

Graduate Course Number: 7063/551B\*

Course Title: Alternative String Styles: A Comprehensive Guide to Playing & Teaching

Days/Times of Online/Zoom Meetings: Mondays and Wednesdays 7-8:30PM CST

Number of Credits for the course: 3 graduate credits/2 graduate credits\*

\* This course is offered at two course levels. Students enrolled in the MMed program at VanderCook are eligible to enroll for the 500 course number. Students not enrolled in the MMed program who wish to earn graduate credit as a MECA Continuing Education student should register for the four digit course number. The difference in credits earned and tuition cost is attributed to the difference in tuition rates for the MMed and MECA Continuing Education programs. If you are unsure which section is best for you, please contact us directly at [meca@vandercook.edu](mailto:meca@vandercook.edu).

Instructor with phone number, email address, and office hours:

Randy Sabien

715/634-7527

randysabien@gmail.com

Office hours - On Call - schedule as needed

“This Syllabus is a general outline of the course and is subject to change upon notification to the students during a regular class session.”

Student Engagement Statement: There will be two 90 minute classes per week involving “hands on instruments” playing led by the instructor. Each weekly unit requires a video demonstrating proficiency in authentic interpretation of styles including performing written material, improvising and playing a rhythm section instrument.

Course Description: Add rock to your Bach. Put some swing in your strings. Get rhythm in your bows. Hear the news about the blues and mix a little fiddle in the middle. Spend eight weeks with jazz violinist Randy Sabien exploring the exciting possibilities for bowed string instruments. Learn to authentically interpret a variety of contemporary musical styles, improvise, understand chord symbols and voicings, meet the rhythm section (drums, bass, piano/guitar) and most importantly how to share these skills with your students. Rosin the bow - here we go!

<b><u>Student Learning Outcomes</u></b>	<b><u>Outcomes Assessments</u></b>
<ol style="list-style-type: none"> <li>1. <i>Students will be able to authentically interpret a variety of contemporary/popular styles of music on bowed string instruments.</i></li> <li>2. <i>Students will be able to improvise authentic solos in the styles covered in the assigned repertoire</i></li> <li>3. <i>Students will be able to understand the roles of rhythm section instruments (bass, piano, drums, guitar) and perform such roles on an appropriate instrument.</i></li> <li>4. <i>Students will be able to understand basic song forms and chord progressions.</i></li> </ol>	<p><i>Excellence in Music</i> Students will demonstrate the ability to apply newly acquired techniques and perform a variety of music in different genres and styles.</p> <p><b>Excellence in Music</b> Candidates will explore more deeply the culturally and historically important aspects of music, musicians, and composers throughout the era of American Pop Music.</p> <p>Students will demonstrate the ability to:</p> <ol style="list-style-type: none"> <li>1. Recognize style traits of various composers, genres, and periods</li> <li>2. Identify major composers in a variety of styles, genres, and periods</li> <li>3. Learn or review and apply new techniques to perform in a style appropriate to genre, style, period, and culture</li> </ol>

**Program-Level Outcomes Addressed:** *Excellence in Music*

Students will demonstrate the ability to apply newly acquired techniques and perform a variety of music in different genres and styles.

**Excellence in Music**

Candidates will explore more deeply the culturally and historically important aspects of music, musicians, and composers throughout the era of American Pop Music.

Students will demonstrate the ability to:

1. Recognize style traits of various composers, genres, and periods
2. Identify major composers in a variety of styles, genres, and periods
3. Learn or review and apply new techniques to perform in a style appropriate to genre, style, period, and culture

### Course Requirements and Assessment:

This course is performance based. Each Unit requires students to submit a video recording of themselves interpreting a melody and written solos authentically within a specific style, improvise new material, and perform a rhythm section function on an instrument of choice.

June 5

Unit One - Modal Swing

“Groovin’ For the First Time”

Call and response rhythmic vocabulary - improvise one and two bar rhythmic phrases

Learn melody

Call and response melodic vocabulary using only the notes in written melody - improvise one and two bar melodic phrases using only the notes in written melody

Learn Dorian mode in key of C

Call and response melodic vocabulary using entire scale - improvise one and two bar phrases using entire scale

Learn written solos

Learn rhythm section parts: drum pattern, chord comping (backgrounds 1 & 2,) bass line.

