

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 quality wind ensemble/band works.
- 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:

Informal Presentations	20%
Presentations and Handouts	60%
Annotated Bibliographies/Presentation	
20 “New to You” Wind Band Works	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.

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

iii) **Academic Consideration for Student Absences:** Students are responsible for making up any missed classes or assignments as soon as possible. The Graduate Program in Music recognizes that a student's ability to meet their academic responsibilities may, on occasion, be impaired by illness or injury. 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 could not reasonably be expected to meet the 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 are directed to read the Senate policy on accommodation for medical illness at the following website for further details regarding requirements and procedures for the supporting documentation:

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

Whenever possible, students who require academic accommodation should provide notification and documentation in advance of due dates, examinations, etc. Students must follow up with their professors and their Academic Counselling office in a timely manner.

v) **Academic Offences:** 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:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.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) **Accessible Education Western:** 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. The accommodation policy can be found here:

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.

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

ix) **Contingency Plan:** Although the intent is for this course to be delivered in-person, the changing COVID-19 restrictions may necessitate some or all of the course to be delivered 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 assessments affected will be conducted online as determined by the course instructor.

x) **Gender-Based and Sexual Violence:** Western is committed to reducing incidents of gender-based and sexual violence and providing compassionate support to anyone who has gone through these traumatic events. If you have experienced sexual or gender-based violence, either recently or in the past, you will find information about support services for survivors, including emergency contacts at

https://www.uwo.ca/health/student_support/survivor_support/get-help.html. To connect with a case manager or set up an appointment, please contact support@uwo.ca or call 519 661-3568.

x) **Electronic Devices in Classrooms:** The in-class use of electronic devices (other than for instructor-approved in-class uses) is expressly prohibited. Students found guilty of disrupting the class with electronic devices will be asked to leave the class and may be subject to disciplinary measures under the Code of Student Conduct.

Tentative Schedule (Fall 2022):

Week of September 12

Course Expectations

For each concert rotation, please bring a copy of your score for Dr. Richardson to use during lessons, rehearsals, and seminar.

Week of September 19 Concert Rotation 1 Assigned Piece and Video Review

Bring your video, or send a video link, from the SB reading (mac friendly please).

- We will watch the videos for rehearsal choices and ensemble responses.

Present background information on your Concert 1 assigned piece.

- Discuss the challenges in your piece that you have found thus far through your analysis.

Week of September 26 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)

Week of October 3 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 October 10 Concert Rotation 1 Assigned Composer and Video Review

Bring your video, or send a video link, from the SB rehearsal (mac friendly please).

- We will watch the videos for rehearsal choices and ensemble responses.

***Presentation and Handout (your concert 1 assigned composer)**

Week of October 17 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 October 24 Concert Rotation 2 Assigned Piece and Video Review

Bring your video, or send a video link, from the SB reading (mac friendly please).

- We will watch the videos for rehearsal choices and ensemble responses.
Present background information on your Concert 2 assigned piece.
- Discuss the challenges in your piece that you have found thus far through your analysis.

Week of October 31 Fall Break; No Classes

Week of November 7 Vincent Persichetti (1915-1987)

Works:

- Pageant, Op. 59* (1954)
- Psalm, Op. 53* (1952)
- Divertimento, Op. 42* (1950)
- Masquerade for Band, Op. 102* (1965)

Week of November 14 Gorb (b. 1958) and Ellerby (b. 1957)

***Presentation and Handout**

- Adam Gorb – Sidnee
- Martin Ellerby – James

Week of November 21 Olivier Messiaen (1908-1992)

Works:

- Oiseaux exotiques* (1955-1956)
- Couleurs de la Cité Céleste* (1963)
- Et exspecto resurrectionem mortuorum* (1964)

Week of November 28 Karel Husa (1921-2016)

Works:

- Divertimento for Brass and Percussion (1957)
- Music for Prague 1968 (1968)
- Apotheosis of this Earth (1970)
- Smetana Fanfare (1984)
- Etc.

Week of December 5 Joseph Schwantner (b. 1943)

Works:

- | | |
|--------------------|--|
| Schwantner, Joseph | <i>... and the mountains rising nowhere</i> (1977) |
| Schwantner, Joseph | <i>From a Dark Millenium</i> (1980) |
| Schwantner, Joseph | <i>In Evening's Stillness</i> (1996) |

Tentative Schedule (Winter 2023):

Week of January 9 Concert Rotation 3 Assigned Piece and Female Composers

Female composers; bring one piece for each composer (brief intro, then listen and watch):

Jodie Blackshaw (b. 1971)

Nicole Piunno (b. 1985)

Lindsay Stetner (b. 1976)

Present background information on your Concert 3 assigned piece/composer.

- Discuss the challenges in your piece that you have found thus far through your analysis.

Week of January 16

Presentation by Dr. Erik Leung, Oregon State University

Week of January 23 Michael Gandolfi (b. 1956) and Kathryn Salfelder (b. 1987)

Works:

Vientos y Tangos (2004)

Flourishes and Meditations on a Renaissance Theme (2010)

Cathedrals (2007)

Crossing Parallels (2009)

Week of January 30 Concert Rotation 1 Video Review and

Bring your video, or send a video link, from the SB rehearsal (mac friendly please).

- We will watch the videos for rehearsal choices and ensemble responses.

Week of February 6 Black History Month

***Presentation and Handout**

Kevin Day (b. 1996) – Sidnee

Katahj Copley (b. 1998) – James

Week of February 13 Concert Rotation 4 Assigned Piece and Video Review

Bring your video, or send a video link, from the SB concert no. 3 (mac friendly please).

- We will watch the videos for ensemble responses.

Present background information on your Concert 4 assigned piece.

- Discuss the challenges in your piece that you have found thus far through your analysis.

Week of February 20 Reading Week; No Classes

Week of February 27 David Maslanka (1943-2017)

Works:

A Child's Garden of dreams (1981)

Tears (1994)

Mother Earth Fanfare (2008)

Illumination (2013)

Husa (2016)

10 symphonies

Etc.

Week of March 6 Michael Daugherty (b. 1954)

***Presentation and Handout**

José Suñer-Oriola (b. 1964) – Sidnee
Yo Goto (b. 1958) – James

Week of March 13 Michael Daugherty (b. 1954)

Works:

Motown Metta (1994)
Niagara Falls (1997)
Bells for Stokowski (2002)
Alligator Alley (2003)
Ladder to the Moon (2005)

Week of March 20

***Annotated Bibliography “New to You” Repertoire Presentation/Handout.**

Week of March 27 Annotated Bibliography Presentations

TORQ and Viet Cuong residency.

Week of April 3 Wrap-up

Review the Symphonic Band concert video.