The University of Western Ontario  
Don Wright Faculty of Music  
M3840 Instrumental Ensembles Techniques 2018-2019

Class Times and Locations:
Wednesday 8:30-10:20 Both sections in MB27 (If divided: Section 003 in MB227; Section 004 in MB27)
Friday 9:30-10:20 Both sections in MB27

Instructors:
Dr. Colleen Richardson – Course Coordinator
E-mail Address: cricha33@uwo.ca  
Office: TC 112  
Phone: ext. 86873
Office Hours: by appointment

Mrs. Linda Wharton
E-mail Address: lwharto@uwo.ca  
Office: TC 317
Office Hours: by appointment

Kristine Musgrove – Graduate Teaching Assistant (Fall Term Only)
E-mail Address: kmusgrov@uwo.ca
Office Hours: by appointment  
Office: TC 326

Kyle Zavitz – Graduate Teaching Assistant (All Year)
E-mail Address: kzavitz6@uwo.ca
Office Hours: by appointment  
Office: TC 121

Course Description:
The first term of this course is an introduction to rehearsal strategies and the fundamentals of conducting. Emphasis will be placed on the remediation of instrument-specific performance problems, modeling, terminology, score analysis, and the physical dexterity necessary for clear and fluent conducting that is stylistically appropriate.

During the second term, students will continue building upon their newly acquired skills. Class discussions and course work will broaden to include a more pedagogical and organizational focus. Topics will include, but are not limited to: the sound-before-symbol rehearsal process, choosing repertoire, programming for comprehensive musicianship, beginning band techniques, writing objectives, assessment ideas, and resources for the instrumental music educator.

Required Materials:
Instrument (as specified by instructor), stand, metronome, and a tuner
Baton (specifications will be given in class / a representative from L & M will be here Sept. 12)
The M3840 Course Pack.

Readings/Handouts:
The required readings for specific classes are listed on the tentative schedule below. The textbook or the course pack handout has been specified. Please be prepared to answer questions about the readings.
Resources:
http://www.edu.gov.on.ca/eng/curriculum/elementary/arts18b09curr.pdf
GIA’s Teaching Music Through Performance series (CDs and books, reserve).
Bruce Pearson’s Best in Class Book 2 Conductor’s Book (reserve).

First Term Evaluation:
Class Participation and Performance 10%  
Secondary Instrument Competency 10%  Sign-up for a time: September 24 or 25  
Quizzes (Transposition, readings, etc.) 15%  
Teaching/Conducting Tests 40%  
Self-evaluations (Tests 1, 2, 3) 5%  
Score Analysis Project 20%  Due Friday, November 16

Second Term Evaluation:
Class Participation and Performance 10%  
Secondary Instrument Competency 7.5%  Sign-up for a time: January 14 or 15  
Teaching/Conducting Tests 55%  
Self-evaluations (Tests 4, 5, 6-Rehearsal) 5%  
Repertoire Resource List 7.5%  Due Friday, March 8  
Curriculum Project 15%  Due Friday, March 22

First and second term grades will be averaged together to calculate your final grade for this course.

Grading Scale:
<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>90 – 100</td>
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<tr>
<td>A</td>
<td>80 – 89</td>
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<tr>
<td>B</td>
<td>70 - 79</td>
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<td>C</td>
<td>60 – 69</td>
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<tr>
<td>D</td>
<td>50 – 59</td>
</tr>
<tr>
<td>F</td>
<td>Below 50, or assigned when course is dropped with academic penalty, or with 7+ unexcused absences (see attendance policy below)</td>
</tr>
</tbody>
</table>

Participation and Attendance Policy:
This course will operate as a lab for students to practice and discuss instrumental ensemble techniques. Within this environment, students will be placed in leadership roles that require a professional attitude, including active participation and punctuality. Because class members will function as both teacher/conductor and student/performer, the punctual attendance of every person is expected. Participation/attendance is 10 percent of your grade (i.e., 5% per term). An unexcused absence will result in a loss of 5 marks for that term (i.e., 2.5% for the year). Therefore, two absences in one term equals a loss of all participation/attendance marks for that term (i.e., a loss of 5% for the year).

