

The Development of the Brass Band Movement in North America: An Analysis of the
Structure, History, and Condition of Active British-Style Brass Bands.

by

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A Doctoral Project

In

Music

Submitted to the Graduate Faculty
of Texas Tech University in
Partial Fulfillment of
the Requirements for
the Degree of

DOCTOR OF MUSICAL ARTS

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May 2020

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ACKNOWLEDGMENTS

This project is the conclusion to my dream of achieving my doctorate in music that started twelve years. Along the way, I have had some incredible mentors, teachers, and friends; but most importantly, I must thank my parents. Without their incredible financial help, moral support, and guidance, I would not have made it this far.

Next, I would like to thank Darrell Bartel, who, without even knowing me, recognized the potential in my playing and invested so much time into training me from an early age. It was from him that I learned the value of hard work, and because of him that I have become who I am today.

To all my other teachers, Mark Baldin, Dr. Frank Hanson, Eric M. Berlin, I owe a debt of gratitude for patiently teaching me how to be a mature musician and educator. Most importantly, Dr. Stetson, who graciously invited me to study with him here at Texas Tech University. You pushed me harder than I thought possible to be a better person, musician, and educator.

To my committee. Dr. Stetson, Dr. Garner, and Prof. Decker, who provided endless hours of help and guidance through my entire degree. Watching them teach, perform, and interact in their respective studios has taught me what it means and looks like to be an effective educator.

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ABSTRACT

The tradition of brass bands is a movement that has existed in North America, much like in Europe, since the seventeenth century. British-style brass bands appeared on the continent near the end of the nineteenth century, seem to have slowly gained popularity since the 1980s. Research regarding structure, history, and condition of the movement and the bands that make up the movement has needed updating.

The purpose of this study is to provide an update on the status of the brass band movement in North America through the lens of currently functioning brass bands that possess an internet presence. Representatives from presently operating brass bands completed a survey in REDCap software, which assesses each band's history, demographics, instrumentation, organizational and administrative structure, community support, and participation in competitions and organizations. The data from this study showed that most participating brass bands began after 1980 and that, although participants indicated an interest in brass band contests, less than half actively compete in them. Many responding bands reported a low estimated annual budget and relied on its members to provide their equipment and uniforms. Finally, most bands that participated in the study reported that they purchase their music from an internet source, while a minority of bands rely on their members to write and arrange their music.

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CHAPTER I

INTRODUCTION

“The growth of brass bands in Victorian Britain can be viewed as something of a watershed... It could also be regarded as one of the more important aspects of British art music in the nineteenth century.

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

The brass band movement in Great Britain, arguably one of the most influential genres within both British art and popular music in the nineteenth century, has been credited with being the first instrumental music art form to attract mass attention and participation from working-class people.¹ The movement has served as a bridge between art music and vernacular music, technology and art, commercial and philanthropic interests, and considered by some experts such as Trevor Herbert to be the most prominent bridge, the working class and art music.²

Brass bands, by their very nature, are not an economical endeavor. The monetary award for winning any of the few existing contests fails to exceed the cost of instruments, and travel required to compete. Because of this and the general lack of professional performers among their ranks, the brass band movement is often considered the best example of amateur music-making in the world.³

This tradition is not, however, limited to only Great Britain. In documenting the growth of instrumental music in the religious movement, Brindley Boon documents how the Salvation Army became a prominent pillar in the British brass band movement and

¹ Trevor. Herbert, *Bands: The Brass Band Movement in the 19th and 20th Centuries*, Popular Music in Britain (Buckingham: Open University Press, 1991), 7.

² Trevor Herbert, ed., *The British Brass Band: A Musical and Social History* (Oxford: New York: Clarendon Press; Oxford University Press, 2000), 10.

³ Arthur R. Taylor, *Brass Bands* (London [etc.]; New York: Hart-Davis MacGibbon, 1979), 178.

how its growth as both a musical and religious organization took the brass band idiom around the world.⁴ Furthermore, Roy Newsome, a British conductor, composer, arranger, and author of *The Modern Brass Band: From the 1930s to the New Millennium* notes that the first strands of the brass band as an international recognition came through the work of the Salvation Army.

Additionally, the boom of emigrants to countries such as Canada, New Zealand, and Australia in the mid-nineteenth century played the most significant part in the spread of the brass band.⁵ While the proliferation of these ensembles was due in part to both military bands and the work of missionaries, no one organization had a more notable role than the Salvation Army. This Christian organization is the primary influencer of brass banding in many countries, including Ghana, as well as the island nation of Tonga.⁶ The number of countries represented in Gavin Holman's *Brass Bands of the World- A Historical Directory* shows how vast the influence of western culture—the Salvation Army, other missionaries, and others—had in cultures around the world.⁷

All-brass ensembles have been documented in North America as early as 1834;⁸ However, with the arrival of the Salvation Army in 1880 came the introduction of British-

⁴ Brindley Boon, *Play the Music, Play! The Story of Salvation Army Bands*. (London: Salvationist Publishing & Supplies, 1966).

⁵ Roy Newsome, *The Modern Brass Band: From the 1930s to the New Millennium* (Aldershot, England; Burlington, VT: Ashgate Pub, 2006), 295.

⁶ Robert Charles Rumbolz, “‘A Vessel for Many Things’: Brass Bands in Ghana” (Ph.D., United States -- Connecticut, Wesleyan University, 2000), <http://search.proquest.com/pqdtglobal/docview/275739753/abstract/C386CB9E3B54B52PQ/1.44;> David M. Kammerer, “‘Make a Joyful Noise unto the Lord’: Brass Bands and Cultural Identity in Tonga’s Christian Kingdom” (Ph.D., United States -- Hawaii, University of Hawai’i at Manoa, 2008), <http://search.proquest.com/pqdtglobal/docview/304626385/abstract/80B160A97D0A4BB0PQ/12.>, 77, 88.

⁷ Gavin Holman, “International Brass Bands Directory,” 2019, <http://www.ibew.co.uk/default.htm>.

⁸ Harry W Schwartz, *Bands of America*. (Garden City, N.Y.: Doubleday, 1957), <http://books.google.com/books?id=H11HAQAAlAAJ>, 41.

style brass bands to the United States.⁹ Aside from the assumed typical function as a musical tool in Salvation Army meetings, there is little documentation of the activities these early Salvation Army bands had. The earliest record of these bands was at an event commemorating the organization's seventh year in North America. Bands from California, Massachusetts, Ohio, and Michigan all converged in Boston, Massachusetts, along with the newly formed New York Staff Band (NYSB).¹⁰

Researchers suggest that beginning in the 1890s, brass banding in North America began to decline and nearly disappeared except for Salvation Army corps bands.¹¹ While Ned Mark Hosler's study identified 108 active brass bands in 1992, the population of the current research summarized in this paper includes 155 active brass bands with an internet presence at the time of publication (see appendix E for a complete listing of bands included in this study).¹² This possible growth suggests a need for updated research on the current conditions of the British-style brass band movement in North America.

Need for Study

While the brass band tradition in England is the topic of a wide variety of scholarly works, little modern research documents the movement in North America. Current research shows that the brass band movement in North America has been in

⁹ "All-brass" in this sense of the term, refers to bands whose instrumentation is made up of strictly brass instruments and is not being used to indicate every brass band. Meanwhile, British-style brass bands have a more specific instrumentation that will be discussed later in this chapter.

¹⁰ Ronald W. Holz, *Heralds of Victory: A History Celebrating the 100th Anniversary of the New York Staff Band & Male Chorus, 1887-1987* (New York, NY: Salvation Army Literary Dept.: The Band, 1986), 5.

¹¹ Holz, *Heralds of Victory*, 5; Ned Mark Hosler, "The Brass Band Movement in North America: A Survey of Brass Bands in the United States and Canada" (Ph.D., United States -- Ohio, The Ohio State University, 1992), <http://search.proquest.com/pqdtglobal/docview/304011830/abstract/758A8900C4E1454APQ/1>, 19; Holman, Brass band directory, 7.

¹² Hosler, "The Brass Band Movement in North America.", 195-199.

existence from the end of the nineteenth century, and that interest in these British-style brass bands seems to be slowly building since the 1980s. However, research regarding structure, history, and condition of the movement and the bands that make up the movement has needed updating.

In his book *The Modern Brass Band*, Roy Newsome only devotes a few pages of one chapter to the summary of the history of brass bands in Canada and the United States.¹³ The only other published research on this topic are two dissertations written by Mark Taylor and Ned Hosler, and a thesis written by Diana Herak¹⁴. The research carried out by Ned Hosler in 1992, while now nearly thirty years old, provides the only data regarding the structure, history, and condition of brass bands in North America. Hosler's work inspired two other similar researchers to study specific types of brass bands in North America. The first, written by Mark Taylor, investigated college or university-affiliated brass bands.¹⁵ The second, a study of brass bands in Ohio, was written by Diana Herak.¹⁶ No other research regarding the British-style brass band movement in North America exists.

¹³ R. Newsome, "The 19th Century Brass Band in Northern England: Musical and Social Factors in the Development of a Major Amateur Musical Medium" (Ph.D., England, University of Salford (United Kingdom), 1998), <http://search.proquest.com/pqdtglobal/docview/2343383805/758A8900C4E1454APQ/2>; 303-305, 315-318

¹⁴ Mark Amdahl Taylor, "British Style Brass Bands in U.S. Colleges and Universities" (D.M.A., United States -- Texas, University of North Texas, 2016), <http://search.proquest.com/docview/1883695940/abstract/5F50C57E81774806PQ/1>; Hosler, "The Brass Band Movement in North America."; Diana Herak, "A Survey of Active Brass Bands in the State of Ohio" (Master's, United States -- Ohio, Ohio State University, 1999), <https://etd.ohiolink.edu/>.

¹⁵ Arthur R. Taylor, *Brass Bands* (London [etc.]; New York: Hart-Davis MacGibbon, 1979), 9.

¹⁶ Herak, "A Survey of Active Brass Bands in the State of Ohio.", 6.

Purpose of This Study

As Hosler suggests in his study, the brass band movement brings together musicians of diverse backgrounds, musical experiences, beliefs, and philosophies. It is an excellent catalyst for life-long learners in music education.¹⁷ Given all these benefits, an updated survey is necessary to understand the current state of brass bands in North America. This greater understanding of brass bands in North America would help inform future bands looking at how current bands are structured, and hopefully, as a result, would encourage the development of new bands. Furthermore, this research should provide a more updated foundation from which further study of the movement can occur.

The purpose of this study is to provide an update on the condition of the brass band movement in North America through the lens of currently functioning British-style brass bands that possess an internet presence. In order to provide an updated analysis of the brass band movement, this research not only attempts to collect historical data from and about the brass bands, but it also seeks to identify habits and structures of successful bands. This research should also show whether the resources for and popularity of brass bands in North America have grown since Ned Hosler and Diana Herak last measured the data¹⁸.

¹⁷ Hosler, "The Brass Band Movement in North America.", 6.

¹⁸ Hosler, "The Brass Band Movement in North America."; Herak, "A Survey of Active Brass Bands in the State of Ohio."

Definition of Terms

Various Types of Brass Bands

The term “brass band” has been used to identify ensembles of a variety of instrumentation. As will be demonstrated in this section, this broad term usually references groups comprised of only brass instruments; however, in some cases, brass bands have also confusingly been used to identify ensembles of mixed brass and woodwind instruments. Seemingly less frequently, the term brass band refers specifically to the traditional instrumentation found in Britain.¹⁹

Civil War-era brass bands

Civil War-era brass bands are ensembles of both professional and amateur musicians that existed during the civil war. They provided music in both civilian and military ceremonies and, though they were primarily all-brass, their instrumentation occasionally included a mix of woodwinds and brass.²⁰

Civil war re-enactment brass bands

Civil war re-enactment brass bands are modern American bands that strive to maintain the traditions, music, aesthetics, and instrumentation of Civil War-era bands. In keeping with the ensembles they seek to emulate, these reenactment bands do not have a strict instrumentation, and often include non-brass instruments.

¹⁹ Anthony C. Baines, Raoul F. Camus, and Trevor Herbert. “Band (i) ‘IV. Brass Bands’.” *Grove Music Online*. 2001; accessed March 1, 2020, <http://www.oxfordmusiconline.com/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040774>.

²⁰ Anthony C. Baines, Raoul F. Camus, and Trevor Herbert. “Band (i) ‘IV. Brass Bands’.” *Grove Music Online*. 2001.

American brass band

American brass bands are all brass ensembles of flexible instrumentation that appear in the United States. This term is more generic and could refer to an ensemble with any number of brass instruments. American brass bands do not necessarily follow the typical instrumentation used in Salvation Army or British-style brass bands (see *Mid-century Renewing Interest* in chapter three of this document for more on these bands).²¹

British brass band

British brass bands are all-brass ensembles found in Britain that adhere to a strict instrumentation. Contesting bands usually have 24-25 players plus percussion. The instrumentation for the cornet section in a contesting band is solo, second, third, and repiano.²²

1 E ^b Soprano Cornet	2 B ^b Tenor Trombones
9 B ^b Cornets	1 Bass Trombone
1 B ^b Flugelhorn	2 EE ^b Basses
3 E ^b Tenor Horns	2 BB ^b Basses
2 B ^b Baritones	3 Percussionists ²³
2 Euphoniums	

²¹ Anthony C. Baines, Raoul F. Camus, and Trevor Herbert. "Band (i) 'IV. Brass Bands'." *Grove Music Online*. 2001.

²² Arnold Myers, "Instruments and Instrumentation of British Brass Bands," in *The British Brass Band: A Musical and Social History*, ed. Trevor Herbert (Oxford: New York: Clarendon Press; Oxford University Press, 2000), 174.

²³ "What Is a Brass Band?," *NABBA* (blog), December 7, 2018, <http://nabba.org/what-is-a-brass-band/>.

British-Style brass band

A British-style brass band (referred to in this paper as a “brass band”) are brass bands that copy the instrumental structure of British brass bands but are not necessarily from Great Britain. These bands, such as those found in The Salvation Army, are often more fluid in their instrumentation, ranging from small ensembles to bands of fifty or more. For example, in his biography on the New York Staff Band, Ronald Holz documents what has become a standard instrumentation for Salvation Army bands based on published scores and the instrumentation used by the NYSB.

E ^b soprano cornet	B ^b first baritone
B ^b solo cornet	B ^b Second Baritone
B ^b 1 st cornet	First Trombone
B ^b 2 nd cornet	Second Trombone
B ^b flugelhorn	Bass Trombone
E ^b solo horn	Solo Euphonium
E ^b first horn	EE ^b Bass
E ^b second horn	BB ^b Bass
	percussion

New Orleans brass band

First appearing in New Orleans, but now found in many parts of the world, New Orleans brass bands are marching bands consisting of 8-14 woodwind and brasses. These ensembles are most often associated with funerals, but also play for various other social occasions.²⁴

Other Terms

Brass banding

Brass banding is used in the project and many others as a verb to mean “the act of participating in a brass band.”

Wind band

Generally, a wind band refers to an ensemble of mixed wind and brass instruments. There are many different types of wind bands but are all drawn from the same historical ties as the brass band. Wind bands are commonly associated with early ensembles tied to military outfits. Through the nineteenth century, civilian bands began to proliferate throughout Europe.²⁵ Unlike the all-brass bands as defined above, wind band instrumentation includes percussion, woodwinds, and brasses.

Tenor horn

Historically, the tenor horn was colloquially known as a peck horn in the United States. Today it is often referred to as the “Eb horn” or alto horn. It serves as an

²⁴ William J. Schafer. "Brass band (ii)." *Grove Music Online*. 2003; Accessed 3 Feb. 2020. <https://www-oxfordmusiconline-com.lib-e2.lib.ttu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-2000055900>.

²⁵ Anthony C. Baines, Raoul F. Camus, and Trevor Herbert. "Band (i) 'IV. Brass Bands'." *Grove Music Online*. 2001.

intermediary voice between the cornet and the euphonium in British brass bands and is the modern relative to the Eb alto saxhorn.²⁶

Contesting

Contesting is used in the project and many others to identify a band that participates in an adjudicated performance.

Scope

All participating bands qualified for this study by meeting three characteristics. First, the band must be a currently active brass band in either the United States or Canada. Second, the ensemble must resemble the instrumentation of a British brass band. It is unimportant whether the band utilizes the strict contesting instrumentation or has a more fluid roster. Third, participation in the survey required an active email address that was available publicly through either a band's website or social media account. As such, the design of this research only included British-style brass bands who possessed some degree of internet presence (as will be discussed in the methodology). Additionally, not included in this study are all armed forces bands as well as Salvation Army Corps, Staff, or Fellowship bands due to their unique history, organizational structure, and doctrines. Finally, excluded from this study due to the definition of "British-style brass bands" laid out above are, drum and bugle corps, civil war re-enactment bands.

²⁶ Anthony C. Baines, and Trevor Herbert. "Tenor horn." Grove Music Online. 2001; Accessed 11 Feb. 2020. <https://www-oxfordmusiconline-com.lib-e2.lib.ttu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-00000While27677>.

CHAPTER II

REVIEW OF RELATED RESEARCH

Four sections make up this review of the literature chapter. First, a brief history of brass bands in Great Britain; second, a brief history of brass bands in North America; third, biographies of specific bands in North America; and finally, research regarding the brass band movement in North America.

Brass Bands in Great Britain

The history and development of the brass band tradition in England is a well-documented phenomenon. Much like the canon of western classical music, out of years of research on brass bands in England has emerged a long series of prominent figures and ties to events that, when stitched together, tell the narrative of how the brass band came to be and evolved over the centuries. Researchers such as Arthur Taylor, Roy Newsome, and Trevor Herbert have established this narrative by using mostly primary sources such as concert and contest programs, booklets published by bands, as well as other brass band related newsletters such as *Brass Band News* and *British Bandsman*.²⁷

Pre-history

One of the many common threads among brass band research is the idea that they emerged from the coalescing influence of three types of music-making; city waits, church musicians, and military bands.²⁸ The birth of the brass band as it is today was a

²⁷ Newsome, *The Modern Brass Band*, xii.

²⁸ Taylor, *Brass Bands*, 14;

Herbert, "Nineteenth-Century Bands: Making a Movement.", 13-15.

slow development. As such, identifying exactly when these three traditions first formed and the ‘oldest’ brass band appeared is a difficult, if not unrealistic, question. As will be shown later, most of the earliest brass bands first appeared with a mix of both wind and brass instruments. However, using the date that they transitioned into all-brass bands, the conclusion can be drawn that some of the oldest brass bands have been in existence since as far back as 1817.²⁹

While the existence of city waits—music ensembles that were employed by larger cities and towns to play for civic and ceremonial activities—was already in decline by the beginning of the nineteenth century, the Municipal Corporation Act of 1835 brought an absolute end to any hold outs.³⁰ With the end of this music tradition, at least some of the musicians likely joined the brass band movement.³¹

The second type of music-making that influenced the formation and development of brass bands is church music. Arthur Taylor notes that with the introduction of the organ to many churches in the nineteenth century, many church musicians may have found themselves being slowly phased out, and thus sought new musical outlets.³² While brass instruments did not appear to figure regularly in these early church bands, local bands were often called upon to participate in open-air church services to accompany the singing. Thus, church music certainly influenced the repertoire of brass bands.³³

Roy R. Newsome, “The 19th Century Brass Band in Northern England : Musical and Social Factors in the Development of a Major Amateur Musical Medium” (Ph.D., England, University of Salford (United Kingdom), 1998),

<http://search.proquest.com/pqdtglobal/docview/2343383805/758A8900C4E1454APQ/9..>

²⁹ Taylor, *Brass Bands*, 22.

³⁰ Taylor, *Brass Bands*, 15.

³¹ Newsome, “The 19th Century Brass Band in Northern England.”, 1.

³² Taylor, *Brass Bands*, 16.

³³ Roy Newsome, *Brass Roots: A Hundred Years of Brass Bands and Their Music, 1836-1936* (Aldershot; Brookfield, Vt., USA: Ashgate, 1998), 18.

The third genre that heavily influenced the formation and shape of the brass band movement in Britain was the military band.³⁴ As the rise of civilian and town bands shifted attention from military bands, certain traditions stuck and were eventually taken up by the brass band. Among these traditions are uniforms—often extravagant and resembling those worn by military personnel, and musical forms—processional and ceremonial music as well as marches.³⁵

Technology

Given the limited melodic ability of most brass instruments before the invention of the valved brass instruments, early bands made use of clarinets and flutes for melodic lines—even in all-brass bands (since the construction of many clarinets involved brass rather than expensive woods).³⁶ Technological advancements in instrument manufacturing and design opened the door for the popularization of brass bands in nineteenth-century culture.³⁷

At the turn of the century, keyed bugles and trumpets began replacing the flute and clarinet. However, given the inherent tonal and intonation weaknesses, it was not an entirely viable option.³⁸ The invention of the valve around 1814, the subsequent addition to the cornet shortly after, in 1828; however, allowed the instruments to play more melodic and chromatic lines.³⁹ With its bore—more conical than a trumpet and narrower than the keyed bugle—lending to its agility, warmth of sound, and the standardization of

³⁴ Taylor, *Brass Bands*, 14.

³⁵ Taylor, 18.

³⁶ Newsome, *Brass Roots*, 23.

³⁷ Herbert, *The British Brass Band*, 5.

³⁸ Newsome, *Brass Roots*, 24.

³⁹ Newsome, 24.

the three-valve system a few years later, the cornet was found to be more suited for the brass band. It was to become in the brass band what the clarinet and violin is to the wind band and orchestra.⁴⁰

A key figure in the history of brass instruments was Adolphe Sax, a Belgian instrument maker living in Paris in the mid-nineteenth century. While contemporary instrument builders were also experimenting with new instrument designs, Adolphe Sax's instruments such as his Saxhorns—one of which would later become what we know today as the tenor horn—and the saxophone have stood the test of time. The former being a series of instruments that made the formation of all-brass bands possible, and the latter was to add color to brass and wind bands.⁴¹ In his book *Brass Bands*, Arthur Taylor recounts the story of how the tenor horn, baritone, and euphonium began to rise in popularity. Before 1844, Adolphe Sax had invented a new line instruments in Paris but was having great difficulty generating interest in it. In that year, the Distin family, a family of touring musicians who were—as some historians are quick to point out—of moderate success until this point attended a concert in which Sax performed on his newly invented saxophone.⁴² Upon hearing his performance, John Distin and his family asked Sax to fit them with a quintet of Saxhorns. Though there is much debate over who benefited most from the exchange, after the Distins began performing on their Saxhorns, these new instruments started appearing all over Britain within a year.⁴³

⁴⁰ Newsome, 24.

⁴¹ Newsome, "The 19th Century Brass Band in Northern England.", 17.

⁴² Taylor, *Brass Bands*, 29.

⁴³ Taylor, 30-31.

The Salvation Army

The Salvation Army is the only religious organization to become subsumed by the brass band movement.⁴⁴ The first Salvation Army brass band was formed in 1878 by Charles Fry when he and his three sons. While accompanying James Dowdle, a Salvation Army (then known as the Christian Mission) evangelist, and serving as his protection from the rough crowd while he preached at a local market, the quartet would bring their instruments.⁴⁵ The Fry family would go on to start attending the Salvation Army regularly, play the Sunday services, and—although they were not the only ones—became recognized as one of the first to implement brass music into Salvation Army services.⁴⁶ In 1883 the founder, General William Booth, created the Salvation Army Music Department. In less than a year, they were publishing *The Salvation Army Brass Band Journal*, a subscription service that provided brass band music for Salvation Army functions. Music is still published regularly through this medium today.⁴⁷

From the very beginning, the Salvation Army had taken steps to keep bifurcate itself from the secular brass band movement.⁴⁸ Most notably, in 1885, General Booth issued an edict, which was upheld until circa 1990, stating that the music published by The Salvation Army music was to be made available only to bands within the organization.⁴⁹ Second, The Salvation Army was one of the earliest groups to encourage women to join the bands. While the brass band movement provided hardly any

⁴⁴ Herbert, *Bands*, 47.

⁴⁵ Brindley Boon, *Play the Music, Play*, 2-3.

⁴⁶ Brindley Boon, *Play the Music, Play*, 3.

⁴⁷ Boon, *Play the Music, Play!*, 146-147.

