

COURSE SYLLABUS: MUSC 1203 (CRN: 81682)
CONCERT BAND, 1 credit
Fall 2021
MWF 12:35 – 1:30
Instrumental Rehearsal Room (152) – Martin Center

Conductor/Instructor: Dr. Joe Moore, Mathes 16
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Office hours by appointment

Course Description/Philosophy: A performance ensemble in a concert band setting that promotes, performs and teaches quality band repertoire, providing experience and knowledge to the student performer on their own individual instrument in an ensemble setting. In the band department, this ensemble is represented as the second instrumental ensemble that strives for musical and artistic excellence in learning and performing music of moderate and higher-grade levels of music difficulty and proficiency. The Concert Band provides the background to and training for the student to further them toward discipline and repertoire present at the proficiency performance level that will satisfy and polish performing capabilities, while also pushing and challenging the development of higher playing skills of the younger performance major, music education major, the music major playing a secondary instrument, or the proficient non-music major in allowing/offering a musical, creative outlet.

Course Objectives/Learning Outcomes:

- to enlighten students to quality band literature of moderate and higher difficulty
- to discuss and employ effective rehearsal techniques
- to continue a student performer's musical training in regard to technique, musicianship, phrasing, balance, and intonation, both individually and in ensemble section playing
- to promote and support the enjoyment of wind band literature as individuals and for the audience
- to provide an example to music education majors in properly holding or conducting a band rehearsal(s) and concert(s) of a younger ensemble
- to develop and establish proper concert etiquette and presence

Individual preparation/practice is imperative and expected. *"Coming to rehearsal without practicing is like coming to a drama rehearsal without knowing your lines. Preparation allows us to take musical direction, not just technical instruction."* (Eugene Corporon, Director of Winds Studies, Univ. of N. TX) Ensemble rehearsals complete the equation after individual practice can only go so far since there are certain things that must be done together that cannot be done alone. The idealized goal of the rehearsal is to discover how a piece works, not to fix problems or to learn parts. The discovery process will expose problems, which in truth, can only be solved by each player.

"The amount of success achieved is directly proportional to the level of expectations held by each individual at that particular moment." (~Unknown)

Class Attendance (specific/COVID-19): Please wear a mask or face covering to class. Wearing a mask/covering that covers your nose and mouth communicates the care and respect you have for yourself, for those that you live with, and for those others that are members of this classroom community. This is the best evidence in

protecting against the spread of COVID-19 and other airborne illnesses. Once you get to your specific seat, you can then de-mask to begin warming up before rehearsal begins. *If you feel sick, feverish, nauseated and other symptoms known to be specific with COVID-19, or have possibly been exposed to someone who has these symptoms or has been tested positive for COVID-19, please stay at home/apartment/residence hall room until these symptoms subside. **It is sincerely requested that you be totally honest and respect these (rather vague) attendance policies during this time of COVID-19, and you do not take advantage of this with excessive absences for no proper reason(s) other than for the health and well-being of you and others in this class.

An absence notice is required (email or written note) within 24 hours of the absence.

Concerts:

Thursday, October 21, 2021 7:00 pm (call time to be announced)

Thursday, November 18, 2021 7:00 pm (call time to be announced)

Concert Black (solid black) Attire: Appropriate clothing includes the following:

- Black dress pants (no jeans, sweat pants); leggings can be worn, but must be covered by an outside layer)
- Black dress skirt (*must extend past the knees when seated)
- Black dress (*must extend past the knees when seated; *must also have shoulders covered and no deep necklines, and sleeves no shorter than 3/4 length)
- Black dress top (*with shoulders covered, no deep necklines, and sleeves no shorter than 3/4 length)
- White button-down dress (or tuxedo) shirt (long sleeved)
- Black bow tie or neck tie (solid/plain, no designs, if neck tie)
- Black dress suit or tuxedo jacket (or, black button-down, long-sleeved dress shirt, black dress pants, and black tie (no designs))
- Black socks, tights, nylons
- Black dress shoes (no sneakers, flip-flops, etc.)

NASM

Below is a list of competencies provided by the National Association of Schools of Music (NASM). NASM is our accrediting agency at ETSU that verifies the quality of education that we offer to our students.