Failure to appear for a scheduled conducting session (without documented medical evidence) will result in a mark of zero for that conducting test/exam. Only if proper medical documentation is provided will an attempt be made to reschedule the performance. However, the rescheduling of conducting tests/exams is not guaranteed.

Absences are excused for the following three reasons:
1) official UWO business that has been approved by Dr. Richardson or Mrs. Wharton
2) death in the student’s family
3) severe illness of the student or a member of the student’s family
All other absences will be considered on a case-by-case basis.
Tardiness:
Arriving late for two classes is equivalent to one unexcused absence (i.e., the loss of 2.5% for the year).
The University’s Policy on Accommodation for Illness may be found at:
https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_illness.pdf
The University has a policy on Accommodation for Medical Illness stating 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…” (i.e., the Associate Dean, Undergraduate).
This same policy applies for work representing less than 10% of the student’s overall grade.

“Students that are in emotional/mental distress should refer to Mental Health@Western
http://www.uwo.ca/uwocom/mentalhealth/ for a complete list of options about how to obtain help”

Plagiarism:
Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations.
“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

Prerequisites:
"Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you will 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."

The prerequisites for M3840 are Secondary Instrument Classes (either Brass or Woodwind Techniques).

Guest:
Dr. Evan Feldman is Director of Wind Studies and Associate Professor of Music at the University of North Carolina at Chapel Hill where he conducts the Wind Ensemble and teaches courses in conducting and music education. He also directs the Triangle Wind Ensemble and the Greensboro Symphony Youth Orchestra, and serves as Principal Guest Conductor of the Greensboro Symphony. He is an active guest conductor, clinician, and adjudicator in and outside of the United States, with recent engagements in Switzerland, Romania, Belgium, Spain, and Tanzania, as well as all-state, all-district, and all-county honor bands in the United States. Under his direction, the UNC Wind Ensemble has been invited to perform at the North Carolina Music Educators Association annual convention and the College Band Directors National Association southern division conference. He has been described in the press as “…the real thing - a conductor with evident ensemble-building skills wCPknows his way around the podium…”

In 2016, Dr. Feldman’s college textbook, Instrumental Music Education (Routledge Publishing), was released in its second edition and has been adopted by university music education programs throughout the country. He is the author of the first MOOC (massive open online course) dedicated to conducting and rehearsal technique. Over 20,000 students have enrolled through Coursera.org. He is also a contributing author to three volumes of the series A Composer's Insight, including chapters on the wind music Sir Richard Rodney Bennett, David Bedford, and Adam Gorb. His writings have also been published in The Instrumentalist, the Iowa Bandmaster Journal, the MENC Music Educators Journal, and the IGEB Alta Musica.

Dr. Feldman’s arrangements and editions of music by Léo Delibes, Ralph Vaughan Williams, George Enescu, Antonín Dvořák, Ariel Ramirez, and Sergei Prokofiev are published by Tierolf Muziekcentrale, and his research on wind music has been presented at the national and international conferences of CBDNA, WASBE (World Association of Symphonic Bands and Ensembles), and IGEB (International Society for the Promotion and Investigation of Wind Music).
Dr. Feldman earned the Doctor of Musical Arts in Conducting from the Eastman School of Music in Rochester, New York, where he studied with Donald Hunsberger and Mendi Rodan and served as an assistant conductor for the Eastman Wind Ensemble and Eastman Wind Orchestra. He received his Masters in Conducting from Ithaca College and his Bachelor of Arts in Music from Duke University.

