

**Missouri Journal
of Research in
Music Education**

**AUTUMN 1966
Volume 1 Number 5**

**STATE DEPARTMENT OF EDUCATION
Hubert Wheeler, Commissioner
Jefferson City, Missouri**

271

MISSOURI JOURNAL OF RESEARCH IN MUSIC EDUCATION

PUBLISHED BY THE MISSOURI STATE DEPARTMENT OF EDUCATION

VOLUME 1

1966

NUMBER 5

- I. MISSOURI MUSIC EDUCATORS ASSOCIATION AND ACTION RESEARCH
IN THE SCHOOLS OF MISSOURI 5
DON ANDERSON, Brentwood Public Schools.
- II. AUTOMATED TEACHING SYSTEM FOR FUNCTIONAL PIANO SKILLS 7
DONALD ELLINGSON, Evangel College.
- III. GOTTFRIED REICHE, NOTES ON HIS ART, LIFE, INSTRUMENTS,
AND MUSIC 14
DARRELL URBAN, Washington University.
- IV. A STUDY OF THE RATINGS RECEIVED BY MISSOURI HIGH SCHOOLS
PARTICIPATING IN THE DISTRICT MUSIC FESTIVALS FROM 1959-1965 56
M. ORVILLE JOHNSON, Independence Public Schools.
A. CRITIQUE ONE—KEN TOALSON, Hickman High School,
Columbia, Mo.
B. CRITIQUE TWO—GEORGE C. ALTER, Kansas City Public
Schools
C. CRITIQUE THREE—RICHARD A. WOLTER, MMEA Sec-
Treas. On leave from Clayton Public
Schools
D. CRITIQUE FOUR—BEN E. MARKLEY, Kansas City, Public
Schools
- V. A STUDY OF THE EFFECTIVENESS OF MUSIC LESSONS PRESENTED VIA
CLOSED CIRCUIT TELEVISION AS COMPARED WITH LESSONS PRE-
SENTED DIRECTLY IN THE CLASS ROOM 72
RICHARD GARCIA, Eastern Washington State College, Formerly,
Bayless Public Schools
- VI. DEVELOPING PATTERNS OF THE UNDERGRADUATE MUSIC EDUCATION
CURRICULUM IN THE UNITED STATES 83
C. LORAN LEE, Formerly, University of Missouri

MISSOURI JOURNAL OF RESEARCH IN MUSIC EDUCATION

ALFRED W. BLECKSCHMIDT, Director
Director Fine Arts Education
State Department of Education

LEWIS B. HILTON, Editor
Washington University, St. Louis

EDITORIAL COMMITTEE

M. O. JOHNSON, Independence Public Schools
LEON KAREL, Northeast Missouri State Teachers College
F. BION McCURRY, Southwest Missouri State College

SUGGESTIONS TO AUTHORS

Contributions to this journal should be sent to Alfred W. Bleckschmidt, Director, Fine Arts Education, State Department of Education, or Lewis B. Hilton, Editor, Washington University, St. Louis. Authors should observe the following rules in preparing their manuscripts: the editors welcome contributions of a philosophical, historical or scientific nature which report the results of research pertinent in any way to instruction in music as carried on in the educational institutions of Missouri. Articles should be typewritten, with double spacing throughout, including footnotes, long quotations, and itemized lists. Footnotes should be placed consecutively at the end of the article, beginning on a new page, using triple spacing between notes. Authors reporting quantitative studies may substitute a list of references for footnotes in accordance with the practice followed in many scientific journals. In all instances, manuscript style should follow recommendations made in the MLA Style Sheet. The Chicago Manual of Style should be followed in setting up tables, charts and figures, which should be numbered and placed on separate pages. (Suggestions to the authors is reprinted from MENC publication, *Journal of Research in Music Education* by permission of the editors).

N. B. All contributors are advised to keep a copy of any manuscript submitted. The Editorial Committee can not be responsible for loss of manuscripts.

PREFACE

The Missouri Journal of Research in Music Education is a publication devoted to the needs and interests of the school and college music teachers of Missouri and of the nation. It is published as a Bulletin of the State Department of Education. Besides the publication of reports of research or experimentation in progress or completed, included are abstracts of theses either completed or in progress, articles of philosophical nature, as well as simple reports on the results of successful musical pedagogy.

Of special interest to high school music educators is the report on ratings in district music festivals by Dr. M. O. Johnson and the critical reactions of officers of the Missouri Music Educators Association.

The proposal by Donald Anderson which would further involve the Missouri Music Educators Association in action research in the schools of Missouri deserves careful consideration by every music educator in the state. Further developments concerning this proposal will be published in *Missouri School Music* as well as in this journal.

Since this publication is not copyrighted, complete articles or excerpts from articles may be made without securing permission from the editor or the authors. It is requested that credit be given to the *Missouri Journal of Research in Music Education*.

Copies of this journal are obtainable without charge from the Missouri State Department of Education.—THE EDITOR

MISSOURI MUSIC EDUCATORS ASSOCIATION
and
ACTION RESEARCH in the SCHOOLS OF MISSOURI

A proposal by DONALD ANDERSON, Brentwood Public Schools

The Missouri Music Educators and the Missouri State Department of Education have much of which to be proud, especially in the field of innovation and research in Music Education. Probably no other state music organizations have done more in this area. However, we suffer from the same syndrome which undoubtedly afflicts all other forty nine states i.e. the college-university vs. elementary-high school schism which ironically perpetuates the pattern of placing all of the responsibility for research in a few institutions of higher learning while effectively keeping it from the only people who can realistically put it to a test and use it, improve upon it, or reject it. To be sure, the *Missouri Journal of Research in Music Education* takes a giant first step in the direction of eliminating this schism, but it obviously is not the complete answer. Relatively few school music teachers read the Journal, and even if when they do, the topics often seem quite remote from their own teaching situations and needs.

To alleviate this situation, the proposal has been made, and approved by the executive board of the Missouri Music Educators Association, that up to five hundred dollars per year be set aside from our treasury which would be available for research grants to help develop better music education programs through the encouragement of Action Research, and curricular innovation, originating in and carried out at the school music level by school music educators.

A committee appointed for this purpose would serve with the present Missouri research committee to screen proposals, offer encouragement and guidance, and award stipends on the successful completion of certain research projects. The results of these projects would be published in the *Missouri Journal for Research in Music Education*. All active members of the MMEA would be eligible to propose projects to the committee for consideration, but schools music teachers would be given first consideration. Subsequently, aid, guidance and encouragement should be given the award recipients in preparing applications from their school districts for government research grants under Title III of the Elementary and Secondary Education Act.

The sequence of the program would be similar to the following brief outline:

1. Survey of proposals for experimental curriculum programs or related research developed by elementary and secondary teachers of Missouri (university teachers not to be ruled out totally) would be evaluated by the committee using the following criteria:
 - A. Aims, objectives, and all preliminary data gathered through scientifically organized and carefully conducted procedures.

- B. Establishment of the value and need for the proposal.
 - C. Estimate of the probable success of the initiator in carrying the proposal through to a successful conclusion.
2. Encouragement and guidance offered selected proposals by members of the screening committee or by other persons appointed by the committee.
 3. Evaluation of the final report of the initiator on his pilot project.
 4. Award to the successful initiators.
 5. Publication of results in the *Missouri Journal of Research in Music Education* and other journals.
 6. Guidance offered to initiators in seeking Title III grants to follow up and extend their research.

Information on this whole project will appear in the *Missouri School Music* magazine and will be explained and discussed at the MMEA meeting in Cape Girardeau this winter. In the meantime, information about this project can be obtained from the author of this article or the President of MMEA.

Proposed starting date for submission of projects is April 1, 1967.

276

AUTOMATED TEACHING SYSTEM FOR FUNCTIONAL PIANO SKILLS

DONALD ELLINGSON
Evangel College

INTRODUCTION

The private lesson has been a severe economic burden to colleges and universities. In recognition of this problem, leading music educators have conducted experimental projects by grouping students various ways for class piano study. However, the success of class piano teaching has been questioned because not one pianist of prominence has risen from its ranks even though class methods in teaching piano have a history of over one hundred fifty years. The dominant problem of class piano study involved the very nature of music: it is audible. Distractions of sound minimized the efficiencies gained through grouping and pre-class preparations; nevertheless, class teaching techniques have had limited success and their merits demanded further investigation.

Statement of Problem

This study was concerned with the possibility of utilizing economies of class instruction, yet maintaining learning conditions of individual study; specifically with functional piano skills necessary for public school teachers.

Method of Procedure

A survey of literature was conducted to establish terminal behaviors desirable for the learner's long-range objective of becoming a public school teacher. Entering behaviors were evaluated and a curriculum was constructed, using techniques of programmed instruction.

Importance of Problem

A preliminary investigation revealed wide discrepancies between those functional piano skills most schools required and skills public school teachers said were important for their profession. Emily Weber reported that out of 244 institutions surveyed, only 58% required music education majors to sight-read a vocal accompaniment of the type found in school music books; only 41% required sight-reading a simple instrumental accompaniment; only 52% required harmonization of melodies at sight using simple chords and styles of accompaniment; only 39% required transposition of easy songs and accompaniments; only 15% required improvisation of music suitable for rhythmic activity.¹ In a survey of public school music teachers, Frederick Freeburne found that 83% of the teachers rated sight-reading, 77% rated improvisation, 66% rated transposition, and 52% rated playing accompaniments as skills of much value.² Gillian Buchanan reinforced this observation, finding 64% of all music teachers surveyed "thought their college training in piano did not adequately prepare them for their area in teaching."³ Such discrepancies indicated that the curricula of many schools were not in keeping with the learners' long-range objectives.

Furthermore, the faculty-student ratio of one to one, required for a private lesson, demands a prohibitive cost unless highly subsidized. This was of particular significance to the small liberal arts college where revenue has been largely determined by tuition.

A closer examination of curriculum was therefore warranted in order to direct it toward more desirable terminal behaviors and investigation of teaching technique was pertinent to explore more efficient methodology.

Method of Instruction

The class method of piano instruction had questionable merit. Most efficiencies gained were minimized by the inevitable cacophony. Victor Landau gave some interesting observations to this point: "In piano classes the several pianos are made to play in unison. The sound thus produced is tolerable only when all the pianos have just been tuned, which is impractical, and all the performers are consistently accurate, which is unrealistic . . . The use of several pianos is, in my opinion educationally unsound."⁴

Landau then gave an interesting approach to group study that would not have the problems of most piano classes: "Piano classes at New Paltz State Teachers College are conducted with several pianos, but they are in separate rooms and used by students working independently. The teacher circulates among the rooms very much in the manner of an art teacher passing from easel to easel."⁵

Landau's system of instruction was unique in that it allowed the economies of class grouping while maintaining instruction at the individual level. Furthermore, supervised practice had been proven to be educationally sound because it involved a constant interaction between the learner and the instructor.

Since this system of instruction was implemented, a more efficient method of independent student study has been developed by the Wurlitzer Piano Company known as the Wurlitzer Music Laboratory. In this laboratory, personal supervision was given by means of a communication center to the students, who practiced on electronic keyboards. Individual study could be maintained by regulating the laboratory communication system for the student to hear only his own efforts. Instructor communication was directed both to the individual and to the group. Economy of space and time could be effected by grouping as many as twenty-four keyboards in one room.

With the facilities of an electronic music laboratory available, consideration was given to the possibility of ordering all instruction on recording tape in the form of audio frames of programed instruction. This involved minute segments of information and instruction to which the learner would interact. Immediately following such learner interaction, a confirmation followed on the tape, producing immediate reinforcement of learning. Therefore an automated teaching system was in effect since the original effort of the instructor was permanently recorded for re-use. The instructor or his assistant subsequently monitored the student's progress by means of the communication center, giving personal assistance when needed.

The Program

A curriculum of two semesters' study was constructed for students whose major was elementary education. The first semester curriculum involved basic keyboard techniques and piano score reading. The second semester was concerned with functional skills a teacher would need for classroom use, namely sight-reading, the ability to accompany, transposition, and improvisation. Both semesters were offered simultaneously, with each class meeting 50 minutes three times a week. The Wurlitzer Music Laboratory (consisting of 12 electronic keyboards, communication center, and an instructor's keyboard) was used in conjunction with a tape recorder. All instruction was given on tape and the curriculum was so ordered that the elements of study were organized into assignments taking from five seconds to one-and-a-half minutes to complete. A constant interaction between the program and the learner produced immediate feedback, causing reinforcement of the learning. A laboratory assistant was used to monitor the students' progress and was available to each student by means of the communication center from which he could direct his instructions to either the individual or to the entire group. About fifteen minutes of each class period were devoted to sight-reading. This phase of the instruction was introduced in the middle of the class period and served as a relief activity complementing the program. Graded sight-reading materials were used as they assisted the student in selecting a proper reading level.

Curriculum for lesson one, semester one (Level A) and semester two (Level B) are presented on pages 9, 10 and 11. Materials described in the curriculum have reference to the text, *Class Piano for Adult Beginners*⁶ and the school song book, *Singing Together*⁷ which were used in conjunction with the course. The index number indicated the progress of the tape in the recorder. Tape time and class time did not coincide because certain class functions were conducted without tape.

PROGRAMED PIANO

Materials needed: Tape No. FP1A

Class Piano for Adult Beginners

Level: A
Lesson: 1

Index	Tape Time	Class Time	Activity	Page	Curriculum
		0	Open class		
0	0	2	Introduce Laboratory		Introduction to course
0	0	20	Tape on	4	KEYBOARD POSTURE: sit at geographical center of instrument—at edge of bench—elbows free
55	4	24		5	FINGER NUMBERS BLACK KEY RELATIONSHIP: show groups of black keys to introduce middle C
109	8	28		6	ALPHA: right hand, first 4 bars—use metronome—interact with students—1st note—1st 3 notes—1st 2 measures—1st 4 measures

Materials needed: Tape No. FP1A cont.

Class Piano for Adult Beginners cont.

Level: A

Lesson: 1 cont.

Index	Tape Time	Class Time	Activity	Page	Curriculum
164	11	31			BETA: interact with student—1st measure—1st 2 measures—1st 4 measures.
198	13	33		7	REST: interact with student—1st measure—1st 2 measures—1st 4 measures
224	15	35			EPSILON: interact with student R.H. section—1st 4 measures
275	17	37			ZETA: interact with student R.H. section—1st measure—1st 2 measures—1st 4 measures
315	20	40			GAMMA: interact with student—1st measure—1st 2 measures—1st 4 measures
324	21	41			DELTA: interact with student—R.H. section—1st measure—1st 2 measures—1st 4 measures
346	22	42			EPSILON: L.H.—1st 4 bars—interact with student—1st note—1st 3 notes—1st 5 notes—1st 2 measures—1st 4 measures
376	23	43		6	BETA: L.H.—interact with student—1st measure—1st 2 measures—1st 4 measures
400	25	45		6	ALPHA: L.H. section—change fingering—interact with student—1st measure—1st 2 measures—1st 4 measures
436	26	46		7	DELTA: interact with student—1st measure—1st 2 measures—1st 4 measures
454	27	47			GAMMA: L.H. section—interact with student—1st measure—1st 2 measures—1st 4 measures
473	28	48			ZETA: interact with student—1st measure—1st 2 measures—1st 4 measures
494	29	49			REST: L.H. section—interact with student—1st measure—1st 2 measures—1st 4 measures
515	30	50	Tape off—dismiss class		

PROGRAMED PIANO

Material needed: Tape No. FP1B

Class Piano for Adult Beginners

Level: B

Lesson: 1

Index	Tape Time	Class Time	Activity	Page	Curriculum
		0	Open class		
0	0	2	Introduce laboratory		Introduction to course
58	4	20	Tape on		MAJOR SCALES: interact with students—play middle C—play chromatic scale to next C—play whole tone scale—count notes—relate major scale concept
131	9	29		21	MAJOR SCALES: students read 1st 2 paragraphs

Index	Tape Time	Class Time	Activity	Page	Curriculum
160	11	31			EXERCISE: interact with students
180	12	32		22	MAJOR SCALES: students read page and do exercise
216	15	35			D MAJOR SCALE: explain construction
238	17	37		21-22	MAJOR SCALES: interact with students scales C, G, D—call out scale degrees
290	19	39		24	TRADITIONAL FUN TUNE: interact with students single line—with accompaniment, keys C, G, D
383	23	43			MUSICAL TERMS: explain and refer to pages 14-15
442	26	46			TRADITIONAL FUN TUNE: review in keys of C, G, D
503	29	50	Tape off— dismiss class		

Evaluation

Three piano teachers, each having a minimum of ten years' teaching experience, examined the students after three months' study. First semester students were given a sight-reading examination. Appropriate sight-reading materials were selected by these examiners at the levels of two, four, six, and eight months' study. Of the six students examined, it was the consensus of the examiners that two students read adequately at the eight-month level, one at the six-month level, one at the four-month level, and two at the two-month level.

Materials for improvising and transposing were suggested by the examiners for second semester students. After listening to 12 students perform, and after evaluating the curriculum, it was the judgment of one examiner that the second semester curriculum as evidenced by student progress was equivalent to about three months' private study. Another examiner estimated this to be equivalent to about four months' private study, and the third examiner estimated the progress equal to from four to six months' private study.

The performance of first semester students in examination presented evidence that this program of instruction for Level A was as effective as private study, with an indication that it might be considerably better.

The performance of second semester students in examination presented evidence that this program of instruction for Level B was about as effective as private study with an indication that it might be somewhat better; particularly if more latitude is given to challenge the superior student. Since the piano background of second semester students varied considerably, an accurate evaluation was not possible. Indeed, the only basis for grouping was their inability to transpose and improvise at the keyboard.

The cardinal observation was that students in this program progressed as well and better than students did in private study, even though the monitoring of the program was done by a semiskilled laboratory assistant.

Implications for Further Study

Individual differences both in abilities and previous background have traditionally thwarted any attempts at grouping piano students for study. Even though the Wurlitzer Music Laboratory with individual headsets and programed instruction was available, a pacing of the program was by necessity directed to the average abilities of the class. The superior student was held back, while at the same time the slow learner was frustrated.

Maximum effectiveness of this system of instruction would be implemented with a battery of tapes, each covering a specific unit of study relevant to needs on an individual basis.

FOOTNOTES

¹ Emily Elizabeth Weber, "Minimum Piano Requirements for Music Education Majors: A Comparative Study and Evaluation of Piano Competencies," (unpublished Ph.D. dissertation, Florida State University, 1958), p. 84.

² Frederick Glenn Freeburne, "Functional Secondary Piano Training of Music Teachers," (unpublished Ph.D. dissertation, Indiana University, Bloomington, 1952), p. 66.

³ Gillian Buchanan, "Skills of Piano Performance in the Preparation of Music Educators," *Journal of Research in Music Education*, XII, (Summer, 1964), p. 134.

⁴ Victor Landau, "Some Opinions on Piano Class Organization and Pedagogy," *Music Educators Journal*, XXXXI, (February-March, 1955), p. 70.

⁵ Landau, p. 71.

⁶ Russel N. Squire and Virginia R. Mountney, *Class Piano for Adult Beginners*, (2d ed.; Englewood Cliffs, New Jersey: Prentice-Hall, Inc. 1965).

⁷ Lilla Belle Pitts, Mabelle Glenn, Lorrain E. Watters, and Louis G. Wersen, *Singing Together*, (New York: Ginn and Co., 1964).

BIBLIOGRAPHY

BOOKS

Logan, L. M. and V. G. *Teaching the Elementary School Child*. Boston: Houghton Mifflin Co., 1961.

Music Educators National Conference. *The Evaluation of Music Education Standards for the Evaluation of the College Curriculum for the Training of the School Music Teacher*. Chicago: The Conference, 1953.

Pitts, L. B.; Glenn, M.; Watters, L. E.; and Wersen, L. G. *Singing Together*. New York: Ginn and Co., 1964.

Squire, R. N. and Mountney, V. R. *Class Piano for Adult Beginners*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965.

ARTICLES

Buchanan, G. "Skills of Piano Performance in the Preparation of Music Educators," *Journal of Research in Music Education*, XII (Summer, 1964), p. 134.

Landau, V. "Some Opinions on Piano Class Organization and Pedagogy," *Music Educators Journal*, XXXXI (February-March, 1955) pp. 70-71.

McEachern, E. "A Survey and Evaluation of the Education of School Music Teachers in the United States," *Teachers College, Columbia University Contributions to Education*, (1937), p. 31.

Parry, S. B. "The Systems Approach to Training," *Systems and Procedures Journal*, XVI (January-February, 1965).

Stern, M. "Keyboard Instruction in the College Curriculum," *Music Educators Journal*, XXXIX (September-October, 1963), pp. 56-58.

Wagner, E. "Class Piano or Individual Piano Lessons?" *Musical Courier*, CLVII (April, 1958), p. 8.

UNPUBLISHED MATERIALS

Frechurne, F. G. "Functional Secondary Piano Training of Music Teachers." Unpublished Ph.D. dissertation, Indiana University, Bloomington, 1952.

Hutcherson, R. "Group Instruction in Piano Instruction at the Beginning Level." Unpublished Ph.D. dissertation, State University of Iowa, 1955.

Kuersteiner, K. "The Administration of Applied Music Objectives at the College Level." Unpublished doctoral dissertation, University of Michigan, Ann Arbor.

Rast, L. R. "A Survey and Evaluation of Piano Requirements for Students Enrolled in Programs of Teacher-Training in Elementary Education at Selected Colleges and Universities in the State of Illinois." Unpublished Ph.D. dissertation, Northwestern University, 1964.

Richards, W. H. "Trends of Piano Class Instruction 1815-1962." Unpublished D.M.A. dissertation, University of Kansas City, 1962.

Weber, E. E. "Minimum Piano Requirements for Music Education Majors: A Comparative Study and Evaluation of Piano Competencies." Unpublished Ph.D. dissertation, Florida State University, 1958.

Woerner, G. H. "An Analysis of Certain Criteria of Musicanship, as Recommended by the Teacher Training Curriculum Committee of the MENC, on the Basis of the Training and Experience of Pennsylvania School Music Teachers." Unpublished Ed.D. dissertation, Penn State College, 1948.

