo double bass

3. Studies pertaining to the orchestral literature

Tchaikovsky: Symphonies I-VI

4. Studies pertaining to the opera literature

Verdi: Aida

Othello

La Traviata

Rigoletto

Lessons 1, 2, 3

Consistent adaptation to different solutions in order to relay specific sound configurations that define the piece pertaining to the Modern period.

Lessons 4, 5, 6

Specific means for performing the Modern sonata solo by employing different complex sound mechanisms.

Lessons 7, 8

Peculiarities of the double musical execution of the solo pieces pertaining to the 20<sup>th</sup> century.

Lessons 9, 10

Peculiarities of the execution of artificial flageolets in Modern pieces.

Lessons 11, 12, 13

Setting the orchestral fingering in Tchaikovsky's Symphonies I-IV.

Lesson 14

About long-term focusing.

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