

The University of Western Ontario
Don Wright Faculty of Music
M9582a Special Topics: Instrumental Conducting 2022-2023

Class Times and Locations:

Wednesday 8:30-10:20 MB27 (If divided: Section 003 in MB227; Section 004 in MB27)

Friday 9:30-10:20 MB27 (If divided: Section 003 in MB227; Section 004 in MB27)

Instructors:

Dr. Colleen Richardson (Section 004) – Course Coordinator

E-mail Address: cricha33@uwo.ca

Office: TC 112

Phone: ext. 86873

Office Hours: by appointment

Ms. Linda Wharton (Section 003)

E-mail Address: lwharto@uwo.ca

Office Hours: by appointment

Office: TC 317

James Winchell – Graduate Teaching Assistant

E-mail Address: jwinchel@uwo.ca

Office Hours: by appointment

Office: TC 429

Course Description:

An introduction to rehearsal strategies and the fundamentals of conducting. Emphasis will be placed on the terminology, score analysis, and physical dexterity necessary for clear and fluent conducting that is stylistically appropriate. Other pertinent topics will include: the remediation of instrument-specific performance problems; moving from analysis to rehearsing; and affective teaching strategies.

Required Materials:

The M3841a Course Pack.

Battisti, Frank and Robert Garofalo. *Guide to Score Study: For the Wind Band Conductor*. Ft. Lauderdale, Florida: Meredith Music Publications, 1990.

O'Toole, Patricia. *Shaping Sound Musicians*. Chicago: GIA Publications, Inc., 2003.

Instrument (as specified by instructor), stand, metronome, and a tuner

Baton (specifications will be given in class / a representative from L & M will be here Sept. 14)

Readings/Handouts:

The required specific readings for each class are listed on the tentative schedule below.

Resources:

“Professional Resources for the Band Director,” CP41

“Instrumental conducting: Electronic Resource,” CP42

Ms. Wharton’s Video Reviews

Course Reserves:

GIA’s *Teaching Music Through Performance* series (Study Guides and Recordings).

Bruce Pearson’s *Best in Class Book 2 Conductor’s Book*.

O'Toole, Patricia. *Shaping Sound Musicians*. Chicago: GIA Publications, Inc., 2003.

Battisti, Frank and Robert Garofalo. *Guide to Score Study: For the Wind Band Conductor*. Ft. Lauderdale, Florida: Meredith Music Publications, 1990.

Evaluation:

Secondary Instrument Proficiency	10%	Completed by September 30 th
Forum Postings	15%	
Conducting Competency Tests	10%	Due October 7 th and 14 th
Test 2 (Repertoire Based)	15%	Due October 26 th or November 9 th
Score Analysis Project	20%	Due November 18 th
Test 3 (Repertoire Based)	20%	Due November 23 rd or November 30 th
Test 4 (Fermata)	10%	Due December 7 th

Participation and Attendance Policy:

This course will operate as a lab for students to practice and discuss instrumental ensemble techniques. Within this environment, students will be placed in leadership roles that require a professional attitude, including active participation and punctuality. Because class members will function as both teacher/conductor and student/performer, the punctual attendance of every person is expected.

Assignment Deadlines:

- Failure to turn in a scheduled assignment (without documented medical evidence) will result in a mark of zero for that assignment.
- Video assignments must be posted to your private youtube account with a link provided to the instructor by midnight on the due date.
- Late assignments will not be accepted unless you have made arrangements with the instructor prior to the due date.

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:

- September 9 (F) Course expectations: Secondary Instrument Proficiency Test Guidelines; Forum Posting Guidelines
Conducting: Posture; Limb independence/calisthenics; Wrist flexibility/tapping gesture
- Watch
Posture and Stance *Link* (11:58) ... these links are found on OWL
Limb Independence *Link* (3:15)
- Resources
“Focus on Fundamentals,” CP12b (p. 32-35)
“Basic Calisthenics,” CP1 (p. 4-5)
See Feldman videos for help on your assigned instrument:
<https://routledgetextbooks.com/textbooks/9781138921405/instrumentpedagogy.php>
**Always bring the assigned readings and resources to class.*
- September 14 (W) Conducting: Basic terminology; Preparatory beat; Prep practice with instrumentalists; Beat point placement; Legato 4 (no baton); Mirroring in 4
Other: Interpreting percussion rolls (i.e., sticking); Chromatic fingerings
**Instruments needed on Wednesdays unless otherwise stated.*
(Prepare *Best in Class* p. 32 Concert B-flat Major Scale; and #68, 84, 21, 56)
- Watch
Basic Terminology *Link* (1:38)
The Prep *Link* (5:38)
Beat Point Placement *Link* (11:25)
- Resources/Bring
“Chromatic Fingerings,” OWL Resource
“Best in Class Bk. 2 Text: Percussion Rolls, p. 240,” OWL Resource

