THE DEVELOPMENT OF BANDS FROM THE
BAROQUE PERIOD TO THE PRESENT

THESIS

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By

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N. A. Lee, Jr., B. M.

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PREFACE

The following chapters concern the development of bands of musical wind instruments in Europe and America. These groups may be most conveniently divided into two main classes of bands, military and civilian.

Military bands may be defined as those organizations directly under governmental or army rule. This large class of bands includes: brigade bands, regimental bands, post bands and service bands. Brigade bands in early English history comprised two or more regimental bands, each regiment maintaining several bands. These groups were also popular in colonial America. In turn, each regiment of the military (army) had units of companies including troops, batteries, or cavalries. The units were authorized to maintain bands in their respective companies; fife and drum bands were also included. Certain bands of these companies were stationed permanently at military headquarters; these are referred to as post bands.

In this country an increase in the number of regular army bands (infantry, cavalry, and artillery) has been marked since the latter part of the nineteenth century. These army bands and those of other branches (navy, marine
corps, air force, coast guard, etc.) are included under the general name of service bands.

The second main class includes a large group of civilian bands. As the name implies, the organizations are composed of civilians and are independent of the military groups. This class includes: circus bands, fraternal bands, industrial bands, organized militia bands, professional bands, school bands, and town or independent bands. The militia bands were bodies of citizens enrolled as military forces for a period of instruction; they were not called into active service except in an emergency. These other civilian groups perform for civic functions, ceremonies, etc.

History shows that the civilian bands have imitated the military bands in instrumentation and repertoire. It is quite apparent that the original army or military band gave rise to the origin of the civilian type of band. Today it is quite common to refer to a civic group as a "military" band, the term actually meaning the size of instrumentation rather than the personnel. Other terms describing instrumentation are "concert" and "symphonic" which may apply to either of the two main classes of bands.
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CHAPTER I

EVOLUTION OF THE BAND TO THE END OF THE BAROQUE PERIOD

Although the chronological scope of this work is limited, as the title suggests, to a consideration of the Wind-Band from the Baroque period, an introductory survey of the history of wind instruments before the Baroque period may be of prefatory value.

Farmer states that in the early Greek civilization drums were sacred instruments, and the horn was of value in scaring the enemy. The trumpet was used mainly for signalling, while the special marching instrument was the flute.

The Romans regarded military music as an art, and the invading legions of Rome usually began their war attacks by blowing horns or trumpets.

The primitive hollow animal horn figured prominently as a signalling instrument during battles of medieval England. This instrument developed into the bugle in later years; the functions of bugle-horns of this period were chiefly for the chase, signalling, and sounding the curfews. Another

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1 Henry Farmer, The Rise and Development of Military Music, p. 3.
2 Ibid.
The trumpet, instrument, actually led troops into battle; fanfares for trumpets in harmony can be traced back to the thirteenth century.  

The Saracens, an army opposing the Crusaders (1096-1270), had a musical array composed of clarions, horns, pipes, drums, and cymbals. This created a horrible noise and clamor and led to much confusion among the ranks of the enemy. Other countries later adopted the side drum and kettle drum from the Saracens.

The oboe was used in Hindustan, China, and Arabia before its introduction into Europe. Three oboes composed the private band of Edward III (1312-77); during the fifteenth century, oboes formed a nucleus for bands of the period, owing to intensity of tone and carrying power. The effects produced must have been primitive in comparison to modern standards; for efforts of musicians were to make the greatest possible noise on these instruments. Henry VII (1485-1509) had a band which consisted of fourteen trumpets, ten trombones, four drums, three viols, three rebecs⁵ (stringed instruments), bagpipe, and four tambourines. In 1587 Queen

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³Farmer, ibid., p. 10.

⁴Karl Geiringer mentions that clarions were used as trumpets of this period (Musical Instruments, p. 145).

⁵Rebecs were bowed instruments imported from the East according to Francis W. Galpin (Old English Instruments of Music, p. 81).
Elizabeth's band had six trombones and ten trumpets. Because bands had grown rapidly in England, it seems that instrumental combinations would have been of the highest order. However, just the opposite was true. So many different kinds of instruments had been invented and put into use that no one had taken time to coordinate the pitch of these instruments. Nevertheless, European bands reached a fairly high state of efficiency by the middle of the seventeenth century.

The Commonwealth (1649-60) in England discouraged use of any sort of musical instrument except in the Army, but the Restoration had a colorful beginning with kettle-drums and trumpets for the King in 1660. This organization was called the Life Guards and was official. The Life Guards copied much from the Continent and had the drums mounted on carriages drawn by horses. The bands of men were grouped in units of twelve to fourteen players. Two trumpets usually attended a pair of drums. In the latter part of this century military music had gained respect and was almost sacred in battle; it was dishonorable for anyone to strike a musician or wound him.6 Regimental groups flourished. During the reign of Charles I (1625-49) there were regular bands composed of oboes, and they were formally introduced into British service bands in 1678 under the reign of Charles II (1660-85).

6Farmer, op. cit., p. 40.
Composers of the Venetian school during the sixteenth century made extensive use of brass instruments for church and civic uses. A choir of trombones was used in Venice at the celebration of important civic ceremonies. Italian contributions of the seventeenth century include a collection of trumpet signals by Fantini about 1638.\(^7\)

Lully was entrusted by Louis XIV (1649-88) to write a large amount of music for French military bands. His seventeenth century group had two oboes and two drums.

The traceable history of band music may be said to begin with Turmmusik (tower music) in Germany during the seventeenth century.\(^8\) Tower musicians (Thuermer) were wind players who stayed in the towers of towns for the purpose of keeping watch and announcing the hours. They played at specified times and in addition each player performed various civic offices. After the beginning of the Reformation (1517) they served to remind the people to pray by performing chorales on trombones and zinker (wooden instruments played with a cup mouthpiece) three times a day. It was not long before they reached a semi-official status as town bands and began to combine other instruments with those just mentioned. The church ceremonies of the seventeenth century had singing

\(^7\)Ibid., p. 20.

\(^8\)See A. Schering, Geschichte Der Musik In Beispielen, No. 75, "Christ ist erstanden." This is a tower choral originally published in 1513.
accompanied by cornets (zinken) and trombones, but the trumpets were reserved for great solemn occasions. The towermen played simple chorales on four trombones to all inhabitants of the town.

In 1670 Johann Pezel collected and published an important collection at Leipzig; this volume contained suites and sonatas, mostly five parts, for cornets and trombones.10

These pieces are interesting as evidence that the tower-players had by that time outgrown their simple functions and were now combined into groups of six or eight players which

9 A "guild" of Royal Trumpeters and an Army of kettle-drummers functioned in Germany about 1660.
10 See Schering, op. cit., No. 221, "Turmsonate."
11 Johann Pezel, Turmmusik, p. 4.
performed professionally for public dances, parades, and other town events.

Extant music of the sixteenth century includes a Passamezzo for six trumpets by Michael Praetorius (1571-1621), and Henry Purcell's strikingly effective Voluntary for three trumpets, three trombones, tympani, and side drums and organ.¹²

![Fig. 2.--Purcell, Trumpet Voluntary of Baroque period, measures 1-5.](image)

The popularity of trombones and trumpets is seen in the many works of Giovanni Gabrieli (1557-1612) and Claudio Monteverdi (1567-1643). Gabrieli's compositions include a Canzon in Echo for six trombones and four cornets, Sonata for wind instruments, and Canzon for eight trombones.¹³ He published Canzoni e Sonate in 1615. The Canzoni were originally intended for strings and winds, and the Sonate have a style excellent for wind instruments alone. Monteverdi's Orfeo calls for instrumentation of three trumpets and two trombones.¹⁴

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Fig. 3.—Monteverdi, "Toccata" from Orfeo, measures 1-2.
CHAPTER II

CLASSICAL PERIOD

Growth of Instruments

Since communication was not rapid in the eighteenth century, there did not exist a high degree of standardization of instruments or instrumentation; however, the need for better instruments was especially felt during the Classical period.\(^1\) The best known orchestra of the period, the Mannheim Orchestra,\(^2\) developed numerous wind instrument virtuosi who toured throughout Europe during the last half of the century and established reputations as accomplished wind players. Some of the leading players at Mannheim in 1809 were: Keil (double-bass), Appoid (flute), Christian Dickhuth and Ahl (horn), and Ahl II (clarinet).\(^3\) The activities of these virtuoso players gave an impetus which influenced the style of performance as well as growth of musical instruments.

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\(^3\)Adam Carse, *The Orchestra from Beethoven to Berlioz*, pp. 152-3.
Use of many different instruments inspired more people to learn to perform and play music written for various combinations.

The popularity of the oboe had been quite widespread during the Baroque period, but during the eighteenth century another double reed instrument gained attention and even had a great share in helping to develop the resources of the military band. The bassoon at this time only had four keys. As a rule, the number of bassoons and other wind instruments used in eighteenth century orchestras was far greater than the present day. In 1750, the Electorate Orchestra of Dresden, a model of perfection in that day and time, numbered sixteen wind instruments. Of these five were bassoons.

