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CORRELATIONS BETWEEN SOCIOECONOMIC STATUS AND SCORES AT A MARCHING BAND CONTEST

Jordan Stern

Marching band is one of the most visible manifestations of music education in American culture. Swanger (1986) posited that "no artistic venture other than the marching band so fully embodies certain American values" (p. 34), and went on to declare that part of the activity's popularity is due to "the fact that the marching band, no less than any varsity team, can go off into the world, compete, and come home unequivocally a winner" (p. 35). As with any other form of competition, it is worthwhile to pose questions regarding equity and fairness in competitive marching band. Are attained contest results simply reflective of the hard work and musicianship of the students, or are there other, nonperformance variables at play that may influence scoring and ranking?

Considering the dominant position held by the band paradigm in much of secondary music education in the United States, there has been a dearth of written critical examination and reflection on its practices. Allsup and Benedict (2008) suggested that the lack of written criticism may symbolize a reluctance on the part of music education scholars to challenge such a prevalent ideology. In addition, little empirical research exists which examines the field of competitive marching band. Hewitt (2000) found that band programs who commission custom wind and percussion arrangements, as well as custom drill designs, tended to score highly at marching competitions. Similarly, Rickels (2012) investigated the effects of nonperformance variables on marching band contest results. Multiple-regression analyses showed that the size of a marching band, the number of uncertified paid assistant instructors, the director's attitudes toward marching band and competition, the hours of weekly rehearsal, and the budget of the marching band were significant predictors, and together accounted for 50% of the variance in standardized contest scores. These results seem to show the competitive advantages provided to schools in affluent communities who have the monetary resources necessary to commission state-of-the-art show designs and to hire additional band staff members. Schools with smaller budgets or of a lower socioeconomic status may therefore be at a disadvantage in the field of competitive marching band.

Bornstein and Bradley (2002) defined socioeconomic status (SES) as "the relative position of individuals, families, or groups in stratified social systems where some societal values (e.g., occupational prestige, education, economic resources, power, information) are not uniformly distributed" (p. 2). SES is one of the most examined variables in education research (Thomson, 2018). The conglomeration of SES research in education has identified several trends, including that students of a low SES tend to be taught by less effective teachers (Hochschild, 2003; Palardy 2008), are six times more likely to drop out of high school, and are 2.6 times more likely to report feeling unsafe at school than their more affluent peers (Palardy, 2008). Students

of a higher SES are also more likely to enroll in challenging classes; nearly three times as many students from affluent families are on advanced tracks than students from low-income families (Hochschild & Scovronick, 2003).

In addition to a student's individual socioeconomic situation, the composite SES of a school environment can have drastic effects on learning outcomes. Perry and McConney (2010) found that placing a high-SES student into a high-SES school seems to lead to better educational outcomes than would be expected based on a student's family SES alone. Conversely, when a low-SES student attends a school of a low-SES, their educational outcomes tend to be weaker than predicted by their family SES alone. Borman and Dowling (2010) found that "both the racial/ethnic and social class composition of a student's school are 1.75 times more important than a student's individual race/ethnicity or social class for understanding educational outcomes" (p. 1202). Bearing the aforementioned findings in mind, it is possible that the socioeconomic composition of a school's student body may have an effect on both the educational and competitive outcomes achieved by marching band programs.

Educational outcomes are also affected by factors outside of the school. Lareau (2011) posited that the strategy of *concerted cultivation* utilized by many middle class parents, in which parents enroll their children in organized activities such as piano lessons or team soccer, could lead to advantages in institutions such as schools. Working class and poor families in Lareau's study tended to facilitate the *accomplishment of natural growth*, giving their children much more unstructured time in which to play. Along these same lines, Bourdieu (1986) disagreed with the conventional idea that a student's natural aptitude is the main cause for success in the classroom. Instead, Bourdieu suggested that students of different social classes bring varying amounts of *cultural capital*, such as linguistic and reading skills, to the classroom, and that the specific types of cultural capital endemic to the middle- and upper-classes can provide an advantage in the world of academia. Bourdieu also highlighted the potential of economic capital, or monetary wealth, to be exchanged for other types of capital, such as the aforementioned cultural capital, in a process referred to as *transubstantiation.* In turn, cultural capital has the potential to be transubstantiated into symbolic capital, such as when a person or group receives an award or other form of distinction in a competitive field.

The effects of SES have also been studied in the field of music education. Researchers have found that students of a low-SES tend to have lower participation and retention rates in music education when compared with their more affluent peers (Albert, 2006; Corlenblum & Marshall, 1998; Elpus & Abril, 2011), have less parental involvement in their education (Moyer, 2010), and are sometimes denied participation in music to allow more time for remedial classes (Hoffman, 2013; Renfro, 2003). Students of a low-SES are less likely to enroll in beginner band than their high-SES counterparts, however, SES is a weaker predictor of band involvement in high school (Kinney, 2019). Moyer (2010) found that beginning band students who played on school-owned instruments, as is common in low-SES schools, had higher levels of attrition than students who attained instruments from other sources, and posited that parents who have

invested money into a musical instrument for their child tend to be more actively involved in their child's music education. It is also possible that the higher population density in many low-SES neighborhoods may inhibit the option for some band students to practice their instruments at home (Hoffman, 2012). In contrast, Costa-Giomi and Chappell (2007) found that students who attended schools with lower proportions of economically disadvantaged students participated in music programs that had more financial resources, better facilities and greater parental support.

Researchers have also examined the relationship between SES and band competition results. O'Leary (2016) found that the Bands of America (BOA) Grand National finalist marching bands tended to be from communities whose families have above-average incomes for their state and relatively few students on free or reduced lunch. Speer (2012) considered the effects of SES on the University Interscholastic League ratings of concert band programs in central Texas. The results indicated there was a significant correlation between SES and attained contest ratings. Speer's study provides evidence that just as SES can affect educational outcomes at both the individual and campus-wide level, it can also have an influence on the competitive success attained by a band program. Inquiry into the effects of SES on marching band contest rankings may help illuminate whether competitive success is truly meritocratic in this activity, or if there are other factors at play.

Current trends in competitive marching band, including the extensive use of electronics and amplification, elaborate props and stages, and the use of custom uniforms designed to match the band's show theme could give bands with significant financial resources a competitive edge. The Bands of America official procedures and adjudication handbook (Bands of America, 2018) seems to confirm this advantage regarding one of their judging components, with the statement that "the Effectiveness of the Musical Repertoire subcaption, necessarily, places more emphasis on the design team's contribution to the success of the program" (p. 30). This subcaption, combined with the Effectiveness of the Visual Repertoire subcaption, combine to comprise 30% of a band's score at a BOA competition. The fact that 30% of a BOA score is meant to reflect quality of design, and that bands who commission custom-designed shows tend to score better at competitions when compared to bands whose directors design their own shows (Hewitt, 2000) provides compelling evidence that band programs with a larger supply of economic capital may have a competitive advantage.

The pay-to-play system that is prevalent in high school bands, with reported fees ranging between $0 and $1750 yearly per student (Mulcahy, 2017) could create unequal amounts of economic capital between programs, which in turn entails differential access to resources such as band staff, custom arrangements, equipment, props, and uniforms. Even when it comes to fundraising, more affluent communities could be at an advantage as their supporters likely have more disposable income than would be available in a low-SES community (Hoffman, 2013). Many band programs have booster clubs whose purpose is to raise money to help support the band. Elpus and Grisé (2019) examined whether these booster programs served to alleviate or exacerbate inequality in the funding of music education. The authors noted a significant

correlation between the median household income of a postal zip code and the amount of money raised by music booster clubs within that zip code. This finding indicates that bands from higher-SES communities are more successful at fundraising than bands from lower-SES communities who may experience greater financial need.

The present study examines whether there is a significant correlation between a school's percentage of students from a low-SES and scores attained at a large marching band festival. Specific research questions are as follows: 1. Is there a significant correlation between scores attained by a marching band at a festival and a school's percentage of low-SES students? 2. Is the average percentage of low-SES for all competing schools lower than the average percentage of low-SES students for the state of Texas? 3. Is the average percentage of low-SES for the schools with finalist bands lower than the average percentage of low-SES of the schools with non-finalist bands?

Method

I used the BOA website (Bands of America, n.d.) to access the competition scores from the 2017 BOA San Antonio Super Regional Competition. The competing bands (N=68) were entirely from the state of Texas, with the exception of one band from Indiana. All of the bands in competition performed corps style shows, which is typical in a Bands of America competition. The top 14 scoring bands were designated as finalists, and went on to perform in a separate final round of competition. I also used the Texas Education Agency (TEA) academic performance report database (Texas Education Agency, n.d.) to access the percentages of economically disadvantaged students at each Texas school represented at this contest. The TEA defines an economically disadvantaged student as being eligible for free or reduced price lunch. I used publicly available data (National Center for Education Statistics, n.d.) to calculate the percentage of students on free and reduced lunch at the school from Indiana.

The sample examined in this study contains a self-selection bias, due to the Bands of America San Antonio Super Regional competition being of an open-enrollment format, and not a required performance for any school band. The Bands of America San Antonio Super Regional is one of the most competitive band contests in the entire country (Schamma, 2018), and as such it will attract a set of bands that are looking for this kind of rigor. It is also notable that of the 67 competing bands from Texas, 57 were located in the large metropolitan areas of greater San Antonio, Austin, Houston, and Dallas/Fort Worth. Very few bands from rural areas or far South Texas metropolitan areas participated in this contest.

I performed a simple linear regression using SPSS software, with competing bands' (N = 68) scores from the BOA San Antonio Super Regional competition (Bands of America, n.d.) serving as the dependent variable, and the percentage of economically disadvantaged students from each school (Texas Education Agency, n.d.) serving as the independent variable. Due to the overrepresentation of students of a higher SES in music classes that tends to occur

(Elpus & Abril, 2019), the percentage of students on free and reduced lunch at a school may not be indicative of the percentage of students on free and reduced lunch in the band program itself. With this limitation in mind, I believe that the amount of students on free and reduced lunch at a school can still provide a meaningful metric for the amount of economic resources available within a community. I also calculated the mean, median, and standard deviation of SES percentages for all bands, and the subgroups of non-finalist bands and finalist bands (top 14 placements). In addition, I conducted an independent samples *t* test to compare the means of the subgroups of finalists and non-finalists, and a one-sample *t* test to compare the mean SES of schools whose bands competed at this contest with the mean SES of all students in Texas.

Results

The scatterplot (see Figure 1) showed a negative linear association between the two variables, which I confirmed with a Pearson's correlation coefficient of -.676. I found a significant regression equation ($F(1,67) = 55.63$, $p < .001$), with an R^2 of .457, meaning that 45.7% of the variance in rankings can be explained by variance in SES. Participating bands' predicted scores are equal to 89.173 - .239 (percentage of low-SES) points. Predicted scores decreased by 2.39 points for every 10% increase in low-SES.

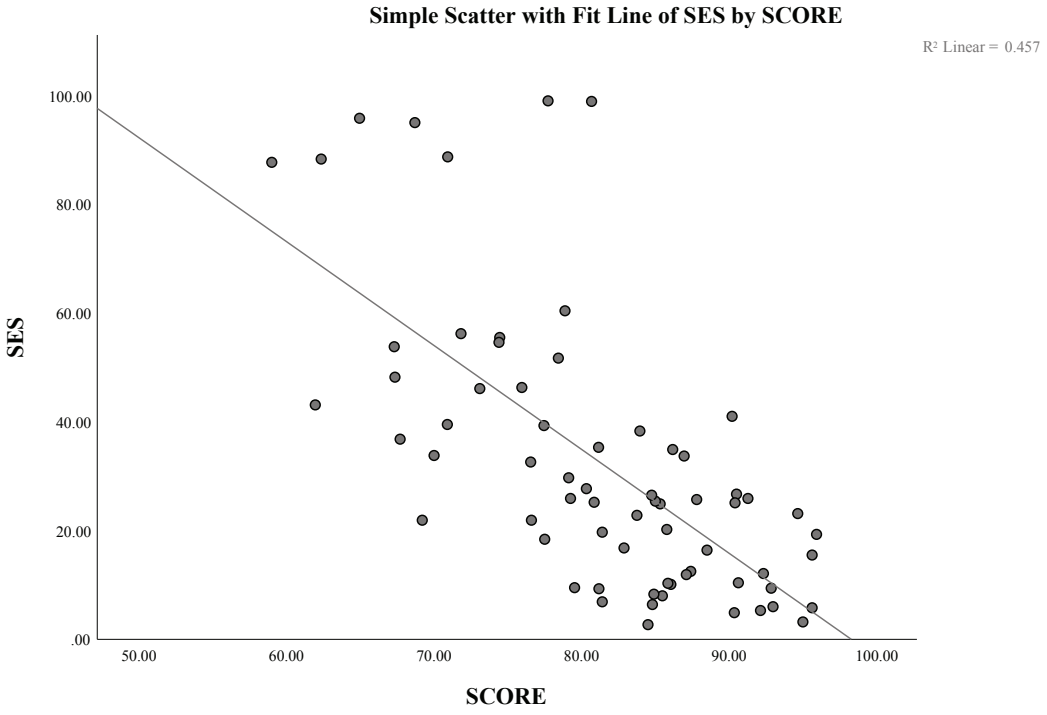

Figure 1. Relationship between scores at the 2017 Bands of America super regional championship and the percentage of low-SES students at a school. R^2=.457

I also calculated mean, median and standard deviation values of low-SES for the schools of finalist bands, non-finalist bands, and all competing bands, which are listed in Table 1. The listed median values are more reliable measures of central tendency than the mean values, due to the presence of several notable outliers. I conducted an independent-samples *t* test to compare the average school low-SES percentages of the finalist bands (top 14 placements) with the non-finalist bands. There was a statistically significant difference in the schoolwide percentage of low-SES for finalist bands (M =13.77, SD = 8.67) and non-finalist bands (M = 37.03, SD = 26.44), $t(66) = -3.23$, $p = .006$. Bands competing in this contest came from schools with statistically significantly lower percentages of students of a low-SES (M = 32.24 , SD = 25.64) than the general population of students in the state of Texas, $t(67) = -8.54$, $p = <.001$.

Table 1

Mean, Median and Standard Deviation Values of Low-SES

Group	*n*	*Range*	*M*	*Mdn*	*SD*
Finalist Bands	14	23.5	13.77	10.40	8.67
Non-Finalist Bands	54	96.3	37.03	31.15	26.44
All Bands	68	96.3	32.24	25.55	25.64

Discussion

The purpose of this study was to ascertain whether a correlation exists between socioeconomic status and scores attained at a marching band festival. I noted a statistically significant correlation ($p <.001$) between the dependent variable of score and independent variable of SES as measured by the percentage of total students from each school who receive free and reduced price lunch. 45.7% of the variance in scoring is statistically attributable to SES. The average low-SES of all schools sending bands to this competition of 32.24% is almost half of the Texas state average of 58.8% (Texas Education Agency, n.d.), implying that, generally, bands from more affluent than average areas are likely to compete in this contest. The finalist average low-SES of 13.77% is just over one-third of the non-finalist average of 37.03%, which implies that bands from the most affluent communities are more likely to earn a spot in the final round of competition. Also, the standard deviation value of 8.67 for finalists compared to 26.44 for non-finalists shows that the schools whose bands qualify for finals have less variability in SES than is found in the schools of non-finalist bands.

The relative homogeneity of SES within the schools of finalist bands when compared to the schools of non-finalist bands provides strong evidence that SES was an influential factor

at this marching band competition. The substantial differences in the standard deviations between the finalist and the non-finalist subgroups suggest that while being from a more affluent community is basically a prerequisite for a band to attain finalist status, it is not a guarantee of such an outcome. With these results in mind, it is possible to imagine this Bands of America San Antonio Super Regional as two contests operating simultaneously: one contest is between the bands with lowest amounts of poverty in their communities, who as a result are likely to have more available resources, and the other contest is between the bands with higher poverty and fewer resources. This aligns with the sociological theories of Bourdieu, who asserted that a disparity in the amount of capital available is the likely cause of *inter*class differences, whereas the composition or quality of a group's capital is likely to contribute to *intra*class differences (Swartz, 1997). The results of this study also suggest that the transubstantiation (Bourdieu, 1986) of economic capital into the symbolic capital of distinction earned through competitive success may play an integral role in the field of competitive marching band, and could merit future sociological inquiry.

The finalist low-SES average of 13.77% is less than the low-SES average of 22.9% found by O'Leary (2016) for finalists at the BOA Grand National Competitions between 2001 and 2013. The difference between the low-SES average for the state of Texas (58.8%) and the BOA San Antonio finalist low-SES average (13.77%) is 45.03%, which is considerably higher than the 27.59% difference between the Grand Nationals finalist average and the averages from their home states as reported by O'Leary. I confirmed that this difference is statistically significant using a one-sample *t* test, $t(13) = -3.93$, $p = .002$. However, comparisons between the current study's data set, which is from one year's competition, and O'Leary's data, which covers 13 years of competition, must be approached with caution. Also, the participating bands at the Grand Nationals Competition come from many different states, compared to the San Antonio Super Regional, which features mainly Texas bands. However, the differences are still compelling, and may imply that the field of competitive marching band (at least for those bands who compete at BOA events) in Texas may be more stratified than the field in the United States as a whole.