⁴⁸ In this context “secular” refers to those outside The Salvation Army

⁴⁹ Newsome, *Brass Roots*, 112.

opportunity for women to participate, as early as 1880, Salvation Army leaders were calling upon Salvationist women to learn an instrument and join their corps band.⁵⁰

The “Golden Age”

Arthur Taylor has fittingly coined the latter half of the nineteenth century as the “Golden Age” for brass bands in Britain.⁵¹ It was during this time that some of the most significant growth occurred in the brass band movement.⁵² From this time, three types of bands emerged; patronage, subscription, and volunteer.⁵³

Patronage bands were those linked to a single workplace or sustained by a rich, benevolent source.⁵⁴ The Black Dyke Mills Band, Formed in 1855 by John Foster for the benefit of the employees in his cotton mill, is one of the more unusual patronage bands in that it has far exceeded the reputation of the mill in which it started. Furthermore, it is still known as one of the best brass bands in the world.⁵⁵

A second type of band to emerge from this time was the subscription band.⁵⁶ These bands often bore the name of a factory or mill but were not affiliated with the company. In addition to donations from wealthy middle-class individuals, subscription bands typically received support from a broader community such as unions or temperance societies.⁵⁷ As the century progressed, most bands slowly began to shift into this model as the patronage system declined.⁵⁸

⁵⁰ Herbert, *Bands*, 49.

⁵¹ Taylor, *Brass Bands*, 62.

⁵² Herbert, *Bands*, 23.

⁵³ Herbert, 23.

⁵⁴ Herbert, 25.

⁵⁵ Herbert, 24-25.

⁵⁶ Herbert, 25.

⁵⁷ Herbert, *The British Brass Band*, 34.

⁵⁸ Herbert, *Bands*, 25.

Born out of a fear that France would soon invade them, Britain experienced a boom of self-supported, volunteer infantry and artillery companies.⁵⁹ A new wave of volunteer bands accompanied this volunteer movement of 1859.⁶⁰ These volunteer corps often formed bands within their ranks that were funded and officered by members of the middle and upper classes.⁶¹ Despite being a subsidized haven for old friends to play and compete together, volunteer bands also served a practical purpose during drills and afforded the militias with a sense of importance during special occasions.⁶²

Another aspect of the brass band movement that underwent rapid development during the nineteenth century was the brass band contest. In 1853 the most popular contest series yet to be started—Belle Vue Gardens in Manchester—had begun.⁶³ The two significant contests of this time were Belle Vue—considered a “national” and the Crystal Palace Company Contest, which itself was an introduction of brass bands to Southern England.⁶⁴ The popularity of these contests gave rise to more amateur brass bands, which in turn would hire professional conductors and soloists.⁶⁵ It was one of these bands—the Meltham Mills Band—who, upon hiring John Gladney in 1873 as their conductor, helped establish the standard instrumentation of contesting bands. Gladney limited the band to twenty-four players and replaced the valve trombone with the slide trombone. With these changes, Meltham Mills was among the top bands at the Belle Vue contest from 1873 to

⁵⁹ Patricia Marie Morton, “The Volunteer Rifle Movement in England, 1859 to 1863.” (Ph.D., Canada, University of Toronto (Canada), 1976), <http://search.proquest.com/docview/302825740/citation/5740C763C52140B2PQ/1>.

⁶⁰ Taylor, *Brass Bands*, 50.

⁶¹ Taylor, 50.

⁶² Herbert *Bands*, 26

⁶³ Taylor, *Brass Bands*, 36.

⁶⁴ Herbert, *Bands*, 7

⁶⁵ Taylor, *Brass Bands*, 72.

1880.⁶⁶ The success of Meltham Mills inspired several smaller brass bands to follow suit, and thus, with a few alterations, the modern instrumentation of contesting brass bands was born.⁶⁷

The Twentieth Century

Rapidly developing technology and affluence in twentieth-century Britain had a multitude of effects on the brass band movement. Greater wealth and more leisure time for the middle-class worker combined with more accessible travel inhibited the growth of contesting bands as the typical bandsman was now more capable of taking vacation time to travel.⁶⁸ Despite the negative effect, more affluence and development in transportation also made band tours more feasible. In 1906, John Henry Iles led Besses o' 'th' Barn on an ambitious world tour visiting Canada, the United States, Honolulu, the Fiji Islands, New Zealand, and Australia.⁶⁹

Although there is no data to show the actual effect World War I had on the brass bands of the time, mass enlistment for the war temporarily depleted many of the bands. This effect did not last long, and most of the major bands were able to re-establish themselves shortly after the conclusion of the war.⁷⁰ The Second World War again caused mass disruption to bands; however, its effect too was not permanent, and most bands recovered shortly after.⁷¹ In the late 1950s and early 1960s, the brass band movement in

⁶⁶ Taylor, 72

⁶⁷ Myers, "Instruments and Instrumentation of British Brass Bands," 173

⁶⁸ Taylor, *Brass Bands*, 166.

⁶⁹ Taylor, 102.

⁷⁰ Taylor, 120.

⁷¹ Herbert, *Bands*, 59.

Britain experienced a depression of sorts.⁷² Identifying all the different factors that lead to this apparent dwindling of interest in brass bands is daunting and somewhat complicated. Trevor Herbert's solution, identifying trends that began growing during the brass bands decline, reveals some answers. The most significant threat to the brass band movement at this time was a shift in popular music tastes, which started shortly after the first World War. Sports became increasingly more popular as did the cinema.⁷³ Just as technology allowed for the rise in popularity of brass bands, developments in technology such as the television and transportation once again helped shift public focus away from brass bands. During this time, working hours began to fall, and affluence began to rise. Thus the average worker had more disposable income and free time in which to use it.⁷⁴ The second trend that threatened the brass band movement was what Herbert calls the "Americanization of British popular music" and the rise of the dance band.⁷⁵ This term seems to be a generalization used to describe the influence of American tastes, such as jazz bands, on British culture. Today the idea of company bands populated with employees, funded, and outfitted entirely by the employer, has gone extinct.⁷⁶

Brass Bands in North America

Early North American Music

Scholars have thoroughly studied and written about music in North America at the turn of the nineteenth century. One of the earliest examples of European music

⁷² Herbert, 59.

⁷³ Herbert, 81.

⁷⁴ Herbert, 80.

⁷⁵ Herbert, *Bands*, 81

⁷⁶ Taylor, *Brass Bands*, 178.

imported to North America was the music sung by the early Puritan settlers.⁷⁷ Since these settlers were predominantly Puritan and Quaker, instrumental music was not permitted and thus not brought to this continent until later by other immigrants.⁷⁸

The development of bands in North America in the mid-seventeenth and eighteenth centuries paralleled that of its European counterparts. In his book *Military Music of the American Revolution*, Raoul Camus demonstrates the influence English military bands had in America during the Revolutionary War.⁷⁹ The earliest bands to form in North America relied heavily upon whatever instrumentation was available as well as being influenced by European models of military bands, which often meant the inclusion of woodwinds and percussion. Such was the case with some of the earliest bands like the First Virginia Band of Musicke, the Fort Snelling Band, and the Marine Band.⁸⁰

As instrument inventors in Europe continued to make advances, these new instruments were slowly making their way to North America, and all-brass bands began to appear in the United States. In 1853, citing the introduction of valves and pistons on brass instruments and the favorable increased dynamic power accompanied by the exclusion of woodwinds, Boston music critic John Dwight observed the proliferation of these all-brass bands.⁸¹ Despite this rapid progress, the brass band movement had

⁷⁷ Glenda Goodman, “The Tears I Shed at the Songs of Thy Church?: Seventeenth-Century Musical Piety in the English Atlantic World,” *Journal of the American Musicological Society* 65, no. 3 (2012): 691–725, <https://doi.org/10.1525/jams.2012.65.3.691>, 692

⁷⁸ Boon, *Play the Music, Play!*, 47

⁷⁹ Raoul F. Camus, *Military Music of the American Revolution* (Chapel Hill: University of North Carolina Press, 1976).

⁸⁰ Phillipa Edith Burgess, “An Examination of Function, Venue, and Sources in the Repertoire of Mid-Nineteenth-Century American Brass Bands” (Ph.D., United States -- Kentucky, University of Kentucky, 1997), <http://search.proquest.com/pqdtglobal/docview/304347747/abstract/60B69B8F44D346AEPQ/1.52-53>.

⁸¹ John Dwight, “Dwight’s Journal of Music.” III, no. 2 (1967): 9–10.

experienced during the first half of the century, with the outbreak of the Civil war brass bands were called upon to play in various military ceremonies and campaigns.⁸²

The earliest, most well-known brass bands of this time are the Boston Brass Band, first organized by Edward Kendall in 1835, the Salem Brigade Band,⁸³ And the Dodworth Band, which switched to become all brass in 1834 making it one of many to lay claim to the title of the first brass band in America.⁸⁴

The Salvation Army in the United States

The next watershed moment for brass bands in North America did not happen until 1887. In that year, the commander of the Salvation Army for the United States, Marshal Ballington Booth, established a new “staff band” at the organization’s headquarters in New York.⁸⁵ The band’s first appearance was the closing of the Salvation Army’s seventh-anniversary celebration.⁸⁶ Also at this gathering were Salvation Army bands from Boston, Massachusetts, Lawrence Massachusetts, and Grand Rapids, Michigan.⁸⁷ This fact, in addition to the acknowledgment of “pick-up bands” by Holz, suggests that the Salvation Army had introduced America to British-style brass bands when it first arrived in 1880.⁸⁸

While it is hard to determine what happened to brass banding in North America at the end of the nineteenth century and into the twentieth, One thing is sure; Salvation

⁸² Margaret Hindle Hazen and Robert M. Hazen, *The Music Men: An Illustrated History of Brass Bands in America, 1800-1920* (Washington, D.C: Smithsonian Institution Press, 1987), 2.

⁸³ The Salem Brigade Band was organized much earlier, in 1806 and then converted to all brass in 1835.

⁸⁴ H Schwartz, *Bands of America*, 41.

⁸⁵ Holz, *Heralds of Victory*, 1.

⁸⁶ Holz, 1.

⁸⁷ Holz, 5.

⁸⁸ Holz, 5.

Army brass bands began appearing across the continent. However, outside of this religious organization, the tradition had all but disappeared.⁸⁹ In the spring of 1889, two years after the first official Salvation Army band formed in the United States, the Salvation Army's Household Troops Band from Britain began their tour of North America. The first stop was in Toronto, followed by various appearances throughout New England.⁹⁰ In Canada, this visit inspired the formation of a similar band whose purpose was to travel around the Dominion and support special demonstrations held in local towns and villages.⁹¹ In the United States, the Household Troops Band inspired the formation of a second New York-based band, whose purpose, like the previously mentioned band in Canada, was to frequently travel through the Eastern States and support Salvation Army functions.⁹² This second band was eventually combined with the original staff band, renamed the National Staff Band (again renamed later to the New York Staff Band), and continued touring eastern states.⁹³

The beginning of the twentieth century brought more British brass bands on tours to North America. The Black Dyke and Besses o' th' Barn both made visits to Canada in 1906, thus making these bands some of the earliest of their kind to have inspired the development of brass bands in North America.⁹⁴ Although it is unclear what happened to the brass band movement in North America during the first half of the twentieth century due to lack of research, it seems likely that the initial growth of brass

⁸⁹ Holz, 5; Hosler, "The Brass Band Movement in North America.", 19; Holman, "International Brass Bands Directory.", 7.

⁹⁰ Boon, *Play the Music, Play!*, 54; Holz, *Heralds of Victory*, 5.

⁹¹ Boon, *Play the Music, Play!*, 54.

⁹² Holz, *Heralds of Victory*, 6.

⁹³ Holz, 8.

⁹⁴ Newsome, *The Modern Brass Band*, 303.

bands began to stagnate or decline. Much of the growth seen during this time took place in the form of Salvation Army corps bands.⁹⁵

Mid-century Renewing Interest

By the midpoint of the twentieth century, the brass band movement had begun to pick up momentum. The prominent music editor, band director, and composer whose background is in Salvation Army brass bands, Eric Ball, observed during his visit to the United States in the early 1960s what he described as a growing appreciation for the brass band.⁹⁶

A rise of articles published by *The Instrumentalist* in the mid-twentieth century shows evidence that there was a renewing of interest for brass bands in the United States. Two articles appear in the magazine in 1957 and 1963, regarding the Salvation Army's brass bands. The first, written by Ernest Glover, introduced by the editor of the magazine as a "leader in the brass field," is a glowing reaction to a concert put on by the Salvation Army's International Staff Band during their tour to the United States in 1963.⁹⁷ The second and later article appears in the September 1963 edition and recounts the abbreviated history of Salvation Army brass bands.⁹⁸

Starting in September 1960 and ending in November of the following year, a lively debate, by way of a series of articles and opinion letters, discussing what the brass

⁹⁵ Holz, *Heralds of Victory*, 5; Holser "The Brass Band Movement in North America.", 19; Holman, "International Brass Bands Directory.", 7.

⁹⁶ Newsome, *The Modern Brass Band*, 315.

⁹⁷ Ernest Glover, "The Salvation Army International Staff Band," *The Instrumentalist* 11, no. 10 (June 1957), 25.

⁹⁸ Charles R. Shoults, "The Romance of Salvation Army Brass Bands" 18, no. 2 (September 1963): 52–53.

band movement in North America should look like occurred. It all started with an article published by Traugott Rohner in which he proposed the use of what he calls the “American Brass Band” (AB Band) suggesting that it “is to provide a good-sounding ensemble with the fewest problems... is intended for places where no band or orchestra now exists [and] the potential is not sufficient enough to warrant the organization of a regular band or orchestra”.⁹⁹ He suggested that the use of all valve instruments (except for the trombone) capable of being played in treble clef, and the ease of teaching only one kind of instrument makes this type of ensemble more feasible for small schools.¹⁰⁰

The next issue of the magazine demonstrated a mixed reception to Rohner’s proposal. While Kenneth Berger, a high school band director, wrote in to express his firm agreement with Rohner, an article on the very next page expresses some trepidation with him. Erik Leidzen, an arranger for the Edwin Franko Goldman Band and Salvation Army musician, warns the reader not to confuse Rohner’s AB Band with Salvation Army and British brass bands.¹⁰¹ He explains that so “as the string orchestra is not a symphony orchestra minus wind instruments, and a male chorus is not a mixed choir without women’s voices... so a brass band is not a concert band without woodwinds.”¹⁰²

Traugott Rohner Responded to Erik Leidzen in the December edition of *The Instrumentalist*, clarifying that he is not proposing to replace the British-style brass bands. He emphasized that his AB Band “can be called and will sound like a band; has a minimum of teaching, learning, and administrative problems, and (c) has a good musical

⁹⁹ Traugott Rohner, “Let’s Examine the Possibilities of the American Brass Band,” *The Instrumentalist* 15, no. 1 (September 1960), 50.

¹⁰⁰ Rohner, 50.

¹⁰¹ Erik Leidzen, “Some Brass Tacks About Brass Bands,” *The Instrumentalist* 15, no. 3 (November 1960), 45.

¹⁰² Erik Leidzen, “Some Brass Tacks About Brass Bands”, 45.

potential.”¹⁰³ In an accompanying article, Harold Walters suggested that most wind band music—especially marches—could be affectively performed with just the brass parts.¹⁰⁴ The next to voice his opinion in this matter was the sales manager for the H. N. White Company, C. A. Frak. Once again citing the benefits it provides to struggling band programs, simplicity in teaching, and its universal usefulness for any occasion, Frak states that he only sees benefits to supporting the brass band movement in the United States.¹⁰⁵

In September 1961, Herbert Hazelman wrote in an article that he felt the American school band does not result in lifelong amateur musicians. While the American concert band had grown into a complex range of instrumentation, British brass bands, consisting of almost all treble clef parts, allowed for players to move freely throughout the band. Thus, while American concert bands take on many different instrumentations, the brass band instrumentation has remained constant. This consistency in instrumentation, in the eyes of Herbert Hazelman, allows for easier teaching and is one of many reasons why he felt it to be a better medium for training and retaining amateur musicians.¹⁰⁶ In the November issue, a reader, Robert Avis, responds to Hazelman’s article, restating that the brass band is a “nearly perfect medium” for amateur musicians.¹⁰⁷

This series of articles demonstrates that music educators of the time wanted to provide the American education system with a better performance medium that could

¹⁰³ Traugott Rohner, “Some Additional Considerations about The AB Band,” *The Instrumentalist* 15, no. 4 (December 1960), 28.

¹⁰⁴ Harold Walters, “The American Brass Band Is Ready for the Downbeat,” *The Instrumentalist* 15, no. 4 (December 1960), 29.

¹⁰⁵ C. A. Frak, “It Makes Great Sense,” *The Instrumentalist* 15, no. 8 (April 1961): 37.

¹⁰⁶ Herbert Hazelman, “The British Brass Band,” *The Instrumentalist* 16, no. 1 (September 1961), 59–60.

¹⁰⁷ Robert Avis, “The Brass Band,” *The Instrumentalist* 24, no. 4 (November 1961), 31.

work for even the smallest of schools. Furthermore, given the great adoration that some critics had for the British brass band, some—like Traugott Rohner—thought that brass bands could improve the school music system.

The Twentieth Century

Many musicians sought to bolster a growing tradition of brass banding in North America—some more successful than others. Among those figures who helped revive the brass band movement is Philip Catelinet and Perry Watson. British tuba player Philip Catelinet arriving in Pittsburgh to teach at Carnegie Mellon University in 1956, he introduced British brass band music to the school via an “American brass orchestra.”¹⁰⁸ The work done by Catelinet laid the groundwork for Robert Bernat, who, upon hearing two British brass bands during events marking the bicentennial of the Declaration of Independence in 1976, decided to start up a professional brass band of the same style in Pittsburgh. His goal with the creation of his band is that it would “encourage and foster the creation of other brass bands, both professional and amateur” for the North American brass band movement in the steel-producing town.¹⁰⁹ This endeavor resulted in the founding of a professional brass band—River City Brass—in 1982; however, the movement gained no other lasting momentum from his efforts.¹¹⁰

After having hosted various brass band events in the United States, Perry Watson, who was the director of Music at North Carolina State University, set his sight on

¹⁰⁸ Newsome, *The Modern Brass Band*, 317

¹⁰⁹ J. Perry Watson, *The Brass Band Bridge* 1, no. 1 (1980), <http://nabba.org/past-issues/>, 2; Newsome, *The Modern Brass Band*, 316.

¹¹⁰ Newsome, 317.

establishing a brass band contest in North America and create a bimonthly magazine.¹¹¹

The result of his endeavors was *the Brass Band Bridge* in 1980, the goal of which was to develop communications among brass bands in the United States.¹¹² A few years later, he established the North American Brass Band Association (NABBA).¹¹³

Research Regarding Specific Bands

Next in this review of literature is a collection of biographical research on specific American bands. The first and oldest in this category is a book written by the music historian Ronald Holz. Being the son of a former bandmaster, Holz wrote a book for the centennial celebration of the New York Staff Band in 1987.¹¹⁴ *Heralds of Victory* is a biography of the entire life of the band, laying out a Chronological account of the band's existence dating back to when the Salvation Army first arrived in North America.¹¹⁵

In addition to the literature written by Dr. Ronald Holz, two bibliographic dissertations about brass bands in North America have exist. The first, *A History of The Salvation Army Chicago Staff Band, 1954-1994*, was written in 1996 by Martin Lawrence John Rowden. In this dissertation, Rowden chronologically documents the history of Chicago Staff Band, with an emphasis on the historical events since 1954, but acknowledges events before that time going back to its founding in 1907.¹¹⁶ A second dissertation documenting the history of a brass band in the United States, *A History of The University of*

¹¹¹ Newsome, *The Modern Brass Band*, 318.

¹¹² J. Perry Watson, "This First Attempt at Developing Communications," *The Brass Band Bridge* 1, no. 1 (1980), <http://nabba.org/past-issues/>. 1

¹¹³ Newsome, *The Modern Brass Band*, 318.

¹¹⁴ Holz, *Heralds of Victory*.

¹¹⁵ Holz, *Heralds of Victory*.

¹¹⁶ Martin Lawrence Rowden, "A History of The Salvation Army Chicago Staff Band, 1954-1994" (Ed.D., United States -- Illinois, University of Illinois at Urbana-Champaign, 1996), <http://search.proquest.com/pqdtglobal/docview/304248430/abstract/80B160A97D0A4BB0PQ/14>.

Illinois British Brass Band, 1981 To The Present, explores the history, characteristics, and national context of its subject band.¹¹⁷

Recent Surveys Related to Brass Banding

The most prominent document regarding the brass band movement in North America is Ned Hosler's 1992 Ph.D. dissertation, *the brass band movement in North America: a survey of brass bands in the United States and Canada*.¹¹⁸ The purpose of his research was to provide a current snapshot of the brass band movement in North America. His study polled participants with questions regarding each of their band's origins, membership demographics, instrumentation, organizational structure, rehearsals, performance, perceived public/community support, and perception of available repertoire.¹¹⁹

In his research, Hosler proposed two main observations. First, he saw that membership among polled brass bands represented a wide range of age levels. Second, he observed that while most bands did not use officers, or any other type of organizational structure, the oldest and most successful brands utilized some type of administrative structure. Hosler also suggested that the musical form, since it is the ideal ensemble that draws adult amateur music makers, it could be used as a template for other musical groups wanting to build upon the tradition.

Based on his observations, Hosler offered multiple suggestions. First, he suggested that bands should develop strategies to encourage participation among younger

¹¹⁷ Maureen Reagan, "A History of the University of Illinois British Brass Band, 1981 to the Present" (A.Mus.D., University of Illinois at Urbana-Champaign, 2019), <http://hdl.handle.net/2142/104743>.

¹¹⁸ Hosler, "The Brass Band Movement in North America."

¹¹⁹ Hosler, 7.

musicians. Second, while Hosler did not conclude that financial issues were not significant factors to the participating bands, alternative and efficient sources of funding without shifting the burden to members could encourage growth. Furthermore, he offered two suggestions to continue fostering interest and development in the brass band movement. First, directors should consider year-round rehearsals. Second, while supporting and encouraging contesting bands is vital, more attention should be given to the support of non-competitive festivals.

Diana Herak undertook a more recent and focused version, Dr. Hosler's work in a 1999 masters thesis, *A Survey of Active Brass in Ohio*. Herak used Hosler's survey as a template to gauge the condition of brass bands in the state of Ohio. Unlike Hosler's study, Herak includes Salvation Army brass bands in the pool of participants. Given the uniqueness in goals of these bands, whose purpose is solely for providing music in church functions, not allowed to participate in competitions, and not focused necessarily on community support, Inclusion of these bands may have skewed the results of this survey. The conclusion of this study found that most bands reported poor community support, few responding bands compete in the NABBA competition, and not they perceived themselves as not being well covered by the news media.

Finally, another focused research project inspired by Ned Hosler is a dissertation written by Mark Taylor. In his research, he studied the history and operational practices of brass bands affiliated with U.S. colleges and universities. His research covered both

functioning and defunct ensembles.¹²⁰ Among his conclusions, Taylor found that there are only eleven existing ensembles in the country that are sponsored by a college or university. At the same time, an additional three community brass bands had close ties to a local university or college. Worth noting is that when looking at instrumentation, bands mostly stuck to the traditional instrumentation with the tenor horn part being the most variable (French horns being more readily available). His conclusions show that this type of ensemble is prevalent and beneficial for students due to the technical requirements. Despite the exceptional opportunity for student musical development these ensembles provide, Taylor found that they receive mixed, but mostly positive, response from colleagues. He also observed that among the many now-defunct ensembles, little documented reason existed for the ensemble to have failed. When noting why so many ensembles had become defunct, he concluded that when the founding director left the institution, administrators either were unsuccessful or not sufficiently interested in locating a suitable replacement instructor with the requisite.¹²¹

¹²⁰ Mark Amdahl Taylor, "British Style Brass Bands in U.S. Colleges and Universities" (D.M.A., United States -- Texas, University of North Texas, 2016), <http://search.proquest.com/docview/1883695940/abstract/5F50C57E81774806PQ/1>.

¹²¹ Taylor, 122.

CHAPTER III

METHODOLOGY

Assembly of the List

To qualify for the survey, bands had to meet three criteria. First, they must be a currently functioning ensemble located in North America. Second, they must loosely follow the instrumentation of a British-style brass band (as defined in the first chapter of this document). Third, they must have either a publicly available email address or means of contact through either their website or via social media. Given this narrow focus, there is no existing list of bands that would work for this study, a list of select bands who fit the specified criteria was made.

The first source addressed in building the list for the survey was the NABBA member band.¹²² Next, Gavin Holman's *Brass Bands of the World-a Historical Directory*.¹²³ Both of these sources also list Civil War re-enactment bands as well as American brass bands, which were not relevant to this study. Additionally, Boolean searches using Google as well as social media sites like Facebook and YouTube turned up more brass bands not found on either list. Other sources used for building the list included listed used in related academic research. Mark Taylor's dissertation on North American brass bands affiliated with academic institutions provided insight into current and recently defunct brass bands.