The ceremonies of the Baroque period in Germany, together with tower music, had made trombones popular for various purposes as we have seen (See Chapter I, p. 4). The slide on the trombone had been popular since the sixteenth century. The end of the eighteenth century brought a decline in the use of the trombone.\(^4\) It is rather peculiar that during the latter part of this century the trombone disappeared from popular use in England. Galpin\(^5\) seems to think that the chief reason for trombones not being used was

\(^4\)Galpin, *Old English Instruments of Music*, p. 211.

\(^5\)Geiringer and other English writers use the early English term "sackbut" for trombone (Geiringer, *Musical Instruments*, p. 109).
that the cornet, serpent, and horn played parts written for the slide instruments at this time.

The development of another brass instrument, the trumpet, parallels the improvement of the trombone. At the close of the eighteenth century a slide was added; however, this slide was not like the slide of the trombone because it automatically returned after being drawn out. The application of the slide to the trumpet became very popular in England but was never adopted on the Continent. Its use lasted for nearly a century, until the valved trumpets became popular.

During the eighteenth century the recorder was replaced by the modern or transverse flute (one that is blown crosswise) which was commonly known as the German Flute during the eighteenth and nineteenth centuries. This type of flute had been cylindrical in bore, but by 1700 the head joint remained the same while the rest of the tube was made conical and smaller at the open end. This alteration in the construction of the flute increased the range of the instrument and made it easier to play in the upper register; more keys and a

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6 The serpent is described by H. Schwartz as the bass of the cornet family (A Story of Musical Instruments, p. 163).
7 This slide extended the range of the trumpet.
8 Adam Carse, Musical Wind Instruments, p. 107.
9 Galpin, op. cit., p. 151.
tuning slide were added during the latter half of the eighteenth century. Thus, the instrument underwent few changes until the middle of the next century. (See Boehm improvements, Chapter III, p.23.)

German composers at the beginning of the eighteenth century gave the horn more prominence in the wind band by letting it adopt sustaining parts when playing with other instruments; composers no longer used the horn in the highest register\(^1\) and often gave it a sort of continuo part by filling in the gap between melody and bass.\(^1\) This new use of the horn did not become universal at first; the German bands of this period made more use of this type of horn part in their combinations than did other bands in Europe.

In 1784 an article in the *Musikalische Almanac* made mention of the clarinet.

"Playing this instrument . . . is beset with difficulties which if not overcome can result in the most indescribable coos and squeaks. Run away at such times if you can!"\(^1\)

This instrument was not new to the people at this time. Handel wrote an overture in 1740 which included a *Concertino* for two clarinets and a horn. The crude clarinet gradually

\(^{10}\) The horn parts were written in alto and basso horn notations. The alto horn parts were in the highest register and written an octave above the basso parts.

\(^{11}\) Geiringer, *op. cit.*, p. 175.

made its way in all directions and was continuously improved during the latter half of the eighteenth century.

During the early eighteenth century percussion instruments new to Europe were popularized through the powerful influence of the Janissaries, soldiers of the Turkish Empire. This group was not interested in having rhythm instruments for marching alone; that had been the main function of drums in Europe until this century. A bizarre instrument of the Janissaries was the "Jingling Johnny"\textsuperscript{13} with an imposing array of stars, crescents, bells, jingles, and horsetails; there was usually an eagle mounted on the top. The Turkish influence resulted in the acceptance of kettledrums, tenor drums,\textsuperscript{14} bass drums, and cymbals for use in accompanying wind instruments.

Wind instruments of the eighteenth century were crude and imperfect compared to those we have today. As the instruments improved, composers gave them more important work to do. As the composers sought for greater agility and more exact intonation so did the instrument makers. Each group served to inspire and encourage the other.

\textsuperscript{13}Nicholas Bessaraboff, \textit{Ancient European Musical Instruments}, pp. 18-20.

\textsuperscript{14}Military or field drums about the diameter of the snare drum, but deeper and without snares ("Tenor Drums" in O. Thompson's \textit{The International Cyclopedia of Music and Musicians}, p. 472.
The growth of opera, growth of symphonic organizations, and popularity of chamber music groups also helped to stimulate interest and promote the playing of more literature during the eighteenth century. This period was important because of new instrumental forms being introduced by composers. The first Haydn string quartet was written about 1755; and Mozart's first one appeared in 1770.  

Growth of Bands

The growth of town bands was on the increase in Europe at this time. Better instruments and widespread use of wind instruments in bands were stimuli for civilian musical aggregations, as in the case of tower music (see Chapter I). Nearly every town or village had an organization ready for civic functions and ceremonial occasions; the people considered it a necessity to hear various types of music at these functions.

By the early eighteenth century Germany began to show outstanding progress in the field of military music. Up to this time civilian bands had also served for military purposes. There had been no independent regimental bands, but military leaders began to recognize the value of having such organizations—there would be a better system of military music, a source of pride and delight for the soldier, and a

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15 Nicholas Kilburn, _Chamber Music_, p. 55.
means by which the military institutions could gain favor and popularity. This new movement to release civilian bands from military use and substitute bands exclusively military originated in Germany and spread rapidly throughout the Continent during the early eighteenth century.\textsuperscript{16} At first, only corps who had wealthy officers could afford independent musical organizations. Frederick the Great of Prussia (1712-36), in 1763, issued an order for bands to consist of two oboes, two clarinets, two horns, and two bassoons. This combination was known as \textit{Harmonie Musick} and was a favorite with composers.\textsuperscript{17}

In France an instrumental group similar to that as used by Frederick the Great became popular about 1764. Austria raised bands for an army about 1769.

In England, as we have already seen (Chapter I), bands of oboes were in use during the reign of Charles I, but military bands in England of the 1700's progressed rather slowly. The Foot Guards numbered no more than six performers: two oboes (or clarinets), two horns and two bassoons being the combination.\textsuperscript{18} A revival of the fife and drums band occurred about 1748 after the Flanders Campaign (1739-48).\textsuperscript{19} This class of music became popular with all foot regiments

\textsuperscript{16} Henry Farmer, \textit{The Rise and Development of Military Music}, p. 48.
\textsuperscript{17} Ibid., p. 56.  \textsuperscript{18} Ibid., p. 51.  \textsuperscript{19} Ibid., p. 53.
and was a great influence upon early Colonial music (see Chapter IV).

Various instructions and rules governed the different bands of the period. There is, for example, the following advertisement that appeared in an English newspaper in 1774:

"WANTED, immediately, a person qualified as a Master Musician to a Military Band of Musick, who is a perfect master of the French Horn, and performs on other wind instruments, as great encouragement will be given. None need apply who is not a perfect master, and can be well recommended as a Person of great Sobriety and good character."20

Growth of Band Literature

A study of the original band literature in the eighteenth century reveals that some music was written for wind instruments alone. Although marches were popular, instrumental works for large combinations were scarce. The actual concert band did not take shape until the nineteenth century; the foundation for use of larger instrumentation occurred in the eighteenth century.21 Open-air performances of Mozart's and Haydn's compositions paved the way for concert music during this period.

Handel's use of wind instruments must have been influenced by Purcell's Trumpet Voluntary or similar English ceremonial music. In turn, Handel's wind instrumental music

20 Quoted in Farmer, ibid., p. 60.
has since been a model for English composers. His music for the Royal Fireworks, c. 1748, was composed for a very elaborate fireworks display in London. The music, which consisted of an overture and five short movements, was scored for fifty-six wind instruments, including a serpent. Handel's March from Scipio in 1726 was originally written as a slow parade march for the Grenadier Guards. A modern version of this work is called The Royal Guards March.

Frederick the Great of Prussia (1712-86), a flutist and a composer for the flute, also wrote a Military March for two oboes, two clarinets, two horns, and two bassoons.

K. P. E. Bach (1714-88) wrote two marches for two horns, two oboes, and one bassoon. There is an incomplete record of his marches for three trumpets and tympani. There are six marches by K. P. E. Bach for two oboes, two clarinets, two horns, and one bassoon.

Haydn (1732-1809) wrote a Hungarian National March for wind instruments in 1802 and also nocturnes for wind instruments.

According to R. F. Goldman the Belgian composer, Francois Gossec (1734-1829), wrote three symphonies for wind instruments and a Marche Lugubre.

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22 R. A. Streatfield, Handel, p. 201.
24 Ibid.
25 Ibid.
26 Ibid.
J. C. Bach wrote four marches for instrumentation of two oboes, two bassoons, two horns, and two clarinets. He also composed two marches for the same instrumentation without the oboes. 27

Mozart's works for wind groups are numerous; best known are his three serenades: Serenade in B flat for thirteen wind instruments (K.361), the Serenade in E flat (K.375), and the Serenade in C minor (K.388).

The latter two are for the most popular instrumentation in Germany during the Classical period: the Harmonie Musick.

27 C. S. Terry, J. C. Bach, p. 360.
octet of clarinets, oboes, horns, and bassoons in pairs prescribed by Frederick the Great (see p. 14).

