Class Times and Locations:
Wednesday 8:30-10:20 (Section 003: MB227, Section 004: MB27)
Friday 9:30-10:20 (Section 003 and 004: MB27)

Instructors:
Dr. Colleen Richardson – Course Coordinator
E-mail Address: cricha33@uwo.ca Office: TC 112 Phone: ext. 86873
Office Hours: by appointment

Mrs. Linda Wharton
E-mail Address: lwharto@uwo.ca Office: TC 317
Office Hours: by appointment

Ms. Jessica Puskar – Graduate Teaching Assistant
E-mail Address: jpuskar2@uwo.ca Office: TC 335
Office Hours: by appointment

Course Description:
The first term of this course is an introduction to rehearsal strategies and the fundamentals of conducting. Emphasis will be placed on the remediation of instrument-specific performance problems, modeling, terminology, score analysis, and the physical dexterity necessary for clear and fluent conducting that is stylistically appropriate.

During the second term, students will continue building upon their newly acquired skills. Class discussions and course work will broaden to include a more pedagogical and organizational focus. Topics will include, but are not limited to: the sound-before-symbol rehearsal process, choosing repertoire, programming for comprehensive musicianship, beginning band techniques, writing objectives, assessment ideas, and resources for the instrumental music educator.

Required Materials:
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. 13)
Handouts (posted on Owl)

Readings/Handouts:
The required readings for specific classes are listed on the tentative schedule below. The textbook or the handout has been specified. Handouts are available from OWL. Please be prepared to answer questions about the readings.

It is recommended that ALL handouts be downloaded and printed-off at the START of the year and put into your Rehearsal/Teaching Strategies Portfolio.
First Term Evaluation:
Class Participation and Performance 10%
Secondary Instrument Competency 7.5% Sign-up for a time: September 25 or 26
Conducting Patterns Competency 7.5% Sign-up for a time: October 16 or 17
Transposition Quiz 5% Friday, November 10
Teaching/Conducting Tests 30%
Self-evaluations (Tests 1 and 2) 5%
Score Analysis Project 20% Due Friday, November 17
First Term Exam 15%

Second Term Evaluation:
Class Participation and Performance 10%
Teaching/Conducting Tests 40%
Self-evaluations (Tests 3, 4, 5, and 6) 5%
Repertoire Resource List 7.5% Due Friday, March 2
Conducting Exam Project 15% Due Friday, March 24
Rehearsal/Teaching Strategies Portfolio 7.5% Due Friday, April 6
Conducting Exam 15%

First and second term grades will be averaged together to calculate your final grade for this course.

Grading Scale:
A+ 90 – 100
A  80 – 89
B  70 - 79
C  60 – 69
D  50 – 59
F Below 50, or assigned when course is dropped with academic penalty, or with 7+ unexcused absences (see attendance policy below)

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. Participation/attendance is 10 percent of your grade (i.e., 5% per term). An unexcused absence will result in a loss of 5 marks for that term (i.e., 2.5% for the year). Therefore, two absences in one term equals a loss of all participation/attendance marks for that term (i.e., a loss of 5% for the year).

Failure to appear for a scheduled conducting session (without documented medical evidence) will result in a mark of zero for that conducting test/exam. Only if proper medical documentation is provided will an attempt be made to reschedule the performance. However, the rescheduling of conducting tests/exams is not guaranteed.

Absences are excused for the following three reasons:
1) official UWO business that has been approved by Dr. Richardson or Mrs. Wharton
2) death in the student’s family
3) severe illness of the student or a member of the student’s family
All other absences will be considered on a case-by-case basis.

Tardiness:
Arriving late for two classes is equivalent to one unexcused absence (i.e., the loss of 2.5% for the year).
The University’s policy on Accommodation for Medical Illness may be found under “Rights and Responsibilities” at: http://www.uwo.ca/univsec/academic_policies/index.html

The University has a new policy on Accommodation for Medical Illness, which states that “in order 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 was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities. Documentation shall be submitted, as soon as possible, to the appropriate Dean’s office…” (i.e., the Associate Dean, Graduate Studies).
This same policy applies for work representing less than 10% of the student’s overall grade.

“Students that 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.”
Western has a new Wellness Education Centre located in UCC, room 76.

Plagiarism:
Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations.

“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:
http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

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."

The prerequisites for M3840 are Secondary Instrument Classes (either Brass or Woodwind Techniques).

