

The University of Western Ontario
Don Wright Faculty of Music
M9516 Seminar in Instrumental Conducting I 2026-2027 (Fall and Winter Terms)

Instructors:

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Course Description:

Repertoire knowledge is essential for any wind band conductor/leader. This seminar will study the composers, trends, and compositional traits of the wind band's musical canon starting from the Renaissance to the middle of the 20th Century. Specific pieces and composers will drive the discussion of past and current compositional trends. Students will be assigned, or required to actively seek out, repertoire for presentation./discussion. Each week, students will share their findings, analyses, and rehearsal ideas for a specific composer/work. In addition to a repertoire focus, this seminar will address specific conducting challenges associated with the repertoire.

Course Learning Outcomes/Objectives:

- Students will have a chronological knowledge of historical wind band works, including context, compositional traits, and relevance.
- Students will be able to identify specific compositional devices associated with specific time periods and/or specific composers.
- Students will be able to discuss a variety of compositional devices, and the challenges associated with interpretation, rehearsal, and conducting.
- Students will have improved repertoire analysis skills.
- Students will have an expanded set of rehearsal strategies.
- Students will further build their repertoire of gestures.

Evaluation:

Weekly class preparation/presentations	50%
Conducting Presentations	25%
Choral Collaboration Presentations	25%

Course Materials (M9516 Reserve)

Battisti, Frank and Robert Garofalo. *Guide to Score Study: For the Wind Band Conductor*. Ft. Lauderdale, Florida: Meredith Music Publications, 1990. (M3841a Reserve)

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. (Music Library: Electronic Version)

Feldman, Evan and Ari Contzius. *Instrumental Music Education: Teaching with the Musical and Practical in Harmony*, 4th ed. New York: Routledge, 2025.

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 brought to class.

Participation and Attendance Policy: Presentations and class discussions are a vital part of this seminar. The punctual attendance of every person is expected.

I. Notes:

i) **Course Prerequisites:** Unless you have either the prerequisites for this course or written special permission from your Dean to enroll in it, you may 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.

Enrolment in this course is restricted to graduate students in Music.

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 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, at the following website:

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

iv) **Use of Generative Artificial Intelligence (AI):** The use of generative AI on any assignments or projects in this course will be treated as a scholastic offense (see previous note on Academic Offences).

v) **Mental Health & Wellness:** 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. **Students in crisis in need of immediate care are directed to go directly to Student Health Services in Thames Hall 2170 or to click on the big green “I Need Help Now” button on the Health and Wellness page above.**

vi) Accessible Education (AE)

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 (AE), a confidential service designed to support graduate and undergraduate students through their academic program. With the appropriate documentation, the student will work with both AE 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.

vii) Statement on Gender-Based and Sexual Violence

Western is committed to reducing incidents of gender-based and sexual violence (GBSV) and providing compassionate support to anyone who is going through or has gone through these traumatic events. If you are experiencing or have experienced GBSV (either recently or in the past), you will find information about support services for survivors, including emergency contacts on the Wellness and Wellbeing website: <https://www.uwo.ca/health/gbsv/index.html>

To connect with a case manager or set up an appointment, please contact support@uwo.ca

2026-2027

Tentative Schedule (Term 1):

Week of September 14 Course expectations

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 21 Score Analysis and Rehearsal Preparation

Reading/Questions:

Battisti, Frank and Robert Garofalo. *Guide to Score Study*: Step 3 (pp. 29-35; p. 53).

1. Find at least 3 terms from within these pages with which you are unfamiliar.
 - a. Look up definitions for each. Be sure to check and compare at least 3 music sources.
 - b. Try to put it into your own language (i.e., how you would define this term if asked during rehearsal).
2. Why does Battisti recommend creating a master flow chart?
3. In your opinion, how could the master flow chart help your teaching and conducting?

