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**The Historical Study of Symphonic Bands and  
Related Ensembles in Singapore**

**Tan Peng Leng, Penny**

**National Institute of Education**

**A thesis submitted to the Nanyang Technological University in  
fulfilment of the requirement for the  
Degree of Master of Arts**

**1998**

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## **ABSTRACT**

The symphonic band scene in Singapore has seen systematic growth over a period of 32 years. This positive development is the result of concerted effort by groups concerned with the role of the band in music education.

This study aims to chart the history of Singapore bands, focusing mainly on the period 1965 -- 1997, looking at the various categories in the band movement, band teachers' education and contributions, repertoire development, band competitions and band festivals.

Chapter One examines the meaning of the wind band, its development and also a brief description of the band movement from pre-World War II to 1965. Chapters Two to Six cover training programmes and the historical background of the various bands in Singapore as well as their functions. The evolution of wind band repertoire is discussed in Chapter Seven. Chapter Eight traces the changes in the style and format of band competitions as well as band festivals. Assessment and recommendations are proposed in the last chapter of this study.

In essence, this is a initial chronicle study of the band movement in Singapore. It is hoped that this will inspire others to conduct or further research in related areas.

# INTRODUCTION

The history of the band movement in Singapore is relatively short compared with band movements in other parts of the world. However, much effort and support by the Ministry of Education has given the band movement in Singapore the fruits of its current success.

Unfortunately, very little has been chronicled or even recorded. A great number of pioneering band directors have retired or will be retiring within the decade. This has opened up a need to document the band movement or risk facts being untraceable in years to come. Because of this lack of recorded history, a large portion of my research has been dependent on oral history through interviews with music educators, band directors, Ministry of Education officials, student and not so reliant on books.

The impetus to Singapore band movement only began to be active in 1965. Within thirty-two years, it has seen numerous changes and improvements in many areas of band development.

The movement began with a few bugle and fife bands of around twenty members each. Today, most bands have become full-fledged symphonic bands averaging a membership of fifty. While today's band memberships have increased by more than 100% when compared with the sixties, it is a decline when compared with the seventies and eighties. The cause of the decline is attributed to the current demand for academic excellence. Parents have become more concerned about their children's academic results and are

reluctant to allow their children to participate in band activities. At the same time, most schools are more prepared to invest in Information Technology rather than spend on band activity.

Although there is more exposure to better quality band music, it has not necessarily produced bands of high playing standards. In order to raise the quality of performance of Singapore bands, proper training of band members and directors should be seriously considered. Currently, there is no planned curriculum for band nor courses available for band directors. The last full-time band director course conducted by the Institute of Education was in 1987. If bands are not given correct guidance, it will have a negative effect on band members' musical development and their aesthetic sensitivity.

On the other hand, bands in the Singapore Armed Forces have spent considerable time, effort and money in their quest to be of world class standard. With the formation of the SAF Central Band, its members do not need to participate in parade performances and concentrate on working with more challenging repertoire and quality of performance. Training is provided and members are encouraged to sit for both theory and practical external examinations. Members are also encouraged to learn more than one instrument.

It is hoped that this dissertation will generate greater awareness of the band movement in Singapore and its achievements over the last thirty-two years. This study also hopes to attract an interest in the band movement.

## **PURPOSE**

The purpose of this study is to provide a detailed and documented history of the Singapore band movement. This study addresses the following questions:

- How many types of bands are there in Singapore?
- How did bands begin and develop?
- What were the functions of bands?
- How were they organised?
- How were the pioneer band directors trained?
- What have been the changes in repertoire over the last three decades?
- What have been the reasons for the style of competitions and festivals?

I close my study with suggestions and positive steps that may benefit band development.

## **METHOD OF INVESTIGATION**

The method of investigation employed in this study is heavily reliant on primary and secondary sources. It includes interviews, correspondence, examination of documents, performing schedules, concert programmes, newspapers, articles, books, journals, dictionaries, related dissertations, audio recordings, band scores, band method books, questionnaires and other relevant materials.

Service band members were asked to comment on the importance of military bands through questionnaires. School band members were asked to grade the type of music and performance location they liked and disliked.

Both local and overseas workshops and conventions were attended. Overseas conventions include the 9th Conference of the Asia Pacific Band Directors Association held in Hong Kong in July 1996, the 50th Mid-West Conference at Chicago in December 1996 and the 16th British Association Symphonic Band Wind Ensemble at Canterbury in September 1997. Local workshops and conventions included the Second Band Directors' Conference in August 1995 and the Pacific Basin's Singapore International Youth Music Festival in August 1996. Observations were also made from the past three years of the Singapore Youth Festival Band Competitions. The competitions have included the Outdoor Display Band Competitions as well as the Primary Schools, Secondary Schools and Junior Colleges Concert Band Competitions. Trips have also been made to observe several workshops organised within the music industry. Some of these workshops are: the REMO's Marching Percussion Clinic Tour Southeast Asia organised by the Band World and the Flute and Saxophone Clinics organised by the Music Plaza Pte Ltd. All these have contributed to the research material.

### **LIMITATION OF THIS STUDY**

This study is limited to the Singapore band movement from 1965 to 1997. The points of focus are:

- The training of band directors.
- School bands ranging from primary, secondary, junior colleges to tertiary levels.
- Service bands.
- Community bands.
- Repertoire.
- The format of Singapore band competitions.

Other bands and areas on bands are considered only from the standpoint of significance of contributions to the Singapore band movement.

### RATIONALE

Why should there be a study on the history of Singapore band movement? 'Historical research is pursued for a variety of purposes. Study of the past may serve as the basis for understanding the present for predicting the future.'<sup>1</sup>

The wind bands play an important role by providing people from various financial backgrounds and age groups with an opportunity to learn an instrument. In Singapore, its original role was to provide an impact in the celebration of national events. The influence of Western bands upon the Singapore bands should not be underestimated, as evidenced by the use of uniforms, marching styles, instrumentation, repertoire and teaching methods. Almost all pioneer bands were taught by the British Army Band personnel in

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<sup>1</sup> Phelps, Roger P. A Guide to Research in Music Education, Second Edition, p 122.

the sixties. Towards the seventies, bands started to play more American band repertoire. In the nineties, the American band repertoire is still popular, but, at the same time, bands are trying music from other parts of the world as well.

Wind band does not just promote an *esprit de corps*, it also helps to boost the morale of its members in various ways. It acts as a representative of the country each time the band makes international tours or when an overseas band visits Singapore.

There was only one documented book on Singapore bands called the 'Bandman'. It was written by Au Foo Lhai and published by Educational Publication Bureau in August 1979. In this book, Au had provided a brief description on the Singapore band movement in the sixties and seventies. This book is currently out of publication.

The mission of bands in Singapore has changed from merely providing music for state events to performing regularly in the community, school and concert halls. Most important of all, it provides music education for all.

### **ORGANISATION OF THE STUDY**

Chapter One begins with an introduction to wind band history and includes a brief description of the band movement in Singapore prior to World War II and up to 1965. The training of band directors and the formation of the Singapore Teachers' Military Bands are discussed in Chapter Two together with the reasons for an increase in demand for freelance band directors.

Chapters Three to Six examine the development of service bands, community bands, school bands and industrial bands; their origins, memberships, organisational structures, functions, purposes, trends, performances, concerts, tours, recordings and other related activities. Chapter Seven reviews the evolution of Singapore bands' repertoire. A detailed description of band competitions and festivals is given in Chapter Eight, including newspaper reports and commentaries on band competitions. Chapter Nine assesses the present situation given 32 years of its past and offers recommendations for the future, not only in changes to the way training is carried out, but also the need for research in related areas.

# CHAPTER ONE

## INTRODUCTION TO WIND BAND

The term 'wind band' is a flexible term for a musical group that consists mostly of wind instruments. The type of wind band varies according to the strength of the group, its purposes and functions, and music genre. 'The origins of band are lost in history.'<sup>1</sup> Today, the term wind band refers to a group of woodwind, brass and percussion musicians gathered to make music. By 1950, it was also called the symphonic band or the wind orchestra whose instrumentation included the double bass, keyboard and harp.

## THE DEVELOPMENT OF BAND: ORIGINS AND FUNCTIONS

The early development of bands started as early as the primitive cave cultures. Instruments such as ocarinas were produced by these cultures. Sculptural ornamentation on the architecture of Borobudur Temple in Yogyakarta, Indonesia<sup>2</sup> shows evidence of the use of brass and wind instruments. Wind instruments developed and adopted by the Egyptians included flutes, single and double reeds, castanets and other percussion

---

<sup>1</sup> Cipolla & Hunsberger, *The Wind Ensemble and its Repertoire*, p58.

<sup>2</sup> The Borobudur Temple is a Buddhist monument of the eight century and ideas are the precursors of those of Angkorwat in Camphucca. The temple was erected between 750 AD. The facades of the galleries on the square terraces are adorned with some 1300 panels in bas-relief depicting scenes from the life of the historical Buddha and from stories of his previous existence.

instruments. By 1600 BC, the Egyptians played trumpets and drums for military functions, entertainment, religious and ritual events.

The Roman army developed brass instruments that produced loud sounds to command their troops. Trumpeters were used in fifth century BC by the Romans to command their troops in battles and in camp as well as for parades. Music did not just serve to raise morale in the military during wars, but was also used to convey orders. These traditions still exist today.

Until the eleventh century, only trumpets and horns were used for military purposes in Europe. By the thirteenth century, trumpets were also used for military signalling. The trumpet was also known to be as important as the king's seal.

Waits<sup>3</sup> were found throughout Europe in the Middle Ages right up to the nineteenth century. They used a variety of wind and string instruments to form uniformed municipal bands and performed at civic ceremonies.

In the thirteenth and fourteenth century, the Crusaders planted a strong tradition in European military music. These were seen with their use of instruments for 'indicating tactical objectives and disposition of troops'<sup>4</sup>. They had influenced the European bands to use these instruments with various combinations and roles, but these were mostly for military purposes too. The wandering minstrels adapted it as entertainment.

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<sup>3</sup> Waits are watchmen who used instruments to mark hours and signal their location.

<sup>4</sup> JONES, William J. "The Wind Band Story - A History (Part 1)", *The SCHOOL MUSICIAN DIRECTOR and TEACHER*, (March 1974), p49.

During the Renaissance, wind instruments were still in use for both royal and civilian purposes. Two types of military bands were developed in Europe: the fife and drum bands for foot-soldiers and the trumpets, horns and drum bands for cavalry.

By the sixteenth and seventeenth centuries, fifes came to play an important role. They could produce louder sounds suitable for military marches and tunes. Trumpet and drum music also flourished in this period. During the time of Johann Sebastian Bach, trumpets were still used for special functions organised by the nobility. This tradition survives as bugle calls for reveillé, assembly and other routines nowadays.

In the late seventeenth century, wind bands were reorganised during the reign of Louis XIV. The French composer Jean Baptiste Lully<sup>5</sup>, who then worked in the court of Louis XIV, contributed greatly to the development of band instrumentation. He introduced the oboe to the French military music. He also organised oboe ensembles as regimental bands to form part of the regular army. With this, Lully not only kept to the long tradition of band making, but also established the use of different instruments separately. By 1648, the combination of wind band instrumentation had changed. The oboe bands that consisted of several sizes of double reed instruments with drums began to be established in the seventeenth and eighteenth centuries. This influence came from the Turkish Janizary bands that consisted of shawn (oboe) and drums.

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<sup>5</sup> Jean Baptiste Lully (1633 - 1637), French composer who was employed by Louis XIV to organise and compose music for his band.

European history in the late eighteenth century was characterised by the French revolution (1789) and the Napoleonic era (1799). During the French revolution, there was an enormous development in the size and repertoire of bands. The use of large instrumentation was to cater to open-air festivals sponsored by the various French governments and continued right up to the Napoleonic time. During the reign of Napoleon, festivals were discontinued and concert halls were closed. Bands were only employed for military ceremonies and parades. Marches, patriotic songs, overtures and suites were composed by prominent French composers. The conquests of Napoleon's army helped to spread the French band style throughout Europe.

Around the same time, band instrumentation began to be more standardised. It was made up of two oboes, two clarinets, two horns and two bassoons. The French called this combination *Music d'harmonie* while the Germans preferred *Harmonie Musik*. Some infantry regimental bands had adopted the *Harmonie Musik* instrumentation. Composers like Mozart, Haydn and Beethoven also used the *Harmonic Musik* instrumentation for their Divertimenti and Serenades.

The nineteenth century saw many changes in the basic *Harmonie Musik*. The great development in the industrial technology influenced the development of bands. The most important development of this period was the introduction of valved brass instruments, known as the sax horn family, in 1843 by Adolph Sax. Valved brass instruments could be found as early as 1811 and they were known as the square valve invented by Heinrich Stölzel

and Friedrich Bluhmel. The valves used in the sax horn family were able to produce chromatic pitches more effectively. Parallel to these developments, the Boehm system of reed instruments had also extended their scope.

Developments in the individual revolution contributed to the expansion of band instrumentation. Instruments such as flute, piccolo, bass clarinet, contrabassoon, trombone and serpent were added. This allowed both the military and civilian bands to expand in size and diversity.

Repertoire for the nineteenth century comprised mostly marches and dance music, particularly waltzes. Transcriptions and arrangements of excerpts from symphonies and opera overtures were used occasionally.

By the later part of nineteenth century, bands continued to expand further in size. Most bands had an average of sixty members compared with the *Harmonie Musik* instrumentation. Military bands started to acquire professional standards of playing by recruiting enlisted bandsmen according to their musical abilities.

The twentieth century has seen a further growth in the band movement. The development of school bands played an important role, especially in the United States. In mid-twenties, there was a dispute in the instrumentation used by different bands. The former president of the Concert Band Directors National Association, Barnard Fitzgerald in the United States stated that, 'Composers are handicapped by the absence of a standard instrumentation.'<sup>6</sup> In 1952, the Eastman Wind Ensemble set a frame work to

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<sup>6</sup> Battisti, F. "Flourishing Concert Bands Emerging Wind Ensemble." *Instrumentalist*, (August 1995), p134.

standardise instrumentation for the symphonic band. The World Association for Symphonic Bands and Ensembles (WASBE) in 1981 also tried to establish an overall working framework for bands. Since then, most bands in the United States had a standard complete instrumentation with full brass, woodwind and percussion sections.

The instrumentation provided for a more effective combination of sounds. This has influenced instrumentation in many bands in other parts of the world including bands in Singapore.

### **SINGAPORE BAND MOVEMENT FROM PRE-WORLD WAR II TO 1965**

From Pre-World War II through to 1964, the few bands that were formed in Singapore were run by Chinese clan associations and Christian missionary schools. The school bands run by Chinese clan associations, Yeung Ching Primary School Band and Ai Tong Primary School Band, started functioning even before World War II. Yeung Ching Primary School Band was formed around World War I with support from the Canton Clan Association. Ai Tong Primary School Band was affiliated to the Hokkien Clan Association. The members of Ai Tong Primary School Band would join the Ai Hwa Old Boys Band after completing their primary school education. The Christian missionary school bands were initiated and run by missionary Brothers. They were Saint Patrick's School Military Band, formed before 1956 under the initiative of Brother Lawrence Roblen; Saint Joseph's Institution Band, formed in 1957 and in 1963, was under the leadership of Brother Justinian de Souza;

Saint Gabriel's Band, formed in 1967 by Brother Noel. There were also nine bugle bands functioning mainly under the banner of Boys' Brigade. An example was the 12<sup>th</sup> Anglo Chinese School Company Boys' Brigade Band formed in 1955.

The Singapore school band movement was officially initiated by then Prime Minister Lee Kuan Yew. The Police Band and the Infantry Regiment Band were under the control of the Central Government in Kuala Lumpur, as Singapore was then part of Malaysia. In 1964, Singapore had met some problems in engaging the bands to lead the National Day Parade. Lee felt very strongly that Singapore needed martial music to keep up the national spirit. In 1965, he provided the impetus to the growth of the band movement in schools. The then Permanent Secretary of Education, Kwan Sai Keong supported the formation of school bands and considered it 'high priority'. Lee also recognised in bands relevant social values like group discipline, *esprit de corps* and most important of all, a sense of national identity. These should be imparted to students who joined the band as part of their extra-curricular activity.

In response to the directive, twelve part-time band directors were employed from the Royal Air Force and the Royal Navy Bands of the British Armed Forces to train four school bands. These schools were: Cedar Girls' Secondary School, Tanjong Katong Secondary Girls' School, Crescent Girls' Secondary School and the Raffles Girls' School. These bands participated in the 1965 National Day Parade.

Between 1965 and 1966, twenty brass bands were formed. These bands combined and formed a 500 strong student band contingent to perform for the first Independence Day Parade in August 1966. The performance was impressive and successful and motivated other schools to form bands. This had since led to the growth in the local school band movement.

## **CHAPTER TWO**

### **- - - BAND TEACHERS EDUCATION - - -**

#### **TRAINING AND UPGRADING OF BAND DIRECTORS' SKILLS**

Following the government's emphasis on the importance of band activities and, at the same time, building Singapore into a culturally conscious nation, the Music Department of the Ministry of Education (MOE) took responsibility for the formation of bands, the training of band directors and getting schools interested in this project. Benjamin Khoo and David Lim, specialist inspectors of Extra-Curricular Activities Centre (ECAC), were given the task to run in-service course for band directors.

The training of band directors began in September 1966. Among the 61 trainees, there were 51 males and 10 females, aged between late twenties to early thirties. They were qualified school teachers and staff members from the Music Department of MOE. During the eighteen month in-service course, they were trained to be both directors of school bands and performers in the Teachers' Military Band.

Initially, there were no fixed venues for classes and rehearsals. The course was first conducted in the National Theatre at Clemenceau Avenue and subsequently at the Farrer Park Stadium, Dunearn Secondary School and Monk's Hill Secondary School. The trainees had regular school teaching hours in the morning and attended training from 2 pm to 5 pm every Tuesday

and Friday. Despite such a tight schedule, the trainees showed enthusiasm, putting in hours of hard work and energy during training sessions.

A group of bandmasters and senior bandsmen from the Singapore British Navy Band and the Singapore British Air Force Band led by Lieutenant A D Haigh and George Ritchie was employed to provide the training.

The course content included performance studies and the rudiments of music. For performance studies, each trainee was required to take up one wind instrument as first study and another instrument, belonging to a different instrumental family, as second study. The trainees were expected to attain a playing standard equivalent to the Associate Board of the Royal School of Music (ABRSM) Grade V for their first study. As for the rudiments of music, theory classes were conducted. Trainees also had to learn foot drills and marching techniques.

Upon completion of the course, in September 1967, each trainee was given the task to train at least two bands per week. They spent up to 15 hours a week with their bands and 9 additional hours rehearsing in the Singapore Teachers' Military Band (STMB). Apart from playing the roles of a conductor, a teacher of all instruments, foot-drill and formation, they also had to undertake administrative work. Three months later, in early 1967, a new batch of 30 school teachers was recruited for training.

When the Extra-Curricular Activities Centre ceased conducting the in-service course for band directors in 1981, the Institute of Education (IE), was requested by MOE to conduct the part-time band instructor course. Twenty-

six school teachers registered for this course which lasted from 22 March 1982 to 25 February 1983. Participants had lectures and practical sessions every Tuesday and Friday. Six senior band directors from ECAC were appointed to assist Ho Hwee Long of IE to conduct the course. They were:

Lee Seck Chiang	---	Rehearsal Technique
Teo Khye Beng	---	Horn
Lim Guan Kim	---	Lower Brass
Chan Tong Ser	---	Woodwinds and Marching Band Technique
Lim Chee Peng	---	Percussion
Nasir Ibrahim	---	Cornet
Ho Hwee Long	---	Course Co-ordinator, Conducting, History of Music, Music Literature and Music Theory

The objectives of the course were to equip teachers with performance techniques in one of the band instruments, skills and working knowledge required for teaching of band instruments, knowledge of band administration, the techniques of rehearsal and conducting of school band.

The objectives, though quite similar to the course run by the MOE, were more refined and organised. Being a part time course, the trainees faced problems in their regular attendance and the lack of time for practising their instruments. Attendance was also affected by school events such as sports day, speech day, marking day and examinations. Despite the hardship,

twenty trainees successfully completed the course and took up the posts as full time band directors. Another batch of thirty-five school teachers' started their training on 16th July 1983.

In 1986, the MOE finally approved the proposal by IE to conduct a full-time band instructors training course. The course content<sup>1</sup> consisted of the following:

**PERFORMANCE STUDIES: One Major Band instrument**

**1. Expected competencies**

- (a) Demonstrate solo performance ability on a major instrument at ABRSM Grade IV level.
- (b) Demonstrate ability in Ensemble music.
- (c) Demonstrate performance ability in the large organisation wind / percussion literature.

**2. Concentrate Instruction**

- (a) Instrument care and maintenance.
- (b) Playing position.
- (c) Embouchure and tone production.
- (d) Breath and tone production.
- (e) Articulation.
- (f) Scales.
- (g) Solo repertoire.

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<sup>1</sup> The details are taken verbatim from the course outline issued by Institute of Education.

(h) Ensemble repertoire.

(i) Jazz repertoire.

**3. Terminal requirement - Practical Assessment**

**INSTRUMENTAL METHOD AND MATERIALS**

**1. Expected competencies**

(a) Demonstrate knowledge of selecting members of the band.

(b) Demonstrate ability to teach the major instruments as well as the secondary instruments.

(c) Survey of method books used for group instruction in the various instruments.

(d) Demonstrate fundamental techniques for developing and training the school marching band.

**2. Concentrate Instruction**

(a) Motivational techniques and ways of sustaining interest.

(b) Large group instruction.

(c) A study of band instructional materials.

(d) The drum majoring.

(e) Basic foot drill for marching band.

**BAND ORGANISATION**

**1. Expected Competency**

(a) Demonstrate the knowledge of the function and objectives of the instrumental music programme.

(b) Ability in organising the school band programme.

(c) Ability in equipping the band.

**2. Concentrate Instruction**

(a) Formulation of principles for planning band curriculum.

(b) Administration and curriculum organisation of instrumental class.

(c) Budget and finance of the band.

(d) Choice of the musical instruments.

(e) Organisation of concert, workshop and music camp.

**CONDUCTING AND REHEARSAL TECHNIQUES**

**1. Expected competency**

(a) Demonstrate conducting ability with large and small ensembles.

(b) Know and understand materials of band music and of analytical processes and techniques appropriate to the study of various musical style and forms.

(c) Know important band literature and understand the historical development of the band.

(d) Able to describe musical elements.

**2. Concentrated Instruction**

(a) Basic conducting technique.

(b) Concepts of tone quality, intonation and blend.

(c) Establishing a balanced instrumentation.

(d) Working out effective sections and seating arrangement.

(e) Warm-up and tune-up of the band.

(f) Bring out the band's best tone quality.

- (g) Balance and precision.
- (h) Analysis of major band repertoire.

## **A STUDY OF THE CONTEMPORARY BAND INSTRUMENTS**

### **1. Expected competency**

- (a) Knowledge of General Principles of Musical Acoustics.
- (b) Acoustical problems in Instrumental Design and Manufacture.
- (c) To know other objective factors affecting tone quality and intonation.
- (d) The knowledge of the development of band instruments

### **2. Concentrate Instruction**

- (a) A brief history of the instruments
- (b) Range
- (c) Tonal registers
- (d) Mechanism
- (e) Fingering and general techniques
- (f) Use in the band

The full-time course was entitled the *Training Course for School Band Instructors*. The duration of the course was 400 hours. Training began 6 January 1986 and ended on 14 March 1986. All applicants had to have at least an ABRSM Grade V or its equivalent qualification to be accepted into the course.

The first batch of trainees for the full-time course consisted of twenty school teachers from secondary and primary schools. Among them were

eleven males and nine females. The trainees attended lectures and practical lessons daily from Monday to Friday and training started at 8 am and ended at 3 pm. They had the opportunity to conduct band rehearsals under the guidance of their instructors. The comprehensive training was to ensure that trainees were competent in their task. Only six trainees became full-time band directors upon completing the course.

The second full-time course was conducted between 5 January and 29 May 1987. Fourteen school teachers attended the course. From among them, five trainees were transferred to the ECA Centre as full-time band directors.

The full-time course enabled the trainees to devote more time to improving their instrumental skills and to concentrate fully on band teaching and improve the standard of their bands.

IE stopped conducting courses for full-time band instructors after 1987. The subsequent batches of ECAC band directors were occasionally sent for enrichment courses run by the MOE, such as 'Arrangement for Bands' and 'Training of Brass Bands'.

## **THE SINGAPORE TEACHERS' MILITARY BAND**

The Singapore Teachers' Military Band (STMB) was formed in January 1966. The band was formed during the same period as the school band movement. The members of the band consisted of qualified school teachers, recruited from all four language streams who underwent training to become full-time band directors. The formation of the band had helped the band

directors and trainees to acquire marching skills and a better understanding of performance skills.

Some of the pioneering conductors associated with the band were George Ritchie, Goh Say Meng, John de Souza, Arnold Tan and Lee Seck Chiang.

By 1972, the band had reached a comparatively high standard of performance. The band played a wide range of band repertoire that included overtures, marches, musical selections, popular songs, light classics, symphonies and local compositions.

The band participated in the National Day Parade (NDP) in 1966 and 1967. Apart from the annual NDP, they also performed in the Military Tattoo, the Singapore Youth Festival's Music and Dance Week Concert, the Labour Day Rally and the Teachers' Union Athletic Meet. Between 1967 and 1969, the band gave more than ten public performances, two staged concerts and performed at least twice on the Television Singapura programme.

With five batches of trainee band directors recruited by 1974, the band was formed with a full range of instrumentation. The band started with three rehearsals per week, each lasting of three hours, but this was later reduced to once a week.

In 1980, the directors had to spend more hours teaching in schools. This caused the band to cease functioning for five years. In May 1986, the forty-five directors from the batch of fifty-two decided to meet again, once a week, for band practice. Ho Hwee Long, music lecturer from the Institute of

Education (IE) took the post of the band's conductor. The rehearsals concentrated only on indoor concert repertoire.

In their endeavour to contact other music educators and musicians abroad, the Teachers' Band made trips to Japan and the Philippines in 1976. In 1986, the band visited the United States to attend workshops and witnessed band competition in Hawaii. In 1987, the band spent three weeks touring the Scandinavian countries and took part in the Hamar International Festival for Wind Band Music, *Janitsajarfestivalen '87*. In the festival, the woodwind ensemble was awarded a bronze medal. The band did not travel again, until October 1997, when the band visited Bangkok.

In the nineties, several of the pioneer band directors retired. There has not been any new recruitment for full time band directors since 1987. This has resulted in the band suffering from a shortage of band members. To solve the problem, freelance band directors were invited to perform with the band.

## **FREELANCE BAND DIRECTORS**

Since the beginning of the nineties, evidently a large number of freelance band directors have taken over an important role of band teaching in schools. This increase in numbers has contributed much to the moulding of school band students' character beside maintaining, if not raising, the playing standards of the bands. Fresh out of school bands, they are enthusiastic, full of energy, have relatively strong musical backgrounds, competent performing

skills and good ability to organise band activities, although some of them are less competent in their work.

Monetary reward is not the only factor that has drawn this pool of people together with commitment and dedication. Many freelance band directors have returned to their *alma mater* to assist in band development.

The following factors have contributed to the increase in freelance band directors:

1. An increase in the number of new school bands since the last decade.
2. With the implementation of the student EDUSAVE<sup>2</sup>, MOE subsidises the expenses of students' ECA activities. Therefore, schools can afford to employ part-time staff to conduct their ECA activities.
3. The declining number of qualified full-time ECAC band directors.

It has been observed that some of these young and inexperienced freelance band directors have displayed frustration because of their inadequate training and insufficient knowledge. Some hope to develop their skill, but do not meet the entry requirement of the National Institute of Education (NIE) to be trained as a school teacher. The NIE should look into the possibility of conducting a special training programme for freelance band directors, who have no opportunities to undergo any formal training in this field.

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<sup>2</sup> A savings account set up by Ministry of Education for school children to help them with approved educational expenses.

Knowledge, skills and competencies are essential for a teacher to be successful. With limited clinics and workshops conducted, the freelance band directors who wish to upgrade themselves have to travel overseas to attend conferences and conventions. Only two band director conventions have been held in Singapore, one in 1990 and the other in 1995.

The basic characteristic of a director should be one who is well educated, with at least a basic music degree, knowledgeable and have an aspiration for continued learning. Even if the present members of the teaching force are unable to attain these qualities, they must be able to attract and sustain the interest of their students and the society.

## **CHAPTER THREE**

### **- - - SERVICE BANDS - - -**

At present Singapore has only two main categories of service bands: the Republic of Singapore Police Band and the Singapore Armed Forces Bands. The SAF bands originally consisted of three bands: the Singapore Infantry Regiment Band, the Republic of Singapore Air Force Band and the Republic of Singapore Navy Band. In 1994, all these three bands were merged into today's SAF Band 'A', SAF Band 'B' and SAF Central Band.

#### **THE REPUBLIC OF SINGAPORE POLICE BAND**

The Republic of Singapore Police Band traces its roots to 1922, and was then managed by a British Army drill sergeant. In 1925, when Singapore was part of the Straits Settlements along with Penang and Malacca, the band became known as the Second Straits Settlements Police Band.

The band worked with eleven woodwinds, twenty brasses, a side drum and a bass drum. All the musicians were Punjabis and Sikhs recruited directly from the British India Regimental Bands in India.

The band's first conductor was F E Minns. Under Minns, the band performed regularly at the officers' mess, police functions and in public. J Hitch took over as the bandmaster in 1935 when Minns retired. In 1942, when Singapore fell to the Japanese, Hitch was interned for the entire occupational period. During this period, the band's block in the Police Depot at Thomson

Road was occupied by the Japanese and was converted into military barracks cum wireless station. The band continued to function over the period, but the rehearsal venue was moved to the Hill Street Police Station. Sergeant Ganda, a Singaporean, took over the duties of bandmaster until the liberation of Singapore.

Post war, the band was under the British military administration and was renamed the Singapore Police Force Band. Subsequently, it was renamed the Band of Singapore Police Force after a reorganisation in 1946. Hitch was released from internment and left for Australia in 1950. His retirement was due to his poor health and his position was taken over by R E House. With most bandsmen returning to India or retiring, a sharp decrease in the band's strength and recruitment was inevitable. Malay civilians were taken into consideration as bandsmen because fully trained musicians were hard to come by. In 1947, decisions were made to recruit the first batch of young Malay boys to serve for three years as drummers and buglers only.

House retired in 1957 and joined the police band in Brunei as bandmaster. J E Boyle succeeded House's position and developed the band to become the finest in the state. A grand farewell parade was held in the Police Training School on 28th December 1960 to bid farewell to Boyle. This marked the beginning of a new era for the band after the baton was handed over to Inspector Ridzwan Salmy bin Mulok. Inspector Ridzwan took charge of the band until his retirement in 1986.

When Singapore merged with the then Malaya, the band was called the Royal Malaysia Band, Singapore. After Singapore's separation from Malaysia, the band was renamed the Singapore Police Band.

In 1961, the government authorised the formation of the Police Cadet Corps and encouraged students from different schools to join. The band had trained 10 boys, aged between fifteen and seventeen, who had at least a height of five feet and did not possess a musical background. These boys stayed in the Police Training School's barracks in Thomson Road until they graduated at eighteen years old and passed their proficiency examination in music.

A Special Constabulary<sup>1</sup> Band was formed in January 1966 and was under the baton of Assistant Superintendent of Police Ridzwan Salmy bin Mulok. Recruitment started in October 1966 and sixty members were selected. The recruits consisted of school leavers, who were former band members of school cadet corps bands. These members were trained by the regular members of the Police Force Band.

Continuing into the seventies, under the directorship by ASP Ridzwan, the band was converted from a strict regiment marching band into a versatile performing band. Apart from regular engagements like the national day parade, investiture and rally, state banquets and others, the band also took part in overseas performances. The band visited West Malaysia in 1972, Perth in 1978 for the Annual Royal Perth Show, Hong Kong in 1985 and

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<sup>1</sup> Special Constabulary consist of a group of volunteer arm of the police force and performed duties identically to those carried out by the policemen and they have the same power.

participated in the Edinburgh Military Tattoo in 1991. Tours were regarded as important as they not only enriched the experience of the bandsmen, but also fostered ties with bandsmen of other countries.

The recruitment standard, in the beginning, was relatively low and interest in music was less vigorously pursued. Over the years, while recruiting, those with music background or ex-school bandsmen were preferred. Educational qualification was also taken into account with at least three GCE 'O' level passes as part of the pre-requisites. Initially, those with primary school education level were accepted. Later, the band had attracted applicants with 'A' level education as well as former musicians from the Singapore Symphony Orchestra.

In September 1985, the band held a music fair by staging a four hour rock concert held at the Police Academy and released an album, *Police and Friends*. The audio recording was sold at \$7.00 for cassette tape and \$8.00 for LP record. The recording featured local artists' compositions such as 999 by Dick Lee and *Boys Club Song* by David Lim.

The band also made appearances on radio and television in 1987. In 1993, the band produced another recording, *Closer to You*, from its MIDI lab cum studio.

In 1995, another recruiting system was implemented. This allowed new officers direct entry into the band, provided the candidates had the necessary music qualifications. These candidates were required to audition and to attend an interview by the Director of Music, Deputy Superintendent of Police

Idris Mohd Yusof. Since then, the band's membership has increased to ninety members, age ranging from twenties to late forties.

## **THE SINGAPORE INFANTRY REGIMENT (SIR) BAND**

The Singapore Infantry Regiment Band was the first Singapore Armed Forces Band. It was formed in July 1958 as the Singapore Military Force (SMF) Band. The band started with thirty members consisting of mostly ex-professional musicians from various night-clubs and cabarets. Captain F W Roy was its first British Director of Music and served the band from 1958 to 1963. Under Roy's personal training, the band gave public performances. Within six months, the band gave its first public performance at the sending-off ceremony for the Singapore Military Forces Commander, Colonel P D Denman, OBE, on his return to England. In 1959, the band moved to Central Manpower Base in Kallang and later to Beach Road.

The SIR Corps of Drum Band was formed in 1959 with twenty musicians drawn from the main band. During the early sixties, the SMF Band moved to 2 SIR at Temasek Camp in Ulu Pandan and took over the name of SIR Band for the first time in November 1962.

During the formative period from 1960 to 1970, the band developed into a strong sixty piece band with improved playing standards, instrumentation and repertoire. In 1963, the band made a trip to Kuala Lumpur to participate in the Merdeka Day<sup>2</sup> celebration. From 1963 to 1966,

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<sup>2</sup> Malaysia's Independence Day

the band was under the baton of its Second Director of Music, Captain A E Hollowell. Captain Abdullah Ahmad took over the directorship from Captain Hollowell and nurtured the band.

The band moved twice between 1969 and 1970 to Beach Road Camp due to administrative reasons. In September 1971, the band was renamed the 3rd Singapore Infantry Band (3 SIB). This change was because the band was again stationed at the Ulu Pandan, Temasek Camp, then the Head Quarters of 3rd Singapore Infantry Regiment. Few months later, it was relocated again to the 5th Singapore Infantry Regiment at Portsdown Camp and remained there for the next four years. In 1974, the band took over the name SIR for the second time. Finally in 1975, the band moved to Jurong Camp, the Head Quarters of 3rd Division and stayed there till the re-organisation of the SAF Bands in 1994. During this period, the band matured into a well-respected and professional military band. In 1977, it was renamed the SIR Band for the third time after taking the name of the Republic of Singapore Army Band for a short spell.

Captain Terry Seah Cheong Lock was the band's Director of Music from 1981 to 1994. In February 1994, Captain Samuel Tan took over the director post from Captain Seah, until the reorganisation of the SAF Bands. The band was officially renamed the SAF Parade Band 'A' in March 1994.

The band performed mainly at military and state functions. Over the years, apart from the formation of Corps and Drum Band, it had also formed a combo band, a stage band and a dance band. The main band was invited to

participate in the Merdeka Day Celebration in 1963. In 1987, the band was invited to perform in the Military Tattoo, for the celebration of His Majesty King Bhumibol Adulyadej of Thailand's sixtieth birthday. It was also invited to participate in the Malaysia Armed Forces annual Military Tattoo in Kuala Lumpur in September 1989.

## **THE REPUBLIC OF SINGAPORE AIR FORCE (RSAF) BAND**

The Republic of Singapore Air Force (RSAF) Band got its name on 1st February 1982. The band comprised of fifty musicians with mostly full-time national servicemen with no formal music training. There were only ten regulars among them. It was first called the Singapore Armed Forces (SAF) Band upon formation in 1969 and based at the Beach Road Camp. The band uniform was based on the original army colours of red, dark blue and gold trimmings.

In 1972, the band moved to Selarang Barracks at 42nd Singapore Armoured Regiment (42 SAR) and was known as the SAR Band until 1981. In October 1982, the band finally took the name, the Republic of Singapore Air Force Band, when it moved to its quarters in Tengah Air Base. It remained there until its reorganisation to the SAF Parade Band 'B' in 1994. After the band was renamed the Republic of Singapore Air Force Band, the band uniform was changed to a two-piece suit that flaunt a white jacket and dark blue pants with a light blue line running vertically down by the side. The blue peak cap displayed the crest of the Air Force. The epaulette was also blue

whilst the dress cord was black. There was a gold-coloured chevron over the light blue suit. These represented the RSAF colours of white, dark blue and black.

Captain Ervin E Dragon became the Director of Music from 1st February 1982. In 1987, Captain Dragon was promoted to Major and became the First Senior Director of Music, SAF Bands. Under his charge, the band played a wide variety of music ranging from popular to military tunes. The music was catered for major state and military functions as well as public celebrations.

In 1986, a ten-piece combo band was formed in 1986. Captain Samuel Tan took over the directorship from Major Dragon in 1991. In 1994, Captain Tan led the combo band to perform for the closing ceremony of EX Air Thai-Sing in Korat, Thailand. This was the band's first overseas performance.

The following are some examples of the band's previous performances:

- A central band was formed to perform for the National Day Parade from 1975 to 1991. This band was made up of members from the Singapore Armed Forces Bands and the Singapore Police Band.
- The opening and closing of the 12th South East Asia Games held in Singapore in 1973.
- It gave a combined performance with the New York Philharmonic Orchestra at the National Stadium, under the baton of Zubin Mehta in 1984.

- In 1988, it performed for the opening and closing ceremonies of the National Exhibition at the World Trade Centre.
- The band had performed for the opening ceremony of the Singapore Mass Rapid Transit (MRT) System.
- In 1989, it performed for the Commonwealth Head of Government Meeting (CHOGM) reception officiated by the President of Singapore every three to four years.

The band was in Kuala Lumpur, Malaysia from 18 to 28 September 1992 to participate in the Malaysia Armed Forces Tattoo at the Merdeka Stadium. It also performed at the SAF Silver Jubilee Tattoo in 1990.

The band produced a cassette recording of local compositions entitled *Marching with Pride*.

Second Lieutenant Philip Tng took over the position as the Director of Music in February 1994 until the re-organisation of all the SAF bands.

#### **THE REPUBLIC OF SINGAPORE NAVY (RSN) BAND**

The Republic of Singapore Navy Band was formed around 1974 by the Chief of General Staff, Lieutenant General Winston Choo at Telok Paku Camp. The band was known as the Second Singapore Infantry Brigade (2 SIB) Band. Warrant Officer II, Aris bin Ibrahim led the band till 1976 before Second Lieutenant Tonni Wei became its first Director of Music for a year. Second Lieutenant Wei's position was taken over by Captain Alan Teo in February 1977. That year, the band was transferred to the School of Naval

Training (SNT) at Sembawang Camp and since then, it was known as the Republic of Singapore Navy (RSN) Band.

The band's next director in line was Second Lieutenant Peter Yan, who served the band for thirteen years since September 1978. This made Second Lieutenant Yan the longest serving Director of Music in the Armed Forces Bands.

The RSN Combo Band was formed in 1981. It was famous for its up-beat and contemporary style, which were more for social functions that required only a smaller band. The combo band also performed overseas in countries such as Malaysia, India, Thailand, Taiwan, Hong Kong and Japan. Subsequently, a dance band was also formed to expand the flexibility for deployment especially for smaller functions. On 7th July 1981, the main band staged a two hour concert at the Victoria Concert Hall in conjunction with the Ministry of Culture's *Music for Everyone* series.

The RSN band made a recording of Maldives Islands' National Anthem, on special request, in 1982. In 1983, the band was invited to make an audio recording of the theme song and incidental music for the popular Singapore Broadcasting Corporations' Television Drama, the *Army Series*.

In 1984, the band gave a charity concert during the RSN 16th Anniversary for the community chest in Singapore and raised \$30,000. It also performed for sports events such as the Special Olympics for the handicapped in 1988.

On 28th September 1988, the band moved into a newly air-conditioned complex with studios and offices that were converted from the SNT swimming complex. The building was officially opened by the Chief Navy Commodore, James Leo.

Khaw Kee Wan, a Music and Drama officer, was the first lady officer posted to the band as a Non-Uniformed SAF officer in February 1989. By late 1990, the band moved over to Tanglin Camp to occupy the former Music and Drama Company (MDC) at Loewen Road.

In May 1990, the Royal Malaysian Navy invited the band to participate in their International Royal Fleet Review held in Penang.

Captain Tonni Wei assumed his position as the Director of Music in 1991. That year, the band performed an item, *Togetherness*, an ASEAN Band Display Item, with the other SAF bands and bands from ASEAN neighbours during the National Day Parade Celebration.

In 1992, the band travelled to Brunei to participate in the Royal Brunei Military Tattoo.

## **THE SINGAPORE ARMED FORCES TRAINING INSTITUTE (SAFTI) BAND**

The SAFTI Band was made up of former school bandsmen and members from amateur orchestral groups and ensembles. All bandsmen were required to have at least three years of experience with their respective instruments. It was formed by Captain Joseph Sim Chek Kwang, a SAFTI

dental officer during late 1975. Practice sessions were held only once a week. This was because of the tight training schedule and the gathering of officer-cadets, section-leaders (who made up nearly half the fifty-piece band), platoon commanders, school band directors and trainees for rehearsals.

The repertoire focused mainly on the classical arrangements like Tchaikovsky's *1812 Overture* and Beethoven's *6th Symphony*. The band performed at places and events like, the SAF Reservists Association's Dinner and the Botanic Gardens.

The band took part in the First Personnel Research and Education Department Band Display Competition on 3rd April 1976 and was awarded the third position. The band was dissolved after this competition.

### **THE SINGAPORE ARMED FORCES SYMPHONIC WIND BAND (SSWB)**

The Singapore Armed Forces Symphonic Wind Band was formed in November 1988. The band was conducted by Major E Dragon, Captain Peter Yan and Lieutenant Seah Cheong Lock, the Directors of Music of RSAF Band, RSN Band and SIR Band respectively.

This band was formed from a pool of specially selected musicians from the three SAF bands. The musicians were trained to perform more sophisticated and challenging repertoire ranging from classical to contemporary band music.

The SSWB gave its debut concert a month after its formation at the Singapore Conference Hall in 1988 and subsequently, two concerts in 1990

and 1991 respectively. It also gave a grand concert at Sentosa's Musical Fountain on 8th and 9th of July 1989. This concert was held in conjunction with the SAF Day celebration with repertoire including Tchaikovsky's *1812 Overture* and Beethoven's *Wellington's Victory*. In 1993, the band gave another performance at Sentosa's Musical Fountain. There was no special uniform for the band. Its members wore their own service No 1 Dress but all wore common epaulettes. There were no formal functions or major parades which specially required the services of the SSWB.

### **THE SINGAPORE ARMED FORCES CENTRAL BAND**

With an increase in SAF functions, there was a need to re-deploy the three service bands to concentrate on building a band of an international standard. This led to the birth of the SAF Central Band on 12th April 1994. It originated from the SAF Symphonic Wind Band. The idea to merge the regular musicians from the three SAF bands were mooted by Colonel Tan Kim Siew, the Chairman of the SAF Music Board. Having to spend lesser time rehearsing for parades, these musicians were able to concentrate on improving their musicianship and expanding the band's repertoire.

The band gave its first concert, *In Harmony I*, at the Victoria Concert Hall and featured guest conductor, Frank Renton and trumpet soloist, Pek Sin Chuan. It has also invited other guest conductors like Derek Cable and soloists like Steven Mead and Vincent Goh to perform at their *In Harmony* concert series.

Since 1996, the band has been participating in the NAC Educational Programme and has performed in schools during the period between January and March. Its performance includes the Aerospace 1996 and 1997, *Musical Kaleidoscope*, a combined concert with the Singapore Wind Symphony, Commissioning of Sun Cruise and South Africa's Independence Day. The band also gave outdoor performances at the Botanical Gardens in April 1996 and at the Port of Singapore Authority's (PSA) Building in February 1997.

The band also made special trips, *Midshipmen Sea Training Deployment*<sup>3</sup>, to countries like China, Japan, Hong Kong, Indonesia, Australia, Brunei, South Africa, Seychelles, Korea and Thailand.

#### **THE SINGAPORE ARMED FORCES PARADE BANDS 'A' AND 'B'**

Besides the SAF Central band, there are two other parade bands. The SAF Parade Band 'A' and SAF Parade Band 'B'. Band 'A' is located in Jurong, the base for the former SIR Band and Band 'B' is located in Tengah Air Base, the base for the former RSAF Band. Each band has forty-five members who are mainly National Service personnel. These two bands cover the routine SAF ceremonies and parades like, the SAF Day and National Day Parade.

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<sup>3</sup> Midshipmen Sea Training Deployment: The objective is to train midshipmen and to make courtesy call in pre-arranged ports where interaction with the navy takes place. A small band will occasionally go along.

## **THE PEOPLE'S ASSOCIATION MILITARY BAND**

The People's Association Military Band was established in March 1965 with eighty members. Its members were mainly from the Canton and Hokkien Clan Associations. The band was considered a professional band because members were paid for their services, therefore, only experienced and skilled players were accepted. Lieutenant A D Haigh, the Head of Royal Marine Band, Singapore, was its first director. Lieutenant Haigh only took the band for eight months before passing the baton to Lim Tiat Seng in November 1965.

The People's Association was a big organisation and the band functioned as a service band to perform for all the association's and national functions. It included the opening ceremonies of Community Centres, National Day Parade Celebration Dinners, in clubs and public parks. The band gave its first performance in December 1965 for the inauguration of the People's Association Choir, officiated by the then Minister of Defence and Deputy Chairman of the People's Association, Goh Keng Swee. In the sixties and seventies, the band was also required to perform at Chingay Parades.

With more amateur groups and community centres forming bands, the demand for the PA Band to perform decreased. By the mid nineties, the band was left with only thirty full-time members, twenty in the military band and ten in the pop orchestra.

The band travelled only once to Malaysia in 1972, with the Singapore Police Band, under the invitation of the Malaysian Government.

Combined concerts were organised regularly with the various art groups in the association. The band performed with the PA Chinese Orchestra, the PA Piper Band and the PA dance groups. In April 1994, the band had a joint concert with the Siglap Community Centre Band.

The band had made two audio recordings, one on LP record and the other on compact disc. The audio recordings were at one time available on the market with repertoire consisting of mostly popular music.

The band's repertoire consists of mainly local songs, popular songs, television themes, light classics, marches and others. Most of these pieces were arranged by Lim Tiat Seng.

The band was dissolved on 26 November 1997 as a result of a decision by the management.

## **THE OVERSEAS SERVICE BANDS**

In the sixties and seventies, besides the local service bands, the military bands from British Armed Forces, New Zealand Armed Forces and Australia Armed Forces played an active role as well in the Singapore band scene. Members were full time bandsmen and were equipped with top performing skills and musicianship.

**The Royal New Zealand Infantry Regiment Band** was stationed in Singapore from the mid-sixties to its completion of their mission in the mid-eighties. This brass band had less than thirty-five players, but was one of the

best and busiest bands during its mission in Singapore. The band performed in schools regularly and brought top quality brass band music to the students.

The band's repertoire was entertaining, and was easily accepted by the young audience and the general public. It consisted of, for example, music from *Star Wars*, *Jaws* and *Home Coming*.

From 1973 to 1978, the band was also actively involved in the *Music for Everyone* series organised by the Ministry of Culture.

**The Military Band of the First Gordon Highlanders** was the only bagpipe and drum band in the sixties and seventies. Besides performing in its routine parades and ceremonies, the band also presented concerts outside the camp. It participated in public performances organised by the Ministry of Culture in the mid-seventies.

