

PERFORMANCE PORTFOLIO

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Author Declaration

During the period of registered study in which this portfolio was prepared, the author has not been registered for any other academic award or qualification.

The material included in this portfolio has not been submitted, wholly or in part, for any academic award or qualification other than that of which it is now submitted.

Helen Louise Tyler

ABSTRACT

THE AMERICAN BRASS BAND MOVEMENT IN THE TWENTY-FIRST CENTURY

A study of past influences via an investigation into the future direction of performance and composition.

In 1889, it was estimated that there were ten thousand brass bands across America and by the beginning of the twentieth century, that number had increased to over eighteen thousand (Hazen & Hazen, 1987). These brass bands were an integral part of American culture and one of the most commonplace musical ensembles at the time. However, by the mid-twentieth century, the number of brass bands had declined radically, presumably as a result of the concert band finding greater popularity and establishing itself as the dominant amateur ensemble. Despite this, through the continued opportunities provided by groups such as the *Salvation Army* and the formation of a national organisation, the *North American Brass Band Association* in 1983, brass bands have seen a notable resurgence in America in the last twenty-five years.

This study looks to explore ways to support the growth of British-style brass bands in America through a cross-cultural study of compositional and performance techniques. The research aims to draw from historical context and idiomatic characteristics within the traditional style to assist the translation of fundamental principles to a new generation of American musicians, conductors and composers. Thus, providing an alternative approach to emulate the traditional brass band sound practices that currently exist.

The core body of research presents four projects aimed at engaging and educating about the British-style brass band directly from the podium in my role as a conductor-educator. It is hoped that the outcomes from the study will address common musical and logistical considerations, as well as create resources that aid the development of new American musicians participating within the medium.

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My appreciation goes out to the composers included in this project. To Joshua Tyler Jameson and Drew Bonner, thank you for being willing to collaborate and share your creativity. I believe *Avifauna* and *Afterglow* to be great additions to the brass band repertoire. To the *Catalyst Composition Competition* composers, including winner Connor Johnson, I hope you enjoyed exploring the brass band and wish you every success in your musical future. I am incredibly thankful for the competition judging panel of Dr Lucy Pankhust, Jonathan Bates, and Dr Daniel Price for taking the time to review the submissions and provide detailed feedback for the composers.

I would also like to acknowledge my *Fountain City Brass Band* colleagues who donated their time and talents to assist as tutors and performers; you are like family to me. I could not have completed my research without the support of my friends, Anna Thiele and Theo Musick, who provided ongoing assistance during stressful times.

Finally, I wish to acknowledge my family. I want to thank my parents for their continuous encouragement and investment in my love of music. In addition, I would like to thank my husband, Lee, for walking with me on this journey. His unwavering commitment to the *Fountain City Program* and the brass band community in America has been an instrumental force in the lives of so many. I hope that completing this doctoral study demonstrates to my son Liam that it is possible to do difficult things when you believe in yourself, be creative, and overcome challenges.

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CHAPTER ONE - INTRODUCTION

1.1 RESEARCH AIMS

As a brass musician who has a career performing at the highest echelons of the brass band movement, both in the United Kingdom and in the United States of America (Appendix A.1), I have been conscious of the differences in aesthetic vision that is seemingly created by the separation of these two great banding nations by the Atlantic Ocean.

Now based solely in America, I see the role of educator as a wider responsibility within my activities as a brass band conductor and want to provide a new generation of American performers, composers and conductors with the knowledge and understanding of how to recreate the 'British-style' sound as an artistic approach to enhance the established American tradition. (This is not coming from a place of cultural chauvinism, but rather in response to Americans, often via listening experience of the 'British style' sound via films such as the hugely influential *Brassed Off* of 1996 or CD or online streaming, who seek to learn ways of implementing the tradition, in part or in whole, into their own sound.)

This is an overarching aim for the portfolio as a whole but there are also four clear objectives that the projects within this portfolio seek to provide. These are:

1. To uncover the vernacular style of the British brass band tradition and present it to those involved in the American movement as an alternative approach. This would be highlighted through key historical performance styles, techniques and performance concepts, affirming the importance of appropriate and effective education from the podium.
2. To analyse the scoring processes made by American composers new to the genre, specifically when creating literature intended for the lower, developing musicians. Through an examination of historical norms in the mainstream canon of repertoire, establish and categorise expectations for specific ability levels as an aid to support both composers and potentially contest management organisations.

3. Explore inclusive opportunities that allow performance collaboration regardless of physical location. Contemplate the role of the conductor within a virtual performance environment.

4. Create an *Internet Resource Hub* for existing brass band musicians and encourage new communities to access the support materials produced as part of this portfolio of projects.

1.2 INTRODUCTION

It is well documented that at the turn of the twentieth century, there was a thriving community of amateur and professional brass bands across the United States of America. By 1908, according to one observer, the number of bands had increased to eighteen thousand. (Hubbard, 1903).

At this time, bands such as the *Boston Brigade Band* were found performing for many types of community events, including graduation ceremonies, religious services, outdoor festivals and even political campaign rallies.

Initially, the technicalities of brass band and wind band-specific instrumentation were often vague, mainly due to the availability of community musicians and instruments. However, in the opening decades of the twentieth century, many ensembles switched to brass-only instrumentation due to the advancements in new technology that provided improved instrumental capabilities, such as enhanced mechanisms for versatility and better audible projection, more suitable for outdoor events and durability.

Many high-profile bands of the time followed the 'all brass' trend, such as *Salem Brigade Band* (Massachusetts) in 1835, *Dodworth's Band* (New York City) in 1934, and the *Boston Brigade Band* in 1938. The growth in popularity of the brass band during this period played an integral part in the development of musical art forms with a uniquely American identity, including ragtime and, eventually jazz. In their book, *The Music Men* (1987), Margaret and Robert Hazen note that:

'Amateur bands frequently organised according to the ethnic origins of the musician...It was only a matter of time before this black version of band

music evolved into the uniquely American mode of musical expression – jazz'

If it was not for the concurrent developments being introduced by influential bandmasters such as John Philip Sousa, maintaining and increasing the size of the woodwind section within the band, the American brass band movement may have retained superiority, as it did in the United Kingdom.

Due to the international popularity of Sousa's wind band, his military connections, as well as influences on the American school band movement, the wind band gained widespread popularity over the brass band as America's signature ensemble. This development was further strengthened by the likes of Frederick Fennel and his innovative one-to-a-part *Eastman Wind Ensemble*. Established in 1952, it became one of the leading ensembles for collegiate performance, solidifying the trend that the wind band would become the primary military, community and educational band in American culture.

In contrast, brass bands in Britain at this time became established as the musical accompaniment of working-class recreation, entertainment, and competition during the first half of the twentieth century. Regular patronage came from individuals and companies interested in the social and emotional investment of their workers and the communities where their industries were based.

However, quite quickly, concerns were raised about the institutional origin of the brass band musician and the movement's diminishing ability to recruit within the voluntary culture. (Herbert, 2002)

As in America, this time period saw schools becoming a prominent vehicle to establish a new generation of amateur musicians. Strong community ties to the already established brass band culture, especially in the northern regions, meant that an all-brass ensemble remained prevalent (Herbert, 2002), with new groups being formed in this guise, such as *Marsden Senior School Band* in 1931 and *Battersea Grammar School Band* in 1938.

Alongside this, many local education authority bands were established and there became a need for a national initiative to support and supplement these growing outlets. Many journals featured articles on the benefits of brass bands in schools (Borland, 1935), and both the *National Youth Brass Band of Great Britain* and the *National School Brass Band Association* were founded in 1952 to provide young

musicians access to advanced-level skills, concepts and tuition to enhance their day-to-day learning.

These groups also acted as a way to connect nationally as a single cohort of like-minded young musicians periodically throughout the year. And so, with these extended educational opportunities, participants were afforded the freedom to educate themselves outside of their normal class, eventually contributing to a shift in the membership demographics within British brass bands, as interest grew. I myself am a proponent of this British process. This principle of educational establishment and development forms the integral aim of this portfolio of projects.

In 1986, Geoffrey and Violet Brand wrote their book *The World of Brass Bands* in which they stated that: ‘...the brass band movement in North America – the United States and Canada – is young. Young but vibrant and growing’.

While they acknowledged that there was a long history of what they described as ‘Sunday-in-the-park bands,’ it wasn’t until the 1980s that the United States established an official organisation that allowed formal methods of communication and collaboration between the individual brass bands of America. Perry Watson is seen as the visionary that helped change the scene of brass bands in America at this time (Brand, 1986).

In the late 1970s, Watson was linked to a brass band at *North Carolina State University*. Annually, this organisation hosted a concert series with other traditional British music ensembles based in the area. The popularity grew and eventually led to the development of what was termed a ‘British’ brass band festival in 1981. The enthusiasm created by this event generated a core group of devoted supporters who formed a founding committee during the winter of 1982. This group, chaired by Watson, included Bill Bennett, Harvey Bosell, Richard Trevarthen, Bert Wiley and Peter Wilson, who worked together to establish the first *North American Brass Band Championships* held in Raleigh, North Carolina in 1983. (Brand, 1986)

Since the inception of the *North American Brass Band Association (NABBA)*, there have been concerted attempts to create a cohesive organisation that supports the brass band movement nationally. As a former board member, I know that the main scope of *NABBA* is the focus on the championships or competition weekends. There is certainly a desire to advocate beyond the competition scene but at the time of writing

this study, the organisation is still building collateral to engage in major collaborations or additional ventures outside of the competition events themselves.

A growing desire to foster brass band performance opportunities can be seen in the expanding competition and festival scenes, such as:

- The *U.S. Open Brass Band Championships* (2004)
- The *Ohio Brass Arts Festival* (2007)
- The *Mid-Atlantic Brass Band Festival* (2012)
- *The Gateway Brass Band Festival* (2019)
- *The US Masters* (2022)

Increased awareness of the brass band is also due in part to their increased presence at state and national levels music conferences. The *Fountain City Brass Band* and its youth groups alone have performed at the *Missouri Music Educators' Conference* (2007 and 2023), *Kansas Music Educators' Conferences* (2014 and 2019), *the International Tuba Euphonium Conference* (2013 and 2019) and the *International Trombone Festival* (2022).

Brass bands are now featured regularly at the high-profile *Midwest Clinic* (*Fountain City Brass Band* in 2015, the *Brass Band of Battle Creek* in 2017 and 2021, and the *Athena Brass Band* in 2022). However, following the performances of new works by American composers unfamiliar with the brass band, I noticed some common inconsistencies recurring, especially when it came to details of more authentic instrument roles and balanced scoring for the ensemble.

Examples of these can be seen in Figures 1. and 2., both of which are taken from commissioned brass band transcriptions created for performance at international festivals.

The image displays a musical score for a brass section. The instruments listed on the left are: Solo Trombone, Soprano Cornet in Eb, Cornet 1 in Bb, Cornet 2 in Bb, Cornet 3 in Bb, Flugelhorn in Bb, Alto Horn 1 in Eb, Alto Horn 2 in Eb, Baritone Horn 1 in Bb, and Baritone Horn 2 in Bb. The score is in 4/4 time with a key signature of two sharps (F# and C#). The Solo Trombone part is entirely silent, indicated by a whole rest in every measure. The other instruments play a melodic line starting in the second measure, marked with a forte (f) dynamic. The notes for the instruments are: Soprano Cornet (G4, A4, B4, C5), Cornet 1 (G4, A4, B4, C5), Cornet 2 (G4, A4, B4, C5), Cornet 3 (F#4, G4, A4, B4), Flugelhorn (F#4, G4, A4, B4), Alto Horn 1 (G4, A4, B4, C5), Alto Horn 2 (F#4, G4, A4, B4), Baritone Horn 1 (F#4, G4, A4, B4), and Baritone Horn 2 (F#4, G4, A4, B4). The notation for the instruments from Soprano Cornet to Baritone Horn 2 is identical, suggesting a lack of differentiation in their parts.

Figure 1: Example of Incorrect Instrumentation

The image shows a musical score for a brass band. It consists of 11 staves, each labeled with an instrument: Solo cornet, Repiano, 1st cornet, 2nd cornet, Flugelhorn, Eb Hn., Eb Hn., Eb Hn., 1st Baritone, and 2nd Baritone. The music is written in a key with two sharps (F# and C#) and a common time signature. The Solo cornet part has a melodic line with some rests. The Repiano and 1st cornet parts have rhythmic patterns. The 2nd cornet and Flugelhorn parts have rests. The three Eb Hn. parts have rhythmic patterns. The 1st Baritone part has rests and a few notes. The 2nd Baritone part has rests and a few notes. There is a 'Microsoft Word' watermark on the bottom staff.

Figure 2: Example of Unsuitable Scoring

Within the last five years, there has also been an increasing creation of new brass bands at the university level, both as academic and student lead ensembles, with new brass bands appearing at *Indiana University*, the *University of Georgia*, and the *University of Florida*.

Having played in brass bands both in the U.K. and the U.S., it became obvious that there were differences in the comprehension of the musical vernacular and historical traditions, which were admittedly new to players, composers, and conductors in the U.S. These concepts, inherent to most British bands, when only partly digested, created the effect of irregularity when U.S. bands were attempting to replicate the 'British-style' soundscape.

When considering the content of this study, I had already been contacted by many community and collegiate American brass bands to provide authentic insights and help address ways to increase awareness and overcome some of these challenges. I felt that the rapid growth of the nascent U.S. brass band movement required resources to support these progressive initiatives.

This desire for cultural instruction has been at the forefront of the motivation behind the study and is an integral consideration for the projects within the portfolio itself.

Benjamin Franklin once wrote, 'An investment in knowledge pays the best interest.' (Stevenson, 1967) For the purposes of my research, this statement engaged me two-fold.

Firstly, in my own preparation, I would need to identify specific social, artistic, and logistical insights that had propelled the development of brass bands and their literature in Great Britain.

Secondly, I would need to create methods to reimagine and disseminate these key attributes that would inspire and engage the study participants. To gain the best results from my research projects, I wanted to make sure that there were structures and resources in place to help guide the targeted creative forces of next-generation composers, conductors, and performers from the United States, thus, elevating the profile and scope of the brass band as a vital and relevant American medium.

In Britain, it was Herbert Whiteley's ambition to bring the profile and possibilities of brass bands to the musical mainstream. In his article *Building a Repertoire* (Hindmarsh, ed., Herbert, 2002), Paul Hindmarsh states that Whiteley made many pleas for 'better' music to be composed for the brass band, not least to Sir Edward Elgar in 1912. It was Whiteley's vision that persuaded Henry Iles to commission Percy Fletcher to compose *Labour and Love* (1913) which is 'officially' the first original composition used as a test-piece for the *National Championships of Great Britain*.

Robert Kay, in his article *The Severn Suite: manuscripts music and myths* (2013), states that the middle classes 'refused to accept the brass band as a valid art form worthy of serious consideration'. He goes on to write that 'This meant creating a repertoire from scratch, and an essential step was to persuade established classical composers to write original music for brass bands'.

Many of the early great brass band standards were created by established Classical choral and orchestral composers, guided by skilled brass band arrangers who understood the unconventional medium, writing within the capabilities and expectancies of contemporary bands at the time. For example, in 1928, Henry Geehl advised Gustav Holst with the scoring of *A Moorside Suite*, and in 1930 was again assigned to create a working score from Edward Elgar's completed full score of *The Severn Suite*.

Robert Kay states that 'before he commenced composition ... Elgar had already been made aware of all-important aspects of brass band technique'. (Kay, 2013). The reason for Geehl's involvement, in these cases as advisor and typesetter only, was to ensure that these high-profile investments, necessary for the success of Whiteley's vision, adhered to the idiomatic identity and authenticity of the tradition. In essence, Whiteley was developing a repertoire and elevating the prominence of the brass band in this way, but also guaranteeing a level of practicality in performance; an approach I look to replicate in successive projects in this study.

Aspects of Whiteley's plight strike some similarities when comparing the development of original brass band literature in the United States, over one hundred years later. In 2001, established American composer Bruce Broughton was commissioned to write the test-piece for the *British Open Championships*, a significant investment by an established British brass band institution to explore compositional influence from America.

Broughton's work *Masters of Space and Time* (2001) was, however, replaced on receipt with what was considered a more challenging competition work *Les Preludes* (Lizst. 1854, transcribed by Bram Gay in 2000). A *4barsrest* review by Iwan Fox commented that -

The reasons for its failure to be used may never be known exactly, but the piece itself perhaps offers a musical explanation. Enjoyable, accessible, atmospheric, it may be, but it is also more of an ensemble showcase of brilliant colours, sly wit and filmatic inspiration. It is also just under 12 minutes long, and as such seems constructed more as an extended concert item than a true stand-alone traditional test piece. (Fox, 2008)

In the evolution of the American brass band movement, and possibly the British counterpart, many of the historical points raised here, I feel, help form an understanding of how repertoire can be an essential vehicle for the success of the brass band while simultaneously recognizing cultural differences. (It should be noted that American popular music has had a vast influence on the British tradition in terms of concert music throughout the twentieth century and, increasingly, especially since

the 1960s, in the serious music and test-pieces of British composers such as Gilbert Vinter, Edward Gregson, Philip Sparke and Peter Graham, to name but a few)

It is important for those American brass bands seeking to absorb aspects of the 'British-style' that common practices such as idiomatic scoring be understood and that characteristic performance norms, including instrumental colour and performance style such as discerning vibrato employment, need a relatable relationship to the British tradition.

It is at this juncture that my research begins.

1.3 OVERVIEW OF PROJECTS

	Project Description	Body of Work
Project 1	<p>Seminal Competition</p> <p>Literature for the British- Style Brass Band</p> <p><i>An Immersive Rehearsal Presentation</i></p>	<ul style="list-style-type: none"> • Immersive Rehearsal Seminar • Compendium of Excerpts (with world parts).
Project 2	<p>Composer Collaboration</p> <p><i>Defining and Creating Accessible Music Through Cultural Synthesis</i></p>	<ul style="list-style-type: none"> • ‘Avifauna’, Joshua Tyler Jameson
Project 3	<p>Future Generations</p> <p><i>Creating a New Wave of American Brass Band Composers</i></p>	<ul style="list-style-type: none"> • Resource: ‘<i>Guidelines for Composing within the Brass Band Classification System</i>’ • Catalyst Composition Competition • Recording of Winning Submission
Project 4	<p>Innovative Connections</p> <p><i>A Reimagining of the Role of Conductor in a Virtual Performance Environment</i></p>	<ul style="list-style-type: none"> • ‘Afterglow’, Drew Bonner

Table 1: Overview of Projects and Related Artefacts

Project 1 - Seminal Competition Literature for the British-Style Brass Band: *An Immersive Rehearsal Presentation*

Project one is the creation of an immersive method, intended for musicians unfamiliar with the instrumentation, literature, and idiomatic norms of the brass band, or who are already involved with brass bands but are looking to expand and develop their practical knowledge. The guide works as a series of lecture rehearsals that combine audio, visual, and kinesthetic methods of learning. The lecture-seminar is designed to be delivered by the conductor from the podium, with participants seated in a band formation with access to their instruments. An instrument and clef-specific *Compendium* of prepared excerpts being discussed are available to accompany each lecture, and, if available, the lecture can be enhanced through the use of audio-visual equipment. The structure of the lecture-seminar allows it to be presented to an established band, just a selection of players or even an online group, sufficiently flexible that it can be adapted to suit different settings and timeframes.

As a starting point, each lecture-seminar uses seminal competition literature to address key areas of development and unique principles that helped to achieve the modern brass band sound and ethos. The audiovisual aspect features presentation slides with examples of score-writing, as well as reference recordings - addressing the needs of performers, composers and would-be conductors. These recordings also introduce the participants to globally recognised bands, influential conductors, and iconic soloists. The use of historic reference recordings enables participants to follow and hear their parts prior to playing as an ensemble and provide a tangible context, especially if the lecture is delivered as an online presentation.

Project 2 - Composer Collaboration: *Defining and Creating Accessible Music Through Cultural Synthesis*

There are two clear aims that this second project looks to fulfil. Combining the cultural attributes of both British and American band traditions and the production of an original work that is accessible in terms of practicality and enjoyable for younger performers. The first step in achieving this was to create an art-work which infused many of the traditional elements of the British brass band with more familiar aesthetic aspects associated with American brass band culture. As co-founder of the *National Youth*

Brass Band of America, the commission of *Avifauna* (2019) sought to produce a work that would utilise not only multimedia stage options but would merge these attributes coherently.

As a conductor-educator, I also wanted to use this project as a starting point to help my understanding of the processes for composers that are new to or relatively unversed in composing within the brass band traditions. I collaborated with composer Joshua Tyler Jameson on this project and, throughout the composition process, held a series of composer collaboration sessions to discuss, inform, and resolve challenges as the project developed. The data gathered at these meetings was then amalgamated with the information I had gathered previously from a series of interviews conducted with more established composers about their first ventures and experiences writing for brass bands.

Project 3 - Future Generations: *Creating a New Wave of American Brass Band Composers*

Again, project three can be divided into two parts. The first part focuses on quantifying specific technical requirements for 'lower-section' or progressing band literature. A composer needs to match their creative approach based on the ability and limitations of the musicians they are writing for. Many American musicians and composers are familiar with the *American Band College Music Grading Chart*, but at the time of this study, I was unable to locate any comparable system for brass band repertoire. The *Explanatory Guidelines: Composing within the Brass Band Classification System* document is an initial attempt to create a comparable document for brass band literature. It forms an initial rubric which looks to identify and categorise recurring tropes, concepts and skill levels through the review of mainstream lower-section contest literature. The document is intended to help composers write practically and idiomatically for the ensemble but there is also a potential for it to be developed and utilised by contest music selection panels.

The second part of this project aimed to inspire developing American composers to explore the brass band as a creative medium. The subsequent *Catalyst Composition Competition* provided an opportunity to pilot the findings presented in the

Guidelines document from the first part of this project. The competition was actively promoted to the commonly recognised composition schools across the United States and listed on key composer forums. All composer participants were given access to the initial draft of the *Guidelines* document, which in part also looked to eliminate many of the common considerations documented as part of project two.

Project 4 - Innovative Connections: *A Reimagining of the Role of Conductor in a Virtual Performance Environment*

The second commission for the *National Youth Brass Band of America*, was by emerging composer Drew Bonner. For this final project, the refined resources that had emerged from the developments of projects two and three were utilised. It was hoped that a new piece, which reflected the aspirations of the previous two projects, could be achieved with minimal intervention from me as musical director, using only the materials created throughout the course of this study to achieve it. In the original Internal Assessment plans from 2019, this was to culminate in a virtual project performance however, the feedback from the internal interview panel was that it would be beneficial to have the performance be in person and the virtual project would be too involved. This conversation was prior to the unprecedented upheaval of the COVID-19 pandemic, the global need to socially distance, and the uncertainty of when live music performance would recommence. Therefore the culminating vision of project four refocused back to the original plan. At this time, many events were moving to an online setting. Therefore, I decided to explore the methods and processes in which a conductor can still creatively interpret and engineer an inspired performance from a remote setting rather than a podium.

In his work *Poetics of Music in the Form of Six Lessons* (Stravinsky 1942), Stravinsky writes about two states of music: potential music and actual music, 'having been fixed on paper or retained in the memory, music exists already prior to its actual performance'. He discusses the relationship between composer and performer, as well as the sacred role of the conductor as an interpreter or translator of the written into the sonic world. This concept forms the basis of project four, which also delves into the creative responsibilities and artistic interpretations of a conductor, and how the moulding of sound can still be accomplished within the restrictions imposed by a remote recording situation.

CHAPTER TWO - SEMINAL LITERATURE FOR THE 'BRITISH-STYLE' BRASS BAND

An Immersive Rehearsal Presentation

2.1 PROJECT ONE - OVERVIEW

Whilst it is possible for a brass band based in any country to acquire and perform written music, there are specific traditions regarding performance style, etiquette, interpretation and instrumentation that may be considered uniquely British and is hard to emulate if a band is specifically striving to do so without a deeper understanding of the musical culture and heritage they belong to. (This is taking into account that the British style itself is not monolithic and has evolved, especially during the last half of the Twentieth Century.)

One of the first research goals of this study was to uncover the vernacular style of the British brass band tradition within a given period - in this case, that of the final 25 years of the last century into those of the current one - and present it to those involved in the American movement as an alternative approach. Having been closely immersed in North America's 'British style' brass band scene since 2007, I have witnessed first-hand increased participation in and appreciation for this type of ensemble. (Indeed, it might be possible to envisage a time in the near future when the term 'British style' might be moot.)

However, I have noticed a disconnect when accessing resources that foster the founding concepts and idiomatic principles that govern an authentic brass band soundscape.

As a young musician, my formative brass band education was based on the performances of works deemed as standards within the canon of repertoire, such as *A Downland Suite* (John Ireland, 1932), *Resurgam: 'I Shall Rise Again'* (Eric Ball, 1950), and *The Severn Suite* (Elgar, 1930).

When I became a member of the *National Youth Brass Band of Great Britain* in 1996, my musical palette was expanded further to appreciate more contemporary works such as *Paganini Variations* (Philip Wilby, 1991) and *Diversions on a Bass Theme* (George Lloyd, 1986). Performing newly commissioned art-pieces from

aspiring composers of works like *Chrome* (Errollyn Wallen, 1997) and *Requiem* (David Bedford, 1998) also formed an integral part of this educational development.

While a student at the *Royal Northern College of Music*, this journey of illumination continued, with a study of the 'classics' like *Pageantry* (Herbert Howells, 1934) and *High Peak* (Eric Ball, 1969), frequently paired with more cutting-edge literature, such as *Ragtimes and Habaneras* (Hans Werner Henze, 1975), and *Dividing the Lines* (Steve Martland, 1986).

The study progressed to performance opportunities with periods at both the *Black Dyke Band* and the *Foden's Brass Band*, with the most memorable experience from this time being a complete performance of Mozart's *The Magic Flute*, an adventurous collaboration between opera and brass band, staged at *Buxton Opera House* in 2000.

Still, more importantly, when considering this study, they provided the foundations that have had a lasting impact on my deep-rooted understanding of the brass band sound and literature. This presented the challenge of recreating these valuable lessons, learnt organically through ensembles, organisations, and literature, and replicating them within an American brass band setting.

When I first became involved with the North American brass band competition scene, boundaries were being pushed as contest performance standards increased. However, for those it concerned, most were still relatively unrefined regarding achieving the nuances and unique sound palettes commonly associated with experienced British bands that they were actively seeking.

I spent time observing the individual and collective aspirations of the *Fountain City Brass Band (FCBB)* as they sought to include authentic 'British style' traits into their musical vernacular. Stylistic training experts in the field were organised to encourage this development, with exponents such as Steven Mead, James Gourley, Gary Cutt, and David King working to train both the band and individual players.

The commitment of *FCBB* players to use attested instruments such as shepherd's crook cornets, and mouthpiece brands associated with specific sounds and roles in the band, helped the ensemble evolve from the initial concept of producing a British-style to becoming one of the doyen ensembles within the United States.

Reflecting on my own experiences and the journey the *Fountain City Band* made, I began to wonder how impactful it would be if other brass bands across

America could access similar educational resources and experiences, enabling insights into the idiomatic brass band sound through its various historical manifestations and evolutions

Broadly, the principles of the British brass band technique are imparted aurally and orally from generation to generation within Great Britain, so I needed to create a tangible resource documenting these established musical traditions to an American brass band base.

My vision was to design materials that would engage individuals, bands, conductors, and composers with a multi-faceted presentation that combined theoretical discussion with practical application.

2.2 AIMS AND OBJECTIVES

The overarching aim of Project One was to provide an *Immersive Rehearsal Presentation (IRP)* that would enable me to teach historical and idiomatic brass band techniques from the podium in my capacity as conductor and educator. The presentation's content would endeavour to highlight key characteristics that have shaped the brass band's sound and culture, mainly in terms of performance and interpretation.

In particular, I wanted to not only demonstrate specific approaches that may be nonnative techniques for many American brass musicians but also emphasise similarities in stylistic qualities that already exist in their vernacular. The skills required to cultivate a band sound, while allowing the players to remain musically cohesive require a specific pedagogy.

While this transformation can take months, if not years, to fully establish, I wanted the *IRP* to allow for the main principles to be explored in a single or series of sessions that would provide a formative foundation for future growth. To align the craft of conducting with the art of musicianship, I planned to incorporate the following performance principles, identified by Professor David King, as a foundation for developing the characteristic sound of a British brass band.

SOUND in ENSEMBLE

- Production - Immediacy of tone from the whole band. Creating homogenous oneness.
- Personality - Understanding of forward-facing and upward-facing instruments.
- Power - Working to expand possibilities.
- Presence - A sense of purpose.

SOUND in TECHNIQUE

- Maintaining tone through all ranges and articulations.
- Respect and purpose for each note or phrase (beginning, middle and end).

SYMMETRY

- Pyramids of Sound.
- Proportions and Relativity.
- Personality of Instruments.
- Primo & Secondo Lines.

STYLE

- Authenticity of Idiomatic Style - Articulations, Dynamics and Vibrato.

SHAPE

- Painting 'Sound Pictures'.
- Projecting a Landscape.

The original plan was to create an adaptive presentation that could be delivered in a variety of settings, regardless of the performer's ability, experience, or the instrumentation present at the time. The intent was that it should be flexible enough to be conveyed to an established band or used for demonstration purposes at a music conference. This would allow participants to sample and, to a degree, understand the characteristics and practicalities of an ensemble, or stylistic approach, they were perhaps hearing for the first time.

As the presenting conductor-lecturer, I would deliver from the podium, with participants arranged in a rehearsal formation around me. Each presentation would

explore selected historical works from several perspectives, with performable excerpts provided in an accompanying *Compendium*.

The plan of action for each presentation varied slightly, depending on the works under discussion. For each lecture segment, recordings of seminal interpretations were played to help underpin score study and to highlight key performance aspects of the music.

To address the intended performance outcome of the lecture, participants engaged in rehearsal techniques which focused on emulating an authentic 'British-style' tone, achieved through King's well-established sound customs mentioned earlier in this section. Through the considered content of each clinic, participants are immersed in a collective visual, auditory, and kinesthetic experience. A flexible presentation was conceived with the following parts:

- **Audio Visual Presentation and Interactive Rehearsal** - the presentation consisted of a slide-show that references pictures, scoring examples, seminal recordings, and video recorded materials; acting not only as a prompt for the conductor-lecturer dialogue but also as a way to divide the rehearsal time into manageable and coherent sections. These slides cover significant historical developments, key composers and their literature, and performance techniques, which are then used to inform the instructional feedback of the rehearsal.
- **Compendium of Excerpts** - for each presentation, an accompanying set of score excerpts for the full band were produced. This included additional transposed world parts such as bass clef music for baritones, euphoniums, trombones, and tubas, with the correct octave displacements, and F horn parts that double the Eb tenor horns.

2.3 EXCERPT SELECTION

Deciding on which repertoire to include within the presentations, from such a vast selection, provided me with many questions to answer. I identified an initial list of original works deemed iconic through two of Dr Roy Newsome's books, *Brass Roots: A Hundred Years of Brass Bands and Their Music 1836-1936* (1998) and *The Modern Brass Band: From the 1930s to the New Millennium* (2006). In addition, Professor Trevor Herbert's *The British Brass Band: A Musical and Social History* (2000) provided an in-depth literature review penned by Paul Hindmarsh entitled *Building a Repertoire: Original Compositions for the British Brass Band, 1913-1998*. More up-to-date works from the twenty-first century were selected through my first-hand knowledge of contemporary literature and its significance within the accepted canon.

A substantial list was created of influential contest repertoire written for all levels of ability and then reduced to works that could provide usable excerpts. Each choice provided the necessary scope to explore three key topics:

- Traditions and Inspirations.
- Instrumentation and Scoring.
- Individual and Ensemble Techniques.

Another consideration was that the selected excerpts needed to be technically accessible, allowing participants to create a recognisable rendition after only a few repetitions. An in-depth rehearsal to just be able to play the notes was not the intention or desired outcome for the project. Identifying excerpts from all levels of music became a complex matter that required me to focus on my target audience and project goals.

There was the potential for a wide spectrum of abilities and instrumental combinations, and I knew that many variables would exist when delivering the *IRP* within the anticipated situations. I faced a dilemma between finding more manageable extracts within lower section literature and the desire to expose cutting-edge developments of championship repertoire.

Knowing that the movement's key historical and technical developments came from within the emerging literature commissioned by national competitions such as

the *British Open Brass Band Championships* and *National Brass Band Championships of Great Britain*, I decided that carefully selected excerpts from championship repertoire would better serve and inspire. My target audience became performers, conductors, and composers with solid musical backgrounds, although most likely from within the wind band culture.

I knew that with careful score analysis and consideration, I could find approachable content within excerpts of championship section literature that present an opportunity to learn, even if not mastered in practice at that particular point in time. As part of this selection process, I sought guidance from the highly respected brass band conductor Professor David King. Together, we discussed my list of proposed literature, eventually identifying suitable works where excerpts could be extracted that demonstrated a cohesive progression of historical style. These works can be found in Figure 3.

Title	Composer	Year
Labour & Love	Percy Fletcher	1913
Life Divine	Cyril Jenkins	1921
An Epic Symphony	Percy Fletcher	1926
A Moorside Suite	Gustav Holst	1928
The Severn Suite	Edward Elgar	1930
A Downland Suite	John Ireland	1932
Pageantry	Herbert Howells	1934
Kenilworth	Sir Arthur Bliss	1936
Variations for Brass Band	Ralph Vaughan Williams	1957
Le Roi d'Ys	Edouard Lalo arr. Frank Wright	1959
Variations on a Ninth	Gilbert Vinter	1964

Journey into Freedom	Eric Ball	1967
Spectrum	Gilbert Vinter	1968
Fireworks	Elgar Howarth	1975
Connotations	Edward Gregson	1976
Blitz	Derek Bourgeois	1980
Year of the Dragon	Philip Sparke	1984
Paganini Variations	Philip Wilby	1991
On Alderley Edge	Peter Graham	1997
Albion	Jan van der Roost	2001
St. Magnus	Kenneth Downie	2004
Music of the Spheres	Philip Sparke	2004
Extreme Make-Over	Johan de Meij	2005
Spiriti	Thomas Doss	2010
On the Shoulders of Giants	Peter Graham	2010
Audivi Media Nocte	Olivier Waespi	2011
Fraternity	Thierry Deleruyelle	2015

Figure 3: Proposed Sample Literature for the Immersive Rehearsal Presentation

The selected examples to be included within the *IRP* series and compendium address key artistic influences of the time, such as standardisation of instrumentation, scoring technique, virtuosic soloists, advancements in tonal language, use of vibrato, the expansion of percussion techniques and its inclusion as part of an evolving ‘band’ sound. Certain works also provided the opportunity to discuss social influences, such as the development of brass band instrumentation, the rising importance of competition organisations, commissioning bodies, composer-in-residence relationships, and the development of ‘British-style’ brass bands across Europe.

It is widely accepted that most brass band rehearsals are around two hours in length, and a typical professional convention clinic in America is sixty to ninety minutes. For these reasons, I decided to design the *IRP* with a ninety-minute duration, including additional materials, should there be a desire or need to expand the presentation.

Initially, the *IRP* was intended to be delivered during a summer school course, so I planned for each historical section to be a stand-alone lesson of twenty to thirty minutes. This allowed it to be adapted for daily activities. I knew that I would need to be methodical and concise in the delivery of the content, as there was only time to discuss a restricted number of musical examples each session or day, and I was aware that each lesson should address an intended learning outcome related to specific traits and their historical contexts.

With limited time for the presentation, all of the items listed in Figure 3 could not be included. Instead, all these selected works were listed in the overview on each slide but a smaller selection was chosen for more in-depth discussion and rehearsal. Specific sections of various pieces were identified to address extraneous techniques that colleagues and I saw as areas for growth in the United States.

Sections that featured discussion content for idiomatic practices such as recitative style solos, middle of the band scoring, the roles of instruments within the ensemble, use of vibrato, balance and blend, articulation, and dynamic contrasts were sought for inclusion. As a side consideration, I also found a variety of excerpts that would provide all participants of the *IRP* an opportunity to be featured as a performer. A list of the selected scores can be found in Appendix B.1.a

2.4 CREATING RESOURCES

The *IRP* was designed to provide a more comprehensible understanding of the genre, instilling excitement for the establishment of new bands and the continued development of existing ensembles' stylistic approaches. With this in mind, it was important to include world-parts within the compendium of the *IRP*.

Most American educational institutions teach wind and percussion within the conventions of education, with trombones, euphoniums and tubas taught in the bass clef. This convention has also been adopted in the United Kingdom of late, yet the brass band tradition maintains its stance of continuing to write the majority of its low brass parts in treble clef. This causes an obvious language barrier for young or unfamiliar musicians when approaching traditional brass band literature.

As an educator, I was aware that this had the potential to alienate musicians without the ability to read multiple clefs. Since the foundation of the *Fountain City Youth Brass Academy* in 2008, the selected music has always been transposed to enable inclusion and maximise potential through success and enjoyment. The technical challenges present in much of the brass band literature are often more advanced or intricate, especially for low brass, than those found in comparably graded wind band literature.

When considering the future direction of performance and composition within the American brass band movement, the inclusion of, or access to, world parts should become a standard practice amongst composers and arrangers, much as it is becoming in Norway. In other words, both treble and bass clef parts should be available, including suitably transposed French Horn parts in F from the traditional Eb tenor horn parts.

For the creation of the *IRP* compendium world parts, I gained permission for excerpts of older publications to be transcribed into a digital format. In some cases, it was possible to contact composers and publishers of more recent scores directly, who were able to create and attain the desired world parts themselves.

