

## **UMass Amherst Concert Band Fall 2020**

**Music 569 (63567)**

**Credits: 1**

**Instructor:** Timothy Todd Anderson

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**Office Hours:** by appointment

**Class Meeting Time:** 7:30 pm - 9:30 pm EST, Thursday evenings

**Meeting Place:** Zoom and Moodle

### **What this course in the past has been:**

Concert Band is the third wind band at UMass Amherst. It is a non-auditioned ensemble where any student in any major at the Five Colleges can participate. The repertoire is varied; rehearsals in the Fall are once a week, with one concert. Grading has been based on attendance. You come, play your instrument in rehearsal and in the concert, and that's it.

Now...due to the Pandemic, that's no longer possible. So, with that in mind,

### **What this course is now:**

Concert Band will be an online course surveying the history of the wind band and its literature. Lectures will be presented via Zoom on Thursdays evenings, beginning at 7:30 pm EST. It is anticipated that these will not be longer than 60 minutes. They will combine historical background with listening to significant works for band. The concept is along the lines of your classical Music Appreciation format, but with the focus being exclusively on band.

The lecture itself will be approximately 60 minutes, but will be preceded by a welcome session and will end with a review "game" on Kahoot. Students should feel free to ask questions in the Chat function of Zoom, particularly while music is being played. Your feedback is welcome. Each closing Kahoot session will relate to the course material....but not entirely. There will be random questions as well. There has always been a strong social aspect to Concert Band, and it is my hope that that can continue on-line.

### **Goals for this course:**

Students will gain an understanding of the history of the wind band as a musical idiom, both in the United States and internationally. This will be done through presentations on important figures and moments in the development of the wind band, and through focus on significant musical works. Students will become familiar with the standard repertoire in the wind band canon. Students will also learn of the effects of significant moments in world history on the wind band, such as the two World Wars, the American Civil War, the Great Depression, etc. Finally, students will become familiar with the experiences of historically underrepresented/excluded populations in the wind band profession, specifically females and the black community.

Students will express their opinions on the course material through writing assignments. It is anticipated that students will be able to express their thoughts and opinions in a clear, well-structured, spelling and grammar-mistake free manner.



#### **Attendance Policy:**

Unlike Concert Band, where grading is done entirely on Attendance and nothing else, there will be no attendance component for Music 569. Presentations are given each Thursday evening beginning at 7:30 pm. Attendance will NOT be taken. Each presentation will be put on the class Moodle site following the Thursday evening lecture.

So, you're probably reading that and asking....so do I even need to show up for lectures on Thursday evening? I can just review it on Moodle, right? Well....yes, you could do that. Listen, I don't presume to know what your life schedule will be like. Perhaps Thursday evenings will be tough for you to commit to. But on the other hand, perhaps hanging out on a Thursday evening, learning and listening to band music is just the perfect diversion you need these days, especially commenting on it with others. So yes, you could just as easily download the lecture, but you'll miss that interaction. Not to mention, you'll miss out on our Kahoot review....and did I mention you get points for correct answers?

**Assignments/Grading:** A week after each class, a Reaction Statement is due. A Reaction Statement is a 1 - 2 page reflection on what we covered in the previous class. For example, after our September 3rd class on John Philip Sousa, you can write about your thoughts on Sousa marches....which ones you like, which ones you don't, your own experiences with Sousa. A reaction statement should **NOT** be a regurgitation of what was said in class. For example, I already know why Percy Grainger wrote *Lincolnshire Posy*; you don't need to recite to me the facts. What a Reaction Statement would be is your thoughts on Grainger's music, and your own experiences with it.

The only research required for a Reaction Statement is the material from class, and any listening that goes with it. So if we are talking about orchestral transcriptions, you may need to listen to some of the examples from class, in order to write about the topic. These are easily obtainable, mostly for the Naxos library, which UMass Amherst Libraries has a subscription to, So, there is no cost to you to listen.

