

MUAG 4050-002 | 5181
**SYMPHONIC LITERATURE
OF THE WIND BAND**

Fall 2026 | Tu/Th 11:10–12:30 PM | MUSI 321



Instructor: Katharine Reed | Lecturer in Wind Studies | Director of Athletic Bands

Office: Murchison Performing Arts Annex **E-mail:** Katharine.Reed@unt.edu

Office hours: By appointment

COURSE DESCRIPTION

This course explores the history, development, and repertoire of the wind band through significant works from the Renaissance to the present. Through listening, score study, discussion, and research, students will examine the composers, historical events, and musical developments that shaped the wind band tradition. Emphasis is placed on understanding repertoire from the perspective of future conductors and music educators.

STUDENT LEARNING OUTCOMES

Upon completion of this course, students will be able to:

- Identify significant composers, works, and historical developments in wind band literature.
- Analyze repertoire through historical, musical, and pedagogical perspectives.
- Describe the evolution of wind band instrumentation and ensemble practices.
- Evaluate literature for educational and professional ensembles.
- Communicate research through written and oral presentations.
- Apply historical and musical knowledge to inform future repertoire selection and programming.

REQUIRED RESOURCE

Battisti, Frank L. *The New Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Music*. Galesville, MD: Meredith Music Publications, 2018.

Additional readings, listening assignments, and course materials will be provided throughout the semester.

RECOMMENDED RESOURCES

Battisti, Frank L. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*. Meredith Music, 2002.

Battisti, Frank L. *The Winds of Change II: The New Millennium*. 2012.

Fennell, Frederick. *Time and the Winds: A Short History of the Use of Wind Instruments in the Orchestra, Band, and the Wind Ensemble*. 1954.

Foster, Robert. *Wind Bands of the World: A Chronicle of a Cherished Tradition*. 2013.

Hansen, Richard K. *The American Wind Band: A Cultural History*. 2005.

Rhodes, Stephen. *A History of the Wind Band*.

Whitwell, David. *A Concise History of the Wind Band*. 2nd Edition, 2011.

COURSE SCHEDULE

The course schedule is subject to adjustment based on pacing, discussion, and class needs.

CLASS #

- 1 Introduction, Overview, and Baseline Discovery
- 2 SUSATO: The Danserye (1551) and GABRIELI: Sonatas & Canzonas (1597)
- 3
- 4
- 5 HANDEL: Music for the Royal Fireworks, HWV 351 (1749)
- 6 MOZART: Serenade No. 10 in B-flat, K. 361 (Kv. 370a) (1781-95)
- 7
- 8
- 9 BERLIOZ: Grande symphonie funèbre et triomphale, Op. 15 (1840)
- 6 DVORAK: Serenade in D minor, Op. 44 (1878) and
MAHLER: "Um Mitternacht" from Aus den Ruckert Lieder (1901)
- 7 SOUSA and the March
- 8 HOLST: Suite No. 1 in E-flat, Op. 28 No. 1 (1909) and
Hammersmith (Prelude & Scherzo), Op. 52 (1930)
- 9 STRAVINSKY: Symphonies of Wind Instruments (1920 rev. 1947)
- 10 VARÈSE: Integrales (1925)
- 11
- 11 GRAINGER: Lincolnshire Posy (1937)
- 12 SCHOENBERG: Theme and Variations, Op. 43a (1943)
- 13
- 13 SCHUMAN: George Washington Bridge (1950)
- 14 HINDEMITH: Symphony in B-flat (1951)
- 15
- 15 PERSICETTI: Symphony No. 6, Op. 69 (1956)
- 16 DAHL: Sinfonietta (1961)
- 17
- 17 COPLAND: Emblems (1964)
- 18 MESSIAEN: Et exspecto resurrectionem mortuorum (1965)
- 19
- 19 HUSA: Music for Prague 1968
- 20 SCHWANTNER: and the mountains rising nowhere (1975)

- 21 ADAMS: Grand Pianola Music (1982)
- 22 COLGRASS: Winds of Nagual (1985)

- 23 CORIGLIANO: Symphony No. 3 "Circus Maximus" (2004)
- 24 MODERN MASTERS

- 25 TRANSCRIPTIONS
- 26 EDUCATIONAL MUSIC

- 27 RESEARCH PRESENTATIONS | REVIEW
- 28 RESEARCH PRESENTATIONS | REVIEW

- 29 RESEARCH PRESENTATIONS | REVIEW
- 30 RESEARCH PRESENTATIONS | REVIEW

Thanksgiving Break: November 23–27, 2026
 Final Examination: December 8, 2026

COURSE REQUIREMENTS

Attendance and Participation

Regular attendance and active participation are expected. Course content includes lecture, listening, discussion, and score study that cannot be fully replicated outside of class. Students are also expected to complete assigned readings and come prepared to discuss and engage with the material.