The following compendium world sets were created as part of this project (See examples in Appendix B.1.b):

- Solo Tenor Horn (transposed in F for French Horn)
- 1st Tenor Horn (transposed in F for French Horn)
- 2nd Tenor Horn (transposed in F for French Horn)
- 1st Baritone (transposed in C, Bass Clef)
- 2nd Baritone (transposed in C, Bass Clef)
- 1st Trombone (transposed in C, Bass Clef)

- 2nd Trombone (transposed in C, Bass Clef)
- Euphonium (transposed in C, Bass Clef)
- Eb Bass (transposed in C, Bass Clef)
- Bb Bass (transposed in C, Bass Clef)

2.5 PILOT SEMINAR

As the project was multi-faceted and far-reaching, I embarked upon it knowing there would be a continuous and extensive process of development and reflection to both the lecture and the accompanying resources. A prototype *IRP* and draft compendium were delivered at the inaugural *National Youth Brass Band of America* course during the summer of 2019. I planned to present the key topics in order, first discussing ‘Traditions and Inspirations’ through an exploration of influential and historical recordings and a discussion of historical band pictures and artefacts.

It was intended the listening activity would give participants a chance to follow through the musical excerpts and make notes on their parts as needed. For ‘Instrumentation and Scoring’, excerpts from each of the scores or specific part examples were projected to show examples in the context of the score. The ‘Individual and Ensemble Techniques’ discussion combined examples from the project slides with the practical rehearsing of the presentation materials and key concepts from within the compendium. Evidence from the pilot presentation can be found in Appendix B.2 and examples of the original presentation slides can be viewed in Appendix B.3.a.

To help my reflections following the pilot presentation, Professor David King gave me initial feedback and additional advice following the pilot seminar. After considering King’s comments and analysing the initial prototype structure myself, I concluded that the main areas for refinement would be; 1) cleaner formatting of the presentation slides and 2) increased confidence in conducting, and 3) more timely and succinct delivery of explanations.

Specifically, the section devoted to Wilby’s *Paganini Variations* ran much longer than anticipated, reducing the amount of available time to spend on the latter pieces, much to the dismay of the percussion team, who, until this point, had not played much. As part of my overarching goal to foster personal growth from my role at the podium, I saw the delivery of these seminars, and the educational value that they bring, as simply another facet to my pedagogical approach. The research and preparation of

the *IRP* materials led me to reevaluate my understanding of some of this well-known repertoire and how I might communicate my creative intention in a more visually effective manner.

Adaptation for Online Presentation

Following the pilot delivery, I hoped to deliver an improved version of the *IRP* at the *North American Brass Band Association* Championships, reflecting upon and refining this further before filming it at the 2020 *National Youth Brass Band of America* course for inclusion in this Doctor of Musical Arts portfolio. I anticipated that in the autumn of 2020, I would deliver the presentation to college and community bands that had already expressed an interest in hosting an *IRP* event.

However, with the onset of the COVID-19 pandemic, it became necessary to reevaluate and reimagine this plan. By April 2020, I had decided to adapt the *National Youth Brass Band of America* summer course to a virtual event, and with this, a version of the *IRP* was developed to allow online presentation.

The initial months of the American lockdown were spent teaching students remotely, using video conferencing platforms such as *Zoom* and *Microsoft Teams*. It became apparent that a single 90-minute online session was not an ideal way to present the *IRP*. Screen fatigue, engagement, and unattainable immersive outcomes became major concerns.

To address this, the project content was divided into a brief introduction and four thirty-minute sessions, which would be delivered daily at the *NYBBA* virtual course. By dividing the content, it allowed for a smaller number of topics to be explored in greater depth, with some additional time allowed for difficulties accessing materials and addressing technical issues that were commonplace when presenting virtually.

The presentation slides were reorganised and loosely based on the section headings of Newsome's subdivided timeline, laid out in *The Modern Brass Band* (2006). Adapted presentation slides can be viewed in *Appendix B.3.b*.

- INTRODUCTION: Instrument Standardisation (1840 - 1899)
- PART 1: The Advent of the Brass Band (1900 – 1945)
- PART 2: Times of Change (1946 -1979)
- PART 3: Years of Maturity (1980 -1999)
- PART 4: European Influences (2000 - present)

Online links to the compendium excerpts were created using Google Drive, which was then catalogued and formatted in a way that allowed students quick access to parts on whatever device they were using. The project inevitably lost some of its immersive quality through this reimagining, as the capability to rehearse as a group was compromised. The practical elements of the sessions were structured so that musicians could participate in activities, such as listening, articulating passages, playing along with recordings, and even singing to demonstrate their understanding and development of some desired concepts. Evidence of this is shown in Appendix B.4.

2.6 EVALUATION

Before this study commenced, I was aware that the construction and production of a world-part *Compendium* was an integral consideration and necessary resource for the project to be successful in its realisation. As a treble-clef reading player, even with a solid background in piano performance and theory, I found the experience of performing bass clef euphonium or trombone parts at best uncomfortable.

In wind band literature, it is commonplace to include a transposed euphonium/baritone part in treble clef. This part is often utilised by trumpet players who have switched to euphonium. Instead of requiring the trumpet students to become adept in bass clef when they change instruments, composers or publishers preempted the constraint and added the optional treble clef part to allow for a successful transition.

British brass bands adopted a uniform clef approach for practical and didactic purposes, making the written music a common denominator that allowed musicians to readily interchange between high and low instruments without the need to relearn reading skills. Yet on an international scale, this idiosyncrasy does the opposite, and is a key factor that inhibits accessibility to the brass band genre in many countries.

As an ongoing component, this project highlights the need to challenge mainstream composers and publishers to advocate the standardisation of world-parts within new publications of brass band sets (though not typically in the scores) and to explore the potential of producing these for the existing canon of music.

Reflecting on project one, it is difficult not to be disappointed that the circumstances arising from the Covid-19 pandemic hindered the original vision and intended outcomes. Despite this, there were still many original aims that were met, and the vision for the project was well received. Through the *NYBBA* feedback audit, the pilot presentation, in its initial form, was stated as a highlight of many that attended the 2019 course. The feedback received can be seen in Appendix B.5.

The 2019 pilot project offered some effective examples of ensemble progression through the rehearsal time that underpinned and highlighted the importance of effective band training. But the infancy of the idea clearly highlighted a necessity for improvement, which I sought to achieve for the next round of delivery. Had I had the opportunity to put these developments into practice in 2020, I feel they would have had a positive impact on the success and achievements of the *IRP*. Nonetheless, as stated, the approach needed to be taken down an alternative avenue.

Although the *Virtual IRP* was not what had been envisioned, it still provided an opportunity for refinement in hindsight. An unexpected outcome of running the 2020 course online was that I inadvertently addressed a way to expand inclusive opportunities, regardless of physical location.

On reflection, this was an obvious solution for the geographical challenges that the United States presents when looking to connect like-minded individuals on what is ultimately a relatively niche hobby. The virtual component allowed inclusive opportunities for participation and collaboration regardless of physical location. Participants on the *NYBBA* 2020 course came from all regions of the USA, as well as three participants from Canada. The online course was also free so it eliminated the financial burden of course housing, travel, and registration fees. The creation of the *Compendium*, with accessible world parts, was also a successful component of project

one that was utilised in-person and virtually to engage new musicians in brass band literature.

The virtual format was still able to expose idiomatic styles as originally intended, through the same listening activities and score study activities planned for the face-to-face version. Participants were also still able to look at and perform the specific excerpts under discussion, and the world-part *Compendium* meant that a level of inclusivity could be retained, if only in their own homes.

Although the *IRP* academic outcomes were achievable, the ability to address King's performance principles and train the sounds from a practical educational standpoint was unfortunately non-existent. The inability to have a group of musicians in the same room, working together and making real-time adjustments to achieve a unity of sound was a significant weakness in the success of project one.

In considering future events, I will continue to present, refine, and develop the *IRP* as originally planned. I still feel that the most valuable outcome of this project is expressed through the in-person setting, but perhaps developing a blended approach will improve the outreach opportunities and ultimately increase face-to-face involvement at a later point. Thus, as yet, I have not had the opportunity to measure the intended outcome of the project effectively. I hope that future collaborations with university brass bands and music festivals allow me to further evaluate and expand on the content of the project and how the seminar addresses the needs of the participants. I would also like to add more fourth and third-section literature so that the *Compendium* is applicable to all standards of players.

CHAPTER THREE - COMPOSER COLLABORATION

Defining and Creating Accessible Music Through Cultural Synthesis

3.1 OVERVIEW

Project two has two clear objectives it seeks to fulfil. First, it aims to encourage emerging American composers to combine aesthetic nuance with an observation of the traditional scoring techniques for brass bands. This has the specific intention of creating new brass band literature which has a uniquely American identity but adheres to the traditional compositional techniques of the British-style brass band. The second objective was to initiate an ongoing collaborative process that commissioned composers to write effectively for the brass band genre, with the intention of using results to inform the direction of successive projects later within this study.

As part of the creative process for the initial commissioned work, I scheduled a series of collaboration periods with the composer, during which time I corroborated the authenticity of the writing style. We discussed overarching creative themes, as well as specific technical and practical concerns within the developing score. The core needs of the ensemble were clearly identified, and any writing outside of these traditional norms of compositional and scoring processes were noted, documented and categorised. This practice led to the creation of a composition collaboration rubric, which was then used to inform the participants in project three.

3.2 CONTEXT

The underlying concept of project two was creative synthesis, defined by the *American Psychological Association* as: 'the combination of several ideas, images, or associations into a new whole that differs fundamentally from any of its components'.

Applying this concept to the creative process, Steenbarger writes:

Once we experience many facets of a given field, we become able to play with those facets, arranging and rearranging them to perceive and grasp new patterns. An important implication is that we cannot

*be creative in a domain unless we achieve a level of domain expertise...
We cannot find fresh combinations unless we have ample raw
material to combine! (2016)*

I see my role on project two as an intermediary, underpinning the importance of what Steenbarger describes as 'domain experience' to unlock creativity from cultural synthesis.

When commissioning up-and-coming American composers for this project, each artist was made aware that forming an involved collaboration process between myself and the composers was an integral part of my research. The resulting conversations would look to address practicalities and artistic authenticity from my perspective as the conductor-educator. The aim was not to interfere or influence the creative process but instead to provide scoring advice.

This is not a new concept, as highly experienced composers have been known to collaborate with conductors and experienced brass band orchestrators when first writing for the ensemble. Examples included Gustav Holst's *A Moorside Suite* (1928), which was prepared with the help of Henry Geehl, and Frank Wright's contribution to the scoring of Ralph Vaughan Williams' *Variations for Brass Band* (1957) and *The Belmont Variations* (1963) by Arthur Bliss.

For any piece of music to be performed cohesively, the scoring approach must consider the intended performers, particularly when working with predominantly amateur organisations such as brass bands. Without consideration of these concepts, and by extension, the attainable complexities of technique and range, the authentic realisation I was looking to achieve would be hindered. Too often, the ideals of the 'art' frequently override the ability to achieve it.

The vision when founding the *National Youth Brass Band of America* was to create a national institution that would serve the interests of developing performers, conductors, and composers to increase their awareness and involvement in the brass band movement. In other words: there was, from the outset, a determined emphasis on education regarding aspects of brass band culture and practice, beyond that of simply playing a brass instrument in the 'correct' way.

In support of this vision, it was vital for me to commission a new work for the inaugural course in 2019. After an initial shortlisting process, the emerging American composer Joshua Tyler Jameson was selected as the collaborative composer for this project. That Jameson was not completely unfamiliar with the brass band vernacular was not an issue for the project, as I wanted its focus to be on the scoring process rather than the introduction of instruments. Jameson's biography can be found in Appendix C.1.

3.3 AVIFAUNA by JOSHUA TYLER JAMESON

Initial conversations regarding the *Cultural Synthesis Project* started in July of 2018. My draft brief for Jameson was to adopt a similar structure to existing multi-movement works, such as Peter Graham's *Cry of the Celts* (1996) or Philip Sparke's *Hymn of the Highlands* (2002), and infuse it with familiar American marching-band percussion traits, choreography, staging, as well as sound and lighting design. Jameson quickly established the title of *Avifauna*, pertaining to the birds of a particular region, habitat, or geological period. We had already established the eagle as our association's emblem and felt *Avifauna* a very fitting title, allowing for a wide scope of artistic exploration. Finding inspiration from Oliver Messiaen's *Oiseaux Exotiques* (1956), Jameson chose to set the work in five movements; *Morning Birds*, *Hummingbird*, *Owl*, *Vulture*, and *Eagle*.

Having a personal background and interest in dance, I was particularly keen to include this medium as part of my multi-disciplined approach. In keeping with the original vision of combining aspects of American culture, within the context of a British-style brass band piece, I featured dancer Kaylee Brungardt, five-time winner of *Miss Majorette* of Kansas, showcasing her expertise in ballet, baton twirling, and colour guard as part of the visual aspect of the project.

I was intrigued by the various opportunities dance could provide in representing each of the bird's characteristic movements through the use of batons, ribbons, flags, and dance wings.

One of the initial challenges for this new commission was the unknown skill level of the group that would perform it. As this was the inaugural course of a newly formed association, there was no prior information on the abilities of participants. To

support a successful launch of the *NYBBA* organisation, audition material was left open to encourage participation. Therefore, skill levels had to be estimated based on previous experience directing youth and collegiate bands in America.

It was expected that the principal seats would be filled by more advanced college students, however, the standard of tutti players was undetermined. As a starting point, I approximated the average high-school ability for the less experienced players. Templates of like-ability scores such as *Kingdom of Dragons* (Harper, 2010), written for the *Gwent Youth Brass Band*, *Music for a Festival* (Sparke, 1985), and *Postcards from Home* (Wilby, 1993) were signposted to Jameson as initial references.

As Jameson was relatively new to writing for brass bands, I was keen to collaborate with him from an early stage. It was intended that revisions and edits would become an integral part of the developmental journey of *Avifauna* and we spent the first few months discussing and reworking ideas regularly; documented in *Appendix C.2* and *Appendix C.3*.

The initial draft of *Avifauna* was completed in January of 2019 which enabled the production of a basic reference recording by the *Fountain City Brass Band*. This resource was invaluable, as it provided aural feedback to the composer and also provided the basic framework for choreography, staging and technical timings.

During the recording session, the *Fountain City* performers were also asked to provide feedback on their individual parts with ‘considerations for revision’ to improve the accessibility for the intended musicians: *Appendix C.4*. Whilst there were easy technical revisions, such as rescoring of tremolos or the doubling of important figures and lines, the process highlighted more significant considerations to be addressed, such as overwriting for certain instruments at the target ability level, notably the front row tutti cornets.

The exercise also brought to the composers’ attention how some of the more complex compositional choices, such as rhythmic beamings and techniques, could be simplified to make them more attainable while retaining the intended aesthetic.

When considering the rehearsal time needed for a large-scale work like *Avifauna*, one of the primary discussion points of the collaboration process was the use of percussion. The education and opportunity for student percussionists in America are somewhat more developed due to the prominence of the school marching

and wind band traditions. *Avifauna* was written with this in mind, hence there are six percussion parts. This created some additional challenges, like the need to simplify parts for less experienced individuals, whilst balancing that with not having whole movements where the percussionists are not involved.

Through discussions with *Drum Corps International* drumline instructors and knowledge from working with younger percussion ensembles, some of the more challenging sections were simplified whilst additional basic rhythms were added to auxiliary parts that subtly enhanced the rhythmic patterns or underpinned harmonic sections of the music.

The final consideration for the percussion writing came when considering how *Avifauna* could be performed by other groups in the future. It was suggested that the auxiliary percussion parts be combined where possible, with the Timpani, Mallet 1 and Mallet 2 parts, so that the standard three percussionists could closely replicate the composer's intent. The final *Avifauna* score can be found in Appendix C.5.

Digital Images for each of the birds were prepared by artists and photographers to display as backdrops on stage during the performance (See Appendix C.6.), with the technical theatrical aspects of lighting and sound provided by Michael Scroggs of *Missouri Western State University*. I involved myself in all aspects of the artistic vision, to the point of selecting gels and lighting gobos to enhance the audience experience. Examples of lighting effects incorporated included a timed sunrise effect for morning birds, a dusk and stars 'throw' into the auditorium for the night, and lightning flashes for the storm. Sound effects such as morning bird-calls, a forest at night with rain, a thunderstorm, and owls at twilight, were incorporated into the performance to create a more immersive experience in the scene of each movement.

Avifauna premiered on June 22, 2019, as part of the *NYBBA* finale concert at *Missouri Western State University*, a recording of which can be viewed in Appendix C.7.

3.4 EVALUATION

The outcomes of *Avifauna* were two-fold. The first was to pilot a composer collaboration process between myself and a composer. I wanted to explore their understanding of the ensemble needs whilst gaining an insight into common rescoring

and editing decisions that composers new to the ensemble make. This first venture into collaboration with Jameson provided me with the opportunity to establish tools to best support the composers' journey towards deeper knowledge and understanding.

Furthermore, through our discussions and revisions, I identified individual scoring processes and mannerisms that needed consideration. Through this, we were able to produce a work that increased its chances of success, that is, an achievable performance from a young musicians' perspective, which would encourage a positive reception from the audience.

On reflection, I feel that I did not provide Jameson with sufficient detail on the necessary technical parameters for the ensemble during the initial planning stages of the commission. On receipt of the first draft, the music was very exciting with a wonderful sound palette but it became difficult to revise some of the more technical concepts and techniques that had already become ingrained in the fabric of the composer's artistic vision.

The main areas of concern were the complex, often independent rhythmic lines and large intervallic movements found especially within the second and third parts of the band. Historically, these parts are performed by less-able performers and therefore are conventionally more simplistic.

As the conductor, a large amount of rehearsal time was spent addressing some of these sophisticated areas, providing solutions in real-time so that the performance could be achieved in the given time frame. The interchangeable use of enharmonics presented further challenges for students to navigate, as it made the music much harder to sight-read. Pedagogically, I was unsure if the group would be able to deliver an accurate representation of the composers' intent.

In future projects, having prior knowledge of the technical abilities of the band will allow for more predictable performance expectations and outcomes. I believe that thanks to Jameson's flexibility, we were able to construct a more informed methodology to apply with future composer collaborations.

The second outcome for *Avifauna* was to create an art-piece that provides an opportunity for cultural synthesis. I found the final composition to be an effective suite of movements that portrayed both sonically and visually the American birds that they represented.

With regards to the backdrop of multimedia production, the performers enjoyed the staging opportunities as well as the opportunity to immerse themselves in the various artforms that represented each movement. Jameson's musical language for this piece successfully displayed a heightened awareness of the tone and timbre possibilities that are capable from the brass band. A review of the process and performance can be found in Appendix C.8.

In terms of successful synthesis, I feel that this was a good starting point for future development. The combination of visual aesthetics was certainly more cohesive and evident compared to the blending of musical language and styles, thus leaving the conversation open for future exploration.

The *Accessibility & Scoring Reviews* became highly pertinent to the thread of the investigation. Working first-hand through considerations with regard to technique and scoring allowed me to recognize patterns and key principles that needed further clarification for research in projects three and four.

CHAPTER FOUR - FUTURE GENERATIONS

Defining and Creating Accessible Music Through Cultural Synthesis

4.1 OVERVIEW

The overall objective of project three was to create an initiative that attracted new composers to explore the brass band as an expressive medium. Two outcomes emerge from this project.

The first was to define and analyse historical skill norms from a cross-section of mainstream lower section competition literature. Information discovered would inform a supporting document entitled *Guidelines for Composing within the Brass Band Classification System*.

The second outcome progressed naturally from these findings with the launch and development of a *Composer Catalyst Competition* in conjunction with the *National Youth Brass Band of America*. The intent of this venture was to create new works for brass bands written by emerging American composers, using the guideline document as a resource to inform scoring norms.

Building upon the discussions with Jameson from project two, supplementary material was created specifically to address the understanding of composers new to the conventions used within the brass band medium.

4.2 DEFINING PERFORMANCE OUTCOMES IN A CLASSIFICATION SYSTEM

As a musician and educator trained in the United Kingdom, I found that I had to adapt my teaching method significantly to fit the educational approach used in the United States. One of the most helpful resources I found to achieve this was the *American Band College Music Grading Chart* created for the *Bandworld American Band College Institute* by Dr Cynthia Hutton (2000), which is shown in Table 2.

American Band College Music Grading Chart					
Grade	1	2	3	4	5
Meter	Simple 2/4, 3/4, 4/4, e., ♩	2/8, 3/4, 4/4, e., ♩, 6/8 (easy compound)	2/4, 3/4, 4/4, e., ♩, 6/8, 9/8, cutt. changing/asymmetrical meter	Add 3/8, 6/8, 9/8, asymmetrical meter	Any meter or combination of meter.
Key Signature	One to three flats (Key of C-end of year)	None to four flats	None to five flats	One sharp to six flats	Any key
Tempo	Andante-Moderato (72-120)	Andante-Allegro (72-132) ritard., accel.	Largo-Allegro (56-144) ritard., accel., rall.	Largo-Presto (44-188) ritard., accel., rall.	Largo-Prestissimo (44-108) ritard., accel., rall.
Note/Rest Value		As in Grade 1 plus simple 16th note patterns and triplets	All values in duple including complex syncopation plus any compound rhythms.	All values in duple	Complex duple and compound rhythms
Rhythm	Simple, mostly even rhythms (fixed rhythm end of year)	Add simple syncopation & well-prepared dotted rhythms. More use of non-even rhythms.	Basic duple and triple syncopation, dotted rhythms.	All rhythms except complex compound or complex 16th note syncopation.	All rhythms
Dynamics	<i>p</i> to <i>f</i>	<i>p</i> , <i>mp</i> , <i>mf</i> , <i>f</i> short cresc., decresc.	<i>pp</i> to <i>ff</i> cresc., decresc., <i>sfz</i> , <i>fp</i>	<i>ppp</i> to <i>fff</i> broad cresc., decresc.	<i>ppp</i> to <i>fff</i> cresc. dynamics, broad cresc., decresc.
Articulation	Attack, release, slurs, accents, accent	Attack, release, slurs, staccato, accents, legato	Attack, release, slurs, staccato, accents, legato, tenuto	Two or more articulations simultaneous in the ensemble.	All forms of articulation.
Ornaments	None	Simple trills and single grace notes	Trills with carry or cutt. grace notes, double or triple grace note figures.	Trills, turns, mordents	Trills, turns, mordents
Scoring	Limited color combinations (4 or 5). No key Very limited part divisions within sections	Independent contrapuntal lines, limited exposed parts, 1 (possibly 2) horn parts	Solos (fl., cl., sax, opt. bar) Exposed woodwind or brass, 2 part horns	Full range of instrumentation, exposed parts for any instrument	Full range of instrumentation, exposed parts for any instrument, multiple sub-contrapuntal lines.
Length	1 to 3 minutes	2 to 3 minutes	3 to 7 minutes	6 minutes +	Any length
Things to Avoid	Exposed solos, double flut. or horn parts, double crossing the break, frequent meter changes, key changes, changing syncopated rhythms	Frequent key changes, frequent meter changes, wide range for 3rd part.	Extreme low and high registers, technical playing for 3rd players, difficult oboe or bassoon solos.	Extremes of range	Limited only by player ability.
Percussion Usage	March: bells, Neo-pedal: triangle, tambourine, cymbals, woodblock, snare, bass drum. Limited use of special effects.	Add: Pitched: chimes, xylophone. Non-pitched: sirenpan. Special effects on cymbals.	All common non-pitched Latin and traditional percussion. Limited range of special effects.	All instruments. Wide range of special effects.	All instruments. Wide range of special effects with diverse requirements for each member of section.
Flute	Whole notes indicate end-of-year, advanced range.				
Oboe					
Bassoon	Whole notes indicate end-of-year, advanced range.				
Clarinet	Whole notes indicate end-of-year, advanced range.				
Alto/Bass Clarinet	Whole notes indicate end-of-year, advanced range.				
Saxophones	Whole notes indicate end-of-year, advanced range.				
Trumpet	Whole notes indicate end-of-year, advanced range.				
Horn	Whole notes indicate end-of-year, advanced range.				
Trombone/Baritone					
Tuba					

Table 2. Revised Bandworld Grading Chart - Dr Cynthia Hutton

The document is commonly referenced by leading American composers and publishers as a universal guide to identify and categorise the difficulty level within a given piece of music. The chart outlines the common progression in ability, from first-year players through to advanced-level literature. If you cross-reference it with many of the American band method books, it links closely to the pedagogical progression of instrument skills taught at each stage of development.

The chart generalises the degrees of musical development and ability and aligns it with a level of required skill; for example, 1 is very easy and suitable for a learner band, whilst 3 is a piece for intermediate level and 5 for an elite or professional standard group. However, as far as can be ascertained, a similar standardisation for brass band literature that creatives could use as a guide resource doesn't exist.

I was aware of a performance-based rubric created by Steven Mead and piloted in 2016 to assess and rank bands on their musical renditions of works (See Appendix D.1). However, what would the process be to quantify and disseminate technical expectations from a compositional standpoint to a generation of American composers unaware of the culture and conventions of writing for brass bands? Using the basic methodology shown in the *ABC Band Grading Chart* as a model, I wanted to reverse-engineer a similar system for brass bands to create a comparable resource I felt was currently missing.

After conversations with Dr Cynthia Hutton, author of the *ABC Bandworld Grading Chart*, it became apparent that many additional factors needed to be explored when creating a brass band version of the chart. Inherently, the competitive British brass band scene created its own informal graded system to differentiate the varying capabilities and skill levels of any ensemble. Loosely, this system works from the championship section, the elite level of ensemble and works down through first-, second-, third-section and finally fourth-section, which is deemed the least skilled, commonly youth or village bands.

The social evolution of the brass band demonstrates the ability to provide sustained musical learning through community. Historically, many adult bands had an associated youth band that helped provide a continual influx of developing players. The simplistic approach to traditional part-writing for the ensemble, for all but the most advanced examples of repertoire, allows for the natural development of less skilled players to learn alongside more experienced musicians, true at any level of band.

Excluding repertoire intended for the upper echelons of the movement, most of the major works are composed with a measured and structured approach that considers the general abilities and constraints of the players within a defined ability or section. A large proportion of mainstream brass band composers grew up performing, teaching and conducting within the genre, gaining their knowledge intrinsically. Awareness of the expectations at each ability level is frequently based on a combination of prior brass band experience and the passing of information through oral traditions.

However, as a derivative from competition classification systems already in place throughout many of the brass band associations around the world, there is a rich history of data to provide performance outcomes for each section. Hidden within scores and competition results, evidence of standardised writing exists for each section. As an initial starting point, I decided to use data specifically from the British competition scene, as it is the most established system with the largest amount of historical events to draw data.

A search of a leading brass band online archive site, *Brass Band Results* (<https://brassbandresults.co.uk>), provided competition literature already organised in the accepted 'ability brackets'.

To align with the interests of the study, any commissioned music for project three would need to focus on lower-section accessibility; therefore, it made sense to analyse music used in lower section contests, specifically fourth-, third- and second-sections. The ability of bands differ so much, not just between each section but within geographical boundaries as well. Not only this, but the autonomy of the own choice competition, where music originally written with the skill level of 2nd section, can be chosen by an advancing 4th section band, thus making it difficult to ascertain the skill level.

Establishing a best practice or criteria for each section based on previous works performed in competitions meant that there would at least be a general consensus of ability across the board.

To overcome this concern, I selected works from what is regarded as the leading cohort of British composers, namely Eric Ball, Edward Gregson, Phillip Wilby, Peter Graham, and Philip Sparke. These names are commonly regarded as master composers for the genre. All of these men, with the exception of Eric Ball, who is considered the Dean of Brass Band Music, have backgrounds in academia and their decades' worth of compositions span the full range of abilities.

Additionally, the selected composers all grew up within the banding tradition and therefore composed with an intimate level of insight. For consistency, I selected a work by each composer that was written with a specific section in mind. For diversity, I also selected a few miscellaneous works by other composers that either demonstrated a progressive compositional approach, such as expanded use of

percussion, or that were used regularly by bands as an own-choice test-piece, indicating that it was an appropriate work for a specific level.

At a later point in the process, I also added works by Oliver Waespi. His inclusion is significant to me as he is a composer who frequently crosses between brass and concert bands. It is interesting to note that both he and Philip Sparke aligned all their works, including works for brass bands, against the *American Band Chart* scheme (Figure 2 and Figure 3), and so their inclusion helps provide some credibility to my process.

Oliver Waespi
Composer

News Works About Media Contact

✓ Music for Brass Band and Fanfare Band

Title ▲	Difficulty ♻	Orchestration ♻	Duration ♻	Year ♻
> A Moléson	3	BB / CB	5:00	2007
> As if a Voice Were in Them	6	BB	16:00	2014
> Astral Poetry	6	FB	20	2017
> Audivi Media Nocte	6	BB / CB	18:00	2011
> Come together	3	BB	9:00	2000
> Fanfare and Funk	4	BB / CB	9:00	2006
> Festive Impressions	4	BB / CB	8:00	1998
> Friendly Takeover	3	BB / CB / FB	10:00	2016
> Hypercube	6	BB	18:00	2016
> Intrada	5	BB	9:00	2009
> Kein schöner Land	3	BB / CB	8:00	1996
> Land's End	6	BB	14:00	2003

Figure 4: List of Compositions: Music for Brass Band and Fanfare Band.

Website: <https://oliverwaespi.ch/works>

Brass Band by Grade

Click on any of the grades listed below to expand and find out more about each piece

+ Grade 2/2.5

+ Grade 3

+ Grade 4

+ Grade 5

+ Grade 6



Figure 5: List of Compositions: Brass Band by Grade by P. Sparke

Website: <https://www.philipsparke.com/brass-band>

Deciding on which works to select for analysis took much consideration, especially when it came to the works of Eric Ball. Many of his compositions were originally written for championship level competitions, although far from the majority. However, over the course of time the evolution of contest ability has propelled the technical demands of elite groups far above much of Ball's output, and many of his works have now become approachable and appealing to the lower sections. For example, *Main Street* (1961) was used as the set test-piece for the *British Open* in 1961, yet in 1980 it was used as the third section regional test piece.

This trend can be seen with many older original championship level works, such as Percy Fletcher's *Labour and Love* (1913), written for use at the National Championships Finals in the UK, yet used as Third Section Regionals set-work in 2010. More recently, Edward Gregson's *The Plantagenets* (1972), was composed for the *Championship Section Regionals* in 1973, and then used for the *Second Section Regionals* in 2013. The scores listed in Table 3 were selected as the analysis sample.

	4th Section	3rd Section	2nd Section
Eric Ball	Impromptu (1965) 4th Section Regionals 1993	Four Preludes (1947) 3rd Section Finals 1962 & 2003	Four Preludes (1947) 2nd Section Finals 1948 & 1957 Resurgam (1950) 2nd Sectional Regionals 2011
Edward Gregson	Voices of Youth (1968) 4th Section Regionals 1976 Partita (1971) 4th Section Regionals 2004	Occasion (1986) 3rd Section Final 1989 Partita (1971) 3rd Section Regionals 1975	Variations on Laudate Dominum (1976/rev. 2014)
Peter Graham	Journal of Phileas Fogg (2012) 4th Section Regionals 2016	Dancing in the Park (1995) 3rd Section Nationals 1997	Dimensions (1983) 2nd Sectional Regionals 1984
Philip Sparke	Saint-Saëns Variations (2007) 4th Section Regionals 2010 Valerius Variations (2006) 4th Section Finals 2006	Triptych (1990) 3rd Section Regionals 1990 Kaleidoscope (2003) 3rd Section Final 2020	Kaleidoscope (2003) 2nd Section Regionals 2004 Portrait of a City (2002) 2nd Section Finals 2011
Philip Wilby	The Seasons (2000) 4th Section Finals 2000 4th Section Regionals 2007	Partita for Band (1994) 3rd Section Finals 1994 3rd Section Regionals 2014	Psalms and Alleluias (2008) 2nd Section Finals 2010
Oliver Waespi	Triptych (1994)	The Graces of Love (2013) 3rd Section Finals 2015	Traversada (2013) 2nd Section Finals 2014
Misc.	Lydian Pictures (2002), Simon Dobson 4th Section Regionals, 2003	The Dark Side of the Moon (2007), Paul Lovatt-Cooper 3rd Section Regionals, 2008	Kingdom of Dragons (2008), Philip Harper 2nd Section Regionals, 2010

Table 3. Selected Literature for Guidelines Research

4.3 CREATING GUIDELINES FOR COMPOSING WITHIN THE BRASS BAND CLASSIFICATION SYSTEM

Through analysis of the selected scores, I was able to systematically identify recurring patterns, tropes and characteristics that could be used to create a classification system. As with the *ABC Bandworld Grading Chart*, categories for general observations as well as instrument/part-specific information were created. The data I extracted from each score was processed and logged on *Score Data Sheets* in Appendix D.2. Through inductive reasoning, I was then able to formally create my culminating document, *Guidelines for Composing within the Brass Band Classification System*.

When creating the *Guidelines* document, challenges associated with this process included the dissemination of data with regards to specific ranges, instrumental roles, and rhythms. For the purpose of this study and the usability of the document, I felt it necessary to divide details specifically by the parts or players, second cornet, first horn, bass trombone etc., rather than the broad instrument capabilities of 'cornet', 'horn', 'trombone'.

Assigning a 'general use' range demonstrated a solid place for an appropriate scoring domain for the majority of writing that, in principle, would be easily attainable for players in these seats. The use of an 'extended range' option provided optionality for fulfilling desired melodic lines, balancing or doubling instruments, or developing the capabilities of principal players.

In theory, the extended range was only to be used on an as-needed basis, not as a consistent median register throughout the work. It was hoped that by introducing general and extended ranges, it would address a concern identified in project two; overscoring instruments in the uncharacteristic upper range for extended periods. This oversight has the potential to produce impure band sound, balance and timbral inconsistencies, fatigued players, and a missed performance potential.

The suggested range findings are not my personal opinion but have emerged from copious amounts of score analysis. The findings do not suggest that a third cornet player cannot play higher than the suggested extended ranges. They simply document a tried, tested and effective scoring method established by composers throughout their writing.

It is worth noting that I presented the information on ranges using the American Standard Pitch Notation (ASPN) and created a reference sheet to show how this translates in transpositions. The nature of all instruments, apart from bass trombone and timpani, reading in treble clef can cause some uncertainty when writing for brass band initially. I hoped that using ASPN would help composers visualise the range of the ensemble more conventionally.

For the purpose of this study and its proposed use within the United States, I felt comfortable that the generalisation and suggestions put forward in the *Guidelines for Composing within the Brass Band Classification System* would be advantageous for American composers. Whilst the document remains a work in progress throughout the study, the project composers were able to benefit from the information presented through the exploratory phases (Appendix D.3).

When delving through the incongruous nature of historic lower section test-piece standards, there was the consideration of whether the resulting *Guideline* could also be used in the British brass band competition scene. Discussions with composers and conductors, such as Edward Gregson, Richard Evans, and Jonathan Bates, all seemed to suggest that at least some level of prescription, where there are currently none, would be helpful.

Whilst I think that a rendering of standards and performance outcomes could be highly beneficial in the lower sections, problems can arise in the implementation of a document such as this. The unique and evolving scenarios of the many bands and their personnel are fluid. Some groups find themselves in situations where they want to push the abilities of their players and possibly even gain promotion, whilst others are in the situation of rebuilding or reaffirming standards.

Many bands enjoy the challenge of next-level literature and the excitement that comes with performing more complex pieces with heightened virtuosity. However, the core principles for idiomatic brass band writing and skill sets should remain intact to enable a graded progression of expectation, regardless of this wide-ranging vision within the bands.

4.4 NYBBA CATALYST COMPOSITION COMPETITION

The purpose of producing the *Guidelines* was to provide opportunities and basic guidance for new American composers wanting to explore the band medium. To do

this, a *Catalyst Composition Competition (CCC)*, in conjunction with the *National Youth Brass Band of America* was launched. This was a competition aimed specifically at attracting emerging composition students within the many college music departments across America.

The *Guidelines* provided a concise reference supplement to identify and present pertinent information to potential participants. So as not to overwhelm the candidates, I condensed the findings into a quick user guide, a more applicable document with links to the full findings should they wish to read further. This became part of the *NYBBA Catalyst Competition Information Packet*. (Appendix D.4)

The venture was originally launched in December of 2019. Press releases were sent to the main social media sites for American brass band musicians, including both *NABBA* and *NYBBA* networks (Appendix D.5). Details were posted on the *American Composer Forum and Musical America* site and calls were made to the directors of many of the collegiate brass bands such as Kevin Stees with *James Madison University* and Ken Kroesche at *Oakland University*.

The *NYBBA* development board were engaged to help advertise amongst their connections across the country and I enlisted the support of members of *Fountain City Brass Band* to directly visit with their colleagues and students to help inspire and educate. I also contacted faculties at prominent college composition departments across the country, including *The Juilliard School*, *Yale School of Music*, and *Northwestern University*.

The original submission deadline of March 2020 was extended due to Covid-19, which caused widespread disruption of college courses and performance opportunities. The submission window was extended to November 2020 with the anticipation that the winner would be announced in the new year.

This additional time allowed me to maximise the reach of the competition, especially during the online *NYBBA 2020* summer course. We were able to provide online breakout room sessions for participants interested in writing for the brass band which were presented by myself, Jonathan Bates and Tom Davoren.

For the assessment of submissions, a panel of judges was assembled to rank submissions and give written feedback. Members of the panel were selected based on their knowledge of lower section bands, their commitment to academic access, as well as their progressive visions and recent contributions to the genre. Jonathan Bates, Dr. Lucy Pankhurst, and Dr. Daniel Price formed the final panel.

The top five compositions from the twenty entries were selected for a panel review based on the general criteria categories of Aesthetic Appeal, Creativity and, Craftsmanship, from *Assessment Rubrics for Composition* (Hickey, 1999). Composition submissions and composer biographies can be found in Appendix D.6. Feedback was given by the panel (Appendix D.7) and the results were as follows:

Winner

Impetus by Connor Johnson, *Michigan State University*

Honourable Mention

Viribus Fortis by Ian Lester, *UMKC, Conservatory of Music and Dance*

Upsurge by Ryan Jacobs, *Berklee College of Music*

Private Eye Overture by Louis Josephson, *The Juilliard School*

Fanfare for a Homeland by Elijah Darden, *Neuqua Valley High School*

Due to the disruption of the original CCC project timeline, the opportunity for a live recording of the work proved elusive due to on-going restrictions. However at the time of writing there is a plan to feature the work as part of a 2022 studio initiative with *Fountain City Brass Band* with the aim to expose new or underrepresented American brass band composers.