Wolfe, I. "An Analysis of the Teachers College Education of Music Teachers and Supervisors." Unpublished Ph.D. dissertation, Northwestern University, 1936.

GOTTFRIED REICHE

Notes on His Art, Life, Instruments, and Music

DARREL URBAN

Washington University

INTRODUCTION

It is natural that in any area of musical endeavor there appears from time to time a giant of virtuosos, and the pages of music history have been rightly studded with accounts of these all-star musicians. In the art of trumpet playing there stands a man of incontestable repute and renowned virtuosity about whom very little else is known.

It was the original purpose of this paper to merely shed light into the life of this man, Gottfried Reiche, but as I began researching and collecting materials I found myself dealing more and more with his art; namely that of the Clarino or Baroque trumpet. Furthermore, I soon became embroiled in the controversy concerning the instruments used by Reiche and his contemporaries, and with the noble but brief history of these instruments.

Today trumpet playing is still suffering somewhat from the decline which befell its Clarino ancestors with the passing of Bach and Handel. With their demise, the art of trumpet playing plummeted into a sudden decline from which it has never fully recovered, and only recently has the serious repertoire for trumpet begun to be expanded.

In this paper, I hope to acquaint the reader with the rise and fall of this noble trumpet art through the personage of one of its greatest representatives; Gottfried Reiche. Through an understanding of the heights that his instrument and art achieved, the paltry state of its modern counterpart can be better appreciated. Also, for the brass connoisseur this paper will shed much light on one of the greatest representatives of his art, and will serve as a convenient source of information concerning the Baroque trumpet.

GOTTFRIED REICHE:

His Art, Life, Instruments, and Music

Before one can appreciate Gottfried Reiche's place in music and in the art of trumpet-playing it is necessary to have a thorough understanding of the conditions which gave rise to his art and subsequent station in life.

Germany in the Baroque Period

In Baroque time chamber and church music were primarily institutions of the court, and whenever and wherever the court journeyed, musicians formed an indispensable part of the cortège. Chamber music served as a primary source of entertainment, or as background music for pageants, banquets, and various other social occasions. Resulting from the close relationship between church and state, the court musician was also called on to provide music for the official church services.¹

As members of the courtly household, the musicians were exposed to the repercussions of political life. Very often the treasurer did not

know how to pay for the court's victuals, and the musicians, as can be expected, were usually the first to feel the pinch from periodic lack of money in the treasury. They all too frequently received only a small part of their specified salary or none at all.² Over the years the backlog of their unpaid salaries reached sizable proportions. With the Thirty Years' War (1618-1648) the situation for German musicians grew so unbearable that Schutz was forced to write a number of deeply moving petitions on behalf of his completely destitute and starving fellow musicians at the court of Saxony.³ In a similar manner the supplications of Captain Cooke to Charles II reveal, that in spite of orders to the contrary, no salaries were being paid and that the robes of the chapel boys had become so bedraggled that he steadfastly refused to let the singers appear in public, much to the chagrin of the officials.⁴

Money was not the only form of salary for the Baroque musician, for we find that they were paid in other usable commodities and privileges, such as, exactly specified quantities of wool, wine, and grain. In addition to these staples, musicians were frequently granted, in return for their services, free housing, or even such special prerogatives as a fire (in the winter time) in the assembly hall. It is highly probable that numerous intangibles entered into the computation of salaries; for instance, in Baroque times, employment at the court carried great social prestige, an asset at that time considered well worth the loss of salary it unfortunately entailed.⁵

As we have seen, employment by nobility was the most common position offered to the musician in the Baroque era. However, comparable positions were also offered by collective patrons, notably the free cities which regulated the music life of the burghers and their churches. The organization of musical life was, as a matter of necessity, heavily dependent on the higher classes; the nobility, the clergy, and the wealthy merchants who often went to extremes in emulating nobility.⁶ The various forms in which music was heard conformed closely to the strata of society. Aristocratic music addressed an extremely select audience, and only on such representative occasions as entries into cities, welcomes, and public receptions, might courtly music be heard by the local populace, and in most of these cases only incidentally.⁷ The church was the primary place where music was readily accessible to the citizenry, and a fine church concert bolstered the reputation of a city as firmly as a famous opera did that of a court.

For this reason the city councils were more than eager to appoint skilled and famous musicians to their available positions.⁸

The music of the middle class was organized in groups of skilled amateurs and music clubs. University students met for music and carousals in the so-called "Collegium musicum." Music for students was an important outlet for a composer's music. Clubs of university students and burghers met periodically for rehearsals to which only members and guests were admitted.⁹

"Germany's greatest asset was the abundance of its musical groups rather than the quality of its musicians, and the fact that the love and practice of music extended throughout the social system . . ." from the

highest court to the lowest club, had great ramifications on music in Germany.¹⁰ The numerous musical groups scattered throughout Germany provided much work for conductors, players, and composers. Compared to England or France the abundance of musical endeavor in Germany becomes apparent. Adam Carse summarized this situation succinctly when he wrote:

"The decentralization of music in Germany was, of course, all to the advantage of its music, and musicians. Music thrives where there is plenty of it, where it is widely diffused, and where there is opportunity and encouragement for the musician."¹¹

Despite the high level of musical activity which existed in Germany, the professional musician and his social position were dependent on a patron of some sort. This dependance on the aristocratic benefactor placed the musician in the servant class. Like bakers and tailors he had to wear livery, and depositions concerning livery were considered cardinal points in all contracts.¹² Even as late as the 18th century many musicians in court and private orchestras in Germany still donned a uniform or livery, and their social status, though ranked above domestic servants, was far beneath that of court officials. Even Wagner, in the late eighteenthies, had to wear an official court uniform when conducting at Dresden.¹³

With the joint patronage of the churches and cities the Baroque musician enjoyed the same freedom and independence as did the craftsman of the middle class. At times, civic employment in a *prosperous* city carried almost as much social prestige as court employment.¹⁴

"Guilds"

Like most craftsmen, the professional musicians were organized into guilds, corporations or unions which strictly controlled music education, specified rights, prerogatives, and duties of their members, and saw to it that a consistently high level of musicianship was obtained. A discharge from the corporation because of unworthy musicianship was inviting economic ruin. In Germany guilds of musicians were organized along the same lines as guilds of other craftsmen. Musicians, accordingly, had to pass through the successive stages of apprentice, journeyman, and master. Children who were apprenticed to a master were given room and board. The master taught them his craft at the same time made, all to frequently, much use of them in his household.¹⁵ A complex and rigid system of tests and advancements provided certain shortcuts to higher rank, much in the same way as in musical organizations of our armed services. However certain of these stipulations could be by-passed; for instance, the apprentice could have his journeyman period waived if he married the master's daughter. The succession to certain master positions was directly linked with a marriage clause, and it is not too difficult to imagine the quandary in which the journeyman found himself as a result of this clause. On one hand, a rise of station was a thing to be greatly desired, and on the other, in more cases than not, the master's daughter was not desirable in looks and shape and perhaps did not always fulfill the journeyman's idea of a perfect spouse.

As we have seen, although musical activity was plentiful in Germany, the state of the musician left much to be desired in the way of salary and

social position; however, one select group of musicians enjoyed privileges not extended to their counterparts.

This select group was composed of trumpeters and kettledrum players, which were formed into an exclusive guild endowed with special privileges and a salary scale considerably above that of other musicians. Their elevated social position was an outgrowth of the traditional association of trumpets with persons of high social rank. Currently, the rank of leaders of the nation is depicted by the number of firearms sounded in their honor. In the Middle Ages, the number of trumpeters who accompanied the entourage of a European prince or nobleman conveyed, to a certain extent, his degree of importance.¹⁶ The use of trumpets was a distinct attribute of political power and distinguished position, and as a result was always customary at the courts of nobility, and in the important cities and castles.¹⁷ The royal bodyguard of Edward III consisted of seven trumpeters, at the same time seventeen trumpeters commanded respect for Charles II on all occasions.¹⁸ In 1677, the Prince of Orange journeyed from Holland accompanied by five trumpeters. When the Earl of Mulgrave visited Tangier in 1680, two trumpeters were ordered to attend him and signify his rank, and in 1691, seven trumpeters, five oboists, and a kettle-drummer escorted William III to Holland.¹⁹

H. W. Schwartz writes of this custom:

"When these dignitaries alighted from their carriage to enter a building, warning of the approach of their excellencies was given by a fanfare of trumpets. When they boarded ship, the gangplank was cleared of common people by a blast from trumpets. Whenever they walked in public thoroughfares, day or night, a flourish of trumpets commanded respect for these dignitaries."²⁰

In these times it was also common for drummers to accompany trumpeters in such duties. A roll on the drums and a rousing fanfare were calculated to most certainly arouse the proper respect for royalty. So great was the value of trumpeters that they were given the standing of officers, and were allowed to don the feather of nobility in their caps, and were also provided with horses and grooms.²¹ In warfare, a trumpeter retained his officer's standing, even in the exchange of prisoners.²²

As a result of their high position, these privileged trumpeters never formed a guild of their own, and owing to their knightly character, their profession was not considered a trade, but as Menke puts it, "a free and noble art."²³ The first professional union of these trumpeters occurred as the consequence of a "*privilegium*" granted them by Ferdinand II in 1623. This union was called a *Kameradschaft* and was legally:

"an association of public character, with the rights of a corporation for the exercise of a profession both military and serving the purpose of art, possessed of a privilege for the whole German Reich excluding others from this profession."²⁴

There is no evidence that this union turned their endeavors to artistic ends before the sixteenth century, for not until then do we find evidence of clarin-trumpeters in the service of princes.²⁵ Before the *Kameradschaft* received its granted privileges, its rights were based on customs, usage,

and legal titles. For instance, the trumpeters of Saxony enjoyed the special favor of their high protector, the Arch Marshal. Electoral mandates published in the 17th and 18th centuries provided protection against unauthorized trumpet playing, insuring the strict observance of the privileges bestowed by Ferdinand II, and also provided for an extension of rights in certain particulars.²⁶

Developing parallel to the *Kameradschaft* was a civic guild of trumpeters known as the *Stadtpfeifer* or *Stadtmusiker* (town-piper, town musician). The *stadtpfeifer* were much lower in social station than the *kameradschaft*, and bitter quarrels ensued between them over their rights. We find the earliest trace of the *stadtpfeifer* in Leipzig, 1749, when that municipality contracted one Master Hans Nagle and sons at a yearly wage of forty guilden and their livery.²⁷

It was the duty of the *stadtpfeifer* to play chorales from the church tower in the morning and evening, and to provide music at civic festivities, processions, dances, weddings, garden concerts, funerals, or indeed, for all occasions for which music was required.²⁸ These town musicians must not be confused with the tower-watchmen whose function was to spot, from their lofty towers, fire, enemies, and other matters of that nature. They also were allowed to sound trumpets. In 1474, the town of Lubeck employed a tower-watchman who had among other duties, to "blow and play the whole year and (sic) every evening on the Claritte (trumpet) as the custom hath been."²⁹

The instruments of the *stadtpfeifer* were the trumpet, Zink, and trombone. A silver-gilt shield denoted their office and eligibility to play these instruments. Later, the members of the *stadtpfeifer* were required to be proficient on three or four instruments, both string and wind.³⁰ The monopoly of the *stadtpfeifer* over civic music affairs did not remain uncontested, and in the 16th century competitors vied for public patronage and jeopardized the *stadtpfeifer's* pecuniary interests. These brash upstarts were known as the "*Feldtpfeifer und Trommelschlager*" (drum and fifers), who had previously fulfilled other duties such as serving as town-criers, and summoning the citizens to military duty.³¹

In 1550, a civic ordinance granted a drummer and his fifer the right to perform at weddings.³² These *Feldtpfeifers* are not to be confused with the royal *Kameradschaft*, for they were of much lower social station and performed entirely different functions. With the extension musical privileges to the *Feldtpfeifer*, conflict between various rival bodies threatened. Fortunately these differences were settled amicably, and an agreement was reached in 1587. At this time the number of Leipzig *stadtpfeifer* stood fixed at four, and that of their rivals at two pairs of drummers and fifers.³³ These eight musicians divided themselves into four groups, in order to serve in alternation at ceremonies which required their instruments; however, the *stadtpfeifer* were given the exclusive duty of assisting the music in the local churches.³⁴

As a result of this schism, the *Feldtpfeifer* succumbed to the vagaries of public taste. In 1595, we find that the town council of Leipzig licenced fiddlers to perform at weddings, and by 1607 there was a definite body of *Stadtgeiger* (town-fiddlers).³⁵ In 1607, the *Stadtgeiger*, now called *Kunstgeiger*, were permitted to take part in the music of the major

Leipzig churches. This concession permitted the *Kunstgeiger* the right to play only the lesser parts, leaving the important parts to the *stadtpfeifer*.³⁶

By the 17th century these two rival factions grew lax in relation to determining over which instruments they had priority, and documents have shown that for half of Bach's period at Leipzig his first violinist was a *stadtpfeifer*.³⁷

The social superiority of the *stadtpfeifer* can be seen from the privileges to which they were entitled, and which they enjoyed. Since 1599 the *stadtpfeifer* of Leipzig sounded fanfares from the tower daily. Until 1717 they paid no local taxes. They lived together in a common lodging called the *Stadtpfeifergasslein*. In addition, the *stadtpfeifer's* widow was even permitted to remain a half-year in the *Stadtpfeifergasslein* after her husband's death, not only receiving his official wage, but also half the fees his successor might earn in that period.³⁸ In their attempts to acquire the privileges of the *stadtpfeifer* the *kunstgeiger* were not greatly successful; however, in 1725 they were granted official lodging at the *Stadtpfeifergasslein*, but were still excluded from affairs of importance which might have added a little more sustenance to their poverty stricken life.³⁹

In such a hotbed of musical activity and competition of musical groups, royal and civic, it was natural that tempers flared and bitter feuds developed. The annoying privilege of excluding all but the members of a very exclusive society from the use of a popular instrument (the trumpet) provoked enraged defiance between the *stadtpfeifer*, tower-watchmen, *kameradschaft*, and others. An instance which points out the feverish intensity of these disputes is seen at the end of the 17th century. In Hanover, the Elector's trumpeters are said to have broken into the house of the chief *stadtpfeifer*, with whom they were having a dispute, to have taken his trumpet, on which he was practicing, and knocked out his front teeth with it. Furthermore, these noble *kameraden* contended that they had merely exercised their royal right, and escaped all punishment for their deed.⁴⁰

In the face of such competition for the right of trumpet playing, the requirements of the guild were high and the quality of musicianship which resulted was superb. We have evidence which attests to this fact in the form of a testimonial written by Bach for a musician auditioning for the rank of *stadtpfeifer*. Bach stated that he possessed the ability required on the violin, traverso (flute), trumpet, horn, and other wind instruments.⁴¹ To display proficiency on all of these instruments is a monument to the high degree of skill expected of the *stadtpfeifer*.

However, Arnold Schering in an article in the *Musikgeschichte* cautions us to not take a too romantic view of the *stadtpfeifer*, for the ability to play so many instruments calls to mind the old saying of "jack of all trades, master of none." Also, the *stadtpfeifer* never left his office until completely incapable of performance, whereon, he passed his office to a deputy, who had established a claim to succeed him.⁴² It is not hard to imagine the quality of performance delivered by some of the ancient musicians of the *stadtpfeifer* whose steadfastness of talent eventually

succumbed to the advances of encroaching old age. The existence of such aged men in the ranks of the *stadtpfeifer* caused Bach to remark that:

"Discretion forbids me to offer an opinion on their (*stadtpfeifer*) competence and musicianship. I merely observe that some are *emeriti* and others not in such excellent condition as formerly."⁴³

The trumpeters of the *stadtpfeifer* cultivated and jealously guarded as their privilege the special technique of clarin-playing, e.g., the act of playing without valves the diatonic scale in the highest register of the trumpet. Much has been written concerning this demanding art in which Gottfried Reiche played an important part, and it would not be undesirable here to explain some of the problems that this art entailed.

The Clarin Trumpet Art

This art is referred to as Clarino (Italian) or Clarin (German). This term is derived from the Latin word "*clarus*," which means clear, or bright.⁴⁴ In early sources the term *clarin* is applied to the highest register of the trumpet which possesses the brightest tone quality. Michael Praetorius writes concerning the clarin trumpet:

"The trumpet is a magnificent instrument. It is remarkable that in its higher register this instrument affords conjunctly almost all the diatonic tones, and various chromatic tones as well. Thus makes possible the playing of all kinds of melodies on it without the use of slides, by which trombones are regulated. Earlier the trumpet was built to the fundamental tone D, in chamber pitch. Field trumpets have retained this tuning. But a short time ago it became the practice in many court orchestras either to use the trumpet in a lengthened form, or to attach crook tubes to its front, such that the fundamental tone of the instrument was brought a tone lower, to the C *ad modum hypionicum*—the tuning then being at the choral pitch."⁴⁵

In 1619 he writes that the early clarin trumpeter playing in D was called upon to play from the seventeenth to the twenty-first partial. This tessatura is almost unbelievable. The second clarin player was required to play up to the tenth and eleventh partials, while the third part was written in the middle range of the trumpet, which utilized the third, fourth, fifth, sixth, and eighth partials; the seventh, being flat, was probably little used.⁴⁶ As we have seen, Praetorius states that the trumpets of his time (1571-1621) were usually built in D, and that they were of small bore, short in length, and frequently utilized a small, shallow mouthpiece. In this statement he is only partially correct, for it is known that seven and eight foot trumpets were used.⁴⁷ Although some authorities, like Praetorius, assume that the clarin trumpeters used short instruments to play the high and florid passages written for them, it has been pointed out that some of this music was unplayable because certain notes delegated to the short trumpet are not found in its diatonic or chromatic compass. H. W. Schwarz writes that the German composer Steffani composed a march, "*I Trienfi del Fato*" (1695), for four trumpets in C, and that many of the notes are diatonic or chromatic. He further contends

that they were written over one hundred years before the trumpet was made chromatic through the invention of keys or valves. At that time the only notes available on the trumpet were open notes, such as are found on the bugle.⁴⁸

Since the clarin trumpet produced the natural harmonic series, successively higher notes become increasingly closer together. For example, the second open note lies an octave higher than the first, while the third is a fifth higher than the second. The fourth open note is found a fourth higher than the third, the fifth only a third above the fourth, etc., until between the sixth and the seventh there remains only a half-step. Higher harmonics are separated by even smaller intervals. From this description it is obvious that if diatonic notes are to be played on the clarin trumpet, they must of necessity be played in the highest part of the range where the notes lie close together.

To be able to play parts written by Steffani, it would be imperative for the trumpeter to use an instrument eight feet in length, and which sounds its fundamental "C" two octaves below middle "C". It would then have a natural scale.⁴⁹ (See Harmonic Series, Page 48) With an instrument of this length it is obvious that the following music written by Steffani could be played because the notes necessary for its execution are available in the Clarin range of an eight-foot instrument.

If, as Praetorius states, the instruments used in his time were short, perhaps only four feet long, then they would have their fundamental an octave below middle "C". The resulting natural scale, as shown above, would contain too many gaps and Steffani's music would be unplayable because the required "D" and "F#" are missing in the natural harmonic scale of an instrument of this length.⁵⁰ Shorter instruments would have increasingly larger gaps in their natural scale and would be even less adaptable to the execution of this music. As Schwartz points out, this is conclusive proof that some of the trumpets used for the high florid clarin passages were eight-foot trumpets.⁵¹

Bach's *Tromba*, which was used to fulfill his clarin obbligato* parts meets the specifications of the trumpet just described. This instrument consists of an eight-foot tube bent in three parallel branches, of uniform bore throughout, but expanding in the largest branch to a bell-shaped aperture. This bell is smaller than that found on modern trumpets, and resembles a funnel in many respects.

As Bach and Handel used it, this trumpet differed very little from the trumpets of the fifteenth century. Some examples of this trumpet are still extant, and the majority are pitched in D, however, the fundamental note varies according to the length of tubing of each particular instrument. The Berlin collection of trumpets contains examples in C, D, Db, Eb, F, F#, and one G. Another in high Ab is in the Heyer collection in Leipzig.⁵²

There is no reason to suppose that these high harmonics which were written for the clarin trumpet presented any insurmountable difficulty to the *stadt-pfeifer*. Bach's trumpet parts are often written as high as the eighteenth harmonic (d'''), and he asks the C trumpet in

*See supplementary information

cantata No. 31 to rise to the twentieth partial (e^{'''}). Johann Ernst Altenburg thought nothing of pushing the clarin trumpet up to (g^{'''}) and even beyond.⁵³ When one thinks of playing these parts on our modern Bb, C, F, or D trumpets, as unfortunately tried in previous times and at present, the difficulty is all but insurmountable. Even on the old clarin trumpet, the clarin players must have taxed themselves to play these parts.

The extended compass required of the clarin trumpet could not be conveniently covered by one instrument, and the players of the different clarin parts were assisted by appropriate mouthpieces (see appendix). The mouthpiece of the Clarin trumpet was normally shallow and saucer shaped, while the principale's (third trumpet) were larger, deeper, and more cupshaped. As a result of this arrangement it was practical and convenient, when a section of trumpets was employed, to assign to each particular trumpeter a specific section of the scale.⁵⁴ Thus, Clarin I commanded the range of g' and upwards, while Clarin II, in charge of the octave g'-g'', slightly overlapped it. The principale or third trumpet covered the lower parts in a compass of c-d'.⁵⁵

It is apparent that the high clarin parts belonged to the realm of the specialists, and that not every one who aspired to play these parts was able.

