

**BRIEF INTRODUCTION OF
SOME ASPECTS OF EVOLUTION
OF MUSICAL INSTRUMENTS
& MUSIC**

FRANK J. GADEK, PH.D.

TOPIC -

" STILL INITIAL DRAFT ONLY "

**“ BRIEF INTRODUCTION OF
SOME ASPECTS OF
EVOLUTION OF MUSICAL
INSTRUMENTS & MUSIC “**

SCIENCE, TECHNOLOGY & SOCIETY

{ “STS” }

BY

FRANK J. GADEK, PH.D.

EMPHASIS MAINLY ON **USA**

FOCUS EFFECTS INVOLVING
SCIENCE, TECHNOLOGY & SOCIETY
[**STS**]

WITH RESPECT PARTICULARLY ON
SOCIETY ISSUES CAUSED BY
SCI / TECH

SOME REFERENCES:

“THE SPIRIT OF '76 &
RUFFLES & FLOURISHES
CD BY FREDERICK FENNEL
& MEMBERS OF THE EASTMAN
WIND ENSEMBLE [1997]
PHILIPS CLASSICS PRODUCTIONS
UPC CODE 2894343862

SPIRIT OF AMERICAN – U.S. ARMY
OLD GUARD FIFE & DRUM CORPS
CD [2000] COKER & MCCREE, INC
UPC CODE 5442255622

ALBUM COVER FOR TRUMPET LP

TRIBAL SONGS OF THE AMERICAN INDIAN
CD [1995] MADACY ENTERTAINMENT GROUP, INC.
UPC CODE 5677549562

SPIRIT OF THE NATIVE AMERICAN INDIANS
CD [1999] ARC MUSIC PRODUCTIONS
UPC CODE 743037154826

“THE MUSIC MEN – AN ILLUSTRATED HISTORY
OF BRASS BANDS IN AMERICA
1800 – 1920
BY MARGARET AND ROBERT HAZEN
SMITHSONIAN INSTITUTION PRESS
WASHINGTON, DC [1987]

**SOME CD CLIPS OF SONGS COULD USE
TO ILLUSTRATE:**

2 AMERICAN INDIAN CD'S
2 FIFE & DRUM CD'S

BRASS BAND CD'S – SOUSA
ALSO 2 CDS HAVE OLD ABOUT 1900
RECORDINGS OF BANDS!!!

OLD 78'S I GOT
RISE OF ETHNIC MUSIC

ROARING 20'S CD'S
RAGTIME
DIXIELAND
JAZZ
BIG BAND

MORE MODERN MUSIC FROM
ABOUT 1950'S

MUSIC OF ETHNIC GROUPS
OF TODAY

LATINO

ASIAN

MIDDLE EASTERN

EASTERN EUROPE

ETC.

COMPARE / CONTRAST

ANTICIPATE / EXPECT

TRENDS / OUTCOMES

EVOLUTION / MATURATION

EVENTUAL / INEVITABLE

DECLINE WITH ASSIMILATION

[TAKES SEVERAL GENERATIONS]

[CHECK VARIOUS MUSIC BOOKS
FOR DIFFERENT GENRES OF MUSIC]

INSTRUMENTS

VOCAL:

ANIMAL SOUNDS [E.G. BIRDS]
HUMAN VOICE

INSTRUMENTS:

SIMPLE:

DRUMS & OTHER PERCUSSIONS
FLUTES
RATTLES

MORE COMPLEX

WOODWIND
BRASS

VOCAL & INSTRUMENTS

INITIALLY USED FOR

COMMUNICATION

ESPECIALLY IN THE FIELD

ALSO CELEBRATION /

 COMMEMORATION /

 SPIRITUAL & RELIGIOUS

 EVENTS

ENJOYMENT – PERSONAL / GROUPS

MILITARY

BEFORE MODERN METHODS OF
COMMUNICATION

BASIC COMMUNICATION TO LARGE
GROUPS OF TROOPS
IN THE FIELD

EVERYDAY EVENTS
IN BATTLE
MORALE BOOSTERS
ENTERTAINMENT

COMMUNITY EVENTS

ADD FESTIVE ATMOSPHERE
HOLIDAYS
MAJOR EVENTS
ENTERTAINMENT
SALES OF ITEMS
CIRCUS
PICNICS
WEDDINGS
PARADES
CONCERTS
FUNERALS
ETC.

AMERICAN INDIANS

CHANTS

DRUMS & OTHER PERCUSSIONS

FLUTES

RATTLES

EARLY MILITARY

BUGLES

DRUMS

FIFE

DURING REVOLUTIONARY WAR:

BRITISH BANDS BOUGHT FRENCH HORNS, CLARINETS,
BASOONS, FIFES, BUGLES & DRUMS

IN CONTRAST, CONTINENTAL TROOPS NOT AS WELL
EQUIPPED – ONLY A FEW DRUMS & FIFES – EVEN
USED SOME OF BRITISH MUSIC!!