**Term 1 (2018-2019)
Tentative Schedule:**

September 7 (F)  
Course expectations; Philosophy; Posture; Movement exercises

*CBO folders ready for pick-up today*  
*(Check the repertoire list on Owl — Do you have the correct parts for all of the Term 1 pieces?)*

September 12 (W)  
Conducting: Basic terminology; Preparatory beat; Beat patterns; Baton grip;  
Rehearsal: Focus on Fundamentals—Where to Start; Tone  
Other: Secondary Instrument Proficiency Test guidelines and sign-up; Test 1 Guidelines  

Readings  
“Tone Quality,” Jagow ch. 6 (p. 34-44)  

Resources/Bring  
“Basic Calisthenics,” CP 1  
“Sterile patterns,” CP 2  
“Focus on Fundamentals,” CP 12b  

*Always bring textbooks and any previously assigned handouts to class.  
Instruments needed every Wednesday (unless otherwise notified)!  
*L & M sells batons at 8:30am ($19.00 Visa/MC/Cheque/Cash)*  
Cheques payable to: Long & McQuade Musical Instruments

September 14 (F)  
Conducting: Starting and stopping on any beat  
Rehearsal: Balance and Blend  

Readings  
“Balance and Blend,” Jagow ch. 7 (p. 46-56)  

Resources/Bring  
“Sterile patterns,” CP 2

September 19 (W)  
Conducting: Musical styles  
Rehearsal: Pitch and intonation  

Readings  
“Pitch/Intonation,” Jagow ch. 8 (p. 57 up to the end of p. 59; p. 69 “Tuning the ensemble” up to the end of p. 79)  

Resources/Bring  
“Focus on Fundamentals,” CP 12b

September 21 (F)  
Conducting: Cues and left hand gestures  
Rehearsal: Articulation and style  

Readings  
“Technique, Style and Articulation,” Jagow ch. 12 (p. 105-109)
**September 24 or 25 (Monday or Tuesday) Secondary Instrument Competency Playing Test**

September 26 (W)  Conducting: Score study; Left hand gestures cont.
Everyone conducts (Best in Class Book 2: 44, 62, 88, 89, 96, 99, 104, 115)

Readings
Battisti Introduction and Step 1 (p. 4–9)

September 28 (F)  Conducting: Asymmetrical and changing meters; Score study cont.
Other: Test No. 2 guidelines

Readings
Battisti Step 2 (p. 22–25)

October 3 (W)  **Test No. 1 (Best in Class Book 2: 44, 62, 88, 89, 96, 99, 104, 115)**

October 5 (F)  Conducting: Fractional beat preparations; Score study cont.
Other: Score Analysis Project guidelines (flow chart 1st)

Readings
Battisti Step 3 (p. 29–35) and p. 53

Resources/Bring
“Fractional Beat Preps,” CP 4

October 8 – 12  Fall Break

October 17 (W)  **Quiz on the Jagow readings (Chapters 6/7/8/12)**
Conducting: Fractional beat preparations continued; Score Analysis Project cont.
(identify texture, form, etc.)
Rehearsal: Introducing a new piece; Rehearse Test No. 2 music

Readings
“Rehearsal Strategies,” CP 12a (p. 3 “Introducing a New Piece”)

October 19 (F)  Conducting: Transposing instruments

Resources/Bring
Battisti p. 30 and 41

October 24 (W)  **Test No. 2 Starts**
**Self-evaluation for Test No. 1 due**

October 26 (F)  **Transposition Quiz**
Conducting: Score Analysis Project cont. (harmony)

October 31 (W)  Test No. 2 continued

November 2 (F)  **OMEA Conference, Hamilton Convention Centre (November 1-3)** No Class
November 7 (W)  Rehearsal: From analysis to teaching; Identifying “the new”  Other: Repertoire Resource List guidelines; Rehearse Test No. 3 music

Readings  “Analysis,” O’Toole ch. 1 (p. 3-24)
Resources/Bring  “Repertoire Resource List Sample,” CP 6  You will need your score from test 2

November 9 (F)  Conducting: Fermatas  Other: Interpretation

Readings  Battisti Step 4 (p. 54-56)

November 14 (W)  Conducting: Review fermata exercise  Rehearsal: Short-term rehearsal strategies/Rehearsing the piece; What to do when you don’t know where to start; Feedback before repetition; Rehearse Test No. 3 music

Readings  “Rehearsal Strategies,” CP 12a
Resources/Bring  “The Rehearsal Hierarchy,” CP 31

November 16 (F)  **Score Analysis Project due (Based on your Test No. 3 score)**  Rehearsal: The rehearsal hierarchy continued

