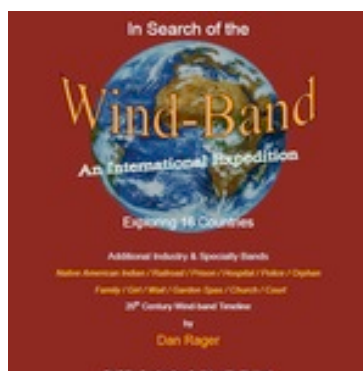


In Search of the Wind-Band: An International Expedition

By Daniel Rager



In Search of the Wind-Band: An International Expedition is a new interactive E-book, exploring 16 countries. The first-of-a-kind, interactive encyclopedic e-book uses text, video, mp3 and pdf files to bring the history and development of the wind-band to life.

The following pages contain a sample of

Chapter 1:

Overture (What Constitutes a Wind-Band?)

More chapter samples of *In Search of the Wind-Band: An International Expedition* can be found at http://engagedscholarship.csuohio.edu/clmusic_bks/3/

In Search of the Wind-band

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CHAPTER 1: Overture (What Constitutes a Wind-Band?)

Wind-bands can be found throughout the ages in a variety of settings and performed by civilization's first musicians. Its development has advanced rapidly due to technology and innovation, since the early 19th century. Moreover, this evolutionary process has as much to do with culture, education, religion, politics and geographic location as it does with improvements in technology and inventions. The purpose of this book is to introduce the reader to the development of the wind-band in countries around the globe from approximately the 17th and 18th centuries forward. The genre survives in cultures from the Far East, Africa, and Europe to North and South America. Since wind-bands emerged differently over time, we must consider the reasons for this antithesis. This requires adjusting the timeline into the 16th and 17th centuries to provide examples of composers, their music and why they may have written for such wind-bands.

There are as many reasons why the wind-band has changed as there are cultures, countries and instruments. As you examine the sixteen countries and industries presented here, you will begin to recognize the similarities each has as well as their differences. Oddly enough, it is this juxtaposition that defines the global diversity of the wind-band.

Commonalities include cultures that have historical ties through music education, trade, ethnicity and religion. For example, most European traditions of classical music (bands & orchestras) evolved from countries (Germany, Italy, France, and Spain) that were geographically close together. This does not suggest that they always worked together but strongly influenced each other's cultures through music, art and architecture. Those same traditions blossomed in the New World once immigrants came to the United States. This melding of musical ideas created new genres including jazz.

Over the centuries, education, cultures, politics, wars and geographic locations have contributed to an array of differences in musical styles and instrumentation for wind-bands. The military band and brass band are two ensembles that have evolved from these divergences.

In the 21st century, some reflections of history remain between wind-band development due to education, politics and culture. For example, until the latter part of the 20th century, countries such as China and Russia were closed, keeping out western influences. These cultures had strong traditional folk music and instrumentation that did not reflect the majority of twentieth century modern wind-band orchestration. Since these countries have opened their borders,

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their modern wind-bands (including military in Russia) have melded their traditional instruments into the modern wind-band, creating a new sound. We will examine this timbre and the modern wind-band of Russia in a later chapter. In addition, China has adopted the modernization of 21st century wind-band instrumentation and music. The transformation of this musical culture continues to develop.

Questions / Assumptions / Transcriptions / Nationalism

Before considering the wind-band in countries around the globe, we must examine the components from which the wind-band operates and ask the following questions:

What constitutes a wind-band?

How many people make up a wind-band?

Who plays in a wind-band?

What instruments are in a wind-band?

What kind of music does a wind-band perform and where does it come from?

Are there different types of wind-bands and functions?

Does culture affect the wind-band from one country to another?

These and many other questions will arise as the subject evolves. The answers are not black and white and have changed over the centuries in part due to technology, politics, culture and educational shifts including philosophies, trends and all of the above.