¹²² "Bands," *NABBA* (blog), December 13, 2018, <http://nabba.org/bands/>.

¹²³ Holman, "International Brass Bands Directory."

Development of Survey

The survey instrument used for this study was closely modeled after that used in research done by Mark Hosler and Dana Herak.¹²⁴ All questions were either yes-no, short answer, multiple-choice, or Likert scale forms. Also, when applicable, a record was added that allowed participants to upload files relating to the question. The survey itself consisted of five broad sections (1) Historical data (2) Current demographics and instrumentation (3) Organizational and administrative structure, (4) Community support, and (5) Participation in competitions/organizations.

Software used for Survey

The survey was built within REDCap electronic data capture tools hosted at Texas Tech University.^{125 126} REDCap (Research Electronic Data Capture) is a secure, web-based software platform designed to support data capture for research studies, providing 1) an intuitive interface for validated data capture; 2) audit trails for tracking data manipulation and export procedures; 3) automated export procedures for seamless data downloads to standard statistical packages, and 4) procedures for data integration and interoperability with external sources.

Using the web-based program REDCap, invitations were sent to the email addresses of qualifying bands starting on November 18, 2019. The bands then received

¹²⁴ Hosler, “The Brass Band Movement in North America,” 1992

¹²⁵ Paul A. Harris et al., “Research Electronic Data Capture (REDCap)—A Metadata-Driven Methodology and Workflow Process for Providing Translational Research Informatics Support,” *Journal of Biomedical Informatics* 42, no. 2 (April 2009): 377–81, <https://doi.org/10.1016/j.jbi.2008.08.010>.

¹²⁶ Paul A. Harris et al., “The REDCap Consortium: Building an International Community of Software Platform Partners,” *Journal of Biomedical Informatics* 95 (July 2019): 103208, <https://doi.org/10.1016/j.jbi.2019.103208>.

two follow-up emails of the next few months, one by the researcher on January 6, 2020, and a final follow-up sent by the chair of the committee on February 1, 2020. data were collected and managed using REDCap, and upon closing the survey, were exported as a .CSV file. The data were upload and analyzed using SAS OnDemand for Academics.¹²⁷

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CHAPTER IV

RESULTS

Results from the Survey

Using the guidelines given in Chapter III of this study, 155 bands received an email inviting them to participate in the study. The list of invited bands included 25 from Canada and 130 from the United States. Of those, 3 (1.9%) declined to participate for various reasons, 72 (46.5%) band representatives never responded, and 80 (51.6%) at least partially completed the survey. Of those who responded, 10 (12.5%) submitted a partially complete survey, while 70 participants (88%) submitted the survey fully completed (87.5%).

Presentation of Data

Unlike similar research projects before, the intent behind this research is not to identify and quantify every existing brass band in North America currently. Instead, it is to depict the condition of the brass banding movement in North America. Thus, the data includes no identifying information.

All 80 participants responded to the question prompting their role within the band they were representing. Of those, 35 participants reported that they held more than one position within the band. Eighteen said that they were the artistic director of the band, 21 identified as the past or present president while two reported being the vice president. An additional 16 held various other roles on the board, nine identified as founders of their band, and 19 were musicians in the band. All participants also identified

the name of the band which they were representing. Appendices E and F contain the list of all bands solicited for this study.

Historical Data

For the question regarding what year each band founded, all participants responded, thus, the response rate is 100%. As Figure 6.1 shows, there was a small growth in the number of brass bands appearing between 1860 and 1870, but little growth happened between 1870 and 1981. Starting in 1981 up to the present time has seen a steady increase in new brass bands in North America.

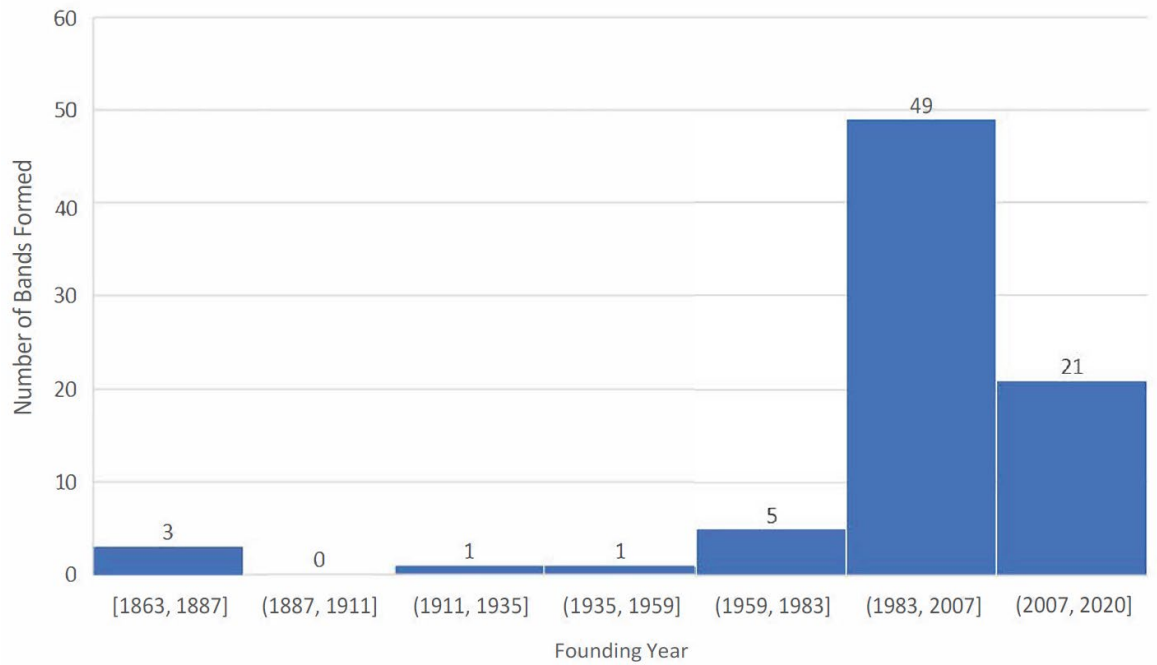


Figure 6.1 Founding year of participating bands

For the question regarding how many musicians were in the founding band, 9 participants did not indicate a number, while 71 did, which results in a response rate of 89%. The average number of participants in a founding band is 25.

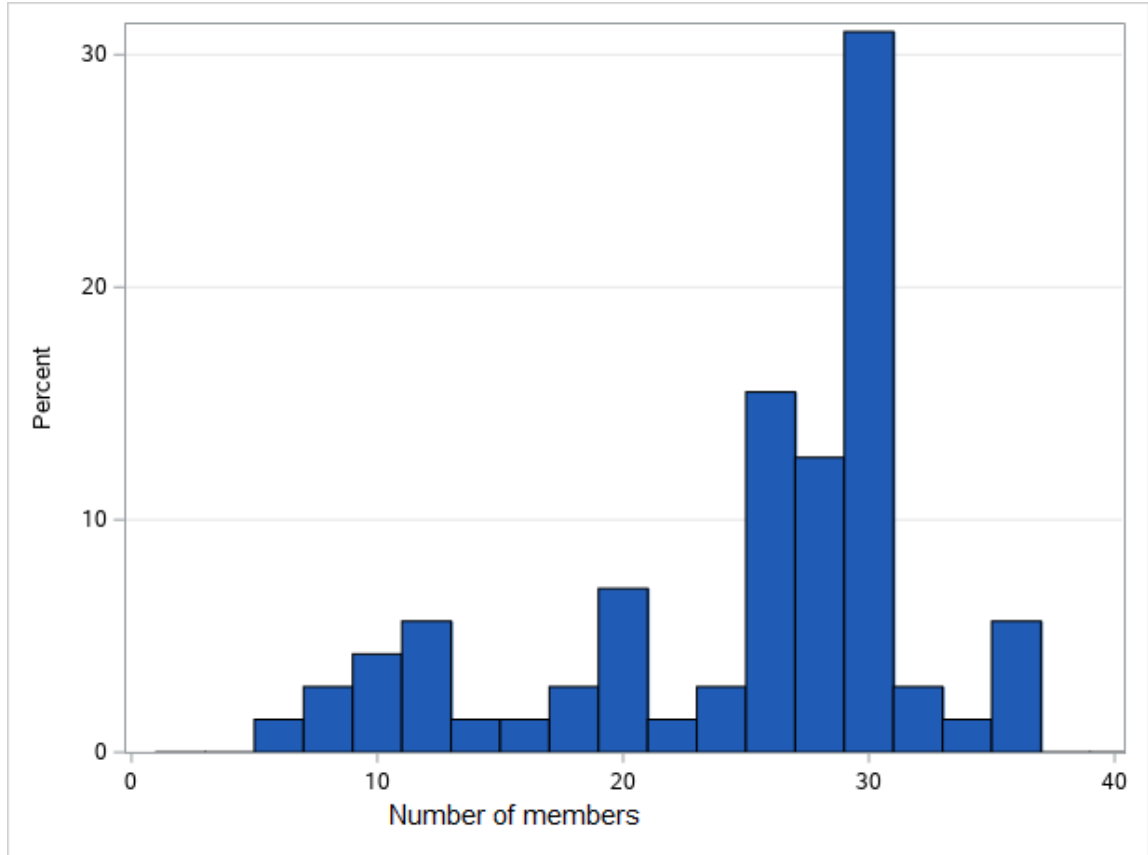


Figure 6.2 *How many musicians were in the founding band?*

For the question regarding how many directors the participant’s band had since its founding, five participants did not respond while 75 did for a response rate of 94%. The average participating band has had about three conductors, while the most a band reported having is 16. No correlation was observed between the age of a band and the number of directors it had.

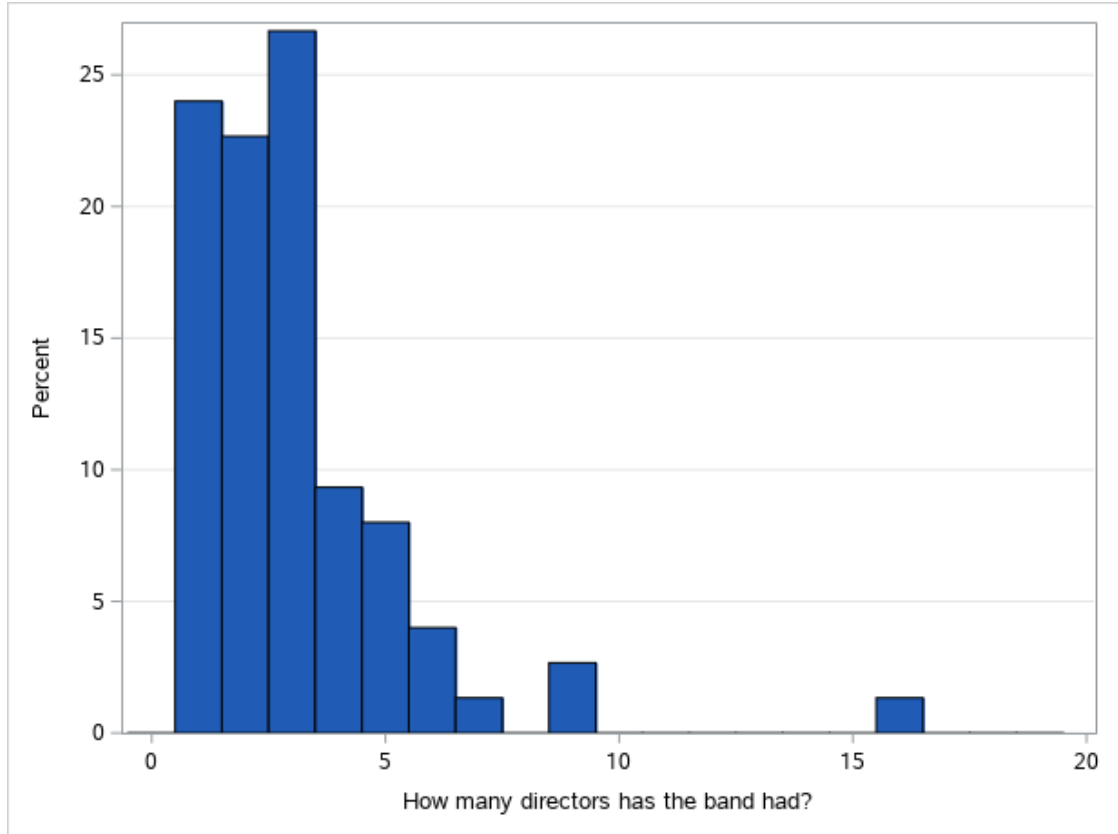


Figure 6.3 How many directors has the band had?

Current Demographics and Instrumentation

The following data summarizes the responses each participant indicated for the number of band members within each given age group:

Concerning the age range 17 or below, seventy-one reported resulting in a response rate of 89%. Figure 6.3 shows that 58% of respondents indicated they had one or fewer members 17 years of age or younger.

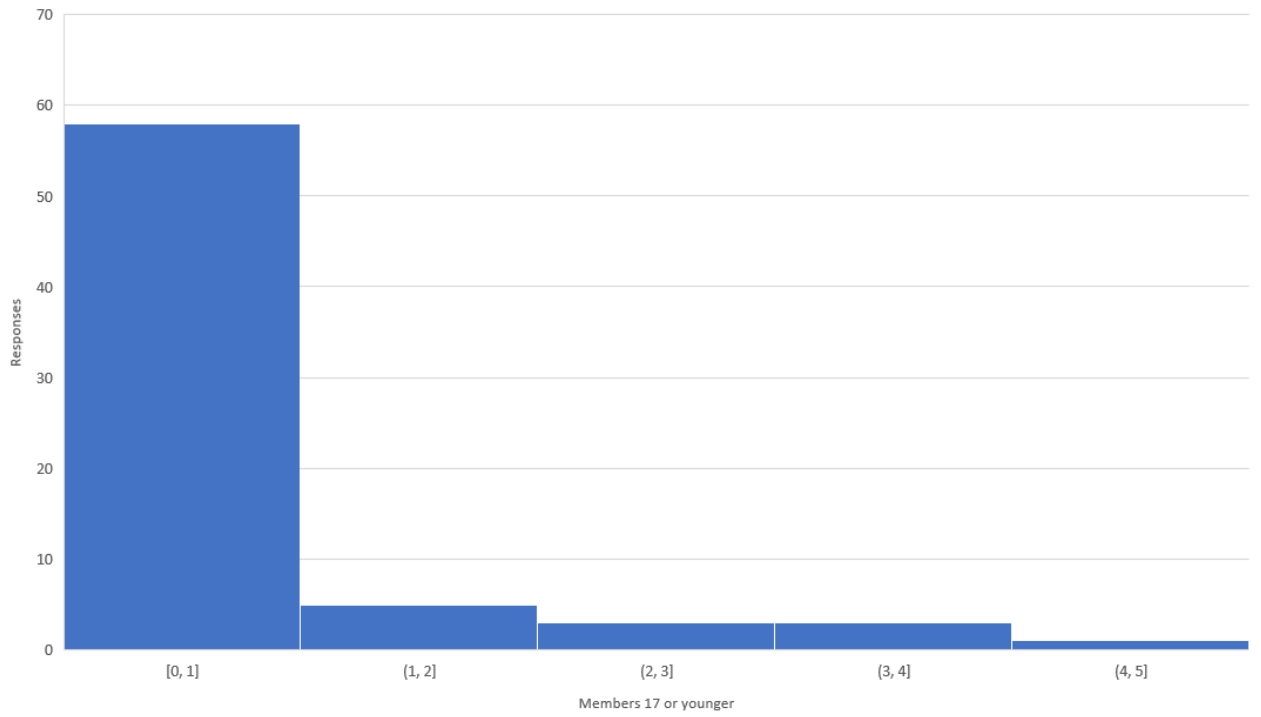


Figure 6.4 Number of band members 17 or younger

For the age group 18-29, sixty-eight reported an answer resulting in a response rate of 85%. The average number of band members in this age group across all responding bands is seven.

For the age group 30-39, sixty-six reported an answer resulting in a response rate of 83%. The average number of band members in this age group across all responding bands is six.

For the age group 40-49, sixty-six participants reported an answer resulting in a response rate of 83%. The average number of band members in this age group across all responding bands is five.

For the age group 50-59, sixty-five reported an answer resulting in a response rate of 81%. The average number of band members in this age group across all responding bands is six.

For the age group 60-69, Sixty-three reported an answer resulting in a response rate of 79%. The average number of band members in this age group across all responding bands is six.

Finally, For the age group of 70 or older, sixty reported an answer resulting in a response rate of 75%. The average number of band members in this age group across all responding bands is three. The box plot in figure 6.5 shows that 50% of all reported band members fall between the ages of 30 and 50.

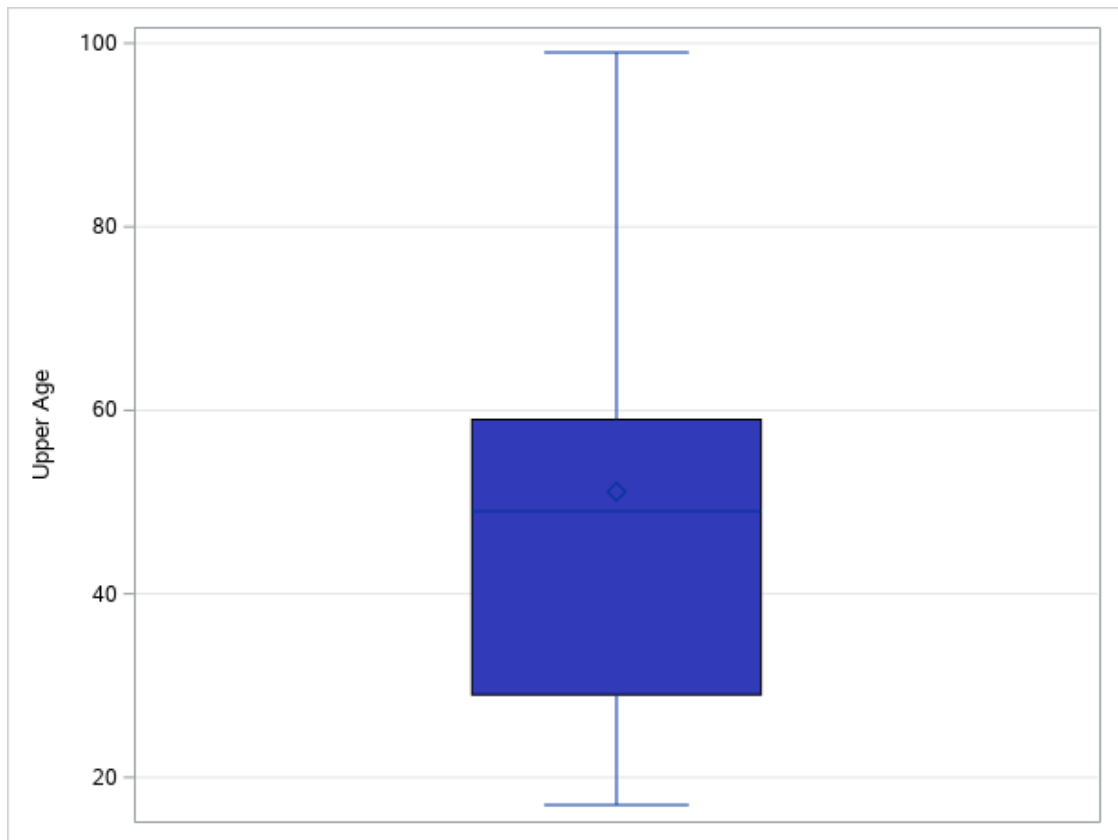


Figure 6.5 Average age across all bands

For the question concerning how many musicians currently participate in the band, seven participants did not respond, while 73 did for a response rate of 91%. A total of 2260 members across all bands while the average band size of 31 members. One important note is that as seen in Figure 6.2, one participant indicated 0 for this answer.

This band was finishing up its final season together as the director was retiring. The band is still included in the study as it was still functioning at the time of the research.

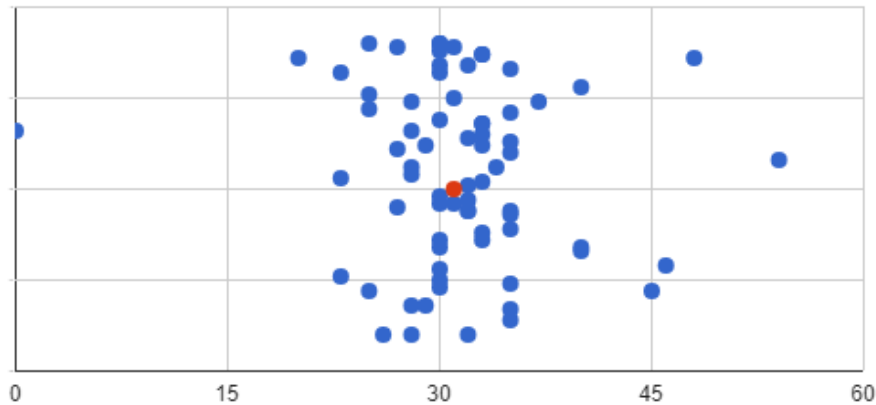


Figure 6.6 Total number of members participating in bands

The following three questions pertained to the level of music training the band members in each group had.

For the question concerning the number of members who had received musical training in high school, 15 participants did not respond, while 65 did for a response rate of 81%. The total amount of musicians across all bands who received musical training in high school was 2010, while the average amount per band was 31.

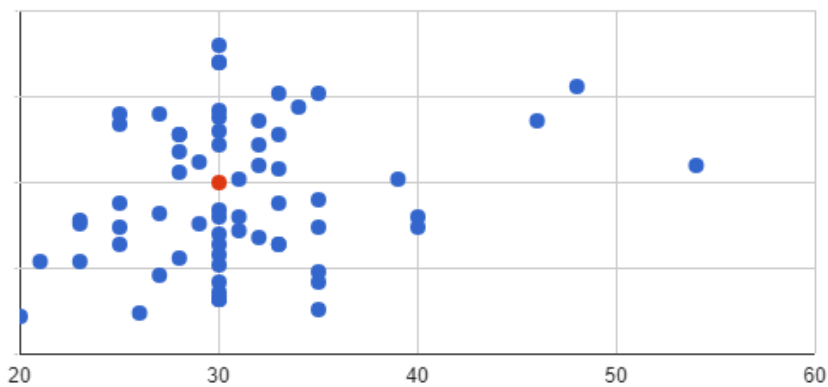


Figure 6.7 Number of members with high school music experience

For the question concerning how many members have music degrees, 19 participants did not respond while 61 did for a response rate of 76%. The total amount of

members across all bands who have university degrees in music 964 while an average of sixteen members per band have music degrees.

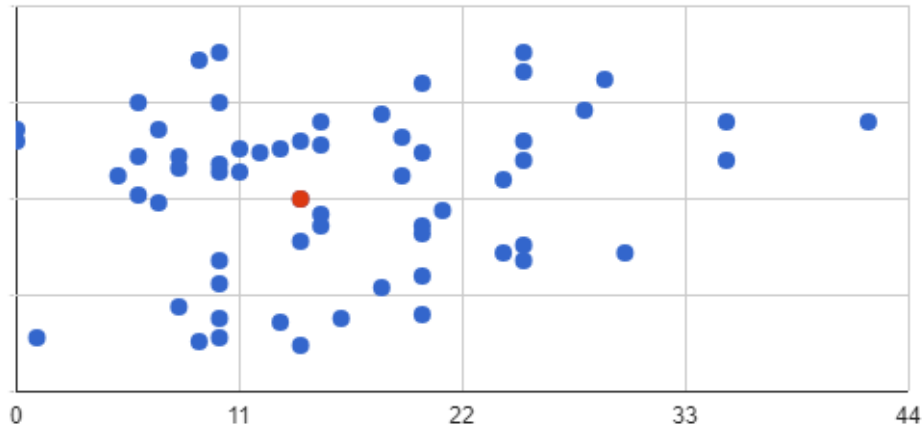


Figure 6.8 Number of members with college music experience

For the question concerning how many members are current for former music educators, 17 participants did not respond while 63 did for a response rate of 79%. The total amount of musicians across all bands who are current or former music educators is 684, while each band had an average of eleven.

