

Instructor:**Mailbox:****Phone:****Office:****Office Hours:****Course Chair:** Melissa Howe

Description: This ensemble offers string players the opportunity to study and play past and current rock violin styles, including the music of Jerry Goodman, Sugar Cane Harris, Jean-Luc Ponty, and Boyd Tinsley. Students will listen, transcribe, and perform weekly in a variety of rock violin styles, including specific use of effects. We will also use the work of great rock guitarists, such as Jimi Hendrix and Eric Clapton, as templates.

Course Objective: Upon successful completion of this course students will be familiar with and able to play in a variety of rock violin styles, including specific use of effects.

Required Text(s): None

Coursework and Out-of-Class Preparation: Weekly assignments are made and checked. In order to maintain a performance level consistent with the level of materials presented in class, you should expect to spend two hours per week in out-of-class practice and preparation, distributed on a daily basis as part of your practice time.

Final Performance Date: To be arranged with the instructor.

Midterm: TBA**Final:** TBA**Grading Criteria:**

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| A (90-100) | Superior, Exceptional; control of course material enables excellent production. |
| B (80-89) | Good; grasp of material enables above-average production. |
| C (70-79) | Average; assimilation of material enables acceptable production. |
| D (60-69) | Below Average; exposure to material enables poor, but passable production. |
| F (below 60) | Not Passing; assimilation of material insufficient to demonstrate acceptable productive capacity. |

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| Final Grade Determination: | 25% | Instrumental skill development |
| | 25% | Ensemble skill development |
| | 25% | Preparation of weekly assignments |
| | 25% | Final performance |

Attendance Policy: Students are expected to attend all meetings of their ensembles. Instructors must be notified in advance if an unavoidable absence is foreseen. In addition, the student must arrange for a suitable replacement to fill his/her role in the ensemble. Failure to send a substitute player will result in a grade of "F" for the ensemble and can result in the loss of the seat in the ensemble. The grade of "F" will stand as a final grade except in cases of extraordinary circumstance as determined by the department chair. Unexcused absence(s) may result in a course grade of "F".

Deadline for Course Withdrawal: 5:00 PM, Friday following Midterm Week. See Academic Calendar.
Withdrawal from a course may not be initiated after that date.

Withdrawal Policy: You may withdraw from this class by completing a *Student-Initiated Withdrawal from a Class* form at the Office of the Registrar. The withdrawal form must be submitted to the Office of the Registrar before the end of the 9th week of classes in Fall and Spring semesters, or the end of the 8th week in the 12-week Summer Session. If you submit the withdrawal form by the deadline, you will receive a grade of “W” for the class. Withdrawing from a class cannot be done after the deadline.

The instructor will **not** withdraw you from the class for any reason (including absence) or submit the form for you. It is your responsibility to withdraw from the course. If you withdraw from this class, you continue to be financially responsible for the class and are not eligible for a tuition refund or replacement course. Please be aware that withdrawing from a class may affect scholarship, financial aid, and/or international student visa status. If you receive financial aid or veterans' benefits, your eligibility for aid may be reduced by withdrawing. If you are an international student, you may jeopardize your F-1 visa status.

In case of doubt about your status and options, ask the instructor, department chair and/or the Counseling & Advising Center.

Topical Course Outline

Rock Strings Ensemble provides a survey of past and current rock violin styles, including the way in which specific players used technological effects. In the first class, students will receive a CD with 12 representative styles. These will include solos of players such as Jean-Luc Ponty, Jerry Goodman, Sugar Cane Harris, and Boyd Tinsley. There will be weekly discussion in class of the melodic, stylistic, and harmonic components of each solo. Students will transcribe each solo, notating the effects used, and will then compose and perform their own solo using those techniques. We will also use the work of great rock guitarists such as Hendrix and Clapton as a template.

