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pulling the heads off rats

exploring the factors that limit the
performance of contemporary
music by amateur musicians in
british brass bands

Andrew Baker

**'Pulling the Heads off Rats':
Exploring the Factors that Limit the Performance of Contemporary Music by
Amateur Musicians in British Brass Bands**

Andrew Timothy Baker

Submitted in partial fulfilment of the requirements for the degree of
Master of Arts by Research



September 2015

Abstract

This thesis seeks to explore the reasons why amateur musicians, specifically those in British brass bands, do not commission and/or perform contemporary music. To give a meaningful answer, the text seeks first to reach a working definition of the concept of an amateur musician in the opening chapter. This chapter also provides a brief overview of the principal developments in the brass band repertoire since 1913. Chapter two presents a hypothesis relating to the discomfort that British brass bands in particular seem to feel when presented with musical innovation (particularly relating to harmonic language) and discusses the 'closed shop' of brass band conducting. A significant amount of field research with performers, conductors and audiences was undertaken to support this thesis and this is described in the third chapter, along with some conclusions drawn directly from the research. The fourth chapter contains commentaries on the accompanying compositions. The research as a whole (including the accompanying compositions) is intended to act as a toolkit to assist composers, conductors and amateur musicians not only to programme and perform contemporary music as part of their regular practice, but to do so in an engaged and enthusiastic fashion.

Acknowledgements

Without the help, encouragement and support of the following I would not even have begun this research, much less completed it. I therefore offer my sincere thanks (in no particular order) to: Dr Richard Glover, Dr Mary Bellamy, David Hogan, Professor Aaron Cassidy, Lucy Pankhurst, Paul McGhee, Wingates Band, Matthew Fearn, David Kaye, Hammonds Saltaire Band, Morgan Griffiths, Fodens Band, Michael Fowles, Dr Peter Meechan, Paul Hindmarsh and, last but not least, my wife Melanie. To anyone I have inadvertently left out, my heartfelt apologies and thanks.

Note on Research Ethics

As part of this thesis a number of live field research projects were undertaken: three audience surveys at concerts, a request for feedback and opinions via social media and specialist Internet fora and a brief survey via SurveyMonkey.com. All of these were undertaken with reference to the University's General Guidelines for Research Ethics. Participation in field research projects was designed from the beginning to be on an 'opt-in' basis only – all the participants were made aware that their input was to be used in a research project for the University of Huddersfield and that participation was entirely at their discretion. All audience responses have been anonymised in accordance with the University's research ethics guidelines (and for the project using SurveyMonkey no identifying data were collected in the first place).

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Introduction

Some years ago I took part in a brass band competition, for which each band had to give a performance of the same piece – a new work by a Dutch composer that had caused some controversy in the brass band press for its perceived ‘modernity’ and difficulty. While waiting at the side of the stage for our turn to play, a contest official came through the stage door from the performance area, looked at the waiting band and uttered a memorable critique that summarises a widely held prejudice against contemporary music amongst amateur musicians: ‘It’s like someone pulling the heads off rats in there’.

Amateur musicians do not generally perform much contemporary music. There are notable exceptions, of course – the non-professional New London Chamber Choir specialises in contemporary music and has performed music by Xenakis, Crumb, Harvey, Saariaho, Finnis and Kagel in recent years. The various CoMA (Contemporary Music for Amateurs) ensembles exist purely to perform new music and to address one of the most significant barriers to access for amateur musicians, that of technical difficulty (CoMA, 2014). The Royal Northern College of Music holds an annual Festival of Brass (largely, although not exclusively, for brass bands), which regularly commissions and premieres new music. However, given the breadth of musical activity in Britain, these are isolated examples; the website for Making Music, the leading voluntary music organisation in the UK, counts its membership as ‘3000 and growing’ (Making Music, 2015). Studies undertaken by Ruth Finnegan, Anthony Everitt and the Policy Studies Institute all support the conclusion that the scope of amateur music making in the UK is vast – yet a performance of a piece of contemporary music by amateur musicians is a rare event indeed. This thesis aims to examine some of the reasons why that might be the case and what could be done to increase the frequency of those performances.

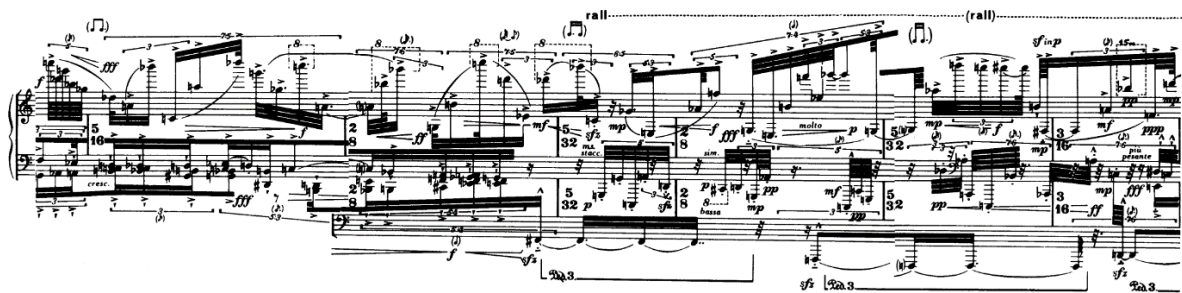
The first problem, of course, is to define the parameters – the words ‘amateur musician’ and ‘contemporary music’ do not express singular concepts, but instead come loaded with multiple meanings for different people. This clarification of the scope of the study (and an explanation of its limitation to the music of brass bands) is undertaken in chapter one, along with a brief introduction to the sometimes arcane world of brass bands. This chapter also briefly discusses the history of the brass band repertoire. Chapter two introduces the historical reasons for some of the common concepts found in brass band music for the last hundred years and discusses the idea of the ‘closed shop’ of brass band direction (most brass band conductors are in fact current or former brass band players, with a significant proportion having no other musical training), including a short survey to support these discussions. This chapter also briefly notes some works that have become popular despite defying genre conventions. Chapter three is devoted to field research – three projects were undertaken, examining different aspects of live performance of contemporary music by brass bands, looking at how the music was perceived by performers and audiences, examining how the presentation of the music may have affected the music’s reception by both groups and considering how that reception could be improved. Finally, chapter four links some conclusions from the field research to compositional practice in the form of the accompanying composition portfolio – I intend to show how the research has informed my own compositional practice in the creation of the works submitted to accompany this thesis.

There are a number of possible reasons why amateurs tend not to perform contemporary music; not all of them fall within the remit of this thesis. Some of the key ones are listed below:

1: Contemporary music is often more difficult to perform.

One of the defining characteristics of contemporary music is often the desire of its creator to push boundaries. When the boundaries being explored are, for example, the technical envelope of the instrument(s) or extremes of duration or tempo, the stamina and technical ability of the performer(s) enter into the equation. Professional musicians will commonly have learnt techniques during their training to maintain their endurance and technical ability through the most demanding works, but these skills are rarely in the arsenal of even the most talented amateurs. In fact, a number of works exist that were deliberately written to be immensely complex and to represent an aspirational ideal rather than being absolutely accurately performable – works by ‘New Complexity’ composers, such as Ferneyhough’s *Lemma-Icon-Epigram* (1981) and Finnissy’s *English Country Tunes* (1977, rev. 1982–1985), pose phenomenal technical challenges and come very close to being unplayable (example 1a). An earlier example, Xenakis’s 1974 piano work *Evryali* – ‘music literally unrealisable as notated’ (Howard, 2004, p. 151) – transcends the bounds of playability even for a professional. Music such as this requires a performance skill set beyond the reach of the amateur (example 1b). According to Tom Service, Alexander Goehr blames the failure of his 1961 cantata *Sutter’s Gold* on the fact that the choral parts were too difficult for the amateur choir (Service, 2013).

Example 1a – Ferneyhough: Extract from *Lemma-Icon-Epigram* (1981)



Example 1b – Xenakis: Extract from *Evryali* (1974)

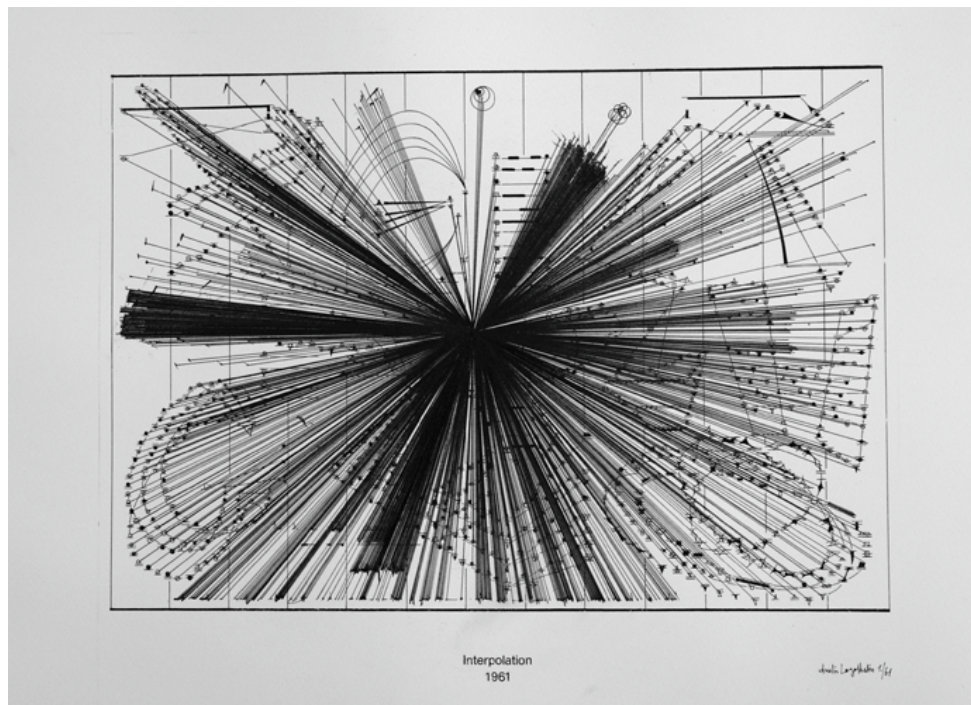


Furthermore, any works that rely on electronics for their performance are by definition limited to those performers and/or performance spaces that can access the necessary technical equipment and operate it competently; these are rare outside professional circles or the campuses of conservatoires or universities with a music department.

2: Contemporary music is often more difficult to understand.

In some ways, this was a deliberate aim of the post-war generation of composers. Boulez and Babbitt in particular articulated this clearly, although Babbitt's specific meaning has sometimes been misconstrued – his 1958 article 'Who cares if you listen'¹ was presented as something of an anti-populist 'vinegary manifesto' but was more a plea for composition to be taken seriously as a research discipline (Harker, 2008, p. 336). Paul Griffiths describes the immediate post-war generation of composers as admiring Webern because he was 'untainted by the *romantic decadence*² of Schoenberg or Berg' (Griffiths, 1990, p. 144), which gives a flavour of the quasi-nihilistic approach taken to pre-war music. Dramatic innovations in harmony and rhythm could be difficult enough for performers and listeners, but there were also innovations in notation, structure and even the very nature of what constituted music itself. The Austrian-based composer Anestis Logothetis (1921–1994) specialised in scores that were as much works of visual art as they were works of musical art, but they would be incomprehensible to even an experienced musician lacking exposure to graphic notation (see example 2).

Example 2: Logothetis: *Interpolation* (1961)



Contemporary works therefore often have inbuilt conceptual inaccessibility to an amateur musician or audience member lacking significant exposure to the canon.

3: Concert promoters like familiarity.

Concert halls need to be full, or nearly full, on a regular basis to survive, and the unfortunate truth is that paying audiences are perceived as less keen to spend money on attending performances of unfamiliar and potentially challenging contemporary music than they are on listening to established

¹ This title was chosen against Babbitt's wishes by the editor of *High Fidelity* magazine.

² My italics.

classics with which they are comfortably familiar. This is not an unusual dilemma; the battle to convince concert promoters that something new will fill the hall just as well as something familiar and well-loved has been fought many times in musical history. At no time before the last six decades, however, has the proliferation of new and challenging sounds been so profoundly bountiful. Contemporary classical music has reached a pace of evolution that makes the music of a few decades ago seem old-fashioned; yet, even in concerts by major professional orchestras, it has until recently been common for contemporary music to be treated as necessary but slightly unpleasant medicine – a performance of music by Adès or Carter sweetened by its juxtaposition to some Mozart or Rachmaninov. Since most amateur performers rely on a combination of box office income and members' subscriptions to fund their activities, programming in amateur spheres naturally gravitates towards music that the performers understand, enjoy and are confident will attract a wider audience.

4: Subsidies for new music are mainly given to professional groups.

Anthony Everitt notes in his 1997 Gulbenkian Foundation report *Joining In* that when John Maynard Keynes was appointed as chairman of the Council for the Encouragement of Music and the Arts (CEMA) in 1946, he was somewhat ambivalent about the social idealism of its aims; his concern was that the 'welfare' element of CEMA's subsidies would dilute the artistic quality of the work subsidised. This bias remained evident in the successor organisation, the Arts Council of Great Britain, which focussed on 'the needs of the professional artist' and saw the public as 'consumer rather than producer' (Everitt, 1997, p. 150). Everitt further notes that even when the provision of subsidies was democratised, particularly following the introduction of the National Lottery, amateur organisations felt less able to play the 'subsidy game' than professional groups that were well versed in creating attractive, funder-friendly proposals. Since the commissioning and creation of new music generally costs money, and for the reasons listed above the box office cannot be entirely relied upon to provide that money, organisations that are more effective at attracting subsidies are more likely to be in a position to commission new work. Rachel Veitch-Straw, Liaison Officer for Brass Bands England, commented that one of the main obstacles to brass bands in particular commissioning new music is their unfamiliarity and discomfort with the bureaucratic language of funding applications.³

These are merely brief summaries of some of the key issues. There are examples in which some or all of these hurdles have been overcome, but it is rare for them to have been overcome by amateurs without professional input. The focus of this thesis is therefore not how to create additional opportunities for workshops, outreach work or other similar community provision by professionals, but rather ways of enabling amateur musicians to include contemporary music in their own practice and habitus.

³ In conversation with the author.

Chapter One: Amateurism and the Brass Band

Defining amateurism

The field of participants implied by the term ‘amateur’ encompasses a huge range of human activity and requires some clarification. Almost the only pursuits not followed by an eager cohort of amateurs are those that require many years of expensive training and daily access to costly, complex or dangerous equipment; there are (mercifully) no amateur brain surgeons or nuclear physicists. Recent developments have, however, ushered in the era of the amateur astronaut (Virgin Galactic LLC, 2014). Amateur musicianship has an extremely long historical provenance, although until the Enlightenment this was a luxury only afforded to the ruling classes; Perkins notes that Louis of Guyenne, the Dauphin of France until 1415, played the harp and the organ, Henry V of England is believed to have been an amateur composer and Charles of Burgundy played the harp and is known to have composed ‘several chansons and at least one motet’ (Perkins, 1999, p. 116).

The advances in manufacturing processes brought about by the Industrial Revolution and the growth of an affluent middle class were both significant factors in the change that took place from the early eighteenth century; Johannes Zumpe’s relatively affordable ‘square piano’ became fashionable after J. C. Bach played it for the royal court in the 1760s, and lower manufacturing costs facilitated by modern production methods gradually brought more and more instruments (and therefore the practice of home music making) within reach of the upper-middle classes. The growing sense of national security that followed the victory at Waterloo in 1815, the significant increase in army and volunteer force musicians⁴ and continuous reductions in the manufacturing cost of instruments resulting from industrial advances all combined to produce a climate conducive to amateur music amongst the expanding middle classes. A crucial factor in the parallel growth of music making as recreation by the working classes was the increased leisure time afforded to working men by the various Factory Acts and their revisions from 1850 to 1914, accompanied by the feeling amongst church, community and business leaders that if the working men in their care were not given ‘improving’ pastimes, the main beneficiary of that increased free time would be the local pub (Etheridge, 2010, p. 40). Dave Russell quotes some remarkable statistics to illustrate the explosion of amateur music making from 1840 to around 1910: for example, between 1877 and 1902 half a million copies of Sullivan’s *The Lost Chord* were sold, and by 1910 there was estimated to be a piano for every 10–20 people in the country (Russell, 1987, pp. 1-3). England may have lacked a composer of international stature during Victoria’s reign, but it was certainly not ‘ohne musik’.⁵

While there has undoubtedly been a decline in amateur music making since the start of the twentieth century (for example, there are significantly fewer brass bands now than there were in 1900 and Russell notes a general decline across all genres starting at the end of the Victorian era), amateur participation in what Christopher Small describes as ‘musicking’ remains extremely popular in our

⁴ Trevor Herbert writes at length on this topic and makes the point that from 1803 army regulations mandated the formation of military bands. By the mid-nineteenth century the military was creating a huge cohort of musically literate and competent performers – this was partly facilitated by the practice followed by some orphanages of training their charges in music from an early age with a view to guaranteeing them gainful military employment (Herbert & Barlow, 2013).

⁵ This refers to the title of a 1904 book by the German writer and critic Oscar Adolf Hermann Schmitz entitled *Das Land ohne Musik: Englische Gesellschaftsprobleme (The Land without Music: Problems of English Society)*.

society at every level.⁶ Detailed studies of the precise nature, quantity and scale of amateur musical activity in Britain are rare, and Ruth Finnegan's 1989 study *The Hidden Musicians* remains one of the principal reference sources for data of this sort. It was illuminating to read about Finnegan's difficulty with the definition of 'amateur':

... the at first sight 'obvious' amateur/professional distinction turns out to be a complex continuum with many different possible variations. Indeed, even the same people could be placed at different points along this line in different contexts or different stages of their lives. Some *were* clearly at one or other end of the continuum but the grey area in the middle in practice made up a large proportion – perhaps the majority – of local musicians. (Finnegan, 1989, p. 14)

A further difficulty, also noted by Finnegan, is avoiding the use of the word 'professional' in an evaluative context rather than an economic one. I have often noted this usage in my experience with brass bands, in which 'professional' and 'amateur' are often used as descriptors of a band's performance practice and stagecraft. Richard Jones notes this in relation to the Brighouse and Rastrick band:

the players are required to wear 'walking out' uniforms which include an embroidered B&R logo on the pocket. During both the preliminal and postliminal stages the players are expected to wear the uniform and are even criticised if they look dishevelled or untidy. (Jones, 2007, p. 164)

It should therefore be understood that the pejorative definition of 'amateur' or 'amateurish', implying a lack of skill or preparation or a degree of dilettantism, is specifically excluded from this study. I intend to focus on the amateur end of the continuum posited by Finnegan, at which there are many musicians who do not perform principally for financial reward and who do not derive their primary source of income from their musical practice – indeed, in many cases, they pay to participate. Interestingly, Everitt is reluctant to use the term 'amateur' at all, preferring to use the terms 'participation' and 'participatory' in relation to non-professional music (Everitt, 1997, p. 16). Robert Stebbins, meanwhile, in an in-depth examination of the relationship between amateurs and professionals, opines that there can only be 'amateurs' in a field in which there are also 'professionals' – a distinction particularly relevant to brass bands, as we shall see:

If full-time participants in these activities fail to meet the sociological standards of a profession, or if there are no full-time participants, the part-time enthusiasts are more accurately described as hobbyists than as modern amateurs. (Stebbins, 1992, p. 42)

The breadth of 'musicking' revealed in Finnegan's multi-year investigation into musical activity in Milton Keynes is astounding: multiple orchestras, choral societies, church choirs, brass bands, bell ringers (both 'change-ringing' and handbells), folk clubs, jazz clubs, a country and western society, numerous rock and pop venues ranging from significant venues on the national circuit to local youth clubs showcasing bands giving their first public gig, many soloists, pianists, church organists, teachers and composers. This is supported by similar research undertaken in Stoke-on-Trent in 1991, which recorded four amateur orchestras, eight choirs, three brass bands, four folk music groups and a wind

⁶ '[Musicking] is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing' (Small, 2011, p. 9).

band. These were in addition to the festivals and carnivals for which temporary ensembles were sometimes formed, as well as the many rock, pop and jazz groups and 10,000 children having some form of instrumental tuition via the county music service (Hutchinson & Feist, 1991, pp. 200-210). A little time spent with this research made it clear that if musicking in Britain is even half as popular today, investigating the interface between the entire field of amateur music and the entire field of contemporary music is well beyond the scope of a Master's degree thesis. The detailed work of this thesis and the accompanying compositional portfolio therefore focus on one aspect of amateur music in Britain, the brass band.

There are a number of reasons for this. Firstly, the author's familiarity with the conventions, personalities and rituals of the brass band and personal acquaintance with a number of significant national and local figures in the movement facilitate a level of access that might be unavailable, or at least harder to achieve, for an 'outsider'. Jones also discusses this and his own dual role as participant and ethnomusicological observer in detail in the first chapter of his thesis. Second, within the immediate locality of the University of Huddersfield there remains one of the highest concentrations of brass bands anywhere in the world, and most of these meet twice a week for rehearsals (and more frequently in weeks leading up to competitions).⁷ The potential for useful field research and actual performances of compositions is therefore much higher than if one was to choose amateur orchestras, which are fewer in number and meet and perform less regularly. Third, given the long recorded history of organised competitions in the brass band fraternity, the acquisition and comparison of data (both new and historical) is a little easier. Finally, under Stebbins's definition given earlier, brass bands would be counted as hobbyists rather than amateurs, because there are technically no professional brass bands⁸; this means that there is no cascade effect of music commissioned for professional ensembles being made available to amateurs as there might be for orchestras or choirs. New music for brass band therefore has to be, by definition, music for amateurs. It is worth noting that rather than continuing to use the slightly contentious term 'contemporary music' in the brass band context – it risks being somewhat misleading and is as likely to create a straw man as it is to illustrate the points at issue – this research will refer to music that is outside (or seeks to reshape) the conventions of the genre and is therefore new and unfamiliar to the participants.

CoMA

Before focussing on brass bands, it would be useful to note some current overlaps between amateur music making and contemporary compositional innovation. In the April 2014 round of funding grants from the PRS for Music Foundation, seven grants were given to individuals and forty-two to organisations (see Appendix I). Only one of these was specifically for amateur music – the grant made to CoMA (Contemporary Music for All) in London.⁹ All the other grants were given to individuals or organisations that work full time on some sort of music making – much closer to the professional end

⁷ Within a few miles there are thriving brass bands in Huddersfield itself (Huddersfield & Ripponden Brass Band and Hammonds Saltaire Band), Marsden, Meltham, Slaithwaite, Linthwaite, Lindley, Holme, Honley, Grange Moor, Hade Edge, Skelmanthorpe, Hepworth, Emley, Brighouse, Elland, Golcar, Sowerby Bridge, Hebden Bridge and more, including the university's own long-established ensemble.

⁸ Britain's only openly professional band was the St Hilda Colliery Band, which converted from an amateur brass band of mineworkers into a full-time touring concert ensemble in 1926. The current band of The King's Division based in Preston is the only full-time army brass band and is therefore the closest to a professional brass band in existence today, although its members are of course soldiers first.

⁹ In the previous round, the only grant made to an amateur organisation was given to the Foden's Brass Band from Cheshire for a joint project with its composer-in-residence, Andy Scott.

of the continuum. It is not clear whether this proportion of 47–1 in favour of professionals reflects the relative proportions of applications from the professional and amateur ends of the continuum, respectively, or whether it is more illustrative of the problem with subsidies outlined in the introduction – that professional groups are more adept at creating winning proposals – but it would certainly seem to be symptomatic of a low level of commissioning activity and investment in new musical projects on the part of the amateur sector. The notable exceptions to this are the remarkable CoMA ensembles up and down the country. Since its establishment in 1993, CoMA has had ‘the aim of enabling musicians of all abilities to participate actively in contemporary music’ (CoMA, 2014). According to Tom Service, ‘The term [amateur] rather denotes, as far as CoMA is concerned, anyone who is *interested* ... specifically, in the creation of new music’ (my italics).¹⁰ Service also notes that it is not an oppositional approach, whereby CoMA intends this new music to complement that which is created at the professional end of the continuum – ‘it puts forward the idea that increasing the level of compositional and performance opportunities within art music for those outside of the small caste of people professionally involved would benefit the repertoires of art music as a whole’ (Service, 1999, p. 4). CoMA therefore represents a fine example, but it should be noted that the ensembles’ primary ethos is performing contemporary music and that they therefore attract those amateur performers with a pre-existing interest in contemporary music, rather than bringing contemporary music to groups that would not normally include it in their repertoire. In his 1997 report for the Gulbenkian Foundation, Anthony Everitt notes that one of the organisation’s founding aims was ‘to make up for a serious deficiency in much contemporary music – that it is too difficult for amateurs to play – by commissioning technically accessible music’ (Everitt, 1997, p. 41), which lends weight to the observation made in the introduction that much contemporary music is beyond the technical capability of most amateur (and, in many cases, non-specialist professional) musicians. We will therefore move on to discuss in more detail a particular aspect of British amateur music making that has been exported all over Europe and the world and represents one of Britain’s greatest folk music traditions, ‘one of the most remarkable working-class cultural achievements in European history’ (Russell, 1987, p. 162): the brass band.

A brief history of the main repertoire developments of the brass band

The brass band (sometimes known outside the UK as the ‘British’ brass band, to distinguish it from related ensembles with different instrumental compositions and aesthetics¹¹) is a fixed-instrumentation ensemble with its roots in nineteenth-century working-class culture. Today ‘British’ brass bands are found across Europe, North America, Australia, New Zealand and Japan. Taylor, Herbert, Newsome and others have written extensively of the origins of the brass band, and a brief summary of their research is provided in Appendix II. They and most other authorities agree that by the close of the nineteenth century the tripartite influences of instrument manufacturers, competitions and music publishers had firmly established the format of the brass band as it remains today.¹² The strongest influence on the unique consistency of instrumentation has been the tradition

¹⁰ Its definition therefore correlates with the Latin etymology ‘amator’ meaning ‘lover’.

¹¹ Examples of differing styles of ‘brass band’ include the low countries’ ‘fanfare’ bands, the ‘Balkan brass band’ style exemplified by the Boban Markovic Orkestar, Indian wedding bands and New Orleans-style bands, such as the Dirty Dozen Brass Band and Youngblood Brass Band.

¹² This is (in score order): E flat soprano cornet, nine B flat cornets, B flat flugelhorn, three E flat tenor (sax)horns, two B flat baritone (sax)horns, two tenor trombones, bass trombone, two B flat euphoniums and two E flat, two BB flat tubas (archaically known as ‘basses’ in brass bands) and a variety of percussion. All except the bass

of ‘contesting’¹³ using a single test piece decided by the contest organisers; this convention was established by the Belle Vue September Championship as early as 1855 and has given test piece composition a crucial role in repertoire development.

Until 1913 the set test pieces for competitions were almost always transcriptions or arrangements: usually overtures or selections from popular operas or selections of a composer’s most famous works. The most successful conductors of the day were often also gifted transcribers; for example, Alexander Owen was renowned for his fiendishly difficult arrangements during his time as the conductor of Besses o’ th’ Barn Band, including a thirty-five minute selection from *Tristan und Isolde*. Starting in 1900 the entrepreneur John Henry Iles organised a National Brass Band Championship at the Crystal Palace in Sydenham.¹⁴ An astute businessman, Iles had purchased the well-established publishing company of R. Smith & Co. Ltd and the weekly *British Bandsman* magazine in advance of his new venture and obtained the backing of Sir Arthur Sullivan to add some establishment glamour to a pastime previously seen (not without justification) as the province of rowdy lower-class hooligans.¹⁵ Iles had high aspirations for brass bands and was particularly keen to introduce the composers of the day to them. In 1913 he finally succeeded when he commissioned the London-based composer of light music Percy Fletcher (1879–1832) to write *Labour and Love* for that year’s championships. A Lisztian tone poem with a slightly condescending programme, *Labour and Love* is by no means a great work, but marked a turning point for the brass band contest repertoire. Following the First World War, the National Championships continued to commission new music – the early pieces that resulted were not by first-rank composers and most were somewhat forgettable, although Fletcher’s *Epic Symphony* (1926), with its Elgarian elegy reflecting on the horror of the war years, is a memorable exception. Despite enjoying a fine reputation amongst his contemporaries, Fletcher’s music is now largely only remembered through his two major brass band works, which are still performed occasionally (Self, 2001, p. 150).

In 1928 Iles commissioned Gustav Holst to write *A Moorside Suite*. Holst, already a keen composer of music for amateurs, was surprised and impressed by the musicianship displayed by the bands and became a staunch advocate of improving the standard of music available for brass bands. *A Moorside Suite* is widely acknowledged as one of the first original works of real quality for brass band. Although Holst’s popularity with the wider public was waning by the late 1920s, this concise and beautiful work was an instant success and became the first of a sequence of major works for brass band by significant living composers. In the years that followed, Elgar,¹⁶ Ireland,¹⁷ Howells,¹⁸ Bantock¹⁹ and Bliss²⁰ all

trombone and percussion are notated in transposing treble clef – a historical peculiarity designed to remove the need to learn a new clef when switching from (for example) cornet to euphonium.

¹³ For reasons unknown, brass band competitions are always referred to as contests, not competitions – the relevant verb is therefore always ‘contesting’, not ‘competing’.