**The ANZUK Symphonic Band** was a combined band made up of:

- The Band of the Royal Highland Fusiliers of United Kingdom
- First Battalion, Royal New Zealand Regiment
- Australian Army Band

On 24th February 1973, these bands put on a concert at Singapore Conference Hall with the following pieces :

- *Amazing Grace*
- *March Militaire by Gounod*
- *Finlandia by Sibelius*

- *Trumpet Wild*
- *Post Horn Gallop*
- *St Louis Blues March*
- *American Folk Songs*
- *1812 Overture*

**The Far East Air Force Band (FEAF)**, a semi-military band comprising of top musicians, was based in Royal Air Force in Changi. During its term in Singapore from the mid-fifties to the seventies, the band gave hundreds of performances in schools, public places and concert halls. It received the Best Band Trophy, first in Far East, on 26th October 1961. Subsequently, the band won the first prize in the RAF annual music camp in 1963 and 1964. The band visited Japan in October 1967 and performed in Hong Kong in 1969. Its final concert was presented on 13th October 1968. In 1970, the band was disbanded after 16 years of service in Singapore.

**The Royal Highland Fusiliers Band** of United Kingdom performed frequently in schools and industrial areas.

**The Gordon Highlanders Band** of United Kingdom, was in Singapore in the seventies.

**The United States Seventh Fleet Band** was a fourteen piece strong band that visited Singapore regularly in the seventies. Jazz and Rock music were the main repertoire of the band.

**The Royal Marine Band (Far East)** of United Kingdom, conducted by Lieutenant Ray Woodfield, was stationed in Singapore in the sixties. A broadcaster from British Broadcasting Corporation regarded this band well enough to comment 'One expects nothing but the best from the Marine'<sup>4</sup>.

**The Royal Australian Air Force Band**, stationed in Singapore in the seventies and eighties, gave many good concerts in public places. It had also participated in the concert series, *Music For Everyone*, organised by the Ministry of Culture.

**The Royal Artillery Band** was founded in 1762 with just eight players and was in Singapore during the sixties.

Some combined performances by the overseas military bands and local military bands were:

- Band show at Padang on 16th October 1966 at 5 pm. This mass band display was put on by the following bands.

1. Singapore Police Band

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<sup>4</sup> extracted from The Strait Times, published in the sixties.

2. Singapore Infantry Regiment Band
  3. People Association Band
  4. People Defence Force Band
  5. Singapore Teachers' Military Band
  6. Bagpipers of Singapore Port Authority
  7. Gurkha Contingent Band
- Nine military bands performed in celebration of the Singapore National Day and one hundred and fifty years anniversary of the foundation of Singapore by Sir Stamford Raffles.
  - The Australian and British Military Bands performed a combined searchlight tattoo, *Aussie - British Tattoo* on 10th May 1972 in Singapore. The tattoo was held on Meerut Square at Nee Soon Barracks.

It is hoped to see more overseas professional service bands visiting Singapore and continue to share their experience and knowledge with the local bands. This would be beneficial to Singapore's service bands.

## **CHAPTER FOUR**

### **--- COMMUNITY BANDS ---**

#### **NATIONAL THEATRE SYMPHONIC BAND (NTSB)**

The National Theatre Symphonic Band was formed in January 1977 by the National Theatre Trust (NTT), with the assistance of Yamaha Music (Asia) Co Ltd. The band was Singapore's first community symphonic band. The chairman of NTT, Teo Lian Chye, told the *New Nation* on 12th November 1976 that, 'The function and objective of the NTSB are in line with the cultural development policy of the National Theatre Trust, namely to develop our own culture which is distinctly Singaporean.'

The Trust invited school leavers aged eighteen and above to apply. Auditions were held on 30th November 1976 and the response was overwhelming. Only ninety members were selected from two hundred applicants. The members were then classified into two categories: Group A comprises fifty members and Group B forty less experienced players. Members from Group B had to undergo training by Mitsuo Nonami.

Nonami, then the chief instructor of the Yamaha Music Foundation in Tokyo, was invited to be the band's guest conductor. The first resident conductor was Ho Hwee Long and its assistant conductor was Khoo Hong Guan. Both Nonami and Ho conducted the debut concert, *Symphonic Sounds I*. This concert was held at the Singapore Conference Hall on 18th January 1977 with a programme featuring a wide repertoire. This ranged from folk

songs, ballads, jazz, popular music to classical compositions by Franz Joseph Haydn and Gustav Mahler. It also included arrangements and compositions of Nonami such as the *Favourite Chinese Songs for Band* and the *ASEAN Medley*. Ho's arrangement of Liu Tieh San's *A Dance of the Yao* was also featured. According to Nonami during an interview with the *New Nation* on 1st December 1976, the programme for this concert is 'in line with the objective of developing a Singaporean Culture, the repertoire will be divided into concert pieces, works by local composers and Asian music in general.'

In 1979, Samuel Leong took over as the band's resident conductor. That year, he led the band to its *Symphonic Sounds IV*. Lok Hoi Yui took over Leong's position in 1980 and stayed through to 1992. During this period, several guest conductors were invited to conduct the band. These conductors included Tonni Wei Shi Ren, Alan Teo Chwee Lye, Dale V Rhode, Arnold Tan, Peter Yan, Gary Gardner, Ahmad Jaffar, Stuart McIntosh, John Neumann, Hardy Mertens, Takehiro Oura, Samuel Leong and Shalom Ronly-Riklis.

Ho Hwee Long led NTSB on its first concert tour, in Malaysia, in December 1979. The second concert tour was led by Luk Hoi Yui in June 1987, with the venue Tsuen Wan Town Hall Auditorium in Hong Kong. These concert tours brought the band more recognition both locally and internationally.

Some of the members were influenced by the popularity of stage band and big band music of the sixties. They were also enthusiastic about jazz

music and formed a fifteen piece stage band and a brass quintet in 1979. Both the stage band and brass quintet were received favourably during thier debut performances in *Symphonic Sound VI* on 26th January 1980. Since then, the stage band became very active and participated in the fringe activities of the 3rd and 4th Singapore Jazz Festival. The brass quintet won second place in the Ensemble Section at the National Music Competition in June 1982.

In July 1989, the 50-piece band, led by Luk Hoi Yui, competed in the 11th World Music Contest in Kerkrade in the Netherlands<sup>1</sup> and won first prize in the Second Division.

NTSB gave its last concert, *Symphonic Sounds XXXIX-The Final Note*, on 29th March 1992, before the National Theatre Trust (NTT) dissolved and merged into the National Arts Council (NAC). NTSB was among the four cultural groups<sup>2</sup> that was affected by the dissolution of NTT. With the merger, these cultural groups would receive grant from the NAC to carry on thier activities instead. NTT also discontinued the administration support for the band. In April 1992, NTSB was re-registered as the Singapore Wind Symphony (SWS). The SWS was allowed to keep all incomes that were derived from its performances and other activities . Previously, all administrative work and financial management, such as the booking of

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<sup>1</sup> *World Music Contest (WMC)* is held once every four years and has attracted over two hundreds symphonies, fanfares and marching band from at least twenty-five countries.

<sup>2</sup> The Cultural Groups were the NTSB, the Chinese Dance Company, the Chinese Orchestra and the Composers' Circle.

rehearsals, came under the jurisdiction of NTT, so that the band and other performance groups could then concentrate fully on their artistic activities.

Throughout the fifteen years, NTSB had established itself well in the local music scene. On 1st April 1992, the band entered a new era under the name of the Singapore Wind Symphony.

### **THE SINGAPORE WIND SYMPHONY (SWS)**

The Singapore Wind Symphony was established on 1st April 1992 as a registered society. Like NTSB, SWS was committed to present a minimum of three concerts annually, excluding other events such as the launching of Clean and Green Week and the NAC Educational Programme<sup>3</sup>. The Concert theme was changed, from *Symphonic Sounds* of NTSB to *SWS in Concert* after it was registered as a society.

In July 1993, SWS led by Luk Hoi Yui, won top prizes at the *Janitsjarfestivalen*<sup>4</sup> Hamar 93 in Norway and the 12th World Music Contest (WMC) in Kerkerade, Holland in July 1993. The band was invited as a guest band to perform at the 9th Asia Pacific Band Directors' Association (APBDA) Conference in Hong Kong held from 24th to 29th July 1996.

Occasionally, the band conducted joint workshops with commercial organisations. Some of these workshops were:

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<sup>3</sup> The NAC Educational Programme is an enrichment programme which provides performance in schools in Singapore.

<sup>4</sup> An International Music Festival for wind band music.

- The Band Music Composing and Conducting Clinic, a joint project with The Music People<sup>5</sup> conducted by Hardy Mertens, a Dutch composer and conductor, on 14th February 1993 and 17th July 1994.
- A Conducting Workshop was organised by the Singapore Music Society conducted by Shalom Ronly-Riklis in 1993.
- In 5th June 1993, together with Music Plaza Pte Ltd, they organised an ensemble competition to promote wind ensemble performances in Singapore among young wind instrumental players .
- The NAC's Music Elective Programme aiming to encourage young musicians to write for band, was jointly organised by the NAC, NIE, ECAC and SWS from September 1993 to June 1994, and directed by John Howard.
- The Band Music Arrangement Workshop, conducted by Nonami for band directors of Singapore and Malaysia was organised by Music Plaza and Siglap Community Centre in October 1995.

SWS also gave combined concerts with orchestras, choirs, school bands and other bands such as:

- Combined concerts with the Asian Youth Orchestra (AYO) and the Singapore Youth Orchestra (SYO) on 1st August 1992 and 1993 respectively for the *Symphonic In the Park* conducted by Luk Hoi Yui.

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<sup>5</sup> The Music People is a music company which provides for special events and functions, band music distribution and services such as repairs of instruments, recording services, music tutors and others.

- The Raffles Girls' Secondary School Band was featured in the *SWS in Concert II*, conducted by Lin Ah Leck.
- The brass and percussion sections were involved in several combined concerts with the Presbyterian Choir, *An Evening of Praise*, conducted by Andrew Padmore. These concerts were held on 2nd and 3rd September 1993 as well as on 25th and 27th August 1994.
- The Victoria Junior College Symphonic Band was featured in *SWS in Concert V* on 10 April 1994 conducted by Joost C Flach.
- A performance with the combined church choir for a charity concert. This concert was conducted by Joost C Flach to raise funds for the Saint Luke's Hospital for the Elderly on 21st and 22nd February 1995.
- The Singapore Armed Forces (SAF) Central Band was featured in *SWS in Concert XIX - the Musical Kaleidoscope*, conducted by Tonni Wei on 25th March 1995. It also featured the Jeremy Monteiro Jazz Quartet.

The band also premiered works by Hardy Mertens during the *SWS in Concert VI* on 16th July 1994.

The band produced several recordings on audio cassette tape and compact discs (CD). An audio cassette tape was produced in 1993, highlighting the live performance of *SWS in Concert IV*. In July 1994, the band produced a CD single featuring three works by Hardy Mertens recorded during a 'LIVE' performance. The most recent CD recording consists of a selection of repertoire from the *SWS in concert X* and *XI*, conducted by Adrian Hill in 1996.

Adrian Hill was invited to conduct the band for a year after the departure of Joost C Flach in 1995. Flach was the conductor of SWS from 1993 to 1995. In 1996, Chan Peck Suan took over from Hill and was appointed as the assistant conductor. Chan was promoted to the resident conductor in late 1997 and has concurrently held the position of chairperson of the SWS executive committee since April 1997.

Besides entertaining, SWS' integral role is to provide band music education. The band provides avenues for its members to experience playing serious wind literature under various professional conductors. These conductors include Hardy Mertens, Tonni Wei, John Howard and many others. The band has also performed with many guest soloists such as oboist Joost C Flach, trumpeter Yeh Shu Han, percussionist Yoji Sadanari, clarinettist Mitchell Sturman, hornist Gary Gardner and flautist Marcia Cvetan Gardner.

After moving out from the Kallang Theatre Orchestra Room, the band now rehearses at LaSalle-SIA College of Arts at Mountbatten Road. To date, the SWS is still looking for a permanent home, which is important to the band and its members in working towards international recognition.

## **THE COMMUNITY CENTRE BANDS**

At the opening of the First School Band Directors' Convention on 29th August 1990, the Senior Minister of State for Education, Dr Tay Eng Soon, highlighted that the community centres should start concert bands and other

ensemble groups. According to a source from ECAC, there were twenty-five thousand students who had joined school bands over the last thirty years but only about 10% or less of the ex-school band members still continues to participate in band activities. This has put to waste their skills and talents acquired during school days. Common reasons given include lack of time due to further studies, building careers and no groups to join. Dr Tay's recommendations were realised in 1992 and by 1993, five community centres formed symphonic bands. These bands were:

(1) The **Kim Seng Wind Symphony** of Kim Seng Community Centre has been led by Chan Peck Suan since 1992. The players are mainly made of students and a small number of working adults. Presently the band has forty members aged from sixteen to forty years old.

(2) The **Moulmein Wind Ensemble** of Moulmein Community Centre was formed in March 1993. It started with just a few members and has increased to thirty-five members. The band's resident conductor is Quek Boon Hui.

(3) The **West Winds** of Bukit Batok Community Centre was formed in December 1992. Its first conductor was Lee Tian Tee, presently the band is led by Lieutenant Philip Tng Liat Peng. The band's membership started with just thirty-three members and has increased to a strength of seventy members.

(4) The **Sembawang Community Centre Symphonic Band** of Sembawang Community Centre was formed in August 1992. The band is

managed by its community centre's youth group. Presently, the band has forty-eight members and is led by Lam Seng Kye.

(5) The **Audio Image** of Siglap Community Centre was initiated in August 1992 by the centre's management committee and the Peoples' Association. The band started with twenty-five members and commenced training in November 1992. The band is led by its resident conductor, Lawrence Tan.

Membership of the community centre bands varies from students to businessmen, engineers, national servicemen and others. These bands normally perform at community events such as the Art Festival Fringe, and at shopping centres as well as giving formal concerts in venues like, the Victoria Concert Hall and the Tampines Cultural Centre. The repertoire played by these bands ranges from jazz, popular, classical, symphonic works and others. The bands also started to attempt more difficult band music of Grade V level and above. Over the last two years, some of these bands also took part in international festivals and competitions. These bands create opportunities for school leavers to pursue their musical interests .

#### **THE SINGAPORE SOKA ASSOCIATION SYMPHONIC BAND**

The Singapore SOKA Association (SSA) is a Buddhist organisation. This society was registered in 1972 under auspices of the Nichiren Shoshu Buddhist Association. It is an association for believers practising Buddhism of Nichiren Daishonin. Over the last 25 years, its members have engaged in responsibilities and activities contributing to the well being and betterment of

the community and society. The association believes that culture is by itself an expression of peace.

Its musical groups are organised under the various divisions. They are the Man Division Drum Group, the Youth Man Division Brass Band as well as the Young Women Division (YMD) Fife and Drum Corps. The association also has a Chinese Orchestra and a Symphonic Band that comprises members from all divisions. These groups usually perform at certain SSA activities and cultural shows. The YWD Fife and Drum Corps has been performing at the National Day Parade since 1975. The YWD Fife and Drum Corps performed an item, *Towards the 21st Century*, at the Ang Mo Kio Secondary School in 1983.

The Singapore SOKA Association Symphonic Band was formed in 1991. Presently, it has forty members aged from thirteen to above fifty years old. The band gives a main annual concert at places like the Hotel Ballroom, SSA main hall and Victoria Concert Hall. It also gives small scale performances at various venues. Its repertoire ranges from classical to light jazz and popular music.

With continuous support from its members, the band has been able to give successful performances in conjunction with the Association's events. It is hoped that the band will continue to strive and spread its music of joy, peace and harmony.

## **THE SINGAPORE AIRLINES (SIA) GROUP BAND**

The Singapore Airlines (SIA) Group Band is the only industrial band in Singapore. Like most Airlines' bands such as British Airways, Scandinavian Airlines, Finnair, Swissair and Malaysia Airlines, the SIA band was formed mainly for company functions and some overseas marketing promotions. The band not only promotes a strong corporate image for the company, but also provides an extra-curricular activity for its staff.

The band was first formed as a marching band in 1978 with only brass and percussion. The first recruitment was held in 1977 and received an overwhelming response of around one hundred and fifty staff of SIA, its subsidiaries and their family members. Band members had to be in some way related to SIA because airline tickets and all travel expenses were to be covered by the company during band tours.

By September 1978, the band committee arranged several auditions and approximately ninety staff were selected with an age range from eighteen to forty-five. Members had their first lesson under Irene Joseph and three other external directors on 12th January 1978. First practice began on 26th January 1978 when seventy-six instruments were delivered and issued to members. Uniforms were designed to project the company's corporate image.

The band gave its first performance in 1978 for the National Day Parade. A year later, in September 1979, it gave its first overseas performance in Hawaii to participate in the Aloha Festival Parade in Honolulu.

Subsequently the band has travelled annually to other parts of United States, Canada and Japan.

In 1980, the University of Adelaide Brass Ensemble visited Singapore for the Singapore's Festival of Arts. The SIA band had the privilege to hold a joint workshop with the ensemble at SIA band studio on 18th December. This event ended with a combined performance by both bands.

The band bid farewell to the Royal New Zealand Infantry Regiment (RNZIR) Band directors and two Extra-Curricular Activity Committee (ECAC) officials for their strong support to the band during the Fourth Anniversary Celebration in 1981. These RNZIR bandmasters were Roger Carter, Russell Boyle, Eugene Puochaotaua and Russell Officer, who had coached the band for two years and returned to New Zealand after completing their duties in Singapore.

In 1988, the band held a joint concert with Malaysia Airlines (MAS) Band. The concert, *Malam Sehati Sejiwa*<sup>6</sup> was conducted by Pete Aristronas, who was the conductor of the MAS Orchestra and Yusof Haji Ali, the conductor of the SIA Band. The two and a half hour concert was held at the City Hall Auditorium in Kuala Lumpur, Malaysia. The concert not only reflected the spirit of co-operation and togetherness between the two airlines but enhanced their close relationship as well.

In 1989, both bands held their second joint concert, *Malam Shati Sejiwa*, in the Singapore's World Trade Centre Auditorium.

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<sup>6</sup> *Malam Sehati Sejiwa* in English means *Night of One Heart One Soul*.

In 1991, fifteen members from the band were selected to form the resident band for the First Asia Wataboshi Music Festival<sup>7</sup>. This festival featured original compositions by disabled composers from eleven ASIAN countries.

The band organised two charity concerts, *On Wings of Songs*, on 4th August 1996 at the Jubilee Hall at Raffles Hotel. Both performances were held on the same day to raise funds for the Down's Syndrome Support Group.

Apart from these concerts, the band has also performed regularly for SIA functions, in public areas such as the Gazebo at Clarke Quay, Bugis Junctions and at the Raffles City Atrium for the Singapore Arts Festival, Fringe.

## **THE NATIONAL ARTS COUNCIL'S CONTRIBUTIONS TO THE BAND MOVEMENT**

The National Arts Council (NAC) was formed in 1991 to promote cultural activities of various art forms, and also to help develop artistic talent and arts organisation in music, arts, theatre and dance in Singapore by providing financial assistance schemes to these groups.

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<sup>7</sup> The Wataboshi Music Festival originated in the City of Nara, Japan. Some young folk singers put music to set of poems written by a disabled man in 1973. Since then, this festival has been held regularly all over Japan under the auspices of the Tan-Po-Po-No-Ie Foundation. In Singapore, this festival was organised by the Volunteer Action and Development Centre, which is under the Singapore Council of Social Service and the Japan's Tan-Po-Po-No-Ie Foundation. *Wataboshi* is a Japanese word for the Dandelion Flower which when blown by the wind, scatters its seeds all over Japan to the other parts of the World.

Established arts groups could apply for subsidies for their productions through the annual Theatre and Project Grant. The Singapore Wind Symphony is one of the arts groups to receive an average of \$30,000 annually based on the number of projects the band performs each year.

Registered arts groups and established organisations as well as promising artists who are Singaporean or permanent residents of Singapore could also apply for financial assistance from the NAC. Full and partial scholarships and bursaries are given to students of the arts and artistes to receive training either in Singapore and or abroad.

Community bands could request financial assistance from the NAC. It also sponsors both international and local established cultural groups to perform in Singapore and overseas. Some examples were a joint concert between the National Institute of Education Band and the Queensland University Technological Band in 1994 and Heart Beat Percussion Ensemble group for their overseas trip.

The NAC has been organising the National Music Competition for keyboards, strings, brass and woodwind in both Western and Chinese categories once every three years. This is a test of students' competence in their instruments. It also encourages more band members to take wind instruments more seriously.

The NAC organises instrumental ensembles, bands and other arts groups in schools as part of its Arts Education Programme. This programme

enables students to be more aware of the various art forms and thus could lead to a growth of band enthusiasts.

Bands from schools, community centres and industries are invited to perform in the fringe activities during the Festival of Arts organised by them.

The NAC launched *Concert In The Park* on 10 November 1996 at the Singapore Botanical Gardens with a performance by the German Jazz Band from 5.30 pm to 6.30 pm. It drew a crowd of six thousand. This concert series is held at least twice a month at various parks around Singapore. A music performance is staged every 2nd Sunday of the month, while a theatre performance is held on every last Sunday of the month. In 1997, parks such as Bishan Park, Botanic Gardens, Bukit Batok Town Park, East Coast Park, Fort Canning Park, Pasir Ris Park & Ponggul Park hosted performances under this series. Free admission to these public performances created more opportunities for bands and other arts groups to reach out and entertain audiences.

## **CHAPTER FIVE**

### **--- SCHOOL BANDS ---**

#### **MOVEMENT DURING THE 1960s**

In 1965, after the suggestion by then Prime Minister Lee Kuan Yew that the formation of school bands should be given considered 'High Priority', the government viewed the participation of bands as a wholesome extra-curricular activity (ECA) for school children. This led the Ministry of Education (MOE) to launch school band programmes as part of the ECA. Within a year, the following school brass bands were formed: Anglo-Chinese School (ACS), Victoria School, Raffles Girls' Secondary School, Dunearn Secondary School, Catholic High School, Tuan Mong High School, Bartley Secondary School, Hwa Yi Secondary School, Yusof Yishak Secondary School and others. The successful combined school bands performance during the first Independence Day Parade in August 1966, motivated many more schools to form bands. This led to the birth of the Singapore band movement.

With the increasing number of school bands, there was a demand for band directors. In 1966, the Music Department of MOE was given the responsibility for forming and training of school bands. Sixty-five qualified school teachers were recruited to undergo an intensive eighteen month in-service course. In 1967, these school teachers were re-deployed as visiting music teachers and were relieved of other teaching duties to concentrate solely on instructing the school bands.

Some school bands had British military band personnel as their first directors, such as Victoria School Band under R J Wright of Royal Marines Band and New Town Secondary School Band, under R A Parker.

In the first five years, the school band movement grew tremendously. Between 1967 and 1969, new brass bands were formed in Tanglin Secondary School, New Town Secondary School, Crescent Girls' Secondary School, Saint Gabriel's Secondary School, Saint Andrew's Secondary School, Chinese High School, Buona Vista Secondary School and National Junior College.

It became common to find bands performing at festivals and events, like at the Singapore Youth Festival (SYF), the National Day Parades (NDP), President's scholarship receptions, the Istana Open House, the Botanic Gardens, MacRitchie Reservoir and at school functions.

With positive response from schools, the MOE was concerned with the improvement in the quality of these bands. Annual indoor-cum-outdoor competitions and mass band displays have been organised since 1969.

Band instrumentation has changed over the years. Bands in the early sixties were mainly bugle and fife bands and were especially popular among the primary schools. This was because primary schools had financial constraints and technical limitations in handling most instruments.

Music industry companies like Swee Lee Company and Yamaha Music (Asia) Pte Ltd brought in a range of brass and woodwind instruments for sale. With financial support from the government, bands could purchase and

upgrade their instruments. This led to a new development of the school band movement in the seventies.

### **MOVEMENT DURING THE 1970s**

In the seventies, there were many changes and improvements made in the band movement of Singapore. All secondary and junior college bands in the sixties were brass bands. By the seventies, several bands had added woodwind sections to form semi-military bands. Some examples were:

- The National Junior College Band was the first college to form as a brass band in 1969. In 1970, the band added woodwinds such as clarinets, flutes and saxophones. In 1971, the band was renamed the National Junior College Military Band.
- The Victoria School Band was formed in 1965 as a brass band and was converted to a military band in 1971.
- The Saint Andrew's School Band was formed in 1967 and turned into a military band in 1978.

In 1973, a handful of primary school band directors introduced brass instruments in their bands. By the late seventies, several new bands were formed as military bands, such as Chong Junior College Band, Bendemeer Secondary School Band and Bedok View Secondary School Band. There were, however, several bands formed as brass bands or bugle and fife bands. They were Saint Nicholas Secondary School Band (1972), Siglap Secondary School Bands (1975) and Jurong Primary School (1976). In 1975, Saint

Hilda's Secondary School Band was formed as the bugle and fife band and converted to brass band in 1976. There were approximately ninety semi-military bands and around one hundred and eighty bugle and fife bands by this time.

A series of concerts first started in 1976, by National Junior College Band, under the name *Etude*. The objective was to introduce series of band repertoire to students' parents and the public. Subsequently, other bands, like Temasek Junior College Band, started their own concert series. The Victoria School band, led by Hong Hin Fun, initiated their concert series, *Musical World*, in 1985. These bands set a trend for many more school bands to hold their own concert series.

School bands started to make recordings of their performances. In 1974, National Junior College Military Band made an LP recording with repertoire such as *Greensleeves*, *Light Cavalry Overture* and *Die Meistersinger Von Numberg*. The Anglo Chinese School band also made a recording that year.

School bands started to make tours since December 1971 after the first top three Singapore Youth Festival (SYF) school bands went on a goodwill tour to perform in Kuala Lumpur and Port Dickson in Malaysia. These bands were Crescent Girls' School Band, National Junior College Band and Saint Gabriel's School Band. In 1972, the top three SYF school bands that toured Malaysia were Tanjong Katong Girls' / Tanjong Katong Technical School Band, Crescent Girls' School Band and National Junior College Military Band.

The National Junior College Military Band travelled to Brunei in 1973 and a 23 day international concert-tour of New Zealand in 1975.

There had been an increase in the number of school bands making concert and competition tours. Band tours not only gave students an exceptional opportunity to gain invaluable experience, it also made them feel proud by bringing good music to and exchanging cordial greetings with the overseas hosts. International festivals also provided exposure that further enhanced band members' musical standards and helped to establish bands both locally and internationally.

Yamaha Music (Asia) Pte Ltd then organised the annual Singapore Brass and Woodwind Festival which commenced in September 1975. The festival served as a 'talent scouting' ground where attention focused on collective talents displayed by the various school brass and military bands.

Where membership size was concerned, in the sixties it was relatively small. By the seventies, band memberships started to show an increase in numbers. The table below reflects the percentage of the increase.

Table 5.1

<b>NAME OF SCHOOL BAND</b>	<b>1960s'</b>	<b>1970s'</b>	<b>GROWTH PERCENTAGE</b>
Cedar Girls' School Band	24 members	140 members	483%
Anglo Chinese School Band	18 members	124 members	588%
Raffles Girls' School Band	25 members	90 members	260%
Crescent Girls' School Band	30 members	110 members	266%
Saint Andrew's School Band	27 members	98 members	262%

Though most bands showed an increase in membership, there were bands like First Toa Payoh Secondary Band that had a stable membership throughout the sixties and seventies.

Some important performances by school bands in the seventies included:

- Several school bands took part in the South East Asia Games and the opening of the National Stadium in 1973.
- The National Junior College band started holding formal concerts in the concert hall in 1976. The performance was held in the Singapore Conference Hall and was conducted by Ho Hwee Long. In this concert, the band received overwhelming support and good response from parents, band members from schools and band enthusiasts.

Other performances given by bands have included school events such as Speech Day, Prize Giving Day and Annual Track and Field Meets.

## **UNIFORM**

It was compulsory for all school bands to wear a standard national band uniform in the late sixties and early seventies. Some schools began to choose their own uniform for their band members from 1973. These uniforms were often dazzling and colourful and were designed to incorporate the school colours or other forms of symbolism. A brief description of some school band uniforms can be seen in the following table.

Table 5.2

NAME OF SCHOOL BAND	DESCRIPTION OF UNIFORM
Crescent Girls' School Band	Turquoise, blue and yellow blouse with blue checked skirts to match
Saint Patrick's School Band	Starched khaki
Saint Gabriel's School Band	Maroon jacket and off- white slacks
National Junior College	Red blazers with grey trousers or skirts (Uniform remains unchanged till today.)

In the seventies, bands became a status symbol for schools. The successful candidates from the teachers' college, the emphasis on band competitions and many successful band performances, had brought about an increase in band membership. This increase had also influenced many more schools to start their band programmes.

#### **MOVEMENT DURING THE 1980s**

The increase in the size of membership and instrumentation during the seventies created a path for bands to convert into full-fledged symphonic bands. The Saint Joseph Institution Band had witnessed this change. New constitutions were set out to define the unique character of the Saint Joseph Institution Military Band and had charted the course of development that would emphasise symphonic band music.

The following were some brass bands that had converted to military bands.

- Saint Hilda's Secondary Brass Band in 1988
- Nan Hua Secondary School Brass Band in 1989.

The Victoria School Band converted to a concert band on 6th August 1983 and its members were no longer required to march. This allowed more time to upgrade their musical standards and achieve a greater depth in terms of variety in their repertoire.

There was a slight increase in the number of bands that made international tours in comparison with the seventies. Some examples were:

- The National Junior College Band toured the Republic of China in 1984.
- The Anglo - Chinese School Band made its first and second overseas tours to England in 1986 and 1988 respectively.
- The Victoria School Band made a concert tour to Malaysia in 1989.

This period showed an increase of bands holding concerts in concert halls. It also showed more bands choosing to perform in the Victoria Concert Hall (VCH) rather than the Singapore Conference Hall (SCH) and in school halls.

For example:

- The Victoria School Band's *Musical World III* was held at VCH in 1987. Its *Musical World I* and *II* were held in the school hall.
- The Hwa Chong Junior College Concert Band's *Capriccio II* was held on 29th May 1986 at VCH. Its *Capriccio I* was held on school premises.

In 1987, the Boon Keng Primary School Band was the first primary school band to hold a public concert.

Another development was that of alumni bands -- which created a base for all present and ex-band members to continue maintaining a close association with their alma mater after leaving schools. The Hwa Chong Junior College Band was one such band that formed its alumni during this period.

The following is a list of new bands formed in the eighties:

- 1980 - Nanyang Junior College Band
- 1981 - Braddell Secondary School Brass Band
- 1981 - Pei Chun Public Primary School Brass Band
- 1983 - Bedok North Secondary School Marching Band
- 1983 - Chong Shan Primary School Brass Band
- 1984 - Woodland Secondary School Brass Band
- 1984 - Anderson Junior College Band
- 1985 - Nan Hua Secondary School Brass Band in 1985
- 1985 - Zhangde Primary School Brass Band
- 1985 - Rulang Primary School Brass Band
- 1985 - Pasir Ris Secondary School Band
- 1985 - Hwa Chong Junior College Concert Band
- 1986 - Stamford Primary School Brass Band
- 1986 - Bukit View Primary School Marching Band
- 1986 - Yishun Town Secondary School Military Band

- 1987 - Yuhua Secondary School Concert Band

The Yamaha Music (Asia) Pte Ltd Support Group has helped to set up school bands under their Yamaha Assistance Scheme when instruments were purchased from the company. In return, the company provides the band with free band directors for two years. Some bands under this scheme were:

- The Pasir Ris Secondary School Band formed in June 1985.
- The Rulang Primary School Brass Band formed in 1985.

The concert series continue to grow among bands in this period. Some examples were:

- The Hwa Chong Junior College Concert Band with *Capriccio* in 1985.
- The Anderson Junior College Band with *Spiritanto* in 1989.

Some school bands formed student committees to run the band. The Saint Joseph's Institution Band was run by three student members: Vincent Undason, Joseph Peters and Peter Low. The Victoria School formed its first executive committee in 1970 with six members. Through managing the band, students would learn to hold responsibility and develop skills in co-operation and acquire leadership qualities and organisational skills.

The band movement in this period developed at a phenomenal rate. This raised a demand for adjustments and innovation to achieve greater heights in its performances. Instructors felt the need to upgrade their skills and broaden their musical perspective. To achieve this, they visited countries with strong traditions of band music.

## MOVEMENT DURING THE 1990s

The nineties showed an increase in the popularity of the formation of alumni bands. Among them was the Anderson Junior College Band that started its alumni band in 1993 with a strength of thirty-five members.

The combined school band performances have been popular so far in the nineties. Combined concerts not only enrich band members' musical skills and knowledge, but also help develop harmonic relationships among bands through team work and interaction. These concerts create opportunities for young bands to perform in a concert hall setting.

Some examples are:

- The *Young Bands In Concert* series organised by the Yamaha Music (ASIA) Pte Ltd. They were:

⇒ The *Young Band In Concert '90* was held at the World Trade Centre Auditorium on 21st April 1990. The concert consisted of both young school bands and two invited guest bands. The bands participating were Ping Yi Secondary School Band, Yuhua Secondary School Band, Gongshang Primary School Band, Mayflower Secondary School Band, Bowen Secondary School Band, Pei Tong Primary School Band, and Riverside Secondary School Band. The two invited guest bands were Singapore American School and the Assumption College of Thonburi from Thailand.

- ⇒ The *Young Band In Concert '96* was held on 21st April 1996 at the Victoria Concert Hall. The two young bands were Damai Secondary School Band and Pioneer Secondary School Band. The guest bands featured were Ngee Ann Polytechnic Percussion Ensemble and Yuhua Secondary School Concert Band.
- Examples of combined concerts organised by the Extra-Curricular Activity Centre (ECAC) were:
  - ⇒ Parade of Bands at Orchard Road.
  - ⇒ 17th South East Asia Games closing ceremony
  - ⇒ Combined school marching bands for the Singapore Youth Festival (SYF)
  - ⇒ National Day Parade (NDP).
- The Dunearn Military Band and the Maris Stella High School Band held a combined concert in 1990.
- A Music Exchange Programme consisted of Woodlands Secondary School Military Band and seven other school bands was held in December 1994.
- The First Toa Payoh Secondary School Military Band and the Yishun Town Secondary School Military Band gave a joint performance at the Singapore Conference Hall on 21st January 1995. This concert had raised \$10,000 for the National Kidney Foundation (NKF).
- Another combined school bands fund raising concert, *Concert Band by 5*, in aid of the NKF was held on 27th February 1996. They were the First Toa Payoh Secondary Band, Yishun Town Secondary School Military

Band, the Bendemeer Secondary Military Band, Bukit View Secondary School Military Band and Woodlands Town Secondary School Military Band.

Concerts are important as it creates opportunities not only for students, but also for parents of the band members to witness the talents of their children. Students should not just strive for academic excellence, but should also develop musical talent.

A few school bands organised combined concerts in conjunction with raising funds for the community. These projects not only created opportunities for band members of various bands to work together, but also inculcated artistic values of charity and showed concern for the less fortunate.

The projects included:

- Yishun Town Secondary School Military Band, raising four thousand two hundred and sixty dollars for the National Kidney Foundation (NKF) in 1994.
- Yishun Town Secondary School Military and First Toa Payoh Secondary School Military Band jointly holding a fund raising concert for the NKF in January 1995.
- On 27 January 1996, the *Concert Band by 5 '96* was organised to raise funds for the NKF. These five school bands were Yishun Town Secondary School Military Band, Woodland Secondary School Military Band, First Toa Payoh Secondary School Military Band, Bendemeer Secondary School Military Band and Bukit View Secondary School Military Band.

In 1994, five new bands were formed. These bands were Hong Kah Secondary School Marching Band, Pioneer Secondary School Military Band, Saint Anthony's Primary School Military Band, Greenview Secondary School Concert Band and the Damai Secondary School Band, also known as the Damai Winds.

More bands were converted to symphonic bands in the nineties. They were:

- The Raffles Institution Military Band in 1991.
- The Anglo Chinese School Band dropped the term 'Military' and developed into a more symphonic style band in instrumentation.
- The NJC was converted into a symphonic band in 1992.

This period showed that the original trend of having marching bands to celebrate festivals like the NDP was declining. This was because most schools in the nineties preferred indoor performance to outdoor marching. Instead of spending time on foot drills and formations, band members could improve technical and musical aspects of their playing instead. They would also gain wider knowledge of band repertoires instead of restricting themselves to mainly marching band music.

Bands producing their own audio recordings continued to increase. Among them was National Junior College band, who produced their first recording in 1991. With technological advancement, most bands chose to make recordings on compact discs (CD) instead of on audio cassette tapes

and LP records. Some examples of school bands that made recordings on CDs were:

- The Saint Patrick's School Military Band produced its first audio recording, *Variation I* on audio cassette tape and *Variation II* on CD in 1991.
- In 1992, Anglo Chinese School Band produced its first CD.
- The Yuhua Secondary School Military Band released a CD in 1996 in conjunction with Yuhua Secondary School 10th Anniversary.

The number of bands that made overseas tours also continued to grow and these included primary school bands. More school bands were travelling to participate in international band festivals and competitions instead of just concert performances. Tour destinations were not only confined to the Asian countries, but also expanded to Australia, United States, the Middle East and European countries.

Concert tours created educational and learning experience for band members, and helped improve their musical knowledge and skills. Tours also helped to strengthen the friendship among members and develop a sense of pride in them. Some bands that toured in the nineties were:

- 1990 - The Anglo Chinese School band travelled to Hawaii to participate in the Pacific Basin Band Festival.
- 1991 - Zhenghua Primary School Brass Band visited both Sarawak in Malaysia and Perth in Australia on performance tour.
- 1991 - The National Junior College Symphonic Band visited Hong Kong on a performance tour.

- 1992 - The Victoria School Band represented Singapore at the Asia Pacific Band Festival in Taiwan, the Republic of China.
- 1992 - The Victoria Junior College Band went on a performing tour in Japan from 12th to 25 May. They visited the cities of Hamamatsu, Shimizu and attended the Japan Band Clinic held in Nemu-No-Sato.
- 1992 - The Saint Andrew's School Military Band made its international debut with a trip to Honolulu, Hawaii for the Pacific Basin Festival.
- 1993 - The Anglo Chinese School Band toured Germany and Austria.
- 1993 - The Raffles Institution Military Band took part in the World Music Contest in Kerkrade, Holland and won second prize in the Harmony Band Sector, Third Division.
- 1994 - The Dunearn Secondary School Band took part in the music festival at Kristianstad, Sweden together with four other bands.
- 1994 - The Yuhua Secondary School Military Band was invited to perform at the Eighth Asia Pacific Band Directors' Association held in Hamamatsu, Japan.
- 1994 - The Westlake Secondary School Military Band went on a concert tour to Perth, Australia from 20th to 27th November.
- 1995 - The Tampines Junior College Concert Band, Boon Keng Primary School Concert Band, River Valley Primary School Brass Band, Saint Nicholas Symphonic Band and Victoria School Concert Band took part in the Great Australia Music Festival held in Brisbane, Australia.

More school bands continued to hold concert series and some of these schools were:

- The Raffles Institution Military Band's *Prometheum* in 1990.
- The Yishun Town Secondary School Military Band's *Toccata* in 1990.
- The Saint Joseph Institution Military Band's *Renaissance* in 1991.
- The Saint Hilda's Secondary School Band's *Impression* in 1994.

Compared with bands in the sixties, bands in the nineties have grown in size, number and playing standard. This is no doubt due to the exposure gained through local and international music exchange trips, advanced technology, better teaching materials and better quality instruments.

#### **THE ANGLO CHINESE SCHOOL 12th COMPANY BOYS' BRIGADE BAND**

The idea of formulating the 12th Company Bugle and Fife Band came about in late 1954. The band began in early 1955 with the majority of its instruments donated by the Anglo Chinese School (ACS) Old Boys Association. The first batch of recruits was small and trained by Captain Wee Choon Seng and Lieutenant Ong Kim Kiat from the Singapore Battalion.

The band gave its first performance on 1st March 1955 for the ACS Founder Day. Fifes were introduced later. The first band camp was held during the April school break in 1964 and since then this tradition of band training camps was established. Certain aspects of this camp were recorded and televised in a youth programme.

Trumpets were donated by the teachers of ACS to the band towards the end of 1964. These trumpeters made their first performance during the enrolment service in February 1965. By September 1965, during the Company's Annual Inspection and Display, the band could play *Onward Christian Soldiers*. The band emerged with first place during the 1965 Battalion Fife Band Competition.

In 1966, the ACS Boys' Brigade Band merged with the ACS Brass Band and took part in the school band competition. During 1966, the band became extremely busy not just with competition preparation but also with performing at many other functions. The functions included the opening night of the Festival of Music and Dance, the Port of Singapore Authority (PSA) Sports Meet and other public and school performances. The band was selected that year to participate at the Malaysian Boys' Brigade National Display.

In January 1967, a trombone and a euphonium were added so as not to fall behind the ACS brass band and the St John's Ambulance Cadet Band. The ACS Boys' Brigade Band was last seen as a trumpet and fife band by February 1967. As the band continued to expand over the years, the sousaphone was added.

With the successful performance at the Boys' Brigade Week in 1967, the ACS Primary School Band materialised in December and gave its first performance on the school Founders Day in 1968.

A new band uniform was also introduced in 1971 for ceremonial occasions. In 1972, the band performed at the opening ceremony of the Singapore Council for Social Service Building. More new instruments such as alto and bass clarinets were introduced to the band by 1973 and saxophones were added in January 1974.

Between 1977 and 1982, the band faced a shortage of band members after the opening of the Anglo Chinese Junior College (ACJC), because students were split between the two schools. To perform displays for the 1977 and 1978 NDP, they appeared as a combined band consisting of both the ACS Military Band and the ACJC Band. In 1979, this combination also participated at the outdoor band competition bagging the silver award. In 1980, a drastic decrease in its enrolment caused both bands to merge into one.

## **CHAPTER SIX**

### **--- TERTIARY BANDS ---**

#### **THE NATIONAL UNIVERSITY OF SINGAPORE (NUS) SYMPHONIC BAND**

The National University of Singapore Symphonic Band is the oldest band amongst tertiary institutions. The band is also the most active musical group at the Centre for Musical Activities<sup>1</sup> (CMA) in NUS. Its members are made up of graduates and undergraduates from different faculties of the university.

The band has given performances on campus such as lunchtime concerts and graduation ceremonies. Other public performances include the Clean and Green Week in Yishun Town and its annual concert series, *Intempo*.

Apart from playing music, the members also engage in many other recreational and social activities like camping, outing and festive celebration as well as their annual in-camp training. The band has toured ASIAN and European countries.

Plans to set up the university marching band go back as early as August 1968 and were made possible by Toh Chin Chye, then vice-chancellor of the University. When the band first started under the directorship of Gerry Soliano, eighty percent of its members had no musical background. Theory

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<sup>1</sup> The Centre for Music Activities of the University of Singapore is a centre for all art groups in the university, such as the Harmonica Band, the Choir, the Piano Ensemble, the Chinese Orchestra, the dance groups, the Guitar Ensembles, the Electronic Music Lab (EML), the Concert Orchestra, the Indian Instrument Ensemble, the Rondalla and the Symphonic Band.

and practical lessons as well as footdrill had to be taught. Its first band room was located at the Bukit Timah Campus. The publication secretary also started the band's news bulletin, *Musical Note*, during this period.

By May 1969, the band members evolved and graduated in a Passing Out Parade. First certificates were presented to new and old members in an afternoon ceremony. This ceremony was held at the old Arts Lecture Theatre at the Bukit Timah Campus. This year, the band made its public debut at the National Day Parade (NDP), leading the tertiary institution's contingent. The sixty strong contingent was led by their first band major, Joseph Peters, a second year student.

In 1970, the band started its souvenir magazine *Intempo* series. This magazine includes catalogued memories of its concert tours and public performances.

The first music camp was held in 1971 at Telok Paku and has since become an annual event. In 1972, the university's extra-curricular programmes expanded and the music department took over the responsibility of the band.

With the expansion of the school band movement, the band was able to recruit more experienced and trained musicians. This enabled the band to be convert from a marching band to concert band and attempt more challenging pieces. The band was temporarily taken over by Peters after the retirement of Soliano. Since, the band has been formally establish as a

concert band. During this period, the band moved to the music department at Dalvey Estate.

In 1974, Marmeto Parafina from the Philippines became the band's Director of Music. Under Parafina, the band gave its first public concert, *Intempo 74* and this has since become an annual event.

The band started its first ASEAN concert tour to Thailand in 1975. The band also toured Philippines, Indonesia and Malaysia in 1977, 1979 and 1982 respectively. In 1989, the band made a trip to Hong Kong and Macau. The band was invited to participate in the Fifth Japan International Youth Musicale in Shizuoka. In July 1993, the band made its first tour outside Asia -- to Europe. This European tour was organised in celebration of the band's Silver Jubilee. During this tour, the band performed for the Sixth International Conference of World Association of Symphonic Bands and Ensembles (WASBE) in Valencia, Spain. The repertoire for this tour consisted of South East Asian works.

In 1977, the music department at the university was closed and the band was merged into the Centre for Musical Activities (CMA). The band was renamed the National University of Singapore Symphonic Band after the University of Singapore and *Nantah* University merged and became the National University of Singapore.

Parafina returned to Philippines in 1983. Chan Seck Chee, an instructor of ECAC took over the band on a part-time basis. The band moved into a new rehearsal venue with better facilities when the university moved its

campus from Bukit Timah to Kent Ridge. Peters became the band's Director of Music.

The band celebrated its 20th Anniversary in conjunction with its *Intempo 88* in 1988. Its repertoire ranged from band arrangements of classical and contemporary music to music specially written for symphonic bands. During the second half of *Intempo*, the band featured lighter music led by its student conductors.

The band produced its first audio cassette recording at the CMA recording studio by the NUS Electronic Music Laboratory (EML). Since then, annual audio recordings were made available as resource material for local band members.

The band recorded its first compact disc in September 1993 and it was released a month later. For the past five years, the band's audio recordings were for sale. The recordings were distributed to the band members, the public and educational institutions.

In 1993, the band concluded an active year with the two-day event, 25th Anniversary Concerts and Exhibitions at the Singapore Conference Hall.

### **THE NATIONAL INSTITUTE OF EDUCATION SYMPHONIC BAND (NIESB)**

The National Institute of Education Symphonic Band is one of the most active groups on the National Institute of Education (NIE) campus. The band has been under the baton of Ho Hwee Long since its formation in 1975 .

The band started off with sixty-eight members and membership has increased throughout the years. The members were both adult beginners and others with many years of playing experience in the band. The band recruits about ten new members annually through auditions. Members include NIE music students, and members from other faculties who wish to take band as a free elective module as part of their undergraduate course work are included. Many members stayed with the band after graduation.

In 1975, at least an hour of training is provided weekly for both music and non music students. The band held its first rehearsal at the Paterson Road campus in 1976 and moved to Bukit Timah Campus in 1982. Both band rooms were air-conditioned and acoustically treated and were equipped with audio and visual equipment for teaching and learning.

In 1982, with the moved off campus to Bukit Timah, the band faced a changing membership as pioneering members left and new members were accepted.

The band's original uniform of dark red was changed to white tops and black bottoms. The first annual concert, *Opus 1*, was held in 1976. This concert consisted of a combination of band performances and ensembles. Subsequently, the *Opus* concerts became a joint concert between the band and the Institute's choir. In 1990, the band initiated its own annual concert series, *Band-in-Concert*. Other wind ensembles were still included in this new series. In 1994, the band finally held a full concert on its own.

Besides *Opus* and *Band-in-Concert*, the band also performed for other campus commitments, like the Arts Festival and Open House. Outdoor performances include public places such as the Gazebo at Clark Quay, the Botanic Gardens, MacRitchie Reservoir and at shopping centres like Ngee Ann City. In September 1994, the band performed a joint concert with the Queensland University of Technology Band.

Apart from local performances, the band also toured widely on educational projects and international festivals. The first trips were made to the Philippines in 1981. During the tour, the members were engaged in cultural exchanges like workshops on Filipino Ethnic Music held at the College of Music of the University of Philippines. The band also had a combined session with the Philippines Youth Symphonic Band. With exposure to local music and culture of the Philippines, members' experiences were broadened through this interaction. They also had the opportunity to watch the Tagaytay Town Band performance.

In 1990, the band toured Sydney, Canberra and Melbourne in Australia. It performed and had an exchange of ideas with Australian bands during this interaction. Songs of Singapore and other Asian countries were performed during the tour.

In 1992, the band made a concert-cum-educational tour to Hong Kong. The band was invited to perform a forty-five minute Christmas Concert at Phase III, the New Town Plaza in Shatin on 24th December. It also performed

an hour long concert at one of Hong Kong's shopping centres on the same day.

The band's most recent concert-cum-educational tour was the participation in the 14th International Festival for Wind Band Music, *Janitsajarfestivalen Hamar 95* in Hamar, Norway. The band won first prize in the Third Division at the festival.

Besides performances, the band also produced its audio recordings. The *Declaration I* and *Declaration II* were recorded in 1990 and 1992 on audio cassette tapes. *Declaration III* was recorded in 1995 on compact disc.

