SECOND EDITION

The Teaching of INSTRUMENTAL Music

Richard J. Colwell
Thomas Goolsby

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Preface

The second edition of a book is always a pleasure for the author. The fact that a second edition is needed means that the first has been successful, and, in addition, the author has a chance to mend what he has come to recognize as deficiencies in the earlier text. This book originally grew out of needs encountered in teaching elementary and high school pupils, and subsequent work with college students preparing for instrumental music teaching. The current interest in school reform has heightened the need for comprehensive guides for teachers, and this new edition contains new information, updated information, and a slightly revised organization. The trouble-shooting charts at the end of the chapters on instruments are seen as a useful addition.

As before, the book combines material relating to teaching of the instruments—woodwind, brass, and percussion—with a thorough discussion of the problems related to work with instrumental ensembles, large and small, in the school situation. Almost all instrumental teachers in the public schools play a dual role: They give private or class instruction on the instruments themselves, and they teach music through band or orchestra rehearsal. Because their responsibilities are so broad, they often need information and guidance. This book does not pretend to be exhaustive; one of its strengths is the selectivity exercised that facilitates the use of the book as a text. However, lengthy references are offered on each subject so that the user can pursue a topic further.

No single school of thought is represented in the instrumental chapters. The most widely accepted viewpoint is given on each problem, and often two or more views are presented where each seems to have widespread support. This is particularly true of the chapters on general principles of brass, rehearsal techniques, and classroom procedures, where numerous suggestions and ideas are offered from which the reader may choose.

In the first edition, students in instrumental methods class at the University of Illinois offered frank, helpful reactions to the material. For this edition, detailed critiques of the instrumental chapters were made by some of the nation's leading pedagogues, among them: Dr. Wayne Bowman, Dr. Alan Dilly, Dr. Frank Fenley, Dr. Mark Fonder, Dr. Wayne Gorder, Dr. Martha Henriksen, Dr. Joseph Koob, Dr. Karel Lidral, Dr. James Madeja, Dr. Charles McAdams, Dr. Ann Miller, Dr. Ross Miller, Dr. Kate Rushford Murray, Mr. Raymond Pettit, Dr. John Pherigo, Dr. George Townsend, Dr. George Weimer, and Dr. Jerry Young. The thoughtful suggestions made by these experts greatly enhanced the value of the chapters on which they commented.

Two chapters have been added: general principles of woodwinds, and the baritone-euphonium (which in the previous edition was treated with the trombone). The marching band receives greater emphasis in the administrative chapter and in the percussion chapter.

Many of the photos taken for the first edition by Mr. James Wilcox have been retained. New photos are by Mr. John Chenault. The authors would also like to extend their gratitude to Jennifer and Abigail Pack. The painstaking editing without which the book would have been much less readable was again accomplished by Dr. Ruth Colwell.

RICHARD J. COLWELL
THOMAS GOOLSBY

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The History of Instrumental Music

A knowledge of the history of instrumental music is not essential for success as a band or orchestra conductor. Still, it seems appropriate to begin a book on musical instruments and instrumental music teaching with a brief historical survey. Besides the intrinsic interest history holds for us, there is practical value in the perspective gained from a knowledge of history. One can develop an awareness of trends; observe the ways in which things were done in previous times; learn about objectives, procedures, and methods; and gain a greater understanding of the reasons behind present practices and present situations. One hopes that such knowledge would help the teacher plan using sound bases, avoid mistakes of the past, and shape the future intelligently.

THE DEVELOPMENT OF THE ORCHESTRA

The earliest common use of instruments, recognizable ancestors of our modern woodwinds, strings, drums, and brasses, dates to several thousand years B.C. Instrumental ensembles may be traced to groups of flutes and lyres used at the time of the Greek dramas of Aeschylus and Sophocles, although Eastern music may have used grouped instruments at an even earlier date. Little development of group instrumental music occurred until the close of the sixteenth century, when the modern orchestra saw its beginnings with the creation of opera. The orchestra grew in size and importance as opera became more and more a public favorite. In one of the first operas, Monteverdi made an important contribution to the orchestra when he used instrumental tone colors to portray mood and character, perhaps the first such use of instruments for their unique, individual

qualities. Rudimentary in nature, the early orchestra used imperfect instruments and had no set instrumentation.