¹⁴ Iles acknowledged the influence of the 1860s festivals organised by Enderby Jackson; see Appendix II for further details of the Crystal Palace Band Festivals in 1860–1863.

¹⁵ Many incidents have been recorded of nineteenth-century bands fighting after results were announced, chasing the adjudicator from the field, interfering with instruments and other such chicanery. The renowned band trainer Fred Mortimer, conductor of the Fodens Motor Works Band for much of the first half of the twentieth century, recalled a performance being ‘stoned off’ by a rival local band (Bainbridge, 1980, p. 38).

¹⁶ *Severn Suite* (1930)

¹⁷ *A Downland Suite* (1932) and *A Comedy Overture* (1934, reworked in 1936 as the orchestral *London Overture*)

¹⁸ *Pageantry* (1934)

¹⁹ *Oriental Rhapsody* (1930) and *Prometheus Unbound* (1933)

²⁰ *Kenilworth* (1936)

contributed works to the canon and Elgar Howarth justifiably refers to this period as a 'golden age' of original music for brass band (Howarth & Howarth, 1988, p. 110). Although it would be rare for a band to perform such works in public performances (particularly because at this time such performances were often park bandstand engagements or ceremonial or civic events), this decade marked almost the only period in brass band history when the repertoire could really be said to be in any way 'contemporary'. Ireland, Bliss and Howells were musically conservative composers when compared with contemporaries such as Webern, Varèse and Stravinsky, but they were nonetheless important figures in the musical establishment of the day.

The Second World War brought this golden age to an abrupt end. Of the two most important contests, the British Open Championships based in Manchester continued, but the National Championships in London were suspended for the duration. Works' bands in 'protected occupations', such as the Fairey Aviation Works Band in Stockport, survived and even prospered through the war years, but other bands were hit hard – Slaithwaite Band won the 1938 British Open but lost nearly half its players to the war effort in 1939. While those bands that could field a full complement of talented players were much in demand for morale-boosting concerts and broadcasts (especially following cornetist Harry Mortimer's appointment as the BBC Brass and Military Band Supervisor in 1942), many others struggled to survive and budgets for new music were greatly restricted.

By the end of the war, Iles, the driving force behind music commissioning in the interwar years, had bankrupted himself speculating on the British film industry and the *Daily Herald* newspaper stepped in to rescue both the Open and the National Championship. With these major competitions focussing on increasing participation and revenue rather than innovation, many bands struggling to return to their full pre-war strength and radio and concert venues preferring the new American jazz and swing sounds popularised during the war, times became harder for the brass band movement. During this period Salvation Army composers' works started to become popular in the wider banding world – Eric Leidzen, Dean Goffin and particularly Eric Ball were all Salvationists, whose necessarily conservative musical training during their formative years with the SA led them to produce well-constructed, popular works that never remotely challenged the Edwardian musical conventions still popular with 1950s bands. With a few notable exceptions – Rubbra's elegiac and understated *Variations on 'The Shining River'* (1958), Vaughan Williams's *Variations for Brass Band* (1957)²¹ and Howells's challenging and misunderstood *Three Figures* (1960), for example – brass band music remained frozen in the post-romantic idiom that had prevailed up to 1939. The difficulties faced by bands in the 1950s gave the pre-war 'golden age' a rose-tinted aura that further discouraged innovation. The war years had taken their toll on both bands and their audiences; in his 1968 study of working-class culture, Brian Jackson states that 'more and more, players play to players' (Jackson, 1968, p. 32), an indication that the ever-present tendency towards insularity in the band movement had become endemic.

In 1961 another composer of light music started to write brass band music: Gilbert Vinter. Previously known to brass players only for his *Hunter's Moon* (1942) for French horn and orchestra, in only nine years of activity Vinter revolutionised brass band scoring. Mahler to the Salvationists' Brahms, he used mutes and percussion far more than his contemporaries and moved away from the homogeneous

²¹ One of Vaughan Williams's final works and still one of the very few brass band scores to include a celeste part – to my knowledge, no UK band actually owns a celeste and this part is normally played on a glockenspiel.

organ-like textures that had previously dominated brass band scoring.²² Although harmonically unadventurous by contemporary standards (this was the era of high modernism in European art music, dominated by the Darmstadt composers), Vinter's use of jazz-inflected harmonies and a variety of percussion to create colour and contrast in his 1969 work *Spectrum* is rightly regarded as a turning point in composition for the brass band.²³ It is Vinter's 1965 cantata *The Trumpets* that really stands out as his finest contribution to the repertoire, however. As a former chorister, Vinter was 'very taken with the idea of a joining of amateur movements – choirs and brass bands' – Geoffrey Brand (Taylor, 1983, p. 176). Around forty minutes long, the first performance in 1965 featured a massed brass band, six choirs, an organ and a bass soloist. *The Trumpets* consists of four sections, with the final and longest section depicting the sounding of the trumpets of the angels from chapter eight to chapter eleven of *Revelation*. This section contains some of Vinter's most advanced music, including some of his most dissonant harmony and the first use of serial technique in any brass band score.

The colourful idiom of Vinter acted as a curtain raiser for a decade of innovation. Edward Gregson's music, featuring irregular rhythms and Hindemithian melodies and harmonies built on fourths and seconds, became increasingly popular and Robert Simpson introduced a previously unexplored symphonic rigour with a sequence of works starting with *Energy* in 1971. However, it took two conductors who had learnt their musical trade outside the brass band movement to start promoting new sounds within the bands themselves. Elgar Howarth, although brought up in a brass band family, studied at the Royal Manchester College, where he formed part of the Manchester School with Goehr, Ogdon, Maxwell Davies and Birtwistle. In 1972 he was asked to conduct the Grimethorpe Colliery Band and agreed to do so on the condition that they staged some 'interesting concerts' together (Maund, 1992, p. 5). Howarth convinced friends in the contemporary music world to write for the band, often for no reward other than the promise of a performance. A number of remarkable and enduring works resulted from Grimethorpe's collaboration with Howarth, but three that stand out are Birtwistle's *Grimethorpe Aria* (1973), Anthony Payne's *Fire on Whaleness* (1976) and George Benjamin's *Altitude* (1977). *Fire on Whaleness* is an atmospheric evocation of the funeral scene at the end of the Anglo Saxon epic poem *Beowulf*, and while its aural vista of swirling smoke flecked with sparks is unquestionably beautiful, it is described by Paul Hindmarsh as 'an uncompromising ... essay in atonality for brass band' (Hindmarsh, 2000) – a possible reason for its relatively few performances. Birtwistle's work in particular has become something of a straw man for all those who hated the innovations of this period – in Howarth's memorable understatement, 'there have been several shindigs about Birtwistle's piece' (Taylor, 1983, p. 198). *Grimethorpe Aria* featured on a groundbreaking LP²⁴ alongside works by Howarth himself (*Fireworks*, 1975), Hans Werner Henze (*Ragtimes and Habaneras*, 1975) and remarkably the Japanese composer Toru Takemitsu, who agreed to allow Howarth to rescore his 1974 brass ensemble work *Garden Rain* for brass band. By the end of the decade, Howarth's 'interesting concerts' had included appearances at the BBC Proms and the Queen

²² One of the standard texts on scoring for brass band by Denis Wright, originally written in 1935 and still used today, emphasises the need for overlapping and blending of instrumental timbres (Wright, 1986, p. 35); among the few unifying characteristics of major band works of the last forty years are their reversal of this and their focus on colour and texture.

²³ *Spectrum* was commissioned for the British Open Championship of 1969 and was deeply unpopular with many players and conductors at the time. Taylor notes that another (anonymous) composer observed to him that 'it wasn't so much that Vinter was ahead of his time, it was just that brass bands were so far behind' (Taylor, 1979, p. 173).

²⁴ *Grimethorpe Special*, released in 1977.

Elizabeth Hall as well as many overseas tours.²⁵ At the same time, the venerable Besses o' th' Barn Band engaged the French horn player Ifor James as its conductor and embarked on a similarly innovative commissioning policy. Besses' commissions that stand out from this period include Patterson's *Chromascope* (1974), which features half-valve glissandi (a technique familiar to brass players well versed in the repertoire of the time but utterly alien to the 1970s brass band) and John McCabe's *Images* (1978).

By 1979 the brass band repertoire had seen more significant change in one decade than in the previous three put together, and the players who were active in this decade had been exposed to music that was much more closely aligned with the contemporary mainstream, even if they were not playing it on a regular basis. From the late 1970s right through the following decade, the National Championships commissioned a sequence of works that are now firmly part of the established canon: Simpson's *Volcano* (1979), Derek Bourgeois's *Blitz* (1981), Joseph Horowitz's *Ballet for Band* (1983), Gregson's *Dances and Arias* (1984), McCabe's *Cloudcatcher Fells* (1985) and Arthur Butterworth's *Odin* (1989). While none of these works were at the cutting edge of innovative musical thinking, they marked a return to the ethos of the 1930s' 'golden age', when composers who were currently active in the wider musical scene were being invited to write brass band music on a regular basis. It is important to note that all of these composers (as well as those of the 1930s) received their composition training and earned the major part of their living outside the brass band tradition. It will become increasingly clear that much of the innovation in band composition has been driven by composers who were unconcerned with (or ignorant of) genre traditions, conventions and tropes.

A number of Britain's most highly regarded composers have encountered brass bands for the first time through commissions from youth bands. Peter Maxwell Davies's cantata *The Peatcutters*, commissioned by the National Youth Brass Band of Scotland, was first performed at the 1985 Edinburgh Festival by the NYBBS and the Junior Choir of the Scottish National Orchestra, while one of Alun Hoddinott's finest brass band works, his *Symphony No. 8 for Brass and Percussion* (op. 142), was commissioned by the National Youth Brass Band of Wales for its tenth anniversary in 1992, one of a number of works that he wrote for the band.²⁶ Both composers' works were reflective of their more mainstream output rather than being made accessible to younger players in the lighter, 'folksy' styles at which both had proved themselves adept. Composed in the same year as the lightweight but immensely popular *Orkney Wedding with Sunrise*, the Maxwell Davies work reflects at length on man's relationship with and custodianship of nature and has been described as one of his 'most impassioned works for choral forces' (Seabrook, 1994, p. 194). John Pickard received his first brass band commission from the National Youth Brass Band of Wales (*Wildfire*, première in 1991), and the composer and teacher Philip Wilby produced the first of his many brass band works to a commission from the National Youth Brass Band of Great Britain²⁷ (*The New Jerusalem*, première in 1989).

²⁵ Euphonium player and conductor Dr Robert Childs played for Grimethorpe during this period and has said that the band's reputation for tackling more challenging repertoire was a strong factor in the number of concert and tour invitations that it received (Taylor, 1983, p. 238).

²⁶ For more details, see Williams and Craggs's authoritative works list (Williams & Craggs, 2007, pp. 148-200).

²⁷ The NYBBGB was founded in 1952 and anyone from Great Britain or Northern Ireland is eligible to audition. Subsequently national ensembles were formed in Scotland (1958) and Wales (1984), and only those born in or currently being educated in the countries concerned are eligible to audition. There is no National Youth Brass Band of England – the anomaly that this raises has never really been addressed.

Electroacoustic composer (and erstwhile Stockhausen and Smalley collaborator) Tim Souster had already worked with brass instruments in his 1980 work *Equalisation* for brass ensemble; in 1990 the Besses o' th' Barn Band commissioned *Echoes*, the first work to feature a full brass band and live electronics (Adrian, 1994). To date there have been very few attempts to create other works for brass band and live electronics, one of the limitations being the availability of suitable electroacoustic equipment for bands to rehearse or perform with – Wilby's *Dance before the Lord* (1994), Torstein Aagaard-Nilsen's *Blue Phrases* (2007) for trumpet, electronics and band and Lucy Pankhurst's *Th'owfen Raconteurs* (2013) are three very rare exceptions – and the problems that this can cause will be explored further in chapter three.

In recent years, the torch of innovation has increasingly been taken up by continental composers. In particular, Aagaard-Nilsen has established a reputation for exciting new sounds. His *Aubade: Dawn Songs of the Fabulous Birds* (commissioned by the Norwegian Band Federation for the 2003 European Brass Band Championships) attempts to realise the imaginary songs of mythical or extinct birds and poses something of a challenge to conductors and listeners hoping for a clearly defined structure with traditional melodic lines. Instead, the work's main focus is on the novel timbres created, with tuba players singing into their instruments and percussion playing on sets of variously filled glasses (Newton & Aagaard-Nilsen, 2003, pp. 12-13). Belgian composer Piet Swerts's two major works for brass band, *Chain* (2001) and *Antifona* (2010), are similarly free of canonical clichés, while the Swiss composers Oliver Waespi, Carl Rütli and Thomas Doss have all contributed interesting new works.

The recent innovators in the UK have almost all been younger composers; in particular, Gavin Higgins, Simon Dobson, Lucy Pankhurst and Paul McGhee have achieved notable success. All four were nominated jointly (unusually) for a British Composers Award for their collaborative Britten tribute, *Diversions after Benjamin Britten: Four Centenary Tributes for Brass Band*, commissioned by Paul Hindmarsh for the 2013 RNCM Festival of Brass. Works by Pankhurst, McGhee and Dobson were used in the field research projects presented in chapter three.

All of this activity, however, is at the most visible end of the activity spectrum and the achievements of the major contests, the various national youth bands, the BBC and other outside agencies in commissioning exciting new works are not reflected across the wider world of brass bands. While a number of interesting and fruitful collaborations between contemporary composers and brass bands are taking place – for example, an increasing number of bands have appointed a composer-in-residence – the fruits of these collaborations rarely find their way into concert programmes. A long-running overview of concert programmes undertaken by the online brass band discussion forum [theMouthPiece.com](http://www.themouthpiece.com)²⁸ makes depressing reading for anyone who prefers original music to arrangements of popular songs and transcriptions of classical favourites, and it certainly seems that bands continue to favour arrangements of the familiar and popular (even if they are of little musical merit) over original works by a factor of more than six to one. The most popular original works remain those that sit comfortably within recognised genre conventions and do not seek to innovate – the enduringly popular music of Philip Sparke, Peter Graham and Paul Lovatt-Cooper, for example. One of the aims of this research is to investigate why this is the case and to suggest some strategies to introduce change. The investigation will start with an exploration of why dissonant harmony seems to pose a particular challenge to British brass bands.

²⁸ <http://www.themouthpiece.com/vb/showthread.php?27930-Recent-concert-programmes>

Chapter Two: Genre Conventions in the British Brass Band and its Repertoire

Heritage and redemption in British brass band music

In May 2014 the thirty-seventh annual European Brass Band Championship was held in Perth. Since its inception, this competition has comprised two parts: a set test piece competition followed the next day by a competition in which each of the bands performs a piece of its own choice. The set test piece is usually commissioned from a composer based in the host country, and the 2014 composer was Rory Boyle, lecturer in composition at the Royal Conservatoire of Scotland. Boyle's work, *Muckle Flugga*, is inspired by the landscape and legends surrounding the eponymous Shetland Island. The music is often energetic, sometimes violent and sometimes suffused with a stark, Nordic beauty. The work has a clear basis in the European tradition of Boulanger and Messiaen and, while it lacks a clear tonal centre, the composer's frequent use of limited transposition modes, including octatonic and chromatic patterns, allows the sound world to feel familiar. However, the work's harmonic language and extended tessitura caused controversy when the work was first issued to the competing bands. Although a subsequent minor revision removed some of the more unconventional orchestration, the tessitura remains unusually demanding – at the end of the work all ten cornets play a written high C (the concert B flat a minor fourteenth above middle C), which is outside the comfortable range of lower cornet players even in the best bands. The E flat tuba part includes a high D sharp (sounding as the F sharp above middle C, see example 3 below)²⁹ and several high Ds, with second trombone and second baritone players similarly required to play above their customary compass (example 4).

Example 3: *Muckle Flugga*, bars 461–465, E flat bass

The image shows a musical score for the E flat bass part of 'Muckle Flugga' in 4/4 time, covering bars 461 to 465. The notation is on a single staff. Above the staff, there are two labels: '[Written pitch]' and '[Sounding pitch]'. The score features a melodic line with a high D sharp note. The time signature is 4/4, and the key signature has one sharp (F#).

Example 4: *Muckle Flugga*, bars 37–40, baritone, trombone and euphonium parts

The image shows a musical score for the baritone, trombone, and euphonium parts of 'Muckle Flugga' in 4/4 time, covering bars 37 to 40. The score is arranged in three staves: Baritones (top), Trombones (middle), and Euphoniums (bottom). Above the staves, there are two labels: '[Written pitch]' and '[Sounding pitch]'. The score features a melodic line with a high C note. The time signature is 4/4, and the key signature has one sharp (F#). Dynamic markings of *f* and *ff* are present. The pitch labels 'C' are shown above the staves.

The cornet parts also cover an extended lower range, with many of the cornet players and the flugel required to use pedal tones – the flugel has a brief, highly exposed solo entirely in pedal tones, accompanied only by softly chiming crotales (example 5).

²⁹ An early revision of the score removed the equivalent note from the B flat tuba part, where it was a written 'super' G sharp on the fourth leger line.

Example 5: *Muckle Flugga*, bars 249–253, flugel solo

249 S (Pedal Tones)

Flugelhorn *mp* *gliss.*

Crotales *mp*

The work is not particularly complex rhythmically – the changes of pulse and metre are limited and the work remains in 4/4 or 6/8 throughout. Many of the fast technical passages are largely chromatic, rendering them relatively straightforward for players of European Championship standard – ‘under the finger’ in brass-playing parlance. The challenge in realising this work therefore lies in the extreme tessitura and in clearly unfolding the dark, sometimes sparse texture of the score.

Following the first day’s competition, when all eleven bands in turn performed *Muckle Flugga*, the consensus amongst both the listening public in the hall and the various media was that the seven continental bands had given generally better performances than the four British bands. This was confirmed by the results the following day, which gave five of the top six places in the set work part of the competition to continental bands. The well-known radio producer, writer and Director of the RNCM Festival of Brass Paul Hindmarsh remarked afterwards that, due to the nature of the harmony, ‘the Brits were almost guaranteed not to like it’.³⁰ This reflects a general perception that British bands are less comfortable with dissonant harmony than their continental counterparts. The writer and critic Christopher Thomas, in his post-contest analysis for the brass band news website 4barsrest.com, criticised the two leading British bands, Black Dyke and Cory, for performances that ‘sounded strangely cumbersome’ (4barsrest.com, 2014), while Hindmarsh’s report for *The British Bandsman* described the opening of Black Dyke’s performance as ‘heavy footed and uncharacteristically opaque in texture’ (Hindmarsh, 2014, p. 7).

Given that Black Dyke and Cory bands are of outstanding quality, the previous two winners of this event and at the time of writing were ensembles-in-residence at Leeds Metropolitan University and the RWCMD respectively, what might explain their poor relative performances of this particular work and does it point to a wider difficulty with dissonant harmony in British bands particularly? One possibility is that the two centuries of history and tradition in British brass bands (as opposed to the almost exclusively post-war continental band movements) have created significant tropes in British brass band music that have militated against the successful realisation of more contemporary works – specifically, works reliant on non-diatonic harmonic language. Works with high levels of rhythmic or technical complexity pose different challenges, and these are generally dealt with much more successfully by the best bands. Indeed, highly technical works are often relished as a chance to ‘show off’, and when players perceive the pieces selected for competition to be ‘too easy’ they are quick to complain. This is partly a function of the monophonic nature of the instruments: a technically challenging individual instrumental part can be seen as simply a matter of sufficient personal practice, and the best brass band players take great pride in this mastery of technique, giving a player a degree of personal investment in music of advanced technical difficulty. That investment can be absent in

³⁰ In conversation with the author after the competition.

simpler music, which relies more on locating one's place in a non-diatonic texture for successful realisation.

As previously outlined, until *Labour and Love* in 1913, the brass band repertoire contained no substantial original works.³¹ Bands relied heavily on transcriptions of popular song and dance melodies and particularly of classical music and opera. Contest test pieces were almost always selections from operas – from 1865 to 1923 the British Open Championships used an operatic selection for fifty-three years out of fifty-nine. When original repertoire finally began to be composed for brass band, there was therefore almost a century of established quasi-operatic performance practice and – unlike the twentieth-century continental band movements – a largely working-class player base. Early British brass band works were therefore also influenced by the Victorian ideal of educating (and perhaps mitigating the misbehaviour of) the working classes. Russell notes that 'the view of music as an object of social utility and balm for society's many evils remained extraordinarily common until 1914' (Russell, 1987, p. 17). John Henry Iles, owner of the National Championships and the *British Bandsman* newspaper, along with its editor Herbert Whiteley, who commissioned many of the early works, shared this view and had heartfelt ambitions to improve the standard of music played by the working men of the brass band movement: 'We wish to see our brass bands take their right place in the musical life of the country' (Whiteley, 1913, p. 1).

In these early works two major tropes emerged that have continued to play a significant role in British brass band composition to this day – **heritage** (either of the band movement itself or of the wider nation and its cultural reference points) and **redemption** (of humanity in general or of a programmatic protagonist, often through love or hard work). Into the heritage camp fall works like *Victory* (Jenkins, 1929), *Kenilworth* (Bliss, 1936) and *Pageantry* (Howells, 1937), along with Thomas Keighley's Shakespearean works *Macbeth* (1925), *A Midsummer Night's Dream* (1927) and *The Merry Wives of Windsor* (1927) and Fletcher's *Coriolanus* (1914). The redemption works include *Labour and Love* (Fletcher, 1913), *Freedom* (Bath, 1922), and *Prometheus Unbound* (Bantock, 1933).

Until 1928 all of this music was firmly rooted in the chromatic harmonic language of nineteenth-century opera. Holst's *A Moorside Suite* introduced a new kind of modal, folk-inflected harmony to the brass band and dispensed with the operatic bombast – 'free of empty rhetoric' (Hindmarsh, 2000, p. 254). Nonetheless, with the notable exceptions of the works by Elgar, Holst, Howells, Bliss and Ireland, much early repertoire was in a dramatic style reminiscent of the operatic selections of the previous century, with heavy reliance on principal players declaiming dramatic solo lines. A number of these works were character studies, reshaping the heritage/redemption ideas into more human portrayals of characters such as Oliver Cromwell, Joan of Arc, Robin Hood and Owain Glyndwr.³² Often these character study works incorporated an element of personal struggle represented by heavily

³¹ This refers to works extant in the repertoire of the time; *Orynthia* by James Melling was composed as long ago as 1855 for the British Open but was subsequently lost, and more significantly Joseph Parry's *Tydfil Overture* was written in 1879 (Farr, 2013, p. 185). The latter work was a transcription by the composer of his earlier orchestral overture made specifically for the Cyfarthfa Band and was not published; it would therefore have been unknown to most other contemporaneous bands. The work was rediscovered as part of the wider Cyfarthfa repertoire in the late twentieth century and was in any case scored for the band's peculiarly unconventional forces, including ophicleides and keyed bugles (Herbert & Barlow, 2008).

³² Portrayed in works composed respectively by Henry Geehl in 1923, Denis Wright in 1925, Geehl again in 1936 and Maldwyn Price in 1938.

chromatic music and this presented another opportunity for diatonic resolution to represent personal redemption.

The strength of these twin themes, the persistence until the Second World War of the Victorian ideal of betterment of the working classes (see chapter one, p. 10) and the conservative nature of the commissioning bodies therefore allowed little room for more contemporary harmonic thought. Serialism was unknown in brass band music before 1965, and dissonance, when it was heard, was consistently used as a signifier of turmoil, upheaval or emotional trauma, to be redeemed in a triumphant diatonic resolution. This, then, is proposed as one source of the modern British band's discomfort with non-diatonic harmony: since the earliest days of original brass band repertoire, dissonance (and even strongly chromatic consonant harmony) has been a cypher for struggle and trauma, a *sturm und drang* interlude to be relieved in the end by diatonic resolution. It would be quite possible to argue that almost every major brass band work up to 1969 could be classified as either a 'heritage' or a 'redemption' work. Redemption was certainly a powerful theme in the work of the Salvationist Eric Ball, hugely respected in his lifetime as a prolific master craftsman of the brass band score. In works such as *High Peak* (1969), *Journey into Freedom* (1967) and particularly *Resurgam* (1950), the work widely regarded as his finest, Ball explicitly explores the idea of redemption viewed through the lens of his deep Christian faith. In *Resurgam* he uses music that he himself describes as 'discordant and even ugly' (Cooke, 1991, p. 229) to represent the human struggle, redeemed by faith in the final tranquil moments of pure C major. Gilbert Vinter's cantata *The Trumpets* is at its heart a 'redemption' work and uses highly dissonant language culminating in a quasi-serial canon (examples 6 and 7) to depict the chaos and darkness of chapters 8–11 of the book of *Revelation*, with a triumphal major resolution on the words 'we give thee thanks'.

Example 6: *The Trumpets*, movt. 4, rehearsal letter [D]+21, cornets/xylophones

The image shows a musical score for two parts: E♭ Sop. Cornets & Xylo (top staff) and B♭ Cornets (bottom staff). The time signature is 3/4. The key signature has one sharp (F#). The score begins with a rehearsal mark '3' over a '4'. The E♭ part starts with a rest, followed by a melodic line with a forte (ff) dynamic. The B♭ part consists of a rhythmic accompaniment of chords, with many triplets indicated by a '3' below the notes. The score ends with a double bar line.

Example 7: *The Trumpets*, movt. 4, rehearsal letter [W], canon

3 **W** **4** **4** Molto Allegro ♩=168

S.
A.
T.
B.

12

S.
A.
T.
B.

This idea of redemption through the triumphant resolution of chromaticism or dissonance was both powerful and effective and inspired some remarkable music. Similarly, the concept of heritage, in recent years manifested as postmodernist reliance on reference to great classical works, retains a strong grip on music for brass band.³³ That these influences remain strong in the music and performance practice of modern British bands is in no small measure due to brass band conductors almost always being entirely recruited from the previous generation of players. In a survey conducted as part of this research, 88% of respondents who currently conduct a brass band indicated that they had previously been brass band players.³⁴ The few exceptions have tended to be either military musicians or orchestral brass players (such as Howarth, James, Howard Snell or James Watson). This ‘closed-shop’ approach has some advantages in amateur ensembles. As with amateur sports teams, a significant part of brass band conducting (outside the elite bands) is coaching, teaching players the best way to organise their breathing and phrasing and improving the ensemble playing. An experienced brass band player will have encountered a number of approaches to these challenges in their playing career and will have had significant opportunity to observe, learn and absorb genre-specific pedagogic skills that a non-brass band player may lack. The downside of the closed shop can be a lack of formal training for conductors, a degree of reliance on the familiar and comfortable and reluctance to tackle the new and unfamiliar. An additional consideration here is the extent to which a strong history of personal performance capital is a source of respect for brass band musicians. Richard Jones writes that ‘the formalisation of the authoritative process ... is different in brass bands since legitimisation is experienced through performance contexts’ and has much to say about the difference between academic qualification and performance experience in generating authoritative personal capital within brass bands (Jones, 2007, p. 118). When the established canon of work built on the

³³ Particularly in the music of Philip Wilby, who has quoted Paganini (*Paganini Variations*, 1990), Verdi (*Masquerade*, 1993), Purcell (*Revelation*, 1995), Mozart (*Vienna Nights*, 2006) and Vivaldi (*Red Priest*, 2010).

³⁴ See pp.28-31 and Appendix V for data on the training and musical qualifications of brass band conductors.

powerful themes of heritage and redemption contains so many enduring works, including a number of genuine masterpieces, and the cohort of leaders is largely a closed shop selected from within the ranks of the previous generation of the tradition, it is easy to see why the British band movement has been slower than the newer overseas iterations to embrace music from outside the genre conventions. When unconventional harmonic language is embraced, it is still often in the context of redemption; for example, John Pickard’s popular 2005 work *Eden* opens and closes with a rich, harmonically diatonic depiction of Milton’s paradise, to be lost and regained in a central section described by the composer in his preface to the score as ‘fast and violent, at times almost manic in its destructive energy’. Unsurprisingly, this music of violence and destructiveness is often dissonant.

Therein lies one source of British bands’ relative discomfort with prolonged or unresolved dissonant harmony when compared with continental bands and therefore their discomfort with music from outside the genre traditions, such as *Muckle Flugga*. The concept of a dissonant ‘struggle’ to be overcome with a consonant ‘victory’, used so effectively in so many scores over the last century, has made non-diatonic harmony presented on its own terms more unpalatable than it would otherwise be, and the persistent theme of heritage and its importance has conditioned many players and listeners to regard anything that appears to deny or disregard that heritage as irrelevant or even dangerous. Dealing with these issues is one of the most fascinating challenges for any composer proposing to produce a contemporary brass band score, particularly for those writing from outside the genre who may not be aware of the strong hold that these conventions have on the performers. Three composers who have dealt with them effectively are John McCabe in his *Cloudcatcher Fells* (1985), Arthur Butterworth in *Odin* (1986) and Wilfred Heaton in *Contest Music* (1973). All three examples contain music with strongly non-diatonic elements in slower, quieter sections. In the ‘Angle Tarn’ movement of the McCabe work, often cited as one of the most beautiful pieces of writing in the repertoire, the lower cornets have a warmly harmonised slow theme, which is decorated by the upper cornets moving in parallel triads that often have a highly dissonant relationship to the music that they accompany (see example 8); the dissonance is softened by the quiet dynamic and the subsidiary relationship of the dissonant parts.