Understand and memorize chord progression - arpeggiate all chords

Assignment: Submit video recording of yourself playing the melody, two written solos, one background part and two improvised solos on the stringed instrument of your choice with backing track. Submit video recording of yourself playing a rhythm section part i.e. bassline on a bass, piano part from Teachers Manual, or comping chords on piano or guitar.

Listen to “So What” Miles Davis

<https://www.youtube.com/watch?v=yIXk1LBvIqU>

June 12

Unit Two - Blues

“De Blues” (Jazz Philharmonic) “The Groove Goes On” (Second Set)

Call and response rhythmic vocabulary - improvise one and two bar rhythmic phrases

Learn melody

Call and response melodic vocabulary using only the notes in written melody - improvise one and two bar melodic phrases using only the notes in written melody

Learn Major and Minor Blues Scales in key of D and G

Call and response melodic vocabulary using entire scale - improvise one and two bar phrases using entire scale

Learn written solos

Learn rhythm section parts: drum pattern, chord comping (backgrounds 1 & 2,) bass line.

Understand and memorize chord progression - arpeggiate all chords

Assignment: Submit video recording of yourself playing the melody (pick one tune,) two written solos, one background part and two improvised solos on the stringed instrument of your choice with backing track. Submit video recording of yourself playing a rhythm section part i.e. bassline on a bass, piano part from Teachers Manual, or comping chords on piano or guitar.

Listen to “Freddie Freeloader” Miles Davis

<https://www.youtube.com/watch?v=ZZcuSBouhVA>

“Song For Renee” Gatemouth Brown

<https://www.youtube.com/watch?v=-N8TcJkCkxU>

“Crying” Sugarcane Harris with John Mayall

<https://www.youtube.com/watch?v=FaIn9wELIpE>

June 19

Unit Three - Traditional American Fiddle

“Old Joe Clark” “Cripple Creek” (Fiddlers Philharmonic)

Learn melody and standard fiddle form (AABB)

Learn Mixolydian mode in key of G

Learn written break

Learn rhythm section parts: fiddle chording, bass line.

Understand and memorize chord progression - arpeggiate all chords

Assignment: Submit video recording of yourself playing the melody (pick one tune,) written break, one backup part and two improvised solos on the stringed instrument of your choice with backing track. Submit video recording of yourself playing a rhythm section part i.e. bassline on a bass or comping chords on piano or guitar.

Listen to “Old Joe Clark” Doc Watson

<https://www.youtube.com/watch?v=C1fOgvQSzOM>

June 26

Unit Four - Ballads

“Daydream” (Jazz Philharmonic) “Taking It Slow” (Jazz Philharmonic-Second Set)

Call and response rhythmic vocabulary - improvise one and two bar rhythmic phrases

Learn melody

Call and response melodic vocabulary using only the notes in written melody - improvise one and two bar melodic phrases using only the notes in written melody

Learn G and C major scales

Call and response melodic vocabulary using entire scale - improvise one and two bar phrases using entire scale

Discuss chromaticism and added color tones beyond 7th chords

Learn written solos

Learn rhythm section parts: drum pattern, chord comping (backgrounds 1 & 2,) bass line.

Understand and memorize chord progression - arpeggiate all chords

Assignment: Submit video recording of yourself playing the melody (pick one tune) two written solos, one background part and two improvised solos on the stringed instrument of your choice with backing track. Submit video recording of yourself playing a rhythm section part i.e. bassline on a bass, piano part from Teachers Manual, or comping chords on piano or guitar.

Listen to “Misty” Ella Fitzgerald

<https://www.youtube.com/watch?v=rPOLakkBlj8>

July 3

Unit Five - Latin

“Devious” (Jazz Philharmonic) “Who’s the Bossa?” (Jazz Philharmonic - Second Set)

Call and response rhythmic vocabulary - improvise one and two bar rhythmic phrases

Learn melody

Call and response melodic vocabulary using only the notes in written melody - improvise one and two bar melodic phrases using only the notes in written melody

Learn Dorian mode in key of C, C major scale

Learn AABA form and understand non-diatonic chord progressions with color tones beyond 7th chords

Call and response melodic vocabulary using entire scale - improvise one and two bar phrases using entire scale

Learn written solos

Learn rhythm section parts: drum pattern, chord comping (backgrounds 1 & 2,) bass line.