The band plays a wide range of repertoire that varies from popular, jazz and big band pieces to transcriptions of classical works and standard symphonic band compositions. The band also frequently highlights local and ASEAN arrangements and compositions. When selecting repertoire, the band's conductor Ho said that the music must be worthy of performance and at the same time appealing to the audience.

## **THE NANYANG TECHNOLOGICAL UNIVERSITY (NTU) SYMPHONIC BAND**

The Nanyang Technological University Symphonic Band (NTUSB) was formally known as the Nanyang Technological Institute (NTI) Band from 1985 to 1990. The band was renamed the NTUSB after the inauguration of the university in June 1990.

The band is a sub-club of the Nanyang Technological University's Cultural Activities Club (CAC). It has performed for numerous NTU student body activities, like the Union Day and its Ultramarathon, in aid of University Endowment Fund. The band also performs at various public venues such as the World Trade Centre Amphitheatre, Raffles City and the Istana. It also participated in numerous Singapore Festival of Arts Fringe at venues like the Botanic Gardens and the Suntec City in 1996. The band has been under the baton of Luk Hoi Yui since 1985.

NTUSB staged its first public concert, *Premiere Concertante* on 17th September 1993. Subsequently the band's concert series was renamed *Sojourn*. In 1995, together with its alumni band, the band organised the *Band Fiesta*, a charity concert to raise funds for the National Kidney Foundation. It was also organised to commemorate the 13th Anniversary of the school band programme.

The band was invited to perform at Tsinghua University in Beijing, under the cultural exchange programme in June 1994. In 1995, like the National Institute of Education Symphonic Band, the band also took part in the *Janitsjarfestivalen Hamar*, an International Music Festival of Wind Band in Hamar, Norway. It was awarded second prize with honours in the Second Division category. The band participated at the International Music Festival in Sydney in 1996. In July 1997, the band took part in the World Music Contest (WMC) at Kerkrade, Holland and won first prize in the Second Division.

## THE SINGAPORE POLYTECHNIC CONCERT BAND

The Singapore Polytechnic Concert Band was formed as a brass band in 1972 by Michael Hogan and Ang Tok Meng with just six members. The band became a military band before converting to a concert band. Both Ho Hwee Long and Teo Khye Beng were invited to conduct the band and train students without past experience in band performance.

The band held its first public concert, *Musical Delights I* in 1975 and since then, *Musical Delights* has become an annual concert. Besides holding public concerts, the band also performs in campus for its annual *I Believe in Music*, a fund raising concert. It also performed for other school functions like its sports day.

Over the years, the band travelled widely to countries like Hong Kong, Thailand, Indonesia, Sarawak, Sweden and Perth for performances and competitions.

The band received numerous awards, such as the National Youth Service Award, the Certificate of Commendation from the Commonwealth Secretariat, and the Second and Third Yamaha Brass and Woodwind Festival. It won first prize with gold award in the Second Division for concert band, at the Gothenburg Music Festival in Sweden.

The band's first audio recording was recorded on compact disc in 1993.

## THE Ngee ANN POLYTECHNIC CONCERT BAND

The Ngee Ann Polytechnic Concert Band was formed in 1983 to stimulate interest in music within the campus and was initiated by their fourth principal, Chen Hung. The band started with just twenty members and in time increased to over fifty. As there was no individual training provided, it recruited new members with musical backgrounds.

In 1985, the band gave its first on-campus concert, *Pops and Classics*. The concert was successful and prompted the band to venture for more challenging projects. In 1986, the band staged its first annual public concert series, *Rondeau*, at the Victoria Concert Hall. Apart from *Rondeau*, the band also performs for school functions like the Open House. It has contributed to the local arts scene through public performances at venues such as the Istana, Singapore Riverside, MacRitchie Reservoir Park, Sentosa and the Singapore Zoological Gardens.

The band started with a limited repertoire but is now been able to play a variety of music, from classical to popular and jazz.

Rehearsals are held twice a week during school term and three times a week during school holidays. A music camp is held annually during the school holiday in preparation for public concert performances.

In 1988, the band had the honour to host the Harvard Radcliffe Orchestra and also participated in the Penang Arts Festival. This Penang tour became the start of many other ventures aboard. Subsequently, the band visited Thailand and Taipei.

## THE NANYANG POLYTECHNIC BAND

The Nanyang Polytechnic band is the youngest polytechnic band formed in 1995 and under the baton of Png Boon Teck. The band started with forty members and intends to recruit annually about twenty new members with or without musical background. Formal training is provided for novices once or twice weekly.

A music camp is held once a year before its major concert, *Symphonia*. Apart from the *Symphonia*, the band performs in numerous public concerts at places like the Botanic Gardens and shopping centres. The band also serves the school during graduations, at students' exhibitions and during its orientations. The band held a *Band Fiesta* involving twelve bands in the secondary schools and gave two performances in Sentosa after a three-day training camp.

In 1996, the band made a tour to Hong Kong for an exchange programme with the Hong Kong Youth Band.

In conclusion, the tertiary bands not only function as part of extra-curricular activities and educational enrichment for the students, they also opens up avenues to performers of school bands to continue performing in an ensemble. The bands enable their members to attempt more challenging repertoire as they mature in their musical expressions and instrumental techniques. The bands also enable members from different faculties to interact through musical activities.

## CHAPTER SEVEN

### --- THE EVOLUTION OF REPERTOIRE ---

The range of repertoire for wind band is extremely wide compared to other genres of music. Music for the orchestra is mostly classified as more serious, with some exceptions like the Boston Pops Orchestra that plays mostly popular music from movie themes and 'pop-up' classics. Wind band repertoire stretches from original symphonic compositions to classical transcriptions, popular music that includes jazz and big band music, music from West End and Broadway musicals and folk music.

Some early original band compositions for wind and ensemble were composed as early as eighteenth and nineteenth centuries. The composition includes works like Mozart's *Serenade No 10 in Bb (K361) for 13 Wind instruments* and Felix Mendelssohn's *Overture in C*. In those days, instruments like the clarinets and saxophones were still rare, since they were a later instrumentation, therefore, there were very limited works written for wind ensembles.

In the early twentieth century, the wind band repertoire was mostly light, pieces and there were very few original works available. Band music during those days mainly functioned as entertainment. The first original band work in the twentieth century was Gustav Holst's *First Suite in E Flat* composed in 1909. Following this, works like Percy Grainger's *Lincolnshire Posy* and Vaughan William's *English Folk Suite*, With significant instrumental

colour mixture, complex rhythms and well-crafted harmonic structure, these repertoire brought new style and sound for band music in the twentieth century. Orchestral composers like Hindemith, Schoenberg and Stravinsky had respectively written *Symphony in B Flat*, *Variations Opus 43a ( for band )* and *Symphonies of Wind Instruments*.

The formation of the Eastman Wind Ensemble, by Frederick Fennell in 1952, with the concept of one player to each part ranging from eight to forty-five members, greatly influenced American wind band composers. Fennell also commissioned international wind band composers to write for his band and had made a series of recordings of original band music. This led to a demand for more original band literature and had encouraged important composers like Vincent Persichetti and Robert Russell Bennett to write.

By the sixties, band composers began to explore new dimensions of compositional techniques and style by the use of mixed-media, electronic sounds, and serial and avant-garde in their works. In the seventies, the choice of band repertoire moved towards more serious music and original band works. Band repertoire in the eighties reached its height with quality music written specially for bands.

The development of repertoire in Singapore is divided into four evolutionary periods:

Pioneer Period	-	The Mid Sixties
Development Period	-	The Seventies

Establishment Period - The Eighties  
 Exploration Era - The Nineties

Samples were taken from past concert programmes collected through personal attendance of band concerts, interviews, questionnaire and from friends' generous contributions.

The list of repertoire is classified under six categories. They are:

Original Symphonic Works - "S"  
 Classical Transcriptions - "C"  
 Marches - "M"  
 Selections and Musicals - "SL"  
 Popular / Jazz / Rock / Big Band Music - "P"  
 Folk Music - "F"

Overall, there were a total of slightly over one thousand works accumulated. They were tabulated and percentages calculated<sup>1</sup>.

Table 7.1

**REPERTOIRE  
1970s**

<b>YEAR</b>	<b>S</b>	<b>C</b>	<b>M</b>	<b>SL</b>	<b>P</b>	<b>F</b>	<b>TOTAL</b>
1972	5	2	2	1	1	1	12
1973	6	3	-	1	4	7	21
1974	3	2	1	-	-	-	6
1975	6	10	1	4	5	5	31
1978	9	3	1	3	6	1	23
1979	2	-	-	2	1	2	7
<b>TOTAL</b>	<b>31</b>	<b>20</b>	<b>5</b>	<b>11</b>	<b>17</b>	<b>16</b>	<b>100</b>
<b>PERCENTAGE</b>	<b>31%</b>	<b>20%</b>	<b>5%</b>	<b>11%</b>	<b>17%</b>	<b>16%</b>	<b>100%</b>
<b>POSITION</b>	<b>1</b>	<b>2</b>	<b>6</b>	<b>5</b>	<b>3</b>	<b>4</b>	<b>-</b>

<sup>1</sup> There were problems in sorting out the following as some music had unclear classification.

Table 7.2

**REPertoire  
1980s**

<b>YEAR</b>	<b>S</b>	<b>C</b>	<b>M</b>	<b>SL</b>	<b>P</b>	<b>F</b>	<b>TOTAL</b>
1980	3	-	-	2	1	1	7
1981	10	-	1	21	11	14	57
1982	2	1	-	4	-	-	7
1983	8	-	-	3	-	-	11
1984	6	4	-	6	2	1	18
1985	5	-	-	2	-	1	8
1986	6	-	-	5	2	4	17
1987	12	7	1	18	4	6	48
1988	25	4	1	14	4	2	50
1989	19	6	1	15	-	-	41
<b>TOTAL</b>	<b>96</b>	<b>22</b>	<b>4</b>	<b>90</b>	<b>23</b>	<b>29</b>	<b>264</b>
<b>PERCENTAGE</b>	<b>36.36%</b>	<b>8.33%</b>	<b>1.52%</b>	<b>34.09%</b>	<b>8.71%</b>	<b>10.99%</b>	<b>100%</b>
<b>POSITION</b>	<b>1</b>	<b>5</b>	<b>6</b>	<b>2</b>	<b>4</b>	<b>3</b>	<b>-</b>

Table 7.3

**REPertoire  
1990s**

<b>YEAR</b>	<b>S</b>	<b>C</b>	<b>M</b>	<b>SL</b>	<b>P</b>	<b>F</b>	<b>TOTAL</b>
1990	18	5	-	14	2	3	42
1991	29	14	3	19	2	-	67
1992	18	7	1	20	1	3	50
1993	43	17	2	26	3	9	100
1994	33	10	2	31	6	5	88
1995	62	15	3	39	8	7	134
1996	93	16	3	49	14	5	180
<b>TOTAL</b>	<b>296</b>	<b>84</b>	<b>15</b>	<b>198</b>	<b>36</b>	<b>32</b>	<b>661</b>
<b>PERCENTAGE</b>	<b>44.78%</b>	<b>12.71%</b>	<b>2.27%</b>	<b>29.95%</b>	<b>5.45%</b>	<b>4.84%</b>	<b>100%</b>
<b>POSITION</b>	<b>1</b>	<b>3</b>	<b>6</b>	<b>2</b>	<b>4</b>	<b>5</b>	<b>-</b>

The following tables reflect the position of popularity of different genres throughout the years.

I = Increased

D = Decreased

Table 7.4

**ORIGINAL SYMPHONIC WORKS**

PERIOD	PERCENTAGE	POSITION	INCREASE / DECREASE
1970s	31%	1	-
1980s	36.36%	1	Increase (by 5.36%)
1990s	44.78%	1	Increase (by 8.42%)

The increase or decrease between each period: 1970s -1980s = 5.36% (I)

1980s -1990s = 8.42% (I)

1970s -1990s = 13.77% (I)

Table 7.5

**CLASSICAL TRANSCRIPTIONS**

PERIOD	PERCENTAGE	POSITION	INCREASE / DECREASE
1970s	20%	2	-
1980s	8.33%	5	Decrease
1990s	12.71%	3	Increase

The increase or decrease between each period : 1970s-1980s = 11.67% (D)

1980s-1990s = 4.38% (I)

1970s-1990s = 7.29% (D)

Table 7.6

**MARCHES**

PERIOD	PERCENTAGE	POSITION	INCREASE / DECREASE
1970s	5%	6	-
1980s	1.54%	6	Decrease
1990s	2.27%	6	Increase

The increase or decrease between each period: 1970s-1980s = 3.46% (D)

1980s-1990s = 0.73% (D)

1970s-1990s = 2.73% (D)

Table 7.7

**SELECTION AND MUSICALS**

PERIOD	PERCENTAGE	POSITION	INCREASE / DECREASE
1970s	11%	5	-
1980s	34.09%	2	Increase
1990s	29.95%	2	Decrease

The increase or decrease between each period: 1970s-1980s = 23.09% (I)

1980s-1990s = 1.14% (D)

1970s-1990s = 18.95% (I)

Table 7.8

**POPULAR / JAZZ / ROCK / BIG BAND MUSIC**

PERIOD	PERCENTAGE	POSITION	INCREASE / DECREASE
1970s	17%	3	-
1980s	8.71%	4	Decrease
1990s	5.45%	4	Decrease

The increase or decrease between each period: 1970s-1980s = 8.29% (D)

1980s-1990s = 3.26% (D)

1970s-1990s = 11.55% (D)

Table 7.9

**FOLK MUSIC**

<b>PERIOD</b>	<b>PERCENTAGE</b>	<b>POSITION</b>	<b>INCREASE / DECREASE</b>
1970s	16%	4	-
1980s	10.99%	3	Decrease
1990s	4.84%	5	Decrease

The increase or decrease between each period: 1970s-1980s = 5.01% (D)

1980s-1990s = 6.15% (D)

1970s-1990s = 11.16% (D)

The comparisons and the changes of popularity of all categories are shown in the following table:

Table 7.10

**PERCENTAGE**

<b>YEAR</b>	<b>S</b>	<b>C</b>	<b>M</b>	<b>SL</b>	<b>P</b>	<b>F</b>
1970s	31%	20%	5%	11%	17%	16%
1980s	36.36%	8.33%	1.52%	34.09%	8.71%	10.99%
1990s	44.78%	12.71%	2.27%	29.95%	5.45%	4.84%

As seen from these tables, the information on repertoire of the sixties was not included because they were not recorded. The earliest period of concert programmes were collected from 1972. Almost all the repertoire played in the sixties were taken from tutor and method books that will be discussed in the Pioneer Period.

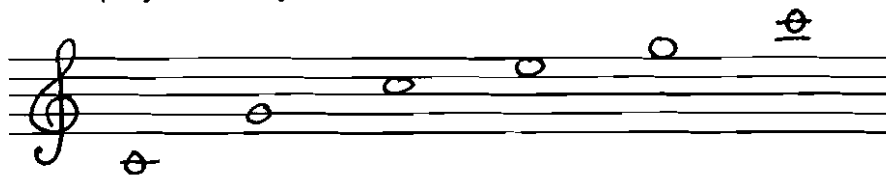
The technical ability of players, availability of instrument and players, changes of musical function and its trends are factors affecting the development of repertoire. Being aware of repertoire performed in other parts

of the world through overseas concert tours, had its corresponding influence on choice of band music by directors and members.

### 1960s - THE PIONEER PERIOD

As mentioned in chapter five, almost all school bands in the early sixties started as bugle, fife and drum bands. By the mid sixties, some bands from secondary schools like Raffles Institution, Saint Patrick's School, Saint Joseph Institution and Victoria School, started with bugle and fife and gradually converted to brass bands. New bands that formed after 1965 were mostly brass bands. Many of these bands were marching bands and were relatively small in size. The more established school bands, like Cedar Girls' Secondary School Military Band, Raffles Girls' Secondary School Symphonic Band, Crescent Girls' School Symphonic Band and Saint Gabriel's Secondary Concert School Band had thirty members or less.

Bugle, fife and drum band was still popular amongst primary schools. Hwa Yi Primary School, Fowlie Primary School and Cedar Boys' Primary School had bands of fairly high standard. These instruments are technically easier to learn and handle and require less money to maintain. The range of the bugle is limited as it has only six notes that begin from concert B flat and parts were played mostly in unison.



The music arrangements alternate between the bugle, fife and drum. One of the method books commonly used was the *Modern Bugle Method* by Arlie W Latham published by the Boston Music Company and Chappell & Company Limited. The bugle is a military instrument. Its repertoire spans selected cavalry regiment calls, infantry bugle calls, bugle marches and drum accompaniment, as well as bugle calls of the United States Forces. There was no standard repertoire for the bugle, fife and drum band. Teachers and conductors chose popular tunes for the fife and added parts for the bugle and drum themselves.

During this period, technical abilities of band members were limited. There was also limited band music scores available. The majority of the bands just started their training and could not manage difficult pieces. The main repertoire came from tutor and instruction books. These books were designed specially for beginner bands with abundance of scales and exercises. Some familiar melodies and tunes such as, *A Hunting We Will Go*, *Auld Lang Syne*, *Star Spangle Banner* and *The Old Folks at Home* can be found in some these books. These pieces are arranged in simple harmonic structures for the band to play as an ensemble. Woodwind melodies were mostly doubled by the brass parts. These enable the books to be used for teaching brass bands. The more popular books are stated below:

- Tunes and Toast for all Times ..... R Barsotti  
Published by Boosey & Hawkes Ltd
- The Universal Band Primer ..... Published by Boosey & Hawkes Ltd

- A Tune A Day ..... C P Herfurth / V R Miller

Published by Chappell & Co Ltd

Some collections of simple original compositions for bands are used as supplementary to the tutor and instructions book. These books have complete instrumentation except for some lower woodwind and lower brass parts.

The repertoire of the following five most commonly used method books in the sixties consisted mainly marches, dance music, transcriptions of overtures, popular and selections with a small selection of folk tunes.

1. Tunes and Toast for all Times ..... Boosey & Hawkes
2. The Universal Band Primer ..... Boosey & Hawkes
3. Bennett Band Book ..... Carl Fischer Inc
4. Our Band Plays ..... Carl Fischer Inc
5. 101 Band Tunes ..... Carl Fischer Inc

Simple marches were the most popular genre for this period. These come in line with the original band functions and the purpose of its formation in Singapore, that is, for the National Day Parade and various school functions. It also adds colour and interest to these festive moods. The following were examples of repertoire widely used by many bands in the late sixties:

- *The Thin Red Line* ..... K J Alford
- *Capitan* ..... P T Archer
- *Starlight* ..... S V Balfour

- *March Nos 21 and 22* ..... G Ritchee
- *Kampong March* ..... Cpt Abdullah
- *State Centre* ..... Pat Lee

Some original works were also performed, but less complex than those played and performed by bands in the nineties. partly due to the limitation in the players' technical ability. Unlike their counterparts of the nineties, very few players had musical training. Most parents could not afford to purchase instruments for their children or send them for instrumental tuition.

### **1970s - THE DEVELOPMENT PERIOD**

The successful performances of school bands during national events in the sixties inspired many more schools to start their own band programme. This increase in the number of bands in turn led to more music pieces created for bands in the local market. Bands that were formed in the sixties continued to function and grow in size.

Band instruction improved as more qualified teachers joined the education service. Band students receiving formal training had a tendency to display more competence. This enabled school bands to handle difficult repertoire. The established school bands began to play transcriptions and original music of high complexity. This resulted in many bands converting from brass to military band. Some original symphonic works composed specially to cater for young bands were also available during this period. Band members began to enjoy works from the United States of America,

although the music was relatively not so extensive. Alfred Reed, Harold Walters, Francis Macbeth, Charles Carter, Clare Grundman, John Tatgehorst and Claude Smith were among many other American composers whose works were played widely from the mid-seventies to the end of seventies. However, there were still simple local tunes were arranged for some beginners' bands by local band directors.

The following pieces were popular among many bands in this period:

<u>TITLE</u>	<u>COMPOSER / ARRANGER</u>
• <i>Light Calvary Overture</i> .....	Franz von Suppe
• <i>Orpheus in the Underworld - Overture</i> .....	Offenbach
• <i>Victory at Sea</i> .....	Richard Rodgers arr Richard Maltby
• <i>Introduction and Caprice</i> .....	Charles Cater
• <i>A Jubilant Overture</i> .....	Alfred Reed
• <i>Hootenanny</i> .....	Harold Walters
• <i>Chant and Jubilo</i> .....	Francis Macbeth
• <i>American Rhapsody Nos 1 to 3</i> .....	Clare Grundman
• <i>Tanglewood</i> .....	Leland Forsblad
• <i>Somerset</i> .....	John Tatgenhorst
• <i>Emperata Overture</i> .....	Claude Smith

The development of the repertoire showed a significant influence in the changes of instrumentation of many bands in the mid-seventies. Military bands were popular at the beginning of this period.

The following chart shows the typical instrumentation in this period:

**BAND INSTRUMENTATION**

<u>WOODWIND</u>	<u>BRASS</u>	<u>PERCUSSION</u>
Piccolo	B flat Cornets I - II - III	Snare Drum
Flute I - II	B flat Trumpets I - II	Tenor Drum
B flat Clarinet I - II - III	E flat and F Horn I - II - III - IV	Bass Drum
E flat Alto Saxophone I - II	Trombones I - II - III	Cymbals
B flat Tenor Saxophone	Baritone (Euphonium)	Bell Lyre
	Tubas (Sousaphones)	Timpani

Some lower woodwind and brass instruments are missing from the above chart. The oboe had its place only in some established bands. This shortcoming did not restrict the band directors in their choice of the original works. With the extensive cues that could provide for replacement of missing instruments, conductors were able to achieve proper balance.

Although the term military was used, the function of the bands was not for marching but for indoor performances. The military band falls between the symphonic band and the wind ensemble introduced by Frederick Fennell. These military bands were able to attempt heavy and technically difficult symphonic compositions, at the same time, were able to create the quality sound of a wind ensemble and small orchestra literature.

The trend for the mid-seventies was the introduction of new style marches. The old and traditional marches had been over played. New marches with swing beats, jazz and rock style were popular among many marching bands and concert bands. Many of these marches have interesting syncopated rhythms and sharp articulations that provide strong and irregular beat patterns for outdoor band. The following pieces are examples of march and swing music:

<u>TITLE</u>	<u>COMPOSER / ARRANGER</u>
• <i>Dixieland Strut</i> .....	F D Cofied
• <i>IDA</i> .....	arr by Zane Van Auken
• <i>Marching Cha Cha</i> .....	F D Cofied
• <i>Victory Shuffle</i> .....	arr by Zane Van Auken

Some school band directors had arranged music to suit their own band's instrumentation and its members technical ability. Such music scores were very limited in the local market during this period.

In 1975, the improvement in the playing standard of band repertoire was led by the formation of the amateur band, the National Theatre Symphonic Band (NTSB). Most of the players come from all walks of life and had been playing an instrument for a number of years. This helped to achieve a relatively high standard in performance and had enabled members to handle more challenging pieces. Some pieces performed by NTSB in the seventies were:

<u>TITLE</u>	<u>COMPOSER / ARRANGER</u>
• <i>American Folk Rhapsody No 3</i> .....	arr C Grundman
• <i>Highlights from Exodus</i> .....	Ernst Gold
	arr Alfred Reed
• <i>Folk Song Suite</i> .....	R Vaughan Williams
• <i>Capricious Aloysius - Clarinet Solo and Band</i> .....	Harold L Walters
• <i>Tanglewood</i> .....	John Tatgenhost
• <i>Introduction and Caprice</i> .....	Charle Carter
• <i>Chelsea Suite</i> .....	Ronald Thielman

In 1975, the Institute of Education / National Junior College Alumni Band (IE / NJC) was formed. As mentioned in chapter 6, this band consisted of alumni members from National Junior College Band as well as teachers and musicians. This added to the improvement in the playing standard and range of band repertoire. Meanwhile, players were also able to cope with more technically difficult pieces.

### **1980s - THE ESTABLISHMENT PERIOD**

The development period of the seventies showed an increase in the size of school bands and instrumentation. With the addition to the lower woodwind section such as alto clarinet, bass clarinet and bassoon, more school bands became fully-fledged symphonic bands. The added instruments helped to eliminate the problems of discolouring the sound and distorting the original intention of the concert band.

With the change in the sound of bands, the music industry also started to bring in more variety of band music of different standards and styles. Bands began to play pieces like:

<u>TITLE</u>	<u>COMPOSER</u>
<i>Inverrary Overture</i> .....	Warren Barker
<i>Chorale and Shaker Dance</i> .....	John Zdechlik
<i>Bravada Esprit</i> .....	David Shaffer
<i>Introduction and Caprice</i> .....	Charles Carter
<i>Concert Prelude</i> .....	Philip Sparke
<i>Variation on a Korean Folk Song</i> .....	John B Chance
<i>Exaltation</i> .....	James Swearingen
<i>Alvamar Overture</i> .....	James Barnes

Without having to perform for parades, the focus was on the higher playing standards of bands as less time was spent on marching drills. This was another reason why there was an increase in symphonic bands. This allowed bands more time to develop technical ability and explore more challenging repertoire like:

Table 7.11

Name of Band	Title	Composer
National Junior College	<i>A Jubilant Overture</i>	Alfred Reed
Hwa Chong Junior College	<i>First Suite in E-flat</i>	Gustav Holst
National University Symphonic Band	<i>Symphony No 2</i>	John Barnes Chance
Crescent Girls' Secondary School	<i>Centuria</i>	James Swearingen
Beatty Secondary School	<i>Fanfare &amp; Intermezzo</i>	Robert Sheldon

By the mid-eighties, there were many symphonic bands in the school band movement. All the junior colleges and established school bands adopted this new concept of sound. This led to a greater demand for symphonic pieces.

More original music from the United States of America for bands was brought in gradually and replaced some British music such as:

- *Prelude and March* ..... Ray Luke
- *Variation Overture* ..... Chifton Williams
- *Folklore for Band* ..... Jim Andy Caudil
- *Hymn & Allelujah* ..... Jim Curnow

In 1981, the Institute of Education Band made its first overseas tour to the Philippines and brought back with them some Filipino band works. Among them were the *Air Medley No 1* and *No 2* by Eduardo G Parungao and were performed by combined school bands at Victoria Concert Hall in February 1982. The combined bands consisted of the following school bands: Raffles Institution Band, Raffles Girls' Secondary School Band, Crescent Girls' Secondary School Band, Tanjong Katong Girls' Secondary School Band, Saint Hildas Secondary School Band and National Junior College Band.

Another break through for repertoire development in this period came after the Singapore Teachers' Band toured Scandinavian countries to participate in the Hamar International Festival for Wind Band Music, *Janitsajarfestivalen Hamar '87*. In 1986, the band also attended workshops and witnessed band competition in Hawaii. These tours exposed band

directors to a wide variety of international repertoire and band standards. This has led them to select greater variety of music for their bands.

The Singapore Armed Forces (SAF) Bands formed the SAF Symphonic Wind Band with specially selected musicians from its three other SAF bands to tackle more challenging pieces.

Pop music and movie themes influenced the band repertoire as such music appealed to band members and its audience. Music educators were concerned about the establishing of popular music in the band programmes. However, students' enthusiasm had changed the attitude of music educators about popular music. By the late eighties, themes from musicals and movies played an important place in the concert repertoire for bands. Some of these fine arrangements and transcriptions added variety in band performances. With fine performances of the following works, popular music had become an important part in the planning of concert repertoire.

<u>TITLE</u>	<u>COMPOSER / ARRANGER</u>
• <i>Medley from MISS SAIGON</i> .....	C Schonberg
• <i>Hoagy Carmichael in Concert</i> .....	arr W Barker
• <i>Beauty and the Beast</i> .....	Alan Menken
• <i>John Williams Fantasy</i> .....	arr N Iwai
• <i>Selections from the Phantom of the Opera</i> .....	Andrew L Webber
• <i>Selections from Flashdance</i> .....	arr J Norwak
• <i>Selections from the Starlight Express</i> .....	Andrew L Webber
• <i>Selections from Les Miserables</i> .....	Claude M Schonberg

- *Themes from 007* ..... arr Robert Lowden

Local band music in the early eighties was mainly simple arrangements. It was also starting-point for local composers to write original symphonic band music. In the late eighties, some prominent local composers like Leong Yoon Pin began to show interest in writing band music. He was one of the successful composers who wrote original band music. His *Campus Fanfare* and *Giocoso Largamente* had a significant place along with international repertoire. Other local band conductors like Tonni Wei, Ho Hwee Long and Lim Tiat Seng were given credit for their works representing the most significant influences on local repertoire. There was an increasing recognition of local band compositions and arrangements. These were added as valuable resources for band music performances.

### **1990s - THE EXPLORATION ERA**

The music performed by the Singapore bands evolved from simple works to rich, complex and large masterful works of the nineties. This was a great achievement of the Singapore band movement. The era of *Exploration* witnessed a significant shift of repertoire selections to those of a higher level of difficulty. The audience began to notice new types of band music. With new repertoire in many concerts, audience were also aware of recent compositional developments in band music.

The establishment of the band movement in the eighties led to more school bands organising concerts, both in schools and at public halls.

Repertoire selected for these concerts varied according to the ability of the band and for entertainment. The following are examples of repertoire played by a junior college band and a secondary school band respectively:

**ANGLO-CHINESE JUNIOR COLLEGE BAND**

<b><u>TITLE</u></b>	<b><u>COMPOSER / ARRANGER</u></b>
<i>Mars, the Bringer of War</i> .....	Gustav Holst
<i>Selections from 'Pocahontas'</i> .....	arr John Moss
<i>Selections from 'Lion King'</i> .....	arr Calvin Custer
<i>Miss Saigon</i> .....	arr Johan de Meij
<i>Phantom of the Opera</i> .....	Andrew Lloyd Webber
	arr Johan de Meij
<i>American Graphity</i> .....	arr Naohiro Iwai
<i>El Camino Real</i> .....	Alfred Reed
<i>ABBAs Gold</i> .....	ABBA / arr Ron Sebregts
<i>Disney Fantasy</i> .....	arr Naohiro Iwai
<i>Gandalf from the 'Lord of the Ring'</i> ....	Johan de Meij
<i>Finlandia</i> .....	Jean B Sibelius
<i>Chinese Folk Rhapsody</i> .....	Richard E Brown

**RIVER VALLEY HIGH SCHOOL BAND**

<b><u>TITLE</u></b>	<b><u>COMPOSER / ARRANGER</u></b>
<i>Fantasia Espanol</i> .....	John Higgins
<i>A Discovery Fantasy</i> .....	Jan de Haan
<i>Ouachita</i> .....	Julie Giroux-West
<i>Where The River Flows</i> .....	James Swearingen
<i>Toon Town Revue</i> .....	arr David Marshall
<i>Prisoner of the Ring</i> .....	Julie Giroux-West
<i>Overtura</i> .....	Ed Huckleby
<i>Tico Tico</i> .....	arr Naohiro Iwai
<i>Utopia</i> .....	Jacob de Haan

In recent years, the repertoire for performances at shopping centres and public places were mostly light and entertaining. For examples:

<b><u>TITLE</u></b>	<b><u>COMPOSER / ARRANGER</u></b>
<i>American Graphity</i> .....	Naohiro Iwai
<i>Baritone Boogie</i> .....	Andy Clarke
<i>Memory</i> .....	Rob Ares
<i>Elton John On Tour</i> .....	arr Jay Bocook
<i>A Tribute to Elvis</i> .....	arr James Christensen
<i>Lion King</i> .....	arr John Higgins
<i>West Side Story</i> .....	Leonard Bernstein
	arr Naohiro Iwai
<i>Selection from 'Pocahontas'</i> .....	arr John Moss

Pieces were orchestrated with more sophistication and included ethnic percussion parts as well as delicate electronic and computer sounds. Some of these works were the *African Symphony* by Van McCoy, arranged by Naohiro Iwai, the *Amazonia* by Jan Van der Roost and the *Orient Express* by Philip Sparke.

In 1990, Leong Yoon Pin's *Sunrise and Day Break* was the first local work to be commissioned as the set piece for an indoor band competition. The presentation of bands in the mid-nineties was carefully evaluated by band educators in relation to the wide musical world. International composers like Hardy Mertens was commissioned to write the set piece for the 1995 Indoor Band Composition entitled *The Heavenly Flute Player and the Dragon King*. Its first movement written for secondary school was inspired by a legend that contributed a variety of orchestral colours to form the main characteristics of the music. The second movement was set for junior colleges. This work depicts the Singaporean lifestyle, reflected with the adoption of some familiar Malay, Chinese and Indian tunes.

In 1995, samples of school band repertoire includes:

Table 7.12

Name of School	Title	Composer
Crescent Girls' School	Variation on Korean Folk Song	J Barnes Chance
Tanjong Katong Girls' School	El Camino Real	Alfred Reed
Yuhua Secondary School	Invocation and Toccata	James Barnes
National Junior College	Symphonic Overture	James Barnes

Apart from American and British band music, Dutch band music began to be performed by community bands and some established school bands. Hardy Mertens and other composer friends from other parts of the world have been working closely with NTSB and SWS. Through close friendship with NTSB, Mertens wrote *The Singapore Experience, Opus 165*. This work consists of transcriptions from three Singapore songs and is dedicated to NTSB for their hospitality during his visit to Singapore in 1990. The three songs were: *Stand Up For Singapore*, *Count On Me Singapore* and *We Are Singapore*. According to Mertens, this work was based on five aspects of Singapore Culture that had impressed him during his stay:

1. The 'Green and Clean' concept.
2. The general kindness towards strangers.
3. The love for tradition.
4. The unity of ethnic groups.
5. The terrific food and drinks.

Instruments such as the Chinese drum and cymbals used in the traditional Chinese's Lion Dance rhythms were also used in this work.

The following is a representative of an original work composed in the late eighties that had been accepted by the local bands though the audience were not quite ready for it. For example:

- Jan Van der Roost's *Spartacus* composed in 1988, but only brought in the early nineties. This is a technically and rhythmically demanding piece. Many rhythmic patterns are exciting and unpredictable that are shown with

multi-meter, asymmetric meter and cross-meter. The effective rise and fall in dynamic devices creates a dramatic shape in the music. The tempo is very contrasting. It provides release and tension leading to expressive musical quality. The texture ranges from delicately scored passage to fully scored tutti sections. The use of melodic material is varied in characters. Only few established bands had attempted this piece so far. The quality of the performances of the piece has been encouraging.

Like many other music organisations, the performing repertoire needs to go through various stages to become mature. The history of Singapore band repertoire is relatively short. Within these thirty years however, it has shown a significant development to include many major works of world band literature.

## THE LIST OF REPERTOIRE PERFORMED BY SINGAPORE BANDS FROM 1972 TO 1996

### 1972

- *March: "ALL MY LOVING"* ..... J Lennon / P McCartney  
arr Arthur Wilkinson
- *Overture: "MARINARELLA"* ..... Julius Fucik
- *March: "PRIDE OF BANDSMEN"* ..... T S Lim
- *Overture: "POET AND PEASANT"* ..... Franz von Suppe
- *Singapore Overture* ..... C Lazaroo  
arr J Brush
- *Highlights from "WEST SIDE STORY"* .... Leonard Bernstein  
arr Ted Ingram
- *Hello Dolly* ..... J Herman
- *Post Horn Gallop* ..... Koeing
- *Prelude and March* ..... Ray Luke
- *Variation Overture* ..... Chifton Williams
- *Greensleeves (Traditional)* ..... arr Alfred Reed
- *Zueignung* ..... Richard Strauss

### 1973

- *Man of La Mancha* ..... Mitch Leigh
- *Folklore for Band* ..... Jim Andy Caudill
- *Hey Jude* ..... J Lennon / P McCartney  
arr N Iwai
- *The Sound of Tijuana Brass* ..... arr William Russel
- *Selection of Malay Folk Song* ..... arr H Umetani  
arr Ho Hwee Long
- *A Dance of the Yao* ..... Liu Tieh San  
arr Ho Hwee Long
- *Lustspiel Overture* ..... Keler Bela
- *A Medley of Malay Folk Songs* ..... arr George Ritchee
- *Prelude and March* ..... Ray Luke
- *Moon over the ruined Castle* ..... Mito Tomoaki
- *Buglers' Holiday* ..... Leroy Anderson
- *A Night at the Ballet* ..... Harold Walters
- *Yesterday* ..... J Lennon / P McCartney
- *A Pole on the Shoulder* ..... Chinese Folk Song
- *Light Cavalry Overture* ..... Frank von Suppe
- *English Folk Song Suite* ..... R Vaughan Williams
- *A Medley of Malay Folk Song (II)* ..... arr George Ritchee

- *Greensleeves* ..... arr Alfred Reed
- *Capricious Aloysius* ..... Harold L Walters
- *The Sound of Tijuana Brass* ..... arr William Russell
- *Morning, Noon and Night Overture* ..... Frank von Suppe

## 1974

- *Die Meistersinger* ..... Richard Wagner
- *Arioso* ..... J S Bach
- *Deep River Rhapsody* ..... Harold L Walters
- *Ceremonial Prelude* ..... John Cacavas
- *Folklore for Band* ..... Jim Andy Caudil
- *Chartern Oak (Concert March)* ..... Eric Osterling

## 1975

- *Leetonia Overture* ..... Harold L Walters
- *Pictures At An Exhibition* ..... M Moussorgsky  
trans Erik W G Leidzen
- *Fugue N' Swing* ..... D W Stauffer
- *Roman Forum Overture* ..... E O Caneva
- *"L'Arlesienne" Suite No. 2* ..... George Bizet
- *Farandole* ..... arr D Godfrey, Jr
- *Grand March* ..... Ronald Binge  
arr W J Duthoit
- *We Know Cha-Cha* ..... Eric Osterling
- *Star Dust* ..... M Parish / H Carmichael  
arr Sammy Nestico
- *Katak Lompat* ..... arr N Iwai
- *Yesterday* ..... J Lennon / P McCartney  
arr N Iwai
- *Instant Concert* ..... Harold L Walters
- *A Carol Festival* ..... trans M D Parafina
- *Fanfare and Ceremonial* ..... R Wagner  
arr B H Houseknecht
- *The Carpenters* ..... arr W Schaefer
- *Trumpet Concert in Eb* ..... J Haydn  
arr W J Duthoit
- *Chant and Jubilo* ..... F McBeth
- *Hey Jude* ..... J Lennon / P McCartney
- *Bourree I and II* ..... J S Bach  
from *THIRD CELLO SUITE* ..... arr S Schoenberg

- *Morning, Noon and Night in Vienna* ..... Franz von Suppe  
arr A Morelli
- *Finlandia* ..... J Sibelius  
    *Tone Poem Op. 26 No 7* ..... arr L Cailliet
- *Katak Lompat* ..... Traditional  
    ..... N Iwai
- *Man of La Mancha* ..... Mitch Leigh / Joe Darion  
arr F Erickson
- *A Dance of the Yao* ..... Liu Tieh San  
arr Ho Hwee Long
- *Finale from Symphony in F Minor* ..... P Tchaikovsky  
    *No. 4 Op. 36* ..... arr V F Safranek
- *Prelude and March* ..... Ray Luke
- *Selection from "My Fair Lady"* ..... F Loewe
- *Selection of Malay Folk Songs* ..... arr H Umetani
- *Greensleeves* ..... Traditional
- *Highlights from "Westside Story"* ..... L Bernstein
- *Light Cavalry Overture* ..... Franz von Suppe

## **1978**

- *Mightier Than Circumstance*..... Carl Frangkiser
- *Japanese Folk Suite* ..... Harold L Walters
- *Prerogatives for Band* ..... Leland Forsblad
- *Solvejg's Song* ..... Edvard Grieg  
arr Paul Yoder
- *Symphonic Marches* ..... Richard Rodgers  
arr Robert Farnon
- *Piano Concerto Op. 16* ..... Edvard Grieg  
arr M D Parafina
- *The Sound of Music* ..... Richard Rodgers  
arr W J Duthoit
- *Grandfather's Rock* ..... arr Jack Lauret
- *La Cumparsita* ..... G H Matos Rodriguez  
arr Harold L Walters
- *A Hot Time in the Brasses Tonight* ..... Harold L Walters
- *Trumpet Ole* ..... Frank D Cofield
- *Parade of the Charioteers* ..... Miklos Rozsa  
arr Robert Hawkins
- *Slavonic Dances* ..... A Dvorak  
arr Clair W Johnson
- *Pretty Island* ..... Mary Tan  
arr M Nonami

- *Introit and Bravura* ..... Leland Forsblad  
arr Wayne Livingston
- *English Folk Song Suite* ..... Vaughan Williams
- *Synopsis* ..... Leland Forsblad  
arr Wayne Livingston
- *Carnival of Melody* ..... arr Robert Hawkins
- *The Man with the Golden Arms* ..... Sylvia Fine / E Bernstein  
arr Alfred Reed
- *Battaglia* ..... arr W F Macbeth
- *Gospel Rock Melody* ..... arr Willis Schaefer
- *My Love* ..... Paul McCartney  
arr M Nonami
- *On the Main Street* ..... N Iwai

### **1979**

- *Caravelle - An Odyssey for Band* ..... Leland Forsblad
- *Feelings - Trumpet solo and band* ..... Morris Albert
- *Highlights from Exodus* ..... Ernst Gold  
arr Alfred Reed
- *An Irish Rhapsody* ..... Clare Grundman
- *Favourite Themes for Concert Band* ..... arr John Cavavas
- *American Folk Rhapsody No 4* ..... Clare Grundman
- *Introduction and Caprice* ..... Charles Carter

### **1980**

- *Overture for Winds* ..... Charles Carter
- *Peace On Earth - A Jazz Prayer* ..... Carl Strommen
- *A Welsh Rhapsody* ..... Clare Grundman
- *Emperata Overture* ..... Claude T Smith
- *Somerset* ..... John Tatgehorst
- *Washington : Behind Closed Doors* ..... Dominic Frontiere  
arr Warren Barker
- *Glenn Miller in Concert* ..... arr Wayne Scott

### **1981**

- *A Dance of the Yao* ..... Liu Tieh San  
arr Ho Hwee Long
- *A Jubilant Overture* ..... Alfred Reed

- *A Selection of Malay Folk Songs* ..... arr H Umetane  
arr Ho Hwee Long
- *An Irish Rhapsody* ..... Clare Grundman
- *Benny Goodman in Concert* ..... arr Wayne Scott
- *Billy Joel in Concert* ..... arr Warren Barker
- *Bunga Tanjong, Lenggang Mak Limah* ..... arr Jant Johary
- *Carnival of Melody* ..... arr Robert Hawkins
- *Edific - structure for band* ..... Leland Forsblad  
arr Wayne Livingston
- *English Folk Suite* ..... R Vaughan Williams
- *Festivo* ..... Vaclav Nelhybel
- *Glenn Miller in Concert* ..... arr Wayne Scott
- *Hey Jude* ..... J Lennon / P McCartney
- *Highlight from Jonathan Livingston* ..... Neil Diamond  
arr John O'Reilly
- *Hymn and Allelujah* ..... Jim Curnow
- *I'll Never Fall in Love Again* ..... B Bacharach  
arr N Iwai
- *Katak Lompat* ..... Traditional  
arr N Iwai
- *Man of La Mancha* ..... Mitch Leigh  
arr Frank Erickson
- *Malay Folk Songs Selection* ..... arr H Umeta / H L Ho
- *Norwegian Rhapsody* ..... Clare Grundman
- *Selection from "Star Trek"* ..... Jerry Goldsmith  
arr Jerry Nowak
- *"Superman" - Suite for Concert Band* ..... John Williams  
arr Bob Lowden
- *Spring Festival Overture* ..... W C Lee  
arr Ho Hwee Long
- *The Music of McCartney* ..... arr Warren Barker
- *The Shadow of Your Smile* ..... Paul F Webster / J Mandel  
arr Ken Whitcomb
- *This Guy's in Love with You* ..... B Bacharach  
arr N Iwai
- *Victory at Sea* ..... Richard Rodgers  
arr. Richard Maltby
- *Yesterday* ..... Lennon & McCartney  
arr N Iwai
- *A Dance of the Yao* ..... Liu Tieh San  
arr Ho Hwee Long
- *Feelings - Trumpet Solo* ..... Morris Albert  
arr Dave Wolpe
- *Festival March* ..... L D San Pedro

- *Folklore for Band* ..... Jim Andy Caudill  
arr N Iwai
- *Introduction and Caprice* ..... Charles Carter
- *Jubilate* ..... L D San Pedro
- *Medley : Bunga Tanjong* ..... arr Jant Johari  
*Lenggang Mak Limah*
- *Ode to Freedom* ..... Antonino Buenaventura
- *Philippines Air Medley No. 2* ..... Eduardo G Parungao

## **1982**

- *Conventry* ..... John Tatgenhors
- *Gee Whizz* ..... Byron Brooke  
*Solo for Xylophone and Band* ..... arr P B Carver
- *Send in the Clowns* ..... Stephen Sondheim
- *Sonata for Horn in F - 1st movt* ..... L Beethoven
- *Philippines Airs Medley No. 2* ..... E Parungao
- *Duke Ellington in Concert* ..... arr Wayne Scott
- *Sinatra in Concert* ..... arr J Nowak

## **1983**

- *Imperatrix - Overture for Band* ..... Alfred Reed
- *Variation on an English Folk Song* ..... Claude T Smith
- *Madison Avenue Strikes Back* ..... arr Paul Jennings
- *Concerto -*  
*for Timpani, Winds and Percussion* .... D H White
- *Theme from "Hill Street Blues"* ..... M Post  
arr Larry Norred
- *Capricious Aloysius* ..... Harol Walters
- *Our Homeland* ..... Soh Kay Cheng  
arr Ho Hwee Long
- *Ritual for Band* ..... Vaclav Nelhybel
- *Concerto for Drum Set* ..... Carroll Decamp
- *Selections from 'Fame'* ..... Michael Gore  
arr Bob Lowden
- *Exaltation - Overture for Band* ..... James Swearingen

## **1984**

- *Lohengrin* ..... Richard Wagner  
Eric Osterling
- *Folk Song Suite No. 2* ..... R Vaughan Williams
- *Folklore for Band* ..... Jim Andy Caudill
- *Malay Folk Tunes* ..... Traditional
- *Finlandia (Tone Poem)* ..... Jean Sibelius  
Lucien Cailliet
- *Man of La Mancha* ..... Mitch Leigh  
Frank Erickson
- *Clarinet Allegro (for Clarinet & Band)* ..... Frank D Cofield
- *Invicta* ..... James Swearingen
- *Bugler's Holiday* ..... Michael Edward  
arr Leroy Anderson
- *Novena (Rhapsody for Band)* ..... James Swearingen
- *Light Cavalry Overture* ..... Franz von Suppe  
arr Charles Godfrey
- *The Dam Buster* ..... Eric Coates
- *Around the World in Eighty Days* ..... Victor Young  
arr D Wright
- *Mister Sandman* ..... Pat Ballard  
arr Jerry Nowak
- *Star Wars Medley* ..... John Williams  
arr John Tatgenhorst
- *Close Encounters of the Third Kind* ..... John Williams  
arr John Cacavas
- *Jamaican Rumba* ..... Arthur Benjamin  
arr Philip Lang
- *Die Meistersinger Excerpts* ..... Richard Wagner

## **1985**

- *Inverarry Overture* ..... Warren Barker
- *Variations on a Korean Folk Song* ..... J B Chance
- *A Symphonic Portrait* ..... Andrew Lloyd Webber  
arr Jerry Norwak
- *Day of the Shofar* ..... Jared Spears
- *First Suite in Eb for Military Band* ..... Gustav Holst
- *A Bayshore Portrait* ..... Robert Sheldon
- *A Recollection of Beatles' Hits* ..... J Lennon / P McCartney  
arr N Iwai
- *Chorale and Shaker Dance* ..... John P Zdechlik

## **1986**

- *An Irish Rhapsody* ..... Clare Grundman
- *Malay Medley :*  
    *Bunga Tanjung, Lenggang Mak Timah ...* arr Jant Johary
- *American Folk Rhapsody* ..... Clare Grundman
- *Sinatra in Concert* ..... arr Jerry Nowak
- *Neil Diamond in Concert* ..... arr Bob Lowden
- *Andrew Llyod Webber :*  
    *Symphonic Portrait* ..... arr Jerry Nowak
- *Introduction and Caprice* ..... Charles Carter
- *Princeton Variations* ..... David Shaffer
- *Fanfare and Fantasy* ..... Anne McGinty
- *Hey Jude* ..... J Lennon / P McCartney  
    arr N Iwai
- *Premiere Concertant* ..... John Cacavas
- *A Welsh Rhapsody* ..... Clare Grundman
- *Transformations* ..... Warren Barker
- *On The Main Street* ..... N Iwai
- *Chorale and Shaker Dance* ..... John P Zdechlik