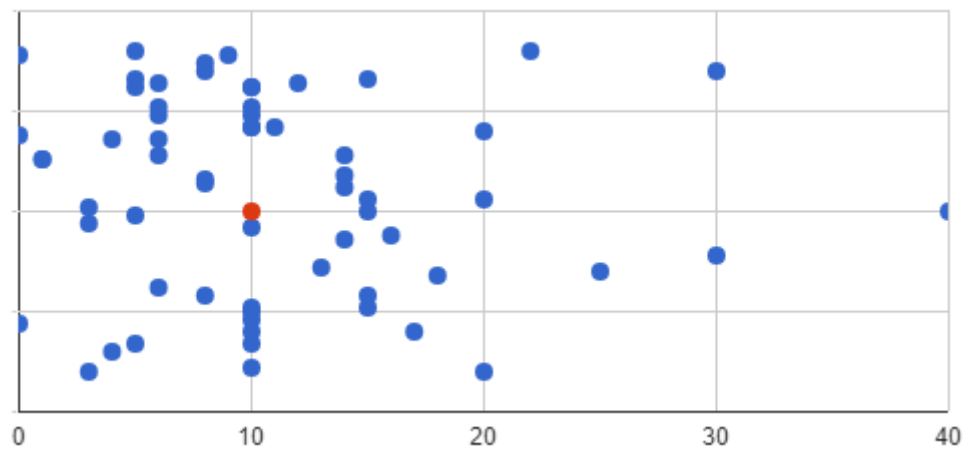


Figure 6.9 Number of members who are current or former music educators

For the question regarding how many members are current or former professional musicians (those whose primary source of income comes from performing), 18 participants did not respond. In contrast, 62 did for a response rate of 78%. The total number of professional musicians across all bands was 192, while the average per band was three.

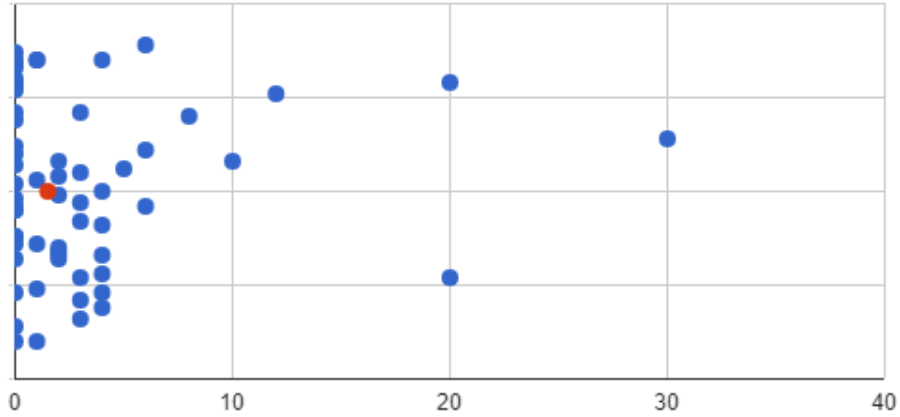


Figure 6.10 Number of current or former professional musicians

For the question regarding what type of clothes the participants' band performs in, nine participants did not respond while 71 did, resulting in a response rate of 89%. Of those who responded, 43 (60.6%) participants indicated their band performs in matching blazers, shirts, or polos; 15 (21.1%) participants indicated their band has a uniform, seven (9.9%) participants said members of their band wear business casual clothes for performances, and 20 (28.2%) indicated other. Additionally, 14 participants selected more than one answer to this question.

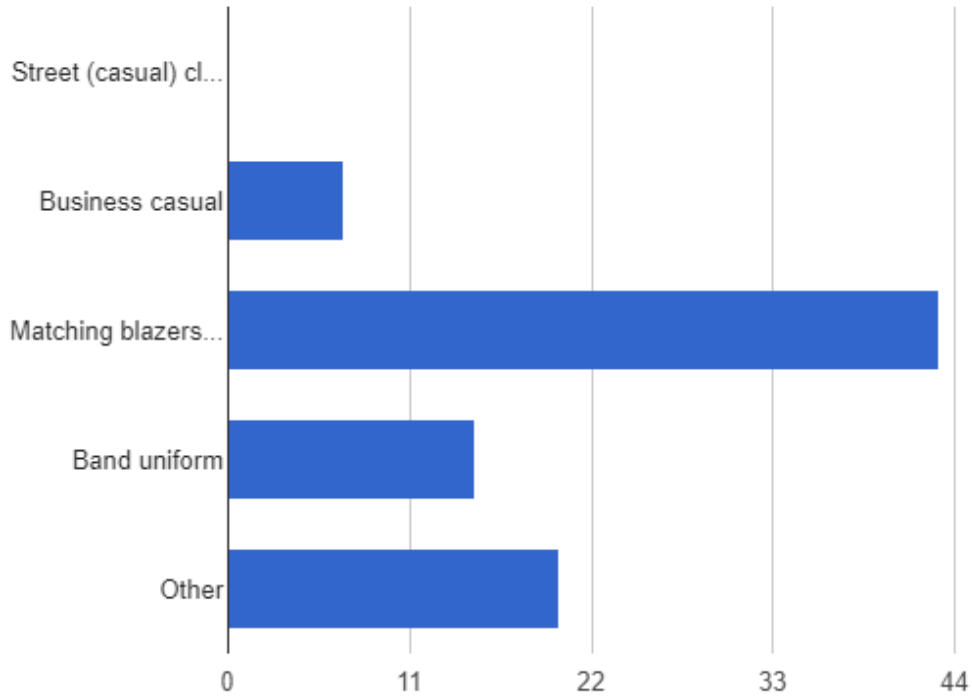


Figure 6.11 In what clothes do the participating bands perform?

For the question regarding who purchases or provides the dress for the band members, 8 participants did not respond while 72 did, resulting in a response rate of 90%. Of those who responded, 14 (19.4%) said the band purchases or provides the musician's performance clothes, 54 (75%) indicated the members purchase or provide their performance clothes, and four (5.6%) selected “other.”

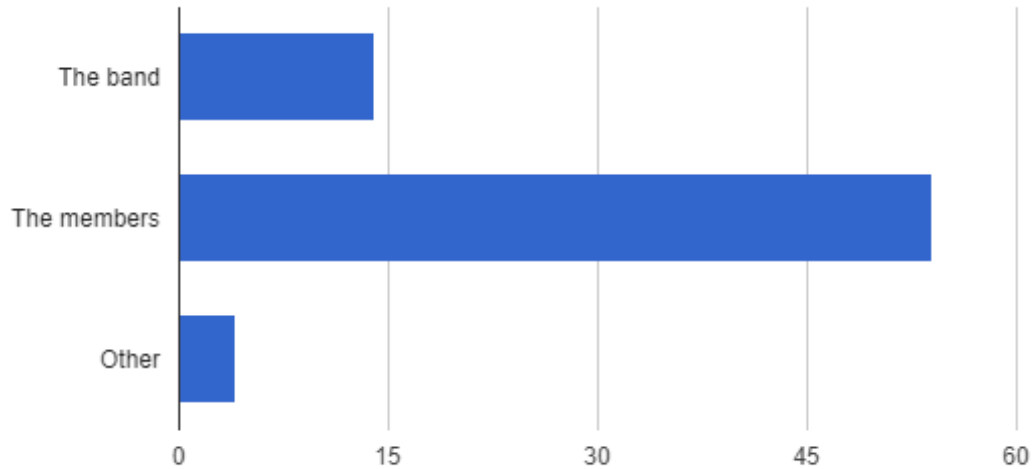


Figure 6.12 *Who provides the band member's uniform?*

When asked if members of the participant's band pay any dues or participation fees, seven did not respond, and 73 did, resulting in a response rate of 91%. Of the Participants who responded, 25 (34.2%) reported that musicians were charged a fee for participation in the band while 48 (65.8%) said their band did not charge any fees or dues. The most expensive fee reported was \$225 per year.

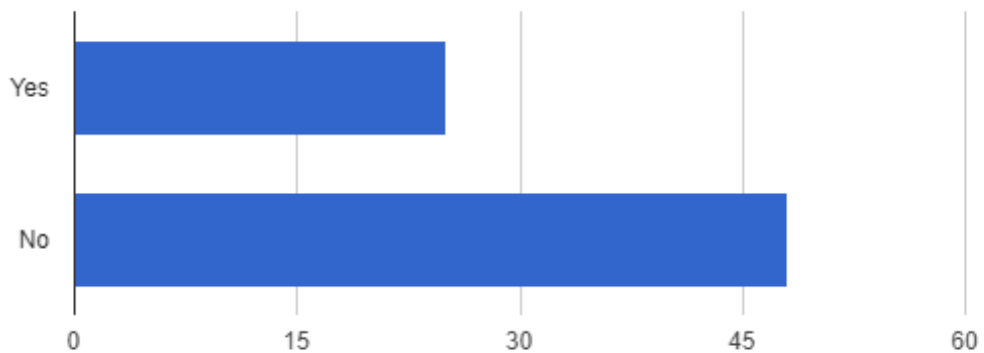


Figure 6.13 *Do the band members pay dues or a participation fee?*

When asked if musicians in the participant's band receive financial compensation for their time, seven participants did not respond, and 73 did, resulting in a response rate of 91%. Of the Participants who responded, only three (4.1%) reported that the musicians received financial compensation while the other 70 (95.9%) participants

indicated their band did not pay the musicians.

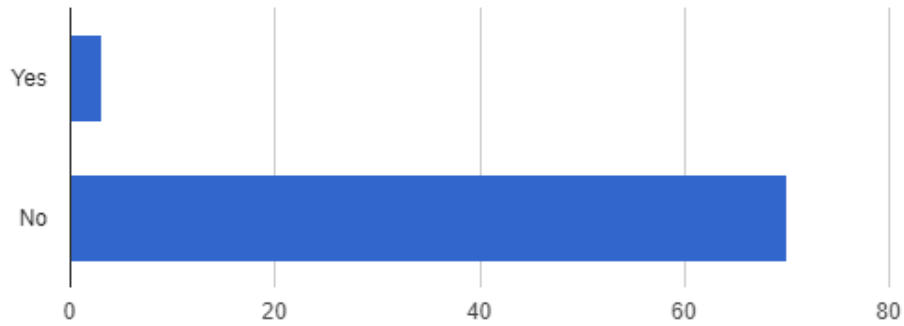


Figure 6.14 Are the musicians financially compensated?

When asked how musicians are selected for the band, seven participants did not respond, and 73 did, resulting in a response rate of 91%. Of the Participants who responded, 16 (21.9%) indicated that acceptance into the band was by way of an audition, 50 (68.5%) said members are invited to join, and seven (9.6%) indicated selection for the band occurs by other means. Of the latter category, two reported that enrollment in the band as a university-level class for participation.

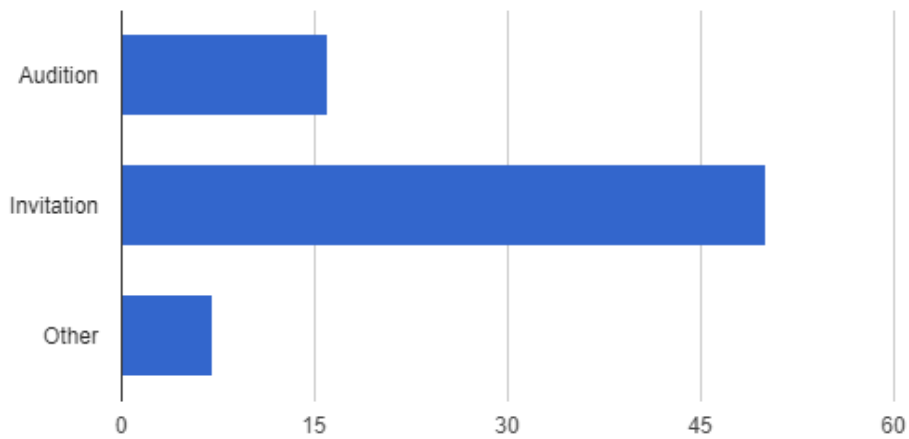


Figure 6.15 How are musicians selected for the band?

When asked if the director of the participant's band is a paid position, seven did not respond while 73 did, resulting in a response rate of 91%. Of the participants that did

respond, 40 (54.8%) indicated that the director of their band was a paid position while 33 (45.2%) said theirs was not.

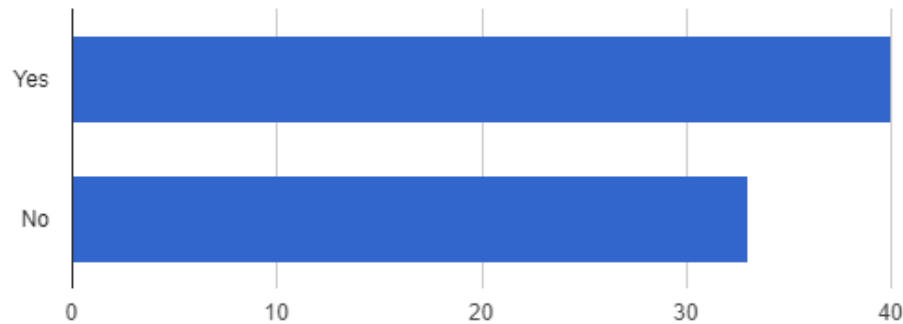


Figure 6.16 Is the director compensated for their time?

When asked how the band chooses a new director, eight did not respond while 72 did, resulting in a response rate of 90%. Of those who responded, 17 (23.6%) indicated that the band chooses a new director using an audition, 34 (47.2%) said they invited the director to the position, 17 (23.6%) said the director is the band’s founder, and 4 (5.6%) said the band chooses a new director by other means. Of the latter group, participants said that the board of trustees proposes and votes on the conductor, should the need arise. While others said, the director was a member of the band who volunteered to become the director.

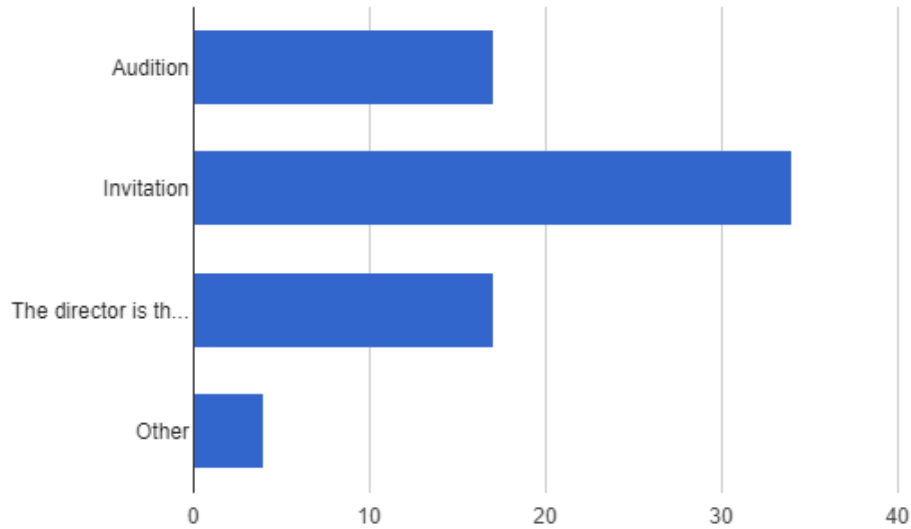


Figure 6.17 How is the director chosen for the band?

The following six questions are regarding the current instrumentation of the participating bands.

When asked what type of high brass the participant’s band utilizes, six did not respond while 74 did, resulting in a response rate of 93%. Of those who responded, 67 (90.5%) indicated that their band uses cornets, 1 (1.4%) said their band uses trumpets, and 6 (8.1%) said their band uses a combination of both.

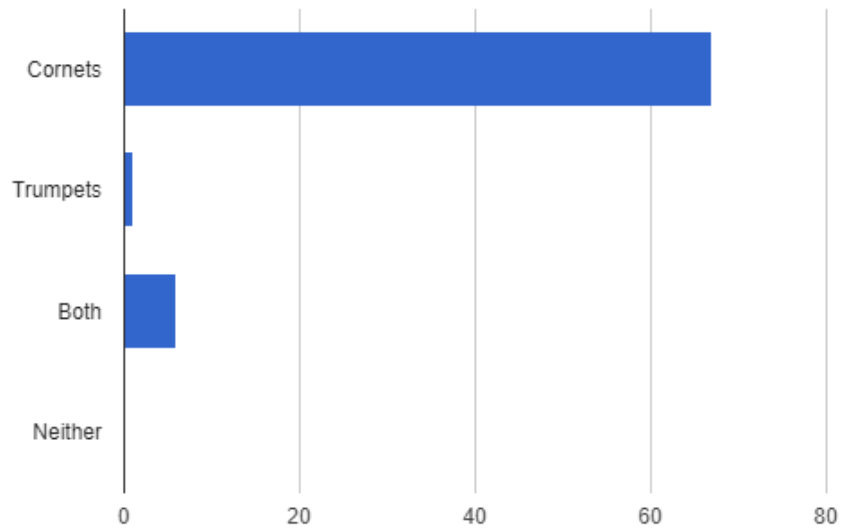


Figure 6.18 What type of high brass instruments does the band use?

When asked who provides the high brass instruments for the participant’s band, seven did not respond while 73 did, resulting in a response rate of 91%. Of the participants that did respond, 10 (13.7%) indicated the band provided the instruments, 49 (67.1%) said the performer was responsible for providing their instruments, and 14 (19.2%) indicated other. Of the latter group, 11 said that a mix of both performers and the band provide the high brass instruments.

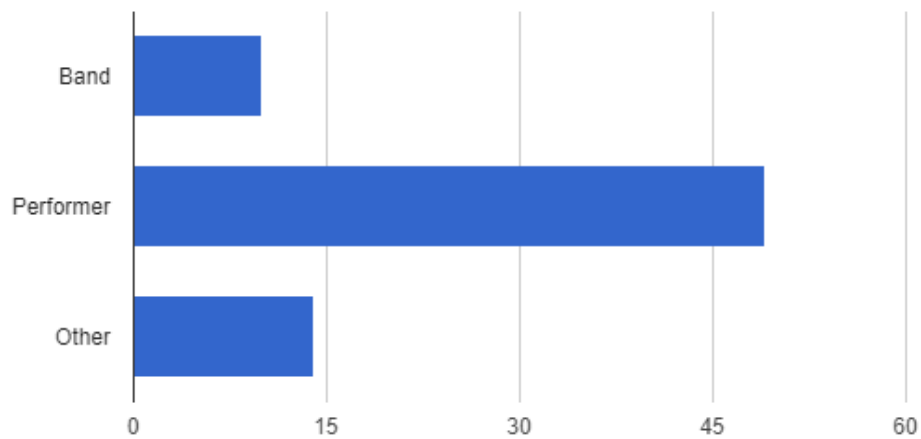


Figure 6.19 Who provides the high brass instruments?

When asked what type of mid brass the participant’s band utilizes, six did not respond while 74 did, resulting in a response rate of 93%. Of those who responded, 60 (81.1%) said the band uses alto horns, 11 (14.9%) indicated the band uses French horns, 1 (1.4%) said the band uses a combination of both, and 2 (2.7%) indicate the band uses neither.

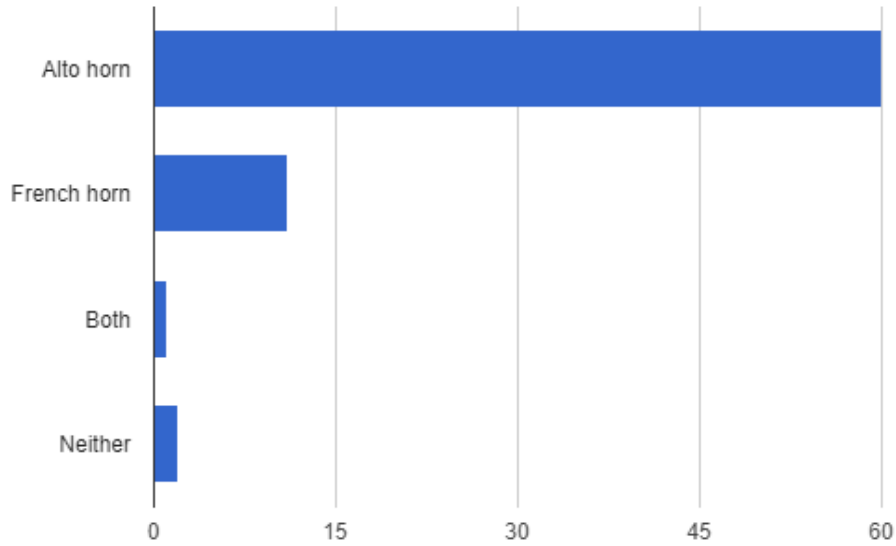


Figure 6.20 What type mid-range brass instruments does the band use?

When asked who provides the mid brass instruments for the participant’s band, nine did not respond while 71 did, resulting in a response rate of 89%. Of those who responded, 22 (31%) said the band provides these instruments, 38 (53.5%) said the performer provides their instrument, and 11 (15.5%) indicated other. Of this latter category, 9 indicated that a combination of both the band and performers provided the mid brass instruments used.

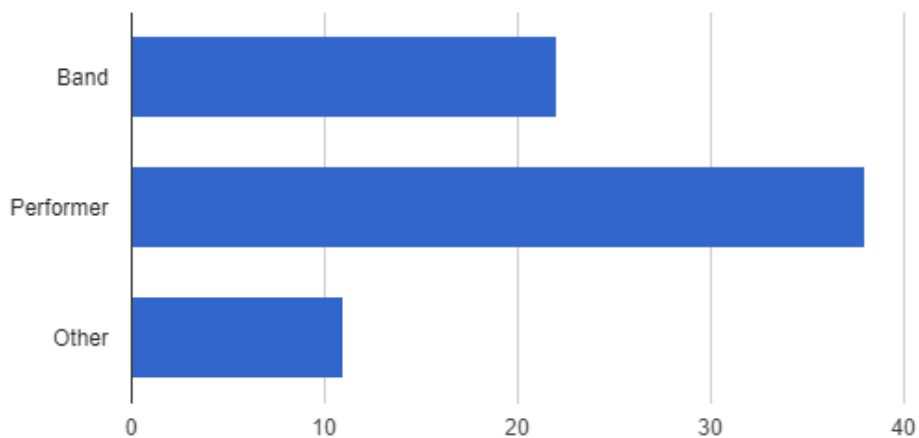


Figure 6.21 Who provides the mid-range brass instruments?

When asked what instruments the band members use to play the euphonium and baritone parts in the participant’s band, 6 participants did not respond while 74 did, resulting in a response rate of 93%. Of those who responded, 5 (6.8%) said their band only used euphoniums, 69 (93.2%) said their band used both euphoniums and baritones, and no participants reported “baritones only” or “neither.”

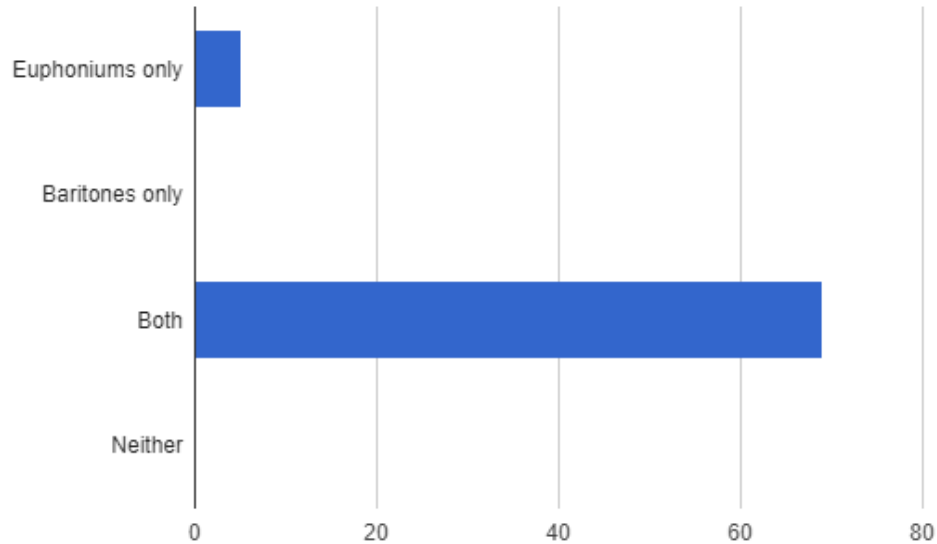


Figure 6.22 What does the band use for the euphonium and baritone parts?

When asked who provides the euphoniums and baritones for the participant’s band, eight did not respond while 72 did, resulting in a response rate of 90%. Of those who responded, 9 (12.5%) participants indicated the band provides the instruments, 43 (59.7%) said the performer provides their instrument, and 20 (27.8%) selected “other.” Of the participants in the latter category, eight report band provides baritone, and the players provide their euphoniums while 11 report a mix of both band and performer without specifying.