Understand and memorize chord progression - arpeggiate all chords

Assignment: Submit video recording of yourself playing the melody (pick one tune,) two written solos, one background part and two improvised solos on the stringed instrument of your choice with backing track. Submit video recording of yourself playing a rhythm section part i.e. bassline on a bass, piano part from Teachers Manual, or comping chords on piano or guitar.

Listen to “Wave” Jobim

<https://www.youtube.com/watch?v=a6KDpB6skA4>

July 10

Unit Six -Celtic Fiddling

“Swallowtail Jig” “Si Bheag Si Mhor” “Kesh Jig” “St Anne’s Reel” (Fiddlers Philharmonic)

Learn written breaks

Learn rhythm section parts: fiddle chording, bass line.

Understand and memorize chord progression - arpeggiate all chords

Assignment: Submit video recording of yourself playing the melody (pick one tune,) written break, one backup part and two improvised solos on the stringed instrument of your choice with backing track. Submit video recording of yourself playing a rhythm section part i.e. bassline on a bass or comping chords on piano or guitar.

Understand and memorize chord progression - arpeggiate all chords

Assignment: Submit video recording of yourself playing the melody (pick one tune,) written break, one backup part and one improvised solo on the stringed instrument of your choice with backing track. Submit video recording of yourself playing a rhythm section part i.e. bassline on a bass or comping chords on piano or guitar.

Listen to the “Opening Medley” Chieftains

<https://www.youtube.com/watch?v=u7pDiO52xSs>

July 17

Unit Seven - Funk

“Fiddle Funk” (Jazz Philharmonic) “In a Funk” (Jazz Philharmonic - Second Set)

Call and response rhythmic vocabulary - improvise one and two bar rhythmic phrases

Learn melody

Call and response melodic vocabulary using only the notes in written melody - improvise one and two bar melodic phrases using only the notes in written melody

Learn E and A minor blues scales

Call and response melodic vocabulary using entire scale - improvise one and two bar phrases using entire scale

Learn written solos

Learn rhythm section parts: drum pattern, chord comping (backgrounds 1 & 2,) bass line.

Understand and memorize chord progression - arpeggiate all chords

Assignment: Submit video recording of yourself playing the melody, (pick one tune) two written solos, one background part and two improvised solos on the stringed instrument of your choice with backing track. Submit video recording of yourself playing a rhythm section part i.e. bassline on a bass, piano part from Teachers Manual, or comping chords on piano or guitar.

Listen to "Thank You" Sly Stone

<https://www.youtube.com/watch?v=N5BP2KIPD4U>

July 24

Unit Eight - Uptempo BeBop

"Bop Around the Clock" (Jazz Philharmonic) "Boppin' Along" (Jazz Philharmonic - Second Set)

Call and response rhythmic vocabulary - improvise one and two bar rhythmic phrases

Learn melody

Call and response melodic vocabulary using only the notes in written melody - improvise one and two bar melodic phrases using only the notes in written melody

Learn Bebop scale in C and G

Call and response melodic vocabulary using entire scale - improvise one and two bar phrases using entire scale

Learn written solos

Learn rhythm section parts: drum pattern, chord comping (backgrounds 1 & 2,) bass line.

Understand and memorize chord progression - arpeggiate all chords

Assignment: Submit video recording of yourself playing the melody, (pick one tune) two written solos, one background part and two improvised solos on the stringed instrument of your choice with backing track. Submit video recording of yourself playing a rhythm section part i.e. bassline on a bass, piano part from Teachers Manual, or comping chords on piano or guitar.