Daniel Speer remarks in his treatise "Instruction in Musical Art"

"One finds few private persons who learn this instrument (clarin) the trumpet. Reason, it demands very great bodily powers and is so extremely troublesome to an incipient. That he may come at trumpet-playing the easier, let him from the very beginning accustom himself to set the mouthpiece to the upper lip most exactly and not to his nose or half the lip, for because through this sharp embouchure the lip-flesh is accustomed to swell and so the bowl of the mouthpiece (if the embouchure be so far therein) becomes filled out, and the tongue has no more room; indeed it hinders the breath from coming in; and no matter what the bodily strength, it will finally be tired, because the outgoing of the breath is stopped and it cannot have outlet; thus the right embouchure is the thing of most note in trumpet playing. Above all the incipient shall accustom himself to draw in his cheeks, not blow them out, for this is not only unseemly but hinders breath from having its due outlet and causes man *pain at the temples*, so that true trumpeters are accustomed to box the ears of the pupils to cure them of this habit. Further, for the proper treatment of the instrument are indispensable: (1) healthy physical strength; (2) strong, long continuing breath; (3) a quickly moving tongue; (4) a willing industry in constant practice, whereby the embouchure is conquered and preserved; (5) good, long trills with the chin, which must be therefore accustomed to trembling or shivering."⁵⁶

Johan Ernst Altenburg, previously mentioned, states in his treatise "Attempt at the Introduction to the Heroic-musical Art of the Trumpeters and Kettle Drummers,"



Bach by Haussmann

"We understand by Clarin or Clarin-part more or less that which among singing voices is called the discant, namely a certain musical melody played in the octave from treble C to C in alt, high and clearly. The right embouchure for the production of this sound is uncommonly difficult to acquire and is not to be defined by fixed rules. Practice must be as best can, although much depends on the formation of the lips."⁵⁷

It is interesting to note that Altenburg makes mention of the fact that Clarin playing could not be gained by one fixed set of rules. He was fully cognizant of the fact that there are as many teaching methods as there are students, and in this respect he was far in advance of some of our so-called trumpet teachers.

As we can see the art of Clarin playing lies more or less in a power of muscular tension in the lips and cheeks. But this power is not possessed by everyone, and hence the playing of the clarin parts was, and still is, a matter for only a few naturally endowed players, and remains closed to all others. It is no small wonder then, that the trumpeters in the *Stadt-pfeifers* were a select and socially higher group, for they were, in every sense of the word, specialists.

We have today, an approximate idea of the clarin sound, and only recently have attempts been made by Menke and others, to produce an instrument which would reproduce the original clarin sound. This sound has been described in glowing terms; for instance, Altenburg says, "its tone is penetrating and clear, somewhat shrill in the high notes, but strident in the low register. It rings out above all others, and justifies its title—"Queen of Instruments."⁵⁸

Altenburg also says of his father,

"His tone in Clarin-playing and different modifications of the same, which he understood how to combine singingly and flowingly, his facility in the high and low registers, his expression of the different manners and his utterance were, be it spoken without vanity, artless and singular. Clarin-playing was not at all difficult to him and he could play so softly that one could scarcely hear it, yet that so each tone was clearly distinguishable."⁵⁹

Further accounts of clarin tone are given to us in a description of the tone of Johann Carie, one of the last great clarinists who was playing in his 64th year with a

"Youth's tender expression, and at another time, he makes his trumpet ring out with fire of the same."

We find another comment on him which points out his tremendous control,

"Besides the evenness of his notes which (preserving all their fullness and roundness) he can subdue his sound to the softest flute-like whisper."⁶⁰

John Walter, in his Dictionary of Musicians, mentioned that he knew a member of the Erfurt Council Band, who was able to "warble on the trumpet up to C in altissimo and beyond, like a robin redbreast."⁶¹

The Function of the Clarin Trumpet Under Bach

In Bach's hands, the trumpet is given special care and treatment as a solo instrument, and under his direction the Baroque trumpet rose in stature to a height which has never again been emulated.

Bach recognized that by the very nature of its tone the trumpet was capable of being a solo instrument.⁶² The brilliance of tone, the dynamic power, and the militant sound has always moved listeners. It is also capable of producing the softest lyrical melody, and in contrast give forth the most energetic and soul stirring fanfare imaginable.

Through the use of the clarin trumpet, Bach added festive brilliance to the rest of his musical ensembles. Bach was fond of employing them in high festivals if the text permitted, and he frequently made use of any pretext in the text to introduce trumpets.⁶³ As Menke puts it,

"When the voices sing of praise and glory, they are generally joined by the trumpets and drums—heightening the brilliance with overpowering effect."⁶⁴

Bach frequently used more than one trumpet, and when he employed two he wrote in the traditional idiom of the instrument. In a number of cantatas he specifies Clarino I and Clarino II; when writing for three trumpets he designates the third "principale."

Bach used four trumpets in the Council Election cantata, "Preise Jerusalem" (1730) and in the Christmas cantata "Christen atzet diesen Tag in Metall und Marmelstein" (1723); three in "Phoebus und Pan."⁶⁵ However, when writing for festive occasions Bach generally used only three trumpets.

Characteristic of Bach's use of the trumpet when appropriate to the text is cantata No. 128 in which the bass aria proclaims the risen Christ:

Up, up, ye trumpets call!
Tell forth one and all,
Jesus on high is throned!⁶⁶

Charles Stanford Terry writes of Bach's ability in employing the trumpet,

"As a vehicle of praise the trumpet is also much used by Bach, as though he borrowed from the angels the inspired instrument of their adoration."⁶⁷

In Bach's cantata No. 51 the trumpet rings out to the text of:

Praise ye God, all men, adore Him!
Heaven and earth, his praises sing!⁶⁸

The trumpet is heard in his Christmas Oratorio in conjunction with the text:

Mighty Lord and King Supernal!⁶⁹

In Bach's cantata No. 5, the trumpet is aroused to fury by the words:

Disperse, ye Lords of hell!
I mock your proudest might!⁷⁰

The trumpet sounds again in cantata No. 60 to the words:

In anger and fury the Judge will avenge Him,⁷¹

These are but a few examples of places where Bach used the clarin trumpet to add brilliance and power to his text. From these examples we can draw the obvious conclusion reached by Terry:

Bach's trumpet is never irrelevant, never purely orchestral, but the expression of a definite mood, a detail in a picture keenly visualized.⁷²

As we have seen, the clarin trumpet art reached its peak under the guiding hand of Bach. Never before had the trumpet been called on to produce so many prodigious feats of bravado, and yet be capable of sounding as softly as a flute, and blending with the human voice. Handel sustained Bach's manner of writing for the trumpet, but his trumpet never quite equalled that of Bach.⁷³ The men for whom Bach wrote his trumpet parts were, of course, the *Stadt-pfeifer*. Of these excellent men, one stands out above all others in reputation and virtuosity. This man, Gottfried Reiche, entered the musical scene at a time ripe with potentiality for the trumpeter, and he rose to meet the occasion. It is safe to say that with Reiche the art of Clarin playing reached its culmination, and the combination of Reiche's technique and Bach's writing has left us a wealth of brass music, the like of which has never been equalled.

Gottfried Reiche

Gottfried Reiche was born February 5, 1667 in the Saxon town of Weissenfels. We find no further trace of him until 1688, when he arrived in Leipzig at the age of twenty-one to become a journeyman *stadt-pfeifer*.⁷⁴ Reiche's talent gained him quick acceptance among the civic musicians, for in 1691 an entry in the records of the Leipzig treasury notes the payment of 3 fl. 9 gr. to Reiche for service as a trumpeter in the local churches.⁷⁵

The scope of his talent was so extraordinary that during the period of public mourning imposed on all of Saxony after the death of Elector Johann Georg IV in 1694 the city of Leipzig presented Reiche with a special bonus in return for his assurances that he would not be tempted to seek employment elsewhere.⁷⁶ This is entirely in keeping with the practice of the towns to go all out, so to speak, in acquiring the very best musicians possible, in order to uphold their music reputation. Unfortunately periods of mourning were a frequent occurrence, and were always in force after general plagues or deaths in the nobility.⁷⁷

To insure a proper air of lament during these mourning periods all public festivities and merriment were forbidden. Unfortunately, included among these banned activities were the larger weddings which served as the *stadt-pfeifer's* principal source of income.⁷⁸ Thus, these barren times worked great hardship and deprivation among the *Stadt-pfeifer*, for not every member was blessed with Reiche's talents and a subsidy of any type was a rarity. They were often required to endure these unbearable situations for months or even a full year, as was the case in 1694. This situation caused Kuhnau, Bach's predecessor at Leipzig, to bitterly remark,

"Nobody will pray more devoutly for the long life of his sovereign than the instrumentalists."⁷⁹

It is interesting to note that the *kunstgeiger*, who constantly com-

plained that the *stadtpfeifer* had all the privileges while they had none, endured these periods of hardship with relative ease; for although the larger and more elaborate weddings were strictly forbidden, the insignificant "fiddle weddings" were permitted if granted special electoral permission.⁸⁰

In 1696 Reiche wrote forty compositions to be used as tower-music by the musicians of the *stadtpfeifer*.⁸¹ In an introduction which accompanies twenty-four later compositions (*Neue Quatricinia*), Reiche remarks of his earlier compositions,

"I have already written forty five-part Sonatas for the musicians here in Leipzig, which whom I have now associated for eight years . . ."⁸²

From this comment it is apparent that Reiche was on good terms with the Leipzig *stadtpfeifer*, though we cannot yet be sure that he was actually in the general employment of the city as a performing musician at that time.⁸³

It is a monument to the power and rigidity of the guilds of this period (early-middle Baroque) that even a man of Reiche's talents was unable to advance from his rank of journeyman *stadtpfeifer* to an official position among the city musicians of Leipzig until 1700, and even then only to replace Johann Christian Beyer as a mere violinist.⁸⁴ It was not until six years later, in 1706, that Reiche was able to become a full-fledged member of the *stadtpfeifer*.⁸⁵ It is interesting to note that the time interval between Reiche's arrival at Leipzig, and his subsequent acceptance into the *stadtpfeifer*, spanned eighteen years! It is evident that Reiche did not take any short cuts available to the rank of *stadtpfeifer*, (perhaps the daughter of Gentzmer ((senior *stadtpfeifer*)) is the reason) but one can only speculate why a man of Reiche's talent should wait so long to reap his just rewards.

In 1723, Bach was appointed Cantor at the *Thomaskirche* in Leipzig.⁸⁶ On arrival he immediately took charge of the instrumentalists which had served Kuhnau his predecessor. They numbered at that time four *stadtpfeifer*, three *kunstgeiger*, and a single apprentice—all led by Reiche who had risen to the rank of senior *stadtpfeifer* after the death of Christian Gentzmer in 1719.⁸⁷

These eight talented musicians formed the hard core of Bach's orchestra, and were augmented by amateurs recruited from the *Thomaschule*.⁸⁸ Both alumni and students participated in Bach's endeavors, but the quality of their talent was questionable. Even the *stadtpfeifer* were not above Bach's scrutiny and suspicion. That these musicians were not always adequate to the task at hand is indicated in Bach's memorandum to the Leipzig town council in 1730, previously mentioned, in which he states, "some of them are *emeriti* and others are not in such excellent condition as formerly."⁸⁹

A *stadtpfeifer* held his position for life, and during the 18th century the average tenure for *stadtpfeifer* and *kunstgeiger* was over thirty-three years.⁹⁰ This situation was probably common to most German cities. It is small wonder that Bach complained of the declining quality of the performances rendered by the aged, decrepit old men of the *stadtpfeifer*

and *kunstgeiger*. However, it is possible that he was thinking of Reiche when he wrote that some of them were "*emeriti*" (of merit). His talent was certainly deserving of the highest praise.

We find further documentation of Reiche's talents in the court paper of Leipzig.⁹¹ For we learn that Reiche left his successor Johann Casper Gleditsch 122 "*Abblase-Stucken*" (tower music) for several instruments and five books of chorales, apparently in his own settings.⁹² In 1748 Johann Cornelius Gentzmer, Gleditsch's successor, recommended that the town council purchase Reiche's music and instruments because as he remarks, "they are indeed worthwhile."⁹³ He speaks further of a trumpet which was found in the city wall (fortification) after it was cleared, whereon, the name of Hans Gummelmann was engraved.⁹⁴ After this discovery, a man by the name of Hochweifer attached to the trumpet a blue and yellow binding tassel.⁹⁵ Hochweifer's gesture was prompted by the fact that the instrument at one time had been in the possession of Reiche who had taken it from city hall, and that these were the colors which were attached to it at the time.⁹⁶

The construction of this instrument was said to have pleased Reiche very much, and that he grew quite fond of the technique he achieved on it.⁹⁷ We are perhaps dealing here with an instrument left by the Swedes when they were in Leipzig in the year 1707. The colors of the binding tassel (blue and yellow) are a clue to this origin (colors of Sweden), plus the fact the only the *stadtpfeifer* trumpeters possessed their own instruments; the other instruments of the guild being kept at the city hall when not in use.⁹⁸ If this be the case, the appearance of a trumpet not belonging to anyone, is a highly unusual occurrence, for it will be remembered that a trumpet was a much sought after instrument. It is reasonable to assume that the instrument was left by the Swedes during their departure in 1708. It follows that Reiche, who was first trumpet among the *stadtpfeifer* at that time, took charge of the instrument.

Reiche's name is mentioned again in the never ceasing fight between the *stadtpfeifer* and *kunstgeiger* in the coming years, however, not in personal terms, but in general affairs of the guild.⁹⁹

In November of 1713 Reiche became ill, and this caused him to contemplate his eventual demise. Therefore, he asked, on November 14th, the royal notary Hunneberger, besides three other *stadtpfeifers* (Rother, Cornel, Cornelius Gentzmer) and *Kunstgeigers* (Beyer, Gleditsch, Ranagel, plus a theology student Wetzel), to witness his will and to sign and seal it. One-half of his estate was to go to his sister Ava Maria Senffarthin, born a Reiche, and her husband Adam, a shoemaker. The other half was to go to the six children of his deceased brother Johann Paul Reiche, former pastor of Kirchscheidungen.¹⁰⁰ On December 3rd, 1732, a similar case of illness prompted Reiche to give his testament to the city courts.¹⁰¹ On November 3rd, 1734 four weeks after his passing, the will was presented to the representatives of his heirs.¹⁰² Reiche also left at his death a tromba da tiarsi and a Waldhorn (see appendix), unfortunately they are not extant.¹⁰³ These records compose the extent of what is definitely known about Reiche's personal life, however, we are left with a testimonial which clearly points out the astounding achievements of this man.



Gottfried Reiche

(From the portrait by E. G. Haussmann)

In Reiche's case, the old saying that "a picture is worth a thousand words" is correct, for we find that the town council of Leipzig commissioned the artist E. G. Haussmann (who later painted a famous portrait of J. S. Bach) to paint a portrait of Reiche in order to honor its devoted servant publicly on his sixtieth birthday.¹⁰⁴

Considering the countless numbers of performers which existed in Reiche's time, and which were of some merit, the mere fact that such a portrait exists testifies to the extraordinarily high position Reiche held in the public and musical life of Leipzig.

Arnold Schering writes of this gesture:

"We can scarcely believe that he (Reiche) was the originator of the idea of having his portrait made, any more than it was in the case of Bach later on, but rather that the council of the city asked that it might be allowed to reward its faithful servant in this way. It was not possible to pay him more money or to give him any other kind of pecuniary remuneration, because this would have made his colleagues among the *stadtpfeifer* angry and possibly jealous—later developing a split among the *stadtpfeifers*.¹⁰⁵

The picture was presented to Reiche in 1727, and shortly thereafter, a copper engraving was made of the portrait by C. F. Rosbach.¹⁰⁶ Schering writes further concerning the picture:

"Even though the reproduction of the oil painting was done accurately and artistically it does not by any means do justice to the lively original which we find in the city library of Leipzig. When we look at the picture we can see that it was done with greater love than that of the engraving or Haussmann's later portrait of Bach. For instance, if you compare both portraits it appears that the oil painting of Reiche was done technically more carefully than that of the Bach portrait.

The picture has darkened somewhat, but it is still in excellent condition, and one can see the strong features of the soft part of the face, done in a shiny flesh color. Strength is especially apparent in the face, neck, and hands. The upper lip is shaved smoothly. The wig does not, as in Bach's portrait, consist of small curls, but is a fine light powdered hair which seems to have natural waves (see appendix).

His fine free glance, showing of kindness is turned to the left side of the picture. The rings under his eyes suggest many sufferings and exertions.

Over the fur laped coat we see another coat in dark cherry red. The linen shirt is open, and the light blue band shows through. You can also see the neck and breast. We cannot really call this a gentleman's way of dressing, but in this case it made it easier for him to play, and this was the reason for it.

The picture also hints at the congenial way of life which existed in Leipzig at the time of this picture.

The color of the instrument, a light gray, does not point

out that it might be brass. Only the darkened part of the bell shows a shine or reddish golden hue, and this is decorated with ornaments.

All in all, this picture shows the character and nobleness of this man in the best light."¹⁰⁷

The author feels that Schering's description, though accurate, is not sufficient evidence for the conclusions he draws; however, it presents the reader with an interesting insight into the importance of this man.

Reiche's fame and prowess were further documented in J. Mattheson's "*Ehren-Pforte*," for it was Reiche and not Bach whom he honored with an entry in his dictionary. It reads,

"Gottfried Reiche, a worthy town musician in Leipzig and senior member of the group there, was born in Weissenfels on Feb. 5, 1667; and in 1696 printed twenty-four new Quantzicinia for a cornett and three trombones. His portrait which was painted by Hausmann in 1727 and engraved by Rosbach, resembles an honest man as closely as one drop of water resembles another. It bears the inscription "Gottfried Reiche Leucopetramisnicus, natus d. 5. Febr. MDCLXVII—Musicorum Senatus Lipsiensis Senior."¹⁰⁸

The remainder of any information about Reiche is of a more trivial sort, however, it gives some small insight into the personality of Reiche, and it is, therefore not undesirable to give it here, meager though it is.

He was known to be a jolly and physically powerful man of good disposition.¹⁰⁹ As his picture shows he was strong and virile, and it is known that on concert tours he travelled in open air, on horseback.¹¹⁰ His embouchure was supposedly remarkable and highly developed; his picture attests to this fact somewhat. From Spitta's "*Johann Sebastian Bach*" we find that the church records prove he remained unmarried.¹¹¹

Like trumpeter Maynard Ferguson, it is likely that Reiche's talents as a trumpet player made him a living legend in his own time. It is strange that the tragic death of Reiche should also serve to heighten and mystify this legend, but so it has.

In October, 1734, Friedrich Augustus II, Elector of Saxony decided to allow the Leipzig citizenry to celebrate the first anniversary of his succession, as Augustus III, to the throne of Poland.¹¹² Thus, on October 6th, 1734 over six hundred torch-bearing students from the university assembled in the *Marketplatz* to provide light for Bach's *Collegium Musicum*, which honored the elector with a performance of Bach's *Abendmusik "Preise dein Gluck, gesegnetes Sachsen"* (Praise your Fortune, blessed Saxony).¹¹³ Judging from all accounts it was a gay and impressive event. The cantata was naturally presented under the corporation of the *stadtpfeifer*, among them senior Reiche on first trumpet.¹¹⁴ This party exhausted the sixty-seven year old trumpeter, and as a result he collapsed in the street in front of the *Stadtpfeifergasselein*.¹¹⁵ Reimer in his manuscript chronicle of 1734 penned the following entry:

"On October 6th the skilled and experienced musician and *stadtpfeifer*, Gottfried Reiche, Leucopetra-Misn. and senior

member of the local musicians' guild suffered a stroke not far from his lodging in the *Stadt Pfeifergasschen*, as he was on his way home, so that he collapsed and was brought dead into his house. And this is said to have occurred because on the previous day he had been greatly fatigued by playing in the royal music and had suffered greatly from the smoke of the torches."¹¹⁶

Spitta says of Reiche:

"He died in 1734, unmarried, in the *Stadt Pfeifergasschen*, whither, he was carried home struck by an apoplexy and lay there from Oct. 6 until he died (Register at Leipzig), and his funeral was followed by the larger half of the school (university and music guilds)"¹¹⁷

That Reiche's death was caused by smoke inhalation is debatable, for W. F. H. Blandford has commented:

"Though trumpet playing was the approximate cause of his death, it did no more than pull the trigger. The real cause, no doubt, was a stroke due to high blood pressure—a condition brought about by factors other than trumpet playing."¹¹⁸

It is highly unlikely that smoke inhalation of any kind could cause high blood pressure, and Spitta's use of "apoplexy," points rather to a cerebral hemorrhage as cause of his death. Furthermore, the fumes from torches, usually made of twisted flax soaked with tallow, could have hardly affected Reiche since the concert was given in the open air in the market place; better ventilation could not be asked for.

It is possible, however, that the exertion required to play the trumpet part in the cantata strained the old and ailing Reiche to the breaking point. Records of trumpet players passing out from exertion are numerous, and in the writer's own personal findings these records have been borne out. In personally talking to high register specialists the subject has, indeed, come up often. Dalton Smith, reputed to be one of the best and most powerful big band lead trumpeters to have ever existed, remarked that frequently when fatigued he would pass out after playing in the extreme part of this range, and that this had happened in actual performances. Perhaps the best clue to the cause of Reiche's death is the actual trumpet part in Bach's cantata. (See "1st Trumpet part from "Preise dein Gluck" 1734, page 48)

Upon looking at this part, it must be said that unnaturally high difficulties are not to be found, and this passage certainly could not have offered great problems to the masterful skill of Reiche.

The most difficult point of this passage is at the entrance of the first chorus where the ascent to high "E" occurs immediately. Perhaps if not properly warmed-up, Reiche had to strain himself to play the passage; however, this is extremely unlikely for a man of Reiche's talent. This passage again occurs in the final chorus in the orchestral tutti, which lasts for sixteen bars. To play this passage over the full orchestra, out of doors, and in one breath, might have strained Reiche, but there is no reason for exertion of this type, since Bach always allowed time to take sufficient breath and to empty water out of the horns.¹¹⁹ Even

if Reiche played the passage in one breath and at full power it should have posed no difficulties to him. In the portrait by Haussmann, Reiche is shown holding a piece of music on which appears the trumpet fanfare given on page 23.

