

BRITISH-STYLE BRASS BANDS IN U.S. COLLEGES AND UNIVERSITIES

Mark Amdahl Taylor

Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

December 2016

APPROVED:

Eugene Migliaro Corporon, Major Professor

Dennis W. Fisher, Committee Member

Warren Henry, Committee Member

Benjamin Brand, Director of Graduate
Studies of the College of Music

John Richmond, Dean of the College of
Music

Victor Prybutok, Vice Provost of the
Toulouse Graduate School

Taylor, Mark Amdahl. *British-Style Brass Bands in U.S. Colleges and Universities*. Doctor of Musical Arts (Performance), December 2016, 178 pp, 16 tables, 2 figures, references, 55 titles.

Since the 1980s, British-style brass bands – community ensembles modeled after the all-brass and percussion bands of Great Britain – have enjoyed a modest regeneration in the United States. The purpose of this research study was: to discover which schools sponsor brass bands currently; to discover which schools formerly sponsored a brass band but have since discontinued it; to describe the operational practices of collegiate brass bands in the U.S.; and to determine what collegiate brass band conductors perceive to be the challenges and benefits of brass band in the curriculum. Data for the study were collected between February, 2015 and February, 2016 using four custom survey instruments distributed to conductors of college and university brass bands. The results showed that 11 American collegiate institutions were sponsoring a brass band during the period of data collection. Results also included the conductors' reported perceptions that both challenges and benefits are inherent in student brass band participation, and that brass band is a positive experience for students. An additional 3 community-based brass bands were found to include collegiate students among their player personnel. A total of 9 schools formerly sponsoring brass bands were found to have discontinued their program. A repertoire analysis of 733 titles of compositions performed by both active and formerly active brass bands revealed that bands performed original works for brass band nearly as often as transcribed or arranged works.

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ACKNOWLEDGEMENTS

I am indebted to a great many people on the occasion of this capstone project's completion. My major professors, Eugene Migliaro Corporon and Dennis W. Fisher, have been exceedingly gracious in sharing their wisdom and in shaping my world view as a conductor. Warren Henry has expanded my perspectives on music education in ways both pragmatic and philosophical. Nicholas Enrico Williams provided countless hours of counsel and support, along with exceptional opportunities to hone my craft.

I wish to express my admiration and gratitude for the conductors of collegiate brass bands, who enthusiastically served as subjects of this study. Without the extraordinary generosity of time and insight from these gifted and impassioned teachers, this document could not exist. One could not ask for two finer mentors than Colin Holman, conductor of the internationally award-winning Chicago Brass Band, and Brian Bowman, whom I was privileged to serve as teaching assistant for the UNT Brass Band. Their examples of consummate professionalism continue to inspire me. The many exceptional brass band musicians alongside whom I have had the good fortune to perform are the motivating force behind this project. I like to imagine that these players are even today carrying on in the spirit of the Victorian-era working class musicians who developed a centuries-long tradition of spellbinding virtuosity and stirring performance.

Finally, this project and the degree it completes would not have been possible without the numerous sacrifices and abundant love of my wife, Andrea, and my son Kevin, who bravely endured two years of long-distance family life during my coursework in Texas, and have served as my daily cheering section along my dissertation journey.

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CHAPTER 1

RESEARCH PROBLEM

1.1 Introduction and Need for Study

British-style brass bands – ensembles modeled after the all-brass and percussion bands of Great Britain – are enjoying a modest regeneration in North America.

Ubiquitous during the Civil War era but nearly extinct in the early twentieth century, brass bands are once again increasing in number. The North American Brass Band Association (NABBA) has presided over growth from a single charter member band at its 1983 founding to over 40 member bands in the United States and Canada.¹ NABBA enrolled a record high number of 34 bands for its annual championships in April, 2016. The vast majority of American brass bands emulate the organizational practices of their British counterparts. These groups operate as small, non-profit, community-based arts organizations staffed by volunteer (i.e. unpaid) adult players.

During this same period, a modest number of brass bands have also been launched as curricular or extra-curricular ensembles in colleges and universities in the United States. Over the past fifty years, at least 23 schools have founded their own brass band. But many of these attempts have foundered: only 11 schools had an active brass band program at the time of data collection for this research study.

Little is known about America's collegiate brass bands. Data are plentiful with regard to the activities of the brass bands of Great Britain. Details of bands, musicians,

¹ "NABBA Member Bands," accessed May 3, 2016, <http://nabba.org/membership/bands.html>.

repertoire, composers, contests, and concerts for both historical and contemporary bands have been thoroughly studied and documented. The same cannot be said of American brass bands. While there has been some interest in researching the historic Civil War-era brass bands of the U.S., very little documented evidence exists regarding the practices of American brass bands since the founding of NABBA. If research is scarce regarding the state of brass bands generally in the United States, it is even scarcer regarding collegiate bands.

1.2 Historical Context

1.2.1 Brass Bands in Great Britain

Brass bands evolved as a product of the Industrial Revolution period in the rapidly industrializing towns and cities of Wales, Scotland, and northern England. Moreover, this statement is actually true in two ways. First, improvements in the design, engineering, and manufacture of brass instruments along with the invention of piston valve technology led to a rapid rise in the availability and reliability of these instruments, along with a concurrent reduction in their price.² Adolphe Sax's creation of the saxhorn family of instruments with their common fingering and notation patterns meant that children could learn the cornet, then transition to larger instruments as their bodies and hands grew without needing to learn a whole new fingering system.³

² Trevor Herbert, ed., *The British Brass Band: A Musical and Social History* (Oxford: Oxford University Press, 2000), 5.

³ Trevor Herbert and John Wallace, "Aspects of Performance Practice: The Brass Band and Its Influence on Other Brass-Playing Styles," in Herbert, *British Brass Band*, 287.

Second, social and economic conditions created an ideal environment for the appearance of brass bands. Living and working conditions were challenging in coal mining, steel mill, and textile factory communities of the Victorian era. Business operators, fearing social unrest, sought to give workers something constructive to do in their idle hours, while providing entertainment for the community.⁴ Brass bands were a natural choice, since concerts could be given in the open air on the village green to large audiences without the need of a purpose-built concert hall.

As bands grew in number, natural human competitiveness led to the organization of contests, as bands from various regions sought to prove which town had the best bands. A tightly controlled system of contest rules quickly evolved which led to a rapid standardization of the brass band's size and instrumentation. By 1873⁵, contest rules stipulated that brass bands must consist of:

- 1 E-flat soprano cornet
- 9 B-flat solo cornets
- 1 B-flat flugelhorn
- 3 E-flat tenor horns (same instrument as 'alto horn')
- 2 B-flat baritone horns
- 2 tenor trombones
- 1 bass trombone
- 2 B-flat euphoniums
- 2 E-flat tubas
- 2 B-flat tubas
- percussion as needed or available

⁴ Trevor Herbert, "Nineteenth Century Bands: Making a Movement," in Herbert, *The British Brass Band*, 35.

⁵ Arnold Myers, "Instruments and Instrumentation," in Herbert, *British Brass Band*, 174.

Music for brass bands was available through subscriptions to several competing journals,⁶ which would send bandleaders a variety of hymn tunes, marches, dances, solo features, and other items on a regular basis. To facilitate flexibility among player personnel, all brass instruments in the brass band would read their parts in treble clef, with the single exception of the bass trombone which would read in bass clef.

1.2.2 Brass Bands in the United States

Brass bands initially appeared in North America on a parallel timeline as their British siblings, and were already an important component of American musical life well before the Civil War.⁷ In the mid-nineteenth century, it was common in cities and towns of all sizes to find a brass band. The newly invented saxhorn family, which had rapidly established itself as the core instrument family of the Industrial Revolution-era bands in England, migrated across the Atlantic. Brass bands constituted the primary form of instrumental ensemble in many American towns until well into the Reconstruction Period, at which time substantial woodwind sections enlarged the bands under bandleaders such as Gilmore and Grafulla.⁸

During the early and middle years of the twentieth century, brass bands in American culture were found almost exclusively within the provenance of the Salvation

⁶ Herbert, "Nineteenth Century Bands," 47.

⁷ Margaret Hindle Hazen and Robert M. Hazen, *The Music Men: An Illustrated History of Brass Bands in America, 1800-1920* (Washington, D.C: Smithsonian Institution Press, 1987).

⁸ Stephen L. Rhodes, "The Nineteenth-Century American Wind Band," *A History of the Wind Band*, accessed February 27, 2016, http://www.lipscomb.edu/windbandhistory/rhodeswindband_06_19thcenturyamerican.htm.

Army, which maintained the brass band traditions, instrumentation, and repertoire as part of its ongoing religious mission. Outside the auspices of the Salvation Army, however, brass bands disappeared almost entirely from the American musical landscape.

The centenary of the Civil War in the 1960s brought about a renewed interest in the brass bands of the nineteenth century. Frederick Fennell produced a series of concerts and an LP recording featuring Civil War band music and instruments.⁹ But it was J. Perry Watson, director of bands at North Carolina State University, who would prove ultimately to be the source for the re-emergence of contemporary British-style brass bands in the U.S.¹⁰ While Fennell focused his research on the history of brass bands in Civil War-era America, Watson was more interested in what the brass bands of his own time were accomplishing. He founded a student brass band, based on the British model, at NCSU in 1965. Later, while on sabbatical from NCSU in 1978, Watson traveled to England and for the first time witnessed live rehearsals and performances by the Black Dyke Band. Determined that this musical tradition should exist in North America as well, Watson began to drum up interest in the genre among his colleagues and friends upon his return to active teaching. He also began self-publishing a newsletter, *The Brass Band Bridge*, promoting the genre and encouraging others to consider starting brass bands in their communities.¹¹ The *Bridge*, begun as a homespun

⁹ Frederick Fennell, "The Civil War: Its Music and Its Sounds, Part 1," *Journal of Band Research* 4, no. 2 (Spring 1968): 36.

¹⁰ Ned Mark Hosler, "The Brass Band Movement in North America: A Survey of Brass Bands in the United States and Canada" (PhD Dissertation, Ohio State University, 1992), 19.

¹¹ Hosler, "Brass Band Movement," 20.

hobby, would later become the official source for news and information about brass bands in the U.S. and Canada.

In response to the growing interest in brass bands as a contemporary performance ensemble, Watson would go on to co-found the North American Brass Band Association (NABBA) in 1983. Shortly thereafter, the NABBA Board of Directors convinced Yamaha and several sheet music publishers to underwrite a series of multi-day brass band workshops to be given in multiple locations each summer, usually on college campuses.¹² These workshops served to introduce the genre, its instrumentation, and its repertoire to new enthusiasts who would later go on to found their own community-based brass bands.

Dozens of brass bands have been organized in communities across the United States in the decades since the launch of the NABBA organization. Gavin Holman, a British brass band historian, keeps an unofficial directory of brass bands worldwide on his website.¹³ The most recent listing includes 223 brass bands in the United States, of which roughly a third are either Civil War-era re-enactment bands or Salvation Army bands. The remainder are brass bands in the contemporary British model.

American brass bands adhere to the British brass band traditions and conventions in varying degrees. Most are amateur, community-based non-profit organizations, but a few paid professional ensembles exist in the U.S. Many bands

¹² J. Perry Watson, "What a Pleasure It Is to Announce," *The Brass Band Bridge*, no. 5 (June 1981): 1.

¹³ Gavin Holman, "International Brass Bands Directory," *Internet Bandsman's Everything Within*, accessed May 5, 2016, <http://www.ibew.co.uk/default.htm>.

practice strict adherence to British instrumentation by using cornets and tenor horns, while others take a pragmatic approach by allowing trumpets and French horns. As is the case in Britain, both contesting and non-contesting bands are found among the ranks of American brass bands, though for many bands the sheer geographical size of the nation makes regular contesting impractical. Finally, British observers and adjudicators have credited the the American contest system with leading to rapid progress among American brass bands in areas of technical fluency and artistic expression, thereby maintaining a high musical standard.¹⁴

Today, two major contests are held annually in North America: the North American Brass Band Championships (a test-piece contest, organized by NABBA) and the U.S. Open Brass Band Championships (an entertainment contest, independently run). To further encourage mutual support of the British-style brass band movement outside the contest environment, numerous bands have organized non-competitive festivals devoted solely or primarily to brass band music. Found mainly in regions with greater density of brass bands, these include the Great American Brass Band Festival (Danville, KY), Ohio Brass Arts Festival (Columbus, OH), Grand Celebration of Brass Bands (Cedar Rapids, IA), Northwest Brass Festival (Seattle, WA), Mid-Atlantic Brass Band Festival (Washington-New York corridor), and Brass at the Border (Kenosha, WI).

In view of the activities of adult brass bands in the U.S., and given the important role that college campuses played in the formation of such bands, it would be of great

¹⁴ Iwan Fox, "Report & Results: 2014 North American Brass Band Championships," 4barsrest, accessed May 5, 2016, <http://www.4barsrest.com/news/details.asp?id=18502>.

value to determine the presence and significance of brass bands in American colleges and universities. Brass bands offer many benefits for the collegiate student performer, given the vitality of composition activity for brass bands by living composers, the technical virtuosity demanded of the brass band player, and the opportunity to play a wide variety of repertoire. Moreover, brass band experience is considered a highly valued training opportunity among the community of professional brass players in Britain.¹⁵ Many brass section rosters of the top British orchestras are populated with names of players who first learned their craft, then later excelled, in a brass band. Not surprisingly, brass bands are found at all the major British universities and conservatories; the University of Salford even offers a separate conducting and repertoire degree program for brass bands. To date, no systematic effort has been undertaken to analyze the presence of brass bands in American higher education. Specifically, no formal study has been written about where collegiate brass bands exist, nor about their relationships with other departmental ensembles, their instrumentation and repertoire, or student and faculty attitudes regarding the brass band experience for American collegiate players.

¹⁵ Herbert and Wallace, "Aspects of Performance Practice," 279.

1.3 Statement of Purpose and Research Questions

The purpose of this research was to provide a descriptive study of the state of British-style brass bands in U.S. higher education in 2016. The research questions to be answered in this study included the following:

Research Question 1: Which institutions offer a brass band as part of their ensemble curriculum?

Research Question 2: Which institutions formerly offering a brass band have discontinued the program?

Research Question 3: How are collegiate brass bands organized in terms of their operations and performance practices?

Research Question 4: What do the conductors of American collegiate brass bands perceive to be the challenges and benefits for their student players regarding brass band experience?

Research Question 5: What do the conductors perceive to be the attitudes of their students and colleagues regarding the collegiate brass band experience?

Research Question 6: What repertoire is being performed by American collegiate brass bands?

1.4 Factors Examined in the Current Research

The following factors were examined in relation to the operations of American collegiate brass bands: availability of academic credit for enrolling in the brass band; staffing and seating of the players; rehearsal days and times; instrumentation of the

band; repertoire performed by the band; number of performances per academic term; opportunities for touring and run-out concerts; challenges and benefits of student learning in a brass band; retention of participants; likelihood of students' future participation in brass bands; history of the band; extent of conductor's experience with brass bands; and relationship of the brass band to the overall music program in the institution.

1.5 Definition of Terminology

1.5.1 Various Meanings of *Brass Band*

The term *brass band* is a maddeningly unspecific one. Without context or the use of one or more qualifying adjectives, any of several different types of ensembles may be implied.

A *British brass band* generally refers to a band found in the United Kingdom governed by the instrumentation listed above (see section 1.2.1).

British-style brass band (arguably, a clumsy term) is used to denote a band adhering to the same performance practices as British brass bands, but found in countries outside the United Kingdom. The British brass band tradition has migrated throughout the English diaspora, and is actively pursued in most countries in Europe as well. Japan also has a thriving British-style brass band community. Calling these bands *British brass bands*, would be inauthentic since the bands are not technically British. Nevertheless, acknowledging their common heritage as British-in-style helps to define them, and to distinguish them from other brass ensembles not of the same tradition.

Civil War-era brass bands were bands (of mostly brass instrumentation) populating American towns around the time of the Civil War.

Civil War re-enactment bands are contemporary American brass bands whose artistic mission is to preserve the instrumentation, music, and performance traditions that would have been found in Civil War-era brass bands.

New Orleans-style brass band refers to bands performing in the funeral parade or "Second Line" style of jazz performance. These bands may also include clarinets, saxophones or other non-brass instruments, and are enjoying their own concurrent renaissance in popular interest.

A *Balkan-style brass band* is a band in the Eastern European tradition emerging in nineteenth century Serbia, Bulgaria, and Romania. Contemporary Balkan-style brass bands exist in the U.S. and are popular among eager consumers of world music.

Pacific island or Polynesian brass band denotes a performance tradition which evolved after British naval musicians and Christian missionaries left their instruments behind upon departing Pacific island outposts, whereby indigenous residents formed their own bands. An active brass band tradition continues today in Tongan, Samoan, Maori, and other Polynesian communities. These bands may also include woodwinds.

A *Mexican brass band* is an ensemble in the band tradition found in the Mexican state of Oaxaca. These bands often perform at outdoor celebrations and festivals, and may also include woodwinds.

1.5.2 Use of *Brass Band* in this Study

For purposes of clarity and simplicity, the use of the term *brass band* in the current study will refer to British-style brass bands, as defined above (see section 1.5.1).

1.5.3 Other Definitions

Brass ensemble is a general term for any collection of musicians performing on brass instruments. In the context of higher education music studies, these groups range in size from a brass quintet to 20 or more players. Their repertoire includes original music for brass ensemble spanning historical periods from the Renaissance through present day, as well as transcriptions of music composed for other media.

Instrumentation varies by school and by the literature performed, but typically follows the outlines of the orchestral brass section (trumpets, French horns, trombones, and tubas) with euphoniums sometimes included. These ensembles will sometimes program brass band repertoire as part of their studies, substituting instruments as needed (playing cornet parts on trumpets, tenor horn parts on French horns, and baritone horn parts on euphoniums).

Wind band refers to the collection of ensemble types that incorporate brass, woodwind, and percussion instruments with the occasional addition of string bass, piano, or harp. Commonly found in American collegiate music institutions, these ensembles may be identified by a variety of monikers: concert band, symphonic band,

wind ensemble, wind orchestra, wind symphony, chamber winds, etc. For simplicity, any discussion of such ensembles will refer to them collectively as wind bands.

Tenor horn is the common term used for the instrument playing the alto line in a brass band. A member of the saxhorn family, the modern tenor horn is a conical-bore instrument pitched in E-flat with three valves and an upright bell. Earlier versions of this instrument, featuring a front-facing bell and frequently called *alto horns* or *peck horns* (because they could “peck” the off beats in a march), were common in American marching bands before the development of the modern mellophone.

Baritone horn is the common term for the member of the saxhorn family playing the tenor voiced parts in brass bands. Pitched in B-flat with an upright bell, it is less frequently employed as a solo instrument than the richer-voiced, larger-bored euphonium.

French horn, while not the preferred term for the circular orchestral horn (waldhorn) pitched in F, will be used in this research to distinguish from the brass band’s tenor horn.

Active brass band refers to a curricular or extra-curricular brass band administered by a college or university.

An affiliated brass band is a community-based brass band existing as a stand-alone arts organization, but enjoying a close relationship with a nearby college or university, such as being designated an “Ensemble-in-Residence.”

A formerly active brass band is a brass band which would formerly have been classified as an active brass band but which had ceased operation at the time of this research study.

Academic credit is general college or university credit granted for enrollment in a course.

Fine arts credit is academic credit which counts toward an institutional requirement that students take a specified number of courses or credits in a Fine Arts-related subject.

Music credit refers to academic credit which counts toward a music-related degree program.

Large ensemble credit refers to academic credit which counts toward a music degree requirement that students perform in a large ensemble. Definition of a large ensemble varies by institution, but typically may include wind bands, orchestras, choirs, and jazz ensembles.

Brass band contest refers to an adjudicated festival in which brass bands compete for rankings by a panel of judges. Many (though not all) brass band contests employ blind judging, in which adjudicators sit in a fabric-enclosed space where they can hear – but not see – the band performing; bands are not announced by name to preserve their anonymity.

A test piece is the required composition which all bands entering a specific section of a contest must perform. Bands may complement the test piece with selections of their own choosing.

The *sections* of a brass band contest refer to different categories of competition, differentiated by the difficulty level of the required test piece. In Britain, bands compete (from highest to lowest) in Championship Section, First Section, Second Section, Third Section, or Fourth Section. The North American Brass Band Championships offer Championship through Third Section levels, as well as a Youth Section, and an Open Section (for bands using non-traditional instrumentation).

1.5.4 Abbreviations

BB is used as a shorthand for Brass Band in identifying bands by their ensemble name.

U. is used as a shorthand for University in identifying institutions.

Other abbreviations, where used in tables and analysis, are defined adjacent to their usage.

CHAPTER 2

STATE OF RESEARCH

2.1 Introduction

A review of literature relevant to the research questions posed in this study is best divided in three parts: brass bands in the U.K., brass bands in the U.S., and college and university brass bands in the U.S.

2.2 Brass Bands in the United Kingdom

There is no shortage of writing on the subject of the brass bands of Britain. Many works focus on tracing the origins and early histories of brass bands in the Victorian period. However, there are several important resources devoted to the contemporary British brass band that successfully place recent developments within a historical context. The most salient of these receive synopses below.

2.2.1 British Authors

British authors have an undeniable cultural advantage when studying their own brass band culture: they have access to a rich supply of primary source material, and in many cases are (or have been) active participants in the brass band community. Thus, they are given primacy of place in this literature review.

2.2.1.1 Herbert

Trevor Herbert's edited collection of ethnographic essays tracing the evolution, history, and development of the British brass band was updated and revised in 2000.¹⁶ This remarkable volume includes contributions entitled "Nineteenth Century Bands: Making a Movement," "The Musical Revolution of the Nineteenth Century: From 'Repeat and Twiddle' to 'Precision and Snap,'" "Building a Repertoire: Original Compositions for the British Brass Band, 1913-1998," and "Aspects of Performance Practices: The Brass Band and its Influence on Other Brass-Playing Styles." Among its many contributions to the body of knowledge on early brass band history is a debunking of several myths regarding bands and band practices from the Victorian era. An example is Herbert's disclosure that, contrary to the oft-repeated claim made by Enderby Jackson that the first all-brass band was founded in 1832 in Pontybederyn (supposedly a village in South Wales) for the workers of the Brown Brothers Iron Mill, no evidence has been found to support the existence of such a band – or even a town by that name.¹⁷

2.2.1.2 Newsome

Roy Newsome's expansive book provides a more recent history of brass bands and brass band culture.¹⁸ His work divides the historical period under study into four parts: "Bands and Banding to 1945;" "Times of Change, 1945-80;" "The Years of

¹⁶ Trevor Herbert, ed., *The British Brass Band: A Musical and Social History* (Oxford: Oxford University Press, 2000).

¹⁷ Ibid., 18-19.

¹⁸ Roy Newsome, *The Modern Brass Band: From the 1930s to the New Millennium* (Aldershot, England; Burlington, VT: Ashgate Pub, 2006).

Maturity, 1981-2000;" and "Overseas Developments." Particular attention is given in each section to notable personalities within the movement, including conductors, composers, soloists, and sponsors. Newsome devotes a mere four pages to developments in the United States; most of his attention is drawn to the founding of the two best known professional brass bands in the U.S.: the River City Brass Band and the Brass Band of Battle Creek. Elsewhere in the book, his accounts of the rise and fall of many of the famous (and once-famous) British bands and their conductors are especially useful. Newsome also provides a repertoire list of some of the most important pieces to have been composed during the respective time periods in his study.

Newsome also assembled a broad historical account of brass band activities of the nineteenth century for his doctoral dissertation.¹⁹ This document is similar in scope to the first half of Herbert's book, but far more extensive in depth. Newsome divides his study into two periods: mid-century to 1874, and the final quarter of the century. This is a useful line of demarcation, for it was in 1873 that instrumentation for brass band contests became standardized, thereby affecting all future music composition and instrument manufacturing activity.

¹⁹ Roy Newsome, "The 19th Century Brass Band in Northern England: Musical and Social Factors in the Development of a Major Amateur Musical Medium." (PhD Thesis, University of Salford, 1999).

2.2.1.3 Brand & Brand; Taylor

Two earlier books, by Violet and Geoffrey Brand²⁰ and by Arthur Taylor,²¹ present historical accounts of brass bands in Britain. These books cover roughly the same territory as the later Herbert and Newsome texts referenced above, at least up to 1979, when the Brand and Taylor books were published. However, this publication date predates the founding of NABBA and of most of the modern brass bands in the U.S. As such, they are less useful in providing a contemporary point of context for American brass banding.

2.2.1.4 Holman

Two resources that prove invaluable when researching the history and the contemporary practices of brass bands, both in Britain and around the world, are found on Gavin Holman's website, IBEW (the Internet Bandsman's Everything Within). Holman maintains an active directory²² of every brass band for which he finds evidence on the Internet. Because his is a voluntary, single-person operation, one occasionally encounters links to bands no longer in existence or whose web address has changed. Nevertheless, it remains the largest and most thorough accounting of active brass

²⁰ Violet Brand and Geoffrey Brand, *Brass Bands in the 20th Century* (Letchworth, Herts.: Egon, 1979).

²¹ Arthur R Taylor, *Brass Bands* (London; New York: Hart-Davis MacGibbon, 1979).

²² Holman, "International Brass Bands Directory."

bands worldwide. Holman also has compiled a comprehensive bibliography²³ of known writings pertaining to brass band.

2.2.2 American Authors

American writing on British brass bands consists largely of brief articles in news-oriented magazines. The few scholarly works that have been written have little to say with regard to the contemporary British or American brass band communities. The most significant items appear below.

2.2.2.1 Mamminga

Michael Mamminga was the first American researcher to write a major document about brass band history and culture.²⁴ As the result of a Fulbright grant, the author spent several months in England in 1968-69 playing with brass bands and interviewing their members. His document is largely devoid of discussion of contemporary brass bands in America, likely due to the sheer paucity of bands in existence at that time.

²³ Gavin Holman, "The Brass Band Bibliography," accessed February 27, 2016, https://www.academia.edu/9120273/The_Brass_Band_Bibliography. The bibliography is also available on Holman's website, split over several web pages beginning at <http://www.ibew.co.uk/books.htm>.

²⁴ Michael Arthur Mamminga, "British Brass Bands" (PhD Dissertation, Florida State University, 1973).

2.2.2.2 Poster

Jack Howard Poster's dissertation²⁵ employs a wider definition of the term *brass band*. The scope of his research reaches much farther back in time to all-brass ensembles of the Medieval and Renaissance periods, as well as pre-industrial brass groups in Russia, Prussia, and Austria. He does devote a chapter (of 15 pages) to the entire British tradition, as well as a chapter on American brass bands. The latter, despite being published in 2000, makes no mention of the contemporary brass band movement in the U.S., referring instead only to ensembles of the 1800s.

2.2.2.3 Rhodes

Stephen L. Rhodes includes a chapter devoted to the British brass band in his web-based book on the history of wind bands.²⁶ Much of his information is sourced from a 1991 Trevor Herbert book, *Bands*,²⁷ which Herbert later revised in 2000 as *The British Brass Band*. Since Rhodes published his material in 2007, one wonders why he did not avail himself of information from Herbert's revision.

2.2.2.4 Hazelman; Avis; Johnson; Pacchiana

At various intervals over the years, articles have appeared in *The Instrumentalist* magazine, introducing to its readership the history and traditions of the British brass

²⁵ Jack Howard Poster, "The Brass Band" (DMA Thesis, Claremont Graduate University, 2000).

²⁶ Stephen L. Rhodes, "The British Brass Band," A History of the Wind Band, accessed February 27, 2016, http://www.lipscomb.edu/windbandhistory/rhodeswindband_07_britishbrassband.htm.

²⁷ Trevor Herbert, *Bands: The Brass Band Movement in the 19th and 20th Centuries*. (Milton Keynes [England]; Philadelphia: Open University Press, 1991).

band. These are mostly brief journalistic reports, describing an ensemble type that was little-known in the U.S. at the time. Herbert Hazelman's 1961 article followed his visit to England in 1960 and subsequent report to the American Bandmasters Association on his observations of brass bands in Britain.²⁸ Hazelman was a noted high school band director and prominent figure in the North Carolina music education community. It is interesting to note this early article by a North Carolina author would later be followed by the founding of the first British brass band in American higher education by J. Perry Watson at North Carolina State University. While no evidence has surfaced that Hazelman directly influenced Watson, it is tempting to imagine that the two men likely knew one another and may have shared information at some point.

Robert Avis's 1969 article is more of a personal essay on the state of amateur music-making in the United States.²⁹ He incorporated historical and pragmatic information about British brass bands into his stated hopes that brass bands might someday provide an opportunity for musical excellence among amateur musicians in America.

William Johnson's 1979 article followed his own journey to England where he observed rehearsals of the famous Black Dyke Mills Band.³⁰ The article is the most well-researched and comprehensive piece of those appearing in *The Instrumentalist*. Johnson makes little mention of brass bands in the U.S., as his article predates NABBA

²⁸ Herbert Hazelman, "The British Brass Band," *The Instrumentalist* 16, no. 1 (September 1961): 59–60.

²⁹ Robert Avis, "The British Brass Band," *The Instrumentalist* 24, no. 4 (November 1969): 57–61

³⁰ William Johnson, "The British Brass Band," *The Instrumentalist* 34, no. 4 (November 1979): 25–29.

and most modern American brass bands. One presumes, however, that at the time of publication, Johnson was assisting with plans for the launch of the brass band at Cal Poly State University, San Luis Obispo.

Jeanne Pacchiana details the traditions of the British national contests in her 1987 article.³¹ Although NABBA had by then held five North American championships, these go unmentioned in her account.

2.2.3 Repertoire and Instrumentation

A few published studies are devoted specifically to issues of repertoire or instrumentation of the brass band. Since these are central concerns in the present study, those resources are presented separately here.

2.2.3.1 Stern

David Stern researched the ways in which composers used the euphonium in wind band works since 1980.³² Although focused on the repertoire of the wind band, an interesting corollary relevant to brass bands is found in his text. While not an explicit conclusion, Stern's data show that composers with brass band exposure tend to write more lyrically for the euphonium than do composers lacking said exposure.

³¹ Jeanne Pacchiana, "Battle of the Brass Bands," *The Instrumentalist* 41, no. 10 (May 1987): 80–87.

³² David W. Stern, "The Use of the Euphonium in Selected Wind Band Repertoire since 1980" (PhD Dissertation, Texas Tech University, 2001).

2.2.3.2 Page

Charles Page compiled a set of examples of compositional techniques employed in the test pieces for British brass band contests.³³ These include tutti playing, octave playing, paired playing, hybrid voicing roles, consort playing, and solo and virtuoso playing. Page concludes that as a result of the lyrical, soloistic playing as well as the athletic technical virtuosity required of tubists in music by brass band composers, the solo repertoire for the tuba has matured in its artistic demands as well.

2.2.3.3 Shelton

Several prominent composers of works for brass band have transcribed their music into a version for performance by wind bands. Brian Shelton studied the orchestration choices employed by these composers.³⁴ Shelton's study illustrates that major composers (e.g. Graham, Sparke, Ellerby, Curnow, Bulla, de Meij) can shift freely between writing for brass band, wind band, or both simultaneously.

2.3 Brass Bands in the United States

Texts on the history and practices of brass bands in the U.S. cover broad topical ground. Civil-War era bands, Salvation Army bands, and contemporary British-style bands are each represented in the body of research.

³³ Charles Page, "The Use and Innovations of Tubas in British-Style Brass Band Contest Literature" (MMEd Thesis, University of Kansas, 2012).

³⁴ Brian Macdonald Shelton, "Transcribing from Brass Band to Wind Band: A Comparison of Approaches and Methods and Subsequent Transcription of *Gypsy Dream* by Peter Graham" (DMA Thesis, University of Arizona, 2011).

2.3.1 Civil War-Era and Civil War Re-enactment Brass Bands

Brass bands were numerous in American cities and towns in the nineteenth century. Though they may have lacked the uniformity of instrumentation engendered by the British contesting system and its tightly governing rules, early American bands favored either an all-brass or mostly-brass configuration. The new instruments invented by Sax and popularized by the Distins were in widespread use by the time of the Civil War. The body of work referenced here is devoted to bands that performed in the 1800s.

Separately, there exists currently in the United States a contemporary community of bands devoted to historical re-enactment of Civil War-era instruments and music. Many of these bands may be found in Holman's IBEW Directory of brass bands in the United States (see Section 2.2.1.4). Selected literature on the activities of these present-day historically-oriented brass bands is also presented in this section.

