1-1-2003

The American Community Band: History and Development

Jason Michael Hartz
jhartz@adrian.edu

THE AMERICAN COMMUNITY BAND: HISTORY AND DEVELOPMENT

Thesis submitted to
The Graduate College of
Marshall University

In partial fulfillment of the
Requirements for the degree of
Master of Arts
Music

by

Jason Michael Hartz

Dr. Paul Balshaw, Committee Chairperson
Dr. Marshall Onofrio
Dr. Vicki Stroeher

Marshall University

April 24, 2003

ABSTRACT

THE AMERICAN COMMUNITY BAND: HISTORY AND DEVELOPMENT

By Jason Michael Hartz

Contemporary band scholars believe that the American community band experienced a revival at the end of the twentieth century. Examining the community band's unique history from its earliest forms during the Revolutionary period through the Golden Age of Bands identifies the traditions that supported this revival. The twentieth century, however, is ripe with developments largely independent from previous eras, including the vast expansion of the music education system in the United States and the education of amateur musicians, the Great Depression, and the gradual acceptance of the band as an artistic medium. Through this study, the current revival of the American community band may be better understood, as may its role in American culture throughout the nation's history.

DEDICATION

The author wishes to dedicate this work to the memory of his grandmother, Ruby, and to his family, teachers, friends, fiancé, and Sophie.

ACKNOWLEDGMENTS

The author wishes to acknowledge the members of his thesis committee: Dr. Paul Balshaw, Dr. Marshall Onofrio, and Dr. Vicki Stroeher. Their insightful input throughout this process is greatly appreciated. Also, the Greater Huntington Symphonic Band and its conductor, Robert Thompson, are deserving of mention for their inspiration, as are the members of *The Community-Music e-mail list*.

TABLE OF CONTENTS

PREFACE

The following describes my relationship with the Greater Huntington Symphonic Band and its relationship to my interest in community band research.

It is Thursday night, about 7 p.m. The exact date is not terribly important, beyond the reader knowing that it could be any one of several Thursday nights over the past nine years. Cars slowly assemble in the teachers' parking lot beside Vinson Middle School, formerly my high school. As I walk into the band room, I am greeted by familiar smiles and howdies, questions concerning my well-being, the disjointed sounds of wind instruments being played, and plenty of chatter.

About nine years ago, when I was a junior at Vinson High School, I joined the Greater Huntington Symphonic Band. At that young age, seventeen, I accepted the band as just another part of regular reality. My father has been with the group and its predecessors since the 1960s, playing French horn and tuba, and my brother intermittently plays tuba when he is in town. This band has been a part of my life since my earliest memories. I attended concerts as a child to watch my father play then joined as a high school student to improve my own musicianship. I continued to play in concerts when home on break from college, and I was able to rejoin the group as a full-time member after graduation.

At practice, we may play through both a less well-known and a popular Sousa march, a collection of songs from a Broadway show, a movie theme, a band transcription of music by Mozart, a British march, and a recently composed piece written specifically

for a concert band. We engage in band networking; many of the players are local music educators and I am a music student, although other members are bankers, nurses, fire marshals, postmen, and high school students. We also talk about the past week and catch up on gossip.

The instrumentation of the group seldom can be anticipated. Sometimes unbalanced sections are normal, with the unique sound of one trumpet, three clarinets, and sixteen trombones, saxophones, and baritones. At other rehearsals we have to make extra music folders, as every section swells with an abundance of musicians.

The music is borrowed from local music libraries, bought by members, donated, submitted by local composers, or procured by whatever legal means necessary. No one is paid to play in the band, and concerts are free to the public. Concert venues include the Huntington Museum of Art, Huntington's Ritter Park, Ashland's Grand Central Park, and the Vinson Middle School Band Room. Quality comes and goes, although we always play as well as we can.

After practice, at about 8:30 p.m., several of the members drive to a local restaurant. We eat dinner together, although we continue to gossip and relate awful jokes, not unlike a family. Not only do we entertain the community and hail from the community, but we also *are* a community of band people. The community band experience is a weekly event that is shared, in one way or another, by thousands of similar community band members across the United States and possibly throughout the world, especially in places such as England, Germany, and Italy.

Community bands do not always make news headlines - most concert announcements barely get the smallest of media space - but are glorious and romantic.

They exemplify the egalitarian spirit of America - they are neither pretentious nor vulgar - and I am a part of their shared community through my membership in The Greater Huntington Symphonic Band.

The International Society for Music Educators Yearbook for 1974 states:

> Each society is responsible for the preservation of its musical tradition and the further development of its musical culture. This is only possible, if the society affords a reasonable experience with music to all children and adults, not only those who receive privileges through their social status.[1]

As this ideal relates to community ensembles, the Huntington/Tri-State region is rich in culture. Though additional community ensembles probably exist in this area, I am familiar with the Greater Huntington Symphonic Band, the Brass Band of the Tri-State, the Ceredo-Kenova Alumni Band, and the college-community band and choral programs at Marshall University. That so many community groups exist in such a small, economically challenged area is amazing. Community music groups are a vital part of Americana and deserve the critical curiosity of the academic world, so that their current state can be sustained and nourished and their historical impact on American culture accurately recorded and credited.

[1] "Conclusions and Recommendations: The Education of Amateur Musicians," International Society for Music Education Yearbook (Mainz, NY: B. Schott's Söhne, 1974) 175.

CHAPTER I

An Introduction to the American Community Band

Community bands have played a significant role in the development of American music and culture from the Revolutionary period through the present day. While they largely echo trends and developments in other areas of American band life, especially those at colleges and universities, in professional bands, and in the military, their continued existence occupies a unique place in American history. This position reflects the inclusive nature of the community band as it relates to American culture and music throughout American history.

The primary questions that will guide the present study are as follows: What is a community band? What is an *American* community band? What traditions have shaped its development? What twentieth-century trends have had a significant impact on its evolution?

The American community band is difficult to describe with only a succinct definition. Its functions vary in different communities, yet despite this, the term *community band* is used. As a term, community band is used to identify a multitude of ensembles with differing characteristics, from size and instrumentation to sponsorship and professionalism. A definition of community band must account for these complexities.

Furthermore, European band traditions have influenced the American community band throughout its development. European military units, settlers, and immigrants

brought their musical traditions across the Atlantic Ocean, and European music remains a potent source for repertory still today. To establish a context for band life in America, it may be helpful to understand the shared history of American and European bands.

The American community band is most influenced by the European music tradition, in which, the band was separated from the orchestra in the late Middle Ages. The modern band "is descended from the 'high' or 'loud' groups of the medieval periods [. . .] who generally performed outdoors [. . .], were often mobile, had a vernacular appeal, and were often associated with specific military or civic duties [. . .]."[2] Gradually the "fifes, drums, and trumpets associated with European courts and armies" merged with "the ensemble of similar instruments used for secular music in the sixteenth and seventeenth."[3] Conversely, the orchestra is "descended from the medieval 'low' or 'soft' instruments [. . .] and usually plays indoors. It was originally associated with the church or the nobility, and later with formal concerts of more 'serious' and sophisticated music for which audiences paid."[4]

Traditionally, the band usually has "been the music of the 'common people.' In the United States the band is typically the music of the great middle class."[5] Today, the band exists in many forms with differing instrumentation to meet different needs, although concert performance is usually the main purpose instead of military or civic

---

[2] Raoul Camus, et al, "Band," The New Grove Dictionary of Music Online, Ed. Laura Macy, 5 Dec. 2002 <http://www.grovemusic.com/>.

[3] Richard Franko Goldman, The Concert Band, Vol. 1 of The Field of Music Series, Ed. Ernest Hutchenson, (New York: Rinehart, 1946) 21.

[4] Camus, Grove Online.

[5] Kenneth Berger, A Preliminary Review of Band Research and Research Needs (Evansville, IN: Band Associates, 1961) 5.

function. The band's "variety of functions [. . .] give it a special and individual place. It is capable of performing fine music well and of exerting great influence for good from a cultural and educational viewpoint, since it is essentially a popular institution."[6]

The community band often has an intimacy with the community or city that a professional orchestra or a university ensemble often cannot assert. Community bands proclaim independence from the professional and university formulas; their motivations are not financial compensation or academic scholarship. Community bands are labeled many things, including adult bands, civic or town bands, industrial bands, fraternal bands, and even alumni bands, although some of these groups may have unique traditions or origins. Most adult bands are community bands, although many community bands also include high school and college students in their memberships. The civic or town band name historically refers to the European tradition of professional or civic-sponsored ensembles, a tradition that has been widely absorbed into the American community band.

American community bands utilize most, if not all, of the instrumentations and functions of the modern band. Examples of these different groups include the symphonic band, the concert band, the wind ensemble, and the instrument or section-specific band. The symphonic band is "generally a rather large band, often 100 or more players, with a doubling of instruments in most or all sections."[7] The concert band is smaller but is "complete in instrumentation."[8] The wind ensemble has a smaller but more flexible instrumentation, often with only one player per part. An example of a single-section

---

[6] Goldman 16.

