Class Times and Locations:
Wednesday  8:30-10:20 (Section 003: MB227, Section 004: MB27)
Friday      9:30-10:20 (Section 003 and 004: MB27)

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

Mr. Nigel Evans
E-mail Address: nwevans@uwo.ca  Office: TC 117
Office Hours: by appointment

Ms. Kristine Musgrove – Graduate Teaching Assistant
E-mail Address: kmusgrov@uwo.ca

Course Description:
The first term of this course is an introduction to the sound-before-symbol rehearsal process and the fundamentals of conducting. Emphasis will be placed on modelling, terminology, score reading, 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: specific rehearsal strategies, 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. 16)

Readings/Handouts:
The required readings for specific classes are listed on the tentative schedule below. The textbook or the handout has been specified. Handouts are available from OWL. It is recommended that ALL handouts be downloaded and printed-off at the start of the year. In the future, these documents may not be accessible without the correct programs. Please be prepared to answer questions about the readings.

First Term Evaluation:
Class Participation and Performance  10%  
Transposition Assignment  5%  Due Friday, October 21
Teaching/Conducting Tests  45%
Self-evaluations  5%
Score Analysis Project 20% Due Friday, November 18
First Term Exam 15%

Second Term Evaluation:
Class Participation and Performance 10%
Teaching/Conducting Tests 40%
Self-evaluations 5%
Repertoire Resource List 10% Due Fridays, December 2 and March 10
Test 6 Lesson Plan 5% Due with Test 6
Conducting Exam Project 15% Due Friday, March 24
Conducting Exam 15%

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

Grading Scale:
A+ 90 – 100 B 70 - 79 D 50 – 59
A 80 – 89 C 60 – 69
F Below 50, or assigned when course is dropped with academic penalty, or with 7+ unexcused absences (see attendance policy below)

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 Mr. Evans
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%).

The University’s policy on Accommodation for Medical Illness may be found under “Rights and Responsibilities” at: http://www.uwo.ca/univsec/academic_policies/index.html
The University has a new policy on Accommodation for Medical Illness, which 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…. (i.e., the Associate Dean, Graduate Studies). 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.” Western has a new Wellness Education Centre located in UCC, room 76.

**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](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 requisites."

The prerequisites for M3840 are two terms of Secondary Instrument Classes.

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**Term 1 (2016-2017)**

**Tentative Schedule:**

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>September 9 (F)</td>
<td>Course expectations; Philosophy; Posture; Movement exercises</td>
</tr>
<tr>
<td>September 14 (W)</td>
<td>Basic terminology; Preparatory beat; Beat patterns; Baton grip; Sound-before-Symbol</td>
</tr>
</tbody>
</table>

Readings
- Labuta ch. 1 and 2 *Ignore Labuta’s preparatory position diagrams (straight up instead)!
- “From the Unknown,” HO 10a

**Bring**
- “Suggested Reference Materials,” HO 1
- “Basic Calisthenics,” HO 2

*Always bring textbooks and any previously assigned handouts to class.*
*Instruments needed every Wednesday (unless otherwise notified)!*
*L & M sells batons at 8:30am ($17.00 Visa/MC/Cheque/Cash)*

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>September 16 (F)</td>
<td>Starting and stopping on any beat; Musical styles</td>
</tr>
</tbody>
</table>

Readings
- Labuta ch. 3 and 6 *Ignore preparatory position diagrams (straight up instead)!

**Bring**
- “Conducting Musical Styles,” HO 3
September 21 (W)  Musical styles continued; Focus on Fundamentals—Where to Start; Remediating Note/Rhythm Problems; Test No. 1 guidelines

**Readings**

“Focus on Fundamentals,” HO 12b

**Bring**

“Rehearsal Strategies,” HO 12a

*CBO folders ready for pick-up today (Rep. list on Owl = Do you have parts for all pieces?)*

September 23 (F)  Fractional beat preparations; Score study

**Readings**

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

**Bring**

“Fractional Beat Preps,” HO 4

September 28 (W)  **Test No. 1 Starts (Sound-before-symbol; Know fingerings)**

*Classes divide into sections on Wednesdays (unless otherwise notified)!*

September 30 (F)  Cues and left hand gestures; Score study cont.