Guest:
Bert Langeler, “Bridging the Gaps” in the world of wind music
Bert Langeler received his bachelors and masters degrees in trumpet and wind band conducting from the Conservatorium in Tilburg (NL) and at the Estonian Musica and Theatre Academy in Tallinn (Est), in 2011. Additional courses followed with Jan Cober (NL) and at the University of North Texas (USA) with Eugene Migliario Corporon and Dennis Fisher. Besides having conducted several wind bands, Langeler has been active as a lecturer, a brass & winds teacher, an organizer of international events, an arranger, a manager, a consultant, and as a facilitator for more than 30 years throughout The Netherlands and abroad. After his move to Estonia in 2008, he continued his activities from his new homeland.

Langeler’s current job in Estonia consists of teaching and conducting at the Viljandi Music School and working on special projects towards the development of wind bands in the Northern European region. Besides this, he is the director of the GMF Baltic States OÜ, a national & international organization of exchanges, musical projects and music consultancy; and works as an adjudicator, facilitator, arranger, and publisher. Langeler guest conducts, offers brass & wind teacher pedagogy lectures, and leads exchanges with bands to different countries, such as Spain, Germany, USA, Lithuania, Estonia, Latvia, United Kingdom, Ukraine, Argentina, Colombia, Malta, Costa Rica, Israel, Slovenia, Finland, Sweden, Switzerland, Austria, and Africa.

In Estonia, Langeler developed the annual summer festival "Võsu Viis" and commissions new works for wind orchestra and fanfare orchestra from international composers. Through Langeler’s initiative, the Baltic Wind Band Academy was established in 2014; bands from Estonia, Latvia and Lithuania participate during the summer sessions. In 2015, he received his diploma for the Suzuki Trumpet Course in Sweden.
Term 1 (2017-2018)

Tentative Schedule:

September 8 (F)   Course expectations; Philosophy; Posture; Movement exercises; Guidelines for the Rehearsal/Teaching Strategies Portfolio

*CBO folders ready for pick-up today*

*(Check the repertoire list on Owl = Do you have the correct parts for all of the Term 1 pieces?)*

September 13 (W)  Conducting: Basic terminology; Preparatory beat; Beat patterns; Baton grip;
Rehearsal: Focus on Fundamentals—Where to Start; Tone
Other: Secondary Instrument Proficiency Test guidelines and sign-up

Readings

“Tone Quality,” Jagow ch. 6 (p. 34-44)

*Always bring textbooks and any previously assigned handouts to class… cont.
*Instruments needed every Wednesday (unless otherwise notified)!
*L & M sells batons at 8:30am ($20.00 Visa/MC/Cheque/Cash)*

September 15 (F)  Conducting: Starting and stopping on any beat; Musical styles
Rehearsal: Fundamentals continued; Balance and Blend

Readings

“Balance and Blend,” Jagow ch. 7 (p. 46-56)

*Bring*

“Conducting Musical Styles,” HO 3
“Suggested Reference Materials,” HO 1

September 20 (W)  Conducting: Musical styles continued
Rehearsal: Fundamentals continued; Pitch and intonation

Readings

“Pitch/Intonation,” Jagow ch. 8 (p. 57 up to the end of p. 59; p. 69 “Tuning the ensemble” up to the end of p. 79)

*Bring*

“Conducting Musical Styles,” HO 3

September 22 (F)  Conducting: Cues and left hand gestures
Rehearsal: Articulation and style

Readings

“Technique, Style and Articulation,” Jagow ch. 12 (p. 105-109)

September 25 or 26 (Monday or Tuesday) Secondary Instrument Competency Playing Test
September 27 (W)  Conducting: Score study; Left hand gestures cont.
Everyone conducts (Best in Class Book 2: 44, 62, 88, 89, 96, 99, 104, 115)

Readings
Battisti Introduction and Step 1 (p. 4–9)

September 29 (F)  Conducting: Asymmetrical and changing meters; Score study cont.

Readings
Battisti Step 2 (p. 22–25)

October 4 (W)  Test No. 1 (Best in Class Book 2: 44, 62, 88, 89, 96, 99, 104, 115)
Classes divide today!