[7] Kenneth Berger, ed., Band Encyclopedia (Evansville, IN: Band Associates, 1960) 36.

[8] Berger 14.

band is the brass band, which is "a band of brass instruments only, with optional addition of percussion" or other non-brass instruments.[9]

American band research has been a challenging task. Writing at mid-century, Kenneth Berger admits, "The history and development of bands is [. . .] quite difficult to trace because of a lack of sufficient accurate references."[10] Community band research remains difficult due to the same reason Berger used for band research. The community band is a more specific subject and requires more specific research.

Band research in the second half of the twentieth century has expanded through investigation and documentation of many different subject areas. The most extensive work is David Whitwell's The History and Literature of the Wind Band and Wind Ensemble, finished in 1985. This nine-volume work traces wind instruments, bands, and repertory from before the Christian era through the nineteenth century. Concerning American band traditions, Frank Battisti's The Twentieth Century American Wind Band examines the artistic status of the band in its various forms and in its repertory. Raoul Camus and several others also have made significant contributions to American band research. Journals such as The Instrumentalist devote several pages to band life and give voice to the amateur musician as well as the community band. Geographic regions with unique band traditions and several professional and amateur bands have been the

[9] Berger 12.

[10] Berger 383.

exclusive focus of books and dissertations.[11] Fortunately, a partial history of the community band can be constructed from the general history of the band.

Despite these clarifications and assertions, the question "What is the American community band?" remains difficult to answer. As mentioned, it is the offspring of European bands and traditions brought across the Atlantic Ocean by immigrants. Its instrumentation and size vary, and its function differs from community to community. It can be an opportunity for aging and amateur musicians to be involved in music, and it also can be a place for professional musicians to sharpen their skills and stay in shape. It can be an accessible medium for aspiring composers. It can be the civic-oriented entertainment on Independence Day and other similar dates. The American community band can be all of these things and more. It sets few limits on exclusion, often breaking those limits and redefining itself as band life continually evolves.

Ron Boerger maintains a website devoted to community ensembles.[12] His general definition of a community ensemble holds true for the modern American community band. It is "a group of generally volunteer musicians which plays largely for enjoyment rather than as a profession, [. . .] a group which may be partially funded by a community", and "[. . .] a group which may, despite the tag 'amateur', or 'semi-professional', challenge some local 'professional' groups."[13]

---

[11] Example of this include: 1) Emma Scogna Rocco, Italian Wind Bands: A Surviving Tradition in the Milltowns of Lawrence and Beaver Counties of Pennsylvania, European Immigrants and American Society: A Collection of Studies and Dissertations, Eds. Timothy Walch and Edward R. Kantowicz, (New York: Garland, 1990) and 2) Kenneth Kreitner, Discoursing Sweet Music: Town Bands and Community Life in Turn-Of-The Century Pennsylvania. (Chicago: U Illinois P, 1990).

[12] Ron Boerger is a contributing editor for The Horn Call.

[13] Ron Boerger, The Community-Music e-mail list, 4 Dec. 2002 <http://boerger.org/c-m/>. By "challenge" Berger likely refers to the musical ability and professionalism of some community ensembles.

It is not the intention of the present study to focus on the differences between American community bands, nor is it to compile a list of American community bands or member demographics. Additionally, many unique traditions and other topics outside the scope of the present study are identified and explained briefly as they relate to the present study. Chapter II previews the shared history of American community bands from the British colonial period to the end of the nineteenth century. Chapter III examines factors that have shaped the American community band through the twentieth century. Finally, Chapter IV describes the American community band at the end of the twentieth century.

CHAPTER II

The American Community Band To 1900

Raoul Camus, in his contribution to The New Grove's Dictionary of Music Online, writes that at least 2000 American community bands presently exist in the United States.[14] Each state, then, potentially averages forty community bands. This figure is a testament to the continued popularity of the band, as it stands in addition to thousands of other similar music groups, including community orchestras and choirs, professional bands, orchestras, and choirs, and many types of academic ensembles, in both universities and secondary educational systems.

Camus also writes that "there were thousands of amateur ensembles" from approximately 1900 through World War I.[15] This figure includes civic bands, fraternal bands, industrial bands, brass bands, and American Legion bands. While the state of American community bands at the end of the twentieth century is influenced by this variety of bands, as well as by other developments unique to the twentieth century, its traditions throughout American history are no less significant in determining its present form. How, then, did the American community band arrive at its state between 1900 through World War I?

[14] Camus, Grove Online.

[15] Camus, Grove Online.

The Influence of the Military Band During the Colonial and Revolutionary Eras

The band has been an active and influential force in the shaping of American musical life, from the days before independence through the present, and the community band played no small role in this landscape. Bands were already active in North America before the American Revolution. In the early eighteenth century, bands proliferated throughout the colonies. They often played from the "latest editions" of music, and their repertory included many types of European classical music, European and American military music, and popular music.[16]

However, American cultural development in the young colonies was slow, understandably due to the struggle for existence. Most aspects of early American culture, whenever time permitted their cultivation and enjoyment, were influenced by or imported from European culture. Because of the military presence in British colonies through the Revolutionary period, band activity often was connected to military functions and needs.

The military bands had multiple functions. Field music "was used mainly for functional purposes - to set the cadence for marching men and to beat warnings, orders and signals – and normally provided the camp duty calls that regulated the field or garrison."[17] In addition, the bands played for "ceremonial and social functions" and "in connection with parades and civic ceremonies."[18]

---

[16] Raoul Camus, ed., Introduction, American Wind and Percussion Music, Vol. 12. of Three Centuries of American Music, (Boston: G. K. Hall, 1992) xxi. Refer to Appendix B, nos. 2 and 3, for representative instrumentation.

[17] Camus, Grove Online.

[18] Camus, Grove Online. Two descriptive terms are used to separate the styles of music played by military bands during this time: field music and the band of music.

Some military bands played public concerts shortly before the American Revolution, inspiring citizens to form their own bands. Thus, some of the earliest civilian bands developed out of the British military band tradition. The instrumentation was fairly light, ranging from five to eight or more parts, and sometimes these parts were doubled.[19] These small civic bands soon complemented the military traditions, performing in "pleasure gardens, taverns, coffee houses, and theaters."[20] By 1789, George Washington, on a tour of the young nation, was welcomed by bands "in almost every village and city that he visited."[21] These civic bands, while retaining loose military associations, may be considered the first American community bands. They continued to perform at nearly all types of social gatherings. Additionally, the term *military band* became a generic name for civilian bands with instrumentation similar to a military band.[22]

Other European Influences

The evolution of the civic band in America, however, was not determined entirely by the military tradition. The town band with civic functions is another tradition with which American community bands can associate. Throughout Europe, the town band had a distinct past, largely independent from the military band tradition by the time of its export to America. Early settlers likely brought the town band and its traditions with

[19] Camus, American Wind. xxi. This includes chromatic brass instruments, with keys and valves that allow the player to produce more than just the overtone series.

[20] Camus, American Wind, xxi.

[21] Camus, Grove Online.

[22] Refer to Appendix B, no. 3, for representative instrumentation.

them across the Atlantic Ocean. The rapid spread of bands that welcomed George Washington suggests that once the town and military traditions met in America, they mutually influenced each other, rather than acting in opposition.

From the Middle Ages through the nineteenth century in Europe, civic needs for music were often met by the town band. The functionality of this band is associated with town watchmen, or waits, who used wind instruments to sound alarms and announce the time. This tradition dates to the twelfth century, where trumpet-like instruments replaced bells in watchtowers because of the variety and precision of signals they could sound.[23] This evolved into a group of watchmen who, in addition to their duties, also provided music for the town's social functions. During the next few centuries, many kinds of civic bands emerged throughout Europe.[24] Together, they had a "vernacular appeal," often playing free, outdoor concerts of "lighter" music.[25] Interestingly, these public concerts "were begun during the fifteenth century [. . . and] represent the first real concerts of Western art music in the modern definition."[26]

European bands also served in courts and for other wealthy patrons, including the Christian church, contributing significantly to the arts as well as to the general social fabric. The well-financed bands of noble courts and larger cities, well-established by the fifteenth century, played for "secular rituals," including dancing, processions, and

---

[23] David Whitwell, The Wind Band and Wind Ensemble before 1500, Vol. 1 of The History and Literature of the Wind Band and Wind Ensemble (Northridge, CA: Winds 1982) 93.

[24] This includes German *Stadtpfeifer*, or town fifers, and Italian pifferi and trumpet ensembles.

[25] Raoul Camus, "Bands," The New Grove Dictionary of American Music, Vol. I, Eds. H. Wiley Hitchcock and Stanley Sadie (London: Macmillan, 1986) 127.

