

# APPLICATION FOR COURSE CHANGE (MAJOR AND MINOR)

Complete 1a – 1f & 2a – 2c. Fill out the remainder of the form as applicable for items being changed.

<b>1. General Information.</b>						
a. Submitted by the College of: <u>Fine Arts</u>		Today's Date: <u>4/7/10</u>				
b. Department/Division: <u>Music</u>						
c. Is there a change in "ownership" of the course?					YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
If YES, what college/department will offer the course instead? _____						
d. What type of change is being proposed? <input checked="" type="checkbox"/> Major <input type="checkbox"/> Minor <sup>1</sup> (place cursor here for minor change definition)						
e. Contact Person Name: <u>Carl Collins</u>		Email: <u>carl.collins@uky.edu</u>		Phone: <u>257-2263</u>		
f. Requested Effective Date: <input checked="" type="checkbox"/> Semester Following Approval OR <input type="checkbox"/> Specific Term <sup>2</sup> : _____						
<b>2. Designation and Description of Proposed Course.</b>						
a. Current Prefix and Number: <u>MUS 366</u>		Proposed Prefix & Number: _____				
b. Full Title: <u>Marching Band Techniques</u>		Proposed Title: _____				
c. Current Transcript Title (if full title is more than 40 characters): _____						
Proposed Transcript Title (if full title is more than 40 characters): _____						
d. Current Cross-listing: <input checked="" type="checkbox"/> N/A OR Currently <sup>3</sup> Cross-listed with (Prefix & Number): _____						
Proposed – <input type="checkbox"/> ADD <sup>3</sup> Cross-listing (Prefix & Number): _____						
Proposed – <input type="checkbox"/> REMOVE <sup>3,4</sup> Cross-listing (Prefix & Number): _____						
e. Courses must be described by <b>at least one</b> of the meeting patterns below. Include number of actual contact hours <sup>5</sup> for each meeting pattern type.						
Current:	<u>2</u> Lecture	<u>1</u> Laboratory <sup>5</sup>	_____ Recitation	_____ Discussion	_____ Indep. Study	
	_____ Clinical	_____ Colloquium	_____ Practicum	_____ Research	_____ Residency	
	_____ Seminar	_____ Studio	_____ Other – Please explain: _____			
Proposed:	<u>2</u> Lecture	<u>1</u> Laboratory	_____ Recitation	_____ Discussion	_____ Indep. Study	
	_____ Clinical	_____ Colloquium	_____ Practicum	_____ Research	_____ Residency	
	_____ Seminar	_____ Studio	_____ Other – Please explain: _____			
f. Current Grading System: <input checked="" type="checkbox"/> Letter (A, B, C, etc.) <input type="checkbox"/> Pass/Fail						
Proposed Grading System: <input checked="" type="checkbox"/> Letter (A, B, C, etc.) <input type="checkbox"/> Pass/Fail						

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**Comment [1]:** Excerpt from SR 3.3.0.G.2  
**Definition.** A request may be considered a minor change if it meets one of the following criteria:  
 a. change in number within the same hundred series\*;  
 b. editorial change in the course title or description which does not imply change in content or emphasis;  
 c. a change in prerequisite(s) which does not imply change in content or emphasis, or which is made necessary by the elimination or significant alteration of the prerequisite(s); d. a cross-listing of a course under conditions set forth in SR 3.3.0.E;  
 e. correction of typographical errors.

\*...for the specific purposes of the minor exception rule, the 600-799 courses are the same "hundred series," as long as the other minor change requirements are complied with. [RC 1/15/09]

<sup>1</sup> See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair.* If Chair deems the change as "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.  
<sup>2</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.  
<sup>3</sup> Signature of the chair of the cross-listing department is required on the Signature Routing Log.  
<sup>4</sup> Removing a cross-listing does not drop the other course – it merely unlinks the two courses.  
<sup>5</sup> Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

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g. Current number of credit hours: 2.0 Proposed number of credit hours: 2.0

h. Currently, is this course repeatable for additional credit? YES  NO

Proposed to be repeatable for additional credit? YES  NO

If YES: Maximum number of credit hours: \_\_\_\_\_

If YES: Will this course allow multiple registrations during the same semester? YES  NO

i. Current Course Description for Bulletin: A study of contemporary marching band techniques, styles, and trends with emphasis on drill writing and arranging for the marching band. Two hours lecture per week; one hour laboratory per week. Prereq: Consent of instructor.