[CD BY FREDERICK FENNELL – THE SPIRIT OF '76 RUFFLES
& FLOURISHES]

DRUM PRIMARY INSTRUMENT FOR OFFICIAL DUTY IN
CONTINENTAL ARMY
CAMP LIFE ORDERED BY CAREFULLY PRESCRIBED SERIES
OF CALLS – ASSEMBLY, TO ARMS, RECALL,
TAPS, REVILLE, ETC.

FIFES JOINED IN FOR A CEREMONY IF PERMITTED

1 FIFER & 1 DRUMMER FOR EACH COMPANY

FIFES – SIMPLE CYLINDRICAL HOLLOW WOODEN SHAFT
WITH A BLOW-HOLE & 6 OPEN FINGER HOLES
- CRUDE / FAULTY

DRUMS – DEEP CYLINDRICAL, STRUNG WITH ROPE & HEAVY
GUT SNARES [LOOSE STRINGS AGAINST OPPOSITE HEAD
TO WHICH BEAT WITH STICKS], THICK HEADS, HEAVY STICKS –
PRODUCED SOUND AUDIBLE ABOVE BATTLE
[CD BY FREDERICK FENNELL – THE SPIRIT OF '76 RUFFLES
& FLOURISHES]

LEARNED BY ROTE

RUDIMENTS OF DRUMMING 26 RYTHMIC PATTERNS

FIELD MUSIC OF ARMED FORCES OF U.S. INCLUDED:
FIFES, DRUMS, BUGLES & CYMBALS

CALVARY CLUNG TO BUGLE

INFANTRY DEVELOPED FIELD TRUMPET & DISREGARDED
VALVE TRUMPET SINCE NEEDED SIMPLE & EFFECTIVE
COMMUNICATION DURING BATTLE WITH LITTLE
CHANCE OF CONFUSION OF SIGNALS

[CD BY FREDERICK FENNELL – THE SPIRIT OF '76 RUFFLES
& FLOURISHES]

EARLIEST PROTOTYPES OF MODERN TRUMPET
OR DRUM HAD ORIGINS IN SOUNDS OF
NATURE

FABRICATED FROM ANIMAL HORNS & HIDES

PRIMARY PURPOSE WAS COMMUNICATION & USED
IN SIMPLE AND MENIAL WAY - IN
THEIR OVERALL HISTORY, MUCH MORE
IMPORTANT & LONG LIVED THAN FOR JUST MUSIC
BEGAN AS INSTRUMENTS OF WAR, BUT TRANSFORMED
TO INSTRUMENTS OF MUSIC

ARMY MANUAL OF FIELD MUSIC LIST OVER 60 COMPLETELY
DIFFERENT TRUMPET CALLS UNDER 4 CLASSIFICATIONS:

WARNING

FORMATION

ALARM

SERVICE

[CD BY FREDERICK FENNELL – THE SPIRIT OF '76 RUFFLES
& FLOURISHES]

DRUMS – DIFFICULT TO PINPOINT HISTORICAL DETAILS
PRIMITIVE ART, BASIC TO LIFE – EVOLVED FROM
A VARIETY OF SOURCES

USE OF DRUMS IN EUROPE & ENGLAND –
MILITARY SYMBOL
ATTRACT ATTENTION
GAVE PLAYERS PUBLIC DIGNITY

CYMBALS – DATE FROM DISCOVERY OF MAKING METAL
TURKS & ARMENIANS MADE AN ART OF THEM
CRUSADERS RETURNED FROM HOLY LAND IN 1271 WITH
METAL TRUMPETS & SARACEN PERCUSSION
INSTRUMENTS

MOZART REFERRED TO TRIANGLES, CYMBALS & BASS
DRUM AS “TURKISH MUSIC”

[CD BY FREDERICK FENNELL – THE SPIRIT OF '76 RUFFLES
& FLOURISHES]

BUGLE CALL OF THE U. S. ARMY

FLOURISH
ASSEMBLY
ADJUTANT'S CALL
CHURCH CALL
DRILL CALL
GENERAL CALL
MAIL CALL
MESS CALL
RETREAT
CALL TO QUARTERS
REVEILLE
TATTOO
TAPS

FOR ALMOST 3 / 4 CENTURY
BETWEEN ABOUT 1850 UNTIL AFTER WW I

BANDS PERVASIVE IN AMERICAN LIFE

ABOUT 20,000 BANDS REPRESENTING ALMOST
EVERY GEOGRAPHIC, ETHNIC, OCCUPATIONAL,
SOCIAL AND AGE GROUPS

ALMOST EVERY TOWN / VILLAGE OF A FEW HUNDRED
PEOPLE HAD A BAND OF 10 – 20 MUSICIANS

BAND MOVEMENT UNPARALLEL MIRROR OF
AMERICAN SOCIETY

“MUSIC OF THE PEOPLE!”

