




 <b>FLORIDA ATLANTIC UNIVERSITY</b>	<b>COURSE CHANGE REQUEST</b> <b>Undergraduate Programs</b>		UUPC Approval <u>9/8/25</u> UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	Department _____ College _____		
<b>Current Course Prefix and Number</b>		<b>Current Course Title</b>	
<i>Syllabus must be attached for ANY changes to current course details. See <a href="#">Template</a>. Please consult and list departments that may be affected by the changes; attach documentation.</i>			
<b>Change title to:</b>  <b>Change prefix</b> <b>From:</b> <b>To:</b> <b>Change course number</b> <b>From:</b> <b>To:</b> <b>Change credits*</b> <b>From:</b> <b>To:</b> <b>Change grading</b> <b>From:</b> <b>To:</b> <b>Change WAC/Gordon Rule status**</b> <b>Add</b> <b>Remove</b> <b>Change General Education Requirements***</b> <b>Add</b> <b>Remove</b> <small>*See <a href="#">Definition of a Credit Hour</a>.</small> <small>**WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to this form. See <a href="#">WAC Guidelines</a>.</small> <small>***GE criteria must be indicated in syllabus and approval attached to this form. See <a href="#">Intellectual Foundations Guidelines</a>.</small>		<b>Change description to:</b>          <b>Change prerequisites/minimum grades to:</b>          <b>Change corequisites to:</b>          <b>Change registration controls to:</b>          Please list existing and new pre/corequisites, specify AND or OR and include minimum passing grade (default is D-).	
<b>Effective Term/Year for Changes:</b>		<b>Terminate course? Effective Term/Year for Termination:</b>	
<b>Faculty Contact/Email/Phone</b>			
<b>Approved by</b> Department Chair <u></u> College Curriculum Chair <u></u> College Dean <u></u> UUPC Chair <u></u> Undergraduate Studies Dean <u></u> UFS President _____ Provost _____		<b>Date</b> _____ <u>8/29/25</u> <u>08/25/2025</u> <u>08/27/2025</u> <u>9/8/25</u> <u>9/8/25</u> _____ _____	

Email this form and syllabus to [mjenning@fau.edu](mailto:mjenning@fau.edu) seven business days before the UUPC meeting.



FLORIDA ATLANTIC UNIVERSITY

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MUL 4550 001 **Wind Instrument Literature**  
**Survey of Symphonic Wind and Percussion Literature**

3 credits

Spring 2025- Full Term: Tuesday/ Thursday: 8:00 am to 9:20 am

Room: AL 247

Kyle Prescott, DMA

Office: AH 115B, 561.297.3826

Kpresco2@fau.edu

Office hours: Tue/ Thurs 3:00 pm – 5:00 pm, or by appointment

**Course Description:**

~~A study of wind instrumental literature and history from the late Baroque through the 20th century.~~

This course is a study of pivotal works of symphonic wind and percussion repertoire, defined as works for 21 to 100 winds and percussion. Students will systematically discuss the qualities and characteristics of select works and demonstrate an ability to further analyze works beyond this course's scope.

**Objectives:** the accomplished student will

- Analyze recordings and partial scores of works from the canon of music for wind ensembles ranging from 21 to 100 musicians.
- Identify aurally and by score excerpt major works in the canon.
- Compose detailed analyses of works by following a prescribed template
- Assign specific works a place within the various historical trends in wind music over the course of four centuries.

**Required text:**

Battisti, Frank L. The New Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Music. (Ft Lauderdale: Meredith Music Publications) 2018. ISBN13: 978-1-57463-473-0

**Required listening and analysis:**

Audio recordings are linked through the Canvas site dedicated to this course. Score excerpts will be provided in-class, or as downloadable pdf's from the appropriate Canvas Module. Students will listen to these recordings and learn to recognize key musical elements distinguishing each. Students should be able to recognize these works, identifying title, composer and pertinent surrounding information, in a listening exam. Students will be expected to use musical examples and historical information to draw conclusions about the musical and cultural impulses influencing the evolution, and predictive future, of the wind ensemble literature.