Example 8: *Cloudcatcher Fells*, figure [14], ‘Angle Tarn’

Very slow ♩ = 60 (max)

Upper Cornets

Lower Cornets

Tenor Horns

Tbns/Euph

In the Heaton, the opening cornet line of the second movement is similarly accompanied by parallel triads in the trombones, which bear little harmonic relationship to the cornet line, and again the effect is softened both by the dynamic and by the vertical separation of the dissonant lines (see examples 9 & 10).

Example 9: Contest Music, movt. II, bars 1–9

Molto Adagio ♩ = 46

Cornets

Trombones

5

Cor.

Tbn.

Example 10: Contest Music, movt. II, bars 25–29

26 muted (cts)

open

Cor.

muted mp

(sop & flug)

Tbn.

The second movement of Butterworth's *Odin* similarly uses a slow tempo and very quiet dynamic combined with sharply dissonant opening chords to create a darkly glittering Nordic atmosphere characteristic of his Sibelian aesthetic (see example 11).

Example 11: Odin, movt. II, bars 25–29

4/4 Largo assai (♩=58-63)

4/4

3/4

Cornet in Bb

Trombone

Tuned Perc.

Glockenspiel

Tubular Bells

All three works featured in the 'top 100 favourite test pieces' list created in 2006 by an online brass band discussion forum³⁵ (www.themouthpiece.com, 2006).

Background and experience of brass band conductors

In the course of constructing this chapter, it became clear that some assumptions about attitudes towards new music amongst brass band conductors – the people at the nexus linking composers,

³⁵ In thirteenth, ninth and sixty-fifth position, respectively.

players and audience – needed to be tested. During the summer of 2014 I therefore conducted a small online survey of brass band conductors via social media and discussion fora asking respondents about their attitudes and policies towards new music, their personal history within the brass band movement and their level of musical education.

There were a number of limitations inherent in this research:

- (i) The survey was explained as part of a wider research project into attitudes towards contemporary music, and the sample may therefore have been skewed, with those respondents likely to have a pre-existing interest in this area perhaps being more likely to respond.
- (ii) I used the free online tool SurveyMonkey.com, which limits the number of questions and responses unless an annual subscription fee is paid; in any case, I felt strongly that an extensive time-consuming survey would receive fewer responses.
- (iii) The survey reach was confined to those conductors with access to and a regular habit of visiting online brass band resources. Time and funding did not permit the extension of this survey to the printed brass band media.

Nonetheless, some interesting statistics arose. The most arresting was that 88% of the respondents who currently conduct a brass band are or were previously brass band players themselves – a clear example of the ‘closed-shop’ mentality of brass band conducting referred to earlier. Of these, 63% had played at championship section level, with 20% indicating that they had played at ‘elite’ level (indicating the best two or three bands in their respective countries); there was some duplication, with many respondents having played at both levels. Further, 57% of the respondents had no higher musical education (either undergraduate or postgraduate), with 13% educated to postgraduate level and 22% having no formal musical qualifications of any sort; 40% had received no formal training or instruction in how to conduct, with 35% indicating that they had received structured tuition in conducting as part of a formal training course. This supports Richard Jones’s assertion that personal performance capital is of enormous importance in brass bands (see above) and is often considered more worthy of respect than academic qualifications alone.

Only 12% of the respondents currently conduct at championship or elite level, with a further 7% conducting at youth band level. As these tend to be the most active levels for commissioning or playing new music, I expected not to see much activity in these areas. However, 28% of the respondents indicated that they or their band had commissioned a new piece of original music since January 2010. The survey did not enquire into the nature of these works (the genre, harmonic language, level of difficulty and so on), and it is extremely unlikely that all or even a majority of these could be classed as ‘contemporary music’; nonetheless, it is encouraging to note the level of commissioning activity on display. However, it is worth noting that only 15% of bands regularly perform major works (original music of more than 10 minutes’ duration) in their concerts and almost a third of bands never perform them in concert. This question provided an option to give text responses to add reasons, and many of the responses are most illuminating – they particularly illustrate the phenomenon of ‘second-guessing’ audience preferences (this will be discussed further in chapter three) and include the following:

- Audience has been majority of non-band people.
- Lack of jobs where it is perceived a good idea to do so for our audience.

- I'd love to, but we're very much governed by two factors: a need to get bums on seats and problems with players' attendance at rehearsals.
- Not fitting for our audience.
- Don't do enough serious concerts to programme more.
- Audiences don't find them good listening; we've used one or two from recent contests.
- As a non-contesting band with an older audience, I find that long pieces don't suit our audience.
- The majority of our audiences are not brass band followers and I feel they may not appreciate it.
- No audience appeal.
- Our audiences don't have that attention span.
- I don't believe our audience would appreciate that type of music.

There were, however, a number of responses that indicated an opposing view – either that the band has a mission to educate the audience or that performing more extended works is good for the musical development of the players:

- Mission is to study and perform challenging brass band music. [This respondent was from North America.]
- I believe paying audiences should be treated with respect and so I always include a major work.
- Important to regularly expose our audiences to new music/composers. Also important for brass band audiences to hear the major works of our repertoire.
- It is good to use these pieces to be a cornerstone when programming a concert. I have also found audiences enjoy these pieces. (Although when performed in the right context.)
- I firmly believe that we should expose both ourselves and the public to new composers and music. It is the way to create interest from new (and old) players in the world we live in today.
- I am keen to expose the broadest repertoire to our audiences and also use major works to help stretch the band.
- Whilst the band is non-competing, I feel that some test pieces provide a musical challenge to players that improves their skills.

It is notable that only the American respondent used the word 'mission' – the observational evidence is that US and Canadian brass bands have a management structure and repertoire philosophy derived from the huge North American wind band movement, which differs radically from that which prevails traditionally in British bands.

A little over 30% of the conductors surveyed indicated that they enjoy 'contemporary' music, rising to 45% who indicated that they enjoy modern test pieces by the new generation of younger composers, such as Dobson and Doss. However, given that only 15% of the respondents regularly programme major works of any kind at their concerts, this does not seem to translate into their programming choices, and conductors often appear to feel constrained to stick to the familiar repertoire. There is apparently no correlation between the standard of the band conducted, the level of education or experience of the conductor and the frequency of commissions or performances of major works, but it is clear that bands prefer to appoint conductors with at least some personal performance capital from within the brass band context. This tendency towards insularity (something that manifests itself

throughout brass band culture in Britain) serves to reinforce the genre conventions and makes it harder for music that uses an unfamiliar grammar to be programmed and accepted.

This chapter has provided an outline of some of the issues raised by the performance of new music by British brass bands, particularly music that does not adhere to the long-established genre conventions, and an overview of the insular world of the recruitment and training of brass band conductors. The next chapter features some field research projects designed to test players' and audience's reactions to contemporary pieces in a variety of contexts.

Chapter Three: Case Studies

Case study 1: Th'owfen Raconteurs by Lucy Pankhurst

In 2013 the Wingates Band, from Westhoughton near Bolton, celebrated its one hundred and fortieth anniversary and marked the occasion with a celebration concert and CD recording. For a number of years the band has had a good reputation for commissioning new music, largely based on its longstanding partnership with composer-in-residence Lucy Pankhurst. Formerly the band's principal horn player, Lucy has written a number of pieces for the band. The most successful of these has been *In Pitch Black* (2010), written to commemorate the centenary of the 1910 Pretoria Pit Disaster, in which nine members of the band died; this work subsequently won the Wind and Brass Band category of the 2011 British Composer Awards.

For this anniversary Lucy was commissioned to write two new works, a trio concerto for three virtuoso euphonium players and a more extended and experimental work. The latter work, *Th'owfen Raconteurs*,³⁶ is 26 minutes long, accompanied by taped interview extracts, folk-style songs and live narration. It also includes a number of unconventional techniques, such as pitchless flutter-tonguing, mouthpiece slaps (see example 12), mouthpiece whistles and a section for distorted amplified cornet, in which the cornet plays through a 'Silent Brass' home practice system that would normally direct the sound to headphones – in this case, the sound is then amplified and distorted before being added to the PA mix.

Example 12: Th'owfen Raconteurs, bar 269 – sample of 'extended' playing techniques

The image displays a musical score for Example 12, bar 269, illustrating various extended playing techniques. The score is arranged in a system with six staves, each representing a different instrument:

- 2nd Cnt. (2nd Cornet):** Features a box labeled "AIR/PITCHLESS FLUTTER**" above the staff.
- 3rd Cnt. (3rd Cornet):** Features a box labeled "AIR/PITCHLESS FLUTTER***" above the staff.
- Flug. (Flugelhorn):** Features a box labeled "SLAP M/piece** with indicated valve/pitch combinations" above the staff. The staff contains a series of vertical lines representing slaps, with a large "8" at the end.
- Solo Hn. (Solo Horn):** Features a box labeled "SLAP M/piece** with indicated valve/pitch combinations" above the staff.
- 1st Hn. (1st Horn):** Features a box labeled "SLAP M/piece** with indicated valve/pitch combinations" above the staff.
- 2nd Hn. (2nd Horn):** Features a box labeled "SLAP M/piece** with indicated valve/pitch combinations" above the staff, with "1+2+3" written below the staff.

Although the harmonic language is largely diatonic, there are sections that feature strong dissonances and, unusually, the band is required variously to hum, sing or whisper in parts of the piece. There are some unconventional percussion effects, including crumpling pieces of tin foil, 'strumming' the snares on the snare drum and swiping brushes across the tubular bells (see example 13).

³⁶ 'Howfen', abbreviated in the title in the style of the South East Lancashire dialect, is a traditional nickname for the village of Westhoughton, the inhabitants of which are therefore known as 'Howfeners'. This work was subsequently nominated in the Brass and Wind Band category of the 2014 British Composers Awards.

Example 13: *Th'owfen Raconteurs*, bars 5–7 – sample of percussion techniques

The score for Example 13 shows four percussion parts. Percussion I starts with a 'Snare drum (OFF)' instruction and plays 'strum' strings l.v. with a *mf* dynamic. Percussion II has a 'Glock.' instruction and a *p* dynamic. Percussion III and IV both use 'crumple tin foil' with a *mf* dynamic. The score includes triplets and a fermata.

Some players are required to improvise melodically and rhythmically on a given set of pitches. The work finishes quietly and reflectively, with a single sung note and a spoken quotation. The sung sections and quotations were written with the unique voice and Lancastrian brogue of Tony Berry (lead singer of the folk group The Houghton Weavers) in mind. Tony has had a long association with the band; his family roots are in Wingates village and a number of his ancestors were connected with the band. In the preface to the score Lucy acknowledges the influence that Tony’s involvement had on the music: ‘Tony’s wonderful style of singing was also what prompted me to write “folk” melodies for the songs, which, in turn, shaped much of the subsequent musical content’ (Pankhurst, 2013, p. 2 (preface)). This is exemplified by the song ‘Now then Howfen’, a composed ‘folk’ melody (see example 14).

Example 14: *Th'owfen Raconteurs*, bars 17–44 – ‘Now then Howfen’ composed folk song

The score for Example 14 shows a single melodic line in 6/8 time. The lyrics are: *The Westhough-ton Good Tem-plars were 'ow it be-gan, from a chall-enge by Ho-ow-fen Awd Band. In t' first Wes-ley church deawn in Wi-in-gates Square, which we'dbuilt wi'eawr o-own bardsands. To praise God and lead wor-ship with fife, drum and voice, we prac-tised metho-di-cal ways, — 'til a year or so la ter, we all changed to brass, and so was the start of the temp-rance band days Now then, How-fen, tell us your sto-ry, oh won't you re- gale, Now then. Ho-o-ow-fen, tell us a sto-ry, oh tell us a tale*

Pankhurst fragments and reuses her own folk melodies to create complex layered textures (see example 15), and the resulting work is an eclectic mix of simple tunes, sardonic marches, vocalised hymn-like textures and polyrhythmic patterns. Throughout the work extracts of recorded interviews with current and former members and conductors and radio broadcasts from throughout the history of the band are played, with cue points in the score indicating points of coincidence for the conductor.

The audibility of these extracts is crucial to the success of the work, as they provide much of the framework after the initial statements of the folk song.

Example 15: *Th'owfen Raconteurs*, bars 96–105 – textures created from folk song

The concert venue, Bolton Methodist Mission (also known as the Victoria Hall) was originally built as a Methodist church between 1898 and 1900 (English Heritage, 2014) to seat a congregation of 1250³⁷ and is therefore quite an old-fashioned and highly resonant venue. Although there are regular concert performances there, the acoustics are not ideally suited to music that requires detailed listening. The hall’s public address system is particularly old and basic, and it was designed for the church services that are still held there rather than for musical performances – the venue staff normally advise performers who require amplification of any quality either to hire the relevant equipment or to own it already. Technical and budgetary constraints prevented Wingates Band from hiring or owning the equipment and as a result the electroacoustic elements of *Th’owfen Raconteurs* suffered from balance problems and a lack of clarity; there were a number of complaints during the interval that the recorded aspects of the work were not clearly audible.

Every programme contained a small voting slip allowing audience members to express their opinion. To encourage and anonymise feedback, audience members were simply asked to tear the slip at a marked point to indicate whether they liked or disliked the piece – this removed the need for a pen. Ballot boxes were on display in the foyer after the concert for the voting slips. All feedback was guaranteed to be anonymous and its use for a university research project was explicitly acknowledged. There was also a space on each slip to allow written feedback from anyone who wanted to elaborate on their reasons for voting. The voting results were as follows:

Like – 11 (24.4%); Dislike – 34 (75.6%)

³⁷ Methodist churches were generally built to accommodate large congregations. Wingates Temperance Band, as it was known until 1980, was originally formed as an offshoot of the ‘Good Templars’ Methodist church in Wingates.

The total audience amounted to around 600 members, so the sample size was around 6% of the audience. The results are seemingly straightforward; however, many of the written comments were critical of the PA/presentation rather than the music or the underlying concept.

- Poor sound production and because of this almost a wasted effort (voted dislike)
- Idea very good but could not hear vocals over band (voted 2 × like, 1 × dislike)
- Great idea, but not in this acoustic (voted like)
- Good idea but loudspeaker system poor (voted dislike)
- Diction not clear, very distorted in parts. Brilliant idea and music (voted like)
- Idea excellent, unfortunately we could not decipher any of the singing or spoken words. Music fine (voted dislike)
- Good score, but the sound (voices) was out of balance and indistinct (voted dislike)
- Really enjoyed the music, shame the audio couldn't be heard clearly (voted like)
- Spoken word sections either muffled or distorted, which unfortunately ruined the whole piece (voted dislike)
- Maybe it was the sound system but I couldn't hear the voice parts or the singing (voted dislike)

In all, 29% of those who indicated that they disliked the amplified piece added in their written comments that the poor quality of the PA was a significant factor, while only 11% made specific criticisms of the musical style.

As part of this study I also interviewed a number of the players³⁸ and their responses indicated a certain degree of uncertainty about the work at the first rehearsals – crucially, the players were not able to hear the taped extracts until the day of the concert and were only really aware of the full shape of the piece on the day of the performance. Many of them were therefore quite concerned about how the audience would receive the work. It seems likely that this led to a degree of ambivalence in the performance that contributed to the work's relatively poor reception and that gaining 'buy-in' from the players at an early stage may have helped to improve that reception. Clearly the role of the musical director in achieving this is immensely significant and it may well be that the 'closed-shop' effect described in chapter two militates against the successful realisation of works such as this that lie well outside the conventional genre expectations.

There also seems to be significant evidence that had the PA system been of a higher standard and the recorded/vocal aspects of the performance of *Raconteurs* been more clearly audible, the 29% who disliked the piece **and** cited the inaudibility of the vocal elements in their comments may have enjoyed the piece considerably more. There are a number of key points to take from this, which I have summarised below.

1. The commitment and support of performers is crucial when programming works that advance or step outside the standard canon of any given tradition, and although there is significant evidence that most players at this concert were fully supportive of the work and enjoyed presenting it, it took a number of rehearsals for them to become fully engaged. This could have been speeded up by fuller explanation of the aims, objectives and structure of the work early in the rehearsal process, preferably at the first rehearsal. In particular, players clearly found the fact that they could not hear the vocal or electroacoustic parts of the work in their

³⁸ Transcripts of these interviews are provided in Appendix III.

rehearsals to be a limiting factor – something about which a professional ensemble would perhaps be less concerned.

2. A number of the players interviewed mentioned the need to perform concert programmes that they (the players) feel are appropriate to the context and audience. It seems clear from this project that a crucial factor in encouraging amateur musicians to experiment more with contemporary music is to reassure them that they will not alienate their audience by doing so. It is therefore equally crucial to ensure that the audience is not **automatically** alienated by a lack of quality preparation or attention to the technical aspects of the performance. In this case, there is clear evidence that better PA equipment and more rehearsal with it would have had a positive effect.
3. On the same topic, there are clearly some contexts in which concert presentation of more contemporary works might be inappropriate, particularly when dealing with ensembles that have a significant community and/or civic role. Picking the correct work and context is vital to the successful presentation of the work, not only from the audience's point of view but also from the performers' standpoint – performers who are worried about frightening away a regular audience will be much less committed to performing new music. In this case, although some technical aspects of the performance were less than optimal, the context was entirely appropriate.
4. A positive aspect of the performance of *Th'owfen Raconteurs* was the associated visual stimulus. Although this was simply a PowerPoint presentation projected onto a big screen above the band, it was linked to the audio extracts and well timed. For example, archive photographs of the band from the earliest years of the twentieth century were matched with the 'Now then, Howfen' song, and subtitled photos of those interviewed in the audio extracts were displayed simultaneously with the appropriate recording. At least one band member mentioned this as a way to enhance the audience experience.
5. Almost no audience members had any prior knowledge of the music; therefore, a more extended introduction to the work than was actually given from the stage on the night would have been beneficial. *Th'owfen Raconteurs* in particular was by quite some distance the most complex work presented at the concert and, given the contextually unusual elements of the work, perhaps needed more explanation – although there was a substantial explanatory programme note.

Case study 2: Episodes, Occurrences and Interludes by Paul McGhee

In 2012 the Derbyshire-based brass band Derwent Brass celebrated its first 20 years of existence by commissioning a new work from the composer Paul McGhee, a friend of the band's conductor Keith Leonard. McGhee's response was, typically of his work, outside the genre conventions. He and Leonard agreed that the final work should resemble a concert 'set', with six clearly defined sections corresponding to some of the conventional elements of a traditional brass band concert (Thomas, 2012). The work was premiered in February 2012 and, according to the band's website, was 'extremely well received by a very appreciative audience' (Derwent Brass, 2012). The same site details the preparations that took place to prepare the audience for the work and to guide them through the sections, indicating that the work was:

artfully explained by Paul in his composer's forum at the start of the evening and through an overhead projection displaying images of the band both old and new. The audience were also given a booklet on the piece containing all the composer's thoughts and extracts of the score to add an extra dimension and reference to the work.

Episodes, Occurrences and Interludes would not be regarded as cutting-edge modernism in wider contemporary music circles – the work is conventionally notated, using bars, time signatures (apart from the brief opening – see example 21 below) and separate movements, often with discernable key centres – but in terms of the brass band repertoire McGhee is rightly acknowledged as an exciting new compositional voice. The work is typical of his writing in that he tends not to develop thematic ideas extensively, preferring to rely on what he describes as a 'palette' of melodic, rhythmic and particularly harmonic ideas that give the music a cohesive identity. For example, the melodic and harmonic material throughout is characterised by the consistent juxtaposition of tritone and semitone intervals (examples 16–18).

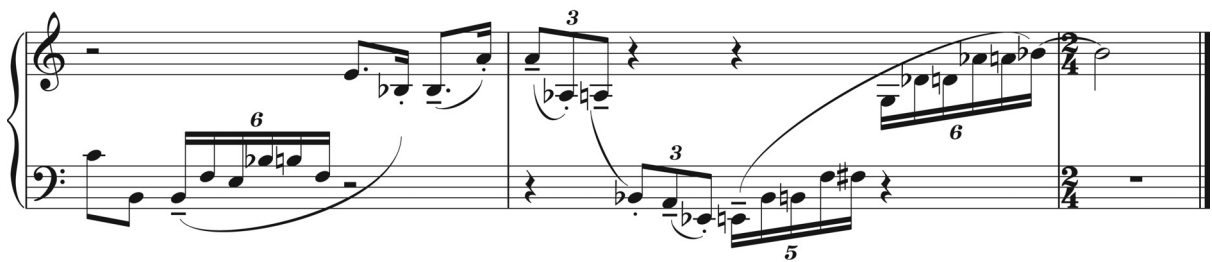
Example 16: *Episodes, Occurrences and Interludes*, bars 12–13 – tritone/semitone patterns

The image displays a musical score for piano, consisting of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is marked with a forte dynamic (ff). The score shows two measures, bars 12 and 13. Bar 12 contains a complex rhythmic pattern with many sixteenth notes and some triplet markings. Bar 13 continues this pattern, also featuring triplet markings. A large curved line (phrasing slur) spans across both bars, encompassing the melodic lines in both staves. The key signature has one flat (B-flat), and the time signature is not explicitly shown but appears to be common time based on the notation.

Example 17: *Episodes, Occurrences and Interludes*, bars 25 and 133 – horns/tubas



Example 18: *Episodes, Occurrences and Interludes*, bar 251 – euphonium



While this naturally destabilises any potential tonal centres within the work, McGhee makes no special effort specifically to avoid diatonic music, and in fact the fifth movement, 'Torquay at Midnight..... The Horror!!', is richly melodic with a clear tonal centre of A flat. Nonetheless, the music could certainly be described as significantly less reliant on diatonic tonality than much of the brass band canon.

McGhee's rock, jazz and funk influences are clear and among the most memorable features of the second and sixth movements are the (clearly related) driving syncopated funk bass lines (examples 19–20) – a nod towards the influence of Frank Zappa on his output in general and bands such as Camper Van Beethoven and System of a Down on this work in particular.

Example 19: *Episodes, Occurrences and Interludes*, bars 1–2 – 'funk' figure (B flat bass)



Example 20: *Episodes, Occurrences and Interludes*, bars 460–463 – 'funk' figure (all tubas)



This funk gesture makes an early appearance in the free muted fanfares of the opening (example 21), an example of his use of the rhythmic palette to generate repeated gestures in an altered context.

Example 21: *Episodes, Occurrences and Interludes* – opening (cornets)

The image shows a musical score for three cornet parts. Each staff begins with a 'Metal Straight Mute' instruction. The first staff has the instruction 'enter from audience left, gradually walk to stage' above it. The second staff has 'enter audience right, gradually walk to stage' above it. The third staff has 'enter audience left, gradually walk to stage' above it. All three staves start with a dynamic marking of *f* and a tempo/mood marking of *sub.pp cresc. poco a poco to fig. A*. The music consists of rhythmic patterns with eighth and sixteenth notes.

The work is in six movements, each with a characteristically idiosyncratic title relating to an anecdote from the history of Derwent Brass,³⁹ and the score is prefaced with a quote from Aldous Huxley’s *Island*: ‘Spiders can’t help making fly-traps, and men can’t help making symbols. That’s what the human brain is there for – to turn the chaos of given experience into a set of manageable symbols’ (McGhee, 2012). There was a clearly defined intention at the outset that Derwent (and possibly other bands) could then use this music for what are known as ‘entertainment contests’: ‘As time went on the plans became more and more elaborate until we finally started talking about producing an entire programme with the view of using it at entertainment contests’ (Thomas, 2012).

In 2003 the Butlins organisation took over the staging of the moribund National Mineworkers Championships⁴⁰ and relaunched the competition in an updated format at its Skyline Resort holiday camp in Skegness every January. For the elite championship section bands, the competition takes place over two days, with a set test piece competition on the Saturday and an ‘entertainment contest’ on the Sunday. The marks for the two days are combined to determine the winner. Entertainment contests were a development pioneered in the 1970s, at which, instead of a single test piece of around 12–15 minutes’ duration, bands would play a short concert of 20–25 minutes featuring whichever music they liked, with some degree of musical innovation usually encouraged by the organisers. There has been a tendency in some quarters to substitute banal novelty for genuine musical innovation in this contest format and even for this to be rewarded by adjudicators. Even now opinion is divided amongst the most ambitious bands and conductors about the best approach – whether genuinely to innovate with new music or whether to ‘play it safe’ with traditional favourites and comic or novelty items.

By 2013 the Butlins Mineworkers contest was well established in the annual calendar. For that contest, the Wingates Band and their then Musical Director Andrew Berryman decided to play *Episodes* at the Sunday Entertainment Contest. As each band’s programme is kept secret until the performance, this

³⁹ These are: (i) Bringing Down Etwall, Plaster First!!, (ii) A Kerb Side Drop Off!!, (iii) Abraham’s Silent White Knuckle Ride!!!, (iv) New Doors, Broken Drawers; Sleep Tight Myfanwy....., (v) Torquay at Midnight..... The Horror!! and (vi) Dionysus throws a Bacchanalia, B.Y.O.B!!!! McGhee is fond of punctuation.

⁴⁰ The Mineworkers Championship was previously run by the Coal Industry Social Welfare Organisation (CISWO) and had at one stage been so popular that qualifying heats had to be held to decide the finalists. CISWO was formed as a joint venture between the National Coal Board and the mining unions in 1955; it was funded by the NCB until privatisation in 1995 and is now an endowed charity providing support to coalfield communities. By 2002 the band contest was a luxury it could ill afford, particularly as the number of colliery bands had dwindled significantly after the extensive programme of mine closure in the late 1980s and 1990s.

offered an ideal opportunity for a sociological study to gauge an audience's response to new music when not primed to expect it. Unlike the Derwent Brass première in February 2012, at the Butlins performance in January 2013 no members of the audience (largely comprised of knowledgeable and enthusiastic brass band cognoscenti, including many of the previous day's lower-division players and supporters) had any idea what the band was to play.

The performance itself was accompanied by simple lighting effects and a projection of the composer's notes regarding the various stories onto a big screen behind the band. Despite their lack of foreknowledge of the music to be played, the audience was therefore able to gain an insight into what the piece was about. The band introduced some elements of basic choreography to its performance: the cornet section marched in from the side of the auditorium playing the opening fanfares while the rest of the band and the conductor took the stage, soloists moved up- or downstage to play solos (with one of the euphonium solo parts played offstage) and a variety of other movements. The whole performance was still available on Youtube at the time of writing: <https://www.youtube.com/watch?v=7eS7L2LHm-0>.

The immediate reaction from the website 4barsrest, the editor of which, Iwan Fox, was providing an almost live Internet commentary on the proceedings, was overwhelmingly positive:

This really is music to get the mind thinking – so brilliantly written and displaying real innovation and inventiveness. Whether or not it goes down well here with this audience is another matter, but you have to take your hat off to Wingates for this. Each of the six movements ... lead us through a dark, mischievous, acerbic mind set. There is real atmosphere created here in such a different way. The slow movements really draw you in – helped by the atmospheric lighting effects. The audience is also helped by the composer's own notes appearing on the big screens. Contemporary music played in this way works and this showed it. May not appeal to everyone but the ideas and the construction was clear and so was the story it told. (Fox, 2013(a))

Further praise came after the competition, in the same website's retrospective news report on the weekend's events: 'This was brave progressiveness – and whilst it was not to everyone's taste as Butlins entertainment, it certainly got people thinking about a musical landscape that engaged the intellect' (Fox, 2013(b)), while the editor of *The British Bandsman* described the band as 'innovative' and the band's performance of the work as having 'passed with flying colours' (Crookston, 2013, p. 15).