[26] David Whitwell, The Renaissance Wind Band and Wind Ensemble, Vol. 2 of The History and Literature of the Wind Band and Wind Ensemble (Northridge, CA: Winds, 1984) 151.

banquets.[27] Additional obligations included government announcements to citizenry as well as military battle calls, although the latter was a secondary duty.

The distinction between high/loud and low/soft instrumental groupings is demonstrated through this period. Wind instruments often were used outdoors, so they had to be mobile and loud. Winds also were "often individually and collectively unpleasant; [they] could not therefore play for audiences who might be interested in serious musical expression."[28] The nature of string instruments may have affected their appeal to composers and patrons; strings were versatile much earlier than winds and could be tuned much easier.[29]

On the status of civic wind bands during this time, David Whitwell writes:

> From the fifteenth through the seventeenth centuries, the civic wind band was an elite institution and its members were the finest professional musicians of their era. They performed the necessary functional music [. . .] but also public concerts – the first in modern history. As artistically indispensable as they were, the civic wind bands began to fade away during the eighteenth century because two new organizations appeared who filled these roles better: the rising new civic stringed-wind ensembles had more artistic potential and the newly formed military bands were a

[27] Camus Grove Online.

[28] Goldman 9.

[29] Goldman 7.

more attractive and less costly form of functional and entertainment music.[30]

It is precisely during this eighteenth-century decline that the civic tradition meets the military tradition in the America.

Other Developments in Early American Music

The rapid rise and development of the American band occurred alongside other movements in American music. As Hitchcock explains, "Cargo space was at a premium on the tiny colonial ships [. . .]. Thus the colonists could and did enjoy only music that was quite simple and fully functional: social music and worship music."[31] While their treatment in the present study is brief, it is important to note some of these other developments.

Although different in relation to denomination, religious music developed strong traditions in America. Northeastern congregations, largely populated by English and French Protestants, were dominated by congregational psalm and hymn singing and even developed schools to promote such singing. The Bay Psalm Book is a product of this tradition.[32] In Pennsylvania and the Carolinas, the Moravians developed a significant

[30] David Whitwell, The Wind Band and Wind Ensemble of the Classic Period, Vol. 4 of The History and Literature of the Wind Band and Wind Ensemble (Northridge, CA: Winds, 1984) 143.

[31] H. Wiley Hitchcock, Music in the United States: A Historical Introduction, Prentice Hall History of Music Series, 3rd ed. (Englewood Cliffs, NJ: Prentice Hall, 1988) 2.

[32] The Bay Psalm Book (1640) was the first book printed in what is now the United States. Printed by Stephen Daye, the first printer of the Massachusetts Bay Colony, the book was a collection of congregational hymns.

musical tradition, which included trombone and brass ensembles as well as a significant amount of instrumental music.[33]

Popular or secular song also was important throughout the pre- and post-Revolutionary periods, although the earliest examples were seldom written down. The Anglo-Scottish-Irish folk song tradition, the British ballad, and various dance traditions all inspired American secular music. Often, these traditions were intimately linked to local culture and helped to define such. Older songs were reworked so that subject matter reflected life in the various colonies.

Nicholas Tawa unflatteringly describes early American art music as "desultory."[34] He argues that "native composers of consequential art music could not make a first appearance in the United States [. . .] until the mid-nineteenth century."[35] This is not to say that it was substandard when compared to other American music. Art music simply did not make the inroads enjoyed by sacred and popular music in early American culture. Furthermore, training to become an art musician required significant time and effort, not to mention an advanced educational infrastructure. Nonetheless, art music of the European tradition was cultivated in America, though it did not "match the scope or seriousness of purpose" of the music centers in Europe.[36]

In addition to religious tradition and popular song, American bands in the seventeenth and eighteenth centuries had a significant impact on early American musical

---

[33] Hitchcock 22-23.

[34] Nicholas E. Tawa, "Why American Art Music First Arrived in New England," Music and Culture in America, 1861-1918, Ed. Michael Saffle (New York: Garland, 1998) 141.

[35] Tawa 142.

[36] Hitchcock 34.

culture, possibly more so than American or European art music. This is supported by the well-documented presence of bands of various types in large and small municipalities. Camus summarizes, "When orchestras were few and far between, the ubiquitous bands served a valuable function in bringing serious as well as popular music to the public."[37]

American Bands through the Nineteenth Century

The general status of bands in America and Europe throughout the nineteenth century shows them playing an equally significant role in music life. A new type of civic band "was already taking root in the demand for entertainment by the newly prosperous middle-class. The new, and larger, civic bands of the nineteenth century would be made up of adult amateurs and would serve primarily in an entertainment role."[38] Furthermore "the popularity of bands and band music [. . .] was so great that almost every municipality of the country [. . .] could boast of having its own band."[39]

In the first half of the nineteenth century, community bands were steadily influenced by general changes in band existence. Instrumentation broadened and band size increased, thanks to both inventive writing by composers and the substantial effect of the Industrial Revolution upon instrument making. Especially affected by this was the brass section of the band. It was during this period that brass bands became a prominent feature in American music, "As the bands added brasses [. . .] the woodwinds were first

[37] Camus, American Wind, xiv.

[38] Whitwell 146.

[39] Emma Scogna Rocco, Italian Wind Bands: A Surviving Tradition in the Milltowns of Lawrence and Beaver Counties of Pennsylvania, European Immigrants and American Society: A Collection of Studies and Dissertations, Eds. Timothy Walch and Edward R. Kantowicz, (New York: Garland, 1990) 5.

forced out entirely."[40] This trend was countered over time, but not stopped, by simply increasing the size of woodwind sections to balance the louder brass. The brass band and the mixed-wind band now existed simultaneously and performed nearly identical functions. The brass band continues to be an influential member of community bands to the present day.

Also in the early nineteenth century, European bands exported an interest in Janissary music to the United States. Janissary music, which has its origins in the feudal armies of Turkey, is distinguished by the instrumentation of its percussion section, which includes cymbals, gong, jingling johnny, bass drum, and tambourine. In American bands, the Janissary tradition increased the size and importance of the percussion section.[41] Camus notes that, in reference to concerts by amateur musicians, "With the addition of the Janissary instruments [. . .] one can well imagine that the percussionists frequently overpowered the winds in live performances."[42]

Around the mid-nineteenth century, the band begins to resemble its modern form in Europe and America. While this is not necessarily represented by one particular band, as the "variations in instrumentation were, and still are, considerable, [. . .] the purposes, organization and function of wind bands were very much the same [. . .]."[43] Since instrumentation was not standardized, scores from this period were commonly printed for keyboard only; each band would arrange parts from this.[44]

---

[40] Hitchcock 124. Refer to Appendix B, no. 5, for representative instrumentation of a brass band.

[41] Camus, American Wind, xxi.

[42] Camus, American Wind, xxi.

[43] Goldman 49.

[44] Hitchcock 125.

Semi-professional and amateur bands in the nineteenth century followed all of these trends as closely as possible, although they were subject to financial constraints as well as the availability of musicians and instruments. It can be said with some certainty that semi-professional and amateur bands of varying sizes played regular concerts throughout the nation, that their instrumentation varied, and that their repertory was comprised largely of patriotic tunes, marches, and arrangements of popular music. John Paynter described this period, "The village band was entertaining and ceremonial, functional and robust. It continued to thrive [. . .] through the first 100 years of American history [. . .] with wind and percussion instruments well-designed to speak unchallenged in an outdoor setting."[45]

A notable ensemble of the nineteenth century is the Allentown Band, a community band in Allentown, Pennsylvania. Founded in 1828 and still active today, it is recognized as being the oldest civilian band in continuous existence. The band defines *civilian* as meaning that no member makes a living through music performance.[46] This ideal is certainly a characteristic of many present day community bands. Countless bands of this kind, as well as professional bands, were formed throughout the nineteenth century and many are still in existence.[47]

The military band reasserted itself during the Civil War. Entire bands, both professional and amateur, volunteered their services to the war effort. At one point

---

[45] John Paynter, "From the Village Green to the Concert Hall and a New Kind of Music," Instrumentalist 33.3 (1978): 72.

[46] "History of the Allentown Band," The Allentown Band, Inc., 25 Feb. 03 <http://www.allentownband.com/ABindex.html>.

[47] Dave Wisneski maintains a website called the Active US Community Bands Project. In his database, he lists 125 bands founded in the nineteenth century that are still active. The link to this list is <http://www.bloomingdalecornetband.org/bands/us19th.php>.

during the war, the Union army boasted at least 500 bands with a total of about 9,000 players.[48] These bands fulfilled military functions and played for various ceremonies and entertainments, while many bandsmen also served as medical assistants.[49]

Spurred by the popularity of all types of bands in the early and mid-nineteenth century and especially by the return to civilian status of thousands of musicians who played in military bands during the Civil War, the American band experienced remarkable growth during the last quarter of the nineteenth century into the early twentieth, a period often referred to by scholars and bandsmen as the "Golden Age" of bands. Harper's Weekly relates that "there were more than 10,000 'military' [or military-style] bands active in the USA" in 1889.[50] Because so many different types of bands were "military-style" bands, this figure includes and likely is dominated by professional and amateur bands.

