

Appalachian State University
Hayes School of Music

Concert Band Literature

Dr. John Stanley Ross, Professor
FALL, 2007 SYLLABUS

Studio: Broyhill Music Center 103C
E-Mail Address: rossjs@appstate.edu
Classroom: Broyhill Music Center 204

MUS 4030-101

Studio Phone: (828)262-6454
Studio Hours: As posted outside door
Meeting Times: Mon and Wed 9:00am – 9:50am

OVERVIEW AND OBJECTIVES

The Concert Band Literature class was created to afford the Instrumental Music Education Major the opportunity to expand their knowledge of the history of the wind band movement, specifically as it relates to the existence and development of wind band literature. Additionally, the course is designed to broaden the student's awareness of literature applicable for public school bands. Through an introduction and investigation of various composers and their inherent compositional styles, extensive listening and occasional score reading, and research and analysis of specific literature-related topics, each student should be able to readily create an initial list of representative composers, musical selections, and publishers from which to develop a "standard repertoire" for both educational and historical purposes.

It is assumed that each student has a basic knowledge of selections performed in earlier public school experiences and a basic knowledge of the literature performed at the college level. However, it is unrealistic to assume the beginning instrumental music educator has a "working" knowledge of the literature available without direct involvement in the discovery and analyzation of music separated by genre, style, era, and/or graded listing. Composers will be cited whose contributions to the public school repertoire are of lasting merit and whose music can be used in both the rehearsal and performance halls for educational purposes.

CLASS PROJECTS

As a result of class size, each student will be expected to complete a number of projects designed to enhance the awareness of literature available for public school rehearsal and performance. Projects will include, but not be limited to, research for complete listings of wind band music by specific composers, the creation of concise synopses of specific musical selections, the solicitation of and inclusion on publisher's mailing lists, comparisons of specific composers and their compositions on various graded listings, and the creation of "standard repertoire" listings. The compilation of a resource notebook is the culminating class project.

NOTEBOOK

You need to have a large three ring binder notebook for this class. The quality and neatness of your notebook will be judged as part of your final evaluation at the end of the semester. By the end of this semester, you will be able to see how much you have grown in a relatively short period of time. **This notebook will greatly serve you as you choose repertoire for your future ensembles.**

TEXTS

There is no required text for this class. You will be asked to create a standard repertoire list indicative of historical and public school perspectives. The class will be provided with pertinent materials for reading and inclusion in their notebook. There may be, from time to time, assigned readings on reserve. Each student will be given a suggested bibliography for the creation of their own personal library. From this bibliography, the instructor will use various texts, periodicals, journal entries, promotional materials, and repertoire listings as resource material throughout the semester.

CLASS ATTENDANCE

Each student must attend each class period. There is plethora of composers, styles, and representative music to experience in a single semester's time. This class will ultimately rely upon each class member for specific contributions to the classroom discussion and notebook development. To be excused from a class, the instructor expects the courtesy of "advance notice." Notice, after the fact, carries no guarantee of excusal. If possible, correspondence either in person or by telephone is the most courteous and appropriate.

GRADING

The final grade will be determined by the accumulation of grade points related to the submission of required projects. Each class member will be expected to complete a number of projects (to be determined as a result of class size) for which grade points will be credited. The projects will result in the development of a resource notebook. Failure to complete a project will result in the non-awarding of points and potentially, a lowered grade. Ultimately, as a result of projects not completed, each student's resource notebook will be weakened as a result of the omission.

For Fall - 2007, each student is to complete 4 projects. Each project will be equally weighted, and when submitted, worth 25 points. A project will receive no credit if submitted in incomplete form. Grades will be assigned as follows:

93 – 100 = A	83 – 85 = B	73 – 75 = C	63 – 65 = D
90 – 92 = A-	80 – 82 = B-	70 – 72 = C-	60 – 62 = D-
86 – 89 = B+	76 – 79 = C+	66 – 69 = D+	0 – 59 = F

FINAL EVALUATION

Daily preparation, attendance, and participation -	10%
Notebook -	15%
Writing Assignments -	15%
FOUR PROJECTS -	60%

ALL MATERIALS MUST BE COMPLETED ON TIME

Project #1

Select 7 composers from the following list. Two of the 7 must be **bolded** names and two of the 7 must be *italicized* names. Provide the class a complete listing of each composer's works for winds and the publishing date for each composition. If you can determine a work is on the North Carolina Graded Listing, please add that notation.

