**MUS 495 Large Instrumental Ensemble Repertoire**

Fall 2023**-** Reinhardt University

**Professor:**Dr. Kerry Bryant

**Email:**kgb@reinhardt.edu

**Office:**Ken White, Rm. 106

**Office Hours:**by appointment (no T-TH)

**Location:**Ken White Music Bldg., Rm. 107

**Credits:**2

**Day/Time:**M, W 10:00-10:50 a.m.

**Course Description and Rationale**

This course will study styles and periods of music literature composed for large instrumental ensembles. Specifically, it will focus on wind literature, and even more specifically, wind band literature in an educational context.

This will entail a broad review of wind band literature, both old and new. Major publishers, composers, arrangers, and common performance and teaching problems will be considered throughout. Class discussion will use sample scores, recordings and other materials as appropriate, sometimes provided by Dr. Bryant, but often located and researched by students as assigned. Locating and researching music for consideration as class curriculum via rehearsal/concert performance is an essential skill effective instrumental music educators should have.

Repertoire provides the artistic rationale for any performing ensemble. Therefore, it is incumbent upon those who aspire to be professional music educators to be knowledgeable of current repertoire, but also be well-grounded in its history and “classic” literature. **Repertoire thus becomes the curriculum of the school ensemble** and must be selected, rehearsed, and performed based on its educational quality *and* artistic merit, together. As a result of a thoughtful selection process (aka programming), we ensure students will be engaged on the highest musical, technical, and artistic levels.

**Materials**

**Required**

1. Battisti, Frank L. *The New Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Music.*Meredith, Galesville, MD, 2018.

**Supplemental**

1. Miles, R. et al (1996). *Teaching Music through Performance in Band*. Chicago, IL: GIA Publishing (this is an on-going series and is available in large part from Dr. Bryant’s personal library housed in his office. Volumes are available for loan from Dr. Bryant directly).

**Additional Recommended Readings**

*The History of the Orchestra*, Adam Carse (Dover Pub.)

*Symphonic Music* (1952), Homer Ulrich (Columbia Univ. Press)

*The Wind Band* (1961), Richard Franko Goldman (Allyn-Bacon)

*The History of Musical Instruments*, Curt Sachs (Prentice-Hall)

*Time and the*Winds, Frederick Fennell (NorthLand Music Publishers)

*The American Wind Band: A Cultural*History, Richard K. Hansen (GIA Publications)

**Course Objectives**

1. Develop a baseline knowledge of:

a. history of the development of the wind band itself;

b. derivation of wind band literature;

c. pre-20th, 20th century, 21st century, through current wind band literature;

d. educational selection of repertoire and how repertoire used in this context is graded;

e. prominent wind band composers.

2. Develop self-confidence as a music educator to select repertoire for performing ensembles under your direction that is both educationally appropriate, valuable, and artistically satisfying.

**Policies**

This course carries a 2-hour credit load. As such, students should expect to spend at least 4 hours each week outside of class preparing, which includes reading and completing assignments. Some weeks will require more time spent working outside of class than others. Actual time spent may vary depending upon previous experience and knowledge.

**Canvas and RU Email**

Many resources are available on Canvas. Most assignments will be submitted via Canvas. It is your responsibility to download and review materials. Announcements will be made via an Outlook email group set up by Dr. Bryant for the class. **Please check both Canvas and your RU email account regularly.** Failure to notice anything posted in Canvas and/or sent via the class email group is not excusable grounds for not knowing about it.

**Professionalism**

As a teacher you will be expected to participate, prepare for class, attend and be on time for work. Therefore, part of your final grade will reflect your overall professionalism. Here are some examples of professionalism:

Participation/Presentations

There will be a variety of activities in each class. In particular, for this class, students prepare “slide show” (PowerPoint) presentations. Please be prepared to engage actively in all aspects (mind, body, and dress) and support your peers when they present, just as you will appreciate their support when you present.

Preparation/Owning professional texts

Review and complete necessary readings and assignments before class. This means YOU NEED THE TEXT (see below). Do not rely on loans from others, or on copies of text to be provided to you. This MAY occur, but don't count on it.