Shortly before the Civil War, a trend began which would not be fully realized until the war's end. The touring professional band became the model for aspiring musicians and amateur bands, helping to define the Golden Age of bands, which extended into the twentieth century. Typically named for their conductors, these professional groups included the bands of Patrick Gilmore, John Philip Sousa, Arthur Pryor, and a host of other names familiar to bandsmen.

The Sousa Band, the most famous of these touring professional bands, achieved an iconic place in American musical history during this period. Sousa is a prominent

---

[48] Camus, Grove Online.

[49] Camus, Grove American, 131.

[50] Qtd. in Camus, Grove American, 132.

personality in American band history. He "was an astute showman, but his meteoric rise was due in greater measure to his compositions and consummate musicianship."[51] He first toured with the Marine band after assuming its leadership in 1880. Before this, the Gilmore Band was the dominant professional touring band. Upon Patrick Gilmore's death in 1892, Sousa formed his own band, recruiting several members from the Gilmore band and taking over many of its scheduled concerts.[52]

The popularity of professional bands reached its peak around 1910. At no time have professional bands been as active as during this period, "touring so widely, attracting such large audiences, and enjoying so universal a popularity."[53] Bands of all types played at many more social occasions than bands of previous eras. Among the typical occasions were patriotic concerts on appropriate holidays and town parades. These grew to include such venues as amusements parks and national and international expositions. Since radios, television, and recordings were yet to come, the band became "a primary source of public entertainment" for Americans.[54]

The band repertory during this period included traditional band music; however, the increasing size of the band led to new music that exploited its size as well as more complete orchestral transcriptions. Bands assumed a large role in the development of American culture: "Most Americans received their first, and in many instances their only, exposure to the music of Mozart, Beethoven, Rossini, Verdi, Liszt, and Wagner through

---

[51] Camus, Grove American, 132.

[52] Refer to Appendix B, nos. 6 and 8, for Sousa band instrumentations.

[53] Richard Franko Goldman, The Wind Band (Boston: Allyn and Bacon, 1962) 5.

[54] Robert Foster, "Community Bands Thrive from Coast to Coast," Instrumentalist 55.8 (2000): 39.

band performances."[55] Marches, both new and old, continued to be audience favorites, while popular songs and dances completed the repertory.

To this point in the nineteenth century, mixed-wind bands, brass bands, and military-style bands were the primary models for amateur and town bands. The end of the century saw this expand, as it also did for professional bands, to include bands with more diverse sponsorship or with "specialized styles and repertories."[56] These included but were not limited to industrial bands, fraternal bands, industrial bands, circus bands, and early jazz bands.

The development of the American community band from the seventeenth through the nineteenth century produced a prolific, influential musical ensemble. European traditions were the roots of the American community band, while professional and military band models served as its inspiration throughout the nineteenth century. The orchestra labored to find its place among the people and the frontier. Religious traditions were too varied to find cohesiveness – some lavishly funded music programs, while others forbade music of any type in their services.

Toward the end of the nineteenth century, "there were thousands of amateur ensembles," and the town band even became a measure of town's social rank and civic pride.[57] W. H. Dana noted, "The spirit of a place is recognized in its band."[58] The community band continued to define American culture, and by "the early twentieth

---

[55] Camus, Grove American, 132.

[56] Raoul Camus, et al, 'Band," The New Grove Dictionary of Music and Musicians. 2nd ed. vol. 12. Stanley Sadie, ed. (London: Macmillan, 2001) 636.

[57] Camus, Grove American, 133.

[58] Qtd. in Camus, Grove American, 133. Dana's quote is taken from J. W. Pepper's Practical Guide and Study to the Secret of Arranging Band Music, or The Amateur's Guide (Philadelphia, 1878).

century hardly an American hamlet was without its village band; hardly a public occasion passed without the sound of the brasses, woodwinds, drums, and cymbals of a band [. . .]."[59] Furthermore, the heredity of inclusiveness in the American community band can be seen in the many types of bands of this century. Many of the described trends carry over into the twentieth century, while new trends are just beginning and have yet to be realized.

[59] Hitchcock 124. Refer to Appendix B, no. 7, for representative instrumentation.

CHAPTER III

The Twentieth Century

The twentieth century was a time of erratic change for the American community band. As mentioned, Camus calculated that at least 2,000 community bands exist in the United States. Certainly, not every town boasts its own band, as once was the case. However, Camus also writes, "Community bands enjoyed a revival at the end of the twentieth century [. . .]."[60] While *revival* suggests growth in some area of community band life, it also suggests a decline from the status described in the previous chapter. This chapter continues the development of the community band through the twentieth century by focusing on factors working for and against its development.

Music Education

The music education system in the United States has been both a blessing and a burden to the community band in the twentieth century. In addition to producing countless talented non-professional musicians, it also commonly gives a community or town a competing band with which to identify. The popularity of some high school and college marching bands is such that as many people come to see the half-time shows as to see the football team. A positive side of this trend is that bands, in general, continue to flourish; their resources have simply been redistributed from one type of band to another.

Speaking to the development of high school and college bands, Richard Hord, President of the Association of Concert Bands, believes, "The community band is the

natural process from school musician to adult musician. It is an outgrowth of a successful school band program."[61] He also asks, "Where does a high school or college musician who is not one of the few to land a spot in a symphony or service band go to keep the music going?"[62] In this and other ways, the American community band has been linked intimately to the music education system throughout the twentieth century.

Music education, specifically band education, has its roots in the nineteenth century, although it was not until the early twentieth century that measurable effects could be seen. Lowell Mason's music education philosophy and Horace Mann's concern about free public education combined at the middle of the nineteenth century, and their ideas spread into local boards of education, although the primary focus was on vocal music training. An emphasis on instrumental instruction toward the end of the century and well into the twentieth was promoted by the proliferation of bands throughout the country.

Universities were slightly faster in forming band programs, developing in some cases alongside military bands. Military bands often played at various college ceremonies in the eighteenth and early nineteenth centuries. By 1827, Harvard and Yale Universities both had bands, with many more schools quickly following suit.[63] Toward the end of the century, university band programs, once they were well-established, split in two directions. The first saw bands of increased size playing and performing intricate

---

[60] Camus, Grove Online.

[61] Richard Hord, "Information for Starting a Community Band," The Band Builder's Manual, Association of Concert Bands, 2 Feb. 2003 <http://www.acbands.org>.

[62] Hord.

[63] Camus, Grove American, 134.

marching shows at sporting events, following the lead of Albert Austin Harding's marching band at the University of Illinois. The second, the wind symphony, mirrored more professional attitudes; that is, the band should aspire to the same standards as professional symphony orchestras.

World War I through the Great Depression

American preparation for involvement in World War I saw the swift organization of military bands in conjunction with public school military training programs. After World War I, military bandsmen returned to civilian life to find jobs as music educators, often helping to start new band programs in public schools. This trend was complemented by the movement of the nation's population to urban areas and by the dramatic increase in the number of students attending school. From 1910 to 1940, the chances that a child would attend high school jumped from ten to seventy-five percent.

Urbanization, returning military bandsmen, national interest in professional touring bands, and the proliferation of urban communities made bands and other instrumental programs standard parts of American schools.[64] Instrument manufacturers quickly capitalized on the new school market, having had previous financial successes supplying military bands in World War I. They organized the first school band contest in Chicago in 1923 as a marketing ploy. Other groups with more noble aspirations, including the Music Supervisors National Conference, the National Bureau for the Advancement of Music, and the Committee on Instrumental Affairs, soon followed with

[64] Harold F. Abeles, Charles F. Hoffer, and Robert H. Klotman, Foundations of Music Education, 2nd ed. (New York: Schirmer, 1994) 18.

more contests, such as the National School Band Contest in Ohio, as well as band festivals and instructional music summer camps. These contests and festivals not only attracted more students to music but also improved their musicianship and caused bands to grow in size and instrumentation.[65]

An idea that gained ground during the first half of the twentieth century was that the band could equal the symphony orchestra in the performance of classical music, especially through the works of some European composers. The European art music tradition remained a significant source of repertory for American orchestras, even as an American style of classical music developed. Similarly, American bands were influenced by Europeans who composed significant concert music for bands.[66] Led by the British, this wave of music fit well with the trend of professionalism in university bands. In addition, several professional groups, including the American Bandmasters' Association and the College Band Directors National Association, were formed to meet various goals, including improvement of musicianship and repertory. The implications of this development were not realized, however, until after World War II.