It is interesting to note that L. Cherubini (1760-1842) was at one time bandmaster of the National Guard of Paris. He was decorated by Napoleon I (1769-1821) for his services in this connection. Cherubini composed several military pieces and a march and quickstep for the National Guard.

Beethoven (1770-1827) wrote several marches for band. His Military March was composed for two piccolos, six clarinets, ten trumpets, horn, trombones, etc. Two minor contemporaries may also be mentioned: N. Witassek (1771-1839) who wrote a March and Allegro for military band and Ferdinand Paer (1771-1839) who wrote four grand military marches.²⁹

²⁸ See list in A. W. Thayer's The Life of Beethoven, III, 344-45.

CHAPTER III

NINETEENTH CENTURY

The political and social changes in Europe during the nineteenth century fostered a greater demand for band music. People during the French Revolution (1789-1815) gathered in large crowds to express their opinions concerning governmental issues of the day. It seemed natural that a musical organization should perform in the open air at these various gatherings.\(^1\) It was at this time that the first large compositions for wind band were composed.\(^2\) The music played by bands of the nineteenth century was determined to a great extent by public taste. It is easy to see why outdoor concerts like those above imposed limitations on band repertory.

Military Bands

The most popular type of military music in France during the first quarter of the nineteenth century seemed to be the

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\(^1\) Bands became immensely popular in England during the middle of the nineteenth century. They sprang up in towns and villages, large manufacturing firms, police forces, and fire brigades. Originally, the military band was employed by military people for military functions; however, civilian bands were called "military" and retained the name because of their origin. Little material is available on bands other than those associated with the armed forces. The material in this chapter is largely confined to bands of military origin.

regimental groups. The instrumentation of these regimental bands was composed of forty-three instruments, as follows:

1 Flute (small)  1 Bass Trumpet (Buccin)
1 Clarinet in F  4 Horns
16 Clarinets in C 3 Trombones
4 Bassoons  2 Side Drums
2 Serpents  1 Bass Drum
1 Triangle  2 Trumpets
2 Cymbals  2 "Jingling Johnies"

1 Tenor Drum.3

This size of military band was typical during the early 1800's; according to J. A. Kappey, they were the finest in existence and were directly under the Napoleonic armies,4 and consequently, their influence upon bands of other countries was strong when French armies conquered other nations. In this period marching music and open air music probably attained greater popularity in France than it had ever attained previously. The influence of the mighty wind instrument combinations of Napoleon's armies was felt in England. For example, the band of the Royal Artillery had nine musicians in 1792, ten in 1794, twenty-one in 1802, and finally underwent an augmentation to thirty-five in 1812.5 The military bands of all countries were much enlarged, and the trend toward increased size of sections and a wider variety in instrumentation continued unabated throughout the nineteenth century, as we shall see.

3 Henry Farmer, Military Music, p. 81. See Table 5, p. 69.
4 Ibid.
5 Ibid.
After the Battle of Waterloo, England joined with Prussia and Austria in Paris and sent a number of bands to play a celebration of the victory in Paris (1814). The English organizations included band of the First Grenadier Guards, Coldstream Guards, and Scots Fusilier Guards. These English bands with other groups were stationed in Paris for about six months.

<table>
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<tr>
<th>England (1794) Grenadier Guards</th>
<th>France (1795) Corps D'Elite</th>
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<tbody>
<tr>
<td>1 Flute</td>
<td>1 Flute</td>
</tr>
<tr>
<td>6 Clarinets</td>
<td>6 Clarinets</td>
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<tr>
<td>3 Bassoons</td>
<td>3 Bassoons</td>
</tr>
<tr>
<td>2 Serpents</td>
<td>1 Serpent</td>
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<tr>
<td>1 Trumpet</td>
<td>1 Trumpet</td>
</tr>
<tr>
<td>3 Horns</td>
<td>2 Horns</td>
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<tr>
<td>Drums, etc.</td>
<td>2 Drums, etc.</td>
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<th>Prussia and Austria (1800) Line Regiments</th>
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<tr>
<td>2 Flutes</td>
</tr>
<tr>
<td>2 to 4 Clarinets</td>
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<tr>
<td>2 Oboes</td>
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<tr>
<td>2 Bassoons</td>
</tr>
<tr>
<td>2 Trumpets</td>
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<tr>
<td>2 Trombones</td>
</tr>
<tr>
<td>1 Serpent or Contra Bassoon</td>
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<tr>
<td>4 Drums</td>
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After the war with France, England seems to have given more attention to regimental bands. The War Office looked upon them with great favor. In 1822 the number of musicians for the regimental band was fixed at ten; one year later

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6 See Comparative Table 5, p. 70.
7 Farmer, op. cit., p. 84. See Comparative Table 5, pp. 69-70.
that number was raised to fourteen musicians. By 1837, it was well-established that the formation of a band was essential and a credit to the appearance of a regiment. By gradual augmentation the fourteen men were increased to twenty-five or thirty. Each bandmaster in charge of a band formed his group on his own model, using instruments of whatever kind or pitch he desired. King George IV (1762-1830) maintained a band in addition to his court orchestra.

According to G. Kastner, the historian of French military music, the Austrian and Prussian bands of this period were the best bands of the time. The instrumentation of the Austrian infantry group in 1827 was as follows:

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Piccolo</td>
<td>D flat</td>
</tr>
<tr>
<td>2 Clarinets</td>
<td>A flat</td>
</tr>
<tr>
<td>1 Clarinet</td>
<td>E flat</td>
</tr>
<tr>
<td>9 Clarinets</td>
<td>B flat</td>
</tr>
<tr>
<td>1 Bassoon</td>
<td></td>
</tr>
<tr>
<td>1 Serpent</td>
<td></td>
</tr>
<tr>
<td>2 Key Trumpets</td>
<td>E flat</td>
</tr>
<tr>
<td>2 Trumpets</td>
<td>A flat</td>
</tr>
<tr>
<td>1 Trumpets</td>
<td>E flat</td>
</tr>
<tr>
<td>1 Trumpet</td>
<td>F</td>
</tr>
<tr>
<td>1 Trumpet</td>
<td>C</td>
</tr>
<tr>
<td>1 Trumpet</td>
<td>E flat</td>
</tr>
<tr>
<td>2 Horns</td>
<td>E flat</td>
</tr>
<tr>
<td>2 Horns</td>
<td>A flat</td>
</tr>
<tr>
<td>2 Trombones</td>
<td></td>
</tr>
<tr>
<td>1 Bass Trombone</td>
<td></td>
</tr>
<tr>
<td>1 Side Drum</td>
<td></td>
</tr>
</tbody>
</table>

Development of Instruments

The continuous development of better instruments throughout the nineteenth century contributed to the steady

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8 Ibid., p. 93.  9 Ibid., p. 94.  
10 Ibid., p. 98.  11 Ibid., p. 99. See also Comparative Table 5, p. 70.
improvement of wind-band groups. The researches of Theobald Boehm of Munich (1793-1881) resulted in revolutionary improvement of the flute. His changes in the flute returned it to its old cylindrical bore and created a ring system which allowed the holes to be placed in their true positions.

The military band became the first to make use of the new ideas applied to instruments. The men responsible for improvements on these instruments were not only the instrument makers but some performers turned manufacturers. Ivan Müller of Paris (1796-1854), a celebrated performer who founded a clarinet factory at Paris in 1809, raised the number of keys on the instrument to thirteen. In the year 1842, Hyacinthe Klose (1808-1880) in collaboration with Auguste Buffet, remodelled the whole system with rings. This followed along lines that Boehm had adopted for the flute.

Prior to the nineteenth century brass instruments had no valves, and their scales were therefore both incomplete and imperfect in intonation. As mentioned in the previous chapter, some variety had been given trumpets in the eighteenth century -- not only by having them pitched in different keys, but by attaching a slide to the instrument in the

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13 Francis Galpin, Old English Instruments of Music, p. 212.
manner of the trombone, a device which was abandoned when the valve was introduced by Charles Clagget of London in 1809. By combining tubes of different lengths, his system proved valuable on the trumpet and horn, removing defects in the scale. There were other instruments, such as the key-bugle and ophicleide, which helped improve both orchestras and military bands of the period. Other countries besides England came in for their share in the development of piston or valve idea on brass instruments. Viennese and German mechanics helped use piston devices on the Continent. The most difficult problem to cope with in the valve system has always been the inability of the player to produce very low tones of the instrument in tune. These tones formed by valves are usually sharp and must be flattened by the lips of the player.

Up to this time the trombone held undisputed supremacy in being able to play every shade of intonation by means of its adjustable slide, but valves were added to it during the nineteenth century to extend the range. The bass trombone of today has one valve which is used to produce low tones. Addition of more than one valve to the instrument proved

16 Even on modern trumpets the notes D' sharp, D', and C' sharp must be brought in tune by the performer's embouchure.
impractical because of faulty intonation; however, absolutely true intonation was claimed by Adolphe Sax (1814-1894) for his trombone. He had six piston valves and seven distinct bells.