4.5 EVALUATION

Preparing the *Guidelines* document was complex and whilst the analysis suggested a concerted effort by the chosen composers to stay within the norms of an accepted ability, there were of course anomalies. Maybe a piece was written for a national event rather than regional and it therefore required more technique to provide an effective challenge, or maybe the era of its composition reflected a slightly different use of the ensemble's instrumentation.

Either way reflecting on the process now, I had to frequently apply a generalisation to my approach, as a way to simplify my findings and make the results usable as a guide. Preliminary information for sections four, three and two has been created but I would like to see the document updated with additional information collated from a larger sample of literature, whether by me or through someone else's research.

There is also scope to extend this and incorporate First and Championship Section literature, in an effort to provide a complete insight and understanding of what defines a work as a specific standard; although with the Championship Section ever evolving to new heights, this might be an endless task. I do contemplate if we will reach a time, especially within British competitions, when we might need to address competition standard criteria, and realign expectations.

It is my hope that should these conversations ensue in the future, this document would have the ability to provide empirical method and evidence as part of a national, maybe even international conversation on the issues surrounding 'standardisation' of brass band literature and what that means.

The CCC not only generated awareness of the band movement among highly regarded institutes such the *Berklee College of Music* and *The Juilliard School* but also gave a platform for high school students to engage in writing for the ensemble. It was exciting to receive the music and read the composer's biographies. Original music was being created for brass bands from a new base of young American composers, an intention of the project and certainly an initial success.

However, assessing the impact of the guidelines on these new compositions and composers was not completely clear. To evaluate the influence of the *Guidelines* on the CCC submissions, there are a number of factors to consider.

The previous experience of the composer must be examined. Some entries were from high school students and some were from masters students enrolled at esteemed universities. Whilst each participant may have comparable talent for writing, some may have had increased access to formal training.

It is also worth noting that the *Guidelines* were designed as a supplement to specifically address technical outcomes as they relate to British competition classifications. Whilst they acknowledged some key overarching practices such as instrumentation, transpositions and general scoring technique, they were not as comprehensive as the highly regarded manuals of *Scoring for Brass Band* (Denis Wright, 1986), and *Colour and Texture in the Brass Band Score* (Ray Steadman-Allen, 1980).

As part of the *CCC Information Packet*, further reading of key literature was highly recommended for all competitors. I found that when trying to gauge the success of the *Guidelines* and the CCC it would have been advantageous to have devised a way of collecting data relating to prior experience and types of extended research

completed by each entrant. This information combined with post-project interviews may have helped provide a clearer picture of the influence the Guidelines had on each composer. As it was, I could only comment on the immediate artefacts of the composers' works without necessarily understanding their prior level of study and growth in knowledge and application. For future commissions, a composer survey could be implemented to gather data on the value and effect of the *Guidelines* on scoring. (Appendix D.8).

When evaluating the top five submissions, only occasionally did oversights associated with general concepts occur, and generally there were no major indiscretions. One of the final five did have clef errors, but I believe that this was most probably due to a software 'typo' since the trombone clefs were accurate at the start of the piece but appeared in tenor and bass clefs later in the work.

For the most part all instrumentation and ranges were accurate and voice groupings were coherent. However, when reviewing the playability of the works by a middle level ability brass band, concerns about the effectiveness of the *Guidelines* became apparent. Present in nearly all of the works were at least one motive or section that would provide serious challenges. Most consistently demonstrated was the overuse of complex rhythms, sustained passages of rapid asymmetric time changes, and the overestimation of articulation skills.

As mentioned above, I wonder if the use of electronic software played a part in the writing of music that may be too challenging for some members of the recommended level of ensemble. Since many composers write electronically, it is difficult to gauge the extent to which the aspect of the live performer is considered and addressed.

I feel, the creation and implementation of the *Guidelines* and subsequent original compositions produced as a result of the CCC, achieves the main aims of project three, while allowing opportunities for further development and implementation, to truly manifest the mission in future years.

CHAPTER FIVE - INNOVATIVE CONNECTIONS

A Reimagining of the Role of Conductor in a Virtual Performance Environment

5.1 OVERVIEW

With the onset of the COVID-19 pandemic, remote connection and virtual performances quickly became the norm. Through instructional collaboration with rising American composer Drew Bonner, I created a virtual project that enabled access to one another as a community whilst still increasing the awareness of the brass band and provided a culminating performance project as part of the research.

Upon completing my Internal Assessment (IA) for this study in October 2019, I began working towards the cohesiveness and viability of each of the four investigations. By early February of 2020, lecture tours had been planned, music convention applications were submitted, and premiere performances were scheduled to achieve the practical fulfilment of the portfolio of projects.

However, by March of 2020, the COVID-19 pandemic had already taken hold of the world, causing everyone's perception of 'normal' to be re-evaluated. Lockdowns, social distancing, and remote activities became commonplace, with all live music-making paused until further notice. This situation compromised many of the intended doctoral studies visions; therefore, an alternate approach was required.

Coincidentally, one of the original projects presented at the October Internal Assessment, and subsequently removed following the examiner's appraisal, was based on creating a virtual brass band commission. The proposal intended to engage new composers whilst also providing an accessible way to allow collaboration between young musicians separated by the sheer expanse of America, a geographical challenge already discussed in chapter two.

In the aftermath of the pandemic, it made sense to revisit these initial ideas and integrate them back into this final project. Bonner's original brief for the commission was set pre-pandemic, but with some flexibility afforded by the composer, an adjusted version of his work was created that was suitable for use as a virtual band project.

5.2 AFTERGLOW: A Virtual Performance

When interviewing Dr Robert Childs for some insight on the challenges the *National Youth Band of Great Britain* faced during the founding years (at which he was not present), he confirmed that a core group of educators Elizabeth Lumb, Arthur Atkinson and Ralph Nellist, based in the Bradford area, were able to mobilise their local connections and students to form the initial core group. From there, word-of-mouth spread the details over the next few years, and participation became increasingly more of a national representation.

In the United States, the geographical size and costs arising from travel can hinder participation at in-person events. The underlying intention of Project Four was always concerned with breaking down boundaries for involvement at the national level through the *NYBBA*. Thus the adjustment to a virtual format, enforced upon us by COVID-19, actually allowed an increased collaboration opportunity across the United States.

While the concept of a virtual ensemble is not new (Eric Whitacre and his already established virtual choir projects as an example), I do believe this mode of delivery to have been at the forefront of innovation within the brass movement at the time.

In May 2019, I was a member of the *Fountain City Brass Band* that performed at the *International Tuba and Euphonium Conference* in Iowa City. During rehearsals for our performance, I was introduced to the writing of a new composer, Drew Bonner, whose work intrigued me. As a euphonium and composition student at the *University of Texas*, he was commissioned to write *Deep, Dark Night* (2019) for the conference by his former teacher, tubist Velvet Brown. The work was remarkable and creative in its sonorities, and by the use of percussion and powerful chord progressions, it was evident that Bonner had a background in marching bands.

However, through the rehearsal of the work, I could see some scoring techniques that, if developed, would elevate his writing for the brass band. The performance of *Deep, Dark Night* was a popular highlight of the conference, with its intricate harmonies, engaging brass and percussion textures, and a crowd-pleasing ending. I felt that Bonner had the potential to be an exciting contributor to contemporary brass band literature, as well as a potential future advocate for brass bands in the United States.

Following the conference performance, I contacted him to discuss my original virtual brass band idea and see if he would be interested in collaborating. Following my Internal Assessment, I was advised to move away from the virtual project idea, and we began working on the project in December 2019, initially specifying that he write a five-six minute concert work suitable for a third-section-level ensemble based on my findings of Project Three.

At this point, the Project Three *Guidelines* document was available, although only in draft form, which allowed Bonner to draw on its findings supporting his scoring technique within a relatively unknown medium. In early January of 2020, Bonner had settled on the title *Afterglow*. Program notes can be found in Appendix E.1.

By early March, we had planned to start the collaborative process, working through technical considerations, practicalities and rescoring suggestions using the *Accessibility and Scoring Review* process created within Project Two. However, the process was delayed with the uncertainties brought around by COVID-19.

After implementing pandemic lock-downs, I liaised with Bonner about the logistical and compositional considerations required to move this venture to a virtual platform. I was keen to retain the original performance schedule, and by adapting quickly to the situation, we could start the *Accessibility and Scoring Review* process remotely (Appendix E.2a and E.2.b).

A regular correspondence channel between the composer and I ensued. While the identification of some common misconceptions still arose throughout the process, they were evident in only a small number of instrumental parts and not to the extent seen within Project Two and Three collaborations.

Scoring concerns, in the main, were predominantly the use of inappropriate ranges and ensemble balance, usually based around the single-part *repiano* line and the general use of flugelhorn and horns in the context of the ensemble. This suggests that the *Guidelines* were effective in reducing the number of impracticalities.

Many of the discussions with Bonner were concerned with the logistics of creating music virtually and having the structures in place to successfully mix and master a final performance. Scoring commentary focused on rehearsal technique and the alignment of complex rhythms, especially in syncopation and cross-beat anacrusis. Less experienced players will rely heavily on the preparatory visual direction of the conductor or the auditory rhythmic stimulant provided by players around them. The final version of the score can be found in Appendix E.3.

In my virtual performance work with local schools, I had found previously that rhythmic perception, especially at the start of phrases or during syncopated sections, caused the most variance in performance accuracy. I knew I would need to navigate potentially displaced rhythms in the virtual setting. Aligning some of the entries and triplet motives found in *Afterglow* would need deliberation and preparation on my part for the motives to be successfully navigated.

5.3 REIMAGINING THE ROLE OF THE CONDUCTOR AS AN INTERPRETER:

Score Preparation for a Virtual Performance

For the short term, the enforced limitations of COVID-19 disallowed me the traditional conventions of the musical director, creating and educating face-to-face from the podium. The unusual situation and plethora of virtual band performances that emerged during this period encouraged me to reimagine what my role as conductor now meant. I became interested in finding ways to assimilate the principles and function of a conductor within both the pre and post-production of *Afterglow*, simulating the spontaneity of creative decision-making and real-time adjustments made when interpreting music for performance in a live setting.

In lesson six of Igor Stravinsky's work *Poetics in Music in the Form of Six Lessons* (1970), he distinguishes that there are '...two states of music: potential music and actual music.' Stravinsky then goes on to explain that:

The idea of execution implies the strict putting into effect of an explicit will that contains nothing beyond what it specifically commands. It is the conflict of these two principles - execution and interpretation - that is at the root of all the arrows, all the sins, all the misunderstandings that interpose themselves between musical work and the listener and prevent a faithful transmission of its message. (Stravinsky, 1970)

Approaching interpretation from the vantage point of a 'digital conductor' of brass bands was a new process. I was aware that I would have to consider carefully how best to convey my musical direction to the performers to ensure I received a usable collection of isolated recordings that made coherent and creative sense when combined.

From experience working on several virtual projects with the *Fountain City Brass Band* at the start of the pandemic, I was already, along with colleagues, trialling various methods that provided insight into the process of achieving artistic control. *Fountain City's* first venture into virtual collaboration was the *Brass Machine* project. This was a piece of music that the band had played regularly during live performances and all players were familiar with the collective interpretation and nuances required. The consistent tempo and drum-kit part meant that there should be little variance in the perception of beat and pulse.

A backing track with a click was created using Sibelius software to provide a guide for musicians as they recorded remotely. We staggered the recording process to enhance tuning and ensemble playing, layering tracks in the following order: drum-set, percussion, basses, trombones, middle of the band, and cornets. Interestingly, when we worked on aligning the individual recordings during the mixing process, we had underestimated the variances that occurred, even with a click track available. We made written notes about ways to address chronos, or perception of time, which is so often individual to the musician.

Fountain City's next virtual foray followed a different approach in the process which utilised Paul Lovatt-Cooper's *Walking with Heroes* (2008). Part of the band's mission has always been to develop a deeper understanding of the British brass band's traditional style in all American performance. In an effort to emulate this, a recording of the Black Dyke Band playing the work was used as the master tempo track. The creation of a click-track was initially attempted, but with such a fluctuation in tempo and interpretation in the *Black Dyke* performance, it was felt that a video with the visual cues and gestures from a conductor might be more successful in achieving artistic unity.

Playing against a recording naturally prompted *Fountain City* musicians to imitate the details of tuning, phrasing and articulation, eradicating the need to record the project in stages, as was done with the *Brass Machine*. As submissions of the recording tracks came in, it became apparent that the mechanism used to record the tracks created much ambiguity in how each player produced their track, mainly due to technical and interpretational differences.

Whilst there were some minor rhythmic inaccuracies in the individual recordings for *Brass Machine*, the most significant discrepancy was with intonation. In the case

of the *Walking With Heroes* tracks, considerable beat alignment discrepancies were evident. This was credited to be caused by video playback fluctuations determined by variations in download or streaming speeds. Additionally, it could suggest that visual cues have more room for vagueness than a metronome click. Initially, individual tracks were manipulated to correlate with one another, but it became apparent quickly that this would be an exhaustive task, so the project was abandoned.

Considering the two approaches outlined above, it became apparent that despite the artistic merits for adopting the method used for *Walking With Heroes*, the approach used for *Brass Machine* appeared more viable, and, with some adaptation, this was the approach I adopted for the *Afterglow* project.

The next step was to obtain as much artistic information, direct from the composer but also from my own score study, which would help me achieve Stravinsky's transmissible stage of music. Bonner and I discussed our collective visions, and from this information, I was able to create a standard click-track with an increased level of detail, in an attempt to support less experienced players but also achieve a cohesive end product despite its unorthodox approach in creation.

Auditory assistance was provided primarily through subdivision at specific instrumental entries or at tempo changes, in an attempt to standardise and better align the individual recordings. The hope was that in providing greater detail within the click-track, it would better guide the players and increase the combined success of the results at the post-production stage.

Preparations of the parts would be ably assisted by the mentors from the *NYBBA* summer school. In consequence, the performers obtained both a cohesive understanding of the composer's intent and also my artistic interpretation as conductor-producer. A detailed report with practical explanations was provided to the course clinicians, that identified potential challenges and provided solutions.

On reflection, it might have been better if tutors had also pre-recorded the individual parts, so students had a more relatable reference point, i.e. demonstrating the details of musical expression and instrumental nuance aurally, not just as a verbal guide. However, due to the time constraints and swift decision-making process enforced by the unforeseen pandemic, this was not a consideration at the time.

5.4 THE REHEARSAL PROCESS: Creating Cohesiveness Online

Rehearsing a brass band remotely whilst attempting to achieve a competent performance standard was a unique task that produced significant challenges to overcome, not least providing an accurate interpretation of a new, unheard work for an aspiring composer relatively new to the genre. Whilst MIDI recordings and detailed click-tracks were produced to help achieve this, it would take considerable thought to devise a method to achieve the same levels of musicianship possible through live rehearsal.

In the case of remote rehearsing, participants cannot listen to the players around them and make a conscious decision about how to balance, shape phrases, release notes, interpret articulations, and adapt to the sounds around them. There is no reference point to enable an informed musical reaction, particularly with a brand-new piece of music. The educational team needed to spend a great deal of time preparing the students to include 'natural' musical elements within their individual recordings. A balanced rehearsal plan was devised to limit the whole group's verbal screen time.

In an attempt to pre-empt any discrepancies that might occur when recording. And address online productivity and concentration, we held a composers' vision clinic during our opening session (See Appendix.E.4). This was followed up with daily, short, full-group rehearsals of fifteen minutes for students to listen to, and work on, the *Excerpt of the Day*. During this segment, time was given to mark their parts with broad performance outcomes such as dynamics, complex rhythms, and phrasing. Particular instruction was given to try to match articulation across the band, an example of this is how tutors taught the accented sixteenth notes, that appear throughout most all the instruments, with the same articulation. This was discussed in tutor planning meetings and also reaffirmed in the full band sessions. Sections of the band then utilised 'breakout rooms' for more focused rehearsals led by the tutors. These breakout sessions contained more interactive activities that allowed tutors to demonstrate and then hear the students perform. The breakout sectionals also provided opportunities for instructor feedback and continued rehearsal. Working remotely, we could also enable students to schedule individual coaching sessions with tutors to address solo lines or specific personal concerns. Students were given a deadline to submit their videos as well as instructions on how to record at home (See Appendix E.5).

5.5 REINVENTING THE CONDUCTOR'S ROLE AS A CREATOR: Adjusting for a Virtual Performance.

The conductor's role as a creator requires many real-time considerations and adjustments;

Music is both a science and an art. The science exists in our ability to produce sounds from an instrument; the art is what we put into our playing, or as conductors, help others to put into theirs in the way of human emotion, together with our understanding of what the composer intended in the way of nuance, phrasing, dynamics and so on; all subtle points that make up a satisfying interpretation. (Denis Wright, 1963)

The art of interpreting music through the direction of an ensemble means that one can control all of the musical elements in any given score, with perhaps only the performers' limitations being a single consideration. Decisions on how a melody line is nuanced, the realignment of a crescendo, or even the self-indulgent pondering of a gratifying moment of the score in a specific acoustic, are just a few examples of how a conductor shapes the music within the moment. The enforced limitations of producing a 'live' performance of *Afterglow* made me reconsider my role as conductor, considering alternative ways to use and develop my skills through the lens of an audio producer.

Having been in many recording sessions with renowned and novice producers, it is apparent that the individual must not only have internalised the score but also possess a shared understanding of the conductor's interpretation, especially in terms of tempi and timbral balance. The need for highly tuned ears, an awareness of specific instrumental nuances and tendencies and a deep understanding of the brass band sound are attributes that are equally important to both conductors and audio producers working with the medium. Adapting to the confines of pandemic performance, I was able to serve as both conductor and audio producer, amalgamating the artistic interpretation of the *Afterglow* project.

The balance between creating a polished and authentic representation of the score while avoiding an over-processed and inauthentic product was a delicate journey, especially when regarding how to emulate a characteristic brass band sound from Professor King's target considerations in chapter two.

I knew that there would be a wide range of recording situations available to participants, ranging from mobile/cell phones to home studios, thus resulting in many inconsistencies in quality of submissions. In a preemptive effort to overcome some of these issues, I enrolled in an Udemy online course *Mixing and Mastering in Logic Pro X - Music Production Guide*. Using suggested skills and techniques the process of mixing and mastering began once all parts had been submitted.

To overcome technical issues that arose from various remote track qualities, a number of processes were applied to create an overall cohesiveness to the sound and balance of the band. Plugins and filters such as a denoiser and high-pass filter helped enhance the quality of tracks so that they could be successfully mixed and balanced within the group. This process of sound manipulation to gain an authentic overall brass band sound is not dissimilar from the SOUND in ENSEMBLE and SYMMETRY principles discussed in chapter two.

The next step was to create vertical alignment of tracks and unity of musical ideas. These concepts align with the chapter two qualities of STYLE and SOUND in TECHNIQUE, when attempting to attain the desired ensemble sound, Software alignment guides provided the most basic of technical assistance but many tracks needed splitting and splicing to emulate the desired synchronisation of the ensemble. In particular, the alignment of the beginning and ends of notes/phrases took a considerable amount of time to refine, with particular attention given to aligning emphasised accented notes and creating consistent releases. With detailed attention, even the initial attack volumes of accented notes could be manipulated using Logic, just as a conductor would in a rehearsal, to replicate a unison ensemble effect. Figure 6 shows examples of how parts were modified post-production.



Figure 6: Example of Modifications in Post-Production

In a live setting, inconsistencies in pitch, attacks, releases, and dynamic contrasts would be addressed by the conductor; now, they needed to be electronically engineered. The Logic-Pro software's advanced editing techniques influenced these musical features in post-production. Tracks were edited using these tools and mixed to achieve the desired interpretation and consistency of blend. A final version of the commission was created and presented in late 2020. (See Appendix.E.6).

5.6 EVALUATION

On reflection, the project succeeded in creating performance opportunities during social distancing as many of the NYBBA delegates submitted recordings that were included in the final virtual performance (See Appendix E.7). With the creation of the *Accessibility & Scoring Review* and support materials such as the *Guidelines*, communicating ideas and expectations from the initial concept and throughout the composing stages enabled a much smoother collaboration process. As intended, the review form, in particular, generated conversations and growing awareness about writing techniques for brass bands.

Whilst many of these discussion points were not revolutionary to experienced composers already working within the genre, they were invaluable considerations for those new to the ensemble and its traditions; introducing them not only to the

practicalities and limitations of instruments but also the individual characters and integration of these within the ensemble context. It is interesting to consider whether many of the writing and scoring guidelines would have been comparable to those used by Herbery Whiteley or Frank Wright to assist in the scoring of works such as Holst's *A Moorside Suite* (1928) and Ireland's *A Downland Suite* (1932).

And – crucially – with the pack of blank MS paper Whiteley had also sent a two-page handwritten beginner's guide to brass band scoring, detailing the instruments and their transpositions, the makeup of the band, and suggesting a running time of approximately minutes in line with the length of previous Festival test pieces. (Robert Kay, 2013)

In conclusion, when comparing the roles of conductor and virtual performance engineer for this project, it became apparent that both had similar approaches to preparing and realising the score. In each case, score study was vital to both the in-person and virtual performances in my research project.

The same process used in *Seven trips through the Score* (ConductIT, n.d.) was employed by the conductor and virtual performance engineer to sonically create what was on the page.

1. Instrumentation and transpositions
2. Form analysis
3. Harmonic structure
4. Melodic line and its instrumentation
5. Phrasal analysis
6. Dynamics
7. Special effects in the score and manner of execution on the instruments

While so much of the score preparation process was the same, the key overarching difference was how and when the conductor communicates and realises the music. The in-person conductor is visually gesturing in real-time. Having the benefit of

rehearsing the music prior to performance to create the desired holistic approach. The conductor has the benefit of being immersed in the music with immediate connection to the musicians in the ensemble. Performers are influenced mainly by visual cues from the conductor and auditory cues from the other musicians.

In a virtual setting the conductor/engineer prepares the score in a similar way but conveys their intention rather differently, as the architect of sound prompts rather than visual instruction. For the purpose of this study, rehearsal notes provided suggested phrasing and articulations. Tempo decisions and inflections were communicated through click tracks making the conductor/engineer an architect of sound prompts rather than the visual gestures used in an in-person setting. A conducting video could have been sent out for the *Afterglow* project however it was felt that this may cause added complications when it comes to the audio/visual alignment of cues. It was also a concern that most performers would not have home access to the technology to play the video, read the music, and perform, during the Covid-19 lockdown. In contrast to the time spent by a conductor preparing an ensemble prior to a performance, most of the work in a virtual project is done post-performance. The ability to match pitch and articulation, as well as balance and blend is almost reverse engineered in the virtual recording project. While some of these techniques can be addressed prior to recording, musicians and conductors are unable to adjust in the moment to the sounds and emotions around them. It is the role of the conductor/engineer to mould the existing sounds into the desired performance.

CHAPTER SIX - IMPACT AND CONCLUSION

6.1 OVERVIEW

The overarching aim of the projects in this study is to cultivate a new generation of American performers and composers, enabling them to explore and develop the British-style brass band as an ensemble.

Throughout this work, I have advocated the benefits of educating from the podium to communicate the historical and idiomatic characteristics of the brass band vernacular to those less familiar with them. In pursuit of this, my research highlights the importance of adopting an authentic writing style and achievable scoring, a necessity for the intended audience of these projects. Successful composers, working within the norms and traditions, provide material that allows for realising a core sound, thus rendering a successful performance.

As stated throughout, the project goals were frequently adapted due to restrictions imposed during the Covid-19 pandemic. Therefore, in my role as conductor-educator, the situation often required me to re-focus and reimagine the traditional in-person functions of the conductor. Three out of the four projects were impacted; however, the research and resources that emerged from these adjustments were of equal benefit in advancing the American brass band movement and demonstrated my approach to overcoming the challenges of unprecedented adversity.

6.2 CONCLUSION

Project One directly addressed the concepts of historical influences and trends through the development of the *Immersive Rehearsal Presentation* of seminal competition literature for the British-style brass band. The presentation allows for various levels of engagement, both in-person and online, giving the participants the opportunity to engage in musical learning through visual, auditory, kinesthetic, and interpersonal methods.

The pilot project at NYBBA in 2019 was hugely popular with the course delegates. Due to Covid-19, the desired setting and audience for the final stages of *IRP* research and presentation were not attainable, but the nature of the project allowed it to at least be presented online. Even if this virtual method did not fully

achieve the initial goals, it did provide a broader spectrum of participants across America to participate. Therefore the impact was over a larger geographical area than previously planned as more musicians could attend virtually, especially since it was offered as a free online course. It is worth noting that this was one of the week's most well-attended sessions, highlighting the level of interest surrounding this topic.

The development of the *IRP* to be more flexible, allowing online or in-person delivery, can only help to provide future opportunities to reach a wider audience. Creating a *Compendium of Excerpts* for non-traditional instruments, such as French Horns and low brass transposed into bass clef, helped overcome what I consider one of the leading issues with brass band literature in the United States. The predominant use of treble clef parts challenges accessibility for many American low brass musicians. Combine this with the reduced access to more conventional brass band instrumentation, particularly the tenor horn, an unusual instrument to learn within current US musical culture, and the access to transposed parts goes some way to addressing this accessibility issue. The creation and distribution of *World Parts* by composers and publishers should be a simple task with today's notation programs and would be a prudent way to support the future developments of the brass band within the United States, much as it is becoming common practice by many Scandinavian publishing houses. It is a plan to make this an ongoing conversation, hoping that creating accessible parts becomes a more mainstream practice within the brass band movement, nationally and internationally.

Project Two discussed the importance of idiomatic brass band writing through the composer collaboration initiative. The main accomplishments in this project came from the initial composer-performer discussions that identified a framework for good practice when scoring, especially for lower section brass bands. I left the commission expectations reasonably open-ended in order to allow the composer maximum exploration and to provide evidence for future considerations. Feedback and observations from the process helped to pre-empt challenges for future work.

Defining the literature expectations for a particular skill ability level proved challenging. This led to cross-reference successful skill-based grading systems such as the *Associated Board of the Royal Schools of Music* exam expectations and the *American Bandworld Chart* as functioning rubrics for musical literature associated with the skill-based classification.

This task fed directly into Project Three, possibly the most complex venture undertaken in the portfolio. Analysing and categorising data from historic test-piece selections proved challenging, with no existing guidelines for musical difficulty within the current brass band ranking system. Even though some generalisations were needed, the resulting framework data for the guidelines document helped make it successful. Especially considering the cohesive writing in the top five *Catalyst Composition Competition* submissions from project three and the relatively few scoring alterations required within *Afterglow* during Project Four.

When considering the potential reach and impact of the venture, Project Three had the most significant and tangible results. Not only were specific ability-based rubrics created as part of the guidelines document, but this information was successfully applied to support a new wave of American composers. The *Catalyst Composers Competition* engaged emerging talents from highly regarded music schools such as The Juilliard School, Berklee College of Music, Michigan State University, and UMKC, Conservatory of Music and Dance, institutes that have not historically had significant input into the brass band movement.

Unfortunately, with the timeline adjustments necessitated by the pandemic, the planned recording of the works in Summer 2021 was not viable. However, the winning composition *Impetus* will form part of a new works project with *Fountain City Brass Band* planned to commence in September 2022. It is also worth noting that as part of this initiative, the *Guidelines* document was also used by Derek Jenkins for his work *Dreams of America (2021)* of which I conducted the premiere on September 9, 2022 with the Fountain City Brass Band (See Appendix F.1.a and F.1.b). Looking to the future, the document has recently been sent to high-profile American wind band composer Randall Standridge in preparation for a commission for brass band in 2025.

With many music performances and conferences now returning to a level of normalcy as we potentially manoeuvre to life with COVID-19, I am enthused by the prospects of how this research has increased potential to be communicated and developed. Within the next year, I hope to present the *IRP* at state conventions or as a visiting clinician for specific brass bands.

The *Guidelines* document will not only continue to inform future commissions but it is hoped that it may also initiate and support any future discussions about the standardisation of classification systems and literature in the United States and

worldwide. A section on my website has been created to disseminate the resources from this study and publish the DMA materials from this research. (Appendix F2.). Through continued improvement and outreach, the ambition is to create a starting point for a national hub that encourages the exchange ideas and support materials for current and future brass bands in the United States.

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PERFORMANCE PORTFOLIO

APPENDICES

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- E.7 NYBBA Afterglow Recording Submissions

APPENDIX F

- F.1.a Dreams if America Premiere
- F.1.b Dreams of America Score
- F.2 Website Resources

A.1 Helen Tyler Harrelson CV

HELEN HARRELSON

PROFILE

Helen Harrelson is the principal baritonist of the Fountain City Brass Band, founder and president of the Fountain City Youth Brass Academy, and founder and Artistic Director of the National Youth Brass Band of America.

Originally from England, Helen can be heard on over 40 commercially released recordings and has been a member of the Black Dyke, Fodens, and YBS Bands. As a leading advocate for brass pedagogy and performance, she has presented and performed at events, including the Midwest Clinic, the International Woman's Brass Conference, the International Tuba & Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild.

Helen is a Besson/Bufet Crampon performing artist, consultant, and clinician.

TEACHING & ADMINISTRATION

ST. JAMES ACADEMY

Head of Instrumental Music / Lenexa, KS / 2018–Present

Hired in the summer of 2008 by St. James Academy to create a new instrumental music program at the school. Has since established the concert band, orchestra, pep band, marching band, jazz band, multiple drumlines, percussion ensembles, brass choir, clarinet choir, flute ensemble, saxophone ensembles, and the contemporary workshop ensemble 'Crimson Collective'.

From 2010-2013 she served as Dean of the St. Benedict community and also held the position of 'Head of Performing Arts' from 2010 - 2015. In December of 2021, she was named 'ECKMEA Outstanding Band Music Educator by the Kansas Music Educators Association. In 2013 & 2022 was awarded Outstanding Teacher at St. James Academy. She currently serves on the Strategic Planning Committee, working on capital feasibility studies, and the Master Planning Leadership Team to assist with designs for a new Fine & Cultural Arts wing.

CONTACT



**5428 Payne Ct.
Shawnee, KS, 66226**



816.803.5988



helen@fcbb.net

EDUCATION

Doctor of Musical Arts

Conducting
Salford University (UK)
Thesis: *The American Brass Band in the Twenty-First Century.*

Master of Arts

Music
UMKC Conservatory of Music & Dance (USA)

Post Graduate Certificate

Music Education
Open University (UK)

Bachelor of Music (Hons)

Performance
Royal Northern College of Music (UK)

TEACHING & ADMINISTRATION (CONTINUED)

MISSOURI WESTERN STATE UNIVERSITY

Visiting Instructor / St. Joseph, MO / Fall 2019

Taught applied Euphonium and tuba to BME, BM-Performance majors, as well as non-music majors at Missouri Western State University. Duties also included teaching weekly studio classes and a section on Music Appreciation on the History of Rock.

SACRED HEART OF JESUS SCHOOL

Elementary & Middle School Music Director / Shawnee, KS / 2010 - Present

Founded and developed elementary and middle school bands and orchestra.

MIDAMERICA NAZARENE UNIVERSITY

Visiting Instructor / Olathe / KS / 2009

Duties included teaching courses in music technology.

ROYAL NORTHERN COLLEGE OF MUSIC

Pedagogy Mentor / Manchester / 2006-2008

A mentor program initiated by the Royal Northern College of Music to partner alumni with future music educators.

BESSON / BUFFET CRAMPON MUSICAL INSTRUMENTS

Educational Specialist, Performing Artist, & Clinician / 2003 - Present

Besson is one of the top manufacturers of brass instruments throughout the world. Experiences endorsing the brand include solo recitals, instrument design and testing, conference participation, and educational clinics.

FOUNTAIN CITY YOUTH BRASS ACADEMY

Founder, President, Conductor / 2008 - Present.

The Fountain City Youth Brass Academy (FCYBA) is the educational outreach component of the Fountain City Brass Band (FCBB), North America's premiere volunteer brass and percussion ensemble. The mission of the FCYBA is to inspire young musicians of all performance ability levels to achieve a high standard of musicianship and to foster a lifelong love of music. The FCYBA began as day-long 'Expo' workshops and has grown into season-long brass bands with over 150 members. Four bands within the Academy are made up of brass and percussionists of all standards and abilities from late elementary through young adult. The bands of the FCYBA are non-cut programs for participants 18 years of age and younger.

NATIONAL YOUTH BRASS BAND OF AMERICA

Founder, Artists Director, Conductor / 2019 - Present

The National Youth Brass Band of America (NYBBA) was founded in 2019. Founders Helen and Lee Harrelson established NYBBA to support and develop the growing youth brass band community in the U.S.A. The annual, week-long event allows students to explore the brass band genre while providing them with the opportunity to perform at the highest standards, improve their musicianship and explore future musical horizons.

Teaching & Administration (CONTINUED)

NORTH AMERICAN BRASS BAND SUMMER SCHOOL

Faculty / Halifax, Canada / 2014 - Present.

Launched in 2014, the North American Brass Band Summer School is supported by Buffet Crampon (Besson) and the Royal Nova Scotia International Tattoo Society. The course takes place in the dynamic waterfront city of Halifax, Nova Scotia, Canada. It is based on the highly successful summer school models, well established in the United Kingdom, but with one extraordinary additional element...

In addition to receiving expert tuition from a team of Buffet soloists, participants also feature in the cast of the world's largest annual indoor show, the Royal Nova Scotia International Tattoo, performing to over 50,000 people and an international television audience, alongside artists of the highest caliber from a variety of different nations. (www.nabbss.com).

BOLTON. MUSIC SERVICE HEAD OF WIDER OPPORTUNITIES CURRICULUM

Head of Wider Opportunities / Bolton, UK / 2006 - 2008

Director of Concert Bands & Brass Specialist / Bolton, UK / 2003 - 2008

Duties included conducting the Beginner and Intermediate Concert Bands and teaching applied brass, woodwind, and percussion. Students regularly completed practical and theory exams through Trinity Guildhall and the Associated Board of the Royal Schools of Music.

Wider Opportunities is a UK government-led initiative to provide every child with the opportunity to learn a musical instrument in elementary school. Duties included developing and implementing an elementary instrumental curriculum for 45 schools in Bolton creating standardized learning outcomes that linked to the National Curriculum. WOP projects covered brass, strings, clarinet, recorder, samba percussion, African drumming, steel pans, guitar, Irish harp, glockenspiels, and ocarina. Teacher support for the projects was also developed through the Music Service "Charanga" website, allowing schools and staff access to all teaching materials, backing tracks, and musical references.

TURTON MEDIA ARTS COLLEGE

Faculty / Bolton, UK / 2006 - 2008.

Duties included teaching courses in music history, composition, music appreciation, and music theory.

Teaching & Administration (CONTINUED)

BRASS & WOODWIND TEACHER

Buxton Music Academy / 2003 - 2004

Tameside Music Service / 2003 - 2005

Stoke City Music School / 2003 - 2004

Music for Schools Foundation / 2002 - 2004

As a peripatetic teacher, worked for local council music services and assigned to numerous schools to provide brass and woodwind lessons and direct extracurricular ensembles.

NATIONAL YOUTH BRASS BAND OF GREAT BRITAIN

Faculty / Manchester / 2007 - 2008

The National Youth Brass Band of Great Britain (NYBBGB) is the UK's leading brass band charity for children and young people. They exist to allow the brightest young brass and percussion musicians to develop their musicianship, play together and inspire others. Served as a specialized baritone tutor for the course appointed by Artistic Director Bramwell Tovey.

NORTHERN IRELAND SUMMER SCHOOL

Faculty / Armagh, Ireland / 2002 - 2007

The annual summer course allows brass enthusiasts to study, learn, perform and socialize with world-class tutors from Foden's Band.

FODEN'S BAND EDUCATIONAL OUTREACH

Music Staff / 2002 - 2007

Foden's Brass Band is based in Cheshire, UK, and is currently ranked as one of the finest brass bands in the world. The band has won many awards over its 100-year-plus history, including the National Brass Band Championships of Great Britain 15 times and the British Open Championships 12 times. The band is world renowned for playing of the highest quality and regularly perform for audiences across the UK and worldwide. The outreach team specialized in individual and band coaching both at the youth and community level.

NOTABLE PERFORMANCES, PRESENTATIONS, & AWARDS

KANSAS MUSIC EDUCATORS ASSOCIATION

2018-2019 Northeast High School Music Educator of the Year (Finalist)

2021-2022 East Central Kansas High School Music Educator of the Year (Winner)

INTERNATIONAL TROMBONE FESTIVAL

University of Central Arkansas / 2022

Performed as a member of the Fountain City Brass Band.

INTERNATIONAL TUBA & EUPHONIUM CONFERENCE

University of Iowa / 2019

Performed as a member of the Fountain City Brass Band.

University of Arizona / 2010

Performed on a solo recital and as a member of the RNCM Alumni Tuba & Euphonium Ensemble

University of North Carolina-Greensboro / 2002

Presented the first baritone solo recital and clinic at the International Tuba & Euphonium Conference.

Sibelius Academy (Finland) / 2001

Performed as a guest soloist with the Lahti Symphony Orchestra.

NORTHWEST BRASS FESTIVAL

Featured Soloist, Guest Conductor & Clinician / Seattle, WA / 2015 & 2019

Clinician and guest soloist

YOUTH BRASS IN CONCERT COMPETITION

Adjudicator / 2018

Adjudicator for the inaugural Brass in Concert Youth Championship

KANSAS BANDMASTERS ASSOCIATION

2007 Recognized for Outstanding Contributions to Music Education

INTERNATIONAL WOMEN'S BRASS CONFERENCE

Baritone, Euphonium, & Horn / 2003 & 2017

Performed a recital in 2003 and was a featured artist in 2017.

INTERNATIONAL TRUMPET GUILD

Bass Trumpet / Royal Northern College of Music / 2002

Performed on the Festival of Trumpets.