October 6 (F)  Conducting: Fractional beat preparations; Score study cont.
Other: Score Analysis Project guidelines (flow chart 1st)

Readings
Battisti Step 3 (p. 29–35) and p. 53

Bring
“Fractional Beat Preps,” HO 4

October 9 – 13  Fall Break

October 16 or 17 (Monday or Tuesday) Conducting Pattern Competency Test

October 18 (W)  Conducting: Fractional beat preparations continued; Score Analysis Project cont.
(Identifying texture, form, etc.)
Rehearsal: Rehearse Test 2 music

October 20 (F)  Conducting: Interpretation; Score Analysis Project cont. (harmony)

Readings
Battisti Step 4 (p. 54-56)

Students scheduled to do Test 2 on November 1st must have sung/conducted through their score for Ms. Puskar by Tuesday, October 24th!

October 25 (W)  Conducting: Transposing instruments
WE Tour
Rehearsal: Rehearse Test 2 music

Bring
Battisti p. 30 and 41

October 27 (F)  Rehearsal: From analysis to teaching
WE Tour
Readings
“Analysis,” O'Toole ch. 1 (p. 3–24)
November 1 (W) **Test No. 2 Starts**  
**Self-evaluation for Test No. 1 due**  
*Classes divide into sections on Wednesdays (unless otherwise notified)!*

November 3 (F) **OMEA Conference, Dearhurst (November 2-4) No Class**

November 8 (W) Test No. 2 continued

November 10 (F) **Transposition Quiz**  
Rehearsal: Identifying “the new”  
Other: Repertoire Resource List guidelines

*Bring*  
“Repertoire Resource List Sample,” HO 6  
You will need your score from test 2

November 15 (W) Conducting: Fermatas  
Rehearsal: Teaching rhythmic independence; Rehearse First Term Exam music

Readings  
“Teaching Students to be Rhythmically Independent,” HO 13  
*Bring*  
“A Little Concert Suite,” HO 14 ... *cont.*  
“Exercises in Eighth Notes,” HO 15  
“Blackwater Study Guide,” HO 16

November 17 (F) Conducting: Review fermata exercise  
Rehearsal: Creating a sequenced rhythm curriculum  
**Score Analysis Project due**

*Bring*  
“Teaching Students to be Rhythmically Independent,” HO 13  
“A Little Concert Suite,” HO 14  
“Exercises in Eighth Notes,” HO 15  
“Blackwater Study Guide,” HO 16

November 22 (W) **First Term Exam Starts** (Modelling on your secondary instrument required)  
**Self-evaluation for Test No. 2 due**

*Second Term CBO folders ready for pick-up today (Check against part assignments on Owl)*

November 24 (F) Conducting: Review fermata exercise  
Rehearsal: Ensemble pulse, entrances, and releases; Pencil use

Readings  
“Pulse and Rhythm,” Jagow ch. 9 (p. 80 up to “PULSE AND BEAT” p. 81; p. 83 “RHYTHMIC MATRIX” up to end of p. 91)

November 29 (W) First Term Exam Continued
December 1 (F)  Rehearsal: Long-term rehearsal strategies; Building technique and conceptual knowledge

*Bring*
“Rehearsal Strategies,” HO 12a

December 6 (W)  First Term Exam Continued

December 8 (F)  Rehearsal: Short-term rehearsal strategies/Rehearsing the piece; What to do when you don’t know where to start; Feedback before repetition

*Bring*
“The Rehearsal Hierarchy,” HO 31
“Rehearsal Strategies,” HO 12a

Please don’t return First Term music until ALL conducting exams are finished!
Remember to KEEP YOUR BEST IN CLASS BOOK!

---

**Term 2 (2017-18)**

**Tentative Schedule:**

January 10 (W)  **Test No. 3 (Fermata exercise)**

January 12 (F)  Rehearsal: Sound-before-Symbol

*Readings*
“From the Unknown,” HO 10a

*Bring*
Instruments

January 17 (W)  Guest: **Bert Langeler (see bio)**

January 19 (F)  Guest: **Langeler; Choosing repertoire; Practical considerations for repertoire selection**

*Bring*
“Repertoire Selection,” HO 7

January 24 (W)  **Test No. 4 Starts**

*Self-evaluation for Test No. 3 due*

January 26 (F)  Other: ON Guidelines; Hand out Test 6/Exam Choice Forms

*Readings*
“Outcomes,” O’Toole ch. 2 (p. 25–41)

January 31 (W)  **Test No. 4 Continued**
February 2 (F)  Rehearsal: Writing Objectives  
Other: Test 6/Exam Choice Forms due

Readings
“Writing Objectives,” HO 11a

February 7 (W)  **Test No. 5 Starts** (Include a sound-before-symbol activity)  
**Self-evaluation for Test No. 4 due**

February 9 (F)  Rehearsal: Teaching Strategies  
Other: Conducting Exam Project guidelines

Readings
“Strategies,” O’Toole ch. 3 (p. 43–67)

February 14 (W) Test No. 5 Continued

February 16 (F) Other: Assessment ideas; Conducting Exam Project cont.; Fill out the Instruments Played/Instruments Available survey

Readings
“Assessment,” O’Toole ch. 4 (p. 69–99)

Bring
“CJS Exam and Project,” HO 27  
“Jazz and Copland Worksheets,” HO 29

February 19 – 23 Conference Week!