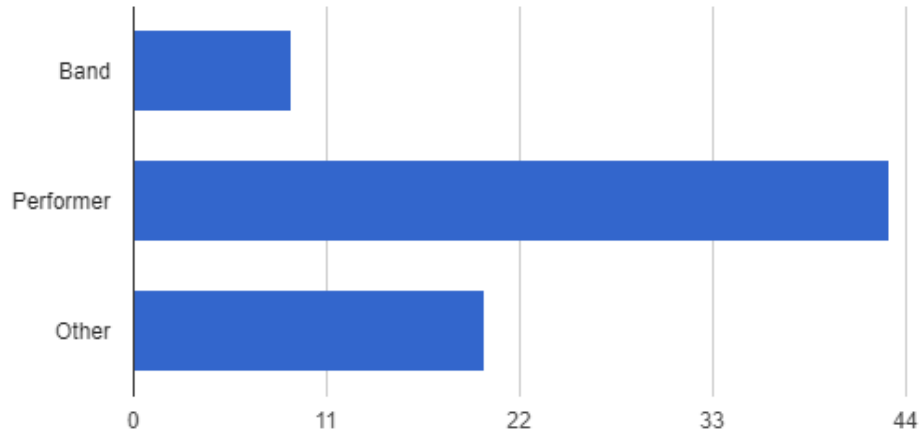


Figure 6. 23 Who provides the euphoniums and baritones?

The next portion of the survey asked the participants how many players their band had in each section. The following accounts for all the responses.

E^b Cornet

Seventy-two participants indicated their band had an Eb cornet player, and eight did not respond, which indicates a response rate of 90%. The total amount of indicated Eb cornet players across all responding bands is 77. On average, participants only indicated one Eb cornet player per band. Additionally, five participants indicated their band had two Eb cornet players.

Solo/first Cornet

Seventy-three participants indicated how many solo/first cornet players their band had, and seven did not respond, which indicates a response rate of 91%. The total amount of indicated solo/first cornet players across all responding bands is 309. On average, participants only indicated four solo/first cornet players per band.

Second Cornet

Seventy-three participants indicated how many second cornet players their band had, and seven did not respond, which indicates a response rate of 91%. The total

amount of indicated second cornet players across all responding bands is 173. On average, participants only indicated two 2nd cornet players per band.

Third Cornet

Seventy-three participants indicated how many third cornet players their band had, and seven did not respond, which indicates a response rate of 91%. The total amount of indicated third cornet players across all responding bands is 176. On average, participants only indicated two 3rd cornet players per band.

Repiano Cornet

Seventy-three participants indicated how many repiano cornet players their band had, and seven did not respond, which indicates a response rate of 91%. The total amount of indicated repiano cornet players across all responding bands is 79. On average, participants only indicated one repiano cornet player per band. Additionally, two participants said their band does not use the repiano cornet in their instrumentation.

Flugelhorn

Seventy-three participants indicated how many flugelhorn players their band had, and seven did not respond, which indicates a response rate of 91%. The total amount of indicated flugelhorn players across all responding bands is 76. On average, participants only indicated one flugelhorn player per band. Additionally, four participants indicated their band had two flugelhorn players, and one indicated they did not have a flugelhorn player.

Solo/First Horn

Seventy-three participants indicated how many solo/first horn players their band had, and seven did not respond, which indicates a response rate of 91%. The total

amount of indicated solo/first horn players across all responding bands is 136. On average, participants only indicated two solo/first horn players per band.

Second Horn

Seventy-three participants indicated how many second horn players their band had, and seven did not respond, which indicates a response rate of 91%. The total amount of indicated second horn players across all responding bands is 115. On average, participants only indicated two 2nd horn players per band.

First Baritone

Seventy-three participants indicated how many first baritone players their band had, and seven did not respond, which indicates a response rate of 91%. The total amount of indicated first baritone players across all responding bands is 79. On average, participants only indicated one 1st baritone player per band.

Second Baritone

Seventy-three participants indicated how many second baritone players their band had, and seven did not respond, which indicates a response rate of 91%. The total amount of indicated second baritone players across all responding bands is 81. On average, participants only indicated one 2nd baritone player per band. Additionally, one band indicated they did not have any second baritone players.

Tenor Trombone

Seventy-three participants indicated how many tenor trombone players their band had, and seven did not respond, which indicates a response rate of 91%. The total amount of indicated tenor trombone players across all responding bands is 198. On average, participants only indicated three tenor trombone players per band.

Bass Trombone

Seventy-three participants indicated how many bass trombone players their band had, and seven did not respond, which indicates a response rate of 91%. The total amount of indicated bass trombone players across all responding bands is 76. On average, participants only indicated one bass trombone player per band.

Euphonium

Seventy-three participants indicated how many euphonium players their band had, and seven did not respond, which indicates a response rate of 91%. The total amount of indicated euphonium players across all responding bands is 148. On average, participants only indicated two euphonium players per band.

Tuba

Seventy-three participants indicated how many tuba players their band had, and seven did not respond, which indicates a response rate of 91%. The total amount of indicated tuba players across all responding bands is 199. On average, participants only indicated four tuba players per band.

Percussion

Seventy-three participants indicated how many percussionists their band had, and seven did not respond, which indicates a response rate of 91%. The total amount of indicated percussionists across all responding bands is 221. On average, participants only indicated three percussionists per band.

Other

seven participants indicated that they had other parts in the band outside of those listed here. Among them, answers included “Various switching personnel as needed,” “Narrator,” and “Electronic Timbral Chimes/Organ.”

Administrative Structure and Rehearsals/Performances

The 15 questions in this section are regarding the administrative structure of each band, the nature, length, and number of performances and rehearsals.

When asked if the band is a recognized corporation, LLC, or any other entity by the government, ten did not respond, while 70 did for a response rate of 88%. Of those who responded, 43 (61.4%) indicated that the band was while 27 (38.6%) indicated their band was not a recognized entity of any type by the government.

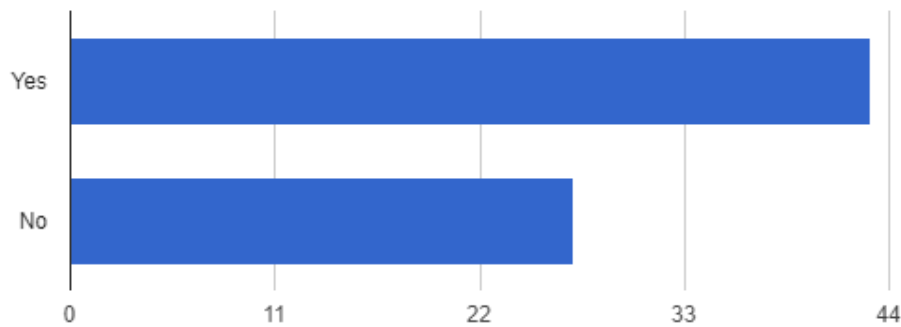


Figure 6.24 Is the band recognized as a legal entity?

When asked if the band is a charitable, not-for-profit organization, or tax-exempt, nine did not respond. Seventy-one answered the question, resulting in a response rate of 89%. Of those who responded, 54 (76.1%) said yes, the band was. 17 (23.9%) said their band was not a charitable, not-for-profit organization, or tax-exempt.

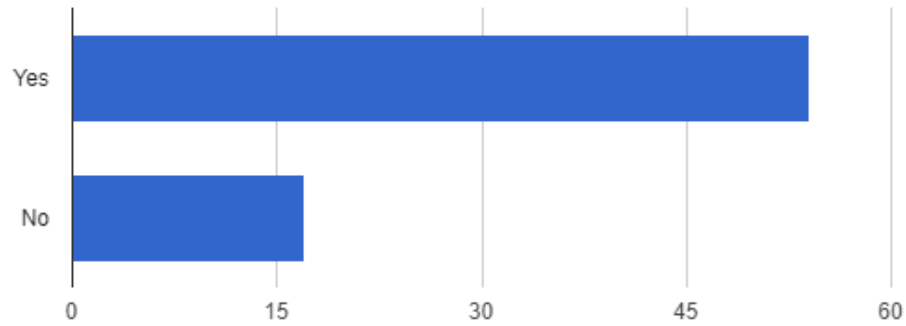


Figure 6. 25 Is the band a registered not-for-profit organization?

When asked if the participant's band has a constitution or a set of by-laws, ten did not respond, while 70 did for a response rate of 88%. Of those who responded, 54 (77.1%) indicated that yes, they had a constitution or a set of by-laws, while 16 (22.9%) indicated they did not.

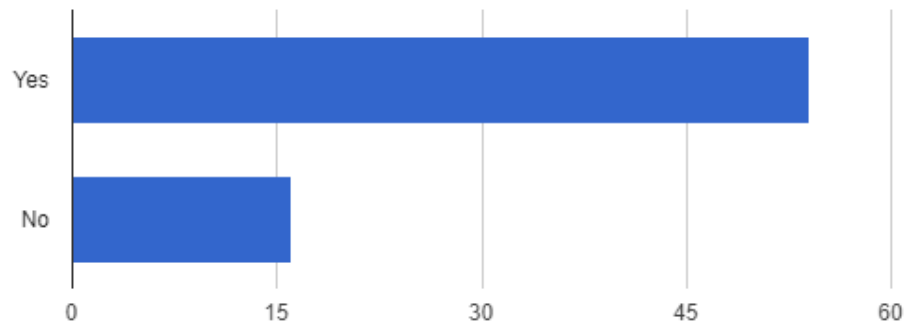


Figure 6.26 Does the band have a constitution?

When asked if the participant's band utilizes a board of directors, ten did not respond, while 70 did, resulting in a response rate of 88%. Of those who responded, 54 (77.1%) indicated the band does, while 16 (22.9%) indicated they do not.

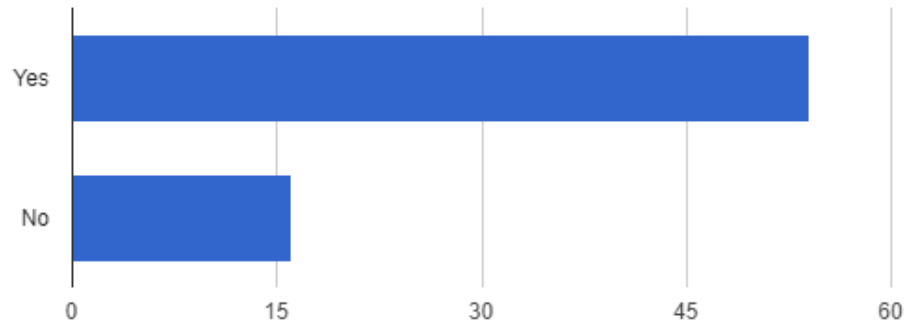


Figure 6.27 Does the band have a board of directors?

When asked if the participant's band has a set of officers? Nine did not respond, while 71 did, resulting in a response rate of 89%. Of those who did respond, 52 (73.2%) said their band has a set of officers, while 19 (26.8%) participants said their band did not.

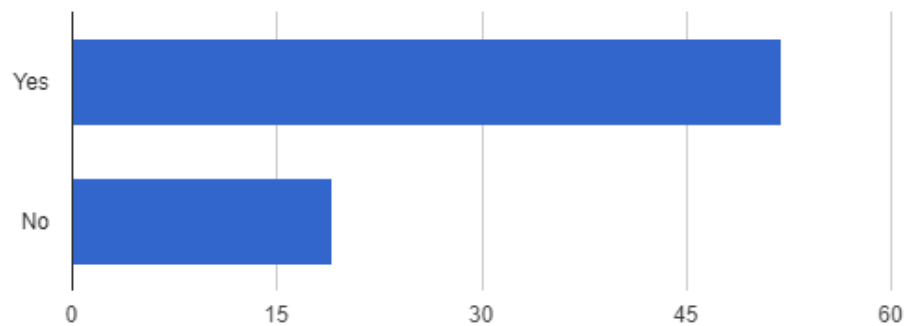


Figure 6.28 Does the band have a set of officers?

When asked if the participant's band utilizes committees, 11 did not respond, while 69 did, resulting in an 86% response rate. Of those who did respond, 23 (33.3%) participants said their band did use committees, while 46 (66.7%) indicated their band did not. Of those who indicated their band used committees, six said their band had more than one committee.

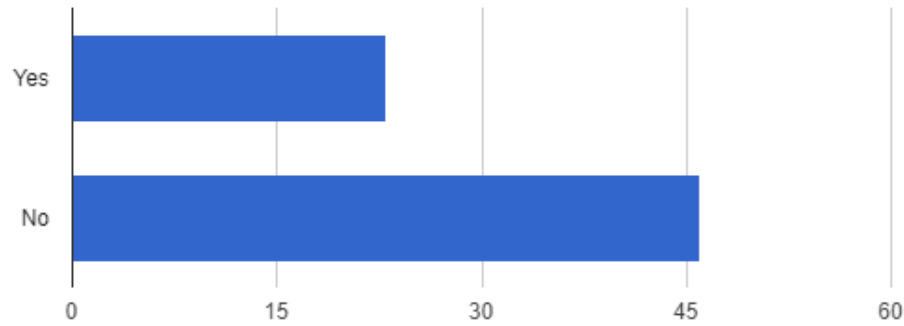


Figure 6.29 Does the band utilize committees?

When polled about what the primary source of funding is for the participant’s band, nine did not respond, while 71 did, resulting in an 89% response rate. Of those who responded, 20 (28.2%) indicated concert donations were their primary source of funding. 25 (35.2%) stated concert proceeds were its primary source. 8 (11.3%) said their band relied primarily on membership dues/participation fees. 2, (2.8%) participants said their band relies on corporate sponsorship. No participants reported that their band benefits from municipal taxes. Finally, 16 (22.5%) indicated other sources of funding, including grants, private funding, and affiliation with a university.

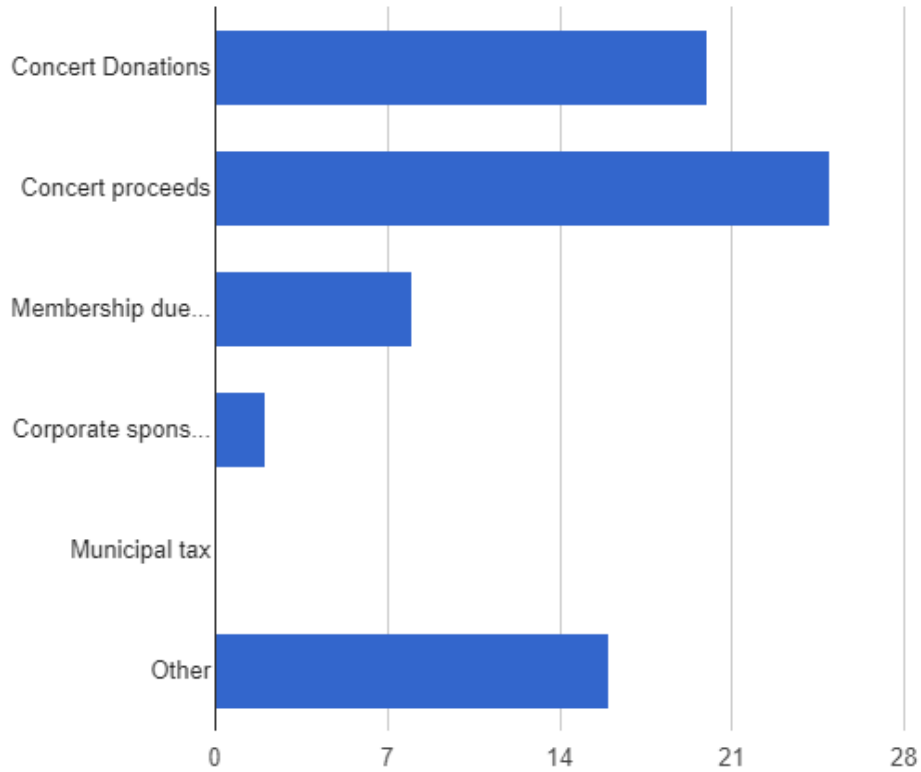


Figure 6.30 What is the band's primary source of funding?

When asked what the bands estimated operating budget for any given year, 22 participants did not respond, while 58 did respond, resulting in a 73% response rate. Figure 6.31 shows that 62% of participants reported an average estimated operating budget fell in the range of \$0-\$20,000. While some reported budgets were well above \$20,000, half of the respondents reported a budget below \$5,000. Furthermore, 2 participants indicated that their band's budget is \$0.

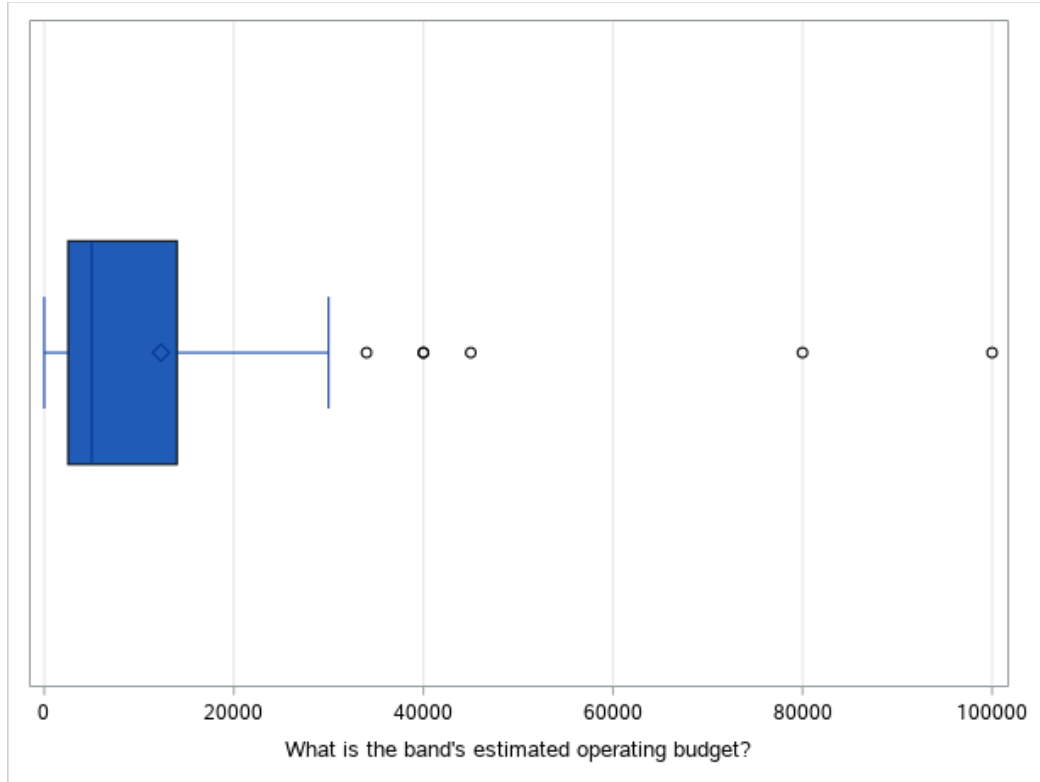


Figure 6.31 What is the band's estimated yearly operating budget?

When asked how many months per year the participant's band rehearses, 10 participants did not respond, while 70 did, resulting in a response rate of 88%. The average amount of months per year responding bands reported was nine. A total of eight responding bands rehearse year-round.

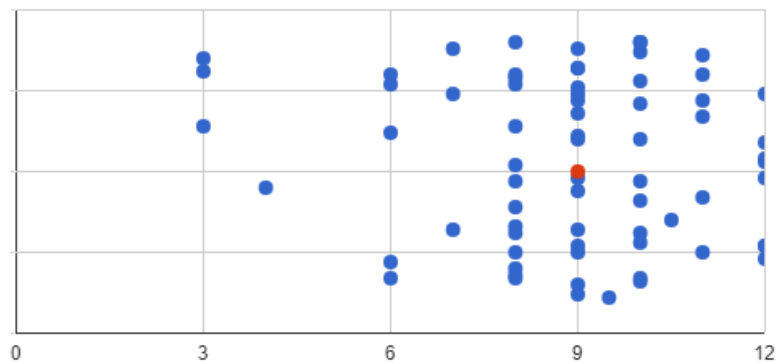


Figure 6.32 How many months per year does the band rehearse.

When polled about how often the participant's band rehearses, eight participants did not respond, while 72 did, resulting in a 90% response rate. 60 (83.3%) participants indicated their band rehearses once a week or more. Seven (9.7%) participants indicated their band rehearses once every two weeks, one (1.4%) participant indicated their band rehearses once a month, and four (5.6%) participants said their band rehearses less than once a month.

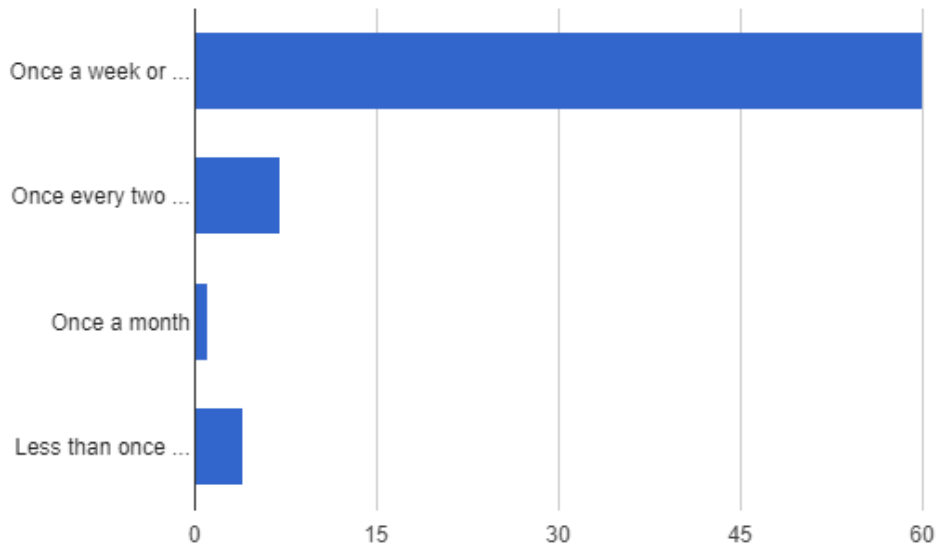


Figure 6.33 How often does the band rehearse

When asked how long a typical band rehearsal is, 9 participants did not respond while 71 did, resulting in a response rate of 89%. Of those who responded, 2 (2.8%) participants indicated a typical band rehearsal lasts one hour or less, 41 (57.7%) participants indicated band rehearsals last between one and two hours, and 28 (39.4%) indicated that a typical band rehearsal is More than two hours long.

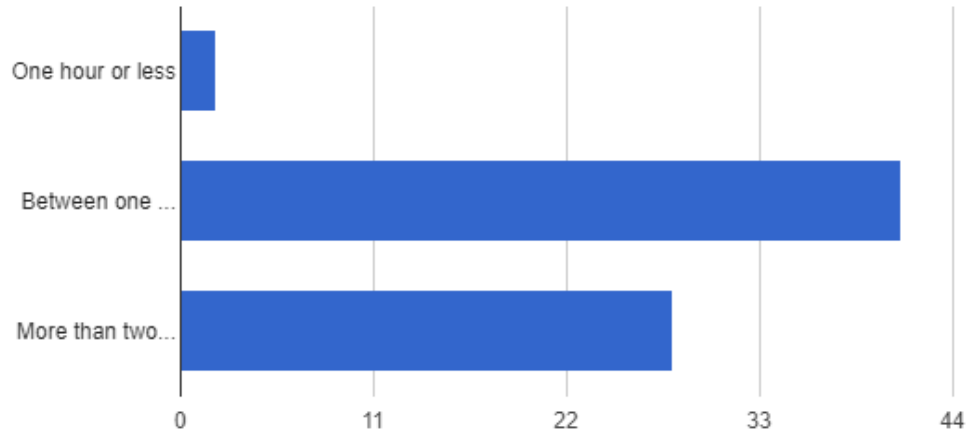


Figure 6.34 How long is a typical rehearsal?

When asked where the participant’s band rehearses, eight participants did not respond while 72 did, resulting in a response rate of 90%. Of those who responded, 21 (29.2%) participants said their band rehearses at a local church, 38 (52.8%) said their band rehearses at a school, 1 (1.4%) indicated they use a local auditorium, two (2.8%) said they rehearse in a band-owned rehearsal space, and 10 (13.9%) selected other. Among those who indicated other, two specified that the rehearse on the campus of a local university, two indicated they rehearse at a church, two indicated a local performing arts center, and two indicated various rehearsal studios.

