Class Times and Locations:
Day and Time TBD (TC 112)

Instructors:
Dr. Colleen Richardson
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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**

**Wind Band/Ensemble Resources**
Other Resources

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:
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:
Works:
Gossec, François Joseph  Military Symphony in F (1793-94)
Catel, Charles Simon  Symphonie Militaire (1795)
Jadin, Hyacinthe  Overture in F (1795)
Jadin, Louis  Symphonie fur Bläsinstrumente (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  Rondino, WoO 25 (ca. 1793)
Beethoven, Ludwig Van  March No. 1 in F, WoO 18 (1809)
Donizetti, Gaetano  March for the Sultan Abdul Medjid (ca. 1832-1836)
Rossini, Gioacchino  March for the Sultan Abdul Medjid (ca. 1851)
Wagner, Richard  Trauersinfonie (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  Wood-up Quick Step (Musician’s Companion, 1844)

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.
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:**  
**Works:**  
- Holst, Gustav  
  *First Suite in E-flat, Op. 28, No. 1* (1909)  
- Holst, Gustav  
  *Second Suite in F, Op. 28, No. 2* (1911)  
- Vaughan Williams, Ralph  
  *English Folk Song Suite* (1923)  
- Vaughan Williams, Ralph  
  *Toccata Marziale* (1924)  
- Jacob, Gordon  
  *An Original Suite* (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  
  *Hill Song No. 1* (1902)  
- Grainger, Percy Aldridge  
  *Hill Song No. 2* (1907)  
- Grainger, Percy Aldridge  
  *The Gum-Suckers’ March* (1905-1911)  
- Grainger, Percy Aldridge  
  *Colonial Song* (1918)  
- Grainger, Percy Aldridge  
  *Australian Up-Country Tune* (1905, 1928)  
- Grainger, Percy Aldridge  
  *Lincolnshire Posy* (1937)

**Week of January 27**  
**Guest Lecturer: Dr. Lauren Reynolds**

**Week of February 3**  
The 20s: Varèse and Duchamp  
**Works:**  
- Varèse, Edgard  
  *Octandre* (1923)  
- Varèse, Edgard  
  *Hyperprism* (1923)  
- Varèse, Edgard  
  *Intégrales* (1925)  
- Varèse, Edgard  
  *Ionization* (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  
  *Hammersmith, Op. 52* (1931)  
- Respighi, Ottorino  
  *Huntingtower Ballad* (1932)  
- Honegger, Arthur  
  *La Marche sur la Bastille* (1937)
Week of March 2  The 40s
Works:
  Schoenberg, Arnold  Theme and Variations, Op. 43a (1943)
  Milhaud, Darius  Suite Française, Op. 248 (1944)
  Bennett, Robert Russell  Suite of Old American Dances (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  La Fiesta Mexicana (1949)
  Hindemith, Paul  Symphony in B-flat (1951)
  Gould, Morton  Symphony No. 4 “West Point” (1952)
  Persichetti, Vincent  Symphony No. 6, Op. 69 (1956)
  Giannini, Vittorio  Symphony No. 3 (1959)

Week of March 30  Wrap-up
Presentation of Annotated Bibliography
… to be continued next year 😊