

**Instructor:****Mailbox:****Phone:****Office:****Office Hours:****Course Chair:** Melissa Howe**Description:** An overview of the history of jazz violin with special emphasis on the work of major innovators: Joe Venuti, Stephane Grappelli, Svend Asmussen, Stuff Smith, Joe South, and Jean-Luc Ponty. Recordings and transcriptions used to analyze improvisational approaches, bowing, tone, and left hand techniques.**Course Objective:** Knowledge of historical styles and performance characteristics of major artists on violin is essential for violin performers. Upon successfully completing this course, you will have developed a critical perspective of performance practice on the violin through study, transcription, and analysis of selected recordings of seminal historical and contemporary violinists.**Required Text(s):** None required. Handout materials will be distributed as necessary.**Coursework and Out-of-Class Preparation:** Various projects are required. In order to maintain satisfactory standing in this class, approximately two to three hours per week of out-of-class preparation are recommended.**Midterm:** TBA**Final:** TBA**Grading Criteria:**

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.

<b>Final Grade Determination:</b>	25%	Attendance/attitude
	30%	Homework and projects
	20%	Midterm project
	25%	Final project

**Attendance Policy:** 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

- Week 1: Introduction. “World” view of violin - various ethnic traditions as background to jazz. Listening: L. Subramanian (Indian), Ion Dragoi (Romanian), Swedish.
- Week 2: Baroque violin - Bach solo sonatas as progenitor of harmonic violin music. Polyphonic and homophonic capabilities of the instrument.
- Week 3: American Fiddle Styles. Analysis of transcriptions - Joe Greene, “Dusty Miller,” Mark O'Connor, “Gray Eagle”; Western Swing - Farr Brothers, Johnny Gimble.
- Week 4: Joe Venuti. “Wild Dog” - “4-String Joe.” Early years with Eddie Lang. Later years in Chicago and New York.
- Week 5: Eddie South. Transcription due. Analysis of “Sweet Georgia Brown.”
- Week 6: Grappelli. Years with Django Reinhardt, up through World War II.
- Week 7: Grappelli (Part II). Transcription due. The middle and late years.
- Week 8: Stuff Smith. Timbral and rhythmic exploration.
- Week 9: Svend Asmussen. Harmonic exploration.
- Week 10: Jean-Luc Ponty. Transcription due. The break from European classicism.
- Week 11: Nance, Lookofsky, Perry - The modern tradition grows. The bebop influence.
- Week 12: Darol Anger, E. Bacsik, J. Blake, C. Williams - The American Quilt.
- Week 13: Urbaniak, Lockwood, Seifert - The Europeans.
- Week 14: Overview and conclusion.
- Week 15: Final exam and transcription due.