Of equal interest to the critical reaction is the audience reaction. Opinions were sought for this study via social media and brass band discussion websites, and some make for intriguing reading. They break down into three broad categories: firstly, those who thought (like Fox) that the performance displayed a long overdue degree of 'progressiveness' and were entirely enthusiastic:

I saw the Butlin's performance and thought it was a huge breath of fresh air and really enjoyed it. I thought at the time it was very adventurous for a[n] entertainments programme ... I would have appreciated a bit more 'Melodic' content – you aren't going to walk out of the hall whistling the tune!! But to be honest, I think this 'pushing the boundaries' is needed. If things don't change and we don't embrace different ideas then this movement is going to die. (Audience member, via www.themouthpiece.com)

I saw the Butlins performance and thought it was a welcome departure from the entertainment contest norm. An extended piece of serious music with a minimum of

embarrassing capering – as a movement we in the main really don't do presentational humour well at all. If everybody did the same, life could get dull at entertainment contests, but it was a thought-provoking variation on expectations. As music, it was enjoyable without being earth-shatteringly striking. But it managed to avoid (IMO⁴¹ anyway) the opposing pitfalls of musical banality (a problem that blights much band music) and inaccessibility to the audience (the avoidance of which in a band context while still saying something original is near impossible), which is a singularly difficult balancing act to pull off ... a simpler way to phrase it would be to say that it had something for everybody. (Audience member, via www.themouthpiece.com)

Then there were some who, while they understood what the band and composer were trying to achieve and applauded it, took issue with the context – they felt that it was not something that the audience was particularly ready or willing to hear:

I heard the piece at Butlins, I thought it was very clever and showed off the band's capabilities however it wasn't what the audience were expecting and a lot of the audience didn't quite get it, I didn't think it was particularly entertaining but I recognised that it was a clever and interesting piece ... audiences on the whole still prefer more traditional repertoire and programmes. (Audience member, via Facebook)

From people I've spoken to, there's a general consensus emerging that suggests for something to be entertaining to the masses, it must be familiar. The majority couldn't be entertained by *Episodes* when they heard it because they were too busy trying to work out what the f*** was going on ... (Wingates band member, via Facebook)

The third group comprises those who were largely negative about the work – interestingly, they too tended to mention the audience reaction and make a clear differentiation between the reception accorded to the piece by musicians (more specifically, brass band musicians) and the reception given by general listeners:

Saw (and heard) Wingates at Butlins. Interesting piece, but, IMO, not really 'entertainment' material. Think it went down ok with the audience (mainly players themselves) but some of the 'non-players' with us didn't like it much. (Audience member, via www.themouthpiece.com)

My opinion – It's a test piece, pure and simple and does not belong in an ent[ertainment]s contest. Some bits were musical when taken on their own and may appeal to non-musicians but generally, it sounded to me ... as musically appealing as a boil on the bum. (Audience member, via www.themouthpiece.com)

A couple of key points emerge. Firstly, the comment that 'the avoidance of [inaccessibility] in a band context while still saying something original is near impossible' is certainly one that has some strong foundations in truth. 'Inaccessibility in a brass band context' is an interesting way of saying that brass bands perhaps have a different perceived 'continuum of inaccessibility' from other ensembles – certainly the closest equivalent professional ensembles, such as London Brass, for example. As we have seen, works outside genre conventions and particularly those that lack a clear tonal centre and/or feature significant amounts of unresolved dissonance tend to be placed further towards the

⁴¹ Commonly accepted Internet shorthand for 'in my opinion'.

inaccessible end of the continuum than works that challenge the technique or have difficult or complex rhythmic patterns (as discussed in chapter two). The further a work is along this continuum towards *perceived* inaccessibility, the less comfortable players seem to be – not always because they do not like or enjoy the music (although that can be a factor) but often because they fear an adverse audience reaction.

This brings us to the second key point: many assumptions seem to be made about the reactions of ‘the audience’ by both the players and the audience members themselves. Particularly in the more negative comments, the potential or actual audience reaction is almost always cited as a reason why *Episodes* was (in the opinion of the commenter) in some way an inappropriate choice of work for the context. It is clear that brass band players give a lot of thought to the potential reaction of their audience to the music that they play and regard potential audience disapproval or dislike of (or even ambivalence towards) a programmed work as a strong disincentive to programme it in the first place.

Case study 3: Lock Horns/Rage On by Simon Dobson

The previous two studies have indicated that the amateur performers questioned felt that performing contemporary music would meet with automatic audience disapproval, potentially resulting in reduced concert attendance and consequently affecting the group's revenue; the third case study in this project therefore aimed to assess and compare actual audience reactions to different presentations of the same piece of contemporary brass band music. The Hammonds Saltaire Band from Huddersfield kindly agreed to participate in this project, and its conductor, Morgan Griffiths, and I spent some time discussing the piece to be used. The band agreed to include a piece of contemporary brass writing in two of their regular annual concerts in the local area.

The audience reaction at both concerts was assessed by means of 'feedback forms' provided with the concert programmes, inviting simple feedback using ballot boxes near the exits. The forms asked the audience members to register whether they 'liked' or 'disliked' each piece on the programme using the same method as that used for case study 1.

A number of criteria for the choice of music were identified in discussion with the band.

- The work chosen should have been written within the last 10 years.
- It should use unconventional musical language for the genre – an obviously traditional harmonic/melodic work would defeat the object of the study.
- It should be possible for proficient amateur musicians to prepare the work in a few rehearsals – the band members had indicated that they were neither prepared nor able to dedicate many hours of rehearsal time to a single work.
- The work should be no more than 5 minutes long – this was a specific stipulation of the band related to the length of other works on the programmes for both concerts.
- It must be obtainable by any band through standard distribution channels and capable of forming part of the standard repertoire of any band able to play it, rather than a special one-off commission.

After considerable deliberation, it was agreed that the march *Lock Horns/Rage On* by Simon Dobson met all of these criteria. In 2009 Dobson was Composer-in-Residence at the Leyland Band, and was asked by conductor Jason Katsikaris to write a march. *Lock Horns/Rage On* is dedicated to the composer's brother-in-law, who suffers from obsessive compulsive disorder. The work is described in the score as 'a headlong dash from chaos to order, illness to health and dark to light'. This is illustrated by the use of repetition within the brief work, for example the rhythmic motif in the second bar, which recurs through the work, and the low brass figure at rehearsal letter [F], reminiscent of the 'bass solo' passage in so many classic brass band marches (see examples 22 & 23).

Example 22: *Lock Horns/Rage On*, repetition of the opening rhythmic motif

Con Fuoco ♩ = 148

The image shows two systems of musical notation for brass instruments. The first system includes parts for Cornets/Horns, Euphonium/Tuba/Baritone, and Tubas. The second system includes parts for Cor/Horn, Euphonium/Tuba/Baritone, and Tuba. The tempo is marked 'Con Fuoco' with a quarter note equal to 148 beats per minute. The music features a repetitive rhythmic motif of eighth notes with various articulations and dynamics.

Example 23: *Lock Horns/Rage On*, 'bass solo', bars 73–88

Con Fuoco ♩ = 148

The image shows a musical score for a 'bass solo' in 2/4 time. It features two staves: Tubas (top) and Tuba (bottom). The tempo is 'Con Fuoco' at 148 beats per minute. The music consists of a single melodic line with various articulations and dynamics, including *sfz* and *ff*.

The percussion writing is nervous and fiddly in the early part of the work (example 24) and seems to be unable to settle down into a more conventional march style until [D] – the unsettled patterns return and interrupt the regular march rhythms at regular intervals.

Example 24: *Lock Horns/Rage On*, example of percussion writing, bars 19–27

B timpani

The image shows a musical score for four percussion instruments: Percussion 1 (timpani), Percussion 2 (3 tom-toms), Percussion 3 (HH-closed/snare drum and China cym), and Percussion 4 (bass drum). The tempo is 'Con Fuoco' at 148 beats per minute. The music features complex, rhythmic patterns with various articulations and dynamics, including *f* and *pp*.

The work is dark and energetic, with a relentless pace – clearly a march, but distorted in a manner reminiscent of Ives or Shostakovich. Dobson writes in a style similar to Oliver Knussen in that he presents complex material in a manner that allows immediate comprehension: not simple music, by any means, but laid out in clear, lucid lines. Like Knussen (with whom he shares a publisher), Dobson is happy to mix consonant material with dissonant, although this is not the taboo for a young composer that it was when Knussen wrote the A major conclusion to his *Second Symphony* in 1971. *Lock Horns* hovers around a centre of B flat, but only really settles there with any firmness in the final bars.

Concert no. 1: Batley Civic Hall, 7 June 2014

The first concert was the band's annual 'Last Night of the Proms' concert at Batley Civic Hall on 7 June 2014. The programme was otherwise a largely traditional one, billed as 'An Evening of French and English Music in Celebration of "Le Grand Départ"' – the start of the Tour de France, which in 2014 started in Yorkshire. In this concert the work was not introduced or prepared in any way; the audience was simply given the title and composer of the work following the performance.

On the evening there was virtually full attendance, and every audience member was given a feedback form on which they could indicate by tearing at the appropriate place whether they liked or disliked each work on the programme. In total 158 forms were distributed and 99 returned, a response rate of just under 63%. The Dobson work was the least popular item on the programme and the only one that more respondents disliked than liked. Out of 99 respondents, 92 expressed a preference, with 35 liking the work and 57 disliking it. The most popular work on the programme was Elgar's *Pomp and Circumstance March No. 1*, perhaps unsurprisingly given the nature of the concert. Two other works on the programme – Howard Snell's arrangement of Milhaud's *Brasiliera* and a new original work by tuba player Andi Cook entitled *Ye Morning Stars of Light* – elicited more than 20 negative responses but were still viewed positively overall. This is possibly because they were, like *Lock Horns*, outside the style of the rest of the music of the evening. The programme, which is reproduced in Appendix IV, comprised largely French opera or orchestral arrangements in the first half and largely British light music in the second half. The Milhaud is a distinctly Latin work, while the Cook is based on the hymn tune 'Diadem' and composed in the conservative idiom of modern Salvationist composers such as William Himes and James Curnow.

A small number of respondents took the opportunity to give feedback comments as well. In the main these were positive, and two were of particular interest. One respondent wrote that that he or she 'liked the mix [of] new and old' (although this particular respondent disliked the Dobson piece) and another (who liked *Lock Horns*) wrote that 'Hammonds Saltaire Band make you like music that you think you wouldn't'. This opens another potential line of enquiry that could be addressed in future studies – how much does the level of commitment, enthusiasm and/or performing ability in a given performance of a piece of unfamiliar music give the music an immediacy that aids the audience's acceptance of the work?

Concert no. 2: St Mary's Parish Church, Mirfield, 16 November 2014

The second concert was also an annually recurring commitment, a fundraising concert for Mirfield Parish Church. The audience for this concert was somewhat smaller, possibly due to inclement weather that evening, and consisted of around 80 people, with a similar demographic spread to the

Batley concert.⁴² A total of 70 survey forms were distributed and 54 returned, a response rate of roughly 77%. At this concert Morgan Griffiths introduced the bulk of the programme, but I introduced *Lock Horns/Rage On* using a synopsis written especially for the occasion.⁴³ The surrounding programme was again largely light music, with a single more substantial work (Gregson's *Variations on Laudate Dominum*) as the final item. The approval figures for *Lock Horns* were almost exactly reversed from the Batley concert, with 56% of the audience expressing their approval against 31% expressing disapproval. The most unpopular item on the programme was not *Lock Horns* as in Batley, but the Coplandesque *Postcard from Mexico* by Howard Snell. This was the only work that a majority of the audience disliked, despite being in a more populist and approachable 'Latin' idiom than the Dobson work. On the basis of this feedback, it certainly seems that even the most basic audience preparation (in this case simply a brief introduction explaining the style and aims of the music) can make a crucial difference in how the audience receives a piece of music, especially one in a less familiar idiom.

⁴² It should be noted that demographics were not formally measured in any way at either event; nonetheless, the observational evidence was that the audience for both concerts consisted of largely over 40s, with a roughly equal gender mix. There were very few non-white ethnicities present, a widely acknowledged issue within brass banding and worthy of wider research.

⁴³ See Appendix IV for this and a full breakdown of the feedback results from both concerts.

Chapter Four: Commentary on the Compositions

The composition of a portfolio of work for a Master's degree conventionally precedes the written commentary. In this case, however, I deliberately set out to work on the research phase first, with the intention that the findings from the research should influence the music submitted. I also had high hopes that attendance at the various CeReNeM seminars and lectures would influence my compositional practice, and this has proved to be the case; in particular, I now sketch much more, often using mind mapping software to work on the construction and proposed sound world of a piece before starting to write, and I focus much more on timbre as a structural device, defining form through timbral change. As a result, my own compositional language and technique have changed quite significantly through the research process, not least due to the exposure to some of the more innovative scores for the medium during the research phase.

The works submitted alongside this thesis are all therefore informed by at least one aspect of the research undertaken – more in some cases. They are also, hopefully, significantly further removed from the conventions of the genre than my previous work; although proud of my long personal history in the brass band movement, starting with my first cornet lessons over three decades ago, I am acutely conscious of the risks of cliché and canonical gestures particularly associated with writing 'new' music for brass band. This research has freed my work from many of those gestures and allowed me to write much more freely than I had previously dared. In orchestration terms, for example, I now treat the players as an ensemble of 25 independent brass players plus percussionists, and this has led to a more fragmented and contrapuntal style evolving, with more independent musical lines; conventional scoring is much more sectional, focussing on doubling, overlapping and blending of textures. My use of mutes has become more varied and creative (although there remains much to explore – brass bands do not yet exploit the full range of mutes available and used to great effect by jazz players, for example). The four works submitted are therefore (in the context of the genre) substantially more innovative – in intent, at least – than they would have been had they been composed before the research was undertaken.

atrium phase

This work was started in November 2013 and was inspired by a concert at the 2013 Huddersfield Contemporary Music Festival given in the atrium of the University's Creative Arts Building, featuring the University's Edges ensemble performing the music of Christian Wolff and Nick Williams. The music was performed antiphonally in the manner of a Gabrieli canzona, with performers on different levels and different sides of the atrium. At the same time I was considering the results of the research study on Lucy Pankhurst's *Th'Owfen Raconteurs*, the first performance of which was hampered by poor implementation of the electroacoustic components (see chapter three). I began to consider how one might create music that included some of the features of acousmatic music without introducing the need for electronic equipment. *atrium phase* therefore attempts to replicate the spatialisation and phasing effects achieved by many acousmatic composers by splitting the band into four antiphonal groups – three of these should be placed to the left, to the right and in front of the audience, with the fourth (comprising tubas only) placed to the rear of the audience. The first three groups are each muted differently to create a distinct timbre for each 'phase', with the tubas acting as a sort of 'subwoofer' in the manner of a cinema surround sound system. The musical material is simple – each of the first three groups has a signature melodic cell, not clearly stated until late in the piece, based on the first five notes of the Lydian mode (example 25).

Example 25: atrium phase, melodic cells

The image shows a musical score for three tuba parts, labeled Cell 1, Cell 2, and Cell 3. The music is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). Each cell contains a sequence of notes and rests, with some notes beamed together. The score is presented in a single system with three staves.

The tubas take fragments of each cell, depending on when they enter. The music accelerates using simple metrical modulations, with the modulation points delineated by the percussionists in each of the three groups. The use of percussion to mark out these modulation points (and therefore key landmarks in the piece) makes it theoretically possible to perform the work without a conductor, although this has not yet been tried. Unusually for my music (and brass band composition in general), this work is entirely abstract and lacks any form of narrative underpinning the musical structure – deliberately so, because, as we saw in chapter two, such structures can set up sometimes unhelpful expectations of tension/resolution. The work instead derives its form from the musical material itself; each of the three antiphonal groups plays its material in turn before an increase in tempo. The work aims to increase in pace, dynamic and activity over its roughly eight-minute duration such that the closing tempo is four times faster than that of the opening. All the players are treated as independent and more or less equal, ignoring the convention of brass band scoring in which solo, second and third cornets and euphoniums and tubas share staves.

atrium phase won the 2014 Foden's Band Composition Competition, and as a result was premiered by the Foden's Band conducted by Michael Fowles at the RNCM Festival of Brass in January 2015. The band has also recorded it on a recent CD. The performance was slightly constrained by the performance space at the RNCM and as a result the centre group and the tubas were quite close together in front of the audience. However, the left and right groups were well separated from the centre and consequently the 'phasing' effects were clearly discernable and effective. The CD recording is a little more effective as the producer took significant care to capture and pan each group separately; a copy of this is submitted alongside the score.

f/m

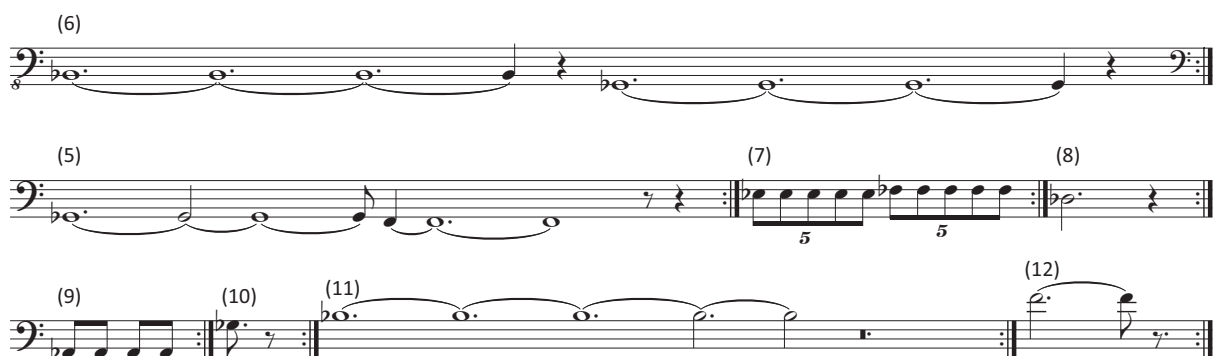
This work was composed in 2014 and was inspired by the Internet cartoon 'Frequency' by the artist Randall Munroe (Munroe, 2014). 'Frequency' displays a grid of randomly chosen statistical events that flash at the frequency of their real-time occurrence: an outwardly banal idea with surprisingly profound results. *f/m* (short for *frequency/modulation*) takes a similarly random set of time/duration statistics and uses them to generate the note lengths for each instrument; the note lengths were created using the closest possible mathematical equivalent at a metronome marking of either crotchet = 120 or dotted crotchet = 120. The shortest note duration used is a quintuplet quaver at crotchet = 120, in order for the work to remain realisable by amateur performers. Statistics that required shorter note durations were therefore either avoided or amended to create longer ones. For example, statistic twelve is '10t of polar ice are lost on average every 1.4 seconds' – the original statistic was '1 tonne every 0.14 seconds', but 1.4 seconds is a much more practical duration for amateurs to realise accurately.

The first four statistics (and the first brass instrument entries) are derived from physical science and take their pitches from the whole-tone scale on B flat (Messiaen’s first mode of limited transposition – see example 26). The next eight are all related to the natural world and take their pitches from the Phrygian mode starting on B flat (example 27). The final ten, for which the cornets are used, represent contemporary human activity and take their pitches from the octatonic scale on B flat (the second of Messiaen’s modes – see example 28). B flat was chosen because not only is it the fundamental pitch of the majority of brass band instruments, but recent research has suggested it as the ‘deepest note ever detected ... in the universe’ (NASA, 2003). The percussion instruments maintain a ‘tick and chime’ effect – the tick from an egg shaker pulsing twice per second throughout the work and the chime from the glockenspiel and tubular bells at key structural points. The statistics used to generate note lengths are reproduced in the preface to the score.

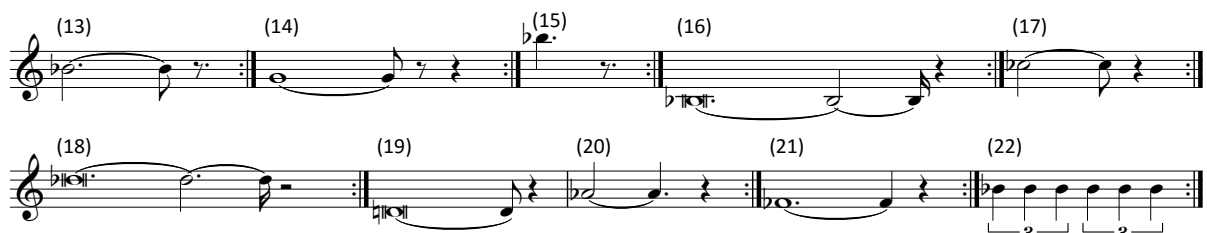
Example 26: *f/m*, first four entries (whole-tone scale on B flat)



Example 27: *f/m*, next eight entries (Phrygian mode on B flat)



Example 28: *f/m*, final ten entries (octatonic scale on B flat)



Every instrument has its own line in the score, unusually for a brass band score. As with *atrium phase*, all the instruments are treated as independent and equal (in the manner of the strings in Strauss’s *Metamorphosen*). All the entries and stopping points are cued at the conductor’s discretion; different entries only start simultaneously if they align vertically on the score. While absolute accuracy is not expected, players are requested to keep as close as they can to the printed duration of their note and to try their best to maintain that duration consistently during repetitions. There is no specified

minimum or maximum time between entries and no specified overall duration; the times between each new entry do not have to be consistent unless the conductor wishes them to be so. However, each player should be allowed time to complete at least one iteration of his or her note and preferably to become comfortable with his or her place in the overall texture – one of the aims of the work is to try to present dissonant sounds through the medium of the brass band outside the normal performance context, allowing players to find their place in a non-diatonic harmonic matrix without regard for linear motion or developmental activity. This work presents those sounds within a clear programmatic framework that is entirely removed from the conventions explored in chapter two and thus frees the players from the expectation of tonal redemption. *f/m* awaits its first performance.

Isti Mirant Stella

Composed during late 2014 and early 2015, *Isti Mirant Stella* takes its title from a phrase in the Bayeux Tapestry. This text relates to the appearance of Halley's Comet in the spring of 1066. Following the death without issue of King Edward the Confessor on '4 or 5 January' 1066 and despite his alleged promise of the throne to William, Duke of Normandy, the Anglo-Saxon Witenagemot immediately appointed Harold Godwinson of Wessex to the throne (Barlow, 2002, p. 88). Shortly after Harold's hastily arranged coronation, the comet appeared, reaching its perihelion on 20 March 1066.⁴⁴ In the Middle Ages comets were regarded as evil omens; the tapestry depicts men gazing at the 'star' in wonder and Harold himself apparently lost in nightmarish visions of invasion, with ghostly ships in the margins of the tapestry. Above this section of the tapestry is the following text, given here with an English translation and proposed missing words/letters in square brackets (Grape, 1994, pp. 122-124):

*hic Edvvardus Rex, in lecto, alloquit[ur] fideles
et hic defunctus est
hic dederunt haroldo corona[m] regis
hic residet harold Rex Anglorum
isti mirant stella[m].*

*Here King Edward, in his bed, addresses his faithful followers;
And here he has died
Here they give Harold the King's crown
Here sits [enthroned] Harold, King of the English
These men wonder at the star.*

As with *f/m*, this work aims to explore the idea (illustrated in chapter two, particularly examples 8–11) of presenting non-diatonic harmony in a context that eliminates the perceived need in the mind of many brass band players for resolution. Firstly, although it has a vague narrative behind it, the narrative is not one that has a clear ending; rather, it is an attempt to illustrate the general climate of

⁴⁴ Sources differ regarding exactly when the comet was most visible – this is partly to do with the switch from the Julian to the Gregorian Calendar, partly to do with the difficulty of modelling gravitational effects on small bodies such as comets and partly to do with the fact that perihelion is not necessarily the point of greatest visibility for a comet (Wikipedia, 2015).

nervousness and fear surrounding the 1066 apparition. Secondly, the music is almost never loud or forceful, apart from a brief and increasingly agitated section between bar 69 and bar 89, and the focus is rather on creating shifting muted colours and restless rhythmic patterns. The later part of this work also includes effects such as pitchless breath-only tremolos in the lower brass, upper brass blowing over the tops of tuned bottles⁴⁵ and bass drum and tam-tam played with snare drum brushes, creating a quietly ethereal effect designed to emphasise the unsettled nature of the harmony and destroy any expectation of a diatonic resolution.

The music is constructed from a seventeen-note motif, which is heard in its entirety near the end of the piece (see example 29). This motif is used in various forms – original, retrograded and inverted – to produce most of the musical material, the only exception being the horn figures at rehearsal letter [E] generated using Messiaen’s fifth and sixth limited transposition modes. This modal material recurs in the increasingly agitated baritone and euphonium figures from bar 66 onwards. It is worth noting at this point that in both this work and *f/m* the use of devices such as the limited transposition modes and the seventeen-note motif are designed specifically to remove the pull towards the strong tonal centre typical of much brass band composition and indeed much of my own early work. In particular, the limited transposition modes have been extremely useful in providing a framework for my harmonic construction, allowing me to build moderately complex harmonic and melodic structures without needing to resort to the conventional harmonic training and techniques that so often underpin such writing in the brass band canon.

Example 29: *Isti Mirant Stella*, underlying motif



The ‘vague narrative’ mentioned earlier concerns the death of King Edward the Confessor, reflected in the mournful and reflective music of the first half of the piece, including a brief isorhythmic motet (example 30) – the work includes a number of medieval techniques such as hocketing and a ‘tenor’ underpinning the motet. From rehearsal letter [G] onwards the music reflects the unseemly haste of Harold Godwinson’s coronation and the nervous atmosphere surrounding the expected Norman invasion, climaxing in the appearance of the comet heralded by glittering percussion figures (example 31). From here the music remains subdued and restless, and by figure [J] (bar 96) only the second horn, the second baritone and the three trombones are actually playing defined notes on brass instruments. All the other players are playing (or doubling) percussion, playing blown bottles or playing pitchless breath tremolos.

⁴⁵ The Dutch composer Johann de Meij used this effect (although in a much more rhythmically active context) in his *Extreme Make-over* (2005).

Example 30: Isti Mirant Stella, bars 33-46 - isorhythmic figure

(cornets)
mp cantabile

(flugel)
mp cantabile

(cor.)
pp

(glock.)
mp

The Arrival of Spring

This work was composed during the spring and summer of 2015 and was inspired by (and named after) an exhibition of work by the Yorkshire-born artist David Hockney (1937–) that is permanently installed at the historic Salt’s Mill in Saltaire. This work is intended to form part of a larger suite of music written for the Hammonds Saltaire band for performance throughout the mill itself, but this remains subject to approval by the mill owners and confirmation of Arts Council funding. It is hoped that this will be performed with additional movements as part of a wider ‘Music for Saltaire’ project sometime during 2016 or 2017.

The exhibition is a sequence of iPad drawings printed on large sheets of paper and depicting the same sequence of views of the Woldgate area near Bridlington at different times of the year. The differences across the seasons are striking and due not only to the simple fact of the appearance of leaf and blossom, but also to Hockney’s signature use of bold colours to underline and illuminate the seasonal changes. The music is intended to be performed in the gallery space itself and reflects Hockney’s concept of contrasting similar material using colour as a developmental device.

The music is scored for a twelve-piece ensemble rather than a full brass band – ten brass players and two percussionists. This is partly because of the more intimate nature of the planned performance space and partly because the wider suite (intended to be around forty minutes long) will employ small subdivisions of the brass band throughout to avoid player fatigue. It is surprisingly rare for brass band concerts to feature music that does not involve the entire band, and the concept of using small ensembles drawn from within the band to provide dynamic and tonal contrast is worthy of significant further exploration in my view. The brass players are grouped into two choirs, the first choir comprising three cornets and two trombones, which play with mutes throughout; this reduces the resonance and, combined with the instruction to play ‘senza vib.’ for the duration, gives this group a hard, cold, slightly brittle timbre. The second choir comprises flugel, tenor horn, baritone, euphonium and E flat tuba, all unmuted – this group therefore has a much richer timbre, full of overtones. The music cycles between the two choirs, with the first choir dominating the early bars of the piece and the second choir assuming the leading role later. This is particularly notable from bar 50, when the second choir presents its own material for the first time rather than echoing or developing material presented earlier by the first choir (see example 31). From bar 86 the two choirs play an equal role in presenting and developing the musical material until the final few notes, when the first choir hints at a return to its leading role of the opening (example 32).

Example 31: *The Arrival of Spring*, bars 50-55 - choir 2 melodic material

The musical score for Example 31 is presented in two systems. The first system (bars 50-55) features five staves: Flugelhorn, Tenor Horn, Baritone, Euphonium, and Bass in Eb. The Flugelhorn part begins with a piano (*p*) dynamic and a melodic line. The Tenor Horn, Baritone, and Euphonium parts enter in the second bar with a piano (*p*) dynamic. The Bass in Eb part enters in the third bar with a piano (*p*) dynamic. The second system (bars 50-55) features six staves: Flugel, T. Hn., Bar., Euph., and Bass. The Flugel, T. Hn., Bar., and Euph. parts all play with a mezzo-forte (*mf*) dynamic. The Bass part plays with a mezzo-forte (*mf*) dynamic and includes a double bar line (2) in the first bar and a double bar line (2) in the second bar. The score is in 12/8 time and features a key signature of two flats.

Example 32: *The Arrival of Spring*, bars 99-101 - choir 1 final notes

The harmony employs Messiaen's third mode of limited transposition, initially presented in a truncated form as a hexatonic augmented scale similar to that used by Bartok, Babbitt and Schoenberg and in the jazz of John Coltrane and Oliver Nelson (example 33). There are four possible transpositions of this mode, and while the second choir employs all of them, the first choir remains in the same transposition throughout. In bar 37 the common notes between the first and the second transposition are held by players in both choirs as a kind of 'pivot' chord; thereafter, the second choir grows increasingly divergent harmonically from the first, dropping by a semitone at each transposition change. By the end of the piece the second choir's transpositions have completed an entire cycle, and following a second 'pivot' in bar 75, the two groups are united in the original transposition. From bar 66 the truncation of the mode is lifted and the mode is used in its entirety, creating a wider harmonic gamut. In the early bars of the piece the second choir is restricted to almost verbatim echoes of material stated by the first choir; by bar 50 the second choir is given its own material, which starts to be echoed by the first choir. In this way the material changes timbral colour in a manner reflective of the visual colour changes in the Hockney works.

Example 33: *The Arrival of Spring*, limited transposition mode with hexatonic truncation (concert pitch)

The two percussionists play an almost symbolic role throughout, starting the piece playing metallic instruments and progressing gradually to wooden ones whilst moving physically across the performance space from the first choir to the second. This limits their available instruments to those that can either be carried quietly between positions or be left on trap trays at strategic positions – the use of (for example) major tuned instruments is therefore impractical. While I have generally avoided what are euphemistically described as 'extended techniques' in my works for amateur players, the cornets are required to play semitone glissandi using their tuning slides early in the piece. Moving a tuning slide on most cornets can result in up to three quarter-tones of difference, although I have limited this to a semitone because most players do not start with their slide fully closed. Some time has been allowed after each instance of this technique for the players to return their tuning slide to the 'home' position, although it would technically have been possible to write the remainder of the music for 'cornet in A'.