For the public school teacher, the relevant history of bands and orchestras begins with the development and use of relatively modern instruments and instrumentation. Since the violin is the heart of the orchestra, the modern orchestra was inconceivable until the seventeenth century, when the great Italian violinmakers perfected their craft and created master instruments. The first good orchestra is considered to be the Twenty-Four Violins of the King, in the service of Louis XIII of France, which reached its peak of excellence some forty years later under Lully, during the reign of Louis XIV. Lully, a great conductor who demanded perfection (he conducted with a cane to ensure rhythmic unity), created a balanced ensemble of violins, flutes, oboes, bassoons, and double basses. While in France at this time the orchestra was a vehicle for the private entertainment of the nobility, the first recorded public concert by an orchestra took place in London in 1673.

By the time of Corelli a generation later, the modern violin had taken precedence over its competitors as the heart of the orchestra, and viols, vielles, and lutes were thereafter rarely used except as solo instruments or for special effects. Corelli, a noted performer as well as composer, is often given credit for originating the practice of matched bowing for orchestra. Alessandro Scarlatti increased the importance of the operatic orchestra, often dividing the strings into four parts and balancing them with the winds. The brasswinds became a legitimate part of the orchestra in about 1720. Thus, the French and Italians had developed the orchestra into a well-established entity before the time of Bach. During the time of Bach they continued to increase the orchestra's importance. It was therefore capable of a high level of technique and emotional expression before Germany became the primary musical center in Europe.

Bach himself was a master of orchestral writing, and contributed to the orchestra his unique voicing of the instruments, in which each is treated as a solo instrument. Handel also, though perhaps to a lesser extent than Bach, used instruments for their individual timbre, obtaining novel effects. The cello became important as both soloist and orchestra member; the full range of the bassoon was exploited; kettledrums were used for a solo part in *Semele*; and the oboe, until this time a military instrument, was often featured for its hauntingly beautiful tone quality.

Any list of individuals important to the development of the orchestra must include Gluck. He not only made innovations in the use of instruments, but, more significantly, he radically changed the type of music played by the orchestra. He introduced the clarinet, omitted the harpsichord, and gave the orchestra music that was genuinely expressive and dramatic, mirroring the scenes and action of the opera. With Gluck the orchestra discarded its role as simple accompaniment and became an independent dramatic force.

The Classical period of Haydn and Mozart created the balanced instrumentation and the musical forms that have for the past few hundred years made the symphony orchestra the chief of musical structures, most popular with the public and most challenging to the composer. During the nineteenth century, the number of orchestras multiplied rapidly in Europe and were established in America as well. The first symphony orchestra to be organized was the London Philharmonic in 1813. The New York Philharmonic, formed in 1842, is still one of the world's major orchestras; and the Boston Symphony and the Chicago Symphony, founded in 1881 and 1891, respectively, have also thrived to the present.

Several events gave impetus to the orchestral movement. One of these was the visit of the Jullien Orchestra to America in 1853–54. Jullien was a spectacular showman whose antics not only fascinated audiences but also made a real and positive impact on the American public.

> Jullien was always dressed in an extravagantly embroidered shirt front, glistening white waistcoat, with a great black mustache and lavishly bedecked in gold chains, rings and pendants. He stood on a crimson platform edged in gold, tapestried with crimson velvet. He had white kid gloves brought to him on a silver platter before conducting Beethoven. Before the Firemen's Quadrille commenced, the audience was warned that something unusual might happen. Jullien loved to spring a surprise but a lot of fainting women might be too much of a good thing. Wiping his brow with his gorgeous silk handkerchief, he arose and faced his men. The piece started quietly like a nocturne or lullaby. A hush through the house made the suspense more thrilling. Then the music picked up a bit, the violins fluttered as they told of the awesome mystery of darkness. You could almost see ghosts. Suddenly the clang of firebells was heard outside. Flames burst from the ceiling. Three companies of firemen rushed in, dragging their hoses behind them. Real water poured from the nozzles, glass was broken. Some of the women fainted, and the ushers were rushing here and there yelling that it was all part of the show. And all the while the orchestra was playing at a tremendous fortissimo.
>
> When Jullien thought they had had enough, he signaled for the firemen to go, and in a glorious blare of triumph the orchestra burst into the Doxology. Those of the audience who were conscious joined in the singing.[1]

[1]John Tasker Howard, *Our American Music*, pp. 230–231. New York. Thomas Y. Crowell Co. 1931, as quoted in T.F. Normann, *Instrumental Music in the Public Schools* (Bryn Mawr, PA: Theodore Presser Co., 1939), p. 51.