Shortly before the Great Depression, technological advancements were made that would forever change all music, as well as compound the problems of the Depression. Most of these advancements, including "the establishment of commercial public radio stations, the development of the electrical recording process [. . .], and the sound track for film [. . .] all used the microphone and the sound amplifier."[67] The automobile allowed

---

[65] Frederick Fennel, on page 46 of Time and the Winds (Kenosha, WI: G. Leblanc, 1954), writes that "By 1932, the number of bands competing in state contests had reached 1,050 with all but four states represented."

[66] These composers included Gustav Holst, Ralph Vaughn Williams, and Gordon Jacobs.

[67] Hitchcock 201.

Americans to travel in order to find entertainment; they were no longer reliant on the local band. The overall effect of these new technologies meant unemployment for many musicians. For the businessman, a radio or a recording was cheaper than live music. The most damaging effect was a general American disinterest in band concerts as primary forms of entertainment, as well as other live performances, in favor of radios, recordings, and other distractions.

The Great Depression through World War II

Due in part to the distractions of these technologies, community bands faced shrinking audiences. They also were left out of post-war band developments, which focused on professionalism and academics, because most of their memberships consisted of amateur or volunteer musicians. With the onset of the Great Depression, community band members simply had less time to devote to the band because their time now had to be spent looking for work. Furthermore, towns and other sponsors had less money to contribute to the bands.

By 1933, The American Federation of Musicians estimated that seventy percent of musicians were unemployed, along with millions of other Americans.[68] When Franklin Roosevelt took office, his initial responses included the Federal Emergency Recovery Act and the creation of the Civil Works Administration. Both programs were poorly organized, often letting individual states decide how they would spend money, and arts projects were usually the last to receive money, assuming any was left.

[68] Kenneth J. Bindas, All of This Music Belongs to the Nation (Knoxville: U of Tennessee P, 1995) 2.

The Works Progress Administration, founded in 1935, was more comprehensive in scope and more centralized. Harry Hopkins, the program's chief administrator, realized that, in addition to economic recovery, the country needed to redefine its national will. Hopkins hoped partially to accomplish this through four new ambitious arts projects: The Federal Writer's Project, the Federal Art Project, the Federal Theater Project, and the Federal Music Project. Kenneth Bindas explains, "The Crash had signaled the end of one era and the start of a new."[69]

However, these four programs were immediately controversial:

> On the one hand, many felt that the artists should produce useful, nationalistic goods: government manuals, nationalistic murals, patriotic plays, and a musically literate audience. On the other hand, many held that the United States should follow the example of other nations and subsidize artists so that they might be free to create and develop whatever they wished.[70]

The problem with state direction lies in the potential of too much government control over artistic freedom, which could result in propaganda. Conversely, too much freedom may allow artists to create subversive works with government and public funding.

To lead the Federal Music Project, Harry Hopkins selected Nikolai Sokoloff, a Russian immigrant who was educated in the classical tradition and who had made a name for himself conducting various American symphony orchestras. Sokoloff found his own middle ground in the controversies surrounding the Federal Arts Projects. While he

[69] Bindas x.

[70] Bindas xi.

programmed American composers - at least one-fourth of all programs would feature American music - he did not *commission* any new pieces. Instead, new compositions of any kind could be submitted to audition boards, and what was selected by these boards would be played without financial compensation. In addition, he relied heavily on traditional orchestral Western art music to fill out concert programs.

Absent from Sokoloff's ideals were bands and band music, as well as popular and folk music. Bindas explains, "Sokoloff came to the FMP determined to use the project to promote and protect what he considered good music – that is, cultivated music – largely without consideration for either the plight of the unemployed musician or the American audience, both of whom seemed largely to favor the vernacular."[71] Sokoloff actively imposed an elitist standard on the direction of the Federal Music Project, which would impede the advancement of other types of American music. He believed that people would learn to like art music if they were simply exposed to it, referring to America's popular and vernacular music as "cheap."[72] He also failed to tap into the small but growing medium of artistic music written specifically for bands.

Joseph Weber, president of the American Federation of Musicians, was outraged at Sokoloff's guidelines.[73] Arguing to deaf ears, he complained, "No matter how praiseworthy these cultural educational efforts are, they should not be the reason [for the denial of] relief to the vast army of musicians who cannot possibly be placed in symphony orchestras."[74] Bindas also relates that "California's state directors called

---

[71] Bindas 9.

[72] Bindas 9.

[73] Weber held this position from 1900 through 1940.

[74] Qtd. in Bindas 13.

Sokoloff arrogant and high-handed [. . .]."[75] Bindas notes that through "the emphasis on cultivated music [. . .] the Federal Music Project could ignore the bulk of unemployed musicians," suggesting that this "bulk" played vernacular music.[76]

To its credit, the Federal Music Program expanded music education and raised music literacy in the United States. Thousands of students received music lessons. Free or low-cost concerts were routine, and venues varied from traditional concert halls to civic celebrations to "hospitals, orphanages, and other places not frequented by symphony music."[77] Public schools were especially targeted; it was hoped that school children would discuss concerts at home and parents would, then, want to attend future concerts. In addition, concerts were broadcast over the radio to all parts of the country, both rural and urban, reaching millions of people.

Ultimately, bands benefited somewhat from the Federal Music Project. Since bands were well-established throughout the country, they could be organized quickly for more local FMP events. Also, bands often played transcriptions of classical pieces. Both factors may have enhanced the band's role in Sokoloff's vision. He also realized the necessity to program patriotic compositions for band to take away from his detractors. The community band, however, continued to suffer since its amateur and volunteer members were busy seeking work and funding was scarce.

During World War II, community bands continued to struggle. Metal was a scarce commodity, and the government needed it so badly that citizens were asked to

[75] Bindas 5.

[76] Bindas 115.

[77] Bindas 17.

donate any extra they had to the war effort. Very few new instruments were built, and those that were went to military bands. In addition, "Most healthy men volunteered or were drafted into the military. At that time, most band leaders were men, and the bands across America simply shut down because there was no one to run them."[78]

At the end of World War II, the community band's future seemed to be in peril. Community bands numbered "fewer than at any previous time."[79] Classical orchestral music was given a tremendous boost by the Federal Music Project, which both encouraged American composers to write for this medium and dominated the musical life of young people. Furthermore, jazz blossomed throughout the 1930s and played a significant role in military entertainment during World War II, diverting even more attention from community bands.

Post-War and the Roots of Revival

During the years and decades following World War II, community bands could have become a memory of previous eras in American history. In 1975, The Instrumentalist pondered the state of the community band. The journal, in "A Survey of Community Bands in the U. S.," began by asking, "Are community bands an endangered species? [Are they] a dying breed prized only as a nostalgic reminder of the past? Or has the old-fashioned 'town band' been revitalized through its modern descendants?"[80] What

[78] Foster 39.

[79] Goldman 80.

[80] "A Survey of Community Bands in the U. S.," The Instrumentalist 30.4 (1975): 40.

happened in the thirty years between the end of World War II and The Instrumentalist's inquiry?

Despite the efforts of the Federal Music Project to sway the American public toward the classical tradition, orchestra and string programs declined in schools because of the undying popularity of bands. Bands dominated military music during the war, especially through jazz bands. Marching band programs continued to thrive as a part of high school, college, and professional sports. In this way, "Football half-time shows developed into elaborate pageants and directors vied to create the most unusual, exotic, and spectacular show."[81] In addition, several professional organizations were created, including the National Association of College Wind and Percussion Instructors (1951), The American School Band Directors Association (1953), and the National Band Association (1960). Band contests and festivals started before the Great Depression continued after World War II with new vitality, and the size and number of bands kept growing.

One reason behind this change in attitude after World War II may have been the effect of post-war patriotism on American traditions. The American-led victory in Europe and economic recovery from the Great Depression signaled a new era for the nation. Since bands are present throughout the nation's history, their intimate link with American culture in this new era cannot be overlooked. In this way they may be ensembles close to the people, both nationally and locally. Whatever the case, the rosters of community bands refilled.

[81] Camus, Grove American, 135.

With the decline of string and orchestra programs in schools came a rise in band programs of a more serious nature. William Revelli led this movement at the University of Michigan.[82] John Paynter described him as "the new spiritual leader of American band conductor," his standards of perfection rivaling those of the finest symphony orchestras.[83] Paynter further remarked on the atmosphere created by Revelli, "Serious band music now could expect serious performances."[84] The professional side of this trend was realized by the Goldman Band, led by Edwin Franko Goldman and later his son, Richard Franko Goldman. In 1942, the Goldman Band played a concert devoted entirely to original works for the band.

Frederick Fennell continued this movement in an academic setting with the formation of the Eastman Symphonic Wind Ensemble in 1952. Fennell writes about the Ensemble, "[Its] instrumentation has been established as a point of departure – one from which it is possible to deviate when a particular score requires more or less instruments [. . .]"[85] Fennell's concept was aimed to better meet the demands of a composer, who may have previously had instrumentation determined by publishers or band directors.