February 28 (W) Other: Assessment and Writing outcomes

Bring
“Writing Objectives,” HO 11a  
“Evaluation Tools-Farrell,” HO 18  
“Sample History and Theory Worksheets,” HO 26

March 2 (F)  Rehearsal: Beginning heterogeneous band class demonstration  
**Repertoire Resource List due**

Read
“Too Many Saxes,” HO 19b

March 7 (W) Test No. 5 Continued

March 9 (F) Rehearsal: Beginning band demonstration continued

Bring
“Oboe, Bassoon, Clarinet Starter Kit,” HO 21  
“Beginning Band Sequence Sample Time Line,” HO 20  
“Standard of Excellence Band Instrumentation,” HO 39
March 14 (W)  **Test No. 6 Starts** (based on at least one learning objective)  
**Self-evaluation for Test No. 5 due**

March 16 (F)  Other: Organization and administration; The relationship between motivation, assessment, and planning

*Bring*

- “Motivation, Assessment, Planning,” HO 17a
- “CJS Band Syllabus,” HO 34
- “Lucas Worksheet/Syllabus Samples,” HO 35

March 21 (W)  Test No. 6 Continued

March 23 (F)  Beginning band class review/discussion  
**Conducting Exam Project due**

*Bring*

- “Setting up for Success,” HO 19a
- “Beginning Band Worksheets,” HO 28
- “Ensuring Success When Matching Beginners with Instruments,” HO 23
- “Developing Successful Beginning Band Students,” HO 24

March 28 (W)  Test No. 6 Continued

March 30 (F)  **Good Friday**  No Class

April 4 (W)  **Conducting Exam Starts**
**Self-evaluation for Test No. 6 due**

April 6 (F)  Organization and administration cont.; Wrap-up; Bring questions/concerns  
**Rehearsal Portfolio Due**

*Bring*

- “Thoughts on Teaching,” HO 36
- “Electronic Resource list,” HO 42

April 11 (W)  Conducting Exam Continues
M3840 Instrumental Ensembles Techniques Repertoire (2017-2018)

Professors: Dr. Colleen Richardson, Mrs. Linda Wharton

First Term folders ready by September 8, 2017
Scores on reserve in the library by this same date.
Note: All of the scores will also available electronically.

<table>
<thead>
<tr>
<th>Title:</th>
<th>Composer or Arranger:</th>
<th>MBD #:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Best in Class Book 2</td>
<td>Bruce Pearson</td>
<td>MWP 40*</td>
</tr>
</tbody>
</table>

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

Repetoire Term 1
Conducting Test #2

Enchantment (1:28)  Balmages  2972
A Song for Peace (2:21)  Swearingen  2958
To Reach the Summit (1:45)  Oare  2956
Land of the Silver Birch (1:44)  Court  2210

First Term Conducting Exam (Modelling on your secondary instrument required)

Canticle (2:45)  Wagner  2971
Distant Horizons (2:40)  Sweeney  2959
Two British Folksongs (3:08)  Del Borgo  2193

Second Term folders ready by November 24, 2017
Scores on reserve in the library by this same date.

Repetoire Term 2

Test 4

A French-Canadian Suite (I/II = 2:34 or II/III = 2:11)  MacLaughlan  2209
Joy (2:22)  Ticheli  2192
Meadowlands (2:30)  James MacBeth  1048
Modal Song and Dance (2:53)  Del Borgo  2957

Test 5 (Include a sound-before-symbol activity)

Fanfare, Ode and Festival (4:30)  Margolis  1986
Creed (4:28)  Himes  2284
A Quiet Rain (4:00)  Cummings  2236

Test 6 and Exam and Conducting Exam Project (List your first and second choices)

Fire Dance (4:00)  Shaffer  2952
Overture on a Minstrel Tune (4:07)  LaPlante  1972
Kentucky 1800 (4:20)  Grundman  186