It was the custom in Reiche's time for a craftsman, of any type, to try to show his position, skill or craft, with insignias of his guild, or to demonstrate in some other way his prowess in his art when portrayed in a painting.¹²⁰ This type of presentation allowed the observer, at first glance, to recognize the special talents of the subject and to give them special attention.¹²¹ For this reason, Bach, in the picture by Haussmann, holds a piece of his favorite cantata in one hand, and a sheet of music with a six-part canon representing his skill at counterpoint, in the other. In view of this, Reiche's allegro fanfare meant more than a piece for a trumpeter, which any apprentice could have struggled through. Even though a clear presentation of the fanfare would be remarkable, the difficulties encountered when it is played in one breath, at a fast tempo, on a high transposing instrument, would make the rendering of this passage a virtuoso feat of feats. Surely no one at this time could have matched this type of virtuosity. Considering the difficulties encountered in playing the diatonic passages clearly, in the third and highest octave, under the conditions stated above, Reiche's masterful skill is certainly put in the limelight, and anyone looking at his portrait would take immediate note of it. This seems to be the real sense of the music held by Reiche.

Comparing this allegro passage to the one in the cantata, which supposedly was Reiche's undoing, we see that the cantata passage seems almost trivial beside it. From this, I conclude that Reiche died of infirmities developed in old age, rather than by overexertion caused by trumpet playing. However, the popular notion that he sacrificed himself to the art he dearly loved will probably outlast this bit of sleuthing, and possibly rightly so.

In the discussion of Reiche's clarin art it will be well to remember that this type of performance was done on a natural trumpet usually pitched in D. It is known that Reiche, at one time or another, was in possession of an instrument of this type; as evidenced by the aforementioned Swedish trumpet. However, being a *stadtpfeifer*, Reiche, as a matter of course, possessed versatility on many instruments, in keeping with the practices of his guild.

Instruments

As mentioned previously, Reiche left at the time of his death a *Zugtrompete* and a *Waldhorn*. It is likely that Reiche was also highly proficient on these instruments. These instruments will be taken up in later discussion. However, of more immediate concern, is Haussmann's portrait of Reiche, which poses yet another problem concerning the number and type of instruments on which Reiche was accomplished.

Jagertrompete

In the portrait of Reiche, by Haussmann, Reiche holds in his right hand a curious looking coiled instrument, which does not at all conform

to our idea of the Bach or Baroque trumpet. This fact calls for investigation, for it is highly unreasonable that Reiche would have allowed himself to be painted holding an instrument he did not use. Rather, it is more probable that he would have desired to be portrayed holding the instrument he loved best. If this be the case, the popular notion concerning this unusual instrument is false. This view, holds that the instrument is coiled simply as a convenient means by which Haussmann could include the entirety of Reiche's instrument in the portrait; it will be remembered that the natural trumpet at that time was an eight foot tube rolled in three parallel branches, and in this form was usually from fifty-one to fifty-six inches long. Concerning Reiche's death and the instrument in question, Professor Arnold Schering writes:

"The case allows us to draw two valuable conclusions. First: that Bach's trumpet parts were not performed without difficulties even by the best players of the time. The second concerns the character of these trumpet parts. As is well known, that posthorn-like instrument, with five great curves and a round crook for insertion, with which Reiche appears in Haussmann's picture, provides a problem of instrumental lore capable of various solutions, for the instrument corresponds neither to the old, nor to our idea of "Trumpet" or "Clarinet." Judging by its curved form it belongs to the horn family, while the kettle-shaped mouthpiece (with its five contracting rolls) places it among the trumpets. We may regard the latter point as decisive for the tone-quality and treatment."¹²²

Schering writes further:

"We may suppose that the instrument was not in C, but a transposing one, perhaps in high F such as Bach asks for in his Second Brandenburg Concerto."¹²³

Schering's assumption that Reiche's coiled trumpet, (held by Reiche in his portrait) is in F, is as Mary Rasmussen puts it "typical of his often wishful thinking."* W. F. H. Blandford and Isamu Hirabayashi have calculated that it was in D with a C crook, and Charles Standford Terry accepted their supposition.¹²⁴

Evidence of the existence of trumpets wound in the circular form usually associated with the French horn, appears at intervals from early in the 17th century to the 19th. Such an instrument is depicted by Praetorius; it is provided with a crook, and is named Jagertrummet.¹²⁵ Werner Menke, of Leipzig, presents, in his "History of the Trumpet of Bach and Handel," a photograph of a Jagertrompete in D made by Heinrich Pfeifer of Leipzig in 1697, which was preserved in the Grassi Museum of Leipzig University until after the second World War and which bears close resemblance to the instrument held by Reiche. In 1695 the town of Leipzig is known to have purchased trumpets from Pfeifer.¹²⁶ At this time Saxony had just completed an extended period of mourning (one year) during which they had paid Reiche to stay on as trumpeter even though he was not allowed to play. It is possible that one of these trumpets was intended for Reiche as a partial payment for his allegiance. Even if this was not the case, Reiche probably fell heir to one of these

instruments on becoming first trumpet of the *stadt-pfeifer*. At any rate, the instrument in the Grassi collection may well be the same as, or very similar to, the one used by Reiche.

While it is possible that these trumpets were compactly coiled for the sake of handiness and portability, it is more probable that they were formed in this manner to enable the player to place his right hand into the mouth of the bell of the instrument. This technique, called "stopping," was an attempt made by early brass players to make their natural instruments chromatic. This device was successfully applied to the French horn in 1750 by Anton Josef Hampel; however, there is nothing that indicates that it had been used successfully before that time.¹²⁷ Interesting in this respect is an attempt by Fantini, a Tuscan court trumpeter, of about 1600, to adapt what Praetorius calls the Jagertrummet to playing a chromatic scale.¹²⁸ Fantini supposedly was able to play the chromatic scale clearly and purely by means of moving his right hand in and out of the bell of the trumpet (Stopping?)¹²⁹ Unfortunately it is not known in which register Fantini performed this feat. It is likely however, that if it worked at all he used the upper register of the instrument to take advantage of its diatonic character.

Of the Jagertrompete held by Reiche, Werner Menke writes:

"The instrument must be classified as a trumpet not only on account of the mouthpiece, but above all because the tube is purely cylindrical up to the last curve and only then becomes conical; whereas the shape of the horn was already at that time quite conical, even though (for technical constructional reasons) the conical form appears rather like the cylindrical shape of the trumpet. The curves which differentiate this particular instrument from the straight trumpet shape are, in my opinion, intended to make possible "stopping." Even with Praetorius the idea "Clarin" was no longer connected with one distinct instrument; it only denoted the height of sounds and register."¹³⁰

From this account it appears that the trumpet which Reiche holds in his portrait is really a clarin trumpet despite its unusual shape. Menke, on examining the instrument in the Grassi collection, stated that in his opinion this particular trumpet had the fullest and softest sound of any clarin trumpet he had tried, and concluded that this was so because the evenly distributed curving of the instrument influences the propagation of sound-waves less irregularly than does the shape of the natural trumpet with its sharper but lesser curving.¹³¹ The author agrees with this opinion, but there is no acoustical evidence to verify this assumption. Menke further points out that straight tubes, without any sort of curves, give genuine, characteristic trumpet-tone. He then postulates that the evenness of rounding produces the same effect.¹³² If this is true, it is good reason for this trumpet to be Reiche's favorite.

Tromba da tirarsi

Some controversy envelopes the origin and use of the *tromba da tirarsi* (trumpet to be pulled out), or better known as the *Zugtrompete*.

It is of no small interest the Reiche possessed one of these instruments. A painting by Antonio Vivarini of the Three Magi (fifteenth century) depicts a trumpeter carrying his trumpet and mouthpiece separately.¹³³ The shank of the mouthpiece, which is inserted in the lead-pipe of the instrument, is not of the usual length of one or two inches, but approximately ten inches long.¹³⁴ Such an unusual shank may have served to adjust the pitch of the instrument, but it is also plausible that it served to complete the natural scale of harmonics, by being pulled in and out while played. This trumpet is but another attempt at giving the natural trumpet a chromatic compass. An unmistakable slide trumpet, made at Naumburg in Saxony in 1651 by Hans Viet was preserved unimpaired in the Berlin Instrumental Museum; however, it, like the Pfeifer Jagertrumpete, was destroyed during World War II. Coiled in form, it can be distinguished from other clarin trumpets of that time only by extraordinary length of the shank of the mouthpiece. It was found that by gradually moving the shank, the gaps that existed in the scale of the natural trumpet could be filled, thus achieving a true chromatic compass.¹³⁵

Altenburg wrote of the Zugtrumpete in 1795:

"The Zugtrumpete, generally used for playing the Chorals from church towers,—a significant detail—resembles the alto trombone, since during the act of blowing, its slide-action conveniently produces the lacking harmonics."¹³⁶

This description is not exactly accurate, for the moving mechanism of the Zugtrumpete does not function in the same manner as the slide of the trombone. In the case of the single Zugtrumpete previously extant, it is the body of the instrument which moves over the shank of the mouthpiece rather than the shank acting as a slide. It must have been a tremendously difficult instrument to master, for the trumpeter had to press the mouthpiece to his lips with two fingers of the left hand and draw the trumpet body out and in like the slide of a trombone.¹³⁷ Small wonder that the instrument never achieved complete acceptance.

This instrument was doubtless the *tromba da tirarsi* that Bach prescribed in cantatas 5, 20, 46, and 77.¹³⁸ In cantata 46, Bach writes for *tromba o corno da tirarsi*, and in two other cantatas, Nos. 67 and 162, he indicates *corno da tirarsi*.¹³⁹ Charles Terry, in his *Bach's Orchestra* interprets the latter term as meaning a *tromba da tirarsi* equipped with the funnel-shaped mouthpiece of a French horn.¹⁴⁰ Of this combination Curt Sachs remarks:

"Such a combination is unprecedented and hardly possible, as the bore of the horn's mouthpiece is much too narrow for a trumpet. It would be more probable that the two terms referred to the same instrument."¹⁴¹

We have no record of this instrument being connected in any way with the *Kameradschaft*, and it is possible that it was available to the local musicians in Baroque time. If this is so, knowing how jealously the *Kameradschaft* guarded their rights, it is possible to assume that the local musicians chose not to arouse their ire, and merely called this

instrument a horn; this is purely in the realm of speculation, but there is no evidence to the contrary.

Altenburg's comments lead us to believe that the *Zugtrumpete* was common in Germany, but the extreme difficulty encountered in the execution of this instrument, plus the fact that only one example has survived from this period, leads to the conclusion that this instrument never achieved importance in the Clarin art.

Waldhorn

Less controversy exists concerning the Waldhorn, the second type of instrument left by Reiche at his death.

It is well known that in the middle 17th century the length of the natural horn was increased as much as twelve feet. Pitched in F, this instrument possessed consecutive notes in the fourth octave of its harmonic series; thus it acquired new melodic possibilities hitherto denied its ancestor the short hunting horn.¹⁴² Coincident with this increase in length was an increase in diameter and a decrease in the number of circular coils which gave the horn its form.¹⁴³ At an earlier point of development, the horn closely resembled the *Jagertrompete* previously discussed (tightly coiled hunting horn). The horn underwent considerable improvement in the 17th century, and in France the resulting improved model was given the title the horn holds today; French horn. This instrument was said to have so fascinated the Bohemian dilettante Franz Anton Count von Sporck that he ordered his musicians to master the instrument and introduced it shortly before 1715, where it became known as the Waldhorn.¹⁴⁴ This horn could have hardly been more than a novelty when Bach began his career as a composer, yet we know it was in service before 1713, for Mattheson writes:

"The stately mellow-sounding Waldhorn has come a good deal into vogue of late (1713) partly because it is more easily handled . . . It produces a rounder tone and fills out the score better than the shrill clarin."¹⁴⁵

The Waldhorn as used in Bach and Handel's time was played like the contemporary clarin trumpet, in that it was consistently asked to sound up to the twentieth partial and even beyond; in this region the notes of the natural harmonic series lie close enough together to permit the execution of diatonic passages.¹⁴⁶

It was at Cothen that Bach first scored for the Waldhorn in his first Brandenburg Concerto in F. At that time, his orchestra contained no horn-players and the well remunerated visit of two guest *Waldhornstein* on June 6, 1722 undoubtedly indicates the première performance of the first Brandenburg Concerto.¹⁴⁷

Perhaps one of the guest hornists was Reiche, for at this time he was undoubtedly in his prime at fifty-five years of age, and certainly at the peak of his skill in playing the upper-partials of natural brass instruments. Such skill is required of the horn in bars 60 and 74 of the first Brandenburg;¹⁴⁸ also, with the horn being an instrument of nobility it is possible that no pains were spared in acquiring a suitable performer for this première performance. In the realm of speculation, their possibly

appears a connection between this guest performance, and Vincent Bach's comment that Reiche travelled on horseback, while on concert tour.¹⁴⁰ Certainly Reiche's fame had spread far and wide by this time, and it would be natural for Bach to desire a man of his caliber. Perhaps Reiche was one of the *Cothen Waldhornstein* who arrived on horseback.

Reiche as an Inspiration for Bach's Trumpet Parts

A great deal has been said about Reiche, "Bach's Trumpeter," being the inspiration for Bach's host of demanding trumpet parts. While it is true that a man of Reiche's talents would be a constant source of inspiration for anyone desiring musical excellence, there is scant evidence that Bach wrote especially for Reiche.

The trumpet parts Bach actually wrote for Reiche, while at Leipzig, present no more difficulties than those Handel scored for Snow* or Purce!! for Shore.*¹⁶⁰ Reiche's parts are merely typical of late Baroque trumpet writing. Moreover, a number of Bach's most taxing trumpet parts date from his *Cothen* period; the most difficult being the trumpet part in second Brandenburg concerto. At the time Bach composed this work, his orchestra was assisted by two trumpeters, Johann Ludwig Schreiber and Johann Christoph Krahl.¹⁶¹ There is no definite evidence that Reiche ever participated in a performance of this work or that he even owned an instrument on which the part could have been played.

Reiche's *Jagertrompete* once thought to have been in F (it has recently been proved to be in D) was the only instrument he owned which even came close to the instrument required for the second Brandenburg. However, the case of Reiche and the performance of the second Brandenburg Concerto is still not closed, for Norman Carrell writes in his *Bach's Brandenburg Concertos*,

"The painting of Reiche by Haussmann depicts the player holding a small closely curled trumpet in his right hand and a piece of music in his left. The instrument has been measured as accurately as possible and was thought to be in D fitted with a small "C" crook . . . One can assume that a conscientious painter would be careful to depict the correct number of curls in an instrument but one cannot expect him to have his measurements exact and it is possible that the instrument is in F and carries an E-flat crook. In this case Concerto No. 2 would fit it perfectly and be quite playable on an instrument without the crook, i.e., in its basic key of F."¹⁶²

Did Reiche play the Brandenburg? We will probably be forever puzzled by this enigma, but it might be remembered that we know nothing of the capabilities of the two Cothen trumpeters, and in view of the two guest hornists which Bach called in to participate in the performance of the first Brandenburg Concerto it is possible that he also called in a guest soloist to handle this difficult clarin part. If so, Reiche would have certainly been first candidate for the part.

We know that Bach was deeply affected by Reiche's death, but his

*See supplementary information

tragic demise did not alter Bach's manner of writing for the trumpet.¹⁵³ In the cantatas written after 1734, the trumpet parts are just as florid and technically demanding as the earlier ones.¹⁵⁴ This fact certainly confirms that Reiche's successor (Ulrich Heinrich Ruhe)¹⁵⁵ was also an accomplished trumpeter.

Reiche's uniqueness, in contrast to later virtuosos such as Shore and Snow, lies in the fact that he was a multi-talented *stadtpfeifer* who was called to play the trumpet, Waldhorn, Zugtrompete, trombone, violin, Zink, and possibly other instruments;¹⁵⁶ such versatility speaks highly of Reiche's extraordinary talents.

The great importance of Reiche and his fellow Clarin virtuosos was pointed out most clearly by Mary Rasmussen when she wrote:

"The presence within a group of stadtpfeifers of trumpeters (sic) of the caliber of Reiche and Ruhe was truly remarkable, and it had a result far more important than the individual difficulty of single parts (which were written for them). The continuous presence for more than sixty years of great stadtpfeifer-trumpeters lent the works of Schelle, Kuhnau and Bach a splendor and dignity which became one of the hallmarks of the Leipzig cantata."¹⁵⁷

Reiche's Music

The last insight which we have into Reiche's life is found in the music he left his followers. As forementioned, he wrote forty Sonaten a 5, twenty-four *Neue Quatricinia* for one cornett and three trombones, left Gleditsch, his follower, 122 "*Abblase-Stucken*" for several instruments, and also five books of chorales apparently in his own settings.¹⁵⁸ Of all of these works unfortunately only the Quatricinia have been pre-ferred, and then only in twentieth century editions; the last remaining copy of the original printing was lost during World War II.¹⁵⁹ The Quatricinia were published by Reiche himself in 1696 and were printed by Johann Kolar.¹⁶⁰ The introduction reads:

"Dear Reader:

"Nothing in all art can claim finer qualities than Noble Music. My pen is much too weak either to repeat here, or to say what professional and highly-learned men have affirmed so competently. As this mathless art spreads its charms in many ways, we find in most cities the praise-worthy custom of having the so-called "*Abblasen*" sounded from churches and town-halls. This is always a sign of joy and peace; because wherever such music must be discontinued there must be national mourning, war, or other misfortune. In the same spirit I have contrived the present Quatricinia and respectfully request, dear music-loving reader, that you will allow yourself to be pleased by this work. In my own small way, I am also willing, for the honor of God and the useful pleasure of my fellow men, to publish some five-part pieces. I have already written forty five-part Sonatas for

the musicians here in Leipzig, with whom I have now been associated for eight years, but because of difficulties their appearance presents to the technique of printing, I have had to put them aside.* I have taken care with Quatricinia to make them easy on the eyes and to write something using slower notes. One more thing must be understood; the Alle breve is performed with a fast-moving beat. Although this reminder is not for the musically enlightened, it is added for the benefit of those who know less about the art. I remain my dear reader,

your most obedient servant,
Gottfried Reiche"¹⁶¹

An extensive analysis of these works occurs in Arnold Schering's *Musikgeschichte Leipzigs II* (1926) and also in *Brass Quarterly Fall, 1960*. A brief summary of the main points of these analysis will serve our purpose here, and an example of typical Reiche fugue is presented in the appendix.

Reiche's Quatricinia were written to provide new music for the *stadtpfeifer's* daily 10 a.m. and 6 p.m. "Abblasen from the Rathaus (tower music). Concerning the Quatricinia Rasmussen writes:

"The principal influences of Reiche's writing were the French overture, the monothematic ricercar; and in two instances, the pictorial keyboard pieces of the French clavecinists. The influence of the overture can be seen in Reiche's frequent pairing of a slow introduction in a dotted rhythm with a faster, fugal movement. The influence of the monothematic ricercar is witnessed in the restrained neutral, rhythmically conservative style of the fugues."¹⁶²

In general Reiche's Quatricinia fall into two main categories; a larger number of fugal pieces based on abstract subjects; and a small number of miscellaneous pieces which diverge from the general pattern by virtue of some technical or thematic individuality.¹⁶³

Schering writes that it seemed as if Reiche wanted not only to prove his competency in counterpoint but also the suitability of fugue for *Abblasen*.¹⁶⁴ At any rate his Quatricinia are in a completely different style than the *Abblasen* of Petzel, Reiche's predecessor.¹⁶⁵

As Mary Rasmussen puts it,

"Fugue to Reiche was an imitative procedure and contrapuntal texture, rather than a form. There are as many forms to his fugues as there are fugues."¹⁶⁶

She writes further,

"Some of the fugues are describable in the modern terminology of exposition, counter-exposition and episode, others are not; and it is clear that such matters rarely concerned Reiche."¹⁶⁷

In general, Reiche's harmony is tonal; however, there are occasional

*See supplementary information

lapses. He roams unfettered through related keys in later expositions, with modulations to relative major and minor, dominant and subdominant, mediant, and dominant minor keys.¹⁶⁸

Reiche's talent as a composer is not awe inspiring, but these humble pieces undoubtedly fulfilled their purpose, as witnessed by the remarks of Gentzmer to the town council of Leipzig concerning the high merit of these pieces. As Mark Rasmussen sums it up:

"Coming from the pen of a young, relatively untutored stadtpfeifer, these pieces are nothing short of remarkable."¹⁶⁹

As Miss Rasmussen states it is indeed a pity that Reiche did not study and enrich the repertoire of brass literature more.¹⁷⁰

The Decline of the Clarin Trumpet

With the passing of Bach and Handel the art of clarin playing languished and died. Reasons abound for this unfortunate happening. In the aftermath of the French Revolution, numerous small courts which had maintained players for enjoyment and prestige disappeared.¹⁷¹ Altenburg mentions a dozen such cases during his lifetime.

