

The University of Western Ontario
Don Wright Faculty of Music
M9570a Advanced Conducting 2022-2023

Class Times and Locations:

Monday	10:30-12:20	MB27
Thursday	9:30-10:20	MB27

Instructors:

Dr. Colleen Richardson

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Office: TC 112

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Office Hours: by appointment

Sidnee McCleod – Graduate Teaching Assistant

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Office Hours: by appointment

Office: TC 411

Course Description:

This course will operate as a learning laboratory where students function as both student and teacher. Topics will include: rehearsal strategies; a review of instrument fundamentals; repertoire; comprehensive musicianship; curriculum planning (e.g., long-term planning, lesson plan development, writing learning objectives, assessment); improvisation and composition; conducting techniques; communication; and organization/administration. Assignments will be practical and relevant to your future work as professional teachers. Students will be asked to teach mini-lessons and demonstrate appropriate rehearsal strategies using repertoire that they will conduct in class. Therefore, this class will build upon the skills and concepts introduced in M3841a and M4840b.

Because this class is part of a sequence designed to prepare students for their teaching practicum as well as professional employment; attendance, punctuality, and active participation are basic expectations.

Required Materials:

Feldman, Evan and Ari Contzius. *Instrumental Music Education: Teaching with the Musical and Practical in Harmony*, 3d ed. New York: Routledge, 2021.

Baton, Instrument (as specified by instructor), and a stand

The class course pack.

Readings/Handouts:

The required readings for specific classes are listed on the tentative schedule below. The textbook pages and the handout number have been specified. Handouts are in the course pack. Please be prepared to answer questions about the readings.

Resources:

Ontario Arts Curriculum Documents

<http://www.edu.gov.on.ca/eng/curriculum/elementary/arts18b09curr.pdf>

<http://www.edu.gov.on.ca/eng/curriculum/secondary/arts1112curr2010.pdf>

<http://www.edu.gov.on.ca/eng/curriculum/secondary/arts910curr2010.pdf>

(Electronic and hard copy)

Evan Feldman's Companion Website
www.routledge.com/cw/Feldman

Course Reserves:

GIA's *Teaching Music Through Performance* series (Study Guides and Recordings where available).
Battisti, Frank and Robert Garofalo. *Guide to Score Study: For the Wind Band Conductor*. Ft. Lauderdale, Florida: Meredith Music Publications, 1990.
Jagow, Shelley. *Teaching Instrumental Music: Developing the Complete Band Program*, 2d ed. Galesville, Maryland: Meredith Music Publications, 2020. (Electronic and hard copy)

Evaluation:

Forum Postings	15%	
Test 1	20%	Starts October 3 rd
Test 2	20%	Starts October 24 th
Test 3 (Creativity Based)	15%	Starts November 14 th
Assessment Project	15%	December 1 st
Conducting Test with SB	15%	Tuesday, December 6 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.

Fall 2022

Tentative Schedule (readings and assignments are listed):

September 8 (H)

Topics: Course expectations; Resources; Conducting review (Patterns; Simple vs. compound meters; Releases)

Other: Test 1 Guidelines; Forum Posting Guidelines

Resources

Evan Feldman's Companion Website

www.routledge.com/cw/Feldman

Feldman's List of Instrument Pedagogy Videos (p. 357)

Conducting Videos (access through OWL)

CBO folders ready for pick-up today (Do you have the correct part for each piece?)

September 12 (M)

Topics: Rehearsal strategies; Errors as a way to improve; Asking Questions;

Conducting/baton needed (Are they fit to be conducted; Subdivision techniques;

Review: Fermatas; M3841a Conducting competency 1a and 1b)

**Always bring the assigned readings and resources to class.*

**Instruments, music stands, and music folders are always needed on Mondays.*

Read/Post

"Rehearsals," Feldman ch. 13 (p. 213 up to "Lesson Planning," p. 225)

Resources/Bring

"Subdivision of Beats," CP26 (p. 121-123)

Wednesday, September 14th

L & M sells batons at 10:00am (outside MB27)

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

- September 15 (H) Topics: Correcting basic rhythm and notes issues; Developing your conductor's ear; Directed listening; Misdiagnosing
- Read/Post
 "Rehearsals," Feldman ch. 13 Part III (p. 238 up to "The Dunning-Kruger Effect," p. 246)
- Resources/Bring
 Your test 1 score
- September 19 (M) Topics: Teaching melodic patterns and literacy; Method books vs. sound-to-symbol; Reinforcing note-names; Conducting (Showing the rhythm; Gesture of syncopation)
- Read/Post
 "Tonality, Melody, and Singing," Feldman ch. 3 (p. 53-58)
- Resources/Bring
 "From the Unknown to the Known," CP 43a
 "Beginning a Kodaly Program with Older Students," CP 30a
 "Sound-to-Symbol in the Beginning Instrumental Classroom," Feldman, ch. 18
 "GOS," OWL Resources (In the M3841a Course Pack)
- September 22 (H) Topics: Structuring the rehearsal; Misconceptions about learning; The testing effect; Interleaved practice; Verbal praise
- Read/Post
 "Rehearsals," Feldman ch. 13 (p. 225 "Lesson Planning" up to the end of p. 237)
- Resources/Bring
 "The Relationship Between Motivation, Assessment, and Planning," CP55 (p.253-254)
- September 26 (M) Topics: Context- and content-based creativity; Harmonic patterns
Other: Test 3 (Creativity) Guidelines
- Read/Post
 "Teaching Improvisation and Composition," Feldman ch. 4 (p. 59-69)
- Resources/Bring
 "Agrell Melody Games," CP 41
 "The Creative Band and Orchestra," CP 12
 "Colgrass' Graphic Notation," CP 44a
 "Developing Musicianship Through Improvisation," CP45 (p. 195-218)
 Jim Karas, "Handout," CP62 (p. 275-280)