These many improvements on wind instruments, particularly the brass instruments, had a great effect upon military bands in England after the middle of the nineteenth century. Many regiments had reached a high point in musical extravagance by 1860, and officers had seen fit to go to the extreme of spending enormous sums of money on regimental bands. This period in England and on the Continent might be classed as a reconstruction period for military bands. The development of so many different kinds of instruments had led to many changes in instrumentation in military organizations. In England the particular instrumental combination and even the pitch was a question that each officer or bandmaster settled for himself; for this reason it was difficult to combine successfully several bands for a massed performance.

A Music School and Band Contest

Adkins gives the following humorous account of how British troops in 1854 held a grand review on the birthday of Queen Victoria: Some sixteen thousand men on parade before all the military attaches and staffs of the allied armies seemed perfect in appearance and marching; however, a tragedy occurred when the massed bands began to play God
Save the Queen, it becoming apparent only then that the anthem was scored in many different ways and in different keys! This fiasco served as a blessing in disguise, however, in that it exposed a necessity for standardization of bands and actually moved men to do something who had authority in such matters. The need for improvement of military bands was obvious; accordingly, a Military School of Music was established at Kneller Hall in 1857, the purposes of the classes being to train bandmasters and raise standards of military bands.

An interesting development which stimulated interest in military bands was an international band contest held in Paris in 1867. The test piece was Weber's Overture to Oberon. Prussia, France, and Austria were awarded first places. Second awards went to Bavaria, Russia, and France. Other countries represented with bands included Holland, Baden, Belgium, and Spain. Strangely enough, England did not permit any bands to take part in the contest. No apparent reason seems to have been recorded. English military groups continued to grow in size after the Paris contest, and their failure to participate does not seem to have hindered their advancement. An excellent English band of 1882,

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17 H. E. Adkins, Treatise on the Military Band, pp. 7-8.
18 Farmer, Military Music, p. 139.
the Royal Artillery Band, was composed of ninety-one members, as follows:

2 Piccolos
2 Flutes
4 Oboes
4 Clarinets in E flat
29 Clarinets in B flat
4 Bassoons
13 Cornets
7 French Horns
2 Koenig Horns
3 Althorns
5 Trombones
4 Euphoniums
9 Bombardons
3 Drums, etc.

This organization was under the leadership of Cavaliere Zavertal. Zavertal's band is supposed to have been unexcelled in the annals of the nineteenth century military band. Another band, the Grenadier Guards of 1856, was under the conductorship of Daniel Godfrey (1831-1903). He was a most popular bandmaster of his day and took his band to participate in the great festival at Boston, U. S. A., in 1872.

Band Literature

Composers of the first rank have more frequently written for the band than the uninitiated observer might suppose. Hector Berlioz (1803-69), a most original composer and writer of French program music, contributed a *Funeral and Triumphal*

19Ibid. See Comparative Table 5, p. 70.
20Ibid., p. 139.
21Baker, "Daniel Godfrey," Biographical Dictionary of Musicians. The efforts of this leader were continued during the life of his son, a conductor, also. Ibid., "Sir Daniel Godfrey."
Symphony (1840) for wind band, orchestra, and chorus, and a Requiem Mass (1837) for four bands, orchestra, and chorus. 22

Another Frenchman, C. Saint-Saens (1835-1921) wrote two original works for band: March, Orient and Occident (1869) and On the Banks of the Nile, Op. 125. 23

Paul Fauchet (1858), a chorus master in the Opera Comique, wrote probably the first symphony ever composed for band, a Symphony in B Flat (perf. 1926) for large band. The first American performance of this work occurred in 1933 when the Carleton Symphony Band under James R. Gillette (1886- ) played it. 24

23 These two works are cited by Goldman, The Band's Music, p. 45. However, Gilbert Chase in his article on "Saint Saens" in O. Thompson's International Cyclopedia of Music and Musicians, lists Sur les Bords dur Nil under Orchestral Music. He does not list Orient and Occident.
24 Goldman, op. cit., p. 170. As Goldman says (L.c.), the work is more like a suite than a symphonic composition.
The second movement is called "Nocturne" and possesses individual distinction and charm. The mood and color seem rather unusual for a French composer; the third movement, "Scherzo," possesses the same distinctive, musicianly elements present in the other movement. The main theme is one of vigor and restlessness and is replete with dynamic contrasts. The short theme is one of tenderness, voiced in a solo oboe.

In Germany the nineteenth century was enriched with original band music when Mendelssohn (1809-47) wrote his Overture in C for wind band. He composed this in the summer of 1824 during his stay at the fashionable seaside resort of Doberan on the shores of the Baltic. The bathing establishment then boasted of a very acceptable wind band, so
competent that the young composer felt prompted to write a composition for the group to perform at one of its concerts.

Fig. 7.—Mendelssohn, *Overture for Band in C*, measures 6-10.

As Mendelssohn was only fifteen at the time, the maturity of this music is amazing. Already the style is elegant, the imagination fanciful, the form lucid, and the orchestration refined and balanced by a master of objective romanticism.

The original overture included about twenty-six instruments:

1 Piccolo 2 Horns in C
2 Clarinets in F 2 Horns in F
2 Clarinets in C 2 Trumpets in C
2 Oboes Alto & tenor trombones
2 Bassets-horns Bass trombone
2 Bassoons Side drum
1 Contra-bassoon Bass drum
1 Bass horn Triangle

Cymbals. 25

See Mendelssohn *Overture for Band in C*. 
It is true that Richard Wagner (1813-83) originally wrote Homage March for band, but it was not published in this form. The present versions are made from a later score for orchestra. Wagner was invited to Munich in 1864, and he decided to pay his respects by scoring for military band. This composition is not in usual march form; however, the characteristics seem more like those of a ceremonial march.

Nicholas Rimsky-Korsakov (1844-1908) composed a concerto for clarinet and band, Konzertstück (1877), and a concerto for trombone and band (1877). Among the English, R. Vaughn Williams (1872- ) stands out as having written original works for band. They include English Folk Song Suite and Toccata Marziale. His English studies in folk song music are reflected throughout the suite. The toccata is truly one of the great contributions to original band repertory. The work is for full band and rather stirring; the form chosen is of ancient origin.

The First Suite for Band in E Flat, Op. 28a (1909) and Second Suite for Band in F, Op. 28b (1911) were written for wind band by Gustav Holst (1874-1934), a popular English composer of the nineteenth century.

26 Goldman, op. cit., p. 426.

27 Nicholas Rimsky-Korsakov, My Musical Life, pp. 152, 158.

The first suite has three parts; the second contains four. The latter is important because of being founded on old English country tunes.

Fig. 8.—Holst, first movement of *First Suite in E flat, Op. 28a*, measures 1-13.

Fig. 9.—Holst, third movement of *Second Suite in F, Op. 28b*, measures 58-61.
An Australian, Percy Grainger (1882- ), is noted for his **Lads of Wamphray March** which was first written for wind band in 1905.

![Music notation](image)

**Fig. 10.**--Grainger, *Lads of Wamphray March*, measures 1-4.

It was first played by the Band of His Majesty's Coldstream Guards in London. The scoring was revised in 1937 and 1938. The march is drawn from *Sir Walter Scott's Minstrelsy of the Scottish Border*. This folksong cleverly relates a bloody skirmish between Maxwell and Johnstone clans that took place at Biddes-burn in 1593.
MILITARY MUSIC IN AMERICA FROM THE COLONIAL
PERIOD TO THE TWENTIETH CENTURY

Instrumental Music in the Colonies to the
End of the Eighteenth Century

W. L. Hubbard states that probably the first instrumental music heard in America was in the Virginia colonies.\(^1\) It is not certain that any of the early colonists of Virginia were highly trained musicians, but there did exist dancing and dancing schools in early Virginia life and one may assume that the dancing was done to accompaniment of instrumental music. Records of early band music in the colonies were not kept, but listings of many instruments brought over from England have been found in Massachusetts. Strong religious influences in the northern colonies retarded instrumental music in this section; whereas the jollity and freedom of thought that characterized the musical culture of the southern settlers permitted music a larger place.

Social customs in America were strongly dominated by English influences, and it was natural that the trend of

military music should follow the pattern set by England. After 1750, colonial periodicals appeared with advertisements of clarinets, horns, flutes, and trombones. The importation and sale of the above instruments attest to the interest of the people at that time. During the colonial period there was a strong prejudice against anyone devoting himself exclusively to music. Though instruments were not looked upon with favor, the popularity of the organ in the church helped to change these conditions. The people had been accustomed to organs in churches in England, and accomplished organists were brought from the home country to fill positions created when colonists adopted organs in churches. Many of these organists owned shops where they kept music and musical instruments for sale. Credit must be given to these early church organists for creating a taste for instrumental music among the colonists.

During a period when most forms of instrumental music were not appreciated by the general public, one man stands foremost as having given stimulus to the promotion of band music. In 1773 Josiah Flagg (1738-94) established a band of fifty wind-instrumentalists and vocalists in Boston.  

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3 Ibid.
Flagg at this time gained attention as a composer, performer, and concert manager. He arranged several concerts in Faneuil Hall, Boston; but his efforts were not appreciated because of Puritan aversion to instrumental music in New England. Despite this fact, the efforts of such a pioneer as Flagg ultimately proved worthwhile and resulted in the formation of numerous bands after 1775.