Faculty, for each class that you teach, please put a “X” in the left column if this competency is addressed in your class. In the right column, please list the assignment(s) that address this competency. Then, choose 1-3 assignments that best represent the synthesis of knowledge gained from your class and **highlight** those assignments. These assignments should address the highest levels of Bloom’s Taxonomy. Use this exercise to think of creative assignments that give your students choices to highlight their creativity.

Students, you will then upload your final graded highlighted assignment to your online portfolio. By graduation, your portfolio should have many assignments that address all of these competencies. My hope is that this portfolio represents the outstanding education you are receiving at ETSU and a tool to use for future job interviews and life endeavors.

Capstone assignments/projects/activities will be uploaded to the student’s portfolio that will show how each of these standards is being addressed. Through the portfolio, it should be evident that students have demonstrated achievement of professional, entry-level competence in the major area, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.

General Competencies		
Addressed in this Class	NASM Standards	How is this standard being addressed? Capstone assignments should be highlighted.
X	The ability to think, speak, and write clearly and effectively.	Students are asked to offer opinions and reflections relating to the music they are rehearsing/performing with interpretation, balance, style, etc.
X	An informed acquaintance with fields of study beyond music such as those in the arts and humanities, the natural and physical sciences, and the social sciences.	Each composer is discussed giving general background, and location in the world with regard to composer’s heritage and schooling, and how each piece relates to these fields listed.
X	A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains. (ex. How are other subjects used in our classrooms—choir studies poetry, perhaps acoustics are studied in your class...)	Students are asked to offer opinions and reflections relating to the music they are rehearsing/performing with interpretation, balance, style, etc., and how best to express meaning of composer intent (without lyrics), and how acoustics change in different spaces.

X	Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to history, culture, moral and ethical issues, and decision-making.	Much of the contemporary literature for wind bands is directly related to moral and ethical issues in the world and society today. Other older wind band works reflect on specific historical events, and discussion with these events and how they relate to today's society or remembrance is important with understanding the composer's intent.
	The ability to identify possibilities and locate information in other fields that have bearing on musical questions and endeavors.	
Common Body of Knowledge and Skills for all BM Students		
Performance (for all BM students)		
X	Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.	Whether Concert Band members are instrumental performance or music education majors, they must learn to perform not only as an ensemble and section member, but also as soloists, if needed. Concert Band is a team effort and every performer must be aware of others to create proper blend, balance, and tone. These technical skills are reviewed and worked on in every class/rehearsal. Self-expression is also discussed in every class as well.
X	An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.	Concert Band performs music from periods of the Renaissance, Baroque, Classical, Romantic and contemporary, along with women composers and composers of different races and backgrounds.
X	The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration.	Concert Band members read new music at the beginning of each concert cycle, which begins in week 2 and week 7-8 of each semester. Music difficulty levels range between grade 3 to grade 5.
X	Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration. Keyboard competency.	Concert Band sectionals are scheduled occasionally during each semester or concert cycle. Section principals lead these sectionals on certain difficult passages needing work relating to interpretation and collaboration. Students do conduct the ensemble on rotational years when conducting classes are held for experience in front of a live ensemble.

	Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.	These skills are addressed in every rehearsal.
Musicianship Skills and Analysis.		
X	An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.	Although covered more in depth in theory and aural skills, Concert Band rehearsals do address theory with knowing where their instrument note(s) fit in to the chord at cadences and various phrase points, etc. Aural skills are addressed with being able to audiate before the student(s) play their pitch(es) in playing the correct partial (brass), etc.
X	Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.	Composition analysis is discussed in rehearsal of how the piece(s) are written and how their individual and section part fits into the hierarchy relating to form, key and tonal centers and composer traits synonymous with that individual or the historical style period, and how this should be taught and approached.
X	The ability to place music in historical, cultural, and stylistic contexts.	Each concert cycle these contexts are discussed relating to history, culture, and style.
Composition/Improvisation		
	Students must acquire a rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. Institutional requirements should help students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field.	.