2.3.1.1 Newsom

In Hunsberger and Cipolla's edited collection of essays celebrating the 40th anniversary of the Eastman Wind Ensemble, Jon Newsom's chapter on American brass bands in the middle of the nineteenth century describes the immense popularity of civic bands. The heavy employment of brass instruments by bands of the 1850s is illustrated in his quotation of John Sullivan Dwight, a prominent Boston music critic:

"Last week we had commencement...at old Harvard – and as usual, a Boston band assisted at the exercises. But...the glory has departed. Brass, brass, brass, -- nothing but brass."³⁵

2.3.1.2 Hansen

Richard K. Hansen's expansive text places the history of American bands into a broader cultural and musical context. He reports that American brass bands appeared in the 1830s, shortly after the invention of chromatic keyed or valved instruments, and spread rapidly throughout the young nation. Two of the earliest and most famous bands were the Boston Brass Band and the Dodworth Cornet Band. A reprint of an 1837 program³⁶ given by the Boston Brass Band displays the already common practice of incorporating operatic transcriptions alongside quick steps, dances, solo features, and air-and-variations. World premieres receive prominent identification on the program.

2.3.1.3 Hazen & Hazen

Margaret Hindle Hazen's and Robert M. Hazen's book is a visual cornucopia of artefacts collected from early American bands. The accompanying text describes the influence of cultures beyond the British and French/Belgian in the evolution of bands and band music in the United States. These include Irish, Italian, and German influences.

³⁵ *Dwight's Journal of Music*, August 2, 1856: 141. Quoted in Jon Newsom, "The American Brass Band Movement in the Mid-Nineteenth Century," in *The Wind Ensemble and Its Repertoire: Essays on the Fortieth Anniversary of the Eastman Wind Ensemble*, ed. Frank Cipolla and Donald Hunsberger, 1994

³⁶ Richard K Hansen, *The American Wind Band: A Cultural History* (Chicago, Ill.: GIA Publications, 2005), 25-6.

Any geographical region with a sizable German population seemed to develop brass bands almost automatically. Pennsylvania was one of the first states to demonstrate this trend, but in such Midwestern states as Wisconsin, Minnesota, and Ohio, German settlers and bands thrived together. The large German emigration to Texas in the 1840s was instrumental in the development of the strong band movement in that state.³⁷

2.3.1.4 Rhodes

A separate chapter within Stephen L. Rhodes's web-based historical text (see also Section 2.2.2.3) is devoted to the American brass band movement and its gradual evolution into mixed woodwind and brass instrumentation by the guiding influence of Patrick Gilmore, John Philip Sousa, and others. Rhodes recounts an 1856 concert in which Ned Kendall, a keyed bugle virtuoso, performed *Woodup Quickstep*, a popular feature for keyed bugle, followed by Gilmore performing the same work on cornet. Gilmore's reportedly faster and cleaner performance, Rhodes theorizes, may have played a role in the decline of the keyed bugle and the wider adoption of the cornet as the preferred soprano band instrument of the day.³⁸

2.3.1.5 Fennell

Captivated by the approaching centenary of the Civil War, Frederick Fennell embarked on a project to compile and record examples of Civil War band music,

³⁷ Margaret Hindle Hazen and Robert M. Hazen, *The Music Men: An Illustrated History of Brass Bands in America, 1800-1920* (Washington, D.C: Smithsonian Institution Press, 1987).

³⁸ Stephen L. Rhodes, "The Nineteenth-Century American Wind Band," A History of the Wind Band, accessed February 27, 2016, http://www.lipscomb.edu/windbandhistory/rhodeswindband_06_19thcenturyamerican.htm.

performed on authentic instruments of the period. This two-volume album, recorded in 1960, formed the basis for a series of four articles in *The Journal of Band Research*, detailing Fennell's boyhood interest in historical bands, and his inspiration for the Civil War project during a 1956 visit to Gettysburg. The articles outline Fennell's methods and the discoveries he made while researching music and instruments for the records.³⁹

2.3.1.6 Garofalo & Elrod

In 1981, Robert Garofalo and Mark Elrod shared their experiences organizing a historical re-enactment band of the Civil War era, named Heritage Americana.⁴⁰ The article includes information about the provenance and maintenance of instruments, the sourcing of music part books, and interpretive issues.

2.3.2 Salvation Army Brass Bands

From the end of the 1800s until the founding of NABBA, the brass band nearly disappeared from American musical culture. Salvation Army brass bands were an exception, as their ensembles (loosely modeled after the British tradition) continued in a largely unbroken line throughout the twentieth century.

³⁹ Frederick Fennell, "The Civil War: Its Music and Its Sounds, Part 1," *Journal of Band Research* 4, no. 2 (Spring 1968): 36–44; "Part 2," *JBR* 5, no. 1 (Fall 1968): 8–14; "Part 3," *JBR* 5, no. 2 (Spring 1969): 4–10; "Part 4," *JBR* 6, no. 1 (Fall 1969): 46–58.

⁴⁰ Robert Garofalo and Mark Elrod, "Heritage Americana: Reflections on the Performance Practices of Mid-Nineteenth Century Brass Bands," *Journal of Band Research* 17, no. 1 (Fall 1981): 1–26.

2.3.2.1 Holz

Ron Holz's book provides a comprehensive history of the Salvation Army brass band movement, from its origins in England in 1878 to a contemporary presence in numerous countries around the world. Holz recounts the first appearance of Salvation Army bands in Michigan and Ohio in 1884, only a few short years after such bands had been formed in Britain.⁴¹ Many noted American brass composers and performers were trained in the Salvation Army tradition, including Erik Leidzen, James Curnow, Stephen Bulla, William Himes, and Phil Smith.⁴² These names would later figure prominently in the activities of the modern secular brass band movement in America.

2.3.3 The "American" Brass Band

A curious series of articles appeared in the pages of *The Instrumentalist* magazine during the 1960-61 editorial year, proposing an alternative instrumentation for all-brass ensembles in the United States. Despite the publication of these articles, no evidence has surfaced regarding the eventual founding or creation of a so-called American brass band.

⁴¹ Ronald W. Holz, *Brass Bands of the Salvation Army: Their Mission and Music* (Hitchin: Streets Publishers, 2006), 378.

⁴² *Ibid.*, 433-4.

2.3.3.1 Rohner, Berger; Frak; Leidzen

Traugott Rohner described an imaginary ensemble type – the *American brass band* – in his 1960 article.⁴³ Rohner proposed that a modified form of the British brass band, using only the valved brass instruments, would be of great utility in American school music programs. He described a system with 3 cornet or trumpet parts, 2 baritone parts, and a tuba part, along with percussion. The baritone and tuba parts would be written in bass clef. The advantages itemized by Rohner in his proposal included more streamlined instruction, greater portability, and lower cost; he specifically recommended the plan for schools with small populations. In subsequent issues of the magazine, Kenneth Berger⁴⁴ and C. A. Frak⁴⁵ both penned enthusiastic endorsements of this ensemble plan. Interestingly, adjacent to Berger's commentary, *The Instrumentalist* ran an article by Erik Leidzen, providing detailed information about a true British brass band instrumentation. Leidzen's essay appeared with an editorial disclaimer cautioning readers from confusing Rohner's theoretical American brass band with the long-established traditions – and very real existence – of British brass bands.⁴⁶

⁴³ Traugott Rohner, "Let's Examine the Possibilities of the American Brass Band.," *The Instrumentalist* 15, no. 1 (September 1960): 50–116.

⁴⁴ Kenneth Berger, "The American Brass Band? Yes!," *The Instrumentalist* 15, no. 3 (November 1960): 44.

⁴⁵ C. A. Frak, "The American Brass Band -- It Makes Great Sense," *The Instrumentalist* 15, no. 8 (April 1961): 32.

⁴⁶ Eric Leidzen, "Some Brass Tacks About Brass Bands," *The Instrumentalist* 15, no. 3 (November 1960): 45–50.

2.3.4 Modern Brass Bands in the United States

Texts addressing the contemporary British-style brass band movement in the U.S. since the founding of NABBA are scarce, with only a single academic dissertation and scattered articles devoted to the topic.

2.3.4.1 Flor

In 1986, Gloria Flor contributed an article to *School Musician* magazine, reporting on the fledgling brass band movement in the United States.⁴⁷ Her article included references to the pamphlets authored by J. Perry Watson and produced by Yamaha and Boosey & Hawkes, which were distributed to encourage the formation of brass bands in the U.S. She also provides a list of suitable repertoire for newly-formed ensembles.

2.3.4.2 Hosler

Ned Hosler completed the first comprehensive effort to document contemporary British brass bands in North America.⁴⁸ His dissertation research gathered data on membership, organization, financial obligations, instrumentation, and history for each band. Having been designed in the pre-internet era, Hosler's methodology relied on questionnaires sent and returned by U.S. Mail. Survey recipients were identified using known member bands of NABBA, along with any secondary references to additional

⁴⁷ Gloria J. Flor, "The British Brass Band in the United States," *School Musician* 58, no. 4 (December 1986): 18–20.

⁴⁸ Hosler, "Brass Band Movement".

bands those respondents could provide. The results provide a snapshot of brass band activity in the U.S. and Canada circa 1992.

2.4 Brass Bands in United States Colleges and Universities

Since the topic of the present study concerns brass bands in American higher education, literature specifically addressing this area is isolated here.

2.4.1 Chatwin

At first glance Jerry Chatwin's 1988 thesis would appear to offer the most germane scholarship relative to the current study.⁴⁹ His paper opens with two chapters on the history of brass ensembles, then follows with a proposal for the introduction of British brass bands in American universities. His study anticipates many of the benefits and challenges of starting and integrating a brass band into an existing collegiate music ensemble curriculum, including problems of instrumentation and difficulties finding rehearsal time amidst other ensembles. Regrettably, despite the existence of several university brass bands in operation in the U.S. at the time of publication, Chatwin does not mention these bands at all in his thesis. It appears he did not interview or survey any of the collegiate brass bands of his day to provide real-life data.

⁴⁹ Jerry M Chatwin, "Establishing a British Brass Band in the American College Curriculum" (MMus Thesis, Brigham Young University, 1988).

2.4.2 Bliss

In her 2014 article for the *WASBE Journal*,⁵⁰ Amy Schumaker Bliss described the essential role NABBA's *Brass Band Bridge* has played in the dissemination of information and encouragement to the nascent brass band movement in North America. An earlier unpublished version of the same article⁵¹ included additional information highlighting the vital role played by the many brass band workshops held on college campuses around the country. These workshops, sponsored by Yamaha and other brass band-related companies, generated interest and enthusiasm for the British-style brass band idiom. Many of the campuses on which these events took place already sponsored brass bands in their curriculum or would later go on to do so, underscoring the importance that colleges and universities played in growing the brass band movement in the U.S.

2.5 Conclusion

Despite a wealth of information about the brass band culture in Britain, little work has been done to document the activities of brass bands in the United States. Using the American-published *The Instrumentalist* magazine as a barometer of interest, more articles have been published in its pages describing British brass bands than American ones. Scholarly writing about modern brass band activity in this country – in

⁵⁰ Amy Schumaker Bliss, "The Brass Band Bridge and J. Perry Watson: A Link to the Beginning of the North American British Brass Band Movement," *WASBE Journal* 21 (2014).

⁵¹ Amy Schumaker Bliss, "The History of American Brass Bands: A Bridge to the Beginning of the North American British Brass Band Movement" (Rutgers University: unpublished manuscript, December 9, 2013).

the form of theses, dissertations, books, or peer-reviewed journal articles – is nearly non-existent.

Two additional findings were relevant to the subject of this study. First, scholars appear to have devoted more attention to the history of brass bands than to descriptions and accounts of current practices. Second, colleges and universities played an important role in the general development of brass band interest and knowledge in the U.S. In particular, the American movement owes its founding and growth to the efforts of J. Perry Watson and his work at North Carolina State University, along with John Kincaid at Western State College (now University) in Colorado.

CHAPTER 3

DESIGN OF THE STUDY

3.1 Assembling Target Lists

Researching the practices and attributes of American collegiate brass bands required the assembling of a list of institutions to be studied. Since no comprehensive directory or catalog of brass bands in U.S. colleges and universities was known to exist, the first objective of the project was to create such a list.

3.1.1 Sources Used to Identify Institutions and Bands

Attempting to create a definitive listing for collegiate brass bands in the U.S. is a bit like taking a census. One is always concerned that a relevant group or institution has been overlooked. Moreover, the sources used to find target bands each have some significant limitations. Consulting multiple sources of information to deliver a robust list mitigated these limitations somewhat.

3.1.1.1 North American Brass Band Association (NABBA)

NABBA's membership has historically been somewhat fluid; this is because membership in the organization is elective. Bands must join NABBA as a member band in each year they wish to compete at the annual championships. However, due to the sheer distance involved, many brass bands are simply unable to travel to the annual championship, and therefore do not enroll as member bands. Other bands will enter contests in alternating or rotating years and enroll as member bands only in years when

they compete. Finally, some brass bands simply choose not to compete at all; these bands may or may not elect to enroll in NABBA. Thus a NABBA membership directory is reflective only of the bands that have chosen to enroll in that particular year. It does not serve an archival function for recording where brass bands exist. Still, it is the best place to start looking.

3.1.1.2 Other Directories of Brass Bands

A handful of other web-based sources also provide listing of brass bands. These resources are privately maintained and consist mainly of links the owner has found or that have been referred by users. Some of the links provided are outdated, leading to abandoned web addresses or bands that have ceased to exist. Nevertheless, they serve as an important secondary resource. These include:

- Internet Bandsman's Everything Within (www.ibew.org.uk)⁵²
- Brass Band Portal (www.bandsman.co.uk)⁵³
- U.S. Brass Band Maps (<http://clymer.altervista.org/cbb/cbblist.html>)⁵⁴

3.1.1.3 Journalism Sources

Since its founding, NABBA has published a quarterly newsletter, *The Brass Band Bridge*. In the early years of the organization, the letter served as a resource of news, information, and motivation for the fledgling brass band movement in North America. Many articles reported the founding of new bands or plans to organize new bands in

⁵² Curated by Gavin Holman, a British-style brass band musicologist (see also Section 2.2.1.4).

⁵³ Curated by Nigel Horne, a British born music director of brass bands, now living and conducting in the United States.

⁵⁴ Curated by Jeffrey Clymer, a member of the Cincinnati Brass Band.

various communities. These included reports of brass bands being launched in college and university settings.

The brass band community is covered extensively in both print (*British Bandsman*) and online journalism (www.4BarsRest.com). While the focus of these reports is primarily on the activities of bands in the U.K. and Europe, reporters are occasionally dispatched to cover events in North America. These articles provide occasional references to collegiate bands in the U.S.

3.1.1.4 Audio and Visual Media Sources

Brass bands will sometimes post recordings of their rehearsals or performances to online repositories such as www.youtube.com or www.soundcloud.com. Not only do these archival resources provide validation of the existence of the bands, they also serve as secondary evidence of the repertoire and instrumentation chosen by the groups' leaders.

3.1.1.5 Accrediting and Advocacy Sources

The directories of the national accrediting organization National Association of Schools of Music (NASM) yielded only general information about member institutions and their curricula, but not specific ensemble types (such as a *brass band*, as differentiated from a *brass ensemble*). NASM directories did not lead to any incremental names for the list.

The focus of the College Band Directors' National Association (CBDNA) is on the practices, instrumentation, and repertoire of the collegiate wind band. As with NASM, the CBDNA archives did not yield any incremental names for the list of collegiate brass bands.

3.1.1.6 Boolean Searches

Both popular (Google) and academic (Ebsco, ProQuest, WorldCat) search engines were employed, combining "brass band" with "college," "brass band" with "university," and "brass band" with "conservatory" to find evidence of additional American collegiate brass bands.

3.1.1.7 Referrals from Other Conductors

During the data-gathering phase of the research, conductors of known brass bands completed surveys regarding their bands' operations, instrumentation, and repertoire. The surveys also contained a list of institutions being studied as part of the project, along with an invitation to submit names of additional institutions that supported a brass band but were missing from the list.

3.2 Institutions with Brass Bands

Once identified as target institutions for the study, bands and their schools were divided into three groups: Active Brass Bands, Affiliated Brass Bands, and Formerly Active Brass Bands.

3.2.1 Institutions with Active Brass Bands

This group of institutions represented the core target group of the study. The list consisted of colleges, universities, and conservatories in the United States that, at the time of publication of this document, were actively supporting a curricular brass band.

Conductors of these bands encountered three steps in the data gathering process. The first was a survey that asked factual questions about the group's operational practices, including personnel, instrumentation, repertoire, learning strategies, rehearsal times, performance opportunities, and academic credit. This survey also asked respondents to categorize and rank a variety of challenges and benefits for students playing in a brass band.

The second instrument was an open response interview containing four prompts, inviting respondents to comment on the history of the program, the band's operations, the conductor's experience with brass bands, and the band's relationship to the wider music program at the institution.

Finally, conductors were requested to submit brass band repertoire lists or concert programs from as many years as were available. This information was compiled in an analysis of repertoire performed by American collegiate brass bands.

3.2.2 Institutions with Affiliated Brass Bands

The Boolean searches for evidence of collegiate brass bands yielded a number of leads to bands with loose relationships to nearby colleges and universities. These were

stand-alone, community-based, volunteer adult brass bands, but which identified being affiliated with the institution in some way. Most commonly, this relationship manifested itself with an "Ensemble in Residence" label. These bands provided, at least in theory, an opportunity for collegiate music students to experience playing in a brass band in situations where their own school did not offer one. The data available from these bands had the potential to assist in creating a fuller accounting of the experiences of collegiate brass band players.

Conductors of affiliated brass bands completed a modified version of the data gathering questionnaire sent to the active brass bands. The affiliated bands' questionnaire included a question early in the sequence whether any students from the affiliated school had formerly played, or were currently playing, in the band. An affirmative response would lead to the same sequence of questions asked to the active bands; a negative response (indicating no student performers) would take the respondent to the closing questions of the questionnaire.

Because the open response interview to active band conductors contained questions that were specific to practices and relationships of brass bands within an academic setting, conductors of affiliated bands were not invited to participate in the interview instrument. Similarly, affiliated band conductors were not requested to submit repertoire lists, to avoid skewing the sample of repertoire chosen for active collegiate bands with repertoire chosen by directors whose primary concern was for their adult members.

3.2.3 Institutions with Formerly Active Brass Bands

Several of the search methods for collegiate brass bands yielded evidence of the existence of brass bands in particular institutions; however, upon investigating the curricular ensembles at these schools, no current brass band offering was listed. These institutions were grouped collectively as schools whose brass band program was no longer active.

In each case, journalistic and archival sources were examined to determine the name of the last known conductor of the brass band. Once successfully contacted, these conductors were invited to complete an open response history of the band, providing information about the band's formation, operations, and the circumstances surrounding its dissolution.

3.3 Creation and Management of the Survey Instruments

Using Qualtrics survey design software provided to UNT student researchers, I created four instruments in all for the project. To simplify references in this document, each instrument received a distinct name. These were:

- **American Collegiate Brass Band Survey** – data gathering survey and challenge/benefit ranking for conductors of active brass bands
- **American Collegiate Brass Band Interview** – open response instrument containing four prompts for conductors of active brass bands
- **American Collegiate Brass Band Questionnaire** – a modified version of the active band Survey for conductors of affiliated brass bands
- **American Collegiate Brass Band History** – open response instrument for conductors of formerly active brass bands

All four instruments may be found in Appendix A to this document. For simplicity in subsequent sections of this document, any reference to one of the four data-collection

instruments will appear by its unique identifier (Survey, Interview, Questionnaire, and History).

Potential respondents received e-mail invitations to participate in the project. Follow-up messages ensued if respondents had not initiated work on their respective survey. Qualtrics software allows respondents to suspend work on a survey instrument and return at a later time if using the same computer. One respondent requested to respond to questions verbally through a telephone interview in lieu of entering responses on a computer, which was granted. We arranged a date and time for an interview and I read each question from the respective instrument, typing responses provided by the respondent into the Qualtrics interface in real time.

Conductors of active brass bands had three items to fulfill: the Survey, the Interview, and a direct request for repertoire lists. To ensure completion of all assigned tasks, the conclusion of the Survey included a direct link to the Interview. Upon completing the Interview, active band conductors received an email soliciting their submission of repertoire data. Manual transcription into a single master spreadsheet document of the titles of works performed, along with composer, arranger, and performance date data facilitated the subsequent repertoire analysis.

CHAPTER 4

RESULTS: ACTIVE BRASS BANDS

4.1 Institutions with Active Brass Bands

In total, 11 U.S. colleges, universities, and conservatories included a brass band among their ensemble offerings during the period of data collection. This list represents the results to Research Question 1.

The abbreviations in parentheses will be used in comparative tables in later sections of the report.

- **Henderson State University, AR (HEN)**
- **Humboldt State University, CA (HUM)**
- **James Madison University, VA (JMU)**
- **Mansfield University, PA (MANS)**
- **North Carolina State University, NC (NCSU)**
- **Oakland University, MI (OAK)**
- **Peabody Conservatory – Johns Hopkins University, MD (PEA)**
- **Southwestern Michigan College, MI (SWMC)**
- **State University of New York – Purchase College, NY (SUNYP)**
- **University of Georgia – Athens, GA (UGA)**
- **University of North Texas, TX (UNT)**

4.1.1 Characteristics of Schools with Active Brass Bands

Descriptive observations about the 11 schools include:

- **Type of Institution:**
 - **Four-year, Public:** 9
 - **Two-year, Public:** 1
 - **Conservatory:**⁵⁵ 1
- **Total Enrollment:** range from 2,567 to 36,486⁵⁶
 - **Six largest schools:** over 20,000 students
 - **Four smallest schools:** under 5,000 students
- **Music Enrollment:** range from 0 to 1,256⁵⁷
 - **Schools offering a Music major:** 9
 - **Schools offering no Music major:** 2

4.1.2 Profiles of the Active Brass Bands

The following sections offer narrative descriptions of the 11 active brass bands, listed in alphabetical order by institution name. Unless otherwise noted, details of the bands' histories and operational practices originated from the respective conductors' Survey and Interview responses and repertoire data submissions.

⁵⁵ Peabody Conservatory is a separate academic unit within Johns Hopkins University, a four-year private institution.

⁵⁶ 2014 enrollment figures, undergraduate and graduate combined. As reported by the National Center for Education Statistics, <http://nces.ed.gov/COLLEGENAVIGATOR>. Accessed February 24, 2016.

⁵⁷ Ibid.

4.1.2.1 Henderson State University Brass Band

The Henderson State University Brass Band was founded in 1996 by Dr. Wes Branstine, then the low brass professor at HSU. The band rehearsed and performed regularly until Branstine's retirement in 2004. A website detailing the history of the Henderson State University Brass Band provided the following information:

The large number of brass students at Henderson and the desire to expose them to the exciting literature and technical demands of brass band music led Dr. Wes Branstine, Professor of Low Brass, to found the Band in 1996. He was assisted in his endeavors by Dr. Jim Buckner, Professor of Trumpet, and a former member of the Smoky Mountain and Mississippi River Brass Bands. Since that time over 100 Henderson students have been members of this band. Several have gone on to join other brass bands after graduation.⁵⁸

Upon Branstine's retirement the brass band was suspended. The program was re-instated when Dr. Jamie Lipton, an alumna of the euphonium studio of Dr. Brian Bowman (former conductor of the University of North Texas Brass Band), was hired in 2010. Since then the band has existed continuously.

The band competed in the 2003 North American Brass Band Championships, placing third (out of four) in the Challenge (now Second) Section. The band has also given multiple performances for Arkansas All-State music conferences.

⁵⁸ "Henderson State University Brass Band." Accessed February 27, 2016. <http://fac.hsu.edu/bucknej/Brass%20Band/History.htm>.

4.1.2.2 Humboldt Bay Brass Band

The Humboldt Bay Brass Band is one of several brass ensembles offered at Humboldt State University in far northern California. Founded in 2004, the band has been in continuous existence since that time. The band is a hybrid student-community ensemble, with about 50% of the players coming from each population. Student players are invited to audition by the group's conductor, Dr. Gilbert Cline, once he has had an opportunity to hear their freshman year juries. In his Interview responses, Cline wrote,

We are an "optional" ensemble, part of the Brass Ensemble program, in my teaching assignment umbrella. After teaching high school for 4 years, earning an MA, then returning to HSU in 1982, it took another 22 years to "do it right." HSU is known for brass chamber music on the West Coast; we actually had two brass band works in our music Library, curiosities awaiting the light of day. I'd first heard that brass bands existing [*sic*] while as a high school student, and the interest burned.

Cline employs an eclectic approach to programming, incorporating more Renaissance and Baroque music than other bands in this study. These works have been adapted for the ensemble, occasionally employing alternative instruments (baroque trumpets, cornettos, etc.) as needed. The group also explores Civil War-era brass band music, and encourages student and community composers to write and arrange pieces for the band. Cline is particularly interested in music from the northern California region, finding several pieces in historical archives and re-scoring them for the HBBB.

Of the 11 active brass bands in this study, Humboldt State University is one of only three sponsoring institutions west of the Mississippi River, and the only one west of the Rocky Mountains. Due to the school's remote location, the band has never competed at the NABBA Championships. However, in 2011 the band did travel to

Seattle and perform the Gala Concert at the Northwest Brass Band Festival. The HBBB is the only active band to have recorded a CD, their 2005 release *Pageantry of Brass*.

4.1.2.3 James Madison University Brass Band

The JMU Brass Band enjoys arguably the most highly visible profile of the 11 bands in the study. Having competed at NABBA Championships twelve times since 2003, the band has finished in third place twice, in second place three times, and named champion three times.⁵⁹ Since 2006, the band has competed in the contest's Championship (most advanced) Section. Launched in 2000, the band has been conducted since its founding by Professor Kevin Stees, who has served as the university's studio professor for tuba and euphonium for thirty years.

In addition to its admirable contesting success, the band maintains a vigorous schedule of performances. Stees regularly invites internationally renowned brass soloists to perform with the band, including Steven Mead, Katrina Marzella, Allen Vizzutti, Brett Baker, and Carol Jantsch. The JMU Brass Band has appeared at numerous state music teacher conferences, regional and national brass association (International Trumpet Guild, International Tuba-Euphonium Association, etc.) conventions, and the Great American Brass Band Festival., one of the premier non-competitive brass band festivals in the country.

⁵⁹ "James Madison University Brass Band - Brass Band Results," accessed February 29, 2016, <https://brassbandresults.co.uk/bands/james-madison-university-brass-band/>.

The band is comprised entirely of music majors. In his Interview, Stees wrote about the origins of the brass band program at JMU:

I inherited a thriving brass ensemble program when I first started working here. Over a period of approximately 15 years, the ensemble developed in size and quality. In the last few years of having a brass ensemble program here, I was conducting two separate ensembles - a Summit Brass sized group and a more elite Philip Jones Brass Ensemble style group. In the Fall of 2000, I saw a need to include more students in the program and decided to begin using brass band literature with the larger (2nd) group while still keeping the more elite 10 piece ensemble. By the Fall of 2002, I discontinued the 10 piece group and decided to focus my attention solely on brass band literature.

Stees also described his own entry into the brass band genre:

My first experience playing in a brass band was as a student at the University of Illinois. At the time, Jim Curnow was assistant director of bands. The U of I Brass Band was formed during my time at Illinois.⁶⁰

4.1.2.4 Mansfield University Brass Band

Dr. Nathan Rinnert, Assistant Director of Bands and tuba instructor at Mansfield University, founded the school's brass band in 2006. The MUBB is somewhat unique among bands in the study: whereas most active brass bands are conducted by studio teaching faculty, Mansfield's is one of only three bands conducted by a member of the band directing staff. Rinnert discussed the origins of the band in his Interview:

I started the group...as an alternative to the tuba-euphonium ensemble or standard brass ensemble that fit into my teaching load each semester. The brass band seemed like a great option where I would be able to serve a wider variety of students.

⁶⁰ At publication time, the University of Illinois British Brass Band was no longer in operation, and is classified as a 'formerly active band' in the study (see Section 6.2.3).

We had a limited number of brass band instruments - 4 Schilke shepherds-crook Bb cornets and a number of older, student-model cornets (no Eb soprano); 3 American alto horns (peck horns) from a generation when these were used in our marching band (decades ago); no baritones - euphoniums only; only one Eb tuba. I believe it was Fall 2007 when our Provost (a marching band participant in his undergraduate days at the Univ. of Oklahoma) saw the significance of the ensemble and made funds available to outfit the ensemble with proper instruments.... He also made a sizable amount of money available to expand our brass band library to about 100 pieces at that time.

Rinnert also discussed how he came to discover the brass band genre:

When I moved to Mansfield, PA (2003) I started playing tuba and baritone with the Billtown Brass in Williamsport, PA. About that same time I had a number of friends involved in the creation of the Fountain City Brass Band and had some opportunities to be around that group in informal settings. I was quickly drawn to the sounds and colors of the ensemble - and the attention to detail, artistry, complexity, and precision.

The Mansfield University Brass Band entered their first NABBA competition in March, 2015, finishing second in the Third Section. The band also traveled to the 2012 Olympic Games in London and was invited to give a performance on the bandstand in Olympic Village.

In 2009, the MUBB began a tradition of giving concerts at a nearby Veterans Administration hospital, sporting marching band uniforms and performing patriotic selections for the occasion. Overwhelmingly enthusiastic response to the event led to its regular inclusion in the band's calendar, a fact appreciated by the university's president (a retired Brigadier-General). Extending its community engagement efforts, the band inaugurated an annual four-day Brass Band Camp for high school musicians in summer, 2012.

4.1.2.5 North Carolina State University British Brass Band

Arguably the cradle of the modern brass band renaissance in the United States, North Carolina State University and its Brass Band have had a profound influence on the entire North American brass band movement, primarily through the tireless efforts of the band's founder, J. Perry Watson. Yet for all the significance of this band, its exact founding date is uncertain. Current conductor, Dr. John Fuller, reported in his Interview responses that the band was founded in 1962. Current promotional material for the band on the NCSU website lists the band's founding date as 1965,⁶¹ corroborated by an earlier interview with Watson that appeared in *The Brass Band Bridge*.⁶²

Regardless of the actual founding date, the influence of the band and its conductor is undeniable. Watson would later go on to form the North American Brass Band Association in 1983, organize national brass band contests, publish *The Brass Band Bridge*, and advocate for the spread of brass band information and resources by soliciting Yamaha's sponsorship of summertime brass band seminars on college campuses around the nation. Locations for these seminars included NCSU itself, as well as Western State College (CO), Carnegie-Mellon University (PA), Texas Tech University, California State University – Fresno, and others.⁶³

⁶¹ A. C. Sawyer, "It's Alive! | Arts NC State," accessed April 27, 2016, <https://arts.ncsu.edu/its-alive/>.

⁶² Douglas Yeo, "Whatever Happened To... J. Perry Watson?," *The Brass Band Bridge*, no. 103 (March 2007): 31–33.

⁶³ Bliss, "History of American Brass Bands," 11-13.

In 1970 the band began hosting a series of annual "Music from the British Isles" concerts, in conjunction with the local branch of the English Speaking Union club. Watson exhorted *The Brass Band Bridge* readers who were interested in forming a brass band in their area to contact their own local branch of the English Speaking Union for assistance in organizing and arranging possible performance opportunities.⁶⁴ NCSU hosted the first NABBA Championships in 1983, and its brass band competed that year and for several years following.

A unique element of NCSU and its brass band is that there is no music major at the university. The music department exists to provide enrichment opportunities for students enrolled in the school's various degree programs, many of which are oriented toward technical or scientific disciplines. Ironically, it was this aspect of the school's makeup that led Watson to conclude that a brass band and its emphasis on the contesting experience would be a good fit for the students there:

When I first went to North Carolina State University (then known as N.C. State College), the entire student body was studying a scientific or technological curriculum; there were no Liberal Arts offerings.... When starting the NCSU British Brass Band in the 1960s, there was a need to inspire these students to achieve high musical goals. When the Championships started in 1983, it became obvious contests would do just this, and it did so in spades. Motivating an engineering and/or agriculture student to practice an instrument was so much easier and the reasons to become more proficient were more obvious to all the students when the contests were started.⁶⁵

⁶⁴ J. Perry Watson, "Anyone Even Vaguely Interested in British Brass Bands," *The Brass Band Bridge*, no. 2 (June 1980): 2.