The results of the current study show that SES accounts for 45.7% of the variance in rankings at the BOA 2017 San Antonio Super Regional Competition. Although regression analysis can illuminate the presence of a correlation, it is not possible to infer the specific effects of SES responsible for this disparity in scoring using the current data. This presents a question that cannot be answered with the evidence available in the current study: Is this correlation simply representative of the overarching, large-scale effects of SES upon schools (Hochschild & Scovronick, 2003) and music education (Albert, 2006), or is it due to factors that are endemic to the field of competitive corps style marching band, or perhaps to some combination of these categories? I suggest that there is a need for further research to investigate this question. In particular, I believe that the practice of charging of participation fees as high as $1750 per student (Mulcahy, 2017) could have a salient effect on many aspects of the marching band experience. Currently little research exists into how the pay-to-play system affects equity, access,

and quality in music education, and further investigation is needed in order to determine if an unintended stratification effect has resulted from this system.

The results of this study affirm Rickels' (2012) assertion that nonperformance variables have a significant effect upon the results of marching band competitions. Rickels analyzed the results of marching contests from six different states randomly selected from geographically stratified groups, allowing the results of the study to be generalized to entire United States. However, the geographic homogeneity of the sample in the current study make such generalizations impossible. Since Rickels used as his dependent variable "raw scores [which were converted into T-scores] that were collected without consideration for interjudge reliability or any comparative analysis of the adjudication criteria between contests" (p. 59), it is important to take these sources of error in consideration when considering his results. In contrast, the dependent measure of score in the current study is based upon a side-by-side comparison of 68 bands by the same judges, using the same rubric. In spite of the stated limitations of each study, I believe that Rickels' findings and the results of the current study mutually reinforce and affirm one another, and demonstrate a need for further research into this important topic.

While not all students and directors seek out competitive opportunities specifically with the goal of winning in mind, the results of these competitions still may have salient consequences. For many band directors, the results of competitions inform their personal feelings of competence (O'Leary, 2019). Furthermore, it is possible that some school administrators may look at competition results as a sort of standardized test to evaluate the learning of students within the program, and also as form of teacher evaluation (Powell, 2019). Competitive results may also have an effect on student self-perception and attitudes towards others. Bates (2012) warned that:

> If students from low-income families fail to achieve at the same levels as wealthier students, they might simply assume that it is because they did not work hard enough. Conversely, middle-class and upper-class students may attribute higher achievement to greater diligence, or worse, superior intelligence or genetics (p. 36).

It is possible that these types of student attributions of success or failure could be a result of what Bourdieu (1977) referred to as *misrecognition*, in which the invisible processes and structures of fields, which privilege some individuals or groups over others, operate under the guise of democracy and equality (Grenfell & James, 1998).

It is my hope that band directors will use the results of this study as evidence in an effort to tactfully inform the relevant stakeholders of students, parents, administrators, and community members that competitive results may assess more than simply how a band plays and marches on a given Saturday in October. Rather than viewing competitions as high-stakes assessments, many directors encourage their community to see competitions as an opportunity for growth and an opportunity to share musical pageantry with others. Valuing process over product may help both teacher and student to define success in their own terms, rather than relative to other programs.

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THE LESBIAN AND GAY BAND ASSOCIATION: AN EXPLORATORY STUDY OF FACTORS INFLUENCING PARTICIPATION

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Community Music

Joining a community music ensemble can provide an outlet for music making, socialization, and continued learning experiences in music education (Rowher, 2016). Higgins (2012) defines community music as (a) "music of a community," (b) "communal music making," and (c) "an active intervention between a music leader or facilitator and participants" (p. 3). Furthermore, Olseng (1990) articulates that community music has shown to (a) be highly available, (b) offer freedom of expression to ensemble members, (c) facilitate active participation in the music making process, and (d) exhibit characteristics of autonomy for ensemble members. While these attributes pertaining to community music continue to evolve (Veblen, 2007), they connect meticulously with the vision statement of the International Society for Music Education's Commission on Community Music that articulates participating in a community ensemble provides members with an outlet of artistic expression, social interaction, and cultural identity for persons at any age and ability level (Hebert, 2001; Rocco, 1986; Rohwer et al., 2012; Sheldon, 1998).

In recent years, the expansion of community music programs have taken place on an international scale with musical ensembles comprised of, but not limited to, concert bands, orchestras, choirs, jazz bands, and small chamber ensembles. The benefits of participation in community music making contributes to many cultural values such as lifelong learning, enhancement of one's quality of life, positive socialization, creativity, and having aesthetic experiences (Bailey & Davidson, 2005; Coffman, 1999; Confredo et al., 2018; Cohen, 1998; Myers et al., 2013).

Community music ensembles have been the focus of several studies (Carucci, 2012; Cavitt, 2005; Coffman, 1996, 2006, 2008, 2009; Mantie, 2012; Rohwer, 2016, 2017). Specifically, research on motivation for joining an ensemble have focused on children (Barrett & Smigiel, 2007; Hewitt & Allan, 2013; Lamont et al., 2003), adolescents (Kuntz, 2011; Patrick et al.,1999), older adults (Coffman, 2002, 2008; Coffman & Adamek, 2001; Darrough, 1990), adults actively involved in community bands (Cavitt, 2005; Mantie, 2012), and ensemble members in gay choruses (Attinello, 2006; Latimer, 2008). For example, Cavitt (2005) surveyed 10 community bands across the United States and concluded that ensemble members joined for social interactions; however, the principal motivation for returning was for the gratification of playing music. Furthermore, implications from this study insinuated that educators at the primary, secondary, and college levels should strive to instill enduring impressions of the importance of music on students. Thus, hoping in time they independently seek and participate

in community music as adults (Cavitt, 2005). Kelly and Juchniewicz (2009) concluded similar results with middle and high school students who were participating in a summer camp in which the desire was to have more musical objectives when compared to social objectives.

One area of research regarding community music has focused on older adults who participate in a New Horizon ensemble. The New Horizons International Music Association (NHIMA), developed in 1990 by Roy Ernst, encourages older adults with little or no musical experience, or who have been musically inactive for an extensive period, to participate in various types of ensembles. While the organization is usually directed at adults 50 or older, the NHIMA is open to all who wish to participate in the music making experience (New Horizons International Music Association, n.d., para. 5). Previous studies have documented that participants in the New Horizons community ensembles joined primarily for the social interaction with people who are in a similar age cohort (Carucci, 2012; Coffman, 1996, 2002 & 2008; Coffman & Adamek, 2001). The results from these studies exhibit a reversal of importance in musical factors for participants in New Horizons ensembles when compared to other community band ensembles and music camps (Cavitt, 2005; Kelly & Juchniewicz, 2009).

Gay and Lesbian Community Music

In 1969 the Stonewall Riots (a.k.a. Stonewall Uprising) led to an increased focus on the lesbian, gay, bisexual, transgender, queer, and questioning (LGBTQ+) community. During this era, police were routinely raiding gay bars and enforcing the anti-sodomy laws. The Stonewall Inn, located in New York City's Greenwich Village and became a national monument in 2016 under President Barack Obama, was the site of formidable demonstrations. The riots began during the early morning hours on June 28th and lasted over a six-day period. This historical event is considered by most to be the impetus of the LGBTQ+ equal rights movement. Shortly after Stonewall, the San Francisco Gay Men's Chorus was established. The chorus gave its first public performance in 1978 during the memorial service for Harvey Milk, an openly gay man who was assassinated after being elected to serve on the San Francisco Board of Supervisors. This was considered a significant event for the equal rights movement as well as the development of LGBTQ+ community ensembles (Attinello, 2006).

During the 1980s, the LGBT choral movement continued its development and expansion to major metropolitan cities in the United States. This movement helped establish community music ensembles, including the formation of international choruses in Vancouver and Melbourne. Specifically, during this period was the establishment of the Gay and Lesbian Association of Choruses (GALA), which has evolved to more than 250 choruses across the United States and expanded to the United Kingdom and Ireland (Attinello, 2006). The mission of the GALA Choruses states "empowering LGBT Choruses as we change our world through song" (GALA Choruses, n.d., para. 3). Furthermore, the statement "every voice is free" holds truth as part of their vision statement (GALA Choruses, n.d., para. 3).

The Lesbian and Gay Band Association

Established in 1982, the Lesbian and Gay Band Association (LGBA) has over 38 instrumental and marching ensembles which are represented in more than 20 U.S. states (Lesbian Gay Band Association, n.d.). The majority of these ensembles are formed around major city centers including Seattle, Portland, San Francisco, Los Angeles, Denver, Houston, Dallas, Orlando, Atlanta, New York City, Philadelphia, Chicago, and St. Louis. Additionally, international LGBA ensembles are located in Canada, England, Ireland, and Australia.

When the LGBA was created, the administration and the members of the organization formed a mission statement to develop "LGBT music, visibility, and pride." The LGBA mission is achieved by: (a) "providing an international network of lesbian and gay bands in all stages of development," (b) "promoting music as a medium of communication among young people," (c) "improving the quality of artistic and organizational aspects of member bands," and (d) "stimulating public interest in the unique art form of community bands in our culture" (Lesbian and Gay Band Association, n.d., para. 1). The LGBA annual conference is hosted in different cities throughout the United States to discuss future events, stage performances, create new LGBA ensembles, and to "share the gift of music" (Lesbian and Gay Band Association, n.d., para. 3). The most recent and important publicity the LGBA received was their performance in President Barack Obama's 2009 and 2013 inauguration parades.

Although the LGBA has been in existence for 35 years, no prior research has investigated members reasoning for joining a LGBA ensemble. The purpose of this exploratory study was to investigate the social and musical components that might influence LGBA members' participation in an LGBA community ensemble. The researchers hope that this exploratory study could offer valuable information for LGBA ensemble directors and other LGBTQ+ community music programs in establishing social and musical objectives that best fit with their members. Specifically, the following questions were addressed: 1. Who are the participants in LGBA community ensembles? 2. What types of social interactions within the LGBA community ensembles are important to its members? 3. What types of musical experiences within the LGBA community ensemble are important to its members? 4. Which of these two factors (social interactions or musical experiences) is more important when deciding to participate in a LGBA ensemble?

Method

Survey Instrument

The researchers constructed a 28-question survey instrument to obtain data about LGBA ensemble members' demographics, social interactions, musical experiences, and important factors for participating in the ensemble. The survey questions were constructed from a review of literature on the topic of participation in a community ensemble (Attinello, 2006; Carucci, 2012; Rohwer, 2017; Rowher et al., 2012) as well as discussion with the LGBA board of directors.

The survey was administered via the web-based survey platform *Qualtrics* and contained four sections. The first section consisted of demographic questions regarding gender, sexual orientation, age range, country of residency, level of education, and number of years as an LGBA member. The second section of the survey required participants to rate statements pertaining to musical and social factors for joining the ensemble using a 5-point Likert-type scale between 1 (*strongly disagree*) to 5 (*strongly agree*). The statements for musical factors included the following: (a) The ensemble has given you a greater appreciation for music that you would otherwise not listen to; (b) Since joining the ensemble, I have learned more about music in general; (c) Since joining the ensemble, I practice my instrument more often; (d) Since joining the ensemble, I have attended more live music concert events; (e) My participation in the ensemble has improved my individual playing skills; and (f) I like the musical selections that the ensemble performs.

In terms of social factors, participants rated the following statements: (a) It was important for me to make friends when I joined the ensemble; (b) I joined the ensemble strictly to meet and socialize with other people; (c) I feel that my participation in the ensemble gives me a sense of community; (d) There are members within my ensemble I would consider my closest friends; (e) I socialize with other members of the ensemble outside of rehearsals and performances; (f) My friends or partner influenced my decision to join the ensemble; and (g) The social setting of the ensemble provides a better environment for socializing than do alternate venues such as bars and clubs.

Two questions that compared musical and social factors for joining the ensemble was the third section of the survey. First, participants ranked what was most important when considering joining the ensemble: (a) musical reasons, (b) social reasons, (c) both, (d) neither, and (e) other: please list. Secondly, participants ranked five factors related to their decision to join an LGBA ensemble: (a) community, (b) musical experience, (c) performance opportunity, (d) promotion of a gay community organization, and (e) socialization. In the final section of the survey, participants had the option to write a free response about their experiences playing in LGBA community ensembles.

To establish content validity, the survey was evaluated by two music education faculty who were unaffiliated with the study. These two faculty members were chosen due to their numerous years' experience working with a New Horizon's ensemble. Both evaluators agreed and supported the validity of the survey instrument for its intended purposes. Internal consistency concerning the second section of the survey (described in paragraphs above) where participants were asked to rate certain statements using a Likert-type scales on musical and social factors were also examined. Cronbach's alpha indicated acceptable reliability for these statements, α = .84 (musical factors) and = .74 (social factors).

Procedure

Following its initial construction, the survey instrument was submitted to the LGBA

board of directors and institutional review board for approval to distribute the survey to LGBA members. After authorization, a pilot was conducted with one LGBA ensemble (n = 28) to address any questions or concerns with the survey. One question that asked participants to identify their ensemble was removed from the survey. The reasoning for deleting this question was due to it showing distinguishing information and was important to the researchers and the LGBA board of directors to protect the anonymity of all participants. In the final form, the LGBA organization distributed the survey to all 545 listserv members via e-mail. The member email listserv was not accessible to the investigators in order to protect the anonymity of participants. Members were given two weeks to answer and were sent two reminders. The average completion time was approximately ten minutes, and the final response rate was 84% (N = 458).

Results

Demographics

Participants in this study were instrumental performers that belonged to a Lesbian and Gay Band Association ensemble. The first section of the survey was designed to collect demographic information. Respondents (N = 458*)* were asked to identify their gender, sexual orientation, age range, country of residency, level of education, and number of years as a LGBA member. Regarding gender, participants identified as male (n = 285), female (n = 148), transgender (n = 12), genderqueer (n = 11), and preferred not to respond (n = 2). For sexual orientation, the majority of participants were homosexual (n = 362) followed by heterosexual (n = 40), bisexual (n = 25), other (n = 17), questioning (n = 9), pansexual (not limited in sexual choice regarding biological sex, gender, or gender identity) (n = 3), and queer (relating to a sexual or gender identity that does not correspond to established ideas of sexuality and gender, especially heterosexual norms) (n = 2). The majority of participants were male (63%), homosexual (79%), and between 25 and 65 years of age (85%).

Pertaining to age, the majority of participants were either in the age range of 25 – 44 (n = 199) or 45 – 64 (n = 191). The remaining participants' age range was either 65 and over (n = 38) or 18 – 24 (n = 30). When asked about their country of residency, most the respondents were from the United States (n = 416), followed by Australia (n = 17), Canada (n = 10), and the United Kingdom (n = 2). Respondents level of education consisted of college graduate with bachelor's degree (n = 186), college graduate with master's degree (n = 146), high school (n = 61), college graduate with doctoral or specialist's degree (n = 48), and GED (n = 2). Finally, respondents (n = 344) had an average of 7 years (SD = 7.07) as members of an LGBA ensemble. The range of membership in the LGBA was from 3 months to 33 years.

Social Factors

Concerning the second research question, respondents rated a series of statements related to social interactions within the LGBA ensemble. The respondents were provided seven statements that pertained to multiple social factors for joining the LGBA ensemble. Mean

responses were highest pertaining to the statement, "I feel that my participation in the ensemble gives me a sense of community" followed by "It was important for me to make friends when I joined the ensemble", and "The social setting of the ensemble provides a better environment for socializing than do alternative venues such as bars and clubs". Lower-rated statements were, "I socialize with other members of the ensemble outside of rehearsals and performances", "There are members within my ensemble I would consider my closest friends", "My friends or partner influenced my decision to join the ensemble", and "I joined the ensemble strictly to meet and socialize with other people". Descriptive responses to each social factor statement are summarized in Table 1.

Table 1

Descriptive Statistics for Respondents' Rating of Social Factors

	n	*M*	*SD*
I feel that my participation in the ensemble gives me a sense of community.	432	3.29	0.78
It was important for me to make friends when I joined the ensemble.	432	3.01	0.85
The social setting of the ensemble provides a better environment for socializing than alternate venues such as bars and clubs.	432	2.98	0.96
I socialize with other members of the ensemble outside rehearsals and performances.	432	2.73	1.12
There are members within the ensemble I would consider my closest friends.	432	2.57	1.22
My friends or partner influenced my decision to join the ensemble.	431	1.88	1.33
I joined the ensemble strictly to meet and socialize with other people.	432	1.68	1.03

(Based on a Likert-type scale of 1= *strongly disagree,* and 5= *strongly agree)*

Musical Factors

Concerning research question three, respondents rated six statements related to musical factors for joining an LGBA ensemble. Mean scores were highest for the statement "My participation in the ensemble has improved my individual playing skills" followed by "I like musical selections that the ensemble performs". Lower-rated statements were "The ensemble has given you a greater appreciation for music that you would otherwise not listen to", "Since joining the ensemble, I practice my instrument more often, "Since joining the ensemble, I have learned

more about music in general", and "Since joining the ensemble, I have attended more live music concert events. Mean scores for responses to each musical factor statement are summarized in Table 2.

Table 2

Descriptive Statistics for Respondents' Ratings of Musical Factors

	n	*M*	*SD*
My participation in the ensemble has improved my individual playing skills.	435	3.11	1.05
I like musical selections that the ensemble performs.	435	3.02	0.84
The ensemble has given me a greater appreciation for music that you would otherwise not listen to.	435	2.68	1.05
Since joining the ensemble, I practice my instrument more often.	435	2.65	1.14
Since joining the ensemble, I have learned more about music in general.	435	2.57	1.14
Since joining the ensemble, I have attended more live music concert events.	435	2.20	1.08
The ensemble has given me a greater appreciation for music that you would otherwise not listen to.	435	2.68	1.05

(Based on a Likert-type scale of 1=*strongly disagree,* and 5 = *Strongly agree)*

Social and Musical Factors

The final research question sought to explore which factor(s) was/were considered when joining an LGBA ensemble. To achieve this, the researchers developed two questions. The first question asked respondents to choose which was most important when considering joining the ensemble. The factors given were (a) musical reasons, (b) social reasons, (c) both, and (d) neither. The largest number of respondents selected musical factors. Followed by musical and social reasons. The lowest-chosen factors were social and neither musical nor social reasons.