B.1.a IRP Presentation Content

PART 1

1900-1927 Brith of Original Brass Band Literature

COMPENDIUM: Labour and Love, Percy Fletcher (1913)

COMPENDIUM: Epic Symphony, Percy Fletcher (1926)

1928 - 1945: The Golden Era of British Brass Band Literature

COMPENDIUM: A Moorside Suite, Gustav Holst (1928)

COMPENDIUM: Pageantry, Herbert Howells (1934)

PART 2

1946 - 1975 Times of Change

COMPENDIUM: Variations for Brass Band, Ralph Vaughan Williams (1957)

SCORE STUDY: Le Roi D'Ys, Eduard Lalo, arr. Frank Wright (1959)

SCORE STUDY: Journey into Freedom, Eric Ball (1964)

COMPENDIUM: Spectrum, Gilbert Vinter (1969)

PART 3

1976 - 1999 The Age of Expansion

COMPENDIUM: Connotations, Edward Gregson (1977)

COMPENDIUM: Year of the Dragon, Philip Sparke (1983)

SCORE STUDY: Paganini Variations, Philip Wilby (1991)

SCORE STUDY: On Alderley Edge, Peter Graham (1997)

PART 4

2000 - 2020 European Influences in the 21st Century

SCORE STUDY: Music of the Spheres, Philip Sparke(2004)

COMPENDIUM: Extreme Make-over, Johan de Meij (2005, European)

SCORE STUDY Audivi Media Nocte, Oliver Waespi (2011, European)

COMPENDIUM: Fraternity, Thierry Deleruyelle (2016, European)

B.1.b Examples from the Compendium of World Parts

WORLD PART: Tuba (Bb Bass) B.C.

LITERATURE STUDY Tone Poem "LABOUR & LOVE"

Percy Fletcher

Commissioned for the 1913 National Championship of Great Britain (Crystal Palace)

Andante maestoso, pesante e seriose $\text{♩} = 69$
marc. *marc.*

6 *ff*

11 **1** 8 **2** Un poco agitato

24 *ff* allarg.

28 *sf*

2

Andante maestoso, pesante e seriose. ($\text{♩} = 69$)

Soprano Eb. 1

Solo Cornet Bb. 2

Soprano Eb. 3

2nd Cornet Bb. 4

3rd Cornet Bb. 5

Solo Horn Eb. 6

1st Tenor Eb. 7

2nd & 3rd Tenors Eb. 8

1st Baritone Eb. 9

2nd Baritone Eb. 10

Euphonium Eb. 11

Bass Eb. 12

Bass Eb. 13

1st Trombone. 14

2nd Trombone. 15

Bass Trombone. 16

marc.

sf

B. & C. 7545

Revised & Printed at Leipzig by C. F. Peters.

WORLD PART: 1st Baritone Horn

LITERATURE STUDY
"JOURNEY INTO FREEDOM"
Eric Ball

Commissioned for the 1967 National Championship of Great Britain (Albert Hall)

The Rhapsody is in one complete movement, divided into six sections, to be played without a break in continuity. I. *Moderato e feroce*. The atmosphere evoked is that of rigid unyielding materialism, machine-like, enslaving, cruel. II. *Alla Marcia*. Music of protest, revolt, but variable in mood: a mixture of high resolve, bravado and fear. III. *Moderato e moltoferoce*. The return of the opening mood, but now even more rigid and harsh. IV. *Andante con espressione*. Escape, even freedom, is sought through human love, of which various solo 'voices' sing hopefully. V. *Allegro scherzando*. High spirits, gaiety, seem to offer release - for a little while. VI. *Andante Cantabile*. The 'love theme' returns, transformed. Ideal Love, and contemplation of The Eternal, bring at long last, *inner freedom*.

Moderato e feroce ♩ = circa 88

5

11

15

20

25

32

WORLD PART:Trombone2

LITERATURE STUDY "SPECTRUM"

Written by Gilbert Vinter
Commissioned for the 1968 National Championship of Great Britain (Albert Hall) but
Premiered ast 1969 British Open (Belle Vue)following a disagreement.

Begin slowly **accelerate** **Allego molto** ♩ = 144

5-----1

7

10 **10** 2

fff marc.

17 **20** RED Feroce 8

30 **30** 2

35

40 **40**

LITERATURE STUDY "CONNOTATIONS"

Edward Gregson

Commissioned for the 1977 National Championship of Great Britain (Albert Hall)

Connotations for brass band is really a series of linked and inter-related variations on an original theme. Certain motifs re-occur throughout the composition

Introduction (Variation 1)

Variation 2 - Livel, repeated note semiquavers pass around the band.

Variation 3 - The semiquavers of the previous variation are extended into an accompanying figure, with muted cornets above, later answered by horns.

Variation 4 - slow and lyrical in style; the longest variation

Variation 5 - in 7/5 time; highly rhythmic with frequent changes of syncopations.

Variation 6 - Cadenzas for cornet, horn, and euphonium.

Variation 7 - a lively *scherzando* leading into -

Variation 8 - a fugato, announced by horns, based on the first phrase of the theme

Variation 9 - a majestic re-statement of the theme

Coda - based on the material of the introduction, which is itself a variation of the theme.

Allegro ritmico (♩ = 112)

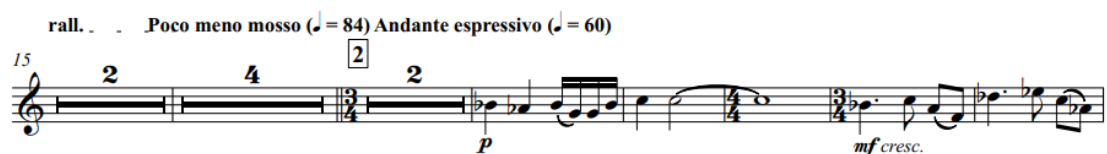


8



rall. . . Poco meno mosso (♩ = 84) Andante espressivo (♩ = 60)

15



28



poco slentando

37



LITERATURE STUDY
YEAR OF THE DRAGON

Philip Sparke
(1984)

The work was originally written in 1984 for Cory's centenary celebrations. Soon after, the piece became a popular work at brass band competitions. *TOCCATA* opens with an arresting side drum figure and snatches of themes from various sections of the band, which try to develop until a broad and powerful theme from the middle of the band asserts itself. A central dance-like section soon gives way to the return of this theme, which subsides until faint echoes of the opening material fade to a close.

Mvt 1 - Toccata

Philip Sparke

Molto allegro, con maliza

sempre ff

6

12 **A**

20

26

31 **B** 2

39 *f sfp f*

45 *> p f* **C**

52 *ff*

< > > p

LITERATURE STUDY
EXTREME MAKE-OVER

Johan de Meij
(2005)

The work, set as the test-piece for the 2005 European Brass Band Championships was inspired by a theme from the second movement of Tchaikovsky's String Quartet No.1 (Andante Cantabile). It consists of a number of musical metamorphoses on the theme and includes several excerpts from Tchaikovsky's Fourth and Sixth Symphonies and Romeo and Juliet. The most unconventional element of the work is instrumentation for ten tuned bottles to be played by members of the cornet section. This gives the piece an Indonesian Gamelan effect.

Vivace (♩ = 156)

ff pp ppp

10

20 ff pp mfp

32 ff pp subito (in stand) ff bell up pp (sim.) ff

43 pp ff

51 pp sub. ff pp

59 fp fff

Fraternity (2016)

Comissioned for the European Brass Band Championships 2016

3 400 mute 2 404 6

Fraternity Prayer

413 **413** *tabile sostenuto* (♩ = 56)
413 All, open

425 **425** 6 *poco rit.* **432** A tempo (♩ = 56) 2

436 Allarg. **437** All A tempo (♩ = 56) rit.

443 A tempo (♩ = 56) **445** rit.

449 **449** A tempo (♩ = 56) Allarg. A tempo, poco meno mosso (♩ = 52)

B.4 Pilot IRP Evidence

Bell Tone Accent Articulation Exercise at the NYBBA Pilot Seminar, June 19,2019



B.3.a Examples of Pilot IRP Slides

A History of Brass Bands Through Repertoire

An examination of developments in test-piece styles and techniques



CWS (Co-operative Wholesale Society) Manchester band, 1940s.

Pageantry (1934)

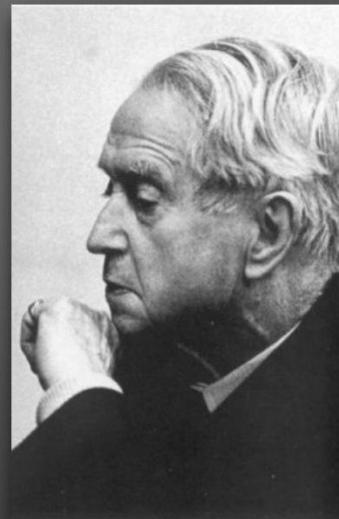
Herbert Howells



Mvt. 1 - Kings Herald



Mvt. 2 - Cortege



<https://www.4barsrest.com/articles/2009/art988.asp>

<https://www.4barsrest.com/articles/2009/1008f.asp>

B.3.b Developed IRP Presentation Slides

Seminal Competition Literature for the British Style Brass Band

AN IMMERSIVE REHEARSAL PRESENTATION

HELEN TYLER HARRELSON

TO BE USED IN CONJUNCTION WITH THE IRP COMPENDIUM

INTRODUCTION: 1840 – 1899

The Advent of the All Brass Band

- ▶ **Invention of the Périnet Valve in 1838**
 - ▶ Expanding use of chromaticism for brass instruments
- ▶ **Adolphe Sax invented the Saxhorn family in 1844**
 - ▶ Berlioz used the instruments in a concert that year.
 - ▶ Member of the Distin family were in attendance at the concert.
 - ▶ Distins acquired a set of saxhorns to use as part of their musical tours.
- ▶ **Great Exhibition of 1851 at Crystal Palace.**
 - ▶ Sax wins a prize medal for his successful display.
- ▶ **Integration of Saxhorns into Brass Bands**
 - ▶ Saxhorns were a cheaper option, therefore full sets were affordable for employers.
 - ▶ Louder and more durable than woodwinds for outdoor concerts and parades.



Adolphe Sax display case at the Great Exhibition of 1851.

INTRODUCTION: 1840 – 1899

The Emergence of the Brass Band Contest



▶ Village Music Competitions

- ▶ Competition had been around prior to 1845 in various informal settings
- ▶ 1845 Burton Constable is one of the first to document the bands with all brass instrumentation
- ▶ Literature: Quadrilles, waltzes, polkas, transcriptions from published journals such as Smith & Co. 'Champions Brass Band Journal'. These journals also helped promote the move towards a more standardized instrumentation of saxhorns.

INTRODUCTION: 1840 – 1999

The Emergence of the Brass Band Contest

▶ 1853 Belle Vue Contest Established (later renamed British Open)

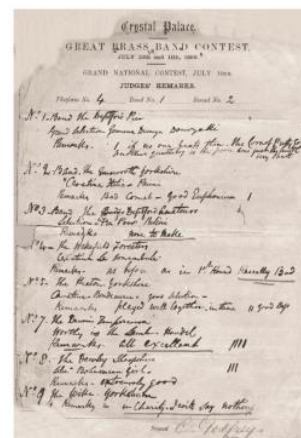
- ▶ First competition won by the Mossley Band. New full set of saxhorns made sound uniform.
- ▶ 1853 & 1854: Two own choice selections,
1855: Overture 'Orynthia' by James Melling considered first original set piece. Not popular and set works return to overture transcriptions for many years to come.

▶ Enderby Jackson's Crystal Palace Contests (1860-63)

- ▶ Jackson's contests were carefully organised in collaboration with railway companies, which transported the bands and their supporters to London.

▶ 1873: John Gladney joined Meltham Mills

- ▶ Reimagined instrumentation. Achieved a huge winning streak prompting other bands to follow the trend. Paved the way for the modern brass band instrumentation.



Seminal Competition Literature for the British Style Brass Band

PART 1: 1900 – 1945

AN IMMERSIVE REHEARSAL PRESENTATION

HELEN TYLER HARRELSON

TO BE USED IN CONJUNCTION WITH THE COMPENDIUM

PART 1: 1900 – 1945

Section A: 1900 -1927 = The Birth of Original Brass Band Compositions

Section B: 1928 -1936 = The Golden Era of British Brass Band Literature

'Contesting is central to the brass band movement. It is, of course, not the sole public activity in which brass bands are, and have been, engaged, and many brass bands never compete. But the shape and character of the brass band movement has been defined by processes, rules, values, spheres of influence, power structures, and performance practices which emanate from contesting'

The British Brass Band, A Musical and Social History, Trevor Herbert,

SECTION A: 1900 -1927

The Birth of Original Brass Band Competition Literature



▶ **National Championship of Great Britain Founded 1900**

- ▶ Est. by John Henry Iles (with support from Sir Arthur Sullivan, Director at Crystal Palace)
- ▶ Site of 1860-1863 Enderby Jackson Competitions

▶ **Contest Music Selections**

- ▶ Transcriptions (similar to Belle Vue competition)
 - ▶ 1903 Die Meistersinger, Wagner, [arr. Shipley Douglas]
 - ▶ 1909 The Flying Dutchman, Wagner [arr. Charles Godfrey]
 - ▶ 1912 William Tell, Rossini [arr. William Rimmer]

SECTION A: 1900 -1927

The Birth of Original Brass Band Competition Literature

- ▶ **National Championships of Great Britain continues to commission original works for competition.**
- ▶ **Suite starts to replace the Germanic operatic influences.**
- ▶ **This was a time of uniquely British style**

SECTION A: 1900 -1927

*The Birth of Original Brass
Band Competition Literature*

- **COMPENDIUM: Labour and Love, Percy Fletcher (1913)**
- Life Divine, Cyril Jenkins (1921)
- Freedom, Hubert Bath (1922)
- **COMPENDIUM: Epic Symphony, Percy Fletcher (1926)**

LITERATURE STUDY

1913 National Brass Band
Championships of Great Britain.

LABOUR AND LOVE

Percy Fletcher

RECORDING:

Band: Buy as You View Cory
Conductor: Robert Childs, 2002



Opening Statement

**ACCESS ONLINE BAND
EXCERPTS HERE**

- ▶ **1913: LABOUR AND LOVE, Percy Fletcher**
- ▶ Considered first significant original work (test piece) written for brass band
- ▶ Paved the way for accomplished composers such as Holst, Elgar, and Vaughan Williams to write for brass band

12

1 2 3 4 5 6 7 8 9

Andante maestoso, pesante e serio. (♩ = 69)



COMPENDIUM

Labour and Love (1913)

Percy Fletcher

SCORE NOTES

- Instrumentation - Repiano
 - Horns (4)
 - Troms (clef)
 - Score Order
- Section Scoring (m2, m.4, m.7)
- Percussion?
-

CHARACTERISTIC AIM:

- Sound & Symmetry

REHEARSAL NOTES

- M.1 – Match Production
- M.1- Balance (Symmetry)
- M.2 - Match Timbres
- M.4 - Balance (Bring Out Mids)

LITERATURE STUDY

1926 National Brass Band
Championships of Great Britain.

An Epic Symphony

Percy Fletcher

RECORDING:

Band: Buy as You View Cory
Conductor: Robert Childs, 2002



Opening Statement

**ACCESS ONLINE BAND
EXCERPTS HERE**

▶ AN EPIC SYMPHONY, Percy Fletcher

- ▶ An Epic Symphony Crystal Palace (1926) was a landmark work in terms of musical sophistication and expressive content.
- ▶ Considered one of the finest examples of the time.
- ▶ Influenced later pieces, including Sir Arthur Bliss's suite *Kenilworth*.

I. RECITARE.

Allegro moderato e risoluto (♩ = 80)

Allegro moderato e risoluto (♩ = 80) R.S. & Co. Ltd. 19754



COMPENDIUM

Epic Symphony (1926)

Percy Fletcher

SCORE NOTES

- True TEST PIECE for all players
- Flug. & Rep. Individual Parts
- Limited Percussion

CHARACTERISTIC AIMS

- Sound in Technique

REHEARSAL NOTES

- M.1 balance & align perc.
- M.1 air & articulation
- M.4 uniform cresc. & release

poco rall. 7

Andante assai. (♩ = 48)

poco rall. Andante assai. (♩ = 48) R.S. & Co. Ltd. 19756



1:19

COMPENDIUM

Epic Symphony (1926)

Percy Fletcher

SCORE NOTES

- *Middle of band scoring
- *Chamber V's Tutti

CHARACTERISTIC AIMS

- Style & Symmetry

REHEARSAL NOTES

- Recitative style solos
- Colla parte
- Vibrato
- Symmetry and oneness in supporting lines

II. ELEGY. 13

Larghetto (♩ = 42)

Larghetto (♩ = 42.)

R. S. & C^o Ltd. 17105



3:54

COMPENDIUM
Epic Symphony (1926)
 Percy Fletcher

- SCORE NOTES**
- Tenor horn scoring
 - Lyrical phrasing
 - Bass writing

- CHARACTERISTIC AIMS**
- Sound & Shape

- REHEARSAL NOTES**
- M. 1-8 ensemble & shape
 - Bass articulation

15

rall. **SOLO** a tempo mp espressivo rall. dim. accel.

rall. a tempo cresc. dim. p cresc. dim. p

rall. a tempo rall. accel.

R. S. & C^o Ltd. 17106



5:13

COMPENDIUM
Epic Symphony (1926)
 Percy Fletcher

- SCORE NOTES**
- Soprano Writing
 - Flugel, S. Horn & 1st Bari
 - Connected/Subtle Bass

- CHARACTERISTIC AIMS**
- Style & Shape

- REHEARSAL NOTES**
- Lyrical & Expressive Sop
 - Balance and shape inner lines

III. HEROIC MARCH.

28

Allegro con spirito (♩ = 144)

Allegro con spirito (♩ = 144)

R.S. & Co., Ltd. 1975



9:13

COMPENDIUM

Epic Symphony (1926)

Percy Fletcher

SCORE NOTES

- Horns & Flugel
- Euph., Basses, & Perc.

CHARACTERISTIC AIMS

- Sound in Articulation

REHEARSAL NOTES

- Matching Sound & Articulations
- * Aligning Perc. & Bass Line

In 1925, John Henry Iles took over Belle Vue adopted his National Competition format. Commissioned Thomas Keighley's 'Macbeth' as first original contest work for the event

SECTION B: 1928 - 1936

The Golden Era of British Brass Band Literature

- **COMPENDIUM EXCERPTS: A Moorside Suite, Gustav Holst (1928)**
 - The Severn Suite, Edward Elgar (1930)
 - Downland Suite, John Ireland (1932)
 - Prometheus Unbound, Granville Bantock (1933)
 - Comedy Overture, John Ireland (1934)
- **COMPENDIUM EXCERPTS: Pageantry, Herbert Howells (1934)**
 - Kenilworth Suite, Sir Arthur Bliss (1936)

LITERATURE STUDY

1928 National Brass Band
Championships of Great Britain.

A Moorside Suite

Gustav Holst

RECORDING:

Band: Black Dyke Band
Conductor: James Watson



**ACCESS ONLINE BAND
EXCERPTS HERE**

- ▶ **1928: A MOORSIDE SUITE, Gustav Holst**
 - ▶ First original work (test piece) written for brass band by a 'major'
 - ▶ Scored by Henry Geehl
 - ▶ Scherzo, Nocturne, and March are said to be inspired by landscapes like the North Yorkshire Moors
 - ▶ Holst's primary concerns were musical not functional. Musical challenges form naturally from within the compositional process of the music.

II. NOCTURNE. 11

Adagio.

12



0:00

COMPENDIUM

A Moorside Suite (1929)

Mvt 2: Nocturne

Gustav Holst

SCORE NOTES

- Cornet, Flug, Horn (Bari 1)
- 2nd/3rd Cornet

CHARACTERISTIC AIMS

- Style & Shape

REHEARSAL NOTES

- Blending tones (m3-6 &)
- Tutti Front Row Sound
- Interweaving lines



4:30

COMPENDIUM

A Moorside Suite (1929)

Mvt 2: Nocturne

Gustav Holst

SCORE NOTES

- Cornet Trios
- Horns & Eb Bass

CHARACTERISTIC AIMS

- Style & Shape
- Sound

REHEARSAL NOTES

- ppp – air flow & support
- Tutti alignment

LITERATURE STUDY
1934 British Open (Belle Vue)

Pageantry

Herbert Howells

RECORDING:

Band: Yorkshire Building Society
Conductor: David King



ACCESS ONLINE BAND EXCERPTS HERE

► Understanding historical context is vital to interpreting Howells' use of accents

percussive accents (1-4)				pressure accent (5)
staccato	staccatissimo	strong accent: martellato	normal accent: marcato	legato accent: tenuto portamento
light accents		strong accent	medium accents	

(>) sharper attack, with decay, and a slight shortening of the note.

(^) Open to more interpretation. Martellato ("hammered"). Originally used as bow technique or articulation for stringed instruments.

*In the case of Pageantry, ^ gives stress to the note through prolonged duration.

2

I. KING'S HERALD®

Allegro brillante (♩ = 116)

Allegro brillante (♩ = 116) Ⓜ Note that note may be made where indicated by asterisk, if essential



COMPENDIUM

Pageantry (1934)
Herbert Howells

RECORDING

Yorkshire Building Society
David King (1996)

SCORE NOTES


- Back Row Cornets & Horns
- Sop at 8ve
- Articulations

CHARACTERISTIC AIMS

- Sound in Technique
- Articulation Alignment

REHEARSAL NOTES

- Uniform Sop & Solos (m.1)
- Personality (m.2)



'While the best of these pieces undoubtedly stretched technique, placed heavier demands on the band as a whole rather than simply the soloists or 'cornermen', and explored the texture of band instrumentation far more inventively than before, it is also the case that the repertoire was becoming more highly specialized than had previously been the case. Growing gaps between the maturing band repertoire and wider popular taste. To a degree, the development of the band as a musical medium, took place at the expense of a more general popularity'

The British Brass Band, A Musical and Social History, Trevor Herbert,



Seminal Competition Literature for the British Style Brass Band

PART 2: 1946-1975 Times of Change

AN IMMERSIVE REHEARSAL PRESENTATION

HELEN TYLER HARRELSON

TO BE USED IN CONJUNCTION WITH THE IRP COMPENDIUM

PART 2: 1946-1975

Times of Change

▶ Iconic Examples Include:

- ▶ Resurgam, Eric Ball (1950)
- ▶ Tam O'Shanter's Ride, Denis Wright (1956)
- ▶ **COMPENDIUM EXCERPTS** Variations for Brass Band, Ralph Vaughan Williams (1957)
- ▶ **SCORE STUDY: Le Roi D'Ys**, Eduard Lalo, arr. Frank Wright (1959)
- ▶ Three Figures, Herbert Howells, (1960)
- ▶ Variations on a Ninth, Gilbert Vinter (1964)
- ▶ **SCORE STUDY: Journey into Freedom**, Eric Ball (1964)
- ▶ **COMPENDIUM EXCERPTS: Spectrum**, Gilbert Vinter (1969)
- ▶ Contest Music, Wilfred Heaton (1973/78)
- ▶ Fantasy for Brass Band, Malcolm Arnold (1974)

Influence of World War 2

- No National competition during the war years
- Literature focus went back to transcriptions, re-runs of popular original works such as Pageantry.
- Key figures: **Henry Geehl**, **Dr. Denis Wright**, and **Frank Wright**
 - Transcriptions and original works of their own
 - Masters in the art of idiomatic scoring

RECORDING

Little Suite for Brass (1963)

Sir Malcolm Arnold
Written for the National Youth Brass Band of Scotland

Grimethorpe Colliery
Elgar Howarth (1993)



Investment in Youth

Dr. Denis Wright (1895-1967)

Founder of the National Youth Brass Band of Great Britain (1952)

Notable compositions include:
Joan of Arc (1925)
Music For Brass (1948)
Tam O'Shanter's Ride (1956)





LITERATURE STUDY

1957 National Brass Band Championships of Great Britain.

Variations for Brass Band

Ralph Vaughan Williams

RECORDING

Black Dyke Mills
Geoffrey Brand (1977)

ACCESS ONLINE BAND
EXCERPTS HERE

I wish to thank Mr. Frank Wright
for examining and revising this score.

R. Vaughan Williams
August, 1957

ROOSEY & BAWKES BRASS BAND JOURNAL No. 60

VARIATIONS FOR BRASS BAND R. VAUGHAN WILLIAMS

Andante mosso $\text{♩} = 66$

Published in conjunction with Oxford University Press, London.
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COMPENDIUM

Variations for Brass Band

Ralph Vaughn Williams

1957 National Brass Band Championships of Great Britain

- SCORE NOTES**
- Rep & Flugel Relationship
 - Middle of the Band Scoring
 - Use of Trombones (Bass Trom)
 - Euph & Bass Relationship

- CHARACTERISTIC AIMS**
- Sound in Ensemble
 - Style (non vibrato)

- REHEARSAL NOTES**
- Blend, Balance & Tuning (m1-5)
 - Matching Articulations (m1-8)
 - Blend Troms & Cornets (m5-8)



LITERATURE STUDY

1959 National Brass Band Championships of Great Britain.

Le Roi D'Ys

Eduard Lalo, Arr. Frank Wright

RECORDING

Black Dyke Mills
Major George Wilcocks (1959)

Solo Cornet, Maurice Murphy
Solo Euphonium, Geoffrey Whittam

ACCESS ONLINE BAND
EXCERPTS HERE

New Wave of Orchestral Transcriptions as Competition Literature

- Until 1952, the Belle Vue (British Open) had maintained stronger links with transcriptions than the Nationals.
- Between 1952 and 1968, 11 out of 16 National Championship Test-Pieces were arrangements of popular overtures by Frank Wright. They include:
 - The Frogs of Aristophanes, Bantock, (1952)
 - Le Roi D'Ys, Lalo, (1959)
 - Judges of the Secret Court, Berlioz (1961)
 - Force of Destiny, Verdi (1962)
 - The Belmont Variations, Bliss (1963)
 - Le Carnival Romain, Berlioz (1966)
 - Prelude to the Mastersingers, Wagner (1968)

Cornet Solo
Maurice Murphy



Euphonium Solo
Geoffrey Whittam

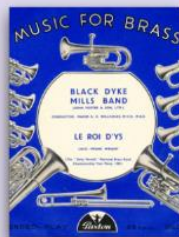


SCORE STUDY

Le Roi D'Ys

Eduard Lalo, Arr. Frank Wright

1959 National Brass Band Championships of Great Britain



SCORE NOTES

Solo Cornet, Maurice Murphy
Solo Euphonium, Geoffrey Whittam

Expanding soloists - Euphonium solo with high D

SCORE STUDY

1967 National Brass Band Championships of Great Britain.

Journey Into Freedom

Eric Ball

RECORDING:
Grimethorpe Band
Elgar Howarth

ACCESS ONLINE BAND
EXCERPTS HERE

ERIC BALL

- Salvation Army background
- Large contribution of contest works, for all ability levels. These include:
 - Salute to Freedom (British Open, 1946)
 - Resurgam (British Open, 1950)
 - Tournament for Brass (British Open 1954)
 - Sunset Rhapsody (British Open, 1958)
 - The Undaunted (British Open, 1959)
 - Main Street (British Open, 1961)
 - Journey into Freedom (National Finals, 1967)
 - High Peak (National Finals, 1969)

The image shows a page of a musical score for the piece "Journey Into Freedom" by Eric Ball. The score is for a brass band and includes parts for: 1st & 2nd Trumpets, 3rd Trumpet, 1st & 2nd Trombones, Baritone, Trombone, Horns (1-5), Horns (6-8), Euphonium, Tuba, and Percussion. The score is marked "Moderato e forte" and "Rhapsody for Brass Band". The title "JOURNEY INTO FREEDOM" is prominently displayed at the top, along with the composer's name "ERIC BALL". The score is numbered 1 through 8. At the bottom, there is a copyright notice: "© Copyright 1967 by Novello & Beolun Music Publishers Ltd." and "Printed in England".

SCORE STUDY

Journey Into Freedom

Eric Ball

1967 National Brass Band Championships of Great Britain

SCORE NOTES

- Cornet Scoring
- Cross over voicings of cornet 2 & 3 with baritones and trombones.
- m. 1-5 Horns & 1st baritone writing
- m. 5-8 match timbre and volume as lines are passed between instruments. Cascade

LITERATURE STUDY

1969 British Open (Belle Vue)

SPECTRUM

GILBERT VINTER

RECORDING:

Williams Fairey Engineering Band
Major Peter Parkes



Intro & Red



Orange



Yellow

GILBERT VINTER (1909-1969)

- Originally Written in 1968 for the Nationals but used for the 1969 British Open (Belle Vue) due to a disagreement with organizers.
- Extended the use percussion. (added Bongos and Claves). First time Percussion included at National competition.
- Vinters' harmonies and textured colors were foreign to brass band music.
- Dismay from many bands. Too hard? Percussion? Tonal Language. Proposed boycott of 1969 Open.
- Seven major compositions in nine years.
 - Salute to Youth (1961)
 - Symphony of Marches (1963)
 - Variations on a Ninth (1964)
 - Triumphant Rhapsody (1965)
 - John O'Gaunt (1968)
 - Spectrum (1969)
 - James Cook Circumnavigator (1969)



SPECTRUM
GILBERT VINTER

Tempo: *Andante* (slowly), *Allegretto* (moderately), *Allegro* (lively)

Instrumentation:
1st & 2nd Bb Cornet
3rd Bb Cornet
Flugel Horn
Solo Eb Horn
1st & 2nd Eb Horn
1st & 2nd Bb Baritone
1st & 2nd Eb Trombone
3rd Eb Trombone
Euphonium
Bass
Percussion

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Selling Agents: Tice Music Co., 29 Victoria Road, London, NW10 8JL



COMPENDIUM EXCERPTS

Spectrum
Gilbert Vinter

1969 British Open

SCORE NOTES

- Middle of the band scoring

CHARACTERISTIC AIMS

- Sound in Ensemble

REHEARSAL NOTES

- Technique through whole band
- Tremolo
- Dynamics (fff)
- Middle of the band chords



0:18

COMPENDIUM EXCERPTS Spectrum

Gilbert Vinter

1969 British Open

SCORE NOTES

- Middle & Low Scoring
- Cornet split, Note overlaps and dovetailing with horns/sop

REHEARSAL NOTES

- Match cornet section
- Primary & secondary material
- Bass theme balance & blend



COMPENDIUM EXCERPTS Spectrum

Gilbert Vinter

1969 British Open

SCORE NOTES

- Exploration into use of non trad. percussion.

CHARACTERISTIC AIMS

- Articulation & Rhythmic Alignment

REHEARSAL NOTES

- Percussion (Bongsos & Clave)
- m 111 -115 Duet Interjections (balance/blend)
- Trombone accompaniment

Seminal Competition Literature for the British Style Brass Band

PART 3: 1975 – 1999 The Age of Expansion

AN IMMERSIVE REHEARSAL PRESENTATION

HELEN TYLER HARRELSON

PART 3: 1975 – 1999 The Age of Expansion

- ▶ **New Age of Brass Band Contemporary Harmonic Language**
 - ▶ Vinter paved the way for new composers
 - ▶ Brass Band 'heavyweights' such as Gregson, Sparke, Wilby, Graham emerge
 - ▶ Vast amount of original music for contest written
 - ▶ Push for more virtuosic 'tests' especially for solo chair players
 - ▶ New high profile competitions established
 - ▶ **European Championships (Est. 1978)**
 - ▶ **All-England Masters (Est. 1989)**

PART 3: 1975 – 1999

The Age of Expansion

▶ Iconic Examples Include:

- ▶ Fireworks, Elgar Howarth (1975)
- ▶ **COMPENDIUM: EXCERPTS** *Connotations*, Edward Gregson (1977)
- ▶ Victorian Snapshots – On Ratcliff Highway, Ray Steadman-Allen (1978)
- ▶ Blitz, Derek Bourguois (1981)
- ▶ **COMPENDIUM: EXCERPTS** *Year of the Dragon*, Philip Sparke (1983)
- ▶ Ballet for Band, Joseph Horowitz (1983)
- ▶ Cloudcatcher Fells, John McCabe (1985)
- ▶ English Heritage, George Lloyd (1988)
- ▶ **SCORE STUDY:** *Paganini Variations*, Philip Wilby (1991)
- ▶ Isaiah 40, Robert Redhead (1996)
- ▶ **SCORE STUDY:** *On Alderley Edge*, Peter Graham (1997)
- ▶ Tristan Encounters, Martin Ellerby (1998)

LITERATURE STUDY

1977 National Brass Band
Championships of Great Britain.

CONNOTATIONS

Edward Gregson

RECORDING:
Black Dyke Band
Major Peter Parkes



ACCESS ONLINE BAND
EXCERPTS HERE

▶ EDWARD GREGSON (b. 1945 -)

- Essay (1970)
- The Plantagenets (1972)
- *Connotations* (1976)
- Dances and Arias (1984)
- Of Men and Mountains (1990)
- The Trumpets of the Angels (2000)
- Rococo Variations (2008)
- Of Distant Memories (2012)

▶ CONNOTATION (1977)

- ▶ **QUARTAL HARMONY:** Originally to be titled 'Variations in a Fourth'
- ▶ Inspired by Vinter
- ▶ Form: Symphonic variation

Duetto
Approx. 203 mins.

BOONEY & HANCOX BRASS BAND JOURNAL No. 882
To Say for all her patients

4 CONNOTATIONS
for Brass Band

Edward Gregson

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COMPENDIUM

Connotations (1977)

Edward Gregson

SCORE NOTES

- Rep & Flug. still together in the score still
- 2 percussionist essential
- Quartal harmony

CHARACTERISTIC AIMS

- Sound in Technique

REHEARSAL NOTES

- Sound in opening motifs (m.1)
- Rhythm & Pulse (m.3-5)
- Dynamic Contrast (m.6)



2:02

COMPENDIUM

Connotations (1977)

Edward Gregson

SCORE NOTES

- Rhythmic 'test' found in many of Gregson's test pieces

CHARACTERISTIC AIMS

- Sound in ensemble
- Technique

PERFORMANCE SKILLS

- Rhythm & pulse
- Matching articulations across the band and through ranges



3:30
3:55
6:12
7:13

SCORE STUDY

Connotations (1977)

Edward Gregson

SCORE STUDY

- Writing for divisi Solo Cornets
- Non Vib. (Ingrained playing style?)
- 'test' passages for more players
 - B♭ Bass solo
 - Baritone solo
- Tests band uniform sound. Bases, pass off tone, style.

LITERATURE STUDY

1986 European Championships

YEAR OF THE DRAGON

Philip Sparke

RECORDING:

Desford Colliery Band
Howard Snell (1986)

ACCESS ONLINE BAND
EXCERPTS HERE

► PHILIP SPARKE (b. 1951 -)

- The Land of the Long White Cloud – Aotearoa (1979)
 - Centennial New Zealand Brass Band Championship
- A London Overture (1984)
 - Dutch National Brass Band Championships
- *The Year of the Dragon* (1986)
 - European Championships
 - * Originally written for Cory in 1984 for their centenary celebrations
- Harmony Music Philip Sparke (1987)
 - National Brass Band Championships of Great Britain
- Cambridge Variations 1992
 - All England Masters
- Between the Moon and Mexico (1998)
 - National Brass Band Championships of Great Britain
- Tallis Variations Philip Sparke (2000)
 - European Brass Band Championships

168

THE YEAR OF THE DRAGON
I TOCCATA

by PHILIP SPARKE

Molto allegro, con sordina (♩ = 148)

© Copyright 1985 by Stadio Music Co., 77-79 Dudden Hill Lane, London NW10 1HD

0:00

COMPENDIUM

Year of the Dragon (1986)

Philip Sparke

SCORE NOTES

- Middle of the band (back row cornets)
- Three staves for percussion

CHARACTERISTIC AIMS

- Uniform sound & articulation

REHEARSAL NOTES

- Percussive articulation.
- Ensemble skills
- Dynamic contrast in low voices

RECORDING
Britannia Building
Society
Howard Snell (1992)

4:28

SCORE STUDY

Year of the Dragon (1984)

Philip Sparke

NOTES

- The virtuoso soloists
- Trombone Solo, Nick Hudson
- Pushing extreme ranges & dynamics.

RECORDING
 Britannia Building
 Society
 Howard Snell (1992)  **3:28**

COMPENDIUM
Year of the Dragon (1984)
 Philip Sparke

SCORE NOTES
 • Which parts are doubled?

CHARACTERISTIC AIMS
 • Sound in ensemble when quiet
 • Shape
 • Symmetry

REHEARSAL NOTES
 • Playing at 'ppp'. Air flow
 • Balance
 • Tip: Option to slur when not written

LITERATURE STUDY
 1991 British Open (Belle Vue)

PAGANINI VARIATIONS
 Philip Wilby

RECORDING:
 Grimethorpe Colliery Band
 Frank Renton (1992)



**ACCESS ONLINE BAND
 EXCERPTS HERE**

► PHILIP WILBY (b. 1949 -)

Iconic contest music written 1970 – 2000

- The New Jerusalem (1989)
- Paganini Variations (1991)
- A Lowry Sketchbook (1992)
- Masquerade (1993)
- Revelation (1995)
- Jazz (1996)
- ...Dove Descending (1999)

SOPIRANO
CONTRALTO (S)

SOLO

FLUGEL
HORN (Bb)

TROMBONES
1
2
3

BASSES
1
2

TENORS
1
2

TRUMPETS
1
2

PERCUSSION



0:00

SCORE STUDY

Paganini Variations (1991)

Phillip Wilby

RECORDING
Grimethorpe Colliery
Frank Renton (1992)

- SCORE STUDY**
- Compositional layering
 - Over accentuate
 - Rhythmic pulse
 - Dynamic Contrasts
 - Articulations

SOPIRANO
CONTRALTO (S)

SOLO

FLUGEL
HORN (Bb)

TROMBONES
1
2
3

BASSES
1
2

TENORS
1
2

TRUMPETS
1
2

PERCUSSION



14:19

SCORE STUDY

Paganini Variations (1991)

Phillip Wilby

RECORDING
Grimethorpe Colliery
Frank Renton (1992)

- SCORE STUDY**
- Compositional layering
 - Over accentuate
 - Effective 'fp cersc. (crucial)
 - Dynamic contrasts
 - Rhythmic pulse
 - Articulations
 - Three staves for percussion

OSTRACUS [1-60]

SOLO

1

2

3

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SOLO

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60



8:26
11:24

SCORE STUDY

Paganini Variations (1991)

Phillip Wilby

RECORDING

Grimethorpe Colliery
Frank Renton (1992)

SCORE STUDY

- Extended Solos
 - Euphonium
 - Flugel Solo
- Exploration of timbres
 - Mute colors
 - Embellished soundscapes

LITERATURE STUDY

1997 British Open (Belle Vue)

ON ALDERLEY EDGE

Peter Graham

RECORDING:

Brighouse & Rasterick Band
Allen Withington (1979)

ACCESS ONLINE BAND
EXCERPTS HERE



▶ Peter Graham

- ▶ The Essence of Time (1989)
- ▶ Montage (1994) ^
- ▶ On Alderly Edge (1997)
- ▶ Harrison's Dream* (2000)
 - ▶ Commissioned by the United States Air Force Band.
 - ▶ Awarded the 2002 ABA/Ostwald Award for Original Composition.
- ▶ Journey to the Center of the Earth (2005) ^
- ▶ On the Shoulders of Giants ^
- ▶ Metropolis 1927 (2014) ^
- ▶ Triumph of Time (2014) ^
- ▶ Dynasty (2019)

^ Used in DCI Performances
Arranged for wind band
* Originally written for wind band

Seminal Competition Literature for the British Style Brass Band

PART 4: 2000 – 2021 European Influences

PART 5: 2022 Where Next?