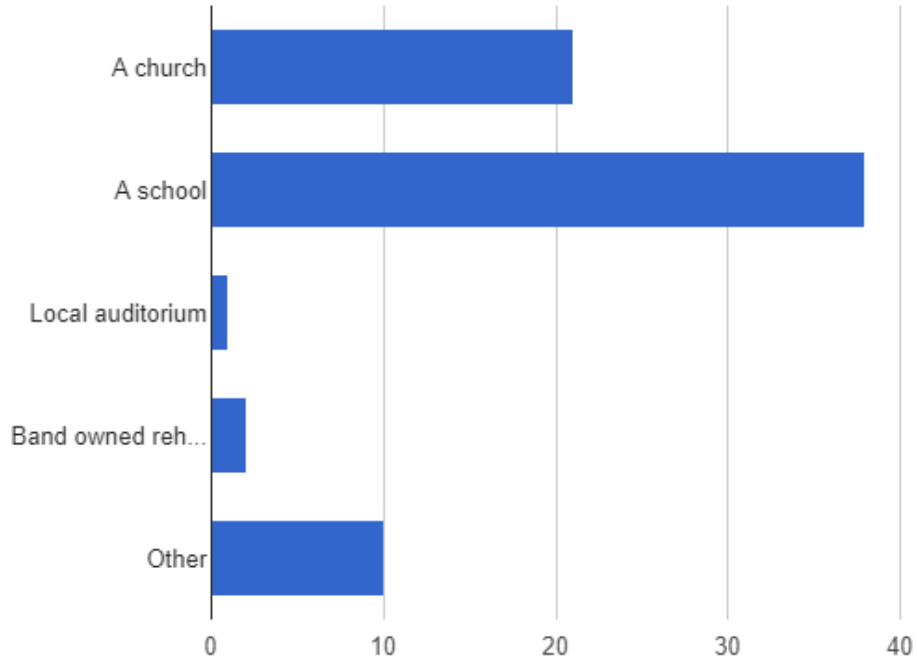


Figure 6.35 Where does the band typically rehearse?

When asked how often the participant's band performs each year, nine participants did not respond while 71 did, resulting in a response rate of 89%. Of those who responded, 50 (70.4%) participants said their band performs 0-10 times per year, 21 (29.6%) said their band performs 11-20 times per year, and none indicated they performed 31-40 times per year, 41-50 times per year, or any other number.

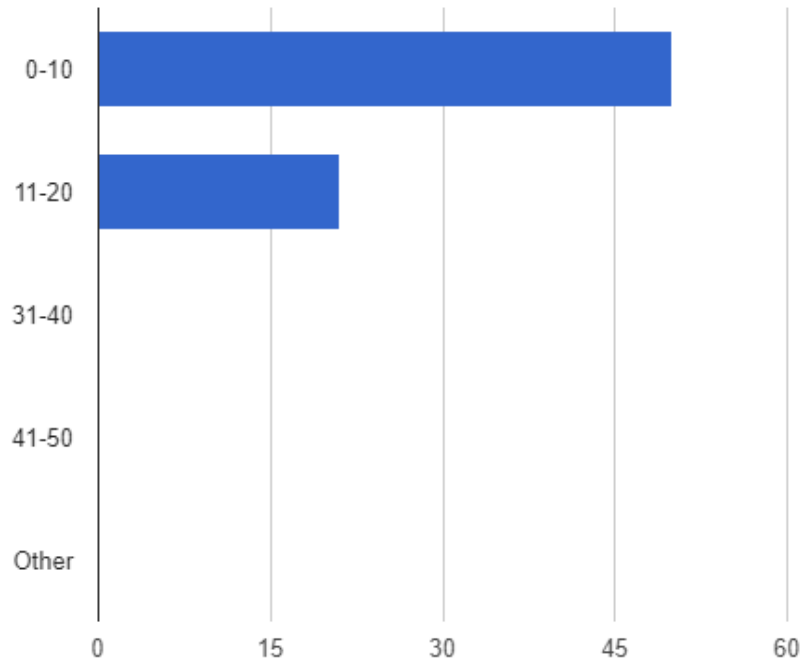


Figure 6.36 How many performances does the band give each year?

When asked where the participant's band typically performs, ten did not respond, while 70 did, resulting in a response rate of 88%. Of those who responded, 22 (31.4%) said their band typically performs in a church, ten (14.3%) said their band typically performs at a school, 14 (20.0%) said their band uses a local auditorium, and 24 (34.3%) indicated other venues. Of those in the last category, three said their band typically performs at a church, two said at a retirement center, six said at a park or bandstand, five said they perform at various venues, and five did not specify.

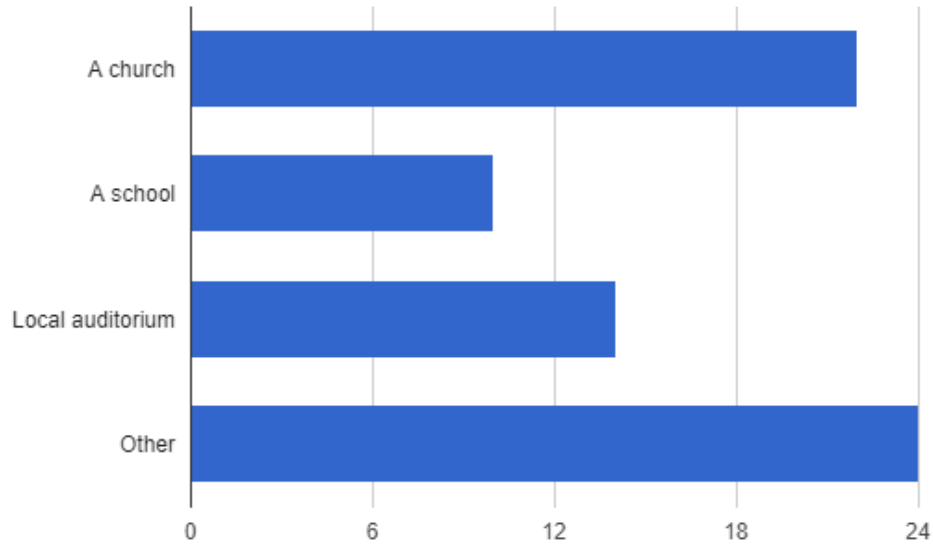


Figure 6.37 Where does the band typically perform?

When asked if the participant's band charges a fee for attending concerts, eight did not respond, while 72 did for a response rate of 90%. Of those who responded, 32 (44.4%) said that, yes, their band charges an attendance fee for concerts, while 40 (55.6%) participants said their band does not. Of those who do charge for attendance, five indicated they only request money using a free-will offering, five indicated negotiated rate with the venue, and 21 indicated they charged for tickets to concerts.

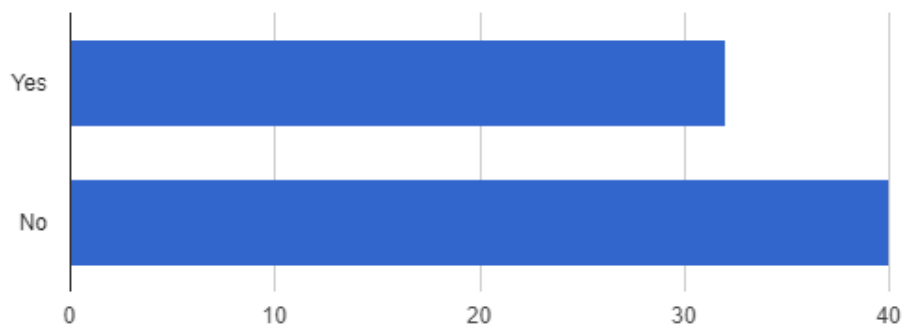


Figure 6.38 Does the band charge a fee for attending concerts?

Community Support and Repertoire

The participants were then asked how much they agree with each the following nine statements using a 5-point Likert scale. The final question was a text box that participants could fill in. Each statement in this section measured the participant's perception of community engagement, and attitude toward repertoire the band performs. The final question in this section asks how the band obtains the music it performs.

When asked if members of the community attended their band concerts, 11 participants did not respond while 69 did, resulting in an 86% response rate. Of those who responded, 11 (16.9%) participants strongly agreed, 32 (46.4%) participants agreed, 11 (15.9%) participants were undecided, and 15 (21.7%) participants disagreed, and none strongly disagreed

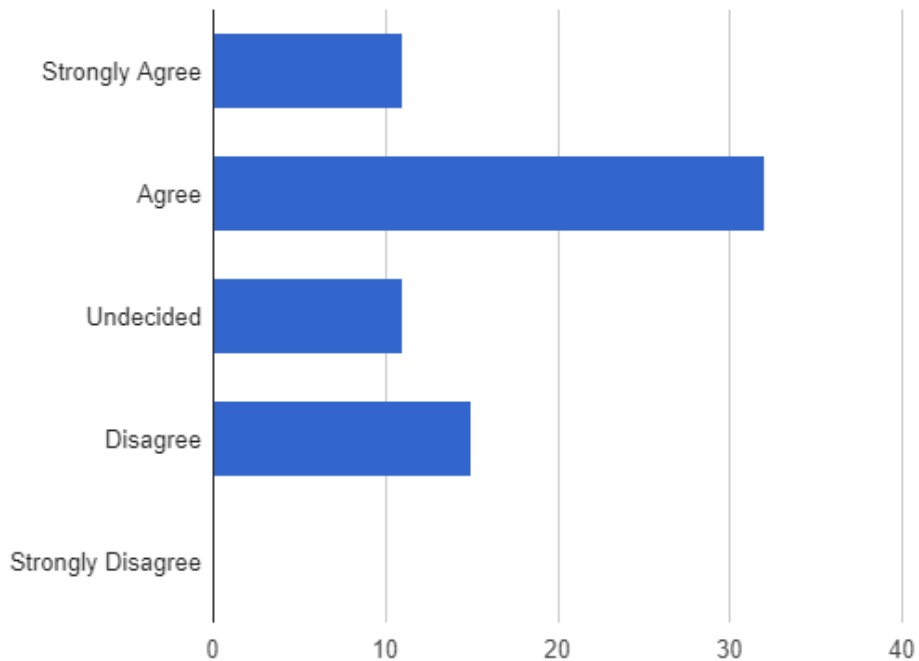


Figure 6.39 Concerts are well attended by members of the community

When asked if their community supports the band financially, 11 participants did not respond while 69 did, resulting in an 86% response rate. Of those who responded, 7 (10.1%) participants strongly agreed, 25 (36.2%) participants agreed, 13 (18.8%) participants were undecided, 19 (27.5%) participants disagreed, and 5 (7.2%) participants strongly disagreed.

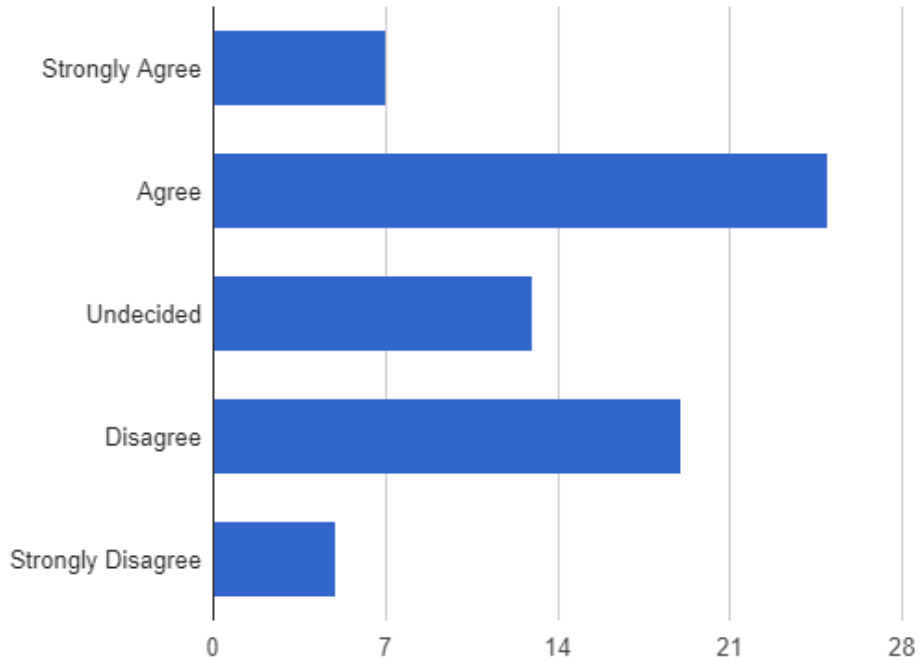


Figure 6.40 When necessary, the community supports the band financially.

When asked if their band is likely the most well-known instrumental music ensemble in the community, 11 participants did not respond while 69 did, resulting in an 86% response rate. Of those who responded, 6 (8.7%) participants strongly agreed, 2 (2.9%) participants agreed, 9 (13.0%) participants were undecided, 36 (52.2%) participants disagreed, and 16 (23.2%) participants strongly disagreed.

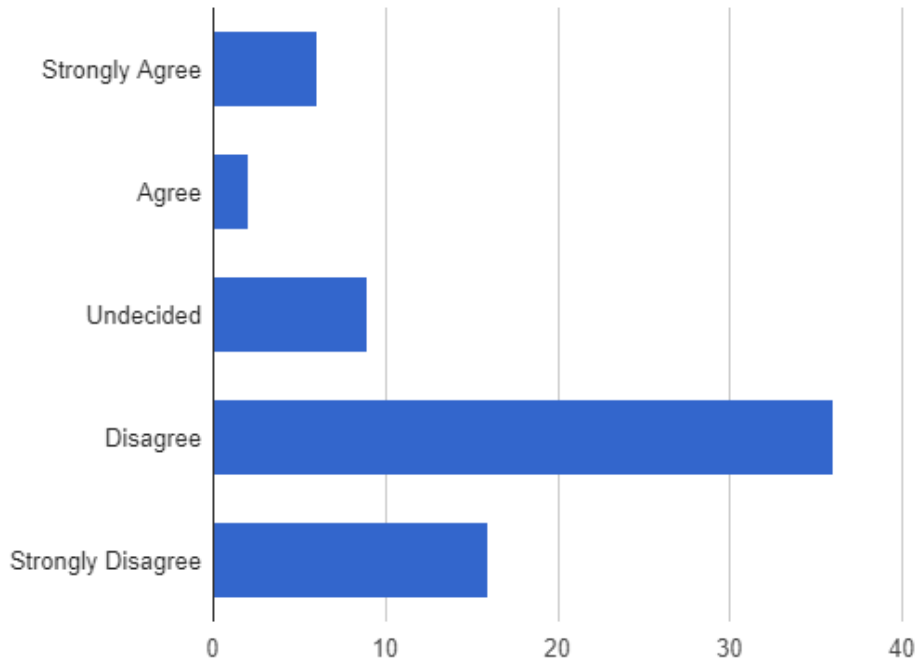


Figure 6.41 The band is likely the most well-known instrumental music ensemble in the community.

When asked if the repertoire their band performs effectively challenges the technical and musical abilities of the band, 11 participants did not respond while 69 did, resulting in an 86% response rate. Of those who responded, 37 (53.6%) participants strongly agreed, 32 (46.4%) participants agreed, none were undecided, none disagreed, and none strongly disagreed.

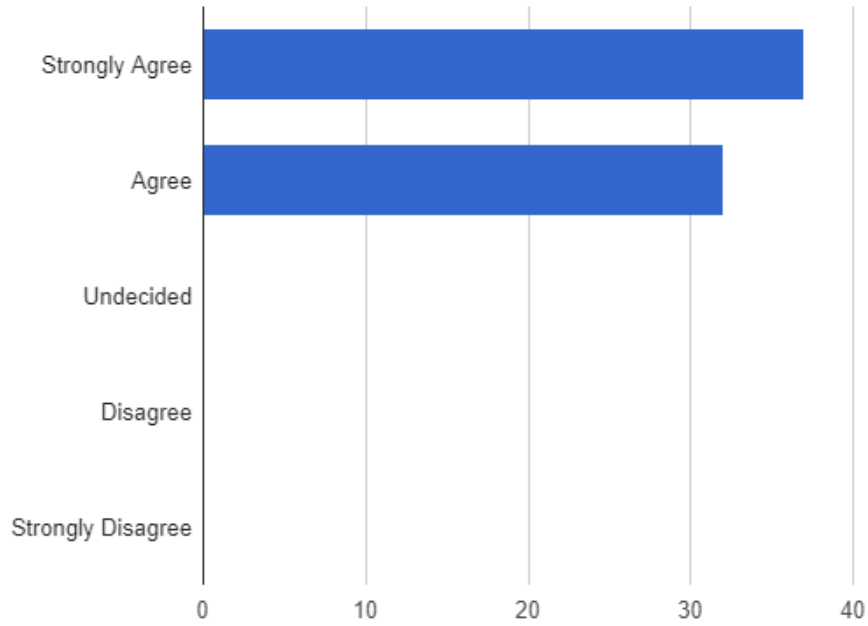


Figure 6.42 The repertoire performed by the band is primarily original works composed by British composers.

When asked if the repertoire their band performs covers a wide variety of musical styles, 11 participants did not respond while 69 did, resulting in an 86% response rate. Of those who responded, 43 (62.3%) participants strongly agreed, 25 (36.2%) participants agreed, 1 (1.4%) participant was undecided, none were undecided, disagreed, or strongly disagreed.

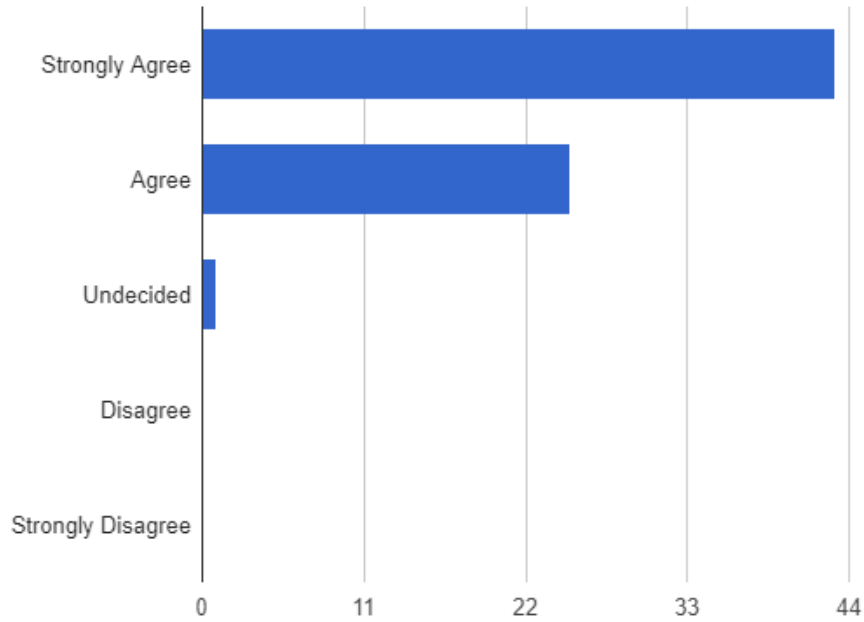


Figure 6.43 The repertoire performed by the band covers a wide variety of styles.

When asked if the repertoire their band performs effectively entertains both audience and player, 11 participants did not respond while 69 did, resulting in an 86% response rate. Of those who responded, (36 (52.2%) participants strongly agreed, 32 (46.4%) participants agreed, 1 1.4% participant was undecided, none disagreed, and none strongly disagreed.

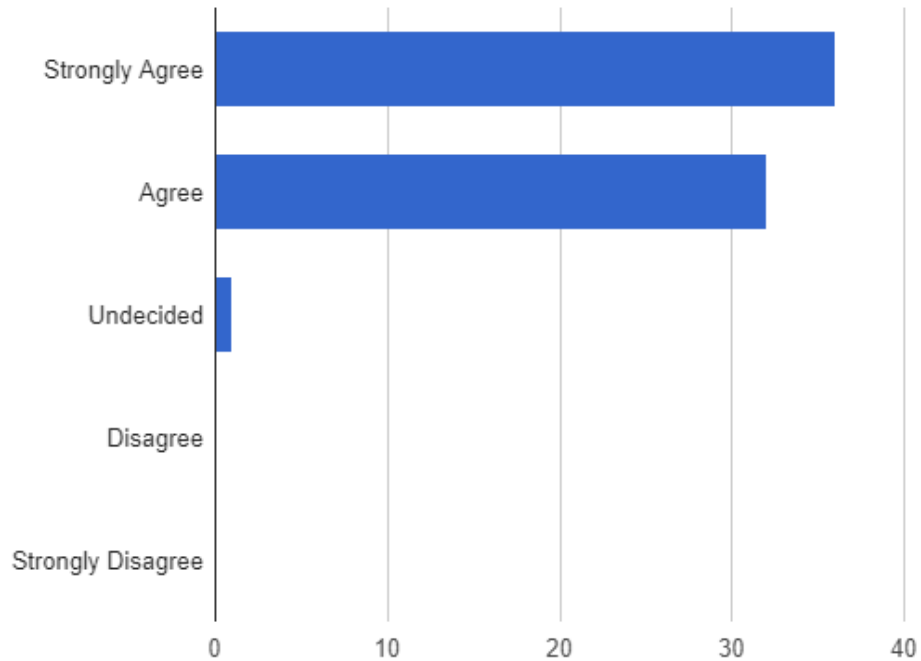


Figure 6.44 The repertoire performed by the band effectively entertains both the audience and player.

When asked if the repertoire their band performs is primarily original works composed by British composers, 11 participants did not respond while 69 did, resulting in an 86% response rate. Of those who responded, 6 (8.7%) participants strongly agreed, 24 (34.8%) participants agreed, 10 (14.5%) participants were undecided, 26 (37.7%) participants disagreed, and 3 (4.3%) participants strongly disagreed.

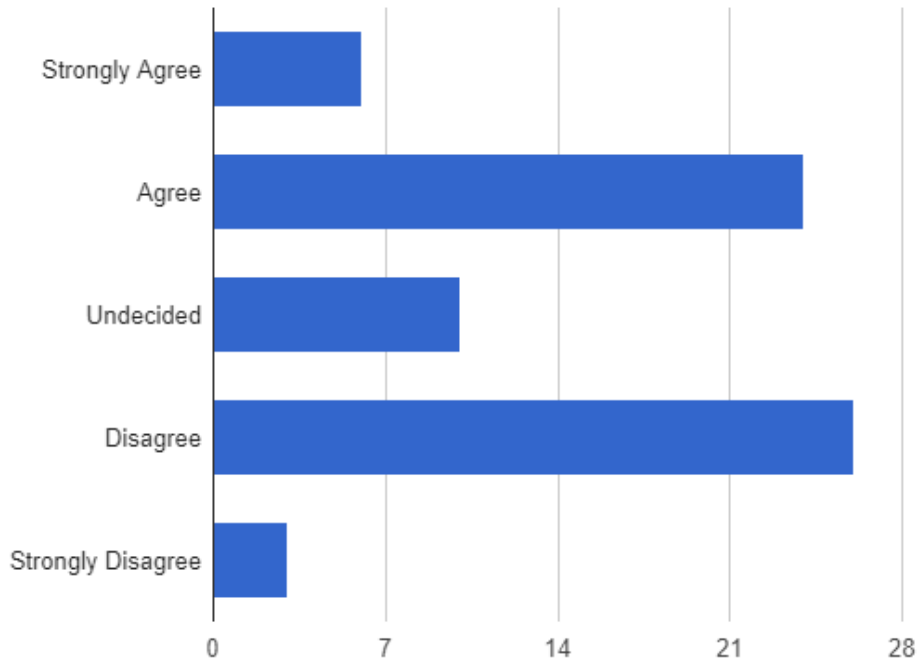


Figure 6.45 The repertoire performed by the band is primarily original works composed by British composers.

When asked if the repertoire their band performs includes transcriptions and arrangements as well as original works, 11 participants did not respond while 69 did, resulting in an 86% response rate. Of those who responded, 21, (30.4%) participants strongly agreed, 45 (65.2%) participants agreed, 2 (2.9%) participants were undecided, 1 (1.4%) participant was undecided, and none strongly disagreed.

