

# **Musical History of the Wind Band**

## **Music 98/198**

### **Spring 2017**

**Facilitators:** Nicholas Lue and Jordan Said

**Faculty Sponsor:** Robert Calonico

**Contact:** windband.decal@gmail.com

**Meeting Time:** Tentatively Wednesdays, 6-8 pm

**Location:** TBD

**Grading:** 2 units, P/NP

**Musical History of the Wind Band** is a survey of the major composers, pieces, and trends in the history of wind band music. This course aims to:

- Introduce you to the breadth of the wind band repertoire,
- Contextualize pieces within the historical development of the wind band, and
- Build musical appreciation for the wind band medium through class discussions and activities.

In this course, you will have the chance to enjoy and learn more about a wide range of great music. By the end of this course, you will have been introduced to a variety of musical styles from different historical periods, and will be prepared to enjoy wind band music to a deeper extent than before.

This DeCal will meet for 2 hours each week. Class meetings will involve discussions of the pieces assigned for listening, interactive lessons on history and other topics of interest, as well as group activities. A guest lecture will be given by Robert Calonico, Director of Cal Band and the UC Berkeley Wind Ensemble (stay tuned!).

This course requires no background in music theory or experience performing in a wind band. Anyone who is interested in learning more and thinking critically about wind band music is encouraged to attend the first session! However, while not required, we do recommend that you have some experience with reading musical notation in order to get the most out of this course.

Attendance during Week 1 is mandatory for all students interested in enrolling in the course.

## The Details

### **Class Time:**

2 hours of class per week, for 13 weeks. Attendance is mandatory! Participation counts for your grade, and more than 2 unexcused absences will result in an automatic fail.

### **Reading, Listening, and Response Assignments:**

Reading: Approximately 4-6 short reading assignments taking up to 10 min each will be assigned each week, mostly drawn from program notes and articles on the pieces.

Listening: 1 hour of listening to assigned audio recordings per week. All pieces assigned for listening will be provided through Spotify. A comprehensive list of pieces can be found on pages 5-7 of this syllabus.

Responses: 5 responses per week. Each “response” consists of 3-5 bullet points answering a given prompt about the pieces assigned for listening that week. These responses will help you organize your thoughts in order to be more prepared for class discussions, and will be submitted through bCourses.

### **Midterm Paper:**

The midterm paper will consist of a 3 page musical analysis of a wind band piece. We will provide a list of pieces for you to choose from, mostly longer works. This analysis does *not* have to be technical, but should focus on some particular aspect of the piece that is important or interesting. We will provide plenty of examples of the type of analysis we are looking for over the first few weeks. The purpose of this assignment is to give you a chance to explore a significant musical work in-depth. A prompt and detailed rubric will be provided on the first day of class.

### **Listening Quiz:**

A short quiz on the pieces assigned for listening will be held on Class 9, and will test whether you can identify pieces based on short excerpts. This is *not* intended to be something to stress about, but rather just an incentive to become familiar with the pieces.

### **Final Project:**

The final project will consist of a powerpoint presentation on a wind band piece of your choosing that we will not have covered in this class. This is to give you a chance to recommend good music to your peers and to us! You will prepare a presentation (slides + audio) explaining its background and highlighting important musical moments. These presentations will be done individually or in groups depending on class size. A prompt and detailed rubric will be provided on the first day of class.

## Course Outline

Date	Class	Lesson	Assignments Due
1/25	1	<b>Introductions</b> – What is the wind band? – “Concert band” vs. “wind ensemble” – Contemporary instrumentation	No assignments due.  Note: Attendance at first class is <b>mandatory!</b>
2/1	2	<b>Roots of the Wind Band: the 19th C.</b> <u>Theme:</u> The evolution of instrumentation <u>Activity:</u> Instrument jeopardy	– Week 2 Reading, Listening, and Responses
2/8	3	<b>Interlude: Musical Analysis</b> Musical analysis of selected pieces by Holst, Schoenberg, and Maslanka	– Week 3 Reading, Listening, and Responses
2/15	4	<b>The Early 20th Century</b> <u>Theme:</u> Inspiration from folk songs <u>Activity:</u> Make your own music!	– Week 4 Reading, Listening, and Responses – Pick a piece for midterm paper
2/22	5	<b>History of the March</b> <u>Theme:</u> Military march form <u>Activity:</u> Graphical description of musical form	– Week 5 Reading, Listening, and Responses – Outline of midterm paper due
3/1	6	<b>History of the Transcription</b> <u>Theme:</u> Comparing transcriptions to original versions <u>Activity:</u> Transcription brainstorming	– Week 6 Reading, Listening, and Responses – <b>Midterm paper due!</b>
3/8	7	<b>The Mid-20th Century</b> <u>Theme:</u> Inspiration from diverse cultures <u>Activity:</u> Interpretive art	– Week 7 Reading, Listening, and Responses
3/15	8	<b>Interlude: Dances</b> <u>Theme:</u> Dances <u>Activity:</u> Guest lecture by Robert Calonico	– Week 8 Reading, Listening, and Responses
3/22	9	Listening Quiz! <b>The Late 20th Century</b> <u>Theme:</u> Inspiration from literature <u>Activity:</u> Poetry based upon music	– Week 9 Reading, Listening, and Responses – Study for Listening Quiz
Spring Break			

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4/5	10	<b>Interlude: Commissioning</b> <u>Theme:</u> Why are pieces written? <u>Activity:</u> Commission brainstorming	– Week 10 Reading, Listening, and Responses – Pick a piece for final project
4/12	11	<b>Interlude: Sounds</b> <u>Theme:</u> Innovative sounds and special effects <u>Activity:</u> Presentations of sounds	– Week 11 Reading, Listening, and Responses – Create a sound to present to the class
4/19	12	<b>The 21st Century</b> <u>Theme:</u> Programmatic music <u>Activity:</u> Translation of programmatic music	– Week 12 Reading, Listening, and Responses – Outline of final project due
4/26	13	<b>Wrap-Up</b> – Final project presentations – Post-course survey – Potluck!	– <b>Final Projects due!!</b> – Attendance is <b>mandatory</b> , and an unexcused absence will result in a penalty on your project score.