In the Pre-revolutionary period the fife and drum were the standard instruments for military use in America; military leaders issued orders for signals to be given on these instruments for the soldiers. It is interesting to note that the method of playing the snare drum for military purposes has not been improved since the Revolutionary War (1775-83). This period was the heyday of rudimental drumming, which has been revived in this century mainly through the efforts of famous drummers like George L. Stone and William F. Ludwig.

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4 Ibid., p. 25.

5 A group of drummers met from all parts of the country in 1933 at an American Legion Convention to discuss methods of drumming and drum instruction. This group of thirteen men decided upon thirteen essential rudiments of drumming to be adopted as a test for membership in a club called the N. A. R. D. (National Association of Rudimental Drummers). The idea met with favorable response, and the organization has grown steadily throughout this century by adding many members. The present president of the N. A. R. D. is William F. Ludwig. Norman Abbott and others, 150 Rudimental Drum Solos, p. 1.
Military bands of fifes and drums only were allotted to regiments and actively engaged in the many battle of the Revolutionary War. It must be remembered that American military music organizations were relatively undeveloped in comparison to English bands at the close of the eighteenth century. As noted in Chapter II, the instrumentation of British groups contained clarinets, oboes, horns, and bassoons. The British field music also consisted of fifes and drums but with the addition of bugles, which the Americans did not yet possess.

The early instrumental literature of the colonies included a collection of military airs published by George E. Blake of Philadelphia in 1814. His works contain all the

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6 Quoted from White, op. cit., p. 22.

7 See also Comparative Table 5, p. 70.
music of the fifes, as well as the principal marches performed by early colonial bands.

![Fig 12.--Fife music of late eighteenth century.](image)

Early Nineteenth Century Army Bands

During the latter part of the eighteenth century military band music was qualitatively less significant than organ and vocal music in America, but its popularity gradually increased throughout the country. In 1783 the Massachusetts Band of Boston performed in Salem, Massachusetts, for the benefit of the poor. Grove writes that a concert was also given in this city by an artillery band from Portsmouth, New Hampshire, in the same year.

There were apparently no notable changes in the status of music in America during the first quarter of the

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8 White, op. cit., p. 35.
9 Ibid., p. 32. Another example is to be found in Harry Dichter and Elliott Shapiro, Early American Sheet Music... (1768-1889), p. 9.
10 Ibid., p. 16.
nineteenth century. In 1825 army regiments were allowed musicians as a part of the standard complement. Each unit of a regiment was required to furnish musicians for the band in addition to their customary quota of two men for the field music (fifes and drums). An Army regulation issued in 1834 mentions specifically the number of men authorized for bands, stating that ten to twelve men should serve for each company of the regiment. This seems to have been the modest beginning of the regular army bands in the United States.

As mentioned previously, a slow acceptance of music in Colonial New England seems to have retarded the organization of bands in Massachusetts. One of the first military bands in Massachusetts, the Brigade Band at Salem, was organized in 1806 under the auspices of the Salem Light Infantry. The instrumentation was small and comprised five clarinets, two bassoons, one trumpet, a triangle, and a bass drum. This combination remained until several years later when a French horn, two trombones, and a serpent were added. In 1835 it was reorganized and the instrumentation changed to all brass instruments, a popular trend of the times. The instrumentation of the Salem Brass Band,

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12 White, op. cit., p. 36.
13 Ibid., p. 37.
14 Ibid., p. 41.
organized in 1837, called for fourteen players. This type of brass band met with the widespread approval of both the military and the civilian populace. The Salem Band was fairly well balanced and by 1839 its popularity for public engagements was securely established. The instrumentation was as follows:

1 E flat Bugle 4 Trombones
1 B flat Bugle 1 Baritone
1 Trumpet 2 Basses
1 E flat Alto 1 Snare Drum
1 Post Horn 1 Bass Drum

A concert by this group in 1846 helped to popularize a leading instrument of the day, the E flat bugle. Francis W. Morse, the leader of the band, gave a rendition on this instrument of Away with Melancholy which was arranged by one of the bandsmen. The concert concluded with the Salem Light Infantry Quickstep. In 1850 the program at one concert included several overtures, polkas, quickstep marches, and solo or duet numbers featuring the bugle. The reputation established by this organization was of the highest order in New England. Rivalry between bands of Boston accompanied by feelings of jealousy

\[15\text{Ibid.}\]  \[16\text{Ibid., p. 42.}\]
\[17\text{See Appendix, p. 71, for program cited by White, pp. 42-3.}\]
\[18\text{White, op. cit., p. 43.}\]
toward the Salem Band was not uncommon during the middle of the nineteenth century. Figure 13 shows a typical quick-step march of 1850:

Fig. 13.--Quickstep march of 1850

Gilmore's Activities, 1855-72

In 1856 the Irishman Patrick Gilmore (1829-92) left the Boston Brigade Band of which he had been leader, and became conductor of the Salem Brass Band where he remained until 1859, at which time he returned to Boston and formed his own band. Gilmore's band became a unit of the Twenty-fourth Massachusetts Regiment at the beginning of the Civil War. In 1864 Gilmore gave numerous festivals at New Orleans with several combined bands and even went so far as to employ cannons for strong accents. In 1869 and 1872 he was back in Boston to organize two monstrous musical

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19 Ibid., pp. 42-3.
20 Ibid., p. 131.
festivals. These festivals seem to have been for chorus and orchestra rather than band.

After these festivals, Gilmore went to New York and became active in this city; in 1872 he became leader of the Twenty-second Regiment, New York Militia. He accomplished excellent results as leader of this band; the instrumentation of the band includes sixty-six, as follows:

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Piccolos</td>
<td></td>
</tr>
<tr>
<td>2 Flutes</td>
<td></td>
</tr>
<tr>
<td>2 Oboes</td>
<td></td>
</tr>
<tr>
<td>1 A flat Clarinet</td>
<td></td>
</tr>
<tr>
<td>3 E flat Clarinets</td>
<td></td>
</tr>
<tr>
<td>16 B flat Clarinets</td>
<td></td>
</tr>
<tr>
<td>1 Alto Clarinet</td>
<td></td>
</tr>
<tr>
<td>1 Bass Clarinet</td>
<td></td>
</tr>
<tr>
<td>1 Soprano Saxophone</td>
<td></td>
</tr>
<tr>
<td>1 Alto Saxophone</td>
<td></td>
</tr>
<tr>
<td>1 Tenor Saxophone</td>
<td></td>
</tr>
<tr>
<td>1 Baritone Saxophone</td>
<td></td>
</tr>
<tr>
<td>2 Bassoons</td>
<td></td>
</tr>
<tr>
<td>1 Contra Bassoon</td>
<td></td>
</tr>
<tr>
<td>1 E flat Cornet</td>
<td></td>
</tr>
<tr>
<td>4 B flat Cornets</td>
<td></td>
</tr>
<tr>
<td>2 B flat Trumpets</td>
<td></td>
</tr>
<tr>
<td>2 B flat Fluegel-horns</td>
<td></td>
</tr>
<tr>
<td>4 French Horns</td>
<td></td>
</tr>
<tr>
<td>2 E flat Altos</td>
<td></td>
</tr>
<tr>
<td>2 B flat Tenors</td>
<td></td>
</tr>
<tr>
<td>2 B flat Euphoniums</td>
<td></td>
</tr>
<tr>
<td>3 B flat Slide Trombones</td>
<td></td>
</tr>
<tr>
<td>5 Basses (E flat and BB flat)</td>
<td></td>
</tr>
<tr>
<td>4 Percussion</td>
<td></td>
</tr>
</tbody>
</table>

21 Baker, "Patrick S. Gilmore," Biographical Dictionary of Music and Musicians. According to John T. Howard "a coliseum to seat fifty thousand persons was erected. A chorus of ten thousand and an orchestra of one thousand were assembled... President Grant, with members of his cabinet, governors of states, army and navy officers, notables of every kind, came to Boston to be present at the Great National Peace Jubilee, 'to be held in the city of Boston, to commemorate the restoration of peace throughout the land.' Besides Gilmore, conductors of genuine ability, Zerrahn and others, helped in leading the musical forces. It proved too much for John S. Dwight, who left town to spend the week at his summer home at Nahant, where he hoped he could not hear the cannon used to mark the rhythm of the national airs... Besides the cannon, which were fired by electric buttons on a table in front of the conductor, one hundred real firemen in red shirts helped in the proceedings... (Our American Music, p. 217).

22 White, op. cit., p. 133.
In New York City the first military band is recorded to have been organized in 1810 as a unit of the Eleventh Regiment, New York Militia. This band was quartered on Bedloe's Island in the harbor of New York. On quiet summer evenings the group could be heard at the southernmost point of Manhattan, where large crowds usually gathered to hear music floating across the bay; apparently the distance did not hamper the public's enthusiasm.

