

The University of Western Ontario
Don Wright Faculty of Music
M9516y Seminar in Instrumental Conducting I
2019-2020

Class Times and Locations:

Day and Time TBD (TC 112)

Instructors:

Dr. Colleen Richardson

E-mail Address: cricha33@uwo.ca

Office: TC 112

Phone: ext. 86873

Office Hours: by appointment

Course Description:

This seminar will study the historical contexts and the compositional traits of the wind band's musical canon from the Renaissance to the present day. Specific pieces and composers will drive the discussion of past and current compositional trends. In addition to completing the required assignments, students must be prepared to discuss the assigned readings. When scores and recordings are available, students should listen to the assigned works along with the score before class, and bring those items to class.

Evaluation:

Class Presentations and Handouts	40%
Written Test	20%
Class Participation/Preparation	20%
Annotated Bibliography and Presentation	20%

Grading Scale:

A	80 – 100 %
B	70 – 79 %
C	60 – 69 %
F	00 – 59 %

Graduate students fail a course if they receive a grade less than 60.

Participation and Attendance Policy:

Presentations and class discussions are a vital part of this seminar.

Absences are excused for the following three reasons:

- 1) official UWO business that has been approved by Dr. Richardson
- 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. There will be no attempt to make up presentations or lessons for unexcused absences.

University's policy on Accommodation for Medical Illness found under "Rights and Responsibilities" at: http://www.uwo.ca/univsec/academic_policies/index.html

The Graduate Program in Music recognizes that a student's ability to meet his/her academic responsibilities may, on occasion, be impaired by physical or mental illness. Illness may be acute (short term), or it may be chronic (long term), or chronic with acute episodes. The Graduate Program in Music further recognizes that physical or mental illness situations are deeply personal, and respects the need for privacy and confidentiality in these matters. 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 office of the Associate Dean (Graduate Studies), not to the course instructor. The same policy applies for work worth less than 10% of the final grade.

As part of a successful graduate student experience at Western, we encourage students to make their health and wellness a priority. Western provides several on-campus health-related services to help students achieve optimum health and engage in healthy living while pursuing a graduate degree. Students seeking help regarding mental health concerns are advised to speak to someone in whom they feel comfortable confiding, such as a faculty supervisor, a program advisor, or the Associate Dean (Graduate Studies). Campus mental health resources may be found at <https://www.uwo.ca/health/crisis.html>.

Western has a Wellness Education Centre located in the UCC, room 76, to which students in distress may be directed. <http://wec.uwo.ca/>

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 https://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.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.

Course Materials

Battisti, Frank, L. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Conductor*. Galesville, Md.: Meredith Music Publications, 2002.
Foster, Robert. *Wind Bands of the World*. Delray Beach, FL: Meredith Music Publications, 2013.
Whitwell, David. *A Concise History of the Wind Band*. Edited by Craig Dabelstein. 2nd ed. Austin, TX: Whitwell Publishing, 2010.

Wind Band/Ensemble Resources

Hansen, Richard K. *The American Wind Band: A Cultural History*. Chicago: GIA Publications, Inc., 2005.

Other Resources

Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*. 8th ed. Revised by Wayne C. Booth, Gregory C. Colomb, Joseph M. Williams, and University of Chicago Press Editorial Staff. Chicago: University of Chicago Press, 2013.

Readings/Materials:

Required readings are specified within the tentative Schedule below.

Scores and CDs for class discussion should be checked-out of the Music Library or CBO and brought to class.

2019-2020

Tentative Schedule (Term 1):

Week of September 9 Review of wind repertoire knowledge; Course expectations

Week of September 16 The Beginnings; The Renaissance Church Wind Bands

Readings:

Whitwell, "Part II The Renaissance: Church Wind Bands", ch. 7, pp. 127–144

Works:

Gabrieli, Giovanni *Canzon noni toni* (1597)

Gabrieli, Giovanni *Canzon septimi toni* (1597)

Gabrieli, Giovanni *Sonata pian e forte* (1597)

Week of September 23 The Baroque

Readings:

Foster, "The Baroque Era, 1600-1750," ch. 3, pp. 10-19

Works:

Purcell, Henry *March, Canzona for Queen Mary's Funeral* (1695)

Bach, Johann Sebastian *Marche pour la Premier Garde du Roy* (1747)

Week of September 30 The Baroque Continued; Hautboisten

Readings:

Whitwell, "Part III The Baroque: The Birth of the Hautboisten and Harmoniemusik,"
ch. 8, pp. 149-157

Works:

Schütz, Heinrich *Fili Mi, Absalon* (1629)

Handel, Georg Frideric *Music for the Royal Fireworks* (1749)

Week of October 7 The Classical Period; Harmoniemusik

Readings:

Whitwell, "The Classical Period," ch. 13, pp. 207-225

Works:

Haydn, Joseph *Divertimento in C, Hoboken II: 7* (1760-1762)

Mozart, Wolfgang A. *Serenade No. 12 in C Minor, K. 388* (1782–1783)

Mozart, Wolfgang A. *Serenade No. 10 in B-flat Major, K. 370a* (1784)

Week of October 14 Band Music of the French Revolution; La Garde Nationale

Readings:

Whitwell, "Music of the French Revolution in Paris," ch. 16, pp. 245-263

Works:

Gossec, François Joseph	<i>Military Symphony in F</i> (1793-94)
Catel, Charles Simon	<i>Symphonie Militaire</i> (1795)
Jadin, Hyacinthe	<i>Overture in F</i> (1795)
Jadin, Louis	<i>Symphonie fur Bläsinstrumente</i> (1794)

Week of October 21 Early European Bands and Repertoire; Weiprecht

Readings:

Foster, "Early European Bands and an Emerging Wind Literature from Mid-1600s to Mid-1800s," ch. 6, pp. 33-42.