In the final question respondents were asked to rank (1 = *least important* to 5 = *most important*) a list of factors that were most important when joining an LGBA ensemble. The factors consisted of (a) community, (b) musical excellence, (c) performance opportunity, (d) promotion of a gay community organization, and (e) socializing. Respondents ranked performance opportunity, followed by community, musical excellence, promotion of a gay community organization, and socializing. Descriptive statistics showing frequency (and percentages) of ranking factors are summarized in Table 3.

Table 3

Frequency (and percentages) of respondents' ranking of factors in joining an LGBA ensemble

	n	1st	2nd	3rd	4th	5th
Performance Opportunity	416	132 (31.7%)	96 (23.0%)	72 (17.3%)	68 (16.3%)	48 (11.5%)
Community	416	81 (19.4%)	110 (26.4%)	103 (24.7%)	94 (22.6%)	28 (6.7%)
Musical Excellence	416	103 (24.7%)	87 (20.9%)	87 (20.9%)	86 (20.6%)	53 (12.7%)
Promotion of a Gay Community Organization	416	59 (14.1%)	76 (18.2%)	86 (20.6%)	94 (22.6%)	101 (24.2%)
Socializing	416	41 (9.8%)	47 (11.3%)	68 (16.3%)	74 (17.7%)	186 (44.7%)

1st = ranked most important by respondents
5th = ranked least important by respondents

Discussion

The purpose of this exploratory study was to investigate the social and musical components that might influence members' participation in an LGBA community ensemble. Demographic information collected revealed that nearly two-thirds of the respondents were male and reported a had high level of education, which are similar to previous research (Bowen, 1995; Cavitt, 2005; Coffman & Schlif, 1998; Moser, 2003). A large number of the respondents identified as homosexual and nearly half of the respondents fell with the 25-44 age range. As the LGBA organization is based in the United States, the majority of the participants responded to living in this country with a small representation from other international regions.

The results from this study are similar to those reported by Rowher et al. (2012), that when asked about what types of social factors were important in considering participation in an LGBA ensemble, respondents indicated that a sense of community, making friends, and a social setting other than bars and clubs were the most selected reasons. The data in the present study supports that the social experience of a community ensemble is a strong appeal for members of the LGBA. Regarding the third research question concerning musical influences on participation, respondents selected the following three statements to best describe their reason for participation - the ensemble has improved their individual playing skills, they like the repertoire that they performed, and they have a greater appreciation for music that they would otherwise not listen.

The final research question in this study sought to ascertain which of the two factors,

social or musical, were most influential in their decision to participate in an LGBA ensemble. Respondents indicated that musical factors outweighed social factors as an influence in their participation. These findings of the present study are similar to results of previous investigations (Cavitt, 2005; Kelly & Juchniewicz, 2009; Coffman & Adamek, 1999, 2001) where social and musical factors for participation were explored. Furthermore, written comments also indicated a strong desire for music making opportunities and suggested that the LGBA community ensembles were the most accepting of individual players, regardless of sexual orientation, age, gender, and playing ability. The data collected in the present study suggest that both musical and social factors are important influences on members in a LGBA community ensembles, but musical factors seem to be implied more than social factors.

Respondents answers to open-ended question ("Please offer any additional thoughts or comments about the musical or social reasons for participating in your LGBA community ensemble") provided a tentative explanation on how the LGBA organization has impacted its members. While no qualitative analysis of comments were conducted, general statements about the social impact of the ensemble were (a) supportive community, (b) strong representation of the LGBTQ+ community, (c) a place to socialize without judgment, and (d) safe way to meet other (LGBTQ+) people. The researchers selected the most salient quotes independently and compared and discussed until consensus was reached. Two examples follow:

> I wanted to meet like-minded people in a non-bar/club setting that didn't revolve around sex and alcohol. Playing music was the icing on the cake,' and 2) "my band is my family. The local band is my siblings and attending a LGBA event is like a giant family reunion where we get to meet all the cousins. I would feel so alone without these organizations.

When relating musical factors for joining the LGBA ensemble one respondent wrote,

> I was so happy to discover such an organization that allowed people like myself an avenue in which to express myself through music and who would give me an opportunity to play the music that I hadn't played in over 20 years but always missed.

Another member stated,

> For me it's about music. I'm good and talented, I can play a Mozart concerto with the best. But I'm not going to audition for the SF Symphony or hang out with stuck ups in any audition ensembles. I want to play good music with fun people.

And finally,

> I joined shortly after finding out I was HIV positive in 99 - I went through a process of if I were to die, what would I regret not having done? My answer was being away from clarinet for 20 yrs.

Community instrumental ensembles exist to extend opportunities to make music beyond the traditional settings of schools, places of worship and an informal get together (jam sessions). It is likely that members of these ensembles want music making experience above a purely social experience. Results of this investigation show that regardless of the community ensemble type or ensemble organizational affiliation, music performance outweighs other factors. Respondents indicated that although the social element is important, it isn't necessarily a means to an end. The role of community ensembles is crucial to continuing musical education in our society. The addition of organizations like the LGBA to community musical ensembles is critical as society continues to collapse barriers and stereotypes of people in the LGBTQ+ community. These bands serve as an outlet for acceptance, community, and musical excellence as evidenced in both the statistical data and free responses. The findings of this investigation are important to the field of community music and music education, especially to the preparation of pre-service music educators enrolled in college level methods courses.

Preparing preservice music educators to become effective teachers who change society is a goal of teacher education preparation, and we must recognize that the identity of ourselves and our students is valued and respected (Koopman, 2007; Raiber & Teachout, 2014). The data collected in the present study offer continued support of lifelong music participation and should be a topic of continued discussion in pre-service method courses and professional development conferences. While socializing and performing with others could have a positive impact on community music ensembles, music making can contribute to increasing one's own quality of life (Bailey & Davidson, 2005; Coffman, 1999; Cohen, 1998; Myers et al., 2013). Future music educators must recognize that participation in music does not have to end when their students graduate. Music educators should also be encouraged to have a stronger, direct impact on community music, and to collaborate with community groups, intergenerational groups, and share the musical, social, and educational benefits of music making. It is the hope of the authors that the findings of this investigation impact the preparation of future music educators who can influence positive societal change through community music engagement.

Limitations and Implications

One limitation of this study was that the dissemination of the survey instrument was at the discretion of each ensemble's communication director. This control of information could have had an impact on the results of the study. Social desirability may be a potential limitation, since participants may have responded in a way that does not reflect their true beliefs. It is possible, though, that those who responded felt differently about these issues than those who chose not to respond. This could result in a risk of non-response bias. However, the response rate to this investigation (84%) was quite high. This could be due to the fact that an organization like this has never been the subject of an academic study. Further investigations into LGBTQ+ music ensembles and participation would deepen and enrich music education research.

The authors hope that these findings serve as an entry point for future investigations into

community music organizations like the LGBA and its membership. In-depth interviews with LGBA members would illuminate the deeper personal reasons for seeking LGBA ensembles over other community ensembles. The data collected in this study indicate that making music and personal expression through music serves a purpose of belonging to a community. Individual involvement in these organizations is critical considering the current climate of political and social change. Both quantitative and qualitative investigations should be broadened to include other LGBTQ+ community music organizations, such as choruses and musical theater.

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"THE BRASS MOUNTED ARMY": CIVIL WAR BANDSMEN AND HUMOR

James A. Davis

These things, and many others, are truly hard to me,
But still I'll be contented, and fight for Liberty!
And when the war is over, oh what a jolly time!
We'll be our own commanders and sing much sweeter rhymes.[1]

Brass band music was a potent emotional outlet for soldiers during the American Civil War. The diverse literature performed by these military ensembles triggered thoughts of loved ones ("Listen to the Mockingbird"), patriotic dedication ("The Bonnie Blue Flag" and "Hail Columbia"), and nostalgic memories of home ("Home, Sweet Home"). The positive impact of band music on soldiers at the front cannot be underestimated; upon hearing that the Union Army was considering dismissing bands due to their high cost, the *New York Herald* was one of many newspapers to offer a fervent rebuttal:

> [W]e insist upon our brass bands. Read how the returned prisoners from Richmond danced and wept for joy when they again heard Union music, and how the notes transformed them into soldiers again. Consider how greatly music relieves the ennui of camp life. Remember how weary feet are lightened by a gay marching tune. Think how much better a man fights to good music, and how sweet it is to hear, with dying ears, the anthem of one's country mingling with the approaching melodies of angels.[2]

Most soldiers took the emotional power of band music for granted, and a surprising number of civilians accepted that bands were irreplaceable to the war effort. In the eyes of many, military bands were not merely useful, they were necessary.

Yet it was not only the music of regimental bands that offered diversion to weary soldiers; the bandsmen themselves became a source of amusement, though this was usually not the intent of the musicians. Perhaps their role as entertainers led others to view them as objects of entertainment, or it might have been because bandsmen occupied an odd place in the military world as highly visible noncombatants with specialized duties. Whatever the cause, the whimsical adventures of band musicians provided valuable comic relief that inadvertently amplified the emotional catharsis initiated by the music. That the musicians themselves provided entertainment in addition to their music might seem strange to modern readers, but it made perfect sense to soldiers at the time. "Wit and pathos are closely allied and often go hand in hand," wrote Colonel Michael Henrick Fitch of Wisconsin, reflecting back on his days in the army. "In battle, on the march, in hospital, in prison, wit and humor could not be suppressed and no wise man ever tried to suppress them."[3]

Civil War combat was a thoroughly terrifying experience for inexperienced volunteer soldiers, a violent assault on all the senses that promised injury or death at any moment.[4] The stress began long before reaching the battlefield; prolonged exposure to the elements, an inconsistent diet, and excessive marching and repetitious labor all took a toll on the soldiers. The overwhelming trauma resulted in multiple physical and mental ailments such as anxiety, depression, ennui, and mental health conditions including combat-induced stress reaction (CSR) and posttraumatic stress disorder (PTSD).[5] Medical professionals of the time lacked the experience or resources to identify and manage the unprecedented damage being done to the soldiers, but soldiers who witnessed the violence and the PTSD that plagued veterans were quick to accept the therapeutic value of humor and other forms of emotional relief. Writer and historian Rossiter Johnson rightly identified soldier humor as "no mere ebullition of school-boy fun" but "a safety valve" that "rendered hardships endurable, lent courage to the faint-hearted, and cheered the low-spirited."[6]

The comical tribulations of Civil War bandsmen proved to be an excellent "safety valve" for their comrades. Humor could be used to bolster courage, ease tension, and raise morale. It provided a distraction from the drudgery of camp life and could relieve anger and frustration in a non-destructive way. It even offered enlisted men a harmless form of defiance against authority.[7] Different types of humor could provide remediation of particular benefit to Civil War soldiers, such as coping humor (overcome difficult situations by avoiding conflict or "lightening the mood"), affiliative humor (create and strengthen interpersonal bonds) and self-enhancing humor (build self-esteem for emotional protection.)

Much of the humor surrounding musicians stemmed from their unique status within the ranks. While in camp, band musicians performed for military rituals during the day and offered serenades in the evenings.[8] These idiosyncratic duties meant that musicians were often exempt from the chores that frustrated other soldiers, so it is no surprise that musicians were seen as pampered or lazy and the likely target of pranks. Most soldiers loved band music, and a good concert could go a long way toward appeasing jealous comrades. The same might not be true of a rehearsal, however. Learning new music – or even learning how to play their instruments – could be a distraction to the soldiers who might be on duty or relaxing around camp. Union Major General Ord, commanding the XVIII Corps outside of Petersburg in 1864, ordered that bands be sent to the rear when practicing.[9]

If the band were newly formed, or there were inexperienced brass players in the nascent ensemble, then the experience could have been both annoying and comical for anyone in hearing distance. A cautious Jared Ainsworth seemed pleased that his regiment from New York had a new band, "or will have as soon as they get so that they can blow their instruments."[10] The cacophony produced by beginning brass players was too much for others. "Our brass band has been practicing for more than a week but are not learning very fast," observed Robert Moore of the 17th Mississippi Infantry. "I think I am getting very tired of hearing the noise they make."[11]

The 21st Wisconsin Infantry had a band when formed, but apparently the bandsmen had little experience or talent. Stationed next to the quartermaster, the ensemble apparently rehearsed their one and only tune so many times that the quartermaster was forced to ask that the band be relocated. When asked why, he replied: "Because their music sours the meat every morning."[12] Rancid meat was an excuse for another instance of musical humor, though in this case the musicians were willing participants in the joke. Despairing of the poor quality of their food, members of the 33rd New York Infantry decided to dispose of a piece of rotten beef in true military fashion. The men formed ranks, the band provided "very doleful music," and the troublesome meat was buried with full military honors.[13] In this situation the bandsmen endeared themselves to their comrades by mocking the relentless rituals in which the musicians played a leading role. In addition, both of these anecdotes highlight the cathartic bond between music and humor. One of music's therapeutic powers comes from its inherently participatory nature. Joining a musical performance – as singer, player or listener – establishes and reinforces a social bond between the participants that promotes emotional strength and relieves isolation anxiety.[14] Humor is likewise an interpersonal, participatory experience that benefits both the source of the humor and those responding to it. Positive benign humor is not only healthy means of coping, it also strengthens the bonds of community that are in themselves a valuable form of emotional resilience.[15] Having the bandsmen join the rest of the unit to officially bury the offending meat linked all soldiers present in common cause; blaming the musicians for spoiling food was in-group teasing between comrades as much as it was an insult.

Performing for daily military rituals was a band's most evident responsibility. Many officers and enlisted men (especially non-musicians) saw the bands' ceremonial duties as comparatively easy, so musical mistakes on the parade ground could trigger hasty and rude reactions as well as inadvertent comedy. There were any number of reasons why guard mounting or dress parade might go sour. Certainly King Alcohol could derail a dignified ritual, especially if it was the musicians who had imbibed. The results could be quite laughable, according to Major Abner Small of Maine:

> Away went the band, and the ground seemed very uneven under its feet; and now and then the leader would lose a note and, trying to catch it, would clash into the B flat; and the bass drum persisted in coming down heavy on the up beat; and the cymbals forgot to clang when they should, and closed with a crash when they should have been still … and somehow the orders of Mr. Shea were not understood, and half the band struck up one tune, the other half another. This was too much. I heard above the discord a loud and angry voice: 'Parade is dismissed!'[16]

Fortunately everyone took this inebriated performance lightly and laughed the whole thing off. Less fortunate musicians might find themselves confined to the guardhouse for a drunken performance. Either way, the experience yet again reinforced the bonds between members of the fighting unit even as it furnished a momentary release from the somberness of life at the front.

Immoderate drinking was not always the fault of thirsty musicians. Whiskey was a common way for officers to show their appreciation for a serenade, and bandsmen gratefully accepted such kindness when offered. A busy night of serenading, however, could lead to interesting results. Musician John Ryno recalled one evening in January, 1864, when the band played for a general and his wife, and the men were rewarded with "a large coffee pot full of whiskey." As they returned to camp they stopped to play at the commissary. Given some bottles of "punch" to sample, the band decided to play again, and were once again rewarded.[17] One wonders just how much these musicians drank since large liquid payments were sure to have an adverse effect on any performance. For example, a band from Wisconsin was ordered to serenade their commanding officer, "after which they were seated, treated and played and played and drank. Songs were sung and beautiful music played, but the demon of the bowl prevailed, the leader of the band soon became unable to go farther, and a scene befitting a groggery ensued."[18] According to Charles George of the 10th Vermont Infantry, one of his fellow bandsmen had trouble just getting back to camp after one lively evening: "The cymbal player occupied the whole road, sometimes both sides and sometimes the ground!"[19]

Musicians did not need to be inebriated for their playing to trigger their comrades' mirth. There were plenty of music critics wearing blue and gray, so a band's performance was always liable to aesthetic criticism. There were situations, however, where the musicians' best efforts were thwarted by external factors, and the musical results were negligible at best. Such was the case for the band of the 3rd Brigade, Getty's Division, stationed at Julian Creek near Norfolk, Virginia. One frosty morning in December the band gathered to play for guard mounting, but the inclement weather froze their instruments, so "a compound of squeaks, yelps and blares" greeted the soldiers instead of the expected marches and quicksteps. According to a member of the 14th New Hampshire Infantry, there was one additional observer of the morning's ritual who felt the need to comment on the band's performance: "After a little [while], a small dog – a homely small dog – appears and coolly takes a seat on the ground, a little way to the front of the Band, looks the players full in the face, screws his own face into a most comical, droll and pitiful expression, and begins to whine and howl. He proceeds with his accompaniment all the time while the Band is playing." The bandsmen and the men in the ranks barely kept from laughing and maintained their military discipline: "Inasmuch, however, as no one has been specially detailed to kick that particular dog, Army Regulations cannot permit any interference. Later, by special order, this dog is excluded from parades."[20] The officer in charge of this guard mounting was wise to let the ridiculous situation play out. A lighthearted moment such as this would certainly be a welcome distraction from the wearisome routine of daily rituals and drills, but it could also improve the soldier's attitude and performance when they returned to their duties.[21]

Such harmless fun was enjoyed by all so long as the musicians were accepted by the rest of the troops. Bands served at the mercy of their commanding officers, and astute bandsmen knew they existed at the sufferance of their fighting comrades and avoided drawing attention to themselves.[22] Warren Freeman wrote his family of seeing a musical friend who "does not do duty in the ranks; he is attached to the band that belongs to his regiment, so he has quite an easy

time."[23] The belief that musicians "had an easy time" or were "slackers" could result in disdain toward the band should the musicians make the mistake of complaining about their troubles. Yet more often than not, the relish men showed toward their band's music translated into a certain amount of leeway for the musicians. According to Rossiter Johnson, "musicians came in for more than their share of good-natured chaff"[24]

Not all soldiers were music lovers, and bandsmen had to tread lightly if their efforts fell on ambivalent ears. Generals Jeb Stuart, George Custer, and Phil Sheridan were all known for their love of music, and musicians under their command were treated well. Union General Ulysses S. Grant, on the other hand, was known for his indifference to music. Outside of Petersburg a local band attempted to serenade the unmusical general while he dined. "I've noticed that that band always begins its *noise* just about the time I am sitting down to dinner and want to talk," Grant observed to his staff. One of the officers comforted the general by telling of a naval commodore who, upon hearing a band on deck just as he started his dinner, ordered the instruments and bandsmen thrown overboard.[25]

Catering to their officers' whims was a professional obligation, but this did not mean that musicians were incapable of passive resistance when they felt they were being poorly treated. Carefully handled, humor offered a safe form of defiance against authority that appealed to enlisted men regardless of the army in which they fought.[26] On August 13, 1862, five bandsmen from the 45th Pennsylvania Infantry reported sick and unable to perform. Their regimental commander disagreed, informing the musicians that if they did not report for dress parade he would replace their instruments with muskets and they would join the ranks. The musicians showed up but managed a protest of sorts by playing one piece of music – "Hail Columbia" – five times in a row. The musical message was clear, according to one band member: "It was quite amusing and passed off as a joke on the general; but he never said a word."[27] Apparently the commanding officer recognized the humor for what it was and the potential benefits it offered to his men, so he wisely allowed the incident to pass without retribution against the musicians.

