MUSC 4981
WIND ENSEMBLE LITERATURE AND CONDUCTING
UNIVERSITY OF WEST GEORGIA—DEPARTMENT OF MUSIC

COURSE SYLLABUS

Instructor: Dr. Josh Byrd
Office: HUM 340
Phone: 678-839-6267
Email: jbyrd@westga.edu

Term: Fall 2014
Class Times: Arranged
Location: HUM 340
Office Hours: By Appointment

Course Description:
This class deals with the history of the Wind Band specifically through repertoire, genres, instrumentation, and conducting techniques.

Please note that the information contained in this syllabus may be altered by the instructor at any point during the semester in order to adapt to the pace or needs specific to the current class.

Class Objectives:
The primary objective of this class is to develop a thorough understanding of the depth of the music for winds and percussion in the Wind Band setting through a number of historical and stylistic periods.

1. Understand the history of the wind band’s development through instrumentation and repertoire in civic, church, and court settings
2. Describe the development of wind and percussion instruments as well as the functions each has served over the course of history
3. Detail important composers from each style period essential to the wind band’s growth
4. Identify specific composer styles and sounds
5. Program for wind bands (accommodating ability level and thematic approaches)
6. Study and conduct two masterworks (one full ensemble, one chamber) in detail to gain a better understanding of the best the wind band repertoire has to offer

Required Materials:

1. Baton
2. Assigned scores and recordings
3. Whitwell, A Concise History of the Wind Band
5. Nicholson, A Guide to the Top 100 Works in Grades IV, V, VI
6. Metronome
7. Pencil/paper/colored pencils and pens
8. Notebook for compiling handouts

Class Activities:

1. History (Whitwell)
2. Score study/listening (most scores available on IMSLP; recordings available on YouTube)
3. Preparation of assigned masterworks
4. Programming projects
5. Masterwork Assignments (works found in the Nicholson text)
6. Conducting submissions (both live and recorded)
**Attendance Policy:**
Do not miss class or arrive late. If you must miss, please email Dr. Byrd at least one day in advance. Excused absences (illness, etc.) must be documented and approved by the instructor; students are allowed one unexcused absence for the entire semester. Subsequent unexcused absences will result in a five percent drop (A to A-, etc.) for each class missed. Should a student not be able to attend a class, he/she is responsible for the information and assignments covered in class. Presentations and assignments must be submitted at the beginning of class. Written work should be typed unless otherwise noted.

**Student Expectations:**
Because this is a hands-on course, attendance and participation are vital for student success. All assignments must be completed and turned in on time. Late work will rarely be accepted. Make up exams will only be given for excused absences. Please use UWG email for all electronic communication.

**Evaluation:**
Students are graded on the quality of work done on assignments, exams, projects, and their ability to articulate concepts and philosophies both verbally and in writing. The following formula will be used to determine your semester grade:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listening exams</td>
<td>30%</td>
</tr>
<tr>
<td>Masterwork preparation</td>
<td>25%</td>
</tr>
<tr>
<td>Programming projects</td>
<td>10%</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>10%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>20%</td>
</tr>
</tbody>
</table>

**Grade Scale:**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>90-100%</td>
</tr>
<tr>
<td>B</td>
<td>80-89%</td>
</tr>
<tr>
<td>C</td>
<td>70-79%</td>
</tr>
<tr>
<td>D</td>
<td>60-69%</td>
</tr>
<tr>
<td>F</td>
<td>0-59%</td>
</tr>
</tbody>
</table>

**University of West Georgia Honor Code:**
Please refer to the University’s honor code regarding academic honesty and student integrity (http://www.westga.edu/~handbook/index.php?page=honorcode).