“Sterile patterns,” CP2 (p. 6)

L & M sells batons at 10:00am today

(\$26.00 Visa/MC/Cheque/Cash = Cheques payable to: Long & McQuade Musical Instruments)

- September 16 (F) Conducting: Score orientation; Baton grip; Wrist flexibility/tapping gesture with baton; Legato patterns
- Read/Post
 Battisti Introduction and Step 1 (p. 4–7)
- Watch
 Power Point #1
 The Baton Grip *Link* (3:08)
 Legato in 4; No Baton *Link* (5:49)
 Legato Patterns in 3 and 2 *Link* (6:31)
- September 21 (W) Conducting: Skills required; Philosophy; Musical styles cont.;
 RH Releases (fermata/held vs. continue, re-give, circular); RH dynamics
 Other: Be prepared to play *Best in Class* excerpts: 5, 7, 34
- Watch
 Staccato and Marcato Patterns *Link* (10:10)
 Releases *Link* (3:48)
- Resources/Bring
 “Managing Releases,” CP 2 (p. 7)
- September 23 (F) Conducting: *Apply* and discuss Battisti’s score orientation; Musical styles cont.;
 Mirroring in 2 and 3; Review RH Releases
 Other: Conducting Competency Test 1a and 1b Guidelines
- Read/Post
 Battisti Introduction and Step 1 cont. (p. 8–14)
- Watch
 Power Point #2
 RH Dynamics *Link* (5:52)
- Resources/Bring
 “Managing Releases,” CP 2 (p. 7)
- September 28 (W) Everyone conducts today *Classes divide today! (Section 003 is in MB227)
 Prepare to conduct the following *Best In Class Book 2* excerpts: 5, 7, 34
 Conducting practice suggestions:
- Sing the melody musically, demonstrating exactly how you would like it to sound (i.e., Interpretation: phrasing/breathing, dynamics, style, tempo).
 - Practice your conducting in order to show your interpretation.
 - Practice without looking at the music; look at the musicians!
- September 30 (F) Conducting: Score reading; Score study versus score cramming; Starting on any beat; Practice Conducting Competency Test 1a
Secondary Instrument Proficiency Test Completed!
- Read/Post
 Battisti Step 2 (p. 22–25)

Watch
Power Point #3
Starting on Any Beat *Link* (5:54)
Resources/Bring
“Starting on any beat,” CP 2 (p. 6)

October 1st = OBA’s Online Beginning Band Symposium (Guest Clinician: Brian Balmages)
<https://www.onband.ca/york-oba-beginning-band>

October 5 (W) Conducting: Score analysis = a process for completing an overall analysis of the major structural components; LH cues and nuance gestures; Practice Conducting Competency Test 1a
Other: Test 2 Guidelines; Be prepared to play and conduct *Best in Class* excerpts: 40, 44

Read/Post
Battisti Step 3 (p. 29–32)
Watch
Power Point #4
LH Cues *Link* (5:32)
Resources/Bring
“Conducting Check List” (OWL Resources)

October 7 (F) Conducting: Synthesis analysis (flow charting and identifying texture); Practice Conducting Competency Test 1b
Other: Other: Score Analysis Project Guidelines
Conducting Competency Test No. 1a Due! (patterns/dynamics/mirroring)

Read/Post
Battisti Step 3 cont. (p. 33–35) and p. 53
Watch
Power Point #5

October 12 (W) Everyone conducts today *Classes divide today! (Section 003 is in MB227)
Prepare to conduct and play the following *Best In Class Book 2* excerpts: 40, 44

- Use LH reinforcement for dynamics.
- Plan your releases.