Being asked to play outside in the rain for an unappreciative audience could also draw the ire of bandsmen. Nelson Stowe of the 14th Connecticut took musical vengeance on his apathetic commanding officer: "Played at Sunset in front of Majors Qrts Left him with the Weasel ["Pop Goes the Weasel"] and took a drink with him to get even."[28] Whether Stowe's commanding officer got the joke is unknown; most inside jokes required some musical knowledge and were usually shared between musicians. Such was the case with Henry Holcomb's play on words when telling of his ensemble's visit with a nearby band. "After playing several selections alternately, our leaders ordered us to play one in unison," he wrote to his wife. "But after commencing, we discovered that our selection was not only differently arranged, but was written in a different key. As there were nearly 40 of us you can imagine the instant effect. Upon being asked what *key* we were playing in; one bandsman facetiously answered: '*Whis*key!'[29]

Most Civil War musicians took their duties seriously and saw themselves as contributing

to the war in the best way they could. On the other hand, some bands were stocked with boisterous characters of a less serious nature who turned out to be entertaining to their comrades outside of their musical performances. The band of the 39th Illinois Infantry included "many good fellows whose social attributes were fully equal to their musical talent," recalled the regimental historian. The antics of this band (which included one tuba player stuffing his rival's instrument with weeds prior to a performance) entertained the men as much as did their music.[30] The combination of rowdy band members and whiskey could lead to dramatic performances that had little to do with music. On New Year's Eve of 1861, the band of the 10th Ohio Infantry sampled an abundant supply of alcohol while serenading a nearby regiment, so much so that so that some band members were incapable of playing for their own regiment upon their return. This led to hard feelings, fisticuffs, and the use of at least one horn as a truly martial instrument when one bandsman socked a complaining soldier on the head with his instrument.[31]

By and large regiments treated their bands as proud possessions and dealt with the musicians as unconventional comrades. What clashes occurred between the combat soldiers and the bandsmen were usually of the playful sort, as when members of the 14th Connecticut Infantry launched an attack on the band's woodpile. According to musician Nelson Stowe, the aggressors were "handsomely repulsed each time."[32] In rare cases bands might clash with each other, a spectacle sure to entertain any observers. Edwin Kimberley, bandleader in the XV Corps of the Army of Tennessee, told of serenading one evening when another nearby band began to play. All went well, with each band alternating tunes, until the opposing band played the same arrangement Kimberley's band had just performed. This "insult" could not go unanswered, and each band knuckled down to outplay, and outlast, the other. The battle raged until 3:00 am when the challengers were finally silenced. "We played Yankee Doodle *double quick* the boys shouting *Victory!* We had whipped them and forced a *retreat*," boasted the proud bandleader.[33]

These mock battles helped prepare the men for the hardships they were sure to face even as they offered a momentary distraction. Soldiers needed resilience to survive Civil War combat, an emotional durability that not only provided the means of recuperating from a past shock but also provided the strength to fend off subsequent trauma.[34] In this sense these instances of musical humor were proactive as well as reactive. The raising of spirits through a comical "battle" was immensely beneficial; it parodied the men's greatest threat, grounded the soldiers in their support network, and provided an emotional reservoir that could sustain them in later situations.

Lighthearted musical capers were likely to be found in the relative safety of the camp or bivouac. During battle musicians were assigned to the surgeons, removing the injured from the field and assisting in field hospitals. Bandsmen were outside the normal military hierarchy during combat, which led many to view them with some degree of suspicion during a fight. Consider Charles B. Haydon's description of activity in the rear during the Battle of Seven Pines: "Sick men, musicians and an abundance of cowards thronged the road."[35] While not outright accusing the musicians of cowardice, they were lumped together with others in such a way as to imply

their uselessness to the battle if not the war effort in general.

Such depictions were often unfair. In some cases musicians were kept from the fighting by their duties, while in other situations the lack of immediate responsibilities allowed them to watch the fighting from a safe distance.[36] Yet many musicians exhibited the same bravery as those carrying a gun; some even managed to earn the coveted Medal of Honor.[37] There were also instances where the musicians performed music in perilous situations, such as when the band of the 14th Connecticut stood and played on the Chancellorsville battlefield to help rally the disconsolate Union troops.[38] In this case there is no doubting the courage of the musicians. Yet a different band managed to provide comic relief as well as music during the same battle, at least in the eyes (and ears) of one soldier. The band of 12th New Jersey also began to play at the start of the Battle of Chancellorsville, though when the regiment came under fire "the band, which was playing 'Yankee Doodle' stopped right in the middle of the tune, played 'Yankee' but missed the 'Doodle'."[39] The coping potential of humor is evident when this soldier locates a humorous element within such a violent environment, buffering the savagery of combat by transforming the musicians' reaction from one of potential death to tongue-in-cheek surprise.

Unfortunately, there were a few musicians who earned a cowardly reputation, and it is not surprising that such behavior was met with unkind cynicism. New Yorker Russel Tuttle told of the panic that set in around Washington, DC upon hearing of the Union loss at the Second Battle of Bull Run in August 1862. One band "made a precipitate retreat on Washington and were never heard of afterwards," wrote Tuttle. "The leader could not wait, even for his wife, but left word for her to come on after him."[40]

While there are inspiring accounts of musicians performing amidst the fighting, there are other less noble accounts that indicate the awkwardness of having musical non-combatants in the midst of a battle. A member of the 35th Massachusetts offered a less than flattering image of musicians during the fighting around Spotsylvania Court House: "A military band wandered disconsolately about, like wet fowls, in the rain and mud, their instruments bruised and clothing much the worse for the ten days south of the Rapidan."[41] Clearly soldiers could cherish the music provided by the bands and still patronize the bandsmen on occasion. Yet such teasing was its own form of therapy. Finding benign humor in the appearance or behavior of musicians on campaign put a positive spin on what was an appalling event, allowing the participants to distance themselves from the awful acts in which they were engaged and see themselves and their comrades in a positive light.[42] This soldier may have found the sight of the bedraggled musicians funny, but they were still his comrades and members of his army.

The bandsmen's reaction to danger could also provide entertainment for hardened veterans. As noncombatants musicians were held to a different standard than their comrades in the ranks, and while their courage was not necessarily called into question, their reaction to incoming fire could provide a rare moment of levity, according to Alfred Bellard of New Jersey. "On one occasion as the 7th N.J. were forming for dress parade, a shell came screching

[sic] across the river and dropped close to the band, who were playing at the time," observed Bellard. "That tune was cut shorter than usual, and coat-tails was about all that could be seen as they disapeared [sic] behind the tents."[43] While musicians may not have appreciated being the source of the comrades' mirth in such instances, many accepted that their special duties and lack of combat experience left them little prepared for the reality of incoming fire. Charles Rundlett and his fellow bandsmen were ordered to Knoxville as part of the Union siege in December 1863. Upon arriving they unwisely set up their tents next to a battery of artillery. In the middle of dinner, Confederate cannon began shelling the Union battery. "I'll bet you never see 14 men jump and tumble round as we did," admitted Rundlett. "We hugged the ground like dead men." The next morning the bandsmen approached the adjutant general and "asked permission to move our camp to a more retired spot." Their request was granted, much to the relief of the bandsmen.[44]

Artillery fire had an effective range of over a mile, so it was not uncommon for a surprise barrage to startle musicians as well as their comrades from the ranks, though veteran soldiers might handle it better than bandsmen who were unused to the sound and impact of incoming shells. Charles Bardeen of the 1st Massachusetts Infantry recalled coming under fire as his regiment crossed the Rappahannock. "No one who has not heard a shell can imagine the sensation it produces as it goes *whiz –z-z-z-Z BANG*!" he recalled. "The troops that were crossing halted, the band scattered in more directions than there were men."[45] It is not difficult to picture veteran troops stopping and calmly watching as their bandsmen toss their instruments aside and scramble for shelter.

Such antics by the bandsmen were no doubt entertaining, but it was the bands' music that was invaluable, not their behavior. The average soldier may have laughed to see a band take cover during an artillery barrage, but they were quick to defend those same musicians if someone threatened to take their band away. In fact, the universal appeal of music helped bands to achieve a semblance of bipartisan status throughout much of the Civil War. While Johnny Reb might have preferred to hear a band from North Carolina, he was usually willing to enjoy a concert by a band in blue. There are frequent accounts of bands playing to appreciative audiences on both sides of the line, and a disruption to that concert could cause harsh feelings from the entire audience. Edwin Bennett of Massachusetts told of one such moment during the siege of Petersburg in the fall of 1864: "General Hancock had a band in his corps, and directed that it should be placed in a sheltered position and enliven the workers with patriotic airs. The Confederates fired a shell which went over the dispensers of harmony and the music stopped as though it had been cut off with a knife, and a shout of derision arose from both lines."[46]

Not everyone granted musicians the cloak of diplomatic immunity, however. Some felt that the music from an enemy band presented an irresistible target.[47] Such was the case at New Berne, North Carolina, at the beginning of 1864, according to John Berlinghame of Rhode Island:

Nothing occurred to attract attention until about eight o'clock, when a rebel band, which

> had been brought well down on the railroad, began to play "Bonnie Blue Flag," and followed it with other tunes. Colonel Sisson said, "Well, well, if they serenade us by day with shell, and with music at night, we must not be outdone in gallantry." So the fine band of the Second Massachusetts Heavy Artillery was brought out to the top of the great traverse in Fort Totten, when it replied with "Rally Round the Flag," and other patriotic airs. Just as the rebel band commenced "Dixie" in their best style, Lieutenant Gladding, commanding Company F in Fort Rowan, thought the serenade would not be complete unless he joined in with some music of his own.… When the strains of "Dixie" reached him he fired, and with the explosion of the shell, the rebel tune stopped short, never to go again in front of New Berne.[sic]"[48]

Ballistic criticisms were the exception, however. Band music was treasured by most soldiers at any time and in any place, serving to remind them of the better things in life and the homes they would return to when the war finally ended.

It should be remembered that life as a Civil War bandsmen was neither fun nor humorous; there was a darker side to the duty of a bandsman that weighed heavily on the musicians long after the war. All too often, bandsmen were required to play for funerals and executions. Marion Hill Fitzpatrick of the 45th Georgia Infantry witnessed an execution on September 27, 1863, near Orange Court House, VA. Two men had been convicted of desertion and sentenced to death, and the entire division was ordered to witness the horrid event. In Fitzpatrick's words: "The procession then moved out of a skirt of woods nearby, and was composed of a band of music, three chaplains, the two prisoners, two or three officers and 20 men that done the shooting. They marched around the whole line the band playing the dead march which was the most solemn music I ever heard. I shall never forget the impression it made on me."[49]

Fortunately, bands played more serenades than funerals, and these performances furnished some of the brightest moments available to soldiers living through the horrors of Civil War combat. Few, if any, were willing to deny the benefits of a musical performance amidst the physical and emotional desolation in which the soldiers lived. Bandsmen were able to provide additional support for their comrades when they intentionally and unintentionally became sources of humor. In retrospect this should not be a surprise. Taken as a whole, Civil War bands included as many heroes, cowards, intellectuals and buffoons as the rest of the army, but their high visibility and distinctive place in the war machine made them susceptible to commentary and pranks. They were valued parts of their military units, but held a place outside the normal chain of command; their military duties were necessary but often resented; and their role as artistic envoys in a landscape stripped of civilized trappings made them a prime source of spontaneous individual or communal entertainment.

While the amusing misfortunes of musicians might seem insignificant or even inappropriate during war, such moments of cheerfulness were indispensable for countering the gloom of the battlefield. For those at the front facing depravation and danger on a daily

basis, music and humor – the antitheses of the death and destruction surrounding them – were necessary for their psychological and emotional survival. Perhaps Lieutenant Louis Fischer of the 74th Pennsylvania Infantry summed it up best: "Such is a soldier's life, the ridiculous often going hand in hand with the serious."[50]

Endnotes

1. Verse 9 of "The Brass Mounted Army," an anonymous late-war song (set to the tune of "Wait for the Wagon") that mocked the gap between high-born officers and enlisted men.

2. "Brass Bands for the Army," *New York Herald*, 11 January 1862. On the social, emotional and patriotic benefits that bands provided, see James A. Davis, *Music Along the Rapidan: Civil War Soldiers, Music, and Community during Winter Quarters in Virginia, 1863-1864* (Lincoln: University of Nebraska Press, 2014), 211-34; Christian McWhirter, *Battle Hymns: The Power and Popularity of Music in the Civil War* (Chapel Hill: University of North Carolina Press, 2012), 111-36.

3. Michael Hendrick Fitch, *Echoes of the Civil War As I Hear Them* (New York: R.F. Fenno & Co, 1905), 332-33. A few modern scholars have investigated Civil War humor, including Alice Fahs, *The Imagined Civil War Popular Literature of the North & South, 1861-1865* (Chapel Hill: University of North Carolina Press, 2001), chapter 6; Jon Grinspan, "'Sorrowfully Amusing': The Popular Comedy of the Civil War," *The Journal of the Civil War Era* 1.3 (September 2011): 313-38; Cameron C. Nickels, *Civil War Humor* (Jackson, Miss: University Press of Mississippi, 2010).

4. Mark M. Smith, *The Smell of Battle, the Taste of Siege: A Sensory History of the Civil War* (New York: Oxford University Press, 2014).

5. Dennis W. Brandt, *Pathway to Hell: A Tragedy of the American Civil War* (Lincoln: University of Nebraska Press, 2008); Eric T. Dean, *Shook Over Hell: Post-Traumatic Stress, Vietnam, and the Civil War* (Cambridge: Harvard University Press, 1997); B. Christopher Frueh and Jeffrey A. Smith, "Suicide, Alcoholism, and Psychiatric Illness Among Union Forces during the U.S. Civil War," *Journal of Anxiety Disorders* 26.7 (October 2012): 769-75; Judith Pizarro, Roxane Cohen Silver, and JoAnn Prause, "Physical and Mental Health Costs of Traumatic War Experiences among Civil War Veterans," *Archives of General Psychiatry* 63.2 (2006): 193-200.

6. Rossiter Johnson, *Campfire and Battlefield: An Illustrated History of the Campaigns and Conflicts of the Great Civil War* (New York: Bryan, Taylor & Co, 1894), 459.

7. Nicholas A. Kuiper, et al, "Humor is not always the best medicine: specific components of sense of humor and psychological well-being," *Humor* 17.1/2 (2004): 135–68;

Rod A. Martin, *The Psychology of Humor: An Integrative Approach* (Amsterdam: Elsevier Science & Technology, 2006): 269-308.

8. For an overview and examination of the bands' military duties, see James A. Davis, ed., *'Bully for the Band!' The Civil War Letters and Diary of Four Brothers in the 10th Vermont Infantry Band* (Jefferson, NC: McFarland Publishing, 2012), especially1-14; Kenneth E. Olson, *Music and Musket: Bands and Bandsmen of the American Civil War* (Westport, CT: Greenwood Press, 1981).

