

The University of Western Ontario
Don Wright Faculty of Music
M9516 Seminar in Instrumental Conducting I
2023-2024 (Fall and Winter Terms)

Instructors:

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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 20th 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. When no readings are assigned, students are expected to do their own research in preparation for class discussions.

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 associated with specific time periods and/or specific composers.
- By the end of this course, students will be able to discuss a variety of compositional elements, the challenges associated with those textures, as well as possible interpretive, rehearsal, and conducting approaches.
- By the end of this course, students will be able to outline the instrumental (i.e., orchestration) evolution of the wind band.
- By the end of this course, students will be able to describe various 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%

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.

- When reading, focus on instrumentation, functions, repertoire, and big names/events.

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. The punctual attendance of every person is expected.

I. Notes:**i) 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.

ii) **Grading scale:** A=80-100%, B=70-79%, C=60-69%, F=0-59%.

iii) **Academic Consideration for Student Absence & Missing Work:** Students are responsible for making up any missed classes or assignments as soon as possible.

iv) **Medical Accommodation:** The Graduate Program in Music recognizes that a student's ability to fulfill 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 course grade shall be granted only in 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 who have long-term or chronic medical conditions (physical or mental) that may impede their ability to complete academic responsibilities are directed to seek Academic Accommodation through Accessible Education ([Academic Accommodation for Students with Disabilities](#)).

Whenever possible, students who require academic consideration 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:** 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 or mental distress should refer to Mental Health Support for a complete list of options about how to obtain help: <https://www.uwo.ca/health/psych/index.html>

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. Support services for graduate students with disabilities can be found here:

<https://grad.uwo.ca/resources/regulations/15.html>

viii) Religious Accommodation: Students should consult the University's list of recognized religious holidays (other than statutory 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. The Diversity Calendar from the Canadian Centre for Diversity and Inclusion provides information on multifaith, multicultural and diversity related holidays and observances and links to resources for more information. <https://www.edi.uwo.ca/resources/2816-2023-Diversity-Calendar-PDF.pdf>

ix) Contingency Plan: Although the intent is for this course to be delivered in-person, should any university-declared emergency require 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 course will adapt accordingly. 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.

xi) 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.

xii) Plagiarism Detection Software Usage: All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism, which includes AI writing detection tools. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com (<https://www.turnitin.com/>).

2023-2024

Tentative Schedule (Term 1):

Week of September 11 Review of wind repertoire knowledge; 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.

Repertoire knowledge assessment and discussion.

Week of September 18 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 25 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 2 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 9 The Classical Period; Harmoniemusik

Readings:

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

Works:

Haydn, Joseph *Divertimento in C, Hoboken II: 7* (1760-1762)

Mozart, Wolfgang A. *Serenade No. 12 in C Minor, K. 388* (1782–1783)

Mozart, Wolfgang A. *Serenade No. 10 in B-flat Major, K. 370a* (1784)

Week of October 16 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 *Military Symphony in F* (1793-94)

Catel, Charles Simon *Symphonie Militaire* (1795)

Jadin, Hyacinthe *Overture in F* (1795)

Jadin, Louis *Symphonie für Bläserinstrumente* (1794)

Week of October 23 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 October 30 Fall Break! No Classes

Week of November 6 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 *Wood-up Quick Step* (Musician's Companion, 1844)

Week of November 13 Patrick Gilmore (1829-1892)

James: Presentation and handout on Patrick Gilmore and his influence

Readings:

Foster, "Gilmore Influences a New Era for Bands," ch. 12, pp. 90-103.

Week of November 20 Dr. Edwin Franko Goldman (1878-1956)

Seth: Presentation and handout on Edwin Franco Goldman and his influence.

Readings:

Foster, "Leaders in the late 19th and early 20th Centuries," ch. 14, from p. 132 "Twilight Years" up to "Herbert L. Clarke," p. 134.

Works:

Goldman's concert programs (1942, 1948)

Week of November 27 John Philip Sousa (1854-1932); Catch-up/Review

Works:

Sousa's music

Week of December 4 Term One Wrap-up

Written Test

Fall term concert video review.

Send a video link in advance of class.

Tentative Schedule (Term 2):

Week of January 8 Early Twentieth-Century British Wind Band Composers

Readings:

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

Works:

Holst, Gustav	<i>First Suite in E-flat, Op. 28, No. 1</i> (1909)
Holst, Gustav	<i>Second Suite in F, Op. 28, No. 2</i> (1911)
Vaughan Williams, Ralph	<i>English Folk Song Suite</i> (1923)
Vaughan Williams, Ralph	<i>Toccata Marziale</i> (1924)
Jacob, Gordon	<i>An Original Suite</i> (1928)

Week of January 15 Topic TBD

Presentation by Dr. Danielle Gaudry, McGill University

Week of January 22 The 20s: Varèse and Duchamp

Works:

Varèse, Edgard	<i>Octandre</i> (1923)
Varèse, Edgard	<i>Hyperprism</i> (1923)
Varèse, Edgard	<i>Intégrales</i> (1925)
Varèse, Edgard	<i>Ionization</i> (1931)

Week of January 29 Stravinsky and

James: Presentation and handout on the original wind works of Stravinsky

Seth: Presentation and handout on the Donaueschingen Music Festival

Week of February 5 The 30s

Works:

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

Week of February 12 Grainger (1882-1961)

Conducting Presentations: 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 19 Reading Week; No classes

Week of February 26 The 40s...

Works:

Schoenberg, Arnold	<i>Theme and Variations, Op. 43a</i> (1943)
Gould, Morton	<i>Ballad for Band</i> (1946)
Reed, H. Owen	<i>La Fiesta Mexicana</i> (1949)

Week of March 4 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 11 EWE and AWSO

Seth: Presentation and handout on the American Wind Symphony Orchestra

James: Presentation and handout on the Eastman Wind Ensemble

Week of March 18 Bennett, Schuman

Works:

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

Week of March 25 Topic TBD

Presentation by Gift Fund Guest Katahj Copley on his music!

Week of April 1 Wrap-up

Presentation of Annotated Bibliography