Ex. Harbinson, William Variations on an American Hymn Tune 1999 NC Gr.4

Balent, Andrew
 Benson, Warren
Carter, Charles
Copland, Aaron
 Dahl, Ingolf
 Edmondson, John
 Forsblad, Leland
Gould, Morton
Grundman, Clare
 Hilliard, Quincy
Holst, Gustav
 Ives, Charles
 King, Karl
 LaPlante, Pierre
 Margolis, Robert
McGinty, Anne
 Nelson, Ron
Persichetti, Vincent
Reed, H. Owen
 Shaffer, David
 Smith, Robert W.
 Spears, Jared
Stavinsky, Igor
 Sweeny, Mike
 Vaughan Williams, Ralph
 Wilson, Dana

Barker, Warren
 Broege, Timothy
 Chance, John Barnes
 Curnow, James
 Del Borgo, Elliot
Erickson, Frank
 Foster, Robert E.
Grainger, Percy
 Harbinson, William
Hindemith, Paul
 Huckleby, Ed
Jacob, Gordon
Kinyon, John
 Latham, William
 Maslanka, David
 Mennin, Peter
O'Reilly, John
 Ployhar, James
Schoenberg, Arnold
 Sheldon, Robert
 Sousa, John Philip
 Stamp, Jack
 Stuart, Hugh
 Ticheli, Frank
Williams, Clifton
 Wood, Haydn

Barnes, James
 Camphouse, Mark
 Clark, Larry
Daehn, Larry
 Dello Joio, Norman
 Feldstein, Sandy
 Giannini, Vittorio
 Grantham, Donald
 Hazo, Sam
 Holsinger, David
Husa, Karel
 Jager, Robert
 Kopetz, Barry
 LoPresti, Ronald
McBeth, Francis
 Nelhybel, Vaclav
 Osterling, Eric
 Reed, Alfred
Schuman, William
Smith, Claude T.
 Sparke, Philip
 Story, Mike
Swearingen, James
 Van der Roost, Jan
 Williams, Mark
 Zdechlik, John

Project #2

From your 7 composers, select one composition from two composers. Again, you must choose the bolded composer along with another composer. Provide the class a brief synopsis of the compositions you choose. You will pattern your synopsis from material given to you in class.

Project #3

Select two of the arrangers/transcribers below. Provide the class a listing of the compositions scored for winds by these arrangers. Again, if the composition is listed on the North Carolina Graded Listing, please notate this accordingly.

Ex. Tchaikovsky/Lake 1812 Overture 1947 NC Gr. 6

Bainum, Glenn Cliffe	Beeler, Walter	Bennett, Robert Russell
Buehlman, Barbara	Cailliet, Lucien	Davis, Albert O.
Duker, Guy	Fennell, Frederick	Goldman, Edwin Franko
Goldman, Richard Franko	Harding, Albert Austin	Hunsberger, Donald
Krance, John	Kreines, Joseph	Lake, Mayhew
Leidzen, Erik	Odom, Lawrence	Paynter, John P.
Reed, Alfred	Rogers, Mark	Slocum, Earl
Whear, Paul		

Project #4

Service Projects: Choose two sets from #1 and select another item from 2-8.