The restrictive domination of the various trumpet guilds had forbidden any wide popular use through which the old technique of clarin playing might have survived. Only the less enterprising technique of military players could be counted upon. However, the most telling blow to this noble art came from the rapid increase in size of the eighteenth century orchestra.¹⁷² As a result of this increase the clarin trumpeter had either to overblow and make an unpleasant noise or be almost inaudible. With Bach and Handel this problem did not arise, because they still used a small orchestra, fundamentally consisting of strings augmented by a few woodwind instruments according to the nature of the composition.¹⁷³ For instance, the larger number of instruments used by Handel in the orchestra, were never used altogether, but only those suitable to his purposes were selected for the composition in question. However, after the beginning of the eighteenth century the orchestra assumed more or less the constitution it has today. Further problems can be traced to this new constitution. The orchestra of the Classical period had the usual doubling of the wind instruments, i.e., two flutes, two oboes, two clarinets, two bassoons and two horns, which were associated with two trumpets.¹⁷⁴ These trumpets now had to deal with passages in entirely new keys due to the necessity of filling the range vacated by the horns, which were moved down into their middle registers by classical composers. As a result the old "D" clarin trumpets of previous decades were unable to maintain their position in the orchestra, since, even with the adaption of the crook, between the mouthpiece and horn body (an idea borrowed from the horn), they could only be tuned in "Db", "C", "B", and "Bb".¹⁷⁵ Lower tuning was found to be impractical as the trumpet so tuned was said to take on a dull and thin timbre and a peculiar uncertainty in the production of various notes. This peculiarity probably stemmed from the greater length of tube in relation to the shape of the tube (narrow and conical almost to the end where it ends abruptly in a small flared bell). As a result, it was necessary to introduce higher

tunings by shortening the tube. In doing so it was possible to tune down to Bb and all keys were available except the "A" tuning, for which the "D" tuning was often substituted.¹⁷⁶

The constant changing of crooks made it extremely difficult for players to master the uncertainties of intonation in each different key, and it therefore became almost impossible to acquire virtuoso skill on one instrument in one tuning; just such a skill is required for the clarin register.¹⁷⁷ This difficulty hastened the decline of the clarin trumpet, and also brought about the alteration of the original trumpet range so that instead of the broad choice of harmonics available in the clarin register the trumpet was forced to move into easier middle register to cover the gap left by the French horn, (now in its preferred middle register). Consequently, the trumpet was left with a limited choice of notes in each of the available keys, i.e., those of the triad. Thus, as a result, we find that even Mozart in his re-orchestration of Handel's "Messiah" was compelled to simplify the trumpet parts.¹⁷⁸

However, what is gained in ease, is often unfortunately lost in quality. As I have mentioned, it is precisely the long narrow tube of the clarin trumpet which favors the high harmonics, not only as high notes, but also as to brilliance and resonance of tone. To play high parts, the long trumpet must of necessity use its high register, and though this is difficult, it is by no means impossible.

The reward in sheer brilliance of tone is well worth the necessary effort.

After the downfall of clarin trumpet art, the trumpet underwent a painful succession of growing pains which resulted in many freak inventions. These inventions strove to give the trumpet a true chromatic compass in its newly used middle register. These attempts culminated in the invention of the valve in May of 1815, by Heinrich Stozel and Freidrich Bluhmel (see Urban, 532 music education paper "The Early History and Evolution of the Valve Mechanism" for further details).

The consequence of the valve, which has continually been technically improved right up to our own day, was a gradual return to the practice of making one instrument in one tuning, usually Bb. It will be remembered, that the clarin trumpets were usually in D. The modern short Bb trumpet, which can play the entire literature of the trumpet, excepting the highest clarin parts and a few modern works, is not to be belittled. This is true especially when the composer has specifically written to exploit its virtues, as Rimsky-Korsakov, for example, was inclined to do.¹⁷⁹ These virtues are great agility and certainty, coupled with an acceptable and pleasing colorfulness and brilliance of tone. But even these graces do not compensate for the lost advantages, of the early clarin trumpet in music written for that instrument, which is, let there be no mistake, the *more* colorful and brilliant of the two instruments.¹⁸⁰

For this reason some attempts have been made to recapture the assets of the clarin trumpet without retaining its liabilities. The most remarkable was Kosleck's so-called Bach trumpet in A.¹⁸¹ This instrument, pitched a fifth above the real Bach or clarin trumpet is considerably

more colorful and brilliant than the modern Bb trumpet. Unfortunately, it is, as can be expected, less brilliant than the long clarin trumpet.¹⁸² Except for its valves, this trumpet is made picturesquely straight, in emulation of its early ancestor; but this is no more than a half-way compromise.¹⁸³ A similar but shorter and higher Bach trumpet in D is also used: but this, though markedly brighter than the modern short Bb trumpet, is also a short instrument lacking the noble qualities which only the long, narrow bore of the clarin trumpet gives forth.

The most successful attempt has been made by the aforementioned Werner Menke. After careful measurements of all the clarin trumpets extant, Menke, with the assistance of the firm of Alexander Brothers (Mainz), made a D trumpet modeled on the specifications of the old clarin trumpets, with the justifiable addition of two valves for correcting intonation. Accompanying this instrument, Menke also reintroduced a special trumpet in F especially for use in the second Brandenburg Concerto; unfortunately neither of these instruments have met wide acceptance despite favorable press releases concerning their debuts in performances at Leipzig.¹⁸⁴

Despite this apparent set back to the return of Clarin art, the use of the modern trumpet has increased. It is developing in the same ascending line, as from the discovery of clarin notes to Bach. But now, it is being fully exploited in the realm of its limited compass (which is governed by shortening and chromaticisation).¹⁸⁵ The ever increasing demands of composers are forcing the trumpet to break through the barriers which confine it—beyond to the “fresh opening up of the highest register, the Clarin register.” And as Menke aptly states,

“We stand today, at almost the same state of executive development as in Bach’s time—only with an essentially more perfected instrument.”¹⁸⁶

The clarin art will not rise again unless our composers wake up to the possibilities of the “prince” of instruments, for there must be an abundant calling for its use; there is no room in today’s competitive music-world for a specialist in clarin art. Perhaps another giant among virtuosos will arise and awaken our composers to the possibilities of this fine art. And once again, the instrument of Kings and royalty will be returned to the pedestal from which it has fallen.

The Bach Trumpet Enigma

With the downfall of clarin trumpet art the Baroque trumpet receded into the background. The years which have passed have succeeded in drawing a shroud over the Baroque trumpet and all its glory.

Buried forever with the Baroque trumpet was any secret which might have held the key to flawless and effortless execution. The search for this secret has been carried ever on by musicologist after musicologist in hopes of finding the golden key to clarin playing. Is there really a secret to playing the Baroque trumpet? Before answering this question let us examine the problem posed by the Baroque trumpet.

Clarinet playing arose through the discovery that the fourth octave of natural eight-foot trumpet afforded diatonic and chromatic tones due to the closely spaced partials in this high register. Performance was made treacherous by the high register and the closely spaced partials. The masters of the Baroque trumpet achieved perfection through natural strength, delicate embouchure, and tireless unceasing practice. Moreover, they devoted their entire life to this extremely difficult, but rewarding art.

The secret to clarinet playing was and still is highly specialized practice over a long period of time. Musicologists have refused to accept this simple fact and for many years have been embroiled in controversy after controversy concerning the Baroque trumpet.

The latest and most sweeping controversy swirls around a hole which is acclaimed "the secret of the Bach trumpet." The history of this startling development is as follows.

In the late 1950's the Cologne Radio elected to form an orchestra for the purpose of performing old music on old instruments.¹⁸⁷ Of prime importance was finding wind instruments in good condition which could still be played or copied. Many such copies were made, but all attempts at reviving the clarinet art on them seemed doomed to failure. The greatest problem encountered was overblowing in the fourth octave.¹⁸⁸ This problem was circumvented in the 19th century by using short four foot trumpets. These instruments were, of course, pitched an octave higher than their eight foot ancestors. Through their use the Bach trumpet parts could be played in the third octave instead of the fourth octave, as done formerly on the old Baroque trumpet.

The result of this switch was greater accuracy at the expense of true Baroque trumpet tone.¹⁸⁹ The third octave is too strong and unyielding; the tone is strident and shrill. As a result of these shortcomings the notes of the short trumpet do not blend with the orchestra. It was this problem that the Cologne Radio sought to avoid. Therefore, they commissioned noted instrument maker Otto Steinkopf to construct exact reproductions of historical instruments.¹⁹⁰ While searching for suitable models Steinkopf came across an old natural trumpet in Frankfurt which possessed a circular hole the size of a pin-head in its tubing. The hole seemed to have been drilled rather than the result of wear or corrosion.¹⁹¹ After this discovery an English musical magazine ran an article which dealt with an old natural trumpet with two similar perforations.¹⁹² Steinkopf made many attempts to solve the mystery of these holes, and finally reached the conclusion that their presence was not accidental but deliberate and that they were positioned at exact nodal points for a purpose.¹⁹³

Through trial and error he discovered that if one hole was left uncovered it became impossible to produce all of the natural harmonics. However, if both holes were covered all natural notes became readily playable. By the help of these holes it became possible to execute the clarinet register with precision, and the ever present danger of overblowing or cracking was removed.¹⁹⁴

The historical accuracy of Steinkopf's work was validated by the discovery of two old posthorns which bore similar perforations at nodal

points. These instruments were discovered in the house of Bernoulli, the Swiss collector of instruments, by Helmut Finke, an instrument maker actively engaged in building the repertoire of natural trumpets.¹⁹⁵

Immediately musicologists seized this recent bit of trumpet lore and cried out in full chorus that the secret of the Bach trumpet had been at last revealed. One member of this chorus, Helmut Kirchmeyer, penned an article "Die Rekonstruktion der Bachtrumpete" which appeared in the 1961 *Neue Zeitschrift für Musik*.¹⁹³ In this article Kirchmeyer states:

"The secret of the Bach trumpet was unveiled, thus rescuing the reputation of modern trumpeters, who had seemed unable to recapture the art of their ancestors. In truth all that had been lacking to attain this genuine sound was a little hole."¹⁹⁴

Steinkopf's discovery is based on two trumpets—the one discovered by him in Frankfurt, the English one in London. The Frankfurt trumpet is an oblong valveless trumpet inscribed HALTENHOF/IN. HANAU. 1790 and possesses a small hole, crudely tapped, halfway down the tube.¹⁹⁶ Mary Rasmussen asserts that this hole was not drilled by the maker, but rather was a later addition.¹⁹⁶

The English trumpet, made by William Shaw, (London 1787) is also an oblong trumpet. It carries four vents situated around two-thirds of the way down the tube. These vents served the purpose of transposition, and each was designed for a specific crook, except that designed for the length of the natural tube.¹⁹⁷

That these holes serve a useful purpose is not to be denied, but the dates of the instruments which bear them (1790 and 1787 respectively) exclude them from any part in the clarin art as practiced in the time of Bach. They were in no way related to clarin playing and the exaggerated claims attached to them are without sound logical basis.

Mary Rasmussen effectively summarized the entire situation when she stated:

"... The "Steinkopf'sche Lochsystem" is a myth, and there is still no reason to believe that the old high trumpet parts were ever played on any instruments other than the simple valveless trumpets—without holes. The sooner musicians and musicologists resign themselves to the fact that there is and never was any secret to clarin playing other than a sturdy lip, a good ear, and practice, the sooner all this secret-hunting nonsense will cease."¹⁹⁸

**Obbligate* (Italian) Literally, this word means "indispensable" and used strictly, serves to indicate those parts of a composition which cannot be omitted. It is employed generally to indicate a solo passage in a concerted work. Often this solo passage is a supplementary or counter-theme or line, more in the nature of a decorative additional musical idea than the essential of the literary definition.¹⁹⁹

*Schering, Arnold (b. Breslau 2 Apr. 1877; d. Berlin, 7 Mar. 1941). German musicologist. He graduated with a Ph.D. at Leipzig University in 1902 with a dissertation on the early violin concerto.

In 1904 the Neue Bach-Gesellschaft appointed Schering editor of the annual "Bachjarbuch" and his publications on the oratorio, early chamber music, organ music, the performance of old music, etc., are numerous and valuable.

While Schering's scholarship was beyond question and enriched both music literature and the repertory of excellent books, articles and editions, he was, unfortunately given to defending certain notions of his own which lacked nothing in originality but rested on very dubious foundations and were maintained by him in the face of well-reasoned criticism with fanatical obstinacy and utter disregard of evidence.

One of his theories was that most of the sacred vocal music of the 14th-16th centuries had originally been organ music and was subsequently fitted with liturgical words; another that Beethoven's pianoforte sonatas and string quartets had literary programmes (mostly Shakespeare's plays) which the composer chose to keep secret—for what reason was never explained by Schering. He remained rigid in his beliefs concerning Reiche's Jagertrompete, and steadfastly maintained that it was pitched in F, and not D, as Menke, Blandford, and Hirabayashi contended.²⁰⁰

*Snow, Valentine (b? London, ?; d. London, Dec. 1770)

English trumpeter. He was possibly the son of Moses Snow, Gentleman of the Chapel Royal from 1689 until his death on Dec. 20, 1702, and also lay vicar of Westminster Abbey (Mus. B. Cambridge 1696), and minor composer.

Valentine Snow became the finest performer of his day upon the trumpet. He was a member of Handel's oratorio orchestra, and it was for him that the latter wrote the obbligato trumpet parts in the "Messiah," "Samson," "Dettingen Te Deum," "Judas Maccabaeus," etc. No better evidence of his ability can be required. In Jan. 1753 he was appointed (in succession to John Shore, deceased) Sergeant Trumpeter to the king, which office he held until his death.²⁰¹

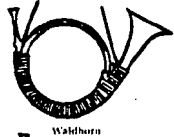
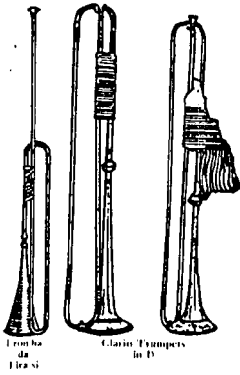
*Shore, John (b. London, ca. 1662—d. there, Nov. 20, 1752), trumpeter and lutenist, for whom Purcell wrote many of the trumpet obbligatos for his songs. Shore succeeded his uncle William Shore as Sergeant Trumpeter to the Court in 1707. His name appears in 1708 as lutenist of the Chapel Royal. He is credited with the invention of the tuning fork. Shore's Trumpet Tune, which became very well known, was arranged by Clarke for harpsichord, and also for string trio. He composed other pieces.²⁰²

*This reference to the five-part sonatas is concerned with the state of printing technique, and not with any shortcomings on the part of the local *stadt-pfeifer* or other groups. The reference "to make them easier on the eyes . . ." points to the fact that his earlier writing was probably quite florid, and as a result Kolar was probably not able to print them for the lack of type with enough leger lines and small note values which Reiche's music required. Also, the term "Sonata" in Reiche's time meant merely "a piece to play," and does not carry the meaning of our modern term, "Sonata."

*"Stopping consists in shortening the tube by inserting the hand

into the bell-shaped end. If the hand (not the closed fist) is thrust into the bell, the tube is shortened. This would lead one to conclude that the pitch of a given note would be raised, because shorter tubes naturally vibrate faster, and consequently higher, than long tubes. Actually this is not the case, because when the tube is closed, the resulting pitch is lowered from its original frequency. Of two identical tubes, the one open at the lower end will produce a tone an octave higher than the one with its lower end closed. The art of stopping consists in introducing the hand in such a way as to close the tube enough to lower a given tone either by a semi-tone or a whole tone, however, there are certain cases where it is actually possible to raise a tone somewhat by stopping. If the tone is lowered a semi-tone, it is called a half step; if the difference is a whole tone, it is called a whole step.

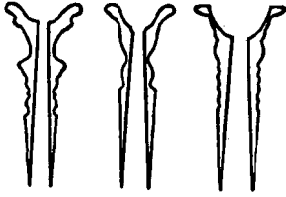
Supposing the player has his lips in position to play a "G." By a half-stop he can change the G to F# and by a whole-stop to F. Similarly he can produce from "A" a "G#" or a "G," and so forth."²⁰⁴ Stopping does not produce entirely new notes where they are missing on a natural tube, and because of the distorted nature of these notes, they are called "inharmonics." Stopped notes are never as sonorous as natural notes, however, a skillful player may suppress this unevenness in tone quality by blowing the open notes softly. In rapid passages, however, this alternation of stopped notes and open notes remains unagreeable. To some extent, this substantiates the assumption that Fantini played his chromatic scale in the highest octave of his instrument to take advantage of its natural diatonic character, thus, avoiding poor sounding stopped notes.



Waldhorn



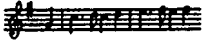
Early 17th Cen. Coiled Horn



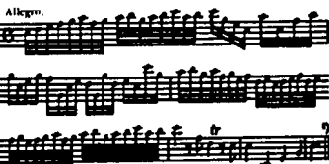
Mouthpieces (from left to right)
Clarinet, Tromba, Principale



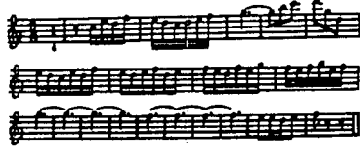
Harmonic Series



Steffani



Allegro



1st part, part from "Preselein Elnck" (1731)

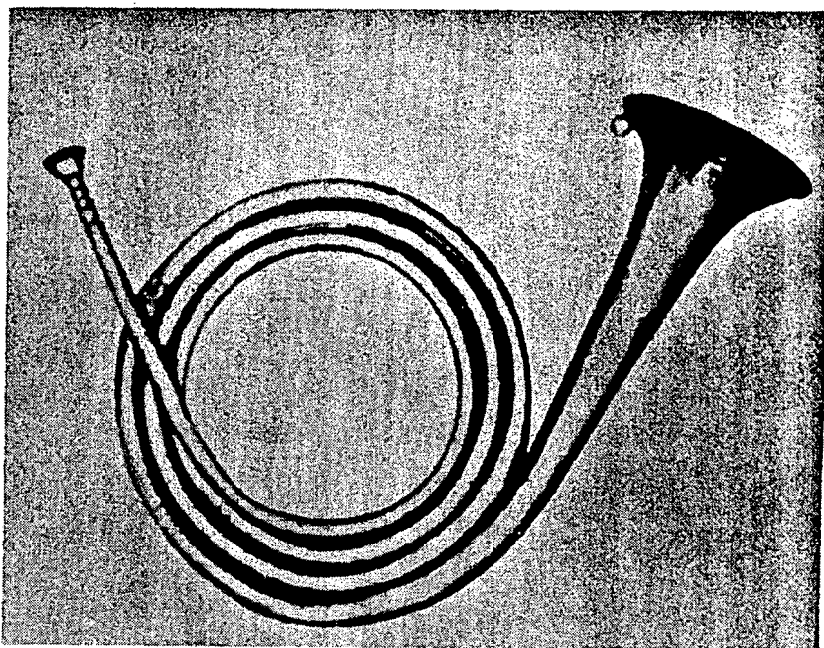
BACH'S ORCHESTRA Cöthen

Name	Instrument	Date
Chamber Musicians		
Josephus Spiess	Violin	
Joh. Ludwig Rowe	Oboe	
Martin Fr. Mackus	Violin	Left June 1722.
Joh. Christoph Focke	Bassoon	d. 1721.
Joh. Heinrich Freytag	Violin and	
Christian Ferdinand Abel	Cello	
Joh. Gottfried Wüldig	Viola	
Christian Beerhard Finke	Violoncello	
Joh. Valentin Fischer		Admitted Aug. 1719.
Christian Reile		Admitted June 1722.
Emmanuel Heinrich Gottlieb Freytag		Promoted Apr. 1721.
Musicians		
Joh. Freytag, senior		
Wilhelm Harbordt		Left Jan. 1718.
Adam Weber		
Emmanuel Heinrich Gottlieb Freytag		Promoted 1721 (supra)
Trumpeters		
Joh. Christoph Kral		
Joh. Ludwig Schreiber		
Trumpetist		
Anton Ungler		
Copist		
Johann Kriener		Left Dec. 1717.
Joh. Bernhard Gähel		Admitted Dec. 1717.
Joh. Bernhard Bach		(Admitted and left 1718-19)
Emmanuel Johann Gottshalk		
Gottfriedrich Veiter		Admitted Aug. 1719.

Faureur from the picture by Hausmann

- 1650 je 6 fl. für 1 Alt- und 1-Tenorposaune, „wo die hiesigen Musickanten erkauft“
- 1664 je 1 fl. 18 gr. Christian Treben für Reparatur eines Tenor-Dulcians und verfrachten Bommerz.
- 1664 je 6 fl. 12 gr. für 2 Trompeten und 1 Posaune.
- 1672 je 14 fl. 6 gr. für 1 Fagot.
- 1668 je 10 fl. für 2 neue Heerpauken.
- 1668 je 8 fl. für 1 Kapell-Trompete und Trompeten (Reparatur).
- 1670 je 3 fl. 15 gr. für 1 Tenorposaune von Caspar Dogenkolb in Nürnberg.
- 1670 je 3 gr. 8 fl. für Ubergang einer Pauke.
- 1671 je 14 fl. 6 gr. Joh. Pöhlmann wegen 2 von hiesigen Kirchen verfertigten Octav Bombast.
- 1672 je 2 fl. 12 gr. für eine Altposaune (Reparatur).
- 1673 je 2 fl. an Heinz Pfeiffer für Reparatur einer Quart- u. Bassposaune.
- 1674 Eine neue Käbe für die Instrumente in der Nikolaskirche. (Die Thomaskirche hatte bereits 1673 zwei Käben für die Instrumente auf dem Schülerbau angeschafft).
- 1696 je 2 fl. 15 gr. für ein Paar neue Heerpauken.
- 1695 je 2 fl. 20 gr. Heinrich Pfeiffer für 2 neue Trompeten und 2 sonderliche Krummbogen dazu, wie auch 2 Trompeten zu reparieren.