Conclusion

The initial premise of this thesis was that amateur musicians, particularly those in brass bands, do not perform much contemporary music. This research has shown that this statement ought to be mitigated. Performances are not necessarily limited by a dislike of the music or artistic considerations; instead, many of the limitations have been shown to be technical (the lack of good electronic music facilities, for example) or perceptual (the assumption that unfamiliar music will alienate audiences). The brass band repertoire, as we saw in chapter two, includes numerous excellent contemporary works and many bands and conductors are commendably enthusiastic about having new material to 'blow through' in rehearsal. However, there is clearly reluctance to commit to performing this new music in public outside specific fora in which the audience is expected to be particularly receptive to such innovations (mainly music festivals such as the RNCM Festival). The fear of alienating the audience and thereby potentially damaging revenue streams appears to outweigh the artistic considerations or any desire within an ensemble to perform contemporary works. Similar reluctance applies to amateur choirs and orchestras, and although this research has not covered these ensembles specifically, it seems reasonable to assign some of the same motivations to their programming decisions.

As we saw in the case study on Lucy Pankhurst's *Th'owfen Raconteurs*, a work's reception can be adversely affected by non-optimal technical conditions, and clearly composers wishing to write for amateurs need to take into consideration the performance and rehearsal limitations of the ensemble, particularly with regard to aspects like amplification and electronic studio facilities. The case studies on the works by McGhee and Dobson indicate that context and presentation can make a significant difference to the way in which an audience receives a new and unfamiliar work, and it is clear from the studies with Hammonds Saltaire Band that some additional explanation and introduction can significantly aid audience appreciation. If amateur ensembles can be made to understand this and include it in their practice, one of the significant obstacles to contemporary music performance can be removed.

It is also clear that, in the British brass band at least, the use of aggressive dissonances can deter performers due to the musical 'code' ingrained in the repertoire – the heritage and redemption ideas that define dissonant music as that of conflict, anger and violence and consonant music as that of resolution, peace, triumph and stability. This is slowly changing and applies less to continental bands; new music is more often performed in concert by Swiss and Norwegian bands. In both countries the brass band movement only started to become prominent in the 1960s, meaning that they missed the crucial pre-war 'golden era' of repertoire and were able to approach questions of repertoire free from the traditions inherent in British banding. Music by continental composers is starting to have an influence on the practice and style of British composers for brass band, although considerable effort is still required to eliminate clichéd gestures from brass band scores.

The compositional approaches to writing for amateur musicians clearly need to vary from those for professional musicians – questions of technique, experience and stamina arise when writing for amateurs, as well as rehearsal time and the technical considerations referred to above. In the compositions arising from this research I have attempted to lay out some possible approaches to these questions and to create a body of work that is performable by amateur musicians, addresses some of the key concerns raised during the case studies and yet remains, at least in the context of the genre, 'contemporary'. These include approaches to replicating the acousmatic experience without recourse to technology in *atrium phase*, approaches to the dissonance issues discussed in chapter two in *f/m* and *Isti Mirant Stella*, and use of unconventional orchestration technique and a programmatic basis

unconnected to the conventional repertoire expectations of resolution or apotheosis (also discussed in chapter two) in *The Arrival of Spring*. The conclusions reached in the research phase have therefore informed my compositional language in a number of ways:

- The use of antiphonal spacing to replicate acousmatic effects in an entirely analogue/acoustic setting;
- Extended programme and performance notes to ensure conductor and performer ‘buy-in’ from the first rehearsal and to aid audience understanding at the point of performance;
- The use of limited transposition modes and, in *f/m* and *The Arrival of Spring*, entirely extra-musical construction devices (the time-related statistics in the former and the timbre/colour reflection of the Hockney prints in the latter) to generate musical material that deliberately avoids canonical gesture and cliché;
- The avoidance of any gestures or programmatic links suggesting ideas of heritage or redemption that may generate expectations of a more ‘traditional’ work in the minds of the performers.

Additional questions have arisen during the course of this research, which are beyond the scope of this study but would surely reward further work. These include:

- Does the limited ethnicity of brass band performers and audiences limit the potential for new music performance? Despite the significant Asian population in West Yorkshire, brass bands in the region have very few Asian players and no Asian conductors at the time of writing. Apart from a work for brass band and sitar by Philip Harper entitled *The Legend of Sangeet* (2001) and some one-off projects such as Hammonds Saltire Band’s recent collaboration with Indian musician Shri Sriram, Asian music’s links to the brass band movement are extremely limited.
- The wider interface between amateur music and contemporary music is a fruitful area for future investigation, particularly from the viewpoint of active contemporary composers. Would these composers consider writing for amateurs, and how would they view the necessary limitations?
- Does the management structure of amateur organisations act against innovative programming? The commonest structure is for an organisation to be run by a committee formed from members or supporters, and musical directors are often appointed and paid by this committee – does this limit their artistic freedom?

Above all, the research makes it clear that one of the principal factors restricting the performance of innovative new music is fear – not so much of new sounds themselves but of how the ensemble’s audiences, often consisting of families, friends and regular supporters, will receive those sounds. The evidence is that, with some help, they will receive them more favourably than the performers expect. The next task is therefore to transmit that message to performers and make performance presentation practice in the amateur concert environment more inclusive, explanatory and innovative.

Appendices

Appendix I: PRSFM grants April 2014

Individuals and groups awarded grants by the PRS Fund for Music in April 2014 (amateur groups are highlighted in bold type).

Individuals

- Ergo Phizmiz – SW England
- Fielding Hope – Mid-Scotland
- Gazelle Twin – Southern and South-East England
- James Redwood – London
- Krysia Osostowicz – London
- Namvula – London
- UNKNWN – Northern Ireland

Organisations

- AC Projects/Alternative Currents Ltd – Mid-Scotland
- Aldeburgh Music – Southern and South-East England
- BEAM Festival – London
- Benin City – London
- BFI (British Film Institute) – London
- Birmingham Contemporary Music Group – West Midlands
- Blue Lotus Music Group – London
- Cafe Oto – London
- Cambridge Folk Festival – East Anglia
- Capsule Events – West Midlands
- City Arts Trust – London
- **CoMA Contemporary Music for All – London**
- English Folk Dance & Song Society – London
- Eye Music Trust – London
- Glasgow Improvisers Orchestra – Mid-Scotland
- Hebridean Celtic Festival Trust Ltd – Scottish Highlands and Islands
- In The Woods Festival – Southern and South-East England
- International Guitar Foundation & Festival – London
- Labyrinth Ear – Southern and South-East England
- London Contemporary Orchestra – London
- Tete a Tete – London
- Mahogany Opera Group – London
- Manchester Jazz Festival – North-West England
- Moving on Music Ltd – Northern Ireland
- Nash Concert Society – London
- Northern Ballet Theatre – Yorkshire
- Oxford Contemporary Music – Southern and South-East England
- Sound City (Liverpool) Ltd – North-West England
- SoundUK Arts Ltd – London

- Spitalfields Music – London
- St David’s Hall – South Wales
- St Magnus Festival – Mid-Scotland
- Swanage Jazz Festival – South-West England
- London Sinfonietta – London
- The Devil’s Violin – South Wales
- The Sage Gateshead – North-East England
- Theatre Cryptic – Mid-Scotland
- Tomorrow’s Warriors Ltd – London
- TUSK Music – North-East England
- Vortex – London
- Wales Millennium Centre

Appendix II: A brief history of the brass band

The brass band (sometimes known outside the UK as the ‘British’ brass band, to distinguish it from related ensembles with different instrumental compositions and aesthetics⁴⁶) is a fixed-instrumentation ensemble with its roots in nineteenth-century working-class culture. Today brass bands are found across Europe, North America, Australia and New Zealand, but to find the origins of the fixed format that now prevails and defines the brass band as far as this study is concerned, we must look back to the immediate aftermath of the Napoleonic Wars in the early part of the nineteenth century.

The debate about which is the ‘earliest’ brass band has rumbled on for well over a century with no definitive conclusion. The Besses o’ th’ Barn Band, from the village of the same name to the north of Manchester, has a strong claim to be one of the ensembles with the longest direct lineage – but not necessarily in an all-brass format, as we shall see. This is supported by a book by Joseph Hampson published in the early 1890s chronicling the band’s early history, a copy of which currently resides in the band’s archive. Hampson asserts that the band was founded in 1818 as ‘Clegg’s Reed Band’ and mentions that the band participated in (and won) an impromptu competition with other bands while waiting to take part in a procession celebrating the coronation of George IV in 1821 (Hampson, 1893, p. 9). A similarly constituted brass and reed band is known to have existed in ‘Queenshead’ (now Queensbury), near Bradford in West Yorkshire. Although this band had seen better days by 1855, a local mill owner named John Foster, who had played in the previous incarnation of the group, reformed the band as the Black Dike Mills Band,⁴⁷ destined to become one of the most consistently famous and successful brass bands. Stalybridge Old Band has a centenary pamphlet detailing its foundation in 1814 and the current Slaithwaite Band from near Huddersfield regards itself as a direct descendant of the Slaithwaite Reed Band formed in 1819 (Taylor, 1979, p. 19). There was, in short, a growing number of amateur ensembles in the immediate post-Napoleonic era. A number of factors have been suggested in explanation – both Taylor and Herbert discount the theory that the disbanding of the town waits (finally abolished in 1830 as part of the Reform Acts) had an influence, but they agree that the substantial demobilisation of both the regular army and the local militias (and specifically the accompanying closure of volunteer and militia bands⁴⁸) following the end of the Napoleonic conflicts in 1815 provided a substantial source of both instruments and musicians (Taylor, 1979, p. 18). Taylor also points to amateur church bands as a source of increasingly underemployed musicians, particularly with the growing popularity (and affordability) of the harmonium as a replacement for the band to accompany the Sunday service. This trend inspired the fate of the Mellstock church band in Thomas Hardy’s *Under the Greenwood Tree*, an indication that this was not an unusual rural dilemma (Bainbridge, 1980, p. 6).

None of the bands mentioned thus far were brass bands, or even predominantly brass in instrumentation, at the time of their formation. Given the evidence presented by Taylor and Herbert

⁴⁶ Examples of differing styles of ‘brass band’ can be found in the Low Countries (‘fanfare’ bands), the Balkans (the ‘Balkan brass band’ style exemplified by the Boban Markovic Orkestar), India (where a traditional wedding would not be complete without an Indian wedding band) and the US, where bands such as the Dirty Dozen Brass Band and Youngblood Brass Band have made the New Orleans style their own.

⁴⁷ Spelt ‘Dike’ until revised to ‘Dyke’ in the early twentieth century.

⁴⁸ Volunteer forces were similar to the current Territorial Army – essentially an emergency reserve designed to counter the threat of Napoleonic invasion. The militias were formed to combat civil unrest and disorder. Both were normally under the control of the local aristocracy.

regarding the supply of ex-military (both regular and volunteer), local militia and church musicians and instruments that became available in the early years of the nineteenth century, this should not surprise us. Until the 1840s bands consisted of a wide range of instruments, including clarinets, keyed bugles, trombones, ophicleides, bass horns and serpents (Myers, 1991, p. 169). Events over the next 50 years were to drive many of these nascent bands to re-equip (and, more crucially, standardise) as brass bands.

The trumpet was well known and used in both orchestral and ceremonial music at the time; however, outside these roles, there is no clear evidence for the common use of the trumpet as an instrument in the amateur bands of the early nineteenth century, even those of military origin. However, in the early nineteenth century a new instrument was developed in France based on the Austro-German Stölzel piston valve design. Originally called the cornopean, with an English variant called 'Macfarlane's Clapper Shake-Key',⁴⁹ this instrument evolved quickly in the hands of the Parisian instrument manufacturer Besson (amongst others) to become the cornet-à-pistons, or simply the cornet in England (Arban, 1907). Much liked by French and Italian composers, it became popular in opera and orchestral music, often providing a timbral bridge between the stridency of the trumpets and the more mellow tones of the horns. Rossini's *Guillaume Tell* (1829) was one of the first major scores to incorporate the instrument. Cornets had assumed a recognisably modern form by 1828, when the English manufacturer Pace & Sons began producing them in earnest to compete with the substantial number of imports from France and Germany (Myers, 1991, pp. 173-174). Almost immediately cornets became popular with amateur bands – they were affordable and, in common with all of the later piston-valved instruments, relatively easy to learn as they only involved the three strongest fingers on the right hand. Professional touring and show bands, such as Wombwell's Circus Band, Batty's Menagerie Band and the orchestras of London impresario Louis Jullien, regularly featured cornet soloists; Jullien's most famous cornetist was Hermann Koenig, remembered now for his self-penned showpiece *The Post Horn Galop*. The even more famous Distin family of brass virtuosos, who were later to have a huge influence on the brass band instrumentation, were early adopters of Pace cornets.

The rapid development and acceptance of the cornet was accompanied in 1843 by the creation of the family of instruments known as 'saxhorns' by the Belgian inventor Adolphe Sax. These were an entire family of brass instruments with a triple Stölzel piston valve block, all of which used the same fingerings (albeit in different transpositions and registers). They ranged from soprano and alto models (both of which became obsolete quite quickly, competing as they did with the already widely established cornet) to the monster contrabass in 'BB flat'.⁵⁰ In 1844 the Distin family met Sax in Paris and were converted to his new family of instruments to such an extent that John Distin (who began his playing career with the South Devon Militia) became Sax's agent in London. The whole family formed a virtuoso saxhorn ensemble and toured the country promoting the new instruments (Bainbridge, 1980). The Distin family's influence as performers was such that their adoption and promotion of the new instruments virtually guaranteed their instant success, and some bands were so taken with their new instruments that they included the word 'saxhorn' in their name. When the

⁴⁹ This was the French design imported to England by a military bandmaster named George Macfarlane, who added a 'shake key' to facilitate the playing of trills.

⁵⁰ One of the unique features of the brass band sound is the deep bass foundation provided by four tubas, two of which are the direct descendants of the contrabass saxhorn in BB flat. Because brass band tubas are always written in transposing treble clef, a player moving from cornet to euphonium to BB flat tuba does not have to learn a new clef and therefore only has to pitch an octave lower each time. This explains, at least in part, the continued use of the otherwise largely ignored BB flat instrument as the lowest instrument in a brass band.

Belle Vue amusement park held its first brass band contest in 1853, the winning band was the Mossley Temperance Saxhorn Band. The use of instruments designed to blend into a homogeneous texture had immediate appeal when compared with the timbral variety (and intonational difficulties) produced by the various mixtures of woodwind, bugles, trumpets, French horns, ophicleides and serpents that were in common use at the time. It may not be coincidental that the significant developments towards homogeneity of timbre in brass band instrumentation took place at a time when the prevailing trend in orchestration was also towards what the *Harvard Dictionary* calls ‘the fundamental aesthetic of Beethoven – the heterogeneous blend of orchestral choirs favoured by Schubert, Mendelssohn and Brahms’ (Harvard Dictionary of Music, 2003, p. 598).

The mention of a contest brings us to the next great defining factor in the development of brass band instrumentation and repertoire – the tradition of contesting. The first well-documented contest was held at Burton Constable Hall near Hull in 1845, although it is quite possible that there were earlier ones. One of the participating ensembles, the Hull Flax Band, was apparently ‘so bad even its supporters gave little applause’ (Bevan, 1991, p. 104), but the event made an indelible impression on one of the band’s players, the eighteen-year-old Enderby Jackson. Jackson’s later reminiscences on this contest in his series of articles entitled ‘Origin & promotion of brass band contests’ in *Musical Opinion & Music Trade Review* have been much quoted by Newsome, Taylor, Herbert and others and form the basis of a good deal of what we know about the early years of brass band contesting, although Herbert is at pains to point out Jackson’s tendency to inflate his own contribution (Herbert, 2000, p. 6). Certainly Jackson’s enthusiasm for competitions had an influence on the formation of the most influential competition, the Belle Vue September Contest. Following a meeting with Jackson at the Great Exhibition of 1851, fellow enthusiast James Melling convinced the manager of the Belle Vue entertainment complex and zoo in Gorton, Manchester, to start promoting brass band competitions. The first one, in September 1853, was an immediate success, drawing 16,000 spectators, and with the exception of the 1859 contest (cancelled due to low entry numbers), this event has run annually ever since, now known worldwide as the British Open Brass Band Championship.⁵¹ Meanwhile, Enderby Jackson was busily promoting his own events, including a major event at Hull Zoological Gardens and four mammoth events at the Crystal Palace between 1860 and 1863 (Bevan, 1991, pp. 105-107). The first Crystal Palace festival was a massive affair, attended by 173 bands and over 27,000 members of the public and featuring massed band concerts with nearly 1,400 participants (Bainbridge, 1980, pp. 39-40). Despite this initial success, by 1863 Jackson was busy with his wider interests as a concert promoter and the festival was not restaged in 1864; nonetheless, when the first National Championships were staged at the Crystal Palace in 1900, Jackson’s contests were still relatively fresh in the memory of some older performers.

For the first two years, the Belle Vue September Contest⁵² allowed bands to play two items of their own choice. However, in 1855 bands were asked to play a set test piece composed specifically for the event, *Orynthia* by the aforementioned James Melling.⁵³ In subsequent years a test piece was set every

⁵¹ ‘Open’ is a misnomer, as entry is by invitation only.

⁵² Referred to retrospectively as the ‘September Contest’ because Jennison, flushed with the early success of the venture, subsequently added May and July events, which were less prestigious but included an invitation to the more exclusive September event as part of the prizes. The May event became known as ‘The Grand Shield’ and survives to this day.

⁵³ Melling had been associated with the Besses o’ th’ Barn Band in the 1820s (Herbert, 1991, p. 34) and by the 1860s was conducting the Stalybridge Band at Jackson’s Crystal Palace contests. *Orynthia* is sadly now lost,

year, and from 1867 onwards the additional own choice element was removed. From this point, if a band did not have one of the instruments specified in the score of the set test piece, it was at a disadvantage, and following the initial success of Mossley Band using its new saxhorns and the earlier popularisation of the cornet by Koenig, Distin and others, the instruments specified became much closer to those of the modern brass band. By 1860 only the ophicleide remained as an instrument not seen in the modern band (Myers, 1991, p. 182). In 1873, in a legendary incident that has entered brass band folklore, Black Dyke euphonium player Phineas Bower played both euphonium and trombone solos at the Belle Vue September Contest (and won the soloist prize for each instrument), using the now obsolete valve trombone, and as a result the Belle Vue management introduced strict instrumentation rules (Taylor, 1979, p. 252). Modern brass band instrumentation was largely settled by these rules, although they initially affected only the best bands (known as 'cracks'). Village bands, and especially those that preferred not to compete, such as some of the church and temperance bands, boasted ophicleides, valve trombones and clarinets in their instrumentation until the end of the century. One of the greatest early brass band conductors, John Gladney, was a strong advocate of the 'modern' line-up, and the fact that his standardised bands won at Belle Vue five times out of six between 1873 and 1878 was highly influential on those bands that wished to compete for the highest honours.

Concurrent with these developments was the growing success of brass band music publishers. Journals of brass band music became popular from the 1840s, with Chappell, Distin, Jullien and Boosey among the publishers. In 1857 the cornet virtuoso Richard Smith starting publishing *The 'Champion' Brass Band Journal* in Hull, and many bands still have R. Smith 'Champion' music in their libraries today. Although these journals were necessarily of flexible instrumentation, their influence on the further consolidation of the format of the brass band is clear – almost none were published with ophicleide or clarinet parts, for example, and when they were such parts were only available on payment of additional subscriptions. Part of the appeal of these journals in the early years was their speed in making the best contemporary music available; music from Verdi's *Il Trovatore* was available from Boosey & Sons only a month after the première in Rome, and the overture to *Il Forza del Destino* was available within a few months of the first performance in St Petersburg in 1862 (Herbert, 1991, p. 40). Most researchers agree that, at least for the elite 'crack' bands, the combination of pressures from instrument manufacturers, music publishers and contest promoters had pushed brass bands to standardise on the format familiar today and that, notwithstanding advances in instrument design and manufacture and the addition of a sizeable percussion section, the elite brass band of 1880 would have been recognisable and comparable to the brass band of 2014.

although brass band researchers such as Roy Newsome and Paul Hindmarsh have made attempts to find a copy in view of its historical significance. It is not impossible that one lurks in a band library somewhere.

Appendix III: Interviews with players from Wingates Band

Player 1: Cornet

AB: What did you think of the two Lucy Pankhurst pieces when you first played through them? Why did you react that way?

P1: So, *Th'owfen Raconteurs*, I would say, very strange to first play. Doesn't look very difficult, looks very empty when you look at the music. Regarding the euph trio, very upbeat, very modern in style.

AB: Did your perception change during the time you rehearsed them?

P1: With *Raconteurs*, it's a mystery how it will turn out, because still today we haven't heard all of it [the tape recorded elements]. Regarding the euphonium solo, now we've heard the parts it's quite an enjoyable piece, so over time the enjoyment is more in *Legacy* because we've heard the solo parts.

AB: Would you normally choose to listen to music like this yourself?

P1: I would say definitely to the euph trio, regarding the other piece it would be very difficult, I think it needs something to go with it, such as some film music only fits with the images you see. Now, I haven't even listened to the CD. I think at the moment it does need images.

AB: Did any of the unusual playing techniques (for example, playing into the bells of the euphonium soloists in Legacy) cause difficulties? If so, would you say these were viewed positively (as, say, an interesting challenge) or negatively?

P1: The strange bit is that everyone is in different times – [at one point] we're playing fives, the second cornets are playing sixes. I would say it was a challenge, the main challenge was ending at the same place! Technically I wouldn't say it's that difficult, it's just the fitting together.

AB: Do you have a favourite out of the two? If so, why?

P1: I would say *Legacy* because it appeals more to a listening audience in the sense of it's modern, upbeat, foot-tapping whereas the other piece [*Raconteurs*] is more of a story.

AB: After the recording that you've already done, and the premieres coming up on Saturday, how would you feel about playing these pieces again?

P1: I think we definitely would do *Legacy* again. Regarding *'Owfen*, I would go back to my other point, it would only possibly work if there were images with it. To play it as a piece for twenty-six minutes, I just think the audience wouldn't appreciate it. It's about entertaining them, and whether it would entertain everyone at every concert, I think you would have to be careful about where you chose it and used it. Saturday is probably the most appropriate audience in the sense of there are a lot of banders in there related to Wingates and a lot of local people.

Player 2: Tuba

AB: What did you think of the two Lucy Pankhurst pieces when you first played through them? Why did you react that way?

P2: Knowing Lucy and the music she's already written before, we knew it wasn't going to be straightforward. We knew it was not going to be harmonic in terms of big sounds, there's going to be sounds all over the place. Discords, which there are, which you need to bring out but not blurted out, and the other thing knowing Lucy, you're going to be pedalling. Syncopation, hard notes here, there and everywhere. But in essence, if you listen to it, it's got a story that goes through it, so the construction of it is there provided you all play the parts and get the parts in the right place. The two pieces she's written for tonight are not as way out there as some of the other things she's written and she makes good use of the dynamics of the band and the sound of the band.

AB: Did your perception change during the time you rehearsed them?

P2: Definitely. Most definitely. As I say, once you start playing it, it tells a story. There's a story that goes through it and you can hear the thing, you can hear what she's trying to get out. Once you start thinking about what the music's trying to tell you, it becomes apparent.

AB: Would you normally choose to listen to music like this yourself?

P2: Difficult one to say. Just that, all the time, no. Interspersed with other pieces, as part of wider listening, definitely. With being a musician, when you hear music like that you can understand the interpretation, you can understand the writing behind it. When you're just an ordinary music listener – I can only relate it to the wife, she like hymns, big chords, nice sounds – when something like this comes along, because they don't play they don't appreciate the writing behind it, they don't appreciate what goes on so it becomes hard for them to listen to, whereas a player understands what goes behind the writing of the music and that's when it becomes enjoyable.

AB: Did any of the unusual playing techniques (for example, playing into the bells of the euphonium soloists in Legacy) cause difficulties? If so, would you say these were viewed positively (as, say, an interesting challenge) or negatively?

P2: Pedalling! *[playing fundamental notes of the harmonic series]*

AB: Do you have a favourite out of the two? If so, why?

P2: I think, to be perfectly honest, they're two different pieces, so really no, I wouldn't say I have a favourite, they're both equally as interesting and challenging both for a player and a listener as well.

AB: After the recording that you've already done, and the premieres coming up on Saturday, how would you feel about playing these pieces again?

P2: You'd have to be mindful of who you were playing it to. The audience who come to listen, they want to be entertained, the audiences that we tend to play to don't want to have a demonstration and sadly some of those pieces are a demonstration of what the technicality of the music is and the technicality of the band. For music aficionados and players, if you were putting a concert on there, definitely you'd put it on there, without a shadow of a doubt they'd be on. But for, shall we say, Joe

Public who come to listen to music, they want to be entertained and sometimes those pieces can be a bit of a demonstration as opposed to an entertainment. It would all depend on the age group. A young audience would probably appreciate it a lot more than an elderly audience. It's basically catering for the audience that you have in front of you at the time.

3: Tuba

AB: What did you think of the two Lucy Pankhurst pieces when you first played through them? Why did you react that way?

P3: I think the first word to use is different, but I think it's good because it's ground-breaking; it feels like it, from a brass band perspective. It feels like brass bands have got a bit stale, the music, and I think it's good, it's moving in the right direction, sometimes it's a bit too diverse, but ...

From playing bass perspective, it's all split parts, it's more about chords and discords, but I like it, and the more times you play it, it starts sinking in and just fits better, especially the piece with the three euphoniums, I thought it was excellent, really good piece.

AB: Did your perception change during the time you rehearsed them?

P3: That's the thing with those types of pieces, you start off playing and you think 'oh I'm not too sure about it' and then moving on from that every rehearsal you seem to enjoy it more. From a band perspective there's more that you can get out of it every rehearsal.

AB: Would you normally choose to listen to music like this yourself?

P3: To be honest, no, I wouldn't. Even normal brass band music, I prefer to play it than listen to it, I've always been like that. You'd rather be part of it.

AB: Did any of the unusual playing techniques (for example, playing into the bells of the euphonium soloists in Legacy) cause difficulties? If so, would you say these were viewed positively (as, say, an interesting challenge) or negatively?

P3: Pedalling. I know we pedal anyway but most of the time it's ad lib, you put it in whenever, she writes it in there and she puts two octaves down and it's really right in the depths. It's quite unusual to be written like that. I enjoy it, it's a challenge, I like pedalling anyway!

AB: Do you have a favourite out of the two? If so, why?

P3: *Legacy*, definitely. Because the upbeat parts of it really drive, and the way the solos split between the three of them, I think it's good.

AB: After the recording that you've already done, and the premieres coming up on Saturday, how would you feel about playing these pieces again?

P3: I think we should do it anyway, and put something more diverse on there. As long as you're catering for the audience in total so you've got your old yellow pieces of music, solos, march, and then you've got something that's a bit different as well, so it just increases the repertoire, it's not moving away from it, it just increases it, it's something else to play.

Player 4: Cornet

AB: What did you think of the two Lucy Pankhurst pieces when you first played through them? Why did you react that way?

P4: Well, I thought especially that *Howfen* was great, it was so, sort of like, a provocative piece of music, it was bringing tears to my eyes. It was so good, how it covered all the history of the band, I've played in the band years ago, I was a member of the band in the mid-80s for about 8 years, so I've been involved with the band for years and was just great to hear, I think she's captured the atmosphere.

AB: Did your perception change during the time you rehearsed them?

P4: No, not really, I think we need more rehearsal because when we recorded it, it was just sort of doing little bits and piecing it all together. The first time we'll actually perform it as a whole will be on Saturday night. We just don't know what's going to happen, it could go well or it could ... not! The other one, the *Legacy* one, is a good piece, there's three great euphonium players, I know them all, I've played in the band with them all, and again it's just the rehearsal time, when we did the CD you just do bits, on Saturday night we've got to do it all.

AB: Would you normally choose to listen to music like this yourself?

P4: Yeah, I would. I like music like that.

AB: Did any of the unusual playing techniques (for example, playing into the bells of the euphonium soloists in Legacy) cause difficulties? If so, would you say these were viewed positively (as, say, an interesting challenge) or negatively?

P4: Not myself personally, I had a bit of a solo part on my part but it wasn't anything unusual, straightforward notation.

AB: Do you have a favourite out of the two? If so, why?

P4: *Th'owfen Raconteurs* is my favourite, I really like it, it's good.

AB: After the recording that you've already done, and the premieres coming up on Saturday, how would you feel about playing these pieces again?

P4: Yeah, no problem with me, that. I love new music, that's one of my things, really like it, especially Lucy's pieces, I've played them before because I played with Fairey Band a few years ago in a competition at the RNCM and it was one of Lucy's pieces that won it, so she's always written good stuff.

Player 5: Tenor Horn

AB: What did you think of the two Lucy Pankhurst pieces when you first played through them? Why did you react that way?