Proposed Course Description for Bulletin: A study of techniques, styles and trends with emphasis on drill writing, music arranging, and administrative/instructional methods as they relate to the contemporary marching band. A combination of lecture and laboratory instruction will be utilized. Prereq: Consent of instructor.

j. Current Prerequisites, if any: Consent of instructor

Proposed Prerequisites, if any: Consent of instructor

k. Current Distance Learning(DL) Status:  N/A  Already approved for DL\*  Please Add<sup>6</sup>  Please Drop

\*If already approved for DL, the Distance Learning Form must also be submitted unless the department affirms (by checking this box ) that the proposed changes do not affect DL delivery.

l. Current Supplementary Teaching Component, if any:  Community-Based Experience  Service Learning  Both

Proposed Supplementary Teaching Component:  Community-Based Experience  Service Learning  Both

3. Currently, Is this course taught off campus? YES  NO

Proposed to be taught off campus? YES  NO

4. Are significant changes in content/teaching objectives of the course being proposed? YES  NO

If YES, explain and offer brief rationale:

The new course description would broaden the scope of the class to include topics that are integral and specific to the teaching/instruction of a (high school) marching band, but are not covered in other course offerings. This course description would offer the instructor more flexibility with regard to scope and content of course material, and would make the course more applicable and potentially attractive to students pursuing a Music Education degree. These are the students who generally enroll in this course offering.

5. Course Relationship to Program(s).

a. Are there other depts and/or pgms that could be affected by the proposed change? YES  NO

If YES, identify the depts. and/or pgms: \_\_\_\_\_

b. Will modifying this course result in a new requirement<sup>7</sup> for ANY program? YES  NO

If YES<sup>7</sup>, list the program(s) here: \_\_\_\_\_

6. Information to be Placed on Syllabus.

<sup>6</sup> You must also submit the Distance Learning Form in order for the course to be considered for DL delivery.

<sup>7</sup> In order to change a program, a program change form must also be submitted.

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a.  Check box if  
changed to  
400G or 500.

If changed to 400G- or 500-level course you must send in a syllabus and you must include the *differentiation* between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading criteria in the course for graduate students. (See SR 3.1.4.)

# APPLICATION FOR COURSE CHANGE (MAJOR AND MINOR)

## Signature Routing Log

**General Information:**

Course Prefix and Number: MUS 366  
 Proposal Contact Person Name: Carl Collins Phone: 257-2263 Email: carl.collins@uky.edu

**INSTRUCTIONS:**

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

**Internal College Approvals and Course Cross-listing Approvals:**

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
School of Music	9 Apr. 2010	BEN ARNOLD 7-4800 Ben. Arnold@uky.edu	<i>Ben Arnold</i>
College of Fine Arts	1/7/11	Jane Johnson 7-1709 john@email.uky.edu	<i>Jane H Johnson</i>
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		/ /	
		/ /	

**External-to-College Approvals:**

Council	Date Approved	Signature	Approval of Revision <sup>8</sup>
Undergraduate Council	2/1/2011	Sharon Gill	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

**Comments:**

<sup>8</sup> Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

# Marching Band Techniques

(MUS 366 Section 1)

Spring Semester 2011

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Class meetings: MWF, 12:00-12:50PM, Fine Arts Computer Lab, Room 004B  
Instructor: Carl Collins  
Email (preferred): [carl.collins@uky.edu](mailto:carl.collins@uky.edu)  
Office: FA 33  
Office phone: (859) 257-2263  
Office hours: By appointment. Please call or email to schedule a time.

## Course description:

A study of techniques, styles and trends with emphasis on drill writing, music arranging, and administrative/instructional methods as they relate to the contemporary marching band. A combination of lecture and laboratory instruction will be utilized. Prereq: Consent of instructor.

## Course overview:

The first third of the course will be devoted to the study of the history and evolution of the modern marching band idiom. You will trace the development of the marching band from its inception as an outgrowth of early boy scout and military traditions to today. These trends will be incorporated as you learn the basic techniques of drill design and show planning using the most current state of the art software, culminating in the design and writing of your own marching band drill.