<i>Name</i>	<i>Kunst- geiger</i>	<i>Stadt- pfeifer</i>	<i>Died</i> ¹	<i>Principal Instrument</i>
Gottfried Reiche	1700-6	1706-34	9 Oct. 1734	1st trumpet. ²
Heinrich Christian Beyer	1706-48	..	21 Sept. 1748	2nd violin. ²
Christian Rother	1707-8	1708-37	25 Oct. 1737	1st violin. ²
Christian Ernst Meyer	1707-30	..	Apparently left Leipzig	? 3rd trumpet or 3rd oboe. ⁴
Joh. Cornelius Gentzmer	1708-12	1712-51	25 Oct. 1751	2nd trumpet. ²
Joh. Caspar Gleditsch	1712-19	1719-47	22 May 1747	1st oboe. ²
Joh. Gottfried Kornagel	1719-53	..	14 Sept. 1753	2nd oboe. ²
Joh. Friedrich Caroli	1730-38	..	1 March 1738	? 3rd trumpet or 3rd oboe. ⁴
Ulrich Heinrich Ruhe	..	1734-87	11 June 1787	1st trumpet or 1st violin. ³
Joh. Friedrich Kirchhof	..	1737-69	20 May 1769	oboe or flue. ⁸
Joh. Christian Oschatz	1738-47	1747-62	13 Jan. 1762	oboe or flute or 2nd trumpet. ³
Carl Friedrich Pfaffe	1748-53	1753-73	3 Mar. 1773	trumpet. ⁵
Andreas Christoph Jonne	1749-62	1762-84	28 June 1784	? violin. ⁶



Jagertrompete
Heinrich Pfeifer 1697

FOOTNOTES

- 1 Manfred Bukofzer, *Music in the Baroque Era: From Monteverdi to Bach*, (New York, 1947), p. 400.
- 2 Bukofzer, p. 400.
- 3 Bukofzer, p. 401.
- 4 Bukofzer, p. 401.
- 5 Bukofzer, p. 401.
- 6 Bukofzer, p. 403.
- 7 Bukofzer, p. 403.
- 8 Bukofzer, p. 405.
- 9 Bukofzer, p. 403.
- 10 Adam Carse, *The Orchestra: From Beethoven to Berlioz* (Cambridge Eng., 1948), p. 108.
- 11 Carse, p. 108.
- 12 Bukofzer, p. 404.
- 13 Carse, p. 107.
- 14 Bukofzer, p. 404.
- 15 Bukofzer, p. 405.
- 16 Ulric Daubeny, *Orchestral Wind Instruments* (London, 1920), p. 83.
- 17 Werner Menke, *History of the Trumpet of Bach and Handel*, trans. Gerald Abraham (London, 1934), p. 41.
- 18 Daubeny, p. 83.
- 19 H. W. Schwartz, *The Story of Musical Instruments*, (Elkhart, Ind.: Conn. Band Instrument Division, 1938), p. 168.
- 20 Schwartz, p. 168.
- 21 Daubeny, p. 83.
- 22 Bukofzer, p. 406.
- 23 Menke, p. 27.
- 24 Menke, p. 29.
- 25 Menke, p. 35.
- 26 Menke, p. 29.
- 27 Charles Sanford Terry, *Bach's Orchestra*, (London, 1932), p. 14.
- 28 Carse, p. 107.
- 29 Menke, p. 37.
- 30 Terry, p. 14.
- 31 Terry, p. 14.
- 32 Terry, p. 14.
- 33 Terry, p. 15.
- 34 Terry, p. 15.
- 35 Terry, p. 15.
- 36 Terry, p. 15.
- 37 Terry, p. 16.
- 38 Terry, p. 16.
- 39 Terry, p. 17.
- 40 John Maycock, "The Bach Trumpet Parts," *Musical Opinion*, LXXV (March, 1952), p. 343.
- 41 Terry, p. 17.
- 42 Arnold Schering, *Musikgeschichte Leipzigs II* (Leipzig, 1926), p. 270.
- 43 Phillip Spitta, *Johann Sebastian Bach*, (New York, 1951)II, p. 248.
- 44 Menke, p. 21.
- 45 Michael Praetorius, *Syntagma Musicum*, trans. Harold Blumenfeld, II De Organographia: First and Second Parts (Yale University, 1949), pp. 32-33.

- 46 Terry, p. 25.
 47 Schwartz, p. 165.
 48 Schwartz, p. 165.
 49 Schwartz, p. 165.
 50 Schwartz, p. 165.
 51 Schwartz, p. 165.
 52 Adam Carse, *Musical Wind Instruments*, (New York, 1965), p. 231.
 53 Terry, p. 25.
 54 Terry, p. 27.
 55 Terry, p. 26.
 56 Menke, p. 75.
 57 Johann E. Altenburg, "An Essay on the Instruction of the Noble and Musical Art of Trumpet and Kettledrum Playing," (Halle 1795: reprint Dresden, 1911: trans. or parts *Brass Quarterly*, Vol. II No. 1), p. 20.
 58 Altenburg, p. 20.
 59 Altenburg, p. 20.
 60 W. F. H. Blandford, "Music, Instruments, and Health," *Musical Times*, LXV (1934) - June 1935), pp. 98-99.
 61 Menke, p. 97.
 62 Menke, p. 133.
 63 Menke, p. 129.
 64 Menke, p. 129.
 65 Menke, p. 131.
 66 Terry, p. 29.
 67 Terry, p. 29.
 68 Terry, p. 29.
 69 Terry, p. 29.
 70 Terry, p. 29.
 71 Terry, p. 29.
 72 Terry, p. 29.
 73 Menke, p. 163.
 74 Arnold Schering, "Zu Gottfried Reiches Leben and Kunst," *Bach Jahrbuch 15* (1918), p. 183.
 75 B. F. Richter, "Stadtpeifer and Alumnen der Thomasschule in Leipzig zu Bach's Zeit," *Bach Jahrbuch 4* (1907), p. 35.
 76 Schering, *Musikgeschichte*, p. 265.
 77 Schering, *Musikgeschichte*, p. 265.
 78 Schering, *Musikgeschichte*, p. 265.
 79 Bukofzer, p. 406.
 80 Schering, *Musikgeschichte*, p. 267.
 81 Schering, "Gottfried Reiche," p. 134.
 82 Schering, "Gottfried Reiche," p. 134.
 83 Schering, "Gottfried Reiche," p. 134.
 84 Schering, "Gottfried Reiche," p. 134.
 85 Schering, "Gottfried Reiche," p. 134.
 86 Spitta, p. 184.
 87 Terry, p. 17.
 88 Terry, p. 17.
 89 Terry, p. 14.
 90 Mary Rasmussen, "Gottfried Reiche and His Vier and zwanzig Neue Quatrinia," *Brass Quarterly*, Fall, 1960 IV, No. I., p. 5.
 91 Schering, "Gottfried Reiche," p. 135.

- 92 Schering, "Gottfried Reiche," p. 135.
- 93 Schering, *Musikgeschichte*, p. 270-1.
- 94 Schering, "Gottfried Reiche," pp. 134-135.
- 95 Schering, "Gottfried Reiche," pp. 134-135.
- 96 Schering, "Gottfried Reiche," pp. 134-135.
- 97 Schering, "Gottfried Reiche," pp. 134-135.
- 98 Schering, *Musikgeschichte*, pp. 270-1.
- 99 Schering, "Gottfried Reiche," p. 138.
- 100 Schering, "Gottfried Reiche," p. 135.
- 101 Schering, "Gottfried Reiche," p. 135.
- 102 Schering, "Gottfried Reiche," p. 135.
- 103 Schering, "Gottfried Reiche," p. 135.
- 104 Schering, *Musikgeschichte*, p. 272-273.
- 105 Schering, "Gottfried Reiche," pp. 138-139.
- 106 Schering, "Gottfried Reiche," pp. 138-139.
- 107 Schering, "Gottfried Reiche," pp. 138-139.
- 108 Rasmussen, p. 6.
- 109 Vincent Bach, "Bach's Brandenburg Concerto No. 2," *Inst.*, (September, 1960), pp. 94-96.
- 110 Bach, pp. 94-96.
- 111 Spitta, p. 248.
- 112 Schering, "Gottfried Reiche," p. 136.
- 113 Schering, "Gottfried Reiche," p. 137.
- 114 Schering, "Gottfried Reiche," p. 137.
- 115 Schering, "Gottfried Reiche," p. 137.
- 116 Schering, "Gottfried Reiche," p. 137.
- 117 Spitta, p. 248.
- 118 Blandford, pp. 98-99.
- 119 Schering, "Gottfried Reiche," p. 138.
- 120 Schering, "Gottfried Reiche," p. 138.
- 121 Schering, "Gottfried Reiche," p. 138.
- 122 Schering, "Gottfried Reiche," p. 138.
- 123 Schering, "Gottfried Reiche," p. 138.
- 124 W. F. H. Blandford, "The Bach Trumpets," *Monthly Musical Record*, LXV (1935), pp. 98-99.
- 125 Carse, *Musical Wind Instruments*, p. 235.
- 126 Schering, *Musikgeschichte*, p. 271.
- 127 Darrell E. Urban, "The Early History and Evolution of the Valve Mechanism,"
- 532 Music Education Paper, Washington University, May, 1965. pp. 6-7.
- 128 Menke, p. 51.
- 129 Menke, p. 52.
- 130 Menke, p. 123.
- 131 Menke, p. 205.
- 132 Menke, p. 205.
- 133 Curt Sachs, *The History of Musical Wind Instruments*, (New York, 1940), p. 384.
- 134 Sachs, p. 384.
- 135 Sachs, p. 385.
- 136 Terry, p. 31.
- 137 Sachs, p. 385.
- 138 Sachs, p. 385.
- 139 Terry, p. 30.

- 140 Terry, p. 36.
 141 Sachs, p. 385.
 142 Carse, *Musical Wind Instruments*, p. 212.
 143 Carse, *Musical Wind Instruments*, p. 212.
 144 Terry, p. 42.
 145 Terry, p. 43.
 146 Terry, p. 196.
 147 Terry, p. 7.
 148 Norman Carrell, *Bach's Brandenburg Concertos*, (London, 1963), p. 21.
 149 Bach, pp. 94-96.
 150 Rasmussen, p. 8.
 151 Terry, p. 6.
 152 Carrell, p. 62.
 153 Schering, "Gottfried Reiche," p. 140.
 154 Rasmussen, p. 7.
 155 Terry, p. 14.
 156 Terry, p. 117.
 157 Rasmussen, p. 8.
 158 Schering, "Gottfried Reiche," p. 133.
 159 Rasmussen, p. 8.
 160 Schering, "Gottfried Reiche," p. 134.
 161 Rasmussen, p. 8.
 162 Rasmussen, p. 11.
 163 Rasmussen, p. 13.
 164 Schering, *Musikgeschichte*, p. 273.
 165 Schering, *Musikgeschichte*, p. 273.
 166 Rasmussen, p. 13.
 167 Rasmussen, p. 13.
 168 Rasmussen, p. 15.
 169 Rasmussen, p. 17.
 170 Rasmussen, p. 17.
 171 Christopher W. Monk, "The Old Brass Instruments: Cornett, Trombone, Trumpet," *Musical Instruments Through the Ages*, ed. Anthony Baines. (London, 1961), p. 288.
 172 Urban, p. 6.
 173 Urban, p. 6.
 174 Urban, p. 6.
 175 Urban, p. 7.
 176 Urban, p. 7.
 177 Urban, p. 7.
 178 Urban, p. 7.
 179 Robert Donnington, *The Instruments of Music*, (London, 1962), p. 121.
 180 Donnington, p. 121.
 181 Donnington, p. 121.
 182 Donnington, p. 121.
 183 Donnington, p. 121.
 184 Menke, p. 221.
 185 Menke, p. 109.
 186 Menke, p. 109.
 187 Carrell, p. 62.
 188 Carrell, p. 63.
 189 Carrell, pp. 63-64.

- 100 Carrell, p. 64.
 101 Carrell, p. 64.
 102 Carrell, p. 64.
 103 Mary Rasmussen, "Bach-Trumpet Madness: or, A Plain and Easy Introduction to the Attributes, Causes, and Cure of a Most Mysterious Malady," *Brass Quarterly*.
 104 Rasmussen, "Bach-Trumpet Madness:" p. 39.
 105 Rasmussen, "Bach-Trumpet Madness:" p. 39.
 106 Rasmussen, "Bach-Trumpet Madness:" p. 39.
 107 Rasmussen, "Bach-Trumpet Madness:" p. 40.
 108 Rasmussen, "Bach-Trumpet Madness:" p. 40.
 109 *The International Cyclopedia of Music and Musicians*, ed. Oscar Thompson, 9th ed. New York, 1964.
 200 Grove's *Dictionary of Music and Musicians*, ed. Eric Bloom, 5th ed., VII (New York, 1959), p. 479.
 201 Grove, p. 864.
 202 Grove, p. 763.
 203 Schering, "Gottfried Reiche," p. 134.
 204 David H. Paeikau, *The Growth of Instruments and Instrumental Music*, (New York, 1962), p. 105.
 205 Terry, p. 4.
 206 Schering, *Musikgeschichte*, p. 293.
 207 Terry, p. 14.

BIBLIOGRAPHY

- Altenburg, Johann E., *An Essay on the Instruction of the Noble and Musical Art of Trumpet and Kettledrum Playing*. Halle, 1795; reprint Dresden, 1911; trans. or parts *Brass Quarterly*, Vol. 1. Nos. 3, 4, 1958.
 Bach, Vincent, "Bach's Brandenburg Concerto No. 2," *Instrumentalist*, September, 1960.
 Benade, A. H., *Horns, Strings, and Harmony*. Sci. Study Series, sil Doubleday Anchor.
 Blandford, W. F. H. Articles in the Musical Times: "Bach's horn parts." August, 1936, *Music, Instruments, and Health*, June, 1935.
 Bukofzer, Manfred. *Music in the Baroque Era*. New York, 1947.
 Carrell, Norman. *Bach's Brandenburg Concertos*. London: Allen & Unwin, 1963.
 Carse, Adam. *The History of Orchestration*. London, 1925.
 Carse, Adam. *Musical Wind Instruments*. New York, 1965.
 Carse, Adam. *The Orchestra from Beethoven to Berlioz*. Cambridge, England, 1948.
 Daubeny, Ulric. *Orchestral Wind Instruments*. London, 1920.
 David-Mendal. The Bach Reader. ed. Hans T. David and Arthur Mendal, Morton Co. New York.
 Donnington, Robert. *The Instruments of Music*. London, 1949.
 Galpin, Francis W. *A Textbook of European Musical Instruments*. New York, 1937.
 Gregory, Robert. *The Horn*. London, 1961.
 Grove's *Dictionary of Music and Musicians*. 5th ed., London, 1954.
 International Cyclopedia of Music and Musicians. ed. Oscar Thompson. 9th ed., New York, 1964.
 Maycock, John. "The Bach Trumpet Parts." *Musical Opinion*. Vol. 75, March, 1952.
 Menke, Werner. *History of the Trumpet of Bach and Handel*. London, 1934.
 Monk, Christopher W. "The Older Brass Instruments," *Musical Instruments*

Through the Ages, ed. Anthony Baines, (London, 1961).

Paetkau, David H. *The Growth of Instruments and Instrumental Music*. New York, 1962.

Pegge, R. Morley. *The French Horn*. London, 1960.

· Praetorius, Michael. *Syntagma Musicum*. Trans. Harold Blumenfeld. II De Organographia: First and Second Parts. Yale University, 1949.

Rasmussen, Mary. "Bach-Trumpet Madness: or, A Plain and Easy Introduction to the Attributes, Causes, and Cure of Most Mysterious Musicological Malady," *Brass Quarterly*. Fall, 1961 V, No. I.

Rasmussen, Mary. "Gottfried Reiche and His Vier und zwanzig Neue Quatricinia." *Brass Quarterly*, Fall, 1960.

Richter, B. F. "Stadpfeifer und Alumnus der Thomasschule in Leipzig zu Bach's Zeit." *Bach Jahrbuch* 4, 1907.

Sachs, Curt. *The History of Musical Wind Instruments*. New York, 1940.

Schering, Arnold. *Musikgeschichte Leipzigs II*. Leipzig, 1926.

Schering, Arnold. "Zu Gottfried Reiches Leben und Kunst." *Bach Jahrbuch* 15, 1918.

Schwartz, H. W. *The Story of Musical Instruments*. Conn Band Instrument Company, Indiana.

Spitta, Phillip. *Johann Sebastian Bach*. Vol. II, New York, 1951.

Terry, Charles S. *Bach's Orchestra*. London, 1932.

Urban, Darrell E. "The Early History and Evolution of the Valve Mechanism." 532 Music Education Paper. Washington University, May, 1965.

A STUDY OF THE RATINGS RECEIVED BY MISSOURI HIGH SCHOOLS PARTICIPATING IN THE DISTRICT MUSIC FESTIVALS FROM 1959-1965

by

M. ORVILLE JOHNSON

Supervisor of Music Education, Independence, Missouri

Need for the Study

In the fall of 1964, several discussions regarding music festivals were held with leaders of music education in Missouri and the Executive Secretary of the Missouri State High School Association, Mr. Irvin Keller. It was a consensus of opinion that some total results of the district music festivals might be enlightening and revealing as to the overall ratings given to the several categories of events. The study might also reveal interesting facts concerning the size of the festivals held in the five college centers and three additional centers in the State.

Mr. Keller, who has often talked with the reporter about festival problems, was heartily in favor of the research and promised to send the results to Independence so that the work of research could be made more easily.

Whether the study could produce any significant findings, and whether the findings could be judged valid, became the central task of the researcher. True, only totals of the results of the festivals were available. No personal records of any of the adjudicators, or of the district managers were sought and none were asked for. The study was to be made of the total results of the various festivals.

Collection of the Data

The information found in this study was gained from the office of the Missouri State High School Activities Association, Mr. Irvin Keller, Executive Secretary. The tabulation of musical ratings was gained from a sheet prepared by the activities office for each festival center. On this sheet was recorded the total ratings received as I's, II's, III's, IV's, and V's.

The sheet contained ratings for the following events: Band, Boys' Glee Club, Girls' Glee Club, Mixed Chorus, Small Instrumental Ensembles, Vocal Ensembles, Instrumental Solos, and Vocal Solos. Some districts added such items as Orchestra and Piano. But these additions were not regular even within the same district from year to year. The list of events contained no reference to such items as Brass and Woodwind Choir, String Orchestra or Small Vocal Ensembles, non-directed.

The figures for the study were gained simply by adding the totals from each event, adding the totals of all similar ratings, adding the entire list and abstracting the percentages therefrom.

The figures for the enrollments of the high schools of the state of Missouri between the years 1959 and 1965, was obtained from the "Missouri School Directory" for the years involved.

A Philosophical Statement of the Problem

A research of the results of the district music festivals of the state of Missouri could be looked upon as one of doubtful validity. However, the sheer number of students involved, the great number of adjudicators used, and the fact that the people responsible for giving ratings are trained musicians, should give us more facts for consideration than some professionals are willing to accept. From a total of 33,153 entrees from 1959 to 1965, plus the total of approximately 750 music judges who measure every area of the state, there must be an overall average that pushes itself to the surface.

Indeed, if the very practice of holding music festivals is valid, and the hiring of expert musicians to adjudicate has value, there must be a result that has both validity and worth. One has only to consider the many facets of life that are affected by the quiz master taking samplings of small groups of men, the effect that an average figure can have on the financial wizardry of our nation, or the average number of inches of rainfall that so obviously affect every part of our nation. To dismiss a study of these results without some analysis, serves to discount the very thing that education seeks to do. To minimize the nature of man, and his ability to objectively assess human endeavor, does neither credit our institutions of learning nor give credence to man's ability to judge, compare, and select.

Analysis of Results

The tables of figures pertaining to each year of district festivals reveal, first that the increase of participation has been tremendous. This growth in participation is due to a very great increase of students at the secondary level. Whereas elementary schools had witnessed this population explosion earlier, the secondary schools have experienced this increased number of school students for the last several years. The question that needs to be asked again and again is *whether this increase has caused us to be more generous with high ratings or whether students ability has increased to this extent because of the increased participation.* (See Fig. 2 and Fig. 3)

The second fact that can be observed is that the number of number I ratings has increased from 29.4% of the total entries to 38.9% of the total entries. In fact, in 1962, the number I ratings were 39.7% of the total entries. (See Fig. 1)

An even more important aspect of these ratings is this compilation of number I and II ratings for each year.

1959-29.4% 45.1 <hr style="width: 50%; margin: 0 auto;"/> 74.5% 1963 Not Obtainable	1960-34.7% 45.0 <hr style="width: 50%; margin: 0 auto;"/> 79.7%	1961-34.3% 47.5 <hr style="width: 50%; margin: 0 auto;"/> 81.8%	1962-39.7% 44.5 <hr style="width: 50%; margin: 0 auto;"/> 84.2%
	1964-38.9% 44.5 <hr style="width: 50%; margin: 0 auto;"/> 83.4%		1965-39.6% 45.3 <hr style="width: 50%; margin: 0 auto;"/> 84.9%

(Fig. 1)

It is most noteworthy that this compilation of number I and number II ratings has increased to the extent that the total percentage is the

highest in 1965 festivals. It is a known fact that an effort has been made to upgrade the ratings earned by the students. In fact, the state activities office has stressed the importance of the number I rating so that the total number of students traveling to Columbia would not be so large.

Our study would indicate that the number I ratings have not increased and in fact have decreased a little since 1962. However, judges have tended to allow just as many students to win a number II rating as well as to place what had been number I ratings into the same group. Therefore, this combined total seems to have become a somewhat misproportioned total.

When these two ratings are combined the remainder of percentage points becomes very small. In 1959, 25.5% of all entries earned ratings of number III, IV, and V. In succeeding years this percentage became smaller and in 1965 only 15.1% of all ratings were allocated to number III, IV, and V. (See fig. 1)

The entries of the district music festivals, from 1959 to 1965, have doubled in number.

1959-3694	1965-6641	1962-5355
1960-5136		1963-Not Obtainable
1961-5452		1964-6785

(Fig. 2)

Enrollment of High School Students in the State of Missouri.

Enrolled	Year	Increase	Percentile Increase
195980	1960		
245576	1964	49596	20.1%

(Fig. 3)

MUSIC COURSES OFFERED IN MISSOURI HIGH SCHOOLS

Courses	Year 1958-591	Year 1963-642
Fundamentals	138	146
Band	480	477
Orchestra	48	39
Theory and Harmony	21	28
Mixed Chorus	276	255
Glee Club (Boys)	308	284
Glee Club (Girls)	406	379
Music Appreciation	14	—
A Cappella Choir	19	—
Piano Ensemble	2	—

(Fig. 4)

¹ (Wheeler, Hubert, Commissioner. *One Hundred Ninth Report of the Public Schools of the State of Missouri, School Year ending June 30, 1958.* Jefferson City, Missouri.

