

Sound Decisions about Quality Concert Band Repertoire

Summer 2022 – 3 Credits June 6 – July 31, 2022

Dr. Jay W. Gilbert, Instructor - jgilbert@vandercook.edu

Cell 402-826-9187

Student Engagement Statement:

Each Credit in this course is designed around 6-9 hours of coursework per week and includes: identifying repertoire, listening to performances, examining scores (when possible) and creating an annotated bibliography for each composition studied. Additionally, students will discuss several issues related to music selection and programming as well as read about repertoire selection and related topics. There are six assignments with firm due dates. The remainder of the work can be done at students' own pace, provided that all assignments are turned in on the last day of class.

Course Description

The curriculum of every band program is the music. Therefore selection of music for the highest quality to broaden, refine, and advance developing musicians should be of paramount interest. This course for directors teaching at any level of teaching and will help you to reset your knowledge of the meritorious repertoire at all levels for both programmatic and personal growth. Primary activities will include experiences with the core wind band repertoire included in the Teaching Music Through Performance in Band series, discussions amongst course members sharing information about additional quality repertoire, and creation of a curriculum tailored specifically to the needs of the band program of each course participant. The class will also create an annotated bibliography of pieces identified by class members and will have an opportunity to meet and interact with authors in the Teaching Music Through Performance in Band series.

Course Division

Participants in this class will be divided into two groups: For those who teach elementary, middle level or small high schools, there is a middle level option, which will focus on grade 0.5 to grade 3 music. There will be a folder labeled "Middle Level Participants." This folder will contain all materials for those who teach music at those grade levels. The middle level directors will work out of the book *Teaching Music Through Performance in Middle School Band*. For participants who teach in high schools or higher education and are generally working with band music grade 2 through 6, there will be a folder labeled "High School Participants." The High School Directors will work out of the second edition of *Teaching Music Through Performance in Band, Volume 1*. The course work for both areas will be essentially the same.

Both groups will share their annotated citations and at the conclusion of the course, we will produce an annotated bibliography for each member to use.

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Student Learning Outcomes	Outcomes Assessments
<p>Upon completion of this course students will be able to:</p> <p>Objective 1 - develop familiarity with the <i>Teaching Music Through Performance in Band Series (TMB)</i> and the <i>Teacher Resource Guides</i> as supplementary material for their rehearsals and teaching.</p> <p>Objective 2 - experience and identify some of the finest music composed for wind bands on every level.</p> <p>Objective 3 – listen to good performances of the literature, providing a means to develop a sense of acceptable ensemble performance.</p> <p>Objective 4 - evaluate music according to criteria of musical merit.</p> <p>Objective 5 - share with the class their knowledge of wind band literature.</p> <p>Objective 6 - apply all of the above to the creation of a core list of repertoire suitable for their individual programs and needs.</p> <p>Objective 7 – Relate their repertoire choices to a vision statement for their program</p>	<p>Objective 1 - The use of quizzes on chapter readings and reflections on the music discussed in the text will be our assessment tools for determining students' acquisition of knowledge from <i>TMB</i> chapters and the <i>Teacher Resource Guides</i>.</p> <p>Objective 2 - Students will take a pretest and a 30-item listening final to determine their progress in developing a familiarity with some of the great literature presented in <i>TMB</i> volume 1 and the middle level volume.</p> <p>Objective 3 – Students will develop familiarity with the band repertoire at all levels. This will be monitored weekly, and students will prepare an annotated citation of assigned listening.</p> <p>Objective 4/5 - Students will be asked to submit works of music that they deem as meeting the <i>TMB</i> criteria for music of merit for a variety of purposes.</p> <p>Objective 6 - Students will submit a core repertoire of appropriate music for a band in their programs that meets the <i>TMB</i> criteria.</p> <p>Objective 7- Students will develop or refine a vision statement to guide them in making sound decisions about their specific curriculum.</p>

Program-Level Outcomes Addressed:

The following outcomes are embedded into this course:

Students will demonstrate the ability to:

- Identify major and transitional composers in a variety of styles, genres, and periods
- Become familiar with a number of “underrepresented” composers
- Discuss a variety of educational approaches

Course Requirements and Assessment

The main course requirements are:

- A. Listening to and/or viewing a variety of musical performances
- B. Annotations of compositions from the assigned listening
- C. Reading assigned chapters in the textbook, with a seven-question quiz for each of the assigned chapters
- D. Weekly discussion with online course members on literature
- E. Listening final exam (a recognition check of the music we have studied)
- F. Final Assignment: An Annotated List of Core Repertoire Using the Menu Principle

A primary objective of this course is to listen to as much wind music as possible. Of course, listening to music is enhanced by knowing what to listen for. Our textbook *Teaching*

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Music through Performance in Band [TMB1] provides both a recording and a listening guide (generally presented in Unit 7: Form and Structure of each *Teacher Resource Guide* in the book). Many of the *TMB Teacher Resource Guides* are very thorough and complete; access to a score will greatly improve your learning.