AN IMMERSIVE REHEARSAL PRESENTATION

HELEN TYLER HARRELSON

European Influences in the 21st Century

Examples include:

- ▶ Albion, Jan Van der Roost (2001, National Championships of Great Britain) - Belgian
- ▶ Aubade, Torstein Aagaard-Nilsen (2003, European) – Norway
- ▶ **SCORE STUDY** Music of the Spheres (2004)
- ▶ **COMPENDIUM EXCERPTS** Extreme Make-over, Johan de Meij (2005, European) – Netherlands
- ▶ From Ancient Times, Jan Van der Roost (2001, European) - Belgian
- ▶ Spiriti, Thomas Doss (2010, European) - Austria
- ▶ Titan's Progress, Herman Pallhuber (2009, British Open) - Austria
- ▶ **SCORE STUDY** Audivi Media Nocte, Oliver Waespi (2011, European) - Switzerland
- ▶ **COMPENDIUM EXCERPTS** Fraternity, Thierry Deleruyelle (2016, European) - France
- ▶ Where Angels Fly, Kevin Houben (2017, European) - Belgium
- ▶ A Brussels Requiem, Bert Appermont (2017, European) - Belgium

PART 4: 2000 - 2020

Philip Sparke, Peter Graham and Philip Wilby remain heavily influential.

Paul Lovatt-Cooper

- ▶ Within Blue Empires (2009)
 - *English National Championships*
- ▶ Breath of Souls (2011)
 - *100th National Brass Band Championships of Great Britain*
- ▶ And From the Darkness (2021)
 - *North American Brass Band Championships*

LITERATURE STUDY 2004 EUROPEANS

MUSIC OF THE SPHERES

PHILIP SPARKE

RECORDING:
Music of the Spheres
David King (2004)

Click [HERE](#) to access
Excerpts



LITERATURE STUDY
2005 EUROPEANS

EXTREME MAKE-OVER

Johan de Meij

RECORDING:
Black Dyke Band
Nicholas Childs



*Virtual Course Disclaimer

ACCESS EXCERPTS

For Brass Band

Andante cantabile (♩ = 40 - 43)



2:20
m.72

COMPENDIUM
Extreme Make-over (2005)
Johan de Meij

SCORE NOTES

- Extreme Dynamic Contrast
- Ambience

CHARACTERISTIC AIMS

- Blend of Sound

REHEARSAL NOTES

- Unison Tone/Tuning/Blend
- Dynamic Extremes
- Grading Crescendos
- Staggered Breathing



9:17
10:33

SCORE STUDY

Extreme Make-over (2005)

Johan de Meij

SCORE STUDY

- Extensive Percussion Writing. Including virtuosi solos
- Tuned Bottles

LITERATURE STUDY

2011 Europeans in Montreux

AUDIVI MEDIA NOCTE

Oliver Waespi

RECORDING:
Manger Musikklag
Peter Szilvay



Waespi 4BR Interview (3:31)
17 JUNE 2021

Audivi Media Nocte

- Rhythm & Groove Focused
- Increased Importance of Percussion

Percussion

- *Timpani
- Bass Drum
- Bongos
- Chimes
- Concert Tom
- Cowbell
- Crash Cymbals
- Drum Set
- Glockenspiel
- Snare Drum
- Suspended Cymbal
- Tam-Tam
- Vibraphone
- Wood Block
- Xylophone



0:00
2:21

COMPENDIUM
Audivi Media Nocte (2011)
Oliver Waespi

SCORE NOTES:

- Extended use of percussion
- 'Jazz' style trombone section passage

TECHNIQUE
- Technical runs



1:20

SCORE STUDY
Audivi Media Nocte (2011)
Oliver Waespi

RECORDING
Manger Musikklag

SCORE STUDY

- Extended, exposed technical passages passed around sections, including bass section

PERFORMANCE
- Technical runs

Notes in brackets are suggested notes to leave out for breathing.

Bongos with sticks

Snare drum with brushes

FF Molto vivace, with a jazz feel but with straight eights ($\downarrow = \text{ca. } 144$)



8:55
16:20

17:06: LL

SCORE STUDY
Auvi Media Nocte (2011)
Oliver Waespi

RECORDING
Manger Musikklag

SCORE
Small bands with a band
Trio 1 - trom, Eb Bass, perc
Trip 2 - cornet, euph, perc

Grooves: Funk & Jazz. Use of
Drum Set



Waespi Interview



SCORE STUDY
Auvi Media Nocte (2011)
Oliver Waespi

RECORDING
Manger Musikklag

SCORE NOTES

- 3rd Cornet Solo!

LITERATURE STUDY
2016 Europeans in Lille

FRATERNITY (2016)

Thierry Deleruyelle

RECORDING:
Valaisia Brass Band
Arsène Duc



Score for Percussion section of 'Fraternity (2016)'. The score includes parts for Eb Euphonium 1, Eb Euphonium 2, Eb Bass, Bass, Timpani, Percussion 1, and Percussion 2. The percussion parts feature complex rhythmic patterns and dynamic markings such as ppp, pp, and f. The score is written in a standard musical notation with various articulations and dynamics.

COMPENDIUM

Fraternity (2016)
Thierry Deleruyelle

SCORE NOTES:

- Use of percussion
- Section scoring
- Extensive technical passages

CHARACTERISTIC AIMS:

- Sound and shape

REHEARSAL NOTES

- Sectional blend and balance

275

E♭ B♭. *Play*

B♭ B♭. *Play*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *pp*, *ff*, *f*

(Like the snare mallet in one of your hands)

(4th)

E♭ B♭.

B♭ B♭.

Timp. *mf*, *ff*, *f*

Perc. 1 *mf*, *ff*, *mf*

Perc. 2 *f*, *ff*, *mf*

(In the center)

(Normal)

(Like the second drum down beater)

397

B♭ Bar. 1 *pp*, *mf*, *f*, *sfz*, *ff*

B♭ Bar. 2 *pp*, *mf*, *f*, *sfz*, *ff*

B♭ Tbn. 1 *pp*, *mf*, *f*, *sfz*, *ff*

B♭ Tbn. 2 *pp*, *mf*, *f*, *sfz*, *ff*

B♭ Tbn. *pp*, *mf*, *f*, *sfz*, *ff*

B♭ Euph. 1 *pp*, *mf*, *f*, *sfz*, *ff*

B♭ Euph. 2 *pp*, *mf*, *f*, *sfz*, *ff*

E♭ B♭. *pp*, *mf*, *f*, *sfz*, *ff*

B♭ B♭. *pp*, *mf*, *f*, *sfz*, *ff*

Timp. *pp*

Perc. 1 *mf*, *f*, *sfz*, *ff*

Perc. 2 *mf*, *f*, *sfz*, *ff*

Tab. Bells

B.D. (Soft Beater)

COMPENDIUM

Fraternity (2016)

Thierry Deleruyelle

SCORE NOTES:

- Use of percussion
- Bass section quartet

CHARACTERISTIC AIMS:

- Sound and shape

REHEARSAL NOTES

- Rhythm & Dynamics
- Bass section stagger breathing

COMPENDIUM

Fraternity (2016)

Thierry Deleruyelle

SCORE NOTES:

- Scoring for trombone
- Choral writing

CHARACTERISTIC AIMS:

- Sound and shape

REHEARSAL NOTES

- Balance & blend

The image displays a page of a musical score for the piece 'Fraternity (2016)' by Thierry Deleruyelle. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left side of the page are: Oboe (Ob. Oboe), Clarinet in B-flat (Bb. Clar. 1, 2, 3, 4), Bassoon (Bb. Bassoon), Horn in F (Horn 1, 2), Trumpet in B-flat (Bb. Trp. 1, 2), Trombone in B-flat (Bb. Trbn. 1, 2), and Percussion (Perc. 1). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'pp' (pianissimo).

COMPENDIUM

Fraternity (2016)

Thierry Deleruyelle

SCORE NOTES:

- Full Band
- Choral writing

CHARACTERISTIC AIMS:

- Sound and shape

REHEARSAL NOTES

- Balance & blend
- Full dynamic range

PART 5: Where Next?

UNITED STATES?

- ▶ **James Curnow & Steve Bulla** (Lower section contest works appear 1980 - present)
- ▶ **Bruce Broughton**
 - ▶ *Masters of Space and Time* (Originally British Open & NABBA 2001)
 - ▶ *Heroes* (2019) for Black Dyke 'Band of the Year', British Nationals Test-piece for 2020
- ▶ **National Youth Brass Band of America.**
- ▶ **Increasing numbers of brass bands, especially at the university level.**
- ▶ **DCI Parallel mindset to brass band competition.**
- ▶ **YOU?**

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E - Horn GRADE 8 June 2020

PREREQUISITE FOR ENTRY: ABRSM Grade 3 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives, see www.abrsm.org/prerequisites.

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C.

LIST A

1. **Bellini** Concerto for Horn in E₃, arr. Newson (unpubl) (Solo Music)
2. **Haydn** *Opus 20* } 2/4 a Clarinet, arr. Green (Brass Band)
3. **Mozart** *Clarinet* }
4. **Prokofiev** Variations on a Theme for E₃ Horn (G & M Book)
5. **Rick Liddens** The Old Rustic Bridge (oboe/clarinet) No. 1 from *Solo for E₃ Instruments* (Solistic/Pulsatone)
6. **Mendelssohn** *Sinfonia*: 2nd movt from Violin Concerto, arr. Haykinian (Ed-Abrsm Music: most published editions)
7. **Mozart** *Allegro in G major*: 1st or 2nd movt from Horn Quintet in E₃, K. 407, from *Ballad for Horn and Piano* (Brass Band)
8. **arr. Reader** Handel's *Harpsichord for E₃ Horn* (oboe/clarinet) (Solo Music)
9. **E. Strauss** *Introduction, Theme and Variations* (arranging edn, 1-2) and 106-112 (Oboe/Clarinet/E₃ Horn)
10. **R. Strauss** *Rondo-Allegro* (reeds): 3rd movt from Horn Concerto No. 2 in E₃ (*Brass & Horns*)

LIST B

1. **Eric Ball** *Sepenther Fantasy* (Wight & Brown)
2. **Frank Burgin** *Allegro giocoso* (oboe/clarinet/1st or 2nd) 3rd movt from Sonata for Tenor Horn, Op. 26 (Brass Band)
3. **Robert Collins** *Fantasy for Tenor Horn* (Horn solo in Bb, 2d, 3d) (Koblen Music)
4. **Alan Parry** *Caprice for E₃ Horn* (oboe/clarinet) (Oboe/Clarinet)
5. **Hindemith** *LeFahn*: 2nd movt from Sonata for Alto Horn in F₃ (1945) (Solo ED 4473)
6. **Newson**: *The Carnival* (Solo Music)
7. **Paul Jack in the Box** Clarinet/M₃ arr. Green (Brass Band)
8. **Chris M. Schwan** *Cape Horn* (arranging edn, 100-108) (Solo Music: E₃ Horn)
9. **Brian Wiggins** *Whispery for Tenor Horn* (Koblen Music)
10. **Philip Wilby** *Concert Gallop* (Horned Music: E₃ Horn)

LIST C

1. **Ashes** *Allegro moderato in A major*: No. 1 or No. 9 from *14 Studies for Cornet* (*Brass & Horns*). Also available as *John Cornet Method* (*Study of Horns*)
2. **J. S. Bach**, arr. Piper *Study No. 3 in D or No. 13 in G* from *The Well-Tempered Player* (Horned Music)
3. **Berglund** *Allegro* No. 30 from } 50 Classical Studies for Trumpet (*Brass & Horns*)
4. **Reinhard** *Allegro* No. 49 from }
5. **Frank Burgin** *Allegro vivace*: No. 6 from *Trumpet Piece for Trumpet* (Brass Band)
6. **Ashes Green** *Study No. 23, E₃ Horn* from *Horn Ensemble* (Horned Music)
7. **Jack McKeown** *Echo Horn or Back*: from *Alphons of Lido* (Solo Music: E₃ Horn)
8. **Philip Spinks** *Solo Musicians: Air or Theme, First and Second*: No. 21 or No. 20 from *Super Studies for Trumpet, Cornet, Flugel Horn or Tenor Horn* (Solo Music: AMP 116-01)

AURAL TESTS FOR THE GRADE: see pp. 90 and 95

B.4 NYBBA 2020 Online IRP

Online Immersive Rehearsal Presentation with National Youth Brass Band of America, June 19, 2020

BB HISTORY - Part 4

Home Insert Design Transitions Animations Slide Show Review View

Normal Outline Slide Notes Slide Handout Notes Ruler Guides Notes Zoom Fit to Macros

1 2 3 4 5 6 7 8 9 10 11

LITERATURE STUDY
1977 National Brass Band Championships of Great Britain.

CONNOTATIONS
Edward Gregson

RECORDING:
Black Dyke Band
Major Peter Parkes

*Virtual Course Disclaimer

ACCESS EXCERPTS

▶ **EDWARD GREGSON (b. 1945 -)**

- Essay (1970)
- The Plantagenets (1972)
- Connotations (1976)
- Dances and Arias (1984)
- Of Men and Mountains (1990)
- The Trumpets of the Angels (2000)
- Rocco Variations (2008)
- Of Distant Memories (2012)

▶ **CONNOTATION (1977)**

- ▶ QUARTAL HARMONY: Originally to be titled 'Variations in a Fourth'
- ▶ Inspired by Winter
- ▶ Form: Symphonic variation

ACCESS PARTS
https://drive.google.com/drive/folders/1dLOJP5c9R01HFYOwoEUbgBuyx_e8EQy?usp=sharing

Unmute Stop Video Participants Chat Share Screen Reactions Leave

B.5 NYBBA 2019 Course Feedback

2019 NYBBA* Camp Feedback (Responses) ☆ 📁 ☁

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C22 ▾ | fx

	A	B
1	Timestamp	Favorite session or activity from the camp
2	7/2/2019 15:32:46	Test piece reading
3	7/2/2019 15:34:58	Favorite activity was rehearsal
4	7/2/2019 15:37:36	The rehearsals/playing sop
5	7/2/2019 15:45:04	Sectionals and Performance
6	7/2/2019 15:50:59	Excerpt Reading Session or Worlds of Fun
7	7/2/2019 16:06:55	The best part of camp was when we got to sight read past test pieces
8	7/2/2019 16:36:08	Lit. reading session or finale concert!
9	7/2/2019 17:12:16	All of it!
10	7/2/2019 17:14:02	The private lessons and playing with new people.
11	7/3/2019 11:21:51	Getting music to audivi and fraterinity, going to worlds of fun
12	7/3/2019 13:31:57	The history stuff
13	7/3/2019 15:38:58	Sectionals with the staff
14	7/3/2019 19:18:38	Learning about the literature and styles
15	7/12/2019 11:04:15	Private lessons
16	7/13/2019 12:14:12	Performance at Wprlds of Fun!
17		

C.1 Joshua Tyler Jameson Biography

Joshua Tyler Jameson was born and raised in Columbus Ohio, where he attended The Ohio State University, where he earned his BM in Trombone Performance and Music Composition. He has played in a number of brass bands throughout Columbus, including COBB, Chapel Brass, and as a founding member of the Dublin Silver Band where he's played tenor and bass trombone, baritone, and euphonium. Jameson's passion for brass band goes beyond just playing, as he is a 4 time recipient of the US Open's "best new composition or arrangement" prize. His works have also been performed throughout the United States and Great Britain by ensembles such as the River City Brass Band, Cory Band, Tredegar Town Band, the Paducah and Elizabethtown Symphony Orchestras, the Glassmen Alumni Corps, the Ohio State University Athletic Band, and of course, the Dublin Silver Band. Jameson is currently residing in Columbus, Ohio where he plays as a member of the 338th United States Army Band.

C.2 Jameson Accessibility & Scoring Review Note

SESSION 1: Dec 2018

General Comments:

Opening tempo/rhythms (Rescoring at Quarter Note = 144 should fix this)

Ossia/conservative sop when possible

Specific Suggestions/Edits:

1-51: Maybe cue aux perc in Mallet/Timpani parts. This will allow for smaller percussion sections (most likely in the UK) to fill in missing parts?

30: Metal Mallets. Love it BUT maybe too much movement when the pattern changes esp. m57 & m39)

52-60: Plus aux perc cymbal rolls? Support effects?

137: Not sure if you can do anything about this BUT solo A cornets pppp (mute?) in that register MAY still cause issues for the saxhorn quartet to project without getting brash. I'm interpreting that Melody is lush and Chords are a bit crunchy in the background but I'm not convinced this will be the balance we will get with younger players. Again just FYI

179: 2nd Horn moving with solo issues. Switch 1st and 2nd horn parts? Or move sustain to 1st bari and double 2nd horn with 1st

SESSION 2: Jan 2019

General Comments:

Piece looks more in line with a challenging 2nd section test-piece standard. Range and technique should try to be aligned with this level of work.

Specific Suggestions/Edits:

40-42: Add instruments to fill out cresc (double horns with bari/3rd cornets and vice versa?)

51-67: Mallet 2 cue Aux Perc parts

73: Octave slur jump in rep,flug, euph (lots of potential to split and a crucial transition point)

76: As discussed. Wood mallets good. Metal mallets esp. m95 onwards may still need simplification.

168; GREAT

199: Mallet 2 cue Accessories

221 – 222: Fanfare Solo Cornets. I feel this is going to be scrappy, esp triple tonguing. Anything we can do?

232: Too sparse for younger students? Get bored during rehearsals?

264: Achieving desired cresc. in reality. Maybe add mid voices to hep build (Horns/bari/euph)?

271: pushing low range for flug. Solo Horn could work great?

272 – 298: Can we add some timpani underpinning?

286: mallet triplet 8th instead of 16ths. Possibly too challenging.

286: Extend writing for horns over the bar line to help enforce with tonal shift.

298 Lots going on here.

- Cool Horn line will get lost. In that range, maybe look at possibilities to double on cornets
- At this speed back row will need to have spicy/quick articulation for sixteenths (esp. m.300). Hard to tell from the MIDI how important this line is. Could they stacc. be 8ths? This could help keep all lines more transparent, too. There is potential for all this cool interplay to get muddy here, esp. with younger players.

306: Solo & Rep 8ve+ jump. Maybe give the rep the 2nd cornet part for bt 1 and the solo cornet
bt 3-4).

306-309: Double cornet parts in metal mallets. Double euph part in wooden mallets.

323: Double sop/rep part in wood mallets?

328: Sop C too high (add alternate?). Fill out middle of chord (2nd and 3rd cornet split parts)

C.3 Avifauna Score Commentary (Version 1, Unfinished)

Commissioned for the 2019 National Youth Brass Band of America

Score

Avifauna

Version 1 (incomplete)

Joshua Tyler Jameson

Dolce (♩ = 72)

pp

mf

pp

mf

pp

mf

f

p

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Good Trio

Playable but possibly double met. marking to 14/4 so rhythms more accessible for less experienced players

I like that we have that perc. options for NYBBB. Consider how this could be condensed if needed

Avifauna

The image shows a page of a musical score for the piece 'Avifauna'. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are: Soprano, Solo A, Solo B, Repiano, 2nd Cnt., 3rd Cnt., Fligh., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., BassBone, Euph. A, Euph. B, Eb Bass, Bb Bass, Timpani, Metal Mallets, Wood Mallets, Banery, Aux. Perc., Accessories, and Drum Set. The score is in 4/4 time. There are several handwritten annotations in green and orange. A green arrow points from the Soprano staff to the Solo A and Solo B staves. The text 'Good interplay' is written in green across the Solo A and Solo B staves. An orange box highlights a passage in the Fligh. and Solo Hn. staves, with the text '2nd/3rd cornet sync rhythms?' written in orange below it. The score includes dynamic markings such as *pp*, *mf*, and *f*.

Soprano *mp*

Solo A *pp* *mf*

Solo B *pp* *mf*

Repiano *mp*

2nd Ctr *mf*

3rd Ctr *mf*

Flghn. *f*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. -

2nd Bar. -

1st Tbn. -

2nd Tbn. -

BassBone -

Euph. A -

Euph. B -

E♭ Bass -

B♭ Bass -

Timpani *pp*

Metal Mallets -

Wood Mallets -

Battery *mf*

Aux. Perc. *mf*

Accessories *mf*

Drum Set *mf*

Appropriate Middle Band Scoring

Musical score for 'Avifauna' featuring various instruments and vocal parts. The score includes parts for Soprano, Solo A, Solo B, Repiano, 2nd Cnt., 3rd Cnt., Flgtn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., BassBone, Euph. A, Euph. B, Eb Bass, B Bass, Timpani, Metal Mallets, Wood Mallets, Battery, Aux. Perc., Accessories, and Drum Set. The score is marked with dynamics such as *mf*, *p*, *mp*, and *pp*. A handwritten note in orange ink on the right side of the score reads: "decreasing (note?) + range?".

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Soprano
- Solo A
- Solo B
- Requiem
- 2nd Cnt.
- 3rd Cnt.
- Flgtn.
- Solo Hrn.
- 1st Hrn.
- 2nd Hrn.
- 1st Bar.
- 2nd Bar.
- 1st Tbn.
- 2nd Tbn.
- BassEone
- Euph. A
- Euph. B
- E♭ Bass
- B♭ Bass
- Timpani
- Metal Mallets
- Wood Mallets
- Battery
- Aux. Perc.
- Accessories
- Drum Set

The score includes dynamic markings such as *p*, *mf*, and *f*. A handwritten orange circle highlights a complex rhythmic passage in the Euph. A and Euph. B staves, with a note indicating a tempo change: *♩ = 146*. The score concludes with a double bar line and a fermata over the final measure.

*♩ = 146
will
help
with this*

The image shows a page of a musical score for the piece 'Avifauna'. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left side of the page are: Soprano, Solo A, Solo B, Repiano, 2nd Cnt., 3rd Cnt., Flgtn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., BassBone, Euph. A, Euph. B, Eb Bass, Bb Bass, Timpani, Metal Mallets, Wood Mallets, Battery, Aux. Perc., Accessories, and Drum Set. The score includes various musical notations such as notes, rests, and dynamic markings like *mp*, *mf*, *f*, and *ff*. There are several handwritten annotations in orange and green ink. Orange arrows point to specific passages in the Horns, Trombones, and Tuba sections, with the text 'Add to horns to cover if range an issue'. A green circle highlights a passage in the Euphonium and Bassoon sections, with the text 'under the fingers for pushing range?'. The page number '6' is in the top left, and the title 'Avifauna' is in the top center.

Koshing Avifauna Kange

Musical score for orchestra and voice, measures 24-26. The score includes parts for Soprano, Solo A, Solo B, Repiano, 2nd Cnt., 3rd Cnt., Flghn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., BassBone, Euph. A, Euph. B, Eb Bass, Bb Bass, Timpani, Metal Mallets, Wood Mallets, Banery, Aux. Perc., Accessories, and Drum Set. Handwritten annotations in orange and green highlight specific passages.

like
bass
writing

The musical score is for the piece 'Avifauna' and is page 8. It features a variety of instruments and includes several handwritten annotations in orange and green ink. The instruments listed on the left are: Soprano, Solo A, Solo B, Reptiano, 2nd Cnt., 3rd Cnt., Flghn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., Bass/Bone, Euph. A, Euph. B, Eb Bass, Bb Bass, Timpani, Metal Mallets, Wood Mallets, Battery, Aux. Perc., Accessories, and Drum Set. The score includes dynamic markings such as *mf* and *p*, and a tempo marking of $\text{♩} = 120$. Handwritten notes include 'large interval leap' with a circled note in the Soprano part, 'Good percussion!' with an arrow pointing to the percussion section, and 'Is there a way to simplify?' with an arrow pointing to the Euphonium parts. A green bracket highlights a section of the Metal Mallets part.

The image shows a page of a musical score for 'Avifauna', page 9. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Soprano, Solo A, Solo B, Repiano, 2nd Cnt., 3rd Cnt., Flghn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., BassBone, Euph. A, Euph. B, Eb Bass, Bb Bass, Timpani, Metal Mallets, Wood Mallets, Battery, Aux. Perc., Accessories, and Drum Set. The score includes various musical notations such as notes, rests, dynamics (p, mf), and articulation marks. There are several handwritten annotations in orange ink: a large oval around the Solo A and Solo B staves; a box around the 2nd and 3rd Cnt. staves with the text 'Cup Mute' and 'mf' written above and below it; and a large, flowing note on the right side that says 'great effect + good challenge possibly to use to try and hit with exp/cubats Solo line?'. The page number '9' is visible in the top right corner.

38

Soprano

Solo A

Solo B

Repiano

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BasBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

Timpani

Metal Mallets

Wood Mallets

Battery

Aux. Perc.

Accessories

Drum Set

End Solo

Cup Mute

pp

mf

p

ff

mf

mp

p

mf

mp

p

mf

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

mf

pp

41

mf

45 *a tempo*

pp *mf*

Soprano

Solo A

Solo B

Repiano

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BasBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

47

pp *mf*

Timpani

Metal Mallets

Wood Mallets

42

pp *f*

Battery

Aux. Perc.

42

Accessories

42

Drum Set

Detailed description: This is a page of a musical score for the piece 'Avifauna'. It features a vocal line for Soprano and a large orchestral ensemble. The vocal part begins at measure 41 with a dynamic of mezzo-forte (mf) and includes a trill. At measure 45, the tempo is marked 'a tempo'. The orchestral parts include Solo A and Solo B woodwinds, Repiano woodwinds, three Contrabassoons, Flights (Flghn.), Solo Horns, First and Second Horns, First and Second Baritone Saxophones, First and Second Trombones, Bassoon, Euphonium A and B, E-flat Bass, B-flat Bass, Timpani, Metal Mallets, Wood Mallets, Battery, Auxiliary Percussion, Accessories, and Drum Set. Dynamics range from pianissimo (pp) to mezzo-forte (mf). The score is written in 2/4 time and includes various musical notations such as slurs, accents, and trills.

50 *rit.* **54** **Vivacissimo** (♩ = 172)

Soprano *mp*

Solo A *p*

Solo B *p*

Repiano *f* *p*

2nd Cnt. *p*

3rd Cnt. *p*

Flgtn. *f* *p*

Solo Hrn. *f* *p*

1st Hrn. *f pp* *p*

2nd Hrn. *f pp* *p*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

BassBone *f*

Euph. A *f*

Euph. B *f*

E♭ Bass *f*

B♭ Bass *f*

Timpani *f*

Metal Mallets *pp*

Wood Mallets *p*

Battery *pp* *f*

Aux. Perc. *ff* *mf*

Accessories *mf*

Drum Set *mf*

Double stick drum

The musical score for 'Avifauna' on page 13 includes the following parts and markings:

- Soprano:** Rests in measures 1-4, then plays a melodic line starting in measure 5.
- Solo A & Solo B:** Rests in measures 1-4, then play melodic lines starting in measure 5.
- Repiano:** Plays a melodic line starting in measure 1, with dynamics *mf* and *p*.
- 2nd Cnt. & 3rd Cnt.:** Play melodic lines starting in measure 1, with dynamics *mf* and *p*.
- Flghn.:** Plays a melodic line starting in measure 1, with dynamics *mf* and *p*.
- Solo Hn.:** Plays a melodic line starting in measure 1, with dynamics *mf* and *p*.
- 1st Hn. & 2nd Hn.:** Play melodic lines starting in measure 1, with dynamics *mf* and *p*.
- 1st Bar. & 2nd Bar.:** Rests in measures 1-4, then play melodic lines starting in measure 5, with dynamic *mf*.
- 1st Tbn. & 2nd Tbn.:** Play melodic lines starting in measure 1, with dynamic *mp*.
- BassBone:** Plays a melodic line starting in measure 1, with dynamic *mp*.
- Euph. A & Euph. B:** Rests in measures 1-4.
- E♭ Bass & B♭ Bass:** Rests in measures 1-4.
- Timpani:** Rests in measures 1-4.
- Metal Mallets:** Plays a rhythmic pattern starting in measure 1, with dynamics *f* and *p*.
- Wood Mallets:** Plays a rhythmic pattern starting in measure 1, with dynamic *f*.
- Battery:** Rests in measures 1-4.
- Aux. Perc.:** Plays a rhythmic pattern starting in measure 1, with dynamic *mf*.
- Accessories:** Plays a rhythmic pattern starting in measure 1.
- Drum Set:** Rests in measures 1-4.

Fun Percussion!
Aimed well for US players.
Potentially challenging for some UK groups.

Musical score for 'Avifauna' featuring various instruments and vocal parts. The score includes parts for Soprano, Solo A, Solo B, Replano, 2nd Cnt., 3rd Cnt., Flgtn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., BassBore, Euph. A, Euph. B, Eb Bass, B Bass, Timpani, Metal Mallets, Wood Mallets, Battery, Aux. Perc., Accessories, and Drum Set. The score is in 4/4 time and includes dynamic markings such as *mf*, *p*, *mp*, and *pp*. A green circle highlights a section of the Solo Hn. and 1st Hn. parts, with the word "Good" written in green next to it.

I like the Britanes having a voice!
I wonder if I will get the line out the wife (the other from happening?)
things happening?

Soprano
Solo A
Solo B
Flgtn.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
BassBone
Euph. A
Euph. B
Eb Bass
Bb Bass
Timp.
Metal Mallets
Wood Mallets
Battery
Aux. Perc.
Accessories
Drum Set

Timp.
doesn't
play
until

m[70]

Consider
writing
more
condensing
it with
another
part.

Musical score for 'Avifauna' featuring various instruments and vocal parts. The score is divided into systems, with measures 72-74 circled in orange. The instruments listed on the left are: Soprano, Solo A, Solo B, Repiano, 2nd Cnt., 3rd Cnt., Flghn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., BassBone, Euph. A, Euph. B, Eb Bass, Bb Bass, Timpani, Metal Mallets, Wood Mallets, Battery, Aux. Perc., Accessories, and Drum Set. The score includes dynamic markings such as *p*, *mf*, and *f*. A handwritten orange note 'Challenge?' with an arrow points to the circled section in the Metal Mallets part.

Musical score for 'Avifauna' page 17. The score includes parts for Soprano, Solo A, Solo B, Reclamo, 2nd Cnt., 3rd Cnt., Flgnt., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., BassBonc., Euph. A, Euph. B, Eb Bass, Bb Bass, Timpani, Metal Mallets, Wood Mallets, Battery, Aux. Perc., Accessories, and Drum Set. The score is written in 4/4 time and features various dynamic markings such as *mf*, *f*, *fp*, and *pp*. A handwritten orange note on the right side of the score reads: "I like it but it's a challenge." A red circle highlights the Metal Mallets and Wood Mallets parts.

82

Soprano

Solo A
f mp

Solo B
f mp

Repiano
f mp

2nd Cnt.
f mp

3rd Cnt.
f mp

Flghn.
f p

Solo Hn.
f p

1st Hn.
f p

2nd Hn.
f p

1st Bar.
mf p

2nd Bar.
mf p

1st Tbn.
mf mp

2nd Tbn.
mf mp

BassBonc.
mf mp

Euph. A
mf p

Euph. B
mf p

E \flat Bass
p

B \flat Bass
p

81

Timpani

Metal Mallets

Wood Mallets
f

82

Battery
f

Aux. Perc.
mf

82

Accessories

82

Drum Set

Soprano
Solo A
Solo B
Repiano
2nd Cnt.
3rd Cnt.
Flgtn.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
Bass/Bone
Euph. A
Euph. B
Eb Bass
Bb Bass
Timpani
Metal Mallets
Wood Mallets
Battery
Aux. Perc.
Accessories
Drum Set

Handwritten note: Consider Break for Sop?

82

Soprano *out?*

Solo A *mf*

Solo B *mf*

Repiano *f*

2nd Cnt. *mp*

3rd Cnt. *mp*

Flgta. *f* *mp* *f*

Solo Hn. *f* *mp* *f*

1st Hn. *f* *mp* *f*

2nd Hn. *f* *mp* *f*

1st Bar. *mp* *f*

2nd Bar. *mp* *f*

1st Tbn. *mp* *f*

2nd Tbn. *mp* *f*

BassBone *mp* *f*

Euph. A *f*

Euph. B *f*

E♭ Bass *f*

B♭ Bass *f*

83

Timpani

Metal Mallets

Wood Mallets

84

Battery *p* *f*

Aux. Perc. *f*

85

Accessories

86

Drum Set

97 98

Soprano

Solo A

Solo B

Repiano

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

Timpani

Metal Mallets

Wood Mallets

Battery

Aux. Perc.

Accessories

Drum Set

p

mf

f

ff

f *back*

This image shows a page of a musical score for the piece "Avifauna". The page is numbered 22. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left side of the score are: Soprano, Solo A, Solo B, Repiano, 2nd Cnt., 3rd Cnt., Flghn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., BassBone, Euph. A, Euph. B, Eb Bass, Bb Bass, Timpani, Metal Mallets, Wood Mallets, Battery, Aux. Perc., Accessories, and Drum Set. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *mp*, *p*, and *f*. A red circle is drawn around the Wood Mallets staff, highlighting a specific section of the music.

C.4 Example of FCBB Player Edits

Solo Cornet A

Avifauna

Joshua Tyler Jameson

Morning Birds (♩ = 144)

9 8 17 2 Cup Mute *p* *mf*

23 26 Open *p* *mf* *p*

31 34 *mf* *p* *mf*

38 42 *ff*

44 *rit.*

51 (♩ = 120) Solo *mf*

59 60 Cup Mute One 7 7 Both (one muted one open) *mf* *p* **NO**

67 *a tempo* Both open *pp* *mf* *p* *rit.*

76 Hummingbird (♩ = 172) *p*

85

93 *mf*

221 *pp*

228 *pp* **Mistake**

233 *ff*

240 *pp* **acc**

246 *pp*

251 *pp*

257 *p* **Cup Mute** *accel.* $\text{♩} = 72 (\text{♩} = 144)$

262

266 *ff* *rit.* *Open* *a tempo* *mf* *Solo* *rit.* *p*

272 **Eagle** *a tempo* *mp* *Tutti* *mf*

278 *mp* **280** *mp* *mf*

287 *f* **290** $(\text{♩} = 144)$ *p*

294 *mf* *f* *ff* 298

300 *mf*

307 *f* *ff* *mf*

314 *f* *f* *ff* *rit.*

322 *a tempo* *f* *ff* *ff* *rit.*



lots of "on" time
in upper register.

Some ms. off (when
dble. w/ sop?)

C.5 Final Avifauna Score

Score

Commissioned for the 2019 National Youth Brass Band of America

Avifauna

Joshua Tyler Jameson

Morning Birds (♩ = 144)

Soprano Cornet

Solo Cornet A

Solo Cornet B

Replano Cornet

2nd Cornet

3rd Cornet

Flugelhorn

Solo Horn in E♭

1st Horn in E♭

2nd Horn in E♭

1st Baritone

2nd Baritone

1st Trombone

2nd Trombone

Bass Trombone

Euphonium A

Euphonium B

E♭ Bass

B♭ Bass

Timpani

Mallets 1

Mallets 2

Battery Percussion

Auxiliary Percussion

Accessory Percussion

Cymbals

F-A(B♭)-D-E

Vibes - soft mallets

Bass Drum (puffy)

Triangle

Wind Chimes

Shaker

Snare Cymbal (w/ notes)

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Avifauna 2

9

Soprano *mp*

Solo A

Solo B

Repiano *mp*

2nd Ctr. *pp* Cup Mute

3rd Ctr. *pp* Cup Mute

Flghn.

Solo Hn. *pp*

1st Hn. *pp*

2nd Hn. *pp*

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

Timpani

Mallets 1

Mallets 2

Battery

Aux. Perc. *mf*

Accessories *mf* *pp*

Cymbals *f* *p*

17

Soprano *mf*

Solo A *p* Cup Mute

Solo B *p* Cup Mute

Repiano *mf*

2nd Cnt. *p*

3rd Cnt. *p*

Flghn.

Solo Hn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

B \flat Bass

B \flat Bass

Tampani

Mallets 1

Mallets 2

Battery

Aux. Perc. *mf*

Accessories *mf* *Cubassa*

Cymbals

25

26

Soprano

Solo A

Solo B

Repiano

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

27

Timpani

Mallets 1

Mallets 2

28

Battery

Aux. Perc.

Accessories

29

Cymbals

34

Soprano

Solo A

Solo B

Repiano

2nd Ctr.

3rd Ctr.

Flgtn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

Timpani

Mallets 1

Mallets 2

Battery

Aux. Perc.