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Standardization of Instrumentation

Although there is some standardization of instrumentation in today's wind-band, the medium and history preclude us from standardizing or defining the name as well as which instruments and how many of each should be used within a family group. For example, some modern day composers may write three (3) B \flat Clarinet parts while another might use four (4) with an additional E \flat Clarinet for added color. Others might compose using two (2) B \flat trumpets and three (3) B \flat cornets while another will not mention cornets and imply both could be used with only three (3) B \flat trumpet parts in the score. Sonority of timbre is not always a concern for composers in the 21st century. For example, some may like the sound of a large massed band such as those used in festivals or 'tattoo' (Taptoe) events, while others prefer a chamber ensemble timbre such as those composed by W.A. Mozart, example: K 361.

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Composers such as Beethoven, Berlioz, Grainger, Hindemith, Holst, Mozart, Vaughn Williams, Strauss, Messiaen, Stravinsky, Schoenberg, and countless others wrote for the wind-band or military band but each used different instrumentation ranging from small chamber winds to large brass and percussion sections. History provides several examples of composers and conductors who have tried to standardize instrumentation.

The first example that should be noted is one by Johann S. Bach. He understood the limitations of instruments in his day as well as his performers' ability to play or sing in various circumstances. This daily uncertainty must have been quite frustrating, leading him to create the first petition for instrumentation. This document titled, "Short, Yet Most Necessary Draft for a Well-appointed Church Music" was presented to the Leipzig Town Council in Germany on August 23, 1730. The document details the number of instruments needed to balance his orchestra and which ones should be doubled or tripled. For the first time, orchestras in the Baroque period had standardized rules passed into law.

The second composer to improve instrumentation and balance was Franz Joseph Haydn (1732-1809). Ensembles were becoming larger in the Classical Period and innovations of instrument quality were improving. Better known as the "Father" of the symphony, Haydn laid the foundation for the modern day orchestra. His ideology was based on sonority and balance between instruments. His idea to dynamically balance each family of instruments (Ex. 4 violins playing forte = 1 trumpet) was important then and is still used today. Although much of his life was spent composing string quartets and chamber works, his later symphonies were scored using trumpets and timpani. One reason for augmenting instrumentation during this period came from the invention of the keyed bugle, predecessor to the modern day trumpet. This instrument enabled composers to write chromatic passages changing the way composers used the instrument. Invented by Joseph Halliday in 1815, Joseph Haydn used the instrument to compose his famous Trumpet Concerto.

Another contributor to instrumentation improvement was Hector Berlioz (1803-69). He published a book in 1844 titled "A Treatise upon Modern Instrumentation and Orchestration". It dealt with the technical aspects of instruments such as tone quality, chromatic range, mechanical problems and limitations of all wind instruments old and new.

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In the context of defining the wind-band by name, it has also been put into categories that provided clarity as to its function. For example, there are wind-bands known as:

Wait Bands	Railroad Bands	Penitentiary Bands
Garden Spa Bands	Cowboy Bands	Urban & Rural Bands
Church Bands	Ethnic Folk Bands	Prison War Camp Bands
Court Bands	Circus Bands	Town/Community Bands
Military Bands	Bandwagons Bands	Civilian Bands
Fraternal Bands	Bandstand Bands	Company Bands
Maritime Bands	Industry Bands	Educational Wind-bands

As we begin the study and development of wind-bands around the world we find similarities, differences and juxtapositions between styles, instrumentation and music. The goal of this text is to present a foundation of history that illuminates the genre and country from which it developed. Unlike many of the world's art forms, the wind-band is an integral part and reflection of culture and structure that units societies need for music.

Instrumental Dissemination

Over the centuries, musical instruments have been introduced into new cultures in different geographic regions around the world. Once melded into the culture, the instrument retains a partial connection to its roots or origin, thus retaining a similar name, function, physical characteristic and association with a particular musical family and social class. Instrumental Dissemination can be defined as a reflection of musical relationships between cultures. This connection bonds the wind-band, its instruments, music and musicians together in ways no other social medium, dogmatic practice or human characteristic has done. Making music is the final means to an end that has taken a long journey.

Dissemination can be divided into three categories.

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END OF CHAPTER 1 SAMPLE

For more information, or to purchase the *In Search of the Wind-Band*, contact Daniel Rager at windbandhistory@gmail.com

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