Resources/Bring  “The Rehearsal Hierarchy,” CP 31(p. 2 “Listening Strategies”)

November 21 (W)  **Test No. 3 Starts**  **Self-evaluation for Test No. 2 due**

*Second Term CBO folders ready for pick-up today (Check against part assignments on Owl)*

November 23 (F)  Conducting: Review fermata exercise  Other: Choosing meaningful learning objectives

Readings  “Outcomes,” O’Toole ch. 2 (p. 25–41)

November 28 (W)  Test No. 3 Continued

November 30 (F)  Choosing repertoire; Practical considerations for repertoire selection

Resources/Bring  “Repertoire Selection,” CP 7

December 5 (W)  Test No. 3 Continued
December 7 (F)

Quiz on the O’Toole readings (Chapters 1/2)
Other: The ON Arts Curriculum

Please don’t return First Term music until ALL conducting exams are finished!
Remember to KEEP YOUR BEST IN CLASS BOOK!

Term 2 (2018-19)
Tentative Schedule:

January 9 (W)  Test No. 4 (Fermata exercise)
                Self-evaluation for Test No. 3 due

January 11 (F) Rehearsal: Teaching rhythmic independence; Creating a sequenced rhythm curriculum

Readings
“Teaching Students to be Rhythmically Independent,” CP13

Resources/Bring
“A Little Concert Suite,” CP 14
“Exercises in Eighth Notes,” CP 15
“Blackwater Study Guide,” CP 16

January 14 or 15 (Monday or Tuesday) Secondary Instrument Competency Playing Test

January 16 (W) Conducting/Rehearsal Practice Session (Feedback only)

January 18 (F) Rehearsal: Sound-before-Symbol

Readings
“From the Unknown,” CP 10a

Resources/Bring
Instruments

January 23 (W) Guest: Dr. Evan Feldman (see bio)

January 25 (F) Guest: Dr. Evan Feldman
Other: Hand out Test 6/Curriculum Project Choice Forms

January 30 (W) Conducting and Rehearsal Practice Session (Feedback only)

February 1 (F) Rehearsal: Long-term rehearsal strategies; Building technique and conceptual knowledge
Other: Test 7/Curriculum Project Choice Forms due

Resources/Bring
“Rehearsal Strategies,” CP 12a

February 6 (W) Test No. 5 Starts (Include a sound-before-symbol activity)
Self-evaluation for Test No. 4 due
February 8 (F)  Rehearsal: Writing Objectives  
Other: Curriculum Project guidelines

Readings
“Writing Objectives,” CP 11a

Resources/Bring
Your score for Test 5

February 13 (W)  Test No. 5 Continued

February 15 (F)  Rehearsal: General teaching strategies  
Other: Curriculum Project cont.; Fill out the Instruments played/available survey

Readings
“Strategies,” O’Toole ch. 3 (p. 43–67)

February 18 – 22  Reading Week!

February 27 (W)  Test No. 5 Continued

March 1 (F)  Other: Assessment ideas; Curriculum Project cont.

Readings
“Assessment,” O’Toole ch. 4 (p. 69–99)

Resources/Bring
“CJS Exam and Project,” CP 27
“Jazz and Copland Worksheets,” CP 29

March 6 (W)  Test No. 6 (Rehearsal) Starts (based on at least one learning objective)  
Self-evaluation for Test No. 6 due

March 8 (F)  Rehearsal: Beginning heterogeneous band class demonstration  
Repetoire Resource List due

Readings
“Too Many Saxes,” CP 19b

Resources/Bring
“Oboe, Bassoon, Clarinet Starter Kit,” CP 21
“Beginning Band Sequence Sample Time Line,” CP 20
“Standard of Excellence Band Instrumentation,” CP 39