Accessories

Cymbals

mf

p

mf

p

mf

p

mf

mf

mf

p

p

mf

mf

mf

p

pp

f

p

pp

f

p

mf

mp

p

p

pp

f

Pedal A drum up

back down

Sus Cymbal Roll

pp

mf

35

Soprano

Solo A

Solo B

Repiano

2nd Ctr.

3rd Ctr.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

37

Timpani

Mallets 1

Mallets 2

39

Battery

Aux. Perc.

Accessories

41

Cymbals

Sizzle Cymbal

f

Optional Sommo Ostin

This musical score is for the 'Optional Sommo Ostin' section. It is written in 3/4 time and features a variety of instruments and vocal parts. The score is divided into measures, with measure numbers 41 and 42 indicated at the beginning of the first and second measures respectively. The instruments and parts include:

- Soprano
- Solo A
- Solo B
- Repiano
- 2nd Cnt.
- 3rd Cnt.
- Flghn.
- Solo Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Tbn.
- 2nd Tbn.
- Bass Oone
- Euph. A
- Euph. B
- E♭ Bass
- B♭ Bass
- Timpani
- Mallets 1
- Mallets 2
- Battery
- Aux. Perc.
- Accessories
- Cymbals

The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and articulation marks like accents and slurs. The percussion section includes specific instructions for the Battery (HD), Auxiliary Percussion (Tam, HHht), and Cymbals (Sus Roll), with dynamic markings of *p* (piano) and *f* (forte).

rit. 51 (♩ = 120)

Soprano

Solo A

Solo B

Repiano

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

Timpani

Mallets 1

Mallets 2

Battery

Aux Perc. *ff* *ff* *mf* Wind Chimes

Accessories

Cymbals *ff* *f* *p* *mf* *Sizzle* *Sus Roll*

52

Soprano

Solo A

Solo B

Repiano

2nd Cnt.

3rd Cnt.

Flgtn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Bone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

57

Timpani

Vibes - medium mallets

Mallets 1

Mallets 2

52

Battery

BD (puffy)

mf

Triangle

Aux. Perc.

mf

Wind Chimes

mf

Accessories

Shaker

ppp

mf

52

Cymbals

Sust Roll

p

This page of a musical score, numbered 60, contains staves for the following instruments: Soprano, Solo A, Solo B, Repiano, 2nd Crt., 3rd Crt., Flghn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., BassBone, Euph. A, Euph. B, E-Bass, B-Bass, Timpani, Mallets 1, Mallets 2, Battery, Aux. Perc., Accessories, and Cymbals. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *sfz*, and *p*. Performance instructions include "End Solo", "Cup Mute On", "Cup Mute Off", "Open", and "BD (puffs)". The page number "57" is also present at the beginning of several staves.

43

Soprano

Solo A

Solo B

Repiano

2nd Ctr.

3rd Ctr.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bassoon

Euph. A

Euph. B

E♭ Bass

B♭ Bass

44

Timpani

Mallets 1

Mallets 2

Battery

Aux. Perc.

Accessories

Cymbals

Both (one muted one open)

Both open

Solo

Soli

mf

pp

mp

p

rit.

67

a tempo

End solo

76 Hummingbird (♩ = 172)

rit. Solo *End Solo*

Soprano *mf* *p*

Solo A *mf* *p*

Solo B *mf* *p*

Repiano *mf* *f* *p*

2nd Cnt. *mf* *p*

3rd Cnt. *mf* *p*

Flghn. *mf* *f*

Solo Hn. *mf* *f*

1st Hn. *mf* *f* *pp*

2nd Hn. *mf* *f* *pp*

1st Bar. *mf* *f*

2nd Bar. *mf* *f*

1st Tbn. *mf* *f*

2nd Tbn. *mf* *f*

BassBone *mf* *f*

Euph. A *mf* *f*

Euph. B *mf* *f*

E♭ Bass *mf* *f*

B♭ Bass *mf* *f*

Timpani *f*

Mallets 1

Mallets 2 *mp*

Battery

Aux. Perc. *mf* (Plytes) *mf* Tambourine Triangle *mf*

Accessories *mf* Shaker (suggestion: LP One Shot) *mf*

Cymbals *mp* *mf* *p* *f* *Sus + Splash Choke*

77

Soprano

Solo A

Solo B

Repiano

2nd Ctr.

3rd Ctr.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

77

Timpani

Mallets 1

Mallets 2

77

Battery

Aux. Perc.

Accessories

77

Cymbals

77

42

Soprano

Solo A

Solo B

Repiano

2nd Ctr.

3rd Ctr.

Flgtn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

43

Timpani

Mallets 1

Mallets 2

Battery

Aux. Perc.

Accessories

44

Cymbals

55

Soprano

Solo A

Solo B

Repiano

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

56

Tampani

Mallets 1

Mallets 2

57

Battery

Aux. Perc.

Triangle

Tambourine

Accessories

58

Cymbals

93

Soprano
 Solo A
 Solo B
 Repiano
 2nd Crt.
 3rd Crt.
 Flghn.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 BassBone
 Euph. A
 Euph. B
 Eb Bass
 Bb Bass
 Timpani
 Mallets 1
 Mallets 2
 Battery
 Aux. Perc. (Triangle, Tambourine)
 Accessories
 Cymbals

Musical score for page 93, featuring various instruments including vocalists, woodwinds, brass, percussion, and strings. The score includes dynamic markings such as *mf*, *p*, and *f*.

54

Soprano

Solo A

Solo B

Repiano

2nd Ctr.

3rd Ctr.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassTone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

55

Timpani

Mallets 1

Mallets 2

56

Battery

Aux. Perc.

Accessories

58

Cymbals

103 Solo

104

Soprano *mf*

Solo A *f p*

Solo B *f p*

Repiano *f p*

2nd Ctr. *f p*

3rd Ctr. *f p*

Flghn. *f p*

Solo Hn. *f p*

1st Hn. *f p*

2nd Hn. *f p*

1st Bar. *mf p*

2nd Bar. *mf p*

1st Tbn. *mf p*

2nd Tbn. *mf p*

BassBone *mf p*

Euph. A *mf p*

Euph. B *mf p*

E♭ Bass *mf p*

B♭ Bass *mf p*

103

Timpani *pp*

Mallets 1 *ff*

Mallets 2 *f mp*

103 sus roll

Battery *pp*

Aux. Perc. *pp* Tambourine *f* Triangle *f* Tambourine *mf*

Accessories *mf*

Cymbals *pp*

109

Soprano

Solo A

Solo B

Repiano

2nd Ctr.

3rd Ctr.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

109

Timpani

Mallets 1

Mallets 2

109

Battery

Aux. Perc.

Accessories

109

Cymbals

Tutti

mf

p

f

pp

Triangle

Tambourine

111

Soprano

Solo A

Solo B

Repiano

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

112

Timpani

Mallets 1

Mallets 2

113

Battery

Aux. Perc.

Triangle

Tambourine

Accessories

114

Cymbals

120

117

Soprano

Solo A

Solo B

Requiano

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Ten.

2nd Ten.

BasBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

117

Timpani

Mallets 1

Mallets 2

117

Battery

Aux. Perc.

Triangle

Tambourine

Triangle

Accessories

117

Cymbals

122

Soprano

Solo A

Solo B

Repiano

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Basstbn.

Euph. A

Euph. B

E♭ Bass

B♭ Bass

122

Tampani

Mallets 1

Mallets 2

122

Battery

Aux. Perc.

Accessories

122

Cymbals

This page contains a musical score for measures 127 through 130. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Soprano
- Solo A
- Solo B
- Requiano
- 2nd Cnt.
- 3rd Cnt.
- Flghn.
- Solo Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Tbn.
- 2nd Tbn.
- BasoBone
- Euph. A
- Euph. B
- E♭ Bass
- B♭ Bass
- Timpani
- Mallets 1
- Mallets 2
- Battery
- Aux. Perc.
- Accessories
- Cymbals

The score includes various musical notations such as dynamics (e.g., *f*, *p*, *ff*, *mf*), articulation (accents, slurs), and performance instructions (e.g., *Soli*). The key signature is one sharp (F#) and the time signature is 3/4. The page number 129 is located at the top center.

131

Cup Mute

p

Cup Mute

p

Cup Mute

p

Cup Mute

p

Soprano

Solo A

Solo B

Repiano

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

131

Timpani

Mallets 1

Mallets 2

mf

p

131

Battery

Aux. Perc.

Wind Chimes

mf

p

Accessories

mf

ppp

p

131

Cymbals

136

Soprano

Solo A

Solo B

Repiano

2nd Ctr.

3rd Ctr.

Fighn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

136

Timpani

Mallets 1

Mallets 2

136

Battery

Aux. Perc.

Accessories

136

Cymbals

142 *rit.* [144] Owl (♩ = 72)

Soprano

Solo A

Solo B

Repiano

2nd Ctr.

3rd Ctr.

Fighn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

142

Timpani

Mallets 1

Mallets 2

142

Battery

Aux. Perc.

Accessories

142

Cymbals

p

mf

pp *mf*

Solo *f*

BD (puffy)

Sus Roll

rit. 152 (♩ = 64)

The score is for a symphony orchestra and vocal soloists. It includes the following parts:

- Soprano
- Solo A
- Solo B
- Flute
- Clarinet 1 (2nd and 3rd)
- Bassoon
- Trumpet 1 and 2
- Trombone 1 and 2
- Euphonium A and B
- Tuba
- Timpani
- Mallets 1 and 2
- Battery
- Auxiliary Percussion (Wind Chimes, Triangle)
- Accessories
- Cymbals

The score is in 3/4 time and features a ritardando marking. The music is divided into measures 149, 150, 151, and 152. Dynamics range from *pp* to *mf*. The percussion section includes Wind Chimes and Triangle.

156 *rit.* *a tempo*

Soprano

Solo A

Solo B

Requiano

2nd Ctr.

3rd Ctr.

Flgtn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

156

Tampani

Mallets 1

Mallets 2

156

Battery

Aux. Perc.

Accessories

156

Cymbals

Cup Mute

mp

Cup Mute

mp

mf

mf

mf

Wind Chimes

Triangle

mf

mf

¹⁶³ *rit.* [168] *a tempo*

Soprano

Solo A

Solo B

Repiano

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass/Bone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

¹⁶³ Timpani

Mallets 1

Mallets 2

¹⁶³ Battery

Aux. Perc.

Accessories

¹⁶³ Cymbals

Detailed description of the musical score: The score is for measures 163 through 168. It is written for a large orchestra and a soprano. The key signature has two flats, and the time signature is 4/4. The tempo is marked *rit.* (ritardando) from measure 163 to 167, and *a tempo* (return to tempo) starting at measure 168. The Soprano part has a melodic line with dynamics *p* and *pp*. The woodwinds and strings play accompaniment with various textures and dynamics. The percussion section includes timpani, mallets, and battery parts. The score includes many dynamic markings such as *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). There are also performance instructions like *Tutti*, *Open*, and *End solo*. The notation includes various note values, rests, and articulation marks.

170 *rit.* 175 (♩ = 172)

Soprano *mf* *pp*

Solo A *mf* *pp*

Solo B *mf* *pp*

Repiano *mf* *pp* *ff*

2nd Clar. *mp* *pppp* *pp* *pp* *ff*

3rd Clar. *mp* *pppp* *pp* *pp* *ff*

Flgtn. *p* *mf* *pp* *ff*

Solo Hn. *ff*

1st Hn. *mf* *pp* *ff*

2nd Hn. *mf* *pp* *ff*

1st Bar. *mf* *pp* *ff*

2nd Bar. *mf* *pp* *ff*

1st Tbn. *mf* *pp* *ff*

2nd Tbn. *mf* *pp* *ff*

Bassoon *mf* *pp* *ff*

Euph. A *p*

Euph. B *mf* *pp* *p*

E♭ Bass *mf* *pp*

B♭ Bass *mf* *pp*

Timpani *pp* *mf* *pp*

Mallets 1

Mallets 2 *ff* *Xylo - hard mallets*

Battery

Aux. Perc. *mf* *Ratchet* *ff*

Accessories

Cymbals *pp* *Sus Roll* *mf*

177 (♩ = 64) (♩ = 172) (♩ = 64)

Soprano

Solo A

Solo B

Repiano

2nd Cnt.

3rd Cnt.

Flghn. Solo *p* *mf* *p*

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *p*

2nd Bar. *p*

1st Tbn.

2nd Tbn.

BassBone

Euph. A *p*

Euph. B *p*

E♭ Bass *p*

B♭ Bass *p*

177 Timpani *p*

Mallets 1

Mallets 2

177 Battery

Aux. Perc. Wind Chimes *mf* Ratchet *ff* Wind Chimes *mf*

Accessories

177 Cymbals

rit. 188 (♩ = 108)

Instrumentation and Dynamics:

- Soprano:** *pp*
- Solo A:** *pp*
- Solo B:** *pp*
- Repiano:** *pp*
- 2nd Clt.:** *pp*
- 3rd Clt.:** *pp*
- Flgts.:** *mf* (trills), *p* (melody)
- Solo Hn.:** *p* (melody), *mf* (harmony), *pp* (end)
- 1st Hn.:** *p* (melody), *mf* (harmony), *pp* (end)
- 2nd Hn.:** *p* (melody), *mf* (harmony), *pp* (end)
- 1st Bar.:** *mf* (harmony), *pp* (end)
- 2nd Bar.:** *mf* (harmony), *pp* (end)
- 1st Tbn.:** *mf* (harmony), *pp* (end)
- 2nd Tbn.:** *mf* (harmony), *pp* (end)
- Bass Bone:** *mf* (harmony), *pp* (end)
- Euph. A:** *mf* (harmony), *pp* (end)
- Euph. B:** *mf* (harmony), *pp* (end)
- E♭ Bass:** *mf* (harmony), *pp* (end)
- B♭ Bass:** *mf* (harmony), *pp* (end)
- Timpani:** *pp* (roll), *mf* (roll), *pp* (roll)
- Mallets 1:** *mf* (Vibes)
- Mallets 2:** *mf* (Vibes)
- Aux. Perc.:** Triangle *p*

190 accel

Soprano

Solo A

Solo B

Repiano

2nd Ctr.

3rd Ctr.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Baritone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

190

Timpani

Mallets 1

Mallets 2

190

Battery

Aux. Perc.

Accessories

190

Cymbals

pp

mp

p

pp

BD roll

Xylo med/ptl mallets

199 Vulture (♩ = 120)

This musical score is for the piece "Vulture" by John Williams, starting at measure 199. The tempo is marked as quarter note = 120. The score is arranged for a vocal ensemble and a full orchestra. The vocal parts include Soprano, Solo A, Solo B, Repiano, 2nd Contralto, 3rd Contralto, Flute, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, and 2nd Trombone. The instrumental parts include Bassoon, Euphonium A, Euphonium B, E♭ Bass, B♭ Bass, Timpani, Mallets 1, Mallets 2, Battery (including Snare Drum, which is muted from measure 199), Auxiliary Percussion (Cubassa), and Cymbals. The score features dynamic markings such as *ff*, *pp*, *mf*, and *f*. The 1st and 2nd Trombone parts include "Soli" markings. The Snare Drum part is marked "Snare Drum (snare off)" and "BD".

261

Soprano

Solo A

Solo B

Repiano

2nd Crt.

3rd Crt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

261

Timpani

Mallets 1

Mallets 2

261

Battery

Aux. Perc.

Accessories

261

Cymbals

210

Soprano

Solo A

Solo B

Repiano

2nd Ctr.

3rd Ctr.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassHone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

210

Timpani

Mallets 1

Mallets 2

210

Battery

Aux. Perc.

Accessories

210

Cymbals

This page of a musical score, numbered 210, contains 21 staves. The instruments are: Soprano, Solo A, Solo B, Repiano, 2nd Ctr., 3rd Ctr., Flghn., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., BassHone, Euph. A, Euph. B, E♭ Bass, B♭ Bass, Timpani, Mallets 1, Mallets 2, Battery, Aux. Perc., Accessories, and Cymbals. The score includes dynamic markings such as *mf*, *p*, and *f*, and features various musical notations including slurs, accents, and articulation marks. The Battery staff shows a complex rhythmic pattern with accents. The Percussion staves (Mallets 1, Mallets 2, Accessories, Cymbals) are mostly silent, indicated by a horizontal line with a bar.

This page of a musical score, numbered 217, contains the following parts and markings:

- Soprano:** Starts at measure 215 with a *mf* dynamic. A fermata is placed over the first measure of the vocal line.
- Solo A & Solo B:** Enter at measure 217 with a *f* dynamic.
- Requiano:** Features a *p* dynamic at the start of the section and a *ff* dynamic later.
- 2nd Cnt. & 3rd Cnt.:** Both parts begin with a *p* dynamic and later reach a *ff* dynamic.
- Flghn.:** Enters at measure 217 with a *f* dynamic.
- Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Ten., 2nd Ten., BassBone, Euph. A, Euph. B, Bb Bass, Bb Bass:** These parts enter at measure 217 with a *f* dynamic.
- 1st Bar. & 2nd Bar.:** These parts have a *p* dynamic at the beginning of their section and a *mf* dynamic later.
- Tampani:** Starts at measure 215 with a *fp* dynamic.
- Battery:** Starts at measure 215 with a *fp* dynamic. A note is marked "BD (puffy)" with a *f* dynamic.
- Aux. Perc. & Accessories:** These parts have a *ppp* dynamic at the start of the section.
- Cymbals:** Starts at measure 215 with a *ppp* dynamic.

220

Soprano

Solo A

Solo B

Repiano

2nd Ctr.

3rd Ctr.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

220

Timpani

Mallets 1

Mallets 2

Battery

Aux. Perc.

Accessories

Cymbals

Cabasa

Sus Roll

Chokel

f

221

Soprano

Solo A

Solo B

Repiano

2nd Crt.

3rd Crt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

223

Timpani

Mallets 1

Mallets 2

223

Battery

Aux. Perc.

Accessories

223

Cymbals

210 232

Soprano

Solo A

Solo B

Replano

2nd Ctr.

3rd Ctr.

Flgtn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

Timpani

Mallets 1

Mallets 2

Battery

Aux. Perc.

Accessories

Cymbals

Straight Mute Solo *p*

mp

Vibrolap *mf*

Shaker *mf* *pp*

214

Soprano

Solo A

Solo B

Repiano

2nd Cnt. *Straight Mute*

3rd Cnt. *Straight Mute*

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

214

Timpani *Use pedal on bottom drum*

Mallets 1

Mallets 2

214

Battery

Aux. Perc. *Wind Chimes*

Accessories

214

Cymbals *Sus Roll*

239

Soprano

Solo A

Solo B

Repiano

2nd Ctr.

3rd Ctr.

Flgtn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Bone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

239

Timpani

Mallets 1

Mallets 2

239

Battery

Aux. Perc.

Accessories

239

Cymbals

245 246 Straight Mute

Soprano *f*

Solo A *f*

Solo B *f*

Repiano *p*

2nd Ctr. *f* *p* *ff*

3rd Ctr. *f* *p* *ff*

Flghn. *f* *ff*

Solo Hn. *mf* *ff*

1st Hn. *mf* *ff*

2nd Hn. *mf* *ff*

1st Bar. *f* *ff*

2nd Bar. *f* *ff*

1st Tbn. *p* Solo

2nd Tbn. *p*

BassBone *p*

Euph. A *f* *ff*

Euph. B *f* *ff*

E♭ Bass *f* *ff*

B♭ Bass *f* *ff*

249 (trped)

Timpani *p* *ff*

Mallets 1 *ff* Vibes

Mallets 2 *ff* Marimba

Battery *ff*

Aux. Perc. *mf* Wind Chimes

Accessories *mf* Shaker

249 *f* *p* Cymbals

249

Soprano

Solo A

Solo B

Repiano

2nd Cnt.

3rd Cnt.

Flgtn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

249

Timpani

Mallets 1

Mallets 2

249

Battery

Aux. Perc.

Accessories

249

Cymbals

251

Soprano

Solo A

Solo B

Repiano

2nd Ctr.

3rd Ctr.

Fligh.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bassone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

251

Timpani

Mallets 1

Mallets 2

251 Tam

Battery

Aux. Perc.

Accessories

251

Cymbals

mf *pp* *ff*

pp

pp

ff *ff* *ff*

Solo *mf*

ff *pp*

ff *pp*

ff *pp*

ff *pp*

ff *pp*

ff *pp*

ff *pp*

ff *pp*

ff *pp*

ff *pp*

ff *pp*

ff *pp*

ff *pp*

ff *pp*

ff *pp*

ff *pp*

ff *pp*

ff *pp*

ff *pp*

ff *pp*

ff *pp*

ff *pp*

Sus Roll Chokel

p *ff*

219 *accel.* (♩ = 72)

Soprano

Solo A *Cup Mute* *p*

Solo B *Cup Mute* *p*

Repiano

2nd Ctr.

3rd Ctr.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBore

Euph. A

Euph. B

E♭ Bass

B♭ Bass

219

Timpani *pp* *p*

Mallets 1

Mallets 2

219

Battery

Aux. Perc.

Accessories

219

Cymbals

262

Soprano

Solo A

Solo B

Repiano

2nd Ctr.

3rd Ctr.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Bone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

267

Timpani

Mallets 1

Mallets 2

262

Battery

Aux. Perc.

Accessories

262

Cymbals

Open *mf*

f

rit.

Open *ff*

Open *ff*

Open *mf*

Open *f*

Open *pp*

Open *ff*

Open *f*

End solo

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

Tam *>*

BD *p*

Sus Roll

p

269 *a tempo* *rit.* **272 Eagle** *a tempo*

The score is for the piece "Eagle" and is divided into two main sections. The first section, starting at measure 269, is marked *a tempo* and includes a *rit.* (ritardando) section. The second section, starting at measure 272, is also marked *a tempo*. The instrumentation includes:

- Soprano
- Solo A
- Solo B
- Repliano
- 2nd Ctr.
- 3rd Ctr.
- Flgtn.
- Solo Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Tbn.
- 2nd Tbn.
- Bass/Bone
- Euph. A
- Euph. B
- E♭ Bass
- B♭ Bass
- Timpani
- Mallets 1
- Mallets 2
- Battery
- Aux. Perc. (Wind Chimes)
- Accessories
- Cymbals

Dynamic markings include *mf*, *p*, *pp*, and *ff*. Performance instructions include "Solo" for Solo A and "Seare Drum (snare ON)" for the Battery. The score ends with a *< ff* marking.

275

Soprano *p* *mp*

Solo A *Tutti*

Solo B *p*

Requiano *p* *mp*

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BasoBone

Euph. A

Euph. B

B \flat Bass

B \flat Bass

275

Tampani

Mallets 1

Mallets 2

275

Battery

Aux. Perc.

Accessories

275

Cymbals

274

Soprano

Solo A

Solo B

Repiano

2nd Cnt.

3rd Cnt.

Flgln.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass/Bone

Euph. A

Euph. B

E \flat Bass

B \flat Bass

276

Timpani

Mallets 1

Mallets 2

278

Battery

Aux. Perc.

Accessories

279

Cymbals

mp

p

mf

Solo

p

mf

mf

mf

mf

mf

mf

mf

mf

mf

Wind Chimes

280

This musical score page covers measures 280 to 289. The instruments and parts are as follows:

- Soprano:** Silent throughout.
- Solo A & Solo B:** Enter in measure 280 with a melodic line, marked *mp*.
- Requiem:** Plays a melodic line starting in measure 280, marked *p* and *mp*.
- 2nd Ctr. & 3rd Ctr.:** Play a rhythmic pattern of eighth notes, marked *mp*.
- Flgtn.:** Plays a melodic line starting in measure 280, marked *mp*. A "End solo" instruction is placed above the staff.
- Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., Bass Bone, Euph. A, Euph. B, E♭ Bass, B♭ Bass:** All play a melodic line starting in measure 280, marked *p* and *mp*.
- 289**
- Timpani:** Silent throughout.
- Mallets 1 & 2:** Play a rhythmic pattern of eighth notes, marked *f*.
- Battery:** Plays a rhythmic pattern of eighth notes, marked *f*.
- Aux. Perc.:** Silent throughout.
- Accessories:** Silent throughout.
- 289**
- Cymbals:** Silent throughout.

285

Soprano

Solo A

Solo B

Repiano

2nd Cnt.

3rd Cnt.

Flgtn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

285

Timpani

Mallets 1

Mallets 2

Battery

Aux. Perc.

Accessories

285

Cymbals

Sus Roll

pp *mf*

290 (♩ = 144)

Soprano
Solo A
Solo B
Repiano
2nd Cnt.
3rd Cnt.
Flgh.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
BassBone
Euph. A
Euph. B
E♭ Bass
B♭ Bass
Timpani
Mallets 1
Mallets 2
Battery
Aux. Perc.
Accessories
Cymbals

289

293

Sus Roll

pp — *mf*

Optional Soprano Ossia

295

Soprano

Solo A

Solo B

Repiano

2nd Cnt.

3rd Cnt.

Flgdn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Bone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

295

Timpani

Mallets 1

Mallets 2

295

Battery

Aux. Perc.

Accessories

295

Cymbals

Sizzle Cymbal

Sus Roll

BD

Tam

Hi Hat

f

sf

ff

p

f

Optional Soprano Ostin:

100

Soprano

Solo A

Solo B

Repiano

2nd Clt.

3rd Clt.

Flahn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

100

Timpani

Mallets 1

Mallets 2

100

Battery

Aux. Perc.

Accessories

100

Cymbals

p *ff* *p*

306

Soprano

Solo A

Solo B

Repiano

2nd Cnt.

3rd Cnt.

Flgtn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

306

Timpani

Mallets 1

Mallets 2

306

Battery

Aux. Perc.

Accessories

306

Cymbals

311

Soprano

Solo A

Solo B

Repiano

2nd Cnt.

3rd Cnt.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

311

Timpani

Mallets 1

Mallets 2

311

Battery

BD

Aux. Perc.

Accessories

311

Cymbals

p

mf

f

ff

Tam

Snare Drum

117 *rit.* *rit.* *a tempo*

Soprano

Solo A

Solo B

Repiano

2nd Ctr.

3rd Ctr.

Flghn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Basstbn.

Euph. A

Euph. B

E♭ Bass

B♭ Bass

117

Timpani

Mallets 1

Mallets 2

117

Battery

Aux. Perc.

Accessories

117

Cymbals

f *ff* *p* *ff* *p* *ff*

Vibes - hard mallets

Glock

Xylo

Snare Drum

HiHat

Choket

124

Soprano

Solo A

Solo B

Ripiano

2nd Cnt.

3rd Cnt.

Flgtn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

BassBone

Euph. A

Euph. B

E♭ Bass

B♭ Bass

124

Timpani

Mallets 1

Mallets 2

Battery

Aux. Perc.

Accessories

125

Cymbals

pp *mp* *mf* *f* *sf* *sfz* *sfz*

rit.

rit.

BD

BKG stacc BD

p *f* *p*

Sus Roll

Clap of

Tam

C.6 Examples of Avifauna Digital Images



C.7 Video of Avifauna Premiere

(See Accompanying Link or Thumb Drive)

https://drive.google.com/file/d/1zPs76O8vVs5Biy_CigYtxLkNyLPHNXpT/view?usp=share_link

C.8 Review of Process (King)

AVIFAUNA (Joshua Jameson) – WORLD PREMIERE

Historic Significance.

The concept of linking 'Dances' and 'Arias' within the context of the brass band genre finds its exposition in a composition of the same title – 'Dances and Arias' by the distinguished British composer Professor Edward Gregson. This work dates back exactly 35 years and received its world premiere at the Royal Albert Hall, London - National Brass Band Championships of Great Britain, Oct. 1984.

Torstein Aagaard Nilsen's brass band composition 'Aubade- Dawn Songs of the Fabulous Birds' (composed in 2003 for the European Brass Band Championships, Grieghallen, Bergen Norway) further developed the concept of utilising a continuous process of thematic cross-reference and transformation but within the context of 'imaginary birdsongs'.

It is from this compositional backdrop of 'song and dance' that Joshua Jameson's Avifauna finds historic context whilst simultaneously being linked interactively with the evolving concept of multimedia production.

Preparation and Delivery

Helen Harrelson's artistic focus was transparent both in the preparation and delivery of the major commissioned work 'Avifauna' – a composition which provides a cultural synthesis of musical significance for the brass band genre and within the arts community at large.

While the concept of inseparably linking 'media production' with the act of performance, i.e. 'media performance', is by no means new in concept, 'Avifauna' does in fact represent the first work of its kind commissioned for brass band and composed by an American composer.

This collaborative process in linking dance choreography with the brass band stage performance culminated with the world premiere of Avifauna (22nd June 2019 – Missouri Western State University).

The preparatory phase included one week of intense rehearsals by the inaugural 'National

Youth Brass Band of America' and interaction with a media production team (lighting, sound, recording, choreography and live music) – a collaborative process that was brought to fruition and premiered with distinction under the artistic direction of the Kansas based conductor and educationalist, Helen Harrelson.

Professor David King

Musical Director

National Youth Brass Band of America

D.1 Steven Mead Judging Criteria Mark Sheet (2016)

Criteria Mark Sheet – National Brass Band Championships 2016

Test Piece: The Journey of the Lone Wolf – Simon Dobson

Band number:

Band name:

	FAIR				GOOD				VERY GOOD				OUTSTANDING				SCORE				
	-	-	+	+	-	-	+	+	-	-	+	+	-	-	+	+					
Technical accuracy	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Rhythmic precision and clarity	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Control of full dynamic range	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Ensemble precision	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Tuning/intonation	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Band sound quality	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Balance/clarity of textures	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Quality of soloists	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Overall understanding - direction and shaping of the entire work, phrasing, appropriate tempi and articulation of the music	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Total musicality from the band - style, commitment, elegance, beauty, control of all moods	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	

Short clarifying comments:

TOTAL

D.2 Example of Score Data Sheet

Variations on Laudate Dominum	
Edward Gregson	
	British 2nd/3rd th Section
Meter	<ul style="list-style-type: none"> 2/4, 3/4, 4/4,5/4, 7/8, 6/8, 3/2
Key Signature	<ul style="list-style-type: none"> Concert Key: no b/#, 1 x b, 2 x bs, 3 x bs, 5 x bs

INSTRUMENT SPECIFIC CONSIDERATIONS	
Percussion Usage	<p><u>Pitched</u>: timpani, temple blocks, glock, bongos</p> <p><u>Non-pitched</u>: triangle, Crash cymbals, snare drum, bass drum, tambourine, woodblock, Sus. cymbal,</p> <p><u>Parts</u>: 3 (Timpani, Perc 1 & Perc 2)</p>
Soprano (1)	<p>Concert Pitch Range:</p> <p>General Use (Bb4-A5)</p> <p>Extended Range (F4-C6)</p> <p>Rarely Used D6</p>
Solo Cornet (4) (Front Row Cornets)	<p>Concert Pitch Range:</p> <p>General Use (F4-F5)</p> <p>Extended Options.(C4-G5)</p>
Cornet 1 (Back Row Cornets)	<p>Often doubles the solo cornet/flugel tutti lines, or leads the back row cornets</p> <p>Concert Pitch Range:</p> <p>General Use (D4-D5)</p> <p>Extended Range.(Bb3-F5)</p> <p>Rarely Used A3</p>
Cornet 2	<p>Concert Pitch Range:</p> <p>General Use Bb3-Bb4</p> <p>Extended Range A3 - Eb3</p> <p>Rarely Used F3</p>

Flugelhorn (1)	Concert Pitch Range: General Use (C4-D5) Extended Options.(A3-Eb5)
Solo Horn (1)	Concert Pitch Range: General Use (A3-A4) Extended Options.(F3-C5) Rarely Used C&D3, Db5
1st Horn (1) 2nd Horn (1)	Concert Pitch Range: General Use: F3-F4 1st Horn: Extended Range D3 - A4 1st Horn: Rarely Used Cb5 2nd Horn: Extended Range D3 - A4 2nd Horn: Rarely Used C3, Bb4
1st Baritone (1) 2nd Baritone (1)	<u>Baritone 1</u> General Use (Eb3-Eb4) Extended Options.(Bb2-F4) Rarely Used: down to Ab2 <u>Baritone 2</u> General Use (E3-B3) Extended Options.(Bb2-C4) Rarely Used: down to F2
1st Trombone (1) 2nd Trombone (1) Bass Trombone (1)	<u>Trombone 1</u> General Use (Eb3-Eb4) Extended Options.(Bb2-G4) Rarely Used: up to Bb4 <u>Trombone 2</u> General Use (C3-D4) Extended Options.(Bb2-D4) Rarely Used: Down to F2 / up to Ab4 <u>Bass Trombone</u> General Use (G2-G3) Extended Options.(Eb2-F4) Rarely Used: Down to Bb1 / up to F4
Euphoniums (2)	Grouped with the baritones for sectional playing, Provide accessible opportunities for principal euphonium to develop as a soloist Concert Pitch Range: General Use (Bb2-F4) Extended Options.(F2-A4) Rarely Used: Down to Eb2 / up to C5

Eb Bass (2)	<u>Eb Bass</u>
Bb Bass (2)	General Use (Eb2-G3)
	Extended Options.(F1-D3)
	Rarely Used: Down to Bb1 / up to Db4
	<u>Bb Bass</u>
	General Use (Bb1-Bb2)
	Extended Options.(C2-A3)
	Rarely Used: Down to Bb0 / up to E3

D.3 Guidelines for Composing within the Brass Band Classification System

SAMPLE WORKS			
	British 4th Section <i>N.A.B.B.A. Youth Open/Intermediate</i>	British 3rd Section <i>N.A.B.B.A. Youth Honor/3rd Section</i>	British 2nd Section <i>N.A.B.B.A. 2nd Section</i>
Eric Ball	Impromptu (1965) 4th Section Regionals 1993	Four Preludes (1947) 3rd Section Finals 1962 & 2003	Four Preludes (1947) 2nd Section Finals 1948 & 1957 Resurgam (1950) 2nd Sectional Regionals 2011
Edward Gregson	Voices of Youth (1968) 4th Section Regionals 1976 Partita (1970) 4th Section Regionals 2004	Occasion (1986) 3rd Section Final 1989 Partita (1970) 3rd Section Regionals 1975	Variations on Laudate Dominum (1975/2014)
Peter Graham	Journal of Phileas Fogg (2012) 4th Section Regionals 2016	Dancing in the Park (1995) 3rd Section Nationals 1997	Dimensions (1983) 2nd Sectional Regionals 1984
Philip Sparke	Saint-Saëns Variations (2007) 4th Section Regionals 2010 Valerius Variations (2006) 4th Section Finals 2006	Triptych (1990) 3rd Section Regionals 1990 Kaleidoscope (2003) 3rd Section Final 2020	Kaleidoscope (2003) 2nd Section Regionals 2004 Portrait of a City (2002) 2nd Section Finals 2011
Philip Wilby	The Seasons(2000) 4th Section Finals 2000 4th Section Regionals 2007	Partita for Band (1994) 3rd Section Finals 1994 3rd Section Regionals 2014	Psalms and Alleluias (2008) 2nd Section Finals 2010
Oliver Waespi	Triptych (1994)	The Graces of Love (2013) 3rd Section Finals 2015	Traversada (2013) 2nd Section Finals 2014
Misc.	Lydian Pictures (2002) Simon Dobson 4th Section Regionals, 2003	The Dark Side of the Moon (2007) Paul Lovatt-Cooper 3rd Section Regionals, 2008	Kingdom of Dragons (2008) Philip Harper 2nd Section Regionals, 2010

COMPOSITIONAL & SCORING ELEMENTS

	British 4th Section <i>N.A.B.B.A. Youth Open/Intermediate</i>	British 3rd Section <i>N.A.B.B.A. Youth Honor/3rd Section</i>	British 2nd Section <i>N.A.B.B.A. 2nd Section</i>
Meter	2/4, 3/4, 4/4, 6/8, Used with simple rhythms. Asymmetrical meter with common tempo changes. Few, if any, meter changes within movements or sections of the music	2/4, 3/4, 4/4, possibly 5/4 if rhythms and technique is not overly complex. 6/8, 9/8 Used with simple rhythms &/or sparingly through the work. Largely symmetrical meter with limited use of meter changes 3/2 with simple choral writing	2/4, 3/4, 4/4, 5/4. 6/8, 9/8, Used with intermediate rhythmic motives Easy changing asymmetrical meter. 7/8. 3/2 with more
Key Signature	None to 3 flats/sharps Use of only simple chromatic progressions	None to 3 flats/sharps, Small passing sections with 4-5 sharps/flats. Use of more extended simple chromatic progressions	None to 4 flats/sharps, Small passages through 5 flats/sharp Use of more extended chromatic progressions
Note/Rest Value	Durations: Whole. Half, quarter, and eighth notes. Short simple 16th note passages in mid to upper difficulty parts. Basic triplets rhythms. Simple repetitive tutti syncopation	Whole. Half, quarter, and eighth notes. Simple 16th note passages. Basic triplets rhythms. Simple repetitive tutti syncopation. Lead parts can be more advanced	Whole. Half, quarter, and eighth notes. Simple 16th note passages. Triplets rhythms.
Scoring: Rhythm	Limited rhythmic autonomy within instrument groupings. Avoid challenging cross-rhythms and syncopations. Avoid complex anacrusis	Occasional independence in rhythmic lines but still mainly section or small group dependent. Accessible note values for the tutti band. Avoid challenging cross-rhythms and syncopations. Avoid complex anacrusis	More independence in rhythmic lines in sections, small groups or individuals. Increased aptitude for cross-rhythm and syncopations. Avoid complex anacrusis.