Pennsylvania had a militia system during the early nineteenth century which required all men to drill in military tactics twice a year, or pay a fine. Early in 1809, during such military maneuvers, a band was organized at Bethlehem, Pennsylvania. The preamble to the Constitution of the Musical Society of the Ninety-fifth Regiment, Pennsylvania Militia, gives an account of the function of this group and reads as follows:

As this society has been offered by the brigade inspector and colonel of the regiment to furnish military music on occasion of battalion parades, the said musical society shall not be subject to any military fines, and as said society has accepted the offer, they agree to be bound by the following constitution.²³

In the early stages of its career the band numbered twelve performers and was finally increased to twenty-four. This band had many difficulties to overcome:

²³Ibid., p. 56.
were very hard to obtain and music was also scarce. Bethlehem's first brass band was formed about 1839; and in 1845 a Bethlehem Concert Band (civilian) was active under the leadership of Lewis Beckel, where it remained in existence for fifteen years. This latter organization was formed as a result of the militia system. Of the twenty members of the organization nearly all played brass instruments, except the E flat clarinet as the following list of instrumentation shows:

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>E flat Cornets</td>
<td>4</td>
</tr>
<tr>
<td>E flat Clarinets</td>
<td>1</td>
</tr>
<tr>
<td>B flat Cornet</td>
<td>1</td>
</tr>
<tr>
<td>E flat Altos</td>
<td>3</td>
</tr>
<tr>
<td>B flat Tenors</td>
<td>2</td>
</tr>
<tr>
<td>E flat Basses</td>
<td>2</td>
</tr>
<tr>
<td>Snare Drums</td>
<td>2</td>
</tr>
<tr>
<td>Bass Drum</td>
<td>1</td>
</tr>
<tr>
<td>Cymbals</td>
<td>1</td>
</tr>
</tbody>
</table>

During the first quarter of the nineteenth century brass bands were generally accepted in Philadelphia which also had its share of bugle-and-fife groups.

As in New York, the Pennsylvania bands were attached to units of the state militia. They were simply combinations of clarinets, trumpets, fifes, and drums. Often their instrumentations were haphazardly chosen and poorly balanced.

Town Bands, 1825-45

As in Europe, American military bands were called upon to perform at a multiplicity of civic functions; and

24 Ibid., p. 57.
25 See Chapter I, p. 4.
pressure for independent civilian bands increased. A New York Independent Band was founded in 1825, and its reputation probably contributed considerable impetus to the organization of other civilian bands. By 1863, New York City bands were playing for commencement exercises at various colleges like Cornell, Yale, Harvard, Princeton, and Dartmouth.

TABLE 1

<table>
<thead>
<tr>
<th>Name</th>
<th>Year of Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York Independent Band</td>
<td>1825</td>
</tr>
<tr>
<td>Allentown Band</td>
<td>1828</td>
</tr>
<tr>
<td>Barrington Band</td>
<td>1832</td>
</tr>
<tr>
<td>Stonewall Brigade Band</td>
<td>1845</td>
</tr>
</tbody>
</table>

Some old famous old town bands are remembered for their contributions to civic affairs. The Allentown Band of Allentown, Pennsylvania was organized in 1828, and it has become the oldest civic band in continuous existence in America. Its early history includes many patriotic and military demonstrations, parades, and band concerts of high order. The present organization stands as a monument to the early training and foresight of its founders.

26 White, op. cit., p. 114.
Also among the few old bands with a continuous existence is the Barrington Band of Barrington, New Hampshire, organized in 1832.

Another historic group is the Stonewell Brigade Band of Staunton, Virginia, organized in 1845. This band was originally an organization attached to the militia and has since become civilian. For many years this group has been chosen to lead the parades at the inaugural ceremonies of the Governors of Virginia.

Bands of Civil War Period, 1861-65

During the Civil War nearly all Union regiments had complete military bands, but when active campaigning began, these bands proved too great a luxury. Every available man was needed for combat, and it was the duty of bandsmen to attend the wounded on the field of battle. This proved a dangerous task which discouraged many musicians from joining military bands. As fighting increased, musical activity of the bands decreased; most of the regular army regiments as well as some of the volunteer regiments did not retain their musical organizations. Some of the military post bands were kept in permanent headquarters; very few regular bands were able to carry on successfully throughout the war. Fife and drum corps music proved popular during the Civil War, too, as it had during the Revolutionary War. As before, the fife and drum bands consisted
of lads in their teens; these offered the only source of music in many regiments when the military bands no longer functioned as units.

Military leaders of the Civil War period, like Frederick the Great, Napoleon, Washington, before them, recognized the value of music in giving essential inspiration to battle-weary soldiers. Realizing the significance of musical stimulus to his men, General Philip Sheridan in 1865 had bandsmen mounted on horses and brought out to the front to play lively airs, with commendable effect on the spirits of the men. Once his band played Foster's Nelly Bly while the entire brigade was under fire, and Sheridan is credited with having remarked that the music had done its share, and more than its share, in winning the war.

The growth of military bands as organizations was hampered by the Civil War; but on the other hand a vast amount of popular and folk song literature was played on instruments, enriching the band literature of the remainder of the century.

Status of Post-War Bands

Since the time of the Civil War a gradual increase in number of regular army bands has been constant up to the present day. In many parts of the United States army bands

\[27\] Ibid., p. 74.
were the only means of musical entertainment for the civilian populace for a great many years. Besides functioning as military bands, they often performed in vaudeville shows and took an active part in all gatherings where instrumental music was used.\textsuperscript{28} The daily routine of such bands in army posts required the services of the band at drill, guard mount, and parade; and during the summer months, afternoon or evening concerts were given for the commanding officer. It was unfortunate that the pay of army bandsmen was not attractive for those joining the service following the Civil War.\textsuperscript{29}

The post-war period found the average size of army bands ranging from twenty-one to twenty-four men. The instruments issued by the Quartermaster Department between 1889 and 1895 included this well-balanced group:

- D flat Piccolo
- Concert Flutes
- E flat Clarinets
- B flat Clarinets
- E flat Cornets
- B flat Cornets
- E flat Altos
- B flat Trombones
- B flat Baritones
- E flat Basses
- Snare Drum
- Bass Drum
- Cymbals\textsuperscript{30}

In 1895 E flat trumpets were added to this list and for mounted cavalry bands, a pair of kettledrums were authorized in lieu of the snare and bass drum.\textsuperscript{31} From 1899 until

\textsuperscript{28}\textit{Ibid.}, p. 90. \textsuperscript{29}\textit{Ibid.} \textsuperscript{30}\textit{Ibid.}, p. 97. \textsuperscript{31}BB flat basses were not used in this country until the twentieth century.
as late as 1942 the strength of army bands officially remained at twenty-eight, although many groups were enlarged by quasi-official means. The finest ones were groups stationed at or near large cities and towns.

Growth of Band Literature, 1861-76

The Civil War was responsible for the publication of patriotic songs arranged for military organizations. Standard works such as concert overtures and operatic selections were of great interest to General George G. Meade (1851-72). When Meade was not familiar with a selection played in his camp, it was common for him to instruct an orderly to find out the title and composer of the piece.32

Fig. 14.--Steffe, Battle Hymn of the Republic.

The chorus of Battle Hymn of the Republic (Fig. 14) was published in many hymnals during the Civil War and was written by William Steffe. Patrick S. Gilmore made an

32 White, op. cit., p. 74.
arrangement of this piece and had an entire regiment sing it with band accompaniment.

The Battle Cry of Freedom, Tramp, Tramp, Tramp the Boys Are Marching, and Just Before the Battle, Mother, all composed by George F. Root (1820-95), deserve special mention as successful popular compositions of the Civil War period which were in demand as military band pieces.

Fig. 15.--Root, Tramp, Tramp, Tramp

With the improvement of instruments and constant changing of band instrumentations during this century, suitable band literature was difficult to obtain. William Bayley in an article written for the Philadelphia Evening Star in 1893 stated that a considerable amount of band music at this time was arranged by Grafulla and other composers like Thomas Coates and E. K. Eaton. Bayley also went on to say that the native composers and native musicians

33Further information of this composer has not been obtainable.
were being overlooked. As indicative of this fact he cited that Richard Wagner had been paid a thousand dollars for the Centennial Opening March which was played at the Centennial of 1876.\textsuperscript{34}

The Circus Band and the Middlewest Movement

One of the first circus bands in the United States was organized by Thomas Coates, a composer of New York in the 1840's.\textsuperscript{35} The circus bands of the nineteenth century, and even of today, have proved to be spirited organizations; training in these organizations has developed some remarkable players. Such outstanding bands as the Ringling Brothers and the Barnum & Bailey Circus groups have established themselves in the hearts of the American people, but their history has yet to be written.

One of the centers of band activity during the latter quarter of the nineteenth century was in the states of the middlewest. The bands of the middle west were a credit to the band movement. In 1894, C. W. Dalby conducted the Iowa State Band which was the leading organization participating in the Midwinter Fair at San Francisco during that year. The Chicago Marine Band under the direction of T. B. Brooke became a first rate organization during the last decade of

\textsuperscript{34}White, \textit{op. cit.}, p. 65.