P5: I liked *Legacy*, and I found, well, I liked *Legacy* because of the fact that obviously it's just based on a melody but with *Howfen* [*Th'owfen Raconteurs*], because there's so many other extra bits going on it's hard to see how it will all fit together and when you're playing within the ensemble you can't really get the overall effect, so you're not really sure what it's going to sound like, so you're a bit apprehensive about whether it will work or not.

AB: Did your perception change during the time you rehearsed them?

P5: To some extent. With *Legacy*, we only heard what it sounds like with the three euph parts on the day [of the recording], but still, because you're concentrating on what you're doing, you're still not sure what the overall effect's like. But with *Howfen* you get more of an idea of how it fits with the audio clips, but like tonight [first rehearsal with the singer] with having the voice in, that was another addition that we'd not ever heard yet, so we're still not aware of what the overall effect is and as I said, you can't tell unless you're on the outside listening.

AB: Would you normally choose to listen to music like this yourself?

P5: Probably some of the 'rocky' type stuff that Lucy does, some of the quicker ones. Although I've listened to the Pretoria one that she did as well [*In Pitch Black*, commissioned by Wingates in 2010], and it does make the hairs stand on end, if you're just listening purely rather than while driving in the car.

AB: Did any of the unusual playing techniques (for example, playing into the bells of the euphonium soloists in Legacy) cause difficulties? If so, would you say these were viewed positively (as, say, an interesting challenge) or negatively?

P5: In the *Howfen* we had to do mouthpiece whistle, hum and 'la', oh and mouthpiece slap. Doesn't bother me!

AB: Do you have a favourite out of the two? If so, why?

P5: I prefer *Legacy* just for the fact that I like those sort of 'rocky' type pieces, not because of the content of it, just the style, I just like that style. And I suppose, because the other one's a story and it goes on for 20 minutes, whether it holds your attention for that length of time, that's probably what deters me. But they're great in their own right, for what their purpose is.

AB: After the recording that you've already done, and the premieres coming up on Saturday, how would you feel about playing these pieces again?

P5: It wouldn't bother me playing them at all, I always just wonder what the audience might think, especially with the longer pieces. I think they need to have a lot of background knowledge before they listen to a lengthy piece. It's a bit like Paul [McGhee]'s piece in a way [*Episodes, Occurrences and Interludes*], because the audience are not quite sure what they're going to hear until they hear it, if they've got, I don't know some visual representation of what the piece is describing it might help, like a programme note. *Legacy's* more listenable just straightaway without having some background knowledge I think, just because it shows off technique of the euphoniums really.

Player 6: Cornet

AB: What did you think of the two Lucy Pankhurst pieces when you first played through them? Why did you react that way?

P6: I liked them, they were really good. I liked the *Legacy* one because it was upbeat and fun to play, and I liked the other one because it actually had a tune in it, and it was fun.

AB: Have you heard all of Th'owfen Raconteurs?

P6: Yeah, when we recorded it, I'm on it speaking [this player is featured in one of the taped extracts].

AB: Did your perception change during the time you rehearsed them?

P6: Yeah, at first they don't seem that good when you first play them through but then, as you listen to them again and again you like them better. Because, I don't know, it's like, spotting the tune, then once you know it, it's better. I think the more you listen to something it gets better, doesn't it?

AB: Would you normally choose to listen to music like this yourself?

P6: No, I don't listen to brass band music.

AB: Did any of the unusual playing techniques (for example, playing into the bells of the euphonium soloists in Legacy) cause difficulties? If so, would you say these were viewed positively (as, say, an interesting challenge) or negatively?

P6: Yeah, singing, I have to sing at the end when I'm out of breath! I have to sing 'ooh'. Singing as well in the middle – that's it I think.

AB: Was that something you felt positive about?

P6: Yeah, it was good.

AB: Do you have a favourite out of the two? If so, why?

P6: *Legacy*. Because it's shorter! And fun to play. And it sounds good, it's all dramatic and shows off the euphoniums. The other one's too long, I don't like long pieces, I like them being a bit shorter, for a concert anyway, especially for a brass band. I don't mind orchestras playing long music, but I don't like long pieces for brass band, they get boring.

AB: After the recording that you've already done, and the premieres coming up on Saturday, how would you feel about playing these pieces again?

P6: Yeah, I'd play them again in a concert.

Player 7: Cornet

AB: What did you think of the two Lucy Pankhurst pieces when you first played through them? Why did you react that way?

P7: The *Legacy* I thought, I'm going to have to have a look at this, it's quite technical, and it's a good piece, no problems with that at all. The other one, that *Howfen* thing, I couldn't get my head round it at first, you'll probably get the same reaction off everybody. When I heard the singer tonight though, it started to make a lot more sense and also when we did the recording, we couldn't really hear it but Paul [Andrews, conductor] was telling us what was going on, I look forward to the finished thing definitely. It's still not my cup of tea, I like something with a proper tune it, but yeah, I'm sure it'll be great. Very different.

AB: Did your perception change during the time you rehearsed them?

P7: Basically, as I've said, as more facets come together with it, I'm sure it will be good. I never really had a problem with the euph piece, it's technical and something to get my teeth into, and it sounded good when the three lads were there recording it.

AB: Would you normally choose to listen to music like this yourself?

P7: No. I'm a traditionalist, I've been playing for 30 years and I like something with a nice tune. That's just my view, bit old fashioned I suppose if you want, all this new modern stuff, it's not really my cup of tea as a player.

AB: Do you have a favourite out of the two? If so, why?

P7: *Legacy*, definitely.

AB: After the recording that you've already done, and the premieres coming up on Saturday, how would you feel about playing these pieces again?

P7: If it came to it, to be honest with you we'd struggle to play them again but I wouldn't have a problem playing them again. It's how the audience reacts to it as well, really, because obviously we haven't seen that side of it.

Player 8: Cornet

AB: What did you think of the two Lucy Pankhurst pieces when you first played through them? Why did you react that way?

P8: Very 'plinky-plonky' sort of music. I felt it was very hard to put together as well, we spent a lot of time trying to put it together, because you've got soloistic lines but split between different players and you're not sure which are the important bits that you need to bring out a little bit more and which bits you need to back off a little bit. But, I thought, to be brutally honest, I thought they were completely different from the repertoire which we normally play in brass bands, whether that's good or bad I thought it was a brave move to actually do that sort of material. I think it's good to test the band, my personal opinion is that I know we're being innovative and pulling away from the mainstream of brass band music but you've got to be in a good position brass-band-wise to be able to

do that. If you're not successful doing the repertoire that everyone else is playing it's a bit of egg on your face, you've got to be a good standard to be able to do your brass band stuff and then go away and do different branches of music. Otherwise, you look like you've basically failed at the brass band stuff and you're just trying to do something different, which is good, but we're a brass band at the end of the day so you've still got to do repertoire of brass bands, that's what people enjoy and come to see. The old folks like that sort of thing, they may like little bits of the new stuff but maybe a half hour piece might be too much.

AB: Did your perception change during the time you rehearsed them?

P8: Yeah, definitely. Once you started seeing the bigger picture and how the piece comes together, yes, definitely. You understand what the composer's trying to put across. The more you rehearse it, the more you understand it, the more it's all coming together, it's definitely changed my opinion of it.

AB: Would you normally choose to listen to music like this yourself?

P8: Yes, in a way. My music listening's pretty broad and I just appreciate music that's played well. If we'd not been able to play it as the composer or the conductor wanted I don't think we'd have got away with it, you've got to play it well whatever the piece is, so yeah, I'd listen to bits of it definitely.

AB: Did any of the unusual playing techniques (for example, playing into the bells of the euphonium soloists in Legacy) cause difficulties? If so, would you say these were viewed positively (as, say, an interesting challenge) or negatively?

P8: I've got a couple of little solo bits here and there, but no.

AB: Do you have a favourite out of the two? If so, why?

P8: Not really.

AB: After the recording that you've already done, and the premieres coming up on Saturday, how would you feel about playing these pieces again?

P8: In concerts, yes definitely. In any concerts you need to introduce new music or otherwise it's never going to get out there.

Player 9: Flugel

AB: What did you think of the two Lucy Pankhurst pieces when you first played through them? Why did you react that way?

P9: The first time we play through any Lucy Pankhurst pieces everyone's a bit unsure of what they're doing, that's because of her writing. It's thinly scored and people who usually don't have solo parts have got solo parts. Everyone's a bit hesitant so you don't really know what's going on, in the first run-through. It takes a couple of run-throughs to get everyone settled so you realise where the tune is and what the tune is.

AB: Did your perception change during the time you rehearsed them?

P9: Yes, massively. In a good way; once you've settled down and you know who's supposed to be playing what and what your part is, and that it IS supposed to clash in places, it works when you put the confidence behind the instrument. At first everyone doesn't really know what's going on. Especially when you've got the singer behind the band and you've got people talking over the top of the band in the new piece Lucy's done, it's something we've never ever done before and I don't know of another band that's done it before, it's very strange at first but once we got used to it and got our heads around it, it's OK.

AB: Would you normally choose to listen to music like this yourself?

P9: No, not usually, but now I understand it and now I've played this sort of music and know what it's about I would, I'd happily sit and listen to the piece.

AB: Did any of the unusual playing techniques (for example, playing into the bells of the euphonium soloists in Legacy) cause difficulties? If so, would you say these were viewed positively (as, say, an interesting challenge) or negatively?

P9: Yes, it did for me. I practised it on my own and it was fine. When I did the effect Lucy wanted [playing into the euphonium bell while the euphonium player waggles their valves] it was totally different and it was so weird having my sound come back at me and sounding really airy, it was really weird to listen to, so I had to take that into consideration, go away and practise something in my head, that I had this euphonium bell there that was playing to me. It was a bit weird at first. I always like to play Lucy's pieces and do find them a challenge, something like that is all about the effects, it's not about a flugel playing into a euphonium, it's the sound that she wants at the end of the day.

AB: Do you have a favourite out of the two? If so, why?

P9: *Howfen*. Just the amount of time and thought that's gone into it from start to finish. For example, the last note is just [2nd solo cornet], holding a note on her own, singing, and that's just to say that we're not finishing, there's another chapter to this story. She's thought of everything from start to finish and put it all together, it's so hard to put together in the bandroom as well, you've got to be at this bar when this person's talking and at this bar when this person says this, we just took hours over it.

AB: After the recording that you've already done, and the premieres coming up on Saturday, how would you feel about playing these pieces again?

P9: Yes, for a certain audience. Wouldn't put it on every programme. For a brass band festival, like at the Bridgewater Hall [referring to the Great Northern Brass Arts Festival, a bi-annual concert series held in Manchester] definitely, I'd put it on for something like that where it's a brass band audience. For just a normal concert down at your local church, I don't think it's quite suitable, but definitely to a proper brass band audience, yes. They [the 'local church' audience] want 'umchucks' [derogatory banding slang for any piece featuring a lot of offbeats, like marches], don't they? You've got to play to your audience I think, some of them would enjoy it, and some of them might like to hear a bit of different sort of music, but I just don't think they would appreciate it as much as a brass band audience would. I mean, the hardcore banders who go to listen to all the good bands and go to these brass band festivals.

Player 10: Cornet

AB: What did you think of the two Lucy Pankhurst pieces when you first played through them? Why did you react that way?

P10: I thought they were really interesting, quite different to the usual classical style brass band music. *Howfen* seemed a bit empty, because we didn't hear the tape bits or the singer – in fact we've only heard all of those tonight [this interview conducted on the night of the concert].

AB: Did your perception change during the time you rehearsed them?

P10: Yes, definitely. Once we heard the tape bits today it all started to come together and made a lot more sense.

AB: Would you normally choose to listen to music like this yourself?

P10: I would listen to these at home, now. I don't normally listen to any brass band music, although I enjoy playing it I don't listen at the moment. But I'd have to say these pieces have inspired me to listen to more.

AB: Did any of the unusual playing techniques (for example, playing into the bells of the euphonium soloists in Legacy) cause difficulties? If so, would you say these were viewed positively (as, say, an interesting challenge) or negatively?

P10: We had to flutter tongue, but the normal way where you play a note, we had to just do it with air only, which obviously is difficult not to kind of accidentally produce a note. Oh, plus, we had to sing, which is unusual, although we've done it at band before [in other pieces]. I thought the fluttering was quite effective, interesting sound, worked well, and I enjoyed the singing, so I was fine with it all.

AB: Do you have a favourite out of the two? If so, why?

P10: I wouldn't say that I do, really, I like both of them.

AB: After the recording that you've already done, and the premieres coming up on Saturday, how would you feel about playing these pieces again?

P10: I'd be very happy to do them again in concerts, I'd love to, it's a shame that the logistics of it make it unlikely. It gives the audience a different image of a brass band, much less old-fashioned. The way we've done it today with the audio-visual stuff [performance was accompanied by projections on a big overhead screen with images linked to the tape recorded extracts], it's got much more intensity, I'd love to do that again.

Appendix IV: Programmes and feedback for Hammonds Saltaire Band concerts

7 June 2014, Batley Civic Hall

Milhaud arr. Snell:	'Brasiliera' from <i>Scaramouche</i>
Herold arr. Rimmer:	Overture to <i>Zampa</i>
Whiteacre arr. Fernie:	<i>The Seal Lullaby</i>
Bizet arr. Langford:	<i>Carmen Fantasy</i>
Delibes arr. Newsome:	<i>Entry of the Huntresses</i>
Saint-Saëns arr. Wilkinson:	<i>Deep Inside the Sacred Temple</i>
Ravel arr. Snell:	<i>Bolero</i>

[Interval]

A. Cook:	<i>Ye Morning Stars of Light</i>
Binge arr. Pollen:	<i>The Watermill</i>
Ellis arr. Newsome:	<i>Coronation Scot</i>
Coates arr. Smith:	<i>By the Sleepy Lagoon</i>
S. Dobson:	<i>Lock Horns/Rage On</i>
Wood arr. Wright:	<i>Fantasia on British Sea Songs</i>
Elgar arr. Wormald:	<i>Pomp & Circumstance No. 1</i>

16 November 2014, St Mary's Parish Church, Mirfield

J.J. Richards:	<i>March: Midwest</i>
Rossini arr. Parkes:	Overture to <i>The Silken Ladder</i>
Baker arr. Peberdy:	<i>Virtuosity</i>
Loewe arr. Fernie:	Selection from <i>My Fair Lady</i>
Fisher arr. Harper:	<i>The Witch of Westmerlands</i>
Howard Snell:	<i>Postcard from Mexico</i>
Jackson arr. Barry:	<i>One Day in Your Life</i>
Webb arr. Catherall:	<i>MacArthur Park</i>

[Interval]

Tchaikovsky arr. Snell:	<i>Cossack Dance</i>
Sherwin arr. Snell:	<i>A Nightingale Sang in Berkeley Square</i>
Manilow/Feldman/Sussman/Flores arr. Drover:	<i>Copacabana/Tequila</i>
Simon Dobson:	<i>Lock Horns/Rage On</i>
Bratton arr. Roberts:	<i>Teddy Bear's Picnic</i>
Kenneth Downie:	<i>Sunset over the River Exe</i>
Thomas Lear:	<i>Shylock</i>
Edward Gregson:	<i>Variations on Laudate Dominum</i>

Introduction to *Lock Horns/Rage On* used at Mirfield Concert, 16 November 2014

My particular task tonight is to introduce the next piece, which is a piece of modern music by a young Cornish composer called Simon Dobson. *Lock Horns/Rage On* is Simon's modern take on the traditional brass band march and was written in 2009 for the Leyland Band. The work is dedicated to Simon's brother-in-law, who suffers from obsessive compulsive disorder. For those who suffer from it, OCD can be crippling, forcing the sufferer into extreme patterns of behaviour from which they can see no escape. Simon's description of his march is 'a headlong dash from chaos to order, evil to good, illness to health and dark to light', and the music starts off dark and full of obsessive patterns straightaway. You will hear a lot of these short patterns, melodies that seem like they try to get going but never really succeed; each time you hear these repetitions, imagine the dark obsession re-asserting itself!

Those of you who are march aficionados might be aware of the traditional 'bass solo' section where the low instruments take the lead. You will have heard one in *Midwest* earlier tonight and there is one of these in this march as well – listen out for trombones, euphoniums and tubas in another rather obsessive short repeated tune in their solo section after about a minute or so.

Eventually the chaos works itself into some sort of order and by the end of the march we're back in the light. If you've heard any of Shostakovich's more ironic marches and scherzos, or some of the music by the American composer Charles Ives, you'll have an idea of what to expect. If you haven't, it's not a work that you would describe as 'pretty', but, as Charles Ives's father George once said of an elderly parishioner's raucously passionate singing, 'You'll never get a wild ride to heaven on pretty little tunes'. This is certainly a 'wild ride' – this is Simon Dobson's *Lock Horns/Rage On*.

Batley concert audience feedback results

Piece	Like	Dislike	Approval %	Disapproval %
<i>Brasiliera</i>	71	25	72%	25%
<i>Zampa</i>	82	14	83%	14%
<i>Seal Lullaby*</i>	44	9	44%	9%
<i>Carmen Fantasy</i>	95	2	96%	2%
<i>Entry of the Huntresses</i>	82	9	83%	9%
<i>Deep Inside the Sacred Temple</i>	88	5	89%	5%
<i>Bolero</i>	86	10	87%	10%
<i>Ye Morning Stars of Light</i>	64	21	65%	21%
<i>The Watermill</i>	84	5	85%	5%
<i>Coronation Scot</i>	89	3	90%	3%
<i>By the Sleepy Lagoon</i>	85	7	86%	7%
<i>Lock Horns/Rage On (no introduction)</i>	35	57	35%	58%
<i>Fantasia on British Sea Songs</i>	88	2	89%	2%
<i>Pomp & Circumstance No.1</i>	85	0	86%	0%

Mirfield concert audience feedback results

Piece	Like	Dislike	Approval %	Disapproval %
<i>Midwest March</i>	39	11	72%	20%
<i>Overture: The Silken Ladder</i>	41	7	76%	13%
<i>Virtuosity</i>	43	5	80%	9%
<i>My Fair Lady (selection)</i>	51	1	94%	2%
<i>The Witch of Westmerlands</i>	44	6	81%	11%
<i>Postcard from Mexico</i>	23	29	43%	54%
<i>One Day in Your Life</i>	50	0	93%	0%
<i>MacArthur Park</i>	47	2	87%	4%
<i>Cossack Dance</i>	38	14	70%	26%
<i>A Nightingale Sang in Berkeley Square</i>	52	0	96%	0%
<i>Copacabana/Tequila</i>	48	2	89%	4%
<i>Lock Horns/Rage On (with detailed introduction)</i>	30	17	56%	31%
<i>Teddy Bear's Picnic</i>	49	1	91%	2%
<i>Sunset over the River Exe</i>	47	4	87%	7%
<i>Shylock</i>	48	1	89%	2%
<i>Variations on Laudate Dominum</i>	47	3	87%	6%

Appendix V: Survey on the experience and training of brass band conductors (summary data)

Where are you based?		
Answer Options	Response Percentage	Response Count
UK	87.6%	120
Europe (excluding UK)	5.1%	7
North America	2.9%	4
Other (please specify)	2.2%	3
answered question		134
skipped question		3

What level of band do you currently conduct (equivalent to the sections used in most European competitions)? For non-contesting bands please estimate the approximate standard.		
Answer Options	Response Percentage	Response Count
Elite (top 3 finisher in either British Open, European or relevant National Championship)	1.5%	2
Championship	10.2%	14
1st Section	14.6%	20
2nd Section	14.6%	20
3rd Section	24.1%	33
4th Section	25.5%	35
Youth (A) – high standard (e.g. county ensemble)	0.0%	0
Youth (B) – intermediate standard (e.g. well-established local youth band)	3.6%	5
Youth (C) – beginners' or training band	3.6%	5
answered question		134
skipped question		3

Since January 2010, have you and your band done any of the following (tick all that apply and give any details you can in the box at the bottom):		
Answer Options	Response Percentage	Response Count
Commissioned a new work (original music, not a new arrangement)?	28%	39
Commissioned more than one new work?	7%	9
Given a world premiere of a new work?	28%	38
Given a national premiere of a new work?	19%	26
Given multiple world or national premieres of new works?	7%	9
answered question		58
skipped question		79

Since January 2010, approximately how often has your band included a major work (more than 10 minutes long) written in the last 20 years in a concert programme?		
Answer Options	Response Percentage	Response Count
Never	29.9%	41
Occasionally (once or twice a year at most)	48.2%	66
Regularly (three concerts per year or more)	15.3%	21
answered question		128
skipped question		9

What sort of brass band music do you personally prefer (tick all that apply)?		
Answer Options	Response Percentage	Response Count
None; I don't really like brass band music	2.2%	3
Arrangements of swing, pop or folk music	61.3%	84
Classical transcriptions – overtures and classical extracts such as <i>Pines of Rome</i>	62.8%	86
Light original concert music – e.g. Goff Richards, Paul Lovatt-Cooper, Philip Sparke	74.5%	102
Golden age original music 1913–1970 – for example Holst, Howells, Ireland, Bliss, Fletcher, Ball, Vinter, Wright	58.4%	80
Modern classics 1970–2000 – for example Simpson, Bourgeois, McCabe, Gregson, Sparke, Graham, Wilby	69.3%	95
Brand new contest music composed since 2000 by composers who have come to prominence in recent years – for example Dobson, Waespi, Doss	45.3%	62
Contemporary music of the sort featured at the RNCM Festival – new concerti, major works not written for contests	31.4%	43
Other (please specify)	5.1%	7
answered question		132
skipped question		5

Did you have experience as a brass band player before starting conducting?		
Answer Options	Response Percentage	Response Count
No, my first involvement with brass band performance was as a conductor	3.6%	5
Yes, up to 5 years' experience as a player before I started conducting	6.6%	9
Yes, 5–10 years' experience as a player before I started conducting	18.2%	25
Yes, 10–20 years' experience as a player before I started conducting	30.7%	42
Yes, 20+ years' experience as a player before I started conducting	32.1%	44
answered question		125
skipped question		12

If you have had previous experience as a brass band player before becoming a conductor, please tick all levels that you played at:		
Answer Options	Response Percentage	Response Count
Elite (top 3 at either British Open, European or relevant National Championships)	20.4%	28
Championship (but not Elite)	62.8%	86
1st Section	50.4%	69
2nd Section	49.6%	68
3rd Section	50.4%	69
4th Section	51.1%	70
Non-Contesting	25.5%	35
answered question		125
skipped question		12

How would you describe your general level of musical education?		
Answer Options	Response Percentage	Response Count
I am self-taught only	6.6%	9
I have only ever had lessons via the band I played for	5.1%	7
I have had school/private music lessons but do not have a qualification	7.3%	10
I have a music GCSE	16.8%	23
I have a music A level	13.1%	18
I have a degree in music (mainly academic study)	18.2%	25
I have a degree in musical performance (e.g. from a conservatoire)	14.6%	20
I have a postgraduate degree	13.1%	18
answered question		130
skipped question		7

What, if any, training or lessons have you had in conducting?		
Answer Options	Response Percentage	Response Count
None (other than tips or advice from friends/mentors)	23.4%	32
Informal lessons from friend and/or mentor	16.8%	23
Intermittent lessons from summer school or short courses	11.7%	16
Conducting lessons taught as part of a wider university course	21.9%	30
Formal one-to-one specialist lessons	13.1%	18
Other (please specify)	5.1%	7
answered question		126
skipped question		11

If you could improve one aspect of your performance practice as a conductor, what would it be?		
Answer Options	Response Percentage	Response Count
None	7.3%	10
Baton technique	15.3%	21
Communication skills	27.0%	37
Knowledge of band repertoire	10.9%	15
Knowledge of general music theory	14.6%	20
Knowledge of general music history	3.6%	5
Other (please specify)	11.7%	16
answered question		124
skipped question		13

Appendix VI: Works cited

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atrium phase

for brass band

Andrew Baker

atrium phase

for brass band

Andrew Baker

atrium phase was inspired by listening to works performed at the 2013 Huddersfield Contemporary Music Festival in the atrium of the Huddersfield University Creative Arts Building. The atrium, despite being a functional area incorporating meeting areas and a cafe, has almost coincidentally evolved into a fantastic (if somewhat resonant) performance space. Performers can be positioned on three different sides and three different levels, making the atrium ideally suited to spatially separated performances of a variety of music from Gabrieli to Christian Wolff.

atrium phase won the inaugural Foden's Band Composition Competition in 2014 and the first performance was given on 24 January 2015 at the RNCM Festival of Brass by Foden's Band conducted by Michael Fowles.

Performance Notes:

The band is separated into four groups - ideally these should be positioned around the audience as follows: group A to the left of the audience, group B in front of the audience, group C to the right of the audience and group D (the four basses) behind the audience. The music "phases" between the groups in the manner of contemporary electroacoustic music, with the bass group acting as a kind of "subwoofer". Starting very slowly, the music accelerates using metrical modulations to finish at considerable speed.

Instruments in group A require cup mutes, group B harmon mutes (the baritone should use a trombone mute) and group C require fibre straight mutes (NOT metal ones if possible). Percussion instruments required are claves, wood block and 2 x temple blocks.

The music is intended to be performed without a conductor wherever possible - the three percussionists should set and control the tempo, and there are clear points of overlap for percussionists to allow synchronisation between groups.

Approximate duration 6'17"

atrium phase

Andrew Baker

3/4 Lento $\text{♩} = 40$

Soprano Cornet (A)
Solo Cornet 1 (A)
2nd Cornet 1 (A)
1st Horn (A)
1st Baritone (A)
2nd Trombone (A)
Euphonium 2 (A)
Claves (A)

cup mute
pp
cup mute
pp
cup mute
pp
cup mute
pp
cup mute
pp
cup mute
pp
cup mute
pp
pp

A

3/4

Solo Cornet 2 (B)
Repiano Cornet (B)
3rd Cornet 1 (B)
3rd Cornet 2 (B)
2nd Baritone (B)
1st Trombone (B)
Wood Block (B)

harm. mute (tube removed)
pp
harm. mute (tube removed)
pp
harm. mute (tube removed)
pp
harm. mute (tube removed)
pp
trem.
pp
mf
harm. mute (tube removed)
pp
harm. mute (tube removed)
pp
mf
trem.
pp
mf
trem.
pp
mf
pp
p
mf
pp

3/4

Solo Cornet 3 (C)
Solo Cornet 4 (C)
2nd Cornet 1 (C)
Flugel (C)
Solo Horn (C)
2nd Horn (C)
Euphonium 1 (C)
Bass Trombone (C)
Temple Blocks (C)

fib. st. mute
p
5
fib. st. mute
p
fib. st. mute
3
p
fib. st. mute
pp
fib. st. mute
pp
fib. st. mute
3
3
p
fib. st. mute
pp
fib. st. mute
pp
pp

3/4

E♭ Bass 1 (D)
E♭ Bass 2 (D)
B♭ Bass 1 (D)
B♭ Bass 2 (D)

15 B

Instrument List:
Sop.
S Cor. 1
2nd Cor. 1
1st Hn.
1st Bar.
2nd Tbn.
Euph. 2
Clv.
S Cor. 2
Rep.
3rd Cor. 1
3rd Cor. 2
2nd Bar.
1st Tbn.
W.B.
S. Cor. 3
S. Cor. 4
2nd Cor. 2
Flug.
Solo Hn.
2nd Hn.
Euph. 1
B. Tbn.
T. Bl.
Eb Bass 1
Eb Bass 2
Bb Bass 1
Bb Bass 2

Dynamic Markings: *pp*, *mp*, *mf*, *p*

Articulation: accents, slurs, triplets (3), quintuplets (5)

Section Marker: B

27 **C**

Sop.
S Cor. 1
2nd Cor. 1
1st Hn.
1st Bar.
2nd Tbn.
Euph. 2
Clv.
S Cor. 2
Rep.
3rd Cor. 1
3rd Cor. 2
2nd Bar.
1st Tbn.
W.B.
S. Cor. 3
S. Cor. 4
2nd Cor. 2
Flug.
Solo Hn.
2nd Hn.
Euph. 1
B. Tbn.
T. Bl.
Eb Bass 1
Eb Bass 2
Bb Bass 1
Bb Bass 2

D

38

Sop. *mp*

S Cor. 1 *mp*

2nd Cor. 1 *mp*

1st Hn.

1st Bar.

2nd Tbn.

Euph. 2

Clv. *p*

S Cor. 2 *p* *sfz* *mp*

Rep. *p* *sfz* *mp*

3rd Cor. 1 *p* *sfz* *mp*

3rd Cor. 2 *p* *sfz*

2nd Bar. *pp* *p* *sfz*

1st Tbn. *pp* *p* *sfz*

W.B. *sfz* *p*

S. Cor. 3 *p* ⁵ *sfz* *p* ⁵ *mp*

S. Cor. 4 *p* *sfz* *p* *mp*

2nd Cor. 2 *p* ³ ³ *sfz* *p* ³ ³ *mp*

Flug. *pp* *p* ⁵ *sfz* *p* ⁵ *gliss.* *sfz*

Solo Hn. *pp* *p* *sfz* *p* *gliss.* *sfz*

2nd Hn. *pp* *p* ³ ³ *sfz* *p* ³ ³ *sfz*

Euph. 1 *pp* *pp* *mf* *gliss.* *[multiphonic]*

B. Tbn. *pp* *mf*

T. Bl. *p* *sfz* *mf*

E♭ Bass 1 *p*

E♭ Bass 2 *p*

B♭ Bass 1 *p*

B♭ Bass 2 *p*

8^{va} *p*

49

Sop. *mp* *mf*

S Cor. 1 *mp* *mf*

2nd Cor. 1 *mp* *mf*

1st Hn. *mp*

1st Bar. *mp*

2nd Tbn. *mp* *gliss.*

Euph. 2 *mp* *gliss.*

Clv. *p*

S Cor. 2 *p* *gliss.* *mf*

Rep. *p* *gliss.* *mf*

3rd Cor. 1 *p* *gliss.* *mf*

3rd Cor. 2 *p* *gliss.*

2nd Bar. *mp* *gliss.*

1st Tbn. *mp* *gliss.*

W.B. *p*

S. Cor. 3

S. Cor. 4

2nd Cor. 2

Flug.

