

The University of Western Ontario  
Don Wright Faculty of Music  
**M9516y Seminar in Instrumental Conducting I**  
**2021-2022**

Class Times and Locations:

Day and Time TBD (TC 112)

Instructors:

Dr. Colleen Richardson

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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 middle of the 20<sup>th</sup> Century. 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.

**Enrollment Restrictions:**

Enrollment in this course is restricted to graduate students in the Masters of Music Performance (Wind Conducting) Program, as well as any student who has obtained special permission to enroll in this course from the course instructor as well as the Graduate Chair (or equivalent) from the student's home program.

**Course Learning Outcomes/Objectives:**

- By the end of this course, students will create a chronological list of historical wind band works, and discuss their relevance, and or reason for inclusion.
- By the end of this course, students will be able to identify specific compositional devices, and how they are applied by different wind band conductors.
- By the end of this course, students will be able to describe various important historically important moments within the wind band history.

**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.

## 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.

## Readings/Materials:

Required readings are specified within the tentative Schedule below.

Scores/recordings for class discussions should be checked-out of the Music Library and brought to class.

**Participation and Attendance Policy:** Presentations and class discussions are a vital part of this seminar. Attendance is expected. 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.

The University's statement on Accommodation for Medical Illness maybe found at:

[https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/accommodation\\_illness.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_illness.pdf)

The Graduate Program in Music recognizes that a student's ability to meet his/her academic responsibilities may, on occasion, be impaired by illness or injury. In order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student's course grade shall be granted only in those cases where there is documentation indicating that the student was seriously affected 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.

Western is committed to achieving barrier-free accessibility for all its members, including graduate students. As part of this commitment, Western provides a variety of services devoted to promoting, advocating, and accommodating persons with disabilities in their respective graduate program. Graduate students with disabilities (for example, chronic illnesses, mental health conditions, mobility impairments) are strongly encouraged to register with Accessible Education Western (AEW), a confidential service designed to support graduate and undergraduate students through their academic program. With the appropriate documentation, the student will work with both AEW and their graduate programs (normally their Graduate Chair and/or Course instructor) to ensure that appropriate academic accommodations to program requirements are arranged. These accommodations include individual counselling, alternative formatted literature, accessible campus transportation, learning strategy instruction, writing exams and assistive technology instruction.

Support Services for graduate students with disabilities can be found here:

<https://grad.uwo.ca/administration/regulations/14.html>.

Students who 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:** 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](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf)

**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.

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## 2021-2022

### Tentative Schedule (Term 1):

Week of September 13      Review of wind repertoire knowledge; Course expectations

Week of September 20      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 27      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 October 4      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 11      The Classical Period; Harmoniemusik

Readings:

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

Works:

Haydn, Joseph	<i>Divertimento in C</i> , Hoboken II: 7 (1760-1762)
Mozart, Wolfgang A.	<i>Serenade No. 12 in C Minor</i> , K. 388 (1782–1783)
Mozart, Wolfgang A.	<i>Serenade No. 10 in B-flat Major</i> , K. 370a (1784)

Week of October 18                      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 25                      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 November 1                      Fall Break; No Classes

Week of November 8                      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 15                      Patrick Gilmore (1829-1892)

**Presentation and handout on Patrick Gilmore and his influence**

Week of November 22                      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 19<sup>th</sup> and early 20<sup>th</sup> 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 29      Catch-up/Review

Week of December 2      Term One Wrap-up  
**Written Test**

**Tentative Schedule (Term 2):**

Week of January 3      Early Twentieth-Century British Wind Band Composers

Readings:

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

Works:

Holst, Gustav      *First Suite in E-flat, Op. 28, No. 1* (1909)  
Holst, Gustav      *Second Suite in F, Op. 28, No. 2* (1911)

Week of January 10      The 20s: Vaughan Williams and Gordon

Works:

Vaughan Williams, Ralph      *English Folk Song Suite* (1923)  
Vaughan Williams, Ralph      *Toccata Marziale* (1924)  
Jacob, Gordon      *An Original Suite* (1928)

Week of January 17      Guest Lecturer: Jacqueline Dawson, University of Manitoba

Week of January 24      The 20s: Varèse and Duchamp

Works:

Varèse, Edgard      *Octandre* (1923)  
Varèse, Edgard      *Hyperprism* (1923)  
Varèse, Edgard      *Intégrales* (1925)  
Varèse, Edgard      *Ionization* (1931)

Week of January 31      The 20s: Stravinsky

**Presentation and handout on the wind works of Stravinsky**

Week of February 7      The 30s

Works:

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

Week of February 14      Grainger (1882-1961)

**Presentation and handout on Grainger and *Lincolnshire Posy***

Week of February 21      Reading Week; No classes

Week of February 28      The 40s...

Works:

Schoenberg, Arnold      *Theme and Variations, Op. 43a* (1943)  
Milhaud, Darius      *Suite Française, Op. 248* (1944)  
Reed, H. Owen      *La Fiesta Mexicana* (1949)

Week of March 7                      The 50s: The First Symphonies

Works:

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

Week of March 14                      EWE and AWSO

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

Week of March 21                      Bennett, Schuman

Works:

Symphonic Songs For Band – Robert Russell Bennett (1958)
George Washington Bridge- Schuman (1950)

Week of March 28                      Wrap-up

**Presentation of Annotated Bibliography**

... to be continued next year ☺