A. The Textbook

Participants will use one of two texts, depending on which level (middle level or high school level) is chosen. ***Teaching Music through Performance in Band, Volume 1 (Second Edition)* will serve as the guide for our high school participants.** The book and the materials will work well for our purposes, with excellent compositions selected by the authors. Part I provides an overview of the *Teacher Resource Guides*, as well as other interesting readings for educators. Part II presents the *Teacher Resource Guides* for each piece. We will move through *TMB1* by grade level. This may help to focus your critical listening skills as well.

***Teaching Music Through Performance in Middle School Band* will be utilized by the middle level participants.** Following the format of the *TMB* series, this volume contains several wonderful pieces of music for young players.

- A. **Quizzes on the Week's Readings:** For five weeks, we will celebrate the assimilation of the educational insights to be gleaned from the chapters of *TMB* books. You will have ten minutes to answer six or seven questions from the assigned reading. Each quiz is worth 6/7 points. The purpose of these quizzes is to ensure that you are reading the book, and to highlight some ideas of import or interest. The order of the questions from the reading will be randomized to discourage you from attempting the quiz without reading it ahead of time. ***Therefore, I offer the following friendly advice on achieving success on the quizzes: 1) read the chapter before attempting the quiz. 2) Start the quiz by answering as many of the questions as you can. 3) Use the book to clarify any answers for which you are unsure. 4) The quiz on Chapter 6 titled: "Concert Programming" will be divided into two parts indicated in the Chapter. The "Concert Programming" chapter is not in Volume 1 but can be found in the TMB Resources folder.***

B. Listening

Knowledge of music through "perceptive listening" is the main feature of this online class. The *TMB* series is designed to provide students with guided listening opportunities. All required listening is drawn from *TMB1*. There are 100 *Teacher Resource Guides* that the authors consider to be one of the most important features of the book. For our online course, we have selected 33 works as our primary, required listening assignments, reflecting a wide variety of styles. Approximately 26 of the pieces would be accessible to bands in many public schools. The other 10 pieces I would call works of "serious artistic merit" and would be performed by the very best bands. For our purposes, these 10 are representative of the finest wind band music ever written and we, as teachers, should know, admire, and appreciate these works of art for their enduring beauty. **The listening pre-assessment is worth 5 points (regardless of your score).**

C. Weekly Annotations on Selected Compositions from TMB Volumes

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This class is centered on learning repertoire. By the time you finish this course you will be familiar with several dozen pieces; you will have a deeper level of familiarity with several of these.

During the week, you are required to listen to and read the Teacher Resource Guides. This assignment serves three purposes: 1) to encourage you to be listening; 2) to encourage you to read the *TMB Teacher Resource Guides*; and 3) to share what you are learning with others in the class.

For each week, you are to pick one of the pieces from the list of required pieces listed in the course plan and write up an annotated citation. This required annotation is to be submitted during the first seven weeks of class; seven total submissions.

Each excellent annotation you write will be worth 7 points. You may write additional annotations beyond the one required annotation per week.

D. Weekly Discussion with Online Colleagues/Classmates

Every week participants will respond online to a question of interest in the class. These discussions will be ongoing and you are all invited to come in and out of the discussions during the week. Each week you will receive points for participating with other class members. Some of the questions allow you to write about your own experiences or react to an idea. For those questions, you may respond in any way you feel appropriate and you may also dialog with other members of the class.

Sharing music and musical ideas with the course are important components of our work together. When sharing pieces for our class as part of a discussion post assignment, it will be most beneficial if you include as much information as possible to make it easy for busy colleagues to make a sound decision about the piece. These pieces can be from any source, though if you have a particular favorite from the book you may share it. You are encouraged to share music that is not included in *Teaching Music through Performance in Band Series*. VanderCook is focused this summer on diversity, and so I will award extra points for composers you include that do not appear in the TMB series. We are blessed to have a vast amount of excellent repertoire for us to consider.

You are required to submit at least 3 annotated pieces in response to a literature question. Each of these annotations will be worth 7 points (21 points each week), with extra points for composers who have not been included in the TMB series (see the Underrepresented Composer list). They must follow a prescribed format. More information in the "Annotations Folder"

E. Special Monday Night Class Zoom Sessions 8PM Central Time:

This summer I am pleased to announce that we will be joined in discussion by several experts on wind literature. They are:

Joni Greene – Composer
William Owens - Composer
Robert W. Smith – Composer

E. Final Listening Exam:

There will be one 30-minute listening final exam in the class, drawn from the 33 required pieces. You will hear a short 45-second excerpt of a piece and will be asked to choose

from four possible answers. **There will be 30 questions worth 2 points each and the exam will count for approximately 17% of your final grade.**

F. Annotated Comprehensive Core Curriculum of 25 Compositions Using the Menu/Concert Template Principle

You should think about one of the bands you conduct and select 25 pieces that you would like to perform with that group. **Minimum 25 Compositions – FIVE compositions in each category of the following five categories): Opener, Major Work, Quiet Piece, Feature Tune, and Closer;** *The objective of this assignment is to create a list of tunes that are important for your students to experience and to be able to justify **your choices** to me, the students, the parents, the administration, the school board...anyone who might ask; “I really enjoyed the fifth grade band’s performance of **Music for Prague 1968**. Tell me how you came to know this piece.”* (sometimes it is good to insert subtle humor just to see if anyone is really reading this). The Criteria that you will develop in the class should guide your repertoire decisions.