## **1987**

- *An Irish Rhapsody* ..... Clare Grundman
- *Neil Diamond in Concert* ..... arr Bob Lowden
- *Downward, Upward* ..... O S Kvam
- *Wind Ensemble Octet - Partita in Eb* ..... J H Hummel
- *Sounds of Kenny Rogers* ..... arr Bob Lowden
- *Themes from Kenny Rogers* ..... Robert W Lowden
- *Sing Along Session*  
    a. *Sing* ..... arr J J de Souza
- b. *Pokare-kare* ..... New Zealand Folk Song
- *Coronation Scene* ..... M Moussorgsky  
    arr Beuhlan
- *A Dance Of The Yao*..... T S Liu  
    arr Ho Hwee Long
- *A Symphonic Portrait* ..... Andrew L Webber  
    arr Jerry Nowak
- *The Empire Strikes* ..... John Williams  
    arr Jack Bullock
- *Light Cavalry Overture* ..... Franz von Suppe  
    arr Clifford P Barnes
- *Medley of Malay Folk Tunes* ..... Traditional

- *Overture To Orpheus In The Underworld* .. Jacques Offenbach  
trans Lawrence Odom
- *Concert Prelude* ..... Philip Sparke
- *Norwegian Rhapsody* ..... Clare Grundman
- *Dambuster's March* ..... Eric Coates  
arr W J Duthoit
- *Sonata for Winds* ..... Charles Carter
- *Variation on a Korean Folk Song* ..... John B Chance
- *First Suite in Eb* ..... Gustav T Holst
- *Lawrence of Arabia* ..... arr Alfred Reed
- *Rock Encounter* ..... Jay A Chattaway
- *Mancini!* ..... Henry Mancini  
arr Alfred Reed
- *Water Music Suite* ..... George F Handel  
arr W J Duthoit
- *Parade of the Tall Ships* ..... Jay Chattaway
- *First Suite In Eb* ..... Gustav Holst
- *Centuria* ..... James Swearingen
- *Rondo for Horn* ..... W A Mozart  
3rd Movt -Concerto No 3 in Eb, K V 447 .. trans Robert J Bardeen
- *Symphonic Rhapsody* ..... Warren Barker
- *Showtime* ..... James Christensen
- *My Fair Lady* ..... Frederick Loewe  
arr Robert R Bennett
- *Marvin Hamlisch Showcase* ..... arr Warren Barker
- *Indiana Jones And The Temple Of Doom* .. John Williams  
trans Jack Bullock
- *Today's Hits In Concert* ..... arr John Edmondson
- *Selections from Flashdance* ..... arr Jerry Nowak
- *Theme from 007* ..... arr Bob Lowden
- *Say You, Say Me* ..... Lionel Richie  
arr Paul Jennings
- *Some Like It Blues* ..... Lennie Niehaus
- *Windsong* ..... Bob Lowden

## **1988**

- *Salute The Duke* ..... Paul Yoder
- *Prelude of La Tra Viata* ..... G Verdi
- *West Side Story (Highlights)* ..... Ted Ingram
- *Teachers' Band March* ..... George Ritchee
- *Star Trek* ..... Alexandra Courage
- *Grand March from 'Aida'* ..... G Verdi

• <i>Band Around The World</i> .....	Paul Yoder / Harold Walters
• <i>Landmark Overture</i> .....	Jim Andy Caudill
• <i>Premiere Concertante</i> .....	John Cacavas
• <i>A Tribute to Benny Goodman</i> .....	Richard Hayman
• <i>Second Suite in F</i> .....	Gustav Holst
• <i>The Dream Of Olwen</i> .....	Charles Williams
• <i>Concerto For Two Horns</i> .....	G F Handel
• <i>Scherzo Pomposo</i> .....	Harold L Walters
• <i>Centuria</i> .....	James Swearingen
• <i>The Duel from the Electric Dreams</i> .....	arr P P Yeo
• <i>Barry Manilow on Tour</i> .....	arr Robert W Lowden
• <i>Inverarry Overture</i> .....	Warren Barker
• <i>Suite From Battlestar Galactica</i> .....	Stu Philips
• <i>The Blues</i> .....	Zane van Auken
• <i>Journey To Millennium</i> .....	Warren Barker
• <i>Symphony No 2</i> .....	John Barnes Chance
• <i>Jupiter from "The Planets"</i> .....	Gustav Holst
• <i>Sonic Nouveau</i> .....	Cheong Siong Keat
• <i>A Symphonic Prelude of Traditional Brunei Folk Songs</i> .....	arr A Villanveva
• <i>Asuka</i> .....	Tetsunosuke Kushida
• <i>Music of the Beatles</i> .....	arr Michael Sweeney
• <i>"Trionfale" 4th Movt from Band Symphony No. 1</i> .....	Kenson Koh
• <i>Twentiana :</i>	
<i>A Montage of songs of the 1920's</i> .....	arr Hawley Ades
• <i>Irving Berlin - A Symphonic Portrait</i> .....	arr Hawley Ades
• <i>Trombonanza</i> .....	Frank D Cofield
• <i>Sonic Nouveau</i> .....	Cheong Siong Keat
• <i>Music from the XXIIIrd Olympiad</i> .....	arr Bob Lowden
• <i>Samba De Zoo!!</i> .....	Tomohiro Tatebe
• <i>Raiders of the Lost Ark</i> .....	John William arr Jack Bullock
• <i>Campus Fanfare</i> .....	Leong Yoon Pin
• <i>Medley :</i>	
<i>Bunga Tanjung/Lenggang Mak Limah..</i>	arr Jant Johari
• <i>Themes from the Movie</i> .....	arr Robert W Lowden
• <i>Neil Diamond in Concert</i> .....	arr Bob Lowden
• <i>Alleluias</i> .....	Jared Spears
• <i>Novena - Rhapsody for Band</i> .....	James Swearingen
• <i>Princeton Variations</i> .....	David Shaffer

## 1987

- *Miami Vice* ..... Jan Hammer  
arr John Higgins
- *The Roaring Twenties* ..... arr Paul Jennings
- *Rhapsody for Solo Clarinet and Band* ..... Anne McGinty
- *Second Suite in F* ..... Gustav Holst
- *Movie Chartbusters* - ..... arr Jack Bullo
- *A Tribute to Benny Goodman* ..... arr Richard Hayman
- *Symphonic Scenario* ..... John Cacavas

## 1988

- *Mark the Triumph* ..... Robert Sheldon
- *Silverado* ..... Warren Barker
- *Giocoso Largamente*  
    *from Symphony No 2* ..... Leong Yoon Pin
- *I Will Survive* ..... Domp Fekaris  
arr Jerry Nowak
- *Big Band Classic* ..... arr Eric Ostering
- *Salute to Duke* ..... arr Paul Yoder
- *Chariots of Fire* ..... Vangelis  
arr Bob Lowden
- *Arabesque* ..... David Shaffer

## 1989

- *Fanfare and Intermezzo* ..... Robert Sheldon
- *Soundtrack Superhits!* ..... arr Larry Norred
- *Pachinko* ..... Paul Yode
- *Battle of the Network Superhits* ..... Paul Lavender
- *Capriccio Concertant* ..... W Francis McBeth
- *Sea Breeze* ..... Ralph Gingery
- *Beatles - Echoes Of An Era* ..... arr John Higgins
- *Songs of the West* ..... Gustav Holst  
arr Jim Curnow
- *Majestia* ..... James Swearingen
- *Fandango* ..... Frank Perkins  
arr Floyde Werle
- *Hooray For Hollywood* ..... arr Warren Barker
- *A Jubilant Tribute* ..... Anne McGinty
- *West Side Story Selection* ..... L Bernstein

- *4th Movt of the Planets - Jupiter* ..... G Holst
- *Canto Forma* ..... Leland Forsblad
- *A Tribute To Jerome Kern* ..... arr Warren Barker
- *Danse Celestiale* ..... Robert Sheldon
- *The Long Grey Line* ..... James Barnes
- *Montenido* ..... Jay Chattaway
- *Parada Mexicana* ..... John Cacavas
- *The Phantom Of The Opera* ..... arr Warren Barker
- *Irving Berlin - A Symphonic Portrait* ..... arr Hawley Ades
- *Music of the Beatles* ..... Michael Sweeney
- *Poet and Peasant - Overture* ..... Franz von Suppe  
arr John Gready
- *Fanfare & Soliloquy for Band* ..... Trevor Sharpe
- *Cermonial March* ..... Jan Van de Reoost
- *First Suite in E flat* ..... Gustav Holst
- *Concerto for Trumpet* ..... J Haydn
- *New Baroque Suite* ..... Ted Huggens
- *Free World Fantasy* ..... Johan de Haan
- *Highlights from "Chess"* ..... Andersson / Rice / Ulvaeus
- *Sinatra in Concert* ..... arr Jerry Nowak
- *Salute the Duke!* ..... arr Paul Yoder
- *Light Cavalry Overture* ..... Frank von Suppe
- *1812 Overture* ..... P Tchaikovsky
- *The Wellington's Victory* ..... L Beethoven

## 1990

- *Festive Overture Op 96* ..... Dmitri Shostakovich  
trans D Hunberger
- *Suite Francaise* ..... Darius Milhaud
- *Rondo For Winds & Percussion* ..... Jared Spears
- *A Jubilant Tribute* ..... Anne McGinty
- *Victory at Sea* ..... Richard Rodgers  
trans Robert R Bennett
- *Selections from "Starlight Express"* ..... Andrew Lloyd Webber  
arr Jerry Nowak
- *Selections from  
"The Phantom of the Opera"* ..... Andrew Lloyd Webber  
arr Warren Barker
- *Evita* ..... Andrew Lloyd Webber  
arr John Cacavas
- *Selections from "Cats"* ..... Andrew Lloyd Webber  
arr John Edmondson

- *Hey Jude* ..... J Lennon / P McCartney  
arr N Iwai
- *Selection from "Flashdance"* ..... arr Jerry Nowak
- *Highlight from "Chess"* ..... Andersson / Rice / Ulvacus  
arr Jerry Nowak
- *Back to the Future* ..... arr Michael Sweeney
- *Majestia* ..... James Swearingen
- *Dedicata* ..... David Shaffer
- *Moventa* ..... Andre Jutras
- *New River Suite* ..... Jared Spears
- *Overture A La Russe* ..... Warren Barker
- *Asuka* ..... Tetsunosuke Kushida
- *A Tribute to Jerome Kern* ..... arr Warren Barker
- *Poet and Peasant* ..... Franz von Suppe  
arr John Gready
- *Declarations* ..... Elliot Del Borgo
- *Alvamar Overture* ..... James Barnes
- *An Irish Rhapsody* ..... Clare Grundman
- *A Dance of the Yao* ..... arr Ho Hwee Long
- *Capricious Aloysius* ..... Harold Walters
- *Philippines Airs Medley No 1* ..... E G Parungao
- *Chorale and Shaker Dance* ..... John Zdechlik
- *Giocoso Largamente* ..... Leong Yoon Pin
- *A Selection of Malay Folk Songs* ..... arr Ho Hwee Long
- *Feelings*  
    *Trumpet solo and band* ..... Morris Albert  
arr Dave Wolpe
- *English Folk Song Suite* ..... R Vaughan Williams
- *Festal Scenes* ..... Yasuhide Ito
- *The Marriage of Figaro - Overture* ..... W A Mozart  
arr W J Dutoit
- *Morning, Noon and Night - Overture* ..... Franz von Suppe  
arr A Morelli

## **1991**

- *March 'Bright Steps'* ..... Ishi Mashina
- *Montenido* ..... Jay Chattaway
- *The Seventies* ..... arr Paul Jennings  
arr Paul Lavender
- *Sea Breeze* ..... Ralph Gingery
- *John Williams : Evening At Pops* ..... arr John Higgins
- *Declaration, Ballade and Finale* ..... Ed Hucheby
- *Glasnost* ..... Dizzy Stratford

• <i>Crossfire</i> .....	Ralph Gingery
• <i>Morning, Noon and Night in Vienna</i> .....	Franz von Suppe arr Henry Fillmore
• <i>Acclamations</i> .....	Ed Huckeby
• <i>Romanza</i> .....	James Barnes
• <i>James Bond Suite</i> .....	arr Frank Erickson
• <i>Highlights from "Dirty Dancing"</i> .....	arr Jack Bullock
• <i>Berkshire</i> .....	John Tatgenhorst
• <i>First Suite for Band, 4 movt - Gallop</i> .....	Alfred Reed
• <i>Selections from Les Miserables</i> .....	arr Warren Barker
• <i>Sheep May Safety Graze</i> <i>Aria from Cantata No. 208</i> .....	J S Bach arr / adapted Alfred Reed
• <i>Night Flight to Belize</i> .....	Herbie Martin
• <i>A Jubilee Overture</i> .....	Alfred Reed
• <i>Capriccio Concertant</i> .....	W Francis McBeth
• <i>Suite of Old America Dances</i> .....	Robert Russell Bennett
• <i>The Fabulous Miami Sound Machine</i> .....	arr Jack Bullock
• <i>Colas Breugnon Overture</i> .....	Dimitre Kabalevsky trans Walter Beeler
• <i>Folk Song Suite</i> .....	R Vaughan Williams
• <i>Flute Concertino</i> .....	C Chaminade
• <i>Big Band Showcase</i> .....	arr Bob Lowden
• <i>The Battle Of Shiloh</i> .....	Charles L Barnhouse
• <i>Trail Of Tears</i> .....	James Barnes
• <i>Festal Scenes</i> .....	Yasuhide Ho
• <i>Benny Goodman in Concert</i> .....	arr Wayne Scott
• <i>Punchinello</i> .....	Alfred Reed
• <i>Emperata Overture</i> .....	Claude T Smith
• <i>Panis Angelicus</i> .....	Cesar Franck arr Alfred Reed
• <i>Concert Celebration</i> .....	Claude T Smith
• <i>Crown Imperial</i> .....	William Walton arr W J Duthoit
• <i>76 Trombones</i> .....	Meredith Willson
• <i>South Rampart Street Parade</i> .....	arr Naohiro Iwai
• <i>Gershwin!</i> .....	arr Warren Barker
• <i>At A Dixieland Jazz Funeral</i> .....	Jared Spears
• <i>Jerome Robbins' Broadway</i> .....	arr Warren Barker
• <i>A Jubilant Overture</i> .....	Alfred Reed
• <i>Concerto for Trumpet in Eb</i> <i>1st movt</i> .....	J Haydn arr W J Duthoit
• <i>An Outdoor Overture</i> .....	Aaron Copland
• <i>Themes from 007</i> .....	arr Robert Lowden

- *Piano Concert in A minor*  
1st movt ..... E Grieg  
arr D F Bain
- *On the Main Street* ..... N Iwai
- *Selections from Les Miserables* ..... Claude-Michel Schonberg  
arr W Barker
- *Wham!* ..... G Michael  
arr J Edmondson
- *Light Cavalry Overture* ..... Frank von Suppe  
arr C Godfrey
- *Orpheus in the underworld* ..... J Offenbach  
arr A Hibbert
- *First Suite in E flat for military band* ..... Gustav Holst
- *Romance Pour Helene* ..... Koen De Wolf
- *Leonardus Rex* ..... Hardy Mertens
- *Porgy and Bess Medley* ..... George Gerswin  
arr Bob Lowden
- *Finlandia* ..... Jean Sibelius  
arr Lucien Calliet
- *Westside Story Selection* ..... Leonard Bernstein  
arr W J Duthoit
- *Espana* ..... Waldteufel  
T Conway Brown
- *Fiddler on the roof* ..... Jerry Bock  
Trevor L Sharpe
- *The Beautiful Blue Danube* ..... Johann Strauss

## 1992

- *Bravade Esprit* ..... David Shaffer
- *Dances With Wolves - Suite* ..... arr Jay Bocook
- *The Best of Buddy Holly* ..... Johnnie Vinson
- *Aventura* ..... James Swearingen
- *Chorale And Shaker Dance II* ..... John Zdechlik
- *Majestia* ..... James Swearingen
- *Classic Rock 'N' Roll* ..... arr John Higgins
- *Selections from Grease* ..... arr John Higgins
- *Colours and Configurations* ..... Lennie Niehaus
- *Highlights from Dirty Dancing* ..... arr Jack Bullock
- *Dance Fever* ..... Calvin Custer
- *Top Gun* ..... Robert W Smith
- *Light Cavalry Overture* ..... Franz von Suppe  
arr Charles Godfrey
- *Pageant of Light* ..... David Shaffer

- *Second Suite in F (Op. 28 No. 2)* ..... Gustav Holst
- *Highlights from Les Miserables* ..... C M Schonberg
- *Montenido* ..... Jay Chattaway
- *A Symphonic Prelude* ..... Alfred Reed
- *Broadway Journey* ..... arr James Christensen
- *The Barber of Seville Overture* ..... Rossini
- *Symphony No. 1 "The Lord of the Ring"* ... Johan De Meij
- *Birdland* ..... Joseph Zawinul
- *Here's the Band* ..... arr Mike Leckrone
- *The Cowboys* ..... John Williams
- *A Springtime Celebration* ..... Alfred Reed
- *A Christmas Portrait* ..... arr Jerry Nowak
- *Overture to 'Candide'* ..... Leonard Bernstein
- *Declarations* ..... Elliot Del Borgo
- *Delamont Overture* ..... John Herberman
- *Spitfire* ..... James Barnes
- *First Suite in Eb Op 28a* ..... Gustav Holst
- *Big Band Favourites* ..... Bob Lowden
- *On the Main Street* ..... N Iwai
- *Music of the Beatles* ..... arr Michael Sweeney
- *SWING in Concert* ..... Bob Lowden
- *Poet and Peasant* ..... Frank von Suppe  
arr John Gready
- *Introducation and Caprice* ..... Charles Carter
- *Overture to* ..... W A Mozart  
    *"The Marriage of Figaro"* ..... arr J Duthoit
- *Dixieland Jam* ..... arr Bob Lowden
- *Chorale And Shaker Dance* ..... John Zdechlik
- *Morning, Noon And Night Overture* ..... Frank von Suppe
- *Mr Music - Concert March* ..... Alfred Reed
- *Highlights from Westside Story* ..... Leonard Bernstein
- *A Dance of the Yao* ..... arr Ho Hwee Long
- *Katak Lompat - Malay Folk Song* ..... arr N Iwai
- *Beauty and the Beast* ..... Alan Menken
- *My Fair Lady Selection* ..... F Loewe
- *Variations On*  
    *A Nortem Chinese Folk Song* ..... Zhang Wu
- *La Cambiale Di Matrimonio Overture* ..... G Rossini  
arr F Hudson
- *Medley from Miss Saigon* ..... C M Schonberg  
arr Warren Barker

## 1993

- *Berkshire Overture* ..... Jeffrey P Funnell
- *A Night At The Ballet* ..... arr Harold L Walters
- *Film Score Classics* ..... arr Jay Bocook
- *Sine Nomine* ..... Ralph Vaughan Williams  
arr Alfred Reed
  
- *Chorale and Shaker Dance* ..... John P Zdechlik
- *Dixieland Jam* ..... Bob Lowden
- *Macarena* ..... Bernado Bautista Monterde  
arr Alfred Reed
  
- *Porgy and Bess Medley* ..... arr Bob Lowden
- *Finlandia* ..... Jean Sibelius
- *Amparito Roca* ..... Jaime Texidor
- *Second Suite in F* ..... Gustav Holst
- *Moorside March* ..... Gustav Holst  
arr Jim Curnow
  
- *An Outdoor Overture* ..... Aaron Copland
- *A Disney Spectacular* ..... arr John Moss
- *Drummer 's Delight* ..... Henry Mancini  
arr Frank Erickson
  
- *Latin Sun* ..... Andre Jutras
- *Symphonic Prelude On Adeste Fidelis* ..... Claude T Smith
- *Brandenburg Jubilee* ..... Calvin Custer
- *Highlights from "West Side Story"* ..... L Bernstein / S Sondheim
- *Concert Rondo, Werk 371 in Eb Major* .... W A Mozart  
arr Andy Clark
  
- *Westminister Sketches* ..... Jay Bocook
- *Elvis: The Legend Lives On* ..... arr David Marshall
- *Tara Theme*  
    *from "Gone With The Wind"* ..... arr James Curnow
- *Les Miserables* ..... Claude-Michel Schonberg  
arr Johnnie Vinson
  
- *Crossfire* ..... Ralph Gingery
- *Also Sprach Zarathustra (2001)* ..... Richard Strauss  
arr Joost C Flach
  
- *Pavane In Blue* ..... Ted Huggens
- *Overture de l'opera de Verdi : Nabucco* ... arr Alyre Delhayé
- *Vauderville Suite* ..... P Scheffer
- *The Way We Were* ..... M Hamlich  
arr K Urata
  
- *Chopsticks Ballet* ..... Leroy Anderson
- *Barry Manilow On Tour* ..... arr Robert W Lowden
- *Happy Sound Selection No. 1* ..... Cees Viak

• <i>Medley From Miss Saigon</i> .....	Warren Barker
• <i>Orpheus Overture</i> .....	Jacques Offenbach
• <i>Symphonic Suite</i> .....	Elliot A Del Borgo
• <i>Big Band Classics</i> .....	arr Eric Osterling
• <i>Oregon</i> .....	Jacob de Haan
• <i>Film Scores Classics</i> .....	arr Jay Bocook
• <i>Highlights from Beauty and the Beast</i> .....	Alan Menken arr John Moss
• <i>Prisoner of the Ring</i> .....	Julie Giroux-West
• <i>Singapore Exprience</i> .....	Hardy Mertens
• <i>Finale from</i> <i>‘The New World Symphony’</i> .....	Antonin Dvorak arr Warren Baker
• <i>That’s Entertainment</i> .....	John Zdechlik
• <i>Psalms 46</i> .....	John Williams
• <i>Selections from Home Alone</i> .....	arr Paul Lavender
• <i>Rondo</i> .....	W A Mozart
• <i>Malaguena</i> .....	Ernesto Lecuona
• <i>The Symphonic Gershwin</i> .....	George Gershwin arr Sammy Nestico
• <i>1812 Overture Solennelle</i> .....	P Tschaikovsky arr T Conway Brown
• <i>March “United Nations”</i> .....	Karl L King arr James Swearingen
• <i>Chinese Folk Suite</i> .....	Warren Barker
• <i>Festa Espagnol</i> .....	Michael Sweeney
• <i>Hootenanny (Folk Festival for Band)</i> .....	Harold L Walters
• <i>El Camino Real</i> .....	Alfred Reed
• <i>The Best of Jule Styne</i> .....	arr Jerry Nowak
• <i>Little Fugue</i> .....	J S Bach Ronald Romm
• <i>New River Suite</i> .....	Jared Spears
• <i>Koyo</i> .....	Jiro Mikami
• <i>Wan-Xia</i> .....	Wang Fuling arr L D San Pedro
• <i>Variation on a Korean Folk Song</i> .....	John Barnes Chance
• <i>A Legend from Yao</i> .....	Liu Tieh San arr Darence Leng
• <i>Brunei Symphonic Prelude</i> .....	Alfredo Villanvena Jr
• <i>The Tales of Tong-On</i> .....	Vijit Jitrangsan
• <i>Crescent and Five Stars</i> .....	Gerry Soliano
• <i>Jali Jali</i> .....	Singgih Sanjaya
• <i>Nottingham Overture</i> .....	Fan Swee Weng
• <i>Fanfare for the Common Man</i> .....	Aaron Copland

- *Russian Christmas Music* ..... Alfred Reed
- *Star Wars Saga* ..... John William  
arr Johann de Meij
  
- *Symphony No. 1*  
    *The Ancient Migrants* ..... Joseph Peters
- *Untitled Composition*  
    *for Symphonic Band* ..... M D Parafina
- *A Moorside Suite* ..... Gustav Holst  
arr Denis Wright
- *Corsairs Landing* ..... Robert Sheldon
- *Marcarena* ..... Bernado Bautista Monterda  
arr Alfred Reed
  
- *New River Suite* ..... Jared Spears
- *On the Main Street* ..... N Iwai
- *Music for a Festival* ..... Philip Sparke
- *Russian Christmas Music* ..... Alfred Reed  
arr J Curnow
  
- *Mazama*  
    *Legend of the Pacific Northwest* ..... Jay Chattaway
- *Omens of Love* ..... Hirotaka Izumi  
arr T Mashima
  
- *Alvamar Overture* ..... James Barnes
- *Selections from "Les Miserables"* ..... Claude Michel Schonberg  
arr Warren Barker
  
- *Widuri* ..... arr A Abdullah
- *Japanese Folk Song Suite* ..... Bin Kaneda
- *Variations on a Korean Folk Song* ..... arr John Barnes Chance
- *Asean* ..... arr M Nonami
- *Selections from "Miss Saigon"* ..... Claude Michel Schonberg
- *Cartoon* ..... Paul Hart
- *The Prince and Princess* ..... Rimsky-Korsakov
- *Outdoor Overture* ..... Aaron Copland
- *Concerto for Two Horns* ..... G F Handel  
William Schaefer
  
- *Cuban Overture* ..... George Gershwin  
arr Martin Koelkoren
  
- *Symphony No 1 in E Minor* ..... Jean Sibelius  
arr George C Wilson
  
- *Peterloo Overture* ..... Malcolm Arnold  
arr Charles Sayre
  
- *Finale from the New World Symphony* ..... Anton Dvorak  
arr Erik Leidzen

## **1994**

- Selection from ..... R Rogers / O Hammerstein  
    *SOUND OF MUSIC* ..... arr Jim Christen Ser
- *Latin Gold* ..... arr Paul Lavender
- *Juventas March* ..... Peter Fihn
- *Highlights from Les Miserables* ..... Claude-Michel Schonberg  
    arr Johnnie Vinson
- *Michael Jackson* ..... arr Ron Sebregts
- *Instant Concert* ..... Harold L Walters
- *Little Mermaid* ..... H Ashman / A Menken  
    arr Jay Bocook
- *Stand by Me* ..... B King / J Leiber / M Stoller  
    arr Johnnie Vinson
- *Crystal City Overture* ..... John Edmondson
- *El Tiempo Del Musica* ..... Rob Ares
- *Orpheus Overture* ..... J Offenbach  
    arr M L Lake
- *Disney Fantasy* ..... arr Naohiro Iwai
- *Finale from*  
    *New World Symphony* ..... Anton Dvorak
- *Typewriter* ..... Leroy Anderson
- *Big Band Spectacular* ..... arr John Higgins
- *The Phantom of the Opera* ..... Andrew Lloyd Webber  
    arr Johan de Meji
- *Mame Medley* ..... arr Naohiro Iwai
- *Also Sprach Zarathustha 2001* ..... Richard Strauss  
    arr Joost C Flach
- *Majestia* ..... James Swearingen
- *Weber Concertino* ..... M V Weber  
    arr M L Lake
- *Poet And Pesant* ..... arr Henry Fillmore
- *Les Miserables* ..... Claude-Michel Schonberg  
    arr Warren Barker
- *Aladdin* ..... arr John Moss
- *American Graphity* ..... N Iwai
- *ABBA Gold* ..... arr Ron Sebregts
- *Spitfire : Overture for Band* ..... James Barnes
- *Can't Take My Eyes Off You* ..... arr Johan de Meij
- *Pierrot* ..... Keon de Wolf
- *Marche Slave* ..... P Tchaikovsky
- *Fanfare Variations* ..... Warren Barker
- *Flashing Winds* ..... Jan Van de Roost
- *Introduction and Caprice* ..... Charles Carter

• <i>Selections from Starlight Express</i> .....	arr Jerry Nowak
• <i>Music for a Festival</i> .....	Philip Sparke
• <i>Celebrations</i> .....	John Zdechlik
• <i>Hoagy Carmichael In Concert</i> .....	Warren Barker
• <i>An American In Paris</i> .....	George Gershwin
• <i>Medley from Miss Saigon</i> .....	arr Warren Barker
• <i>Fanfare and Chorale</i> .....	John Howard
• <i>The Green Domino</i> .....	Clare E Grundman
• <i>Bushdance</i> .....	Ralph Hultgren
• <i>Variation on "Scarborough Fair"</i> .....	Calvin Custer
• <i>Symphonic Overture</i> .....	James Barnes
• <i>A Grand Overture</i> .....	Malcolm Arnold
	arr Keith Wilson
• <i>John William Fantasy</i> .....	arr N Iwai
• <i>An America In Paris</i> .....	George Gershwin
	arr N Iwai
• <i>Light Cavalry Overture</i> .....	Franz von Suppe
	arr Charles Godfrey
• <i>Riverfest</i> .....	James Barnes
• <i>Yue Ye Xi Wu</i> .....	arr Thomas Chan
• <i>The Music of the Night</i> .....	Andrew Lloyd Webber
	arr Calvin Custer
• <i>Selections from "Aladdin"</i> .....	arr John Moss
• <i>First Suite in E flat</i> .....	Gustav Holst
• <i>Music for Festival</i> .....	Philip Sparke
• <i>Bacchus on Blue Ridge</i> .....	Joseph Horovitz
• <i>Variations on a Japanese Folksong</i> .....	Henk van Lijnschooten
• <i>Methuselah II</i> .....	Masaru Tanaka
• <i>The Young Maria</i> .....	Charles Gound
	arr Ted Huggens
• <i>White Christmas</i> .....	Irvin Berlin
• <i>Coffee Serenade</i> .....	Ted Huggens
• <i>I Could Have Dance All Night</i> .....	F Loewe
	arr Naohiro Iwai
• <i>Disney Fantasy</i> .....	arr Naohiro Iwai
• <i>John William Fantasy</i> .....	John William
• <i>Jamaican Folk Suite (3 movt)</i> .....	Harold Walters
• <i>Beatles in Concert</i> .....	J Lennon
	arr Michael Sweeney
• <i>Malay Folk Song</i> .....	arr George Ritchee
• <i>Baby Elephant Walk</i> .....	Henry Mancini
• <i>The Eighties</i> .....	John Higgins
• <i>Florentiner March</i> .....	Julius Fucik
• <i>Romario</i> .....	Hardy Mertens

- *Requiem for the Captive Condor* ..... Hardy Mertens
- *Nabucco* ..... G Verdi
- *Ollie Goes Bananas* ..... Hardy Mertens
- *Prelude for Concert Band* ..... John Howard
- *Un Mariposa Liamdo Carino* ..... Hardy Mertens
- *Arnoldo* ..... Hardy Mertens
- *Jordons' Gum Chewers* ..... Hardy Mertens
- *Singapore Experience* ..... Hardy Mertens
- *Concerto in Eb* ..... J Haydn  
- Trombone solo
- *In the Mood* ..... Joe Garland
- *Blue Ridge Saga* ..... James Swearingen
- *Amy Grant in Concert* ..... arr Michael Sweeney
- *John William in Concert* ..... arr Paul Lavender
- *Music of the Beatles* ..... arr Michael Sweeney

## **1995**

- *A Springtime Celebration* ..... Alfred Reed
- *Of A Distance Star* ..... Ed Huckeby
- *Latin Gold* ..... arr Paul Lavender
- *March Salutations* ..... Roland F Steiz
- *Medley from THE LION KING* ..... Elton John  
arr Paul Lavender
- *South Pacific* ..... Oscar / Hammerstein  
arr Jay Bocook
- *Bushdance* ..... Ralph Hultgren
- *The Heavenly Flute Player and the Dragon King*  
*Opus 182* ..... Hardy Mertens
- *Pop and Rock Legends* ..... Eric Clapton  
arr Jay Bocook
- *Somewhere* ..... Leonard Bernstein  
arr Jay Bocook
- *Its Broadway* ..... arr John Edmondson
- *Aquarium* ..... Johan de Meji
- *Festal Scene* ..... Yasuhide Ito
- *Rhapsody In Blue* ..... George Gershwin  
arr Nachiro Iwai
- *The Phantom of the Opera* ..... Andrew Lloyd Webber.  
arr Johan de Meji
- *Omens of Love* ..... Hirotaka Tzumi  
arr Toshio Mashima

• <i>Highlights from Chess</i> .....	Andersson Ulvaeus arr Johan de Meji
• <i>Seagate Overture</i> .....	James Swearingen
• <i>The Little Mermaid</i> .....	Jay Bocook
• <i>Queen's Park Melody</i> .....	Jacob De Haan
• <i>Princeton Variations</i> .....	A S C A P
• <i>Dick Tracy Soundtrack Highlight</i> .....	John Higgins
• <i>Everything I Do I Do It For You</i> .....	Ron Sebregts
• <i>Midnight Serenade</i> .....	Johan Nijis
• <i>Centuria</i> .....	James Swearingen
• <i>Spiritual Moments</i> .....	Dizzy Stratford
• <i>Twins</i> .....	Jan Hadermann
• <i>Regatta For Winds</i> .....	David Shaffer
• <i>Light Eternal</i> .....	James Swearingen
• <i>Jubilee Overture</i> .....	Philip Sparke
• <i>The Seventh Night of July - Tanabata</i> ....	Itaru Sakai
• <i>Jungle Fantasy</i> .....	Naohiro Iwai
• <i>Home on the Range</i> .....	Traditional
• <i>76 Trombones</i> .....	Wilson
• <i>Alvanmar Overture</i> .....	James Barnes
• <i>Symphony No. 1 "The Lord Of The Ring"</i> <i>Movt. 5 "The Hobbits"</i> .....	Johan de Meji arr Michael Sweeney
• <i>Music of the Beatles</i> .....	Luc Gistel
• <i>Music Park</i> .....	Andre Jutras
• <i>Symphonic Variations</i> .....	arr Paul Jennings
• <i>The Roaring 20's</i> .....	Elton John / Tim Rice
• <i>The Lion King</i> .....	arr John Higgin Jaime Texidor
• <i>Ampanto Roca</i> .....	G Verdi
• <i>Aida (Hymne, Marche, Danse)</i> .....	arr Stalmeier
• <i>Prisoner of the Ring</i> .....	Julie Giroux West
• <i>Utopia</i> .....	Jacob de Haan
• <i>Gigi</i> .....	Pietro Damiani
• <i>Highlights from Pocahontas</i> .....	John Moss
• <i>A Christmas Carol Fantasy</i> .....	arr Takashi Hoshide
• <i>Fantasia Espanol</i> .....	John Higgins
• <i>A Discovery Fantasy</i> .....	Jan de Haan
• <i>Ouachita</i> .....	Julie Giroux-West
• <i>Where The River Flows</i> .....	James Swearingen
• <i>Toon Town Revue</i> .....	arr David Marshall
• <i>Prisoner of the Ring</i> .....	Julie Giroux-West
• <i>Overtura</i> .....	Ed Huckleby
• <i>Tico Tico</i> .....	arr Naohiro Iwai

- *Utopia* ..... Jacob de Haan
- *Once Upon A Time* ..... Morricone Sarjaya
- *Orient Express* ..... Philip Sparke
- *On The Main Street* ..... Naohiro Iwai
- *Pavane In Blue* ..... Ted Huggens
- *We're All Alone* ..... arr Kosuke Onazaki
- *Selections from 'My Fair Lady'* ..... Frederick Loewe  
arr Robert Russell Bennett
- *Coffee Serenade* ..... Ted Huggens
- *Carnibeian Concert (2 Movt)* ..... Kees Vlak
- *South Rampart Street Parade* ..... Ray Bauduc / Bob Haggart
- *Theatre Music* ..... Philip Sparke
- *AIR for the G String* ..... J S Bach  
arr Willy Hautvast
- *Happy Mallet* ..... Harm Evers
- *Wonderful Invention* ..... Dizzy Stratford
- *Ballad* ..... Jan Hadermann
- *Jamaican Folk Suite* ..... Harold L Walters
- *Cross-Fire* ..... Ralph Gingery
- *Jewish Folksong Suite* ..... Roland Kernen
- *The Symphonic Beatles* ..... J Lennon / P McCartney  
arr John Cacavas
- *Brandenburg Jubilee :*  
*In Celebration of Freedom* ..... arr Calvin Custer
- *Mars, the Bringe of War* ..... Gustav Holst
- *Selections from Lion King* ..... arr Calvin Custer
- *Miss Saigon* ..... arr Johan de Meij
- *American Graphity* ..... arr Naohiro Iwai
- *El Camino Real* ..... Alfred Reed
- *ABBAs Gold* ..... ABBA  
arr Ron Sebregts
- *Disney Fantasy* ..... arr Naohiro Iwai
- *Gandalf from "Lord of the Ring"* ..... Johan de Meij
- *Finlandia* ..... Jean B Sibelius
- *Chinese Folk Rhapsody* ..... Richard E Brown
- *Parade of the Charioteers* ..... Miklos Rozsa  
arr Robert Hawkins
- *The Thievish Magpie*  
*La Gazza Ladra* ..... G A Rossini  
arr T C Brown
- *Greensleeves* ..... Alfred Reed
- *Twilight Serenade* ..... Kees Schoonenbeek
- *Jurassic Park Soundtrack Highlights*..... John Williams  
Paul Lavender
- *Caribbean Variation on a tune* ..... Jacob de Haan

- *Journey & Celebration* ..... Paul Hart
- *Dave Brubeck: A Portrait In Time* ..... arr Robert W Smith
- *Les Miserables* ..... Claude M Schonberg  
arr Marcel Peeters
- *Flashing Winds* ..... Jan Van der Roost
- *Kilimanjaro - An African Portrait* ..... Robert Washburn
- *Bugler's Holiday* ..... Leroy Anderson  
Cornet Trio with Band ..... arr Michael Edwards
- *Prelude, Siciliano and Rondo* ..... Malcolm Arnold  
arr John Paynter
- *Oregon* ..... Jacob de Haan
- *The Fabulous Miami Sound Machine* ..... arr Jack Bullock
- *Mame Medley* ..... Jerry Herman  
arr N Iwai
- *Dixieland Jam!* ..... arr Bob Lowden
- *Rhapsody in Blue* ..... George Gershwin  
arr N Iwai
- *Norwegian Rhapsody* ..... Clare Grundman
- *Impression of Japan* ..... James Barnes
- *Misty* ..... Errol Garner  
Trombone Solo ..... arr Marcel Peeters
- *Songs from the Musical Cats* ..... Andrew Lloyd Webber  
arr Johan de Meij
- *The Dream of the Olwen* ..... Charles Williams  
arr Philip J Lang
- *Symphony No 4 in F minor, Finale* ..... P I Tchaikovsky  
arr V G Safranck
- *Continental* ..... Walter Kaischnig  
Concerto for Piano and Band ..... arr Rinus van Galen
- *West Side Story* ..... Leonard Bernstein  
arr Naohiro Iwai
- *Jubilee Overture* ..... Philip Sparke
- *Irish Tune from Country Derry*  
- "Londonderry Aire" ..... Percy Grainger
- *Glassnot* ..... Dizzy Straford
- *Firestorm* ..... Stephen Bulls
- *Symphony No 1 "The Lord of the Ring" ....*  
IV The Pines of Rome ..... Johan de Meji
- *The Pines of the Appian Way - ""* ..... Respighi
- *Jupiter Hymn* ..... Gustav Holst  
arr Johan de Meij
- *Bacchus On Blue Ridge* ..... Joseph Horovitz
- *Florentiner March, Op 214* ..... Julius Fucik
- *Gloria* ..... John Rutter

- *Lanis Angelicus* ..... Cesar Franck  
arr A C van Leeuwen
- *Metamorphoses* ..... Edward Gregson
- *Ave Verum Corpus, KP 618* ..... Wolfgang A Mozart  
trans A C van Leeuwen
- *O Clap Your Hands* ..... John Rutter
- *Hallelujah* ..... George Freidrich Handel  
trans A van Kammen

## 1996

- *Appalachian Overture*..... James Barnes
- *Dawn of a New Day* ..... James Swearingen
- *Fantasy Variations on a Theme  
by Niccolo Paganini* ..... James Barnes
- *The Magic of Andrew Lloyd Webber* ..... arr Warren Barker
- *Aquarela do Brasil* ..... Ary Barroso  
arr Naohiro Iwai
- *Backdraft* ..... Hans Zimmer  
arr Masato Myokoin
- *Copacabana* ..... Manilow / Sussman / Feldmen  
arr Naohiro Iwai
- *Themes from '007'* ..... arr Robert Lowden
- *Declaration, Ballade & Finale* ..... Ed Huckleby
- *Parada Mexicana* ..... John Cacavas
- *Romanesque* ..... James Swearingen
- *Morro Bay* ..... Lennie Nichaus
- *Disney at the Oscars* ..... arr John Moss
- *A Tribute to Elvis* ..... arr James Christensen
- *In All Its Glory* ..... James Swearingen
- *Queen's Park Melody* ..... Jacob de Haan
- *Robin Hood Soundtrack Highlights* ..... Michael Kamen
- *Music Park* ..... Luc Gistel
- *Trumpet Power* ..... John Higgins
- *Celebration and Dance* ..... James Swearingen
- *Greensleeves* ..... arr Alfred Reed
- *We're All Alone* ..... Boz Scaggs
- *Lion King* ..... arr John Higgins
- *Selection from 'The Lion King'* ..... Paul Lavender
- *This One's for the Children* ..... Michael Sweeney
- *One Moment In Time* ..... John Higgins
- *Rock N Roll Hall of Fame* ..... Paul Jennings
- *Momentation* ..... Jared Spear

- YMCA ..... Johannie Vinson
- Solid Gold Revival ..... Paul Jennings
- *The Phantom of the Opera Medley* ..... Johnnie Vinson
- *Something* ..... G Harrison  
arr N Iwai
- *Festal Celebration* ..... Ralph / Jack Hale
- *Meet Our Band* ..... Jack Bullock
- *Movie Magic* ..... arr David Marshall
- *Without You* ..... arr Ron Sebregts
- *Seagate Overture* ..... James Swearingen
- *El Bimbo* ..... C Morgan
- *Tribute to Elvis (60's)* ..... arr James Christensen
- *ABBA Gold (70's)* ..... ABBA  
arr Ron Sebregts
- *The Eighties (80's)* ..... arr John Higgins
- *Pocahontas (90's)* ..... arr Michael Sweeney
- *7 Inch Framed* ..... Dick Brass
- *Lincolnshire Posy* ..... Percy A Grainger
- *Martenizza* ..... Piet Swerts
- *Highlights from 'Les Miserables'* ..... C M Schonberg  
arr Marcell Peeters
- *Firework!* ..... Jan Van der Roost
- *Candide Suite* ..... Leonard Bernstein  
adapted Clare Grundman
- *A Symphonic Prelude* ..... Alfred Reed
- *Dubinushka Opus 62* ..... N A Rimsky-Korsakov  
trans William J Bellis
- *Hungarian Rhapsody No 15* ..... Franz Liszt  
*'Rakoczy - Marsch'* ..... arr Tan Yuh Chaur Leonard
- *Children of Sanchez* ..... Chuck Magione  
arr Naohiro Iwai
- *The Purple Twilight* ..... Robert Longfield
- *Also Sprach Zarathustra* ..... Richard Strauss
- *Instant Concert* ..... Koen De Wolf
- *Concerto for Pots & Pans* ..... Mike Story
- *The Homemaker's Guide*  
*to Marking Music* ..... Hiram Power
- *American Graphity* ..... Naohiro Iwai
- *Second Suite in F* ..... Gustav Holst  
arr Colin Matthews
- *Yorkshire Ballad* ..... James Barnes
- *Moonlight Kungfu* ..... arr Thomas Chan  
arr Yuen-Hing Yau
- *Glasnost* ..... Dizzy Stratford

• <i>Dawn of a New Day</i> .....	James L Swearingen
• <i>Memories of the Sixties</i> .....	arr Walter Kalischnig
• <i>The Singapore Experience</i> .....	Hardy Mertens
• <i>Fifth Suite for Band</i> .....	Alfred Reed
• <i>Scheherazade: Movt II</i> .....	Rimsky-Korsakof trans Mark Hindsley
• <i>Star Trek Through the Generations</i> .....	Goldsmith McCarthy arr Han van der Heide
• <i>Espana Rhapsody</i> .....	Emmanuel Chabrier
• <i>La Storia</i> .....	Jacob de Haan
• <i>Scheherazade :</i> <i>Movt IV (Festival at Baghdad)</i> .....	Rimsky-Korsakov trans Mark Hindsley
• <i>The Cowboys</i> .....	John Williams arr Jim Curnow
• <i>Cartoon</i> .....	Paul Hart
• <i>Les Miserables</i> .....	Claude Michel Schonberg arr Marcel Peeters
• <i>Utopia</i> .....	Jacob de Haan
• <i>Fifth Suite for Band</i> .....	Alfred Reed
• <i>El Golpe Fatal</i> .....	Dirk Brosse
• <i>El Camino Real</i> .....	Alfred Reed
• <i>William Tell Overture</i> .....	Rossini
• <i>Pops Hoedown</i> .....	Richard Hayman arr Lee Tian Tee
• <i>Fanfare and Flourishes</i> <i>for a Festive Occasion</i> .....	James Curnow
• <i>Across The Plains</i> .....	Daniel Chisham
• <i>Starlight Serenade</i> .....	Victor Lopez
• <i>Symphonic Ballad</i> .....	Bob Lowden
• <i>Un Poco Loco for Band</i> .....	Terry Kenny
• <i>An American Symphony</i> .....	Michael Kamen arr John Higgins
• <i>Pastoral</i> .....	Ed Huckleby
• <i>Yes Indeed</i> .....	Sy Oliver arr Andy Clark
• <i>Elton John On Tour</i> .....	arr Jay Bocook
• <i>Alvamar Overture</i> .....	James Barnes
• <i>Variants of a Moravian Hymn</i> .....	James Barnes
• <i>Dixieland Jam!</i> .....	arr Bob Lowden
• <i>Impression of Japan</i> .....	James Barnes
• <i>Spartacus</i> .....	Jan Van de Roost
• <i>Rhapsody In Blue</i> .....	George Gershwin arr N Iwai
• <i>Continental Concerto</i> .....	Walter Kalischnig

- *Chorale and Shaker Dance* ..... John P Zdechlik
- *An American In Paris* ..... George Gershwin  
arr N Iwai
- *An Irish Rhapsody* ..... Clare Grundman
- *Concerto for Marimba and Winds* ..... Alfred Reed
- *Variants on a Moravian Hymn* ..... James Barnes
- *English Folk Song Suite* ..... Vaughan Williams
- *Upside Down* ..... Manfred Schneider
- *Notturmo* ..... Allan Bonde
- *The Beatles* ..... J Lennon / P McCartney
- *Capricious Aloysius* ..... Harold Walters
- *Aspects of Love* ..... Andrew Lloyd Webber
- *Circle of Life* ..... Elton John  
arr Michael Sweeney
- *Slippery Slides* ..... Eric Osterling
- *I Don't Know How To Love Him* ..... Andrew Lloyd Webber  
arr John Cacavas
- *Everything's Coming Up Broadway* ..... arr Paul Jennings
- *Trumpets Two* ..... Jerry Nowak
- *As Time Goes By* ..... Herman Upveld  
arr Willy Hautvast
- *Baritone Boogie* ..... Andy Clarke
- *Memory* ..... Rob Ares
- *Elvis : The Legend Lives On"* ..... arr David Marshall
- *Singapore Experience* ..... Hardy Mertens
- *Peer Gynt Suite #1* ..... Edvard Grieg  
arr Martin Koekelkoren
- *Paso doble De Valencia* ..... Hardy Mertens
- *Jordon's Gum Chewers* ..... Hardy Mertens
- *Ruthenian Rhapsody* ..... J M Suykerbuyk
- *Take A Walk* ..... Hardy Mertens
- *Festivo* ..... Edward Gregson
- *Rhapsody* ..... Jim Curnow
- *Aquarium (Op 5)* ..... Johan de Meij
- *Year of the Dragon* ..... Philip Sparke
- *Colas Bruegnon Overture* ..... Dimirl Kabalevsky  
trans Walter Beeler
- *Oregon* ..... Jacob de Haan
- *The Schindler's List* ..... John Williams  
arr Jan de Haan
- *Flashing Winds* ..... Jan Van der Roost
- *The Star of Friendship*  
- *Suite for Symphonic Band* ..... M Nonami
- *March Okinawa* ..... M Nonami

• <i>Prelude To Return</i> .....	M Nonami
• <i>My Love</i> .....	Paul McCartney arr M Nonami
• <i>Burung Pipit Tuli</i> .....	Selection arr M Nonami
• <i>Cha Cha Cha Flamenco</i> .....	Mario De Jeses arr M Nonami
• <i>A Pretty Island</i> .....	Mary Tan arr M Nonami
• <i>Chinese Favourite Songs</i> .....	Selection arr M Nonami
• <i>Beautiful Singapore</i> .....	Selection arr M Nonami
• <i>Asian Selection</i> .....	Selection arr M Nonami
• <i>Flight</i> .....	Claude T Smith
• <i>Gymnopedie No 1</i> .....	Erik Satie arr Frank Renton
• <i>Suite Des Souvenir</i> .....	Jeremy Monteiro arr Tonni Wei
• <i>Rojak (Three Folksong Fantasies)</i> .....	John Sharpley arr Tonni Wei
• <i>Beautiful "Jin Gang" Mountain</i> .....	arr Tonni Wei
• <i>Moonlight Variations</i> .....	arr Tonni Wei
• <i>A Gift Of A Red Rose</i> .....	arr Tonni Wei
• <i>Jupiter</i> .....	Gustav Holst
• <i>Thunderbirds</i> .....	Barry Gray arr Kazuhiro Morita
• <i>Solvejg's Song from 'Peer Gynt Suite No 2'</i> .....	Edward Grieg arr Paul Yoder
• <i>Snow White and the Seven Dwarfs</i> .....	Frank Churchill W J Duthoit
• <i>Beauty and the Beast</i> .....	Alan Menken arr John Moss
• <i>Goldilocks and the Three Bears</i> .....	Eric Coats Godfrey; Tomlinson
• <i>Sousa!</i> .....	John Philip Sousa arr Warren Barker
• <i>Robin Hood Soundtrack Highlights</i> .....	Michael arr Jay Bocook
• <i>Fiddler on the Roof</i> .....	Jerry Bock arr Trevor L Sharpe
• <i>Symphony No 2 "The Big Apple"</i> .....	Johan de Meij
- No 1 - Skyline	
• <i>Overture "Militaire"</i> .....	H E J Nation

- *Fugue in G minor, BWV 578* ..... J S Bach  
arr Yoshihiro Kimura
- *Morricone's Melody* ..... Ennio Morricone  
arr Roland Kernen
- *Starlight Concerto*  
*for Trombone and Band* ..... Kees Shoonenbeek
- *The Syncopated Clock* ..... Leroy Anderson
- *Rhapsody for Euphonium* ..... J Curnow
- *Flower Song (from Carman)* ..... G Bizet  
arr Harding
- *Pantomime* ..... Philip Sparke
- *Affirmation* ..... Jared Spears
- *Fifth Suite for Band*  
*International Dances* ..... Alfred Reed
- *Evolution* ..... Alfred Reed

## CHAPTER EIGHT

### --- COMPETITION ---

The Singapore Youth Festival (SYF), an annual event organised by the Extra-Curricular Activities Centre (ECAC), started in 1966. Its aim is to show 'a rich variety of activities that display the vitality and talent of our youth'<sup>1</sup>. This would help instil in them a sense of self-discipline, service and mutual respect.

