Cello Syllabus

Fall 2017

Instructor: Dr. Evgeni Raychev
Room: No. 275A, Wright Music Building
E-mail: raycheve@sfasu.edu
Phone: w. 936-468-7901
Office Hours By appointment.

Course Description

Between 1-3 hours of credit, half-hour to an hour instruction per week. One credit for secondary instrument or minors, non-majors or undeclared majors, 2-3 credits for string majors. Placement audition required. Instruction in cello. May be repeated for credit, may not be taken for audit.

Course Objectives

The main purpose of the class is to help the student understand the techniques of the applied instrument and the ways of using them effectively in practice. The process includes self-analysis as well as searching for solutions to the technical problems that hinder the student’s development as a musician. A better technical and musical understanding of the instrument is an essential and an ultimate goal.
The students will be covering the following fundamentals:

1. Scales and arpeggios
2. Technical studies and études as assigned, focusing on specific areas:
   - double stops
   - positions and shifting
   - bowing styles: détache, martele, staccato, spicato, ricochet, sautille
   - agility and strength of left hand
   - development of sound - vibrato and dynamic control
3. Standard Repertoire from all periods of music
   - Musicianship (appropriate stylistic approach to each piece)
   - Beauty of tone
   - Accuracy in rhythm
   - Accuracy in intonation
   - Technique
4. Learning to approach your instrument in a way that is as relaxed and tension-free as possible, reducing the risk of injury.

**Attendance**

The students are required to attend their private lessons and the studio class. If a student due to some unavoidable circumstance must miss a lesson or a master class, he or she should let me know one day in advance. Anything other than an emergency the day of the event will be considered an unexcused absence, and will not be made up.

**My expectations for lessons**

You are expected to be well prepared and warmed up for each lesson. Be prepared with all of the assigned work even though it may not all be heard at each lesson. Progress on technical and musical issues that are not necessarily specific to each assignment but are often mentioned as ongoing concerns is expected. For example, if you are told that you are avoiding the lower third of the bow and that it is hampering your playing or that you are consistently sharp in the top octave of your scales, improvement should be evident over the period of a semester. In other words, work on these problems regularly!

Lessons will be evaluated regarding the student’s:

- Preparedness
- Intonation
- Rhythm
- Creativity and Personal Musical Expression
Excuses such as these will not be tolerated:

I did not have time to practice. (Make time…this is a class!)
I was involved with social/service organizations. (I do have hobbies too)
I played too much in orchestra. (And how did you spend your time while playing in the orchestra?)
I had to work. (So do I!)
I left my music at home. (Then lock it up in your head)

If a student comes to lesson unprepared due to not practicing I reserve my rights to dismiss the student from the lesson.

Grading procedures

Grading is based on overall progress and preparedness, not on talent. Your final grade at the end of the semester will be based on the following formula:

1. **Average of Lesson Grades: 70% (for non-majors- 85%)**
   *your weekly grade will be based on preparation of assignments. Here is the significance of letter grades for weekly lessons:
   A: thorough preparation of all assignments
   B: preparation of all assignments but with some aspects not thoroughly learned
   C: some assignments not prepared
   D: student is totally unprepared
   F: unexcused absence

2. **Your involvement in attending, performing and/or participating in discussion in Studio Class, Convocation and/or String Recitals by Faculty and Students: 15%**

3. **Performance in final string jury (if applicable): 15% *non-majors will not have a jury, unless unable to perform in String Studio Recital)**

Grading of the applied lesson is highly subjective by nature. Primary factors upon which you will be graded are: lesson preparation; attitude; musical improvement; studio participation and material completed. A majority of the weight of the semester grade will be based on lesson preparation and musical growth. Your progress will be judged on the basis of growth, improvement in basic musical skills, completion of assigned materials and work on repertoire, scales and etudes as assigned. You are also expected to actively participate in studio class. This is a “lab” for the applied lesson. You will perform several times in studio class during the semester.

**Suggested Private Practice Time**

Minimum daily individual practice time should equal the number of credit hours you receive for the applied lesson.
Recital Attendance

Attendance at recitals by members of the strings studios and designated faculty recitals is required. You must make me aware of any conflicts before the event. Required recitals will be posted at my office, by the second week of classes.