## Instructional Method

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In-person: Traditional Concept of in person. Mandatory Attendance is at the discretion of the instructor.

## Faculty Rights and Responsibilities

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Florida Atlantic University respects the rights of instructors to teach and students to learn. Maintenance of these rights requires classroom conditions that do not impede their exercise. To ensure these rights, faculty members have the prerogative to:

- Establish and implement academic standards.
- Establish and enforce reasonable behavior standards in each class.
- Recommend disciplinary action for students whose behavior may be judged as disruptive under the Student Code of Conduct University Regulation 4.007.

## Disability Policy

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In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at [www.fau.edu/sas/](http://www.fau.edu/sas/).

## Course Evaluation Method

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Grades will be earned through evaluation of the following:

- 30% Mid-term Exam: matching, short answer, brief essay, listening, score ID
- 30% Final Exam: matching, short answer, brief essay, listening, score ID
- 30% Analysis projects (3): Analysis of works from subsets listed above. All analysis will be submitted through Canvas for peer review. A template for analysis is available on Canvas and should be followed. Three percent of each analysis grade is your peer review of other students' analyses, documented through Canvas). Minimum 3, maximum 6 pages each.
- 10% two original concert programs for wind band, including at least one university/ professional group, and one middle or high school level ensemble.

### Analysis Projects

Analysis Project #1 (choose one)

- Berlioz: *Symphonie funebre et triumphal* (any single movement)
- Sousa: *Semper Fidelis and Fairest of the Fair* marches
- Holst: *Chaconne* from *Suite in E-flat* for Band
- Grainger: *Lincolnshire Posy* (any 2 movements)

Analysis Project #2 (choose one)

- Schönberg: *Theme and Variations*
- Hindemith: *Symphony in B-flat* (any movement)
- Husa: *Music for Prague 1968*

Analysis Project #3 (choose one)

- Corigliano: *Circus Maximus*
- Maslanka: *Symphony #4*
- Mackey: *Symphony #1*
- Bryant: *Ecstatic Waters*

## Code of Academic Integrity

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Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university

mission to provide a high-quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [University Regulation 4.001](#).

All projects and assignments need to be of your unique authorship. Using a portion of someone else's project is considered plagiarism and will be dealt with according to the process set forth by FAU's academic integrity policy

## Attendance Policy Statement

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Students are expected to attend all their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of legitimate class absences, such as illness, family emergencies, military obligations, court-imposed legal obligations, or participation in University-approved activities. University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances, and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

Absences will only be excused in case of illness with appropriate documentation. Absences related to university activities must be cleared with the instructor two weeks in advance. **The third unexcused absence will result in a grade reduction of 5%, as will each subsequent unexcused absence.**

## Religious Accommodation Policy Statement

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In accordance with the rules of the Florida Board of Education and Florida law, students have the right to reasonable accommodations from the University in order to observe religious practices and beliefs regarding admissions, registration, class attendance, and the scheduling of examinations and work assignments. University Regulation 2.007, Religious Observances, sets forth this policy for FAU and may be accessed on the FAU website at [www.fau.edu/regulations](http://www.fau.edu/regulations).

Any student who feels aggrieved regarding religious accommodations may present a grievance to the executive director of The Office of Civil Rights and Title IX. Any such grievances will follow Florida Atlantic University's established grievance procedure regarding alleged discrimination.

## Time Commitment Per Credit Hour

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For traditionally delivered courses, not less than one (1) hour of classroom or direct faculty instruction each week for fifteen (15) weeks per Fall or Spring semester, and a minimum of two (2) hours of out-of-class student work

for each credit hour. Equivalent time and effort are required for Summer Semesters, which usually have a shortened timeframe. Fully Online courses, hybrid, shortened, intensive format courses, and other non-traditional modes of delivery will demonstrate equivalent time and effort.