The Band competition is placed a the main event in the SYF. The first Inter-School Band Competition started in 1969, four years after the band programme was introduced to schools as an extra-curriculum activity (ECA). Subsequently, this competition was held twice yearly, once for the Outdoor Display Band Competition in March and another for the Indoor Band Competition in July. Each top band receive the Mace of Honour Award.

In 1970, the first Primary School Band Competition was introduced, named the SYF Inter-Primary School Band Competition. It was also the first time the SYF opens its band competition for junior colleges. That year the Outdoor Display Band Competition was held at the Padang; since then, it has taken place outdoor. Apart from the Mace of Honour Awards given to the top 3 bands, an additional Best Drum Major Award was given to the best drum major or majorette of the year.

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<sup>1</sup> Lee Yock Suan, Minister of Education, 'Message', *SYF '96 Programme*.

The 1971, the Outdoor Display Band Competition was held in Jalan Besar Stadium. The prizes were sponsored by local companies in the form of vouchers. In 1972, the Outdoor Display Band Competition was again held in Jalan Besar Stadium. Cash incentives of \$5,000 were awarded to Tanjong Katong Technical School and Tanjong Katong Girls' School Combined Band, National Junior College (NJC) Band and Crescent Girls' School Band for obtaining the Mace of Honour title. An additional Best Progress Award was given to the band that showed the best progress in that year.

Twenty-eight bands participated in the 1973 band competition. The Central Judging for both primary and secondary schools was held at Dover Road Sports Complex. Separate prizes were awarded for outdoor display and concert performance. The three bands that were awarded the Mace of Honour title in 1972 again received the same title and a \$5,000 cash award each.

In 1975, the Outdoor Display Band Competition was held in April at the National Stadium and the Grand Final of the Indoor Band Competition was held in July at National Theatre. There was a change in the competition format. The bands were divided into two sections: Section A and Section B. Section A consisted of finalists from all junior college bands and secondary school bands during the previous three years. Section B consisted of all secondary school bands that had not reached the finals during the previous three years. This year, the concert bands had to re-compete at the Grand

Final. During this Grand Final, bands were only required to perform a piece for their choice, subject to a time limit not exceeding six minutes.

Band competition continued as an annual major event in the SYF from 1976 to 1978.

The system of awarding medals based on points was introduced in 1979 to replace the Mace of Honour Award that was presented to the top three bands. The rationale of this change was to reduce the competitive elements and consequent disappointments raised from the limited Mace of Honour Awards. Bands were awarded Gold, Silver and Bronze Medallions instead. The Ministry of Education (MOE) took over the sponsorship of all prizes and awards.

In 1980, the Outdoor Display Band Competition was held in the National Stadium and Indoor Band Competition was held at the National Theatre. The most outstanding drum major or majorette received a trophy at the Finals. The system of adjudication was based on:

Table 8.1

#### SYSTEM OF ADJUDICATION

Turnout	5 marks
Discipline	10 marks
March Past	5 marks
Music	30 marks
Display	50 marks
Total	100 marks

At the preliminary round, all participating bands had been graded from Grade VI (lowest) to Grade I (highest):

Table 8.2

**GRADING SYSTEM FOR PRELIMINARY ROUND**

Grade I	80% and above	Distinction
Grade II	70% to 79%	Merit
Grade III	60% to 69%	Merit
Grade IV	50% to 59%	Certificate of Participation
Grade V	40% to 49%	Certificate of Participation
Grade VI	39% and below	Certificate of Participation

This year, two bands were awarded Grade I, eleven bands awarded Grade II, nineteen bands awarded Grade III and thirteen bands awarded Grade IV. Finalists were awarded Gold, Silver and Bronze Medallions with scores of 50% and above. The number of awards in each category was not pre-determined. Secondary school bands that did not take part in the Outdoor Display Band Competition were encouraged to participate in the Assessment. The assessment was based on the band's performance of selected music pieces. Each band was required to submit four to six music pieces from their repertoire and only two were selected to perform. The choice of pieces were made by the panel of judges on the day of the Assessment.

From 1981, the MOE decided to have only one competition a year. The award and competition format remains unchanged as in 1980. The reason for this cutting down was to lighten the burden of having to train for two competitions every year. Other reasons were:

- The disapproval by some quarters over the overwhelming emotions displayed by the students during the competition.
- The unhealthy rivalry between competing bands and complaints by many parents over the gruelling hours of training that affect their children's studies and health.

In 1982, Band Presentation was featured in the SYF for the first time. Sixteen secondary schools and two junior college bands participated in this presentation. The award system for both secondary schools and junior colleges remained the same as in 1980. This year, the assessment bands were required to submit standardised five pieces instead of from four to six pieces in 1981. As for the Primary Schools' Instrumental Ensemble Presentation, the only difference was that there was no limit to the awards to each category. This way, the awards were distributed out more evenly. Bands were less discouraged of securing a medal. After the Preliminaries, five military bands and twelve brass bands were selected to perform for the Final Presentation.

There were no changes either in the format or award system in the 1983 Outdoor Display Band Competition. Five bands were awarded Gold Medals and the Best Drum Major Award went Tan Jet Hen of Buona Vista Secondary School Band.

The MOE had decided to do away with the competition finals from 1984 and implemented a band festival instead. There was no judging during the festival and the medallists were chosen on how they performed during the

heats. The secondary schools and junior colleges were also judged separately. This was to avoid wasting additional time in polishing up members' performance and neglecting their studies.

The 1985 Outdoor Display Band Competition's Awarding System was amended.

Table 8.3

**GRADING SYSTEM FOR PRELIMINARY ROUND**

Certificate of Distinction	80% and above
Certificate of Merit	60% to 79%
Certificate of Participation	59% and below

Table 8.4

**AWARDS SYSTEM FOR FINALIST**

Gold Medal	80% and above
Silver Medal	65% to 79%
Bronze Medal	64% and below

As for the system of adjudication, fifteen marks goes to discipline, forty marks to music and forty-five marks to display, out of a total of one hundred marks.

In 1986, the assessment for the junior college and secondary school bands Concert Presentation was held at the Singapore Conference Hall. There were seventy-two secondary school bands and seven junior college bands took part in the selection round. A total of seven Gold Medals were awarded to junior colleges and secondary school bands. Though there was no judging at the presentation, music critics were invited to give comments.

The grading system was quite similar to those in 1980. This year there were only Grades I to V and Grade VI had been removed.

Table 8.5

#### AWARDS FOR CONCERT PRESENTATION

Gold Medallion	Grade 1
Silver Medallion	Grade 2
Bronze Medallion	Grade 3

Table 8.6

#### CATEGORIES

Section A	Junior College
Section B	Secondary School

Combination of bands was not permitted. A sight-reading test was included to assess the bands, but marks obtained were not added to their final score. Bands were only allowed to choose repertoire from either purely classical works or contemporary works.

No changes were made in the 1987 and 1989 Outdoor Display Band Competition format as well as the 1988 and 1980 Indoor Band Competition format.

The SYF celebrated its 25th Anniversary in 1991. Ten secondary school bands took part in the Outdoor Display Band Competition with nine bands made it to the Finals. Six bands were awarded Gold Medal and the Best Drum Major Award went to the Raffles Institution Band.

In 1992, the participating bands were divided into three divisions. There were forty-four bands in Division A and seventeen bands in Division B. All junior college bands were categorised under Division C. A total of eleven Golds were won by the secondary school bands and four Golds were won the junior college bands. Singapore composer, Leong Yoon Pin was commissioned to write the set piece, *Sun Rise and Daybreak* for the band competition. There were twenty brass bands and ten military bands took part in the Primary School Concert Band Presentation. Only twelve made it to the Finals.

There were no competition in 1993 because of the South East Asia (SEA) Games were held in Singapore. Many school bands were involved in the Opening Ceremony Display.

As there was no competition in 1993, the following year saw an Outdoor Display Band Competition for secondary school bands and an Indoor Band Competition for junior college bands. Nine junior college bands took part in the Presentation and eleven secondary school bands participated in the Assessment and Outdoor Display Band Competition. The format of the competition was modified. The competition was divided into two rounds, as in the late sixties and early seventies, the Preliminary and Finals. Only three bands were awarded the Gold Medallion and qualified for the Finals whereby the Best Display Band of the Year Award for the first time received a cash incentive of \$30,000. *Band Fare*<sup>2</sup> had interviewed Ho-Tan Wee Eng, a

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<sup>2</sup> A quarterly newsletter published by the institution section of Music Plaza Pte Ltd. In the July to September 1994 issue.

specialist inspector of music, ECAC, on the change. Ho-Tan revealed that the reason for the change was to encourage more school bands, to participate in the Outdoor Display Band Competition. It also hopes to serve as a form of recognition for the amount of time and effort put in by the members of the bands. This was also the time that the band Finals were merged with the Opening Ceremony of the SYF.

The Concert Band Presentation in 1995 for secondary school and junior college bands was held at the Singapore Conference Hall in July. All performing bands were judged according to the following scale:

Table 8.7

#### **GRADING SYSTEM FOR CENTRAL JUDGING**

Gold Medal	80% and above
Silver Medal	70% to 79%
Bronze Medal	60% to 69%
Certificate of Participation	59% and below

There were no further judging at the Presentation. The participating bands at the assessment were awarded Grades from V to I (highest) with:

Table 8.8

#### **GRADING SYSTEM FOR ASSESSMENT**

Grade I	80% and above
Grade II	70% to 79%
Grade III	60% to 69%
Grade IV	50% to 59%
Grade V	49% and below

This grading system showed similarity to that of 1981, except Grade VI for 39% and below, the Certificate of Merit and the Certificate of Distinction being removed. Hardy Mertens was the first international composer commissioned to write the set piece for this year's competition, entitled *The Heavenly Flute Player and the Dragon King*.

The 1996, both the Secondary School Outdoor Display Band Competition and the Assessment of Marching Band were held at Farrer Park Stadium. Ten bands took part in the Display Band Competition Finals and three bands made it to the Grand Final. It was the first time the competition was featured as one of the highlights in the opening ceremony of SYF. The Best Display Band of the Year Award went to Cedar Girls' School Band with a cash incentive of \$30,000. In the grading criteria, band display and foot drill made up to 60% and music performance with 40%. The grading system for the Primary School Concert Band Presentation was similar. Sixteen brass bands and seven military bands took part at the Central Judging held at the Singapore Conference Hall and seven bands made it to the Concert Band Presentation in July.

In 1997, Concert Band Competition was held at the Victoria Concert Hall. There were seventy-four secondary school bands and nine junior college bands taking part in the event. Ten secondary school bands and six junior college bands were awarded Gold Medallions. This year, the top five gold bands from each secondary school and junior college bands had to compete again for the top three positions. Each band received a trophy and

cash incentive of \$5,000, \$3,000 and \$2,000 which was sponsored by Shell Companies of Singapore. This system was removed in 1981 to reduce competitive elements.

Competitions initiated by music industries and the National Arts Council (NAC) have attracted many instrumentalist's entrants. The Yamaha Music School organised its first Singapore Brass and Woodwind Festival in 1975. The National Music Competition organised by the NAC has a section for brass and woodwind instruments. Some examples of bands that took part in these events are:

- The Singapore Polytechnic Band won conspicuous awards for the Second (1976) and Third (1977) Brass and Woodwind Festivals in the classical and popular section.
- The Heart Beat Percussion Band of the Pasir Ris South Community Centre won the best Western Ensemble Award in both the 1993 and the 1995 NAC National Music Competitions.

Through the years, bands not only took part in the local band competitions and festivals, but also participated in international band festivals and competitions, especially in the nineties. Some examples are:

- In 1990, the Anglo-Chinese School Band took part in the Pacific Basin Band Festival in Honolulu, Hawaii.
- In 1992, the Saint Andrew's Military Band took part in the above festival and won a gold medal.

- In 1993, the Raffles Institution Military Band took part in the 1993 World Music Contest (WMC) in Kerkrade, Holland and was awarded second prize in the Harmony Band Section of Third Division.
- In 1993, the Singapore Wind Symphony took part in the WMC and awarded first prize with distinction in the Second Division. In this year, the band also took part in the International Music Festival for Wind Bands, *Janitsjarfestivalen '93*, in Hamar, Norway and won the first prize in the Second Division.
- In 1994, the Dunearn Military Band took part in the Music Festival at Kristianstaad, Sweden.
- In 1995, the National Institute of Education Symphonic Band took part in the *Janitsjarfestivalen '95* and was awarded first prize with distinction under the Third Division category.
- In 1995, the Nanyang Technological University Symphonic Band also took part in the *Janitsjarfestivalen '95* under the Second Division and won a second prize.
- In 1995, five school bands that consisted of two primary school bands, two secondary school bands and a junior college band took part in the Australia International Music Festival held in Brisbane, Australia. The five bands were: River Valley Primary School Brass Band, Boon Keng Primary School Band, Victoria School Concert Band, Saint Nicholas' Secondary School Concert Band and Tampines Junior College Band.

- In 1996, the *West Winds* of Bukit Batok Committee Centre Band participated in the Asia Pacific Festival and the World Music Project (the Pacific Basin) that was held in Singapore and won a gold medal.

International music festivals and competitions form excellent opportunities for growth. They provide a opportunity for band members to benchmark their achievement with international standards and widen their horizon from both social and musical aspect. They also provide opportunity to give members experience in travelling, especially those who rarely had the opportunity to travel abroad.

In the eighties, there had been numerous newspaper articles reporting the unhealthy attitude of some school bands. School bands tried to compete with one another to the extent of setting up rivals against one another and cultivating an attitude that they must win at all costs. The consequences of this led to tensions in every band competition. 'Some students devoted too much time to the competition at the expense of their school work, while others had been so charged with emotion that they broke down and cried whether they won or lost.'<sup>3</sup> Many parents wrote to the press to request that the competition be scrapped. They were concerned about their children's academic work and health. A concerned parent wrote to the press requesting that 'MOE should scrap all band competition...the matter is getting out of hand.'<sup>4</sup>

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<sup>3</sup> ...*The Straits Times*, 17th April 1984

<sup>4</sup> A concern parent, Singapore 0207, *The Strait Times*, 12th April 1984

In 1981, the MOE scrapped the contest finals in order to remove the strain. They felt that it was 'the nail-biting final that brings competition to fever pitch level'<sup>5</sup>. Therefore the MOE decided to relieve the tension of competition in 1984. 'This way, band members do not have to contend with the super-charged tension during competition.'<sup>6</sup> A festival of band performance was held instead of the finals where there will be no judging. With this, bands needed to practise only for the heats. The results of winning were posted directly to schools so that the losers would know their defeat in privacy of their school.

In the mid-eighties, the secondary school and junior college bands were judged separately as 'in the past, they were pitted against each other as there were not enough junior college bands.'<sup>7</sup> Some secondary school principals were pleased as they felt that their schools would stand a better chance of winning without having to compete with the junior college bands.

For the Primary School Instrumental Presentation in 1982, MOE realised that in the first few years, it was always the same schools that won the top three places. This had discouraged others from taking part, leaving good bands to become better. With this change, during the preliminaries, several bands were selected to participate in the Presentation as part of the SYF instead. The difference was that there was no limit in number of awards

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<sup>5</sup> June Tan, *The Straits Times*, 1st February 1984

<sup>6</sup> ...*The Sunday Times*, 5th February 1984

<sup>7</sup> June Tan, *The Straits Times*, 1st February 1984

to each category after removing the term 'competition'. Gold, Silver and Bronze Awards were given to the bands instead.

However, there were parents who showed great support for competitions. They felt that band competition could help to develop a child's sense of responsibilities. The applause reflected of 'patriotism to one's school, a sense of belonging to one's school and pride to uplift the name of the school.'<sup>8</sup> On the other hand, band competitions could help to develop sportsmanship in defeat and the ability of band members to take criticism for their musical shortcomings.

Bands that won gold usually have very supportive principals and administrators behind them. Simon Ng, a freelance band instructor, told the Straits Times during an interview that, he 'had a hard time initially, but the support I had from the principals and teachers and the thought that I could help these students kept me going.'<sup>9</sup> Ho Hwee Long, the band conductor of the National Junior College Band said, 'the principal is the only person in the school who can effectively help to solve problems.'<sup>10</sup>

To be successful in competition, apart from the principals' support, it is important to be aware that, 'each and every member in the band is important. They should perform to the best of their ability and enjoy what they are doing.'<sup>11</sup>, said Irene Joseph, the band director of Tanjong Katong Girls \

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<sup>8</sup> A Friend of Singapore 1231, *The Straits Times*, 25th April 1984

<sup>9</sup> ...*The Straits Times*, 11th July 1996

<sup>10</sup> ..."The Making Of A Top Band", *Music Bulletin*, August 73, Vol III, p 12

<sup>11</sup> ...Inter-School Bands Competition Brings to You -The Top Three Bands, *Music Bulletin*, Vol X, August 1975, p 28-29

Tanjong Katong Technical School Band. Lee Seck Chiang, the instructor of Crescent Girls' School Band said, '... it's all the girls effort. They have put in lots of hard work.'<sup>12</sup>

Band competitions and festivals could help to publicise the band educational programme to the public and generate interest of the school. The right direction should be focused because, 'festival participation is what you make it. If you go about the correct way, it will benefit them. If your philosophy is faulty and your psychological preparation of the band is inadequate, participation can prove disastrous.'<sup>13</sup> Frank Benciscutto also said that 'Contest can have value if balanced properly and not over done, but they are really contradictory to what art is all about. Art is not a matter of "I am better than you." Art is a matter of "one for all and all for one" and "let's do it together" and contest is the antithesis of that...'<sup>14</sup>

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<sup>12</sup> Ibid.

<sup>13</sup> *The High School Band Director and Hand Book*, p78

<sup>14</sup> *The Instrumentalist*, August 1995, p138

## CHAPTER NINE

### --- CONCLUSION AND RECOMMENDATIONS ---

The bands in Singapore have grown far beyond the original function of providing music for Independence Day Parade, other national events and school functions.

Bands of the nineties are stepping ahead to attempt more challenging repertoire such as *Spartacus* by Jan Van de Roost, as compared with repertoire taken from method books in the sixties. Present day bands are also attending international festivals and competitions and have won much acclaim, for example, the Saint Andrew's Military Band took part in the Pacific Basin Band Festival in Honolulu, Hawaii in 1992 and won a gold medal, the Singapore Wind Symphony (SWS) took part in the World Music Contest in 1993 and was awarded first prize with distinction in the Second Division. In the same year, the SWS also took part in the International Music Festival for Wind Bands, *Janitsjarfestivalen '93*, in Hamar, Norway and won the first prize in the Second Division. Wide international music exchange through overseas tours and visiting bands has also made directors and music industries more aware of a wider range of repertoire as compared to the sixties and early seventies. Commissioning of music by both local and international composers for the Singapore Youth Festival Indoor Competitions has also brought more musical exposure for young musicians. It also shows that the Ministry of Education is aware of the importance of bringing more new music to bands to

enhance their musical knowledge. This will not only bring pride to the bands performing it, but will also be something that the nation can be proud of. It is hoped that there will be more commissioning of band music for other occasions. This would motivate local composers to attempt writing band music.

The introduction of the Singapore Youth Festival has enabled the nation to have an insight into the life of school in the area of extra-curricular activities. Students benefit through acquiring skills, cultivating an appreciation for the arts, and developing a sense of self-discipline, service and mutual respect. Band competitions are revised yearly to allow new bands to be more competitive with experienced bands. The system has also evolved annually to accommodate the participation of as many bands as possible. To achieve that, a \$30,000 monetary award was implemented to counteract the fading off in the number of bands taking part in the Outdoor Band Presentation.

However, there can be a downside if bands become obsessed with winning band contests. To help counter this, the grading system was revised to reduce stress from the outcome of the contest, especially for the disappointed groups.

'Proponents of music contests view competition as a "natural" aspect of society and often increased motivation is one of the many benefits for competing students. In direct opposition are those who warn that competitions serve to detract from, rather than enhance, the music education process, they typically emphasise the damaged self-esteem of student who do not receive top ratings'<sup>1</sup>

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<sup>1</sup> Austin, James R. "The Effect of Music Contest Format on Self-Concept, Motivation, Achievement, and Attitude of Elementary Band Students.", JRME, Vol 36, No 2, (1988), p95-96.

Therefore, though competitive activities can be a source of pride and promote *esprit de corp* among for band members, they can also be demoralising and damaging to the individual if the competition is viewed wrongly.

Competition not only rates students' performances, but also reflects the band directors' achievements. Unsuccessful school bands may cause a decline in their band programme. This could be dangerous for the students if directors are only concerned about success and achievement in competition and over pressurise the students. This could discourage them and kill their interest in band activities.

The achievement of some band directors has in some way motivated band members to take up band teaching as their career. This has come in time to save the reducing number of full-time ECAC band directors who have retired or are retiring within the next decade. Unfortunately, due to the suspension of the Full Time Band Directors' Course in 1987, these directors can only be considered freelance practitioners. On the other hand, even if a new course is formed, some freelance band directors may not meet the entry requirements. Ultimately, the competency of band directors contributes to the success of the band movement. Although they are not considered as ECAC band directors, they are welcome to play in the Teachers' Band to fill up the seats of the retired members.

It is a good sign to see an increase in the variety as well as an improvement in standard of method books available here. Band directors

might find it difficult to select materials that will suit the local school band standard. It would be a help if MOE could come up with a tailored curriculum and standardise the band programmes in certain ways.

The up-and-coming community bands have opened a route for school band leavers to continue to pursue their interest. They are a place for band directors, band enthusiasts and instrumentalists to make music together. This also enables band directors to further their professional development. These bands create opportunities for younger band members who are still in school to gain experience and improve their skills by playing with more experienced players. In 1990, after the speech by Dr Tay Eng Soon at the 1st Band Directors Convention, several community centres had formed bands. Most of these bands have shown a vast increase in membership and playing standard since. This is partially due to the improvement in the school band standard. This led to a further demand for more community centre bands to be set up to attract and encourage more ex-band members to join.

The service bands have created an opportunity for band members who wish to become professional musicians and further improve their playing standards. The playing standard of service bands has improved due to the raising of the entry requirement of its members. Before, members without music qualification were accepted and trained, but now only those with a musical background and academic qualifications of at least 3 GCE 'O' levels are accepted. This has also attracted GCE 'A' level holders, graduates and former Singapore Symphony Orchestra members to join. Band members

receive individual coaching from the professionals and experience in playing with world class musicians and bands. In order to reach an international standard in performance, the Singapore Armed Forces (SAF) bands, originally made up of the Singapore Infantry Regiment Band, the Republic of Singapore Air Force Band and the Republic of Singapore Navy Band, were reorganised in 1994 to form the SAF Central Band. Members would be able to concentrate more on concert repertoire and spend less time on parades. These bands now have full instrumentation which allows them to attempt a wider range of repertoire.

School bands in the nineties are mostly concert or symphonic bands and only a few bands still remain as marching bands. This study has shown that marching bands are gradually vanishing. This is evident in the declining number of bands participating in the Singapore Youth Festival (SYF) Outdoor Display Band Competitions in the nineties. The survey reflects that 28.8 percent of secondary school band members dislike marching. Other factors for the decline are due to the heavy academic workload as well as a concentration on improving members' instrumental techniques and musicianship. This decline contradicts the purpose of band movement when first initiated by the then Prime Minister Lee Kuan Yew. With the increase in bands' concentration on indoor performances, there has been a corresponding loss in marching bands that were originally meant to create pomp and pageantry during national events.

Fortunately, there are still a few schools concentrating on both indoor and outdoor performances. These schools participate in both outdoor and indoor SYF competitions and receive high achievements with band members maintaining scholastic excellence. These bands are the Chinese High School Military Band, Tanjong Katong Secondary School Band and Cedar Girls' Secondary School Band. These bands became good examples for other bands to emulate. Time and discipline are needed to obtain such excellence. Marching band performances play an important role in motivating Singaporeans to appreciate band music better as they cater for a wider scope of audience with greater visual impact.

Tours have become vital to some bands. School band tours have become increasingly popular among bands as they are a form of motivation for their members and help to attract more recruits. Tours also expose students and band directors to standard band repertoire played by professional bands.

Improved method books, better choice of repertoire, more exposure through music exchange both locally and internationally, better facilities for rehearsals and better instruments, all help to facilitate a raising of school bands' playing standards.

The Singapore band movement shows how martial music may be used to keep the spirit of Singapore as the then Prime Minister Lee Kuan Yew visualised. It not only carried out the role of entertainment, but played an

integral part in music education and in promoting *esprit de corp*, as participation in band activities requires musicality as well as discipline.

## RECOMMENDATIONS

This study has attempted to trace information concerning the band history in Singapore and at the same time, presents information relevant to its growth and development of bands. As a result of this study, I put forward the following recommendations:

1. There is a need to conduct a more detailed study of the Singapore band movement before 1965 to trace the beginnings of the band movement in Singapore.
2. There is a need to research the present band educational programme for primary and secondary school levels.
3. A local training course for freelance directors. With a vast number of trained ECAC band directors retiring and no new intake of band directors there is an urgent need to train the freelance directors to be competent in their job. They need to continue to refine their skills and process new knowledge to sustain their effectiveness.
4. A suggestion that the Band Directors' Association and the music industries look into organising band conventions and clinics. This would benefit both the band directors and members.

5. With thousands of school band members leaving school each year, it seems necessary to sustain continued growth and expansion of band activities for them. There is a need to further develop strategies to increase the opportunities for them to participate in bands. Options include more community bands, alumni bands and industrial bands.
6. More publicity support from the media to create public awareness of band movements. There should be more promotion of band activities through the television and radio media outlets, newspapers, world wide web and magazines, focussing on both local and international performances by Singapore bands.
7. More guest conductors and musicians of international standard should be invited to the local band scene.
8. Industrial and commercial companies should consider forming bands as part of their staff extra-curricular activities. This will provide more opportunity for ex-band members to continue their interest in banding after completing school. The private sectors have strong financial background and the human resources to maintain the band.
9. To set up band libraries with a multimedia section for both band directors and band members to get resources related to bands. These libraries could be located in the National Library, ECAC and higher learning institutions.
10. The music industry should bring in an even wider variety of band music and audio recordings. Though the range has improved compared to the

sixties and the seventies, the variety is still limited, especially lacking new works by British composers.

11. Better rehearsal facilities for school bands. Though some schools have relatively good facilities for band rehearsals, it has been observed that the majority, especially neighbourhood schools are still lacking in this area.
12. A training course on band administration is needed for teachers-in-charge of bands.
13. The school principals' support is very important. The Band Directors' Association or the Extra-Activities Curricular Centre could assist by conducting a conference on the importance of band for school principals.
14. All bands should create a system of recording all their band activities for future reference.
15. Schools should encourage their band students to attend band performances more regularly, especially concerts given by the various amateur and professional bands.
16. Bands should continue to explore more new and challenging repertoire, although there is a temptation for bands to perform only more entertaining music for the general public.
17. There is a lack of local compositions for bands, even though there are many unpublished arrangements and compositions by several pioneer band directors of the seventies and eighties. More support should be given to local composers and arrangers. This will not only encourage

more young composers and band members to compose and arrange band music, but will also help to widen the band repertoire.

18. Band competitions and festivals should have an open category in which both community bands and tertiary bands can participate. This could create opportunities to motivate school bands and expose them to a high level of performance.

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The main aim of this study is to initiate a proper record of the band movement in Singapore, particularly during the period 1965 -- 1997. This study has thus far covered the historical records of various Singapore bands, including the development of band training and education, as well as band repertoire and band competitions. Information and resource material are categorised and recorded in chronological order. Data and reference material were collected with many contributions and help from the Ministry of Education, band musicians and enthusiasts. I have also put forward my evaluation and recommendations. It is also my hope to share this study with band enthusiasts locally and internationally and others who will conduct further research in this area.

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# **APPENDIX A**

## **Correspondence**

Nanyang Technological University  
National Institute of Education  
456 Bukit Timah  
Singapore 259756

Date

To whom it may concern

Dear Sir / Madam,

I am a research student in the Master of Arts programme of Nanyang Technological University. I am writing a dissertation on "***The Historical Studies of Symphonic Band and Related Ensembles in Singapore***" under the supervision of Mr Ho Hwee Long, senior lecturer in the Division of Music.

I am pleased to attach a set of questionnaire and shall be grateful to have your views and comments on the area of my research. The information provided by you is purely for the writing of my dissertation and it will be treated as confidential. I would appreciate receiving your response by (Date)

.....

Thank you very much for your assistance.

Yours faithfully,

Penny Tan  
Research Student  
Division of Music  
School of Arts

Division of Music  
School of Arts  
Nanyang Technological University  
National Institute of Education  
469 Bukit Timah Road  
Singapore 259756

Date

To Whom It May Concern

Dear Sir / Madam

**QUESTIONNAIRE ON THE SURVEY OF BAND FOR THE WRITING OF  
MASTER OF ARTS DISSERTATION**

I am pleased to inform you that the Ministry of Education has granted the approval for the above survey.

Enclosed please find the approval letter for your reference and retention.

Thank you again for your assistance.

Yours faithfully

Penny Tan  
Research Student

Nanyang Technological University  
National Institute of Education  
456 Bukit Timah  
Singapore 259756

11 September 1996

Mrs Seah-Poon Wai Choo  
Assistant Director  
Student Affairs  
National Technological University

Dear Mrs Seah-Poon

RE : QUESTIONNAIRE TO BAND MEMBERS

Enclosed are the questionnaire for your approval, please.

May I request to have the information of the historical development of NTU  
Symphonic Band .

Thank you for you assistance.

Yours sincerely

Penny Tan  
Research Student  
Division of Music  
School of Arts

Nanyang Technological University  
National Institute of Education  
469 Bukit Timah Road  
Singapore 259756

6 September 1996

Major Tonni Wei  
Singapore Armed Forces Central Band  
Blk 75E Loewen Road  
Singapore 1024

Dear Major Wei

I am writing to seek your permission to distribute 10 sets of questionnaire each to your Central Band, Band A and Band B members in aids to my research paper of the Master of Arts degree.

I have enclosed herewith a copy of questionnaire for your approval and distribution.

Sorry for the inconvenience caused.

Thank you

Yours sincerely

Penny Tan  
Research Student  
School of Arts  
Division of Music

Nanyang Technological University  
National Institute of Education  
469 Bukit Timah Road  
Singapore 259756

12<sup>th</sup> July 1996

DSP Idris Mohd Yusof

Dear Idris,

**RE : Questionnaire on the development of the Singapore Police Force  
Band**

I hope you have received my fax of 15<sup>th</sup> April 1998 on the above.

I enclosed herewith the duplicate copy of the questionnaire for you completion. The information collected will strictly be for this project only.

Thank you for your help.

Yours faithfully,

Penny Tan  
Research Student  
Division of Music  
School of Arts

## **Questions faxed to DSP Idris Mohd Yusof on the Singapore Police Force Band :**

1. May I know more about the development of the police band between the Second Straits Settlements period to the present?
2. When was the band renamed as the Singapore Police Force Band?
3. Is there a change in the format of training and rehearsing location since the change?
4. May I know the list of the Singapore Police Force Band Directors of Music over the years and their positions held since the designation of the band?
5. May I know the development in the strength of the band members before and after its designation?
6. How many times has the band changed its uniform and the reasons for changing? Is it possible to have pictures of the past and present band uniform?
7. During the Second Straits Settlements period, was the band an independent band or was it a combined band with the Malayan Police Band?
8. When were the Police Combo Band and the Women Police Pipe and Drum Band formed?

Nanyang Technological University  
National Institute of Education  
456 Bukit Timah  
Singapore 259756

9 July 1996

The President  
Singapore Wind Symphony  
Tiong Bahru P. O. Box 0661  
Singapore 911603

Dear Sir / Madam,

I am a research student in the Master of Arts programme of Nanyang Technological University. I am writing a dissertation on "***The Historical Studies of Symphonic Band and Related Ensemble in Singapore***" under the supervision of Mr Ho Hwee Long, senior lecturer in the Division of Music.

I would like grant your permission to allow me to go through members' membership forms to make a general survey in percentages on the following questions for my research.

- (a) Age
- (b) Sex (F/M)
- (c) Nationality
- (d) Occupation
- (e) Education qualification
- (f) Profession qualification
- (g) Major instrument played
- (h) Other instrument played
- (i) Bands performed with
- (j) General music education (including awards, grading .... )
- (k) Do they own their own instruments
- (l) Number of year played in band(s)

I would also like to grant your permission to distribute the attached questionnaire to the members for further details. The information accumulated is purely for the writing of my dissertation. I would be very glad to furnish the band a copy of the report after the completion of my master degree.

Thank you very much for your assistance.

Yours faithfully,

Penny Tan (Miss)  
Research Student  
Division of Music  
School of Arts

Nanyang Technological University  
National Institute of Education  
469 Bukit Timah Road  
Singapore 259756

19 January 1996

Joseph Peters  
National University of Singapore

Dear Mr Peters

I am pursuing a part-time Master of Arts, Research Course, with NTU. My research topic is "*The Historical Study of the Symphonic Bands and Related Ensembles in Singapore*", and am under the supervision of Mr Ho Hwee Long at NIE.

I may need to consult you regarding the band scene in Singapore in the near future. I hope to get in touch with you soon.

I hereby wish you a Happy New Year.

Yours Faithfully

Penny Tan  
Research Student  
Division of Music  
School of Arts

To : Mr Joe Peters  
(The Centre of Educational Technology)

Date : 02 / 04 / 96

Fax : 777 0342

-----

Dear Mr Peters,

I am very happy to hear from you that have accepted my interview with you on Monday 8<sup>th</sup> of April 1996, 3 pm at the Centre of Educational Technology.

My purpose of this appointment is to seek your assistance to some questions regarding the history and the establishment of the NUS Symphonic Band.

As spoken to you earlier, I have enclosed the set of questionnaire for your reference. Should there be any changes or requirements you could contact me at the following :

Phone  
Fax  
Pager  
E-mail

I am wondering if you still have those questionnaires which you had collected to write the article for the 1<sup>st</sup> Band Convention 6 years ago. If you still have them, may I take a look at them as it will be extremely helpful towards my present research.

Thank you very much for your help.

Regards

Penny Tan  
Research Student  
Division of Music  
School of Arts

Nanyang Technological University  
National Institute of Education  
496 Bukit Timah Road  
Singapore 259756

14 May 1997

Toshio Akiyama  
308 Minami Nakano  
Ohmiya, Saitama 330  
Japan

Dear Mr Akiyama

I am a research student of the Master of Arts programme of Nanyang Technological University, Singapore. I am writing a dissertation on ***The Historical Studies of Symphonic Bands and Related Ensembles in Singapore*** under the supervision of Mr Ho Hwee Long, senior lecturer of the Division of Music.

I attended your talk at the Institute of Education on "125 years of band activities in Japan" early last year. I have a copy of your article written for World Association of Symphonic Bands and Ensembles. I am interested to know more about the history of Japan band movement. I would appreciate that you could provide me a more detailed information on this topic.

Hope to hear from you soon.

Thank you.

Yours sincerely

Penny Tan  
Research Student  
Division of Music  
School of Arts

Nanyang Technological University  
National Institute of Education  
469 Bukit Timah Road  
Singapore 259756

17 July 1995

Ms Joan Yuen  
The Straits Times  
Library  
390 Kim Seng Road  
Times House  
Singapore

Dear Ms Yuen

I am a Master of Arts research student from the Nanyang Technological University. My research topic is ***The Historical Study of Symphonic Bands and Related Ensembles in Singapore***. This research will focus mainly on the history of Singapore band movement. The main aim is to accumulate details of the symphonic bands and related ensembles in relation to the future music education in Singapore.

I hope you could grant me permission to use the library for articles on bands. Look forward to hearing from you soon.

Thank you

Yours sincerely

Penny Tan  
Research Student  
School of Arts  
Division of Music

Nanyang Technological University  
National Institute of Education  
496 Bukit Timah Road  
Singapore 259756

27 April 1996

To Whom It May Concern

Dear Sir / Madam

I have received your response to my questionnaire form on .....

I am grateful to you and your teacher for taking up time to complete the form.  
Your information and data are of great value to my study.

Thank you again for your kind assistance.

Yours faithfully

Penny Tan  
Research Student  
Division of Music  
School of Arts

# **APPENDIX B**

## **Interviews**

## **Interview with Mrs Ho-Tan Wee Eng Specialist Inspector (ECA Music)**

### **ECAC**

- Are there any other band events organised by ECAC apart from the attached list? (Please refer to the attached list.)
- What other musical events does ECAC organise?
- When was ECAC established? Its historical background?
- Has ECAC being located at its present location since its first set up?
- What are the functions and objectives of ECAC?
- Do you have a record of all the events (date/time/venue) that organised by ECAC?
- Does ECAC have its own Newsletters? If yes, to whom it will be issued to?
- Do you still have extra copies of the past Circulars or Newsletters which I could have or make copies of them? If no, where and why can I get them?
- What are the educational objectives of Band as an ECA?
- What are the objectives of each project and event organised by ECAC?
- I understand that there is a library at ECAC. Is the library opened just to ECAC instructors? Are freelance instructors, students and member of public be allowed to use it?
- Is there an audio library in ECAC? If yes, is it for references only?
- May I have a list of past Specialist Inspectors in ECAC?
- How many inspector does ECAC have (past and present)?
- What are the duties of these inspectors? Are they only in-charge of ECA instructors or private instructors as well?

- What are the basic qualification and requirement to be attached to ECAC as instructors?
- What are the basic qualification and requirement to be an ECAC inspector?
- Does ECAC have a name list of all the freelance instructors? (past and present)?
- Does ECAC have old copies of band photos and articles which I could make copies of them? If not, where and whom can I get them from?

### **PROJECTS / EVENTS**

- How regular are each event or project being organised?
- How are the funding and budget like for each project and event?
- How much time required to prepare each project (from planning, training to the actual event)?
- How are the committee members being selected to take charge of each project or event? Or are there a fixed committee to handle all the projects?
- There are so many school bands, how are they being selected to participate in each event? Is it on voluntary basics, at random, or specially selected?
- What is NCO Camp? (Objectives/Activities/Training)
- How often is the NCO camp held? When and where? What are the requirements for participation? Is this programme sponsored?
- How often is the band convention held?
- Do you have a list of visiting groups that ECAC has brought in?
- Does ECAC organise exchange programme both locally and overseas? If yes, when, where and which bands?
- Do you have past copies of programmes for Singapore Youth Festivals and other events? If yes, could I take borrow them? If no, where can I get them?

## **SINGAPORE YOUTH FESTIVAL**

- Regarding the Singapore Youth Festival for both competition and mass display: How early are the schools being notified? What are the requirements for the participants?
- Is there any concert band competition for primary schools?
- Why are there no outdoor display band competitions for junior colleges?
- Why aren't the tertiary institution bands involved in these competitions?

## **TRAINING**

- Does ECAC continue training new batches of band instructors?
- Does ECAC offer courses to freelance instructors? If yes, how often, where, when and on which topics? If no, why?

## **OTHERS**

- Does ECAC set a certain standard of repertoire for school bands?
- Does ECAC offer any scholarship to outstanding band members to be specially trained in this field? If yes, what are the requirements? How often? How many are selected each time? Will they be bonded later?
- I understand that the ECAC has recently initiated the Band Director's Association. What are the requirements need to be as a member. How do you classify the ordinary members and the associate members?
- May I have a lists of schools with band, the name of their principal, contact number, address, the names of the teachers-in-charge as well as the name of their band instructor (if possible present and past)?

**THE FOLLOWING ARE SOME PERSONAL QUESTION ON YOUR VIEW  
TOWARDS SINGAPORE BAND SCENE :**

- What aspect of Singapore Band Scene do you like or dislike?
- What do you hope to see the band scene in the future?
- What do you consider as the most important features of bands today?
- Do you think that the wind band plays an important role in the Singapore music scene in the past, present and near future?

\* \* \* \* \*

## **Questions on the Training of Band Directors and the Teachers' Band**

### **TRAINING OF BAND DIRECTORS**

- The history of training of band directors.
- The purpose and function of the training.
- How many were recruited for the pioneer batch?
- Who is in charge of the recruitment and auditions?
- From where are the directors recruited? Are the recruitment notices through circulars to school teachers?
- Was the recruitment opened to members of the public?
- What are the requirements to apply for this post?
- What type of training the band directors receive?
- How regular are the directors be sent for up grading courses?

### **THE TEACHERS' BAND**

- The history of teachers' band.
- The strength of the band both in the past and present.
- Can non-instructors join the band?
- Is it compulsory for all band directors to join?
- Is the band run by an ECAC committee?
- When and where are the rehearsals held?
- How long does each rehearsal last?
- Does the band rehearse during school holidays?

- What kind of pieces does the band play?
- Does the band have a special set of uniform for performances?
- Where and how often does the band perform?
- For what occasion does the band perform?
- Does the band make any overseas trip? If yes, where and when? Its achievement(s)?
- What kind of band is the Teachers' Band? Symphonic band, marching band or both?
- 
- Do the directors own their instruments or are they provided by the band?
- How often does the band recruit new members? What are the requirements?
- Does the band make any recording(s)? If yes, when?
- Are there special instrumental teachers employed to train the members?
- Who are the past and present conductors of the band? Please state their years of service.

## **Interview questions with Mr Lim Tiat Seng, conductor, The People's Association Band**

- The historical background of the band.
- What's the role of the band?
- Who are the conductors of the band and their years of service? (Including guest conductor(s) if any)
- How many members are there in the band at present?
- Are there an increase or decrease in memberships since its formation? Why?
- Does the band has a special committee that helps to run the band? If yes, what are their duties?

### **RECRUITMENT**

- How regular are the auditions held?
- Where are the auditions held?
- How many members does the band recruit yearly?
- What are the requirements to be selected as member?
- Where does the band normally advertise its recruitment notices?

### **TRAINING / REHEARSAL**

- Does the band provide training for new members? If yes, how and by whom?
- Are the members encouraged to take practical and theory examinations?
- How regular are the rehearsal held? (days and durations)
- Where are the rehearsals held?

## **PERFORMANCES / COMPETITIONS**

- How often does the band give performances? For what events and when?
- Are the concerts subsidised or sponsored? Which and when?
- Does the band travel overseas for performances and competitions? If yes, when and where?
- Does the band hold combined concert(s) with other bands? If yes, which band(s)?
- Does the band take part in overseas competition(s)? If yes, what competition, when and where? What are the prize(s) awarded?
- Does the band produce its own recordings? If yes, how many and when?

## **REPERTOIRE / TEACHING AIDS**

- What kind of repertoire does the band usually play? (Popular / Classical Arrangement / Symphonic / Marches / Others?)
- Which countries' music are most commonly played by the band? (UK / US / Holland / Europe / Others ) Why?
- May I have copies of the band's past and present concert programme and repertoire list(s)?
- Does the band have its own library on reference books / CD / LPs / audio cassettes and others apart from music scores?
- Is the band equipped with audio and visual equipment for teaching and learning? If yes, which?

## **OTHERS**

- As this being a professional band, how much are the members paid? Is there a fix salary scheme?

- Does the band face any of the following problems :
  - (a) Attendance
  - (b) Punctuality
  - (c) Rehearsal schedule
  - (d) Recruitment
  - (e) Finance
  - (f) Others
- How are the above problems being looked into?
- May I have some copies of the band's photos (past and present)

### **PERSONAL VIEWS**

- What do you hope to see happening to the P A Band in the future?
- What do you think could be P A Band's greatest achievements or goals?
- What do you hope to see happening to the band scene in Singapore that will help all future bands?
- What do you regard as the purpose of bands in Singapore?
- Do you think they play an important role in the Singapore music scene of today?
- Which aspect of Singapore band scene do you like or dislike?

## **Interview with Band Music Industries**

- 1) Nature of Business
- 2) Product that are brought in by the industry since 1965.
- 3) Events which are organised by the industry.
- 4) Sponsorship to school band's tour and other activities.