Program Learning Outcomes

The student will demonstrate the following:

- Knowledge of applicable solo materials
- Fundamentals of pedagogy as it pertains to applied study
- Ability to prepare and perform a solo at a high level

Juries

Juries are generally conducted at the beginning of final exam week and consist of two contrasting pieces. Memorization is expected. Take the jury seriously. Music Majors are required to perform a jury each semester.

Studio Class

Meets every Friday from 1:00 to 1:50pm in Room 170

In Studio Class, issues will be discussed concerning primarily cello/bass techniques and the ways they are executed, how to practice efficiently, developing sight reading skills and other related matters. The student is recommended to come up with any problematical issues that might be hindering his/her instrumental development in order to be discussed and eventually resolved.

Each student will play in studio class in front of his/her peers and that performance will be mutually discussed and analyzed.

Majors and Minors are required to attend!

STUDIO RECITAL PREPARATION

Your requirements are as follows:

- Begin to prepare your piece immediately after assigned
- Meet with your accompanist at least one month prior to the recital
- Play with the accompanist for me at least two weeks prior to the recital.

Studio Recital (R160):
April 4, 2017, 7:30pm   Dress rehearsal: April 4, 2017, 3:00 – 5:00pm
Cello Ensembles:

Cello ensemble playing is a musically and spiritually rewarding experience. It helps you develop your ensemble playing, musicality, and technique in a friendly and cordial atmosphere. It is required this semester. Cello ensemble compositions will be performed on Nov. 11, 2017 as part of the Cello Club concert. Ensemble works may also be performed at a Convocation, chamber string concert, or the studio recital.

Academic Integrity (A-9.1)

Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

Definition of Academic Dishonesty:
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one’s own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one’s paper without giving the author due credit. Please read the complete policy at [http://www.sfasu.edu/policies/academic_integrity.asp](http://www.sfasu.edu/policies/academic_integrity.asp)

Withheld Grades Semester Grades Policy (A-54)

Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

Students with Disabilities

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to [http://www.sfasu.edu/disabilityservices/](http://www.sfasu.edu/disabilityservices/).

Be a more active player!

I reserve the rights to apply changes to the syllabus at any time if necessary.
Required Concerts to Attend

Fall 2017

Any major event involving strong string participation requires your attendance. Below is a list of those concerts featured by SOM. Bring a friend!

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sep. 8</td>
<td>Alazan Piano Trio</td>
<td>7:30pm</td>
</tr>
<tr>
<td>Sep 21</td>
<td>PKL</td>
<td>7:30pm</td>
</tr>
<tr>
<td>Oct. 2</td>
<td>OOP</td>
<td>7:30pm</td>
</tr>
<tr>
<td>Oct. 5</td>
<td>Double bass recital</td>
<td>6:00pm</td>
</tr>
<tr>
<td>Oct. 6</td>
<td>Nikola Ruzevic, cello</td>
<td>7:30pm</td>
</tr>
<tr>
<td>Oct. 13</td>
<td>String trio (Katie Decker, cello UW Oshkosh)</td>
<td>6:00pm</td>
</tr>
<tr>
<td>Oct. 14</td>
<td>Mitchell recital</td>
<td>7:30pm</td>
</tr>
<tr>
<td>Oct. 26</td>
<td>Double bass recital</td>
<td>6:00pm</td>
</tr>
<tr>
<td>Oct. 30</td>
<td>Trio con Brio</td>
<td>6:00pm</td>
</tr>
<tr>
<td>Nov. 2</td>
<td>Cello studio recital</td>
<td>6:00pm</td>
</tr>
<tr>
<td>Nov. 11</td>
<td>Cello club</td>
<td>2:30pm</td>
</tr>
<tr>
<td>Nov. 13</td>
<td>OOP</td>
<td>7:30pm</td>
</tr>
<tr>
<td>Nov. 15</td>
<td>Chamber Strings</td>
<td>7:30pm</td>
</tr>
<tr>
<td></td>
<td>Carlos Martinez, cello</td>
<td></td>
</tr>
</tbody>
</table>