These musicians and their bands inspired many more American bands to play more original, artistic works written specifically for bands. The combined effect of all of the trends that came after World War II was the creation of a band-friendly atmosphere in all aspects of American culture. As Paynter described:

---

[82] Refer to Appendix B, no. 10, for the instrumentation of the University of Michigan Band.

[83] Paynter 76.

[84] Paynter 76.

[85] Fennell 52. Refer to Appendix B, no. 11, for the Ensemble's instrumentation.

> [Composers] knew that bands were here to stay, and it was rewarding to compose for groups that were completely capable of negotiating the most challenging techniques and ranges [. . .]. What was more, performances and publication, the life blood of the composer, were possible and probable to a larger degree with bands.[86]

Still another factor added to this band-friendly atmosphere. School band programs expanded quickly in the 1950s and continued to swell well into the 1970s, due to a phenomenon also influenced by post-war euphoria and patriotism. Between the fertile years of 1946 and 1964, a staggering 76 million Americans were born, defining the baby boom generation. In 1952 alone, 50,000 classrooms were built.[87] Citing American Music Conference statistics, Charles Ford, then the vice-president of instrument maker The Getzen Company, stated that in the early 1970s, about 1,500,000 students played in 22,500 high school marching bands, and the same number played in 25,000 concert bands.[88] Conversely, only 133,000 students played in 3,300 orchestras.[89] The Baby Boom generation produced millions of musicians, and many of them were band members.

Band life flourished once again. Instead of being dominated by the community and professional groups of previous eras, school bands now existed alongside as an

---

[86] Paynter 78.

[87] Robert Friedman, "The Baby Boom Turns 50," Life.com, 5 Jan. 03 <http://www.life.com/Life/boomers>.

[88] Charles A. Ford, "The Community Band and Music After Graduation," School Musician, Director, and Teacher 50.6 (1977): 36. Not to mislead the reader - It is quite likely that a majority of these students played in both wind groups.

[89] Ford 36.

influential force. Bands of many kinds with differing goals existed simultaneously, rather than the tripartite division of professional, military, and community. Composers actively wrote artistic pieces for bands in idiomatic styles, exploring the various qualities of sections and sizes. More importantly, as the next chapter will explain, the community band was *not* dead.

CHAPTER IV

The American Community Band Today

By the end of the twentieth century, American bands reaped the benefits of a century's worth of developments. A complex educational infrastructure had been built and remained strong throughout the century. It produced capable young musicians who, if their desire was strong enough, could pursue careers in music. With the entrance of the baby boom generation into this system, millions of students received some level of music education, and band programs were commonly the largest music programs in schools. Band literature expanded to include challenging, original works for concert bands and wind ensembles.

The anonymous author of The Instrumentalist article, "A Survey of Community Bands in the U. S.," provided an answer to the questions posed in 1975 concerning the state of community bands ("Are community bands an endangered species? [Are they] a dying breed prized only as a nostalgic reminder of the past? Or has the old-fashioned 'town band' been revitalized through its modern descendants?"). The answer reads, "It seems that community bands may be undergoing a renaissance."[90] The author cites the growing number of "year-round, volunteer concert bands, which operate on relatively small budgets" as the primary indicator of rebirth.[91]

It would be tidy, although slightly misleading, to relate this renaissance to the "revival" mentioned by Camus in The New Grove's Dictionary of Music Online. Upon

[90] "A Survey" 40.

[91] "A Survey" 40.

investigation, his figure of approximately 2000 community bands may be incorrect. He also used the figure in 1986 for his original article in the New Grove Dictionary of American Music. How many more community bands were in existence in 1986? Furthermore, how many are in existence today?

This is a figure not easily determined. A community band does not have to receive public or private sponsorship, register with business organizations, have a mailing address, or even maintain a website. Often, the conductor or a member will have access to a music library or a rehearsal space, or these things may be acquired through donations. Often, the only record of the existence of a community band is found in concert announcements in local newspapers or in concert logs of city parks or other concert venues.

Robert Foster writes, "The largest area of growth in music today [in 2000] is the adult band."[92] He discusses several phenomena unique to community band life: a growing trend in community band festivals and clinics, the possibility in larger (and a few smaller) cities of playing in a different community band every day of the week, the continued existence of industrial and other employee-oriented bands, and even the creation of the National Community Band, sponsored by the National Band Association. The community band, then, has continued to grow and flourish since 1986.[93]

[92] Foster 39.

[93] Although it is outside the scope of the present study, the next phase of community band research should seek to accurately measure its growth at the end of the twentieth century.

Amateur Musicians

The most influential reason behind the recent explosion of community band life is the substantial number of amateur musicians in the United States. The International Society for Music Education commented on the importance of the amateur musician in 1974, noting,

> Amateur music-making has a cultural function; due to a critical engagement it results in the appreciation of musical tradition as well as of modern music. At the same time the formation of groups and clubs fulfills an important socio-political function. Under the training of a good instructor [. . .] the voluntary work with traditional or modern music means a considerable cultural deepening of human life [. . .].[94]

In this way, the amateur supplies a passion for music without any expectation of financial remuneration; the amateur is rewarded by the contribution made to the community and the simple joy of music making. This holds true even for some professional or semi-professional musicians, who also make up significant portions of community band rosters and who contribute much of their energies to community music. Paul Hindemith wrote about amateurs in A Composer's World, "Once you join an amateur group, you are a member of a great fraternity, whose purpose is the most dignified one you can imagine; to inspire one another and unite in building up a creation that is greater than one individual's deeds."[95]

---

[94] "Conclusions and Recommendations: The Education of Amateur Musicians," International Society for Music Education Yearbook (Mainz, NY: B. Schott's Shohne, 1974) 175.

[95] Qtd. in Frank L. Battisti, The Twentieth Century American Wind Band/Ensemble (Ft. Lauderdale, FL: Meredith Music Publications, 1995) 4.

Hindemith wrote this in 1952, already noticing a rising number of amateur musicians in the United States. The International Society of Music Educators commented upon the state of amateur music-making twenty-two years later. Yet neither witnessed the amateur musicians from the baby boom generation who, after settling in careers and starting families, re-entered the music world. Even Camus, writing in 1986, had yet to fully realize the potential of the baby boom generation in community band life. Children of the baby boomers followed a similar path, as shown by countless competitive high school band festivals and marching band contests. As early as 1973, Dana Moffat wondered, "What happens to all these young musicians after they have finished school?"[96] He explained that the next logical step, if music is not a professional goal, is the community band or similar group. Today, two or three generations of the same family may participate in community bands.[97]

Repertoire

Often, community band members are not content playing simple arrangements of well-known pieces. They likely played challenging pieces competitively in high school or college. Since many educators and students also volunteer their talents in community bands, repertoire may reflect a more capable ensemble. In addition to benefiting from the population explosion in the twentieth century, the community band's repertoire now is

[96] Dana Moffat, "The Community Band Can Be the Result of the Schools," The School Musician, Director, and Teacher 46.4 (1973): 64.

[97] The author of the present study and his father have played together in The Greater Huntington Symphonic Band for nine years.

larger than it has ever been, thanks to the effort by musicians to create a composer-friendly atmosphere for bands.

The diverse repertoire from the 2002 concert season of The Greater Huntington Symphonic Band, a community band based in Huntington, West Virginia, represents this point. Artistic pieces include "Variations on an Appalachian Lullabye [sic]", written for band by local composer Charles Lewis, and "Overture" to Les Dragons de Villars, by L. Aimé Maillart. The group's march repertoire includes the British march "Crown Imperial" by William Walton, the French march "Le Père de la Victoire" by Louis Ganne, the Norwegian march "Valdres" by Johannes Hanssen, and several American marches. Completing the repertoire are compilations, such as "Highlights from Sophisticated Ladies", and the holiday favorite "Sleigh Ride" by Leroy Anderson. A community band's musical endeavors can be as demanding as a professional group while still programming works reflecting nostalgia and patriotism.

The American community band's state at the end of the twentieth century stands despite poor ticket sales for and declining interest in classical music and the importance of popular music to young people.[98] Perhaps, then, the community band's existence in the second half of the twentieth century is due to adaptation. Instead of serving only civic functions and popular entertainment, it changed to served a other roles in American cultural life by allowing aging and amateur musicians to be involved in music, by being a place for professional musicians to sharpen their skills and stay in shape, by providing an

[98] Musician Joseph Kreines, in "Classical Music is a Bore," The Instrumentalist 57.3 (2002): 112, notes that classical recordings account for only 1.5 to 2 percent of record sales, down from 20 to 50 percent in the first half of the 20th century.

accessible medium for aspiring composers, and by continuing to provide civic-oriented entertainment on Independence Day and other holidays. Community bands continue to exist because they fulfill these vital purposes within a community. These are not uniform for every community; rather, each community determines its own needs. Dr. John Shoemaker suggests that community bands are the mark of a stable society, which can "thrive in the face of an ever changing world."[99]

The American community band, then, is a product of its environment, meeting specific needs of communities. As such, it is also a product of the country's music education system and a beneficiary of the movement to demonstrate that the band may be a sound, capable concert ensemble and that band music may be an artistic medium. The American community band embodies American egalitarian ideals as few other music ensembles can. Its presence in the colonies, its popularity in the late eighteenth and early nineteenth centuries, and its modern revival demonstrate its cultural significance. Its inclusive nature invites Americans from all classes, educational backgrounds, and musical preferences to play music together.

