Instructor
Dr. Thomas Wiebe
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Seminar Dates and Times
Fridays, 9 a.m.-12 p.m.
Talbot College 340

Office Hours (subject to change)
Mondays 10:10 a.m.-11 a.m.
Fridays 11 a.m. to 12 noon

Course Description
Through lectures, student-professor discussion in seminars, listening to recordings, presentations and papers, I want this seminar to ask explore the following questions:
- how have bowed stringed instruments (from here on called "stringed instruments") emerged, evolved and dispersed?
- how does their evolution reflect their surrounding environment for musicians, and their culture at large?
- how has stringed instrument repertoire emerged, evolved and dispersed?
- what comes first, the advancement of stringed instrument technology, or the advancement of stringed instrument repertoire?
- how does the evolution of one stringed instrument affect the evolution of other stringed instruments?
- how do compositions by string players affect string-writing by major composers?
- how do treatises and teaching affect the composition of major works?
- how do treatises and teaching affect stringed instrument playing technique?
- how has stringed instrument repertoire been a trailblazer for music repertoire in general?

Attendance is mandatory.

Learning Outcomes
After they are finished with this course, I hope that students know more about the literature of stringed instruments, and in particular, Western classical stringed instruments: their history, evolution, musical and extra-musical influences, and the instruments for which the literature was conceived. Through this course, I hope students become better writers, researchers and thinkers.

Grading Formula
Paper #1 20%
Paper #2 30%
Presentation 30%
Attendance and Participation 20%

Classes
January 12
Writing
Early stringed instruments

January 19
Writing
Pre-16th Century

January 26
Writing
16th-century
PROFESSOR ASSIGNS PAPER #1 TOPIC, DUE FEBRUARY 16 (approximately 2000 words)

February 2
Writing
17th-century

BETWEEN FEBRUARY 1 AND FEBRUARY 8 STUDENTS MEET WITH PROFESSOR TO DISCUSS PAPER #2 TOPIC
February 9
Writing
18th-century: Part 1
STUDENTS DECLARE TOPICS FOR PAPER #2, AND FOR PRESENTATION FOR MARCH 16 CLASS (35 minutes per student), both of which can be on any topic related to string literature
Topic for Paper #2 can overlap with Presentation Topic
Topic for Paper #2 can also overlap with Monograph Topic

February 16
Writing
18th-century: Part 2
PAPER #1 DUE (approximately 2000 words) 20% of Final Grade

March 2
Writing
19th-century: Part 1

March 9
Writing
19th-century: Part 2

March 16
PAPER #2 DUE (approximately 4000 words) 30% of Final Grade
PRESENTATIONS (35 minutes from each student) 30% of Final Grade

March 30
Writing
20th-century: Part 1

April 6
Writing
20th-century: Part 2 and 21st-century

PARTIAL BIBLIOGRAPHY

Geminiani, Francesco The Art of Playing the Violin. (Oxford, 1952)
Rode, Pierre Twenty-Four Caprices. (Mains, 1974)
Stowell, Robin, ed. The Cambridge Companion to the Violoncello. (Cambridge, 1999)
Strange, Patricia and Strange, Allen. The Contemporary Violin: Extended Performance Techniques .(Berkeley, 2001)
Tartini, Giuseppe. The Art of Bowing: Fifty Variations on a Gavotte by Corelli. (New York, 1940)
Turetzky, Bertram. The Contemporary Contrabass (Berkeley, 1974)
Tilliere, J.-B. Methode Pour Le Violoncelle. (Topham, 1988)
Turetzky, Bertram. The Contemporary Contrabass (Berkeley, 1974)

MUSIC LIBRARY RESERVE LIST (beginning January 8, 2018)
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Corrette, Michel. *Violoncelle: Methodes et Traites.* (Fuzeau)
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Galamian, Ivan and Neumann, Frederick. *Principles of Violin Playing and Teaching.* (Mineola, 2013)
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The Policy on Accommodation for Medical Illness can be found at: [https://studentservices.uwo.ca/secure/index.cfm](https://studentservices.uwo.ca/secure/index.cfm)

The University has a new policy on Accommodation for Medical Illness, [www.uwo.ca/univsec/handbook/appeals/accommodation_medical.pdf](http://www.uwo.ca/univsec/handbook/appeals/accommodation_medical.pdf) states that “in order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student’s overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities. Documentation shall be submitted, as soon as possible, to the appropriate Dean’s office...” (In Music, this means the Associate Dean, Undergraduate). For graduate courses, documentation is processed through the office of the Associate Dean (Graduate Studies) and should be sent directly to this office, not to the instructor. Please see the Graduate Program Assistant for further information.

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