Of more lasting value and genuine artistic merit was the work of Theodore Thomas, who toured the United States with his own orchestra in 1863. He served as inspiration for the founding of the Boston Symphony and he founded the Chicago Symphony. His interest in education led him to start a school in Cincinnati for the training of professional musicians.

THE DEVELOPMENT OF THE BAND

The growth of the band movement is much less clearly defined than that of the orchestra. In the late sixteenth century, Venice was the center of a group of composers who wrote for brass ensembles, primarily trombones and cornets, that performed principally in the church. These groups were succeeded by other brass groups throughout Europe in the seventeenth and eighteenth centuries, usually civic or military bands, whose only similarity to present-day bands was that they used wind rather than string instruments. The typical instrumentation was oboes, clarinets, horns, and bassoons. Considering the state of these instruments at the time, one would expect that their sound was primarily useful for battle signals rather than as musical entertainment. Bands as we know them today seem to have stemmed from the formation of the forty-five-piece band of the National Guard in Paris in 1789. This band was conducted for one year by Sarrette. In 1790, its number was increased to seventy, and François Gossec became the conductor. Two years later the band was dissolved, but its members eventually became the nucleus of the French National Conservatory, founded in 1795.

America has been a leading country in the formation of bands, with groups that antedate the Paris Band of the National Guard by more than a decade. (For an excellent treatment of this subject, see Richard Franko Goldman, *The Wind Band*, Boston: Allyn and Bacon, 1961.) Josiah Flagg, often known as the first American bandsman, was active as early as the 1770s. The Massachusetts Band, formed in 1783, later became the Green Dragon Band, then the Boston Brigade Band. In 1859, this band acquired a twenty-six-year-old conductor, Patrick Gilmore, who changed its name to Gilmore's Band, took it to war, and made it famous. The Allentown Civic Band, formed in 1828, still performs today. The usual size of these early American bands was between eight and fifteen players, comparable to that of the U.S. Marine Band, founded in 1798, which at the turn of the nineteenth century was composed of two oboes, two clarinets, two horns, a bassoon, and a drum. Bands soon increased in size, however. Beethoven wrote his Military March in D (1816) for a minimum of thirty-two players, an average-sized group for the period. To honor the visit of the Russian Emperor Nicholas to Prussia in 1838, Wieprecht combined the bands of

several regiments and conducted more than one thousand winds plus two hundred extra side drummers.[2]

Of major significance to the band movement was the invention for brass instruments of the valve by Blumel (c. 1813) and the subsequent improvement of the piston by J. P. Oates in 1851. These two events coincided with the rapid improvement of European bands in the first half of the nineteenth century, which reached a peak with the international contests in the 1860s and 1870s. Perhaps the greatest band contest of all time was that held in Paris in 1867, with nine nations competing. According to Goldman, the pieces played included the Finale of the *Lorelei* by Mendelssohn, "Fantasy on the *Prophet*" by Meyerbeer, *William Tell* Overture by Rossini, the "Bridal Chorus" from *Lohengrin* by Wagner, and a "Fantasy on the *Carnival of Venice*."[3]

The cornet, vastly improved by the invention of the valve, assumed the same role in American bands that the violin held in the orchestra. Many of the conductors were virtuoso cornet soloists. In fact, the band in America was for the three decades prior to the Civil War primarily a brass band. This can be attributed at least in part to the influence of the Dodsworth Band, one of the first professional bands and perhaps the best band in New York prior to Gilmore's heyday. In 1853, two New York bandmasters, Kroll and Reitsel, began to use woodwinds with the brasses, which greatly expanded the band's musical potential as well as its repertoire.