Solo Hn.

2nd Hn.

Euph. 1

B. Tbn.

T. Bl.

[multiphonic]

E♭ Bass 1 *mf* *pp*

E♭ Bass 2 *mf* *pp*

B♭ Bass 1 *mf* *pp*

B♭ Bass 2 *mf* *pp*

(8) *mf* *pp*

6

58

E

Sop. *p*

S Cor. 1 *p*

2nd Cor. 1 *p*

1st Hn.

1st Bar.

2nd Tbn.

Euph. 2

Clv. *p*

S Cor. 2 *p* *aliss.* *mf* *p*

Rep. *p* *mf* *p*

3rd Cor. 1 *p* *mf* *p*

3rd Cor. 2 *mf* *p* *aliss.* *mf* *p*

2nd Bar. *aliss.* *p*

1st Tbn. *aliss.* *aliss.* *p*

W.B. *p*

S. Cor. 3 *mp* *f* *mf*

S. Cor. 4 *f* *mf*

2nd Cor. 2 *f* *mf*

Flug. *f* *mf*

Solo Hn. *f*

2nd Hn. *mf*

Euph. 1 *mf*

B. Tbn. *mf*

T. Bl. *p* *mf* *mf* *mp*

E♭ Bass 1 *p* *mf*

E♭ Bass 2

B♭ Bass 1 *p* *mf*

B♭ Bass 2

This musical score page, numbered 7, contains measures 67 through 74. The instrumentation includes Soprano (Sop.), First Cornets (S. Cor. 1), Second Cornets (2nd Cor. 1), First Horns (1st Hn.), First Baritone (1st Bar.), Second Trombone (2nd Tbn.), Euphonium 2 (Euph. 2), Clarinet (Clv.), Second Cornet 2 (S. Cor. 2), Repetition (Rep.), Third Cornet 1 (3rd Cor. 1), Third Cornet 2 (3rd Cor. 2), Second Baritone (2nd Bar.), First Trombone (1st Tbn.), Wood Bass (W.B.), Third Cornet 3 (S. Cor. 3), Fourth Cornet (S. Cor. 4), Second Cornet 2 (2nd Cor. 2), Flute (Flug.), Solo Horn (Solo Hn.), Second Horn (2nd Hn.), Euphonium 1 (Euph. 1), Bass Trombone (B. Tbn.), Trombone (T. Bl.), E-flat Bass 1 (Eb Bass 1), E-flat Bass 2 (Eb Bass 2), B-flat Bass 1 (Bb Bass 1), and B-flat Bass 2 (Bb Bass 2).

The score begins at measure 67. The Soprano part features a melodic line with accents and slurs, marked with a forte (*f*) dynamic. The First and Second Cornets play rhythmic patterns, with the First Cornets marked *f* and the Second Cornets marked *mf*. The First Horns play a complex rhythmic pattern, marked *f* and *mf*. The First Baritone, Second Trombone, and Euphonium 2 parts feature sustained notes with slurs, marked *f*. The Clarinet part has a rhythmic pattern marked *mf*. The Second Cornet 2, Repetition, and Third Cornet 1 parts play rhythmic patterns marked *f*. The Third Cornet 2 part has a rhythmic pattern marked *f*. The Second Baritone, First Trombone, and Wood Bass parts are mostly silent. The Third Cornet 3, Fourth Cornet, and Second Cornet 2 parts play rhythmic patterns marked *f*. The Flute part has a rhythmic pattern marked *f*. The Solo Horn part has a melodic line marked *ff*. The Second Horn, Euphonium 1, and Bass Trombone parts have sustained notes marked *f*. The Trombone part has a melodic line marked *f*. The Trombone part has a rhythmic pattern marked *f*. The E-flat Bass 1, E-flat Bass 2, B-flat Bass 1, and B-flat Bass 2 parts have sustained notes marked *f*, with a dynamic change to *p* in measure 74.

75 **F** open **6/8** **4/4** **G**

Sop. *f* open

S Cor. 1 *f* open

2nd Cor. 1 *f* open

1st Hn. *f* open

1st Bar. *f* open

2nd Tbn. *f* open

Euph. 2 *f* open

Clv. *f*

S Cor. 2 *f* open

Rep. *f* open

3rd Cor. 1 *f* open

3rd Cor. 2 *f* open

2nd Bar. *f* open

1st Tbn. *f* open

W.B. *f*

S. Cor. 3 *f* **6/8** **4/4**

S. Cor. 4 *f*

2nd Cor. 2 *f*

Flug. *f*

Solo Hn.

2nd Hn.

Euph. 1

B. Tbn.

T. Bl. *f*

E♭ Bass 1 **6/8** **4/4** *f*

E♭ Bass 2

B♭ Bass 1

B♭ Bass 2

83

Sop.

S Cor. 1

2nd Cor. 1

1st Hn.

1st Bar.

2nd Tbn.

Euph. 2

Clv.

S Cor. 2

Rep.

3rd Cor. 1

3rd Cor. 2

2nd Bar.

1st Tbn.

W.B.

S. Cor. 3

S. Cor. 4

2nd Cor. 2

Flug.

Solo Hn.

2nd Hn.

Euph. 1

B. Tbn.

T. Bl.

E♭ Bass 1

E♭ Bass 2

B♭ Bass 1

B♭ Bass 2

90 **H**

Sop. *f*

S Cor. 1 *f*

2nd Cor. 1 *f*

1st Hn. *f* *p* *f*

1st Bar. *f* *p* *f tenuto*

2nd Tbn. *f* *p* *f tenuto*

Euph. 2 *f* *p* *f tenuto*

Clv. *f*

68

S Cor. 2

Rep.

3rd Cor. 1

3rd Cor. 2

2nd Bar.

1st Tbn.

W.B.

68

S. Cor. 3 *f* open

S. Cor. 4 *f* open

2nd Cor. 2 *f* open

Flug. *f* open

Solo Hn. *f* open

2nd Hn. *f* open *f tenuto*

Euph. 1 *f* open *f tenuto*

B. Tbn. *f* open *f tenuto*

T. Bl. *f*

68

E♭ Bass 1 *f* *f tenuto*

E♭ Bass 2 *f* *f tenuto*

B♭ Bass 1 *f* *f tenuto*

B♭ Bass 2 *f* *f tenuto*

68

98 **6/8** **4/4**

Sop. *sfz* *mf* *f*

S Cor. 1 *sfz* *mf* *f*

2nd Cor. 1 *sfz* *mf* *f*

1st Hn. *sfz* *mf* *f*

1st Bar. *ff*

2nd Tbn. *ff*

Euph. 2 *ff*

Clv. *mf* *f*

6/8 **4/4**

S Cor. 2 *mp* *mf* *f*

Rep. *mp* *mf* *f*

3rd Cor. 1 *mp* *mf* *f*

3rd Cor. 2 *mp* *mf* *f*

2nd Bar. *f*

1st Tbn. *f*

W.B. *mp* *mf* *f*

6/8 **4/4**

S. Cor. 3 *f*

S. Cor. 4 *f*

2nd Cor. 2 *f*

Flug. *f*

Solo Hn. *f*

2nd Hn. *ff*

Euph. 1 *f*

B. Tbn. *f*

T. Bl. *f*

6/8 **4/4**

E♭ Bass 1 *ff*

E♭ Bass 2 *ff*

B♭ Bass 1 *ff*

B♭ Bass 2 *ff*

8^{va} *ff*



108 **4/4** Presto ♩ = 160

Sop. *ff f marcato e ritmico*

S Cor. 1 *ff f marcato e ritmico*

2nd Cor. 1 *ffp f p p f p f p*

1st Hn. *ffp f p p f p f p*

1st Bar. *p f p p f p f p*

2nd Tbn. *p f p p f p f p*

Euph. 2 *p f p p f p f p*

Clv. *ff*



S Cor. 2 *ff p f marcato e ritmico*

Rep. *ff p f marcato e ritmico*

3rd Cor. 1 *ff p f p p f p p f p*

3rd Cor. 2 *ff p f p p f p p f p*

2nd Bar. *ff p f p p f p p f p*

1st Tbn. *ff p f p p f p p f p*

W.B. *ff*



S. Cor. 3 *ff p f marcato e ritmico*

S. Cor. 4 *ff p f marcato e ritmico*

2nd Cor. 2 *ff p p f p p f p p f p*

Flug. *ff p p f p p f p p f p*

Solo Hn. *ff p p f p p f p p f p*

2nd Hn. *p f p p f p p f p*

Euph. 1 *ff p p f p p f p p f p*

B. Tbn. *ff p p f p p f p p f p*

T. Bl. *ff*



E♭ Bass 1 *p*

E♭ Bass 2 *p*

B♭ Bass 1 *p*

B♭ Bass 2 *p*

(6) *p*

118

Sop. *f marcato e ritmico*

S. Cor. 1 *f marcato e ritmico*

2nd Cor. 1 *p* *f* *mp < f* *f > mp* *mp < f* *f > mp*

1st Hn. *p* *f* *mp < f* *f > mp* *mp < f* *f > mp*

1st Bar. *p* *f* *mp < f* *f > mp* *mp < f* *f > mp*

2nd Tbn. *p* *f* *mp < f* *f > mp* *mp < f* *f > mp*

Euph. 2 *p* *f* *mp < f* *f > mp* *mp < f* *f > mp*

Clv.

S. Cor. 2 *f marcato e ritmico*

Rep. *f marcato e ritmico*

3rd Cor. 1 *p* *p < f* *p < f* *f > mp* *mp < f* *f > mp* *mp < f*

3rd Cor. 2 *p* *p < f* *p < f* *f > mp* *mp < f* *f > mp* *mp < f*

2nd Bar. *p* *p < f* *p < f* *f > mp* *mp < f* *f > mp* *mp < f*

1st Tbn. *p* *p < f* *p < f* *f > mp* *mp < f* *f > mp* *mp < f*

W.B.

S. Cor. 3 *f marcato e ritmico*

S. Cor. 4 *f marcato e ritmico*

2nd Cor. 2 *f > p* *p < f* *p < f* *mp < f* *f > mp* *mp < f*

Flug. *f > p* *p < f* *p < f* *p < f* *f > mp* *mp < f*

Solo Hn. *f > p* *p < f* *p < f* *p < f* *f > mp* *mp < f*

2nd Hn. *f > p* *p < f* *p < f* *p < f* *f > mp* *mp < f*

Euph. 1 *f > p* *p < f* *p < f* *p < f* *f > mp* *mp < f*

B. Tbn. *f > p* *p < f* *p < f* *p < f* *f > mp* *mp < f*

T. Bl.

E♭ Bass 1 *f* *p* *pp poco a poco cresc.*

E♭ Bass 2 *f* *p* *pp poco a poco cresc.*

B♭ Bass 1 *f* *p* *pp poco a poco cresc.*

B♭ Bass 2 *f* *p* *pp poco a poco cresc.*

2/4

4/4

127

Sop. *pp cresc., marcato e ritmico* *mp* *(sempre cresc. al f)*

S Cor. 1 *mp cresc., marcato e ritmico*

2nd Cor. 1 *mf* *ff*

1st Hn. *mf* *ff*

1st Bar. *mf* *ff*

2nd Tbn. *mf* *ff*

Euph. 2 *mf* *ff*

Clv. *f* *ff*

2/4

4/4

S Cor. 2 *pp cresc., marcato e ritmico*

Rep. *mp cresc., marcato e ritmico*

3rd Cor. 1 *mf* *ff*

3rd Cor. 2 *mf* *ff*

2nd Bar. *mf* *ff*

1st Tbn. *mf* *ff*

W.B. *f* *ff*

2/4

4/4

S. Cor. 3 *ff* *pp cresc., marcato e ritmico* *mp*

S. Cor. 4 *ff* *mp cresc., marcato e ritmico*

2nd Cor. 2 *f* *mf* *ff*

Flug. *f* *mf* *ff*

Solo Hn. *f* *mf* *ff*

2nd Hn. *f* *mf* *ff*

Euph. 1 *f* *mf* *ff*

B. Tbn. *f* *mf* *ff*

T. Bl. *f* *ff*

2/4

4/4

E♭ Bass 1 *f* *ff*

E♭ Bass 2 *f* *ff*

B♭ Bass 1 *f* *ff*

B♭ Bass 2 *f* *ff*

136

Sop. *f*

S Cor. 1 *f*

2nd Cor. 1 *p ff p*

1st Hn. *p ff p ff*

1st Bar. *p ff p ff*

2nd Tbn. *p ff sfz 8va*

Euph. 2 *p ff ff*

Clv. *p ff sfz*

S Cor. 2 *(sempre cresc. al f) f*

Rep. *f*

3rd Cor. 1 *p ff p f*

3rd Cor. 2 *p ff p ff*

2nd Bar. *p ff p ff*

1st Tbn. *p ff sfz 8va*

W.B. *p ff sfz*

S. Cor. 3 *(sempre cresc. al f) f*

S. Cor. 4 *f*

2nd Cor. 2 *p ff p ff*

Flug. *p ff p f*

Solo Hn. *p ff p ff*

2nd Hn. *p ff p ff*

Euph. 1 *p ff p ff*

B. Tbn. *p ff sfz ff*

T. Bl. *p ff sfz*

E♭ Bass 1 *sfz ff*

E♭ Bass 2 *sfz*

B♭ Bass 1 *sfz ff*

B♭ Bass 2 *sfz 8va ff*

(upper notes opt.)

143

Sop.

S Cor. 1

2nd Cor. 1

1st Hn.

1st Bar.

2nd Tbn.

Euph. 2

Clv.

f marcato e ritmico

ff

ff

ff

ff

ff

ff

ff

ff

ff

S Cor. 2

Rep.

3rd Cor. 1

3rd Cor. 2

2nd Bar.

1st Tbn.

W.B.

ff

ff

ff

ff

ff

ff

ff

ff

S. Cor. 3

S. Cor. 4

2nd Cor. 2

Flug.

Solo Hn.

2nd Hn.

Euph. 1

B. Tbn.

T. Bl.

f

ff

ff

ff

ff

ff

ff

ff

ff

E♭ Bass 1

E♭ Bass 2

B♭ Bass 1

B♭ Bass 2

ff

ff

ff

ff

f/m

for brass band

Andrew Baker

f/m

for brass band
Andrew Baker

f/m was inspired by the internet cartoon 'frequency' by the artist Randall Munroe, which can be seen at <http://xkcd.com/1331/>.

'Frequency' displays a grid of randomly chosen statistical events which flash at the frequency of their real-time occurrence; an outwardly banal idea with surprisingly profound results. *f/m* (which - predictably - is short for *frequency/modulation*) takes a similarly random set of time/duration statistics and uses them to generate the note lengths for each instrument. The first four statistics (and the first brass instrument entries) are derived from physical science. The next eight are all related to the natural world. The final ten, for which the cornets are used, represent contemporary human activity. The percussion instruments maintain a "tick and chime" throughout the work.

The statistics used are as follows, indicated by numbers in brackets in the score at the first iteration of each one:

- 1: Lightning strikes the earth 100 times per second
- 2: The first pulsar ever discovered, *PSR1919+21*, pulses once every 1.337 seconds
- 3: There are approximately 10 supernovae every 0.95 seconds
- 4: Every 0.6 seconds the entire solar system moves 100 miles around the galactic centre
- 5: Every 4.1 seconds a 70 kg human emits 1000 gamma rays due to naturally occurring potassium
- 6: A blue whale's heart beats once every 6.67 seconds
- 7: A hedgehog's heart beats 300/min or 5 times a second
- 8: Every 2 seconds the net population of the world increases by 5
- 9: There is one birth every 0.24 seconds
- 10: There is one death 0.56 seconds
- 11: 5.14 people die of malaria every minute (one every 11.67 seconds)
- 12: 10 kilotonnes of polar ice are lost on average every 1.4 seconds.
- 13: Walmart's takes in sales revenue of \$10,000 every 1.4 seconds
- 14: Every 3 seconds there are 60,000 plastic bags used in US supermarkets
- 15: Every 0.72 seconds the world uses 500 tonnes of paper
- 16: Every 7.65 seconds, South Korea builds a car
- 17: Every 1.75 seconds, China builds a car
- 18: Every 5.8 seconds, Germany builds a car
- 19: Every 4.7 seconds, the USA builds a truck
- 20: Two commercial airline flights take off every 1.86 seconds
- 21: Macdonalds serves 300 burgers every 4 seconds and feeds 787 people per second
- 22: Starbucks uses 3 gallons of milk every second

Performance Notes:

All entries are cued by the conductor at his/her discretion. There is no specified minimum or maximum time between entries and no specified overall duration; the times between each new entry do not have to be consistent unless the conductor wishes them to be so. However each player should be allowed time to complete at least one iteration of their note, and preferably to become comfortable with their place in the overall texture - one of the aims of the work is try present dissonant sounds through the medium of the brass band outside the normal performance context, allowing players to find their place in a non-diatonic harmonic matrix without regard for linear motion or developmental activity. Entries should not coincide unless they align vertically on the score. While it is accepted that absolute accuracy is not possible, players should attempt to get as close as they can to the printed duration of their note, and do their best to keep that duration consistent during repetitions. Rests are indicated by empty staves. A continuous line indicates a repetition in progress.

Soprano cornet will require a harmon mute. Cornet 1 and Trombone 2 require metal straight mutes. Cornets 5,7,8 and 9 require cup mutes. The work requires three percussionists, playing tubular bells, vibraphone and egg shaker.

Approximate duration 6'00" - 9'00"

Soprano Cornet in E \flat

Cornet 1 in B \flat

Cornet 2 in B \flat

Cornet 3 in B \flat

Cornet 4 in B \flat

Cornet 5 in B \flat

Cornet 6 in B \flat

Cornet 7 in B \flat

Cornet 8 in B \flat

Cornet 9 in B \flat

Flugelhorn

Tenor Horn 1

Tenor Horn 2

Tenor Horn 3

Baritone 1

Baritone 2

Trombone 1

Trombone 2

Bass Trombone

Euphonium 1

Euphonium 2

E \flat Bass 1

E \flat Bass 2

B \flat Bass 1

B \flat Bass 2

Egg Shaker

Tubular Bells

Vibraphone

(2) $\text{♩} = 120$ repeat in tempo independent of other instruments

(3) $\text{♩} = 120$ repeat in tempo independent of other instruments

(4) $\text{♩} = 120$ repeat in tempo independent of other instruments

(2) $\text{♩} = 120$ repeat in tempo independent of other instruments

(1) $\text{♩} = 120$ repeat in tempo with euph 2 but independent of other instruments

(1) $\text{♩} = 120$ repeat in tempo with euph 1 but independent of other instruments

mp

mp

p

mf

mf

f

f

[motors on]

f

f

A

Sop. Cor.

Cor. 1

Cor. 2

Cor. 3

Cor. 4

Cor. 5

Cor. 6

Cor. 7

Cor. 8

Cor. 9


Flug.

Hn. 1

Hn. 2


Hn. 3

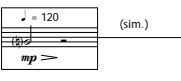
Bar. 1

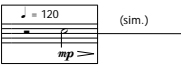
Bar. 2 

Tbn. 1

Tbn. 2


B. Tbn. 


Euph. 1 

Euph. 2 


E♭ Bass 1


E♭ Bass 2

B♭ Bass 1 

B♭ Bass 2 

E. S.

Tub. B. 

Vib. 

B

Sop. Cor.

Cor. 1

Cor. 2

Cor. 3

Cor. 4

Cor. 5

Cor. 6

Cor. 7

Cor. 8

Cor. 9

Flug.

T. Hn. 1

T. Hn. 2

T. Hn. 3

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

E♭ Bass 1

E♭ Bass 2

B♭ Bass 1

B♭ Bass 2

E. S.

T. Bells

Vib.

(7) $\text{♩} = 120$ repeat in tempo with horn 2 but independent of other instruments
mp \rightarrow *f*

(7) $\text{♩} = 120$ repeat in tempo with horn 1 but independent of other instruments
f \rightarrow *mp*

(10) $\text{♩} = 120$ repeat in tempo independent of other instruments
mf

(11) metal st. mute $\text{♩} = 120$ repeat in tempo independent of other instruments
sfz

(9) $\text{♩} = 120$ repeat in tempo independent of other instruments
p (breathe wherever necessary)

(8) $\text{♩} = 120$ repeat in tempo independent of other instruments
sfz

(12) $\text{♩} = 120$ repeat in tempo independent of other instruments
pp \rightarrow *mf*

C

Sop. Cor.



harmon mute (tube in)

(15)

$\text{♩} = 120$

mp

repeat in tempo independent of other instruments

Cor. 1



Cor. 2



(14)

$\text{♩} = 120$

mf

repeat in tempo independent of other instruments

Cor. 3



Cor. 4



Cor. 5



Cor. 6



(13)

$\text{♩} = 120$

pp *mf*

repeat in tempo independent of other instruments

Cor. 7



Cor. 8



(17)

cup mute $\text{♩} = 120$

mp

repeat in tempo independent of other instruments

Cor. 9



cup mute

(16) $\text{♩} = 120$

mp

Flug.



STOP

T. Hn. 1



STOP

T. Hn. 2



STOP

T. Hn. 3



STOP

Bar. 1



STOP

Bar. 2



STOP

Tbn. 1



STOP

Tbn. 2



STOP

B. Tbn.



STOP

Euph. 1



STOP

Euph. 2



STOP

E♭ Bass 1



STOP

E♭ Bass 2



STOP

B♭ Bass 1



STOP

B♭ Bass 2



STOP

E. S.



Tub. B.



f

Vib.



f

D

Sop. Cor.

Cor. 1

Cor. 2

Cor. 3

Cor. 4

Cor. 5

Cor. 6

Cor. 7

Cor. 8

Cor. 9

Flug.

T. Hn. 1

T. Hn. 2

T. Hn. 3

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

E♭ Bass 1

E♭ Bass 2

B♭ Bass 1

B♭ Bass 2

E. S.

Tub. B.

Vib.

metal st. mute

(22) $\text{♩} = 120$
mp
repeat in tempo independent of other instruments
(breathe wherever necessary)

(20) $\text{♩} = 120$
p *mf*
repeat in tempo independent of other instruments

(21) $\text{♩} = 120$
mf *p*
repeat in tempo independent of other instruments

(19) cup mute $\text{♩} = 120$
mp
repeat in tempo independent of other instruments

(18) cup mute $\text{♩} = 120$
mp
repeat in tempo independent of other instruments

repeat in tempo independent of other instruments

E

Sop. Cor. *cresc. poco a poco al ff*

Cor. 1 *cresc. poco a poco al ff*

Cor. 2 *cresc. poco a poco al ff*

Cor. 3 *cresc. poco a poco al ff*

Cor. 4 *cresc. poco a poco al ff*

Cor. 5 *cresc. poco a poco al ff*

Cor. 6 *cresc. poco a poco al ff*

Cor. 7 *cresc. poco a poco al ff*

Cor. 8 *cresc. poco a poco al ff*

Cor. 9 *cresc. poco a poco al ff*

Flug. *p* (sim.) *cresc. poco a poco al ff*

T. Hn. 1 *p* (sim.) *cresc. poco a poco al ff*

T. Hn. 2 *p* (sim.) *cresc. poco a poco al ff*

T. Hn. 3 *p* (sim.) *cresc. poco a poco al ff*

Bar. 1 *p* (sim.) *cresc. poco a poco al ff*

Bar. 2 *p* (sim.) *cresc. poco a poco al ff*

Tbn. 1 *p* (sim.) *cresc. poco a poco al ff*

Tbn. 2 *p* (sim.) *cresc. poco a poco al ff*

B. Tbn. *p* (sim.) *cresc. poco a poco al ff*

Euph. 1 *p* (sim.) *cresc. poco a poco al ff*

Euph. 2 *p* (sim.) *cresc. poco a poco al ff*

E♭ Bass 1 *p* (sim.) *cresc. poco a poco al ff*

E♭ Bass 2 *p* (sim.) *cresc. poco a poco al ff*

B♭ Bass 1 *p* (sim.) *cresc. poco a poco al ff*

B♭ Bass 2 *p* (sim.) *cresc. poco a poco al ff*

E.S. *p* (sim.) *cresc. poco a poco al ff*

Tub. B. *f* I.V. *p* repeat in tempo independent of other instruments *cresc. poco a poco al ff*

Vib. *f* I.V. *p* repeat in tempo independent of other instruments *cresc. poco a poco al ff*

F

Sop. Cor. *ff* [STOP]

Cor. 1 *ff* [STOP]

Cor. 2 *ff* [STOP]

Cor. 3 *ff* [STOP]

Cor. 4 *ff* [STOP]

Cor. 5 *ff* [STOP]

Cor. 6 *ff* [STOP]

Cor. 7 *ff* [STOP]

Cor. 8 *ff* [STOP]

Cor. 9 *ff* [STOP]

Flug. *ffp* [STOP]

T. Hn. 1 *ffp* [STOP]

T. Hn. 2 *ffp* [STOP]

T. Hn. 3 *ffp* [STOP]

Bar. 1 *ffp*

Bar. 2 *ffp*

Tbn. 1 *ffp*

Tbn. 2 *ffp* [STOP]

B. Tbn. *ffp*

Euph. 1 *ffp*

Euph. 2 *ffp*

E♭ Bass 1 *ffp*

E♭ Bass 2 *ffp*

B♭ Bass 1 *ffp*

B♭ Bass 2 *ffp*

E.S. *ffp*

Tub. B. *ff* l.v.

ff l.v.

This page contains a musical score for various instruments. The instruments listed on the left are: Sop. Cor., Cor. 1, Cor. 2, Cor. 3, Cor. 4, Cor. 5, Cor. 6, Cor. 7, Cor. 8, Cor. 9, Flug., T. Hn. 1, T. Hn. 2, T. Hn. 3, Bar. 1, Bar. 2, Tbn. 1, Tbn. 2, B. Tbn., Euph. 1, Euph. 2, E♭ Bass 1, E♭ Bass 2, B♭ Bass 1, B♭ Bass 2, E. S., Tub. B., and Vib. Each instrument part is represented by a staff with a treble clef, except for the B. Tbn. which has a bass clef. The E. S. part is marked with a double bar line. Horizontal lines with arrows point from the end of each staff to a box labeled 'STOP'. The 'STOP' boxes are positioned at different points along the horizontal axis. At the bottom right, there is a musical notation block for the Tub. B. and Vib. parts, featuring a treble clef, a key signature of one flat, and a dynamic marking of *pp* *l.v.* (pianissimo, *l.v.*).

isti mirant
stella

for brass band

Andrew Baker

isti mirant stella

for brass band
Andrew Baker

HIC EDVWARDUS REX, IN LECTO,
ALLOQUIT FIDELES
ET HIC DEFUNCTUS EST

*Here King Edward, in his bed,
addresses his faithful followers;
And here he has died*

HIC DEDERUNT HAROLDO CORONĀ REGIS
HIC RESIDET HAROLD REX ANGLORUM
ISTI MIRANT STELLĀ

*Here they give Harold the King's crown
Here sits enthroned Harold, King of the English
They wonder at the star*

This is an extract from the text of the Bayeux Tapestry, which was commissioned by Odo, Bishop of Bayeux, to commemorate the Norman conquest of England in the 11th century. This text relates to the appearance of Halley's Comet in the spring of 1066. King Edward the Confessor died without an heir early on 5 January 1066 and despite his apparent promise of the throne to William, Duke of Normandy, the Anglo-Saxon Witenagemot appointed Harold Godwinson of Wessex as his successor. Just after Harold's hastily arranged coronation the comet appeared, reaching its perihelion on 20 March 1066. In the Middle Ages comets were regarded as evil omens; the tapestry depicts men gazing at the "star" in wonder and Harold himself apparently lost in nightmarish visions of invasion, with ghostly ships in the margins of the tapestry.

The music attempts to reflect the mood of this brief but crucial period of English history - the unsettled matter of the royal succession linked in the superstitious medieval imagination to the haunting, spectral apparition of the comet. Medieval composition techniques are employed in places, including the use of a 'tenor', hocketing and a brief isorythmic motet. The music attempts to avoid tonal centres and particularly any form of diatonic 'resolution', instead exploring the issue of unresolved dissonance as a musical device in its own right.

Performance Notes:

All cornets, flugel and solo horn will require bottles filled with water to varying levels to 'tune' them to the correct pitch for the closing section of the piece. Pitches for the bottles are notated in the same transposition as the player's main instrument, so for example a notated D in the bottle part for flugel would sound as a C. At bars 94-105 lower brass instruments play pitchless tremolos - these should consist purely of breath sounds through the instruments while the valves are moved, with no actual note to be played. All cornets except soprano require harmon mutes; where these are marked 'TR' these should have the tube removed. 'TI' denotes the tube should be left all the way in. Soprano and solo cornet III require metal straight mutes; flugel, all tenor horns, 2nd baritone and both euphoniums require fibre straight mutes. Soprano, all solo cornets and all trombones require cup mutes.