⁶⁵ Yeo, "Whatever Happened," 32.

After Watson passed the baton to successors Frank Hammond in 1989 and Robert Petters in 1996, Fuller assumed leadership of the NCSU Brass Band in 2003. While Fuller's Survey or Interview responses do not mention any break in the band's continuity, evidence would seem to suggest that the band underwent a hiatus for a time. A YouTube video of a performance by the NCSU BB posted in early 2015 is accompanied by text naming the event a "revival concert," with the group performing "for the first time in nearly 9 years."⁶⁶ The 2016 publicity article mentioned above also describes the band as "recently revived."⁶⁷

4.1.2.6 Oakland University Brass Band

Dr. Kenneth Kroesche began teaching low brass at Oakland University in 2002 and formed the brass band seven years later. In his Interview responses, Kroesche described in detail the circumstances that led him to organize the band:

In September of 2009, I formed the Oakland University Brass Band. When I arrived at the university in the fall of 2002, there were less than a handful of student brass players. From these students I formed brass chamber groups that eventually grew to form a symphonic brass ensemble. During the summer of 2009, I proposed to my chair that we should form a brass band at the university because it would better serve the needs of the brass students that were currently involved with the symphonic brass ensemble....

Most importantly, I explained that a brass band would make our school unique. With the many well established music schools in the state of Michigan, we really needed something that would stand out among our competitors. At the end of my meeting with the chair, I had over

⁶⁶ NC State University British Brass Band Revival Concert 2015, Feb. 21, 2015, <https://www.youtube.com/watch?v=PHS9U2bwnAI>.

⁶⁷ Sawyer, "It's Alive!"

\$30,000 in start up money to purchase a set of cornets, tenor horns, baritones and music to start the brass band.

The OUBB competed at the NABBA Championships during the band's inaugural season, winning the Third Section. After moving up to First Section the following year, the band finished third in 2013 and won the section in 2014. That award also included an invitation to the prestigious Butlins Mineworkers contest in England in January, 2015, where the band finished second in a field of nineteen British bands. Oakland University Brass Band has also performed at the Midwest Tuba-Euphonium Conference and at the Great American Brass Band Festival.

4.1.2.7 Peabody Brass Band

The exact starting date of the brass band at Peabody Conservatory is uncertain, but Steve Kellner, the band's founding conductor, stated his belief that the band began in 2006 or 2007. The brass band is just one of many topics studied in the conservatory's Brass Class curriculum, which also includes orchestral readings, brass ensemble literature and master classes. Because the class covers a variety of subjects, the brass band does not adhere to traditional British instrumentation, opting instead for the inclusion of trumpets and French horns. In his Interview response, Kellner discussed the impact of the band's instrumentation on his choice of repertoire:

As for rep, first it has to be good, then playable, then playable on non-brass band instruments. As such, we don't do any of the latest test pieces because they are not playable on six 90 minute rehearsals and they don't sound good on french horns, trumpets, et al. We tend to do test pieces from the 60's and 70's, like "Variations on a Ninth," the

Gregson "Connotations," and the Sparke "Land of the Long White Cloud."

As the group exists mainly to be an academic exploration of brass band repertoire, the Peabody Brass Band has not performed at any contests, festivals, or off-campus concerts.

4.1.2.8 Southwest Michigan College Brass Band

The brass band at Southwest Michigan College enjoys the distinction of being the only active brass band sponsored by a two-year college. Begun in 1992 and led since that time by its founder, Dr. Jonathan Korzun, the band is also the oldest continuously-active band on the list. The SMC Brass Band exists as a community engagement activity of the college, staffed by a combination of students and area residents. In light of its objectives and personnel, the band is not an academic course for credit.

In the Survey, Korzun commented on the band's mission:

The Southwestern Michigan College Brass Band was founded during my first year at SMC (1991-1992). My administration wanted a community ensemble in addition to the curricular student ensembles. The mission of the Brass Band is primarily as a community ensemble. SMC has two curricular bands - Symphonic Band and Jazz Ensemble. These are student groups. Originally students could enroll in the Brass Band for college credit. This was discontinued...in 2011 when the Brass Band was removed as a part of my teaching load. This change has allowed for more flexibility in scheduling rehearsals and concerts. We are currently putting in place the option for area music educators to receive Continuing Education Units for participation with the Brass Band.

The band has not participated in any contests or festivals, and is not a member band of NABBA.

4.1.2.9 Purchase Brass Band

The State University of New York at Purchase, also known as Purchase College, includes among its academic units the Purchase Conservatory of Music. Professor Graham Ashton started the band as an outgrowth of the brass class in 2001. Since then the group has existed intermittently, functioning as a brass band when sufficient enrollment in the brass class allows. The Purchase Brass Band employs a hybrid instrumentation, using traditional cornets and baritones, but substituting French horns for the customary tenor horns.

4.1.2.10 University of Georgia British Brass Band

After retiring as the principal trumpet of the New York Philharmonic Orchestra, Philip Smith joined the faculty of the Hugh Hodgson School of Music at the University of Georgia as its new trumpet studio professor. Shortly following his arrival in August, 2014, Smith formed the UGA British Brass Band. The school had experimented with a brass band a few years earlier when tuba-euphonium professor David Zerkel facilitated the acquisition of a complete section of Yamaha cornets. But it was under Smith that the group became a full-time ensemble.

In the short time since its founding, the band has shared concerts with the Southern Territorial Band of the Salvation Army, as well as with Stuart Stephenson, principal trumpet of the Atlanta Symphony Orchestra. In addition to giving its own

concerts, the band has collaborated with several other campus ensembles in joint performances. Smith reported in his Interview response about plans to join NABBA:

Really wanted to get the UGA BBB to NABBA this year but it looks like we have school conflicts. Plan to fix that next year so we can compete. In spite of this, we are trying to arrange a mini trip with 3-4 concerts.

4.1.2.11 University of North Texas Brass Band

When Dr. Brian Bowman, Regent's Professor of Euphonium at the University of North Texas, arrived at the school's College of Music, he responded to the need for a new ensemble. Bowman recalled the situation in his Interview response:

When I arrived at UNT in the fall of 1999, there was in the Wind Studies department several concert bands and a brass choir, the latter being conducted by grad assistants to accommodate the numbers of brass students that the bands could not. I was asked if I would be interested in perhaps directing a brass band which was mainly to provide more opportunities for the great number of euphonium players that I would have in my studio and to provide for them the opportunity to perform and learn challenging brass band literature. This was begun as a "temporary" assignment and was above my academic load.

During the data gathering period for this research study, responsibility for conducting the UNT Brass Band was transferred from Bowman to Dr. Nicholas Enrico Williams, Associate Professor of Music and Assistant Director of Wind Studies at the college. This change in leadership brought Bowman's sixteen year "temporary" assignment to an end.

The UNT Brass Band utilizes traditional cornets and baritones, but uses French horns rather than tenor horns. The band is not a NABBA member, nor have they

competed in any North American Brass Band Championship events. In 2007, the band traveled to Colorado to perform at the Crested Butte Music Festival.

4.2 Characteristics of Active Brass Bands

The following sections will compare the various operational practices of the 11 active bands in the study. The challenges and benefits of student participation in a brass band, as perceived by the conductors, are also presented. All data were submitted by conductors of the respective bands in their Survey responses. Sections 4.2.1 through 4.2.7 represent results to Research Question 3.

4.2.1 Credit for Participation

Credit availability for participation in a brass band is an important component of the ensemble experience. Without the ability to receive credit toward their degree, students may be less likely to select brass band as an opportunity to enhance their education. On the other hand, some students may be taking heavy course loads (a common problem for music students), nearing a credit "overload" which may trigger billing for additional tuition. Offering a credit option, in which students may elect to receive either credit or no credit for the band, can make the experience accessible to more players. In the Survey, conductors provided responses in regard to the availability of academic credit (counting toward any degree at the institution), music credit (counting toward a music degree), fine arts/creative expression credit (in institutions

where this is a requirement) and large ensemble credit (whereby brass band would count as a required ensemble).

Table 4.1

Types of Credit for Active Brass Bands

BAND	ACADEMIC CREDIT	MUSIC CREDIT	FINE ARTS / CREATIVE EXPRESSION CREDIT	LARGE ENSEMBLE CREDIT
HEN	Optional	No	No	No
HUM	Yes	Yes	Yes	No
JMU	Yes	Optional	N/A	No
MANS	Optional	Optional	N/A	No
NCSU	Optional	Optional	N/A	Yes
OAK	Optional	Optional	No	No
PEA	Optional	Optional	N/A	No
SWMC	No	No	No	No
SUNYP	Yes	Optional	N/A	No
UGA	Optional	Optional	N/A	No
UNT	Yes	Yes	Yes	Yes

Of the active bands shown, only Southwest Michigan College offers no option for receiving credit for brass band participation. This is because the band’s primary purpose is to engage with the community, and is not a curricular course for credit. In his Survey response, Korzun (Southwest Michigan College) estimated that “Less than 10 students participate any given semester.” All of the other responding conductors reported that their schools offer either credit or a credit option for both general academic and music degree credit.

Only two of the schools with active bands – University of North Texas and North Carolina State University – consider brass band to be a fulfillment of the requirement

for participation in a large ensemble. In all other institutions, the brass band is an ensemble in which students participate in addition to their assigned large ensemble (typically a wind band or orchestra).

4.2.2 Student Types

This question investigates the academic focus of brass band students.

Table 4.2

Types of Students in Active Brass Bands

BAND	EXCLUSIVELY MUSIC MAJORS / MINORS	MOSTLY MUSIC MAJORS/ MINORS	MIX OF MUSIC AND OTHERS	MOSTLY OTHER MAJORS	EXCLUSIVELY OTHER MAJORS
HEN		X			
HUM		X			
JMU	X				
MANS		X			
NCSU					X
OAK		X			
PEA	X				
SWMC			X		
SUNYP		X			
UGA	X				
UNT		X			

As Table 4.2 shows, the active brass bands in the study are dominated by students pursuing a music degree. Whether this is because brass bands attract serious music students, or because brass bands are found in schools with an abundance of music majors cannot be determined because the survey was not designed to isolate for these variables or to demonstrate for causality. However, an interesting observation is

that only two schools consider their brass bands to count as large ensembles for music degrees, meaning that music students at other schools are participating in their brass band in addition to their assigned large ensemble.

4.2.3 Staffing

Conductors were asked to select from a variety of methods describing how the brass band at their institution would be staffed with players, selecting as many options as would apply to their situation. Options for describing staffing procedures (with abbreviations for the accompanying table) included:

- Student chooses to enroll in the class/ensemble (**ENROLL**)
- Student takes selective audition unique to the brass band (**BB AUD**)
- Student takes selective audition used for staffing multiple ensembles (**MULTI AUD**)
- Student completes an audition used for seating purposes only (**SEAT AUD**)
- Student must receive instructor approval (**APPROVAL**)
- Student is recommended by other faculty members (**FAC RECO**)
- Faculty and Community members are welcome to join (**COMMUNITY**)
- Faculty or other professional ringers are brought in for concerts (**RINGERS**)

Table 4.3

Methods for Staffing Active Brass Bands

BAND	EN-ROLL	BB AUD	MULTI AUD	SEAT AUD	APP-ROVAL	FAC RECO	COMM-UNITY	RING-ERS
HEN	X		X	X			X	
HUM		X			X		X	
JMU	X	X						
MANS		X	X					
NCSU		X			X			
OAK	X	X			X	X		X
PEA	X						X	
SWMC					X		X	
SUNYP	X				X			
UGA	X		X		X			
UNT	X	X	X	X	X			

In the comments field for this question, Cline (Humboldt Bay BB) reported that the band is “about half students and half community members.” He added that the band is “very popular with students.” Kroesche (Oakland University BB) noted that his audition process “also permits him to evaluate student fit for other color instruments in the band, such as tenor horn, flugelhorn, soprano cornet, etc.”

4.2.4 Rehearsals

Conductors supplied information relating the number of rehearsals and number of minutes per week their bands spent in rehearsal.

Table 4.4

Rehearsal Time for Active Brass Bands

BAND	REHEARSALS PER WEEK	MINUTES PER REHEARSAL
HEN	2	50
HUM	1	120
JMU	3	50/50/100*
MANS	1	60
NCSU	1	90
OAK	2	90
PEA	1	90
SWMC	1	120
SUNYP	1	90
UGA	1	90
UNT	2	110

* JMU BB rehearses twice weekly for 50 minutes, plus a third rehearsal of 100 minutes.

Rehearsal time is an important consideration for both students and conductors. Music majors (comprising the majority of students in the active brass bands) must fit brass band rehearsals into the busy schedule of a music student, including other required courses, ensembles, studio lessons, practice time, chamber groups, and other essential activities. If the brass band requires too much rehearsal time, students will be unable to participate effectively. On the other hand, conductors must arrange sufficient rehearsal time to teach the concepts that are unique to a brass band, including the transition to alternative instruments (cornet vs. trumpet, tenor horn vs. French horn, etc.) with accompanying embouchure adjustments; transposition and clef changes; characteristic tone and color of a brass band; and performance practices of a brass band. The needs of both student and conductor must balance if the group is to succeed.

Among the 11 active brass bands in the study, total rehearsal time per week ranges from a minimum of 60 minutes (Mansfield University BB) to a maximum of 220 minutes (University of North Texas BB). James Madison University BB is the only band in the study to meet with a frequency as great as three times per week.

4.2.5 Instrumentation

Traditional brass band instrumentation varies from the standard brass instruments that most American brass students learn in their primary and secondary school band programs. Brass band repertoire customarily includes music for some tenor and bass instruments written in treble clef. These can be substantial hurdles for players who are new to the brass band genre. Responses to the Survey identified which schools use the traditional brass band instrumentation and which schools substitute more familiar instruments. These questions appeared as multiple-choice items. Respondents could select as many options as applied to their respective situations. Choices offered for each item are outlined in the sections following, along with abbreviations used in the accompanying table.

4.2.5.1 Soprano Cornet

- E-flat soprano cornet (**SOP**)
- E-flat trumpet (**PICC**)
- Other (please specify) (**OTHER**)

4.2.5.2 Cornet

- B-flat cornets with shepherd's crook (**SHEP**)
- Other B-flat cornets (**COR**)
- B-flat trumpets (**TPT**)
- Other (*please specify*) (**OTHER**)

4.2.5.3 Tenor Horn

- Tenor horns (E-flat alto horns) (**TEN**)
- French horns (**FR**)
- Other (*please specify*) (**OTHER**)

4.2.5.4 Baritone Horn

- Baritone horns (English baritones) (**BAR**)
- Baritone players using euphoniums (**EUPH**)
- Other (please specify) (**OTHER**)

4.2.5.5 Tuba

- E-flat tubas, reading treble clef (**Eb**)
- B-flat tubas, reading treble clef (**Bb**)
- Other tubas such as F or C tubas, transposing at sight (**SIGHT**)
- Any style tuba, using a written out transposition by the student (**STUD**)
- Any style tuba, using a written out transposition by the instructor (**INSTR**)
- Other (*please specify*) (**OTHER**)

Table 4.5

Instruments Used in Active Brass Bands

BAND	SOPRANO CORNET	CORNET	TENOR HORN	BARITONE	TUBA
HEN	SOP	SHEP, COR	TEN	BAR, EUPH	Bb, SIGHT
HUM	SOP	COR	TEN	BAR	Eb, Bb
JMU	SOP	SHEP	TEN	BAR	SIGHT
MANS	SOP	SHEP	TEN	BAR	Eb, Bb
NCSU	SOP	COR	TEN	BAR	Eb, Bb
OAK	SOP	SHEP	TEN	BAR	Bb, SIGHT
PEA	SOP, PICC	SHEP, TPT	FR	BAR, EUPH	SIGHT, INSTR
SWMC	SOP	SHEP	TEN	BAR	Eb, Bb, SIGHT
SUNYP	SOP	SHEP	FR	BAR	SIGHT
UGA	SOP	COR	TEN	BAR	INSTR
UNT	SOP	COR	FR	BAR	Eb, SIGHT

In the "Other" fields, some conductors included their own comments. Regarding cornet selection, Cline (Humboldt Bay BB) added that his cornet section uses "King Master cornets, manufactured between 1935 and 1967 with Denis Wick 4B mouthpieces." On the topic of baritones, Cline also remarked, "Very important – euph[onium] does NOT work here ... baritone [horns] must blend with tenor horns." Kellner (Peabody BB) commented that his band used a "mix of euphoniums or baritone supplied by me." On the topic of tubas, Cline said "unless tubists COMMIT to TC [treble clef], a band is forever writing out parts and cannot read tons of lit, as we do!" By contrast, Kellner said that "students used [their] C tubas for the most part, or F tubas. Those reading the Eb part read it as bass clef. I usually make a written transposition the Bb tuba part." Smith (U. Georgia BB) also supplies his tubists with transpositions, employing "any style tuba, using a written out transposition provided by composer/arranger, publishing house, or hired student/enthusiast."

The data shown in Table 4.5 demonstrate little variance from traditional instrumentation in the soprano cornet and cornet sections; only Peabody BB uses E-flat or B-flat trumpet. Similarly, only two schools depart from the use of baritone horns, namely Henderson State U. BB and Peabody BB, who allow euphoniums to substitute. The most significant differences are found in the tenor horn and tuba practices of several groups. Three schools (Peabody, SUNY-Purchase, and U. North Texas) use French horns instead of tenor horns. The tuba situation requires a bit more discussion.

Brass band compositions are written with E-flat and B-flat tuba parts, both written in treble clef. This practice arises out of the Victorian tradition that boys would be introduced to the cornet at a young age, transitioning downward to larger instruments as they grew, but without needing to learn new fingerings. Rules for brass band contests in Britain at one time stated that E-flat and B-flat tubas were the required instruments, and even today many brass band purists in Britain would not consider using any other key of tuba. In actual practice however, as players raised exclusively in the brass band tradition grow ever scarcer, differently pitched tubas have gained acceptance.⁶⁸ In the United States, NABBA rules do not stipulate a specific key for tubas, and the use of substitute tubas (often F for E-flat and C for B-flat) is fairly widespread among adult brass bands.⁶⁹ For collegiate brass bands to employ this strategy does not represent a major departure from common practice.

⁶⁸ Herbert, *British Brass Band*, 321.

⁶⁹ "Band Championships Contest Rules," *North American Brass Band Association*, accessed May 21, 2016, www.nabba.org/Ft%20Wayne/Contest-Rules-2015.pdf.

Among the conductors in the present study, there was somewhat less consensus about how to handle treble clef parts for tubas. Some instructors (like Smith and Kellner) preferred to give transcribed parts to players, whereas Cline felt that players should learn to read the traditional treble clef to facilitate access to more repertoire.

4.2.6 Performance Schedules

Respondents provided information about their bands' performance schedules. Specifically, the conductors answered the following group of questions, some with a free response blank and some with multiple choice.

- How many concerts (on average) does the band perform per academic term on campus (semester/quarter)? (*free response*)
- Does the band perform run-out concerts at off-campus locations? (*multiple choice*)
 - Yes - 6+ times per year.
 - Yes - 3-5 times per year.
 - Yes - 1-2 times per year.
 - No - we perform exclusively on campus.
- Does the band go on tour? (*multiple choice*)
 - The brass band tours annually or on a regular basis.
 - The brass band tours occasionally.
 - The brass band does not tour.
- What is the average length (in days) of a tour by the band? (*free response*)
- Please list some of the destinations the band has traveled to. (*free response*)

Table 4.6

Performance Schedules of Active Brass Bands

BAND	CAMPUS CONCERTS	RUN-OUT CONCERTS	TOUR? TOUR?	TOUR LENGTH	DESTI- NATIONS
HEN	1	No	No		
HUM	1	1-2	Occasionally	3	Seattle
JMU	3	1-2	Occasionally	3	*
MANS	3	1-2	Regularly	2	100 mile radius
NCSU	3	No	No		
OAK	2	1-2	Occasionally	6	Kentucky; England
PEA	0	No	No		
SWMC	3	3-5	No		
SUNYP	1	No	Occasionally	1	New Jersey
UGA	3	1-2	No		
UNT	2	No	No		

* *JMU BB has traveled within Virginia and to England, Wales and Austria, in addition to its annual journey to NABBA Championships.*

The Peabody BB is the only active band that gives no concerts of its own. The rest of the active bands in the study perform between 1 and 3 concerts per term. Several bands maintain an active schedule of run-out concerts to supplement their home concerts. Finally, touring is undertaken by roughly half the active bands at least occasionally, with destinations ranging from neighboring states to Europe.

4.2.7 Student Experience

To more fully describe student experience in a collegiate brass band, conductors provided an estimate of how long students tended to stay in the brass band:

- On average, how many cumulative academic terms (semesters or quarters) do students tend to participate in the band?
 - On average, 5 or more terms.
 - On average, 3-4 terms.
 - On average, 1-2 terms.
 - Other (*please specify*)

Conductors also identified learning strategies they employ to help students learn more about brass band culture, performance practice, and repertoire. For this multiple choice item, respondents could select as many items as were applicable to their situation (with legends corresponding to the table below):

- Other than rehearsing and performing brass band literature, which of the following strategies do students enrolled in the band use to gain deeper understanding about brass band performance practice and repertoire?
(choose all that apply)
 - Research paper (**A**)
 - Guided listening (**B**)
 - Joint concerts with other brass bands (**C**)
 - Attending concerts by other brass bands (**D**)
 - Participating (competing) in regional or national festivals for brass bands (**E**)
 - Attending regional or national festivals for brass bands (**F**)
 - Membership in NABBA (**G**)
 - Reading Brass Band Bridge, 4 Bars Rest, British Bandsman, or other journalistic sources of news and information on brass bands (**H**)
 - Viewing YouTube clips of bands performing (**I**)
 - Other (please specify)

Table 4.7

Student Experience in Active Brass Bands

BAND	CUMUL. TERMS	LEARNING STRATEGIES								
		A	B	C	D	E	F	G	H	I
HEN	5+			X	X					X
HUM	3-4					X				X
JMU	5+		X	X	X	X	X	X	X	X
MANS	3-4		X	X	X	X	X	X		X
NCSU				X				X		
OAK	5+		X	X	X	X	X	X	X	X
PEA	5+									
SWMC	3-4									
SUNYP	*		X		X				X	X
UGA	**		X	X	X					X
UNT	1-2									X

* "Enrollment driven."

** "In our 2nd academic year with excellent carry over."

The active brass bands are significantly attractive as an experience for students, drawing repeat enrollment of five or more academic terms in four bands (Henderson State University BB, James Madison University BB, Oakland University BB, and Peabody BB). Peabody's format of the brass band experience as a component of the brass class may drive repeat enrollment, but the other three all exist as stand-alone ensemble experiences which students are choosing in addition to other ensemble courses. University of North Texas had the lowest repeat enrollment rate, but this is likely due to its classification as a large ensemble, with students being placed into the ensemble as a result of their pool audition rather than electing to join.

Some instructors employ a wide variety of secondary learning strategies to enhance student understanding of brass band culture, performance practice, and repertoire; others use none of the listed strategies. Conductors of two bands (James Madison University BB, Oakland University BB) used eight of the nine listed strategies, the highest total among active bands. The most frequently mentioned strategy was viewing YouTube clips of brass bands performing, with eight out of the eleven active bands engaged in this activity. No schools indicated use of a research paper as a secondary learning strategy. Although the question provided an option for additional strategies to be written in, no respondent used this feature.

4.2.8 Challenges

Sections 0 and 4.2.9 present results to Research Question 4. The next set of questions in the Survey allowed respondents to identify which elements of performance in a brass band were challenging for their students. Conductors viewed a list of possible performance factors and rated each as “very significant challenges for our students,” “somewhat significant challenges for our students,” or “not a challenge for our students.” A list of eight potential challenges were provided as prompts, with space for more factors to be added, if desired by the respondent. The prompts were:

- Making room in schedule (class times)
- Making room in schedule (credits)
- Learning to read treble clef
- Learning to play a different instrument / mouthpiece / embouchure
- Learning to play with characteristic British-style brass band tone and color⁷⁰
- Developing stamina required in rehearsals and performances
- Developing stronger technical facility on instrument
- Developing wider array of articulation and phrasing skills

To analyze these ratings, a point value of 2 points was assigned to items in the ‘very significant challenge’ category, and 1 point to items in the ‘somewhat significant challenge’ category. Each row in the following table lists the number of conductors who rated each factor by its respective degree of challenge for students, concluding with the total points assigned to that factor.

⁷⁰ The unique instrumentation of the brass band – consisting of mainly conical brass instruments – together with the employment of a moderate-to-strong vibrato contribute to the ensemble’s characteristic tone color, often described as warmer, darker, or rounder than other types of brass ensembles. Harnessing the potential of the instrument to achieve characteristic tone color for the individual and the ensemble is an early goal for players new to the genre.

Table 4.8

Challenging Performance Factors for Students in Active Brass Bands (number of conductors)

CHALLENGE	VERY SIGNIFICANT CHALLENGE (2 points)	SOMEWHAT SIGNIFICANT CHALLENGE (1 point)	NOT A CHALLENGE (0 points)	TOTAL PTS.
SCHEDULE (TIMES)	1	3	6	5
SCHEDULE (CREDIT)	0	3	7	3
TREBLE CLEF	0	7	3	7
DIFF. IN/MPC/EMB	1	4	5	6
BRIT. TONE/COLOR	2	6	2	10
STAMINA	2	3	5	7
TECHNIQUE	5	3	0	13
ARTIC./PHRASING	2	4	4	8
OTHER (below):				
- Sched (Ens conflict)	1			2

The most significant challenge was the *need for students to develop stronger technical facility on their instrument*, rated a very significant challenge by 5 conductors and a somewhat significant challenge by 3, for a total of 13 points. The next most significant challenge to students was to *learn to play with characteristic British-style brass band tone and color*, which was rated a very significant challenge by 2 conductors and a somewhat significant challenge by 6 (total 10 points). Among the list of factors provided, the least significant challenge was *making room for brass band in students' schedules in terms of credit hours* (i.e. avoiding an overload). This factor received just 3 points, corroborated by its position as the most frequently mentioned factor in the "not a challenge" category.

4.2.9 Benefits

Complementing the exploration of challenges for brass band students, the next question examined the factors related to brass band performance that were beneficial for students. Conductors were presented with a list of possible performance factors and were asked to rate each as a “very significant benefit to our students,” a “somewhat significant benefit to our students,” or “not a benefit to our students.” A list of nine potential benefits were provided as prompts, with another space for more factors to be added, if desired by the respondent. These were:

- Technical demands of repertoire
- Opportunity to gain experience on an alternative instrument
- Opportunity to play varied styles of music
- Opportunity to play music of less familiar or unfamiliar composers
- Opportunity to play music of living composers
- Attention paid to ensemble blend, balance, color and control
- Opportunity to transpose
- Opportunity to build endurance
- Opportunity to grow a wider vocabulary of articulations

Responses received a similar point value to the one employed above in Table 4.8 (2 points for ‘very significant benefit,’ and 1 point for ‘somewhat significant benefit’). Each row in the following table lists the number of conductors who rated each factor by its respective degree of benefit for students, concluding with the total points assigned to that factor.

Table 4.9

Beneficial Performance Factors for Students in Active Brass Bands (number of conductors)

BENEFIT	VERY SIGNIFICANT BENEFIT (2 points)	SOMEWHAT SIGNIFICANT BENEFIT (1 point)	NOT A BENEFIT (0 points)	TOTAL PTS.
TECHNIQUE	9	1	0	19
ALT. INSTRUMENT	5	5	0	15
VARIED STYLES	10	0	0	20
UNFAM. COMPOSERS	9	1	0	19
LIVING COMPOSERS	3	7	0	13
BLEND/BALANCE	10	0	0	20
TRANSCOPE	4	5	1	13
ENDURANCE	5	5	0	15
ARTICULATION	5	5	0	15
OTHER (below):				
- Opportunity to make great music in a more intimate large ensemble setting	1			2
- Learn the cultural aspects of British brass band	1			2

In analyzing the results, the calculation resulted in a tie between two factors each receiving 20 points. The *opportunity to play varied styles of music* and the *attention paid to blend, balance and color* each were listed by 10 conductors as a very significant benefit. At 19 points, the *technical demands of the repertoire* and the *opportunity to play music of unfamiliar composers* were each rated as a very significant benefit by 9 respondents and a somewhat significant benefit by 1. The lowest point total among the listed factors provided was 13 points, assigned to both the *opportunity to play music of living composers* and the *opportunity to transpose*. Interestingly,

transposing was the only listed factor to be assigned a rating of 'not a benefit,' with one respondent categorizing it as such.

4.3 Comments by Conductors of Active Brass Bands

The second stage of the data gathering process for the active band conductors consisted of completing several open response/essay format items, which are collectively referred to as the Interview. This portion was presented in four prompts, plus an additional free response prompt:

- Please tell us about the history of the band. What year was the program begun? Who started it? How many directors have led the program since it began? Please share a few highlights from the program's history.
- Please tell us about the current operations of the band. How do you recruit student performers for the ensemble? Do you employ sectionals in your rehearsals? If so, who leads them? How long are your concerts? What is your approach to repertoire selection for the ensemble?
- Please tell us about your own background as it relates to British-style brass bands. Have you ever played in a brass band? How did you first learn about the genre? Do you and/or your students actively follow news of the British, European, American, or worldwide brass band scenes?
- Please describe the relationship the brass band program has to the wider music program at your institution. How would you describe the enthusiasm of the student performers about their experience in brass band? How would you describe the enthusiasm of the music faculty for the brass band? How would you describe the enthusiasm of the administration for the brass band?
- Do you have any additional comments or information to share?

The respondents' answers to these prompts were collated and coded by topic discussed. Tallies for each topic were recorded and ranked by frequency, so that a determination could be made regarding which topics were most "on the minds" of conductors. Some topics were specifically requested in the prompt; thus it was

expected that tallies for these particular topics might be higher. However, it was not uncommon for conductors to comment on a prompted topic in the context of a reply to a prompt other than the one containing that topic. Moreover, the conductors' replies covered a much broader range of topics than simply those indicated in the prompts.

Comparing tallies between the number of comments made on a prompted versus an unprompted topic might lead to a false conclusion that one topic was more important to respondents than another. Thus the comments have been separated into prompted and unprompted topics.

4.3.1 Prompted Topics

The following sections provide a selection of comments on prompted topics made by respondents in the Interview. Prompted topics included the following:

- **History of the ensemble**
- **Operations of the ensemble**
 - **Recruitment / staffing / instrumentation**
 - **Concerts**
 - **Sectionals**
- **Conductor's prior experience with brass bands**
- **Band's relationship to wider music program at institution**
 - **Level of student enthusiasm**
 - **Level of faculty colleague enthusiasm**
 - **Level of administrator enthusiasm**

4.3.1.1 History of the Ensemble

Selected comments from conductors regarding the history of their respective ensembles have been included in the profile narratives for each band earlier in this chapter (see Section 4.1.2).

4.3.1.2 Operations of the Ensemble

This section presents additional results to Research Question 3.

4.3.1.2.1 Recruitment / Staffing / Instrumentation

As we have seen in Section 4.2.5, some bands employ traditional instrumentation while others use orchestral brass substitutes. One conductor felt strongly about the band's instrumentation:

[It is] critical to use UK regulation instrumentation: no less, and no more (no extra basses or tenor horns or trombones!) Hold the line. And ONLY 2 per part for 2nd and 3rd cornet.

Other conductors offered views on recruiting players for the ensemble:

recruiting for the band involves securing students for key spots. So much about brass band playing involves having the right type of player for the 'corner' chairs in the group.... I also get a lot of help from some of my brass colleagues in identifying good players.

The band also had difficulty finding percussion students that were willing to attend rehearsals and performances. Over the past two years, we have been able to secure percussionists who are willing to come to all of our rehearsals.

[My brass colleague] sends out an email to all the brass players in the school, who then respond if they are interested in playing.

4.3.1.2.2 Concerts

Comments on the topic of concerts mostly concerned concert length, which ranged from 40 to 90 minutes.

4.3.1.2.3 Sectionals

Five respondents reported holding sectionals. Two conductors require sectionals outside of the bands' rehearsal time, two hold sectionals during rehearsal time, and one makes sectionals an optional component of the class.