**Readings**

Labuta ch. 8 and 9  Battisti Step 2 (p. 22–25)

October 5 (W)  Test No. 1 Continued

October 7 (F)  The Fermata; Score Analysis Project guidelines (flow chart 1\textsuperscript{st})

**Readings**

Labuta ch. 7  Battisti Step 3 (p. 29–35) and p. 53

October 12 (W)  Labuta excerpts: 2-1, 2-3, 2-5, 2-6 (print-off transpositions, everyone conducts)

October 14 (F)  Transposing instruments; Score Analysis Project cont. (harmony)

**Self-evaluation for Test No. 1 due**

**Bring**

Labuta p. 282  Battisti p. 30 and 41

October 19 (W)  Labuta excerpts: 4-4, 4-5, 6-4, 6-5 (print-off transpositions, everyone conducts)
October 21 (F)  Interpretation; Score Analysis Project cont. (identifying texture, form, etc.)
Transposition Assignment due (5%)

Readings
Battisti Step 4 (p. 54-56)

October 26 (W)  Test No. 2 (Labuta Excerpts)

Students scheduled to do Test 3 on November 2nd must have sung/conducted through their score for Ms. Musgrove by today!

October 28 (F)  Fall Break No Class

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

November 4 (F)  OMEA Conference, Niagara Falls (November 3-5) No Class

November 9 (W)  Guest: Dr. James Karas (see bio)

November 11 (F)  From analysis to teaching; Identifying “the new”; Repertoire Resource List guidelines; Review fermata exercise on p. 48

Readings
“Analysis,” O’Toole ch. 1 (p. 3–24)

Bring
“Repertoire Resource List Sample,” HO 6

November 16 (W)  Test No. 3 Continued
*Start taking note of concepts and difficulty level indicators for your Repertoire Resource List.

November 18 (F)  Subdivision; Slow compound meters; Review fermata exercise on p. 48
Score Analysis Project due

Readings
Labuta ch. 5

November 23 (W)  First Term Exam Starts (Piece and “fermata warm-up”)
Self-evaluation for Test No. 3 due

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

November 25 (F)  Asymmetrical and changing meters; General rehearsal strategies

Readings
Labuta ch. 10
Labuta ch. 13 (p. 98-101)
November 30 (W)  First Term Exam Continued

December 2 (F)  Long-term vs. short-term rehearsal strategies; Remediating common performance problems; Feedback before repetition
**Term 1 Repertoire Resource List due (5% of term 2 mark)**

*Bring*

“Rehearsal Strategies,” HO 12a

December 7 (W)  First Term Exam Continued

*Please don’t return First Term music until ALL conducting exams are finished!* 

**Term 2 (2016-17)**

**Tentative Schedule:**

January 6 (F)  Teaching rhythmic independence; Creating a sequenced rhythm curriculum

*Readings*

“Teaching Students to be Rhythmically Independent,” HO 13

*Bring*

“A Little Concert Suite,” HO 14

“Exercises in Eighth Notes,” HO 15

“Blackwater Study Guide,” HO 16

January 11 (W)  **Test No. 4 Starts**

January 13 (F)  What to do when you don’t know where to start; Fixing style and tempo inconsistencies

*Readings*

“The Rehearsal Hierarchy,” HO 31

January 18 (W)  Guest: **Dr. Mark Hopkins (see bio)**

January 20 (F)  Guest: **Dr. Mark Hopkins**; Choosing repertoire; Practical considerations for repertoire selection

*Bring*

“Repertoire Selection,” HO 7

January 25 (W)  Test No. 4 Continued

January 27 (F)  ON Guidelines

*Readings*

“Outcomes,” O’Toole ch. 2 (p. 25–41)
February 1 (W)  Test No. 4 Continued

February 3 (F)  Writing Objectives; Test 6 Lesson Plan guidelines;
Readings
“Writing Objectives,” HO 11a

February 8 (W)  **Test No. 5 Starts**
**Self-evaluation for Test No. 4 due**

February 10 (F)  Teaching Strategies; Conducting Exam Project guidelines
Readings
“Strategies,” O’Toole ch. 3 (p. 43–67)

February 15 (W)  Test No. 5 Continued

February 17 (F)  Assessment ideas; Conducting Exam Project cont.
Readings
“Assessment,” O’Toole ch. 4 (p. 69–99)
**Bring**
“CJS Exam and Project,” HO 27
“Jazz and Copland Worksheets,” HO 29

February 20 – 24  **Conference Week!**

March 1 (W)  Test No. 5 Continued

March 3 (F)  Beginning heterogeneous band class demonstration
**Term 2 Repertoire Resource List due (5%)**