[HAZEN & HAZEN – PREFACE]

BRIEF CHRONOLOGY

JUST A FEW IMPORTANT EVENTS

1800 U. S. MARINE BAND REPORTEDLY
PRESENTS FIRST PUBLIC CONCERTS

1806 SALEM BRIGADE BAND ACTIVE IN MASSACHUSETTS

1810 **KEYED BUGLE** BY JOSEPH HALIDAY

1815 BAND PERFORMS AT WEST POINT, NY

1835 BOSTON BRASS BAND DEBUTS UNDER EDWARD KENDALL

1837 BLACK BANDLEADER **FRANCIS JOHNSON** TOURS
EUROPE WITH HIS BAND

1840 **SAXHORNS** – VALVED BRASS INSTRUMENTS
POPULARIZED BY ADOLPHE SAX

1853 **STEPHEN FOSTER** COMPOSES

“MY OLD KENTUCKY HOME”

1859 **PATRICK GILMORE** DIRECTOR BOSTON
BRIGADE BAND – ADDS WOODWINDS
TO THE BRASS – FORMS FAMOUS
“GILMORE BAND” IN 1873

1859 DANIEL DECATUR EMMETT COMPOSES
“**DIXIE**”

1861 – 1865 **CIVIL WAR** – MUSICIANS ENLIST
AS BANDSMEN

1875 G. G. PATTON PUBLISHES GUIDE ON
BAND MUSIC & BRASS BAND FORMATION

1876 CENTENNIAL EXHIBITION IN PHILADELPHIA
FEATURES DAILY BAND CONCERTS

1877 **THOMAS EDISON** BEGINS RESEARCH LEADING
TO PHONOGRAPH INVENTION

1880 **SOUSA** BECOMES 14TH DIRECTOR OF
U. S. MARINE BAND

1886 NATIONAL LEAGUE OF MUSICIANS FORMED

1887 SALVATION ARMY SPONSORS STAFF BAND
IN NYC

1889 ESTIMATED **10,000 BANDS** ACTIVE IN USA

1888 **SOUSA** COMPOSES “SEMPER FIDELIS”

1892 PATRICK GILMORE DIES & SOUSA FORMS
HIS OWN BAND

1896 **SOUSA** COMPOSES “THE STARS & STRIPES
FOREVER

1898 HELEN MAY BUTLER ORGANIZES / CONDUCTS
PROFESSIONAL **WOMEN’S** BAND

1899 **SCOTT JOPLIN** COMPOSES “MAPLE LEAF RAG”

1903 BANDS PLAY FOR FIRST WORLD SERIES

1918 **GOLDMAN** BAND BEGINSSUMMER
CONCERTS

1920 FIRST PERMANENT COMMERCIAL
RADIO [STATION?] ESTABLISHED

1920 AMERICAN PURCHASE 8 MILLION
AUTOMOBILES ANNUALLY

1929 AMERICAN BANDMASTERS'
ASSOCIATIONN FORMED

1932 **SOUSA** DIES IN READING, PA

BANDS FAR OUTSTRIPPED CLASSICAL
SYMPHONY ORCHESTRAS IN
PROMINENCE & POPULARITY

BANDS MOST IMPORTANT SOURCE OF
INSTRUMENTAL ENTERTAINMENT
HEARD OUTSIDE THE HOME

[HAZEN & HAZEN, P #5]

MORE SPECIFIC DETAILS OF BAND EVOLUTION:

ROOTS AMERICAN BANDS FROM MUSICAL
TRADITIONS OF **WESTERN EUROPE**

EARLY **17TH CENTURY [1600'S]** FORERUNNERS
WIND BANDS APPEAR IN **GERMANY**
& **FRANCE**

EVENTUALLY “**TURKISH ELEMENTS**” INCORPORATED
INTO MANY EUROPEAN MILITARY BANDS
[TRIANGLE, DRUMS, CYMBALS]

IMMIGRANTS INTRODUCED BANDS TO **AMERICAN**
COLONIES

MORAVIANS PLACED HIGH VALUE ON MUSICAL
ACTIVITIES & WINDBANDS – **1785** OFFERED
SECULAR & RELIGIOUS MUSIC AT
SALEM, NC & BETHLEHEM, PA

18TH CENTURY [1700'S] MILITARY BANDS APPEARED
IN AMERICAN COLONIES

[HAZEN & HAZEN P #6]

INSTRUMENTATION EVOLUTION IN BANDS

MORAVIAN SALEM, NC BAND WAS ALL BRASS

4 TRUMPETS, 4 HORNS & 8 TROMBONES

[ME – BETHLEHEM, PA MORAVIAN TROMBONE BAND
FOR EASTER AT DAWN!]