The American community band is the "ideal organization [. . .] for the satisfaction of musical amateurs desiring to form and participate in instrumental ensembles."[100] It entertains the public, often at no cost, during holidays with patriotic medleys, marches and winter favorites while also promoting creative expression and appreciation. Young musicians play alongside old as generational distinctions are overshadowed by common

[99] Dr. John R. Shoemaker, "Your Commitment to Music and the Adult Musician," The School Musician, Director, and Teacher 45.3 (1972): 52. Determining the sociological impact of community bands is an interesting topic, but it is outside the scope of the present study.

[100] Goldman, Concert, 230.

pursuits. Jazz, pop, and classical music exist harmoniously with traditional and new band styles.

The International Society for Music Education's observations concerning amateur music making can be reworked in order to apply to community bands: the American community band is actively preserving American's musical traditions and is further developing America's musical culture by affording a reasonable musical experience to all Americans.[101] Its characteristics enabled its revival at the end of the twentieth century and are what make the American community band a unique, vital musical ensemble.

[101] Adapted from ISME Yearbook 171.

Bibliography

Books:

Abeles, Harold F., Charles F. Hoffer, and Robert H. Klotman. Foundations of Music Education. 2nd ed. New York: Shirmer, 1994.

Battisti, Frank L. The Twentieth Century American Wind Band/Ensemble. Ft. Lauderdale, FL: Meredith Music Publications, 1995.

Berger, Kenneth. A Preliminary Review of Band Research and Research Needs. Evansville, IN: Band Associates, 1961.

- - -, ed. Band Encyclopedia. Evansville, IN: Band Associates, 1960.

Bindas, Kenneth J. All of This Music Belongs to the Nation. Knoxville, TN: U Tennessee P, 1995.

Camus, Raoul, ed. Introduction. American Wind and Percussion Music. Vol. 12 of Three Centuries of American Music. Boston: G. K. Hall, 1992.

- - -, "Bands" The New Grove Dictionary of American Music. Vol. 1. Eds. H. Wiley Hitchcock and Stanley Sadie. London: Macmillan, 1986.

- - -, Military Music of the American Revolution. Chapel Hill, NC: U of North Carolina P, 1976.

Camus, Raoul, et al. "Band." The New Grove Dictionary of Music and Musicians. Ed. Stanley Sadie. 2nd ed. Vol. 12. London: Macmillan, 2001.

"Conclusions and Recommendations: The Education of Amateur Musicians." International Society for Music Education Yearbook. Mainz, NY: B. Schott's Söhne, 1974.

Fennel, Frederick. Time and the Winds. Kenosha, WI: G. Leblanc, 1954.

Goldman, Richard Franko, The Concert Band. Vol. 1 of The Field of Music Series Ed. Ernest Hutchenson. New York: Rinehart, 1946.

- - -, The Wind Band. Boston: Allyn and Bacon, 1961.

Hitchcock, H. Wiley. Music in the United States: A Historical Introduction. Prentice Hall History of Music Series. 3rd ed. Englewood Cliffs, NJ: Prentice Hall, 1988.

Kreitner, Kenneth. Discoursing Sweet Music: Town Bands and Community Life in Turn-Of-The Century Pennsylvania. Chicago: U Illinois P, 1990.

Rocco, Emma Scogna, Italian Wind Bands: A Surviving Tradition in the Milltowns of Lawrence and Beaver Counties of Pennsylvania. European Immigrants and American Society: A Collection of Studies and Dissertations. Eds. Timothy Walch and Edward R. Kantowicz. New York: Garland, 1990.

Tawa, Nicholas E. "Why American Art Music First Arrived in New England." Music and Culture in America, 1861-1918. Ed. Michael Saffle. New York: Garland, 1998.

Whitwell, David. The Wind Band and Wind Ensemble before 1500. Vol. 1. of The History and Literature of the Wind Band and Wind Ensemble. Northridge, CA: Winds 1982.

- - -, The Renaissance Wind Band and Wind Ensemble Vol. 2. of The History and Literature of the Wind Band and Wind Ensemble. Northridge, CA: Winds, 1983.

- - -, The Wind Band and Wind Ensemble of the Classic Period. Vol. 4. of The History and Literature of the Wind Band and Wind Ensemble. Northridge, CA: Winds, 1984.

Articles:

Ford, Charles A. "The Community Band and Music After Graduation." School Musician, Director, and Teacher 50.6 (1977): 36, 38.

Foster, Robert. "Community Bands Thrive from Coast to Coast." Instrumentalist 55.8 (2000): 39-44.

Kreines, Joseph. "Classical Music is a Bore." Instrumentalist 57.3 (2002): 112.

Moffat, Dana. "The Community Band Can Be the Result of the Schools." School Musician, Director, and Teacher 46.4 (1973): 64-65.

Paynter, John P. "From the Village Green to the Concert Hall and a New Kind of Music." Instrumentalist 33.3 (1978): 72-79.

Shoemaker, Dr. John R. "Your Commitment to Music and the Adult Musician." School Musician, Director, and Teacher 45.3 (1972): 52-53, 61.

"A Survey of Community Bands in the U. S." Instrumentalist 30.4 (1975): 40-47.

Online Sources:

Bayou Community Band, Inc. May 2000. Bayou Community Band, Inc. 5 Mar. 2003 <http://server.nich.edu/wshell/bayou/index.html~>.

Boerger, Ron. The Community-Music e-mail list. 4 Dec. 2002 <http://boerger.org/c-m/>.

Camus, Raoul, et al. "Band." The New Grove Dictionary of Music Online. Ed. Laura Macy. 5 Dec. 2002 <http://www.grovemusic.com/>.

Friedman, Robert. "The Baby Boom Turns 50." Life.com. 5 Jan. 2003 <http://www.life.com/Life/boomers>.

"History of the Allentown Band." The Allentown Band, Inc. 25 Feb. 2003 <http://www.allentownband.com/ABindex.html>.

Hord, Richard. "Information for Starting a Community Band." The Band Builder's Manual. Association of Concert Bands. 2 Feb. 2003 <http://www.acbands.org>.

Triangle Brass Band. 2003. Triangle Brass Band. 5 Mar. 2003 <http://www.trianglebrass.org/index.htm>.

Windham Community Bands, 2003. Cirelle Enterprises, Inc. 5 Mar. 2003 <http://www.windhamcommunityband.com>.

Y. C. B. Homepage. Ypsilanti Community Band. 5 Mar. 2003 <http://www.wccnet.org/ycb/index.htm>.

Appendix A

Brief Descriptions of a Few Active Community Bands in the United States

The following are four bands representative of the variety within active community bands. The criteria for selecting them were based on the descriptive content of their websites and how that may inform the reader about the band and its operations. The information about each band is quoted from its website without syntax corrections and is not known to have been evaluated or verified by a third party. Source information is provided in the footnotes.

Bayou Community Band, Thibodaux and North Lafourche, LA[102]

> We are located in Thibodaux, Louisiana, about one hour southwest of New Orleans, Louisiana. Bayou Community Band, Inc., is a 501(c)3 non-profit organization of volunteer musicians that has served the Thibodaux and North Lafourche areas with its concert band and small ensembles since 1985. The mission of Bayou Community Band, Inc., is to promote community participation in musical activities and events and to offer musical educational programs, furthering the rich musical heritage of Lafourche Parish.
>
> The concert band rehearses on the second and fourth Thursdays of each month, September through May, and every Thursday during June and July (with occasional modifications to avoid holidays). The concert band is led by three music directors, in rotation. Raul Prado, John Stafford, and Joe Billy King each

[102] Bayou Community Band, Inc, May 2000, Bayou Community Band, Inc, 5 Mar. 2003 <http://server.nich.edu/wshell/bayou/index.html~>.

serve one season per year as principal music director and conductor of the concert band.

The musicians of the Bayou Community Band are all volunteers. The band rehearses twice per month during fall and spring, and weekly during June and July. The band and its sub-units prepare about thirty performances per year. Typical instrumentation of the concert band unit is 4 flutes, 1 oboe, 8 clarinets, 1 bass clarinet, 1 bassoon, 5 saxophones, 8 trumpets, 6 trombones, 2 horns, 2 baritones, 3 basses, and 4 percussionists [forty-five members]. The total number of participating musicians is greater than that, since not all personnel attend all performances and rehearsals.