\* \* \* \* \*

# **APPENDIX C**

**List of Respondants**

**&**

**Non Respondants**

## **Alphabetical Listing of Respondent Bands**

### **PRIMARY SCHOOL**

- Bukit View Primary School
- Chong Shan Primary School
- Pei Chun Public School
- Rulang Primary School
- Saint Anthony's Primary School
- Saint Margaret's Primary School
- Stamford Primary School
- Zhangde Primary School

### **SECONDARY SCHOOL**

- Anglo-Chinese School (Independent)
- Ang Mo Kio Secondary School
- Bedok North Secondary School
- Bedok View Secondary School
- Braddell Secondary School
- Buona Vista Secondary School
- Cedar Girls' Secondary School
- Chung Cheng High (Main)
- Deyi Secondary School

- Dunearn Secondary School
- First Toa Payoh Secondary School
- Greenview Secondary School
- Hong Kah Secondary School
- Jin Tai Secondary School
- Nan Hua Secondary School
- New Town Secondary School
- Pioneer Secondary School
- Saint Hilda's Secondary School
- Saint Joseph's Institution
- Serangoon Garden Secondary School
- Siglap Secondary School
- Tanglin Secondary School
- Tanjong Katong Girls' School
- Victoria Secondary School
- Woodlands Secondary School
- Yuan Ching Secondary School
- Raffles' Institution

#### **JUNIOR COLLEGE**

- Anderson Junior College
- Nanyang Junior College

- National Junior College
- Temasek Junior College
- Raffles Junior College

### **POLYTECHNICS**

- Nanyang Polytechnic
- Ngee Ann Polytechnic
- Singapore Polytechnic

### **TERTIARY**

- Nanyang Technological University
- National Institute of Education
- National University of Singapore

### **SERVICE BANDS**

- The Republic of Singapore Armed Forces Bands
- The Republic of Singapore Police Band

### **COMMUNITY BANDS**

- Kim Seng Wind Symphony (Kim Seng Community Centre)
- Moulmein Wind Ensemble (Moulmein Community Centre)
- Sembawang Community Centre Symphonic Band

- Singapore Airlines Group Band
- Singapore SOKA Association Band
- Singapore Wind Symphony
- West Winds (Bukit Batok Community Centre)

## **Non-Respondent Listing of Bands**

### **PRIMARY SCHOOLS**

- Ang Mo Kio Primary School
- Bendemeer Primary School
- Boon Keng Primary School
- Boon Lay Primary School
- Chong Boon Primary School
- Haig Boys' School
- Jurong Primary School
- Ping Yi Primary School
- Princess Elizabeth Primary School
- River Valley Primary School
- Xingnan Primary School
- Ai Tong School
- Canossa Convert Primary School
- Fairfield Methodist Primary School
- Kuo Chuan Presbyterian School

### **SECONDARY SCHOOLS**

- Anderson Secondary School
- Anglican High School

- Ang Mo Kio Secondary School
- Bartley Secondary School
- Beatty Secondary School
- Bedok Town Secondary School
- Bendemeer Secondary School
- Bowen Secondary School
- Bukit Panjang Government High School
- Catholic High School
- Chinese High School
- Christ Church Secondary School
- Clementi Town Secondary School
- Commonwealth Secondary School
- C H I J Saint Nicholas
- Crescent Girls' School
- Dunman High School
- Fairfield Methodist Secondary School
- Gan Eng Seng Secondary School
- Ghim Moh Secondary School
- Henderson Secondary School
- Jurong Secondary School
- MacPherson Secondary School
- Manjusri Secondary School

- Maris Stella High School
- Mei Chin Secondary School
- Monk's Hill Secondary School
- Montfort Secondary School
- Nanyang Girls' High School
- Northland Secondary School
- Pasir Ris Secondary School
- Ping Yi Secondary School
- Raffles Girls' Secondary School
- River Valley High School
- Tampines Secondary School
- Saint Gabriel's Secondary School
- Singapore Chinese Girls' School
- Swiss Cottage Secondary School
- Tanjong Katong Secondary School
- Teck Whye Secondary School
- Temasek Secondary School
- Tuan Mong High School
- Whitley Secondary School
- Woodsville Secondary School
- Xinmin Secondary School
- Yio Chu Kang Secondary School

- Yishun Secondary School
- Yishun Town Secondary School
- Yuhua Secondary School
- Yuying Secondary School
- Zhonghua Secondary School

### **JUNIOR COLLEGES**

- Anglo-Chinese Junior College
- Hwa Chong Junior College
- Jurong Junior College
- Serangoon Junior College
- Tampines Junior College
- Victoria Junior College
- Yishun Junior College

### **CENTRALISED INSTITUTES**

- Outram Institute
- Seletar Institute

### **POLYTECHNICS**

- Temasek Polytechnic

## **Respondent Listing of Band Members**

### **DAMAI SECONDARY SCHOOL**

- Cheong, Swee Leong
- Dewi, Sarena Borhan
- Lee, Wei Boon Kevin
- Lim, Hui Bian
- Lin, Yi Jun Jasmine
- Low, Lilin
- Mak, May Peng
- Suresh, Chandran
- Syed Mohd, Fashan
- Teng, Terence

### **RAFFLES INSTITUTION**

- Devpratim, Chakraborty
- Ho, Wen Yang
- Hong, Weijie
- Lu, Haoren
- Ong, Qing Yuan
- Peh, Hanwei Leslie
- Tan, Chuan Xun

- Wong, Jiahui
- Xing, Hanzhong

#### **VICTORIA SCHOOL**

- Aw, Yong Tian
- Fong, Kar Hoe
- Kor, Hong Keng
- Lee, Kim Hock Simon
- Mohd, Reza
- Ong, Fonzarelli
- Ong, Khai Chien

#### **YUHUA SECONDARY SCHOOL**

- Chong, Wei Yi
- Ho, Huimei
- Lim, Andy
- Lim, Hui Huang
- Lim, Yen Ching
- Ong, Ching Nah
- Shahrizol, M
- Sharizan, Sarwan
- Tan, An Shun

- Teo, Jacky

#### **NATIONAL JUNIOR COLLEGE**

- Chang, Ting Ting
- Koh, Wee Kiat
- Kwie, Yuk Kuan
- Pek, Chin Xiah Jolynn
- Tan, Aaron
- Tan, Mei Feng Michelle
- Teng, Chee Meng
- Teo, Lin Jacqueline
- Wong, Michele
- Yen, Wai Yee

#### **TEMASEK POLYTECHNIC**

- Chee, John
- Chong, Chen Mun
- Goh, Soon Peng
- Lim, Hwee Sin
- Mohd, Sofian
- Sim, Dennis
- Siow, Xueling

- Sulaimi, Zanal
- Wang, Jiayi
- Wong, Najib

#### **NANYANG TECHNOLOGICAL UNIVERSITY**

- Bey, Meaw Huang
- Boh, Boon Hou
- Chan, Yew Choong
- Fan, Kim Hong
- Fong, Chee Wah
- Gn, Jing Hong
- Ko Chia Hui
- Lee, James
- Lee, Min Tshun
- Leung, Wai Hoong
- Liew, Simon
- Lim, Ping Ping
- Nah, Hwei Fem
- Oh, Leonard
- Pang, Kah Meng
- Seah, Peck Hwee
- Seow, Chrn Leng Donney

- Tan, Chong Leong
- Tan, Choong Wee
- Tang, Peng Peng
- Tay, L S
- Teo, Han Jo
- Teo, Kuan Sern
- Teo, Wee Hwee
- Tng, Su Hai Melvin
- Wong, Sheow Wei
- Yip, Han Seng
- Yip, Cheu Fong

#### **NATIONAL INSTITUTE OF EDUCATION**

- Chua, Shuan Kei
- Chong, T L
- Choy, Bai Heng
- Koh, Chee Kang
- Mok, Jia Feng
- Mohd, Rasull
- Neo, Jenny
- Ng, Keng Fong
- Sing, Hung Ne

- Tang, Gary

#### **NATIONAL UNIVERSITY OF SINGAPORE**

- Low, Poh Sing
- Ng, Stephanie
- Ng, Titus
- Seah, Chin Yi
- Swee, Wee Beng
- Teo, Karen
- Wong, Yuyi Adriana
- Ye, Xinxin

#### **THE REPUBLIC OF SINGAPORE ARMED FORCES BANDS**

- Bashid
- Choo, Joon Haw
- Chua, Lawrence
- Goh, Poh Wan
- Hing, Adrian
- Ho, Morrison
- Jackson, Fiona
- Kwan, Li Chieh
- Lee, Geok Lim

- Lee, Johnson
- Lee, Sze Shiong
- Lim, Gilbert
- Lim, H S
- Lim, Tee Heong
- Lim, Yeow Siang
- Mohd, Yusri
- Ng, Kay Lim
- Ng, Nah Ping
- Ng, Se Wee Edmund
- Noah, Abdul Hamid
- Seet, P C
- Sim, Andy
- Tan, Chin Kiong
- Tan, Choon Heng
- Tan, Derek
- Tay, Marcus
- Tee, Chuan-I
- Tey, Alan
- Tham, Tuck Yong
- Rajiv,

## THE REPUBLIC OF SINGAPORE POLICE BAND

- Abdul Majid Aziz
- Abdul Rahim Bin, Abdul Rahman
- De Hamel Jason, Stephen
- Hazzanal Faiz B, Sidek
- MD. Wizam
- Mohd Zahid
- Musafak Bin, Kasbi
- Noeryamin, Moekasim
- Radin MD, Rithduan
- Razali Bin, Atan
- Ridzuan B, Abd Dalif
- Rodrigues, Gordon Matthew
- Saliman, Abdul Rahman
- Samad
- Sazali, Sulaiman
- Sidek Bin, Ibrahim
- Sulaiman B, Abd Wahab
- Zainudin Bin, Muttammad

## **MOULMEIN WIND ENSEMBLE**

- Ang, Eric
- Lee, C
- Leong, George
- Ngiam, C P Raymond
- Tng, Wei Leng Thomass
- Toh, T C Vincent
- Wendy

(3 without names)

## **SINGAPORE AIRLINES GROUP BAND**

- Abelarde, Michael
- B Alan, Adris
- Chew, Alex
- Ho, Felicia
- Koh, Leong Huat
- Kung, Sook Kuen
- Tan, Emily
- Teo, Yig Zern
- Teo, Shin Zern
- Tham, Weng Hon
- Yan, Johnson

- Yong, Kim Kong

#### **SINGAPORE SOKA ASSOCIATION BAND**

- Chiang,
- Eng, Soan
- Khoo, Li Hui
- Lee, Christina
- Seah, Ni Kee
- Tan, Ah Kam
- Tan, Jack
- Tricia
- Wang, Sze Mien
- Xu, Jia Jing

#### **SINGAPORE WIND SYMPHONY**

- Cain, Melissa
- Chan, Lynn
- Chan, Marc
- Chan Peck Suan
- Chaim, Ivan
- Chen, Michael
- Chong, Seng Mong Lawrence

- Chua, Tiong Hong
- Consigliere, Warren
- Goh, Soon Peng
- Ing, Gloria
- Khoo, Siang Hock
- Ku, Daniel
- Lee, Han Song Wilfred
- Lim, Yean Hwee
- Lim, Yen Ching
- Mohamed, Fahmi
- Ng, Hoe
- Ng, Kok Hin
- Ng, Nancy
- Ng, Wai Chye
- Ong, Ching Nah
- Seet, Yeng Feng
- Sim, Dennis
- Soh, Sharon
- Soh, Tze Guan
- Soh, Walter
- Tan, Li Li
- Tan, Jimmy

- Tay, Glen
- Tay, Jiun Ngiap
- Tay, Keng Hwee
- Teh, Boon Hiang
- Teo, Seow Kiaw
- Wang, Mui Hwa
- Wong, David
- Yada, Sugurn
- Yada, Tomoko
- Yap, Wai Chong
- Yap, Wai Hoong

#### **WEST WINDS BAND**

- Chew, Alex
- Chia, Wai Peng
- Goh, Sze Hsien Winston
- Kwang, Toh Kay
- Lai, Tzer Ling
- Lim, Chui Ying
- Susan
- Tay, U E
- Yip, Sun Yee

- Yoong, Chon Yein Gene

#### **EX-BAND MEMBERS**

- Chan, David
- Chan, See Wann Violet
- Ku, Chee Peng, Anthony
- Kuan, Ku Yin
- Lee, Tze Tze
- Loh, Alison
- Low, Gabriel
- Madhavan, Gilbert
- Mohd Rafie B Hambali
- Nai, Clara
- Ngow, Winnie
- Quek, Y B
- Shaw, Swee Tat
- Tano, Henry
- Teo, Siew Chow
- Wee, Meng Hwee
- Yee, Kit Cheng

## Respondent Listing of Band Directors

### ECAC DIRECTORS

- Chin, Kok Hon
- Fun, Chong Hon
- Gooi, Boon Huat
- Koh, Kong Kuan
- Lee, Angela
- Long, Cheng Hai
- Tan, Laurence
- Tan, Swee Sing
- Wu, Si Si

### FREE LANCE INSTRUCTORS

- Ang, Chee Meng
- Chan, Peck Suan
- Chong, Samantha
- Chua, Benard
- Chua, Lawrence
- Chua, Tiong Hong
- Fong, Weng Li
- Hu, Cai Fu
- Lim, Chong Choon Lester

### FREELANCE DIRECTORS

- Lim, Yee Fung
- Mohamad, Fahmi
- Muhamad, Yusri
- Ng, Hoe
- Ong, Fung Yu
- Oura, Takehiro
- Png, Boon Teck Richard
- Siao, Lawrence
- Sia, Swee Suan
- Sim, Andy
- Tan, Beng Wee
- Tan, Hong Won
- Tan, Thiam Hee
- Tham, Tuck Yong
- Wong, Yew Hon
- Yu, Chee Beng

# **APPENDIX D**

## **Questionnaire forms to Musicians & Bands**

## QUESTIONNAIRE TO BAND INSTRUCTORS

Name \_\_\_\_\_ (Freelance / ECAC)

Address : \_\_\_\_\_

\_\_\_\_\_ Singapore \_\_\_\_\_

Telephone \_\_\_\_\_ (H) \_\_\_\_\_ (O)  
\_\_\_\_\_ (Pg) \_\_\_\_\_ (HP)

Name of School(s) attached :

Years of Service :

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Name of Instrument(s) played : \_\_\_\_\_

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1. State the training you have in your profession :

- Overseas                       Local  
 Teacher - In - Service       Others \_\_\_\_\_

2. State your academic qualifications:

- GCE 'O'       GCE 'A'       Pass Degree  
 Post Graduate       Doctorate       Others \_\_\_\_\_

**3. State your music Qualifications :**

- Grade 1 to 4                       Grade 5 to 6  
 Grade 7 to 8                       Diploma  
 Pass Degree                       Others \_\_\_\_\_

**4. State the type of band music that you teach :**

- Military                       Symphonic                       Marching  
 Jazz / Big Band                       Stage Band  
 Percussion                       Others \_\_\_\_\_

**5. Apart from training bands, do you hold other jobs?**

- Yes     No

**If yes, which?**

- Sales                       Management                       Directors  
 Business                       Arranger                       Composer  
 Lecturer                       Others \_\_\_\_\_

**6. Apart from teaching bands, do you give individual lessons?**

- Yes     No

**If yes, Which ?**

- Piano                       Violin                       Guitar  
 Woodwind                       Percussion                       Brass  
 Music Theory                       Others \_\_\_\_\_

7. **How do you grade your love for band music as compare to other type of music?**

- Very much                       Average  
 Dislike                               Others

8. **What kind of music do you like?**

- Jazz                       Classical                       Symphonic  
 Marches                       Rock                       Popular  
 Big Band                       Vocal                       Instrumental  
 Others \_\_\_\_\_

9. **From question 8, please state the type of music do you like most?**

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10. **From question 8, please state the type of music you dislike most?**

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11. **What kind of band to you prefer ?**

- Marching                       Military                       Symphonic  
 Stage                       Jazz                       Others \_\_\_\_\_

12. Which countries' band music do you prefer ?

USA     England     Holland

Others \_\_\_\_\_

13. Do you arrange music for the your band or other band ?

Yes                       No

If yes, when and name of work(s) \_\_\_\_\_

14. Which method book(s) would you recommend your band to play?

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15. What's your views on the today's band repertoire, specially in Singapore?

	<u>YES</u>	<u>NO</u>
• Too American	<input type="checkbox"/>	<input type="checkbox"/>
• Too traditional	<input type="checkbox"/>	<input type="checkbox"/>
• Too little local compositions	<input type="checkbox"/>	<input type="checkbox"/>
• Not enough composition that suit the young band	<input type="checkbox"/>	<input type="checkbox"/>
• Too much popular pieces	<input type="checkbox"/>	<input type="checkbox"/>
• Too much marches	<input type="checkbox"/>	<input type="checkbox"/>
• Limited band scores in the market	<input type="checkbox"/>	<input type="checkbox"/>
• Limited recording on band music	<input type="checkbox"/>	<input type="checkbox"/>

- Too little modern works (eg Big Apple, Lord of the Ring) played by bands
- Most symphonic works are technically too difficult for most bands
- More band music from other countries apart from America and England.
- Too many transcription
- Others \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**16. What aspect of Singapore band scene do you like or dislike?**

- |  | <u>Dislike</u>           | <u>Like</u>              |
|--|--------------------------|--------------------------|
| • The direction of band movement                                       | <input type="checkbox"/> | <input type="checkbox"/> |
| • Outdoor band competition   | <input type="checkbox"/> | <input type="checkbox"/> |
| • Indoor band competition  | <input type="checkbox"/> | <input type="checkbox"/> |
| • Aesthetic sensitivity in band music                                  | <input type="checkbox"/> | <input type="checkbox"/> |
| • Band use in non-musical functions (Sports day, Speech day etc .....) | <input type="checkbox"/> | <input type="checkbox"/> |
| • Administrative support   | <input type="checkbox"/> | <input type="checkbox"/> |
| • Others   |                          |                          |

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**17. What do you hope to see in Singapore's future band scene?**

(Please list according to its importance stating from ' 1 ' as the most important)

1. An institution for band training - - - - -
2. Proper syllabus for school band - - - - -
3. Have a band resource library - - - - -
4. More sponsorship - - - - -
5. More amateur bands - - - - -
6. An improvement in school bands'  
standard - - - - -
7. More good band recording available - - - - -
8. More parental support - - - - -
9. More administrative support - - - - -
10. More young people taking band seriously - - - - -

- - - - - THANK YOU - - - - -

## **BAND MEMBER (SERVICE BAND)**

Name : \_\_\_\_\_

Sex : \*Male / Female

Rank / Position : \_\_\_\_\_

\*(SAF Bands / Police Band)

Years of Service : \_\_\_\_\_

Instrument(s) and number of years of experience \_\_\_\_\_

\_\_\_\_\_

\* Delete where necessary

-----

1. Are you still serving national service?  Yes  No

If yes, how many more years to go? \_\_\_\_\_ year(s)

2. If you have completed serving your national service, what make you decide to sign on?

Love for music  Stable Career

Professional Musician  Salaries

Others \_\_\_\_\_

3. Apart from service band, are you involve in any other band(s)?

Yes

No

If yes :

Name of band(s) played :

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

No of year(s) :

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

4. The year you started playing with band(s) : \_\_\_\_\_

5. Do you own any musical instrument(s)?  Yes  No

If yes, which \_\_\_\_\_

6. What type of music do you like most?

- Orchestral     Jazz / Rock     Band Music  
 Vocal         Musicals         Instrumental  
 Others \_\_\_\_\_

7. What type of music do you dislike most?

- Orchestral     Jazz / Rock     Vocal  
 Musicals         Instrumental     Others \_\_\_\_\_

**8. Which category of band music do you like most?**

- Marches       Popular       Jazz / Rock  
 Classical       Symphonic       Others \_\_\_\_\_

**9. What do you consider that most important features in the service band will make you feel proud of being a member?**

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**10. Do you think that the service band play an important role in the Singapore music scene of today and in the near future?**

- Yes       No

Reasons : \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

----- THANK YOU -----

## QUESTIONNAIRE TO SWS MEMBERS

Name : \_\_\_\_\_

1) No of years in NTSB / SWS : \_\_\_\_\_

2) Hours of personal practice per week :

- below 2 hours       3 to 5 hours       6 to 10 hours  
 10 and above

3) Reasons for joining the band :

- interaction       musical reasons       leisure  
 tour       others \_\_\_\_\_

4) Degree of confidence in knowledge of the history of band :

- very confident       confident  
 somewhat confident       not confident

5) Degree of meaningfulness of band has in Singapore Culture :

- very meaningful       meaningful  
 little meaning       no meaning

6) Degree of meaningfulness of band in your life :

- very meaningful       meaningful  
 competition       regular concert

**7) Favourite performance site :**

- festival  competition  
 short appearance  regular concert

**8) Least favourite performance site :**

- festival  competition  
 short appearance  regular concert

**9) Favourite repertoire :**

- folk music  popular music  classical music  
 military music  jazz / rock music  
 original work for symphonic band  others \_\_\_\_\_

**10) Least favourite repertoire :**

- folk music  popular music  classical music  
 military music  jazz / rock music  
 original work for symphonic band  others \_\_\_\_\_

**11) Number of hours per week in willingness to rehearse :**

- 2 hours  3 hours  4 hours  
 above 5 hours

**12) What do you like best about band :**

- friends  competition  selection of repertoire  
 conduction  performance  others \_\_\_\_\_

**13) What do you like least about band :**

- friends       competition       selection of repertoire  
 conductor       performance       others\_\_\_\_\_

**14) If you are working, do band rehearsals and performances affect your work schedule ?**

- Yes                       No

**15) Does your family have any objection to your joining of band ?**

- Yes                       No

----- THANK YOU -----

## QUESTIONNAIRE TO BAND MEMBERS

\*(Community / Association / Industrial)

Name : \_\_\_\_\_

Sex : \*Male / Female

Age :  13 - 16 years  17 - 21 years  22 - 30 years

30 - 40 years  above 40 years

Name of band(s) played :

No. of year(s) :

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Instrument(s) played : \_\_\_\_\_

The year you started playing with band(s) : \_\_\_\_\_

Do you own any musical instrument(s)?  Yes  No

If yes, which \_\_\_\_\_

\*Delete where necessary

1) **Which was the following band that you first joined?**

- In school       In community       In an association  
 In a company       Others \_\_\_\_\_

2) **What do you like best about being a band member?**

- To make friends       The love for band music  
 Competition       Tour       Performance  
 Band instructor       Others \_\_\_\_\_

3) **What do you dislike about bands?**

- Long rehearsal time       The selection of music  
 Competition       Marching       Outdoor performance  
 Others \_\_\_\_\_

4) **How much time do you spend on band rehearsals and individual practice each week?**

- 2 to 5 hours       6 to 8 hours       9 to 12 hours  
 Others \_\_\_\_\_

5) **What type of music do you normally listen to apart from band music?**

- Popular       Jazz / Rock       Classical  
 Musical       Others \_\_\_\_\_

6) **Which category of band music do you like?**

- Marches       Popular       Jazz / Rock  
 Classical       Symphonic       Others \_\_\_\_\_

7) **If you are working do the band rehearsals and performances affect your work schedule?**

- Yes       No       Others

8) **Does your family have any objection to your joining of band?**

- Yes       No

9) **Do you work as one of the following professions?**

- Instrumental Teacher       Band Instructor  
 Music Industries       Performer  
 Composer / Arranger       School Music Teacher  
 Others \_\_\_\_\_

----- THANK YOU -----

## COMMUNITY CENTRE BANDS

- **Name of Conductor : (Mr / Ms)** \_\_\_\_\_
  
- **The year of formation :** \_\_\_\_\_
  
- **How many members are there in the band at present?**
  - 30 - 40       40 - 50       50 - 60
  - Others \_\_\_\_\_
  
- **Members age :** from \_\_\_\_\_ to \_\_\_\_\_
  
- **Are there an increase or decrease in memberships over the years?**
  - Increase       Decrease
  
- **The average number of members recruited each year?**
  - 1 - 5       6 - 10       11 - 15       Others \_\_\_\_\_
  
- **In selecting new members, does the band look for the followings :**
  - Past experience in the band.
  - Other musical background (e.g. piano or violin)
  - Musical knowledge
  - Auditions
  - Others \_\_\_\_\_

- Does the band provide training for new members?

Yes  No

If yes :  Theory  Practical  Others \_\_\_\_\_

- How regular are the rehearsals held each week?

Once  Twice  Others \_\_\_\_\_

- Does the band organise any of the following :

Music Camp  Workshop  
 Tours  Guest performance  
 Others \_\_\_\_\_

- How often does the band perform yearly?

Once  Twice  Others \_\_\_\_\_

- Examples of the band's repertoire :

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----- THANK YOU -----

## Singapore SOKA Association Symphonic Band

- Name of Conductor : (Mr/Ms) \_\_\_\_\_
- Year of establishment : \_\_\_\_\_
- Number of members : \_\_\_\_\_ (Increase / Decrease)
- Members age : from \_\_\_\_\_ to \_\_\_\_\_
- The average number of recruitment each year? \_\_\_\_\_
- In selecting new members does the band look for the followings :
  - Past experience in the band
  - Other musical background (e.g. Piano or violin)
  - Musical knowledge
  - Auditions
  - Others \_\_\_\_\_
- Does the band provide training for new members?
  - Yes
  - No
- Rehearsal Day(s) / Time : \_\_\_\_\_
- No. of performances in a year : \_\_\_\_\_
- Events / Performances Venue : \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

- The band's repertoire : \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

----- THANK YOU -----

## **QUESTIONNAIRE TO SCHOOL BAND MEMBERS**

\*(Primary / Secondary / Junior College / Polytechnic / Tertiary Institution)

Name of School : \_\_\_\_\_

Name : \_\_\_\_\_ Sex : M / F Age : \_\_\_\_\_

No. of year(s) playing in band(s) : \_\_\_\_\_

Instrument(s) played : \_\_\_\_\_

Do you own any musical instrument(s) ?  Yes  No

If yes, which \_\_\_\_\_

\*Delete where necessary

-----

### 1) Why do you choose band as your ECA?

- Credit points     Band Instructor(s)     Music  
 Friends     To learn an instruments  
 Others \_\_\_\_\_

### 2) What do you like best being a band member?

- To make friends     The love for band music  
 Competition     Tour     Performance  
 Band Instructor     Others \_\_\_\_\_

3) **What do you dislike about the band?**

- Long rehearsal time       The selection of music  
 Competition     Marching     Outdoor performance  
 Others \_\_\_\_\_

4) **How much time do you spend on band rehearsal(s) and individual practice each week?**

- 2 to 5 hours     5 to 8 hours     9 to 12 hours  
 Others \_\_\_\_\_

5) **What type of music do you normally listen to apart from band music?**

- Popular       Jazz / Rock     Musical  
 Classical     Others \_\_\_\_\_

6) **Which category of band music do you like?**

- Marches       Popular       Jazz  
 Classical     Symphonic     Rock  
 Others \_\_\_\_\_

7) **Apart from school band are you also a member of other bands?**

(e.g. SOKA, NIE, SWS, Community Centre)

- Yes       No

**If yes, please state which?** \_\_\_\_\_

8) **How do you perform in your academic work?**

below average     average     above average

good     very good     others \_\_\_\_\_

9) **Does the band rehearsal affect your studies?**

Yes     No

10) **Would you like to join community band(s) after completing your studies?**

Yes     No

If yes, please state which? \_\_\_\_\_

11) **Would you take up music as your future career?**

Yes     No

If yes, which?

- |   |   |
|---|---|
| <input type="checkbox"/> Instrumental Teacher | <input type="checkbox"/> Band Instructor      |
| <input type="checkbox"/> Music Industries     | <input type="checkbox"/> Performer            |
| <input type="checkbox"/> Composer / Arranger  | <input type="checkbox"/> School Music Teacher |
| <input type="checkbox"/> Others _____         |   |

----- THANK YOU -----

## **QUESTIONNAIRE FOR :**

### **\*\*PRIMARY/SECONDARY SCHOOL BAND**

Name of School: \_\_\_\_\_

Name of Principal : \_\_\_\_\_

Name of Band Instructor(s) / years of service (past and present):

Name of Teacher-in-charge (past and present) :

Type of Band(s) : \*\*Symphonic / Marching / Brass / Others?

\*\* Delete where necessary

-----

1. A brief historical background of the band.
2. How many members are there in the band at present?
3. Are there an increase or decrease in memberships for the past years?

## **RECRUITMENT**

1. How many members does the band recruit each year?
2. How are the new members being selected? (with / without musical background)

## **TRAINING / REHEARSALS**

1. Does the band provide formal training for new members? If yes, when, where and by whom?
2. How regular are the rehearsals held? (Day(s) and duration)
3. Is there any special room for the band to rehearse? Is it air-conditioned?
4. Does the school organise music camps for band members? If yes, when, where and the duration of the camp(s)?

## **PERFORMANCES / COMPETITIONS**

1. How often does the band give performances each year? For what events and when?
2. Are the concert(s) subsidised or sponsored? Please state the concert(s) and the sponsor(s).

3. Does the band perform for speech day, morning assembly, sports day and other occasions?
  
  
  
  
  
  
  
  
  
  
4. How often does the band travel overseas for performances and competitions? Please state countries that the band had travelled.
  
  
  
  
  
  
  
  
  
  
5. Are the overseas trips sponsored or through fund raising?
  
  
  
  
  
  
  
  
  
  
6. What are the arrangements made for fund raising project(s)?
  
  
  
  
  
  
  
  
  
  
7. Does the band have any combined concerts with other bands? If yes, please state which concert(s) and the name of the band(s).
  
  
  
  
  
  
  
  
  
  
8. Does the school encourage the band on the above activity? Why?
  
  
  
  
  
  
  
  
  
  
9. Does the band take part in competition(s) overseas/locally or both? If yes, please state the name of competition(s), the hosting countries and prizes awarded to the band.

10. Does the band produce its own recordings? If yes, how many and when?

### **REPERTOIRE / TEACHING AIDS**

1. What kind of repertoire does the band usually play? (Pop/Classical Arrangements / Symphonic / Marches / Others?) Are there changes in the selection of repertoire in the past and the present?
  
2. May I have copies of the band's past and present concert programme and the list of repertoire?
  
3. Does the band have its own library on reference books / CDs / LPs / Cassette tapes / others apart from scores?
  
4. Does the band equip with audio and visual equipment for teaching and learning? If yes, which?

### **OTHERS**

1. What's the annual estimated proposed budget for the followings?
  - (a) Instruments:
  - (b) Instrument accessories:
  - (c) Repair and maintenance:

- (d) Uniform:
  - (e) Music scores:
  - (f) Teaching materials for recruits:
  - (g) Audio and visual aids:
2. Does the band have a special committee to run the band? If yes, what are their duties?
3. Is band one of the main focus in the school's ECA group? Why?
4. Does the band face any of the following problems?  
Attendance :
- (a) Discipline :
  - (b) Punctuality :
  - (c) Rehearsal schedule :
  - (d) Support from parents :
  - (e) Recruitment :
  - (f) Others :
2. Do you have solutions to the above problems?
3. May I have some photocopy of the band's photos (past and present)?

## **PERSONAL VIEWS**

1. What are your views in terms of the objective of school bands in Singapore?
  
  
  
  
  
  
  
  
  
  
2. What do you think the band students have achieved after joining the band?
  
  
  
  
  
  
  
  
  
  
3. What do you see in our future school bands movements?

----- THANK YOU -----

## QUESTIONNAIRE FOR SCHOOL BANDS

Name of School : \_\_\_\_\_

Name of Principal : \_\_\_\_\_

Name of Teacher-in-charge (past and present)

\_\_\_\_\_/\_\_\_\_\_  
\_\_\_\_\_/\_\_\_\_\_  
\_\_\_\_\_/\_\_\_\_\_  
\_\_\_\_\_/\_\_\_\_\_

-----

### (A) The history of the band :

- Type of band :

Brass       Military       Symphonic  
 Marching       Others \_\_\_\_\_

- The year of establishment \_\_\_\_\_

- How many conductors do you have? \_\_\_\_\_

- Name of the conductors :                      Years of service :

_____	_____
_____	_____
_____	_____
_____	_____

- How many members are there in the band at present ?

30 - 40       40 - 50       50 - 60  
 60 - 70       70 - 80       Others \_\_\_\_\_

- Are there an increase and decrease in membership over the past 10 years?

Increase (estimate % \_\_\_\_)

Decrease (estimate % \_\_\_\_)

- Does the band has a student committee ?  Yes  No

### ( B ) Recruitment

- The average number of students recruited each year ?

1 - 5  6 - 10  11 - 15  15 - 20  Others \_\_\_\_\_

- In selecting new members do you look for the following :

Past experience in the band

Other musical background (eg Piano or violin )

Musical knowledge

Auditions

Others \_\_\_\_\_

### ( C ) Training / Rehearsals

- Does the band provide training for new members ?

Yes

No

If yes :

Theory  Practical  Drills  Others \_\_\_\_\_

- How much time does a student spend on the band training weekly?

2 hours       4 hours       6 hours  
 Others \_\_\_\_\_

- How regular are the rehearsals held for the full band?

Once weekly       Twice weekly       Trice weekly  
 Biweekly       Others \_\_\_\_\_

- Is there a special room for the band to rehearse ?

Yes       No

If yes,

Air-conditioned       Non Air-conditioned       Acoustically treated

- Does the band organise any of the following :

Music camps       Workshop  
 Tours       Guest performance  
 Combined concerts       Others \_\_\_\_\_

#### (D) Performances / Competitions

- How often does the band perform?

Weekly       Monthly       Others \_\_\_\_\_

- Does the band have a special concert series ?       Yes       No

If yes, title? \_\_\_\_\_

- Does the band make any overseas tour?  Yes  No

If yes, purpose :

- Competitions  Performances

Where and when was it held? \_\_\_\_\_

- Does the band produce any recording?  Yes  No

If yes, which?

- LPs  Cassettes  CDs  Videos

Others \_\_\_\_\_

### (E) Repertoire / Teaching Aids

- What kind of repertoire does the band play?

Popular tunes  Classical arrangements

Symphonic works  Marches

Local works  Jazz

Others \_\_\_\_\_

- List 3 favourite pieces of the band : (Title / Composer or Arranger)

(a) \_\_\_\_\_

(b) \_\_\_\_\_

(c) \_\_\_\_\_

- May I have some samples of the band's past and present concert programmes and the list of repertoire please ?

- Is the band equipped with audio and incorporated in the band's training and rehearsal?

Yes

No

**(F) Others**

- Does the band face any of the following problems ?

Attendance

Discipline

Punctuality

Rehearsal schedule

Recruitment

Others \_\_\_\_\_

- What are the solutions to the above?
- What are the annual estimated proposed budget for the followings?

(a) Instruments \_\_\_\_\_

(b) Instruments accessories \_\_\_\_\_

(c) Repair and maintenance \_\_\_\_\_

(d) Uniform \_\_\_\_\_

(e) Music Scores \_\_\_\_\_

(f) Audio and visual aids \_\_\_\_\_

(g) Concerts \_\_\_\_\_

(h) Others \_\_\_\_\_

----- THANK YOU -----

**Questionnaires for**  
**\*\* Junior Colleges / Polytechnics**

**Name of School :**

**Name of Principal (Present) :**

**Name of Band Instructor(s) / years of service (Past and Present):**

**Name of Teacher-in-charge (Past and Present):**

**\*\* Delete where necessary**

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1. A brief historical background of the band.
  
  
  
  
  
  
  
  
  
  
2. How many members are there in the band at present?
  
  
  
  
  
  
  
  
  
  
3. Are there an increase or decrease in membership for the past years?

**RECRUITMENT**

1. How many members does the band recruit each year?
  
  
  
  
  
  
  
  
  
  
2. How are the new members being selected? (with / without musical background)

### **TRAINING / REHEARSALS**

1. Does the band provide formal training for new members? If yes, please state the training schedule, venue and the name of instructor(s)?
2. How regular are the rehearsals held? (Days(s) and duration)
3. Is there any special room for the band to rehearse? Is it air-conditioned and acoustically treated?
4. Does the school organise music camp for band members? If yes, when, where and the duration of the camp(s)?

### **PERFORMANCES / COMPETITIONS**

1. How often does the band give performances each year? For what events and when?
2. Are the concert(s) subsidised or sponsored? Please state the concert(s) and the sponsor(s).
3. Does the band perform for college day, morning assembly, sports day and other occasions?
4. How often does the band travel overseas for performances and competitions? Please state countries that the band had travelled.

5. Are the overseas trips sponsored or through fund raising?
6. What are the arrangements made for fund raising projects(s)?
7. Does the band have any combined concerts with the other bands? If yes, please state which concert(s) and the name of the band(s).
8. Does the school encourage the band on the above activity? Why?
9. Does the band take part in competitions(s) overseas / locally or both? If yes, please state the name of competition(s), the hosting countries and prizes awarded to the band.
10. Does the band produce its own recordings? If yes, how many and when?

#### **REPERTOIRE / TEACHING AIDS**

1. What kind of repertoire does the band usually play? (Pop / Classical Arrangements / Symphonic / Marches / Others?) Are there changes in the selection of repertoire from past to the present?
2. May I have copies of the band's past and present concert programme and the list of repertoire?

3. Does the band have its own library on reference books / CDs / LPs / Cassette tapes / others apart from scores?
  
4. Is the band equipped with audio and visual equipment for teaching and learning? If yes, which?

### **OTHERS**

1. What's the annual proposed budget for the followings?
  - (a) Instruments :
  - (b) Instrument accessories :
  - (c) Repair and maintenance :
  - (d) Uniform :
  - (e) Music Scores :
  - (f) Teaching Materials for recruits :
  - (g) Audio and visual aids :
  
2. Does the band have a special committee to run the band? If yes, what are their duties?
  
  
3. Is band one of the main focus in the school's ECA groups? Why?

4. Does the band face any of the following problems?
  - (a) Attendance :
  - (b) Discipline :
  - (c) Punctuality :
  - (d) Rehearsal schedule :
  - (e) Support from parents :
  - (f) Recruitment :
  - (g) Others :
5. What are the solutions to the above problems?
6. May I have some photocopy of the band's photos (past and present)?

### **PERSONAL VIEWS**

1. What are your views in terms of the objective of school band in Singapore?
2. What do you think the band students have achieved after joining the band?
3. What do you see in our future school bands movements?

----- THANK YOU -----

## **QUESTIONNAIRE TO TERTIARY BANDS**

1. The history and the establishment of the Band.
2. Who are the conductors of the band and their years of service? (Including guest conductor(s) if any)
3. How many members are there in the band at present?
4. Who are the pioneering members who formed the band?
5. Are members from other tertiary institution, junior colleges and members of the public allowed to join the band?
6. Are there an increase or decrease in membership since its formation?
7. Is the band's committee formed by the students?

### **RECRUITMENT**

1. How many new members does the band recruit each year?
2. How are the new members being selected? (with / without musical background)

### **TRAINING / REHEARSALS**

1. Does the band provide formal training for new members? If yes, please state the training schedule, venue and the name of instructor(s)?

2. How regular are the rehearsals held? (Day(s) and duration)
3. Is there any special room for the band to rehearse? Is it air-conditioned and acoustically treated?
4. Does the university organise music camps for band members? If yes, when, where and the duration of the camp(s)?

### **PERFORMANCES / COMPETITIONS**

1. How often does the band performs each year? For what events and when?
2. Are the concert(s) subsidised or sponsored? Please state the concert(s) and the sponsor(s).
3. Are there a special theme for each concert?
4. How often does the band travel overseas for performances and competitions? Please state the countries that the band had travelled?
5. Are the overseas trips sponsored or through fund raising?
6. What are the arrangements made for fund raising project(s)?
7. Does the band have any combined concerts with other bands? If yes, please state which concert(s) and the name of the band(s).
8. Does the band encourage on the above activity? Why?
9. Does the band take part in competition(s) overseas? If yes, please state the name of the competition(s), the hosting countries and prizes awarded to the band?

10. Does the band produce its own recordings? If yes, how many and when?

### **REPertoire / TEACHING AIDS**

1. What kind of repertoire does the band usually play? (Pop / Classical Arrangements / Symphonic / Marches / Others?) Are there changes in the selection of repertoire in the past and at present?
2. May I have copies of the band's past and present concert programme and the list of repertoire?
3. Does the band have its own library on reference books / CDs / LPs / Cassette tapes / others, apart from scores?
4. Is the band equipped with audio and visual equipment for teaching and learning? If yes, which?

### **OTHERS**

1. What's the annual estimated proposed budget for the followings?
  - (a) Instruments :
  - (b) Instrument accessories :
  - (c) Repair and maintenance :
  - (d) Uniform :
  - (e) Music Scores :
  - (f) Teaching Materials for recruits :
  - (g) Audio and visual aids :

2. Is the band one of the main focus in the university's ECA groups?  
Why?
  
3. Does the band face any of the following problems?
  - (a) Attendance :
  - (b) Discipline :
  - (c) Punctuality :
  - (d) Rehearsal schedule :
  - (e) Recruitment :
  - (f) Others :
  
4. What are the solutions to the above problems?
  
  
  
  
  
  
  
  
  
  
5. May I have some photocopies of previous band's photos (past and present)?

----- THANK YOU -----

## QUESTIONNAIRE TO EX-BAND MEMBERS

Name : \_\_\_\_\_ Sex : \*Male / Female

Age :  17 - 21 years       22 - 30 years  
 31 - 40       above 40 years

Your present occupation : \_\_\_\_\_

The year you started playing with band(s) : \_\_\_\_\_

Name of band(s) played :	No. of year(s)
_____	_____
_____	_____
_____	_____

Instrument(s) played : \_\_\_\_\_

Do you own any musical instrument(s) ?     Yes     No

If yes, which \_\_\_\_\_

Do you still play the instrument(s) now?     Yes     No

If yes, when, where and how often? \_\_\_\_\_

\* Delete where necessary

**1) Which was the following band that you first joined?**

- School Band     Community Band     Association Band  
 Company Band     Others \_\_\_\_\_

**2) What did you like best about being a band member?**

- Interaction     The love for band music  
 Competition     Tour     Performance  
 Band director     Others \_\_\_\_\_

**3) What did you dislike about the band?**

- Long rehearsal hours     The choice of music  
 Competition     Marching     Outdoor performance  
 Others \_\_\_\_\_

**4) How much time did you spend in school on band rehearsal(s) and individual practise each week?**

- 2 - 5 hours     6 - 8 hours     9 - 12 hours  
 Others \_\_\_\_\_

**5) What type of music do you normally listen to apart from band music?**

- Popular     Jazz / Rock     Classical  
 Musical     Others \_\_\_\_\_

6) Do you like band music?  Yes  No

If yes, which?

- Marches  Popular  Jazz / Rock  
 Classical  Symphonic  Others \_\_\_\_\_

7) Does your family have any objection to your joining of band(s)?

- Yes  No

8) What makes you decide to stop playing the band(s)?

- Busy work schedule  To concentrate on studies  
 Family commitments  Lost of interest  
 Others \_\_\_\_\_

9) Would you like to join a band again if opportunity arises?

- Yes  No

If no, why? \_\_\_\_\_

10) What do you think you have achieved by being a band member?

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11) What do you hope to see in the band movement which you find useful to present bands?

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12) Would you encourage the younger generations to join the band?

Yes

No

Why? \_\_\_\_\_

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----- THANK YOU -----

# **APPENDIX E**

## **Responses to Questionnaire**

## BAND INSTRUCTOR

Question 1 : State the training you have in your profession.

Table E.BI.1

	<b>Freelance</b>	<b>ECAC</b>
Overseas	19.2%	16.7%
Teacher	3.8%	58.3%
Local	73.1%	25%
Others	3.8%	-

Question 2 : State your academic qualifications.

Table E.BI.2

	<b>Freelance</b>	<b>ECAC</b>
GCE 'O' Level	24%	45.4%
GCE 'A' Level	24%	18%
Diploma	32%	-
Pass Degree	12%	-
Post Graduate	4%	-
Doctorate	-	-
Others	4%	36.3%

Question 3 : State your highest music qualifications

Table E.BI.3

	<b>Freelance</b>	<b>ECAC</b>
Grade 1 to 4	-	-
Grade 5 to 6	20%	22%
Grade 7 to 8	28%	55.5%
Diploma	16%	11.1%
Pass Degree	8%	-
Others	28%	11.1%

Question 4 : State the type of music that you teach.

Table E.BI.4

	<b>Freelance</b>	<b>ECAC</b>
Military	23.2%	33.3%
Symphonic	41.8%	25%
March	9.3%	20.8%
Jazz	11.6%	4%
Stage Band	2.3%	4%
Percussion	4.6%	8%
Others	6.9%	4%

Question 5 : Apart from the training bands, do you hold other jobs? If yes, what?

Table E.BI.5

	<b>Freelance</b>	<b>ECAC</b>
Sales	-	-
Management	4%	-
Director	-	-
Business	16%	-
Arranger	8%	-
Composer	-	-
Lecturer	4%	-
Others	68%	100%

Question 6 : Apart from teaching bands, do you give individual lessons?

Table E.BI.6

	<b>Freelance</b>	<b>ECAC</b>
Piano	9%	10%
Woodwind	18%	-
Theory	18%	-
Violin	-	-
Percussion	3%	-
Guitar	-	-
Brass	18%	-
Others	33.3%	90%

**Question 7** : How do you grade your love for band music as compare to the other type of music?

Table E.BI.7

	<b>Freelance</b>	<b>ECAC</b>
Very much	56%	34%
Average	44%	66%
Dislike	-	-
Others	-	-

**Question 8** : What kind of music do you like?

Table E.BI.8

	<b>Freelance</b>	<b>ECAC</b>
Jazz	12.3%	10.8%
Rock	5%	5.4%
Instrumental	10.7%	16.2%
Classical	12.3%	21.6%
Popular	12.3%	16.2%
Symphonic	17.3%	2.7%
Brass Band	12.3%	10.8%
Marches	9%	10.8%
Vocal	7.4%	5.4%
Others	0.8%	-

**Question 9** : Please state the type of music you like most.

Table E.BI.9

	<b>Freelance</b>	<b>ECAC</b>
Jazz	15.3%	-
Rock	-	-
Instrumental	-	22.2%
Classical	15.3%	44.4%
Popular	3.8%	11%
Symphonic	15.3%	11%
Brass Band	7.6%	-
Marches	-	-
Vocal	-	-
Others	42.3%	11%

**Question 10** : Please state the type of music your dislike most.

Table E.BI.10

	<b>Freelance</b>	<b>ECAC</b>
Jazz	-	11%
Rock	32%	11%
Instrumental	4%	-
Classical	-	-
Popular	-	11%
Symphonic	-	-
Brass Band	-	-
Marches	4%	-
Vocal	8%	11%
Others	52%	56%

**Question 11** : What kind of band do you prefer?

Table E.BI.11

	<b>Freelance</b>	<b>ECAC</b>
Military	8.5%	11%
Symphonic	65.7%	78%
Marches	5.7%	-
Jazz	11.4%	-
Stage	5.7%	-
Percussion	-	-
Others	2.8%	11%

**Question 12** : What countries' band music do you prefer?

Table E.BI.12

	<b>Freelance</b>	<b>ECAC</b>
America	40%	70%
England	22.8%	20%
Holland	17%	10%
Others	19.8%	-

Question 13 : Do you arrange music for your band or other bands? If Yes?

Table E.BI.13

	<b>Freelance</b>	<b>ECAC</b>
Yes	88%	22%
No	12%	78%

Question 14 : Which method book(s) would you recommend your band to play?

#### **Freelance**

- 14 weeks to a better band
- Symphonic Band Technique
- Yamaha Band Student
- Treasury of Scales
- Rhythm master 1 Vol2
- "Sound Spectacular" book 1 for band by Carl Fisher
- Best In Class
- Learning Unlimited

#### **ECAC**

- First Division
- Learning Unlimited
- Best in Class
- Yamaha Band Method Book

**Question 15** : What's your view on today's band repertoire, specially in Singapore.

### FREELANCE

Table E.BI.14.1

Questions	Yes	No	Others
Too American	14	9	1
Too traditional.	3	20	2
Too little local compositions.	-	-	-
Not enough composition that suit the young band.	15	8	2
Too much popular pieces	12	11	2
Too much marches	3	20	2
Limited band scores in the market	11	12	2
Limited recording on band music.	15	8	2
Too little modern works played by bands.	12	10	3
Most symphonic works are technically too difficult for most bands.	14	8	3
More band music from other countries apart from US and UK.	14	7	4
Too many transcriptions	8	15	2
Others.	12	11	2

### ECAC

Table E.BI.14.2

Questions	Yes	No	Others
Too American.	7	2	-
Too traditional.	1	8	-
Too little local compositions.	9	-	-
Not enough composition that suit the young band.	6	3	-
Too much popular pieces	2	7	-
Too much marches	-	9	-
Limited band scores in the market	5	4	-
Limited recording on band music.	5	4	-
Too little modern works played by bands.	7	2	-
Most symphonic works are technically too difficult for most bands.	7	2	-
More band music from other countries apart from US and UK.	6	3	-
Too many transcriptions	1	8	-
Others.	-	-	-

**Question 16** : Which aspect of Singapore band scene do you like or dislike?

**FREELANCE**

Table E.BI.15.1

Questions	Like	Dislike	Others
The direction of band movement	13	11	1
Outdoor band competition	17	6	2
Indoor band competition	20	3	2
Aesthetic sensitivity in band music	9	12	4
Band use in non-musical functions	9	13	3
Administration	8	14	3
Others	-	-	25

**ECAC**

Table E.BI.15.2

Questions	Like	Dislike	Others
The direction of band movement	6	2	1
Outdoor band competition	5	4	-
Indoor band competition	9	-	-
Aesthetic sensitivity in band music	7	1	1
Band use in non-musical functions	3	6	-
Administration	5	4	-
Others	8	-	9

Question 17 : What do you hope to see in Singapore's future band scene? (Stating from '1' as most important to least)

**ORDER OF RATINGS**

**FREELANCE**

Table E.BI.16.1

	1	2	3	4	5	6	7	8	9	10	NA
An institution for band training	7	4	1	2	3	1	3	-	-	-	4
Proper syllabus for school band	2	6	3	7	1	1	-	1	-	-	4
Have a band resource library	4	4	4	3	2	2	-	-	1	1	4
More sponsorship	7	3	-	2	4	-	-	2	4	-	-
More amateur bands	4	1	2	2	1	3	1	2	1	3	4
An improvement in school band standard	6	-	2	1	5	5	-	2	1	-	3
More good band recording available	2	1	1	1	-	3	3	2	4	5	3
More parental support	3	1	1	1	-	2	6	7	-	1	3
More administrative support	5	-	4	-	1	1	2	1	2	10	2
More young people taking band seriously	4	1	1	1	-	-	2	3	7	1	2

**ECAC**

Table E.BI.16.2

	1	2	3	4	5	6	7	8	9	10	NA
An institution for band training	5	-	-	3	-	-	1	-	-	-	-
Proper syllabus for school band	1	2	3	1	1	1	-	-	-	-	-
Have a band resource library	1	1	2	-	1	2	-	2	-	-	-
More sponsorship	-	-	-	1	1	1	-	-	3	3	-
More amateur bands	-	1	-	-	-	-	2	1	1	4	-
An improvement in school bands' standard	-	1	2	-	2	1	1	2	-	-	-
More good band recording available	-	-	-	1	-	-	2	1	4	2	-
More parental support	1	-	1	2	1	1	1	1	-	-	-
More administrative support	-	2	1	-	2	1	2	-	1	-	-
More young people taking band seriously	-	2	1	-	2	1	2	-	1	-	-

## SERVICE BAND MEMBERS

Question 1 : Are you still serving national service?

Table : E.SBM.1

	Police Band	SAF Bands
Yes	-	66.7 %
No	100 %	33.3 %

Question 2 : If you have completed serving your national service, what make you decide to sign on?