<p>Scoring: Solo Lines</p>	<p>Short to moderate achievable solo lines usually for principals only.</p>	<p>Short to moderate achievable melody lines for all 1st or lead parts. Use of short cadenzas for principals only.</p>	<p>Principal or 1st players can have increased technical challenges (range, technique). Solos and cadenzas can be increasingly substantial but ideally, these opportunities should be shared around players throughout the piece and not just given to one player/instrument solely.</p>
	<p>British 4th Section <i>N.A.B.B.A. Youth Open/Intermediate</i></p>	<p>British 3rd Section <i>N.A.B.B.A. Youth Honor/3rd Section</i></p>	<p>British 2nd Section <i>N.A.B.B.A. 2nd Section</i></p>
<p>Things to Avoid MT = Multiple Tonguing</p>	<p>Avoid: Passages requiring multiple tonguing. Awkward interval leaps larger than an 8ve. Exposed (quiet & high) entry points, especially in solo lines. Independent parts within instrument sections. Complex pickups &/or cross-rhythms. Key &/or meter changes within movements. Simple transitions possible.</p>	<p>Avoid: Sustained technical passages. Limit to one or two measures within a phrase. Passages requiring full section MT. Small rhythmic motives with MT in lead parts are good. Awkward interval leaps larger than an 8ve. Exposed (quiet & high) entry points, Large sections of independent parts within instrument sections. Complex pickups &/or substantial use of cross-rhythms.</p>	<p>Avoid: Sustained technical passages for full band. Lead parts may be challenged more but still within accessible range. Maybe double the lines with another instrument and include splits (or the option to split) Passages requiring sustained full band MT. Small rhythmic motives with simple MT in all parts are O.K. but be cautious of expectations on 2nd/3rd parts. Awkward interval leaps larger than the 8ve in all but principal parts Excessive use of exposed (quiet & high) entry points.</p>

	Large thinly scored sections	Frequent key &/or meter changes within a movement/section.	<p>Large sections of independent parts within instrument sections.</p> <p>Complex pickups &/or substantial use of cross-rhythms.</p> <p>Frequent key &/or meter changes within a movement/section.</p>
Other Considerations	<p>Many 4th section bands may not have access to vast selections of mutes.</p> <p>Allow principal players to find and establish their 'voice' with accessible and interesting solo passages that don't command the whole identity of a competition performance result.</p> <p>Developing balance, blend and confidence through passages of music that have lines doubled across instrument sections (ie back row and horns, horns and baritones, baritones and trombones. This can also provide scaffolding for players to emulate and build confidence.</p>	<p>3rd section bands may not have access to vast selections of mutes.</p> <p>Allow principal players and sections to find and establish their 'voice' with accessible and interesting solo/soli passages.</p> <p>The 3rd section music should develop aspects of the band technique and ensemble skills while not overstretching the technique of tutti players. It should also continue to develop the balance, blend and confidence of a band through passages of music that have lines doubled across instrument sections (ie back row and horns, horns and baritones, baritones and trombones.</p>	<p>2nd section bands may have a limited selection of mutes.</p> <p>Allow principal players and sections to build on their ability and sound with increased challenges and exploration of technical skills and tone.</p> <p>The 2nd section music should expand the technical challenges of a band by allowing players to still work on creating a balanced and blended band sound. Autonomy of instrument sections and individual playing can at times be appropriately challenged.</p>

INSTRUMENT SPECIFIC CONSIDERAIONS

	British 4th Section <i>N.A.B.B.A. Youth Open/Intermediate</i>	British 3rd Section <i>N.A.B.B.A. Youth Honor/3rd Section</i>	British 2nd Section <i>N.A.B.B.A. 2nd Section</i>
<p>Percussion Usage</p> <p><i>* N.B at the time of writing this, most NABBA bands generally have inceased access to percussion instruments and players than U.K. bands.</i></p>	<p><u>Pitched</u>: bells, xylophone, timpani</p> <p><u>Non-pitched</u>: triangle, tambourine, cymbals, woodblock, congas, snare drum, bass drum, cowbell, cymbals, drum set.</p> <p><u>Technical Range</u>: 2-3 parts. 3rd part often being optional and with aux. based &/or less technical. Two mallet keyboard percussion only. Basic snare/set rudiments and rhythms. Timpani underlines basses/bass drum with simple rhythms and rolls using limited and basic retuning.</p>	<p><u>Pitched</u>: bells, xylophone, timpani</p> <p><u>Non-pitched</u>: triangle, tambourine, cymbals, woodblock, congas, snare drum, bass drum, cowbell, cymbals, drum set.</p> <p><u>Technical Range</u>: 2-3 parts. 3rd part often being aux. based &/or less technical. Two mallet keyboard percussion only. Basic snare/set rudiments and rhythms with small sections of intermediate technical demands. Timpani often underlines basses with simple rhythms and rolls using limited and basic retuning.</p>	<p><u>Pitched</u>: bells, xylophone, vibes, timpani, chimes,</p> <p><u>Non-pitched</u>: triangle, tambourine, cymbals, woodblock, congas, snare drum, bass drum, cowbell, cymbals, drum set, other small aux. perc.</p> <p><u>Technical Range</u>: 2-3 parts. 3rd part often with less technique. Two mallet keyboard percussion only. Increasingly complex snare/drum set rudiments and rhythms. Timpani can be more independent or soloistic in places.</p>
<p>Soprano (1)</p>	<p>Limited use as an independent line. Used to double solo cornets in upper-range tutti passages. Limited use of doubling solo cornet/rep up the 8ve. When doubling solo line at</p>	<p>More autonomy as an independent line, but still limited to small accessible solo passages. Used to double solo cornets in upper-range tutti passages. Limited use of doubling solo cornet/rep</p>	<p>Move towards more substantial independent lines and solos. Used to double solo cornets in upper-range tutti passages. Use of doubling solo cornet/rep up the 8ve for full</p>

	<p>pitch, avoid doubling in the sop. low register.</p> <p>Regular stamina breaks, Avoid quiet and exposed entries in the extended upper range.</p> <p>Concert Pitch Range: General Use (F4-G5) Extended Range (Eb4-B5) Rarely Used D4, & C6, (often with ossia lower 8ve) N.B. D6 in Little Suite</p>	<p>up the 8ve. When doubling solo cornet lines at pitch, avoid writing for sop. low register. Regular stamina breaks. Be mindful of quiet and exposed entries in the extended upper range.</p> <p>Concert Pitch Range: General Use (F4-A5) Extended Options.(Eb4-B5) Rarely Used D4, & C6, D6 (often with ossia lower 8ve)</p>	<p>phrases. When doubling solo cornet lines at pitch, avoid writing for sop. low register. Regular stamina breaks. Be mindful of quiet and exposed entries in the extended upper range.</p> <p>Concert Pitch Range: General Use (F4-A5) Extended Options.(Eb4-C6) Rarely Used D4, & D6</p>
<p>Solo Cornet (4) <i>(Front Row Cornets)</i></p>	<p>Avoid overuse of sustained upper extended range passages. At times can play short divisi passages (normally 2 parts) through exposed or tutti passages. Consider stamina. Provide short and accessible opportunities for principal cornet to develop as a soloist</p> <p>Concert Pitch Range: General Use (Eb4-D5) Extended Options.(G3-F5) Rarely Used A5 (N.B. Bb5 in Little Suite)</p>	<p>Avoid overuse of sustained high-range passages. Can play short divisi passages (normally 2 -3 parts) through exposed or tutti passages. Consider stamina breaks in places. Provide considerable opportunity for principal cornet to develop as a soloist through moderate solo opportunities</p> <p>Concert Pitch Range: General Use (Eb4-Eb5) Extended Options.(G3-B4) Rarely Used A5</p>	<p>Avoid overuse of sustained high range passages. Can play short divisi passages (normally 2 -3 parts) through exposed or tutti passages. Consider stamina breaks in places Provide considerable opportunity for principal & and front row to demonstrate technical and lyrical facility through solo/independent lines.</p> <p>Concert Pitch Range: General Use (Eb3 -F5) Extended Options.(G3-G5) Rarely Used: Up to Bb5</p>

<p>Repiano (1) <i>(Back Row Cornets)</i></p>	<p>Often doubles the solo cornet/flugel tutti lines, or leads the back row cornets</p> <p>Concert Pitch Range: General Use (B3-D5) Extended Range.(G3-F5) Rarely Used G5</p>	<p>Often doubles the solo cornet/flugel tutti lines, or leads the back row cornets. Could also start to play short independent lead lines</p> <p>Concert Pitch Range: General Use (B3-Eb5) Extended Options.(G3-G5)</p>	<p>Often doubles the solo cornet/flugel tutti lines or leads the back row cornets. Established as a secondary solo voice in the cornet section.</p> <p>Consider short independent lines or solo passages.</p> <p>General Use (B3-Eb5) Extended Options.(G3-G5) Rarely Used: Down to A4 / Up to Bb5</p>
<p>2nd Cornet (2) 3rd Cornets (2) <i>(Back Row Cornets)</i></p>	<p>Usually less intricate or technical parts than the solo cornets, occasional divisi can be used to balance chords/harmony but should be kept to a minimum. Can double upper horn lines to help middle cut through the band</p> <p>Concert Pitch Range: General Use A3-B4 Extended Range . 2nd cornet G3 - D5 3rd cornets G3 - C5</p>	<p>Usually less intricate or technical parts than the solo cornets, divisi can be used to balance chords/harmony. Can double upper horn lines to help middle cut through the band</p> <p>Concert Pitch Range: 2nd General Use (G3-D5) 2nd Extended Use F3 - F5 3rd General Use (G3-C5) 3rd Extended Use F3 - Eb</p>	<p>Usually less intricate or technical parts than the solo cornets. Divisi can be used to now balance longer lines. Can double upper horn lines to help middle cut through the band 2nd and 3rd parts can now have more individual rhythms. 2nds start to have more technique and should start to be given short places of more freedom from the 3rd cornets.</p> <p>Concert Pitch Range: 2nd General Use (G3-E5) 2nd Extended Use G3 - G5 Rarely Used: Down to F3 /Up to Ab 5 3rd General Use (G3-D5)</p>

			<p>3rd Extended Use G3 - E5 Rarely Used: Down to F3 /Up to F5</p>
Flugelhorn (1)	<p>Used as a member of the saxhorns or cornet section. Lead voice of the horns or doubled with back or front row cornets (however, be mindful of the different timbre when aligning with more articulate cornet passages). Can be used for shorter solos or lead lines. (traditionally lyrical or accessible)</p> <p>Concert Pitch Range: General Use (Bb3-D5) Extended Options.(G3-F5)</p>	<p>Used as a member of the saxhorns or cornet section. Lead voice of the horns or doubled with back or front row cornets (however, be mindful of the different timbre when aligning with more articulate cornet passages). Solo/lead lines are more involved at this stage but still generally fall within a comfortable range.</p> <p>Concert Pitch Range: General Use (Bb3-E5) Extended Options.(G3-F5)</p>	<p>Used as a solo voice, or as a member of the horn section. Can be doubled with back or front row cornets for added harmony, however, be mindful of the different tone qualities. Can have more independence and rhythmic freedom. It establishes its role as a soloist instrument with more significant chances to shine but traditionally, these moments are still less technically showy than the principal cornet solos and keep within a comfortable range.</p> <p>Concert Pitch Range: General Use (Bb3-E5) Extended Options.(G3-G5)</p>
Solo Horn (1)	<p>Upper voice of the saxhorn/middle of the band voicings. Can double with flugel/back row cornets. Option for small to moderate solo/lead lines, however, be mindful of scoring around these sections so as not to bury the instrument or make</p>	<p>Upper voice of the saxhorn/middle of the band voicings. Can double with flugel/back row cornets. Option for small to moderate solo/lead lines, however be mindful of scoring around these sections so as not to bury the instrument or make</p>	<p>Upper voice of the saxhorn/middle of the band voicings. Can double with flugel/back row cornets. Traditionally now established as a solo instrument but players will have the ability and range for more extended solos/lead lines however</p>

	<p>players overplay to be heard. Horns often used in unison to project any melodic lines in loud, full-band passages. Timbre provides subtle accompaniment in quieter sections</p> <p>Concert Pitch Range: General Use (F3-G4) Extended Options.(Eb3-A4) Rarely Used D3, B4</p>	<p>players overplay to be heard. Horns often used in unison to project any melodic lines in loud, full-band passages. Timbre provides subtle accompaniment in quieter sections</p> <p>Concert Pitch Range: General Use (G3-Ab4) Extended Options.(Eb3-B4)</p>	<p>be mindful of scoring around these sections so as not to bury the instrument or make players overplay to be heard. Horns often used in unison to project any melodic lines in loud, full-band passages. Timbre provides subtle accompaniment in quieter sections</p> <p>General Use (Ab3-Ab4) Extended Options.(D3-Ab4) Rarely Used: Down to C3 /Up to Eb5</p>
<p>1st Horn (1) 2nd Horn (1)</p>	<p>Usually less intricate or technical parts than the solo horn, provide support for tutti melody or harmony lines. Doubles with the back row cornets or baritones/trombones. Horns often used in unison to project any melodic lines in loud, full-band passages. Timbre provides subtle accompaniment in quieter sections but can get lost at times in full/louder passages if scored incorrectly.</p> <p>Concert Pitch Range: General Use G3-Eb4</p>	<p>Usually less intricate or technical parts than the solo horn, although 1st horn starts to underpin the solo horn more in tutti lines when the flugel is not available. Provides support for tutti melody or harmonies. Doubles with the back row cornets or baritones/trombones. Horns often used in unison to project any melodic lines in loud, full-band passages. Timbre provides subtle accompaniment in quieter sections but can get lost at times in full/louder passages if scored incorrectly.</p> <p>Concert Pitch Range:</p>	<p>Still less intricate or technical parts than the solo horn, although more independent lines are possible. Provides support for tutti melody or harmonies. Doubles with the back row cornets or baritones/trombones. Horns often used in unison to project any melodic lines in loud, full-band passages.</p> <p>Concert Pitch Range: 1st Horn General Use G3-G4 Extended Range .C3 - Bb4 2nd Horn General Use F3-F4</p>

	Extended Range D3 - F4	<p>1st Horn</p> <p>1st Horn General Use G3-F4</p> <p>2nd Extended Use C3 - A4</p> <p>2nd Horn</p> <p>3rd General Use (G3-Eb4)</p> <p>3rd Extended Use C3 - G4</p> <p><i>NB extended range upper range is usually only used when doubling solo horn in tutti band sections.</i></p>	<p>Extended Range. C3 - Bb4</p> <p><i>NB extended range upper range is usually only used when doubling solo horn in tutti band sections.</i></p>
<p>1st Baritone (1)</p> <p>2nd Baritone (1)</p>	<p>The baritone section can double accessible euphonium lines or be an extension of the trom/horn group. Lighter timbre provides a good option for accompaniment in quieter sections. Barit 1: This part forms the upper voice of the bands' tenor line. Can also, double the more challenging euphone lines and works as a 4th horn or trombone. Option for small lead lines but be mindful of scoring due to lighter timbre. Barit 2 less complex, easy accessible part with basic rhythms. Often at this stage aligned or doubled with other parts</p> <p>Concert Pitch Range:</p>	<p>The baritones section can double accessible euphonium lines or be an extension of the trom/horn group. Lighter timbre provides a good option for accompaniment in quieter sections. Autonomy now starts as a pair for harmony and accompaniment Barit 1: This part forms the upper voice of the bands' tenor line. Can also, double the more challenging euphone lines and works as a 4th horn or trombone.. Option for secondary or smaller lead lines &/or solos but be mindful of scoring due to lighter timbre. Barit 2 less complex, easy accessible part with basic rhythms.</p>	<p>The baritones section can double accessible euphonium lines or be an extension of the trom/horn group. Lighter timbre provides a good option for accompaniment in quieter sections. Barit 1: This part forms the upper voice of the bands' tenor line. Can also, double the more challenging euphone lines and works as a 4th horn or trombone.. Option for secondary or smaller lead lines &/or solos but be mindful of scoring due to lighter timbre. Autonomy as a pair develops with more opportunity to differentiate as their own section. Barit 2 less</p>

	<p><u>Baritone 1</u> General Use (Eb3-D4) Extended Options.(C3-F4)</p> <p><u>Baritone 2</u> General Use (E3-B3) Extended Options.(B2-C4)</p>	<p>Often at this stage aligned or doubled with other parts</p> <p>Concert Pitch Range: <u>Baritone 1</u> General Use (Eb3-D4) Extended Options.(C3-F4) Rarely G4</p> <p><u>Baritone 2</u> General Use (E3-B3) Extended Options.(B2-D4) 1st General Use (Eb3-Eb4) 2nd General Use (C3-Bb4) 2nd Extended Use A2 - G4 3rd Extended Use A2 - Eb4</p>	<p>complex, easy accessible part with basic rhythms. Has more autonomy but still generally aligned or doubled with other parts</p> <p>Concert Pitch Range: <u>Baritone 1</u> General Use (Eb3-Eb4) Extended Options.(C3-G4) Rarely Used: Down to Ab2 / Up to Bb4</p> <p><u>Baritone 2</u> General Use (Eb3-Bb3) Extended Options.(Bb2-D4) Rarely Used: Down to F2</p>
<p>1st Trombone (1) 2nd Trombone (1) Bass Trombone (1)</p> <p>*Occasionally some bands carry an extra trombone, however, scores should always be written for three.</p>	<p>The trombone section (1/2/bass) are for the most part rhythmically aligned at this stage although the bass trombone will often split away and double the bass line with the Eb Bass. They can be used in unison to project a melody or as a trio to form harmony within the tenor line of the band. Be mindful of quick or repetitive 6 or 7-1 slide transitions in the lower registers. Avoid use of</p>	<p>The trombone section (1/2/bass) are for the most part rhythmically aligned at this stage although the bass trombone will often split away and double the bass line with the Eb Bass. They can be used in unison to project a melody or as a trio to form harmony within the tenor line of the band. Be mindful of quick or repetitive 6 or 7-1 slide transitions in the lower registers. Avoid use of</p>	<p>The trombone section (1/2/bass) is still often rhythmically aligned, however the bass trombone still doubles the E bass line if more punch is needed. More independent part writing is also O.K. but while players have the capacity for more dexterity and technique, they still don't participate in considerable scalic runs and flourishes. Be mindful of quick or repetitive 6 or 7-1 slide transitions in the lower</p>

	<p>rapid or sustained chromaticism.</p> <p>Trombone 1: This part forms the upper voice of the bands' tenor line. Option for small lead lines and solos.</p> <p>Trombone 2 less complex, easy accessible part with basic rhythms. Often at this stage aligned or doubled with other parts</p> <p><u>Trombone 1</u> General Use (Eb3-D4) Extended Options.(C3-F4)</p> <p><u>Trombone 2</u> General Use (E3-B3) Extended Options.(B2-C4)</p> <p><u>Bass Trombone</u> General Use A2 - A3 Extended Use F2 - C4</p>	<p>rapid or sustained chromaticism</p> <p>More section autonomy at this level which allows exploration and utilization of the tone colors</p> <p><u>Trombone 1</u> General Use (Eb3-D4) Extended Options.(C3-F4) Rarely G4</p> <p><u>Trombone 2</u> General Use (E3-B3) Extended Options.(B2-D4)</p> <p><u>Bass Trombone</u> General Use A2 - A3 Extended Use F2 - C4</p>	<p>registers. Increased section autonomy is possible at this level</p> <p><u>Trombone 1</u> General Use (Eb3-D4) Extended Options.(C3-G4) Rarely Used: Up to Bb4</p> <p><u>Trombone 2</u> General Use (C3-D4) Extended Options.(Bb2-D4) Rarely Used: Down to F2 / Up to Ab4</p> <p><u>Bass Trombone</u> General Use A2 - A3 Extended Use C2 - D4 Rarely Used: Down to Bb1 / Up to F4</p>
<p>Euphoniums (2)</p>	<p>Grouped with the baritones for sectional playing, Provide accessible opportunities for principal euphonium to develop as a soloist</p> <p>Concert Pitch Range: General Use (Bb3-Eb4) Extended Options.(G2-G4)</p>	<p>Grouped with the baritones for sectional playing, Provide accessible to slightly extended opportunities for principal euphonium to develop as a soloist. Can play short harmonic divisi passages.</p> <p>General Use (Bb3-F4) Extended Options.(G2-G4)</p>	<p>Grouped with the baritones for sectional playing, sometimes doubles the Eb Bass (at pitch or 8ve) Provide accessible opportunities for principal euphonium to develop as a soloist. Increased use of divisi passages through the piece, including solos and lead lines</p> <p>General Use (Bb2-F4) Extended Options.(F2-A4)</p>

			Rarely E2 & Bb4
Eb Bass (2) Bb Bass (2)	<p>These parts form the bass line of the band. Usually less intricate or technical demands but parts should still move and not be overly stagnant.</p> <p>Concert Pitch Range:</p> <p><u>Eb Bass</u> General Use (Eb2-F3) Extended Options.(C2-G3)</p> <p><u>Bb Bass</u> General Use (Bb1-Bb2) Extended Options.(E1-D3)</p>	<p>These parts form the bass line of the band. Divisi 8ves in chords or limited progressions. Option for small and accessible solo/lead moment.</p> <p><u>Eb Bass</u> General Use (Eb2-F3) Extended Options.(C2-G3)</p> <p><u>Bb Bass</u> General Use (Bb1-Bb2) Extended Options.(E1-C3)</p>	<p>These parts form the bass line of the band. Divisi 8ves in chords or limited progressions. Eb & Bb generality still rhythmically aligned. Section start to demonstrate more independence and intricate lines and rhythms. Option for solo/lead lines in Eb and occasionally the Bb Bass .</p> <p><u>Eb Bass</u> General Use (Eb2-F3) Extended Options.(Bb1-A3)</p> <p><u>Bb Bass</u> General Use (Bb1-Bb2) Extended Options.(F1-D3) Rarely Eb1</p>

D.4 NYBBA Catalyst Competition Document

Summary: National Youth Brass Band of America: Catalyst Composition Competition for Brass Band

Deadline: March 28, 2020

Entry Fee: \$25

Registration: Registration can be completed at www.nybba.net

OVERVIEW:

The National Youth Brass Band of America Catalyst Composition Competition's mission is to promote and foster the next generation of American-based composers that will create tomorrow's brass band music today.

This opportunity is open to high school or collegiate-level composers who are residents of the United States of America. The popularity of the 'British Style' brass band genre is increasing across the U.S.A., both in community and educational settings. The Catalyst Composition Competition provides a platform for aspiring composers to explore and create music that combines the core identity of the brass band with inspiration from future generations. The winning composition will be showcased by the National Youth Brass Band of America, as well as youth bands across America.

TYPE OF WORK: 5-7 minute concert opener or closer.

WHAT TO SUBMIT:

Fill our application at www.nybba.net. A Link to a folder with the below material will be required. The link should stay active for the whole duration of the Call and selection process. Accepted systems are Dropbox and Google Drive.

The required material for every work submitted is:

- Recording in mp3, may be electronic version
- Score in pdf
- Notes about the work in pdf/doc
- Notes about the composer (bio) pdf/doc
- Promotional photo of the composer

DIFFICULTY : Comparable to a US Grade 3-4 work. Please also reference 3rd Section 'test pieces' as a starting point to help attain the desired standard of difficulty.

PRIZE:

Winner

- \$1000
- World premiere by the National Youth Brass Band of America in June of 2020

LIMITS: There is no limit to the number of works that you can submit. If more than one work is submitted the Application Fee should be paid accordingly.

FOR MORE INFORMATION PLEASE FEEL FREE TO CONTACT US AT: helen@nybba.net

MORE INFORMATION

BRITISH STYLE BRASS BAND

If you are a composer that is new to the brass band genre you might be thinking 'What is a brass band.' A standard 'British' style brass band is a chamber ensemble consisting of 25 brass players plus 3-5 percussionists. Although these numbers can vary, especially for a youth brass band, it is with these numbers in mind for which we wish you to compose. A standard British style brass band is made up of the following instrumentation:

- 1 Eb Soprano Cornet
- 9 Bb Cornets divided as 4 solo cornets/1 Repiano Cornet/2 2nd Cornets/2 3rd Cornets
- 1 Bb Flugelhorn
- 3 Eb Tenor Horns (Solo/1st/2nd)
- 2 Bb Baritones (1st/2nd)
- 2 Bb Tenor Trombones (1st/2nd)
- 1 Bass Trombone
- 2 Bb Euphoniums
- 2 Eb Basses (tubas)
- 2 Bb Basses (tubas)
- 3-5 Percussionists

The instruments require unique roles and responsibilities. Many texts have been created on scoring for brass band are available for purchase. Dr. Denis Wright's 'Scoring for Brass Band' (Studio Music) and Andrew Duncan's 'Scoring and Arranging for Brass Band' (Lewis Music Press) are two quality examples.

To the left of this page is a quick reference guide to how the order of the instruments should appear on a brass band score, minus the percussion instruments which would appear below the Bb Bass. This chart also lists the number of performers on each instrument and includes recommended ranges for a younger band, which is what this particular competition calls for.

You'll notice that all of the parts are notated in treble clef, but the score is not in C. All instruments, minus the bass trombone, read in treble clef in the brass band and the score should be transposed. If you are wondering why all of the instruments are in treble clef, the short answer is that historically it was easier to move a performer between instruments if they weren't having to learn a new clef along with a new instrument. The long answer would have to do with the history and culture of the brass band movement from its genesis. Each part has a specific characteristic and while most players have a range beyond the chart shown, these suggestions are common practice and allow for a balanced band sound. For this level of composition, the black note ranges show where the main body of writing should fall. The red 'extended' ranges can be utilized in moderation, usually as an extension of melodic line or to create harmonies in similar instrument groups.

Here are some key facts about a brass band that you might find useful:

The term 'solo' may be used interchangeably with the word 'principal.' For instance, *the solo euphoniumist from the 'xyz band' performed brilliantly at the concert.*

The terms tenor horn and alto horn mean the same instrument.

Brass bands have both baritones and euphoniums. The terms have been used incorrectly and interchangeably in the United States since the 1800's. They are very different instruments.

Tubas are referred to as basses in the brass band. Both Eb and Bb versions of the instruments are utilized. Although the mechanics of tubas and basses are the same, the term bass more accurately describes its role in this homogenous ensemble.

RESOURCES FOR BRASS BAND

Examples of scoring and voicing for brass at the appropriate level for the composition competition include:

Impromptu, Eric Ball
Little Suite for Brass, Malcolm Arnold
Partita, Edward Gregson
Partita for Band - Postcards from Home, Philip Wilby
A Celtic Suite, Philip Sparke
The Journal of Phileas Fogg, Peter Graham

Examples of writing for percussion and brass at the appropriate level for the composition competition include.

Olympus, Philip Harper
Home of Legends, Paul Lovatt-Cooper
Flashback, Jan de Haan
The Raid, Oliver Waespi

Understanding the roles and expectations of each part in a brass band will be beneficial in writing a successful work for advanced youth group. Great resources include:

Scoring for Brass Band Paperback by Denis Wright
Publisher: Studio Music Co.

Colour and Texture in the Brass Band Score by Ray Steadman-Allen.
Publisher: SP&S

Scoring and Arranging for Brass Band, Anderw Duncan
Publisher: Duncan Music Press

How to Write for Brass Bands, by Nigel Horne
Published: NJH Music: <https://www.bandsman.co.uk/writing.htm>

JUDGING

Submissions will be judged for their originality, artistic promise, technical skill and effectiveness in performance. The decision of the judging panel will be final. The National Youth Brass Band of America reserves the right to recommend that no award be given. Decisions will be announced during April 2020.

D.5 Catalyst Competition Promotion Flyer

NATIONAL YOUTH BRASS BAND OF AMERICA PRESENTS

CATALYST **COMPOSITION** COMPETITION



The National Youth Brass Band of America Catalyst Composition Competition's mission is to promote and foster the next generation of American-based composers that will create tomorrow's brass band music today.

This opportunity is open to high school or collegiate-level composers who are residents of the United States of America. The popularity of the 'British Style' brass band genre is increasing across the U.S.A., both in community and educational settings. The Catalyst Composition Competition provides a platform for aspiring composers to explore and create music that combines the core identity of the brass band with inspiration from future generations. The winning composition will be showcased by the National Youth Brass Band of America, as well as youth bands across America.

- Prize: \$1000 plus the world premiere given by the National Youth Brass Band of America in June of 2020.
- Deadline: March 28, 2020
- Entry Fee: \$25
- Registration and Detailed Composer Information Packet Available at www.nybba.net

WWW.NYBBA.NET

D.6 Final Five Compositions

Fanfare for a Homeland, Elijah Darden

Composer Biography

Elijah Darden is an aspiring composer and junior at Neuqua Valley High School in Naperville, Illinois. He is an All-State Musician and currently performs trombone and euphonium in Neuqua's curricular Wind Ensemble and many extracurricular groups including Neuqua's Jazz Orchestra, Symphony Orchestra, and Marching Band.

Elijah began to delve into composition in his middle school years with small arrangements and compositions for brass and trombone ensembles. A self-taught composer guided by his band directors throughout the years, Elijah completed his first full-band composition his freshman year of high school, and by his junior year had had his compositions and arrangements performed by various ensembles as well as *The Ballad of Dragomire* being read by the Illinois State University Wind Symphony at their 2019 composition institute. Being a brass player himself, Elijah has always enjoyed participating in brass ensembles and experimenting with compositions and arrangements for small brass groups. His composition,

Fanfare for a Homeland is a culmination of his passion for brass bands and his interest to expand his compositional creativity with an influence from music worldwide.

Program Notes

Fanfare for a Homeland is a piece intended to invoke a source of triumph, nostalgia, and pride in one's community. It is not a piece for one homeland in particular, rather it can describe anyone's roots whether it is someone's home, community, or country.

The piece travels through different feelings evoked from the homeland and its past. First, it explores a feeling of triumph. The piece then transitions to a reflection on the past with possible nostalgia, remnants of the history, or past inhabitants of the homeland. There is aggression and war with times of regret that follow; however, all truths of the past are eventually

accepted as the focus shifts to the future. There is always hope, and a sense of pride and triumph returns to the homeland as the piece closes.

As for many events in life and society in general, there are times of triumph, pride, and peace, but also times of aggression, suffering, and regret. The world is never two-sided, as there are always multiple facets to everything in life. When all is taken into consideration and accepted for what it is, a feeling of peace and hope can replace sorrow, animosity, or ruin. Homelands can be tainted with their past, but there can always be change now to lead to a more prosperous future.

FANFARE FOR A HOMELAND

ELIJAH DARDEN

Maestoso con Spirito
♩ = 80
Notes in Parentheses Acceptable

The score is for a fanfare in 2/4 time, marked 'Maestoso con Spirito' with a tempo of 80 beats per minute. It features a variety of instruments: Eb Soprano Cornet, Solo Cornet in Bb, Repiano Cornet in Bb, 2nd and 3rd Cornets in Bb, Flugelhorn, Solo Tenor Horn in Eb, 1st and 2nd Tenor Horns in Eb, 1st and 2nd Trombones, Bass Trombone, Euphonium, Bass in Eb and Bb, Crash Cymbal, Concert Bass Drum, Concert Snare Drum, Timpani, and Chimes. The music is primarily in the key of D major. The brass instruments play a rhythmic, fanfare-like melody, while the woodwinds and strings provide harmonic support. The percussion includes a steady bass drum and snare drum pattern, with timpani and chimes adding texture. Dynamics range from *mf* (mezzo-forte) to *f* (forte). A 'Solo' section is indicated for the Solo Cornet in Bb at the beginning. A note indicates that notes in parentheses are acceptable. The score is numbered 1 through 11.

Fanfare for a Homeland
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Upsurge, Ryan Jacobs

Composer Biography

As an active performer and composer, Ryan has performed in over 30 musicals, plays, and dance productions around the professional and amateur music, theater, and dance scene of the KC metropolitan area. He has also been a member of the 2018 NAFME All-National Honor Choir, the 2019 Interlochen Arts Camp's composition program, the Coterie Theater's playwriting roundtable, and a diverse multitude of other honor-ensembles. Ryan was the winner of the 2019 NAFME All-National Student Composers Competition, a winner (and two-time nominee) of the Starlight Theater's Blue Star Award for Outstanding Actor in a Supporting Role, and received a \$5,000 scholarship for winning the 2018 SevenDays Songwriting Competition. So far, Ryan has written for wind symphony, mixed choir, big-band jazz, musical theatre, string quartet, brass quintet, barbershop quartet, and even a simultaneous jazz piano/tap solo.

Program Notes

Upsurge is essentially a compartmentalized study of growth. It emerges from seemingly nowhere while quick foreshadows of motivic material - occurring and expanding throughout the rest of the piece - begin to build. After releasing into three opening swells of sound, the rest of the piece begins its exploration of growth in volume, emotion, density, velocity, and rhythmic intensity. This piece was originally written for wind symphony as an assignment during my summer at Interlochen. Returning to Upsurge band has allowed me to explore the possible colors, effects, and roles within such a unique instrumental ensemble as brass band. This piece also marks my first venture into the world of brass band and I don't think I'll be turning back any time soon.

Transposed Score

Upsurge

Ryan Jacobs

Steady and Deliberate, ♩ = 50

The score is for a 4/4 piece in D major, marked 'Steady and Deliberate' with a tempo of ♩ = 50. The instrumentation includes:

- Soprano Cornet
- Solo Cornet 12
- Solo Cornet 34
- Repiano Cornet
- 2nd Cornet
- 3rd Cornet
- Flugel
- Solo Horn
- 1st Horn
- 2nd Horn
- 1st Baritone
- 2nd Baritone
- 1st Trombone
- 2nd Trombone
- Bass Trombone
- Euphonium
- E♭ Bass
- B♭ Bass
- Timpani
- Auxiliary (Sus. Cymbal)
- Bass Drum

Key performance markings include *pp* (pianissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). The score is divided into four measures, numbered 1 through 4 at the bottom.

Private Eye Overture, Louis A. Josephson

Composer Biography

Louis A. Josephson (b. 2001) is a published and award-winning ASCAP composer from Central New Jersey who strives to speak to all audiences through a palette of emotions and textures. A graduate of the Juilliard School's Pre-College Division, he is currently continuing his undergraduate studies in composition at The Juilliard School with Robert Beaser.

Highlights of the 2019-2020 season include the world premiere of *Hyperactivity* performed by the Juilliard Pre-College Symphony and the premiere of his String Quartet No. 1. This past summer, his original musical, "Relapse", was selected to be premiered at the 4th Annual New Jersey Fringe Festival in 2019. Louis has been active in the music scene throughout the United States and Europe. He has conducted and had his works performed in various venues including New York, New Jersey, Pittsburgh, Florida, Prague, Finland, and Salzburg. Additionally, he has music directed and played keyboards and percussion for multiple musicals and ensembles. Awards include The Juilliard School Pre-College Composition Competition, The Tribeca New Music Young Composer Competition, NAFME Student Composition Competition, Make Music Young Composers Contest, MYO Emerging Composers Competition, and The Association of Concert Bands Young Composer Competition. He has also received honors for the ASCAP Morton Gould Young Composer Contest, the Maurice Ravel International Composition Competition, The Young Composer's Challenge.

He has studied music composition and conducting at both the Carnegie Mellon University Pre-College Summer Program and the Honors Music Program of Westminster Conservatory. He has studied Composition with Eric Ewazen, Mark Fromm, Craig Levesque, and Michael Green. He studies piano with Tristan Teo. He has studied piano with Ernest Baretta and Bigad Khloussi, and percussion with Jonathan Haas, Pablo Rieppi, and Eriko Daimo. He has also studied conducting with Maestro Daniel Nesta Curtis and Richard Tang-Yuk.

Louis is published by Wingert-Jones Publications, Inc.; A Division of J.W. Pepper & Son, Inc.

Program Notes

"Private Eye Overture" weaves together the brilliance of the traditional brass band style and the jazziness of a mystery-action film. First, a theme is presented amongst thick chord hits and mixed meter. Then, an ostinato is accompanied by the percussion creating the main groove of the piece. Projecting the imagery of a man in shades smoking a cigarette, a muted trumpet plays the embellished theme. After the theme is passed around through a variety of colors, a

new theme is introduced in a canon. Following that, the original theme plays again; however, this time, beats are added and subtracted to introduce a sense of rhythmic imbalance. A final bold restatement of the theme drives the Overture to an end.

Viribus Fortis, Ian Lester

Composer Biography

Ian is a composer, euphonium player, and teacher currently pursuing his Doctorate degree in euphonium performance and Master's degree in composition at the University of Missouri – Kansas City. Ian received his Bachelor's degree in euphonium performance from Oakland University in his home state of Michigan with Dr. Kenneth Kroesche and studied composition with Terry Herald and Dr. Ben Fuhrman. Ian's works have been performed and recorded by performers such as the North Texas Euphonium Quartet, In Motus Tuba Quartet, Steve Darling, SFC Jonathan W. Voth, Patrick Oliverio, Irving Ray, Louis Setzer, Richard Demy, the Conviviality Trio, the IUP Tuba/Euphonium Ensemble, the University of Missouri-Kansas City Tuba/Euphonium Ensemble, Tubas Ignis, the Flex Saxophone Quartet, the Oakland University Brass Band, and the Oakland University Wind Symphony in venues such as Carnegie Hall, Fort Myer, and various universities and recital halls in several countries.

In December of 2016, Ian's composition Sonata for Tuba 'Hades God of the Underworld' won the U.S. Army Band "Pershing's Own" Tuba-Euphonium Composition Competition where the version for contrabass tuba received its world premiere at the 2017 Army Band Tuba-Euphonium Conference in Arlington, Virginia. The bass tuba version of Hades was premiered by Steve Darling in October of 2017 and can be heard on his CD "Dualities". That same year, Ian received Oakland University's Outstanding Student in Composition award. In June of 2018, Ian was named the winner of the highly competitive inaugural North Texas Euphonium Quartet Composition Competition with his piece Reminiscence and Death Machine which can be heard on their CD "Machines". In 2020, two of Ian's works, INTO THE MADHOUSE for solo tuba and Reflect, Refract for solo euphonium were selected as honorable mentions for the inaugural Leonard Falcone Call for Solo Works.

Program Notes

"Viribus Fortis" is the Latin term for "Strong Force", which perfectly captures the confident, unassailable, and tight knit Fountain City Brass Band family founded by Lee and Helen

Harrelson. The FCBB consists of four ensembles: the youth band, the honor band, the academy band, and the adult band, each one finding success in contest and on the concert stage.

Viribus Fortis was written for the 2020 National Youth Brass Band of America, a week-long summer event developed by Lee and Helen to further develop and support the growing youth brass band community in the United States.