September 29 (H) Topics: Differentiated instruction; Creative repetition
Other: Test 2 Guidelines

Read/Post

“Rehearsals,” Feldman ch. 13 Part III (p. 246 “Differentiated Instruction” up to “Additional Ways,” p. 253)

Resources/Bring

”Long-Term vs. Short-Term Rehearsal Strategies,” CP54 (p. 249-252)

October 1 st = OBA’s Online Beginning Band Symposium (Guest Speaker: Brian Balmages) https://www.onband.ca/york-oba-beginning-band
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October 3 (M) **Test 1 Starts!**

October 6 (H) Topics: Motivation; Warm-ups; Remediating common performance deficiencies

Read/Post

“Ideas for Avoiding the Warm-up Rut,” CP40 (p. 152-155)

“Motivation and the Likeability factor,” CP30 (p. 128-129)

Resources/Bring

“Most Common Performance Issues,” CP7 (p. 35-36)

“Focus on Fundamentals—Where to Start,” CP53 (p. 245-248)

“Balance Paradigms,” CP60 (p. 269-272)

October 10 (M) *Thanksgiving! No Class*

October 13 (H) Topics: The spiral curriculum; What to teach—Curriculum; Assessment
Other: SB Conducting Test/Assessment Project Choice Form; Assessment Project Guidelines

Read/Post

“Curriculum, Assessment, and Grading,” Feldman ch. 8 (p. 113 up to “NAfME Core Music Standards,” p. 116; p. 119 “What to Teach” up to “Using Rubrics,” p. 127)

Resources/Bring

“What to Teach,” CP50 (p. 229)

“The New ASBDA Curriculum Guide,” CP51 (p. 230-234)

October 17 (M) **Test 1 Continues!**

October 20 (H) Topics: Written assessment ideas; Declarative and procedural knowledge

Read/Post

“Curriculum, Assessment, and Grading,” Feldman ch. 8 (p. 135 “Writing Assignments” up to “Grading Systems,” p. 144)

Resources/Bring

“Concert Band-Course Outline,” CP13 (p. 48-59)

“Central’s Grade 11 and Grade 9 Course,” CP16a

“HB Beal Samples,” CP17

- October 24 (M) **Test 2 Starts!**
- October 27 (H) Topics: Written assessment ideas continued; Writing outcomes
Other: SB/Assessment Project Choice Form Due
- Resources/Bring
 "Understanding Music-Learning Outcomes," CP48
 "Teaching Objectives, Action Verbs," CP10
- October 31 – November 4 *Fall Break! No Class*
- November 7 (M) **Test 2 Continues!**
- November 10 (H) Topics: Teaching the curriculum through the repertoire
Other: SB Conducting Test Guidelines
- Resources/Bring
 "Selecting and Presenting Music for Teaching Musicianship," CP3 (p. 7-20)
 "Repertoire," Feldman ch. 9 (p. 159 "Teaching the Curriculum through Repertoire," up to the bottom of p. 163)
- November 14 (M) **Test 3 Starts! (Creativity Based)**
- November 17 (H) Topics: Adjusting scores to fit your band; Transcriptions; Festival participation;
Teaching towards appreciation
- Read/Post
 "Repertoire," Feldman ch. 9 (p. 163 "Study Sheets," to the end of the chapter)
- November 21 (M) **Test 3 Continues!**
- November 24 (H) **Test 3 Continues!**
- November 28 (M) Sign-up for a conducting session (15 minutes each); SB conducting test help
- December 1 (H) Topics: Teaching students how to emote; Teaching students how to practice
Assessment Project Due!
- Resources/Bring
 "Setting up for Success," CP56 (p. 255-259)
 "Some Ideas About Interpretation," CP18 (p. 83-86)
 "Stages of Development to Becoming an Expressive Musician," CP19 (p. 87-90)
 "Rehearsals," Feldman ch. 13 (p. 255 "Teaching students Good Practice Habits" to the end of the chapter)
 "Practice Record," CP11 (p. 38)
 Lindahl, CP pages 56-57
 Heidenheim, CP pages 73-76

December 5 (M) Topics: Instrument management; Recruitment; Budgeting; Professional growth

Resources/Bring

“Planning for Professional Growth,” CP47

“Budgeting for your Band Program,” CP61 (p. 273-274)

“High School Needs Assessment,” CP32 (p. 134-140)

“Projected School-Owned-Instrument Needs,” CP36 (p. 141-148)

December 6 (Tuesday) *Conducting Test with SB from 3:30-5:20 (MB227)

December 8 (H) No class (replaced by the conducting test).

M4841A/M9570a Repertoire 2022-2023

First Term folders ready by September 8, 2022

Scores on reserve in the library by this same date.

Music Return Dates:

December 12, 2022

Title:	Composer or Arranger:	MBD #:
Best in Class Book 1	Pearson	MWP35
Basic Training Concert Time Folio	John Kinyon	MBC 15

Test 1

Brother James' Air (2:29)	Wagner	3154
Land of the Silver Birch (2:00)	Court	2210
March of the Irish Guard (2:35)	Ployhar	3152

Test 2

Ancient Voices (3:48)	Sweeney	3106
Dark Adventure (3:23)	Ford	3186
The Burning of the Royal Fortune (3:28)	Meeboer	3181

Test 3 (Creativity/Improvisation Lesson)

M4841a Conducting Test ... with Symphonic Band on Tuesday, December 7th.

Scores should be on reserve, but these parts will not be in your folders.

Kentucky 1800 (4:20)	Grundman	186/3151
Creed (4:28)	Himes	2284
Fire Dance (4:00)	Shaffer	2952