Bands increased in importance during the Civil War years, but while most of the members of the regimental bands enlisted together, they were mustered out in a year and the bands were dispersed. The real impetus to the band movement came from an event in 1864 designed to celebrate an inauguration, stemming from the inventive genius of Gilmore. This event, for which he formed a "grand national band" of five hundred army bandsmen and a chorus of five thousand school children, whetted his appetite for massed festival performances. Accordingly, in 1869 he organized the National Peace Jubilee, in which a band of one thousand, an orchestra of five hundred, and a chorus of ten thousand were brought together. The event appealed to patriotism, education, and Gilmore's spirit of business enterprise. Its immense attraction may be gauged by the fact that members of Congress, the entire Cabinet, and President Grant himself attended. Three years later, a World Peace Jubilee was organized on an even grander scale. The performing groups were twice as large as those of the national event, and many of the finest musical organizations of Europe participated. Not only did these huge festivals attract the public and popularize better music, but they also served to raise American performance standards—the visiting European groups dazzled the audiences with their skill; it was obvious that American bands and orchestras were no match for them.

[2]R. F. Goldman, *The Wind Band* (Boston: Allyn and Bacon, 1961), 28.
[3]Ibid., 28–30.

American professional bands improved rapidly after the jubilees. Gilmore took over the leadership of the 22nd Regimental Band in 1873 and directed it until his death in 1892. He was succeeded by the unlikely personage of Victor Herbert, whose well-loved melodies seem to have been little influenced by the military march. From 1880 until 1892, John Philip Sousa conducted the Marine Band and gave it a national reputation. Sousa and Gilmore toured extensively, bringing fine performances of both great music and popular music to audiences who otherwise had little opportunity to hear professional concerts. Many fine local bands sprang up whose repertoire included transcriptions of orchestral favorites, music written especially for band, and virtuoso solos with band accompaniment. For millions, local bands represented the only avenue to good music of any sort.

The size and scope of the band movement would not have been possible without the British band libraries. Published arrangements had become possible due to the standardized instrumentation encouraged by Kneller Hall, the Royal Military School of Music. British firms such as the Boose Journal and Chappell Army Journal were able to publish band arrangements of generally high quality, which stimulated and influenced the course of band music in both Great Britain and the United States.

Standardized instrumentation in the United States came about through the influence of band leaders such as Herbert L. Clarke, Albert A. Harding, Frederick Stock, John Philip Sousa, E. F. Goldman, Taylor Branson, and C. M. Tremaine. When band contests became popular in the mid-1920s, the Committee on Instrumental Affairs of the Music Supervisor's National Conference, which formulated the rules for band contests, instituted severe penalties for those organizations that did not have the recommended instrumentation, thus assuring standardization.

THE GROWTH OF PUBLIC SCHOOL MUSIC

The year 1925 marks the end of the Sousa era, and with it the abrupt decline of the professional band, although the Goldman Band and a few radio bands did maintain their popularity. Many factors contributed to this decline. The advent of radio, the phonograph, the moving picture, even the popular-priced automobile diverted attention away from the bands. Two musical trends may also have contributed to the lessening of interest in bands. One was the rise of the symphony orchestra, perhaps itself brought about by the increased desire for good music that the band era had inspired. The second was the increasing excellence and popularity of public school performing groups. School music seems to have gotten its impetus from the Peace Jubilees of Gilmore, and as public education broadened, so did school music organizations. Freeport, Illinois, schools

have had a continuous orchestra program since 1864, when an individual was hired specifically for this task.[4] An extracurricular, student-run orchestra was formed in Aurora, Illinois, in 1878. Around the end of the 1800s, the outstanding instrumental work of Jessie Clark in Wichita, Kansas (1890), and Will Earhart in Richmond, Indiana (1898), was evident.

Despite the impact of the professional band movement in the last third of the nineteenth century, school bands were generally started after the orchestras. Freeport, Illinois, for example, had no band until several decades after the inception of its orchestra. By 1910, some one hundred school orchestras existed, and while there are references to school bands at this time, the primary exponents of band music around the turn of the twentieth century seem to have been the civic boys' bands that flourished in nearly every town.