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SATURDAY NIGHT LIGHTS: THE ORIGIN AND EVOLUTION OF A MARCHING BAND ADJUDICATION CONTEST AND CIRCUIT

Glen A. Brumbach

Introduction

This fall, hundreds of secondary school marching bands will perform and compete at regional events across the United States as part of the Bands of America marching band circuit. These bands hope to qualify as one of the 100 bands eligible to compete at the Grand National Championships held over a three-day period in early November. Bands of America, part of the "Music for All" organization, claims over one million participants since its first event in 1976.[1] At the same time over 700 school marching bands will participate in marching and pageantry adjudications in top venues in over 25 states as part of the USBands program. USBands is part of the Youth Education and Arts organization "supporting the development of young people into magnificent human beings through participation in the performing arts."[2] Other regional independent organizations that sponsor adjudications with penultimate competitions include the Cavalcade of Bands, and the Tournament of Bands circuits. Still other organizations sponsored by state music organizations in states such as Florida, Kentucky, South Carolina, and Virginia, also sponsor adjudications with a penultimate event.

The benefits and or disadvantages of these marching band adjudications and contests have been the subject of scholarly research.[3] A recent study investigated perceptions of the use of electronics and amplification in scholastic marching music ensembles.[4] The increase in implementation of electronics and amplification in marching ensembles could be attributed to Drum Corps International (DCI) allowing their use in their drum and bugle corps competitions.[5] DCI's influence on school marching ensembles has been documented since the 1970s.[6] Trends in the design and performance of drum and bugle corps shows has influenced not only how marching band shows are constructed and performed, but also how they are adjudicated. How did this connection between drum and bugle corps and marching band performances originate? Early marching band adjudications were comprised of parade performances and military maneuvers and judged by military personnel.[7] These adjudications were held in conjunction with concert band competitions at national and regional events. The history of the marching band field show competition however, "has not yet been subject to thorough scholarly research."[8]

Of the aforementioned marching band organizations, one organization, "The Cavalcade of Bands" can trace its beginnings back to a single event that was held in 1959 at Boyertown High School in Boyertown, Pennsylvania. This event, known as the "Original Cavalcade of Bands," is still held every year on the last Saturday of the month of September.[9] The question as to whether this was truly the beginning of the marching band field show competition and subsequent development into an organized circuit has been a question I have asked since

growing up in a neighboring band program and upon assuming the position of Director of Bands at Boyertown High School in 2005 until retirement in 2013. An investigation into the historical origin and purpose of that "original" marching band contest could provide insight into the development of this important component of music education. It could provide stakeholders a perspective as they continue to evaluate the efficacy of this activity and advance the evolution of these events for the benefit of future generations of students and teachers.

The purpose of this study was to identify the circumstances related to the origin of the Cavalcade of Bands at Boyertown in 1959 and its subsequent development into a competitive marching band circuit. Research questions pertained to the (a) origin, (b) organization and operation, (c) methods of adjudication, (d) impact on students and community members, and (e) subsequent development into the organization as it exists today. The historical relevance of this event and subsequent development and influence of the organization were also investigated.

Methods for this study included gathering and examining of artifacts, interviewing relevant participants through snowball sampling, and constructing a chronological narrative. Primary sources include first person interviews conducted in person, by phone and email with follow up communication as needed, event programs and adjudication sheets, as well as articles from *Music Supervisors/Educators Journal (MSJ/MEJ),* newspapers, and other periodicals. Secondary sources consisted of dissertations, journal articles, and historical publications of music education and the marching arts. Facts were triangulated through collaboration of multiple interview sources and artifacts.

Origin

Approximately thirty minutes south of Allentown, Pennsylvania, where the nation's oldest community band resides,[10] and 30 minutes east of the city of Reading, where John Philip Sousa last conducted *The Stars and Stripes Forever*,[11] resides the borough of Boyertown. In 1958, a small group of parents and interested parties led by Boyertown Police Chief Henry E. Groff formed the Boyertown Music League.[12] The purpose of this organization was to promote and support the activities of the music programs of the Boyertown Area School District as well as encourage new cultural activities for the surrounding community.[13] Their first activities included fundraising projects to purchase new Springfield rifles for the senior high school rifle squad as well as buy song flutes and music books for the district's elementary schools.[14] Band director Arlen Saylor was also very concerned at that time that students in the marching band were not receiving enough recognition at the high school football games for all the time and effort they put into their presentations. Historically, marching band performances at high school football games arose from college marching bands. Events devoted to bands sponsored by colleges and universities were termed as "band days" and used as a recruiting tool for the university. While high school ensembles were allowed short field show performances, the main event was the college marching band's halftime performance.[15]

During the winter of 1958, Music League President Groff, Saylor, Junior High band director Frank Ferraro, and Mid Atlantic Judges representatives William Mullen and William Lawler met at the Collegeville Inn and discussed creating a venue that would feature only secondary school marching bands.[16] This presentation of marching units would not only make the field shows the focal point of the event, but also allow students to witness other field shows and provide an opportunity for recognition and acknowledgement of excellence.[17] Saylor titled this event, "The Cavalcade of Bands," taken from the Gillette Cavalcade of Sports television program of the time. Saylor's wife, Betty, remembers that first year:

> Thinking back to 1959, it was the year that Arlen founded the Cavalcade of Bands, and it was also the year that Arlen and I were married…a special year, indeed. Arlen's philosophy of life was, "Be prepared when opportunity knocks; respond to challenges; respect parents' direction." He was always looking to "build something," always thinking ahead to provide meaningful opportunities to participate, educate, inspire and reward students for their accomplishments. His vision of creating a showcase for marching unit performances became a beautiful reality with the establishment of the Cavalcade of Bands. The determination and commitment necessary to excel in a competition such as the Cavalcade of Bands is awesome. Many students in Arlen's marching units still vividly recall the hard work it took to excel, the fun, the satisfaction and excitement of accomplishment, and the thrill of winning. Lessons learned through this educational experience are immeasurable. They can cultivate self-respect and, ultimately, lead to success through life. There were so many aspects involved with the Cavalcade, and all had to be well organized so that everything ran smoothly the evening of the event. And there were so many enthusiastic volunteers, all wonderful people doing an outstanding job. And we always prayed that it wouldn't rain![18]

The League originally scheduled the Cavalcade for the night of Saturday, October 24, 1959. Since most football games occurred on Saturday afternoons at that time, organizers had to rent lights in order to hold the event after dark. The cavalcade had to be moved to Tuesday, October 27 due to rain and windy weather on the previous Saturday.[19] Two thousand spectators braved bone chilling weather and joined Master of Ceremonies, Dave Bause, a local radio personality, to watch 750 participants from seven area high schools and one junior high school perform their field shows.[20] Dennis Frey, a young member of the band who participated in that first cavalcade remembers, "The people there to see us was as big as a football game crowd and they were there to see the bands!"[21]

Methods of Adjudication

The League decided to adjudicate the Cavalcade and determine a first and second place winner. As the host school, Boyertown received an evaluation but remained ineligible for the final awards. Although procedures for judging parades and military maneuvers existed at this time, there were no formal school band adjudication procedures known to Saylor or the League

that dealt with field shows.[22] Therefore, the organizers enlisted Ferraro, the junior high school band director and music director for the Reading Buccaneers Drum and Bugle Corps, to adopt a judging system based on the one used for drum and bugle corps competition.[23] Adjudicating marching pageantry differs from assessing other music ensembles such as concert bands, orchestras and choirs. In large group music ensemble adjudications, judges will use the same criteria such as intonation, balance, tone quality, and rhythmic accuracy to assess a performance. In marching pageantry separate aspects of the performance such as marching, music, and effect of the performance are judged with different criteria and adjudicators. Although Saylor stipulated that drum and bugle corps judges could evaluate marching and maneuvering, he insisted that university music professors or professional band directors adjudicate the music portion of the program since the music ensemble was a band and not just drums and bugles. This requirement added a legitimacy and importance to the music performance aspect and was consistent with concert band adjudicator selection.[24] Mullin, program director of the Philadelphia Eagles and judge for the Mid-Atlantic Judges Association, acquired judges for the marching and pageantry.[25] Military officers were recruited to judge the inspection portion of the contest. Saylor contacted music professors from West Chester State College and Lehigh University, as well as area band director, William Lamb.

Ferraro and Saylor considered the following criteria from drum and bugle corps adjudication practices:[26]

1. Inspection
2. Marching and Maneuvering: (M & M)
3. Bugling, Drumming
4. General Effect
5. Cadence
6. Timing

Of these criteria Inspection, Marching and Maneuvering, Bugling and Drumming (adapted as music performance), and General Effect were selected, which Ferraro and Saylor thought most appropriate for this first contest.[27]

The judging sheets utilized for the Boyertown Cavalcade were divided into two categories: Band and Band Front. The Band category consisted of all playing members while the Band Front consisted of majorettes, flags, rifles, and color guard. The Band category judging was comprised of four different judging sheets pertaining to different aspects of the unit's performance. The four categories were Inspection, Marching and Maneuvering (M&M), General Effect (GE), and Music. The weighting of these categories towards the final score from heaviest to lightest were Music (40 points), M&M (30), GE (20), and Inspection (10). The Band Front category was the same minus the music subcategory, since these members only would be contributing visually to the performance. The Band Front had three captions: Inspection, Marching and Maneuvering, and General Effect. On the General Effect sheet, only the non-musical aspects were used to compute their score. A separate adjudicator evaluated Band Front

marching and maneuvering with a form identical to that used for the band.[28]

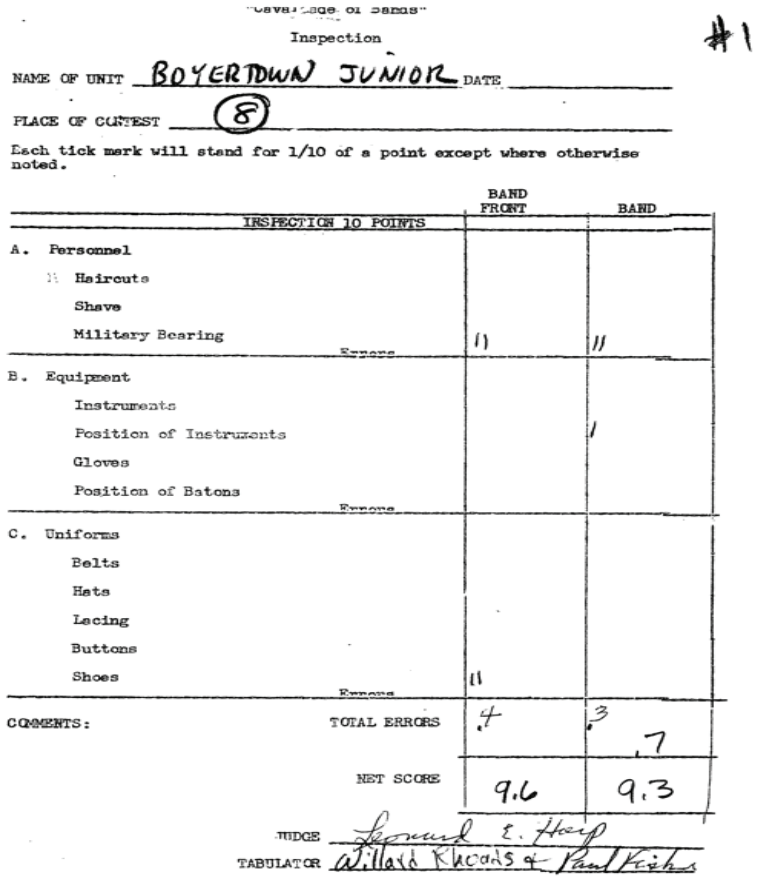
Judging Criteria

Inspection

The inspection judging sheet used appears below in Figure 1. If the judge detected an error, he would record it by marking a tally or "tic" in the appropriate column and box. This mark would count as a tenth of a point and be subtracted from the total score. Former band member Frey recalls:

> There was also a full inspection by past members of the military. It was only fourteen years past WWII and seven years past the Korean conflict and Vietnam was in the near future. Little did we know some of those band members would be drafted to serve in the military and even some of them would play in military bands. All bands had to stand for inspection of their horns, uniforms, shoes, and military bearing. Those scores went along with the performance score for a total for the competition.[29]

Figure 1 – Boyertown Inspection Sheet Boyertown Cavalcade of Bands 1959



"Cavalcade of Bands"

Inspection

#1

NAME OF UNIT BOYERTOWN JUNIOR DATE _____

PLACE OF CONTEST (8)

Each tick mark will stand for 1/10 of a point except where otherwise noted.

INSPECTION 10 POINTS	BAND FRONT	BAND
A. Personnel		
Haircuts		
Shave		
Military Bearing		
Errors	11	11
B. Equipment		
Instruments		
Position of Instruments		1
Gloves		
Position of Batons		
Errors		
C. Uniforms		
Belts		
Hats		
Lacing		
Buttons		
Shoes	11	
Errors		
COMMENTS: TOTAL ERRORS	.4	.3 .7
NET SCORE	9.6	9.3

JUDGE Leonard E. Harp

TABULATOR Willard Rhoads & Paul Kirk

Music Performance

The Music Performance sheet, which was worth 40 total points, was not a "tic" sheet. This sheet included four sub captions worth 10 points each.

A. Position and Execution: Descriptors used in this "box" included improper tonguing, intonation as to pitch and quality, and effective range control and intervals.
B. Ensemble and Rhythm: Descriptors in this category included: instrumentation unbalanced, accents not marked, not playing together, and rhythm not sustained.
C. Attack and Expression: This category had number rubrics: Poor (0.0 – 2.0), Ordinary (2.0 – 4.0), Fair (4.0 – 6.0), Good (6.0 – 8.0), and Excellent (8.0-10.0).
D. Repertoire: This category used the same rubrics as "Attack and Expression."

General Effect

The General Effect sheet used to judge a band was probably the most interesting and complex (Figure 2). While marching and music sheets were based on objective areas of achievement in music performance, the general effect category relied on subjective judging by measuring aesthetic experiences. Adjectives such as "Effective" implies an emotional response as well as criteria such as "eye appeal" and "crowd appeal. The caption consisted of 20 subcategories worth one point each. Other subcategories addressed the size of the band and band front. The larger the band, the higher the points awarded. One category dealt with the presentation of the colors, which meant the American flag.

Marching and Maneuvering

The marching and maneuvering category was divided into three sections. The first section pertained to issues of alignment with areas of criteria being

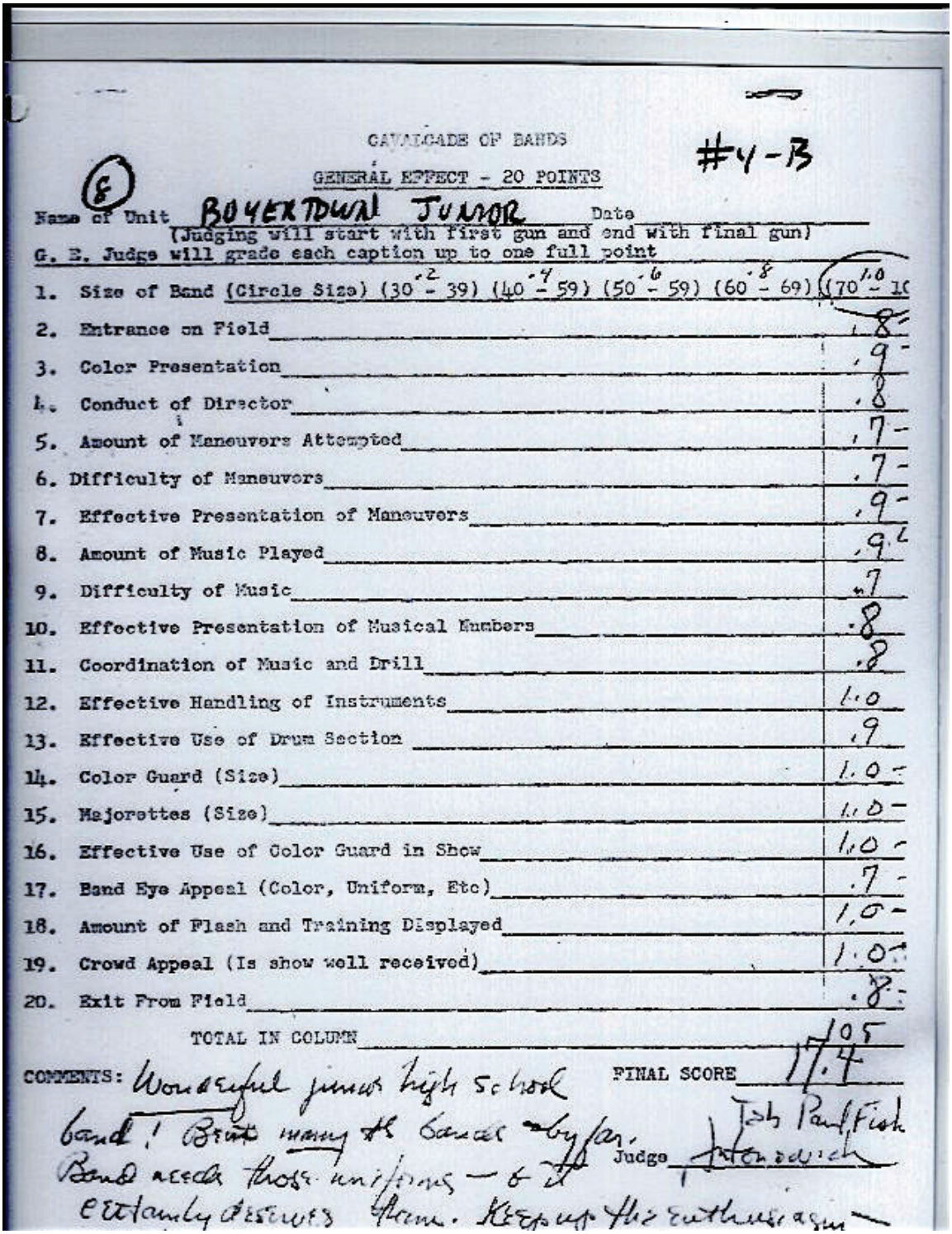
1. Intervals between men
2. Distances between ranks
3. Files
4. Ranks
5. Company Fronts

The second area was maneuvers, which included staying instep and execution as well as Pivots. The third area was individual discipline, which included

1. Precision and military bearing
2. Heels at halt
3. Posture

Errors were tallied and subtracted from the total score of 30 possible points. Each error observed was worth one-tenth of a point.