**Disability Services:**
All students are provided with equal access to classes and materials, regardless of special needs, temporary or permanent disability, special needs related to pregnancy, etc. If you have any special learning needs, particularly (but not limited to) needs defined under the Americans with Disabilities Act, and require specific accommodations, please do not hesitate to make those known, either yourself or through the Coordinator of Disability Services. Students with documented special needs may expect accommodation in relation to classroom accessibility, modification of testing, special test administration, etc. For more information, please contact Disability Services at the University of West Georgia. Any student with a disability documented through Student Services is encouraged to contact the professor right away so that appropriate accommodations may be arranged. In addition, certain accommodations (which will be discussed in class) are available to all students, within constraints of time and space.
Tentative Calendar:

**WEEK 1**
Syllabus/class overview
"Pop" Quiz: Top 20 wind works
Whitwell: Part One
Masterwork Assignments: *Serenade in B-flat*, K. 361, Mozart and *Konzertmusik für Blasorchester*, Hindemith (500-800 words *per piece* in a reaction paper; due each week for all Masterworks)

**WEEK 2—NO CLASS (please complete assignments on your own)**
Whitwell: Part One (continued)—from this point forward please read Whitwell assignments prior to class
Whitwell: Part Two
Masterwork Assignments: *The Leaves are Falling*, Benson and *An Outdoor Overture*, Copland

**WEEK 3**
Whitwell: Part Two (continued)
Presentations: Instruments in the Renaissance
Score study: *Sonate pian e forte*, Gabrieli, *Canzone per sonare No. 2*, Gabrieli
Masterwork Assignments: *Petite Symphonie*, Gounod and *Fantasia in G Major*, Bach

**WEEK 4**
Battisti
Instrumental changes during the Baroque period
The evolution of *Harmoniumusik*
Score study: *Music for the Royal Fireworks*, Handel
Masterwork Assignments: *Serenade in D Minor*, Dvorak and *Serenade in B-Flat*, Mozart

**WEEK 5**
*Listening Quiz* (material will come from Masterwork Assignments and Score study works)
Battisti
Masterwork Assignments: *William Byrd Suite*, Jacob and *Suite Francaise*, Milhaud

**WEEK 6**
Battisti
Score study: *Octet*, Beethoven
Begin score preparation for Mozart’s *Serenade in B-flat*, K. 361 (one movement)
Masterwork Assignments: *La Fiesta Mexicana*, Reed and *Divertimento for Band*, Persichetti

**WEEK 7**
Battisti
Masterwork Assignments: *Adagio para Orquesta de Instrumentos de Viento*, Rodrigo and *George Washington Bridge*, Schuman

**WEEK 8**
**MIDTERM** (written—including Whitwell, Battisti, listening, and score identification—scores will include all involved in Score study assignments as well as those readily available in the Masterwork Assignments)
Project #1 due (detail three collegiate concert programs that focus on music from the Renaissance, Baroque, and Classical periods)

**WEEK 9**
Battisti
Masterwork Assignments: *Symphonies of Wind Instruments*, Stravinsky and *Wind of Nagual*, Colgrass
WEEK 10
Perform one movement from Mozart’s “Serenade in B-flat”
Battisti
Professional American Wind Bands
British Military Bands
Masterwork Assignments: Suite in F and Suite in E-flat, Holst and Toccata Marziale, Vaughan-Williams

WEEK 11
Battisti
Professional American Wind Bands (continued)
British Military Bands (continued)
Schoenberg, Stravinsky, Copland, and Hindemith
Listening/score study: Octet, Stravinsky
Begin score preparation for the Stravinsky Octet

WEEK 12
Battisti
The Modern Symphonic Band and Wind Ensemble
Masterwork Assignments: Opus 43a, Schoenberg and ...and the Mountains Rising Nowhere, Schwantner

WEEK 13
Battisti
The Modern Symphonic Band and Wind Ensemble (continued)
Score study (in-class): Schwantner trilogy

WEEK 14
Commissions/Consortiums
The Modern Symphonic Band and Wind Ensemble (continued)
Conduct one movement from the Stravinsky Octet
The Modern Symphonic Band and Wind Ensemble

WEEK 15
FINAL EXAM (written—including Whitwell, Battisti, listening, and score identification—scores will include all involved in Score study assignments as well as those readily available in the Masterwork Assignments)
Project #2 due (detail three programs for a collegiate Wind Ensemble that deal with three specific “themes” you’ve created for a concert cycle that involve the composers discussed over the course of the semester

Please visit http://www.westga.edu/assets/Dept/vpaa/Common Language for Course Syllabi.pdf should you wish to review the University’s syllabus policies.