October 14 (F) Conducting: Transposing instruments; Score Analysis Project cont. (harmony)
(Different room: MB140)
Conducting Competency Test No. 1b Due! (LH cues/dynamics)

Read/Post
Battisti p. 72–73; p. 74 (Example 5 only)
Watch
Power Point #6
Resources/Bring
Battisti p. 75 (Example 7: Alto Sax and Bari Sax) and p. 41

October 19 (W) Conducting: Score Analysis Project cont. (historical information); Compound

meters; Compound vs Simple meters; Fractional beat entries
Other: Practice Test 2 repertoire; Transposition practice (bring your test 2 score)

Watch

Compound Meters *Link* (8:03)

Two Beat Preps for Fractional Beat Entries *Link* (5:01)

Resources/Bring

“Fractional Beat Preps,” CP4 (p.8-9)

October 21 (F) Conducting: Fractional beat preparations (one-beat versus two-beat)

Watch

One Beat Preps for Fractional Beat Entries *Link* (4:22)

Resources/Bring

“Fractional Beat Preps,” CP4 (p.8-9)

October 26 (W) **Conducting Test 2 starts**

*Classes divide today! (Section 003 is in MB227)

October 28 (F) Conducting: From analysis to teaching; Asymmetrical meters

Read/Post

“Analysis,” O’Toole ch. 1 (p. 18–24)

Watch

Lopsided Patterns *Link* (6:54)

October 31 – November 4 *Fall Break*

November 9 (W) **Conducting Test No. 2 continues**

*Classes divide today! (Section 003 is in MB227)

November 11 (F) Other: Three broad categories of learning objectives; Long-term vs. short-term outcomes; Resources for determining outcomes; ON Curriculum

Read/Post

“Outcomes,” O’Toole ch. 2 (p. 25– up to p. 31 “Writing Good Outcomes”)

Watch

Power Point #7

November 16 (W) Conducting: Fermatas (Short, Long, and No Caesuras)
Other: Writing Good Outcomes; Bloom’s Taxonomy and it’s relation to action verbs; How do we reach more meaningful affective outcomes; Practice Test 3 repertoire

Read/Post

“Outcomes,” O’Toole ch. 2 (p. 31 “Writing Good Outcomes” to p. 41)

Watch

Fermatas *Link* (14:08)

November 18 (F) Conducting: Review the fermata exercise

Other: Practical considerations for repertoire selection; Test 4 Guidelines
Score Analysis Project due (Based on your Test No. 3 score)

Resources/Bring

“Repertoire Selection,” CP7 (p. 15-18)

Watch

Fermata Exercise *Link* (6:18)

November 23 (W)

Conducting Test No. 3 starts

*Classes divide today! (Section 003 is in MB227)

November 25 (F)

Other: Teaching strategies for different learning modalities; Referring to the Music

Read/Post

“Strategies,” O’Toole ch. 3 (p. 43–49, p. 55 “Take Out the Piece” to p. 56)

November 30 (W)

Conducting Test No. 3 continues

*Classes divide today! (Section 003 is in MB227)

December 2 (F)

Conducting: Review the fermata exercise; Conducting/teaching questions?

December 7 (W)

Test No. 4 (Fermata exercise)

*Classes divide today! (Section 003 is in MB227)

M3841a Instrumental Conducting Repertoire (2022-2023)

Professors: Dr. Colleen Richardson, Ms. Linda Wharton

First Term folders ready by September 7, 2022

Scores on reserve in the library by this same date.

Music Return Date: December 12, 2022

Title:	Composer or Arranger:	MBD #:
Best in Class Book 2	Bruce Pearson	MWP 40*

*Please sign this method book out to the students for the full year (i.e., both terms).

Repertoire Term 1

Conducting Test #2

Enchantment (1:28)	Balmages	2972
Glorioso (1:46)	Smith	3187
To Reach the Summit (1:45)	Oare	2956

Conducting Test #3 and Score Analysis Project

Mythos (2:22)	Bernotas	3253
Pinnacle (2:53)	Grice	2208
The Curse of Tutankhamun (2:48)	Story	3250