Figure 2 - General Effect Sheet Boyertown Cavalcade 1959



CAVALCADE OF BANDS

#4-B

GENERAL EFFECT - 20 POINTS

(E)

Name of Unit BOYERTOWN JUNIOR Date

(Judging will start with first gun and end with final gun)

G. E. Judge will grade each caption up to one full point

1.	Size of Band (Circle Size) (30 - 39) (40 - 59) (50 - 59) (60 - 69) (70 - 1	.8
2.	Entrance on Field	.9
3.	Color Presentation	.8
4.	Conduct of Director	.7
5.	Amount of Maneuvers Attempted	.7
6.	Difficulty of Maneuvers	.9
7.	Effective Presentation of Maneuvers	.9
8.	Amount of Music Played	.7
9.	Difficulty of Music	.8
10.	Effective Presentation of Musical Numbers	.8
11.	Coordination of Music and Drill	1.0
12.	Effective Handling of Instruments	.9
13.	Effective Use of Drum Section	1.0
14.	Color Guard (Size)	1.0
15.	Majorettes (Size)	1.0
16.	Effective Use of Color Guard in Show	.7
17.	Band Eye Appeal (Color, Uniform, Etc)	1.0
18.	Amount of Flash and Training Displayed	1.0
19.	Crowd Appeal (Is show well received)	.8
20.	Exit From Field	105
	TOTAL IN COLUMN	17.4

COMMENTS: Wonderful junior high School band! Brass many the best by far. Band needs those uniforms — & it certainly deserves them. Keep up the enthusiasm —

FINAL SCORE

Judge Jack Paul Fish

Judges, Judging Comments, and Results

The music judges for the 1959 Cavalcade of Bands included Dr. Paul Carson, music professor from West Chester State College, Jonathan Elkus, music professor at Lehigh University, and William F. Lamb, director of the Pottstown Community Band.[30] Dr. Alexander Antonowich, also a professor at West Chester, judged General Effect. Bud Johnston, drill master of the Reading Buccaneers Senior Drum and Bugle Corps, and Mullen judged Marching and Maneuvering. Colonel J. R. Simpson, head of U.S. Army Reserves in Reading, Pennsylvania. and Captain Leonard Harp of the 79th Artillery reserve unit in Pottstown performed inspections of each group.[31] A sample of written comments by adjudicators appears in Table 1.

Table 1: Judges' comments written on the judging sheets from Boyertown.

Judge	Caption	Comments
J. Elkus	Music	Drum too loud when band soft. Trombone counter melodies well sustained. Sax section out of tune.
Antonwich	General Effect	Good Show. I have rated this band higher because it is Jr. High. This Jr. Hi band is better than many high school bands.
Mullen	M & M	Heavy Trumpet player talking in ranks. Moving around at halt.
Johnston	M & M	Rifle squad did an excellent show but need work on rifles. Finger and hand movements not together.

Officials tabulated the combined scores of the judges on a "Master Run-Down Sheet" and recorded final rankings at the bottom of the page. The top two winners were announced in each category – Governor Mifflin, first place; and Daniel Boone, second place in the band category, and Chichester and Governor Mifflin were first and second respectively in the Band Front category. The audience did not hear results for Boyertown schools because they were the hosts. However, the Cavalcade of Bands website lists Boyertown as the first champion due to their highest overall score.[32]

Impact of the Cavalcade on Students and the Community

The enthusiasm generated from the first Cavalcade of Bands in 1959 provided the motivation to establish it as an annual event.[33] Area media billed it as "the music extravaganza of the year."[34] Invitations were handed out to the winning band, Governor Mifflin as we as Boyertown Junior High to perform at a Philadelphia Eagles Football Game as halftime entertainment.[35] This first event also inspired other schools, such as Northampton and Springford High Schools, to hold their own cavalcades in the subsequent year. Proceeds from the event were used by the Music League to purchase new band uniforms for the Junior High School.

The Cavalcade of Bands event at Boyertown still serves as an important fundraising event for the school's Music League. Most of the funds used to support music activities across the Boyertown school district still come from this annual event. The impact Saylor and the COB had on students and community led to the establishment of the Boyertown Alumni Band. This organization made up of past Boyertown band and community members performs both marching band and concert band events throughout the Boyertown community. The organization has also appeared in regional events such as the Miss America parade in Atlantic City, New Jersey, and continues to travel as a concert and marching band.

Development of the Cavalcade of Bands Circuit

The addition of two more shows in 1960 prompted directors to gather together and discuss rules, regulations, season length, and the idea of having a season-ending championship.[36] This led to the formation of the Cavalcade of Bands Association, (COB) which was perhaps the first independent organization dedicated to establishing marching band field show competitions in the United States.[37] On November 21, 1970, the circuit held its first championship contest at the Pennsylvania Farm Show Arena Complex and Expo Center in Harrisburg, Pennsylvania.[38] By that time there were two divisions of bands, A & B, grouped according to size and experience. This indoor facility was not quite as big as a football field. Schools had to adjust their shows to fit the smaller space. However, the fact that it was indoors allowed the event not to be affected by the weather.[39] This indoor venue resulted in a quite dusty performance reminiscent of the Ak-SAR-BEN Rodeo marching band and drum and bugle corps contests first held inside on an unmarked dirt floor in Nebraska in 1939.[40]

With more bands joining the COB circuit, the inspection caption of the show was dropped by 1969. Many directors complained the inspection interfered with the musical warm-up and preparation of their ensembles because inspection takes place right before performance. A feature that was added was the post contest meetings. These would take place between the judges and the directors and their staffs. Frank Ferraro, former Boyertown junior high school band director, describes the purpose and intent of these meetings: "Directors would have the opportunity to explain their shows and perhaps influence the judges so the next time their score and ranking might improve. This practice was adopted from the drum and bugle corps contests."[41] In the mid 1970's, taped commentary would accompany the judging sheets, giving directors and students even more feedback on their performances. Ferraro states: "I thought this would do away with the need for post contest meetings, but directors do not want to give up the opportunity to be able to explain and perhaps influence the judges."[42] Today the COB utilizes the software app "Competition Suite" to provide tabulation and feedback to directors and their students.[43] This application allows directors to access feedback from judges minutes after a performance through their smartphones.

The negative "tic" system for tabulating errors and deducting points from the total score

was eliminated in 1987 and replaced by a skill build-up point system.[44] The skill build-up point system gave credit for improved performance through achieved criteria defined by rubrics in achievement boxes as opposed to deducting for mistakes previously done in the tic system. Around the same time individual sheets for percussion and color guard evaluation were added. However, these scores did not figure into the final band score. In 1991, COB directors and administrators revised judging sheets and scoring systems to reflect a more "academic scoring system." Rubrics were established and assessment processes more closely aligned to the grading scale used in schools (i.e. below 60 points was viewed as a failing grade or performance). Another trend that was adopted in 1996 was the addition of an Open and A class category in each division. The idea behind this was to recognize the achievement of less proficient or experienced (A class) bands while the Open class was for bands with advanced skill sets and better resources. Each year band directors still gather at the annual COB meeting to discuss how they want their students assessed. Rules changes are proposed and voted on for implementation. Today, the COB still boasts a membership of over 100 schools from MidAtlantic region that compete in marching and jazz band venues.[45] Most recently, the organization's honor band had been invited and appeared in the 2019 Rose Bowl parade in Pasadena, California.[46]

Summary and Conclusions

In light of the evidence gathered in this study and in the absence of any counter narrative, the 1959 date establishes it as possibly the first and longest continuously run high school marching band field show contest in the country.[47] Since the Cavalcade of Bands marching band circuit developed through the efforts of those directors involved in this first Cavalcade event, this establishes COB as the first of many marching band circuits we see today. The Boyertown Cavalcade incorporated adjudication methods derived from Drum and Bugle Corps much earlier than stated in the literature.[48] New York State marching bands familiar with competing in spring pageant competitions started traveling to Pennsylvania to compete in Cavalcade events in the late 1960's.[49] Consequently, the New York State Field Band conference was formed in 1972.[50] The National Judges Association came into existence in 1960 and formed the Tournament of Bands circuit serving Philadelphia and South New Jersey in 1973.[51] Soon afterwards, other band competition circuits were organized such as Bands of America, founded by Larry McCormick in 1976, and USBands (formerly known as the Cadets Marching Band Cooperative) established in 1988 by the Cadets Drum and Bugle Corps.[52] Many of these marching band associations that followed the Cavalcade of Bands bear a resemblance to the organization and adjudication of their events compared to those established in Boyertown as evidenced in their bylaw's organization and adjudication sheets.[53]

This early event provides an important example of a student-centered approach to provide enhanced learning and experiences. There was a desire to create higher standards for marching bands in both quantity and quality. Saylor stated:

There were few marching units in the modern sense. Most were just bands with a few

> majorettes. Pageantry was extremely limited. With each year however, the shows became more complex, the pride more evident. The Music League wanted to provide an opportunity for more students to get involved in marching units, to create more pageantry and color, and to just have fun.[54]

Former Boyertown Junior High band director, Frank Ferraro expanded on Saylor's recollections:

> It definitely expanded the band director's job description. The gathering of directors and judges, looking back, was a commendable effort to raising the bar so to speak; and allowed music students to perform and compete for recognition for their efforts.[55]

This expanded role of the directors and improvements led to larger marching bands, increased demands for training directors and staff, and more funds needed to support the competitive marching band programs.[56] A growing number of marching band clinics, such as the George N. Parks Drum Major Academy and the Vivace Marching Band Workshop (formerly West Chester University Marching Band Workshop) started in the 1970's, have emerged to supplement the instrumental music educator's knowledge of this increasingly demanding field of expertise.[57] The formation of the Music League of Boyertown schools demonstrates an early example cooperation with the band director to provide additional music educational experience while at the same time providing fundraising to supplement the school music budget. Today we see the increased importance of such music booster groups and the effects this has on the school music program.[58]

The Boyertown Cavalcade also establishes the connection between the marching band and drum and bugle corps idioms. The influence of DCI is still evident in how current marching bands construct and perform their shows, as well as how those shows are assessed. Similarities also exist in how the organizations are run with board of directors, input from member directors, sanctioning of competitive events, and organization of championships.[59] The change in the adjudication sheets, especially in the general effect category, reflects the evolution of the art form away from the strict military precision and towards a more creative and expressive style of performance. Marching band directors refer to the history of this connection for clarity when making decisions about their program in comparison to latest drum and bugle corps trends. Perhaps the solutions would be keeping in mind Cavalcade of Bands organization's motto, "Education through Musical Involvement,"[60] which reflects Saylor's primary goal of the 1959 original cavalcade: involving students in creating and performing music while providing meaningful performance opportunities for both the student performer and their audiences.[61]

Notes

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11. "Reading Pays Tribute to Sousa On Bandmaster's Last Journey." *Reading Eagle.* March 7, 1932: 11.

12. Frank J. Ferraro, interview with the author, Reading, October 7, 2013.

13. Robert G Misko and Denise Christman, History of the "Original "Cavalcade of Bands, document in possession of author.

14. Ibid.

15. Range II, Thomas E. *The Penn State Blue Band: A Century of Pride and Precision*. Penn State Press, 1999: 4, 90.

16. Ferraro, interview with author, Telephone, May 23, 2018.

17. Robert Misko, interview with the author, Gilbertsville, November 8, 2013.

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20. Misko, November 8, 2013.

21. Frey, November 20, 2015.

22. State and National School Band and Orchestra Contests (1931) 38.

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24. Holz, 8; Hash, 6.

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26. Steve Vickers, *A History of Drum and bugle Corps.* (Madison, Wisconsin: Steve Vickers, 2002) 48.

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28. Ibid.

29. Frey, November 20, 2015.

30. West Chester State College became West Chester University in 1980.

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34. Stimson, Cavalcade of Bands 50th anniversary Program, (2009), document in possession of the author.

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37. Today this organization refers to itself just as "Cavalcade" Paul Smith, email correspondence with author, February 18, 2019.

38. Ferraro, May 23, 2018. Notes; Cavalcade of Bands 50th anniversary Program, document in possession of the author.

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42. Ibid.

43. http://cavalcadeofbands.com/wp-content/uploads/2017/07/Competition-Suite-All-Information-Marching-Indoor-and-Jazz-DA-edit.pdf

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45. Membership. https://cavalcadeofbands.com/ (accessed May 26, 2020)

46. 20 Marching Bands Selected to Join 2019 Rose Parade, https://tournamentofroses.com/20-marching-bands-selected-to-join-2019-rose-parade/ (accessed May 26, 2020).

47. Middle Tennessee State University had until recently billed its "Contest of Champions" as the oldest and longest running in the United States. Its first contest was in 1962. See RCS Marching competes in the contest of champions, https://www.rcschools.net/apps/news/article/632238 (Accessed May 28, 2020). The South Carolina Band Directors Association website lists marching band champions as far back as 1959 however specifics about the type of competition are not detailed and inquiries by the author were not answered. See SCBDA Marching Champions https://www.bandlink.org/marching/scbda-marching-champions/ (Accessed May 21 2019). Correspondence with leading authorities such as Ray Cremer, Tim Lautzenheiser, and Eric Smedley also cannot provide evidence of an earlier event. Ray Cremer, email to author, April 8, 2020; Tim Lautzenheiser, email to author, March 27, 2020; Eric Smedley, email to author, April 10, 2020.

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55. Ferraro, October 7, 2013.

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ANALYSIS: *ENGELSFLÜGEL* BY BRETT DEAN

Amy Acklin

Introduction to Brett Dean

Australian native Brett Dean (b. October 23, 1961) is a self-taught composer who began his professional music career as a violist with the Berlin Philharmonic Orchestra (1985-2000).[1] He is regarded as one of the "most internationally performed composers of his generation" with works frequently programmed by leading conductors, including Sir Simon Rattle, Andris Nelsons, Marin Alsop, David Robertson and Simone Young.[2] Dean is the winner of the UNESCO International Rostrum of Composers award, the Elise L. Stoeger Prize from the Chamber Music Society of Lincoln Center, and most notably, the 2009 Grawemeyer Award for his violin concerto *The Lost Art of Letter Writing* (2006).[3]

Dean began composing in 1988[4] as a result of collaborations with family friend, Simon Hunt, who asked Dean to record viola tracks for a film music project associated with DAAD [German Academic Exchange Scheme] scholars.[5] At the time, his only formal compositional training was from a required 20th century music writing class taken during his Bachelor of Music degree.[6] Dean described this period with Hunt as a "very vital time of experimenting with sounds," which included work on multiple studio-based projects and even performing with Hunt at alternative clubs as the duo Frame-Cut-Frame.[7]

Dean's compositions often draw inspiration from paintings created by his wife, Heather Betts, as well as other film and literary materials.[8] His early works drew from his background as a string player, including his first composition *Turning Points (Wendezeit)* (1988), written for five violas, and *some birthday...* (1992), written for two violas and cello.[9] His compositions in the late 90's brought him international acclaim, including his clarinet concerto, *Ariel's Music* (1995) and *Carlo* (1997), written for strings, sampler and tape. Other notable works include 'Music for Orchestra' *Beggars and Angels* (1999), *Testament* (2002), *Viola Concerto* (2004), and his two operas - *Bliss* (2004-09) and *Hamlet* (premiered June 2017).[10]

Commissioning Background & Dean Interview

Engelsflügel (Wings of Angels) is an original wind band composition commissioned by the University of Louisville School of Music and the University of Louisville Grawemeyer Award for Music Composition for the 2013 New Music Festival. It represents the third wind band commission by the University of Louisville of Grawemeyer award-winning composers and is preceded by Karel Husa's *Cheetah* (2006)[11] and Sebastian Currier's *Group Dynamics* (2007). *Engelsflügel* is dedicated to Fred Speck and the University of Louisville Wind Symphony in memory of Kai-Bernard Schmidt,[12] production manager of the Berlin Philharmonic.

Dean describes the composition as:

> … a short essay in mostly hushed, inward, even flighty textures. It found its beginnings in a recent set of piano pieces of mine that paid homage to the piano music of Johannes Brahms. Having started out as an examination and exploration of the very particular accompanying figurations found in Brahms' songs and duo sonatas, *Engelsflügel* took on a life of its own as I investigated the many timbral possibilities of this ensemble. The music oscillates between secretive whispers, cascading wind arpeggios and austere, almost funereal brass chorales.[13]

In *Engelsflügel*, Dean draws elements from an earlier work, his three-movement piano set, *Hommage à Brahms* (2013)[14], which was inspired by the four-movement piano set of Johannes Brahms' *Opus 119* (1893).[15] In a phone interview with the author on September 4, 2020, Dean recalled being "inspired by the Brahms symphonies for some time" and intrigued by the notion that in Brahms' music, "there is never a sense of a wasted gesture." Dean described the following about the *Hommage à Brahms* commission:

> I was living in Berlin and my wife and I were invited to a concert in Dresden to hear Emanuel Ax and Frank Peter Zimmermann perform the Brahms' violin sonatas. Ax approached me at that time to write a solo piece for a forthcoming tour. I was fascinated with Brahms' late piano works as well as with the accompaniment material in his sonatas and wondered how it would be to write a piano piece that uses "secondary" material. As a violist, I had played the Brahms symphonies many times. The sense of the shape of these accompanying figures (what in German would be called *Nebenstimmen*), that they could emerge as the most important material at any given moment, fascinated me greatly. And so it was an attempt of sorts to get into that mindset and try to make a piece that is formed out of the accompanying material, which is a kind of 'violist's revenge.'

