

## 9892b Doctoral Orchestral Literature: String Literature Winter 2021

### Instructor

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### Seminar Dates and Times

Fridays, 9:30 a.m.-12:30 p.m.  
All seminars ONLINE.

### Course Description

Through lectures, student-professor discussion in seminars, listening to recordings, presentations and papers, I want this seminar to 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?

I also want students to improve their scholarly writing during this seminar, and, through, discussions, their paper and their presentation, help them to prepare for their monograph work.

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: its 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 40%  
Presentation 40%  
Attendance, Punctuality and Participation 20%

### Classes

January 15  
Cancelled

January 22  
Early stringed instruments  
Writing  
BETWEEN JANUARY 22 AND FEBRUARY 5, MEET WITH PROFESSOR VIA ZOOM TO DISCUSS PAPER AND PRESENTATION TOPIC  
Must be related to string literature, but must be different from your monograph topic  
Topic for Paper should be the same as Presentation Topic

January 29  
Pre-16th Century  
Writing

February 5  
16<sup>th</sup> century  
Writing  
DECLARE TOPIC FOR PAPER (DUE MARCH 5) AND FOR PRESENTATION (DURING MARCH 12 CLASS; 35 minutes), which can be on any topic related

February 26  
17<sup>th</sup> century  
Writing

March 5  
18<sup>th</sup> century: Part 1  
Writing  
**PAPER DUE (approximately 3000 words) 40% of Final Grade**

March 12  
18<sup>th</sup> century: Part 2  
**PRESENTATION (35 minutes) 40% of Final Grade**

March 19  
19<sup>th</sup> century: Part 1  
Writing

March 26  
19<sup>th</sup> century: Part 2  
Writing

April 2  
20<sup>th</sup> century: Part 1  
Writing

April 9  
20<sup>th</sup> century: Part 2  
21<sup>st</sup> century and review

#### **PARTIAL BIBLIOGRAPHY**

- Baillot, Pierre. *The Art of the Violin*. (Evanston, 1991)  
Brun, Paul. *A New History of the Double Bass*. (Villeneuve, 2000)  
Donington, Robert. *The Interpretation of Early Music*. New Version (New York, 1974)  
Flesch, Carl. *The Art of Violin Playing*. (New York, 2000)  
Galamian, Ivan. *Principles of Violin Playing and Teaching*. New Edition (Englewood Cliffs, 2013)  
Grout, Donald Jay, and Palisca, Claude V. *A History of Western Music*. Fourth Edition (New York, 1988)  
Geminiani, Francesco *The Art of Playing the Violin*. (Oxford, 1952)  
Lescat, Philippe, and Saint-Arroman, Jean. *Methodes et Traités 2: Serie I, France 1600-1800*. (Courlay)  
Mozart, Leopold. *A Treatise on the Fundamental Principles of Violin Playing*. (London, 1948)  
Quantz, J. J. *On Playing the Flute*. (London, 1966)  
Rode, Pierre *Twenty-Four Caprices*. (Mainz, 1974)  
Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. 20 vols. Second Edition (London, 2001)  
Stowell, Robin, ed. *The Cambridge Companion to the Violin*. (Cambridge, 1992)  
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)  
Stowell, Robin, ed. *The Cambridge Companion to the Violoncello*. (Cambridge, 1999)  
Tartini, Giuseppe. *The Art of Bowing: Fifty Variations on a Gavotte by Corelli*. (New York, 1940)  
Tilliere, J.-B. *Methodes Pour Le Violoncelle*. (Topham, 1988)  
Turetzky, Bertram. *The Contemporary Contrabass* (Berkeley, 1974)

Students are able to access the above from the library's physical collection. If they request something, the library pulls it for them and they can pick it up from Weldon Library.

To view books to which Western has electronic access on this seminar's OWL site, go to:  
<https://www.lib.uwo.ca/course readings/add the owl course readings tool.html>

Our library also has an earlier ebook version of Geminiani at  
<https://link.gale.com/apps/doc/CB0130243091/ECCO?u=lond95336&sid=ECCO&xid=29e8a44f&pg=1>

From the above list, the Music library may yet make more books available electronically.

## ADDENDUM

### COVID-SAFETY PROTOCOLS

All chamber music rehearsals, coachings and performances must adhere to the DWFOM COVID safety protocols set out for the faculty.  
<https://music.uwo.ca/news/2020/covid-guidelines-music-faculty.pdf>

Each student must bring their own music stand to each coaching/rehearsal. They may not use music stands in the coach's studio or in the classroom

Gaffers tape may be requested to mark floors to aid proper distancing during rehearsals without coach present.

Bell masks should be used by all wind players, as instructed by the student's private studio teacher.