The second third of the course will be devoted to the study of basic arranging techniques for the marching band. Topics to be covered include instrument ranges and transpositions, scoring and orchestration (including writing for battery and pit percussion), planning an arrangement, and the legal aspects of arranging for marching band.

The final third of the course will cover administrative issues related to running a high school marching band. Topics will include planning a band camp, travel, instrument inventory, parent booster groups, budgeting, philosophy, leadership, sources for materials and supplies, and teaching techniques related to marching and maneuvering as well as auxiliary units (drum line, color guard, majorettes and dance team).

## Student learning outcomes:

Upon completion of the course, students will possess the necessary skills and information to organize, administer and teach a contemporary high school marching band:

- Students will have a working knowledge of Pyware 3D Java

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- Students will be able to design a basic marching band show
- Students will be able to evaluate the quality of a pre-written marching band drill design, based on their knowledge of fundamental concepts and techniques
- Students will have a working knowledge of either Finale or Sibelius music notation software
- Students will be able to write a basic arrangement for marching band, based on their understanding of basic concepts of range, transposition, scoring/voicing, and song form.
- Students will be able to evaluate the quality and difficulty of a published marching band arrangement based on their knowledge of fundamental concepts and techniques
- Students will have a thorough knowledge of the process to arrange permission to arrange a work protected by copyright
- Students will have knowledge of resources where they can obtain pre-written marching band shows and musical arrangements, as well as other supplies and materials as relate to the high school marching band
- Students will formulate a basic personal philosophy of marching band
- Students will construct several administrative models (budget, band camp, student leadership, instrument inventory, etc.) which can then be used as a starting point when they obtain their first teaching position
- Students will possess basic instructional techniques as related to the specialty areas in marching band (drum line, color guard, majorettes)

**Required text**

Markworth, Wayne. *The Dynamic Marching Band*. Three Rivers, MI: Accent Publications, 2008. (Available at <http://www.msconcepts.com>)

**Optional texts and materials**

*The following materials will be referenced throughout the semester. Although copies will be available for you to examine, you may find them to be an excellent resource to have on your bookshelf as well. (\* denotes particularly useful volumes, + denotes materials on reserve in the Fine Arts Library)*

General reference books:

- Bailey, Wayne with Thomas Caneva. *The Complete Marching Band Resource Manual: Techniques and Materials for Teaching, Drill Design, and Music Arranging (2<sup>nd</sup> edition)*. Philadelphia: University of Pennsylvania Press, 2003.
- Breithaupt, Robert B. *The Complete Percussionist: A Guidebook for the Music Educator*. Oskaloosa, IA: C. L. Barnhouse, 1991.
- Buyer, Paul. *Marching Bands and Drumlines: Secrets of Success from the Best of the Best*. Galesville, MD: Meredith Music Publications, 2009.
- Dunnigan, Patrick. *Marching Band Techniques: Designing, Rehearsing, and Perfecting*

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*Marching Band Shows with School Ensembles*. Northfield, IL: The Instrumentalist Publishing Co., 1998.

\*Garfield Cadets Instructional Staff. *A Concept of Excellence: The Garfield Cadets' Guide to Success*. Milwaukee: Jenson Publications: 1985.

Raxdale, Bill. *The Marching Band Director: A master planning guide*. Milwaukee: Jenson Publications, 1985.

\*Shellahamer, Bently, James Swearingen and Jon Woods. *The Marching Band Program: Principles and Practices*. Oskaloosa, IA: C. L. Barnhouse, 1986.

\*Smith, Gary. *The System: Marching Band Methods*. Savoy, IL: Gary E. Smith, 1981-2007.

Vickers, Steve. *A History of Drum and Bugle Corps (Volume 1)*. Madison, WI: Sights & Sounds, Inc., 2002.

Vickers, Steve. *A History of Drum and Bugle Corps (Volume 2)*. Madison, WI: Sights & Sounds, Inc., 2003.

Winter Guard International Education Department. *Contemporary Marching Band Primer*. Arvada, CO: WGI – Sport of the Arts Division of Education, 1995.