1. Contact two sets of the following publishers, establish your classmates on a mailing list for promotional materials:

- A. Alfred Publishing, Boosey and Hawkes, C. L. Barnhouse
- B. Bourne and Co., Carl Fischer, LLC, Daehn Publications
- C. Hal Leonard Corp, Grand Mesa Music Publishers, Heritage Music Press
- D. Edwin F. Kalmus, Kendor Music, Kjos Music
- E. Ludwig Music Publishing, Manhattan Beach Music, Stephan Melillo (Stormworks)
- F. Queenwood Publications, Shawnee Press, Southern Music Co.
- G. TRN Music Publisher, William Allen Music, Warner Bros. Publications
- H. Wingert-Jones Music, Curnow Music Press, DeHaske Publications
- I. C. Alan Publications, Meredith Music Publications
- J. The Mid-West Clinic, Concert Music Publications
- K. FJH Music Company, Inc., RBC Music Company

2. Contact J. W. Pepper for promotional materials (printed and recorded), including 2006-2007 instrumental (band) catalog and solo/small ensemble materials and establish classmates on mailing list.

3. Download from the internet the Florida Select Music List.

4. Provide the class with the 2005 - 2006 North Carolina Band Festival List.

5. Download from the internet the Texas UIL Music List.

6. Provide the class with National Band Association and College Band Directors National Association membership materials (application forms).

7. Provide each member of the class with a *School Band and Orchestra* magazine subscription form.

8. Provide the class with Finale and Sibelius software material for their resource notebooks.

Suggested Memberships

College Band Directors National Association

Music Educators National Conference
National Band Association

Suggested Subscriptions

The Instrumentalist
(obtained with NBA membership)

Music Educators Journal
(obtained with MENC membership)

School, Band, and Orchestra (SBO)

Journal of Band Research

Suggested Bibliography
(to follow)

Suggested Listening and Discography
(to follow)

Appalachian State University
CONCERT BAND LITERATURE

Fall, 2007 Class Schedule

Dr. John Stanley Ross, Professor

WEEK 1

Wednesday, August 22

Syllabus Discussion

Writing Exercise #1

HOLST, VAUGHAN WILLIAMS

WEEK 2

Monday, August 27/Wednesday, August 29

Writing Exercise #2

JACOB, REED, PERSICHETTI

WEEK 3

Wednesday, September 5

STRAVINSKY, SCHOENBERG, GRAINGER

WEEK 4

Monday, September 10/Wednesday, September 12

Writing Exercise #3

HANSON, SCHUMAN, WILLIAMS

WEEK 5

Monday, September 17/Wednesday, September 19

Project #1 – Due at the beginning of class on September 19

NELHYBEL, BARBER, MENNIN

WEEK 6

Monday, September 24/Wednesday, September 26
HINDEMITH, GOULD, HUSA

WEEK 7

Monday, October 1/Wednesday, October 3
Writing Exercise #4
COPLAND, CHANCE, ARNOLD

WEEK 8

Monday, October 8/Wednesday, October 10
Project #2 – Due at the beginning of class – October 10
LO PRESTI, REED, BARNES

WEEK 9

Monday, October 15/Wednesday, October 17
TICHELI, ERICKSON, CARTER

WEEK 10

Monday, October 22/Wednesday, October 24
Writing Exercise #5
MC BETH, HOLSINGER, LATHAM

WEEK 11

Monday, October 29/Wednesday, October 31
Project #3 – Due at the beginning of class – October 31
SMITH, STUART, GRUNDMAN

WEEK 12

Monday, November 5/Wednesday, November 7
ZDECHLIK, NELSON, DELLO JOIO

WEEK 13

Monday, November 12-CLASS CANCELLED – NCMEA Convention – Winston-Salem
Wednesday, November 14
DEL BORGIO, MC GINTY, EDMONDSON

WEEK 14

Monday, November 19
SWEARINGEN, HARBINSON, PLOYHAR, KINYON
Wednesday, November 22 – CLASS CANCELLED – Thanksgiving Break

WEEK 15

Monday, November 26/Wednesday, November 28
Project #4 – Due at the beginning of class – November 28
GIANNINI, SPARKE, MASLANKA, WHITACRE

WEEK 16

Monday, December 3 – Last Class Period – NOTEBOOKS DUE at beginning of class
SOUSA, FILLMORE, KING, Transcriptions