Table : E.SBM.2

	Police Band	SAF Bands
Love for music	26 %	26.6 %
Stable Career	30.4 %	21 %
Professional Musician	26 %	10.5 %
Salaries	15.2 %	10.5 %
Others	2 %	31.5 %

Question 3 : Apart from service band, are you involve in any other band(s)?

Table : E.SBM.3

	Police Band	SAF Bands
Yes	11 %	20.7 %
No	89 %	79.3 %

Question 5 : Do you own any musical instrument(s)?

Table : E.SBM.4

	<b>Police Band</b>	<b>SAF Bands</b>
Yes	83.3 %	59.4 %
No	16.7 %	40.6 %

Question 6 : What type of music do you like most?

Table : E.SBM.5

	<b>Police Band</b>	<b>SAF Bands</b>
Orchestra	17 %	28.7 %
Jazz / Rock	17 %	17.3 %
Band Music	20.3 %	9.6 %
Vocal	14 %	5.7 %
Musicals	12.5 %	17.3 %
Intrumental	14 %	9.6 %
Others	4.7 %	11.5 %

Question 7 : What type of music do you dislike most?

Table : E.SBM.6

	<b>Police Band</b>	<b>SAF Bands</b>
Orchestra	5.5 %	10.8 %
Jazz / Rock	11 %	19 %
Vocal	-	10.8 %
Musicals	-	8 %
Instrumental	5.5 %	13.4 %
Others	78 %	38 %

**Question 8** : What category of band music do you like most?

Table : E.SBM.7

	<b>Police Band</b>	<b>SAF Bands</b>
Marches	23 %	11.3 %
Popular	23 %	29.5 %
Jazz / Rock	12.5 %	15.9 %
Classical	20 %	13.6 %
Symphonic	19 %	25 %
Others	2 %	4.5 %

**Question 9** : What do you consider the most important element in the service band that will make you feel proud of being a member?

**Police Band**

- Professionalism.
- Uniformity and unity.
- The bands always represents Singapore in overseas performances. This definitely boost the morale of its members. Participation in national functions is also something be very proud of.
- Taking point in a prestigious ceremony or an occasion for the country.
- Perform for national function and representing the country to perform in various countries.
- Performing in most of the state functions, such as National Day Parade, National Day Rally, Istana Functions etc.
- To enable to perform for state events, national events and under police colours.
- During National Day Parade and state function. For example Istana Dinner and world conference function. Performance overseas representing our country.

- Representing the nation and organisation in another country and nation by playing music there.
- To take part in Singapore and police force events.
- Being a professional musician in the Singapore scene.
- Very regimental and a strong effect in public function.
- When we talk about band, we are actually taking about a group of people. I feel proud because of the team work, uniformity, you can only hear one sound although there are more than twenty people blowing the same thing.
- Performing for national functions, for examples, National Day Parade and representing Singapore for overseas performances.

### **Singapore Armed Forces Bands :**

- Recognition.
- If only the music standard was higher.
- Dedicated and qualified members.
- That every member is dedicated to the idea of really making music.
- If the band has reached a world standard.
- Level of music.
- Working environment and the commitment of the musician as a family.
- Uniform, performing for dignitaries and head of states, being in the limelight and getting a lot of attention and admiration.
- Professionalism in music, choices and opportunities to perform for the public.
- Exposure which normal musician will not experience.
- Music and smartness on parade.

- That we are indispensable in many ceremonies and the professionalism, we exhibit.
- Enhance musical knowledge.
- The drill and the quickness while playing.
- The tradition of military music.
- The amount of instruments and music.
- It's prestigious.
- Our professionalism and good quality of musician.
- Quality playing.
- We got to play musical instruments. We look smart and we work hard.
- The represent the nation during local and overseas functions.

Question 10 : Do you think that the service band play an important role in the Singapore music scene of today and the near future?

Table : E.SBM.8

	<b>Police Band</b>	<b>SAF Bands</b>
Yes	100 %	90 %
No	-	10 %

## SINGAPORE WIND SYMPHONY BAND MEMBER

(As in 1997)

### Age Group

Table : E.SWSBM.1

16 - 20	21 - 25	26 - 30	31 - 35	36 - 40	above 40
22.7 %	43.2 %	11.4 %	11.4 %	4.5 %	6.8

### Gender :

Table : E.SWSBM.2

Male	Female
74 %	26 %

### Occupation

Table : E.SWSBM.3

Student	Teacher	National Service	Musician
26 %	7.4 %	14.8 %	3.7 %
Self Employed	Excutive / Manager	Others	
5.6 %	14.8 %	27.8 %	

### Educational Qualification(s)

Table : E.SWSBM.4

'O' level	'A' level	Diploma
24.1 %	18.5 %	27.8 %
Degree	Higher Degree	Others
20.4 %	1.9 %	7.4 %

Major Instrument Owned

Table : E.SWSBM.5

Yes	No
63 %	37 %

Nationality (Non-Singaporean)

Table : E.SWSBM.6

Australian	Japanese	Malaysian	Hong Kong	Indonesian
1	4	1	1	1

Secondary instrument(s)

Table : E.SWSBM.7

1	2	above 2	None
31.5 %	11.1 %	5.6 %	51.9 %

Question 2 : Hours of personal practice per week.

Table : E.SWSBM.8

Below 2 hours	3 to 5 hours	6 to 10 hours	above 10
57.5	22.5	2.5	17.5

Question 3 : Reasons for joining the band.

Table : E.SWSBM.9

Interaction	Musical Reasons	Leisure	Tour	Others
14.7 %	49.1 %	27.8 %	6.5 %	1.6 %

Question 4 : Degree of confidence in knowledge of the history of band.

Table : E.SWSBM.10

<b>Very Confident</b>	<b>Confident</b>	<b>Somewhat Confident</b>
-	20 %	42.5 %
<b>Not Confident %</b>		<b>Others %</b>
35		2.5

Question 5 : Degree of meaningfulness of band has in Singapore Culture.

Table : E.SWSBM.11

<b>Very meaningful</b>	<b>Meaningful</b>
20 %	52.5 %
<b>Little Meaningful</b>	<b>No Meaning</b>
25 %	2.5 %

Question 6 : Degree of meaningfulness of band in your life.

Table : E.SWSBM.12

<b>Very meaningful</b>	<b>Meaningful</b>	<b>Competition</b>
20 %	62.5 %	5 %
<b>Regular Concert</b>		<b>Others</b>
10 %		2.5 %

Question 7 : Favourite performance site.

Table : E.SWSBM.13

<b>Festival</b>	<b>Competition</b>	<b>Short Appearance</b>
17.4 %	17.4 %	4.3 %
<b>Regular Concert</b>		<b>Others</b>
58.4 %		2.2 %

Question 8 : Least favourite performance site.

Table : E.SWSBM.14

<b>Festival</b>	<b>Competition</b>	<b>Short Appearance</b>	<b>Regular Concerts</b>
10 %	10 %	60 %	20 %

Question 9 : Favourite literature.

Table : E.SWSBM.15

<b>Folk</b>	<b>Popular</b>	<b>Classical</b>	<b>Military</b>
7.4 %	16.4 %	27 %	4.4 %

<b>Jazz / Rock</b>	<b>Symphonic</b>	<b>Others</b>
15 %	29.8 %	-

Question 10 : Least favourite literature.

Table : E.SWSBM.15

<b>Folk</b>	<b>Popular</b>	<b>Classical</b>	<b>Military</b>
10 %	5 %	5 %	45 %

<b>Jazz / Rock</b>	<b>Symphonic</b>	<b>Others</b>
30 %	-	5 %

Question 11 : Number of hours per week in willingness to rehearse.

Table : E.SWSBM.17

<b>2 hours</b>	<b>3 hours</b>	<b>4 hours</b>	<b>above 5 hours</b>
5 %	5 %	40 %	50 %

Question 12 : What do you like best about band?

Table : E.SWSBM.18

<b>Friends</b>	<b>Competition</b>	<b>Repertoire</b>
21 %	3.2 %	22.6 %
<b>Conductor</b>	<b>Performance</b>	<b>Others</b>
3.2 %	43.5 %	6.4 %

Question 13 : What do you like least about bands?

Table : E.SWSBM.19

<b>Friends</b>	<b>Competition</b>	<b>Repertoire</b>
2.5 %	25 %	12.5 %
<b>Conductor</b>	<b>Performance</b>	<b>Others</b>
-	-	60 %

Question 14 : If you are working, do band rehearsals and performances affect your work schedule?

Table : E.SWSBM.20

<b>Yes</b>	<b>No</b>
57.5 %	35.5 %

Question 15 : Does your family have any objection to your joining of band?

Table : E.SWSBM.21

<b>Yes</b>	<b>No</b>	<b>Others</b>
5 %	92.5 %	2.5 %

## COMMUNITY CENTRE BAND MEMBERS

Age Group :

Table : E.CCMB.1

13 to 16	17 to 21	22 to 30	30 to 40	above 40
10 %	55 %	35 %	-	--

Question 1 : Which was the following band that you first joined?

Table : E.CCBM.2

School	Community	Association	Company	Others
100 %	-	-	-	-

Question 2 : What do you like best about being a band member?

Table : E.CCBM.3

Friends	Band Music	Competition	Tour
19 %	28.3 %	15 %	9 %

Performance	Band Instructor	Others
19 %	3.8 %	5.6 %

Question 3 : What do you dislike about bands?

Table : E.CCBM.4

Long Rehearsal Time	Selection of Music	Competition
12.5 %	12.5 %	-

Marching	Outdoor Performance	Others
37.5 %	-	37.5 %

**Question 4** : How much time do you spend on band rehearsal(s) and individual practice each week?

Table : E.CCBM.5

<b>2 to 5 hours</b>	<b>6 to 8 hours</b>	<b>9 to 12 hours</b>	<b>Others</b>
60 %	10 %	15 %	15 %

**Question 5** : What type of music do you normally listen to apart from band music?

Table : E.CCBM.6

<b>Popular</b>	<b>Jazz / Rock</b>	<b>Classical</b>	<b>Musical</b>	<b>Others</b>
29 %	13 %	21 %	26.3 %	10.5 %

**Question 6** : Which category of band music do you like?

Table : E.CCBM.7

<b>Marches</b>	<b>Popular</b>	<b>Jazz / Rock</b>
-	22.5 %	12.5 %

<b>Classical</b>	<b>Symphonic</b>	<b>Others</b>
30 %	32.5 %	2.5 %

**Question 7** : If you are working, do the band rehearsal(s) and performances affect your work schedule?

Table : E.CCBM.8

<b>No</b>	<b>Yes</b>
25 %	65 %

Question 8 : Does your family have any objection of you joining the band?

Table : E.CCBM.9

<b>Yes</b>	<b>No</b>
20 %	80 %

Question 9 : Do you work as one of the following professions?

Table : E.CCBM.10

<b>Instrumental Teacher</b>	<b>Band Instructor</b>
-	-

<b>Band Industries</b>	<b>Performer</b>	<b>Composer / Arranger</b>
-	20 %	-

<b>School Music Teacher</b>	<b>Others</b>
-	80 %

## SINGAPORE SOKA BAND MEMBERS

Age Group :

Table : E.SSBM.1

13 to 16	17 to 21	22 to 30	30 to 40	above 40
-	20 %	30 %	30 %	20 %

Question 1 : Which was the following band that you first joined?

Table : E.SSBM.2

School	Community	Association	Company	Others
67 %	-	-	-	23 %

Question 2 : What do you like best about being a band member?

Table : E.SSBM.3

Friends	Band Music	Competition	Tour
13.3 %	53.3 %	-	13.3 %

Performance	Band Instructor	Others
13.3 %	-	6 %

Question 3 : What do you dislike about bands?

Table : E.SSBM.4

Long Rehearsal Time	Selection of Music	Competition
-	12.5 %	25 %

Marching	Outdoor Performance	Others
50 %	-	12.5 %

Question 4 : How much time do you spend on band rehearsal(s) and individual practice each week?

Table : E.SSBM.5

<b>2 to 5 hours</b>	<b>6 to 8 hours</b>	<b>9 to 12 hours</b>	<b>Others</b>
60 %	30 %	-	10 %

Question 5 : What type of music do you normally listen to apart from band music?

Table : E.SSBM.6

<b>Popular</b>	<b>Jazz / Rock</b>	<b>Classical</b>	<b>Musical</b>	<b>Others</b>
27.2 %	18 %	18 %	22 %	14 %

Question 6 : Which category of band music do you like?

Table : E.SSBM.7

<b>Marches</b>	<b>Popular</b>	<b>Jazz / Rock</b>
-	36.6 %	9 %

<b>Classical</b>	<b>Symphonic</b>	<b>Others</b>
9 %	36.3 %	9 %

Question 7 : If you are working, do the band rehearsal(s) and performances affect your work schedule?

Table : E.SSBM.8

<b>No</b>	<b>Yes</b>
70 %	30 %

**Question 8** : Does your family have any objection of you joining the band?

Table : E.SSBM.9

<b>Yes</b>	<b>No</b>
10 %	90 %

**Question 9** : Do you work as one of the following professions?

Table : E.SSBM.10

<b>Instrumental Teacher</b>		<b>Band Instructor</b>	
-		-	

<b>Band Industries</b>	<b>Performer</b>	<b>Composer / Arranger</b>
-	10 %	-

<b>School Music Teacher</b>	<b>Others</b>
-	90 %

## SIA GROUP BAND MEMBERS

Age Group :

Table : E.SWSBM.1

17 to 21	22 to 30	30 to 40	above 40
-	41.6 %	50 %	4.8 %

Question 1 : Which was the following band that you first joined?

Table : E.SWSBM.2

School	Community	Association	Company	Others
75 %	-	-	16.7 %	8.3 %

Question 2 : What do you like best about being a band member?

Table : E.SWSBM.3

Friends	Band Music	Competition	Tour
16.6 %	55.5 %	-	5.5 %

Performance	Band Instructor	Others
16.6 %	-	5.5 %

Question 3 : What do you dislike about bands?

Table : E.SWSBM.4

Long Rehearsal Time	Selection of Music	Competition
7 %	14.2 %	14.2 %

Marching	Outdoor Performance	Others
28.5 %	7 %	28.5 %

**Question 4** : How much time do you spend on band rehearsal(s) and individual practice each week?

Table : E.SWSBM.5

<b>2 to 5 hours</b>	<b>5 to 8 hours</b>	<b>9 to 12 hours</b>	<b>Others</b>
75 %	8.3 %	8.3 %	8.3 %

**Question 5** : What type of music do you normally listen to apart from band music?

Table : E.SWSBM.6

<b>Popular</b>	<b>Jazz / Rock</b>	<b>Classical</b>	<b>Musical</b>	<b>Others</b>
19.2 %	19.2 %	19.2 %	30.8 %	11.5 %

**Question 6** : Which category of band music do you like?

Table : E.SWSBM.7

<b>Marches</b>	<b>Popular</b>	<b>Jazz / Rock</b>
14 %	33.3 %	20.3 %

<b>Classical</b>	<b>Symphonic</b>	<b>Others</b>
16.7 %	20.8 %	4 %

**Question 7** : If you are working, do the band rehearsal(s) and performance affect your work schedule?

Table : E.SWSBM.8

<b>Yes</b>	<b>No</b>
41.7 %	58.3 %

Question 8 : Does your family have any objection of you joining the band?

Table : E.SWSBM.9

Yes	No
-	100 %

Question 9 : Do you work as one of the following professions?

Table : E.SWSBM.10

Instrumental Teacher	Band Instructor
20 %	-

Band Industries	Performer	Composer / Arranger
-	20 %	-

School Music Teacher	Others
-	60 %

## SCHOOL BAND MEMBERS

Question 1 : Why do you choose band as your ECA?

Table : E.SCHBM.1

	Secondary	Junior College	Tertiary
Credit Points	10 %	4 %	6 %
Band Instructor(s)	3.3 %	4 %	10.2 %
Music	28.8 %	40 %	38 %
Friends	20.3 %	16 %	25.5 %
Learn Instrument(s)	27.1 %	32 %	16 %
Others	10 %	4 %	3.6 %

Question 2 : What do you like best being a band member?

Table : E.SCHBM.2

	Secondary	Junior College	Tertiary
Friends	20.2 %	29 %	24 %
Band Music	19 %	33.3 %	27.3 %
Competition	9.5 %	-	7.4 %
Tour	9.5 %	2.5 %	14.2 %
Performance	13.8 %	16.6 %	18.6 %
Band Instructor	19 %	4 %	6.8 %
Others	8.5 %	4 %	1.2 %

Question 3 : What do you dislike about the band?

Table : E.SCHBM.3

	Secondary	Junior College	Tertiary
Long Rehearsal Time	31 %	38 %	20 %
Selection of Music	4.4 %	7.6 %	9.3 %
Competition	2.2 %	-	2.6 %
Marching	28.8 %	23 %	26.6 %
Outdoor Performance	8.8 %	7.6 %	17.3 %
Others	24.4 %	23 %	24 %

**Question 4** : How much time do you spend on band rehearsal(s) and individual practice each week?

Table : E.SCHBM.4

	<b>Secondary</b>	<b>Junior College</b>	<b>Tertiary</b>
2 to 5 hours	27 %	-	39 %
5 to 8 hours	21.6 %	70 %	40.6 %
9 to 12 hours	37.8 %	30 %	6.7 %
Others	13.5 %	-	13.3 %

**Question 5** : What type of music do you normally listen to apart from band music?

Table : E.SCHBM.5

	<b>Secondary</b>	<b>Junior College</b>	<b>Tertiary</b>
Popular	33 %	23.3 %	31 %
Jazz / Rock	20.7 %	23.3 %	14 %
Classical	11.3 %	25.8 %	25.2 %
Musical	20.7 %	16.6 %	24 %
Others	13.3 %	10 %	5 %

**Question 5** : Which category of band music do you like?

Table : E.SCHBM.6

	<b>Secondary</b>	<b>Junior College</b>	<b>Tertiary</b>
Marches	7.2 %	-	8.7 %
Popular	27.2 %	20 %	17.5 %
Jazz / Rock	20 %	26.6 %	12.4 %
Classical	10.9 %	23.3 %	19.7 %
Symphonic	27.2 %	23.3 %	37.2 %
Others	7.2 %	6.6 %	4.3 %

**Question 7** : Apart from school band, are you also a member of other band(s)? (e.g. SOKA, NIE, SWS, Community Centres)

Table : E.SCHBM.7

	<b>Secondary</b>	<b>Junior College</b>	<b>Tertiary</b>
Yes	36 %	-	39.9 %
No	63.6 %	100 %	60 %

**Question 8** : How do you perform in your academic work?

Table : E.SCHBM.8

	<b>Secondary</b>	<b>Junior College</b>	<b>Tertiary</b>
Below Average	2.7 %	-	3 %
Average	58.3 %	80 %	69.3 %
Above Average	13.8 %	10 %	16 %
Good	19.4 %	10 %	4.8 %
Very Good	5.5 %	-	1.6 %
Others	-	-	4.8 %

**Question 9** : Does band rehearsals affect your studies?

Table : E.SCHBM.9

	<b>Secondary</b>	<b>Junior College</b>	<b>Tertiary</b>
Yes	5 %	-	12 %
No	95 %	100 %	88 %

**Question 10** : Would you like to join the community band(s) after completing your study?

Table : E.SCHBM.10

	<b>Secondary</b>	<b>Junior College</b>	<b>Tertiary</b>
Yes	50 %	67 %	64 %
No	50 %	33 %	36 %

**Question 11** : Would you like to take up music as your future career? If yes, which?

Table : E.SCHBM.11

	<b>Secondary</b>	<b>Junior College</b>	<b>Tertiary</b>
Instrumental Teacher	2.5 %	15.3 %	8 %
Band Instructor	2.5 %	15.3 %	6.6 %
Music Industries	5 %	-	6.6 %
Performer	25 %	-	10.7 %
Composer / Arranger	2.5 %	7.7 %	4 %
School Music Teacher	5 %	7.7 %	8 %
Other	57.5 %	54 %	56 %

## EX-BAND MEMBER

Age Group :

Table : E.EXBM.1

17 to 21	22 to 30	30 to 40	above 40
17.6 %	41 %	29 %	11.7 %

Question 1 : Which was the following band that you first joined?

Table : E.EXBM.2

School	Community	Association	Company	Others
84.2 %	-	-	5.2 %	10.4 %

Question 2 : What do you like best about being a band member?

Table : E.EXBM.3

Friends	Band Music	Competition	Tour
28.5 %	42.8 %	3.5 %	7 %

Performance	Band Instructor	Others
14.2 %	-	3.5 %

Question 3 : What do you dislike about bands?

Table : E.EXBM.4

Long Rehearsal Time	Selection of Music	Competition
25 %	10 %	10

Marching	Outdoor Performance	Others
30 %	-	25 %

**Question 4** : How much time do you spend on band rehearsal(s) and individual practice each week?

Table : E.EXBM.5

<b>2 to 5 hours</b>	<b>6 to 8 hours</b>	<b>9 to 12 hours</b>	<b>Others</b>
35.2 %	29.4 %	35.2 %	-

**Question 5** : What type of music do you normally listen to apart from band music?

Table : E.EXBM.6

<b>Popular</b>	<b>Jazz / Rock</b>	<b>Classical</b>	<b>Musical</b>	<b>Others</b>
22.8 %	14.2 %	28.5 %	28.5 %	5.7 %

**Question 6** : Which category of band music do you like?

Table : E.EXBM.7

<b>Marches</b>	<b>Popular</b>	<b>Jazz / Rock</b>
13.5 %	13.5 %	10.8 %

<b>Classical</b>	<b>Symphonic</b>	<b>Others</b>
21.6 %	35 %	5.4 %

**Question 7** : Did your family have any objection to your joining of band(s)?

Table : E.EXBM.8

<b>Yes</b>	<b>No</b>
20 %	80 %

Question 8 : What makes you decide to stop playing in the band(s)?

Table : E.EXBM.9

<b>Busy Work Schedule %</b>	<b>Concentrate on Studies %</b>	
41.6	25	
<b>Family Commitments%</b>	<b>Lost of Interest %</b>	<b>Others %</b>
25	-	8.3

Question 9 : Would you like to join the band if opportunity arises?

Table : E.EXBM.10

<b>Yes</b>	<b>No</b>
64.7 %	35.3 %

Question 10 : What do you think you have achieved by being a band member?

- Time management, cooperation.
- Character development, lasting friends.
- The satisfaction of performing and learning to appreciate a variety of band music.
- Serious interest and appreciation of music, great friends and got to see really different kind of people, make life more balanced and colourful.
- To know how to play the saxophone and knowing all my band-mates.
- Learn an instrument, appreciate music and cooperation.
- An appreciation of quality music.
- Getting to know people with similar interest.
- A love of music.

- Appreciation of music
- A lot, especially in being able to appreciate difficulties in organising a band.
- Knowledge of music and a sense of participation.
- The love and appreciation for music as well as the musical instruments and the sense of music rhythm and beat.
- Music Appreciation.
- Appreciate the diversity and inter-connectness of various kinds of music.

Question 11 : What do you hope to see in the band movement which you find useful to present bands?

- More interaction between bands of different schools to enable students to learn from each other.
- To play music freely rather than to be bound to score, less rigid.
- More inter-band activities (combined concert, practise) in a way to learn from another.
- More exposure in term of visiting band or guest conductors and workshops to revise the performance standard.
- Better support and commitment from Ministry of Education and schools.
- Trend towards symphonic bands.
- A love of music.
- For school bands, school and principals support is vital, interaction between bands of different schools and interest groups can widen the horizons of band members.
- Better music instructors needed and more recognition.
- Good committee who can really managed a band in a musician kind of thinking.

- To have more public performances and exposure; conduct more music and band involvement course to the younger or interested parties. Maybe it will boost up their commitments and enthusiastic for their present bands.
- More exposure to bands of different culture.

Question 12 : Would you encourage younger generation to join the band?

Table : E.EXBM.11

<b>Yes</b>	<b>No</b>
100 %	-

# **APPENDIX F**

## **Repertoire of Wind Band performed in Singapore**

# REPERTOIRE

## Original Symphonic Works

TITLE	COMPOSER	YEAR
Overture "Marinarella"	Julius Fucil	1972
Singapore Overture	C Lazaroo arr J Brush	1972
Post Horn Gallap	Koeing	1972
Prelude & March	Ray Luke	1972
Variation Overture	Chifton Wiliam	1972
Folklore for Band	Jim Andy Caudill	1972
Lustspiel Overture	Keler Bela	1972
Prelude & March	Ray Luke	1973
Buglers' Holiday	Leroy Anderson	1973
English Folk Song Suite	R Vaughan William	1973
Capricious Aloysius (Clarinet Solo and Band)	Harold L Walters	1973
Deep River Rhapsody	Harold L Walters	1974
Ceremonial Prelude	John Cacavas	1974
Folklore for Band	Jim Andy Caudil	1974
Leetonia Overture	Harold L Walters	1975
Fugue N° Swing	D W Stauffer	1975
Roman Forum Overture	E O Caneva	1975
Instant Concert	Harold L Walters	1975
Chant and Jubilo	F McBeth	1975
Prelude & March	Ray Luke	1975
Mightier Than Circumstance (Overture)	Carl Frangkiser	1978
Prerogatives for Band	Leland Forsblad	1978
A Hot Time in the Brasses Tonight	Harold L Walters	1978
Trumpet Ole	Frank D Cofield	1978
Pretty Island	Mary Tan arr M Nonami	1978
Introit and Bravura	Leland Forsblad arr Wayne Livingston	1978
English Folk Song Suite	R Vaughan William	1978
Synopsis	Leland Forsblad arr Wayne Forsblad	1978
Battaglia	W F Macbeth	1978
Caravelle - An Odyssey for Band	Leland Forsblad	1979
Introduction and Caprice	Charles Carter	1979
Overture for Winds	Charles Carter	1980
Emperata Overture	Claude T Smith	1980
Somerset	John Tatgehorst	1980
A Jubilant Overture	Alfred Reed	1981
Edific - Structure for band	Leland Forsblad arr Wayne Livingston	1981
English Folk Suite	R Vaughan Williams	1981
Festivo	Vaclav Nelhybel	1981
Hymn and Allelujah	Jim Curnow	1981
Edifice - Structure for band	Leland Forsblad	1981

Folklore for Band	Jim Andy Caudill	1981
Introduction and Caprice	Charles Carter	1981
Jubilate	L D San Pedro	1981
Ode to Freedom	Antonino Buenaventura	1981
Conventry	John Tatagenhors	1982
Gee Whizz	Byron Brooke	1982
Imperatrix - Overture for Band	Alfred Reed	1983
Variation on an English Folk Song	Claude T Smith	1983
Concerto - for Solo Timpani, Winds & Percussion	D H White	1983
Capricious Aloysius	Harold Walters	1983
Our Homeland	Soh Kay Cheng arr Ho Hwee Long	1983
Ritual for Band	Vaclav Nelhybel	1983
Concerto for Drum Set	Carroll Decamp	1983
Exaltation - Overture for Band	James Swearingen	1983
Folk Song Suite	R Vaughan William	1984
Folklore for Band	Jim Andy Caudill	1984
Clarinet Allegro (for Clarinet and Band)	Frank D Cofield	1984
Invicta	James Swearingen	1984
Bugler's Holiday	Michael Edward arr Leroy Anderson	1984
Novena (Rhapsody for Band)	James Swearingen	1984
Inverarry Overture	Warren Barker	1985
Day of the Shofar	Jared Spears	1985
First Suite in E flat for Military Band	Gustav Holst	1985
A Bayshore Portrait	Robert Sheldon	1985
Chorale and Shaker Dance	John P Zdechlik	1985
Introduction and Caprice	Charles Carter	1986
Princeton Variations	David Shaffer	1986
Fanfare and Fantasy	Anne McGinty	1986
Premiere Concertante	John Cacavas	1986
Transformations	Warren Barker	1986
Chorale and Shaker Dance	John P Zdechlik	1986
Downward, Upwards	O S Kvam	1987
Concert Prelude	Philip Sparke	1987
Sonata for Winds	Charles Carter	1987
First Suite in E flat for Military Band	Gustav Holst	1987
Parade of the Tall Ships	Jay Chattaway	1987
First Suite in E flat for Military Band	Gustav Holst	1987
Centuria	James Swearingen	1987
Symphonic Rhapsody	Warren Barker	1987
Windsong	Bob Lowden	1987
Rhapsody for Solo Clarinet and Band	Anne McGinty	1987
Second Suite in F for Military Band	Gustav Holst	1987
Symphonic Scenario	John Cacavas	1987
Landmark Overture	Jim Andy Caudill	1988
Premiere Concertante	John Cacavas	1988
Second Suite in F for Military Band	Gustav Holst	1988
Scherzo Pomposo	Harold L Walteres	1988
Centuria	James Swearingen	1988
Inverarry Overture	Warren Barker	1988

Suite from Battlestar Galactica	Stu Philips	1988
Journey To Millunum	Warren Barker	1988
Symphony No 2	John Barnes Chance	1988
Asuka	Tetsunosuke Kushida	1988
"Trionfale" 4th Movt from Band Symphony No 1	Kenson Koh	1988
Trombonanza	Frank D Cofield	1988
Sonic Nouveau	Cheong Sion Keat	1988
Music from the XXIIIrd Olympiad	arr. Bob Lowden	1988
Samba De Zoo!!	Tomohiro Tatebe	1988
Alleluias	Jared Spears	1988
Novena - Rhapsody for Band	James Swearingen	1988
Princeton Variations	David Shaffer	1988
Mark the Triumph	Robert Sheldon	1988
Silverado	Warren Barker	1988
Giocoso Largamente from Symphony No 2	Leong Yoon Pin	1988
Arabeque	David Shaffer	1988
Fanfare and Intermezzo	Robert Sheldon	1989
Pachinko	Paul Yode	1989
Capriccio Concertant	W Francis McBeth	1989
Sea Breeze	Ralph Gingery	1989
Songs of the West	Gustav Holst arr Jim Curnow	1989
Majestia	James Swearingen	1989
Fandango	Frank Perkins arr Floyd Werle	1989
A Jubilant Tribute	Anne Mc Ginty	1989
Canto Forma	Ieland Forsblad	1989
A Tribute To Jerome Kern	arr Warren Barker	1989
Danse Celestiale	Robert Sheldon	1989
The Long Grey Line	James Barnes	1989
Montenido	John Chattaway	1989
Parada Mexicana	John Cacavas	1989
Fanfare & Soliloquy for Band	Trevor Sharpe	1989
First Suite in E flat for Military Band	Gustav Holst	1989
New Baroque Suite	Ted Huggens	1989
Free World Fantasy	Johan de Haan	1989
Symphony No 1 for Band	Claude T Smith	1990
Rondo for Winds & Percussion	Jared Spears	1990
A Jubilant Tribute	Anne McGinty	1990
Majestia	James Swearingen	1990
Dedicata	David Shaffer	1990
Moventa	Andre Jutras	1990
New River Suite	Jared Spears	1990
Overture A La Russe	Warren Barker	1990
Asuka	Tetsunosuke Kushida	1990
Declarations	Elliot Del Borgo	1990
Alvamar Overture	James Barnes	1990
Asuka	Tetsunosuke Kushida	1990
Capricious Aloysius (Clarinet Solo & Band)	Harold Walters	1990
Philippines Airs Medley No 1	E G Parungao	1990
Chorale and Shaker Dance	John Zdechlik	1990

Giocoso Largamente	Leong Yoon Pin	1990
English Folk Song Suite	R Vaughan Williams	1990
Festal Scenes	Yasuhide Ito	1990
Montenido	Jay Chattaway	1991
Sea Breeze	Ralph Gingery	1991
Declarations, Ballade & Finale	Ed Huncbeby	1991
Glasnost	Dizzy Stratfort	1991
Crossfire	Ralph Gingery	1991
Acclamations	Ed Hucceby	1991
Romanza	James Barnes	1991
Berkshire	John Tatgenhorst	1991
First Suite for Band, 4th Movt - Gallop	Alfred Reed	1991
Night Flight to Belize	Herbie Martin	1991
A Jubilee Overture	Alfred Reed	1991
Capriccio Concantant	W Francis McBeth	1991
Suite of Old America Dances	Robert Russell Bennett	1991
Folk Song Suite	R Vaughan Williams	1991
Flute Concertino	C Chaminade	1991
Trail of Tears	James Barnes	1991
Festal Scene	Yasuhide Ito	1991
Punchinello	Alfred Reed	1991
Emperata	Claude T Smith	1991
Concert Celebration	Claude T Smith	1991
At A Dixieland Jazz Funeral	Jared Spears	1991
Montenido	Jay Chattaway	1991
Sea Breeze	Ralph Gingery	1991
Declaration, Ballade and Finale	Dizzy Strafford	1991
Crossfire	Ralph Gingery	1991
A Jubilant Overture	Alfred Reed	1991
First Suite in E flat for Military Band	Gustav Holst	1991
Romance Pour Helene	Koen de Wolf	1991
Leonardus Rex	Hardy Mertens	1991
Bravade Esprit	David Shaffer	1992
Aventura	James Swearingen	1992
Chorale And Shaker Dance	John Zdechlik	1992
Majestia	James Swearingen	1992
Colours and Configurations	Lennie Nichaus	1992
Pageant of Light	David Shaffer	1992
Second Suite in F - Opus 28, No 2	Gustav Holst	1992
Montenido	Jay Chattaway	1992
A Symphonic Prelude	Alfred Reed	1992
Symphony No 1 "The Lord of the Ring"	Johan De Meij	1992
Birdland	Joseph Zawinul	1992
A Springtime Celebration	Alfred Reed	1992
Declarations	Elliot Del Borgo	1992
Delamont Overture	John Herberman	1992
Spitfire	James Barnes	1992
First Suite in E flat for Military Band	Gustav Holst	1992
Introduction and Caprice	Charles Carter	1992
Chorale And Shaker Dance	John Zdechlik	1992
Berkshire Overture	Jeffrey P Funnell	1993

Chorale And Shaker Dance	John Zdechlik	1993
Macarena	Bernado B Monterde arr Alfred Reed	1993
Amparito Roca	Jaime Texidor	1993
Second Suite in F	Gustav Holst	1993
Latin Sun	Andre Jutras	1993
Symphonic Prelude On Adeste Fidelis	Claude T Smith	1993
Brandenberg Jubilee	Calvin Custer	1993
Westminster Sketches	Jay Bocook	1993
Crossfire	Ralph Gingery	1993
Also Sprach Zarathustra (2001)	Richard Strauss arr Joost C Flach	1993
Pavane In Blue	Ted Huggens	1993
Vauderville Suite	Pi Scheffer	1993
Chopstick Ballet	Leroy Anderson	1993
Symphonic Suite	Elliot A Del Borgo	1993
Oregon	Jacob de Haan	1993
Prisoner of the Ring	Julie Giroux - West	1993
Psalms 46	John Zdechlik	1993
Malagwena	Michael Sweeney	1993
El Camino Real	Alfred Reed	1993
New River Suite	Jared Spears	1993
Koyo	Jiro Mikami	1993
Wan - Xia	Wang Fuling arr L D San Pedro	1993
The Tales of Tong - On	Vijit Jitrangsan	1993
Crescent and Five Stars	Gerry Soliano	1993
Jali Jali	Singgih Sanjaya	1993
Nottingham Overture	Fan Swee Weng	1993
Russian Christmas Music	Alfred Reed	1993
Symphony No 1 (The Ancient Migrants)	Joseph Peters	1993
Untitled Composition for Symphonic Band	M D Parafina	1993
Corsairs Landing	Robert Sheldon	1993
Marcarena	Bernado B Monterda arr Alfred Reed	1993
New River Suite	Jared Spears	1993
Music for a Festival	Philip Sparke	1993
Russian Christmas Music	Alfred Reed	1993
Mazama - Legend of the Pacific Northwest	Jay Chattaway	1993
Alvamar Overture	James Barnes	1993
Cartoon	Paul Hart	1993
El Camino Real	Alfred Reed	1993
Cuban Overture	George Gershwin arr Martin Koelkoren	1993
Peterloo Overture	Malcolm Arnold arr. Charles Sayre	1993
Instant Concert	Harold L Walters	1994
Crystal City Overture	John Edmondson	1994
El Tiempo Del Musica	Rob Ares	1994
Typewriter	Leroy Anderson	1994
Maajestia	James Swearingen	1994

Spitfire - Overture for Band	James Barnes	1994
Pierrot	Koen de Wolf	1994
Fanfare Variations	Warren Barker	1994
Flashing Winds	Jan Van de Roost	1994
Introduction and Caprice	Charles Carter	1994
Music for a Festival	Philip Sparke	1994
Celebrations	John Zdechlik	1994
Fanfare and Chorale	John Howard	1994
The Green Domino	Clare E Grundman	1994
Bushdance	Ralph Hultgren	1994
Symphonic Overture	James Barnes	1994
A Grand Grand Overture	Malcolm Arnold arr Keith Wilson	1994
Riverfest	James Barnes	1994
First Suite in E flat for Military Band	Gustav Holst	1994
Music for Festival	Philip Sparke	1994
Bacchus on Blue Ridge	Joseph Horovitz	1994
Methuselah II	Masaru Tanaka	1994
White Christmas	Irvin Berlin	1994
Coffee Serenade	Ted Huggens	1994
Romario	Hardy Mertens	1994
Requiem of the Captive Condor	Hardy Mertens	1994
Ollie Goes Bananas	Hardy Mertens	1994
Prelude for Concert Band	John Howard	1994
Un Mariposa Liamdo Carino	Hardy Mertens	1994
Arnoldo	Hardy Mertens	1994
Jordon's Gum Chewers	Hardy Mertens	1994
Blue Ridge Saga	James Swearingens	1994
A Springtime Celebration	Alfred Reed	1995
Of A Distance Star	Ed Huckeby	1995
Bushdance	Ralph Hultgren	1995
The Heavenly Flute Player and the Dragon King	Hardy Mertens	1995
Aquarium	Johan de Meji	1995
Festal Scene	Yasuhide Ito	1995
Brushdance	Ralph Hultgren	1995
Seagate Overture	James Swearingen	1995
Queen's Park Melody	Jacob de Haan	1995
Princeton Variations	A S C A P	1995
Midnight Serenade	Johan Nijis	1995
Centuria	James Swearingen	1995
Spiritual Moments	Dizzy Stratford	1995
Twins	Jan Hadermann	1995
Regatta for Winds	David Shaffer	1995
Light Eternal	James Swearingen	1995
Jubilee Overture	Philip Sparke	1995
The Seventh Night in July - Tanabata	Itaru Sakai	1995
Jungle Fantasy	Naohiro Iwai	1995
Alvamar Overture	James Barnes	1995
Symphony No 1 "The Lord of the Ring" Movt 5	Johan de Meji	1995
Music Park	Luc Gistel	1995
Symphonic Variations	Andre Jutras	1995

Amparito Roca	James Texidor	1995
Prisoner of the Ring	Julie Giroux - West	1995
Utophia	Jacob de Haan	1995
Fantasia Espanol	John Higgins	1995
A Discovery Fantasy	Jan de Haan	1995
Ouachita	Julie Giroux - West	1995
Where the River Flows	James Swearingen	1995
Toon Town Revue	arr David Marshall	1995
Prisoner of the Ring	Julie Giroux - West	1995
Overtura	Ed Huckleby	1995
Utophia	Jacob de Haan	1995
Orient Express	Philip Sparke	1995
Pavane in Blue	Ted Huggens	1995
Coffee Serenade	Ted Huggens	1995
Caribbean Concert (2 Movt)	Kees Vlak	1995
South Rampart Street Parade	Ray Bauduc arr Bob Haggart	1995
Theatre Music	Philip Sparke	1995
Happy Mallet	Harm Evers	1995
Wonderful Inventions	Dizzy Stratford	1995
Ballad	Jan Hadermann	1995
Cross-Fire	Ralph Gingery	1995
El Camino Real	Alfred Reed	1995
Symphony No 1 "The Lord of the Ring" - Gardalf	Johan de Meji	1995
Twilight Serende	Kees Schoonenbeek	1995
Caribbean Variation on a Tune	Jacob de Haan	1995
Journey & Celebration	Paul Hart	1995
Dave Brubeck : A Portrait In Time	arr Robert W Smith	1995
Flashing Winds	Jan Van der Roost	1995
Kilimanjaro - An Africian Portrait	Robert Washbum	1995
Bugler's Holiday	Leroy Anderson	1995
Oregon	Jacob de Haan	1995
El Camino Real	Alfred Reed	1995
Impression of Japan	James Barnes	1995
Continental Concerto for Piano and Band	Walter Kalischnig arr Rinus van Galen	1995
Jubilee Overture	Philip Sparke	1995
Glossnot	Dizzy Straford	1995
Firestorm	Stephen Bulls	1995
Symphony No 1 "The Lord of the Ring"	Johan de Meij	1995
Bacchus On Blue Ridge	Joseph Horovitz	1995
Appalachian Overture for Concert Band	James Barnes	1996
Dawn of the New Day	James Swearingen	1996
Backdraft	Hans Zimmer arr Masato Myokoin	1996
Declaration, Ballade & Finale	Ed Huckleby	1996
Parada Mexicana	John Cacavas	1996
Romanesque	James Swearingen	1996
Morro Bay	Lennie Nichaus	1996
In All Its Glory	James Swearingen	1996
Queen's Park Melody	Jacob de Haan	1996

Music Park	Luc Gistel	1996
Trumpet Power	John Higgins	1996
Celebration and Dance	James Swearingen	1996
Momentations	Jared Spear	1996
El Camino Real	Alfred Reed	1996
Festal Celebration	Ralph / Jack Hale	1996
Meet Our Band	Jack Bullock	1996
Seagate Overture	James Swearingen	1996
7 Inch Framed	Dick Brass	1996
Lincolnshire Posy	Percy A Grainger	1996
Martenizza	Piet Swerts	1996
Firework!	Jan Van de Roost	1996
A Symphonic Prelude	Alfred Reed	1996
The Purple Twilight	Robert Longfield	1996
Instant Concert	Harold C Walters	1996
Concerto for Pots and Pans	Mike Story	1996
The Homemaker's Guide to Marking Music	Hiram Power	1996
A Music Park	Luc Gistel	1996
Second Suite in F	Gustav Holst arr Colin Matthews	1996
Yorkshire Ballad	James Barnes	1996
Glassnot	Dizzy Stratfort	1996
Dawn of the New Day	James Swearingen	1996
Fifth Suite for Band	Alfred Reed	1996
La Storia	Jacob de Haan	1996
Cartoon	Paul Hart	1996
Utopia	Jacob de Haan	1996
Fifth Suite for Band	Alfred Reed	1996
El Golpe Fatal	Firk Brosse	1996
El Camino Real	Alfred Reed	1996
Fanfare and Flourishes for a Festival Occassion	James Curnow	1996
Across the Plains	Daniel Chisham	1996
Starlight Serenade	Victor Lopez	1996
Symphonic Ballad	Bob Lowden	1996
Un Pow Loco for Band	Terry Kenny	1996
Music Park	Luc Gistel	1996
Pastoral	Ed Huckleby	1996
Alvamar Overture	James Barnes	1996
Variants of a Moravian Hymn	James Barnes	1996
Impression of Japan	James Barnes	1996
Spartacus	Jan Van de Roost	1996
Continental Concerto	Walter Kalischnig	1996
Chorale And Shaker Dance	John Zdechlik	1996
Concerto for Marimba and Winds	Alfred Reed	1996
Variants on a Moravian Hymn	James Barnes	1996
English Folk Song Suite	Vaughan Williams	1996
Spartacus	Jan Van de Roost	1996
Upside Down	Manfred Schneider	1996
Notturmo	Allan Bonde	1996
Capricious Aloysius	Harold Walters	1996
Utopia	Jacob de Haan	1996

Slippery Slides	Eric Osterling	1996
A Music Park	Luc Gistel	1996
Trumpet Two	Jerry Nowak	1996
Baritone Boogie	Andy Clarke	1996
Memory	Rob Ares	1996
Spartacus	Jan Van de Roost	1996
Paso double De Valencia	Hardy Mertens	1996
Jordon's Gum Cheweres	Hardy Mertens	1996
Ruthenian Rhapsody	J M Suykerbuyk	1996
Take A Walk	Hardy Mertens	1996
Festivo	Edward Gregson	1996
Rhapsody	Jim Curnow	1996
Aquarium	Johan de Meij	1996
Year of the Dragon	Philip Sparke	1996
Oregon	Jacob de Haan	1996
Flashing Wind	Jan Van de Roost	1996
Spartacus	Jan Van de Roost	1996
The Star of Friendship - Suite for Symphonic Band	M Nonami	1996
Prelude To Return	M Nonami	1996
A Pretty Island	M Nonami	1996
Flight	Cladue T Smith	1996
Rojak (Three Folksong Fantasies)	John Sharpley	1996
Cartoon	Paul Hart	1996
Symphony No 2 "The Big Apple" - No 1 Skyline	Johan de Meij	1996
Overture "Militaire"	H E J Nation	1996
Starlight Concerto for Trombone and Band	Kees Shoonenbeek	1996
The Syncopated Clock	Leroy Anderson	1996
Rhapsody for Euponium	J Curnow	1996
Pantomime	Philip Sparke	1996
Affirmation	Jared Spears	1996
Fifth Suite for Band (International Dance)	Alfred Reed	1996
Utopia	Jacob de Haan	1996
Cartoon	Paul Hart	1996
Evolution	Alfred Reed	1996

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## Classical Transcription

TITLE	COMPOSER	YEAR
Overture "Marinarella"	Julius Fucik	1972
Zueignung	Richard Strauss	1972
A Night at the Ballet	Harold Walters	1973
Light Cavalry	Franz von Suppe	1973
Morning, Noon and Night Overture	Franz von Suppe	1973
Die Meistersinger	Richard Wagner	1974
Arioso	J S Bach	1974
Pictures At An Exhibition	M Moussorgsky trans Erik W G Leidzen	1975
L'Arlesienne - Suite No 2 Farandole	George Bizet arr Dan Godfrey, Jr	1975
A Carol Festival	trans M D Parafina	1975
Fanfare and Ceremonial	R Wagner arr B H Houseknecht	1975
Trumpet Concerto in E flat	Joseph Haydn arr W J Duthoit	1975
Bourree I and II from Third Cello Suite	J S Bach arr S Schoenberg	1975
Finlandia Tone Poem, Opus 26, No 7	J Sibelius arr L Cailliet	1975
Finale from Symphony in F minor Opus 36, No 4	P Tchaikovsky arr V F Safranek	1975
Light Cavalry Overture	Franz von Suppe	1995
Solvejg' Song	Edvard Grieg arr Paul Yoder	1978
Piano Concerto, Opus 16	Edvard Grieg arr M D Parafina	1978
Slavonic Dances	A Dvorak arr Clair W Johnson	1978
Sonata for Horn in F - First Movement	L Beethoven	1982
Lohengrin	Richard Wagner arr Eric Osterling	1984
Finlandia Tone Poem, Opus 26, No 7	J Sibelius arr L Cailliet	1984
Light Cavalry Overture	Franz von Suppe arr Charles Godfrey	1984
Die Meistersinger Excerpts	Richard Wagner	1984
Wind Ensemble Octet - Partita in E flat	J H Hummel	1987
Coronation Scene	M Moussorgsky arr Beuhlan	1987
Light Cavalry Overture	Franz von Suppe	1987
Overture to Orpheus in the Underworld	Jacques Offenbach arr Lawrence Odom	1987
Water Music Suite	George F Handel arr W J Duthoit	1987

Rondo for Horn - Concerto No 3 in Eb K V 447, 3 Movement	W A Mozart trans Robert J Bardeen	1987
Light Cavalry Overture	Franz von Suppe	1987
Prelude of La Tra Viata	G Verdi	1988
Grand March from 'Aida'	G Verdi	1988
Concerto for Two Horns	G F Handel	1988
Jupiter from "The Planets"	Gustav Holst	1988
4th Movt of "The Planets" - Jupiter	Gustav Holst	1989
Poet and Peasant - Overture	Franz von Suppe arr John Gready	1989
Concert for Trumpet	J Haydn	1989
Light Cavalry Overture	Franz von Suppe arr C Godfrey	1989
1812 Overture	P Tchaikovsky	1989
The Wellington's Victory	Beethoven	1989
Festival Overture, Opus 96	Dmitri Shostakovich trans D Hunsberger	1990
Suite Francaise	Darius Milhaud	1990
Poet and Peasant - Overture	Franz von Suppe arr John Gready	1990
The Marriage of Figaro - Overture	W A Mozart arr W J Duthoit	1990
Morning, Noon and Night Overture	Franz von Suppe arr A Morelli	1990
Morning, Noon and Night Overture	Franz Von Suppe arr Henry Fillmore	1991
Sheep May Safety Graze Aria from Cantata No 208	J S Bach arr / adapted Alfred Reed	1991
Colas Breugnon Overture	Dimitre Kabalevsky trans Walter Beeler	1991
Lanis Angelicus	Cesar Franck arr Alfred Reed	1991
Crown Imperial	William Walton arr W J Duthoit	1991
Morning, Noon and Night Overture	Franz von Suppe arr Henry Fillmore	1991
Concerto for Trumpet in E flat 1st Movement	J Haydn arr W J Duthoit	1991
An Outdoor Overture	Aaron Copland	1991
Piano Concerto in A minor 1st Movement	E Grieg arr D F Bain	1991
Light Cavalry Overture	Franz von Suppe arr C Godfrey	1991
Orpheus in the Underworld	J Offenbach arr A Hibbert	1991
Finlandia	Jean Sibelius arr Lucien Cailliet	1991
Espana	Waldteufel arr T Conway Brown	1991
The Beautiful Blue Danbe	Johann Strauss	1991
Light Cavalry Overture	Franz von Suppe arr Charles Godfrey	1992