# Music List

## Week 1: Introduction – No music

## Week 2: Roots

- "Grande Symphonie funèbre et triomphale," Mvt. III, Hector Berlioz
- "Overture for Winds," Felix Mendelssohn
- "Serenade for Winds in E-flat," Richard Strauss
- "Serenade, Op. 44," Antonin Dvorák

## Week 3: Musical Analysis

- "First Suite in E-flat," Gustav Holst
- "Theme and Variations, Op. 43a," Arnold Schoenberg
- "Symphony No. 4," David Maslanka

## Week 4: Folk Songs

- "Second Suite in F," Gustav Holst
- "Russian Christmas Music," Alfred Reed
- "English Folk Song Suite," Ralph Vaughan Williams
- "Lincolnshire Posy," Percy Grainger
- "Spiel für Blasorchester," Ernst Toch

## Week 5: Marches

- "The Stars and Stripes Forever," John Philip Sousa
- "The Gladiator," John Philip Sousa
- "Rolling Thunder," Henry Fillmore
- "L'Inglesina," Davide Delle Cese
- "March of the Belgian Parachutists," Pierre Leemans
- "Barnum and Bailey's Favorite," Karl L. King
- "Florentiner March," Julius Fucik
- "Sea Songs," Ralph Vaughan Williams
- "Esprit de Corps," Robert Jager
- "Commando March," Samuel Barber
- "The Ringmaster's March," John Mackey (Mvt. IV from "The Soul has Many Motions")
- "Journey in the Dark," Johan de Meij (Mvt. IV from "Symphony No. 1, 'The Lord of the Rings'")
- "Circular Marches," Dan Welcher (Mvt. II from "Symphony No. 3, 'Shaker Life'")
- "Children's March," Percy Grainger

### **Week 6: Transcriptions**

- "Jupiter, the Bringer of Jollity," Gustav Holst (Mvt. IV from "The Planets")
- "Festive Overture," Dmitri Shostakovich
- "Short Ride in a Fast Machine," John Adams
- "El Salón México," Aaron Copland
- "Overture to Candide," Leonard Bernstein
- "Elsa's Procession to the Cathedral," Richard Wagner (from *Lohengrin*)
- "The Seal Lullaby," Eric Whitacre

### **Week 7: Cultures**

- "Variations on a Korean Folk Song," John Barnes Chance
- "Scenes from 'The Louvre,'" Norman Dello Joio
- "La Fiesta Mexicana," H. Owen Reed
- "Dragon Rhyme," Chen Yi
- "Divertimento for Band," Vincent Persichetti

### **Week 8: Dances**

- "Incantation and Dance," John Barnes Chance
- "Baron Cimetiere's Mambo," Donald Grantham
- "Yiddish Dances," Adam Gorb
- "Symphonic Dance No. 3, 'Fiesta,'" Clifton Williams
- "Symphonic Dances," Yosuke Fukuda

### **Week 9: Literature**

- "The Hounds of Spring," Alfred Reed
- "...and the mountains rising nowhere," Joseph Schwanter
- "Of Sailors and Whales," Francis McBeth
- "Winds of Nagual," Michael Colgrass

### **Week 10: Commissions**

- "Emblems," Aaron Copland
- "Zion," Dan Welcher
- "Arabesque," Samuel Hazo
- "A Movement for Rosa," Mark Camphouse
- "Equus," Eric Whitacre
- "Shadow Rituals," Michael Markowski
- "Symphony No. IV: Bookmarks from Japan," Julie Giroux

**Week 11: Sounds**

- "The Death Tree," David Holsinger (Mvt. II from "The Easter Symphony")
- "Symphony No. 1 (In Memoriam Dresden, 1945)," Daniel Bukvich
- "Soundings," Cindy McTee
- "Ecstatic Waters," Steven Bryant

**Week 12: Program Music**

- "Machu Picchu: City in the Sky," Satoshi Yagisawa
- "Angels in the Architecture," Frank Ticheli
- "Wine-Dark Sea: Symphony for Band," John Mackey

**Week 13: Wrap-Up** – No music

## Grading Scheme

### **Attendance and Participation: 22 pts**

2/ week for Weeks 2-12.

- 0** Did not attend
- 1** Attended with very little to no participation
- 2** Attended and actively participated

Note: Attendance on Week 1 is required to enroll in the course and will not be worth points, and attendance on Week 13 will count toward the final project grade. More than 2 unexcused absences will result in an automatic fail.

### **Listening Responses: 22 pts**

2/ week for Weeks 2-12. All 5 responses for each week must be submitted to bcourses before the start of class the day they are due in order to count as “on time.” No responses will be accepted after 11:59 pm on Sunday, April 30.

- 0** Not completed
- 1** Completed late
- 2** Completed on time

### **Midterm Paper: 25 pts**

3 page analysis of a wind band piece, as described on page 2. Detailed rubric will be provided on the first day of class.

### **Listening Quiz: 5 pts**

Quiz testing identification of pieces based on excerpts, as described on page 2.

### **Final Project: 25 pts**

Presentation on a wind band piece, as described on page 2. Detailed rubric will be provided on the first day of class.

### **Post-course Survey: 1 pt**

Completion of a post-course survey on the 13th week of class will earn 1 point. The survey will be anonymous and submitted online.

**Total: 100 pts**

**\*\*At least 70 points are required for a Pass\*\***