It was in the first fifteen years of the twentieth century, however, that several notable instances of real pioneering in music education may be found. A few schools with vision and foresight were far ahead of the general public in adopting instrumental programs. In Los Angeles in 1904, grade school orchestras were formed to provide good players for the high school organizations. In 1905, A. A. Harding came to the University of Illinois to begin the college band that set the standard for bands in the next half century. A few years later, around 1912, A. R. McAllister instituted in Joliet, Illinois, a band program whose reputation for excellence continued for half a century. School boards as far apart as Oakland, California, and Rochester, New York, allotted $10,000 each to purchase band and orchestra instruments for every school in their systems (this in the years 1913 and 1918 when that amount of money was a princely sum). Such instances were the exception, but they provided the leadership and inspiration for others.[5]

The rapid increase in public school bands after World War I has often been attributed to the war and the attraction of the military band during this period. It was believed that musicians who returned home after playing in military bands created an abundant supply of teachers for the schools. This is only partially true. School orchestras and bands abounded before the supposed influx of teachers; a survey of 375 schools in 1919 showed that three-fourths of them had orchestras and one-fourth had

[4]"In 1864, Miss Francis Rosebraugh was called by the Freeport Board of Education from New York, where she had just completed two years of work in mathematics in a small upstate college. It was understood that in addition to her classes in mathematics she was to form an orchestra which would be the official group for plays, operettas, commencement exercises, etc. Our first orchestra consisted of two violins, one cornet, one clarinet, and a piano. The orchestra gradually grew in size and ability through the years until in 1913 some of the boys . . . petitioned the principal to form a school band. This he granted on provision that the string players buy their own band music. From that year on our band has flourished along with our orchestra." (Excerpts from a letter to the author written in 1967 by Mr. Ernie Seeman, Director of Music Education, District 145, Freeport, Illinois.)

[5]Edward Bailey Birge, *History of Public School Music in the United States*, (Boston: Oliver Ditson Co.; 1928), Chapter 7.

bands. Numerous other factors contributed to the sudden growth that had begun prior to the postwar period.

The same cultural changes that affected the decline of the professional band contributed to the rise of the school band. Schools broadened their outlook to take in a number of vocational, athletic, artistic, and recreational activities not previously within their scope. Music became important to competitive athletics, for public relations purposes, and for civic advertisement. Service clubs experienced a sudden growth, the National Band Association was formed, and the Cardinal Principles of Secondary Education were proclaimed by the National Education Association—all of these directly and advantageously affecting the school band. Young people were changing; they were staying in school longer, and the band appealed to them with its color, group spirit, military apparel, and the chance for recognition.

Bands have always marched. The primary purpose of the military band was to march into battle or to perform for those who were marching. The first college bands were small military organizations supported by the military departments in the land-grant institutions. When these bands became associated with schools of music, their size increased; and with A. A. Harding's initiation of homecoming and the integration of band shows into it, the growth of the marching band was assured. Music and showmanship combined to fill an important niche in American culture. Bands increased in size from the twenty-nine-piece military band to two hundred or more players accompanied by squads of flags, rifles, twirlers, pompons, and other visual pleasures. The public's interest in football shifted the focus of the marching band from street marching to performances during the half time of the football games. These performances included dancing, acrobatics, marching routines, and theme shows using music that ranged from marches to popular music, jazz, and an occasional classic. Today, band as a subject is offered in more schools than any other subject, save English, being available in 93 percent of American high schools.[6]

Although America in the first quarter of the twentieth century still looked to Europe as its mentor in things musical and artistic, the rise of music in the schools was not directly influenced by European practices. No such school instruction existed on the Continent; the skilled professional musicians of Europe either did not know how to teach groups of children or did not care to do so. One exception was the Maidstone movement in England around 1908, which presented instrumental instruction to children. This movement was studied by the supervisor of music in the Boston public schools, who introduced its principles and methods into the schools of that city around 1910.

[6]James A. Keene, *A History of Music Education in the United States.* (Hanover, NH: University Press of New England: 1982: Washington: U.S. Office of Education, 1986.)

With the introduction of music into the curriculum came the problem of credits. The members of the very early groups, from the Farm and Trade Band of Boston Harbor in 1858 to those existing at the end of the nineteenth century, usually met after school and received no academic recognition or credit. As far as we know, the first instance of students receiving credit for school music was in Richmond, Indiana, in 1905, where students gained one-half credit for playing in the orchestra, which met after school. The following year, McConathy in Chelsea, Massachusetts, secured school credit for students who took music lessons after school from private teachers. In 1920, Charles McCray in Parsons, Kansas, gained both school time for the orchestra and credit for the students.