4.3.1.3 Conductors' Prior Experience with Brass Bands

One conductor was raised in England, playing in brass bands from an early age. Two conductors grew up in Salvation Army families and participated in brass bands since early childhood. All the other conductors of active brass bands reported first exposure to brass bands at high school age or later, either through hearing a recording or live performance of a British band, or by being invited to join a band near them.

4.3.1.4 Band's Relationship to Wider Music Program at Institution

This section presents results to Research Question 5.

4.3.1.4.1 Level of Student Enthusiasm

The 11 conductors of active brass bands unanimously reported high levels of student enthusiasm for the brass band program at their school, choosing words like “very popular,” “rabid,” “hooked,” “overwhelmingly positive,” and “highly successful” to describe the student experience in brass band. One conductor said:

Many of the brass and percussion students have told me that brass band is their favorite ensemble.

4.3.1.4.2 Level of Faculty and Administrator Enthusiasm

Conductors perceived a more mixed level of enthusiasm for the brass band from their faculty colleagues and administrators. Responses were more positive (17 comments) than negative (12 comments).

Positive responses included references to colleagues who felt they, too, have observed benefits from having their students play in a brass band:

The band director really knows what we have done, have accomplished. Brass faculty love it also.

I’m fortunate to work with a Director of Bands who sees this as a natural outgrowth and compliment to the symphonic/marching band program – not as a rival. He is uber-supportive.

The [band] is now highly regarded by students and most of the faculty of our school.

Among the faculty, the school’s wind band conductor is the brass band’s strongest supporter. He realizes that the brass band is helping to recruit some the strongest instrumental students in the department.

The other brass faculty also realize the positive impact the brass band has made on the brass playing at the school.

Positive comments also referenced administrator support of the brass band:

My retired Brig-General university president thinks we are the greatest ensemble in existence. He goes to bat for us on a regular basis.

The dean of the [college] at our school is a huge supporter of the brass band and regularly attends our concerts.

Our college dean is a former band director and he knows what we are [accomplishing].

Negative responses reflected faculty reluctance to embrace the brass band:

There is, indeed, concern that we “draw players away” from other university ensembles...

My colleagues [are] clueless as to the benefits of brass bands...

Some colleagues...do not understand (at all!) the benefits of what I describe above --- This is our eternal challenge: the very term “brass band.”

The main obstacle to having more university brass bands is faculty ambivalence or flat out resistance, both from studio teachers and ensemble conductors.

Our horn teacher isn't crazy about students playing tenor horns, but I seem to have to turn away horn players each semester.

The music faculty has mixed feelings – mostly they feel the students play in too many ensembles.

Other faculty express concerns that we have too many large ensembles.

The academic music faculty have expressed great concerns over the students leaving campus to go to a brass band performance or competition.

For the vast majority of faculty...at [school] where I teach, brass bands are either not on their radar at all, or they are opposed to them.

4.3.2 Unprompted Topics

The following section summarizes respondents' comments on topics not prompted in the Interview. Presented in order from most number of comments to least, these topics were:

- **Brass band repertoire**
- **Student musicianship development (as a result of brass band participation)**
- **Brass band culture**
- **Contests / NABBA**
- **Brass band media**
- **Reputation (of the brass band)**
- **Brass class / brass ensemble**
- **Tours / run-out concerts**
- **Community engagement**
- **Brass band personae**
- **Instruments / equipment**
- **Festivals / conferences**
- **Transposition**
- **Recording projects**

For brevity and significance, only topics receiving 10 or more comments appear in the sections below.

4.3.2.1 Brass Band Repertoire

Receiving 18 comments, repertoire was clearly a topic of interest for conductors. Most comments referred to general styles of composition used in constructing concert programs, rather than specific composers or works.

An analysis of repertoire performed by collegiate brass bands is presented in Chapter 7.

4.3.2.2 Student Musicianship Development (as a Result of Brass Band Participation)

With 13 comments, student development was the only topic to appear at least once in all five Interview response fields. Several conductors credited the brass band with providing students an enhanced level of musicianship development.

I'm probably biased because of my background, but I think any music school that isn't offering a brass band as an ensemble is cheating their brass students. In terms of quality of music, original and new music, and player development it pretty much laps the field of all other ensembles... Orchestra snob-ism still rules the day at most schools, even though we all know that the vast majority of students will never play in an orchestra, and that playing [in a] school's orchestra doesn't do much for player development because you don't play enough and because so few players can participate.

[A brass band] would better serve the students (particularly the euphonium and tuba majors).

[Students] loved the challenge of the parts they were getting to play. Opportunities for smaller chamber ensembles seemed to be a natural extension of this group (brass 5tets/4tets, tuba-euph ensemble, etc.) – so this seemed like a much better way to serve students with the small amount of course load that I could commit to chamber music.

My studio had grown in size where I now had an average of 4 tuba and 4 euphonium students each semester. The brass ensemble could really only use one tuba player at a time for a given piece and most of the time euphonium students might even sit out entire concerts. It made sense to expand to a brass band which would utilize a tuba/euphonium octet. In addition, in order for a first year trumpet student to gain experience in a brass ensemble, they would be paired with upper classmen trumpet players. Unfortunately, the performance experience for the older students was compromised due to the immaturity of the younger trumpet student. This put undue stress on freshman students in regards to intonation and pitch accuracy. The brass band experience allowed

younger students to gain requisite skills and musical maturity playing lower parts while the more experienced students were challenged.

The attention to precision and detail, balanced with high artistic standards, is powerful for all of them.

[The wind band conductor] also values the sonority and attention to intonation that the brass band has provided for his [top wind band]. The students tend to not be bothered by the technical demands of the music in his group.

4.3.2.3 Brass Band Culture

Garnering 13 comments, the culture of brass bands was a topic of interest to conductors. Many of these referred to Britain (the homeland of brass band activity) and its many world class amateur brass bands. The vibrant traditions of contests, concerts, and performance practice are significant ancillary features of the brass band experience. Respondents reported their own or student recognition of the importance of this cultural repository.

An assistant conductor, and now an Associate Conductor, a grad of our band just returned from the UK and a masters program, who immersed herself in the brass band World ... now a resource to us.

I am an avid follower of band news.

My euphonium students... have generally been unaware of brass bands. A few have gotten into via the British euphonium soloists. For some reason, it doesn't seem to translate to American kids if they haven't grown up playing in brass bands.

Unfortunately, [my students] don't listen to the top bands play the top test pieces, so they don't get the style very well.

4.3.2.4 Contests / NABBA

Among the active brass bands, 4 have made appearances at NABBA contests, and a fifth band has ambitions of doing so in the future. Most of the 11 comments from

conductors on the topic of contests and NABBA either referred to the status of NABBA membership, or recounted the band's history of accomplishments at contests. These summaries are presented in the individual band profiles above (see Section 4.1.2). Two conductors commented on the value of contests for their students:

There are a number of students who [enjoy] the competitive nature of the playing at competitions.

Now having taken the group to a contest, I have discovered that this is a part of the process that MUST be included - not for the sake of competition, but as a way to use the motivation of competition to enhance the attention to precision and high standards.

4.3.2.5 Brass Band Media

With 11 comments, conductors opined about brass band recordings, print and online news sources, and social media for brass bands. On the importance of recordings, respondents said:

We are geographically isolated from hearing live performances of top level brass bands, so expanding our recording library has also been important.

My mother showed me the movie "Brassed Off" and that peaked [*sic*] my interest, but I still didn't pursue it any further than listening to the soundtrack.

I was also introduced to Robert Childs's recording of the Horovitz *Euphonium Concerto* with the Black Dyke Band. His recording of the concerto made an incredible impression on my playing as did the playing of the band. I continued to become [familiar] with the recordings of the Black Dyke Band but also a recording I found of the GUS Footwear Band and the playing of their euphonium player who was Trevor Groom.

I heard Holst *Moorside Suite* on an old LP from the UK and was smitten. Other LPs early on by Black Dyke sealed the deal.

Some conductors reported their relative commitment to using print and online media for staying informed on brass band news and culture:

Some of us subscribe to brass band Twitter feeds. I would say the majority of my students do not follow brass band news.

Following the news? Not enough. Only our grad / recent return / now Associate Conductor follows ALL the news, and yeah, on a rabid basis! It's great. She knows that world; has friends who have and soon are to visit us, and that is the real value in the long run --- valuing people.

A number of [our] members do follow brass band news, particularly on 4barsrest or through British Bandsman. I am an avid follower of band news.

I can't say that we ACTIVELY follow brass band news on a global scale. We pay attention to what's going on in the US more than abroad.

My students and I follow news regarding brass banding in England and Europe. I subscribe to the British Bandsman and Brass Band World.

4.3.2.6 Reputation (of the Brass Band)

In their 11 comments on the reputations of their brass bands, conductors were proud of the ways their students had garnered attention for their ensemble, for their music program, and for their schools:

(referring to another institution in this study) [That university] is a great example of what a brass band can do for a music department. Before that group came on the scene no one had ever heard of the school. Now kids go there because they want to play in the brass band. The quality of their brass students and ensembles has sky rocketed as a result.

[Our] band is ranked internationally in the World of Brass / British Bandsman rankings.

Alumni of [our] brass and percussion programs have gone on to receive graduate assistantships and scholarships to attend many of the country's outstanding music programs.

[We] operate efficiently, the only group here to be seated, ready, and silent at minute-mark 0:00 of rehearsal, 7pm for us ... really, amazing.

Brass students at public schools we have visited = love it! "Why can't we do this?!" We now bring home trophies and acclaim for the university.

Last year, the band performed for two large campus wide events which garnered a great deal of praise and recognition for the group by the administration.

4.4 Summary

From this comprehensive examination of the functioning of active brass bands and the observations of the bands' conductors, the following conclusions may be drawn.

Active brass bands:

- **are sponsored by 11 U.S. colleges and universities**
- **mostly offer credit; some are considered a large ensemble**
- **are mostly populated by music majors and minors**
- **rehearse 60-220 minutes per week, plus sectionals for some bands**
- **use mostly traditional instrumentation, with horn most variable**
- **give 1-3 concerts lasting 40-90 minutes each, per term**
- **are challenging to students for their technical requirements and attention to tonal color**
- **are beneficial to students for their technical requirements and attention to tonal color, as well as for their stylistic and composer variety**
- **are extremely popular with student players**
- **receive a mixed, but mainly positive, response from colleagues**
- **provide exceptional opportunity for student musical development**

CHAPTER 5

RESULTS: AFFILIATED BRASS BANDS

5.1 Difference between Active and Affiliated Brass Bands

During preliminary research to identify and tabulate active brass bands, some unexpected ancillary results also surfaced. A number of community-based brass bands appeared to have a connection or affiliation with a nearby college or university. These ensembles were not found to be a part of any official college or university curriculum or activity; rather, their attachment to the institution seemed to exist through a title or designation, such as "Ensemble-in-Residence." Still, it seemed plausible that such neighbor bands could offer students some exposure to brass band performance experience.

5.2 Methodology for Verifying Affiliated Brass Bands

This segment of the project commenced with the compilation of a tentative list of affiliated brass bands. A liaison (either the music director or an administrative proxy) for each band was received an e-mail inviting them to participate in the Questionnaire (a modified version of the Survey sent to active brass band conductors). In the Questionnaire, respondents first encountered a question regarding the degree to which students from their partnering institution participated in their brass band:

Are there now, or have there been any students from [name of school] playing in the [name of brass band]?

If the liaison answered that there were no students from the partnering institution involved in the local brass band, the software would skip to the end of the Questionnaire and thank the respondent for participation. If students were involved, the software would proceed to the full Questionnaire, consisting of a set of questions modified from those asked of active brass band conductors. In this circumstance, respondents received modified instructions:

The primary focus of this study is to research the presence of British-style brass bands in U.S. colleges and universities. As a secondary focus, we are studying brass bands from external communities enjoying an affiliated or "in-residence" relationship with a college or university.

The questions that follow may or may not apply to your unique situation. Please answer as best you are able, with regard to the experience of those college or university students from [name of school] who are participating in [name of brass band].

5.2.1 Preliminary List of Brass Bands Affiliated with Nearby Colleges or Universities

Based on initial searches to identify target bands, the preliminary list contained 15 brass bands that appeared to be ensembles-in-residence, or otherwise affiliated with nearby colleges or universities:

Table 5.1

Preliminary List of Affiliated Brass Bands (presented alphabetically by band name)

BAND	SCHOOL
Atlantic Brass Band	Rowan University (NJ)
Brass Band Of The Western Reserve	University Of Akron (OH)
Colorado Brass Band	Western State Colorado University
Commonwealth Brass Band	Indiana University Southeast
Crossroads Brass Band	Franklin College (IN)
Diamond Brass Band	Arkansas State University
Fillmore Philharmonic Brass	University Of Northern Kentucky
Fountain City Brass Band	Mid-America Nazarene Univ. (KS)
Lake Wobegon Brass Band	Anoka-Ramsey Comm. College (MN)
Mission Peak Brass Band	Ohlone College (CA)
North Carolina Brass Band	High Point University (NC)
Northwinds Brass Band	Univ. Of Wisconsin – Barron County
Princeton Brass Band	Rider University (NJ)
River City Brass Band	Wheeling Jesuit University (WV)
Salvation Army Student Fellowship Band	Asbury University (KY)

Four bands did not respond to repeated requests for information about their band’s relationship with the partnering college or university. Of the remaining bands, eight responded either that they had lost their “in-residence” status, or that they had no students from the partnering institution as players in their band.

5.3 Profiles of Affiliated Brass Bands

In the end, this left just 3 bands in the category of affiliated brass bands:

- **Colorado Brass Band / Western State Colorado University**
- **Diamond Brass Band / Arkansas State University**
- **Salvation Army Student Fellowship Band / Asbury University (KY)**

The affiliated brass bands are each profiled in the following sections. All data presented, unless otherwise noted, originate from the Questionnaire responses by the respective liaisons or conductors.

5.3.1 Colorado Brass Band / Western State Colorado University

John Kincaid served as music faculty member at Western State College (later Western State Colorado University) from 1961 until 1986. In World War II, Kincaid had served in the U.S. Navy and was stationed in New Zealand.⁷¹ Highly impressed by the sounds of the brass bands he heard in port welcoming arriving sailors, Kincaid returned to New Zealand during a 1974 sabbatical to further study the traditions and methods of the British-style brass band. The exact date of the founding of the Colorado Brass Band is unclear. The band's current conductor, Western State professor Dr. Michael Flynn, reported in his Questionnaire responses that the band is currently in its 45th season, which would place its founding in 1971. However, numerous articles in *The Brass Band Bridge* claim that Kincaid founded the band upon his return to active teaching following his sabbatical, in 1975.⁷²

Based in Western State's campus town of Gunnison, Colorado, this band's primary function for many years was to lead an annual workshop instructing players in the techniques and repertoire of the brass band. Many of the modern era brass bands

⁷¹ *Western State Treasure: John Kincaid*, 2010, accessed March 18, 2016, <https://www.youtube.com/watch?v=9xmbVDWfzvs>.

⁷² J. Perry Watson, "The Colorado Brass Band," *The Brass Band Bridge*, no. 7 (January 1982): 4.

in the western United States can trace their founding to individuals who attended a Colorado Brass Band workshop.

Flynn reported that the current Colorado Brass Band functions in two discrete events during the year. Each February, the university hosts the Colorado Honor Band weekend, in which students are nominated to participate in an honor band experience. While the students rehearse in the honor band (which is a wind band), their band directors (at least, those who play brass or percussion instruments) simultaneously take part in brass band rehearsals, complete with traditional British instrumentation. The Colorado Brass Band then shares the culminating performance of the weekend with the high school honor band. Since this event occurs during academic term, as many as 5 Western State students participate in the brass band alongside the approximately 35 adult directors.

During the summer months, the Colorado Brass Band reconstitutes itself, this time with local musicians from the Gunnison community and surrounding areas. The band performs community concerts in outdoor settings, and is funded by interest from a sizeable financial grant made to the band many years ago.

5.3.2 Diamond Brass Band / Arkansas State University

The Diamond Brass Band, founded in the fall of 2014 in Jonesboro, Arkansas, is led by Music Director Dr. Sarah Labovitz and Artistic Director Dr. Charles Page. Labovitz is the Associate Director of Bands and the Director of Athletic Bands at Arkansas State University. The Diamond BB is staffed by area school teachers, freelance musicians,

Arkansas State music faculty and music students.⁷³ In her Questionnaire response, Labovitz reported that students (mostly music majors) are recruited to fill holes after interested faculty and community members join. The band uses traditional cornets and tenor horns, but not baritone horns, substituting euphoniums instead. The band rehearses two hours weekly in preparation for a single concert per term. To date the band has not undertaken any run-out concerts or tours.

5.3.3 Salvation Army Student Fellowship Band / Asbury University (KY)

The Salvation Army Student Fellowship at Asbury University is an organization sponsored by the Salvation Army for students of the university, providing a student center for social meeting space, activities, and study rooms. The fellowship has organized a brass band since 1957.⁷⁴ The band consists mainly of students who are Salvation Army members, but is open to any student at the university. Most of the students in the band are not music majors. The SASF Band uses traditional British instrumentation, including tenor and baritone horns. Rehearsals are held once a week for 90 minutes, with the band presenting up to five concerts per semester, plus additional run-out concerts and an annual tour. Conductor Nathan Miller, a music faculty member at Asbury University, commented that one benefit for students in the band is the opportunity for community involvement and spiritual growth.

⁷³ "About the Diamond Brass Band." *Diamond Brass Band*. Accessed May 22, 2016. <http://diamondbrassband.com/about-us.html>.

⁷⁴ "Salvation Army Student Fellowship - Activities," accessed March 11, 2016, <http://sasfasbury.org/sasf/activities>.

5.4 Conclusions

One of the unprompted topics receiving the greatest consensus among conductors of active brass bands was that participation in a brass band represents an extraordinary opportunity for student musical development. With so few American colleges and universities offering a curricular brass band, one might have looked to the 15 community-based groups on the preliminary list of affiliated brass bands to offer their nearby student populations with another entrée into the genre. This appears not to be the case, with only 3 affiliated brass bands drawing students to participate.

The special case of the Colorado Brass Band deserves particular attention. Its singular role in educating musicians who would later go on to found numerous other British-style brass bands cannot be understated. As one of the earliest American ensembles to be formed (1970s) in the modern brass band era, it was well positioned to host its annual workshops on the performance practices of brass bands. Founders of bands in Denver, Colorado Springs, Kansas City, rural Missouri and Illinois, central California, and many other locations can trace their brass band "heritage" to training they first received at the Colorado Brass Band workshops. That Western State students have had (and continue to have) access to a program of such enormous influence in the brass band movement represents a remarkable confluence of opportunity.

CHAPTER 6

RESULTS: FORMERLY ACTIVE BRASS BANDS

6.1 Methodology for Locating Formerly Active Brass Bands

During the process of compiling a list of colleges and universities with active brass band programs, evidence surfaced that a significant number of schools had at one time sponsored a brass band that was no longer in existence. This chapter presents results to Research Question 2.

Even before the founding of NABBA, *The Brass Band Bridge* provided news and resources to the community of brass band enthusiasts in North America. Begun as a self-published quarterly newsletter, publisher and brass band devotee J. Perry Watson solicited letters with news from those who were interested in starting brass bands, as well as those involved in bands already in existence, and printed these along with announcements about upcoming brass band training workshops.

One of the ways that the *Bridge* served to spread interest in brass bands was to announce news of bands that had just been formed, or that were about to be formed. Some of these announcements arrived to the publisher by way of a letter from the music director, a board member, or a player in the new or soon-to-be-new band. However, occasionally news of a new band would appear in the *Bridge* under a banner labeled "Rumors." These gossipy tidbits would sometimes blossom into full fledged articles or interviews about the new band a few issues later, demonstrating that the new band had, in fact, begun actively rehearsing and performing. In other cases, the

rumored band-to-be never appeared in print again. Many of these early rumors involved the formation of brass bands in college or university settings.

Because of the unreliability of a single “announcement” in the *Bridge*, only those bands whose existence could be verified independently through a secondary reference have been listed here. These secondary references included later articles in the *Bridge* providing specific details about personnel, performance dates, repertoire. In other cases, archived concert programs, a *curriculum vitae* or biography, or old press releases provided the necessary secondary evidence. After identifying the formerly active brass bands for the study, each band’s last known conductor received an invitation to participate in the History instrument. If a conductor was not able to participate, data from publicly available sources provided the necessary background information.

6.1.1 List of Formerly Active Brass Bands

Table 6.1

Formerly Active Brass Bands (in order of founding dates)

SCHOOL	CONDUCTOR(S)	ESTIMATED YEARS ACTIVE
Texas Tech University	Richard Tolley	Before 1980
Cal Poly – San Luis Obispo	unknown	1978-1983
U. of Illinois	James Curnow, Peter Griffin, J. Ashleigh Jarrell	1981-2012
California State U. – Fresno	W. Ritchie Clendenin	1988-2002
Heidelberg University (OH)	Joel Pugh	1993-2002
U. of Wisconsin – Eau Claire	Rodney Hudson	1994-2003
Central Michigan University	Dennis Horton	2000-2011
Rutgers University (NJ)	Stephen A. Allen	2011-2013
Montclair State U. (NJ)	Jason Ham	2015

6.2 Profiles of Formerly Active Brass Bands

The following sections present brief narrative profiles of formerly active brass bands, as well as notable contributions to the larger network of brass bands and musicians made by the program during its existence. All data presented in the profiles are sourced from the History responses, unless otherwise noted.

6.2.1 Texas Tech University Brass Band

Richard Tolley, former trumpet professor at Texas Tech University, organized a student brass band at the school. Its exact starting date is unknown, but must have been in existence before April, 1980. Tolley and the TTU BB are both named in an article in the very first issue of *The Brass Band Bridge*:

Professor Richard Tolley sent copies of some recent concert programs.... According to the programs mailed, Dick has a very large program in operation with over 60 participants in his program.⁷⁵

In 1986, Tolley would deepen his involvement in the brass band movement by leading the Westwinds Brass Band, a municipal brass band in Lubbock, TX. While Tolley stepped down from Westwinds upon his retirement from TTU in 1991, the Westwinds band continues in operation to the present day.⁷⁶

Brass band does not appear in Texas Tech's current ensemble offerings.

⁷⁵ J. Perry Watson, "The Texas Tech University's Brass Band's Conductor," *The Brass Band Bridge*, no. 1 (April 1980): 3.

⁷⁶ "West Winds Brass Band - History," accessed March 18, 2016, <http://www.westwindsbrassband.org/history.php>.

6.2.2 California Polytechnic State University – San Luis Obispo Brass Band

References for this particular collegiate band are scarce, with the exception of a few scant pieces of evidence. Two of its concert programs appeared in an issue of *The Brass Band Bridge*,⁷⁷ although without naming the group's conductor. A historical timeline about the overall band program at Cal Poly includes a founding date of the brass band as 1978.⁷⁸ Website pages for Cal Poly music alumni show students active in brass band as late as 1983.⁷⁹ William Johnson's 1978 British brass band article in *The Instrumentalist*, mentions his desire to form such an ensemble at Cal Poly; from the evidence above, it appears that a brass band was indeed formed. But it is not known if Johnson was the group's conductor.

Brass band is not among Cal Poly's current ensemble listings.

6.2.3 University of Illinois British Brass Band

James Curnow is, along with William Himes and Stephen Bulla, one of the three most prolific American composers of music for brass bands. In 1981, while an assistant band director at the University of Illinois, Curnow reported his formation of the school's British Brass Band in a letter to *The Brass Band Bridge*:

We just finished our third rehearsal last night, and it is going to be an excellent group.... Since the Illinois Bands (Dr. Harry Begian, Director of Bands) have continued to carry on the tradition of using cornets for

⁷⁷ Watson, J. Perry. "Calendar." *The Brass Band Bridge*, no. 14 (November 1983): 3.

⁷⁸ "Mustang Band," *Wikipedia, the Free Encyclopedia*, January 23, 2016, https://en.wikipedia.org/w/index.php?title=Mustang_Band&oldid=701340913.

⁷⁹ "Alumni Directory - Music Department - Cal Poly," accessed March 16, 2016, <http://music.calpoly.edu/alumni/directory.html>.

concert bands, our students have already developed a sense of a cornet-playing concept, so the brass band sonority is quickly taking place.⁸⁰

Curnow was succeeded in leadership of the UI brass band by Peter Griffin and later by J. Ashley Jarrell, both of whom have since left the university to teach elsewhere. Notable graduates of the program include Kevin Stees, who would later form the James Madison University Brass Band.

The British Brass Band (complete with course number) still appears in listings of ensembles offered by the University of Illinois Bands;⁸¹ however, no auditions, rehearsals, or concerts by the ensemble have been scheduled for the band since spring semester of 2013.

6.2.4 California State University – Fresno British Brass Band

W. Richie Clendenin was the trumpet professor at CSU-Fresno from 1974 until 2002. In 1988, he organized the school's British Brass Band. The ensemble was well regarded among west coast enthusiasts, with the band presenting clinics at the California Music Educators Association conventions of 1989 and 1992. CSU-Fresno also hosted one of the many workshops co-sponsored by NABBA and Yamaha during NABBA's first decade.⁸² In submitting information about the CSU-F BBB, Clendenin

⁸⁰ J. Perry Watson, "To Continue Our Listing of British Brass Bands," *The Brass Band Bridge*, no. 6 (November 1981): 3–4.

⁸¹ "Ensembles | Illinois Bands," accessed March 18, 2016, <http://bands.illinois.edu/content/ensembles>.

⁸² Thomas A. Myers, "California State University, Fresno British Brass Band," *The Brass Band Bridge*, no. 48 (May 1992): 8.

remarked that the ensemble “provided a wonderful performing opportunity for baritone and euphonium players.”

Upon Clendenin’s retirement from the university, the music faculty voted to dissolve the brass band because it was considered a minor ensemble. Brass band no longer appears in listings of ensembles offered at CSU-Fresno.

6.2.5 Heidelberg University Brass Band

Heidelberg University is a small, liberal arts school in rural Tiffin, Ohio. From 1993-2002, Dr. Joel Pugh was the school’s low brass professor. During his time there, Pugh drew on his experiences as a performer in the six-time NABBA champion Brass Band of Columbus to organize a brass band for Heidelberg music students. The band competed in the 1995 and 1996 NABBA Championships.⁸³ Heidelberg is one of two formerly active brass bands whose conductors contributed repertoire data to this study; along with the repertoire, Pugh shared some of his personal reflections on the program. He wrote that he and his faculty colleagues...

...saw the opportunity to use this medium to impact the students and provide our institution with a unique facet that would set us apart from comparable institutions of higher learning.... [T]his allowed the students to perform a higher level of music than they were able to perform in the typical wind band. Also, the chance to participate in the NABBA competition was a unique and valuable experience.

⁸³ “Heidelberg Brass Band - Brass Band Results,” accessed March 18, 2016, <https://brassbandresults.co.uk/bands/heidelberg-brass-band/>.

Pugh also reported that the band ended operations shortly after his departure from Heidelberg University.

6.2.6 University of Wisconsin – Eau Claire Brass Band

In February, 1994, issue 55 of *The Brass Band Bridge* reported the founding of several new brass bands, among them a new band at the University of Wisconsin – Eau Claire.⁸⁴ Six months later, issue 57 included a full report on the inaugural concert of the new ensemble, conducted by trombone professor Dr. Rodney Hudson and featuring guest artist Steven Mead on euphonium.⁸⁵ Hudson retired from the university in 2003.

Brass band does not appear in listings of ensembles presently offered at UW-EC.

6.2.7 Central Michigan University Brass Band

During his tenure as the trumpet professor at Central Michigan University, Dr. Dennis Horton founded the school's brass band. According to archived pages of the CMU School of Music's website, the band began operating in 2001.⁸⁶ In 2007 the band was invited to perform at the Michigan Music Conference.

Brass band no longer appears on current pages of the university's site.

⁸⁴ Ronald W. Holz, "Nine New Bands" *The Brass Band Bridge*, no. 55 (February 1994): 9.

⁸⁵ Ronald W. Holz, "The University of Wisconsin Eau Claire Brass Band," *The Brass Band Bridge*, no. 57 (August 1994): 15.

⁸⁶ "Brass Band | Central Michigan University," accessed March 16, 2016, https://www.cmich.edu/colleges/CCFA/CCFASchoolofMusic/CCFASOMAbouttheSchool/SOMASEnsembles/Pages/Brass_Band.aspx.

6.2.8 Rutgers University Brass Band

Dr. Stephen Arthur Allen is Professor of Musicology at Rider University in New Jersey, having joined the faculty in 2001. In 2008, Allen added to his portfolio a concurrent engagement as Visiting Professor of Euphonium at the Mason Gross School of the Arts at Rutgers University. While serving in this capacity, Allen founded the Rutgers University Brass Band in the fall of 2011. During its existence, the band met once a week on Wednesdays for a two-hour rehearsal at 7:00 a.m. The band used cornets, but substituted French horns for tenor horns. In his History response, Allen commented that the brass band experience provided students with: more opportunities to sight read; a significantly expanded range of dynamics; the requirement to develop a “singing” tone; and heightened expectations for blend, balance, tone, and vibrato.

A change of leadership in the department led to the cessation of the Rutgers University Brass Band in the fall of 2013. Allen reported that the new administrators had neither experience with brass band nor interest in seeing the program continue. An attempt was made the following semester to organize a Rutgers Community Brass Band, but the project ultimately was abandoned.

6.2.9 Montclair State University Brass Band

Montclair State University and the surrounding community are no strangers to brass bands. The Montclair branch of the Salvation Army sponsors one of the most widely known temple brass bands in the country. The university has for many years

hosted an annual summer brass band camp, led by one of the oldest NABBA bands: the Grammercy Brass Orchestra. It was natural, then, that the school would launch a band.

Data about the MSU Brass Band are scarce, but a Facebook page for the group was launched in early 2015, with active updates throughout the semester.⁸⁷ This evidence is corroborated by event announcements for concerts archived on the website for the university's Cali School of Music.⁸⁸ The band was founded by Jason Ham, then the school's euphonium professor, and performed at least two public concerts. The band's Facebook page contains a link to results from the 2015 NABBA Championships along with a remark that the band was "definitely eyeing this for 2016!"

Unfortunately, these plans never came to fruition. In May, 2015, Ham left the university in a change of professions. Stephen Arthur Allen (conductor of the formerly active Rutgers University Brass Band) announced his appointment in an adjunct capacity as the new euphonium instructor and conductor of the brass band at Montclair State University, while retaining his tenured post at Rider University. This plan, too, was thwarted about a month later when the two schools were unable to mutually agree on terms. There have been no further posts on the MSU Brass Band's Facebook account since Ham's departure, nor are there any announcements for upcoming brass band concerts on the Cali School of Music events server.

⁸⁷ "Montclair State University Brass Band," accessed April 7, 2016, <https://www.facebook.com/msubrassband/>.

⁸⁸ "MSU Brass Band," accessed April 7, 2016, <http://www.montclair.edu/calendar/view-event.php?id=35683>.

6.3 Conclusions

The sample size of formerly active bands is admittedly small, and data reported in this study vary in source, from first-hand narrative accounts by the instructor, to journalistic articles and announcements in *The Brass Band Bridge*, to social media posts by members of the band. A more intensive study focusing solely on cancelled programs could be designed, utilizing university archives to locate concert programs, player personnel, and recordings. All of these would provide a more complete picture of the circumstances of these historic bands, their founding, and dissolution.

From evidence that is presently available for considering the long-term durability of collegiate brass band programs, however, the patterns are remarkably consistent and not encouraging. We know that one program (Rutgers) was dissolved upon a change of leadership at the school. As for the remaining bands, it appears that only the University of Illinois British Brass Band survived the departure or retirement of its founding conductor by more than a year. Despite many of these bands having garnered wide recognition and acclaim, the locus of energy and interest in maintaining a brass band program appears to have resided solely in the conductor alone. One presumes that when that individual left the institution, administrators either were unsuccessful or not sufficiently interested in locating a suitable replacement instructor with the requisite knowledge base and skill set to safeguard the continuity of the program. These cautionary tales should serve to motivate conductors of currently active bands to invest heavily in cultivating a robust network of support for the brass band program among colleagues and administrators if they wish to see the program outlive their own tenure.

6.4 Overview of Active and Formerly Active Bands

The growth of brass bands in American higher education can best be appreciated when both formerly active and active bands are plotted together in the same graph. As seen in the following figure, brass bands in American colleges and universities have grown from a single ensemble at North Carolina State University in 1965 to a high of 12 bands operating simultaneously in both 2011 and 2015. The pace of this growth has held relatively steady over time, despite the number of bands that ceased operation during the period.