Class discussion is not “sit and get” information from Dr. Bryant. You cannot participate in class discussions unless you have done the required reading from the text you own yourself. It is also advised that laptops/tables be brought to each class meeting.

As you matriculate through your Bachelor’s degree, and further post-graduate degrees, you need to accumulate a relevant, personally-owned professional library of reference texts. These are part-and-parcel of being a well-read, knowledgeable professional. Would you go to a doctor that had no anatomy books? To a lawyer with no case law to refer to? The equivalent for music educators are texts acquired in methods courses (e.g. woodwinds, brass, etc.), music courses (e.g. theory, conducting, repertoire, etc.) as well as relevant education texts.

Attendance

The instructor must be notified in advance of an absence or tardy.  You have one unexcused absence you may use for regular class meetings. Each absence (for which notice was not provided) and every two tardies will lower the grade by one level (e.g., A- becomes B+). The grade will also be lowered by one level for any absence beyond two and more than three absences could be grounds for dismissal from or failure in the course. In the event of an absence, students are responsible to submit assignments by posted deadlines and stay caught up on missed material. If an emergency occurs and you are unable to attend an assigned observation, contact your course instructor ASAP.

Professional Ethics

Completing work on time, thorough preparation, appropriate dress and language, and courteous communication (with each other, the professor, and practicum mentor) reflects one’s professionalism. Stay caught up on class activities and assignments by reviewing your syllabus. Respond to emails in a timely manner and come prepared to fully engage in class. Dress appropriately for class activities and teaching episodes (in class or in schools) and use appropriate professional language and decorum while doing so. Violating professionalism will result in a reduction of professionalism points.

**Projected Course Calendar/Topic List in order- Fall 2023**

This course calendar (Fall 2023) is devoid of dates as listed in this syllabus. What is below is an ORDER of topics and subjects that will be adhered to. **NONETHELESS, WE DO HAVE DUE DATES! Assignments will be given as due dates posted on Canvas** inside of each module (each unique topic you see listed) as we progress through the semester. To publish it on paper in a syllabus in advance disallows needed flexibility for size of class, depth of presentation, and the inevitable but relevant deviations that occur in class.

***CONSULT due dates as posted on Canvas CAREFULLY and often!***

|  |
| --- |
| **Class Topics- in order** |
| Syllabus and Class Overview |
| Foley article: Quality Repertoire from WASBE Journal |
| Beginnings & History – 16th through 20th Century  Chapter Outlines from Battisti (*New Winds of Change)* |
| Wind Chronology – Presentation #1 (Grade 3)  Introduction to State Festival List Compilation |
| State Festival (LGPE) Lists |
| Introduction to Graded Literature,  Wind Chronology – Presentation #2 (Grade 4) |
| Repertoire Grading Presentation & Band Adjudication |
| Wind Chronology – Presentation #3 (Grade 5) |
| Wind Chronology – Presentation #4 (Grade 6) |
| What Music to Play and How to Program It (or related discussion, as dictated by Dr. Bryant, if course is completed before Thanksgiving Break) |
| Final exam on Canvas- identifying composers and/or grade of works from levels 3, 4, 5 and 6 |

**Description of Course Assignments:**

**Chapter Outlines:**

Every chapter reading assignment (mostly if not exclusively from Battisti: *New Winds of Change*) requires an outline demonstrating comprehension of the content covered. They are due in class and will serve as a launch point for our discussions. Upload entire document to Canvas at the conclusion of the semester.

**Article summary- Foley article**

Reflections must be typed and uploaded to Canvas as instructed in the module. Use complete sentences and professional writing skills when composing your reflective thoughts. Specific prompts may be given pertinent to the articles.

**State Festival (LGPE) Repertoire List Compilation**

Students will each compile a merged PDF of various state high school state festival (LGPE) repertoire lists. A variety of states’ lists will be required and a comparison/analysis of those lists will be discussed.