You can add to this if you deem appropriate

## Course Grading Scale

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Letter Grade	Letter Grade
A	94 - 100%
A-	90 - 93%
B+	87 - 89%
B	83 - 86%
B-	80 - 82%
C+	77 - 79%
C	73 - 76%
C-	70 - 72%
D+	67 - 69%
D	63 - 66%
D-	60 - 62%
F	Below 60

## Grade Appeal Process

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You may request a review of the final course grade when you believe that one of the following conditions apply:

- There was a computational or recording error in the grading.
- The grading process used non-academic criteria.
- There was a gross violation of the instructor's own grading system.

University Regulation 4.002 of the University Regulations contains information on the grade appeals process

## Policy on Make-up Tests, Late work, and Incompletes

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Assignments must be finalized in accordance with the syllabus deadlines, and no makeup assignments will be offered. Late submissions will not receive a grade higher than a B (86%) and will not be accepted if they are more than one class period overdue. Tests and examinations must be completed on the scheduled date. Exceptional circumstances involving documented illness or emergencies are the only cases where students may be considered for makeup assignments and tests.

## Special Course Requirements

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Supplemental excerpts from song and operatic literature will be provided for IPA practice; however, students are required to obtain the designated textbook by week 2.

## Policy on the Recording of Lectures

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Students enrolled in this course may record video or audio of class lectures for their own personal educational use. A class lecture is defined as a formal or methodical oral presentation as part of a university course intended to present information or teach students about a particular subject. Recording class activities other than class lectures, including but not limited to student presentations (whether individually or as part of a group), class discussion (except when incidental to and incorporated within a class lecture), labs, clinical presentations such as patient history, academic exercises involving student participation, test or examination administrations, field trips, and private conversations between students in the class or between a student and the lecturer, is prohibited. Recordings may not be used as a substitute for class participation or class attendance and may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of the University's Student Code of Conduct and/or the Code of Academic Integrity.

## Artificial Intelligence Preamble

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FAU recognizes the value of generative AI in facilitating learning. However, output generated by artificial intelligence (AI), such as written words, computations, code, artwork, images, music, etc., for example, is drawn from previously published materials and is not your own original work.

FAU students are not permitted to use AI for any course work unless explicitly allowed to do so by the instructor of the class for a specific assignment. **[Policy 12.16 Artificial Intelligence]**

Class policies related to AI use are decided by the individual faculty. Some faculty may permit the use of AI in some assignments but not others, and some faculty may prohibit the use of AI in their course entirely. In the case that an instructor permits the use of AI for some assignments, the assignment instructions will indicate when and how the use of AI is permitted in that specific assignment. It is the student's responsibility to comply with the instructor's expectations for each assignment in each course. When AI is authorized, the student is also responsible and accountable for the content of the work. AI may generate inaccurate, false, or exaggerated

information. Users should approach any generated content with skepticism and review any information generated by AI before using generated content as-is.

If you are unclear about whether or not the use of AI is permitted, ask your instructor before starting the assignment.

Failure to comply with the requirements related to the use of AI may constitute a violation of the **Florida Atlantic Code of Academic Integrity, Regulation 4.001.**

Proper Citation: If the use of AI is permitted for a specific assignment, then use of the AI tool must be properly documented and cited. For more information on how to properly cite the use of AI tools, visit <https://fau.edu/ai/citation>

## AI Language Specific to This Course

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**AI Flexible:** The use of AI to assist in work assigned in this specific course is permitted only for specific assignments as indicated by the instructor. Use must be properly documented and cited per instructor guidelines (<https://fau.edu/ai/citation>).