Musically, BCB is a proficient collection of instrumentalists. Some of the musicians are currently professional performers with other bands. Some hold degrees in music performance. Many of the performers are music educators, whose interest in music is far more than casual. Others in BCB are literally amateur musicians, performing "for the love of it." This group is no less proficient because of their amateur backgrounds. Demographically, the BCB is quite diverse. Approximately half are female, about 10 percent are black, about 25 percent are retired, about 10 percent are elderly. About 10 percent are high school students, and another 10 percent are university students. While most live in the Thibodaux area, some travel from as far as Lockport and Luling [both are approximately a forty-five minute drive away].

Ypsilanti Concert Band, Ypsilanti, MI[103]

The Ypsilanti Community Band is an entirely volunteer group composed of people who enjoy getting together to make music [. . .]. Membership in the band is open to all adult musicians. There are no auditions and seating is assigned within the section. [Rehearsal is on] Tuesdays from 7:30 p.m. to 9 p.m. The band has two concert seasons: an indoor season and an outdoor season.

The present Ypsilanti Community Band began on a January evening in 1979 when Lynn Cooper, then in his 10th year as director of bands at Ypsilanti High School, called together a group of his friends, former students, and [Eastern Michigan University] students. For several years, Mr. Cooper had felt a need within the community for an ensemble for adult musicians-a natural extension of his own successful public high school program. The Ypsilanti Community Band filled that need.

There were only 23 musicians at the first Ypsilanti Community Band rehearsal; today membership is more than double that number. The age and experience of Ypsilanti Community Band members varies widely. A few members are employed as musicians or music educators, but for most, music is a special hobby.

[103] Y. C. B. Homepage, Ypsilanti Community Band, 5 Mar. 2003 <http://www.wccnet.org/ycb/index.htm>.

Windham Community Band, Windham, NH[104]

The Windham Community Band (WCB) was established in May, 1997. Co-founded by Roanne Copley, Frank Rydstrom, and Bruce Lee (Music Director), the membership quickly increased from the original eight musicians, and now consists of about 60 total members and includes three performing groups: the Windham Concert Band, the Windham Swing Band, and the Windham Flute Ensemble. The WCB is a volunteer non-profit organization based in Windham, NH. Its parent organization is the Friends of Windham Arts and Recreation. Members range in age from teens to seniors, and come from many walks of life: music teachers, doctors, business people, technical professionals, students, and retirees. They all share a love of music and performance.

The Windham Concert Band performs throughout the year, including a full schedule of summer concerts. [. . .] The Band's full instrumentation allows it to play a varied repertoire consisting of musicals, marches, popular selections, jazz arrangements, classical, holiday music, and other pops favorites.

Triangle Brass Band, Research Triangle Park, NC[105]

The Triangle Brass Band is a group of 38 brass and percussion performers drawn from the Research Triangle Park area of North Carolina. Members of the band are selected by audition, and come from a variety of backgrounds, including

[104] Windham Community Bands, 2003, Cirelle Enterprises, Inc., 5 Mar. 2003 <http://www.windhamcommunityband.com>.

[105] Triangle Brass Band, Triangle Brass Band, 5 Mar. 2003 <http://www.trianglebrass.org/index.htm>.

school band directors, college faculty, physicians, lawyers, computer programmers and carpenters, to name a few.

The band was formed in 1986 as a joint venture of the A.J. Fletcher Foundation and Capitol Broadcasting Company of Raleigh, NC. After three years of sponsorship from these roots, the band became a self-sustaining organization, and is justifiably proud that the efforts of its members have allowed to it to bring the finest of brass band music to the public while maintaining their status as amateurs, and the band's status as a non-profit organization.

The repertoire of the band is drawn primarily from the finest original works for brass band from the 19th century to the present. It also includes arrangements of well-known orchestral and wind band works, British folk-songs, American patriotic tunes and marches.

Appendix B

Representative Wind Group Instrumentations

Listed are instrumentations of some community and civic bands as well as military and professional bands, which community bands may have aspired to imitate. The growth of band size and the development of instrumentation can be seen in the represented time span. Source information is footnoted and in order of appearance.[106]

1. English civic wind band, ca 1650

5 players (average)
Instruments varied but included from the seventeenth century the trumpet, horn, flute, clarinet, oboe, and several sixteenth-century instruments.

2. Military band, ca. 1725

3 oboes
1 bassoon
2 horns
1 trumpet

3. *Harmoniemusik*, or standard band of mid-eighteenth century

2 oboes
2 clarinets
2 bassoons
2 horns

4. *The United States Marine Band*, 1800

2 oboes
2 clarinets
2 horns
1 bassoon
1 drum

[106] **1.** Whitwell, Vol. 3, 169, 217-220; **2.** Camus, Military Music, 28; **3.** Camus, Grove American, 127; **4.** Goldman 54; **5.** Goldman 96; **6.** Goldman 59; **7.** Berger 417; **8.** Goldman 60; **9.** Berger 393; **10.** Goldman, 88; **11.** Fennell 52; **12.** Berger 385; **13.** Bayou Community Band; **14.** Triangle Brass Band; **15.** "History Allentown."

5. *The American Brass Band*, ca. 1850

1 Eb bugle
1 Eb cornet
1 Bb bugle
1 posthorn
1 Trumpet
2 alto horns
2 tenor horns
1 baritone
3 basses
1 side drum, bass drum, cymbals

6. *The Sousa Band*, 1892

2 flutes
2 oboes
2 Eb clarinets
14 Bb clarinets
1 alto clarinet
1 bass clarinet
2 bassoons
3 saxophones
4 cornets
2 trumpets
4 French horns
3 trombones
2 euphoniums
4 basses
3 percussion players

7. *Lenoir Town Band*, ca. 1900

4 cornets
3 alto horns
1 trombone
2 baritones
1 tuba
1 bass drum
1 snare drum

8. *The Sousa Band*, 1924

6 flutes
2 oboes
1 English horn
26 Bb clarinets
1 alto clarinet
2 bass clarinets
2 bassoons
4 alto saxophones
2 tenor saxophones
1 baritone saxophone
1 bass saxophone
6 cornets
2 trumpets
4 French horns
4 trombones
2 euphoniums
6 sousaphones
3 percussionists

9. *Kable Printing Company Band*, 1931

1 flute
1 oboe
2 bassoons
1 Eb Clarinet
13 Bb clarinets
1 bass clarinet
5 saxophones
8 cornet-trumpets
5 horns
5 trombones
2 baritones
4 tubas
5 percussionists

10. *University of Michigan Concert Band*, 1946

8-10 flutes
3 to 4 oboes
24 to 28 Bb clarinets
3 alto clarinets
3 bass clarinets
3 to 4 bassoons
5 to 6 saxophones
6 to 8 cornets
2 trumpets
6 to 8 French horns
4 baritones or euphoniums
6 trombones
6 tubas
2 string basses
1 to 2 harps
4 to 6 percussionists

11. *The Eastman Symphonic Wind Ensemble*, 1952

2 flutes and piccolo
2 oboes and English horn
2 bassoons and contra-bassoons
1 Eb clarinet
8 Bb clarinets
1 alto clarinet
1 bass clarinet
2 alto saxophones
1 tenor saxophone
1 baritone saxophone
3 cornets in Bb
2 trumpets in Bb
4 horns
3 trombones
2 euphoniums
1 Eb tuba
1 BBb tuba
Other optional instruments: percussion, harp, celeste, piano, organ, harpsichord, solo string instruments, and chorus

12. *Long Beach Municipal Band*, 1956

2 flutes
2 oboes
1 bassoon
7 Bb clarinets
1 bass clarinet
2 alto saxophones
1 tenor saxophone
1 baritone saxophone
5 cornets
3 horns
2 tenor trombones
2 bass trombones
2 baritones
2 Bb basses
3 percussionists

13. *Bayou Community Band*, Concert Unit, 1995

4 flutes
1 oboe
8 clarinets
1 bass clarinet
1 bassoon
5 saxophones
8 trumpets
6 trombones
2 horns
2 baritones
3 basses
4 percussionists

14. *Triangle Brass Band*, 2003

12 cornets
1 flugelhorn
6 tenor horns
4 baritones
2 Euphoniums
6 Trombones
1 Eb Tuba
2 Bb Tubas
2 percussionists

15. *The Allentown Band*, 2003

1 piccolo
3 flutes
3 oboes
3 bassoons
11 clarinets
1 bass clarinet
3 alto saxophones
1 tenor saxophone
1 baritone saxophone
6 French horns
11 cornets/trumpets
6 trombones
2 euphoniums
4 tubas
2 harps
2 string basses
6 percussionists