The Barber of Seville Overture	G Rossini	1992
Overture to 'Candide'	Leonard Bernstein	1992
Poet and Peasant	Franz von Suppe arr John Gready	1992
The Marriage of Figaro - Overture	W A Mozart W J Duthoit	1992
Morning, Noon and Night Overture	Franz von Suppe	1992
La Cambiale Di Matrimonio Overture	G Rossini arr F Hudson	1992
A Night At The Ballet	arr Harold L Walters	1993
Finlandia	Jean B Sibelius arr Lucien Cailliet	1993
An Outdoor Overture	Aaron Copland	1993
Concert Rondo, Werk 371 in Eb Major	W A Mozart arr Andy Clark	1993
Overture de l'opera de Verdi : Nabucco	arr Alyre Delhayre	1993
Orpheus Overture	Jacques Offenbach	1993
Finale from "The New World Symphony"	A Dvorak	1993
Rondo	W A Mozart	1993
1812 Overture Solennelle	P Tchaikovsky arr T Conway Brown	1993
Little Fugue	JS Bach arr Ronald Romm	1993
Fanfare for the Common Man	Aaron Copland	1993
A Moorside Suite	Gustav Holst arr Denis Wright	1993
The Prince and Princess	Rimsky-Korsakov	1993
An Outdoor Overture	Aaron Copland	1993
Concerto for Two Horns	G F Handel arr William Schaefer	1993
Symphony No 1 in E minor	Jean Sibelius arr George C Wilson	1993
Finale from "The New World Symphony"	A Dvorak arr Erik Leidzen	1993
Orpheus Overture	Jacques Offenbach arr M L Lake	1994
Finale from "The New World Symphony"	A Dvorak	1994
Also Sprach Zarathustha 2001	Richard Strauss arr Joost C Flach	1994
Weber Concertino	M V Weber arr M L Lake	1994
Poet and Peasant	arr Henry Fillmore	1994
Light Cavalry Overture	Franz von Suppe arr Charles Godfrey	1994
The Young Maria	Charles Gound arr Ted Huggens	1994
Nabucco	Verdi	1994
The Young Maria	Charles Gound arr Ted Huggens	1994

Concerto in E flat - Trombone Solo	J Haydn	1994
Somewhere	Leonard Bernstein arr Jay Bocook	1995
Aida (Hymne, Marche, Danse)	Verdi arr Stalmeier	1995
AIR on the G String	J S Bach arr Willy Hautvast	1995
Brandenburg Jubilee : In Celebration of Freedom	arr Calvin Custer	1995
Mars, the Bridge of Wat	Gustav Holst	1995
Finlandia	Jean B Sibelius arr Lucien Cailliet	1995
The Theivish Magpie (La Gazza Ladra)	G A Rossini arr T C Brown	1995
Prelude, Siciliano and Rondo	Malcolm Arnold arr John Paynter	1995
Symphony No 4 in F minor - Finale	P I Tchaikovsky arr V G Safranck	1995
IV The Pines of Rome The Pines of the Appian Way	Respighi	1995
Jupiter Hymn	Gustav Holst arr Johan de Meij	1995
Gloria	John Rutter	1995
Lanis Augelicus	Cesar Franck arr A C van Leeuwen	1995
Ave Verum Corpus, KP 618	Wolfgang A Mozart arr A C van Leeuwen	1995
Hallelujah	George F Handel arr A van Kammen	1995
Fantasy Variations on a Theme by Niccolo Paganini	James Barnes	1996
Candide Suite	Leonard Bernstein adapted C Grundman	1996
Dubinushka, Opus 62	Rimsky-Korsakov trans William J Bellis	1996
Hungarian Rhapsody No 15	Franz Liszt	1996
Also Sprach Zarathustra	Richard Strauss	1996
Scheherazade : Movement II	Rimsky-Korsakov trans Mark Hindsley	1996
Espana Rhapsody	Emmanuel Chabrier	1996
Scheherazade : Movement IV (Festival at Badhdad)	Rimsky-Korsakov trans Mark Hindsley	1996
William Tell Overture	Rossini	1996
Colas Bruegnon Overture	D Kabalevsty trans Walter Beeler	1996
Jupiter	Gustav Holst	1996
Solvejg's Song from "Peer Gynt Suite No 2"	Edvard Grieg arr Paul Yoder	1996
Fugue in G minor - BWV 578	J S Bach arr Yoshihiro Kimura	1996
Flower Song from "Carman"	G Bizet arr Harding	1996

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## Marches

TITLE	COMPOSER	YEAR
March : "All My Loving"	John Lennon / Paul McCartney arr Arthur Wilkinson	1972
March : "Pride of Bandsmen"	T S Lim	1972
Chartern Oak (Concert March)	Eric Osterling	1974
Grand March	Ronald Binge arr W J Duthoit	1975
Symphonic Marches	Richard Rodgers arr Robert Farnon	1978
Festival March	L D San Pedro	1981
Dambuster's March	Eric Coates arr W J Duthoit	1987
Teachers' Band March		1988
Cermonial March	Jan Van de Roost	1989
March : "Bright Steps"	Ishi Mashina	1991
76 Trombones	Meredith Willson	1991
March : "Bright Steps"	Ishi Mashina	1991
Mr Music - Concert March	Alfred Reed	1992
Moorside March	Gustav Holst	1993
March : "United Nation"	Karl L King arr James Swearingen	1993
Juventas March	Peter Fihn	1994
March Slave	P Tchaikovsky	1994
Florentiner March, Op 214	Julius Fucik	1994
Marh Salutations	Roland F Steiz	1995
76 Trombones	Meredith Willson	1995
Florentiner March, Op 214	Julius Fucik	1995
March Okinawa	M Nonami	1996
Thunderbirds	Barry Gray arr Kazuhiro Morita	1996
Sousa!	John Philip Sousa arr Warren Barker	1996

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## Selections / Musicals

TITLE	COMPOSER	YEAR
Highlights from "West Side Story"	Leonard Bernstein arr Ted Ingram	1972
Man of La Mancha	Mitch Leigh	1973
The Carpenters	arr W Schaefer	1975
Man of La Mancha	Mitch Leigh / Joe Darion arr F Erickson	1975
Selection from "My Fair Lady"	F Loewe	1975
Highlights from "West Side Story"	L Bernstein	1975
The Sound of Music	Richard Rodgers arr W J Duthoit	1978
Carnival of Melody	arr Robert Hawkins	1978
The Man with the Golden Arms	Sylvia Fine / E Bernstein arr Alfred Reed	1978
Highlights from Exodus	Ernst Gold	1979
Favourite Themes from Concert Band	arr John Cavavas	1979
Washington : Behind Closed Doors	Dominic Frontiere arr Warren Barker	1980
Glenn Miller in Concert	arr Wayne Scott	1980
Billy Joel in Concert	arr Warren Barker	1980
Carnival of Melody	arr Wayne Scott	1980
Highlight from Jonathan Livingston	Neil Diamond arr John O'Reilly	1980
Man of La Mancha	Mitch Leigh arr Frank Erickson	1981
Selection from "Star Trek"	Jerry Goldsmith arr Jerry Nowak	1981
"Superman" Suite for Concert Band	John William arr Bob Lowden	1981
The Music of McCartney	arr Warren Barker	1981
Themes from Victory at Sea	Richard Rodgers arr Richard Maltby	1981
Benny Goodman in Concert	arr Wayne Scott	1981
Billy Joel in Concert	arr Warren Barker	1981
Carnival of Melody	arr Robert Hawkins	1981
Glenn Miller in Concert	arr Wayne Scott	1981
Highlights from Jonathan Livingston	Neil Diamond arr John O'Reilly	1981
Man of La Mancha	Mitch Leigh arr Frank Erickson	1981
Philippines Air Medley No 2	Eduardo G Parumgao	1981
Selection from "Star Trek"	Jerry Goldsmith arr Jerry Nowak	1981
"Superman" Suite for Concert Band	John Williams arr Bob Lowden	1981

Themes from Victory at Sea	Richard Rodgers arr Richard Maltby	1981
Send in the Clowns	Stephen Sondheim	1982
Philippines Airs Medley No 2	E Parungao	1982
Duke Ellington in Concert	arr Wayne Scott	1982
Sinatra in Concert	arr Jerry Nowak	1982
Madison Avenue Strikes Back	arr Paul Jennings	1983
Themes from "Hill Street Blues"	M Post arr Larry Norred	1983
Selections from "Fame"	Michael Gore arr Bob Lowden	1983
Man of La Mancha	Mitch Leigh arr Frank Erickson	1984
The Dam Buster	Eric Coates	1984
Around the World in Eighty Days	Victor Young arr D Wright	1984
Mister Sandman	Pat Ballard arr Jerry Nowak	1984
Star Wars Medley	John William arr John Tatgenhorst	1984
Close Encounters of the Third Kind	John William arr John Cacavas	1984
A Symphonic Portrait	Andrew Lloyd Webber arr Jerry Nowak	1985
A Recollection of Beatles' Hits	J Lennon / P McCartney	1985
Sinatra in Concert	arr Jerry Nowak	1986
Neil Diamond in Concert	arr Bob Lowden	1986
Symphonic Portrait	Andrew Lloyd Webber arr Jerry Nowak	1986
Sounds of Kenny Rogers	arr Bob Lowden	1986
Sinatra in Concert	arr Jerry Nowak	1986
Neil Diamond in Concert	arr Bob Lowden	1987
Sounds of Kenny Rogers	arr Bob Lowden	1987
A Symphonic Portrait	Andrew Lloyd Webber arr Jerry Nowak	1987
The Empire Strikes	John William arr Jack Bullock	1987
Lawrence of Arabia	arr Alfred Reed	1987
Rock Encounter	Jay A Chattaway	1987
Mancini	Herny Mancini	1987
My Fair Lady	Fredrick Loewe arr Robert R Bennett	1987
Marvin Hamlisch Showcase	arr Warren Barker	1987
Indiana Jones And The Temple of Doom	John William arr Jack Bullock	1987
Today's Hits In Concert	arr John Edmondson	1987
Selections from Flash Dance	arr Jerry Nowak	1987
Sounds of Kenny Rogers	arr Bob Lowden	1987
Theme from 007	arr Bob Lowden	1987
The Roaring Twenties	arr Paul Jennings	1987
Movie Chartbusters Concert Band Medley	arr Jack Bullo	1987
A Tribute to Benny Goodman	arr Richard Hayman	1987

Big Band Classic	arr Jerry Nowak	1988
Salute to Duke	arr Paul Yoder	1988
Chariots of Fire	Vangelis arr Bob Lowden	1988
Soundtrack Superhits!	arr Larry Norred	1989
Battle of the Network Superhits	Paul Lavender	1989
Beatles - Echoes Of An Era	arr John Higgins	1989
Hooray For Hollywood	arr Warren Barker	1989
West Side Story Selection	L Bernstein	1989
The Phantom Of The Opera	arr Warren Barker	1989
Irving Berlin - A Symphonic Portrait	arr Hawley Ades	1989
Music of the Beatles	Michael Sweeney	1989
Highlights from "Chess"	Anderson / Rice / Ulvaeus	1989
Sinatra in Concert	arr Jerry Nowak	1989
Salute the Duke!	arr Paul Yoder	1989
Victory at Sea	Richard Rodgers trans Robert R Bennett	1989
Selections from "Starlight Express"	Andrew Lloyd Webber arr Jerry Nowak	1989
Selection from "The Phantom of the Opera"	Andrew Lloyd Webber arr Warren Barker	1989
Evita	Andrew Lloyd Webber arr John Cacavas	1989
Selections from "Cats"	Andrew Lloyd Webber arr John Edmondson	1989
Selection from "Flashdance"	arr Jerry Nowak	1989
Highlight from "Chess"	Anderson / Rice / Ulvacus arr Jerry Nowak	1989
Back to the Future	arr Jerry Nowak	1989
Selections from Flashdance	arr Jerry Nowak	1989
A Tribute to Jerome Kern	arr Warren Barker	1989
Selections from the Phantom of the Opera	Andrew Lloyd Webber arr Warren Barker	1989
Selections from Starlight Express	arr Jerry Nowak	1990
Evita - Symphonic Scenario for Band	Andrew Lloyd Webber arr John Cacavas	1990
Selections from the "Phantom of the Opera"	Andrew Lloyd Webber arr Warren Barker	1990
The Seventies	arr Paul Jennings / Paul Lavender	1991
John Williams : Evening At Pops	arr John Higgins	1991
James Bond Suite	arr Frank Erickson	1991
Highlights from "Dirty Dancing"	arr Jack Bullock	1991
Selections from Les Miserables	arr Warren Barker	1991
The Fabulous Miami Sound Machine	arr Jack Bullock	1991
Big Band Showcase	arr Bob Lowden	1991
The Battle of Shiloh	Charles L Barnhouse	1991
Benny Goodman in Concert	arr Wayne Scott	1991
Gershwin!	arr Warren Barker	1991
Jerome Robbins' Broadway	arr Warren Barker	1991

The Seventies	arr Paul Jennings / Paul Lavender	1991
Themes from 007	arr Robert Lowden	1991
Selections from Les Miserables	Claude-Michel Schonberg	1991
Wham!	G Michael arr J Edmondson	1991
Porgy and Bess Medley	George Gerswin arr Bob Lowden	1991
Westside Story Selection	Leonard Bernstein arr W J Duthoit	1991
Fiddler on the roof	Jerry Bock / Trevor Sharpe	1991
Dances With Wolves - Suite	arr Jay Bocook	1992
The Best of Buddy Holly	Johnnie Vinson	1992
Classic Rock 'N' Roll	arr John Higgins	1992
Selections from Grease	arr John Higgins	1992
Highlights from Dirty Dancing	arr Jack Bullock	1992
Dance Fever	Calvin Custer	1992
Top Gun	Robert W Smith	1992
Highlights from Les Miserables	C M Schonberg	1992
Broadway Journey	arr James Christensen	1992
Here's the Band	arr Mike Leckrone	1992
The Cowboys	John Williams	1992
A Christmas Portrait	arr Jerry Nowak	1992
Big Band Favourites	Bob Lowden	1992
Music of the Beatles	arr Michael Sweeney	1992
SWING in Concert	Bob Lowden	1992
Dixieland Jam	arr Bob Lowden	1992
Highlights from Westside Story	Leonard Bernstein	1992
Beauty and the Beast	Alan Menken	1992
My Fair Lady Selection	F Loewe	1992
Medley from "Miss Saigon"	C Schonberg arr Warren Barker	1992
Film Score Classic	arr Jay Bocook	1993
Sine Nomine	Ralph V Williams arr Alfred Reed	1993
Dixieland Jam	Bob Lowden	1993
Porgy and Bess Medley	arr Bob Lowden	1993
A Disney Spectacular	arr John Moss	1993
Drummer's Delight	Henry Mancini arr Frank Erickson	1993
Highlights from " West Side Story"	L Bernstein arr S Sondheim	1993
Elvis the Legend Lives On	arr David Marshall	1993
Tara Theme (from "Gone With The Wind")	arr James Curnow	1993
Les Miserables	Claude-M Schonberg arr Jonnie Vinson	1993
Barry Manilow On Tour	arr Robert W Lowden	1993
Happy Sound Selection No 1	Cees Viak	1993
Medley From Miss Saigon	Warren Barker	1993
Big Band Classics	arr Eric Osterling	1993
Film Scores Classics	arr Jay Bocook	1993

Highlights from Beauty and the Beast	Alan Menken arr John Moss	1993
Singapore Experience	Hardy Mertens	1993
Selections from Home Alone	John William arr Paul Lavender	1993
The Symphonic Gershwin	George Gershwin arr Sammy Nestico	1993
Barry Manilow On Tour	arr Robert W Lowden	1993
The Best of Jule Styne	arr Jerry Nowak	1993
Omens of Love	Hiroataka Izumi arr T Mashima	1993
Selection from "Les Miserables"	Claude M Schonberg arr Warren Barker	1993
Asean	arr M Nonami	1993
Selections from "Miss Saigon"	Claude M Schonberg	1993
The Singapore Experience	Hardy Mertens	1993
Selection from "Sound of Music"	R Rogers / Hammerstein II	1994
Latin Gold	arr Paul Lavender	1994
Highlights from Les Miserables	Claude-Michel Schonberg	1994
Michael Jackson	arr Ron Sebregts	1994
Little Mermaid	H Ashman / A Menken	1994
Disney Fantasy	arr Naohiro Iwai	1994
Big Band Spectacular	arr John Higgins	1994
The Phantom of the Opera	Andrew Lloyd Webber arr Johan de Meji	1994
Mame Medley	arr Naohiro Iwai	1994
Les Miserables	Claude-Michel Schonberg arr Warren Barker	1994
Aladdin	arr John Moss	1994
American Graphity	arr N Iwai	1994
ABBA Gold	arr Ron Sebregts	1994
Selections from Starlight Express	arr Jerry Nowak	1994
Hoagy Carmichael In Concert	Warren Barker	1994
An America In Paris	George Gershwin arr Naohiro Iwan	1994
Medley from Miss Saigon	arr Warren Barker	1994
John William Fantasy	arr Naohiro Iwai	1994
An America In Paris	George Gershwin arr N Iwai	1994
Selections from "Aladdin"	arr John Moss	1994
American Graphity	arr N Iwai	1994
Disney Fantasy	arr Naohiro Iwai	1994
John William Fantasy	John William	1994
I Could Have Dance All Night	arr Naohiro Iwai	1994
Beatles in Concert	J Lennon arr Michael Sweeney	1994
The Eighties	John Higgins	1994
Singapore Experience	Hardy Mertens	1994
Amy Grant in Concert	arr Michael Sweeney	1994
John William in Cocnert	arr Paul Lavender	1994
ABBA Gold	arr Ron Sebregts	1994

Music of the Beatles	arr Michael Sweeney	1994
Latin Gold	arr Paul Lavender	1995
Medley from "The Lion King"	Elton John arr Paul Lavender	1995
South Pacific	Oscar / Hammerstein arr Jay Bocook	1995
Pop and Rock Legends	Eric Clapton arr Jay Bocook	1995
Its Broadway	arr John Edmondson	1995
Rhapsody In Blue	George Gershwin arr Nachiro Iwai	1995
Omens of Love	Hiroataka Tzumi arr Toshio Mashima	1995
Highlights from Chess	Andersson Ulvaeus arr Johan de Meji	1995
The Little Mermaid	Jay Bocook	1995
Dick Tracy Soundtrack Highlight	John Higgins	1995
Music of the Beatles	arr Michael Sweeney	1995
The Lion King	Elton John / Tim Rice arr John Higgin	1995
Gigi	Pietro Damiani	1995
Highlights from Pocahontas	John Moss	1995
A Christmas Carol Fantasy	arr Takashi Hoshide	1995
Selections from "Phantom of the Opera"	Andrew Lloyd Webber arr Johan de Meji	1995
Selections from "My Fair Lady"	Frederick Loewe arr Robert Russell Bennett	1995
The Symphonic Beatles	J Lennon / P McCartney arr John Cacavas	1995
Selections from "Pocahontas"	arr John Moss	1995
Selections from "Lion King"	arr Calvin Custer	1995
Miss Saigon	arr Johan de Meji	1995
Phantom of the Opera	Andrew Lloyd Webber arr Johan de Meji	1995
American Graphity	arr Naohiro Iwai	1995
Abbas Gold	ABBA arr Ron Sebregts	1995
Disney Fantasy	arr Naohiro Iwai	1995
Parade of the Charioteers	Miklos Rozsa arr Robert Hawkins	1995
Jurassic Park Soundtrack Highlights	John Williams Paul Lavender	1995
Les Miserables	Claude M Schonberg arr Marcel Peeters	1995
The Phantom of the Opera	Andrew Lloyd Webber arr Johan de Meij	1995
The Fabulous Miami Sound Machine	arr Jack Bullock	1995
Mame Medley	Jerry Herman arr Naohiro Iwai	1995
Dixieland Jam!	arr Bob Lowden	1995
Rhapsody in Blue	George Gershwin	1995
Songs from the Musical Cats	Andrew Lloyd Webber	1995

	arr Johan de Meji	
Highlights from Pocahontas	Alan Menken arr John Moss	1995
West Side Story	Leonard Bernstein arr Naohiro Iwai	1995
Selection from "Phantom of the Opera"	Andrew Lloyd Webber arr Johan de Meji	1995
The Magic of Andrew Lloyd Webber	arr Warren Barker	1996
Aquarela do Brasil	Ary Barroso	1996
Themes from "007"	arr Robert Lowden	1996
Disney at the Oscars	arr John Moss	1996
A Tribute to Elvis	arr James Christensen	1996
Robin Hood Soundtrack Highlights	Michael Kamen	1996
Lion King	arr John Higgins	1996
Selections from "The Lion King"	arr Paul Lavender	1996
Rock N Roll Hall of Fame	Paul Jennings	1996
The Phantom of the Opera Medley	Johnnie Vinson	1996
Tribute to Elvis	arr James Christensen	1996
ABBA Gold	ABBA arr Ron Sebregts	1996
The Eighties	John Higgins	1996
The Lion King	arr Paul Lavender	1996
Pocahontas	arr Michael Sweeney	1996
Highlights from "Les Miserables"	C M Schonberg arr Marcell Peeters	1996
America Graphity	arr Naohiro Iwai	1996
Moonlight Kungfu	arr Thomas Chan / Yuen-Hing Yau	1996
Memories of the Sixties	arr Walter Kalischnig	1996
The Singapore Experience	Hardy Mertens	1996
Star Trek Through the Generations	Goldsmith McCarthy arr Han van der Heide	1996
The Cowboys	John Williams arr Jim Curnow	1996
Les Miserables	Claude Michel Schonberg arr Marcel Peeters	1996
An American Symphony	Michael Kamen arr John Higgins	1996
Elton John On Tour	arr Jay Bocook	1996
Dixieland Jam!	arr Bob Lowden	1996
Rhapsody In Blue	George Gershwin arr Naohiro Iwai	1996
An American In Paris	George Gershwin arr Naohiro Iwai	1996
The Beatles	J Lennon / P McCartney	1996
Aspects of Love	Andrew Lloyd Webber	1996
Circle of Life	Elton John arr Michael Sweeny	1996
Everything's Coming Up Broadway	arr Paul Jennings	1996
Elvis : The Legend Lives On	arr David Marshall	1996
The Singapore Experience	Hardy Mertens	1996

The Schindler's List	John Williams arr Jan de Haan	1996
Burung Pipit Tuli	Selection arr M Nonami	1996
Cha Cha Cha Flamenco	Mario De Jeses arr M Nonami	1996
Chinese Favourite Songs	Selection arr M Nonami	1996
Beautiful Singapore	Selection arr M Nonami	1996
Asian Selection	Selection arr M Nonami	1996
Snow White and the Seven Dwarf	Frank Churchill W J Duthoit	1996
Beauty and the Beast	Alan Menken arr John Moss	1996
Goldilocks and the Three Bears	Eric Coats Godfrey; Tomlinson	1996
Robin Hood Soundtrack Highlights	Michael arr Jay Bocook	1996
Fiddler on the Roof	Jerry Bock Trevor L Sharpe	1996
Morricone's Melody	Ennio Morricone arr Roland Kernen	1996
Les Miserables	Claude Michel Schonberg	1996

## REPERTOIRE

### Popular / Jazz / Rock / Big Band Music

TITLE	COMPOSER	YEAR
Hello Dolly	J Herman	1972
Hey Jude	J Lennon / P McCartney arr N Iwai	1973
The Sound of Tijuana Brass	arr William Russel	1973
Yesterday	J Lennon / P McCartney	1973
The Sound of Tijuana Brass	arr William Russell	1973
We Know Cha-Cha	Eric Osterling	1975
Star Dust	M Parish / H Carmichael arr Sammy Nestico	1975
Yesterday	J Lennon / P McCartney arr N Iwai	1975
Hey Jude	J Lennon / P McCartney	1975
Hey Jude	J Lennon / P McCartney arr N Iwai	1975
Grandfather's Rock	arr Jack Laurett	1978
La Cumparsita	G H Matos Rodriguez arr Harold L Walters	1978
Parade of the Charioteers	Miklos Rozza arr Robert Hawkins	1978
Gospel Rock Melody	arr Willis Schaefer	1978
My Love	Paul McCartney arr M Nonami	1978
On the Main Street	N Iwai	1978
Feelings - Trumpet solo and band	Morris Albert	1979
Peace On Earth - A Jazz Prayer	Carl Strommen	1980
Hey Jude	J Lennon / P McCartney	1981
I'll Never Fall in Love Again	B Bacharach arr N Iwai	1981
The Shadow of Your Smile	Paul F Webster / J Mandel arr Ken Whitcomb	1981
This Guy's in Love with You	B Bacharach arr N Iwai	1981
Yesterday	J Lennon / P McCartney arr N Iwai	1981
Feelings - Trumpet solo	Morris Albert arr Dave Wolpe	1981
Hey Jude	J Lennon / P McCartney	1981
I'll Never Fall in Love Again	B Bacharach arr N Iwai	1981
The Shadow of Your Smile	Paul F Webster / J Mandel arr Ken Whitcomb	1981
The Sound of Tijuana Brass	arr William Russell	1981
This Guy's in Love with You	B Bacharach arr N Iwai	1981
Jamaican Rumba	Arthur Benjamin	1984

	<b>arr Philip Lang</b>	
Hey Jude	J Lennon / P McCartney arr N Iwai	1986
On the Main Street	N Iwai	1986
Showtime	James Christensen	1987
Say You, Say Me	Lionel Richie arr Paul Jennings	1987
Some Like It Blue	Lennie Niehaus	1987
Miami Vice	Jan Hammer arr John Higgins	1987
The Dream of Olwen	Charles Williams	1988
The Duel from the Electric Dreams	arr P P Yeo	1988
Raiders of the Lost Ark	John William arr Jack Bullock	1988
I Will Survive	Domp Fekaris arr Jerry Nowak	1988
Hey Jude	J Lennon / P McCartney arr N Iwai	1988
Feelings - Trumpet solo and band	Morris Albert arr Dave Wolpe	1990
On the Main Street	Naohiro Iwai	1991
On the Main Street	Naohiro Iwai	1992
The Way We Were	M Hamlisch arr K Urata	1993
That's Entertainment	arr Warren Baker	1993
On the Main Street	N Iwai	1993
Stand by Me	E King / J Leiber / M Stoller arr Johnnie Vinson	1994
The Music of the Night	Andrew Lloyd Webber arr Calvin Custer	1994
I Could Have Dance All Night	F Loewe arr N Iwai	1994
Baby Elephant Walk		1994
In the Mood	Joe Garland	1994
Everything I Do, I Do It For You	Ron Sebregts	1994
Tico Tico	Naohiro Iwai	1995
Once Upon A Time	Morricone Sanjaya	1995
On the Main Street	Naohiro Iwai	1995
We're All Alone	arr Kosuke Onazaki	1995
Misty - Trombone Solo	Errol Garner arr Marcel Peeters	1995
The Dream of Olwen	Charles Williams arr Philip J Lang	1995
O Clap Your Hands	John Rutter	1995
Copacabana	Manilow / Sussman / Feldmen arr N Iwai	1996
We're All Alone	Boz Scaggs	1996
This One's for the Children	Michael Sweeney	1996
One Moment In Time	John Higgins	1996
YMCA	Johannie Vinson	1996
Solid Gold Revival	Paul Jennings	1996
Something	G Harrison	1996

	arr N Iwai	
Without You	arr Ron Sabregts	1996
Children of Sanchez	Cluck Magione N Iwai	1996
Yes Indeed	Sy Oliver	1996
I Don't Know How To Love Him	Andrew Lloyd Webber arr John Cacavas	1996
As Time Goes By	Herman Upveld arr Willy Hautvast	1996
My Love	Paul McCartney arr M Nonami	1996
Suite <i>Des Souvenir</i>	Jeremy Monteiro arr Tonni Wei	1996

# REPERTOIRE

## FOLK MUSIC

TITLE	COMPOSER / ARRANGER	YEAR
Greensleeves	arr Alfred Reed	1972
Selection of Malay Folk Song	arr H Mumetani / Ho H L	1973
A Dance of the Yao	Liu Tieh San arr Ho Hwee Long	1973
A Medley of Malay Folk Songs	arr George Ritchee	1973
Moon over the ruined Castle	Mito Tomoaki	1973
A Pole on the Shoulder	Chinese Folk Song	1973
Greensleeves	arr Alfred Reed	1973
Katak Lompat	arr N Iwai	1975
A Dance of the Yao	Liu Tieh San arr Ho Hwee Long	1975
Katak Lompat	arr N Iwai	1975
Selection of Malay Folk Song	arr H Mumetani / Ho H L	1975
Greensleeves	Traditional	1975
Japanese Folk Suite	Harold L Walters	1978
An Irish Rhapsody	Clare Grundman	1979
American Folk Rhapsody No 4	Clare Grundman	1979
A Welsh Rhapsody	Clare Grundman	1980
A Dance of the Yao	Liu Tieh San arr Ho Hwee Long	1981
Selection of Malay Folk Song	arr H Mumetani / Ho H L	1981
An Irish Rhapsody	Clare Grundman	1981
Bunga Tanjong, Lenggang Mak Limah	arr Jant Johary	1981
Katak Lompat	arr N Iwai	1981
Selection of Malay Folk Song	arr H Mumetani / Ho H L	1981
Norweigian Rhapsody	Clare Grundman	1981
Spring Festival Overture	W C Lee	1981
A Dance of the Yao	Liu Tieh San arr Ho Hwee Long	1981
Selection of Malay Folk Song	arr H Mumetani / Ho H L	1981
An Irish Rhapsody	Clare Grundman	1981
Katak Lompat	arr N Iwai	1981
Bunga Tanjong, Lenggang Mak Limah	arr Jant Johary	1981
Selection of Malay Folk Song	arr H Mumetani / Ho H L	1981
Malay Folk Tunes	Traditional	1984
Variations on a Korean Folk Song	J B Chance	1985
An Irish Rhapsody	Clare Grundman	1986
Bunga Tanjong, Lenggang Mak Limah	arr Jant Johary	1986
An Irish Rhapsody	Clare Grundman	1986
A Welsh Rhapsody	Clare Grundman	1986
An Irish Rhapsody	Clare Grundman	1987
Sing Along Session : (a) Sing (b) Polare-kare	New Zealand Folk Song arr J J de Souza	1987
A Dance of the Yao	Liu Tieh San arr Ho Hwee Long	1987

Medley of Malay Folk Tunes	Traditional	1987
Variations on a Korean Folk Song	J B Chance	1987
A Symphonic Prelude of Traditional Brunei Folk Songs	arr A Villanveva	1988
Bunga Tanjong, Lenggang Mak Limah	arr Jant Johary	1988
A Dance of the Yao	Liu Tieh San arr Ho Hwee Long	1990
Selection of Malay Folk Song	arr H Mumetani / Ho H L	1990
An Irish Rhapsody	Clare Grundman	1990
A Dance of the Yao	Liu Tieh San arr Ho Hwee Long	1992
Katak Lompat - Malay Folk Song	arr N Iwai	1992
Variations On A Northern Chinese Folk Song	Zhang Wu	1992
Chinese Folk Suite	Warren Barker	1993
Variations on a Korean Folk Song	J B Chance	1993
A Legend from Yao	Liu Tieh San arr Darence Leng	1993
Brunei Symphonic Prelude	Alfredo Villanvena, Jr	1993
Chinese Folk Suite	Warren Barker	1993
Widuri	arr A Abdullah	1993
Japanese Folk Song Suite	Bin Kaneda	1993
Variations on a Korean Folk Song	J B Chance	1993
Variation on "Scarborough Fair"	Calvin Custer	1994
Yue Ye Xi Wu	arr Thomas Chan	1994
Variation on a Japanese Folk Song	Henk van Lijschooten	1994
Jamaican Folk Suite (3 Movement)	Harold L Walters	1994
Malay Folk Tunes	Traditional	1994
Home on the Range	Traditional	1995
Jamaican Folk Suite	Harold L Walters	1995
Jewish Folk Song Suite	Roland Kernen	1995
Greensleeves	arr Alfred Reed	1995
Norwegian Rhapsody	Clare Grundman	1995
Chinese Folk Rhapsody	Richard E Brown	1995
Irish Tune from Country Derry "Londonderry Aire"	Percy Grainger	1995
An Irish Rhapsody	Clare Grundman	1996
Beautiful "Jin Gang" Mountain	arr Toni Wei	1996
Moonlight Variations	arr Toni Wei	1996
A Gift Of A Red Rose	arr Toni Wei	1996

# **APPENDIX G**

**Examples of Teaching Materials**

**&**

**Tutor Books of the Sixties**

## **TUNES & TOASTS FOR ALL TIMES**

arranged by  
R Barsotti

Published by  
Boosey & Hawkes

### **English Airs**

1. A fine old English Gentleman
2. A-hunting we will go
3. The British Grenadiers
4. Cherry Ripe
5. Clemetine
6. Come Lasses and Lads (Country dance)
7. Drink to me only
8. Dulce Domum
9. The Drunken Sailor
10. For he's a jolly good fellow (The Host)
11. The Farmer's Boy
12. Floral Dance
13. The Frothblowers' Anthem ("Buy a Broom")
14. The Girl I left behind me
15. Here's a Health to all good ladies
16. here's a Health unto her Majesty
17. Here's to the Maiden
18. John Peel
19. The Keel row
20. Love's old Sweet Song
21. March of the Fire Brigades
22. Mistletoe Bough
23. On likla Moor
24. Princess Royal's Red Cross March
25. The Roast Beef of old England
26. Sir Roger de Coverley
27. See the conquering hero comes
28. Soldiers of the Queen ..... Leslie Stuart
29. There is a tarvern in the town

### **Nautical Airs**

30. Heart of Oak
31. Hornpipe
32. A life on the ocean wave
33. Shenandoah
34. The Red, White and Blue
35. Rule, Britannia

### **Scottish Airs**

36. Annie Laurie
37. Auld Land Syne
38. The Bonnie Banks o'Loch Lomond!
39. Bonnie Dundee
40. Blue-bells of Scotland
41. The Campbells are coming
42. Charlie is my Darling
43. Flowers of the Forest (Lament)
44. The Hundred Pipers
45. Highland Laddie
46. Robin Adair
47. Scotch Reel
48. Scots wha hae
49. Will ye no come back again ?
50. Ye Bankds and Braes

### **Irish Airs**

51. Come back to Erin
52. Danny Boy
53. The Harp that once through Tara's Hall
54. The Irish washerwoman
55. Killarney
56. The Minstrel Boy
57. Off in the stilly night
58. Off to Philadephia.....Battison Haynes
59. St Patrick's Day

### **Welsh Airs**

- 60. All through the Night
- 61. The Ash Grove
- 62. Bells of Aberdovey
- 63. David of the White Rock
- 64. The Land of my Father
- 65. Men of Harlech

### **American Airs**

- 66. Carry me back to old Virginy
- 67. Dixie
- 68. Good-Night (Shine, Shine, Moon)
- 69. John Bown's Body
- 70. Marching through Georgia.....Henry Clay Work
- 71. The old Folks at Home
- 72. Star Spangled Banner
- 73. Tramp, tramp, tramp, the boys are marching.....G F Root
- 74. When Johnny comes marching home
- 75. Yankee Doodle

### **Canadian Airs**

- 76. Allouette
- 77. The Maple Leaf forever
- 78. O Canada

### **Australia**

- 79. Waltzing Matilda

### **Sacred Airs And Carols**

- 80. Abide with me
- 81. Eternal Father strong to save
- 82. O God our help in ages past
- 83. The First Nowell
- 84. Good King Wenceslas
- 85. O come all ye Faithful
- 86. White shepherds watched
- 87. Jerusalem.....C Hubert H Parry
- 88. The Supreme Sacrifice.....Rev C Harris, D.D.
- 89. Dead march from Saul.....Handel

### **Parades (all organisation)**

- 90. General Salute
- 91. Slow march, Scipio.....Handel
- 92. May-blossom Troop.....Weir

### **Fanfares**

- 93. Declamatory, No 1
- 94. Occasional Fanfare, No 2
- 95. Reveille
- 96. Retreat
- 97. Tattoo (Last Post)
- 98. Galop from "Orpheus in the Underworld".....Offenbach
- 99. God save the Queen (in Bb) - National Anthem
- 100. God save the Queen (in F) - National Anthem

## **THE UNIVERSAL BAND PRIMER**

Published by  
Boosey & Hawkes

- God Save The Queen (National Anthem)
- Austrian Hymn..... J Haydn
- Russian Hymn
- Hark! The Herald Angels Sing..... Mendelssohn
- When Jesus Comes (Sabbath Quick March)..... Bonnisseau
- Parade (Slow March)..... Stanley Beaumont
- Semplice (Waltzes on theme of Liet D Godfrey arr. S V Balfour
- Mello (Waltz)..... E Waldteufel
- Immortellen Waltz ..... J Gung'l
- Let The Hills Resound (Quick March)..... arr. S V Balfour
- Belphegor (March) ..... E Brepsant
- Bonne Bouche (Polka) ..... E Waldteufel
- Willkommen (Gavotte) ..... T Kluss
- Amorita (Marzuka)..... Stanley Beaumont
- Starlight (Quick March) ..... S V Balfour
- Dancing In The Barn (Schottiche) ..... T Turner
- Myrtle (Serenade) ..... S V Balfour
- Le Sang Roumain (Valse Hongroise) ..... J Ivanovici
- Prince Imperial (Galp) ..... C Coote
- La Rialto (Barcarolle)..... S V Balfour
- L'Amour (Fantasia)..... P Boullion

## **BENNETT BAND BOOK NO. 2**

A Collection of Sixteen Original Compositions for Band

Written and Arranged  
by  
Harold Bennett

Published by  
Carl Fischer

- |     |  |                |
|-----|--|----------------|
| 1.  | March <i>College Boy</i> .....                       | Harold Bennett |
| 2.  | March <i>Concord</i> .....                           | Harold Bennett |
| 3.  | March <i>Sabo</i> .....                              | Harold Bennett |
| 4.  | March <i>Power</i> .....                             | Harold Bennett |
| 5.  | March <i>Precision</i> .....                         | Harold Bennett |
| 6.  | March <i>Delmar</i> .....                            | Harold Bennett |
| 7.  | March / Two Step <i>Aunt Hannah</i> (Characteristic) | Harold Bennett |
| 8.  | Comedy Tune <i>Have A Little Fun</i> .....           | Harold Bennett |
| 9.  | Fox Trot <i>Little Arab</i> .....                    | Harold Bennett |
| 10. | Fox Trot <i>Sola</i> .....                           | Harold Bennett |
| 11. | Waltz <i>Village Chimes</i> .....                    | Harold Bennett |
| 12. | Waltz <i>Little Marie</i> .....                      | Harold Bennett |
| 13. | Serenade <i>Anona</i> .....                          | Harold Bennett |
| 14. | Reverie <i>Dawn</i> .....                            | Harold Bennett |
| 15. | Overture <i>The Buglers</i> .....                    | Harold Bennett |
| 16. | Overture <i>Energy</i> .....                         | Harold Bennett |

## OUR BAND PLAYS

25 Tuneful Selections Compiled and Arranged  
by  
C Paul Herfurth & Hugh M Stuart

Published by  
Carl Fischer

1.	Our Band March.....	Underwood
2.	Star Theme Overture .....	Mozart
3.	Sidewalks of New York .....	Lawlor
4.	Hymn for Band .....	Monk
5.	All Through the Night .....	Welsh Song
6.	Silent Night.....	Gruber
7.	Auld Land Syne.....	Scotch Air
8.	Crusader's Hymn .....	12th Century Melody
9.	Chorale I .....	Uhlrich (1674)
10.	Onward Christian Soldiers.....	Sullivan
11.	Chorale II .....	Uhlrich
12.	The Blue Danube Waltz .....	Strauss
13.	Aura Lee .....	Folk Song
14.	L'Estudiantina .....	Waldteufel
15.	The Marines' Hymn.....	
16.	Das Deutsche Volkslied .....	German Folk Song
17.	Ivy Halls .....	R Boreatum
18.	Salutation.....	Seitz
19.	Second Regiment P M .....	Hall
20.	Ten L'il Injuns <i>Fantasy</i> .....	Folk Song
21.	Swiss Navy March.....	De Boorg
22.	An American Air .....	Steffe
23.	Pilgrims' Chorus.....	Wagner
24.	Chorale .....	Schneider
25.	Trio from High School Cadet <i>March</i> .....	Sousa

# **APPENDIX H**

## **Music Arrangements for Local Bands**

①

ARR. RITCHIE

**SEMOGA WAHAGIA**  
(CHRISTMAS DAY SONG)

The musical score is written in 4/4 time and consists of two systems of staves. The first system includes parts for Cornets, Trombone, Euphonium/Baritone, Eb Horns, Eb Bass, and Percuss (marked 'LIVELY'). The second system includes parts for a second set of Cornets, Trombones, Euphonium/Baritone, Eb Horns, Eb Bass, and Percuss. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings like 'f'.

SOP. CORNET

# MOON RIVER

Arr. Ritchie

Musical score for Soprano Cornet of "Moon River". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of six staves of music. The first staff begins with a dynamic marking of *f* (forte) and a *p* (piano) marking later in the measure. The second staff contains a triplet of eighth notes. The third and fourth staves feature various dynamics including *f* and *p*. The fifth staff includes a first ending bracket labeled "1.". The sixth staff contains a second ending bracket labeled "2." with a fermata over the final note.

SOLO CORNET

Musical score for Solo Cornet of "Moon River". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of five staves of music. The first staff begins with a dynamic marking of *f* and a *p* marking later. The second staff contains a triplet of eighth notes. The third and fourth staves feature various dynamics including *f* and *p*. The fourth staff includes a first ending bracket labeled "1." and a marking "Divisi" above the staff. The fifth staff includes a first ending bracket labeled "1." and a marking "Rit." (ritardando) below the staff.

(1)

GENERAL SALUTE (H. PANGLIMA)

By 4. ABDU

Moderato

1<sup>st</sup> CORNETS (B $\flat$ )  
2<sup>nd</sup>

1<sup>st</sup> TRUMPETS (E $\flat$ )  
2<sup>nd</sup>

1<sup>st</sup> TROMBONES  
2<sup>nd</sup>

EUPH  
BASS (E $\flat$ )

PERC.  
B $\flat$  CYM. ff

(B $\flat$ )  
BASS  
ff

# 節 日 之 慶

Tempo di Valse.

**A**

This system of the musical score includes parts for CORNETS, E<sup>b</sup> HORNS, EUPH. BARI., TRUMP., SOP. COR. E<sup>b</sup> BASS, and PERCUSS. The music is in 3/4 time and begins with a dynamic marking of *mf*. The first seven measures show the horns and trumpets playing a rhythmic pattern of eighth notes, while the woodwinds and strings provide harmonic support. A section marker **A** is placed above the eighth measure.

This system continues the musical score for the same instruments: CORNETS, E<sup>b</sup> HORNS, EUPH. BARI., TRUMP., SOP. COR. E<sup>b</sup> BASS, and PERCUSS. The music continues with various dynamics and articulations. The horn parts feature some triplet markings (1, 2, 3, 4, 5) in the eighth measure. The percussion part shows a steady rhythmic accompaniment.

1st CORNET.

Arr. S.S. TAN.

節日之慶

Tempo di Valse

The musical score is written for the 1st Cornet part. It begins with a treble clef and a 3/4 time signature. The tempo is marked 'Tempo di Valse'. The score consists of 14 staves of music. Section A starts with a forte dynamic (ff). Section B includes a first ending (1.) and a second ending (2.). Section C contains a first ending (1.) and a second ending (2.). Section D is marked with a forte dynamic (f). Section E includes a first ending (1.) and a second ending (2.). Section F is marked with a piano dynamic (p) and includes a 'fine' instruction. Section G includes a first ending (1.) and a second ending (2.). The score concludes with an 'Accel.' instruction, followed by 'A tempo' and a piano dynamic (p). The final instruction is 'D.C. al Fine.'.

# 前程万里

Arr. K. H. Sim

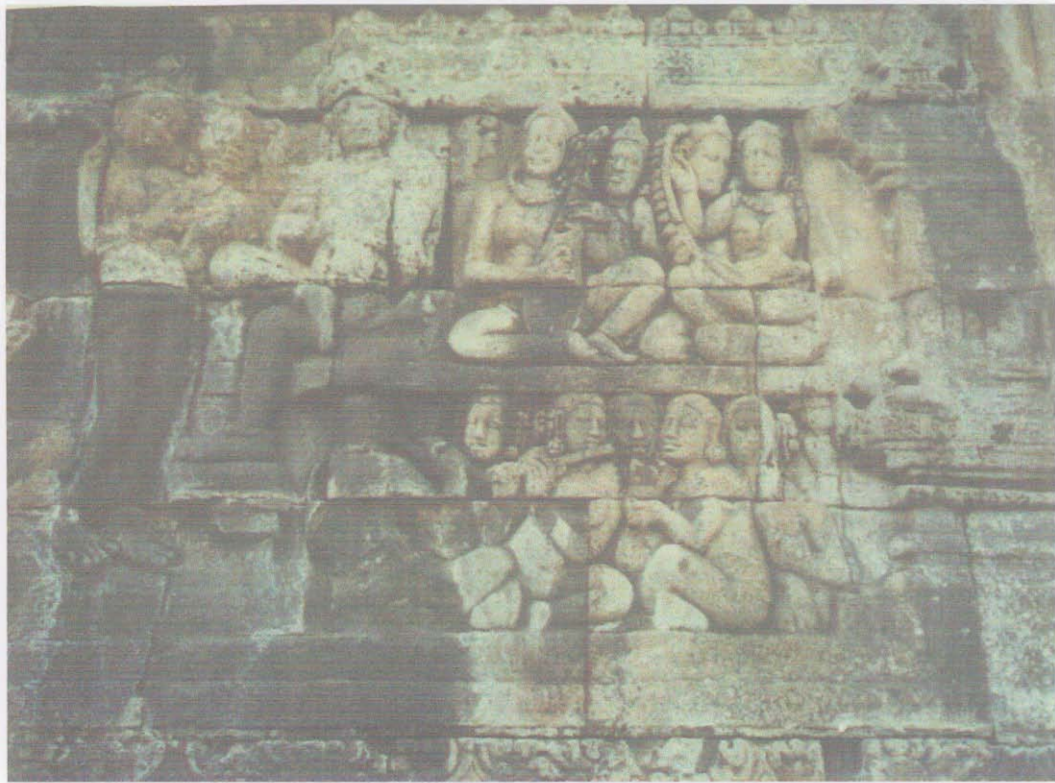
Tempo di Marcato - ~~Brilliant~~ Future March ①

Handwritten musical score for a marching band. The score is for a piece titled "前程万里" (Future March), arranged by K. H. Sim. The tempo is marked "Tempo di Marcato". The score includes parts for various instruments: CORNET 1, CORNET 2, SOLO HORN, HORNS 2, BARITONE, EUPHON., SOLO TROMB., TROMB 2, E<sup>b</sup> BASS, B<sup>b</sup> BASS, PERCUSS, and SOLO CORNET. The music is in 2/4 time and features dynamic markings such as *ff* and *mf*. A circled "A" is present above the first staff.

# **APPENDIX I**

## **Photos**

**Figure 1**



**Borobudur Temple's sculpture reflects  
the early musical instruments**

**Figure 2**



**Uniforms of Service Bands:  
The Republic of Singapore Navy Band,  
the Singapore Infantry Regiment Band  
and the Republic of Singapore Airforce  
Band, respectively**

**Figure 3**



**Uniforms of the  
SAF Central Band**

**Figure 4**



**Band performance during the Midshipmen Ship  
Training Detachment (MSTD) trip**

**Figure 5**



**Band in the 50s**

**Figure 6**



**Band uniform in the 70s**

**Figure 7**



**Primary school marching band in the 70s**

**Figure 8**



**Band performance at the school sports day**

**Figure 9**



**Performance at the MacRitchie Reservoir Park  
by a secondary school band**

**Figure 10**



**Band uniform reflects corporate image  
(Formal Wear)**

**Figure 11**



**Band uniform reflects corporate image  
(Casual Wear)**

**Figure 12**



**Band overseas tour**

**Figure 13**



**Workshop for band instructors**