² (Ibid, *One Hundred Thirteenth Report, Ending June 30, 1964.*

TOTAL RESULTS OF EACH DISTRICT MUSIC FESTIVAL

Ratings	1959					Grand Total
	I	II	III	IV	V	
Kirksville	115	236	98	15	1	
Marysville	216	337	197	24	2	
Rolla	126	179	79	9	0	
Cape Girardeau	112	173	112	15	6	
Springfield	255	349	158	10	0	
Warrensburg	262	393	198	14	3	
Mexico	Not represented this festival year					
Chillicothe	Not represented this festival year					
Totals	1086	1667	842	87	12	3694
Percent	29.4	45.1	22.8	2.3	.03	

(Fig. 5)

TOTAL RESULTS OF EACH DISTRICT MUSIC FESTIVAL

Ratings	1960					Grand Total
	I	II	III	IV	V	
Kirksville	216	244	87	10	0	
Marysville	312	396	170	16	4	
Rolla	127	145	83	15	2	
Cape Girardeau	123	186	96	11	2	
Springfield	267	396	127	15	0	
Warrensburg	469	677	242	15	0	
Mexico	178	136	25	2	0	
Chillicothe	93	194	55	0	0	
Totals	1785	2374	885	84	8	5136
Percentage	34.7	42.2	17.2	1.6	.01	

(Fig. 6)

TOTAL RESULTS OF EACH DISTRICT MUSIC FESTIVAL

Ratings	1961					Grand Total
	I	II	III	IV	V	
Kirksville	245	303	98	5	0	
Marysville	285	405	126	0	0	
Rolla	173	239	90	3	0	
Cape Girardeau	148	200	48	4	0	
Springfield	298	422	194	19	0	
Warrensburg	500	670	266	22	1	
Mexico	167	156	44	3	0	
Chillicothe	99	198	59	2	0	
Total	1875	2593	925	58	1	5452
Percentage	34.3	47.5	16.8	1	.01	

(Fig. 7)

TOTAL RESULTS OF EACH MUSIC FESTIVAL

Ratings	1962					Grand Total
	I	II	III	IV	V	
Kirksville	303	323	114	13	1	
Marysville	313	361	163	21	1	
Rolla	Not Obtainable					
Cape Girardeau	132	233	70	3	0	
Springfield	569	516	204	8	0	
Warrensburg	636	797	175	3	0	
Mexico	174	158	59	6	0	
Chillicothe	Not Obtainable					
Total	2127	2388	785	54	1	5355
Percentage	39.7	44.5	14.6	1	.001	

(Fig. 8)

...

TOTAL RESULTS OF EACH DISTRICT MUSIC FESTIVAL

Ratings	1964					Grand Total
	I	II	III	IV	V	
Kirksville	381	345	112	2	0	
Marysville	371	505	239	15	0	
Rolla	343	311	95	10	1	
Cape Girardeau	Not Obtainable					
Springfield	510	556	243	12	0	
Warrensburg	682	853	288	19	4	
Mexico	224	231	54	2	0	
Chillicothe	134	224	99	10	0	
Totals	2645	3025	1130	70	5	6785
Percentage	38.9	44.5	16.4	1	.07	

(Fig. 9)

TOTAL RESULTS OF EACH DISTRICT MUSIC FESTIVAL

Ratings	1965					Grand Total
	I	II	III	IV	V	
Kirksville	331	383	116	11	0	
Marysville	291	429	207	26	0	
Rolla	211	150	28	0	0	
Cape Girardeau	Not Obtainable					
Springfield	449	547	187	30	2	
Warrensburg	911	992	221	18	1	
Mexico	274	291	35	2	0	
Chillicothe	164	220	101	9	4	
Totals	2631	3012	895	96	7	6641
Percentage	39.6	45.3	13.4	1.4	.01	

(Fig. 10)

... 1963 results not obtainable

TOTAL RESULTS OF ENTRIES OF ALL DISTRICT FESTIVALS

Ratings	1959-1965				
	I	II	III	IV	V
1959	29.4	45.1	22.8	2.3	.03
1960	34.7	45.0	17.0	1	
1961	34.3	47.5	16.9	1	1
1962	39.7	44.5	14.6	1	.01
1963	Not Obtainable				
1964	38.9	44.5	16.6	1	.07
1965	39.6	45.3	13.4	1.4	.01

(Fig. 11)

TOTAL RESULTS OF ENTRIES OF ALL DISTRICT FESTIVALS

Ratings	1959-1965				
	I	II	III	IV	V
Percentage	12149	14049	5462	449	34
Grand Total Entries	38.4	45.3	16.4	1.3	.1
	33,153				

(Fig. 12)

The difficulties of adjudicating are numerous and the criticisms made by music directors following any music festival do not seem to solve these problems. It is possible that several ratings made by well meaning adjudicators are too high or too low. But this criticism can be leveled at most any group of men or women who offer themselves to hearing and adjudicating of one kind or another. Human nature, being what it is, will result in this kind of action and reaction.

To complicate the system by criticism neither solves the problem nor causes it to disappear. The better way to get at the problem would be to make an objective approach to the system and hope that these criticisms will result in greater satisfaction for both the student and teacher.

Some credence must be given to the fact that students involved in music performance have experienced several years of training. In most school systems throughout the state, students are encouraged to start playing instruments when they are about fifth graders. This very fact alone, should point up the fact that many of the musical organizations will perform in a somewhat better than average fashion. It is not sufficient to say that most of our music teachers have the same poor teaching experience year after year. The attendance of music teachers at clinics, state meetings, concerts, colleges, and workshops is evidence that many of the ambitious music teachers are helping themselves to become better technicians.

If the ratings are too high, as some will exclaim, the only other alternative is to raise the standards to challenge this growing ability. If our students are gaining in ability, as many are wont to believe, then it is high time that the music teachers themselves, set higher standards

by which these same young people are judged. Perhaps it is correct to assume that only a few large musical organizations should receive the number one rating. Perhaps it is equally true that those teachers who seem unwilling to make self improvement should receive ratings of number four and number five.

To argue that these low ratings would embarrass the school and the students, and therefore discourage them from returning, is, I think, a wholly untrue approach to the business of developing a high standard for music education. Schools and teachers who are allowed to enter an organization which cannot play or sing with better results than number four or five, should be ready for the criticisms that should inevitably result.

If, on the other hand, we argue that the experience is good for the student, and experience is all we are seeking, then the final result will not be a factor in either discouraging or encouraging students or schools to take part.

One fact alone needs to be faced squarely by schools and music teachers alike. Namely, the fact that ratings do not always represent the musical ability of some schools. Consider the fact that when a higher rating is given than is justly earned, three negative results occur. The school gains a status that it does not deserve, the students take upon themselves an attitude of their ability that does not truly exist, and the community is lulled into a false sense of pride that it has no right to enjoy. These conditions provide the fertile ground from which ugly criticisms spring. It is no wonder that many schools cannot point with pride to a system of music education that really teaches students the science of music, the great artistic schemes of music, the emotional meaning of music, and the understanding of what music really can do for mankind.

If, on the other hand, our music ability is truly better than it was a decade ago, as professionals we should be true to our art and demand higher standards. Just as the four minute mile no longer exists, maybe just the "good band" should not receive the number one rating. Perhaps only the "excellent band" should be recognized as such. And further, maybe we should go one step further, namely, of having the adjudicators selecting the one large musical organization as being the truly outstanding group of the day. This puts the adjudicator in the limelight but if quality education is sought, and we are paying men and women to help raise our standards, this could be the very spark that will ignite diligent work in music education. One important fact needs to be remembered; music students and teachers are not supposed to be pitted one against the other. The standard of an "ideal performance" was the original goal set for each group and individual. Other areas of competition may want the former; music education has sought the ideal performance as its goal.

Suggested Reforms

The failure of professional musicians to honestly assess each other's ability has often been discussed by musicians themselves. This failure is not apparent in the events of the district music festival where students

are involved. It does become more apparent when the musician discusses his compatriot. Why this is true, or whether it is greater than other groups of professionals is not known. There are activities carried on by the M.S.H.S.A.A. in which the teacher involved in the event is asked to fill out an evaluation card concerning the officiating. This card is expected from every school and from every coach. Failure to comply is a mark against the school.

Perhaps the music teacher should be given the same opportunity to evaluate the judging at the district music festival. This would not mean that a severe critical evaluation would eliminate any judge from the next year's events, but a continued low rating by many teachers would certainly give a reason for a district not hiring that judge.

These evaluations could then be made available to every district so that poor adjudicators would not be allowed to continue their bad practices over the state.

A close look at the total entries of the district centers will reveal that one of the centers has grown more rapidly. Two of the centers show a marked increase of entries but the Central Missouri District has almost tripled in total entries. The Jackson County area around Kansas City, Missouri has had a large population growth. This fact coupled with a great interest in performance in this area, has increased the problem put upon this district center. Whether Central Missouri College can handle this large growth is not for this writer to say. A closer look into the results from this center as well as an analysis of other centers could well produce some changes.

The Springfield area has also witnessed large growth. The continued growth of these areas could well create cause for concern. For how you deal with large numbers of students, whether smaller groups of young people make a difference with the adjudicating, or whether our school systems need to consider adjusting to another schedule, may well be some of the problems both M.M.E.A. and M.S.H.S.A.A. will need to consider in the very near future.

Be this as it may, it goes without saying that those charged with the responsibility of operating a festival have one of the biggest problems one can imagine. Much credit must be given them for the interest and energy that goes into every music festival. No one knows the great task of setting up one of these festivals unless they have actually been a part of its management. The above criticisms are not meant to be personal. It follows that when one compiles numbers, certain results are found that may or may not have been noticed before.

It might be a necessary task for the Missouri Music Educators Association to take a more active attitude toward the problems that face the State Activity Office and the District Managers. Since the M.M.E.A. has a standing committee for this purpose the problems of this activity should be well known and discussed openly before annual meetings and sectional meetings.

The district festivals, because of their size, are having an increasingly difficult time keeping daily schedules on time. Some effort at this

problem could well be extended. Perhaps more students working as time keepers might be the answer.

Reporting Practices

In studying the results of these music festivals of the past several years, several practices of reporting could be improved.

1. All districts should report the same items.
2. All districts should report these items on the same form.
3. All districts should be supplied with these forms from the M.S.H.S.A.A. office.
4. All results should be published in the Activities Journal and the Missouri Music Journal.
5. These results should be figured in terms of percentages as well as total numbers. This should be done by the Activities Office.
6. All districts should report for *every kind* of entry of the festival.

In the analysis of the results of music festivals, no compilation sheet from any district had any place for a large instrumental organization other than band. Several areas indicated that some orchestras had performed, others ignored this fact.

If large ensembles are to be considered important, then these, too, should be reported as such—brass and woodwind choirs, string orchestra, madrigal ensembles or other large vocal groups not conducted.

The researcher is well aware of the tremendous task of operating a music festival. However, if this activity is worth the effort of many teachers and students and the vast expense of moving busses loaded with children to and from the festival center, as well as the expense of entry fees, then the total results of each day's happenings should be a matter of concern to those who operate this state function. Perhaps we have had a "head in the sand" attitude because we really did not know what was happening and had no true method of evaluation.

7. It would seem a worthwhile effort on the part of the M.S.H.S.A.A. to hold joint meetings with those who operate the music festivals. An evaluation meeting held every two years might solve many problems that regularly occur and erase the possibilities of common errors.

SUGGESTED REPORT SHEET OF DISTRICT MUSIC FESTIVALS

Date

District

Manager

Events

Ratings

	I	II	III	IV	V	Totals
Band						
Orchestra						
Brass Choir						
Woodwind Choir						
String Orchestra						
Small Instrumental Ensembles						
Instrumental Solos						
Mixed Chorus						
Boys' Glee Club						
Girls' Glee Club						
Small Vocal Ensembles						
Vocal Solos						
Piano Solos						
Totals (Columns)						
Total number of entries						
Percentage of total ratings with total entries						

Signed

Manager

Conclusion

The practice of holding district music festivals seems to be an accepted activity for high schools in Missouri. The several centers holding festivals have worked hard, attempting to arrange daily schedules that accommodate many schools and many students. Festival managers are to be complimented on the diligence they have exerted for the many schools, teachers, and students.

Some practices of these festivals could be improved.

1. All festival centers should be required to return the summary of events and ratings to the state office.
2. The same form should be used by all festival centers. The state activity office should supply these.
3. Percentages may or may not be figured by the districts. (But they should be completed)
4. Ratings of judges might be a means of eliminating some poor judging.
5. Stricter time schedules should be followed. This includes the timing of large and small entries.
6. Results of festival should be published in Music Journal and the State Activities Journal. Compiled results should be a part of the report for every year.
7. Evaluation meetings should be held with district managers.
8. Consideration should be given to the size of festival centers.
9. The Missouri Music Educators Association should take a more active attitude toward the problems of this music activity.
10. The expenses and receipts of the festival centers should be published.

CRITIQUE I: M. ORVILLE JOHNSON'S STUDY OF THE RATINGS RECEIVED BY MISSOURI HIGH SCHOOLS PARTICIPATING IN THE DISTRICT MUSIC FESTIVALS FROM 1959-1965

KENT TOALSON
MMEA Vocal Vice-President
Hickman High School
Columbia, Missouri

This is a very worthwhile article and should be read by every Missouri music educator involved with evaluative music festivals. Mr.

Johnson is to be commended for his perception and for the depth of study obviously undertaken to prepare such an analysis.

Some concern is evident as he notes that from 1959 to 1965 the percentages of I and II ratings has increased from 74.5% to 84.9%. This means that presently fewer than 15% of the participants receive III, IV and V ratings. Perhaps if we are to reduce the total I and II ratings, we should consider revising the Instructions to Adjudicators section of our current Evaluative Music Festival Manual. For example, although a III rating is listed as Good and a V as Below Average, both use the identical wording, "indicates much room for improvement", to describe the quality of performance. I am not surprised, therefore, that relatively few low ratings are awarded.

Also, the report does not mention that with an increased number of students in music and with a limitation on the number of solo-ensemble entries, surely numerous teachers pre-audition and eliminate many who would receive low ratings if permitted to enter district festivals. These musicians participate in general classes and in prep groups but do not enter competition.

I wish that Mr. Johnson had included some reference to the St. Louis area non-competitive festivals. The number of students participating would affect the total figures shown in Fig. 2, and it seems the St. Louis area students are included in the enrollment figures listed in Fig. 3. I wonder if the current trend toward an increase in high school Allied Arts or Humanities courses should not have been included in Fig. 4?

If, as the article states, "students and teachers are not supposed to be pitted one against another;" it does not seem likely we shall soon change to a ranking system of adjudication. However, more consistent ratings might be the result if similar ensembles or solos were heard by the same judge within a particular festival. I believe we as music educators must be careful not to overstress the "ideal performance" to the extent that this becomes the entire plan and purpose of our music program. The evaluation of adjudicators is an excellent idea if we remember that low rating and poor adjudication are not necessarily synonymous.

Concerning growth of the individual festivals, the Springfield (Southwest) area was divided in 1966. From outward appearances it would seem advantageous to do likewise in the Central District, but certainly this is a decision to be reached by those directly concerned.

I agree entirely with the suggested reporting practices as outlined by Mr. Johnson. I would, however, add Madrigal Ensembles or Larger Undirected Vocal Ensembles to the Events on the Suggested Report Sheet. This item was mentioned in the text, but not included on the Report Sheet.

The Conclusion is well stated; and if attention is paid to the ten items included, I am confident the quality and educational values of Missouri music festivals will be enhanced.

**CRITIQUE II: M. ORVILLE JOHNSON'S STUDY OF THE
RATINGS RECEIVED BY MISSOURI HIGH SCHOOLS
PARTICIPATING IN THE DISTRICT MUSIC
FESTIVALS FROM 1959-1965**

GEORGE C. ALTER
MMEA Orchestra Vice-President
Southwest High School
Kansas City, Missouri

The recent *Study of Ratings Received by Missouri High Schools Participating in the District Music Festivals From 1959-1965* by Dr. Orville Johnson is an interesting compilation of data gleaned from the files of the Missouri State High School Activities Association. Some significant questions have been raised and avenues opened for scholarly research by this work.

The main point of the study apparently is that the I and II Ratings are awarded too frequently. The Festival Manual states that a rating of I or II is to be awarded only to "the finest conceivable performance for the event and class of participants being judged" or "to an unusual performance in many respects but not one worthy of the highest rating due to minor defects".¹ If judges are following the Festival Manual the music educators of Missouri are to be commended for quality teaching. If this is not the case, the judging should be improved but in either event the system is not at fault, only the implementation of the system. Assuming that the thesis of Dr. Johnson is correct, several questions as yet unanswered because of insufficient data, are apparent.

What percentages of the various ratings, particularly with reference to the large groups, were awarded the various classifications of schools? Of what probable effect is the increased use of pre-festival eliminations? Could it be possible that the potential ratings of III, IV, and V are being withheld from the festival? If all schools were required to enter their large groups in festivals the proper balance of ratings might well be achieved. The coach with a poor football team is required to participate, thus maintaining the proper balance in the won-lost record. What percentages of I ratings from the various districts received Honor Ratings at the State Festival? Could it be that the District Festivals are doing an effective job if "music education has sought the ideal performance as its goal" as stated by Dr. Johnson?

The conclusions of Dr. Johnson, though not all are based on the study or the data included there-in, are for the most part valid. All of the "Reporting Practices" advocated would improve the festivals, but may or may not affect the Ratings of I, II, III, IV, and V.

The chart showing a comparison of course offerings in Missouri High Schools in 1958-59 and 1963-64 is a most significant part of the study. Why did the number of performing classes (band, orchestra, mixed chorus, boys' and girls' glee clubs) decrease while so-called academic courses increased in number (fundamentals, theory, and harmony)? Can this be attributed to the emphasis upon the so-called academics? Is the

implication that the number of I ratings did this, or is there no implication? Is consolidation of schools a factor? If so, how do we account for the decrease in the number of orchestras; an organization normally not found in schools of pre-consolidation size?

¹ *Evaluative Festival Manual for Missouri High Schools, 1964-65* p. 14.

CRITIQUE III: M. ORVILLE JOHNSON'S STUDY OF THE RATINGS RECEIVED BY MISSOURI HIGH SCHOOLS PARTICIPATING IN THE DISTRICT MUSIC FESTIVALS FROM 1959-1965

RICHARD A. WOLTER
MMEA Secretary-Treasurer
Clayton High School
Clayton, Missouri

Dr. Johnson's study of ratings received in District Music Festivals over a seven year period reveals some interesting trends. First, it is noted that overall participation has increased from 3694 students in 1959 to 6641 in 1965. Entries have doubled in number, but the enrollment of secondary students in Missouri during the same period of time increased only 20.1%. Second, the percentage of I and II ratings in comparison with lower ratings has risen consistently. The reasons for the first trend are easily found—the population explosion has reached the secondary school level, and a higher percentage of children are involved in performance groups. The reasons underlying the second trend are more difficult to find. Does it follow that increased participation will mean a general rise in the calibre of performance? Are adjudicators giving high ratings too frequently? Dr. Johnson points out that in 1959 only 25.5% of all entries earned ratings below II. In 1965 only 15.1% below II were given. In the listing of overall results 38.4% received I ratings, 45.3% received II ratings, and only 17.8% received lower ratings. It would appear that it has become easier to receive a high rating, unless the calibre of music teaching has improved tremendously in the past seven years.

Dr. Johnson understandably suggests that standards of adjudication be raised. This writer feels that true musical standards have existed, but have not been followed. They have been flexed. If I and II ratings were reserved for only excellent and superior performances, they would be rare indeed. However, many factors enter into the decision. We are concerned about effects a lower grade will have on a promising student, or a budding but not proficient performing organization, or a teacher's reputation. Yet a sacrifice of standards, even for these tempting and humane reasons, does no service to the cause of faithful, accurate performance of good music, which must be one of our major efforts as music educators.

By attempting to encourage, soothe and protect, we abort the very essence of the thing we attempt to teach—the musical ideal. The writer sincerely feels that a much greater service would be provided to the inquiring festival student, and to the cause of music, by reserving the I and II rating for the truly excellent and superior performance. Rare, yes, but a much more responsible position is taken by speaking the truth, even if it hurts. Students certainly will respect unyielding standards more than flexible ones which attempt to accommodate extenuating circumstances. They will also gain an accurate estimate of their ability and achievement, rather than a misleading and confusing appraisal.

Dr. Johnson's suggestions found in the conclusion of the report should, if followed, provide the accurate information pertaining to the percentages of ratings awarded. A continuous appraisal would certainly provide a close look at the validity of adjudication taking place in Missouri.

**CRITIQUE IV: M. ORVILLE JOHNSON'S STUDY OF THE
RATINGS RECEIVED BY MISSOURI HIGH SCHOOLS
PARTICIPATING IN THE DISTRICT MUSIC
FESTIVALS FROM 1959-1965**

BEN E. MARKLEY
MMEA First Vice President
Southeast High School
Kansas City, Missouri

Dr. Johnson is to be commended for expending the time and effort needed to prepare this report. His ten positive conclusions at the close are all good and worthy of execution. Particularly is the statement that the MMEA should take a more active attitude toward the problems of the contest-festival worthy of implementation. However, some inferences and suggestions in the body of the report need careful appraisal and criticism.

His conclusion that the high number of I and II ratings awarded recently means that mediocrity is being rewarded and that it is therefore necessary to reduce the number of these ratings awarded seems highly invalid.

In recent years we have seen a tremendous growth in schools, particularly suburban schools with new buildings, unlimited financing and expanded music staffs of highly competent teachers. Students attending are from homes where the income is good and cultural interests high. More students have private instruction. Many many more are in music groups, particularly band. As a result those students chosen as contest-festival entrants are more highly selected than was formerly true. This naturally has meant that more high ratings were awarded by the judges. It could not be otherwise.

May we not give ourselves a pat on the back and say that our music teachers are doing a better job than was true ten years ago? At least should not be ignored as a factor.

To "upgrade" ratings so as to limit the number of students traveling to Columbia is indeed an unfair procedure. A comparable action would be to discount the number of points a basketball player scored in a season so that there would be fewer high-scoring players. To stifle fine achievement in order to save overcrowding facilities at one center seems indeed brutal. How simple to do as other states have done and establish several centers designated as "State Competition Centers". Wear and tear on all concerned would be lessened.

No, we are not willing to assume, as Dr. Johnson suggests, that it is time that only a very few large music organizations should receive the number one rating.