In reflecting on the University of Louisville Wind Symphony commission, Dean shared that he chose to use materials from *Hommage à Brahms* "because of the cellular-like motives and shapes in that material that emerged that seemed to lend themselves to wind music. A flexibility and agility were needed with figures darting around that seemed to suggest to me flutes and clarinets." He also noted that *Engelsflügel* was his first time to write for a symphonic wind band.

In addition to drawing on the music of Brahms, *Engelsflügel* also connects to Dean's curiosity with angels. In the phone interview, Dean remarked:

> One of my earliest pieces was a piano quintet called "Voices of Angels," which was inspired by Rilke's "Dueno Elegies," where he talks about angels as being potentially horrifying creatures as much as they can be angelic in the more traditional sense of the word. That morphed into a large orchestral piece called "Beggars and Angels." And so

> that idea of the wings of angels – that has been something that has fascinated not only me, but also my wife Heather as a painter, for quite some time. For example, she did a large cycle of angel paintings, and sometimes in those paintings, the wings of the angels could be quite terrifying sorts of shapes. They weren't all in a Botticelli style representing hope and life. The wings were sometimes much darker than that.

Additional works emerged from *Engelsflügel*, including an orchestral adaptation of *Engelsflügel* premiered in 2014 by the Sydney Symphony Orchestra and conductor David Robertson, and an arrangement for strings based on Dean's *Engelsflügel 2* for solo piano entitled "Angels' Wings" (2015). This was also used as the first movement of his *Music of Memory* (2016) for string orchestra.

Overview of the Work

Engelsflügel is a remarkable composition that brings a rich complexity and sophistication to the wind band repertoire. It draws on references to piano works of Brett Dean, Johannes Brahms and Arnold Schoenberg. Approximately six minutes in duration, the work is technically advanced and cast in a language of 20th century harmonic structures with melodic material derived from recurring pitch centers and intervallic relationships.

The analysis portion of this study is organized into five distinct sections which coordinate with the main tempo changes of the work. *Engelsflügel* is in ABA form and begins and ends with hushed figures and intricate moving lines marked 'as quietly as possible' or 'barely audible.' The sensation of time is particularly interesting, with an overall macro tempo marked at dotted quarter note equals 50 or 56 (with two slower sections marked at dotted quarter note equals 40) and an inner micro tempo that is lively and with frequent mixed meters and polyrhythmic figures.

Woodwind parts are particularly challenging with fast scalar passages as well as extended solo figures in the bass clarinet, contrabass clarinet, bassoon and contrabassoon. Also prominent is a call and response trumpet duet that outlines an ascending major seventh figure. Other special performance considerations include rapid double tongue glissandi in the trombone and low murmuring ad lib. figures in the horns.

The score to *Engelsflügel* is pitched in C and displays only the lines of instruments that are playing at any given time. The instrumentation is for a large chamber ensemble of 30 wind, brass, and percussion players, including: three flutes (two doubling on piccolo), pairs of oboes (one doubling on Cor Anglais), clarinet quartet (Bb clarinet, Eb clarinet, Bb bass clarinet and Bb contrabass clarinet), pairs of bassoons (one doubling on contrabassoon), soprano saxophone, alto saxophone, horn quartet, three trumpets in Bb (one doubling on piccolo trumpet), three trombones (two tenor and one bass), one tuba, four percussion and piano.

Connection to Dean's *Hommage à Brahms* and Johannes Brahms' *Op. 119*, Mvt. I

Dean's piano set *Hommage à Brahms* (2013), which *Engelsflügel* references, was "conceived as interludes to be played between Johannes Brahms' four final solo piano pieces of *Opus 119* (1893)."[16] The following performance order of the two piano works is suggested when combined:[17]

1) Brahms: 4 Piano Pieces, Op. 119: No. 1. Intermezzo in B Minor
2) Dean: Hommage à Brahms*:* I. Engelsflügel 1
3) Brahms: 4 Piano Pieces, Op. 119: No. 2. Intermezzo in E Minor
4) Dean: Hommage à Brahms II. Hafenkneipenmusik
5) Brahms: 4 Piano Pieces, Op. 119: No. 3. Intermezzo in C Major
6) Dean: Hommage à Brahms*:* III. Engelsflügel 2
7) Brahms: 4 Piano Pieces, Op. 119: No. 4. Rhapsody in E-Flat Major

Dean characterizes the piano set as paying:

> **. . .** homage to Brahms the composer and the man. With these pieces, I drew particular inspiration from accompanying textures and figurations as found in Brahms' duo sonatas and lieder. Taking into account aspects of Brahms personal life, and specifically the long and complicated relationship he had with Clara Schumann, these homage-pieces emerge out of the idea of a line or part that's absent, the person *not* by his side. It is music that grows out of accompanying figurations yet takes on a life of its own, shining a light on Brahms' poignantly melancholic op. 119 pieces.[18]

The musical vocabulary of Brahms' *Opus 119* is certainly reflected throughout Dean's *Engelsflügel.* In an analysis of Brahms' *Op. 119, Mvt. I*[19], Dunsby makes a case for Brahms' "structural ambiguity" and radical approach to harmony. He argues that Brahms intentionally weakens the expected rules of traditional harmony in the opening of *Op. 119* by outlining falling triads and using contrapuntal invention where the implied horizontal structure of the music becomes primary to the vertical structure of the implied chords (Ex. 1).

Example 1 Brahms' *Op. 119, Mvt. I*, mm. 1-4[20]

Dunsby also suggests that Brahms further encourages ambiguity by shifting the arrivals of implied harmony to weak beats or by creating hemiola patterns, thus intentionally weakening traditional expectations of triadic harmonic function. References to these concepts can be seen in Dean's *Engelsflügel*, including the work's intentional harmonic ambiguity (created within Dean's language of post-tonal compositional techniques), the motivic prominence of fifth intervals, and the use of contrapuntal invention through long scalar passages and recurring falling gestures.

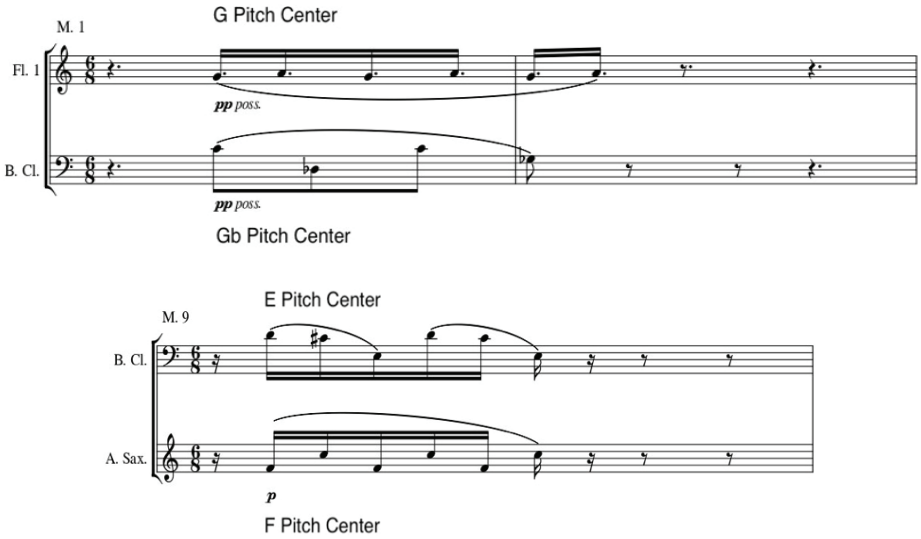
Analysis

Section I, *Flowing, though not fast* (dotted quarter = 50), mm. 1-19

Engelsflügel's compositional framework is established within the first nineteen measures of Section I. The opening expresses a sense of mystery with hushed and delicate gestures, sparse orchestration, repressed dynamics marked 'as quietly as possible,' and frequent use of silence. Based on 20th century compositional techniques, melodic and harmonic material is developed through recurring pitch centers and intervallic relationships.

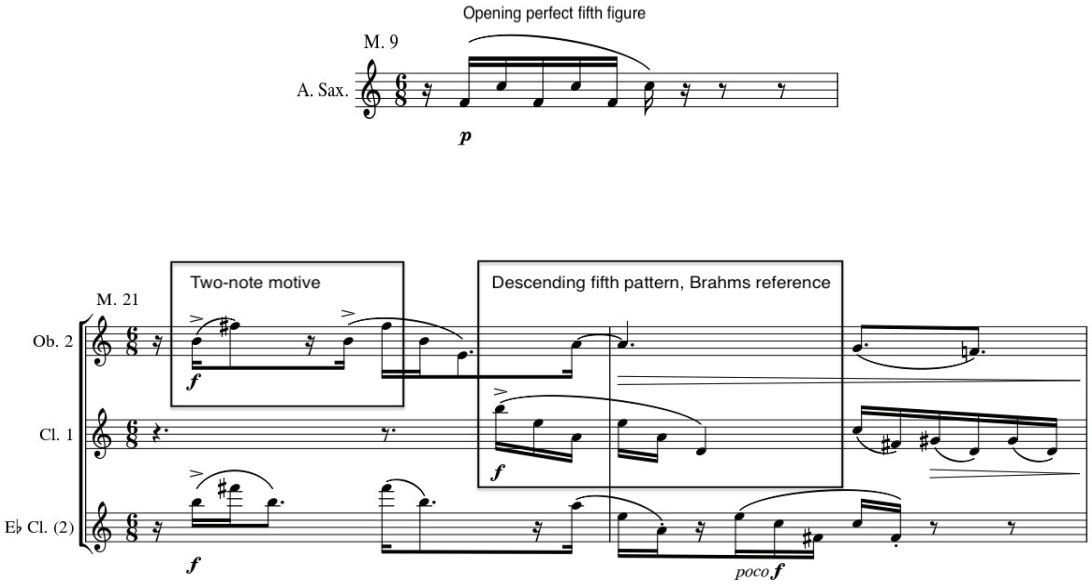
The harmonic blueprint of the opening is opaque and dissonant, with all 12-chromatic tones presented by m.11. Pitch centers of Gb/G and E/F serve as the primary anchors (Ex. 2). Often, two of the pitch centers are presented simultaneously and offset by a minor second, creating dense tone clusters and ambiguous harmonies.

Example 2 Opening Pitch Centers



Three interval combinations are presented in the opening that become central to the work's development. The first is an oscillating perfect fifth figure presented in m. 9 by the alto saxophone and piano. It begins as supportive, but Dean weaves it into the scalar development of the piece and eventually brings this figure to the foreground (m. 66, m. 75). Most importantly, Dean condenses this figure to its smallest component of an ascending fifth to create a prominent recurring two-note motive that expands to outline a sequence of fifths pattern (Ex. 3). The descending fifth pattern is one of Dean's references to an accompanying figuration used by Brahms (Ex. 4).[21]

Example 3 Development of the Perfect Fifth Accompanying Figuration



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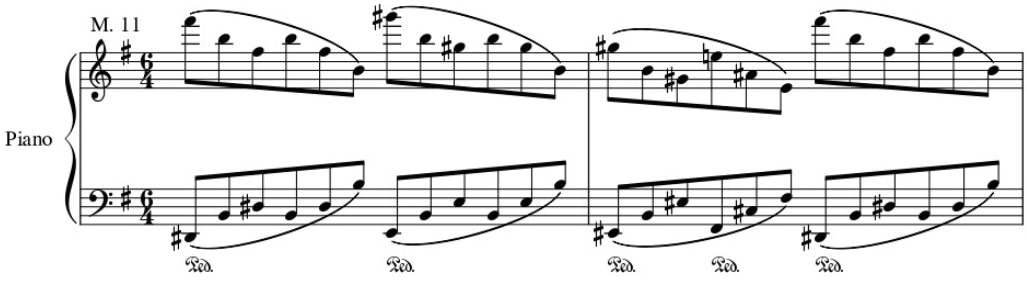
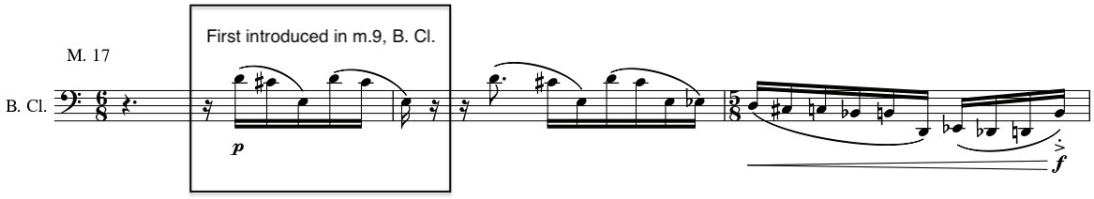
Example 4 Brahms' *G Major Violin Sonata, Op. 78*, m. 11[22]



Two additional interval combinations central to the work include a major/minor second and major/minor seventh. These intervals, along with the perfect fifth and its perfect fourth inversion, are used to create gestural figures and emphasize resolution to pitch centers. They are also key to developing scalar passages which often start with a descending chromatic figure and follow by a wider intervallic leap (Ex. 5).

Example 5 Development of Minor Second/Minor Seventh Figure, mm. 17-19



Phrasing and perception of time, which is primarily felt in compound meter, are critically important in the structure of the opening. At first glance, measures seem to be grouped in small increments as short falling gestures quickly deflate into silence. An examination of the macro time, however, reveals traditional four to eight bar phrases that are cohesively bound together through intentionally placed rests.

In regard to time, there are occasional uses of 4:3 and 3:2 hemiolas where duple meter lines provide a sustaining style or create a sensation of time slowing down. One example is a descending 4-note line that brings continuity to the fragmented texture and serves as a recurring "closing theme" throughout the work (Ex. 6).

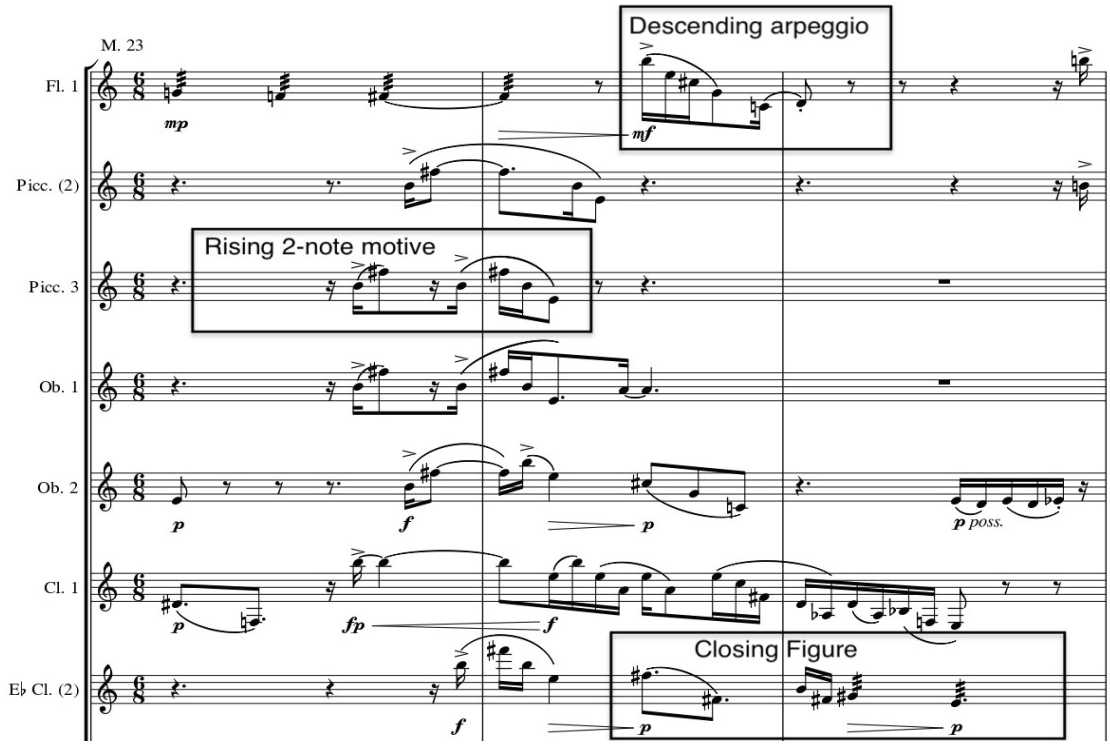
Example 6 Closing Figure, mm. 13-15

Thickened orchestration, ascending figures, fast scalar lines in contrary motion and an acceleration of tempo in mm.16-20 create a flurry of activity that ushers in new motivic material in m. 21, marking the end of the introduction. The measure leading into the grand pause (m. 19) is especially dramatic, as it serves as a musical "gasp" before the silence and ends with an eight-note tone cluster centered around G as its root (G, G#, A, A#, B, D, E, F#).