The following scale applies:

<u>Grade</u>	<u># of Absences</u>	<u># of Tardies</u>
A	0-1	0-2
B	2	3-4
C	3	5-6
D	4	7-8
F	5	9 or more

Excused absences will be considered on a case-by-case basis.

Attendance & Participation: 50% of final grade

Course Notebook

Students are required to maintain a three-ring binder for organizing class notes, handouts, listening guides, assignments, and course materials. The notebook should be maintained throughout the semester and will be periodically checked as part of the Attendance & Participation grade. Students are responsible for keeping course materials organized and accessible for review throughout the semester.

Assignments | Teacher Resource Guide

Students will select one composition from each Texas UIL Prescribed Music List (PML) Grade Level (1–5).

For each selection, students will prepare:

- Brief musical analysis
- Historical context
- Pedagogical considerations
- 3–5 minute class presentation

The completed entries will become a shared Teacher Resource Guide for future professional use.

Assignment Due Dates:

Assignment	Due Date
UIL PML Grade 1	September 1
UIL PML Grade 2	September 22
UIL PML Grade 3	October 13
UIL PML Grade 4	November 3
UIL PML Grade 5 / Research Project Presentation	November 17, 19; December 1, 3

Examinations

Short examinations may be given throughout the semester to assess students' understanding of course material. Exams may include written and listening components covering repertoire, composers, historical developments, and score study. A midterm examination and a comprehensive final examination will be administered.

Research Project

Each student will complete a research project on a significant composer, composition, or Grade 5 UIL Prescribed Music List selection. The project should demonstrate historical research, musical analysis, an understanding of the work's significance within the wind band repertoire, and its application to future teaching or conducting practice. Additional project guidelines, requirements, and evaluation criteria will be distributed later in the semester.

GRADING

Evaluation	Percentage
Attendance & Participation	50%
Assignments & Examinations	30%
Research Project	20%

COURSE POLICIES

Professional Expectations

Students are expected to arrive prepared, participate respectfully, complete assignments on time, and contribute to a professional learning environment.

Technology

Technology may be used for course-related purposes, including accessing scores, readings, and research materials.

Timely Return of Student Work

Assignments will normally be returned within two weeks of submission. Final projects and examinations will be evaluated according to university grading deadlines.

Jury Scheduling

Students should not schedule end-of-semester juries during the regularly scheduled meeting time of this course. Students are responsible for arranging jury times that do not conflict with class attendance.

DEFIBRILLATORS IN THE COLLEGE OF MUSIC

Music Building: Across from the west side of the Music Commons, directly across from the elevator

Music Building: Third floor hallway, across from the staircase that comes up from the Copy Room.

Next to Room 322

Music Building: Across from the Copy Room next to Room 293

Music Building: Voertman Lobby by the big double set of doors that lead out to the courtyard

Music Building: Main Office (247) under the student worker's desk

Music Annex: Next to room MA117, near the triple set of doors on the east side of the building

Music Practice Building North: First floor on the Avenue C side

Music Practice Building South: First floor on the Avenue C side

Bain Hall: First floor by the restrooms

Murchison Performing Arts Center: Located off the main lobby, beyond the grand staircase, across from the single occupancy restroom (next to the public water fountains)

ACADEMIC INTEGRITY

See: [Academic Integrity](#)

LINK: <https://policy.unt.edu/policy/06-003>

STUDENT BEHAVIOR

See: [Student Code of Conduct](#)

Link: <https://deanofstudents.unt.edu/conduct>

ACCESS TO INFORMATION – EAGLE CONNECT

See: [Eagle Connect](#)

LINK: eagleconnect.unt.edu/

ODA STATEMENT

See: [ODA](#)

LINK: disability.unt.edu. (Phone: (940) 565-4323)

Health and Safety Information

<https://music.unt.edu/student-health-and-wellness>

Registration Information for Students

See: [Fall Academic Calendar Information](#)

Link: <https://registrar.unt.edu/registration/fall-academic-calendar.html>

Semester Calendar, Fall 2026

See: [Fall Semester Calendar](#)

Link: <https://registrar.unt.edu/registration/fall-academic-calendar.html>

Financial Aid and Satisfactory Academic Progress

Undergraduates

See: [Financial Aid](#)

LINK: <http://financialaid.unt.edu/sap>

Graduates

See: [Financial Aid](#)

LINK: <http://financialaid.unt.edu/sap>

COUNSELING AND TESTING

See: [Counseling and Testing](#)

Link: <http://studentaffairs.unt.edu/counseling-and-testing-services>.

For more information on mental health resources, please visit:

See: [Mental Health Resources](#)

Link: <https://disparities.unt.edu/mental-health-resources>

ADD/DROP POLICY

Drop Information: <https://registrar.unt.edu/registration/fall-academic-calendar.html>

STUDENT RESOURCES

See: [Student Resources](#)

Link: <https://success.unt.edu/aa-sa-resources>

CARE TEAM

See: [Care Team](#)

Link: <https://studentaffairs.unt.edu/care-team>