MARINE BAND ORIGINALLY ONLY FIFERS & DRUMMERS
BUT AT 1800 CONCERT 2 OBOES, 2 CLARINETS
2 HORNS, 1 BASSOON & 1 DRUM

1806 SALEM MA BRIGADE BAND 5 CLARINETS, 2 BASSOONS,
1 TRUMPET, 1 TRIANGLE, 1 BASS DRUM
EVENTUALLY ADDED 1 FRENCH HORN, 2 TROMBONES,
& 1 SERPENT [COILED BRASS, WOOD & LEATHER
WIND INSTRUMENT – REF - DICTIONARY]

[HAZEN & HAZEN, P # 7]

OVERALL – RELIED ON **WOODWIND** INSTRUMENTS
WITH SOME BRASS

WORKED WELL **AESTHETICALLY**

BUT **MORE PRACTICAL REASON:**
GREATER TONAL RANGE & VERSATILITY

EARLY BRASS LIMITED TO BUGLE-CALL NOTES

BUT EUROPEANS EXPERIMENTS & INNOVATIONS
IMPROVED BRASS INSTRUMENTS

SO BANDS TRANSFORMED FROM WOODWINDS
TO BRASS

KEYED BUGLE OR ROYAL KENT BUGLE

FIRST NEW CHROMATIC BRASS INSTRUMENT
TO BECOME POPULAR IN AMERICA

BUGLE WITH SERIES **OF SAXOPHONELIKE
KEYS** FOR PITCH CHANGES

1810 PATENTED BY IRISH MAKER JOSEPH HALIDAY

COULD PLAY LOUD / SOFT, WITH GRACE / PRECISION

1830'S & 1840'S VALVED BRASS INSTRUMENTS &
IDEAL FOR AMATEURS – EASY TO PLAY
& RELATIVELY INEXPENSIVE – **INTERCHANGEABLE** –
HAD SIMILAR MOUTHPIECES & FINGERINGS

ALL BRASS BANDS EVOLVED

1838 NEW ORLEANS NEWSPAPER REPORTED “REAL
MANIA FOR HORN & TRUMPET PLAYING”

ESTIMATED ABOUT **10,000 BANDS IN USA IN 1889**, SO
IF ONLY 15 MEMBERS EACH, THEN 150,000
BANDSMEN IN USA BY LAST DECADE OF CENTURY

BY **1908** ESTIMATE **18,000 BANDS IN USA** – THE “**PEAK**” OF
BAND MOVEMENT

AMERICAN BRASS BANDS PLAYED **PIVOTABLE ROLE** IN
DEVELOPMENT OF **JAZZ!!1** – A UNIQUELY
AMERICAN MUSICAL IDIOM

“JAZZ BAND SIMPLY A BRASS BAND GONE WILD!!!”

HOW TO EXPLAIN “BURST OF MUSICAL ACTIVITY IN USA???”

MUSIC IRRELEVANT TO MORE SERIOUS PURPOSES OF
COUNTRY – SUBDUE THE CONTINENT

BUT, BANDS & BAND MUSIC DID CATCH ON!!!

DUE TO:

HOSPITALITY SOCIAL SCENE

PROSPEROUS DYNAMIC TIME 1837 – 1857

POPULATION DOUBLED

INCOME MORE THAN DOUBLED

MORE LEISURE TIME

BEST POLITICAL SYSTEM ON EARTH

BUT SENSITIVE TO SHORTCOMINGS IN ARTS

INVENTION & PERFECTION OF NEW VARIETIES

OF BRASS INSTRUMENTS – LOUD &

DURABLE, UNEQUALED FOR OUTDOOR

PERFORMANCES

EASILY LEARNED

IMPROVED METHODS OF TRANSPORTATION ASSISTED
IN MOVEMENT OF BANDS ACROSS COUNTRY

MUSIC OFFERED RIGHT FOR THE TIMES – PATRIOTIC

YANKEE DOODLE
HAIL COLUMBIA
SWEET HOME

PROMOTED PLEASURE, RELIGIOUS / POLITICAL AGENDAS
& CULTURALLY ELEVATING FOSTERING DEMOCRACY

- “A MEASURE OF CIVILIZATION ITSELF”
- “MUSIC OF THE PEOPLE!”
- IMMEDIATELY USEFUL & PRACTICAL
- SELF IMPROVEMENT
- BAND ADAPTABILITY – MUSIC, MARCHING / STATIONARY
INFINITE VARIETY,
- MEANT SOMETHING TO MOST PEOPLE

[HAZEN & HAZEN, P # UP TO 12]

BUT LIFE OF THE EARLY BANDSMAN WAS VERY DIFFICULT

[HAZEN & HAZEN P # 15]

TO BE CONTINUED AS

INTEREST &

RESOURCES PERMIT

JUST LET ME KNOW !