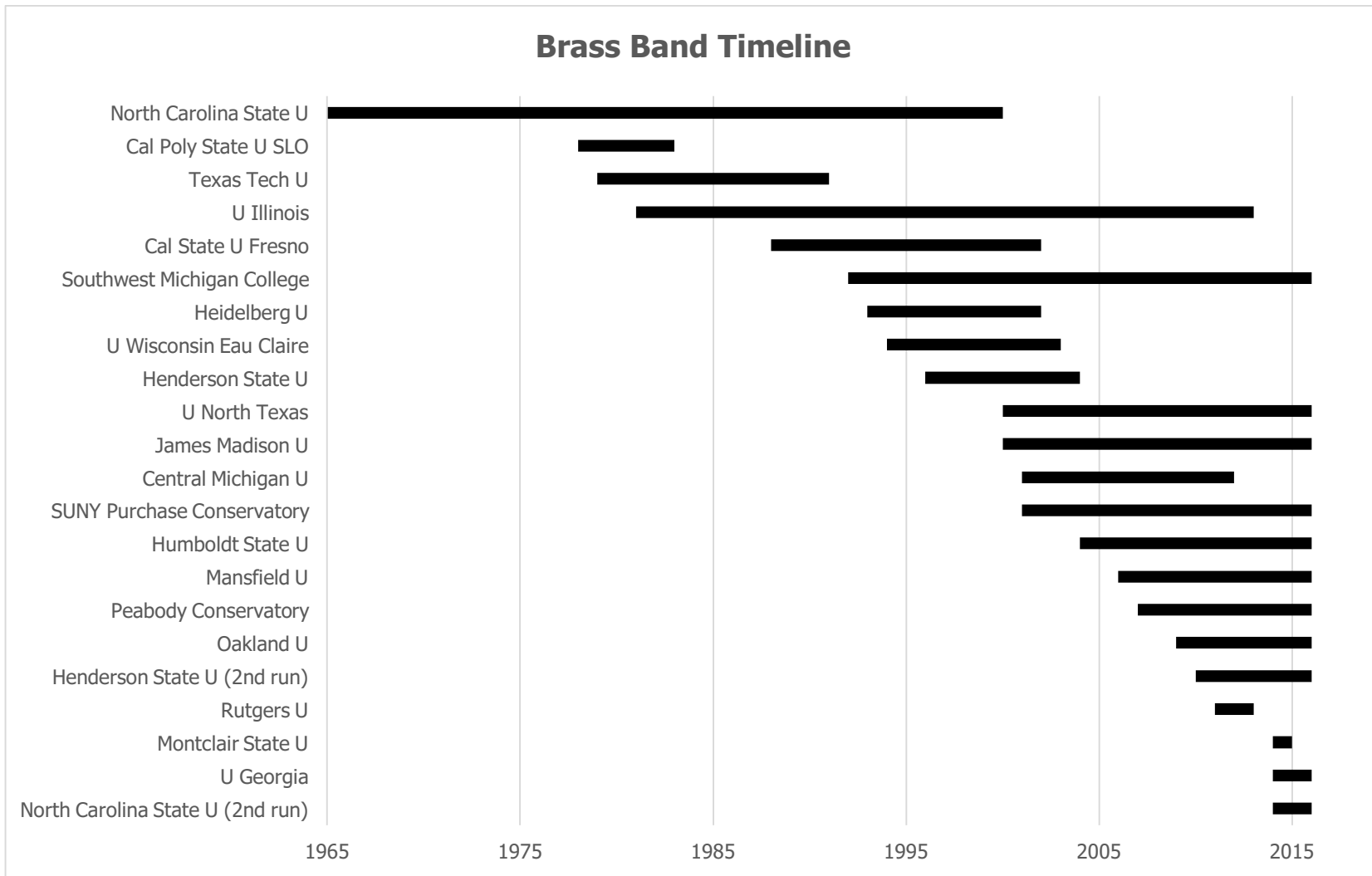


Figure 6.1

Collegiate Brass Band Timeline (Formerly Active and Active Brass Bands)

CHAPTER 7

RESULTS: REPERTOIRE OF COLLEGIATE BRASS BANDS

7.1 Introduction

Community-based brass bands have historically given performances in a variety of formats and environments. This variety in performance concept is manifested in the broad array of compositions from which programs suitable for the occasion can be constructed. For example, brass band contests employ their own uniquely challenging repertoire of original test pieces composed for this purpose, while concerts for the community are organized with a goal of entertaining the public. Brass bands may also appear in civic and patriotic ceremonies, community festivals, commercial events, and more. For all these varied performance situations, conductors may select from a deep catalog of marches (British, European, or American); hymn tunes; folk song settings; solo features; film score or musical theater selections; orchestral, choral, organ, or wind band transcriptions; and jazz or popular music transcriptions among other possibilities.

Given the educational mandate of a brass band in a college or university setting and the likelihood of a more collegiate audience base, it seemed possible that different factors may influence the compositions selected for performance by brass bands in higher education than would apply in other settings. Thus, collecting repertoire data from both active and formerly active brass bands emerged as an important goal of this study.

It should be pointed out that, prior to the current study, there existed no empirical data on literature performed by American brass bands, collegiate or otherwise. Thus, no comparison with adult professional or community brass band repertoire will be possible

at present. Hopefully the data presented in this chapter will prove useful, nonetheless, for conductors and observers of the American brass band movement.

7.2 Methodology

7.2.1 Data Collection

Upon completion of the Survey and Interview portions of the study, conductors of active brass bands received an email request to reply with historical listings of works performed by their band. Conductors were advised that data would be accepted in any format (hard copies of programs, electronic spreadsheet or database files, word processing or PDF documents).

To collect additional data, conductors of formerly active brass bands were also invited to send repertoire data if possible. In the end, 8 of the active bands and 2 of the formerly active bands submitted repertoire data to the project.

7.2.2 Date Range

The initial proposal for this study suggested that each conductor would supply repertoire data for a specific ten year range of dates (2005-2015). Upon initial investigation, however, it became apparent that the bands in this study were all active during different years, and for differing lengths of time. Some bands were not founded until well after the starting point of the initially-proposed date range, while others had gone on hiatus for part of the date range. Some of the formerly active bands had already ceased operation before 2005. Thus the standardized date range was

abandoned in favor of the acquisition of as much repertoire data as possible, even if this meant limiting the possibility for arriving at certain statistical conclusions.

7.2.3 Data Analysis

As repertoire information arrived from respondents, data were transferred into a master spreadsheet, with fields for the following information:

- **Title**
- **Composer**
- **Arranger (if any)**
- **Source**
- **Genre**
- **Date First Performed**
- **Total Performances**

The title, composer, arranger, and date-first-performed fields are self-explanatory. Other fields are explained below.

7.2.3.1 Source

Brass bands typically will program a mix of works originally composed for the medium, as well as transcriptions of music written for other ensemble types and arrangements of music from a variety of source genres. Transcriptions may include works originally composed for orchestra, wind band, organ, chorus, jazz band, and others. Arrangements may be sourced from popular music, opera, musical theater, folk songs, hymns, etc. For this analysis, compositions were identified by source as either:

- **Original**
- **Transcription or Arrangement**

7.2.3.2 Genre

To further distinguish the types of music being performed by collegiate brass bands, compositions were identified by their most salient genre. Some compositions could have fit appropriately into more than one category. For example, a number of solo features for brass band have been arranged or transcribed from opera arias. While these selections could justifiably be labeled as "Opera," in this study they have been classified as "Feature" due to the importance of solo performance within the brass band tradition. Similarly, orchestral transcriptions are extremely common on brass band programs. A small number of these have been used as test pieces in historic contests. While these could arguably be listed as "Orchestral" works, the historic role that contests have played in the brass band movement indicates that the classification of "Test Piece" is more relevant for those transcriptions that have been so utilized.

7.2.3.3 Total Performances – *Program-Term* Defined

The calculating and reporting of trends in repertoire programming across multiple bands included the identification of works programmed by the greatest number of schools, as well as the frequency with which individual works appeared on college brass band programs. Thus the analysis spreadsheet includes a pair of columns for each band, with columns designated for first performance date of a given work as well as total performances given, expressed in a unique statistic I have defined as a *program-term*.

In studying the collected programs from the responding conductors, it became apparent that many collegiate brass bands (like their community counterparts) would repeat programs, or portions of programs, at multiple performances throughout a given academic term (quarter or semester). There are many benefits to such a programming strategy. This can be an expedient way for students to gain additional performance experience, to further refine a piece they have already been working on, and to expose the ensemble to varied audiences. However, counting each of these repeated performances as a discrete performance event would distort the relative importance of repeated literature. A goal of this study is to understand which works students encountered in their education and with what frequency those works appeared in the repertoire learning cycle.

To control for this variable, I designed the *Program-Term* statistic, defined as the number of academic terms (semesters or quarters) in which a given work was programmed. Repeat performances of a work within a single academic term did not earn an additional performance-term. Repeat performances of a work in a much later term, presumably with changes in player personnel, would theoretically introduce the work to a new population of students. Thus, these repeat performances earned an additional program-term.

In rare instances, a band would repeat a work from its autumn repertoire early in the subsequent term; for example, giving a performance for a state music convention in January. These performances did not earn an additional program-term, under the assumption that the ensemble performed the work with the same personnel.

7.3 Results

The following sections present findings from the repertoire analysis in a variety of data configurations. Results displayed in the tables reflect natural breaks in the data sets, rather than resulting from any extrinsically applied bounds. These sections collectively represent findings in response to Research Question 6.

7.3.1 Most Frequently Performed Compositions

Works performed most frequently by collegiate brass bands appear in the following table, ranked by number of program-terms across all bands. Works earning a minimum of 6 program-terms (programmed in 6 or more terms) are listed here.

Table 7.1

Most Frequently Performed Repertoire (Program-Terms)

TITLE	COMPOSER	ARRANGER	PROGRAM-TERMS
Hymn for Diana (1997)	Turrin, Joseph		12
Amazing Grace (1984)	Himes, William		9
Armed Forces Salute (1989)	Bulla, Stephen		8
Little Suite #1 for Brass Band (1963)	Arnold, Malcolm		8
Images for Brass (2001)	Bulla, Stephen		7
Jubilee Overture (1983)	Sparke, Philip		7
Ravenswood (c. 1925)	Rimmer, William		7
A Moorside Suite (1928)	Holst, Gustav		6
Adagio in G minor (1708/1958)	Albinoni, Tomaso	Drover, Adrian	6
Elsa's Procession (1850/c.1985)	Wagner, Richard	Himes, William	6
Floral Dance (1911/1977)	Moss, Katie	Broadbent, Derek	6
National Emblem (1902/1959)	Bagley, E. E.	Siebert, Edrich	6
Punchinello (c. 1921)	Rimmer, William		6
Resurgam (1950)	Ball, Eric		6
The Cossack (c. 1929)	Rimmer, William		6
Var. on Laudate Dominum (1976)	Gregson, Edward		6

7.3.2 Most Widely Performed Compositions

Compositions programmed by the greatest number of schools in the study, regardless of total number of performances, are displayed in the following table. Works appearing on the repertoire lists of 4 or more collegiate brass bands are listed here.

Table 7.2

Most Widely Performed Repertoire (Schools)

TITLE	COMPOSER	ARRANGER	SCHOOLS
Hymn for Diana (1997)	Turrin, Joseph		6
A Moorside Suite (1928)	Holst, Gustav		5
Amazing Grace (1984)	Himes, William		5
Elsa's Procession (1850/c.1985)	Wagner, Richard	Himes, William	5
Festive March: Celebration (1968)	Condon, Leslie		5
Images for Brass (2001)	Bulla, Stephen		5
Punchinello (c. 1921)	Rimmer, William		5
The Cossack (c. 1929)	Rimmer, William		5
Var. on Laudate Dominum (1976)	Gregson, Edward		5
Aspects of Praise (1991)	Himes, William		4
Connotations (1976)	Gregson, Edward		4
Fanfare and Flourishes (1991)	Curnow, James		4
Jubilee Overture (1983)	Sparke, Philip		4
Little Suite #1 for Brass Band (1963)	Arnold, Malcolm		4
Ravenswood (c. 1925)	Rimmer, William		4
Resurgam (1950)	Ball, Eric		4

7.3.3 Composers with Greatest Number of Compositions in Collegiate Repertoire

The composers with the greatest number of works appearing in the repertoire of collegiate brass bands in the study appear in the following table. Composers with 10 or more compositions in the combined repertoire lists are listed here.

Table 7.3

Most Frequently Listed Composers (Number of Works)

COMPOSER	WORKS IN LIST
Sparke, Philip	28
Curnow, James	19
Graham, Peter	18
Gregson, Edward	15
Bulla, Stephen	14
Williams, John	14
Ball, Eric	13
Rimmer, William	12
Wilby, Philip	11
Lovatt-Cooper, Paul	10

7.3.4 Ranking of Sources of Brass Band Repertoire

The total number of compositions appearing in the study were divided between original literature for brass band and works arranged or transcribed from another medium. These totals are listed in the table below.

Table 7.4

Sources of Brass Band Repertoire, Ranked

SOURCE	WORKS IN LIST
Transcribed or Arranged	389
Original	344

7.3.5 Ranking of Genres of Brass Band Repertoire

The works submitted by conductors in the study were categorized by genre, ranked in the table below.

Table 7.5

Genres of Brass Band Repertoire, Ranked

GENRE	WORKS IN LIST
Feature (soloist)	129
March	103
Orchestral Transcription	99
Test Piece	96
Concert Brass Band (original work)	96
Hymn	41
Musical/Film	39
Wind Band Transcription	35
Folk	31
Jazz	24
Popular	22
Choral	13
Organ	4
Opera	1

7.4 Conclusions

A total of 733 compositions were submitted in the repertoire lists of active and formerly active bands in this portion of the study. The compositions were split fairly evenly between original works for brass band and arranged or transcribed works, with arrangements and transcriptions slightly favored (53% vs. 47%). In the early years of the brass band movement, transcriptions figured prominently in the repertoire (as they did for early wind bands) since there was little in the way of original composition for bands to perform. The virtuosic requirements of the active string parts, rewritten for

brasses (as was the case for clarinets in wind bands), are perhaps singularly responsible for the development of highly accomplished technique by early brass band players. Thus it is not surprising that transcriptions have remained a treasured source of music for brass band conductors. But the near parity of original compositions on the list lends credence to the notion that collegiate brass bands are highly supportive of an active composition community, and are engaged in active performance of the works of living and recent composers.

The most frequently appearing genres in the list were soloist features, marches, orchestral transcriptions, test pieces, and original concert works for brass band. Each of these genres occupies an important role in the traditions of brass band culture. It is interesting that, of the 10 bands submitting repertoire lists, only 4 bands (3 active, 1 formerly active) have participated in NABBA championships; yet test pieces figured prominently in the repertoire of all bands. This fact may be seen as an acknowledgement of the importance of these complex and engaging compositions. The keen reader will have noted the bizarre coincidence that test pieces and other original works for brass band received identical levels of repertoire emphasis: 96 titles each.

The data showed that American composer Joseph Turrin's *Hymn for Diana* was both the most frequently programmed composition, and the work appearing in the repertoires of the greatest number of schools. This original concert work for brass band was composed shortly after the 1997 death and funeral of Princess Diana, and has quickly become one of the most important works in the collegiate brass band repertoire.

British composer Philip Sparke was the composer with the greatest number of works appearing in the list with 28 compositions. American brass band composers James Curnow and Stephen Bulla ranked high on the list, placing second and fifth, respectively. American film score composer John Williams also ranked among the top composers in the list, despite his having written no original compositions for brass band. Still, the vast majority of music being played by American collegiate brass bands comes from the pens of British composers.

The conclusions reached in this analysis of the repertoires of active and formerly active collegiate brass bands may very well apply to the general brass band idiom in America as a whole. The types of compositions selected by conductors for collegiate bands to rehearse and perform may be reflective of programming trends in all brass bands, or they may differ to suit a more academic audience base. The fact remains that no empirical data for the general brass band population have been collected and thus no conclusions may be reached. Still, brass bands in a college or university setting have very different recruiting methods, programming needs, and educational goals to fulfill when compared with brass bands at large. These factors may influence repertoire choices that are at variance with community-based and professional bands. Future research and data collection may permit a closer inspection of this situation.

The full data set for the repertoire list is included in Appendix B of this document.

CHAPTER 8

FORMATION OF NEW ACTIVE BRASS BANDS

Since the close of the period of data collection for this study, three additional schools have founded their own active brass band. Because these bands were not in existence during the research for this project, no narrative descriptions or data for the new bands are presented here. However, the new bands are listed here so that any future studies using the data from this report as a foundation may be encouraged to include these three schools as well.

- **Rowan University (NJ)**
- **Eastman School of Music (NY)**
- **Indiana University Bloomington**

8.1 Geographic Map of All Collegiate Brass Bands

This map includes all categories of brass bands found in this study. Blue landmarks indicate active brass bands, yellow ones are for affiliated brass bands, red landmarks indicate formerly active brass bands, and the newly formed brass bands (just listed) are shown in green.

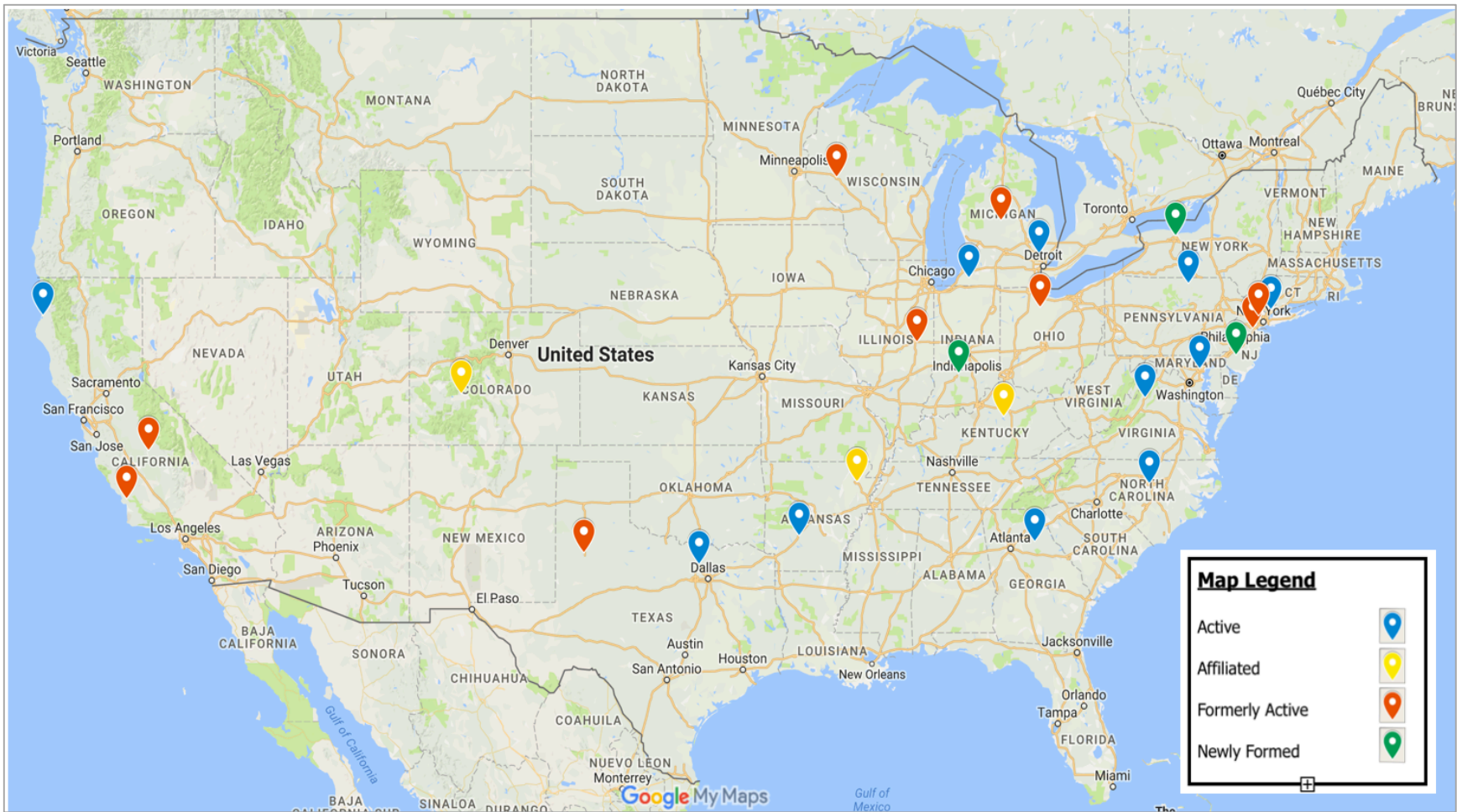


Figure 8.1

*Collegiate Brass Band Map*⁸⁹

⁸⁹ Created using *Google Maps*. Google, September 23, 2016.

CHAPTER 9

FINDINGS AND CONCLUSION

The modern renaissance of British-style brass bands in the United States reflects a growing interest in this challenging and engaging art form. Most of these bands are organized as ensembles of non-professional performers, who nonetheless aspire to exceptional levels of technique and artistry. Thus, adult community-based brass bands serve as an ideal capstone target for the music education process: a place where people who are not professional performers can continue to perform at a high level beyond the school setting.

Brass bands in American higher education serve to educate students about this unique art form, and cultivate awareness of the traditions and activities of the wider adult brass band culture. The present study focused on describing the existence and evolution of brass bands in an academic setting. The goal here was to provide a baseline of data for better understanding the practices, challenges, and benefits of these ensembles as well as their relationship to the larger community of brass bands.

9.1 Findings in Response to Research Questions

9.1.1 Research Question 1

Which institutions offer a brass band as part of their ensemble curriculum?

Currently, 11 institutions sponsor a brass band experience for their students. These 11 brass band schools represent a broad cross-section of the higher education

spectrum, from small liberal arts colleges to mid-size regional universities to large public institutions to music conservatories. Additionally, 3 community-based brass bands with close ties to a nearby campus offer a brass band experience outside the curriculum of the academic institution itself.

9.1.2 Research Question 2

Which institutions formerly offering a brass band have discontinued the program?

Since 1980, a total of 9 colleges and universities have discontinued their brass band programs. In nearly every case, the dissolution of the brass band was a direct result of the departure or retirement of the professor who had conducted (and in many cases, originally founded) the ensemble.

9.1.3 Research Question 3

How are collegiate brass bands organized in terms of their operations and performance practices?

Most of the 11 institutions with an active brass band offer the ensemble as a credit-earning course, and some schools consider the brass band to serve as a large ensemble experience. The majority of students enrolled in active brass bands are focused on music as their major or minor discipline of study. Active brass bands rehearse from one to four hours per week and give regular concerts. Instrumentation

among active brass bands varies from using traditional (saxhorn) brass band equipment to employing an orchestral-instrument-based model as a modification.

9.1.4 Research Question 4

What do the conductors of American collegiate brass bands perceive to be the challenges and benefits for their student players regarding brass band experience?

Conductors reported that the elements of the brass band experience that prove most challenging for students were also the elements that they perceived to be most beneficial for students: the technical requirements of the brass band repertoire; and the attention paid to blend, balance, and tonal color. Conductors also perceived that brass bands benefit students by exposing them to a variety of composers and musical styles.

9.1.5 Research Question 5

What do the conductors perceive to be the attitudes of their students and colleagues regarding the collegiate brass band experience?

Conductors perceived that brass bands are extremely popular with their students. Conductors perceived that their faculty colleagues and administrators view the brass band with more mixed attitudes, but still tending toward the favorable side.

9.1.6 Research Question 6

What repertoire is being performed by American collegiate brass bands?

The conductors of the 8 active brass bands and 2 formerly active brass bands that submitted repertoire data to this study reported a combined total of 733 compositions performed by their brass bands. Titles were fairly evenly distributed between original works for brass band, and transcriptions or arrangements. Soloist features were the most common genre of works performed by collegiate brass bands. Joseph Turrin's *Hymn for Diana* was both the most frequently and the most widely performed work on the list, while Philip Sparke was the composer with the greatest number of titles on the list.

9.2 Implications for Further Research

As the graph in Figure 6.1 illustrates, there has been steady growth in the number of brass bands in American colleges and universities over the past three decades. The conductors of these ensembles (both for active and formerly active bands) perceive that their students enjoy the brass band immensely, and heap praise on the experience for providing many pedagogical benefits for students. Yet the overall number of such ensembles remains small relative to the number of college and university music programs that exist in the country. One obvious question that presents itself is, "Why aren't there more brass bands in American colleges and universities?"

Three hypotheses seem plausible in response to this question. One theory is that, despite recent growth, the brass band idiom remains little known in the United States. While brass bands are growing in number and reputation, most are still locally-oriented, community-based groups comprised of ambitious non-professional musicians and operated as non-profit arts enterprises. American school music programs are largely centered around wind band, jazz band, and orchestra as the primary models of instrumental large ensemble experience. Because of this reality, collegiate music professors may be unfamiliar with brass bands. With the genre's unique traditions, repertoire, instrumentation, and tonal palette, many faculty members may not be comfortable (or even interested in) forming a brass band at their institution.

A second theory is that the instrumentation and clef-reading challenges may be significant enough to stifle interest in brass band formation. A trumpet student migrating to cornet for brass band rehearsals may not encounter much objection from their studio professor; similarly, the euphonium teacher may not have a problem with a student trying out the baritone horn. However, the French horn student attempting to take up the tenor horn – with its lower transposition, opposite hand valve operation, piston versus rotary action, and vastly different mouthpiece – will likely give her instructor reason for concern. Meanwhile, tuba and tenor trombone students will be required to read treble clef parts, a skill that perhaps increases their versatility but has little practical application outside the brass band idiom. It is difficult to craft a compelling answer to the concern that the adaptive skills necessary to form a traditional British-style brass band have too little professional use beyond brass bands themselves.

One can argue (and active brass band conductors indeed do so) that the musical and technical benefits of the experience outweigh the distractions of adaptation, but this remains an untested argument.

A third reason why brass bands are so few in number among American colleges and universities may be found in the comments provided by active brass band conductors. Several respondents relayed comments heard from colleagues that their school "has too many ensembles," and that students are "stretched too thin." Any professor interested in forming a new brass band could expect to encounter some version of this sentiment from colleagues, and would need to present compelling evidence of the value of the brass band experience in order to win them over.

While there is little remedy for a lack of familiarity with brass bands (other than to wait patiently for the genre to grow and become more widely known and appreciated), empirical data may serve well to help allay internal concerns coming from colleagues and administrators. To this end, future research may help provide such data. Two such studies are recommended below.

9.2.1 Further Study #1 – Longitudinal Brass Band Student Development Study

Conductors of collegiate brass bands believe the experience is a strong benefit to their students, so it would be good to explore whether this theory could be empirically tested. To determine the effects of brass band experience on the technical and artistic development of music students, a longitudinal study could be designed, following two groups of students (those enrolling in brass band and a control group not in brass

band) over a period of multiple years. Such a study would be challenging due to the difficulty in measuring as complex a set of factors as a student's overall level of technical and artistic achievement. Determining causality would be even more fraught with difficulty. Still, careful design of the study may be able to eliminate some factors and help to isolate the brass band as a potential correlative influence.

9.2.2 Further Study #2 – Effects of Tenor Horn Playing on French Horn Student Development

The tenor horn is the instrument in the brass band requiring the greatest amount of adaptation from its orchestral cognate instrument, in this case French horn. It would be important, then, to gather data regarding the implications of tenor horn playing on the development of French horn players. It may prove challenging to find a group of students (and teachers) willing to adopt the tenor horn for a period of study, if this could potentially impair their development on the French horn. However, such information is needed to learn the true extent of this impairment.

9.3 Conclusion

The brass band came into existence as a response to challenging environmental conditions in a rapidly industrializing society. It soon became a powerful cultural force, encouraging citizens to achieve world-class artistry. Today, it continues to attract musically talented individuals from a multitude of professions and demographics. The fact that several recent important compositions for wind band are actually versions of

works that originated as pieces for brass band (or which were written for both idioms simultaneously) is evidence that the movement is being enthusiastically embraced by active composers.

Hopefully, brass bands will continue to flourish in American communities, and in its colleges and universities, as more schools discover the attractive possibilities of this many-faceted musical genre. The current study represents an effort to document past and present existence of collegiate brass bands, supported by a baseline of data which may be used to design more incisive studies of the benefits and challenges inherent in brass band participation.

APPENDIX A
DATA GATHERING INSTRUMENTS

The following pages contain the text of the four data-gathering instruments sent to conductors as part of this research. The four instruments were:

- **American Collegiate Brass Band Survey** – data-gathering survey and challenge/benefit ranking for conductors of active brass bands
- **American Collegiate Brass Band Interview** – open response instrument containing four prompts for conductors of active brass bands
- **American Collegiate Brass Band Questionnaire** – a modified version of the active band Survey for conductors of affiliated brass bands
- **American Collegiate Brass Band History** – open response instrument for conductors of formerly active brass bands

After completing an Informed Consent Notice, respondents initiated the link for their respective instrument. All surveys were administered using Qualtrics web-based survey design software available to UNT student researchers.

Open response questions included a text box, offering unlimited characters to facilitate any length of response from the survey participant. In the transcriptions of the data-gathering instruments that follow, text boxes are indicated with blanks.

Qualtrics contains a feature that permits an answer provided in one part of the survey to be used in the text of subsequent questions. To give the survey a more personable feel, I chose to incorporate the name of the respective band (as provided by the respondent) into many of the questions asked. In these transcriptions of the instruments, this feature is indicated by *<name of band>*.

AMERICAN COLLEGIATE BRASS BAND SURVEY
(sent to conductors of active brass bands)

General Information

What is the name of your academic institution? _____

What is the official name of your brass band? _____

Academic Status

Do students earn general academic credit for participation in <name of band>?

- All performing students earn academic credit.
- Students may elect to enroll for credit or no-credit.
- Brass band is not an academic course, and students do not earn credit.
- Other (*please specify*) _____

Do students earn music credit for participation in <name of band>?

- Yes – participation in brass band counts as a Large Ensemble toward a major or minor in music.
- Yes – participation in brass band counts as Elective credit toward a major or minor in music.
- No – participation in brass band does not count toward a major or minor in music.
- Other (*please specify*) _____

Do students earn credit toward a Fine Arts graduation requirement for participation in <name of band>?

- Yes – brass band credits count toward this requirement.
- No – brass band does not count toward this requirement.
- N/A – our institution does not have such a requirement.

Is the <name of band> considered a primary large ensemble?

- Yes – brass band participation receives Large Ensemble credit.
- No – students must enroll in another ensemble to receive Large Ensemble credit.

Operational Structure

How is the <name of band> staffed with players? *(choose all that apply)*

- Student chooses to enroll in the class/ensemble.
- Student passes a selective/competitive audition unique to the brass band.
- Student passes a selective/competitive audition used for staffing several ensembles.
- Student completes an audition used for seating purposes only.
- Student must receive instructor approval.
- Student is recommended by other faculty members.
- Faculty and Community members are welcome to join.
- Faculty or other professional or highly qualified ringers are brought in for concerts.
- Please add additional information if needed: _____

What types of students participate in the <name of band>?

- Exclusively music majors / minors.
- Mostly music majors / minors.
- A mix of music majors / minors and students not majoring / minoring in music.
- Mostly students not majoring / minoring in music.
- Exclusively students not majoring / minoring in music.

How often does the <name of band> rehearse?

- Number of days per week _____
- Number of minutes per rehearsal _____

Instrumentation and Transposition

Which type of instrument is used for the soprano cornet line in the <name of band>? *(choose all that apply)*

- E-flat soprano cornet
- E-flat trumpet
- Other *(please specify)* _____

Which type of instruments are used for the cornet lines in the <name of band>? *(choose all that apply)*

- B-flat cornets with shepherd's crook
- Other B-flat cornets
- B-flat trumpets
- Other *(please specify)* _____

Which type of instruments are used for the horn lines in the <name of band>?
(choose all that apply)

- Tenor horns (E-flat alto horns)
- French horns
- Other (please specify) _____

Which type of instruments are used for the baritone lines in the <name of band>? (choose all that apply)

- Baritone horns (English baritones)
- Baritone players using euphoniums
- Other (please specify) _____

Which type of instruments are used for the bass lines in the <name of band>?
(choose all that apply)

- E-flat tubas, reading treble clef
- BB-flat tubas, reading treble clef
- Other tubas such as F or C tubas, transposing at sight
- Any style tuba, using a written out transposition completed by the student
- Any style tuba, using a written out transposition completed by the instructor
- Other (please specify)

Performance Frequency

How many concerts (on average) does the <name of band> perform per academic term (semester/quarter)? _____

Does the <name of band> go on tour?