Videos (general):

Discovery Productions, Inc. "The History of Bands in America." Volumes 1 & 2.

Videocassette recording. Produced by William Cole Hueter. Boca Raton, FL: Social Issues Resources Series, 1988.

Books on traditional drill design:

+Bennett, George T. *Marching Maneuver Series (Volume 4): Required and Special Maneuvers for High School Marching Band Contests*. Chicago: Gamble Hinged Music Co., 1937.

+Bennett, George T. *Marching Maneuver Series (Volume 6): Field Routines for Marching Band Contests and Public Exhibitions*. Chicago: Gamble Hinged Music Co., 1938.

Casavant, A. R. *Exhibition Marching (Volume 3)*. Chattanooga, TN: ARC Products Company, 1978.

+Foster, Robert E. *Multiple-option Marching Band Techniques*. Port Washington, NY: Alfred, 1975.

+Moffit, Bill. *Patterns of Motion: Master Planning Guide (Book 1 – Concepts and Basic Patterns)*. Winona, MN: Hal Leonard Music Inc., 1964.

+Moffit, Bill. *Patterns of Motion: Master Planning Guide (Book 2 – Concepts and Techniques of Staging Design Construction and Conversions)*. Winona, MN: Hal Leonard Music, Inc., 1965.

Books on contemporary drill design:

Raxdale, Bill. *Limited Edition Contemporary Show Design Manual: A complete guide to the tools and techniques of competition show charting*. Milwaukee: Jenson Publications.

Ryder, Dan. *Marching Band Drill Design: A complete manual*. Milwaukee: Jenson Publications, 1987.

\*Ryder, Dan. *Techniques of Marching Band Show Designing (5<sup>th</sup> edition)*. Wylie, TX: Dan Ryder Field Drills, 2005. (Also: the companion CD "Animation of Text Diagrams and Workbook." Both are available at <http://www.danryderfielddrills.com/>)

\*Snoeck, Kenneth M. *Contemporary Drill Design*. Oskaloosa, IA: C. L. Barnhouse, 1981.

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Books on design (general concepts)/drill design source books:

- \*Elam, Kimberly. *Geometry of Design: Studies in Proportion and Composition*. New York: Princeton Architectural Press, 2001.
- Hopper, Dale. *The Drill Designer's Idea Book*. Macomb, IL: Dale Hopper Music, 1988.
- Hornung, Clarence P. *Handbook of Designs and Devices: 1836 basic designs and their variations*. Mineola, NY: Dover Publications, 1959.
- Ryder, Dan. *First Page Designs (a collection of formations to begin a marching show)*. Austin, TX: Dan Ryder Field Drills, 1997.
- Ryder, Dan. *Workbook for Techniques of Marching Band Show Designing*. Austin, TX: Dan Ryder Field Drills, 1997.
- Stegenga, Wil. *Geometric Patterns and Designs for Artists and Craftspeople*. Mineola, NY, 2002.

Books on music arranging

- Lowell, Dick and Ken Pullig. *Arranging for Large Jazz Ensemble*. Boston: Berklee Press, 2003.
- \*Nestico, Sammy. *The Complete Arranger*. Delevan, NY: Kendor Music, Inc., 1993.

Books on drum majoring

- Parks, George N. *The Dynamic Drum Major*. Oskaloosa, IA: C. L. Barnhouse, 1984.

Resources and suppliers

- Holston, Kim R. *The Marching Band Handbook (3<sup>rd</sup> edition)*. Jefferson, NC: McFarland & Co, 2004.

**Attendance/Evaluation/Grading**

Attendance at all classes is required. Students are advised to consult the University policy for a list of acceptable reasons for excused absences. In the cases of serious illness or death of a family member, appropriate documentation will be required (note from the doctor, funeral bulletin, etc.). For each unexcused absence, the class participation part of the grade will be lowered by five percentage points (95%, 90%, etc.). Students should contact the instructor in advance if it is necessary to be absent. In case of emergency, contact the instructor as soon as possible following the missed class. The student is responsible for all missed material and assignments.