History and Repertory		
X	Students must acquire basic knowledge of music history and repertoires through the present time, including study and experience of musical language and achievement in addition to that of the primary culture encompassing the area of specialization.	Depending on the historical and stylistic context of the wind band work and/or composer, this is discussed in rehearsal for proper comprehension.
Synthesis		
X	While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory.	Synthesis is what we present at our concert performances. The student performers combine all of these skills from the rehearsals to present a performance that addresses technical, lyrical, emotional and musical skills. For this ensemble class, this is the capstone project. Each student will upload to their portfolio recordings and programs from each concert they are involved in.
Results		
	Students are expected to have the ability to form and defend value judgments about music, and to communicate musical ideas, concepts, and requirements to professionals and laypersons related to the practice of the major field.	
X	Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.	Professionalism and proper concert etiquette is discussed frequently in rehearsals leading up to the performance. Being organized, prepared, of help to others, on time, and other skills required to work as a professional in the field, whether as teachers (music education major) or performers (performance majors).
X	Acquire the skills necessary to assist in the development and advancement of their careers, normally including basic competency development in communication, presentation, business, and leadership, all with particular regard to professional practices in their major field.	We strive for excellence in all we do, from the first sight reading rehearsal through the last ending chord of the last selection on a concert. Small "stumbles" do occur along the way, but learning from these is also very important. Each student is asked to be a leader by helping to share their experience with the others as rehearsals and concerts happen.
Recommended General Competencies for all Professional Studies in Music		
X	Develop teaching skills, particularly as related to their major area of study.	This is addressed when sectionals are held with section principals instructing their peers.

	Experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theatre productions, and other types of performances.	
	Explore areas of individual interest related to music in general or to the major. Examples are music bibliography, notations, aesthetics, acoustics, performance practices, specialized topics in history, musicology, ethnomusicology, analysis, and technology.	
	Explore multidisciplinary issues that include music.	
X	Practice synthesis of a broad range of musical knowledge and skills, particularly through independent study that involves a minimum of faculty guidance, where the emphasis is on evaluation at completion.	Students must and are expected to practice their parts/music outside of rehearsal, using their own resources available to them in learning their music independently.
X	Comprehensive capabilities in the major performing medium including the ability to work independently to prepare performances at the highest possible level; knowledge of applicable solo and ensemble literature; and orientation to and experience with the fundamentals of pedagogy.	Students must and are expected to practice their parts/music outside of rehearsal, using their own resources available to them in learning their music independently.
	For performance majors in voice, the study and use of foreign languages and diction are essential.	
Specifically for Education Majors (If addressed in performance classes, list as well.)		
X	Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.	Addressed in more detail and depth in music education methods courses, I do strive to share my passion with my students and to share how important music is to the human soul and psyche. I ask questions of my students, hoping to inspire creative thought and independence.
X	The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.	Music is more than just notes and rhythms on a page, and this is emphasized in every rehearsal. Encouraging creativity and self-expression are high priorities in this class.
X	The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.	Addressed in more detail and depth in music education methods courses, I do strive to share my passion with my students and to share how important music is to the human soul and psyche. I ask questions of my students, hoping to inspire creative thought and independence.

	The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.	
	The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.	
	The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.	
	The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.	
Music Competencies		
	Conducting and Musical Leadership. The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and conducting techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential. Prospective teachers in programs with less focus on the preparation of ensemble conductors must acquire conducting and musical leadership skills sufficient to teach effectively in their area(s) of specialization.	Students do conduct the ensemble on rotational years when conducting classes are held for experience in front of a live ensemble. This laboratory band experience is very helpful to each conductor and also to each performer in the ensemble is seeing (themselves) and hearing the constructive comments made by me during their time on the podium. This podium time is recorded and students will write a short reflection of their experience (after watching their recording), and will upload this to their portfolio.
	Arranging. The prospective music teacher must be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations.	
	Functional Performance. In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential.	

	Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.	
General Music Teaching Skills		
	Musicianship, vocal, and pedagogical skills sufficient to teach general music.	
	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music.	
	Laboratory and field experiences in teaching general music.	
	The ability to lead performance-based instruction.	
Vocal/Choral Music		
	Vocal and pedagogical skill sufficient to teach effective use of the voice.	
	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music.	
	Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.	
	Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.	
Instrumental Music		
	Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.	
	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music.	
	Experiences in solo instrumental performance and in ensembles. Ensembles should be varied both in size and nature.	Depending on the approach of a concert cycle and selection of repertoire, compositions of smaller ensembles and/or chamber groups

		has been programmed (Mozart serenade, brass and percussion only, etc.)
	Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.	
Teaching Competencies		
	Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.	
	An understanding of child growth and development and an understanding of principles of learning as they relate to music.	