- The brass band tours annually or on a regular basis.
- The brass band tours occasionally.
- The brass band does not tour.

What is the average length (in days) of a tour by the <name of band>? _____

Please list some of the destinations the <name of band> has traveled to.
(Multiple destinations may be separated by commas.)

Does the <name of band> perform run-out concerts at off-campus locations?

- Yes - 6+ times per year.
- Yes - 3-5 times per year.
- Yes - 1-2 times per year.
- No - we perform exclusively on campus.

Student Experience

On average, how many cumulative academic terms (semesters or quarters) do students tend to participate in the <name of band>?

- On average, 5 or more terms.
- On average, 3-4 terms.
- On average, 1-2 terms.
- Other (*please specify*) _____

Other than rehearsing and performing brass band literature, which of the following strategies do students enrolled in the <name of band> use to gain deeper understanding about brass band performance practice and repertoire?
(*choose all that apply*)

- Research paper
- Guided listening
- Joint concerts with other brass bands
- Attending concerts by other brass bands
- Participating (competing) in regional or national festivals for brass bands
- Attending regional or national festivals for brass bands
- Membership in NABBA
- Reading Brass Band Bridge, 4 Bars Rest, British Bandsman, or other journalistic sources of news and information on brass bands
- Viewing YouTube clips of bands performing
- Other (*please specify*) _____

In your opinion what are the primary challenges students must overcome in order to participate in the <name of band> *(Please DRAG and DROP each potential challenge into the appropriate category.)*

- | | |
|---|---|
| <ul style="list-style-type: none"> • Making room in schedule (class times) | Very significant challenges for our students |
| <ul style="list-style-type: none"> • Making room in schedule (credits) • Learning to read treble clef • Learning to play a different instrument / mouthpiece / embouchure | Somewhat significant challenges for our students |
| <ul style="list-style-type: none"> • Learning to play with characteristic British-style brass band tone and color • Developing stamina required in rehearsals and performances • Developing stronger technical facility on instrument • Developing wider array of articulation and phrasing skills • Other <i>(please specify)</i> | Not a challenge for our students |

In your opinion what are the primary benefits for students when participating in the <name of band> *(Please DRAG and DROP each potential challenge into the appropriate category.)*

- | | |
|---|---|
| <ul style="list-style-type: none"> • Technical demands of repertoire • Opportunity to gain experience on an alternative instrument • Opportunity to play varied styles of music | Very significant benefit to our students |
| <ul style="list-style-type: none"> • Opportunity to play music of less familiar or unfamiliar composers • Opportunity to play music of living composers • Attention paid to ensemble blend, balance, color and control • Opportunity to transpose • Opportunity to build endurance • Opportunity to grow a wider vocabulary of articulations • Other <i>(please specify)</i> | Somewhat significant benefit to our students |
| | Not a benefit to our students |

In your opinion, how likely is it that your students will seek out an opportunity to play in a brass band after graduation?

- Very Likely
- Likely
- Unsure
- Unlikely
- Very Unlikely

Contact Information

Please provide us with information about you.

Name (First Last, DEGREE) _____
Academic Position or Title _____
Email address _____
Phone contact _____

Please provide us with information for a person we may contact at your institution who would be able to supply us with concert programs from previous years. We will be seeking up to ten years worth of programs from concerts by the <name of band>.

Name (First Last, DEGREE) _____
Academic Position or Title _____
Email address _____
Phone contact _____

The success of this study depends on identifying an exhaustive list of institutions that offer a British-style brass band. Below you will find the list of institutions currently included for study. If you are aware of any institutions offering brass band that are not included in our list, would you please add them so we may include them in our study? *(If including more than one, please separate with commas.)*

CURRICULAR BRASS BANDS:
U.S. COLLEGES AND UNIVERSITIES
(in existence Fall, 2014)

U. North Texas
Oakland U. (MI)
James Madison U.
Henderson State U.
Humboldt State U.
Mansfield U. (PA)
Southwest MI College
UNLV
U. Georgia
Peabody Conservatory
U. Illinois
Purchase College (NY)
Central Michigan U.

Institution Name(s)

Name(s) of director(s) (if known)

ASSOCIATED BRASS BANDS:
IN-RESIDENCE / ASSOCIATED WITH
U.S. COLLEGES AND UNIVERSITIES
(in existence Fall, 2014)

Wheeling Jesuit U.
River City
Rider U.
Princeton
Rowan U.
Atlantic
Asbury U.
Salvation Army
Indiana U. Southeast
Commonwealth
MidAmerica Nazarene U.
Fountain City
Ohlone College
Mission Peak
Franklin College
Crossroads
Anoka-Ramsey CC
Lake Wobegon
U. of Akron
Western Reserve?
Freedom?
UW-Barron County
Northwinds
BYU-Hawaii
Polynesian Cultural Ctr
U. Northern Kentucky
Fillmore Philharmonic
High Point U.
North Carolina

A secondary emphasis of this project is to study those institutions that formerly offered a British-style brass band, but have discontinued the ensemble. Below you will find a list of institutions known to have discontinued their brass band program. If you are aware of any institutions discontinuing their brass band program but are not on our list, would you please add them so we may include them in our study? *(If including more than one, please separate with commas.)*

BRASS BANDS NO LONGER IN EXISTENCE
U.S. COLLEGES AND UNIVERSITIES
(as of Fall, 2014)

U. Minnesota
Slippery Rock U.
North Carolina State U.
Western State College (CO)
Bainbridge College (GA)
Heidelberg College (OH)
U. Northern Iowa
Rutgers U.

Institution Name(s)

Name(s) of director(s) (if known)

Do you have any additional comments or information to share?
(You will have more opportunities to provide specific qualitative comments in the Part 2 Interview).

Thank you for completing this survey as the first component of our study.

The second portion of our study is a free-response interview about the <name of band>.

This interview involves four questions, each of which may take approximately five minutes to answer depending on how in-depth you choose to respond. You will be free to save your responses at any time, and you may return later to complete more responses or edit previous responses until you submit your completed interview.

You will find the Part 2 Interview here:
<link provided>

AMERICAN COLLEGIATE BRASS BAND INTERVIEW

(sent to conductors of active brass bands)

In this second phase of our study, we are conducting an online interview.

On the next page, you will find four (4) free response questions. The response time for each item may vary, depending on the level of specificity you include in your answer.

The survey software will save your work automatically, using a cookie. You may return later to edit your answers or to complete more questions, provided you are working from the same computer / browser and have not cleared your cookies.

Please do not feel compelled to address every topic in each prompt, nor should you feel limited to comment on only the topics in the prompt. This data will be used to generate a descriptive account of your program, and we are extremely grateful for whatever information you are able to share about your program.

What is the official name of your brass band? _____

1. Please tell us about the history of the <name of band>. What year was the program begun? Who started it? How many directors have led the program since it began? Please share a few highlights from the program's history.

2. Please tell us about the current operations of the <name of band>. How do you recruit student performers for the ensemble? Do you employ sectionals in your rehearsals? If so, who leads them? How long are your concerts? What is your approach to repertoire selection for the ensemble?

3. Please tell us about your own background as it relates to British-style brass bands. Have you ever played in a brass band? How did you first learn about the genre? Do you and/or your students actively follow news of the British, European, American, or worldwide brass band scenes?

4. Please describe the relationship the brass band program has to the wider music program at your institution. How would you describe the enthusiasm of the student performers about their experience in brass band? How would you describe the enthusiasm of the music faculty for the brass band? How would you describe the enthusiasm of the administration for the brass band?

Thank you so much for your participation in our study. We will be reaching out shortly to the designated contact to collect a repertoire history.

If you have any questions or additional comments, feel free to contact me with your thoughts.

Mark Amdahl Taylor
MarkTaylor@my.unt.edu

AMERICAN COLLEGIATE BRASS BAND QUESTIONNAIRE
(sent to conductors of affiliated brass bands)

General Information

What is the official name of your brass band? _____

What is the name of the academic institution with which your brass band is affiliated? _____

Data Gathering

Are there now, or have there been any students from <name of school> playing in the <name of band>?

- Yes
- No

At this point of the Questionnaire, if the respondent indicated that no students performed in the band, the software would automatically jump to the thank-you message at the end. Otherwise the Questionnaire would continue as seen below.

The primary focus of this study is to research the presence of British-style brass bands in U.S. colleges and universities. As a secondary focus, we are studying brass bands from external communities enjoying an affiliated or "in-residence" relationship with a college or university.

The questions that follow may or may not apply to your unique situation. Please answer as best you are able, with regard to the experience of those college or university students from <name of school> who are participating in <name of band>.

Academic Status

Do students earn general academic credit for participation in <name of band>?

- All performing students earn academic credit.
- Students may elect to enroll for credit or no-credit.
- Brass band is not an academic course, and students do not earn credit.
- Other (*please specify*) _____

Do students earn music credit for participation in <name of band>?

- Yes – participation in brass band counts as a Large Ensemble toward a major or minor in music.
- Yes – participation in brass band counts as Elective credit toward a major or minor in music.
- No – participation in brass band does not count toward a major or minor in music.
- Other (*please specify*) _____

Do students earn credit toward a Fine Arts graduation requirement for participation in <name of band>?

- Yes – brass band credits count toward this requirement.
- No – brass band does not count toward this requirement.
- N/A – our institution does not have such a requirement.

Is the <name of band> considered a primary large ensemble?

- Yes – brass band participation receives Large Ensemble credit.
- No – students must enroll in another ensemble to receive Large Ensemble credit.

Operational Structure

How is the <name of band> staffed with players? *(choose all that apply)*

- Student chooses to enroll in the class/ensemble.
- Student passes a selective/competitive audition unique to the brass band.
- Student passes a selective/competitive audition used for staffing several ensembles.
- Student completes an audition used for seating purposes only.
- Student must receive instructor approval.
- Student is recommended by other faculty members.
- Faculty and Community members are welcome to join.
- Faculty or other professional or highly qualified ringers are brought in for concerts.
- Please add additional information if needed: _____

What types of students participate in the <name of band>?

- Exclusively music majors / minors.
- Mostly music majors / minors.
- A mix of music majors / minors and students not majoring / minoring in music.
- Mostly students not majoring / minoring in music.
- Exclusively students not majoring / minoring in music.

How often does the <name of band> rehearse?

- Number of days per week _____
- Number of minutes per rehearsal _____

Instrumentation and Transposition

Which type of instrument is used for the soprano cornet line in the <name of band>? *(choose all that apply)*

- E-flat soprano cornet
- E-flat trumpet
- Other *(please specify)* _____

Which type of instruments are used for the cornet lines in the <name of band>? *(choose all that apply)*

- B-flat cornets with shepherd's crook
- Other B-flat cornets
- B-flat trumpets
- Other *(please specify)* _____

Which type of instruments are used for the horn lines in the <name of band>?
(choose all that apply)

- Tenor horns (E-flat alto horns)
- French horns
- Other (please specify) _____

Which type of instruments are used for the baritone lines in the <name of band>? (choose all that apply)

- Baritone horns (English baritones)
- Baritone players using euphoniums
- Other (please specify) _____

Which type of instruments are used for the bass lines in the <name of band>?
(choose all that apply)

- E-flat tubas, reading treble clef
- BB-flat tubas, reading treble clef
- Other tubas such as F or C tubas, transposing at sight
- Any style tuba, using a written out transposition completed by the student
- Any style tuba, using a written out transposition completed by the instructor
- Other (please specify)

Performance Frequency

How many concerts (on average) does the <name of band> perform per academic term (semester/quarter)? _____

Does the <name of band> go on tour?

- The brass band tours annually or on a regular basis.
- The brass band tours occasionally.
- The brass band does not tour.

What is the average length (in days) of a tour by the <name of band>? _____

Please list some of the destinations the <name of band> has traveled to.
(Multiple destinations may be separated by commas.)

Does the <name of band> perform run-out concerts at off-campus locations?

- Yes - 6+ times per year.
- Yes - 3-5 times per year.
- Yes - 1-2 times per year.
- No - we perform exclusively on campus.

Student Experience

On average, how many cumulative academic terms (semesters or quarters) do students tend to participate in the <name of band>?

- On average, 5 or more terms.
- On average, 3-4 terms.
- On average, 1-2 terms.
- Other (*please specify*) _____

Other than rehearsing and performing brass band literature, which of the following strategies do students enrolled in the <name of band> use to gain deeper understanding about brass band performance practice and repertoire?
(*choose all that apply*)

- Research paper
- Guided listening
- Joint concerts with other brass bands
- Attending concerts by other brass bands
- Participating (competing) in regional or national festivals for brass bands
- Attending regional or national festivals for brass bands
- Membership in NABBA
- Reading Brass Band Bridge, 4 Bars Rest, British Bandsman, or other journalistic sources of news and information on brass bands
- Viewing YouTube clips of bands performing
- Other (*please specify*) _____

In your opinion what are the primary challenges students must overcome in order to participate in the <name of band> *(Please DRAG and DROP each potential challenge into the appropriate category.)*

- | | |
|---|---|
| <ul style="list-style-type: none"> • Making room in schedule (class times) | Very significant challenges for our students |
| <ul style="list-style-type: none"> • Making room in schedule (credits) • Learning to read treble clef • Learning to play a different instrument / mouthpiece / embouchure | Somewhat significant challenges for our students |
| <ul style="list-style-type: none"> • Learning to play with characteristic British-style brass band tone and color • Developing stamina required in rehearsals and performances • Developing stronger technical facility on instrument • Developing wider array of articulation and phrasing skills • Other <i>(please specify)</i> | Not a challenge for our students |

In your opinion what are the primary benefits for students when participating in the <name of band> *(Please DRAG and DROP each potential challenge into the appropriate category.)*

- | | |
|---|---|
| <ul style="list-style-type: none"> • Technical demands of repertoire • Opportunity to gain experience on an alternative instrument • Opportunity to play varied styles of music | Very significant benefit to our students |
| <ul style="list-style-type: none"> • Opportunity to play music of less familiar or unfamiliar composers • Opportunity to play music of living composers • Attention paid to ensemble blend, balance, color and control • Opportunity to transpose • Opportunity to build endurance • Opportunity to grow a wider vocabulary of articulations • Other <i>(please specify)</i> | Somewhat significant benefit to our students |
| | Not a benefit to our students |

In your opinion, how likely is it that your students will seek out an opportunity to play in a brass band after graduation?

- Very Likely
- Likely
- Unsure
- Unlikely
- Very Unlikely

Contact Information

Please provide us with information about you.

Name (First Last, DEGREE) _____
Academic Position or Title _____
Email address _____
Phone contact _____

Please provide us with information for a person we may contact at your institution who would be able to supply us with concert programs from previous years. We will be seeking up to ten years worth of programs from concerts by the <name of band>.

Name (First Last, DEGREE) _____
Academic Position or Title _____
Email address _____
Phone contact _____

The success of this study depends on identifying an exhaustive list of institutions that offer a British-style brass band. Below you will find the list of institutions currently included for study. If you are aware of any institutions offering brass band that are not included in our list, would you please add them so we may include them in our study? *(If including more than one, please separate with commas.)*

CURRICULAR BRASS BANDS:
U.S. COLLEGES AND UNIVERSITIES
(in existence Fall, 2014)

U. North Texas
Oakland U. (MI)
James Madison U.
Henderson State U.
Humboldt State U.
Mansfield U. (PA)
Southwest MI College
UNLV
U. Georgia
Peabody Conservatory
U. Illinois
Purchase College (NY)
Central Michigan U.

Institution Name(s)

Name(s) of director(s) (if known)

ASSOCIATED BRASS BANDS:
IN-RESIDENCE / ASSOCIATED WITH
U.S. COLLEGES AND UNIVERSITIES
(in existence Fall, 2014)

Wheeling Jesuit U.
River City
Rider U.
Princeton
Rowan U.
Atlantic
Asbury U.
Salvation Army
Indiana U. Southeast
Commonwealth
MidAmerica Nazarene U.
Fountain City
Ohlone College
Mission Peak
Franklin College
Crossroads
Anoka-Ramsey CC
Lake Wobegon
U. of Akron
Western Reserve?
Freedom?
UW-Barron County
Northwinds
BYU-Hawaii
Polynesian Cultural Ctr
U. Northern Kentucky
Fillmore Philharmonic
High Point U.
North Carolina

A secondary emphasis of this project is to study those institutions that formerly offered a British-style brass band, but have discontinued the ensemble. Below you will find a list of institutions known to have discontinued their brass band program. If you are aware of any institutions discontinuing their brass band program but are not on our list, would you please add them so we may include them in our study? *(If including more than one, please separate with commas.)*

BRASS BANDS NO LONGER IN EXISTENCE
U.S. COLLEGES AND UNIVERSITIES
(as of Fall, 2014)

U. Minnesota
Slippery Rock U.
North Carolina State U.
Western State College (CO)
Bainbridge College (GA)
Heidelberg College (OH)
U. Northern Iowa
Rutgers U.

Institution Name(s)

Name(s) of director(s) (if known)

Thank you for completing this survey! Your participation will be extremely valuable in helping us to provide an accurate description of the state of British-style brass band ensembles in U.S. higher education.

AMERICAN COLLEGIATE BRASS BAND HISTORY
(sent to conductors of formerly active brass bands)

General Information

What is the name of the academic institution that formerly sponsored or hosted a British-style brass band? _____

What was the official name of the brass band at this institution?

Historical Data

To the best of your knowledge, during what years was the <name of band> active? _____

To the best of your knowledge, please describe the circumstances surrounding the founding of the <name of band>. Whose idea was it to form a British-style brass band?

Who conducted the <name of band>?
(please use commas to enter multiple names)

To the best of your knowledge, please describe the operational practices of the <name of band>. Was the band exclusively populated by students, or a blend of student and community players? Were the students mostly music majors, or did they represent many disciplines? Were traditional British-style instruments available for students to use? Did the band perform literature from the British brass band repertoire? How often did the band rehearse and perform?

During your time working with the <name of band>, was there any aspect of the brass band student experience that you found to be particularly valuable or unique for them, when compared to other large ensemble (wind ensembles, orchestras, etc.) or chamber ensemble (brass choirs, etc.) learning experiences? Please comment.

To the best of your knowledge, please provide a brief description of the circumstances surrounding the cessation or suspension of the brass band program, including any causal factors (if known).

In your opinion, how likely is it that <name of school> would consider a return of the <name of band>?

Contact Information

Please provide us with information about you.

Name (First Last, DEGREE) _____

Academic Position or Title _____

Email address _____

Phone contact _____

The success of this study depends on identifying an exhaustive list of institutions that offer a British-style brass band. Below you will find the list of institutions currently included for study. If you are aware of any institutions offering brass band that are not included in our list, would you please add them so we may include them in our study? (*If including more than one, please separate with commas.*)

**CURRICULAR BRASS BANDS:
U.S. COLLEGES AND UNIVERSITIES**

(in existence Fall, 2014)

- U. North Texas
- Oakland U. (MI)
- James Madison U.
- Henderson State U.
- Humboldt State U.
- Mansfield U. (PA)
- Southwest MI College
- UNLV
- U. Georgia
- Peabody Conservatory
- U. Illinois
- Purchase College (NY)
- Central Michigan U.

**ASSOCIATED BRASS BANDS:
IN-RESIDENCE / ASSOCIATED WITH**

U.S. COLLEGES AND UNIVERSITIES

(in existence Fall, 2014)

- Wheeling Jesuit U.
River City
- Rider U.
Princeton
- Rowan U.
Atlantic
- Asbury U.
Salvation Army
- Indiana U. Southeast
Commonwealth
- MidAmerica Nazarene U.
Fountain City
- Ohlone College
Mission Peak
- Franklin College
Crossroads
- Anoka-Ramsey CC
Lake Wobegon
- U. of Akron
Western Reserve?
Freedom?
- UW-Barron County
Northwinds
- BYU-Hawaii
Polynesian Cultural Ctr
- U. Northern Kentucky
Fillmore Philharmonic
- High Point U.
North Carolina

Institution Name(s)

Name(s) of director(s) (if known)

A secondary emphasis of this project is to study those institutions that formerly offered a British-style brass band, but have discontinued the ensemble. Below you will find a list of institutions known to have discontinued their brass band program. If you are aware of any institutions discontinuing their brass band program but are not on our list, would you please add them so we may include them in our study? *(If including more than one, please separate with commas.)*

BRASS BANDS NO LONGER IN EXISTENCE
U.S. COLLEGES AND UNIVERSITIES
(as of Fall, 2014)

U. Minnesota
Slippery Rock U.
North Carolina State U.
Western State College (CO)
Bainbridge College (GA)
Heidelberg College (OH)
U. Northern Iowa
Rutgers U.

Institution Name(s)

Name(s) of director(s) (if known)

Do you have any additional comments or information to share?

Thank you for completing this survey.

APPENDIX B
REPertoire LIST OF COLLEGIATE BRASS BANDS

The attached chart contains the complete list of repertoire submitted on behalf of various bands in the study. In all, conductors of 8 active bands and 2 formerly active bands elected to participate in the repertoire reporting. Bands represented in the repertoire study appear below, along with the abbreviation used to identify each band.

ACTIVE BRASS BANDS

- Henderson State University (**HEN**)
- Humboldt State University (**HUM**)
- James Madison University (**JMU**)
- Mansfield University (**MANS**)
- Peabody Conservatory (**PEA**)
- Oakland University (**OAK**)
- University of Georgia (**UGA**)
- University of North Texas (**UNT**)

FORMERLY ACTIVE BRASS BANDS

- Heidelberg University (**HEID**)
- Rutgers University (**RUTG**)

The numbers in each column reflect the number of performance-terms earned by that work at each school. A performance-term is the number of academic terms (semester or quarter) in which a given work was programmed (see Section 7.2.3.3). Each row concludes with the total number of performance-terms across all schools, along with the number of schools listing the work in their repertoire.

SOURCE	GENRE	TITLE	COMPOSER	ARRANGER	H E N	H U M	J M U	M A N S	P E A	O A K	U G A	U N T	H E I D	R U T G	Total P-T	Total Schools
Original	Concert Brass Band	Arctic Funk	Aagaard-Nilsen, Torstein							1					1	1
Original	Test piece	Circius	Aagaard-Nilsen, Torstein				1								1	1
Original	Concert Brass Band	Fra Borge	Aagaard-Nilsen, Torstein									1			1	1
Trans/Arr	Hymn	They Led My Lord Away	Adoniram, Gordon J.	Gosso, Sam	2										2	1
Trans/Arr	Orchestral	Adagio in G minor	Albinoni, Tomaso	Drover, Adrian	3		2					1			6	3
Original	March	Colossus of Columbia	Alexander, Russell									1			1	1
Original	March	Army of the Nile	Alford, Kenneth		1				1						2	2
Original	March	Colonel Bogey March	Alford, Kenneth		1	2		1							4	3
Original	March	Eagle Squadron	Alford, Kenneth									1			1	1
Original	Concert Brass Band	The Hunt	Alford, Kenneth			1									1	1
Trans/Arr	March	The Vanished Army	Alford, Kenneth	Winter, Aubrey								1			1	1
Original	March	The Voices of the Gun	Alford, Kenneth			1									1	1
Original	March	Battle Abbey	Allan, George				1								1	1
Original	March	Diomed	Allan, George				1								1	1
Original	March	Imperioso	Allan, George				1								1	1
Original	March	Jupiter	Allan, George				1								1	1
Original	March	Pendragon	Allan, George				1								1	1
Original	March	The Senator	Allan, George				1								1	1
Original	March	The Wizard	Allan, George				1								1	1
Original	March	O. R. B. March	Anderson, Charles			1			1						2	2
Trans/Arr	Feature	Bugler's Holiday	Anderson, Leroy	Barsotti, Roger									1		1	1
Trans/Arr	Orchestral	The First Day of Spring	Anderson, Leroy	Freeh, Mark						1					1	1
Trans/Arr	March	Prince Rupert's Marche	Anonymous	Coates, Robert										1	1	1
Trans/Arr	March	Veterans March	Appleby, J. Wesley	Leidzen, Eric								3			3	1
Trans/Arr	Feature	The Carnival of Venice	Arban, Jean Baptiste	Wilkinson, Keith				1	1						2	2
Trans/Arr	Feature	Over the Rainbow, from "The Wizard of Oz"	Arlen, Harold	Farr, Ray			1								1	1
Trans/Arr	Orchestral	Bugler's Dream	Arnaud, Leo	Cline, Gilbert		2									2	1
Trans/Arr	Orchestral	Four Scottish Dances	Arnold, Malcolm	Farr, Ray				1				2			3	2
Original	Test piece	Little Suite No. 1 for Brass Band, op. 80	Arnold, Malcolm				3	3	1				1		8	4
Original	Test piece	Little Suite No. 2 for Brass Band, op. 93	Arnold, Malcolm		1			1				1			3	3
Original	Test piece	Fantasy for Brass Band, op. 114	Arnold, Malcom									1		1	2	2
Trans/Arr	Orchestral	Overture to <i>Masaniello</i>	Auber, D. F. E.	Winter, Aubrey		1									1	1
Original	March	Montreal Citadel March	Audoire, J. Norman			2									2	1
Trans/Arr	Orchestral	Air, from Suite in D	Bach, Johann Sebastian	Leidzen, Eric						1					1	1
Trans/Arr	Feature	Andante, from Violin Sonata No. 2 in A minor	Bach, Johann Sebastian	Snell, Howard					1						1	1
Trans/Arr	Choral	Come Sweet Death	Bach, Johann Sebastian	Leidzen, Eric									1		1	1

SOURCE	GENRE	TITLE	COMPOSER	ARRANGER	H E N	H U M	J M U	M A N S	P E A	O A K	U G A	U N T	H E I D	R U T G	Total P-T	Total Schools
Trans/Arr	Orchestral	Dona Nobis Pacem	Bach, Johann Sebastian	Michel, Jean-Francois		1									1	1
Trans/Arr	Orchestral	Jesu, Joy of Man's Desiring	Bach, Johann Sebastian	Leidzen, Eric						1					1	1
Trans/Arr	Organ	Toccata and Fugue in D minor	Bach, Johann Sebastian	Mills, Frederick	1										1	1
Trans/Arr	Folk	Hungarian Melodies	Bach, Vincent	Kerwin, Simon					1						1	1
Trans/Arr	March	National Emblem March	Bagley, E. E.	Siebert, Edrich		1		2				3			6	3
Trans/Arr	Feature	Georgian Song	Balakirev, Mily	Pierce, Ralph						1					1	1
Original	March	March de Paques	Balissat, Jean			1									1	1
Original	Test piece	Divertimento	Ball, Eric					1							1	1
Original	Test piece	Fantasia - In Switzerland	Ball, Eric									1			1	1
Original	Test piece	Festival Music: Symphonic Suite	Ball, Eric									1			1	1
Original	Test piece	Four Preludes	Ball, Eric									2			2	1
Original	Test piece	Journey Into Freedom	Ball, Eric									2			2	1
Original	Test piece	Petite Suite de Ballet	Ball, Eric					1							1	1
Original	Test piece	Resurgam (I shall rise again)	Ball, Eric				2		1		2		1		6	4
Original	Test piece	Sinfonietta "The Wayfarer"	Ball, Eric						1						1	1
Original	March	Star Lake	Ball, Eric						1						1	1
Original	Test piece	The Conquerors	Ball, Eric			1									1	1
Original	Concert Brass Band	The Kingdom Triumphant	Ball, Eric				1		1						2	2
Original	March	Torchbearers	Ball, Eric						1						1	1
Original	Test piece	Tournament for Brass	Ball, Eric									1			1	1
Original	Test piece	A Cambrian Suite	Ball, Michael		1										1	1
Trans/Arr	Wind band	The Battle	Banchieri, Adriano	Cline, Gilbert		1									1	1
Trans/Arr	Orchestral	Adagio	Barber, Samuel	Gordon, William	2										2	1
Original	Feature	Meditations of Sound and Light	Barfield, Anthony				1								1	1
Trans/Arr	Wind band	An Irish Interlude	Barker, Warren	Shepherd, Mike		1									1	1
Trans/Arr	Hymn	Laudes Domini	Barnby, Joseph	Ball, Eric								1			1	1
Original	March	Men of Harlech	Barnby, Joseph	Langford, Gordon								2			2	1
Trans/Arr	Wind band	Home on the Range	Barnes, James	Rinnert, Nathan				2							2	1
Trans/Arr	Orchestral	Cossack Ride & Slavonic Dance	Baron, Bruno	Woodfield, Ray				1							1	1
Original	March	Simoraine March	Barraclough, Clive				1								1	1
Trans/Arr	March	March of the Cobblers	Barratte, Bob	Sieber, Eldrich								1			1	1
Trans/Arr	Organ	Echo Voluntary	Barrett, John	Cline, Gilbert		1									1	1
Trans/Arr	Jazz	Brazil	Barroso, Ary	Taylor, Norman				3							3	1
Original	Concert Brass Band	Overture on America	Bates, Jonathan						1						1	1
Original	Feature	Timepiece	Bearcroft, Norman										1		1	1
Trans/Arr	Feature	Napoli	Bellstedt, Herman	Brand, Geoffrey			1								1	1
Trans/Arr	Folk	God Bless America	Berlin, Irving	Himes, William				1				3			4	2

SOURCE	GENRE	TITLE	COMPOSER	ARRANGER	H E N	H U M	J M U	M A N S	P E A	O A K	U G A	U N T	H E I D	R U T G	Total P-T	Total Schools
Trans/Arr	Orchestral	Hungarian March	Berlioz, Hector	Catelinet, Philip	3										3	1
Trans/Arr	Orchestral	March to the Scaffold, from <i>Symphonie Fantastique</i>	Berlioz, Hector	Snell, Howard	2										2	1
Trans/Arr	Orchestral	Overture from Roman Carnival	Berlioz, Hector	Wright, Frank	1		1								2	2
Trans/Arr	Orchestral	Overture to <i>Le Corsair</i>	Berlioz, Hector	Brand, Geoffrey									1		1	1
Original	Hymn	Dunlap's Creek	Bernat, Robert									2			2	1
Original	Concert Brass Band	Evensong	Bernat, Robert									1			1	1
Trans/Arr	Jazz	Pony Express	Bernhardt, Warren									1			1	1
Trans/Arr	Musical/Film	March from "The Great Escape"	Bernstein, Elmer	Ellerby, Martin		1		3							4	2
Trans/Arr	Musical/Film	The Magnificent Seven	Bernstein, Elmer	Richards, Scott				2							2	1
Trans/Arr	Orchestral	Overture to <i>Candide</i>	Bernstein, Leonard	Snell, Howard	2							1			3	2
Trans/Arr	Orchestral	Slava!	Bernstein, Leonard	Vertommen, Luc					1						1	1
Trans/Arr	Musical/Film	Suite from "West Side Story"	Bernstein, Leonard	Crees, Eric			1								1	1
Trans/Arr	Wind band	American Civil War Fantasy	Bilik, Jerry	Himes, William								5			5	1
Original	Feature	Cornet Carillon	Binge, Ronald			1									1	1
Trans/Arr	Feature	"Deep Inside the Sacred Temple" from <i>The Pearl Fishers</i>	Bizet, Georges	Wilkinson, Keith	1				1						2	2
Trans/Arr	Orchestral	A Carmen Fantasy	Bizet, Georges	Langford, Gordon	1										1	1
Trans/Arr	Orchestral	Belmont Variations	Bliss, Arthur	Wright, Frank					1			1			2	2
Trans/Arr	Test piece	Four Dances from <i>Checkmate</i>	Bliss, Arthur	Ball, Eric					1						1	1
Trans/Arr	Orchestral	A French Suite	Boely, A. P. F.	Ball, Eric		2									2	1
Original	March	Marching Onward	Bosanko, Ivor										3		3	1
Original	Feature	Concerto, op. 114a	Bourgeois, Derek				1								1	1
Original	Concert Brass Band	Serenade, Opus 22b	Bourgeois, Derek		2							1			3	2
Original	Test piece	The Devil and the Deep Blue Sea	Bourgeois, Derek				1								1	1
Original	Concert Brass Band	Nocturne	Bowen, Brian									1			1	1
Trans/Arr	Wind band	Three Folk Song Settings for Band	Boysen, Andrew	Kilmartin, Michael					1						1	1
Trans/Arr	Orchestral	Academic Festival Overture	Brahms, Johannes	Wright, Denis		1									1	1
Trans/Arr	Choral	Let Nothing Ever Grieve Thee	Brahms, Johannes	Cline, Gilbert		1									1	1
Trans/Arr	Orchestral	Russian Funeral	Britten, Benjamin	Farr, Ray					1						1	1
Trans/Arr	Feature	My Shepherd	Broadstock, Brenton				1		1						2	2
Trans/Arr	Feature	Be My Love	Brodzky N. & Cahn, S.	Farr, Ray			1								1	1
Trans/Arr	Hymn	I'll Walk with God	Brodzky, Nicholas	Richards, Goff								1			1	1
Original	Concert Brass Band	A Frontier Overture	Broughton, Bruce				1					1			2	2
Original	Test piece	California Legend	Broughton, Bruce			1							2		3	2
Original	Concert Brass Band	Harlequin	Broughton, Bruce						1						1	1
Original	Concert Brass Band	The Good Old Way	Broughton, Bruce							1					1	1
Trans/Arr	Jazz	Blue Rondo a la Turk	Brubeck, Dave	Edwards, Kevin								2			2	1
Trans/Arr	Orchestral	Requiem and Prayer	Bruckner, Anton	Cline, Gilbert		1									1	1