Section II, Un poco più mosso (dotted quarter = 56), mm. 21-44

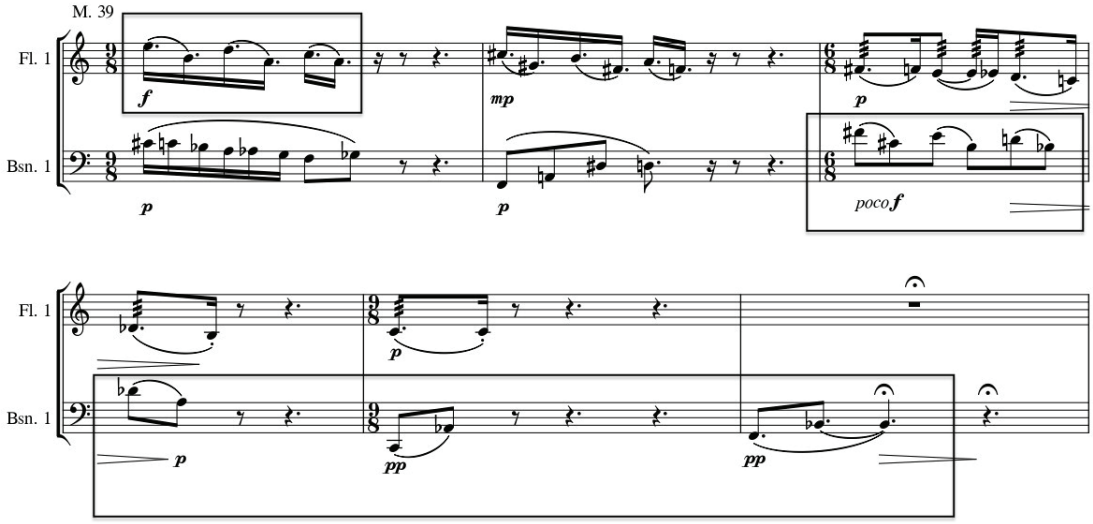
Section II introduces contrasting material to the opening through bristling gestures, robust sustained lines, and complex polyrhythmic scalar passages. The prevailing theme is based on the perfect fifth accompanying figuration introduced in the opening (see Ex. 3). However, here it functions as foreground material (mm. 21-22). This theme becomes woven into the intricate web of scalar lines, both as a rising two-note gesture and a descending arpeggiation figure (Ex. 7). Both versions are helpful in defining thematic material and establishing a hierarchy of balance within this section, as there can be as many as eighteen independent lines presented simultaneously (see m. 24 in score).

Example 7 Development of Scalar Passages



Another unifying element is the continued use and development of the "closing figure" introduced in the opening (mm. 13-15). Its function seems to provide an extended runway for the scalar passages as they fully dissolve and a moment of brief pause for the performer before another furious scalar passage begins. Dean once again takes what originated as background material and brings it to the foreground, as the closing figure becomes primary material in mm. 39-44. The closing figure is now presented as a falling 6-note gesture. Through rhythmic augmentation, it systematically collapses the music into the fermata at m. 44 (Ex. 8).

Example 8 Augmentation of Closing Figure



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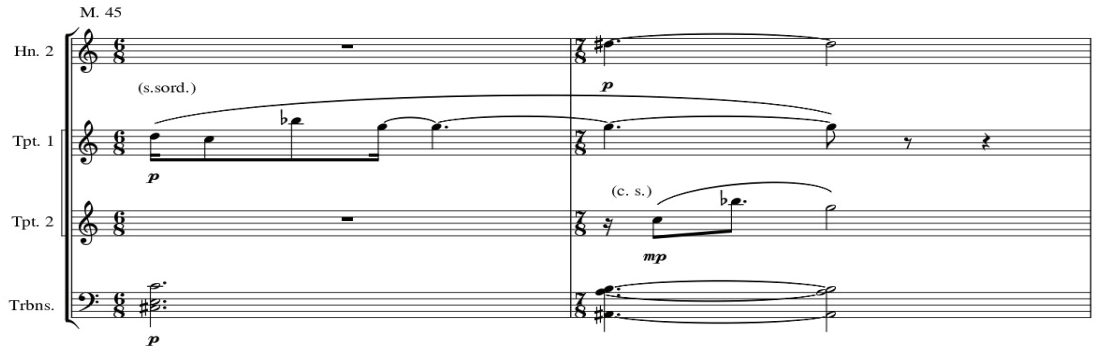
The effect in mm. 39-44 is striking as the work returns to the mysterious colors presented in the opening. Extended techniques are used to create a murky character through the flutter-tonguing of flute lines, the stuttering of double-tongued glissandi in the trombone and the quiet reverberations of bass drum and tam-tam rolls extending through the fermata. The sentiment of the work returns to its reverent and hushed *pianississimo* dynamic of the opening and establishes Eb as the pitch center on the closing chord of m. 44 (Eb, Gb, G, Bb).

Section III, *Very slow* (dotted quarter = 40), mm. 45-60

Section III contrasts the lively music that preceded it, with a beautiful and expansive trumpet duet that interacts in a call and response style (mm. 45-49, Ex. 9). The minor seventh is emphasized as time almost seems to stand still through the reflective and spacious accompaniment of two chords slowly alternating.

Example 9 Trumpet duet supported by Schoenberg-inspired alternating chords



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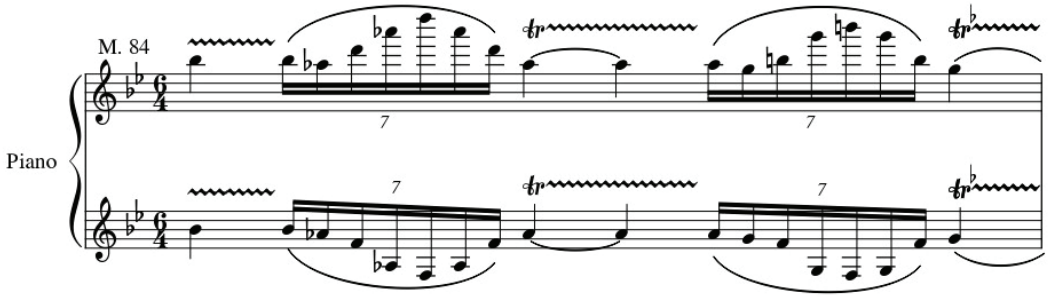
This distinct change of character draws inspiration from the alternating chords used in Arnold Schoenberg's *Sechs Kleine Klavierstucke, Op. 19* (1911), Mvt. VI – *"Sehr langsam*."[23] Schoenberg was well-known for crediting the music of Brahms as a major influence in his compositional style and Schoenberg's historic essay "Brahms the Progressive" continues to elicit praise and criticism.[24]

Dean uniquely draws upon Schoenberg references in his own "homage" to Brahms. In an e-mail correspondence to the author on April 24, 2020, Dean remarked that the connection between Schoenberg and Brahms is "a facet that often gets overlooked in more current views of Brahms." He explained that Brahms can be criticized

> . . . as being rather conservative, even reactionary, but it's always worth remembering just how influential he was on composers such as Schoenberg. The fact that there's never a wasted note or potential connection within his material and structures points to what a master he was and was no doubt of significance to the 2nd Viennese school in the development of their ideas. And it's what makes even his accompanying parts and inner voices so interesting, rewarding to play and worthy of closer investigation, for example.

The mood of Section III begins to percolate with arpeggiated flourishes in the high woodwinds and grumbling chromatic scalar passages in the low woodwind voices (mm. 50-56). These arpeggiated figures presented in contrary motion are another example of how Dean draws from the influence of Brahms' accompanying figurations (Ex. 10).[25] They are used three times in *Engelsflügel* (mm. 45-57, 85-90, and 107-108). Dean first used these figures in his piano set, *Hommage à Brahms: III. Engelsflügel 2* where he casts references to Schoenberg and Brahms in his own language.

Example 10 Brahms' *Second Piano Concerto, Mvt. III*, m. 84[26]

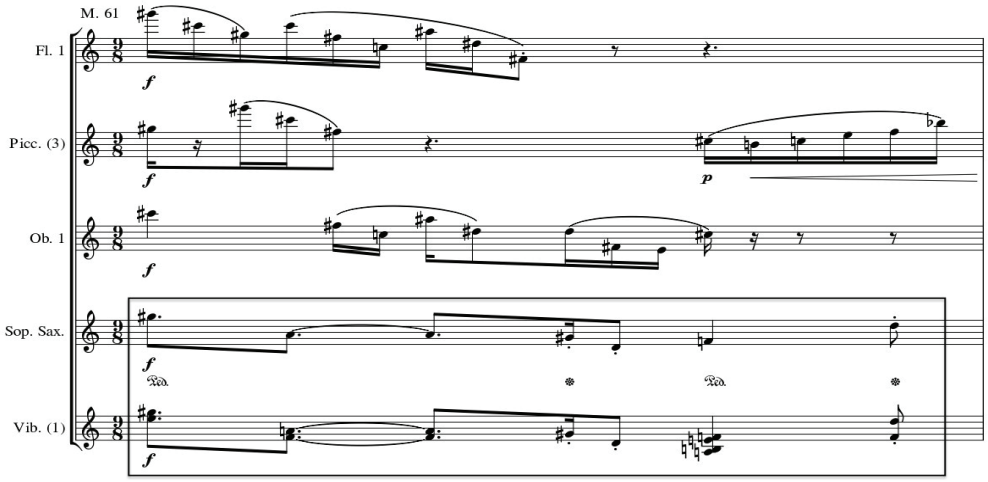


This section concludes with a trumpet call stated in mm. 55-56 which leads to a *poco accelerando a tempo primo*. The perception of time gains momentum, both by the intentional acceleration of the main pulse and the rhythmic augmentation of the dotted sixteenth and arpeggiated figures. This creates an awakening energy that erupts into a bursting arrival in m. 61.

Section IV, *Tempo primo, ma un poco più mosso* (dotted quarter = 60), mm. 61-90

Section IV marks the last development of the fast scalar passages. A falling three-note gesture based on fourth and fifth intervals serves as a "theme" amidst the flurry of sixteenth-note lines. Also developed is the dance-like figure in the soprano saxophone, alto saxophone, vibraphone, marimba and crotales (mm. 61-65, Ex. 11) that was first introduced in mm. 29-30.

Example 11 Dance-like Figure

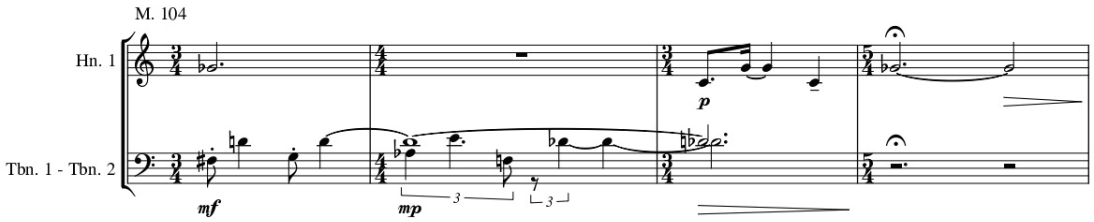


Section IV also serves as a recapitulation, bringing back ideas previously introduced, including the oscillating perfect fifth figure (m. 66), rapid upward glissandi figures in the trombones (mm. 75-78), a direct quotation of the bass clarinet figure from m.1 (mm. 79-80), and a return of the trumpet call duet (mm. 85-89). Three fermati occur in this section with each tone cluster focused on a pitch center of E. (m. 74 – E, F, G, A#; m. 84 – E, F, F#, G#; m. 89 – E, F#, G, G#, A#).

Section V, *Broad but flowing* (quarter = 54), mm. 91-108

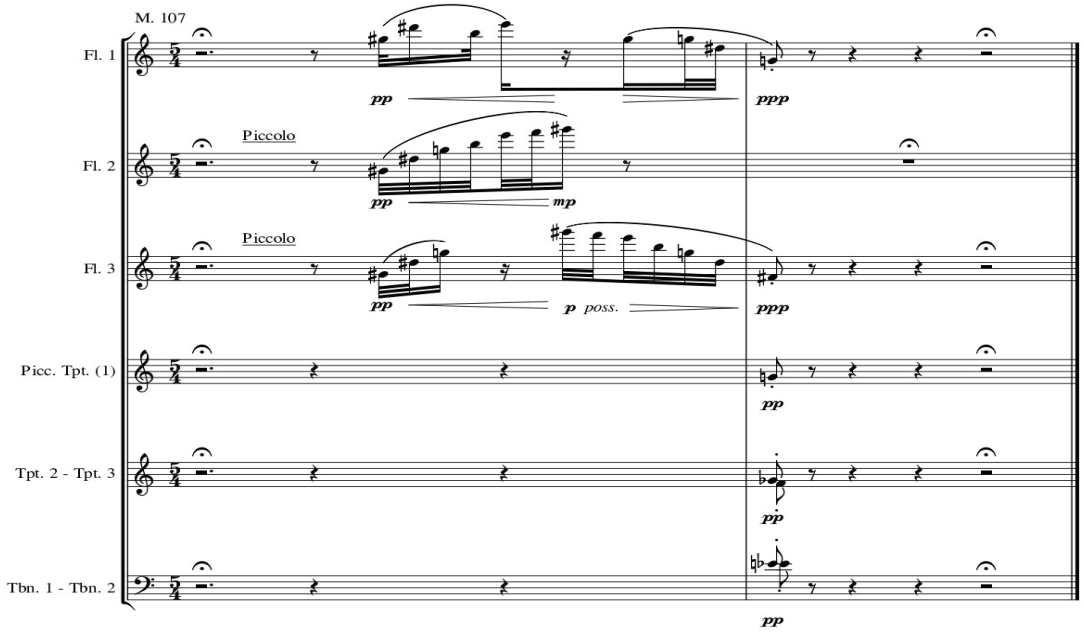
Section V is lyrical with long-sweeping Brahmsian melodies. Rests are employed in a similar fashion as the beginning, creating four clearly defined statements that lead to a powerful climax at m. 98 of the full ensemble (mm. 91-97). A pointed two-note figure based on an ascending fifth interval interrupts the lyrical style which is first stated powerfully in the brass and then followed by a muted echo in the trombones and horn (mm. 104-107, Ex. 12).

Example 12 Final 2-Note Motive



The horn figure leads into the final fermata (m. 107), interrupted by fast and fluttering figures that quickly evaporate to a blunt ending (marked *subito a tempo piu mosso*, Ex. 13). The last chord represents a tightly wound chromatic tone cluster with the root of Eb (Eb, E, F, F#, G).

Example 13 Final Arpeggiation and Tone Cluster



Summary

Brett Dean's *Engelsflügel* brings a composition of high artistic merit and striking aesthetic to the wind band repertoire that deserves consideration for programming of advanced large-chamber ensembles. Its historic references to the motivic unity of Brahms and Schoenberg are especially engaging to study, and the music itself is intellectually and musically challenging. Additional repertoire resources of Grawemeyer-award winning composers such as Brett Dean can be found on a website recently created by Timothy Salzman and his students named *Prized Composers*.[27]

NOTES

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2. "Brett Dean Biography," Boosey & Hawkes Online, 2013, rev. 2020, http://www.boosey.com/composer/Brett+Dean.

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5. Carlos M. Solare, "A Portrait of Brett Dean," *Tempo* New Series, no. 217 (July 2001): 22-25.

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7. Solare, "A Portrait of Brett Dean," 22.

8. Solare, "A Portrait of Brett Dean," 23.

9. Solare, "Brett Dean," *Grove Music Online*.

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11. Amy I. Acklin, "Analysis: 'Cheetah' by Karel Husa," *Journal of Band Research* 47, no. 1 (Fall 2011): 29-48.

12. Brett Dean, *Engelsflügel*, (Berlin: Boosey & Hawkes, 2013).

13. "Engelsflügel," Boosey & Hawkes Online, 2013, rev. 2020, http://www.boosey.com/cr/music/Brett-Dean-Engelsfl-gel/57838.

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20. Johannes Brahms, “4 Klavierstücke, Op.119,” (Berlin: N. Simrock, 1893), accessed June 22, 2020, https://imslp.simssa.ca/files/imglnks/usimg/8/8c/IMSLP138599-PMLP04666-JBrahms_4_Klavierstücke,_Op.119_fe_rsl.pdf.

21. Brett Dean, with liner notes for *Hommage à Brahms* by Walter Frisch, from *Brahms Inspired*, Orli Shaham, pianist, Canary Classics CC15D, 2015, compact disc.

22. Johannes Brahms, “Violin Sonata No. 1, Op. 78,” (Berlin: N. Simrock, 1880), accessed June 22, 2020, https://imslp.simssa.ca/files/imglnks/usimg/e/ef/IMSLP23108-PMLP10225-BraWV,_S._331.pdf.

23. Arnold Schoenberg, with liner notes for *Six Little Piano Pieces* (*Sechs kleine Klavierstücke*), *Op.* 19 by Walter Frisch, from *Brahms Inspired*, Canary Classics CC15D, 2015, compact disc.

24. Nicole Grimes, “The Schoenberg/Brahms Critical Tradition Reconsidered,” *Music Analysis* 31, no. 2 (July 2012): 127-175.

25. Brett Dean, with liner notes for *Hommage à Brahms* by Walter Frisch, from *Brahms Inspired*, Orli Shaham, pianist, Canary Classics CC15D, 2015, compact disc.

26. Johannes Brahms, “Piano Concerto No. 2, Op. 83,” (Berlin: N. Simrock, 1882), accessed June 22, 2020, https://imslp.simssa.ca/files/imglnks/usimg/b/b1/IMSLP145434-PMLP02761-JBrahms_Piano_Concerto_No.2,_Op.83_fs_fe.pdf.

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