This would be a return to early contest thinking of 35 years ago where entrants were ranked first, second, third, etc. There are too many subjective factors inherent in a judge's decision and too many varied opinions on what constitutes fine playing or singing for us to mark very few as *the best*. Let us not move backward in our thinking on contest-festival ratings.

There is reason for nothing but rejoicing in the fact that more and II ratings are being awarded than in recent years. A cause for great concern, however, is the fact that only *one* orchestra in the whole Central Missouri area received a I rating at Warrensburg in 1966.

A STUDY OF THE EFFECTIVENESS OF MUSIC LESSONS PRESENTED VIA CLOSED CIRCUIT TELEVISION AS COMPARED WITH LESSONS PRESENTED DIRECTLY IN THE CLASS ROOM

RICHARD GARCIA M.A.
Eastern Washington
State College

INTRODUCTION

There seems to be increased interest and activity in educational television in Missouri. Various supervisors from the State Department of Education have expressed strong interest in E.T.V. and have attempted to ascertain its possibilities. In 1964, there was an attempt by some members of the Missouri legislature to raise the necessary funds to investigate the feasibility of a state-wide E.T.V. system. Although this initial measure was defeated, a new attempt will probably be made.

Several of the metropolitan areas in Missouri are making widespread use of E.T.V. In the St. Louis area, Station K.E.T.C. has presented programs for school use for many years. Several school districts in St. Louis County utilize closed-circuit television, while other school districts have made provisions in their building plans to allow for a possible future development in the E.T.V. field. The "North Circle Project" is also located in St. Louis County. The purpose of this project is to find the most economical means of linking all of the St. Louis County school districts through the medium of television. In our other large metropolitan area, the Kansas City Board of Education maintains a well equipped television studio which produces a variety of programs that can be used by the city school system.

The increased activity in E.T.V. and the probability of greater expansion presents innumerable questions which must be answered by our educators. A few of the most important questions are probably as follows: What subject matter lends itself most readily to television teaching? Can all areas of a particular subject be introduced on television, or are some segments more effectively introduced in the classroom? Is the television lesson superior to, equal to, or less valuable educationally than a lesson taught in the classroom? Will the use of television foster an impersonal relationship between students and television teachers which will be detrimental in any way to either group? Can E.T.V. have a primary role in teaching a specific subject, or should it serve as an enriching element?

There should be enough E.T.V. stations, both enclosed and open-circuit, presently operating in our country to furnish many opportunities for research projects. There is an urgent need for careful evaluation of E.T.V. effectiveness in all areas of each subject. This should be done before the financial involvement in equipment becomes so great that finances alone could determine what is to be taught on television and its manner of presentation.

One goal for research regarding E.T.V. should be to ascertain where television is effective and where it is not, and in most cases its effectiveness or lack of it should be based on comparison studies with regular classrooms.

Purpose of Research

This study was of necessity somewhat limited. It is a preliminary "searching out" which might possibly show the need for more extensive research in this particular area.

This study was an attempt to determine whether the presence of the music teacher in the classroom has any material effect upon the learning which takes place in a particular area of music, as opposed to the same material being presented via closed-circuit television. The testing was conducted primarily in the area of sight-singing and it stressed visual pitch perceptions as well as an understanding of note values.

Method of Selecting Students

The records of approximately 160 fourth grade students were placed on file cards. These records contained the following data:

1. Name of the student
2. Home room teacher
3. I.Q. score
4. Stanford Achievement Test results¹
5. Pitch comprehension, voice range, voice quality
6. Extra-school musical activities

A space was left on the card for pertinent comments such as the reference to a particular discipline problem or the relative newness of a student in the school system.

Sample card

Student—Smith, Jerry ²			
I.Q. 143			
Stanford Achievement 6.0			
Voice	Pitch	Range	Quality
	Good-minus	Good	Poor
Extra-school music—Flute 2 months			
Comments—None			

Most of the data on the file cards were taken from the school records. The voice grades were determined by using the following method of testing.

¹ The Stanford Achievement tests were given to the students in April, 1964.

² All names fictitious

Pitch Grades

A series of tonal patterns was played on the piano and each student was asked to sing them. The ability to sing the first four patterns correctly was considered to be an average achievement. These patterns were based on the tones of a major triad. Upon successful completion of these patterns, the student progressed to six patterns of a more demanding nature. These patterns utilized a variety of intervals. If a student completed the six difficult patterns but incurred some minor inaccuracies, he was awarded a grade of good-plus. When a student was very accurate in imitating these pitches, he was awarded a higher grade. The grading was as follows:

Good: Completed first four patterns successfully

Good-Plus: Completed all patterns with minor inaccuracies (i.e. some pitches a little flat or sharp)

Very Good: Completed all patterns very accurately

On the opposite side of the grading scale, a Good-Minus might involve some slight deviation in the singing of the first four patterns, but they would still be reasonably accurate. In some cases the Good-Minus might involve a range limitation. A grade of Poor denoted the student who was quite inaccurate in imitating the first four patterns. All of the students were asked to sing, in addition to the patterns, a well known song as a double check on their ability to make the proper pitch relationships. Any difficulties which the student encountered in singing this song were notated on the file card in the "comment" section.

Voice Range

The same grading terminology was used as an indication of the voice range of each student. They were asked to sing a series of major scales. The bases for the grades were as follows:

Good: Successful completion of a one octave C or C sharp scale

Good-Plus: One octave D or E flat major scale

Very Good: One octave E or F major scale

There was an element of subjectiveness in this grading. For example, if a student sang a D major scale and the D¹ was obviously forced or flat, the student was not given a Good-Plus rating, but was given a grade of Good. A Good-Minus grade was assigned to those students who had difficulty in singing the upper two of three notes of the C major scale. The grade Poor denoted a range of approximately three to five tones and included a few students who sang the scale an octave lower than the desired range. The quality of a student's voice was noted on the file card, but it had no influence on the grading.

Group Pairing

Originally, all of the data on the file cards were to be used in organizing a full classroom to serve as a control group in the research project. Due to the great diversity of data, it was impossible to achieve the desired goal without completely altering and disrupting five classrooms. An alternate plan which utilized the sampling method was adopted. Fourteen students from Room 1 were paired with fourteen

students from Room 2. This pairing was made on the basis of Stanford Achievement tests plus the other file card data, including the I.Q. scores. Another group, of seventeen students, from Room 3 were paired with seventeen students from Room 4, but these students were paired on the basis of I.Q. scores plus the other file card data, excluding the Stanford Achievement test results. This particular arrangement enabled the pairings to be very exact. Rooms 1 and 3 were to receive their music lessons in the classroom from the music specialist. Rooms 2 and 4 were to receive the same lesson from the same music specialist via closed-circuit T.V.

Design

The pretest and post-test method was used as a measuring device in the research project. An original song was written by the music teacher. See Fig. 1.



This song incorporated the tonal and rhythmic patterns which would be taught in the ensuing lessons. Each student in the sampling groups was asked to clap the rhythm of the song, giving each note its proper value. They were asked to sing the melody, using the proper syllable names. A tape recorder was used during the tests, which established a permanent record of each student's proficiency in rhythm and melody. The tape recordings would permit repeated comparisons of any student's pretest and post-test result. Using the tape proved advantageous in one other area. Since it was necessary to test the students throughout a one-week period, the use of tapes enabled the music teacher to grade all of the tests on the same day. It was hoped that this would allow the teacher to be consistent in the grade allotments.

Grading Procedure

The rhythmic clapping was graded as Very Good, Good, Fair, and Poor. This terminology was also used in the melodic grading. A grading chart was devised in the following manner. See Fig. 2.

(Fig. 2)

GRADING CHART

Tchr.	Student's Name	I.D.	Voice	Comments	Tape	Pretest						Comments	Post-test											
						Rhythm			Melody				Tape	Rhythm			Melody			Comments				
						V.G.	G	F	V.G.	G	F			V.G.	G	F	V.G.	G	F					
P	Bruno, Peggy	104	G-1 V.G. G	None	1219				X					None	III-320	X					X			None
B	Mudge, Doree	104	G-4 V.G. G	None	11451				X					None	IV-543	X					X			None

RESULTS DERIVED FROM THE POST-TEST

The first initial to the left side of the chart (Fig. 2) designates the home room teacher's name. This is followed by the student's name and accompanied by some of the data taken from the file card. The Roman numeral below the word "tape" designates the particular tape on which the student's voice could be found. The arabic number immediately to the right indicates the correct placement on a particular tape. In the pretest section, check marks were placed in the appropriate column for a rhythmic grade and a melodic grade. A space was left for any comments pertinent to the testing. The numbers in the first column of the post-test section designate the placement of the student's voice on the latest tape recording. The remaining categories are replicas of the pretest section.

This type of chart was devised because it permitted an easy comparison of an individual student's pretest and post-test results. It also enabled the music teacher to check the test results of any two students who were paired on the basis of the matching file card data.

Teaching Schedule

A series of sixteen lessons was presented to the students. The students received two 25-minute lessons per week. It was impossible to schedule the television and regular classroom lessons on the same day, but an effort was made to schedule the lessons in similar time periods. This was done to minimize a possible difference in fatigue on the part of the groups involved, due to earlier or later hours of the school day. The class schedules were as follows:

(Fig. 3)

SCHEDULE

Monday	Tuesday	Wednesday	Thursday	Friday
	1st Reg. Classroom 10:30-10:55	/		
All T.V. classes 11:05-11:30	2nd Reg. Classroom 11:00-11:25			
(Lesson 1)			1st Reg. Classroom 2:30-2:55 2nd Reg. Classroom 3:00-3:25	All T.V. Classes 3:00-3:25
			(Lesson 2)	

Lesson Plans

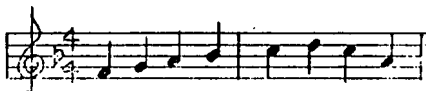
Since the fourth grade students could not be regarded solely as objects for research, it was necessary to make the lesson plans somewhat comprehensive in nature. The teaching of sight-singing actually comprised just a small portion of each lesson, which included many other areas of music. (See Figure 4.)

(Fig. 4)

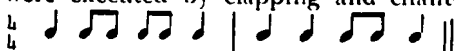
Outline of a Lesson

1. Combined tonal and rhythm patterns (key F)
2. Review song: "Glendy Burke" ditto sheet song No. 18
3. Test: *Dictate rhythm patterns*
4. Review song: round, "Hey! Ho, Nobody Home" 3 parts
5. Recording featuring a woodwind instrument: "Bassoon"

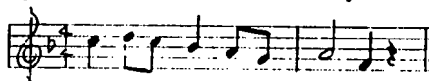
The sight-singing portion of the lesson was generally 5 to 8 minutes in length. Sight-singing was taught by utilizing tone and rhythm patterns, and then relating these patterns to the larger musical structures. The tone patterns used in the beginning lessons were written in several keys. These patterns emphasized singing the syllables on the correct pitch.



The separate rhythm patterns were executed by clapping and chanting the correct rhythms.



The later lessons utilized combined patterns. In these combined patterns the stress was on equal attention to melody and rhythm simultaneously.



The tonal and rhythm patterns used in each lesson were selected to lead progressively into a sight-reading song which was presented every five lessons. The students were asked to clap and chant the rhythms and sing these songs using syllable names, as they had previously done with the patterns. The sight-reading songs were always reviewed in the lesson which followed.

The children in the regular classroom situation were allowed to ask some questions during a lesson, whereas the television classes had no way of immediately communicating with the music teacher. Whenever possible, questions which proved of value in the regular classroom were incorporated into the television lesson. In planning the series of sixteen lessons, the music teacher drew upon previous teaching experiences in attempting to foresee all of the probable difficulties which might arise.

Post-Test

The pitch patterns used in the post-test was a rearrangement of the

one used in the pretest. As in the pretest, the results were tape recorded and the grades were later transferred to the chart. The student's pretest and post-test marks were compared, and the results were recorded under the following headings:

- Much improved
- Some improvement
- No noticeable improvement (same)
- Retrogressed

A student was listed as "much improved" if his progress was greater than a single step to the next category. See the following example.

(Fig. 5)

EXAMPLE OF "MUCH IMPROVED"

Pretest				Post-Test			
V.G.	G	F	P	V.G.	G	F	P
			X		X		

The student in Fig. 5 was able to skip from a grade of "poor" to a grade of "good."

Progressing to the adjacent grade level would be considered as "some improvement." See the following example:

(Fig. 6)

EXAMPLE OF "SOME IMPROVEMENT"

Pretest				Post-Test			
V.G.	G	F	P	V.G.	G	F	P
			X			X	

"No noticeable improvement" means that the grade level did not vary. The term "retrogression" includes any noticeable decline in the grade whether it was by step or skip.

Using these four categories resulted in the following figures: (See Figures 7, 8 and 9)

(Fig. 7)

RESULTS DERIVED FROM THE POST-TEST IN THE AREA OF MELODY

Number of Students showing			
Much Improvement	Some Improvement	No Noticeable Improvement	Retrogression
1	3	13	—

Television Group 1
(consisting of the 17 students who were selected on the basis of I.Q. score and other data)

<i>Television Group 2</i> (consisting of the 14 students who were selected on the basis of Stanford Achievement scores and other data)	—	4	9	1
Combined totals¹ for the two television groups	1	7	22	1
<i>Regular Classroom, Group 1</i> (consisting of the 17 students who were selected on the basis of I.Q. scores and other data)	4	7	6	—
<i>Regular Classroom, Group 2</i> (consisting of the 14 students who were selected on the basis of Stanford Achievement scores and other data)	—	5	7	2
Combined totals for the two Regular Classroom Groups	4	12	13	2

¹ The combined totals for the two television groups and the combined totals for the two regular classroom groups have been set in Bold type for easy comparison.

(Fig. 8)

RESULTS DERIVED FROM THE POST-TEST IN THE AREA OF RHYTHM

	Number of Students showing			
	Much Improvement	Some Improvement	No Noticeable Improvement	Retrogression
<i>Television Group 1</i> (consisting of the 17 students selected on the basis of I.Q. score and other data)	1	6	8	2
<i>Television Group 2</i> (consisting of the 14 students selected on the basis of Stanford Achievement scores and other data)	4	2	2	6
Combined totals¹ for the two television groups	5	8	10	8
<i>Regular Classroom, Group 1</i> (consisting of the 17 students selected on the basis of I.Q. scores and other data)	4	5	5	3
<i>Regular Classroom, Group 2</i> (consisting of the 14 students who were selected on the basis of Stanford Achievement scores and other data)	2	4	5	3
Combined totals for the two Regular Classroom Groups	6	9	10	6

¹ The combined totals for the two television groups and the combined totals for the two regular classroom groups have been set in Bold type for easy comparison.

(Fig. 9)

IN THE COMBINED AREAS OF RHYTHM AND MELODY

	Number of Students showing			
	Much Improvement	Some Improvement	No Noticeable Improvement	Retrogression
Combined totals of Television Groups 1 and 2 in both rhythm and melody	6	15	32	9
Combined totals of the Regular Classroom Groups 1 and 2 in both rhythm and melody.	10	21	23	8

In the area of rhythm, the classroom students and the television students had somewhat similar results, whereas in the area of melody the regular classroom students had considerable superiority. In the combined totals for melody and rhythm, 31 students from the regular classrooms showed noticeable improvement in the post-test, whereas only 21 television students showed noticeable improvement.

Incidental Information

Televised teaching was not new to the students or teachers who were involved in the research project. The students had received television lessons in several other subjects for approximately six months prior to the televised music lessons. The music teacher who conducted all of the lessons had taught televised music since 1961.

Absentees

During the research period, a record was kept of the number of absentees in the sampling groups. Most of the students were present for all of the lessons. The number of students who were absent for one lesson was approximately the same in all groups. Four students missed a considerable number of lessons (1 television student missed 4 days; 1 classroom student missed 4 days; and 2 classroom students each missed 3 days). The records seemed to indicate that absenteeism was not a significant factor in the research.

Mechanical Difficulty

One room which received its musical instruction through closed-circuit television experienced a mechanical difficulty. During one lesson the audio portion of the program was somewhat garbled. With this exception, all other lessons were mechanically satisfactory.

Other Testing

Several other incidental tests were administered during the sixteen lessons. In the research project, a total of 31 students from the television classes had been matched on the basis of the file card data with 31 students from the regular classrooms. By directly comparing the achievement shown by each television student with the achievement of his matching regular classroom student, the following results were compiled.

Test 1

In 4 of the 16 lessons, approximately 10 minutes of each lesson were devoted to listening to the instruments of the woodwind family. This series of lessons was then followed by a short quiz. The students were asked to listen to recordings of various instruments and to identify them.

Test Results:

- 4 television students had the same score as their matching regular classroom students
- 12 television students did better than their matching regular classroom students
- 14 classroom students did better than their matching television students
- 1 student's absenteeism voided a comparison.¹

73 mistakes were made by the television groups

62 mistakes were made by the regular classroom groups

¹ A regular classroom student was absent. His matching partner in the television class who was present made a total of 4 mistakes. These 4 mistakes are included in the total mistake figure of 73 which is shown above for the television groups.

Test 2

Two lessons were devoted to a review of the letter names of the notes on the staff. Some attention had been given to this area of music fundamentals prior to this research project.

Test Results:

- 6 television students had the same score as their matching regular classroom students
- 9 television students did better than their matching regular classroom students
- 14 classroom students did better than their matching television students
- 2 students were absent (one television student and 1 regular classroom student)

321 mistakes were made by the television groups

223 mistakes were made by the regular classroom groups

Test 3

Several lessons emphasized rhythmic dictation. In the test that followed these lessons the students were asked to listen to various rhythm patterns and then to write the correct notes on the test papers.

Test Results:

- 5 television students had the same score as their matching regular classroom students
- 5 television students did better than their matching regular classroom students
- 15 classroom students did better than their matching television students
- 7 students were absent, 6 from the television class and 1 from the regular classroom.¹

89 mistakes were made by the television groups

56 mistakes were made by the regular classroom groups.

¹ Since there was a considerable amount of absenteeism during this test, the following facts have some significance in the student comparisons, as well as in the figures for the total mistakes: One television student and his corresponding regular classroom student were both absent. The remaining 5 absentees were from the television groups; however, their matching regular classroom partners who took the test had the following minimal error: 1 student had 1 incorrect answer; one student had no incorrect answers; 1 student had two incorrect answers; and another student had incorrect answer. These 4 mistakes are included in the total mistake figure of 56 made by the regular classroom students.

Conclusion

This is a preliminary research and the results are not conclusive. It is difficult to ascertain whether the problems involved in teaching these areas over television are insurmountable because of inherent limitations, or whether they can be overcome through improved teaching methods. It would be of value to compare the results of similar research papers where the researcher has utilized a different method of teaching sight-singing. As stated in the introduction, the need for research in all areas of E.T.V. is imperative.

DEVELOPING PATTERNS OF THE UNDERGRADUATE MUSIC EDUCATION CURRICULUM IN THE UNITED STATES

Abstract of unpublished doctoral theses
Brigham Young University 1965

C. LORAN LEE

Formerly University of Missouri

The purpose of this study was to evaluate the undergraduate music education curriculum of teacher-training institutions by: (1) ascertaining the influence of the accrediting movement upon curriculum change and development; (2) determining present curriculum practices as compared with desired objectives; (3) studying selected school catalogs for the period 1955-65; (4) reviewing selected curriculum innovations designed to improve existing practices.

The basic research method employed was the normative survey. A questionnaire was mailed to twenty-four teacher-training institutions selected by MENC and NASM as having made significant changes in their undergraduate music education curricula during the ten year period 1955-65. Ninety-six percent of the participants returned the questionnaire.

Findings

The questionnaire ratings revealed the need for closer relationship between course content and the needs of prospective teachers. The need for correlation of related areas of learning was rated "very important" by a majority of participants throughout the questionnaire. For example, ninety-five percent of the participants accorded the highest importance ratings to criteria relating to the correlation of music methods classes and student teaching experiences. More than twice as many participants rated the questionnaire criteria in the highest category of the "importance" rating scale than in the same classification of the "provided" scale.

The catalog study revealed that relatively few changes have taken place in the music curriculum during the ten year period 1955-65 with the exception of the area of music education methods classes. Over half of the institutions studied added classes in elementary, instrumental, and music education. Relatively few classes were deleted.

There has been a marked trend toward expansion of the music education methods classes during the ten year period studied. Other changes indicate that during this period the pendulum of the music curriculum swung too far in one direction and fragmentation resulted. During recent years there appears to be some effort toward a reversal of this situation through correlation of related areas of learning.

Recommendations

As a result of this investigation it is recommended that there should be: (1) greater stress placed upon correlation of related areas of learning; (2) correlation of the activities of performing groups and related

areas such as music history and literature classes; (3) student performing experiences in both large and small choral and instrumental ensembles; (4) integration of instrumental and choral literature and certain aspects of theory such as sight-singing, ear training, and rhythmic, melodic, and harmonic dictation; (5) correlation of instrumental and choral conducting and performance practice with music history/literature; (6) ear-training and dictation experiences which employ live and recorded instrumental and choral ensembles; (7) creative activity in composition which permeates the work in music theory and is related to teacher preparation; (8) greater efforts made to insure that the music education faculty has had experience teaching in the public schools; (9) closer correlation between music education methods classes and observation and student teaching experiences; (10) observation and student teaching experiences at all school levels; (11) greater efforts to provide students with more counsel and direction during the student teaching experience; (12) more emphasis placed upon the purpose and procedures of the general music class in the public schools and consideration of the junior high school as a distinct problem in school music education; (13) experience in conducting school literature as well as standard literature; (14) more instruction in selecting types of method books and other literature for varying stages of instrumental and choral development; (15) piano instruction which is more closely related to the needs of public school music teachers; (16) class and ensemble experience in which the student develops skills in the use of minor performance instruments.

The accomplishment of the preceding recommendations implies that the music education faculty undertake a self-evaluative study of the teacher-training program in order to identify desired outcomes and develop a unified philosophy. Inasmuch as eighty percent of the music majors are enrolled in the teacher-training program, the music curriculum should be organized with the professional destination of the majority in mind.