March 13 (W)  Test No. 6 (Rehearsal) Continued

March 15 (F)  Rehearsal: Beginning band class continued

Readings
“Setting up for Success,” CP 19a
<table>
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<th>Date</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>March 20</td>
<td>Test No. 6 (Rehearsal) Continued</td>
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<tr>
<td>March 22</td>
<td>Beginning band class review/discussion</td>
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<td></td>
<td><strong>Curriculum Project due (Based on your test 6 score)</strong></td>
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<td>Resources/Bring</td>
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<td></td>
<td>“Setting up for Success,” CP 19a</td>
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<td>“Beginning Band Worksheets,” CP 28</td>
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<td></td>
<td>“Ensuring Success When Matching Beginners with Instruments,” CP 23</td>
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<tr>
<td></td>
<td>“Developing Successful Beginning Band Students,” CP 24</td>
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<tr>
<td>March 27</td>
<td><strong>Test No. 6 (Conducting) Starts</strong></td>
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<td>Self-evaluation for Test No. 6 (Rehearsal) due</td>
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<tr>
<td>March 29</td>
<td>Other: Organization and administration; The relationship between motivation,</td>
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<td>assessment, and planning</td>
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<td></td>
<td>Readings</td>
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<td>“Motivation, Assessment, Planning,” CP 17a</td>
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<td>“CJS Band Syllabus,” CP 34</td>
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<td>“Lucas Worksheet/Syllabus Samples,” CP 35</td>
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<td>April 3</td>
<td>Test No. 6 (Conducting) Continued</td>
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<td>April 5</td>
<td>Organization and administration cont.; Wrap-up; Bring questions/concerns</td>
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<td>Resources/Bring</td>
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<td>“Thoughts on Teaching,” CP 36</td>
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<td>“Electronic Resource list,” CP 42</td>
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<td>“Professional Resources for the Band Director,” CP 41</td>
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</table>
M3840 Instrumental Ensembles Techniques Repertoire (2018-2019)
Professors: Dr. Colleen Richardson, Mrs. Linda Wharton
First Term folders ready by September 6, 2018
Scores on reserve in the library by this same date.
Note: All of the scores should also be available electronically.

<table>
<thead>
<tr>
<th>Title:</th>
<th>Composer or Arranger:</th>
<th>MBD #:</th>
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<tbody>
<tr>
<td>Best in Class Book 2</td>
<td>Bruce Pearson</td>
<td>MWP 40*</td>
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<tr>
<td>*Please sign this method book out to the students for the full year (i.e., both terms).</td>
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**Repertoire Term 1**

**Test No. 2**

Enchantment (1:28)  
A Song for Peace (2:21)  
To Reach the Summit (1:45)  
Land of the Silver Birch (2:00)

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<tbody>
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<td>Balmages</td>
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<td>Swearingen</td>
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<td>2958</td>
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<td>Oare</td>
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**Test No. 3**

Joy (2:22)  
Meadowlands (2:30)  
Modal Song and Dance (2:53)

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<thead>
<tr>
<th>Title:</th>
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<tbody>
<tr>
<td>Ticheli</td>
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<td>James MacBeth</td>
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<td>Del Borgo</td>
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Second Term folders ready by November 29, 2018
Scores on reserve in the library by this same date.

**Repertoire Term 2**

**Conducting/Rehearsal Practice Session (Feedback only)**

Pinnacle (2:53)  
Canticle (3:15)  
Distant Horizons (2:43)

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<tr>
<th>Title:</th>
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<td>Wagner</td>
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<td>Sweeney</td>
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</table>

**Test No. 5** (Include a sound-before-symbol activity)

Fire Dance (4:00)  
Overture on a Minstrel Tune (4:07)  
Kentucky 1800 (4:20)

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<thead>
<tr>
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<tr>
<td>Shaffer</td>
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<tr>
<td>LaPlante</td>
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<td>1972</td>
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<td>Grundman</td>
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<td>186</td>
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**Test No. 6 Rehearsal, Conducting Test, and Curriculum Project**

(List your first and second choices)

Creed (4:28)  
Fanfare, Ode and Festival (4:30)  
A Quiet Rain (4:08)

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<thead>
<tr>
<th>Title:</th>
<th>Composer:</th>
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<tr>
<td>Himes</td>
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<td>Margolis</td>
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<td>Cummings</td>
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