You are able to use the annotations you have created as well as pieces identified by others for this assignment. If you use a piece identified by someone else you will need to rewrite the annotation to make it your own. Please do not plagiarize. (NOTE: It is understood that your list of pieces could include compositions that are not presented in our textbooks)

The annotated repertoire will be compiled into one long list to be shared with the class and with the undergraduates at VanderCook. **There is a very specific format I would like you to follow in submitting these annotations. More information about this can be found in the discussions folder in a document titled: *Very Important Directions for Submitting Annotations.***

Required Instructional Materials

Blocher, Larry, et. el, ed. Miles, Richard. *Teaching Music through Performance in Band, Volume 1* (Second Edition). Chicago, IL, GIA Music Publications. G-4484
ISBN: 978-1-57999-788-5

Or

Barton, Gary, et, el, ed. Richard Miles. *Teaching Music through Performance in middle School Band*. Chicago, IL, GIA Music Publications.G-8871
ISBN: 978-1-62277-131-8

Required Readings: Course Calendar or Schedule – See the Course Plan Document For Full Information

THE MOST IMPORTANT ASSIGNMENTS IN THIS CLASS AND THEIR DUE DATES

Six of our seven discussion posts are submissions by you of at least 3 meritorious concert band works in one of five categories. These are our most important assignments because I will compile these into lists according to grade and share them with the class in book form at the end of the summer. Therefore, I am asking that you submit these assignments on or before the deadline. All other assignments have flexibility but we will need to turn these assignments in on time. These assignments consist of a minimum of three annotated bibliographies and will be presented in a well-defined format that is available to you in a folder titled “*Writing Annotated Bibliographies.*” The six crucial discussion post submissions in assignment order are:

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Sunday, June 19 – Concert Openers

Sunday, June 26 – Major Works

Tuesday, July 5 – Quiet Tunes

Sunday, July 10 – Feature Tunes

Sunday, July 17 – Concert Closers

Sunday July 24 – New (or Forgotten) Underrepresented Composer's Works (not included in any volume of TMB)

Annotations that are late may be docked 5 points for each day past the due date. These are the only assignments that will be handled this way. You are able to submit your three annotated pieces any time prior to these dates.

Assessments and Grades

Assignment	Points	Due Date
Listening Pre-Assessment	5	June 9
About ME Survey	10	June 10
1 Week Discussion Question	20	June 13
6 Annotated Bibliographies (21 points each)	126	Weekly
7 Repertoire Annotations (from required listening – 5 points each)	49	Weekly
6 Quizzes drawn from the TMB Readings	37	Bi-Weekly
Final Listening Exam	60	August 1
Comprehensive Curriculum Core List	70	August 1
TOTAL	375	

Grading Scale

As reflected in Schoology's ongoing calculation of your current grade.

A = 90-100 (337-375 Total Points)

B = 80-89 (300-336 Total Points)

C = 70-79 (262-299 Total Points)

D = 60-69 (225-261 Total Points)

F = 59 & below (less than 224 Total Points)

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Academic Honesty

Candidates are expected to maintain the highest standards of integrity in their academic work. Failure to do so will jeopardize a candidate's success in the program. Examples of academic dishonesty include:

- *Presenting another's words, music, or concepts as your own by failing to acknowledge or properly cite the source.*
- *Communicating or receiving answers or information to/from another in a testing situation.*
- *Consulting notes or any other source of answers/information in a testing situation, unless the instructor authorizes such access.*
- *Making available or accessing tests or quizzes from current or previous classes unless explicitly authorized by the instructor.*
- *Bringing, by any means, answers or information into a testing situation except as explicitly authorized by the instructor.*
- *Collaborating or turning in jointly produced work on any test or assignment that is intended to reflect individual effort.*

Plagiarism

Plagiarism means taking someone else's words, ideas, data or work and presenting them as your own. This could mean an exact duplication of someone else's work without proper citation of the source, or it could mean you present it with only small changes and do not cite the source. Plagiarism can occur in art, music, literature, or technology – really in any area of intellectual work.

All work submitted should be properly credited to the original source of the information or idea whether the source is a book, Internet site, article, or any other medium. In written work, quotation marks or block indentations show direct quotations and the source must be cited. If information that is not common knowledge is paraphrased or summarized from a source, that source (including websites) must be cited. Failure to do so in academic assignments represents cheating and carries the appropriate penalties.

No candidate should expect to receive a passing grade on any test or assignment that reflects dishonesty or academic irregularity. Cheating in any form may result in failure of the class and academic expulsion.

Disability Statement

If a student has a disability which might interfere with that student's ability to function in this course it is the responsibility of that student to notify the instructor at the beginning of the course.