**Course Syllabus**

**Instructor:** Prof. Shannon Kitelinger  
**Office:** Music 224  
**E-mail:** skitelinger@mail.sdsu.edu  
**Office Hours:** By Appointment  
**Final Date:** 5/12/14 (10:30-12:30pm)

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**COURSE DESCRIPTION**

This course is an historical, philosophical, and analytical investigation of the modern-day wind band. We will trace the roots of the modern wind band from antiquity and fill in many of the “gaps” that have been left by music historiography. The first half of the semester will deal primarily with historical concepts leading up to the twentieth century, focusing on literature from the time period as well as modern day wind literature written in the vein of given time periods. The second half of the semester will focus on the development of what has become known as the “modern wind band” during the twentieth- and twenty-first-century, focusing primarily on composers and literature. Students will be asked to:

- Analyze compositions for aesthetic value, compositional elements, and historical background
- Demonstrate basic understanding of compositional form, instrumentation, pedagogy, and rehearsal/performance practices
- Develop methods and values that will critically evaluate compositions
- Read, analyze, and study musical scores

The focus of this course is primarily the proliferation of the literature and history of the modern day wind band. The modern wind band is unique because it is a contemporary medium that acts as a compositional vehicle for many of today’s leading (living) composers. Though there is a core repertoire for the medium that has become standardized in the last seventy-five years, one of the driving forces behind the movement (if not THE driving force) is the proliferation of NEW music. Many well-respected composers have flocked to the wind band medium in the past fifty years because they recognize the opportunity for MULTIPLE performances of their compositions. As such, the scope of this course is to introduce that standard repertoire, as well as to make students aware of the current compositional trends in the field. We will study important performances from three hundred years ago, as well as the current day.

**PREREQUISITE**

Music 205B with a grade of C (2.0) or better.

**GRADING**

Grades are determined by examinations, presentations, and participation. Because we survey and discuss so much music in class, it is important to attend all classes.

**COURSE POLICIES**

- Attendance is taken in the first five minutes of class. If a student arrives to class after attendance has been taken, it is the student’s responsibility to notify the instructor of their presence after class. Students arriving after attendance has been taken will be counted as tardy. Each unexcused tardy is counted as one half of an unexcused absence.
- Come to class on time and prepared. Bring your textbook and course reader every day.
CHEATING AND PLAGIARISM
I welcome and encourage you to discuss course materials and concepts with your colleagues. However, all evaluated work for this course (including homework, quizzes, and exams) is expected to be the sole production of each individual student, unless otherwise directed by me. If after due consideration, I am convinced that cheating or deliberate plagiarism has occurred on some homework, quiz, or exam, then the offending student will receive zero credit. Further, the student’s action will be referred to the proper administrator for consideration.

SDSU POLICY STATEMENTS
Please familiarize yourself with SDSU’s Student Conduct Policies at the university website:

FOR STUDENTS WITH DISABILITIES
If you are a student with a disability and believe you will need accommodations for this class, it is your responsibility to contact Student Disability Services at (619) 594-6473. To avoid any delay in the receipt of your accommodations, you should contact Student Disability Services as soon as possible. Please note that accommodations are not retroactive, and that I cannot provide accommodations based upon disability until I have received an accommodation letter from Student Disability Services. Your cooperation is appreciated.

REQUIRED TEXTBOOKS and MATERIALS
Due to the unique approach to this class, as well as the overall scope of this course, no single text (or even a set of resource recordings) can be utilized to cover everything that we will discuss. Much of the material will be brought together from a variety of sources. As such, you are required to purchase one text and one course reader packet for the class.

2.  Course Reader – *available in the SDSU Bookstore
3.  One score of a wind band work. Each student will choose a score (with teacher approval) and provide an analytical guide for the work. This analysis will be presented to the class. Most scores can be purchased online and may be available in the SDSU library.

ADDITIONAL RECOMMENDED TEXTBOOKS
Some of the sources that will be cited throughout the semester are listed below. These are not required texts, but are highly recommended for anyone who wishes to pursue a career in the study of the modern-day wind band and its literature. These texts represent the core writings in the medium and are written and taught by the leaders of the profession.