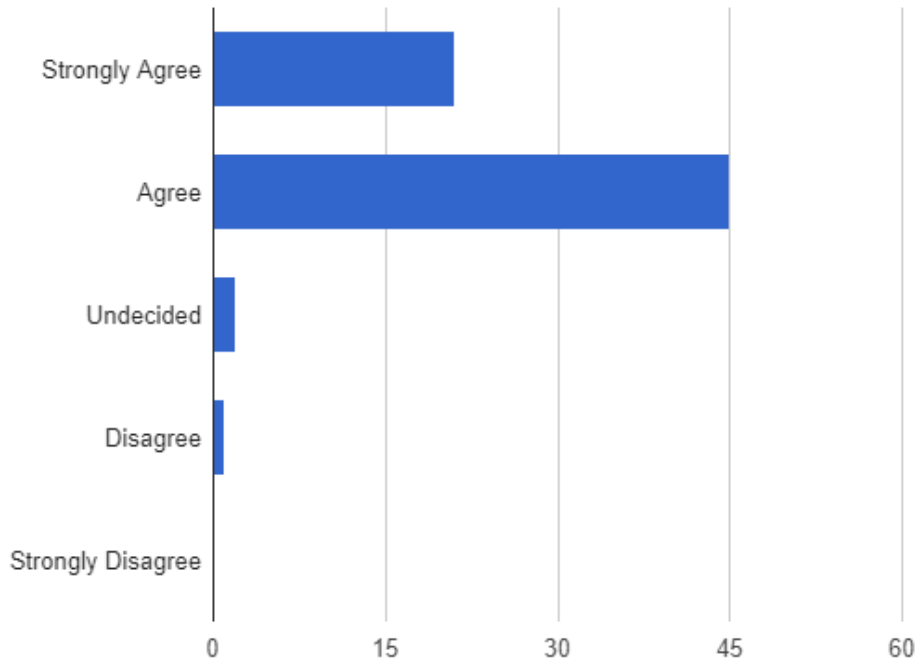


Figure 6.46 The repertoire performed by the band includes transcriptions and arrangements as well as original works.

When asked if the repertoire chosen for concerts is dependent upon location and type of event, 11 participants did not respond while 69 did, resulting in an 86% response rate. Of those who responded, 18 (26.1%) strongly agreed, 36 (52.2%) agreed, 9 (13.0%) were undecided, 6 (8.7%) disagreed, and none strongly disagreed.

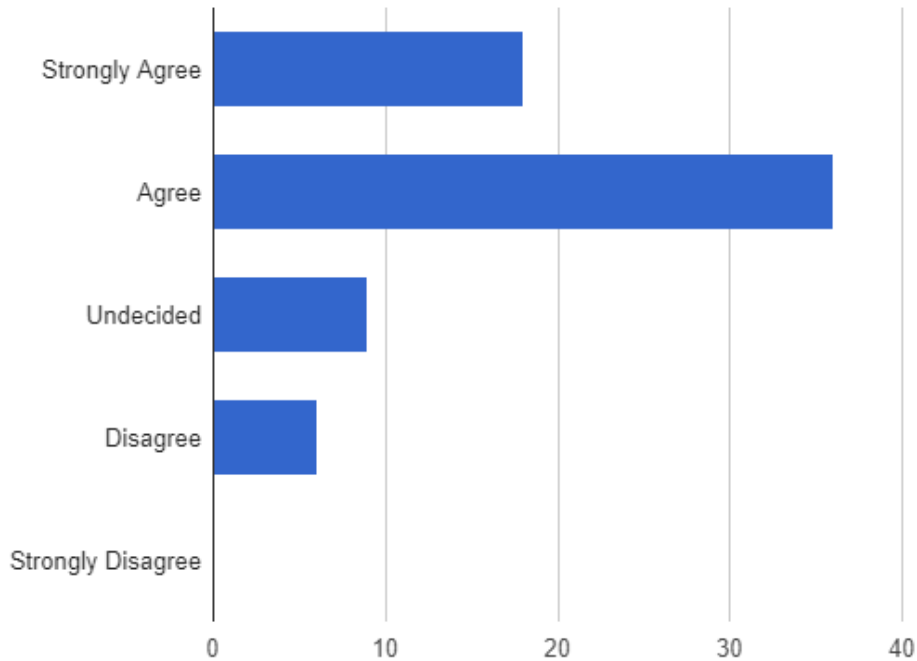


Figure 6.47 The repertoire chosen for concerts is dependent upon the location and type of event

When asked what the band's primary method of obtaining music is, 14 participants did not respond while 66 did for a response rate of 83%. 26 (39.3%) participants reported that the band obtains its music through multiple methods. Sixty-one reported that some or all the music they perform is purchased, ten reported that members of the band write and arrange some of their music, and eight report various other methods of obtaining music.

Competition/Organization Participation

The following seven questions address attitudes toward and participation in brass band organizations and competitions as well as the perceived importance of brass bands in individual musicians' lives.

When asked if the band participates in any competitions, nine participants did not respond while 71 answered the question for a response rate of 89%. Of those who

responded, 25 (35.2%) indicated that, yes, the band participate in competitions, while 46 (64.8%) indicated they did not. Of those who indicated that they competed, ten said they competed in more than one different contest, 20 reported competing in the NABBA Championship, five reported competing in the U.S. Open Brass Band Championship, and seven reported competing in other competitions.

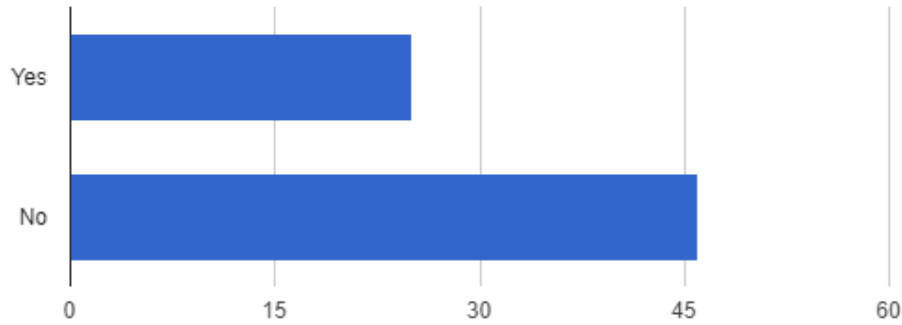


Figure 6.48 Does the ensemble participate in any competitions?

When asked if the band is a member of NABBA, 12 did not respond while 68 did for a response rate of 86%. 27 (39.7%) responded that the band did belong to NABBA, while 41 (60.3%) said they did not.

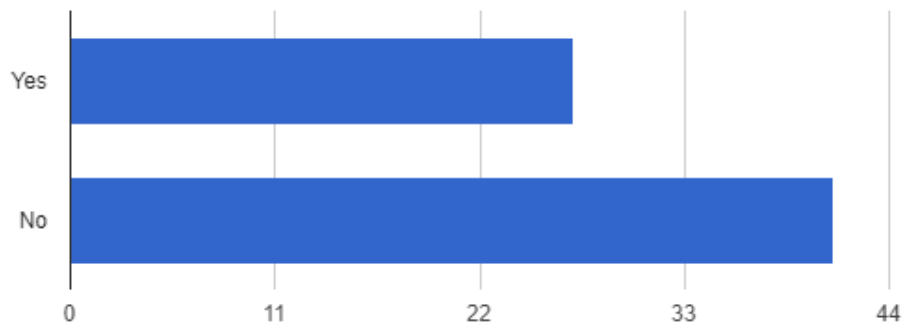


Figure 6.49 Is the band a member of NABBA?

When asked if the band belongs to any other professional organization? Thirteen did not respond while 67 did for a response rate of 84%. 13 (19.4%) said yes, the band is affiliated with other organizations while 54 (80.6%) said no. Of those who said yes, six

reported that they were a member of the Association of Concert Bands, and 2 are members of the Canadian Band Association. Other responses included the Saskatchewan Band Association, International Woman’s Brass Conference, National Association of Community and Concert Bands, and other local affiliates.

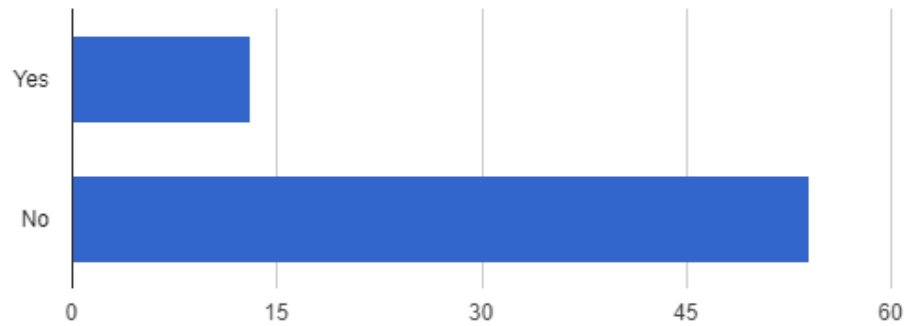


Figure 6.50 Is the Band, a member of any other professional organization?

When asked if the participants felt contesting to be important to the tradition of brass bands, 14 did not respond while 66 did for a response rate of 83%. Of the responses, 49 (74.2%) believed that contesting was important to the tradition, while 17 (25.8%) did not think it to be important.

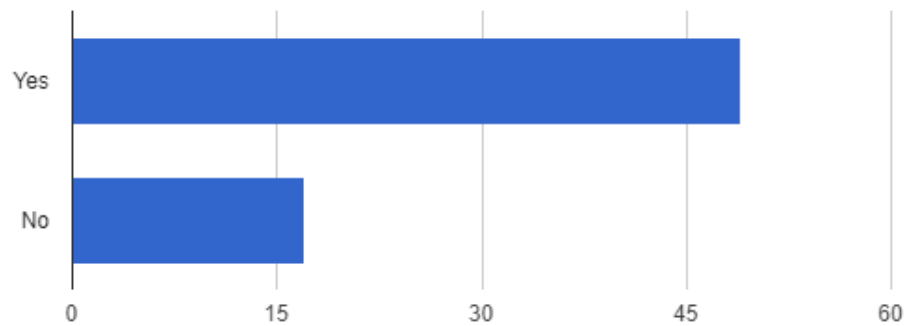


Figure 6.51 Is contesting important to the tradition of brass bands?

When asked if they felt the band would the band compete in more regional or national contests if they existed? Fourteen did not respond while 66 did for a response

rate of 83%. 41 (62.1%) participants believed that yes, the band would compete in more contests while 25 (37.9%) thought the band would not.

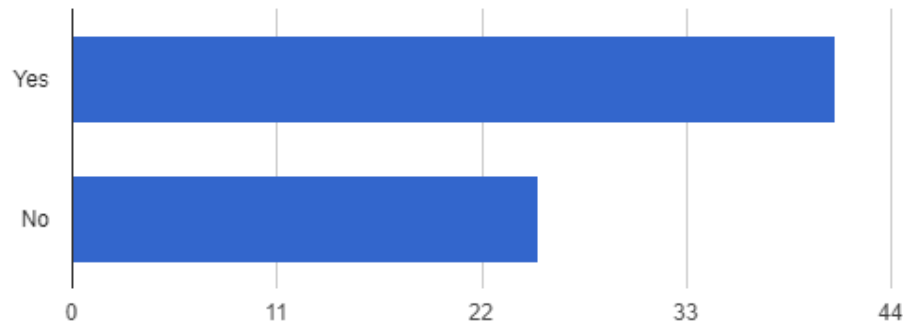


Figure 6.52 *Would the band compete in more regional or national contests if they existed?*

When asked if the brass band as much of a social activity as it is a musical activity, 11 did not respond while 69 did for a response rate of 86%. 41 (82.6%) participants agreed that it was while 12 (17.4%) disagreed, saying that it was not an equally social and musical activity.

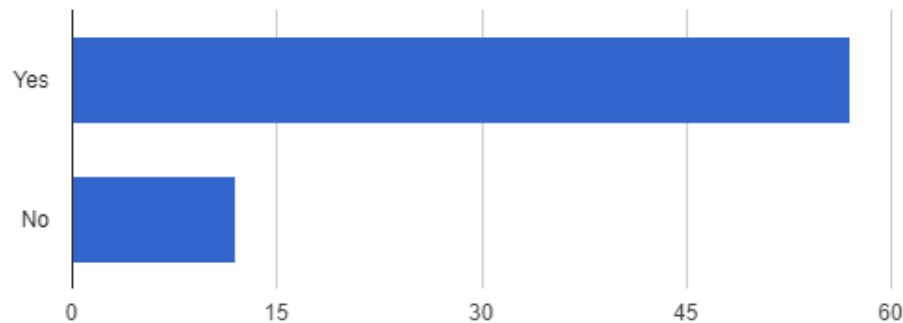


Figure 6.53 *Is the brass band as much of a social activity as it is a musical activity?*

When asked whether membership in the band viewed as an important part of the band member's lives, 11 did not respond while 69 did for a response rate of 86%. 67 (97.1%) participants responded that membership was viewed as important, while two (2.9%) answered that it was not.

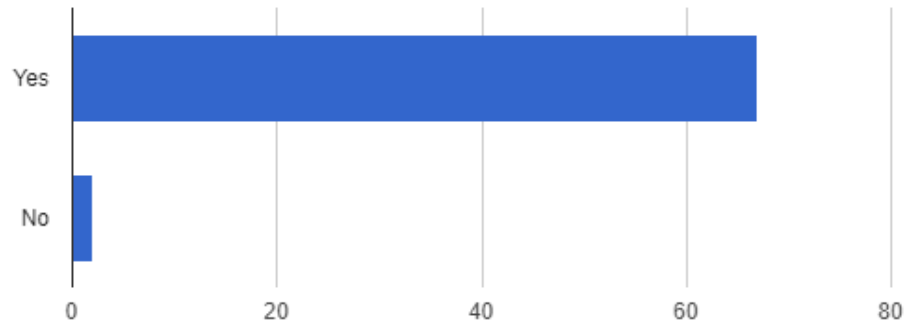


Figure 6.54 Is membership in the band viewed as an important part of the band member's life?

CHAPTER V

DISCUSSION

Summary

The brass band movement has always been slow to adopt new trends, whether it came standards in tuning or allowing women to participate.¹²⁸ Since this study does not attempt to quantify the number of brass bands in North America that lack internet presence, ten U.S. states and four Canadian provinces lack representative bands in this study. Rather than suggesting there are no brass bands in these regions, it seems more likely that any bands located in these states and provinces do not prioritize the use of social media or websites for themselves. Thus, it is likely that the brass band movement as a whole is acting slowly to adopt yet another technological trend.

Additionally, a significant number of brass bands have been excluded from this study simply because their organization did not provide any contact information online or did not respond to the survey invitation. The response rate of 51.6% from an already small representative number of brass bands means that all conclusions drawn from this study should not be assumed to be representative of the brass band movement in North America as a whole. Instead, the population in this study is representative of those who maintain an active online presence.

¹²⁸ Myers, "Instruments and Instrumentation of British Brass Bands," 183-184; Dave Russell, "What's Wrong with Brass Bands?" Cultural Change and the Band Movement, 1918-c.1964," in *Bands: The Brass Band Movement in the 19th and 20th Centuries*, ed. Trevor. Herbert, Popular Music in Britain (Buckingham: Open University Press, 1991), 65-66.

In his dissertation, Ned Hosler says his 79% response rate could suggest that those participating were eager to promote the movement.¹²⁹ If this were true, the lower response rate in this research could indicate diminishing interest in spreading the brass band tradition. Other factors that could have affected the response rate of this study include the method of survey delivery or the limited time frame in which participants had to respond. While the 1992 study utilized physical surveys mailed to participants, the present research used invitations sent out to email addresses. Neither method of delivery is flawless; however, the personal factor in the delivery of a physical letter could have been more effective in encouraging bands to participate. Furthermore, participants in this current study were given five months to respond to the survey and received two follow-up emails encouraging them to take the survey. Since this study was Institutional Review Board compliant, alternative means of contact were not approved and thus were not utilized.

Historical Data Summary

While all but five participating brass bands began after 1950, the data shows a trend of small growth through the 1960s, and a steady rate of climb in newly formed bands beginning around 1981. This documented rate of new bands aligns with the renewed interest outlined in the second chapter of this document. Additionally, the creation of the North American Brass Band Association (NABBA) with its companion newsletter in 1981 serves as more evidence that the tradition of brass banding began to take root in the United States around that time. While this trend could be a sign of growing interest in brass bands, its also possible that this trend is a result of the

¹²⁹ Hosler, "The Brass Band Movement in North America.", 35.

demographics of the study. There are a multitude of reasons why an older, more established band would not seek out modern ways of advertising. In contrast, newer bands seeking new members and trying to reach a bigger audience would utilize internet resources.

The results of the survey show that among the participating bands, only an average of three conductors had led the ensembles throughout their existence. On the surface, it would seem likely that older bands would have reported having more conductors than more recently founded bands; however, there was no correlation between the age of the band and the number of conductors.

Contrary to the AB Band format that Traugott Rohner lobbied for, a majority of the brass bands involved in this study had at least 25 members during their first year, which aligns more closely with the British brass band instrumentation. This finding may have been a result of the population selected for this study, as they all identify as “British-style” brass bands. As such, these ensembles would likely try to emulate the instrumentation of a genuine British brass band.

Current Demographics and Instrumentation Summary

In keeping with the standard instrumentation of a brass band, the average reported size of responding bands was 31 members, and most participants reported that their band’s instrumentation follows the traditional British instrumentation.

Very few reported the use of the trumpet either as a replacement for—or in combination with—the cornet. Furthermore, almost all the responding bands said they use a combination of euphoniums and baritones, as is customary in British brass bands. Since the cornet, euphonium, and baritone are all moderately standard instruments found

in the American wind band, it makes sense that the responding bands can use the accurate instrumentation. The most significant variable in instrumentation among the participating bands was the use of the French horn. British brass bands traditionally use an E-flat tenor horn. However, since this instrument is uncommon among horn players, and requires an entirely different shaped mouthpiece, the French horn has become a frequent replacement for the tenor horn.

When the age of band members was analyzed, the survey seemed to suggest that the ensembles had a diverse range of age groups. For the lowest age bracket, more than half the responding bands indicated they had one or fewer members under the age of 18, and the average for the oldest age bracket (ages 70 or older) was the lowest at three per band. All other age brackets returned an average membership of between five to seven per band. When comparing the results from all age brackets, half of all band members fall within the age range of 30-50 years old.

Another variable analyzed in this study was the amount of musical training among the members of all the bands. Starting with the least amount of musical education, the average number of members in each band that received musical training in high school was 31. The number of indicated members declined with each additional musical qualification. Thus, while a significant amount of band members played an instrument in high school, fewer musicians have music degrees, and even fewer are music educators. The results of the survey found that the average number of members with music degrees in each band is 16—far lower than those with high school music experience. Furthermore, the total amount of musicians across all bands who are current or former music educators is 684, and each band had an average of eleven. Finally, only a total of

192 professional musicians (those who make a living primarily by playing their instrument) were reported among all the participating bands. Enrollment into most bands is by invitation only, while the second most common method of entrance is through an audition.

Most bands required members to provide their performance clothes and instruments. They also generally do not charge any dues or participation fee, and 95.9% of responding bands said they do not pay the musicians for their time. The conductor, however, was reported to have been a paid position obtained through invitation in 54.8% of respondent's bands.

Organizational and Administrative Structure Summary

Of those who responded, 61.4% said their band was recognized as a legal entity by the government, but far more said, their band is a registered charitable, not-for-profit organization, or tax-exempt. Most bands utilize either a committee, board of directors, or officers and have established a constitution and by-laws.

11.3% of participating bands rely on membership dues or fees as their primary source of funding; instead, most indicated that most of their revenue comes from concert donations or proceeds. Estimated annual operating budgets ranged from \$0 up to six figures. The bands with the most significant budgets are also the ones that either charged the highest dues or paid their musicians.

On the subject of rehearsal and performance habits, most bands take some months of rehearsal off but, during rehearsal seasons, practice together one or more times per week for more than an hour. On the matter of rehearsal and performance venues, most participants indicated that their band rehearses in a school or church, and

very few felt that they had a standard performance location. Instead, participants reported that the band's performance venues were wide and varied.

Observation of documents provided by the participating bands also shows that attitudes toward the time commitment required of members varied by each organization and determined by the level of music-making they aim to achieve. According to the by-laws provided by the Lake Wobegon Brass Band, they maintain a “limited time commitment (NOT an every-week group to ensure we still attract as many strong players).”¹³⁰ In contrast, the Illinois Brass Band—whose purpose emphasizes the participation in championships and “recruiting, developing, and encouraging top-quality volunteer musicians”—achieves their purpose through weekly rehearsals.¹³¹

Community Support and Repertoire Summary

Despite many respondents indicating that they felt the community supports the band through both performance attendance and monetary assistance, 52.2% of respondents indicated that they thought their band was not the most well-known music ensemble in their community. While their reputation within their community cannot measure a band's success, take note that the brass band tradition has ties in both the United States and England to the concept of “town bands” of the late nineteenth, early twentieth century. And in England, brass bands and contests were often just as popular as any other sporting event. Thus, while it is notable that a vast majority of participants

¹³⁰ “LWBB Members-Only Section Lake Wobegon® Brass Band Organization and Responsibilities” (Unpublished bylaws, November 27, 2017), 2.

¹³¹ “The Illinois Brass Band Bylaws” (Unpublished bylaws, 2012), 1.

do not feel that their group is the cornerstone to their community, its possibly just as remarkable that 6 participants indicated that theirs is.

This study found that most participants felt that the band's available repertoire is both diverse and balanced enough to challenge the player and effectively entertain the performer and audience. They also indicated that the music is selected dependent upon the type and location of the performance.

While one of the principle issues brought up during the 1960's feud in *The Instrumentalist* outlined in chapter two of this document was the lack of available music flexible enough to work with any given brass band, respondents to this survey indicated a wide variety of music procurement sources. Almost all bands purchase music from an internet source, while a minority of bands rely on their members to write and arrange their music.

Participation in Competitions/Organizations Summary

When polled the if competitions were essential to the tradition of brass bands, 74.2% of participants felt it was, yet 64.8% said their band does not compete, 39.7% were not a member of NABBA, and 80.6% said their band was not part of any other organizations. Additionally, 62.1% of respondents indicated that they think their band would compete in more competitions if there were more. Nearly all respondents consider the brass band as an essential aspect of a performer's life. Furthermore, 82% said it is equally a social activity as it is musical.

Suggestions for Further Research

Although the limited response rate means the results are not representative of the entire brass band movement, the steady increase of new bands could be an indicator that the movement in North America is growing. Further study of brass bands—especially those who may not have an internet presence—is needed.

As shown in earlier chapters, Salvation Army brass bands have been profoundly influential on the movement in North America as well as in England. However, there is very little existing research on Salvation Army brass bands in North America. The brass band movement would also benefit further from research regarding the condition of both early corps and staff bands since their arrival at the end of the nineteenth century.

A study of all brass bands in North America, not just the ones with an internet presence as in this current study, could be useful as a more accurate representation of the movement in its current state.

Other historical topics worth academic research are women in the brass band movement, the brass band movement in Canada, and brass band contests in North America.

Conclusion

The purpose of this study was to provide a snapshot of the current condition of the brass band movement in North America. Not only did this study find a trend in recent growth among participating bands, but it also provided evidence that the growth may have begun with the renewed interest that started c. 1960 and increased rapidly from 1980 until now. Many measures in the survey demonstrate how this movement is still mostly populated by older amateur musicians.

In his study, Mark Taylor reported nine collegiate brass bands that disbanded as a direct result of the retirement of their conductor.¹³² Additionally, in preparing the list for this study, it was found that an additional five brass bands had recently ceased operation due to the retirement of the conductor. Since these bands were so dependent upon their director for survival, it seems essential to note that to outlast the founder; a band should develop and maintain a healthy administrative structure as demonstrated by participating bands. This study has illuminated and perpetuated the idea that brass bands are the perfect medium for amateur music-making. Hopefully, further research and recruitment—especially targeting younger musicians—will result in more brass bands, music, and contests here in North America.

¹³² Taylor, “British Style Brass Bands in U.S. Colleges and Universities.”, 120.

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APPENDIX A

Institutional Review Board Approval Letter



Oct 18, 2019 10:36 AM CDT

Andrew Stetson
School of Music

Re: IRB2019-871 Qualitative Study on the Health, History, and Development of Active British Style Brass Bands in North America

Findings: Good luck with your research!

Dear Dr. Andrew Stetson, Nathanael Moe:

A Texas Tech University IRB reviewer has approved the proposal referenced above within the expedited category of:

7. Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

The approval is effective on October 18, 2019. Annual review is not required, and no expiration date will be listed on your letter.

The research must follow Texas Tech University's Operating Procedures, the Belmont Report, and 45 CFR 46. If changes to the approved protocol occur, a **Modification Submission** must be reviewed and approved by the IRB before implementation.

A goal of the IRB is to prevent negative occurrences during any research study. However, despite our best intent, unforeseen circumstances or events may arise during the research. If a deviation, unanticipated problem or adverse event happens during your research, please notify the Texas Tech University, Human Research Protection Program as soon as possible (45 CFR 46). We will ask for a complete explanation of the event and for you to submit an **Incident Submission** in Cayuse IRB.

Your study may be selected for a Post-Approval Monitoring (PAM). You will be notified if your study has been chosen for a PAM. A PAM investigator may request to observe your data collection procedures, including the consent process.