Each Reaction Statement is worth 10 points. Reaction Statements are graded on how well you address the material from the previous week's course, how much original thought you displayed, and your writing style. Here's the breakdown:

- 10 points:** Opinions expressed clearly, thoughts well articulated, ideas are clearly the writer's and not taken from another source, paper is a minimum of 1 pages, is not repetitive, writing is free of grammatical and spelling errors.
- 9 points:** Isolated grammatical or spelling errors
- 8 points:** Multiple grammatical or spelling errors, paper is somewhat shorter than expected, content somewhat repetitive.
- 7 points:** Numerous grammatical or spelling errors; paper is not 1 page in length; thoughts/opinions are thematically unorganized.
- 6 points:** Egregious grammatical or spelling errors; paper is of a short duration; unclear what the writer is trying to say.
- 5 points or below:** Essentially, a failing grade. Everything from the 6 point criteria, plus the work is clearly not that of the author's.

There are 13 different presentations in the course of the semester. Each student needs to only write **10** reaction statements. You choose which topics want to write about. The list of classes are below. There is no preference on which topics for you to write on; it's up to you. Find 10 topics that interest you and go from there. These can be done at any point in the semester; you could choose to your Reaction Statements for the first 10 weeks and be done; you can spread it out. It's all at your discretion. The only rule is: *whatever reaction statements you choose to write are due **ONE WEEK** after the presentation has been made.* So, for example, if you choose to write on Darius Milhaud's *Suite Francaise*, which we are discussing in class on Oct. 8th, that Reaction Statement is due on Oct. 15th.

#### **Assignment Turn-In Policy:**

As mentioned, Reaction Statements are due 1 week after the presentation on which they were based, so the following Thursday. There will be a point deduction for each day an assignment is turned in after the due date.

- Assignment turned in on Friday: 1 point reduction
- Assignment turned in on Saturday: 2 point reduction
- Assignment turned in on Sunday: 3 point reduction
- Assignment turned in on Monday: 4 point reduction
- Assignment turned in on Tuesday: 5 point reduction (which now is 5 points out of 10)

**Grading for the semester:** Pretty simple here, 10 reaction statements at 10 points each = 100 total points. So the grade breakdown is pretty self explanatory:

- 90 - 100 points: A
- 80 - 89 points: B
- 70 - 79 points: C
- 60 - 69 points: D
- 59 points or below: F

**But what about the Kahoot? You said there were points for Kahoot!**

That I did. There are 13 classes, and each class will have a 10 question Kahoot at the end of it. For each question you answer correctly, you receive ½ a point. So, should you correctly answer 10 questions in one session, that would equal 5 points today for that class. These are bonus points. If you give a wrong answer, there is no penalty. If you do not participate in the questions, there is no penalty. Kahoot points are simply freebie, bonus points.

A word of caution about Kahoot: please make sure whatever username you use, it's something that I can identify. Your last name...great. UMassHoopsFan16.....not so good. Though I do appreciate your fanhood for UMass basketball.

**What is needed for this class:** Pretty simple. You just need technology. You need the ability to watch the presentations on Zoom, to listen to music on your own (Naxos links from the UMass Library will be provided), and to submit your Reaction Statements on Moodle. You don't need to purchase any text, you don't even need an instrument.

If you will be playing the Kahoot questions, you will need to download the Kahoot app, in order to play along. Again, the Kahoot game is not required, but will hopefully be a fun way to see how much you learned each week and an easy way to earn points.

It would also be good to have a degree of intellectual curiosity about the band idiom. You like to play in band, right? You like to play band music? This is your opportunity to learn more about all of that. You can learn where band came from. You can learn music you've never played in band before. You can learn the story of the music you've played, and get ideas for music you'd like to play down the round!



### **Guest presenters**

In a typical Concert Band semester, we have 1 or 2 graduate conducting students, who work with the band. In lieu of that, we will likely have a guest presenter or two this semester. They will present the lecture and share their opinions with you. It will be good to hear from someone besides me each week!