Class discussion, weekly assignments, a final drill design project, a final arranging project, and a cumulative course notebook are the basis for evaluation in this course, and will carry the following weights:

Class discussion	20%
Weekly assignments/quizzes	20%
Final drill/arranging project	20%
Course notebook	40%



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Final grades will be based on the following scale: A=>90, B=>80, C=>70, D=>60, E=>0. Incompletes will *rarely* be given, and then only under extraordinary circumstances. There will be no final exam.

**Assignments and due dates**

Additional reading and quizzes will be assigned throughout the semester. Assignments are due at the start of class on the date indicated below. Grades for late assignments will be reduced five percentage points per day (95%, 90%, etc.). Assignments over 7 days late will receive a grade of zero. Following are the major assignments and their corresponding due dates.

<u>Weekly assignments</u>	<u>Due date</u>
Reflection paper	Jan 15
3D Java Tutorial	Jan 20
Drill replication assignment	Jan 22
History/evolution, styles and philosophy paper	Jan 29
Drill design assignments (5-6 assigned over a three-week period)	Jan 25-Feb 12
Music arranging assignments (5-6 assigned over a three-week period)	Feb 15-Mar 5
Show design/repertoire assignment	Mar 22
Band camp model	Apr 30
Marching fundamentals handbook	Apr 23
Sample band handbook	Apr 28

Final drill/arranging project (Assigned March 10) Due Apr 30

Students may choose to complete either a final drill design or musical arrangement:

The final drill design project will include the analysis and drill design for an assigned piece of music and a specified instrumentation. Students will turn in a music analysis form, a hard copy of the drill (formatted as instructed) and an electronic copy of the drill.

The final music arranging project will consist of the creation of an original arrangement for marching band. Students will turn in a lead sheet, a hard copy of the score and parts, and an electronic copy of the arrangement.

Cumulative course notebook Due Apr 30

This 3-ring notebook will serve as an important resource collection when the student begins his/her teaching experience. It is perhaps the single most important assignment of the semester, and will contain at a minimum:

- Typed label on the front cover and spine identifying course and student name
- Typed table of contents
- Dividers and tab labels, organizing the contents in a clearly identifiable manner
- All class notes in a legible form
- All course handouts, assignments, and notes on assigned readings

- Any other information the student feels relevant to include

**Statement on academic honesty**

Students are expected to do their own work in the completion of course assignments. Academic honesty is expected of all students. Incidents of academic dishonesty will be dealt with individually, and in accordance with the University's policies and procedures.

**Academic accommodations**

Students with a documented need for academic accommodations should contact the instructor outside of class to discuss these accommodations. In order to receive accommodation in this course, the student must provide the instructor with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address [jkarnes@email.uky.edu](mailto:jkarnes@email.uky.edu)) for coordination of campus disability services available to students with disabilities.

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**Course outline (tentative – subject to revision)**

*Current as of January 28, 2011*

Week	Monday	Wednesday	Friday
1		Jan 13 Course intro 3D Java tutorial	15 3D Java tutorial Reflection paper due
2	18 MLK Holiday – no class	20 History/evolution 3D Java tutorial due	22 Philosophy/Styles Drill replication assignment due
3	25 Drill design 1	27 Drill design 2	29 Drill design 3
4	Feb 1 Drill design 4		
5	8 Drill design 5	10 Drill design 6	12 Drill design 7/wrap-up
6	15 Finale/Sibelius intro Finale tutorial	17 Arranging 1	19 Arranging 2
7	22 Arranging 3	24 Arranging 4	26 Arranging 5
8	Mar 1 Arranging 6	3 Arranging 7/wrap-up	5 Copyright
9	8 Small band techniques	10 Show design concepts	
10	15 Spring Break	17 Spring Break	19 Spring Break
11	22 Organization & administration	24 Library	26 Instruments/Inventory
12	29 Uniforms	31 Resources	Apr 2 Budget
13	5 Brass/WW	7 Percussion	9 Guard
14	12 Majorettes/Dance teams	14 Marching technique	16 Rehearsal techniques
15	19 Parade marching	21 Handbooks	23 Boosters/fund raising
16	26 Band camp	28 Travel	30 Leadership
17	May 3 Finals Week	5 Finals Week	7 Finals Week

*\*Course schedule/topics after spring break are subject to change based on pep band involvement in post-season basketball tournaments.*