

The University of Western Ontario  
Don Wright Faculty of Music  
**M9517y Seminar in Instrumental Conducting II**  
**2020-2021**

Class Times and Locations:

Time TBD (TC112 or Zoom)

Instructors:

Dr. Colleen Richardson

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Office: TC 112

Phone: ext. 86873

Office Hours: by appointment

**Course Description:**

This seminar will focus on the musical canon and historically important moments for wind band. Specific pieces and composers will drive the discussion of past and current compositional trends. Students will regularly present information on composers and their works for the genre. Conducting and rehearsal strategies based on specific Wind Ensemble and/or Symphonic Band repertoire will be part of the activities. Projects will include an annotated bibliography of wind band chamber works.

**Learning Outcomes:**

- SWBAT compile and present a list of representative chamber works for wind ensemble.
- SWBAT plan and execute rehearsal strategies for specific ensemble deficiencies.
- SWBAT describe and compare the compositional language for the composers discussed in class.
- SWBAT describe and compare the compositional trends in the second half of the twentieth century.
- SWBAT incorporate new gestures into their rehearsals.

**Evaluation:**

Repertoire Background Presentations	50%
Conducting/Rehearsal Reviews and Class Preparation	30%
Annotated Bibliographies/Presentations	
20 Wind Chamber Works (for winds alone or with other instruments)	20%

**Participation and Attendance Policy:**

As this is a discussion- and presentation-based course, punctual attendance is expected.

**Readings/Preparation:**

Required readings are specified within the tentative Schedule below.

If there is no specific assignment listed, then it is your responsibility to research that week's topic/composer in preparation for class (i.e., biography; compositional style/approach; list of works for wind ensemble).

**Wind Band/Ensemble Resources:**

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.

Battisti, Frank, L. *The Winds of Change II: The New Millennium*. Galesville, MD: Meredith Music Publications, 2012.

Camhouse, Mark, ed. *Composers on Composing for Band*. Volumes 1-4. Chicago: GIA, 2002-2009.

Winther, Rodney. *An Annotated Guide to Wind Chamber Music: For Six to Eighteen Players*. Miami, FL: Warner Bros. Publications Inc., 2004.

## 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.

## I. Notes:

i) **Course 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."

ii) **Grading scale:** A=80-100%, B=70-79%, C=60-69%, F=0-59%.

iii) **Academic Consideration for Student Absence:** "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. Students with special learning needs or other circumstances are asked to inform the instructor as soon as possible so that necessary accommodations can be considered.

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)

v) **Academic Offences:** 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.

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 (Specific to 2020-2021)

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.
- 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 and mute your mic after speaking.

General considerations of “netiquette”:

- 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.

**2020-2021**

**Tentative Schedule (Term 1):**

Week of September 14      Course expectations

Week of September 21      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 September 28      Conducting/Rehearsal Review

Week of October 5      Conducting/Rehearsal Review & Repertoire Background Presentation No.1

Week of October 12      Oliver Messiaen

Works:

<i>Oiseaux exotiques</i> (1955-1956)
<i>Couleurs de la Cité Céleste</i> (1963)
<i>Et exspecto resurrectionem mortuorum</i> (1964)

Week of October 19      Conducting/Rehearsal Review & Repertoire Background Presentation No.2

Week of November 2      Fall Break!

Week of November 9      William Schuman (1910-1992)

Works:

<i>Newsreel</i> (1939)
<i>George Washington Bridge: An Impression for Band</i> (1950)
New England Triptych:
<i>Chester (Overture for Band)</i> (1957)
<i>When Jesus Wept</i> (1959)
<i>Be Glad Then, America</i> (1975)

Week of November 16      Conducting/Rehearsal Review

Week of November 23      Conducting/Rehearsal Review & Repertoire Background Presentation No.3

Week of November 30      Norman Dello Joio (1913-2008)

Works:

*Variants on a Mediaeval Tune* (1963)  
*Scenes from the Louvre* (1966)  
*Fantasies on a Theme by Haydn* (1968)  
*Satiric Dances* (1975)

**Tentative Schedule (Term 2):**

Week of January 11      Charles Ives (1874–1954)

Readings:

Oehlerking, Darrin. “Charles Ives’ Country Band March: Living on Borrowed Time,”  
*Journal of the World Association for Symphonic Bands and Ensembles* 18 part  
1 (2011): 8–20.  
Budiansky, Stephen. “The Case for Mr. Ives,” *Journal of the World Association for  
Symphonic Bands and Ensembles* 14 (2007): 29–37.

Works:

*Country Band March* (1905; Scored by Sinclair in 1978)  
*Variations on “America”* (For Organ 1891; Orchestrated by Schuman and Scored by  
Rhodes 1967)  
*Old Home Days* (1954; Scored by Elkus in 1971)

Week of January 18      Conducting/Rehearsal Review & Repertoire Background Presentation No.4

Week of January 25      Aaron Copland (1900-1990)

Readings:

Briskey, Eddie. “The Symphonic Band Repertoire of Aaron Copland: An Overview of  
Original Works and arrangements for Band,” *Journal of the World Association  
for Symphonic Bands and Ensembles* 14 (2007): 38–43.

Works:

*Down a Country Lane* (1962; Patterson 1991)  
*A Lincoln Portrait* (1942; Beeler 1951)  
*An Outdoor Overture* (1938; Copland’s arrangement 1948)  
*Emblems* (1964)

Week of February 1      Conducting/Rehearsal Review

Week of February 8      Conducting/Rehearsal Review & Repertoire Background Presentation No.5

Week of February 15      Reading Week!

Week of February 22      Joseph Schwantner (b. 1943)

Works:

... and the mountains rising nowhere... (1977)  
*From a Dark Millenium* (1980)  
*In Evening’s Stillness* (1996)

Week of March 1                      Conducting/Rehearsal Review

Week of March 8                      David Maslanka (1943-2017)

Works:

*A Child's Garden of Dreams* (1981)

*Tears* (1994)

*Symphony No. 4* (1993)

Week of March 15                      BASBWE; British Wind Band Composers

Readings:

Reynish, Timothy. "British Wind Music 1981-2004," *Journal of the World Association for Symphonic Bands and Ensembles* 11 (2004): 89–105.

Week of March 22                      Concert Week

Week of March 29                      Presentation!

**\*Presentation on 20 Wind Chamber Works for winds alone or with other instruments (20%)**

Week of April 5                      Wrap-up