Course Description
The study of the literature and history of the concert band (Renaissance to present era). The course is structured primarily on three sources — readings, discussions, and recordings.

Goals & Student Learning Outcomes:
1. To understand the modern concert band in historical context.
2. To understand the band repertory in historical context.
3. To understand the intentions inherent to repertory and of the composer by identifying the three common purposes of band music (art music, educational music, and functional music).
4. To form a personal philosophy to answer the ultimate question of “Why bands?”
5. To speculate on the future directions of the concert band as we enter the band’s next epoch.

Computer Requirements
You will need access to your official CSUN E-mail account and regular access to the Internet. Course webpage: www.csun.edu/~stoffel/405
Student must have access to a computer and a music player capable of downloading MP3 files.

Textbooks
REQUIRED:

ON RESERVE IN OVIATT LIBRARY:

Assignments
• Tests
Each of the three tests will include listening (audio recordings) and objective questions (including multiple
choice questions, completions, and short answer items). The tests are designed to assess your knowledge of band compositions (listening) and your understanding of the ideas, concepts, and facts presented in class and from assigned readings.

- **Concert Report**
  Attend one approved concert band concert, and complete a concert report form. A collegiate concert band concert is automatically approved. For any other concert band, request approval from Dr. Stoffel prior to the concert. (High school and middle school concerts will not be approved.) Do not attend a concert prior to the 6th week of the semester.

- **Reading Questions**
  Students will provide questions pertaining to each of the assigned readings. These student-supplied questions will serve as actual questions on the written tests.

- **Research Paper (graduate students only)**
  Choose from either of these topics: wind instrument history, or band personality biography

- **Final Exam**
  The Final Exam will take place on Tuesday, December 12, 8:00–10:00 AM.

**Evaluation**

- **Grading Scale:**
  - 94–100 = A
  - 91–93 = A–
  - 90–93 = A-
  - 87–90 = B+
  - 84–86 = B
  - 81–83 = B–
  - 77–80 = C+
  - 74–76 = C
  - 71–73 = C–
  - 61–70 = D
  - 0–60 = F

- The grade that you earn in this class will be calculated using the following weighting:

<table>
<thead>
<tr>
<th></th>
<th><strong>Undergraduate Students</strong></th>
<th><strong>Graduate Students</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tests</td>
<td>= 45%</td>
<td>Tests = 40%</td>
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<tr>
<td>Final Exam</td>
<td>= 20%</td>
<td>Final Exam = 20%</td>
</tr>
<tr>
<td>Reading Questions</td>
<td>= 25%</td>
<td>Reading Questions = 15%</td>
</tr>
<tr>
<td>Concert Report</td>
<td>= 10%</td>
<td>Concert Report = 10%</td>
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- Late work will be accepted (up to one week past due date), but the grade earned will be lowered by ⅓ of a letter grade for each calendar date that it is late.

- All assignments should be clean, neat, and typed if applicable.

**Missed Test**

If a student is absent on the day of a test, a make-up test may be allowed if the absence was caused by a verified medical emergency (*not* simply sick), a CSUN ensemble performance, or a personal dire emergency (which would require Dr. Stoffel’s approval made only after a conference between the student and the instructor).

**Classroom Conduct**

In order to create a classroom environment which encourages critical and creative thinking and discussion, courteous conduct is expected from all students at all times — which includes attentive listening, respectful language, openness to new ideas or opinions. Contribute to class discussions in an orderly manner taking care not to dominate any discussion; ask pertinent questions, but do not talk over each other or the instructor. Never employ rudeness, mean spiritedness, personal attacks, harassment, or abuse in class discussions. The reading of newspapers, other non-class materials, the use of mobile phones, or Internet browsing are never appropriate in class.
Class Attendance & Participation
• Each absence after one absence shall lower the final grade by $\frac{1}{2}$-grade. Absence due to illness will be excused only with a doctor’s verification.
• Attendance at all class meetings, however, is not sufficient for success in this course. Active participation in the course is the expectation. Active participation is achieved through PREPARATION (reading for comprehension, completion of topical assignment, etc.) and PARTICIPATION (contemplation, questioning, answering, conjecturing, etc.).

Academic Dishonesty
The maintenance of academic integrity and quality education is the responsibility of each student within this University and the California State University system. Cheating or plagiarism in connection with an academic program at a campus is listed in Section 41301, Title 5, California Code of Regulations, as an offense for which a student may be expelled, suspended, or given a less severe disciplinary sanction. Academic dishonesty is an especially serious offense and diminishes the quality of scholarship and defrauds those who depend upon the integrity of the campus programs. Such dishonesty includes: (1) Intentionally using or attempting to use unauthorized materials, information, or study aids in any academic exercise; (2) Intentional falsification or invention of any information or citation in an academic exercise; (3) Intentionally or knowingly helping or attempting to help another to commit an act of academic dishonesty; and (4) Intentionally or knowingly representing the words, ideas, or work of another as one’s own in any academic exercise.