SOURCE	GENRE	TITLE	COMPOSER	ARRANGER	H E N	H U M	J M U	M A N S	P E A	O A K	U G A	U N T	H E I D	R U T G	Total P-T	Total Schools
Trans/Arr	March	Armed Forces Salute	Bulla, Stephen				2					5	1		8	3
Original	Feature	Blessed Assurance	Bulla, Stephen			3						1			4	2
Trans/Arr	Folk	Blow Away the Morning Dew	Bulla, Stephen		1							1			2	2
Original	Test piece	Chorale and Toccata	Bulla, Stephen			1									1	1
Original	March	Christmas Celebration	Bulla, Stephen							1					1	1
Original	Concert Brass Band	Fanfare Prelude: "Praise Him!"	Bulla, Stephen										1		1	1
Original	Test piece	Firestorm	Bulla, Stephen									3			3	1
Original	Test piece	Images for Brass	Bulla, Stephen		1	2	1		1			2			7	5
Original	Concert Brass Band	Into the Sky	Bulla, Stephen							1					1	1
Original	Concert Brass Band	Irish Dances	Bulla, Stephen							1					1	1
Trans/Arr	Feature	Morning Has Broken	Bulla, Stephen									1			1	1
Original	Hymn	Shipston Prelude	Bulla, Stephen			1									1	1
Original	Concert Brass Band	Symphonette	Bulla, Stephen		1										1	1
Original	Feature	The Higher Plane	Bulla, Stephen										2		2	1
Original	Hymn	The Proclamation of Christmas	Bulla, Stephen							1					1	1
Original	Concert Brass Band	Ozark Point	Burkhart, Raymond David			1									1	1
Original	Concert Brass Band	Canadian Folk Song Suite	Calvert, Morley							1	2				3	2
Original	Jazz	Ja-Da	Carleton, Bob	Cline, Gilbert		1									1	1
Original	Test piece	Suite: Four Little Maids	Carr, John									1			1	1
Original	Feature	Deliverance	Catelinet, Philip B.							1					1	1
Trans/Arr	Orchestral	España Rhapsody	Chabrier, Emmanuel	Langford, Gordon	1										1	1
Trans/Arr	Orchestral	España Rhapsody	Chabrier, Emmanuel	Schneiders, Hardy								1			1	1
Trans/Arr	Feature	Cousins	Clarke, Herbert L.			1									1	1
Trans/Arr	Feature	The Debutante	Clarke, Herbert L.	Smith, Sandy			2								2	1
Trans/Arr	Choral	Seek the Lord	Clausen, René	Lipton, Jamie	1										1	1
Original	Feature	Clok Tok	Cline, Gilbert			1									1	1
Trans/Arr	Jazz	Contrapunctus in Pastel Minor	Cline, Gilbert			1									1	1
Original	Concert Brass Band	Four Dot Flourish	Cline, Gilbert			4									4	1
Original	Concert Brass Band	Groo-vuzela	Cline, Gilbert			1									1	1
Original	Concert Brass Band	Reciprocity	Cline, Gilbert			1									1	1
Original	Feature	The Pied Pipers	Cline, Gilbert			1									1	1
Original	Concert Brass Band	Tower Bells and Brass in the Firmament	Cline, Gilbert			2									2	1
Trans/Arr	March	The Dam Busters	Coates, Eric	Dawson, W. J.		1									1	1
Original	Feature	Zelda	Code, Percy				1								1	1
Original	Concert Brass Band	Call of the Righteous	Condon, Leslie					1					1		2	2
Original	Feature	Celestial Morn	Condon, Leslie										1		1	1
Original	March	Festive March: Celebration	Condon, Leslie				1		1	1			1	1	5	5

SOURCE	GENRE	TITLE	COMPOSER	ARRANGER	H E N	H U M	J M U	M A N S	P E A	O A K	U G A	U N T	H E I D	R U T G	Total P-T	Total Schools
Original	Concert Brass Band	Suite: City of Three Spires	Condon, Leslie										1		1	1
Original	March	Keighley Moor	Cook, Joe				2								2	1
Trans/Arr	Orchestral	Fanfare for the Common Man	Copland, Aaron	Cline, Gilbert		2									2	1
Original	Feature	Euphonium Concerto	Cosma, Vladimir				1								1	1
Trans/Arr	Choral	Schmücke dich, o liebe seele	Crüger, Johann	Trevarthen, Richard R.	1										1	1
Original	Feature	Suite for Tuba	Cummings, Barton			1									1	1
Original	Feature	A Victor's Palm	Curnow, James										1		1	1
Original	Concert Brass Band	Appalachian Mountain Folk Song Suite	Curnow, James			1									1	1
Original	Hymn	Be Thou My Vision	Curnow, James		1			2							3	2
Original	Concert Brass Band	Blenheim Flourishes	Curnow, James			1					1				2	2
Original	Feature	Concertpiece for Cornet	Curnow, James		1										1	1
Original	March	Esprit	Curnow, James		1							1			2	2
Original	March	Faith is the Victory	Curnow, James										2		2	1
Original	Concert Brass Band	Fanfare and Flourishes	Curnow, James				2	1		1			1		5	4
Original	March	Jubilation	Curnow, James							1					1	1
Original	Concert Brass Band	Knoxville 1800	Curnow, James										2		2	1
Original	Test piece	Laude - Rhapsodic Variations	Curnow, James				1								1	1
Original	Test piece	Legend in Brass	Curnow, James					2							2	1
Original	Concert Brass Band	Meditation: The New Covenant	Curnow, James										1		1	1
Original	Concert Brass Band	Prelude on "Finlandia"	Curnow, James		2										2	1
Original	Feature	Rhapsody for Euphonium	Curnow, James		1										1	1
Original	Concert Brass Band	River City Suite	Curnow, James		2										2	1
Original	Concert Brass Band	The Great Salvation War	Curnow, James										1		1	1
Original	Concert Brass Band	Two Ceremonial Fanfares	Curnow, James										1		1	1
Original	Hymn	Variations on "Terra Beata"	Curnow, James										1		1	1
Original	Concert Brass Band	Arrival of a Noble Maestro	D'Addona, Giancarlo Castro									1			1	1
Trans/Arr	Wind band	As Summer Was Just Beginning	Daehn, Larry	Stevens, Brian									1		1	1
Trans/Arr	Feature	Michelangelo	Dagsgland, Sigvart	Rydland, Frode			1								1	1
Original	March	Royal Air Force March Past	Davies, Walford									1			1	1
Original	Concert Brass Band	Majestic Prelude	de Haan, Jacob				1								1	1
Trans/Arr	Feature	Beautiful Colorado	de Luca, Joseph	Boddington, Stanley H.			1								1	1
Original	Test piece	Extreme Make-over	de Meij, Johan				2								2	1
Original	Feature	T-Bone Concerto	de Meij, Johan				1								1	1
Trans/Arr	Feature	Softly, As I Leave You	de Vita, Alfred	Catherall, Alan									1		1	1
Trans/Arr	Feature	Flower Duet from <i>Lakmé</i>	Delibes, Leo	Langford, Gordon	1										1	1
Trans/Arr	Choral	Mille regretz	des Prez, Josquin	Cline, Gilbert		1									1	1
Trans/Arr	Jazz	Take Five	Desmond, Paul	Sykes, Steve		1									1	1

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Original	Feature	Brasilia	Dewhurst, Robin				3								3	1
Original	Feature	Earth Rites	Dewhurst, Robin				1								1	1
Original	Feature	Homelands	Dewhurst, Robin				1								1	1
Trans/Arr	Feature	Tom Bowling	Dibdin, Charles	Downie, Kenneth					1						1	1
Original	Test piece	Lyonesse	Dobson, Simon				1		1						2	2
Original	Test piece	Penlee	Dobson, Simon		1		1								1	1
Original	Concert Brass Band	The Dreaded Groove and Hook	Dobson, Simon						1						1	1
Trans/Arr	Feature	You Don't Have to Say You Love Me	Donaggio, Pino	Sudworth, Martyn		1									1	1
Original	Concert Brass Band	Fanfare in Iubilo	Doss, Thomas				1								1	1
Original	March	Mephistopheles	Douglas, Shipley				2								2	1
Original	Feature	Bel Canto	Downie, Kenneth				1								1	1
Original	Hymn	Intrada on Regent Square	Downie, Kenneth							1		1			2	2
Original	Test piece	Purcell Variations	Downie, Kenneth			1			1		1				3	3
Original	Concert Brass Band	Shepherds' Surprise	Downie, Kenneth							1					1	1
Original	Test piece	St. Magnus	Downie, Kenneth				1								1	1
Original	March	The Joy-Bringer	Downie, Kenneth							1					1	1
Trans/Arr	Feature	The Piper O' Dundee	Downie, Kenneth				1								1	1
Original	Feature	Concerto for Baritone and Band	Duncan, Andrew				1								1	1
Trans/Arr	Choral	Quam pulchra es	Dunstable, John	Cline, Gilbert		1									1	1
Trans/Arr	Orchestral	Carnival Overture, op. 92	Dvorak, Antonin	Brand, Geoffrey			1								1	1
Trans/Arr	Orchestral	Carnival Overture, op. 92	Dvorak, Antonin	Newsome, Roy								2			2	1
Trans/Arr	Hymn	Chorale: Alford	Dykes, James Bacchus									1			1	1
Trans/Arr	Musical/Film	Reunion and Finale, Gettysburg	Edelman, Randy	Duncan, Andrew			3					1			4	2
Trans/Arr	March	The Band Master	Edwards, Austyn	Trevarthen, Richard R.	1										1	1
Trans/Arr	Folk	An Irish Blessing	Eilers, Joyce	Bradnum, Stephen								1			1	1
Trans/Arr	Orchestral	Enigma Variations - var. 9: Nimrod	Elgar, Edward	Ball, Eric	1										1	1
Trans/Arr	Orchestral	Enigma Variations - var. 9: Nimrod	Elgar, Edward	Wright, Denis								1			1	1
Original	Test piece	The Severn Suite	Elgar, Edward									1			1	1
Original	Feature	Cabaret Concerto	Ellerby, Martin				1								1	1
Original	Test piece	Elgar Variations	Ellerby, Martin				1								1	1
Original	Feature	Tuba Concerto	Ellerby, Martin				1								1	1
Trans/Arr	Jazz	Caravan	Ellington, Duke	Sykes, Steve					1						1	1
Trans/Arr	March	British Eighth March	Elliot, Zo	Schweigert, Ralph								1			1	1
Trans/Arr	Wind band	Humboldt March	Ellis, Fred	Cline, Gilbert		2									2	1
Trans/Arr	Jazz	Count Me In	Evans, Richard									1			1	1
Original	Concert Brass Band	Intrada 'Ein Feste Burg'	Farr, Ray				4								4	1
Trans/Arr	Popular	Feliz Navidad	Feliciano, Jose	Gates, Dorothy						1					1	1

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Original	Concert Brass Band	Hometown Miniatures	Fennell, Drew				1			1					2	2
Original	March	March "Kilmory Castle"	Fernie, Alan					1							1	1
Original	Concert Brass Band	Prelude to a Festival	Fernie, Alan										1		1	1
Original	Concert Brass Band	At The Speed of Sound	Fieldsteel, Eli									1			1	1
Trans/Arr	March	Americans We	Fillmore, Henry									2			2	1
Trans/Arr	March	Lassus Trombone	Fillmore, Henry									2			2	1
Original	March	Orange Bowl March	Fillmore, Henry	Sparke, Philip	1										1	1
Trans/Arr	March	Rolling Thunder	Fillmore, Henry	Gosso, Sam	1										1	1
Trans/Arr	March	The Footlifter	Fillmore, Henry									1			1	1
Trans/Arr	Jazz	Little Brown Jug	Finegan, William									1			1	1
Trans/Arr	Choral	In Terra Pax	Finzi, Gerald	Oliver, Ted				1							1	1
Original	Test piece	Labour and Love	Fletcher, Percy				1								1	1
Original	March	My Friend from Arcata	Flowers, Frank			1									1	1
Trans/Arr	March	The Redwood Highway	Flowers, Frank	Cline, Gilbert		2									2	1
Original	Feature	Domen "The Dome"	Forde, Jan Magne				1								1	1
Original	Concert Brass Band	Towermusic	Francois, Jean-Michel			1									1	1
Trans/Arr	Organ	Toccata	Frescobaldi, Girolamo	Curnow, James			1								1	1
Original	Wind band	Jewel Waltz	Friedrich, G.W.E.										1		1	1
Original	Wind band	Signal March	Friedrich, G.W.E.										1		1	1
Trans/Arr	March	Florentiner March	Fucik, Julius	Baltzer, Sam	1										1	1
Trans/Arr	March	Florentiner March	Fucik, Julius	Barsotti, Roger		1									1	1
Trans/Arr	Wind band	Canzon Septimi Toni #2	Gabrielli, Giovanni	Cline, Gilbert		2									2	1
Trans/Arr	Wind band	Nunc Dimittis	Gabrielli, Giovanni	Cline, Gilbert		3									3	1
Trans/Arr	Wind band	Sonata Octavi Toni	Gabrielli, Giovanni	Cline, Gilbert		2									2	1
Trans/Arr	Wind band	Sonata Pian e Forte	Gabrielli, Giovanni	Cline, Gilbert		1									1	1
Original	Concert Brass Band	A Christmas Fanfare	Gates, Dorothy								1				1	1
Original	Feature	Romanza	Geehl, Henry			1									1	1
Original	March	Knight Templar	George Allan			1	1					1			3	3
Original	March	The President	German, William				2								2	1
Trans/Arr	Orchestral	An American in Paris	Gershwin, George	Snell, Howard			1								1	1
Trans/Arr	Feature	Rhapsody in Blue	Gershwin, George	Wilkinson, Keith									1		1	1
Trans/Arr	Jazz	Rialto Ripples	Gershwin, George	Allen, Michael									1		1	1
Trans/Arr	Musical/Film	Someone to Watch over Me	Gershwin, George	Fernie, Alan				1							1	1
Trans/Arr	Musical/Film	Strike Up The Band	Gershwin, George	Richards, Goff								2	1		3	2
Trans/Arr	Opera	Suite from <i>Porgy and Bess</i>	Gershwin, George	Fernie, Alan	2										2	1
Trans/Arr	Wind band	Symphony No. 3	Giannini, Vittorio	Himes, William								2			2	1
Trans/Arr	Orchestral	Intermezzo, La Boda de Luis Alonso	Gimenez, Geronimo	Crees, Eric								1			1	1

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Trans/Arr	Orchestral	Russian Sailors Dance	Gliere, Reinhold	Gourlay, James			2								2	1
Trans/Arr	Orchestral	Overture to <i>Ruslan and Ludmila</i>	Glinka, Mikhail	Fennell, Drew	1		1								2	2
Original	Feature	Concert Etude, op. 49	Goedicke, Alexander		1		1								2	2
Original	Test piece	Rhapsody in Brass	Goffin, Dean									1			1	1
Original	March	The Red Shield	Goffin, Henry Charles							1		1			2	2
Trans/Arr	Jazz	Blues March	Golson, Benny	Tomaro, Mike					1						1	1
Trans/Arr	Wind band	Fanfare for a New Beginning	Goodson, Taylor Arthur	Rinnert, Nathan				1							1	1
Trans/Arr	Musical/Film	Aces High	Goodwin, Ron	Bryce, Frank		1									1	1
Trans/Arr	Musical/Film	Where Eagles Dare	Goodwin, Ron	Jenkins, Christian		1									1	1
Original	Hymn	Fanfare and Chorale: Laudes Domini	Gordon, William				1								1	1
Original	Concert Brass Band	Sing Praises	Gordon, William										1		1	1
Original	Concert Brass Band	Lightwalk	Gott, Barrie		1								1		2	2
Trans/Arr	Wind band	American Salute	Gould, Morton	Kerwin, Simon		1									1	1
Trans/Arr	March	The Washington Grays	Grafulla, Caludio	Curnow, James			1					1			2	2
Original	Feature	A Time for Peace	Graham, Peter				2								2	1
Original	Hymn	Ad Optimum	Graham, Peter				1								1	1
Original	Feature	Brillante	Graham, Peter				4		1						5	2
Original	Concert Brass Band	Call of the Cossacks	Graham, Peter			1	3								4	2
Original	Test piece	Dancing in the Park	Graham, Peter					1							1	1
Original	Feature	Follow the Flame	Graham, Peter						1						1	1
Original	Concert Brass Band	Gaelforce	Graham, Peter			1	3	1							5	3
Original	Test piece	Journey to the Centre of the Earth	Graham, Peter				3								3	1
Original	Test piece	Montage	Graham, Peter				1								1	1
Original	Test piece	Northern Landscape	Graham, Peter									1			1	1
Original	Concert Brass Band	Prelude on Tallis	Graham, Peter				3		1						4	2
Original	Concert Brass Band	Prelude to a New Age	Graham, Peter									1			1	1
Original	Feature	Quicksilver	Graham, Peter		1								1		2	2
Original	Test piece	Shine As the Light	Graham, Peter				2		1					1	1	1
Original	March	Stateside	Graham, Peter							1					1	1
Original	Concert Brass Band	Summon the Dragon	Graham, Peter				2								2	1
Original	Test piece	The Red Machine	Graham, Peter				1		1						2	2
Original	March	The Shining Star	Graham, Peter										1		1	1
Original	Concert Brass Band	Windows of the World	Graham, Peter				2								2	1
Trans/Arr	Folk	Colonial Song	Grainger, Percy Aldridge	West, John T.	2										2	1
Trans/Arr	Jazz	Pennsylvania 6-5000	Gray, Jerry	Cline, Gilbert		1									1	1
Trans/Arr	Jazz	String of Pearls	Gray, Jerry									1			1	1
Trans/Arr	Feature	Xylophonia	Green, Joe	Woodfield, Ray			2								2	1

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Trans/Arr	Popular	God Bless the USA	Greenwood, Lee	Taylor, Mark								2			2	1
Original	Feature	Concerto for French Horn and Brass Band	Gregson, Edward				1								1	1
Original	Feature	Concerto Grosso	Gregson, Edward										1		1	1
Original	Test piece	Connotations	Gregson, Edward				2		1		1		1		5	4
Original	Test piece	Dances and Arias	Gregson, Edward								2				2	1
Original	Test piece	Essay for Brass Band	Gregson, Edward								1				1	1
Original	Test piece	Of Men and Mountains	Gregson, Edward				1								1	1
Original	Test piece	Partita	Gregson, Edward		1						1				2	2
Original	Concert Brass Band	Prelude for an Occasion	Gregson, Edward			2						1	1		4	3
Original	Feature	Rhapsody for E-flat Soprano Cornet	Gregson, Edward										1		1	1
Original	Test piece	Rococo Variations	Gregson, Edward				1		1						2	2
Original	Feature	Symphonic Rhapsody for Euphonium and Band	Gregson, Edward									1			1	1
Original	Test piece	Symphony in Two Movements	Gregson, Edward				1								1	1
Original	Test piece	The Plantagenets	Gregson, Edward									2			2	1
Original	Feature	Tuba Concerto	Gregson, Edward		2								1		3	2
Original	Test piece	Variations on Laudate Dominum	Gregson, Edward				2		1	1	1	1			6	5
Trans/Arr	Orchestral	Anitra's Dance	Grieg, Edvard	Drover, Adrian	1										1	1
Trans/Arr	Orchestral	The Last Spring	Grieg, Edvard	Curnow, James			2								2	1
Trans/Arr	Hymn	Silent Night	Gruber, Franz	Gates, Dorothy						1					1	1
Trans/Arr	Popular	A Charlie Brown Christmas	Guaraldi, Vince	Bulla, Stephen						1					1	1
Trans/Arr	Jazz	South Rampart Street Parade	Haggart, Bob	Harris, Fred	2										2	1
Original	March	Death or Glory	Hall, Robert Brown				1					2			3	2
Original	Hymn	Who Is He?	Hanby, Benjamin	Phillips, Richard									1		1	1
Trans/Arr	Orchestral	Hallelujah Chorus	Handel, Georg Frideric	Cline, Gilbert		1									1	1
Trans/Arr	Orchestral	Selections from <i>Messiah</i>	Handel, Georg Frideric	Wright, Denis									1		1	1
Trans/Arr	Wind band	The Water Music	Handel, Georg Frideric	Collins, G.				1							1	1
Trans/Arr	March	St. Louis Blues March	Handy, W. C.	Fernie, Alan				2			1				3	2
Original	Concert Brass Band	Yule Dance	Harper, Philip										1		1	1
Trans/Arr	Wind band	Perthshire Majesty	Hazo, Samuel	Steas, Ryan			1								1	1
Trans/Arr	Popular	Hide and Seek	Heap, Imogen	Morgan, Matt		2									2	1
Original	Hymn	Meditation: Just As I Am	Heaton, Wilfred										1		1	1
Original	March	Praise	Heaton, Wilfred							1					1	1
Trans/Arr	Wind band	Pastime with Good Company	Henry VIII	Roberts, Stephen								1			1	1
Original	Test piece	Symphony for Brass Band: Ragtimes and Habaneras	Henze, Hans Werner										1		1	1
Trans/Arr	Wind band	Masque	Hesketh, Kenneth				2		1						3	2
Original	Test piece	The Alchemist's Journal	Hesketh, Kenneth						1						1	1
Trans/Arr	Hymn	Amazing Grace	Himes, William		2	1						4	1	1	9	5

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Original	Test piece	Aspects of Praise	Himes, William		1			1				2	1		5	4
Original	Feature	Concertino for Flugelhorn and Brass Band	Himes, William										1		1	1
Original	Concert Brass Band	Jericho Revisited	Himes, William										2		2	1
Original	Feature	Jubilance	Himes, William						1	1					2	2
Original	March	Milestone	Himes, William									1			1	1
Original	Concert Brass Band	The Witness	Himes, William										2		2	1
Trans/Arr	Feature	Elegy: Nine-Eleven	Hoffer, Bernard											1	1	1
Trans/Arr	Wind band	On a Hymnsong of Philip Bliss	Holsinger, David	Gosso, Sam	1										1	1
Trans/Arr	Wind band	On a Hymnsong of Philip Bliss	Holsinger, David	Gott, Barrie									1		1	1
Original	Test piece	A Moorside Suite	Holst, Gustav		1	2			1		1		1		6	5
Trans/Arr	Orchestral	Ballet from <i>The Perfect Fool</i> , op. 39	Holst, Gustav	Parkes, Peter								1			1	1
Trans/Arr	Wind band	First Suite in E-flat	Holst, Gustav	Herbert, Sydney	1	1									2	2
Trans/Arr	Orchestral	Mars, from <i>The Planets</i>	Holst, Gustav	Roberts, Stephen		1									1	1
Trans/Arr	Wind band	Second Suite in F	Holst, Gustav	Herbert, Sydney		1									1	1
Original	March	The Carolers	Holz, Richard E.								1				1	1
Trans/Arr	Hymn	Festive Setting: Lead On!	Holz, Ronald									2	2		4	2
Trans/Arr	Hymn	Praise the Lord Who Reigns Above	Holz, Ronald										1		1	1
Trans/Arr	Musical/Film	Braveheart Suite	Horner, James	Duncan, Andrew			1								1	1
Trans/Arr	Musical/Film	For the Love of a Princess, from "Braveheart"	Horner, James	Duncan, Andrew			2								2	1
Trans/Arr	Musical/Film	Honor, from "The Pacific"	Horner, James	Neely, Blake			2								2	1
Trans/Arr	Musical/Film	Selections from "Titanic"	Horner, James	Duncan, Andrew			1								1	1
Trans/Arr	Folk	Agincourt Song	Howarth, Elgar	Farr, Ray			2								2	1
Original	Feature	Barney's Tune	Howarth, Elgar									1			1	1
Original	March	Berne Patrol	Howarth, Elgar			1						1			2	2
Original	Feature	The Amazing Mr. Arban	Howarth, Elgar										1		1	1
Original	Test piece	Pageantry	Howells, Herbert			3			1						4	2
Trans/Arr	March	Them Basses	Huffine, Getty Herschel	Cline, Gilbert		1									1	1
Trans/Arr	Wind band	Sequoia Carnival March	Inman, J. L.	Cline, Gilbert		4									4	1
Trans/Arr	Orchestral	Procession of the Sardar	Ippolitov-Ivanov, Mikhail	Sparke, Philip	2										2	1
Original	Test piece	A Downland Suite	Ireland, John									1		1	2	2
Trans/Arr	Popular	Thriller	Jackson, Michael	Morgan, Matt		1									1	1
Original	Test piece	Suite in B-Flat	Jacob, Gordon									1			1	1
Trans/Arr	Popular	Ruby Tuesday	Jagger, Mick	Catherall, Alan									2		2	1
Trans/Arr	Orchestral	Battaglia die Schlacht	Janequin, Clement	Cline, Gilbert		1									1	1
Original	Test piece	Life Divine	Jenkins, Cyril			1									1	1
Original	Feature	Heartland	Jenkins, Joseph Wilcox										1		1	1
Trans/Arr	Feature	Benedictus, from <i>The Armed Man</i>	Jenkins, Karl	Small, Tony			3								3	1

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Original	Feature	Euphonium Concerto	Jenkins, Karl				1								1	1
Trans/Arr	March	This is the Day	Jones, Noel										1		1	1
Trans/Arr	Musical/Film	The Gael, from "Last of the Mohicans"	Jones, Trevor	Bernaerts, Frank			1								1	1
Trans/Arr	Jazz	Ragtime for Horns (Maple Leaf Rag)	Joplin, Scott	Curnow, James								1			1	1
Trans/Arr	Musical/Film	Theme from Robin Hood: Prince of Thieves	Kamen, Michael									1			1	1
Trans/Arr	Orchestral	Lustspiel Overture	Keler, Bela	unknown		1									1	1
Original	March	Arnhem	Kelly, Albert Edward			1									1	1
Trans/Arr	March	Kentucky Sunrise	King, Karl	North, Bob		1									1	1
Trans/Arr	Wind band	Post Horn Galop	Koenig, Hermann	Herbert, Sydney		1									1	1
Trans/Arr	Popular	Ground Theme	Kondo, Koji	Cline, Gilbert		1									1	1
Trans/Arr	Popular	25 or 6 to 4	Lamm, Robert	Cline, Gilbert		1									1	1
Original	Test piece	Fantasy on British Sea Songs	Langford, Gordon		3										3	1
Original	Feature	Rhapsody for Trombone and Band	Langford, Gordon				1	1							2	2
Trans/Arr	Feature	The Minstrel Boy	Langford, Gordon		2										2	1
Original	Concert Brass Band	Three Songs of the South	Langford, Gordon									1			1	1
Trans/Arr	Choral	O Magnum Mysterium	Lauridsen, Morten	Votta, Michael			2								2	1
Original	Concert Brass Band	Pel Mel	Lear, W. Hogarth									1			1	1
Trans/Arr	Jazz	Malaguena	Lecuona, Ernesto	Holman / Harrelson					1						1	1
Trans/Arr	Jazz	Malagueña	Lecuona, Ernesto	Freeh, Mark	2										2	1
Original	March	Christmas Joy	Leidzen, Eric								1				1	1
Original	Feature	Concertino for Band and Trombone	Leidzen, Eric				1								1	1
Trans/Arr	Hymn	Hymn Setting: "The Cleft of the Rock"	Leidzen, Eric										1		1	1
Original	March	Manhattan	Leidzen, Eric				2								2	1
Original	Test piece	Sinfonietta	Leidzen, Eric									1			1	1
Trans/Arr	Hymn	What a Friend	Leidzen, Eric										1		1	1
Trans/Arr	Popular	Ticket to Ride	Lennon, John	Cline, Gilbert		1									1	1
Trans/Arr	Popular	Day Tripper	Lennon / McCartney	Cline, Gilbert		2									2	1
Trans/Arr	Popular	Yesterday	Lennon / McCartney	Fernie, Alan	1			2							3	2
Trans/Arr	Feature	Pie Jesu	Lloyd Webber, Andrew	Smith, Sandy			1								1	1
Trans/Arr	Feature	Variations	Lloyd Webber, Andrew	Graham, Peter									1		1	1
Original	Test piece	Diversions on a Bass Theme	Lloyd, George						1				1		2	2
Original	Test piece	Royal Parks	Lloyd, George									1			1	1
Trans/Arr	Musical/Film	My Fair Lady (selections)	Loewe, Frederick	Duthoit, W.J.		1									1	1
Trans/Arr	Wind band	March "Admiral Farragut"	Losey, Frank H.	Rinnert, Nathan				1							1	1
Original	Test piece	An Untold Story	Lovatt-Cooper, Paul		1										1	1
Trans/Arr	Feature	Donegal Bay	Lovatt-Cooper, Paul				1		1						2	2
Original	Concert Brass Band	Enter the Galaxies	Lovatt-Cooper, Paul				2		1						3	2

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Original	Concert Brass Band	Horizons	Lovatt-Cooper, Paul				2			1					3	2
Original	Feature	Song for the Skies	Lovatt-Cooper, Paul				1								1	1
Original	Test piece	The Dark Side of the Moon	Lovatt-Cooper, Paul		2					1					3	2
Original	Concert Brass Band	The Home of Legends	Lovatt-Cooper, Paul							1					1	1
Original	Test piece	Vitae Aeternum	Lovatt-Cooper, Paul							1					1	1
Original	Concert Brass Band	Walking with Heroes	Lovatt-Cooper, Paul				2								2	1
Original	Concert Brass Band	When Thunder Calls	Lovatt-Cooper, Paul							1					1	1
Original	Concert Brass Band	Where Eagles Sing	Lovatt-Cooper, Paul				3								3	1
Original	Test piece	Chorale and Variations	Lucas, Leighton										1		1	1
Original	March	Der Wilde Jaeger	Ludecke Wilhelm			1									1	1
Trans/Arr	Hymn	Ein' Fest Burg	Mackereth, Andrew								1				1	1
Trans/Arr	Popular	Moon River	Mancini, Henry	Morrison, Don		5									5	1
Trans/Arr	Folk	Auld Land Syne	Mantia, Simone	Wilkinson, Keith					1						1	1
Trans/Arr	Feature	Endearing Young Charms	Mantia, Simone	Boddington, Stanley H.	1										1	1
Trans/Arr	Jazz	Grazin' in the Grass	Masekela, Hugh	McComb, Audrey		1									1	1
Trans/Arr	Wind band	Canzon Trigesimaquinta	Massaino, Tiburtio	Cline, Gilbert		1									1	1
Original	Test piece	Cloudcatcher Fells	McCabe, John									1			1	1
Trans/Arr	Popular	All My Loving	McCartney, Paul	Fernie, Alan				1							1	1
Trans/Arr	Popular	Hey Jude	McCartney, Paul	Fernie, Alan				1							1	1
Trans/Arr	Popular	Ob-La-Di, Ob-La-Da	McCartney, Paul	Fernie, Alan				1							1	1
Original	Concert Brass Band	Thingummybob	McCartney, Paul											1	1	1
Trans/Arr	March	American Patrol	Meacham, F. W.	Cline, Gilbert		2									2	1
Original	Concert Brass Band	B of the Bang	Meechan, Peter						1		1				2	2
Original	Test piece	Fragile Oasis	Meechan, Peter				1								1	1
Original	Concert Brass Band	The Pohutukawa Stands	Meechan, Peter									1			1	1
Trans/Arr	Popular	Bohemian Rhapsody	Mercury, Freddy	Catherall, Alan	1										1	1
Trans/Arr	Popular	Bohemian Rhapsody	Mercury, Freddy	Wormald, Christopher					1						1	1
Trans/Arr	Orchestral	Coronation March	Meyerbeer, Giacomo	Jakeway, Albert H.	1										1	1
Trans/Arr	Jazz	American Patrol	Miller, Glenn	Gordon, William		1		1							2	2
Trans/Arr	Jazz	Miller Magic	Miller, Glenn	Stephens, Denzil								4			4	1
Trans/Arr	Jazz	Moonlight Serenade	Miller, Glenn									1			1	1
Trans/Arr	Feature	I'd Rather Have Jesus	Miller, Rhea F.	Himes, William									1		1	1
Trans/Arr	Hymn	All Things Bright and Beautiful	Monk, William Henry	Kerwin, Simon		1									1	1
Trans/Arr	Orchestral	L'Orfeo Suite	Monteverdi, Claudio	Hopkinson, Michael		2									2	1
Trans/Arr	Folk	Csardas	Monti, Vittorio	Reift, Marc				1							1	1
Trans/Arr	Feature	Czardas	Monti, Vittorio	Corry, Jonathan			1								1	1
Trans/Arr	Musical/Film	Um Bom Tambour	Moore, Gregg			1									1	1