\textsuperscript{35}See p. 50.
the nineteenth century.\textsuperscript{36} The activity in the middle west contributed greatly to the rapid spread of bands throughout America; groups came from all over the country to participate in large festivals and civic ceremonies.

Naval and Marine Bands of Nineteenth Century

Up to this time the development of military music had been chiefly through the channels of the infantry, artillery, and cavalry bands; but other branches also had numerous bands; First, we shall consider a brief history of the martial music in the Navy. No records for the Revolutionary War period have been available; it is probable that musicians were on ships of the navy before the nineteenth century. There is record of musicians having been stationed on ships about 1825; by 1830 musicians received a salary from the United States Navy and were assigned to different ships. Eight years later the navy authorized the assignment of six men to provide music for each ship; in comparison, army bands had eleven men in 1838.\textsuperscript{37}

Following 1850 the personnel assigned to ships increased in numbers. The importance of the naval band as a morale builder had already been demonstrated; the bands played a vital role during the old days when ship life was

\textsuperscript{36} White, \textit{op. cit.}, p. 110.

\textsuperscript{37} Ibid., p. 85.
hard and monotonous. The early naval bands performed for many ceremonies on board ship, including funerals, and we may judge that the influence of music upon sailors' lives must have been considerable.

The United States Marine Band made its public debut in Washington in 1800 in a concert which was given on the hill overlooking the Potomac River. William Farr was its first leader. There is no record of the instrumentation at that time; but later in that same year it consisted of two oboes, two clarinets, two French horns, a bassoon, and a drum.3

When the Continental Army fought the British (1812-14), marine bandsmen helped to maintain national morale in the Capitol with their martial music; some fought at the Battle of Bladensburg, and others assisted in saving the records of the Marine Corps while the British set fire to the city.3

It is interesting to note that every president of the United States except George Washington has heard the music of the Marine Band. John Philip Sousa, the "March King," was its conductor for twelve years (1880-92). In 1899 the complement consisted of thirty-two members: one drum major, one principal musician, and thirty musicians for the band.

38 Ibid., p. 190.
39 Ibid., p. 191.
Professional Bands of Sousa and Goldman

Of the most popular bandmasters and composers, John Philip Sousa (1854-1932), ranks among the highest of military band leaders and succeeded Gilmore in the hearts of the people. Though he is historically associated with band-work, Sousa was equally versatile in military band and orchestral leadership. After leaving the Marine Band he formed his own band which gave its first concert at Plainfield, New Jersey, on September 26, 1892. The band contained forty-nine players.

Another of the popular bandmasters includes Edwin Franko Goldman (1878- ) of New York. His training included study of composition under Antonin Dvorak (1841-1904).

It is interesting to compare the bands of Sousa and Goldman; Goldman knew that bands of his day and time did not measure up to the best in ability or performance; so he decided to train a musical organization of his own. His first group was made up of the best instrumentalists available and became known in 1912 as the New York Military Band. Table 2 shows a comparison of the instrumentation of the two groups:

\[ \text{Table 2} \]

\[ \text{Ibid., p. 147.} \]

\[ \text{Richard F. Goldman, The Band's Music, p. 191.} \]
### TABLE 2
COMPARISON OF INSTRUMENTATION IN BANDS OF SOUSA AND GOLDMAN

<table>
<thead>
<tr>
<th>Instruments</th>
<th>Sousa's Band of 1892</th>
<th>Goldman's Band of 1912</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flutes</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Oboes</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>E flat Clarinets</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>B flat Clarinets</td>
<td>14</td>
<td>18</td>
</tr>
<tr>
<td>Alto Clarinets</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Bass Clarinets</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Bassoons</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>E flat Alto Saxophones</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>B flat Tenor Saxophones</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Baritone Saxophones</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>French Horns</td>
<td>4</td>
<td>9</td>
</tr>
<tr>
<td>Cornets</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Trumpets</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Baritones</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Trombones</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Tubas</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>String Basses</td>
<td>.</td>
<td>2</td>
</tr>
<tr>
<td>Harps</td>
<td>.</td>
<td>1</td>
</tr>
<tr>
<td>Percussion</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>49</strong></td>
<td><strong>65</strong></td>
</tr>
</tbody>
</table>
In the summer of 1918 the Goldman band began playing a series of summer concerts on the Columbia University Green. The Mall in Central Park, New York City, was made available for such summer concerts in 1922; since then the Goldman Band Concerts have been annual summer events. In the early days of broadcasting by radio, the Goldman Band was one of the first major organizations to go on the air.
Service Bands

The only band which functioned as the official representative of a unit of the armed services of the United States before the twentieth century was the U. S. Marine Band (see Chapter IV, p. 53). Service bands before the twentieth century included numerous army and navy bands (see Chapter IV, p. 52); however, neither the army nor navy had an official representative until World War I.

At the close of the World War I, in 1918, the Navy Department realized that a military band was needed which would adequately represent the United States Navy in the nation's capitol. Bandmaster Charles Benter of the U. S. S. Connecticut was chosen to organize the official Navy Band which emerged in 1923 with a complement of sixty-three men.

The present United States Army Band is a direct descendant of the famous American Expeditionary Force Band which was formed during the World War I by General John J. Pershing in France. It was reorganized in Washington, D. C.,
in 1924, and has become one of the foremost military bands in the United States.

Each of the official groups has shown distinction in being able to change to orchestral instruments and play concerts as a symphony orchestra.

TABLE 3

INSTRUMENTATION OF SERVICE BANDS

<table>
<thead>
<tr>
<th>Instruments</th>
<th>Army Band</th>
<th>Navy Band</th>
<th>Marine Band</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flutes</td>
<td>1/4</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Piccolos</td>
<td>(4/4)</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>E flat Clarinets</td>
<td>2</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Oboes</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>English Horn</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>B flat Clarinets</td>
<td>24</td>
<td>22</td>
<td>18</td>
</tr>
<tr>
<td>Alto Clarinets</td>
<td>2</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Bass Clarinets</td>
<td>2</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Bassoons</td>
<td>3</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Alto Saxophones</td>
<td>2</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Tenor Saxophones</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Baritone Saxophones</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>B flat Cornets</td>
<td>8</td>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td>B flat Trumpets</td>
<td>4</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>French Horns</td>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Trombones</td>
<td>8</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Baritones</td>
<td>3</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Basses</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>String Basses</td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Harp</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Percussion</td>
<td>3</td>
<td>4</td>
<td>4</td>
</tr>
</tbody>
</table>

Total: 86 88 74

*The flute players all double piccolos.
Table 3 has shown the standard instrumentation of the official band of each branch of the services.

Professional Bands and Their Leaders

The following is a resume of the activities of some great band leaders in the twentieth century. As we have seen in Chapter IV, p. 54, John Philip Sousa's band gained recognition as an outstanding military band. One of the trombone players in this group, Arthur Pryor (1870-1942), was once assistant conductor to Sousa and later formed his own band.

An Englishman, Frederick N. Innes (1854-1926), came to this country before the twentieth century. Innes was known for his fine showmanship and ability to please the public with band music.

The band of Frank Simon, a former cornet soloist under Sousa, won praise as having given broadcasts in this country under the name of Armco Steel Band of Middletown, Ohio. This organization has done much to foster a new type of civilian band in this country, the industry band.

1 Pryor played over 10,000 trombone solos while a member of the band. White, Military Music, p. 167.

2 For the following information on professional bandsmen the writer is indebted to Lee Gibson, instructor in clarinet and woodwinds at North Texas State College, and Maurice McAdow, instructor of bands at North Texas State College, Denton, Texas. Exact biographical information has not been obtainable.
Simon received early musical training under the tutorship of his parents.³

This century has had some excellent cornet players. Among them was Walter Smith of Boston who, became one of the outstanding cornetists of his generation. His son, Leonard G. Smith, is also an accomplished cornetist. Walter's early illness and death cut short his rapidly-growing reputation about fifteen years ago.

A composer of many marches for band was K. L. King, after Sousa perhaps the best known writer of band marches. King joined circus bands and received early training in theory from bandmen with whom he came in contact.

A number of Canadian bandmen have distinguished themselves during the twentieth century as composers, band leaders, teachers, and performers in this country. Herbert L. Clarke came to this country as a cornet soloist and joined Sousa's band. His solos and teaching methods occupy an important place in the cornetists repertoire. It is interesting to note that some consider Clarke to have been a coach rather than a teacher, and he was a great inspiration to many cornetists because of his interpretations. Clarke conducted the Long Beach (California) Municipal Band, which is still in existence and which has

³Frank Simon is now a teacher at the Cincinnati Conservatory, Cincinnati, Ohio.
played concerts almost daily for perhaps a quarter of a century.

Another Canadian, Peter L. Buys, organized many brass bands in Canada before coming to this country, where he directed the Hagerstown (Maryland) Band. His early training included study at the New England Conservatory. He was at one time president of the American Bandmasters' Association.