## Counseling and Psychological Services (CAPS) Center

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Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (**CAPS**) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

## Student Support Services and Online Resources

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- [Center for Learning and Student Success \(CLASS\)](#)
- [Counseling and Psychological Services \(CAPS\)](#)
- [FAU Libraries](#)
- [Math Learning Center](#)
- [Office of Information Technology Helpdesk](#)
- [Center for Global Engagement](#)
- [Office of Undergraduate Research and Inquiry \(OURI\)](#)
- [Science Learning Center](#)
- [Speaking Center](#)
- [Student Accessibility Services](#)
- [Student Athlete Success Center \(SASC\)](#)
- [Testing and Certification](#)
- [Test Preparation](#)



- [University Academic Advising Services](#)
- [University Center for Excellence in Writing \(UCEW\)](#)
- [Writing Across the Curriculum \(WAC\)](#)

## Course Topical Outline

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Date	Subjects of lecture/ discussion	Readings	Materials Due
January 7	Syllabus, definitions, an approach to wind ensemble history, Renaissance Bands, Baroque Bands. (no class meeting 1/13: FMEA)		
Jan. 14, 16	Music analysis; Music of the French Revolution; band works of the 19 <sup>th</sup> century	FLB Ch. 1	
Jan. 21, 23	The Golden Age of Bands in America and Europe, John Philip Sousa		
Jan 28, 30	German Military bands and Wilhelm Wieprecht. Adolph Sax and developments	FLB Ch. 2	Analysis #1 peer (1/30)
Feb. 4, 6	Igor Stravinsky and Paul Hindemith music for winds through 1926		
Feb. 11, 13	Early 20th century military band music (European) - Holst, RVW, Strens, Schmidt, Faure		
Feb. 18, 20	Percy Aldridge Grainger. Biography and masterworks		Analysis #1 due (2/19)
Feb. 25, 27	Mid-term, online and in-person		

March 4, 6	-- Spring Break --		
March 11, 13	Masterworks of the 1940's: Schoenberg and Milhaud		
March 18, 20	Masterworks of the 1950's; birth of the modern Wind Ensemble	FLB Ch. 5	
March 25, 27	Masterworks of the 1960's and 70's	FLB Ch. 6, 7	
April 1, 3	Masterworks of the 1980, 90's, 2000's	FLB Ch. 8, 9	Analysis #2 peer (3/13)
April 8, 10	A new age for wind band, The Next Wave of band composers	FLB Ch. 10, 11, 12	Analysis #2 due (3/20)
April 15, 17	Music for developing musicians, transcriptions, state lists and festivals	FLB Ch. 13, 14, 15	
Reading Days			Concert Programs
	Exam Review		Analysis #3 peer (4/23)
April 29	<b>Final Exam</b> (7:45 am to 10:15 am)		Analysis #3 due (4/30)

**Major and pivotal works studied will include**

**Title**

12 Dances from the Danseryes  
Selections from the Danserye  
Feuerwerkmusik  
Overture in C  
Marche Lugubre  
Le Chant Du Depart  
Symphonie Funebre Et Triomphale  
Norwich Cadets  
Second Connecticut Regiment March  
Joyce's 71st N.Y. Regiment March  
Washington Grays  
Revelation  
Famous 22nd Regiment March  
March F Major "Yorck" WoO 18  
March in F Major WoO 19  
Eccossaise in D Major WoO 22  
Zapfenstreich No.2 in C, WoO 20  
March in B Flat, WoO 29  
March in D Major Woo24  
Polonaise in D Major WoO 21  
Trauermusik  
Washington Post (1892 recording)  
Washington Post  
Semper Fidelis (1927)  
Semper Fidelis  
Creanonian (1909)  
Fairest of the Fair  
The Thunderer  
The Free Lance  
Nobles of the Mystic Shrine  
Manhattan Beach  
El Capitain  
The Glory of the Yankee Navy  
The Black Horse Troop  
The Gallant Seventh  
The Liberty Bell  
Riders for the Flag  
Easter Monday on the White House Lawn  
The Stars and Stripes Forever!