Listen to "Rock Around the Clock" Bill Haley

<https://www.youtube.com/watch?v=-eJOJhwgluE>

"Ornithology" Charlie Parker

<https://www.youtube.com/watch?v=fsAMAlaas94>

Grading Breakdown: <<Grading Breakdown:>>

Instructional Materials: <<Instructional Materials: List text books and materials here. Please indicate whether these are required or recommended materials.>>

Pre-requisites:

Have access to a violin, viola, cello or bass and a piano/keyboard or guitar.

Technology to record video of yourself playing along with backup tracks.

Required Texts:

Jazz Philharmonic and Jazz Philharmonic: Second Set (Sabien/Phillips – Alfred Music) Teacher’s Manuals with Play Along CD/Mp3 download

Individual instrument book (violin, viola, cello, bass) might be useful

Fiddler’s Philharmonic (Phillips/Dabczynski – Alfred Music) Book 1 – chose the book for the instrument you play – (violin, viola, cello, bass)

Teacher’s Manual – optional

Supplemental material supplied as needed by instructor

Recommended:

“The Blues Scales” Dan Greenblatt (Sher Music)

“Jazz Fiddle Wizard” Martin Norgaard (Mel Bay)

“American Fiddle Method” Volume 2 Brian Wicklund (Mel Bay)

Course Bibliography: N/A

Course Calendar or Schedule:

June 5 - July 24 Mondays and Wednesdays 7-8:30 pm CST

Attendance Policy:

Everyone must attend the online sessions.

Candidate Conduct

***“An important part of VanderCook’s Conceptual Framework and Candidate Dispositions and Outcomes is the focus on professionalism and character. Specific descriptors include participation as well as attendance, flexibility in the face of changing circumstances and institutional needs, the commitment to continual personal development, self-reflection and growth, respect for the academic community and the individuals and resources of that community, and behavior, speech and dress that is appropriate and respectful in the educational environment. Failure to observe standards of professional behavior may result in referral to the Standards Committee and/or the appropriate dean. Consistent concerns in this area will have an impact on successful completion of the program.”***

Health and Safety

VanderCook College of Music is committed to providing a safe and healthy environment for study and work. Basic information regarding the maintenance of health and safety within the contexts of practice, performance, teaching and listening is provided throughout the academic year. Health and safety information specific to this course will be addressed. It is the responsibility of each individual musician to take an active role in making informed decisions to help maintain their own health and safety.

### Academic Honesty

“Candidates are expected to maintain the highest standards of integrity in their academic work. Failure to do so will jeopardize a candidate’s success in the program. Examples of academic dishonesty include:

- Presenting another’s words, music, or concepts as your own by failing to acknowledge or properly cite the source.
- Communicating or receiving answers or information to/from another in a testing situation.
- Consulting notes or any other source of answers/information in a testing situation, unless the instructor authorizes such access.
- Making available or accessing tests or quizzes from current or previous classes unless explicitly authorized by the instructor.
- Bringing, by any means, answers or information into a testing situation except as explicitly authorized by the instructor.
- Collaborating or turning in jointly produced work on any test or assignment that is intended to reflect individual effort.”

### Plagiarism

“Plagiarism means taking someone else’s words, ideas, data or work and presenting them as your own. This could mean an exact duplication of someone else’s work without proper citation of the source, or it could mean you present it with only small changes and do not cite the source. Plagiarism can occur in art, music, literature, or technology – really in any area of intellectual work.

All work submitted should be properly credited to the original source of the information or idea whether the source is a book, Internet site, article, or any other medium. In written work, quotation marks or block indentations show direct quotations and the source must be cited. If information that is not common knowledge is paraphrased or summarized from a source, that source (including websites) must be cited. Failure to do so in academic assignments represents cheating and carries the appropriate penalties.

Copyright compliance is the goal of VanderCook College. Information to help with clarification of what constitutes fair use of copyrighted material, including photocopying, is on permanent reserve in the Ruppel Library.

No candidate should expect to receive a passing grade on any test or assignment that reflects dishonesty or academic irregularity. Cheating in any form may result in failure of the class and academic expulsion.”

Disability Statement

“If a student has a disability which might interfere with that student’s ability to function in this course it is the responsibility of that student to notify the instructor at the beginning of the course.”