March 8 (W)  **Test No. 6 Starts**
**Self-evaluation for Test No. 5 due**

March 10 (F)  Beginning band demonstration continued
**Bring**
“Oboe, Bassoon, Clarinet Starter Kit,” HO 21
“Beginning Band Sequence Sample Time Line,” HO 20
“Standard of Excellence Band Instrumentation,” HO 39
“Too Many Saxes,” HO 19b

March 15 (W)  Test No. 6 Continued
March 17 (F) Assessment and Writing outcomes … using your Conducting Exam score
*CBDNA

Bring
“Writing Objectives,” HO 11a
“Evaluation Tools-Farrell,” HO 18
“Sample History and Theory Worksheets,” HO 26

March 22 (W) Test No. 6 Continued

March 24 (F) Beginning band class review/discussion
Conducting Exam Project due (10%)

Bring
“Setting up for Success,” HO 19a
“Beginning Band Worksheets,” HO 28
“Ensuring Success When Matching Beginners with Instruments,” HO 23
“Developing Successful Beginning Band Students,” HO 24

March 29 (W) Conducting Exam Starts (15%)
Self-evaluation for Test No. 6 due

March 31 (F) Organization and administration; The relationship between motivation, assessment, and planning

Bring
“Motivation, Assessment, Planning,” HO 17a
“CJS Band Syllabus,” HO 34
“Lucas Worksheet/Syllabus Samples,” HO 35

April 5 (W) Conducting Exam Continues

April 7 (F) Organization and administration cont.; Wrap-up; Bring questions/concerns

Bring
“Thoughts on Teaching,” HO 36
“Electronic Resource list,” HO 42
M3840 Instrumental Ensembles Techniques Repertoire (2016-2017)

Professors: Colleen Richardson, Nigel Evans

Scores on reserve in the library by September 21, 2016
First Term folders ready by September 21, 2016

<table>
<thead>
<tr>
<th>Title: Repertoire Term 1</th>
<th>Composer or Arranger:</th>
<th>MBD #:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Best in Class Book 1</td>
<td>Bruce Pearson</td>
<td>MWP35</td>
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<tr>
<td>Train Heading West</td>
<td>Broege</td>
<td>2961</td>
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<table>
<thead>
<tr>
<th>Conducting Test #3</th>
<th>Composer or Arranger:</th>
<th>MBD #:</th>
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<tbody>
<tr>
<td>Modal Song and Dance</td>
<td>Del Borgo</td>
<td>2957</td>
</tr>
<tr>
<td>Newfoundland Folksong</td>
<td>Duff</td>
<td>1916</td>
</tr>
<tr>
<td>Joy</td>
<td>Ticheli</td>
<td>2192</td>
</tr>
<tr>
<td>Meadowlands</td>
<td>James MacBeth</td>
<td>1048</td>
</tr>
<tr>
<td>Land of the Silver Birch</td>
<td>Court</td>
<td>2210</td>
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</table>

First Term Conducting Exam (List your first, second, and third choices)

<table>
<thead>
<tr>
<th>First Term Conducting Exam</th>
<th>Composer or Arranger:</th>
<th>MBD #:</th>
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</thead>
<tbody>
<tr>
<td>Fire Dance</td>
<td>Shaffer</td>
<td>2952</td>
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<tr>
<td>Overture on a Minstrel Tune</td>
<td>LaPlante</td>
<td>1972</td>
</tr>
<tr>
<td>A Quiet Rain</td>
<td>Cummings</td>
<td>2236</td>
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Second Term folders ready by November 23, 2016
Scores on reserve in the library by this same date.

Repertoire Term 2

Test 4 (modelling on your instrument required)

<table>
<thead>
<tr>
<th>Test 4</th>
<th>Composer or Arranger:</th>
<th>MBD #:</th>
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</thead>
<tbody>
<tr>
<td>Kentucky 1800</td>
<td>Grundman</td>
<td>186</td>
</tr>
<tr>
<td>Fanfare, Ode and Festival</td>
<td>Margolis</td>
<td>1986</td>
</tr>
<tr>
<td>Creed</td>
<td>Himes</td>
<td>2284</td>
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</table>

Test 5

<table>
<thead>
<tr>
<th>Test 5</th>
<th>Composer or Arranger:</th>
<th>MBD #:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three Folk Miniatures</td>
<td>Jutras (Movts. 1/2 or 2/3)</td>
<td>2107</td>
</tr>
<tr>
<td>Three Ayres from Gloucester</td>
<td>Stuart (Movts. 1/2 or 2/3)</td>
<td>749</td>
</tr>
<tr>
<td>Overture for Winds</td>
<td>Carter</td>
<td>144</td>
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</table>

Test 6 and Exam (List your first choice)

<table>
<thead>
<tr>
<th>Test 6 and Exam</th>
<th>Composer or Arranger:</th>
<th>MBD #:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blackwater</td>
<td>Carroll</td>
<td>2200</td>
</tr>
<tr>
<td>Greek Folk Song Suite</td>
<td>Cesarini (Movts. 1/2 or Movts. 1/3)</td>
<td>2197</td>
</tr>
</tbody>
</table>
Guests:

James B. Karas Ph.D.