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Original	Feature	Buster Strikes Back	Morrison, Alan		1										1	1
Trans/Arr	Folk	Floral Dance	Moss, Katie	Broadbent, Derek	6										6	1
Trans/Arr	Organ	Rondeau	Mouret, Jean-Joseph	Cline, Gilbert		1									1	1
Trans/Arr	Orchestral	Molto allegro, from <i>Symphony No. 40</i>	Mozart, Wolfgang Amadeus	Pearce, Ralph E.	1										1	1
Trans/Arr	Orchestral	Overture to <i>Le nozze di Figaro</i> , K. 492	Mozart, Wolfgang Amadeus	Hazelgrove, B.			1								1	1
Trans/Arr	Orchestral	Overture to <i>Le nozze di Figaro</i> , K. 492	Mozart, Wolfgang Amadeus	Himes, William						1	1				2	2
Trans/Arr	Orchestral	Overture to <i>The Magic Flute</i>	Mozart, Wolfgang Amadeus	Rimmer, William		1			1						2	2
Original	Concert Brass Band	Variations for Brass Band	Musgrave, Thea										1		1	1
Trans/Arr	Orchestral	Gopak	Mussorgsky, Modest	Langford, Gordon								1			1	1
Original	Feature	Demelza	Nash, Hugh			1	1								2	2
Trans/Arr	Feature	Frosty the Snowman	Nelson & Rollins	Smith, Sandy	2										2	1
Trans/Arr	Feature	The Hot Canary	Nero, Paul	Wood, Simon		1									1	1
Original	Feature	Bass in the Ballroom	Newsome, Roy									1			1	1
Original	Feature	Capriccio	Newton, Rodney			1									1	1
Original	Concert Brass Band	Helden und Kriegen	Newton, Rodney			2									2	1
Original	Feature	Badinage	Norbury, Kevin			1									1	1
Original	Concert Brass Band	Flourish and Dances	Norbury, Kevin			1				1					2	2
Original	Test piece	Spirit of Adventure	Norbury, Kevin		1							2			3	2
Original	Test piece	Titan's Progress	Pallhuber, Hermann			1									1	1
Trans/Arr	Wind band	A Little Spanish...A Little Latin	Palmer, John				1								1	1
Trans/Arr	Wind band	Eureka March	Pasco, Bert	Cline, Gilbert		4									4	1
Trans/Arr	Orchestral	Deux Grotesques	Picon, A.	Dawson, W. J.						1					1	1
Trans/Arr	Feature	Concerto per Flicorno Basso	Ponchielli, Amilcare	Howie, Henry			1								1	1
Trans/Arr	Musical/Film	It's All Right With Me	Porter, Cole	Goodwin, Kerwin							1				1	1
Trans/Arr	Orchestral	Dances from <i>Terpsichore</i>	Praetorius, Michael	Dean, Allan								1			1	1
Trans/Arr	Jazz	Sing, Sing, Sing	Prima, Louis	Woodfield, Ray			1								1	1
Trans/Arr	Orchestral	Troika, from <i>Lieutenant Kije</i>	Prokofiev, Serge	Blyth, Andrew						1					1	1
Trans/Arr	Feature	Blue Bells of Scotland	Pryor, Arthur	Broadbent, Derek			1								1	1
Trans/Arr	Feature	Fantastic Polka	Pryor, Arthur	Wilkinson, Keith			1								1	1
Trans/Arr	Feature	Thoughts of Love	Pryor, Arthur	Wilkinson, Keith					1						1	1
Trans/Arr	Feature	"Nessun Dorma" from <i>Turandot</i>	Puccini, Giacomo	Parkes, Peter	1										1	1
Trans/Arr	Feature	"Nessun Dorma" from <i>Turandot</i>	Puccini, Giacomo	Snell, Howard			2								2	1
Trans/Arr	Orchestral	Scherzo, from Symphony no. 2	Rachmaninoff, Sergei	Morgan, Matt		1									1	1
Original	Concert Brass Band	A Fanfare of Praise	Redhead, Robert									1			1	1
Original	Concert Brass Band	Shout Salvation!	Redhead, Robert									1			1	1
Trans/Arr	Hymn	The Joy of Christmas	Redhead, Robert									1			1	1
Trans/Arr	Wind band	Russian Christmas Music	Reed, Alfred	Leppla, David								1			1	1

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Trans/Arr	Orchestral	Pines of the Appian Way	Respighi, Ottorino	Snell, Howard	1		2					1			4	3
Trans/Arr	Musical/Film	A Disney Fantasy	Richards, Goff		1										1	1
Trans/Arr	Musical/Film	A Disney Spectacular	Richards, Goff										1		1	1
Trans/Arr	Hymn	Crimond	Richards, Goff										1		1	1
Original	Concert Brass Band	Doyen	Richards, Goff			2									2	1
Original	Feature	Higgy Jig	Richards, Goff										1		1	1
Original	Feature	Zimba Zamba	Richards, Goff				1								1	1
Original	Test piece	The Golden Hind	Rimmer, Drake			1									1	1
Original	March	Cross of Honour	Rimmer, William						1						1	1
Original	Feature	Hailstorm	Rimmer, William										1		1	1
Original	March	Honest Toil	Rimmer, William				2								2	1
Original	Folk	Lord of the Isles	Rimmer, William			1									1	1
Original	March	Old Comrades	Rimmer, William			1									1	1
Original	March	Punchinello	Rimmer, William		1	1	1		1				2		6	5
Original	March	Ravenswood	Rimmer, William			2	2	2					1		7	4
Original	March	Slaidburn	Rimmer, William				1								1	1
Original	March	The Australasian	Rimmer, William			1									1	1
Original	March	The Black Knight	Rimmer, William									1			1	1
Original	March	The Carnival King	Rimmer, William					1							1	1
Original	March	The Cossack	Rimmer, William			2	1	1				1	1		6	5
Original	Feature	Weber's Last Waltz	Rimmer, William						1						1	1
Trans/Arr	Orchestral	Capriccio Espagnole	Rimsky-Korsakov, Nicolai	Wilkinson, Keith	2										2	1
Trans/Arr	Orchestral	Procession of the Nobles	Rimsky-Korsakov, Nicolai	Curnow, James	1			1							2	2
Trans/Arr	Orchestral	Procession of the Nobles	Rimsky-Korsakov, Nicolai	Shepherd, Mike		1									1	1
Trans/Arr	Musical/Film	Selections from "Oklahoma!"	Rodgers, Richard	Wright, Denis		1									1	1
Trans/Arr	Musical/Film	Selections from "The Sound of Music"	Rodgers, Richard	Wright, Denis		1									1	1
Trans/Arr	Orchestral	Slaughter on 10th Avenue	Rodgers, Richard	Bernat, Robert		1	1					2			4	3
Trans/Arr	Musical/Film	South Pacific	Rodgers, Richard	Wright, Denis		1									1	1
Trans/Arr	Feature	Concierto de Aranjuez	Rodrigo, Joaquin	Atchison, Scott					1			1			2	2
Trans/Arr	March	The Volunteer	Rogers, Walter									1			1	1
Trans/Arr	Popular	Uptown Funk	Ronson, Mark	Hume, Rob J.				1							1	1
Trans/Arr	Feature	"Ecce ridente in cielo" from <i>The Barber of Seville</i>	Rossini, Gioacchino	Forbes, Mike					1						1	1
Trans/Arr	Orchestral	La Danza: Tarantella Neapolitana	Rossini, Gioacchino	Langford, Gordon								1			1	1
Trans/Arr	Orchestral	Overture from <i>The Italian Girl in Algiers</i>	Rossini, Gioacchino	Parkes, Peter	1										1	1
Trans/Arr	Orchestral	Overture to <i>La Gazza Ladra</i>	Rossini, Gioacchino	Hawkins, George			1					1			2	2
Trans/Arr	Orchestral	Overture to <i>La Gazza Ladra</i>	Rossini, Gioacchino	Lorrinan, Howard		1									1	1
Trans/Arr	Orchestral	Overture to <i>The Barber of Seville</i>	Rossini, Gioacchino	Hawkins, George	1	1						1			3	3

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Trans/Arr	Orchestral	Overture to <i>William Tell</i>	Rossini, Gioacchino	Hawkins, George	2										2	1
Trans/Arr	Orchestral	Tancredi Overture	Rossini, Gioacchino	Rimmer, William		1									1	1
Trans/Arr	Musical/Film	Parade of the Charioteers (from <i>Ben Hur</i>)	Rozsa, Miklos	Sykes, Steve		1	1								2	2
Trans/Arr	Feature	The Sunken Rock	Russel, E. & Nichols, P. R.	Cline, Gilbert		2									2	1
Trans/Arr	Choral	Shepherd's Pipe Carol	Rutter, John	Gates, Dorothy						1					1	1
Trans/Arr	Choral	What Sweeter Music	Rutter, John	Yeo, Douglas		1									1	1
Original	Concert Brass Band	Red Morning Star & Bucimis, from <i>Balkan Moods</i>	Rydland, Frode				1								1	1
Trans/Arr	Feature	Concertino for Eb Trumpet	Sachse, Ernst	Glover, Stephen L.			1								1	1
Trans/Arr	Feature	The Swan, from Carnival of the Animals	Saint-Saens, Camille	Snell, Howard			1								1	1
Trans/Arr	Feature	"Softly awakes my heart" from <i>Samson and Delilah</i>	Saint-Saéns, Camille	Langford, Gordon					1						1	1
Trans/Arr	Orchestral	Bacchanale from <i>Samson and Delilah</i>	Saint-Saéns, Camille	Smith, A.	1										1	1
Trans/Arr	Orchestral	Bacchanale from <i>Samson and Delilah</i>	Saint-Saéns, Camille	Smith, Sandy								2			2	1
Trans/Arr	Orchestral	Finale, from "The Organ Symphony"	Saint-Saéns, Camille	Wilby, Philip			1								1	1
Trans/Arr	March	Marche Militaire Française, <i>Suite Algérienne</i> , op. 60	Saint-Saéns, Camille	Kenyon, Michael					1			1			2	2
Trans/Arr	Orchestral	Marche Militaire Française, <i>Suite Algérienne</i> , op. 60	Saint-Saéns, Camille	Wilkinson, Keith									1		1	1
Trans/Arr	Orchestral	Canzona Bergamasca	Scheidt, Samuel	de Jong, Conrad									1		1	1
Trans/Arr	Jazz	from <i>Suite Gillespiana</i>	Schifrin, Lalo									1			1	1
Trans/Arr	Hymn	The Day Thou Gavest	Schofield, Clement Cotterill	Wilby, Philip					1					1	2	2
Trans/Arr	Musical/Film	Bring Him Home from Les Miserables	Schonberg, Claude-Michael	Hosay, James								1			1	1
Trans/Arr	March	Marche Militaire, No. 1 in D Major, D. 733	Schubert, Franz	Langford, Gordon								1			1	1
Original	Feature	Salt of the Earth	Scott, Andy				2								2	1
Trans/Arr	Hymn	Chorale: Open My Eyes	Scott, Clara									1			1	1
Original	Feature	Blades of Toledo	Sharpe, Trevor			2			1						3	2
Trans/Arr	Musical/Film	The Lord of the Rings: The Return of the King	Shore, Howard	Harper, Philip			1								1	1
Trans/Arr	Orchestral	Concertino	Shostakovich, Dmitri	Freeh, Mark			1								1	1
Trans/Arr	Orchestral	Festive Overture	Shostakovich, Dmitri	Kitson, Peter	2		1								3	2
Trans/Arr	Orchestral	Folk Dances	Shostakovich, Dmitri	Hanson, Torgny						1					1	1
Trans/Arr	Orchestral	Folk Festival	Shostakovich, Dmitri	Snell, Howard	1							2			3	2
Trans/Arr	Orchestral	Finlandia	Sibelius, Jean	unknown		2									2	1
Original	Feature	The Bombastic Bombardon	Siebert, Edrich			1									1	1
Trans/Arr	Popular	Voodoo Ray	Simpson, Gerald	Newton, Rodney										1	1	1
Original	Test piece	Volcano	Simpson, Robert			1									1	1
Trans/Arr	Orchestral	Dodge City	Smallman, Jeff	Marlatt, David		2									2	1
Original	Concert Brass Band	Postcard from Mexico	Snell, Howard									2			2	1
Original	March	March - Long Beach	Soderstrom, Emil									1			1	1
Trans/Arr	March	Free Lance March	Sousa, John Philip									1			1	1
Trans/Arr	March	Hail to the Spirit of Liberty	Sousa, John Philip									1			1	1

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Trans/Arr	March	High School Cadets March	Sousa, John Philip	Paynter, John P.					1						1	1
Trans/Arr	March	King Cotton	Sousa, John Philip	Wilkinson, Keith				1				1			2	2
Trans/Arr	March	Marching With Sousa	Sousa, John Philip	Langford, Gordon	2										2	1
Trans/Arr	March	Nobles of the Mystic Shrine	Sousa, John Philip									1			1	1
Trans/Arr	March	Sousa on Parade	Sousa, John Philip	Palmer / Wright		1									1	1
Trans/Arr	March	The Liberty Bell	Sousa, John Philip	Hume, J. Ord		1						3			4	2
Trans/Arr	March	The Stars and Stripes Forever	Sousa, John Philip	Brion / Schissel								1			1	1
Original	Concert Brass Band	A Celtic Suite	Sparke, Philip				1								1	1
Original	Test piece	A Malvern Suite	Sparke, Philip										1		1	1
Original	Concert Brass Band	A Pittsburgh Symphony	Sparke, Philip					2				3			5	2
Original	Concert Brass Band	A Quiet Moment	Sparke, Philip				1								1	1
Original	Concert Brass Band	Barn Dance and Cowboy Hymn	Sparke, Philip		2							1	1		4	3
Original	Feature	Capriccio	Sparke, Philip		1										1	1
Original	Feature	Capriccio for Trombone	Sparke, Philip						1				1		2	2
Original	Test piece	Dances and Alleluias	Sparke, Philip				2								2	1
Original	Feature	Euphonium Concerto	Sparke, Philip				1								1	1
Original	Concert Brass Band	Fanfare, Romance, and Finale	Sparke, Philip			1						2			3	2
Original	Concert Brass Band	Harlequin	Sparke, Philip				1								1	1
Original	Test piece	Harmony Music	Sparke, Philip				1								1	1
Original	Concert Brass Band	Hymn of the Highlands	Sparke, Philip				4		1						5	2
Original	Concert Brass Band	Jubilee Overture	Sparke, Philip		2		1					2	2		7	4
Original	Concert Brass Band	Letter from Home	Sparke, Philip				1								1	1
Original	Feature	Manhattan	Sparke, Philip				1					1			2	2
Original	Concert Brass Band	Mountain Song	Sparke, Philip				1		1			1			3	3
Original	Test piece	Music for a Festival	Sparke, Philip										1		1	1
Original	Test piece	Music for Battle Creek	Sparke, Philip				1								1	1
Original	Test piece	Music of the Spheres	Sparke, Philip				3								3	1
Original	Feature	Pantomime	Sparke, Philip				1							1	2	2
Original	Feature	Party Piece	Sparke, Philip										1		1	1
Original	March	Slipstream	Sparke, Philip									1			1	1
Original	Feature	Song and Dance	Sparke, Philip				2		1						3	2
Original	March	The Centurion	Sparke, Philip					2							2	1
Original	Concert Brass Band	The Prizewinners	Sparke, Philip			1						1			2	2
Original	Test piece	Variations on an Enigma	Sparke, Philip				1								1	1
Original	Test piece	Year of the Dragon	Sparke, Philip			2	1					2			5	3
Original	March	Concord	Spicer, Richard										1		1	1
Original	Hymn	Grace and Glory	Stamp, Jack									1			1	1

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Original	March	With Sword and Lance	Starke, Herman				1								1	1
Original	Concert Brass Band	In Quiet Pastures	Steadman-Allen, Ray							1					1	1
Original	Test piece	Sinfonietta "At the Edge of Time"	Steadman-Allen, Ray					1							1	1
Original	March	Southdown March	Steadman-Allen, Ray			2									2	1
Original	Test piece	Victorian Snapshots: On Ratcliff Highway	Steadman-Allen, Ray						1				1		2	2
Original	Jazz	Tribute to Louis Armstrong	Stephenson, Jim						1						1	1
Trans/Arr	Wind band	Festmusik der Stadt Wien	Strauss, Richard	King, Peter			1								1	1
Trans/Arr	Orchestral	Vienna Philharmonic Fanfare	Strauss, Richard	Hickman, David								1			1	1
Trans/Arr	Wind band	Susato Echoes	Susato, Tylmann	Cline, Gilbert		1									1	1
Trans/Arr	Hymn	I Saw the Light	Susi, Les										1		1	1
Trans/Arr	Folk	Swing Low	Susi, Les										1		1	1
Trans/Arr	Wind band	Valero	Swearingen, James	Smith, Sandy	1										1	1
Original	March	March "Shout Out"	Taylor, Norman				1								1	1
Trans/Arr	Orchestral	Excerpts from Symphony No. 2 "The Little Russian"	Tchaikovsky, Pyotr Ilych	Gordon, William					1						1	1
Trans/Arr	Orchestral	Finale, from <i>Symphony No. 4</i>	Tchaikovsky, Pyotr Ilych	Gordon, William	1										1	1
Trans/Arr	Orchestral	Marche Slave	Tchaikovsky, Pyotr Ilych	Phillips, Richard	1										1	1
Trans/Arr	Orchestral	Overture Solenelle: 1812	Tchaikovsky, Pyotr Ilych	Wright, Denis	1										1	1
Trans/Arr	Orchestral	Trepak, from <i>The Nutcracker</i>	Tchaikovsky, Pyotr Ilych	Wilkinson, Keith						2					2	1
Trans/Arr	March	Amparito Roca	Texidor, Jaime	Winter, Aubrey				1							1	1
Trans/Arr	Popular	The Christmas Song	Torme, Mel & Wells, Bob	Sparke, Philip				1		1					2	2
Original	Test piece	Coventry Variations	Tovey, Bramwell				1								1	1
Trans/Arr	Feature	Ar Lan Y Mor (On the Sea Shore)	traditional	Baker, Leigh			2								2	1
Trans/Arr	Hymn	Be Thou My Vision	traditional	La Reau, Marcia								2			2	1
Trans/Arr	Folk	Carol of the Bells	traditional	Gordon, William				1							1	1
Trans/Arr	Hymn	Colne	traditional	Rive, Thomas						1					1	1
Trans/Arr	Hymn	Crugybar	traditional	Ball, Eric								1			1	1
Trans/Arr	Folk	David of the White Rock	traditional	Sparke, Philip			1								1	1
Trans/Arr	Choral	Dona Nobis Pacem	traditional	Cline, Gilbert		1									1	1
Trans/Arr	Hymn	Ellacombe	traditional	Himes, William									2		2	1
Trans/Arr	Folk	Hine e Hine	traditional	Graham, Peter			3								3	1
Trans/Arr	Feature	Jenny Jones	traditional	Rimmer, William			1								1	1
Trans/Arr	Folk	John Peel	traditional	Mortimer, Fred		2									2	1
Trans/Arr	Feature	Londonderry Air	traditional	Buckley, Lewis						1					1	1
Trans/Arr	Folk	Londonderry Air	traditional	Cline, Gilbert		1									1	1
Trans/Arr	Folk	Londonderry Air	traditional	Geldard, Bill	1										1	1
Trans/Arr	Concert Brass Band	Meiso	traditional	Golland, John			1								1	1
Trans/Arr	Feature	My Love is Like a Red, Red Rose	traditional	Langford, Gordon		1									1	1

SOURCE	GENRE	TITLE	COMPOSER	ARRANGER	H E N	H U M	J M U	M A N S	P E A	O A K	U G A	U N T	H E I D	R U T G	Total P-T	Total Schools
Trans/Arr	Hymn	Nicea	traditional	Himes, William									1		1	1
Trans/Arr	Hymn	Noel Nouvelet	traditional	Norbury, Kevin						1					1	1
Trans/Arr	Folk	Scarborough Fair	traditional	Borlton / Banks			1								1	1
Trans/Arr	Feature	Scarborough Fair	traditional	Hall, Nigel		1									1	1
Trans/Arr	Folk	Shenandoah	traditional	Ballantine, Leonard					1						1	1
Trans/Arr	Folk	Shenandoah	traditional	Bulla, Stephen								1			1	1
Trans/Arr	Folk	Shenandoah	traditional	Morgan, Matt		1									1	1
Trans/Arr	Folk	Simple Gifts	traditional	Richards, Goff	1										1	1
Trans/Arr	Folk	Simple Gifts	traditional	Steadman-Allen, Ray						1					1	1
Trans/Arr	Hymn	Slane	traditional	Downie, Kenneth						1					1	1
Trans/Arr	Hymn	Swedish Folk Song (O Lord My God)	traditional	Graham, Peter	1		2								3	2
Original	Feature	The Ellis Island Lament	traditional	Dewhurst, Robin			2								2	1
Trans/Arr	Folk	The Girl I Left Behind Me	traditional	Langford, Gordon	1							2			3	2
Trans/Arr	Folk	The Girl I Left Behind Me	traditional	Sparke, Philip						1					1	1
Trans/Arr	Folk	The Irish Washerwoman	traditional	Langford, Gordon	2							1			3	2
Trans/Arr	Feature	The Lark in the Clear Air	traditional	Catherwood, David			1								1	1
Trans/Arr	Hymn	Three Kings Swing	traditional	Himes, William									3		3	1
Trans/Arr	Hymn	Variations on "O Worship the King"	traditional	Kellner, Steve					1						1	1
Trans/Arr	Feature	What a Friend	traditional	Freeh, Mark									1		1	1
Trans/Arr	Folk	Sospan Fach	Traditional Welsh	Jacob, Gordon								1			1	1
Trans/Arr	Folk	Sospan Fach	Traditional Welsh	Wood, Gareth								1			1	1
Original	Folk	Americana Suite	Trevarthen, Richard R.		1										1	1
Trans/Arr	Choral	Salvation is Created	Tschesnikoff, Pavel	Gallehue, Michael									2		2	1
Trans/Arr	March	Harlem Rag March	Turpin, Tom	Fernie, Alan				1							1	1
Original	Feature	Arabesque	Turrin, Joseph						1						1	1
Original	Feature	Caprice	Turrin, Joseph				2		1						3	2
Original	Feature	Escapade	Turrin, Joseph							1					1	1
Original	Concert Brass Band	Hymn for Diana	Turrin, Joseph				3	3	1	1	3	1			12	6
Original	Concert Brass Band	Three Carols	Turrin, Joseph							1					1	1
Trans/Arr	Musical/Film	The Ashokan Farewell	Ungar, Jay	Fernie, Alan					1						1	1
Trans/Arr	Feature	Fideqty Feet	unknown	Peberdy, Jack	1										1	1
Original	Concert Brass Band	Canterbury Chorale	van der Roost, Jan				2		2						4	2
Original	Concert Brass Band	Flashlight	van der Roost, Jan										1		1	1
Original	March	Mercury	van der Roost, Jan										1		1	1
Trans/Arr	March	Famous British Marches	various	Langford, Gordon		1									1	1
Trans/Arr	Musical/Film	James Bond Collection	various	Richards, Goff			3								3	1
Trans/Arr	March	U.S. Service Songs	various	Cine, Gilbert		3									3	1

SOURCE	GENRE	TITLE	COMPOSER	ARRANGER	H E N	H U M	J M U	M A N S	P E A	O A K	U G A	U N T	H E I D	R U T G	Total P-T	Total Schools
Trans/Arr	Feature	Concerto for Bass Tuba	Vaughan Williams, Ralph	Littlemore, Phillip						1					1	1
Trans/Arr	Wind band	English Folk Song Suite	Vaughan Williams, Ralph	Wright, Frank		1						1			2	2
Trans/Arr	Orchestral	Henry the Fifth	Vaughan Williams, Ralph	Douglas, Roy	1				1						2	2
Trans/Arr	Hymn	Prelude on Three Welsh Hymn Tunes	Vaughan Williams, Ralph	Catelinet, Philip									1		1	1
Original	Test piece	Variations for Brass Band	Vaughan Williams, Ralph									2		1	3	2
Trans/Arr	Orchestral	Overture to <i>La Forza del Destino</i>	Verdi, Giuseppe	Wright, Frank		1						2			3	2
Trans/Arr	Orchestral	Rigoletto	Verdi, Giuseppe	Smith, R.		1									1	1
Original	Test piece	Entertainments	Vinter, Gilbert									1			1	1
Trans/Arr	Feature	Hunters Moon	Vinter, Gilbert	Stephens, Denzil	1										1	1
Original	Test piece	Spectrum	Vinter, Gilbert						1			2			3	2
Original	Test piece	Variations on a Ninth	Vinter, Gilbert									1			1	1
Original	Feature	The Rising Sun	Vizzutti, Allen				1			1					2	2
Trans/Arr	Orchestral	Light Cavalry Overture	von Suppe, Franz	Greenwood, J.Ambrose		1									1	1
Trans/Arr	Orchestral	Light Cavalry Overture	von Suppe, Franz	Langford, Gordon	2										2	1
Trans/Arr	Orchestral	Poet and Peasant Overture	von Suppe, Franz	Langford, Gordon	1										1	1
Trans/Arr	Orchestral	Poet and Peasant Overture	von Suppe, Franz	Lorrinan, Howard	1	1									2	2
Trans/Arr	Orchestral	Poet and Peasant Overture	von Suppé, Franz	Hume, J. Ord								1			1	1
Original	Concert Brass Band	Festive Impressions	Waespi, Oliver				1								1	1
Trans/Arr	Orchestral	Elsa's Procession to the Cathedral, from <i>Lohengrin</i>	Wagner, Richard	Himes, William	1		2		1			1	1		6	5
Trans/Arr	Orchestral	Introduction to Act III, from <i>Lohengrin</i>	Wagner, Richard									2			2	1
Trans/Arr	Orchestral	Prcession to the Minster	Wagner, Richard	Snell, Howard						1					1	1
Trans/Arr	Orchestral	Crown Imperial	Walton, William	Wright, Frank		1									1	1
Trans/Arr	Folk	America the Beautiful	Ward, Samuel Augustus	Gates, Dorothy					1						1	1
Trans/Arr	Folk	America the Beautiful	Ward, Samuel Augustus	Himes, William	1										1	1
Original	Concert Brass Band	Swing Hosanna	Watson, Ty										1		1	1
Trans/Arr	Popular	MacArthur Park	Webb, Jimmy	Fernie, Alan						1					1	1
Trans/Arr	Orchestral	Round Dance	Weinzweig, John	Irvine, Scott								1			1	1
Trans/Arr	Musical/Film	Riverdance	Whelan, Bill	Farr, Ray			3					1			4	2
Trans/Arr	Choral	Lux Aurumque	Whitacre, Eric	Harrelson, Lee						1					1	1
Trans/Arr	Hymn	Oh, How I Love Jesus	Whitfield, Frederick	Curnow, James									1		1	1
Original	Test piece	...Dove Descending	Wilby, Philip				1								1	1
Original	Concert Brass Band	A Breathless Alleluia	Wilby, Philip							1					1	1
Original	Feature	Euphonium Concerto	Wilby, Philip							1					1	1
Original	Concert Brass Band	Into the Light	Wilby, Philip				1								1	1
Original	Test piece	Masquerade	Wilby, Philip				1								1	1
Original	Test piece	Paganini Variations	Wilby, Philip				3			1					4	2
Original	Test piece	Partita for Band (Postcards from Home)	Wilby, Philip						1	1					2	2

SOURCE	GENRE	TITLE	COMPOSER	ARRANGER	H E N	H U M	J M U	M A N S	P E A	O A K	U G A	U N T	H E I D	R U T G	Total P-T	Total Schools
Original	Test piece	Suite: The Seasons	Wilby, Philip									1			1	1
Original	Test piece	The New Jerusalem	Wilby, Philip						1						1	1
Original	Test piece	The Red Priest	Wilby, Philip						1						1	1
Original	Test piece	Vienna Nights	Wilby, Philip			1									1	1
Original	March	The Champions	Wilcox, G. H.			1							1		2	2
Trans/Arr	Feature	Dramatic Essay	Williams, Clifton								1				1	1
Trans/Arr	Popular	Jambalaya	Williams, Hank	Fernie, Alan				1							1	1
Trans/Arr	Musical/Film	"The Cowboys" Overture	Williams, John	Sykes, Steve				1							1	1
Trans/Arr	Musical/Film	Born on the Fourth of July	Williams, John	Duncan, Andrew			1								1	1
Trans/Arr	Musical/Film	Fawkes the Phoenix, from "Harry Potter and the Cham..."	Williams, John	Duncan, Andrew			1								1	1
Trans/Arr	Musical/Film	Harry Potter and the Prisoner of Azkaban	Williams, John	Baker, Leigh			1								1	1
Trans/Arr	Musical/Film	Hymn to the Fallen	Williams, John	van der Woude, Klaas		1									1	1
Trans/Arr	Musical/Film	Indiana Jones and the Temple of Doom	Williams, John	Farr, Ray			1								1	1
Trans/Arr	Musical/Film	Jurassic Park	Williams, John	Catherall, Alan			2								2	1
Trans/Arr	Orchestral	Olympic Fanfare	Williams, John	Barry, Darrol	1										1	1
Trans/Arr	Orchestral	Olympic Fanfare and Theme	Williams, John	Graham, Peter					1						1	1
Trans/Arr	Musical/Film	Somewhere in My Memory, from "Home Alone"	Williams, John	Mack, Thomas				1		1					2	2
Trans/Arr	Orchestral	Summon the Heroes	Williams, John	Chan, Daniel							1				1	1
Trans/Arr	Orchestral	The Olympic Spirit	Williams, John	Chan, Daniel							1				1	1
Trans/Arr	Musical/Film	Theme from "Schindler's List"	Williams, John	de Haan, Jan			2								2	1
Trans/Arr	Musical/Film	Themes from "Lincoln"	Williams, John	Bocook / Morgan		1									1	1
Original	Test piece	Brass Triumphant	Wood, Gareth				1		1						2	2
Original	Feature	Dance Sequence	Wood, Gareth				1								1	1
Original	Test piece	Hinemoa	Wood, Gareth				1	2	1						4	3
Original	Concert Brass Band	Galop	Wood, Stephan			1									1	1
Original	Feature	Varied Mood	Woodfield, Ray								1				1	1
Original	Feature	Concerto for Cornet and Brass Band	Wright, Denis						1						1	1
Original	Test piece	Melodies of Britain	Wright, Frank								1				1	1
Original	Concert Brass Band	Sailor's Songs	Wright, Frank								1				1	1
Trans/Arr	Hymn	Gesu Bambino	Yon, Pietro A.	Mack, Thomas						1					1	1
Trans/Arr	Musical/Film	December 7th	Zimmer, Hans	van der Woude, Klaas		1									1	1

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