**Repertoire Grading Project**

Using the provided rubric and feedback sheet, students will each assign grade levels to two different concert band pieces. Presentations will be made to the class discussing score analysis, recommendations for use in an instrumental curriculum, teaching challenges, significant findings, justification/rationale of conclusion, and thoughts for future use.  Any compiled materials should be turned in for grading. Upload to Canvas.

**Band Adjudication**

In-class participation in judging bands' performances, "LGPE style."

**Wind Chronology Presentations: *Various Dates for In-Class Presentations***

A significant composition or composer in grade levels 3, 4, 5 and 6 will be assigned. Students will present (10-15 minutes total) using PowerPoint in class on particular piece(s)/composer(s). Detailed information, thorough investigation, and comprehensive scholarship are expected. A template of  An electronic handout of materials must be sent to fellow classmates and instructors PRIOR to presentation. Upload each to Canvas.

**Final on-line (Canvas) Exam**

A timed, extensive (approx. 80 titles) on-line (in Canvas) final exam will be given that consists entirely of identifying works by matching them to their composers and/or grade level. This is knowledge-level learning- the lowest category in Bloom’s taxonomy- but is professionally essential, nonetheless. Rationale: having a minimum number of works, composers and their grade level (using the GMEA grade 1-6 system) is requisite in starting the important work of programming for educational performing ensembles, professional discussions, and knowing basic context of a small body of wind band literature.

**Course Evaluation and Grading:**

Grades for each assignment will be posted in each module on Canvas.

**Final Grade Calculation**

90-100%                    A

80-89%                      B

70-79%                      C

60-69%                      D

below 59%                 Fail

**Academic Assistance**

The **Center for Student Success** located on the bottom floor of Lawson, Room 035, is a free tutoring service available to all students. For appointments---go to the Reinhardt webpage; click on Academics.  When the next page appears, click on Center for Student Success.  On that screen, click on Student Appointment Form.  Fill out required fields and then submit.  If you would prefer to call, the number is 770-720-9232.

**Americans with Disabilities Act**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a documented disability requiring an accommodation, please contact the Academic Support Office (ASO).

Reinhardt University is committed to providing reasonable accommodations for all persons with disabilities. Therefore, if you are seeking classroom accommodations under the Americans with Disabilities Act, you are required to register with the Academic Support Office (ASO). ASO is located in the basement of Lawson Building. Phone is 770-720-5567. To receive academic accommodations for this class, please obtain the proper ASO letters/forms.

**Statement on Health and Safety Issues for All Musicians**

The Reinhardt University School of Performing Arts, per the standards of the National Association of Schools of Music, is required to inform students and faculty of health and safety issues, hazards, and procedures inherent in practice, performance, teaching, and listening both in general and as applicable to specific specializations. This includes, but is not limited to, information regarding hearing, vocal and musculoskeletal health, injury prevention, and the use, proper handling and operation of potentially dangerous materials, equipment, and technology.  Please read and follow the guidelines linked on the School of Performing Arts webpage to maintain best practices for musicians’ health and safety concerns: <https://www.reinhardt.edu/academics/music/PDF/Reinhardt-Musician-Health-and-Safety.pdf>

**Information Regarding Covid-19**

All students, faculty, staff and administration at Reinhardt University are subject to changes in policies if mandated by the State of Georgia.  Current policies and procedures can be found at:  [https://www.reinhardt.edu/back-to-campus (hyperlink)](https://www.reinhardt.edu/back-to-campus)

If you have any questions, please refer to the website or contact Reinhardt University at the numbers below.

Campus Nurse within the Student Health Center

[nurse@reinhardt.edu](mailto:nurse@reinhardt.edu), 770-720-5542 or [www.reinhardt.edu/nurse](http://www.reinhardt.edu/nurse)

Public Safety

**Non-EmergencyPhone:** 770.720.5789  
**EmergencyPhone:** 770.720.5911  
[publicsafety@reinhardt.edu](mailto:public_safety@reinhardt.edu)

Dean of Students

[deanofstudents@reinhardt.edu](mailto:deanofstudents@reinhardt.edu)

770-720-5540