The next major innovation in school music occurred in 1923, when the instrument manufacturers sponsored a national band contest in Chicago as a promotional device. As with Gilmore's jubilees, the commercial venture proved to be a powerful influence, and the success of the contest was unquestionable. The manufacturers wisely turned the management of future contests over to the schools. State contests were held in Kansas in 1912, and by 1925 they were coordinated by a Committee on Instrumental Affairs of the Music Supervisors National orchestra. The first school-sponsored national contest was held in 1926 in Fostoria, Ohio. The immediate success of contests was ensured by the competitive spirit of the American people. As with athletic competition and debate tournaments, the American community was given a chance to test its superiority against its neighbors in a music contest. The history of the contest became the history of the school band.

At almost the same time, school orchestras received more impetus from a different source, the formation of a national high school orchestra. Joseph Maddy, who made an outstanding reputation as a high school orchestra conductor in Kansas, New York, Indiana, and Michigan, and who started orchestral tryouts and high school vocational music programs, took his orchestras to conventions where they could be heard. The response to the Parsons, Kansas, orchestra at the Music Supervisors National Conference in 1921 inspired him to form a National orchestra for Detroit in 1926. Accordingly, he advertised in music journals, and from 400 applications he selected 238 students for the orchestra.[7]

The program for the conference was of such quality that Maddy was invited to form a second national student orchestra to play for the 1927 Dallas meeting of the Department of Superintendence, the official national organization of school superintendents. The audience was highly impressed by the orchestra's performance and passed this resolution: "We would record our full appreciation of the fine musical programs and art exhibits in connection with this convention. They are good evidence that

[7] Norma Browning, *Joe Maddy of Interlochen* (Chicago: Henry Regnery Co., 1963), 178.

we are rightly coming to regard music, art, and other similar subjects as fundamental in the education of American children. We recommend that they be given everywhere equal consideration and support with other basic subjects."[8]

This resolution resulted in the initiation of hundreds of instrumental programs in schools across the country. Music was the "new thing" established as a worthwhile area deserving both school time and credit. Maddy organized a third national orchestra for the 1928 Music Supervisors National Conference in Chicago. Administrators at all these conventions were impressed by the healthy experiences of students working together, the excellent discipline (much of which Maddy had learned from T. P. Giddings), and those byproducts of citizenship, health, and useful recreation that were considered so important at the time. Thus, the success of Maddy's orchestra coincided with the proper cultural and social conditions of the time to bring about music's firm establishment in the schools.

Superintendents and music supervisors returned home from the conventions to find that administrative problems were involved in setting up instrumental programs. In the smaller schools there were too few students to support both a band and an orchestra, instructors who could teach both were scarce, and financial support for two instrumental groups added a sizable amount to the budget. Since the same musical and extramusical values were claimed by both, the band took precedence over the orchestra partly because of its greater flexibility, usefulness to the community and athletics, and appeal to youth. Bands therefore became the dominant school music group, and orchestras failed to get a major start.

The influence of the band instrument manufacturers and the uniform companies on this trend should not be overlooked or discounted. When the town bands declined, these businesses provided temporary funding for school band directors' salaries, and they offered attractive instrument rental and purchase programs. In addition, they actively supported contests, supplied financial aid to Joseph Maddy in the founding of the National Music Camp at Interlochen, Michigan, and later established yearly conventions that offered conductors new ideas and new materials to help build successful band programs.

A new literature for school bands was promulgated with the formation of the Eastman Wind Ensemble by Frederick Fennell in 1952. Ensembles playing original music written for winds sprang up at the University of Illinois and Northwestern University, and were quickly emulated by other colleges and the larger public schools. The idea of one-on-a-part wind instrument experiences enhanced the educational arguments for school bands; and extensive lists of excellent, usable literature were collected by

[8]W. F. Weber, "Music and the Sacred Seven," as quoted in Gerald Prescott and Lawrence Chidester, *Getting Results with School Bands* (New York: Carl Fischer, and Minneapolis, MN: Paul A. Schmitt Music Co., 1938), 15.