Dr. Karas is an instrumental music teacher at Lefler Middle School in Lincoln, NE. His duties include teaching Band, Orchestra and Jazz Band. Dr. Karas earned his degrees from the University of Nebraska-Lincoln, the University of Bridgeport (CT), and Western Connecticut State University. He also attended the Hartt School of Music.

Prior to working at Lefler, Dr. Karas held a position as Visiting Scholar and Lecturer in the UNL School of Music. He taught Instrumental Methods courses and supervised student teachers and practicum students. As a secondary educator, his school experience includes time in the Marinette Public School System (Marinette, WI) and Stratford Public Schools (Stratford, CT).

He has been a clinician, specializing in music improvisation and creativity techniques, for summer band camps in Georgia and Nebraska, state conventions, colleges and school districts throughout Nebraska, Wisconsin, and Connecticut, as well as the MENC Convention in Kansas City and the Royal Corps of Engineers Band in Brompton, England.

Dr. Mark Hopkins

Dr. Hopkins is an Associate Professor in the School of Music at Acadia University in Wolfville, Nova Scotia. He is responsible for teaching undergraduate and graduate Conducting, Music Education foundation courses, leads the Wind Ensemble, and oversees Wind Music Studies and Performance at Acadia University. He is founding Director and lecturer of the Acadia University Summer Wind Conducting Symposium. In addition to his academic duties, Dr. Hopkins is much in demand as a guest conductor and music education consultant. He is Artistic Director (Emeritus) and Principal Conductor of the Land’s End Chamber Ensemble, one of Calgary’s premiere new music ensembles. This virtuosic group won a Western Canada Music Award in 2005 for their first disc, Four Degrees of Freedom. In 2003 Dr. Hopkins was appointed Associate Conductor of the Denis Wick Canadian Wind Orchestra (formerly the National Concert Band of Canada), a role he shares with Dr. Gillian MacKay. This is Canada’s finest student wind ensemble, auditioned nationally every year. He is Co-Director of Shattering the Silence, Acadia University’s innovative new music festival (visit www.shatteringthesilence.ca to learn more about this festival.)

He led the Nova Scotia Youth Wind Ensemble (2008-2011), and provided leadership as President of the Nova Scotia Band Association (2006-2009). In 2008 wrote the core of the innovative, new Nova Scotia beginning band curriculum. Dr. Hopkins is very much in demand; he travels across North America to guest-conduct and adjudicate festivals. In Canada, he has guest-conducted bands and orchestras in British Columbia, Alberta, Saskatchewan, Prince Edward Island, Nova Scotia, Ontario, and Quebec. In September 2010 he had his debut performance as Guest Conductor of the Eastman Wind Ensemble, leading Stravinsky’s Symphonies of Wind Instruments (1947), a work of great importance to his research and performance oeuvre. Abroad, he has led collegiate and professional performances in the United States, Bermuda, Hong Kong, China, Japan, Italy, Switzerland, and Romania.

A native of Toronto, Dr. Hopkins earned his Doctor of Musical Arts degree from the New England Conservatory while serving as Assistant to Frank L. Battisti, and was awarded the Gunther Schuller Medal at graduation. Dr. Hopkins taught music in high schools for twelve years, including seven years service as Chair of the Music Department at Upper Canada College in Toronto. His professional work as a Conductor spans the full range of ensembles and genres. He is Founding Music Director (Emeritus) of the Toronto Wind Orchestra and the Alberta Winds, freelance professional wind ensembles in Toronto and Calgary. Dr. Hopkins lectured and conducted the Orchestra, Wind Ensemble, and Choirs at Hanover College in Indiana. From 2002-2005 he taught a variety of courses and conducted ensembles at the University of Calgary in Alberta. In Calgary he conducted the Symphonic Band and the Wind Ensemble, coordinated chamber ensembles, was Artistic Director of the 2005 New Music Festival, and was Coordinator and Instructor of the University of Calgary Summer Wind Conducting Symposium.