Viribus Fortis

Ian Lester

♩ = 120 Unwavering

Soprano Cornet
Solo Cornet A, B
Solo Cornet C, D
Repiano Cornet
2nd Cornet
3rd Cornet
Flugel
Solo Horn
1st Horn
2nd Horn
♩ = 120 Unwavering
1st Baritone
2nd Baritone
1st Trombone
2nd Trombone
Bass Trombone
Euphonium
E♭ Bass
B♭ Bass
♩ = 120 Unwavering
Percussion 1 [Timpani]
Percussion 2 [Vibraphone, Bass Drum] medium/soft mallets
Percussion 3 [Tubular Bells, Tam-tam] hard mallets
Percussion 4 [Snare Drum]
Percussion 5 [Cymbals]

mp, *p*, *pp*, *fp*, *pp ped. ad lib.*

Impetus, Connor Johnson Composer Biography

Connor Johnson is a Michigan-based trumpet player and composer. He is pursuing his bachelor's degree in trumpet performance at Michigan State University studying with Justin Emerich, as well as studying composition privately with Spencer Arias, a doctoral student and graduate assistant in the Michigan State University Composition Studio. Recently, his [shift-9] for quintet was recognized in the Tribeca New Music Young Composers Competition with an Emerging Composer award.

His works 2301 and Three Strands for mixed trio have also been selected for performance in calls for scores by the Hypotenuse Trio and the Additive Color Ensemble. Connor has performed with the Michigan State University Wind Symphony, Symphony Band, and Symphony Orchestra and is currently a member of the junior honors brass quintet at MSU, The Nature of Brass.

Outside of school, Connor has played with the National Youth Brass Band of America and the PRISMA Festival Orchestra and currently plays solo cornet with the Capital City Brass Band.

Program Notes

Impetus for brass band

performance time: 5' 30"

im • pe • tus

noun

1. the force or energy with which a body moves.
2. the force that makes something happen or happen more quickly

Impetus is an exciting, fast-paced concert opener or closer. Beginning with a canon based on a driving mixed-meter ostinato, the full band joins in one section at a time before shifting into a slow, lyrical section with solos for euphonium and fugelhorn. A cornet solo then leads the band into the lively mixed-meter finale which features the percussion section and builds into a triumphant coda.

Percussion needed for performance (4 players):

Timpani

Perc. 1: Suspended Cymbal, Bass Drum, Snare Drum

Perc. 2: Xylophone, Marimba, Bass Drum, Tam-tam, Suspended Cymbal

Perc. 3: Vibraphone, Tom-toms (3)

Full score

IMPETUS

for brass band

Connor Johnson
(b. 1999)

Driving $\text{♩} = 160$

The score is for a brass band and includes the following parts:

- Supreme Cornet
- Solo Cornet 1,2
- Solo Cornet 3,4
- Repiano Cornet
- 2nd Cornet
- 2nd Cornet (with *f* and *cup mute* markings)
- Flugelhorn
- Solo Horn
- 1st Horn
- 2nd Horn
- 1st Baritone
- 2nd Baritone
- 1st Trombone
- 2nd Trombone
- Baritone
- Euphonium
- E♭ Bass
- B♭ Bass
- Percussion 1 (with *f* marking and **Pompan** label)
- Percussion 2 (with **Suspended Cymbal** label)
- Percussion 3 (with **Kylophone** label)
- Percussion 4 (with **Vibraphone** label)

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D.7 Catalyst Competition Judge Comments

Judging Panel Comments - Submission A

JUDGE 1 COMMENTS

Opening section feels a little too reliant on the same couple of chords - a bit more variety (maybe chromatic harmony) would help this keep the interest a little more.

5/8 section works really well and adds some new ideas. Like this.

Slow section - some nice ideas/progressions. Again feels a little predictable so some more harmonic variety would this even more.

Link to the final faster section well handled.

OVERALL: Strong melodic ideas throughout, just perhaps needing a bit more variety in the chordal writing & scoring depth (often a little thickly scored).

JUDGE 2 COMMENTS

Great ideas and I enjoyed the change of metre - it feels very natural and works really well in the piece. Take care with the tempi - make sure you use a speed that is absolutely practical (listening back to electronic sounds doesn't have the same excitement as hearing a live ensemble, so composers often tend to suggest a tempo that is actually too fast to make up for this. You can probably take it down at least 10 beats per minute and achieve the effect you're after in live performance)

Some really lovely thematic ideas here and effective changes in texture - obviously written by a brass player who understands the ranges and idiosyncrasies of the instruments! Good to include optional lower notes here and there.

JUDGE 3 COMMENTS

This holds a lot of promise but for me is a little under developed, with some of the thematic ideas without a solid sense of direction. This said you produce a good level of excitement, particularly in the mixed metre sections, and the work has a solid overall structure.

Judging Panel Comments - Submission B

JUDGE 1 COMMENTS

Very strong opening, great harmonic variety and powerful use of dynamics and texture. Good stuff!

For me there are 2 very strong ideas here - the opening motif and the motif in the basses/ tbns. The interspersing material played as solos doesn't feel to quite have the same strength and relation to the piece. It's easy to use too many ideas in a piece early on, you rarely need more than 3 or 4 for a whole piece to make it work cohesively.

OVERALL: Some really strong ideas here, both to open and close. The piece just felt to lose a bit of direction in the central material but great to see such a successful use of complex harmony and rhythmic material. Very original, exciting writing. Congratulations.

JUDGE 2 COMMENTS

Great thematic ideas - the dramatic changes of character and time really keep the impetus of the music pulsing forward. Good use of percussion throughout.

JUDGE 3 COMMENTS

You provide some interesting characterization here, combined with a confident exploration of the ensemble and, in the main, an approachable work for the intended ability parameters. It is on a par with comparable approaches but for me needs both further diversity in its harmonic structure and more defined shape in its thematic ideas and their development.

Judging Panel Comments - Submission C

JUDGE 1 COMMENTS

Great to hear a more adventurous approach to harmony, well done.

Complex rhythmic idea (7/8 - 3/4) handled well, but stops rather abruptly - this section could be extended and developed. It's a strong idea - don't throw it away!

Flugel solo - lovely harmonic work. Good variety in scoring and texture. Melodic material doesn't quite feel as strong as the accompaniment ideas though. Some really excellent stuff here.

OVERALL: So much to admire here in terms of the individual elements, you tackle rhythmic and harmonic complexity with aplomb. As a whole piece it just feels a little like a collection of different good ideas, rather than a complete work. Try to expand, extend and develop your ideas further as it's clear you can write well and imaginatively.

JUDGE 2 COMMENTS

Great thematic ideas - the dramatic changes of character and time really keep the impetus of the music pulsing forward. Good use of percussion throughout.

JUDGE 3 COMMENTS

You present some really interesting ideas and colours here. The work has a good sense of structure and balances reflective and rhythmic orientated music confidently. The passage between each section is logical and provides some development of your ideas but I'd suggest that each of these sections could be expanded further, with further reintroduction of your ideas into a more substantial work. Careful with Bb Bass – it is difficult to sustain clarity and power below the low concert Eb.

Judging Panel Comments - Submission D

JUDGE 1 COMMENTS

Strong opening material, powerful and clearly setting out the musical material which you use throughout the work.

Energetic - good clear rhythmic work, again with clear ideas but feels to finish rather suddenly. This section could definitely use some extension for me.

Slow section - scoring variety is nice, not too thick or thin, and different sounds.

Vigorous/Dance - this is far more like it terms of section length. Strong ideas, developed well, nice use of multiple time signatures.

Finale - suitably placed recap of the opening material and again this feels developed well.

OVERALL: The vast majority of this work was very well handled, in terms of scoring, harmonic variance and textures. If anything it maybe felt to have a couple too many sections to fully develop the ideas but this was a very successful work.

JUDGE 2 COMMENTS

Well scored, with lovely melodic ideas throughout and some exciting moments. Good understanding of the ensemble.

JUDGE 3 COMMENTS

You present some really interesting ideas and colours here. Great opening and themes. I would like to see more development in certain sections but this may have been due to time limits.

Judging Panel Comments - Submission E

JUDGE 1 COMMENTS

Opening - F - wonderful imagination, scoring and ideas. So well handled and linked. Very strong start. For me, this ends far too soon. It just starts to build momentum and suddenly it's over for a new section. If handled and developed fully you could almost make a full piece out of this (minimalism/John Adams/Steve Reich/Philip Glass etc).

Slow section - again a lot of good ideas here (perc complex polyrhythms over the 3/4 time sig). Whether this will be practical in performance is yet to be seen though. Occasionally feels to distract from the great writing above it, might be nice to have a few moments of calm to enjoy your harmonic writing which in turn enhances the 'impetuous' writing either side.

Build to L - same here as above, it feels like you are writing to fit within a time limit!! (Probably because you are!). Planning a piece in advance to make sure you have enough time to fully develop ideas to their maximum potential is always important, even more so with a set time-scale.

OVERALL: Highly accomplished writing throughout, adventurous and imaginative. A little more consideration to section lengths and idea development is the next step, but this work already shows great compositional prowess.

JUDGE 2 COMMENTS

What a fantastic piece - full of colour, contrast and energy. The scoring throughout is carefully considered and, as a result, is very effective, demonstrating a good practical understanding of the ensemble. You have treated the material intelligently and with clear intention.

JUDGE 3 COMMENTS

This grows very confidently from the off, producing some exciting sounds that have clear direction and purpose. The central provides a good contrast but for me lacks the confident shape of the opening – I particularly like your use of Bb Bass and Euphonium here but feel we miss the sonority of Eb Bass. You develop your ideas relatively confidently throughout but for me, a few less ideas in the closing sections would provide your ideas with more clarity.

D.8 Composer Survey

[Questions](#) [Responses](#) [Settings](#)

Composer Survey

Please complete this survey following the submission of your score.

Thank you for exploring the brass band as an ensemble to share your musical ideas.

This form is automatically collecting emails for Fountain City Brass Band users. [Change settings](#)

Composer Name *

Short answer text

Your Prior Brass Band Experience Level *

1 2 3 4 5

No Prior Experience Highly Experienced

List your prior experience with brass bands *

Long answer text

Rate how useful the Guidelines document was to you as a composer. *

1 2 3 4 5

Not Very Useful Extremely Useful

How well did you feel that your composition followed the suggested parameters within the Guidelines document? *

1 2 3 4 5

I did not take the parameters into consideration All parts of the score were written within the parameters

Please comment on how the Guidelines document moulded your scoring

Long answer text

List any issues, discrepancies or challenges you found when utilising the Guidelines document. *

Long answer text

Do you have any thoughts or comments about how the Guidelines document could be improved? *

Long answer text

+

Tr

▶

≡

E.1 Aterglow Program Notes

Description

Description

For a large part of my life, I've been a singer. When I was in middle school, I was introduced to barbershop harmony and the vibrant community of people who sing in that style. I learned how to sing with my ear, listening to great quartets such as Boston Common, The Bluegrass Student Union, and The Gas House Gang. The chorus I joined was mostly filled with middle aged and retired men. I was the lone kid, singing lead (the melody) most of the time. A long standing tradition in the barbershop community is the "Afterglow". Generally, it's an after-party after a big performance or show. It's usually filled with food, drink, and lots of singing. The 'glows tend to carry on late into the night sometimes to the next morning.

So why am I going on about barbershop singing in this brass band piece? This piece is meant to honor the spirit of the barbershop afterglow through harmony, melody, and texture. Many phrases are inspired by barbershop "tags" which are often sung at afterglows. The harmonies often features dominant 7th chords, also known as the "Barbershop 7th" chord. And much of the texture is 4 note homophony, especially in the middle of the piece.

This piece was written for the 2020 Youth Brass Band of America, lead by organizer Helen Harrelson. My original idea was that this piece would be an inspiration for the students to make friends, stay in touch, and remember how much fun they had at the festival. Unfortunately, the festival never happened in person due to the global coronavirus pandemic. So the piece transformed from being able to be performed live in person, to an online virtual performance. The entire festival was held online via Zoom and featured lessons, masterclasses, presentations, and performances from some of the world's best brass musicians.

The message of Afterglow stayed the same, even through all this adversity. It's about reminiscing about time spent making music with friends. In fact, I think it resonates at an even deeper level with musicians who have been unable to make music with other people throughout the pandemic. We are all looking forward to being back inside together making music. Until then, we can bask in the Afterglow of our memories.

—Drew Bonner

E.2.a Accessibility and Scoring Review Form

Accessibility & Scoring Review: Afterglow

Log form for areas needing further discussion or reworks.

Measure Numbers (type general if it is a big picture comments)

Your answer _____

Part/s

Your answer _____

Concern

Your answer _____

Proposed Suggestion or Rework?

Your answer _____

Submit

Never submit passwords through Google Forms.

E.2. Examples of Review Adaptations

Added percussion and melody in solo cornet.

The image displays two versions of a musical score for the piece "Afterglow".

Left Page: Draft 1 (without percussion)
 Title: Afterglow Draft (4/5/2020) .Draft 1 (without percussion)
 This page shows a full orchestral score for various instruments including Soprano Cornet, Solo Cornet 1 & 2, Repetitive Cornet, 2nd & 3rd Cornets, Flugel, Solo Horn, 1st & 2nd Horn, 1st & 2nd Trombone, Bass Trombone, Euphonium, Eb Baritone, Eb Bass, Snare Drum, Tom-tom, Bass Drum, Suspended Cymbal, Triangle, and Vibraphone. The percussion parts are currently blank. Handwritten notes in red ink include: "I like the use of rep wave part maybe use it for opening statement?", "I like solo horn to lead", and "good.". A green circle highlights the percussion staves, with a note: "For virtual world with format percussion can really align with for young players".

Right Page: Final Version
 Title: Afterglow
 This page shows the same score but with the percussion parts filled in. The Solo Cornet 1 part now includes a melodic line. The percussion parts include Snare Drum, Tom-tom, Bass Drum, and Suspended Cymbal. The time signature is 3/4.

Rescoring of the middle voices to fit optimum ranges for the estimated ability level.

A page of a musical score for voices and piano. The vocal parts are Soprano, Alto, Tenor, and Bass. The piano part is at the bottom. There are handwritten annotations in red ink: a circled passage in the Alto part with the note "May sit better in Solo Horn?" and a red 'X' over a note in the Alto part.

A page of a musical score for woodwinds and strings. The parts include Flute, Clarinet 1 & 2, Clarinet 3 & 4, Bassoon, Oboe, English Horn, Horns (1st and 2nd), Trumpets (1st and 2nd), Trombones (1st, 2nd, and 3rd), and Cymbals. There are handwritten annotations in black ink: large numbers "2/4" and "4/4" indicating time signatures for several parts, and a circled passage in the Clarinet 3 & 4 part.

Rescoring of the middle voices to fit optimum ranges for the estimated ability level.

Handwritten annotations on the vocal score include:

- A red circle around a passage in the Soprano part with the note "Muted?" written above it.
- A red arrow pointing to a passage in the Soprano part with the note "Exp'n 2" written below it.
- A green circle around a passage in the Soprano part.
- Green handwritten text at the bottom: "Good but for this level piece. To high for young Bin (range)".

Large handwritten numbers '4' and '2' are placed on the staves for the following instruments:

- Solo Clarinet 1 & 2
- Solo Clarinet 3 & 4
- 1st Sax
- 2nd Sax
- 1st Trp
- 2nd Trp
- 3rd Trp
- 1st Tbn
- 2nd Tbn
- 3rd Tbn
- 4th Tbn

E.3 Final Afterglow Score

for the 2020 National Youth Brass Band of America

Afterglow

Drew Bonner (2020)

Steady ♩=82 2 3 4 5 6 7 8 9 10

Soprano Cornet

Solo Cornet 1-2

Solo Cornet 3-4

Repiano Cornet

2nd Cornet

3rd Cornet

Flugel

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

1st Trombone

2nd Trombone

Bass Trombone

Euphonium

E♭ Bass

B♭ Bass

Snare Drum

Tom-toms

Bass Drum

Suspended Cymbal

Triangle

Vibraphone

18 19 20 21 22 23 **B** 3

Sop. Cor.

Solo Cornet 1-2

Solo Cornet 3-4

Rep. Cor.

2nd Cornet

3rd Cornet

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euphonium

Eb Bass

Bb Bass

S. D.

Tom-t.

B. D.

Sus. Cym.

Tri.

Vib.

ff, *mf*, *mp*, *f*, *p*, *a2*, *open*, *solo*, *3*, *4*

Musical score for a brass and woodwind ensemble, measures 24-29. The score includes parts for Soprano Cornet, Solo Cornet 1-2, Solo Cornet 3-4, Repetitive Cornet, 2nd and 3rd Cornets, Flugel, Solo Horn, 1st and 2nd Horns, 1st and 2nd Baritone, 1st, 2nd, and Bass Trombone, Euphonium, Eb Bass, Bb Bass, Snare Drum (S. D.), Tom-tom, Bass Drum (B. D.), Suspended Cymbal (Sus. Cym.), Triangle (Tri.), and Vibraphone (Vib.).

Measures 24-29 are marked with dynamic markings: *ff*, *f*, *mf*, *p*, and *pp cresc.*. The key signature is one sharp (F#) and the time signature is 4/4. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and percussion parts.

30 31 32 **C** 33 34 35 5

Sop. Cor.

Solo Cornet 1-2

Solo Cornet 3-4

Rep. Cor.

2nd Cornet

3rd Cornet

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euphonium

E♭ Bass

B♭ Bass

S. D.

Tom-t.

B. D.

Sus. Cym.

Tri.

Vib.

36 37 38 39 40 **D** 41 42

Sop. Cor. *f fp* *ff* *mp*

Solo Cornet 1-2 *a2 f fp* *ff* *mp* *a2 f*

Solo Cornet 3-4 *f fp* *ff* *mp* *1 a2 f*

Rep. Cor. *fp* *ff* *mp*

2nd Cornet *fp* *ff* *mp* *f <* *f <*

3rd Cornet *fp* *ff* *mp* *f <* *f <*

Flug. *fp* *f* *ff* *mp*

Solo Hn. *fp* *f* *ff* *mp* *f <* *f <*

1st Hn. *fp* *ff* *mp* *f <* *f <*

2nd Hn. *fp* *ff* *mp* *f <* *f <*

1st Bar. *fp* *f* *ff* *mp* *f <* *f <*

2nd Bar. *fp* *ff* *mp* *f <* *f <*

1st Tbn. *fp* *f fp* *ff* *mp* *f <* *f <*

2nd Tbn. *fp* *ff* *mp* *f <* *f <*

B. Tbn. *p* *ff* *fp* *f <* *f <*

Euphonium *fp* *f* *ff* *fp* *f <* *f <*

E♭ Bass *p* *ff* *fp* *f <* *f <*

B♭ Bass *p* *ff* *fp* *f <* *f <*

S. D. *p* *ff*

Tom-t. *p* *ff*

B. D. *p* *ff*

Sus. Cym. *p* *ff*

Tri. *p* *ff*

Vib.

3
4
3
4
3
4

43 44 45 46 47 48 7

Sop. Cor. *f*

Solo Cornet 1-2 *f* *f* *f* *a2*

Solo Cornet 3-4 *f* *f* *f* *a2*

Rep. Cor. *mp*

2nd Cornet *mp*

3rd Cornet *mp*

Flug. *mf* *mp*

Solo Hn. *mf* *mf* *mp* *mf*

1st Hn. *p* *mf* *mf* *mp*

2nd Hn. *p* *mf* *mp*

1st Bar. *p* *mf* *mf*

2nd Bar. *p* *mf* *mf*

1st Tbn. *p* *mf* *mf*

2nd Tbn. *p* *mf* *mf*

B. Tbn. *mf* *mf* *f*

Euphonium *mf* *a2* *f* *mf*

E♭ Bass *f*

B♭ Bass *mf* *f*

S. D. *mf*

Tom-t. *mp*

B. D. *p*

Sus. Cym.

Tri. *f*

Vib.

4
4
4
4
4
4
4
2
4
2
4
2
4
4
2
4

E

This page shows measures 49 through 54 of a musical score for a concert band. The score is in the key of E major and 4/4 time. The instrumentation includes:

- Sop. Cor. (Soprano Cornet)
- Solo Cornet 1-2
- Solo Cornet 3-4
- Rep. Cor. (Repetitive Cornet)
- 2nd Cornet
- 3rd Cornet
- Flug. (Flugelhorn)
- Solo Hn. (Soprano Horn)
- 1st Hn. (Alto Horn)
- 2nd Hn. (Tenor Horn)
- 1st Bar. (Baritone)
- 2nd Bar. (Baritone)
- 1st Tbn. (Trumpet)
- 2nd Tbn. (Trumpet)
- B. Tbn. (Bass Trumpet)
- Euphonium
- E♭ Bass
- B♭ Bass
- S. D. (Snare Drum)
- Tom-t. (Tom-tom)
- B. D. (Bass Drum)
- Sus. Cym. (Suspension Cymbal)
- Tri. (Triangle)
- Vib. (Vibraphone)

The score features various dynamics such as *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). There are also articulation marks like accents and slurs. A large, stylized "2 4" time signature is superimposed over the score. Measure numbers 49, 50, 51, 52, 53, and 54 are indicated at the top of the staves.

55 56 57 58 59 **F** 9

Sop. Cor. *f* *a2*

Solo Cornet 1-2 *f* *ff* *a2*

Solo Cornet 3-4 *f* *ff* *a2*

Rep. Cor. *f* *ff*

2nd Cornet *f* *ff* *a2*

3rd Cornet *f* *ff*

Flug. *f* *ff*

Solo Hn. *f* *ff*

1st Hn. *f* *ff*

2nd Hn. *f* *ff*

1st Bar. *f* *ff*

2nd Bar. *f* *ff*

1st Tbn. *f* *ff*

2nd Tbn. *f* *ff*

B. Tbn. *f* *ff*

Euphonium *ff*

E♭ Bass *ff*

B♭ Bass *ff*

S. D. *mf* *f* *ff*

Tom-t. *ff*

B. D. *ff*

Sus. Cym.

Tri. *mf* *ff*

Vib.

60 61 62 63 64

Sop. Cor.

Solo Cornet 1-2

Solo Cornet 3-4

Rep. Cor.

2nd Cornet

3rd Cornet

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euphonium

E♭ Bass

B♭ Bass

S. D.

Tom-t.

B. D.

Sus. Cym.

Tri.

Vib.

3 4 2 3 4

73 74 75 76 77 78 79 80

Sop. Cor. -

Solo Cornet 1-2 -

Solo Cornet 3-4 -

Rep. Cor. - solo *mf*

2nd Cornet - *a2* *p* *a2*

3rd Cornet - *a2* *p* *a2*

Flug. - *p*

Solo Hn. - *p*

1st Hn. - *p*

2nd Hn. - *p*

1st Bar. -

2nd Bar. -

1st Tbn. - *mf* *mp*

2nd Tbn. - *mp*

B. Tbn. - *mp*

Euphonium - *p*

E♭ Bass - *mp*

B♭ Bass - *mp*

S. D. -

Tom-t. -

B. D. - *z* *mp* < >

Sus. Cym. - *mp* *z* *z*

Tri. - *z*

Vib. - *p* *mf*

81 82 83 84 85 86 **H** 87 88 89 13

Sop. Cor.

Solo Cornet 1-2

Solo Cornet 3-4

Rep. Cor.

2nd Cornet

3rd Cornet

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euphonium

Ev. Bass

Bb Bass

S. D.

Tom-t.

B. D.

Sus. Cym.

Tri.

Vib.

This musical score page, numbered 14, covers measures 90 through 94. It is for a brass and percussion ensemble. The score is divided into two systems. The first system includes parts for Soprano Cornet (Sop. Cor.), Solo Cornet 1-2, Solo Cornet 3-4, Repetitive Cornet (Rep. Cor.), 2nd Cornet, 3rd Cornet, Flugelhorn (Flug.), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium, Eb Bass, and Bb Bass. The second system includes parts for Snare Drum (S. D.), Tom-tom (Tom-t.), Bass Drum (B. D.), Suspended Cymbal (Sus. Cym.), Triangle (Tri.), and Vibraphone (Vib.). The score features various dynamics such as *mp*, *mf*, *f*, *fp*, and *ff*. There are also performance markings like *a2*, *z*, and *4*. A section marker 'I' is placed above measure 92. The key signature has one sharp (F#) and the time signature is 4/4.

95 96 97 98 99 100 **J** 15

Sop. Cor. *f fp* *ff* *mp* *fff*

Solo Cornet 1-2 *f fp* *ff* *mp* *fff*

Solo Cornet 3-4 *a2 f fp* *ff* *mp* *fff*

Rep. Cor. *fp* *ff* *mp* *fff*

2nd Cornet *fp* *ff* *mp* *fff*

3rd Cornet *fp* *ff* *mp* *fff*

Flug. *fp* *f* *ff* *mp* *fff*

Solo Hn. *fp* *f* *ff* *mp* *fff*

1st Hn. *fp* *ff* *mp* *fff*

2nd Hn. *fp* *ff* *mp* *fff*

1st Bar. *fp* *f* *ff* *mp* *fff*

2nd Bar. *fp* *ff* *mp* *fff*

1st Tbn. *fp* *f fp* *ff* *mp* *fff*

2nd Tbn. *fp* *ff* *mp* *fff*

B. Tbn. *p* *ff* *fp* *fff*

Euphonium *fp* *f* *ff* *fp* *fff*

E♭ Bass *p* *ff* *fp* *fff*

B♭ Bass *p* *ff* *fp* *fff*

S. D. *p* *ff* *fff*

Tom-t. *f* *p* *ff* *fff*

B. D. *p* *ff* *fff*

Sus. Cym. *p* *ff* *fff*

Tri. *p* *ff* *fff*

Vib. *p* *ff* *fff*

101 102 103 104 105 106 107 108

Sop. Cor. *mf* > *p* *fff*

Solo Cornet 1-2 *mf* > *p* *fff*

Solo Cornet 3-4 *mf* > *p* *fff*

Rep. Cor. *mf* > *p* *fff*

2nd Cornet *mf* > *p* *fff*

3rd Cornet *mf* > *p* *fff*

Flugel *mf* > *p* *fff*

Solo Hn. *mf* > *p* *fff*

1st Hn. *mf* > *p* *fff*

2nd Hn. *mf* > *p* *fff*

1st Bar. *f* > *p* *fff*

2nd Bar. *f* > *p* *fff*

1st Tbn. *f* > *p* *fff*

2nd Tbn. *f* > *p* *fff*

B. Tbn. *f* > *p* *fff*

Euphonium *f* > *p* *fff*

E♭ Bass *f* > *p* *fff*

B♭ Bass *f* > *p* *fff*

S. D. *p* *fff*

Tom-t. *f* *mp* > *p* *fff*

B. D. *p* *fff*

Sus. Cym. *p* *fff*

Tri. *fff*

Vib.

E.4 Composer Online Clinic, June 22, 2020



E.5 NYBBA Project Recording Information

CHECK LIST FOR NYBBA PROJECT RECORDING & SUBMISSION

SET UP

1. Record LANDSCAPE on the highest video resolution possible. Many of the phones can do 4K but 1080 at least.
2. If you have access to even a better USB microphone, please use that.
3. Record in the best acoustic that you can find. Ideally somewhere that has a neutral or uncluttered backdrop
4. Wear appropriate concert or relaxed formal clothes
5. Bell front instruments should not aim directly at the camera. Aim at about a 45 degree angle away from the camera.
6. Make sure the playing position of you and your instrument fill the screen. Don't have the camera either below your face looking up at you or above you looking down on you. It's not flattering at all...

RECORDING

7. You'll need to record your part with the relevant CLICK TRACK.
8. Play the click track through headphones and make sure your video doesn't pick up the click track.
9. There will be 2 measures of preparation tempo/count in before the piece starts
10. To help with video alignment, click or tap on **beat 1 of the 2nd measure** of the count in
11. Play your dynamics.
12. Try to enjoy the music and connect with it, or at least look like it ☺

SUBMITTING

13. To help in the post production stages, please make sure you save your video as the following:
PROJECT 1 - AFTERGLOW: YOUR INITIALS.YOUR PART.AFTER
PROJECT 2 - DREAMS OF AMERICA: YOUR INITIALS.YOUR PART.DREAMS
14. Upload AFTERGLOW Files to this link <https://forms.gle/i8CysVA2iMSyEGhC9>
15. Upload DREAMS OF AMERICA Files to this link: <https://forms.gle/ndt5k2dQ2o9yvHpN7>

E.6 Afterglow Virtual Recording

(See Accompanying Link or Thumb Drive)

https://drive.google.com/file/d/1jP-lhtp67miq2WyL0mRzaAu4PK_Soa5/view

E.7 NYBBA Afterglow Recording Submissions

Timestamp	First Name	Last Name	Part Assignment	AFTERGLOW (Link to Dropbo
6/23/2020 20:20:15	Patrick	Oliverio	Soprano	https://drive.google.com/file/d/6hPjurK8k
6/30/2020 21:44:36	Anthony	Barrington	Solo Cornet 1	https://drive.google.com/file/d/1qU1Cwj0
7/2/2020 17:31:19	Connor	Johnson	Solo Cornet 2	https://www.dropbox.com/s/az4g43i6voe
7/2/2020 20:27:51	Amy	Millesen	Solo Cornet 3	https://drive.google.com/file/d/1A9qTnJC
6/23/2020 19:58:12	Jen	Oliverio	Solo Cornet 4	https://drive.google.com/file/d/6hPjurK8k
7/4/2020 19:15:18	James	Dorce	Repiano	https://drive.google.com/file/d/14HdmsQI
6/26/2020 21:56:08	Susan	Helbert	2nd Cornet	https://www.dropbox.com/s/ghtyse4860u
7/2/2020 18:23:57	Sam	Ferguson	2nd Cornet	https://www.dropbox.com/s/bugfwqe486f
6/28/2020 17:47:23	Jasmine	Dickson	2nd Cornet	https://drive.google.com/file/d/18Z9DI6xL
7/3/2020 16:43:53	Sam	Arrandale	3rd Cornet	https://drive.google.com/file/d/1ugg_EQE
7/4/2020 14:30:12	Jasmine	Dickson	3rd Cornet	https://drive.google.com/file/d/1u_MooQI
7/7/2020 15:30:05	Caleb	Niehoff	Flugel	https://drive.google.com/file/d/1hQkurK8I
7/4/2020 20:50:37	James	Dorce	Flugel	https://drive.google.com/file/d/1QmtwDfS
7/1/2020 17:21:25	Joseph	Jackson	Solo Horn	https://drive.google.com/drive/folders/1SI
7/3/2020 22:51:35	Abigail	Bowser	Solo Horn	https://drive.google.com/file/d/1If3w_pSI
6/28/2020 14:28:27	Daniel	Paolillo	1st Horn	https://drive.google.com/file/d/1JZTIQay
6/23/2020 16:28:22	Helen	Harrelson	1st Horn	https://drive.google.com/file/d/1i_HuoYkI
7/3/2020 20:35:54	Ryan	Lange	2nd Horn	https://drive.google.com/file/d/1CW1C6K
7/3/2020 11:52:01	Nolan	Hansen	2nd Horn	https://drive.google.com/file/d/15gX5U3jI
7/3/2020 16:03:43	Christopher	Warren	1st Baritone	https://drive.google.com/file/d/1b9GgFk2
7/1/2020 19:58:09	Iyla	Miller	1st Baritone	https://drive.google.com/drive/folders/1EI
7/3/2020 20:47:41	Evan	Lynam	2nd Baritone	https://drive.google.com/file/d/1Ib7E8Wc
6/23/2020 16:35:45	Helen	Harrelson	2nd Baritone	https://drive.google.com/file/d/1u_MooQI
6/29/2020 10:30:46	Ian	Lester	Euphonium	https://drive.google.com/file/d/1RfazTBa
7/3/2020 16:02:44	Christopher	Warren	Euphonium	https://drive.google.com/file/d/1W4C0J7r
6/30/2020 11:42:23	David	Roth	Trombone 1	https://drive.google.com/file/d/1fAqLHJ9j
6/23/2020 17:49:27	Lee	Harrelson	Trombone 1	https://drive.google.com/file/d/1i_HuoYkI
7/3/2020 16:16:18	Aidan	Hamer	Trombone 2	https://drive.google.com/file/d/1wMjkiHq
7/2/2020 21:23:37	Nate	Ferguson	Trombone 2	https://www.dropbox.com/s/0k30ym07dh
6/30/2020 23:43:53	David	Roth	Bass Trombone	https://drive.google.com/file/d/1q59bfWA
6/30/2020 15:57:23	Luke	Armstrong	Tuba (Eb Bass)	https://drive.google.com/file/d/1i8A-1x8of
7/1/2020 19:53:16	Brandon	Thibault	Tuba (Eb Bass)	https://drive.google.com/drive/folders/1yf
6/28/2020 17:46:53	Matthew	Motley	Tuba (Eb Bass)	https://drive.google.com/file/d/1xstNFvd0
6/23/2020 17:55:30	Lee	Harrelson	Tuba (Eb Bass)	https://drive.google.com/file/d/1i_HuoYkI
6/29/2020 13:45:43	Jake	Simon	Tuba (Bb Bass)	https://drive.google.com/file/d/1yFgOktw
6/26/2020 20:35:59	Brian	Wiik	Tuba (Bb Bass)	USE THIS = https://drive.google.com/file
6/28/2020 17:06:19	Tyler	Schreiber	Tuba (Bb Bass)	https://www.dropbox.com/s/kuca0amwro
6/27/2020 21:48:24	Jacob	Ciotti	Tuba (Bb Bass)	https://drive.google.com/file/d/1923dx7vC
6/29/2020 22:40:41	Parker	Summers	Percussion	Vibraphone: https://drive.google.com/file
6/30/2020 9:35:16	kellan	quinn	Percussion	Toms: https://drive.google.com/file/d/1I
6/30/2020 20:33:27	Norah	Kelly	Percussion	https://drive.google.com/file/d/1t9bC4SqI
6/29/2020 20:53:47	Josh	Knight	Percussion	Aux: https://drive.google.com/file/d/1DstI

F.1.a Dreams of America Premiere

(See Accompanying Link or Thumb Drive)

https://drive.google.com/file/d/12d_jH7G9Xfpaa2eL_oQrvzQ0zQmibNx/view?usp=share_link

F.1.b Dreams of America Score

Transposed Score

commissioned by the National Youth Brass Band of America
DREAMS OF AMERICA
for Brass Band

Derek M. Jenkins (b. 1986)
Jonesboro, AR - Summer 2020-Fall 2021

I. Yearning to Breathe Free

"Give me your tired, your poor, your huddled masses yearning to breathe free." - Emma Lazarus

stately; pompous (♩ = 60)

stately; pompous (♩ = 60)

stately; pompous (♩ = 60)

1 Statue of Liberty (fades in) 2 3 4 U.S. Capitol 5

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II. Take my Stand

"I declare to you that woman must not depend upon the protection of man...and there I take my stand" - Susan B. Anthony

softly; delicately (♩ = 60)

SOPRANO CORNET (E):
SOLO
REPIANO
CORNET (B):
2ND
3RD

FLUGELHORN (B):
SOLO

TENOR HORN (E):
I
II

BARITONE (B):
I
II

softly; delicately (♩ = 60)

TENOR TROMBONE (B):
I
II

BASS TROMBONE
EUPHONIUM
BASS
E:
B:

softly; delicately (♩ = 60)

Vibraphone (share with Perc. II)
Percussion
I
II
III
IV

IMAGES
1
2
3
4
5
6
7
8
9
10

"Votes for Women" "Equal Rights" "Enough"

III. It Beckons and Beckons

"There's a land - oh, it beckons and beckons, And I want to go back - and I will." - Robert W. Service

jubilant; awestruck (♩ = ca. 172)

The score is divided into three systems, each starting with the tempo and mood marking "jubilant; awestruck" and a tempo of "♩ = ca. 172".

- System 1:** Includes Soprano Cornet (E♭), Solo, Flugelhorn (B♭), Solo, Tenor Horn (E♭) I and II, Baritone (B♭) I and II, and Euphonium. Dynamics range from *f* to *fp*.
- System 2:** Includes ENORTROMBONE (B♭) I and II, Bass Trombone, Euphonium, and Bass (E♭ and B♭). Dynamics range from *f* to *mp*.
- System 3:** Includes Percussion (Triangle, Snare Drum, Son. Cymbal, Bass Drum) and Images. Dynamics range from *f* to *mp*. The Images part includes the instruction "Delicate Arch".

The score features complex rhythmic patterns with frequent changes in time signature (4/4, 2/4, 3/4) and dynamic markings such as *f*, *fp*, and *mp*. The percussion part includes specific instructions for Triangle, Snare Drum, Son. Cymbal, and Bass Drum.

IV. Sweet Land of Liberty
 "Sweet Land of Liberty, Of thee I sing." - Samuel Francis Smith

3 free time 4 - 7 sec. 4 - 7 sec. 4 - 7 sec. quietly confident; slowly blossoming (♩ = 62)

SOPRANO CORNET (E♭) X

SOLO A

SOLO B

CORNET (B♭) REPIANO

2ND

3RD

FLUGELHORN (B♭) X

SOLO

TENOR HORN (E♭) I

II

BARITONE (B♭) I

II

TENOR TROMBONE (B♭) I

II

BASS TROMBONE

EUPHONIUM

BASS E♭

B♭

3 free time 4 - 7 sec. 4 - 7 sec. 4 - 7 sec. quietly confident; slowly blossoming (♩ = 62)

PERCUSSION I

II

III

IV

IMAGES X

[blank screen]

1 2 3 4 Image 1 5 6 Image 2 7

F.2 Website Resources



Coming Soon!

Helen is currently completing a Doctor of Musical Arts in Conducting degree at Salford University (U.K.). Upon completion of the DMA program, in 2022, Dr. Harrelson will publish her research as a resource on this page.

Educating from the Podium

An Immersive Rehearsal Presentation on Seminal Literature for British-Style Brass Band

Composer Collaborations

Defining and Creating Accessible Music for the Brass Band Through Cultural Synthesis

Future Generations

Supporting a New Wave of American Brass Band Composers

Innovative Connections

A Reimagining of the role of Conductor and Educator in a Virtual Performance Environment