The percussion section will require vibraphone (with a suitable bow, preferably a 'cello bow'), glockenspiel, tubular bells (low and high E only), concert bass drum, tam-tam and snare drum - the bass drum and tam-tam will require brushes in addition to the normal beaters. In addition 1st horn and 1st baritone are required to play triangles, which should ideally be different pitches if possible.

Approximate duration 7'48"

isti mirant stella

Andrew Baker

Andante ♩ = 76

5/4

Soprano Cornet: metal st. mute, *pp* < *mf* > *pp*, *pp* < *mf*, *pp* < *f*, *pp* < *mf*

Solo Cornet I & II: I, cup mute, *ppp* < *p*, II, cup mute, *ppp* < *p*, I., *ppp* < *f*, II., *ppp* < *f*

Solo Cornet III & IV: III, metal st. mute, *pp* < *mf* > *pp*, IV, cup mute, *ppp* < *f*, III, cup mute, *ppp* < *f*

Repiano Cornet: harmon mute (TI), *pp* < *mf* > *pp*, *pp* < *mf* > *pp*, *pp* < *fp*, *fp* < *fp*, *fp* < *fp*

2nd Cornet: harmon mute (TR), *ppp* < *p*, *ppp* < *p*

3rd Cornet: open, *ppp* < *p*, *ppp*

5/4

Flugel: -

Solo Horn: -

1st Horn: fib. st. mute, *sf*

2nd Horn: fib. st. mute, *sf*

1st Baritone: -

2nd Baritone: fib. st. mute, *sf*

1st Trombone: -

2nd Trombone: -

Bass Trombone: cup mute, *pp* < *mf* > *pp*, *pp* < *mf* > *pp*

5/4

Euphonium I: -

Euphonium II: -

E♭ Bass: -

B♭ Bass: -

Percussion I: Vibraphone (bowed) I.v., *pp* < *mf*, *pp* < *mf*, *pp* < *f*, (struck), *f*

Percussion II: -

A

7

Sop. Cor. *pp* *f*

Solo Cor. I/II open (both) *f*

Solo Cor. III/IV *f* open

Rep. Cor. *mf* *p* *f* open

2nd Cor. *ppp* *f*

3rd Cor. *p* *f*

Flug. *pp* *mp* *pp*

Solo Hn. *pp* *mp* *pp*

1st Hn. open *pp* *mp* *pp*

2nd Hn. open *pp* *mp*

1st Bar. *pp* *mp* *pp*

2nd Bar. open *pp*

1st Tbn. cup mute *sfp* *pp* *f* open *p* *mf* solo

2nd Tbn. cup mute *sfp* *pp* *f* open

B. Tbn. *sfp* *pp* *f* open

Euph. I solo *p* *mf* *pp*

Euph. II

E♭ Bass

B♭ Bass

Perc. I

Perc. II

11

Sop. Cor.

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I

Euph. II

E♭ Bass

B♭ Bass

Perc. I

Perc. II

15 **B** cup mute open

Sop. Cor. *mf dolce*

Solo Cor. I/II (open) *mf dolce*

Solo Cor. III/IV harmon mute (TR) *pp mp pp* 3 5

Rep. Cor.

2nd Cor. *pp mp pp* 3 5

3rd Cor. harmon mute (TR) *pp mp pp* 3 5

Flug. *f mf dolce*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. I

Euph. II *f*

E♭ Bass

B♭ Bass

Perc. I *mf*

Perc. II scrape tam tam with coin *mf* l.v.

C

20

Sop. Cor.

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I

Euph. II

E♭ Bass

B♭ Bass

Perc. I

Perc. II

The musical score is arranged in a standard orchestral layout. The top section includes the Cor Anglais section with parts for Soprano, Solo I/II, Solo III/IV, and Repetition. The middle section contains the Flute, Horns (Solo, 1st, 2nd), and Baritone parts. The bottom section includes Trombones (1st, 2nd, Bass), Euphoniums (I, II), Basses (E♭ and B♭), and Percussion (I, II). The score features various musical notations such as dynamics (pp, mp, p dolce), articulation (legato, open), and rhythmic patterns (trills, triplets, quintuplets). A rehearsal mark 'C' is placed at the beginning of the second measure.



D

27

Sop. Cor.

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

mp cantabile

I. solo

Score for woodwinds and strings, measures 27-34. Includes parts for Soprano Cor, Solo Cor I/II, Solo Cor III/IV, Repetition Cor, 2nd Cor, 3rd Cor, Flute, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium I, Euphonium II, Eb Bass, Bb Bass, Percussion I, and Percussion II. The Solo Cor I/II part features a melodic line with triplets and a dynamic marking of *mp cantabile*. A first solo is indicated for the Solo Cor I/II part starting at measure 31. The woodwinds and strings provide accompaniment.



rall. . . .

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I

Euph. II

E♭ Bass

B♭ Bass

Perc. I

Perc. II

pp

pp

bowed l.v. To Glock.

mp

Score for woodwinds and strings, measures 35-42. The woodwinds and strings continue their accompaniment. The Solo Horn part has a dynamic marking of *pp*. The Trombone part has a dynamic marking of *pp*. The Percussion I part has a dynamic marking of *mp*. The Percussion II part is marked with a drum symbol. The tempo is marked as *rall.* (rallentando). The score includes parts for Flute, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium I, Euphonium II, Eb Bass, Bb Bass, Percussion I, and Percussion II.

36

Sop. Cor.

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I

Euph. II

E♭ Bass

B♭ Bass

Perc. I

Perc. II

mp cantabile

III. solo

mp cantabile

solo

pp

solo

mp cantabile

mp

mp

mp

Glockenspiel

mp

E

44

Sop. Cor.

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I

Euph. II

E♭ Bass

B♭ Bass

Perc. I

Perc. II

mp cantabile

pp

fib. st. mute

pp *leggiero*

fib. st. mute 3

pp *leggiero*

fib. st. mute

pp *leggiero*

to vibraphone

49

Sop. Cor.

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.
fib. st. mute
pp *leggiero*

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I

Euph. II

E♭ Bass

B♭ Bass

Perc. I

Perc. II

52

Sop. Cor.

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I

Euph. II

E♭ Bass

B♭ Bass

Perc. I

Perc. II

mp cantabile

harmon mute, TR
b gliss.

pp
harmon mute, TR
tr

open
ppp

open
ppp

open
ppp

open
ppp

Tubular Bells
pp

58 **F** cup mute

Sop. Cor. *pp* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Solo Cor. I/II

Solo Cor. III/IV *mp cantabile*

Rep. Cor. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

2nd Cor. *pp* (tr)

3rd Cor. *pp* (tr)

Flug. *mp cantabile*

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. cup mute *pp* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

2nd Tbn.

B. Tbn.

Euph. I

Euph. II

E♭ Bass

B♭ Bass

Perc. I Glockenspiel *pp*

Perc. II

65

Sop. Cor.

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

p *mf* *pp* *mf*

Flug.

Solo Hn.

1st Hn.

2nd Hn.

pp *mf*

1st Bar.

2nd Bar.

ppp sempre marcato con malizia

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I

Euph. II

ppp sempre marcato con malizia

E♭ Bass

B♭ Bass

Perc. I

Perc. II

mf

I.v. to BD/Tam Tam

Marziale $\text{♩} = 72$
4/2 G

6/4

69

Sop. Cor.

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

4/2

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

cresc.

mf

1st Tbn.

2nd Tbn.

B. Tbn.

mp cresc.

mf

4/2

Euph. I

Euph. II

cresc.

mf

E♭ Bass

B♭ Bass

mp cresc.

mf

Perc. I

Perc. II

mp cresc.

mf

6/4

72 **6/4** **5/4** **4/2**

Sop. Cor.

Solo Cor. I/II *f*

Solo Cor. III/IV *f*

Rep. Cor.

2nd Cor.

3rd Cor.

6/4 **5/4** **4/2**

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *mf cresc.* *f*

2nd Bar. *mf cresc.* *f*

1st Tbn.

2nd Tbn. *mf cresc.* *f*

B. Tbn.

6/4 **5/4** **4/2** *mf cresc.*

Euph. I *mf cresc.* *f*

Euph. II *mf cresc.* *f*

E♭ Bass *mf cresc.* *f*

B♭ Bass *mf cresc.* *f*

Perc. I *mf cresc.* *f*

Perc. II *mf* *mf cresc.* *f*

76

Sop. Cor.

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I

Euph. II

E♭ Bass

B♭ Bass

Perc. I

Perc. II

mf

mf legato

tam-tam (scrape with coin)

To SD

2/2

4/2

2/2

4/2

2/2

4/2

79
4/2

Sop. Cor.

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

4/2

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

4/2

Euph. I

Euph. II

E♭ Bass

B♭ Bass

Perc. I

Perc. II

The musical score is for a brass and woodwind ensemble, measures 79-81. The time signature is 4/2. The score includes parts for Soprano, Solo, and Repetition Cornets; Flugelhorn; Solo and First/Second Horns; First and Second Baritone; First and Second Trombone; Euphonium I and II; E♭ Bass and B♭ Bass; and Percussion I and II. The music is in 4/2 time and features various dynamics (f, ff, cresc.) and articulations (legato, staccato). The percussion parts include snare drum (SD) and tom-toms.

82

H open

Sop. Cor.

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I

Euph. II

E♭ Bass

B♭ Bass

Perc. I

Perc. II

mf

open

tr

mf

mp

f

p

5

6

6

6

85

Sop. Cor. *ff* — *p*

Solo Cor. I/II *ff* — *p*

Solo Cor. III/IV *ff* — *p* *f*

Rep. Cor. *ff* — *p* *f*

2nd Cor. *ff* — *p*

3rd Cor. *ff* — *p*

Flug. *ff* — *p* *f*

Solo Hn. *f*

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

2nd Hn. *ff* — *p*

1st Bar. *ff* — *p* *f* *To Tri.*

2nd Bar. *ff* — *p* *f*

1st Tbn. *ff* — *p* *pp* *mp* *pp*

2nd Tbn. *ff* — *p* *pp < mp* *pp*

B. Tbn. *ff* — *pp*

Euph. I *ff* — *p* *f* *pp*

Euph. II *ff* — *p* *f* *pp subito* *mp*

E♭ Bass *ff* — *f*

B♭ Bass *ff* — *pp*

Perc. I Glockenspiel *ff*

Perc. II *ff* + rimshot

Doppio piu lento, misterioso ♩ = 72

88

Sop. Cor. *f* 3 3 3 3 3 3 *ff* *ppp*

Solo Cor. I/II *f* 3 3 3 3 3 *ppp* breathe as necessary, re-enter as gently as possible
harmon mute, TR

Solo Cor. III/IV *pp* *ppp* breathe as necessary, re-enter as gently as possible
harmon mute, TR

Rep. Cor. *pp* *ppp* breathe as necessary, re-enter as gently as possible
harmon mute, TR

2nd Cor. *ppp* breathe as necessary, re-enter as gently as possible
harmon mute, TR

3rd Cor. *ppp* breathe as necessary, re-enter as gently as possible
harmon mute, TR

Flug. *mp* 3 5 *pp*

Solo Hn. *f* 3 3 3 3 3 3 *ff*

1st Hn. To Tri. Triangle 3 *f*

2nd Hn. *pp* *mp* 3 5 6 *pp*

1st Bar. Triangle *f*

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I

Euph. II 6 *pp*

E♭ Bass

B♭ Bass

Perc. I Glockenspiel *f* 3 3 I.v.

Perc. II Vibraphone *f* 5 I.v.

90

Sop. Cor.

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I

Euph. II

E♭ Bass

B♭ Bass

Perc. I

Perc. II

mp *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp* *mp* *ppp*

p misterioso

p misterioso

l.v.

l.v.

92

Sop. Cor.

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I

Euph. II

E♭ Bass

B♭ Bass

Perc. I

Perc. II

5

7

pp

1-123

mp

3

5

7

pp

2-123

p

3

p

3

p

3

p

p

l.v.

l.v.

5

p

p

94 J Blown Bottle

Sop. Cor. Blown Bottle

Solo Cor. I/II Blown Bottle (II) *pp*

Solo Cor. III/IV Blown Bottle

Rep. Cor. Blown Bottle *pp*

2nd Cor. Blown Bottle

3rd Cor. Blown Bottle *pp*

Flug. Blown Bottle *pp*

Solo Hn. Blown Bottle *pp*

1st Hn. *p* misterioso

2nd Hn. *p* misterioso

1st Bar. *p* misterioso

2nd Bar. *p* misterioso

1st Tbn. *p* misterioso

2nd Tbn. *p* misterioso

B. Tbn. *p* misterioso

Euph. I trem. 1-1/3 (breath only) *pp* *mp* *pp*

Euph. II trem. 1-1/3 (breath only) *pp* *mp* *pp*

E♭ Bass *p* misterioso

B♭ Bass 1 player trem. 1-1/3 (breath only) *pp* *mp* *pp* 1 player trem. 1-123 (breath only) *pp*

Perc. I

Perc. II

97

Sop. Cor. *pp* [sim.]

Solo Cor. I/II (I) [sim.]

Solo Cor. III/IV (I) (II) *pp* [sim.]

Rep. Cor. [sim.]

2nd Cor. *pp* [sim.] [sim.]

3rd Cor. [sim.] [sim.]

Flug. *pp*

Solo Hn. [sim.]

1st Hn. 3

2nd Hn.

1st Bar. 3

2nd Bar. *p* 3

1st Tbn. 3 6 6

2nd Tbn.

B. Tbn. *p* 3

Euph. I *pp* *mp* *pp*

Euph. II *pp* *mp* *pp*

E♭ Bass 1 player trem. 1-1/3 (breath only) 2nd player trem. 1-123 (breath only) Alternate to end *pp* *mp* *pp* *mp* *pp* *mp*

B♭ Bass 2nd player trem. 1-123 (breath only) Alternate to end *mp* *pp* *mp* *pp* *mp* *pp*

Perc. I

Perc. II

100

Sop. Cor.

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I

Euph. II

E♭ Bass

B♭ Bass

Perc. I

Perc. II

The musical score for page 24, measures 100-102, is arranged in a standard orchestral format. The top section consists of six parts: Soprano Cor, Solo Cor I/II, Solo Cor III/IV, Repetition Cor, 2nd Cor, and 3rd Cor. The middle section includes Flugelhorn, Solo Horn, 1st and 2nd Horns, 1st and 2nd Baritone, and 1st, 2nd, and Bass Trombone. The bottom section features Euphonium I and II, E♭ Bass, B♭ Bass, and Percussion I and II. The score is written in a key signature of one flat and a 4/4 time signature. Measure 100 begins with a dynamic of *pp*. The Solo Horn and 2nd Horn parts feature a crescendo from *pp* to *p* in measure 102. The 1st and 2nd Baritone parts also show a similar dynamic change. The E♭ Bass and B♭ Bass parts are marked with *pp* and *mp* dynamics. The Percussion parts feature a rhythmic pattern of eighth notes with accents. The Flugelhorn part has a *[sim.]* marking in measure 102. The Solo Cor parts have first and second endings marked (I) and (II). The 1st and 2nd Horn parts have triplet markings in measures 100 and 101. The 2nd Horn part has a triplet marking in measure 102. The 1st and 2nd Baritone parts have triplet markings in measures 100 and 101. The 1st and 2nd Trombone parts have a *6* marking in measures 100 and 101. The Euphonium parts are silent in this section. The E♭ Bass and B♭ Bass parts have a *6* marking in measures 100 and 101. The Percussion parts have a *6* marking in measures 100 and 101.

103 K take cornet

Sop. Cor.

Solo Cor. I/II (I)

Solo Cor. III/IV (I) (II)

Rep. Cor.

2nd Cor.

3rd Cor.

Flug. take flugel

Solo Hn. take horn

1st Hn. 3

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. I fib. st. mute *pp*

Euph. II fib. st. mute *pp*

E♭ Bass *pp* *mp* *pp* *mp* *pp* *mp*

B♭ Bass *mp* *pp* *mp* *pp* *mp*

Perc. I BD (with brushes) *pp* *mp* *pp* *mp* *pp* *mp*

Perc. II tam tam (with brushes) *pp* *mp* *pp* *mp*

106

(cornet)

Sop. Cor. *mp* *p*

Solo Cor. I/II

Solo Cor. III/IV

Rep. Cor.

2nd Cor.

3rd Cor.

(flugel)

Flug. *mp* *p*

(horn)

Solo Hn. *mp* *p*

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. *mp* *p*

2nd Tbn. *p*

B. Tbn. *p*

Euph. I

Euph. II

E♭ Bass *p*

B♭ Bass *p*

Perc. I *mp* *p sempre dim.* *PPP*

Perc. II *pp* *mp* *p sempre dim.* *PPP*

the arrival
of spring

for ten-piece brass
ensemble and
percussion

Andrew Baker

The Arrival of Spring

for ten-piece brass ensemble and percussion

Andrew Baker

The Arrival of Spring is intended eventually to form part of a larger project entitled 'Music for Saltaire' to be performed throughout the various galleries and public spaces of Salt's Mill in the Yorkshire town of Saltaire. Each movement of 'Music for Saltaire' will reflect the nature and/or content of the performance space, and will be for an ensemble drawn from the instrumentation of the traditional brass band. This work is intended to be performed in the gallery housing an exhibition of printed iPad drawings by David Hockney entitled 'The Arrival of Spring'. The exhibition is of various views of the Woldgate area near Bridlington (where Hockney lived for a while) at different times of the year. Often the viewpoint and subject matter remains constant between prints, with only the season (and hence the colour) changing. Hockney's bold use of colour - reminiscent of his earlier Pop Art works - is the key feature in defining the contrast between seasons and between prints.

The music similarly uses timbral colour as a developmental and structural device. In simplistic terms, the music uses sonic colour (timbre) to reflect the transition of the seasons - the ensemble is split into two 'choirs', with the first choir playing muted and 'senza vib' throughout to create a cold, hard, slightly brittle timbre while the second choir uses much warmer-sounding (and unmuted) instruments. As the seasons change, the dominant timbre moves from the first choir (who play most of the material in the early part of the work) to the second choir. The two percussionists undertake an almost symbolic role, moving physically across the performance space and transitioning from more resonant metallic instruments to drier wooden ones.

Performance Notes:

The work should be conducted from a point visible to both choirs. Percussionists start with choir 1, move to a central 'neutral space' in the middle of the piece and join choir 2 for the end as directed in the score. They will require triangle, finger cymbals and a ride cymbal played with brushes at the first position, cabasa and tambourine at the 'neutral' position and claves and wood block at the final position. The brass instruments required are 3 x B flat cornets, tenor and bass trombone for choir 1 and flugel, tenor horn, baritone, euphonium and E flat tuba for choir 2. Choir 1 will all require practice mutes, and metal straight mutes; additionally cornets will require harmon mutes with the tubes removed (indicated by TR in the score) and trombones will require cup mutes. At various points the cornets are required to perform a 'tuning slide glissando', which entails pulling the tuning slide out slowly to lower the sound by a semitone while continuing to sound the written note. Care should be taken that none of the cornets are tuned too flat at the start of the piece for this to be possible and if necessary the ensemble should be tuned slightly sharp of A=440 to accommodate this. Time has been allowed in the music for players to return their slide to the original position in each case.

Approximate duration 6'00"

The Arrival of Spring

Adagio ♩ = 66

Andrew Baker

12 **6** **12** **9** **12**

Cornet 1 in B♭
sempre senza vib. [tuning slide gliss.]
pp Practice mute
gliss.
gliss.
gliss.
[tuning slide gliss.]
pp (reset tuning slide)

Cornet 2 in B♭
sempre senza vib.
pp Practice mute
sempre senza vib.
[tuning slide gliss.]
gliss.
(reset tuning slide)
pp

Cornet 3 in B♭
Practice mute
pp
5
5
5
pp 5 5 5

Tenor Trombone
sempre senza vib.
ppp bucket mute
gliss.
gliss.
gliss.
pp

Bass Trombone
sempre senza vib.
ppp bucket mute
gliss.
pp

Percussion 1
Finger Cymbals
pp
pp
pp

Percussion 2
ride cym; drag brush outward in spirals from crown
pp *p*
tri.
pp
ride cym.
pp *p*
pp 4

Flugel **12** **6** **12** **9** **12**

Tenor Horn

Baritone

Euphonium

E♭ Tuba

11 **A** **9** **12**

Cor.1 *pp*

Cor.2 [tuning slide gliss] *gliss.* *pp*

Cor.3 *pp*

T. Tbn. *pp* *p*

B. Tbn. *pp* *p*

Perc.1

Perc.2 (ride cym.) *pp* *p* (tri.)

Flug.

T. Hn. *pp con poco calore*

Bar.

Euph. *pp con poco calore*

E♭ Tba. *pp con poco calore*

19

Cor.1

Cor.2

Cor.3

T. Tbn.

B. Tbn.

Perc.1

Perc.2

Flug.

T. Hn.

Bar.

Euph.

E. Tba.

B

[tuning slide gliss]

pp *mp* *p*

pp *pp* *p*

pp *pp* *pp*

26 change to harmon TR **9** **12** **15** **9**

Cor.1 (reset tuning slide) change to harmon TR *p* poco a poco cresc.

Cor.2 *p* poco a poco cresc.

Cor.3 *pp* poco a poco cresc.

T. Tbn. *pp* poco a poco cresc.

B. Tbn. *pp* poco a poco cresc.

Perc.1 *pp* poco a poco cresc.

Perc.2 ride cym. brushes *pp* poco a poco cresc.

Flug. **9** **12** **15** **9**

T. Hn. *gliss.* [half valve]

Bar. *ppp* *ppp* *p* *ppp*

Euph. *ppp* *ppp* *p* *ppp*

E. Tba. *p* *ppp*

34

12/8 6/8 12/8 C 15/8 9/8 12/8

Cor.1 *mf*

Cor.2 *mf* *p* *sfz*

Cor.3 *mf* *p* *sfz* change to harmon TR

T. Tbn. *mf* *p* *sfz* change to cup mute

B. Tbn. *mf* change to cup mute

Perc.1 *f* To tambourine; move to a 'neutral' position between the two brass groups

Perc.2 *f*

12/8 6/8 12/8 15/8 9/8 12/8

Flug. *pp* *mf* *mf cresc.*

T. Hn. *pp* *mf* *mf cresc.*

Bar. *pp* *mf* *mp cresc.* *mf cresc.*

Euph. *p cresc.* *mf cresc.*

E♭ Tba. *p cresc.* *mf cresc.*

D



42

Cor.1

Cor.2

Cor.3

T. Tbn.

B. Tbn.

pp

pp

pp

pp

pp

pp

Perc.1

Perc.2

Tambourine

ride cym., sempre l.v.

ff

pp



Flug.

T.Hn.

Bar.

Euph.

E♭ Tba.

ff

ff

ff

50 **12**
8

E

Cor.1

Cor.2

Cor.3

T. Tbn.

B. Tbn.

Perc.1

p cresc.

mp

mf

mf

Perc.2

12
8

Flug.

p

mf

T.Hn.

p

mf

Bar.

p

mf

Euph.

p

mf

E♭ Tba.

p

mf

57 **F**

Cor.1 *p* *mf* *p* *mf* *p* change to metal st. mute

Cor.2 *p* *mf* *p* *mf* *p* change to metal st. mute

Cor.3 *p* *mf* *p* *mf* *p* change to metal st. mute

T. Tbn. *p* *mf* *p* *mf* *p* *pp*

B. Tbn. *p* *mf* *p* *mf* *p* *pp*

Perc.1 *p* 2:3

Perc.2 [ride cym./br] *p* *mf* *p* *mf* *p* To cabasa; move to a 'neutral' position between the two brass groups

Flug. *p*

T. Hn. *p*

Bar. *p*

Euph. *p*

E♭ Tba. *p*

66 **G**

Cor.1

Cor.2

Cor.3

T. Tbn. change to metal st. mute

B. Tbn. change to metal st. mute

Perc.1

Perc.2 (shaken, not held by bead chains)
mp *mf* *f* *p cresc.*

Flug.

T. Hn. *mp* *mf* *f*

Bar. *mp* *mf* *f* *mf* *f*

Euph. *mf* *f*

E♭ Tba. *mf* *f*

Detailed description of the musical score: The score is for measures 66 through 72. It includes parts for three Cornets (Cor.1, Cor.2, Cor.3), Trumpets (T. Tbn.), Trombones (B. Tbn.), Percussion 1 and 2, Flugelhorn (Flug.), Trumpets in Horns (T. Hn.), Baritone (Bar.), Euphonium (Euph.), and E♭ Trombone (E♭ Tba.). The key signature has one flat (Bb). The percussion part (Perc.2) is marked '(shaken, not held by bead chains)' and has dynamics *mp*, *mf*, *f*, and *p cresc.*. The brass parts have dynamics *mp*, *mf*, and *f*. The T. Tbn. and B. Tbn. parts have the instruction 'change to metal st. mute'. The Fluegelhorn part has dynamics *mf* and *f*. The Euphonium part has dynamics *mf* and *f*. The E♭ Trombone part has dynamics *mf* and *f*. The Trumpets in Horns and Baritone parts have dynamics *mp*, *mf*, and *f*. The Cornets and Trumpets parts are mostly rests.

73

Cor.1

Cor.2

Cor.3

T. Tbn.

B. Tbn.

Perc.1

Perc.2

Flug.

T. Hn.

Bar.

Euph.

E♭ Tba.

H

mf *sfz* *p*

mf *sfz* *p*

mf *sfz* *p* *mf*

mf *sfz* *f* *p* *f* *p*

mf *sfz* *f* *p* *f* *p*

mp *ff*

mf *ff*

f *ff* *mf*

f *ff*

p *f* *p* *f*

ff *mf*

ff

ff *mf*

p *f* *p* *f*

ff *mf*

p *f* *p* *f*

claves; move to stand with choir 2

flick wrist to spin bead chains

wood block; move to stand with choir 2

Musical score for measures 79-84, featuring a brass and woodwind ensemble. The score is divided into six measures, each with a specific time signature: 9/8, 12/8, 9/8, 12/8, 9/8, and 12/8. The instruments and their parts are as follows:

- Cor. 1:** Starts with a melodic line in measure 79. Dynamics range from *f* to *mf*.
- Cor. 2:** Provides harmonic support with a similar melodic line. Dynamics range from *f* to *mf*.
- Cor. 3:** Similar to Cor. 2, with dynamics from *f* to *mf*.
- T. Tbn.:** Plays a sustained chord in measure 79, then a melodic line. Dynamics range from *p* to *f*.
- B. Tbn.:** Similar to T. Tbn., with dynamics from *p* to *f*.
- Perc. 1 (Claves):** Plays a rhythmic pattern. Dynamics range from *p* to *f*.
- Perc. 2 (Wood Block):** Plays a rhythmic pattern. Dynamics range from *p* to *mf*.
- Flug.:** Plays a melodic line. Dynamics range from *f* to *mf*.
- T. Hn.:** Plays a melodic line. Dynamics range from *mf* to *f*.
- Bar.:** Plays a melodic line. Dynamics range from *p* to *f*.
- Euph.:** Plays a melodic line. Dynamics range from *f* to *mf*.
- E♭ Tba.:** Plays a melodic line. Dynamics range from *p* to *f*.

The score includes dynamic markings (*f*, *mf*, *p*) and articulation marks such as accents and slurs. The time signatures are prominently displayed above each measure.

86 **I**

Cor. 1 *ff* *p* *ff* *mp*

Cor. 2 *ff* *p* *ff* *mp*

Cor. 3 *ff* *ff* *p* *ff*

T. Tbn. *ff* *p* *ff*

B. Tbn. *ff* *ff* *p* *ff*

Perc. 1 *ff*

Perc. 2 *f* *ff*

Flug. *ff* *ff* *p* *ff*

T. Hn. *ff* *ff* *p* *ff*

Bar. *ff* *ff* *p* *ff*

Euph. *ff* *ff* *p* *ff*

E♭ Tba. *ff* *ff* *p* *ff*

91 J **6** **12**

Cor.1 *ff* *sfz* *pp* *pp*

Cor.2 *ff* *sfz* *pp* *pp* [tuning slide] *gliss.* reset tuning slide

Cor.3 *sfz* *pp* *pp*

T. Tbn. *mp* *ff* *sfz* *pp* *pp*

B. Tbn. *mp* *ff* *sfz* *pp* *pp*

Perc.1 *pp*

Perc.2 *pp*

Flug. *sfz* *pp* *pp*

T. Hn. *sfz* *pp* *pp*

Bar. *sfz* *pp* *pp*

Euph. *sfz* *pp* *pp*

E♭ Tba. *sfz* *pp* *pp*

97

Cor.1 [tuning slide] *gliss.*

Cor.2 *gliss.* **ppp**

Cor.3 **ppp**

T. Tbn. *gliss.* **ppp**

B. Tbn. **ppp**

Perc.1 **ppp**

Perc.2

Flug. **ppp**

T. Hn.

Bar.

Euph.

E♭ Tba.