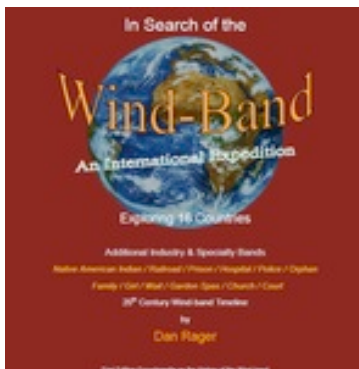


In Search of the Wind-Band: An International Expedition

By Daniel Rager



In Search of the Wind-Band: An International Expedition is a new interactive E-book, exploring 16 countries. The first-of-a-kind, interactive encyclopedic e-book uses text, video, mp3 and pdf files to bring the history and development of the wind-band to life.

The following pages contain a sample of Chapter 5: Denmark Wind Music

More chapter samples of *In Search of the Wind-Band: An International Expedition* can be found at http://engagedscholarship.csuohio.edu/clmusic_bks/3/

In Search of the Wind-band

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CHAPTER 5: Denmark Wind Music

Denmark is a Kingdom with a constitutional monarchy that is currently governed by Queen Margrethe II. It is ranked the happiest and least corrupt country in the world. The country has close historical and cultural ties with Sweden, Norway and Finland and the national language is Danish.

Early music in Denmark transformed similarly to that of its neighboring Scandinavian countries. Military bands were responsible for providing communication in a number of ways. During the 16th and 17th centuries, warfare developed to be more complex than ever, putting the responsibility of signals (forward-attack, retreat, etc.) to the military band. Infantry units originally used fifes and drums for signaling and Cavalry used trumpets and kettledrums. Often, these units played on horseback and were used for ceremonial occasions or fanfares of a Royal nature.

In the mid-16th century, the 'shawm' and 'hautbois' (double reed oboes) emerged as important military instruments that provided signals for troops in battle and entertainment for dancing. By the 17th century, Turkish migration had introduced drums, cymbals, rattles and tambourines into many countries around the globe.

In 1758, the first brass horn (bugle) to be used for military signaling was the Halbmondblaser. It was durable and much louder than previous signaling instruments. By the beginning of the 18th century military instruments used for one purpose or another were consolidated and put together for a common use by the Turkish Janizarian. The oboes, trumpets (natural) and percussion instruments were merged into the first wind-band.

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During this period, Danish military music was similar to that of European bands, both in musical style and instrumentation. Danish regiments began to compete with each other for the biggest, best and most colorful band possible. The Danish government in the 18th century could not afford to sponsor and maintain these groups, so many officers in the regiment funded them out of their own pockets. The Danish government eventually drew up a set of guidelines in 1842 for military music. Among the articles adopted were standardized uniforms, unfortunately at the expense of all of the varied and colorful uniforms already in use. Secondly, the government cut the number of military bands around the country. They included five brigade military bands and one elite band called The Royal Danish Lifeguards. These six wind-bands consisted of 35 musicians each, a complete compliment of woodwinds, (flutes, oboe, clarinet, bassoon), brass (trumpet, horn, trombone, tuba) and percussion. In addition, there were 20 battalion bands consisting of 16 musicians each. These were all brass band units known as battalion or field bands. Instrumentation for the 20 battalion bands consisted of:

- 1 Stabshornist (Bandmaster)
- 8) Horn Blowers, 1st class musicians (variety of brass instruments)
- 8) Horn Blowers, 2nd class musicians (variety of brass instruments)



L) Regiments Musikkorps, Aarhus, photo ca. 1890.



R) Liniebataljons Musikkorps ("Kjøbenhavnernes")
Garrison in Rendsborg Germany, 1852-1863.
Photo taken 1863.

Modern 'Musikkorps,' Danish Military Wind-Bands/Brass Bands:

- Fifes and Drums of the Royal Danish Lifeguard
- Navy Fanfare Band
- Life Regiment of Zealand in Ringsted
- Princes Life Regiment in Viborg (Brass Band)
- Slesvig Regiment of Foot in Fladerslev
- Life Regiment of Funen in Odens
- Royal Danish Lifeguards Band in Copenhagen
- Women's Naval Service Band
- Women's Army Corps including Fife and Drum

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EXCERPT CHAPTER 5

Music Education

In 1924, the Social Democratic government came to power. Changes in education began as early as the 1920s when Nin Bang (1924-26) was minister of education in music. Her philosophy was rooted in 'folkeliog' (a term associated with the Danish Folk High School movement) popular folk music (arts) of the people. Along with Danish composers Carl Nielsen (1865-1931), Thomas Laub (1852-1927) and others, recognized the need to establish music (folkeliog) as a subject to be taught in all levels of education to the highest levels in the universities. The 'folkeliog' movement had begun years earlier in the 19th century by Nikolaj Frederik Severin Grundtvig (1783-1872).

An issue that concerned Nin Bang and her colleagues was the role of the church in the management of the municipal schools. They wanted a school system free from ecclesiastical influence or interference. To ensure the direction and accountability, Bang wanted the parents to take part in the administration and life of individual schools. The parents would be responsible for running the school system. None of Bang's reforms were decided or implemented during her short two-year tenure, but her policies and philosophies became the foundation of the Danish State School system from the 1930s to present day.

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END OF CHAPTER 5 SAMPLE

For more information, or to purchase the *In Search of the Wind-Band*, contact Daniel Rager at windbandhistory@gmail.com

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