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### I. Mandated Notes:

i) *Course Prerequisites*: [Music XXXX or None]. Unless you have either the prerequisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

ii) *Grading scale*: A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.

iii) *Academic Consideration for Student Absence*: Students will have up to two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment for which consideration is being sought is worth 30% or less of the student's final grade. Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus. Students are not able to use the self-reporting option in the following circumstances:

- for exams scheduled by the Office of the Registrar (e.g., December and April exams)
- absence of a duration greater than 48 hours,
- assessments worth more than 30% of the student's final grade,
- if a student has already used the self-reporting portal twice during the academic year

If the conditions for a Self-Reported Absence are not met, students will need to provide a Student Medical Certificate if the absence is medical, or provide appropriate documentation if there are compassionate grounds for the absence in question. **Students are encouraged to contact their Faculty academic counselling office to obtain more information about the relevant documentation.**

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office of a student's Home Faculty.

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office. For the Western University policy on Consideration for Student Absence, see: [https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/Academic\\_Consideration\\_for\\_absences.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf) and for the Student Medical Certificate (SMC), see: [http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/medicalform.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf)

iv) *Academic Consideration for Missing Work*: In cases where students are unable to submit work due to medical illness or compassionate grounds, if an online self-reported absence is submitted, or if appropriate supporting documentation is submitted to the Associate Dean's office, and the accommodation is granted, then the missed assessments may be rescheduled or discounted in the calculation of the final grade for the course, at the discretion of the instructor. If neither a self-reported absence nor an appropriate supporting document is submitted to the appropriate office, then the

missed assignments will receive a grade of zero.

v) *Academic Offences*: Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which is considered a major academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at: [http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_undergrad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf)

vi) *Mental Health & Wellness*: Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (<https://www.uwo.ca/health/>) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in UCC room 76. Students in crisis in need of immediate care are directed to go directly to Student Health Services in UC11 or to click on the green "I Need Help Now" button on the Health and Wellness page above.

vii) *Accommodation for Students with Disabilities*: Students work with Accessible Education Western (AEW, formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here: [https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/Academic%20Accommodation\\_disabilities.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf)

viii) *Religious Accommodation*: Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar. <http://multiculturalcalendar.com/ecal/index.php?s=c-univwo>

## II. Notes Specifically to Address Covid-19-related Issues for 2020-21 Only.

i) **Contingency Plan**: In the event of a COVID-19 resurgence during the course that necessitates the course delivery moving away from face-to-face interaction, all remaining course content will be delivered entirely online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience). The grading scheme will **not** change. Any remaining assessments will also be conducted online at the discretion of the course instructor.

ii) **Recording of Online Activities**: All of the remote learning sessions for this course will be recorded. The data captured during these recordings may include your image, voice recordings, chat logs and personal identifiers (name displayed on the screen). The recordings will be used for educational purposes related to this course, including evaluations. The recordings may be disclosed to other individuals participating in the course for their private or group study purposes. Please contact the instructor if you have any concerns related to session recordings.

Participants in this course are not permitted to record the sessions, except where recording is an approved accommodation, or the participant has the prior written permission of the instructor.

iii) **Online Etiquette**: Some components of this course may involve synchronous online interactions. To ensure the best experience for both you and your classmates, please honour the following rules of etiquette:

- Use your computer and/or laptop if possible (as opposed to a cell phone or tablet)
- "Arrive" to class on time
- Ensure that you are in a private location to protect the confidentiality of discussions in the event that a class discussion deals with sensitive or personal material
- To minimize background noise, kindly mute your microphone for the entire class until you are invited to speak, unless directed otherwise
- Unless invited by your instructor, do not share your screen in the meeting
- (for classes larger than 30 students only) In order to give us optimum bandwidth and web quality, please turn off your video camera for the entire class unless you are invited to speak
- [for classes where video for all participants is encouraged] Be prepared to turn your video camera off at the instructor's request if the internet connection becomes unstable

The course instructor will act as moderator for the class and will deal with any questions from participants. To participate please consider the following:

- If you wish to speak, select the blue "raise hand" function and wait for the instructor to acknowledge you before beginning your comment or question.
- Kindly remember to unmute your microphone and turn on your video camera before speaking.
- Self-identify when speaking.
- Kindly remember to select the "raise hand" function again to lower your hand, mute your mic and turn off your video camera after speaking (unless directed otherwise).

General considerations of "etiquette":

- Keep in mind the different cultural and linguistic backgrounds of the students in the course.
- Be courteous toward the instructor, your colleagues, and authors whose work you are discussing.
- Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings. The exchange of diverse ideas and opinions is part of the scholarly environment.

Note that disruptive behaviour of any type during online classes, including inappropriate use of the chat function, is unacceptable. Students found guilty of "Zoom-bombing" a class, or of other serious online offenses, may be subject to disciplinary measures under the Code of Student Conduct.