1.  *A Concise History of the Wind Band* by Sir David Whitwell
   Available for purchase through Shattinger Music: 1-800-444-2408 (Jim Cochran)
   All 9 volumes of David Whitwell’s Wind Band History are available in the SDSU Library (4th Floor: ML 1300 .W45, v. 1-9)
3.  *The Winds of Change* Frank Battisti (Meredith Music Publications)
4.  *Wind Band History* by Steve Rhodes (supplied)
7.  *Time And the Winds* by Frederick Fennell (Shattinger Music)
# SEMESTER SCHEDULE

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<tr>
<th>Week</th>
<th>Days</th>
<th>Topic</th>
<th>Assignment</th>
<th>Test</th>
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<tbody>
<tr>
<td>1 (1/22)</td>
<td>W</td>
<td>Course Overview</td>
<td>None</td>
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<tr>
<td>2 (1/27)</td>
<td>M/W</td>
<td>Introduction/Antiquity/Medieval/Renaissance</td>
<td>Rhodes chapters 1 &amp; 2</td>
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<td>3 (2/3)</td>
<td>M/W</td>
<td>Baroque/Classical (Harmoniemusik)</td>
<td>Rhodes chapters 3 &amp; 4</td>
<td>Test #1 (Antiquity-Classical)</td>
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<td>4 (2/10)</td>
<td>M/W</td>
<td>French Revolution &amp; 19th Century Wind Band</td>
<td>Rhodes chapters 5 &amp; 6</td>
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<td>5 (2/17)</td>
<td>M/W</td>
<td>The British &amp; School Band Movement</td>
<td>Rhodes chapters 8 &amp; 9</td>
<td>Test #2 (Revolution-School)</td>
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<td>7 (3/3)</td>
<td>M/W</td>
<td>Instrumentation (Sousa, Stravinsky, Eastman, etc.)</td>
<td>Rhodes chapter 11</td>
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<td>8 (3/10)</td>
<td>M</td>
<td>20th/21st Century Literature</td>
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<td>9 (3/17)</td>
<td>M/W</td>
<td>20th/21st Century Literature</td>
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<td>10 (3/24)</td>
<td>M/W</td>
<td>20th/21st Century Literature</td>
<td>Group Project Midterm</td>
<td>Midterm Project</td>
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<td>(3/31 – 4/4)</td>
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<td>SPRING BREAK</td>
<td>Group Project Midterm (TMTPB chapter presentation)</td>
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<td>11 (4/7)</td>
<td>M/W</td>
<td>20th/21st Century Literature</td>
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<td>12 (4/14)</td>
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<td>20th/21st Century Literature</td>
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<td>13 (4/21)</td>
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<td>20th/21st Century Literature</td>
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<td>14 (4/28)</td>
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<td>20th/21st Century Literature</td>
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<td>15 (5/5)</td>
<td>M/W</td>
<td>20th/21st Century Literature (last class meets May 7)</td>
<td>Final Project Presentations</td>
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**Final Date**

(5/12– 10:30-12:30pm)                           Final Project Presentation

*This syllabus is subject to change at the teacher’s discretion,*
MIDTERM GROUP PROJECT

The midterm will consist of a group presentation summarizing and expanding upon an assigned chapter from Part 1 of the *Teaching Music Through Performance in Band*, Volume 1, 2nd edition text. The presentation should outline all important issues covered in the chapter and, when possible, provide concrete examples of how to implement the covered material based on materials covered in the first half of the semester. Required presentations materials will include:

1. A powerpoint presentation to accompany and augment your presentation
2. Handouts for the class that can act as a guide for other members of the class when they read your assigned chapter. Handouts can draw directly from the materials covered in the chapter by the authors. Possible handouts could include, but are not limited to:
   a. Graphs and diagrams highlighting important materials from the chapter
   b. Repertoire lists gathered from the materials in the chapter
   c. Repertoire lists gathered from outside the chapter, utilizing criteria covered in the chapter
   d. Lists of outcome based goals associated with topics covered in the given chapter
   e. Anything else that creatively augments the chapter material

These presentations should be viewed in two ways:

1. An outline of the chapter that others can reference when looking at the chapter in the future
2. An augmentation guide for the chapter that applies concrete examples to the abstract concepts covered in the chapter

Each presentation will be uniquely different as each assigned chapter covers different materials (repertoire, teaching concepts, curricular models, student learning assessment, etc.)

*Groups will be graded on creativity and an ability to “think outside the box” while applying these concepts to the many different facets of the band world.*