### **Topics/Course Calendar**

**Week 1 (August 27th):** Where did band come from, and are these bands?

- Gabrielli: *Sonata Pian e forte*
- Handel: *Music for the Royal Fireworks*
- Harmoniemusik and Mozart Serenades
- French Revolution wind bands
  - Sets the stage for John Philip Sousa

**Week 2 (September 3rd):** Bands comes to the United States

- Civil War bands
- Professional Bands, such as Patrick Gilmore
- John Philip Sousa
- American style marches

**Week 3 (September 10th):** Transcriptions, in the beginning and still today

- Old school:
  - *Light Cavalry Overture*, von Suppe, arr. Fillmore
  - *Elsa's Procession to the Cathedral*, Wagner, arr. Cailliet
- Mid 20th century editions:
  - *Festive Overture*, Shostakovich, arr. Hunsberger
  - *Blessed Are They*, Brahms, arr. Buehlman

- Today:
  - *Danzon No. 2*, Marquez, arr. Nickel
  - *O Magnum Mysterium*, Lauridsen, arr. Reynolds

**Week 4 (September 17th):** The British Band Tradition

- British Brass Bands
- Holst Suites
- Vaughan Williams *Folk Song Suite*

**Week 5 (September 24th):** Bands in early 20th century United States

- The birth of college bands
  - Illinois, Michigan
- World War I and its effect on bands
- The start of school bands in the US

**Week 6 (Oct. 1st):** Grainger-palooza!

- Overview on the life of Percy Grainger
- *Irish Tune from County Derry*
- *Molly on the Shore*
- *Lincolnshire Posy*



**Week 7 (Oct. 8th):** An attempt to take band seriously

- ABA, CBDNA, Midwest Clinic
- Edwin Franko Goldman and commissioning efforts
- New works for band:
  - Milhaud: *Suite Francaise*
  - Bennett: *Suite of Old American Dances*
  - Hindemith: *Symphony in B Flat*

**Week 8 (Oct. 15th):** Marches from around the world, and maybe from the US we've missed!

- Texidor: *Amparita Roca* (Spanish)
- Fucik: *Florentiner* (Czech)
- Alford: *Colonel Bogey* (British)
- Codina: *Zacatecas* (Mexican)
- Delle Cesse: *L'Inglesina* (Italian)

**Week 9 (Oct. 22nd):** Wind ensembles and the creation of a band repertoire

- Frederick Fennell and Eastman Wind Ensemble
- Persichetti: *Pageant*
- Reed: *Russian Christmas Music*
- Chance: *Variations on a Korean Folk Song*
- Dello Joio: *Scenes from the Louvre*

**Week 10 (Oct. 29th):** *That's band music?* New works that challenge what band music is

- Husa: *Music for Prague 1968*
- Schwantner: *and the mountains rising nowhere.....*
- Colgrass: *Winds of Nagual*
- Maslanka: *A Child's Garden of Dreams*

**Week 11 (Nov. 5th):** *Women in band: breaking up the Old Boys Club*

- Helen May Butler
- World War II
- Gladys Stone Wright
- Barbara Buehlman
- Paula Crider
- Mallory Thompson
- Julie Giroux

**Week 12 (Nov. 12th):** *Black voices in band*

- Historic Black Colleges
- Still: *From the Delta*
- Smith: *Somersault*
- William Owens
- Alfred Watkins
- Rodney Dorsey
- Thomas: *Of Our New Day Begun*

**Week 13 (Nov. 19th):** The 90s and beyond: the music you played in high school!

- Frank Ticheli
- Eric Whitacre
- John Mackey

**Nov. 26th:** Any Reaction Statements on the previous week are due.

So there you have it....that's what Concert Band Music 569 looks like for Fall 2020. No, it's not what a typical Concert Band semester is. We're not meeting in person, we're not playing instruments, there's no concert...you could question if whether this is band or not. I won't deny that. But it is an opportunity to learn about band. You don't have to be a music major to appreciate this class; the most in-depth we'll go into music theory is how the first three notes of the Holst E Flat Suite connect all the movements. But I think you'll enjoy learning more about band history and repertoire. And if you are a music major, looking to become a band director, this might be a great way to learn more about the profession you are looking to join! I hope you'll join us!

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**FIRST SUITE IN E $\flat$**   
for Military Band  
**1. CHACONNE**

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