Week of September 28 Conducting Review (Basics; Fermatas)

Prepare:

Conducting Competency No. 1 and No. 2

Week of October 5

Prepare:

Femata Exercise

Reading/Questions:

“Rehearsals,” Feldman ch. 15 (p. 290 up to “Lesson Planning,” p. 305)

1. We know that macro–micro–macro rehearsal strategies help us avoid mindless repetition:
 - a. How and why should we counteract tendencies toward automaticity?
 - b. Compare the 4 different macro–micro-macro examples. When might you use each example? P. 291-294
2. What does Feldman suggest are some of the benefits of using lots of questions?
3. Provide an example from your experience when an instructor used the Zone of Proximal Development and strategic confusion?

Week of October 12 Fall Break! No Classes

Week of October 19 Giovanni Gabrieli (ca.1554–1612) and Mozart (1756-1791)

David = Gabrieli (Sonata vs. Canzoni)

Laila = Mozart (Serenades)

Week of October 26

Band Music of the French Revolution; La Garde Nationale

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 für Bläserinstrumente</i> (1794)

Early European Bands and Repertoire

Reading:

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 2

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 November 9 Patrick Gilmore (1829-1892); Edwin Franco Goldman (1878-1956)

David = Patrick Gilmore and his influence

Laila = Edwin Franco Goldman and his influence

Week of November 16 Collaboration with Choral Conductors (Friday, Nov. 20th 11:30-1:00)

Prepare:

20 minute presentation/10 minutes of questions

Present score analysis; conducting and rehearsal challenges

Week of November 23 Continuation of Collaboration (Friday, Nov. 20th 11:30-1:00)

Week of November 30 John Philip Sousa (1854-1932); Catch-up/Review

Works:

Sousa's music

Week of December 7 Conducting Review (Assymetric patterns; Slow 6/8; Subdivision)

Prepare to sing/conduct:

Conducting Competency No. 3

Tentative Schedule (Term 2):

Week of January 4

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 January 11 Early Twentieth-Century British Wind Band Composers

Readings:

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

Prepare to sing/conduct:

Holst's Second Suite in F, Movement 3 "Song of the Blacksmith"

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 18

David = Respighi

Laila = Toch

Works:

Toch, Ernst *Spiel Für Blasorchester*, Op. 39 (1926)

Holst, Gustav *Hammersmith*, Op. 52 (1931)

Respighi, Ottorino *Huntingtower Ballad* (1932)

Honegger, Arthur *La Marche sur la Bastille* (1937)

Week of January 25 Grainger (1882-1961)

Prepare to sing/conduct:

Lincolnshire Posy, Movement 5

Be prepared to discuss the piece's origin/background and to sing/conduct this movement.

We will discuss various conducting challenges associated with Lincolnshire Posy.

Week of February 1 WE Cover Conducting Prep

Bring questions

Week of February 8* The 40s...

*Re-schedule/OBA Festival to after reading week.

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 February 15 Reading Week; No classes

Week of February 22 The 50s: The First Symphonies

Works:

Reed, H. Owen	<i>La Fiesta Mexicana</i> (1949)
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 1 Guest: Dr. Jason Noble

Dr. Jason Noble (he/him/his) currently serves as Associate Professor of Music Education at The City University of New York (CUNY), Lehman College, and concurrently serves as a part-time faculty member at New York University and a guest faculty artist at the Manhattan School of Music.

Week of March 8 EWE and AWSO

David: The American Wind Symphony Orchestra (present 1 representative piece)

Laila: The Eastman Wind Ensemble (present one of pieces from the ensemble's discography)

Week of March 15 Collaboration with Choral Conductors (Tuesday 10:30-12:00)

Choral and Instrumental Conductor Groups present a choral transcription for band .

Prepare:

30-40 minute presentation

Present score analysis; conducting and rehearsal challenges

Share resources:

Top 10 choral resources for the band specialist.

Top 10 instrumental resources for the choral specialist

Week of March 22 Collaboration with Choral Conductors (Tuesday 10:30-12:00)

Week of March 29 Persichetti

Works:

Persichetti, Vincent	<i>Pagent</i> , Op. 59 (1953)
Persichetti, Vincent	<i>Psalm</i> , Op. 53 (1952)
Persichetti, Vincent	<i>Divertimento</i> , Op. 42 (1950)
Persichetti, Vincent	<i>Masquerade for Band</i> , Op. 102 (1965)

Week of April 5 Wrap up!