The School Band Movement

The growth of bands in the public schools of this country was slow before the twentieth century. The earliest musical organizations in a school were formed from vocal groups, although a few small orchestras were organized in large schools. According to Normann, school music consisted chiefly of orchestras and vocal groups about 1910.\(^4\)

Early efforts to start school bands proved successful to the extent that the band members could be recruited from pupils of private teachers outside the school. Within the school, however, it was difficult to offer private instruction because of a lack of facilities; and the band was forced to rely on class instruction.

The tremendous increase in school bands from 1917 to 1927 may be explained by the fact that men released from

army training after World War I saw an opportunity within the public schools to put to use some of the musical training they had received.

The first official national competition for school bands was held in Fostoria, Ohio, in 1926. The school music contest and another form of competition, the festival, have become a part of the instrumental program of the public schools by aiding in the development of higher standards of music education and in building better bands. Annual festivals and contests, on local, regional and state-wide scales, are held by the hundreds each year in the United States.

Nearly every small town in the United States now participates in the public school band movement; as an example, an outstanding high school band in Joliet, Illinois, was organized in 1912 under the direction of A. R. McAllister, bandmaster of distinction. The Joliet Band today enjoys a record of achievement that is truly remarkable. High school bands of this rank have shown that public school bands can be developed to near-professional status.

5 White, op. cit., pp. 252-3.

6 The growth of the present-day festival originated in this country at Worcester (1858). This festival was concerned with vocal competition ("Festivals," International Cyclopedia of Music and Musicians, edited by Oscar Thompson).
College Bands

Another type of concert band, the college and university musical aggregation, has developed rapidly since early days of college bands twenty-five to fifty years ago when small groups played for athletic events. Today the bands are highly trained and well-rehearsed. Usually the position of bandmasters is full-time, and in many institutions the band work is taken as seriously as any part of the music program.

A well-known model of university band organization is the University of Michigan Band under the direction of William D. Revelli. The Michigan Band has three units: Marching Band, Varsity Band, and the Concert Band. These bands usually constitute a combined membership of 175 to 200 students, and auditions are necessary for membership.

The Michigan Concert Band players spend about ten hours a week in band work throughout a current school year. The organization has three regular rehearsals weekly, and extra sectional rehearsals are held as well as special rehearsals for the full band.

The following table (Table 4) shows a comparison of the University of Michigan Band with the University of Illinois Band. The Illinois organization, under the direction of Mark H. Hindsley, is one of the leading college bands.
<table>
<thead>
<tr>
<th>Instruments</th>
<th>University of Michigan</th>
<th>University of Illinois</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flutes....................</td>
<td>8-10</td>
<td>8</td>
</tr>
<tr>
<td>Oboes.....................</td>
<td>3-4</td>
<td>7</td>
</tr>
<tr>
<td>B flat Clarinets ..........</td>
<td>24-28</td>
<td>32</td>
</tr>
<tr>
<td>Alto Clarinets ...........</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Bass Clarinets ...........</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>Bassoons..................</td>
<td>3-4</td>
<td>6</td>
</tr>
<tr>
<td>Saxophones................</td>
<td>5-6</td>
<td>5</td>
</tr>
<tr>
<td>B flat Cornets ...........</td>
<td>6-8</td>
<td>6</td>
</tr>
<tr>
<td>B flat Trumpets ..........</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>French Horns .............</td>
<td>6-8</td>
<td>8</td>
</tr>
<tr>
<td>Baritones................</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Trombones.................</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>Tubas ....................</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td>String Basses ............</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Harps ....................</td>
<td>1-2</td>
<td>2</td>
</tr>
<tr>
<td>Percussion ...............</td>
<td>4-6</td>
<td>7</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>About 100</strong></td>
<td><strong>About 120</strong></td>
</tr>
</tbody>
</table>

*An E flat clarinet and 2 fluegelhorns are sometimes added.
Conclusion

Two active organizations of this century have been influential in setting up standards of instrumentation for our concert bands of today. The National School Band and Orchestra Association was organized to advance the interest of music in education through the instrumentality of school groups. Working in cooperation with the Music Educators National Conference and the American Bandmasters Association, the National School Band and Orchestra Association met about 1926 and decided upon a size of concert band that is relatively standard; A. R. McAllister (see p. 62) was chiefly responsible for recommending an instrumentation that would be of help to publishers and composers. Each year the National School Band and Orchestra Association publishes lists of recommended contest music. These lists are not compulsory; however, most state contest lists are chosen from the national lists.

The standardization of instruments has enabled publishers to publish band music without fear of obsolescence of instruments within a reasonable amount of time. A school system of any size whatever now has its own band, and this has created a tremendous demand for music of all types and difficulties. A choice of three instrumentations, (1) the

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so-called standard band generally suitable for groups of about thirty to forty-five, (2) the full band generally suitable for groups of forty-five to sixty, and (3) the symphonic band suitable for groups of sixty to seventy-five, has made for economy in purchasing of band arrangements.

Historically, the band has tended toward a gradual increase in the number of players; however, there are indications that a practical limit has been reached in the larger colleges and university bands of 100 to 120 players, while larger numbers may effectively be used for outdoor performances. The concert band of approximately 100 players seems to be most ideal for the achievement of variety in instrumental tone colors and effects without being so large as to become unwieldy.

While it is impossible to predict accurately the future of the school band, it seems reasonable to assume that the first stage of physical growth of the band movement has been substantially completed, and that the next stage will be an increase in musical maturity, rather than further expansion of quantitative aspects of the movement. Certainly if music education is to realize one of its aims, that of making music an enjoyable performing listening and listening experience for those who participate during the
school years as well as in later life, the next stage should be one of qualitative rather than quantitative development.
**TABLE 5**

**COMPARATIVE INSTRUMENTATIONS**

<table>
<thead>
<tr>
<th>Instruments</th>
<th>French Regimental Band of Early 19th Century</th>
<th>French Corps D' Elite of 1795</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piccolos</td>
<td>.</td>
<td>.</td>
</tr>
<tr>
<td>Flutes</td>
<td>.</td>
<td>1</td>
</tr>
<tr>
<td>Clarinets</td>
<td>1&lt;sup&gt;d&lt;/sup&gt;</td>
<td>6</td>
</tr>
<tr>
<td>Oboes</td>
<td>.</td>
<td>.</td>
</tr>
<tr>
<td>Bassoons</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>Cornets</td>
<td>.</td>
<td>.</td>
</tr>
<tr>
<td>Serpents&lt;sup&gt;b&lt;/sup&gt;</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Trumpets</td>
<td>2&lt;sup&gt;e&lt;/sup&gt;</td>
<td>1</td>
</tr>
<tr>
<td>Horns</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Trombones</td>
<td>3</td>
<td>.</td>
</tr>
<tr>
<td>Euphoniums</td>
<td>.</td>
<td>.</td>
</tr>
<tr>
<td>Bombardons (Tubas)</td>
<td>.</td>
<td>.</td>
</tr>
<tr>
<td>Drums</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Triangle</td>
<td>1</td>
<td>.</td>
</tr>
<tr>
<td>Cymbals</td>
<td>2</td>
<td>.</td>
</tr>
<tr>
<td>&quot;Jingling Johnnies&quot;&lt;sup&gt;c&lt;/sup&gt;</td>
<td>2</td>
<td>.</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>42</strong></td>
<td><strong>16</strong></td>
</tr>
</tbody>
</table>

<sup>a</sup>Based on data from Farmer, op. cit., pp. 81-139.

<sup>b</sup>See Chapter II, p. 10.

<sup>c</sup>See Chapter II, p. 12.

<sup>d</sup>This includes 16 clarinets in C and 1 in F.

<sup>e</sup>This includes 1 bass trumpet.

<sup>f</sup>This includes 2 side drums, 1 bass drum, and 1 tenor drum.
<table>
<thead>
<tr>
<th>English Grenadier Guards of 1794</th>
<th>Prussian &amp; Austrian Line Regiments of 1800</th>
<th>Austrian Infantry Group of 1827</th>
<th>English Royal Artillery Band of 1882</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>1</td>
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<td>17-21</td>
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<sup>n</sup>The exact number is not given.
<sup>i</sup>Or contra bassoon.
<sup>j</sup>In D flat.
2 in A flat, 1 in E flat, 9 in B flat.
<sup>k</sup>2 key trumpets in E flat, 2 in A flat, 1 in F, 1 in C, 3 in E flat.
<sup>l</sup>1/4 in E flat, 29 in B flat.
<sup>m</sup>7 French horns, 2 Koenig horns, 3 althorns.
<sup>n</sup>Approximate number.
COMPLIMENTARY CONCERT BY THE
SALEM BRASS BAND

Overture

Bugle Solo with Variations

Quickstep from the
Opera Enchantress

Air "Serious Family" Polka

Duett--Two Bugles from
Lucia di Lammermoor

Ogden Polka

Quickstep

Railroad Overture

Full band

J. H. Smith

Arr: By Dodsworth

Arr: By Dodsworth

(B. Whitmore and J. H. Smith)

Full band

Full band

Full band

Thanksgiving Evening, November 28, 1850

Tickets 25 cents

1Cited in White, op. cit., p. 42.

2This may have been a duet from Act III.
BIBLIOGRAPHY
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Music