**Composer**

Tielman Susato  
Susato/ Dunnigan  
G F Handel  
Charles-Simon Catel  
FJ Gossec  
Etienne-Nicolas Mehul  
Hector Berlioz  
Patrick S. Gilmore  
David Wallis Reeves  
Boyer  
Claudio Grafulla  
W. Paris Chambers  
Patrick S, Gilmore

Ludwig van Beethoven

Richard Wagner

John Philip Sousa

First Suite for Military Band	
Second Suite for Military	Gustav Holst
Hammersmith, Op. 22	
Flourish for Wind Band	Ralph Vaughan Williams
English Folk Song Suite	
Konzertmusik, Op. 41	Paul Hindemith
Geschwindmarsch	
Concerto for Piano and Wind Instruments	Igor Stravinsky
Dionysiaques, Op. 62, No. 1	Florent Schmitt
Chant funeraire	Gabriel Faure
Danse Funambulesque	Jules Strens
Theme and Variations, Op. 43a	Arnold Schoenberg
Suite Francaise	Darius Milhaud
Molly On The Shore	
Irish Tune from County Derry	
Shepherd's Hey!	
Ye Banks and Braes O' Bonnie Doon	Percy Grainger
The Immovable Do	
Children's March	
Lincolnshire Posy	
Canzona for Band	Peter Mennin
Symphony in Bb	Paul Hindemith
Chester	William Schumann
Suite from The Red Pony	Copland
Chorale and Alleluia	Howard Hanson
Emblems	Aaron Copland
Sinfonietta	Ingolf Dahl
Masquerade, Opus 102	Vincent Persichetti
Divertimento for Band, Op 42	Vincent Persichetti
Music for Prague	Karel Husa
Fanfare and Allegro	Clifton Williams
Sounds, Shapes, and Symbols	Leslie Bassett
La Fiesta Mexicana	Herbert Owen Reed
The Leaves Are Falling	
The Solitary Dancer	Warren Benson
Satiric Dances	Norman Dello Joio
A Child's Garden Of Dreams	
Give Us This Day: A Short Symphony for Wind Ensemble	
In Memoriam	David Maslanka
Symphony #4	

...and the mountains rising nowhere	Joseph Schwantner
From A Dark Millennium	
Bells for Stokowski	
Niagara Falls	Micheal Daugherty
Raise The Roof	
Three City Blocks	John Harbison
It Perched for Vespers Nine	Joel Puckett
October	Eric Whitacre
LA'l (Love Song)	Bright Sheng
Strange Humors	
Turbine	John Mackey
Radiant Joy	
Ecstatic Waters	Steven Bryant
Popcopy (3 mvts.)	McAllister, Scott
Minstrels of the Kells	
Symphony No. 3 "Shaker Life"	Dan Welcher
Baron Cimetiere's Mambo	
Baron Samedi's Sarabande and Soft Shoe	
Fantasy Variations	Donald Grantham
J'ai âte Au Bal	
Southern Harmony	
Symphony No. 3, "Circus Maximus"	John Corigliano
In Wartime	David Del Tredici
Short Ride In A Fast Machine	John Adams
O Magnum Mysterium	Morten Lauridsen
The Courtly Dances from Gloriana	Benjamin Britten
Symphony #3, Circus Maximus	John Corigliano

## Title IX Statement

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In any case involving allegations of sexual misconduct, you are encouraged to report the matter to the University Title IX Coordinator in the Office of Civil Rights and Title IX (OCR9). If University faculty become aware of an allegation of sexual misconduct, they are expected to report it to OCR9. If a report is made, someone from OCR9 and/or Campus Victim Services will contact you to make you aware of available resources including support services, supportive measures, and the University's grievance procedures. More information, including contact information for OCR9, is available at <https://www.fau.edu/ocr9/title-ix/>. You may also contact Victim Services at [victimservices@fau.edu](mailto:victimservices@fau.edu) or 561-297-0500 (ask to speak to an Advocate) or schedule an appointment with a counselor at Counseling and Psychological Services (CAPS) by calling 561-297-CAPS.