I. Supplemental Texts: Battisti, Frank *The Winds of Change*, Battisti, Frank *The Twentieth Century American Wind Band/Ensemble*, Garofolo, Robert *Masterworks for Band* vols. 1 - 2, Corporon Eugene et. al. *Teaching Music Through Band Performance* vols. 1 – 8 Students may use “Spotify” and NAXOS to locate all required listening (or any other music program that contains the required listening. YouTube is a good resource, (just make sure that the performances are of significant quality).

II. Course Requirements:

1. Class Attendance – Class meets three times weekly, however any unexcused absences more than two will result in an automatic lowering of the grade one letter. Excused absences must be called in to Dr. Greig in advance. The student is responsible for all material covered in the class missed.

2. Class Notes- Students must take notes as these notes will be the review for the multiple tests throughout the semester. Notes may be checked at any time by the instructor.

3. Tests and Quizzes – A majority of all of the work will be listening and research of specifically assigned pieces. Students will be responsible for presenting their assigned pieces via (PowerPoint or some similar technology). In each presentation, the student will give a brief bio of the composer, information on the significance of the work and a correlation between any historical events during the time of the composition (may be directly related to the piece or simply information to connect historical context)

There will be numerous listening quizzes throughout the semester. All tests will combine listening and significant information (*factoids*) for pieces played.

4. Content – A correlative history of band music and significant events related its development are covered. The class also examines the development of the wind band and wind instruments, and key musical initiatives related to music in the public schools. Students will research and present the significant, classic band repertoire as well as new significant works and their composers.

III. Grading Scale: (%)
- 93 – 100 = A, 90 – 92 = A-, 84 – 89 = B, 80 – 83 = B-, 74 – 79 = C
- 70 – 73 = C-, 64 – 69 = D, 60 – 63 = D-, 59 and below = F

IV. Outcomes and Assessment. Students will develop and demonstrate an understanding and knowledge of the pinnacle works for wind ensemble and their composers. Students will also reinforce the history of the band instruments previously achieved in the various pedagogy coursework. Students will demonstrate their ability to research assigned works through multiple presentations throughout the semester. Multiple listening quizzes will allow the students the opportunity to demonstrate their aural acuity and retention of the materials covered within the class. Students will be responsible for presenting the pieces to the class using technology. Students will use varied technologies, including but not limited to PowerPoint, Spotify, Naxos. All of these assignments are graded on a presentation Rubric. Presentations will be graded not only on content, but organization, engagement as well.

Students will be assessed by multiple means including: 30% presentations, 60% quizzes and exams, 10% participation in class discussions.

V. Academic Integrity – This policy is readily available in the First-year guide (pg. 159) as well as the Student Handbook (pg. 22) and on the Westminster College web-site. You should become acquainted with this policy.
**VI. Students with Disabilities** - Westminster College is committed to providing services and support for students with physical, psychological, visual, hearing or learning disabilities as defined by the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. All students who seek accommodations for diagnosed disabilities should contact the director of the Office of Disability Resources for further information.

**Rationale:** Future instrumental music educators and bands need to understand both the pinnacle works and the development of the band (wind) ensemble to provide necessary information and appropriate performance practice techniques to their ensembles. In today’s schools, the band is the primary instrumental ensemble. At Westminster, this course and the college bands are the only places where Band music is covered. Additionally, related to contemporary music, bands (wind ensemble) enjoy the richest amount of new and intriguing music being composed. As this music is rarely if ever covered in music history courses, there is a void in most music preparation programs related to this significant component. Students need to become familiar with composers and conductors who have and are shaping the wind ensemble and symphonic band world.

**Course topics:** History of the wind band, Pinnacle works and composers, the development and refinement of wind instruments in the 19th century, contemporary composers and the direction of the modern wind band, quality music for young or inexperienced bands. Composer Characteristics- what identifies a composer’s sound. Students will also learn about the development of band instruments throughout the 19th Century.

This course will have a great deal of listening along with listening quizzes. You should download the *Spotify App.* as a majority of all music covered may be found here. There is a free option for this. Naxos has also proven valuable as well as other typical search functions. Listening should not be a labor but be an enlightening experience. Those in the class should listen because they WANT to not because they HAVE to. Be prepared to discuss what you hear, what makes a piece unique.

**Assignments:** 1. Stylistic traits in prominent composers; 2. The precursory composers who contributed to instrumental music ensembles (Gabrieli, Mozart, Beethoven); 3. The bands’ emergence from Harmoniemusik and the National Guard Band of Paris; 4. The Young Composers Project /Contemporary Music project; 5. the influence of the 19th century instrumental inventors and innovators, British Band Masters; 6. Pinnacle works from the 1950’s and 1960’s.; 7 Names of current, prominent wind composers.

**Assignment/ Presentation planning** - Think of the information in chronological order. Make sure that you are aware of the selections, composers and additional information as it relates to the historical time period. Become familiar with Power Point, or other presentation-type programs, to format your presentations.

Time permitting, we will also discuss the important music at the grade 3-4 level, (music most performed by high school bands)

**Synthesis/Transfer** – Students will draw on ensemble experiences as they relate to composers, styles and eras covered in the class. Students will be able to identify composers, pieces and related works based on their knowledge of composer style, instrumentation and genre. Those students involved in our band program will be able to transfer listening from assigned pieces to critical listening in ensemble rehearsal.
Work – Students will research composers and selections from the timeline and present information to the class. Students will be graded using the presentation rubric below. Each student will be responsible for numerous presentations throughout the semester (number of presentations governed by class size). Students are then responsible for sharing all presentations to all class members and the professor. This will provide each student with a comprehensive list of composers, research and listening opportunities at the conclusion of the semester. This is a part of the final, and each student’s “Band Repertoire Compilation” will be checked by the professor at the end of the semester.

Listening exams – There will be a minimum of six listening exams per semester. Students will be required to name the composition, composer, date of publishing, movement (if it is a multi-movement composition) and multiple facts about composer and/or composition.

Presentation Rubric
Band Literature, MUS 168
Categories of evaluation for each presentation

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<thead>
<tr>
<th>Demonstrates</th>
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<tbody>
<tr>
<td>Exceptional</td>
<td>Very Good</td>
<td>Above Average</td>
<td>Below Average</td>
</tr>
<tr>
<td>Skill/Prep</td>
<td>Skill/Prep</td>
<td>Skill/Prep</td>
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<tr>
<td>12-11 pts</td>
<td>10-8 pts</td>
<td>7-5 pts</td>
<td>4-1 pts</td>
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Name ______________________, Composition/Composer ______________________

Content – (is the information appropriate given the topic) included: Dates of Composer, Date of Publication, Minimum of 5 “key” points related to the composition (what makes it significant), Lists of other compositions.

Timing – Presentation reached minimum of five minutes, excluding playing of recording (excerpt)

Organization - (flow, hierarchy, point 1-2-3-4 etc, format)

Engagement - (did you hold the attention of the listener, do you believe what you are saying)

Creativity – (5 Points) (what makes you or your content stand out, unique)