Works:

Beethoven, Ludwig Van	<i>Rondino</i> , WoO 25 (ca. 1793)
Beethoven, Ludwig Van	<i>March No. 1 in F</i> , WoO 18 (1809)
Donizetti, Gaetano	<i>March for the Sultan Abdul Medjid</i> (ca. 1832-1836)
Rossini, Gioacchino	<i>March for the Sultan Abdul Medjid</i> (ca. 1851)
Wagner, Richard	<i>Trauersinfonie</i> (1844)

Week of October 28 Early Bands in America; Dodworth, Allentown, Gillmore

Readings:

Foster, "Early Bands in Colonial America, Part I 1607-1776," ch. 8, from p. 50 "The Post-Revolutionary War Years" to p. 54.

Foster, "Early Bands in America, Part II 1830-1861," ch. 9, pp. 55-61.

Works:

Holloway	<i>Wood-up Quick Step</i> (Musician's Companion, 1844)
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Week of November 4 Fall Break; No Classes

Week of November 11 Patrick Gilmore (1829-1892)

Presentation and handout on Patrick Gilmore and his influence

Week of November 18 John Philip Sousa (1854-1932); Dr. Edwin Franko Goldman (1878-1956)

Readings:

Foster, "Gilmore Influences a New Era for Bands," ch. 12, pp. 90-103.

Foster, "Leaders in the late 19th and early 20th Centuries," ch. 14, from p. 132 "Twilight Years" up to "Herbert L. Clarke," p. 134.

Works:

Sousa's music
Goldman's concert programs (1942, 1948)

Week of November 25 Guest Lecturer: Dr. Chris Morehouse

Week of December 2 Term One Wrap-up

Written Test

Tentative Schedule (Term 2):

Week of January 6 Early Twentieth-Century British Wind Band Composers

Readings:

Battisti, Frank. *The Winds of Change*, pp. 13-21.

Works:

Holst, Gustav	<i>First Suite in E-flat, Op. 28, No. 1</i> (1909)
Holst, Gustav	<i>Second Suite in F, Op. 28, No. 2</i> (1911)
Vaughan Williams, Ralph	<i>English Folk Song Suite</i> (1923)
Vaughan Williams, Ralph	<i>Toccata Marziale</i> (1924)
Jacob, Gordon	<i>An Original Suite</i> (1928)

Week of January 13 Guest Lecturer: Dr. Carolyn Barber

Week of January 20 Grainger, Percy Aldridge (1882-1961)

Presentation and handout on Grainger and *Lincolnshire Posy*

Works:

Grainger, Percy Aldridge	<i>Hill Song No. 1</i> (1902)
Grainger, Percy Aldridge	<i>Hill Song No. 2</i> (1907)
Grainger, Percy Aldridge	<i>The Gum-Suckers' March</i> (1905-1911)
Grainger, Percy Aldridge	<i>Colonial Song</i> (1918)
Grainger, Percy Aldridge	<i>Australian Up-Country Tune</i> (1905, 1928)
Grainger, Percy Aldridge	<i>Lincolnshire Posy</i> (1937)

Week of January 27 Guest Lecturer: Dr. Lauren Reynolds

Week of February 3 The 20s: Varèse and Duchamp

Works:

Varèse, Edgard	<i>Octandre</i> (1923)
Varèse, Edgard	<i>Hyperprism</i> (1923)
Varèse, Edgard	<i>Intégrales</i> (1925)
Varèse, Edgard	<i>Ionization</i> (1931)

Week of February 10 The 20s continued: Stravinsky

Presentation and handout on the wind works of Stravinsky

Week of February 17 Reading Week; No classes

Week of February 24 The 30s

Works:

Holst, Gustav	<i>Hammersmith, Op. 52</i> (1931)
Respighi, Ottorino	<i>Huntingtower Ballad</i> (1932)
Honegger, Arthur	<i>La Marche sur la Bastille</i> (1937)

Week of March 2 The 40s

Works:

Schoenberg, Arnold	<i>Theme and Variations</i> , Op. 43a (1943)
Milhaud, Darius	<i>Suite Française</i> , Op. 248 (1944)
Bennett, Robert Russell	<i>Suite of Old American Dances</i> (1949)

Week of March 9 Guest Lecturer: Dr. Chee Meng Low

Week of March 16 EWE and AWSO

Presentation and handout on the American Wind Symphony Orchestra and the Eastman Wind Ensemble

Week of March 23 The 50s: The First Symphonies

Works:

Reed, H. Owen	<i>La Fiesta Mexicana</i> (1949)
Hindemith, Paul	<i>Symphony in B-flat</i> (1951)
Gould, Morton	<i>Symphony No. 4</i> "West Point" (1952)
Persichetti, Vincent	<i>Symphony No. 6, Op. 69</i> (1956)
Giannini, Vittorio	<i>Symphony No. 3</i> (1959)

Week of March 30 Wrap-up

Presentation of Annotated Bibliography

... to be continued next year ☺