Student Learning Outcomes

Undergraduate Program Learning Outcomes
1. demonstrate the ability to hear, identify, and work conceptually with the elements of music, through sight-reading, basic keyboard proficiency, and musical analysis.
3. demonstrate a working knowledge of music history within their area of specialization and an acquaintance with the history, cultural background and repertories beyond that area, including a wide selection of Western and world music literature.
4. demonstrate a working knowledge of music technology and its application to their area of specialization.
6. develop pedagogical and/or clinical skills fundamental to their area of specialization for application across a variety of music and music-related professions.

Graduate Program Learning Outcomes
1. demonstrate continuing development of professional and scholarly competence within their area of specialization.
2. demonstrate continuing development of individual talent, musical interests, and philosophies to be used creatively to preserve and extend the cultural heritage of music.
3. demonstrate artistic and intellectual rigor in the organization, interpretation, communication, and dissemination of musical knowledge.
4. demonstrate pedagogical skills fundamental to their area of specialization applicable across a variety of music and music-related professions.

Plenary Concerts
As part of the CSUN Music Department’s greater efforts, all students are strongly encouraged to attend our students’ concerts being presented this semester in the VPAC:

- October 17th – CSUN Wind Ensemble, 7:30 PM
- October 26-29 – CSUN Opera (times vary)
- November 29th – CSUN Symphony, 7:30 PM
- December 1st – CSUN Holiday Concert. 7:30 PM
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<thead>
<tr>
<th>Week</th>
<th>Tuesday</th>
<th>Thursday</th>
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<tbody>
<tr>
<td>1</td>
<td>An Introduction to the Concert Band and This Course</td>
<td>Unit 1 – The Developing Wind Band from the Antiquity to the 19th Century “Part 1. Antiquity” Whitwell: chapt. 1 &amp; 2</td>
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<td>2</td>
<td>Unit 1 – The Developing Wind Band from the Antiquity to the 19th Century “Part 2. Middle Ages” Whitwell: chapt. 3 &amp; 4</td>
<td>Unit 1 – The Developing Wind Band from the Antiquity to the 19th Century “Part 3. Renaissance” Whitwell: chapt. 5 &amp; 6</td>
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<td>3</td>
<td>Unit 1 – The Developing Wind Band from the Antiquity to the 19th Century “Part 3. Renaissance” Whitwell: chapt. 7</td>
<td>Unit 1 – The Developing Wind Band from the Antiquity to the 19th Century “Part 4. Baroque” Whitwell: chapt. 9, 10, 11 &amp; 12</td>
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<td>4</td>
<td>Unit 1 – The Developing Wind Band from the Antiquity to the 19th Century “Part 5. Classical” Whitwell: chapt. 8, 13 &amp; 14</td>
<td>Unit 1 – The Developing Wind Band from the Antiquity to the 19th Century “Part 5. Classical” Whitwell: chapt. 15 &amp; 16</td>
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<td>5</td>
<td>Unit 1 – The Developing Wind Band from the Antiquity to the 19th Century “Part 6. Romantic” Whitwell: chapt. 17 &amp; 18</td>
<td>Unit 1 – Review</td>
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<tr>
<td>6</td>
<td>Test #1 – Unit 1</td>
<td>Unit 2 – Bands in the USA “Part 1. Colonial America” Foster: chapt. 8</td>
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<td>7</td>
<td>Unit 2 – Bands in the USA “Part 2. Bandmasters: Dodworth &amp; Gilmore” Foster: chapt. 9 &amp; 11</td>
<td>Unit 2 – Bands in the USA “Part 3. 19th Century Brass Bands &amp; Civil War” Foster: chapt. 10</td>
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<td>Unit 2 – Bands in the USA “Part 4. Bandmasters: Sousa” Foster: chapt. 12</td>
<td>Unit 2 – Review</td>
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<td>9</td>
<td>Test #2 – Unit 2</td>
<td>Unit 3 – The Modern Era “Part 1. The March” Reading handout</td>
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<td>12</td>
<td>Unit 3 – Review</td>
<td>Test #3 – Unit 3</td>
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<td>13</td>
<td>Unit 4 – Today and Tomorrow “Part 1. The Band’s Core Repertory” &amp; “Big Ideas” Readings: TBA</td>
<td>Unit 4 – Today and Tomorrow “Part 2. The Band’s Core Repertory” &amp; “Big Ideas” Readings: TBA</td>
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<tr>
<td>14</td>
<td>Unit 4 – Today and Tomorrow “Part 3. The Band’s Core Repertory” &amp; “Big Ideas” Readings: TBA</td>
<td>Unit 4 – Today and Tomorrow “Part 4. The Band’s Core Repertory” &amp; “Big Ideas” Readings: TBA</td>
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<tr>
<td>15</td>
<td>Unit 4 – Today and Tomorrow “Part 5. The Band’s Core Repertory” &amp; “Big Ideas” Readings: TBA</td>
<td>Unit 4 – Today and Tomorrow “Part 6. The Band’s Core Repertory” &amp; “Big Ideas” Readings: TBA</td>
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