Once your research is complete and no identifiable data remains, please use a **Closure Submission** to archive this study. IRBs that remain active are subject to audit by the IRB.

Sincerely,



Kelly Cukrowicz, Ph.D.
Chair Texas Tech University Institutional Review Board
Professor, Department of Psychological Sciences
Human Research Protection Program
357 Administration Building
Lubbock, Texas 79409-1075
T 806.742.2064
www.hrpp.ttu.edu

APPENDIX B

SURVEY CONSENT PAGE

North American Brass Band Survey

Take your time and enter the information on the following pages as accurately as possible. If you need more time click the "save" button at the bottom of the page and a code will be generated for you to use to come back to your survey.

Thank you for your interest in participating in the North American Brass Band Survey. This research study is about the tradition, history, and the operating procedures of British style brass bands in North America.

The survey will take 20 minutes and you will answer questions about current instrumentation, administrative structure, rehearsals/performances, community support, repertoire, and competition/organization participation of the brass band that you represent.

Your participation is completely voluntary. You can skip any questions you are not comfortable with and stop at any point. There are no direct benefits for your participation. There are no foreseeable risks to your participation. To protect your privacy, identifiers will be removed from the data.

Identifiers will be removed from the identifiable private information and that, after such removal, information could be used for future research studies or distributed to another investigator for future research studies without additional informed consent from the subject or the legally authorized representative.

If you have any questions about this research, please contact Dr. Andrew Stetson at (806) 834-4069. If you have questions about your rights as a research participant, contact the Human Research Protection Program, Office of Research & Innovation, Texas Tech University, Lubbock, Texas 79409. You can contact them at 806-742-2064 or hrpp@ttu.edu.

We appreciate your time and effort for this research study.

If you would like to continue to the survey, please select "yes" below and click NEXT.

Would you like to continue to the Survey?

- Yes
 No

APPENDIX C

CORRESPONDENCE

Cover letter

To Whom It May Concern,

Brass bands have been a valuable source of musical and social development for hundreds of years in Europe and have—in recent decades—have been gaining momentum in North America.

I am currently researching this gain of popularity in North America by measuring and evaluating the health, history, and demographics of brass bands in North America. To measure this, I am currently reaching out to many representatives from brass bands in both the United States and Canada and asking them to take a survey about their band's history, demographics, instrumentation, and organizational structure. As someone with a leadership role in your band, I hope you will take the time to fill this survey out by following the link below. Take as much time as you need, you can save it and return to the survey later using a code.

If you have any questions, do not hesitate to reach out to me.

Sincerely,
Nate Moe

First follow-up email

To Whom It May Concern,

I hope you had a great holiday season! As you may recall, I contacted you via email back in November about participating in my survey of North American British-style brass bands. Now that the busy season of holidays is behind us, I am reaching out to those who have either not started the survey, or only partially finished. In order to measure the growth of bands in North America as well as potential future areas of growth, I would really appreciate your input through this survey.

Finally, If you would like me to remove you from my email list, or have any questions such as privacy, how I'm using the data collected, or anything else regarding my study, please feel free to contact me. If you have started the survey and would like the code to pick up where you left off, I'm happy to look it up and provide it for you.

Second follow-up email

To Whom It May Concern,

Nathanael Moe, a doctoral trumpet student at Texas Tech University, is currently working on research pertaining to active brass bands in North America. As part of this research, he is reaching out to as many bands as possible who can provide information about themselves as possible. You may have seen a couple of emails from him in the past months soliciting your participation in his survey.

I am reaching out to those who have not fully completed the survey yet to encourage you to do so at your earliest convenience. It can be found here:

To begin or continue where you left off, please use this link:

Your unique survey code is:

If you have any questions or concerns, please do not hesitate to contact me at the info included below.

Sincerely yours,

-Andy Stetson

APPENDIX D
NORTH AMERICAN BRASS BAND SURVEY

Identifying Information

What is your role within the band? _____

What is the name of the band? _____

What is the name of the current conductor? _____

Historical Data

What year was the band founded? _____

How many musicians were in the founding band _____

What city/state was the band founded in? _____

Who was the band's first conductor? (if different from current director) _____

How many directors has the band had since its founding? _____

Please provide a brief description of the band's history (this can be written by the participant, taken from a published document such as a program or the band's website) _____

(Optional) upload document describing the band's history

Age demographics of your band

How many band members are 17 or younger?	_____
How many band members are 18-29?	_____
How many band members are 30-39?	_____
How many band members are 40-49?	_____
How many band members are 50-59?	_____
How many band members are 60-69?	_____
How many band members are 70 or older?	_____

Demographics continued

How many musicians currently participate in the band? _____

How many members had musical training in high school? _____

How many members have university degrees in music? _____

How many members are current or former music educators? _____

How many members are current or former professional musicians (those whose main source of income comes from performing) _____

What type of clothes does the band perform in? (select all that apply)

- Street (casual) clothes
- Business casual
- Matching blazers, shirts, polos, etc
- Band uniform
- Other

Who purchases or provides the dress for the band members?

- The band
- The members
- Other

Please Explain: _____

Do musicians pay any dues or participation fee?

- Yes
- No

How much do they pay? _____

Are the musicians financially compensated for their time spent in the band?

- Yes
- No

How much are they paid? _____
(enter as a whole number with no symbols)

How are musicians selected for the band?

- Audition
- Invitation
- Other

Please explain: _____

Is the conductor financially compensated for their time spent directing the band?

- Yes
- No

How much are they paid? _____
(enter as a whole number with no symbols)

How is the band's conductor chosen?

- Audition
- Invitation
- The director is the band's founder
- Other

Please explain _____

Current Instrumentation

What type of high brass is utilized?

- Cornets
- Trumpets
- Both
- Neither

Who provides those instruments?

- Band
- Performer
- Other

Please Explain:

What type of mid brass is utilized?

- Alto horn
- French horn
- Both
- Neither

Who provides those instruments?

- Band
- Performer
- Other

Please Explain:

What instruments are used to cover the euphonium and baritone parts?

- Euphoniums only
- Baritones only
- Both
- Neither

Who provides those instruments?

- Band
- Performer
- Other

Please Explain

Indicate the number of players commonly used on each part (report 0 for parts such as repiano cornet if such a part is not often used)

Eb Cornet _____

Solo/First Cornet _____

Second Cornet _____

Third Cornet _____

Repiano Cornet _____

Flugelhorn _____

Solo/First Horn _____

Second Horn _____

First Baritone _____

Second Baritone _____

Tenor Trombone _____

Bass Trombone _____

Euphonium _____

Tuba _____

Percussion _____

Other _____

Administrative Structure and Rehearsals/performances

Is the band recognized as a corporation, LLC, or any other entity by the government?

- Yes
- No

Is the band a registered charitable, not-for-profit organization, or tax-exempt?

- Yes
- No

Does the band have a constitution and/or by-laws?

- Yes
- No

(optional) You may either briefly list laws, or upload them as a file below:

(optional) upload by-laws

Does the band have a board of directors?

- Yes
- No

Does the band have a set of officers?

- Yes
- No

Does the band utilize committees?

- Yes
- No

Please Describe:

(Optional) please list the specific administrative roles held within the band or upload a document describing these roles below

(optional) upload a file describing administrative roles

What is the primary source of funding for the band?

- Concert Donations
- Concert proceeds
- Membership dues/participation fees
- Corporate sponsorship
- Municipal tax
- Other

Please explain:

What is the band's estimated operating budget for any given year?

How many months per year does the band rehearse?

How often does the band rehearse?

- Once a week or more
- Once every two weeks
- Once a month
- Less than once a month

How long is a typical rehearsal?

- One hour or less
- Between one and two hours
- More than two hours

Where does the band rehearse?

- A church
- A school
- Local auditorium
- Band owned rehearsal space
- Other

What is the name of the rehearsal venue?

On average, how many performances are given in a year

- 0-10
- 11-20
- 31-40
- 41-50
- Other

Please Explain:

Where does the band typically perform?

- A church
- A school
- Local auditorium
- Other

What is the name of the venue at which the band performs the most?

Does the band charge a fee for attending concerts?

- Yes
- No

Please describe the type and amount (free-will offerings, ticket prices, etc):

Does the ensemble participate in any competitions?

- Yes
- No

What competitions do they participate in?

Community support and repertoire

In this section please indicate how much you agree or disagree with each statement

Band concerts are well attended by members of the community

Strongly Agree Agree Undecided Disagree Strongly Disagree

When necessary, the community supports the band financially

Strongly Agree Agree Undecided Disagree Strongly Disagree

The band is likely the most well-known instrumental music ensemble in the community

Strongly Agree Agree Undecided Disagree Strongly Disagree

The repertoire effectively challenges the technical and musical abilities of the band

Strongly Agree Agree Undecided Disagree Strongly Disagree

The repertoire performed by the band covers a wide variety of musical styles

Strongly Agree Agree Undecided Disagree Strongly Disagree

The repertoire performed by the band effectively entertains both audience and player

Strongly Agree Agree Undecided Disagree Strongly Disagree

The repertoire performed by the band is primarily original works composed by British composers

Strongly Agree Agree Undecided Disagree Strongly Disagree

The repertoire performed by the band includes transcriptions and arrangements as well as original works

Strongly Agree Agree Undecided Disagree Strongly Disagree

The repertoire chosen for concerts is dependent upon location and type of event

Strongly Agree Agree Undecided Disagree Strongly Disagree

What is the bands main method of obtaining music?

Competition/organization participation

Is the band a member of NABBA?

- Yes
 No

Is the band a member in any other professional organizations?

- Yes
 No

What organizations?

Is contesting important to the tradition of brass bands?

- Yes
 No

Would the band compete in more regional or national contests if they existed?

- Yes
 No

Is the brass band as much of a social activity as it is a musical activity?

- Yes
 No

Is membership in the band viewed as an important part of the band member's lives?

- Yes
 No

Is there any other information about your band that you think could be valuable to this study?

APPENDIX E**Current Brass Bands with An Internet Presence by State**

Name	State	Country
Brass Band of Huntsville	Alabama	United States
Mill Creek Brass Band	Alberta	Canada
Mission Hill Brass	Alberta	Canada
Desert Brass Band	Arizona	United States
Old Pueblo Brass Band	Arizona	United States
Salt River Brass	Arizona	United States
Arkansas Brass Band	Arkansas	United States
Diamond Brass Band	Arkansas	United States
Natural State Brass Band	Arkansas	United States
Ozark Mountains British Brass Band	Arkansas	United States
Little Mountain Brass Band	British Columbia	Canada
Trail Maple Lead Brass Band	British Columbia	Canada
Henderson State University Brass Band	Arkansas	United States
Pacific Brass Band	California	United States
Tule British Brass Band	California	United States
Ventura British Brass	California	United States
Golden State British Brass Band	California	United States
Humboldt State University Brass Band	California	United States
Joyous Brass	California	United States
Mission Peak Brass Band	California	United States
San Francisco Brass Band	California	United States
Pikes Peak Brass Band	California	United States
Rocky Mountain Brassworks	Colorado	United States
Colorado Brass Band	Colorado	United States
Chesapeake Brass Band	Delaware	United States
Celebration Brass Band	Florida	United States
Sunshine Brass Band	Florida	United States
Ancient City Brass Band	Florida	United States
Brass Band of Central Florida	Florida	United States
Orchid City Brass Band	Florida	United States
Roman Festival Brass	Georgia	United States
University of Georgia Brass Band	Georgia	United States

Georgia Brass Band	Georgia	United States
Brass Band of Central Illinois	Illinois	United States
Chicago Brass Band	Illinois	United States
Illinois Brass Band	Illinois	United States
Prairie Brass Band	Illinois	United States
Commonwealth Brass Band	Indiana	United States
South Shore Brass Band	Indiana	United States
Indiana University Brass Band	Indiana	United States
Crossroads Brass Band	Indiana	United States
Old Crown Brass Band	Indiana	United States
River Brass Band	Indiana	United States
Eastern Iowa Brass Band	Iowa	United States
Fountain City Brass Band	Kansas	United States
Free State Brass Band	Kansas	United States
Lexington Brass Band	Kentucky	United States
Brass Band of Louisville	Kentucky	United States
Cardinal Brass Band	Kentucky	United States
Derby City Brass Band	Kentucky	United States
British Brass Band of Louisiana	Louisiana	United States
Rupertsland Brass	Manitoba	Canada
Benfield Brass Band	Maryland	United States
Athena Brass Band	Maryland	United States
Rockville Brass Band	Maryland	United States
West Mass Brass	Massachusetts	United States
New England Brass Band	Massachusetts	United States
Brass Band of Battle Creek	Michigan	United States
Capital City Brass Band	Michigan	United States
Five Lakes Silver Band	Michigan	United States
Motor City Brass Band	Michigan	United States
Oakland University Brass Band	Michigan	United States
Mid-Michigan Brass Band	Michigan	United States
Northern Michigan Brass Band	Michigan	United States
Twin Cities Brass Band	Minnesota	United States
Lake Wobegon Brass Band	Minnesota	United States
Sheldon Theatre Brass Band	Minnesota	United States

Winona Brass Band	Minnesota	United States
St. Louis Brass Band	Missouri	United States
Griffon Brass	Montreal	Canada
Nebraska Brass Band	Nebraska	United States
Las Vegas Brass Band	Nevada	United States
Carter Mountain Brass Band	New Hampshire	United States
Atlantic Brass Band	New Jersey	United States
Imperial Brass, Inc.	New Jersey	United States
Lambertville Brass	New Jersey	United States
Princeton-Rider Brass Band	New Jersey	United States
Congress Street Brass Band	New Jersey	United States
Buffalo Silver Band	New York	United States
Syracuse University Brass Ensemble	New York	United States
Gramercy Brass Orchestra	New York	United States
Saint Francis Brass Band	North Carolina	United States
Queen City Brass Band	North Carolina	United States
Triangle Brass Band	North Carolina	United States
North Carolina Brass Band	North Carolina	United States
Smoky Mountain Brass	North Carolina	United States
Brass Band of Minot	North Dakota	United States
Chester Brass Band	Nova Scotia	Canada
Donkin Citizens Brass Band	Nova Scotia	Canada
Ashtabula Brass Band	Ohio	United States
Cincinnati Brass Band	Ohio	United States
Dublin Silver Band	Ohio	United States
London Silver Cornet Band	Ohio	United States
Brass Band of Columbus	Ohio	United States
Brass Band of the Western Reserve	Ohio	United States
Central Ohio Brass Band	Ohio	United States
Fillmore Philharmonic Brass	Ohio	United States
The Freedom Brass Band of Northeast Ohio	Ohio	United States
Ohio Valley British Brass Band	Ohio	United States
Scioto Valley Brass	Ohio	United States
Frontier Brass Band	Oklahoma	United States
Georgina Brass Band	Ontario	Canada

Hannaford Street Silver Band	Ontario	Canada
Intrada Brass	Ontario	Canada
Kincardine Brass Band	Ontario	Canada
Laurier Brass Ensemble	Ontario	Canada
London Metropolitan Brass	Ontario	Canada
Maple Leaf Brass Band	Ontario	Canada
Metropolitan Silver Band	Ontario	Canada
Orilla Silver Band	Ontario	Canada
Oshawa Civic Band	Ontario	Canada
Plumbing Factory Brass Band	Ontario	Canada
Steeltown Silver Band	Ontario	Canada
Upper Canada Brass	Ontario	Canada
Weston Silver Band	Ontario	Canada
Whitby Brass Band	Ontario	Canada
Oregon Brass Society	Oregon	United States
Allegheny Brass Band	Pennsylvania	United States
Lancaster British Brass Band	Pennsylvania	United States
River City Brass	Pennsylvania	United States
Mountaineer Brass Band	Pennsylvania	United States
Penn View Brass Band	Pennsylvania	United States
Greenwich Bay Brass	Rhode Island	United States
Queen City Brass Band	Saskatchewan	Canada
Saskatoon	Saskatchewan	Canada
Festive Brass of Myrtle Beach	South Carolina	United States
Brass Band of Nashville	Tennessee	United States
Jericho Brass Band	Tennessee	United States
Southern Stars Symphonic Brass	Tennessee	United States
Bexar Brass Band	Texas	United States
Houston Brass Band	Texas	United States
San Antonio Brass Band	Texas	United States
University of North Texas Brass Band	Texas	United States
Austin Brass Band	Texas	United States
Dallas Brass Band	Texas	United States
Westwinds Brass Band	Texas	United States
Utah Premiere Brass	Utah	United States

Green Mountain Brass Band	Vermont	United States
Brass Band of Appalachia	Virginia	United States
Brass of the Potomac	Virginia	United States
Massanutten Brass Band	Virginia	United States
Metropolitan Brass Band of Central Virginia	Virginia	United States
Million Brass Band of Central Virginia	Virginia	United States
James Madison University Brass Band	Virginia	United States
Brass Band Northwest	Washington	United States
Brass Band Tacoma	Washington	United States
Puget Brass	Washington	United States
Spokane British Brass Band	Washington	United States
Brass Band of the Tri-State	West Virginia	United States
Gospel Brass	West Virginia	United States
Madison Brass Band	Wisconsin	United States
Belle City Brassworks	Wisconsin	United States
Milwaukee Festival Brass	Wisconsin	United States
Northwinds Brass Band	Wisconsin	United States

APPENDIX F**Alphabetical List of Current Brass Bands with an Internet Presence**

Name	State	Country
Allegheny Brass Band	Pennsylvania	United States
Ancient City Brass Band	Florida	United States
Arkansas Brass Band	Arkansas	United States
Ashtabula Brass Band	Ohio	United States
Athena Brass Band	Maryland	United States
Atlantic Brass Band	New Jersey	United States
Austin Brass Band	Texas	United States
Belle City Brassworks	Wisconsin	United States
Benfield Brass Band	Maryland	United States
Bexar Brass Band	Texas	United States
Brass Band of the Western Reserve	Ohio	United States
Brass Band Northwest	Washington	United States
Brass Band of Appalachia	Virginia	United States
Brass Band of Battle Creek	Michigan	United States
Brass Band of Central Florida	Florida	United States
Brass Band of Central Illinois	Illinois	United States
Brass Band of Columbus	Ohio	United States
Brass Band of Huntsville	Alabama	United States
Brass Band of Louisville	Kentucky	United States
Brass Band of Minot	North Dakota	United States
Brass Band of Nashville	Tennessee	United States
Brass Band of the Tri-State	West Virginia	United States
Brass Band Tacoma	Washington	United States
Brass of the Potomac	Virginia	United States
British Brass Band of Louisiana	Louisiana	United States
Buffalo Silver Band	New York	United States
Capital City Brass Band	Michigan	United States
Cardinal Brass Band	Kentucky	United States
Carter Mountain Brass Band	New Hampshire	United States
Celebration Brass Band	Florida	United States
Central Ohio Brass Band	Ohio	United States

Chesapeake Brass Band	Delaware	United States
Chester Brass Band	Nova Scotia	Canada
Chicago Brass Band	Illinois	United States
Cincinnati Brass Band	Ohio	United States
Colorado Brass Band	Colorado	United States
Commonwealth Brass Band	Indiana	United States
Congress Street Brass Band	New Jersey	United States
Crossroads Brass Band	Indiana	United States
Dallas Brass Band	Texas	United States
Derby City Brass Band	Kentucky	United States
Desert Brass Band	Arizona	United States
Diamond Brass Band	Arkansas	United States
Donkin Citizens Brass Band	Nova Scotia	Canada
Dublin Silver Band	Ohio	United States
Eastern Iowa Brass Band	Iowa	United States
Festive Brass of Myrtle Beach	South Carolina	United States
Fillmore Philharmonic Brass	Ohio	United States
Five Lakes Silver Band	Michigan	United States
Fountain City Brass Band	Kansas	United States
Free State Brass Band	Kansas	United States
Frontier Brass Band	Oklahoma	United States
Georgia Brass Band	Georgia	United States
Georgina Brass Band	Ontario	Canada
Golden State British Brass Band	California	United States
Gospel Brass	West Virginia	United States
Gramercy Brass Orchestra	New York	United States
Green Mountain Brass Band	Vermont	United States
Greenwich Bay Brass	Rhode Island	United States
Griffon Brass	Montreal	Canada
Hannaford Street Silver Band	Ontario	Canada
Henderson State University Brass Band	Arkansas	United States
Houston Brass Band	Texas	United States
Humbolt State University Brass Band	California	United States
Illinois Brass Band	Illinois	United States
Imperial Brass, Inc.	New Jersey	United States

Indiana University Brass Band	Indiana	United States
Intrada Brass	Ontario	Canada
James Madison University Brass Band	Virginia	United States
Jericho Brass Band	Tennessee	United States
Joyous Brass	California	United States
Kincardine Brass Band	Ontario	Canada
Lake Wobegon Brass Band	Minnesota	United States
Lambertville Brass	New Jersey	United States
Lancaster British Brass Band	Pennsylvania	United States
Las Vegas Brass Band	Nevada	United States
Laurier Brass Ensemble	Ontario	Canada
Lexington Brass Band	Kentucky	United States
Little Mountain Brass Band	British Columbia	Canada
London Metropolitan Brass	Ontario	Canada
London Silver Cornet Band	Ohio	United States
Madison Brass Band	Wisconsin	United States
Maple Leaf Brass Band	Ontario	Canada
Massanutten Brass Band	Virginia	United States
Metropolitan Brass Band of Central Virginia	Virginia	United States
Metropolitan Silver Band	Ontario	Canada
Mid-Michigan Brass Band	Michigan	United States
Mill Creek Brass Band	Alberta	Canada
Million Brass Band of Central Virginia	Virginia	United States
Milwaukee Festival Brass	Wisconsin	United States
Mission Hill Brass	Alberta	Canada
Mission Peak Brass Band	California	United States
Motor City Brass Band	Michigan	United States
Mountaineer Brass Band	Pennsylvania	United States
Natural State Brass Band	Arkansas	United States
Nebraska Brass Band	Nebraska	United States
New England Brass Band	Massachusetts	United States
North Carolina Brass Band	North Carolina	United States
Northern Michigan Brass Band	Michigan	United States
Northwinds Brass Band	Wisconsin	United States
Oakland University Brass Band	Michigan	United States

Ohio Valley British Brass Band	Ohio	United States
Old Crown Brass Band	Indiana	United States
Old Pueblo Brass Band	Arizona	United States
Orchid City Brass Band	Florida	United States
Oregon Brass Society	Oregon	United States
Orilla Silver Band	Ontario	Canada
Oshawa Civic Band	Ontario	Canada
Ozark Mountains British Brass Band	Arkansas	United States
Pacific Brass Band	California	United States
Penn View Brass Band	Pennsylvania	United States
Pikes Peak Brass Band	California	United States
Plumbing Factory Brass Band	Ontario	Canada
Prairie Brass Band	Illinois	United States
Princeton-Rider Brass Band	New Jersey	United States
Puget Brass	Washington	United States
Queen City Brass Band	North Carolina	United States
Queen City Brass Band	Saskatchewan	Canada
River Brass Band	Indiana	United States
River City Brass	Pennsylvania	United States
Rockville Brass Band	Maryland	United States
Rocky Mountain Brassworks	Colorado	United States
Roman Festival Brass	Georgia	United States
Rupertsland Brass	Manitoba	Canada
Saint Francis Brass Band	North Carolina	United States
Salt River Brass	Arizona	United States
San Antonio Brass Band	Texas	United States
San Francisco Brass Band	California	United States
Saskatoon	Saskatchewan	Canada
Scioto Valley Brass	Ohio	United States
Sheldon Theatre Brass Band	Minnesota	United States
Smoky Mountain Brass	North Carolina	United States
South Shore Brass Band	Indiana	United States
Southern Stars Symphonic Brass	Tennessee	United States
Spokane British Brass Band	Washington	United States
St. Louis Brass Band	Missouri	United States

Steeltown Silver Band	Ontario	Canada
Sunshine Brass Band	Florida	United States
Syracuse University Brass Ensemble	New York	United States
The Freedom Brass Band of Northeast Ohio	Ohio	United States
Trail Maple Lead Brass Band	British Columbia	Canada
Triangle Brass Band	North Carolina	United States
Tule British Brass Band	California	United States
Twin Cities Brass Band	Minnesota	United States
University of Georgia Brass Band	Georgia	United States
University of North Texas Brass Band	Texas	United States
Upper Canada Brass	Ontario	Canada
Utah Premiere Brass	Utah	United States
Ventura British Brass	California	United States
West Mass Brass	Massachusetts	United States
Weston Silver Band	Ontario	Canada
Westwinds Brass Band	Texas	United States
Whitby Brass Band	Ontario	Canada
Winona Brass Band	Minnesota	United States